



AMAZONICA

Amazonian Production and Research Residency

2024

Research residency held in Iquitos, Loreto, Peru

A project developed in May and September 2024

AMAZONICA

Amazonian production and research residency

Research:

Peruvian Amazonia

May 03 to 31, 2024 and September 01 to 29, 2024

Coordination team:

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www.correlacioncontemporanea.com

A project by:

**CORRELACIÓN
CONTEMPORÁNEA**
Espacio de Autogestión Artística

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To the Rising and Falling Waters

This year granted us the opportunity to explore the Amazon alongside a diverse group of artists and understand how the Amazon transforms during the flood and dry seasons. During the Amazonian winter, a period when climatic forces such as rain and wind cause the rivers to swell, significant territorial changes occur. It was Peter, Selin, Nazaret, Joaquín, Justo, Tahuanty, Nicole, and Rose who accompanied us on this rising journey. Later, we faced the dry season with Fred, Deniz, Javier, Nakako, and Ana, who explored the riverbeds and dry streams—other ways of moving through the Amazon.

Deniz, Javier, Nicole: we remember the bond you built with what you learned in San Pablo de Cuyana, that community that welcomes us and reveals the origins of the plants, seeds, fruits, and soils that pigment and leave a mark on the fabric and the memory of those who explore this chromatic diversity. Nicole, we can only imagine how the lands that accompanied you have transformed. Deniz and Javier, despite the difficulties of access during the dry season, the Cuyana community asked you to return, to share, and to allow new knowledge. With these new learnings, you continue your journeys across the world and along the rivers, exploring your relationship with other living beings.

Joaquín, Justo, and Ana: although you did not share the same interests or time in the residency, we believe your explorations connect. During the flood season, Joaquín and Justo, your interests, walks, and interactions with plants in various forms and dimensions represented a rising tide of inspirations with which you returned to your homes, work, and daily lives, clearly impacted by your experiences. Ana, from your arrival in Iquitos, your relationship with the climate, products, smells, plants, and everything you interacted with was evident. This sensitivity allowed us to smell, hear, and feel biodiversity from new perspectives.

Both the Amazon and the Itaya rivers witnessed the exploration of Selin, Nazaret, and Rose—processes carried out between Barrio Florido and Iquitos. Through prints, murals, and urban interventions, they left behind a part of their work, their sensitivity, and their deep explorations of Amazonian rituality. The symbols and colors in their images may stem from visualizing or participating in ayahuasca sessions in various spaces—different ways of ritualizing, but always with deep respect for the sacred processes the Amazon offers us.





Exploration in the cabins area, km 8 Iquitos - Nauta road / Iquitos



Sharing project progress at the central residency - Iquitos, Loreto

Thank you for letting us walk alongside you, Tahuanty, Peter, Fred, and Nakako. You explored the city, the forest, and the rivers profoundly spiritually, and physically. Your interest in the diverse cultural dynamics of the city and the biodiverse interactions in the forest was crucial for understanding the idiosyncrasies of this territory. A place that often welcomes us, but also distances or expels us through the climatic conditions we experience during the residency, which reshape our plans. The Amazon transforms our patience and adaptability. Thank you once again for your ability to adjust to changes and for allowing yourselves to be surprised by ways of life that were new or familiar.



Tour on the Nanay River aboard the Bufeo raft - Iquitos, Loreto

Whenever we write about the residencies, it is an opportunity to reflect on the work accomplished throughout the year. Many reflections arise around these new 13 ways of seeing the Amazon—diverse yet similar perspectives that created residency periods rich in collaboration. In 2024, AMAZÓNICA represents the consolidation of the work we've done in this territory. We have built new relationships that we must sustain over time.

Finally, thank you to Ana Paula, Gastón, and María for accompanying us in the arduous task of coordinating and creating during the residency—for your interactions and explorations with territories unfamiliar or newly rediscovered. We write this to look back and remember what we lived through alongside those who were part of the residency this year, but also to visualize the challenges, changes, and new experiences the Amazon holds for us.

Marco y Christi





Residents and coordinators swimming in a tributary of the Nanay River - San Pablo de Cuyana, Loreto

JOAQUIN ANGUITA JUSTO MARRA NA-
ZARET DEL ROSAL NICOLE SALCEDO PE-
TTER MAMMES SELIN CAY ROSE POL-
VE TAHUANTY JACANAMIJOY JOAQUIN
ANGUITA JUSTO MARRA NAZARET DEL
ROSAL NICOLE SALCEDO PETTER MAM-
MES ROSE POLVE SELIN CAY JOAQUIN
ANGUITA JUSTO MARRA NAZARET DEL
ROSAL NICOLE SALCEDO PETTER MAM-
MES SELIN CAY ROSE POLVE TAHUANTY
JACANAMIJOY JOAQUIN ANGUITA JUS-
TO MARRA NAZARET DEL ROSAL NICOLE
SALCEDO PETTER MAMMES ROSE POL-
VE SELIN CAY JOAQUIN ANGUITA JUSTO
MARRA NAZARET DEL ROSAL NICOLE
SALCEDO PETTER MAMMES SELIN CAY
ROSE POLVE TAHUANTY JACANAMIJOY
JOAQUIN ANGUITA JUSTO MARRA NA-
ZARET DEL ROSAL NICOLE SALCEDO PE-
TTER MAMMES ROSE POLVE SELIN CAY
JOAQUIN ANGUITA JUSTO MARRA NA-

RESIDENTES AMAZONICA
IQUITOS, 2024



ANADIEL AGUILA

The sense of smell is closely tied to memory and the perception of certain experiences, functioning to integrate information from the present moment. Scents evoke emotions, memories, and subjective and cultural associations, which are subject to historical transformations. However, the development of emerging economies and their expansion into markets have encouraged growth in the perfume industry, leading to the exploitation of natural resources in developing countries. This exploitation has brought about various issues, not only ecological—such as deforestation—but also unethical practices like child labor, forced displacement, and worker exploitation.

The project reflects a contemporary interpretation of classic essences used across various cultures in Asia, Europe, and the Americas. Essences like vanilla, jasmine, sandalwood, agarwood, ambergris, and musk serve as sources of creation. The essence of rosewood sparked the creative process during the residency, as its production is critically significant in both Mexico and Peru. Unfortunately, this demand has pushed the *Tabebuia rosea* species to the brink of extinction due to the perfume industry.



H. Guérard.

BRULE-PARFUMS A JOUR, EN GRÈS DE BIZEN BLANC.

Archival and inspirational images - Courtesy of the artist
(Collection de M. Georges Petit.)



Archival and inspirational images - Courtesy of the artist





DENİZ

SAK

FLUX is an ongoing artistic research project and visual art collection, investigating themes of Change, Transformation and Balance, through the narrative of elements: Earth, Water, Fire and Air.

Over centuries, ancient cultures developed philosophical concepts and thought patterns to grasp the mechanisms of life and existence.

By all means, the influence between neighbouring civilizations is inevitably lucid, however, the striking similarities and the analogy in the realization of elements and their impact on the traditional practices in completely different parts of the world, in the absence of any cultural interaction, is truly substantial.

FLUX encompasses video artworks and short films that narrate stories from diverse landscapes, inspired by the cosmovision - worldview - of ancient cultures from Asia and South America, offering a documentation of the indigenous communities and their contemporary relationship with the elements. It seeks to abstractly depict human's relation with its surroundings, whilst exploring a state of mind of being in harmony with the nature.



