



AMAZONICA

Amazon production and research residence

2023

Research residency carried out in Iquitos, Loreto - Peru

A project developed during September 2023

AMAZONICA

Amazon production and research residence

Research:

Peruvian Amazone

From September 1 to 29, 2023

Coordination team:

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www.correlacioncontemporanea.com

A project of:

**CORRELACIÓN
CONTEMPORÁNEA**

Artistic self-management space

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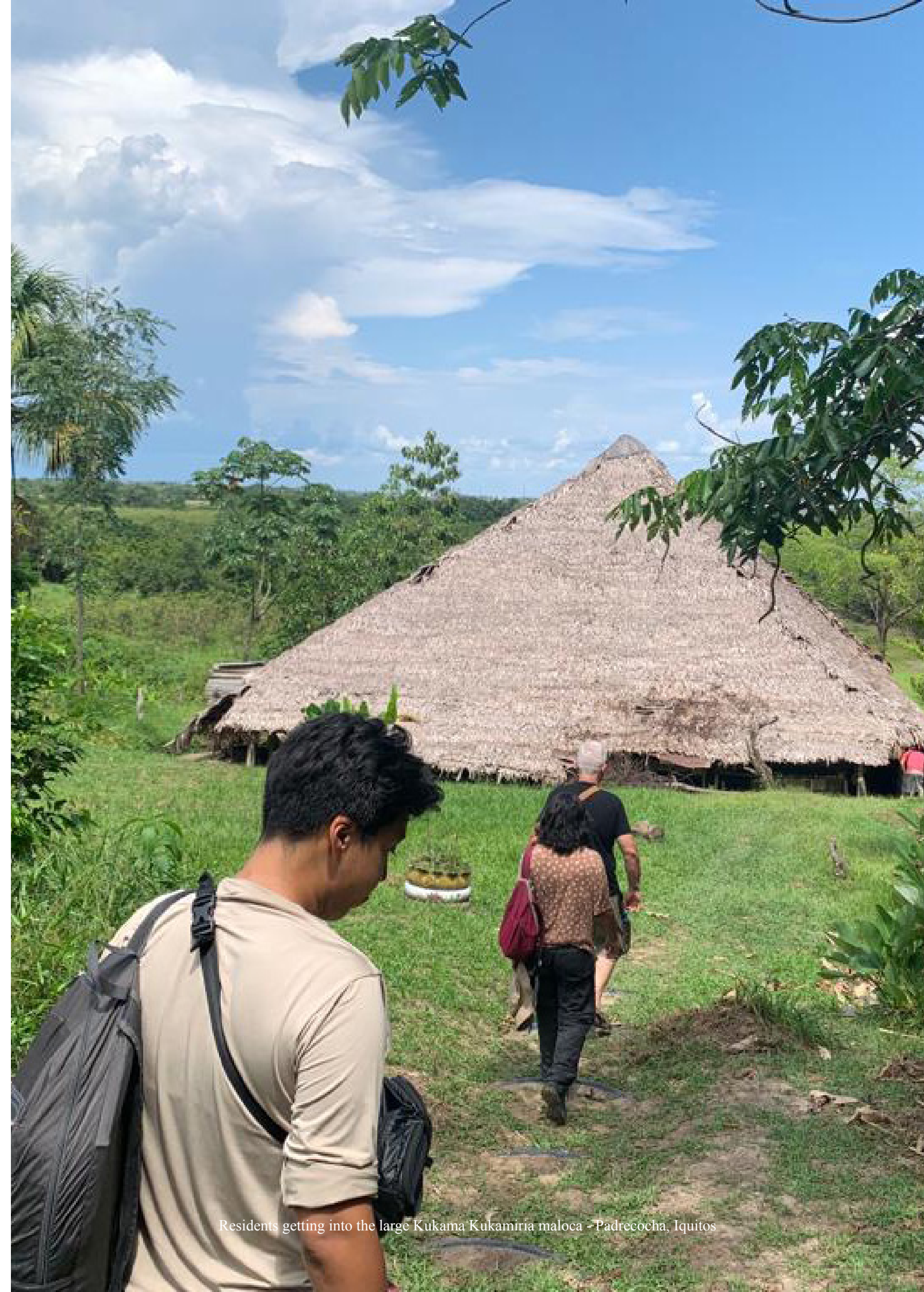


Claudio, Dayana, Lorenzo B,
Lorenzo P, Ronen, Roxana,
Tiffany, Tom, Valentina,

Thank you for showing us nine different ways of seeing the Amazon, with its diversity, rivers, cities, cumbia music, rain, and stewards of nature. It reminds us that there will always be something new to learn from the evolving territory. In 2017, we asked ourselves, “What led us to establish a contemporary art residency in the Amazon?” Each group of artists represents a hypothesis and a new way to answer this question. After seven years, it allows us to create new connections and coming futures. We do not seek an exact answer to this question. If we do not doubt what we believe, how can we continue this exploration?

Tiffany, Dayana, and Valentina; the Nanay, the Amazon, and the Marañón Rivers were witnesses to your explorations, your attempts to connect with the ancestral knowledge through pigments, language, and stories – knowledge that lives in its people. The knowledge that if not transmitted from generation to generation, it will disappear. Perhaps your personal quests before the residency led you to connect with Cuyana, Centro Arenal, or Nauta, proposing impactful experiences through the arts thanks to your presence in these communities. You left them with new ways of seeing their own materials, images, and narratives. Surely, you take away many emotions that we hope will guide your future movements.

Lorenzo B., Tom, and Lorenzo P., your time in AMAZÓNICA allowed us to connect with the forest in spiritual, poetic, and political ways. The tree, at its various stages, links your individual searches. Seeing the beginning, death, and restoration from conflicted places like Mazán allows you, Poli, to dream of raising these illegally felled trees—an action that will surely allow us to meet again. Lorenzo B, your internal search, reaching other dimensions through ayahuasca in the company of your maestro, results in the transformation of wood, intending to build a space to connect with biodiversity. Near this space of internal reflection, Tom found in the natural death of palms the possibility of creating another life. The poetic gesture of moving matter from one place to another constructs the possibility of giving it a new form and life.



Residents getting into the large Kukama Kukamiria maloca -Padrecocha, Iquitos



Claudio Marcotulli and children from the community before flying the drone - San Pablo de Cuyana, Iquitos



Valentina Duque and Christi Zorrilla at "la quebrada" - Nauta, Loreto

Ronen, Roxana, and Claudio, you got into the Amazon on canoe trips through its various waterways, allowing us to traverse this vast and biodiverse territory. Your participation in the residency meant capturing images that bring us closer to indigenous communities and their forests, where other forms of communication among living beings exist. Your videos, photos, movements, and paintings witness how the force of nature shapes lives and how indigenous communities live sustainably in balance with other presences in the Amazon. This visual, auditory, and memory repertoire would benefit from internal reflection to draw references from these experiences and thoughtfully express them in your subsequent adventures.



Portfolio presentation by Ehua (Cristina Flores) - Iquitos, Loreto

We write this after distancing ourselves from the lived experience, allowing us to analyze day by day, the daily life, exchanges, festivities, and the constant work that characterized these nine ways of seeing the Amazon. Many of you will read us from your places of origin or in your constant movements to explore new territories. However, we hope that a part of you continues to reflect and create from your contact with the Amazon, its people, and its biodiverse beings, who are eager to see what you can produce in the future. As a team, even though residencies involve a period of intense work and togetherness for four weeks, we genuinely cherish the idea of preserving our connections from afar. Time permitting, we look forward to the joy of reuniting and supporting each other in the next steps of your journey.

