

**Selected works and recent exhibitions**

**andrés pereira paz**

Andrés Pereira Paz

1986 La Paz, Bolivia  
Lives and works in México City.

Studied at the "Academia Nacional de Bellas Artes Hernando Siles" and at the workshops of Diana Aisenberg and Roberto Valcárcel in his native La Paz, Bolivia and Buenos Aires.

Recent exhibitions include:

"Érase una vez un universo salvaje", Espacio Báltico, Ciudad de México (2026), "A World Far Away, Nearby, and Invisible: Territory Narratives in the Jorge M. Pérez Collection", El Espacio 23, Miami (2025); "Meet me at the Villa!", Villa 102, Frankfurt (2025) "Ver-de-distancia" II Bienal das Amazonias, Belem do Pará (2025), "I must still grow in the dark" Buro Stedelijk, Stedelijk Museum, Amsterdam (2025); "Mecánica Vegetal" Galería Guadalajara 90210, Ciudad de México (2025); "Odisea Escandón" at Guadalajara90210 gallery, Mexico City (2024) "Talismania", Proyectos Monclova Gallery, Ciudad de México; "Querida Marge", Kiosko Galería, Santa Cruz de la Sierra; "Este lugar" at 80m2 Livia Benavides Gallery, Lima (2023), "La siesta de los grandes temas" at Guadalajara90210 gallery, Mexico City (2023); "A 18 minutos del Sol" at the Buenos Aires Museum of Modern Art (2023); "Paisajes Espectrales at MAAT Gallery (2023); Paris, "Who tells a tale adds a tale" at the Denver Art Museum (2022); "Future Generation Art Prize" in Kiev (2021); Art Basel Statements, Basel (2021); Brunand Brunand Gallery, Berlin (2021); the 11th Berlin Biennale at the Martin Gropius Museum, Berlin(2020); Künstlerhaus Bethanien, Berlin (2020); Latvian Centre for Contemporary Art, Riga (2019); Kinderhook & Caracas, Berlín (2019);The Ryder Projects, London (2018), Kiosko Galería, Santa Cruz de la Sierra; Crisis Galería, Lima (2018); Gasworks Open Studios,London (2017); National Museum of Art, La Paz; Second Grand Tropical Biennale, San Juan de Puerto Rico, among others.

He completed residencies at Gasworks in London, England (2017); Hawapi in Tacna, Peru (2017); Kiosko in Santa Cruz de la Sierra (2018); Künstlerhaus Bethanien in Berlin (2019-2020); Fundación Amalia Amoedo in José Ignacio, Uruguay (2024), among others.

Recent publications include "Prime: Arts next generation" by Phaidon Press (2022); "300 Latin American Artists from 1785 to now" by Phaidon Press (2023), among others.

His works are included in public collections such as Perez Museum, Miami; MCA (Museum of Contemporary Art Chicago), Denver Art Museum, KADIST San Francisco & Instituto Alumnos, México.



# Talismania

Proyectos Monclova Gallery  
Mexico City, Mexico

2024-2025

## "Talismania"

Proyectos Monclova Gallery, Mexico City  
Text by Gaby Cepeda  
2024

Andrés Pereira Paz seeks a form of creation that allows him to unfold the tangible and concrete dimensions of his own experience: the body of the flesh, the extended body that are our clothes and textiles, and the architectonic body that we adorn with our talismans and manias. The body appears in his pieces as its own clock, dictating the hours in which work may happen, as the muscle cramps and aches, the heavy eyes that beckon us to stop, to rest. His practice extends from drawing, from the changing landscapes around him and from a dream praxis. It is also related to a longer time, the one of the cycles that sway us: Pereira Paz is thinking of draught, the absence of rain that accompanied us in the city until well into the summer, which suddenly transformed into grandiose downpours that marked the evening, the day coming to its end to let the nightly curtain drop. He thinks of the feeling of being at the mercy of the elements, dependent on the resources that unmanageable forces decide to share with us: more time, more water, more fire, more wind.

A talisman, ever since ancient Greece and the first philosophers of Islam, is an object equal parts earthly and divine, concentrating in its materiality the ability to subvert the natural world through the manipulation of the supernatural one. The talisman protects and brings blessings to its holder, most commonly the safe return of a loved one, the safekeeping of valuables, the solution to fertility difficulties and, always, the opportune arrival of rain for a good harvest. It is this last aspect that most interests Pereira Paz. As he sees it, water scarcity is the ultimate clock: the crisis that most evidently marks the beat of our lives, of what they will look like, where they will take place, who will endure—what we will sacrifice and what will perish on the way there.

The pieces in the room are then talismans looking to secure water for its holder and owner; like ancient talismans, they know to blend in with the architecture, to be part of its plea for the protection of those who inhabit it. Pereira Paz's textiles, like the religious images that result from the Catholic compulsion for representation, also portray, in an emotional key, the torture and desperation of plants and animals in a specific moment in time: the gargantuan fires in the Amazon that have engulfed over 10 million hectares of rainforest in the past few years, most of them intentionally, wreaking misery to install the single-crop farming of soy and African oil palm. The fires have destroyed exorbitant extensions of land in Bolivia, Brazil, Argentina, Ecuador, Perú and Venezuela, and with them, the habitats and forms-of-life of countless non-human communities.





In his text, *In the Forest Ruins*, Paulo Tavares follows a series of archaeological and anthropological discoveries that destabilize our established notions of ruin and forest. In European epistemology, the forest is always what lies outside the polis, beyond the human organization of reality, terra nullius available for expropriation and exploitation, the Amazon forest as the perfect exemplification. Today, however, we know that it is the indigenous communities who have inhabited that vast and fertile territory for centuries, that have worked to transform and maintain it in radical ways: the Amazon is a garden, sustained by the knowledge of its peoples; and its ruins, the traces left by those that came before, are evident precisely in its different sediments, its trees, palms and seeds.

Tavares mentions Deborah Danowski and Eduardo Viveiros de Castro who warn us that what the Western imagination constructs as the 'environment', the peoples of Amazonia consider "a society of societies, an international arena, a cosmopoliteia", in which jaguars, monkeys, tatous, capybaras, anteaters, condors, seriemas and toucans, are all citizens and representatives of their own communities, which themselves overlap and are integral to the survival and equilibrium of all the other communities around them, including humans. It is unthinkable that centuries of know-how and care, responsible for the multiplication and conservation of immense biodiversity, are all in grave danger as a result of the boundless greed of a lifestyle that has led to the destruction of 95% of wild fauna in Latin America in less than half a century. It has led to agonizing draughts and endless fires, ever-larger hurricanes and wilder storms, not to mention blood-thirsty geopolitical conflicts. It is a lifestyle that has burnt life down to its core, it has burnt through its center and now only allows us to exist in its extremes, life in the antipodes.

Pereira Paz's works depict those elements, water, fire, earth and its inhabitants, in symbolic relationships, in desirable serenity and unavoidable melancholy. He represents them as nightly, mysterious landscapes, with cryptic narratives about cunning knowledge, pulled from the plane of myth, from the ontological regime of intense, fluid and continuous difference—the plane of pure virtuality in which the human and non-human were once a single heterogeneous substance. There's all powerful felines, sharks and humans frolicking in the waves, sunlight and lightning bolts, llamas with mosquitos, but also scorched trees, the headway of the desert, desperate flights and the implacable progress of time.





