

ANDREA ELERA

PORTFOLIO >

Lima, PE- Amsterdam, NL

Artist, educator and researcher

**PUBLIC
PRACTICE**

2009 - 2024 >

BREAKING EVEN!

ART BOOK FAIR

>

Breaking Even! was an art book fair held at the Rijksakademie, the event brought together over 40 alumni, residents, and special guests to display self-published materials like books, prints, and posters. The event highlighted the economic realities faced by independent publishers, where “breaking even” is often considered a success. In addition to showcasing works, the program included talks, performances, workshops, and sound-based presentations. The event invited participants to reflect on the dynamics between commercial pressures, artistic independence, and the potential for a sustainable, alternative publishing ecosystem.

Location:

Rijksakademie,
Amsterdam

Organizer:

Reyhán Lál
Andrea Elera
Reza Afisina
Chad Cordeiro

Date:

December 14, 2024

Role:

Co-organizer and
coordinator

Activities:

Stands, talks,
workshops, and
concert (complete
program on event
page)



Credits: Rijksakademie

Links:

[EVENT PAGE](#)



Jackie Karuti, Andrea Elera, Chad Cordeiro.

Credits: Reyhán Lál



(UNSEEN) WAR AND CONFLICT

FORUM AND FILM PROGRAM



Unseen War and Conflict was a two-day forum and film program that explored the complexities of war and conflict through the lens of Amsterdam's residents. In response to the invisibilization of many human crises, the event aimed to reflect on how conflicts are experienced on a personal and community level. The program, part of the Refresh Amsterdam #2: War and Conflict exhibition, included discussions on socio-ecological crises, the agency of images, and the impact of war on urban social structures. It was a space for artists and residents to reflect on how art-making could be a form of activism in the context of ongoing global struggles.

Location:

Rijksakademie,
Amsterdam

Date:

February 21-22, 2024

Role:

Coordinator and host

Participants:

Anika Schwarzlose,
Elena Kurtova,
Moe Satt,
Fransisca Angela,
Jort Van der Laan,
Micha Adarian,
Time error
(Farouk Ebaiss),
Milos Trakilovic,
Mohammed Abou
Chair



Links:

[EVENT PAGE](#)



FOLLOW THE SAILOR: EXERCISES OF ATTUNEMENT WITH CONFLICTED BODIES OF WATER

PUBLICATION

Location:

Visual research in:

Date:

Role:

>

'Follow the Sailor' by Andrea Elera is a poetic exploration of the traumatic conflict inscribed in the public space of the city Derry-Londonderry, in Northern Ireland, in relation to state-imposed violence in Lima, Peru, during her childhood in the 1990s. With the aid of feminist phenomenology and the river running through Derry-Londonderry as a deviating way of 'reading' the city, Elera enabled a method to loosen up the traumas and conflicts carved in space and memory. As she writes: 'in the context of silence, a new language emerged to me'.

Simulacrum, 2023.

Londonderry,
Northern Ireland

Simulacrum,
Amsterdam

2023

Visual artist and
Author

Numb in the lane that leads to diamond square, I walk avoiding any other. Dodging eyes, a no person in a no spac I take out my shoes and *touch the ground.* A gelid stream runs from my soles through all my skin. As my flesh s turning. To your bread stream and fairy circled lea. For your green Isle my exiled heart is yearning. So far awa There I dont know where am I supposed to stand, or if I should just cross over. Facing down, I stand still: an o away, and many others, they just want to tell their story: Oh Derry vale my thoughts are ever turning To your br A singing bowl whispers, as the river goes through our eyes. The call of water, an invitation to let go. We shar for them we mourn: Oh Derry vale my thoughts are ever turning. To your bread stream and fairy circled lea. For y

Follow the sailor. Series of drawing based on journal notes. 210 x 297mm
2020 - 2023

CON O SIN PAPELES (WITH OR WITHOUT PAPERS)

WORKSHOP



Event:

Day of Activism 8M

Organizer:

Feministas en
Holanda

Location:

Nieuwland,
Amsterdam

Date:

March 11, 2023

Role:

Workshop facilitator

Links:

[EVENT POST 1](#)

[EVENT POST 2](#)

Con o sin papeles was a workshop part of the "8m activist day" for migrant women and transwomen. Based in the poems my mother and I shared, living far away from each other, we read them out loud, choose parts that resonates with our current lives and used this as a source of inspiration for collage making.

This event focused on radical care as a response to capitalism's exploitation of marginalized bodies and lands. It invited people of marginalized genders to reflect on collective action through creative workshops. The event centered on the idea that care had been feminized and used for submission, yet it could also serve as a form of rebellion and resilience.



Credits: Feminists in Holland



Credits: Feminists in Holland

LA PANDEMIA INVISIBLE

FANZINE

>

During the 8M International Women's March (2022), I facilitated a fanzine workshop titled The Invisible Pandemic as part of the collective Feministas en Holanda. The fanzine aimed to explore the ongoing issues of gender-based violence, racism, and inequality in Dutch society. Participants gathered in Nieuwland, Amsterdam, and Rotterdam to share their personal experiences of these issues, especially as migrants in the Netherlands. Each participant selected a specific aspect to visually represent through collage. The workshop provided a platform for collective expression and an opportunity to reflect on the intersectionality of violence and oppression in daily life.

Organizer:

Feministas
en Holanda &
Feministas en
Rotterdam

Location:

Nieuwland,
Amsterdam

Date:

2022

Role:

Workshop facilitator
and zine designer

Activities:

Workshop Day:
Feministas en
Holanda
(Feb 21, 2022)

Fanzine Release:

Women's March at
Plaza Dam
(March 8, 2022)

Links:

[FEH ONLINE](#)

[FANZINE SITE](#)





IMAGINART: IMAGINING INSTITUTIONS OTHERWISE

RESEARCH AND SYMPOSIUM



Imaginart is a research project led by Chiara de Cesari which explores how artists and cultural workers are collectively experimenting and reimagining public institutions. As Imaginart assistant coordinator, I had the opportunity to contribute as an artist and researcher for three public platforms:

Location:

UVA, Amsterdam

Date:

2022 - ongoing

Role:

Research assistant,
contributor, speaker

Activities:

Practitheorizing
Session - De Appel,
Amsterdam (2024)

Co-author: "Creative
Institutionalism: (Art)
Experiments at the
Fringes of the State"
- E-flux Notes (2024)

Symposium:
Practitheorizing
Counterinstitutions at
documenta fifteen
- Kassel (2022)

Links:

[IMAGINART SITE](#)

[MIXTAPE](#)

[E-FLUX ARTICLE](#)

Practitheorizing session. De appel, Amsterdam, 2024.

The session featured case studies, including my research on Sala's (not-yet) exhibition archive, Yazan Khalili's exploration of cultural workers in Ramallah, and Eszter Szakács's work on Dora Maurer. These case studies highlighted the need for infrastructure within artistic practices, such as experimental representation in post-colonial contexts, organizing for survival amidst state fragility, and alternative mobility during the Cold War. Aria Spinelli and Chiara de Cesari contributed theoretical insights on 'Fugitive Archiving,' emphasizing the political and labor aspects of alternative archiving. The conversation concluded with Quinsy Gario's reflections on friendship, labor, and power in collective practices, stressing the importance of labels for representing knowledge and questioning its use by institutions.

Creative Institutionalism: (Art) Experiments at the Fringes of the State in 2023. I

participated in a collective writing session during a residency in Grimonster, Belgium, discussing archival practices in South Africa with scholar Carine Zaayman. This work led to the publication of Creative Institutionalism: (Art) Experiments at the Fringes of the State in e-flux notes. The session was organized as two encounters to share our research and develop writing on four key themes: Welfare, Economies, History, and Art. My collaboration with Carine focused on 'Anarchiving,' a concept developed in her doctoral research on South African Indigenous projects of historical reconstruction. 'Anarchiving' refers to practices that resist formal archiving while shaping collective memory and positioning. Our conversations deepened my understanding of how archiving can become a decolonial act of resistance, allowing critical reinterpretation and rewriting of colonial histories. This collaborative effort enriched my theoretical and practical approach to research.

