

# ELENA DAMIANI

FRANCESCA MININI

VIA MASSIMIANO, 25  
20134 MILANO  
T +39 02 26924671  
INFO@FRANDESCAMININI.IT  
WWW.FRANDESCAMININI.IT

## ELENA DAMIANI

*b. Lima, Perú 1979*

*Lives and works in Lima.*

Damiani has participated in multiple international biennales, including the Seoul Mediacity Biennale (2023), Cuenca Biennial (2018, 2016), Gwangju Biennale (2016), Venice Biennale, Vienna Biennale and IV Poly/Graphic Triennial (all 2015), Bienal de la Imagen y Movimiento (2014), Mercosul Biennial (2013).

Solo exhibitions: include MAC Museo de Arte Contemporáneo, Lima (2022), Chrysler Museum of Art, Norfolk, VA (2017), Museo Amparo, Puebla (2016), MUAC Museo Universitario Arte Contemporáneo, Mexico City (2015). Her work has been exhibited at the MoMA The Museum of Modern Art, Heide MoMA, Melbourne and MACO Museo de Arte Contemporáneo de Oaxaca (all in 2023), C3A, Cordoba and Museo de Arte Zapopan, Guadalajara (both 2022), Harn Museum of Art, Florida and A4 Art Museum, Chengdu (both 2021), Dhaka Art Summit, DePaul Art Museum, Chicago and MOCO Montpellier Contemporain (all in 2020), Museu Coleção Berardo, Lisbon and Galleria Nazionale d'Arte Moderna, Roma (both 2019), Skissernas Museum, Lund, (2017), Garage Museum of Contemporary Art, Moscow, and MOCAD Museum of Contemporary Art, Detroit (both 2015). She was awarded the Grants & Commissions Program, Cisneros Fontanals Art Foundation CIFO (2016) and the commission for the David Rockefeller Atrium, Americas Society, New York (2014).

Her work is represented in the collections of MoMA The Museum of Modern Art, MALI Museo de Arte de Lima, GNAM Galleria Nazionale d'Arte Moderna, Thyssen-Bornemisza Art Contemporary Collection, Colección Patricia Phelps de Cisneros, Museo Tamayo, Kadist Art Foundation, Cisneros Fontanals Art Foundation, Kamel Lazaar Foundation, Schoepflin Foundation and FOLAFototeca Latinoamericana.



Gallery exhibitions



## WEATHER BODIES

22 January 2025  
8 March 2025

*Weather Bodies* expands upon Damiani's ongoing exploration of materiality and temporality, positioning weather as a condition of coexistence between bodies and environments. The exhibition represents a continuation of the artist's interest in geological and ecological processes, employing sculptural forms to propose a shared and evolving understanding of a world in flux and of the interdependence of all things. By collapsing the distinctions between the human and the geological, the temporal and the timeless, Damiani proposes a reconsideration of the dynamic processes that shape our world and ourselves.

The exhibition reflects on the multiple dimensions of the concepts of weather and weathering, examining their roles as transformative forces that surpass human perception while deeply shaping material and ecological processes. Weather is understood as both fleeting and expansive—a storm, a season, and an agent of geological and ecological change. To weather is to endure and transform, an ongoing interplay of forces that destabilizes fixed notions of matter and form.

This framework informs the works on view, in which Damiani draws attention to the interconnectivity between organic and inorganic realms. The sculptures, made from marble, copper, and bronze, resemble plant-like shapes, cellular forms, and traces of vitality embedded in mineral substrates. These compositions explore the porous boundaries between life and non-life, engaging with themes of decay, resilience, and mutual transformation. The materials, shaped over millennia by planetary processes, actively participate in this dialogue, embodying histories of change, adaptation, and reconfiguration.

The exhibition is the third part of a project that began in 2020 and whose first part titled *Ensayos de lo Sólido* was presented at the MAC Museum of Contemporary Art Lima in June 2022, and a second part titled *Mineral Ways* at Galerie Nordenhake Stockholm in November 2022.

*Weather Bodies* continua l'esplorazione di Elena Damiani sulla materialità e temporalità, posizionando il tempo come condizione di coesistenza tra corpi e ambienti. L'artista focalizza la sua attenzione sui processi geologici ed ecologici, utilizzando forme scultoree per proporre una comprensione condivisa e in evoluzione di un mondo in continuo mutamento. Facendo crollare le distinzioni tra umano e geologico, temporale e senza tempo, Damiani propone una riconsiderazione dei processi dinamici che modellano il nostro mondo e noi stessi.

La mostra riflette sulle molteplici dimensioni dei concetti di tempo meteorologico e agenti atmosferici, esaminando il loro ruolo come forze trasformative che superano la percezione umana e plasmano profondamente la materia. Il tempo è inteso sia come fugace che duraturo: una tempesta, una stagione e un agente di cambiamento geologico. "To weather" significa resistere e trasformarsi, una continua interazione di forze che destabilizza le nozioni fisse di materia e forma.

I diversi significati della parola *weather* caratterizzano e plasmano le opere in mostra, ponendo l'attenzione sulla connessione tra il regno organico e quello inorganico. Le sculture, realizzate in marmo, rame e bronzo, ricordano forme vegetali, forme cellulari e tracce di vitalità incastonate in substrati minerali. Queste composizioni esplorano i confini porosi tra vita e non vita, affrontando temi di decadimento, resilienza e trasformazione reciproca. I materiali, modellati nel corso dei millenni da processi planetari, partecipano attivamente a questo dialogo, incarnando storie di cambiamento, adattamento e riconfigurazione.

La mostra è la terza parte di un progetto iniziato nel 2020 e la cui prima parte intitolata *Ensayos de lo Sólido* è stata presentata al MAC Museum of Contemporary Art Lima nel giugno 2022, e una seconda parte intitolata *Mineral Ways* alla Galerie Nordenhake Stockholm a novembre 2022.



*Weather Bodies, 2025*  
Installation view at Francesca Minini, Milan



*Weather Bodies, 2025*  
Installation view at Francesca Minini, Milan



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Installation view at Francesca Minini, Milan



*Weather Bodies, 2025*  
Installation view at Francesca Minini, Milan



*Weather Bodies, 2025*  
Installation view at Francesca Minini, Milan



*Weather Bodies*, 2025  
Installation view at Francesca Minini, Milan



*FLOW STRUCTURES*

16 November 2016  
23 December 2016

The multiplicity of networks and successive interrelated layers that compose the Earth - stratum upon stratum - suggest that penetrative fabrics construct the underground. Porous materials are everywhere around us, in nature and technology. Elena Damiani presents a series of sculptural works which subtly suggest the acidity of space-time against the soft infirmity of matter so as to articulate an image of the composition of the natural world.

