

An abstract painting with vibrant colors and expressive brushstrokes. The background features a mix of blue, green, red, and yellow. On the left, there's a yellow face with blue and purple features. In the center, a green figure with a yellow circle on its head is visible. On the right, a large red area contains a white star-like shape. The overall style is bold and colorful.

portfolio

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ig: [@fabiolagonzales](https://www.instagram.com/fabiolagonzales)

FABIOLA GONZÁLES

www.fabiolagonzales.com

Lima, Peru

BIO

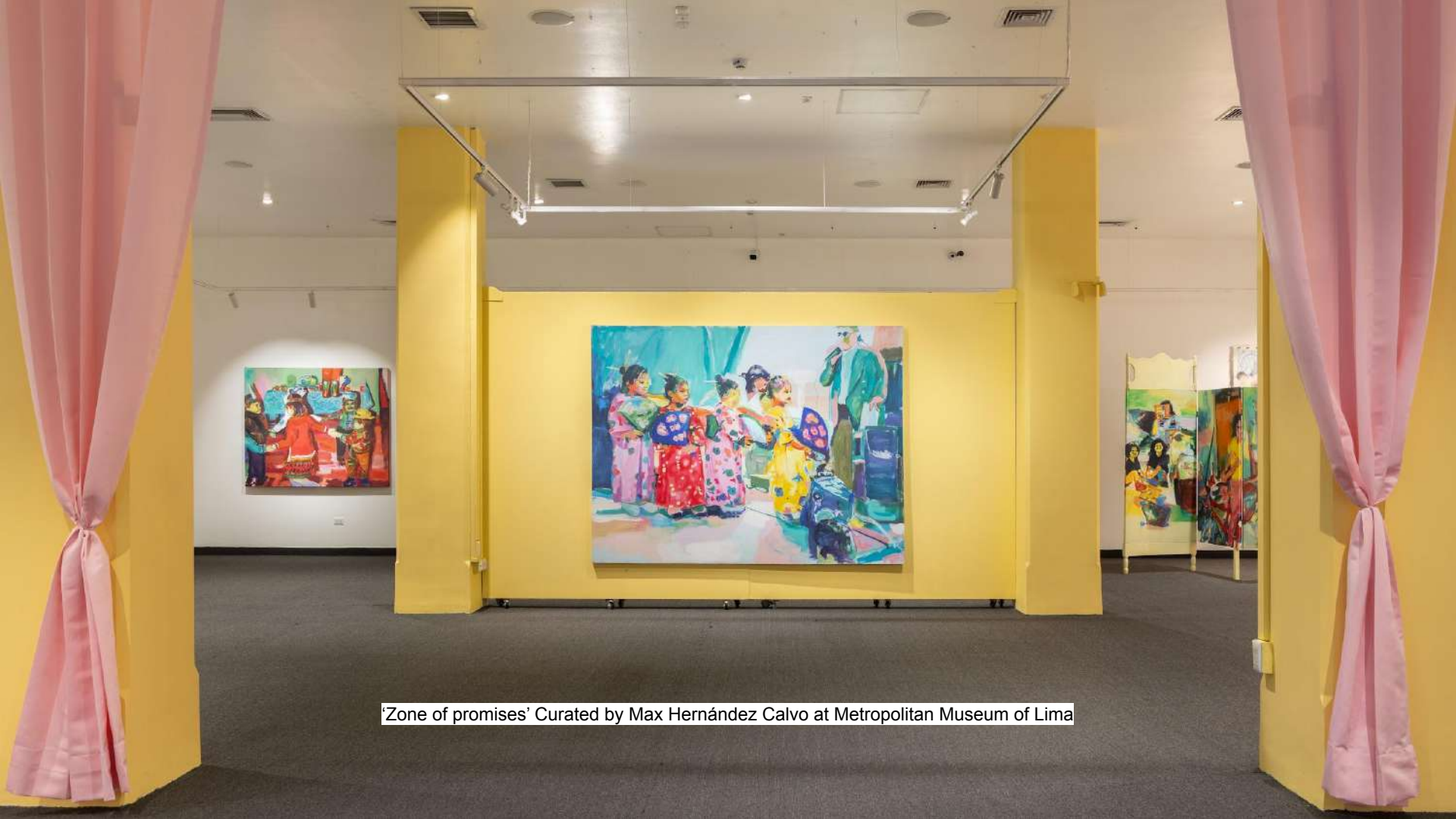
FABIOLA GONZALES

(Lima, 1995)

Visual artist and cultural promoter, she studied painting at the Faculty of Art and Design of the Pontificia Universidad Católica del Perú (2019) and continued with editorial illustration at Toulouse Lautrec. In Fabiola's work, family rituals and children's parties serve as theme and setting for the exploration of hidden subtexts among human interactions. She delves into representations full of nuances that unravel the complex dance of family roles and social expectations, challenging preconceived notions linked to gender and age. In these canvases, brushstrokes become a language of their own, telling stories of family ties and social pressures. Subtle details invite the viewer to examine the unspoken agreements and negotiations that underlie these domestic rituals, shedding light on the changing nature of family responsibilities.

She has won several national and international awards. She was the winner of the first prize to the critics of the Painting specialty of the Faculty of Art and Design, PUCP (2019). Finalist of the ICPNA award of CONTEMPORARY ART (2023). She has participated in the program 'Fotos x el cambio', carried out by the US Embassy, ICPNA (2018). and workshops on ethnography, documentary photography, new media and expansive drawing by Veronica Boggio and Augusto del Valle; 'Amar el error' directed by Maria Roberta Valente (ARG).

He has participated in artistic residencies such as La Fabrique III at the Alianza Francesa de Lima (2022) and Casa Intermitente, Mar de Plata, Argentina (2022). Likewise, his work has been in the SUBASTA MALI XXVI (2021) and SUBASTA MAC II (2022). He has participated in national and international fairs such as Pinta PaR, Lima (2023), Art Salon Zurich, Switzerland (2023). He has participated in different collective and individual exhibitions such as 'Nobody taught me to say no, now I sing every day' CASA FUGAZ, (2020), 'Negociaciones de pica y pica' in Galería del paseo (2020), GOMENASAI in CASA FUGAZ (2022), 'Antes que se acabe el café amarillo' in Ginsberg Galería (2023). 'Beautiful boy, you were a mix of honey, mint and pink' (2023) Soon Gallery, Zurich, 'Zone of promises' at Metropolitan Museum of Lima, (2025). Her artwork was exhibit in Buenos Aires, Mar de Plata, Lima, Paris, Madrid, Switzerland and London.



'Zone of promises' Curated by Max Hernández Calvo at Metropolitan Museum of Lima

Curatorial text (ENG)

Drawing on her early memories and working with images taken from various photographic archives, with an emphasis on records of celebrations, Fabiola Gonzáles constructs a warm and familiar, yet strange, world called "Zone of Promises."

The promises to which the artist alludes underlie the scenes she portrays, in which children are shown playing, eating, laughing, and dancing, amidst festive settings, often decorated with balloons, piñatas, cakes, gifts, and other objects. Ultimately, every celebration entails a promise that is implicitly announced in its very invitation: a gathering with friends, music, food, games, and so on.

Fabiola's images convey the uncertainty surrounding any promise—for every promise is directed toward the future (its time is tomorrow) and is necessarily governed by a principle of independence (for its status as a promise does not depend on whether it is kept or broken). To achieve this, the artist constructs his images as if they were a vision about to be conjured or a fading memory: at times, the contours of his figures blur, creating the sensation that the characters could merge with each other or blend into their surroundings.

This deliberate imprecision in the relationship between figure and background allows the works to be understood simultaneously as a reference to the past (recreated in remembrance) or as an allusion to the future (fantasized in expectation). Likewise, the artist's palette, characterized by its distinctive tonal shades of green, turquoise, ochre, orange, and violet, lends the pieces an unreal quality, transforming them into dreamlike scenes, daydreams, or even almost mystical visions. In this regard, consider the reference to film and theater made through the inclusion of curtains, as an allusion to the fictional worlds in which these arts immerse us.

While Gonzáles's works possess the strangeness of the fantastic, they also possess a warmth inherent to the familiar and the homey. The emotional charge that permeates these images is evident not only in the artist's chromatic harmonies but also in her exploration of soft materials and textures (such as plush and other textiles). The use of this softness—visual and tactile—is key because the promises at stake here are predicated on a series of unspoken conditions that make them possible: care, security, and affection are the guarantors of any worthwhile celebration and are the premises that enable any promise of fun.

Finally, it is worth highlighting the very presentation of the pieces. The spatial configuration employed departs from the usual aseptic model of the exhibition, aiming to evoke a more familiar and everyday space that brings to mind lived experience, affections, and affections. In other words, what Fabiola Gonzáles proposes with her "Zone of Promises" is to recapture the hope, perhaps lost, from the past (reconciling ourselves with unfulfilled expectations and broken promises), and face the future with it, like someone eagerly and joyfully awaiting the unknown.

Max Hernández Calvo

*Music: Valeria Aragón
Artistic Mediation: Karla Córdova
Press: Roxana Arrué*



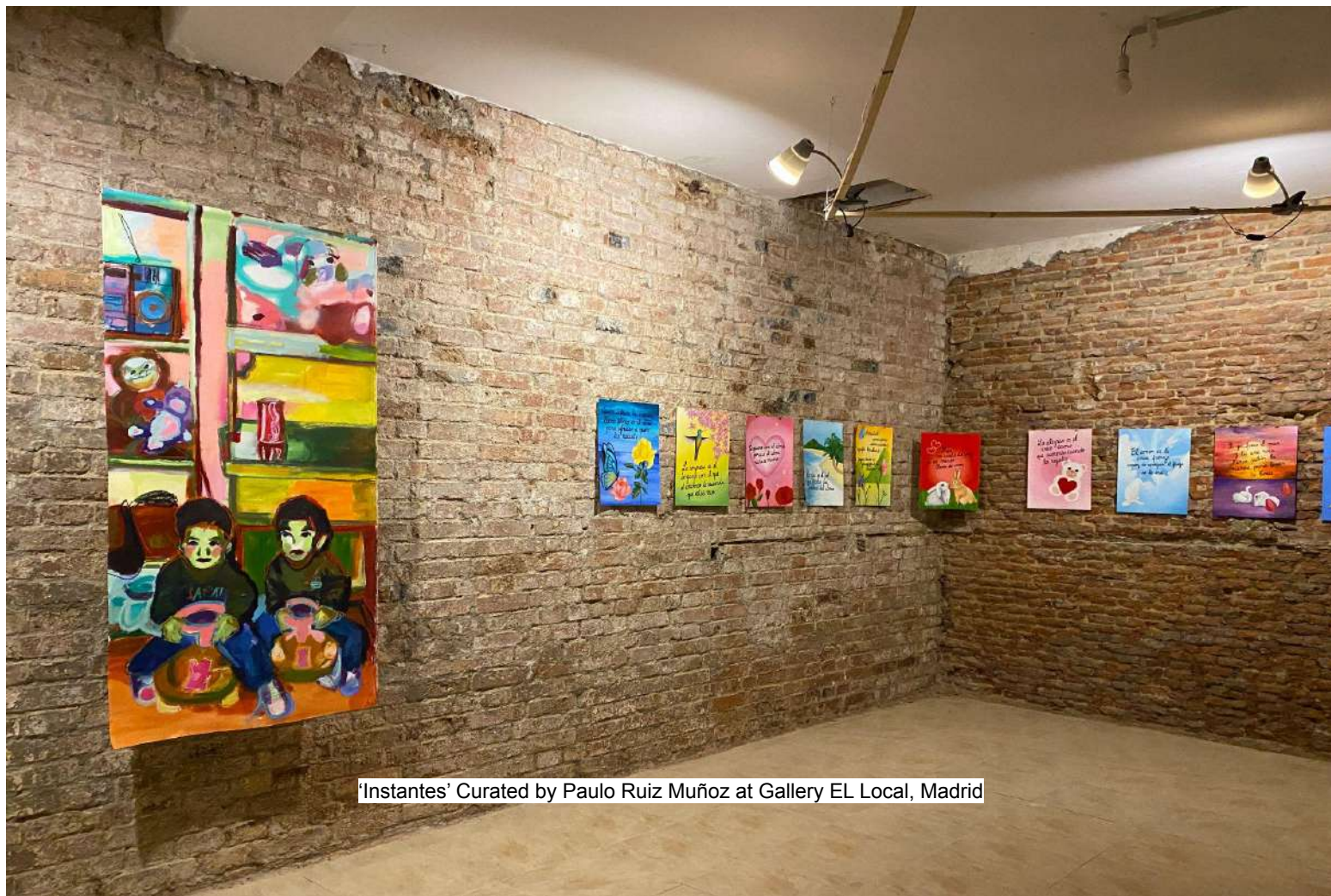








Vista de sala
Fotografía: Héctor Delgado



'Instantes' Curated by Paulo Ruiz Muñoz at Gallery EL Local, Madrid



'INSTANTES'