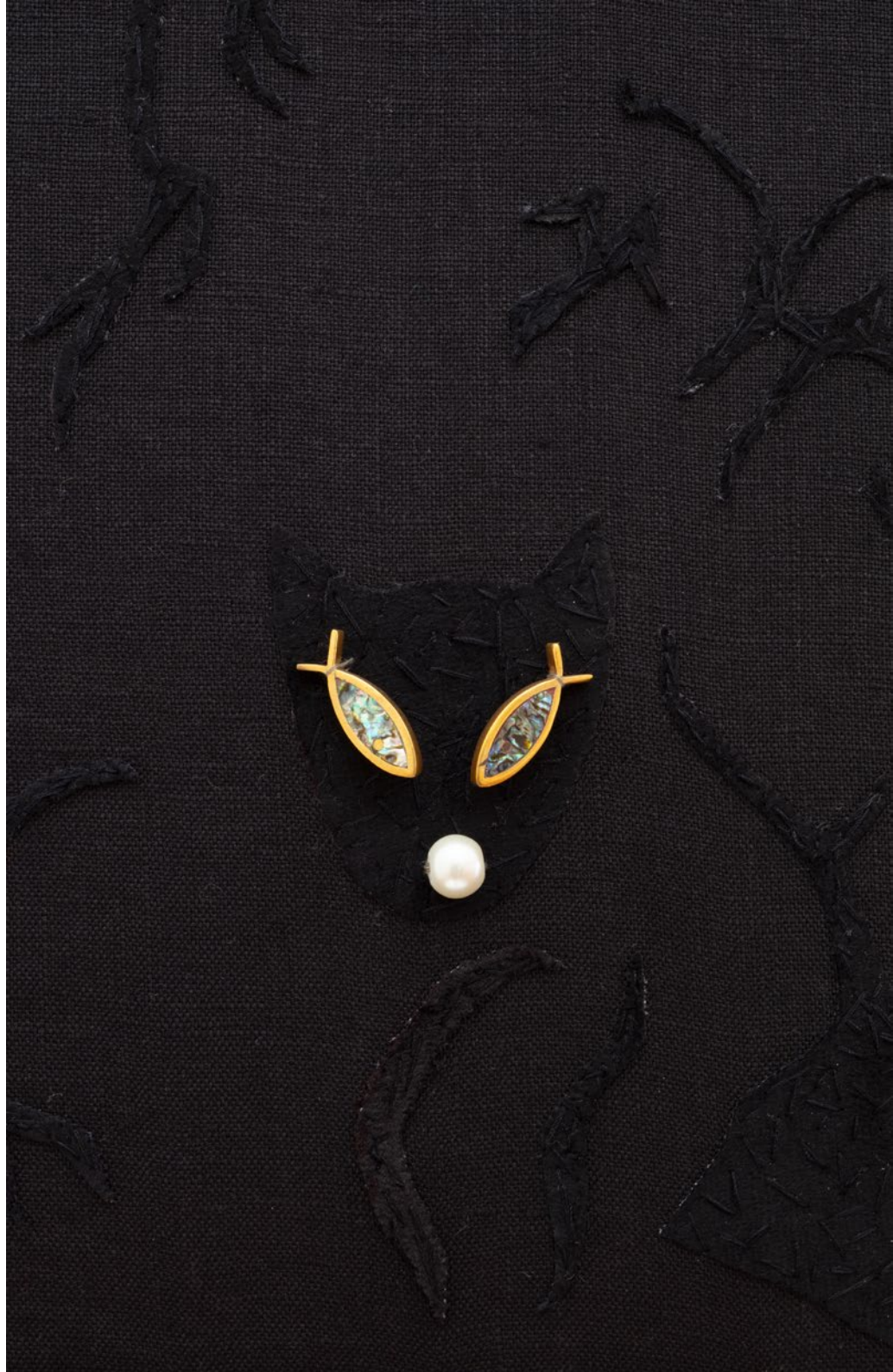


In more than one way, there is so much diligence invested in the materials that make up these works, in their provenance, their present and their future, in their responsible usage. Pereira Paz prefers that which already exists, such as married metals, a technique developed by the Castillo family in the 30s and 40s, in which they would solder together different metals with great difficulty to create multicolored objects. Today, that technique has fallen in disuse yet Pereira Paz finds in its accumulation of precious metals some of that superhuman radiance his ancestors sought out in order to please the Sun. That approach towards materials, of creating small objects in which one sinks hours and hours of dedication, is mirrored in these works. The artist 'marries' good-natured materials, linen, velvet and metals, to create new objects from their evident union, from the alliance between their chromatic characteristics and their tangible textures, and from the transformation that Pereira Paz sets forth with his small-scale labor, closer to a form of meditation than to an overflowing output of images and objects. From this emerges a 'time of the hands', the time of the artist in the studio, a production rate that is entirely human, centered in one's own body and distanced from the logic of contemporary forces creating artificial pressure, the desire and consumption of endless reproduction. A time of production that creates exactly enough, what is needed and not a minute more.

