



CATÓLICA
ESCOLA DAS ARTES

PORTO

PARA ROSI
FOTOGRAFIAS DE MEMORIAS

Dissertação apresentada à Universidade Católica Portuguesa
para obtenção do grau de mestre em Fotografia

María Dolores Jaramillo Tapia

Porto, setembro 2022



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Trabalho efetuado sob a orientação de Paulo Catrica
e coorientação de Carlos Lobo

Porto, setembro 2022

Dedicated to

*To my aunt Rosi, **who**
taught me to fight, to
be independent and to
follow my dreams*

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Resumo

Estas fotografias, parte do projeto final do mestrado em fotografia, são uma compilação do arquivo fotográfico familiar da obra de Rosa Mercedes Jaramillo Cabezas, Rosi Jaramillo, pasteleira equatoriana. O projeto inclui fotografias de família e fotografias do seu trabalho desde cerca da década de 1930 até à sua morte em 2005 justapostas a fotografias feitas em abril de 2022 das ferramentas do seu trabalho, receitas manuscritas e das pessoas que trabalharam ao seu lado e continuam o seu legado. Nestas imagens podemos ver o seu trabalho na pastelaria, e o papel de uma mulher que quebrou com os padrões da época. Refletem a relação paradoxal entre o trabalho na pastelaria tradicional equatoriana e a rutura com o modelo conservador de mulheres no Equador nos anos 50.

A preservação do arquivo fotográfico é importante não só a nível pessoal e familiar, mas também para a preservação da memória de uma comunidade. As fotografias funcionam como documentos que salvaguardam o registo de momentos, de figuras e também de eventos individuais que enquadram e estão associados a eventos relevantes a nível coletivo.

Este é o objetivo deste projeto, um reconhecimento da figura de Rosi Jaramillo, uma mulher que soube construir a sua autonomia numa altura em que esta era muito condicionada por mandatos sociais.

Palavras-chave: Fotografia, mulher, pastelaria, arquivo, legado

Abstract

These photographs, integral aspects to this final project, display a compilation of family photography, an archive of the work of Rosa Mercedes Jaramillo Cabezas, Rosi Jaramillo, Ecuadorian pastry chef. The project includes family photographs and photographs of her work from around the 1930s until her death in 2005 juxtaposed with photographs taken in April 2022 of the tools of her trade, handwritten recipes and the people who worked alongside her and continue her legacy. In these images you can see her work in the pastry shop, and how it portrays the role of a woman who broke free from societal and social barriers of the time. It reflects the paradoxical relationship between her work in the traditional Ecuadorian pastry shop and the break with the conservative model of women in Ecuador in the 1950s.

The preservation of the photographic archive is not only important on a personal and familial level, but also to preserve the memory and culture of a community. Photographs function as priceless documents that safeguard the record and memory of moments, of figures and of individual events that frame and are associated with relevant facts at a collective level.

This is the objective of this project, a recognition of the figure of Rosi Jaramillo, a woman who knew how to build her autonomy at a time when this was very conditioned and restricted by social mandates.

Key words: Photography, women, pastry, archive, legacy

Introduction

This final project for a Master's in Photography intends to form a photographic archive of the Jaramillo family, which includes the work of Rosa Mercedes Jaramillo Cabezas, Rosi Jaramillo, a pastry chef from Ambato. Visual registry, not only in her work as a pastry chef but also her role as a woman who broke stereotypes of the time, in Ecuador in the fifties. The project includes photographs from the family's archive of her work starting in the 1930s until her passing in 2005 juxtaposed with photographs taken in April 2022 of her working tools, her handwritten recipes, and the people who worked with her, were in her near proximity during life, and the ones who continue her legacy.

The aim is to highlight the historical documentary value of photography and the role of said photography in the construction of the individual and collective identity. The case of Rosi Jaramillo shows us on a collective level the beginning of the change and the ruptures with traditional schemes of the feminine roles in Ecuador; she was a pioneer woman in her professional development, in a time when women's independence was not something socially approved. On a personal level Rosi Jaramillo is a role model, a familiar figure who, with her work, managed to lead a life as an individual and be socially and economically independent.

“Nunca miramos sólo una cosa; siempre miramos la relación entre las cosas y nosotros mismos. Nuestra visión está en continuo movimiento, aprendiendo continuamente las cosas que se encuentran en un círculo cuyo centro es ella misma, construyendo lo que está presente para nosotros tal cual somos.”¹

¹ Berger, J. M., John. . (2016). *Modos de ver*. Barcelona: Editorial Gustavo Gili, S. A., p.14 .

Thanks to photography, the memory of our past is kept alive. By reviving memories, like in a black and white static movie, we awaken within us the behavioral traits, the experience and knowledge that were part of our ancestor's lives and that forged their paths. That information is shared from generation to generation, until you transform that emotional heritage into a family legacy.

