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Virtual Sanctuary for Fertilizing Mourning
2022

360 videos, website, VR application, drawings, sound pieces

Project dedicated to commemorate Indigenous leaders and environmental defenders recently assassinated in Peru while defending their territories from deforestation and drug trafficking.

The core of the project consists of a website that functions as a virtual sanctuary to remember and grieve for those who were killed when protecting their land and ways of living. We worked with their families and communities, and created virtual tours of the locations they wanted to preserve.

www.luto-verde.com

Pictures:

Installation view at Silent Green, Berlin, Germany, 2022.

Screening of videos at Sinchi Roca community, Peru, 2021

More info: <https://drivingthehuman.com/de/prototype/virtual-sanctuary-for-fertilizing-mourning/>





Installation views with portraits of the assassinated Indigenous leaders at Silent Green and people listening to my voice narrating their stories through the silent disco system.



“A flying kiss thrown to the air: A guided meditation guided by a plant” at Radialsystem, Berlin. 2021



he took care of the flowers
his medicinal plants



They killed our families, exterminated us
they kicked us out of here



If we would be rich, we would reply as they do



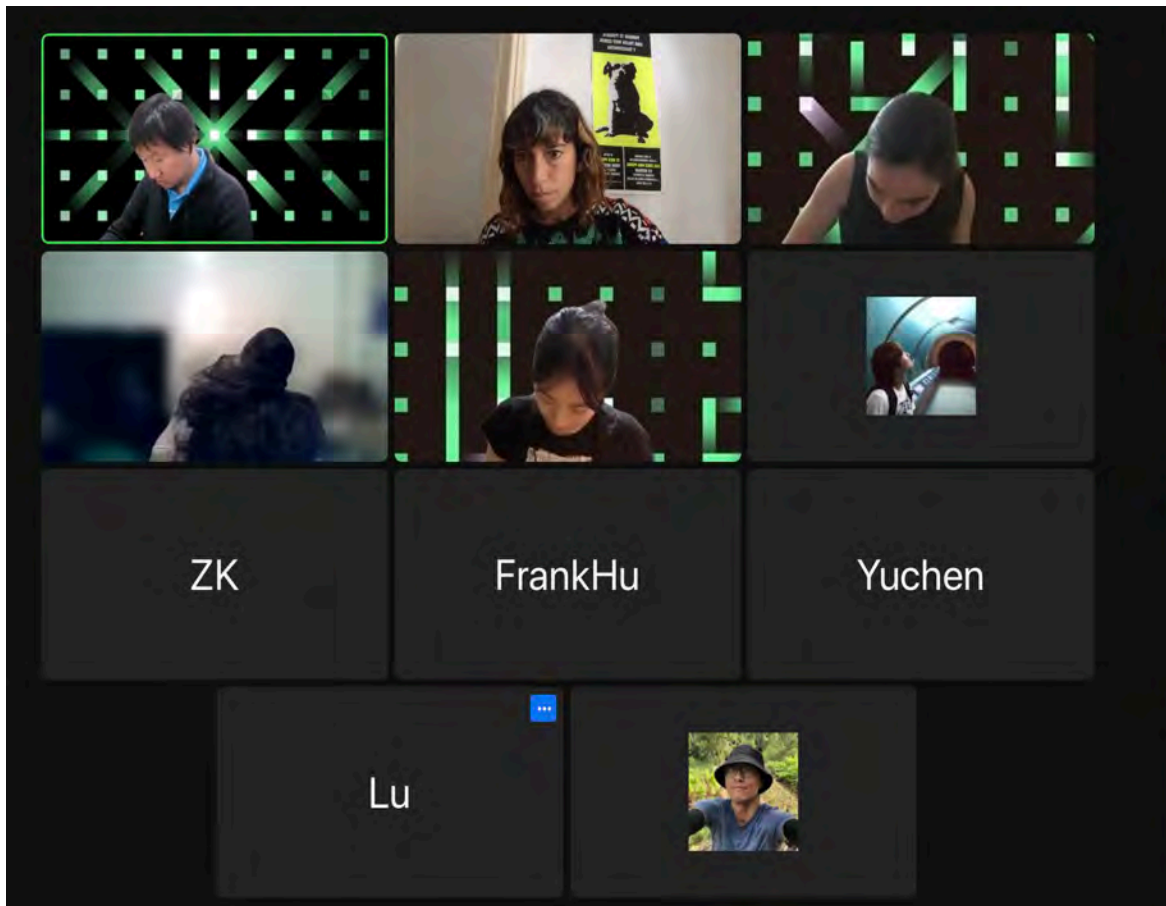






Workshop *Co-Creating Fertilizing Mourning* at the
Silent Green venue, Berlin, 2022.
As part of the presentation of the project *Virtual
Sanctuary for Fertilizing Mourning*, one of the Seven
Prototypes for Eco-Social Renewal organized by
Driving the Human.

More info: <https://drivingthehuman.com/de/prototype/virtual-sanctuary-for-fertilizing-mourning/>



去的相處方式時，我們會詳細地向想聽的人講述，甚至在空氣中述說；當沒有人期望我們會發現一隻消失的動物時，我們能夠模仿它的歌唱和動作，以向它致敬；當我們不應該意識到時間流逝得更快時，我們會以不同的方式對待它，緊緊抓住被帶走的每一秒；當我們應該繼續前進時，我們會倒退、橫行、打轉，但不是向前；當我們應該說“這也會過去”時，我們會說“這不會過去”、“我們不會讓這過去”、“這永遠不會過去”。

Yung An to Everyone 4:19 PM
YA If we mourn, time can be paused. If we mourn, space can be clean. If we mourn, the air can be breathable and, spirit can be inhaled just as simple as it is.

Tzu Tung Lee to Everyone 4:21 PM
當我們不知道該怎麼樣哀悼，我們永遠忘向無知的天空一遍又一遍，穿著最平板而鮮豔的衣裳，用金錢購買自己的笑容。There where everybody lost the ability to mourn, we gaze to the naive sky again and again, wearing the colorful dress and mondaine suits. We use the money to buy our smiles.

Yuchen to Everyone 4:21 PM
Y There where newspapers write off collateral damage in lands of war, we will relive their last days over and over. There where children were killed in favor of guns, we will attend their classes, play with their toys, borrow their books, put on their glasses, eat with their friends.

To: **Andrew** (Direct Message)

Type message here...

Tzu Tung Lee to Everyone 4:21 PM
當我們不知道該怎麼樣哀悼，我們永遠忘向無知的天空一遍又一遍，穿著最平板而鮮豔的衣裳，用金錢購買自己的笑容。There where everybody lost the ability to mourn, we gaze to the naive sky again and again, wearing the colorful dress and mondaine suits. We use the money to buy our smiles.

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FrankHu to Everyone 4:22 PM
F 當我們不斷專求一個東西/關係 卻得不到時，或許可以好好跟現在有的東西/人玩耍
When we keep looking for a thing/relationship but can't get it, maybe we can play(have fun) with the things/people we have now.

Eliana Ritts to Everyone 4:23 PM
ER There where rivers were flooded with chemicals and toxins, we will flood them with our grief. There where other rivers have been drained dry, we will refill them with our tears.

Andrew to Everyone 4:24 PM

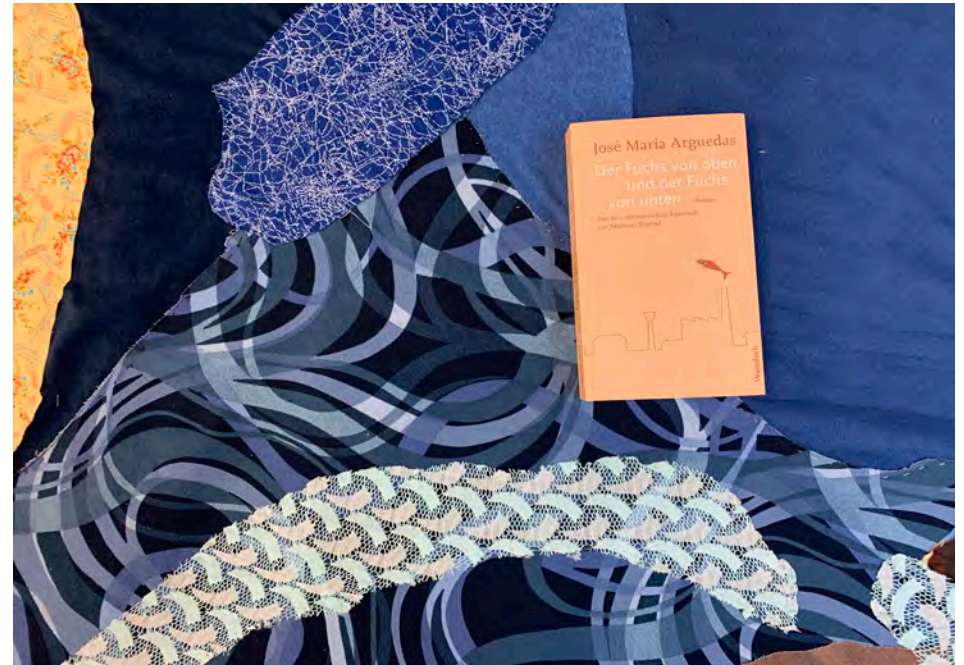


我很喜歡最後一段 “this won't pass...”，我覺得時間不會讓人們遺忘過去的傷痛。只會讓人習慣它的存在，在某些時刻又會被觸發。你一輩子都無法擺脫，只能用它來提醒曾經共有的回憶。

Time will not let people forget the pain of the past. It just makes people get used to its existence.

Screenshots of *Co-creating Fertilizing Mourning*.
Online version made for the Taiwan Biennale Sensefield
hold on to dear life. April, 2023.

More info: <https://www.tinyverse.art/>



*An imagined friendship (an spiritual tambito)
2022.*

In this tapestry - carpet - tambito, José María Arguedas and Gloria Anzaldúa write together a book which borders merge with the sea, using as a table an upside down world, where the north unravels, exhibiting its fragility and capacity for transformation. Both figures inhabit a background where emblematic quotes from their books “Borderland” and “The fox from above and the fox from down below” intermingle. The inferior part of the tapestry folds when touching the ground, becoming a carpet where visitors can sit to rest, chat or read the authors’ texts. Tambo is a quechua word that from thousands of years designates a sheltering place for travelers to pause. This little site offers an opportunity to meet these writers for the first time together, to recharge the spirits in order to renew ourselves thanks to their kind gazes and revolutionary tenderness.



Offering's apprentice II
2018 - 2022
Performative action, video



Video stills



The garden of nurturing knowledges

Collaborative intervention in the public space

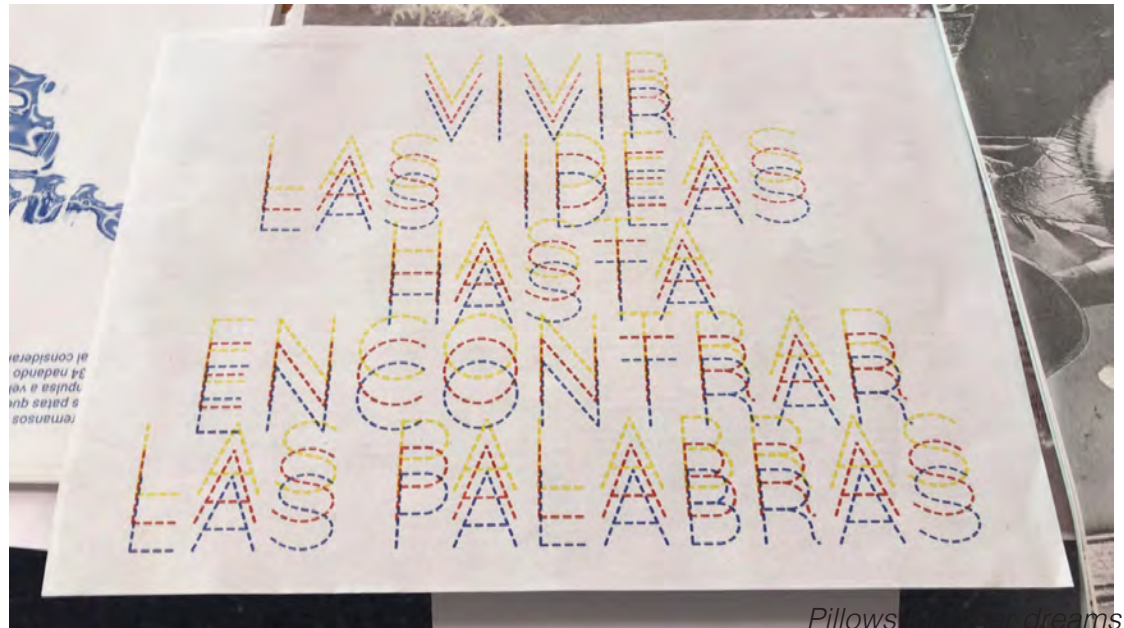
A project by Eliana Otta for The School of The We, organized by ROTOR in Graz, 2021, within the framework of the extended Graz Cultural Year 2020

A public garden made thanks to neighbors dedicated to reproduce and take care of life became a meeting point to renovate our energies and capacities for taking care of each other. A generous tree became an adaptation of the Peruvian tradition of the yunza, a propitiatory ritual to celebrate the regeneration of life and invoke abundant harvests. But here the offered gifts were advices by gardeners, mothers, farmers and women from the neighborhood on how to look after all kind of beings, including ourselves.

The visitors were invited to take an inspiring postcard from the tree of nurturing knowledges and leave one in return, writing on the spot their best ideas and ways to nurse what and who we love. Between May and October the garden hosted all kind of activities and people, as the artist Ila Ilarus making crepes and a person that used it as a house for a few days.

Many things happened in that period, some plants died and others grew, but the neighbors never stopped bringing new ones and using the space to gather.





Pillows ... dreams

To live the ideas until finding the words
2021

Poster printed in risograph.



Stories of endarkment (stills)
Video made in collaboration with imayna Caceres
2021

A sudden climatic change brings a group of migrants that face survival in Europe to live in subterranean environments. In the underground, they learn essential living lessons from soil, and a multitude of earth beings. They pay attention to the skills of roots, the routines and cycles of other species. They learn to enjoy the vibrancy of stillness and plant histories with others that counter the excess of light, of speed and of production through chaos, persistence and chance.

This story is woven around the notion that we are set to enter into deeper crises and thus we could be anytime thrown into utterly unknown conditions, such that our sense of self and of reality would no longer be recognizable to us or would mean the wreckage of our species. Having grown up in Peru in the 80s, in the absence of basic covered needs, and in the dark of frequent blackouts, we dug on these lived memories to extrapolate the learnings that generations made then. The story hints to how a disconnection from productivity and efficacy, creates an opportunity for trans-species ancestral knowledges to come to the fore. As a chance to introduce ourselves to the rhythm of other songs beyond accumulation and progress.



Pictures by Nuno Cassola

Picture by Natasha D.



Oi Mouries and other trees

“The trees on Lycabettus, as well as the sky that hangs above it and the rock beneath those trees, may have a lot of knowledge that we as humans wandering on those hills, may not know. How can we learn from them? What do we want to learn from them? Are we ready to hear what they have to tell us? How do we relate to them, how do they relate to us? What is their experience of the city? How would we develop the means to hear their stories? We believe that by asking the right questions, one can begin to hear the stories of the trees. And as with any conversation, by listening to others we listen to ourselves. We aim to bring to light the stories, conscious and unconscious, that we relate to the hill, the trees, the parks, the public green spaces of our city.

We are a fluid group composed by different women at different times. When writing this we were Auriane Blanc, Thalia Dimitropoulou Maria Juliana Byck, Fotini Gouseti, Eliana Otta and Sanem Su Avci.”

Fragment for the invitation text to encounters with trees at Lykabettus Hill and Pedion tou Areos realized in Athens, 2021.

We also made a workshop about the creation of rituals for lost forests.



