
andrea canepa

portfolio

andrea canepa

1980 / Lima, Perú

The artist is interested in questioning the human tendency to categorize, control and organize reality in order to submit it to the limits of the mind. She attempts to show us that the order we take as natural is based on her drive of simplifying the complexity of our world.

She does so by altering the order of the systems we live by or encounter in life, applying organization schemes different from the ones we usually follow.

At times, those new schemes manage to strip away the original meaning of those systems and turn them into simple shapes and colors with no functional use. Other times the meanings are transformed, unveiling that which remained hidden under the imposition of the logic assumed to be the correct one.

Andrea's work evidences that the regulations of our world respond to a set of rules and constrictions that could have, incidentally, been different.

Anschaung



Anschauung
exhibition view

ANSCHAAUNG

This series has its starting point on educational materials, based on geometry color and volume, which were developed and used in the modernist period as part of experimental methods of learning for children.

These materials were intended to facilitate the understanding of abstract mathematical and grammatical concepts without the use of letters or numbers.

The artist recovers three of these learning sets and uses them again to deliver information as well as to expose the rich visual qualities of the pieces.

The first 112 digits of the decimal sequence of the number π placed around a circle using the Cuisenaire Rods (image in this page).

Regletas de Cuisenaire
(*Anschauung Project*)
steel sculpture and wooden blocks
140 x 50 x 35 cm
2016

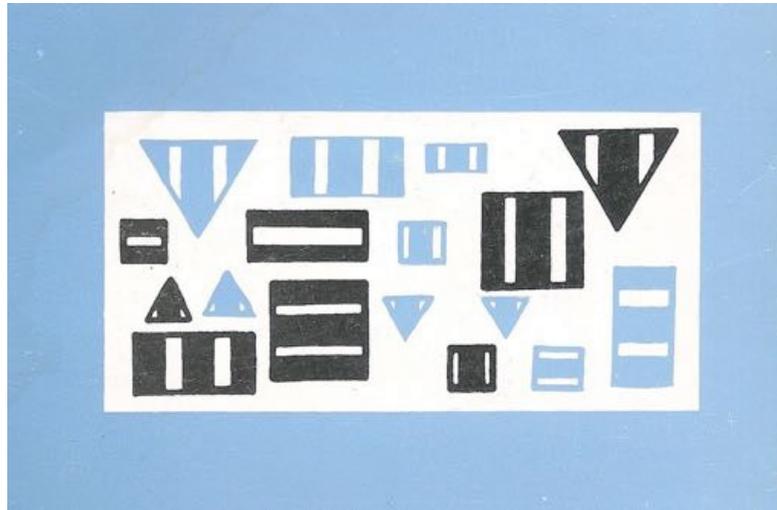
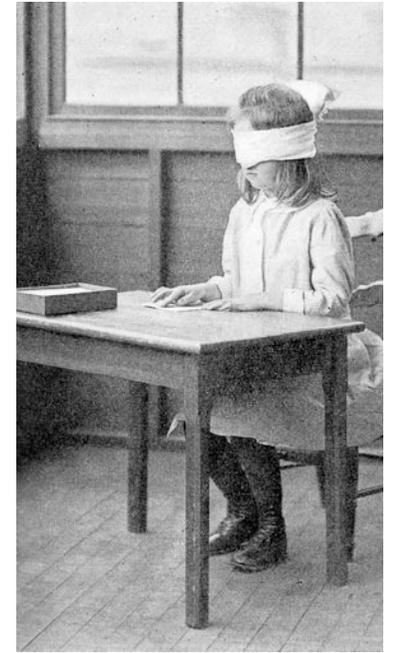




Anschauung (maqueta)
Painted wood and table
120 x 100 x 90 cm aprox
2017



Untitled (cube)
Painted wood and pedestals
Variable dimensions
2017



Anschauung (documentación)
60 slideshow
2017



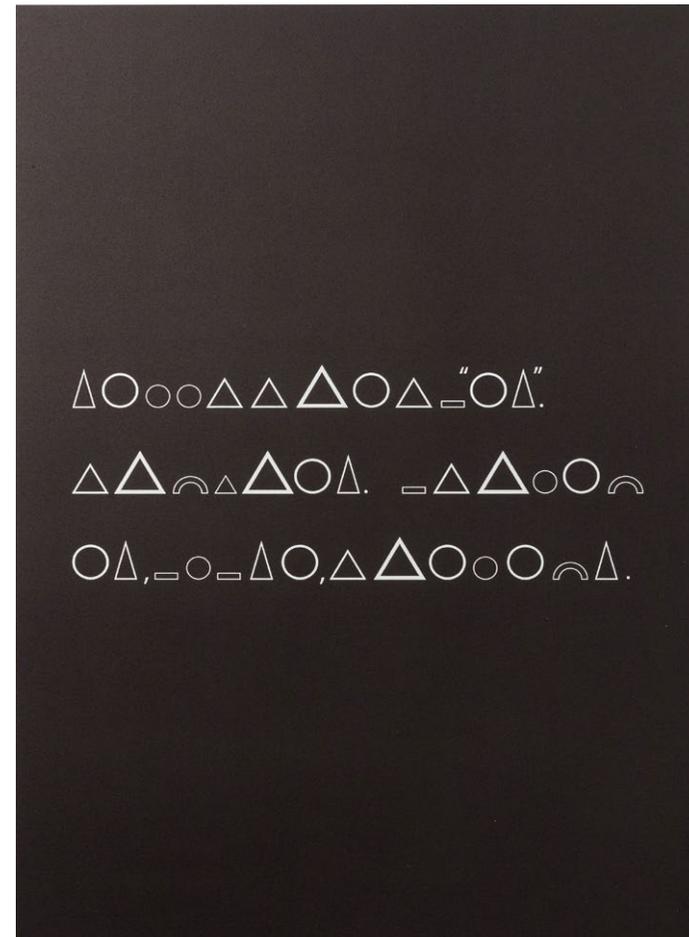
“Color is the place where our brain and the universe meet.”

Paul Klee quote, written accordingly to “The silent way” method.

The silent way (Anschauung Project)
mixed technique on paper
75 x 50 cm
2016

“It is never literally true that any form is meaningless and “says nothing”. Every form in the world says something. But its message often fails to reach us, and even if it does, full understanding is often withheld from us.”

