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sandra nakamura

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portfolio

**sandra nakamura**

1981 / Lima, Perú

In the last 10 years, Nakamura's practice has focused on the observation of processes involving the use of urban space and materials as merchandise, as well as public repository of memory and identity. These processes are referred from a poetic perspective to address spatial, social and economic conditions governing the transformation of our environment.

More recent (and still unrealized) proposals aim to transfer these questions in contexts where the logic of the city loses validity when confronted with other ways of understanding the world that are not necessarily governed by the seizure and exploitation of the earth and all what is above and below it.

The artist wants her work to be understood in relation to current social concerns and policies; show that the work of the artist is not limited to an aesthetic dimension but also involves a social and political commitment.

colorless to white

The project is part of the call made by the Cisneros Fontanals Art Foundation's annual program of Grants and Commissions to Latin American artists (Miami - USA). The Nakamura's proposal of Colorless to white was chosen in the category of Emerging Artist to be part of the collective exhibition Liquid Sensibilities and it is the result of a research on the economic, geographic and political implications of Salar de Uyuni in relation to the Bolivia's history and the different connotations of salt as material. It's ironic that a country, whose identity has been strongly determined by the loss of its coast, encloses in it's own territory the remains of an immense body of salt water.

In Latin American colloquial speech, the salty is linked to the negative, for example is associated with misfortune. In spite of its value as mineral resources, a great salt desert can be understood as a great negation. In the Bolivian context, this negation can't be greater than the negation of the sea.

The proposal shows a committed interest to investigate the implications of the conflicts generated by the concept of ownership and land seizure in relation to specific historical contexts.

The research focuses on achieving an approach to salt as territory, metaphor, material and merchandise. It includes a visit to Salar de Uyuni, a compilation of archival material and documentation on the chemical and physical properties of salt, as well as its crystallographic structure, the body of documents compiled by the artist generates a series of drawings on paper that complete the draft.





installation  
salt sculpture, cut acrylic sheets  
with laser and drawings on paper  
variable measures  
2016



installation view  
Cisneros Fontanals Art Foundation, Miami, USA.  
septiembre - octubre, 2016

lo que aún no sucedió, lo que puede desaparecer



As part of the collective exhibition cinco proyectos, Nakamura presents lo que aún no sucedió, lo que puede desaparecer is a reflexion about the cities that have become uncontainable -lurked by a relentless desire for expansion and conquest- in which the sense of property faces constantly with the voracity of the property market, the traffic and illegal occupation of land.

On the other hand, the series of works on paper are based on illustrations of various landscapes of Peru extracted from an old Atlas. They include geográfic accidents, urban views and pre-Hispanic ruins that have been intervened with constellations of tessellations, geometric patterns that can be understood in relation to the expansion and infinity.

installation view

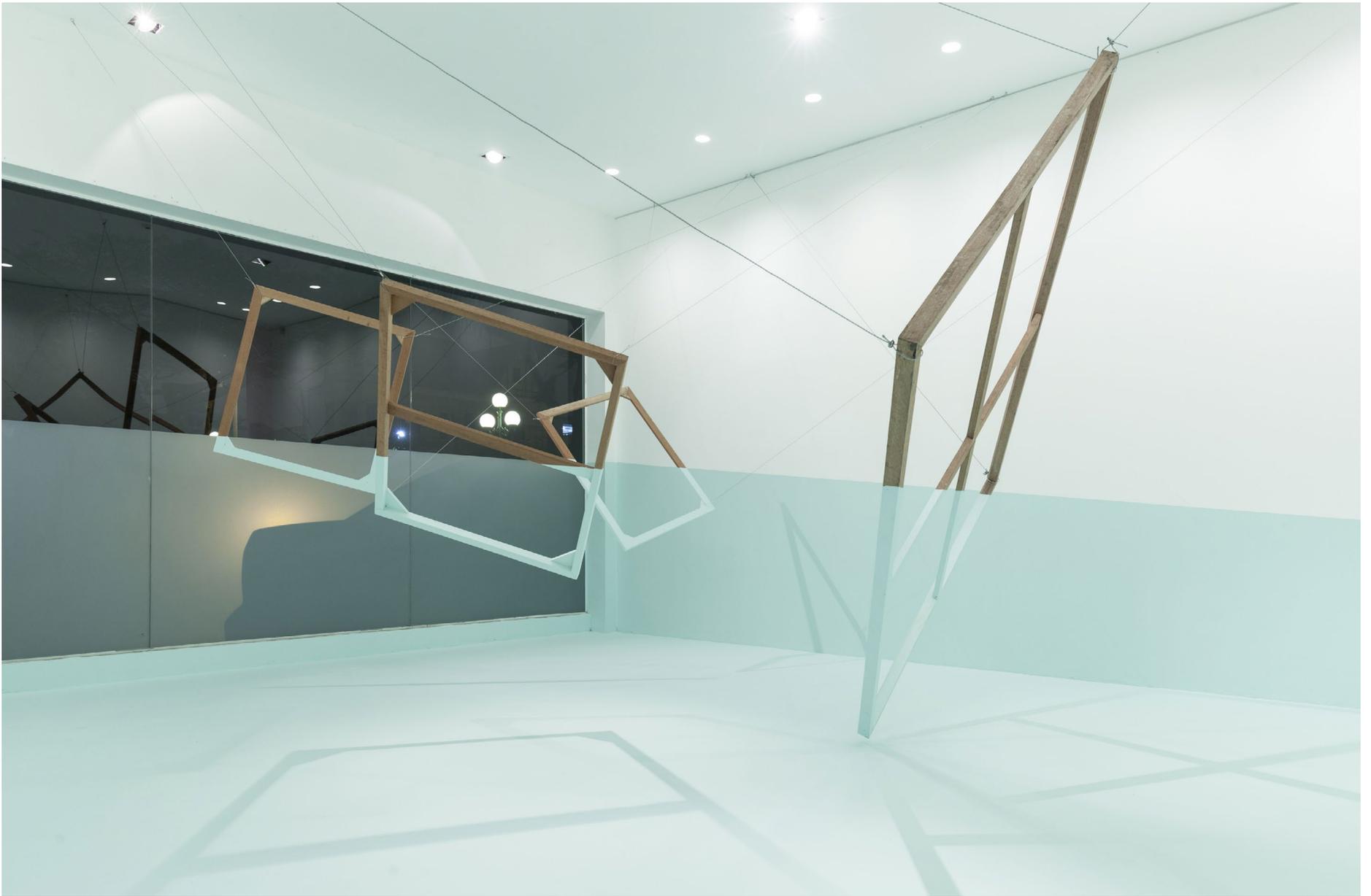


installation view



installation view

una razón superficial



*Una razón superficial* (A superficial reason) assembles a series of works in diverse formats that approach the idea of surface as simulacrum, simultaneously appearance, exercise and image. There's an allusion to the line of horizon -also as water surface- as a point of unstable reference and from which the paradigm of the perception becomes evident.

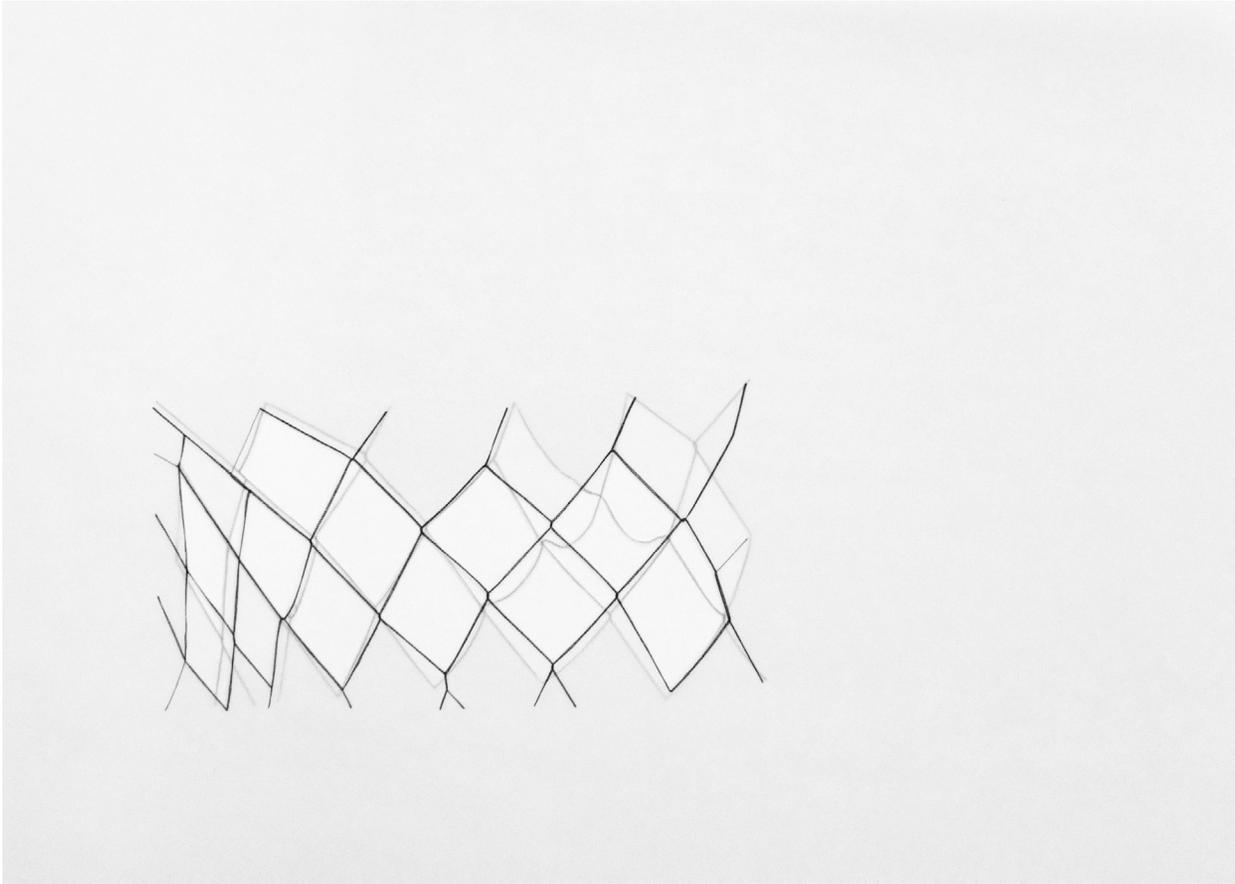


image detail

*otra superficie engañosa*  
mix media on paper  
50 x 68 cm  
2015



*un horizonte inestable*  
glasses, resin and wood  
base de 20 x 80 cm  
2015

agotar el ambito de lo visible



*Agotar el ámbito de lo visible*  
Wu Galería  
Lima, Perú  
2013



*Agotar el ámbito de lo visible* gathers a series of projects that question the value assigned to the traditional formats used in the exhibition of artworks. By physically altering the composition of the pages of an artist's book, the walls of an art fair stand, and the orientation of a vitrine at a gallery, Nakamura speaks of the vulnerability of the work of art and an artist's practice when confronted with the demands of the contemporary art scene today.

Thus, the artist interweaves visual proposals that range from site-specific interventions to an artist book, as well as drawings in small format that compose a fragmented, yet playful universe: representations of everyday objects and abstractions of elements that reveal an insight into the artist's creative process.



*Agotar el ámbito de lo visible*  
Wu Galería  
Lima, Perú  
2013

una promesa es una nube



*una promesa es una nube*  
lead, cristal, polarized film  
3 x 70 x 13 cm  
2014



*Una promesa es una nube* generates a critical reflection on Lima from climatic conditions. The project aims, on one hand, to draw attention from the aggressive territorial expansion that generates informal settlements and lack of infrastructure necessary for them to supply water to millions of people in Lima; and highlight the self-management capacity of various communities who use traditional techniques to collect water; giving the community of Villa Maria del Triunfo a group of catchers that together articulate the landscape the phrase that names the project.



*una promesa es una nube*  
lead, cristal, polarized film  
3 x 70 x 13 cm  
2014

Nulla Dies Sine Linea (not a day without a line)



At October '68, On Kawara stayed for eight days in Lima (Peru), completing three paintings of 'Today' series. The project begins imagining the dates of the remaining 5 days, which may or may not be painted by the artist. From there, the artist made for ten years a tracking of the documentation pertaining to that period to discuss the potential of the unfinished work, the possibility of return and immaterial work of the artist.



