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BLOC Art The local Art Portfolio

- EXHIBITION CATALOGUE -



CURATORIAL TEXT

by Brenda Lucia Ortiz Clarke
& edited by Helena Herzberg

What are we doing to maintain our history as an integral part of us?
We stay quiet and let machines tear it apart.

How are we relating to our ancient history?
Many of us have been reading about the discoveries of ancient sanctuaries in recent decades.

At the same time, we have stood by to watch the Waca Ñampol, for example, to be torn down and demolished. We live amongst them and yet we are oblivious to their disappearance. There are more than 350 so-called “huacas” in Lima city and yet most locals have perhaps visited only a few and are unlikely to have discovered the aesthetic wisdom that they house. It is detrimental that we only connect to these ancient jewels from time to time and not in a more ceremonial manner. We have so much to learn from our history but it seems that non-locals are more interested to bask themselves in our rich heritage than us.

In an attempt to present the invaluable knowledge of these ancient cultures, we have gathered Peruvian artists from the cities of Arequipa and Lima who channel our Pre-columbian cultures through different mediums. Claudia Caffarena is inspired by the great pyramid of Huaca Pucllana as she constructs her own interpretation of these divine adobe shapes in her sculptural piece. Yerko Zlatar, on the other hand, illustrates the structural compositions of the huacas to create imagery that intertwines his own digital language onto textiles. Our third participant Denise Jiras explores the archaeological remains in Lima at night, studying the effect of light on the architectural shape and stone of the ancient structures. Presenting these "Infinite Portals" as geometric transformations that emanate the mysticism of their wisdom, her reconstruction allows contemporary relationships to be formed.

Turning to ancient techniques, the Paracas ringed-knitting practice is prevalent in Ivet Salazar's sculpture. Delicate but rough at the same time, she contemplates topics of cultural heritage and identity. Sandra Cáceres's work is nourished by an extensive research process. Gathering her careful study of pre-Hispanic and colonial textiles, Peruvian cultural traditions, science and observations of the interconnection between the human being and its natural environment, her piece “Nidificium” uses the ancient textile artefact “Pushka” to spin wool into plants, stems, roots and moss woven together by handmade thread.

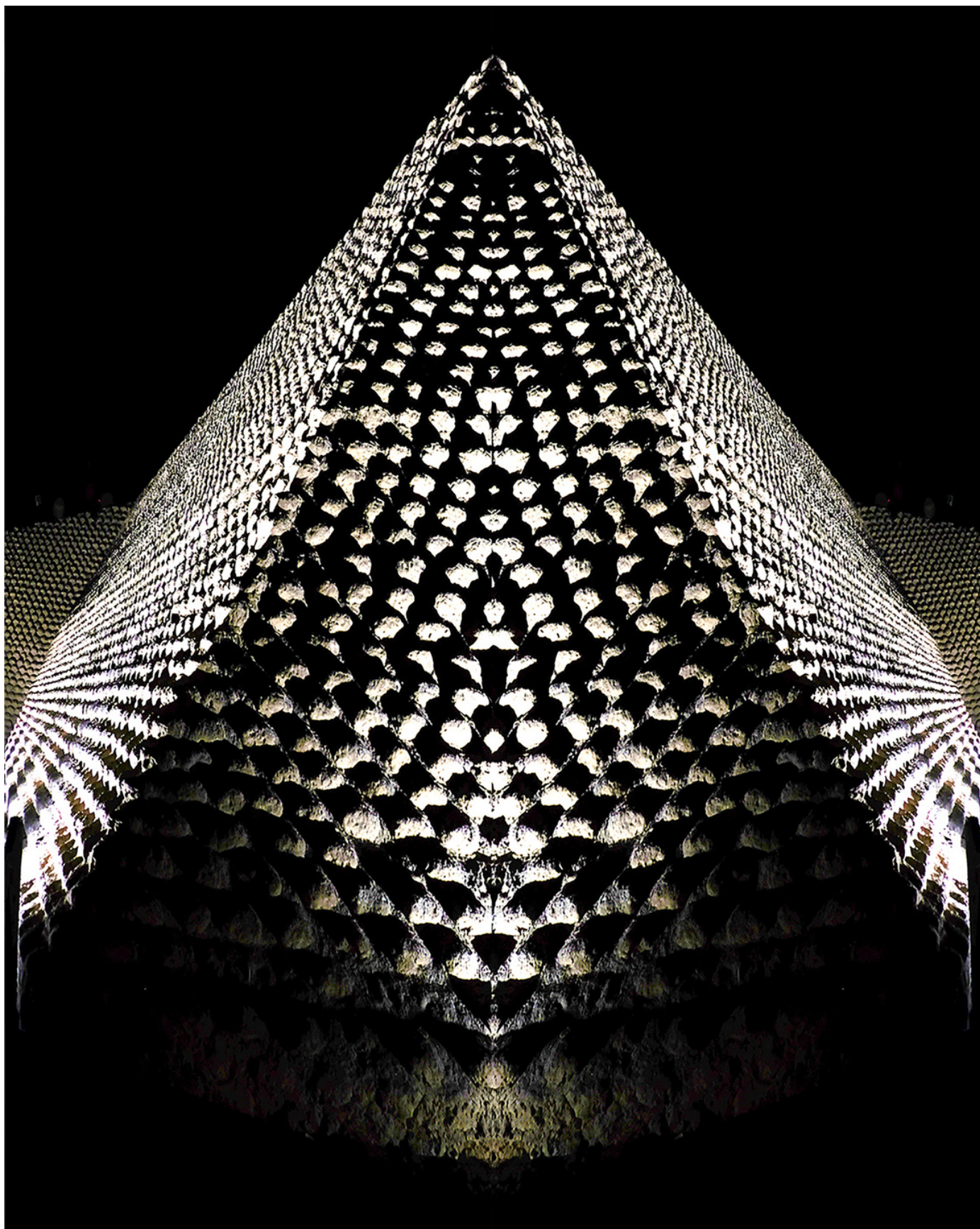
We are surrounded by beauty - but too blind to appreciate it - and are connected to it on much more profound levels that we cannot seem to comprehend. What would it cost to recognise the dimensions of its powerful influence on us? Our passivity will let future generations forget about our history. It is important to understand that our society would not be without its history and that it is our collective responsibility to maintain it with the respect it deserves. Do remember that our legacy only becomes more exquisite over time and that by relating to it, we can potentialise who we are able to become.

