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Raúl Silva (Lima, 1991)

Researcher in arts. In the last years I have focused on working from historic memory, approaching the relations between the colonial religious imagery the ideal of modernity, the paradigm of progress and the aftermath of the internal armed conflict in Perú.

My metodological approach involves academic research, curatorship and art as a technical medium to build a series of projects based on the reproduction of visual historical archives, texts and artworks.

I hold a BA in Fine Arts from Pontifical Catholic University of Peru and currently studying a MA in Arts at the Dutch Art Institute in the University of ArtEZ.

Noteworthy recent exhibitions include: *Gods are not in nature* (2019) in ICPNA Gallery (PE), *To align fissures* (2018), *Contextualization of forms* (2017) in Wu Gallery (PE) and *Constitutions* (2016) in L'Imaginaire Gallery of the French Alliance (PE). I have participated in publications with the following magazines: Bisagra, Textos Arte (PUCP), Ansible, Illaky Times, among others.

I was awarded with an Honorable Mention at the Contemporary Art Price (ICPNA, 2018) and the X Painting Salon of the Central Reserve Bank of Peru (2018). I was finalist in the Visual Arts National Prize of Trujillo (2018), Passport for an artist Contest (2015 and 2016) and the ICPNA VII Painting Salon (2015).

## *Distance*

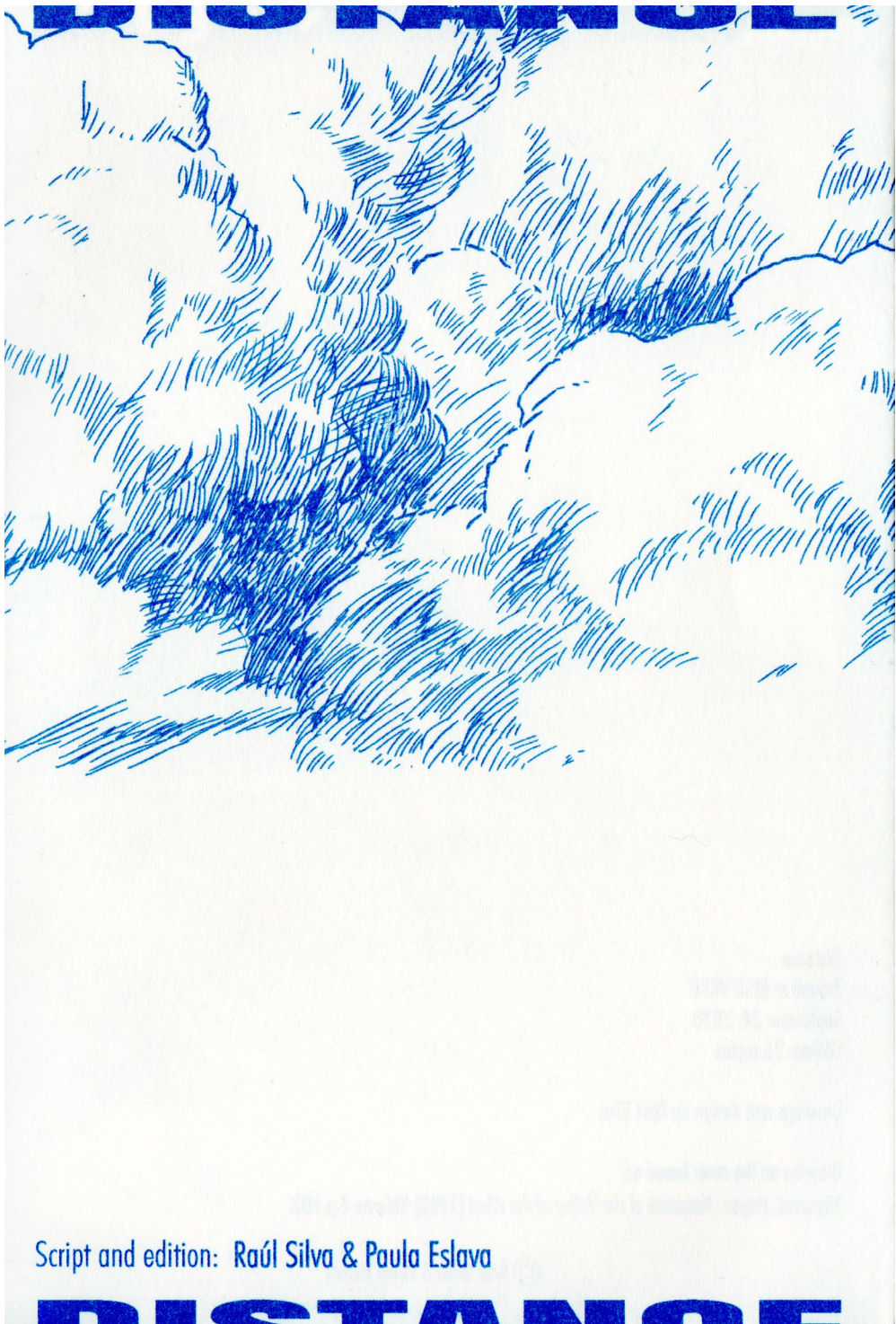
In collaboration with Paula Eslava

A fragmented script was edited from the transcription of periodic conversations with Paula Eslava. The main ideas suggest a certain antagonism between the rational and the emotional, and its analogy with other relationships such as the technological and the natural or the physical and the spiritual. From there, reflections are opened on how we both take position about these comparisons in relation to our personal experience. The project is developed in a comic book format, based on the redrawing of graphic illustrations from various printed sources that are part of a common conversation imagery.

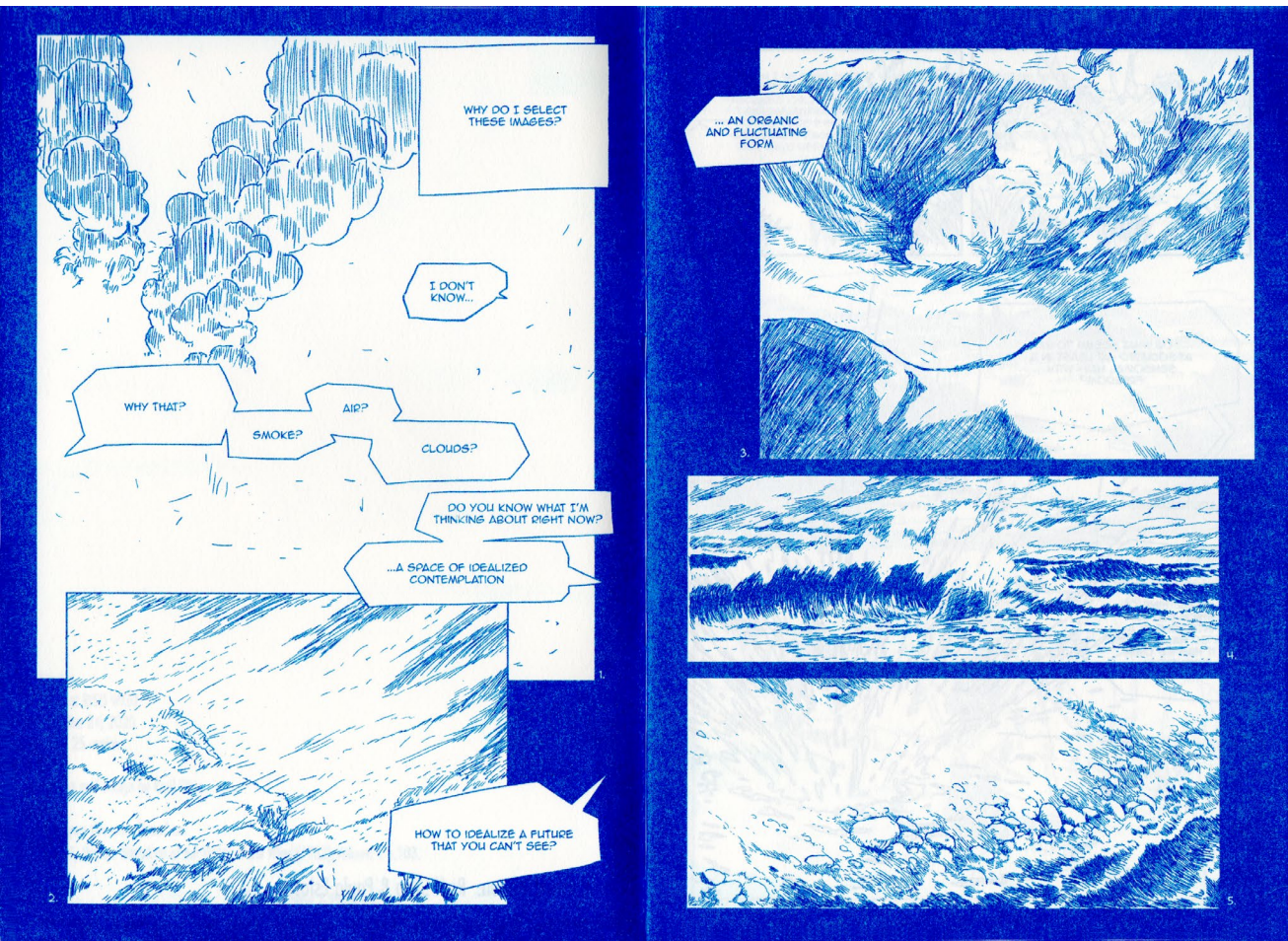
Paula Eslava (Navarra, 1992)

Magister in Cultural Studies from PUCP and graduated in Fine Arts with a major in Arts-Based Research from the University of Barcelona. She has experience in cultural management and teaching. Her interests are focused on artistic institutions and contemporary art history.