Vasili Kandinski Quote translated into the “Montessori Grammal Symbols”



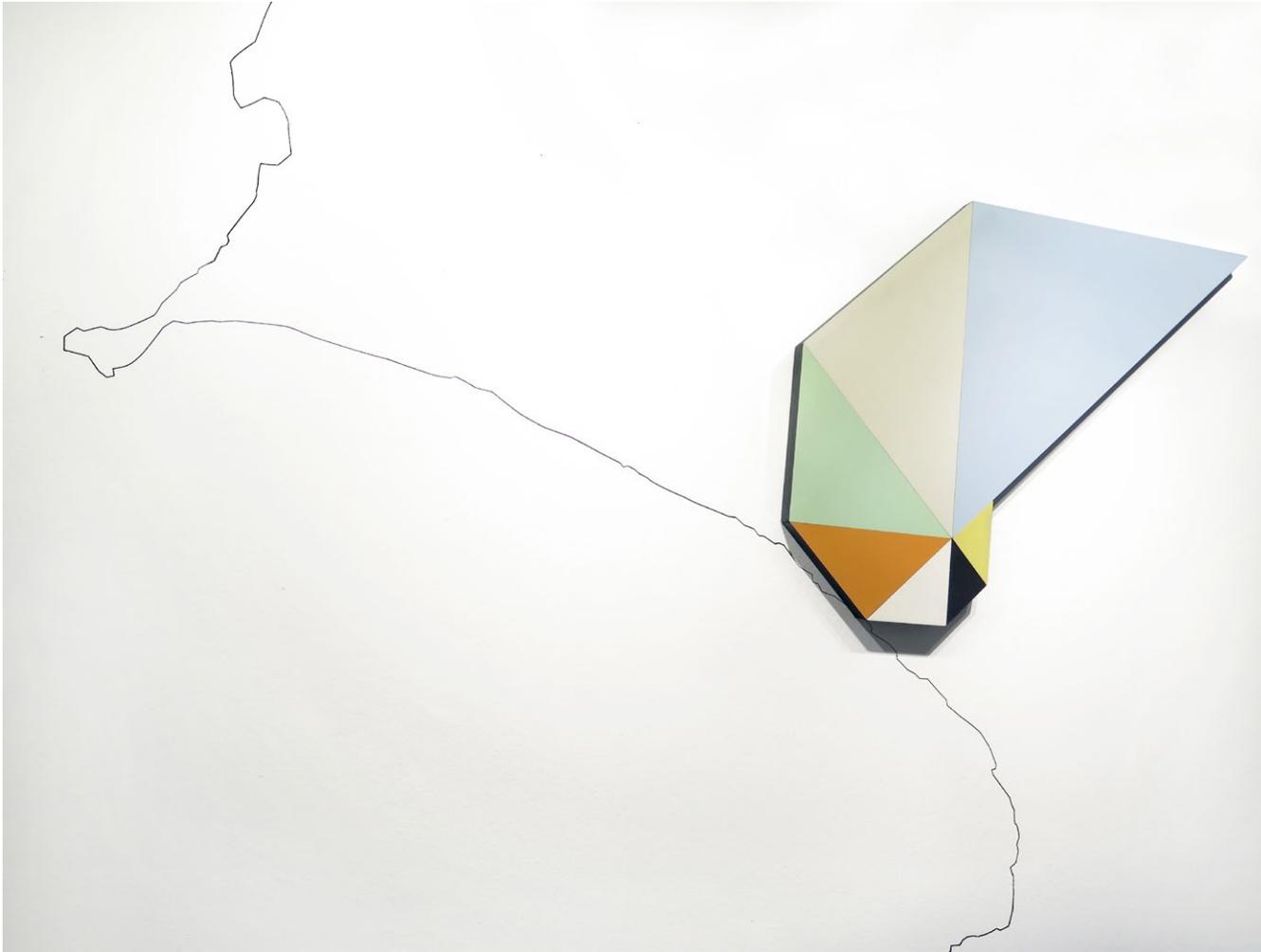
Sólidos gramaticales Montessori (Anschauung Project)
mixed technique on paper
75 x 50 cm
2016

Interpolaciones



Interpolaciones reflects around the connections that emerge between different geographical points when relating them to one specific starting point, the location of the gallery in which this piece was showed for the first time. Overlaying a spiral on the map, with the exhibition room as the center, the artist draws a line between the center and each arras. The last of them intentionally placed at the km 1 mark on the Pan-American Highway.

Interpolaciones
exhibition view
Centro Cultural PUCP



Interpolaciones
installation detail

The ratios describe a circle around the gallery, evoking the potential range of cultural events. This geometrical outline over the map opens up to the reflection on nodes and connections in a cultural system. The triangles paced over the map divide randomly residential, commercial, or industrial areas of Lima, creating new imaginary sectors in which slums, factories and luxury buildings are all group together. The artist reorganizes the triangles to form a square, almost a trigonometric version of the Tangram Puzzle.

Todas las calles del año



This series *Todas las calles del año* of 365 drawings shows 365 streets in Latin America named after each date on the calendar. Each drawing shows the image of the street and a text with its name, its location and a small paragraph that explains the event after which the street is named.

Todas las calle del año
exhibition view



Calle 30 de Marzo
Puerto Plata - República Dominicana

La Batalla de Santiago fue la segunda batalla posterior a la Guerra de la Independencia Dominicana y se libró el 30 de marzo de 1844, en Santiago de los Caballeros. En esta batalla, el general José María Imbert, al mando de una parte del ejército del norte, derrotó al general Jean-Louis Pierrot, quien comandaba las tropas del ejército haitiano en una relación numérica superior a su favor. Después de haber sido derrotados en la Batalla del 19 de marzo, los

haitianos volvieron a invadir la recién creada nación dominicana. El 30 de marzo, los haitianos atacaron y fueron emboscados por el general José María Imbert en el fuerte "Dios, Patria y Libertad", frente a la sabana de Santiago. Los haitianos contratacaron y fueron rechazados por la artillería dominicana y la fusilería de Fernando Valerio. El ejército de Jean-Louis Pierrot se vio obligado a retroceder, dándole la victoria al ejército dominicano.

calle 30 de Marzo
(from series *Todas las calles del año*)
drawing, ongoing (work in progress)
41 cm x 31 cm
2012-2013



Calle 19 de Abril
Carmelo, Colonia - Uruguay

Los Treinta y Tres Orientales es el nombre con el que históricamente se conoce a los hombres liderados por Juan Antonio Lavalleja que, en 1825, emprendieron una insurrección desde lo que hoy es la Argentina, para recuperar la independencia de la Provincia Oriental. Lavalleja organizó desde la Provincia de Buenos Aires una expedición militar con el objetivo de expulsar a

los brasileños del territorio que hoy ocupa Uruguay y parte del actual estado de Río Grande del Sur. Durante la noche, Lavalleja y sus hombres embarcaron y avanzaron sin ser vistos. Aprovechando la oscuridad, cruzaron el río Uruguay en dos lanchas y desembarcaron en la Playa de la Agraciada, o "Arenal Grande", en la madrugada del día 19 de abril de 1825.

calle 19 de Abril
(from series *Todas las calles del año*)
drawing, ongoing (work in progress)
41 cm x 31 cm
2012-2013



Calle 28 de Febrero
Mercedes, Soriano - Uruguay

Se conoce como "Grito de Asencio" o la "Admirable Alarma" a la decisión tomada por criollos de la Banda Oriental del Virreinato del Río de la Plata de emprender las primeras acciones revolucionarias contra las autoridades realistas españolas de Montevideo.

