

TRADITION, CHANGES IN CONTEMPORARY TRENDS IN PERUVIAN POTTERY

“GLOBALIZATION FROM BELOW”

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I present in this paper a reflection on the relationship between pottery making cultures and the effects of changes from my experience as a Peruvian potter-artist, following step by step the route of peoples and communities potters. From the Andes, the Amazon in Peru that lived between 1995 and 2006 from development projects to reduce poverty. And my interest in knowing to what extent these same communities, in this chain of production and marketing benefits and impacts their economies, preserve culture, identities.

In Peru there are approximately 250 groups and ceramic production centers in different regions, the Amazon, the Andes, North Coast, each with its own peculiarities and diversities.

Andean culture is a culture of ritual, and Amazonia, as well. There is no activity which is not headed by an act of ritual offerings to the deities, and most of ceramics popular art born in this cultural context. As the “urpis” (peagons kissing bridal dinner plates when the “padrinos” send an order for the matrimonio) That is the explanation of how popular art of our countries borned. Not vases for vases, but for their meaning, meaning that comes from an expression or their acts of live. Designs, graphics, lines, curves, all represents part of the universe of their live, rain, the shapes of the rivers, the hills, the surcos of the predios, la cosecha, the corn, even the love, comes from the internal and daily world.....

In the 80s, there was a booming business from craft products and cultural movements. However in the nineties this production began to decline in quality, traditional designs were misrepresented by a huge migration, that left low-skilled hands in the production. Good products were no longer made, which limited production, and production were restricted to local markets.

Meanwhile the great masters of the craft, still retained to made so, with heroic efforts are inheriting their children, generation after generation.

Traditional crafts have experimented periods of growth in foreign markets where the products provide characteristics of a particular region to be readily accepted by the public.

This boom also led to market saturation and the loss of quality product.

Moreover, the presence in international markets of mass products from Asia, entering with a strategy of low prices, forced countries like Peru to identify potential markets for their crafts and learn about their preferences. Indeed, while some consumers want traditional crafts style, others in the vast majority opt for contemporary designs.

Innovation in design and the change in the system of production need to become an application, which requires not only pertaining to the final product but also the processing of inputs, technology used and prices.

APPROACHES OF OTHER PRESENCES:

Project Institutions of training and experience developed in the past to support artisans, to guide these skills and improve their production methods. Centers of Ceramics in Quinua, Ayacucho, Puno, Pucara, Izcuchaca in Huancavelica, in Tsachopen Oxapampa, were not applied because they

were divorced from the real needs of the artisans.

Approaches proposed to create an infrastructure for imported equipment, grandiose, high-investment, to become Training Centers without organization or unit, and then became empty, not being attached to the needs and realities of the potters.

Because they are not oriented to family, the core of production and therefore the core of training and technical assistance have been dismantled and its artisan's own family and the same productive activity.

This approach of "welfare" became paralyzed with a craftsman to be passive, dependent, unable to see for himself to respond to new challenges.

Private companies, exporters, Peru-Care Institutions such as Aid to Artisans, ADEX-USAID Agreement, were in search of new approaches to the development of pottery production and its producers.

What is within this perspective is as what is presented.

PUEBLO POTTERS: VIVA SCHOOL:

Aim to overcome the welfare approach, respecting our culture, tracing strategies in a better position to compete in a market that demands diversity, quality, concept and identity.

Artisans and producers faced the challenge of converting their talent and labour, in a vocational choice of employment, which in many cases an activity for survival, could become a business opportunity that allows improving the quality of their lives.

This boosted their products, giving them new ways, adapting to market requirements, implementing intermediate technologies, incorporating designs, accessing new markets, with a stamp mark that express their cultural identity.

The vision of a new school of ceramics, began considering the artisan producer, as the manager of their own development, the cornerstone of their existence, and identified its workshop production and living space is linked to a human group which operate learning processes, those that are sealed with lead and where they traditionally generated changes.

Pottery centre which is linked to this kind of schools of the people living potter, as a qualified person who trains, directs and accompanies the processes of changes in production systems and in the minds of the artisan producer. This meant the creation of a production module for rural intermediate technology, the scope of the understanding of craft and its economy, so the ownership and the replique to improve the quality of their products and develop competitive ceramic objects, making his office the main tool to generate their own income.

STRATEGIES:

We worked with artisans producing, recruiting internal design through "Aid to Artisans" which aware of market trends, and collections were developed from traditional culture.

Interacts with the producers to export companies, establishing commercial ties with the traders and exporters of exportable products, such as Allpa, American Trading, Ruben Berrocal, becoming the largest chain of these projects.

We believe that the most important and successful Chulucanas is in the North Coast of our country, descendants of the Vicus culture.

And through this experience, exporters, importers at the international level, have seen our presence in these communities and have led us to Central America.

With this approach, we kneeled three years ago with our intervention in Honduras, in the community of Carreto, a project of women potters, and in 2008, we started Chinautla, Guatemala, also with a community of women, where environmental problems and deprivation are evident to all views.