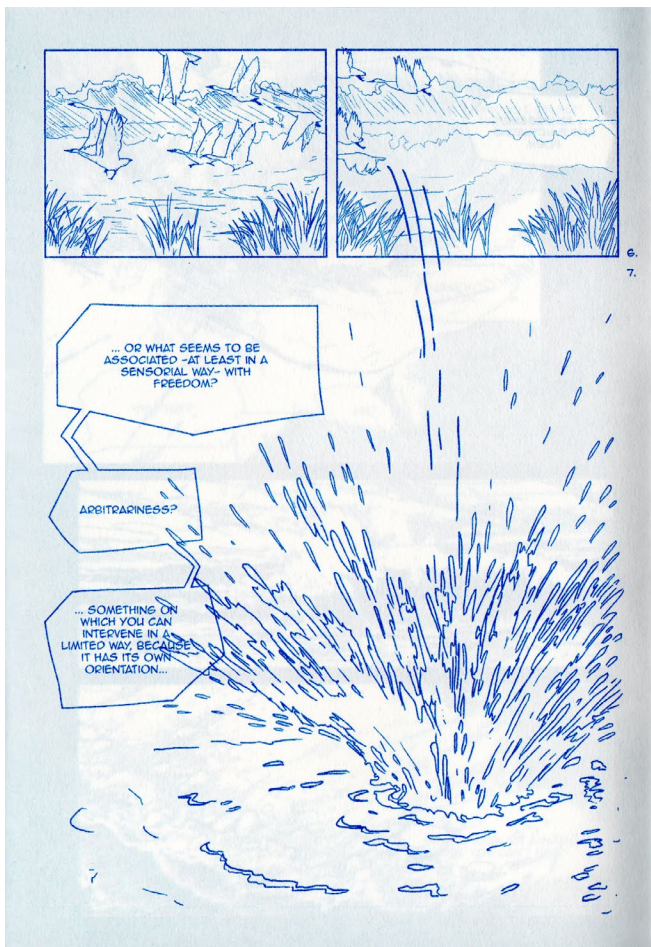


Cover of *Distance*  
20x13.5 cm  
Riso printing / Ed. 25  
2020

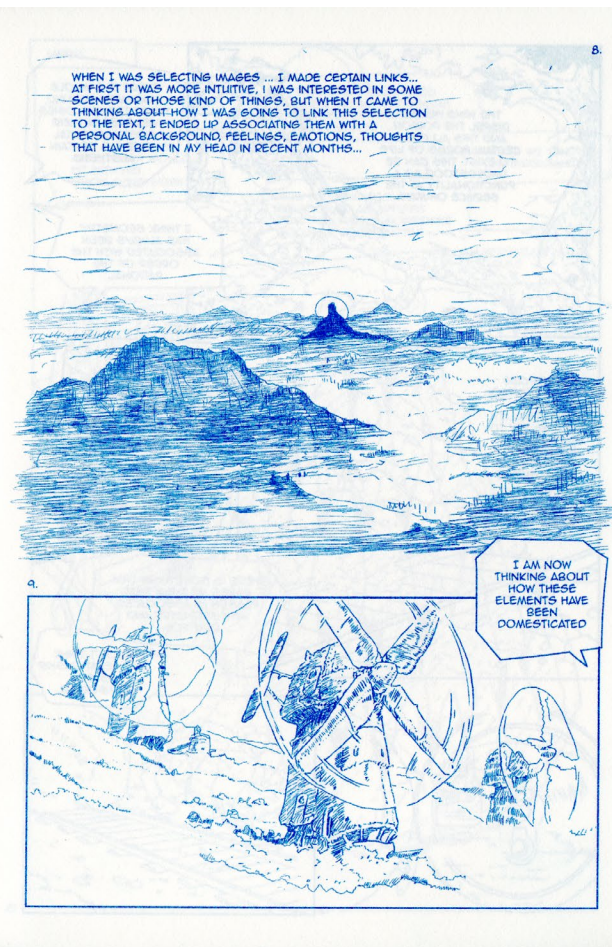


*Distance* (2020). Page 2-3

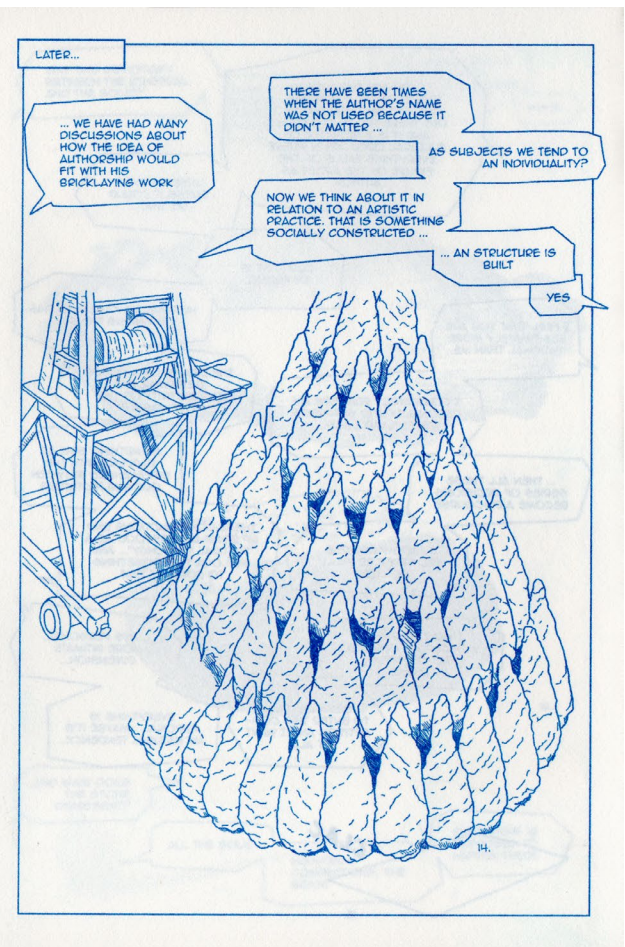
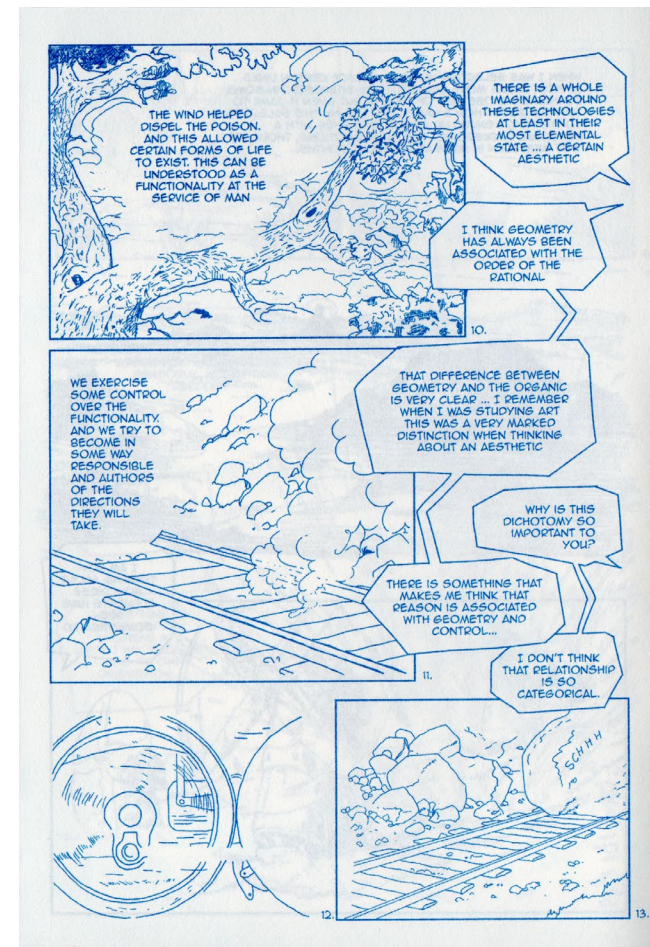




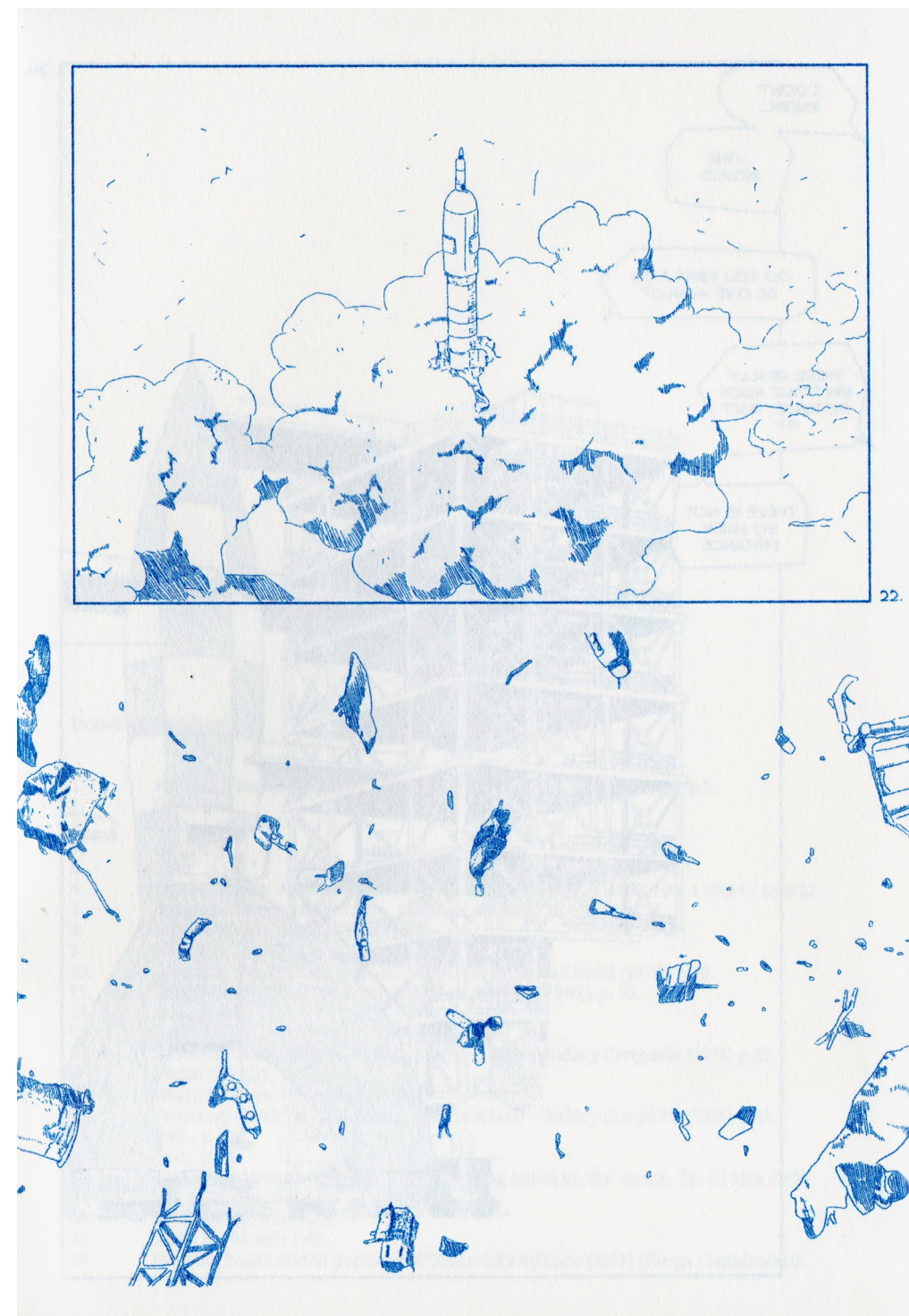
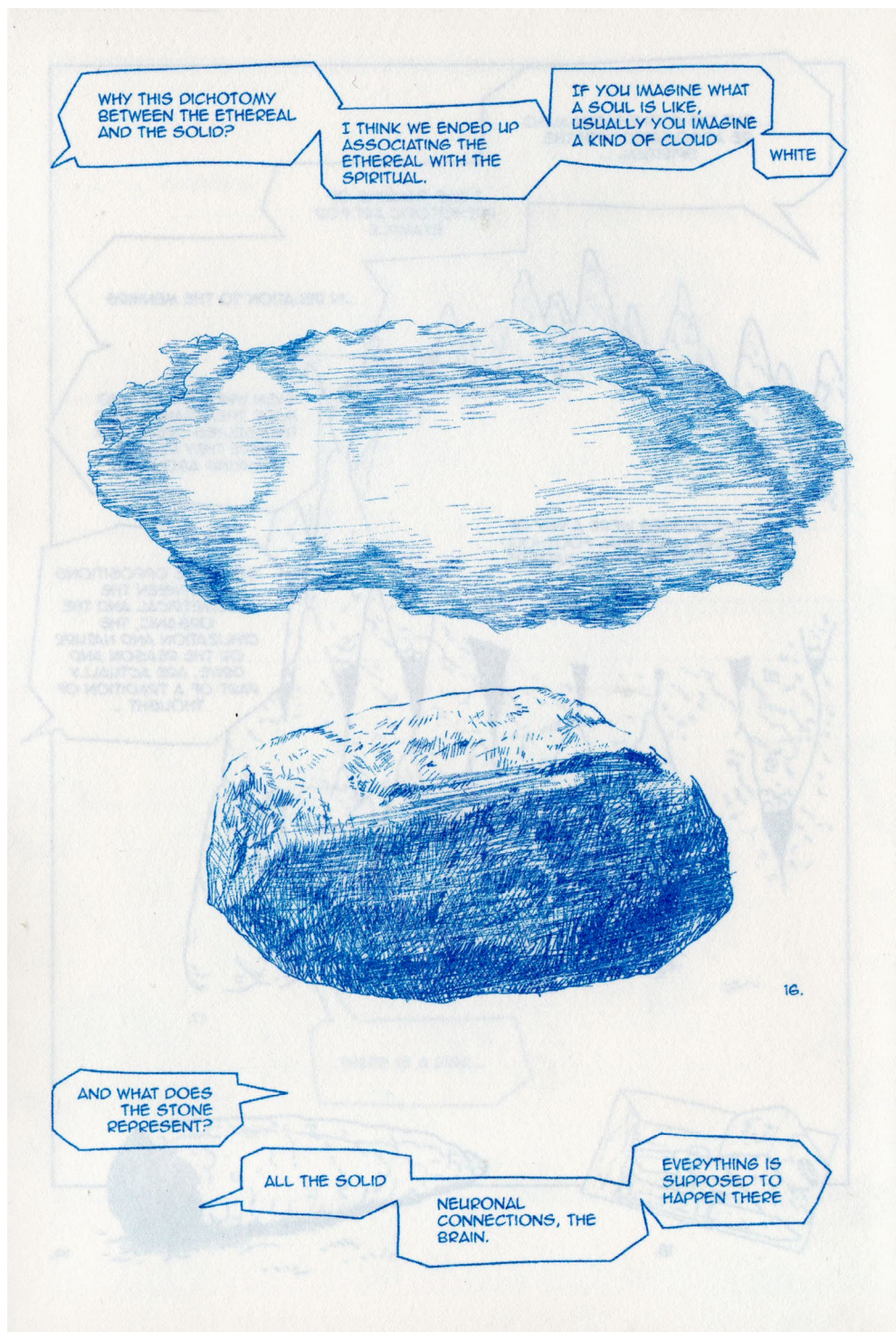
Distance (2020). Page 4-5



Distance (2020). Page 6-7







## *Past or future, continuity or progress*

The difference of the collective subjectivities between people from the countryside and the city has been shaped by a tension between the idea of backwardness and progress, from the paradigms of modernity and in a context of strong social and economic inequality. These historical relationships have been produced since colonization, and have become more complex since the second half of the twentieth century through migratory movements from rural areas to the capital, the agrarian reform and the internal armed conflict in the 1980s.

*Past or Future, Continuity or Progress* proposes a series of performances that deepen these discussions through personal testimony, fiction and history, seeking to problematize the discourse of progress and its relationship with neoliberalism, associated with an intersubjective and affective memory.

