

DIEGO LAMA
PORTFOLIO

I. SELECTED WORKS



Sisyphus Happy, 2021, video installation, <https://vimeo.com/470542726>



Cause Célèbre, 2020, single channel video, 4'30", <https://vimeo.com/470542666>



Hoist, 2018, Installation, 55" screens, Motor hoist



Post truth treaty, 2018, Installation, 32" screens, Stone, Metal



Huaca, 2017, Installation, 50"inch screen, Adobe Bricks



Horizon, 2017, Installation, 55" screen, Stone



Threshold, 2017, single channel video, 4'49", <https://vimeo.com/255991291>



Observable Expansion, 2016, single channel video, 3'27" <https://vimeo.com/205088684>



The gold of Peru, 2016, Installation, Projector, Gold leaf



Intersection 05, 2016, 32" screen, Stainless steel



Intersection 04, 2016, 32" screen, Stainless steel



Occlusion, 2016, 55" screen



Intersection 03, 2016, 24" screen, Mortar



Intersection 02, 2016, 24" screen, Mortar



Intersection 01, 2016, 24" screen, Mortar



From false to legal in one take, 2015, single channel video, 4'04", <https://vimeo.com/146326845>



Transfiguration, 2012, single channel video (as seen installed in public space), 3'02", <https://vimeo.com/35375365>



The Act, 2011, single channel video (as seen installed in public space) 3'36", <https://vimeo.com/198908870>



Voyeur, 2008, Site Specific Installation, 5'00"



Dptych, 2006, Installation, 3'00"