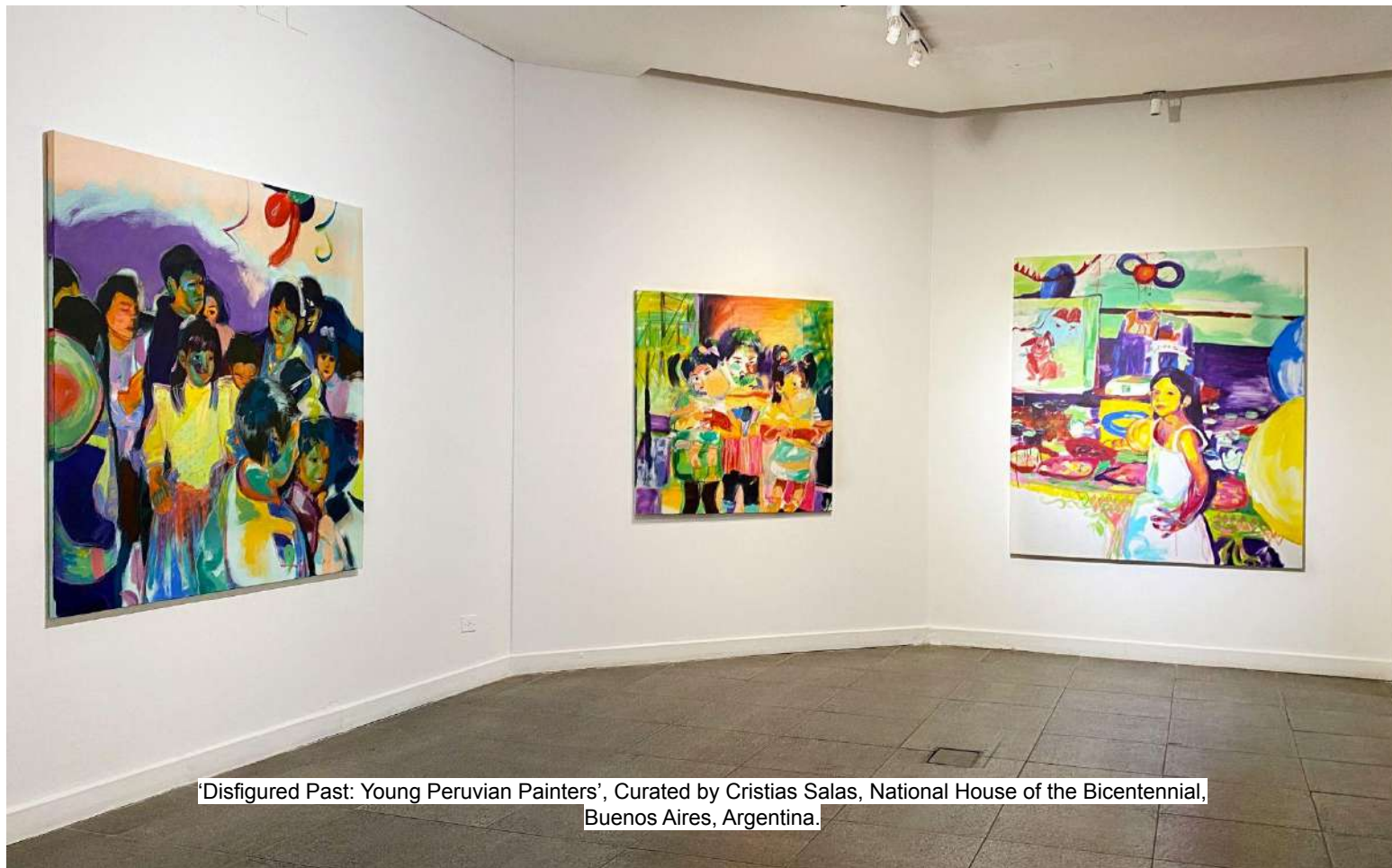
Maira Villena, Fabiola Gonzáles y DNI
El local Gallery, Madrid

The exhibition "INSTANTES" brings together the works of Fabiola Gonzáles, Maïra Villena, and the creative work of DNI, a Peruvian brand created by brothers Roberto and Paulo Ruiz Muñoz. The group of artists, using their distinct approaches and techniques, reflect on the invisible networks that unite them: nostalgia and the kitsch fiction of the Peruvian territory. Through their practices, each artist weaves a web of meanings that connects the past with the present, transforming the individual into a repertoire of motifs and ornaments that are transformed into a collective imaginary: Are we an accumulation of memories? Are we who we remember?

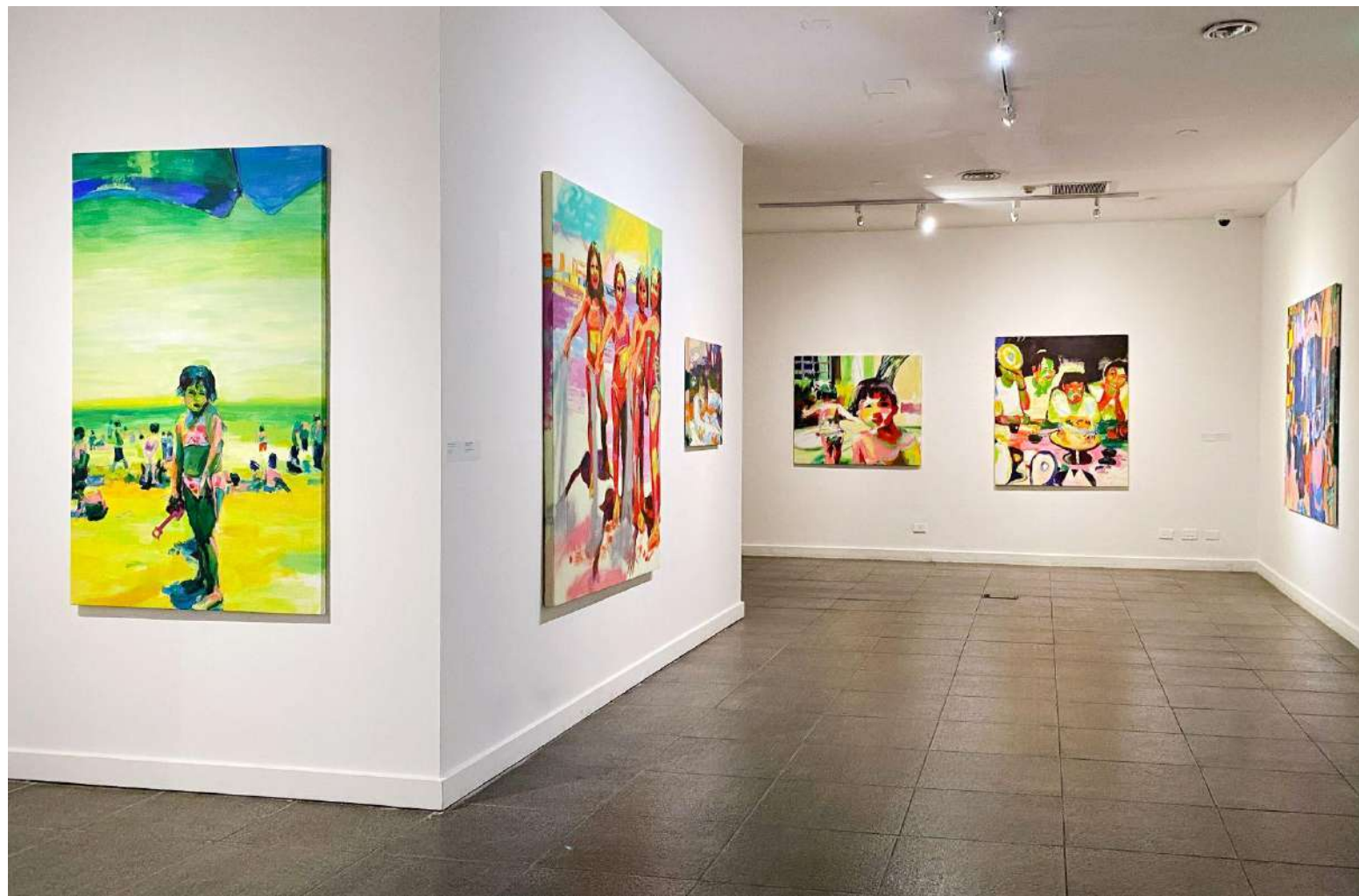
Through the archives of the family album, Fabiola Gonzáles addresses the mirages of identity: repetitions, patterns, and the intergenerational discourse revealed in the archival images. Celebration, a central axis of her pictorial work, appears here not only as a festivity but also as a mechanism to silence family tensions and make power structures visible. From this point, the artist invites us to question: What lies behind those moments of shared joy?

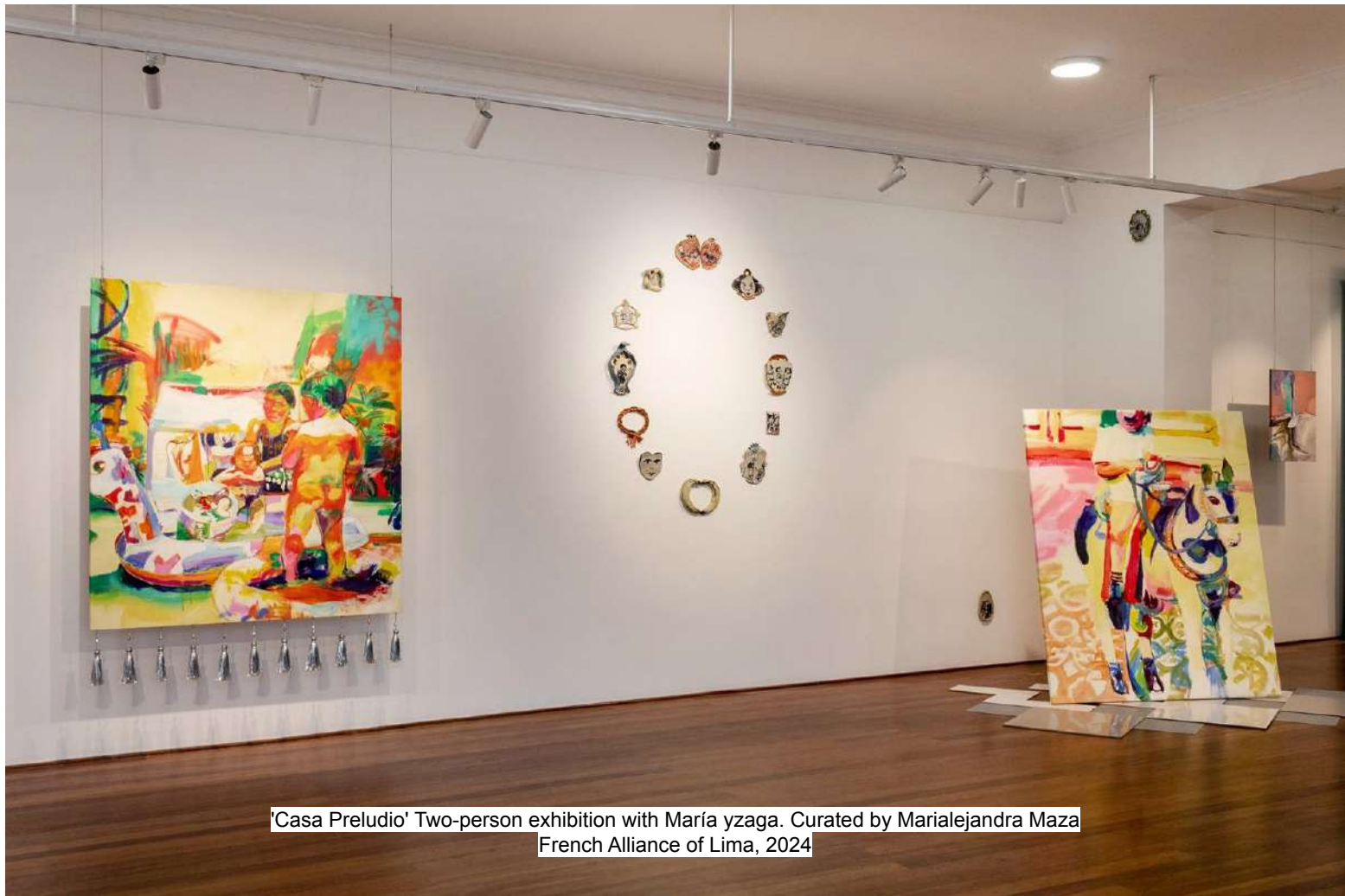


'Being eternal 01'
mixed technique on fabric
30 x 40 cm
2025



'Disfigured Past: Young Peruvian Painters', Curated by Cristias Salas, National House of the Bicentennial, Buenos Aires, Argentina.