La rebelión de los criollos se vio principalmente desencadenada por las medidas fiscales implantadas por el virrey español del Río de la Plata, el cual necesitaba hacerse con recursos para combatir a la

independentista Junta de Buenos Aires.

Esta decisión, tomada el 28 de febrero de 1811 a orillas del arroyo Asencio, se materializaría en un primer momento con la captura de las vecinas localidades de Mercedes y Santo Domingo de Soriano. Esta fue la primera de una serie de contiendas que culminarían con la proclamación de la independencia y creación de la Provincia Oriental del Río de la Plata en 1813.



Calle 4 de Abril
Tandil, Buenos Aires - Argentina

A finales de 1820 comenzó una violenta reacción de los pueblos aborígenes contra el avance de la frontera hacia el sur. El Pacto de Miraflores, que había logrado una paz relativa con los llamados indios amigos, fue roto cuando nuevos ataques indígenas comenzaron a sucederse en toda la frontera.

El gobernador de Buenos Aires Martín Rodríguez, convencido de que lo único que se podía hacer era vencer a los indígenas, decidió iniciar una campaña con este objetivo.

La campaña consiguió importantes avances en la frontera y culminó con la fundación del Fuerte Independencia el día 4 de abril de 1823, con el fin de hacer efectiva la soberanía de la provincia y expandir la zona de explotación ganadera.

Fuerte Independencia dio origen al núcleo urbano de la ciudad de Tandil, la cual recibió casi constantes contraataques de parte de los indios pampas y ranqueles entre 1823 y 1875.

calle 28 de febrero

(from series *Todas las calles del año*)

drawing, ongoing (work in progress)

31 cm x 41 cm

2012-2013

calle 4 de abril

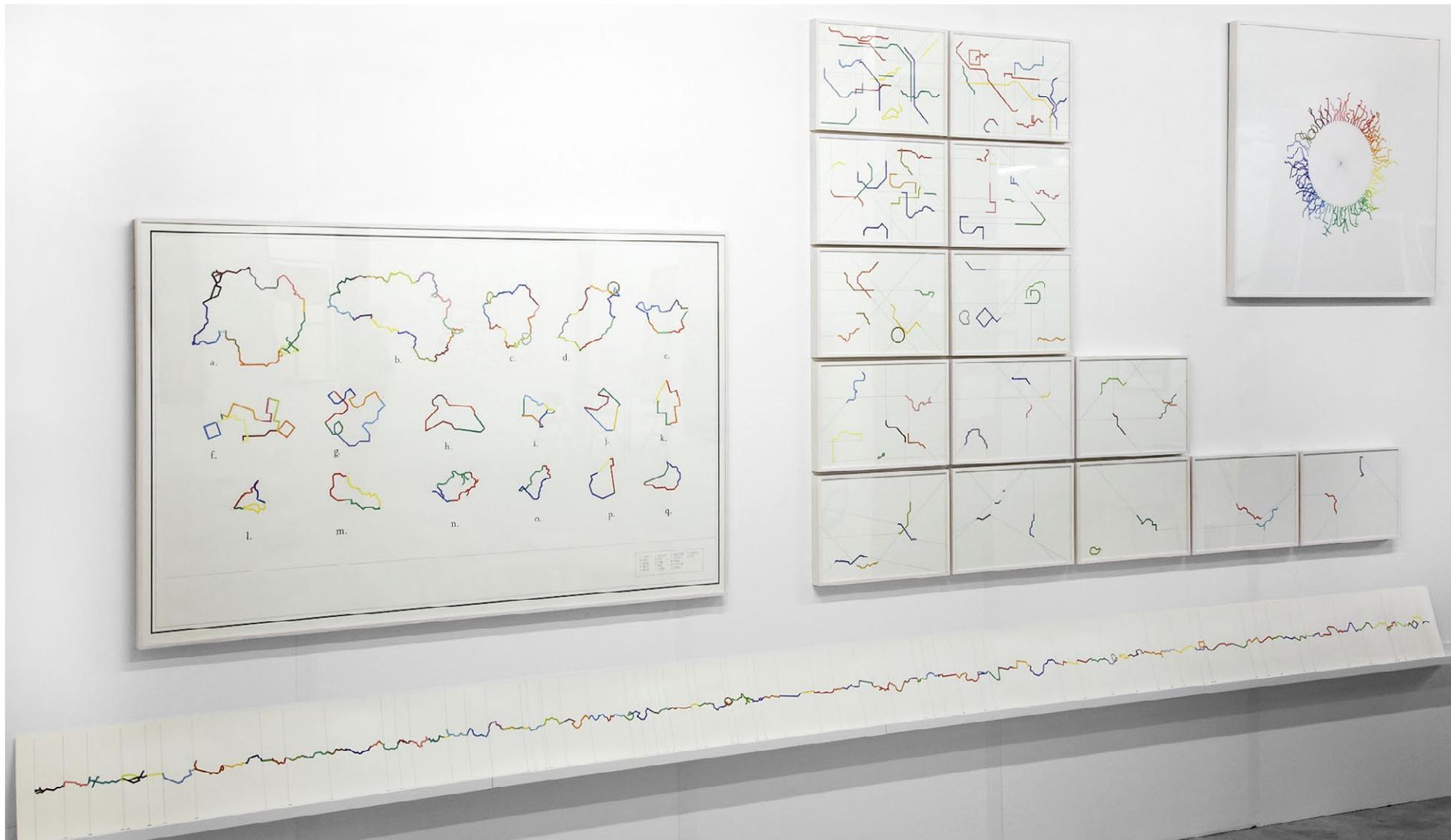
(from series *Todas las calles del año*)

drawing, ongoing (work in progress)

