Tinkuy: The Encounter between the Expressive Arts and the Peruvian Imaginary

The Being and the Condor Jester

I will only appear if you decide to die. I see you enter so afraid, with your downcast gaze, your body constricted, rigid, almost not daring to breathe. You are a fearful being, forgotten by everyone else. You've recalled a point in your life: a particular place, a classroom; a specific time, when you were a small schoolchild. You walk into the classroom quite carefully, almost as if you don't want anyone to see you. You don't want to provoke your classmates' ire. You prefer to go unnoticed. Your presence inspires the contempt of others, because you are small, strange, too calm and quiet, different, the butt of jokes and a target for others as they vent their frustrations... You are the class bully magnet. I will only be able to appear if you decide to break the circle. You are avoiding an encounter with me, despite the fact that I'm so close to you. You sit down. Your teacher asks you to hand out sheets of paper to all your classmates. For you, this is the worst thing imaginable. You'd rather the earth swallowed you whole, and now you have to face all of your classmates. I will only be able to appear if you look each one of them in the eyes and accept them. First, you hand out paper to the condor student, the one who disdains you, ignores you, who looks at you from way up above, while you're so small you don't even know what there might be up there. Then you hand out paper to the snake student... You find her very attractive, but you don't dare approach her. Her beauty makes you feel smaller still. After that, you walk over to the puma student, who knows only how to attack. He'll hit you if you come close, just for the pure pleasure of it. He's hitting you now and you stand there paralyzed, humiliated in front of everyone. All you want is to placate him and go back to your seat, let class go on; you would like for no one to notice you so you can sit there quietly in your corner, without existing. For class to be over now. And so on and so forth for every day, every year, your entire life, all of your lives. School, classroom, scorn. So many condors who step all over you, so many snakes who ignore you, and so many pumas waiting at the end of each hallway to kick the shit out of you. A being without the ability to be. *Moving forth with a cross in one hand and a Bible in the other, walking among the Indian troops to where Atahualpa was stationed.* Cycle after cycle, with no escape, no hope, just humiliation. I will only show myself if you realize one of these days that there is a window in your classroom that you never look out. All you see is

your terror. But that day, something different happens; you decide to see what there is outside. You're surprised by what you find. You wonder how you never saw it before; there's a whole world out there. You see that mountains that surround your school, the lake, the green countryside. So green. You see them for the first time. It is then that I start to appear. You turn your gaze and you can see yourself sitting with the puma, the condor, the snake, and it all seems so ridiculous to you. You wonder, "How could I have failed to realize all this before?" You feel like making a mess of everything, dancing with the puma, mocking the snake, becoming the condor yourself. And so, little by little, I begin to emerge; the being starts to transform into me. I can inhabit you more. Frantically, you begin to jump from desk to desk. Your teacher doesn't know what to do. Your classmates are in shock. What begins to emerge is a character that contains a little bit of everyone: a condor being that flies, a being who slithers along like a snake, a puma being that hates and laughs at the same time. It is as if a whirlwind came in through the window and jumbled everything together, deforming it all: there are no more desks or characters, no more teachers or students or school or mountains, no more me or you. There's a pause, a breathlessness, a death: the being ceases to be. From the remains of the being, I begin to emerge with greater intensity. The being is transformed into me, someone who surges forth from a grimace with great vitality, a condor being, a *tinkuy* being made from a little bit of everyone in the classroom, but at the same time someone new. A jester who brings with him mockery, frivolity, disfiguration, irreverence, contempt, the ability to die, to be born, to live and enjoy, to transform. A condor jester who flies on high, gleaming, seductive, moving the masses. You are content that I am now with you, that we have encountered one another at last. You feel different. Class is over. This time, you are the first one out; you open the door, look back at your classmates and smile, then you look outside. Again you feel a hint of fear, but this time you have the urge to walk out.

In 2004, after studying for several years and finally graduating with our degrees as expressive arts therapists from the European Graduate School in Switzerland, Judith Alalú and I returned to Lima and founded TAE Perú. Since then, we professors and students at the institute have asked ourselves a series of questions. How are the expressive arts to be practiced in Peru? What must we take into account when working within our reality? Can the expressive arts contribute to our country's development? What defines the encounter between the expressive arts and the resources and challenges we find in Peru?

In these years, we have explored our country's philosophy, images, traditions, art, and geography, and we have included them in our work. This is the great lesson transmitted to us by the expressive arts: to focus on each person's resources and not to turn our backs on the images that emerge. As expressive arts facilitators, we are now conscious of the incredible geographic and artistic diversity of our country, but this was not always the case. All of my training was done from a Western, European perspective. I studied at a British school, and as a resident of Lima, I grew up completely disconnected from Peru's richness. The way I was taught history, geography, or literature was of little help, either. These topics were mostly covered using traditional rote learning. We learned our history in a rigid manner, without connecting it to our lives. An idealized past completely unconnected to our present. School fieldtrips to museums and other points of interest made little impression on me. I enjoyed taking trips with my family around the rest of Peru, where we marveled at its gorgeous landscapes. At least as far as my formal education was concerned, however, all of the resources that my country possesses never managed to touch my soul or transform my personal experience.

Something similar happened with my training as a therapist. The teachings that were transmitted to me came from Western thinkers. This was positive, of course, but it is somewhat paradoxical to live in a land so rich in myths and images and not to use them to augment our training as psychotherapists, especially given that, as change facilitators, we must work in a particular reality, different from that of the West, and we must enrich ourselves with every tangible aspect of that reality. Hillman's recommendations (2008) to Latin American psychotherapists run precisely along such lines:

> What I think is very important is for psychotherapy to find its roots in its culture and its geography—it has to be true to the spirit of the land on which it exists. This can be applied to any psychotherapy in any place of the world, but it is particularly important for Latin America. It is crucial that you do not import other styles or ideas; and you should especially avoid buying into the "dream of the North." Latin America has a very rich imagery, embedded in its culture, its art, and its history—it is from there that Latin American psychology should emerge. (p. 31)

In this essay, which is based on the ideas set forth in my PhD thesis (Calderón, 2015), I seek to follow James Hillman's suggestion: to help expressive arts therapy engage in an encounter with Peruvian imagery, i.e., with the country's art, its culture, its geography, its myths, its worldview, and its history, and to see how they nourish and transform each other in this encounter. By doing this, our work as expressive arts facilitators can be *true to the spirit of the land on which it exists*.

Before setting off on this encounter, it was important to explore my own relationship with my country's imagery. Through an art-based research (ABR) process, I used movement to explore three mythical animals present in the Andean worldview: the condor, the puma, and the snake, which represent the world above, the world of the here and now, and the world below, respectively. From this exploration there emerged a personal memory that was staged through a performance in movement.

It is a sunny morning on November 16, 1532. The sky is an intense blue, although black storm clouds gather in the distance. Rainy season seems to have come early this year. An encounter that will dramatically alter the history of an entire continent is about to take place. Perhaps it would be more fitting to speak of a failed encounter, because after this occurrence, the destiny of generation after generation will take a radical turn forever. In a few short minutes, the Inca Atahualpa, sovereign of the Tawantinsuyo (Inca Empire), will meet the future Marquis and Governor Francisco Pizarro, representative of the Spanish Crown—an encounter between two worlds. Both, perhaps, have been preparing themselves for years for this possible encounter, weighing their strengths and planning their strategies. Atahualpa is calm, more than anything curious to finally meet these white, bearded men who have come by sea in their strange ships.

Peruvian Imagery

When working in Peru, as we noted above, we are surrounded by a rich cultural and artistic tradition, a megadiverse geography, and multiple worldviews rooted in a past marked by the development of a wide array of cultures. To all of this, I would like to give the name of

"Peruvian imagery"; that is, the resources to be found in our land. Just as our work draws on the internal creative resources of groups and individuals, so, too, can we make use of the resources and potential of the community: the myths, art, geography, ancestors, and worldviews that exist in the place where we carry out our work, a concept that takes the name of *pacha* in the Andean worldview. We can thus tie the concept of Peruvian imagery to the *pacha* of the Andes. *Pacha* is the view of space and time, the community-based vision of relationships, of the earth transformed by man's creativity.

