

Hoy Voy A Verte De Nuevo

an exploration of contemporary identity, culture, and aesthetics of Lima, Peru
from a first-generation removed, returning perspective

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Fulbright US Student: Arts 2022-23, Peru

***tengo marcado en el pecho
todos los días que el tiempo
no me dejó estar aquí
tengo una fe que madura
que va conmigo y me cura
desde que te conocí***

“Hoy” by Gian Marco

Stephanie Cuyubamba Kong is a Peruvian-American artist, musician, and educator working within the act of constructing identities — self, cultural, community, and national — using aesthetics, sounds, memories, and affects.

Her practice manifests in photographs, texts, video, and installations that attempt to describe the complex melancholic-joy embodied by places that simultaneously marginalize and offer a sense of belonging – such as her home landscape of Ohio or Lima “la horrible.” Visual and written language become colors to play with, she responds to -isms, aesthetics and objects that shape her lived experience, and even prescribes new meanings where before violent colonial-capitalist systems would rob its subjects of authenticity and dignity. At the core of her practice lies an ethos of audacious optimism, sensitivity for the complexity of in-betweenness, and an adoration of the ways we build worlds for ourselves.

She is a graduate of the University of Cincinnati’s College of Design, Architecture, Art, and Planning with a Bachelor of Fine Arts and a certificate in Critical Visions (2021). Recent exhibitions include *Obrar la memoria* (Magenta Galeria, Lima, PE 2023), and *Photography and Tenderness* (Fotofocus Biennial, USA 2022). She is a 2022-23 Fulbright Study/Research:Arts grantee.

HVAVDN

In considering my position as return-ee, I'm interested in how my hand in the work and my bicultural lens both lend themselves towards a practice that plays with, disrupts, and queers accounts of history.

Considering the relationship between economy, coloniality, and identity of contemporary Lima and Peru, questions are raised concerning the authenticity of cultural narratives, aesthetics, and the motives of cultural workers charged with the preservation and patrimony of a collective heritage.

Who's heritage? Who is able to access and claim these objects and their stories? What do we do with the fragments of identity that remain post-colonization? What happens after your culture dies? Can culture die? How do we reconstruct with ruins? How do we rebuild ourselves with agency and empathy? What stories are being told about our past, and whose stories are omitted? What claim do I have to this collective heritage? Who's land can I lay claim to? Belong to?

Secondly, considering the camera as a tool of white imperialism across the globe, how does my hand, a diasporic brown hand caught across hemispheres, fit into the canon or reject its hierarchical implications? I find it important to reject the idea of the lens-based artist as a documentarian or reliable narrator, especially in contrast to the history of modern photography in Peru, which was introduced by white/european men intent on exploring the supposedly unknown, ancient, mythical, and extinct ruins of ancient civilizations (such as Machu Picchu).

The treatment of cultural objects, sites, and aesthetics, freezes, paralyzes them in time to a point where their agency is removed and their possibilities silenced. Images and installation combining photo-sculpture through *HVAVDN* work to tell alternate realities, to communicate a remixed world where high-low, cultural fusion, and everything from joy to melancholy reside.

