

LUIS ENRIQUE ZELA-KOORT ACCINELLI

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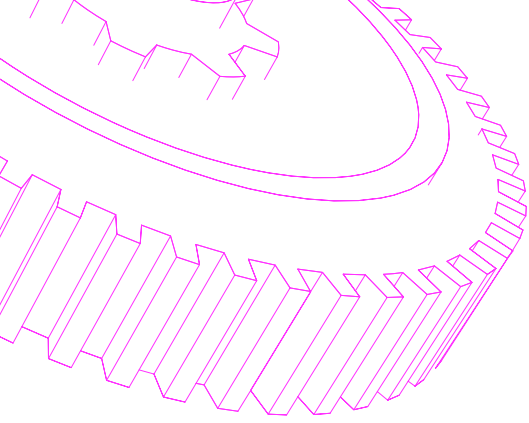
statement & bio

Peruvian artist and researcher. He focuses on technological responses to biases that would otherwise be catalogued as objective truth;

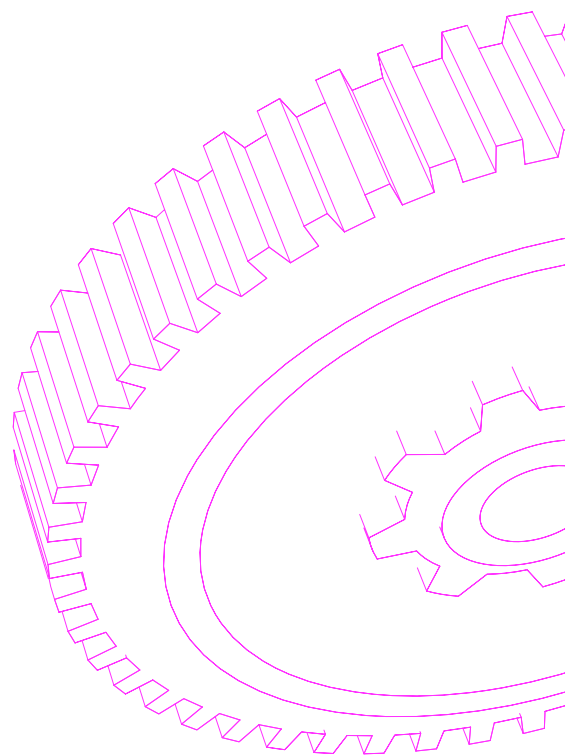
deconstructing the anthropocene's conceptual dynamics between culture and nature, and the ideological instrumentalization of science. He elaborates **meta-fictions** to frame a constantly evolving reality. His sculptures and videos create interactive, baroque installations- articulating digital tools and traditional processes.

He studied Visual Arts at Corriente Alterna, and participated in Electronic Art and Film & Photography programs hosted by MoMA and Taller Helios. Finalist for the XX Concurso Nacional PPUA, the ICPNA contemporary art prize, two ARTUS grants, he won Best Artistic Proposal in Espacio Tomado. Selected for residencies in Sao Paulo and Tokyo, he has shown





work in South America, Europe, USA, and Japan with upcoming shows in Mexico and Poland. In 2020, he presented the exhibition and homonymous book *No se puede regresar polvo* at the MAC (Lima), while publishing the illustrated poetry book *Teach me how to love*. He currently presents *Deseos Modernos* at the CAC (Quito). Represented by Revolver Galeria and NASAL.



CV/resume

>> EXHIBITIONS

2020

SOLO - SHOWS

- 2021** *Deseos Modernos. CAC (Centro de Arte Contemporáneo). Quito, Ecuador.
*Other Fictions. Proyecto NASAL. NADA (New Art Dealers Alliance). NY, USA.
- 2020** *No se puede regresar al polvo. MAC (Museo de Arte Contemporáneo). Lima, Peru.
*Teach me how to love. 3331 Arts Chiyoda. Tokyo, Japan.
- 2019** *No se puede regresar al polvo. Revolver. Lima, Peru.
*Métrica Tensa. Paján. Trujillo, Peru.
- 2018** *La Virgen en Marte. El Garajr. Lima, Peru.
*Singularidades. Espacio Tomado - IK Projects. Lima, Peru.
- 2017** *Contrahistoria. Salón. Lima, Peru.
- 2015** *Pizarras. Kasa Kambalache. Lima, Peru.

GROUP SHOWS & ART FAIRS

- 2021** *Saludos Amigos. Proyecto NASAL, Zona Maco. CDMX, México.
*Carne Fresca. La Carnicería + Tersermundo. 3D virtual exhibition.

- *Always a dreamer but testing the waters. Abrir Galería.
*Reactivación Económica. Mamama Espacio. Lima, Peru.
*Sinergia 2.0. Proyecto NASAL. Guayaquil, Ecuador.
*2020x6, Young Peruvian Artists. MATE Museum. Lima, Peru.
*El Desastre Doméstico. One Moment Art. Palacio Cousiño. Santiago, Chile.
*ICPNA Contemporary Art Prize. Galería Pancho Fierro. Lima, Peru.
*Untitled ART. Revolver.
*ARCO Madrid. Revolver. Madrid, Spain.
*PARC. Revolver.
- 2019** *Girando sobre lo que se encuentra entre nosotros. Galería 4ta pared, Biblioteca de las Artes. Guayaquil, Ecuador.
*PARI 'S. Revolver. Lima, Peru.
*Procedure of creation by designation. TDR Gallery. Savannah GA, USA.
*Ex Merges. Galería Lima Arte. Lima, Peru.
*Todos los caminos llevan al Sur. Colectivo Control. Madrid, Spain.
*Revolver Off-Arco. Revolver. Madrid, Spain.
*ARCO Madrid. Revolver. Madrid, Spain

2018

- *ArtLima. Revolver. Lima, Peru.
- *ArtLima GWD. Entropía generacional. Galería Lima Arte. Lima, Peru.
- *PArC. Revolver. Lima, Peru.
- *Arte Feliz. Lima, Peru.
- *Millennials. ICPNA Centro. Lima, Peru.
- *Bisagra Fashion Week. Kinderhook & Caracas. Berlin, Germany.
- *Sinergia. UCAL. Lima, Peru.
- *Qulla Raymi Killa. Museo AMANO. Lima, Peru.
- *Confluencia Histórica. Casa Cultural San Isidro. Lima, Peru.
- *SELF. CC El Olivar. Lima, Peru.
- *Intrascendente. CC Ccori Wasi. Lima, Peru.
- *Coordenadas. Seres + UDCH. Chiclayo, Peru.
- *SWAB Barcelona. Barcelona, Spain.
- *ArtLima GWD. Revolver. Lima, Peru.
- *ArtLima GWD. Sana Sana. Gallery Gallery. Lima, Peru.
- *La Carnicería. Proyecto AMIL. Lima, Peru.
- *ArtLima GWD. Sin título. BLOC Art. Lima, Peru.
- *ArtLima GWD. Territorio desconocido. CC Brazil-Peru. Lima, Peru.
- *ArtLima. Galería SERES. Lima, Peru.
- *PArC. Lima, Peru.

2017

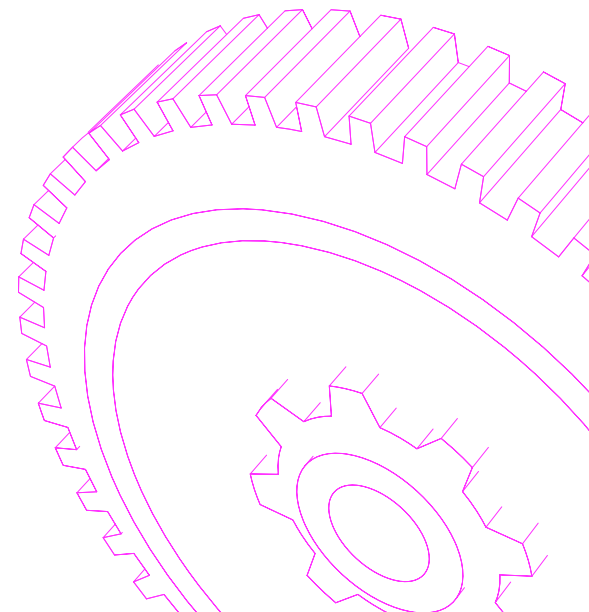
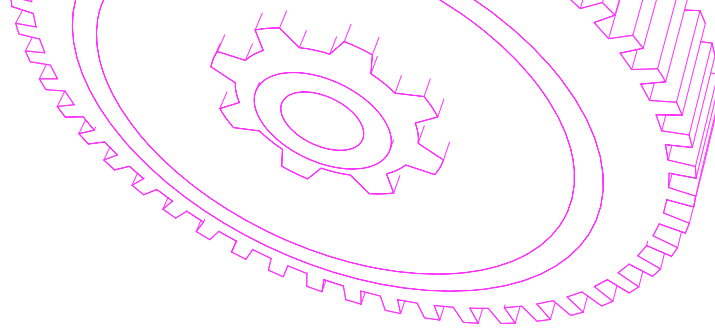
- *Deseos Reflejados. Make-A-Wish Foundation. Lima, Peru.
- *0011010100: Luz y Tecnología. Galería SERES. Lima, Peru.
- *Tramas. Galería SERES. Lima, Peru.
- *PArC. VR + Myopía. Lima, Peru.

2016

- *Videos Inestables. El Galpón Espacio. Lima, Peru.
- *GIFmi. Bisagra. Lima, Peru.
- *Seres de Seres. Galería SERES. Lima, Peru.

2015

- *Diálogos. Microteatro. Lima, Peru.



>> RESIDENCIES

- 2020** *Air-3331, Arts Chiyoda. Tokyo, Japan.
- 2019** *Uberbau_house. Residency on Contemporary Art Research. São Paulo, Brazil.

>> AWARDS AND SCHOLARSHIPS

- 2020** *ARTUS grant for Peruvian Artists. Finalist. Lima, Peru.
*ICPNA Contemporary Art Prize. Finalist. Lima, Peru.
- 2019** *ARTUS grant for Peruvian Artists. Finalist. Lima, Peru.
*National Painting Contest. Central Bank, MUCEN. Semi-Finalist. Lima, Peru.
*Británico-IPAE Sculpture contest. Finalist. Lima, Peru.
- 2018** *Best Young Artist proposal. Espacio Tomado. IK Projects. Lima, Peru.
- 2017** *XX National Contest: Passport for an Artist. Alliance Francaise. Finalist. Lima, Peru.

>> BOOKS AND PUBLICATIONS

- 2020** *Teach me how to love. Risograph project, illustrated poetry. Handsaw Press Studio. Tokyo, Japan.

*No se puede regresar al polvo. Investigative and poetic project. Trropkiato Editorial Project. Lima, Peru.

polvo. Investigative and poetic project. Trropkiato Editorial Project. Lima, Peru.

2019 *Uberbau-house magazine. Contemporary Art research. São Paulo, Brazil.

*Latinoamérica, Circuitos del Arte. Arte Al Límite. Santiago, Chile.

>> WORKSHOPS AND PRESENTATIONS

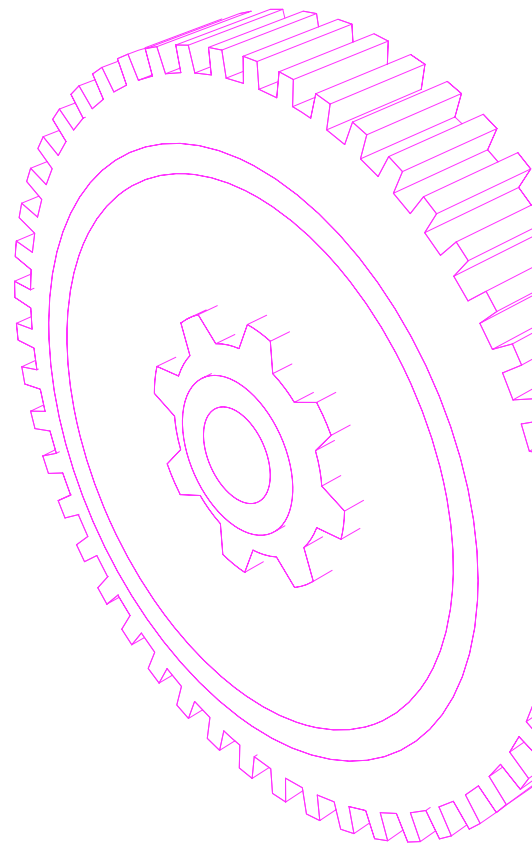
- 2021** *Art, Science and Technology Laboratory. Professor (2021-1). Edith Sachs. Lima, Peru.
- 2020** *Uberbau Contemporary Art Diploma. Tutor. Uberbau House. Online, based in Sao Paulo, Brazil.
- *Estamos separados pero estamos juntos. Exhibitor. Uberbau House. Online, based in Sao Paulo, Brazil.
- 2018** *Art communication and digital strategies. Exhibitor. CC Bellas Artes. Lima, Peru.
*I Pop Philosophy Symposium. Exhibitor. CC PUCP. Lima, Peru.
- 2017-2019** Debate: Rhetoric and argumentation. Exhibitor. SD PUCP. Lima, Peru.