"*Pacha* is not simply any space, but rather one that has been transformed by the efforts of man" (Mejía, 2005, p. 149). *Pacha* alludes to man's view of his reality and the different planes of consciousness to which he may gain access: the *hanan pacha* (world above), the *uku pacha* (world below), and the *kay pacha* (world of the here and now). It also suggests man's relationship to time, to his past, present, and future. In other words, it is a relational, integrative concept. It ties human beings to nature, to their creative and transformative capacity, to their mythological vision of the time and space they inhabit. It thus alludes to the egalitarian, communal vision that our ancestors had of human beings and our place in the cosmos, where man is not above nature. *Pacha* causes us to consider the myths of a place, the different ways its inhabitants create (to be found in their work, arts, and handicrafts), and their relationship with nature and the community.

Expressive arts therapy seeks to integrate different artistic forms in its work approach through its *intermodality* (Knill, 2018), a discipline wherein sound, movement, images, and representations permit us to delve deeper into our imagination, thus enriching our capacity to create. Our intermodal imagination requires an intermodal—as opposed to an isolated—experience. It therefore seems important to me in our work to also include a place's myths, nature, arts, and worldview in a comprehensive manner. All of these form part of a space's imagery, the *pacha* of a territory. *Pacha* and intermodality allow us to make use of multiple resources and forms of expression in our work as expressive arts facilitators. *Pacha* and intermodality are like the imagination of a people or a territory; they place emphasis on the imaginational resources of a person and a community. They invite us to think of possibilities of change for both individuals and the community as a whole, to recognize the resources available for confronting specific problems. The *pacha* fuses together multiple

imaginational resources that act to bolster one another. The *pacha* is the result of an encounter with the imaginational resources of a given space.

The *pacha*, as Peruvian imagery, opens up a space of abundant magical images that surge forth from an endless, enigmatic nature, full of symbols and meanings. The world of things and nature speaks to us and inspires us, and the *pacha* is its soul. It is our relational, reciprocal, communal worldview, one that breaks with the psychological, rational, or exclusionary vision. It is also our cyclical view of time that allows us to suspend the past, present, and future so that we can open ourselves up to the potential of the here and now, where different positions can encounter one another on equal footing, mutually transforming one another. It is our way of celebrating life through art, ritual, and festivities to proclaim our existence. Thus, in the work we do in our country, we have at our disposal an immense resource—our imagery, our *pacha*—that provides us with infinite possibilities for creation and transformation.

The Inca seeks to obtain advantages and benefits from this encounter, turning the strangers into allies if possible. If this cannot be done, he won't hesitate to take them prisoner and kill them. In his culture, an encounter is nourished by give and take. Since the Spaniards are the ones who have arrived in his territory, it is their place to bring gifts and offerings. He feels confident in his authority and his position as the child of the Sun, and he wants to put his magnificence on full display in this encounter, especially after learning that many of his subjects consider these bearded men to be gods. In truth, neither Atahualpa nor Pizarro could have foreseen at this historic moment the true significance of what was about to occur.

Tinkuy

Tinkuy is a Quechua word that means "meeting" or "encounter." In olden times, certain highland communities in northern Bolivia and southern Peru faced against one another in a *tinkuy* as a way of settling their differences. These encounters were sometimes so violent that community members even ran the risk of losing their lives. After the *tinkuy*, they struck a balance, reached an accord, a new way of conceiving of their differences. Over time, the

figure of an arbitrator evolved. This arbitrator would set the rules for the *tinkuykuna*, or "encounters," to prevent them from devolving into such extreme violence.

The meeting of opposites was also a fundamental part of the Andean view of the world. The Quechua word *yanantin* refers to a way of understanding reality, divided into opposing or interdependent halves. In the *tinkuy*, both sides meet one another in search of balance and unity, while at the same time maintaining the individual identity of both. To this day, the region is home to the *tinkuy* dance, a symbolic way of representing the search for agreement and transformation through an encounter in the form of a poetic act.

As we can see, the *tinkuy* has the potential to bring about something new, to withstand differences and achieve unity. This process also involves friction and danger, like the ritual confrontations between communities that sometimes resulted in spilled of blood. The image of two rivers that converge to form a new one, with its own eddies, countercurrents, mud pools, and rocks, helps to illustrate these processes. Man's violence and nature's destructiveness emerge in the *tinkuy*. The flow of that destruction is "directed" in the encounter, allowing something new to be born. With regard to the *tinkuy*, Allen (2002) tells us that they are "powerful, dangerous places full of liberated and uncontrollable forces (...) a mixture of different elements that brings something new into existence, and this new being (...) is endowed with a vitalizing force" (p. 205).

In order to achieve this unity, for a new being to be born into this world and restore harmony, it is necessary to undergo an intense process. A "payment to the earth" is made, a widespread tradition in the Andes, which is represented by the blood that is spilled in the violent encounters. In other words, by transforming opposites, the *tinkuy* maintains the identity of each of them, but something is also lost; something is let go, something must "die" in order to give way to something new, to the integration of perspectives, to the continuity of life as a community.

The *tinkuy* was essential for coexistence and the progression of life in the Andes and the Amazon. It was very pervasive within the family; in many communities, it formed part of their everyday lives. As Golte (2012) notes, without the encounter (*tinkuy*) of opposites, the

future would not have been created, just as a couple would remain childless without an encounter. In the Andean world, there is a conception of engaging in the *tinkuy* between opposites so that the world will continue to exist, thus making it possible to build the future. In our work as expressive arts facilitators, we must engage in a *tinkuy* with our *pacha*, our imagery: in this way, we will come face to face with the creative potential of the place where we work.

Pizarro had a clearer idea of what might result from such a long-awaited encounter. Upon first setting foot on the continent, he heard rumors of a mighty empire that stretched over nearly all of South America, possessing great riches of gold and silver. Coming from a very humble background, he was not daunted by difficulties. He was driven by greed, a desire for fame, fortune, and power. He had also heard that this empire had been split in two after the civil war between Atahualpa and his brother Huáscar. The empire had spread far and wide, gaining power thanks to the technological and military advances made up to that point. In their territorial expansion, the Incas gradually subjugated cultures that had already achieved an impressive development before their arrival, from which they learned to make use of their varied knowledge. Although the Incas respected each culture's traditions and beliefs, their domination did not come without war, suffering, and destruction. As a result, the Incas had more than a few enemies among their subjects.

Pizarro knew this and sought to take advantage of it. He planned to capture the Inca monarch alive, thus initiating the conquest of the entire territory and seizing its riches for himself. He was unable, however, to hide his concerns over what might happen. He was accompanied by just three hundred Spaniards, and he had information indicating that the "Indians" numbered in the hundreds of thousands. Pizarro trusted in the element of surprise in his military attack and the technological superiority of his forces: horses, harquebuses, swords. He had succeeded in making his way through an inhospitable, unfamiliar, and dangerous territory. Ironically, this advance was made possible by the "Qapac Ñan," or Inca Trail. The entirety of the empire was connected through this magnificent feat of engineering, without which it would have been impossible for the Spaniards to cross the challenging terrain of the Inca Empire.

The Coloniality of Power

Those of us who live in the city nowadays have become disconnected from our *pacha*. We turn our backs on the rich imagery of our land. We fail to listen to our *anima mundi*, the soul of our world. Our imagery has been colonized: other ways of being-in-the-world have imposed themselves and denigrated the soul of our land, the imagery of our *pacha*.

Aníbal Quijano says that in Latin America, we live under the coloniality of power. The consequences of the Conquista remain present in our reality. Power is still in the hands of a minority who force their ways of being-in-the-world on the vast majority. Our ways of being, being-in-the-world, knowing, imagining, and creating are colonized. For Quijano (2007), "all of the Euro-centered world was gradually subjected to the hegemony of the Eurocentric mode of perception and knowledge production, and among a very broad part of the world's population *the imagery itself was colonized*" [emphasis added] (p. 123).

This entrapment can be represented by two historical figures from Peru's past: Francisco Pizarro, the conquistador, and Atahualpa, the Inca governor. Pizarro represents modernity, reason, and power; Atahualpa, the indigenous, the ancestral, our imagery, and subjugation. In Peru, we are trapped between being Atahualpa or Pizarro. We are stuck in the era of the coloniality of power, which forces us to cease being Atahualpa and turns all of us into Pizarro. We are divided into an insurmountable dichotomy that is tearing us apart. At times, we are Pizarro, and at others, Atahualpa. The dance of the *tinkuy* is rendered impossible in this *yanantin*, and violence is perpetuated.