The exhibition prompts questions about the materiality of the Earth in order to suggest the interconnectivity of geological elements and the underlying processes that construct our surroundings. The works make reference to geological events such as sedimentation and filtration, revealing the permeable character of unconsolidated materials and the porous mechanics of the Earth. They highlight the interaction between flow structures, travelling sediments and unconformities in morphology that compose a dynamic surface and underground of a body that is not bounded in a well-defined way. In doing so a series of sculptural works are displayed as overlapping layers acting as filters within the space. They are not composed of solid or compact materials, but of porous mediums, which remain unconsolidated allowing light fluxes and generative liminal spaces between them.

Upon entering, the work *Blind (after Bertoa)* - composed of a series of copper tubes arranged in one line on a marble base - stands as the first layer in the exhibition. The work takes as its starting point Harry Bertoa's sculpture *Untitled (Monumental Sonambient)* from the Standard Oil Commission, 1975. The metal structure has alternating marble cylinders placed at different heights as a screen which separates the entrance of the gallery from the main exhibition space. The small pieces of marble and vertical voids create a constant shifting light that oscillates on the copper surfaces.

The two geometric compositions resting on the floor are evocative of processes of filtration and

erosion reflecting upon the firmness of inorganic materials. The travertine and concrete slabs exhibit surfaces full of small cavities characteristic of pervious materials. *Unsaturated mudcrack* is a rectangular work composed of three juxtaposing elements displaying a fissured surface. The collapsed concrete slab reveals an inner wire mesh in brass. In *Casting voids* two pieces casted in brass rest on a travertine base on the floor. The peculiar morphology of the travertine presents a network of interconnected channels of non-uniform sizes and shapes. The surface of the porous solid has been partially casted in brass as positive volumes mapping the empty spaces between the rock sediments.

The series *Filters* are collaged stone slices of different densities that ask for a closer reading of surfaces. They testify to the presence of crusts and exchange of materials within a layered underground. The juxtaposition of solid stone sections, small metal inserts and hollow space presents us with parts of wholes, configurations and contexts.

Finally the work entitled *Partition* displays brass meshes and travertine surfaces with different opening sizes in a metal structure similar to a room divider. The translucent brass panels and spongelike stone pieces dominated by layers of shrub fabric filter light through intertwined patterns prompting the permeable nature of both artificial and natural constructs.

Damiani's works stand still as rock records which draw attention to the action of large natural forces in small-scaled surfaces constructing a micro-macro representation of an ever-changing realm. The Earth's flows and forces give rise to new interconnected dynamic structures where materials mobilize continuously in a network of infinite unconformities.

La molteplicità di piani e sistemi sovrapposti e interconnessi che compongono la Terra – strato su strato – sembra suggerire che il sottosuolo è costituito da strutture permeabili. I materiali porosi ci circondano, sia in natura che nella tecnologia. Elena Damiani presenta una serie di lavori scultorei che contrappongono velatamente la corrosività del rapporto spazio-tempo alla morbida instabilità della materia, articolando un'immagine della composizione del mondo naturale.

La mostra solleva interrogativi sulla materialità della Terra, evocando l'intreccio di componenti geologiche e processi nascosti che costituisce il nostro ambiente. I lavori alludono a eventi geologici come la sedimentazione e la filtrazione, svelando il carattere permeabile di materiali non consolidati e la meccanica porosa della Terra. Questi elementi sottolineano l'interazione tra strutture fluide, sedimenti mobili e discordanze angolari nella morfologia, che determina la superficie e l'interiorità dinamiche di un corpo privo di limiti ben definiti. Così alcuni lavori scultorei vengono presentati come strati successivi che agiscono da filtri all'interno dello spazio. Essi non sono composti di materiali solidi o compatti, ma di membrane porose, che restano non consolidate e lasciano gli interstizi aperti a flussi luminosi e spazi liminari generativi.

All'ingresso, il lavoro *Blind (after Bertoia)* – composto da una serie di tubi di rame disposti in fila su una base di marmo – rappresenta il primo strato della mostra. Il punto di partenza è la scultura di Harry Bertoia, *Untitled (Monumental Sonambient)*, dalla Standard Oil Commission, 1975. La struttura metallica presenta cilindri di marmo alternati collocati ad altezze diverse, come un paravento che separa l'entrata della galleria dallo spazio espositivo principale. I piccoli pezzi di marmo e i vuoti verticali producono una luce sempre mobile che balugina sulle superfici in rame.

Le due composizioni geometriche a livello del pavimento evocano processi di filtrazione e di

erosione, una riflessione sulla solidità della materia inorganica. Le lastre di travertino e cemento mostrano le superfici piene di piccole cavità caratteristiche dei materiali permeabili. *Unsaturated mudcrack* è un lavoro rettangolare composto da tre elementi accostati che formano una superficie incrinata. La lastra di cemento collassata rivela una rete interna di ottone. In *Casting voids*, due elementi di ottone poggiano su una base di travertino aderente al pavimento. La morfologia peculiare di questo marmo presenta una rete di canali interconnessi di dimensioni e forme non omogenee. La superficie del solido poroso è stata parzialmente colata in ottone, creando volumi positivi che mappano gli spazi vuoti tra i sedimenti rocciosi.

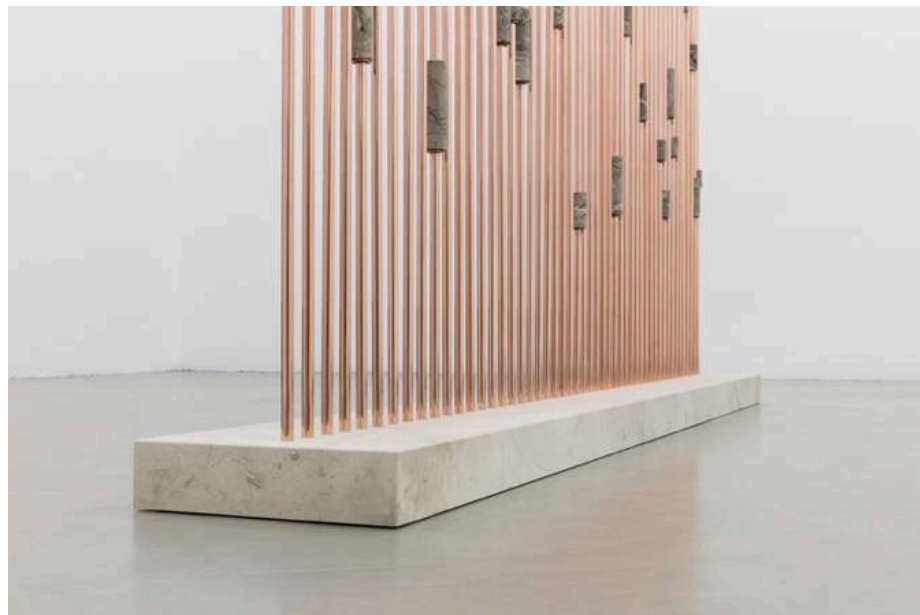
La serie *Filters* comprende collages di lastre in pietra di diverse densità che incoraggiano una lettura più ravvicinata delle superfici. Testimoniano la presenza di croste e di uno scambio di materiali all'interno di un sottosuolo stratificato. L'accostamento di sezioni in pietra solida, piccoli inserti di metallo e spazi cavi ci pone di fronte a parti di interi, configurazioni e contesti.