Through the sense of sight, we can perceive, recognize, encode and store memories and experiences from our everyday lives in the construction of our own visual memory. The brain is like a hard drive on a computer, it allows us to easily amend our memories with the past events that are becoming teachings along the years, the knowledge becomes wisdom that will be embedded in our cognitive system. It is not surprising to have behaviors, habits, or temperament similar to that of one of your ancestors. It is curious how when they tell us something about a relative, we feel that something awakens in us. We have the need to investigate more about that person because we come to recognize ourselves in our ancestors, but the only things we have left of them are the memories and the photographs that captured pieces of their lives.

Photography allows us to make past and present times coexist. It is a tool that not only serves to capture an image, it also reminds us of who we are, in the case of this research, it is an instrument that acts as a learning channel that defies time and is presented in the now as a self-discovery within the family legacy. This self-discovery was authentic in me, as I was looking through the photographs stored in the family album, I found one in particular that piqued my curiosity: a photograph of my aunt Rosi Jaramillo. At that moment I thought that if we did not have access to these graphic visual representations, our history would be vulnerable to extinction. Memory preserved through oral tradition, in conjunction with the fragility of the human mind, has a tendency to become distorted, to lose critical context or simply get lost in time, but a photograph tells us, in an objective way, certain facts at a given time.

Rosi Jaramillo was a woman who, despite the time in which she lived, became a businesswoman of Ambato; her skills, predisposition and effort were qualities that allowed her to build her business, becoming honored as an illustrious woman of the city. The path Rosi Jaramillo took was not an easy one. Being a woman in a restrictive circumstance, as was the case at the time in Latin America given the political, socio-cultural and educational aspects, represents a delay for the development of women.

In the 1950s, women had to fulfill a socially determined role: they had to be a good mother and had to dedicate themselves to the care of their children. Women who had the opportunity to access academic training abandoned their professional development because of the conservative Ecuadorian ideology that held that a woman without children was not complete. Even in secondary schools, the vision was to train women as mothers and for the leading role of being the ideal wife, but they were not recognized as individuals, despite possessing the same faculties and abilities as men, and they were not permitted to be part of or even take the lead in the political, economic, or social fields. Throughout history, women's struggle has been categorized as an act of anarchy. But thanks to the women who raised their voices, even from within their families, today we walk with the certainty of knowing and feeling who we are.

The family tree of each family has the particularity that in one of its branches stands out the name of the person who decided to break stereotypes and defend his conviction of freedom, leaving a family legacy as an inheritance. Within the Jaramillo lineage, the history is marked by a female figure. Who, using her skills and aptitudes, found an opportunity for personal growth and professional development through pastry making. Rosi Jaramillo not only turned her passion into a source of income for her home, but also managed to transform those skills into a profitable and recognized company in her city. Her legacy for women in the family is not only to create edible art with flour, sugar and chocolate. Her legacy

goes beyond that; it is independence, courage, empowerment, and the virtue of knowing how to be a woman in a scenario built by and for men. In the streets of a small, traditionalist and systematic city, still buzzing is the name of a woman who knew how to take her place among the influential characters of her time, leaving her mark in the history of Ambato. To live this journey as if it were your own and make it part of the present is only possible with memory, with the photograph that preserves the iconicity that you wish to transmit.

Inspiration

The inspiration for this project was born when I found some black and white photographs from 1954 of Rosi Jaramillo and her beginnings in the pastry industry. We often seek to recognize ourselves in the images, the curious thing about archive photographs, records, or collections of old photographs, is that we look for them to tell us a story, or we look for the people who were present when it was taken to tell us what was happening at that time, the way in which these photographs transcend in time, as a source for future investigations.

“Existe melhor exercício para reviver o passado que a apreciação solitária de nossas próprias fotografias?”²

Memory is a field in which different times coexist, the purpose of the project is to create a book that integrates the history of the photographs and the memories associated with them, the photographs of the objects left behind, their symbolic representation, their family connection, in order to create a product that explains the relation between these two times, and their common factor, the person represented in them, each photograph is an emotional fragment.

The book by Verna Posever Curtis *Photographic Memory, the album in the age of photography*, which brings together several family albums in which photographic historical memory has been preserved, has been taken as a structural reference for the creation of the Rosi photography book. The idea is to reflect the function of photography in memory, the role of memory in the construction of identity and the role of photography as a documentary and historical tool that helps preserve memory, also how it works to transmit history through generations, the integration of a family album that connects different eras in time. This is how the

² Kossoy, B. (2009). *Fotografia & História*. São Paulo: Ateliê Editorial, p. 105

idea of creating this project, based on the photographs found in the family archive, a book that compiles the ability of one of the most important and representative women of the Jaramillo family, the person who created a family legacy to transmit from generation to generation, was born. Without the graphic support of the photographs found, how would we be able to tell her story to the following generations, to those who did not have the opportunity to meet her in person, to share with her, to witness her skill and be part of her history.