For many in Peru, Peruvian imagery is invisible or useless. Sometimes, it simply becomes a product to be dominated, bought, appropriated, or sold. People relate to it through the logic of modern-rational-colonialist-capitalist thought.[1] In this colonized imagery, that which is our own has become utterly devalued, while other imageries are offered to us as more adequate, relevant, or seductive, no matter how distant or unachievable they may be, or perhaps

[1] The critique of reason contained in decolonial discourse refers to a type of thought that is the only way of being, rejecting other ways of thinking or knowing. Reason is not bad in and of itself. The criticism stems from those situations in which reason is viewed as the only true form of knowledge, and people with other ways of being-in-the-world that do not prioritize rationality are scorned and subjugated.

precisely because of this. It is the centers of power that tell us how we must be and what we are allowed to imagine. We imagine that we are that which we are not. Quijano (2014) warns that "it is time that we learn to free ourselves from the Eurocentric mirror in which our image is always necessarily distorted. It is time, in short, that we cease to be that which we are not" (p. 828).

I would add that it is time to reconnect with our own imagery and to imagine in a more authentic way. How can we achieve this? How, then, can we engage in the *tinkuy* with our *pacha* against a backdrop of the coloniality of power? How can we as expressive arts facilitators respond to this reality? First, we must decolonize our imagery and foster conditions of equality and justice; and then, we must prove capable of reestablishing the reciprocity offered to us by the encounter and our imagery. If we can do this, we will succeed in recovering our imagery, relating to it, embodying it, and beginning to imagine more freely, in a way that is more genuine toward our reality.

The foreigners are now entering the main square of Cajamarca, where the encounter will take place: a perfect site to ambush the Inca and his soldiers. The morning draws on and Pizarro begins to worry because Atahualpa has yet to appear. Several hours go by and the Spaniards grow increasingly preoccupied that they *may actually be the victims of an ambush, headed for a massacre at the hands of the Indians. It is now five in the afternoon and the sky has become overcast when Atahualpa finally makes his majestic entrance. The chroniclers and eyewitnesses, among them Francisco's brother Pedro Pizarro, have described it as follows:*

> *Atahualpa arrived on a very fine litter with the wooden edges lined with silver. Eighty lords carried him on their shoulders… The litter was adorned with feathers of many colors and decorated with sheets of gold and silver.* (Foros Perú, 2011)

The Inca makes his stunning entrance, accompanied by thousands of women and musicians who surround his litter, singing and dancing.

The Condor Jester and His Friends

What follows is a description of the different characters involved in the performance that arose from my ABR, wherein I compare them to certain aspects of Peruvian reality. The descriptions offered here are merely initial suggestions that need to be fleshed out, which are based on an attempt to tie my own personal experience to certain characteristics of our social reality in an imaginal way, using the principles of ABR. These comparisons are more poetic than scientific, encouraging the reader to identify him or herself with the different characters and aspects of our reality so as to create a greater awareness of and familiarity with the theme of the encounter in the context of the coloniality of power in our country.

— **The Being:** Shy, inhibited, skittish, reserved, repressed, castrated, coerced, disembodied, anesthetized, paralyzed. A being with a variety of resources who is too afraid to demonstrate them. He might represent the hidden, forgotten Peru, the indigenous peoples, the peasants who have no chance of gaining access to development, silenced by the culture that holds power. He might represent our traditional art, which is sometimes more highly prized by foreigners than by us, art that we do not give its just due. The hundreds of *huacas* that exist in Lima, neglected, squatted, dirty, with their untapped potential for our current imagery.

— **The Condor Man:** Narcissistic, omnipotent, omnipresent, recalcitrant, winged, clever, pedantic, petulant, arrogant. A being who is sure of himself, with immense leadership skills, although he puts up a great front behind which he hides his vulnerability, leading him to disconnect from others. He might be the official Peru: the powerful figures who turn their backs on the oppressed, who live in a world above that can never be reached by the others, the figures who fail to connect with their own feelings or emotions and live in a bubble, ignorant of the inequality around them, thinking only of their own success and economic growth without concern for whether such growth might mean the destruction of their surroundings or the domination of the majority.

— **The Snake Woman:** She is sinuous, sexual, svelte, unsettled, racy, scaled, beautiful, writhing, astute, sensitive, wise, unattainable, dangerous. A contradictory figure whose quest for pleasure and eagerness to belong to a certain social group lead her, at times, to disconnect from those who may be different. She might represent today's modern system, centered on

consumption, hedonism, the cult of physical beauty, disconnected from the country's difficulties. She places accumulation, possession, and doing above being.

— **The Puma Man:** Aggressive, destructive, cursed, impulsive, thanatic, diabolical, twisted, harmful, evil, explosive. A being who has suffered a great deal and identifies with aggression as a way of interrelating with others. Deep inside, he longs for love and recognition, but to show that would be a sign of weakness for him. He might be the violence and rage that surge forth as a result of this dynamic of missed encounters, of the "I/it" relationship[2] established as a rule of thumb among Peruvians, in which the other is not recognized but instead subjugated in order to fulfill my wishes, like a tool.

— **The Condor Jester:** A bit shy, irreverent, parodic, amusing, affectionate, tender, courageous, magical, laughable, contemplative, defiant, valiant, seductive, and wise. He brings together certain characteristics of the previous characters, allowing them to coexist within him. He might be the possibilities contained in the encounter, the hope to be found in the *tinkuy* among Peruvians, between the *pacha* and the expressive arts. "I/Thou" relationships: authentic bonds in which the other's differences are recognized and valued. Humor, irreverence, and deconstruction as a way of experiencing the encounter with the traditional. A vital way of being-in-the-world, of transiting between opposites without necessary clinging to any specific position. An enjoyment of all that is different and all that is familiar at the same time. A "tinkuy" character, an integrator and intermediator.

[2] Buber (1970) describes human forms of existence that simultaneously oppose and complement each other. Both are necessary if we are to survive. I/It relationships are subject-object relationships, while I/Thou relationships are person-to-person. We as human beings need subject-object relationships, but if that is all we have, we cease to be human.

THE CONDOR JESTER IS BORN

DEATH/CHANGE

ACCEPTANCE

ACKNOWLEDGMENT

INTERMINGLING

DANCE

TINKUY

THE BEING DIES

SNAKE

PUMA

CONDOR

GEOGRAPHY (WINDOW/PACHA)

THE BEING REPEATING SUBJUGATION

As we can see in my performance, the being (the hidden Peru) undergoes a process of transformation. At first, he is situated in a reality where pain and suffering are a constant, and he must face several figures such as the snake, the condor, and the puma, who subjugate or ignore him (political violence/coloniality of power/disintegration). The cycle is broken when

the being (our subjugated country) discovers the resources within his grasp after he looks out the window and discovers, to his astonishment, a whole *pacha* awaiting him. It is at this point that a series of possibilities opens up: the integration of resources, our imagery, traditions, geography, biodiversity, and the arts to the benefit of our development as a country. Not continuing to turn his back on the *pacha*. The being then reconciles with the different figures (Peruvians) in his classroom. A ritual of acceptance and acknowledgment of each one of these different figures/Peruvians occurs. This allows the being to die so that something new may be born. What dies is impotence, subjugation, indifference, callousness, a lack of respect for diversity and difference. What must change (die) in our relationship with our history that harms us and prevents something new from emerging? It is thus that the condor jester is born, with his capacity for transformation, the possibility of laughing, challenging, and dancing (a *tinkuy* between the *pacha* and the expressive arts) with all of the characters from the beginning. He engages in an encounter with them and brings something new to the stage (country). It is then that dance emerges as a possibility for transformation and the creation of a new present, where our imagery is more alive in our everyday lives. All of us are inhabited by different condors, snakes, pumas, jesters, and inhibited beings; characters borrowed from Andean mythology, who take on different meanings in each one of us. How do these figures dance and live within you? What is your *pacha* and how do you relate to it? The country's performance begins in each one of us. Fostering the dance among these inner characters, integrating our own imagery, may be the start of reconciliation, acceptance, and transformation among Peruvians.