>> COLLECTIONS

- 2020** Colección privada Benedicta Badia
- 2020** Colección privada Carlos Marsano
- 2019** Colección privada Mario Testino
- 2018** Colección privada Eduardo Hochschild
- 2018** Colección Universidad Ricardo Palma (URP)

>> COURSES AND ACADEMIC FORMATION

- 2020** *Modern Performance Art. Course by Giampaolo Bianconi, New3plus.
*Electronic Art Cohort #01. Course by Giampaolo Bianconi, MoMA.
- 2019** Experimental Film & Photography. Taller Helios. Lima, Peru.
- 2015 - 2018** Visual Arts. Corriente Alterna. Lima, Peru.
- 2012 - 2015** Law. Universidad de Lima. Lima, Peru.
- 2010 - 2012** Higher level diploma in Visual Arts (IB). Newton College. Lima, Peru.



DESEOS MODERNOS / MODERN DESIRES

2021

There are two essential characterizations that have allowed for the destruction of lifeforms and ecosystems in modernity: (i) The conception of man as ontological impenetrable, a being that has culminated the evolutive process, and secondly, (ii) The feminization of nature as a passive entity, existing uniquely as a blank slate destined to host our technological prowess. Both narratives are indeed sexual; the world perceived as penetrable, while the body of culture has sealed away all its sphincters.

Simone de Beauvoir and Heidegger made valuable parallelisms between the hierarchical relationship between sexes in patriarchy, and the technology-nature binary. As a mirror that reproduces a sexist and gendered model for progress. As a matter of fact, all

of the ideologues behind the industrial revolution were men, and it should be to no surprise that the same logic distilled from this zeitgeist, became a conceptual blueprint in consolidating our modern nexus to the world. The modern desire we project onto the world, employing technology, is hetenormative and binary.

At the intersection of gender studies, technology and nature, this project seeks to evidentiare the underlying values that facilitate our current understanding of progress, from a queer optic. It intends to destabilize the fictions that sustain the technology-nature binary, in order to imagine alternate cultural horizons beyond the planetary exploitation of industrial capitalism. We are not separate from the knowledge we produce.

Detail, Centro de Emisión
Sensual I



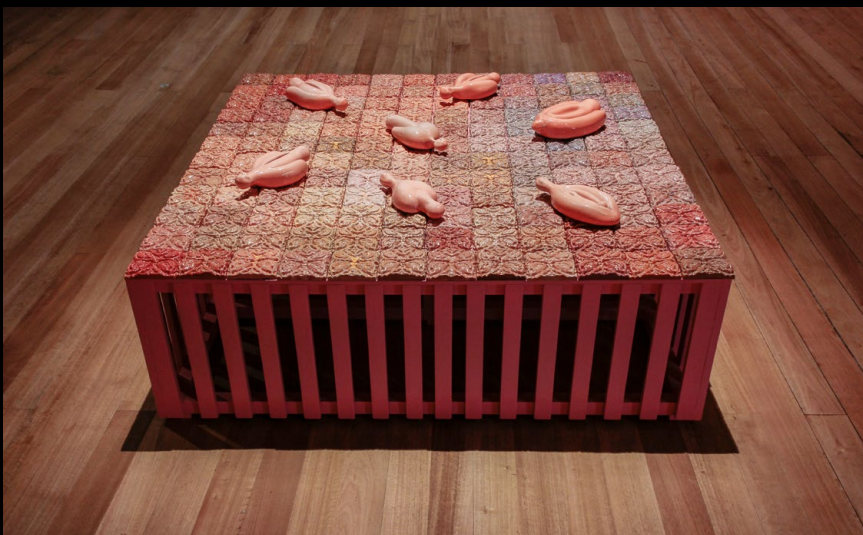
Centro de Emisión Sensual I

High temperature glazed ceramics, 3D printing,
wood, silicone
134 x 134 x 80 cm
2020-2021



Centro de Emisión Sensual II

High temperature glazed ceramics, 3D printing,
wood, steel rods, bolts, wheels, silicone, acrylic paint
30 x 30 x 210 cm
2020-2021





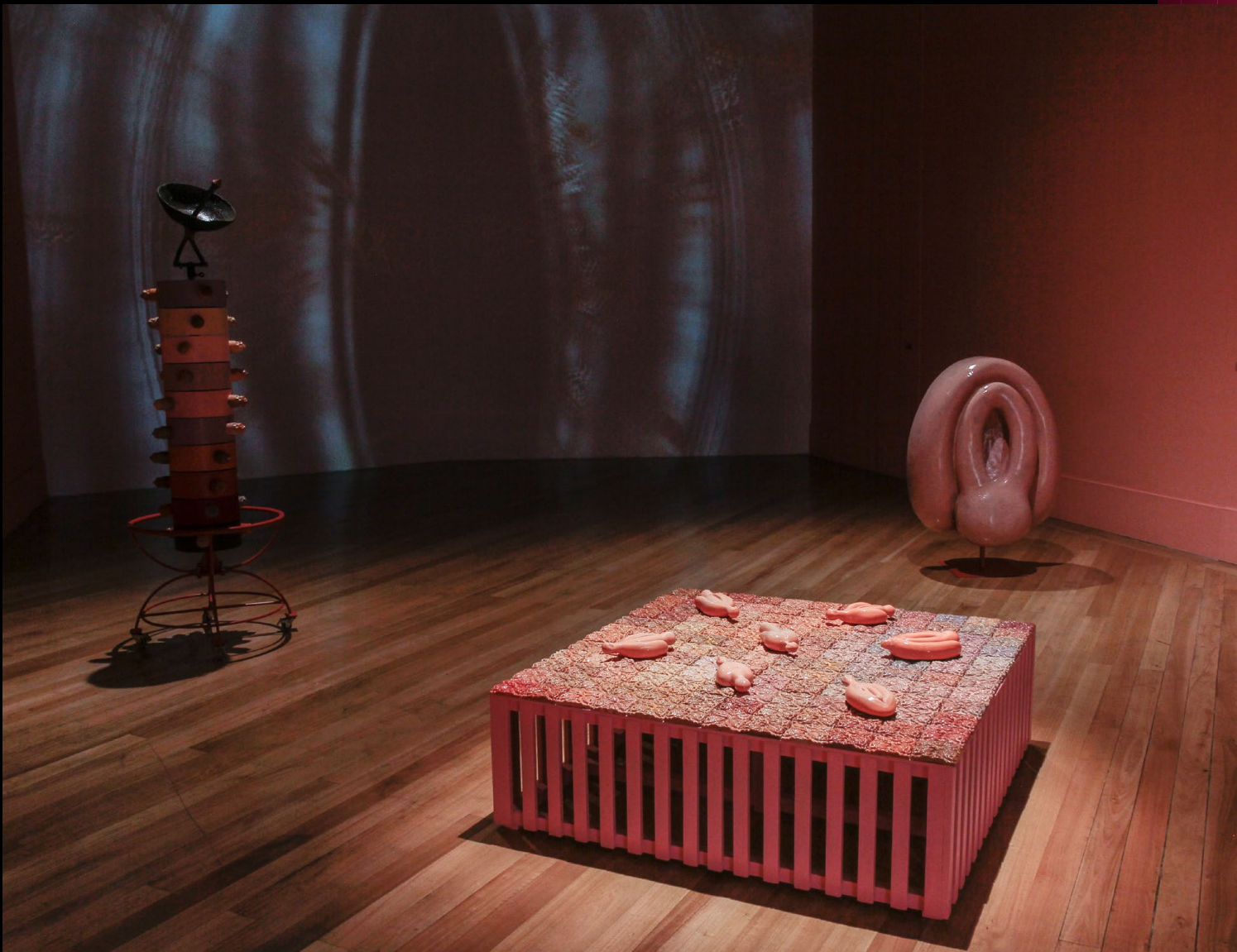
Centro de Emisión Sensual II

Detail



Permanent Wound

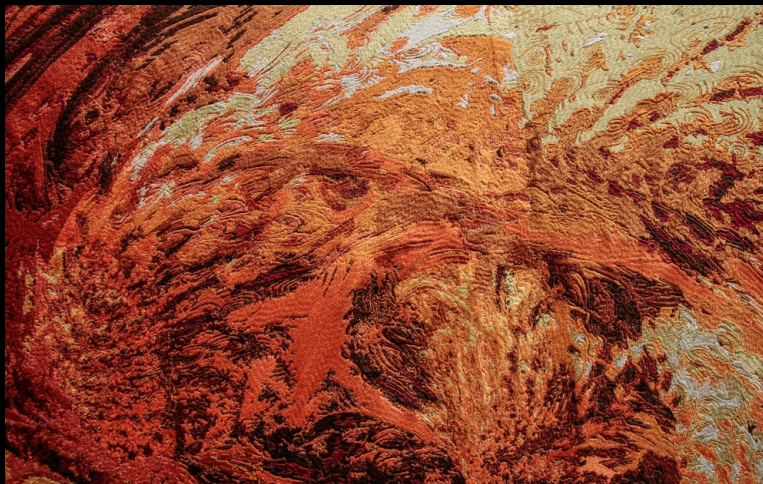
Medical stitching pad, high temperature glazed ceramic with glass, wood
8 x 12 x 2 cm
2021



Installation view

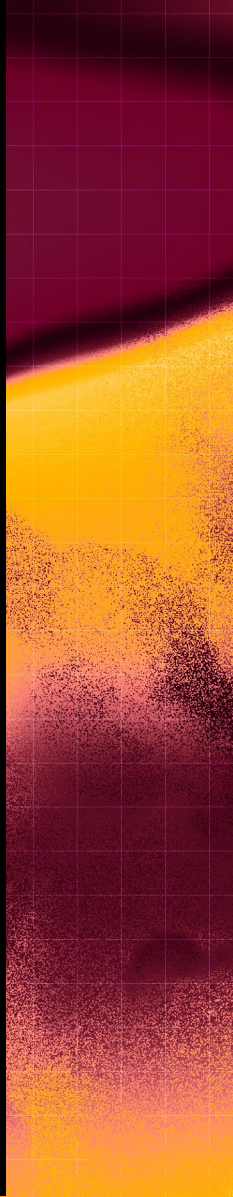


Installation view



Deseos Tormentosos

Visualization of genetic data, digital embroidery,
curved wooden frame
140 x 90 x 20 cm
2020





Emisario de la Entraña tibia

3D modelling, digital engraving, translucent resin,
lacquer, nylon threads and bolts
120 x 230 x 12 cm
2020-2021

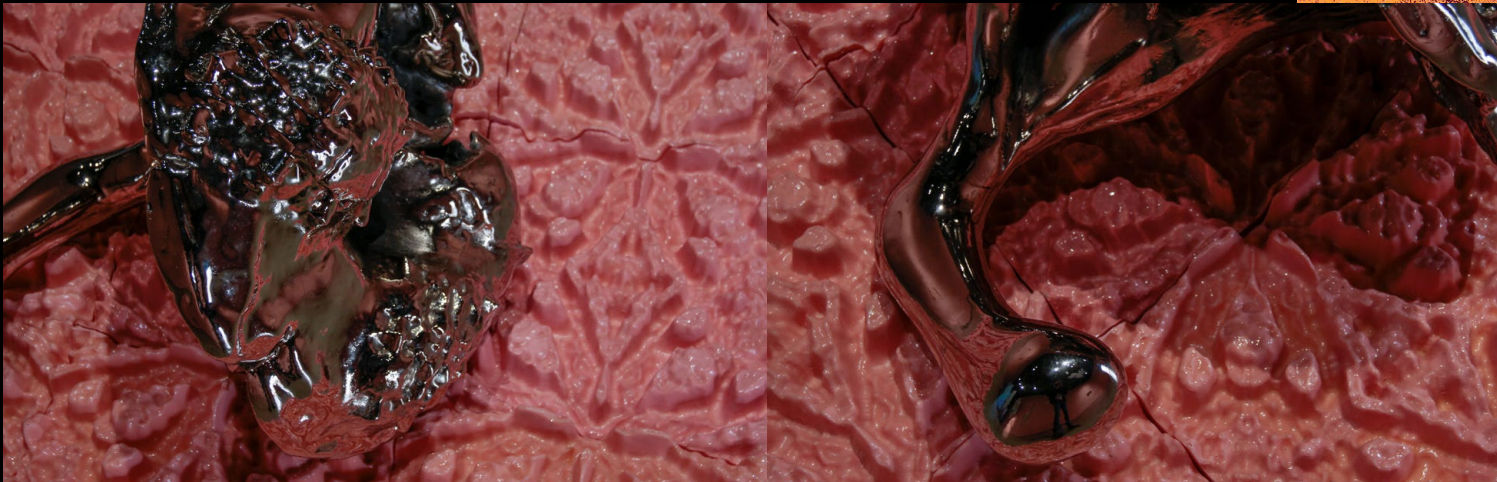


Installation view, Espora encarnada

3D modelling, 3D printing and engraving, resin, sand,
nickel plating, pigment
101 x 101 x 67 cm
2020