Marco y Christi





Claudio, Tom, and Amandine exploring "Las cabañas" - an alternative/additional residency space, Loreto

CLAUDIO MARCOTULLI DAYANA OBAN-
DO LORENZO BORDONARO LORENZO
POLI ROXANA BARBA RONEN POLLAK
TIFFANY RAMOS TOMOTSUGU NAKA-
MURA VALENTINA DUQUE CLAUDIO
MARCOTULLI DAYANA OBANDO LOREN-
ZO BORDONARO LORENZO POLI ROXANA
BARBA RONEN POLLAK TIFFANY RAMOS
TOMOTSUGU NAKAMURA VALENTINA
DUQUE CLAUDIO MARCOTULLI DAYANA
OBANDO LORENZO BORDONARO LOREN-
ZO POLI ROXANA BARBA RONEN POLLAK
TIFFANY RAMOS TOMOTSUGU NAKA-
MURA VALENTINA DUQUE CLAUDIO
MARCOTULLI DAYANA OBANDO LOREN-
ZO BORDONARO LORENZO POLI ROXANA
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TOMOTSUGU NAKAMURA VALENTINA
DUQUE CLAUDIO MARCOTULLI DAYANA
OBANDO LORENZO BORDONARO LOREN-
ZO POLI ROXANA BARBA RONEN POLLAK

RESIDENTS AMAZONICA
IQUITOS, 2023



BARBA + MARGO - TULLI

Although we usually carry out independent art practices, we also create joint projects, which combine elements of dance, visual arts, and experimental film.

Amazonica residency led us to propose two projects in collaboration. Both started from the desire to get closer to jungle habitats, exploring human and non-human interconnections through body research, interviews, and sound and video documentation in the Pacaya Samiria National Reserve Park, and the Bee Queen Coin rainforest (kilometer 8 of the Nauta Road).

First, we collected film material in the Bee Queen Coin forest, portraying movements created in dialogue with the ecosystem of the place. Roxana Barba developed improvisations that were recorded on video by Claudio Marcotulli's camera. Documentation continued at night with long exposure experiments using light that streaked the image frame. We want to use this material to cut a short dance video and as an audiovisual record.



Interview with Janeth Braga [Biologist - UNAP / BeeQueen Coin] - Iquitos, Loreto

The second idea led us to explore the links between people, animals, and jungle ecosystems. We recorded interviews with three people, each person with close and unique relationships with the Amazon jungle. We sat down to talk with a biologist, a tourist guide from the Pacaya Samiria Park, and the night shift guard from the Bee Queen Coin rainforest.

We also documented an excursion to Pacaya Samiria, recording several species of animals, overwhelming bird songs and other animal sounds, sunrises, sunsets, and also the guide's songs which are utilized to communicate with birds, monkeys, alligators, and other animals. This captivated us because it made us witness a very suggestive human-animal communication.

We also recorded the night guard who works with Queen Coin, who is from Amparaes, he was sitting in a hammock, telling stories and myths and smoking cigarettes. In Iquitos, we sat down with a biologist, a university teacher, who shared personal reflections and scientific observations about problems that affect the region, the indigenous villages, and her deep connection with the jungle and the beings that inhabit it. Despite several invitations to study and work abroad, she always preferred to stay living near the jungle.





Collaboration between Claudio Marcotulli and Tomotsugu Nakamura -
"Las cabañas" Alternative/Additional Residence Space, Loreto



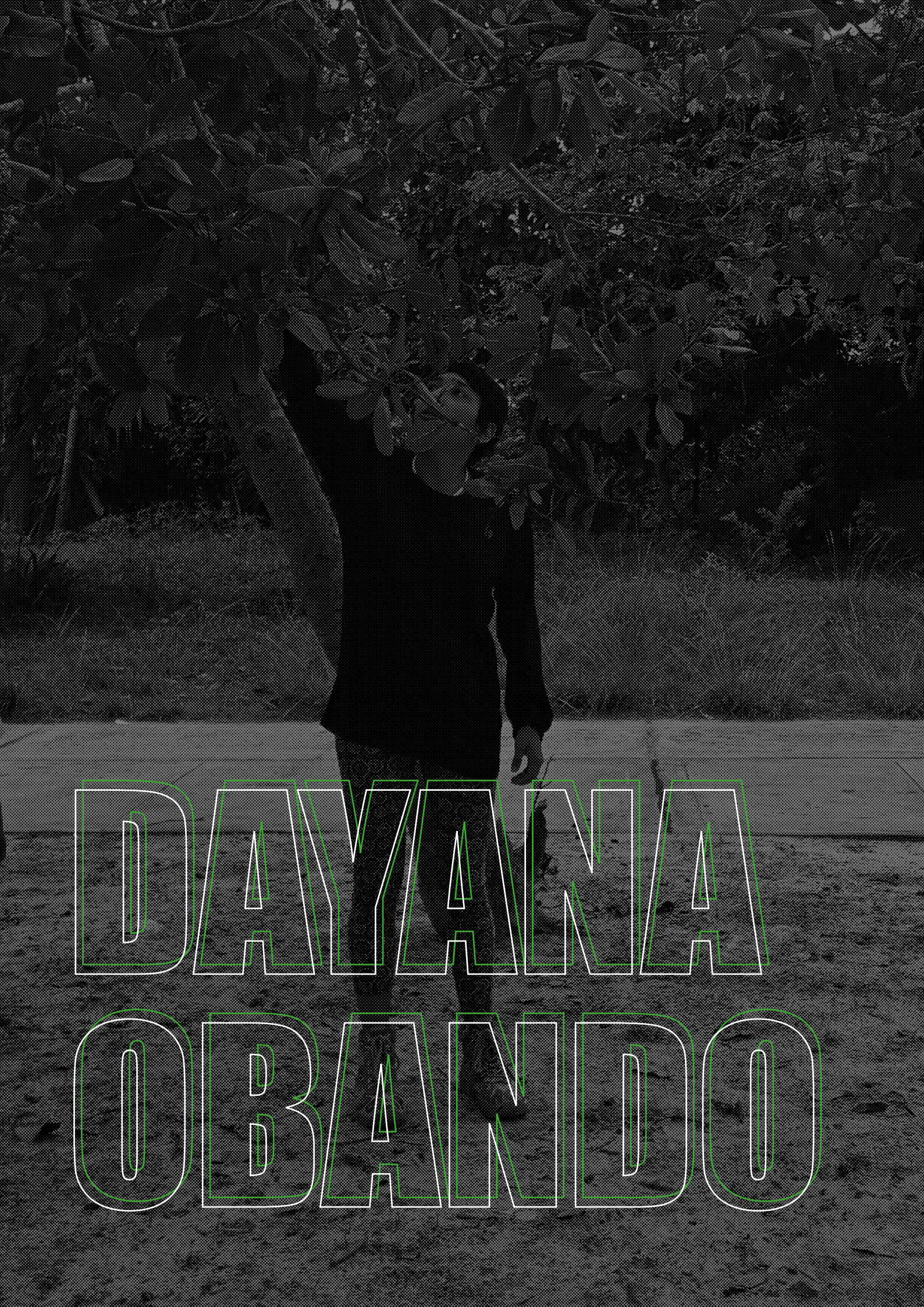
Pelejo (sloth) Night shot - Pacaya Samiria, Loreto

This material brought us closer to individuals who, although they have different origins and diverse occupations, show clear emotional ties with the jungle and the native communities. These encounters expanded our idea of the identity of the people who live in this territory and awakened our interest in continuing to explore these human-non-human relationships in the jungle through cinema.