FLUX: EARTH

“Shades of Stillness”

Pachamama's Song

video art collection by
DENIZ SAK

Still from the video art “Flux: Earth, Shades of Stillness” by Deniz Sak - Courtesy of the artist



Still from the video art “Flux: Earth, Shades of Stillness” by Deniz Sak - Courtesy of the artist

It explores the profound intersections between ancient teachings and contemporary disciplines, seeking to transcend analytical abstraction and engage with the experiential essence of ancient wisdom.

Through this series of video artworks, FLUX offers a practical demonstration of how ancient wisdom is still acknowledged and dynamically practiced within indigenous communities. It seeks to provide a more holistic and contextually grounded understanding of indigenous traditions, bridging the gap between textual analysis and creative expression, and enriching contemporary understanding of human existence.

During my time in the Peruvian Amazon, I had the chance to develop the new piece “Pachamama’s Song”, for my ongoing videoart project FLUX: Earth “Shades of Stillness”, delving deeper into the philosophy behind Andean Cosmovision.



Pachamama's Song | 2024

Pachamama's Song, the second narrative of the "Shades of Stillness" collection, is a letter from Pachamama, a representation of Mother Earth in Andean cultures, depicting the interconnectedness of all living beings and the earth, highlighting the dependence on each other for survival, emphasizing on the fact that well-being of humankind is tied to the health of the planet.

The narrative is based on Andean Cosmivision and is deeply connected to the Amazon Rainforest, where the visuals were predominantly gathered. Both the Andes Mountains and the Amazon jungle share cultural and spiritual ties among Indigenous peoples of the region, bridging the gap between the physical and the metaphysical realms.

Written, Narrated & Directed by Deniz Sak

Video Art by Deniz Sak

Music by La Comunidad Nativa Kukama de Padre Cocha

Sound Design & Sound Engineering by Deniz Sak

Filming Locations: Peru and Turkey Country of Production: Turkey

Video Link: <https://youtu.be/UYPXI2Fi9nE>





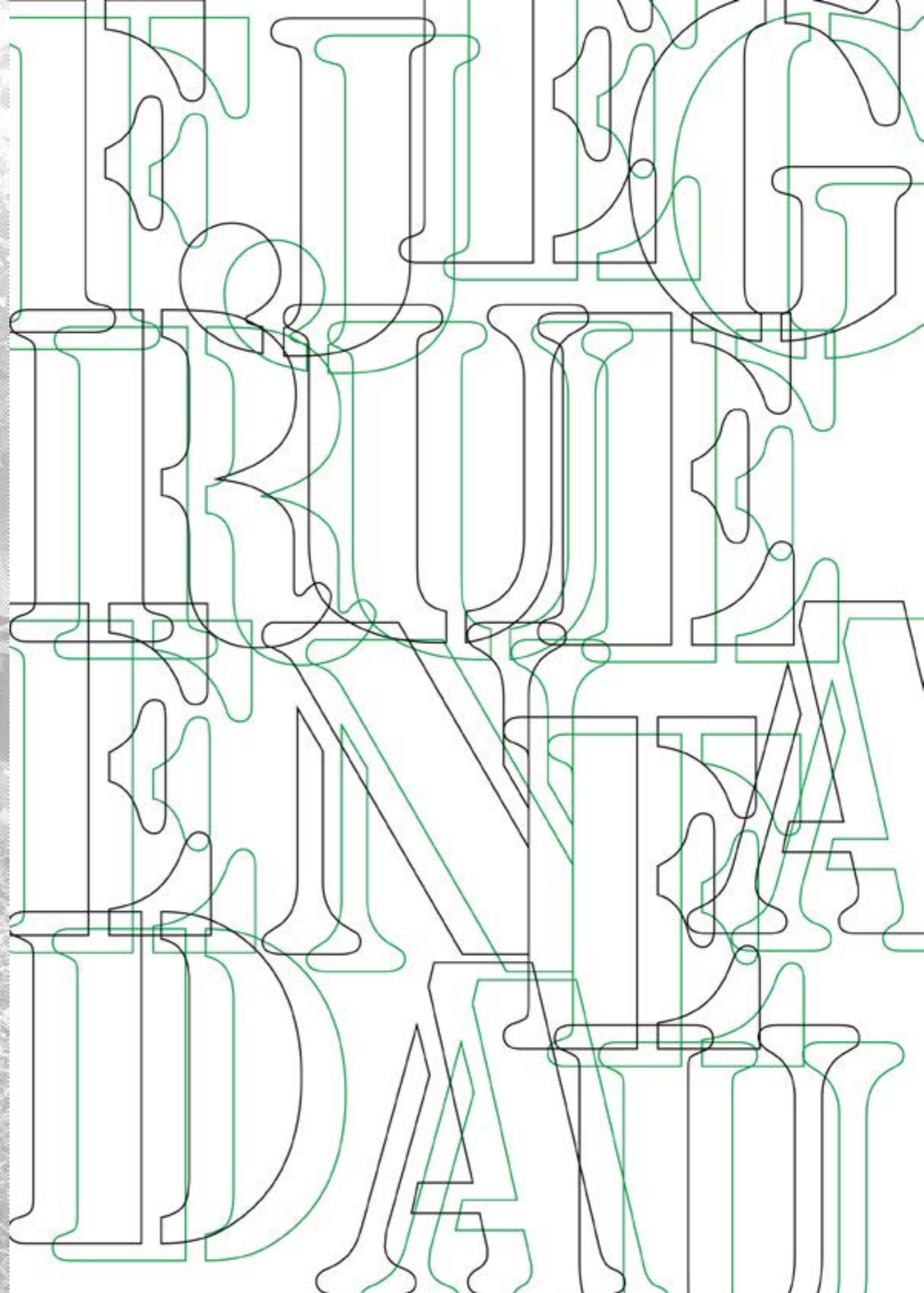
Still from the video art "Flux: Earth, Shades of Stillness" by Deniz Sak - Courtesy of the artist



FRED JAE

GUE-

NEAU





Record of medicinal trees in native communities - Loreto, Peru



Record of medicinal trees in native communities - Loreto, Peru



Testing natural pigments, fruits, and honey from native bees - Iquitos, Loreto



Testing natural pigments, fruits, and honey from native bees - Iquitos, Loreto



Visit to Indigenous communities - Loreto, Peru



Visit to Indigenous communities - Loreto, Peru



JAVIER MURILLO

I arrived in Iquitos navigating the Amazon River by boat from the tri-border area on the Colombian side, seeking images and information about the processes of territorial demarcation in this incomprehensible biocultural landscape.

My participation in the residency focused on understanding the historical and social context of the Rubber Boom, which had this city as its operations hub and whose impacts reached my hometown. I also aimed to connect with the Amazon beyond the fiction of borders, looking for aspects of the city, its culture, and the landscape that affirmed my identity as an Amazonian rather than a citizen of any nation.

During the residency, my project Geometric Treaties and Organic Surfaces began to take shape. It emerged as a reinterpretation of historical documents from the Colombia-Peru conflict, focusing on the presence of war machinery foreign to the ecosystem, such as airplanes and ships. A critical resource was the incredible collection at the library specializing in Amazonian themes. My time walking the streets (some named after war veterans), visiting museums, and traveling the rivers to nearby communities observing vessels and planes also informed my work.



Natural pigments workshop led by Javier Murillo in the Cuyana Community - Nanay River, Loreto



The research process for “Geometric Treaties on Organic Surfaces” - Courtesy of the artist

In one such visit to riverside communities along the Nanay River, we created a map—an organic cartography in both methodology and materials. It involved a natural pigment workshop where we thought of the territory beyond borders and boundaries, connecting it with Amazonian flora and the traditional pigments of Indigenous communities.