—Gaby Cepeda

















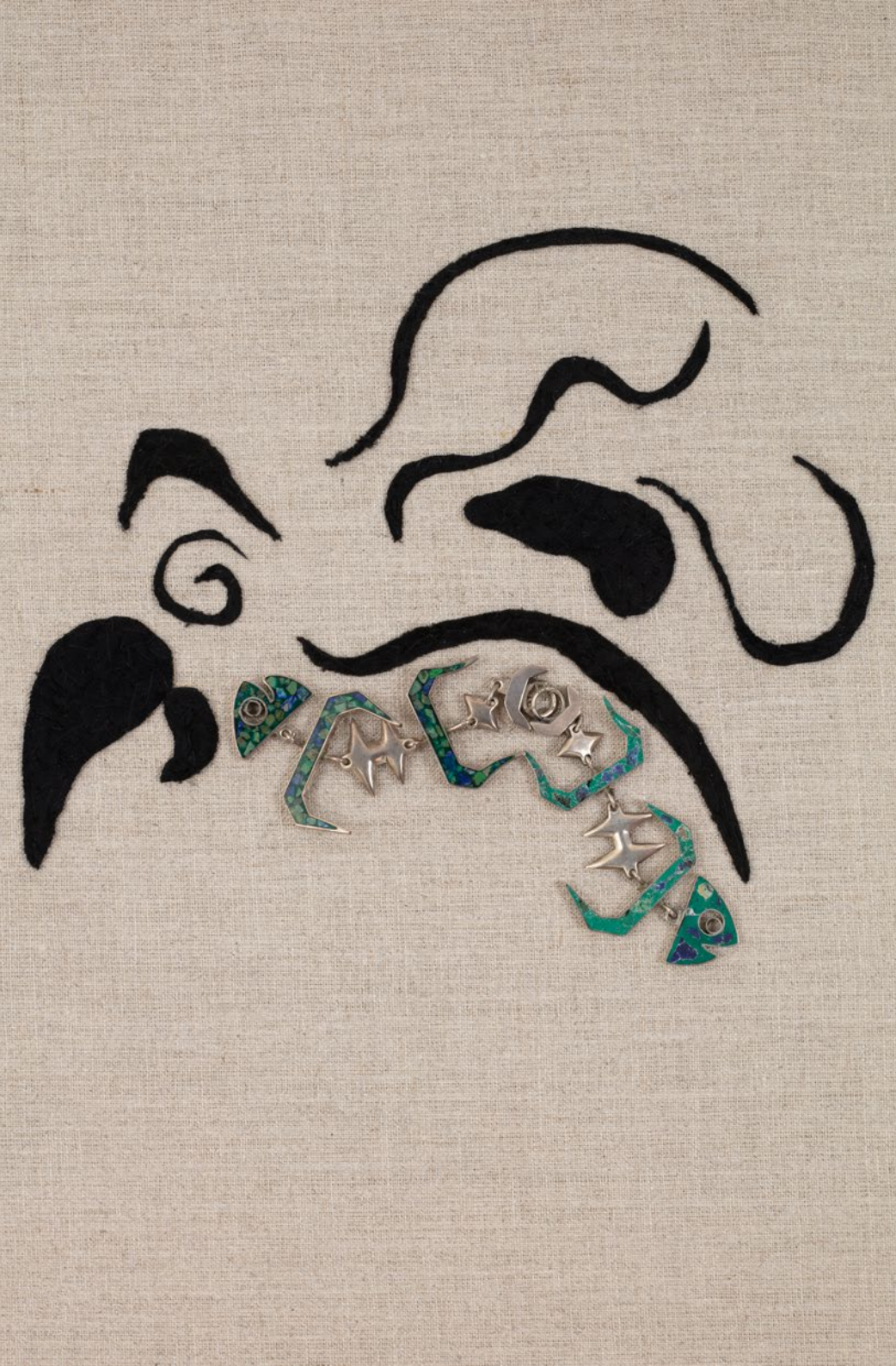












## works in the exhibition



S/t (Jaguar bebé)

Hand-stitched upholstery velvet on linen, 20th Century Taxco silver smithing by "Los Castillo"

43 x 36 x 6 cm  
2024



S/t (Bagre)

Hand -stitched upholstery velvet on linen, 20th Century Taxco silver piece by Salvador Terán

53 x 43 x 6 cm  
2024



S/t (Loro), 2024

Hand-stitched upholstery velvet on linen, 20th Century Taxco silver smithing

78 x 58 x 6 cm  
2024



S/t (Reloj)

Hand-stitched upholstery velvet on linen, 20th Century Taxco silver smithing

58 x 78 x 6 cm  
2024



S/T (Felino)

Hand-stitched upholstery velvet on linen, wool and 20th Century Taxco silver smithing

78 x 58 x 6 cm  
2024



S/T (Llama)

Hand -stitched upholstery velvet on linen, wool and 20th Century Taxco silver smithing by "Los Castillo" and others

53 x 43 x 6 cm  
2024



S/t (Escena)

Hand -stitched upholstery velvet on linen, bones, sea urchin shell and 20th Century Taxco silver smithing by "Los Castillo" and others

83 x 123 x 9 cm  
2024



S/t (Escena interior)

Hand-stitched upholstery velvet on linen, 20th Century Taxco silver smithing

123 x 83 x 6 cm  
2024

# Este lugar

(This place)

80m2 Livia Benavides Gallery  
Lima, Perú

2023

## “Este lugar

Galería 80M2 Livia Benavides  
2023

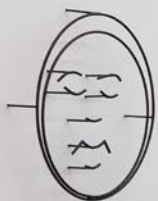
For “Este Lugar” Pereira Paz brings together a series of recent pieces, without discriminating between mediums or themes in particular, in order to constellate situations in the gallery’s rooms and, in each of these, to weave constant concerns in his work of recent years: the construction and deconstruction of identity, the history of art and the natural environment. In “Este Lugar”, the celestial bodies come from the drawings of Guamán Poma de Ayala, and also the animals in situations of rejoicing, “ancestraloid” beings that y with objects of modern Mexican silverware in order to “connect and charge themselves with the energy of the Sun”. We are greeted by the sound of a wind harp with recordings that the artist made in Berlin, precisely at the Tempelhofer Feld airport before and during the Covid 19 health crisis.

In recent exhibitions, Andrés Pereira Paz’s work has revolved around “uncertain/internal processes of cooking and baking” behind the construction of identity. Many pieces work from works by Bolivian/ Andean artists of the 20th century. Marina Nuñez del Prado’s sculpture “Buddha”, however, revels among Amazonian water lilies alongside post-modern design objects seen from a neo-Tihuanacota window.

“Los días”, for example, is a series of pieces that do not respond to any specific narrative or theme, but are based on the simple exercise of summarising a day in a drawing almost without planning it, understanding the use of pastel as a massage of the paper in a punctual and energetic protocol from which gures emerge from the rubbing itself.

“Este Lugar” is a stage for practices that are dissimilar to each other but in dialogue through humour, play and the subjectivity behind the pieces. These aspects make up the lens through which the artist intends the public to read the pieces, a break from the great statements of our contemporaneity.

























# La siesta de los grandes temas

(The siesta of big subjects)

Exhibition at Guadalajara 90210  
México City, Mexico

2023

## **“La siesta de los grandes temas”**

Guadalajara 90210, Ciudad de México

2023

En un ambiente oscuro, un grupo de anfibios -conforme a su naturaleza- no cesan de transformarse. Una rana puede ser vista, también, como una paleta con pintura – otro agente que sirve para la transformación y el cambio. Además, dos anfibios que se encuentran frente a frente dan pie a un extraño semblante; mientras que un par sobre otro erigen un tipo de estela o tótem. Así se desenvuelven las imágenes durante La siesta de los grandes temas de Andrés Pereira Paz: son una serie de obras que apelan más a ese tipo de asociaciones y formas involuntarias de conocimiento.

Ciertos objetos, materiales o elementos son recurrentes en las piezas, creando un conjunto de imágenes que se vinculan dentro de una red de ideas. La concha de un erizo marino, por ejemplo, pertenece a un conjunto de seres que viven en los océanos -junto a los caracoles y las estrellas- y que fuera de ese ecosistema pueden operar simbólicamente, asociándose con la nostalgia y la melancolía. Este objeto natural en La siesta de los grandes temas opera también como un elemento plástico dentro de una paleta, se relaciona con la representación de una especie de torbellino y da forma a la cabeza de un personaje de aspecto meditativo que descansa sobre un perchero – otra imagen de la conciencia disciplinada en estado de reposo.

El trabajo y la investigación sobre diversos textiles han sido preocupaciones centrales en la producción de Andrés Pereira Paz. Este proyecto no es la excepción y contempla el empleo y aplicaciones de materiales como el yute o el algodón. No obstante, el terciopelo es preponderante: un material con una compleja historia desde el siglo XIV hasta el presente, que en distintos momentos ha conllevado apreciaciones vinculadas al lujo, al mal gusto, a la sensualidad o el confort. Más aún, La siesta de los grandes temas reconoce una particular historia de este textil con ciertas prácticas pictóricas, principalmente, durante la segunda mitad del siglo XX: La pintura sobre terciopelo como una práctica fuera de los márgenes tradicionales e instituciones de la disciplina, con sus propios circuitos de circulación.