Patricide, 2006, single channel video, 5'39", <https://vimeo.com/54117111>

II. SELECTED SOLO SHOW VIEWS



Liminal, CCPUCP, Lima, 2017



Liminal, CCPUCP, Lima, 2017



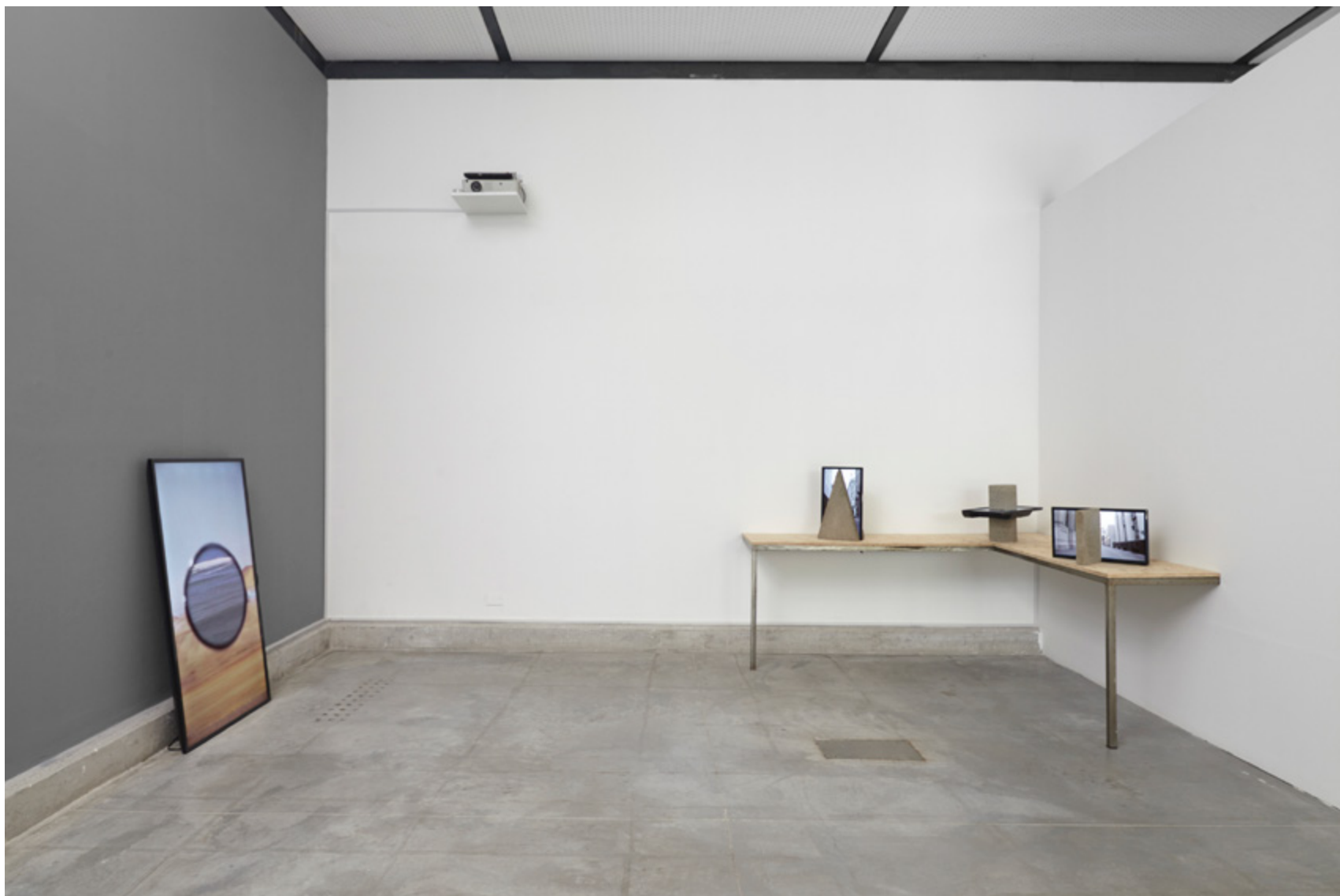
Liminal, CCPUCP, Lima, 2017



Biases, Galería del Paseo, Lima 2016



Biases, Galería del Paseo, Lima 2016



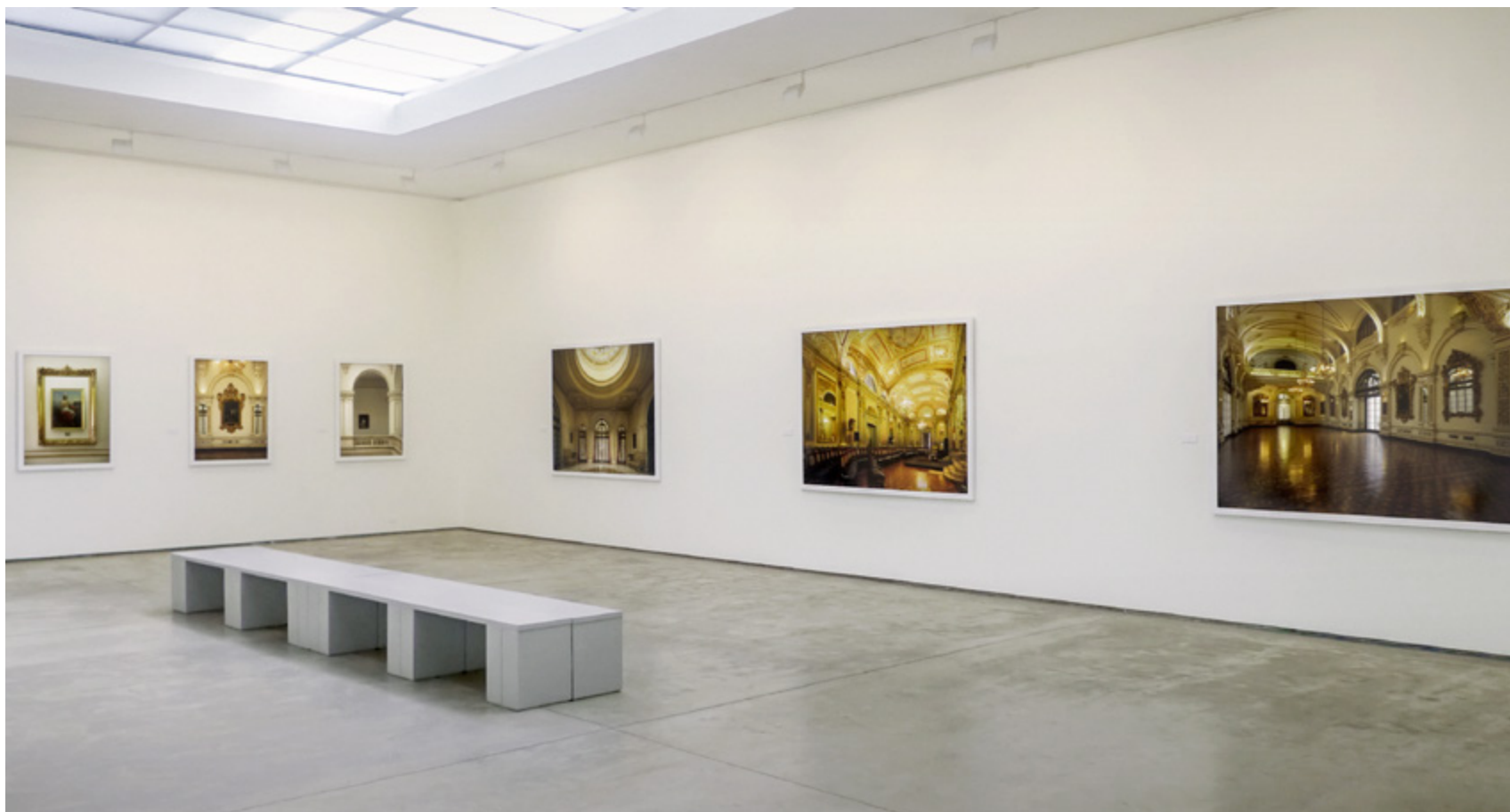
Five Takes, Lima, 2016



Five Takes, Lima, 2016



Los Pasos Perdidos, Galería Lucía de la Puente, Lima 2010



Los Pasos Perdidos, Galería Lucía de la Puente, Lima 2010



Bold, Galería Vértice, Lima 2007



Bold, Galería Vértice, Lima 2007

III. SELECTED TEXTS

ON EXPLORING AND EXPLOITING

Martin Germann

Peruvian artist Diego Lama (b. 1980) has created a body of work that bridges the precarious field between the moving and the still image, history and coincidence, meaning and entropy, nature and culture, and, most simply yet essentially, between object and image. All of this is rooted in a deep knowledge of the eternal rhetoric of history painting—in the sense that all Modernist-informed art still reflects on its preformulated structures of representation.

Lama's work has unfolded, over the last twenty years, with a particular slowness, moving at its own, thoughtful pace, a characteristic that is in fact present in each singular piece he has produced. They are united by a certain elegance in approaching their respective subjects, as well as a clear and fearless attitude towards effect, sumptuousness, and pathos as essential human needs.

The work's starting point is the sociocultural reality of the artists' home country, Peru. He can command a metaphorical and visually bold language to measure that sociocultural reality by following it—step by step, work by work—across many themes and local political issues. He juxtaposes the nation's asymmetrical realities—cultural, economic, and political—and in so doing he sometimes even creates images that tilt towards the humorous. It is only through that double-sidedness that his works are able to talk about reality as such.

From here, Diego Lama's work becomes a metaphor for the global reality, of which Peru is part, as a country on the Western side of South America—and this at a moment in time when ideas about the center and the periphery are finally start to collapse. Diego Lama found his very own artistic place and language in a space in between, from which he destabilizes reality while simultaneously creating new connections.

Martin Germann: Tell me about your most recent project, from which we can start to navigate together through your oeuvre to this point. What are you working at the moment?

Diego Lama: I'm working on several at once, and all of them explore ideas of awareness and visibility from different points of view, such as the introspective, the cultural, or the social. The first one is *Sisyphus Happy*, a film that takes Camus' philosophical essay, "The Myth of Sisyphus," as a conceptual framework to reflect on the artist's condition. The film focuses its narrative on a factory robot, a tool for automated labor that epitomizes capitalism, and is often perceived as an anthropomorphization of technology. In this case, the robot is programmed to depict images using a burin as a drawing tool and car parts as canvases; this conflation of a high precision tool and an act of vandalism to explore the idea of purpose in purposelessness challenges the reasoning behind profitability in efficacy.

Another piece is *Cause célèbre*, a film that documents an action performed at MSK-Museum voor Schone Kunsten in Ghent, where three art handlers toss a brick between them for a whole hour without dropping it. As the title indicates, the action is an analogy that winks at how a particular political topic is handled, though the setup introduces several layers to its narrative. The museum holds a large collection of paintings from the Flemish canon, which mirrors a contemporary political standpoint. Historically, artworkers have been underpaid to perform high-risk duties, thus serving as the backbone of cultural institutions that are inevitably engaged in a capitalist model that commodifies the artwork. For the video, they were paid the minimum wage to perform a purposeless task, hence translating governmental bureaucracy into the art system. The brick is an element that represents the potential for construction, but that potential can never be realized while it is trapped in a purposeless game.

And, lastly, there is *Theme for a Western Imaginary*, a piece that looks at the history of Comet 67P/C-G, from its discovery in 1969, to landing on it in 2014, and to the mythology it has spawned. What is of particular interest to me is the contextualization of technological development in parallel to the history of my country, since the discovery of the comet coincides with Peru's land reform, which shifted the postcolonial social fabric of the country, and in that sense relativized elements of visibility and communication.

MG: Did this scientific discovery happen in Peru? And do the themes you work on grow in the sense that one thing comes out of another? I imagine that one could connect this new project to your impressive film about the deserted radio telescope, a work that left a lasting impression on me. It seems that a more graspable issue has found an entry in the new project, given that you speak about the land reform.

DL: The discovery certainly didn't happen in Peru, but that's exactly why this historical relativization is interesting to me. The land reform in Peru restarted a long overdue process of decolonization, one that hasn't stopped yet. In those terms, the idea of discovering and coveting a piece of land that lies beyond our grasp, together with the technological developments that have followed since, serve as an analogy to the elaboration of a chronological narrative that questions the country's history. You could say that this piece is connected to the film you mention, *Expansion Observable*, in the themes of research, exploration, and visibility, and its socioeconomic impact as well, but I wouldn't call it a continuation. My research shifts in a wave pattern, heavily influenced by scientific and technological development, but also by the natural progress of my language.

MG: Now that you mention it, let's talk about your language, because ... well, indeed, every artist has some kind of a vocabulary to draw from. What exactly do you mean by "natural progress," and where did it start?

DL: In my case, I could denote three distinct stages. The first one consisted of media consumption, starting in my teenage years with music videos in a pre-internet era, and cinema, which came later on, from which I learned codes and gathered references. A second stage is marked by the release of digital video technology into the consumer market, which created a technological democratization that allowed me to experiment with media and achieve technical proficiency. And, lastly, a third stage in which I started showing my works in different kinds of venues, like film festivals, biennials, art fairs or exhibitions, where I could have feedback and cater to different types of audiences, thinking about the pieces not only as content but also as an experience. In that sense the evolution of my language came very organically.

MG: But perhaps there is also another stage, or rather level: your imagery is from time to time quite voluptuous, maybe even sculptural. Recently, you shot a film in a museum about a particular history painting, so please tell me a bit more about how your work connects to painting.