Infine, il lavoro intitolato *Partition* è composto da reti di ottone e superfici in travertino di diverse dimensioni in una struttura metallica che ricorda un divisorio. I pannelli traslucidi di ottone e i tasselli di pietra spugnosa dominati da strati di materia fossile filtrano la luce attraverso motivi intrecciati che alludono alla natura permeabile delle costruzioni sia artificiali che naturali.

I lavori di Damiani stanno immobili come stratificazioni geologiche che dirigono l'attenzione verso l'azione di grandi forze naturali su superfici di piccola scala, componendo una rappresentazione micro e macroscopica di un regno sempre cangiante. I flussi e le forze terrestri fanno emergere nuove strutture dinamiche interconnesse in cui i materiali si muovono senza posa in una rete infinita di discordanze.



*Flow Structures 2016*  
Installation view at Francesca Minini, Milan



*Flow Structures* 2016  
Installation view at Francesca Minini, Milan



*Flow Structures 2016*  
Installation view at Francesca Minini, Milan



*Flow Structures 2016*  
Installation view at Francesca Minini, Milan



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Installation view at Francesca Minini, Milan



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Installation view at Francesca Minini, Milan





*Flow Structures 2016*  
Installation view at Francesca Minini, Milan

Other projects and exhibitions



# SIGNAL AND STRATA

February 5 - April 5, 2026

Signal and Strata is a group exhibition featuring works by artists who explore the intersection of natural materials and human-made structures. The exhibition is organized by the Carpenter Center for the Visual Arts, Harvard University.

*SIGNAL & STRATA*

2026

Group show

Carpenter Center, Cambridge, USA



*SIGNAL & STRATA*, 2026  
courtesy the Carpenter Center for the Visual Arts at Harvard. Photo Julia Featheringill



*Second Nature:  
Photography in the Age of the Anthropocene*

2025

Group show

Cantor Art Center at Stanford University, Stanford, USA



*Second nature: Photography in the Age of the Anthropocene, 2025*  
Cantor Arts Center at Stanford University



*El aire vacilaba a su alrededor.  
Artistas latinoamericanas y sus poéticas del Mundo*

2025

Group show

Museo Sivori, Buenos Aires



*El aire vacilaba a su alrededor. Artistas latinoamericanas y sus poéticas del Mundo, 2025*  
Museo Sivori, Buenos Aires



*TERRITORIES.*  
*Latin American Art in the Jorge M. Pérez*  
*Collection*

2024

Group show  
Curated by Jimena Blázquez Abascal

CAAC Centro Andaluz de Arte  
Contemporáneo, Sevilla



*A Time Between Ashes and Roses*  
*Aichi Triennale*

2025

Aichi Prefectural Ceramic Museum, Seto, Aichi, Japan



*THIS TOO, IS A MAP*

2023

12th Seoul Mediacity Biennale

Seoul Museum of Art  
Seoul







*Beneath the Surface,  
Behind the Scenes*

2023

Group Show

Heide Museum of Modern Art  
Melbourne



*Beneath the Surface, Behind the Scenes*, 2023  
Heide Museum of Modern Art, Melbourne



*Now what? (Drawing Edition)*

2023

Group Show  
Curated by Fidel Artista

Centro Cultural Británico  
Lima



*Now what? (Drawing Edition)*, 2023  
Centro Cultural Británico, Lima



*Now what? (Drawing Edition), 2023*  
Centro Cultural Británico, Lima



*CHOSEN MEMORIES*

Contemporary Latin American Art  
from the Patricia Phelps de Cisneros  
Gift and Beyond

2023

Curated by Inés Katzenstein

Group Show

MoMa, Museum of Modern Art  
New York



*DONDE EMPIEZA EL CUERPO Y  
ACABA LA TIERRA*

2023

Group Show

Museo de Arte Contemporáneo de  
Oaxaca, Mexico



*ZENITH*

2022

Permanent Site-specific  
installation

AMERICAS SOCIETY,  
New York



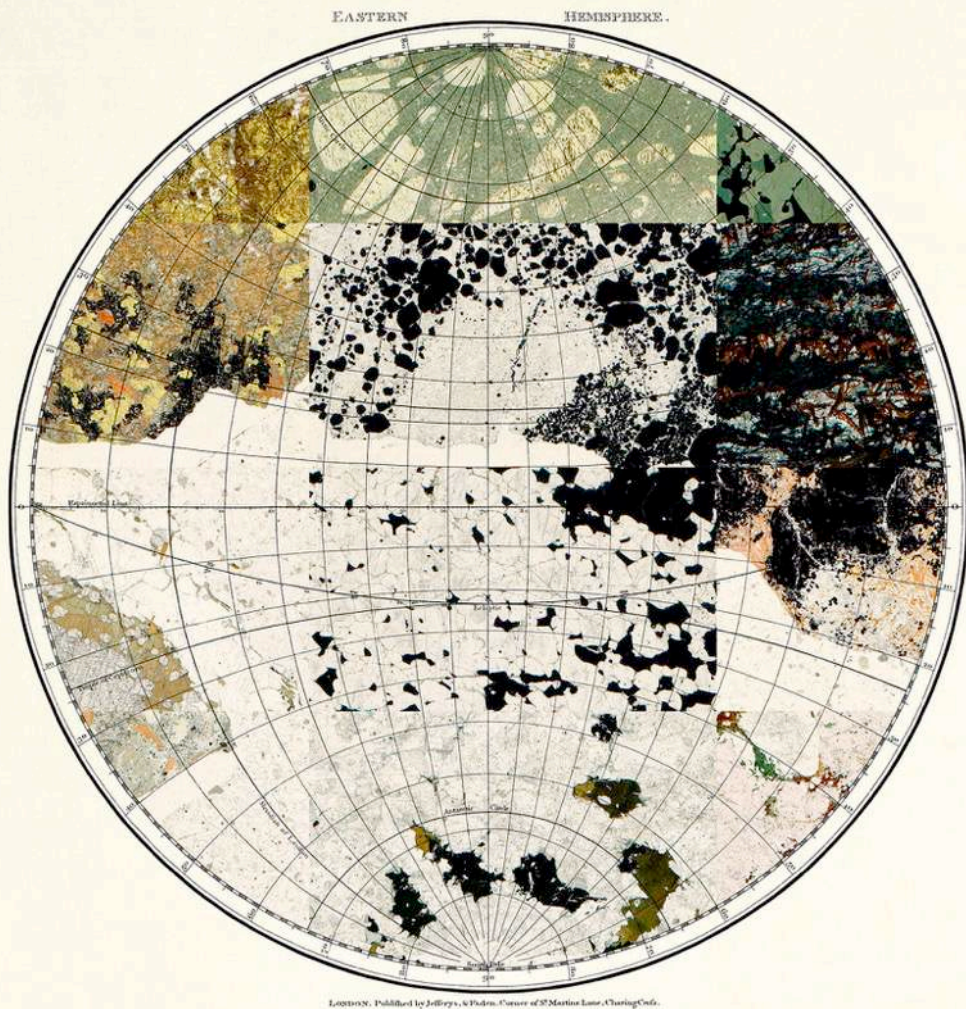
*ITINERARIOS DEL PRESENTE  
25 AÑOS DE PASAPORTE PARA UN  
ARTISTA*