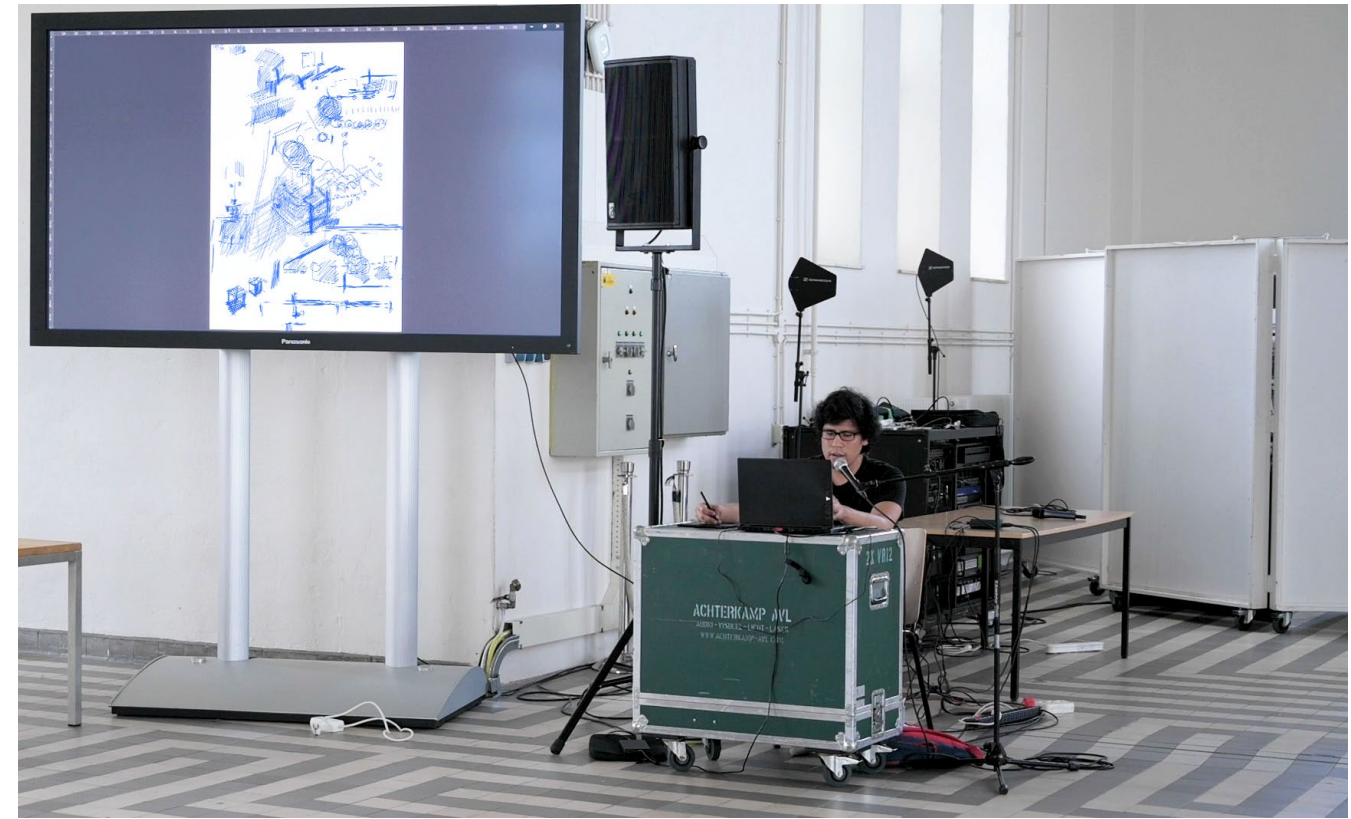
Likewise, the project proposes a conceptual interaction with digital design and printing, as forms of reproduction for the dissemination of content.



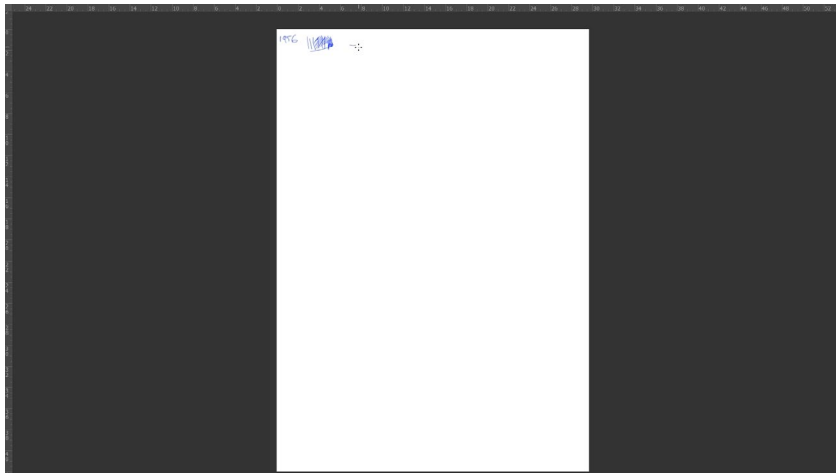
Before starting, an A3 print of an almost abstract drawing is distributed among the attendees. The performance consists of reading a text while I draw with a pad on my computer, giving a sense to the abstract drawing.

The textual proposal is a semi-fictional testimony that narrates the migration of my parents in Perú, their relation with commerce and their will to progress. During the reading this is contrasted with reflections that suggest a subjective inheritance inherent in me, related with a neoliberal logic, present as a will to progress lying in my unconscious and that I have not decided to own.

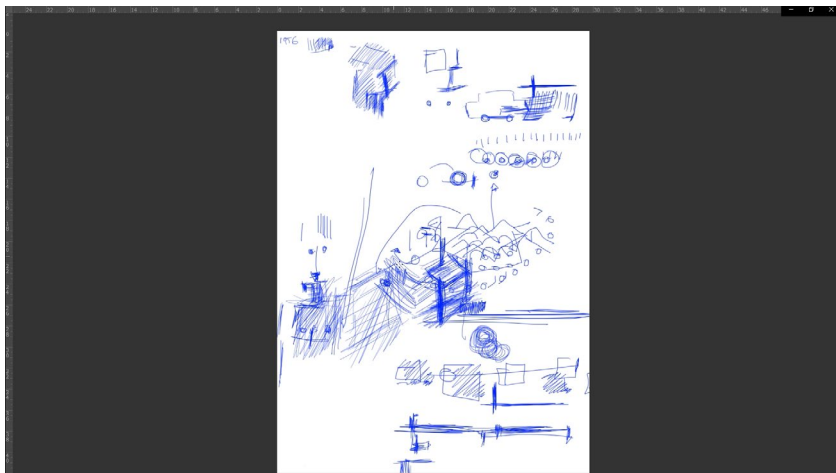
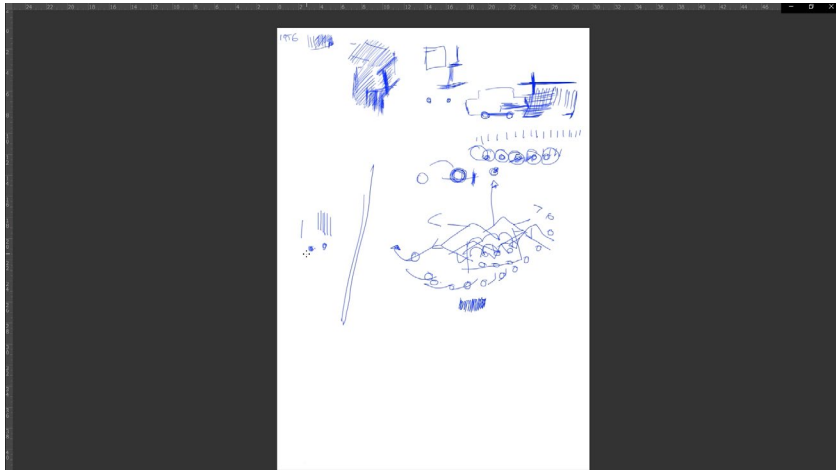
Throughout the performance I compare this with the idea of automatic drawing -as an involuntary aesthetic inclination- while I speak about the impossibility of changing the present from the transformation of a concrete event in the past, appealing to a structural problem that contains it and will continue reproducing it despite specific changes in our personal environment. The performance ends when I finish the drawing and the audience realize that the drawing I made is exactly the same as the one they are holding.



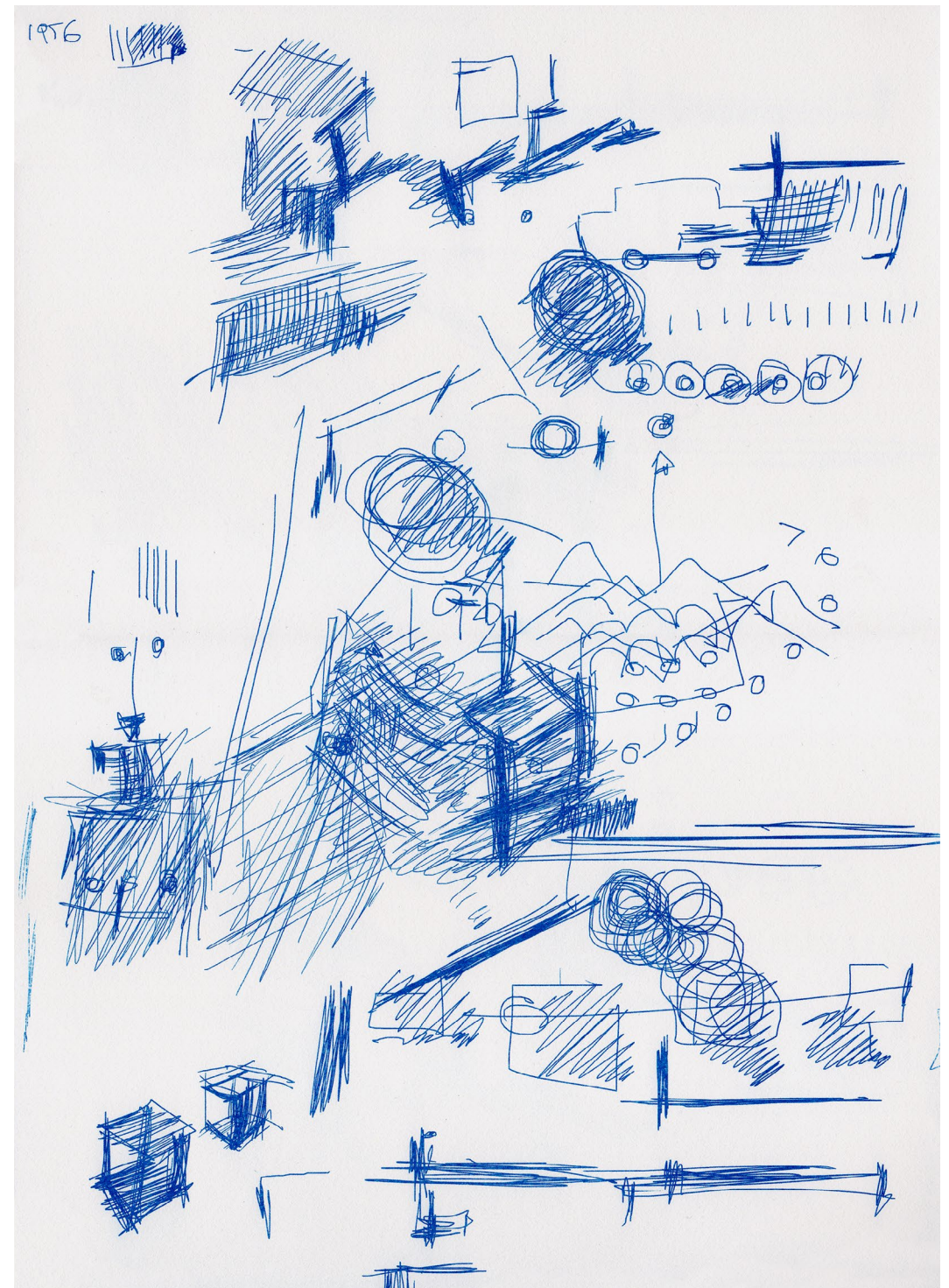
Performance in Radio kootwijk  
Arnhem, The Netherlands. November, 2020



Left  
Screens of the process of drawing



Right  
Untitled  
Print/Ed.90  
2020





This project is a dissertation designed specifically for an english-speaking audience: I read in spanish a set of quotes drawn from various sources, texts of artistic pieces, academic texts and testimonies. Most of the texts were extracted from responses by members of Sendero Luminoso and the MRTA, in which they refer to social inequalities experienced in the 80s.