DL: In several ways, actually. Of course, the obvious and immediate one is my training and education. When I set myself on the path to being an artist, I started painting, which means that I shaped my gaze as a painter first. Not surprisingly, when I began experimenting with moving images, I wanted to approach them with the same contemplativeness I had—as a creator, but also as an observer—with painting. On the other hand, the creative process while painting is much more introspective and self-analytical, and unsurprisingly there is a long history of filmmakers who approach topics related to psychoanalysis, such as Kiarostami, Lynch, Schnabel, Van Sant or Greenaway, all of whom were first trained as painters. In that sense, I'm well aware of the parallels between both media. But a completely different aspect of great interest for me is what painting signifies in several other contexts; in the film *Threshold*, for example, a 150-year old painting is used to talk about postcolonialism, representation, institutionality, social status, patronage, and commodification in the art system and its sociopolitical implications.

MG: Can you tell me more about this work, and how it relates to the aspects that you mention about your home country, Peru, and its history?

DL: *Threshold* was filmed at MALI, or Lima Art Museum, which has an impressive collection that extend from the precolonial period to contemporary art. Perhaps its most prized possession is the painting *The Funerals of Inca Atahualpa*, which Luis Montero Rosas painted in Florence in 1867 and then brought to Peru. It has toured several countries in Latin America, which is quite a feat considering its gargantuan size, twenty-four square meters. The painting depicts the corpse of the last Incan emperor surrounded by mourners, priests, and conquistadors; it recounts a romanticized version of the event that cemented the Spanish colonization in South America. Although this painting is of extreme value to Peruvian art history, its curatorial context in the museum collection of that period is of major significance, since it is the only depiction of a native Peruvian, though it is surrounded by portraits of patrons of European descent. The idea behind the film was to document and question all these articulations between transaction, representation and narrative, while creating a parallel on the current problems of the Peruvian art system. The motivation for doing the film came after the establishment, and first participation, of the Peruvian pavilion in the Venice Biennale, which sparked a large discussion around the role of art as social representation.

MG: How is it that you feel a particular motivation to care for the Peruvian situation?

DL: Inevitably, my country is part of my identity, so it's only natural to question all these endemic problems as a way of analyzing myself. On the other hand, my country becomes a starting point to talk about all these topics. How could I approach postcolonialism in general, without talking about my immediate context first? A couple of years ago I ran into this exact situation; I was invited to participate in the Havana Biennale, and while discussing my project with the curator, I proposed to make a work about the tensions between the cultural institutions and the Castro regime, to which the curator suggested that I should first look into the political tensions in my own country. That's how the film *The Act* came about.

MG: That the film that suggests the slow emergence of a giant cocaine heap amidst the Peruvian congress building, accompanied by a Debussy composition. This piece works, as many of your pieces, with a juxtaposition, with the collaging of contrasting images. The same mechanism can be seen in *De Falso a Legal en Una Toma*, where we witness a very slow camera drive through a dangerous area in Lima, only to end up at the Palace of Justice, thus somehow combining those two impossible worlds. Maybe this is a somewhat complex question, but what is your role as an artist in all this, including from a political standpoint?

DL: I've always been drawn to dichotomies where the contrast between both elements potentiates each other, and my role as an artist is to point out and reflect on the articulations of these mechanisms of contradiction. I've always had a cynical view during my creative process, which has led me to question my own context and role as an artist, effectively making myself dogmatically anti-dogmatic. You can certainly see this in the film *Threshold*, where I criticize the curatorial decisions of a museum that owns my work. Having said that, I think all art has the duty to have a political aspect, since it's impossible to

engage in creation while being devoid of context, and, in that sense, I believe that anything that does not have a critical dimension but only with an aesthetic one is not art but decoration.

MG: How do you make use of sound or music to underline those notions?

DL: Sound, or lack thereof, is one of the fundamental aspects of my process. More often than not I come up with new projects listening to music, setting the tone of the narrative to create another level of contrast with the visual content. It is of particular interest to me to reflect on the intention of the compositions and to subvert them, to give them a new reading. You can observe this in films like Parricidio or No-Latin Party. As I mentioned earlier, music videos were the earliest form of influence during my training, and it is from that notion that certain codes and rules emerge with which to construct new narratives. But even in a film like Baguaja, where there is only ambient sound, playing with the sense of hearing gives a whole other dimension to the way we understand the piece.

MG: I understand, since the music, like the imagery, is embedded in a political context, from its composition and production to its reception. However, more recently you have been experimenting a lot with what I would like to call an abstraction within your work. You try to approach images through their sculptural appearance, if I don't misread you. Can you tell me a bit more about those recent tendencies?

DL: When I first started experimenting with moving images, I approached them with the same imaginary as cinema: I thought only about the content. As soon as I started exhibiting my pieces, though, I developed other interests, like the format and its relation to the audience, leading to ideas like materiality and corporeality. Media art brings with it a sense of ethereality, which I wanted to disrupt with physical elements like architecture, travel, and volume, bringing myself to experiment with installation and sculpture. As these experiments evolved, new questions arose around the concepts of media, representation, and functionality in works like the Intersections sculpture series, where the moving image has a conceptual articulation with a material element. Another example of this is El oro del Peru, where a video of a river in the Amazon forest is projected over a piece of gold leaf made with gold extracted from the same place where the video was shot. Although these experimentations bring new challenges, I view them as another branch of my oeuvre.

MG: If you consider your oeuvre as consisting of branches, we necessarily come to the metaphor of the tree. The interesting thing about the tree is always that the roots are invisible, so an oeuvre, from this perspective, is always open to being reformulated. However, and to conclude: is there a particular new direction towards which you think your work is growing, or could grow? Differently put: is there a project you dream of realizing ... one fine day?

DL: I've been flirting with the idea of documentary for a while, since its language differs significantly from the work I've been doing so far, and in that sense proposes a very interesting challenge. I believe there are several problems in the artworld that stem from the lack of access and education, and translate into a perception of elitism that makes audiences reject certain ideas intrinsic to art. On the other hand, there has been a lack of archives and access to information regarding contemporary art in Peru, especially those made during the military regime, and I think that a documentary series is a good way to bridge those two elements.

MG: And, to really conclude: would you be willing to tell me already exactly what you'd like the subject of that project to be? Or would you prefer to keep it to yourself for now?

DL: It's still a work in progress, something in the very early stages, but I am fascinated by the generation of artists who didn't stop producing during periods of sociopolitical stress, and by the fact that this challenges the notion that culture is not as important as other necessities, something that we're seeing again during this pandemic. At the same time, there is a very noticeable trend in the artworld, one that delves into tokenism and exoticization, so it's extremely important to me to explore certain aspects of political activism without exploiting the subject.

LIMINAL

Max Hernández Calvo

"Liminal" covers little less than twenty years (2000-2017) of the artistic work of Diego Lama, one of the most renowned Peruvian artists who has decidedly committed to video as the main means of artistic production, whose work establishes a dialogue between the video -art, cinema, photography and painting.

The panoramic view of the exhibition allows us to recognize the main features of the artist's work: a highly poetic sense of the image, which also reveals a pictorial sensitivity for color, a sophisticated articulation of image and sound, where the broad musical spectrum allows playing with the evocation, the irony and the metaphor, the construction of highly complex narratives through fragmentary stories, non-linear stories and elliptical narrations and the use of enigmatic characters, whose backgrounds are barely intuited-and almost feared.

The thematic universe of Diego Lama basically covers the complex field of interpersonal relationships and social and family roles (*La muerte de Eros*, 2003, *Parricidio*, 2006, *Los Inocentes*, 2011), the inner world of fantasy and desire (*Chimaera*, 2004; *Painting*, 2005; *Tríptico*, 2006) and the field of institutions and power (*No-Latin Party*, 2003; *The Act*, 2012; *De Falso a Legal en una toma*, 2015), themes that often appear superimposed in his works.