2022

Curated by Giuliana Vidarte

Group show

MAC  
Lima



*FUTUROS ABUNDANTES | WORKS  
FROM THE TBA21 COLLECTION*

Group show

2022

C3A  
Córdoba



*Plural Domains: Selected Works from  
the Cisneros Fontanals Art Foundation  
Collection*

2022

Curated by Jesús Fuenmayor

Group show

Museo de Arte Zapopan  
Guadalajara



*ENSAYOS DE LO SÓLIDO*

2022

Curated by Nicolás Gómez Echeverri

Solo show

MAC  
Lima



ENSAYOS DE LO SÓLIDO, 2022  
MAC, Lima



ENSAYOS DE LO SÓLIDO, 2022  
MAC, Lima



ENSAYOS DE LO SÓLIDO, 2022  
MAC, Lima



*Plural Domains: Selected Works from  
the Cisneros Fontanals Art Foundation  
Collection*

2021

Curated by Jesús Fuenmayor

Group show

Harn Museum of Art  
Florida



*SPRING*

2021

Curated by Nathalie Guiot

Group show

Fondation Thailé  
Brussels



*HERE, WE BREATHE*

2021

Group show

A4 x KADIST Video Art  
Screening Series

A4 Art Museum Chengdu  
China



*ENTERRAR LOS PIES EN EL  
PAISAJE*

2021

Group show

Curated by Lorena Peña Brito

Museo Cabañas  
Guadalajara



*DHAKA ART SUMMIT 2020  
SEISMIC MOVEMENTS*

2020

Curated by Diana Campbell  
Betancourt

Group Show

Shilpakala Academy  
Dhaka



*PURO E DISPOSTO A SALIRE  
LE STELLE*

2020

Group show

Galleria Massimo Minini  
Brescia



*puro e disposto a salire le stelle, 2020*  
Galleria Massimo Minini, Brescia



THE WORLD TO COME: ART  
IN THE AGE OF  
ANTHROPOCENE

2020

DePaul Art Museum  
Chicago



*The World to come: art in the edge of Anthropocene*, 2020  
DePaul Art Museum, Chicago



*MECARÕ. AMAZONIA  
IN THE PETITGAS  
COLLECTION*

2020

MO.CO. Hôtel des collections  
Montpellier



*MECARÖ. Amazonia in the Petitgas Collection, 2020*  
MO.CO. Hôtel des collections, Montpellier (FR)



*GREAT CIRCLES*

2019

Nordenhake  
Mexico City



Great Circles, 2019  
Nordenhake; Mexico City

*JOINT IS OUT OF TIME*

2019

Curated by Sarejo Cincinelli and Bettina Della Casa

GNAM  
Rome





*Joint is Out of Time*, 2019  
GNAM, Rome



*Joint is Out of Time*, 2019  
GNAM, Rome

*Joint is Out of Time*, 2019  
GNAM, Rome





*Joint is Out of Time*, 2019  
GNAM, Rome



*AFTER FINITUDE*

2018

Nordenhake MX  
Mexico City

*LIQUID SENSIBILITIES*

2016

CIFO  
Miami



*Liquid Sensibilities*, 2016  
Installation view at CIFO, Miami

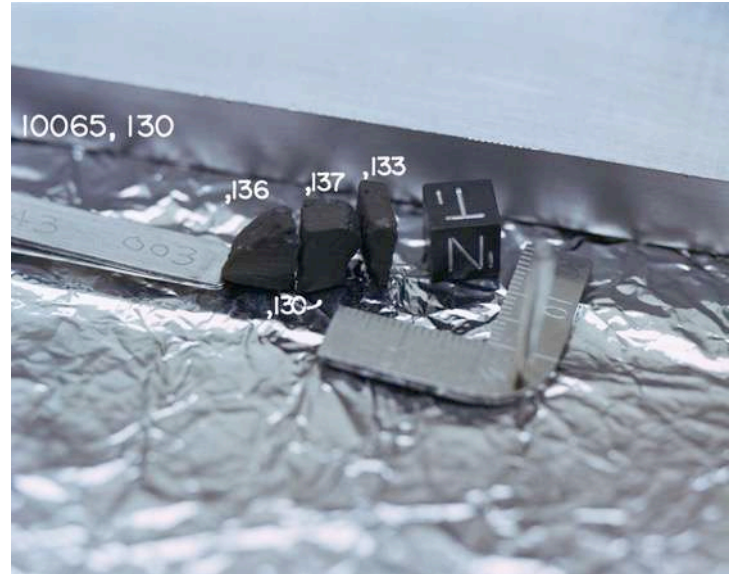




*IMPACT STRUCTURES*

2016

Galerie Nordenhake  
Stockholm





*Impact Structures, 2016*  
Galerie Nordenhake, Stockholm



*Impact Structures, 2016*  
Galerie Nordenhake, Stockholm



*Impact Structures, 2016*  
Galerie Nordenhake, Stockholm



*Impact Structures, 2016*  
Galerie Nordenhake, Stockholm

*FUTURE LIGHT: ESCAPING  
TRANSPARENCY*

2015

Curated by Maria Lind

Vienna Biennale Ideas for  
Change, MAK  
Vienna





*ALL THE WORLD'S FUTURES*

2015

Curated by Okwui Enwezor

56th Venice Biennale International Art Exhibition  
Venice



*All the World's Futures*, 2015  
56th Venice Biennale International Art Exhibition, Venice



