

## **Supernatural Beings Are Within Us**

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May 1<sup>th</sup>, 2024



*Building a Better Future*

## Abstract

This research aims to develop a research-creation project that evidences the connection between the 12th graders at Liceo Taller San Miguel and the Nahuales. This project involves the concept of Surrealism using digital art. By answering the following question: How can I show the spiritual connection that 12th graders at LTSM share with the Nahuales using digital art and surrealism? I will show the spiritual connection that 12th graders at LTSM share with the Nahuales using digital art and surrealism.

The research method used was qualitative. The main results were based on perspectives of their feelings about their portraits through Google Forms [5]. Regarding the results, the connection between the students of 12th grade at LTSM and the Nahuales can be evident, not only in the portraits but in the responses of their perspectives, since students have strong physical and personal traits that they share with the Nahuales. Even so, thanks to ~~s~~Surrealistic digital portraits, it was possible to demonstrate the presence of the Nahuals among ~~the-Z~~ Gen Z, so it exists and prevails, although not enormously due to its lack of self-recognition, also translated as spirituality.

Generation Z does not seem to have a ~~needs-a~~ stronger ~~er~~ spiritual connection with their Nahual since the answers show a lack of spiritual connection with themselves. Indeed, tThe answers give superficial personality descriptions, ignoring their mystical background. A factor could be the loss of presence in transcendental objects, validating the main description of this generation as being too technological and material.

*Keywords:* Nahuales, spiritual connection, digital art, Surrealism.

### **Justification**

As Eastwell (2011) said, "My reading of the literature, together with conversations with other science educators around the globe, on the relationship between science and the supernatural has been characterized by confusing and contradictory information" (p. 17). There seem to be two heterozygous variables, and they are, but how can science affirm that this is the only truth method if this cannot prove the farthest empirical phenomena? They cannot affirm in a direct way that Nahuales don't exist and that they're not into humans. According to Viatori (2017), Mayas base their spiritual beliefs on the fact that we are all connected to everything around us, and Nahuales are nature's energy. In the same way, Olazabal (n.d.) affirms in her investigation that science and spirituality have a single relationship, discovering the unknown, but they are distinguished by using different methods. Science is only based on what we call "reality," what we can see, touch, and smell... for supernatural research in which spirituality is used, we must go beyond the concept of reality. Olazabal (n.d.) affirms that:

Scientific materialism is based on a single level of reality in which matter moves in space-time. What is seen is what there is; there is nothing more, but religious traditions say there are two levels of reality: one transcendent and another immanent, and thus the soul can exist (Second paragraph).

While the exterior determines the metaphysical, the inherent is linked to the Internal definition, like the spirit incarnated to matter. Science is based on the observation and analysis of natural phenomena; for this reason, it cannot prove or refute the existence of the supernatural. Science focuses on explaining phenomena through empirical evidence. However, Dawkins (2006), in his investigation, found that "Only religious faith is a force strong enough to motivate such extreme madness in people who were otherwise healthy and decent people" (El espejismo de Dios, 2006, p. 362 Translated by the author), affirming that the religion is the only way of plant faith into people and the people who have in their inside faith, are crazy. Dawkins adds:

There is no reason to consider God immune from being considered along the spectrum of probabilities. And there is certainly no reason to suppose that just because God can be neither proved nor disproved, his probability of existence is fifty percent—quite the opposite, as we will see (pp. 58-59).

He has the authority to validate the existentialism of debut when he cannot prove it because science only proves material phenomena.

An excellent fascination for spiritualism made me carry out this project. The experience of mysticism, curiosity, and the awakening of new senses for the immaterial moves me. I express myself through art, so with this method, I will demonstrate the mysticism that remains to be awakened within each person. The investigation of Eastwell (2011) has evidenced that science and supernatural beings are distant concepts. Although both are methods to discover the unknown, we already know that they have different focuses, such as science with the material

side and spiritualism, which is the one which validates through the experience of mysticism, the supernatural, and the immaterial side. All the above information implies the veridiction of Nahuales within society, specifically among 12th-grade students at LTSM. Through the spiritual method, since it is the one that has the authority to approve a fact beyond what is real, something that cannot be experienced from imperialism. This means that science cannot demonstrate if it is accurate because the methodology they use is material, so they cannot validate immaterial facts.

For these reasons, this research-creation aims to interpret and validate how Nahuales, as supernatural beings, exist in 12th graders at LTSM. In other words, I will provide empirical evidence of the connection between 12th graders at LTSM and the Nahuales using the concept of surrealism through the artistic technique of digital art. This project is relevant to demonstrating that spirituality will be awakened in 12th graders at LTSM. As Natalie (2023) said: "Gen Z is the most materialistic generation, according to a new report. Here's what parents should know" (First paragraph). Students of 12th grade at LTSM, despite belonging to a material generation, the 'Z' generation, in which people lack mystical experience and an internal awakening, meaning, of the spirit. As Byung-Chul (2019) said: "Rituals are symbolic actions. They transmit and represent those values and orders that keep a community cohesive. They generate a community without communication, while what predominates today is communication without community" (p. 7). This means that inside the rituals, there is a mystical experience; there's a god, and thanks to these, there's a close bond between the community. Still, today, people lack rituals; there is communication, but there's no transmission of value or order; they lack symbology and a lack of mysticism.

This research process is of great social relevance because it demonstrates the connection that 12th-grade students at LTSM have with the Nahuales. This aims to promote spirituality in Generation Z and the existence of supernatural beings within them. That is why the development of this work will focus on the spiritual aspect of the 12th graders at LTSM, specifically in the Z generation, because of society's paradigm of being the generation with a lack of mystic experience. Through surrealism, I will show the spiritual connection that 12th graders at LTSM share with the Nahuales using digital art.

### **Limitations**

Time is essential during this work, so follow the steps for a good process. Finally, the permissions. I have my primary references to do my job, the students of 12th grade, whom I will draw to achieve my project objectives. I cannot control their personalities or their permission to be portraits. I cannot control the information about Nahuales.

### **Delimitations**

Students of 12th grade at LTSM, because I will do a survey, have two possibilities: they will respond with sincerity, clarity, and a great description of their characteristics. The other is that they do everything unconsciously and quickly and need to be more honest about their fundamental personal qualities. Resources and references: I cannot control the information that is found. Lastly, regarding the materials and programs for digital art, I cannot add more functions

or programs that help me make the process faster and more efficient, nor the charging and durability of the device I am working with.

### **Paradigm**

The paradigm is that actual society has a different idea about the Nahual; they classify it as a myth or just supernatural beings that exist within the minds of an indigenous culture, as Barrios (s. f) mentions: “Framed in Nahuatl folklore, the figure of the nahual travels between the mythical and the supernatural, testing the fine line between the cultural and the ancestral” (MITO SOBRENATURAL, second paragraph) When the truth is that they’re not far from reality. I will evidence it through the students of 12th grade at LTSM for being part of Gen Z, an actual population who has a vicious link with technology as QuestionPro, C. (2023) Mentions in his article “Generación Z: Todo lo que necesitas saber de ellos.” Also, they are considered materialists; as Natalie Issa (2023) said in her article, “This is the most materialistic generation today — here’s what you should know.” Thus, there is a non-existent connection with the Nahuales, taking portraits of the students of 12th grade at LTSM to demonstrate the spiritual connection between them and the Nahuales, using the concept of Surrealism and digital art.

### **Research Question**

How can I use digital art and surrealism to show the spiritual connection that 12th graders at LTSM share with the Nahuales?

## **Objectives**

### **General Objective**

This research aims to develop a research-creation project that evidences the connection between the 12th graders and the Nahual. The project involves using digital art to explore the concept of surrealism.

### **Specific Objectives**

- Inquire about the concept of surrealism from various literary and artistic references.
- Start various creative processes from the portrait, addressing the idea of surrealism through different artistic techniques.

### **Supernatural Beings Are Within Us**

The purpose of this theoretical background is to examine the connection between them. Nahuales has with 12th graders at LTSM. For this project, I will mention three influential authors to break the social paradigm that says Generation Z is not spiritual. As Natalie (2023) said: "Gen Z is the most materialistic generation" (First paragraph). Students of 12th grade at LTSM belong to a materialistic generation, the generation 'Z,' in which people lack mystical experience. This generation is an imperialist one, who believes in something that they can see,

breathe, touch, or taste, but the truth is that this medium does not prove spiritualism. There has to be an awakening of new senses for the immaterial.

I can demonstrate the lack of mystical experience with "La desaparición de los rituales" by Byung-Chul (2019): "Rituals are symbolic actions. They transmit and represent those values and orders that keep a community cohesive. They generate a community without communication, while what predominates today is communication without community" (p. 7). This means that inside the rituals are the mystical experiences; there's a god, and thanks to these, there's a close bond between the community members. However, in the actual generations, the younger people lack rituals; there is communication, but there's no transmission of value or order, they lack symbology, and they lack mysticism. Then, the authors examine: Byung-Chul (2019) with "La desaparición de los rituales" and Natalie (2023) with her digital article: "Gen Z is the most materialistic generation". Both authors support the paradigm established in society about the Z generation and their lack of mystical experience. With this, I can demonstrate the lack of spirituality that Generation Z has, specifically 12th-grade students at LTSM. Relating it to my primary variable, the Nahuales, I will demonstrate that despite the spiritual scarcity that 12th-grade students have, a spiritual being lives within them. Throughout the review, I will innovate, test my creativity, and capture what I want through something irrational. Research creation is important because this kind of research is art in general, which is the way to express and preserve a thought or culture, as I do with the Toltec culture and the thought of supernatural beings such as Nahuales. More significantly, through my digital drawings, I will bring a part of Tolteca's knowledge about Nahuales to LTSM. This aims to promote spirituality in Generation Z and the existence of supernatural beings within them. That is why the development of this work

will focus on the spiritual aspect of the 12th graders at LTSM, specifically in Generation Z, because of the paradigm that the society established of being the generation with a lack of mystic experience. This will expand my knowledge and connect them with other cultural thoughts that will feed my spirituality. This project fits within this theoretical framework for the research being carried out to reach the final model, the final result of the digital drawings. This helps me to establish a purpose for this project, evidencing the connection that 12th-grade students at LTSM have with the Nahuales. This aims to promote spirituality in Generation Z and the existence of supernatural beings within them. Lastly, this work can be relevant for further comparative investigations about reincarnation in different cultures. This process is also being carried out methodologically because the primary method I will employ during this project is research creation. The investigation will be carried out for prior knowledge acquisition before the works that will fulfill this project's objective, connecting the understanding of the Nahuales with 12th-grade students at LTSM.