We also carried out collaborations with other residency artists. Claudio Marcotulli worked with Tomotsugu Nakamura on a drone recording, capturing a branch suspended in the air. Roxana and Claudio collaborated with Lorenzo Bordonaro; Roxana activated his Shipibo design wooden piece with a dance performance that tried to connect with the energy of Kené, the geometric language that represents Shipibo cosmology, and Claudio recorded the performance on video. We plan to edit this material soon in dialogue with Lorenzo.



Roxana Barba on a platform created by Lorenzo Bordonaro -
"Las cabañas" Alternative/Additional Residence Space, Loreto



Being, Knowing, and Doing

During my time in the residency in Iquitos, Peru, I immersed myself in the Murui Buee community, located just 45 minutes from the Nanay Bridge.

My visit to the community was driven by the desire to immerse myself in its worldview, understand its customs, and admire the impressive resistance of its people in the face of persistent colonization, manifested in deforestation and the threat to their cultural identity.

The project materialized in a laboratory for boys, girls, and teenagers, designed to strengthen the recovery of community iconography, woven social ties, and experiment using traditional printing techniques. In addition, the exercise concluded with the creation of a collective mural on the façade of the local school. This mural is not only a visual expression of the strength of the people but also a tribute to the women who resisted violence throughout history. An act of vindication that is enunciated in their language R+ÑO IE R+ IÑO / Strength of a Woman.



Community mural directed by Dayana Obando - Centro Arenal, Loreto

The laboratory was not only a space for teaching but also for mutual learning, where the community actively participated, and shared their stories, ways of life, and traditions. As part of this two-way exchange, a collective and free painting by the children was proposed, capturing on a canvas the representations of their daily lives, homes, pets, names, and sources of happiness.

This project was a genuine exchange between Being, Knowing, and Doing, highlighting the intimate connection between art expression and cultural preservation. For the community, it may mean the recovery of its iconography and the affirmation of its resistance. For me, it was a transformative journey, where art became a bridge between the past and present, a tool for the preservation of stories, the creation of lasting dialogue, and my personal formation.



Canvas intervened by girls and boys from the community - Centro Arenal, Loreto

IEDU MOTO - MAREN



R

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Community mural directed by Dayana Obando - Centro Arenal, Loreto



LORENZO BORDO- NABO

In recent years, as a spiritual researcher and as an artist, I have worked on and questioned the distinction between human beings and what we call 'nature'. I created habitable installations and sculptures, in dialogue with architecture, which could be used, experienced, enjoyed, inducing an experience of fusion and non-separation with the natural environment.

During the Amazonica 23 residency - organized by Correlación Contemporanea - I wanted to create a structure to be placed in the natural environment, which would serve as a space for meditation, mediation, reflection and connection with the forest. The encounter with the Shipibo culture and with Maestro Richard Ramírez Pëkon Kuppi added a new level to this initial idea, placing the work in dialogue with the shipibo cosmovision and mythology. The Shipibo are not native to the Iquito area: their traditional territory is the middle and upper reaches of the Ucayali River. Many Shipibo, however, have moved to Iquitos over the years for economic reasons.

The Shipibo are famous for their graphic art, for the designs that cover ceramic artifacts and textiles. These geometric designs, which in Shipibo are called *kené*, have a particularly important role. According to Shipibos, in mythical times, the sky, forests, people and animals were covered with a continuous network of these designs. According to the myth, the wisdom of the drawings belongs to Ronin, The Great Boa of the World, on whose skin all the drawings are collected: “In the beginning a giant anaconda lived in the darkness. She began to sing the drawings on her body, and the drawings fell from her mouth into her songs. The drawings came together and took shape, creating the universe and the Shipibo”. In mythical times, therefore, a network of drawings united humans and everything else, plants, animals, sky and earth. A mythical time of union. Due to the errors of human beings, this sublime union of geometric features broke and the world was divided into three planes superimposed on each other: the world of the sky, the world of the earth, and the world submerged under the water . This world of separation is the world we live in today.

During the ceremonies carried out by Shipibo shamans, this mythical time comes back present and experienced. The ceremonies and healing process are guided by the songs of the shamans, called *icaros*. There is a direct relationship between the *icaros* and the *kené*, between the songs and the geometric designs. The drawings are the graphic expression of the songs, like a notation system, which makes the singing visible, and makes the drawing audible. The network that unites the world in a spiritual unity to which the shaman has access and which is revealed to the patient through the visions of *ayahuasca*, has its own sound. The songs are the drawings, and they operate on the drawings. For the Shipibo the universe is made of music, and everything in it has a specific drawing that can be sung. *Ayahuasca* allows Shipibo through their visions to see and connect with the world of drawings and songs around them.





Proof of purchase of certified and reforested woods - “Las cabañas” Alternative/Additional Residence Space, Iquitos

The shaman is a master of the icaros, and has the gift and ability to sing and see the designs that make up the universe. During the ceremonies the shaman guides the patient on his spiritual and healing journey through singing, dialogues with the strength of the master plant while acting on the patient’s body and psyche. In accordance with the needs revealed in the ceremony, the shaman inscribes, by chanting, in his patient’s body the appropriate kené for his healing.

Under the guidance of maestro Richard, I also participated in ayahuasca ceremonies during the artistic residency. My work is indeed the result of the knowledge of the Shipibo worldview I acquired, but it is also the result of the personal encounter with the master plant. I reproduced an intricate shipibo drawing on the meditation platform I built. Whoever uses the sculpture, sitting at its center, finds herself surrounded and supported by this network of drawings, up to the edge of the structure, which then extends into the multifaceted universe of the forest. The kené connect those who sit on the platform with the natural world around them, evoking the mythical dimension of union.

Regarding the materials used: employing wood to build in the Peruvian Amazon, an area affected by illegal trafficking of valuable wood, requires caution. The use of unauthorized wood for construction, even locally, is widespread. Through the Peruvian Ministry of Production I came into contact with sawmills which - I was assured - buy wood legally extracted from the forest, in accordance with the rules of sustainable exploitation of the forest ecosystem.

Also regarding the materials: building with wood in the forest means surrendering to the inevitable impermanence of our work. Even with the necessary precautions and the use of natural products to protect the material, the wood will sooner or later be reintegrated into the life cycle of the forest, broken down by termites, fungi and torrential rains. I consider this aspect an integral part of my work, and I think with serenity about this process of reintegration of the final components of my installation into the life cycle of the forest itself. Ultimately, this is precisely what I am interested in communicating.