Symposium Practitheorizing Counterinstitutions at documenta fifteen

I co-organized the Practitheorizing Counterinstitutions symposium at documenta fifteen (2022), organized by IMAGINART in collaboration with the OFF-Biennale Budapest and the collective The Question of Funding. This workshop was designed to rethink the future of institutions by using lumbung practices, as showcased in documenta fifteen, as a point of reflection. The event alternated between storytelling, theorizing, and collective practice, emphasizing that theory should emerge from lived practice. By engaging in these modes of reflection, we aimed to explore how institutions could be re-imagined globally. Participants were encouraged to critically reflect on the kind of institutions they wanted to create, moving beyond traditional models to envision alternative, more inclusive structures. The symposium provided a space for rethinking how institutional power could be redistributed and how collective practices could challenge and reshape institutional frameworks.

ECOS Y PRESAGIOS: TIME-BASED WORKS ON ANDEAN SPACE-TIME

FILM PROGRAM

>

As part of the No Linear Fucking Time exhibition curated by Rachel Ralces, *Ecos y Presagios* (Echoes and Presages) showcased film and video works by artists who focus on Andean territory and landscape. These works present the Andean region not just as a geographical space, but as a powerful force of history, tradition, cosmology, and politics. Through this series, the artists aimed to expand the boundaries of time-based media, offering fresh perspectives on the ways in which the past, present, and future intersect within the Andean context.

Location:

BAK, Utrecht

Date:

2022

Role:

Co-organizer and coordinator

For more information on the event and the contributing artists, you can visit the [OFFICIAL WEBSITE](#).

Organizers:

Claudia Martínez
and Andrea Elera

Artists:

Antonio Paucar,
Cecilia Vicuña, Felipe
Esparza, Miguel
Cordero

Link:

[BAK COMMUNITY](#)

ECOS Y PRESAGIOS: ANCESTRAL KNOWLEDGES IN TIME

ROUND TABLE



Ecos y Presagios was a roundtable held as part of the exhibition No Linear Fucking Time. This event took place both on-site at BAK and online, bringing together various methods of thinking and practice aimed at developing equitable and sustainable socio-temporal models.

Location:

BAK, Utrecht

Date:

2022

Role:

Organizer and moderator

The discussion featured online contributions from Elvira Espejo Ayca and Amanda Piña, along with Rolando Vasquez, who participated in person. The discussion was moderated by Claudia Martínez Garay and Andrea Elera, with Rachael Rakes also contributing to the conversation. The roundtable explored how ancestral knowledge can inform contemporary understandings of time and history, particularly in relation to Andean cosmology and philosophy.

Speakers:

Elvira Espejo Ayca,
Amanda Piña,
Rolando Vasquez
Claudia Martinez
Andrea Elera

For more information on the event and the contributing artists, you can visit the [OFFICIAL WEBSITE](#).

Context:

Closing event of "No Linear Fucking Time" exhibition

Links:

[BAK COMMUNITY](#)

TREE THOUGHTS (ON ART AND LABOUR)

PERFORMANCE AND >
INSTALLATION

Location;

Velp, Rheden

Date:

2021

Role:

Visual artist

Also Shown At:

Start! Collective

Exhibition, IJFactor,
Amsterdam (2022)

Art and Performance
Research Practice,
Neverneverland,
Amsterdam (2022)

Tree Thoughts is a series of reflections that explores my first encounter with the Veluwe Forest, where I lived and worked for a year. This experience marked the first time I had lived far away from my city for such an extended period. The most striking aspect of this time was experiencing the change of seasons and understanding time in a way different from what I was used to on the desert coast. In the Veluwe, I noticed how the trees, flowers, mushrooms, and many other organisms—through their color changes, fallings, and sprouts—set the rhythm for months and years.

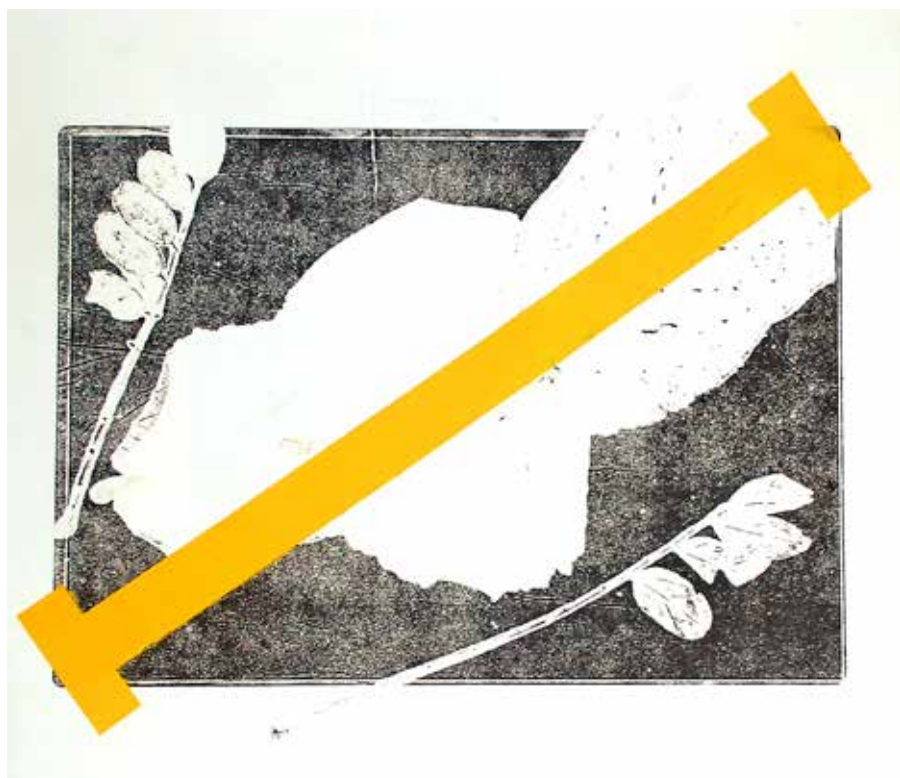
Although I still have much to learn about the forest and its intricate processes, this environment is increasingly familiar. Walking through it, inhaling the scents, and listening to its sounds daily brings a sense of connection. It reminds me of my experiences by the ocean, where I feel like a small part of an overwhelming immensity.

This ongoing research is commissioned by Buitenplaats Beekhuizen to commemorate five years of presence in the Veluwe Forest.



Up: working on site at the Veluwe. **Down:** Dry tree leaves used for print.





KALLPA WARMI

EXHIBITION

>

Location;

Cajamarca, Perú
(held online due to
COVID restrictions)

Date:

2021

Role:

Guest Curator and
Speaker

Links:

[OPENING ZOOM](#)

[TALK 'MUJERES EN
EL ARTE Y GESTION
CULTURAL'](#)

[EXHIBITION TEXT](#)

Kallpa Warmi (2021) was an art festival and collective project celebrating the work of women artists and artisans. It featured twenty-four participants from diverse backgrounds who expressed their creativity through craft and art. The project explored themes of identity, collaboration, and self-expression through practices like weaving, braiding, and drawing. These works highlighted women's experiences and reaffirmed their roles as creators, especially in the context of everyday life. The exhibition included symbolic pieces such as cloaks representing constellations, braided hair that extended bodies, and maternal imagery. In the words of Rita Segato, "We are the weavers of relationships," this festival honored that notion by celebrating women's shared spaces and their role in shaping the world. The event also aimed to elevate the importance of creative acts in daily life.

Activities:

Opening ceremony (Online due to Covid restrictions) - 4 July, 2021

Speakers: Musarte Asociacion Cultural, Andrea Elera, Nico Cotrina

Talk 'Mujeres en el Arte y Gestion Cultural' (Online due to Covid restrictions)

9 July, 2021 . Speakers: Kiara Lozano, Gloria Blanco, Andrea Elera and Emperatriz Prieto



Online opening event.