12 OCT. 68

13 OCT. 68

15 OCT. 68

18 OCT 68

19 OCT. 68

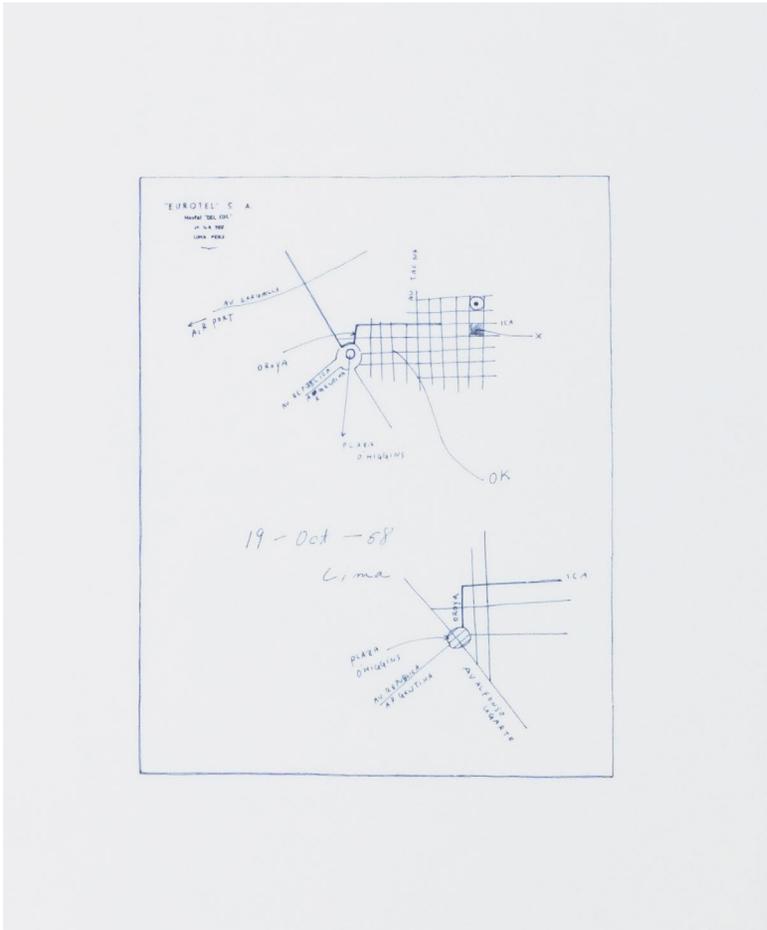


untitled  
ink drawing on paper  
28 x 32 cm  
2016



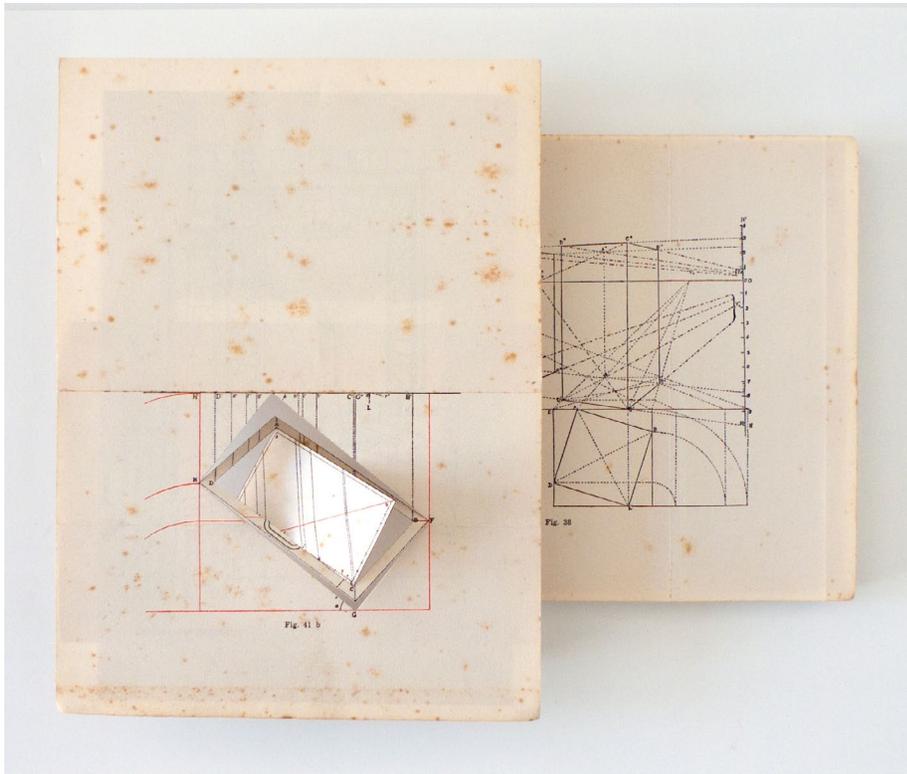
untitled  
ink drawing on paper  
28 x 32 cm  
2016





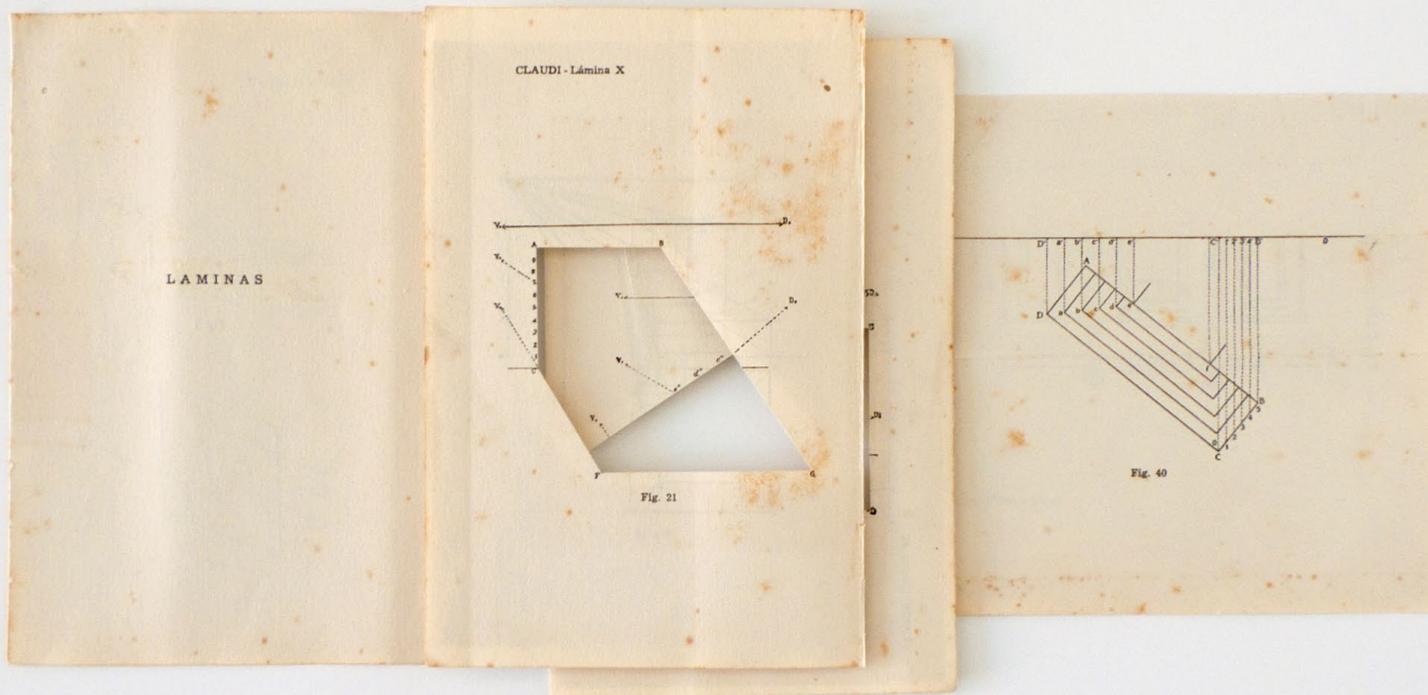
untitled  
ink drawing on paper  
32 x 28 cm  
2016

ejercicio de presentar un método de representación

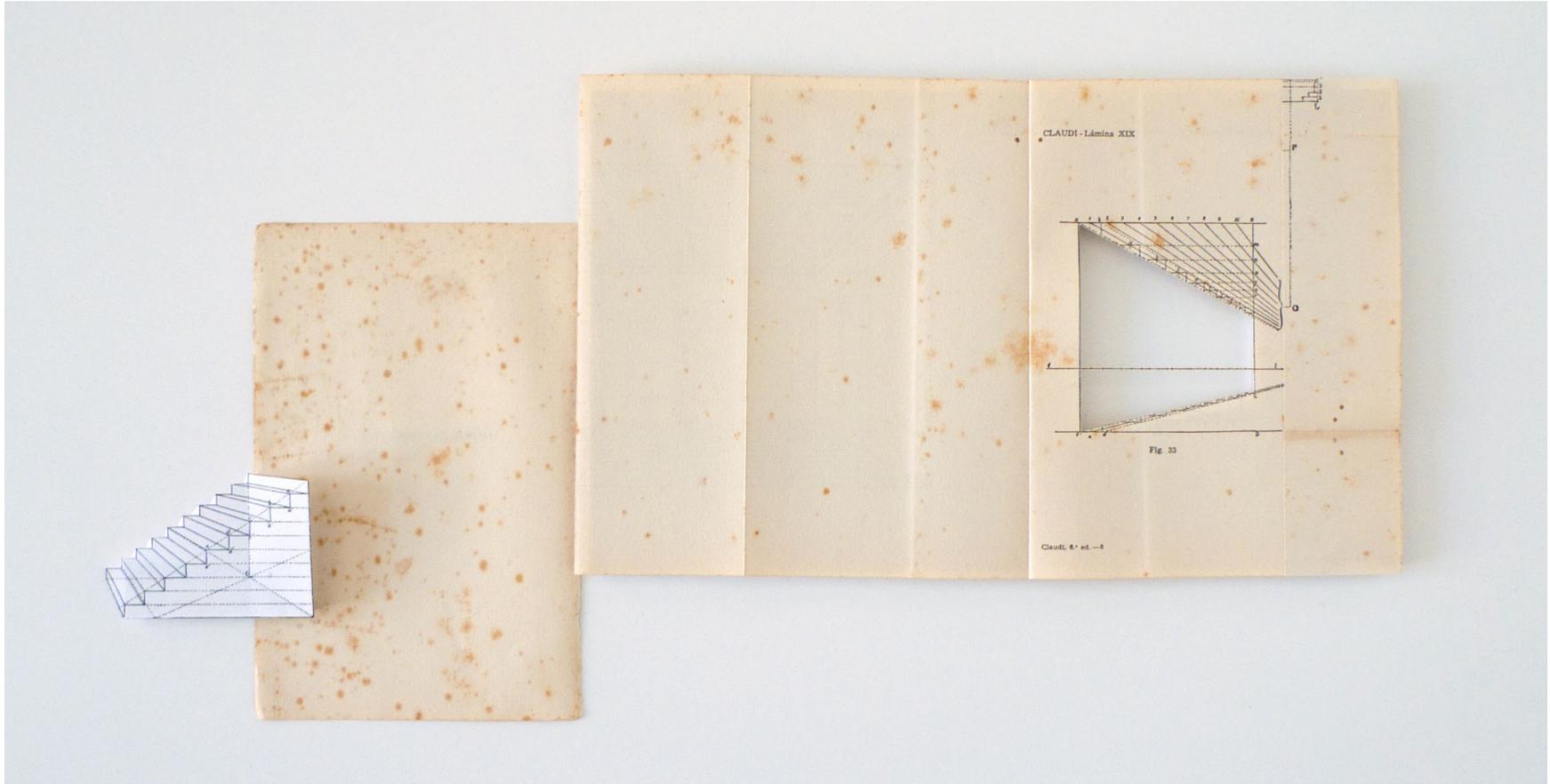


The series is based on the illustrations of the Claudio Claudi's Manual of perspective, whose first edition was published in Italy in 1897. The works have a revision of the mathematical principles that generate the illusion of perspective through cuts and overlays projecting the drawing beyond the surface of the paper.

