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Artículos científicos

Estudio socioeducativo del caso de un profesor universitario en su historia de vida, en el arte, en sus albores y la academia

Socio-educational study of the case of a university professor in his life history, in art, in its dawn and in the academy

Estudo socioeducativo do caso de um professor universitário em sua história de vida, na arte, nos primeiros tempos e na academia

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Resumen

El manejo de la noción del tiempo en la narración de vida es muy flexible, pues la sensación de temporalidad constituye una alternativa utilizada con plasticidad. Basándose en las descripciones de paisajes humboldianas, el objetivo de este estudio es narrar la historia de vida de un profesor universitario según su experiencia en el arte, en los albores de su historia de vida, en los contenidos de sus libros y en su experiencia como investigador, por lo que se ha usado una metodología de investigación cualitativa de historia de vida. La pregunta formulada fue la siguiente: ¿cuál es la historia de vida de un profesor universitario en sus lugares de trabajo? En este contexto, se presenta la razón estética cotidiana de elaborar sus trabajos, y se muestran sus aspectos socioeducativos, miedos, inquietudes, fantasías y

resiliencias en cada uno de sus tópicos como creador de arte. Además, se manifiesta su muy particular trayectoria académica desde el punto de vista artístico.

Palabras clave: creador de arte, historia de vida, socioeducativo.

Abstract

The handling of the notion of time in the narrative of life is very flexible, the feeling of temporality constitutes an alternative used with plasticity. Based on the descriptions of Humboldtian landscapes, the objective of this study is to narrate the life story of a university professor in his experience in art, at the dawn of his life history, in the contents of his books and in his experience as researcher where a qualitative life history research methodology is developed. To this end, the research question is the following: what is the life story of a university professor in their workplaces? In this context, the everyday aesthetic reason for developing their works is presented; showing his socio-educational aspects, his fears, concerns, fantasies and resilience in each of his topics as an art creator. In addition, the very particular academic trajectory from the artistic point of view is manifested.

Keywords: art creator, life history, socio-educational.

Resumo

O manejo da noção de tempo na narrativa da vida é muito flexível, uma vez que a sensação de temporalidade constitui uma alternativa utilizada com plasticidade. A partir das descrições das paisagens humboldianas, o objetivo deste estudo é narrar a história de vida de um professor universitário a partir de sua experiência na arte, o início de sua história de vida, o conteúdo de seus livros e sua experiência como pesquisador, para os quais foi usada uma metodologia de pesquisa qualitativa de história de vida. A pergunta feita foi a seguinte: qual a história de vida de um professor universitário em seu local de trabalho? Nesse contexto, é apresentada a razão estética cotidiana para o desenvolvimento de suas obras, e seus aspectos socioeducativos, medos, preocupações, fantasias e resiliência são evidenciados em cada um de seus temas como criador de arte. Além disso, sua carreira acadêmica muito particular se manifesta do ponto de vista artístico.

Palavras-chave: criador de arte, história de vida, socioeducativa.

Introduction

The professional identity is the genuine extract of the individual entity gestated in correlation to a workplace and a reference professional environment, such as art, painting, teaching and research. They are the dawn of life, the footprints placed on the professional path, the ideas that the teacher tries to give, as well as the worldviews in the different temporal facets, cementing recordable materials for future generations. It can also be seen as a social phenomenon of appropriation of schemes that are conceived from eclectic practices that include social, academic and artistic features.

The sense of identity begins its configuration from the birth of the individual and is nuanced with their self-development, with the environment and, mainly, with their parents. For this study, the professor —as a professional character— is in himself a narrative of his life story based on his experiences in the art world, his constant publications and his capacity as a researcher, fulfilling the objective of recounting his career as university teacher in their daily activities. Although personality is thought of as an entity that shows persistence and duration over time, it is important to emphasize that all life history is the result of permanent social interactions, as well as of continuous reinvention as a human being.

The study of the professional identity of a university professor gives guidance to generate new ways of guiding, both in the context of thoughts and mechanisms that, although they may be idealistic, can also be seen as practicable in their entirety. Every life story is worthy, and the role of the teacher is therefore worth telling.

In addition to the above, the experience acquired by Dr. Claudio Rafael Vázquez Martínez allows him to observe a special essence in art, which is reflected in his works, which take the viewer to an authentic universe, where creativity, plasticity, aesthetics and the original line in his oil and watercolor paintings. His inspiration is the landscapes captured in his mind during the tours, energizing sunrises, sunsets and sunsets, as exposed by Humboldt's style. (1982).

