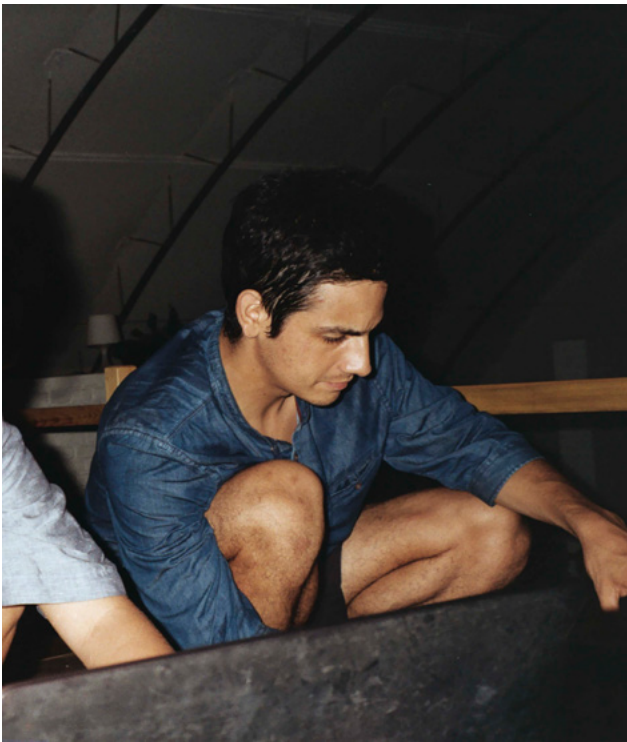


FELIPE ESPARZA



He studied communications at the Universidad Peruana de Ciencias Aplicadas, where he specialized in video and graphic design. At the same time he studied psychology at the same university. He continued his film training in New York. In addition, he completed his Master in Contemporary Photography at the Image Center, Peru. He has taken courses in video art in Peru and workshops with artists and filmmakers such as Jonas Mekas, Vincent Moon, Victor Erice, Antoine Dagata and Joan Foncuberta. He has been selected as Director at the Talent Campus in Berlin. He lived in Beijing for some time in a residence with the Chinese artist Gaobo.

His videos and video installations have been shown in national art centers such as MALI, Luis Miro Quesada, Lugar de la Memoria, Ministry of Culture (Lima) and international artists such as A Gaité Lyrique (Paris), Haus der Kulturen der Welt (Berlin), Triennial Guangzhou Image (China), Videobrasil Festival (Sao Paulo), Municipal Camera of Lisbon (Portugal).

His films have been shown at film festivals such as Lima Independiente, Transcinema, Lima Film Festival, Uniondocs (NY), Les Rencontres Internationales, Center Pompidou (Paris), Haus der Kulturen der Welt (Berlin). International Exhibition of Audiovisual Appropriation (Lima). He had a retrospective of his work at the Festival de Lima Independiente. In addition, his work has been projected in different cineclubs of Latin America. He has won an award at the Independent Lima Festival and the National Competition for Experimental Projects (DAFO).

MOTIVATIONS

My father is a military man and my mother is a plastic artist. That has resulted in a mixture of structure and need for expression that is always in conflict. A traditionally Catholic upbringing generated in me, from very small, a symbolic imaginary that has its consequences.

In my projects you can see an interest in social content and an exploration of themes such as the sacred and its symbolic drifts and the relationship between image and time, image and history and image and truth.

I seek to generate a time of transcendence between being and totality, between the individual and the surrounding universe, through contemplation and sensory impulses composing audiovisual harmonies. In addition to the themes, the reflection on the same medium and its repercussions on space-distance and space-time.

It is in my interest to concentrate on the possibilities of the audiovisual language, through its traditional form and its new means. Develop a personal aesthetic and think about the audiovisual, within the context of predominance of the image, as a way to be-in-the-world and give it meaning.

EDUCATIONS

- 2003 - 2009.** Degree in Communications Peruvian University of Applied Sciences. (UPC) specialization in audiovisual, graphic design and psychology.
- 2011.** Diploma in Web Design Pro and programming. Media Academy Pro. Lima.
- 2012.** Video editing and 16 mm, cinematography and film / video production in Mono no Aware film institute in New York.
- 2015 - 2016.** Master of Contemporary Photography in the Center of the Image Institute (Lima).

