**Weaponized Art: Shining Path and Its Influences on Independent Peruvian Theater**

**Context**
- Shining Path was a radical leftist group from the Peruvian Communist Party with intent of violent overthrow of the government.
- The war (1980-2000) between these forces cost the lives of 69,000 Peruvians, mostly of indigenous and mestizo descent.
- Its leader was Abimael Guzmán, a former philosophy professor turned revolutionary leader, imprisoned in 1992.
- Shining Path brutalized, massacred, and burned the homes of anyone believed to be connected to the Peruvian state, politicians and peasants alike.
- Governmental response was plagued with human rights violations.

**Introduction**
- The bloody conflict between Shining Path and the Peruvian state created an environment ripe for artistic reaction and interpretation.
- Shining Path itself was thought to have associations with radical theater groups that advocated taking up arms against the State. Why? Theater is more accessible to the public, as other venues are more expensive, and can draw emotional appeal more easily.
- MOTIN-PERU is an independent theater movement that began after the inception of Shining Path. Was this radical group infiltrating this independent movement? If so, to what degree were they successful?
- This research explores the significance and consequences of radical politics integrating with theater and performance art.

**Significance of the Study**
- This research will clarify the extent of Shining Path's influence over the independent theater movement, both directly and indirectly, and attempt to fill some of the gaps as to how that influence transcends to the twenty-first century.

**Research Questions**
- What amount of influence did Shining Path have on the organization of the independent theater movement of the late twentieth century and does that influence still exist today?
- How has the Peruvian Civil War changed the theatrical landscape overall in terms of performance?

**Literature Review**

### Historical Memory
- "Resisting Amnesia: Yuyachkani, Performance, and the Postwar Reconstruction of Peru," Francine A'ness examines the role of the theater group Yuyachkani in gathering testimony for Peru's Truth and Reconciliation Commission (TRC).
- "El teatro peruano de los 80: las marcas de la historia y de la violencia de estos días," Salazar del Alcázar discusses the motivations for MOTIN-PERU and the artistic responsibility of preserving historical memory.

### Reactions to a Culture of Violence
- "Las television de la última guerrilla peruana: Apuntes sobre los grupos teatrales del alzamiento armado en el Perú durante los años ochenta," Javier Garvich describes the Movimiento de Artistas Populares (MAP) and their connections to Shining Path.
- "La televisión de la última guerrilla peruana: Apuntes sobre los grupos teatrales del alzamiento armado en el Perú durante los años ochenta," Javier Garvich describes the Movimiento de Artistas Populares (MAP) and their connections to Shining Path.
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### The Lure of Shining Path
- How difficult it is to be God: Shining Path's politics of war in Peru, Carlos Iván Degregori explains the reasons for the grand influence of Shining Path on political motivations and cultural sentiments in the rural sierra of Peru.
- "La televisión de la última guerrilla peruana: Apuntes sobre los grupos teatrales del alzamiento armado en el Perú durante los años ochenta," Javier Garvich describes the Movimiento de Artistas Populares (MAP) and their connections to Shining Path.

### The Aesthetics of Performance Politics
- "Foces del interior: nueva dramaturgia peruana," Dr. Ramos-García, in describing the history of contemporary Peruvian theater, details the emergence of a theater movement that also focused on indigenous issues in its presentation.
- "Rediscovering Mask Performance in Peru," John Bell interviews a mask maker about the use of a prop to symbolize identity in campesino theater.

**Methods**
- Ethnographic observations were made at El Ojo que Llora in Jesús María, Lima: a monument to the missing and massacred in the war.
- Searched bibliographies and library databases to find secondary sources, such as specific journal articles and book chapters. Used Interlibrary Loan to acquire hard-to-find texts.
- Utilized the Hugo Salazar de Alcázar collection for recordings of theatrical performances and documentaries and Dr. Ramos-García's personal archives for the primary documents.

**Primary Documents & Recordings**
- Actas de Asambleas 1990 (Archivo-MOTIN-Perú)
- Correspondencia Recibido y Emitida 1990 (Archivos-Perú)
- El Diario, “Presidente Gonzalo rompe el silencio,” 07/31/88
- Contraviento (Yuyachkani 1989)
- Los músicos ambulantes (Yuyachkani 1983)
- Alma viva: para que florezca la memoria (Yuyachkani 2002)

**Discussion & Implications**
- My results indicate that Shining Path had an overwhelming influence on performance and artistry in Peruvian theater.
- Radical groups like MAP proved that Shining Path used artistic influence to incite revolution against the Peruvian state; yet there is no unwavering proof that suggests that Shining Path had influences beyond these radical groups.
- Condensations of America’s 1989 invasion of Panama: an indication of anti-imperialist attitudes.
- Victor Zavala Cataño, released this year after twenty-two years imprisonment, could be key to discovering more about the subject.
- The power of theater as a tool for mobilization cannot be understated and true appreciation of this art can only be properly assessed visually.