“Ésta es una época nostálgica, y las fotografías promueven la nostalgia activamente (...) Todas las fotografías son memento morí. Hacer una fotografía es participar de la mortalidad, vulnerabilidad, mutabilidad de otra persona o cosa. Precisamente porque seccionan un momento y lo congelan. (...) Una fotografía es a la vez una pseudopresencia y un signo de ausencia. (...) los usos talismánicos de las fotografías expresan una actitud sentimental e implícitamente mágica; son tentativas de alcanzar o apropiarse de otra realidad.”³

³ Sontag, S. (2006). *Sobre la fotografía*. México D.F.: Santillana Ediciones Generales S.A, p.32

Rosi Jaramillo and the context of her education in Ecuador

Rosi was the fifth daughter of Francisco Jaramillo Pachano and Eufemia Cabezas, the last female offspring of the couple. She was born in the city of Alausí in the province of Chimborazo on July 25, 1925. This was a transformative period in Ecuador because the education revolution had begun in 1919 which would pertain to girls receiving a true education versus an education on how to best serve as a housewife or be a good wife.

El hogar doméstico es donde se ha de conservar (la señora católica) siem- pre retirada y allí no ha de estar nunca ociosa sino constantemente ocu- pada en alguna labor útil...No salgáis de vuestra casa sin previo permiso del jefe de familia: tened hora fija para salir y hora fija para regresar...En vuestro hogar doméstico habéis de estar como en vuestro elemento pro- pio. Sed señoras de vuestro hogar, amadlo y santificadlo...Que en vosotras no haya nada, absolutamente nada que reprender, ni qué censurar: que todo sea correcto, laudable y edificante. (González Suarez 1910, como se citó en)⁴

This was a time of radical change in which women began to gain more rights. Also during this timeframe, the women's suffrage movement in Ecuador gained traction and was spearheaded by Matilde Hidalgo de Procel who ultimately would be the very first woman to vote in an election in Ecuador in 1924. This would make her not only the first woman in Ecuador to vote in national elections, but also, the first woman in Latin America to vote in any national election. By 1929 in Ecuador this

⁴ Goetschel, A. M. (2007). *Educación de las mujeres, maestras y esferas públicas: Quito en la primera mitad del siglo XX*: Editorial Abya Yala, p.59

right was extended so that all women had the right to vote, a right that enforced the spirit of change in the lives of Ecuadorian Women.

La modernidad conducía a cambios económicos y sociales, pero también morales. La mujer debía prepararse para enfrentar esos cambios, educarse para el trabajo, pero también para lograr una autonomía personal. En las percepciones de la época pesaba fuertemente la leyenda negra de la industrialización concebida sobre todo en términos morales: de liberalización de las costumbres y caída moral.⁵

Since 1925 there were a series of changes in the education that contributed to the establishment and consolidation of the laic field of education, the aim was to leave behind dogmatic teaching and the hegemony of the text for another kind of learning oriented to observation and empirical learning.

Las maestras buscaron en sus estudiantes el desarrollo de comportamientos distintos a los que tradicionalmente habían tenido las mujeres, modificar sus actitudes corporales y construir un tipo de mujer activa y afirmativa tanto en términos sociales como de género. (ibd)

⁵ Goetschel, A. M. (2007). *Educación de las mujeres, maestras y esferas públicas: Quito en la primera mitad del siglo XX*: Editorial Abya Yala. p. 493, p.124



Image 1 Jaramillo Castillo siblings

What this meant in the life Rosi Jaramillo was that she too would start her education in the Rumipamba School, which was a primary school for girls. Thanks to the introduction of photography to Ecuador, we have a glimpse of a memory from which we can interpret this part of her life in the Rumipamba school, a primary school for girls. The black and white photograph, taken in 1935, shows Rosi at 10 years old, posing together with her classmates.



Image 2 Rosi Jaramillo, Colegio de Rumipamba 1935

Having been educated during a transformative time in Ecuador, she was able to choose what she wanted to focus on when she finished her secondary education. Demonstrating great skills in baking and pastry making, she began to take specialization courses and decoration techniques classes in the city of Ambato, where she resided until her death. It is difficult to determine with certainty the precise date in which the photographs were taken, but with tentative dates that were found on the backs of some of the photographs, and testimonies, such as that of her companion María Hortensia Mariño, it can be estimated that the photographs of her work were taken around 1954, when Rosi was approximately 29 years old. Other photographs of her family life are estimated to be from earlier and extend up to her more recent death.

Rosi Jaramillo passed away in 2005. The photographic archive recovered in 2019 corresponds to the record of her activity during her lifetime, the preserved memory of her work and family life. The book also includes photographs taken at present of her personal belongings and work tools.