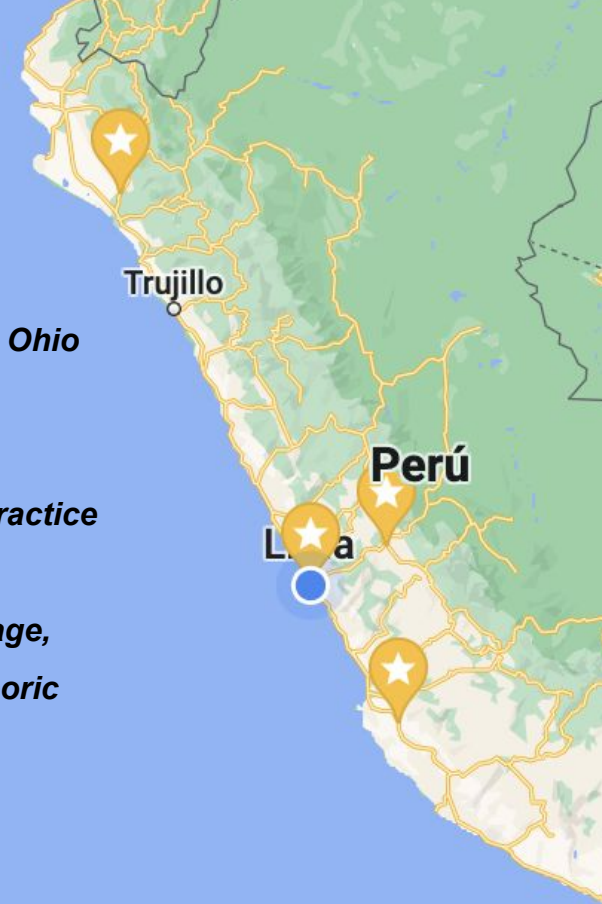
a little bit about me

***i'm a first-generation american from Cincinnati, Ohio
born to Peruvian parents***

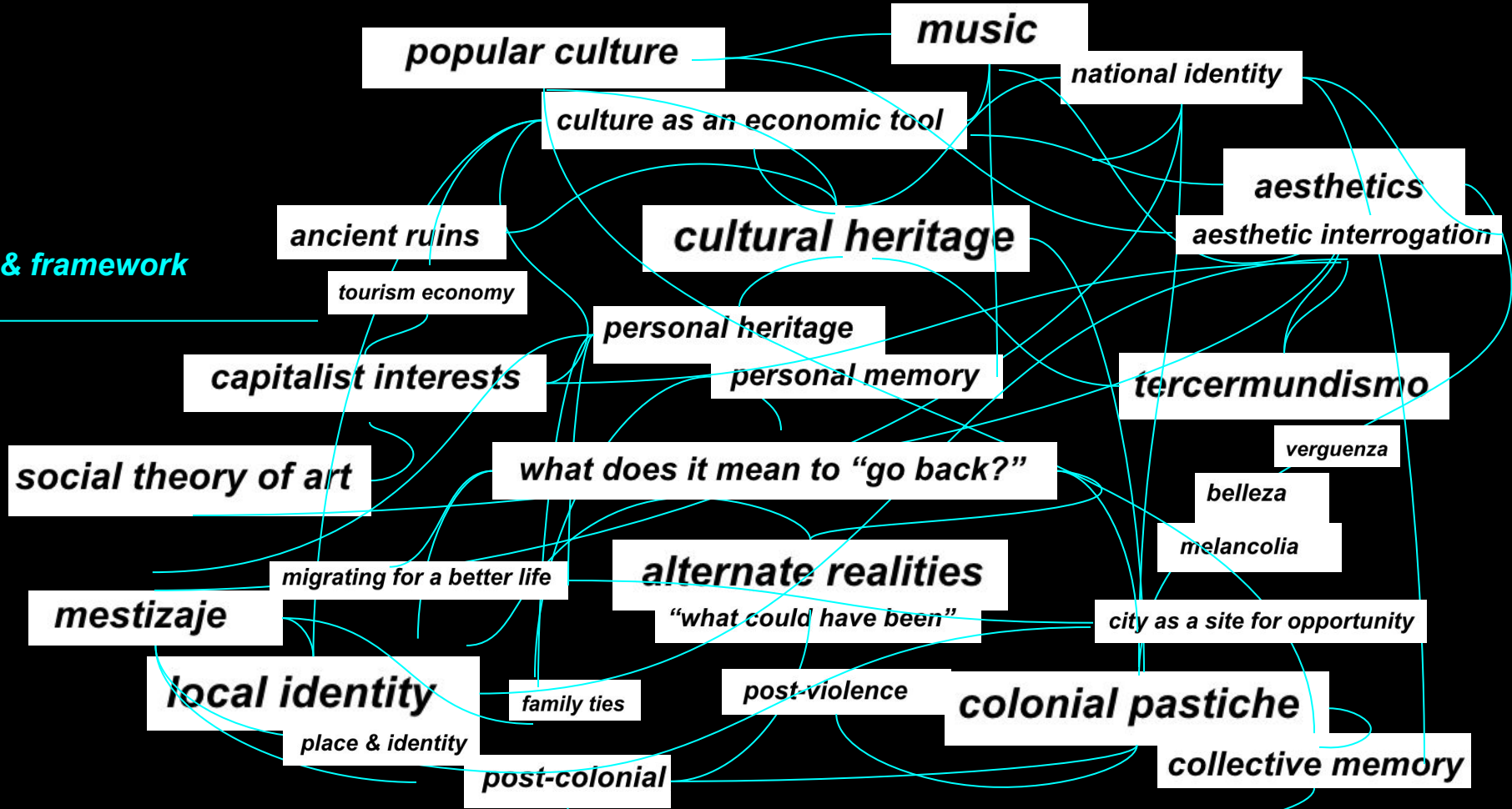
i'm an artist and writer with a research-based practice

