worse for himself when he chose to underscore that he was a licenciado. Positioning himself as a licenciado, believing that the Sinchis would understand that he was one of them, compliant with the law and the government, don Abilio was confronted with the term's new meaning: social instigator, potential terrorist, or full-blown terrorist. It wouldn't be until years later when the government institutionalized the civil patrols that licenciados would be considered assets for the army.

According to the Sarhuinos, the Sinchis had applied the law unfairly, "taking anybody they ran into or found in hiding, without any investigation." In Sarhua the Sinchis offered a glimpse into a future in which arbitrary imprisonment, raids, torture, death, unmarked graves, and disappearances would reshape the Andean landscape.

**The Community's Reaction**

Twenty-four hours in custody was for some the longest, most frightening, and most humiliating twenty-four hours of their lives. For others, looking back with what they knew in the present about terrorism, the twenty-four hours amounted to nothing compared to the years of imprisonment they would have had to endure if they had been sentenced for terrorism. Twenty-four hours is the time it took the Sarhuinos to help the prisoners get their release.

In Ayacucho, while some Sarhuino migrants had been immediately informed about the situation, others had found out by chance. Ercilio Bendeu was a shoeshine boy who made some of his regular income shining boots at the police station, and when he recognized some new detainees being interrogated as Sarhuinos, he set off to tell their relatives in the city about it. Sarhuinos began to arrive with food for the prisoners, while others tried to figure out how to get them legal aid. The Sarhuinos is the city where the most influential were the schoolteacher Héctor Navarro, the engineer César Naupe, and the police officer Antonio Polanco from the Guardia Republicana, a branch whose main responsibility was protecting the country's borders. These three rushed to the police station to support the prisoners with statements regarding the falsehood of Narciso's accusation and the reasons behind it. After interrogating the fourteen prisoners and with the corroboration of their Sarhuino advocates, the police finally came to realize, according to don Abilio Flores, that Narciso's complaint had been a fabrication.

One policeman got so upset that he slapped Narciso on the face, said don Abilio. Narciso reacted in complete silence. After all the prisoners had given their statements, Narciso was locked up in a cell.

Although the prisoners were released and all charges dismissed, the community decided to file a complaint regarding the Sinchis' human rights violations.
ADAPS painting I. Abi Jumman (Camarada Gonzalo). Abi Jumman avanzando en la década del 70 en adelante hacen visiones secretas firmar estrategia con sus amigo y amigas. Así como en otras provincias diseñan el departamento de apoyo para desarrollar sus acciones. Corregidas en la Universidad de Huamanga los alumnos manifestaban 70-200 con las ideas del movimiento social. Ciertamente contra los ricos burgueses, los terratenientes gobernantes y locales por sus posicionamiento por los pobres. Por la clase mediana en el campo. La oposición decidían desde en regreso convivir el comunicar las composiciones hacia su vida cotidiana en total normalidad. ADAPS, 2002. 80 X 120 cm. Colección Co Vida. Photo by Barbara Gerverska.

ADAPS painting II (opposite). Abi Jumman (Yuchiquipunkuna). En el año 74 en adelante alumnos graduados de la Universidad San Cibele de Huamanga los que eran disidentes (yuchiquipunkuna) de Abi Jumman y sus socio fueron desplazados como profesores falsos ingenieros promotores especializados en el campo en todos el departamento de Apoyo y en algunos pueblos vecinos con la urgen finalidad de hacer propagando política sobre la hecha de clases. Aun contra el gobierno contra los ricos con total conocimiento pero sin hacerlos; en otras veces y que quienes crean tomar en los niños y ancianos juntos. Adolescentes se curaron entre, son como las comisiones inclusive se trazan y aporovan ADAPS, 2009. 80 X 120 cm. Colección Co Vida. Photo by Barbara Gerverska.

Photo 1. Díra nchus (ruido filoso) under a corrugate tin roof. Photo: Olga González.