*TESTIGOS: UN CATALOGO  
DE FRAGMENTOS*

2015

MUAC  
Mexico City



*SPATIAL ACTS: AMERICAS SOCIETY  
COMMISSIONS ART*

2014

Curated by Gabriela Rangel

Americas Society  
New York

*WEATHER PERMITTING*

2013

Curated by Sofia  
Hernandez Chong Cuy

9th Bienal do Mercosul  
Porto Alegre





*CICLORAMA*

2013

curated by Andrea  
Torreblanca

Museo Tamayo  
Mexico City

*ALL THE PIECES BACK  
TOGETHER*

2013

Selma Feriani Gallery  
London



*THE UNETHICAL  
ANTHROPOLOGIST*

2012

Fold Gallery  
London





*HISTORY DECOMPOSES  
INTO IMAGES, NOT INTO  
NARRATIVES*

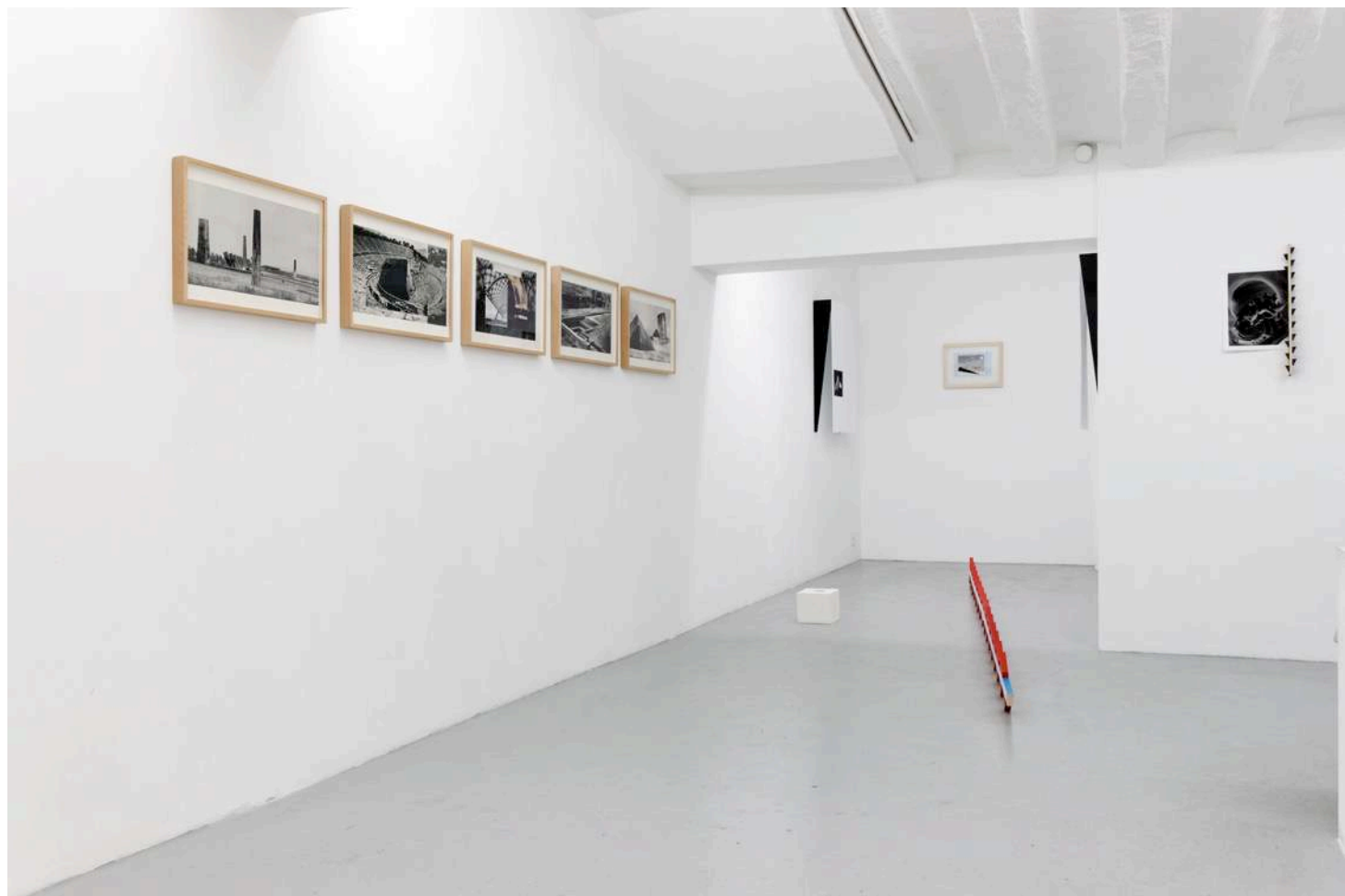
2012

Revolver Galeria  
Lima

*VANISHING POINT*  
*VANTAGE POINT*

2011

Galerie Dohyang Lee  
Paris



## SOLO EXHIBITIONS

**2026**

THE SHAPES WITHIN, Almeida & Dale, São Paulo (BR)

**2025**

WEATHER BODIES, Francesca Minini, Milan (IT)

**2023**

TELLURIAN SURFACES AND CORE FRAGMENTS, Galerie Nordenhake, Berlin (DE)

ONE EARTH, AFTER ANOTHER, Revolver Galeria, New York (US)

**2022**

ZENITH, permanent site-specific installation, American Society, New York (US)

MINERAL WAYS, Galerie Nordenhake, Stockholm (SE)

ENSAYOS DE LO SÓLIDO, MAC, Lima (PE)

**2020**

FADING FIELD N14, Galerie Nordenhake, Stockholm (SE)

**2019**

GREAT CIRCLES, Galerie Nordenhake, Mexico City (MEX)

AS THE DUST UNSETTLES, Revolver Galeria, Buenos Aires (AR)

**2017**

IN THE BOX: ELENA DAMIANI'S DUST TAIL, Chrysler Museum of Art, Virginia (USA)

**2016**

FLOW STRUCTURES, Francesca Minini, Milan (I)

IMPACT STRUCTURES, Galerie Nordenhake, Stockholm (S)

SEDIMENTS: AN ASSEMBLAGE OF REMAINS, Museo Amparo, Puebla (MX)

**2015**

SEDIMENTS: AN ASSEMBLAGE OF REMAINS, Curated by Cecilia Delgado and Amanda de la Garza, MUAC Museo Universitario Arte Contemporaneo, Mexico City (MEX)

**2014**

EXCAVACIONES, Solo Projects ARCO, Madrid (ES)

**2013**

ALL THE PIECES BACK TOGETHER, Damiani & Dannert, curated by Niekolaas Lekkerkerk, Selma Feriani, London (UK)

LA CHAMBRE, Baelen and Damiani, Elaine Levy Project, Brussels (B)

**2012**

LA HISTORIA SE DESCOMPONE EN IMAGENES NO EN HISTORIAS, Revolver Galeria, Lima (PE)

**2011**

ELENA DAMIANI AND ALOIS GODINAT, Elaine Levy Project, Brussels (B)

THE SECOND TREASURY OF STANLETH, Selma Feriani Gallery, London (UK)

VANISHING POINT - VANTAGE POINT, Dohyang Lee Galerie, Paris (F)

**2007**

SITES, Galería Vértice, Lima (PE)

**2005**

PRINTS AND MOTION, 1st International Print Biennale, Lima (PE)

GEO, Sala Luis Miroquesada Garland, Lima (PE)

**2003**

MOCIÓN ANIMAL, Espacio La Culpable, Lima (PE)

## SELECTED GROUP EXHIBITIONS

### 2026

SIGNAL AND STRATA, Carpenter Center for the Visual Arts at Harvard University, Cambridge, Massachusetts (US)

### 2025

A Time Between Ashes and Roses, Aichi Triennale (JP)

SECOND NATURE: PHOTOGRAPHY IN THE AGE OF THE ANTHROPOCENE, Cantor Art Center at Stanford University, Stanford, California (US)

EL AIRE VACILABA A SU ALREDEDOR. ARTISTAS LATINOAMERICANAS Y SUS POÉTICAS DEL MUNDO, Museo de Artes Plásticas Eduardo Sabori, Buenos Aires (ARG)