In the aspect of the dawn of Professor Vázquez Martínez, the creation of ecological landscapes and the rapid passage of time are contemplated: in his elementary school, high school and characters that impacted him in his expression of placing a mark on his daily activities.

Regarding his publications, he conducts studies ex post facto, that is, after the fact, analyzing and describing the data to make proposals and continuous improvements for the rationalization of the academic activities in which he has participated. .

Finally, in his experience as a researcher, he permanently shares his knowledge through the information that he transfers to his university students in training for future generations, showing his realities in daily life.

Object of study

The object of study is to describe the life history of a university professor in art, in his early days and his experience as a researcher.

Objectives

- Explain the life story of a university professor in their work places.
- Specify the experience in art of a university professor in their workplaces.
- Describe the dawn of the life story of a university professor in their work places.
- Describe the research experience of a university professor in their workplaces.

Hypothesis

There is the life story of a university professor in their workplaces.

Research questions

- What is the life story of a university professor in their workplaces?
- What is the art experience of a university professor in their workplaces?
- What are the beginnings of the life story of a university professor in their workplaces?
- What is the research experience of a university professor in their workplaces?

Experience in art

The art in the teacher has a special essence reflected in his works, which take the viewer to a real cosmos, where he is touched by creativity, plasticity, aesthetics and the original line that becomes a virtue, because it is the one that carries the brush to the hidden places of oil and watercolor. His search is involved with his memories, with the gaze of mineral masses, rock formations, masses of solids, liquids and gases, with the way, how these general components travel in his life history and in his experiences, using images as the best way to interpret the reality of the landscape (Rivera, 2000).

A hope, an uncontaminated part of the human condition is what is palpable in his work. Some realities that discover the revelation, the epiphany, the dazzling of something untouched by himself, which may be the lost purity and aesthetics; It may be the hope that not everything has been destroyed and there is still much to contemplate. Aesthetics through art is the only way out that the artist has left in his different manifestations of nature (Vásquez, 2000).

The transit of him is the graphic representation that is not always in the sentences, but is arranged to approach beauty in paintings. That is why his art, simple and special, remains in the fascination of memory when the words end (Murillo, 1996).

To get closer to his work, it is better to venture into his creations: the heavens, nature, well-balanced art, because these are the right moments. The teacher works with a thought of life regarding the natural environment of the cosmos, reflecting it in a sketch of nature that tries to preserve a homeostatic environment of the criterion and its environment to implement new natural forms and thus protect nature, conserving the homeostatics of the humanistic field and the contribution of the reasonable in the growth of nature through observing and analyzing (Rivera, 2000).

The teacher follows a millennial trend practiced in various cultures on the five continents for hundreds of years. Expressionism and avant-garde are styles that are inspired by the contemplation of the landscape and nature. It is an eco-painting of reflection and therapy, an instrument to generate feelings of freedom, fraternity and equality. Many of the paintings made have taken - in some cases - up to 40 years to be captured, from the sketches to their materialization in oil or watercolor.

His work is influenced by Claude Monet, Vincent van Gogh and Fernando Botero, which is evidenced in his creations of sunrises, sunsets and sunsets. There have been different Vásquez painters in his family since colonial times.