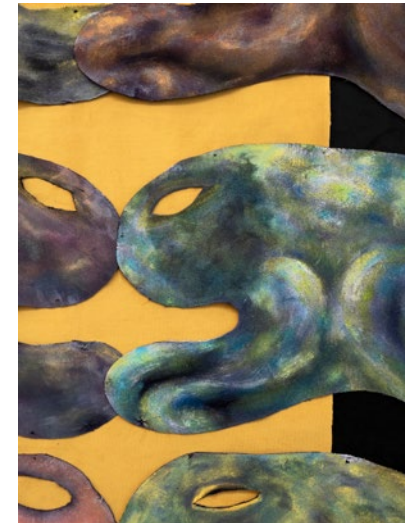
## “The siesta of big subjects”

Guadalajara 90210, Mexico City  
2023

In a dark environment, a group of amphibians - in accordance with their nature - do not stop transforming. A frog can also be seen as a palette of paint - another agent for transformation and change. Furthermore, two amphibians that face each other give rise to a strange semblance; while a pair on top of each other raise a type of stele or totem. This is how the images unfold during The siesta of big subjects by Andrés Pereira Paz: they are a series of works that appeal more to that type of associations and involuntary forms of knowledge.

Certain objects, materials or elements are recurring in the pieces, creating a set of images that are linked within a network of ideas. The shell of a sea urchin, for example, belongs to a group of beings that live in the oceans - along with snails and stars - and that outside of that ecosystem can operate symbolically, associating themselves with nostalgia and melancholy. This natural object in The siesta of big subjects also operates as a plastic element within a palette, is related to the representation of a type of whirlwind and shapes the head of a meditative-looking character who rests on a coat rack - another image of disciplined consciousness in a state of rest.

Work and research on various textiles have been central concerns in the production of Andrés Pereira Paz. This project is no exception and contemplates the use and applications of materials such as jute or cotton. However, velvet is preponderant: a material with a complex history from the 14th century to the present, which at different times has entailed appreciations linked to luxury, bad taste, sensuality or comfort. Furthermore, The siesta of big subjects recognizes a particular history of this textile with certain pictorial practices, mainly during the second half of the 20th century: Painting on velvet as a practice outside the tradition











Sin título (Sapos)

Acrílico sobre tapiz de terciopelo cosido a mano | Acrylic painting on hand stiched  
upholstery velvet  
145 x 125 cm | 57 x 49 in  
2023



### Situación

Concha de erizo, incienso, terciopelo bordado a mano sobre yute | Hedgehog shell,  
incense, hand-embroidered velvet on jute  
29 x 29 cm | 11.4 x 11.4 in  
,2023



Sin título (Ángel de los 3 elementos)

Plumas, concha de erizo, pezuñas de cabra, acrílico sobre tapiz de terciopelo bordado a mano | Feathers, hedgehog shell, goat hooves, acrylic on hand-embroidered velvet tapestry

33 x 38 cm | 13 x 15 in

2023







Sin título (El laberinto de la ansiedad)

Tapiz de terciopelo bordado a mano y papel hecho a mano | Hand-embroidered  
velvet tapestry and handmade paper  
115 x 75 cm | 45.2 x 29.5 in

2023



Sin título (La salud)

Conchas de erizo, acrílico sobre lienzo y sobre terciopelo de tapiz bordado a mano  
sobre yute | Hedgehog shells, acrylic on canvas and hand-embroidered tapestry  
velvet on jute

70 x 50 cm | 27.6 x 19.7 in

2023



# taypi

Dry pastel drawings on handmade paper,  
printed email and sound

Pinchuk Art Centre-Future  
Generation Art Prize

Kiev- Ukraine  
2021

To listen to the audio piece  
in the installation click **here**



## Taypi

Future Generation Art Prize 2021  
Pinchuk Arts Center  
Kiev-Ukraine

In his recent works Andrés Pereira Paz has been exploring the ways in which identity is constructed and how the flow of relationships, life experiences, and narratives influence its constant shifts.

The title of his new work Taypi, presented within the Future Generation Art Prize 2021, refers to a word in Aymara, a language of the artist's native country of Bolivia. Its meaning can be interpreted as "in the middle of" — a point or a dimension in space where the dialogue between different and even antagonistic energies takes place, composing a universal space.

This dichotomy is revealed in drawings made as the artist's first waking act in the morning, still in transition between dreams and life. What determines our consciousness in this fragile borderline state? How soon do we overtake our identity and become ourselves? The drawing process takes the form of a surrealist exercise that tries to portray the condition between sleep and wakefulness regardless of its content. Considering these drawings as the result of dreams, and as a research experience, Pereira Paz explores the state of mind behind waking up as an essential part of the day where identity and personality are negotiated.

A sound piece echoing in the space presents recordings made by a wind harp that was specially produced for the project. It is capturing the moments of silence and sound, vibrance and resonance in Tempelhofer Feld, from the window of the artist's bedroom and near the canal close to his apartment. Both elements — drawings and sound — dance together in a state of randomness that includes the potential of learning such a state brings.



The artist and windharp playing at  
Tempelhofer Feld, Berlin 2021











# Isabel (in the Warmi Pachakuti)

brunand brunand Gallery  
Berlin- Germany  
2021



## **Isabel (in the Warmi Pachakuti)**

Brunand Brunand Gallery  
Berlin  
2021

In Isabel (in the Warmi Pachakuti), Andrés Pereira Paz takes as a starting point the life stories of the women in his family – a matriarchy in which the name Isabel has been inherited for three generations – to propose a constellation of four works that reflect upon the life-sustaining labor that in the context of the pandemic has been placed at the center of public debate.

Although since the Sixties feminism has shown that the most important subsidy of capitalism is the reproductive labor performed by millions of women from their homes, it was not until the present global health crisis that an awareness of its centrality spread widely. Today, as we confront death from an unpredictable virus amidst collapsed health systems as a result of decades of neoliberal austerity policies, it is essential to recognize the deep implications of life on Earth and the need to turn care work into a collective project.

In a recent conference entitled Resistances, insurgencies and struggles for life in times of extermination, the Bolivian feminist theorist and activist Silvia Rivera Cusicanqui highlighted the importance of the efforts made by women to mitigate the deadly effects of the patriarchal capitalist system. From pregnancy to breastfeeding, to caring for children and the elderly, among other labors mediated by love, women dedicate their bodies to the preservation of life on a daily basis. According to Rivera Cusicanqui, this historical experience in addition to the moral ruin of the economic system that was recently revealed by the pandemic, set the conditions for the arrival of what in the Andean world is known as a Warmi Pachakuti. This is an ethical and epistemic turn towards the feminine, which puts women and other feminized bodies in the first line of thought and action in the plight to overcome both present and future crisis.