31 cm x 41 cm

2012-2013

The lines

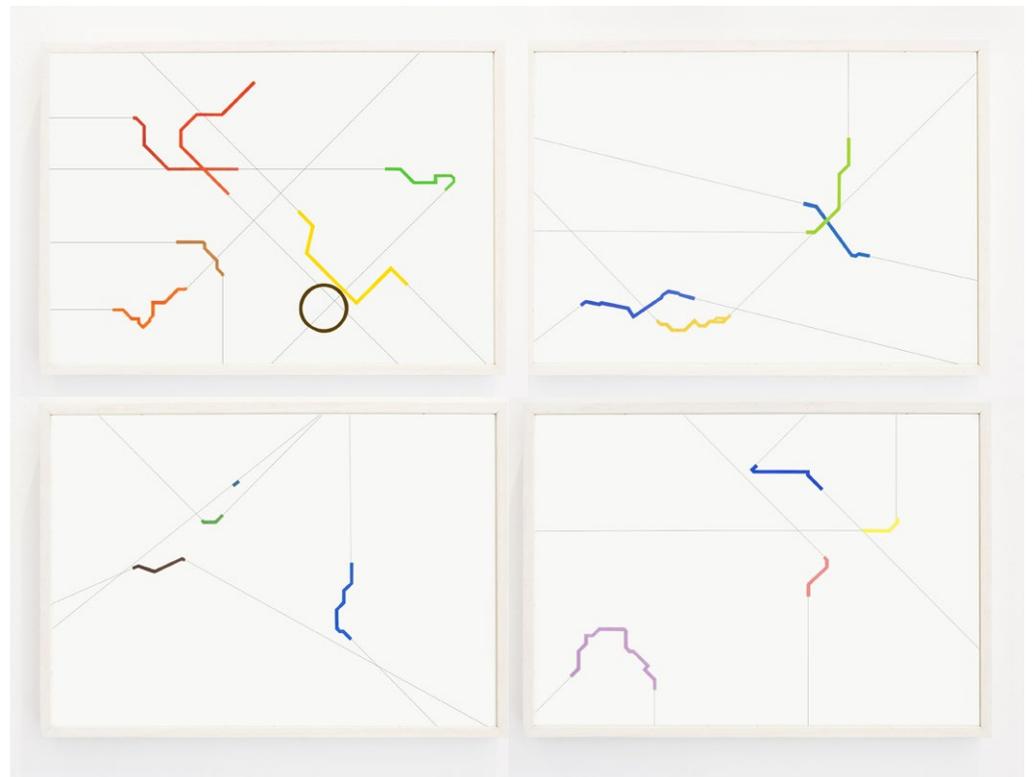


The lines

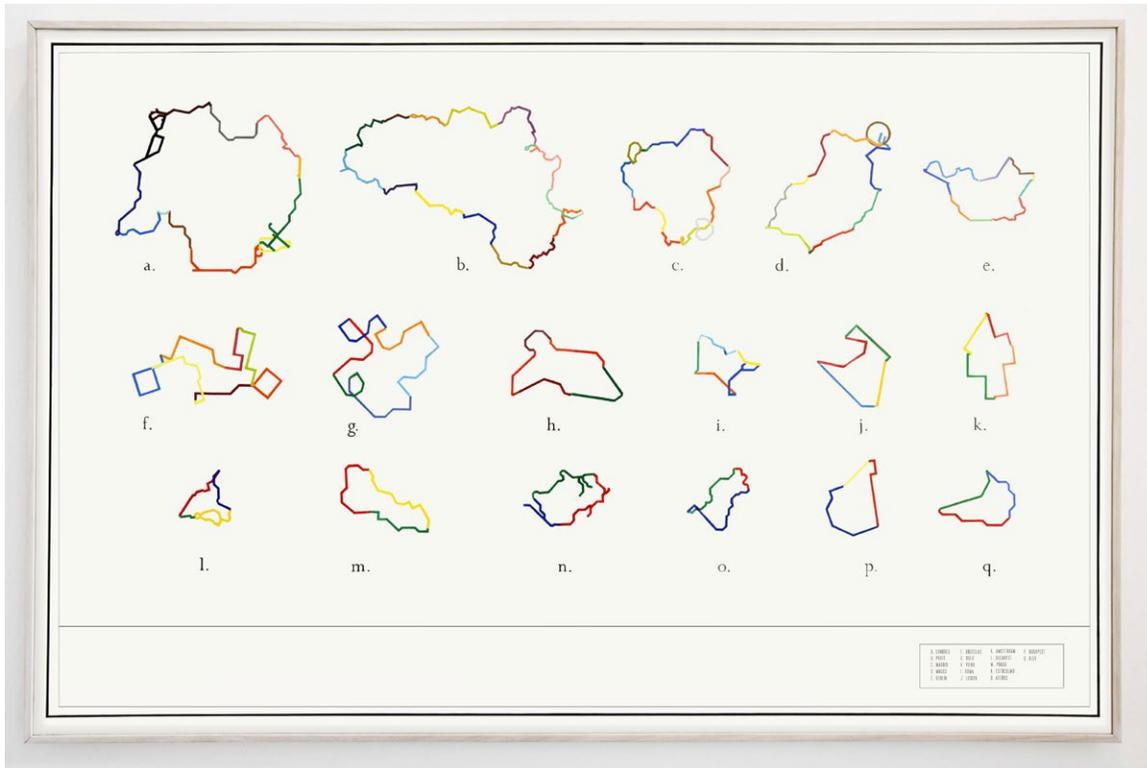
In this drawing series, simple schemes used to organize data (a time line, groupings, maps, a chromatic circle) apply the elements that codify the lines in a metro map (numbers and colors) to reorder the information of all the European capitals' metro maps. When schematizing what has already been schemed, these systems nullify one another, giving us back nothing more than forms and colors, without function or meaning.



