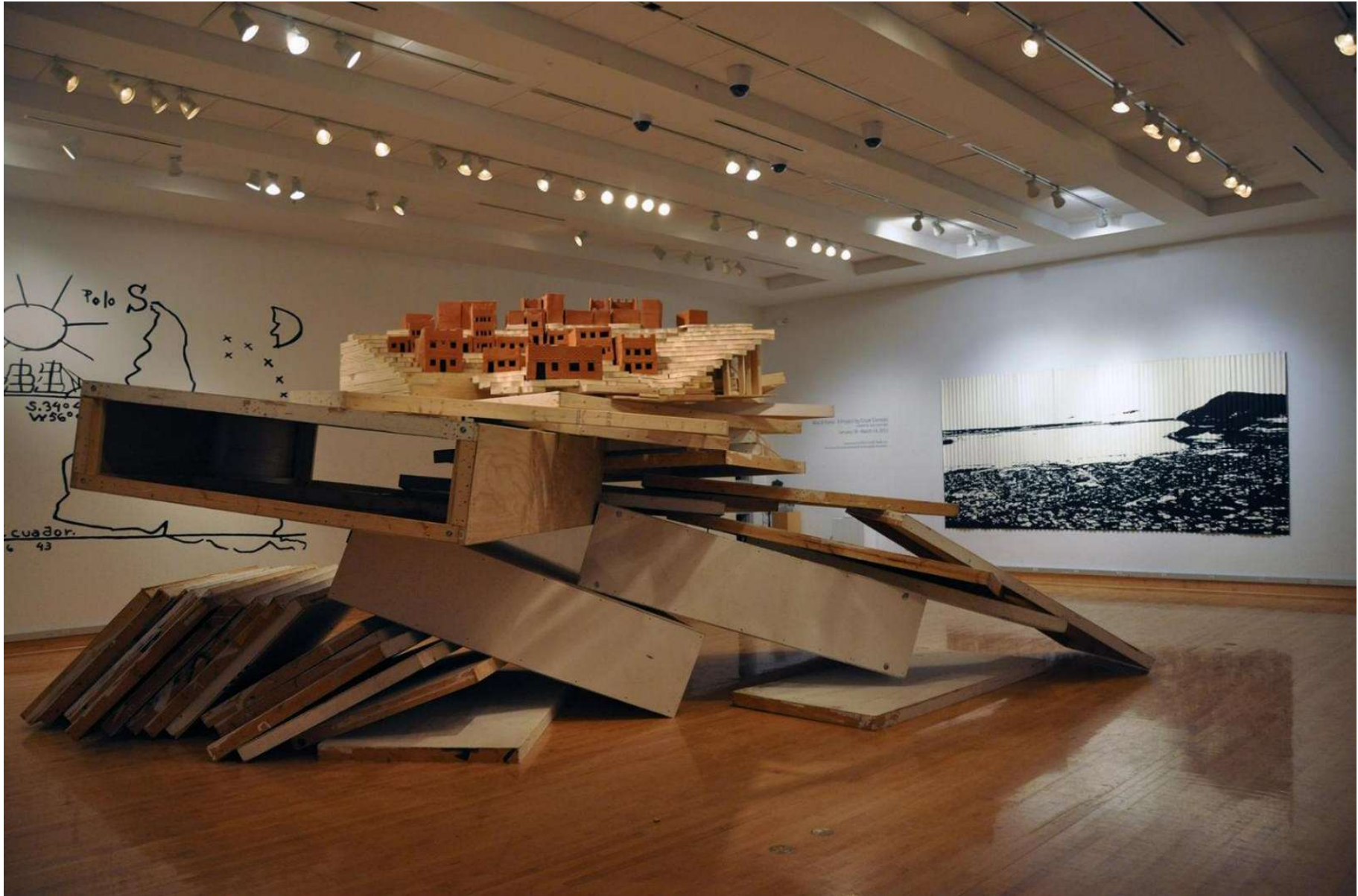


c e s a r c o r n e j o



P O R T F O L I O



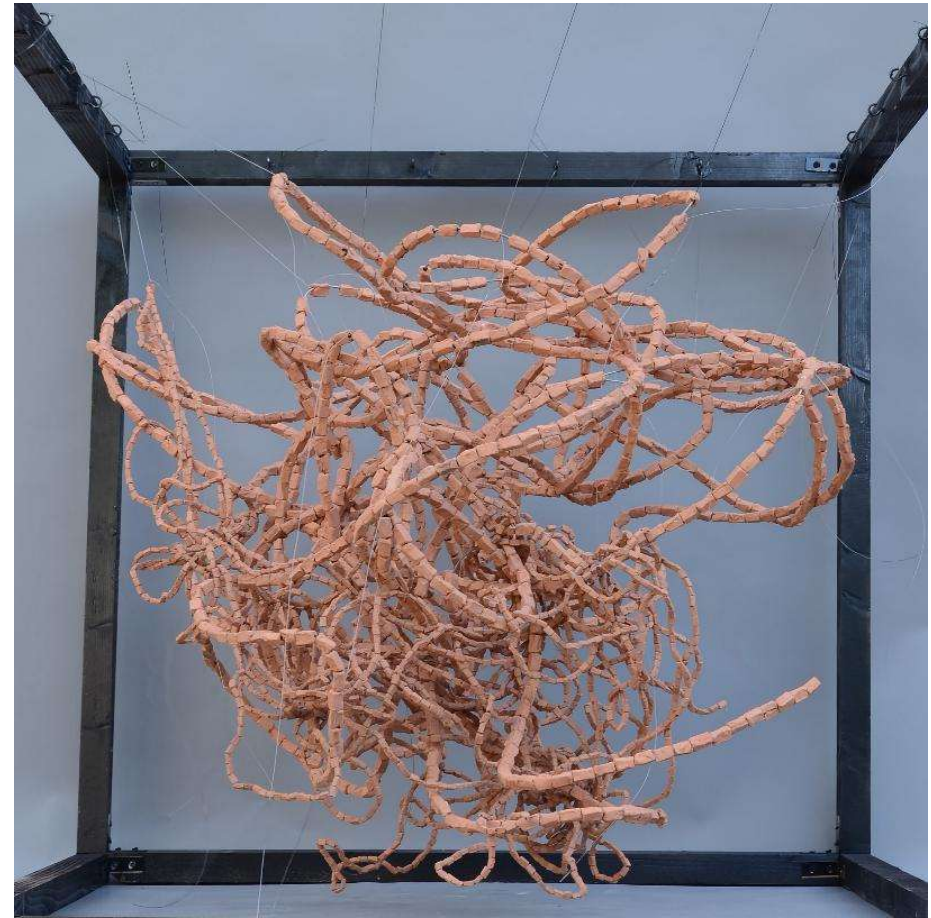
Puno MoCA at FGCU (2013), Gallery partition walls, wood, metal, ceramics, 156"x 300"x 180"