'Casa Preludio' Two-person exhibition with María yzaga. Curated by Marialejandra Maza
French Alliance of Lima, 2024

PRELUDE HOUSE

Two-person exhibition with María Yzaga

L'imaginaire Room at the French Alliance in Lima, 2024

This project has been the winner of the Visual Arts 2024 Call carried out by the Alliance Française of Lima as part of the Cultural Projects Agreement.

“Prelude: 1. That which precedes and serves as an entrance, preparation or beginning to something. 2. In music it is something that is played or sung to rehearse the voice, test the instruments or set the tone, before beginning the execution of a musical work.”

The house is the first place of daily creation.

Casa Preludio could be an example of pleonasm, that literary figure that defines poetic but necessary redundancy: the house, our house, is always a prelude to what we will be, but also a space of creation in itself.

Thus, in this space of evocation-creation, the artists Fabiola Gonzáles (FG) and María Yzaga (MY) offer an exhibition experience that transcends formal areas to become a work of daily process that is in continuous evolution. The arrangement of each painting and each sculptural object announce times or actions inherent to the reflective and technical explorations of the Yzaga-Gonzáles duo, they take us into their subconscious intimacies to combine realities and fantasies, turning ordinary objects into bearers of meaning and memory.

It is not an easy task to discover, show everyday thoughts, dreams, memories and interpretations that shape and inhabit us unconsciously. It is an intense personal work to make these evocations a territory of creation: fusion of paintings, ceramics, sculptural objects, assemblages and installations that calls us to immerse ourselves in a place where ideas, images and sensations related to the House-Home concept converge.

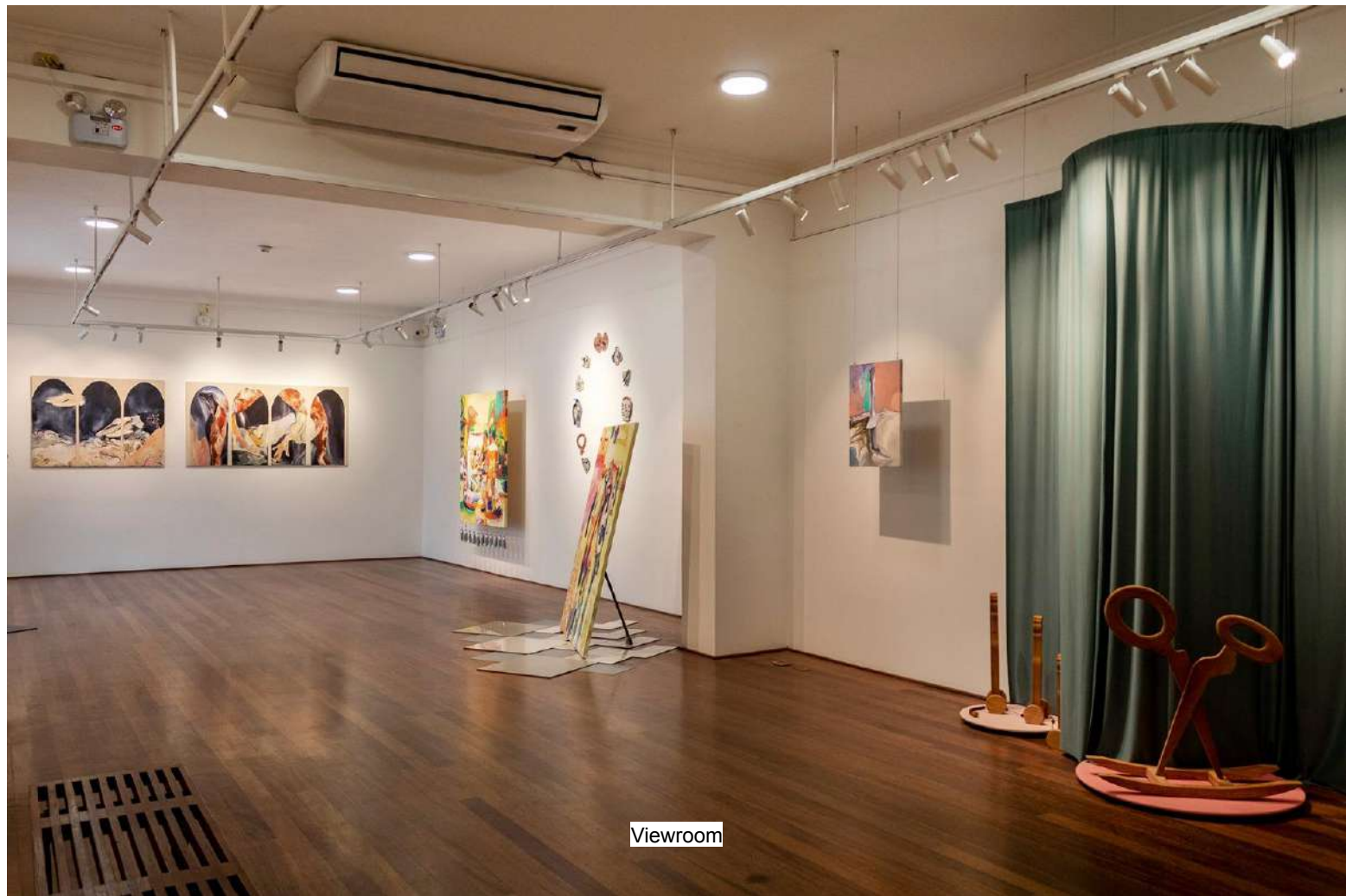
What has the house represented and/or represents for us? How are our habits and roles shaped as we grow? What anticipation of change, what prelude to our lives resonates in every corner of the home? To answer these questions and understand even more the spirit of Casa Preludio, we summon a character-spectator/participant in an imaginary and personal dialogue with the artists.

Marialejandra Maza

Curatorship



Off-hours
installation of 12 ceramic pieces
160x130
2024

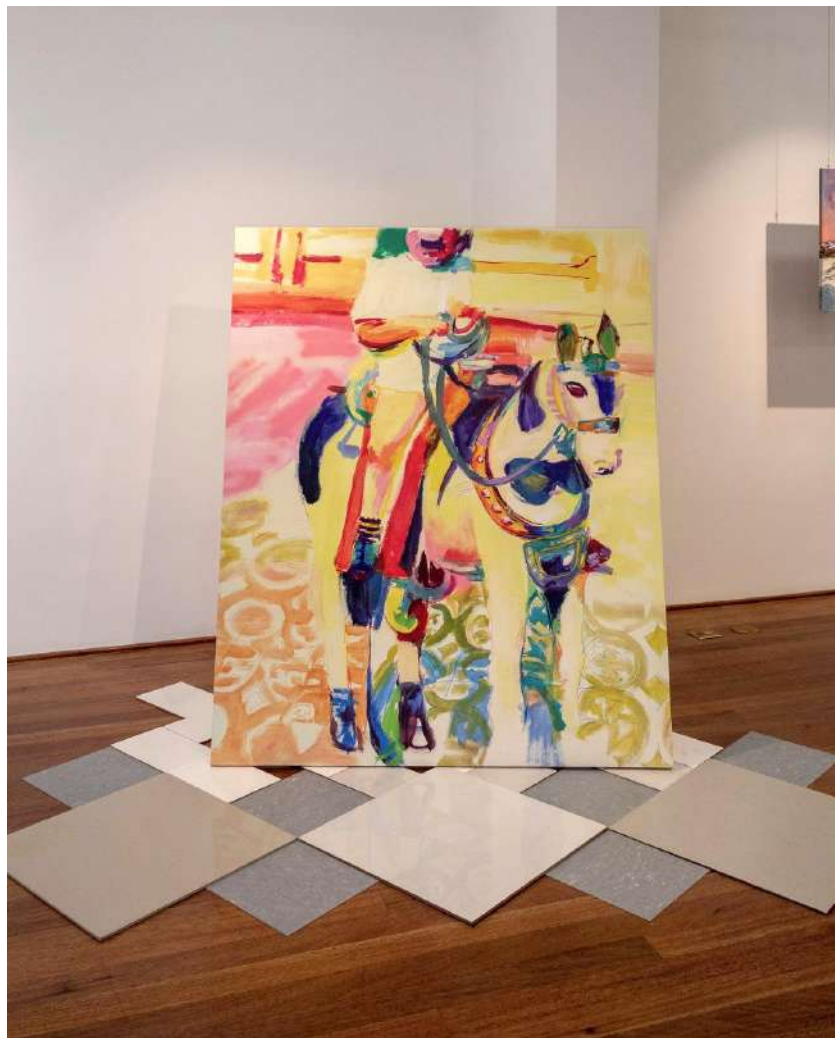


Viewroom





The swimsuits
mixed technique on fabric
160x145cm
2024



I have a laugh with wings
Mixed technique on fabric
173 x 145 cm
2024



Mama Apu and the Claw Creature
monotype on opaline paper
68 x 43cm
2024

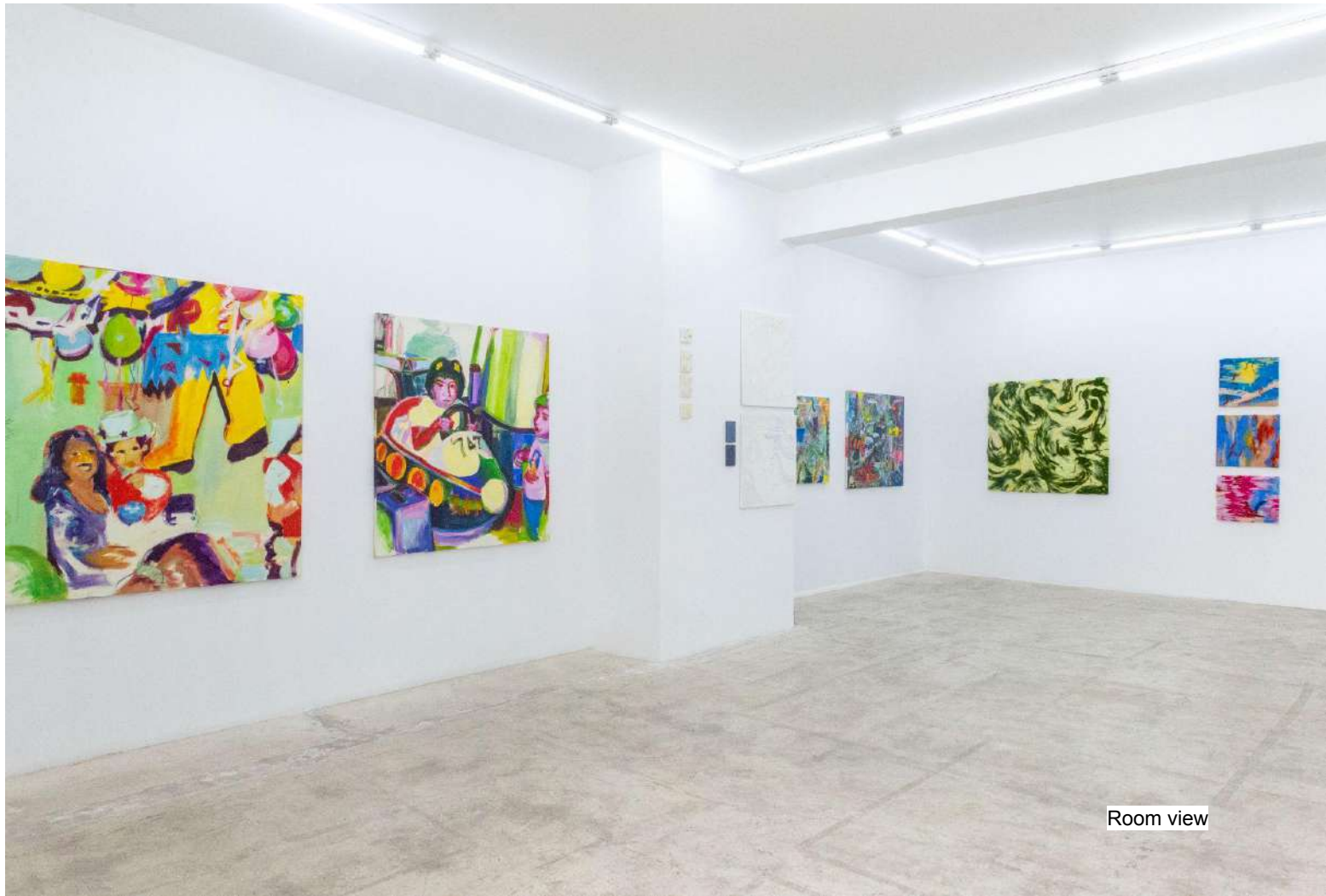


Any day
Mixed technique on fabric and wood
240x360cm
2024



Group show 'Plaything/ Play thing' at Ginsberg Tzu- Lima, 2023





Room view



Disturbia I, II
40 x 20 x 20 cm
pottery and acrylic painting
2023



'All that we are'

Work exhibited in Peru-Mexico, Group show 'We traveled 4717km to give each other a hug' at Now Gallery, Lima, 2023.