WORKSHOPS AND SEMINARS

- 2008.** Painting courses in "Corriente Alterna". Lima
- 2013.** Seminar of Postmodernity at the Goethe Institute. Lima.
- 2014.** XXIII Latin American Meeting on the Thought of Donald W. Winnicott.
- 2015.** Silkscreen course in "Ikarus Workshop". Lima.
- 2015.** Video art course at the Museum of Contemporary Art in Lima by Alvaro Icaza.
- 2015.** Course of the Phenomenon of the Photobook. Dictated by La Troupe. Center of the Image. Lima.
- 2016.** Director selected at the Berlinale Talent Campus.
- 2016.** Workshop on The Language of Video Art with Angie Bonino.
- 2017.** Conversation. Cinema as well as language. With Felipe Esparza, Sandra Rodríguez and Leonardo Barbuy. MOSAICO.

FESTIVALS AND SCREENINGS

- 2012.** Itinerant exhibition of the Lima Film Festival.
- 2013.** Audiovisual shows insurgency in motion: Anthology of the peruvian audiovisual margins. MALI.
- 2013.** Experimental Peruvian video in the space "El Galpón".
- 2015.** Les Rencontres Internationale in Berlin and in Paris the organization New Cinema and Contemporary Art.
- 2016.** Current - Non-Fiction. International Experimental Film Festival.
- 2016.** Entries of the memory and the present. Collective exhibition. Center of the Image. Lima
- 2016.** Videoart nights. Luis Miro Quesada gallery.
- 2016.** A new cinema in Peru II [Panorama independent of the national cinematography]. Invisible CineClub and The House of Peruvian Literature.
- 2016.** Complexity and diversity of the new Peruvian cinema".

Cineclub of the University Cayetano Heredia.

- 2016.** Focus of filmography at the Independent Lima Festival.
- 2016.** Work screening in the Berlinale Talent Campus
- 2016.** Drifting: Experiments in contemporary video. Gallery Luis Miro Quesada. Lima.
- 2016.** Show of Latin American shorts. Maracaibo. Venezuela.
- 2017.** Cycle of cinema made in Peru. Organized by the Ministry of Culture. Projection in the Place of Memory. LUM
- 2017.** Constant carnival. Compilation cycle of the Third Encounter of Non-Fiction Cinema. Armando Robles Godoy. Lima.
- 2017.** New looks vol. I. Peruvian Cinema Series. Culture Ministry. Lima.
- 2017.** Videoart nights. Luis Miro Quesada gallery.
- 2017.** DESTROYED BORDERS: THIS IS (NOT) CINEMA. Sample of experimental video in the framework of the Festival "Independent Lima"
- 2017.** Artist selected. MUTA: International Audiovisual Appropriation.
- 2017.** Ibero-American cinema show. Commemoration of Lisbon Capital Iberoamericana de Cultura 2017.
- 2017.** Artist selected for the 20th Contemporary Art Festival Sesc_Videobrasil 2017.
- 2017.** Exhibition. Simultaneous Eidos—Guangzhou Image Triennial 2017. Guangdong Museum of Art.

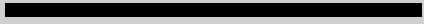
RESIDENCIES

- 2017.** Residency. Beijing Shangyuan Artists Association. With the artist Gaobo.

AWARDS

- 2016.** Winner of the national award of experimental films. DAFO. (Lima, Peru)
- 2016.** Honorable mention. Independent Lima Film Festival.

SOME WORKS



RECONSTRUCTION

Director and editor

Genre: Documentary (hybrid)

Year of production: 2011

Countries of production: Peru

Running time (in minutes): 24

Synopsis: Experimental documentary that tries to rebuild after 18 years, through a audios found my childhood memory on a trip to the place of my childhood. memory that was altered by unclear memories of a family on the verge of blocking scenes and never wanted to face. using two video formats are tried, through the lens, touring the neighborhood: memory.

