

About the Artist and His Creation

When he painted *Quechua Way of the Cross* in 1991, Anthoni Huillca was 19 years old. He is the second son of the famous Quechua artist Antonio Huillca, who originated the *naif* school of contemporary art at Cusco—once the capital city of the Inca Empire and civilization. *Naif* art is often associated with a social justice message.

Anthoni Huillca soon became known as an artist of the new evangelization of the Americas. During the early evangelization, the Dominican Friar Bartolome de Las Casas (1474-1566) declared that he had witnessed “Christ crucified not once, but thousands of times in the murder of innocent Native Americans.” Huillca’s art expresses the Christian message and modern crucifixions from the unique example of his people and generation.

Young Huillca presented the original oil painting, on a 20 by 48 inch canvas, to Maryknoll Father Stephen P. Judd, when the priest was Director of the Instituto de Pastoral Andina (Andean Pastoral Institute) in Cusco. According to Father Judd, “Young artists like Anthoni Huillca represent the promise of the indigenous peoples of the Americas. The *Quechua Way of the Cross* serves as a vivid example of Christianity among the Quechua and Aymara people with whom Maryknoll missionaries have lived and worked for over 50 years.”

In the year 2000, Father Judd continues to serve indigenous peoples in Peru.

Note: The Huillca family’s paintings, including those of Anthoni’s two brothers, have received acclaim at exhibitions in Central and South America, as well as in Europe.

Maryknoll World Productions

PO Box 308
Maryknoll, NY 10545-0308
Tel: 914-7636 ext. 2354
Toll-free: 1-800-227-8523
www.maryknoll.org



Maryknoll World Productions

Art History Guide

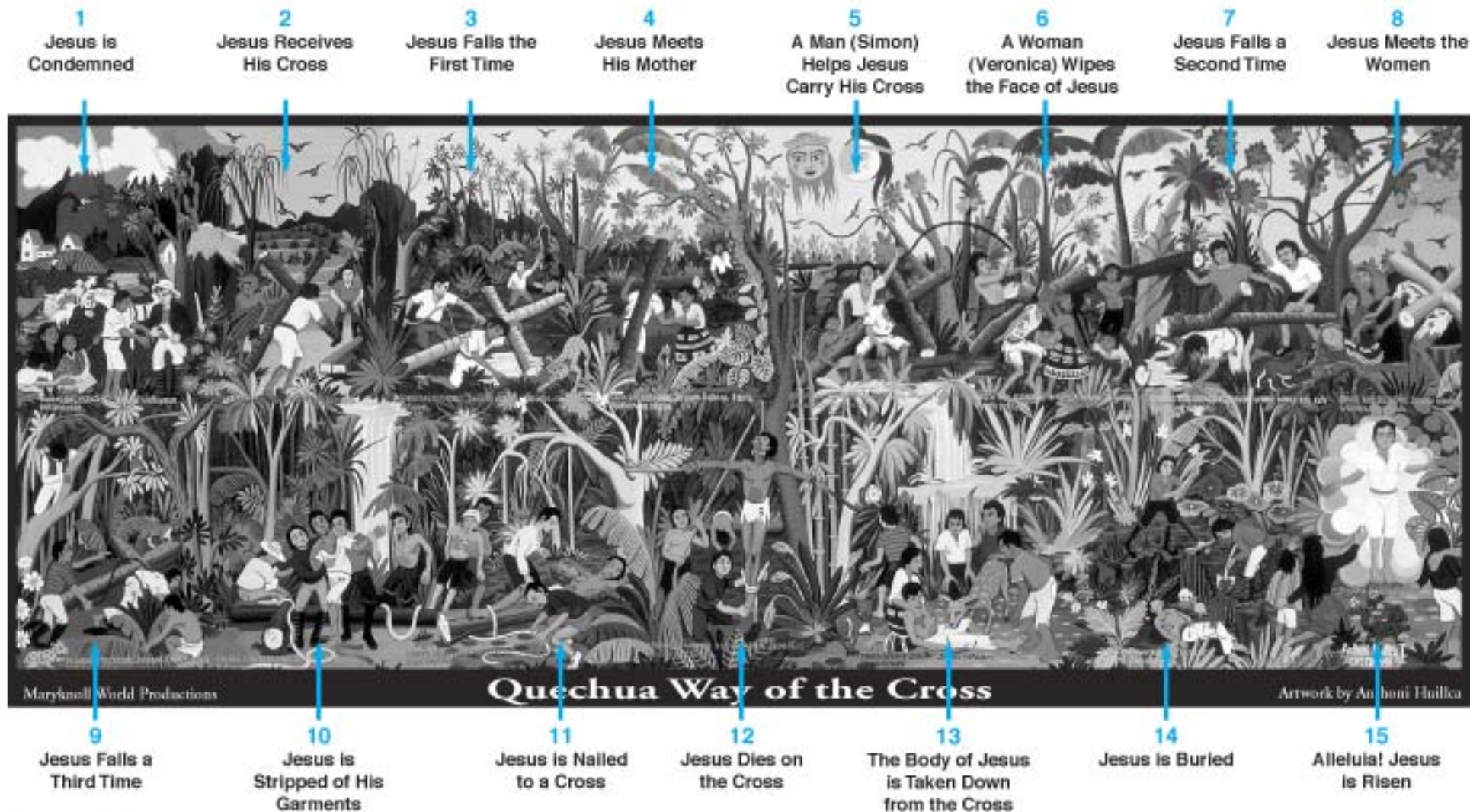
Quechua Way of the Cross

By Peruvian Artist
Anthoni Huillca

“Quechua Way of the Cross achieves the goal of bringing about a beautiful synthesis between the classical, traditional devotion of the Stations of the Cross and a contemporary portrayal of Jesus’ passion and death.”

—Maryknoll Father Stephen P. Judd





About the Painting

Anthoni Huillica's *Quechua Way of the Cross* masterfully depicts Jesus' passion, crucifixion and death in modern times through the experiences of young Quechua and Aymara people of the Southern Andes. With few jobs available in the normal agricultural sector, many of Huillica's generation ventured from their homes in the altiplano to pan gold for exploitative labor contractors in the jungle regions of Peru. They were lured by the contractors' promises of instant cash. But rather than striking it rich, the workers were struck by disillusionment, disease and even death.

Huillica dramatically portrays the traditional 14 Stations of the Cross with Jesus embodying the suffering of the young workers. In the center of the painting, Jesus is hung on a tree, which symbolizes the cross—the center of life, death and rebirth. The female face of the moon and the male face of the sun, at the top center of the painting, symbolize the Andean sense of harmony, balance and complementarity in the universe. All of the painting vividly reflects the wildlife and flora of the Amazon jungle. Huillica's 15th station illustrates the hope of the resurrection—a young man who returns from the jungle is restored to life by the warm welcome he receives in his community.