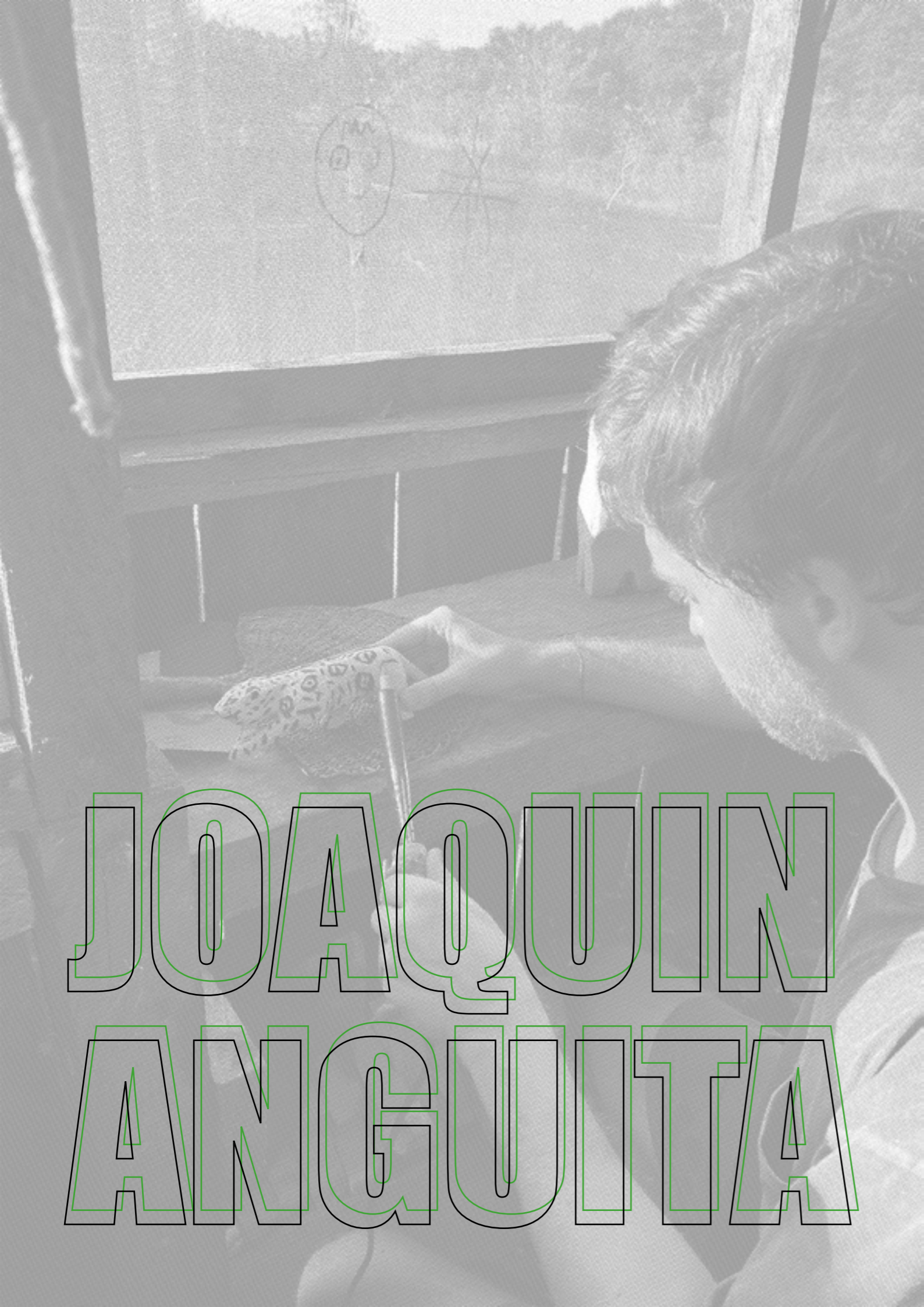
Living in Iquitos for a month allowed me to deepen my connection with my Amazonian identity. I felt that the city, despite its nearly 200-year history, retains many ways of living in harmony with the jungle. Similarly, connecting with cultural agents in the city was a significant part of the experience. Learning about the products and cultural processes emerging from this part of the Amazon broadened my visual and artistic possibilities.



The research process for "Geometric Treaties on Organic Surfaces" - Courtesy of the artist



Natural pigments workshop led by Javier Murillo in the Cuyana Community - Nanay River, Loreto



JOAQUIN ANGUITA

An unforgettable experience.

I joined the Amazonica program driven by a personal conviction: I wanted to deepen my interest in pre-Columbian art, approaching it from a more “authentic” perspective. Traveling to the Amazon as part of an art residency far exceeded those expectations.

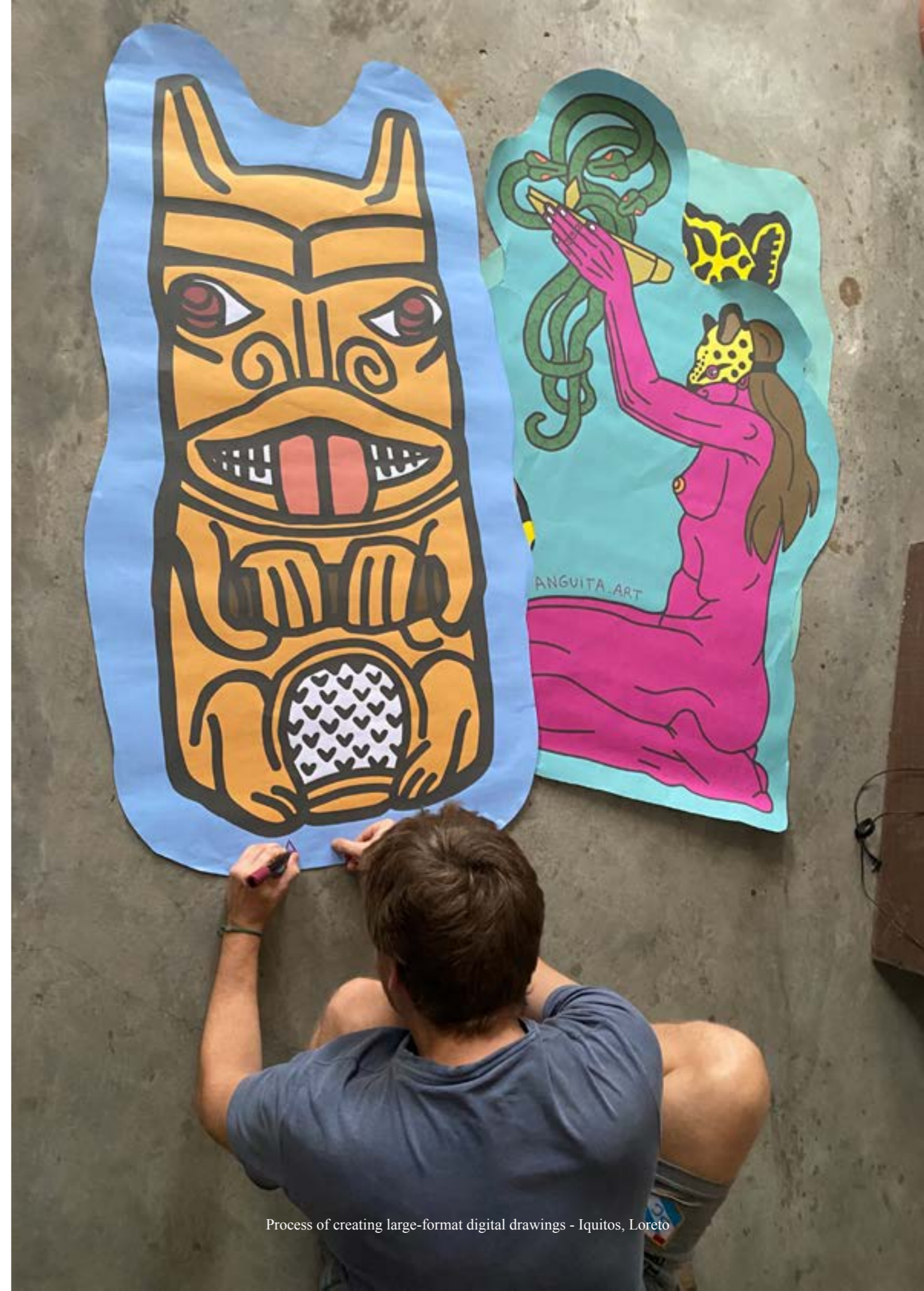
While there, the overwhelming force of Mother Earth helped me become conscious of the ecological perspective I must and want to incorporate into my artistic practice. Visiting nothing less than “the lungs of the planet” reshaped my understanding of what truly matters in life. Moreover, encountering so many exotic animals (including the jaguar) filled me with an indescribable love for Nature.