Suggestions for the Decolonization of Our Imagery

I would like to suggest five tasks that we as expressive arts facilitators can carry out so that the *tinkuy* with our imagery can occur once again, and we can thus begin to remedy our disconnect with our *pacha*. These ideas arose as part of the work done in our country with different institutions engaged in the arts as a means for social transformation. They are also inspired by the works of José María Arguedas and Walter Benjamin, both of whom lived their lives torn between two cultures in conflict, and whose ideas offer creative ways of approaching the encounter between seemingly irreconcilable positions.

a. **Denounce existing inequalities.** The arts offer us an effective and powerful way to boost our awareness of the inequality that surrounds us. The work of José María Arguedas is a poetic example of how to do this. The aesthetic world that he created not only signals the fissures and divisions we have experienced and the human hornet's nest in which we live; it also suggests ways to transform our situation. The choreography that I created through my ABR laid bare the mistreatment and inequalities present in one classroom, and in all classrooms. The expressive arts enable us to shine a light on the reality shaped by the coloniality of power so that we can start to transform it.

b. **Highlight the beauty of our *pacha*.** The great lesson that Arguedas taught us was to highlight the beauty of our traditions and the richness of our culture, rather than simply identifying ourselves with the aggression that surround us. In the face of the inequality and coloniality of power that he experienced (which Aníbal Quijano has dubbed the "Arguedian knot"), his response was not one of violence. Instead, he resorted to aesthetics: he created poetry and sang the soul of his land. By reconnecting with our images, we will once again be able to imagine more authentically and to better respond to our problems. The being was able to escape his subjugation by discovering beauty, the *pacha* that existed outside the classroom. He succeeded in doing so when he noticed a world filled with images beyond the classroom, a world that called to him, validated him, and offered a broader context for his existence.

c. **Promote dialectical spaces or images.** There is an urgent need for us to create liminal spaces where dialectical images can emerge and aid in the integration or flow of the different polarities or dichotomies that run through people and communities. The dialectical image is proposed by the philosopher Walter Benjamin. Hibbet (2013) suggests this concept as a way of understanding Arguedas's oeuvre. The dialectical image is a potentiality that causes a break in linear time. A suspension of the ordinary occurs. It creates a pause, a rest between completely opposite positions that might—if they were to continue on this way—mutually eliminate or absorb one another. In such a scenario, a synthesis or reconciliation between both is impossible. In the dialectical image and the poetics of Arguedas, the two positions collide and from that shock there

"emerges a sudden flash of lightning that illuminates understanding" (Gruber, 2013, p. 389). In our work as expressive arts facilitators, we must allow these dialectical images to emerge and honor them; we must trap the rays of light that they emit, which tend to disappear quickly. They are images that bring hope, seeking out a just modernity and a new social order in which abuse and subjugation are dissolved or rendered transparent. Our task is to make these images possible through the work we do as expressive arts facilitators. The expressive arts foment the possibility of entering the space and time of the *pacha*, in which the inequality and injustice exerted by the few on the many can be worked. These dialectical spaces must be proposed in our group and community sessions, workshops, classes, and activities so that we can escape the entrapment or trauma in which our imagery is currently mired. The proposition of the dialectical image does not seek the merging of opposites; rather, it encourages those opposites to enrich each other thanks to an encounter in liminal space and time. At the individual level, we can also nourish these dialectical spaces, these encounters between conflicting inner aspects of our clients. The condor jester is a dialectical image that emerged from the encounter of opposites that were tearing me apart, bringing with it a resolution to the trauma I experienced in the classroom.

d. **Strengthen *tinkuys/yanantins*.** If the arts are to become an opportunity for the transformation of the communities' social reality, it is important to reinforce the work being done by many institutions throughout Peru. The *tinkuys/yanantins*, or the groups who work with the arts with a view to social change, help invigorate the flow of our society, bogged down as it is in colonial stereotypes and viewpoints. I give them the name of *tinkuy/yanantin*, "an encounter with the complementary and the contradictory," to emphasize the importance of building closer ties among the various organizations who work with the arts as a means for social change using different approaches. Increased contact with these organizations is vital in helping to boost their visibility in our society, so that they can imbue it with greater health and creativity. Similarly, the individual sessions we conduct, whether in a clinical setting or in our coaching work, must not lose sight of the outside world and the community. The TAE Perú community is a *tinkuy/yanantin* whose members bring the transformative power of the arts to different people. I was able to do my ABR because I am part of a community of professors and

students who sustain and encourage me in the process of growing closer to my own fragility, and who thus contribute to the ideas that emerge in this process.

e. **Call upon the *camac* (energy) of the intermediating figures.** Our Peruvian imagery is populated by different figures who shift fluidly between opposing positions, or different and seemingly contradictory worlds. By way of example, we have Aiapaec from the Mochica culture or the character of Don Diego in Arguedas's book *El zorro de arriba y el zorro de abajo* (1971), among others. Aiapaec was a Mochica deity whose mission was to intercede on behalf of the community of the world of the here and now with the gods from the worlds above and below. His story and adventures are transmitted in images that appear on a variety of *huacos* and ceremonial vessels that illustrate his travels through different worlds. His journey exemplifies the Andean worldview and its relationship with space (nature) and time (present, past, and future). Don Diego, for his part, is a character who represents Andean culture and a particular way of relating to the modern world, not through subjugation or victimization but through creativity. He is half-man, half-fox, with the ability to speak to different interlocutors and surprise them with an unexpected dance or a perceptive comment. A figure who enjoys encounters, who is connected to himself, to his emotions and his body, to his music, his dance, and his capacity for celebration: "A character who announces a new way of being-with-others: solidary, democratic. Joyous" (Portocarrero, 2013, p. 132). We can research these beings further and work with them in our workshops or sessions, because their festive energy invites us to dance and celebrate, not to take things so seriously, to look for surprises that may emerge in the intermediate space, and to foster transformation. Each intermediating *camac* can transform our sessions when they grow laborious, when the rhythm lags, or when our workshops and classes become too serious. For instance, the condor jester now accompanies me when I facilitate expressive arts experiences, inviting me to be irreverent, to shift between opposing positions, to open myself up to surprise, to wade into chaos and discover beauty in diversity.

Atahualpa and Pizarro come face to face for the first time. What could they be thinking and feeling at this moment? Is the Spaniard interested in getting to know the Inca, in asking about his customs, in expressing his admiration for the new world he is seeing? Is Pizarro the most

apt representative of this era of Western culture to come into contact with Andean culture? Why did fate wanted these Spaniards to become Atahualpa's interlocutors? What would have happened if someone different had been chosen for this meeting with the Inca? Atahualpa looks upon Pizarro from afar, feeling calm and confident. Could he have done something different to prevent the impending outcome? Is he interested in truly getting to know Pizarro? Perhaps both of them were more overcome with distrust and fear, moved by wholly personal interests. The isolated development of Andean culture for over five thousand years is about to come to an end. Finally, an encounter of two cultures will occur.

Session Architecture: The Session Vessel

There are multiple possibilities that may arise in the encounter between our Peruvian imagery and the expressive arts. Our practice as facilitators can be enriched by this encounter, just as the imagery can also benefit from the *tinkuy*. In this section, I would like to go into further detail as to how the session architecture described by Knill (2018) might look in light of the Peruvian imagery that I have described. Knill proposes three major moments in an expressive arts session: filling in (opening), decentering (which includes sensitization and aesthetic analysis), and harvesting. An alternate approach to guiding expressive arts therapists in their work can be found in the session vessel. Pre-Columbian cultures created ceremonial vessels with multiple meanings that were used in a wide range of rituals. The image of the path taken by the water as it runs through this piece of pre-Columbian pottery can illustrate the stages through which our clients or communities advance in the expressive arts work we do. Li Ning (2011) explains:

> The symbolism of the stirrup-handle vessel invites us to recreate a ritual of worship: water (the vehicle of life) enters through the highest point (lip), like a gift from the ancestors. It passes through the world of the living (arch) and ends up in that of the dead (body). Upon evaporating—or when the vessel is turned upside down—the water follows the reverse path and the soul returns to the world of the mythical ancestors. (p. 21)

I would like to suggest that expressive arts facilitators invite clients, groups, and communities to follow the path of this water through the ceremonial vessel in the form of a ritual journey through different dimensions: the *kay pacha* (world of the here and now, that of the living), the *uku pacha* (the world below, that of the dead), and the *hanan pacha* (the world above, that of the gods). In this way, the session architecture that guides expressive arts facilitators becomes a ritual vessel that can also help orient us. We, the facilitators, "like a gift from the ancestors," are the channel through which the water flows, facilitating the journey through different dimensions, times, and spaces that I will describe below.

