

Berrocal painting I. Topographic map of Sarhua and annexes, gift to me from the late Sarhuino painter Carmelón Berrocal. Carmelón Berrocal, 1996. Photo: Ernesto Mora.



Berrocal painting II. Map of the village of Sarhua. Carmelón Berrocal, n.d. Source: Carmelón Berrocal, with Pablo Macera and Rosaura Andazábal, *Flora y fauna de Sarhua: Pintura y palabra*, 1999.



ADAPS painting I. Abimael Guzman (Camarada Gonzalo). Abimael Guzman avanzando en la década del 70 en adelante hacen reuniones secretas toman extrategias con sus allegados muy intimos así como en otras provincias distritos del departamento de ayacucho para desarrollar sus acciones terroristas en la Universidad de Huamanga los alumnos militantes ya crece con las ideas del marxismo socialismo, comunismo contra los ricos burgueses, los terratenientes gobierno central y locales por no preocuparse por los pobres por la clase proletariado en el campo caserios olvidados donde no llegan carreteras ni comunicaciones los campesinos hacen su vida cotidiana en total normalidad. ADAPS, 2003, 80 × 120 cm. Collection: Con Vida. Photo by Barbara Cervenka.

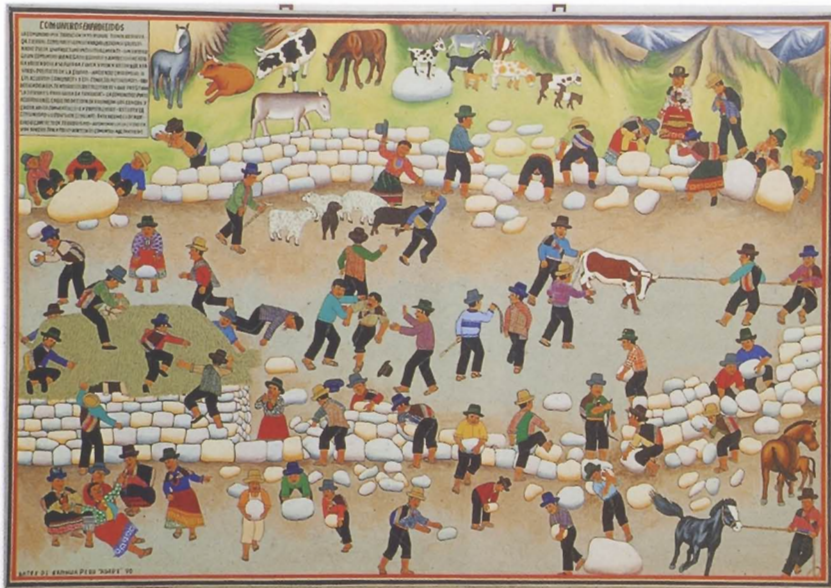


Photo 1. *Alza techos* (roof-lifters) under a corrugated tin roof. Photo: Olga González.

Photo 2. Traditional *tabla pintada* made in 1996. Photo: Olga González.

Photo 3. Old traditional *tabla pintada* deteriorating under an *ichu* roof. Photo: Olga González.

ADAPS painting II (opposite). Abimael Guzman (Yachachisqankuna). En el año 74 en adelante alumnos graduados de la Universidad San Cristobal de Huamanga los que eran discipulos (yachachisqankuna) de Abimael Guzman y sus socios fueron desplazados como profesores falsos ingenieros promotores especializados en el campo en todos el departamento de Ayacucho y en algunos pueblos vecinos con la unica finalidad de hacer propaganda politica sobre la lucha de clases ideas contra el gobierno contra los ricos con total convencimiento pero sin hacerse notar quiénes son y que quieren crean temor en los niños y ancianos jóvenes adolescentes se convence otros no, como los campesinos no entienden ni rechazan ni aceptan. ADAPS, 2003, 80 × 120 cm. Collection: Con Vida. Photo by Barbara Cervenka.

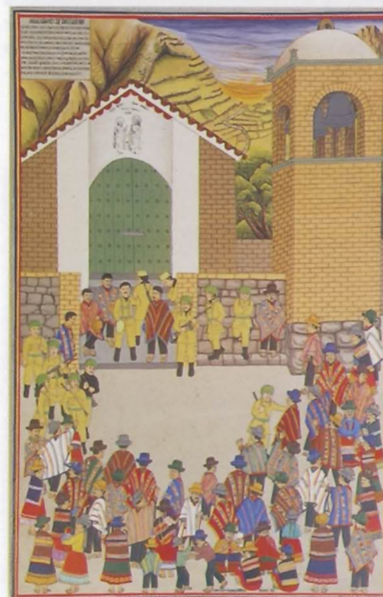


Painting 1. Enraged comuneros. From time immemorial the community has set aside communal land considered nontransferable. Nobody can profit individually - however a renegade selfish and greedy *comunero* seizes [the land] making use of his force and power to resort to political favors from the city - disregarding communal agreements and the advice of authorities - following the recalcitrant *tentirillos* who proclaim "the land belongs to those who till it" - the community according to the agreement of the *cabildo* decides to knock down the fences and hut to turn it into a free range [for communal grazing] - the community regains its communal possession - this event is denounced as an act of terrorism - city authorities send Sinchis [who] arrest and abuse innocent *comuneros*. ADAPS, 1992, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 3. Destruction of the communal workshop (above).