He has had exhibitions at Guadalajara (México), Puerto Vallarta (México), Pereira (Colombia), New York (New York), Phoenix (Arizona), Boston (Massachusetts), Salt Lake City (Utah), Long Beach (California), Seattle (Washington), Port Tobacco (Maryland), Sydney (Australia), Copenhague (Dinamarca), Puracé (Cauca), Honolulu (Hawái), Cambridge (Inglaterra), Sao Paulo (Brasil), Joahnesburgo (Sudáfrica), Cape Town (Sudáfrica), Tokyo (Japón), Augusta (Maine), Washington D. C. (U.S.A.), Denver (Colorado), Charlottesville (Carolina del Norte), Bamberg (Alemania), Berlín (Alemania), Viena (Austria), Praga (República Checa), Sofía (Bulgaria), Varna (Bulgaria), Pomorie (Bulgaria), Borovets (Bulgaria), Plovdiv (Bulgaria), Nessebar (Bulgaria), Kyustendil (Bulgaria), Tryavna (Bulgaria), Beijing (República Popular China), Quito (Ecuador), Chicago (Illinois), Salta (Argentina), Bogotá (Colombia), Sarajevo (Bosnia and Herzegovina), La Habana (Cuba), Cheongju (Corea del Sur), Tampere (Finlandia), New Orleans (Louisiana), Taiwan (Taiwan), Bangkok (Tailandia), Bandung (Indonesia), Buenos Aires (Argentina), Estambul (Turquía), Spokane (Washington), Miami (Florida), Frankfurt (Alemania), Duluth (Minnesota), Scranton (Pennsylvania), Knoxville (Carolina del Norte), Lincoln (Nebraska), Birmingham (Alabama), Rochester (New York), Tucson (Arizona), Hartford (Connecticut), Chapala (México), West Palm Beach (Florida), Tacoma (Washington), Katmandú (Nepal), St. Petersburg (Florida), Tucson (Arizona), Vancouver (Canadá), Eureka (California), París (Francia), Londres (Inglaterra), Mumbai (India), New Haven (Connecticut), Galveston (Texas), Madrid (España), Ciudad de Panamá (República de Panamá), Tlaquepaque (México), entre otros (Gómez-Aguiñaga, 2006).

The representations of his paintings are not repeated, as they constitute a spontaneous contemplation of the primary and secondary colors and of the different tones that inspire nature (Achinewhu-Nworgu, 2018). In each of his paintings he inspires new ecological codes so that people realize that they preserve and maintain the ecological balance, transmitting values of this nature in the registration of his paintings to place recordable materials in future generations, to transcend the protection of ecology, capturing natural landscapes in scenes of sunrises, sunsets and dusk that are manifested in creative forms and original images in the deep contemplation of the facts with resilience and positive empathy (Vásquez, 2015).

The teacher expresses forms of new codes so that local and global people realize the importance of maintaining ecology, or at least transmitting those values that are recorded in his paintings for other generations. In his family, for several centuries they have dedicated themselves to painting, and from an early age he has painted, publishing in books, magazines and libraries of the world, such as the Library of Congress of the United States of America, Library of Luis Ángel Arango of the Bank of the Republic of Colombia, Digital Library of the University of Guadalajara, among others (Murillo, 1996).

The teacher collaborates with people with visual disabilities. To detect colors he follows a path based on appreciation with relief patterns. Thus, the colors are encoded in numbers, which are registered in the imagination and then generate the landscape. As a counselor, he motivates the generation of their own ecological codes according to the creativity of each participant, who make their own creations, popularizing and integrating them, like the thought of Friedrich Wilhelm Heinrich Alexander Freiherr von Humboldt, to integrate them into science, art and humanities, as it happens in reality, in nature (Vásquez, 2008).

The professor states that from 1492 to 1992 there were five centuries of dependency. But what will happen in the next 500 years? Will we continue to be dependent or will new conceptions of ecological representations be generated so that they identify with the best and have a strategic vision equal to or better than that of the eastern countries? That's the purpose. You cannot just stay with the thought of planning for six-year terms or decades so that future generations will be devising and forming new conceptions. The essence of life and growth consists of a permanent dialectical change with a positive resilient vision despite obstacles (Ortiz, 2004).

Interstitial paths lined with trees, rivers of lava winding down the slopes, a dry and twisted tree with the satellite crossing each of the spaces between branch and branch are some images that are captured in his paintings to develop creativity, reduce stress and help people with visual impairments, children with Down syndrome and those with adrenoleukodystrophy, a degenerative disease through which the senses gradually lose their senses (Murillo, 1996).

This artistic activity is combined with sports, as it practices the motto of "a healthy mind in a healthy body." For 46 years he has won a total of 38 medals in competitions held on five continents, although he affirms that the important thing about all this is to participate for good causes and to help improve people with severe disabilities (Murillo, 1996).

The professor seeks to invite the public to reflect on the ecological environment in which people live, since he affirms that if you do not have a fair means or a balance of that distribution of technology and nature, instead of advancing the earth will become a planet with a desert landscape very similar to that of Mars (Reyes, January 11, 2006).

This ecological painting - apart from being revolutionary - is reflective, contemplative and also a philosophy of life, as has been observed from its ancestors. Styles such as Gothic, Renaissance, Baroque, Neoclassical, Expressionist - and now with those great postmodernist and avant-garde currents - invite to that great reflection on the rescue of the ecological and ecological painting, which is consistent with a philosophy of life that is not only embodied in painting, but also developed in practice.