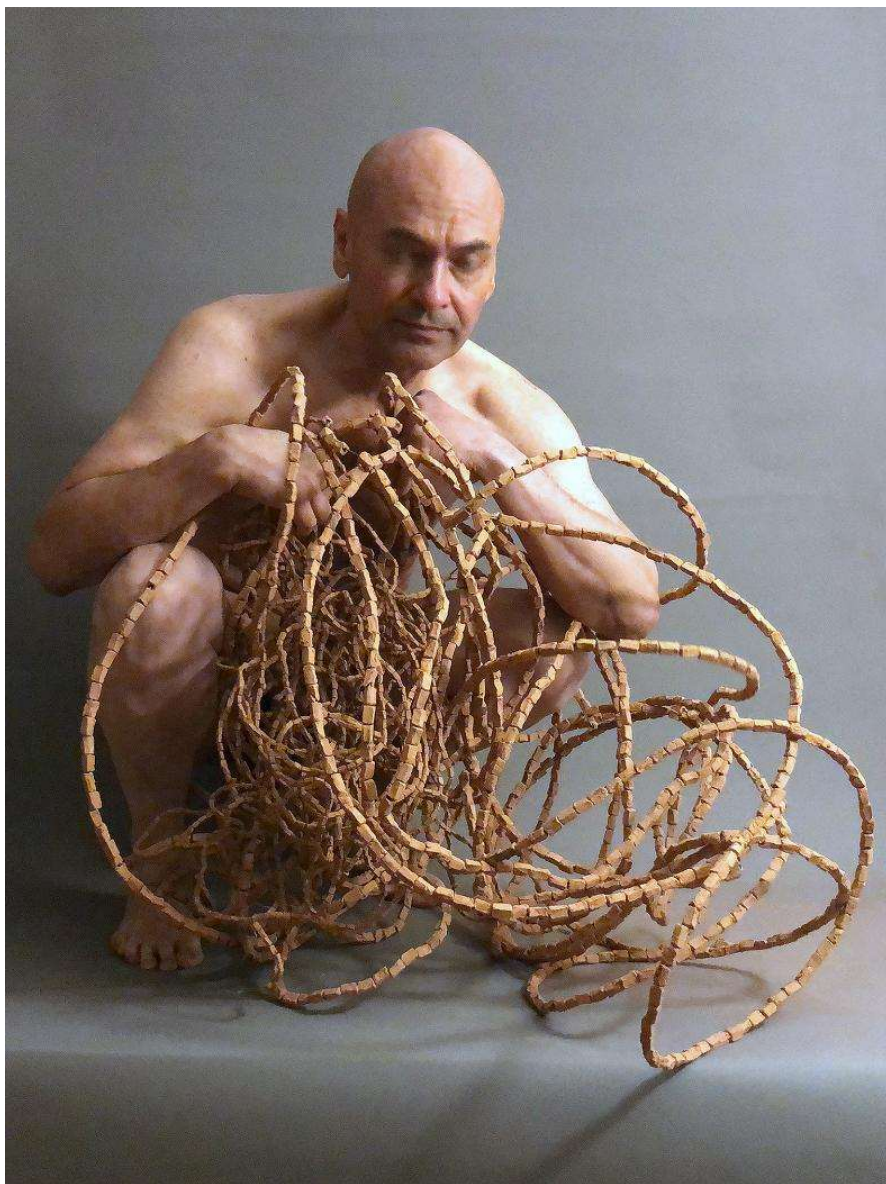
Amaru (2016), Corrugated metal sheets, drywall, etc., 264" x 600" x 396". <https://youtu.be/S374wGeimw0?si=Gd0wiwEnUgydHll->



Regeneration (2023) ceramic bricks, metal, 21" x 19.4" x 22"