For the timeline, I created some steps to follow to structure the process well and added a time limit to complete each. Assigning a period for each step helps prioritize the objectives and steps to achieve the result correctly. For this, I made a timeline to carry out the project correctly and organized:

- Inquire about the concept of surrealism from various literary and artistic references.
- Take a survey of 12th-grade students to know who would like to be portrayed and an open question to know more about their personality and what characteristics they want to demonstrate their being. It will be carried out from October 30th.

- I initiated various creative processes from the portrait, addressing the concept of surrealism and my imagination through different artistic techniques. They will be carried out from November 6th.
- Build a document where the research and creation processes, both written and creative, are evidenced in a portfolio. This will be carried out during the creation process of the artwork.
- Make an exhibition and a socialization space where all the investigative and creative processes are evident. This will be carried out after the presentation of the Senior Project.

Finally, the construction of this state-of-the-art will allow me to break society's paradigm about the Nahuales since I will demonstrate that they are not classified as a myth when the truth is that they are the students of 12th grade. Finally, I need the authorization of the 12th-grade students to make the portraits. I will draw 18 portraits of 12th-grade students at LTSM to achieve my project objectives. I cannot control their personality and permission to be a portrait for delimitations. I should have allowed the information about nahuales, pointing out limitations in the existing literature and exploring potential directions for future research.

## **Nahuales**

### **What Is A Nahual ?**

According to Ardabor (2022), Nahuales are supernatural beings from the religion of the indigenous peoples of Mesoamerica, mainly in the Mayan and Mexican cultures. The word "Nahual" has many roots, pointing to different interpretations; it is known as (Nahualtía) Hiding

in the shadows, (Nahualli "ehua/ahua/ehualt") Clothing, skin or shell. (Nahua) Speaks as a secret or being that can communicate with the spirits of nature. ("Na" in the Zapotec language) Know or know. The term "Nahual" began to be more used to refer to someone who does something secretly or seeks to deceive others. Despite everything, no interpretation is sure. In the Mayan culture, at birth, a person is given an entity with the appearance of an animal. This entity will be in charge of guiding and protecting the person for the rest of their life. They communicate depending on the level of spirituality that the person has; these entities manifest themselves mainly in dreams, but as I mentioned previously, the clarity of the message will depend on the level of spirituality.

In the case of witches and shamans, thanks to their knowledge and mastery of magic, they are susceptible to communicating with supernatural beings. These people acquire diverse animal characteristics, whether it be the sense of smell of a fox or the vision of a hawk. Also, they obtain much information about this world, including the beings that live there. Nahual must not be confused with a shaman and a witch. According to Ardabor (2022): "One has a religious status, acting according to the orders of the gods of civilization, while sorcerers are sorcerers of a low status, being, so to speak, independent magicians" (8:11). The citizens feared the sorcerers because they could abuse their powers, or on the contrary they could do good for the people, so they went to these services from a Nahual that will help them with climate problems, spiritual problems, among others. The Nahual is also seen as an alter ego; I mean, the two are one; they are the same entity, so the evil that is stalking one will be stalking the other at the same time.

According to Eidan (2022), ancient traditions said that the Nahual is a witch capable of becoming an animal. Spanish records also noted that these witches could become any natural object, such as plants, water, or meteorological phenomena. But there are also perverse Nahuales, who are characterized for stealing children, spreading diseases, and violating people, being feared by the indigenous people. With the arrival of the Colonists, this term became even more feared, according to Ardabor (2022), since these people said “they were witches or werewolves who were persecuted by the inquisition” (9:22). This caused the Nahuals to move away and work in secret. According to Eidan (2022), the Nahuales are beings that protect us and guide us throughout our lives. We must also learn not to get confused and identify the perverse nahuales who want to do us harm, which is why We must have a great bond with them having a high level of spirituality.

My proposal consists of connecting 12th-grade students at LTSM with the Nahuales. I will do this through digital portraits, using an empirical method to evidence the existence of supernatural beings in Generation Z, specifically in the students of 12th grade at LTSM. Through my digital drawings, I will show each of the 12th-grade students the Nahual in animal form assigned to them at birth as a guide and protector, according to the Mayan Calendar.

### **Historical And Contemporary Perspectives Of The Nahuales**

The legend of the Nahual has changed over the years, but in each indigenous culture, its meaning endures. Despite everyone being a member of diverse cultures and beliefs or independent, the teaching remains strong. In the Mayan culture, as mentioned above, Nahual is

the entity that protects us and guides us throughout life, which was given to us at birth, and the link to acquire abilities or ask for help. The Mayans had a specific term to address this change, “Way,” or in the plural, “Wayob”, " which means the transformation from human to animal. For them, communication with the Tonal was necessary; this was the only way to fulfill their destiny. To achieve this, people would have to know themselves because this way, at the same time, one would get to know one's animal companion. So people turned to shamans to strengthen that spiritual bond, and thus, the nahual would not only manifest in dreams but would manifest itself physically. Besides the Nahuales appearing in dreams, they can also obtain physical form and walk in our world. From there comes the fear of killing animals; the indigenous people were afraid of murdering their tonal by accident. If they murdered their Nahual, the person would die with him, which is why the indigenous people only left the farm with the permission of the priest.

**Figure 1**



*Note.* Taken by Eidan, A, 2022, Bestiario: Nahual (leyenda maya, azteca, mexicana precolombina)

In the image, we can see evidence of two faces of the entity, the human and the Nahual;

this represents the duality of the person with their animal spirit.

As the legends of these supernatural beings pass from generation to generation, from culture to culture, they add more factors or adapt them to their beliefs. What was the case of these Mexican cultures? They acquired the physical form of animals, and these same gods welcomed some of their abilities because of some divinities found in Maya, Tolteca, Mexica, culture, etc. They would gain the ability to turn into animals to interact with mortals. Like the example that Ardabor (2022) gave, Tezcatlipoca, the being that could turn into a jaguar, became the god of the Ursa Major constellation and the night sky and one of the principal deities of the Aztec pantheon. Also called a “smoking mirror”. Or the meaning that the principal term of Nahual was based on the human that can acquire animal form. Nowadays, the principal meaning of the Nahual is the animal that first approaches the newborn to become his protector or the one who converts into an animal to steal chickens and seeds.

According to Events, G (2021), an artist called Mylan Nguyen makes artwork in clay named “Nahualito.” For the creation of this piece, she was inspired by Mexican culture; she collected the diverse fragments that people had her gather while he was working in the clay.

According to Events G (2021), Mylan’s work was:

Nahuales are often described as evil, mischievous brujx (witches) but also as wise healers and protectors. The duality of this narrative resonates with Mylan’s multicultural upbringing and parallels her feelings of being between two identities. Based on writings and Nahuale's research,

she realized that there were many descriptions and meanings about these supernatural beings. So, she made her point of view about this Nahual folklore through a clay model.

Mylan's purpose with "Nahualito" was to draw "on her multicultural heritage to revisit and reclaim the history of the Nahual," reawakening the interest and importance of this belief.

**Figure 2**



*Note.* Taken by Events, G, 2021, Mylan Nguyen: Nahualito. Glasstire.

The theme of the Nahuales motivates me for the research because, throughout this, I have been learning that we and our world, have a strong connection with the natural world, not only the material world. I am talking about the spiritual, the individual since each of us has a different reality that persists in our heads. This gives all the relevance of my research since I want to demonstrate the connection between the Nahuales and 12th graders at LTSM. This project aims to demonstrate that the young people from Generation Z have spiritualism despite the lack of mysticism. The people of this generation were born between the mid-90s and the 2000s. Some of the characteristics are as follows: Cerem Global Business School. (s. f.) are: They cannot conceive of a world without smartphones, they are used to fast downloads and having a

multitude of conversations simultaneously on their social networks, and they are individualistic and selfish, among others.

### **Metamorphosis**

The Nahuales have a unique soul that lets them obtain the form of an animal, a soul that can manifest a new form. There are also Chuleles, coming from the state of Chiapas, Mexico. According to Iglesias (2018): “A chill is the soul or spirit of those people who can transform into animals according to their taste, which never completely detaches itself from the body that possesses it” (First paragraph). Chulel translates as "spirit," derived from "chul," which means "divine." But this term was also addressed as the "soul" of individuals, which could be confused with the tonal; thanks to the Chulel, we can see three different metamorphoses of the Nahual according to Ardabor (2022, 10:48):

- Transformation of the physical body, changing the appearance to that of an animal.
- Transformation of the soul, changing the appearance to that of an animal.
- Soul transformation, changing into an elemental force.

The metamorphosis will show that the Nahuales live among the 12th-grade students at LTSM. In my digital works, I will transform or match the animal form to the physical form of each student, referring to one of the levels of metamorphosis that is manifested thanks to this soul called Chulel. On this occasion, through the works, the qualities will fulfill the first phase of

the physical body since the other points are more difficult to express through the artworks. But still, regarding the second point of the soul, I will draw symbologies about the morality of each person mixed with the animal's personality.

## **Spiritual Connection**

### **What Is A Spiritual Connection?**

According to WeRNative (2021):

Spiritual connection is our ability to intuitively understand something that impacts our souls and gives meaning to our lives. Some people experience spiritual connection by having a relationship with the creator, their ancestors, Mother Earth, and all living things. Others experience it through participating in religious or traditional ceremonies, sitting in nature, praying, or through deep reflection and meditation (Second paragraph).

Searching for that meaning that impacts our soul is the connection with one thing, environment, being, or community. This helps us improve ourselves, giving us new perspectives that help us connect with our spiritual nature and the world in general.