The interdisciplinary training that he has had with respect to the areas of humanities, exact sciences, social, health and engineering have provided him with a great wealth of observation, extension, contemplation and study in each of the perspectives and shadows that he is carrying out in each one of his paintings, which he qualifies as a *sui generis* expression. That is to say, each painting is not repeated, because - he says - it is a spontaneous contemplation in which the richness of the primary colors and of nature are priority, since there are definite and consequential, experiential and sequential forms (Reyes, 11 de January 2006).

Humboldt (1982) commented:

I consider it more appropriate, for the purposes of this chronicle of my trip, to paint the specific character that characterizes each landscape. The better the physiognomy of a region is known the more accurately its various features are captured and compared with one another; In this way, along the path of analysis, one goes in search of the sources of the enjoyment that the great picture of nature offers us. (p. 22).

Observing Humboldt (1982), he is inspired by painted landscapes, in the stillness that opens up in the heights, a golden peak that ascends towards the light. How do you rest in the water, in its reflection? How does the mountain descend in stillness? The light lifts the flight of him and is a reiteration of the dawn. The light is an advertisement for pigeons, which go back as the day flies. Something originates in the sunrises, everything is energized and becomes. Too many crises in too little time, where each crisis is a risk and an opportunity. There is light: it is a new day; the gaze turns to colors and new creative imaginations

sometimes loom in resilient and empathetic paintings. The star king lights his altar and provides the day with a contemplative gaze into infinity (Vásquez, 2019).

The light that dawns is a renewal of green in the pupils of the eyes to observe and paint the ecological landscapes. The horizon reappears to the gaze, distancing itself from each event to generate others that feed back. To overturn tomorrow to take on the resilient gaze within the landscape.

Planning the horizon, intertwining the air with their feathers, the birds remove their flights from the landscape. As they open their arms and rise to the light in outbreaks of silence. Cacti are manifested in deserts, the day passes over them without any hurry. The light before leaving immerses his red kiss in the sunset. The last shades of the afternoon, connect the gaze of the landscape in the evening. Girones of light in the pupils fade the sun in the funeral of the dynamic day (Vásquez, 2018).

The clouds dance around the sun and yellow is transfigured between reddish buds of color. The teacher, the writer, the thinker and the artist retain them in their memory or sketches them in their agenda, in their study, they translate them with impetuous colors, mature brushstrokes, building those landscapes in their formats, they become mobile portraits that last sites that time and people are responsible for transforming their chores, their arts and their aesthetics (Vásquez, 1999).

A longing, in a pollution-free region of the human essence is what is perceived in his work. A reality that is discovered is the manifestation, the signal, the illumination of something untouched by himself that may be purity and lost aesthetics, it may be the illusion that not everything has been destroyed and there is still much to contemplate. Aesthetics through art is a way out that the artist proposes developing ecological landscape painting and its application in its daily manifestations found in the various facts of nature (Vásquez, 2017).

To observe, look, see, contemplate the ecological landscapes is to find an answer to the way in which the person must face the beauty of nature, with surprise and enchantment, with a smile of the whole body, with the gaze crossing the horizon beyond it itself, because what follows is art in aesthetics. The art in the teacher has a special essence reflected in his works that take the viewer to a world that, although real, is touched by inspiration, creativity, originality, plasticity, aesthetics and the original line that becomes virtue, because he is the one who takes the brush to the hidden places of oil and watercolor. His inquiry is involved with his memories, with the observation of mineral masses, rock formations, masses of solids, liquids and gases, with the way in which these general components walk in their own

genealogical history and in their experiences, using images creative as the best way to interpret the reality of the ecological landscape. The elements come together in combat, heat and color mix, stirrings of light, are nourished by air (Gómez-Aguñaga, 2006).

Latency of fires, illusions, thoughts are given in the messages, manifesting in the firmaments. The dimensions of minds convalesce in the evenings. In the wind, there are flanks of clouds waving silently. Sheets, ribs in the mountains, where vegetables are held and in the swing of the afternoons (Vásquez, 2019).