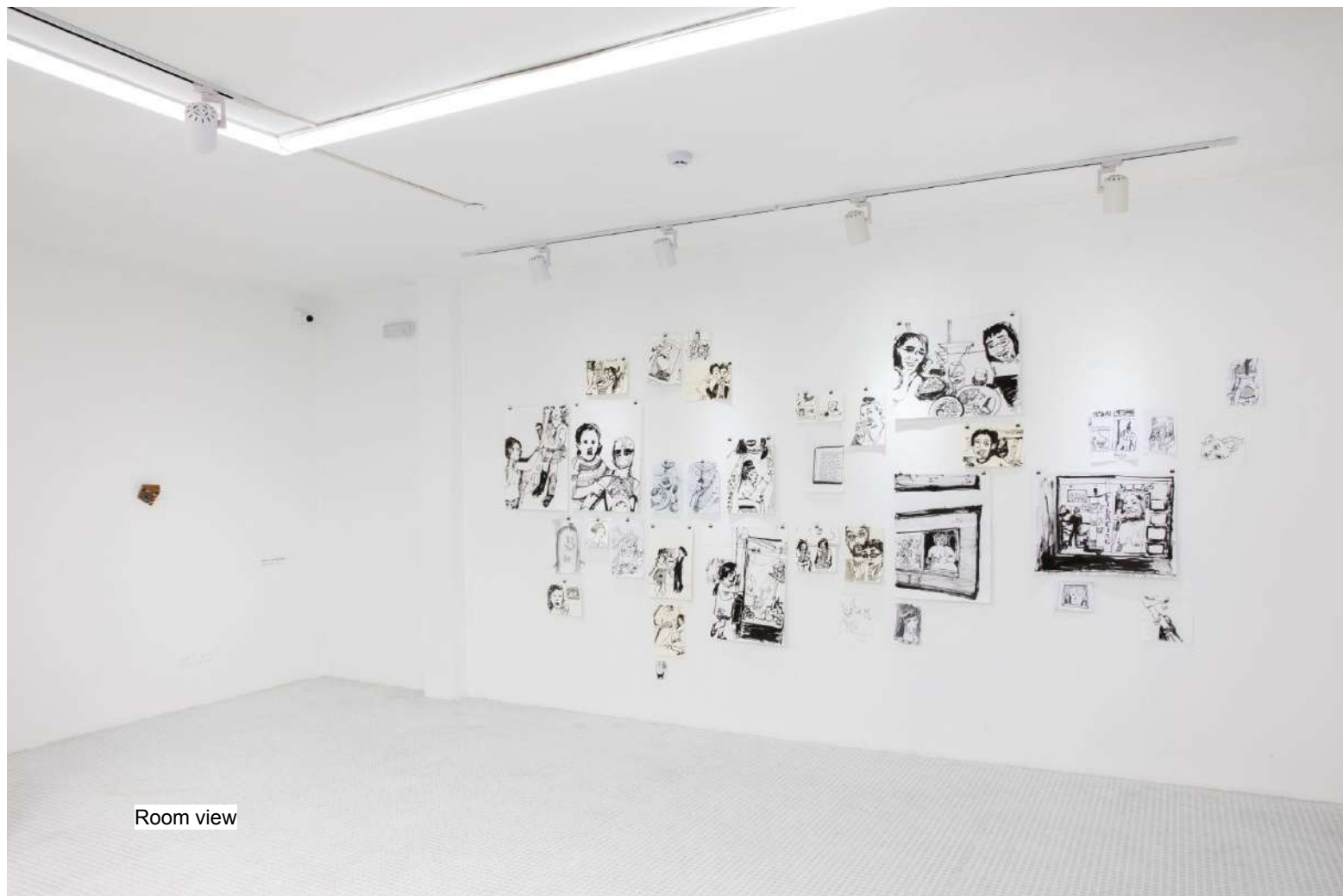
(Detail)
Ink chinese
Variable measurements
2023





'All that we are' is an inventory of everyday moments that filter the perspective of how I observe the world, and how each character builds my memory and my affective circle: from works of art, empty spaces, inaccurate moments, analog files, Sunday lunches in Barranco, the love of my life, the streets of Madrid, or an opening in Switzerland.

It was made from photographic archives that I have been portraying in the last 8 months (Feb-Nov) with my cell phone and then I wanted to rewrite it through drawing.



Room view

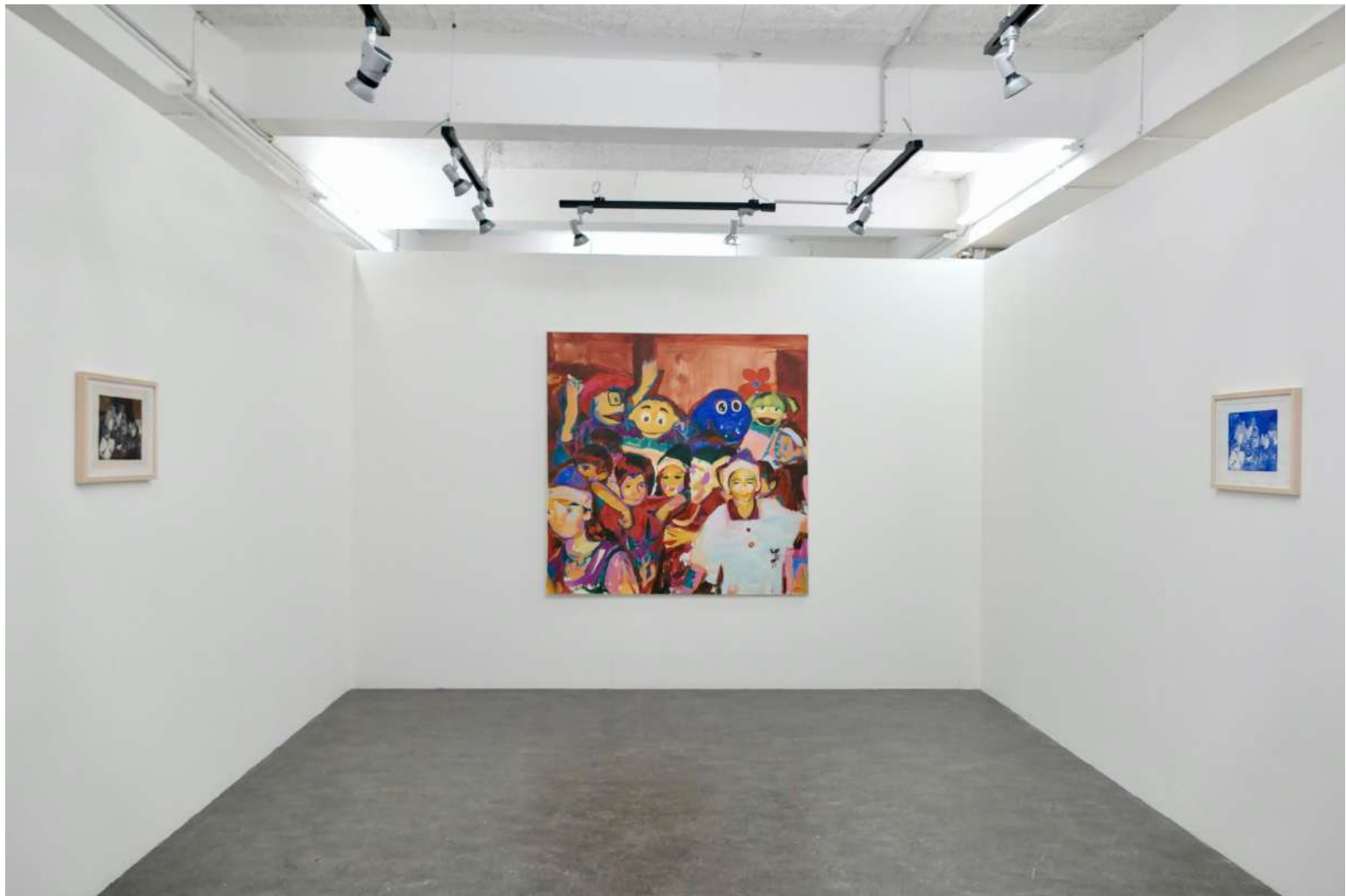


'BEAUTIFUL BOY, YOU WERE A MIX OF HONEY, MINT AND PINK'

Solo show at Soon Gallery, Zurich, Switzerland, 2023



Intaglio prints on Rosaspina Fabriano paper
25 x 30 cm
2023

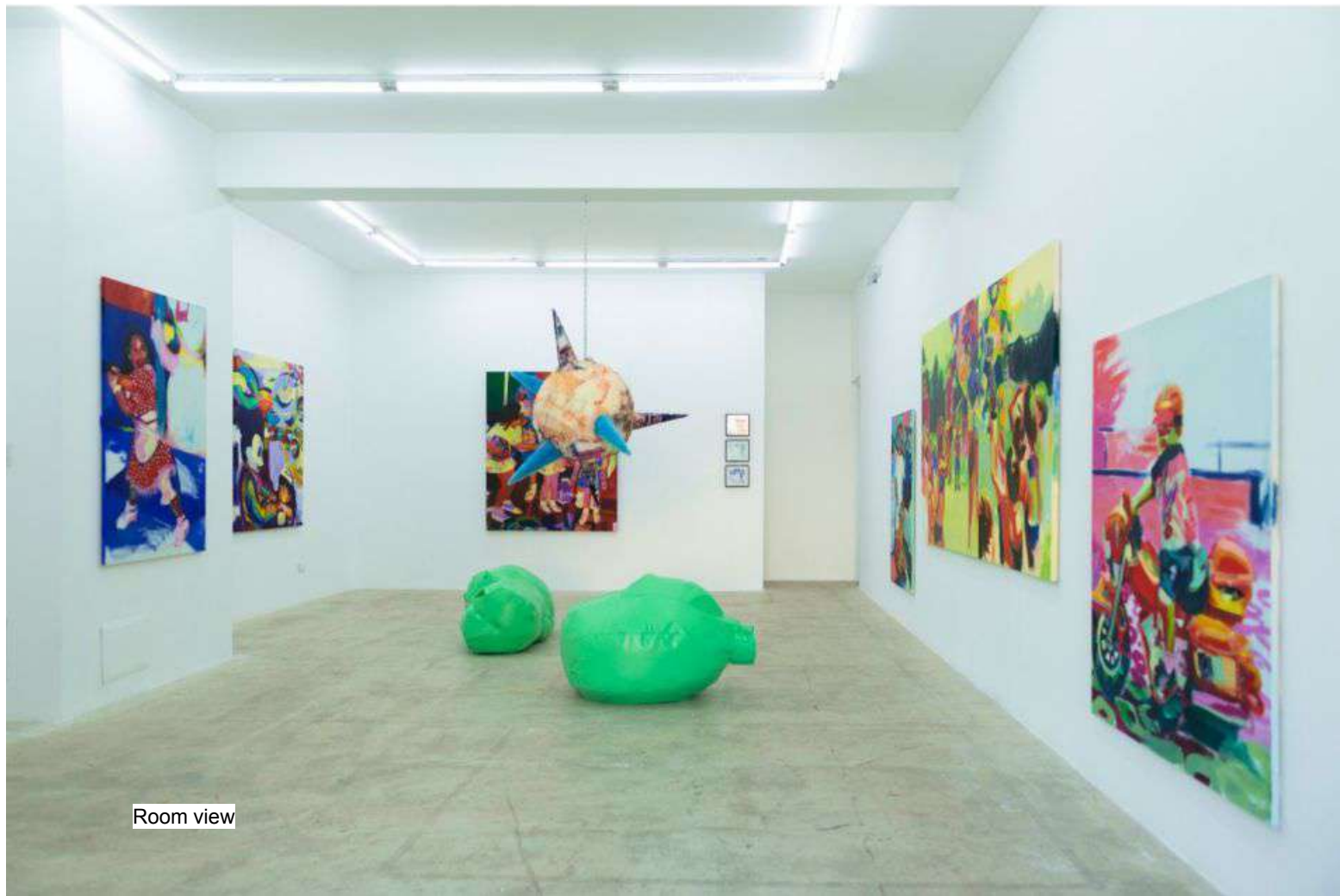




Room view



'Before end the yellow coffee' at Ginsberg Gallery '
Curated by Cesar Augusto Ramírez
Ginsberg Galería, April 2023



Room view

In her solo exhibition, Fabiola Gonzáles reflects on the aesthetics and relational processes present in children's parties as well as on the sublime tools of control that hide behind color and laughter. The artist constructs an interweaving of personal and collective stories that revolve around play, fantasy and symbolic violence. *Antes que se acabe el café amarillo* presents a diptych of intaglio prints, a series of acrylic paintings, and an installation with piñata, porfiado, and inflatable sculpture.