The community was able to start their communal enterprise with great effort - with the purpose of having occupational centers to improve poverty - which they suffered for years - the Sinchis arrived searching for terrorists shooting destroyed the doors - they set the archives and equipment on fire - they took working capital - with fear and deep worry they witness with sorrow how the fruit of great effort is destroyed and burned which will have no forgiveness for their entire generation. ADAPS, 1990, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 4. The military apologize (left).

The military return to the community to apologize before a communal meeting for their shameful error - the *comuneros* hurt by the inhumane treatment resentful no longer believe the false promises of reconciliation - the military make the community sign a document denying its brutal aggression - which generated hatred and resentment - the wound suffered sustained will never be forgotten in the history of many communities. ADAPS, 1991, 120 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.

Painting 2. Sinchis (opposite). September 30 81 2 p.m. under a hailstorm lightning hurricane-force winds 13 excited Sinchis destroyed the community armed with machine guns tear-gas bombs shooting without control fondled single women and girls - zealously looted the communal enterprise stores homes searched for antique silver coins recruited innocent humble peasant men and women as blood flowed with no mercy created doomsday terror - hundreds of children and elderly people fell ill with the inhumane brutal aggression. ADAPS, 1991, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 5. Onqoy. Equipped with machine guns knives explosives and red flag wearing different clothes intruders strange individuals arrived in the community - dragging the *comuneros* from house to house for a town hall meeting forcing [them] with death threats to listen to their false promises of social justice - better living standard - innocent humble peasants purely Quechua-speaking with their own traditional ideology do not understand the strangers' speeches of promises - confused they ask the *apu* [mountain] gods for protection. ADAPS, 1992, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 6. Mandatory comunero parade. The "Onqoy" armed with machine guns knives explosives and carrying red banners referring to their party forced the community to march around the main square - with terror and joy to the tune of music and songs carrying their maces spear slingshots ropes sickles - the Onqoy lead with cheers claiming that the *comunero* will rise to power to rule the country without inequality. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



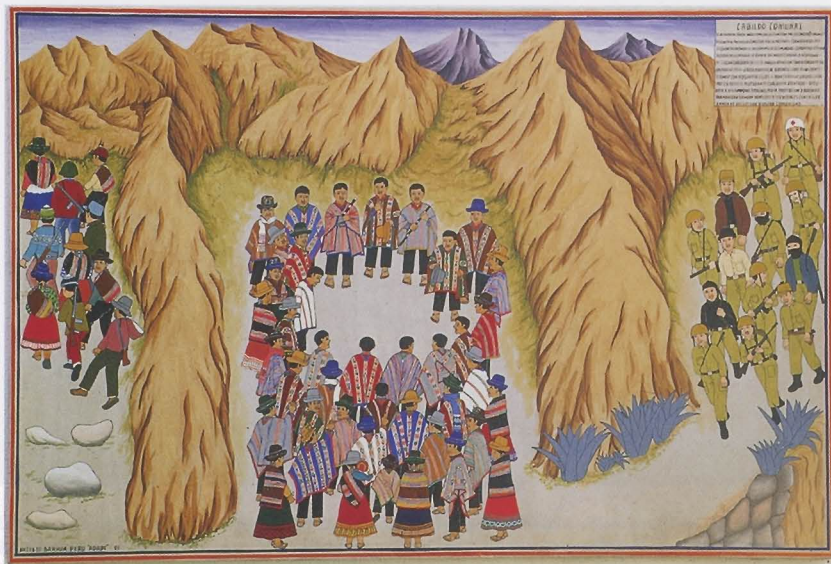
Painting 7. Destroying town hall property. Infuriated and furious armed with machine guns knives and explosives they knock down the town hall's doors - they distribute and give out the community's farming tools - they burn the city council archives - wedding - birth and death records they destroy the furniture everything in their way - it seemed they did not want things sent from outside subsidized by the central government. ADAPS, 1991, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 8. Looting stores and homes. Strangers carrying explosives rockets and firing gunfire entered the community 1 a.m. terrorizing the humble inhabitants - with hurrahs and cheers they loot homes and stores - knocking down doors - with blows they brutally raze the best goods equipment and money [those] who resist are massacred beaten with no mercy these actions are unforgivable and unbelievable - the *comuneros* flee in terror and fear - migration to the cities - disabled elderly people and orphans stayed behind - who is to blame! ADAPS, 1990, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 9. Execution by firing squad. At 6 a.m. October 92 [82] two communal authorities were shot in the public square charged with a series of false accusations by the foreign group Onqoy (terrorists) - they forced their children family members and the community to watch - the terrified relatives weep desperately - the community believe the end of the world is near - this fratricidal act generated chaos in the community - some flee to the city others committed suicide and others fled to the mountains they live in hiding. ADAPS, 1991, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 11. Invitation to the Onqoy. Hungry and thirsty the "Onqoy" freely enjoy the delicious stews like *patasqa* with pieces of beef prepared by the community who will serve them for fear of death in the communal meeting they agreed to be hospitable with whoever came in order to remain free and at peace - [and] to maintain the dynamic traditional unity of its own organization. ADAPS, 1992, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.