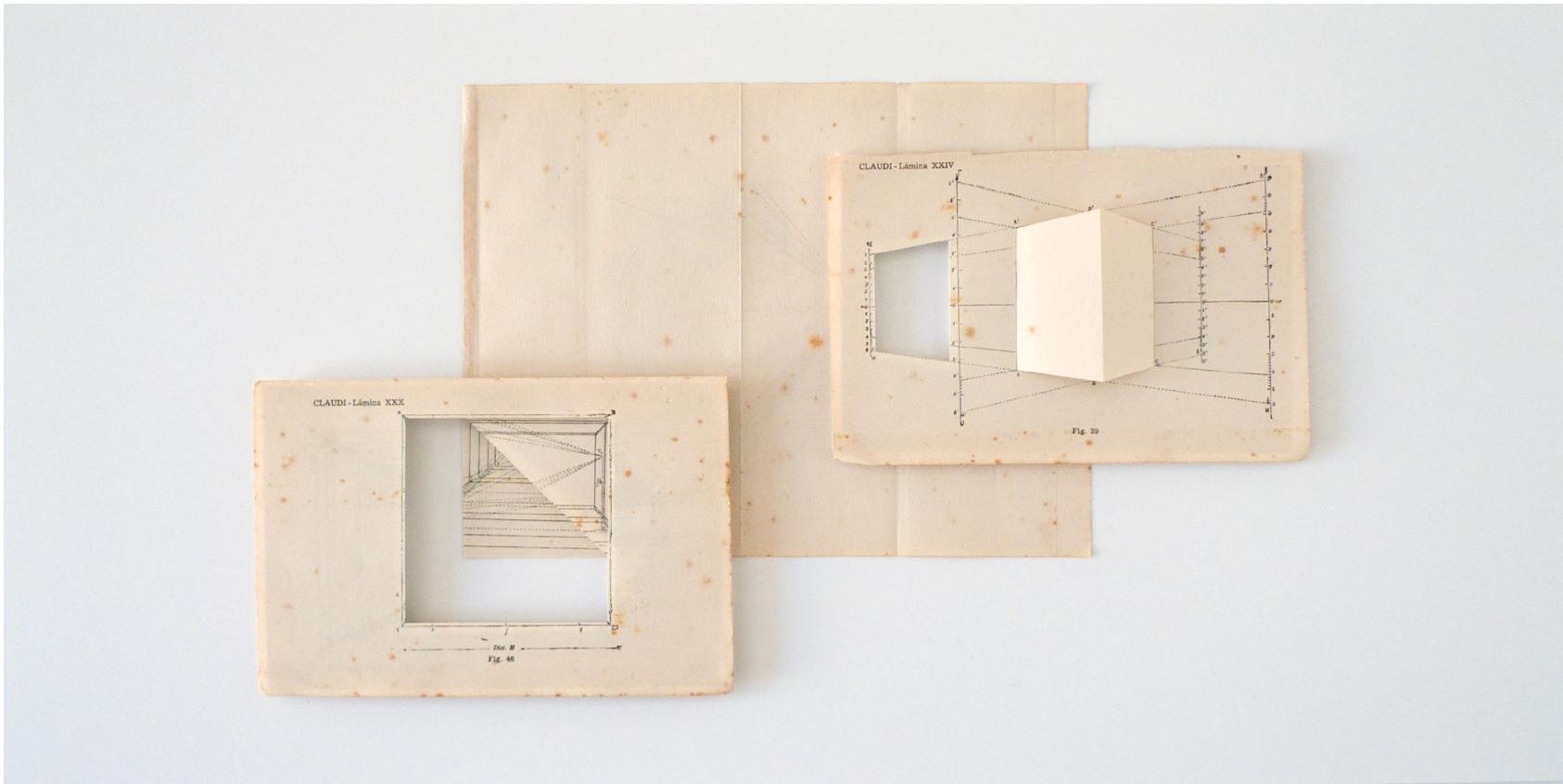
*problema V*  
drawing and perforations on paper  
24 x 30 x 5.5 cm  
2015



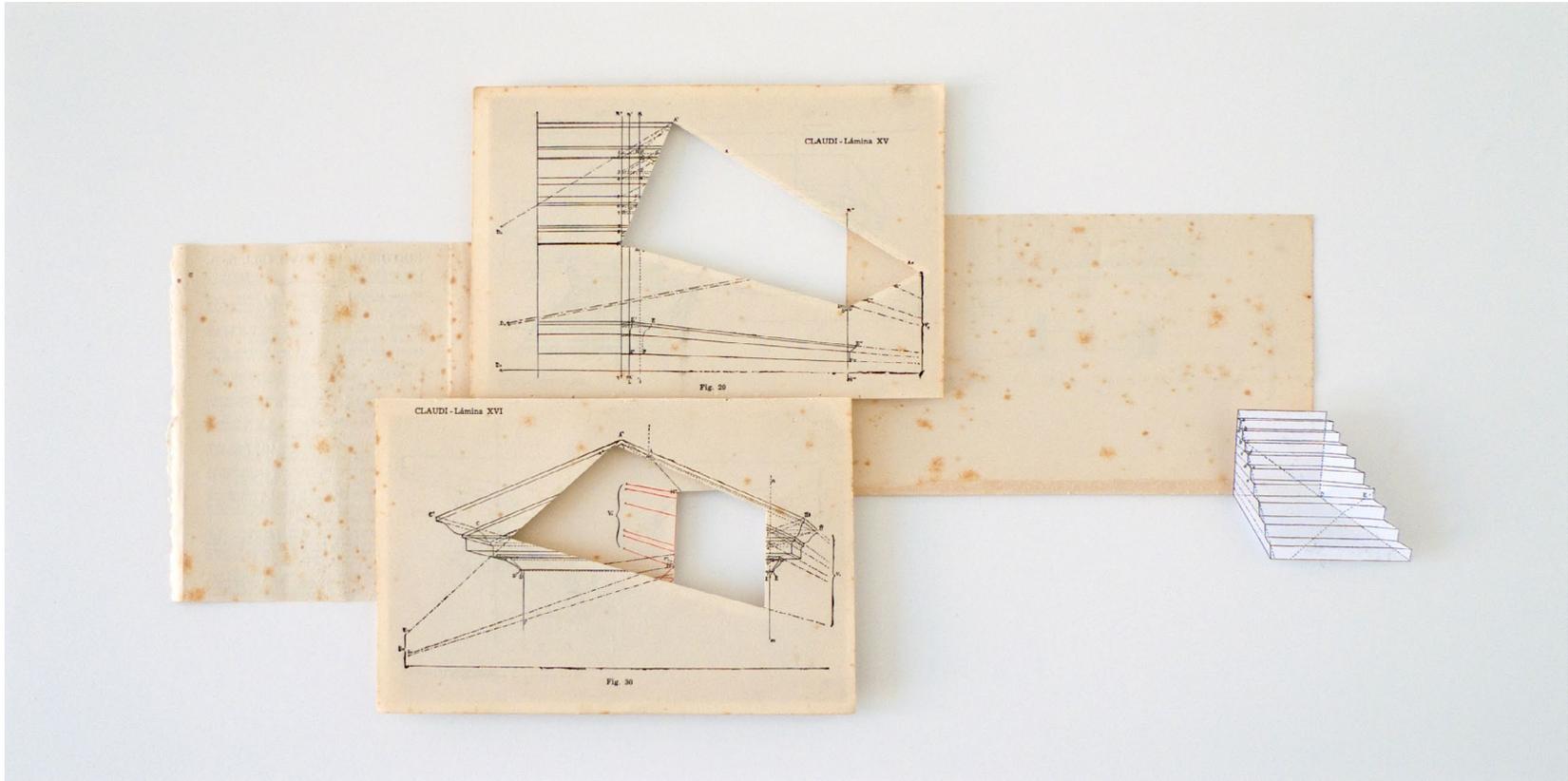
*problema I*  
drawing and perforations on paper  
20 x 40 x 3 cm  
2015



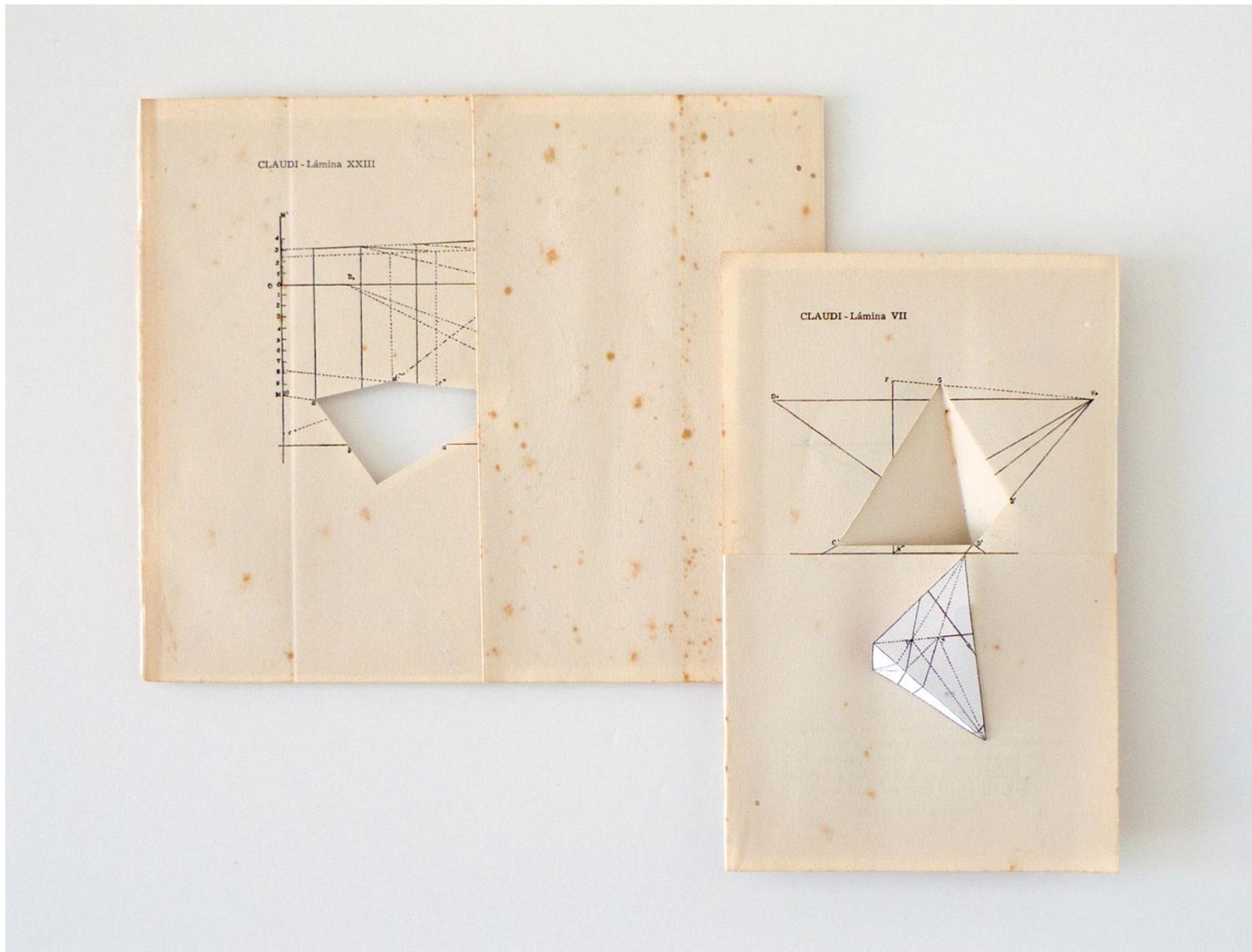
*problema II*  
drawing and perforations on paper  
23.5 x 47 x 2 cm  
2015



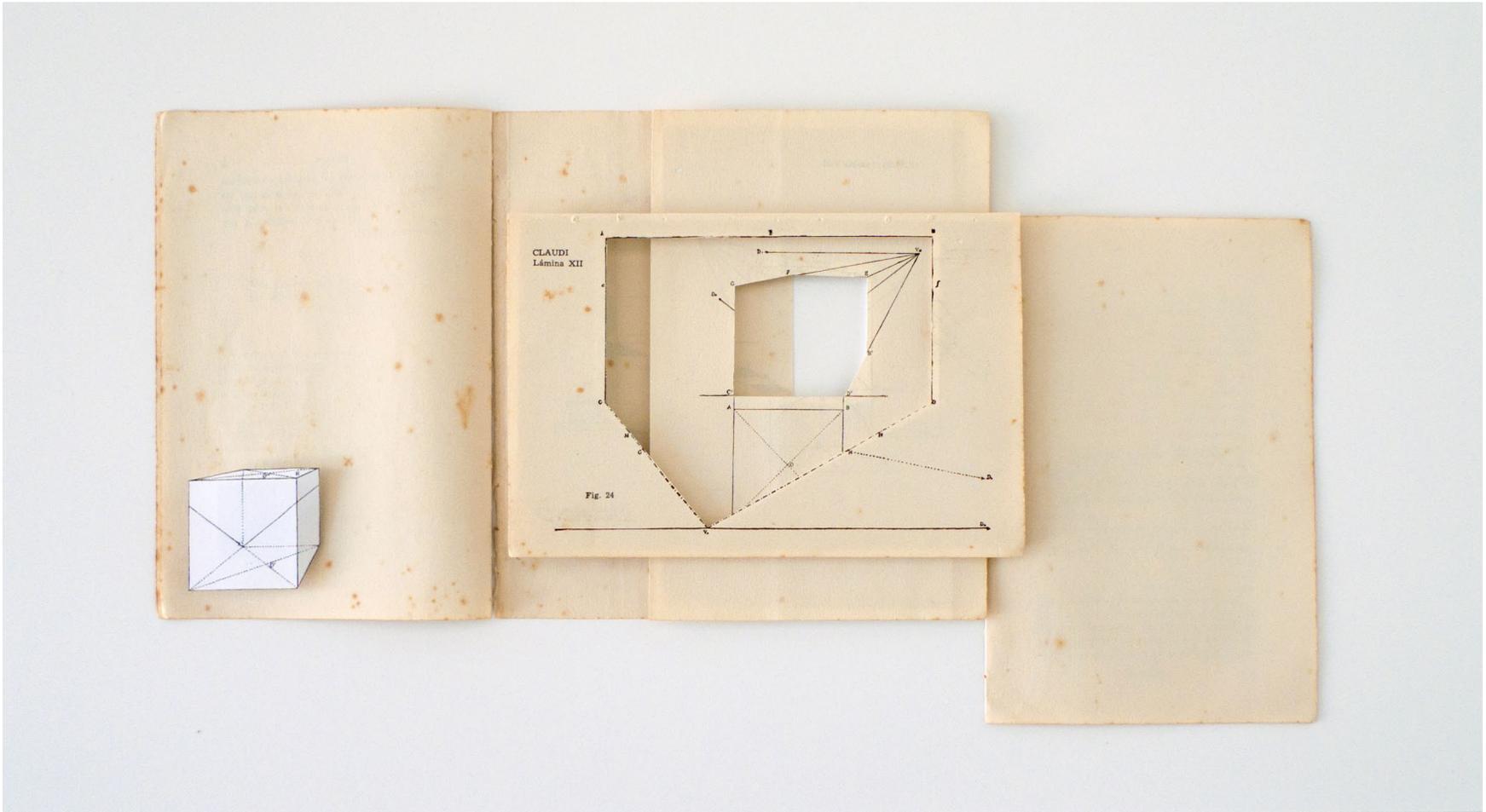
*problema III*  
drawing and perforations on paper  
23.5 x 40 x 2 cm  
2015