In her series of paintings and intaglio prints, a palette of vibrant colors heralds scenes of play and celebration. Children unfold, ignoring our presence or looking directly into our eyes as the adults constantly impose their presence on the spectacle. These children's parties are rituals that, through play, hide acts of correction and punishment; they are the perfect scenarios to exercise control over childhood and reinforce patterns of behavior for adulthood, patterns interested in perpetuating the symbolic violence that Gonzáles seeks to recognize within one's own childhood.

Gonzáles isolates different moments taken from archival photographs of parties and family celebrations (hers, her family members and close friends), always in search of small stories, but which as a group function as a mood, a vibe or an environment, her work is not self-contained within her work, but rather escapes from it and transmutes the space itself with the intention of turning the gallery into the aftermath of a children's party that goes hand in hand with her interest in confronting visitors with their own childhoods, and (perhaps) they themselves can locate and analyze these violent acts within their own memories.

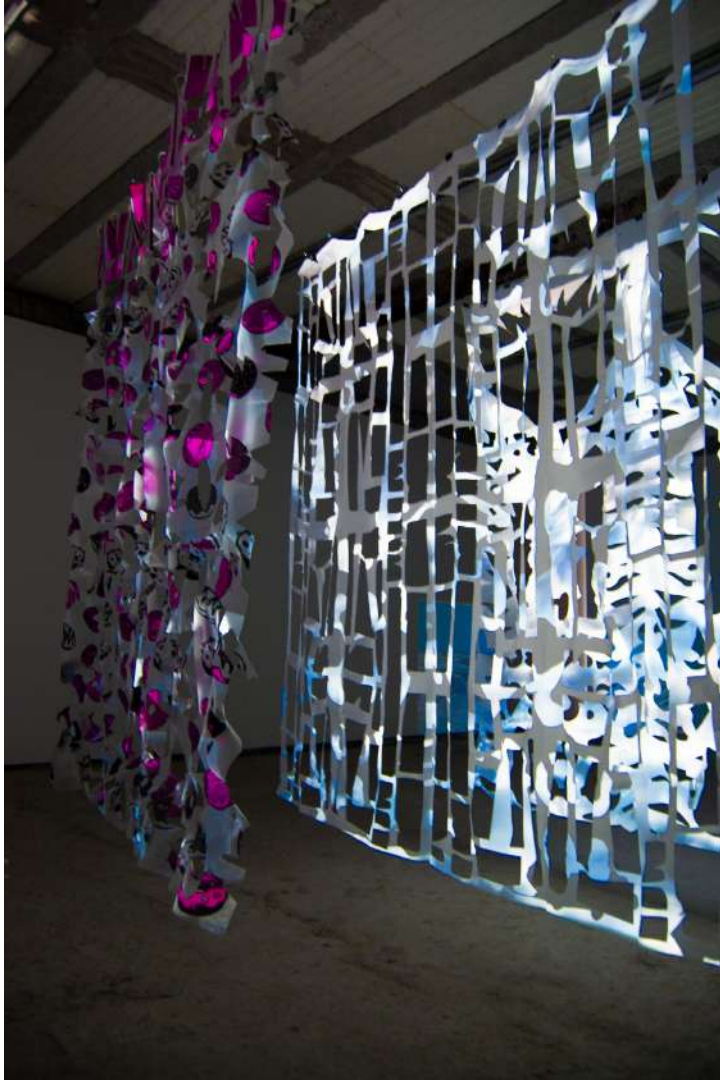
Antes que se acabe el café amarillo spins a fantasy world where coffee is not black and the sky is not blue. In the end, this world exists to recognize and weave together fragments of our own history, memories, emotions and emotional ties. It forces us to ask ourselves what these children are talking about, what is really hidden behind these celebrations, and can we, in the end, escape this violence with the intention of not repeating it to others? Only time will tell.

Cesar Augusto Ramírez
Curator









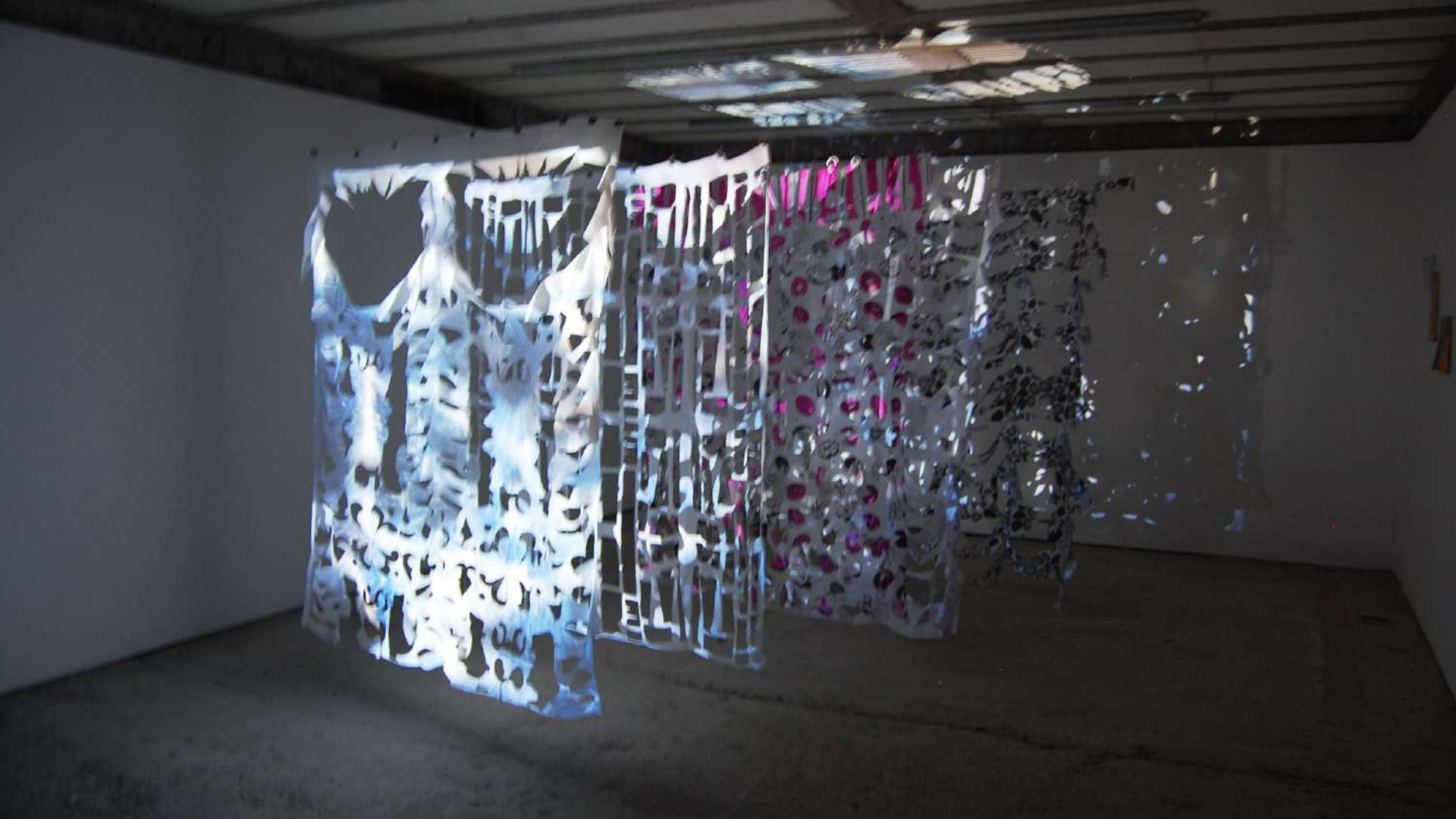
THE WAVES PASS AND THE STONES REMAIN

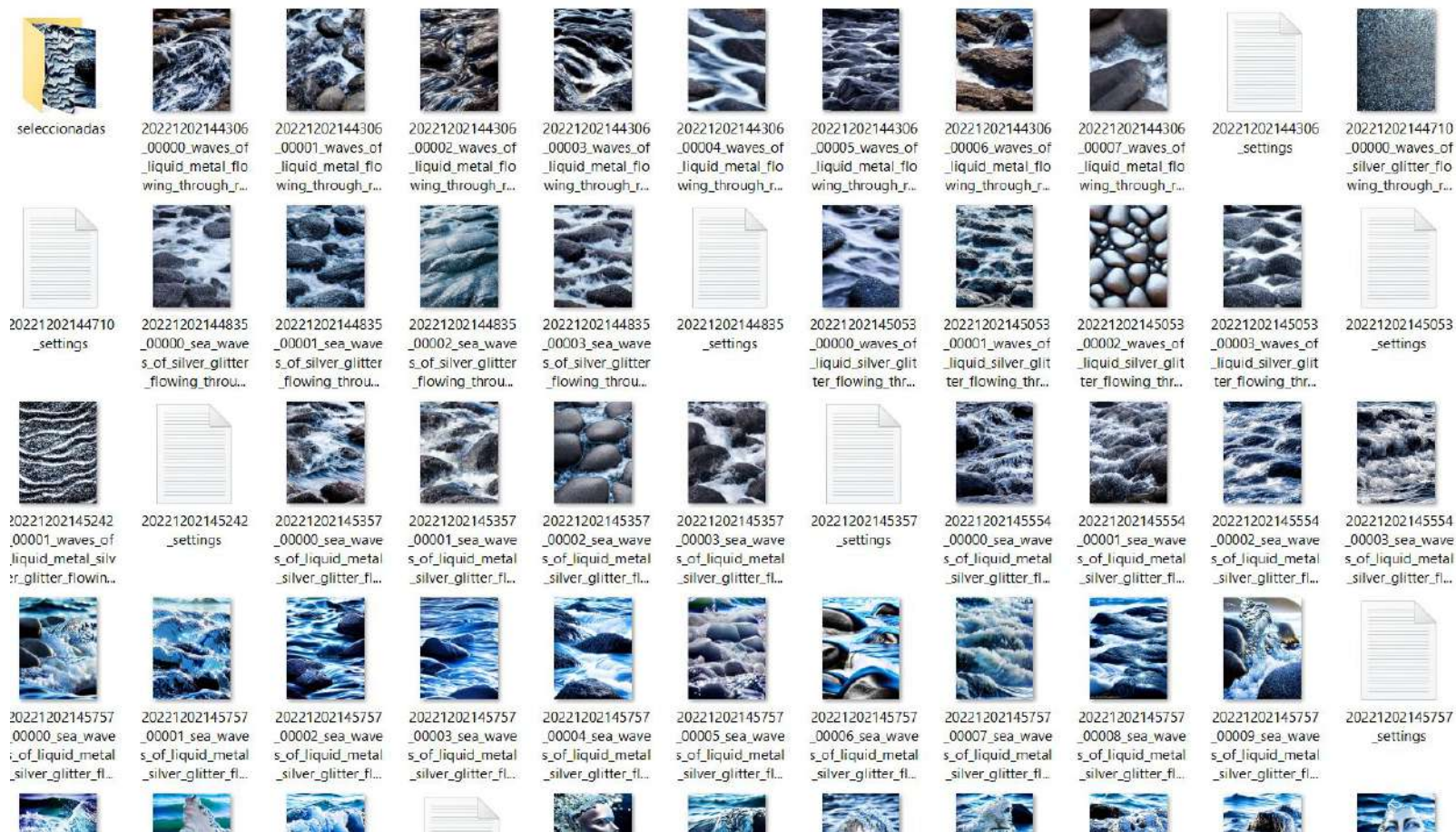
Artist residency at Intermittent House.