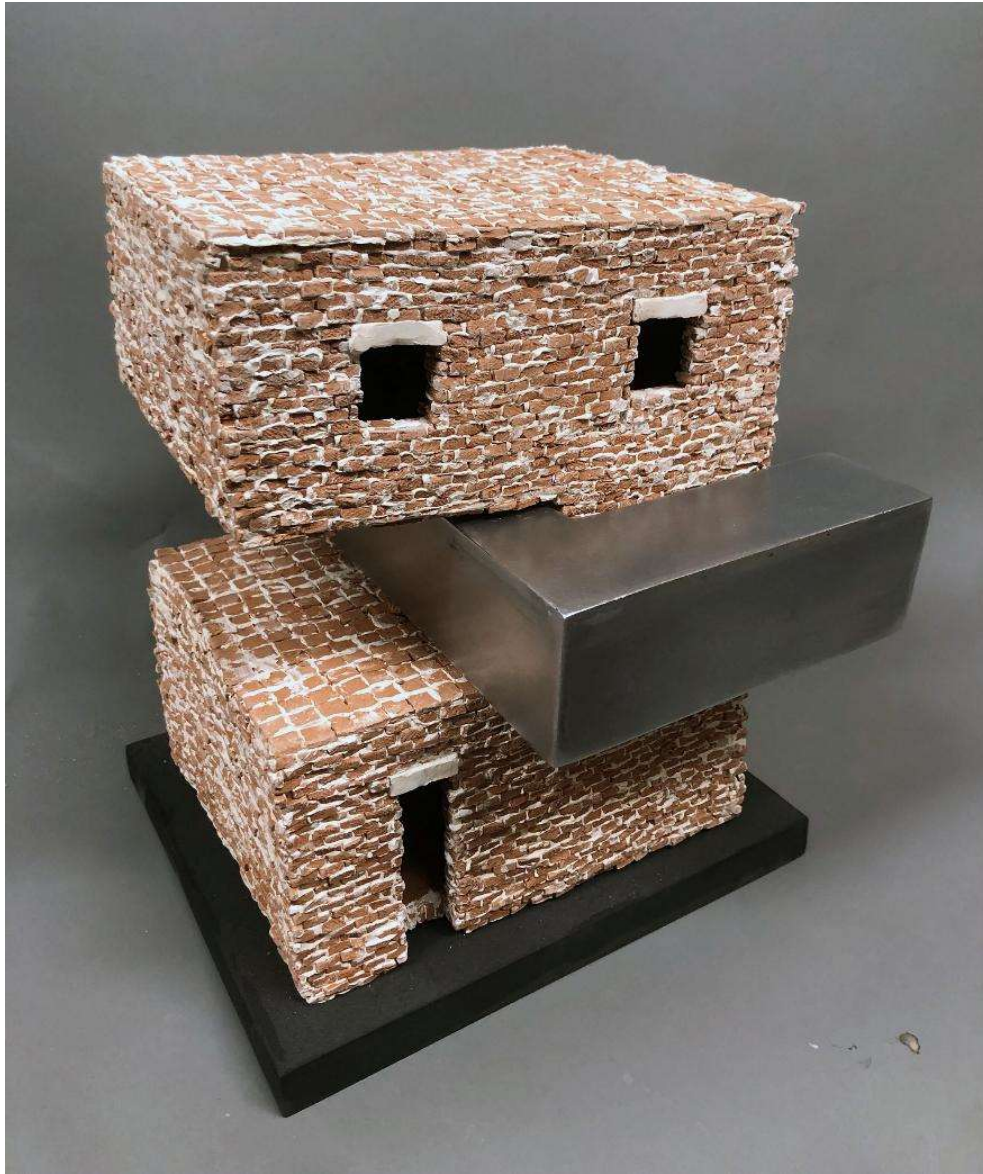
Suspended Architecture (2025), ceramics, metal, wood, string, 36" x 36" x 36



Inside Out (2025), Inkjet print, 24" x 24".



Interior Architecture (2024), Ceramics, metal, 13.5" x 8" x 12"



From Puno MoCA (2025), 9.7" x 8" x 10.4"



Horizon (2024), Terracotta, aluminum, 22.24" x 8.27" x 5.51"



Couple (2022), cement, ceramics, resin, 15.5" x 6.2" x 3"



Cristos del Alma (2020), Cement, resin, ceramics, 33" x 29" x 6".



Trepanation V (2022), Terracotta, 12" x 8" x 9.4"



Trepanation II (2020), Cement, resin, 10.5" x 5.5" x 6.2"



Remains (2022), Terracotta, 10" x 9.4" x 7"



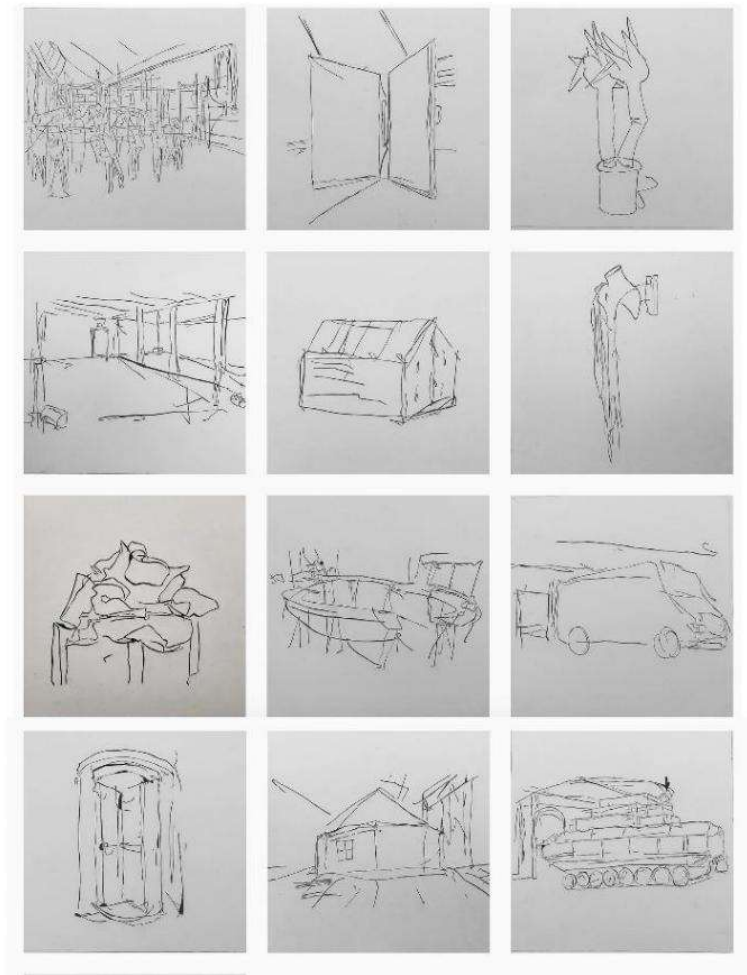
Shanty I (2016) Ceramics, 30" x 50" x 50"