*problema IV*  
drawing and perforations on paper  
23.5 x 48 x 2 cm  
2015



*problema VI*  
drawing and perforations on paper  
24 x 30 x 3 cm  
2015



*problema VII*  
drawing and perforations on paper  
22 x 41.5 x 2 cm  
2015

escritura sin memoria



untitled (escritura sin memoria series)

typewriter parts  
15.5 x 8 x 4.5 cm  
2015

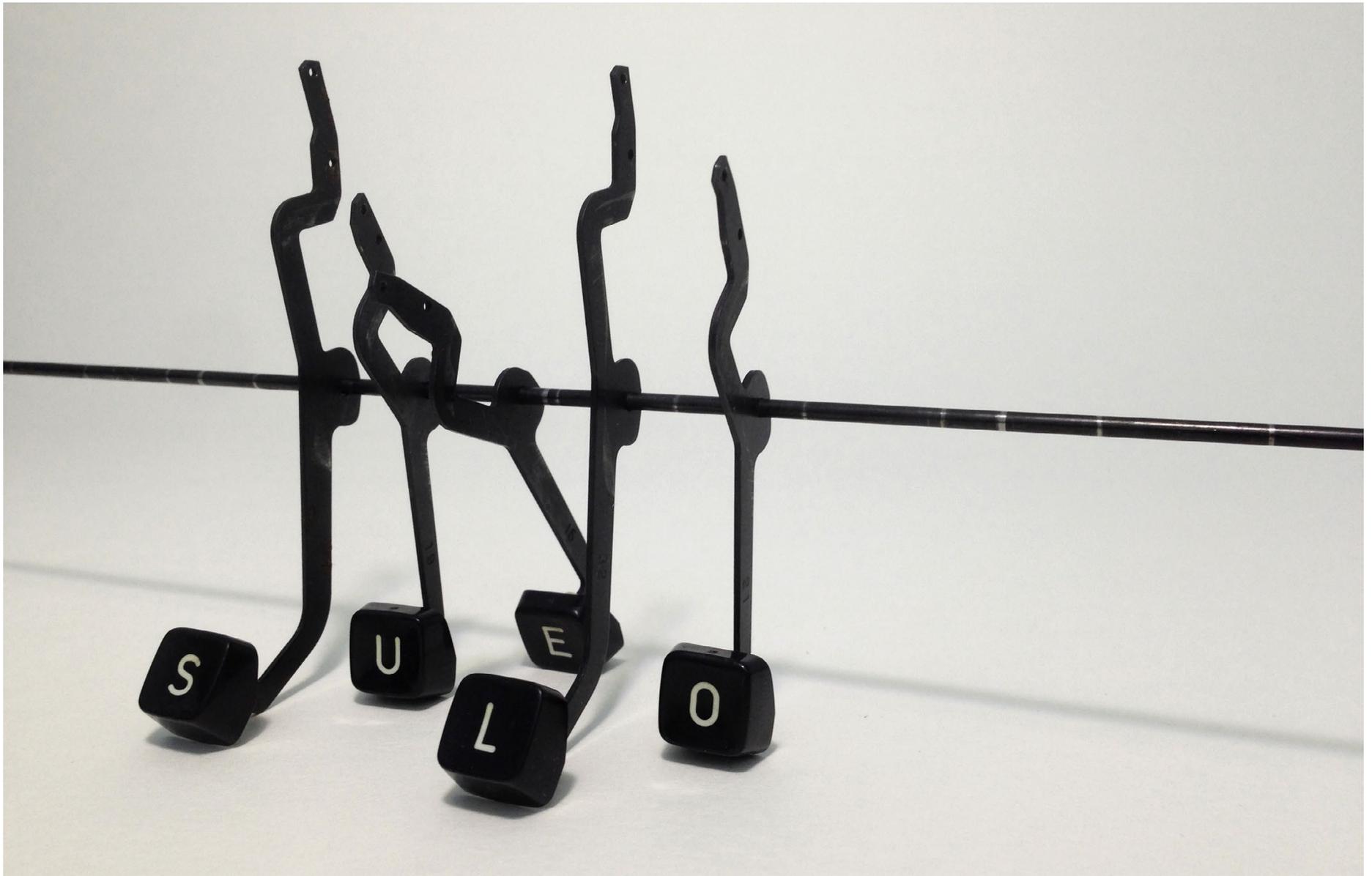
Escritura sin memoria is a series of small sculptures that address the material quality of the text and the ideas and experience (almost forgotten) to compose text on a typewriter: the pressure of the fingers on the keys, the sound of the bell at the end of the line, hit the type of trace metal and ink on paper.

In "The Gutenberg Galaxy", Marshall McLuhan said that our societies have been shaped more by the nature of the means by which we communicate than by the content of those communications. At a time when technology threatens our privacy, we must rescue the qualities of a machine that offers a full complicity to express our ideas, a near secret experience, as this is a machine that writes while not play or remember.



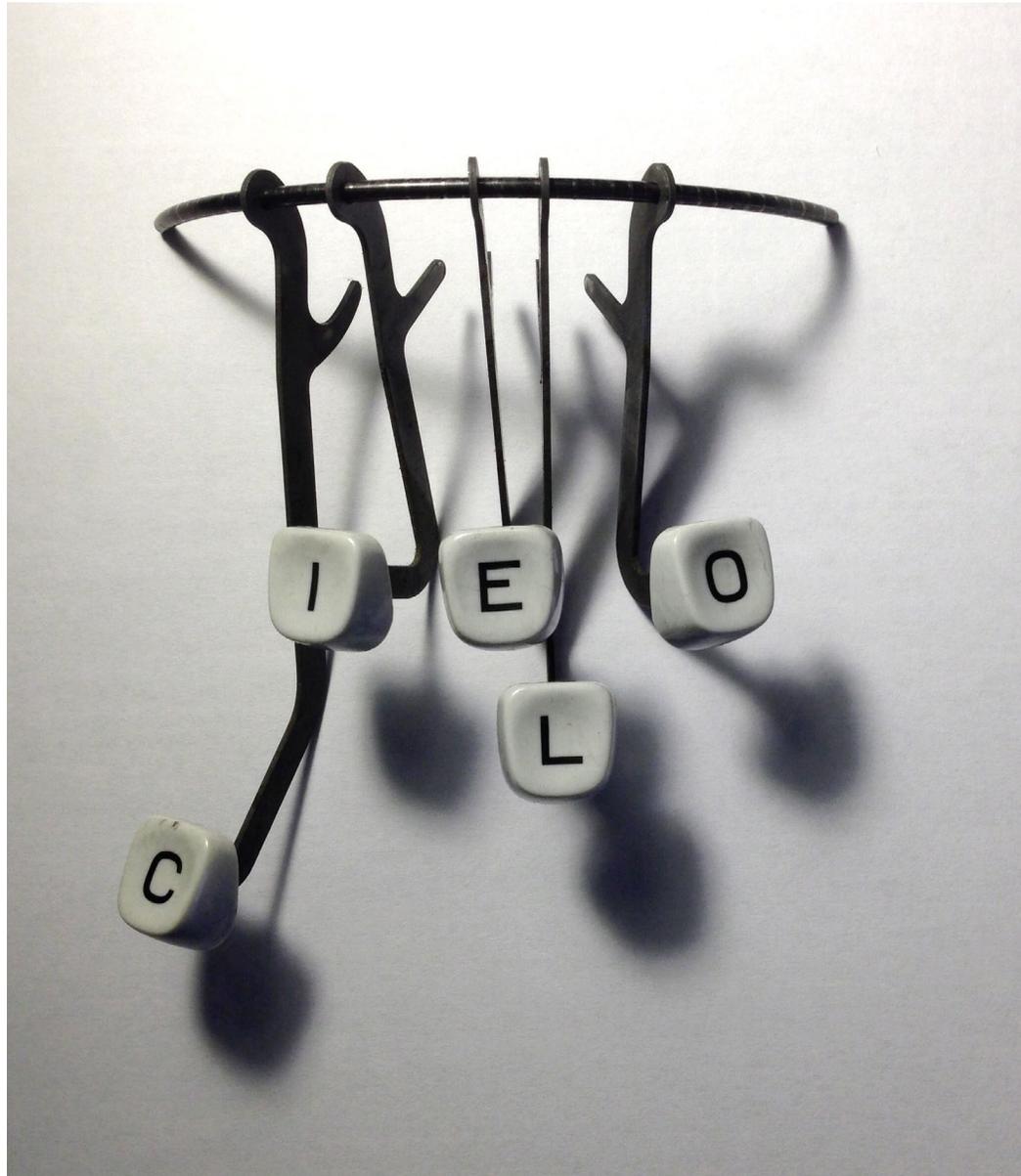
untitled (escritura sin memoria series)

typewriter parts  
20 x 42 x 6 cm  
2015



untitled (escritura sin memoria series)

typewriter parts  
9.5 x 27.5 x 6.5 cm  
2014



untitled (escritura sin memoria series)

typewriter parts

10 x 10 x 3 cm

2014

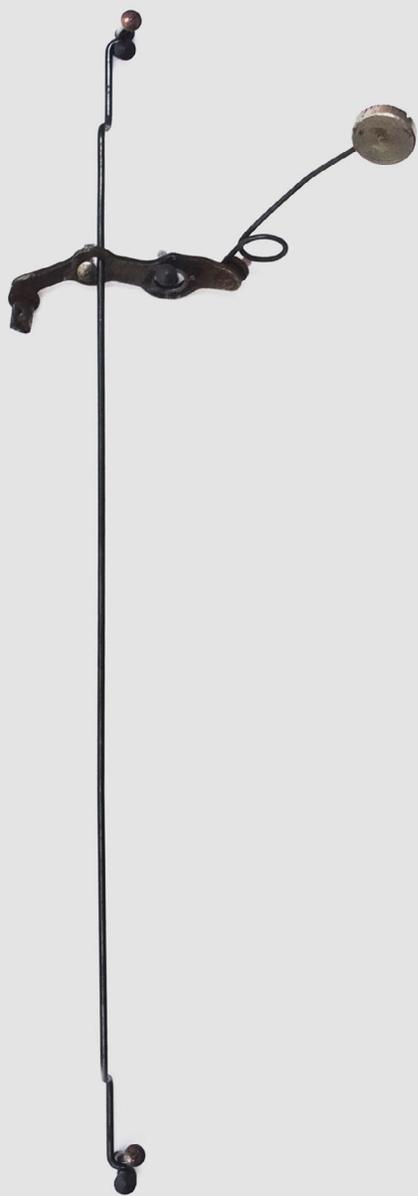


untitled (escritura sin memoria series)