Format: HD

video



OUR FATHER

Director and editor

Genre: Experimental

Year of production: 2013

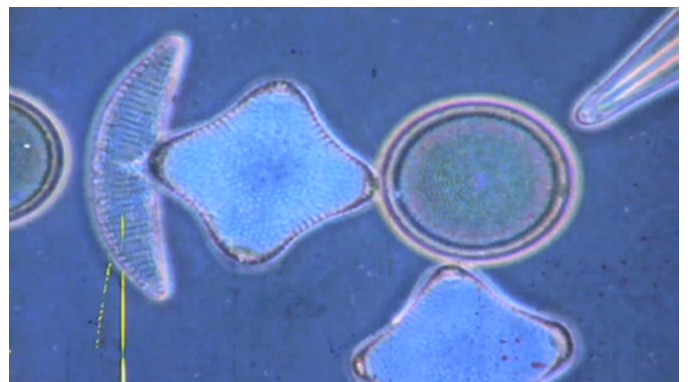
Countries of production: Peru

Running time (in minutes): 4

Synopsis: Shot on 16mm and transferred to dijifi, this presents the experimental short intense treatment celluloid intervened, starting with images of world war ii accompanied by a song of timeless operetta, which creates a feeling of floating in clear antagonism with what we driving first past shows on the screen and the subject of the genesis, the creation of life in the second part.

Format: 16 mm

video



HYPERSOMNIA

Director and editor

Genre: experimental

Year of production: 2012

Countries of production: USA

Running time (in minutes): 3

Synopsis: This condition, caused by the loss of Sofia, led him to experiment dissociation between their state of sleep and wakefulness.

Format: Super 8



video



VIDEONEMA

Director and editor

Genre: Experimental

Year of production: 2013

Countries of production: Peru

Running time (in minutes): 2

Synopsis: Neurological experiment relating the shapes and colors with the smallest unit of language phoneme. visual and auditory: sensory memory of short duration. what becomes reference memory, recent or remote. depending on who sees it.

Format: 16 mm

video



PAWQARTAMPU

Director and editor

Genre: documentary (hybrid)