Connecting with spirituality requires a process where these actions are carried out: repeat positive affirmations, meditation, mindfulness, practice gratitude and relaxation to help focus and achieve inner peace, and above all, take time to be with oneself. The essential thing in these types of exercises is meditation since, at the same time, you are taking time to be with yourself

and connect with your interior while you reflect on stabilizing your body and mind, seeking inner peace. However, meditation is not only found in this usual exercise of sitting in a butterfly position and beginning with a prayer. We meditate most of the time in our day. For artists, drawing is a form of meditation; we meditate when reflecting on a problem or something. Even when walking, you meditate, say, the Zen (people who are part of a Buddhist school), so they created a technique that consists of meditating while walking called "*Kinhin*." This consists of walking consciously, focusing on the present, breathing, and taking advantage of each step you make, as Rosati defines. [3]

Paleobull (2021) said: "Zen philosophy focuses on meditation. Unlike other Buddhist currents, Zen avoids dedication to texts and scriptures and does not contain metaphysical theories or rituals" (Seventh paragraph). "Zen advocates that spiritual awakening (samadhi) can be achieved simply through Zazen" (Eight Paragraph). Samadhi is the action of waking up from the dream you interpret in life. According to this philosophy, there is something beyond the dualistic mind. We must reach the level of consciousness to realize that what we usually experience is not actual reality and that we are playing a character. All this is false, and we wear masks over consciousness. So Zen, to awaken from this "reality," uses meditation with the standard method of the butterfly position and its ritual. With a deep breath, internalizing with themselves, and letting thoughts flow without clinging to any of them. This process of meditation is called "*Zazen*." Paleobull (2021) also says that: "Doing" is not as crucial as simply "being" (twenty-sixth paragraph). "Zen places importance on the ability to do nothing. Sit down and quiet your mind. And in this way connect with yourself and life" (Twenty-seventh paragraph). This type of

meditation makes you focus on what you are instead of what you do; this is where the role of self-knowledge comes in.

### **Characteristics Of The Spiritual Connection in The Gen Z**

As Byung-Chul (2019) said: "Rituals are symbolic actions. They transmit and represent those values and orders that keep a community cohesive. They generate a community without communication, while what predominates today is communication without community" (p. 7). This means that inside the rituals is the mystical experience, there's a god, and thanks to these, there's a close bond between the community, but today, people have a lack of rituals; there is communication, but there's no transmission of value or order, they lack symbology, they have a lack of mysticism.

Byung-Chul transforms the definition of rituals from "being in the world" to "being at home." This makes the world reliable. Rituals have the function of stabilizing life thanks to their sameness, which destroys "*producing*" that forces "*consumption*" since it is something that lasts. Those two terminologies destabilize life by eliminating what is lasting from it. "For Hannah Arendt, it is the durability of things that makes them <<independent of the existence of man>>" (p. 9). That means that things also have the mission of giving stability to life. But the problem is that, in actuality, people spend a lot of time on material things. In the book "La desaparición de los rituales," there is an example about Smartphones. They take up much of our time; however,

other things, such as "a table," do not allow us to linger on them. The thing about smartphones is that because of the media content that does not resemble each other, it steals a lot of our attention. Rituals enable us to treat people beautifully and promote respectful handling of things.

Byung-Chul (2019) meant a sign of recognition or a <<password>> among hospitable people" (p. 7). This serves to recognize oneself, and in recognition, the surreal endures. There is a need for more symbology due to the lack of recognition = proper knowledge. So, using the ritual makes people treat each other kindly and with courtesy and respect when handling things. For example, I use Byung-Chul's topic of smartphones, which takes up much of our time. However, other things like "a table" do not allow us to linger on them. The reason for smartphones is their media content, which does not resemble each other. In this ceremonial framework, things are not consumed or spent but used. Today, the world is consuming instead of using, which wears us down, "unscrupulous consumption means that we are surrounded by a fading that destabilizes life" (p. 7). The term that I had previously spoken of, "repetition," destroys the "producing" that forces "consumption" by the fact that it endures and destabilizes life; it does so by eliminating the lasting thing about it" (p. 9).

Nowadays, not only things are consumed, but also emotions, thus opening up a new field of consumption for us, and its relationship with this is its aestheticization that is not subjected to pressure to produce. "Just as the economy colonizes the aesthetic" (p. 10). Emotions are also destabilizing for life because they are more temporary than things. "Looking for emotional authenticity" (p. 10) is how the emotion consumes and feeds the individual narcissistic reference, I mean our narcissistic reference. For this same reason, we lose our perception of the world.

Objects are the level of transcendence because we have contact with matter; this is what the ritual is about smelling, seeing, and feeling. If I lose my relationship with the world, then the connection with myself disappears, which drives me to lose spirituality. Especially with myself, thus losing... Spirituality.

### **How Is Spiritual Connection Connected To My Research**

According to Gonzáles (2023): “Connecting with yourself consists of looking at your history, thoughts, emotions, beliefs and mental models, to be able to accept, include and transform what you want in your life” (Eight paragraph). A personal connection can be confused with a bond that two people have, of feeling each other, seeing, and hearing, but this concept speaks of the individual connection, of my self connected with my being. It's about self-knowledge, accepting myself according to my beliefs and history, and accepting my essence. I also know that I have control over my life, what I want for it, and what I would like to change.

Morin (2023) said: “Self-knowledge does not develop all at once. It is a process that begins in childhood, as children begin to be able to recognize and name their emotions, strengths and challenges” (Types of self-knowledge. First paragraph). When children begin to be aware and identify a little of the qualities of their essence, they develop that knowledge about it, knowing what things they like or not. But as they grow, this self-knowledge becomes deeper. Doubts like: What do I want for my life? What is my belief regarding that? So, this is becoming extensive in some way or another, being a long-lasting process. Morin (2023) also gave some points that a person with good self-knowledge has (Third paragraph):

- Recognize your strengths and challenges.
- Understand and talk about your needs and feelings.
- Recognize the needs and feelings of other people.
- Realize how your behavior affects people.
- Develop a mind's growth and learn from errors.

Self-knowledge is essential during this process of spiritual search. As I said previously, Byung-Chul relates in his book "La desaparición de los rituales" the loss of reference in the world, meaning the loss of everything, especially ourselves. For the simple fact of losing the reference point in the world, that is, losing your reference ... Ourselves. To have that self-reference, we must know ourselves and know our place here in the world.

The purpose of my project is to demonstrate the connection between 12th-grade students at LTSM and the Nahuales; therefore, to make the connection and see if the Nahuales are present in each one, the first step is self-knowledge. People have characteristics of their protective Nahual, and this is a fundamental part of knowing what animal they carry inside. The other fundamental goal is to see the date of birth to relate it to the Rocamora (2018) article since it mentions the dates and assimilates them to the zodiac with its respective personal characteristics.

## **Digital Art And Surrealism**

## What Is Digital Art?

The artistic medium I will employ is digital art. This form of creative expression is done through the digital medium. It differs from other artistic expressions since to create a work, you must implement a tech tool. Some of the best digital tools, according to ArtRocket\_es & ArtRocket\_es (2023), are Photoshop (Windows/macOS/iPad), Clip Studio Paint (Windows/macOS/iPad/iPhone/Android), Paint Tool SAI (Windows), ibisPaint (iPad/iPhone/Android/Windows), Adobe Fresco (iPad/Windows), Procreate (iPad), among others. For this project, I will use an application called "ibisPaintX," a free app where you can learn drawing techniques from other users' drawings by watching the process videos.

According to Bravic's (2023) article, "A short history of digital art: between new technologies & innovative artistic practices": Digital art began to emerge in the 1960s, thanks to artists such as Frieder Nake, The EAT group (Experiments in Art and Technology), and Allan Kaprow, but was known in the 1980s. This artistic medium began by exploring human beings' relationship with technology and how it could be included in the artistic field. In the 1980s, artist Harald Cohen, along with a group of engineers, invented a painting program called AARON: "a robotic machine designed to make large drawings on a sheet of paper placed on the floor." At the beginning of this invention, the machine only created abstract art, but over time, they became more representative, being able to interpret shapes from nature. In the 90s, this program began to implement color in the drawings. The artist Cohen was always careful to claim his creativity, considering AARON a tool to create his works. "His program is now considered a harbinger of what we know today as Artificial Intelligence." Around 1990, thanks to the beginning of the

personal computer, there were significant improvements in this type of tool and the emergence of navigation. This provided artists with new ways to experience art, fostering a passion for art.

According to ARS CES (2017), David Em, born in 1952 in Los Angeles, United States, is a pioneer in digital art and known for computer art. He studied painting at the Pennsylvania Academy of Fine Arts and film direction at the American Film Institute. “Em created digital paintings at the Xerox Palo Alto Research Center (Xerox PARC) in 1975 with SuperPaint” (Second paragraph), the first complete digital painting system. He has collaborated with projects for Apple, Canal Plus, and CBS Records [2]. This artist has embraced multiple media such as photography, engraving, vine, and digital art, as we had already seen in his past studies, thus being an independent artist in all areas. According to what Deken (1983) said in his book “*Computer Images: State of the Art*,” Em "makes images with electronic light, sculpts with memory" (p. 133). Em's works show evidence of a relationship between surrealism, abstract painting, and experimental cinema. A work by this artist caught my attention. It is called Nora, and it's a game of geometric figures and surrealism:

### **Figure 3**



*Note.* Taken by Radon, 2021, David Em - «Nora» (1979). Pinterest.

First, we must highlight the year this work was made, 1979, when digital tools had just emerged and continued to progress. Gardner's *Art Through the Ages* describes his work as "futuristic geometric versions of surreal dreamscapes in which shapes seem familiar and strange simultaneously." With "Nora," we can validate Gardner's Art's argument due to the geometric concept resembling a futuristic environment, as evidenced in the digital work.

### **What Is Surrealism?**

I will employ an art style; for better evidence of the Nahuales among the students of 12th grade at LTSM, I will use surrealism. "Surrealism proposes a theory of the unconscious and the irrational to change life, society, art and man through revolution" (El surrealismo. Definición y autores, s.f). The emergence of this proposal began in the middle of the end of the First World War in the capital of France, Paris. During the 1920s, Parisians celebrated the victory of the First World War, but at the same time, they were affected by the consequences and experiences it left

behind. However, the atmosphere improved after citizens heard promises of good and progress, so they were optimistic. However, a detail was not recognized in the capital: the loss of innocence of the young people participating in the trenches; the other people looking for answers only listened to stories. For this same reason, new currents arise in critical thinking in the community's rationalist program, starting with the illustration.