***most interested in the concepts of living language,
aesthetics of culture, music and memory, diasporic
affect, utopia, and futures that art allows us to
imagine***

i used to play in a salsa band, love to dance



& framework



& framework

popular culture

music

national identity

culture as an economic tool

aesthetics

ancient ruins

cultural heritage

aesthetic interrogation

tourism economy

personal heritage

VISUAL CULTURE

migrating for a better life

alternate realities

melancholia

mestizaje

"what could have been"

city as a site for opportunity

local identity

family ties

post-violence

colonial pastiche

place & identity

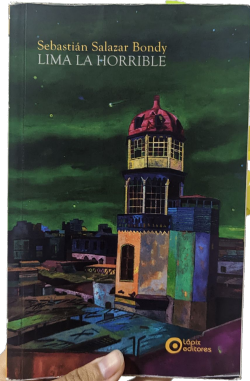
post-colonial

collective memory

**background,
references**

While the setting in many of his stories is Peru—or at least an unspecified Latin American country reminiscent of Peru—Alarcón’s narratives invite his readers to connect and think about those realities reflected in other global settings. Above all, the stories continually remind us that we are all connected. As he expressed in an interview, “The future is all about impurities, *mestizaje*, and so if I write about the neighborhoods of Lima, created through internal migration—because these are global processes at work—I am by implication also writing about New York, San Jose, Atlanta, Cleveland, Madrid, London . . .” (“Daniel”).¹

from “I am an American Writer: An interview with Daniel Alarcón [Fulbright ‘01],” Marisel Moreno & Thomas F. Anderson



cscs 1 month ago

@Mary Ibarra la cultura la tenemos ,pero mas nada xd



Reply

*casa cuyubamba: la primera casa
construida en los olivos, según mi
primo (pero realmente quién sabe)*

2023

*The Cuyubamba house in Los
Olivos, a working-class
neighborhood of Andean migrants
to Lima. A multi-generational
family portrait.*



Untitled (estudios de soledad 02)

2023



*creyéndome limeña (estudios de
soledad 03)*

2023

*Self-portrait made in reference to
the colonial image of Limeña
tapadas gazing out over their
balconies, an attempt to belong to
the history of the city.*



*la gris like a blanket over me / i
can't stop sleeping*

2023



*para lxs q siguen sentado en la
mesa, aunque andan sin cuerpo
(m. kong wong)*

*ink on bond paper, 3 x 4 ft.
2022*

*Memorial portrait of my
grandfather, professor Maynard
Kong Wong made up of the
objects that carry his presence
although he is no longer here.*



portal 01: la casa de granny chelo

2023



*portal 02: parque detrás de la casa
cuyubamba*

*archival ink on hahnemüle photo
satin rag, panel, 24 x 30 in.
2023*

*View of the park behind the
Cuyubamba family house that all
of my cousins grew up in together,
but I did not.*



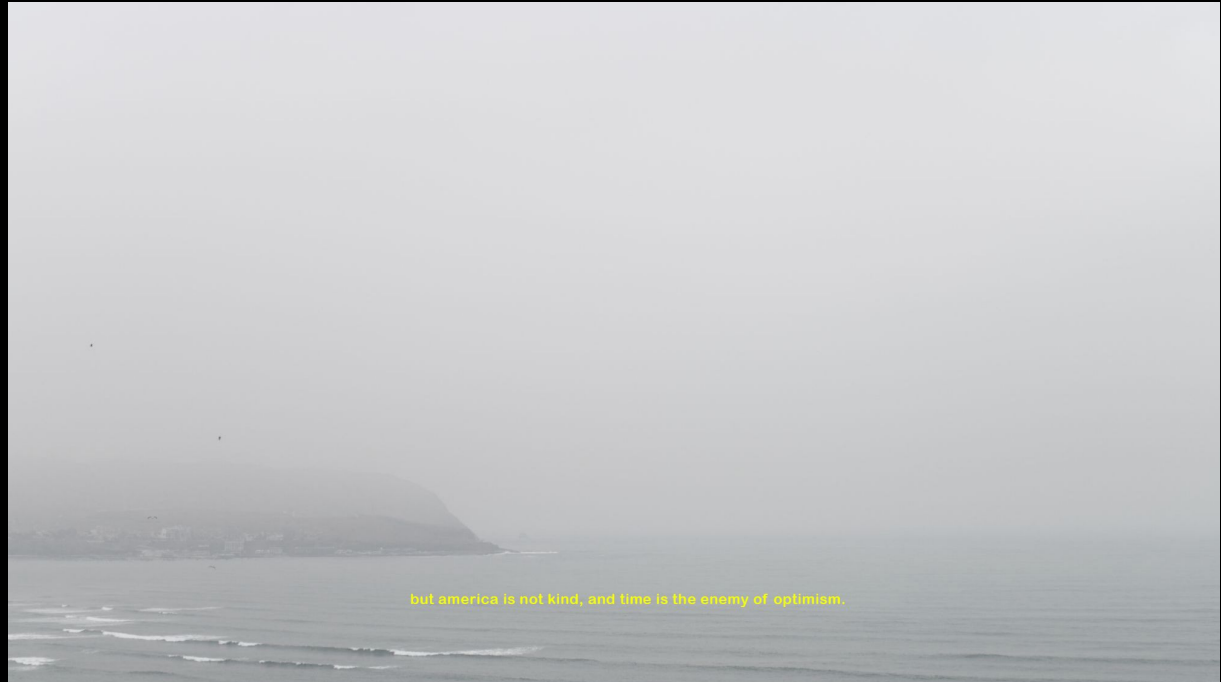
*portal 03: vista desde manco
capác 400, depa 303*