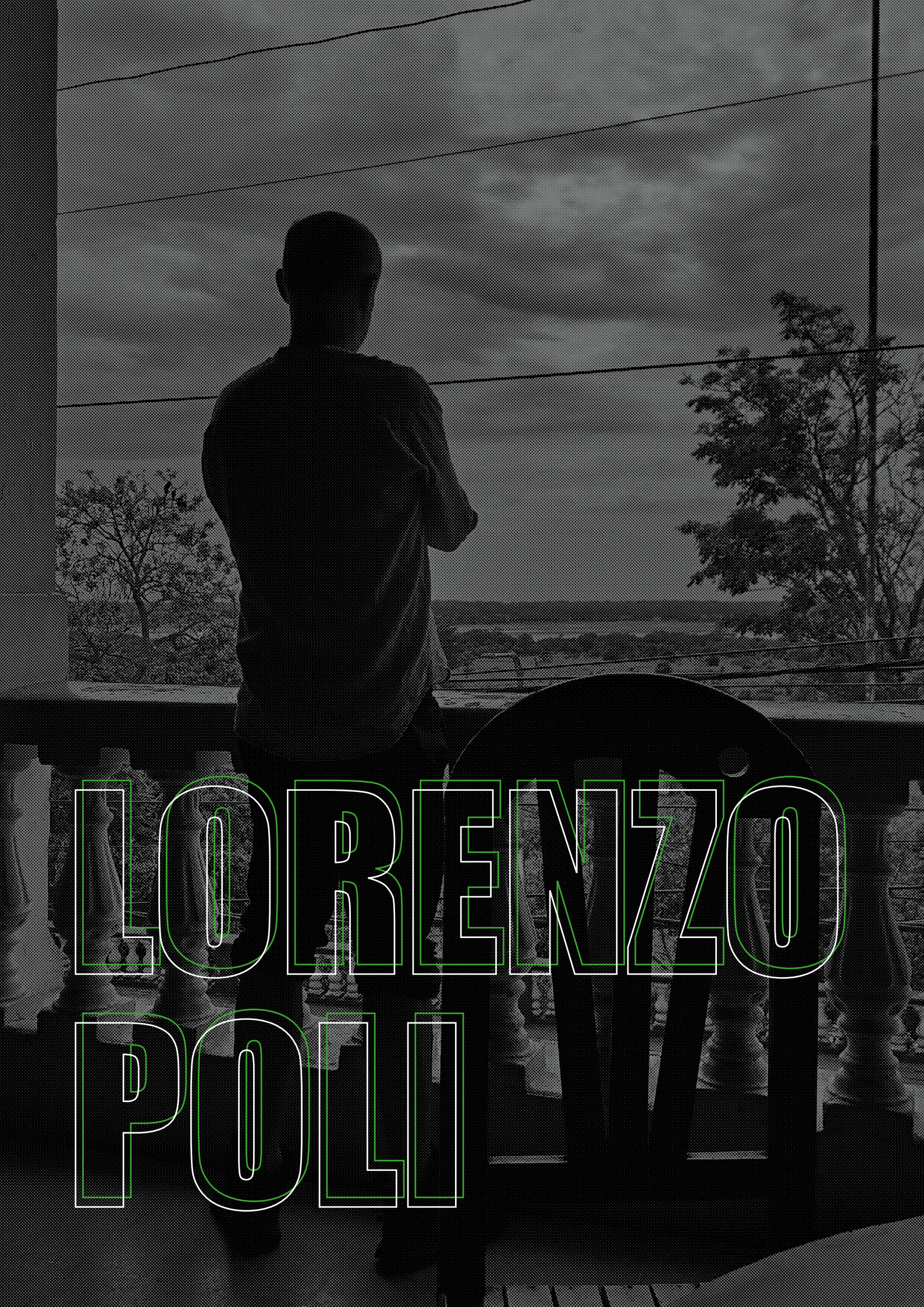
The sculpture enabled a creative collaboration with Roxana Barba, also a resident of Amazonica 23, who improvised a performance/choreography inspired by Shipibo drawings and performed in the forest on the sculpture itself.



Performance Roxana and Lorenzo - “Las cabañas” Alternative/Additional Residence Space, Iquitos



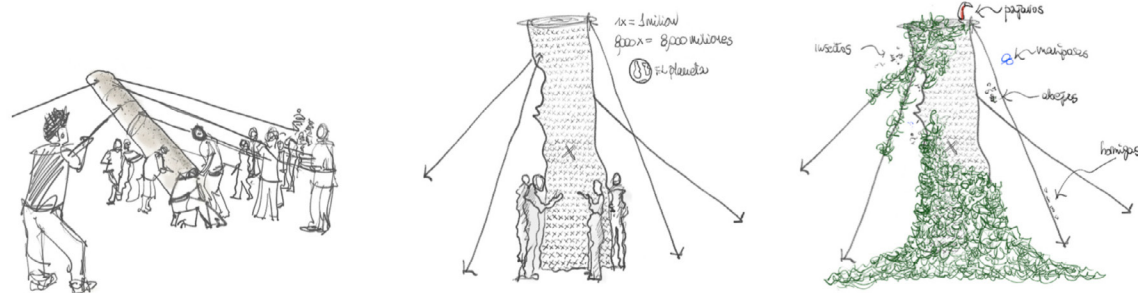
Lorenzo Bordonaro drawing Kene design on a platform -
"Las cabañas" Alternative/Additional Residence Space, Loreto



LORENZO POLI

The Cycle of Life is a community art project imagined by artist Lorenzo Poli, born from the encounter with the green embrace of the Amazon forest, in Loreto - Peru, to emphasize unity, responsibility and renewal. This project proposes to re-erect an illegally felled trunk, as a symbol of resurrection, through a process carried out with the shared strength of the local community, without the intervention of mechanical help.

The trunk placed in the urban context of Iquitos will experience a transformative journey, with more than 8,000 crosses meticulously engraved by the artist and the community. This action is symbolic, turning the tree into a space for art and reflection, where the 8 billion inhabitants of our planet can introspect and atone for their collective responsibility for the rampant deforestation of our planet.