chromatic circle
gouache and pen on paper
90 x 90 cm
2014



number 6 lines
gouache and pen on paper
29,7 x 21 cm. each one
2014



connect the dots
 gouache and pen on paper
 149 x 98 cm
 2014

Timeline
 gouache and pen on paper
 430 x 25 cm
 2014



Simetrías



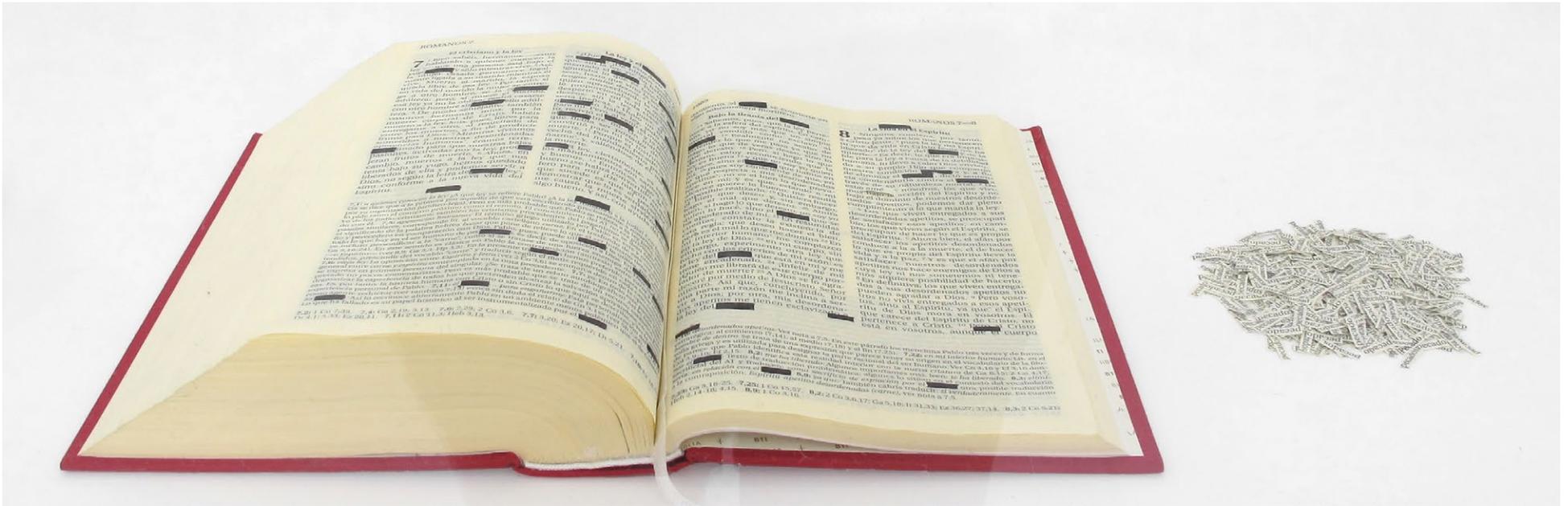
simetrías

acrylic, metal, wood, objects

134 x 186 x 37cm

2014

On a display cabinet four intervened objects trace an axis of symmetry accomplish trough a subtraction and reorganization of one of its elements. Four conceptual symmetries based on equivalence, complementary, opposition and inversion deal with the ways we organize space, time, social behavior and art.

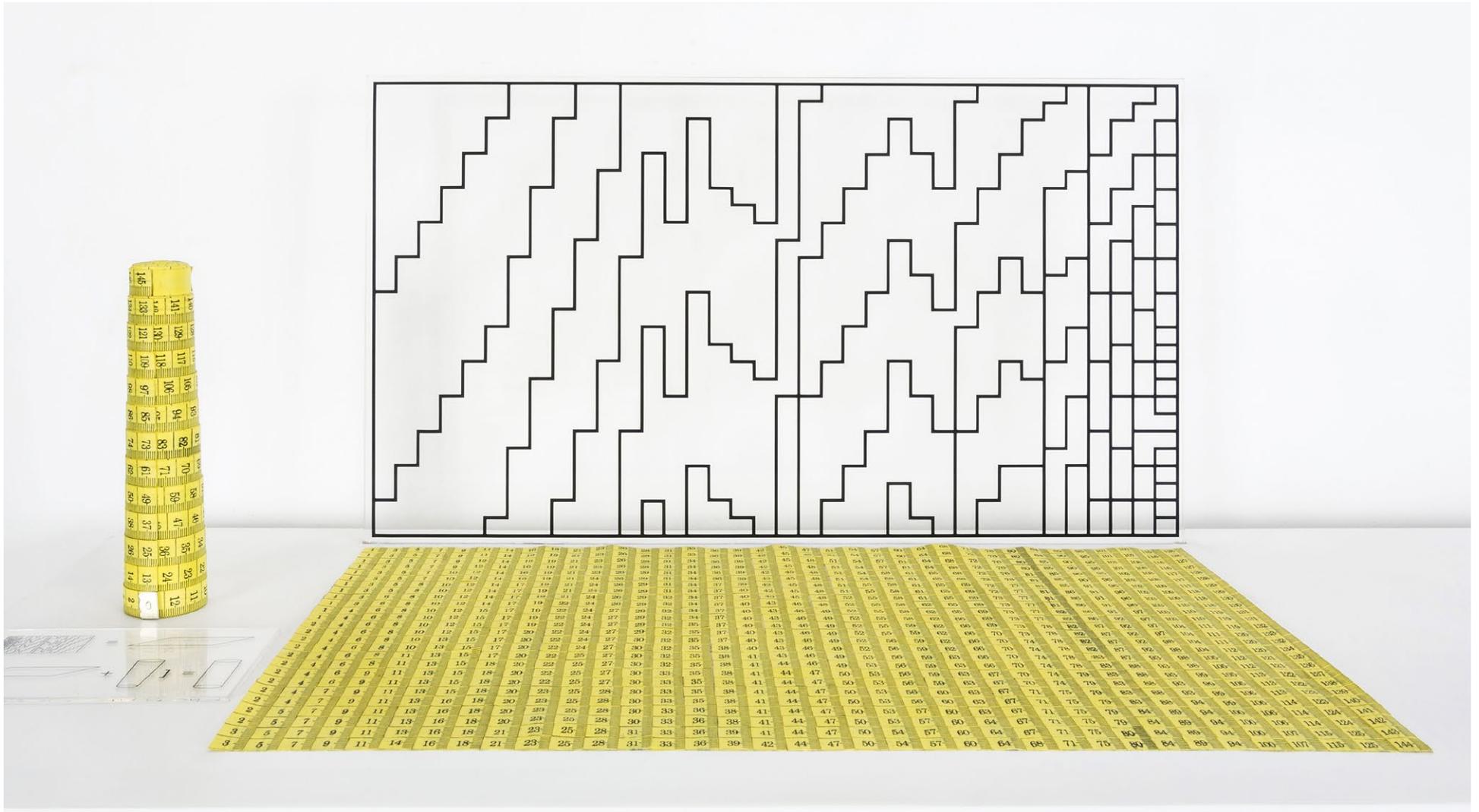


All the word “sin” of a Bible had been cut off and place next to it in an accumulation to form literally a pile of “all the sins in the bible”.

Detail



The sand in a hourglass clock has been extracted to weigh it on a jeweler's scale evokes the time-gold equation. The falling sand describes the course of time linearly. The balance sets its measure in time. Clock and scale show the equivalence of the passage of time and paralyzed instant. Are there two ways of conjuring up eternity?