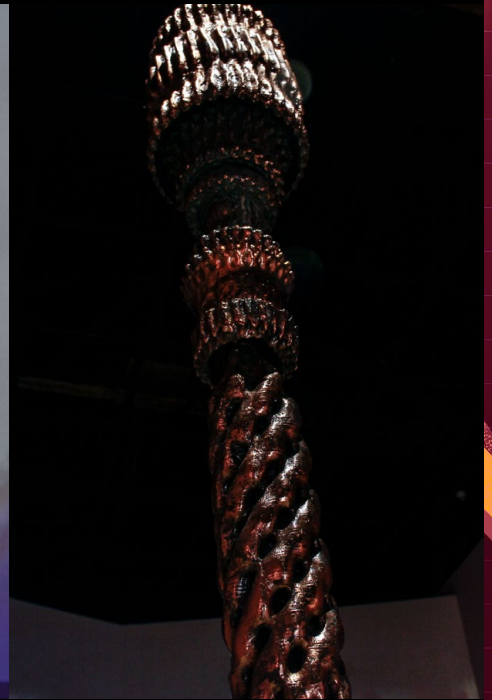
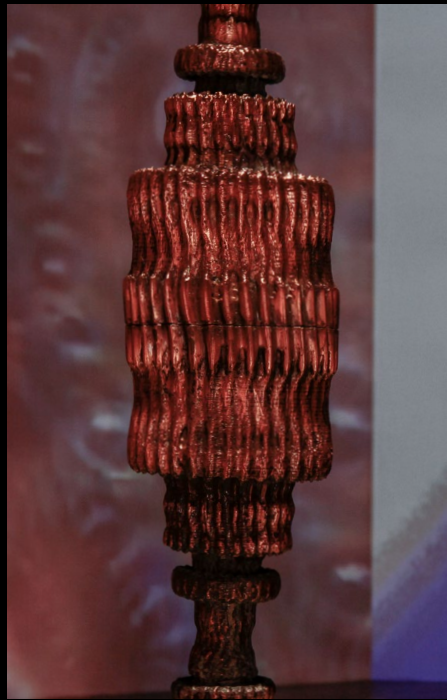
Espora encarnada

Detail
2020



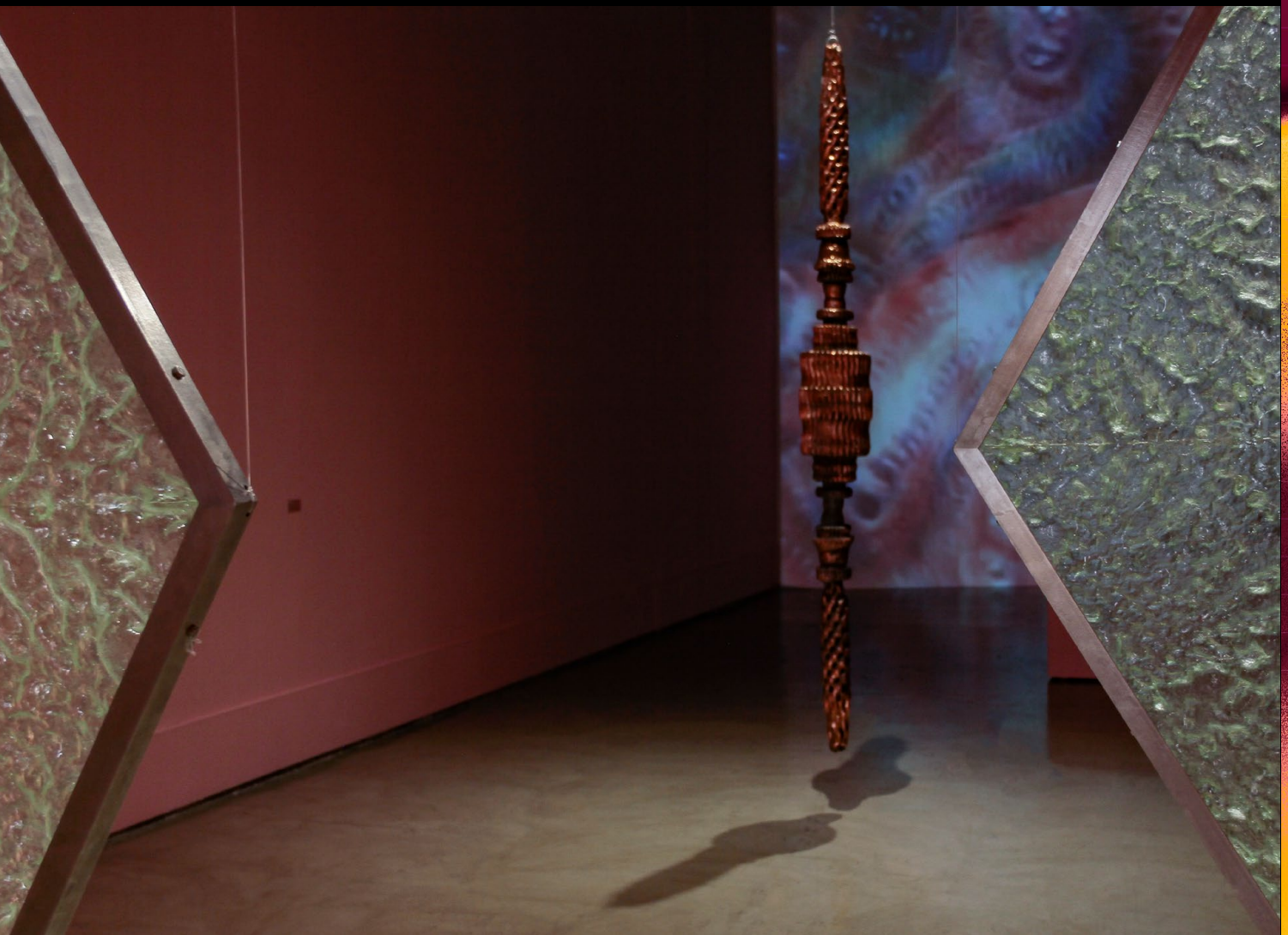
Monolito Infectado

Detail
2019-2020



Installation view, Monolito Infectado

3D modelling, 3D printing, resin, sand, copper
plating, steel ring, metallic thread
30 x 220 x 30 cm
2019-2020





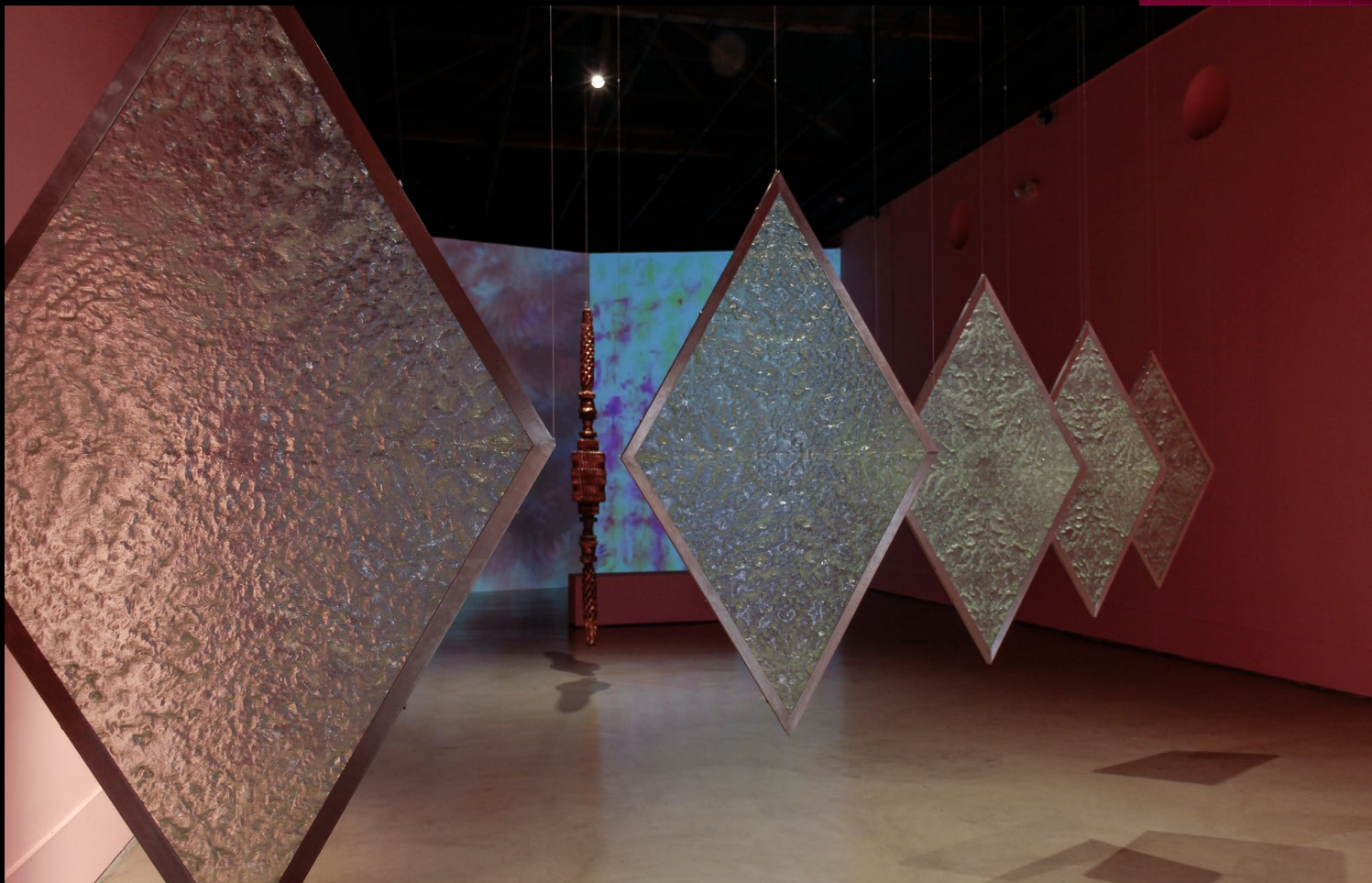
Materia de Carne (II)

Detail



Materia de Carne (I & II)

3D modelling, digital engraving, layered resin, oil painting, wood, cotton, fake leather
**32 x 40 cm



Installation view

FICCION DIGESTA / OTHER FICTIONS

OTHER FICTIONS presents a critical deconstruction of sci-fi discourse and scientific speculation, through the lense of the global south. Integrating digital and traditional processes, the works question the anesthetic properties of futuristic aesthetics, as political tools, in a context of political and ecological crisis as a continuation of epistemic and cultural colonialism.

The ceramic works are visual synthesis of soviet science-fiction posters, translating their futuristic qualities into degraded, stoneware tablets. Their material translation highlights the hauntology properties of retro-futuristic aesthetics in the search of new possible futures, being stripped down to formal vessels. These works contrast with the prop-style sci-fi objects such as rocket fins or shuttle doors, presented in a modular and fragmented fashion. They integrate design elements from popular culture, creating a baroque estrangement while accentuating the mass-production behind their ideological conception. Finally, the metallic life-forms, although futuristic, are digital interpretations of naturalist drawings from the late XVIII century. These present an alien other not from the outside, but from within culture itself and its modern necessity to reconfigure reality.