ANOTHER ARNHEM

COLLABORATIVE PROJECT

Location;

Arnhem

Date:

2020

Role:

Visual artist and
facilitator

Links:

[SITE](#)

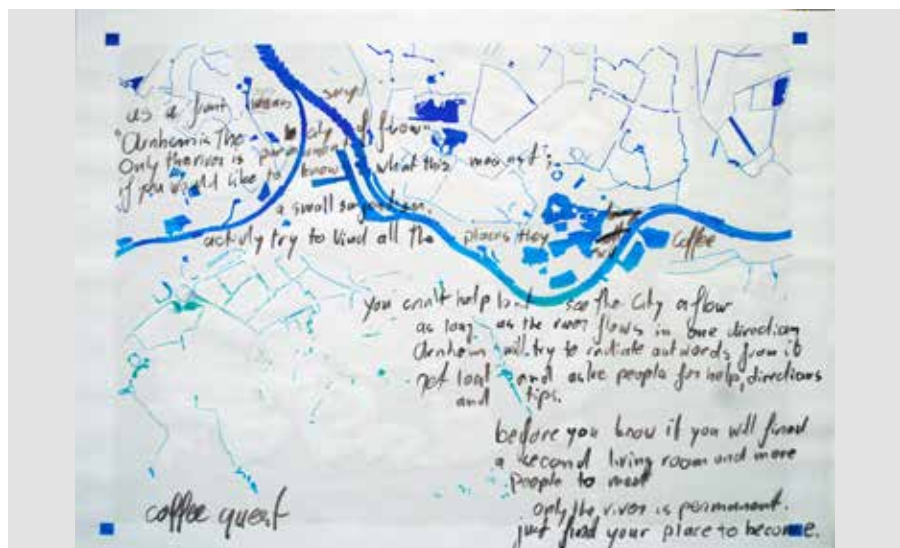
[PROCESS VIDEO](#)

[DOCUMENTATION](#)

>

Another Arnhem was a collaborative project that emerged from the IMAE Artez program, where we examined the experience of international students in the city. This project involved me, Lina Bravo, Tianyi Tong, and Lidia Garza, and aimed to explore how we orient ourselves in unfamiliar environments. We invited the community to participate in creating collaborative maps of Arnhem, not as fixed spaces but as dynamic ones shaped by daily interactions. These maps were meant to reflect the community's diverse movements, encounters, and perspectives. Through this collective mapping, we envisioned a more inclusive city for newcomers. The project fostered new relationships with Arnhem, transforming the city into a place of ongoing reinvention, where everyone could contribute to its shaping.





PARTY TO THE PEOPLE

INSTALLATION,
PARTY, AND
RESEARCH SPACE

Location;

Arnhem

Date:

2019

Role:

Visual artist and
facilitator

Facilitators:

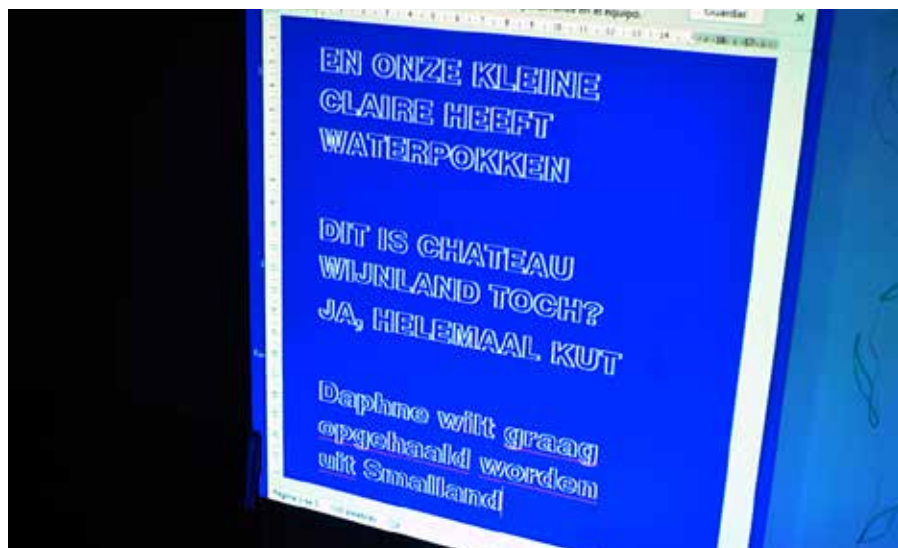
Andrea Elera, Tianyi
Tong, Sez Bagdadi,
Lydia Garza

Links:

[VIDEO](#)

[DOCUMENTATION](#)

> Party to the People was an installation and party event designed with Lidia Garza, Tianyi Tong, Miyu Shilu, Sez Bagdadi, and Caro de Feijter, featuring the participation of over a hundred students from the ArtEZ University of the Arts. The event was conceived as a space to explore how we interact with others, spaces, and sounds. It also served as a preparatory exercise for the Borderlands project, a collaboration between IMAE, ArtEZ students, and the municipality of Arnhem. Borderlands aimed to reflect on remembrance practices in the city, particularly regarding the Battle of Arnhem. This event, blending celebration with reflection, provided an opportunity to analyze how we engage with and influence our surroundings, both politically and socially.





COW (VACA)

DURATIONAL PERFORMANCE

>

Location;

Arnhem, Amsterdam,
Rotterdam

Date:

2020 - ongoing

Role:

Performer

Activities:

Collaborative
performance as part
of the workshop:

'Against the
Smooth City' By
Andrea Elera, Lily
Higgins & Nera
Jelaska'
August 7, 2020

Text: 'Against the
Smooth City' By
Andrea Elera, Lily
Higgins & Nera
Jelaska'

During a conversation, my friend shared an observation she had while walking across the John Frost Bridge in Arnhem. She noticed a cow lying down in the field, completely at rest. In contrast, she explained that in Mexico, cows are always alert to potential danger, which causes them to sleep standing up. This observation sparked a reflection on the contrast between environments, as cows in the Netherlands seemed to feel safe enough to lower their guard. Inspired by this, I set out to explore the notion of 'rest' in public spaces, particularly within the context of my experience as a migrant in the Netherlands during COVID.

In this performance, I asked passersby from Presiskhaff and Velp to take a photograph of me while I attempted to rest. As the camera was in their hands, I deliberately positioned my body at rest, yet remained aware of their presence. This act of performing rest, while still being alert, was a way to challenge the societal expectations of constant productivity, especially in public spaces where rest is not commonly allowed. The city, designed for productivity, rarely accommodates genuine rest. The tension between my need for rest and the environment's demands was a focal point of this exploration.

This exploration later expanded into a collective context, when I worked with artists Lily Higgins and Nera Jelaska in the workshop Against the Smooth City. We questioned the smoothness of the urban environment, especially in the context of Kruisplein in Rotterdam, where urban interventions such as micro-parklets were designed to promote leisure. Through our performance of sleeping in public space, we questioned how social norms around rest are shaped in a "smooth" city. Despite being designed for leisure, the space revealed how public spaces still uphold productivity norms, with our act of sleeping disrupting this script. This performance became an exploration of how small acts of resistance can challenge public expectations and empower autonomy.

Links:

[TEXT](#)

[VIDEO](#)





NONUMENT! LJUBLJANA SYMPOSIUM

CONFERENCE
"PUBLIC SPACES IN
EXTREMIS"

Organizer:

Nonument Group

Location:

Ljubljana (held
online due to COVID
restrictions)

Date:

2020

Role:

Speaker

Speakers:

Nika van Berkel,
Mollie Brooks,
Andrea Elera

Links:

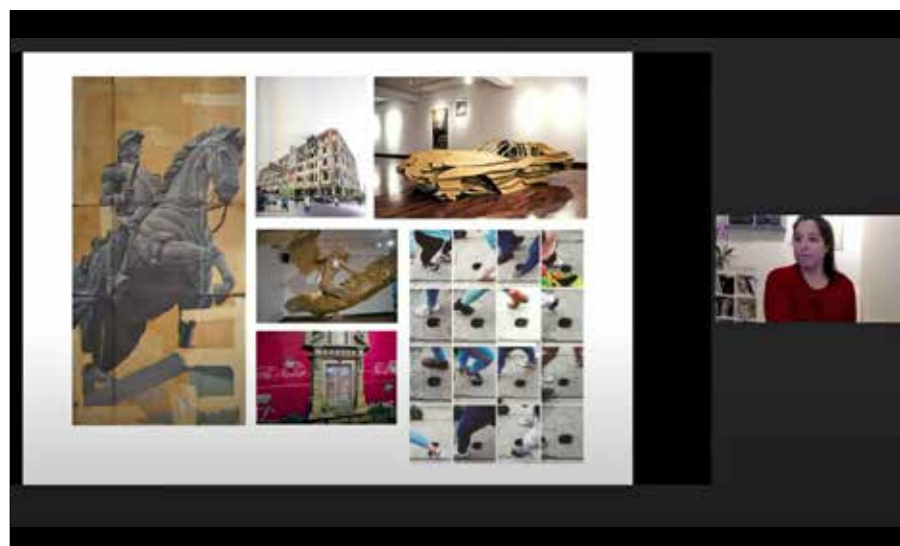
[SITE](#)

[VIDEO](#)

>

In 2019, I participated in the NONUMENT! symposium, where I shared a presentation of my curatorial experience with the exhibition Alto Tránsito. The symposium explored decaying, destroyed, and abandoned monuments, architecture, and public spaces, reflecting on how these places evolve over time. Instead of focusing on the intentions behind their creation, the symposium emphasized the transformations these spaces undergo as they recontextualize, decaying or shifting in response to societal changes.