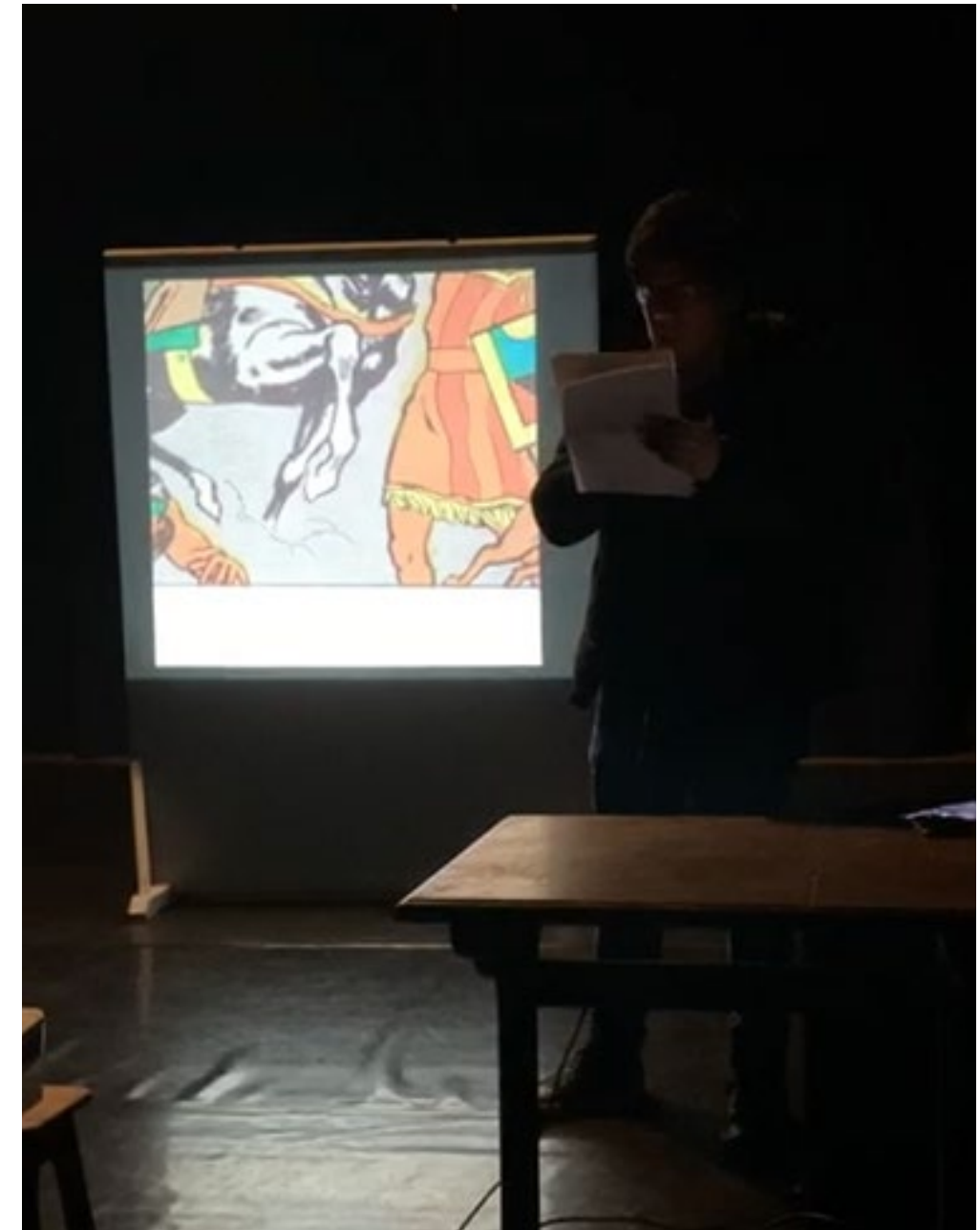
As I read, I present a series of 7 images that are reproduced in different rhythms decided by me, in relation with the content of the text I am reading.

The 7 images have been extracted from archives produced between the mid-16th century and 1992. Once the dissertation is finished, I start over, this time in english, with the intention of deciphering it for non-spanish speakers.

[Download the script of the performance.](#) *Past or future, continuity or progress*



Fragment of the image presentation



Speech in Mad'Art Cinema, Tunisia.  
March, 2020



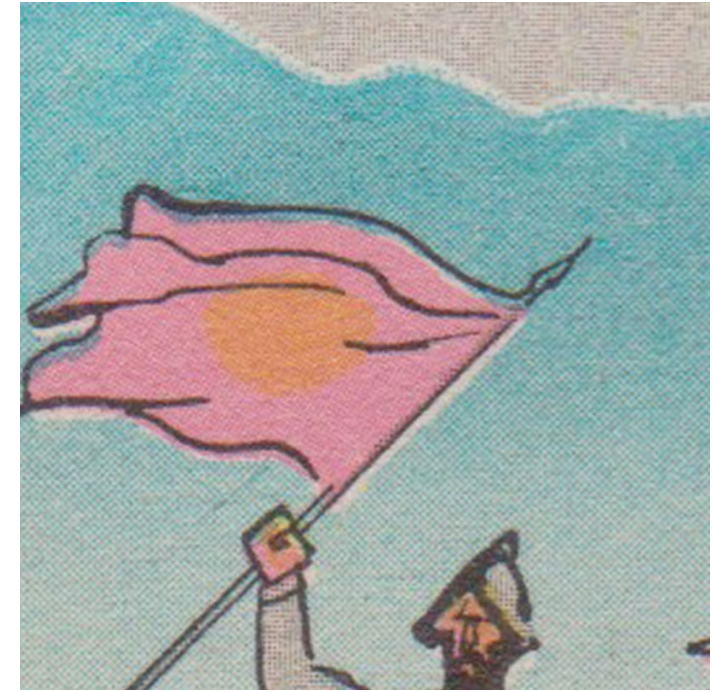
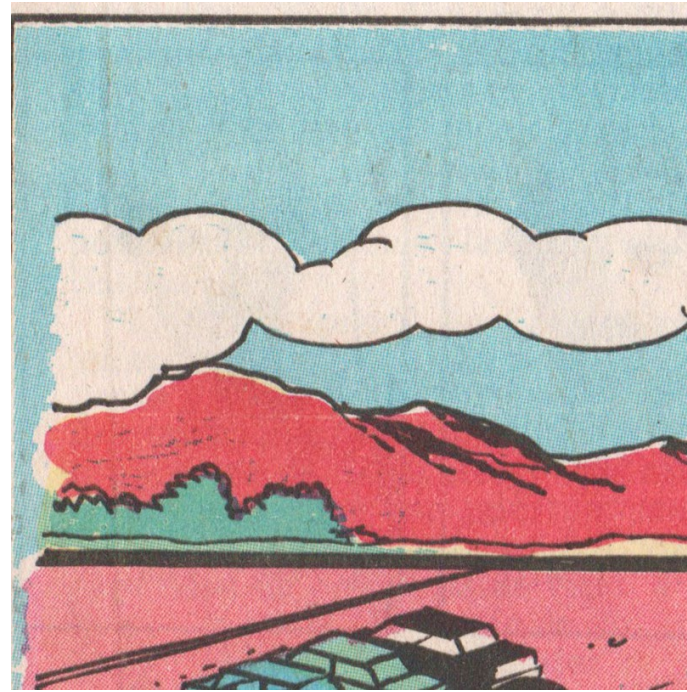


Fragment of the image presentation

*"(...) Inkarrí is how the sun god is called, god of the indigenous world, creator of all that exists. When the Spanish arrived to Peru, Inkarrí was taken prisoner and executed, and his limbs were dispersed in the four regions that conformed his empire, Tahuantinsuyo. The myth of Inkarrí asserts that his head remains alive, and that the body of Inkarrí is regenerating in silence. Once this is accomplished, Inkarrí will return, defeat the colonizers and restore the Tahuantinsuyo, recovering the world order broken by the invasion. Other versions tell that his return will mean the end of the world and the final judgement. This is called the Myth of Inkarrí."*

Fragment of the script





Fragment of the image presentation

*"Knowing how to read and write is the equivalent of opening the eyes, the "awakening" (rickchay), entering the day after being in the night (tuta), that is the world of darkness and ignorance. The school will take the role of the fire that allows men to get out of the darkness of the cave and renounce their customs. The indigenous world is associated with backwardness, and the western world is associated with progress (...) the population has to choose between one or the other. (...)"*

Fragment of the script

## *Sobre el cielo de la historia* (About / Over the sky of history)

The arrival of oil painting in Peru was linked with the project of christian evangelization and the colonization process of America. Oil painting becomes a fundamental medium of communication in the middle XVI century and the production of catholic icons develops its own way to approach the indigenous communities. *Sobre el cielo de la historia* (About/Over the sky of history) is based on the reapplication of fragments of colonial paintings -specially by Bernardo Bitti, one of the first jesuit painters who arrived America- aiming to construct a dislocated landscape or new ruinous scenario from the contact

with other sources reproduced in oil: references to the internal armed conflict in Peru (1980) and/or signs of references associated with informal work and neoliberal economic growth in the peruvian context.

The objective, was to build a series of sensorial exercises of reproduction in modular sheets. This idea works as a visual map to explore the implications of religious ideology, the paradigm of modernity, the ideal of progress and the signs of collapse in peruvian history.



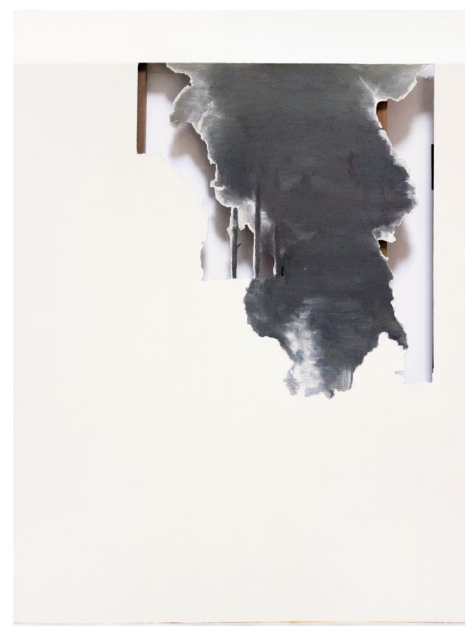
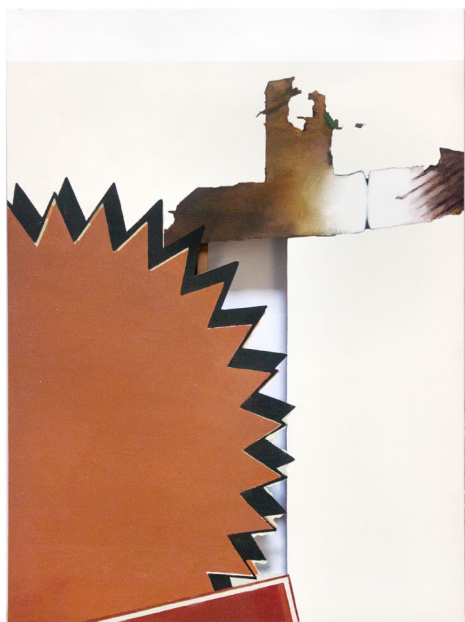


Left  
0120-RORD01  
Drawing and oil on paper  
50 x 42 cm  
2020



Up  
0120-R01  
Drawing and oil on paper  
30.7 x 25.6 cm  
2020





*Sobre el cielo de la historia 05*  
 (About/Over the sky of history 05)  
 Oil on paper  
 180x140 cm  
 2018

*Sobre el cielo de la historia 04*  
(About/Over the sky of history 04)