While communism passed through all the political systems of Europe, Sigmund Freud revolutionized social convention, creating a classical vision of the human psyche; this period was of historical avant-garde. After this, in 1924, a group of conspirators gathered around the most influential program of contemporary times, surrealism. They released a manifesto publication, changing the thinking of an entire society. According to “surrealismo. El eterno retorno de un cadáver (2013), researchers affirm that the first text from which surrealism emerged was in 1917, from a poet called "*Guillaume Apollinaire*," describing that surrealism “as a kind of manifestation of the inner spirit” (4:30). Surrealism is a fantasy, having a relationship with fantastic art, proposing an environment of the unconscious. It had problems with the content of consciousness that had not been made explicit clearly. However, throughout the 19th century, it became explicit thanks to the theory of psychoanalysis, which was part of the history of the fantastic. Surrealism meaning is in French “surréalisme”: sur, "*on, above*", and réalisme, "*realism*". The difference between those is that surrealism presents a perception that goes beyond what we usually know. It is unlikely to exist. Fantastic “can be based on plots or stories from everyday life, but using fantastic characteristics.” [4]

Since it is not mandatory to adhere to specific guidelines, this only gives us an idea of what is unrealistic and "impossible" in our reality. The Nahuales are impossible in the reality of most people, especially Generation Z, since they are a very materialistic generation; as Natalie (2023) said in her article, "This is the most materialistic generation today — here's what you should know" (First paragraph). Also, the mystical lack, as Byung-Chul recounts in his book "La desaparición de los rituales," lets us know that this generation, consequently, only believes in things they can experience with their five senses, thus being empirical. So, I will use the surrealist style to empirically demonstrate the existence of Nahuales in the students of 12th grade at LTSM.

One of the artists who influenced me in my project is Sergey Petrovich Panasenko, born in 1970 in Astrakhan. His paintings highlighted Realism, but even so, he did not stop experimenting with new artistic movements or styles. There is not much information about this author; only his beautiful works are still present where hidden messages are found, using realism and surrealism as an extraordinary mix. In some of his works, the painter also shows that he played with mystical elements, such as the use of angels, humans with wings, and unicorns, among others. As we can see in this image:

**Figure 4**



*Note.* Taken by Sergey Petrovich Panasenko, (s. f.). Google Search.

In addition to the artists, I will be employing an art style for better evidence of the Nahuales among the students of 12th grade at LTSM, I will use surrealism. Since it is not mandatory to adhere to specific guidelines, this only gives us an idea of what is unrealistic and "impossible" in our reality. The Nahuales are impossible in the reality of most people, especially Generation Z, since they are a very materialistic generation; as Natalie (2023) said in her article, "This is the most materialistic generation today — here's what you should know" (First paragraph). Also, the mystical lack, as Byung-Chul recounts in his book "La desaparición de los rituales," lets us know that this generation, consequently, only believes in things they can experience with their five senses, thus being empirical. So, I will use the surrealist style to empirically demonstrate the existence of Nahuales in the students of 12th grade at LTSM. I will employ the concept of surrealism because, with this method, I can show the physical side of the Nahuales in a surreal way, which is the only physical proof I can demonstrate. The concepts will help me evidence the connection between 12th graders at LTSM and the nahuales through the

artistic technique of digital art. I will use a device (tablet) and an app (ibisPaintX) to make digital artwork.

### **How Is This Technique Connected To My Research**

My proposal consists of connecting 12th-grade students at LTSM with the Nahuales. I will do this through digital portraits, using an empirical method to evidence the existence of supernatural beings in Generation Z, specifically in the students of 12th grade at LTSM. Through my digital drawings, I will show them the Nahuales belonging to each one, respecting the Mayan idea that at birth, the nahual, who will be the guide and protector of the person, will be assigned to them. With this, I will show each of the 12th-grade students the Nahual in animal form that was assigned to them at birth, according to the Mayan Calendar.

Through digital art, I will express what I want to demonstrate regarding the connection between the Nahuales and the 12th-grade students at the LTSM. And through this digital medium, I will use the theory of surrealism. I am drawing what goes beyond reality because the Nahuales may sound like fantastic creatures because they are beliefs or myths. But what makes my project surreal is the metamorphosis I will capture and try to demonstrate through digital works. Digital art will be the only proof that I can prove these supernatural beings' existence in the 12th-grade students at LTSM.

As mentioned previously, in this medium, I will capture surrealism as an expression or theory that proposes having a perception beyond reality, creating a physical fusion with symbolism to represent the personality shared between the student and the corresponding Nahual since birth. For this, I was inspired by Sergey Petrovich Panasenko since the artist, despite experiencing various movements and expressions through his works, can see that he primarily uses surrealism. In addition to using extraordinary animals, Sergey hides symbols within each work, which have different connotations in the understanding when they become evident. In my work, I will use this type of implicit communication to represent the shared characteristics, as I said before, between the student and his Nahual.

This research process is of great social relevance because it demonstrates the connection that 12th-grade students at LTSM have with the Nahuales. This aims to promote spirituality in Gen Z and the existence of supernatural beings within them. That is why the development of this work will focus on the spiritual aspect of the 12th graders at LTSM, specifically in Generation Z, because of the paradigm that the society established of being the generation with a lack of mystic experience. Through surrealism, I will show the spiritual connection that 12th graders at LTSM share with the Nahuales using digital art. I will employ this technique specifically using an application called "ibisPaintX." I will evidence the process of the artistic works through the records that the application automatically starts doing when I start painting, and with a portfolio that I will make with that process. Also, being brief means demonstrating something as complicated as 12th graders at LTSM students' relationship with the Nahuales.

### **Methodological Framework: Supernatural Beings Are Within Us**

## Research Method

I chose investigation creation because, through this kind of research, I can demonstrate my artistic abilities and thus carry out a process that creates new knowledge. This is related to my essence of being an artist because, with this, I can innovate, test my creativity, and capture what I want through something irrational that is not literal. This means that to comprehend the message, you have to look for symbols and have previous knowledge based on references. Through my artworks, I will evidence the connection between the students of 12th grade at LTSM and the nahuales through surrealism, using digital art.

My objectives are to inquire about surrealism from various literary and artistic references, realize multiple creative processes from the portrait, and address the idea of surrealism through the digital drawing technique. However, the main objective is to develop a research-creation project that evidences the spiritual connection between 12th graders of LTSM and the Nahuales. This implies the concept of surrealism using digital art. The purpose is to encourage spirituality in Generation Z, specifically with 12th-grade students of LTSM. As the philosopher Byung-Chul (2019) said: "Rituals are symbolic actions. They transmit and represent those values and orders that keep a community cohesive. They generate a community without communication, while what predominates today is communication without community" (p. 7). This means that within the rituals lay the mystical experience; there's a god, and thanks to this, there's a close bond between the community members. Today, people lack rituals; there is communication, but there's no transmission of value or order; they lack symbology and a lack of mysticism. Subsequently, I'll construct a document where a portfolio evidences the written and creative research processes.

Then, realize an exhibition and a socialization space where all the investigative and innovative methods will be evident.

This research process is significant in evidencing the connection 12th-grade students at LTSM have with the Nahuales. This aims to promote spirituality in Generation Z and the existence of supernatural beings within them. That is why the development of this work will focus on the spiritual aspect of the 12th graders at LTSM, specifically in the Z generation, because of the paradigm that the society established of being the generation with a lack of mystic experience, as Byung-Chul said with the past quote. Through Surrealism, I will show the spiritual connection that 12th graders at LTSM share with the Nahuales using digital art.

How can I show the spiritual connection that 12th graders at LTSM share with the Nahuales, using digital art and surrealism?

This question is essential in art because art is the way to express and preserve a thought or culture, as I do with the Toltec culture and the idea of supernatural beings as Nahuales are. More significantly, my digital drawings will bring some of Tolteca's knowledge about Nahuales to LTSM. Feelings, different interpretations, and, most importantly, the sense of mysticism appear in the artworks. Symbols and messages are hidden in art, which makes people grow a feeling of mysticism and mystery, which is connected to spiritualism. The question formulated above is essential for the art field because the purpose of the artworks is to create freely and develop links between the supernatural and spiritual beings, as Nahuales are, and the students of 12th grade at LTSM.

- Inquire about the concept of surrealism from various literary and artistic references.
- Take a survey of 12th-grade students to know who would like to be portrayed, and ask an open question to learn more about their personality and what characteristics they want to demonstrate their being. It will be carried out from October 30th.
- I initiated various creative processes from the portrait, addressing the concept of surrealism and my personal imagination through different artistic techniques. It will be carried out from November 6th.
- Build a document where the research and creation processes, both written and creative, are evidenced in a portfolio. This will be carried out during the creation process of the artwork.
- Make an exhibition and a socialization space where all the investigative and creative processes are evident. This will be carried out after the presentation of the Senior Project.

I will employ the concept of surrealism because, with this method, I can show the physical side of the Nahuales in a surreal way, which is the only physical proof I can demonstrate. The concepts will help me evidence the connection between 12th graders at LTSM and the Nahuales through the artistic technique of digital art. I will use a device (tablet) and an app (ibisPaintX) to make digital artwork.

I will employ the digital art technique, explicitly using an application called "ibisPaintX". I will evidence the process of the artistic works through the records that the application automatically starts doing when I start painting, and with a portfolio that I will make

with that process. I will take pictures of myself working on the artwork. Finally, I will make an interaction, which will be the exhibition with the participants after the presentation of the Senior Project, creating a socialization space where all the investigative and creative processes are evident.

I will analyze my artistic work through the previous investigation process about the Nahuales and the response of how the students of the 12th grade of LTSM are connected with Nahuales. I will interpret those artistic works, supplementing symbols and messages like the animals each person represents based on their personality, and introduce the topic of the internal Nahuales that 12th students at LTSM have inside them.

The criteria I'm going to evaluate in my creation are:

- Relevance: This project is relevant to the Z generation, specifically to the students of the 12th grade. This aims to promote spirituality in Generation Z and the existence of supernatural beings within them.
- Effectiveness: If my objectives were reached regarding the students of the 12th grade of LTSM and the promotion of spirituality.
- Impact: The thinking of society, specifically of the students of 12th grade at LTSM.

There is an artist named Sara Herrera who expresses the relationship between man and nature. My works are related to Sara's because despite not specifically expressing the Nahual, her works express nature itself. In investigating these supernatural beings, the Nahuales can be transformed into a plant or an animal, in other words, into any natural element.

The execution of the creative process will help me review the proposed objectives. Through feedback from mentors and 12th-grade students at LTSM, the previously proposed idea, precisely the general purpose, can be validated. General objective: "Develop a research-creation project that evidences the connection between the 12th graders and the Nahuales that involves the concept of surrealism using digital art." With the feedback on my specific objectives during this process, I can validate the methods and continue. During my creative process, I will reflect on the selected theme about the Nahuales by adding symbols to the digital drawings. I will relate the personalities of each 12th student at LTSM and the animal that will be the Nahual. This reflection will give me new points of view and brainstorming of ideas related to the topic and spirituality itself, opening my imagination. It will also change my thinking, helping me communicate and know better 12th graders at LTSM.