Alto Tránsito was a series of meetings involving six visual artists from Lima and Cajamarca, Peru, where we discussed the boundaries between change and permanence in public space. Through conversations, readings, and shared stories from our street-level experiences, we developed artworks that address the chaotic rhythm of urban life and our ability to connect as a collective body amid traffic. During the symposium, I presented my curatorial notes, documentation, and text reflecting on this collective exploration of public space.



ART-BASED LEARNING MASTERCLASS

WRAP-UP EVENT >

Organizer:

ArtEZ

Location:

Amsterdam (held online due to COVID restrictions)

Date:

2020

Role:

Speaker

Speakers:

Mieke Bal, Andrea Elera, Jeroen Lutters

Moderator:

Nishant Shah

Links:

[WRAP-UP EVENT](#)

In this discussion, we explored the role of artist-educators in shaping the world through creative interventions. The conversation revolved around Art-Based Learning (ABL) and its potential to contribute to building futures worth living in and worlds worth fighting for. Drawing from sessions in an online masterclass on ABL, we examined the challenges we must overcome to unleash the creative turn needed in the 21st century.

Mieke Bal, writer, video artist, and curator; Jeroen Lutters, Professor of Art Education as Critical Tactics at ArtEZ University of the Arts; and I, Andrea Elera Coello, artis and alumni of the iMAE (International Masters Artist Educator) program at ArtEZ University, reflected on these crucial themes.

Moderated by Nishant Shah, Dean of Research at ArtEZ, the session included an interactive chat room where listeners were encouraged to ask questions, fostering a lively discussion to conclude this masterclass.



ALTO TRÁNSITO (HIGH TRAFFIC)

EXHIBITION
CURATION

>

Alto Tránsito (High traffic) is the name we gave to a series of meetings during the year 2019, where six visual artists from the cities of Lima and Cajamarca, Peru, reflected and developed artworks based on the limits between change and permanence in the public space. The conversations, readings, and sharing of stories based on our experiences on the streets traced the route for this artistic research, a path marked by questions that became more complex, lead us to finally reflect on the sense of belonging to this chaotic rhythm that moves us, as well as on the possibility of connecting and understanding ourselves as a whole body in the midst of traffic. Here, we would like to share some notes on this collective reflection.

Location;

Lima and Cajamarca,
Peru

Date:

2019

Role:

Curator

Participating artists:

Eugenie Taze
Jorge Maita
Alexander
tongombol
Carlos Zevallos
Romina Pezzia

The identity of our streets is shaped by the displacements and relationships that are generated at them: all presence is movement and transformation. As passers-by, drivers and passengers, we continue to learn and question the way we locate and organize ourselves on the streets of Lima, the powers behind these dynamics, and how our daily actions feed or counteract them. Meanwhile, we continue settling in the midst of the permanent uncertainty that the city plan draws.

Activities:

- Exhibition Alto Transito, El Olivar Cultural Center, Lima
Opening: October 30, 2019
- Guided tour: November 15 and 22, 2019
- Nonument! Ljubljana Symposium - Conference "Public Spaces in Extremis"
Location: Ljubljana, 2020

Museographic

design:

Jerson Ramirez

Catalogue design:

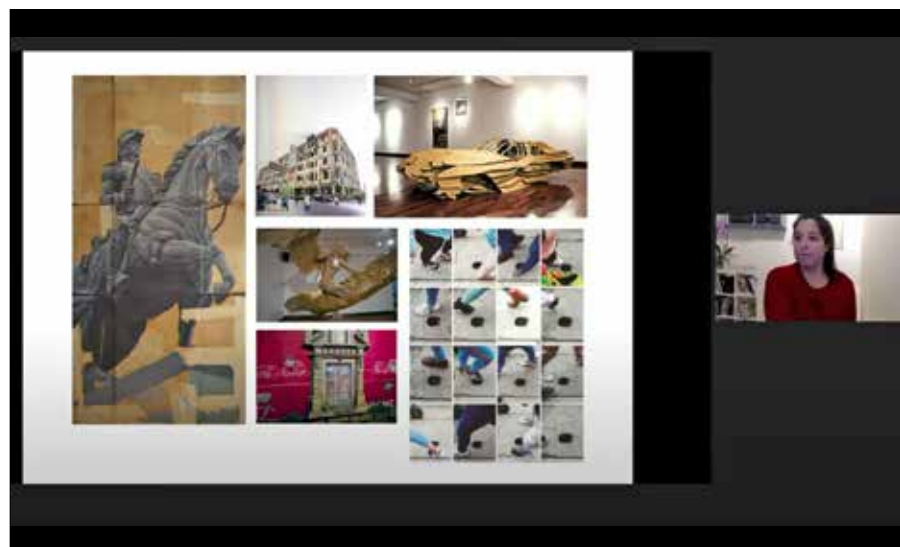
Victor Vega

Links:

[SITE](#)

[VIDEO PROCESS](#)

[OPENING](#)



ALTO TRÁNSITO

Jorge Maiz
Romina Pezzia
Eu Tazé
Alexander Tongoribol
Carlos Zevellios

La producción personal y de autoría, en su punto más íntimo, es una vocación apropiada para pensar en el lugar que un cuerpo ocupa en el espacio público. La calle, en este punto, es la reunión de millones de experiencias singulares, negociando espacios en cada segundo que conforman impetuosos seguir inmutables. «Para sobrevivir» avanzar la ciudad también como y reglas propias, conjeturas, antojos, transgresiones y acciones entre los mismos lugares. La ciudad está visiblemente ligada al ritmo marcado, a los espacios que se recorren para estar presentes que lugares de paso. Eso mover y no estar en los calles resulta en una forma de reconocimiento hacia el espacio que el que se vive, los ritmos que ocurren que lo constituyen y el lugar que ocupa la vida y el otro. Esta falta de reconocimiento en relación a los muchos tipos de violencia que son parte de la experiencia en la calle. Se entienda, más allá de las etiquetas, lo que puede ser todo y los lugares a la vez a la identidad se construye a partir de las desigualdades y las relaciones que se giran en la ciudad. Toda presencia es movimiento y transformación.

Alto Tránsito es parte del ciclo de exposiciones a cargo de 5 artistas de las Américas dentro la programación y la curaduría, basándose en sus experiencias en el espacio público social de la ciudad. Una muestra que colecta, expone y genera de conversación que busca cuestionar la ciudad y sus dinámicas, habitancia y negociación desde los propios historias, trayectorias y encuentros.

Andrea Elena Corra
Octubre, 2019



RYSZARD JAXA MALACHOWSKI

RESEARCH,
EXHIBITION
AND PUBLIC
PROGRAMME

> Ryszard Jaxa Malachowski - archival research and educational programme (2019)

Organizer:

Centro Cultural
Peruano Británico

Location:

Miraflores, Lima

Date:

2019

Role:

Assistant curator,
researcher, and
facilitator.

Links:

[SITE](#)

[PRESS 1](#)

[PRESS 2](#)

Research conducted within the framework of the exhibition "Ryszard Jaxa Malachowski: Drawing, Painting, and Memory (2019)," curated by Lucía Pardo, highlighted the work of architect Ryszard Jaxa Malachowski. The exhibition focused on his drawings, watercolors, and sketches, which documented the modernization of Lima during the early 20th century.

Curator Lucía Pardo invited me to research Malachowski's archive and design an educational program related to this research. This involved visiting several archives in Lima between 2018 and 2019, collecting press notes on Malachowski's works, and designing a map that traced around 100 buildings he had constructed, many of which no longer exist. As a result, we created an archival room open to the public during the exhibition and a map indicating the locations of every one of Malachowski's works in Lima, where participants could access copies of the press notes.