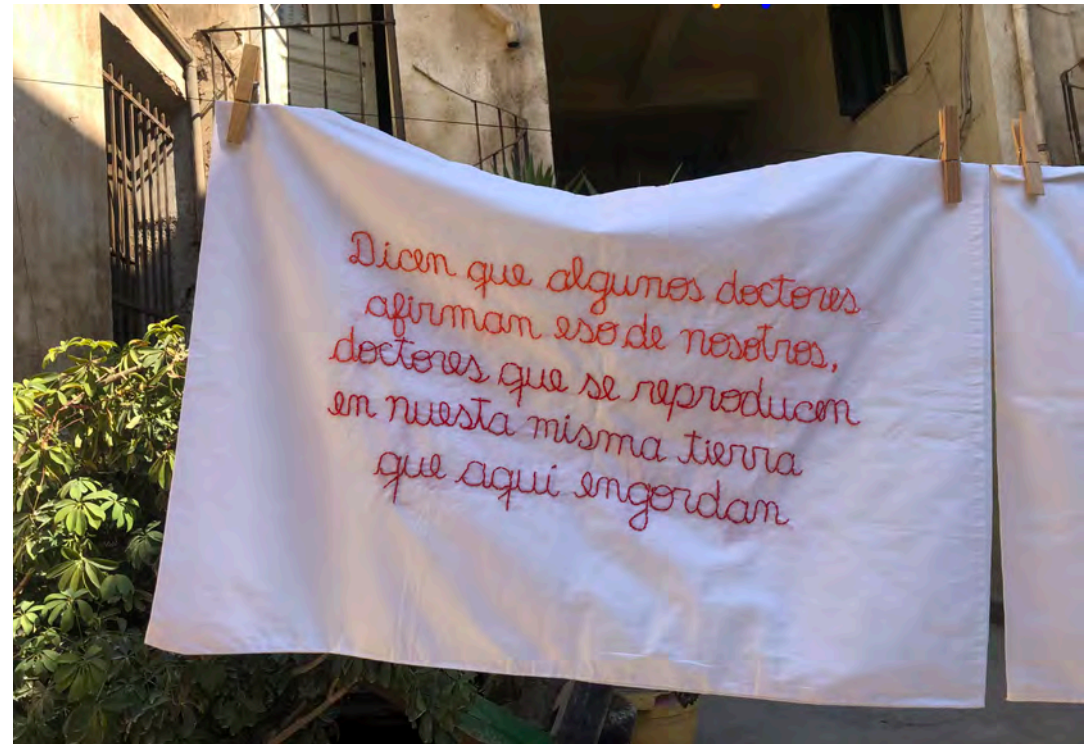
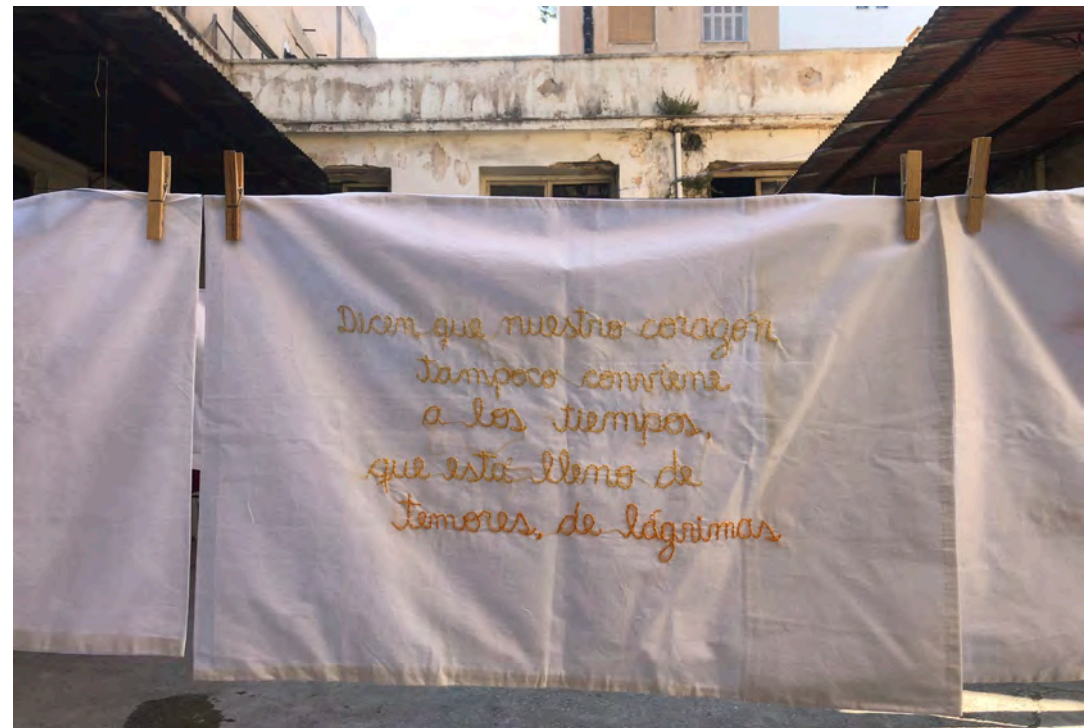


Vicarious fragile pilgrims
Paper cuts
2020

For once embodied in paper, loyal pilgrims will leave Peru to reach the ice and disappear with it, honoring the Qoyllur R'iti pilgrimage, which didn't occur in 2020 due to Covid-19, and which is progressively affected by the melting of the glaciers.

Qoyllur R'iti (in quechua "bright white snow") is a syncretic religious festival held annually in the highlands of Cusco, where people celebrate the appearance of the Pleiades constellation, to dedicate to it their harvests and the regeneration of life.

Exhibition *Goodbye world*
ice floe Bothnia bay, Sweden.



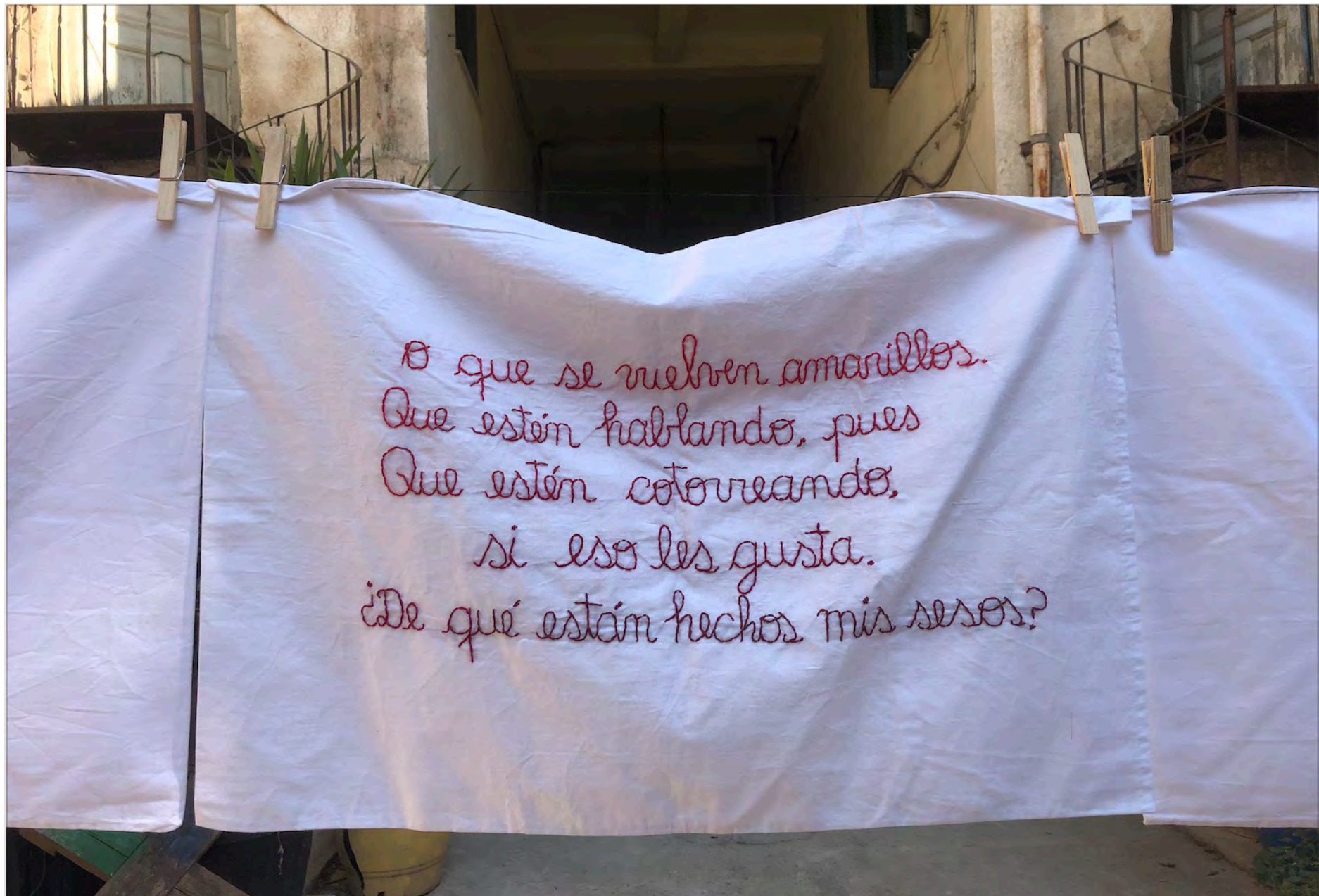


Pillows for other dreams
Embroidery on 36 pillow covers
2020

In 2019 I began embroidering the poem *A call to certain academics* by Peruvian author José María Arguedas, trying to learn it by heart for a performance, with the help of my hands.

I chose to do it on pillow cases, dedicating them to the reinvigorated dreams yet to come. In the process the task seemed infinite, until the quarantine allowed me to complete it.

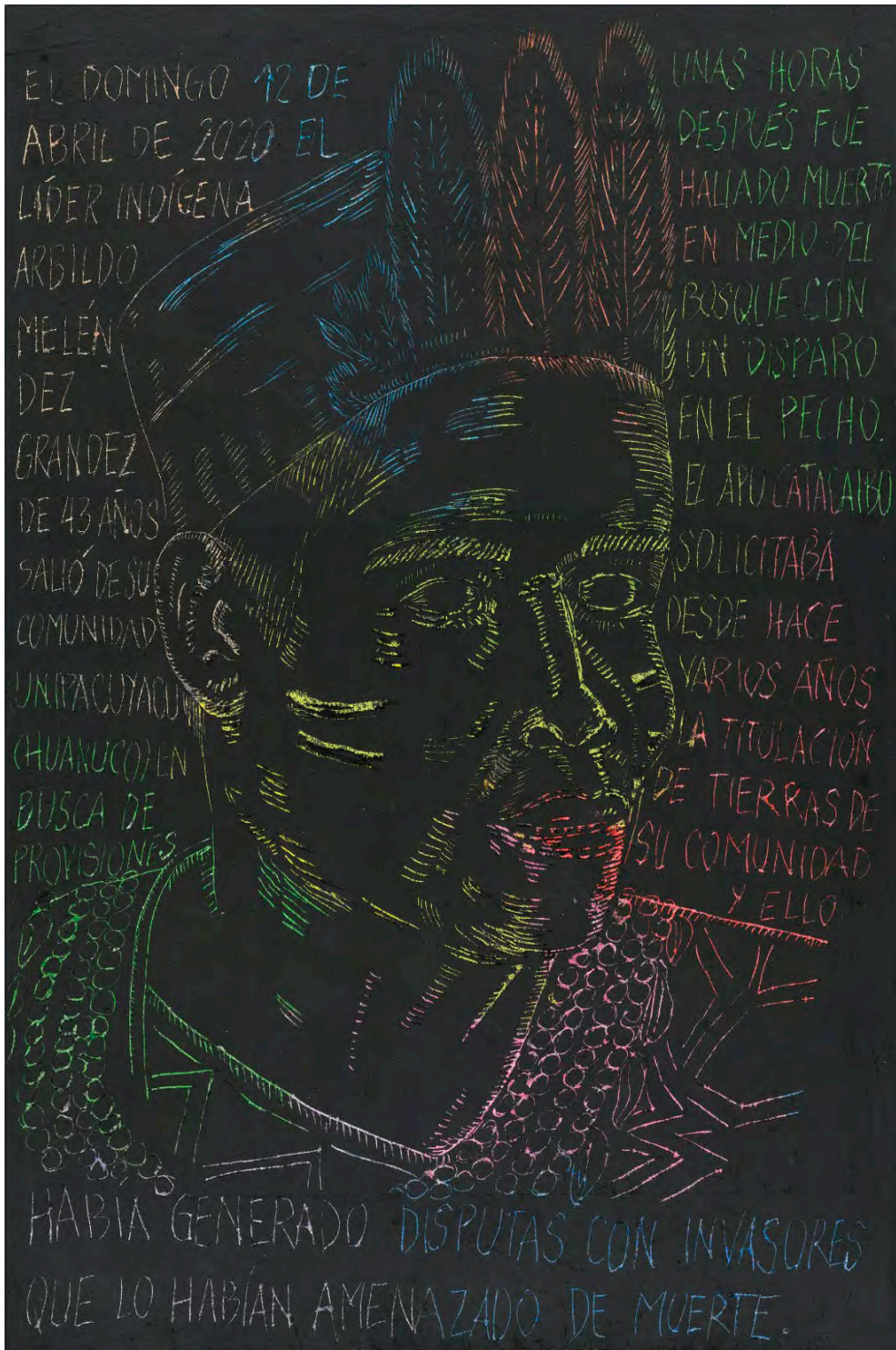
Exhibition views. PS, Atenas, 2020.



Pillows for other dreams

Video, 7:52' 2020

A tour by the installation *Pillows for other dreams* accompanied by Katy García Caballero's voice reading the original quechua version of the poem *A call to certain academics* by José María Arguedas.,.

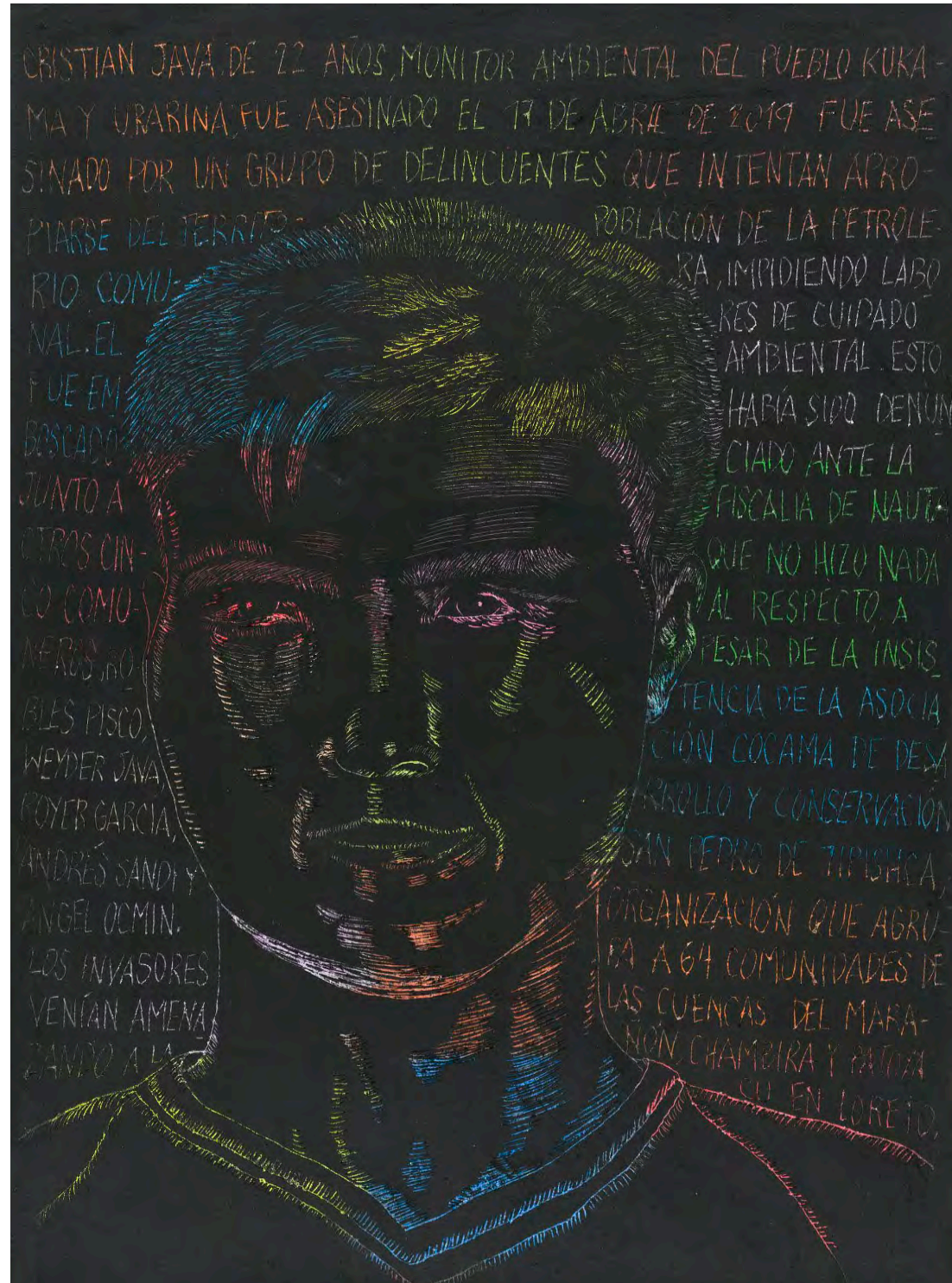


EL DOMINGO 12 DE ABRIL DE 2020 EL LÍDER INDÍGENA

ARBILDO MELENDEZ GRANDEZ DE 43 AÑOS SALIÓ DE SU COMUNIDAD UNIPACUYACU (HUANUCO) EN BUSCA DE PROVISIONES

UNAS HORAS DESPUÉS FUE HALLADO MUERTO EN MEDIO DEL BOSQUE CON UN DISPARO EN EL PECHO. EL APU CATACAIBO SOLICITABA DESDE HACE VARIOS AÑOS LA TITULACIÓN DE TIERRAS DE SU COMUNIDAD Y ELLO

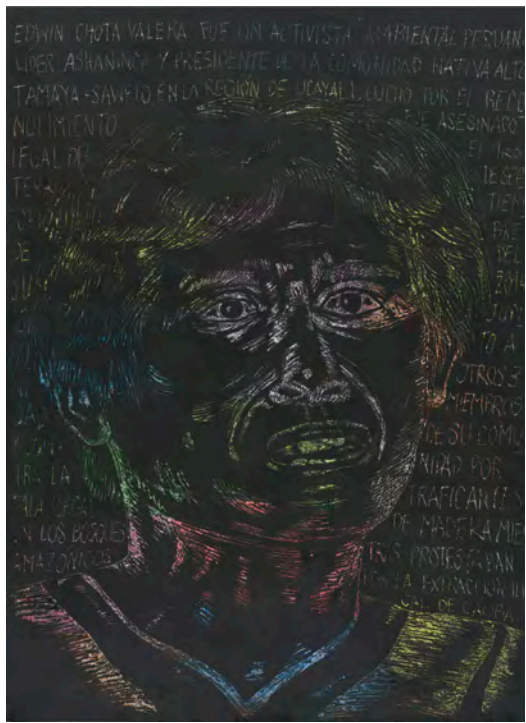
HABIA GENERADO DISPUTAS CON INVASORES QUE LO HABIAN AMENAZADO DE MUERTE.