What are you, as a true Peruvian, doing to keep our history alive?



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WORKS



WORK BY DENISE JIRAS

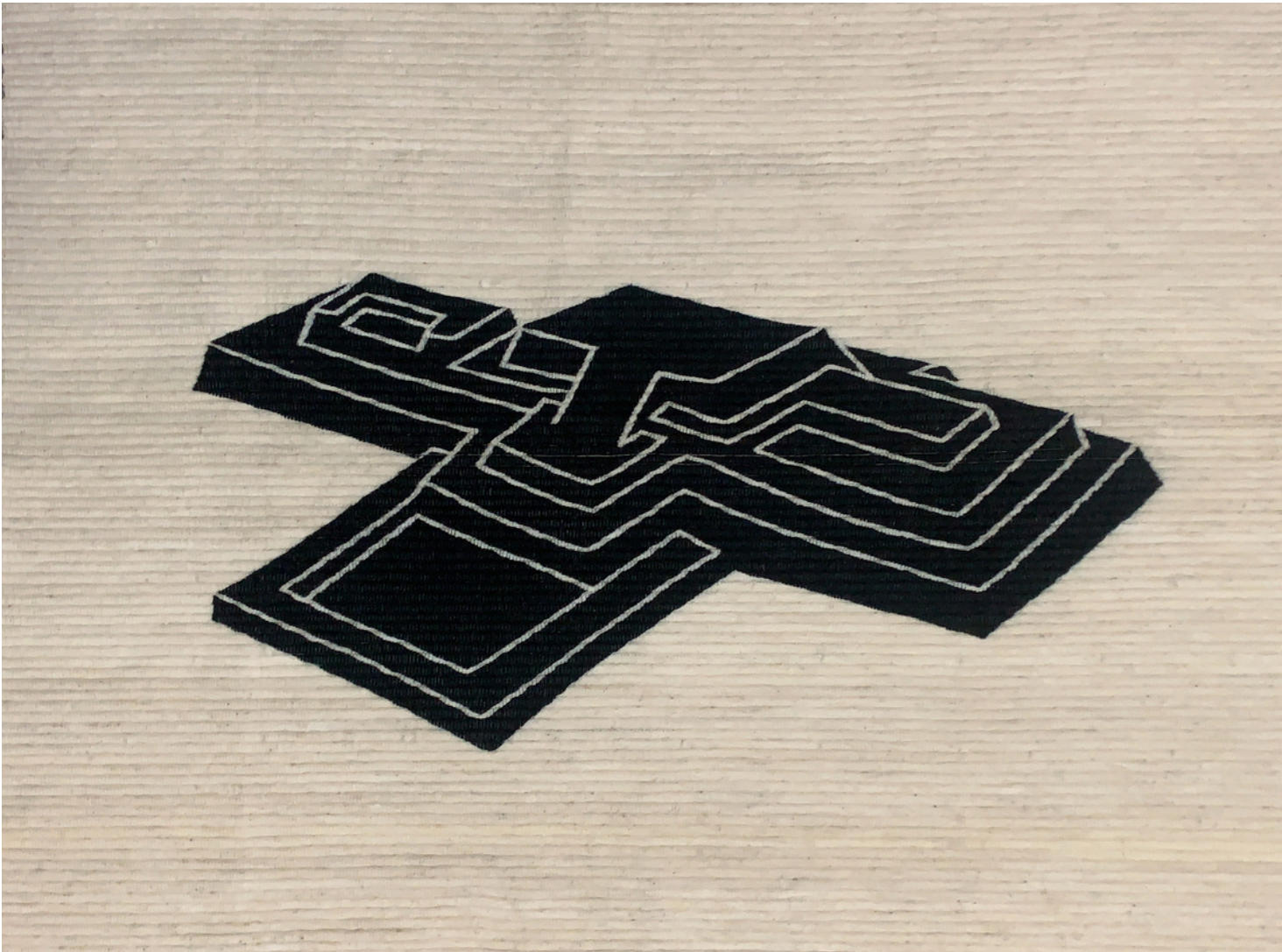
Pirámide (Pyramid) (2019)

Print on ultra-smooth Hahnemühle cotton paper

120 x 50cm

USD 2000

WORKS BY YERKO ZLATAR



Huaca I (2020)
Sheep wool
70 x 150cm
USD 2000



Huaca II (2020)
Sheep wool
90 x 74cm
USD 1600

WORK BY CLAUDIA CAFFARENA



Espacio de poder (Powerful Space) (2019)

Porcelain, steel, bronze

60 x 70cm

USD 1600



Untitled (2020)
Paracas banding and ceramics
18 x 8cm
USD 400

WORK BY IVET SALAZAR



WORK BY SANDRA CÁCERES SIMONS



Nidificium (2020)

Print on ultra smooth cotton paper

57 x 19cm

USD 1500



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