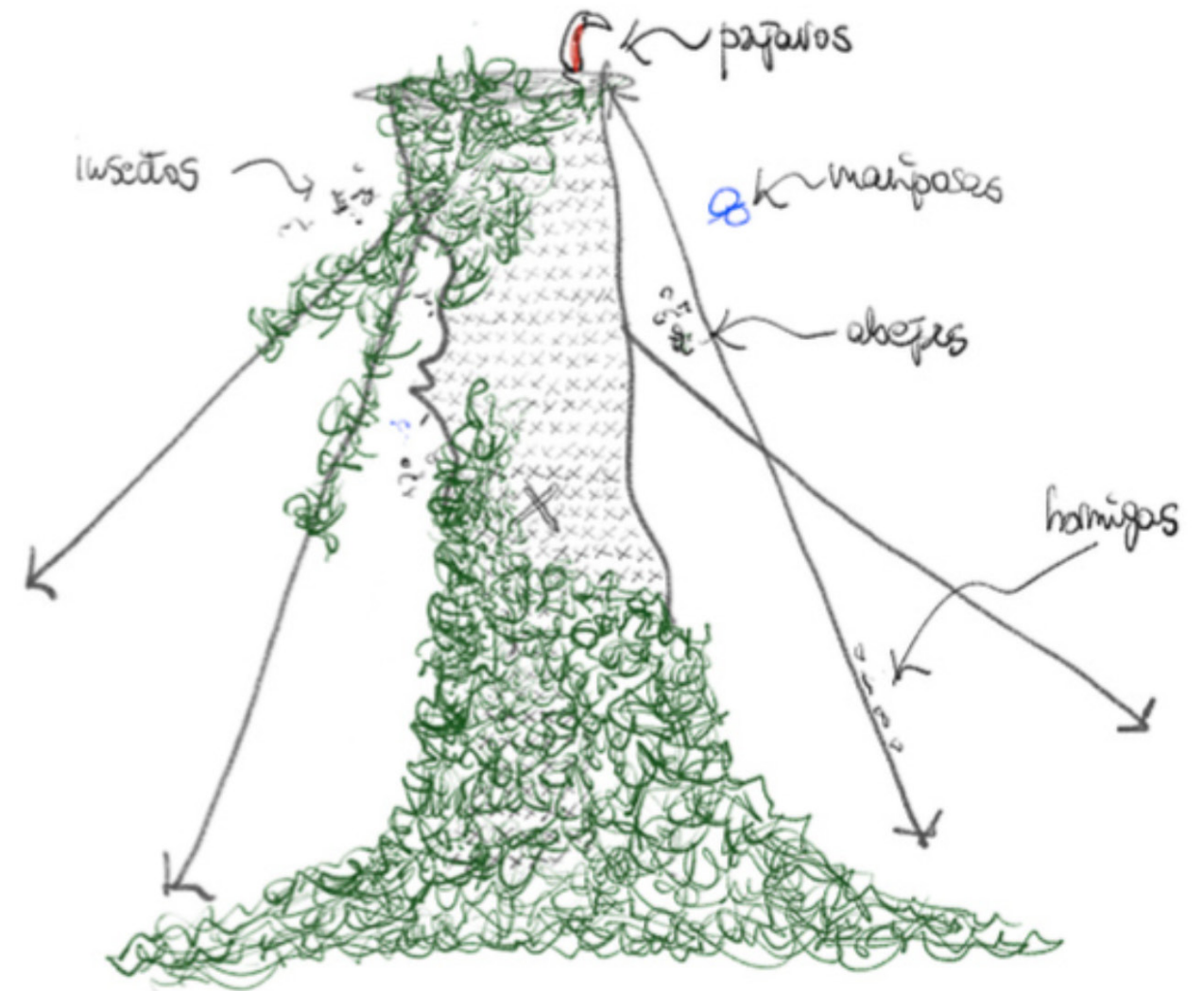


Sketches of the participatory process stages - Iquitos, Loreto

As time passes, nature will embark on a healing journey. The trunk will be enveloped by vines and climbing plants, flowering mosses, lichens, flowers and a bustling ecosystem of bees and insects, showcasing nature's innate power to redeem and restore, completing the circle of life and death for the tree. Metaphorically, healing the actions of humanity.

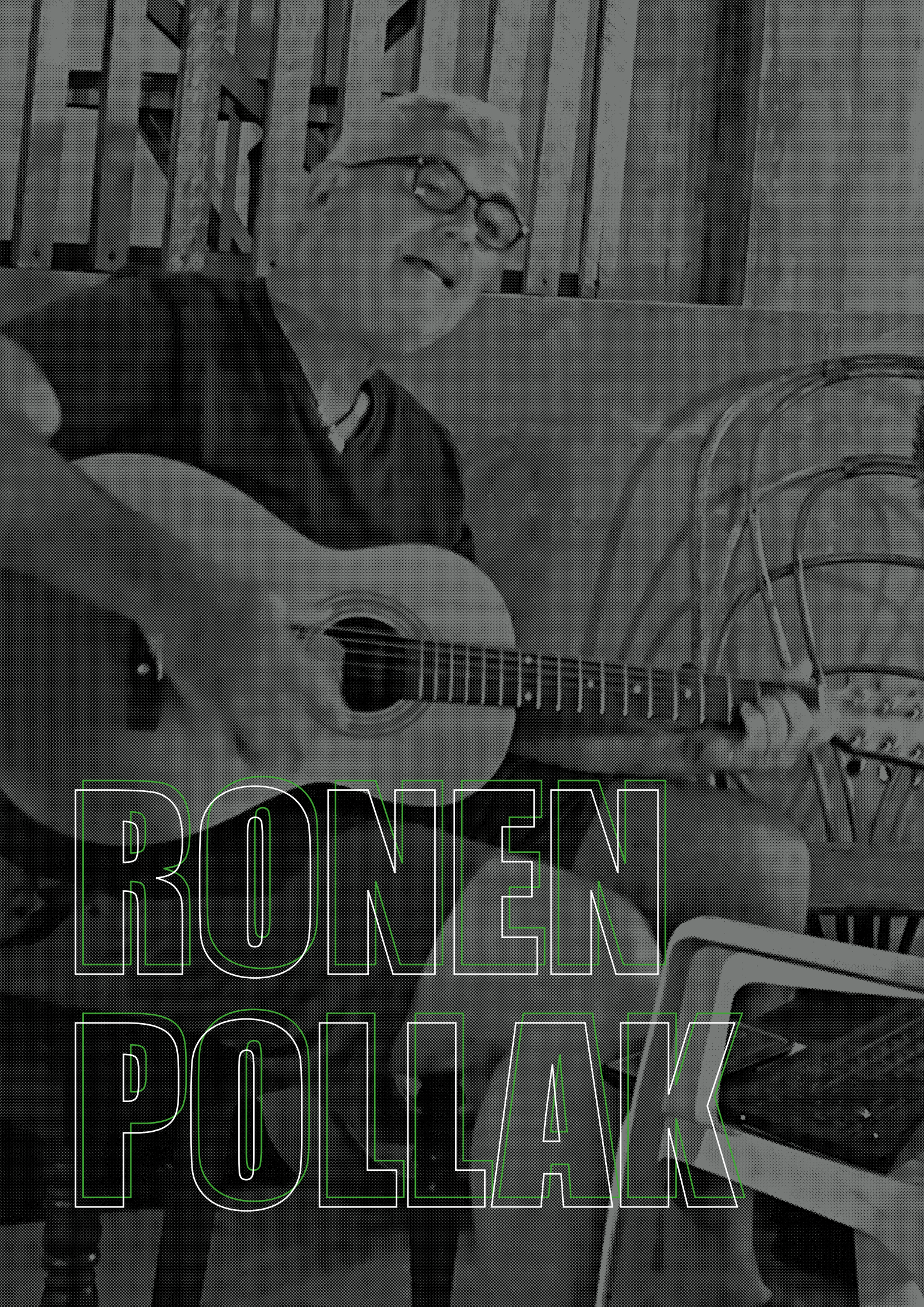
This community process is a living testament to the resistance of nature and human reflection, which will be documented with the collaboration of universities and community debates with the artist before and after the intervention. The cameras, strategically placed, will record the process, capturing its essence during and years after the action. Thus, the recovery process that nature will carry out over time will be recorded.

The Cycle of Life embodies a powerful narrative, portraying the symbiotic relationship between community and the natural world, with an emphasis on the eternal cycle of destruction and rebirth of life. The objective of the installation is not only the restoration of the "tree": its ascent commemorates a vibrant exhibition of art, traditional dances, moving music and spiritual rituals. Ultimately, it aspires not only to be a traditional art exhibition, but to foster a greater sense of community responsibility and transformative consciousness.





Lorenzo Poli's lecture at UNAP - Iquitos, Loreto



RONEN POLLAK

The experience of being in the Amazon was epic. The first time I stepped into the jungle felt like I was in a holy place.

My paintings are inspired by the awesomeness of the jungle, the river, the gentle nature of the people and their connection to the forest. My experience included a medicine ceremony with Shipibo tribe Shaman which certainly affected my work and plans for future work.

I'd like to tell the story of the Amazon, the people, cultures, the tragedy of deforestation and destruction of the river and the love that I experienced through my art.