Durante muchos decenios el libro fue el modo más influyente de ordenar (y por lo común de reducir) fotografías, garantizando así su longevidad, si no su inmortalidad -las fotografías son objetos frágiles que se rompen o extravían con facilidad-, y un público más amplio. La fotografía en un libro es, obviamente, la imagen de una imagen. ⁶

Photographs have a close correlation with our memory because they capture an unrepeatable moment, preserved in a physical or virtual support, and become proof, physical evidence of what "has been".

⁶ Sontag, S. (2006). *Sobre la fotografía*. México D.F.: Santillana Ediciones Generales S.A, p.18

*“En ella permanece de algún modo la intensidad del referente, de lo que fue y ya ha muerto. Vemos en ella detalles concretos, aparentemente secundarios, que ofrecen algo más que un complemento de información (en tanto que elementos de connotación): conmueven, abren la dimensión del recuerdo, provocan esa mezcla de placer y dolor, la nostalgia. La fotografía es la momificación del referente. El referente se encuentra ahí, en un tiempo que no le es propio.”*⁷

Some of the photographs in the archive show the nine Jaramillo siblings; Delia, Francisco, Beatriz, Magda, Rosa Mercedes, Pedro, Carlos, Galo, and Jaime from childhood to adulthood.

*“Mediante las fotografías cada familia construye una crónica-retrato de sí misma, un estuche de imágenes portátiles que rinde testimonio de la firmeza de sus lazos. Poco importa cuáles actividades se fotografían siempre que las fotos se hagan y aprecien. La fotografía se transforma en rito de la vida familiar (...) Estas huellas espectrales, las fotografías, constituyen la presencia vicaria de los parientes dispersos. El álbum familiar se compone generalmente de la familia extendida, y a menudo es lo único que ha quedado de ella.”*⁸

⁷ Barthes, R. (1990). *La cámara lúcida*. Barcelona: Ediciones Paidós Ibérica. S.A., p.24

⁸ Sontag, S. (2006). *Sobre la fotografía*. México D.F.: Santillana Ediciones Generales S.A, p.28

Other photographs show her beginnings in pastry making, the decoration of her cakes, the sugar filigree works show how each piece of pastry was unique, some of great complexity, handmade and specially designed, could include several tiers and a very high level of detail especially in the sugar filigree. There are photographic records of works that marked her professional career, such as the photos from February 27th-29th 1976, and those from March 1st and 2nd of the same year, in which she was commissioned to create a cake for the celebration of *La Fiesta de las Flores y las Frutas de Ambato*. The cake would be presented at the Coliseum during the election of the Queen of Ambato of 1976, which commemorated the silver jubilee, the 25th anniversary of the festivities of Ambato, and in which the 24 previous queens would be present. From this work of Rosita Jaramillo several press articles were published mentioning the cake, her work, the characteristics, and the price paid for it, which was approximately 27,000 sucres.



Image 3 Diario El Heraldo Suplemento de fiestas, Archivo comite permanente de la FFF

more.
ORIGINAL CUMPLEAÑOS
Con gran entusiasmo nos die
ron a conocer los voceros del
Comité Central Permanente
de la XXV F. F. F., que están
preparando un verdadero y o-
riginal cumpleaños (25 años)
a esa querida fiesta; es así
como en un acto nocturno ar-
tístico musical, que se realiza-
rá en el Coliseo, se prepara-
un gigante keyke con 25 ve-
las, las que serán apagadas
simultáneamente por todas las
ex-Reinas de Ambato, mien-
tras el público presente ento-
ne la canción "Ambato Tierra
de Flores", luego las ex Rei-
nas partirán el keyke y parti-
ciparán a los niños y público
presente; inmediatamente un
fantástico número de juegos
pirotécnicos completarán el
vistoso acto.
EX REINAS DE LA FFF

Image 4 Diario El Heraldo Suplemento de fiestas, Archivo comite permanente de la FFF

Ambato, Domingo 4 de Enero de 1976

PAGINA CINCO

XXV F. F. F.

Torta gigantesca para endulzar las Bodas de Plata

beraciones de sus responsables. Entre ellas, la reunión de todas las ex-Reinas en el Coliseo de los Deportes, para repartir a la multitud pedacitos de un gigantesco cake, de 2 m. de altura, adornado con 25 velas forjadas alveares al cumpleaños festivo. Esta noche se celebrará el cumpleaños "Programa Bodas de Plata", un desarrollo emblemático con la participación en el centro del comercio público, del voluntariado de la ciudad, de la juventud del pueblo, de la Iglesia y del mundo de la villa acordada, la misma que contemplará la gran fiesta de los organizadores de la fiesta de aniversario. Luego, la parte musical; un concierto de Orquesta presenta una a una la ex-Reinas, con una breve apoteosis que tendrá de fondo el sonido de esta danza, coreografía las reinas a acercarse al gigantesco cake, junto al cual, a una sola señal, se apagarán las misteriosas velas. En este momento, las luces eléctricas —que debieron estar apagadas— aparecerán y comenzará el espectáculo con la repartición del manjar, superabundante a los platos de manjar de las ex-Reinas; y, con el programa artístico musical dirigido por el Intendente Jarama, Edgar Palacios.