Untitled
Tape and self-adhesive vinyl on acrylic sheet
Variable measures
2014

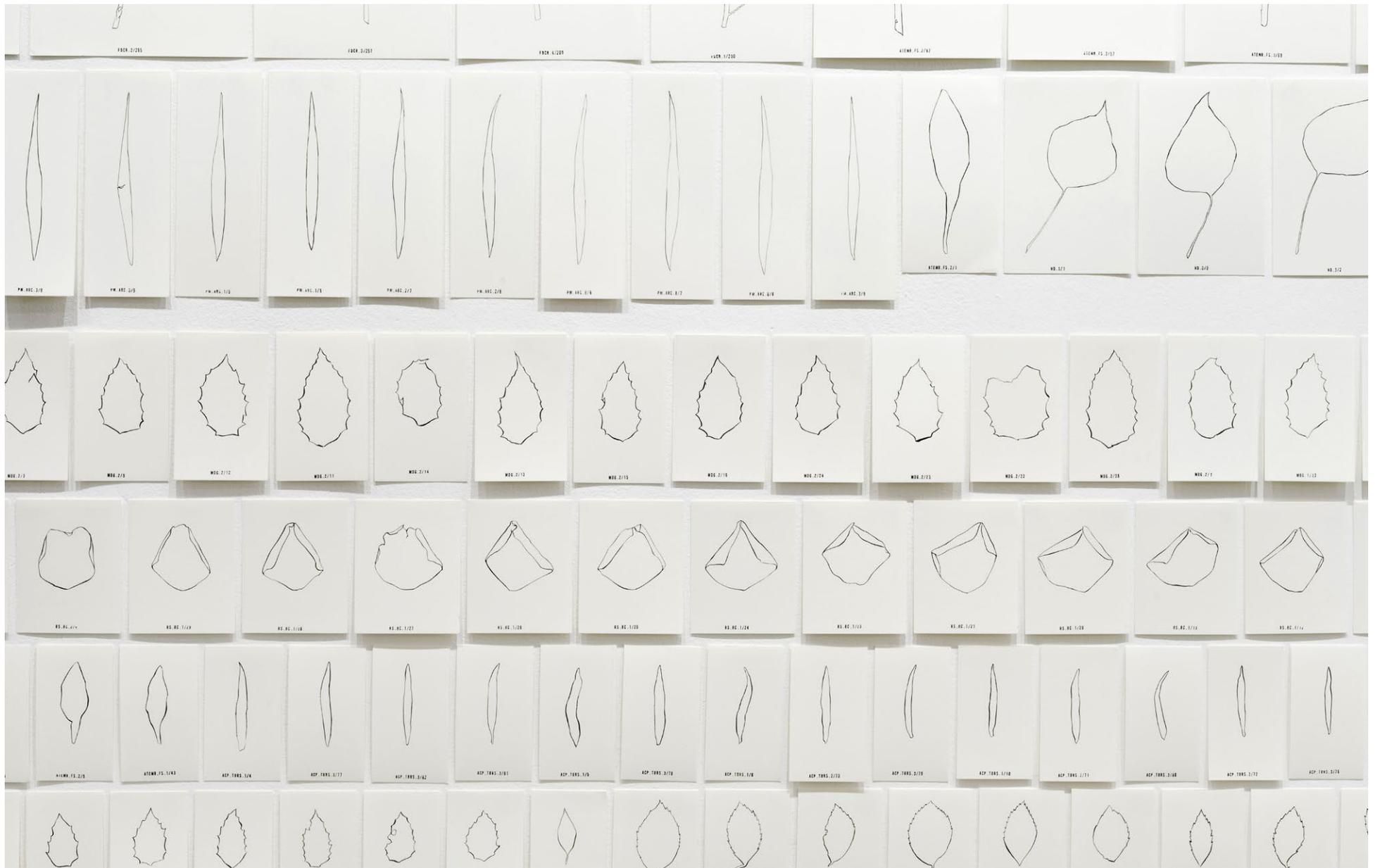
Ornamento y sistema



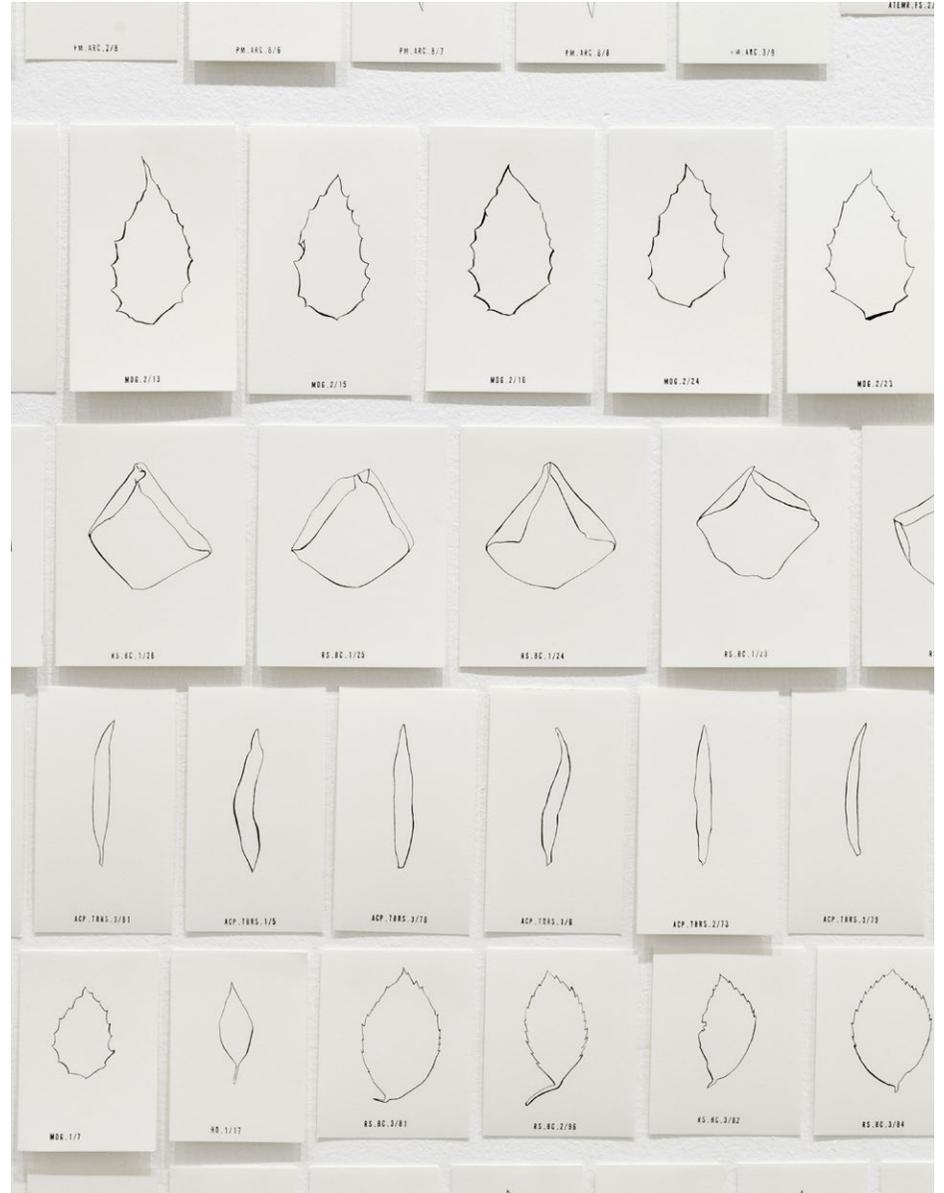
Canepa's proposal is to alter said objects modifying or even depriving them of their decorative function. Following the tradition of the modernist avant-garde design, the artist purges off the accessory of the objects to renew them as purified entities. Modern design is reductionist, doesn't add, but simplified. It is negative design, for which the purely ornamental - visual demonstration of both tradition and attachment to the forms - appeared as an excess. On *Ornamento y Sistema* the intimate space is demystified by the activation of decorative arts through modernity's purifying impulse. Or in other words, emancipated from the tendency to compulsive beautification which is subjected to the private as idealized place where the feminine is inscribed.