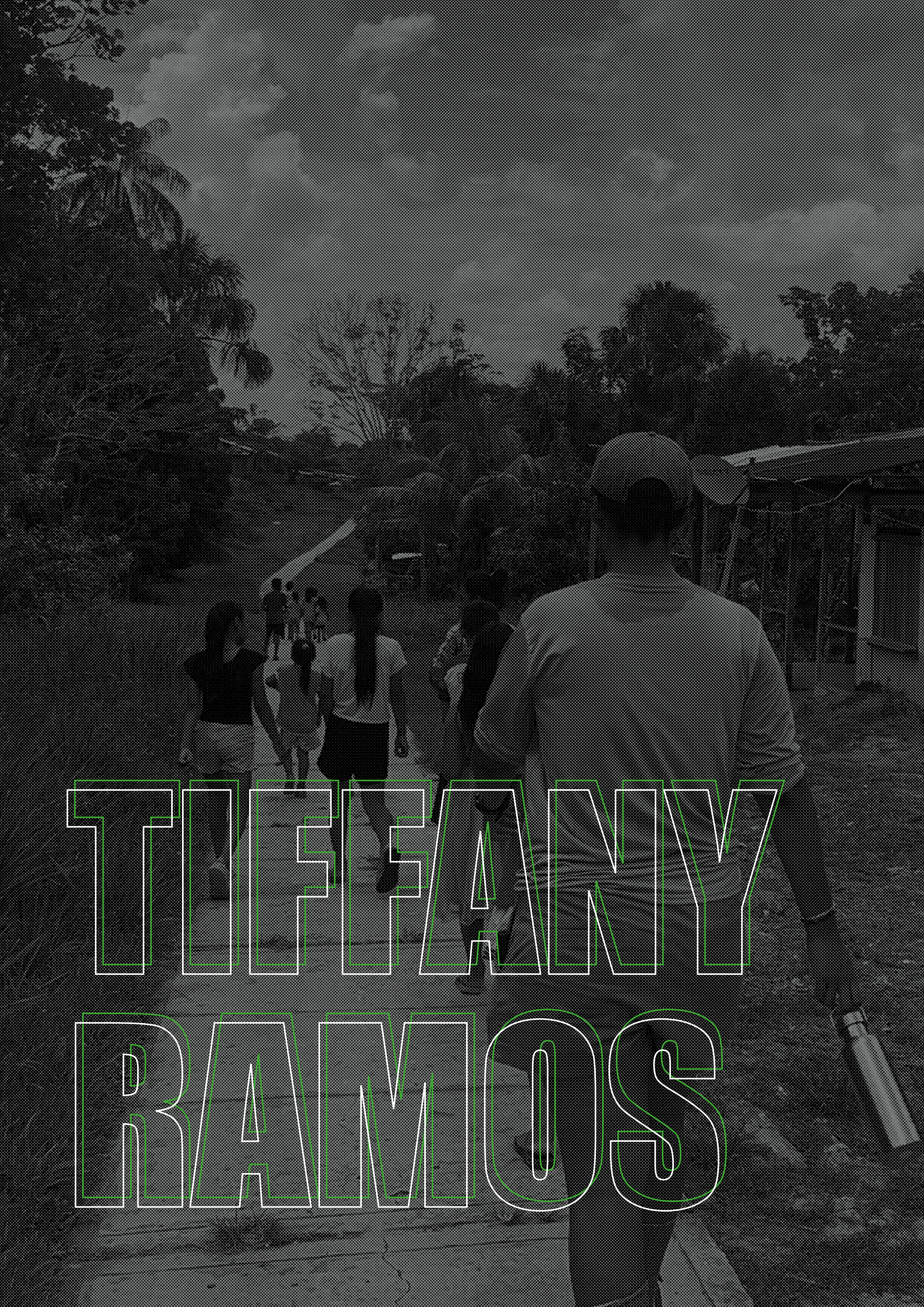
Sketches for upcoming paintings - Iquitos, Loreto



Avocado seed carving - Iquitos, Loreto



An informal conversation about residents' progress and processes - Iquitos, Loreto



TIEFANY RAMOS

In September 2023, I embarked on a project titled “The Art of Connection” in the Peruvian Amazon. I immersed myself in the local culture and environment in the city of Iquitos. My goal during this residency was to learn about the environmental impacts faced by communities in Iquitos and then promote environmental advocacy and awareness through my artistic practice and teaching artist skills. During my stay, I attended workshops led by local artists and teachers who shared their knowledge and experience of Iquitos and local indigenous communities. Through these workshops and conversations, I found that storytelling and shared knowledge are essential elements of “The Art of Connection.” I believe it is important to listen, converse and communicate, learn, empathize, and find common ground with others and events to foster connection.



Workshop led by Tiffany Ramos - San Pablo de Cuyana, Loreto

I began developing an Amazónica curriculum where learners will explore the history, stories, and culture of the Peruvian Amazon, and analyze these teachings from their perspectives. This curriculum is meant to fuse aspects of Latin American, Amazonian, and Western learning. As participants in this curriculum, learners will ask themselves how the Amazonian culture can help them analyze their beliefs and how it can impact their worldview. They will also consider how their environmental impact affects the natural world and the future for everyone.

During the month, I conducted a workshop based on some of what I learned. This workshop combined natural sculpture-making and English language learning. The method aimed to encourage artistic and linguistic exchange among participants between 5 to 15 years old. About 20 young people learned how to create sculptures using local and organic materials and used the vocabulary they learned in both English and Spanish to describe their characters and landscapes. We connected the earth to art and used everyday materials for exciting purposes while exchanging artistic and linguistic knowledge.



Collage based on the story of the pink dolphin - Iquitos, Loreto



Result of the ceramics, color, and local plant workshop - San Pablo de Cuyana, Loreto

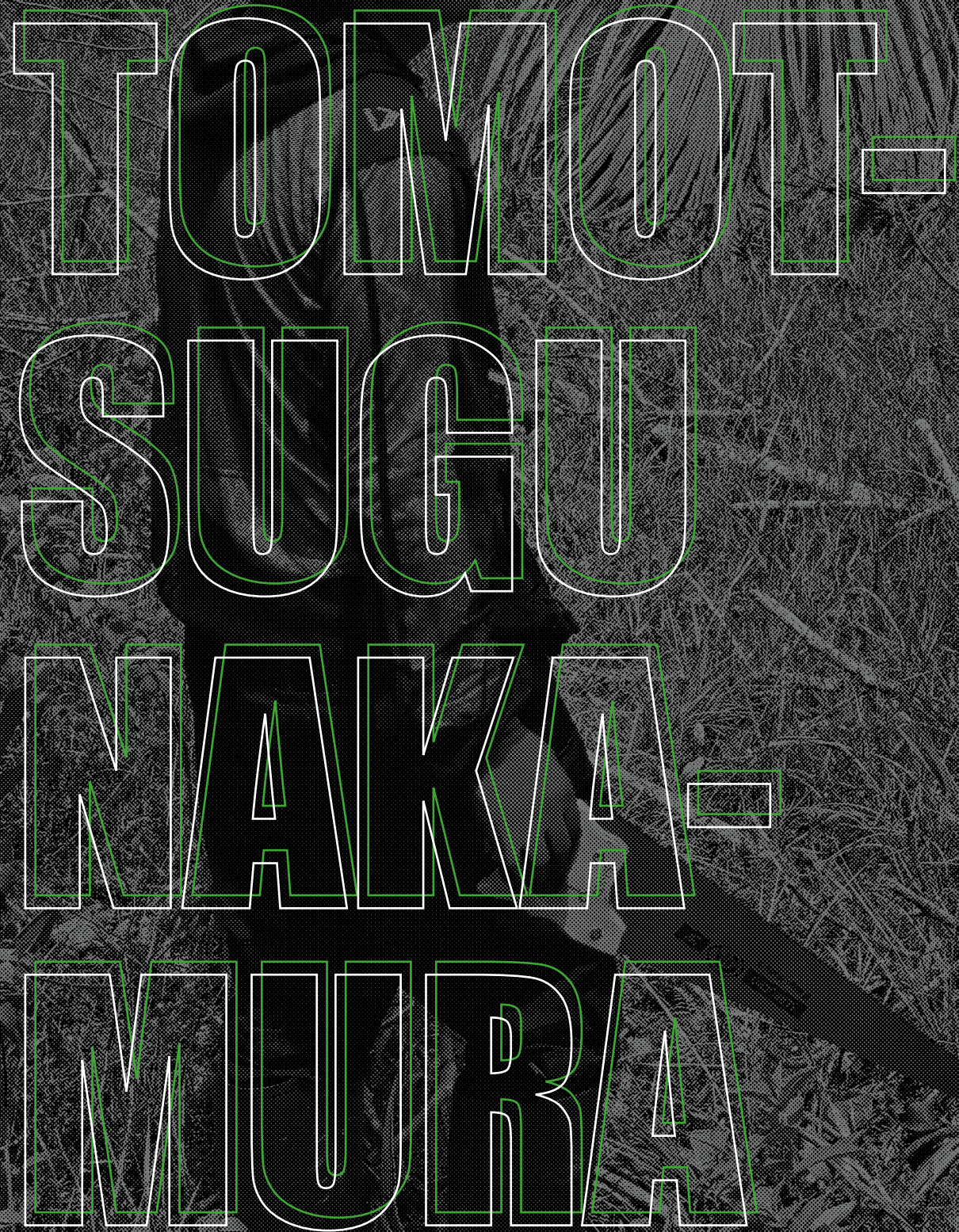


QR code to access “The Story of the Pink Dolphin” narrated by Pablo Taricuarima - Nauta, Loreto