Mar de Plata, Argentina

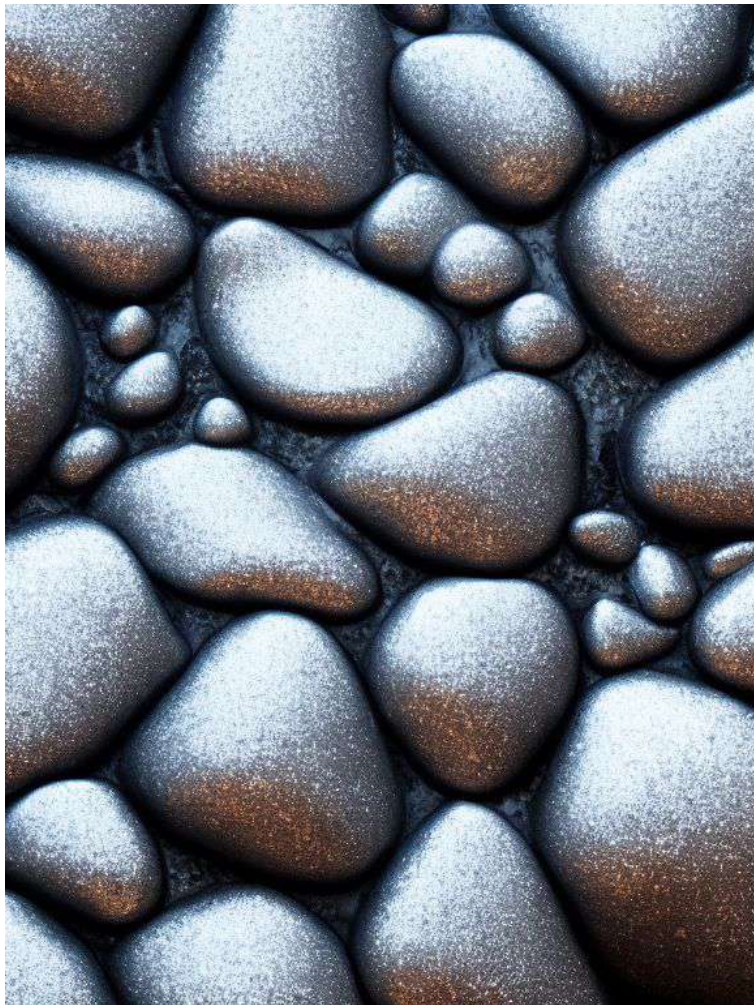
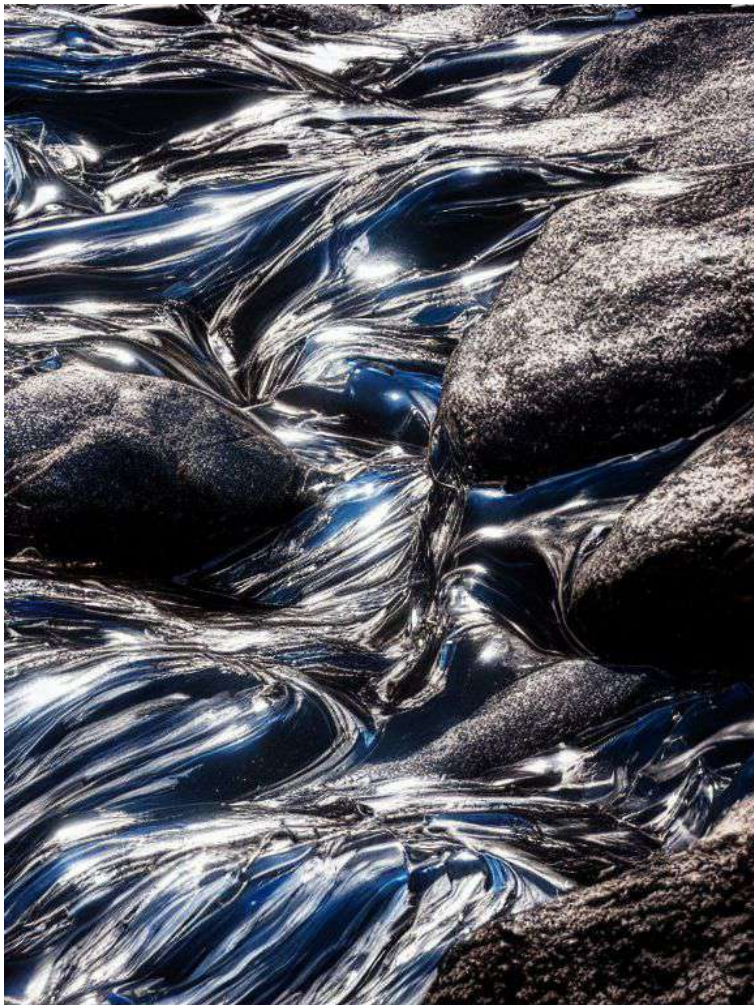
December 2022

The imagination works like a time bridge; between the real and the unreal, it is a continuous action that evokes fragments stored in our memory that allows us to anticipate future scenarios. The waves pass, as time influences each second of the present and the stones remain as the memories that are deposited and adapted in bodies that we wish to preserve. The proposals invite us to explore the hidden layers of memories, and make us question how our own mental files are built. In this case, fractals are a good example of how our memory works: they repeat the same pattern at different scales and we reactivate those same fragments to recombine new possibilities. On this occasion, we present signs of the city that have adopted us in recent days and invite us to rethink the signs that inhabit the ecosystem and that quickly build a collective imagination. Likewise, we will see the role of artificial intelligence in the new media to build new realities through other techniques used such as large-format collage and poetic metrics.





111 image frames generated with artificial intelligence stable diffusion runaway ml
Post production (after effects)





prompts = [
"silver-gloss sea waves of liquid metal flowing through
through stones,
waves made of liquid metal,
waves made of liquid silver,
liquid metal art,
power that comes in silver circles,
minimum oil,
chain swing,
facing my flow from the inside I released the weight of my pockets
full of heavy metal
The sea in sync with the sun melted it,
giving back
frankness
is
stones
Delaware
silver"
]

Poetry made from soon used.



THE NEW DIMENSION OF LOVE

Artistic Residency LA FABRIQUE III ,
Alianza Francesa de Lima (2022)

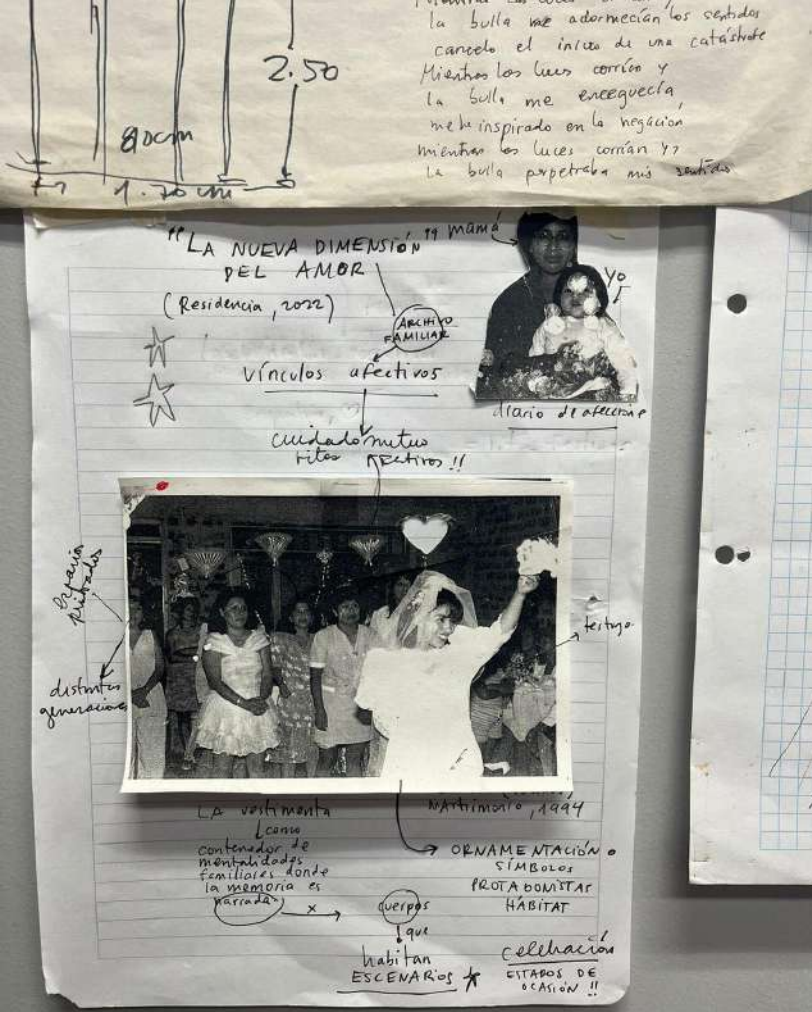
It is a project that evidences the protagonism of the inhabited territory in domestic photography, through which it is possible to disassemble and edit a new deconstructed identity.

My life is based on a true story
printing on fabric, eyelets and aluminum rod
200 x 150 cm
2022



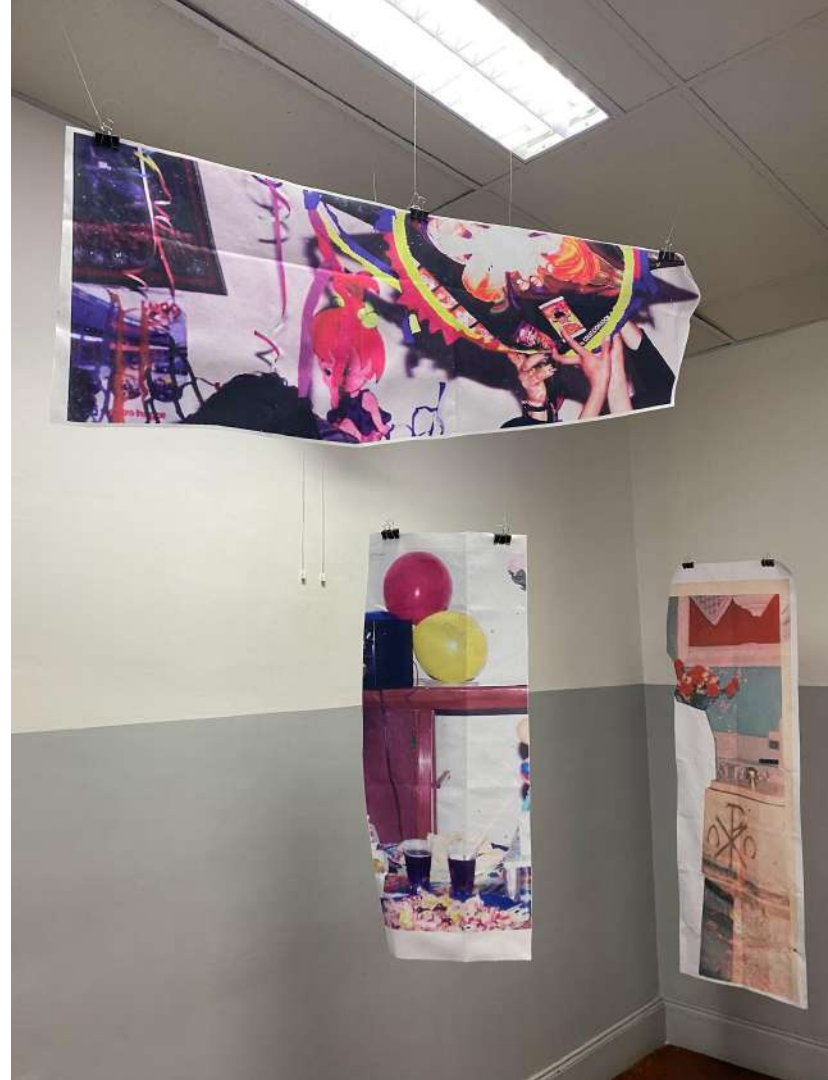
Always spinning in one place
1/7
sublimated on plush
25x25cm
2022





Record of the artistic research process during OPEN STUDIES of the French Alliance of Lima, 2022.