ESTAMPILLAS DE CORREOS

La emisión conmemorativa de estampillas de Correo, es otra novedad. El tema "Bodas de Plata de la XXV Fiesta de la Primavera y de las Flores— Ambato" resaltará en cada estampa, una polimeria de frutas (frutilla, manzana y uva). Por resolución de la Dirección General de Correos, saldrán a circulación 500 mil estampillas, ordinarias de \$ 1,00 cada una; idénticas cantidades, en valores unitarios de \$ 2,00 y \$ 5,00, adrede. Además, se ha dispuesto la confección del "sobre del primer día", con valor filatélico, es decir, sobres alusivos que podrán obtenerse el primer día de circulación de las estampillas y que sellados en la respectiva oficina de Correos, servirán para coleccionistas; no así los que puedan adquirirse posteriormente. Cada estampilla tendrá estas dimensiones: 28 x 28 mm. Circulando el día 6 de febrero.

CONCURSO DE JARDINERIA

El concurso de jardinería, promovido entre los jardines de instituciones locales, es otro motivo de orgullo para el Comité de la fiesta "F". Una del jurado evaluará la calidad que ha obtenido. Posteriormente ya los del mundo el Tribunal calificará y los premios serán otorgados a distintos negocios de la ciudad; aprue de direcciones de Honor,

conferenciados sobre papel pergamino, con alegorías de Maiz y pinos realizadas a mano por el artista César Carranza.

SALON BOLIVARIANO DE PINTURA

Mención particular merece el primer Salón de Pintura Bolivariano "Luz A. Barrios" salido en el país, organizado y distinguido pintor filantrópico Pablo Alvarez, que a la vez, tiene la asistencia del vocal ejecutivo del Comité de pintores, Francisco Ballastarín. Para el evento han sido invitados a exponer pintores de Venezuela, Colombia, Bolivia, Perú y Ecuador. El premio es de adhesión, patrocinado por el Ministerio de Educación Pública del Ecuador, con lo cual —según Jaime Tinajero— el General Gustavo Vasconcelos Vascón "muestra su gran amor a la tierra" que lo vio nacer.

FESTIVAL DE TEATRO

Se están haciendo gestiones para montar el primer Festival Interamericano de Teatro, quedando pendiente la llegada de representantes de Colombia, Perú, Argentina y Chile.

ELECCION EN COLISEO

Contrariamente a lo que se venía haciendo en años pretéritos, en el presente se realizará conjuntamente los actos de presentación y elección de la Reina de la Fiesta. Será en el Coliseo, "a vista de todo el público" y para que el jurado pueda conocer mejor a cada candidata". El director ejecutivo de la fiesta como trustee en el hecho de que, esta forma de proceder, tiene sentido "en la consideración que el pueblo ambateño ha madurado lo suficiente para recibir con beneplácito la elección, un Festival de Luces preferirá la parte artístico-cultural.

PRESENTE LA DIRECCION DE EDUCACION

Y, con deseos de distinguir las nuevas generaciones de la Fiesta, se justifica reconocer la participación de la Dirección Provincial de Educación de Tungurahua, cuyo título lo otorga por ahora el Intendente Mario Cedeño Escobar. Bajo su dirección se realizará este año, en el local del Liceo Cavallos, la primera Escuela de Manos Unidas, Material Didáctico y Maquinaria de los establecimientos.

Queda a la F F F

Image 5 Diario El Heraldo Suplemento de fiestas, Archivo comite permanente de la FFF

There are also records of the private ceremony of the *Fiesta de las Flores y las Frutas*, which was attended by the organizers of the events and several guests including the Archbishop of Tungurahua in which Rosita Jaramillo received an award for the work done for that ceremony. In the same ceremony another cake was presented to the guests at that private event. On the cake could be seen the design of the coat of arms of the province of Tungurahua. These photographs were taken by her younger brother Jaime, according to María Hortensia Mariño who was Rosi's companion.

In other photographs you can see her working teaching baking classes, a job she started in the 70s and continued until her death, she only gave these classes to certain people she selected to transfer her knowledge to and to some women in her family like María Hortensia Mariño, her companion and collaborator in her work; Elsa, Jimena, Celia, Sonia and Paulina, her nieces, and, in the few years I could share with her, to myself.

The archive

The objective of the creation of the book Rosi, is linked to the attempt to preserve the photographic archive not only of a family figure of transcendence, important on a personal level but also to rescue her legacy as an independent working woman. A photographic archive can have different ways of being organized or determined, it does not necessarily have to have a fixed structure, chronologically or by the number of images or their origin, the curatorship of this archive depends on the story that wants to be told, what wants to be included and what wants to be left out. The archive must maintain a dialogue with each other and form an integrated system according to the message to be conveyed.