SESSION VESSEL

ACKNOWLEDGE THE YANANTÍN

OPEN UP TO DEATH

FOSTER THE TINKUY

GO OUT INTO THE COMMUNITY

a. Acknowledge Our Clients' *Yanantin*

Before setting off on any journey, it is first necessary to acknowledge the *yanantin*[3] that dwells within our clients, their difficulties and resources, as well as the *yanantin* of the space where we are working. People and communities may go through life without ever connecting to the resources that they possess. Their difficulties are situated on one side and their resources on the other, like two rivers running parallel but never meeting. It often happens that these resources do not flow throughout the whole of the individual, instead remaining restricted to a specific part of their lives. Rivers that run deep, separately, without bridges. Many times, people and communities do not want to see the complementary nature of the separate elements that make up their *yanantin*. They are unaware of their resources or they see only a part of them. On the one side runs the river of problems and difficulties; on the other that of resources. This happens in Peru, as well, where the possibilities of the *pacha* are not always put to good use for our development. Instead we focus exclusively on our problems.

That is why I believe it is so important, before commencing any process of change or journey, to recognize the resources of both the person and the place with which we are working. We might speak of an inner and outer imagery, that is, the imaginal resources of the person and the place. This means making use of not only the person's or group's capacity to create, imagine, and transform, but also the myths, the stories, and the geography of the place, as I have been suggesting here. We must investigate and explore these resources present in the space where we work. It is important to familiarize ourselves with just how the people we are helping relate to their geography, their legends, their myths, i.e., with their *pacha* as a whole; to see whether the *pacha* resonates within them, how it has been internalized, and whether or not it plays a role in their emotional wellbeing or their development. Recognizing the *yanantin* and its components takes time. It is an experience that can be transformative all on its own. We might even only go so far as discovering them, naming them, recognizing them, and enjoying them.

For example, as part of the training process to become expressive arts therapists at TAE Perú, we have created a course focused on exploring the topics set forth in this paper. The

[3] The Quechua word *yanantin* can be translated as "that which has its shadow, a complementary or contradictory twin."

"Expressive Arts and Peruvian Imagery" course is offered over a period of five days in Ollantaytambo, the only Inca city that is still inhabited to this day, which is situated an hour and a half from the city of Cusco in the Sacred Valley of the Incas. The course takes its inspiration from the session vessel described above. At the start, students explain their intention in undertaking the experience in which they are about to engage. In their intention, they have the opportunity to acknowledge what they want for themselves, the challenges they face in their lives, and the possibilities or resources that they already possess. As we will see, this intention is an acknowledgment of their *yanantin* and its components. Presenting it to the group at the start of the course allows them to prepare for the journey through the session vessel that they are about to undertake.

b. Foster the *Tinkuy* (World of the Here and Now)

As we have seen, the *kay pacha*, the world of the here and now, is a space where opposites are constantly coming into contact with one another. We as human beings are also ambivalent and contradictory. Suffering occurs not only because the components of these dualities come into conflict, but also due to the fact that they remain separate. To break away from this suffering, it is important for these components to encounter one another in a harmonious duality, for this duality to occur like it does in the water that runs through the stirrup spout until reaching the bottom. Regaining unity through an encounter with multiplicity: this is what is proposed by Arguedas, who sought to act as a bridge between the different worlds of our country. It is the very same view taken by Buber (1970), who has a holistic view of the human being, with a therapeutic approach that encourages us to relate to the community, nature, and the transcendental, rather than limiting ourselves to only the psychological dimension, to just one of the elements that make up the *yanantin*, instead opening ourselves up to the totality of the individual.

Once the *yanantin* has been acknowledged, its components can begin to interact with one another. I propose that they meet like rivers, forming whirlpools and rapids so as to offer the possibility of intermixture, alchemy, and *tinkuy* among them. Here I would like to make some suggestions regarding the *tinkuy* that we can promote in our work as expressive arts facilitators, among many other possibilities:

With our past and our history. The idea is to promote an imaginal *tinkuy* with our past through the expressive arts. By past, I mean both our country's history and its cultural legacy, tangible and intangible. This encompasses not only archaeology, but the ancestral artistic and cultural traditions that date far back in time. In my experience, our relationship to all of this past tends to be mechanical, boring, static, and biased, based on rote learning. To my way of thinking, these two important aspects—history and cultural legacy—are not contributing to the present as much as they could, nor are they contributing to the country's emotional wellbeing, when they could serve as an extremely rich wellspring of help for change. The expressive arts can be the bridge between our history and the present, given their ability to infuse traditions and cultural legacy with vitality, playing with them, deconstructing them and intermingling them with today's challenges, and ultimately bringing something new into the future. History should not be something we relate to only objectively, nor should it be relegated to museums and books; we must pursue a living and imaginal relationship with it.

Pizarro sends Brother Vicente de Valverde, with Bible in hand, to show Atahualpa the truth of Our Lord Jesus Christ and demand that he submit to His Majesty, the King of Spain. In truth, this is a pure formality that must be observed. The intentions of Pizarro and his king are clear: to conquer the Incas, rob them of their riches, and annex the new territories, while expanding the Catholic religion in the process. Might they have asked themselves why they felt they had the right to do so? Since this was their objective, however, they had to find an excuse to carry out their plans. Atahualpa, the Incas, their subjects, and their culture were all about to become an object to be destroyed, taken, vanquished, violated, and sacked.

With geography and nature. Geography and nature have an immense transformative potential. They awaken our senses and invite us to imagine and connect with aspects that transcend our human existence. In my opinion, those of us who live in the city almost always turn our backs on these possibilities, and many psychotherapists or change facilitators also fail to give them the just due they deserve in their work.[4] The *tinkuy* with nature achieved through the expressive arts must contribute to our practice. By taking inspiration from

[4] One important exception to this is ecopsychology, which seeks to achieve balance and wellbeing between human beings and nature. On this topic, see the recent publication by Atkins and Snyder (2017).

geography, we are thus able to deploy our capacity for imagination. In the course held in Ollantaytambo, one of the first activities we do is to have the students walk around town and observe it from a phenomenological viewpoint, i.e., with their senses on alert and open to the surprises they may encounter. They are exploring a town with an extremely rich historical legacy and an imposing topography. Ollantaytambo is surrounded by high mountains, while the Urubamba River flows through the canals that run along the edges of its cobblestone streets. This activity stimulates a range of sensations in the students, awakening different memories, emotions, and thoughts in each one of them. Then, the students are asked to create an artistic object that responds to all of the sensations evoked by their experience. The creation of this object fosters a *tinkuy* with the past, with the imagery and the personal history that emerges as a result of their walk through the town of Ollantaytambo.

With the community. One of the greatest pending tasks faced by our society is to engage in an encounter among all Peruvians, without exception, and to face up to our shared challenges and difficulties. Could the *tinkuy* with our *pacha* achieve this? I believe it is vital for all change facilitators who work in Peru—whether in a clinical, educational, community, or organizational setting—to take up this critical task. We want our work with the expressive arts to help find answers to our country's difficulties and foster an encounter among the members of our society, between the official Peru and the forgotten Peru, so that our *pacha* can play a greater role in the construction of our identity and integration, in the development of creative health and the establishment of equal conditions for all.

As we saw, the concept of *tinkuy* stems from a violent encounter that later transformed into a ritual dance. From the spilling of blood, there gradually emerged movements that ultimately became a dance. This event transitioned from violence to ritual so that it could finally become creation. The *tinkuy* transmits the possibility and hope of transforming violence into a powerful creative act. Thus, the destruction and terror caused in our country by oppression, collective amnesia, and mistreatment—aspects that still remain as present as ever—can be transformed, allowing something new and positive to appear among us. The idea is to transform the type of violent relationship that still characterizes our coexistence, in which the other is a soulless object with neither possibilities nor rights who must be indoctrinated.