Rivera Cusicanqui's reflections form the backbone of Andrés' project. In Isabel (in the Warmi Pachakuti) the artist vindicates the natural, the domestic and the biographical as spaces from which speaking out becomes more vital and effective than ever. We are trapped in an inescapable web of reciprocity. The virus has shown that the boundaries of our individuality are porous, that our own health depends on the health of all. The recognition of this physiological interdependence challenges the ideal of Western individualism which is reinforced by the neoliberal economy, highlighting the urgency of creating communities based on caring. From ritualistic and emotional perspectives rather than purely rational, in Isabel (in the Warmi Pachakuti), Andrés exposes this situation, paying tribute to the long history of women placing life at the center and claiming it as a pillar of the political imagination to come.

Florencia Portocarrero  
May 2021





Una propuesta de mural en homenaje al parlamento de las mujeres (A mural proposal in homage to the parliament of women)

2021

Steel sculpture, fake mink curtain



Isabel (in the Warmi Pachakuti)

2021

Textile, pearls, prosthetic eye & wooden shelf





Retrato de Julia

2021

Textile, steel, chuño & tunta (two types of dehydrated potatoes)





El despertar de la naturaleza (The Awakening of Nature)

2021

Dry pastel on fine art paper and oak frames

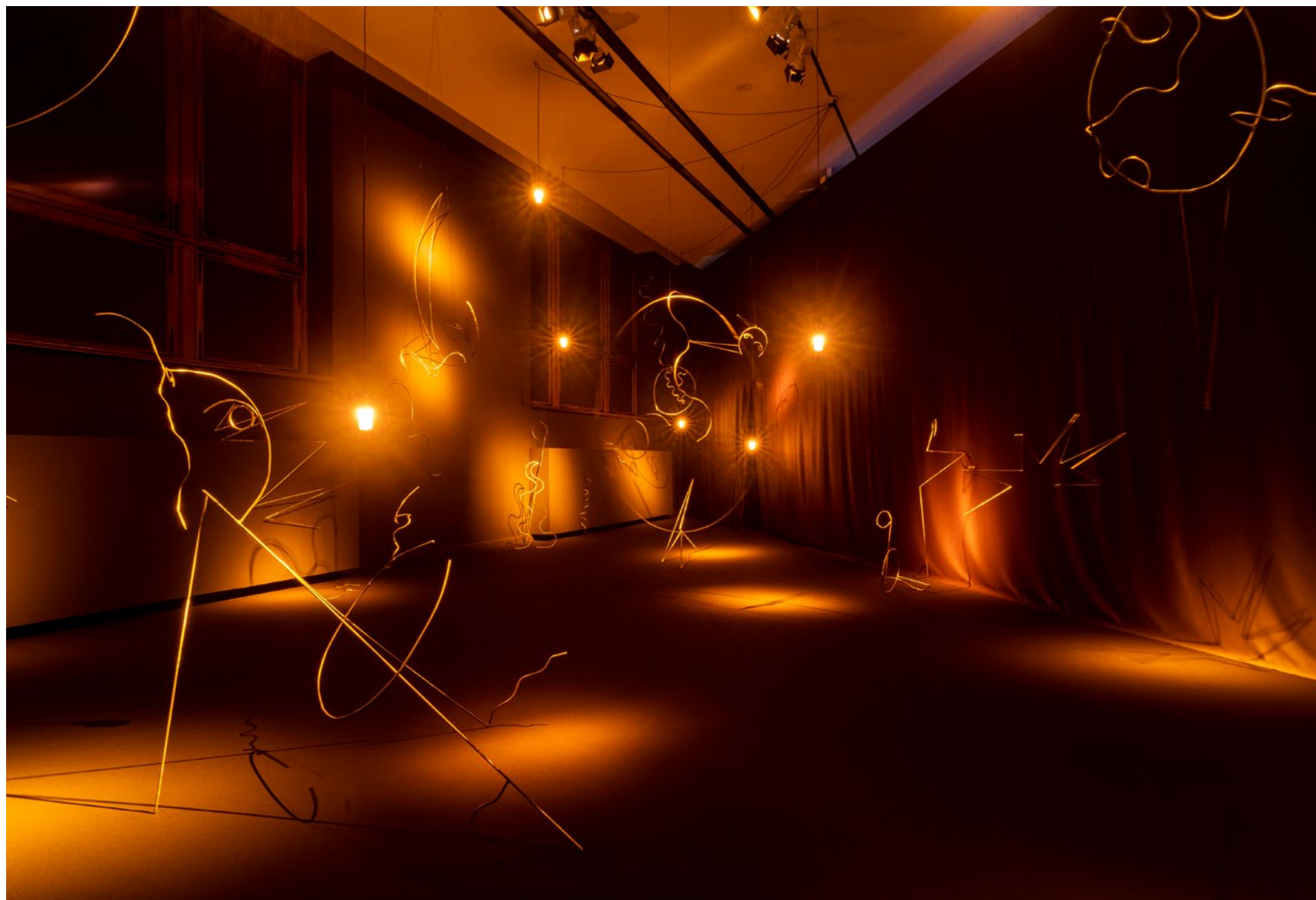
# Yo fortifico sus columnas/ I fortify your collumns

Steel sculptures, sound, lamps

11th Berlin Biennale  
Martin-Gropius-Bau Museum

Berlin- Germany  
2020

To listen to the audio piece  
in the installation click **here**



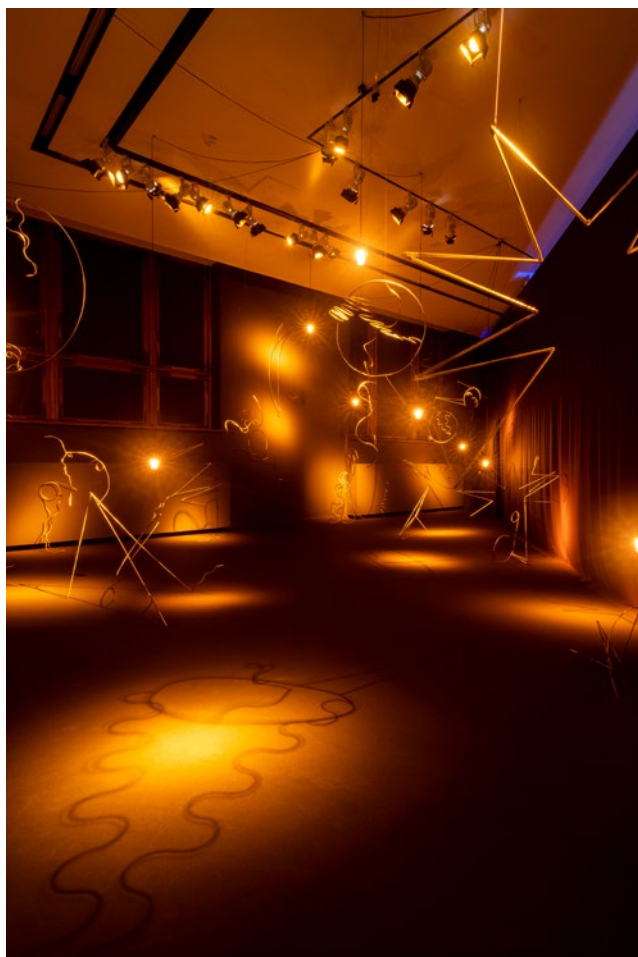
## **Yo fortifico sus columnas [I fortify their columns]**