### 2024

CABINET OF CURIOSITIES, ACT I. PROTEUS, curated by Marco Parmeggiani, Spazio Daniela, Milan (I)

TERRITORIES. Latin American Art in the Jorge M. Pérez Collection, curated by Jimena Blázquez Abascal, CAAC Centro Andaluz de Arte Contemporáneo, Sevilla (E)

### 2023

SPELLS UPON THE LAND, MACBA, Barcelona

IN THE GARDEN, curated by Manolia de la Garza, MARCO Museo de Arte Contemporáneo de Monterrey, Monterrey (MX)

THIS TOO, IS A MAP, 12th Seoul Mediacity Biennale, Seoul Museum of Art, Seoul (KR)

BENEATH THE SURFACE, BEHIND THE SCENES, Heide Museum of Modern Art, Melbourne (AU)

NOW WHAT? (DRAWING EDITION), curated by Fidel Artista, Centro Cultural Británico, Lima (PE)

CHOSEN MEMORIES, Contemporary Latin American Art from the Patricia Phelps de Cisneros Gift and Beyond, Curated by Inés Katzenstein, MOMA, Museum of Modern Art, NYC, (US)

DESIGN FOR A GARDEN, Curated by Andrew Bick, Von Bartha, Basel (CH)

DONDE EMPIEZA EL CUERPO Y ACABA LA TIERRA, The Museo de Arte Contemporáneo de Oaxaca, Mexico (MX)

### 2022

FROM THE UNDERWATER MOUNTAINS FIRE MAKES ISLANDS, co-presented by KADIST and PIVÔ, curated by Yina Jiménez Surriel, PIVO, Sao Paulo (BR)

PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION COLLECTION, curated by Jesús Fuenmayor, Museo de Arte Zapopan, Guadalajara (MX)

ITINERARIOS DEL PRESENTE | 25 AÑOS DE PASAPORTE PARA UN ARTISTA, curated by Giuliana Vidarte, MAC, Lima (PE)

TO LIGHT SHADOW AND DUST, Galerie Nordenhake, Berlin (DE)

HIGH PRIESTESS, Revolver Galería, Lima (PE)

FUTURES ABUNDANTES, Works from the TBA21 Collection, Centro de Creación Contemporánea de Andalucía (C3A), Córdoba (ES)

HORIZONS – LATITUDES, HORIZONTALITY AND THE POSSIBLE FUTURES, THE KADIST VIDEO LIBRARY, PART 1, curated by Shona Mei Findlay, Singapore Art Week

### 2021

TRES DÍAS DE VISUALIDAD CONTEMPORÁNEA PERUANA, curated by David Flores Hora, ArtLima Premieres, Lima (PE)

EN ESTA VIDA HAY OTRA VIDA, curated by Sofia Lanusse, Galería Albarrán-Bourdais, Madrid (ES)

ENTERRAR LOS PIES EN EL PAISAJE, Curated by Lorena Peña Brito, Museo Cabañas, Guadalajara (MX)

PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION COLLECTION, curated by Jesús Fuenmayor, Harn Museum of Art, Florida (USA)

HERE, WE BREATHE, A4 x KADIST Video Art Screening Series, A4 Art Museum Chengdu (CN)

SPRING, curated by Nathalie Guiot, Fondation Thailé, Brussels (BE)

### 2020

PURO E DISPOSTO A SALIRE LE STELLE, Galleria Massimo Minini, Brescia (IT)

VIR EM FAVOR DE PEDRA, curated by Ana Rito & Hugo Barata, UmbigoLAB online exhibition

SELECTED WORKS, Galerie Nordenhake, Stockholm (S)

52PROPOSALS FOR THE 2020S, curated by Maria Lind, Instagram project

THE WORLD TO COME: ART IN THE AGE OF ANTHROPOCENE, DePaul Art Museum, Chicago (US)

MECARÕ. AMAZONIA ART IN THE PETITGAS COLLECTION, curated by Vincent Honoré, Anna Kerekes and Jacqueline Kok, MO.CO. Hôtel des collections, Montpellier (FR)

DHAKA ART SUMMIT 2020 SEISMIC MOVEMENTS, curated by Diana Campbell Betancourt, Shilpakala Academy, Dhaka (BAN)

NON-SPACE, curated by Silvana Lagos, Revolver, Lima (PE)

## 2019

FORM AND VOLUME, Cristina Guerra, Lisbon (P)

AS THE DUST UNSETTLES, Revolver Galeria, Buenos Aires (BR)

CONSTELLATIONS: A CHOREOGRAPHY OF MINIMAL GESTURES, curated by Ana Rito & Hugo Barata, Museu Coleção Berardo, Lisbon (P)

SCREEN ACTS: WOMEN IN FILM AND VIDEO, San Jose Museum of Art, California (US)

ENTRE A FORMA E O CONCEITO, Anexo da Galeria Luisa Strina, Sao Paulo (BR)

PeruenARCO and CIFO present: Sincrónicas. Horizontes Del Arte Contemporáneo Peruano Desde El Coleccionismo, curated by Max Hernández Calvo, El Instante Fundación, Madrid (ES)

O.PUS / I, organized by Atra Form Studio, Basalta, Mexico City (MX)

PORTADORES DE SENTIDO: ARTE CONTEMPORANEO DE LA COLECCIÓN PATRICIA PHELPS DE CISNEROS,

curated by Sofia Hernandez Chong Cuy, Museo Amparo, Puebla (MX)

LENGUA BÁRBARA, curated by Ximena Garrido-Lecca and Jose Vera Matos, Galeria Casado Santapau, Madrid (ES)

JOINT IS OUT OF TIME, GNAM, Rome (IT)

## 2018

DOUBLE TAKES: HISTORIC AND CONTEMPORARY FILM + VIDEO, curated by A. Will Brown and Joseph del Pesco, Museum of Contemporary Art (moCa), Cleveland (USA)

PLURAL DOMAINS: SELECTED WORKS FROM THE CISNEROS FONTANALS ART FOUNDATION (CIFO)

COLLECTION, curated by Jesús Fuenmayor, as part of the 2018 Cuenca Bienal, Museo de la Ciudad, Cuenca (ES)

THE WORLD TO COME: ART IN THE AGE OF ANTHROPOCENE, curated by Kerry Oliver Smith, Harn Museum of Art, Gainesville

AFTER FINITUDE, Nordenhake, Mexico City, (MEX)

COPY, TRANSLATE, REPEAT: Contemporary Art From The Collection Patricia Phelps De Cisneros, Hunter College Art Galleries NY (USA)

## 2016

IMPERMANENCIA, LA MUTACIÓN DEL ARTE EN UNA SOCIEDAD MATERIALISTA, Curated by Dan Cameron, XIII Cuenca Biennale, Cuenca (EC)

ELECTRIC BLUE, Curated by Maria do Carmo M. P. de Pontes, & Benjamin Orlow, Galeria Vermelho, Sao Paulo (BR)

LIQUID SENSIBILITIES, 2016 Grants & Commissions Program Exhibition, CIFO Art Space, Miami (USA)