Time flows in circles and circuits I-IV

Wall installation, 5 Glazed stoneware tablets, wood
29 x 34 cm (ea)

2019-2020



Time flows in circles and circuits I-IV

Wall installation, 5 Glazed stoneware tablets, wood
29 x 34 cm (ea)

2019-2020





Dreams of outside

Detail, Wall installation, 3D modelling, 3D printing, resin, pigment, 8 pink rock-fins
20 x 60 x 62 cm (ea)
2020



Vital abstractions I (Crossroad Blossom)

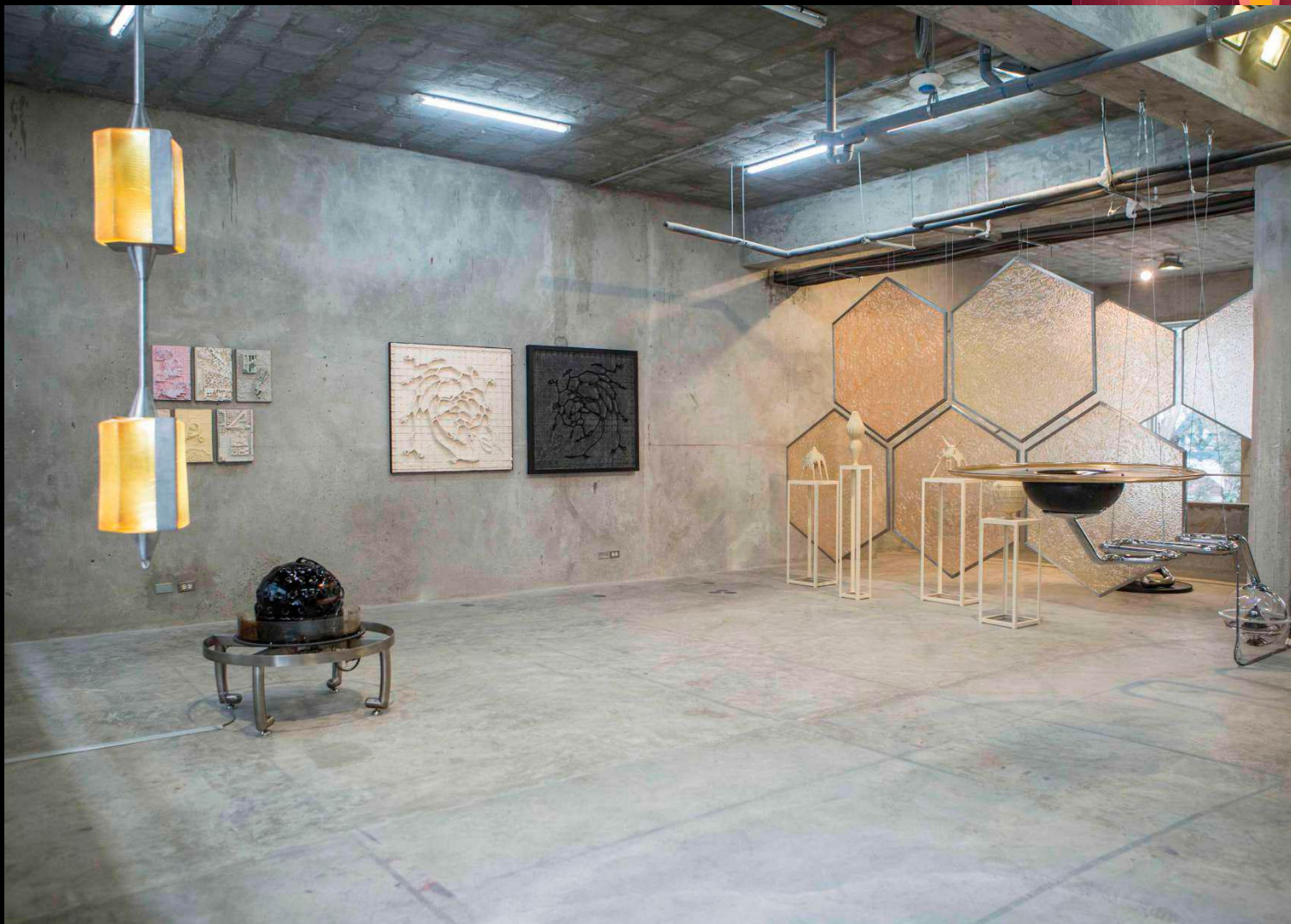
3D modelling, 3D printing, resin, sand, copper plating, copper wire
18 x 23 x 6 cm
2020



Vital abstractions II (Terraphagia)

3D modelling, 3D printing, resin, sand, nickel plating, iron pedestal, pastel lacquer
2019-2020





NO DUST TO RETURN TO 2019

Faced against a period of vital transformation, *No Dust To Return To* focuses the modern optic upon itself in order to understand its relationship with nature, through language and technology, poetically analysing the methods by which culture manifests itself through its tools and conceptual resources. By drawing attention to the symbolic underpinnings of our current understanding of progress, the exhibit questions its scope, performing a mapping of its reproduction strategies by studying the qualities of knowledge it produces. Through the use of aesthetics that articulate both organic and artificial, industrial and ceremonial elements, the narrative which directs the expansion of culture becomes evident: one in which nature must necessarily be digested in order to have any value, where modern culture can be defined as a cult to humanity's perceived ontological superiority, and where our overall relationship with the world around us can be observed as an act of radical oppression.

(I)

No se puede regresar al polvo
Aunque se quiera
De poderse aún
Tampoco lo haría

Aplastado por una montaña
Contemplando por el rabo de mi ojo
Al centro empresarial,
Una inyección necesitaba
Para aliviar al ardor
De mi centro.
Me pesan las raíces en la cara
Tragando tierra
Voy contando en mi cabeza
Los aviones que pasan

No se puede regresar al polvo
Una superficie lisa
Sobre la que cualquier toro resbala.
No se pudo y no se quiere
Mirando al sol sin lentes
Hasta que queda un puntito azul,
Una cueva
Un castillo
de silicona.

Regresar al polvo
Aunque me maten
Y me están matando
Quizás
Me queda el orgullo
De un destello maquinista
Frente al microscopio
Que me muestra la barbarie
De mis tripas
En seis pies de selva virgen.

(II)

No se puede regresar al polvo,
El mantra moderno del impulso constante
La gran máquina
Se niega a ser detenida.
No se puede regresar al polvo,
El suspiro fatalista
Del sujeto crucificado
Que mirando cómo se derrumban sus torres
Nunca supo hacer otra cosa
Nunca vio otro sol.
No se puede regresar al polvo,
El reconocimiento fáctico
Del espíritu aliviado.
Jamás fue la idea, regresar a la sombra.
No se puede regresar al polvo,
Si la superficie sobre la cual reposa
Ha sido transformada.
Si no se sabe dónde acaban
Mis suspiros.





The third incubation (II)

330 neodymium magnets, stainless steel cylinder/base/ machining, acrylic structure, custom controller and card, electric motor, reducer motor, submersible pumps, transparent PVC tubing, ferrofluid
100 x 100 x 200 cm
2019

Poetics of a closed system

Digital modeling, CNC machining, soft polyurethane foam III, oil-based pigment
38 x 38 cm (120 pieces)
2019





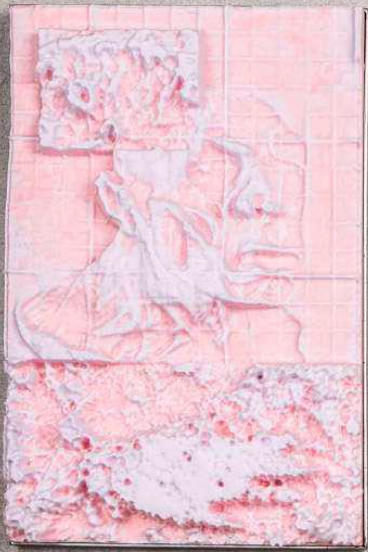
Seed, from spirit

Digital modeling, 3D printing,
resin, fiberglass, nickel
35 x 32 x 33 cm
2019



Test tube, from mass

Light-up sculpture Surgical steel structure, LEDs, 6
trapezoidal AKTON gel blocks, steel plated string
190 x 20 x 33 cm
2019



A convenient past (A-1)

Sculpted engraving 3D printing, CNC machining,
dual tone industrial silicone, resin, water- based
pigment, surgical steel
25 x 38 x 4 cm
2019

Escaping from barbarism (2-A)

Sculpted engraving 3D printing, CNC machining,
dual tone industrial silicone, resin, water- based
pigment, surgical steel
25 x 38 x 4 cm
2019

In its matrix (3-A)

Sculpted engraving 3D printing, CNC machining,
dual tone industrial silicone, resin, water- based
pigment, surgical steel
25 x 38 x 4 cm
2019

Leaving cold tracks (4-B)

3D modeling, CNC machining, dual-tone industrial
silicone, resin, water-based pigment, surgical steel
25 x 38 x 4 cm
2019

Transforming the world (5-B)

Sculpted engraving 3d modeling, CNC machining,
dual- tone industrial silicone, resin, water-based
pigment, surgical steel
25 x 38 x 4 cm
2019

Building a dream (6-B)

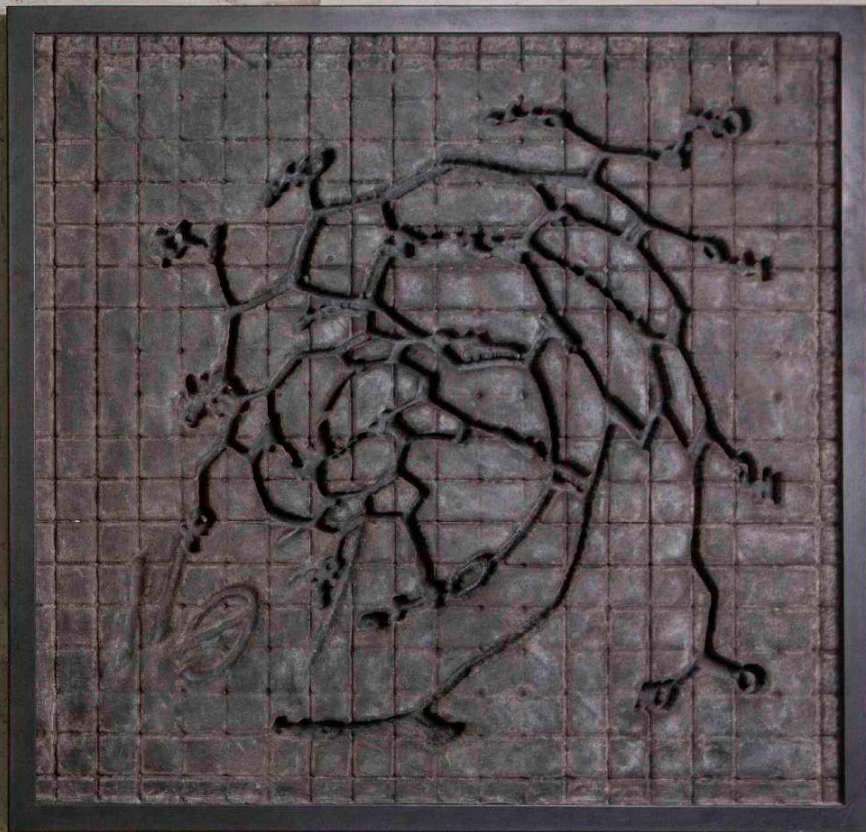
Sculpted engraving 3d modeling, CNC machining,
dual- tone industrial silicone, resin, water-based
pigment, surgical steel
25 x 38 x 4 cm
2019





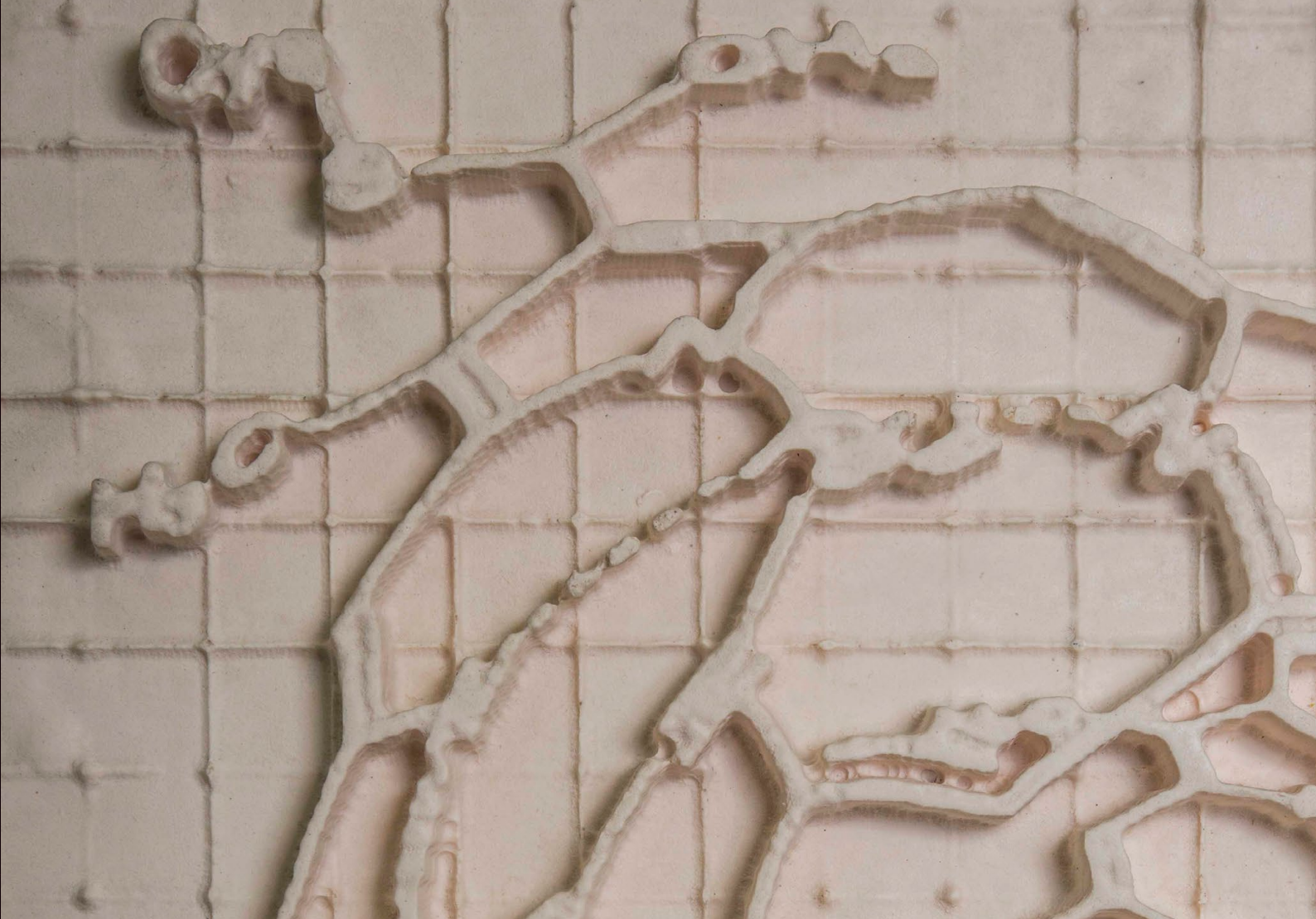
So far from the nucleus (7-C)
Grabado escultórico