typewriter parts

20 x 22 x 7 cm

2015

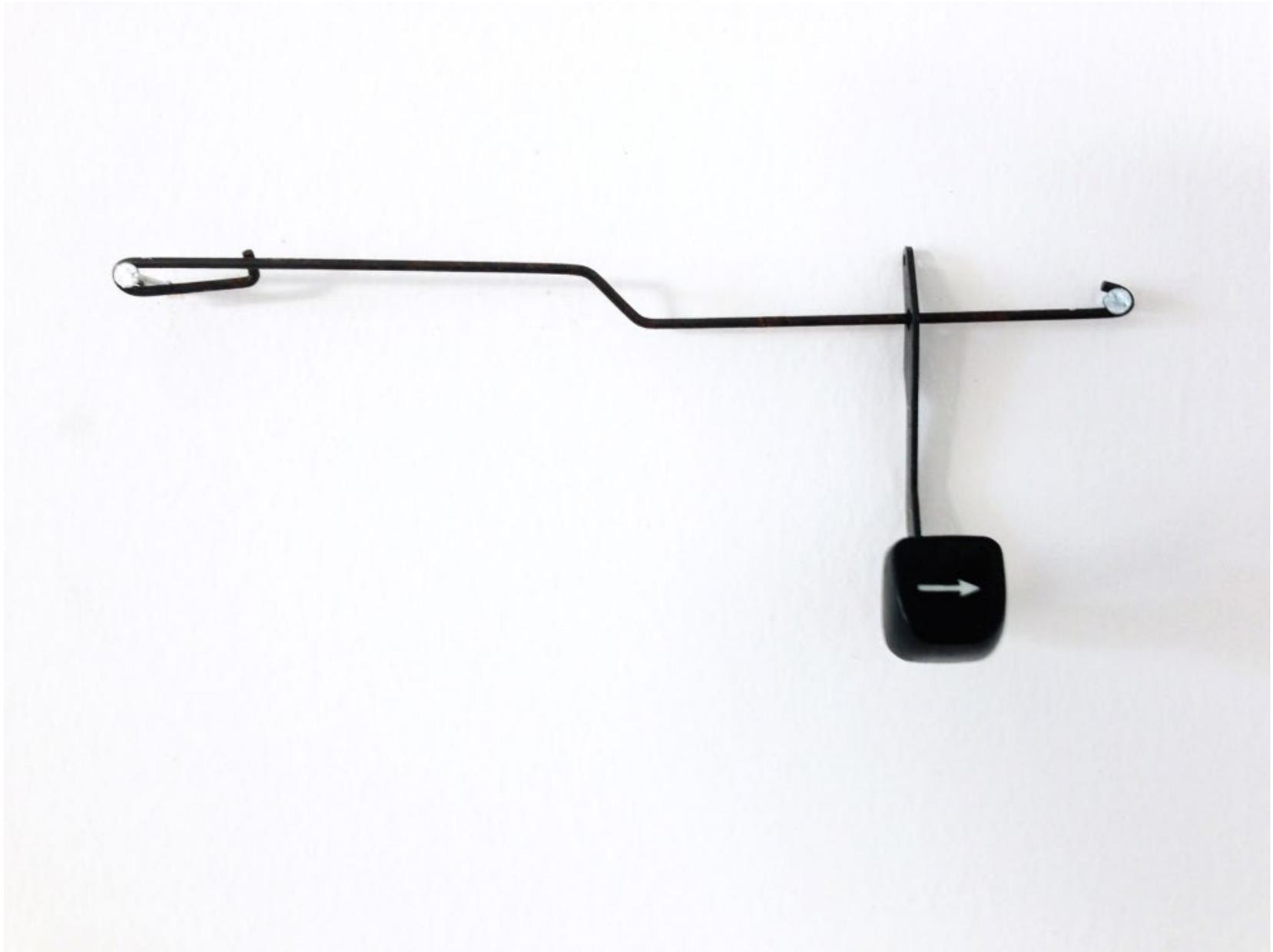


untitled (escritura sin memoria series)

typewriter parts

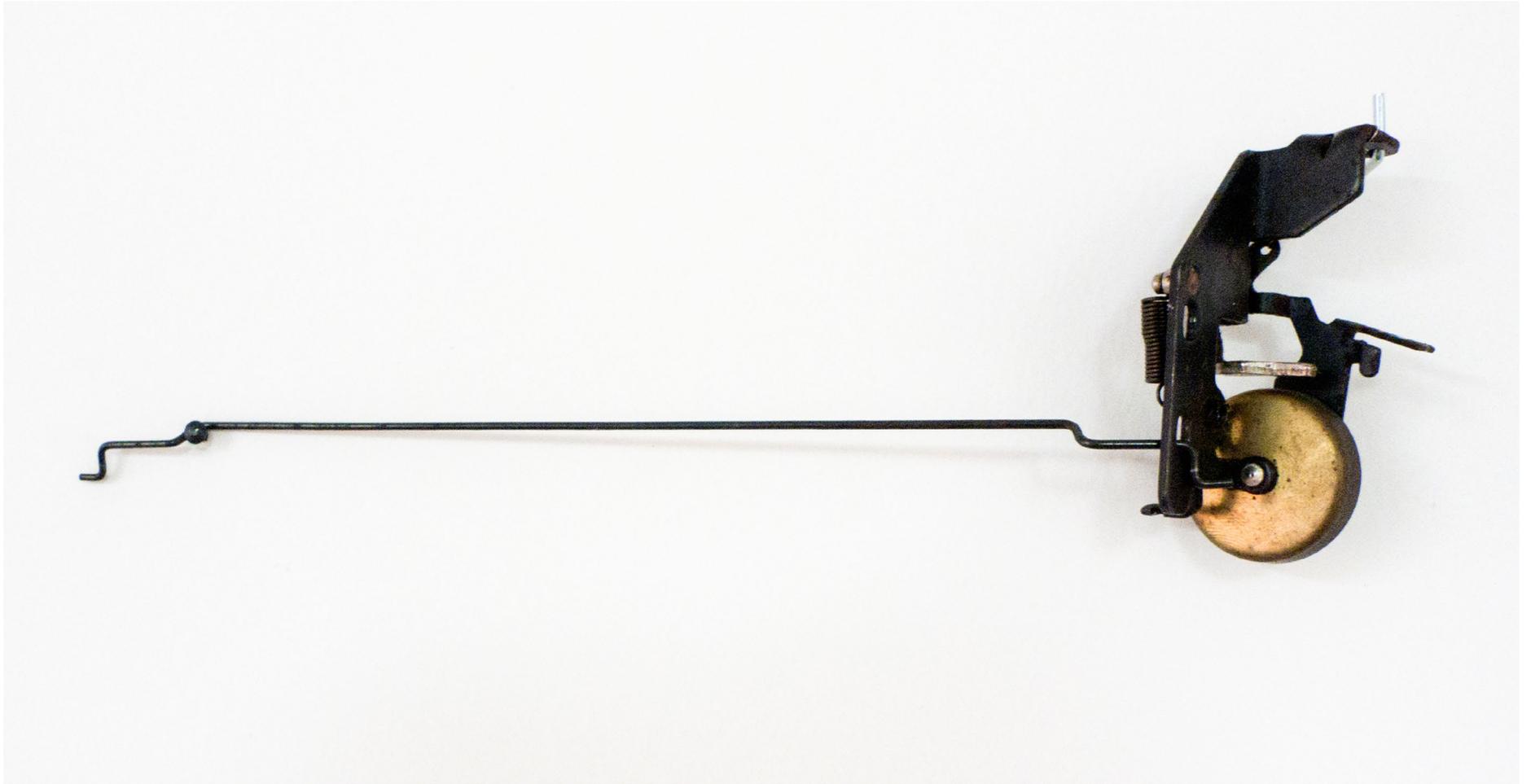
21.5 x 8.5 cm

2015



untitled (escritura sin memoria series)

typewriter parts  
13 x 8.5 x 2.8 cm  
2015



untitled (escritura sin memoria series)  
typewriter parts  
6 x 21 x 2.5 cm  
2015

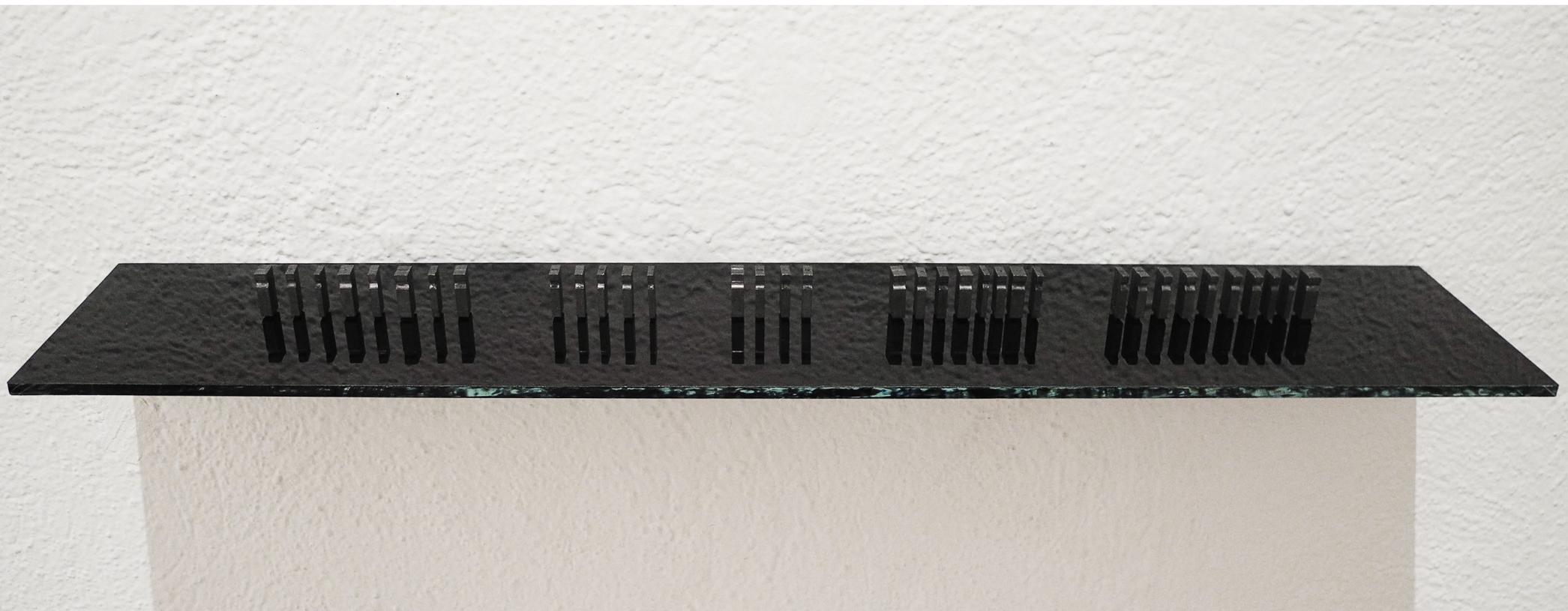


untitled (from the series indeterminable exactitud de una lejanía)

clock and mirror  
35 cm, 50 x 35 cm  
2014



untitled (from the series indeterminable exactitud de una lejanía)  
inverted clock  
35 cm  
2014



untitled (from the series indeterminable exactitud de una lejanía)