Lama addresses the fragility of these worlds by dwelling on tensions around the boundaries of what is acceptable in terms of affect, family, social, political, etc. Thus, for example, the narrative of *La muerte de Eros* is guided by fetishism, incest and homicide, which occur with the naturalness of the ordinary. In *Chimaera* two seemingly unconnected worlds, a dreamlike and ghostly world and a realist and corporeal one, are articulated on the basis of sexuality, longing and violence. On the other hand, the relationships between the characters of *Painting* are crossed by desire, resentment, sex, revenge and death, which in turn start the story. In *Los Inocentes*, the hyper-masculine rituals of a group of neighborhood boys, not only have the street, tobacco and alcohol as protagonists, but they hint at a repressed homosexuality that could potentially disrupt group dynamics. In *The Act*, the hemicycle of the Congress of the Republic, with all the solemnity of its legislative function, reveals the "economic unconscious" of politics, haunted by drug trafficking. *De falso a legal en una toma* presents an urban journey from the center of the falsification of documents in Lima (the *Jirón Azángaro*) to the state body that rules legality (the Palace of Justice), shown as two worlds supposedly antagonistic and yet united by an "umbilical cord" of the city of Lima.

These different stories are woven around a disputed limit, always on the verge of being violated and always transgressed: the stories that Lama tells us are those of a functional dysfunctionality, of an irremediably abnormal normality, of a structured, continuous and daily catastrophe -a contradiction that is sustained in the gap that opens between both sides of that moral, ethical and pragmatic frontier that regulates coexistence.

Another limit in game is that of the artistic media: video, cinema, painting, photography, etc. The model of the photograph underlies especially the stillness of those shots on the edge of the freezing, something very apparent in *Goodbye Cinema* (2008), and those others that, having movement, also have a lot of fixed, as in *Parricidio* and *Desnudo bajando las escaleras* (2008).

Painting is implicitly present, in the pictorial sense of color, where the shots show to be informed by classical painting (in compositions and chromatic games) and baroque (in caravaggian chiaroscuros), and explicitly in titles such as *Painting*, work in which the main character is interpreted by the painter Ramiro Llona, *Tríptico*, a reference to the pictorial structure, *Nude going down the stairs*, an appointment to the famous cubist painting by Marcel Duchamp of 1912, and *Threshold* (2017), where the galleries of the Art Museum of Lima are the scene of the work.

The cinema is evidently present not only in the filmic strategies of Lama (camera handling, the use of special effects, editing, soundtracks, etc.), but also in some quotations to specific films: *Schizo Uncopyrighted* (2001) presents a parallel between the two versions of "Psycho", the original version of Hitchcock of 1960 and the "remake" of Gus Van Sant of 1998. *No-Latin Party* presents a scene of "The Godfather part II", by Francis Ford Coppola (1974), digitally intervened. *Goodbye Cinema* presents the image of an empty cinema in which is projected "Ordet", the acclaimed film by Carl Dreyer (1955).

Perhaps the less obvious border that Lama explores concerns the one that orders the relations between audience and work. Therefore, the repeated references to contemplation spaces such as theaters, cinemas and museums (in *La muerte de Eros*, *Chimaera*, *Goodbye Cinema* and *Threshold*). But, above all, there is the question of the role of the spectator: the processes of identification, which are driven and interrupted by seduction and violence (*Chimera*, *Painting*), the multiple modes of observation that the works encourage, be contemplative or analytical (*Schizo Uncopyrighted*, *Goodbye Cinema*, *Parricidio*) and the role of the body in the act of looking placed by the visual configurations used (*Tríptico*, *Estereoscopía* [2000], *Desnudo bajando las escaleras*).

In this sense, this review of the work of Diego Lama invites us to think, together with the artist, about that which leads us to stop a few minutes or a few hours in front of a screen in which a world that is so foreign takes place, as your own. The screen is the liminal space that Lama has for us, as if it were a trap: a diffuse frontier that separates concealment and revelation.

MADE IN PERU
Manuel Neves

Otredad, is the first individual exhibition in Montevideo by Peruvian artist Diego Lama. In this, it presents a significant group of works made in the last ten years, as a small anthology.

Lama has been developing an investigation with the moving image for almost two decades. It uses the forms and aesthetics, also the narrative capacities of video and film, the relationships and tensions between these two media, but also relates them to performance and photography.

The six works presented in single-channel video-projection format, have an average duration of four minutes, with the exception of El Arte de Perder, which has seven minutes.

On the whole, if we observe the type of lighting, framing or displacement of the camera, they do not seem to project a common aesthetic, nor a formal characteristic that empathizes them; However, at the narrative level there is an extreme coherence that is articulated in the topics addressed and in the dramatic climate that the works project.

In all cases, the camera acts as a neutral witness, but without renouncing subjective contemplation, or the poetic and evocative possibility of word and sound.

The selection seems to emphasize the artist's interest in reflecting on the social, economic and political problems of today's Peru.

In this sense, as a brief non-chronological review of the works, Baguaja addresses the political and economic problems of informal mining in Peru and its impact on the ecosystem; De falso a legal en una toma points out the permeability between crime and justice that occur in the same Lima urban configuration and The act, evokes the ambiguity in the economic policy of the current government, in relation to drug trafficking.

On the other hand, in El arte de perder, the dialectic between oblivion, loss and memory seem to materialize in the ruinous state of a property belonging to the country's historical heritage. Finally, in Oclusion, the relationship between uncertain limits, between private and public space, seems to materialize in the duality between desert and sea.

The exhibition establishes a melancholic, morose and taciturn climate, which cannot escape the feeling of being traversed by endemic pessimism, the result of an incontestable reality.

But in the play Parricidio, the oldest of the exhibition, the artist seems to reach the highest level of ambiguity, abstraction and, at the same time, poetic power. Although the artist cannot renounce melancholy, the tone of the work escapes the general characteristics mentioned above.

In it we can see by way of documentary record, a band of musicians performing a funeral march, on the edge of a precipice. The scene, although simple in its appearance, leaves us perplexed. Echoes of psychoanalytic theory seem to be evoked in their title, as a possible insinuation of meaning, related to the symbolic ruptures that we activate in our processes of growth and emancipation. But although this powerful metaphor articulates the symbolic scope of the work, something more profound seems to suggest this strange rite.

The musical harmony, which in its litany catches us, seems to evoke an atavistic ritual, of which we do not know its meaning and of which we only perceive its deep melancholy.

BODY, CONCEPTS AND ART

Elisa Massardo

Diego Lama's work reveals the hidden parts of society and people. It's a type of restoration of Freudian taboos in order to make them into reality, images, videos and not forgotten memories. Thus, the artist finds in audiovisual media the best way to mix other forms like corporeality, dance, performance, and photography, among others.

Few kids are born with an immersed calling in their thoughts, and even fewer have parents that support them working in visual arts. Fortunately, this wasn't the case for Diego Lama, who since a child has been attracted to this form of communication. His formal studies began in 1998, right when the Lima International Video Art Festival was brought back. There, he had his first exposition, which allowed him to start his career at a very young age.

His beginnings were in video art, through which he has made many pieces mainly dealing with sex and death. He deals with both as Freudian drives, since one of the major influences of his work is *Civilization and its Discontents*, by Freud. "This book laid out a series of concepts that I had been working with since my beginnings," says the artist. These concepts are connected in the symbiosis of the beginning and the end, which are both studied and shown to the public as a common point; a point of climax, bliss, and disconnection with the being, which in the end is more connected than ever. Regarding this, the artist doesn't see those concepts as something different, "but rather as continually connected –he explains–, from the French euphemism *la petit mort*, for the name of the orgasm, to the use of fertility symbols in *Vanitas* paintings."