The last step of my creative investigation is to create an exhibition and a socialization space where all the investigative and innovative processes are evident. Also, during the creative process, I will construct a document where the written and imaginative research processes are evidenced in a portfolio. I will carry out a presentation that allows me to communicate everything researched about the Nahuales. How Generation Z and specifically 12th-grade students are related to these supernatural beings, Nahuales. After the presentation, there will be an exhibition, where I will show all my artworks and the artistic process I went through before reaching the result. The exhibition will be open during the senior presentations all week, but I will interact with the audience after I present.

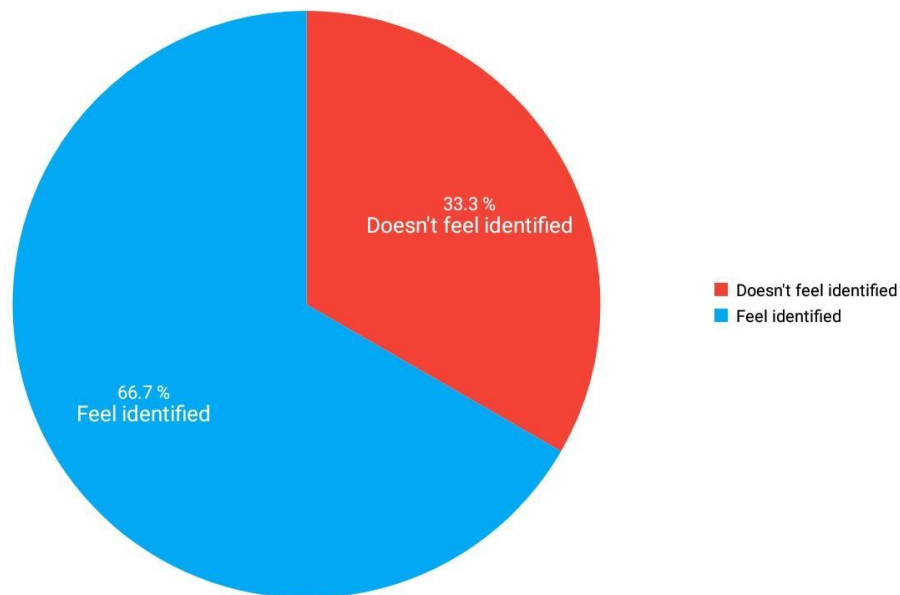
The exhibition is mainly aimed at today's generation because there is where spirituality is lacking; it will change a part of their thinking. With these digital artworks, I will demonstrate the mysticism that remains to be awakened within each person. Generation Z for being "the most materialistic generation," according to Natalie (2023). I will provide evidence of the connection between 12th graders at LTSM for being a part of this generation and the Nahuales, breaking the paradigm. All these, through the artworks, are an empirical way to demonstrate it. Thanks to the portfolio showing my artistic process and the exhibition, I will achieve my objective.

During this project, there may be cases of intolerance on the part of 12th-grade students at LTSM. However, they will not be part of this project, as I guarantee that each artistic piece is original and that each stroke is part of my style and imagination. This will be evidenced in the portfolio, where I will show my creative process. Also, the recordings of the digital artistic process were added. I will also ensure the consent of each 12th-grade student at LTSM who wants to be photographed across the survey. I will ask if they want to be photographed and proceed to the personality test. First of all, I will clarify that this will be done for the senior project, and then before they start answering the survey, I will explain my project. There will be permission from each student for the creative process, and they will be informed about what will be discussed so as not to hurt anyone's susceptibilities and provoke unnecessary psychological reactions.

## **Results**

### **Figure 5**

*How many people identify with their Nahual based on their birthdate*

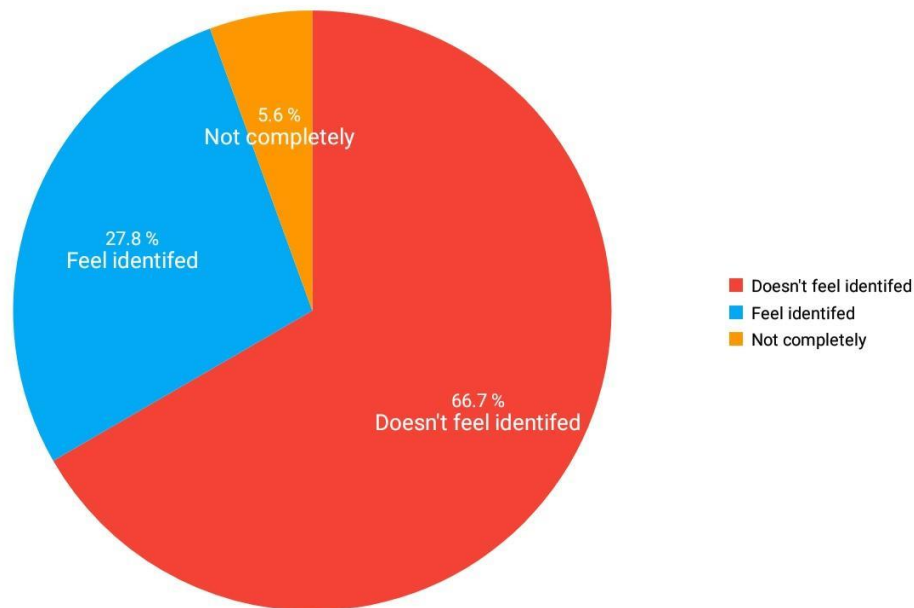


*Note.* The graph expresses the percentage of 18 people in 12th grade at LTSM who felt identified or not with Nahual by birth.

This pie chart represents the percentage of people who felt identified or not with their original Nahual from birth. This indicates that 66.7% of the 18 people portrayed in 12th grade at LTSM feel they identified with Nahual by birth, while 33.3% did not. They could identify with the Nahual chosen based on their personality.

### **Figure 6**

*How many agreed with their Nahual personality based on their description*

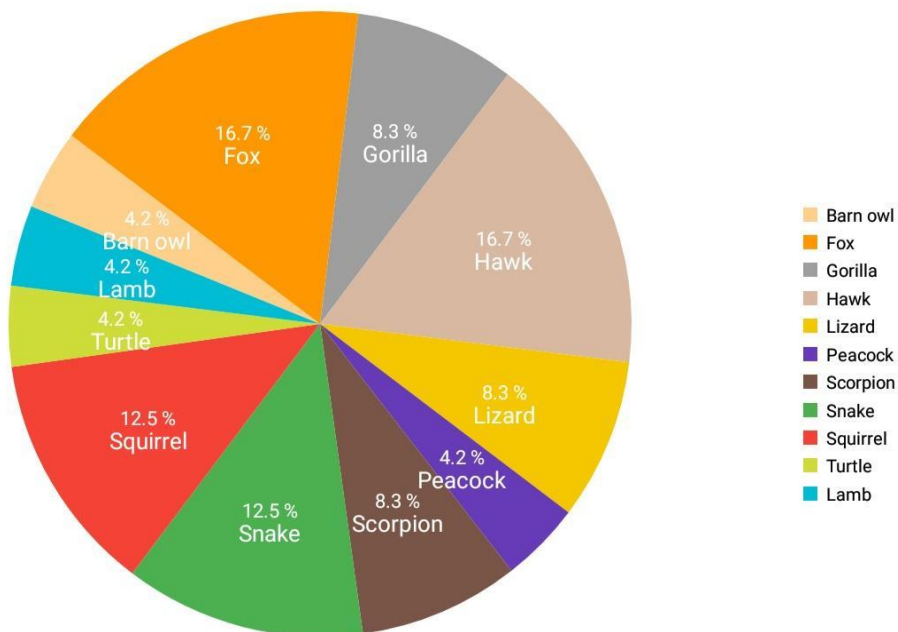


*Note.* The graph expresses the percentage of 18 people in 12th grade at LTSM who agreed with their Nahual personality based on their description.

This pie chart represents the 18 of the people of 12th grade at LTSM portrayed who felt identified with the Nahual based on their personality, that is, with the Nahuales who are not their original protectors, those by birth, but with the Nahuales who were selected based on their personality, they have similar personal traits. 66.7% felt identified with the Nahuales by birth, while 27.8% of the students identified with the Nahuales chosen based on personality. 5.6% did not feel wholly identified with the Nahual chosen for his personality; there are traits with which they did feel similarities, but not with the personality of the Nahual in its entirety, as the person said: “Not completely, but there are things that can be seen.”

### **Figure 7**

*How many people have the same Nahual*

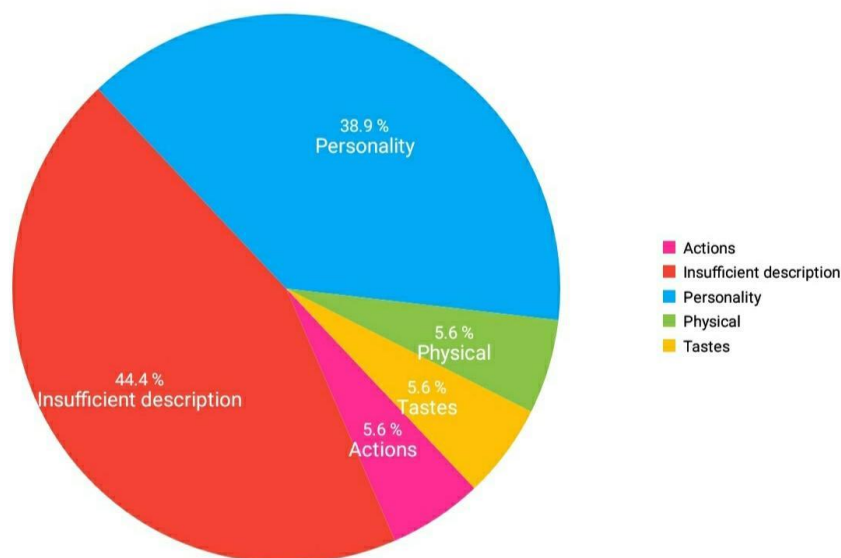


*Note.* The graph shows the percentage of 18 people in 12th grade at LTSM who have the same Nahual.

This pie chart represents the number of animals or Nahuales in the Mayan horoscope that was portrayed along with the 18 people in 12th grade at LTSM. Demonstrating that the hawk and the fox were the most repeated, meaning that most of those 18 people who were portrayed have characteristics of them or were born between the 7th of February and March 6 (for the Nahual hawk) or between the 4th of April and 1st of May (for the Nahual Fox), both with the 17.4%, meaning that four people have the Nahual hawk, and 4 have the Nahual fox.