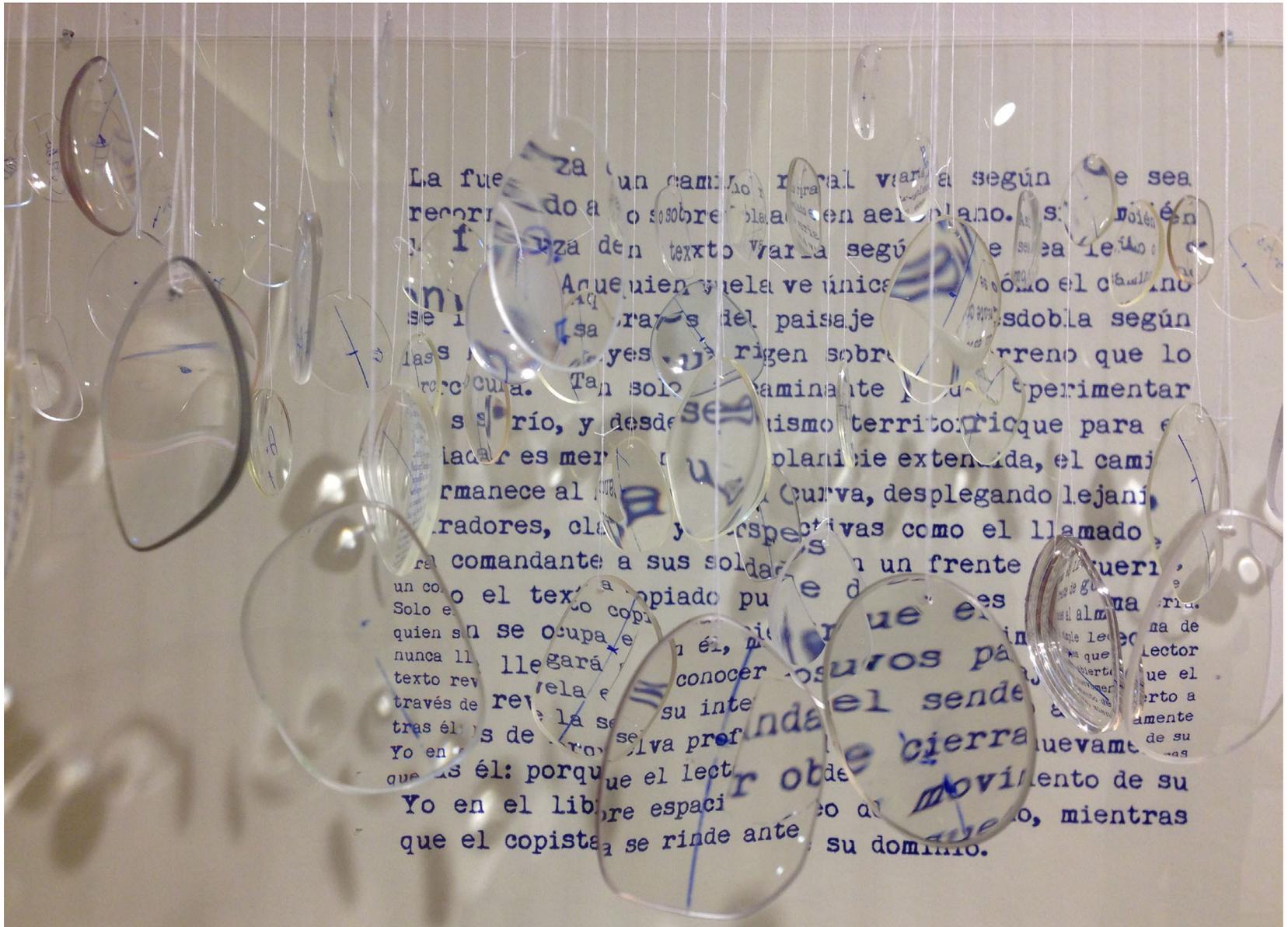
lead, crystal and polarized film

3 x 70 x 13 cm

2014



*expedición amazonas*  
carbon paper, paper and glasses  
70 x 100 cm  
2013



*expedición amazonas (image detail)*

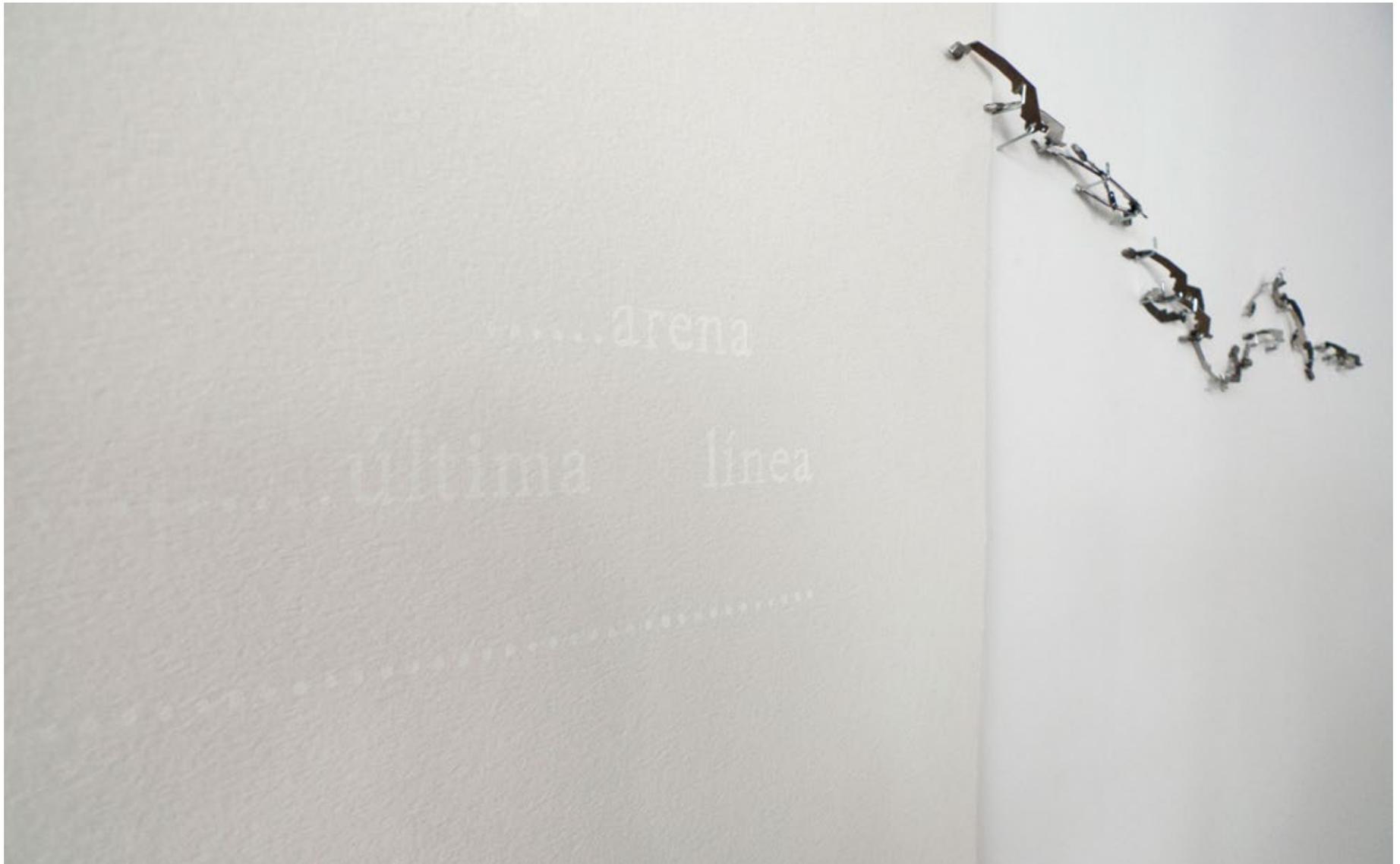
carbon paper, paper and glasses

70 x 200 x 60 cm

2013

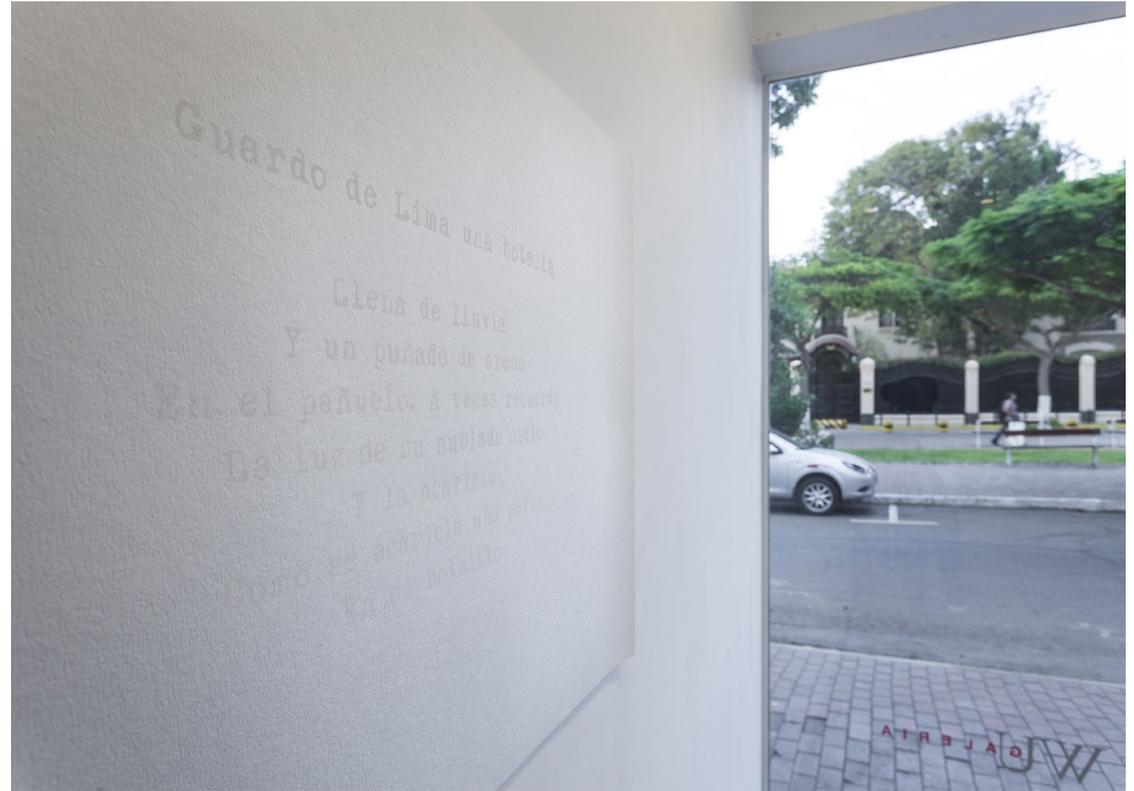


última línea  
chinese ink on paper and typewriter  
100 x 136 cm  
2014



*última línea (image detail)*

In *última línea* (last line), Sandra Nakamura appropriates *Mutilated Poem* from Peruvian writer Jorge Eielson, eliminating a series of words. The work deals with the violence implicit in the creative act relating to the strength and profile of the sea. However, garbled words return with more strength and materially appear as individual parts of a typewriter.

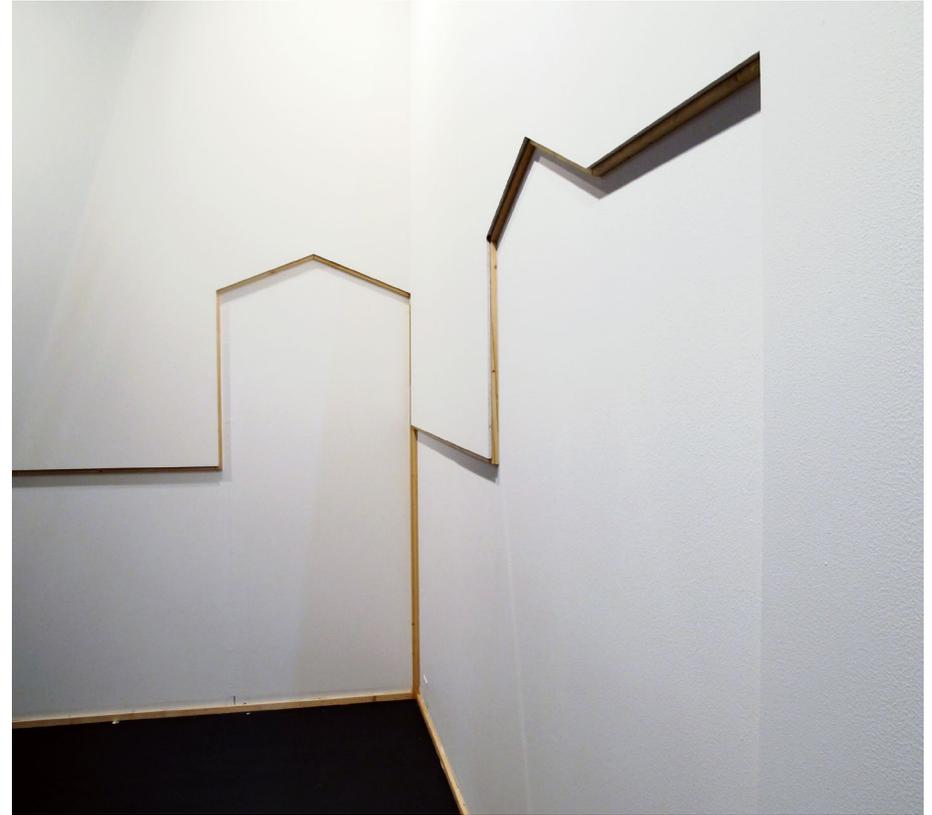
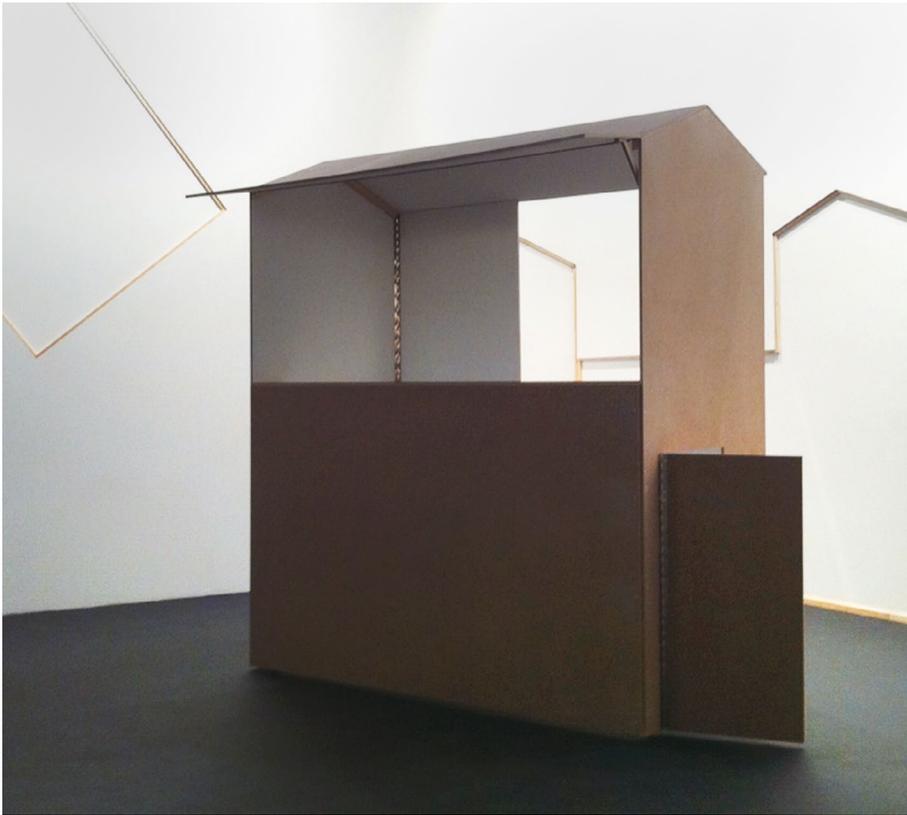