Sculpted engraving 3D modeling, CNC
machining, dual- tone industrial silicone,
resin, water- based pigment
130 x 130 x 4 cm
2019



Existing only for us (8-C)

3D modeling, CNC machining, resin,
fiberglass, rubber, black pigment
130 x 130 x 4 cm
2019





**Hive: Stained glass for the temple of man
(series I-IX)**

9 sculpted engravings Digital modeling based on cave paintings, CNC machining, resin and fiberglass shell, water-based pigment, stainless steel frame, bolts, steel-plated string
150 x 150 cm
2019



**Hive: Stained glass for the temple of man
(series I-IX)**

9 sculpted engravings Digital modeling based
on cave paintings, CNC machining, resin and
fiberglass shell, water-based pigment, stainless
steel frame, bolts, steel-plated string
150 x 150 cm
2019





Terraphagia: static (IX-E)

3D modeling and printing,
warm gray PLA
38 x 22 x 23 cm
2019



Terraphagia: stellar (VI-D)

3D modeling and printing,
warm gray PLA
35 x 20 x 24 cm
2019



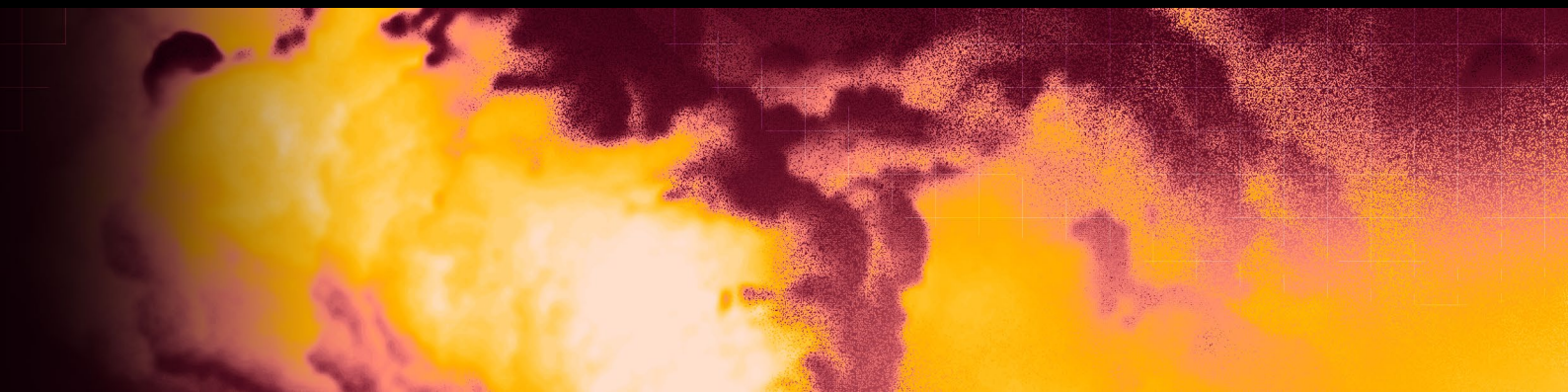
Terraphagia: static (VII-E)

Sculpture 3D modeling and
printing, warm gray PLA
43 x 19 x 17 cm
2019



Terraphagia: stellar (VI-D)

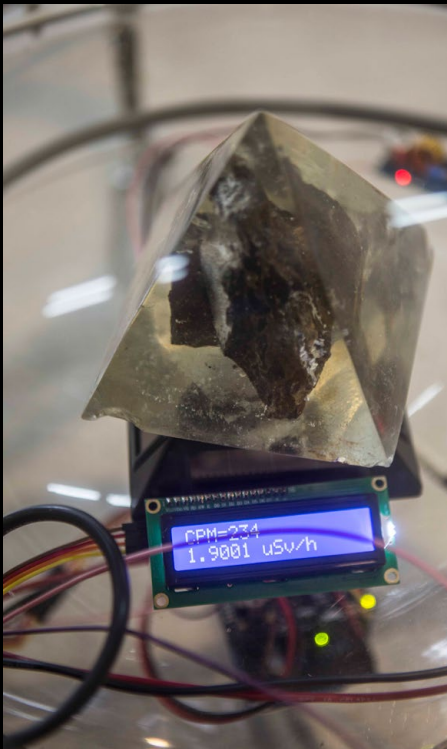
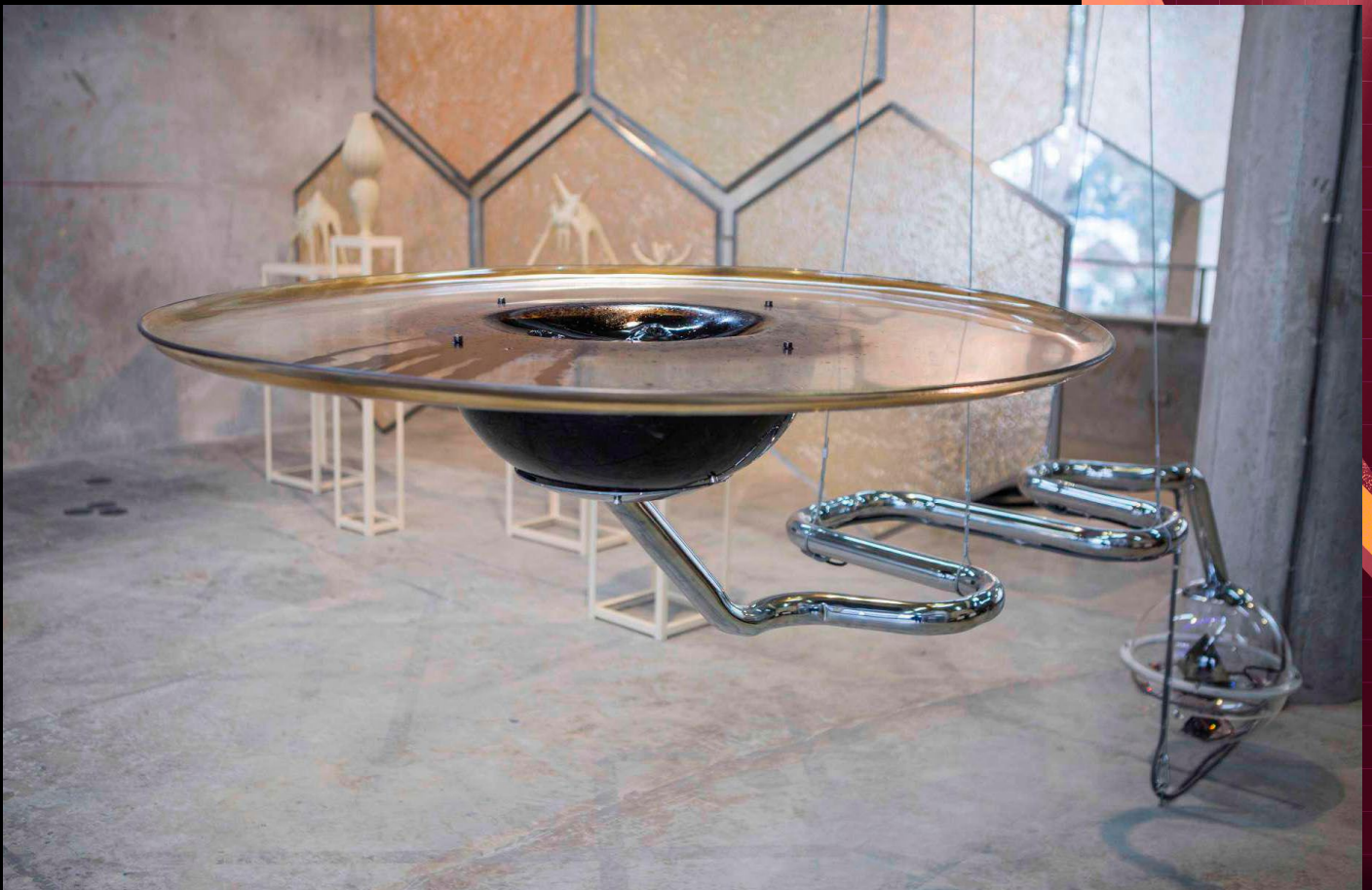
3D modeling and printing,
warm gray PLA
35 x 20 x 24 cm
2019



Terraphagia: flatbeings (V-C)

3D modeling and printing, warm
gray PLA
30 x 30 x 15 cm
2019





Degradations: the snake, deep wound

Three 100 kg electromagnets, three 150 kg electromagnets, acrylic structures, nickel-plated molded steel tubes, uranium mineral (uraninite), micromotor, G-M counter, Arduino, custom controller and card, voltmeter, steel cable, ferrofluid
45 x 110 x 220 cm
2019



The third incubation (III)

86 neodymium magnets, stainless steel cylinder/
base/ machining, acrylic structure, custom controller
and card, electric motor, reducer motor, submersible
pumps, transparent PVC tubing, ferrofluid.
60 x 60 x 100 cm
2019





NO SE PUEDE REGRESAR AL POLVO
(Cultura-Tecnología-Naturaleza)
2020

The book *No se puede regresar al polvo* (No dust to return to) is a compendium of essays and poetry which bridges the artist's visual and literary works. The texts introduce both the conceptual and political dimension of recent projects, establishing critical relations between progress and gender, virtual and physical spaces, urbanism, science-fiction and colonial discourse.



Física, virtualidad y arte

¿Qué es la virtualidad y qué es la realidad? Estas preguntas no suelen ser tomadas seriamente, sin embargo...

En el siglo XIX, Georg Cantor expandió nuestro entendimiento de la infinitud al observar cómo hay infinitos que no pueden ser determinados...

ticamente diferentes a las nuestras. Se despliegan una infinitud de universos paralelos a nivel cuántico...

En un sistema sin límites, el tiempo no se convierte en más que una ilusión creada para fines prácticos...

Nuestra biología parece estar preparada para reconciliar este marco inestable y cambiante con una narración coherente del yo...

En el mundo real, aquel que no es necesariamente independiente de nuestra conciencia...

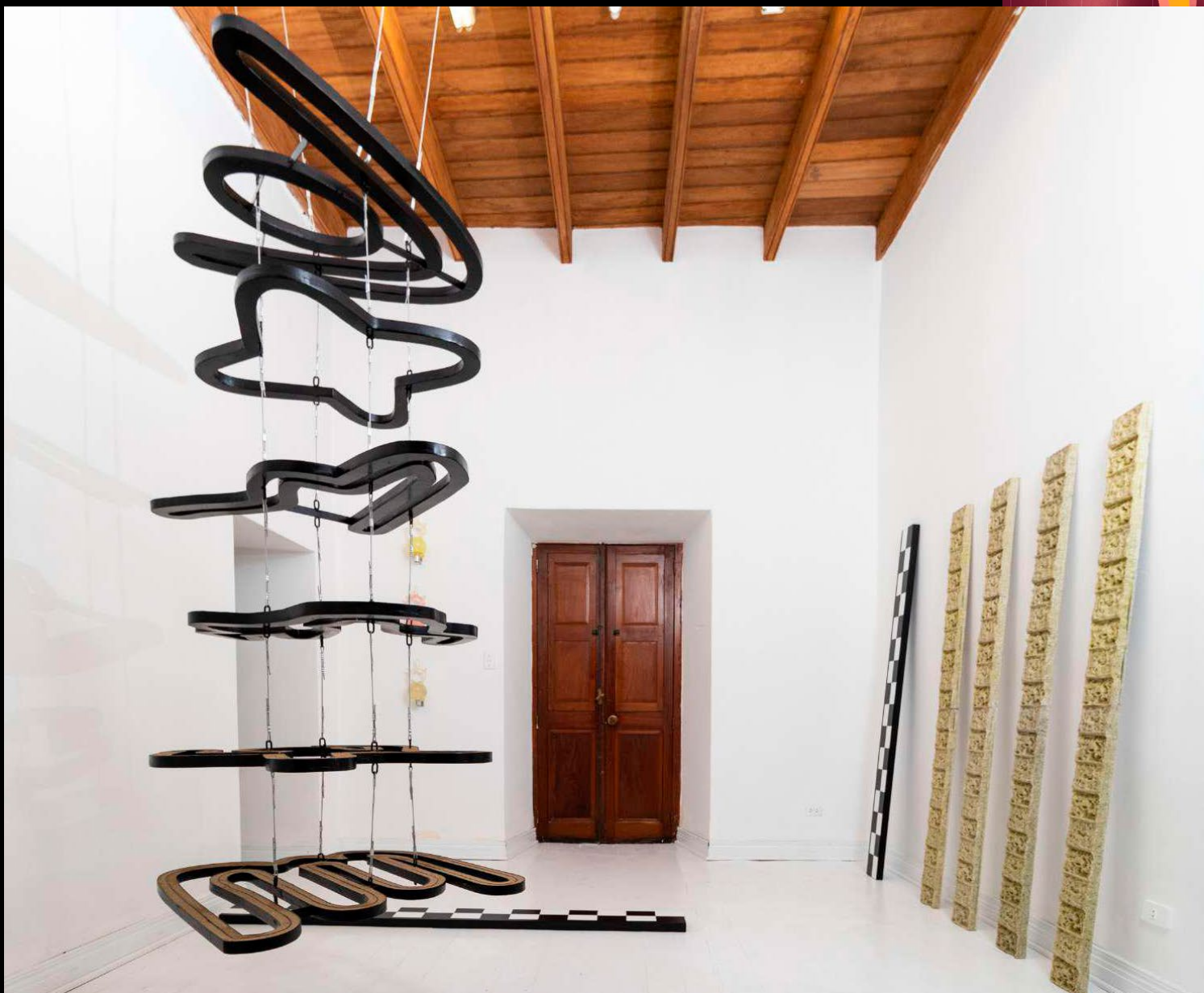
El mundo de la simulación... La simulación de la realidad... La simulación de la vida...



modificar el universo. Somos capaces de crear a partir de nosotros mismos una extensión de nosotros mismos...

