The documentation of Quinoa Ceramics, a traditional art of the Ayacucho, Peru.

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The Quinoa Ceramics today

1. Comes from a tradition: Wari? Vice-royal?
2. Modernity: Process of innovation
3. Gender: An art for men and women
4. The Quinoa Ceramics as contemporary art
Context

Location map of the Quinoa District. (Recovered from: http://www.demiterraunproducto.gob.pe/quinua_turismo.htm #ubicacion)
Plaza de Armas of the town of Quino in 1970 (Central Square).
Market in Quinoa, today the houses remain being one-storey buildings, with a red roof and white walls.

As we can see in the picture, the original architectonical design has been kept.
The Access to the central square through long ladders. We can see lateral panels that were put by the Ministry of Tourism and Exterior Commerce that promotes the art of the ceramists of Quinoa.
Museum of Clay
Master Pablo Jeri in the District of Quinoa.
CETPRO (Center of Technical-Productive Education)
Antonio José de Sucre
Interpretation Center of Quinoa Ceramics in Pucarumi.
Tradition: Wari? Vice-royal?
Tradition

Glass case at the Permanent Exhibition in the Huari Site Museum

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PRODUCTIVE PROCESS OF QUINOA CERAMICS

1. **RAW MATERIAL EXTRACTION** (clay, pozzolane)
2. **RAW MATERIALS DRYING**
3. **TO MILL, WEIGHT, SOAK AND SIFT**
4. **TO DECANT, DRAIN, KNEAD AND AGE**

   - **THE ENGOBE AND DECORATION**
   - **DRYING OF PIECES**
   - **TURNING, MODELLING, PRESSING AND COLLAGE**

   - **POLISHING**
   - **SLOW DRYING**
   - **LOAD TO THE OVEN AND BURNED**
   - **COOLING AND OVENLOADING**

   - **EXHIBITION AND COMMERCE**
   - **STORING AND PACKAGE**
   - **QUALITY CONTROL OF THE FINISHED PRODUCT**

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Anthropomorphous polychrome vessel. Huari Site Museum.

Anthropomorphous vessel. Huari Site Museum.
Anthropomorphic vessel. Huari Site Museum.

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Vases from the masters Juvenal Gutiérrez (95 years old) and Sabina Barrientos Oré (76 years old).
Macma or pitcher, from the Master Cristobal Quispe Cervantes. Condorcunca Museum collection.

Urpu or Urpo, from Pablo Jerí. Clay Museum collection.
Wari birth: In this ceramics, the characters of the Birth of Jesus are represented with costumes of Wari Culture and with native iconography and animals from the place (Picture from Amauta Catalogue)
Detail of punch bowl from the Master Arístides Quispe
Cathedral. Roof church. Master Víctor Sánchez “Niño José”
Santo Domingo Church, Master Santos Sánchez.

Art and Popular Traditions Museum collection, Riva Agüero Institute.

Santo Domingo Church in Huamanga.
Church Quinoa style. Anonymous author.

San Pedro Church or Principal Church of Quinoa.
Measure of bull. Flipchart. CETPRO Antonio José de Sucre in Quinoa.
Bull, created by Master Artemio Poma.
Punch bowl, work of Master Eloy Yupanqui Enriquez.
Earth of purple color.
Extraction of the clay
Supported by Dionisio Lope Rojas, picture from his daughter Isidora Lope.
Anthropomorphic mould. Huari Site Museum.
Stone for polishing the ceramics. 
Huari Site Museum.
Workshop of the Master Mamerto Sánchez. You can see in first plane the construction process of the traditional oven with cylindrical shape, near you can see the improved oven with orthogonal shape.
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Gas oven in the workshop of Master Gedión Fernández.

Interior of the gas oven.
Design of a plate. In the central part, a daisy flower, as a rose window in the composition with long leaves and small pointed circles. It can be noticed the skill in the symmetry of the design.

Branch with leaves of *sunchu* that finishes in little daisy flowers.
Corn stylized design.
Master Artemio Poma`s papaya.
Corn design with flowers and different kind of friezes.

Details of the custome of the work “Celestial Court” from the Master Mamerto Sánchez.

Diseño floral en el cuerpo de una cerámica de Sirena.
Obra de Gedión Fernández
Corn design with flowers and different kind of friezes.

Details of the custom of the work “Celestial Court” from the Master Mamerto Sánchez.
Gender: An art of men and women
Sabina Barrientos Oré:

“I am 78 years old, I was born in Hualgayocc, a community from Moya. I learned ceramics from my father Juan Oré Barrientos. My father was used to fabric sinks, papayas (like big teapots). This jar did my father”
Isabel Cárdenas, Master Artemio Poma's wife, polishing a conopa (small pieces that represent sacred animals and other characters)
Celestial court. Master Mamerto Sánchez.
Turkey candles. Master Mamerto Sánchez.
Musician. Master Gedión Fernández
Soldier. Master Gedió Fernández
The Sir of Puruchuco. Master Gedión Fernández.
Cocharcas Virgin. Master Jesús Mercado.
Angels, from Master Carlos Loayza Contreras.
Andean Venus from Marino

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Thanks!

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