Year of production: 2014

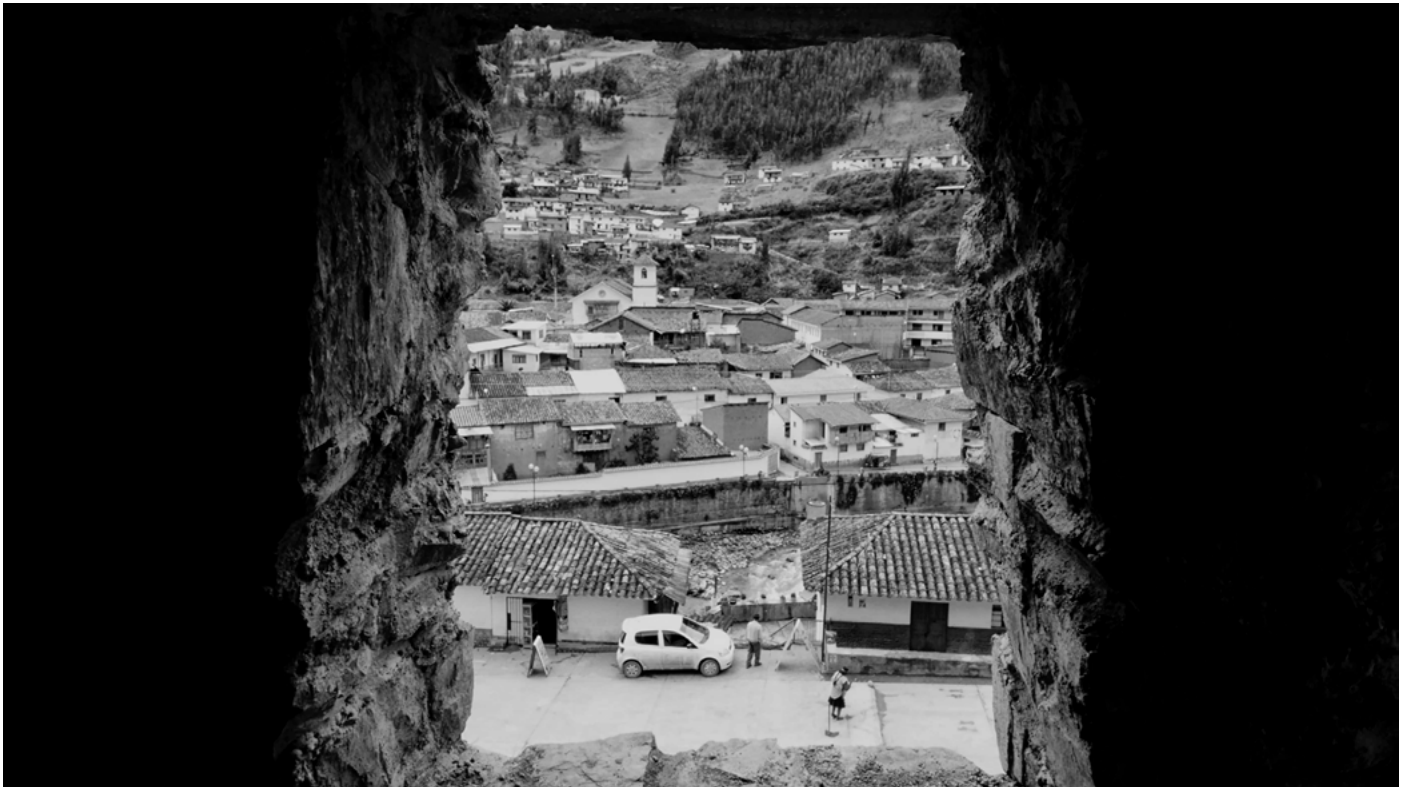
Countries of production: Peru

Running time (in minutes): 9

Synopsis: Celebration real and magic with deep religious, social and ritual significance. devotion in exchange for blessings and protection.

Format: HD

video



CAPTIVE

Director and editor

Genre: art

Year of production: 2015

Countries of production: peru

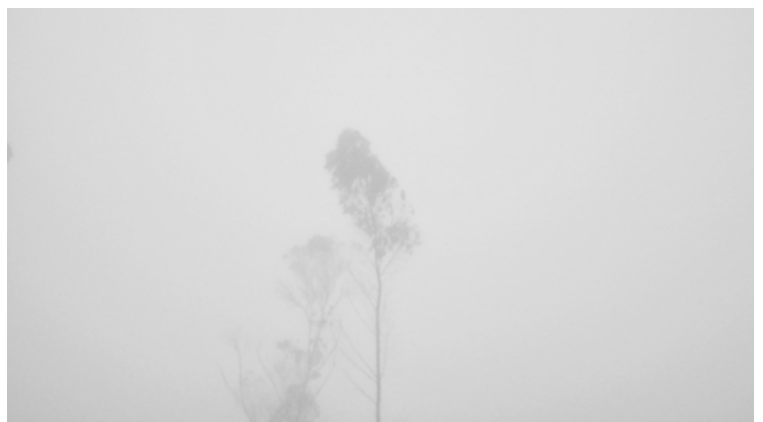
Running time (in minutes): 8

Synopsis: Captive lord of ayabaca: annual pilgrimage in which believers walk for months to the church of ayabaca to ask for a miracle.

Format: HD



video



ROPE DEAD (AYAHUASCA)