La virtualidad es la manifestación más reciente de la capacidad de reconstrucción de la materia...

Aterrizando lo anterior en relaciones contextualizadas encaja bien con el planteamiento de Zigmunt Bauman (2000) en su Modernidad líquida...



TENSE METRIC
2019

The events which have marked our civilization have also determined the systems and structures which constitute us as individuals. From certain structuralism, the definitive aspects of our subjective experience result from abstract concepts — time, order, utility— as well as concrete reality such as sexuality, nature and social bonds. Most importantly, the understanding of these is malleable, and has been transformed multiple times.

The worldview of the Moche, based on duality, is premised on a porous understanding of its own limits, generating parallel reflections on its environmental impacts, and its relationship to both physical and spiritual phenomena. This represents valuable knowledge which modernity erased through colonialism, after it separated man from nature and attempted to administer the natural world, thus creating friction and impenetrable

walls between culture and everything outside of it. A clear example is the unchecked exploitation of natural resources which has resulted in an ongoing ecological crisis—based at its core on the radical manipulation of an absolute other.

How can we incorporate the knowledge of pre colonial cultures such as the Moche, aware of dialectic changes across time, to imagine alternate futures? Tense Metric is a critical approach to the dynamics that control the dissemination knowledge and its interpretative limitations. Contrasted with industrial processes, characteristic of modern technological culture, the exhibit makes the shortcomings of current systems evident while opening a door to an alternative way of conceiving reality.

Curator: Gerardo Chávez-Maza



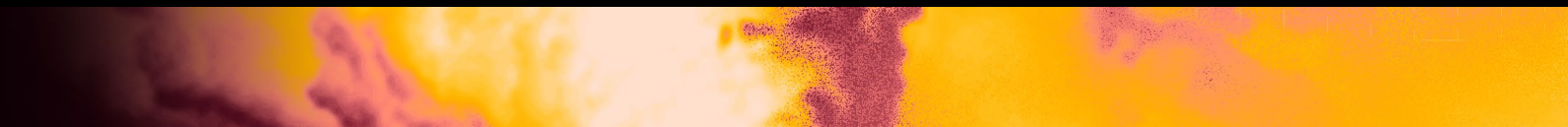
Depth losses

Resin and fiberglass shell, filled
with uncatalyzed resin and
pigment
10 cm x 16 cm each (3 pieces)
2019



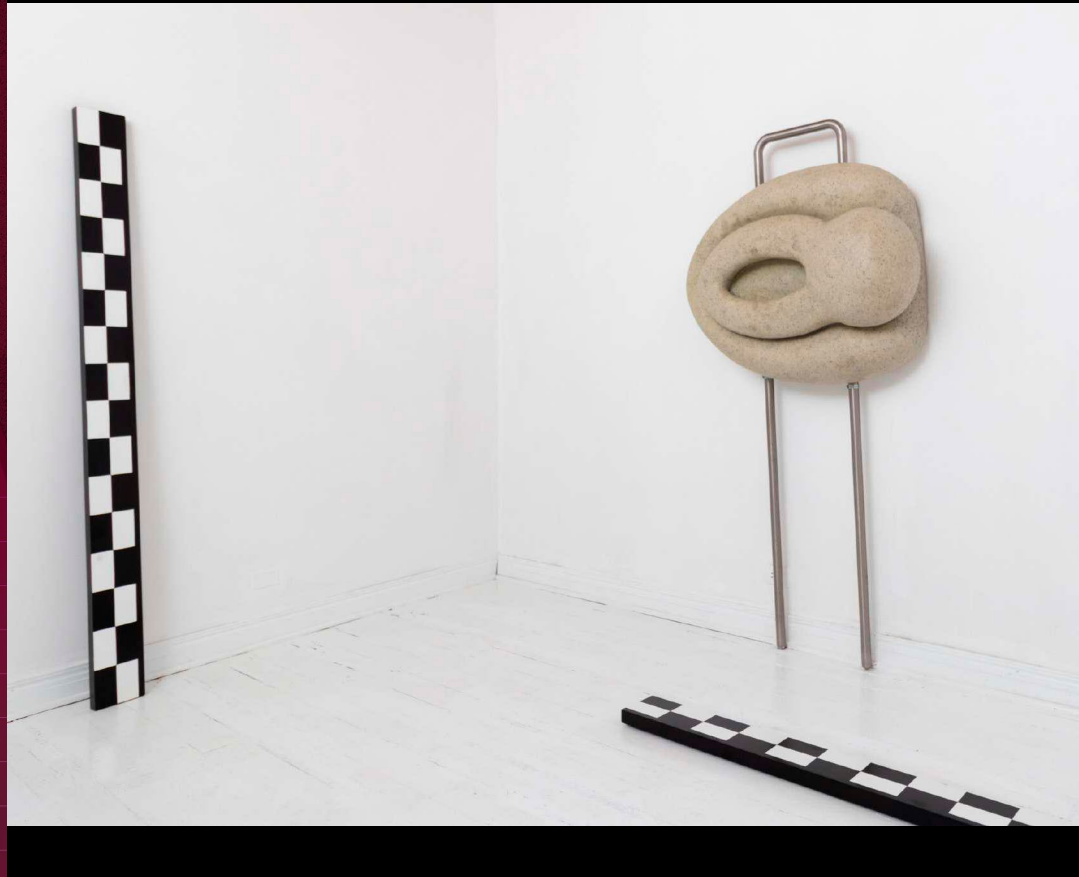
Extended utility

Black iron and sand
80 cm x 80 cm each
2019



Decolonizing the body

Industrial resin with yellow steel abrasive and river sand. Stainless steel tube.
Variable measures
2019







The act of building

3D modeling and CNC machining
Industrial silicone and pigments
Variable measures
2019

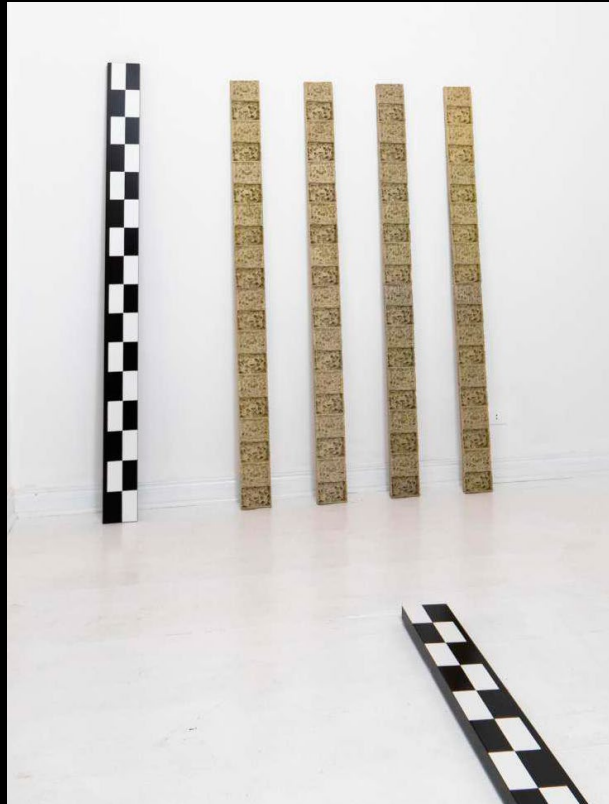
Topography of the present

Triptych 3D modeling and CNC machining.
Resin with river sand and steel abrasive over
black iron base.
25 cm x 38 cm each
2019



Tense metric

3D modeling and CNC machining
Resin with steel abrasive and fine
sand
210 x 15 x 4 cm each
2019

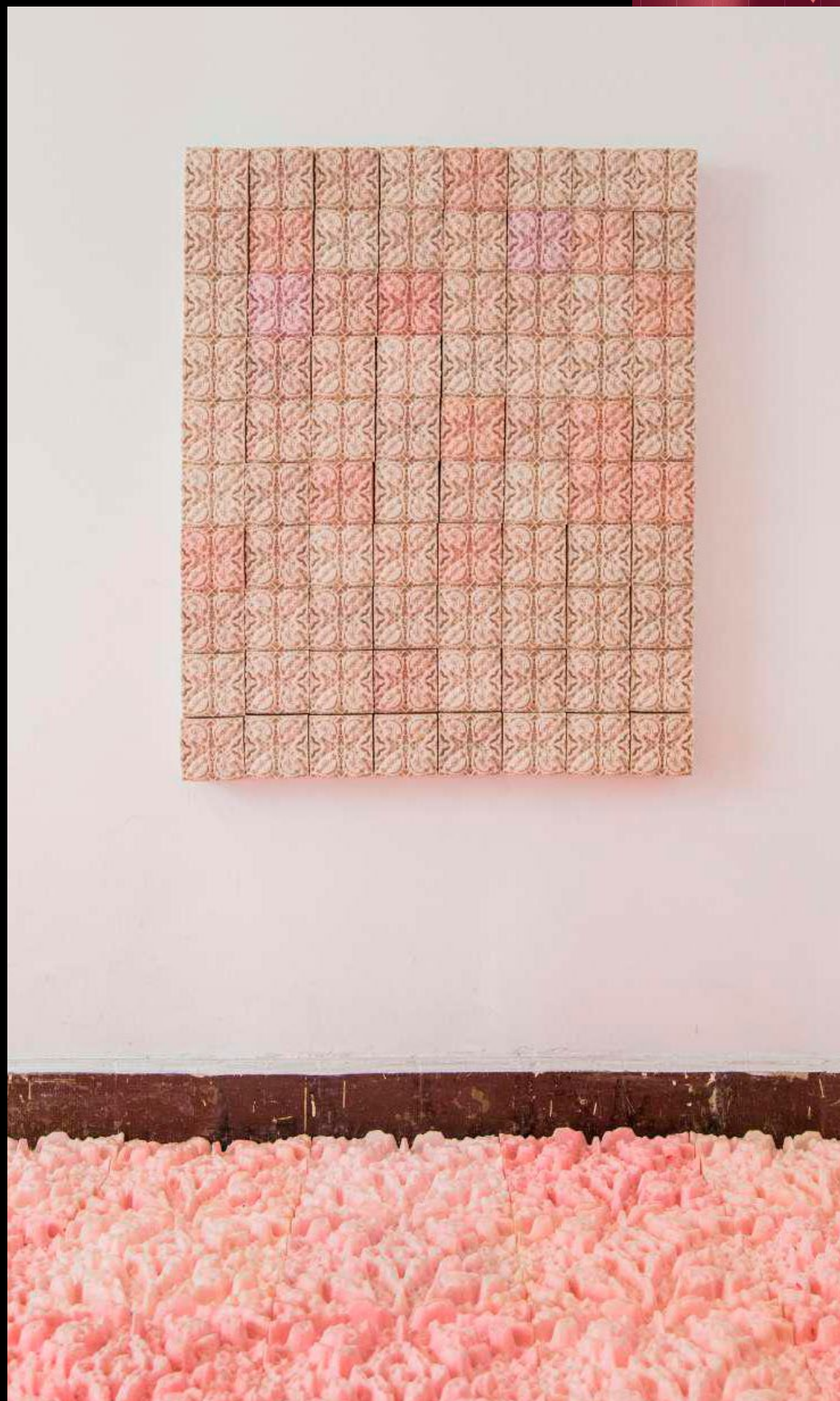




The Third Incubation

330 neodymium magnets, single-phase motor, acrylic structures, stainless steel base, submersible pumps, transparent PVC tubing, ferrofluid
190 x 80 x 80 cm
2019

SOFT CENTER
2018



Soft Center
(Aspirational Comfort)

Interactive modular surfaces from
soft silicone and flexible poly-
urethane, pink dye, 3D printing
Installation
Variable measures
2018





SINGULARITIES

2018

SINGULARITIES explored the limits of the mind and its relationship with matter in today's digital revolution, conceptualizing other kinds of subjectivities that blur the lines between natural and artificial. Through the use of tools such as artificial intelligence, generative software and 3D printing, works contemplate the automatization of art and the contingencies of such possibility: Is artistic creation exclusive to humans? What are the differences between human and machine? Therefore, what would be the aesthetic of a non-human artist? Singularity is defined as the moment in history where artificial intelligence exceeds our species' capacities. When and how it will happen are concerns that run through the core of these works.