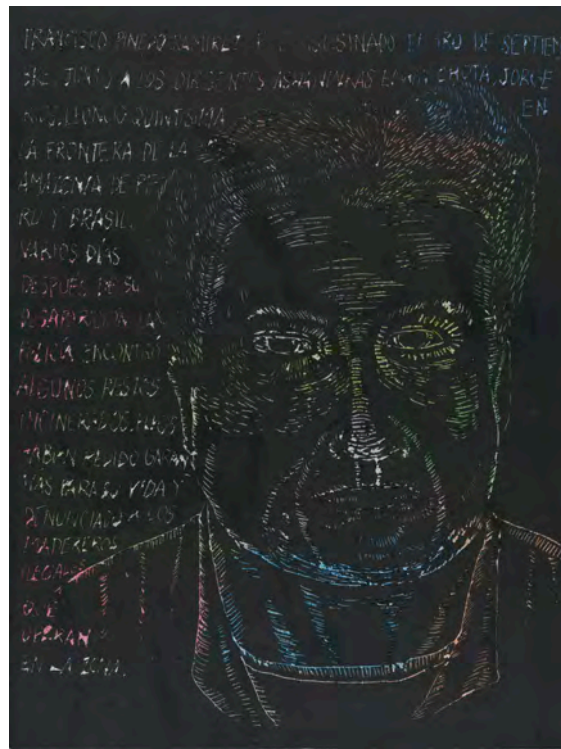
CRISTIAN JAVA DE 22 AÑOS, MONITOR AMBIENTAL DEL PUEBLO KUKAMA Y URARINA FUE ASESINADO EL 17 DE ABRIL DE 2019 FUE ASESINADO POR UN GRUPO DE DELINCUENTES QUE INTENTAN APROPIARSE DEL TERRITORIO

COMUNAL. EL FUE EN BOSCADO JUNTO A OTROS CINCO COMUNEROS: WENDER JAVIER PISCO, WENNER JAVIER, ROYER GARCIA, ANDRÉS SANDI Y ÁNGEL OCIMIN. LOS INVASORES VENÍAN AMENAZANDO A LA

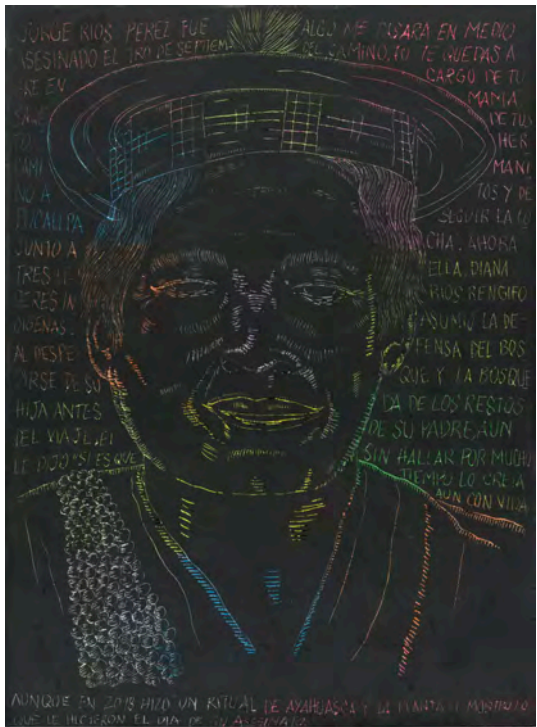
POBLACION DE LA PETROLERA, IMPIDIENDO LABORES DE CUIDADO AMBIENTAL. ESTO HABIA SIDO DENUNCIADO ANTE LA FISCALIA DE NAUTA QUE NO HIZO NADA AL RESPECTO, A PESAR DE LA INSISTENCIA DE LA ASOCIACION COCAMA DE DESARROLLO Y CONSERVACION SAN PEDRO DE TIPISHCA, ORGANIZACION QUE AGRUPO A 64 COMUNIDADES DE LAS CUENCAS DEL MARAÑON CHAMBIRA Y PATIZA EN LORETO.



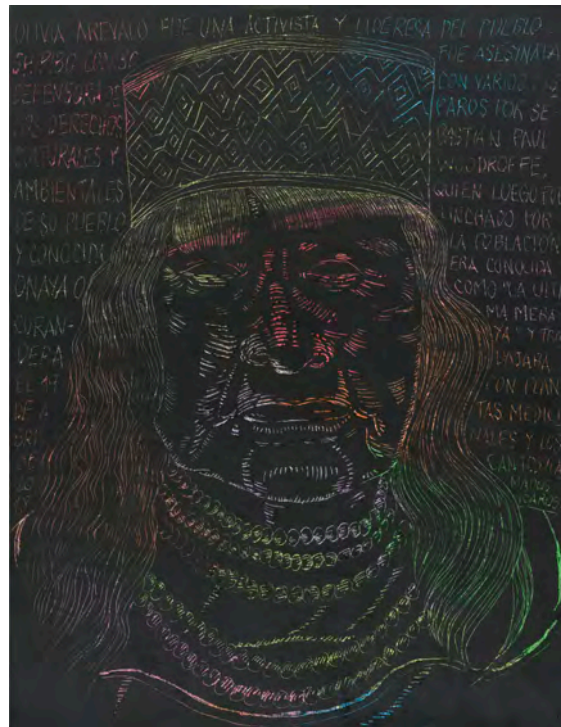
EL VIENTO
QUE VA DE
MI TIERRA
A LA TUYA
ES EL
MISMO



LOS CIENTO
COLORES
SON TAMBIEN
MI ALMA,
PIS
INFALTABLES
OTROS



SOMOS
HIJOS
DEL PADRE
DE TODOS
LOS RIOS



We are the children of the father of every river...
16 drawings
(shoe polish and crayon on cardboard)
2020
Portraits of Peruvian indigenous leaders murdered in recent years, with texts explaining the circumstances of their assassinations.



A call to certain readers
Performance, 2020

A (semi) collective reading of the poem *A call to certain academics* by José María Arguedas, which questions hegemonic common understandings on progress and nature. While Arguedas invites us to a vital commitment to our surroundings and embodied knowledges, I put in dialog his writings with the political urgencies of a context that threatens the reproduction and defense of life. The action is a homage to indigenous leaders recently murdered in Peru, while trying to defend their territories from deforestation, mining and other extractivist activities. Link to the 2nd iteration of the performance: <https://youtu.be/hfbTnzyt56Q>



Drawing art that reconciles us with art
2019

A situation in which I invite people to talk and draw about the moments in which we have felt disappointed from art or from what art can do, and also about the moments in which we have encounter an artistic work capable of reverting that mood.





SOME BACKGROUND IN THE GUTTER, HONEY!
Video, 2019. 63'

The complete process of putting make up to create the persona of Kangela Tromokratisch, by Greek performer Angel Tortícolis, is accompanied by his voice telling his story as an artist, drag and activist in a conservative and patriarchal context.





Naming territories without humans
2019

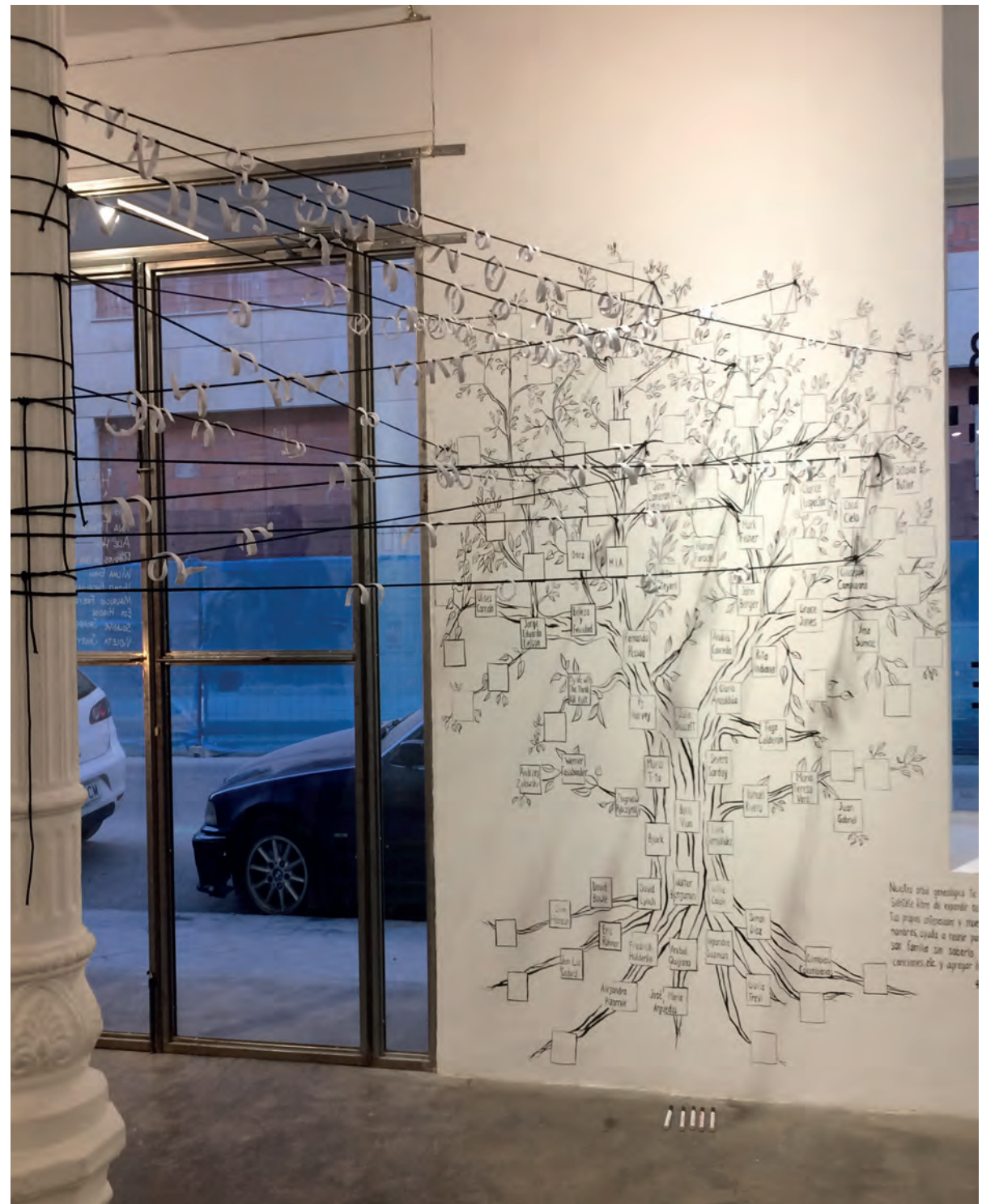
An afternoon to be away from the beach as we usually experience it in Lima. An encounter with a noiseless landscape, without trade, comfort or cravings. A silent tour dedicated to perceive and search for words that describe what surround us. A dive, a sunset and some stories about places where very different creatures hear each other and share the same languages. This exercise was conceived for the coast of Lima, Peru, a place where there almost no public territories, most of the beaches are privatized in different ways, with fences or public but full of commerce, fancy houses and no public facilities.

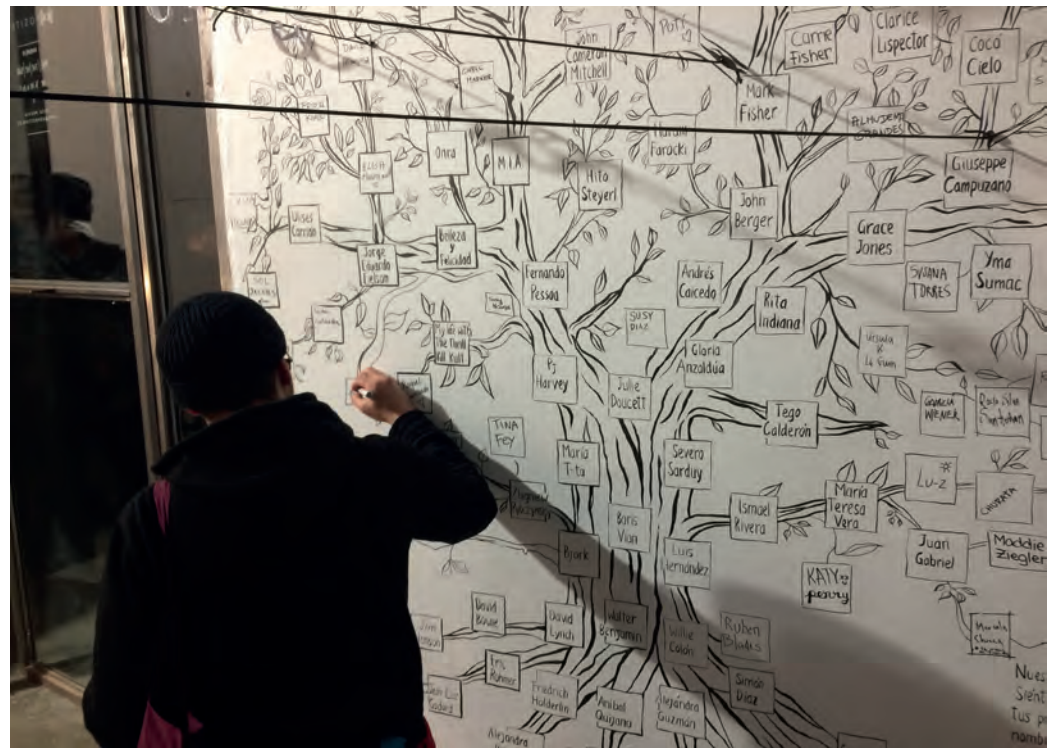
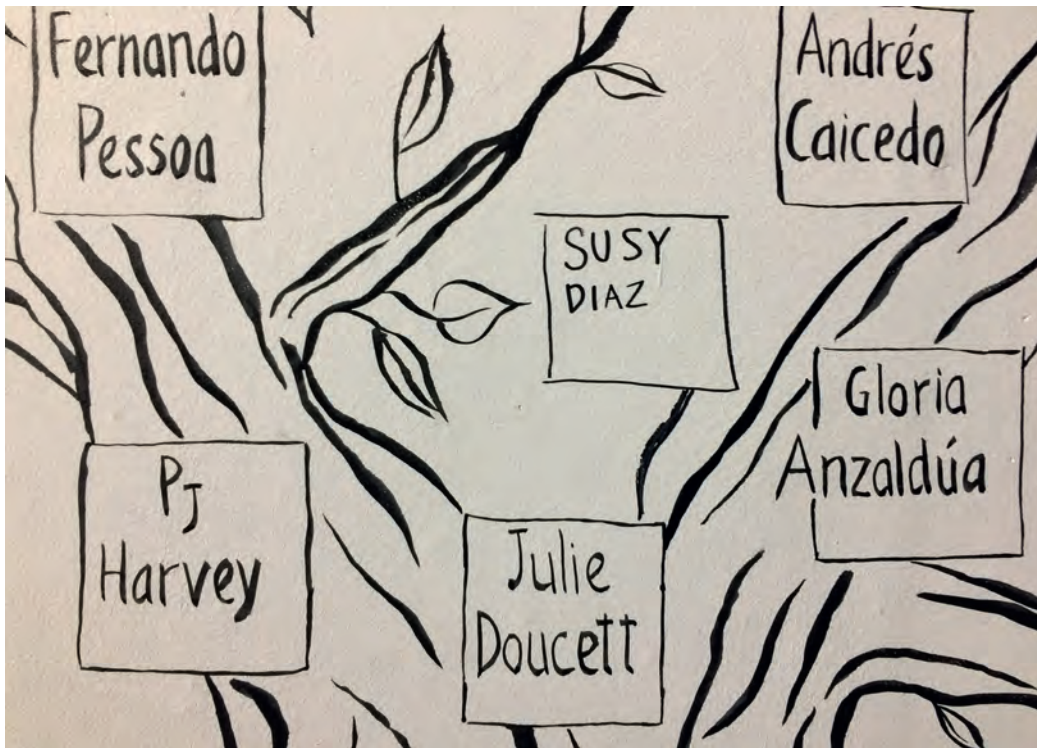