Oil on paper  
180x140 cm  
2018







*Sobre el cielo de la historia 03 (About/Over the sky of history 02)*

Oil on paper  
72x54 cm c/u  
2017

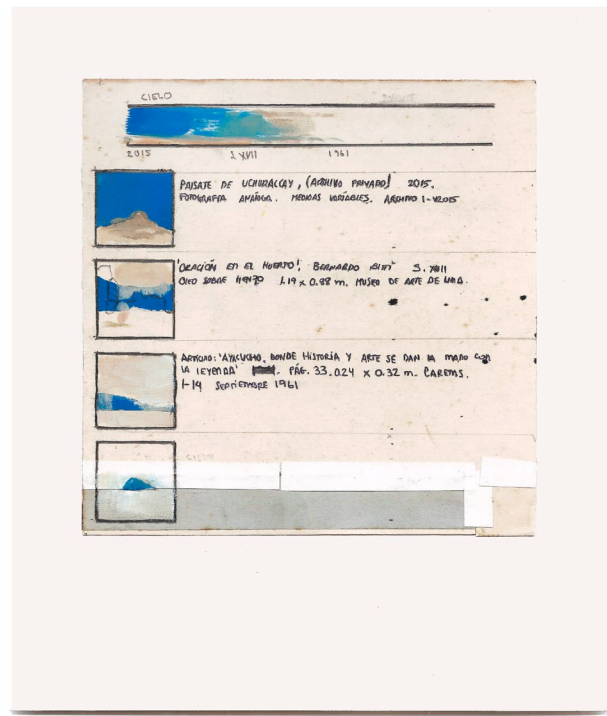
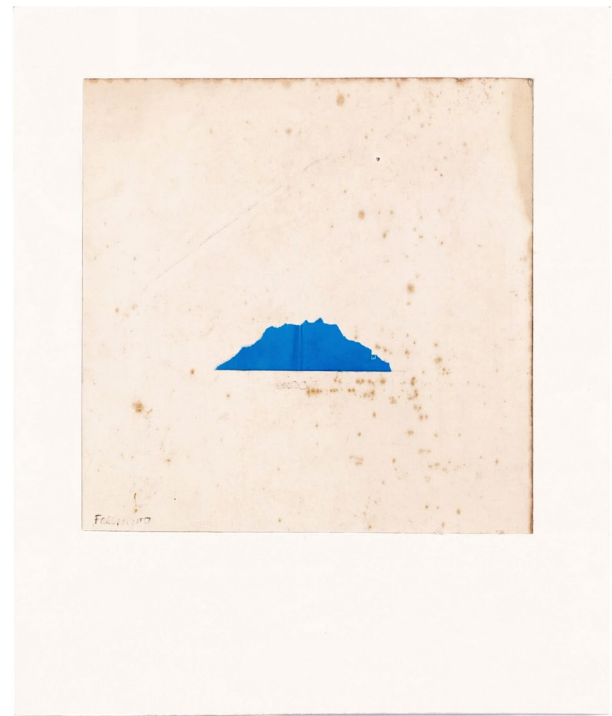
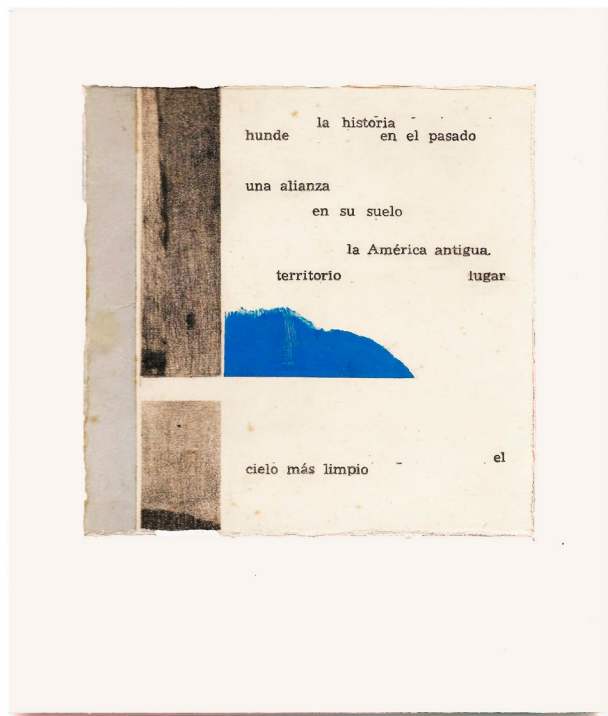
*Sobre el cielo de la historia 02 (About/Over the sky of history 03)*

Oil on paper  
72x54 cm c/u  
2017



*Sobre el cielo de la historia 01*  
(About/Over the sky of history 01)  
Oil on paper  
180x140 cm  
2017





Untitled  
Oil and mixed media on paper  
23 x 20 cm  
2015

## *The gods are not in nature*

“The gods are not in the nature, but beyond it”, is a fragment of a text by the Peruvian architect Wiley Ludeña: *Notes about the landscape, landscaping and cultural identity in Peru* (1997), where he paraphrases and recontextualizes the approach of Lynn White (in *The Historical Roots of Our Ecologic Crisis*, 1967) about the evangelization process and its consequences on the changes of paradigm in the relation human-ecology. This idea bursts as an imperative that moves the subject away from the divine cult to nature, turning its approach into domination and domestication of it. Perhaps, this could be read as a historical milestone to address the separation between countryside and city, nature-civilization and the socio-cultural changes that occurred in later years in relation to the ideas of progress and modernity in the Peruvian context.

The project makes use of a set of visual and textual information through the selection, transcription, reproduction or resize of physical and virtual files dated between the seventeenth century to the present: a spatial display based on the contact of different historical references.

. . .

The literary word, as a unit, is unstable; it corresponds to a sociocultural structure that determines its meaning and transforms it. The text then becomes a crossroads of textual surfaces: multiple writings where meaning is given not only for its independent meaning, but for its use in history: its past meaning, its authors, its recipients. The intertext it's that: constituted by a set of multiple citations, identifiable, connected in a non-linear way in the present and finally expressed in a circular way in time. All text is an intertext.

Under these conditions, I think about the possibilities that exist between the intertext and the image from a nominal character that allows me to review the historical conditions that produce them, change their meaning and alter the way in which they are related.

(Extract of the exhibition text, 2019)





Front side  
 Untitled (Scenario 02)  
 Instalation. Oil on wooden structure and printed posters  
 335x240 cm  
 2019







# Los dioses

no están en la naturaleza, sino más allá de ella <sup>(1)</sup>

Al destruir el animismo pagano, el cristianismo posibilitó la explotación de la naturaleza

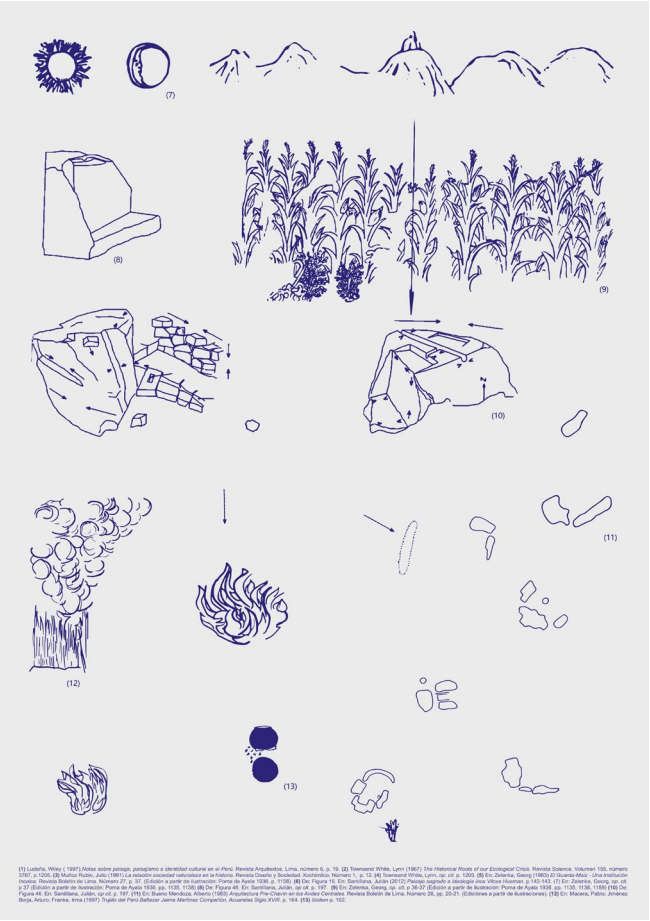
ningún elemento en la creación física tenía algún fin, excepto servir a los propósitos del hombre. <sup>(2)</sup>

toman a la naturaleza como su objeto de dominio y con una convicción muy arraigada en el progreso permanente y eterno. <sup>(3)</sup>

cada árbol, cada primavera, cada arroyo, cada colina <sup>(4)</sup>



1.Montaña [...] 4.Laguna 5.Manantial [...] 9.Roca [...] 28.Cantera <sup>(6)</sup>



Los dioses no están en la naturaleza, sino más allá de ella (The gods are not in nature, but beyond it)  
Print / Ed.1000  
2019

Back side  
Untitled (Scenario 02)  
Instalation. Oil on wooden structure and printss  
335x240 cm  
2019