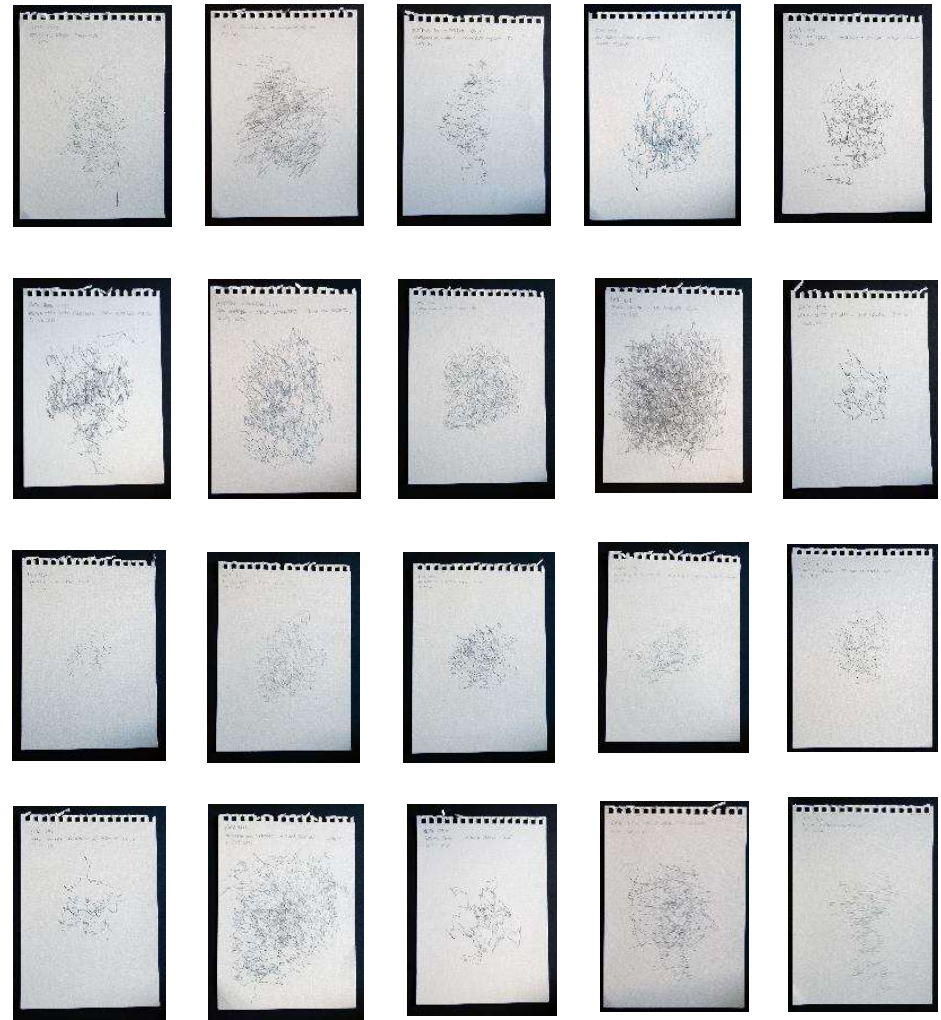
Site (2020), 120,000 small ceramic bricks, board, sculptures, plinths, 96" x 177" x 118"



Puno MoCA presents: Havana Museum of Contemporary Art, Havana Biennial (2015), 21' x 7' x 5', laminated plywood, wood, aluminium.
<https://youtu.be/LwH0BcWAAAk?si=J2aLbmfGg8i6aGWr>



Instadrawings (2019), 12 etched drawings on paper, each 6" x 6" in Berlin and posted on an Instagram account: @Instadrawings_project. This project uses drawing as photography while raising the question of whether applying old techniques to new media could generate new art forms.



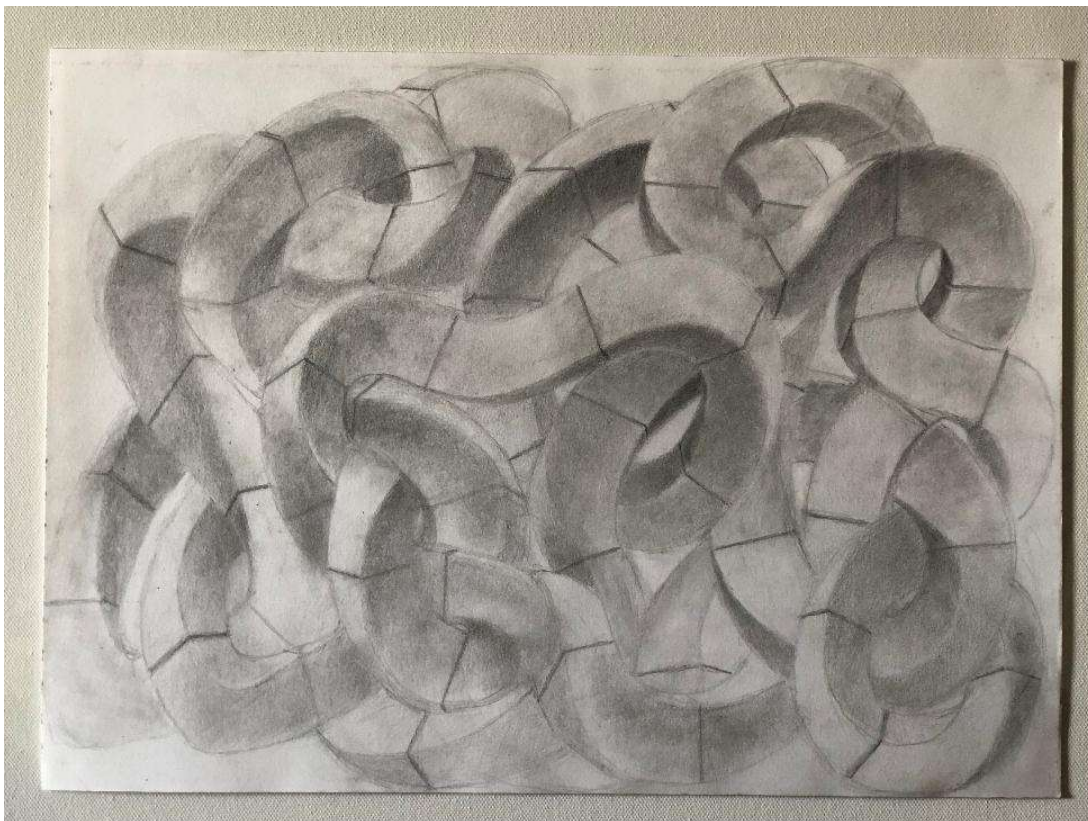
Rutas de Lima (Routes of Lima) (2026), pencil on paper, 11.6" x 8.2" each. Drawings produced by the movement while travelling on Lima's public transportation vehicles called *Micros*.
<http://www.cesarcornejo.com/rutas-de-lima>