Joaquín and Tahuanty at mural intervention installation - Iquitos, Loreto

That said, my admiration for the Peruvian city was no less profound. The cultural richness of Iquitos is astounding. It condenses an Indigenous tradition beautifully fused with today's classic European styles. In Iquitos, every citizen believes in spirits, and their local folklore is alive in daily rituals. Everything there encourages you to pay closer attention to what we cannot see but can perceive, leading me inevitably to discover Ayahuasca. I was fortunate to meet a kind and wise Shipibo family, and with Sara and Richard (mother and son), I experienced an ancestral ceremony illuminated by their icaros, which will remain forever etched in my memory.

Finally, and no less importantly, during my time at Amazonica, I met an extraordinary group of people. Both the coordinators and my fellow residents became valuable friends. Sharing a month with them brought me immense happiness.





Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Detail of "Meeting with Mother Earth," mixed media on canvas - Iquitos, Loreto



JUSTO MARRERA





Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



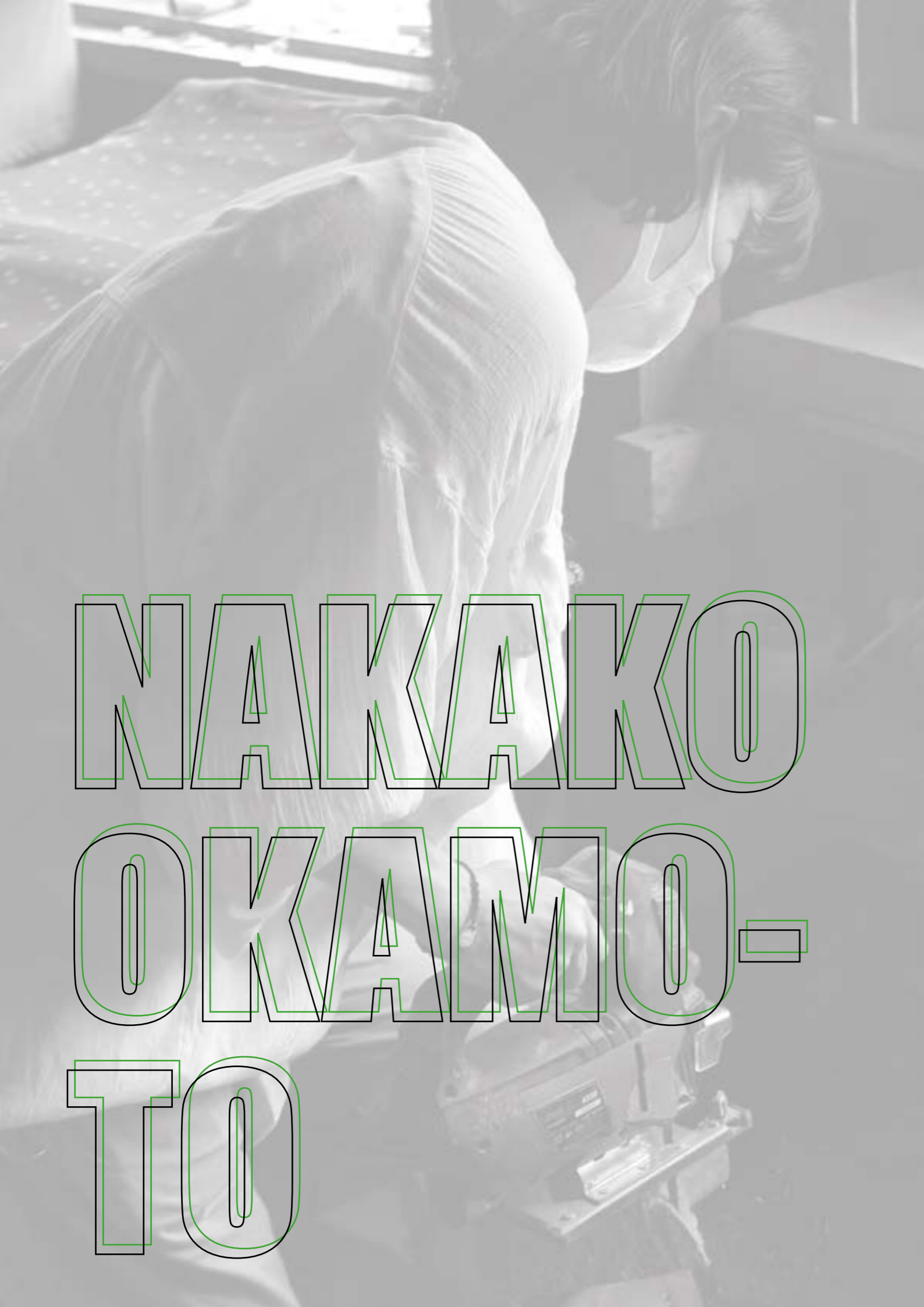
Material and support exploration - Iquitos, Loreto



Material and support exploration - Iquitos, Loreto



Material and support exploration - Iquitos, Loreto



NAKAKO

OKAMO

TO

During my stay at the Amazonica residency, I learned of the deep connection between traditional arts and medicinal herbal healing rituals in Iquitos. In particular, I found it very interesting that the geometric patterns on the traditional costumes symbolize the Amazon River, anaconda, medicine and even cosmovision.

I was able to have valuable experiences that I could not have had in Japan, such as attending lectures, visiting the local community, and interacting with other artists. Immediately after returning to Japan, I held a solo exhibition at a gallery in Osaka and gave a performance using the anaconda mask and costume I created in Iquitos. From Amazonica, I have achieved great results.



Detail of painting featured in "The pink Anaconda" - Courtesy of the artist



Performance attire for "The Pink Anaconda" - Courtesy of the artist



View of the "The Pink Anaconda" exhibition - Courtesy of the artist



Performance record of "The Pink Anaconda" on the Nanay River - Courtesy of the artist



NAZARET DEL RO-SAL

About my experience:

The Amazonica residency allowed me to explore the jungle and everything that vibrates around it. For the first time, I connected with what so many ancestral voices had already told me through literature.



Mural intervention process in the city - Iquitos, Loreto



Mural intervention on the streets of Barrio Florida, Amazon River banks - Iquitos, Loreto



Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto

This work is part of the creative process I carried out during the Correlación Contemporánea art residency in the Peruvian Amazon.