A mapping of a piece of videoart created with Google's Deep Dream AI is visible on a polyurethane half-sphere. The sphere appears to jump out of the wall, giving the video depth and volume, which in turn gives it the appearance of a sculpture. The installation is accompanied by a narration of the poem *The Hollow Men* by T. S. Eliot with subtitles projected under the sphere. Turned into a visual poem, the piece offers a contemporary reading of Eliot's composition through a transhumanist lens.



Imágen sin forma



Los hombres rellenos



Rose for the Anthropocene

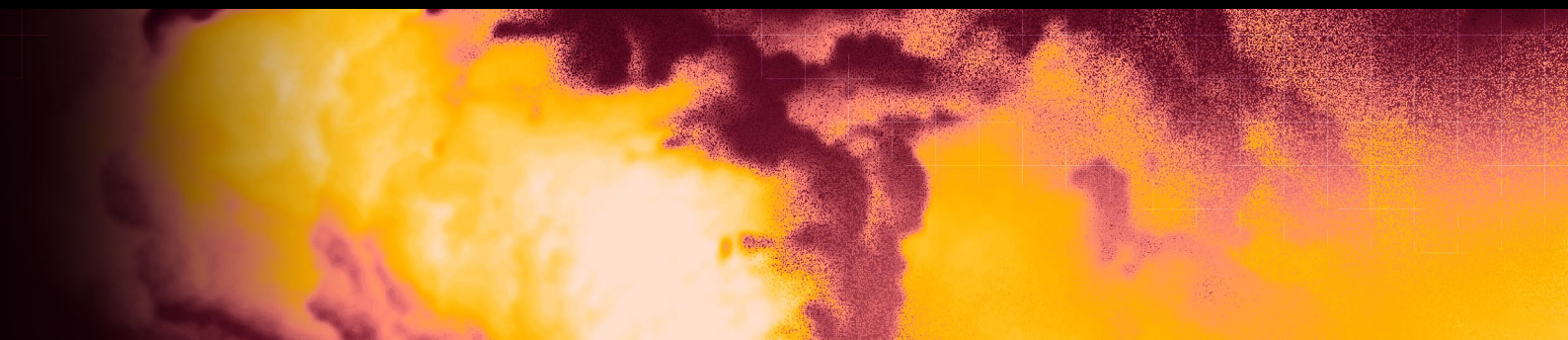
3D printing, photo-thermal
paint, processing of the
genetic information of a rose
on generative software
60 x 20 cm
2018

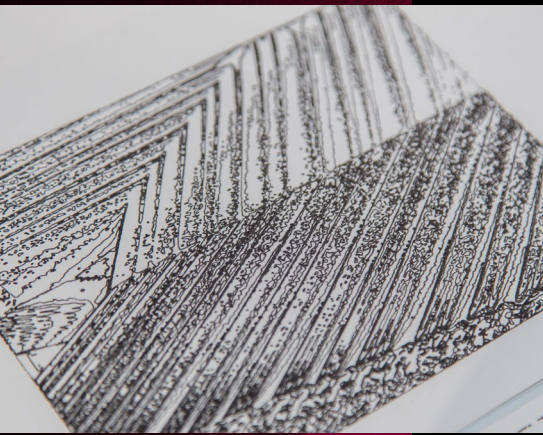




Neolandscape

Lenticular printing mosaics,
three digital paintings of
fractals superimposed through
movement
120 x 170 cm
2018





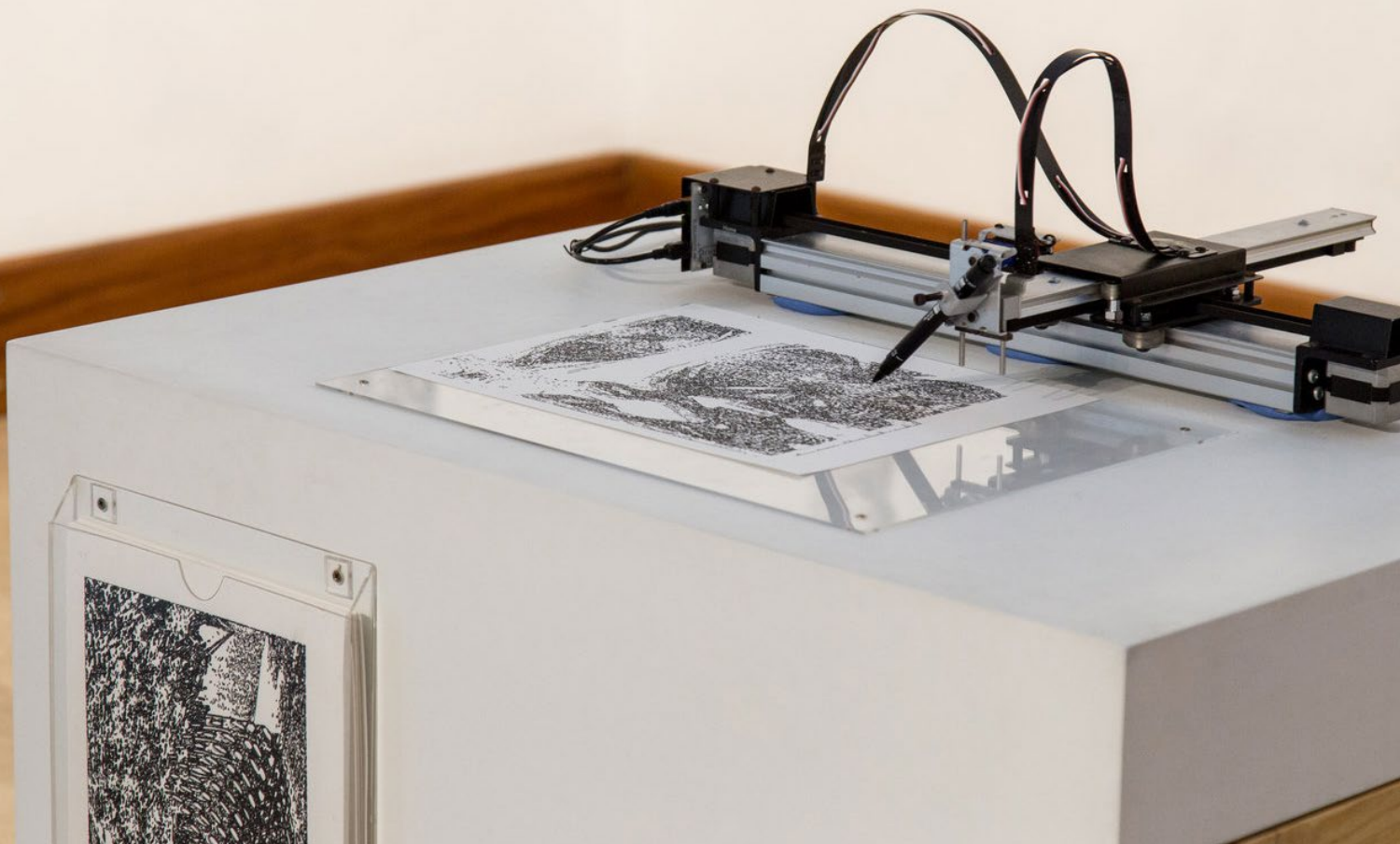
REDUNDANCIES 2018

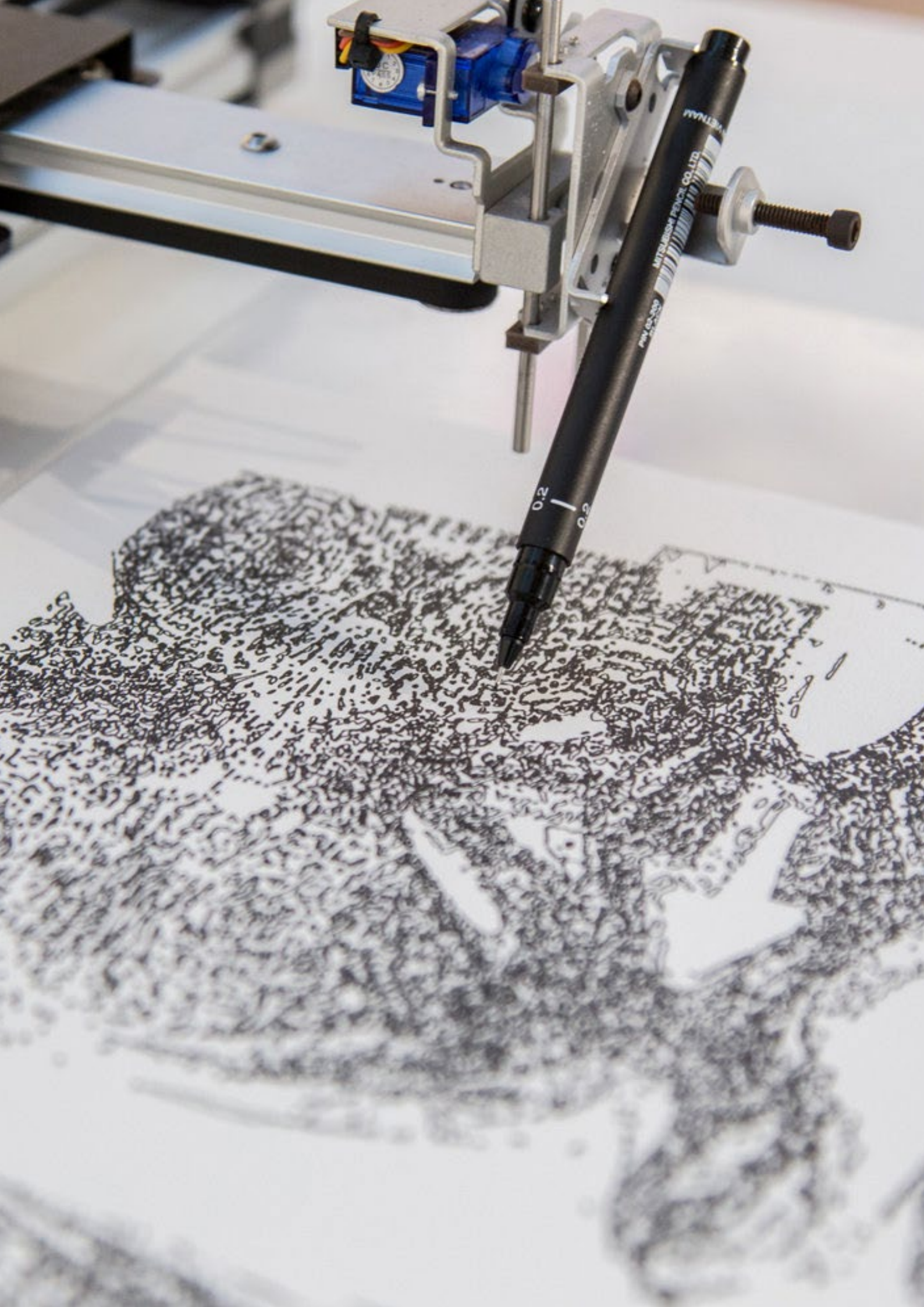
This work acts as an investigation format, presenting a fraction of a series still in process. Drawings are produced with a fine tip pen mounted on a robotic arm. Using the Mandelbrot fractal generation program, along with a basic AI that exported automatically selected graphical material, images created for their automatic reproduction were vectorized. The piece deals with a series of questions born out of the context of today's productive revolution:

Can art be automated? What would the aesthetic of a virtual artist respond to? And would such a world be preferable? Using generative tools, an attempt was made to carry out the creative process under the rule of a computer.

The drawings show a selection curated by the artist, picking those that might offer an orphic abstraction reminiscent of reality, playing with heuristics and with the audience's interpretation as a tool for validation. The robotic arm created works during the entire show, approximately 5 per day, making original pieces freely available to the public.

Robotic arm operating a fine tip pen on drawing cardstock, images created with Mandelbrot generative software run by an AI, selection of automated drawings, acrylic, PC.
Installation
2018





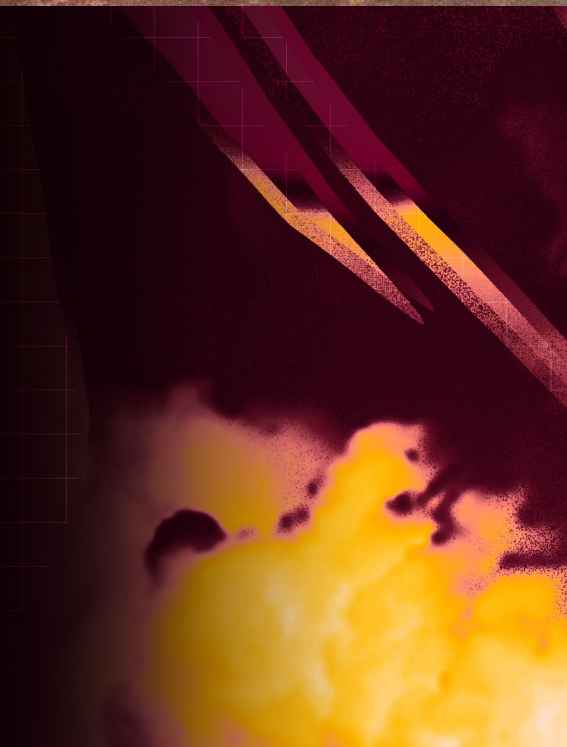


THE VIRGIN ON MARS
2018

The show sought to tackle, from an industrial aesthetic, the ways in which modernity extends its ideological appendices, futuristic optics characteristic of science fiction and capitalist outgrowth in Japanese animation. In particular, its way of projecting onto subjectivity in order to alter our understanding of the past and the future. Abstraction is modernity's greatest invention, as well as its capacity to collapse the possibilities of matter and thought.