**Figure 8**

*People who believe that the choice of the Nahual in the painting reflects spiritual or mystical aspects of their personality*



*Note.* The graph shows the percentage of 18 people in 12th grade at LTSM who believe that Nahual's choice in the painting reflects spiritual or mystical aspects of their personality.

This pie chart represents the percentage of the 18 people in 12th grade at LTSM that the selection of the Nahual represents them personally in a mystical way, and this was divided into five parts since they were the variables that they mentioned in their answers to that question in the Google Forms survey. Most people needed to provide more information to give a clear answer in this regard, thus leaving 44.4% with insufficient description. Then we have the 38.9% of the people that believe that the portrait represented them mystically in a personal way, which is the answer we were looking for, compared to the other variables without counting the insufficient description, successfully were the majority. At the same time, 5.6% were evident in their appearance, tastes, and actions.

## Discussion

The main pie chart, Figure 8, shows us that people relate mainly to physical traits, and the open responses remain superficial, as tastes physical characteristics, or they weren't specific, saying that they feel identified with the personality without being particular or their answers were insu Because their descriptions were based on the physical and the common, they left aside the questions that revealed their mystical and deeper side. Students did not ask questions about mysticism or anything else during the interview. Yet, the answers let me know they do not recognize themselves. In Figure 8, all the participants keep their responses in the material aspects, their actions, tastes, and physique, when in reality, to respond to something personal and mystical is based on the depth of the being. This site is their own, and no one knows. The portrait and the use of Surrealism demonstrate a connection between the Nahuales and 12th-grade students at LTSM. Still, the spiritual connection of each one with their Nahual is minimal, meaning that the Nahual cannot manifest itself to them in everyday life or dreams, so much so that they leave aside their mysticism. However, in Figure 8, 38.9% of the students feel connected to the personality of their Nahual, which is determined by birth date.

I did these portraits to use an empirical method to evidence the existence of supernatural beings in Generation Z, specifically in the students of 12th grade at LTSM. Through my digital drawings, I drew the Nahuals of each one according to the birthdate and personality traits of the person, with the Mayan idea that at birth, the Nahual will be the guide and protector of the person assigned to them. As mentioned before, I made the drawings as an empirical way to show the spiritual connection between the 12th-grade students at LTSM and the Nahuales because these students are part of Gen Z, which is a materialistic generation according to Natalie Issa

(2023) with the article “This is the most materialistic generation today — here’s what you should know,” meaning that they are empirical people, they check everything through their senses.

The lack of self-recognition is one of the steps to having a lack of spirituality. The first variable Byung-Chul mentions is the symbol, referring to recognition, which is also known as a “password” that people use among themselves to recognize each other. This goes hand in hand with ritual because the password to remember yourself is already known; perceiving the lasting nature of it, as in ritual, sameness, and repetition, allows the condition of being oneself as a way of knowing oneself. Morning (2023) says that when children begin to be aware and identify a little of the qualities of their essence, they develop that knowledge about it, knowing what things they like or not. But as they grow, this self-knowledge becomes more profound. Doubts like: What do I want for my life? What is my belief regarding that? So, this is becoming extensive in some way or another, being a long-lasting process. This step is essential for my research because, despite the lack of spirituality translated to self-recognition, the students of 12th grade at LTSM still have a vivid connection with the Nahuales.

Surrealism is demonstrated as an artistic movement that surpasses the limits of what we call "reality," something that people believe in through validation based on their senses, they believe in something. because they see it, they can smell it, touch it, taste it... This current indices us to play with the imagination, translating it into reality, using what is fantastical, magical, and conspiratorial that revolves around the unconscious. In the year 1917, the first apparition of the definition of Surrealism was in a text written by Guillaume Apollinaire, saying that it would be translated as luck of manifestation of the new spirit (UNED, 2015, Surrealism.

Eterno retorno de un Cadáver Exquisito). A perfect current to represent something that cannot be validated through the senses or science, such as the connection between the Nahuales and the 12th-grade students at LTSM.

The students of 12th grade at LTSM feel identified with their Nahual physical traits and personality traits, evidencing that it was possible to demonstrate the spiritual connection between the students of 12th grade at LTSM and the Nahuales, despite being a materialistic generation as Natalie Issa (2023) said. Through the Google forms, the lack of spirituality was shown by giving superficial descriptions of themselves, confirming that they are empirical, as Natalie Issa (2023) had mentioned, due to the lack of spiritual connection with themselves, ignoring its mystical background. Even so, thanks to surrealism's challenge of modifying reality around the unconscious, the existence of nahuales in the 12th-grade students at LTSM can be verified.

### **Conclusion**

To conclude, the purpose based on the central question of this project was to develop a research-creation project that evidences the spiritual connection between 12th students of LTSM and the Nahuales, using the concept of Surrealism and digital art. The answer to the main question is already answered, thanks to the inquiry about surrealism from various literary and artistic references and the starting of various creative processes from the portrait, addressing the concept of surrealism through different artistic techniques. With these, it was shown that 12th-grade students at LTSM have a lived connection with the Nahuales despite being a materialistic Generation who take all their beliefs based on the empirical, through their senses (smell, see,

touch, taste, hear). This breaks the paradigm of actual society's idea about the Nahuatl, classifying them as a myth or just supernatural beings that exist within the minds of an indigenous culture when the truth is that they're not far from reality. So I could demonstrate it through digital surreal portraits of the students of 12th grade at LTSM despite the paradigm that establishes a non-existent connection with the spiritual Nahuatl. This population was selected for being part of Gen Z, a society with a vicious link with technology that considers itself materialist.

The connection between the 12th-grade students at LTSM and the Nahuatl prevails thanks to the fact that there are strong physical and personal traits in certain students. On the one hand, the answers show a lack of spiritual connection with themselves, giving superficial personality descriptions, ignoring their mystical background, and eradicating their mystical and deeper side from their perspectives. On the other hand, students are connected to their Nahuatl through the personality description. Moreover, through Surrealism, I demonstrated the spiritual connection that 12th graders at LTSM share with the Nahuatl because they identify with their physical and personality traits, and thanks for using digital art.

I answered the research question, "How can I show the spiritual connection that 12th graders at LTSM share with the Nahuatl using digital art and surrealism?" Thanks to the collected information and readings, I can demonstrate the connection between the Nahuatl and 12th-grade students at LTSM in my exhibition.

This research process is significant in evidencing the connection 12th-grade students at LTSM have with the Nahuatl, as mentioned before. The relevance of it is to promote

spirituality in Generation Z and the existence of supernatural beings within them. That is why the development of this work focused on the spiritual aspect of the 12th graders at LTSM, specifically in the Z generation, because of the paradigm that the society established of being the generation with a lack of mystic experience.

The general objective of developing a research-creation project that evidences the connection between 12th graders and the Nahuales is achieved through surrealism and digital art. While making the digital drawings, I used surrealism to annex the empirical with the spiritual, creating an evident connection between 12th-grade students at LTSM and the Nahuales. To achieve the general objective, I included the specific objectives, which were also achieved, except for the construction of a document where the research processes, both written and creative, were evidenced from a portfolio. This portfolio could not be done because they were digital drawings, and there was no evidence of physical sketches or previous ideas. During the week, I will conduct an exhibition and a socialization space where all the investigative and creative processes are evident.

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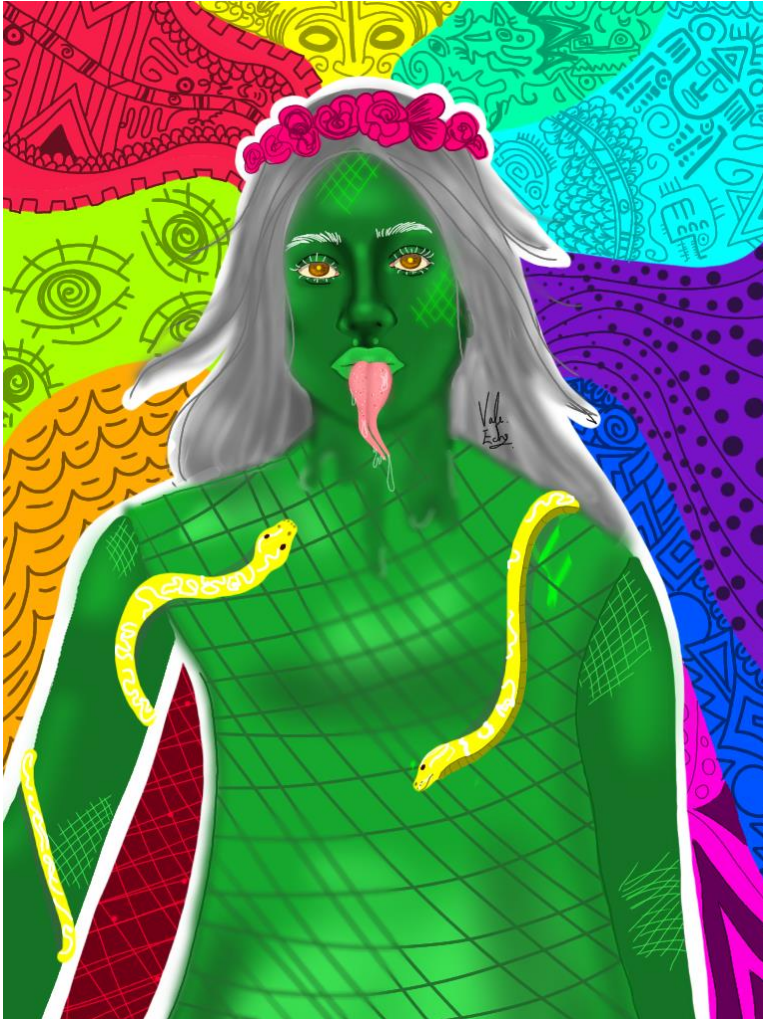
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**Annexes****Figure 9***Alexandra O*

*Note.* This represents the connection between Alexandra's birthdate and Nahual, the scorpion, and the fox's personalities.