Classifying art has always been very complex and characteristic of western culture. In this case, giving a description beyond video art is hard, since Diego's work, despite focusing on sex and death, also deals with other dualities such as semantics and semiotics, which are mixed in pieces like *Tempus Fugit*, where there is room to dispel the concept by breaking down the contents and the content, beyond what the word itself is. Through this, he is able to successfully obtain diverse art through video. In the same piece, for example, he tackles photography, sculpture, performance and mixed technique, using the contemporary philosopher Georges Bataille as a reference, who starts his book, *Eroticism*, with the statement: "We could say that eroticism is the approval of life, up until death," and it is once again Lama's point, as if there were a mystery in his work that is unraveled little by little in the subject matter he addresses, while focusing on the climax of the vanishing.

Furthermore, Diego Lama escapes what is traditional in the classic concept, since he has created other types of work which José Carlos Mariátegui describes as an "interest in the processes of globalization in the field of mainstream art and its confrontation with the realities of the countries or zones under-represented (which is the case of Latin America); and on the other hand, his undeniable and persistent liking for creating ambiguous spaces by representing intimate tragedies that are related to extreme situations that could even seem absurd."

Thus, on the other side of Diego's work, he explains: "They are pieces that have been heavily worked, and maybe the main motivation for doing them is wanting to distance them from a group of work that is way too aesthetic. There are a series of topics that could upset anyone, like social injustice, corruption or drug trafficking." This is shown in his work. *Informal/Illegal*, for example, shows a series of concepts related to the illegal mining of gold, the contamination and its problems with the community. In the video, this is reflected through a series of concepts that, once again, vanish over time and seek to interpellate the viewer so he or she reflects on a reality which seems nonexistent.

This sense of appealing to the problems within every corner of society, but in an invisible way, is also reflected in his work *El Acto*, where the Peruvian congress appears with a pile of cocaine amassing. Through this, he is able to show problems throughout the world. Problems that seem inexistent and that society turns a blind eye to and covers its ears. It is here where we are able to question the impact that his work has had, since that complexity, that multiplicity of mixed arts in video, with issues as controversial as sex, death, nude bodies, cocaine, politics, or unlawfulness, undoubtedly comes with consequences; and the media has advertised it a lot, as he has himself, through the pieces that aren't shown in galleries, but rather in the streets or plazas which have been well received by the youth, but outrageously by the more conservative factions. Regarding this, Diego comments: "The consequences have been very diverse and range from a criminal complaint and censorship, to being invited to participate in the Venice Biennale."

Diego Lama's work becomes clear in our society by taking advantage of the context, and showing, exposing and complaining against taboos and gender issues, by focusing on the body and exposing what is suppressed. Through this, his art commits to the medium and takes on a form that is reflected in video and is mixed with the dreams of that kid who wanted to be an artist.

THE TEMPTING PARADOX OF EXISTING

Luis Agusti

In ancient Rome, the crossway of a general who returned triumphant to the city, was mitigated by a peculiar habit. A servant would repeat the phrase *Memento Mori* ('Remember you will die'), with the purpose of protecting the victor from the fantasy of omnipotence, which could expose him to the risk of forgetting his own vulnerability in the most radical sense: even if he were "immortalized" in monuments and tales, as every man, he was ultimately a being for death.

Diego Lama (Lima, 1980) assumes this vocation for refute in his recent show at the Luis Miró Quesada Garland Gallery, in the Miraflores town hall. Indeed, the artist chooses the Latinism mentioned as a title for his exhibition which includes photography, assembly, mixed media and video. Starting off from the Georges Bataille's essay "The cruel practice of art" as a conceptual framework, Diego Lama elaborates a discourse about the transience of life, suggesting in various artistic languages the polarity between the body, custodian of Eros, and its unavoidable diminution to ashes.

The first space in the gallery, over the symbolically black painted walls, large black and white photographs, numbered from 1 to 10 under the title *Palimpsest*, depicting several parts of male and female bodies, young and anonymous. The images, in its solemn discretion, evoke fertility and vigor of desirable and desiring individuals. However, these appreciable human skins become a sort of ephemeral engravings: on them is marked by contact Bataille's text. We can read and feel confronted by fragments of a sharp reflection on the anguish of knowing ourselves as mortals, and the possibilities of art to mitigate such distress.

Then the viewer enters the second space of the gallery, similarly oppressive by the black walls. Here is established the counterpart to the previous ten pictures, ten mixed media works, suggestively titled *Pentimento* ('repentance' in Italian), smaller in size, in which segments of Bataille's text can be appreciated, this time painted over embossed cotton paper. And this time the presence of the body isn't in its full and lively form, but through manipulation, as a material presence and "pigment", as cremation ashes. They are two-dimensional pieces in which the writing also works as visual texture; while, the ashes operate as a signifier, an achieved metonymy which excludes any stridence that could have been derived from the "Thanatic" character inherent to the human remains.

Skin and ashes are combined in another work present in the second space. *Tempus fugit* ('Time flies') is a video in which Diego Lama confirms his mastery of this language, whereby has achieved a much-deserved recognition. The wind erases from the palm of his hand several words, written with ashes, also taken from Bataille's text. The evanescence of the video is contrasted by the strength of an assembly conformed by several Plexiglas planes where the text is laser cut producing its evocation, although its illegible character is subtly linked to its title, *Tabula rasa*.

In short, *Memento Mori* is the successful realization of an ambitious project. Without the use of any recognizable contexts (because its focus is on the essentially human), and achieving a balance between conceptual soundness and technical mastery, Diego Lama explores the tension between life and death, between psyche and soma. He reminds us, as the Roman slave, that we are mortal; and at the same time as Bataille argues, proclaims that art can open a dimension of meaning in our brief passing through the world.

THE BODY AND THE EXPERIENCE

Jorge Villacorta

Nothing can replace the experience of seeing a work of art, however I would like to make a couple of very important indications to define the scope in which Diego Lama outlines his proposal.

I.- The proximity between video art and painting has existed for some time, at least twenty years if not some more, which also respects a yet much older Cinema-Painting relationship. In that respect, video has been appointed heir of cinema, but unlike the films that invite us to appreciate that relationship with painting, in the case of video, it has permitted a different exploration.

Specifically in the case of Diego Lama's work, it seems to focus on recovering a whole language of bodily gestures that inhabited and inhaled energy and vigor to a whole field of painting, one which appears in Renaissance and solidifies on a language with particular codes in the Baroque, and certain veins of Romantic painting. Without gesture is impossible to understand the religious painting, history painting and mythological painting, as the viewer capable of noticing certain facial gestures and certain body gestures could immediately identify the fear of the action. Here is where the importance of body language lies, as it allows precisely an unequivocal interpretation of the depicted subject. If a tragic story was narrated, definitely sorrow, lamentation and suffering were patently visible. At present it is lost, but this is precisely what is interesting about our relationship with the body, facial expressions and bodily expressions. Our surroundings are filled by a constant ambiguity in which one can go from enjoyment to pain imperceptibly, and this kind of situations were not contemplated by the painting of Renaissance, Baroque or later.

You could say that we are in a post-Romantic era, so we could assume that we are still waiting for the remainders of romanticism in the arts in general, but specifically in regards to painting, romanticism is the period when a disruption occurs to the body language gestures, one of expressive faces that allowed a fairly accurate reading of context.

II. - I do not consider an audacity to say that the work of Diego Lama is feasible in the wake of the work of Bill Viola, author of a substantial video series in which characters change imperceptibly of facial expression and posture in the time it takes to contemplate the artworks. Then the idea was that of a transformation, i.e., a painting was mutating before one's eyes and therefore contained a temporal narrative, minimal but present. Revisiting Diego Lama's pieces, we find that there are some fragments of this.

Viola is definitely one of the great artists of the twentieth century, and in the new media ambit is probably the one that delivered a major transformation. Concretely, his artwork is one of poetic narrative that has a remarkable ambition, yet also an intense search for spirituality. He is the father of a whole vein of video art, and we could say that to some extent the artwork of Diego Lama is contained within this vein, and in this occasion his work is above some aspects and distanced from others.