EVERYDAY ALCHEMY, Curated by Andrea Hinteregger De Mayo, Galerie Von Bartha, Basel (D)

THE EIGHT CLIMATE (WHAT DOES ART DO?), 11th Gwangju Biennale, Gwangju (ROK)

CHART ART FAIR, COPENHAGEN, with Galerie Nordenhake, Stockholm, a show with Christian Andersson, Kunsthall Charlottenborg, Stockholm (SE)

MÁS ARTE MÁS IMPACTO 2016, The Juan Felipe Gómez Escobar Foundation Benefit Art Auction, Galeria La Cometa, Bogota (CO)

U-TURN Project Rooms by Mercedes-Benz, Curated by Jacopo Crivelli Visconti with Ishmael Randall Weeks and Revolver Galeria, LimaArteBA, Buenos Aires (RA)

## 2015

WAS IT A CAR OR A CAT I SAW, curated by Vladimir Vidmar, Škuc Gallery, Ljubljana (SLO)

4TH POLY-GRAPHIC TRIENNIAL DE SAN JUAN, America Latina y el Caribe, Displaced Images/Images in Space, curated by Gerardo Mosquera, Alexia Tala, Vanessa Hernandez, San Juan, Puerto Rico (PR)

OCHO ENSAYOS DE APROXIMACIÓN A LA REALIDAD PERUANA, FOLA Fototeca Latinoamericana, Buenos Aires (RA)

UNITED STATES OF LATIN AMERICA, curated by Jens Hoffmann and Pablo León de la Barra, MOCAD Museum of Contemporary Art Detroit, Detroit (USA)

THE DEVIL IS IN THE DETAILS, curated by Jesus Fuenmayor, KaBe Contemporary, Miami, (USA)

IN AND IN BETWEEN GEOGRAPHIES, curated by Emiliano Valdés, MAMM Museo Arte Moderno de Medellin, Medellin (CO)

PROJECT 35: THE LAST ACT, Garage Museum of Contemporary Art, Moscow (RUS)

FUTURE LIGHT: ESCAPING TRANSPARENCY, curated by Maria Lind, Vienna Biennale, MAK Museum of Applied Arts, Vienna (A)

56 VENICE BIENNALE, ALL THE WORLD'S FUTURES, curated by Okwui Enwezor, Venice (I)

THEOREM, YOU SIMPLY DESTROY THE IMAGE I ALWAYS HAD OF MYSELF, curated by Octavio Zaya, Mana Contemporary, New Jersey, (USA)

AKAKOR, curated by Kiki Mazzucchelli and Maria do Carmo M. P. de Pontes, Baro Galeria, Sao Paulo (BR)  
BUILDING IMAGINARY BRIDGES ACROSS HARD GROUND, curated by Luiza Teixeira de Freitas, Marker 2015, Dubai (UAE)  
SIEMPRE EL HORIZONTE, curated by Iciar Sagarmínaga, Galería Max Estrella, Madrid (E)  
BRANCO E PRETO, curated by de João Azinheiro, Baro Galeria, Sao Paulo, Brazil (BR)

## 2014

BIM BIENAL DE LA IMAGEN Y MOVIMIENTO, VIDEO ARTE PERUANO DEL ULTIMO QUINQUENIO, UNA MIRADA DESDE LAS ARTES VISUALES, curated by Jose-Carlos Mariategui, Alianza Francesa, Buenos Aires (RA)  
SPATIAL ACTS: AMERICAS SOCIETY COMMISSIONS ART, curated by Gabriela Rangel, Americas Society, New York (USA)  
ARTE PARA +ARTE, Fundación FLORA ars+natura, Cámara de Comercio sede de Chapinero, Bogota (CO)  
A JOURNEY TO AVEBURY, KARST, Plymouth (UK)  
CONCRETO/CONCRETO, Solo Projects ArtRio, curated by Julieta Gonzalez & Pablo Leon de la Barra, Rio de Janeiro (BR)  
IMAGE CHAIN PROJECT, curated by Thom O'Nions & Luiza Teixeira de Freitas, The Mews, London (UK)  
IDEA OF FRACTURE - OPINIONE LATINA 2, curated by Jacopo Crivelli Visconti, Francesca Minini, Milan (I)  
REVOLVER CAJAMARCA, Revolver Galeria, Lima (PE)  
LIVRE IMAGINE - DANS CINQUANTE ANS D'ICI, curated by Niekolaas Lekkerkerk, Les Territoires, Montreal (CDN)

## 2013

Laboratorium, ArtBO Projects Rooms, curated by Jose Roca, Bogota (CO)  
9TH BIENAL DO MERCOSUL, WEATHER PERMITTING, curated by Sofia Hernandez Chong Cuy, Porto Alegre (BR)  
PROJECT 35 VOLUME 2, ICI Independent Curators International, touring exhibition, Art Gallery of Windsor, Ontario (USA)  
VCUarts Anderson Gallery, Virginia (USA)  
Kunstlerhaus Stuttgart, Stuttgart (D)  
Fresh Milk, St George (USA)  
NLS, Kingston (USA)  
Alice Yard, Port of Spain (TT)  
Zoma Contemporary Art Centre, Addis Abeba (ETH)  
Centro de Fotografia, Montevideo (UY)  
Readytex Art Gallery, Paramaribo (SME)  
Platform 3, Bandung (RI)  
DeVos Art Museum, Northern Michigan University, Michigan (USA)  
Sri Lanka Archive of Contemporary Art, Architecture & Design, Jaffna (CL)  
VIDEOARTE 01- REOPENING THE BLACKBOX OF TECHNOLOGY, MAC Museum of Contemporary Art, Lima (PE)  
U-TURN PROJECT ROOMS, ArteBA, curated by Abaseh Mirvali, Buenos Aires (AR)  
MATERIA PRIMA, curated by Maria del Carmen Carrion, CAC Centro de Arte Contemporaneo, Quito (EC)  
CICLORAMA, curated by Andrea Torreblanca, Museo Tamayo, Mexico City (MEX)  
VIDEO ARTE PERUANO CONTEMPORÁNEO, curated by Jose-Carlos Mariategui, MAC Museum of Contemporary Art, Lima (PE)  
BAJO EL SOL DE LA MUERTE, Espacio Minimo, Madrid (ES)

## 2012

HOW TO SOLVE PROBLEMS IN THE OFFICE, Trade Gallery, Nottingham (UK)  
ICI PROJECT 35 VOLUME 2, SH Contemporary, Shanghai (CN)  
THE UNETHICAL ANTHROPOLOGIST, curated by Erica Shiozaki, Fold Gallery, London (UK)  
ACCIDENTAL PURPOSE, QUAD, Derby  
CULTURAS EN TRANSITO. PANORAMICA DEL VIDEOARTE EN PERU, CCE, Santiago and Montevideo (E)  
SLEEPING UPRIGHT PRESENTS RECEPTION AREA, Nottingham (UK)  
DIAS NEGROS, Revolver Galeria, Lima (PE)  
IN FORWARD REVERSE, Schwartz Gallery, London (UK)