Photo 3. Old traditional tabula pintada deteriorating under an åho roof. Photo: Olga González.
Painting 3. Enangered community. From time immemorial the community has set aside communal land considered irreplaceable. Nobody can profit individually - however a gang of selfish and greedy communal leaders made use of his force and power to evict the protesting farmers from the city by changing communal agreements and the advice of authorities - following the resolution for the land belongs to those who till it" the community according to the agreement of the uncles decides to knock down the fences and has to turn it into a free range (for communal grazing). The community regrets its communal position - this event is documented as an act of terrorism - city authorities sent Sarchi (a special) agent and show innocent sinners. ADAP, 1995. 60 x 80 cm. Collection: Peter Grapp. Photo by Beatrice Kneuss.

Painting 5. 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 Sarchi proved searching for tremors shooting destroyed the doors - they set the archives and equipment on fire - they took working capital - with fear and deep worry they witnesses with sorrow how the fruit of great effort is destroyed and burned which will have no forgiveness for their future generations. ADAP, 1995. 60 x 80 cm. Collection: Peter Grapp. Photo by Beatrice Kneuss.

Painting 4. The military apologizes (left). The military returns to the community to apologize for the communal meeting for their shameful acts - the community, hurt by the inhumane treatment, no longer believes the false promises of reconciliation - the authorities make the community sign a document dropping criminal aggression - which generated harm and investment - the wood suffered sequestration will never be forgotten in the history of many communities. ADAP, 1995. 60 x 80 cm. Collection: Peter Grapp. Photo by Beatrice Kneuss.

Painting 6. Sarchi (opposite). September 10, 11 and 12, under a broiling hurricane force wind, a local Sarchi destroyed the community armed with machine guns and weapons shooting without control hatred single women and girls - endlessly loved the communal enterprise even to search for antique silver coins - unrelenting humble peasant men and women as blood flowed with no mercy crowded firewood stoves. Hundreds of children and elderly people fell with the inhumane brutal aggression. ADAP, 1995. 60 x 80 cm. Collection: Peter Grapp. Photo by Beatrice Kneuss.
Painting 5. Oompa. Equipped with machine guns knives explosives and red flag wearing different clothes immediate strange individuals arrived in the community - dragging the consumer from house to house for a town hall meeting forcing them with death threats to kneel to their false promises of social justice - better living standard - honest hard-working peasants purely Quechua speaking with their own traditional ideology do not understand the strangers' speeches of promises - confused they ask the qap [mountain] gods for protection. ADAPS, 1990, 60 x 80 cm. Collection Peter Gaupp. Photo by Beatrice Kastel.

Painting 6. Mandatory commune parade. The "Oompa" armed with machine guns knives explosives and carrying red banners referring to their party forced the community to march around the main square - with tears and joy to the tune of music and songs carrying their mace spear singing stanzas - the Quechua lead with choirs claiming that the consumers will rise to power to rule the country without inequality. ADAPS, 1990, 60 x 80 cm. Collection Peter Gaupp. Photo by Beatrice Kastel.

Painting 7. Destroying town hall property. Inflamed and furious armed with machine guns knives and explosives they knock down the town hall 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 furnaces everything in their way - it seemed they did not want things went from outside subsidized by the central government. ADAPS, 1990, 60 x 80 cm. Collection Peter Gaupp. Photo by Beatrice Kastel.

Painting 8. Loaning stores and homes. Strangers carrying explosives maces and firing gasoline covered the community - terrorizing the humble inhabitants - with batons and chains they loot homes and pockets - knocking down doors - with knives they brutally rape the best goods equipment and money [shoes] who resist are maimed beaten with rocks those actions are unmerciful and unbelievable - the common man in terror and fear - migration to the cities - disabled elderly people and orphans stayed behind - who is to blame? ADAPS, 1990, 60 x 80 cm. Collection Peter Gaupp. Photo by Beatrice Kastel.
Painting 9. Execution by firing squad. At 6 a.m. October 25 [19] two communal authorities were shot in the public square charged with acts of false accusations by the foreign group "Onqoy" (terrorists), they forced their children, family members and the community to watch - the terrified relatives wept desperately, the community believed the end of the world is near - this fratricidal act generated chaos in the community - some flee to the city others commit suicide and others fled to the mountains they live in hiding. ADAPA, 1995, 60 x 80 cm. Collection: Peter Guapp. Photo by Beatrice Kassuti.