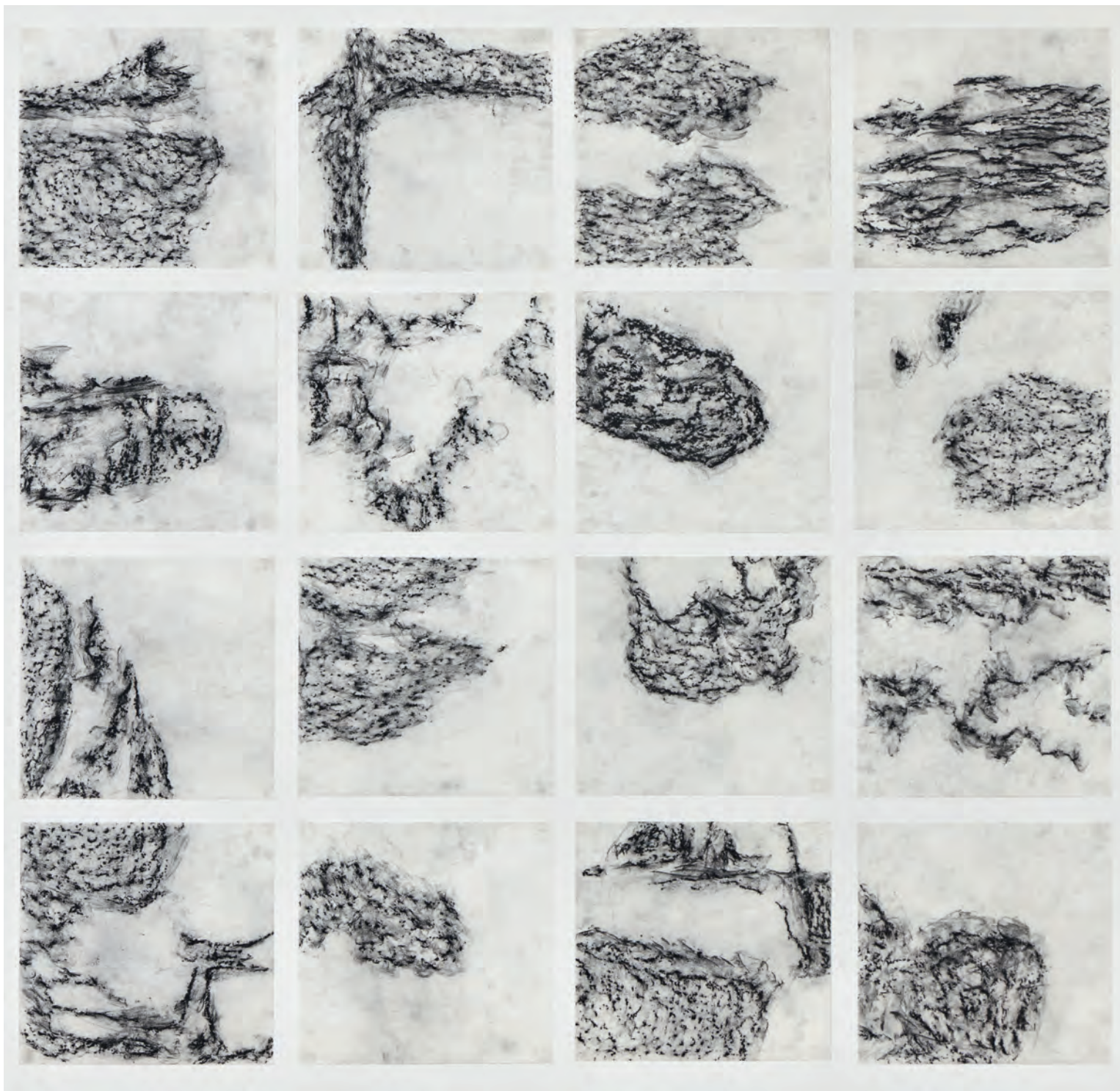
Yunza Genealógica
Intervention and ritual.
Collaborative work with Tilsa Otta, 2019.

The yunza is a syncretic activity practiced in all Peru, during carnival. This celebration symbolizes abundance through a tree loaded with gifts, that, among dances and toasts, fall as an offering to the pachamama (mother earth). The Yunza Genealógica invited the assistants to share their most treasured references, merging them in the expanding branches.

Thus, new “families” were created, giving shape to the genealogical garden of the participants. On the yunza day, we cut the “branches”, read and sang the texts, songs and images that they contained, receiving the gifts of a tree charged of knowledge.







Catching volcanoes

Rubbing made with graphite on Korean paper, of the rocks surrounding Gapado
64 drawings.
2018



Catching volcanoes
Exhibition view from the solo show *Mar, piedras y karaoke*
Galería 80m2, Lima

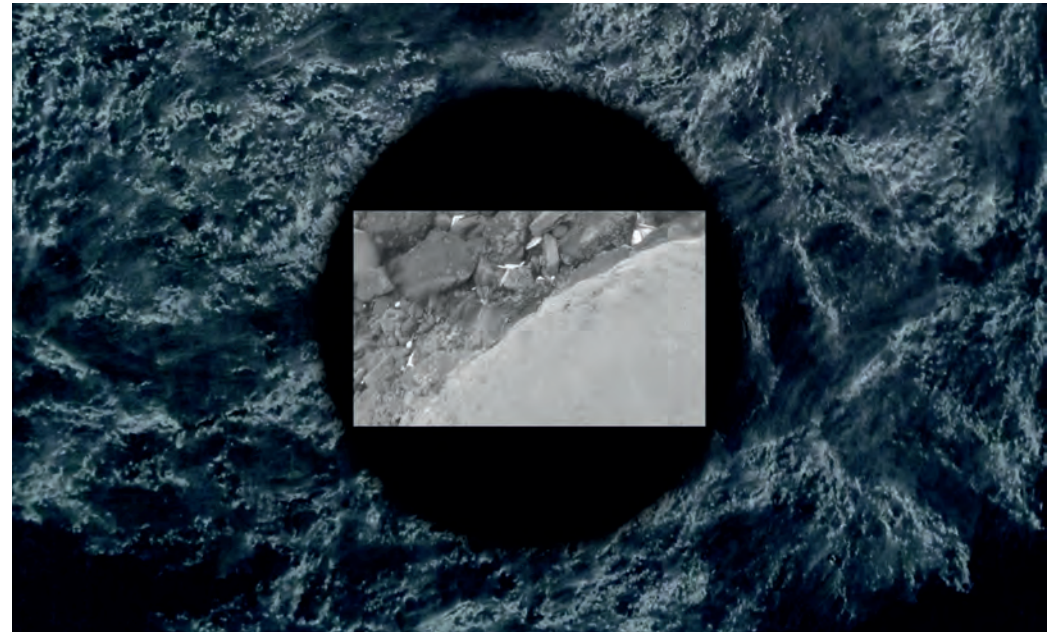


Today's marine offerings

Recycled buoys and fishing implements from Gapado's coast
Variable sizes.
2018



Details and exhibition view



Stills from *Sea, stones and karaoke*

Video made after interviewing two haenyeos from Gapado. The images are drawings from Gapado's stones. Duration: 31:40'
2018



- Entonces deberíamos hacer una fiesta.
- ¡Deberíamos hacer una fiesta!

Sea, stones and karaoke

Between March and June, 2018, I participated in Gapado Artist in Residence, at Gapado island, in South Korea, a 1.19 km² territory. In that place where trees doesn't grow because of the strong wind, inhabited by diving women who collect seaweed, I found a privileged encounter with nature and silence. Since I didn't speak Korean, I tried first to relate to the volcanic rocks which surround the island, later with Chorongui, the blue eyebrows dog and finally with the diving women, better known as *haenyeo*, who since centuries ago, collect seaweed and seafood without any breathing device. Daily, while I espied on them, I walked the coast-line picking up buoys and leftovers from the fishermen, with which I made offerings for the marine goddesses. In Gapado each year is celebrated the barley season, the appearing of the sea urchin and every house has a karaoke machine.

More info: http://gapadoair.com/en/artist_list.php?sub=30



Gapado's treasures map

Project made with the children from Gapado's school, which includes mapping of the island, drawing sessions and the collective design of their own stamp.

2018





Gapados's children map Workshop, mural, printed maps of Gapado and a stamp collectively designed. 2018

I wanted to have an approach to how children growing in Gapado perceive such a particular environment. I invited them to draw a map of the island as they see it and to point out something that they consider a visible treasure. So, it was a map with a route not to a hidden treasure, but to something that they consider valuable but that people doesn't notice.

I created a single one that unified their maps, and we made an alternative route for Gapado island, that could be distribute to the tourists and visitors. We printed an amount of these maps to be given for free.

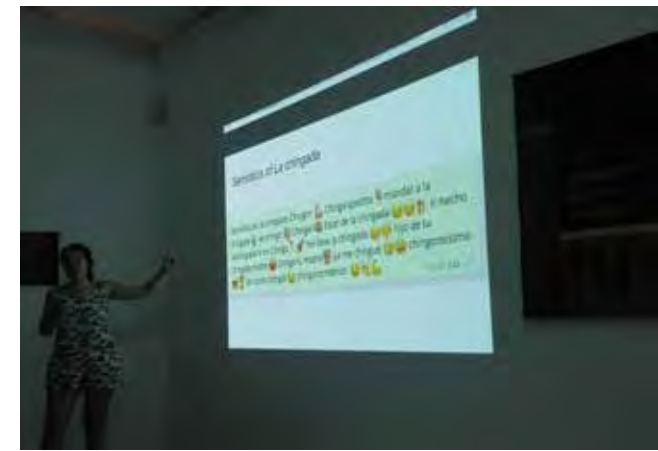
We also created the children's stamp, We also organized a tour in the island where adults were guided by the children, and finally they intervened the mural of the map that I painted at Gapado AiR's exhibition space..



Rehearsing horizontalities

How much effort do we put in stand still? Why do our daily activities demand that we detach ourselves from the ground? The ground is only for the defeated, or for resting, to recharge forces for the next quotidian battles. What if the ground is the best place to reflect about those battles? What if only after sharing the same ground, at the same time, can we discover another ways to share what comes after getting up?

Workshop at Circuits & Currents, Athens, 2017



América invertida, Joaquín Torres-García, 1943

κλειτορίς κλείειν

Auto das Bacantes
(Ava Rocha)

Mate você
Mesmo
Coma do seu morto
Desalinhe o corpo
Fique louco
Tome espaço do
Estado, da
polícia, da NSA
Da mulher
maravilha
E meta um grelo na
geopolítica



The Slang to Cum

“On xoxota, language, chingadera, violence, chota and bodies through music, cooking and thinking outloud.”

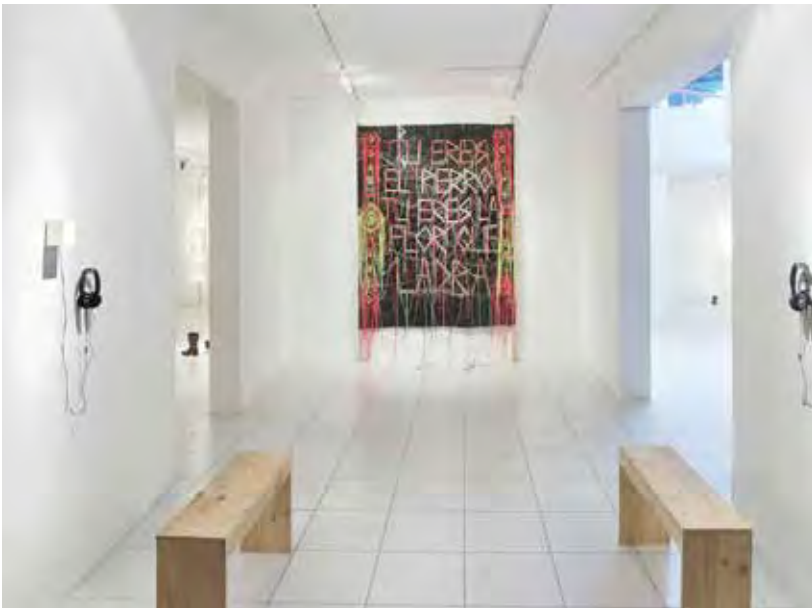
Performance lecture at the Paros Translation and Poetry Symposium, Beton 7, Athens. 2017
With Jari Malta (Uruguay), Gris García (México), Gian Spina (Brasil), Sol Prado (Argentina), Eliana Otta (Peru), Fabiana Faleiros (Brasil).

SI LA TOCAN A CRISTINA, QUE QUILOMBO SE VA ARMAR.

Auto das Bacantes
(Ava Rocha)

Kill Yourself
Eat your own corpse
Misalign your body
Go Crazy
Take the space of the State, the police, the NSA
Of the Wonder Woman
And stick the clitoris in the geopolitical

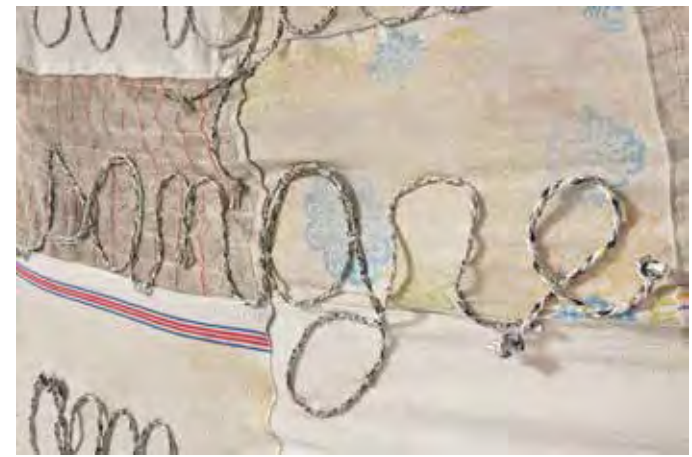
HERE: CLIT NAME YOUR



Exhibition view from the solo show *Palabras de mujeres* (*Women's words*).
Sala Raúl Porras Barrenechea, Lima, 2017.

Blanca I
(*You're the dog / you're the barking flower*)
2017
Mixed technique (wool, crochet flowers, plastic)
280 x 210 cms.





Montserrat III
(Because you don't see the blood in the dough of the breakfast's bread)
2017
Mixed technique (recycled kitchen towels, hanging clothes thread)
240 x 240 cms



Montserrat II
(Don't let them write / your fear, your ending, your fall /
Don't let them write that)
2017
Mixed technique (kitchen dryers, recycled shoes, wool)
Variable sizes



Carmen
(Today you loose a tooth / tomorrow an ovary / How to disimulate a caesarean operation's scar?)
2017
Mixed technique (kitdchen towels, wool, recycled shoes)
Variable sizes

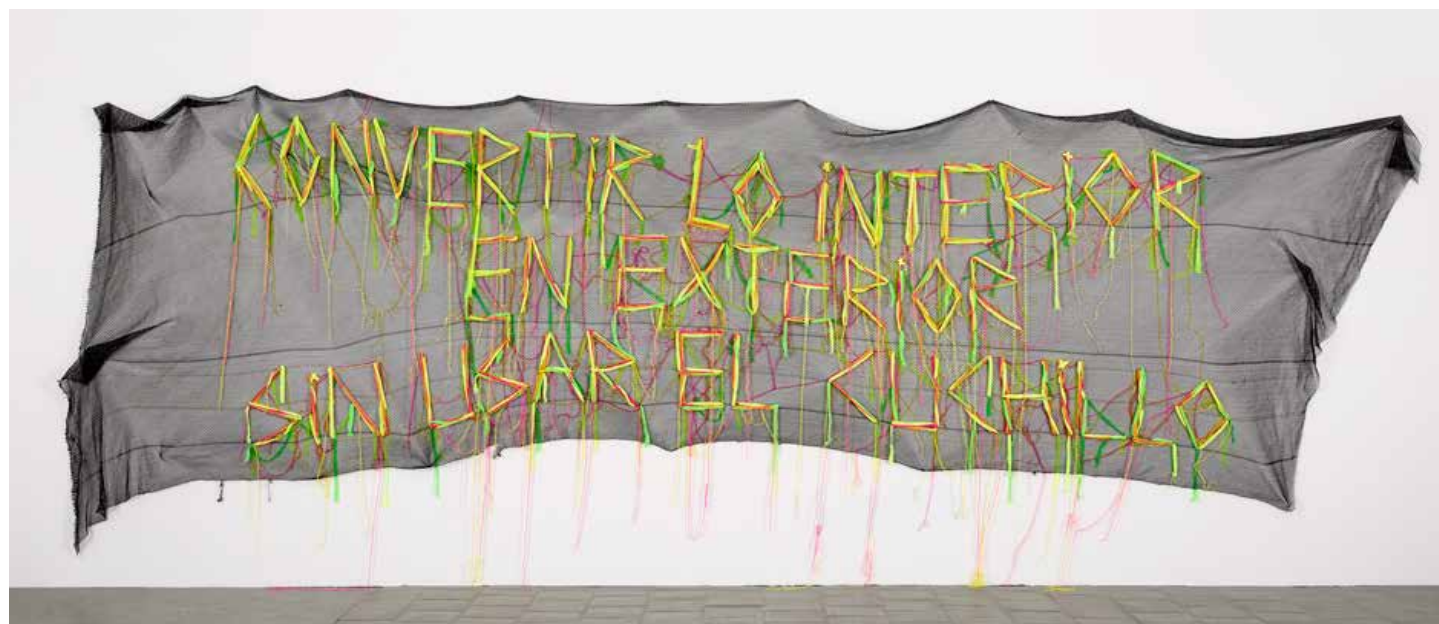


Blanca II
(To wear decrepitude as a flower)
2017
Mixed technique (plastic table cloths, plastic)
300 x 260 cms

Exhibition view from
the solo show
Palabras de mujeres
(*Women's words*)
Sala Raúl Porras
Barrenechea,
Lima, 2017.