Monument to the Virus

Bacteriophage model, resin, fiber-glass, marble dust
110 x 180 cm
2018





Out of the Mud

Mica molds from 3D printed skulls (Homoheidelbergensis), metal structure, water, food coloring, LED
35 x 35 x 60 cm
2018

Projections

3D print of the surface of Mars,
inverted, Belladonna seed, acrylic
10 x 8 cm
2018



A bust of Hegel every day

10 digital collages printed on
aluminum, electric tank, various
plants, magnets, red light Variable
measures
2018

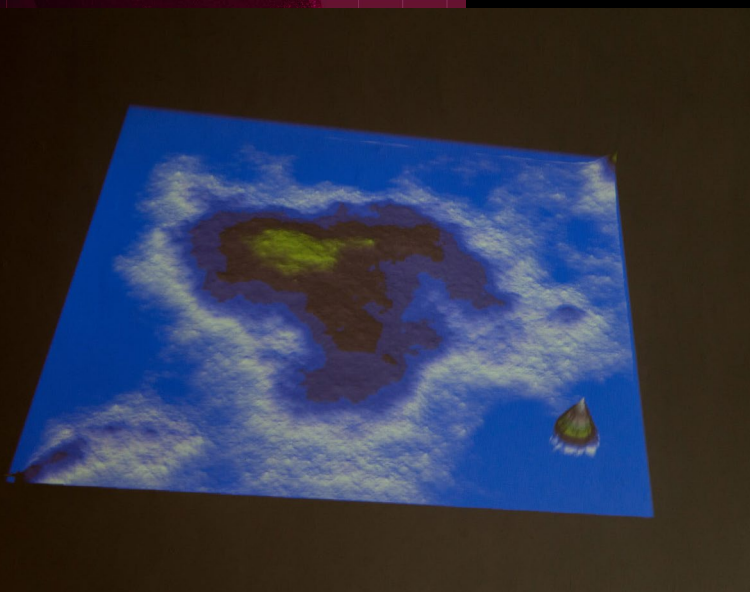




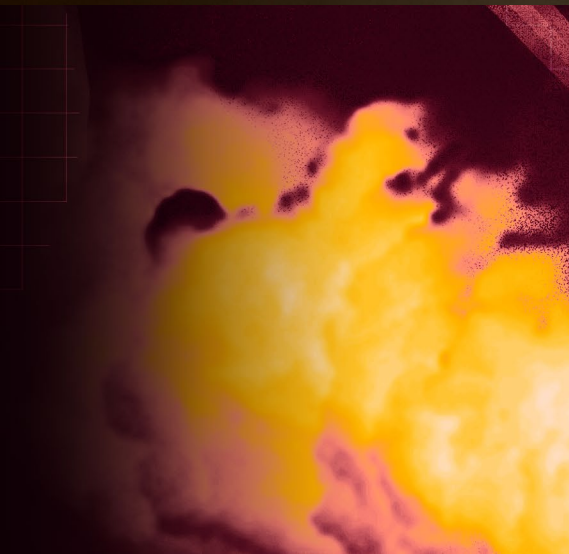
GEOGRAPHIES OF CONCEPT 2018

This piece was a part of a show called *Intrascendente*, at CC Ccori Wasi in Lima. The piece consists of a portable electroencephalography headset capable of detecting brainwaves and using them to animate interactive landscapes. Said landscape compositions are unique in nature and generated based on a scan of the user's current mental state. The piece acts as an interface, attempting to democratize the artist's creative potential, undermining artistic genius and attempting to aim metaphorically towards a state of truly free creating, possible with the virtual revolution. Thus, input from the brain's electric waves modifies the geography of an island in real time, taking 10 variables for each one of the 14 available channels and correlating the data with the visual properties of the terrain (mountain height, terrain regularity, island circumference, etc.)

On a second level, it posits the conceptualization and creation of interfaces as the way towards finding new mediation with the artistic object, an interactive work model that responds to the structural and philosophical changes of contemporary conceptual malleability. This forces a dialogue with certain angles from transhumanism, using the brain as the axis of the work, where the melting of the barrier between our body and the world allows us to access new intuitive ways of creating and modifying ourselves.



The installation is an immersive virtual space that transports the viewer to an underwater atmosphere surrounded by changing sculptures that make up organic and geometrical shapes. In the middle, daily elements from a bedroom accompany the viewer's point of view. The piece attempts to articulate dissimilar elements in a surreal manner, aiming towards the liberty and liquidity promoted by the virtual world, a malleable dimension able to take over desire as a platform of simulation and performance.

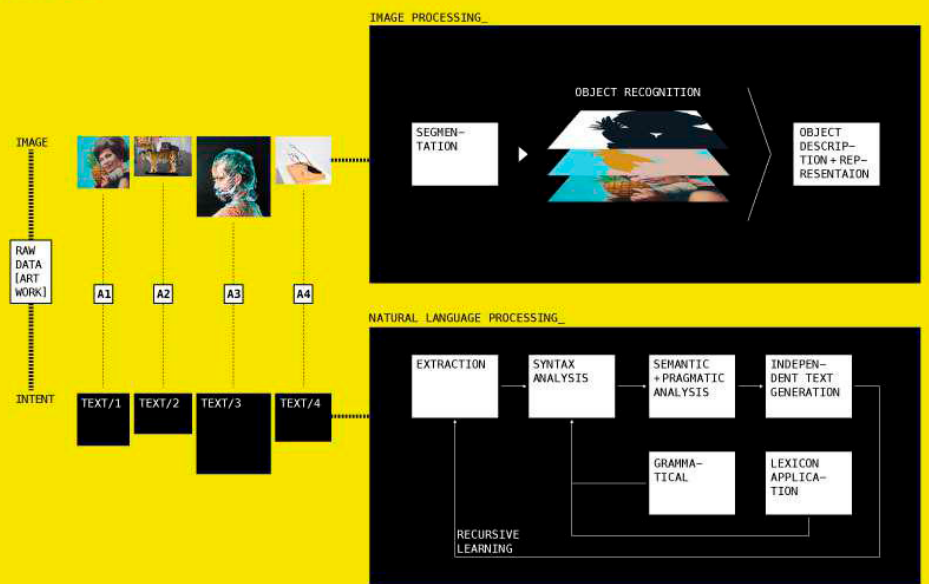


This project makes use of AI to produce art independently. Every five minutes for as long as the show lasts, the works of art created by the AI are presented as a dynamic video installation.

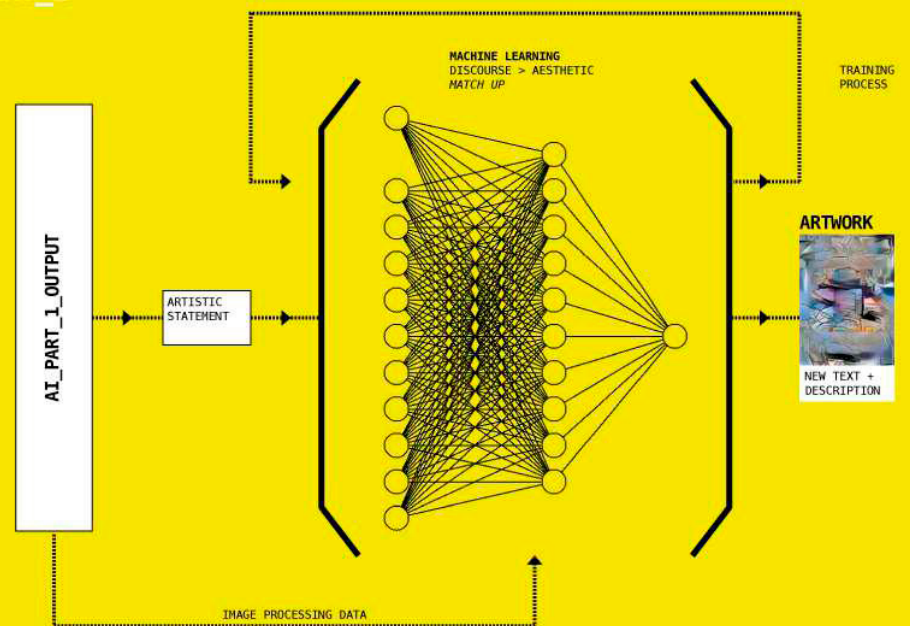
“Ready-made” is visible in two ways: first, by questioning the function of art in an era of constant evolution and image production, where signs surpass symbols. Secondly, it removes the artist entirely by blurring its function inside the work of art, questioning their figure and what is traditionally expected of them. The display of raw data attempts to decode the criteria for success within our local art market, implying an even wider criticism of the production of art as an attempt to please the dominant discourse.

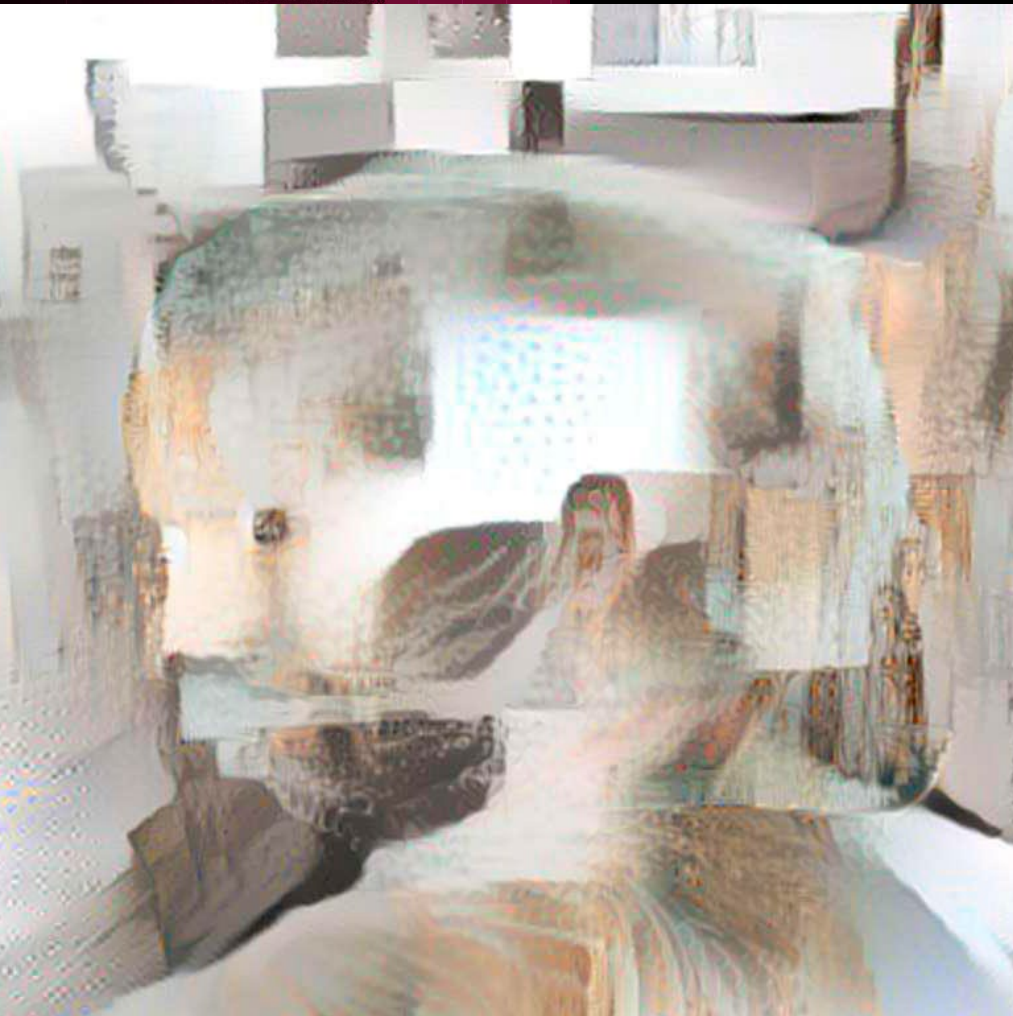
This piece may be accessed from any device with an Internet connection on the site www.artcontemporaneo.pe

PART_1



PART_2





The process of being

*Label and images generated by AI
Mixed media on linen
50 x 50 cm
2017