Ornamento y Sistema
exhibition view



In *Inventory* a flower bouquet had been broken down into its component parts and obsessively drawn stem by stem, leaf by leaf and petal by petal. The bouquet is fractured in more than 3,700 small-format drawings organized by size order. Each drawing had been given a code according to the position it occupied in the bouquet.



inventario
3700 drawings
ink on paper
detail
2013



“A second chance to rephrase the question”

Embroidered in cross stitch of wool, obtained in flea markets, stripped, and re-embroidered on the same surface with the same threads

2013

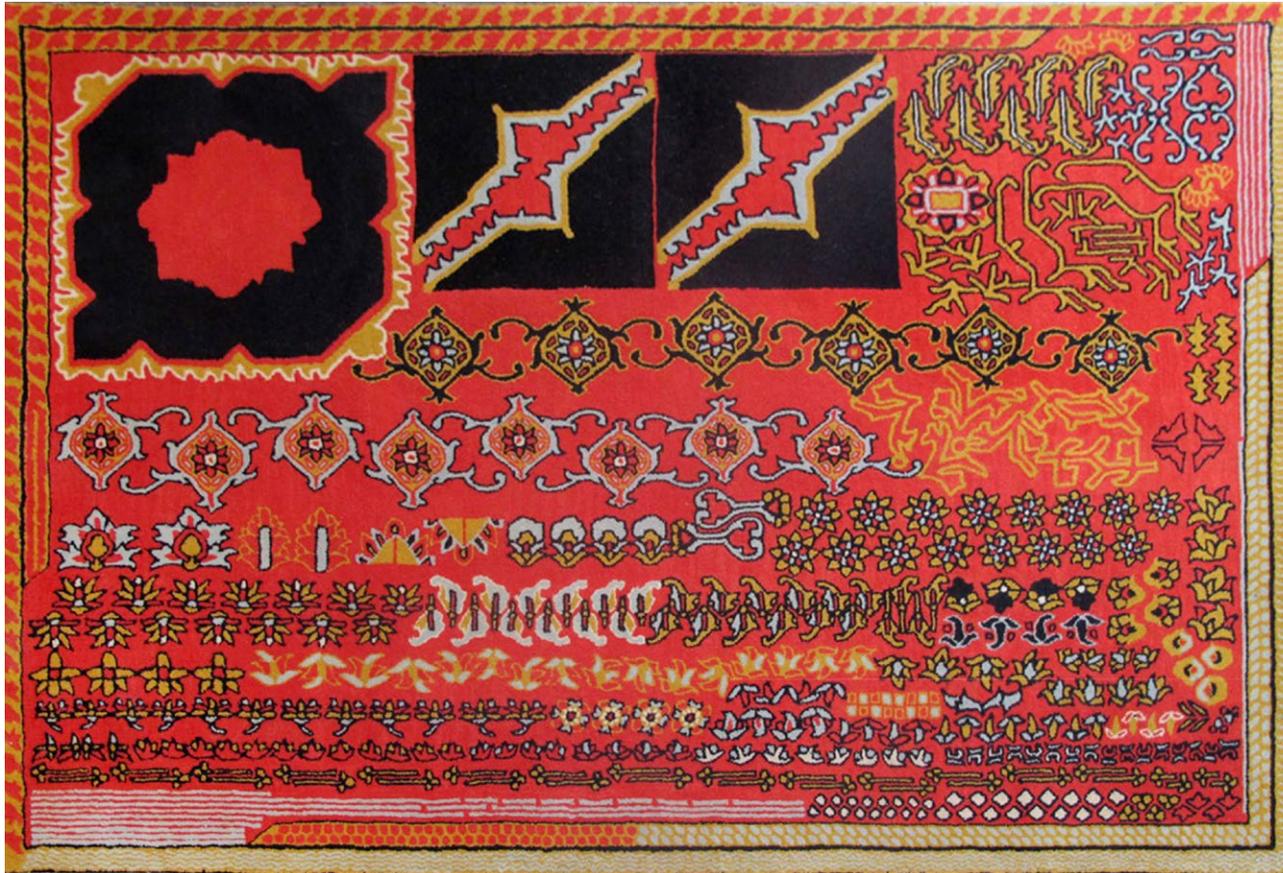


Paisaje alpino con cabaña y pinos
from series "*a second chance to rephrase the question*"
wool on tapestry canvas
27.2 x 38.8cm
2013

The series *a second chance to rephrase the question* of embroidered cross stitch motifs were purchased at a flea market, unstitched and re-embroidered with the same threads organized by color to generate abstract geometrical compositions.



Blue piece (s)
Puzzle assembled from pieces of blue tonality
obtained from different puzzles.
70 x 50 cm
2013



western carpet

Handmade wool carpet designed from the deconstruction of a Persian carpet from the 19th century.
240 x 170 cm.
2013



Western carpet is a carpet whose decorative elements of an oriental carpet have been rearranged by size, according to principles of economy and hierarchical order.

andrea canepa

1980 / Lima, Peru

EDUCATION

- 2007-2008 Universidad Politécnica de Valencia. Facultad De Bellas Artes. San Carlos. Master in Visual Arts and Multimedia.
2004-2006 Universidad Politécnica de Valencia. Facultad De Bellas Artes. San Carlos. Degree in Fine Arts.
2000-2003 Pontificia Universidad Católica del Perú. Facultad de Artes.
1998-1999 Pontificia Universidad Católica del Perú. General Studies In Humanities.