Blanca III
(*To turn what's interior in exterior without
using the knife*)
2017
Mixed technique
(wool, sack's / fishing net)
700 x 250 cms)





Montserrat I
(Break a bone to eat the marrow and invent the instrument)
2017
Mixed technique (plastic tablecloth, wool)
220 x 220 cms



Rocío
(I'm licking your buttocks wildly / And the girls say puaij / And the aunts say puaij)
2017
Installation (neon painting on plastic, black light).



*He tratado de imaginar sus vidas antes de ser asesinadas por quienes alguna vez amaron
(I've tried to imagine their lives before being murdered for whom they once loved)*

2017
Installation (names made with styrofoam and glitter, from peruvian women who had been recently killed by their husbands or boyfriends)

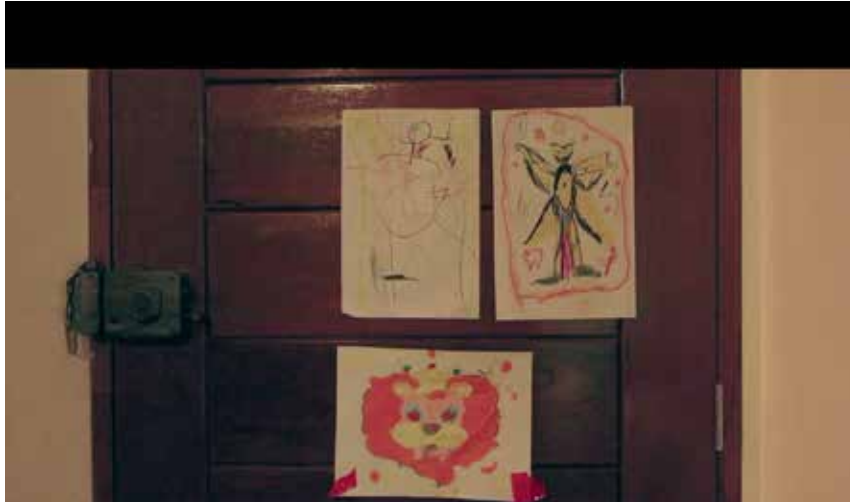
1250 x 250 cms





Palabras de mujeres I, II y III
(Women's words I, II and III)
Video

Intallation view from the solo show *Palabras de mujeres*.
Sala Raul Porras Barranechea, Lima, 2017



Stills from the *Palabras de mujeres I (Marly, Sandra, Carmela, Aurora)* video
Women´s words I (Marly, Sandra, Carmela, Aurora)
Video 42:58'

Interviews with:

Marly Anzualdo (Ancash, 1962. Chemical engineer. Her brother Kenneth was disappeared and incinerated at the basements of the Servicio de Inteligencia del Ejército (SIE) (Army´s Intelligence Service). His case was one of those that allowed Alberto Fujimori´s extradition and sentence.

Sandra Requena (Lima, 1974) Singer in the rock bands Espirales, Metadona and Atómica. Expressive arts´s therapist)

Carmen Vildoso (Lima, 1956) Sociologist. Former Woman´s Minister and Labor´s Vice minister.

Aurora Chirinos (Callao, 1925) Biologist, researcher at the Instituto del Mar Peruano (IMARPE) (Peruvian Sea Institute).

Teaser: <https://vimeo.com/222497937>



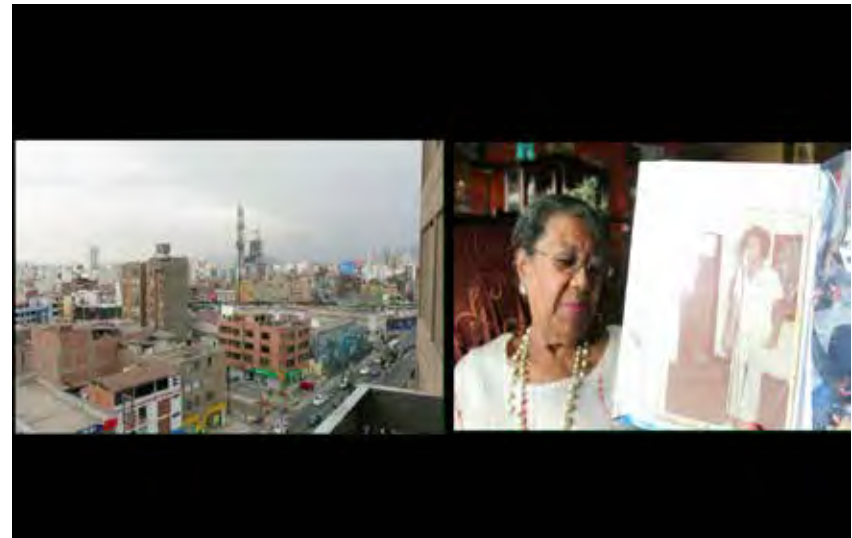
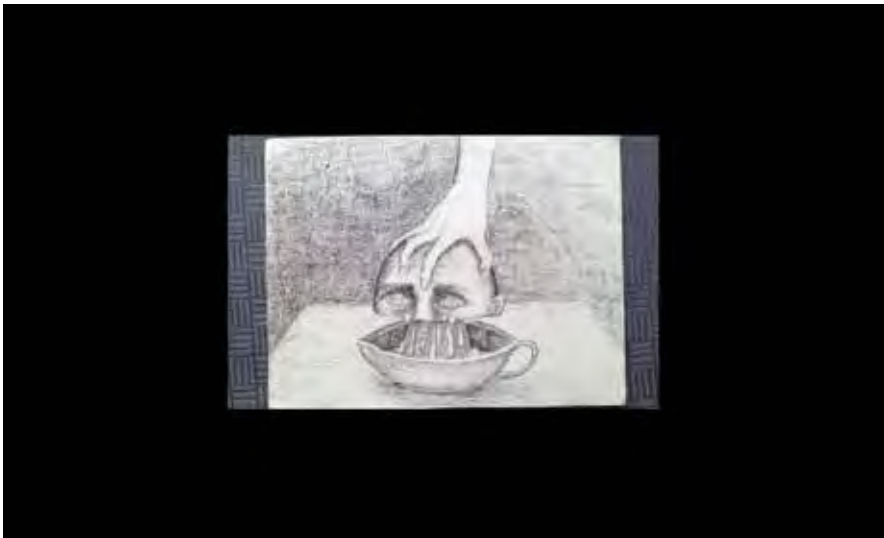
Stills from the *Palabras de mujeres II (Isabel, Vicky, Merian)* video
Women's words II (Isabel, Vicky, Merian)
Video 41:38'

Interviews with:

Victoria Villanueva (Lima, 1935) Cofounder and director of Manuela Ramos. First woman in charge of the Sindicato de Trabajadores de la Pontificia Universidad Católica del Perú (Pontificia Universidad Católica Worker's Union)

Isabel Asto (Ayacucho, 1951) Peruvian andean music singer. Máximo Damian's widow, with whom she sang for decades.

Merian Eyzaguirre (Lima, 1991) Singer, scenic artist and LGTB activist)



Stills from the *Palabras de mujeres III (Marisa, Lola, Armandina)* video
Women's words III (Marisa, Lola, Armandina)
 Video 39:27'

Interviews with:

Marisa Godínez (Lima, 1950) Draw for the *Monas y Monadas* comic magazine and for the publications from the feminist ngo Flora Tristán.

Lola Marchena (Pisco, 1934) Peruvian music singer.

Armandina Quispe (Cusco, 1959) Former national director at the Confederación Campesina del Perú (Peasant Confederation of Peru), Secretaria de Asuntos Femeninos de la Federación Departamental de Campesinos del Cusco (Feminine Affairs Secretary at the Departmental Federation of Peasants of Cusco).



Common possibilities

Collaborative work with Petra Mrsa and Karl Steffen.
 Exhibition view at *Meer Teillen: Share More*, Shed im Eisenwerk, Frauenfeld,
 Video installation, 2016.

Video interviews made to activists from Croatia and Switzerland, who are working about public space and the commons:
 KAFF, Bio for Everyone, Archisquad, Dominko Blažević, Pravo na grad,
 Mreža antifašistkinja Zagreba, Parkticipacija.

Videos:

Urban Farm: <https://vimeo.com/193866883>

Washing machine: <https://vimeo.com/193870683>

Old city queers: <https://vimeo.com/193874573>





Stills from video *El constructor (The Builder)* with the Coro de la Federación de Trabajadores de Construcción Civil (Civil Construction Union Workers's Choir), 2015



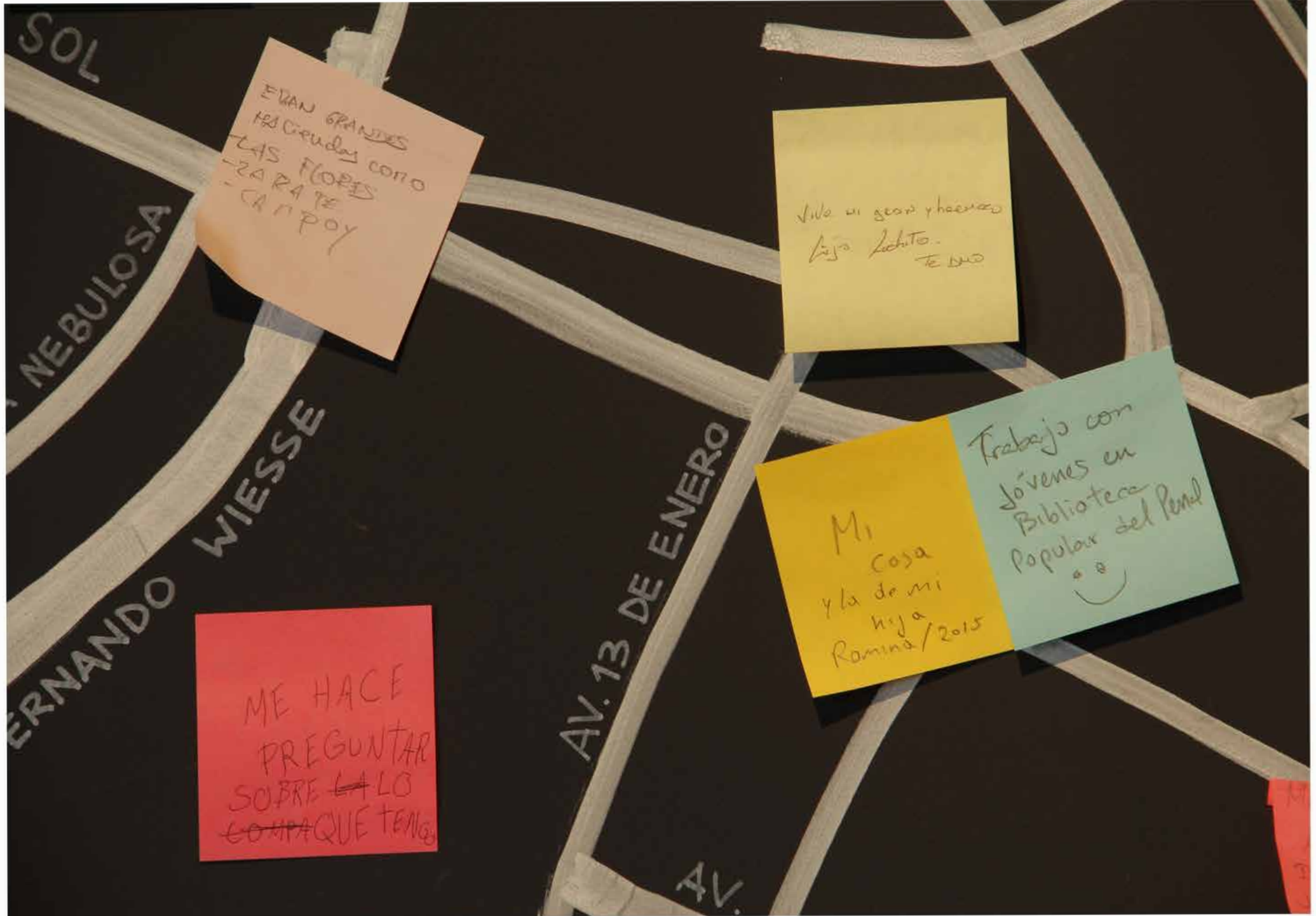
Stills from video *La Huelga (The Strike)*, with the Coro de la Federación de Trabajadores de Construcción Civil, 2015



Capital Intervención (Intervention Capital) at the beginning of the exhibition.







ERAN GRANDES
LAS CREUDAS COMO
LAS FLORES
-ZARATE
-CAMPAY

¡Viva mi gran y hermoso
hijo Lechito...
TE AMO

MI
Cosa
y la de mi
hija
Romina/2015

Trabajo con
jóvenes en
Biblioteca
Popular del Penal
😊

ME HACE
PREGUNTAR
SOBRE LA LO
COMPAQUE TENGO

SOL

NEBULOSA

ERNANDO WIESSE

AV. 13 DE ENERO

AV.



Capital Intervención at the end of the show, three weeks after the opening.



Capital Intervención (Intervention Capital)

An affective and subjective collective mapping of Lima, made with the participation of the visitors to the show at the Galería Luis Miró Quesada Garland. With the help of some friends, I draw a map of the city of Lima in the walls of the gallery, where later every visitor could paste a post it pointing a place that they relate to one (or all) of these questions:

1. A place where you had an emancipating or liberating experience.
2. A place where you saw something that confused you deeply.
3. A place where you suffered or witnessed an injustice.
4. A place where you felt totally comfortable expressing your love.
5. A place where you feel nervous or excited to walk by.
6. A place that makes you think about the past.
7. A place where there should be a monument that doesn't exist (and how should it be)
8. A place that makes you imagine and wonder about the future.

In the next space of the gallery there were a series of pictures that I took in different places, with short texts that were my way of sharing my own answers to these questions with the visitors. The exhibition started "empty" and ended really full, showing interesting differences of the relation between visitors and different parts of the city.

Sala Luis Miró Quesada Garland, Lima, 2015.



Antes habías ahí pequeños botes que te llevaban por un módico precio a "La Isla de Gualliani", una pequeña y pedregosa playa que no existe más. Esos que vemos no son los mismos. La playa que recuerdo es otra también.

La que recuerdo estaba cuando yo era chica, mis abuelos estaban juntos y jugaban a linternas y nadaban en el agua. Mi abuelo llevaba su chingo y turtado que me-ah-oh. Mi abuelo nos pedía de regreso en el muelle y nos ponía agua en la cabeza, que detestamos.

La Punta está llena de cosas antiguas y de abuelitos. Mis abuelitos viven ahí desde siempre. Visitarlos es recordar un poco el pasado y sobre todo, cambiar el tiempo perdido, olvidado.

Las calles de la Punta son limpias y tranquilas. Debe ser el único lugar de Lima donde los autos disminuyen la velocidad cuando alguien va a cruzar. Se detienen y esperan en silencio a que termine de pasar la señora más lenta y frágil del distrito, tarde la que tarde.

Con cada paso que uno da sobre la pista, se siente el tiempo expandirse a su gusto. Podemos esperar entonces, que no sea un lugar que sólo tenga que ver con el pasado, y pensar optimistamente, que quizá sea un anticipo de lo que podría ser el futuro.



No puedo pensar en un lugar específico. Veo en mi sensaciones mínimas pero potentes, sentidas repetidas veces en casi cualquier lugar.

A pesar de que generalmente me siento segura. A pesar de que mi independencia puede ser irresponsable y hago cosas que la mayoría de mis amigos no hacen ni hacen tan sólo a cualquier hora, caminar de noche sola, no ir al cine, no ir a algún sitio por su ubicación o falta.

Aun así. Hay unos segundos, de vez en cuando, inevitables, en los que me pongo lenta, miro de reojo, evito el paso. No me gusta cruzar la pista, si es necesario o a cambio de algo. No se actúa instantáneamente. Miro a los lados, pienso posibles escupetadas o formas de defensa.

Nunca me pasa cuando voy en bicicleta. Quizá siento nervios si me encuentro imponente y gordo pero, cuando alguien me avanza, me asusto, sí, pero lo defiendo en cierto modo, porque creo controlar lo que me pueda pasar. En esos momentos sé que puedo que ésa el peligro me está del peligro y además estoy fuera del alcance de algún posible tazo muerde-lo que no ha impedido que ésta sea un bruto se entienda e intere-ahorramos, estando en movimiento.

Como decía, son unos segundos. Pero llegan en cualquier momento y lugar.

Esta foto no representa ninguna calle en particular porque cualquier calle puede ser todas a la vez. Todas las calles significan todas las posibilidades de experimentar algún tipo de violencia. Y todas las calles representan todas las formas de violencia que puedes imaginar en un micro segundo si es que eres mujer.

Ocho respuestas que mañana pueden ser distintas. (Eight answers that tomorrow could be different)

Series of eight pictures with texts, 2015.
Part of *Capital Intervention* solo show.



Recuerdo del Mantaro (In memory of Mantaro)

Sculpture (piece of river's edge) 260 x 160 cm, 2014.

From the solo show *Del cuidado de la vida común (About the caring of common life)* Galería 80m2, Lima.



Soluciones móviles (Mobile solutions)

Drawing on fabric 300 x 270 cms each, 2014. From the solo show *Del cuidado de la vida común (About the caring of common life)*





Los nuevos injertos (The new grafts)

Sculptures (recycled construction material, artificial plants) Variable sizes, 2014.