2023



*test still - tengo una mañana
constante*

2022



but america is not kind, and time is the enemy of optimism.

*congelado en el tiempo 01: como
un paisaje siente dolor y puede
seguir sintiendo*

*archival ink on hahnemüle satin
photo rag, panel, 16 x 24 in.
2023*



*Latin American Social Theory of
Art since the 70's says that the
subjected position of
pre-colombian cultures and their
objects, artifacts, freezes our idea
of this culture in time, paralyzing
them as a relic of the past, and not
having a contemporary identity.*

*This series of images playfully
recreates visions of this
paralyzation, imagining how the
landscape can be personified,
giving agency to objects that
represent lost histories.*

*congelado en el tiempo 02:
siempre saliendo, corriendo,
escapando, pero a donde irémos?*

*archival ink on hahnemüle satin
photo rag, panel, 16 x 20 in.
2023*



*congelado en el tiempo 03: ataque
de ritmo, color, y saborrrr*

*archival ink on hahnemüle satin
photo rag, panel, 16 x 24 in.
2023*



*congelado en el tiempo 04: aun
sigo buscando en caras de
ancianos, pedazos de niño*

*archival ink on hahnemüle satin
photo rag, panel, 16 x 20 in.
2023*

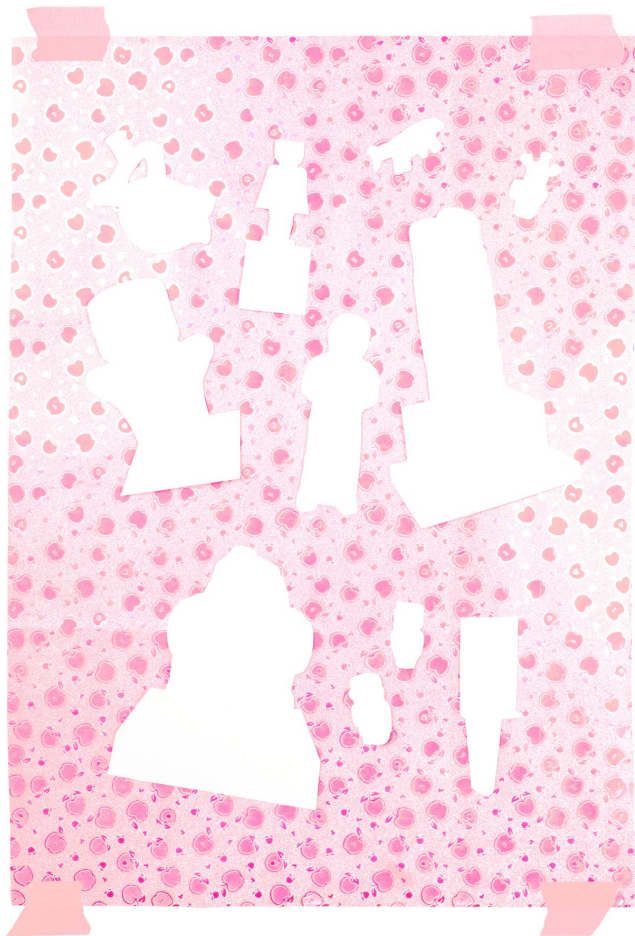


borrador, borrado, pérdida al tiempo

or

haciendo la historia estétik #1

*ink on bond paper, wheatpaste, 66
x 94 in.
2023*

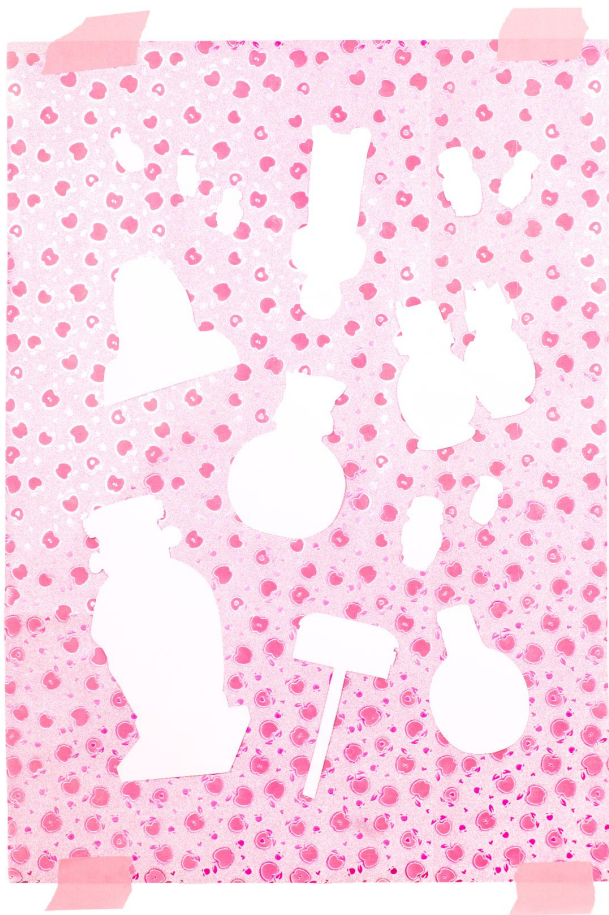


*borrador, borrado, pérdida al
tiempo*

or

haciendo la historia estétik #2

*ink on bond paper, wheatpaste, 66
x 94 in.
2023*



te atraparé!! (amor tercermundista
01)

2023



*this year is my year for sure /
deseos para año nuevo chino*

diptych, 2023



*how to make a home in a foreign
land (intento herencial)*

2023

*Taken in a private Tusan
(chinese-peruvian) temple, where
a collective of immigrant families
fashioned a living room within their
place of worship. As part of the
Tusan diaspora, I intend to make