The educational program included a series of public activities aimed at presenting a vision of the city as expressed through the architect's autobiographical notes, drawings, paintings, and watercolors. By using drawing as a method to engage with the city and its context, the program encouraged reflection on our own connections to Lima. It emphasized how public architecture can impact the daily lives of its inhabitants. On the eve of Lima's bicentennial celebrations, we posed a significant question: how have the projects developed by Ryszard Jaxa Malachowski—predominantly public works—shaped our perception of the city? Is this recognition reflected in the current state of the buildings themselves?

The program included a conference discussing Malachowski's legacy, featuring speakers such as Lucía Pardo, José Beingolea, and Ana María Malachowski. A public initiative called Ruta Malachowski consisted of a bike tour through Miraflores and Barranco that showcased his architectural contributions. The exhibition also offered Lima en Líneas, a workshop where participants, including families, created collective maps and shared memories of the city's public spaces through drawings and photographs. This collaborative project aimed to trace a timeline of Lima's evolution based on collective memory.

Activities:

Exhibition 'Ryszard Jaxa Malachowski - Drawing, Painting, and Memory'
July 10 - September 14, 2019. Curator: Lucía Pardo

Roundtable 'Apuntes para una Lima futura: Arquitectura pública a un siglo de Malachowski' - April 30, 2019

RYSZARD JAXA MALACHOWSKI

- > Speakers: Lucía Pardo, José Beingolea, Ana María Malachowski
Organized by Andrea Elera and Lucía Pardo

Malachowski Route: Miraflores y Barranco - May 205, 2019
Facilitator: Andrea Elera

Workshop Lima en Líneas: Miraflores - July 20, 2019
Artist: Andrea Elera

Workshop Lima en Líneas: San Juan de Lurigancho - Saturday 4, 11, 18 May, 2019
Artist: Andrea Elera

Note: The shared documentation will be part of a future publication; therefore, the online information is very limited.



Archive area of the exhibition



Collective research with participants of the workshop *Lima en Líneas*

VEREDAS (SIDEWALKS)

PERFORMANCE AND SERIES OF DRAWINGS



The project Sidewalks was a series of drawings and 1:1 scale tracings completed between August and November 2018. It stemmed from a personal exploration of the streets of Lima, where I had experienced various forms of violence.

Date:

2018 - 2019

Size:

Variable sizes

Location:

Lima, Perú

Exhibited in:

Relatos Visuales:

Group exhibition.

Espacio de
pensamiento
colectivo.

Lima, Perú

Noche de Galerías
Barranco
Municipality, Lima,
Perú

Role:

Artist, performer

Sidewalks in the city became spaces for unauthorized advertisements that, despite their illegal nature, also offered a sense of safety. Over time, the erosion of both the concrete and the advertisements mirrored the degradation of public space. This piece reflected how, as we walk, our bodies merge with the streets, participating in the erosion of time and violence. This work was showcased in the Noche de Galerías Barranco at Taller Kapulí in July 2019 and the group exhibition Relatos Visuales at Espacio de Pensamiento Colectivo.





Sidewalks– detail of a series of drawings. Ink on tracing paper 130 x 130 cms. 2019.

A LESSON OF THINGS (2004-2018) - NYDIA NEGROMONTE

EXHIBITION CURATION

> This exhibition presented more than 10 years of work of by the Peruvian-Brazilian artist Nydia Negromonte.

Organizer:

Sala Luis Miró
Quesada Garland
(SLMQG)

Location;

Sala Luis Miró
Quesada Garland
(SLMQG), Lima

Date:

2018

Role:

Co-curator

Curators:

Andrea Elera
Jorge Villacorta

Nydia Negromonte's body of work consists of drawings, prints, photographs, and in-situ installations. These works are created taking into account the characteristics of the spaces, the climate and context of the location where they will be exhibited, as well as the artist's relationship with them. The creation process for many of these works began with an investigation of the spaces to be intervened and continued in the exhibition space, integrating with the environment and the participation of the people who passed through them. The changes that occur in these works, composed mostly of natural elements such as earth, air, and vegetation, generate new interpretations over time and create a certain tension between the body and the inhabited space, thus revealing their own systems and vital cycles.

As part of the process of organizing and curating her show, I visited her studio in Minas Gerais-Brazil, where I learned more about the context in which her work was produced. In Lima, I supported the production of some of her works in situ, leading the museographic design and writing the curatorial text.

Activities:

Workshop 'Posta: obra colaborativa' - June 14, 2018

Links:

[PRESS](#)

Workshop 'Acciones' - June 23 and 28, 2018

Visit to the national school of fine arts - June 29, 2018

[EXHIBITION TEXT](#)

[ARTIST WEBSITE](#)





MEDIACIÓN HOY (MEDIATION TODAY)

RESEARCH AND TALK

Organizers:

Sandra Flores

Andrea Elera

Por una Comunidad
de Artes Visuales

Location:

Casa Pausa and
Centro Cultural de
Arte San Marcos

Date:

2018

Role:

Co-initiator, organizer
and facilitator

Links:

[MEDIACIÓN HOY
SITE](#)

> *Mediación hoy* was a project and space of meeting for art mediators of cultural institutions in Lima, organized by artist educator Sandra Flores and me. It aimed to define art mediation in our city from the experience of those who do it. Usually, young artists, art history, and tourism undergraduates or recently graduated graduate students. The main job of an art mediator in Lima is to connect artistic and academic statements around culture, art, and heritage with the previous knowledge of citizens, museums, or gallery visitors.

The event was divided into three discussions spaces, the first one was 'Confesiones de unx mediadorx', a casual meeting of mediators to talk about their role in the cultural institutions they work in, the second one was an academic conference about mediation with the participation of one education curator, an art teacher, and two representatives of the group of mediators that went to the first meeting (Part of the programme Lunes de Critica). The third discussion space was one workshop for mediators where we drew a scheme of the art system around mediation in Lima (This included art schools, art museums, public spaces, and historical and patrimonial sites). As all of this happened, we handed a SLAM to the participants, a notebook with questions about being a mediator in Lima. (A SLAM was a game played in school behind teachers, where you had to answer secret questions about yourself).

Usually, art institutions are cautious with how they communicate with their audiences, oftentimes avoiding a critical speech in favor of their image and brand as socially responsible places. This space permitted mediators to talk in their own words about the actual situation in these institutions and their experiences working in the education department.



LUNES DE CRÍTICA (CRITICISM MONDAY)

PUBLIC FORUM	>	<i>Lunes de Crítica</i> was conceived as a large-scale project featuring 16 thematic presentations over nearly four months, participatory work dynamics, the production of five periodic fanzines, and a publishing project. The program, developed by students from various art schools in Lima, along with academics, cultural professionals, visual artists, curators, and critics, aimed to energize relationships between actors from different branches of the visual arts, fostering debate and critical reflection on the issues and weaknesses that characterized the scene and its connection to broader social contexts.
Organizer: Por una comunidad de Artes Visuales		
Centro Cultural San Marcos, Lima, Perú		
Location: Various		The project's scope stemmed from recognizing that the presentation format alone might be insufficient for the above goals. Therefore, it included working groups as follow-up dynamics to encourage collective work and discussion. This structure ensured that each participant could express an opinion and be heard. This essential objective extended not only to verbal discussion and intervention but also to visual production, which enabled alternative readings by creating the fanzine.
Date: 2017 - 2018		As organizers, we agreed that the goal of building a cohesive community of art professionals was a long-term endeavor, but we believed that initiating this work was crucial. The context we were in at the time demanded an urgent collective initiative. In this regard, establishing an agenda in collaboration with a cultural and academic institution also served as a way to build connections, setting a precedent for future initiatives.
Role: Co-initiator, organizer and facilitator		
Links: LUNES DE CRITICA ARCHIVE PRESS ARTICLE		Series of talks: - Art and Market (October 30, 2017) - Biennial Lessons (November 6, 2017) - Public Space Management (November 20, 2017) - Programs, Neighborhood, Community (November 27, 2017) - Fugaz Project and Callao Monumental (November 13, 2017) - Self-Management and Alternatives in Lima (January 15, 2018) - Art and Memory: Scope and Bids from Visuality (January 22, 2018) - Enhancement of Artistic and Cultural Heritage (December 4, 2017) - Art + Education in the National Curriculum (February 5, 2018) - Professionalization: Training Visual Artists? (February 12, 2018) - The Meaning of Representation: Analysis of Three Social Movements (January 29, 2018) - Reviewing Criticism: Historicizing Art - 1 (March 5, 2018) - Reviewing Criticism: Historicizing Art - 2 (March 5, 2018) - Mediation Today: Meeting Places between Artistic Institutions and Citizenship (February 19, 2018) - Artistic Research: Consensus and Conflicts (March 8, 2018)