'MATINEEE, VERMOUTH AND NIGHT'

Group of Alejandra Perez, Alessandra Risi and Fabiola Gonzáles

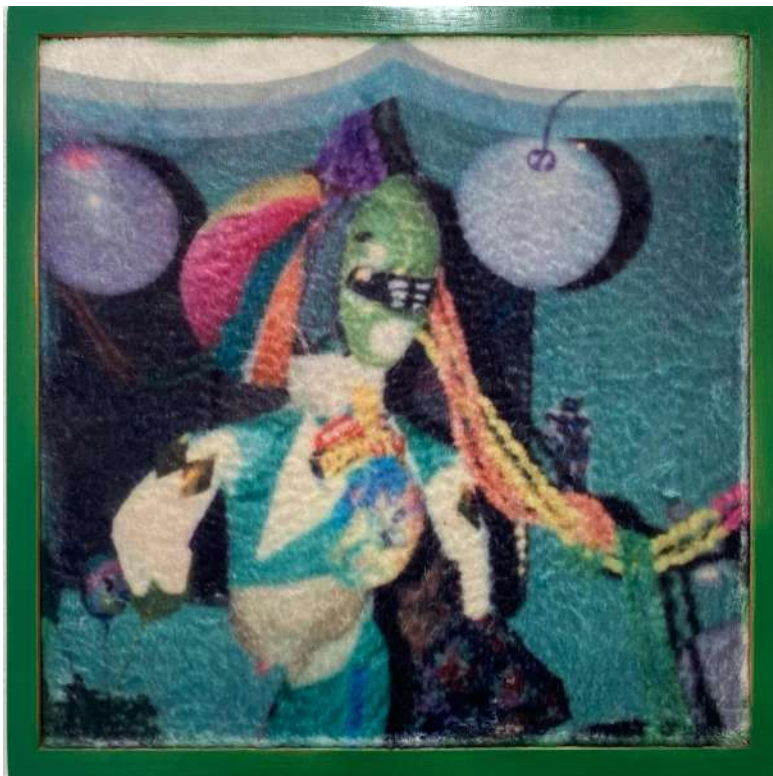
Curated by Anais Freitas

KA Concept Store, Lima, 2022





Always spinning in one place
2/7
sublimated on plush
25x25cm
2022



Always spinning in one place
4/7
sublimated on plush
25x25cm
2022



Always spinning in one place
3/7
sublimated on plush
25x25cm
2022



Baby blues
Mixed technique on canvas
130 x 130 cm
2022

Private collection



GOMENASAI
Third individual
Exhibited at Casa
FUGAZ, 2022

Curated by Julio
Reátegui

Front View



The queen of summer
Mixed technique on canvas
70 x 60 cm
2022

Details of installation





Untitled
mixed technique on canvas
190 x 130 cm
2022



BAD BUNNY
pottery and resin
35 x 30
2022



Details of 'MY BABY IS SAD' and 'BABY DOLLS', 2022

'GOMENASAI', 2022, Casa Fugaz.



BABY DOLLS
impresión sobre papel perlado
40 x 40 cm
2022



MY BABY IS SAD
impresión sobre papel perlado
40 x 40 cm
2022



KITTY IN DANGER
impresión sobre papel perlado
40 x 40 cm
2022



'1 + 1 = 3'
virtual installation in
Animal Crossing
Variable
measurements
2022

This intervention was part of the exhibition 'Making the game an expo', the seventh animalcross art exhibition: New Horizons. Curated by Diego Olmos (MEX)



Aimer

installation of metals and souvenirs

110 x 200 cm

2022

"Aimer" is conceived as a manifestation of the timeless network of affective bonds that we build from our private spaces and wish to preserve. The emotions, feelings, experiences and states that make up the universe of affectivity are associated with various objects and forms. Thus, for example, we associate love with possessing and binding, where the very concept of commitment is materialized in the form of a ring. In this installation, a series of metallic objects such as chains, key rings, rings, and souvenirs weave a curtain that unites elements, separates environments and is at the same time a kind of armor.





NEGOTIATIONS OF PICA PICA

Second solo exhibition at Galeria del Paseo, Paseo Lab 1, 2020.

Project of paintings and drawings that reinterpret the children's celebrations of the nineties in the Peruvian society, the representations were made from analog photographs of family albums.



Series of Chinese ink drawings on bamboo paper, 2021



Good Friendships
mixed technique on canvas
130 x 90 cm
2022



Retención forzada en tres tiempos
mixed technique on canvas
145 x 110 cm
2020



Super Senpai
mixed technique on canvas
135 x 115 cm
2020





FOLDS

Mapping on coat rack

1.50 x 1.70cm

2020

Folds is a projection on a coat rack in my house through the resource of mapping. This object is a faithful everyday container for different dresses, coats, jackets, garments that are like masks that continually dress, edit and represent us. I understand clothing as a container for family mentalities where memory is narrated by other bodies that have inhabited different settings. This project reveals to us that the suit has a life of its own, it tells us its story from a collective imagination that has decided to incorporate itself into our daily life through the subtlety of traces with other conditions.

The images used in the project belong to my family archives, domestic photographs that were captured within private spaces, where they consume celebrations, whether of a bridal nature, birthday party, wake, etc. Likewise, interest has been maintained in showing different generations.



'NOBODY TAUGHT ME TO SAY NO, NOW I SING EVERY DAY'

First individual at Casa FUGAZ, 2020

A proposal of various installation pieces in different formats and supports that comment on the myth of romantic love through domestic archives.

pañalabores
japarriz
quusurra
s

Estoy demasiada segura que es un no

La tía
Berta
e I des
cayot
(Koxet
2 (sex

Cuando las
llaves sobran
pero no hay
candados

De los pies a la cabeza

Entre dos
diablos y un
fuerte

amor patética
acrílico y
rodenticida

un moeпа de roma herido



**'NOBODY TAUGHT ME TO SAY NO,
NOW I SING EVERY DAY'**

First solo exhibition at Casa FUGAZ, 2020

*A proposal of various installation pieces in
different formats and media that comment
on the myth of romantic love through
domestic archives.*



'I'm too sure it's a no'.

Collage of tablecloths, sheets, dresses and curtains.

1.50 x 700 cm

2020

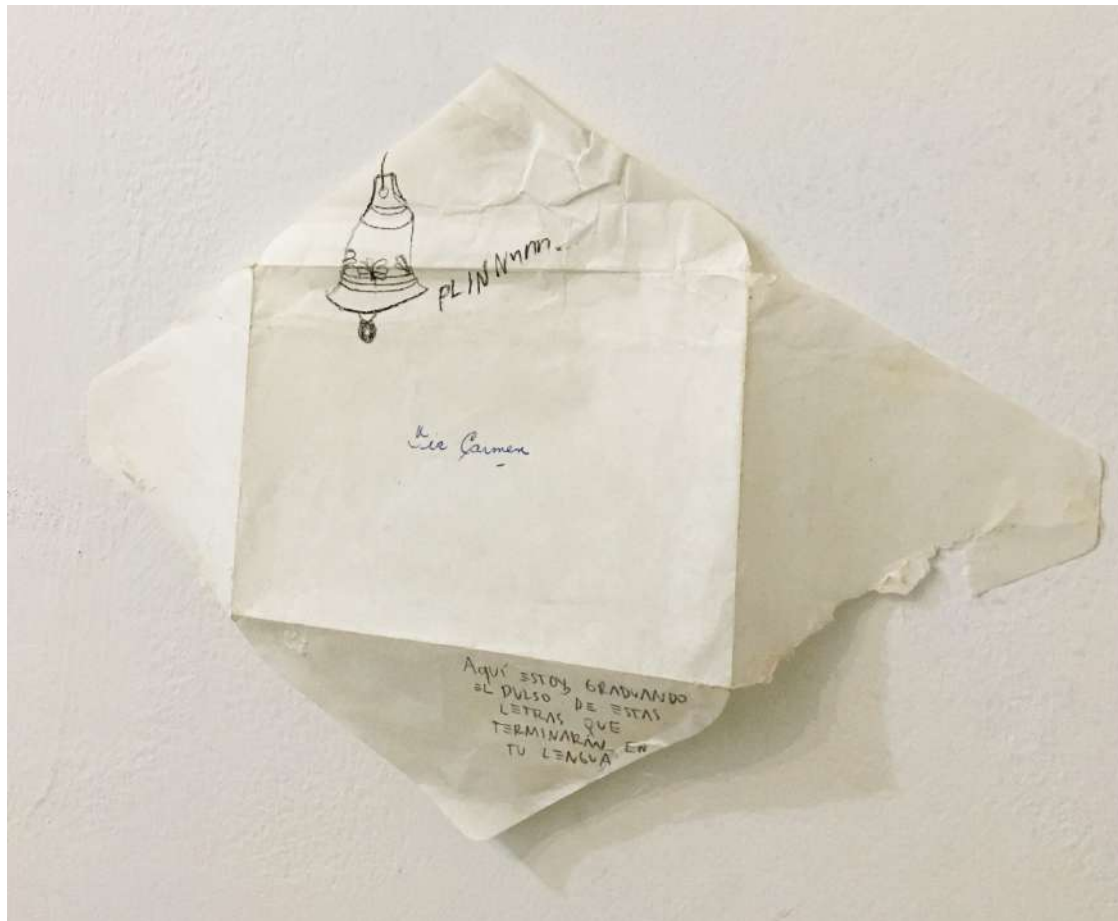
Installation piece constructed from sheets, tablecloths, wedding dresses, home curtains, items that are continuously revisiting objects, bodies in domestic spaces. The piece 'I'm too sure it's a no' confirms the denial in which domestic violence is disguised by the myth of romantic love and the domestic archives will be the witnesses of episodes of passive and simultaneous aggression. The elements used comply with dressing, hiding, sheltering and belonging to the design of the home. So, this collage simulates the tradition of the bride's tail, which signifies wealth and prosperity, that the longer the bride's tail the greater the abundance.

The rite of passage of marriage is a family imposition and transcendence on the woman that has been designed unconsciously by the family patterns that surround her feeling a constant pressure. Finally, the wedding dress is the protagonist of the wedding, being this garment the conditioning for the woman's body.





Raticidal love
acrylic and rodenticide on paper
40 x 30 cm
2020



Words to be furrowed in the left ear
pencil on old envelope from 1987
30 x 30 cm
2020



Whip for cheekiness Vol 1'.

Whip in leather, buckles and rings

70 x 45 cm

2020

Not for women, and to be respected is very complicated and intolerant. This is a project that started to resignify the denial in private spaces, to shout 'no' without victimization and to show it heroically, fetishized and sexualized. Saying 'no' should be powerful, strong and irreverent.



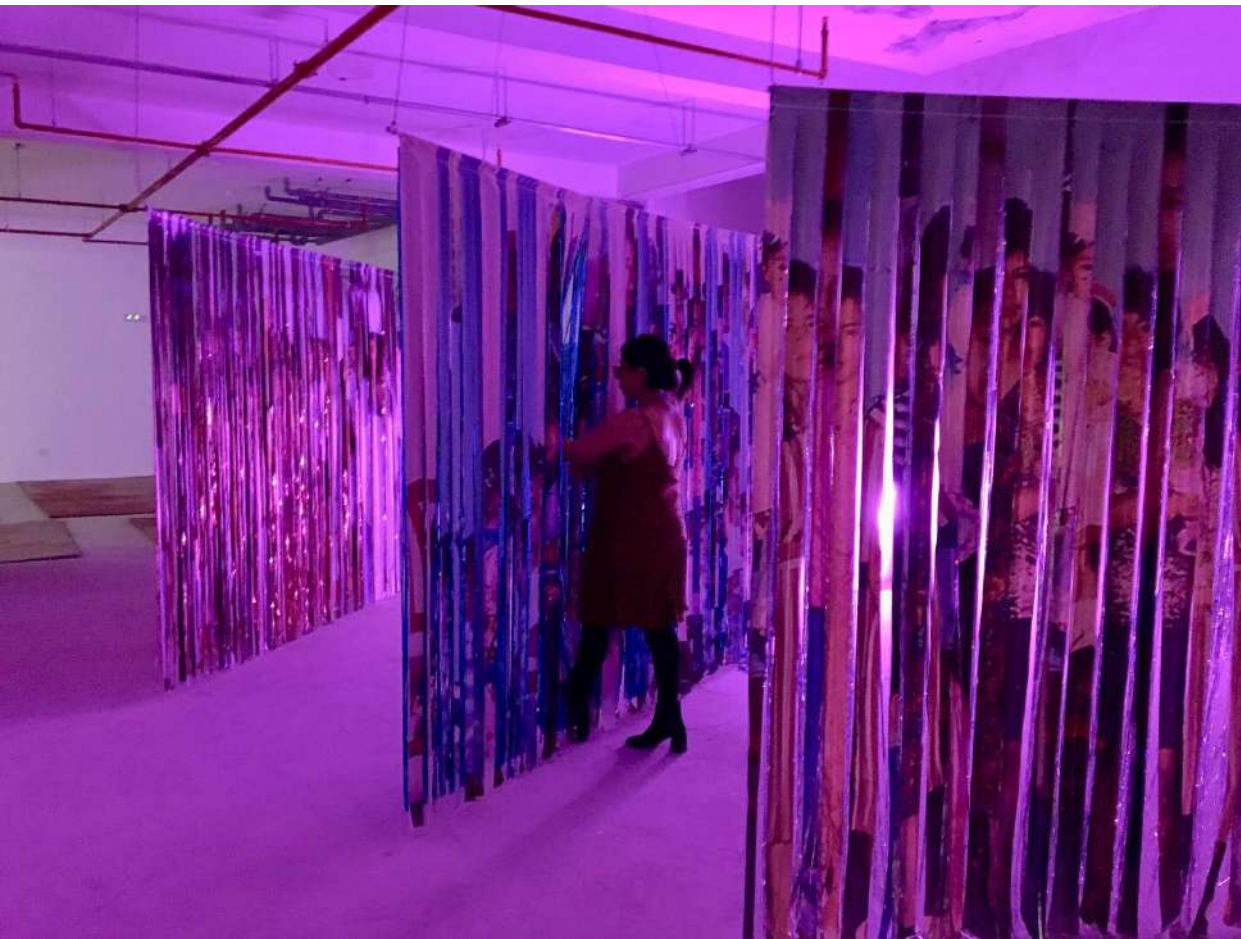
A wounded moepa of rome
nails, paper and publication
20 x 30 cm
2020



*When the keys are left over
steel and cement keys
30x25cm
2020*

*Between two devils and a strong
wooden box, nails and strong devil
25x35x12cm
2020*





'Once upon a time' I, II and III

Collage installation

Banner and party curtains

Variable sizes

2019

Family traditions are promoters of power relations, dependence and intergenerational control in the most vulnerable protagonists: the woman and the child. In this case, the installation "Once upon a time" evidences the socio-patriarchal structure in the family through domestic photography. To do so, I dig into my own family archives to diagnose that the fictions, fetishisms and concealments of this group are disguised and perpetuated through festive rituals, these celebrations being a space of configuration in which the family demonstrates appearances of occasion. This is how I resolve to dilate, destroy and fragment the archive towards a new family memory and intervene in it.