III. - The title of the exhibition "Schadenfreude" could be translated as "delight in the suffering of others", and I think what is referred specifically is to the fact that inhabiting a body as a human experience, is one in which pleasure is mixed with pain, and the pleasure derived by the viewer is precisely on being able to observe the body with intermediate distance, so even knowing ourselves as body also, they seems to be present only in the video during the moment of contemplation, and it's their transformations and experiences what we are observing.

For a long time now, it is widely renowned that the themes of Diego Lama's work are associated with the body, its joys, sufferings and their transformations. So, this is, in many ways, a further development on this basis, a treatment in which he allows himself to explore from an attentive position in the origins of body and facial gesture that dwelt in European painting, as is in dance, choreography and certainly the notion of video performance linked with body gesture.

One of the most interesting aspects of the exhibition is that being a virtuoso in the use of color, he has chosen to present this work exclusively in black and white. The use of color in Diego Lama's work is really vibrant and impeccable, so it's quite surprising precisely this restriction. I think that is strongly associated with the title of the exhibition, where the black and white just creates everything more somber, putting a note in which somehow beauty is painful.

His proposal is brilliantly made, but also is an exploration of the subject that Diego had not allowed himself to do until now. Being an artist who made such important pieces as "La muerte de Eros", "Chimaera" and "Painting", it is the first time he really seems to dwell on what is present in all his work; he's creating a poetic about it. It is as if the proposal could be encapsulated or interpreted as an explanation of his poetry, and in that sense is a fascinating exhibition. This is where one begins to appreciate the richness of the video as a medium.

There is an element that Diego Lama gives, which makes the experience of contemplating his work particularly rewarding.

CLEAN CINEMA

José Carlos Mariátegui

During the late nineties in Latin America, the high costs of film productions contributed to more people shifting its work to digital video, taking alternative routes from traditional cinema. However, there are some artists that began using the language of cinema with video to perceive what reality offers in the form of a symbolic language that can be easily understood.

Since the beginning of his career, Diego Lama began experimenting with video as media. While revisiting his work, the spectrum of genealogical analysis is displaced by the chronological, as it's evident an evolution in his artistic growth through the years, where each piece embarks in bigger challenges, in a conceptual as well as a technical level.

Diego Lama is part of what we could call a "second generation" of young artists that have been developing an intense activity in the field of electronic art in Peru, since the restitution of the Festival Internacional de Video/Arte/Electronica in 1998. While it is explicable that this new generation handles different codes from their predecessors, in the case of Diego Lama, the most evident feature in his visual language relates to the imagery and thought-process of cinema, which has strongly influenced his artwork and career. This visual language is not only noticeable by the inclusion of scenes appropriated from films or in the eloquence of his video pieces, but most notably evidenced by the "cleanness", which is characteristic of commercial films, which has been absorbed by the visual arts in the past few years.

Lama's work is clearly determined by two lines of action which are not visually independent of one another: on the one hand, his interest in the globalization process within the field of mainstream art, and his confrontation with the realities of the countries and regions which are not well represented (Latin America, for instance); and on the other hand, his undeniable and persistent taste for the creation of ambiguous spaces through the representation of intimate tragedies, which are related to extreme situations that can seemingly reach absurdity (many times making use of black humor). In both cases, we find the use of a "clean" cinematic language accompanied by popular melodies (from Frank Sinatra to Carmen Miranda) or contemporary orchestrated compositions (such as Philip Glass).

The act of producing high budget productions (in comparison with the minimal or nonexistent budgets of most video art productions in Peru) not only it doesn't contradict itself but it complements it, for, by doing it, Lama tries to give visibility to the technical level of the "cultural periphery's" productions, thus revealing an increased preoccupation by Latin American artists to develop a concept beyond the final result in aesthetic terms, which we consider important as it delineates its validation, but also establishes a tradition for originality.

His most prominent pieces (Family, The Death of Eros, Chimaera) pick up, in a direct manner (through professional film production and actors), situations that go beyond the limits in both conventional and abstract contexts, always with the intention to create a reflexive vision. What is intended is to create a sensation of complicity with the viewer, where these "clean" spaces do not specify a geographical or cultural context, transforming the character's situation into a universal one.

According to Lama this can help the viewer to reflect upon the most basic and instinctive human feelings to the point of detachment of individual consciousness, and in turn, transforms the viewer into an accomplice of story. However, not only this awakens an interest for originality, but a will to contribute with critical reflection in the field of contemporary art, and the desire to be incorporated into a universality. Diego Lama gives us back the formal parameters of cinema combined with the freedom of video format, as well as an integration with other art forms, such as theater, to develop a complex and rich body of work in terms of "cinematic imagery".

For the last few years, his efforts to make pieces with a production level rarely seen in Latin America has gained him recognition at home and abroad. His works have been awarded many national and international awards, which have kept him in Europe for long periods of time.

IRONY, ENJOYMENT, DYSFUNCTIONALITY

Max Hernandez Calvo

A pessimist vocation seems to rule the universe of characters and situations in Diego Lama's work. But despite the presumably somber mood of his video pieces, especially at first view, the work offers a peculiar form of enjoyment. Now, this is not produced directly from the stories developed and depicted in the work. These stories are articulated around pain, both psychological and physical, at times condensed and at times displaced. The enjoyment is not provided by the depicted situation, but rather created through it. This paradoxical formula allows one to approach pain and simultaneously maintain a distance from it. It is, in sum, a morbid sense of enjoyment.

From its initial approach, the ironic aspect in the work is quite evident. Violent situations, dysfunctional relationships, numerous crises are some of the themes present in the work. And such dramas transfigured into sophisticated video pieces, tends the possibility of consumption that provides enjoyment in its contemplation. But with all its aesthetic resources, its raw and cruel aspect does not vanish, furthermore it becomes digestible, even palatable. This way, enjoyment is a possibility that opens itself up to the exploit of irony.

In I've Got You Under My Skin, there is an evident confrontation between image and audio, articulated within their divergent features. These are images whose brutality clashes with the song's harmony, whose underground aspect is upstaged by the song's popularity. In addition, this same duality is present in each image of the video, where the beauty of the female characters clash with depictions of sadomasochistic violence.

These attractive female characters offer a glimpse into the grotesque, not because of their subjugation, but by means of the peculiar animation which brings them to life in spite of their disfigurement. Their almost convulsive vitality is also agonizing in breath. Here beauty and grotesque oscillate, creating a parallel with the implicit game between pleasure and pain.

The force of this work relies in that its ironic charge stands precisely on the edge of not being such. As a result, the narrative provided in the song's lyrics is on the verge becoming a literal counterpart to the images, that is, it's on the brink of being perfectly fitting, as opposed to antagonistic of them. And here is the ironic twist of its irony. When Sinatra sings "Don't you know little fool, you never can win, use your mentality, wake up to reality", the romantic and emotional context to which the lyrics appeal is canceled out and is replaced by one of sexual perversity. Moreover, the song's finishing lines "but each time I do, just the thought of you makes me stop before I begin, 'cause I've got you under my skin," takes over the implicit sadomasochistic contract and implies what is openly psychopathic.

This video piece, as it articulates the sadomasochistic images with Sinatra's music, frames modes of brutal relationships- according to romantic notions- in the exact same conventional romantic discourse. Here, cognition and emotion drift in the conjugation of what is despicable and what is pleasant – like a reinterpretation of sadomasochism itself- without really opting for either. Or, which is the same, possibly opting for both. Not pain and pleasure, as that itself is the key of sadomasochism, but romanticism and perversion.

This logic can also be recognized in Schizo, which from the title itself dislocates our encounter with its images. Citing the film Psycho (in both versions by Hitchcock and Van Sant) Schizo transfigures pathology and places itself (and the viewer) beyond the psychological drama of the film.