Painting 10. Invitation to the Onqoy. Hungry and thirsty the "Onqoy" freely enjoy the delicious stew-like pastaza with pieces of beef prepared by the community who will serve them for five days in the communal meeting they agreed to be hospitable to whoever came in order to remain free and at peace, [and] to maintain the dynamic traditional unity of its own organization. ADAPA, 1995, 60 x 80 cm. Collection: Peter Guapp. Photo by Beatrice Kassuti.

Painting 11. Communal meeting (opposite). Unable to withstand such 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 terrorized and desperate communities hold a communal meeting and agree to be hospitable to any of them whenever they come in with any passing stranger - the only way to remain free is to identify themselves with other side- to remain always united and help one another against any attack - to resort to the apachita (protective god) to ask for protection and help to remain always humble and oblige to the hope of recovering our community. ADAPA, 1995, 60 x 120 cm. Collection: Peter Guapp. Photo by Beatrice Kassuti.
Painting 12. Meeting of leaders of the "Onay." With force and terror the "Onay" took over considering the community under their control a liberated zone - the leaders of the "Onay" and the militiats meet in houses where they plan their strategies - they train on the use of weapons - crafting homemade weapons - explosives - how to lead and conduct militarization youth recruits - they recruit someone to save guns where they agree on how to create their traditional organization subjected to submission to a violent life. ADAPS, 1989, 60 x 120 cm. Collection: Peter Gugg. Photo by Beatrice Koons.

Painting 13. Mandatory school (opposite). Men women were forced by the "Onay" soldiers to attend the classes they would teach: how to use weapons, how to track the enemy - to reject the state - the government in office etc. - to undertake the better path they proposed - the consultation with their own Quechua-speaking ideology from time immemorial did not understand or believe in all the Onay's promises and teachings they armed only for fear of being punished - some old people would get hurt and cried from being abused. ADAPS, 1989, 60 x 80 cm. Collection: Peter Gugg. Photo by Beatrice Koons.

Painting 14. Recruitment of young people. The "Onay" coerced young men and women to join their ranks - some coerced by persuasion and others for fear of death if they followed the path - when they knew their relatives parents brothers and sisters they knew they would see one another again - they ask the apo (protective god) for protection and help and curse the ill-fated life in which they happen to live. ADAPS, 1989, 60 x 80 cm. Collection: Peter Gugg. Photo by Beatrice Koons.
Painting 15. Pfleging. The community of Huácacauso is a frontier area because of its favorable geographic location: the "Qupa" convinced the palenque "roos" participants to lose the communal livestock and they distributed [themselves] among the "Qupas" soldiers from different communities who met for the ball court inandas, generating a chaos among shepherds desired to serve in the countryside at the expense of their flocks many shepherds were left impoverished among the times and fate in which they had to live. ADAPA, 1944, 80 x 60 cm. Collection: Peter Guapp. Photo by Beatrix Kaunitz.

Painting 16. Punishing the wool pigeons. A difficult moment came when it was not possible to keep the people's eyes on the activities: the plans the inhabitants of the "Uqay" fortress were completely forbidden if they found out they punished [someone] violently in the public square evening them at gunpoint by the community they would go in righteous anger: they would cut off hair, ear and nose of the men according to [a] possible offense they would cut the back of hair and strip them naked and throw them [in] and tear relatives to wash the wound in front of neighbors that demonstrated the good example of the community generating unfeigned hatred and fear. ADAPA, 1990, 120 x 80 cm. Collection: Peter Guapp. Photo by Beatrix Kaunitz.