Through my mixed media works, my aim is to share stories and symbols from the Amazonian culture. Inspired by the Amazonian worldview, which perceives the world as composed of multiple worlds - water, earth, and sky - that coexist in harmony and demand respect, I created pieces that represent the beauty, strength, light, and darkness of each world in my perspective. Each world has its unique power, and my artwork aims to capture that. Additionally, each piece will have a QR code that links to its corresponding sound. One of my pieces, “The Story of the Pink Dolphin,” is a visual representation of a story that is commonly told in indigenous communities. The story serves as a warning and protection for young women in these communities and has been passed down throughout the Amazon region. We can speculate that the origin of this story can be attributed to the Spanish colonialists who came to the region in search of rubber during the period between the late 1800s and the mid-1900s. With their arrival, new threats emerged on the river. This story is so significant that it is told across the deepest parts of the Amazon. During my residency, I recorded the story narrated by a local Kukama Kukamiria teacher, which can be easily heard by scanning a QR code.



Result of the ceramics, color, and local plant workshop - San Pablo de Cuyana, Loreto 2023



TOMOT-
SUGU-
NAKA-
MURA

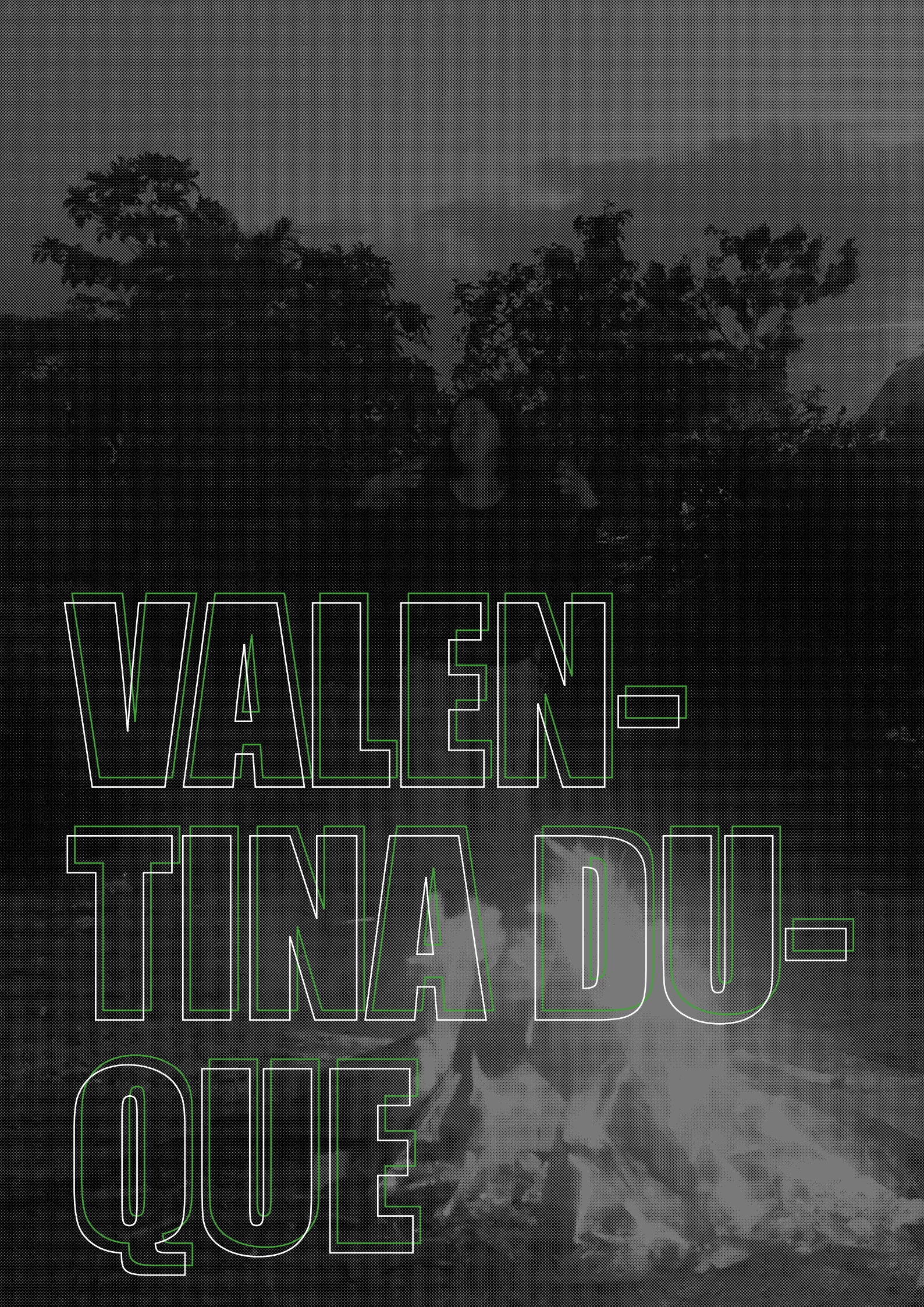
As usual, I continued to face the plants, draw what he felt that day, take pictures, and create artwork.

I tried to follow my daily routine, not doing anything special just because I was here.

*The concept will change depending on what kind of artwork is exhibited.







WALEN- TINADU- QUE

My final project was created a type of oracle illustrated in cards, created from the notion of stories as medicine, and collecting the essence of the stories and their archetypes, representing them in the symbolic language of illustration. Wondering, What would happen if we could ask our ancestors for advice? What story would they tell us to guide us? Each card would have a statement related to an archetype or concept and an illustration of its essence for interpretation or connection with the message.

The process consists of four phases. First, the investigation of symbols in stories using existing bibliography. Second, a collection of the stories from the Kukama community of Nauta. Third, is the analysis of the stories connecting them to the symbols found in the first phase and finally the editorial production of the oracle.

The stories in this project were collected on a series of workshops held in the community of Nauta, Iquitos, grandkids and grandparents came together in a three sessions workshop. The stories were told by them around fire, food, and community, with the goal of creating a cultural space that allowed the sharing of knowledge and oral traditions from one generation to another. The workshop was mediated by me and I utilized games and a variety of activities to achieve the goal.



Amazonian dinner at the end of Valentina Duque's workshop - Nauta, Loreto

This project was born after the experience of losing and finding myself in my own humanity, of discovering myself from my weaknesses and seeing them translated into opportunities to build new logic, new stories, and new possibilities of discovering myself in this human experience. The search for the essence of I, me and myself, seeing myself not only with my eyes but also from the perspective of collective consciousness and the reflection in the other. In this search, I discovered myself in the stories and identified myself in the various retellings of fairy tales and myths that were presented as a guide to the complexities of life through their metaphors and archetypes. To see stories not only as stories but as the expression of the life of someone else who shares their story and whose narrative transcends from generation to generation and becomes a map full of instructions that leads us to the knowledge of ourselves. Which we should have a lot of respect since it is the wise nature of our ancestors, guardians of stories who invite us to speak the language of dreams, passion, and poetry.