The dual structure in the video eludes the emotional link with its images, situating the viewer outside the drama, while establishing a formal comparison between both versions of the film. Schizo even takes the viewer beyond the criminal horror that is depicted in the stabbing scene. Appealing again to the use of a soundtrack, the music reverts the (visual) brutality with the (melodic) beauty. As a first impression one could point that the phrase "I love you", pronounced at the moment of homicide, as utterly ironic. But it is the phrase itself which creates the real (schizoid) rupture, and not the split screen, nor the time difference between the classic and the contemporary versions of Psycho, but the (emotional) rupture between discourse and act. Such phrase which apparently tries to cover up what is taking place, is in fact just about to reveal an extreme dysfunctionality where killing is the utmost expression of love.

Romance and violence coexist within its soundtrack. Its application as it contains violence, it also contains romance. The climax of the violence becomes a declaration of love; thus, homicide does not exist in itself, but neither does love, and none of them is finally realized. This is the ultimate function of the irony, to postpone the paroxysm of climax, suspend it in the excitation even to the extent of corrupting it. There lies the morbid element of its enjoyment.

In Family, the perturbing dysfunctionality is dominated when the artist appears as himself while simultaneously constructing a fiction. Through the process of appeal and annul the personal and biographical, results in a rupture between cognition and affection. By removing itself from the fiction, but being involved in the plot, the introspective -and familial- senses are drained and emotionally charged in this fantasy of disaster.

This gap between cognition and emotion is precisely what highlights and exploits the irony in Lama's work. Ironically, a particular reality is designated just because there is no control over it. The irony, therefore, acts as shield to deception. It is the reason why the feeling of exhaustion produced by the video piece can be, paradoxically, rejoicing.

Dysfunctionality and instability are foreseen factors by the ironic structure that characterizes the work of Diego Lama. This way, his work suggests a solution to pure and simple dysfunctionality, as the irony is presented like a structure that stabilizes chaos in advance, while also preserving its traits. Perhaps irony is a final device to control the existential turbulence of life itself. It is from this point where physical violence runs throughout his work as the ultimate expression of psychic suffering, generally compensated by the incongruity of a song's harmony that provides the assertion of a "classic."

A video such as Family, which suggests a world at the mercy of a cruel and random destiny, articulates such world through objects, eliminating the chance (unstable by nature) of accident through a significant coincidence. The necessity to control encounters a subterfuge amidst of a situation beyond all possible control; it gives sense to its non-sense. As a result, the video's climax is paradoxically anticlimactic. Death is presented as a final tragedy, but also a solution. A fatality which is ultimately liberating, as being the culminating point of an inexorable destiny, is also its salvation.

Schizo offers the same solution, a homicidal climax transformed (and controlled) through irony: "I love you", a love declaration, which leaves no space for pure negativity, unless it is affirmed defensively by inversion. The same can be said of Beyond Somewhere, which in its obsessive parsimony and attention to the detail of suffering and gore, resolve the grotesque with the heavenly, sublimating the morbid fascination in the beatific contemplation (the sunset is symptomatic in this). Equally in Interdicciones, where the surrealist absurd evokes in its most vile scene discovers sense in the irony, and through the irony, allows an opportunity for enjoyment. This enjoyment is nothing other than the mastery over emotional pain, hence its anti-climactic direction.

In this co-articulation of beauty and horror, of pain and pleasure, of love and hate, the irony invalidates resentment and redeems drama. What is attempted here is to open old wounds to exorcise the discomfort it produces. Being pacted with pain itself, the enjoyment in Diego Lama's body of work is revealed, ironically, as sadomasochistic.

IV. CURRICULUM VITAE

ACADEMIC & GENERAL

1980 Born in Lima, Peru

1998-2003 BFA, Escuela de Arte Corriente Alterna, Lima

2019 Exchange Program, Malmö Art Academy

2019-2020 Postgraduate, HISK Hoger Instituut voor Schone Kunsten, Ghent

RESIDENCIES

2017 ArtOMI, New York

2016 Skowhegan School of Painting and Sculpture, Maine

2016 Vermont Studio Center, Full Fellowship, Vermont

2005 Film & Art Research Program, Fundación Carolina, Barcelona

2004 Artist Residency, Site Gallery, Sheffield

GRANTS & AWARDS

2016 Festival de Cine Lima Independiente, Best Film Award, Lima

2012 Wildlife Conservation Society, Commission & Fellowship, Lima

2008 University of Colorado, Fellowship, Colorado Springs

2007 Concurso Petrobras Buenos Aires Photo, Prize, Buenos Aires

2006 Videofest, Grand Prize, San Francisco

2004 Pasaporte para un Artista Contest, Prize, Lima

Bienal de Cine y Video, Award for Best Experimental Film, Lima

Honors for outstanding achievement in the media arts, URP, Lima

2003 HIVOS Cultural Fund, Grant, Amsterdam

COLLECTIONS

M HKA Museum van Hedendaagse Kunst Antwerpen Antwerp, Belgium

Vrienden van S.M.A.K. Gent, Belgium

Mu.ZEE, Musée d'Art Moderne à Ostende, Belgium

IKOB – Museum für Zeitgenössische Kunst, Eupen, Belgium

The Getty Center, Los Angeles

Taylor Museum, Colorado Springs Fine Arts Center, Colorado

Instituto Cervantes, Munich

IVAM, Institut Valencià d'Art Modern, Valencia

Caixaforum, Barcelona

CCCB, Centre de Cultura Contemporània de Barcelona

Centro de Arte Contemporáneo Wifredo Lam, Habana

Acervo Videobrasil, São Paulo

Colección Petrobras, Buenos Aires

Fototeca Latinoamericana Buenos Aires, Argentina.

Colección Arte al Límite, Santiago de Chile

MALI, Museo de Arte de Lima

MAC Lima, Museo de Arte Contemporáneo - Lima

Museo de Arte de San Marcos, Lima

ICPNA, Instituto Cultural Peruano Norteamericano, Lima

Eduardo Hoschild Collection, Lima

Jan Mulder Collection, Lima

SOLO EXHIBITIONS

2021 Materia Voluble I, Solo Project at SWAB Art Fair, Barcelona

2017 Expansiones, Solo Project BA photo Art Fair Buenos Aires

Fata Morgana, Sala 770, Lima

Liminal, PUCP, Lima

Otredad, CCE Montevideo
2016 Biases, Galería del Paseo, Lima
Five Takes, Solo Project Feria PArC, Lima
2013 Memento Mori, Sala Luis Miro Quesada Garland, Lima
2012 Schadenfreude, Galería Lucía de la Puente, Lima
2010 Los Pasos Perdidos, Galería Lucía de la Puente, Lima
2009 BOLD: Photography by Diego Lama, Taylor Museum, Colorado Springs
Schizo, My Name's Lolita Art, Madrid
2008 Voyeur, Galería 80m2, Lima
Goodbye, Cinema, Galería ICPNA Miraflores, Lima
2007 BOLD, Galería Vértice, Lima
2006 Escenografías, Centro Cultural de España, Lima
2005 Painting, Galería Lucía de la Puente, Lima

BIENNIALS

2021 Sonsbeek quadrennial 2021, Arnhem, Netherlands
2020 BIM Bienal de Imagen en Movimiento, Buenos Aires
2015 4ª Bienal del fin del Mundo, Valparaíso
2014 2ª Bienal de Fotografía de Lima
2012 1ª Bienal de Imagen en Movimiento, Buenos Aires
11ª Bienal de la Habana
2011 1st Videoakt International Video Art Biennial, Barcelona
2009 5ª Bienal Ventosul, Curitiba
2008 1st International Triennial of Contemporary Art, Prague
2006 11th Videonale, Bonn
2004 1ª Bienal de Cine y Video, Lima