Painting 17. Inferno in Quechua. The subversion in their wake the after having executed numerous and communal authorities and small wool pigeons having hurt homes and estates - were caught by the military in a heinous crime in a place called Quechua - where the guerillas were violently captured - backed up in hunts made of manure where they were tortured alive - those who tried to escape were shot dead - numerous innocent men and women mostly adolescents suffered here covertly to join the guerilla ranks under death threat - witnessing how hundreds of human beings were being burned the villagers felt terror without knowing what to do or where to appeal to they cry pleading for protection to the junqueros and the quapas. ADAPA, 1990, 80 x 60 cm. Collection: Peter Guapp. Photo by Beatrix Kaunitz.
Painting 39. Confrontation. At 7 a.m. in the pantry of the community while the guerrillas were ready to have their morning bread - they were reached by the military - assisted by the commune - the guerrillas started intentionally wounding some soldiers - commune and military were about to lose the battle - the military got military reinforcements by land and two helicopters transported hundreds of guerrillas with guns and bands - a soldier showers an innocent shepherdess - this action caused terror among the villages - the guerrillas took 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 pressure - pollution and endless tears. ADAPPS, 1990, 60 x 120 cm. Collection: Peter Guupp. Photo by Beatriz Kameni.

Painting 40. Disenfranchisement. Two innocent young men were rounded up for the 20 armed military who mistake them for terrorists - in their long journey they rape the defenceless males - at the end of the isolated trail one was dismembered and the other died as she jumped off a cliff - the military's irrational behavior deserves no forgiveness - they behave like hooded beasts ready to falsely accusation - what should fate be a peasant women? ADAPPS, 1990, 60 x 120 cm. Collection: Peter Guupp. Photo by Beatriz Kameni.
The Shuar who were informed of the creation of the Human Rights Subcommission of Parliament helped the authorities elaborate the complaint, and some traveled with them to Lima to deliver it in person. The procedure proved to be fruitful when on October 6, 1988, Congressman Javier Díez Canseco Cisneros, vice president of the subcommission, arrived with Congressman Julio César Galindo Moreno to investigate what the community had called a "massacre."  

Two days after the Human Rights Subcommission had informed the prefect of the department of Ayacucho about the Sinichis' "irresponsible handling" of the situation in Sarhua, which the Civil Guard denied, another group of Sinichis went to Sarhua with Narcisco Huicho. These Sinichis arrived on October 8 in a "peaceful and composed" way, calling the villagers to a communal meeting in which they produced an agreement of reconciliation between the community and Narcisco Huicho, according to the report of the subprefect of the province of Víctor Fajardo. Although the subprefect's report did not conceal the excesses committed by the Sinichis on September 30, it failed to mention that the community was forced to sign the agreement of reconciliation on their return. Instead the report suggested the Sinichis' intention was to help the community resolve its differences with Narciso. Furthermore, the report stressed that with the Sinichis' arrival, some villagers admitted that their local authorities had recovered their authority, since in their opposition to the justicia social imposed by some communes they had been "denigrated." According to the report, some communes interviewed privately timidly said that the real cause of Sarhua's problem was that there were a few communes opposed to following legal procedures with the province's governmental authorities as a means to resolve the conflicts with Narciso. The accounts given to me in Sarhua were in agreement that the communes advocating justicia social, Justiniano Rojas, Francisco Huallapa, Alejandro Pacheco, and Misaal Zamora, were the same people mentioned in the subprefect's report. According to most versions, these communes, of whom the latter two were members of the administrative council, were the most critical of local authorities and the higher authorities of the province for their inefficient response to the conflict with Narciso. The oral histories shared with me as well as communal records differ from versions collected by the subprefect in claiming that generally villagers gave overwhelming support to the four communes who advocated justicia social in order to stop Narciso's abuses. This is not to say that all communes had the same degree of involvement and participation in the uprising against Narciso, nor that some disagreed with this measure as part of applying justicia social. But the subprefect's written assertion that the community "resisted telling the truth about the real cause of the problem in the village," implying that the internal conflict was mostly the responsibility of four communes identified as social instigators, seems to indirectly justify the Sinichis' violent operation.