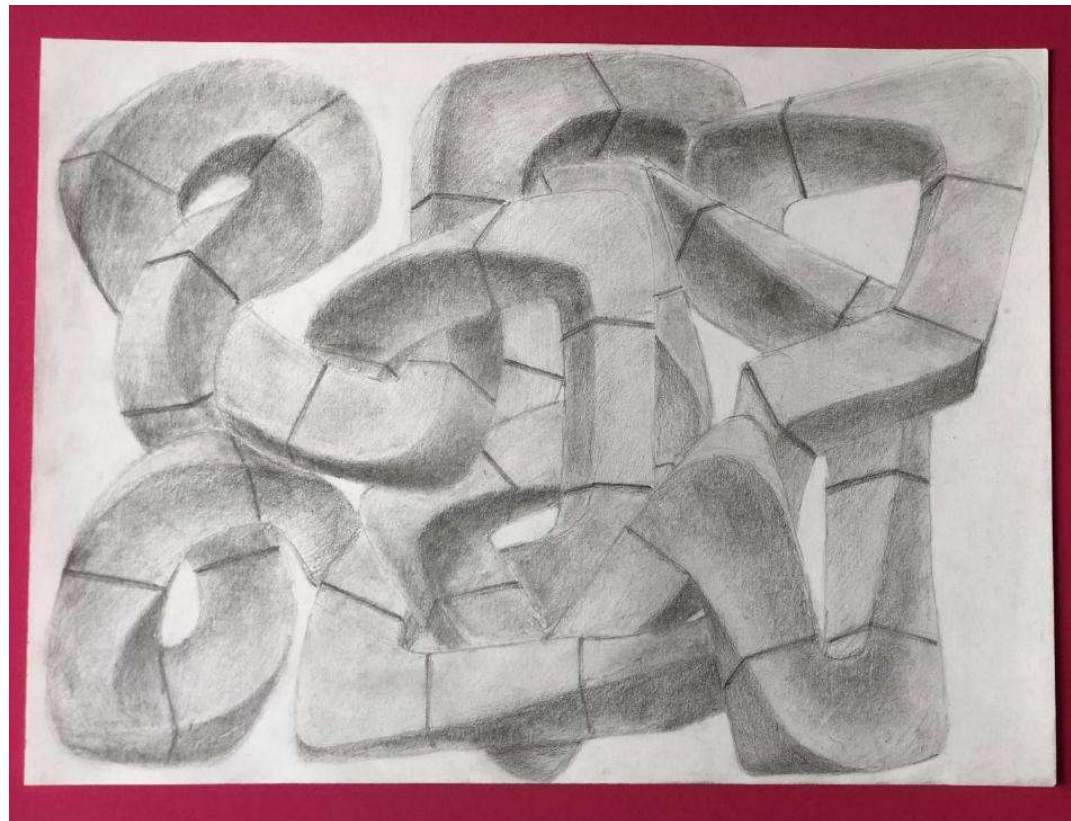
Calamina Shadow Drawing (2025), 28" x 11" x 2"



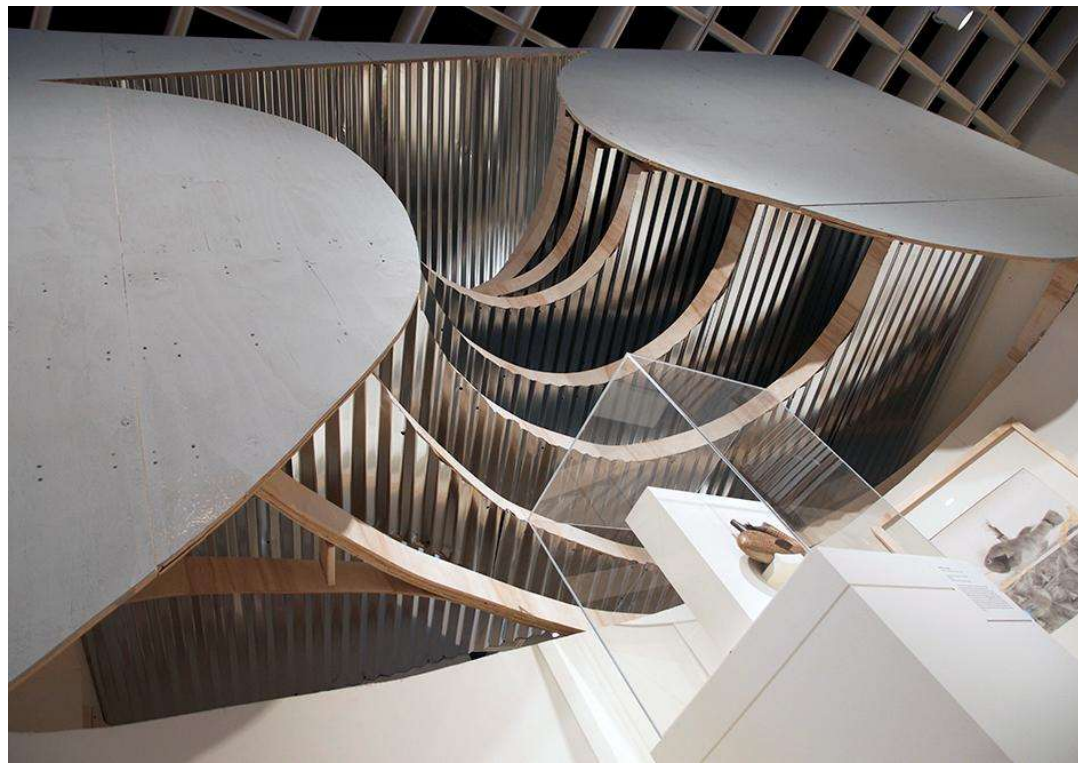
Calamina Shadow, cut out paper on laminated paper, aluminum leaf, 15.2" x 11.2"