Walking, walking in the contemplation of the trees, the birds with their nests gather to sing, displacing the solar rays. It is the green color that acquires shape and oscillatory presence, where it manifests itself with organic movements. The salt in its movement will explode between rocks, where the sea in the afternoon is invaded with deep sounds. The snow and the earth are transformed. Volcanoes, beyond the ages, become great tectonic clocks. In the green, where it is presented with a rush of sea and the sunsets are lit with its immense rays (Vásquez, 1999).

A few moments, before the sea explodes, it shudders in the transforming ocean. The flashes of the stars reduce the sky at night. With a single stroke of evening glances, a sunlight is predicted. The thermodynamic heat has awakened, observing the yellow that clings to the cloud and beyond in the autumn, winter, spring, summer seasons. The silence has spread throughout. It is waiting for you at the end of the road, the crimson that is poured between the flowers. The color sentence is permanent. The day expires between the clouds in the immense ecological landscape. The transformation of the landscape, falls the trembling of the mountains with their respective tectonic movements. In the green start of the morning, the color is perceived, making contact with the day in the contemplative gaze (Vásquez, 2000).

The day deepens into the abysses with its inhospitable cliffs. In a sensation of emptiness, the abysses appear out of nothingness to contemplate them in the probabilities of their existence (Romero, 2009). The forest landscape is moved, the green appears in the reliefs of the mist. Thermodynamic heat enters, the cry of the afternoon is sustained in the fury of the trees and the sun lights up. The Milky Way, a cosmic path that focuses on space, that interrogates silence and stays in the night playing with the stars (Vásquez, 2015).

In the evening, dreams accumulate, greening the path and changing the skies. The horizon in the sea will reveal distant islands, highlighting the confusing rebound of the habitat beyond. The landforms are not only yours, they belong to all individuals. They are from the

cosmos. They will be from the future millennial world. Future generations will enjoy their discoveries, what they inspire today from nature, which surrounds them. The essence of life increases, transforms and changes in the synergetic objects that he paints in the solid, liquid, and gaseous states, allowing the representations of him to be logically adequate, so that there is harmony in the painting of him. That light that is made up of many ranges of colors gives hope in life, with transforming empathy to give meaning to life. The golden star, yellow forms, collaborates in photosynthesis, prepares us for coins in wood, brown expressing itself and weaving certain forms with the universe. In life, colors are reflected in different shades of it, with their wavelengths captured in our eyes, in our intellects they become original images (Vásquez, 2019).

Each stain that he makes is an artistic expression, where each one of the codes that he shapes is an aesthetic representation in cellulose and cybernetic materials for future hermeneutics with positive visions for later generations. (Vásquez, 2017).

The dawn

Observing Hagen (1962), he contemplates the creation of the painted ecological landscapes. It seems like yesterday, as time passed with astonishing speed. His father — doctorate with Medicine and Surgery— doctor Fabio Vásquez Escobar, graduated from the University of Antioquia, Medellín (Colombia). He began his work in Ebéjico (Antioquia) in 1956. That same year he married his mother, Doña Amparo de los Dolores Martínez Vásquez.

He was born in Marinilla (Antioquia) on May 22, 1957. His parents, his relatives — Enoris Restrepo, Humberto Martínez, Rosmira Escobar, René Chardon, Fabio Antonio Martínez, Rodrigo Vásquez Escobar— with their long conversations and examples guided him to have great visions of intellectuality, of writing, of creative thinking to generate recordable materials in future generations. His parents helped him to play ball, to put together puzzles, to play chess. In 1958 his brother Juan José was born, with whom he played secretly, put together puzzles and toy cars.

His parents taught them to make their beds and helped them with their homework. They started playing soccer, basketball, volleyball, baseball, field tennis, track and field, chess, cycling. His father taught them to play chess for many hours; he was a great champion in the sport. From him they learned great plays from maestro José Raúl Capablanca and

Graupera. Likewise, they were instilled with organization, discipline, and getting up early to fulfill the tasks of elementary school, high school and university (Vásquez, 2018).

At the Marco Tulio Duque urban school, El Carmen de Viboral, they taught how to clean the benches and bathrooms, as well as how to wash their feet in the sink and write in the sandboxes. There they learned the first letters. It was a public school with limited economic resources: a mud floor and bareque walls, although with great ideas and resilience of everything that was observed, from the school gardens, the mountains of the countryside, the firmaments with the different figures in the clouds and gaseous phenomena.