In the Amazon, with its majesty and mystery, the jungle breathes a life of its own. These visual meditations reflect the memory of the vital role every small pulse of existence plays in its depths, reminding us of our belonging to life.

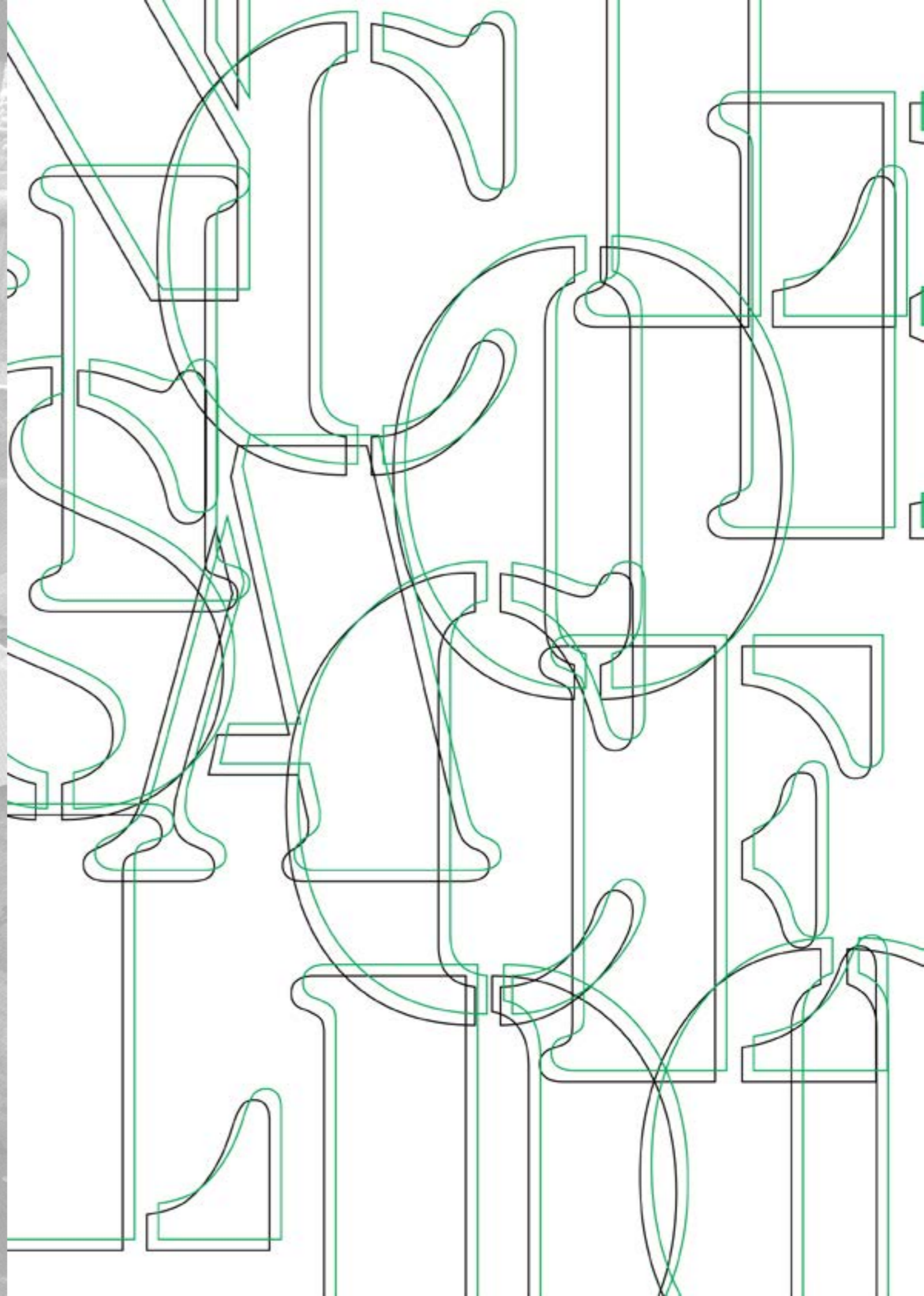
From left to right, a vine of wisdom unfolds in strokes that reflect on our role in the natural world and our responsibility to protect it. True wisdom lies in humility and recognizing our interconnectedness with all forms of life, underscoring our critical role in maintaining the ecosystem's balance.

This llanchama was acquired in the Padre Cocha community on the riverbank. Made from tree bark, it features natural red dye extracted from Amazonian achiote in parts of the design.





NICOOLE
SALCEDO





Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Exploration of Amazonian fruits and seeds - Loreto, Peru



Collection of natural pigments in the peasant community - San Pablo de Cuyana, Loreto



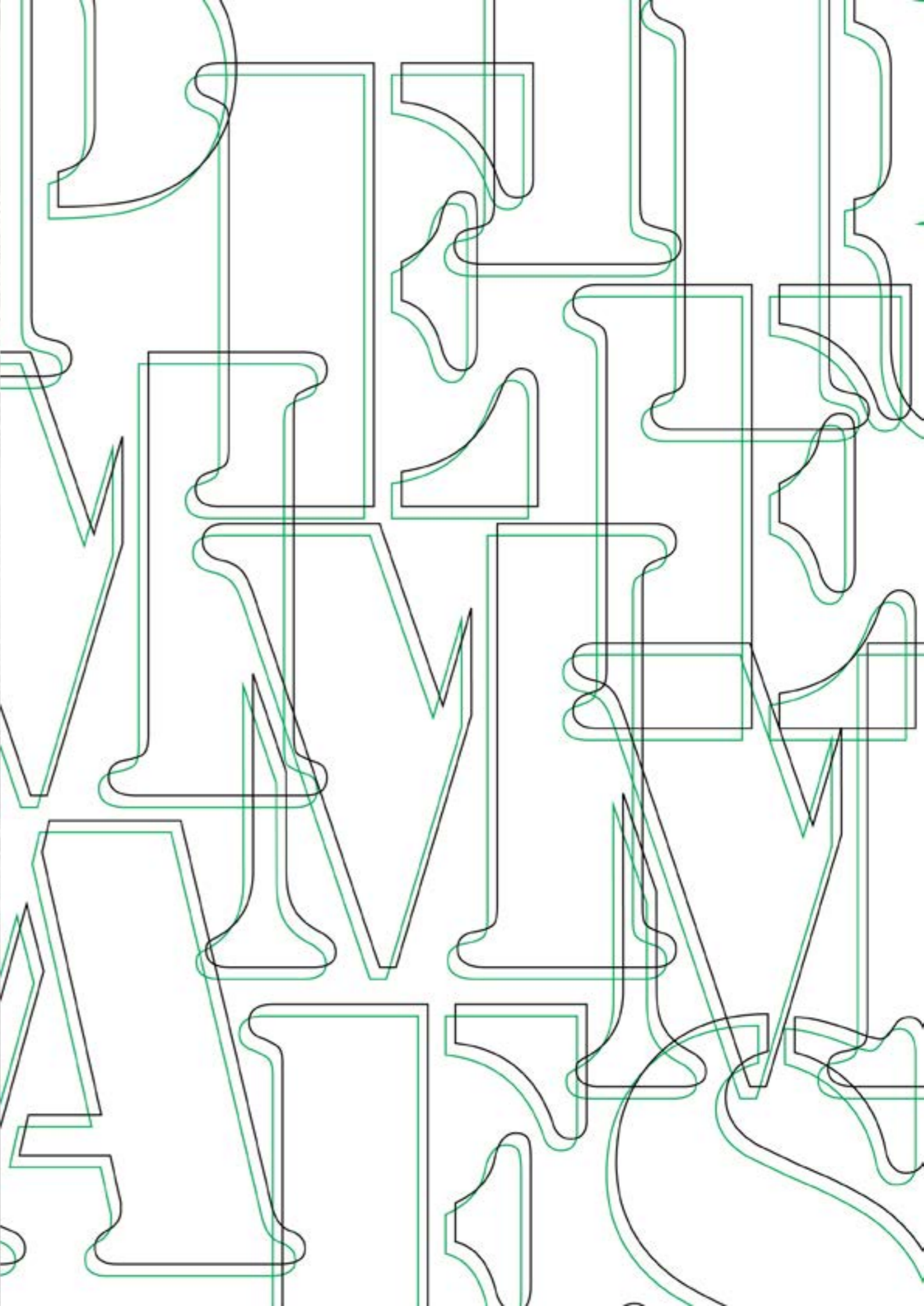
The research process at the central residency - Iquitos, Loreto