From the solo show *Del cuidado de la vida común (About the caring of common life)*

Desapariciones (Disappearings)

Sculpture, MDF 120 x 180 cms, 2014.

From the solo show *Del cuidado de la vida común* (About the caring of common life)





Ensayando fósiles (Rehearsing fossils)

Sculptures, variable sizes 2014

From the solo show *Del cuidado de la vida común (About the caring of common life)*





Jardines...plantas

Video

17:16 minutos

2014

A tour through different parts of Lima, joined with the voice of a gardener that travels daily from very poor areas (as where he lives) to richer ones, where he works. He talks about his routine, showing his relation with nature and his job, charged with knowledge and affection.

Video: <https://vimeo.com/125061182>

From the solo show *Del cuidado de la vida común (About the caring of common life)*



Aprendiz de ofrenda (Offering's apprentice)
Video 2:11 minutos, 2014 (<https://vimeo.com/125095011>)



*En memoria del Rey del Pop
(In memory of the Pop's King)*

Collage made with towels, 255 x 155 cm, 2014





Afluentes y derivados (Affluents and derivatives)

3 drawings, shoe polish and crayon on paper, 100 x 70, 2013

Drawings on paper previously painted with crayon and covered with shoe polish. The images depict Corrientes river at the peruvian forest, a conflictive zone due to constant oil leaks that affect surrounding communities. Shoe polish, derived from oil covers the color but is susceptible of being remove from the surface to let it appear again, although its remains can't totally disappear.





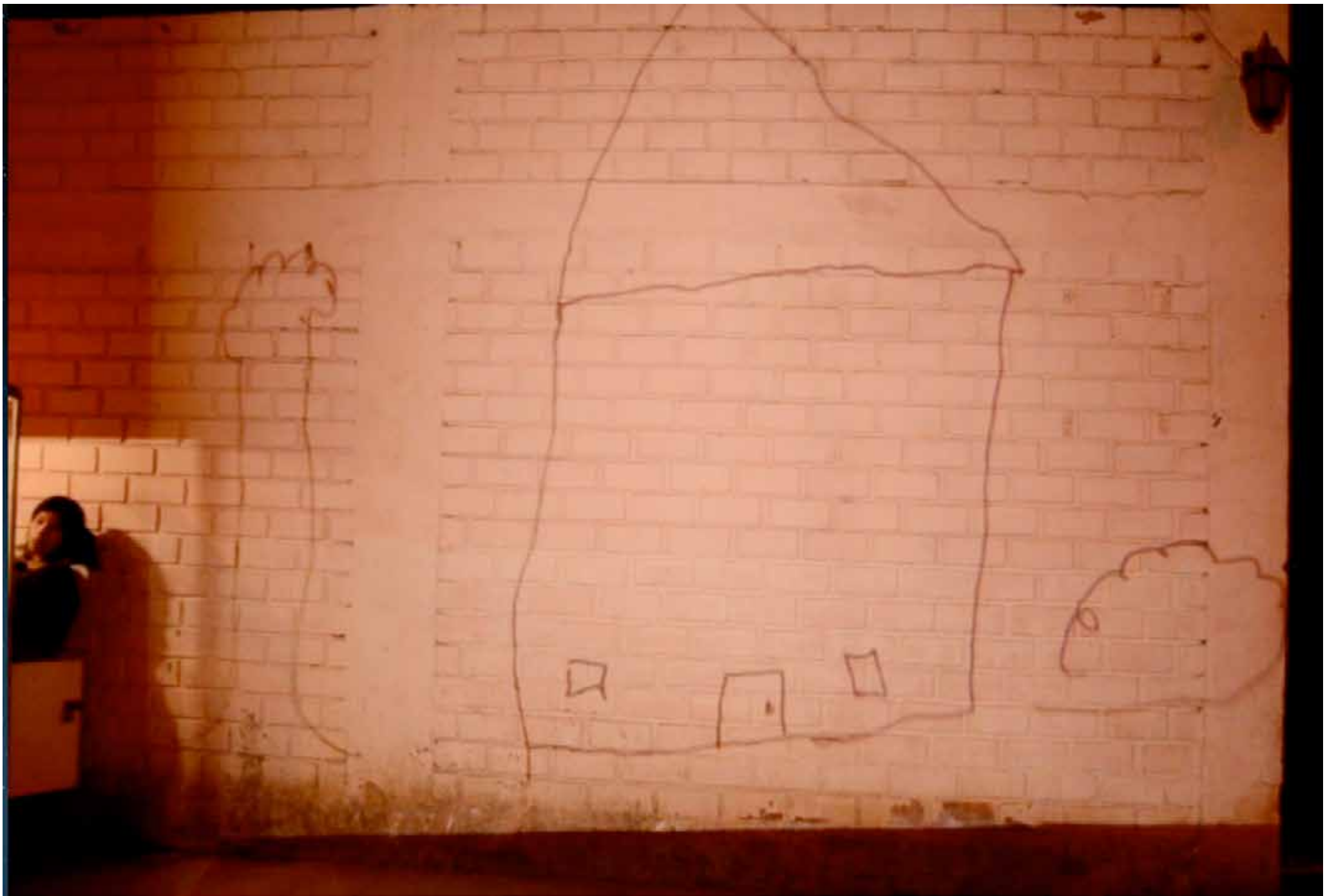


Posibilidades en el ambiente (Possibilities in the environment)

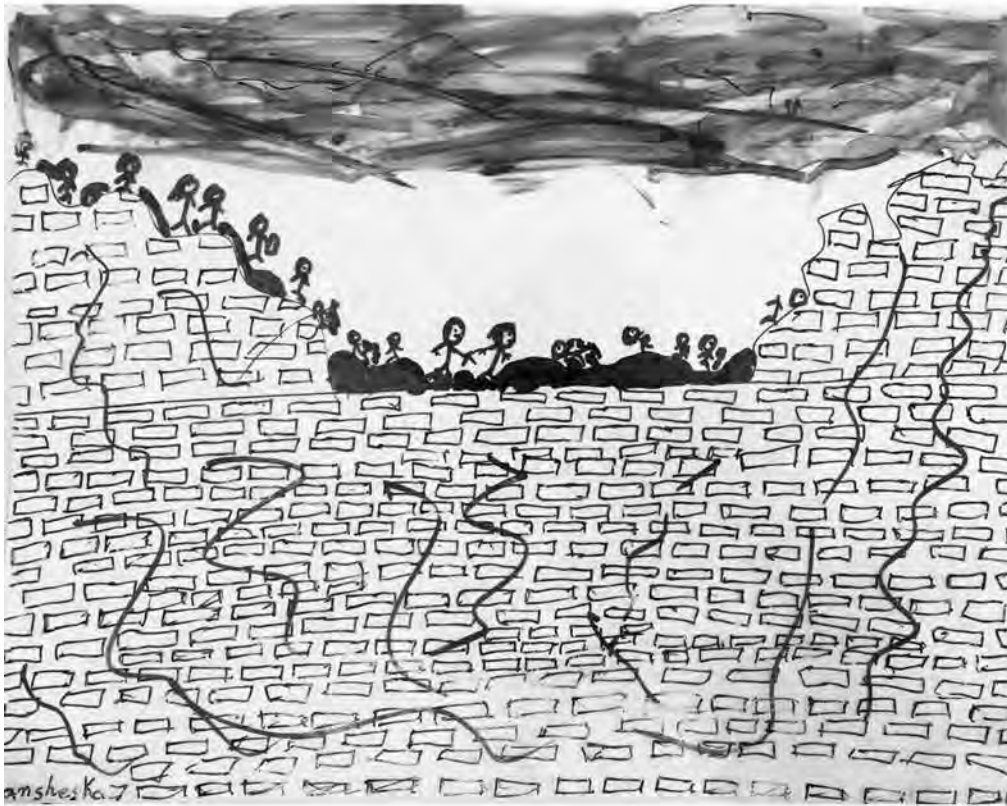
Site specific intervention.
2013

Intervention made at the “ruins cementery” in the city of Pisco, Perú, where the rests of crumbled houses from the 2007 earthquake were disposed. Authorities made the gesture of turning the space into a park but didn’t work the land and the tres son died, leaving only a pedestal whose plaque was stolen. I used it as support for a blackboard I made and I left pieces of chalk I picked from a chalk hill nearby, changing the closing function of the plaque for the possibility of give different meanings to the space, depending of whatever anyone could write if someone decides to stop and write in a blackboard in the middle of nowhere.

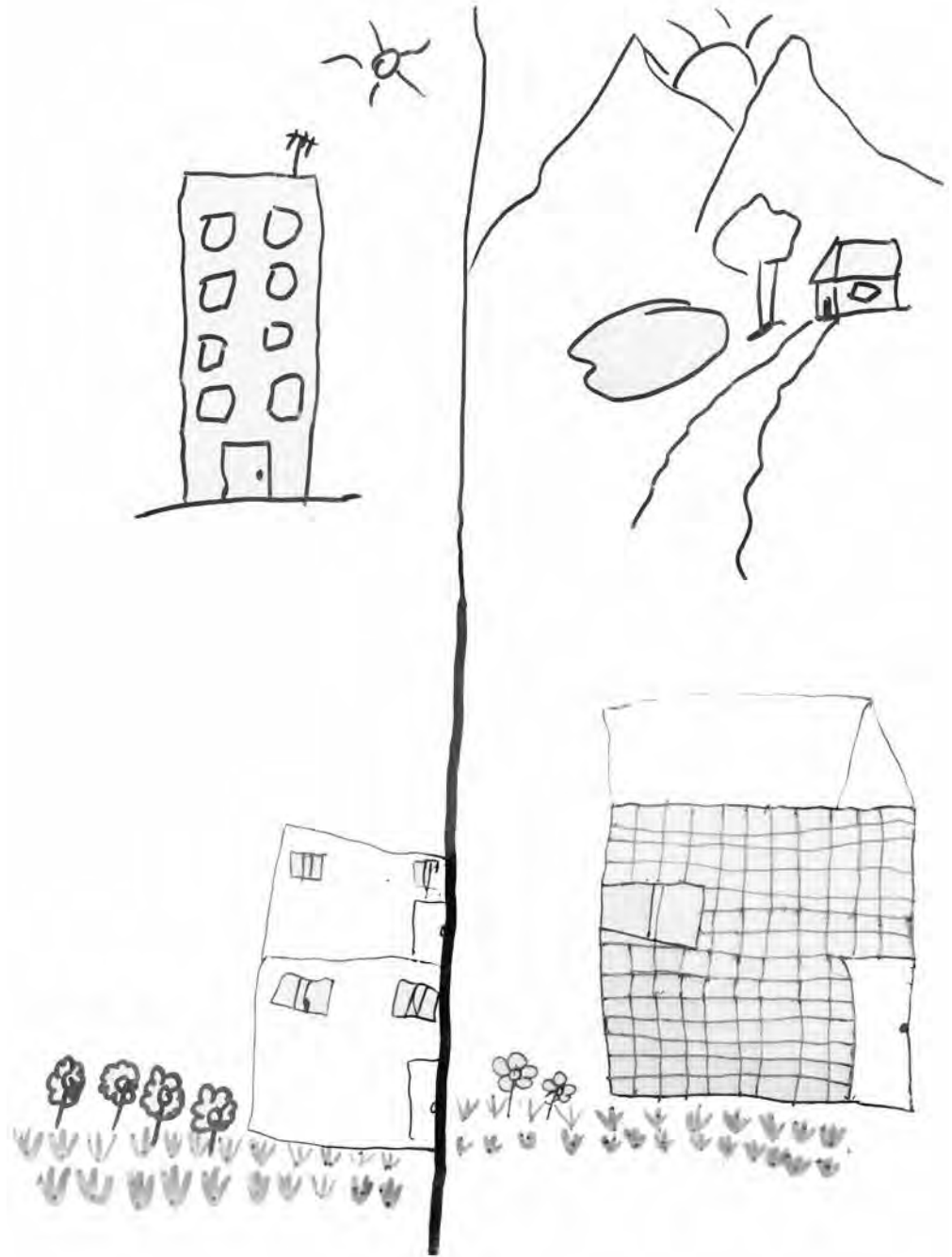
Action made during a festival of public interventions at the public space AFUERA: http://proyectoafuera.com/af2013_locacion.html

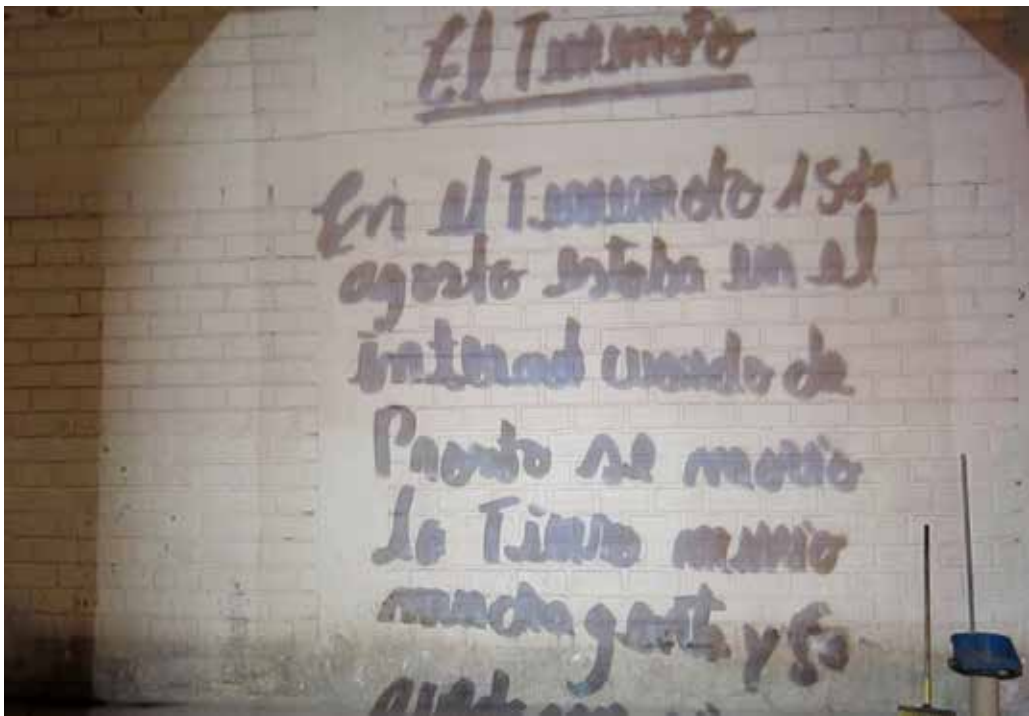






¡Casi muero!
Pero me salvé





Retroproyecciones (hoy)
Rearprojections (today)

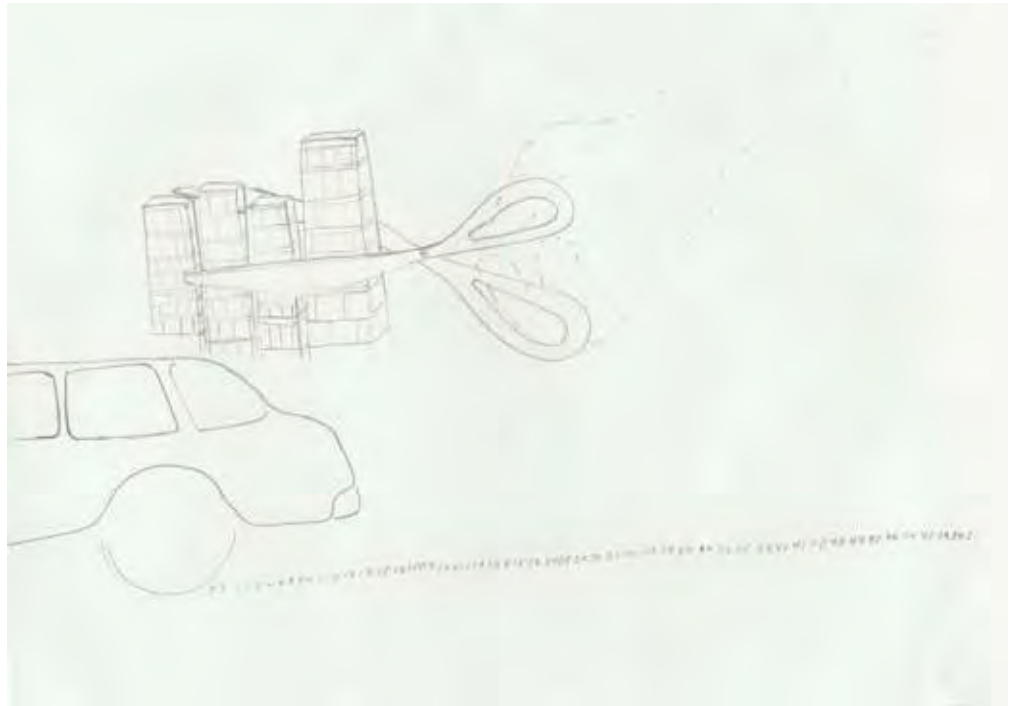
Participatory drawing and projections in the public space, 4 daily editions of a zine with some people's drawings and video shown at the pirate dvds kiosk in the downtown of Pisco city.