“El archivo abre un sinfín de posibilidades para borrar eventos, agregar otros y cambiar la historia. Nada es verdaderamente cierto en este acto de reordenar ya que ahí está la originalidad del artista con respecto a la imagen que va a mostrar y la historia que se va a contar.”⁹

Recovering material from an archive show, brings back to light, that which had already been stored, forgotten, or hidden so that it can be seen by new viewers and compose part of a new visual narrative. When photographs are captured, they are intended to portray a moment, often their subsequent documentary use is not considered in that instance of capture, as happened with many of the photographs collected in this project.

⁹ Iquierdo Rodríguez, L. M. (2016). *Un soliloquio en el olvido. Desplazamiento del archivo familiar*. Universidad Finis Terrae, Chile., p.8

The material recovered in 2019, a personal archive of photographs inherited years after the death of its owner, was rearranged in the book to show Rosi's transition from her role as a daughter to that of an independent working woman. She transformed a social demand of the time, such as knowing how to cook for women, into a skill that she perfected through pastry courses and self-taught practice for her professional development and the construction of an independent path that took her out of her role as a daughter and allowed her to escape from social mandates of the time that made women only have independence from their families of origin through marriage.

The Memory

Photographs as documentary tools influence the construction of social and individual memory. The combination of individual memories makes collective memory, the memory of relevant social facts is individually framed in the temporality of personal events. In Rosi's photographic archive we can see a series of personal events, family events and milestones of her professional career, but it also functions as a social memory of an era, reflecting the gradual changes that took place in Ecuador at the time, which allowed her to develop as an independent woman. This framing of social events in relation to individual memories helps to preserve and reconstruct the past.

*“La memoria familiar es poco vistosa para los historiadores tradicionales, aunque es parte primordial de la intimidad del grupo familiar y despierta interés en ciertos académicos (...). En apariencia, estos hechos son insignificantes pero al ser transmitidos y conservados de generación en generación, protegidos por su propia insignificancia, se constituyen en elocuentes monumentos de la cohesión familiar. (...) La memoria colectiva es un saber familiar de gran orgullo [Hernández, 1984:11-25; Altamirano, s/f; Radkau, 1984], el cual provee un marco de normas, reglas y expectativas de acuerdo con su pasado”*¹⁰

The development of individual identity is also linked to family memory. Personally I remember seeing many photographs in my childhood from when I used to visit my aunt Rosi's house, who kept and exhibited photographs of the

¹⁰ Ocampo, M. C. (2003). Recuerdos de mi barrio: memoria familiares e identidad. *Cuicuilco*, 10(27), 0, p.2

whole family. I have the memory of enjoying looking at these photographs and learning from them about the family history; The photos can capture more than just a moment. It was probably from this experience that my passion for photography began to develop. These photos were the ones that I later inherited and allowed the actualization of this project which is also a tribute to her.

Layout

The layout of the book is designed in two parts, the first part covers photographs from 1925 to 2005, photographs taken during her lifetime, and includes her handwritten signature. The second part includes photographs taken in April of this year, of her personal belongings in the possession of María Hortensia Mariño.

A handwritten signature in purple ink that reads "Rosi". The letters are cursive and fluid, with a large 'R' and a small 'i' at the end.

Image 6 Handwritten signature of Rosi Jaramillo

To mark the transition between the past and the present, a beige background was used to evoke a feeling of nostalgia, and to contrast with the black and white photographs. The arrangement of the photos begins with images of Rosi at school, family photographs with her siblings in childhood, with her parents and with her siblings in adulthood. Also included is a photograph of Rosi's home in Miraflores. The first of this group of images is one of Rosi posing with one of her works and the front of it with the caption "Here is her masterpiece". The following are three photographs, one of Rosi posing with a large cake in which you can see the evolution of her work and how the level of detail increased over time. Next, I thought it was pertinent to show the photos in which you can see the public recognition of her work done, first the images of the recognition at a private event of *La Fiesta de las Flores y las Frutas* with its organizers, guests, family and church members. Next, several newspaper clippings were shown that talked about

the cake that Rosi was commissioned to make for the 1976 *Fiesta de las Flores y las Frutas*. Then the photos of the cake were placed on the stage of the Coliseum, one in black and white, one in color and a third one showing all the queens of the previous years elected at the festival. The following are more personal photos of Rosi in family events where you can see the importance that the family had for her, you can also see in them the pieces of pastries she made for the family. Then there are photos of one of the courses she taught and of the notes and diagrams of how to make the cakes and sugar filigree. Finally, in this first part there are images of her latest work and more family images that illustrate the close relationship we had.