Director and editor

Genre: art

Year of production: 2015

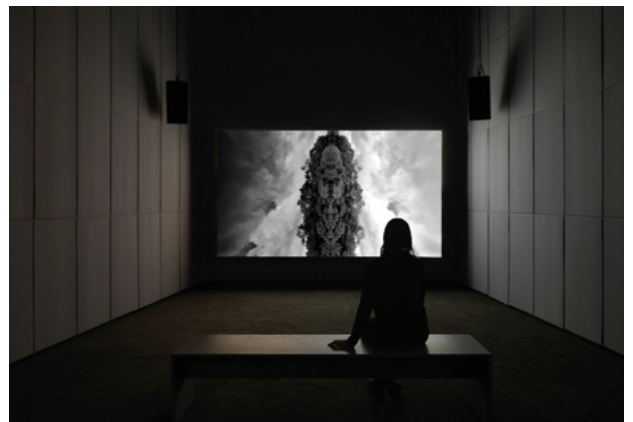
Countries of production: peru

Running time (in minutes): 7

Rope dead: (is the translation of the Quechua word Ayahuasca) Drink used by indigenous peoples to access altered states of consciousness and they make cures. The relationship between the human and the divine and the production of meaning in the territory of the sacred respond better to audiovisual constructions bordering on the musical, sensory, experiential and temporal, than those working with a traditional documentary record . Therefore, our proposal seeks that the elements that make up the movement-images and the sound matter are counterposed and taken out of context with the objective of reconstructing meanings. In this way, the set of images anchored in these themes makes the viewer an active and interpretive being able to think about the deepest places of human spirituality.

video

Derivas Exposition



BIRD

Director and editor

Genre: art

Year of production: 2016

"The only thing that separates us from death is time"

Ernest Hemingway

The encounter with a dying bird and a later encounter with its remains, served symbolically to give order to a time that does not affect in a different way to the daily life. through the contrast of two moments we try to think of time as an average and fragile place between life and death.

[video](#)



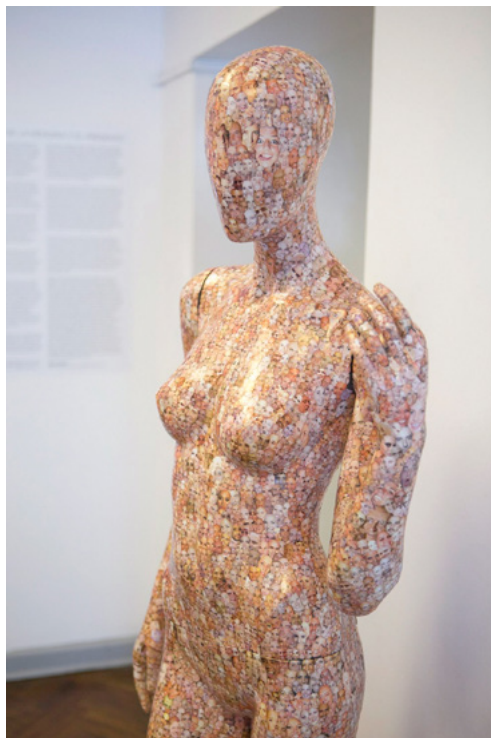
FACES

"The images some people have of others are the solid facts of society,"
Max Weber

Thousands of faces of the main social magazines of Lima were cut to create a carpet that tries to show this social context, to bring it to the surface, through its own image. Create, then, a new revelation.

Peru is racist and class. The experiences of inequality and hierarchy are naturalized in multiple aspects of our social coexistence. The media reproduce models and reinforce stereotypes. Within these media, pages of the social magazine are the perfect showcase that exhibit the face of the power relations that exist in Peru.