11th Berlin Biennale  
Gropius Bau Museum  
Berlin, Germany  
2019-20

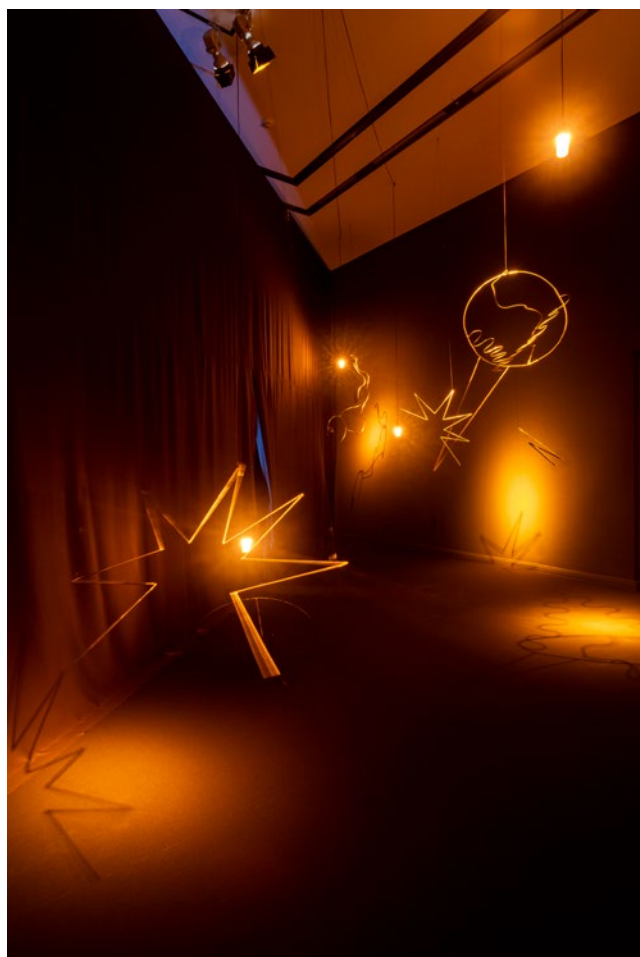
As fires ravaged its native Amazon habitat in 2019, a solitary guajoio bird made an unlikely journey; it flew to extraordinary heights to find safety in La Paz, Bolivia. Its sighting there caused a sensation and was reported in the local press. Within the darkness of this immersive installation, the guajoio is heard but not seen; its heartbeat and call resonate in a space softly illuminated by spheres of slow-burning fire and inhabited by celestial bodies, whose shadows on the surrounding walls seem to be falling from the sky, breaking apart, and disintegrating. Amidst this skyscape in turmoil, time seems to stand still as history repeats itself in an endless cycle of exploitation and anguish. For Andrés Pereira Paz, the bird's tenacity speaks to the contemporary collective trauma of migration and displacement, in which escape is exceptionally arduous and return often impossible. It also embodies the instinctual desire to overcome adversity and flourish.

The metallic sculptural stars which accompany the flying bird, reference the line drawings in the seventeenth-century manuscripts of Felipe Guáman Poma de Ayala (c.1535-c.1615). Born into a noble Inca family shortly after Spanish colonization, he is known as the first Amerindian chronicler; his accounts describe the colonial oppression and violence against the original inhabitants of the Andes. The collective wound inflicted by this brutal past has yet to heal, especially because this history persists today in the ongoing violence and destruction of ecosystems and Indigenous communities. A bird of ill omen in Bolivian folklore, the guajojó's song and dramatic migration seem like an eerie premonition of the devastating consequences of human infringement on the natural world. A recurring motif in Pereira Paz's work is the idea that the syncretic nature of contemporary Bolivian—indeed, Latin American—identity can never be fully grasped without acknowledging the complex, often contradictory processes of colonization, and repairing the damage it inflicted.

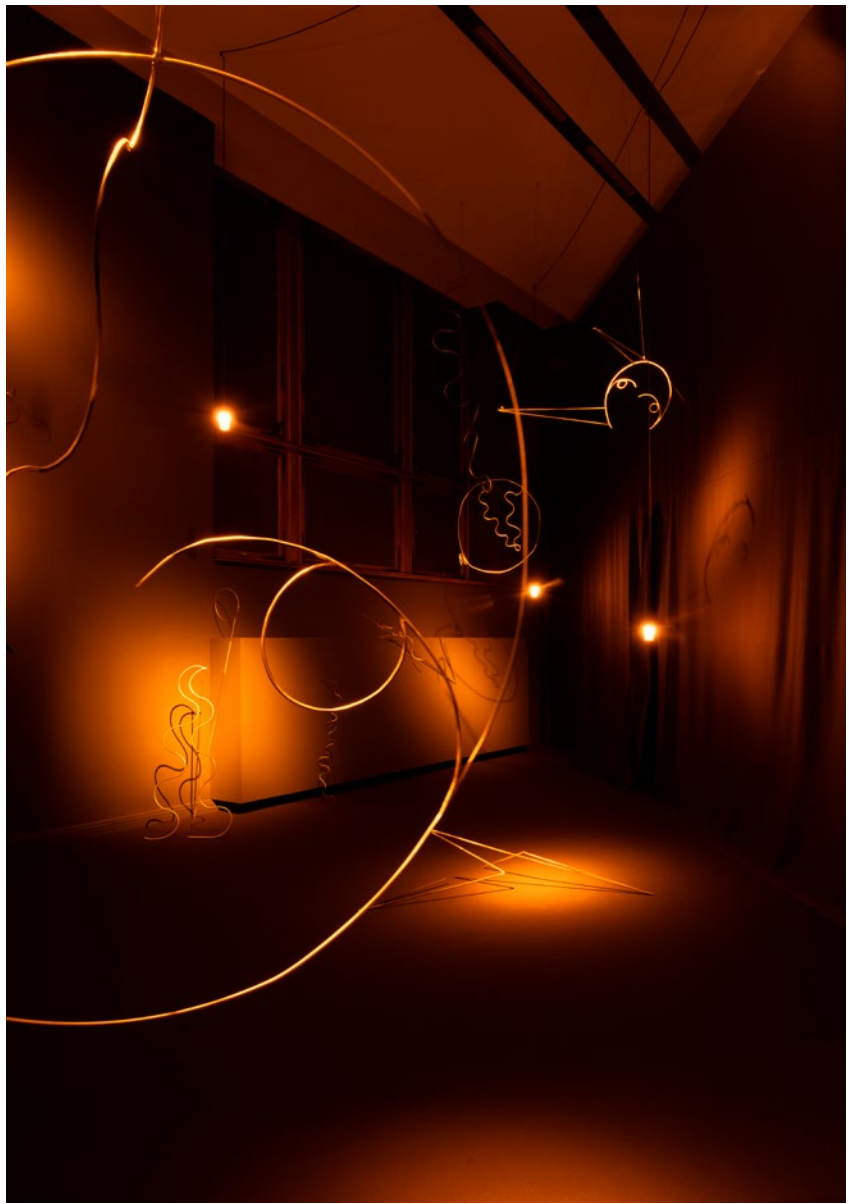
Renata Cervetto

















# Radio Carabuco

Brass sculptures, fabric sculptures, chains, whips,  
lama leather, audio installation and selection of  
images from the David Aruquipa-Comunidad  
Diversidad photographic archive.