myself at home in this space,
participating in belonging.*



*how to make a home in a foreign
land (intento de cansancia)*

2023

*Taken in my apartment in Lima,
my first home in a "foreign" land.*



*23 in a new country for the 3rd
time*

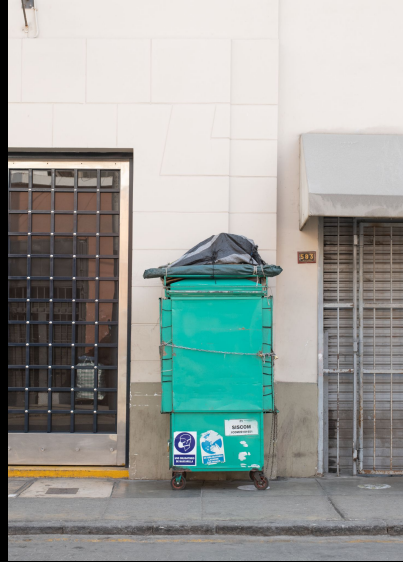
2023

*I am the third generation of women
to migrate to another country at
the age of 23. A coincidence,
maybe, or divine intervention.*



*burial shrouds for hopes and dream: an ancient custom of wrapping up one's entire livelihood and laying it to rest
(myths i made up 01)*

minimum 8 prints, expandable (installed linear), 2023



*(cont.) burial shrouds for hopes and dream: an ancient custom of wrapping up one's entire livelihood and laying it to rest
(myths i made up 01)*

minimum 8 prints, expandable (installed linear), 2023



(a made-up acquired artifact, to comment on the fragility of history and exercise world-building over my own culture)



Burial shrouds for hopes and dreams

Limeña-China (modern day Peru), circa 2023

These burial shrouds were created by people of the Limeña-China culture in the custom of wrapping up one's entire livelihood and laying it to rest. Each shroud was filled with a variety of differing household objects, representative of each person's role in the market. Traditionally wrapped and buried nightly, then uncovered the following morning, they marked the 24-hour day cycle we are familiar with. This daily ritual was a sacred practice to the people of this community.

2023.02.14.0002

linear install example

*pucca saves lima (myths i made
up 02)*

*Wheatpasted foil and ink on paper,
2023*





OBRAR LA MEMORIA: HVAVDN

*install details:
wheatpasted afiche, photographs on panel,
resin-cast pebbles, wooden support, ink on
bond paper*

*Magenta Galeria, Barranco - Lima, Peru
May 24- June 26 2023*



gracias :)

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