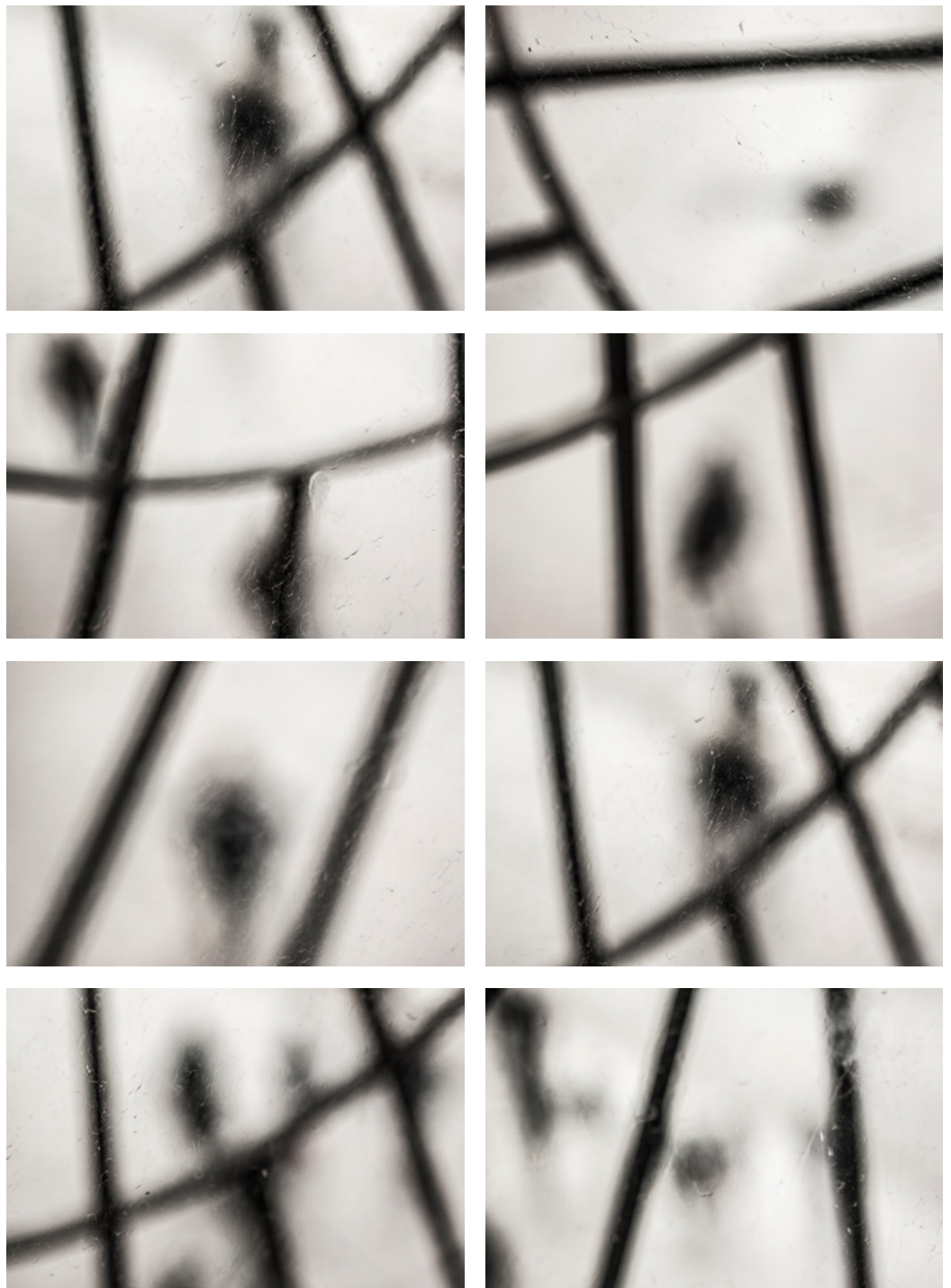
[video](#)



DISTANCE

Photography

From a window you can see human figures that are mimicked with the structure. The image becomes abstract, transforming space into something unreal, imprecise. Loses depth in search of a pictorial abstraction.



SELF-PORTRAIT CASTRATION

Director and editor

Genre: art

Year of production: 2016

The personal guilt and the icons of some repressive and punishing beliefs.