Scenario model 06  
Watercolor on wood  
Width: 52 cm. aprox.  
2019



Scenario model 07  
Watercolor on wood  
Width: 48 cm. aprox.  
2019

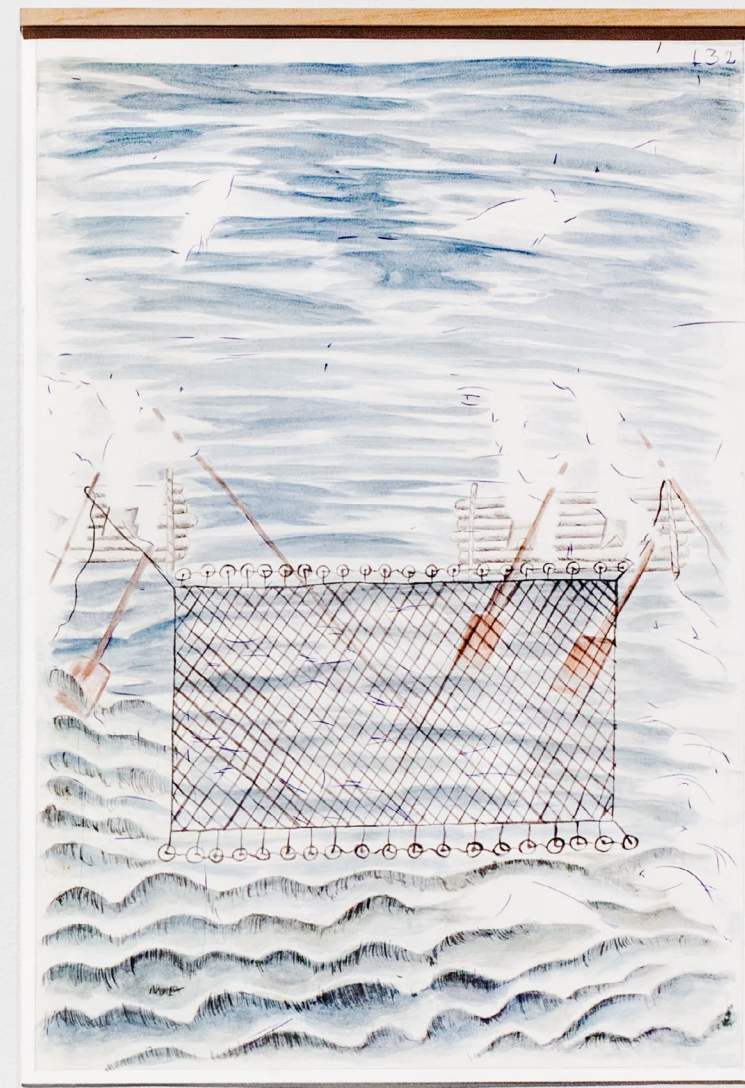




0119-R01  
Watercolour on paper  
72x51 cm  
2019

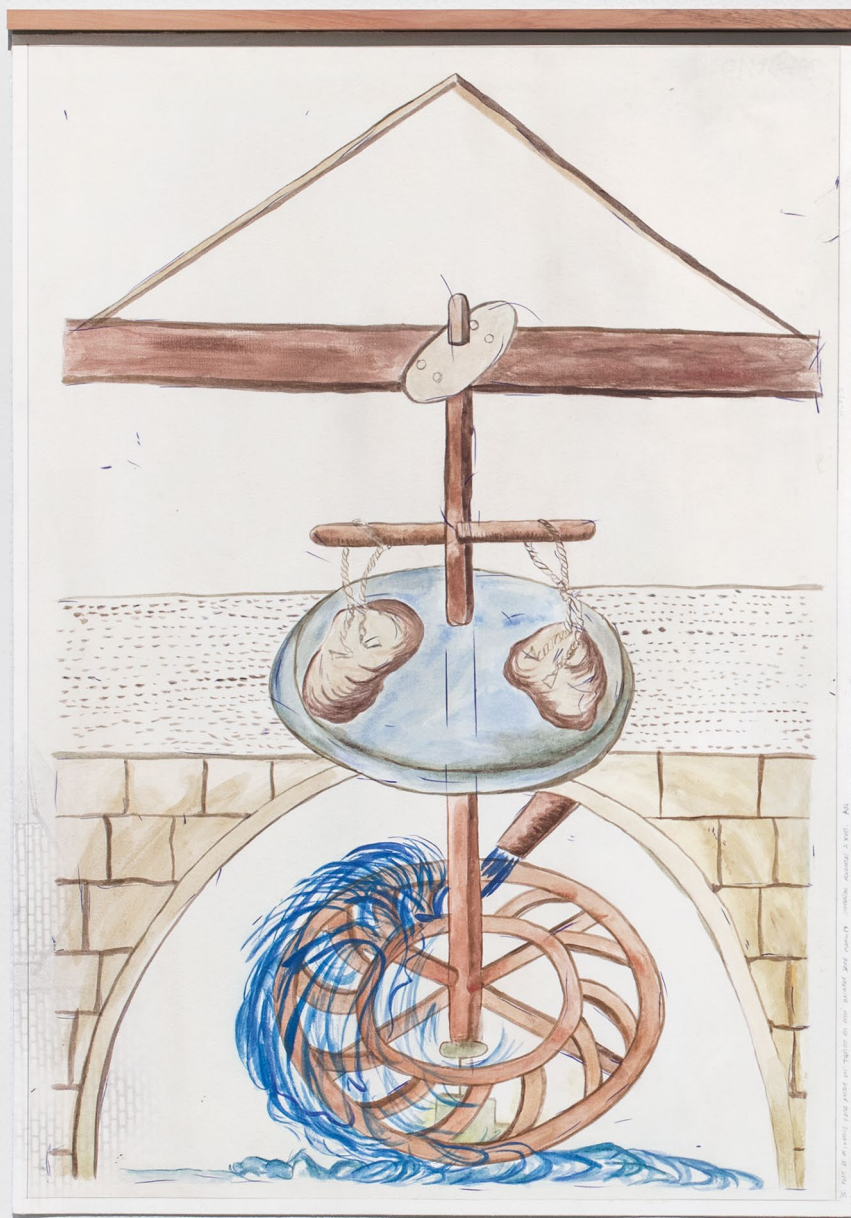


0219-R01  
Watercolour on paper  
72x51 cm  
2019



0319-R01  
Watercolour on paper  
72x51 cm  
2019





Left  
0819-R01  
Watercolour on paper  
72x51 cm  
2019

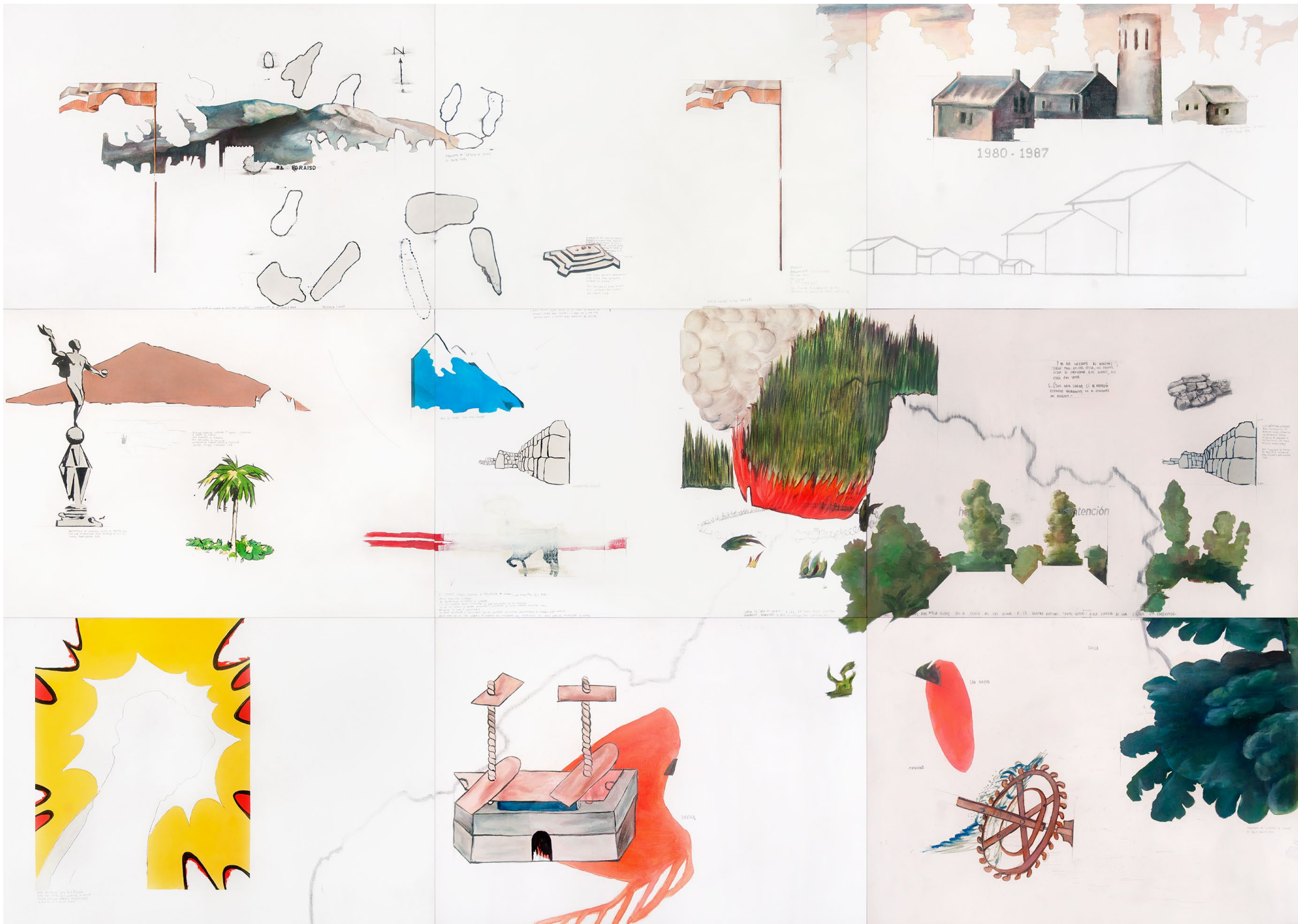
Right  
0719-R01  
Watercolour on paper  
72x51 cm  
2019





*The gods are not in the nature*  
Exhibition view  
2019





Los dioses no están en la naturaleza  
 The gods are not in nature  
 Mixed media on paper  
 150x210 cm  
 2019

# ...a la conquista del futuro y del progreso. (1)

## Entre el hábito y el cambio... el cambio;

Entre la seguridad y el riesgo... el riesgo • Entre el pasado y el futuro... el futuro • Entre lo conocido y lo desconocido... lo desconocido • Entre la continuidad y el progreso... el progreso • Entre permanecer y partir, partieron... (2)

• tenían que competir, pero no solo contra personas sino también contra el sistema.  
• para vivir, comerciar, manufacturar, transportar... (3)



una idea nueva **El nuevo rostro del Perú** (5) (6)



(7)



(8)



(9)

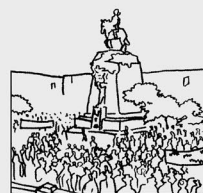


(10)



## LAS CIFRAS NO ENGANAN

...ha contruido por su propio esfuerzo e iniciativa  
TRES VECES MÁS VIVIENDAS (11)



(12)



(13)

(1) Degregori, Carlos Iván (1986) Extracto de: *Del mito de Solari al mito del progreso*, p. 81. (2) Franco, Carlos (1991) Extracto de: *Experiencias en "otra modernidad"*, de la migración a la producción urbana, p. 24. (3) Franco, Carlos (1991) *Entre la seguridad y el riesgo*, Serie diversidad cultural 3 (2014). (4) De Soto, Hernando (1989) *El mito del progreso*, p. 12. (5) Ilustración elaborada a partir de la lámina IV, de: *Descripción de Alajalaja*, a partir de un dibujo de Guadalupe Poma. En: Orellana, Juan M. (2002) *El mito del progreso y la historia*. (6) Texto propio de la publicación: *Placeres del Perú*. Publicación en: *Órgano Semanal de Actualidad* 27 de octubre, 1980. (7) Título del capítulo 2 de: *Malos Maes*, José (1984) *Desarrollo popular y crisis del estado*. *El nuevo rostro del Perú* en la década de 1980. Editado por el Instituto de Estudios Peruanos (IEP). (8) Imagen realizada a partir de una fotografía elaborada en: *Malos Maes*, José (1984) *Desarrollo popular y crisis del estado*. (9) De las banderas de 1957... a las 508 de 1984. En: *Malos Maes*, José (1984) *Desarrollo popular y crisis del estado*. (10) Imagen realizada a partir de una fotografía elaborada en: *Malos Maes*, José (1984) *Desarrollo popular y crisis del estado*. (11) Imagen realizada a partir de la publicación: *Placeres del Perú*, p. 23. (12) Imagen realizada a partir de la publicación: *Placeres del Perú*, p. 23. (13) Imagen realizada a partir de la publicación: *Placeres del Perú*, p. 23.

A la conquista del futuro y del progreso  
(To the conquer of the future and the progress)  
Print / Ed.1000  
2019



EL BIEN

FUTURO

(1)

(2)

(3)

A COSTO  
DEL BIEN  
PRESENTE

Esta voluntad

La hemos **ENCONTRADO**  
**ENRAIZADA**

(4)

EL LENGUAJE ES TAMBIÉN UN ARMA  
en el ejercicio del poder y la resistencia, un instrumento que puede ser utilizado tanto por  
los dominadores como por los subalternos. El estudio de la invención,  
transformación y desaparición de palabras... (5)

TERRUCO

reales o supuestos  
integrantes  
de grupos armados

posiciones políticas progresistas o de izquierda

«NATURALIZAR»  
la asociación entre  
«terrorista» y  
la población de origen  
INDÍGENA

«TERRORISTA»

estigmatizar...  
INFUNDIR  
miedo (7)

(8)

(9)

En el mundo moderno  
las narrativas,  
oficiales  
son escritas  
por historiadores  
profesionales...  
EL VÍNCULO CON EL  
**PODER**

(10)

son ignorantes  
y se resisten a aceptar las  
verdades de la modernidad

**Estigma**  
...marcas corporales designadas

• PARA REVELAR algo inusual y • NEGATIVO acerca del • ESTATUS MORAL del portador? • ... El término « es aplicado más a la propia  
ignominia QUE A LA EVIDENCIA CORPORAL DE ELLA». El estigma resulta de nuestro deseo de • CATEGORIZAR especialmente al • EXTRANJERO O  
FORÁNEO. Hoy lo llamaremos • «EL OTRO» ...debido a • CIERTAS CARACTERÍSTICAS consideradas • INDESEABLES (11)

Cuadros elaborados a partir de la publicidad de Nacional en Canadá, 21 de febrero, 1983

(12)

Los marcos de la hegemonía  
nunca se construyen en perfecta  
articulación. Las voces e  
identidades excluidas no se  
reducen a una dependencia  
absoluta a las estructuras;  
quedan siempre los rastros de  
la agencia espontánea y las  
huellas de lo que desocaja. Lo  
invisibilizado puede reaparecer  
y desacomodar las categorías  
construidas, exigir nuevos  
criterios de significación.

(13)

Desde mi infancia he vivido  
en el campo y en mi vivencia se  
presenta este conflicto.

Ha sido el temor.

Ellos asesinaban a las personas  
instruidas, a las que sabían  
leer y escribir correctamente.

En el año 1986, fui teniente  
gobernador. El 28 de febrero  
fui a trabajar a mi chacra y en  
ese momento me capturó una  
patrulla del ejército. Me golpearon  
y me dicen "tú eres la vigilancia".  
Me obligan a acompañarlos.  
Me obligan a ayudarlos a  
seguir a los terroristas.

Este fue el motivo para que,  
un año después, en 1987, Sere-  
dico viniera a mi casa y me  
amarrara:

(14)

“Son dos cosas, elige una.  
Una es servir al partido y la  
otra es ir a un pedro” —que sig-  
nifica la muerte.

Por salvar mi vida, acepté  
ayudarlos. Desde esa vez me  
tomaron confianza.

Llegaban de tiempo en  
tiempo. Me daban cualquier  
tarea, desde llevar víveres a  
ayudar a los consumidores y orga-  
nizar eventos. Ya en el año 88,  
me obligaban a plantar piedras o  
paredes, a llevar a lo que dicen.

Aparecían. Cuando apare-  
cían, los ayudaba.

Al cabo de estos 3 meses yo  
manifesté que quería estar un  
tiempo en mi tierra, me he ido  
hasta allá, pensaba ver a Lima  
nuevamente pero no pude, he  
estado en la sierra de Piura,  
desde unos parientes me die-  
ron trabajo, hasta que algunas  
personas que eran vecinos pa-  
rece que empezaron a sospe-  
char quien era yo, ante que el  
temor que me denunciase salí  
de ahí.

(\*)

Me hablaron de cuestiones  
políticas. Que ellos luchaban  
por el pueblo, y todos estába-  
mos llamados a apoyar.

“Sobre todo tú que eres em-  
pleado, El Perú está dominado  
por el capitalismo.”

Ellos no se identificaban. Te  
decían “¡Espera en tu lugar y te  
llevarán volantes para que los  
repartas.”. Eso fue dos veces.

Desde el inicio, yo trataba  
de equivocarme. Intentaba des-  
aparecer. No podía poner una  
denuncia; es peor. Tenía que  
proteger a mi familia. Tenía  
que pensar en ellos. Debía solu-  
cionar solo mi problema.

Por eso me fui. Gestioné mi  
trabajo al año siguiente. En  
mis vacaciones, viajé a Lima  
para agilizarme mi traslado legal  
como docente.

Me fui, y entre 1992 y 1995 a  
un trabajo muy tranquilo.