Painting 10. Communal meeting (opposite). Unable to withstand so much damage and injuries caused by the Onqoy (terrorists) even worse due to the excesses perpetrated by the military - when both sides were disputing the control of the community - the terrified and desperate *comuneros* hold a communal meeting and agree: to be hospitable to any of them whenever they come as with any passing stranger - the only way to remain free is not to identify themselves with either side - to remain always united and help one another against any attack - to resort to the *apusuyo* (protective god) to ask for protection and help to remain always humble and obliging in the hope of recovering our community. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 12. Meeting of leaders of the "Onqoy." With force and terror the "Onqoy" took over considering the community under their control a liberated zone - the leaders of the "Onqoy" and the militants meet in houses where they plan their strategies - they train on the use of weapons - preparing homemade weapons - explosives - how to lead [and] conduct militants and youth recruited under coercion - encroached *comuneros* move to secret caves where they agree on how to regain their traditional organization saddened by subjection to a violent life. ADAPS, 1992, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 14. Recruitment of young people. The "Onqoy" coerced young men and women to join their ranks - some convinced by persuasion and others for fear of death will follow the path - when they leave their relatives parents brothers and sisters cry they know they will never see one another again - they ask the *apus* (protective god) for protection and help and curse the ill-fated life in which they happen to live. ADAPS, 1992, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.

Painting 13. Mandatory school (opposite). Men women were coerced by the "Onqoy" terrorist to attend the classes they would teach: how to use weapons how to attack the enemy - to reject the state - the government in office, etc. - to undertake the better path they proposed - the *comuneros(as)* with their own Quechua-speaking ideology from time immemorial do not understand or believe in all the Onqoy's promises and teachings they attended only for fear of being punished - some old people would get bored and cried from being abused. ADAPS, 1991, 60 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 15. Pillaging. The community of Huancasancos is a livestock area - because of its favorable geographic location - the "Onqoy" convinced the pseudo "poor" peasants to loot the communal livestock and they distributed [them] among the "Onqoy" militants from different communities who met for the bad custom of rustling, generating a chaos embitters shepherds devoted to survive in the countryside at the expense of their herds many shepherds were left impoverished cursing the times and fate in which they had to live. ADAPS, 1992, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