In the series of texts *en tinta blanca*, poems appear and disappear on the surface of the paper, this invites the viewer to traverse the work and find the content, Emulating the photographic process of the laboratory in which the image appears on paper by the exposure to the Light, but runs the risk of disappear if the developing process will not be stopped in time.

untitled  
chinese ink on paper  
70 x 100cm  
2014



*Se alquila esta mañana*  
Feria Arco Madrid 2103  
Madrid, España  
2013



The proposal starts from a question about the value assigned to the stand as a space and commercial unit of every art fair. In a context in these walls form the main support for the exhibition of art works, each linear meter of this implies an investment against the possibility of a future sale. In this situation, the artist proposes to build a work from the walls of the stand to make evident, not only its condition as a material that divides space, but also its temporal value as a commodity.

The 'stand', apparently empty - it means devoid of art works hung on its walls-, will instead be occupied by a work created on the basis of cuts applied directly to the surface of its own walls. This intervention will create a situation where the wall will not exist as a background, leaving aside the conventional distinctions between object and support, between work and wall. Through this gesture, the wall as a temporary structure and physical support of the 'stand', will acquire an added value, the value of an art work.

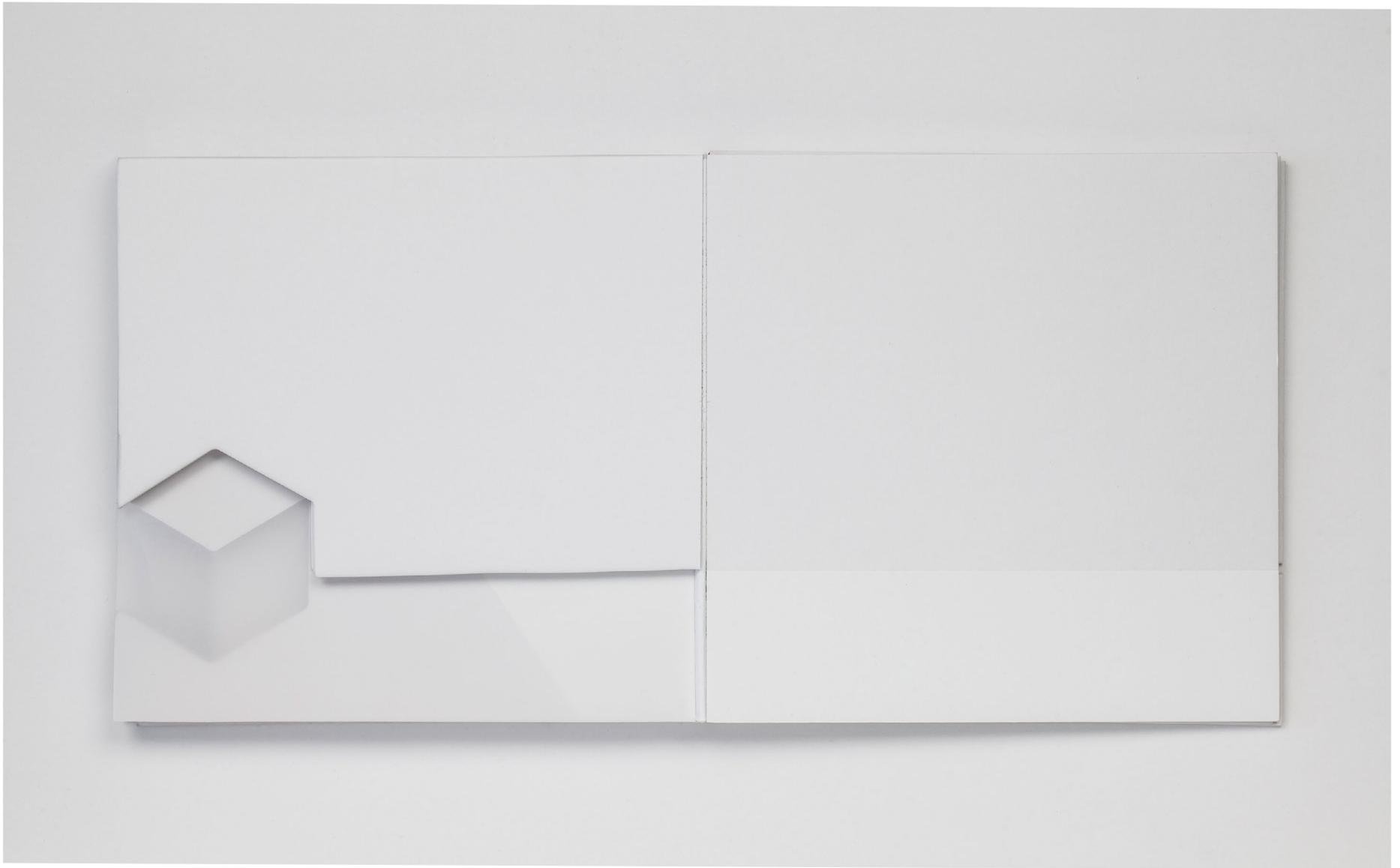
*Se alquila esta mañana*  
installation view  
Feria Arco Madrid 2013  
Madrid, España  
2013



### *That Which Folds Into Nothingness*

“That which folds into nothingness” is an artist’s book created by Sandra Nakamura which alludes to the white cube as a space of reflection and extension. Its pages gain volumen through cuts, lines and shadows which define its content and make up an exploration exercise on the conceptual and physical possibilities of the book as an art object. The vellum leaflet glimpses on the creative process of Nakamura’s thoughts and decisions.

The pages unfold and draw with the reader’s complicity. Without the reader, the work remains invisible. Tied with X and Y rubber bands, the book has a format of 15 x 15 cm and its twelve two-ply cardboard pages have been punched out, silkscreened, sewn and hand assembled. It is accompanied by a vellum leaflet of six silkscreened pages. The edition consists of 60 in arabic and XXX in roman numbering signed by the artist. The book was created for Wu Enlaces, of the same art gallery which endeavours to promote social responsible projects linked with contemporary art.



*That Which Folds Into Nothingness*

artist's book

15 x 15 x 2.5 cm

60 edition

2013

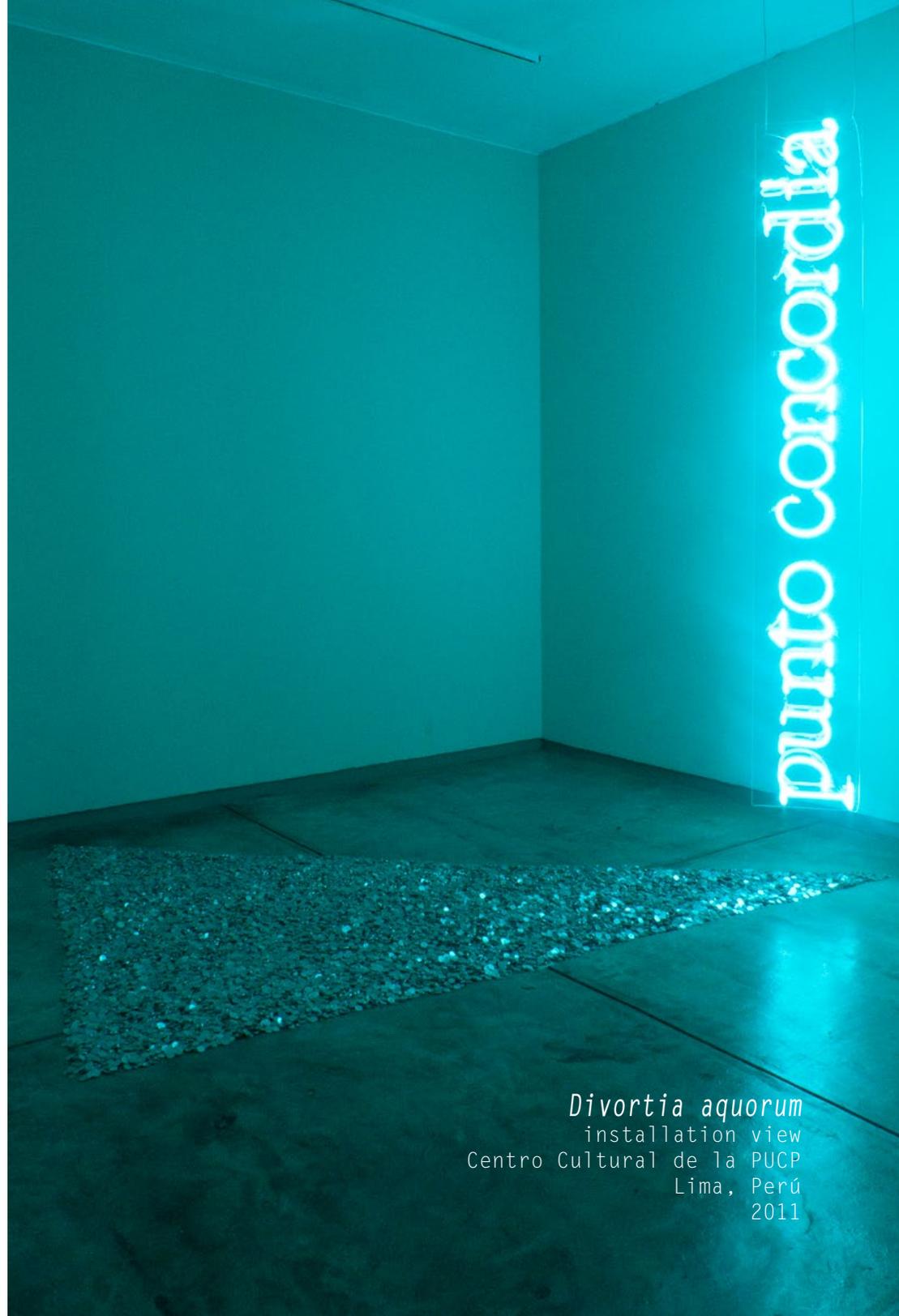
Wu Ediciones, Lima



*El espejismo borraba su imagen*  
installation view  
XI Bienal de Cuenca, Ecuador  
2011

*El espejismo borraba su imagen* makes reference to a stone bridge that collapsed in the 1950's and whose ruins remain as reminder of the destructive force of the Tomebamba river. Known as the broken bridge, this structure has become a memorable reference point because of its absence since it only exists in the collective memory of the city's residents. Pieces of metallic paper were suspended across the river, evoking the missing section of the bridge, a reconstruction that was as fragile and impermanent as a mirage.

*Divortia aquorum* - legal term that refers to the division of international waters - alludes to the current dispute for the extension of sea adjacent to the Peruvian-Chilean border in the Pacific coast. These 37,900 km<sup>2</sup> are represented by a void surrounded by thousands of Peruvian and Chilean coins arranged on the floor, creating a turbulent surface that states the impossibility of containing an extension of the ocean as such and to establish its exact limits as if it was dry land. Two different versions of the installation were presented in Lima and Santiago, addressing a long-standing conflict that is embedded in the history and identity of both nations.



