

Excellence and Handicrafts

Progress implies formulating new goals in response to necessities. Progress also means to improve something so that it better satisfies its purposes.

All activities may be carried out at different levels of skill; however when practiced with the greatest possible skill we refer to excellence. In handicrafts, skill is measured in creativity, in the choice and precise application of techniques. If perfection is an objective, then it is important to promote excellence. This fair, organized by CIDAP, shows handicrafts at their most accomplished levels of realization, not



for purposes of exclusion, but rather to encourage those who have chosen this kind of work, that they may improve their products and aim for excellence. It is good to imitate success.



Creativity and Handicrafts

Human beings are not limited to adapting to our physical surroundings.

Using our creativity, our hands and our minds, we modify them according to our desires, and we make tools with which to satisfy our needs more efficiently and easily. Systematic tool-making and knowledge transmission from one generation to the next are benchmarks that distinguish us from animals. Human existence on earth is characterized by our craftsmanship. This step forward has never been detained. More effective technologies are continually evolving, using new sources of energy and new materials. The

Industrial Revolution, based on mechanization, diversified and increased production, but handicrafts persist because they fulfill desires beyond the mere pragmatic.

Craft Diversity

History is a process of dealing with the environment and using the natural resources available. Craftsmen use their creativity to transform raw materials into useful objects to improve standards of living. New materials are incorporated in these processes, new properties are discovered and new techniques to make them easier to work with are found. There is a tendency to classify the various crafts according to the materials of which they are made. Each craft presents challenges that are overcome through creativity.

Objects that have worn out may be recycled to supply materials for handicrafts, such as old paper, scrap metal, or rags. All materials are equally good and bad; it is creativity and skill that assign an object one of these categories.



The Utilitarian and the Aesthetic

Aside from reasoning, human beings are capable of seeing and expressing beauty. With creativity, we invent useful artifacts that may also be beautiful. The Industrial Revolution segregated the useful, made by industry, from the beautiful, found in art. This distinction is not relevant in handicrafts because beauty and utility coexist there. While a handicraft is intended to meet a specific need, at the same time its aesthetic qualities enrich the human condition, providing pleasure upon its contemplation. Octavio Paz wrote, "...A handicraft is a useful object but it is also beautiful...it is not unique like a work of art, and it can be replaced by a similar, but not identical, object. Handicrafts teach us how to die and by doing so, teach us how to live."



PARTICIPANTS

1. Alfonso Allauca	Rugs	Guano (Chimborazo)
2. Segundo Ayabaca	Marquetry	Cuenca
3. Marco Aucancela	Jewelry	Cuenca
4. Fernando Avila	Woodwork	Cuenca
5. Michael Ayala	Ceramics, Tapestry	Quito
6. Napoleon Cabrera	Spondylus Shell	La Libertad (Guayaquil)
7. Zoila Cabrera	Mayoral costumes	Cuenca
8. José Caisaguano	String Bags	Salcedo (Cotopaxi)
9. Ma. Isabel Calderón	Starched cloth	Cuenca
10. César Callo Vega	Painting and Woodwork	Tigua (Cotopaxi)
11. Lourdes Campos	Embroidery	Cuenca
12. Mauro Cárdenas	Marquetry	Quito
13. Simón Cordero	Jewelry	Cuenca
14. Rosana Corral	Vegetable Fibers	Cuenca
15. Ma. Augusta Crespo y Juan Guillermo Vega	Ceramics	Cuenca
16. Ximena Crespo y Francisco Cordovez	Paper Mache	Quito
17. Diego Delgado	Jewelry	Cuenca
18. Silvia Di Rosa	Woodwork, aluminum	Venezuela
19. El Barranco	Paja Toquilla Straw, Shawls	Cuenca
20. Iván Encalada	Pottery	Cuenca
21. Fundación Chankuap	Ceramics, Basketry	Shuar y Achuar
22. Fundación Galo Plaza	Embroidery	Zuleta (Imbabura)
23. Segundo Gallegos	Wrought Iron	Cuenca
24. Alvaro Garrido	Woodwork	San Antonio de Ibarra
25. Mery Herrera	Dough Figures	Calderón (Pichincha)
26. Homero Ortega P. e Hijos	Paja Toquilla Straw Hats	Cuenca
27. Catalina Jaramillo y Patricia Jaramillo	Woodwork, Ceramics, Candles	Cuenca
28. Ernesto Jaramillo	Woodwork	Cuenca
29. Kuerolayt	Leatherwork	Cuenca
30. Fernando León	Leatherwork	Cuenca
31. Claudio Maldonado	Jewelry	Cuenca
32. Ernesta Maldonado	Vegetable Fibers	Cuenca
33. Juan Fernando Malo	Vegetable Fibers	Ruta del sol (Guayas)
34. Mónica Malo	Textiles	Cuenca
35. María Teresa Masaquiza	Textiles	Salasacas (Tungurahua)
36. Tania Moscoso y María Augusta Bonilla	Bamboo	Quito
37. Graciela Ninantai	Mirrors	Cuzco (Perú)
38. Fausto Ordóñez	Jewelry	Cuenca
39. Néstor Pacheco	Ceramics	Baños (Cuenca)
40. Carlos Pauta	Enamelware	Cuenca
41. Mariana Peralta	Embroidery	Cuenca
42. Hugo Pesántez	Tinsmith	Cuenca
43. Propueblo	Basketry	Guayas
44. SEDACOL	Silk	Colombia
45. Proyecto Sericultura / IILA	Silk	Penipe (Chimborazo)
46. Gonzalo Quizhpe	Jewelry	Quito
47. Fabiola Roura	Ceramics	Cuenca
48. Eduardo Segovia	Ceramics	Cuenca
49. Serrano Hat	Paja Toquilla Straw Hats	Cuenca
50. Comunidad Shipibo	Textiles and Ceramics	Shipibo (Perú)
51. Jaime Tamayo	Scrap Metal	Cuenca
52. Tania Tapia	Jewelry	Cuenca
53. Cristina Urgilés	Ceramics, Ironwork	Cuenca
54. Carlos Vanegas	Ceramics	Cuenca
55. Antonio Vásquez	Textiles and Retablos	Perú
56. Eduardo Vega	Ceramics	Cuenca
57. Ricardo Villalba	Sacred Images	San Anofnio de Ibarra
58. Rubén Villavicencio	Tapestry, Stained Glass	Cuenca
59. Cerámica Yanuncay	Woodwork and Ceramics	Cuenca



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