PETTER

MAM-

MES





Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



Carving of balsa wood during Pablo Taricuarima Pinedo's workshop - Nauta, Loreto



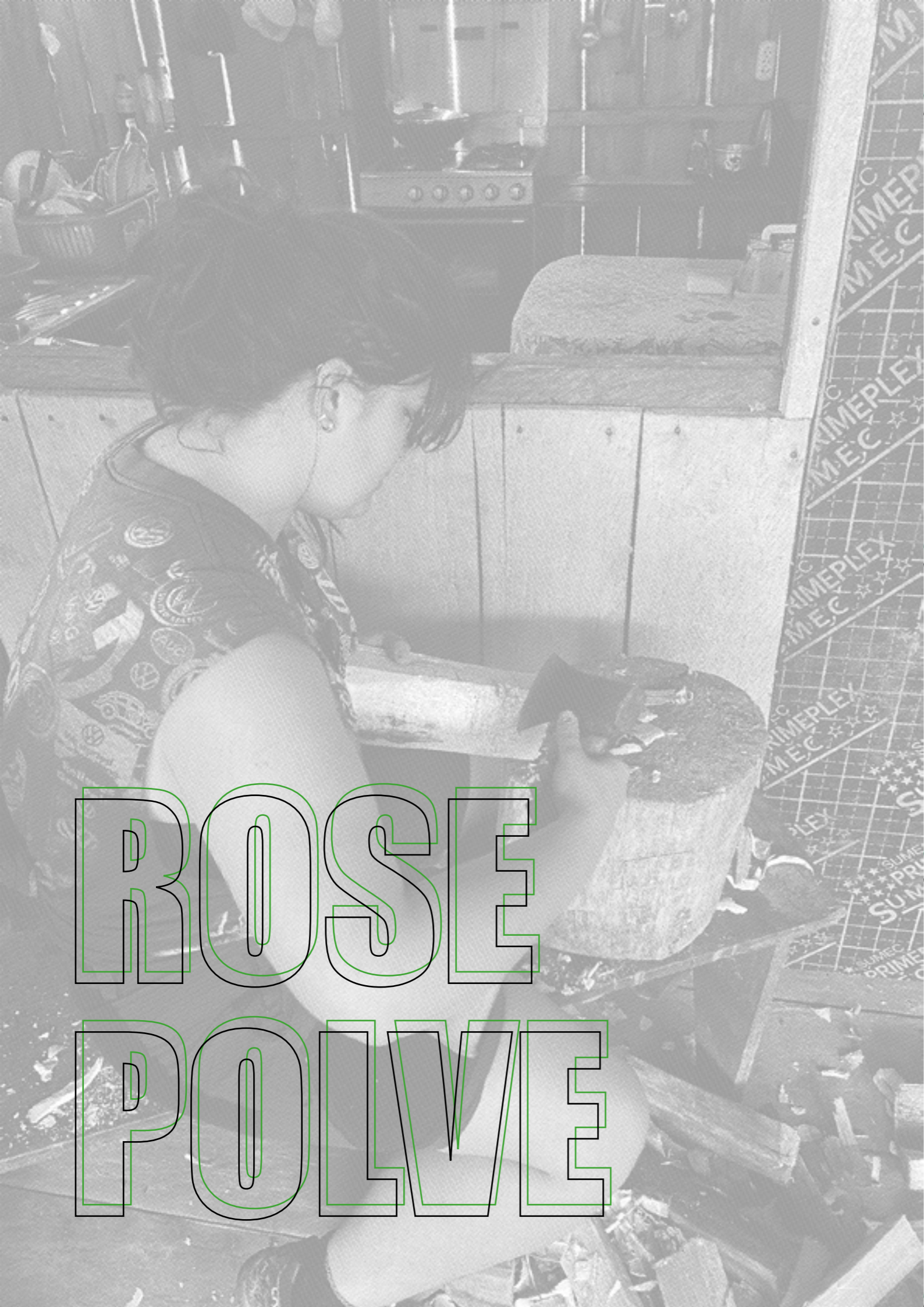
Design developed for urban intervention - Courtesy of the artist



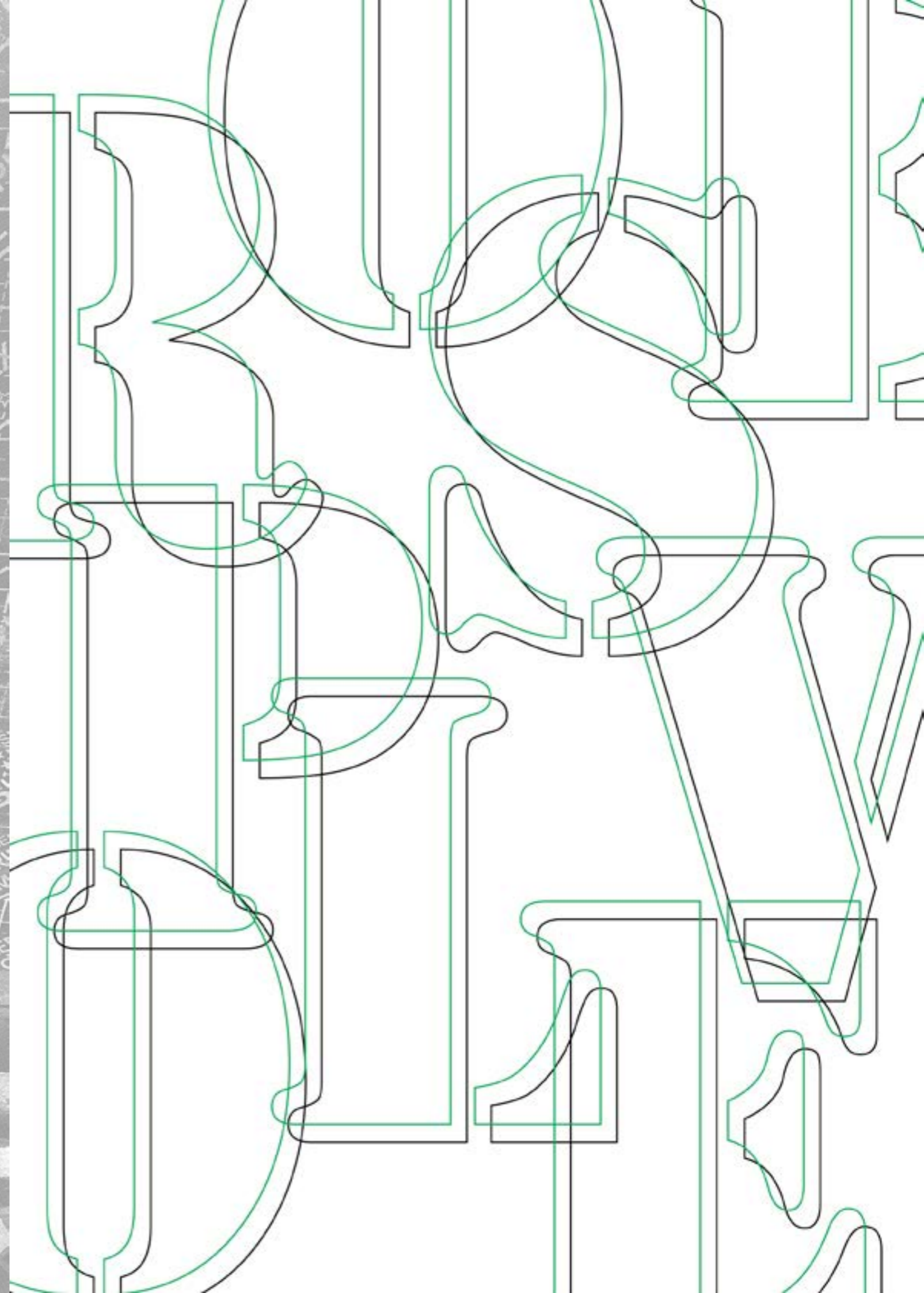
Mural intervention process in the city - Iquitos, Loreto