Lunes de crítica (Criticism Monday) online archive

2D <-> 3D. FOLD / UNFOLD - CARLOS ZEVALLOS

EXHIBITION CURATION

Organizer:

Sala Luis Miró
Quesada Garland
(SLMQG)

Location:

Sala Luis Miró
Quesada Garland
(SLMQG), Lima

Date:

2018

Role:

Co-curator

Curators:

Andrea Elera
Jorge Villacorta

Links:

[PRESS 1](#)

[PRESS 2](#)

> In his fourth solo exhibition, Carlos Zevallos explored geometry through experimentation with paper. The Pythagoreans viewed mathematics, particularly geometry, as a means to understand nature and uncover the essence of things. They believed that numbers provided a way to organize and make sense of the world around them. Similarly, Carlos Zevallos incorporated geometric concepts into his artistic exploration to deepen his understanding of his surroundings. He used paper in various forms—serving as a drawing surface, a sculptural element, and an object for play and interaction—creating participatory spaces that fostered new engagements between the audience, the artist, and the artwork.

The artist presented works that showcased his diverse material and conceptual investigations, including drawings, sketches, origami experiments, small-format sculptures, and interactive installations. His work encapsulated themes such as nationhood, death, nature, the city, and art.

As part of organizing and curating Carlos's exhibition, we visited his workshop, selected the works to be displayed together, designed the exhibition layout, and proposed activities for the public program. I collaborated with Jerson Ramirez on the exhibition text.

Activities

- Origami workshop by de Carlos Zevallos - Saturday July 29th
- Mediation friday - Friday August 4th
- Masks workshop by Carlos Zevallos - Saturday August 19th





SLMQG ARCHIVE PROJECT

RESEARCH AND EXHIBITION

Organizer:

Sala Luis Miró
Quesada Garland
(SLMQG)

Location:

Sala Luis Miró
Quesada Garland
(SLMQG), Lima

Date:

2017

Role:

Researcher and
Co-curator

Team:

Jorge Villacorta
(advisor)

Andrea Elera
(Research and
curatorial text)

Jerson Ramirez
(Research and
archive selection)

Design and
miseography
Chloé Waslijn

[CURATORIAL TEXT](#)

[PHOTO ALBUM](#)

[EVENT PAGE](#)

[VIDEO](#)

[PRESS 1](#)

[PRESS 2](#)

>

The Sala Luis Miro Quesada Garland was a public, non-profit contemporary art centre in Lima, Peru, founded in 1984 and open to the public until 2023. My journey with the Sala began in 2015 when I was appointed assistant curator and exhibitions coordinator tasked with revitalising its public programming.

'Proyecto Archivo SLMQG' is a long-term project that will organize and activate Sala's documentation archive. Initiated by Jorge Villacorta, Jerson Ramirez, Andrea Elera, and the Arts office team of the municipality of Miraflores (Lima), it involved a multi-disciplinary approach to archival practices, including restoration and conservation research and practice, community participation, and art-based organization structures with a foot on public administrative processes.

As part of the process of organizing SLMQG's archive, we organized the exhibition 'Proyecto archivo SLMQG', a platform that invited the community to be part of our research, by sharing the documentation and opening a space where neighbours and artists previously involved in the space could contribute with their archives. The general aim of this research was to create a digital open public platform where everyone could access the archive. Due to political reasons, the project was put into pause. We are still working on it together with the hope that the new municipal leaders will allow us access to the archive again.

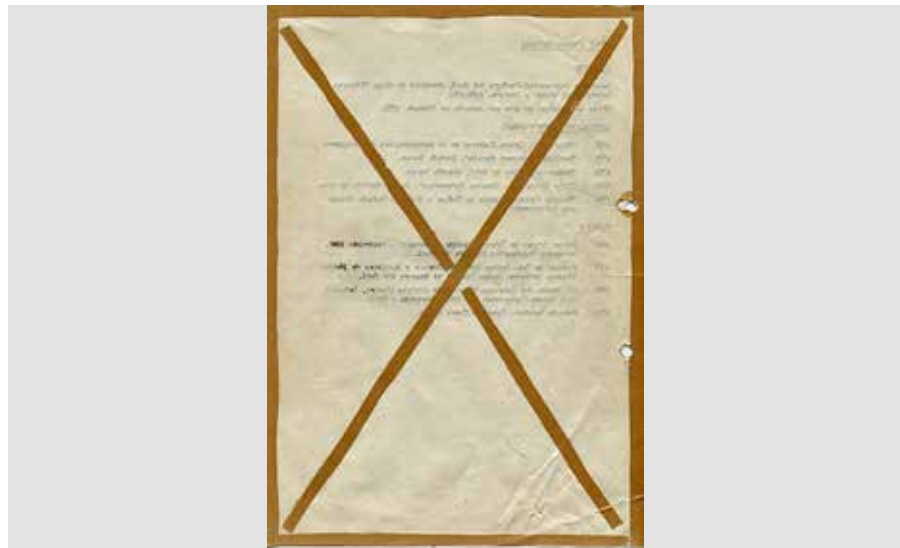
I shared my experience organizing Sala's archive as part of the IMAGINART research group, and made this practice a case study of my Master's thesis, 'This is not An Archive: Unboxing Potentialities for Archiving as (Critical) Experimental Institutionalism in Lima' (Arte and Performance Research Studies - University of Amsterdam).

Activities

- Creating Archive, Three experiences - Friday, June 2nd
- Five projects SLMQG - Wednesday, April 12th
- Timeline, Guided visit - Tuesday, June 13th







TRANSPARENCIAS (TRANSPARENCIES)

SERIES OF FIVE
DIGITAL PRINTS ON
ACRYLIC.

Size:

100x100 cms.

Date:

2011

Exhibited in:

I will explain you later
collective exhibition,
13-15 May 2012

Role:

Artist and organizer

Location;

Cultural Center of
Fine Arts

Participants artists:

Alejandro Hernandez,
Vanessa Espinoza,
Felipe Santiago,
Dante Murillo and
Andrea Elera

> During election season (every five years), the streets of Lima are filled with smiling giants. Presidential candidates present us with an image, the result of what they (or their advisors) consider the most appropriate representation to receive the most votes. What is the relationship between these contrived gestures and what we Peruvians look for in a leader? Did they convince us or did they 'make us believe'? Persuasion and sweetening are also a form of "*criollada*".

The *Transparencias* series shows a common gesture, resulting from the sum of images of campaign faces of the candidates with the most votes in Peru's presidential elections. The opacity of each image is related to the percentage of votes for each candidate. The series consists of three images, corresponding to the last few years of presidential elections in our country.

'*Despues te explico*' reflected on the concept of *criollada*, which comes from the word *Criollo* (Creole), a colonial term used originally to describe people of full Spanish descent born in the colonies. In Lima, the term *Criollo* is used as slang, which means someone who takes advantage of people and situations for their benefit and, many times, survives in a challenging environment.

Showing this characteristic of Limeños is important because it highlights the structures we operate and the shortcuts we have learned to survive. We can then reflect, based on the act of artistic creation, on what forms speak to us of this Peruvian character? Where do we find these symptoms of *criollada* in the visual imagery of our society? Is being an artist in our society a form of *criollada*?

Exhibition text:

Alex Huerta. The exhibition was accompanied by an interview with Peruvian sociologist Eloy Jauregui.