He sido detenido en 1996 en  
el Colegio Municipal en el dis-  
trito de Vitorio, en Lima. Según  
el informe de la policía, estaba  
requisitorizado por terrorismo.  
Mi nombre aparecía en una  
cédula magisterial del Partido  
Comunista del Perú.

Me dan una condena de 15  
años.

(15)

(16)

(1) Imagen elaborada a partir del comic: Cossio, Jesús (2010) Masacre de Arantahuay 20 de Abril de 1988 Masacre de Pascha 11 de Diciembre de 1989. (2) Imagen digital realizada a partir de la gráfica Las Zonas Rojas. En: El camino del miedo. Cereales, 26 de julio, 1995, pp. 26. (3) Fragmento descontextualizado de: Aguirre, José Carlos (2015) Los Rendidos Sobre el don de perdonar. (4) Fragmento extraído del Prefacio del Informe Final de la Comisión de la verdad y la reconciliación (2003) p.15. (5) Fragmento extraído de: Aguirre, Carlos (2011) Terrorismo de m... Insulto y estigma en la guerra sucia peruana en: Revista Histórica, Vol. 35, Núm. 1, p. 109. (6) Imagen elaborada a partir del Comic: Cossio, Jesús (2010) Masacre de Arantahuay 20 de Abril de 1988 Masacre de Pascha 11 de Diciembre de 1989. (7) Fragmento extraído de: Aguirre, Carlos (2011) Terrorismo de m... Insulto y estigma en la guerra sucia peruana en: Revista Histórica, Vol. 35, Núm. 1, pp. 109-110. (8) Imagen realizada a partir del gráfico: La Altopía, el Callejo, la refinería de La Pampa y la caucana del Rimac, puntos críticos del artículo Lima vulnerable. Ilustración original: Mario Molina. En: Cereales, 26 de diciembre, 1988, pp. 28-29. (9) Fragmento descontextualizado extraído de: Jelin, Elizabeth (2002) Los Imágenes de la memoria. Ed. Siglo Veintiuno, p. 41. (10) Fragmento extraído de: Aguirre, Carlos (2011) Terrorismo de m... Insulto y estigma en la guerra sucia peruana en: Revista Histórica, Vol. 35, Núm. 1, p. 108. (11) Ibidem, p. 107. En esta sección el autor hace un paralelismo de: Goldman, Irving. Stigma. Notes on the Management of Spoiled Identity. Englewood Cliffs, Prentice-Hall, 1963. (12) Imagen digital realizada a partir de la gráfica Las Zonas Rojas. En: El camino del miedo. Cereales, 26 de julio, 1995, pp. 26. (13) Muroto, Olegario, Rubén (2015) del Cobalón de Los Rendidos Sobre el don de perdonar de José Carlos Aguirre. (14) Imagen realizada a partir de una encuesta realizada en: Muroto, Pablo; Jiménez Borja, Arturo; Franco Jara (1987) Trabajo del Perú, Boletín Jaime Martínez Compares. Accuamás S. N°18, p. 184. (15) Gráfico y texto extraído de la publicidad Las cifras no engañan. En: El País, 27 de enero, 1988, p. 7. (16) Ibidem. (17) Los testimonios presentes en el reverso de este afiche parten de diversas entrevistas realizadas a personas acusadas por terrorismo y por pertenecer al Partido Comunista del Perú, Sendero Luminoso (PCP-SL) y al Movimiento Revolucionario Tupac Amaru (MRTA) durante el periodo del conflicto armado interno en el Perú. Estas entrevistas, fueron realizadas por la CVR entre el 2000 y el 2002 en el Establecimiento Penitenciario de Ayacucho (Yamallita).

## *Who is the culprit?*

On January 24, 2018, the local newspaper Correo published an article that had a strong impact and generated heated discussions in local media and the public sphere: a series of paintings on wood made, a variation of traditional Sarhua paintings, called *Piraa Causa Who is the culprit?* were accused of apology to terrorism. This serie was a visual historical narrative that relates in great detail facts of the recent history since the appearance of Sendero Luminoso and the military forces to the town of Sarhua, located in the department of Ayacucho. These series contains a set of emblems and symbols alluding to Sendero Luminoso and the MRTA, as well as the communist movement.

The erroneous interpretation of the Piraa Causa series, although denied

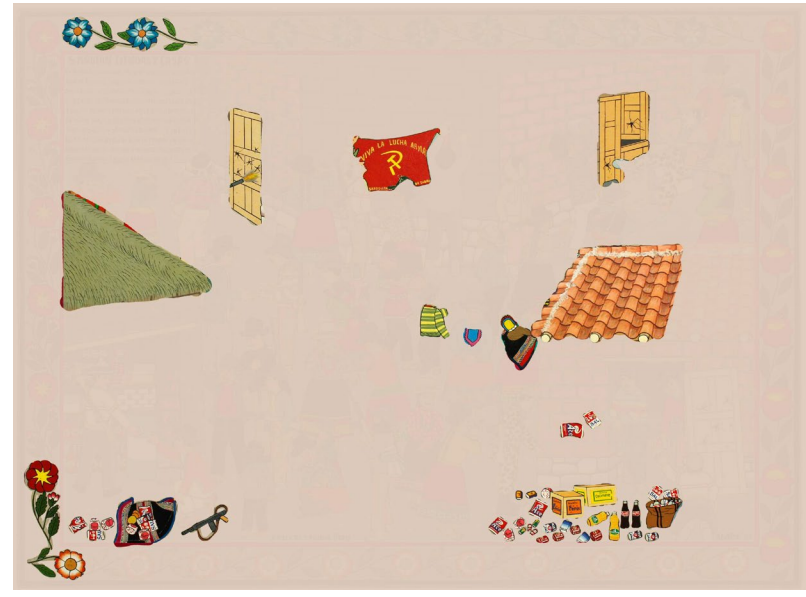
and clarified mainly by an academic sector, evidenced the fear and immediate association of leftist political symbols with terrorism, ignoring the textual discourse and decontextualizing the general intention of the pieces.

This project *Who is the culprit?* is part of the specific context of the Contemporary Art Price 2018, launched few weeks after the Correo's news article. The proposal seeks to recontextualize the elements of the paintings to open a story built from isolated objects, where the military forces, settlers and terrorist movements end up being represented by elements that acquire a symbolic value as a sign.





From the Serie *Pirqa Causa*. *Who is the culprit?* By the Association of Popular Artists of Sarhua  
Natural inks and pigments in wood. 60x80cm. 1991



Digital edition *Who is the culprit?* 60x80 cm. 2018





*Who is the culprit?*  
Exhibition view  
ICPNA Gallery  
2018





*Who is the culprit?*  
Oil on paper and wooden structure  
90x60 cm each  
2018

## *Return to a place. About the processes of deconstruction of a limit*

*“The pretension to define the limits of what is publicly authorized can become a vehicle for the lack of recognition and stigmatization, while the complex dimensions of the persons stay invisible. In that sense, we make the stereotype part of common sense while cancel the possibilities of giving a critical look to the social reality that surrounds us and our own role in it.*

*But the frames of hegemony are never constructed in perfect articulation. Excluded voices and identities are not reduced to absolute dependence on structures; there are always the traces of the spontaneous agency and the traces of what it dislodges. The invisibilized can reappear and disrupt the built categories, demand new meaning criteria and invite others to identify with cultural values that recognize the presence of difference.”*

*Merino Obregón, Ruben. In the Colofón of Los Rendidos Sobre el don de perdonar of Jose Carlos Agüero, 2015.*

What is positioned outside the hegemonic discourse linked to the internal armed conflict that took place in Peru between 1980 and 2000? Those

positions that exceed the limits already established as correct are usually stigmatized by the common criterion, silencing the voices of those who were linked to a condemnable act and directing them to a generalization that excludes differences and more complex aspects of their history.

Can we hear the voices of those who were accused of terrorism during the period of the 80s in Peru, without ignoring the moral judgment that exists about the development of such events?

Based on the testimonies of prisoners accused of terrorism in the Yanamilla prison (Ayacucho, Perú), the project proposes a set of processes of listening: A publication of fragments, their circulation through an exchange of testimonies in space public and a formal possibility, almost scenographic, as a representation of a place prior to violence where a voice-over reads mostly agrarian activities or associated to the field carried out by those who were sentenced.





*Return to a place. About the processes of deconstruction of a limit*

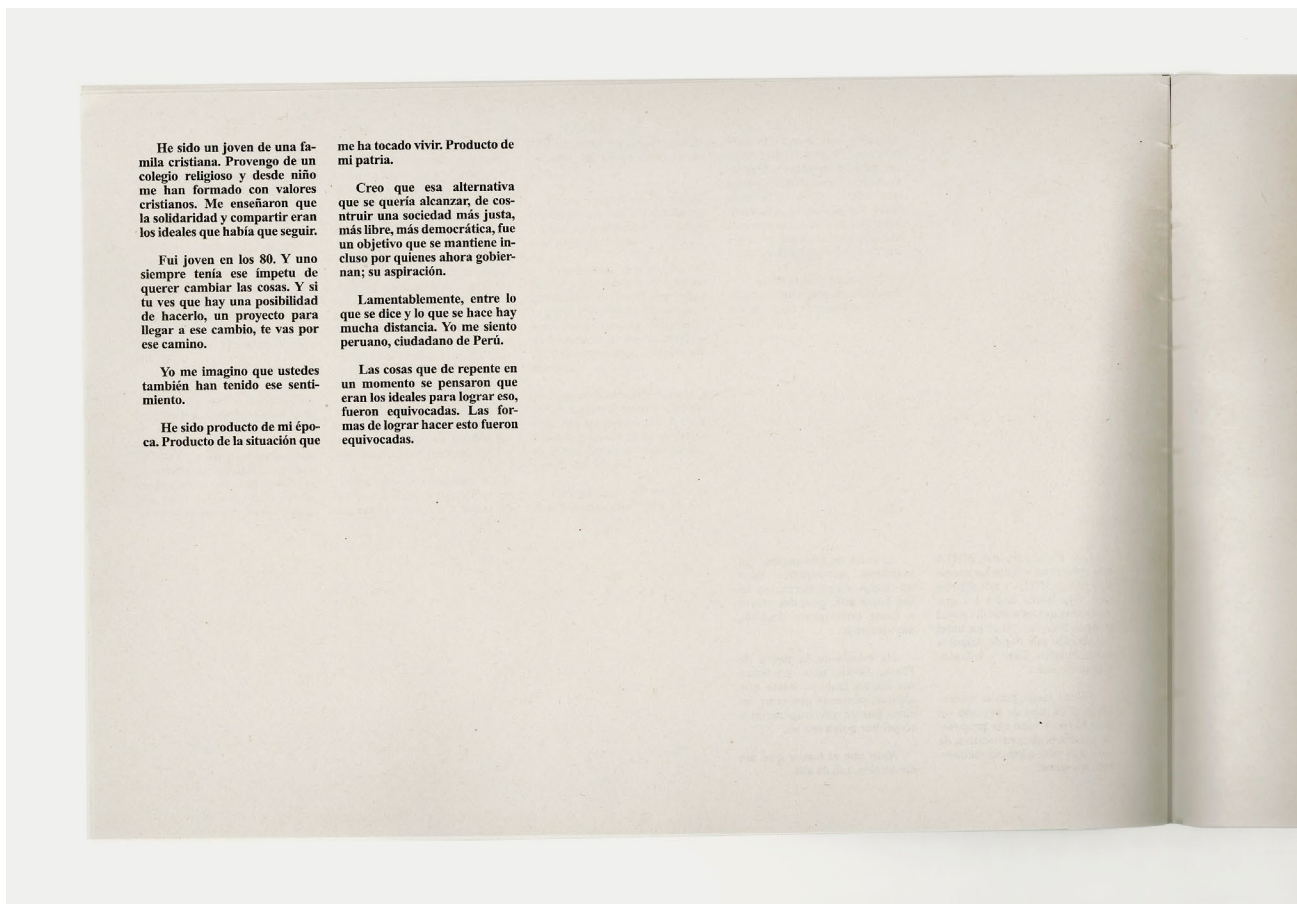
Exhibition view  
PUCP Cultural Center  
2016





*Return to a place, About the processes of deconstruction of a limit (Ex. 1)*  
Public space intervention  
2016





Publication *Return to a place. About the processes of deconstruction of a limit* (Ex. 2)

Newspaper and black printing ink

17 x 24 cm

Ed. 500

2016





*Return to a place, About the processes of deconstruction of a limit (Ex. 3)*  
Printing ink, newspaper and wooden structure.  
2016



## *States of precarization:*

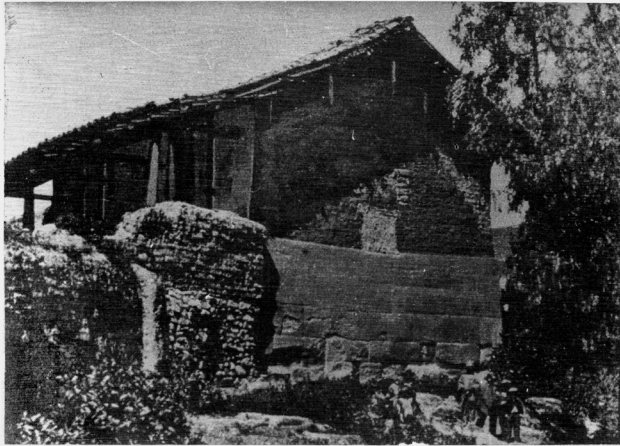
### *The ransom room*

In the 27th edition of *Boletín de Lima* magazine, 1983, Idilio Santillana Valencia publishes a set of results obtained by the archaeological work in The Ransom Room, an enclosure that had housed the Inca Atahualpa prisoner and whose walls would have served as a reference for the rescue requested by the Spanish at the beginning of the S.XVI. The article *The Room of Rescue of Atahualpa. Archeological Approaches* also presents an annex of images that allow a representational approach to the architecture of the site.