PARALLELISM

Director and Editor

Genre: Art

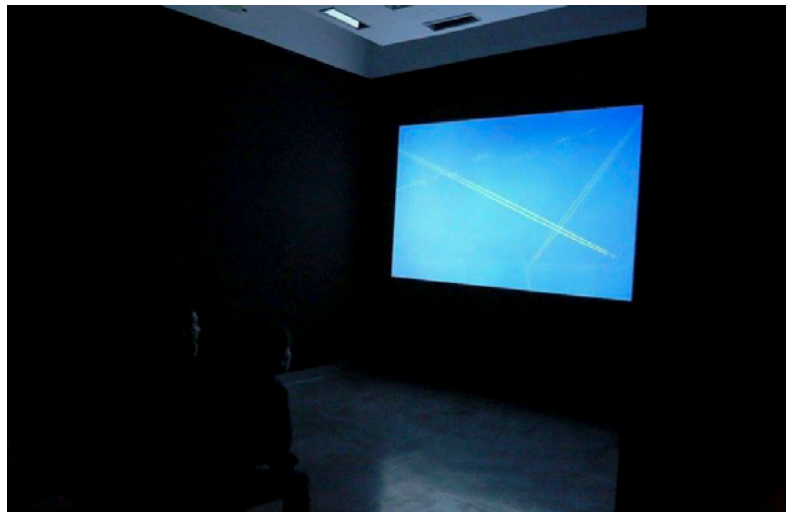
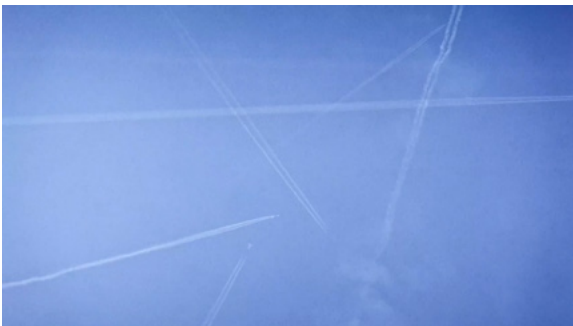
Year of production: 2017

Countries of production: Spain

Running time (in minutes): 7

The choreographic composition on the passage of time. The poetics of the representation of chance and simultaneity.

video



COMPULSION # 1

Director and editor

Genre: art

Year of production: 2016

Running time (in minutes): 3

Representation of the useless imprint of thoughts that are carried out repetitively, in response to an obsession.

video



THE MESSIAH

Director and Editor

Genre: Art

Year of production: 2017

Countries of production: Peru

Running time (in minutes): 3

A speech that extracts quotes from the bible. The intolerance explained by a figure of Jesus represented by a "crazy". Alluding to a second coming.

[video](#)



PRESS
INFORMATION
ABOUT MY WORK



<https://www.youtube.com/watch?v=7FLz57yIwW4&t=6s>



LIMA INDIE. LA POSIBILIDAD DEL ECO: FELIPE ESPARZA Y EL CINE LATINOAMERICANO (SPA)

Por Carlos Rentería

En lo que nos concierne, no escapamos a cierta generalidad del campo artístico, de conceder validez a una obra latinoamericana cuando esta accede a reconocimientos en Europa. Esto, más que una dinámica mercantil, es un complejo. Uno no muy nuevo. En enero de 1927, César Vallejo, tras su paso por un encuentro de escritores latinoamericanos radicados en París, se ha encontrado con la idea de que para hacer conocida la obra de los autores regionales en el continente, habría que tener un representante español que lleve a cabo la función de delegado moral. La sugerencia, hecha por Gabriela Mistral, es rechazada por Vallejo, comentando que en ella existe la visión de una Latinoamérica entendida como lo novomundial, y que esto no hace otra que cosa que coincidir con un pensamiento colonial. Una literatura satelital, que pongo con atrevimiento en una comparación con el cine de la región, por periférico al "gran cine", consagraría que sus cualidades solo son medidas por oposición, más, claro, cabe atender la no pequeña salvedad que, aún y cuando la escritura occidental pueda llevarle una

EN DESISTFILM

ENTRADAS RECIENTES

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ESPACIOS ALTERNATIVOS EN LIMA- BITÁCORA DE TRAGEDIAS

APORTES AL ANTEPROYECTO DE LA NUEVA LEY DE LA CINEMATOGRAFÍA Y EL AUDIOVISUAL PERUANO

NUEVA LEY DE CINE PERUANO: PUNTOS A TENER EN CUENTA

CINCO SENTIDOS COMUNES SOBRE EL CINE PERUANO QUE HAY QUE DESTERRAR

CATEGORÍAS

BAFICI

BERLINALE

CANNES

CINE PERUANO

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FESTIVAL DE LIMA

FESTIVALS

FILM ROUND- UP

FRONTEIRA

HOMENAJES

JEONJU

LIMA INDEPENDIENTE

LOCARNO

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