Integration dynamics with Valentina and the kids - Nauta, Loreto



Amazonian Mural photographed by Valentina Duque as an inspiration - Nauta, Loreto

With this in mind, I would like to share the vision of stories as a healing phenomenon that leads us to our essence or wild self, understanding the wild not from the pejorative, but from what it means to live a natural existence, of innate integrity. And sharing these stories can be acquired by fraternizing in the community and above all by listening carefully to the voices of others. Being receptive to the narratives, from my role as an artist I try carefully to capture their essence using the symbolic languages of poetry and image. To give the final result an oracle of medicinal narratives. May they serve as a guide in moments of distress and allow us to ask our ancestors for advice as if they were telling us a story. Just as in some traditions grandparents, parents and educators do it to share teachings and transmit wisdom to us.

This oracle of narratives aims to serve as a visual preservation of heritage stories and a form of recognition of the healing medicine of those who were before us in the deep presence of the present moment, since to read the oracle and asking for guidance you'd need to be on a state of mantra, presence and connection. Connect with the concepts: "I arrive", "I attend" and "I am present". Concepts that transgress everyday language allowing us to be in the unknown and receive guidance from the art of storytelling and visuals, evoking the soul.



Valentina Duque reading at 'Las cabañas' Alternative/Additional Residence Space, Loreto

ARTISTS BIOGRAPHIES



Claudio Marcotulli [VE]

He earned his bachelor's degree in Cinematic Arts from Emerson College and a Master's in Film Production from Miami International University of Art and Design.



Dayana Obando [CO]

Visual artist and cultural manager directs the Roce Social Festival for Graphic and Visual Arts in Cali, Colombia.

With the support of the Secretariat of Culture of Cali



Lorenzo Bordonaro [IT]

He holds a bachelor's and a master's degree in Philosophy/ Anthropology (Università di Torino, Italy) and a Ph.D. in Cultural Anthropology (ISCTE, Lisbon).



Lorenzo Poli [IT]

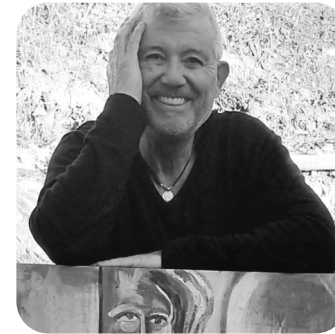
Studied architecture in Italy and the Netherlands. Gained valuable experience at Norman Foster's architecture studio and developed sustainable solutions for clients like Apple among others.



Roxana Barba [PE]

Peruvian performative artist residing in Miami, working in video, dance-based performance, installation, and mixed media.

With the support of South Arts



Ronen Pollak [IL / USA]

A self-taught artist based in Los Angeles. His work has been exhibited and sold in multiple galleries and museums both locally and globally.



Tiffany Ramos [USA]

Received her BFA from Boston University and has simultaneously worked as a teaching artist for over seven years in the U.S. and internationally.



Tomotsugu Nakamura [JP]

From a young age, Tomotsugu was immersed in the world of the arts, having grown up with a father who was a painter and his aunt a Japanese dance teacher.



Valentina Duque [CO]

Studied design at the University of Los Andes with complementary studies in digital narratives and visual computing.

COLLABORATORS BIOGRAPHIES



Andres Yaques [Lima]

Interdisciplinary artist graduated from the School of Fine Arts with a Plastic and Visual Arts major. His art projects address the poetics of invisibility, symbiotic relationships, identity, sexuality, and botany.



Adriano Meza [Loreto]

Master's degree in marketing and international business. Vice President at Cooperativa Bioamaz. Active promoter of sustainable development and environmental protection.



Ehua - Cristina Flores [Loreto]

Visual artist from the School of Fine Arts, Peru. She has earned first-place awards at the AIEste Festival, RENDER, and Parwarimun Muhu.



José Guillen [Lima]

Bachelor in Humanities with a major in archaeology from the Pontifical Catholic University of Peru. He has participated in archaeological excavations in the Cañete Valley, Chao Valley, Maranga, and the archaeological site Chavín de Huántar.



Pablo Eli Taricuarima [Loreto]

Of Kukama Kukamiria origin, he works as a cultural manager with a focus on preserving the language and culture of the Kukama Kukamiria indigenous community among the youth.



Susan Salazar [Lima]

Art education graduate of the School of Fine Arts of Peru. Teacher at the Cultural Center of Fine Arts of Lima and other formal and informal educational spaces.

TEAM BIOGRAPHIES



CHRISTI ZORRILLA SOTO

Director of Education

Master's in Higher Education with a major in University Teaching and Research from the Scientific University of the South, and Bachelor's in Visual Arts with a major in Sculpture from the School of Fine Arts of Peru.



MARCO HERRERA FERNÁNDEZ

Director of residences and research programs

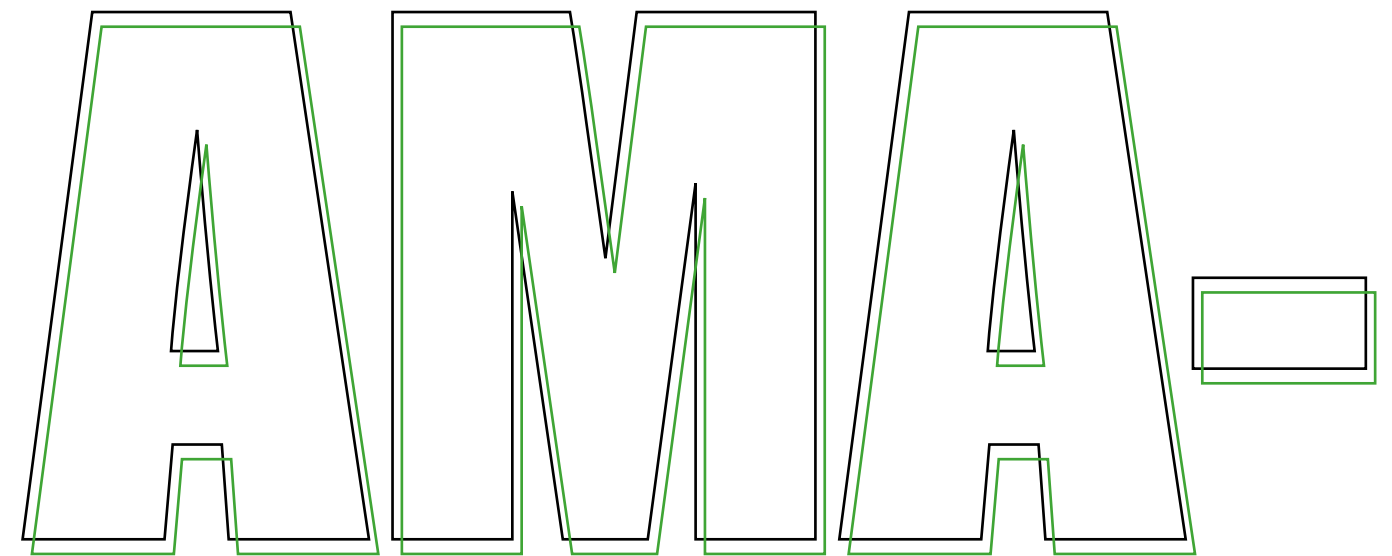
Master's studies in Social Sciences with a major in Interculturality, Education, and Citizenship at Antonio Ruiz de Montoya University, and Bachelor's in Fine Arts from the School of Fine Arts of Peru.



AMANDINE MAGOIS ORTEGA

Coordination assistant

BFA from the European School of Visual Arts (EESI) in Poitiers, France. Has experience in mediation projects, creation of educational tools, organization of art residences, and exhibition assembly.



CORRELACIÓN
CONTEMPORÁNEA
Artistic self-management space