Based on this finding, I started compiling primary textual and visual sources about the Rescue Room, but also of suggestive ideas related to the idea of kidnapping, capture, domination, ideology. All produced between 1981 and 2000 and disseminated in various print media -mainly academic journals and print illustrations.

The purpose of the compilation was to edit and articulate a narrative in publication format, an object that develops an intertextual relationship between the story of the capture of Atahualpa, with a fictional and timeless story derived from fiction to themes like progress, religion, migration, precariousness and violence.

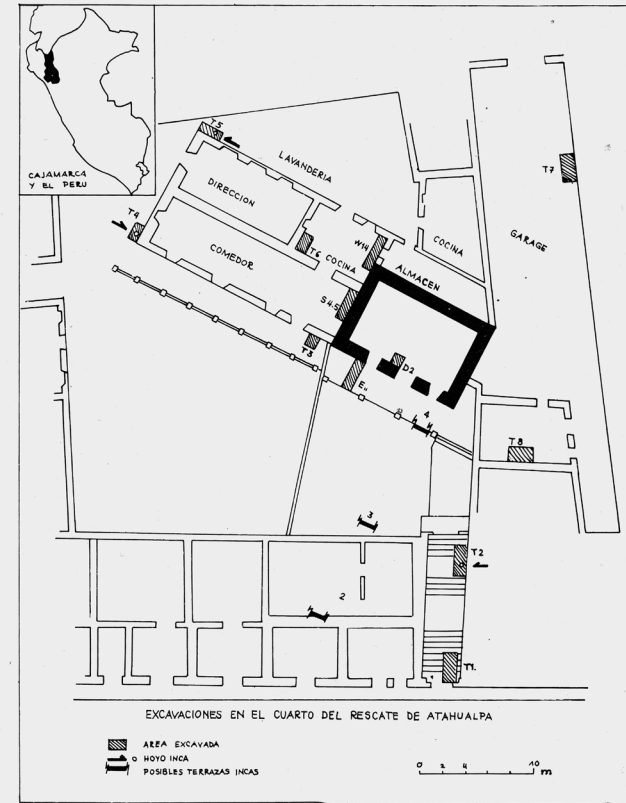
Subsequently, the project takes shape in a spatial field to formally represent the destructuring of the Ransom Room. A representational ruin from the planes, the scale, and deconstruction of a room that emulates the configuration of Inca stones from a precarious material.



Muro Norte (Exterior).

" es el único edificio de fino paramento que queda hoy en pie en la ciudad de Cajamarca.

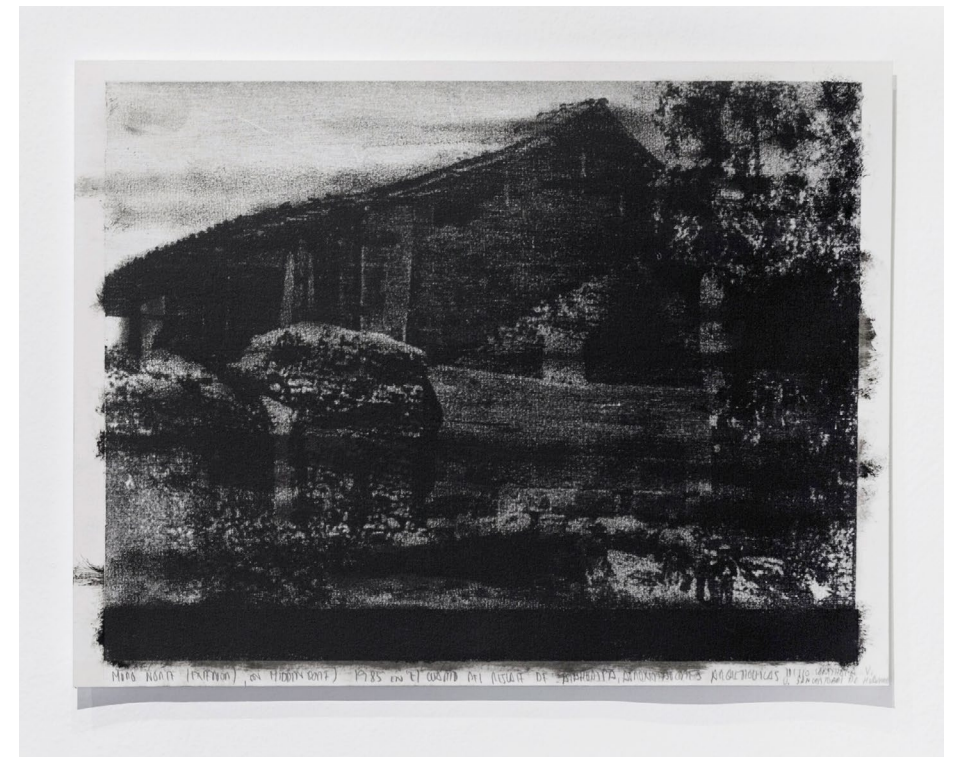
Se encuentra ubicado en el interior de la manzana formada por las calles A. Puga, Lima, Belén y la Plaza de Armas.



Plano según Santiago Aguirre

A/P of the editorial project *States of precarization: The ransom room*  
 Black printing ink on cotton paper  
 30.7 x 22 cm each  
 2016

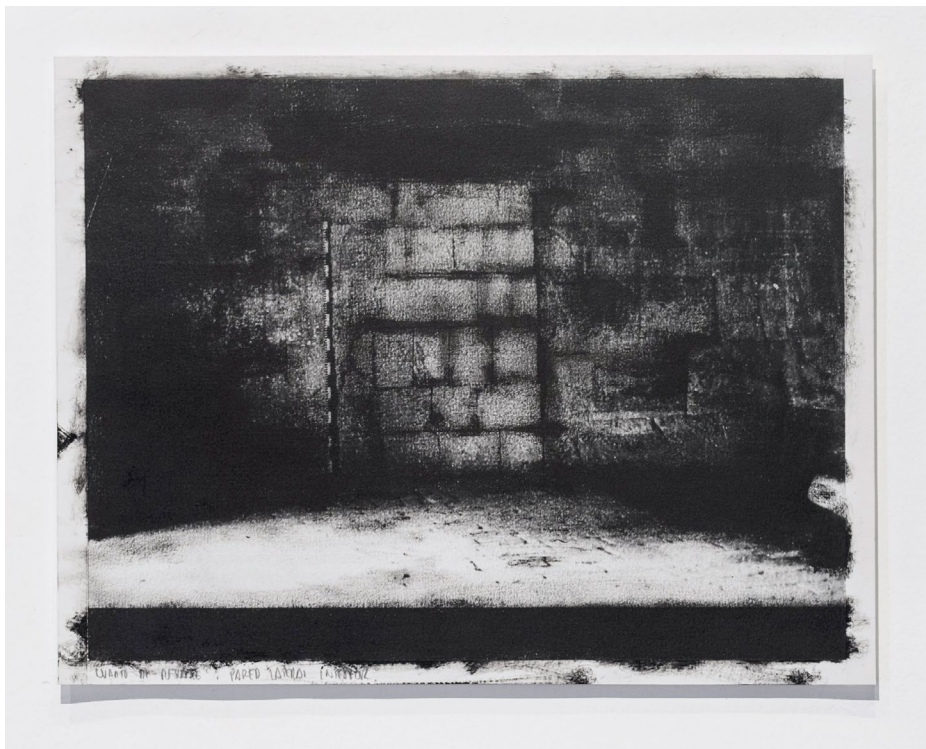




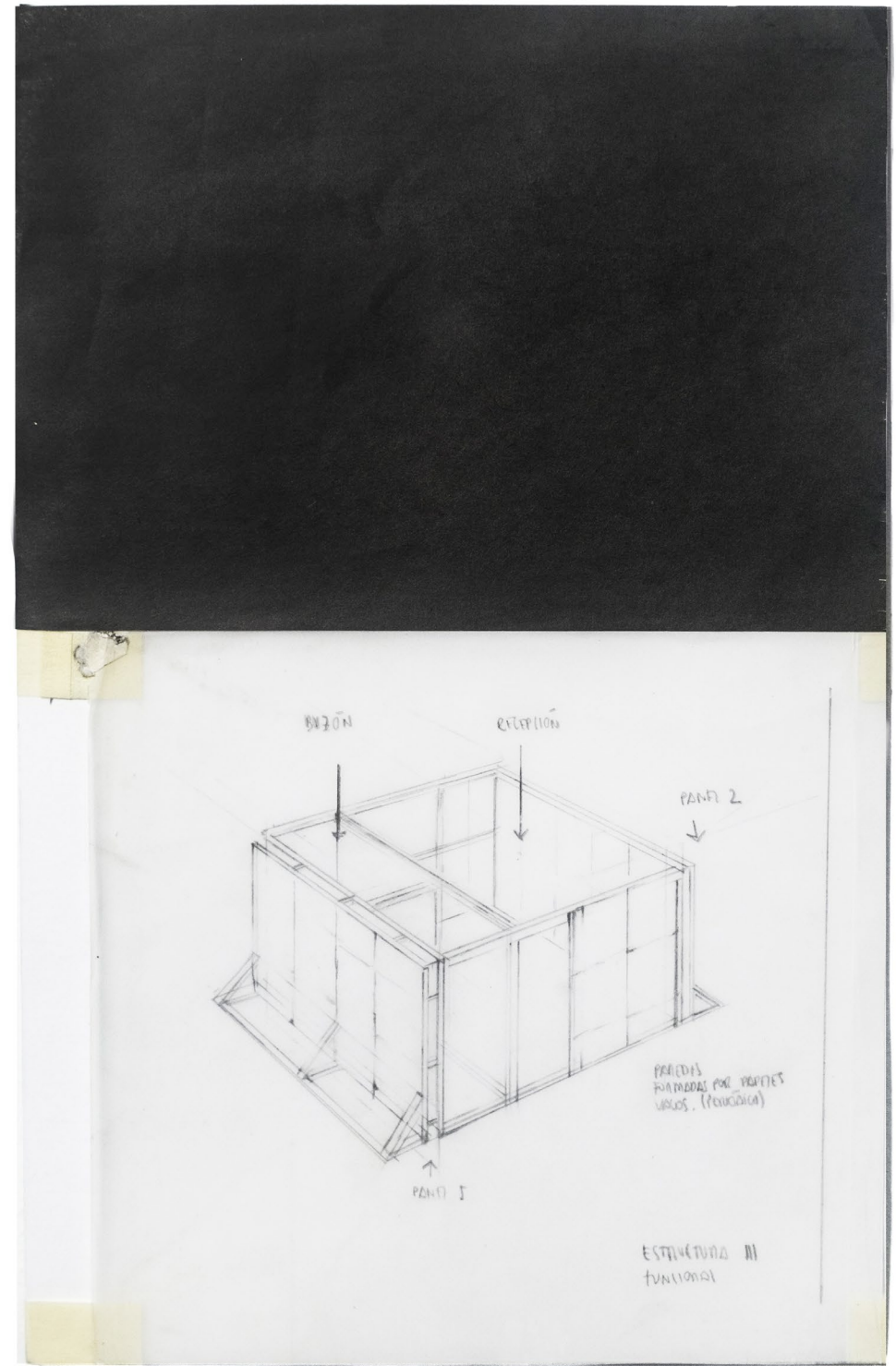
Up  
Exercises before the edition  
Black printing ink on cotton paper  
25.2 x 32.5 cm each  
2016

Left  
Precariousness states: The ransom room 01  
Wooden structure , cardboard, black printing ink  
Wu Gallery  
2016





Up  
Exercises before the edition  
Black printing ink on cotton paper  
25.2 x 32.5 cm each  
2016



Right  
Precariousness states. The ransom room  
Drawing on paper  
2016





*Precariousness states: The ransom room*  
Wooden structure , cardboard, black printing ink  
2016





*Precariousness states: The ransom room*  
Installation  
Wooden structure , cardboard, black printing ink  
360 x 240 cm  
2016