Image 7 Rosi Jaramillo in the Colegio de Rumipampa school and with her family Jaramillo Castillo

La quinta de miraflores
1950 - 1960



Image 8 Rosi Jaramillo's house, 1950-1960

Aquí están su
obra maestra.



Image 9 Rosi Jaramillo with one of her creations and the legend of the back



Image 10 Rosi Jaramillo with her creations



Image 11 Cake and award ceremony for her service in La Fiesta de las Flores y Frutas



Image 12 Press releases regarding the cake created by Rosi for the 25th anniversary of the Ambato festivities, FFF Standing Committee archive.



Image 13 Platinum jubilee cake and the cake with the former queens



Image 14 Creations for different events



Image 15 Teaching materials



Image 16 Last wedding cake made by Rosi



Image 17 Family portraits of Rosi and María Dolores

The second part includes photographs taken in April 2022 of Rosi's work tools, her recipes, the people who worked with her and the people who continue her legacy today. A white background was chosen for these photos to denote their temporality, as they are photographs of the present.

The first photos in this section are of a collection of personal photographs in which she can be seen at different stages of her life and with different members of the family, there is also an image of the living room of María Hortensia's house that reproduces almost exactly the layout of the living room of the quinta de Miraflores (Rosi Jaramillo's house). The photos of María Hortensia holding a portrait of Rosi and one of the recipe books that belonged to her and with handwritten annotations, these annotations were modifications to recipes published in the books tested by Rosi and improved. Also, in this section you can see the photos of Maria Elena with the images of the sweets and Rosi's professional business card.

The following photographs are of María Hortensia making sweets with the techniques Rosi Jaramillo taught her and with some of the tools she inherited from her. Also shown are photos of some of Rosi's working tools, such as the oven and some tins, molds, gastronomic reference books, mixers (which were some of the first to arrive in Ecuador). There follow images in which we can see recognitions and newspaper articles in which she is congratulated for her contribution to the culinary art, photos of the photo albums that belonged to her. Also exhibited are photos of people who continue with her legacy keeping alive the memory of Rosi Jaramillo and the gastronomic tradition of the family, as well as photos of María Hortensia, her sister María Elena and Humberto who were her collaborators and companions throughout her life. Finally, a portrait of her in her 20s is the final image of the book.

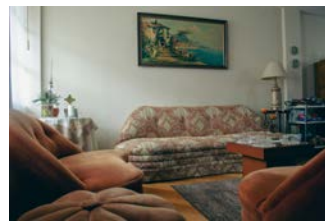


Image 18 Family pictures



Maria Hortensia

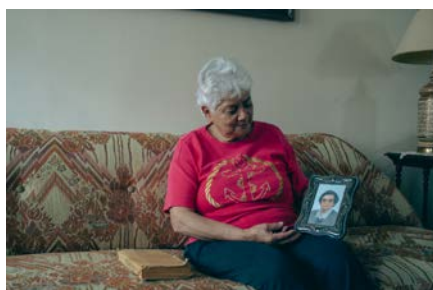


Image 19 Maria Hortensia with Rosi's book and picture



Image 20 Business card and picture of the sweets



Image 21 María Hortensia working on the sweets



Image 22 Working material

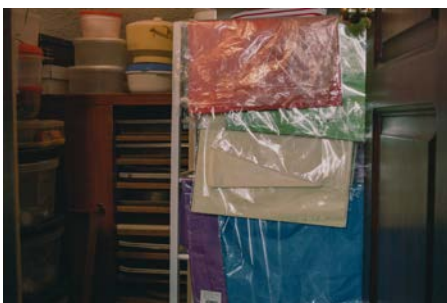


Image 23 Working material



Image 24 Work utensils

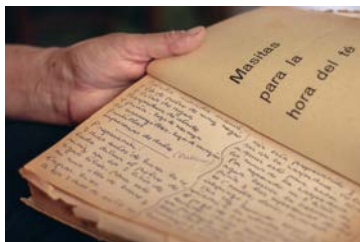


Image 25 María Hortensia with Rosi's book and photographs



Diario La hora 17 de enero de 2003



Image 26 Tribute to Rosi Jaramillo by the newspaper La Hora in 2003



Image 27 Family album



Image 28 María Hortensia's house recreating Rosi's living room



Image 29 María Hortensia and Paulina



Image 30 María Hortensia, Elena y Humberto

Rosita Jaramillo
1925 - 2005



Image 31 Portrait of Rosi

A Compendium of Citations

Inspired by Susan Sontag

“Una fotografía es apenas un fragmento, y con el paso del tiempo se sueltan las amarras. Boga a la deriva en un pretérito tenue y abstracto, apta para todo género de interpretación (o de correspondencia con otras fotografías). Una fotografía también podría describirse como una cita, lo cual asemeja un libro de fotografías a uno de citas. Y un modo cada vez más difundido de presentar fotografías en libros consiste en acompañarlas ellas mismas con citas.”¹¹