Mural intervention process in the city - Iquitos, Loreto



ROSE POWVE





Carving of balsa wood during Pablo Tariquafima Pinedo's workshop - Nauta, Loreto



Sketches and material explorations at the central residency - Iquitos, Loreto

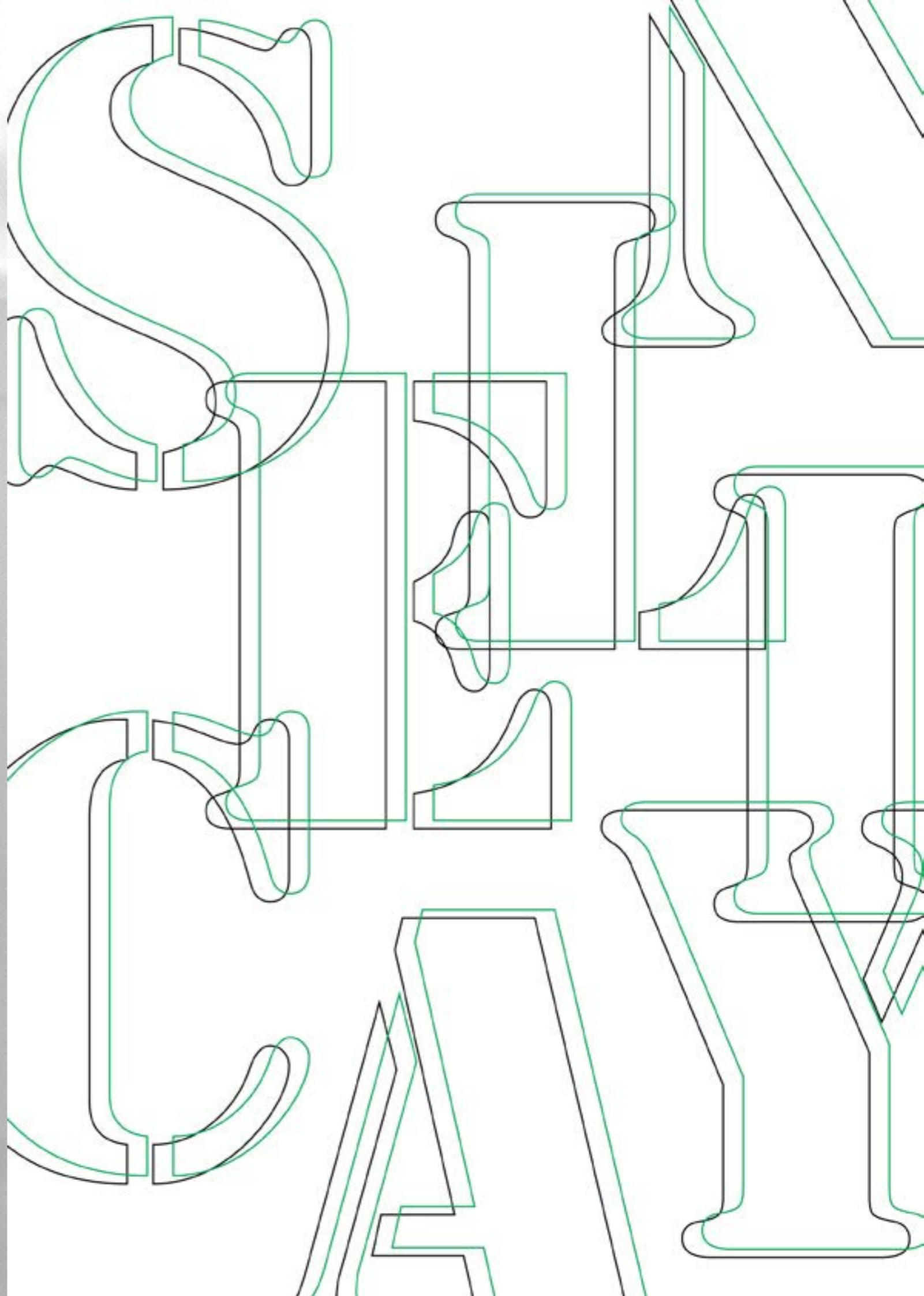


Mural intervention process in the city - Iquitos, Loreto





SELIN
GAY





Mural intervention process in the city - Iquitos, Loreto



Mural intervention process in the city - Iquitos, Loreto



Mural intervention process in the city - Iquitos, Loreto



Material and design exploration at the central residency - Iquitos, Loreto



TANJUAN-
TYJAGA-
NAMJOY





Material and design exploration at the central residency - Iquitos, Loreto



The audiovisual recording process of the intervention - Km 8 Iquitos-Nauta road, Loreto



The audiovisual recording process of the intervention - Malecón Tarapacá, Iquitos, Loreto



Material exploration within the main residency - Iquitos, Loreto



The audiovisual recording process of the intervention - Km 8 Iquitos-Nauta road, Loreto

ARTIST BIOGRAPHIES



Ana del Águila [MX]

Holds a Bachelor's degree in Fine Arts from UABC, Tijuana, B.C., Mexico, and a Master's degree in Urban Planning and Sustainable Development from UABC, Faculty of Architecture and Design, and the Institute of Social Research, with a scholarship awarded by CONACYT.



Deniz Sak [TR]

Independent multidisciplinary artist, designer, and storyteller from Istanbul, Turkey. She earned a Master's degree in Interior Design from NABA in Milan in 2012 and has studied in the MIT Program in Art, Culture & Technology.



Fred Jagueneau [FR]

Independent photographer based in Paris, France.



Javier Murillo [AR]

Holds a Master's degree in Visual and Applied Arts from the Departmental Institute of Fine Arts, Cali, Colombia. Recipient of the National Stimulus Program Residency Grant from the Ministry of Cultures, Arts, and Knowledge.



Joaquín Anguita [AR]

Graduated as a lawyer from U.B.A. and studied visual arts at the Manuel Belgrano School of Fine Arts. Exhibits at the San Telmo Fair in Buenos Aires, Argentina.