RESIDENCIES

- 2015 “El Ranchito Programa” Residence Program, Matadero Madrid - AECID, Madrid, Spain.
2015 Gasworks. London, United Kingdom.
2013 Cité Internationale des Arts. Paris, France.
2011 Slade Research Center. UCL Slade School of Fine Arts. London, United Kingdom.

SOLO SHOWS

- 2017 Anschaaung. Nueveochenta. Bogotá. Colombia.
2015 Todas las calles del Año. Museo de Teruel. Teruel, Spain.
Arquitecturas del Futuro Pasado. Sant Andreu Contemporani. Barcelona, Spain.
2013 Ejercicios de Localización. L’ Imaginaire, Alianza Francesa. Lima, Peru.
Ejercicios de Localización. Rosa Santos Gallery. Valencia, Spain.
Ornamento y Sistema. Wu Gallery Lima, Peru.
2011 The Fragile Assembly of Everyday Life. LAB. Laboratorio de Arte Joven. Murcia, Spain.
2009 El Revés de lo Doméstico. Rosa Santos Gallery. Valencia, Spain.

GROUP SHOWS (selection)

- 2016 “Casa-Estudio-Calle-Barrio” group show curated by Virginia Torrente, CentroCentro - Madrid, Spain.
“Viaja y no lo escribas” group show curated by Carolina Jiménez, La Casa Encendida - Madrid, Spain.
“Keep calm and carry on” group show curated by Nerea Ubieto, TABACALERA - Madrid, Spain.
“Volta Basel 2016” Rosa Santos Gallery, Basel, Switzerland.
2015 El Publico. Centro Federico García Lorca. Granada, Spain.
5 Proyectos. Centro Cultura PUCP. Lima, Peru.
Del rombo al hexágono hay dos líneas. Rosa Santos Gallery. Valencia, Spain.
Do you have barbaric taste?” Popposition Art Fair. Brussels, Belgium.
Otro Orden II: Objetos sobre una mesa” Espacio La Polaca. Lima, Peru.
Dueñas del Arte. Atarazanas de Valencia. Valencia, Spain.
C.I.T.I. Centro de Investigación Técnicamente Imprevisible. Centro de Arte Joven de Madrid.
Madrid, Spain.
2014 Los agricultores. Recolectar y/o manipular. Sant Andreu Contemporani. Barcelona. Spain.
Mi(g)radas. Sala Kuélap del Ministerio de Cultura. II Bienal de Fotografía de Lima. Lima, Peru.
Otro Orden. Espacio La Polaca. Lima, Peru.

- Fem Code. Universidad Politécnica de Valencia. Valencia, Spain.
 Generación 2014, Proyectos de arte Caja Madrid. La Casa Encendida. Madrid, Spain.
 Yo no solo coso. Galería John Harriman. CCPB. Lima, Spain.
- 2013 No View. Wu Gallery. Lima, Peru.
 As Everything Moves. Node Center. Main Blau. Berlin, Deutschland.
 Expedición Amazonas. Galería Pancho Fierro. Lima, Peru.
- 2012 Colección DKV - Dibujos. Centro de Arte y Naturaleza (CDAN). Huesca, Spain.
 Intersecciones. Wu Gallery. Lima, Peru.
 MIMAA. Muestra Internacional de Música y Artes Avanzadas. Valencia, Spain.
 Pasaporte para un artista. XV National Contest of Visual Arts. Centro Cultural PUCP. Lima, Peru.
 La tiranía de la intimidad. Centro Cultural de España. Lima, Peru.
 Arco Feria Internacional de Arte Contemporáneo, Rosa Santos Gallery. Madrid, Spain.
- 2011 Swab. Rosa Santos Gallery. Barcelona, Spain.
- 2010 Preview Berlin, Rosa Santos Gallery. Berlín, Deutschland.
 Un Teatro Sin Función, Teatro Los Manatiales. Valencia, Spain.
- 2009 Art/Salamanca/09. Feria de Arte Contemporáneo, Galería Rosa Santos. Salamanca, Spain.
 La Otra, 80m2 Gallery. Bogota, Colombia.
- 2008 Valencia.ART, Feria de Arte Contemporáneo, Galería Rosa Santos. Valencia, Spain.
 After the net. Festival Observatori. Valencia, Spain.
 Co-produce. Experimental Film Festival. Halle, Deutschland.
 Mudanzas. Espacio LaFurgoneta. Valencia, Spain.

AWARDS AND GRANTS

- 2016 Tokio Wonder Site, artist residency, Tokio, Japan.
- 2014 "Pulse Prize Miami Beach". Pulse Contemporary Art Fair. Miami. USA.
- 2014 "Miquel Casablanques" Award. Sant Andreu Contemporani. Barcelona, Spain.
- 2014 "Arco Comunidad de Madrid para Jóvenes Artistas" Award. Comunidad de Madrid. Madrid, Spain.
- 2013 "Beca Endesa para artes plásticas" Grant. Fundación Endesa. Madrid, Spain.
- 2013 "Generaciones 2014" Award. Proyectos de Arte Caja Madrid. Madrid, Spain.
- 2012 French Peruvian XV National Contest "Pasaporte para un artista". Second place. Alianza Francesa. Lima, Peru.
- 2011 "Pilar Juncosa i Sotheby's" Educational Grant. Pilar and Joan Miro Foundation. Palma de Mallorca, Spain.
- 2010 "SWAB Drawing Award". Swab Contemporary Art Fair. Barcelona, Spain.
- 2008 "Jóvenes Creadores de Madrid" Award. Second place. Ayuntamiento de Madrid. Madrid, Spain.
- 2006 "Valencia Crea" Award. Category: Video art. Ayuntamiento de Valencia. Valencia, Spain.

COLLECTIONS

CA2M. Centro 2 de Mayo (Madrid, Spain)
 IVAM. Instituto Valenciano de Arte Moderno (Valencia, Spain)
 Fundación Montemadrid (Madrid, Spain)
 Museo Provincial de Teruel (Teruel, Spain)
 Fundación Endesa (Madrid, Spain)
 Colección DKV Arte y Salud (Valencia, Spain)
 MASM, Museo de Arte de la Universidad Mayor de San Marcos (Lima, Peru)
 Sammlung Goetz (Munich, Deutschland)