Amaru I (2026) pencil on paper, 297 x 410 mm



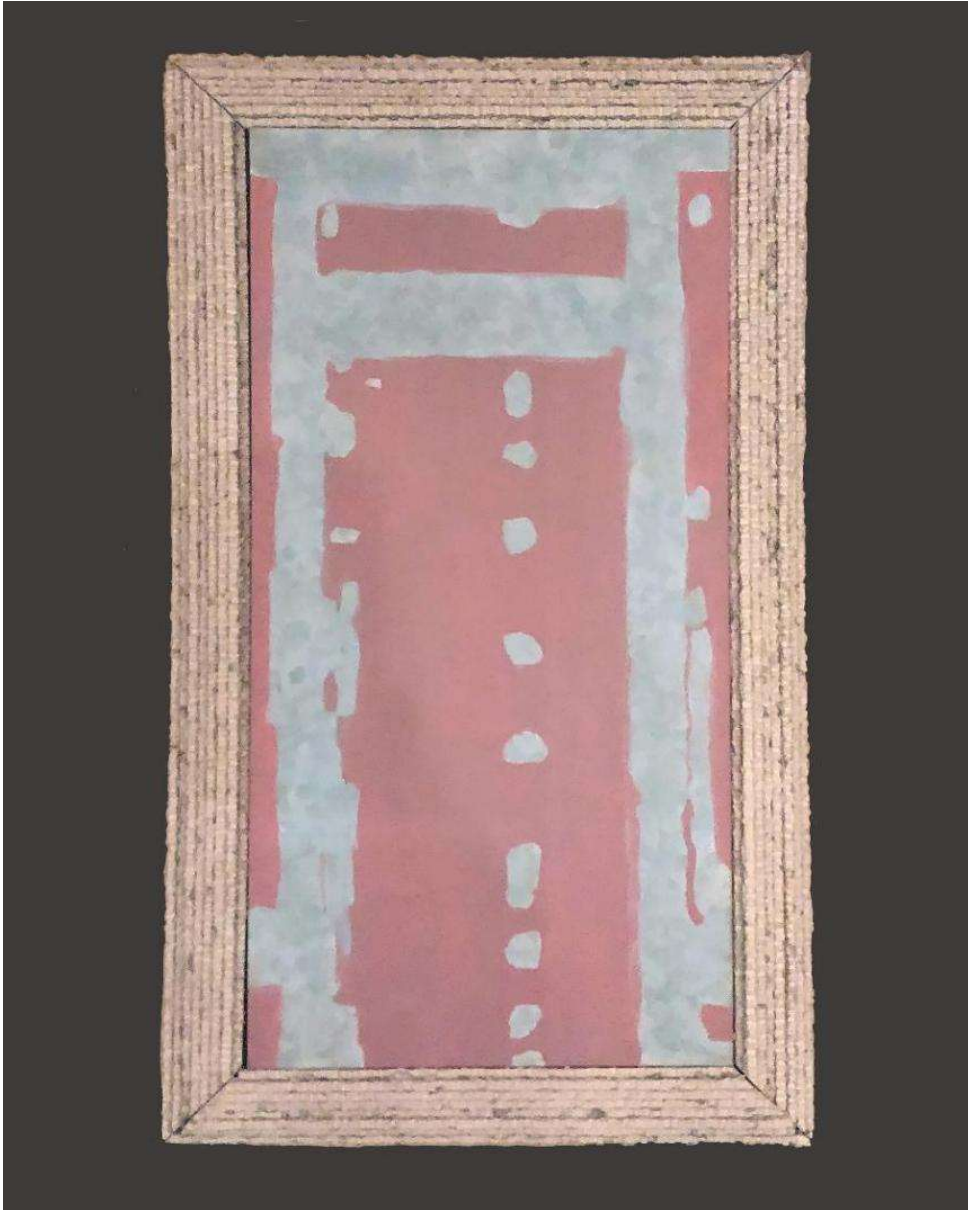
Amaru II (2026) pencil on paper, 297 x 410 mm



Puno MoCA Pavillion at Florida Art Prize in Contemporary Art Exhibition (2015) wood, corrugated metal sheets, drywall, etc. 15'6"x15'x12'



Horizons (2024), Horizons, mural painting, 183" x 274"



Heathrow Drywall Skull Painting (2024), 55" x 32" x 2"



Surquillo Drywall Painting (2018), acrylic on canvas, diptych 48" x 24" each



Museumorphosis, New Museum (2014), 48" x 36"x4",
aluminium, inkjet print, ceramics & wood.



Museumorphosis, The Met Breuer (2014), 48" x 36"x4",
aluminium, inkjet print, ceramics & wood.



Museumorphosis, The Guggenheim (2014), 48" x 36"x4",
aluminium, inkjet print, ceramics & wood.



Studs Farm (2017), drywall studs, styrofoam, cement, wood, 96" x 24" x 24"



Cerro Colorado (2014) wood, styrofoam, aluminum, clay, metal, 100"x60"x60"



