

livia
benavides

Portfolio

José Vera Matos

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José Vera Matos lives and works in Lima, Peru. He studied at the Escuela Nacional Superior Autónoma de Bellas Artes del Perú.

Upcoming exhibitions: Cartier Foundation in the opening collection show at the new venue, and “Torre de los vientos” (Tower of the Winds) by Gonzalo Fonseca, one of the 19 sculptures in the “Ruta de la Amistad” (Friendship Route), commissioned for the 1986 Olympic Games in Mexico City.

He recently held a solo exhibition at the Lima Art Museum (MALI) (2022). Vera Matos has also participated in group exhibitions at: Casa América, Madrid (2023); Milan Triennial, 2020, Italy; Fondation Cartier pour l’art Contemporain, Paris; Sala Alcalá, Madrid; Louisiana Museum of Modern Art (2016), Copenhagen; Delfina Foundation (2015), London; Museo del Barrio (2013), New York; MALI - Museo de Arte de Lima (2008), Peru; Galería Nordenhake, among others.

Vera Matos’ work can be found in collections such as: Museo Nacional Centro de Arte Reina Sofía, Madrid; Thyssen Bornemisza, Madrid; Fondation Cartier pour l’art Contemporain, Paris, France; Louisiana Museum of Modern Art, Copenhagen, Denmark; MALI - Museo de Arte de Lima.

His work has recently been published in Phaidon’s Vitamin D3.

*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST**

Why do we need words so much?

We know they shape us and sustain us, and have shaped everything around us. But do we really need them as our only means of support and the only possible intermediary?

Writing and words have functioned as a technological system of codes, capable of organising reality into a hierarchy of names and classifications. It is from this system that we have built what we call civilisation. However, this civilisation has also involved an endless sequence of violence, including conquests, expansions and the imposition of cultural and linguistic codes.

So shouldn't we urgently begin to deactivate the sovereignty of a single language over the multitude of languages on Earth?

Thought does not require a single root or central trunk; it can grow like an underground network, spreading in multiple directions and proliferating in unpredictable ways. It expands without a central point: forwards, backwards and sideways. The world itself can be thought of as a set of related islands where there is no dominant centre and each island is autonomous yet connected to the others by currents and winds.

Rather than a centre that commands, it is a constellation of links that are constantly reconfiguring themselves.

The same idea permeates these drawings, videos and sculptures: the need to deactivate the voice-over of the single root and the rigidity of words, accounting books, sacred writings and laws written in blood. This allows us to pay more attention to the other forms of communication that surround us, such as the figures drawn by certain groups of birds in flight, drug-induced trips, the flickering light of certain stars, the silent presence of deceased loved ones with whom we continue to communicate, the movements of the eyes of those around us and the patterns woven by spiders in their webs. All of these things also tell us something. These systems of exchange do not seek to impose themselves or be translated into a dominant code; rather, they proliferate through difference,

l—b

*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST**

flexibility and interdependence.

Perhaps our inability to open ourselves to these alternative modes of relating is precisely what has placed us where we are now.

What if learning to unlearn the language we have inherited were the first step towards a different way of being together?

There is a poem by Marin Sorescu that sums up this quest perfectly:

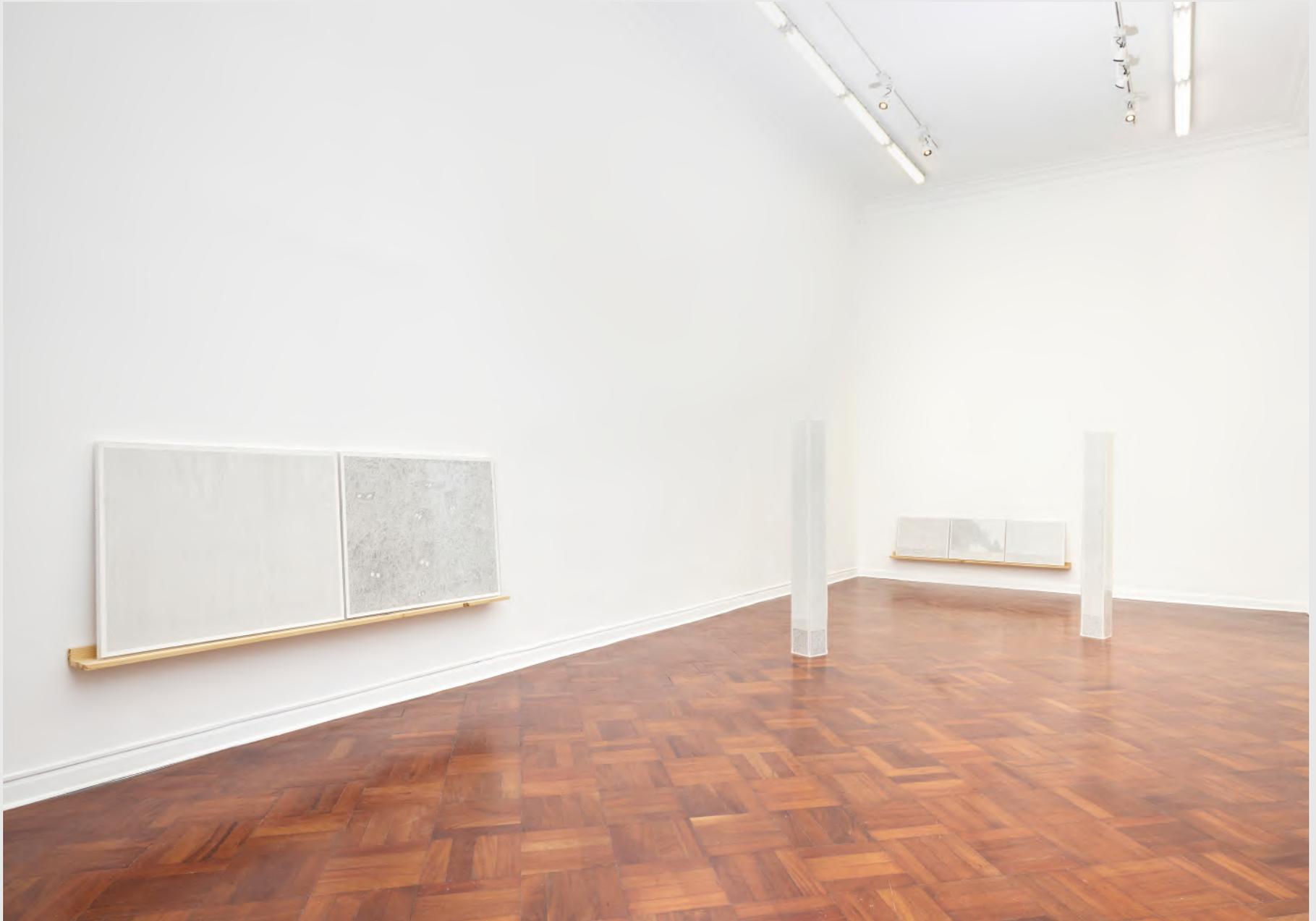
One day I will get up from my desk
and begin to distance myself from words,
from you,
and from things, one by one.'

l—b

I will see a mountain in the distance,
and walk towards it
until it is behind me.

Then I will chase a cloud.
and leave it behind.

The sun will be left behind too.
and the stars,
— and the entire universe.