The colleagues who were at the Marco Tulio Duque school were Francisco Giraldo, Bernardo Valencia, Uriel Cardona, Jorge Alberto Ossa Soto, Óscar Betancur, Juan Alonso Zuluaga, Alveiro Villa, Luis Alberto Acosta, Orlando Duque, Gustavo Orozco, Jesús Jaramillo, Hernando Betancur, Joaquín Giraldo, Jesús Daniel Pérez, Luis Jiménez, Francisco Hoyos, Alonso Giraldo, Francisco Cardona, Francisco Moreno, Álvaro Tobón and Luis Alberto Cardona, who continue to meet periodically to remember their life history anecdotes (Vásquez, 2017).

Hence the inspiration in El Carmen de Viboral (Antioquia), where he studied elementary school and high school. It was, was and is a climate that helps reflection, contemplation and wonder to continue with positive resilience. The average climate in El Carmen de Viboral is between 18 and 19 degrees centigrade (Gaviria, 2000).

This environment was conducive to reading, painting, observing, and doing household chores: preparing the bed and feeding the pets in their home. School attendance and activities in mathematics, natural sciences, geography, sports and others were met. The day ran from 8:00 a.m. until 5:00 p.m., Monday to Saturday.

In high school, he participated in science fairs, and in 1975 he won first place at the science fair on a study of chiropterans. He was the best bachelor in the 1975 class of the Fray Julio Tobón Betancur Institute (Fernández, 2017).

He always painted and observed the painting of his ancestors: great-grandparents and grandparents. He also saw the painting of his mother made in 1963 by the painter P. Sabarrego in a palace house where he lived in the Buenos Aires neighborhood (Medellín, Antioquia). Likewise, he collected raffles to help colleagues in elementary and high school. There were few financial resources, but great imagination and resilience to move forward in the middle of the mountains, where at 6:00 in the morning he was cleared of fog, which covered everything again at 6:00 in the afternoon (Robledo, 2007).

During the holidays, long days of walks were made in the mountains and ravines of the Cimarrona. He was walking through the stone tunnels of the creeks and mud tunnels in the mountains. Trails were opened in the mountains through its thick vegetation in the company of friends.

In elementary school and part of high school he was an acolyte with different religious: Father Mario Ángel, Father Flavio Velázquez, Bishop Gilberto Jiménez Narváez, Bishop Óscar Aníbal Salazar Gómez, Bishop Guillermo Escobar Vélez, Bishop Gerardo Martínez Madrigal, Father Fabio Martínez, Father Salvador Jordán, who they always guided him in his academic work (Lalinde and Gaviria, 2004).

The colleagues who participated in the high school promotion of the Instituto Fray Julio Tobón Betancur were Francisco Giraldo, Rubén Darío Giraldo, Juan Alonso Zuluaga, Óscar Betancur, Alveiro Villa, Luis Alberto Acosta, Orlando Duque, Gustavo Orozco, Jesús Jaramillo, Jaime Giraldo, Hernando Betancur, Joaquín Giraldo, Jesús Daniel Pérez, Luis Jiménez, Francisco Hoyos, Francisco Cordona, Francisco Moreno, Blanca Tobón, Álvaro Giraldo, Luis Alberto Cardona, Adolfo León Ramírez and Pedro Trujillo.

During elementary school, high school, university, as well as on trips to the five continents, his parents instilled in him the idea to form collections of historical plates, herbaria, landscapes, taxidermy, numismatics, philately, books, field tennis rackets, lepidoptera, coleopterans and rocks (Vásquez, 2017).

In addition, his parents transmitted to him a taste for the collection and clipping of newspapers, which he read carefully, especially on the history of science. As an athlete, he has run several marathons. Running a marathon is special and changes your life every moment. Days before the marathon he is nervous. Hours before the marathon, he doubts if his preparation has been adequate and if his feeding has been ideal for the distance of the journey. The night before the marathon, he worries about getting up early and arriving on time for the start of the competition. When the alarm clock rings, far from begging for five more minutes of sleep, he rises immediately to face the challenge. During the first kilometers of the race he feels adapted and regulates the efforts of the race. On the tour, he observes people who do not manage well and leave the race. At each time of the journey there are lifeguards, and drinks are given for hydration. At a certain point in the race he feels that he is slowing down, but thinks positively that he can reach the goal. In the end, he spends the rest of the day resting, hydrates and has the satisfaction and enthusiasm of having finished the marathon with positive resilience. (Vásquez, 2015).