Collective dynamics in a central area of Pisco, inviting people to create and intervene drawings, pictures and texts to generate free associations about the spaces in which we live, from the personal to the public and collective, having the post earthquake scenario as context and main theme to dialog about. Eliana Otta & Diego Vizcarra for the festival of public interventions at the public space AFUERA: http://proyectoafuera.com/af2013_locacion.html



FUTURO

MIRADAS DEL





miradas del pasado al futuro

Un laboratorio hipotético
con películas, dibujo y
conversación en un techo
a punto de desaparecer

Del 13 al 16 de marzo / 6:30 pm
en Miraflores, Lima

Gratis inscribiéndote al correo
laboratoriohipotetico@gmail.com

Miradas del pasado al futuro (Gazes from the past to the future)

Site specific installation with zine and video - 2013

Zine and video made with texts and images from talking and drawing sessions about sci fi films in the roof of a house about to be demolished. I invited people to talk about their ideas relating past, present and future with the films Jean Luc Godard's *Alphaville*, Francois Truffaut's *Fahrenheit 451*, Andrei Tarkovsky's *Stalker* and David Cronenberg's *Cosmópolis*.

Video: <https://vimeo.com/71604735>











Señores de la intemperie (Outdoor's Lords)

8 photographs. 110 x 110 cms

Chairs of private guards found at their working spaces: middle an upper class houses in different áreas of Lima. Their styles and material had nothing to do with their surroundings reminding us the precariousness of this job, where the workers use the chairs that the employers discard or probably wouldn't use, despite of the cold, despite of everything.

CALDO DE

CHOC
CALI

Se

Narevita

Muchacho

RANDWICH DE
MON del PAIS

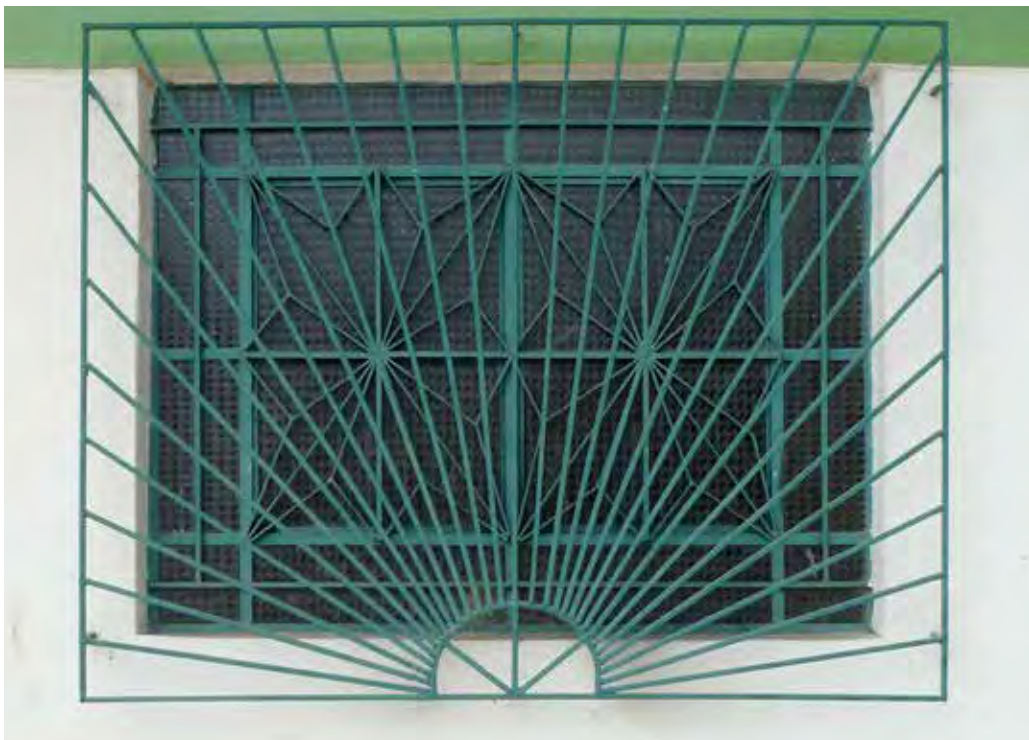
SE
NECESITA
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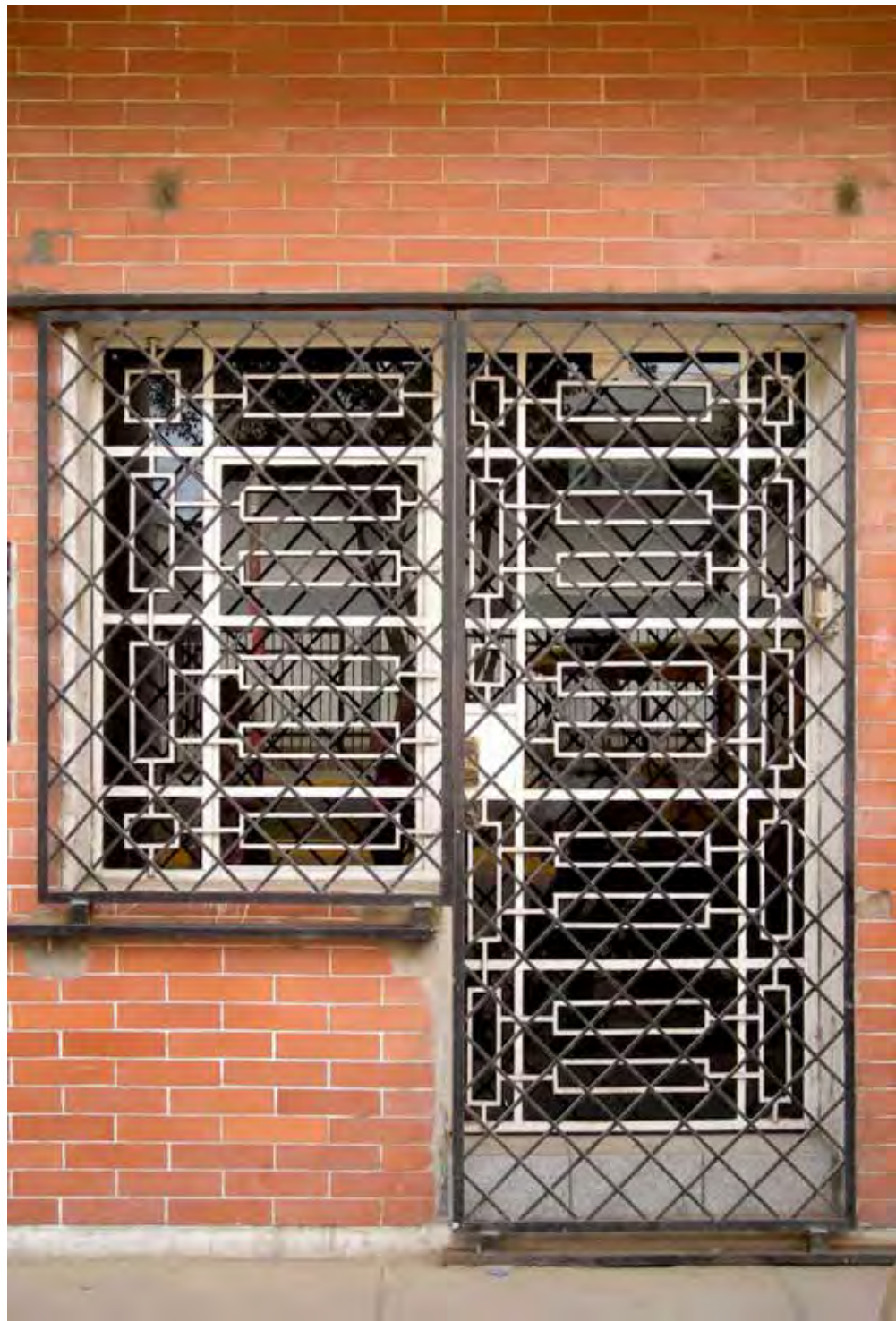
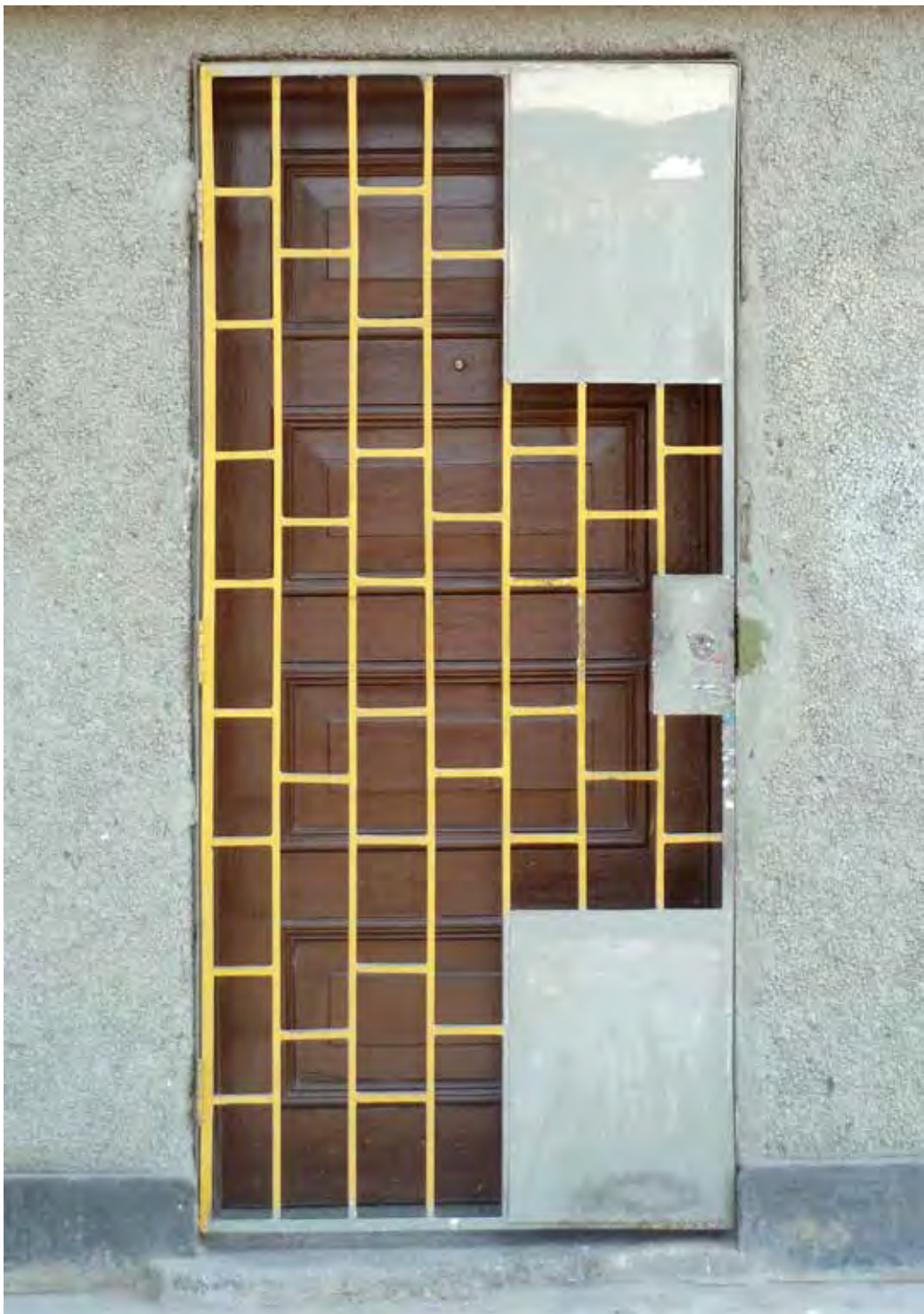
SE NECESITA CHICA

PEPSI
SE
NESECITA
UNA
CHICA

SE NECESITA
MUCHACHO









Bienvenidas posibles (Possible welcomes)

Video installation with 2 simultaneous projections of 60 pictures at 1:1 scale.
2013

Doors and Windows that show different strategies to secure houses en Tumbes and Lima. Fences unraletad to the architecture they protect, strange compositions of particular beauty that remaind us of the problems to link up with the context, creating barriers to separate private from public and reinforcing the sensation of public space as something from what you have to protect yourself.



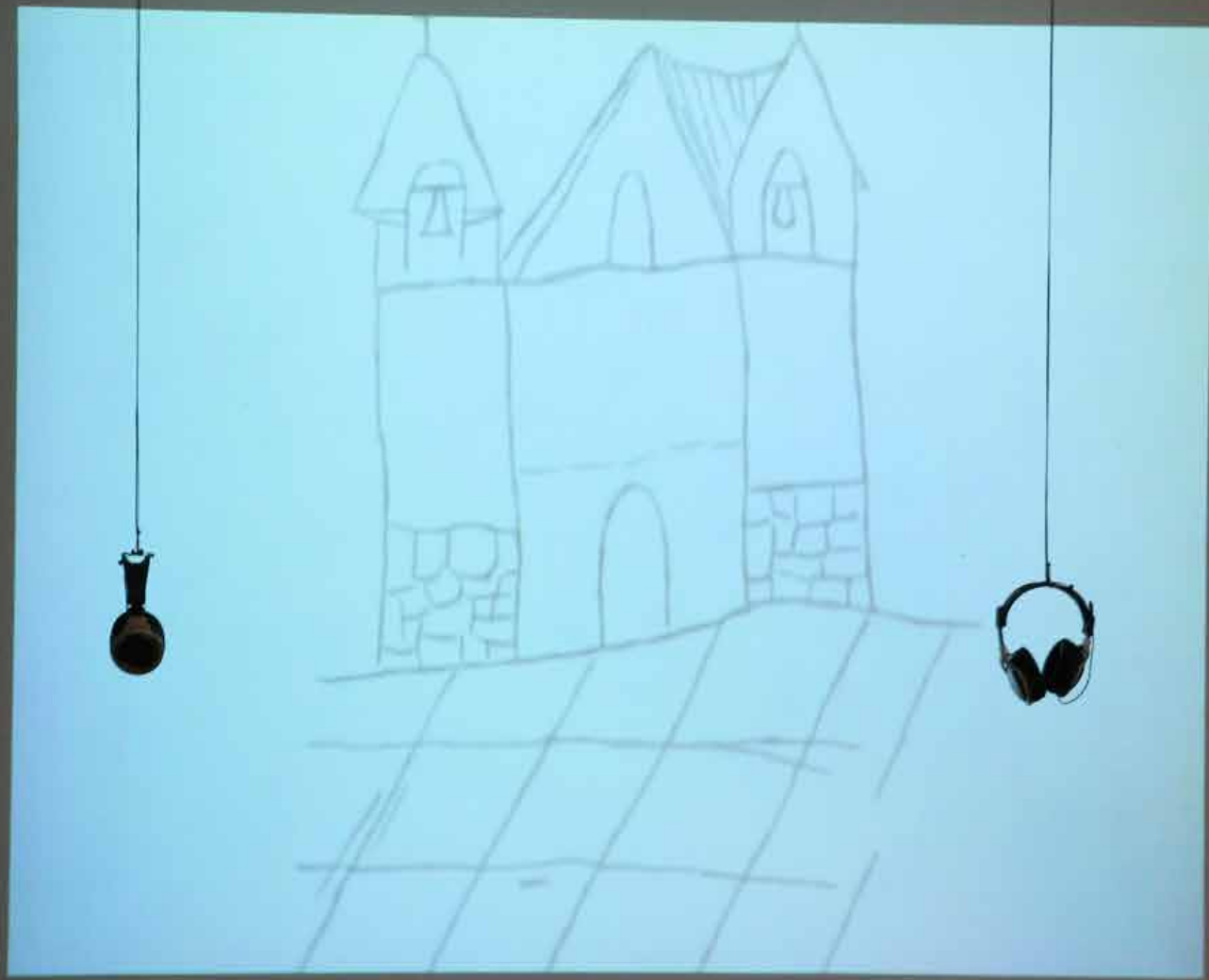
Let me ask you... Installation view at Museo de Arte Contemporáneo. *Limaña* exhibition, 2013.



Déjame preguntarte... (Let me ask you...)

Installation (with Sandra Nakamura)

Removal and loan from an old sign to the space of the art museum. The word "Limeña" (woman from Lima) used to have a clear meaning in the time where the shop of the sign used to exist: a fancy, feminine and classy woman. Nowadays, where downtown Lima isn't the elite's spot, the meaning of the word has changed as much as the city in the last few decades, opening itself to variety, mixture and informality.





*Ocho construcciones imaginadas por ocho obreros de construcción
(Eight constructions imagined by eight construction workers)*

Stills from video. 5 min. 2012

Video animation in stop motion from drawings made by eight construction workers who answered in that way to the question: "What would you construct if you could choose what you want to?"

Video: <https://vimeo.com/54773894>





Un viejo oficio (An old occupation)

Video. 6:27 min. 2012

Video made after an interview to Nelson Molina, who makes and sells his kites in the same spot 20 years ago. The old craft of kite making is related to the action of drawing. Both actions involve manual labor, and might be increasingly obsolete against dematerialized ways of entertainment and representation. Old activities survive thanks to its simplicity, thanks to bond develop by their executors with them, mutating and adapting. Animated kites can reach unexpected places thanks to video. He makes them flie until passing the buildings surrounding him.