Elecciones Perú 2001
Resultados oficiales de la ONPE al 100% de actas contabilizadas

	36.51% Alejandro Toledo Perú Posible
	25.77% Alan García Partido Aprista Peruano
	24.30% Lourdes Flores Nano Unidad Nacional
	9.84% Fernando Olivera Frente Independiente Moralizador
	1.69% Carlos Boloña Solución Popular



Elecciones Perú 2006
Resultados oficiales de la ONPE al 100% de actas contabilizadas

	30.616% Ollanta Humala Unión por el Perú
	24.324% Alan García Partido Aprista Peruano
	23.814% Lourdes Flores Unidad Nacional
	7.433% Martha Chávez Alianza por el Futuro
	5.753% Valentín Paniagua Frente de Centro

EL PAPEL, VENGANZA, BLANCO Y NEGRO (THE PAPER, REVENGE, WHITE AND BLACK)

A SERIES OF THREE
INTERVENED
MAGAZINE PAGES
AND THREE DIGITAL
COLLAGES.

Size:

100 x 15 cms each

Date:

2012

Exhibited in:

Young Art at the UBA
Collective Exhibition
2012

Location:

University of Buenos
Aires, Argentina

Curator:

Daniel Paz

Role:

Participant artist

Links:

[ARTE JOVEN EN LA](#)
[UBA - GRACIELA](#)
[SMITH](#)

> This series of intervened prints and digital collages captures a sequence of wrinkled papers, freezing the moment just before they are discarded. The act of wrinkling becomes a trace of time and embodied action, highlighting the fragility of materials on the brink of disappearance. Yet, amid this narrative of disposability, the three women depicted on the magazine pages stand out. Their bold, almost mocking expressions seem to defy their fate, as if laughing at the viewer while being cast aside. I saw them as embodiments of the artwork's spirit - clever, self-aware, and enduring beyond the fragility of their medium. They represent the 'revenge of the paper', a subtle revolution where discarded matter claims permanence through artistic transformation.

This work forms part of my university research project, Stop-Motion: Registering Time Through Embodied Action.

Participating artists at the Young Art at the UBA Collective Exhibition:

Candelaria Aguilar, Ignacio Álvaro, Ludmila Araceli Ohanessian, Gabi Basin, Juana Biolcati, Anush Brena, Candelaria Caputo, Daniela Chinkies, Antonella Deferrari, Milagros Diez Barrantes, Andrea Elera, Anna Fedullo, Pablo Frezza, Naty Goldscheim, Cecilia Kralj, Martina Lavigne, Florencia Mangiafico, Patricia Miani (foto), Lu Nikilson, Daniel Paz, Lulu Peluffo, Lara Persano, Andres Pradere, Violeta Risueño, Alejandra Vargas, Lucía Vernego y Mayra Wariychuk y Cintia Zabajaljauregui.

Also exhibited in;

Saussuriana Collective Exhibition, located at the We Are Not Alone Gallery, Buenos Aires, Argentina, 2012.

Participating artists:

Adriana Romero, Tati Vargas, Carolina Casusol, Lisette Cruzalregui, Rossana Lopez, Andrea Elera, Ignacio Alvaro, Mathias Michelsen.

PASA CAUSA

INDEPENDENT ART FAIR >

Pasa Causa was an independent art fair initiated by Casa Pausa (Andrea Elera and Andres Ennen). It ran for 4 years (non-consecutive) in Casa Pausa, and in a house to be demolished, in San Isidro, Lima.

Organizer:

Casa Pausa cultural association

Location;

Lima, Perú

Date:

2013-2015

Role:

Co-initiator and organizer

Links:

[FACEBOOK SITE](#)

[PASA CAUSA YOUTUBE](#)

[INTERVIEW](#)

[PRESS CUTS](#)

Pasa Causa (a slang meaning 'Come in friend', commonly used by street vendors inviting passers-by to their stores) followed Casa Pausa's philosophy of making art accessible beyond the elitistic art circle in Lima. We invited young and established artists to participate and sell their works or series of works in an accessible in close to the December holidays. The event included concerts, jam sessions, workshops, talks on the labour situation of artists, and project spaces where the work of Casa Pausa's residents was shown.







ESCUELA DE SOLUCIONES AL PASO (SCHOOL OF WALK-BY SOLUTIONS)

COMMUNITY PROGRAM

Organizer:

Christians Luna

Andrea Elera

Andrea Aliaga

Alice Vega

Dany Cruz-Guerrero

Location:

Lima, Perú

Date:

2014-2015

Role:

Artist facilitator

Links:

[ECOLOGICAL](#)

[WORKING BOOK](#)

[HOW TO DESIGN A](#)

[MURAL? WORKING](#)

[BOOK](#)

> A pedagogical interdisciplinary platform that aimed to develop new learning methodologies from the relationship between citizens and their surroundings. The programme lasted for a year, and involved organizing art projects with communities of various neighborhoods in Lima, working with schools and children on identity and social issues with a focus on sustainable living practices with an intersectional perspective.

An important part of the platform was to develop 'working manuals' as resources made in collaboration between artists and communities, enabling long-term use of the shared tools during our workshops. Following these, we developed an 'ecological working book' for schools, and a manual on designing collaborative murals.

Activities:

- Mural making workshop in school 'Las Palmeras' - Villa el Salvador, Lima. September, 2014
- Mural making workshop in 'La Candelaria' neighborhood, Villa Maria del Triunfo, Lima, October, 2014
- Mural making workshop in school 'Fe y Alegria 17' - Vila en Salvador, Lima. September, 2014
- Sustainable living, gardening and mural workshop. 'Planeta' housing complex, Lima Centro, Lima. September, 2014





EL TIEMPO LAS CONFORMA (INVASIÓN)

SERIES OF
INTERVENED
PHOTOGRAPHS,
AND INK DRAWINGS
ON PAGES COMING
FROM THE
MAGAZINE 'CINEMA
MUNDIAL' (2024)

>

El tiempo las conforma was a series of drawings on paper torn out from vintage magazines like Cinema Mundial, produced during my last year as an art student. They show different women from the American film industry being 'invaded' by an abstract white body. These images cross different layers of interests I had at the moment: the relationship between cinematography and the documentation of time, drawing as a way of spending time and expressing embodied action, the role of women as cinema muses and at the same time victims of time, and the degradation of paper/material as time passes.

Size:

21.0 x 29.7 cms each

Date:

2009

Location;

Lima, Perú

Published in:

Derp! Mag student
zine



Links:

[DERP! MAG](#)

CASA PAUSA

ARTIST RUNNED-SPACE >

Location;

Lima, Perú

Date:

2008-2018

Role:

Co-founder,
organizer, and artist
facilitator

Founders:

Andrea Elera and
Andres Ennen

Links:

[CASA PAUSA](#)

[ONLINE ARCHIVE](#)

[DOCUMENTARY:](#)

[CASA PAUSA](#)

An experiment of self-management and organization that over time would become an independent space and cultural association. Together with Andrés Ennen, we co-founded Casa Pausa, a space that for 8 years would host projects by young artists (most of them recently graduated from the various art schools in the city), organized fairs, courses, workshops, concerts, residences, talks, and debate spaces. One of the most important projects of the house was Pasa Causa, an independent art fair with 4 editions. The event was accompanied by conversations about art and the market, professionalization opportunities for artists in our city, and art and education, among others. During the time it was open, Casa Pausa welcomed more than 100 artists and co-organized around 80 projects with them.

Casa Pausa has been contextualized in Peru's recent art history, being mentioned in essays and research papers on Lima's self-organized art spaces during the 2000s: *Gestiones autonomas de Arte Contemporaneo en Lima (2016-2022): estrategias de participacion ciudadana* by Marco Herrera , and *Mapeando los espacios artisticos autogestionados en Lima Metropolitana: Actores, potencialidades y tensiones* by Emilia Curatola.





ANATOMIAS IMAGINARIAS (IMAGINARY ANATOMIES)

SERIES OF DRAWINGS >
AND WOODCUTS.

Size:

21 x 29,7 cms each

Date:

2011 - 2012

Exhibited in:

Desenfranciados
independent art fair
(2012)

Role:

Artist

Location;

Lima, Perú

Links:

[COLECTIVO](#)

[DESENFANQUIADOS](#)

[FACEBOOK PAGE](#)

For many years, I collected old magazines, curious about the way women were depicted, and with the photographic and design aesthetics of low-cost offset printing and their degradation in time. A friend gave me several packages of Mexican erotic magazines from his grandmother's collection: *Bellezas and Estrellas*. ('Beauties', and 'Stars'). Unlike other magazines in my collection, these images showed the bodies, skin, and curves of Latin American women. Observing them was the first time I felt identified with these images, and it became an exercise in thinking about my own body, how to identify it, and to imagine its biological and decay processes. It was interesting for me to contrast the ideal outside female body, vs. the (many times) rejected internal processes of it.