The piece was built from the digitization of original files extracted from the family album itself, a technique of archiving and collecting that has been lost in time. In this way, using the collage technique, I decided to manipulate the archive to cut out and attack the identities of the protagonists in the photograph. In the same way, the participatory installation fulfills the exercise of being traversed, causing the archive to be edited again, so that the family identity can be continually reformulated.



Work that won the first prize for criticism in the specialty of Painting, Pontifical Catholic University of Peru.





Photo: Gustavo Rodas

FABIOLA GONZÁLES

(Lima, 1995) Estudió Pintura en la Facultad de Arte y Diseño de la Universidad Católica del Perú (2020) e Ilustración editorial en el Instituto Toulouse Lautrec (2017) y Dirección de Arte en IPAD (2025).

INDIVIDUALES

2025 'Zona de promesas', Curaduría por Max Hernández, Museo Metropolitano de Lima, Peru

2023 'Beautiful boy, you were a mix of honey, mint and pink', Soon Gallery, Zurich, Suiza.

2023 'Antes que se acabe el cafe amarillo', Curaduría de Cesar Augusto Ramírez, Ginsberg Tzu, Lima, Peru

2022 GOMENASAI, en Fugaz, Callao.2021

2020 'Negociaciones de pica y pica' en Galería del Paseo, Lima.

2020 'Nadie me enseñó a decir no, ahora canto todos los días' en Fugaz, Callao.

EXHIBICIONES COLECTIVAS

2025 AMP Gallery, Curaduría por Hands on art Projects, Londres

2025 'Cielos', Curaduría por Marea Alta en Coleccionista Café, Lima

2025 'Trazos invisibles" Curaduría por Ubicuo Projects en Hall Alianza Francesa, Piura

2025 'Caída libre', Curaduría por Caída libre en Casa Bulbo, Lima

2025 'Instantes' Galería EL local, Madrid

2024 'Pasado desfigurado', Curaduría por Cristias Salas la Casa Nacional del Bicentenario, Buenos Aires, Argentina.

2024 'Paralelxs', Curaduría por Agarra Camote y Cavilar en en Casa Bulbo, Lima

2024 'Casa Preludio' Bipersonal con Maria Yzaga, Curaduría de Maria Alejandra Maza en Alianza Francesa, Lima

2024 'Vulcanidades' en 'Salón de pintura' Curaduría por Daniel Bernedo en Casa Urban Heights + Ginsberg Tzu, Lima

2023 'Recorrimos 4714 km para darnos un abrazo' en Now Galería, Lima

2023 'Plaything/ Play thing' Ginsberg Tzu, Lima

2023 'Sacra', Proyecto Histeria, Lima

2023 'Tensiones Generacionales: entre lo contemporáneo y lo hiper contemporáneo', Curaduría de Cesar Augusto Ramírez en Reckless, Lima.

2023 'Trama Coral', Magenta Galería & Sótano 1, Lima, Perú

2022 'Las olas pasan y las piedras quedan', Curaduría de Marcos Calvari en Casa intermitente, Mar de Plata , Argentina.

2022 VUSCO VOLVVVER, Curaduría por Jorge Villacorta, Palacio de las Artes de la Municipalidad de Miraflores, Lima, Perú
2022 'PINGPONGARTE', Programa impactando vidas, ;Sala Miroquesada Garland, Lima, Perú.
2022 PREMIO ICPNA ARTE CONTEMPORÁNEO, Espacio Juan Pardo Heeren del ICPNA, Lima Centro, Perú.
2022 MATINÉE, VERMOUTH Y NOCHE, curaduría de Anais Freitas en Ka Concept Store, Lima, Perú.
2022 A VECES :-> OTRAS T_T ARTES RECIENTES', curaduría por Max Hernandez Calvo y Adriana Tomatis, ICPNA San Miguel, Lima, Perú
2022 LA CARNICERÍA VOL VI, Feria de Arte Alternativa en Proyecto AMIL, Lima, Perú.
2022 Haciendo del juego una expo / Séptima exposición de arte en Animal Crossing: New Horizons (MEX)
2022 'Aquello que es ajeno', Sala iCafé, MOCHA GRAÑA, Lima.
2022 'Grau Collection', Grau Galería, Lima

2021 Feria de las Artes 2021, Boot Sótano 1, Parque de la exposición, Lima, Perú.
2021 MYOPIA FEST, Festival de Videoarte y Nuevos medios, Sótano 1, MONUMENTAL CALLAO, Perú.
2021 'Transformaciones, experiencias, recuerdos', Grau Galería, Lima.

2020 'Exposición de egresados de la Facultad de Arte y Diseño- PUCP', Centro Cultural PUCP, San isidro.
2020 'MODA Monumental, Casa Fugaz, Callao. Curadoría a cargo de Christian Duarte.

2019 'Ensayo/error' en Sótano 1, Lima. Muestra curada por Max Hernández
2019 'Colaboracion eficaz' en Laboraleatorio, un proyecto realizado por APUFF Lima y Alexis García.
2019 'MIRAR FUEGO', participante en el festival de fotografía e identidad Extramuros, Lima.
2019 Muestra final de la Residencia artística Zoila 127, Lima.

2018 'Sensaciones del Bosque', Exposición colectiva itinerante en la Sala Winternitz, Lima

2017 'Sensaciones del bosque'. Exposición colectiva itinerante en la galería del ICPNA. Pucallpa, Lima.
2017 'Eres más', Exposición colectiva en la galería Toulouse Lautrec, Salaverry. Lima

SUBASTAS Y FERIAS

2024 'Al límite', NEO Concept Space, Lima (Abril)
2024 'Horizontal' en Museo Amano, Curaduría de BAY Projects y Meg de Romaña. Lima (Abril)

2023 ART SALON ZURICH, Sección principal, Soon Gallery, Suiza.
2023 PINTA PARC, Sección Principal, Ginsberg Galería

2022 SUBASTA MAC II Museo de arte Contemporáneo

2021 SUBASTA MALI XXVI Museo de Arte Lima

RECONOCIMIENTOS Y BECAS

2025 Finalista Concurso Nacional de Artes Visuales Pasaporte para un artista XXVIII, Alianza Francesa, Lima, Perú

2025 Semifinalista en el XVI Concurso Nacional de Pintura MUCEN.

2019 Ganadora del primer premio a la crítica en la especialidad de Pintura, Facultad de Arte - PUCP, Lima, Perú.

2022 Ganadora de la BECA REACTIVA CULTURA para gestores culturales independientes, ICPNA CULTURAL, Lima, Perú.

GESTIÓN CULTURAL

2023 Curaduría de la exhibición individual 'En mi corazón hay un sol o un cocodrilo' de Mariel Lopez en Fugaz, Callao.

2022 Curaduría de la sala de Sótano 1 en la feria de arte alternativo LA CARNICERÍA, Proyecto AMIL, Lima, Perú 2021 - 2024 Asistencia y Galerista Senior en Wu Galería, Lima, Perú.

2019 - presente Fundadora y directora de Sótano 1, espacio temporal de prácticas artísticas contemporáneas.

2017 - 2019 Red de artistas de Pueblo Libre, colectiva autogestionada que busca la integración de espacios, comunidades y artistas del distrito de Pueblo Libre, Lima, Perú.

CONVERSATORIOS

Conversatorio de procesos artísticos en Volátil, Lima, 2024.

Conversatorio 'Convertir lo interior en exterior' diálogo sobre procesos creativos en Icafé, Lima, 2024

Conversatorio 'Residencias y espacios autogestionados' en PARENTESIS, Encuentros de la carrera de Pintura, PUCP, 2024.

'Figuración y archivo: Una conversación de pintura y archivo' con Max Hernández, Fernando Nureña y Benjamin Cieza, Ginsberg Galería, Lima, 2023

Presentación de portafolios en Vólatil, Lima, 2023.

Entrevista en la Guía de Artes Visuales nro 21, por la Municipalidad de Lima, en Cultura para Lima, 2021

Participando de la mesa de diálogo 'Hace tiempo que vengo al taller y no sé a qué' en el espacio de arte Sótano 1, 2019

Presentación de portafolios en Museo de Arte contemporáneo (MAC), Lima, 2019

RESIDENCIAS

2022 Casa intermitente, Mar de Plata, Argentina

2022 LA FABRIQUE III, Alianza Francesa de Lima, Perú

2020- 2021, Residencia artística en Monumental Callao, Perú

PROGRAMAS

Taller '¿De qué están hechos los días?' por Tania Bedriñana, Residencia de Al lado, Galería del Paseo, Lima, Perú, 2022

Taller 'Amar el Error'. dirigido por Maria Roberto Valente, Argentina, 2021.

Taller de Videoarte político, por el curador Mario Gutierrez Cru, CCELima, 2021.

Programa 'Fotos x el cambio' dirigido por Danielle Villasana y la Embajada de EEUU, ICPNA, Lima 2018.

'El artista como etnógrafo' por Verónica Boggio and Augusto Del Valle, PUCP, Lima 2018.

CURADURÍA

2023 Curaduría de 'Refugios de hilo y aguja' Bipersonal de Mariel Reyes y Angela Torrejón, Coleccionista Coffee.

2023 Curaduría del solo show 'En mi corazón hay un sol o un cocodrilo' de Mariel Reyes, Casa Fugaz

2022 Curaduría de la sala de Sótano 1 en la feria de arte alternativo LA CARNICERÍA, Proyecto AMIL, Lima, Perú

2022 Co-curaduría del solo show 'In the land' de Giacomo Rizzo (IT), Casa Fugaz

2021 Curaduría en colaboración con el Director de Arte Christian Duarte para MODA MONUMENTAL

2021 Curaduría del solo show del artista Aaron López 'No es personal, son negocios: introducción al paisaje delictivo' en Sótano 1, Lima

2021 Curaduría 'Ausencia, archivo, espacios, privados'. Muestra transdisciplinaria en Merida, México. Invitación del colectivo Videotitlán

COLABORACIONES

Colaboración de ilustración para la marca francesa Vraï*, 2025

Colaboración con la marca peruana-francesa DNI, 2025

Participación en Revista J, edición Artes Vivas, sección 'Diálogos Arte y Moda' Curaduría por Angela Kusen, 2024

'Story makers' Corto Documental con Future Visions, 2024

Artista del mes en Casa Bulbo, Lima, 2023

Taller de collage análogo: 'Cuentos de Familia' en Coleccionista Coffee, Lima, 2023

Participación en la selección de artistas de 'Coleccionista Coffee', portada del café Floridita, 2021 - presente.

Participación en 'Feria de las Artes 2021' dirigido por MUNICIPALIDAD DE LIMA, 2021

Taller de collage: Cuentos de Familia para el FESTIVAL VIRTUAL: Mi pueblo es libre 2.0, Red de artistas de Pueblo Libre, 2020

Participación poética en "La noche de Delirios", Universidad Inca Garcilaso de la Vega, Lima, 2016, 2017.

Participación de pintura en vivo en el Antifest Vol2. 'Cultura es mi progreso' (evento profundo del Festival Antifil), 2018.

Participación de pintura en vivo en la casa Antifil, 2017

Participación de pintura en vivo del Movimiento poético Mundial 'Por un mundo sin muros', 2018

Proyecto social en el albergue Azul Wasi, Oropesa, Cusco, Perú. 2018