**Figure 10***Sofía G*

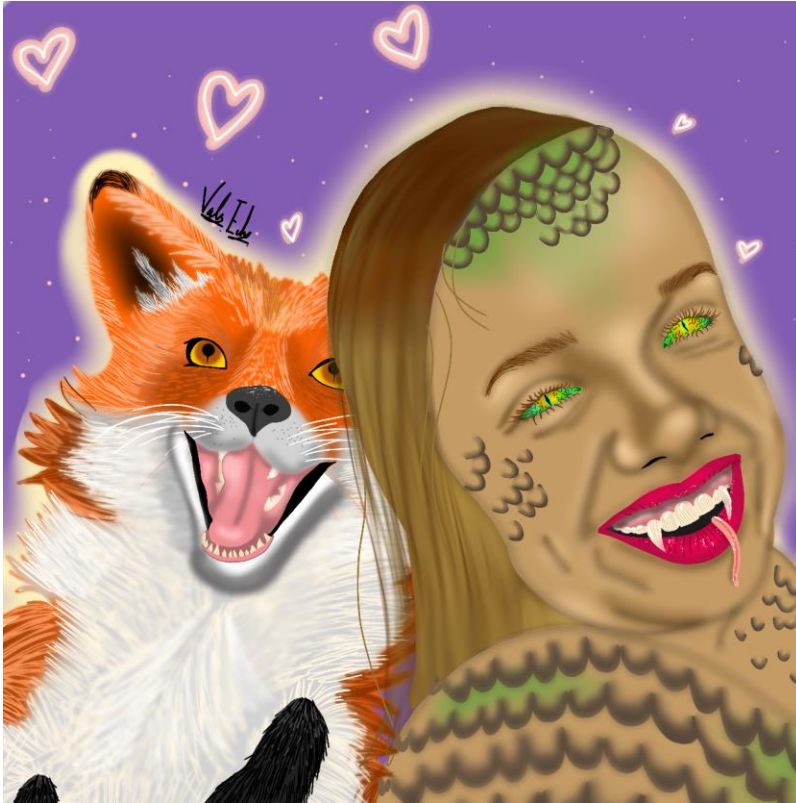
*Note.* A representation of the connection between a student of 12th grade, Sofía, and her birthdate Nahual, lizard.

**Figure 11***Ema C*

*Note.* This is a representation of the connection between Ema, a 12th-grade student, and Nahual, the snake.

**Figure 12**

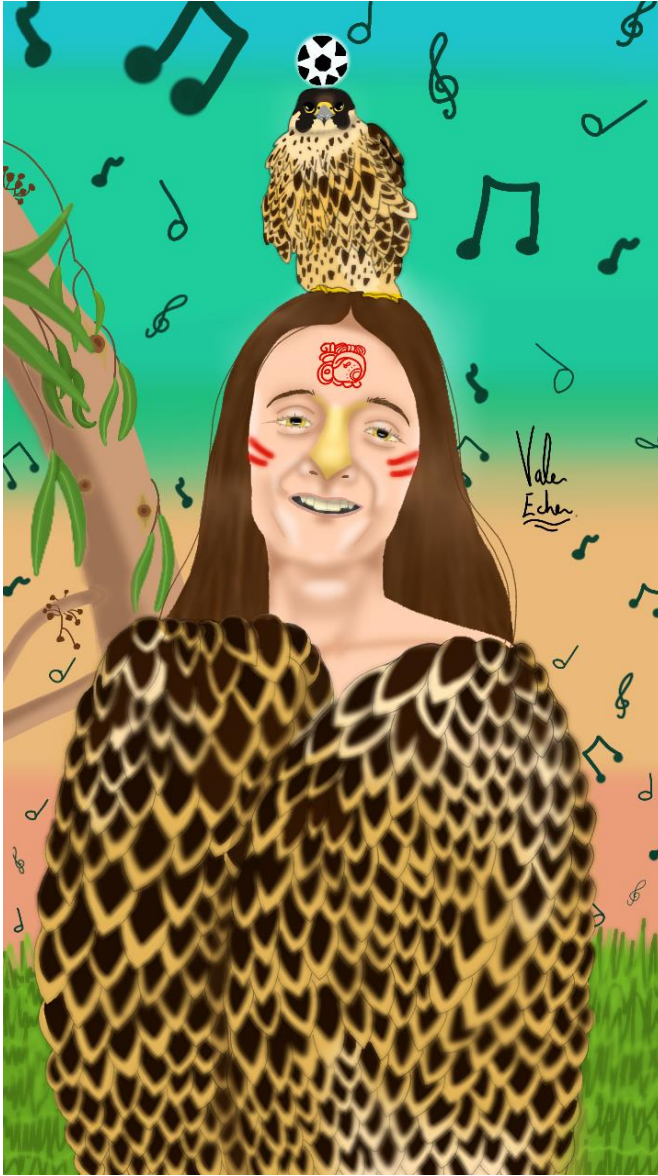
*Maria Fernanda H*



*Note.* A representation of the connection between a student of 12th grade, Maria Fernanda, and her birthdate and personality, Nahual, the lizard and the fox.

**Figure 13**

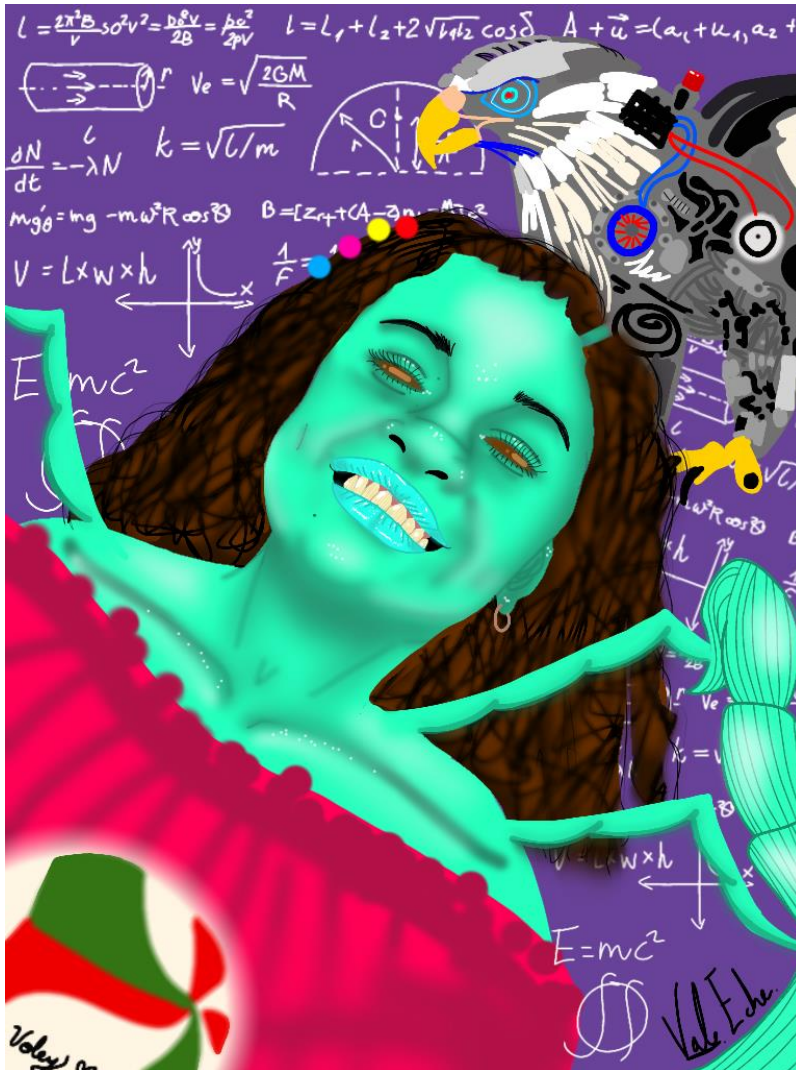
*Camila Santiago*



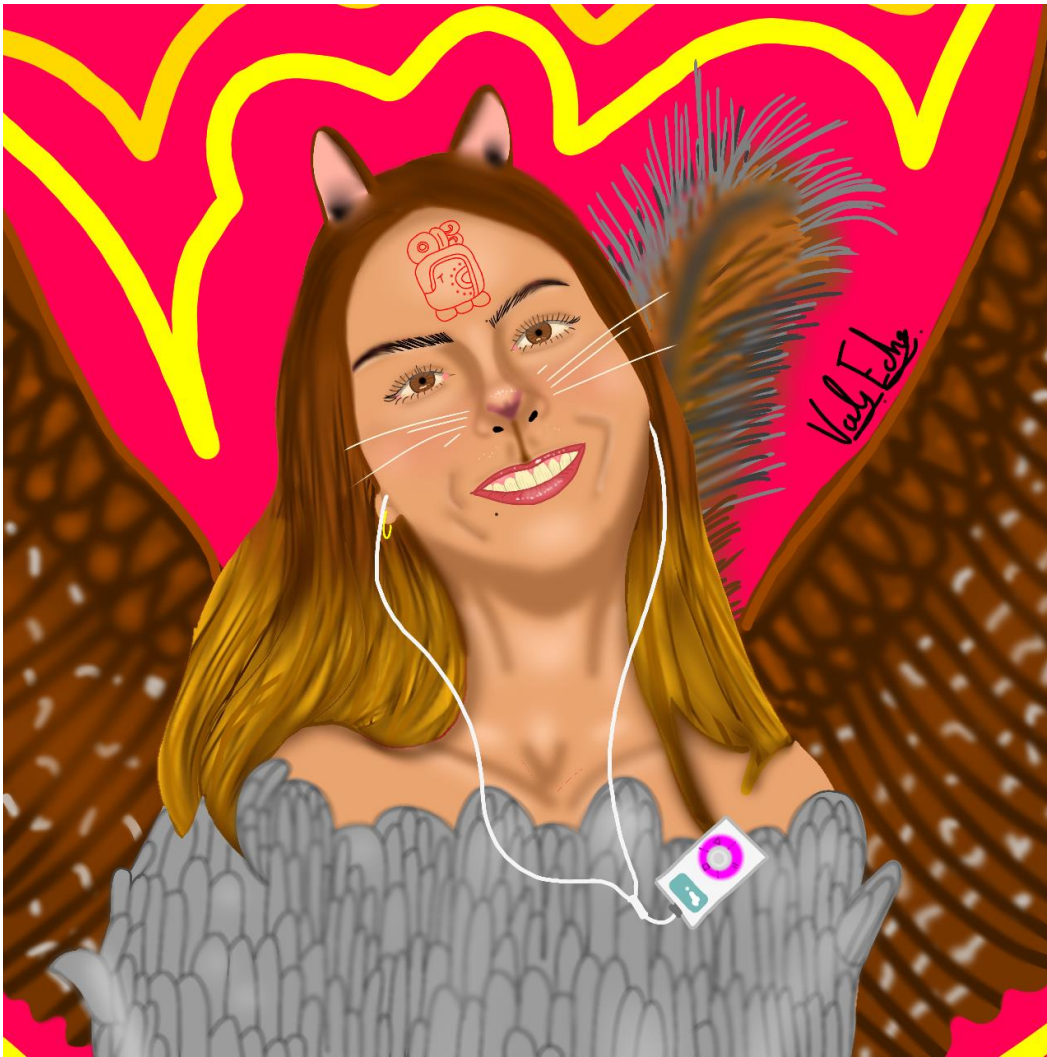
*Note.* This is a representation of the connection between a 12th-grade student, Camila, and her birthdate, Nahual, the hurricane.