Kunstlerhaus Bethanien

Berlin  
2019-20



## Radio Carabuco

Kunstlerhaus Bethanien  
Berlin, Germany  
2019

Andrés Pereira Paz developed the Radio Carabuco podcast station during his time at Künstlerhaus Bethanien. The project is the result of a critical reflection on the painting *El Infierno* (English: Hell), a work by the painter José López de los Ríos dated around 1664 which is on view in the church of the town of Carabuco on the shores of Lake Titicaca in the Bolivian Andes in La Paz, the artist's home town.

The painting is based on a work by the French artist Philippe Thomasin (1562–1622), who specialised in making copperplate engravings from drawings by Italian painters such as Antonio Tempesta (1555–1630) and Giulio Romano (1499–1546). As was customary at the time, the Christian motif was brought to Latin America and reproduced by the Spanish colonial rulers to convert the indigenous population from their local beliefs to Christianity. While spreading propaganda for Catholicism's message of salvation, representations of this kind intended to be a gesture of threat. The ominous vision of hell and purgatory was adapted to the local context by the Bolivian painter José López de los Ríos with the aim of using a universal pictorial language to intimidate and ultimately re-educate the indigenous population.

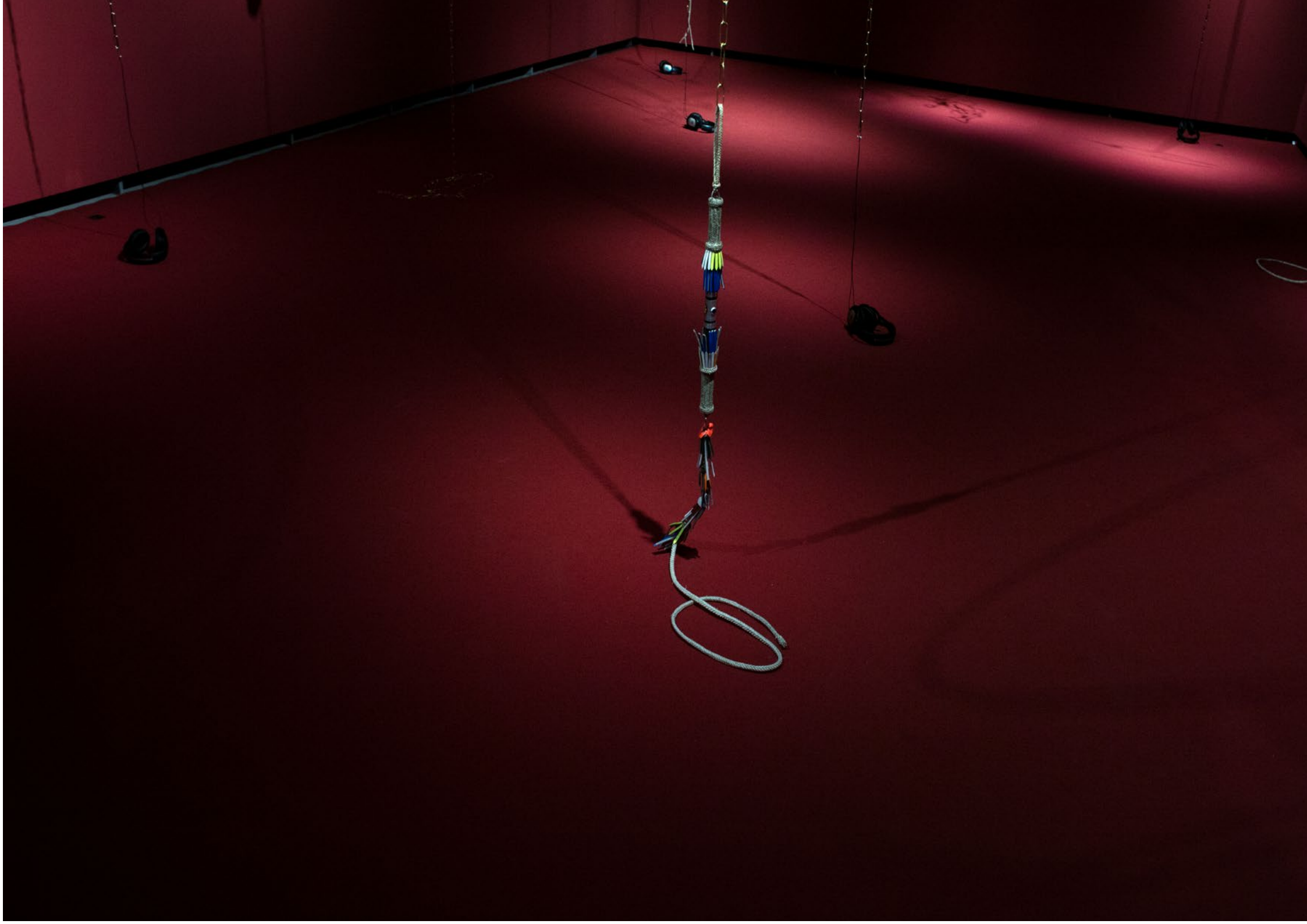
With this in mind, Pereira Paz produced a series of six podcasts that explore the methods and consequences of religious and cultural colonialism, in particular in his native Bolivia. Demonization and the suppression of everything that is perceived as the "other" or foreign are key themes of his work. Produced by Pereira Paz in collaboration with international artists, researchers and activists (Gabriel Acevedo Velarde, Ana Alenso, David Aruquipa Perez, Stanislaw Czaplicki, Elia Nurvista and Liv Schulman), the series addresses a range of subjects: the vital role played by radio in modern-day Bolivia as a source not only of information, but also as a media of expression for social movements. Further, it features a mock interview with Frauke Petry, Marine Le Pen and Matteo Salvini, a sound piece on the distribution of natural resources such as oil and gas, and a music based "testimony" of a priestess who gives an amusing account of her visit to hell. Together with Elia Nurvista, Andrés Pereira Paz also takes aim at the art world: the two artists created an audio piece in the manner of a dramatic Mexican telenovela in which Maria Mercedes, a young artist played by Elia Nurvista, tries to gain a foothold in Berlin's booming art scene with the help of an artist-in-residence programme.

Pereira Paz's audio installation is complemented by a number of brass sculptures that are abstracted from the diabolical figures of the *El Infierno* painting. In addition, the artist created various textile objects and combined them with whips – readymade authoritarian insignia worn by indigenous Bolivian dignitaries until today. The accompanying image archive shows pictures of the Chinas Morenas transvestites who were part of Bolivian popular/pagan festivities from the 60s to the 80s, until the dictatorial government of Hugo Bánzer Suarez banned them on account of their otherness in 1985.

Pereira Paz explores whether the traditional Western idea of "hell" can be a symbolic place of active resistance against propaganda, censorship and discrimination that should be defended tooth and nail, given that earth and underworld do not connote death and destruction in traditional Bolivian culture. Rather, the "Pachamama" stands for Mother Earth, the eternal giver of life.