Although he was born in Colombia, he has a Mexican naturalization letter number 164/97, granted by President Ernesto Zedillo Ponce de León in 1997. He graduated as an industrial technologist and later obtained a degree in industrial engineering, as well as a degree in education. He continued with postgraduate degrees at prestigious universities in Colombia, the United States of America and the United Mexican States. He obtained a specialization in industrial relations, a master's in sociology, a specialization in human resources, as well as a doctorate in university education. Likewise, he got specialty studies in mathematics.

He currently lives in the city of Puerto Vallarta. He has more than 40 years collaborating with the Rotary Club (Rotary International), carrying out actions of community service and teaching humanistic sciences and painting classes in five continents. (Vásquez, 2019).

Published books

He has written 157 different books on pedagogy and teaching of science education (Vásquez, 2020). In these works he explains procedures to carry out ex post facto investigations, that is, so that after the fact the data are analyzed and described in order to make proposals or initiatives. In this way, he seeks to improve current methods in students to optimize academic performance and avoid student dropouts.

The other aspect is the evaluation of media and materials, which suggests the teacher to improve their teaching material. Likewise, he recommends that they write about their work areas, their practices in the teaching-learning process to make it more dynamic. Likewise, it suggests that they evaluate management based on different models, such as Bertalanffy (1989), Anderson and Krathwohl (2001), Bloom (1981), Hastings (2016), Morris (1987), Provus (1971), Campbell (1999), Scriven (1995), Stufflebeam (2014), Suchman (1967), Taba (1974), Reiser (1996), Dick and Carey (2015), Stake (1999), which help to make the Criticism process, where the most political elements are taken in the interaction of the administrative functioning of an organism or a university.

Another essential factor has to do with the impact on administrative, service and maintenance personnel, who must also remain motivated to achieve the goals established in the short, medium and long term (Scriven, 1995).

In addition to the internal impact, it is important to focus on the external or societal impact, since the institution is reflected in each of the constant elements at the national level and abroad (Dick and Carey, 2015).

Another of the basic and priority aspects for the aggrandizement of an institution is research, which must be approached from inside, outside and at an integrative level. For this, the university must adapt and adapt to techno-economic and political factors to diagnose its problems and generate a process of three frameworks: theoretical, methodological and analytical (Fitz-Gibbon, 2006). In the first, it is documented, in the second, the pertinent instruments for the evaluation of a university are used and in the last, theory is compared with practice to carry out an original and creative work that allows to overcome many impasses (Morris, 1987).

Researcher experience

He is a researcher for the National System of Researchers of the National Council of Science and Technology (SNI-Conacyt) (2019-2020) and a consultant for Unesco 1988 (Ortiz, 2004). He has participated in world conferences on university research in Australia, England, France, Germany, Cuba, Russia, Denmark, Indonesia, Finland, United States of America, Brazil, United Mexican States, Colombia, Ecuador, Argentina, South Africa, India, Thailand, Singapore, South Korea, Bulgaria, China, Japan and other countries on five continents.

He recognized worldwide as one of the five thousand personalities of the world by the Biographical Institute of the United States of America in 1996-1998 (Murillo, 1996). He obtained the distinction of professor honoris causa in Bamberg, Germany, in 1998. Doctor honoris causa by the Institute of Technological and Higher Studies Matatipac, AC, endorsed by the honorable World Academy of Education and by the Organization of the Americas for Educational Excellence 2017. Vallarta Award May 31, 2019 (González, June 1, 2019).

Currently, he works as a top-ranking university research professor at the University of Guadalajara, Centro Universitario de la Costa campus in Puerto Vallarta (Beltrán, June 1, 2019). For more than 45 years he has carried out research, teaching, tutoring, extension work, and has been director and synodal of 46 doctoral theses, 30 masters and 40 undergraduate. In total, he has taught 3446 university students (Ortiz, 2004).

Methodology

The present is a narrative biographical investigation, since the center of interest is a life story, as well as the image of the experience with a social aspect. This type of research is used as a tool to understand the identity, feelings and experiences of the university professor. The aspect of this research is the educational, artistic and scientific sample of the stories that are told about Dr. Claudio Rafael Vásquez Martínez. For this study, personal appearance is mandatory for the university professor's social understanding.