*Divortia aquorum*  
installation view  
Centro Cultural de la PUCP  
Lima, Perú  
2011



*Divortia aquorum*  
installation view  
Feria Ch.ACO 2011  
Santiago, Chile  
2011



*C'est pas le Pérou* is a French expression whose origin can be traced to the XVI Century, when Peru became synonym of great abundance due to the riches imported to Europe under the Spanish crown. This is why it is said that 'something is not Peru' when it is considered insignificant or without value.

Composed by thousands of 1-cent coins, the installation reflects upon the value assigned to the country today, both individually and collectively. Using a strategy similar as that employed to calculate the ransom of the last Inca Atahualpa, the amount of coins were determined according to the dimensions of the room that contains them, and not due to its monetary value. On a first impression, the accumulation of coins generate the illusion of great abundance, but that at the same time serve as a remainder of the limits and limitations of such richness.

*C'est pas le Pérou*  
installation view  
Wu Galería  
Lima, Perú  
2010



Each penny in the installation stands for one million U.S. tax dollars paid by undocumented hispanic workers living in the U.S. since the 1960's. In placing every penny by hand, tails side up, the piece makes a symbolic record of this undocumented population - a population that participates in the system, yet officially exists outside of it.

The binary opposition of the work is suggested in its title, *E pluribus unum*, a latin phrase that has been inscribed on every U.S. coin since the 1750s. *Pluribus*, meaning 'plural,' and *Unum*, meaning 'unit,' resonate with the ideology that the United States was founded upon: a country that promotes both integration and diversity.

At the end of the exhibition, the coins were donated to El Centro Humanitario, a non-profit organization that works for the rights of the immigrant community in Colorado.

*E pluribus unum*  
installation view  
'The nature of things'  
I Bienal de las Américas  
Denver, EE.UU.  
2010



*A line in the water*

installation

50 square rods, aprox. 8.3 m x 4.2 m

made for the exhibition "We have as much time as it takes"

CCA Wattis Institute for Contemporary Art, San Francisco

2010



In 1847, the governor named S.W. Kearney authorized a public sale of lots of beach and water in the San Francisco's Bay because he wants to expand the usable land area in the city. In first place, it was about of an imaginary earth drawn on the surface of the existing water. Over time, water lots became landfills and occupied as if they were dry land (an estimated one-third of the San Francisco's Bay has been filled in this way). Today, the CCA building is located above those lots of water, floating only 11 feet above the water level.

LINE IN THE WATER covers the area of one of the water lots (50 square meters, an obsolete unit of Spanish's measurement for the present) with cents placed on the floor that change throughout the day. According to lighting conditions, the resulting metallic surface reveals the fragility of the urban landscape, and the subtle connections between the architectural and social histories of the surrounding neighborhood.



La foto salió movida  
Centro Abierto 2009  
Lima, Perú  
2009



Teatro Colón



Centro Fundación Telefónica

In a gesture that alludes to diverse urban renewal projects -including on the one hand, the restoration of historic buildings, as well as projects that destroy older edifications in favour of new residential or commercial complexes - Nakamura proposes the temporary disappearance of the façade of the Teatro Colón, iconic building from the historic center of Lima that has remained closed to the public since 2003.

The theatre's façade was covered with an image of the building's interior. In eliminating the façade, the artist exposes the theatre's numerous histories and memories, pointing to the character of a building that seems to exist more in our memory than in reality. Inspired by a story by Julio Cortázar, the façade that visually disappears from Plaza San Martín, appears in the interior of a gallery, creating an imaginary displacement that links both locations and their audiences.



*Echar en falta un astro*  
Museo de Arte Contemporáneo  
Lima, Perú  
2008



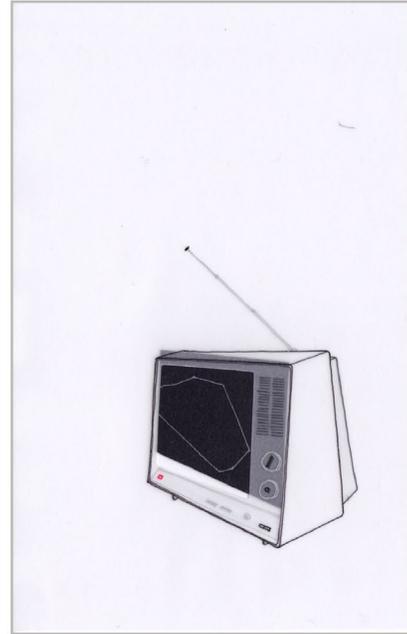
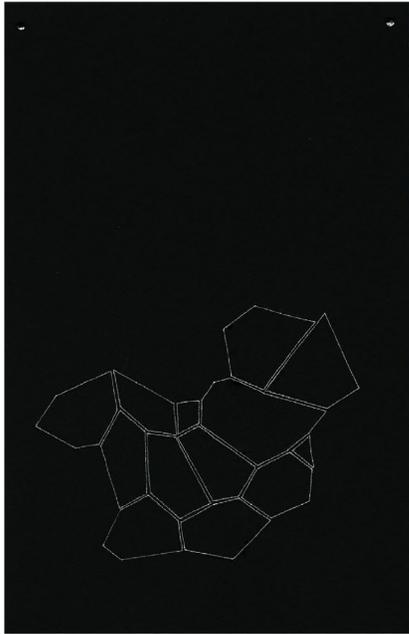
The construction and implementation of the Museum of Contemporary Art Lima, has remained unfinished for years because of legal issues with local authorities.

A 'wishing machine' was devised to invite the public to throw coins into the lake that surrounds the building, so that a site that has been subject of much controversy would temporarily become a wishing well.

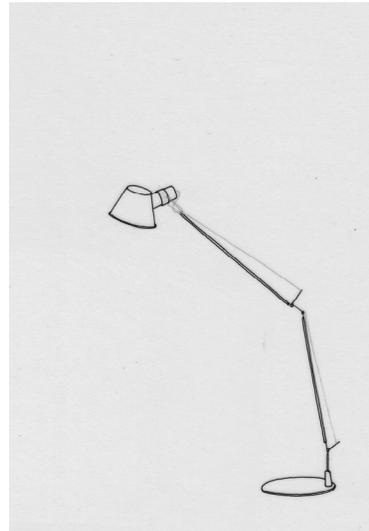
The title refers to the origins of the word 'desire', composed of the particle 'de-' (indicating privation of) and the noun 'siderius' (a celestial body), which together describe the nostalgic absence of light.

*Echar en falta un astro*  
installation view  
Museo de Arte Contemporáneo  
Lima, Perú  
2008

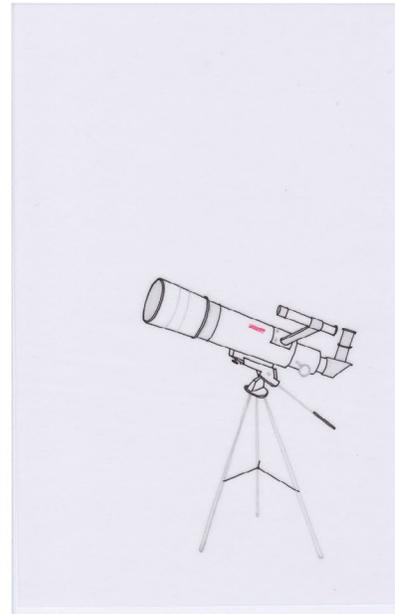
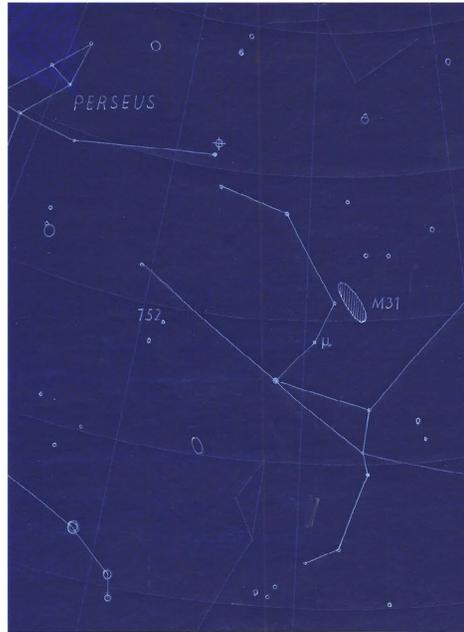
drawings



untitled  
ink on paper  
9 x 14 cm  
9 x 14 cm  
2013



untitled  
ink on paper  
15 x 20 cm  
9 x 14 cm  
14 x 9 cm  
2013



untitled  
ink on paper  
14 x 9 cm c/u  
2013



*Agotar el ámbito de lo visible*  
installation view  
Wu Galería  
Lima, Perú  
2013

# sandra nakamura

1981 / Lima, Perú

## EDUCATION

- 2008 M.F.A. Art in public spaces. Bauhaus Universität Weimar / Weimar, Germany  
2003 B.A. in Visual Arts. University of California San Diego / San Diego, USA

## SOLO SHOWS

- 2016 Invited artist, Intervention on wall, Museo de Arte Mario Testino.  
2015 Una razón superficial, Wu Galería, Lima, Perú.  
2014 Indeterminable exactitud de una lejanía. Arróniz Arte Contemporáneo. Mexico City, Mexico.  
2013 Agotar el ámbito de lo visible. Wu Gallery. Lima, Peru.  
2010 C'est pas le Pérou. Wu Gallery. Lima, Peru  
2009 Más lejos que Lima. Sucre 101 (Ex-Espacio La Culpable). Lima, Peru.  
2008 Echar en falta un astro. Contemporary Museum of Art. Lima, Peru.  
2006 Un metro cuadrado en algún rincón del mundo. C.C. del Matadero. Huesca, Spain.

## GROUP EXHIBITIONS

- 2016 Liquid Sensibilities, The Cisneros Fontanals Art Foundation (CIFO), Miami, EEUU.  
2015 *13 interpretaciones del inicio y del fin*, Wu Galería, Lima, Perú.  
*Analogías Temporales*, Wu Gallery, Lima, Perú.  
*5 Proyectos*. Curaduría Max Hernández Calvo. Centro Cultural PUCP. Lima.  
The Others. 56 Bienal de Arte de Venezia, Palazzo Dolfin Bolanni, Venezia, Italia.  
Perú Arte Contemporáneo P.A.R.C, Contemporary Museum of Art, Perú.  
*IV Bienal del fin del Mundo*. Mar del Plata, Argentina + Valparaíso, Chile.  
2014 *Taipa Tapume*. LEME Gallery, São Paulo, Brasil.  
*Desplazamientos: colonización y conquista*. Centro Cultural de España, Lima, Peru.  
2013 *Una tregua en el arenal*. Contemporary Museum of Art, Lima, Peru.  
*Expedición Amazonas*. Galería Municipal Pancho Fierro, Lima, Peru.  
2012 *Sobre el trazado*, versiones del dibujo. Wu Gallery, Lima, Peru.  
*Y qué si la democracia ocurre?*. 80m2 Livia Benavides, Lima, Peru.  
2011 *Atrabiliario*. XI Bienal de Cuenca, Cuenca, Ecuador.  
Cut & Mix. IFA Galerie. Berlin, Germany.

2010 *La Naturaleza de las cosas*. I Biennial of the Americas, Denver, USA  
We have as much time as it takes. CCA Wattis Institute, San Francisco, USA  
2009 Centro Abierto 09. Contemporary Museum of Art, Lima, Peru  
Open Studios. Center for Contemporary Art Kitakyushu, Kitakyushu, Japan  
2008 *Emergencias 08*. La Casa Encendida, Madrid, Spain  
2007 Jeune Création 07. La Bellevilloise, Paris, France.

#### AWARDS / GRANTS

2016 Grants and Commissions Program 2016. Emerging Artist, The Cisneros Fontanals Art Foundation (CIFO), Miami, EEUU.  
2009 Pontificia Universidad Católica del Perú. Lima, Peru.  
Research grant  
Lima Museum of Art + Centro Fundación Telefónica + Alta Tecnología Andina  
Centro Abierto 09: Grant for production of site-specific interventions  
2008 Rosa Luxemburg Stiftung. Berlin, Germany  
Scholarship for post-graduate studies  
2007 ARTIUM: Centro-Museo Vasco de Arte Contemporáneo. Vitoria-Gasteiz, Spain  
Production grant  
2006 Pépinières Européennes pour Jeunes Artistes. Paris, France  
Artists in Context Program

#### RESIDENCIES

2009 Research Program, CCA Kitakyushu, Kitakyushu, Japón.  
2008 HK International Artists Workshop, AiR Association, Hong Kong.  
2007 Pilotprojekt Gropiusstadt. Berlin, Alemania.  
2006 Centro Cultural del Matadero, Huesca, España.

#### COLLECTIONS

2016 CIFO, USA  
2013 Sayago & Pardon. USA  
2012 Enfoca. Lima, Perú  
Artist Pension Trust  
2009 MALI. Lima, Perú  
Artist Pension Trust