*El Infierno*, José López de los Ríos, ca.1664













Selection of images from the David Aruquipa- Comunidad Diversidad photographic archive for the presentation of Radio Carabuco at Künstlerhaus Bethanien performers images belong to: Ofelia, Dana Galán, Barbarella (+), Titina(+) and Liz Karina.

## **CV**

### **Andrés Pereira Paz**

La Paz, Bolivia. 1986.  
Lives and works in Mexico City.

### **Education**

Academia Nacional de Bellas Artes Hernando Siles, La Paz  
Universidad Nacional de Tres de Febrero, Buenos Aires  
Centro de Investigaciones Artísticas (CIA), Buenos Aires

### **Residencies and grants**

2024

- Fundación Ama Amoedo. José Ignacio, Uruguay

2018-2019

- Künstlerhaus Bethanien-KFW residency program, Berlin, Germany.

2018

- Kiosko, Santa Cruz de la Sierra, Bolivia.

2017

-HAWAPI, Tacna, Peru.

2017

Gasworks, London, UK.

2013

- Centro Hipermediático Experimental Latinoamericano CheLA, Buenos Aires, Argentina.

## Solo exhibitions

2024-25 "Talismania", Proyectos Monclova Gallery, Mexico City

2023 "Este Lugar", 80M2 Livia Benavides Gallery, Lima

2023 "La siesta de los grandes temas", Guadalaara 90210, Mexico City

2021 "Taypi", Pinchuk Arts Centre- Future Generation Art Prize presentation, Kyiv

2021 "Statements" Art Basel, Basel

2021 "Isabel in the Warmi Pachakuti", Brunand Brunand Gallery, Berlin

2020 "EGO FVLCIO COLVUMNAS EIVS" (I fortify their columns)

11th Berlin Biennale of Contemporary art, Gropius Bau Museum, Berlin

2019 "Journey of the Anonymous", House of Egorn Gallery, Berlin

2019 "Radio Carabuco", Künstlerhaus Bethanien, Berlin

2018 "Salón Santa Cruz", Kiosko Galería, Santa Cruz de la Sierra

2018 "Blue eyes", curaduría por Aina Pomar, The Ryder Projects, Londres

2018 "Rayo Purita o el futuro es aquello que llevamos en la espalda", Crisis Galería, Lima

2017 Open Studios, Gasworks, Londres

2016 "Roomate" curaduría por Rodrigo Quijano, Kiosko Galería, Santa Cruz de la Sierra, Bolivia

2016 "Pachapapi", curaduría por Guillermo E. Rodriguez, La Estación Espacial, San Juan, Puerto Rico

2015 "Hotel Cosmos" (en colaboración con Juan Diego Tobalina), Sala Luis Miró Quesada Garland, Lima, Perú

2014 Suicidio en el Pan de Azúcar- un homenaje a Emeterio Villamil de Rada, Centro Cultural de Brasil en Bolivia, La Paz, Bolivia

2013 La imposibilidad de ser tropical, Bienal SIART, La Paz, Bolivia

2013 General Intellect, Centro Hipermidiático Experimental Latinoamericano CheLA, Buenos Aires, Argentina

2012 Entusiasmo, Nuevo Museo Energía de Arte contemporáneo LA ENE, Buenos Aires, Argentina

## Group exhibitions

2026 "Érase una vez un universo salvaje", Espacio Báltico, Ciudad de México

2025-26 "A World Far Away, Nearby, and Invisible: Territory Narratives in the Jorge M. Pérez Collection", El Espacio 23, Miami

2025 "Meet me at the Villa!", Villa 102, Frankfurt

2025 "Ver-de-distancia" II Bienal das Amazonias, Belem do Pará

2025 "I must still grow in the dark" Buro Stedelijk/ Stedelijk Museum, Amsterdam

2025 "Mecánica Vegetal" Galería Guadalajara 90210, Ciudad de México

2024 "Odisea Escandón" Galería Guadalajara 90210, Ciudad de México

2024 "Querida Marge" curated by Akira Ishu, Kiosko Galería, Santa Cruz de la Sierra

2023 " Antes de América. Fuentes originarias en la cultura moderna" curated by Rodrigo Gutierrez Viñuales , Fundación March, Madrid

2023 " See you at the Studio"curated by Daniela Leykham, Kunstlerhaus Bethanien, Berlin

2023 "A 18 minutos del Sol" curated by Javier Villa, Museo de Arte Moderno de Buenos Aires, Buenos Aires

2022-23 " Who tells a tale adds a tail" curated by Raphael Fonseca, Denver Art Museum, Denver

2022 "Signos de vida", 80m2 Livia Benavides Gallery, Lima

2021 PRELIBROS curated by Mariano Mayer, Casa de América, Madrid

2019 Survival Kit, Latvian Centre of Contemporary Art, Riga

2019 Perfuch, curated by Lolo & Lauti, UV studios, Buenos Aires

2018 FASHION WEEK, Kinderhook & Caracas, Berlin

2018 Es todo tu culpa, duo exhibition with Iosu Aramburú, El Garajr, Lima

2018 I am he as you are she as you are me, curaduría de Kiki Mazzuchelli, House of Egorn Gallery, Berlín

2018 HAWAPI el triángulo terrestre, Centro Cultural Cerrillos, Santiago de Chile

2018 Bienal Contextos, Museo Nacional de Arte, La Paz

2018 Adam, Dot Fifty One Gallery, curaduría de Raquel Schwartz, Miami

2017 HAWAPI- Bienal Sur, Centro Cultural de la Universidad de San Marcos, Lima

2017 HAWAPI, Laramamamango. Tacna

2016 Segunda Gran Bienal Tropical, curaduría por Marina Reyes Franco, Pablo León de la Barra, Stephan Benchoam y Juni Figueroa, San Juan, Puerto Rico

2016 Un reino de las horas, Teorética, curaduría por Robert Leckie y Miguel A. López. San José, Costa Rica

2016 Aló Teresa, Bisagra, Lima

2016 Reina Sofía, UV Estudios, Buenos Aires

2015 Otro Orden II, La Polaca, Lima

2015 La potencia de lo falso, curada por Nicolás Tarnawiecki Instituto Cultural Peruano Norteamericano (IPCNA)

2015 Bienal Contextos, curada por Ramiro Garavito y Douglas Rodrigo Rada, Centro Cultural Simón I. Patiño, Cochabamba

2014 Otro Orden, Galería La Polaca, Lima

2014 Destejiendo el arcoíris, Avalancha Galería, Buenos Aires

2014 Final del juego (en conversación con Guillermo E. Rodríguez), Fundación PROA,  
Buenos Aires

2014 Sucursal, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires

2014 Chojcho men, Galería de la Alianza Francesa, La Paz

2014 Bolivia no existe, Cuatroh Gallery, New York

2013 Cimientos- Festival de Performance, Fundación Simón I. Patiño, Cochabamba

2013 Yo soy el otro, Centro Cultural Plurinacional de Santa Cruz de la Sierra

2012 La Dispersión, Centro de Investigaciones Artísticas, Buenos Aires

2011 La vida como emisión catódica, Galería Rayo Láser, Buenos Aires

### **Contact**

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