The expressive arts pursue—and herein lies their potential—the Arguedian ideal of stirring people's conscience, the conscience of the official Peru, in the face of injustice, domination, poverty, and corruption in our country, of hypocrisy, indifference, and opprobrium, with the goal of recovering our ability to decry, to do, and to create. We as expressive arts facilitators can contribute to our country's process of transitioning from violence to creation. What keeps us frozen in place? What has prevented us from responding to our difficulties and moving forward by making the most of our resources? Inequality, abuse of power, and silence, among many other factors, caused us to *cease being*; they halted us in our tracks, paralyzed us, confronted us, and broke us down as people and as a society. Hence Arguedas's call for us to reconnect with our resources, creativity, vitality, and beauty so that we can regain our confidence in ourselves and respond with imagination to our challenges. This same appeal was also made by Martín-Baró (1986) to Latin American psychologists when he proclaimed the need for us to salvage the virtues of our peoples in order to free them from oppression, using this new context to construct a psychological epistemology that could offer a response to true Latin American problems without importing outside ideas. I believe that the expressive arts in the *tinkuy* with our Latin American *pacha* help us to respond, as we must, to Martín-Baró's appeal and Arguedas's call. It is an urgent ethical and aesthetic responsibility for those of us who work in this field, one that can be put off no longer. Arguedas highlighted an entire people's wealth and capacity for celebration even in spite of their pain. We as expressive arts facilitators must now perform the *tinkuy* of the wide array of rituals, celebrations, virtues, and feasts found throughout our territory, reconnecting them to our everyday lives, our vitality, and our ability to respond to adversity. This aspiration is captured quite powerfully in the documentary *Sigo siendo* by Javier Corcuera (Toledo, Iglesias y Corcuera, 2013). After the film spends nearly two hours showing us how our country's music foments a festive encounter among Peruvians, this message of integration is met with the audience's enthusiastic applause.

> *Governor Pizarro sent Brother Vicente de Valverde to speak with Atahualpa. Moving forth with a cross in one hand and a Bible in the other, walking among the Indian troops to where Atahualpa was stationed… Atahualpa asked for the book, for he wanted to see it, and the monk handed it to him closed. Atahualpa knew not how to open the book, and the monk stretched out his arm to help him, when Atahualpa,*

> *greatly irritated, slapped his hand away… Atahualpa then opened it himself, and with much surprise at seeing the letters and the paper he threw it five or six steps from where he was situated. The monk then returned to Pizarro shouting, "Get away, Christians! Get away from these dogs, these enemies who reject the things of God. The Tyrant has thrown my book of the Holy Law to the ground! Did you not see what happened? Why remain cordial and servile to this prideful dog when the plains are full of Indians? March against him, for I absolve you all!"* (Foros Perú, 2011)

The five-day stay in Ollantaytambo as part of the course allows all of the participants to interact with the local artisans and shamans we visit, with their families, with the people who work at the hotels where we stay. Through them, we have the opportunity to learn about the city's challenges, its aspirations, desires, and difficulties. We decenter ourselves from Lima's Westernized day-to-day city life and gain access to other realities that coexist in our country. A *tinkuy* that expands our view of Peru and invites us to respond in multiple ways to our lives and our role as citizens. The *kay pacha* or world of the here and now in Ollantaytambo is full of contrasts: chaos and pollution in its streets, throngs of tourists from all over the world, poverty, the majesty of its squares, and the beauty of the mountains that surround the town.

c. Open Ourselves Up to Death (The World Below)

After recognizing the *yanantin* and fostering multiple intermixtures, exchanges, and encounters (the *tinkuykuna*), we are ready to descend to the world below, the *uku pacha*, that connects us to death. This is the journey that is continued by the water toward the depths of our ritual vessel, guiding us along this imaginary path. It is the possibility of leaving something behind so that the new can emerge. Performing an exchange: I give something, I loosen my grip on that which must be left behind, and in exchange, I receive a new ability. The *tinkuy* invites us to leave behind something that may be causing us harm, that does not allow us to develop, that impedes the water from flowing and acting as the vehicle of life. This is why Andean communities make a ritual, as shown in the documentary *Sigo siendo*, of cleaning their canals so that the water can flow and irrigate the fields. A tremendous importance, both real and symbolic, is vested in the action of freeing up the canals. The removal of stones and weeds thus becomes a celebration.

As we saw above, opening oneself up to death means coming into contact with a different dimension of ourselves (the world of the ancestors/dead) that awaits us in order to help us continue on with the cycle of our life. It is not a literal death, but rather the act of leaving something behind or transforming something (emotions, thoughts, conducts, places, a profession, etc.) so that we can gain access to a little-explored and underdeveloped inner and outer space, to uncontacted spaces that cry out for greater connection and fluidity with other aspects of our lives. In our work as expressive arts facilitators, we might ask the following questions: What must die in the person, community, or group so that something new can emerge? What are they clinging to out of fear of facing the unknown? What is harming them and preventing their lives from moving forward?

Performing a *tinkuy* with death takes time and requires a whole process of preparation. It is first necessary to carry out a ritual acknowledging those old aspects that have, in their own way, served a purpose but which now must be let go. The same goes for groups and individual clients: we must not immediately dive into the depths without first preparing properly. We must remember that sometimes people cling to harmful ways of relating to and being in the world because this is what they know. These are defenses that allow them to adapt and survive in a space, both internal and external, that is often threatening. These styles of relating may serve a purpose, but the time has come to slowly let go of them. It is here that the *pacha* opens up as a space offering new ways of being and being-in-the-world. A place's myths, nature, symbols, traditions, and stories may challenge and invite people to explore new paths when there don't appear to be any there.

It is also valid here to ask ourselves what we must leave behind as a society, what it is that causes us harm and prevents us from developing. This is the underlying reason for the proposed *tinkuy* between the *pacha* and the expressive arts, where the traditions of the past take on a new meaning in the present. The idea is not to repeat things or do them "the way we used to" just because that is what our ancestors did. The *pacha* or Peruvian imagery, as well as the expressive arts, are also willing to die and be reinvented in the *tinkuy*. What must we as facilitators let go of or leave behind, especially in Peru? Should we leave behind certain theoretical models that do not resonate with our reality, models that have arisen from a

worldview very different from our own, whose proposals for intervention do not really suit our complex situation? Will this allow us to give shape to our Latin American voice in the field of the expressive arts and transformation?

And so it was that Pizarro, his three hundred soldiers, and the king and queen of Spain were absolved of everything that might come to pass. The Indians were turned into soulless dogs who deserved to be exterminated for having rejected the word of God. That was the justification for the genocide. The dialogue was very brief, and quickly turned into a massacre.

In Ollantaytambo, we invite the students to create portals (art installations) through which they will enter the *uku pacha*, or world below. These installations are based on their process of artistic creation following their walk around town. It is a way of connecting the world of the here and now with the world below. By creating different characters who they will encounter along their journey, they begin to symbolically enter the world below. The students say that this kingdom is tied to their individual and collective unconscious, their inner world, little-explored parts of themselves. Before departing the *uku pacha*, we ask them which aspects of their day-to-day lives or their personality, which unnecessary memories, behaviors, and emotions they wish to leave behind so that something new may enter their lives. We take our time closing the portal that brought us to the *uku pacha* and leaving behind that which we no longer want to carry with us to the *kay pacha*, or the world of the here and now.

d. Go Out into the Community (The World Above)

After the *tinkuy* with death comes the new, the change and transformation. The water in our ritual vessel evaporates, returning from the world below to the world above, to the *hanan pacha*, from where it originally came. In its ascension to the world above, it carries life and transformation to the other dimensions, especially the world of the here and now. In other words, the new things that the journey has brought must benefit not only the person who made that journey, but the community as a whole. Our work as expressive arts facilitators is to help the new emerge ("the third" that brings change), on the one hand; while on the other hand also ensuring that this benefit has an impact on the community and society. The world

above and the guardian *apus* (what we might call "our spirituality") give greater meaning to our existence and its challenges, and remind us of our responsibility to ourselves and the community. This is the political component that Hillman (2012) calls for: reconnecting the *self* with its political dimension. The transcendent part of the journey and of all expressive arts experiences must contribute to individual and community change, from the intra-psychic to the relational. When engaging in anchoring and harvesting with clients and groups, we must also look at how the community benefits from change. This is the process that gives meaning to the work we do at TAE Perú: the students undertake a three-year formative journey that transforms them on a personal level, and this change will return to the community through the work that they do later on. We go from being clients, professors, therapists, or students to being citizens who are politically involved in the transformation of our community.

Perhaps the *tinkuy* proposed here will foster the emergence of a new way of understanding health and change, wherein the expressive arts, in their encounter with the *pacha*, bolster the community's role in people's wellbeing. Together, art and nature regain their transformative potential. By cleaning the channels that direct the flow of water—the "vehicle of life"—art and nature are thus able to reach more people. This is where the proposed itinerary ends, at the start of our preparations for the next journey. We are thus ready to restart the cycle of the water, and the transformation never ceases.