The study also deals with stories and documents prepared by other researchers about the experiences, events, experiences and important events of a university professor (Anaya, 2015) to detail -in this specific case- his origins, his publications and his experience in art and as a researcher.

The life story is a qualitative research methodology, located within the framework of the so-called biographical method (Rodríguez-Gómez, Gil-Flores and García-Jiménez, 1996), whose main object is the transcription and analysis that researchers carry out on the basis of the stories of a university professor about his life or specific moments of it (Martín-García, 1995) and also about the stories and documents extracted from third parties (Perelló, 2009).

Results

The main idea about identity - which is the life story of a university professor - is a construction of the self as being, as the essence of knowing and doing that is appreciated in relationships with others. This as a result of daily social events that are revealed over time and are molded in reciprocity with the attitude of the individuals with whom they have interacted, and that their own attitude and social attitude in the university environment can be discovered in others.

In this context, the artistic and everyday reason of the teacher is presented when elaborating his works, with which his socio-educational aspects, fears, concerns, fantasies and resilience are shown in each of his topics as an art creator.

The professor made 531 ecological landscape paintings product of 46 years of intellectual life. To attend these landscapes is to find the answer to the way in which the person must face the beauty of nature, with surprise and charm, with a smile of the whole

body, with the look crossing the horizon beyond herself, because it that follows is art (Gómez Aguiñaga, 2006).

The fear that most impressed him was when he climbed a mountain and an older adult wanted to grab him. The fright was such that he began to run down the mountain, at full speed, which prevented the adult from catching him. Due to this experience, he ventured into the world of the marathon, which helps him maintain an ideal physical and mental condition so as not to get entangled.

The management of the notion of time in his work is very flexible. The feeling of temporality constitutes an alternative used with flexibility; Past and present are mixed regardless of the solution of continuity and without separating from elements that have been basic in their culture; it would seem that it seeks to redefine them, to reconsider them in this complex new millennium (Murillo, 1996).

He has been director and synodal of 46 doctoral theses, 30 master's, 40 undergraduate. He has taught 3,446 college students (Ortiz, 2004).

Discussion

The art in the teacher has a special essence reflected in his works that take the viewer to a real cosmos, where he is touched by creativity, plasticity, aesthetics and the original line that becomes a virtue, because it is the one that carries the brush to the hidden places of oil and watercolor. His search is involved with his memories, with the gaze of mineral masses, rock formations, solid bodies, liquids and gases, as well as with the way in which these general components go through his life history and his experiences, using images as the best way to interpret the reality of the landscape (Rivera, 2000). The elements meet in combat, heat and color that mix in stirrings of light and are nourished by air (Gómez-Aguiñaga, 2006).

In elementary school, she was very impressed by the death of a friend, Froylan Giraldo, who was with her girlfriend when a stranger began to compliment her, which generated a dispute. Froylan became entangled in a bicycle that was in the main square of El Carmen de Viboral, and fell backwards on the ground. At that moment, the contestant pulled out a dagger and stabbed him in the heart. In seconds he died. Something amazing happened: life left in a very short time.

Regarding university studies, our author has pointed out that not only the impact on the student must be taken into account, but also on the teacher and their pedagogical thinking

about the practice they do, since there are different ways of carrying out this teacher praxis , hence the importance of having permanent feedback (Stufflebeam, 2014).

Conclusion

The contributions of this study show revealing discoveries from a perspective of the emotional identity of the university professor, which goes hand in hand with the conceptualizations about his life history in art, at its dawn and in his experience as a researcher, in addition to the pedagogical social understanding that you are passionate about. The affinity of these aspects is evident, and the benefits of the eclectic handling carried out on the different approaches are promising. Likewise, the experience that he captures in the practical field of teaching is the baggage of theories obtained, of school, personal and professional experiences. In all cases, his very own style in educational work is worthy of recognition, so it is worth making the effort to tell his university life story, his experience in art, as well as the description of his paintings, the narration of his books applied to education and his experience as a researcher in the training of university students for future generations, as this serves to record aesthetic, socio-educational, fears, concerns, fantasies and resilience that give meaning to each work carried out.

Future lines of research

Future lines of research emerge from this study:

- Studies in classrooms in primary, secondary, preparatory and university on life stories.
- Local studies in educational centers on the effects of pandemics and the post-pandemic period with cases of resilience in life histories in their members.

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