SEPTIEMBRE (SEPTEMBER)

SERIES OF THIRTY
PAINTINGS >

Size:

21 x 29.7 cms each

Date:

2010 - 2011

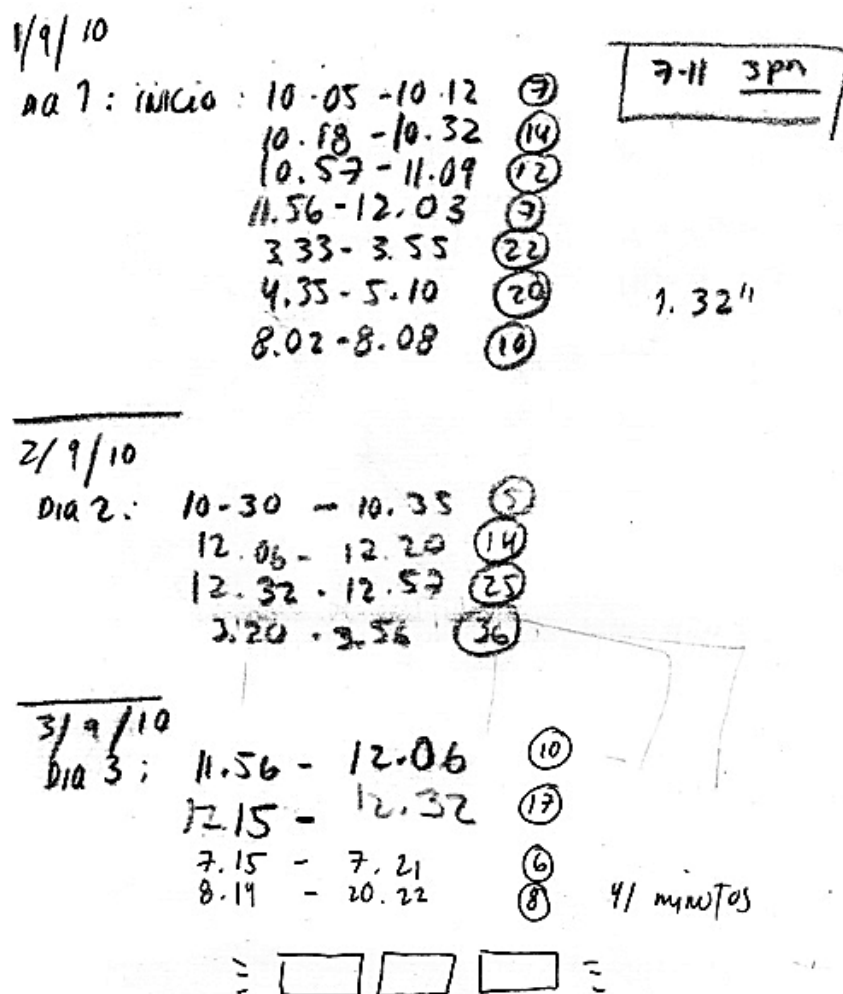
Location:

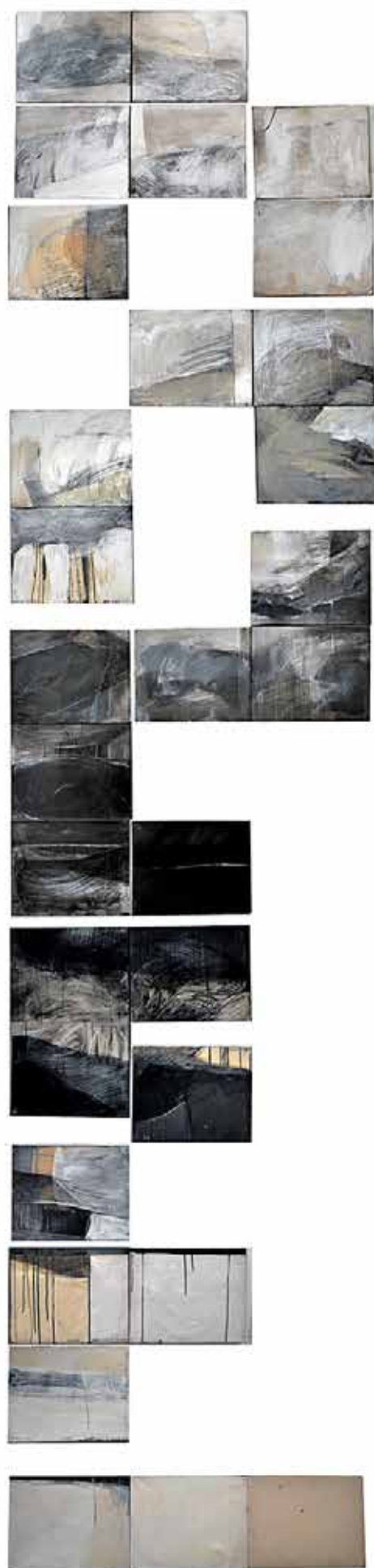
Lima

Setiembre is a series of daily abstract paintings made during September 2010. It consists of 30 canvases, painted on mixed media. The composition of paintings was installed as a large calendar, which aimed to show the footprint of a month, meaning a big-scale image made of smaller ones.

The process of adding up temporal spaces to show the general print of a specific period was inspired by the cinematographic process of Brendan Dawes in the project 'Cinema redux', where he creates a sort of film's DNA by putting together all of its frames, showing the general rhythm of the edition as well as the changes in form and color.

This work was part of my bachelor's in painting final research titled: 'Stop-Motion. Registering time through embodied action. Fine Arts Programme of the Art and Design Faculty, PUCP University, Lima.





4 HORAS

DRAWING
INSTALLATION

Size:

200 x 100 cms

Date:

2010

Exhibited in:

Observador +
Dibujante - collective
show

Role:

Artist

Location;

Galería de Artes
Visuales Corriente
Alternativa, Lima, Perú

Curators:

Iosu Aramburu and
Mateo Alayza

Links:

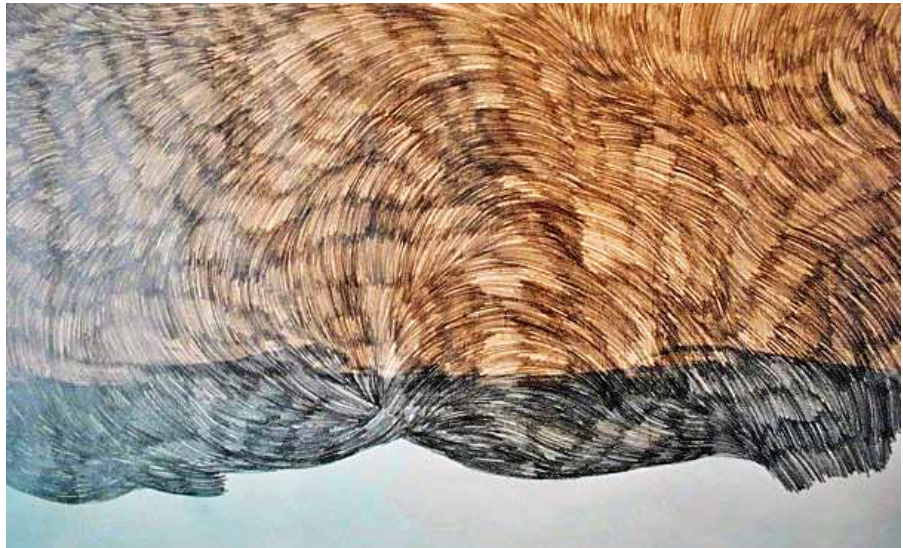
[PRESS](#)

>

'4 hours' was made in my studio, during my time as an art student in Lima. It started as a game of drawing lines, according to the different light and shadow moments in my studio, it ended up as a landscape. The big scale drawing is titled '4 hours' because time was my way of scaling it, but when showing the work I included in the installation, the amount of pencils used for it, proposing another way of measuring the scale of the drawing by counting how much material was used for it.

This work was part of my bachelor's in painting final research titled: 'Stop-Motion. Registering time through embodied action. Fine Arts Programme of the Art and Design Faculty, PUCP University, Lima.





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