> *The Governor then gave the signal (the arm was fired), and at the same time the trumpets sounded, and the armed Spanish troops, cavalry and infantry, stepped out of their hiding places and headed toward the mass of Indians (...) We had hung rattles from the horses to terrify the Indians (...) The sound of the Arms, the trumpets, and the rattles on the horses filled the Indians with panic and confusion. The Spaniards set upon them and slashed them to pieces. The Indians were so full of fear that they began to scramble over one another, forming mounds and suffocating each other (...) The cavalry trampled them (...) The infantry assaulted those who were left, and in short order most of the Indians were run through with the sword.*

The Governor himself took out his sword and dagger, entering into the tumult of Indians together with the Spaniards who accompanied him, and with great bravery he made his way to Atahualpa's litter. Then he seized Atahualpa's left arm (...) but he could not remove him from the litter due to the great height thereof. Although we killed the Indians who held up the litter, others took their places and kept it on high, and thus we overwhelmed them and killed the Indians. Finally, seven or eight Spaniards on horseback stormed the litter on one side and with great effort they tipped it over toward the other side. And thus Atahualpa was captured (...) The Indians who carried the litter, and those who escorted Atahualpa, never abandoned him and died by his side.

All the other Indian soldiers that Atahualpa had brought were stationed one mile from Cajamarca, ready for battle, but none made a move and during this whole time no Indian raised a hand against the Spaniards. When the Indian squadrons who had stayed behind on the plains saw the other Indians run by, fleeing, the vast majority of them also grew terrified and fled. It was a spectacular sight: the whole of the valley, measuring fifteen or twenty miles long, was completely filled with Indians. Night had fallen, and our cavalry continued to attack, using their lances against the Indians in the fields, when we heard a trumpet calling us back to our camp. Six or seven thousand Indians lay dead, and many others had their arms cut off or suffered other wounds. Atahualpa himself admitted that we had killed seven thousand of his men in that battle. (Foros Perú, 2011)

The course in Ollantaytambo ends with the ascent to the majestic Templo del Sol, or Temple of the Sun (a symbol of the world above), an Inca fortress built from giant rocks on a mountaintop with a view of the entire Sacred Valley of the Incas. In this setting, with its awe-inspiring natural beauty and inscrutable architecture, the *pacha* bears witness to the commitments that each student declaims in turn. After everything we have lived through, we as participants have the chance to announce what we are going to do with the things that this experience has given us, what commitments we will make to ourselves and to our community, and how we are going to contribute to the community thanks to the gift offered to us by the session vessel. Each of us leaves a lima bean at the foot of the Templo del Sol

representing the commitment we have just proclaimed up in the *hanan pacha*. We are then ready to return to our daily lives, enriched by all that the *pacha* of Ollantaytambo has offered us.

The *Tinkuy* with Our Clients, Groups, and Communities

The ideas discussed up to this point can also be used in the specific context of the bond and the encounter between clients and facilitators. Art and encounter converge in the heart of the expressive arts. Just as we create the conditions for the emergence of the third or an image that speaks to us and changes our lives, so, too, must we construct the therapeutic relationship, the encounter between the facilitator and his/her clients, groups, or communities. In his theory of the expressive arts, Knill (2018) proposes an analogous relationship with art that can inspire the bond that facilitators establish with their clients: "(...) it is 'the situation of the two' (client and change agent) in their encounter that is analogous to the evolving work of art" (p. 151). In other words, the relationship that artists establish with their art and their creative process may be viewed as a metaphor for the relationship between facilitator and clients.

From the ideas developed in this paper, I propose other images and theories similar to this analogy with art that can also contribute to the theory and practice of the bond in the expressive arts. This extraordinary relationship between client and facilitator is oftentimes neglected in theoretical discussions in our field. The reciprocity found in our Andean worldview and in the *pacha*'s perspective on space and time invite us to enrich our understanding of the very encounter with the expressive arts. As artists, we must gradually create a bond with our clients through which we can help them enter a liminal, extraordinary, imaginative space—a special environment and encounter marked by the falling away of conditions and relationships that occur in the literality of life or in the rationality of the modern world entailed by the coloniality of power. In this space, time changes, the linearity of cause and effect is rendered transparent, and the now of the encounter takes on greater possibilities for transformation. In this special time (which is brought about by the *pacha*), a person's contradictory aspects (her *yanantin*), her resources and difficulties, can come into contact. The facilitator has a broad view of the person: he recognizes her potential and her

challenges, her psyche and her soul, her body and her mind, her health and her sickness. He does not merely see the client through her own personal history or her intra- or inter-psychic reality; rather, he brings into this encounter the soul of the world (*anima mundi*) and the bond that the client establishes with the imagery and the nature of the space she inhabits, along with the political, cultural, and economic situation in which she lives. In this way, the client can gain a broader view of herself and a better perspective on her problems. In this space that arises between facilitator and client, there emerges something new and surprising, unplanned, almost like an intrauterine or cosmic experience that renews people's creative capacity and their desire to continue transforming their lives and the world.

Why didn't the Incas react if they were superior in numbers? Could the divisions among them be sufficient explanation, the fact that they had many enemies? How could three hundred men defeat thousands? What paralyzed them? Could the encounter have occurred differently? Who were the person(s) responsible for everything that happened?

In the expressive arts, the encounter occurs not only between the client and the facilitator, but also with the arts. This "telic encounter," as it is called by Jacob Levy Moreno (cited in Fonseca, 2013), or encounter *from I to thou*, according to Buber (1970), can also occur among the arts, the client, and the facilitator. The arts have the potential to become an other with whom we may forge a transformative bond, rekindling the divine spark that leads us to live more authentically. The task of the expressive arts facilitator is twofold: to establish a transformative encounter with his clients, while at the same time fostering the emergence of a third through the arts that gives off light and enriches the lives of the persons present. There is a connection between both goals: the emergence of the third can help strengthen the encounter, while a good encounter can incite the emergence of the third.

In the encounters we establish with our clients, it is also necessary to bear in mind the issues of the coloniality of power, being, and knowing, as explained by Aníbal Quijano. We must be aware of whether our ideas, theories, techniques, and ways of interacting assume a position of power or prejudice with regard to the people with whom we work. We also need to ask ourselves about the vision of the encounter that our clients, groups, or communities may have (what do they understand by *encounter*?), and how they see us. Do they confer upon us some

sort of power or assume a position of dependency? Do they view us with distrust because of prior experiences of abuse and subjugation? Do we fluctuate between being Pizarro or Atahualpa? The encounter must promote the person's equality, justice, and freedom of expression, and her multiple resources and possibilities. If we truly let the arts speak in our work, if we are careful in our aesthetic analysis, and we maintain a phenomenological attitude, we can avoid being seduced by power or control. By positioning art at the center, by letting the images speak, and by highlighting the person's resources, the expressive arts offer an approach aligned with the decolonial discourse presented here. Thus, in the therapeutic encounter, in our relationship with clients, students, and communities, we have the ability to contribute to the process of decolonization that other disciplines have undertaken.

Other aspects to be considered in the encounter with the communities with which we work in our country include the difficulties and demands present. The reality in which these populations live, characterized by an often overwhelming poverty and desperation, makes it difficult to establish the conditions necessary to proceed with creation (decentering). In response, it is vital that we name and acknowledge these shortcomings before beginning to imagine, create, and play, without forcing the progression to art-making. Rather, we must propose to the groups we accompany the possibility of finding answers to these deficiencies. It is essential that we remain in the space created between facilitators and groups or communities, tolerating frustration and fostering hope and the ability to respond using the resources we find there. It is thus that the *pacha* of the place becomes an immense resource that is present in spite of adversity. A present (gift) appears if we open ourselves up to the present (here and now), if we allow our senses to connect to a place's images.

Both we and the organizations with which we work incorporate the imagery of each place in a natural, organic, and spontaneous manner, without necessarily thinking about it too much beforehand. It is simply a question of making use of the resources available to us. Thus the importance of sensitizing ourselves, not only in order to imagine, but to receive whatever it is that the place may give us. Perhaps when faced with situations that paralyze the possibility of creation, a place's *pacha* offers itself to us as a great resource for inspiring imagination, for reacting and continuing to be. We as facilitators of creative processes in Peru are faced with a

paradoxical reality full of difficulties and deficiencies, yet bountiful in resources and possibilities. A *tinkuy* between these opposites may be beneficial to our work.