READING COMPLEX ACT IV: SANS TITRE, curated by K. Serrano & N. Lekkerkerk, Government Art Collection, London (UK)

Revolver Galeria, Nueveochenta Arte Contemporaneo, Bogota (CO)

BCC CONTEMPORARIES COLOGNE. Cologne (D)

BACK TO THE FUTURE, Breese Little Gallery, London (UK)

P'S CORRESPONDENCE, curated by Thom O'Nions & Luiza Teixeira de Freitas, Selma Feriani Gallery, London (UK)

INSIDE THE WHALE, curated by Matteo Pollini, FaMa Gallery, Verona (I)

## **2011**

CUTTING EDGE WOMEN, Verbeke Foundation, Collage Museum, Stekene (B)

MATERIA PRIMA, 8 Bienal do Mercosul, Atelier Subterranea, Porto Alegre (BR)

CIUDADANO EXPANDIDO EL FUTURO ES HOY, Fundacion Telefonica, Lima (PE)

Difraccion, Arroniz Arte Contemporaneo, Mexico City (MEX)

SITE OF FLESH AND STONE, Simotas Binasi, Istanbul (TR)

ON THE BRINK, SW1 Gallery, London (UK)

## **2010**

SHOW ONE, Art First Gallery, London (UK)

MASH UP ARTE EN CHOQUE-FUGA, Spanish Cultural Centre, Lima (PE)

24 IMÁGENES POR SEGUNDO, 14th Annual Latin American Film Festival, Galería CCPUCP, Lima (PE)

THE DICTIONARY OF RECEIVED IDEAS, London (UK)

GOLDSMITHS MFA DEGREE SHOW, Goldsmiths College, London (UK)

VIDEOGRAFÍAS DE PERÚ, Fundación Hispánica Alianza, Madrid (E)

DES-HABITABLES, Architecture Biennale of Medellín, Spanish Cultural Centre, Medellín and Lima (PE)

VIDEO ARTE PERUANO II, Spanish Cultural Centre, Lima (PE)

PAUSE AND EJECT 2, Shoreditch Town Hall, London (UK)

PHOTO-SHOP, Galería Vértice, Lima (PE)

## **2009**

KNSTHS MR #2, YBL Palace, Budapest (H)

DES-HABITABLES, Espacio OTR, Madrid (ES)

PAUSE AND EJECT, The Rag Factory, London (UK)

PERUVIAN VIDEO ART, Peruvian Embassy, London (UK)

TRÁNSITO AL PARAÍSO: MIGRANTES IMAGINARIOS, Galería Vértice, Lima (PE)

NOSTALGIA DE FUTUR, Centro del Carmen, Valencia (ES)

LA GENERACIÓN DEL ESTECTÁCULO: CONTEMPORARY PERUVIAN ART, Galería Kiosko, Santa Cruz (USA)

1ST IBERO-AMERICAN VIDEO ART FESTIVAL OF LIMA, Spanish Cultural Centre, Lima (PE)

10 AÑOS DESPUES PASAPORTE PARA UN ARTISTA, Sala Luis Miroquesada Garland, Lima (PE)

## **2008**

RETROVANGUARDIA, 2nd International Print Biennale, Escuela Superior Corriente Alterna, Lima (PE)

LA CONSTRUCCIÓN DEL LUGAR COMUN, MAC Contemporary Art Museum, Lima (PE)

## **2007**

ULTRAMAR, Hispano-American Video Art Cycle, Instituto Cervantes, Brasilia (BR)

ZONA DE DESPLAZAMIENTOS, Contemporary Peruvian Video Art, MAMBA Museum of Modern Art, Buenos Aires (BR)

LAS CIUDADES INVISIBLES, Colegio de Arquitectos de la Comunidad Valenciana, Espacio Fundación Telefónica, Spanish CULTURAL CENTRE CÓRDOBA, Valencia (ES), Buenos Aires (RA) and Córdoba (ES)

MIRADAS DE MUJER, Ibero-American Video Artists, Spanish Cultural Centre, Cultural Centre General San Martín, Montevideo and Buenos Aires (RA)

2ND LATIN-AMERICAN VIDEO ART CYCLE, IVAM Modern Art Institute, Valencia (ES)

## 2006

VIDEOKUNST AUS SUDAMERIKA, Bonn Videonale, Kunstmuseum, Bonn (D)  
3 ESCUELAS TRES, Sala de Arte Felipe Cossio del Pomar, Lima (PE)  
OMNÍVOROS 2, VAE10 International Video-Art- Electronics Festival, Spanish Cultural Center, Lima (PE)  
PINTURA FRESCA, British Cultural Center, Lima (PE)  
OMNÍVOROS 2, VAE10 International Video-Art- Electronics Festival, Spanish Cultural Center, Lima (PE)  
PINTURA FRESCA, British Cultural Center, Lima (PE)

## EDUCATION

### 2008 – 2010

Master in Fine Arts, Goldsmiths College, University of London, London (UK)

### 2000 – 2005

BA in Fine Arts, Escuela Superior de Bellas Artes Corriente Alterna, Lima (PE)

### 2003

Urban Video Workshop, Centro Cultural de la Universidad Nacional de San Marcos, Lima (PE)

### 1997 – 1999

Architecture Career, Universidad Peruana de Ciencias Aplicadas, Lima (PE)

## PUBLIC COLLECTIONS

MoMA The Museum of Modern Art, New York  
MALI Museo de Arte de Lima, Lima  
Galleria Nazionale d'Arte Moderna, Rome  
The Thyssen-Bornemisza Collection Foundation PAMM Perez Art Museum, Miami  
Jameel Arts Centre, Dubai  
Museo Tamayo Arte Contemporaneo, Mexico City  
Patricia Phelps de Cisneros Collection CPPC, New York and Caracas  
Cisneros Fontanals Art Foundation CIFO, Miami  
Kadist Art Foundation, San Francisco and Paris  
Kamel Lazaar Foundation, Geneva  
Sayago & Pardon Collection, California  
FOLA Fototeca Latinoamericana, Buenos Aires

## AWARDS AND DISTINTIONS

**2016**, Grants & Commissions Program, Cisneros Fontanals Art Foundation CIFO, Miami  
**2014**, Americas Society Commission for David Rockefeller Atrium, Americas Society, New York  
**2011**, Shortlisted, Bloomberg New Contemporaries, UK  
**2006**, Video Creation: Special Mention, 12th International Arts and Digital Cultures Festival of Gran Canaria Canariasmediafest, Las Palmas of Gran Canaria  
**2006**, Second Prize, 9th French-Peruvian Contest of Visual Arts, Pasaporte para un Artista, Lima  
**2005**, Gold and Silver Medal, Escuela Superior de Bellas Artes Corriente Alterna, Lima  
**2004**, Production Prize, 2nd Peruvian Contest of Video and Electronic Arts, Lima  
**2001**, Finalist, Phillips Award, MALI Museo de Arte, Lima