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### Tinker Field Research Report

In the wake of five conservative and unstable governments over the last four years, Peruvians elected their first Indigenous, Marxist president. Twenty years after the “official” end of the internal armed conflict, this rupture has reignited disparate memories in opposition to the State’s prior insistence on a cohesive “post-conflict” narrative.

My dissertation project focuses on everyday engagements with memory-making practices by examining alternative narratives and attending to diverse forms of memory art (art that creates symbolic space to mediate the past). It asks: (1) What are the slippages of the current political juncture that allow these memories to infiltrate the national narrative now? (2) How does memory art (a) inform traumatic memory, (b) accrue social and political meaning, and (c) affectively contest prior narratives of reconciliation?

Under the auspices of a Tinker Research Grant, I began to address these questions during three months of preliminary ethnographic and archival research in Peru, divided between Lima and Ayacucho. I asked how Peruvians account for forms of material memories like “small media” such as family photo albums or identification photographs that for the last twenty years have circulated outside of official memory projects, as well as ongoing attempts to create memory sanctuaries, museums, and monuments. To address these issues, my research asks two sets of intersecting questions. First, what can we learn from the intensity of this particular political moment as people grapple with their country’s violent history? How are borders between official attempts to regulate economies of memory, popular efforts to make memory sites, and people's everyday memory practices shifting? What are the political stakes when private memories re-enter the public sphere as charged social objects? My second set of

questions asks how people commemorate the past through memory art- both “official” and unofficial archival practices. What are the affordances of ordinary art for thinking with collective trauma? How might attending affectively to violent pasts inform anthropological inquiry by transcending the dichotomies between innocent and guilty, official and unofficial?

My summer research was divided between Lima and Ayacucho, where my methods centered on both ethnographic inquiry and archival research through participant observation, digitizing, sharing, and examining artwork, extended interviews, and photo elicitation sessions. My interviews focused on three overlapping groups: Artists, architects, and photographers, human rights activists and organizations, and family members of the disappeared.

August is “memory month” in Peru which facilitated my ability to attend and volunteer at public events and identify individuals for in-depth interviews. In Lima, this was supported by the *Lugar de memoria* (LUM) and in Ayacucho by members the *Comité pro-santuario*. I also spent time performing participant observation of visitors and staff at memory events, considering things like guest journal entries and paying careful attention to what is and is not included in informational pamphlets, press coverage, and related publications.

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