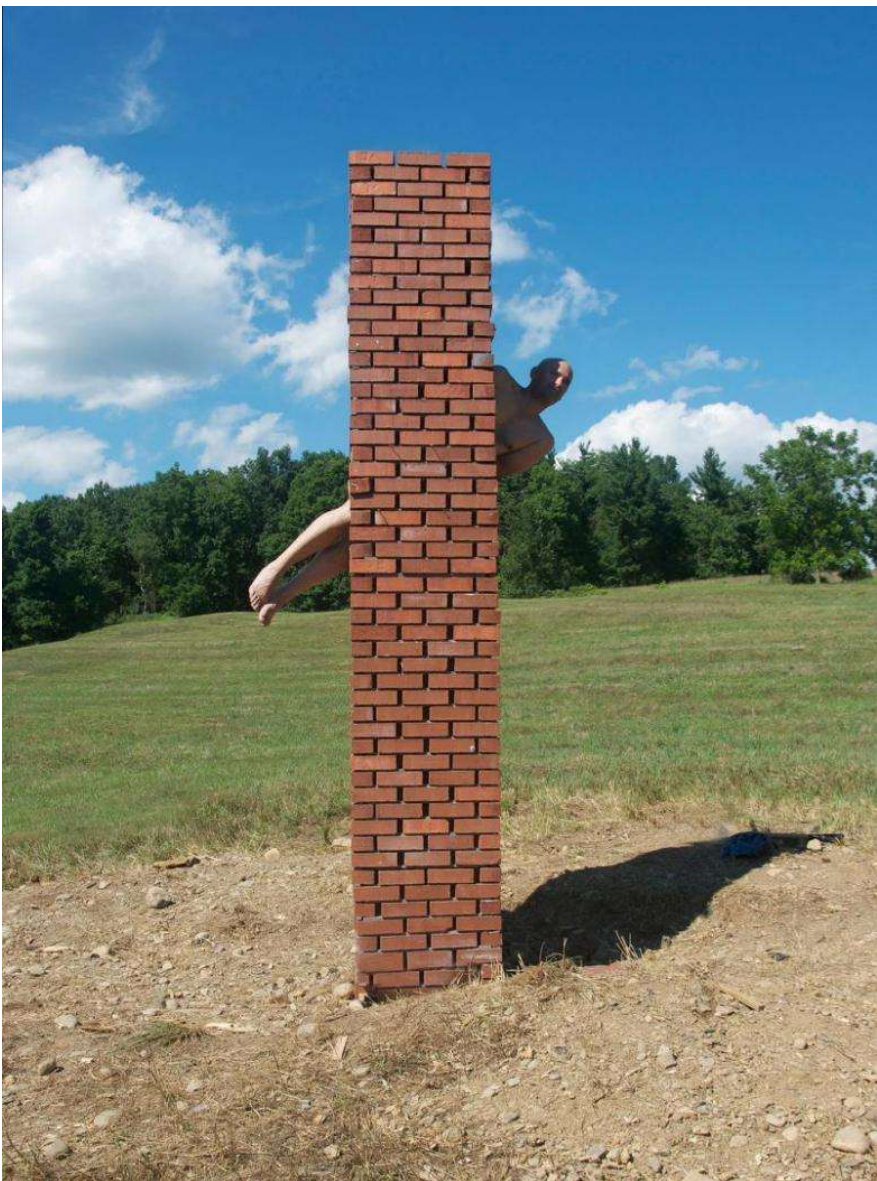
La Cantuta, (2005), 4' x 30' x 40', 60,000 black crepe paper flowers, furniture, wire.



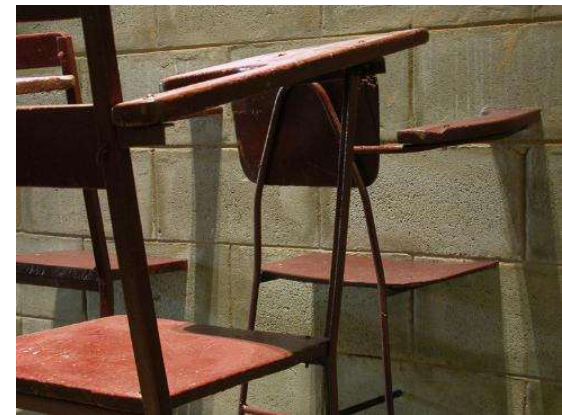
7PM (2005) furniture, drywall, carpet, etc. 94.5" x 165.4" x 126"



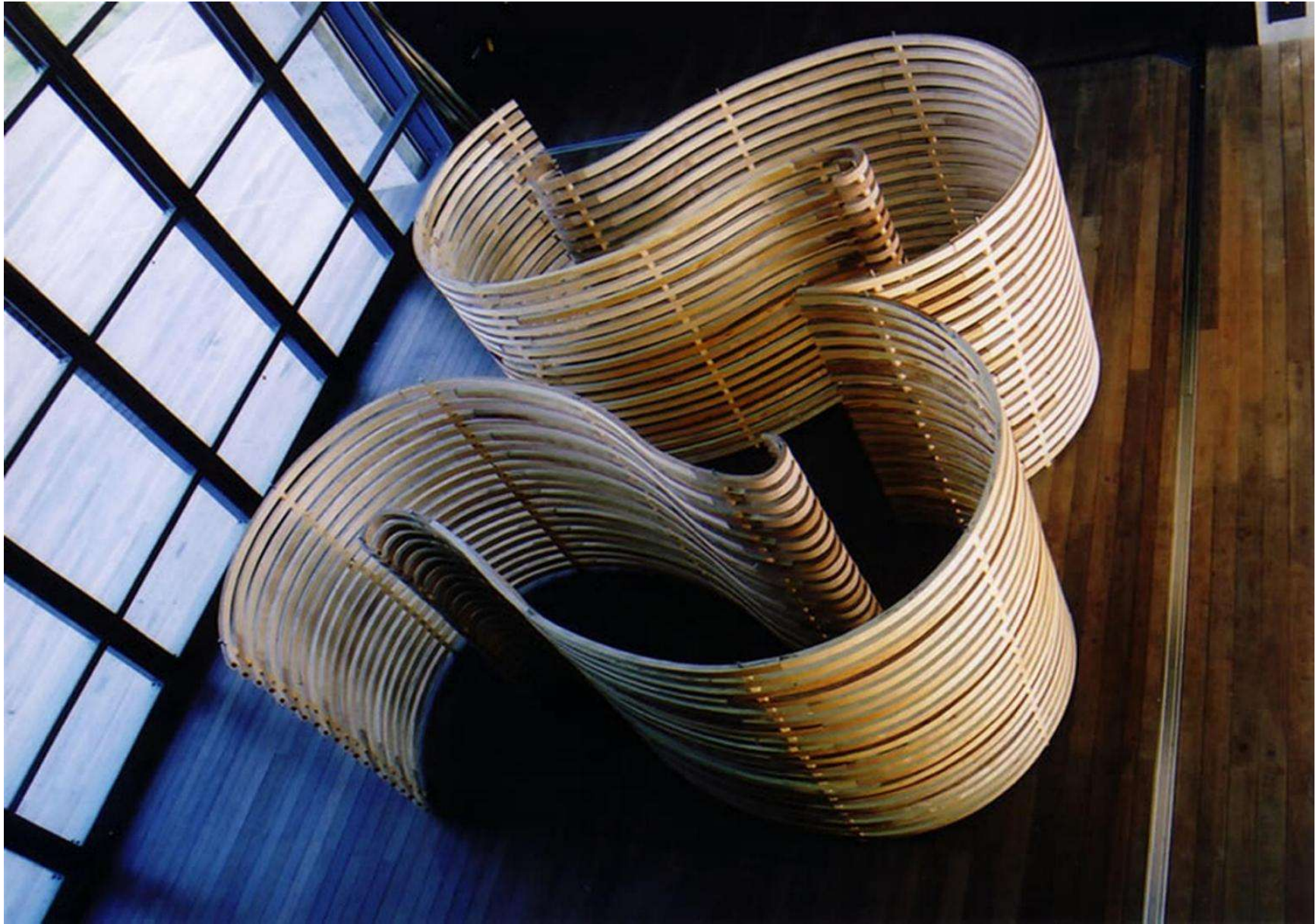
Farewell (2005), furniture, drywall, carpet, 83" x 94.5" x 83" cm