Justo Marra [AR]

Holds a degree in International Relations and Landscape Design. Currently directs his Architecture and Landscaping studio, "Estudio Maraf."



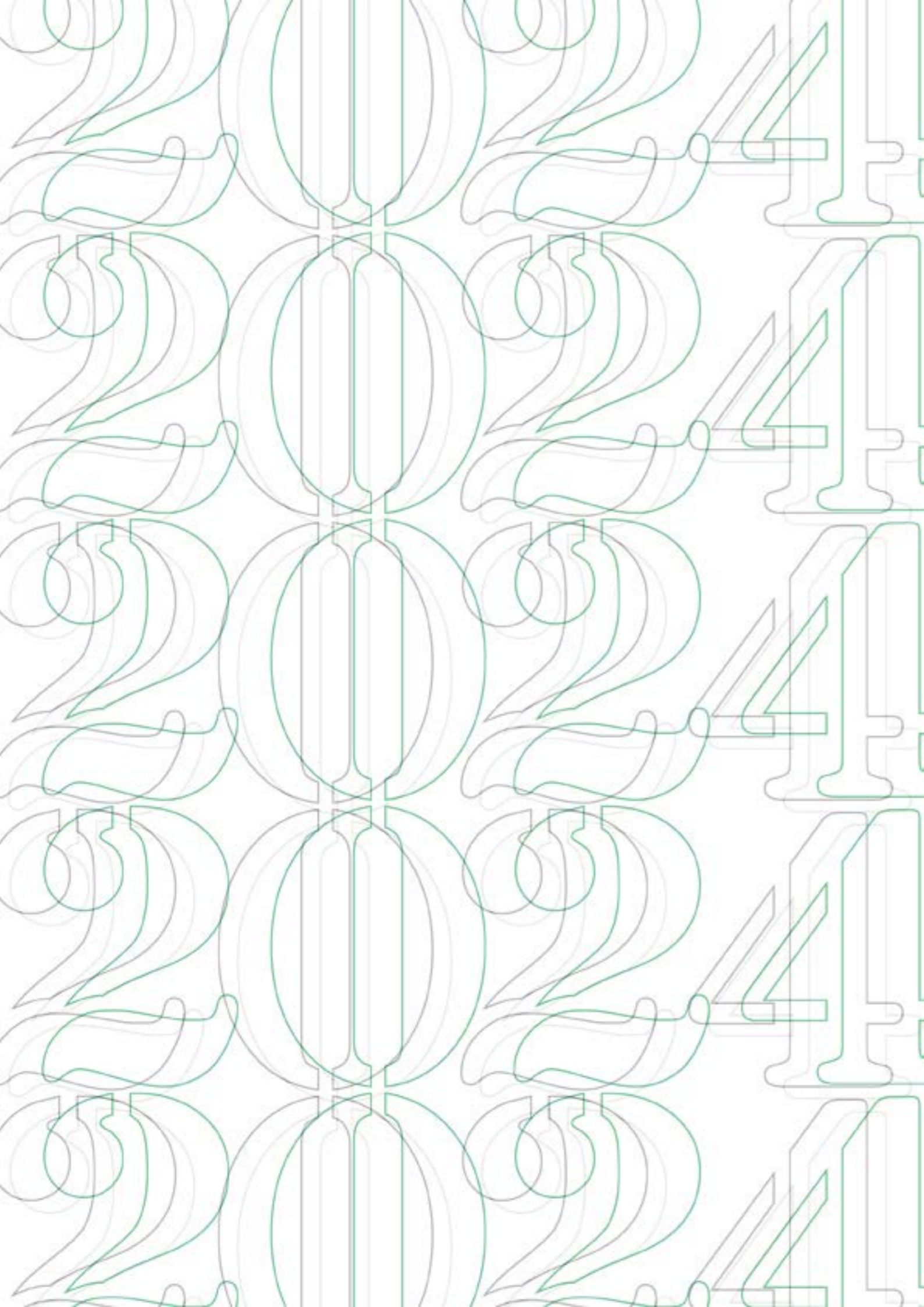
Nakako Okamoto [JP]

Holds a PhD in Media Art from Kyoto City University of Art, Kyoto, Japan; a Master's degree in Painting from Wimbledon College of Arts, University of the Arts London, UK; and a Bachelor's degree in Oil Painting from Aichi Prefectural University of Fine Arts and Music, Japan.



Nazaret del Rosal [ES]

Holds a Bachelor's degree in Fine Arts and a diploma in Graphic Design, with experience in the editorial and advertising fields. Works as a cultural manager at DIMAD in Matadero Madrid.



Nicole Salcedo [CU]

Interdisciplinary Cuban-American artist born, raised, and based in Miami, Florida. Nicole earned her BFA from the School of the Art Institute of Chicago.



Peter Mammes [ZA]

Attended the National School of the Arts in Johannesburg, where he received his only formal training in art. Primarily focused on drawing and painting.



Rose Polve [FR]

French artist currently working as a scenographer, lead decorator, and metalworker. Her artistic work spans sculpture, painting, ceramics, photography, and jewelry.



Selin cay [FR]

Self-taught muralist and illustrator. She has exhibited in Mexico and France. Currently lives and works in Paris.



Tahuanty Jacanamijoy [CO]

Has participated in exhibitions since 2014, including a solo show. He has received awards and recognition for his graduate work. Holds a Master's degree in Animation from the Royal College of Art, London.

BIOGRAFÍAS COLABORADORES



Adriano Meza [Loreto]

Vice President of the Bioamaz Cooperative. Active promoter of sustainable development and environmental protection. Holds a Master's degree in Marketing and International Business.



Leslie Tucno [Lima]

Educator and art historian. Currently researches and works on topics related to contemporary art, culture, and the natural ecosystems of the Peruvian Amazon. Member of the Bufo Association: Amazon + Art and the Urban Anthropology Research Group at PUCP.



Pablo Eli Taricuarima [Loreto]

Of Kukama Kukamiria origin, he works as a cultural manager focusing on preserving the Kukama Kukamiria language and culture among children and youth.



Patrick Murayari [Loreto]

Photographer and audiovisual producer, awarded a scholarship by the Image Center to study Photography in Lima. In 2023, he won the Embassy of France Prize in the “Ver Voir” photography competition.

BIOGRAFÍAS COORDINADORES



CHRISTI ZORRILLA SOTO
Director of the Education Department

Holds a Master's degree in Higher Education with a focus on university teaching and research from the Universidad Científica del Sur and a Bachelor's degree in Fine and Visual Arts with a focus on Sculpture from the Escuela de Bellas Artes of Peru.



MARCO HERRERA FERNÁNDEZ
Director of Residencies and Research Programs

Holds a Master's degree in Social Sciences with a focus on Interculturality, Education, and Citizenship from the Antonio Ruiz de Montoya University and a Bachelor's degree in Fine and Visual Arts from the Escuela Superior Autónoma de Bellas Artes of Peru.



ANA PAULA MACHADO
Coordination Assistant

Holds a Bachelor's degree in Education and Learning Management from the Universidad Peruana de Ciencias Aplicadas, specializing in Early Childhood Education.



GASTON OLIVE
Coordination Assistant

Visual artist with a BFA from EESI (European School of Visual Arts) in Poitiers, France. Experienced in mediation projects, creating educational tools, organizing art residencies, and exhibition installations.



MARIA DEL CARMEN RÍOS
Coordination Assistant

Holds a Bachelor's degree in Hospitality Management from USIL. Cultural promoter and manager in Lima. Founder of the digital cultural platform "Art in the City."

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