**Figure 14**

*Isabella C*



*Note.* A representation of the connection between a student of 12th grade, Isabella, and their birthdate and personality Nahual, the hurricane, and the scorpion.

**Figure 15***Maria Antonia V*

*Note.* A representation of the connection between a student of 12th grade, Mara Antonia, and her birthdate and personality Nahual, the hurricane, and the squirrel.

**Figure 16***Colin Wenzel*

*Note.* This is a representation of the connection between Colin, a student of exchange in 12th grade, and Nahual, the lamb, his birthdate.

**Figure 17**

*Camila B*



*Note.* This is a representation of the connection between Camila, a 12th-grade student, and Nahual, the squirrel, her birthdate.

**Figure 18**

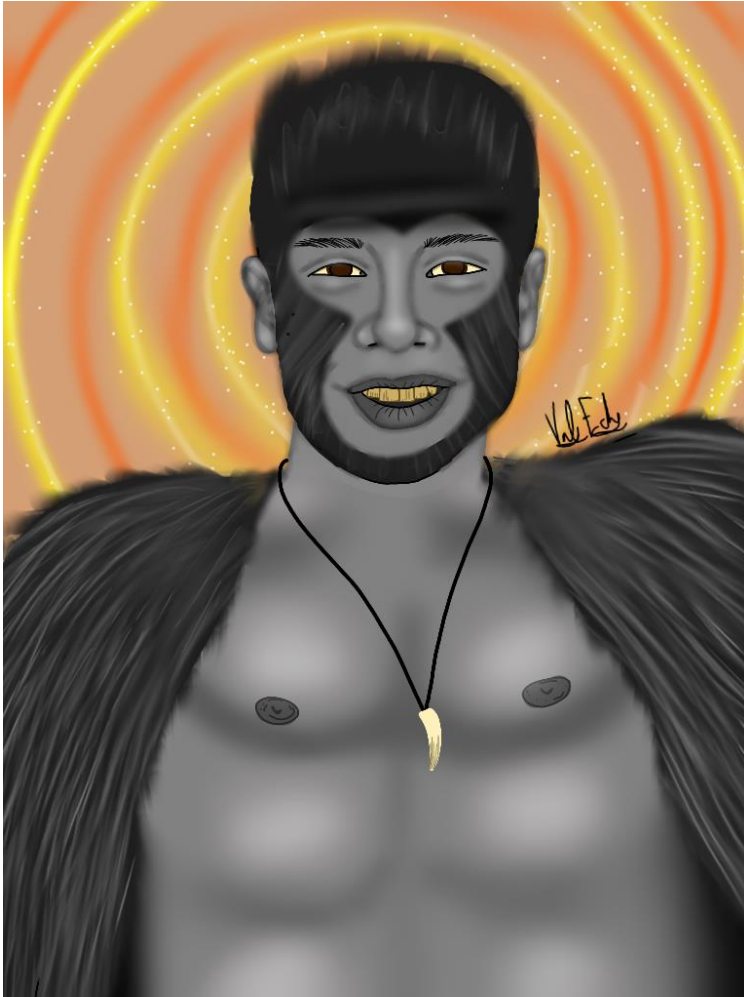
*Jerónimo V*



*Note.* This is a representation of the connection between a 12th-grade student, Jerónimo, and his birthdate, Nahual, the sake.

**Figure 19**

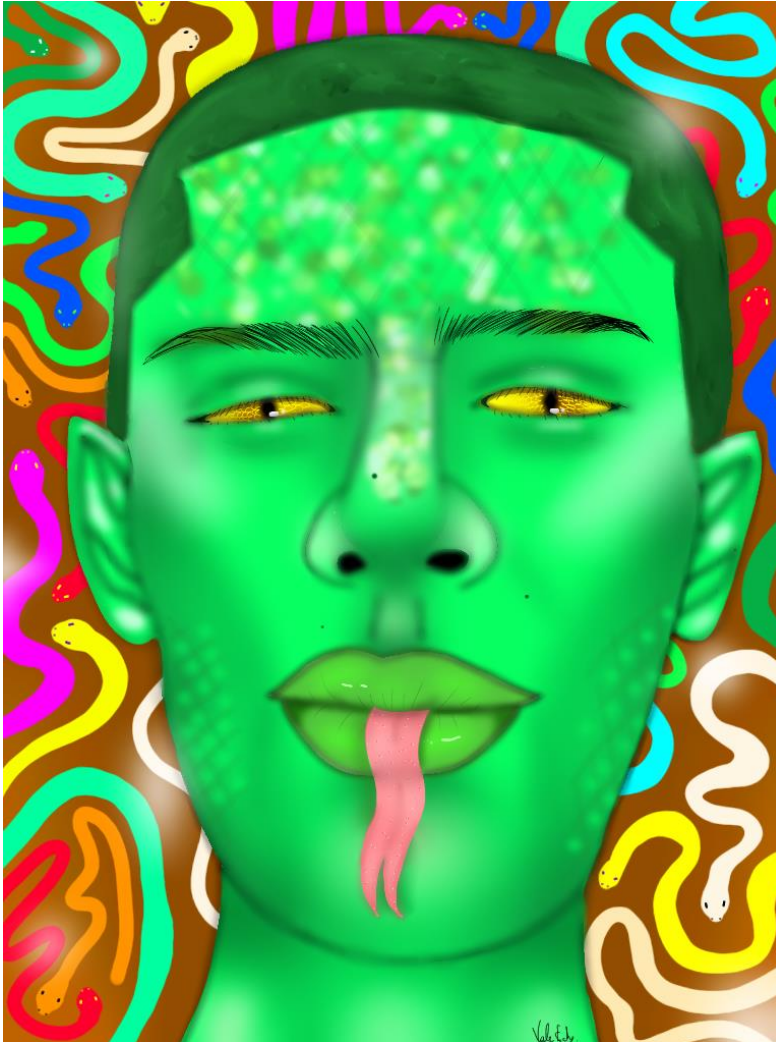
*Samuel G*



*Note.* This represents the connection between Samuel, a 12th-grade student, and Nahual, the gorilla born on that date.

**Figure 20**

*Jacobo C*



*Note.* A representation of the connection between a student of 12th grade, Jacobo, and his birthdate Nahual, the snake.

**Figure 21***Sara Valencia*

*Note.* This represents the connection between Sara, a 12th-grade student, and her birthdate and personality, Nahual, the gorilla and the peacock.

**Figure 22**

*Maria Camila G*



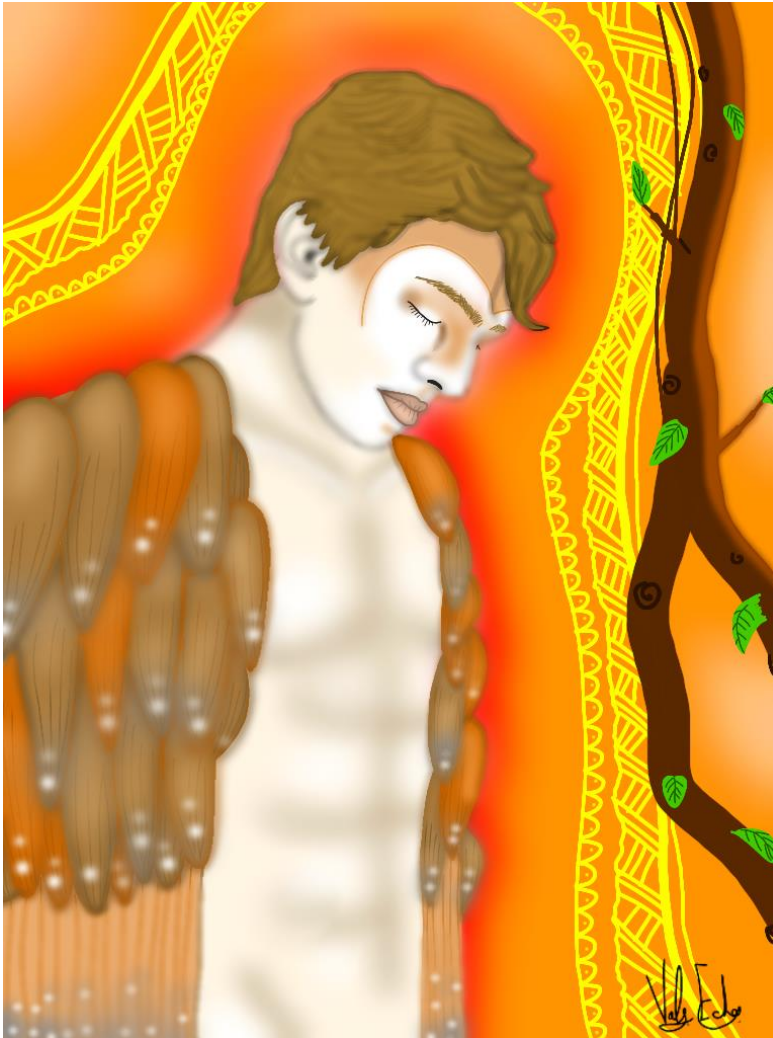
*Note.* This is a representation of the connection between a 12th-grade student, Maria Camila, and her birthdate and personality, Nahual, the squirrel and the fox.

**Figure 23***Daniel O*

*Note.* A representation of the connection between a student of 12th grade, Daniel, and his birthdate, Nahual, the fox.

**Figure 24***Silvana D*

*Note.* A representation of the connection between a student of 12th grade, Silvana, and her birthdate, Nahual, the turtle.

**Figure 25***Alejandro M*

*Note.* A representation of the connection between a student of 12th grade, Alejandro, and his birthdate, Nahual, The owl.

**Figure 26***Andrés F*

*Note.* A representation of the connection between a student of 12th grade, Andrés, and his birthdate Nahual, the hurricane.