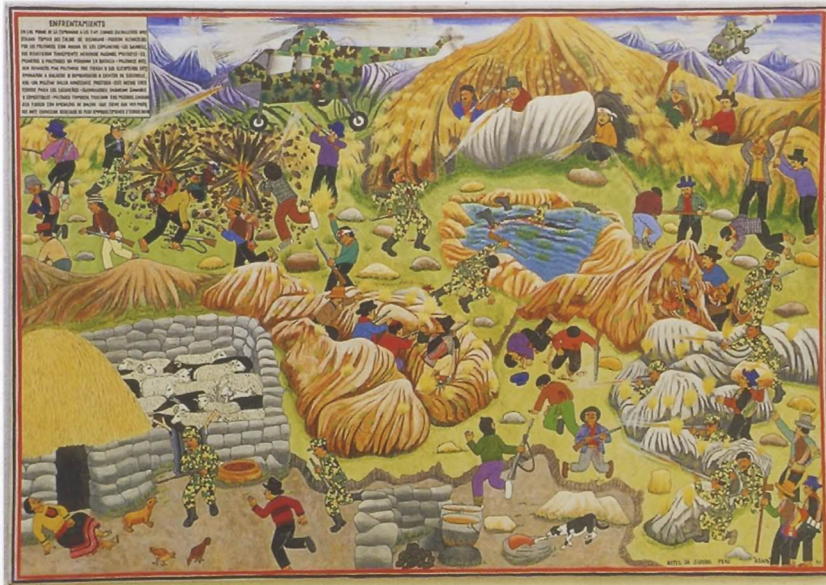
Painting 16. Punishing the stool pigeons. A difficult moment came it was not possible to talk to spread rumor - to gossip about the occurrences - the plans the mistakes of the "Onqoy" terrorist was completely forbidden if they found out they punished [comuneros] mercilessly in the public square coercing [them] at gunpoint before the community they would give 25 to 50 lashes - they would cut off hair and ear of the men according to [a] possible offense they would cut the braided hair of women and strip them naked amid tears [and] terror relatives had to withstand the horrendous punishment - never before seen in history - that destroys the good customs of the community generating unforgivable hatred and chaos. ADAPS, 1991, 120 × 80 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 17. The wicked. In several communities and roads leading toward the city - the wicked military arrest innocent defenseless peasants punching and kicking them - in the search for the criminal destructive rabid terrorists - the thirsty hungry and half-dead prisoners - are taken to the city to be judged by individuals who do not know the traditional life of Inca origin - this act generated hatred it will be hard for them to forget the pain. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 18. Inferno in Quechawa. The subversives in their rush to flee after having executed numerous and communal authorities and alleged stool pigeons having looted homes and stores - were caught by the military in heated disorder at a place called Quechawa - where the guerrillas were violently captured - locked up in huts made of *retama* where they were burned alive - those who tried to escape were shot dead - numerous innocent peasant men and women mostly adolescents suffered here coerced to join the guerrilla ranks under death threat - witnessing how hundreds of human beings were being charred the villagers felt terror - without knowing what to do or whom to appeal to they cry pleading for protection to the *pachamama* and the *apusuyos*. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 19. Confrontation. At 7 a.m. in the *punas* of the community while the guerrillas were ready to have their morning broth - they were reached by the military - assisted by the *comuneros* - the guerrillas resisted tenaciously wounding some soldiers - *comuneros* and military were about to lose the battle - the military got military reinforcements by land and two helicopters exterminated hundreds of guerrillas with gunfire and bombs - a soldier shoots an innocent shepherdess - this action created terror among the villagers - the guerrillas loot livestock and food - the military will also take away their best livestock by force threatening to shoot them what do shepherds have to do with this carnage the result is greater impoverishment and endless terror. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 20. Dismemberment. Two innocent young maidens were rounded up by the 39 armed military men who mistook them for terrorists - in their long journey they rape the defenseless maidens - at the end of the isolated trail one was dismembered and the other shot as she jumped off a cliff - the military's irrational behavior deserves no forgiveness - they behave like human beasts nobody knows of this savagery - what a lethal fate to be a peasant woman! ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 21. Houses on fire. Tired and fed up with chasing after the destructive actions of the "Onqoy" (terrorists) the military set fire to the homes of those *comuneros* sympathizers [and] militants of the actions of the "Onqoy" - where all their belongings were burned - their clothes were charred to ashes - their grains for nourishment - right in front of the eyes of the community - affected relatives curse their fate when they realize the moral destruction of the political and social monolithic unity of the community - who would be the true cause of this. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 22. Dismembering the leader of the "Onqoy." Very tired and weary of the abuses and inhuman mistreatments dealt by the leader of the "Onqoy" the community agrees to eliminate [him] using the same weapon that he taught to kill others with so much hatred and fury he was dragged through the streets struck with ax sickle maces spear ropes sticks and stones - thus the politics of domination through terror and force was extirpated - the community recovered its traditional organization of Inca origin after having to live a bitter life for many years. ADAPS, 1992, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 23. Census. After so many dead - missing people exodus of relatives and communities - the military forced survivors to register in a military census list - each *comunero* identifying himself/herself with personal documents - peasants walk long distances fearful of being arrested and punished - who knows if they will be eliminated if [the military] find names similar [to those of presumed terrorists] - no one knows about his/her future - worried sick they do not eat or sleep well - the night was so short and the day long. ADAPS, 1991, 80 × 120 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.



Painting 24. Flight from the village (Exodus). Terrified by the ongoing violence of the terrorist intruders - when authorities and family members were exterminated - the survivors leave their community for the cities seeking protection for their lives leaving their village - their belongings - orphan children and elders with no relatives will stay behind alone - what a dire fate for those who leave - those who stay cry cursing their fate - pleading with the *apusuyo* spirits for protection [and] not to abandon them. who is to blame for all this? ADAPS, 1992, 50 × 100 cm. Collection: Peter Gaupp. Photo by Beatrice Kuenzi.