Video: <https://vimeo.com/51420508>





Boutique Atractive (La seguridad que tus años juveniles necesitan)
Atractive Boutique (the safety your youth needs)

Site specific installation (with Gilda Mantilla)

Installation at an old boutique in an abandoned shopping mall, that was a hot spot during the 80s. We projected scenes from parties taken from diverse latin-american films, from the inside of the shop. The fun was inside and nobody could get in. We used an old piece of furniture outside and used it to show t-shirts that people could take, made with images from peruvian magazines from the 80s.



Recuerdo de... (In memory of...)

Collage made with towels. 2 x 5 mts. 2012

A repetition of various versions of the same scene: the climax of a romantic moment in an exotic surrounding as we can find it in products of massive consumption, from China to the world.



Changó

Soñamos las noches con salir de noche Con Salir de Noche?

EL RIO ES NUESTRO AMIGO DEFENDEMOSLO

XII FESTIVAL DEL CUY

I V GORE

SI MAY MATILLA LAS Delicias del CALI VIETO

DE ATME PARA MUJERES ASUNTO-AGUZATE

EL PAN de Los muñecos

DISTRIBUIDORA ELECTROJAPONES

DINOS COMO PUEDES PAGAR!

RUMBA EN SU

SUPER PISTA

ENSALA DE FRUTAS

TUYO AROMATICAS

GOLADOS

El Berruquito

PARCE PARRISO DE TODOS

NO A SU PRIVATIZACION

LA VORAGINE

MERENCON

MUTERES VICTIMAS DE TRUJILLO NO OLVIDAN

Vera Gough



SALSAMENTARIA
FRESITA

CLUB EUROPA
LA VITRINA DE LA SALUD
GIMNASIA Y SALUD
SIDA

PRESOS
POR MIL

VERONICA
TROPICAL

POH MOTIVOS
SENTIMENTALES
VENDO
MI FINCA
5000 HECTARAS
VERONICA
CORONA EN MARICÓ

MASTICANDO
TODO A \$600
Prohibido OLVIDAR

AEROPRESAS
CARBATERIA VIRTUAL

NO TAPAR LA VITRINA

TROPICANA 1029
DANCE TROPICAL

DJ LAMILU VARGAS
DJ FELD
DJ CARLOS MEJIA

CONTRA LA CRIMINALIZACION DE LA LUCHA POPULAR ORGANIZARSE Y RESISTIR

MINUTOS

MUSA DE TRABAJO PARA DE MEJILLON
PARTIDOS POLITICOS Y COALICIONES
CUANTAS MUJERAS ENCARABEZAN SUS LISTAS?

BLUSAS
Sexy

LA POTENCIA DEL BOLSO

Reggae d Colombia

VERONICA OSSA
HOY YA SON DOS AÑOS Y CUATRO MESES ENCARABEZADO DE TI FERRAZ MUSEO TE AMO YO TE NO SETE OLVIE

QUIEN NO NACE PARA SERVIR NO SIRVE PARA VIVIR
Arepas Inteligentes

LAS COSAS SON COMO SON SON COMO SON Y NO COMO DEBERIAN SER
LA VENGANZA A EMPEZADO
OK TODOS JUNTOS CONTRA EL ESTADO



ESPECTACULAR CONCURSO

ETC.
CARNETIZANDO CEDULA

TENTACION JEANS
ALMACEN LA MODA MARALLA LOS DIOS
ACACEROS EN BARRIO ALBARRA TARRIFAS
PAJILLA BOTTLE, CAROLINA, SINGLES Y TARRIFAS
CON EL VINO DE ESTADISTICA CON 77

SUPER HELADO



Papeles Copias y Sentimientos

Este documento es de tiempo limitado y solo es valido en Colombia
SOLAMENTE EN COLOMBIA
NANDO Y BEITO - KINEL



Paredes vecinas (Adjacent walls)

Marker on paper. 100 x 70 cms. 2012

Drawings made from photographs taken in different cities: Buenos Aires, Río, Sao Paulo, Cali, Medellín, Bogotá y Santiago de Chile. The selection of images that make up these maps come from the street: different fonts and aesthetic codes that we can associate with idioms and specific characteristics of each city visited / photographed. The map serves as a recognizable edge of a particular territory, but geography disappears, as well as typical ideas about each city. Tourist or official speeches are relegated in regard to the cultural expressions that can be collected in the corners of the most neglected and the most buoyant neighborhoods.

This is a project with some characteristics of my work through the years: a concern about the ways in which our practices in public spaces construct, reaffirm or change our contexts and our ideas about it, which can be found in simple details, that associated in different ways can express complex processes of identities in constant transformation.



Tierra de nadie (No one's land)

Installation view at Galería 80m2, Lima, 2011





Tierra de nadie (No one's land)

Installation with blankets, towels and fantasy jewelry. Variable sizes. 2011

Everyday items purchased in the populous capital markets, with designs and materials associated with the migration in Peru, since the blanket with the tiger could always be found in houses all across the country, and specially, in land transport, harboring the travellers. I see it as an affective symbol of the personal things we carry with us in our displacements. In recent years, many models of blankets had emerged in the local market, which, following the nationalist rush that comes along with the conception of the country as a brand, represent different aspects of Peru, such as idols of ancient cultures, fauna and traditions. These representations meet the Chinese towels and quilts in the markets, turning it into a space where the old and the new, the natural and the synthetic, the small and the mass production live together.

Taking this as a departure point, I created this ambience where animals, plants and archaeological rests remains undiscovered. Natural exuberance meets with the evidence of an amazing past. The encounter with something we thought impossible to find: an unexplored place still free of looting, extractivism and privatization.





Refundación (Refounding)

Stills from video. 05:23 min. 2011

Animation made with the same blankets as in Tierra de nadie installation, cut, assembled and folded in many ways for the photo shooting in the stop motion process. From inside of the iconic Cerro San Cristobal, in the city of Lima, two tigers emerge and head toward the Government Palace. As a play, destroy it and leave it made debris, from which flowers grow and singing and dancing women arise to celebrate the start of a new time.



Una Lima que se fue (A Lima which is gone)

Drawings made with incisions on pieces of wall. Variable sizes. 2011

Pieces from the worn walls of the house where the exhibition would be and from other houses that were also in the process of demolition for replacement by modern buildings. They show different architectural styles from times where these houses were plentiful and symbol of the ruling classes in Lima.



EL CAÑONAZO DEL 82

LOS ASES DE AUAYUCACHI

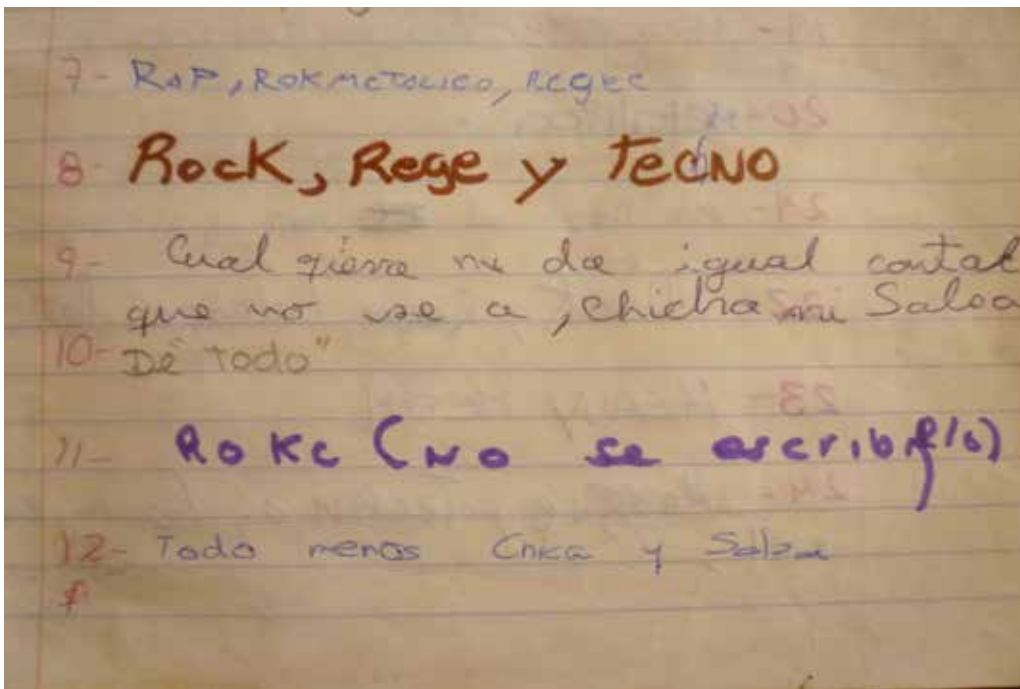
1.º Batallón de Artillería Pesada "Manshuay B."



ESTRELLA

TRIO





Cambio de casa (Changing home)

Stills from video and installation view. 10:48. 2010

This work arose from a series of coincidences that began with a move. The discovery of the existence of an old label that promoted traditional rhythms from the mountains of Peru thirty years ago, on the same street where I lived recently in an upper class neighborhood, made me do a visual journey that integrates family stories of migration, travel, changes of habitat and ways of living, and the music that accompanies these processes. The viewer can choose between watching the video listening to my voice explaining what is meant by their images, or accompany it with the actual songs I mention in telling its story.

The two audios are synchronized and played simultaneously so both viewers have a different experience while watching it and other different experience if they decide to exchange headphones and listen to the other audio after hearing the first one.

Narrated version: <https://vimeo.com/48249730>

Musical version: <https://vimeo.com/48249731>

DECIBEL S.A.

• Avda. Prof. GUILLERMO DANSEY 1269 - I •

Tel. 324005 - Anexo 30







MANUEL VILLAR N° 392 3er Piso
Telefono. 273207. Ingeniería
Lima





Arqueología como ficción (Archeology as fiction)
24 photographs. 20 x 26 cms each. 2010

Mapping of places where operated the many labels that existed decades ago in Lima, from a drift across the whole city photographing their actual state. Several were located in the north of the capital, in the areas where people coming from the highlands settled and started to change the face of the city. The project complements with the installation *Materiality as fiction*.



Materialidad como ficción (Materiality as fiction)

Table and objects, variable sizes, 2010

Documentation table with cassettes, cds, vinyl records, zines, printed and handwritten songbooks. Remains of different ways of interacting physically with the music, from times that now may sound as fiction for people growing up in the digital age.



SALA
DE
BELLEZA

SE VENDE
ALIZADORA
Y SE ALIZA

VARIEDADES
ANA
BEBIDAS FRIAS
ARRECHON
DICHE
BOLI
MELASO
MASAJE PARA
EL CABELLO
ALIZADORA
CASERA
AMERICANA Y

SE HACE
MANICURE
PEDICURE Y
SE ALIZA

SE
HACEN
TRENZAS

American Style

SI HAI
CARNE
POLLO
CHORISO
SALCHICHON
MANGGERA

HAY
SEVYCHE



HELADERIA





Mi Diario Gráfico: Juanchaco (My graphic diary: Juanchaco)

13 drawings. Marker on paper. 30 x 45 cm. 2010

Project made during a residency in Colombia, where I pick up and associate signs from the everyday, which refer to the political culture of a given space. Specific details that speak of complex processes.





Variedades Dibujadas (Drawn varieties)

Participatory action. Buenaventura, Colombia. 2010

Drawn varieties came from *Changing Object for Drawing* (Lima, 2006), a situation in which I positioned myself on the street as a street vendor, but offering my things (clothes, CDs, toys) in exchange for the picture that the person concerned made of the chosen. This time I made it in a commercial street in the town of Juanchaco where no object of mine was left. I was interested in proposing the idea of barter and generate a space of dialog and experimentation with the drawing. At the beginning everybody says “I don’t know hot to draw”, and as the hours passes everybody is enjoying the activity.





Sin Título (Untitled)

Print on sticker paper. 450 cm x 320 cm. 2009

The brick wall composed of 500 photographs of half-built houses refers to the earthy color and the mixture of desert soil and unpainted wall that spans the younger areas of the Peruvian coast. These unfinished houses contrast sharply with their polarized or reflector windows. The exposed cement matches better with the whitish gray of the sky that pours through the windows even in structure and makes me wonder about the projects of their inhabitants. In the wish fulfillment, in what motivates or avoid us from finishing our goals. The unpainted bricks and the construction materials that abound in our landscape have a status of perennial promise that are a constant question about our ideas around progress and development.



Nuevos nombres para el Perú (New names for Peru)

Oil on canvas. 115 x 115 cm. 2009

Names saw on the backs of public transportation, painted or in stickers. I selected the foreign ones, specially those written in English to talk about a local phenomena which adds to the personalization of the vehicle, a personalization of language as well. An appropriation of an unknown language, a predominancy of orality and the need to express a visual singularity are some of the factors that explain this way of transgression. This reflects the coexistence of some of the different cultures that share space in Lima: migrants who needed to learn Spanish to fit in a place where everybody wants to learn English, because it's related to hegemonic ideas about success and social advancement.





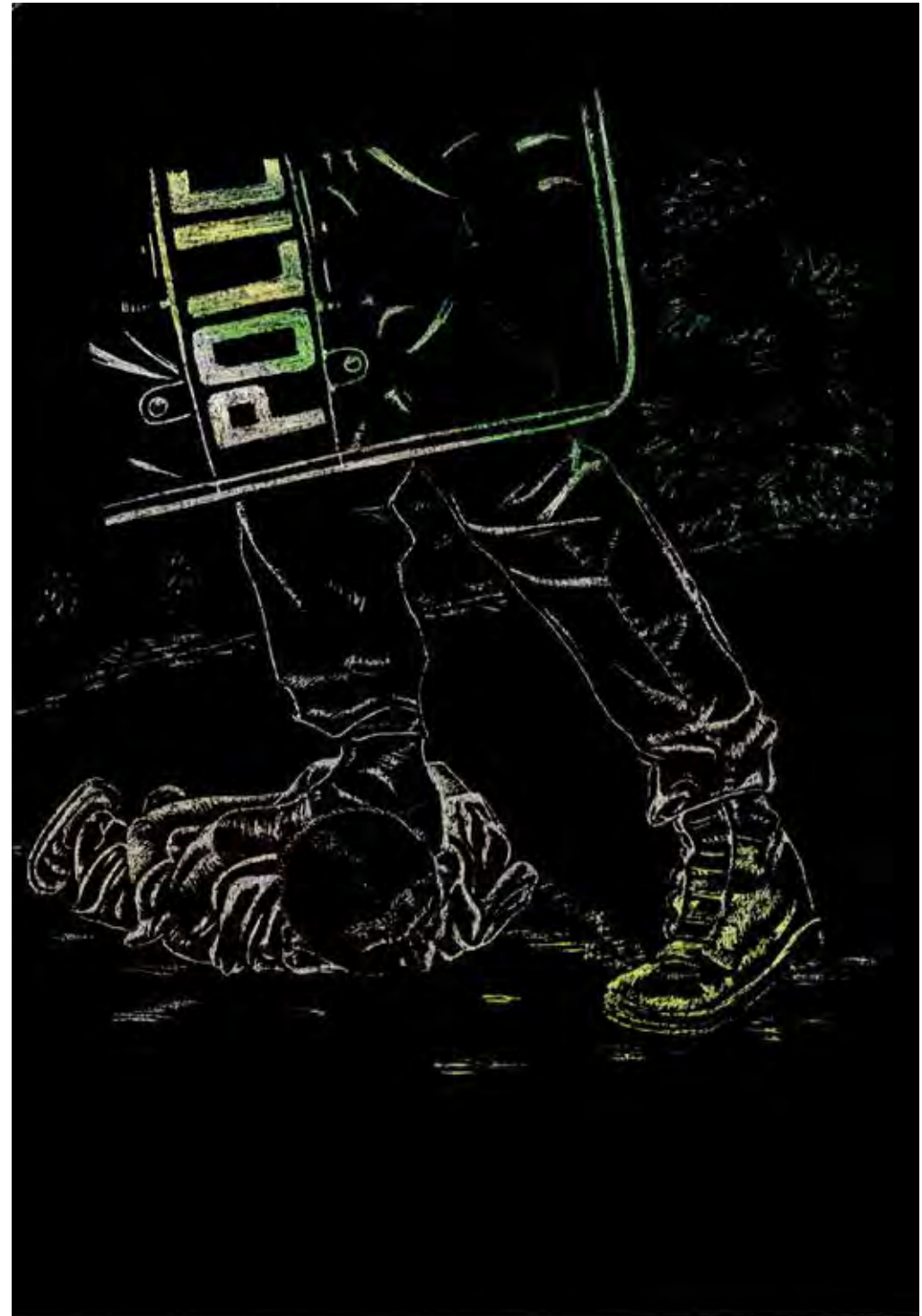
EXIGIMOS EL
CUMPLIMIENTO
DE LAS LEYES
INDIGENAS Y
CAMPESINAS

ABAJO LOS
DECRETOS
LA TIERRA
NO ESTA EN
VENTA

EXIGIMOS
CONSULTA
POPULAR

LA SERVA NO
SE VENDE A
SE VENDE A
SE VENDE A

LI
SIAS
Y BAZ







Vías de extinción (Ways to extinction)

20 drawings. Incisions on paper with crayon and shoe polish. 24 x 32 cm. 2009

On 2009, demonstrations in the jungle of Peru, against laws to sell petrol from lands inhabited, were violently repressed, attacking men, women and children, generating many deaths (also between police) I draw images of what happened and about the place, it's flora and fauna. I worked with shoe polish (derivative from petrol) and made incisions on it because I was interested in showing the possibility of the color emerging from under the darkness.