¹¹ Sontag, S. (2006). *Sobre la fotografía*. México D.F.: Santillana Ediciones Generales S.A, p.107

“(...) la fotografía me daba un sentimiento tan seguro como el recuerdo”

Roland Barthes ¹²

“(...) la técnica más exacta puede conferir a sus productos un valor mágico (...) A pesar de toda la habilidad del fotógrafo y por muy calculada que esté la actitud de su modelo, el espectador se siente irresistiblemente forzado a buscar en tal fotografía la chispita minúscula de azar, de aquí y ahora, con la que la realidad ha chamuscado por así decirlo su carácter de imagen a encontrar el lugar inaparente donde, en la determinada manera de ser de ese minuto que paso hace ya mucho, todavía hoy anida el futuro y tan elocuentemente que, mirando hacia atrás, podemos descubrirlo.”

Walter Benjamin¹³

Toda fotografía es un certificado de presencia.

Roland Barthes ¹⁴

¹² Barthes, R. (1990). *La cámara lúcida*. Barcelona: Ediciones Paidós Ibérica. S.A., p.125

¹³ Benjamin, W. (1989). Pequeña historia de la fotografía, a Discursos interrumpidos I. *Filosofía*, p.28

¹⁴ Barthes, R. (1990). *La cámara lúcida*. Barcelona: Ediciones Paidós Ibérica. S.A., p.151

The image is also invested with a magical power to penetrate appearances to transcend the visible; to reveal, for example, secrets of human character.

Allan Sekula¹⁵

La fotografía se convierte entonces para mí en un curioso medium, en una nueva forma de alucinación: falsa a nivel de la percepción, verdadera a nivel del tiempo: una alucinación templada de algún modo, modesta, dividida (por un lado «no está ahí», por el otro «sin embargo ha sido efectivamente»): imagen demente, barnizada de realidad.

Roland Barthes¹⁶

“La fotografía solo adquiere su valor pleno con la desaparición irreversible del referente, con la muerte del sujeto fotografiado, con el paso del tiempo.”

Joaquim Sala-Sanahuja en el prólogo de *La cámara Lúcida* ¹⁷

¹⁵ Sekula, A. (1982). Photographic Meaning. *Thinking photography*, p. 460.

¹⁶ Barthes, Roland. *La Cámara Lúcida*. Barcelona: Ediciones Paidós Ibérica. S.A. , 1990., p.194

¹⁷ Sala-Sanahuja, J. (1989). Prólogo a la edición en castellano. *Roland Barthes, La cámara lúcida*, Barcelona, Paidós, p.23.

Una fotografía pasa por prueba incontrovertible de que sucedió algo determinado. La imagen quizás distorsiona, pero siempre queda la suposición de que existe, o existió algo semejante a lo que está en la imagen.

Susan Sontag¹⁸

La foto es literalmente una emanación del referente. De un cuerpo real, que se encontraba allí, han salido unas radiaciones que vienen a impresionarme a mí, que me encuentro aquí; importa poco el tiempo que dura la transmisión; la foto del ser desaparecido viene a impresionarme al igual que los rayos diferidos de una estrella. Una especie de cordón umbilical une el cuerpo de la cosa fotografiada a mi mirada: la luz, aunque impalpable, es aquí un medio carnal, una piel que comparto con aquel o aquella que han sido fotografiados.

Roland Barthes¹⁹

¹⁸ Sontag, S. (2006). *Sobre la fotografía*. México D.F.: Santillana Ediciones Generales S.A., p19.

¹⁹ Barthes, R. (1990). *La cámara lúcida*. Barcelona: Ediciones Paidós Ibérica. S.A., p.142

Final considerations

The preservation of the photographic archive is not only important at a personal and family level, but also for the preservation of memory in a community. Photographs function as documents that safeguard the record of moments and outstanding figures and of individual events that frame and serve to be associated with relevant facts at a collective level.

It is important to preserve individual or familial records of personal events, such as the photographs included in this project, as they also serve to reconstruct history at a collective level, in this case they help to show the changes in the role of women in Ecuador since 1924, to reconstruct part of the history of the city of Ambato and to value the figure of Rosi Jaramillo, an inspiration and role model for the women of her city and for me personally. Through this conservation, events and characters of history can be recovered and revalued by giving them the place they deserve, this is the objective of this project, a recognition to the figure of Rosi Jaramillo, a woman who knew how to build her autonomy at a time when this was very much conditioned by social mandates.

The photos that were recovered in 2019 and that today are part of the project, are preserved in a book edited for this purpose to ensure the longevity of these records and continue with the transmission of a family legacy ordered and framed in a historical context that allows to recover a part of the history of Ambato and the construction of the first glimpses of autonomy for women in Ecuador. Family principles and values, if they have a solid foundation, will be transmitted from generation to generation. The construction of this book is intended to help this purpose.

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