FILM & VIDEO SCREENINGS

2018 PROYECTOR, El Instante Fundación, Madrid
PULSE PLAY, Pulse Contemporary Art Fair, Miami
2017 First Look Festival 2017, Museum of the Moving Image, New York
9th FUSO Festival Internacional de Video Arte de Lisbon
Mostra de Cine Ibero-americanos 2017, Lisbon
2016 Festival de Cine Lima Independiente, Lima
Northern Spark, Minneapolis
20 Festival de Cine de Lima PUCP, Lima
Dotmov, TAL Tech Art Lab, Rio de Janeiro
INVIDEO, A.I.A.C.E. Milán
VII Festival Internacional Pachamama Cinema de Fronteira, Río Branco
VI Festival Internacional VIDEO RAYMI, Cusco
2015 Jornadas de Reapropiación, Archivos X, Centro de Cultura Digital, México D.F.
FMAC, Festival Internacional de Videoarte de Camagüey, Cuba
2013 VAEFF, Video Art and Experimental Film Festival, New York
2009 Up-and-coming Film Festival, Hannover
Loop Festival, Barcelona
2008 12º Festival de Cine de Lima PUCP, Lima
Festival du film de Vendôme
Videt, Vilafranca
2007 BAC! Babylon, Barcelona
2006 Videofest, Mission Cultural Center for Latino Arts, San Francisco
Syracuse Film Festival, Bristol IMAX, Syracuse
Jump Cut-nights, Museum Ludwig, Cologne

2005 Videobrasil, São Paulo
Festival Internacional de Curtas de Belo Horizonte, Belo Horizonte
Cinesul, Centro Cultural dos Correios, Rio de Janeiro
Festival de Cortometrajes de Huesca, Spain
Experimenta Colombia, Bogota y Medellin

2004 Videozone 2, Tel Aviv

2003 World Wide Video Festival, Amsterdam
Festival Internacional de Videoarte, El Salvador
Imagen Invisible, Cali

2002 L.A. Freewaves, Los Angeles
Video Ex, Zurich

2000 IV Festival Internacional de Videoarte, Lima

GROUP EXHIBITIONS

2021 Video Paisajismo, Parque de la exposición Lima
Video-prospección, Centro Nacional de Arte Contemporáneo, Santiago de Chile
La grasa de los capitales, Galería Universidad del Pacifico, Lima
What Lies Beneath, Contemporary Art Space, Oostende, Belgium
New Songs for Old Cities, Network Aalst

2020 In a Long Blink of an Eye, HISK Laureates Exhibition, Brussels
INSIDE-OUT, Royal Museums of Fine Arts Belgium, Brussels
Art's birthday, MHKA museum of contemporary art Antwerp
"The Upper Hand", IKOB - Museum für Zeitgenössische Kunst, Eupen

2019 Video-Traslaciones Miradas x Espacios, Centro Cultural Conde Duque, Madrid
La emancipación de la disonancia, Instituto Cervantes Roma
HISK @ TICK TACK, Antwerp

2018 Horizontes Errantes, Centro de Arte Contemporáneo, Quito
Estados Migratorios, CC España, Lima
Proyecto Self, Centro Cultural El Olivar, Lima
Premio de Arte Contemporáneo, ICPNA, Lima

2017 SIN LÍMITES, Espacio Fundación Telefónica, Santiago de Chile
Pacific Standard Time LA/LA: Video Art in Latin America, LAXART, Los Angeles
Otras Narrativas, Centro Cultural del Ministerio de Cultura, Lima

2016 Sumas II, Galería del Paseo, Punta del Este
metadATA, Centro Cultural Ricardo Palma, Lima
POST/FACIO, Lugar de la Memoria, Lima
EXPRESARTE, Centro Cultural PUCP, Lima

2015 Este es mi lugar, Fototeca Latinoamericana, Buenos Aires
Recent Video from Latin America, The Getty Center, Los Angeles
La potencia de lo falso: 100 años de Orson Welles, Galería Juan Pardo Heeren, Lima
Videoarte, Casa de las Américas, Habana

2014 Comparart, Museo de la Nación, Lima
¿Un nuevo medio en el medio?, Galería Pancho Fierro, Lima
Cuerpo Presente, Centro Fundación Telefónica, Lima
El peregrino: una mirada fotográfica, Centro Cultural de España, Lima
Realizadores Latinoamericanos, Museo de Arte Moderno, Buenos Aires
Echoes of Eco, Sochi Winter Theater, Sochi

2013 Paradero, Galería Lucía de la Puente, Lima
Denver Digerati, Public space, Denver

2012 Videoarte, Instituto Cervantes, Berlín
Culturas en tránsito, Centro Cultural de España, Santiago de Chile

2011 Unlikely Savages, Art Currents Institute, New York

- 2010 CINE A CONTRACORRIENTE, CCCB, Barcelona
Videographics from Peru, Fundación Alianza Hispánica, Madrid
- 2009 Videoarde, Centro Cultural de España, México D.F.
- 2008 Nostalgia de Futuro, MAM, Valencia
Digital Media, Centre Cultural La Nau, Valencia
No sabe /No contesta, Galería Arte x Arte, Buenos Aires
- 2007 Ultramar, Instituto Cervantes, Sao Paulo
Zona de desplazamientos, MAMba Museo de Arte Moderno de Buenos Aires
IN_FUSION, Instituto Cervantes, Berlín
Mirror, Mirror on the Wall, Hessel Museum of Art, New York
- 2006 1er ciclo de Videoarte Latinoamericano, MAM, Valencia
- 2005 Videografías Invisibles, Museo Patio Herreriano, Valladolid
Vía Satélite, Fundación Telefónica, Buenos Aires
S1/Salon, S1 Artspace, Sheffield
- 2004 Emoção Artificial 2.0, São Paulo
VI Salón de Arte Digital, La Habana
- 2003 Espacios a la Experimentación II, San José Costa Rica
Imagen Invisible, Cali
- 2001 Resistencias, Casa de América, Madrid
La Vuelta del Grabado, Quito
Blanco y Negro y de Color, Museo Reina Sofía, Madrid

REVIEWS & PUBLICATIONS

- 2021 Without Artists No Art Book, NICC, Belgium
- 2020 In a Long Blink of an Eye, HISK, Belgium
Kunst Magazine, Belgium
- 2019 El mañana fue hoy, 21 años de videocreación, ATA, Lima
- 2018 Colección al límite, Sin Límites, Santiago de Chile
- 2017 Setenta y Siete Artistas Peruanos Contemporáneos, MATE
Coordenadas Alteradas, ICPNA
Colección Al Limite, Arte Al Limite, Chile
- 2015 Conoce Inspira, Inventario artístico, Wildlife Conservation Society
Museo de Arte Contemporáneo de San Marcos, Tomo II, Lima
- 2013 Videoarte 01, Museo de Arte Contemporáneo, Lima
- 2012 Culturas en Tránsito, Centro Cultural de España, Santiago de Chile
Fotografía peruana Contemporánea, Felipe Mayuri, Lima
- 2010 Cine a Contracorriente, DVD, Cameo
- 2008 Video en Latinoamérica, Editorial Brumaria
No sabe/ No contesta, Galería Arte x Arte, Buenos Aires
- 2007 Lima Peru: Edited by Mario Testino, Editorial Damiani
- 2006 Post-Ilusiones, Fundación Wiese, Lima
- 2005 TESTER, Arteleku
Breve Encuentro. Una mirada al cortometraje peruano, Festival de cine de Huesca
- 2004 Videozone 2, Tel-Aviv Center for Contemporary Art
- 2003 PERU/VIDEO/ARTE/ELECTRONICO, ATA – La fondation Daniel Langlois