Another important aspect in our work with communities is the way we establish a bond and approach them with the idea of "offering our help." Before beginning any work or project, our emphasis should be on forging a bond that is open to surprises and to whatever may happen between us. We might go into the encounter with certain ideas or suggestions, but these should be merely starting points that must not limit any possibilities that may be opened up through this bond. We are helped a great deal in this process by the ability to play and create together, while taking into account the resources of the *pacha* of the place where we are located, thus building trust between us and the organizations or communities and nourishing that which arises in the encounter. This starting point allows us to bring in new ideas when the possibilities of the expressive arts merge with those of the organizations with which we work, giving rise to alternatives that may never have occurred to us before. Oftentimes, the most important thing is simply being there, in the encounter, without attempting to do much more, creating and playing together, allowing the arts and the *pacha* to do their work, without forcing a third that must eventually appear, open to all aspects (psychical, physical, cultural, spiritual) of the person and the groups we are with: the whole above and beyond a reductionist, psychological vision.

Finally, it is important to remember that in any attempt to engage in a *tinkuy*, there is the possibility of a missed encounter. The two parties may not reach an agreement. It may not be the right time, or things may not turn out right. Remaining open to this possibility helps to keep us from idealizing our work and to make use of other forms of help that may be considered, beyond what we ourselves are able to do. In Ollantaytambo, we learn a great deal from our encounter with artisans and shamans, with their families, and with all of the people with whom we work. We have the opportunity to visit their homes and their studios. Each one of them has their own special way of creating a bond with us and guiding us in the process of making art with them. The instructions and recommendations offered by all of these people resonate immensely with each one of us. Over time, their words take on greater meaning, almost as if they had known us before. We are surprised by the incisiveness of everything they say to us. They transmit to us a sense of love and the special relationship they

have with their work materials. Pancho, the basket weaver, talks to us about his entire process of gathering the branches we will use to weave our baskets, sprinkling his speech with plentiful humor. Eduardo, the potter, tells us in his subtle and introverted way about the painstaking process of creating the clay with which we are going to sculpt our vessels. Martina, the shaman, generously transmits to us the Andean worldview in plainspoken, affectionate, and profound words. Our vision of the encounter is broadened and enriched by the people with whom we coexist for just a few days in Ollantaytambo. An experience that we carry into our other personal encounters.

This was the start of a certain way of interacting and relating to one another that became ingrained in Peru. First, it was the conquistadors; then, the landholders, the gamonales*, and the creoles of the coast; and finally, extreme capitalism. The actors have changed, but the relationship has remained the same. One's gaze of superiority over the other, the inability to react, the negation, the feeling of impotence, of inferiority. The rage. You do not exist. I am entitled to everything. The other, no matter how much beauty and knowledge it may possess, interests me only for what it can give me, because I can subjugate and enslave it. The other as a thing that I can dominate, from which I can gain advantage, from whom I have nothing to learn. A rupture occurred. That night, neither Pizarro nor Atahualpa could sleep.*

Stephen K. Levine (2018) emphasizes that *poiesis* (art-making) is always possible; that is, the human being's capacity to respond creatively to pain and suffering is always present. The expressive arts seek to help people connect to that possibility so they can transform their inner and outer world. In Peru, *poiesis* will only become possible if we transform the conditions we have inherited from colonization. We must foster a *tinkuy* with our imagery, from which we have grown disconnected. We must reconnect to our *pacha* and thus transform the conditions of the coloniality of power in which we are currently immersed. Achieving *poiesis* through *tinkuy* is therefore our ethos as expressive arts facilitators in Peru and Latin America. *Poiesis* and *tinkuy* at the center of our work.

Bibliography

Allen, J. C. (2002). *The hold life has: coca and cultural identity in an andean community.* 2da ed. Washington, EEUU: Smithsonian Institution.

Atkins, S. y Snyder, M. (2017). *Nature-based expressive arts therapy: integrating the expressive arts and echotherapy.* Londres, Reino Unido: Jessica Kingsley Publishers.

Buber, M. (1970). *I and thou.* (Trad. W. A. Kaufman) Nueva York, EEUU: Scribner.

Calderón, J. (2015). *Tinkuy: el encuentro entre las artes expresivas y la imaginería peruana* (Tesis doctoral). European Graduate School.

Fonseca, J. (2013). *Psicodrama de la locura. Correlaciones entre Buber y Moreno*. Saarbrucken, Alemania: Editora Académica Española.

Foros Perú. (2011). *Captura de Atahualpa según Pedro Pizarro y testigos oculares españoles.* Historia y Cultura Peruana. Foros Perú. Foro de discusión peruano sobre temas académicos, culturales y de interés nacional. Recuperado de http://www.forosperu.net/showthread.php?t=258444

Golte, J. (2012). Formas básicas y formas combinadas en la cerámica mochica. *Túpac Yawri, Revista Andina de Estudios Tradicionales* (2).

Gruber, S. (2013). La dialéctica de lo irreconciliado: los zorros de Arguedas a través de la filosofía de Walter Benjamin. En C. Esparza, M. Giusti, G. Núñez et al. (Eds.), *Arguedas: la dinámica de los encuentros culturales* (pp. 377-392). Lima, Perú: Fondo Editorial de la Pontificia Universidad Católica del Perú.

Hibbet, A. (2013). Bailar la máquina: historia e imagen dialéctica en *El zorro de arriba y el zorro de abajo*. En C. Esparza, M. Giusti, G. Núñez et al. (Eds.), *Arguedas: la dinámica de los encuentros culturales* (pp. 393-404). Lima, Perú: Fondo Editorial de la Pontificia Universidad Católica del Perú.

Hillman, J. (2008). From history to geography, conversation with Gustavo Beck. *Literal* (14).

Hillman, J. (2012). Conversation with a remarkable man. Honoring the late James Hillman. By Sy Safransky, Scott London and Genie Zeiger. *The Sun Magazine*, issue 439.

Knill, P. J. (2018). Fundamentos para una teoría de la práctica. En P. J. Knill, S. K. Levine y E. G. Levine, *Principios y práctica de la terapia de artes expresivas. Hacia una estética terapéutica* (pp. 87-188). Lima, Perú: TAE Perú.

Levine, S. K. (2018). La filosofía de la terapia de artes expresivas: poiesis como una respuesta al mundo. En P. J. Knill, S. K. Levine y E. G. Levine, *Principios y práctica*

de la terapia de artes expresivas. Hacia una estética terapéutica (pp. 21-86). Lima, Perú: TAE Perú.

Li Ning, J. (2011). El gollete estribo, el culto al agua y el canon estético mochica. *Revista Boletín de Lima*, 168.

Martín-Baró, I. (1986). Hacia una psicología de la liberación. *Boletín de Psicología* (22), 219-231, Universidad Centroamericana José Simeón Cañas (UCA).

Mejía, M. (2005). *Hacia una filosofía andina. Doce ensayos sobre el componente andino en nuestro pensamiento.* Recuperado de http://www.academia.edu/7829173/Filosofia_Andina._Mario_Mejia_Huaman

Portocarrero, G. (2013). Aprendiendo de —y con— José María Arguedas. En C. Esparza, M. Giusti, G. Núñez et al. (Eds.), *Arguedas: la dinámica de los encuentros culturales* (pp. 115-138). Lima, Perú: Fondo Editorial de la Pontificia Universidad Católica del Perú.

Quijano, A. (2007). Colonialidad del poder y clasificación social. En S. Castro-Gómez y R. Grosfoguel (Eds.), *El giro decolonial: reflexiones para una diversidad epistémica más allá del capitalismo global* (93-126). Bogotá, Colombia: Siglo del Hombre Editores. Universidad Central, Instituto de Estudios Contemporáneos y Pontificia Universidad Javeriana, Instituto Pensar.

Quijano, A. (2014). Colonialidad del poder, eurocentrismo y América Latina. En A. Danilo (Ed.), *Aníbal Quijano. Cuestiones y horizontes. Antología esencial. De la dependencia histórico-estructural a la colonialidad/descolonialidad del poder* (777-832). Ciudad Autónoma de Buenos Aires: Consejo Latinoamericano de Ciencias Sociales, Clacso.

Toledo, R., Iglesias, G. (Productores) y Corcuera, J. (Director). (2013). *Sigo siendo* (2013). [Largometraje documental]. Perú: La Zanfoña.