Public Sculptor (2010), 12' x 5' x 2'. Art Omi Residency Open Studios, Ghent, NY



The Same Old Story (2004) 7'x15'x15', mixed media



The Labyrinth (2003), laminated plywood and steel, 81" x 177" x 217"

BIO

Cesar Cornejo is an interdisciplinary artist whose work explores the relationship between art, architecture, and society in the broadest sense and is influenced by his time living and working in four different cultures: Peru, Japan, the USA, and the UK, each of which has shaped his way of thinking and working. As a result, he produces multi-layered pieces that challenge boundaries and conventions, which may address issues related to his native Peru, but are also open to broader interpretations.

He has received awards from institutions such as the Pollock Krasner Foundation, Great Britain Sasakawa Foundation, Puffin Foundation, Fulbright Commission, Henry Moore Foundation, Arts Council England, Creative Capital Foundation, The George A and Eliza Gardner Howard Foundation, The British Council, The Arts Council of England, and the Ministry of Education of Japan, among others. Have attended prestigious residencies such as The Bellagio Center Residency Program of The Rockefeller Foundation, The Brown Fellows at Dora Maar House, Yaddo Artist Residency, Sharpe Walentas Studio Program, Art Omi International Artists Residency, Lower Manhattan Cultural Council's Workspace Residency, Zentrum für Kunst und Urbanistik, Berlin, Sculpture Space, Center for Book Arts NY, and the Vermont Studio Center among others. He was awarded the Ingot Prize 2026, UK.

His work has been included in important exhibitions such as the New York Latin American Art Triennial 2022, Art Positions at the London Art Fair 2020, California Pacific Triennial 2017, the XII Havana Biennial 2015, Art Positions of Art Basel Miami 2011, Busan Biennial 2008, the S-Files Biennial Museo del Barrio NY 2007 and the 2004 V Bienal del Barro, Venezuela, among others. Solo exhibitions have been held at Galeria Lucia de la Puente in Lima, Art Positions of Art Basel Miami 2011, Gallery Light Contemporary in London, Gallery Kobo Chika and Gyokuey in Tokyo, Gallery Bellini of the Nomura Foundation in Yokohama, Galeria ARTCO, Lima and the Peruvian-North American Cultural Institute Lima.

He received an MA in sculpture and a PhD in Fine Arts from the Tokyo University of the Arts and a BA and professional title in architecture from the Ricardo Palma University in Lima, Peru. He has lectured internationally, having held temporary positions at Universidad Ricardo Palma, Lima, Peru; City University of New York, US; and as a Tenured Associate Professor and Coordinator of Art Foundations in Art and Sculpture and Extended Media at the University of South Florida, US. He is currently an Associate Professor of Fine Art at the School of Fine Art, History of Art and Cultural Studies at the University of Leeds, UK,

ARTIST STATEMENT

My work explores the relationship between art, architecture, and society. Growing up in Peru, I was particularly struck by its urban landscape, which portrayed a sharp contrast between extreme poverty and wealth. Therefore, my artwork strives to bridge the gap between opposites, with the aim of creating a new one. I address this through sculptures, public artworks, site-specific installations, paintings, drawings, mixed-media works, performances, and photographs, among others. I create alternative conceptual models and articulate cross-cultural references, bringing together opposite and sometimes disparate aspects of reality to recompose them in new settings that may challenge our perception.

My interest in opposites is expressed in how I articulate themes, materials, and forms. For instance, in the combination of figurative and abstract forms, the juxtaposition of traditional and contemporary references, different scales, hard and fragile materials, and urban and natural references occurs in single pieces. I am also constantly researching new processes, materials, and techniques that could help me to express the concepts that I am interested in developing at a particular time. This is a lengthy process that may take months or even years, and it may involve extensive research and experimentation.

Adaptation and translation have been key to the development of my work over the years, greatly influenced by my experience living and working in Japan, the UK, the US, and Peru, where each culture has marked my practice in a particular way. In Japan, I was influenced by its deep spirituality and the ritualistic presence in everyday life, by the sense of community embedded in every aspect of society, and by the rigorous sense of material, technique, and craftsmanship. In the United Kingdom, the conceptual approaches to art-making, the communicational possibilities of visual language, especially as used in advertising, and the experience of working in projects that encouraged open approaches to education and community as art. In New York, project-based approaches to art, business models applied to art practice, and the concept of sustainability as an art concept. In Peru, I was influenced by the socio-political reality, the contrasting socio-cultural landscapes, and the rich archaeological heritage.

The development of an expression that combines these different elements is an ongoing process placed at the core of my studio practice. Therefore, the works that I make are multi-layered, and while many of them may address specific issues that refer to my native Peru, they are also open to multiple readings and interpretations that make them accessible to broader audiences in international contexts.

Some of the works that I include in this submission incorporate abstract and figurative elements, using elongated skulls from the Paracas culture in Peru, geometric shapes, brick textures, integrating art and architecture, and using ceramics to bridge past and present traditions and high and low culture. In some of the works, I apply sculpture processes that I normally use in the creation of installations, opening new avenues for expression.

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www.punomoca.org