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery

Ink on paper, wood, and
acrylic

17 x 17 x 166 cm



Totem I (2025)

Ink on paper, wood, and
acrylic

17 x 17 x 166 cm



Totem II (2025)

Ink on paper

84 x 105 cm each

Dptych 84 x 210 x 2.5 cm

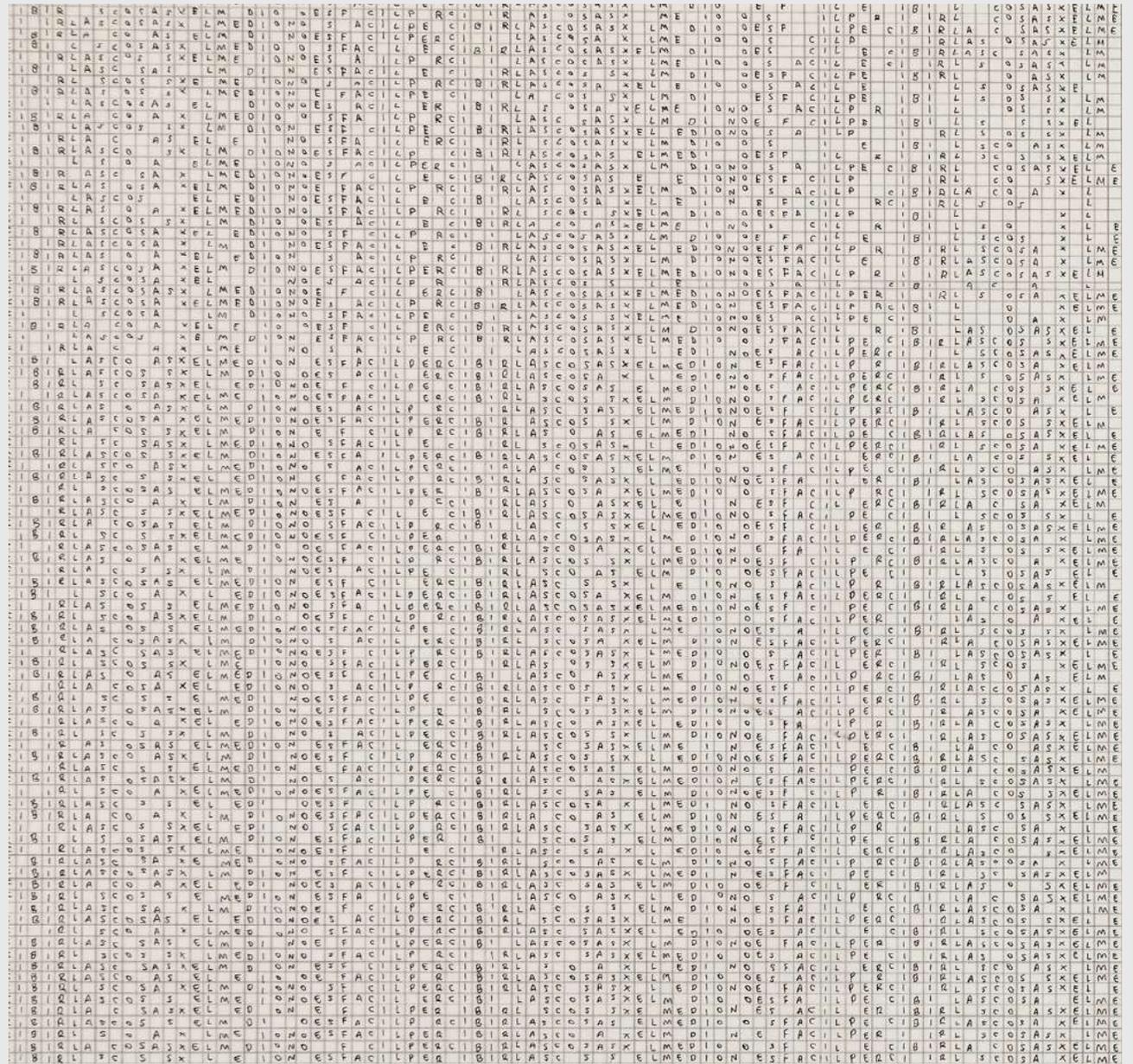


“Diptych: Handwritten transcription of the chapter ‘Rhizome’ from the book A Thousand Plateaus, by Deleuze and Guattari” (2025)

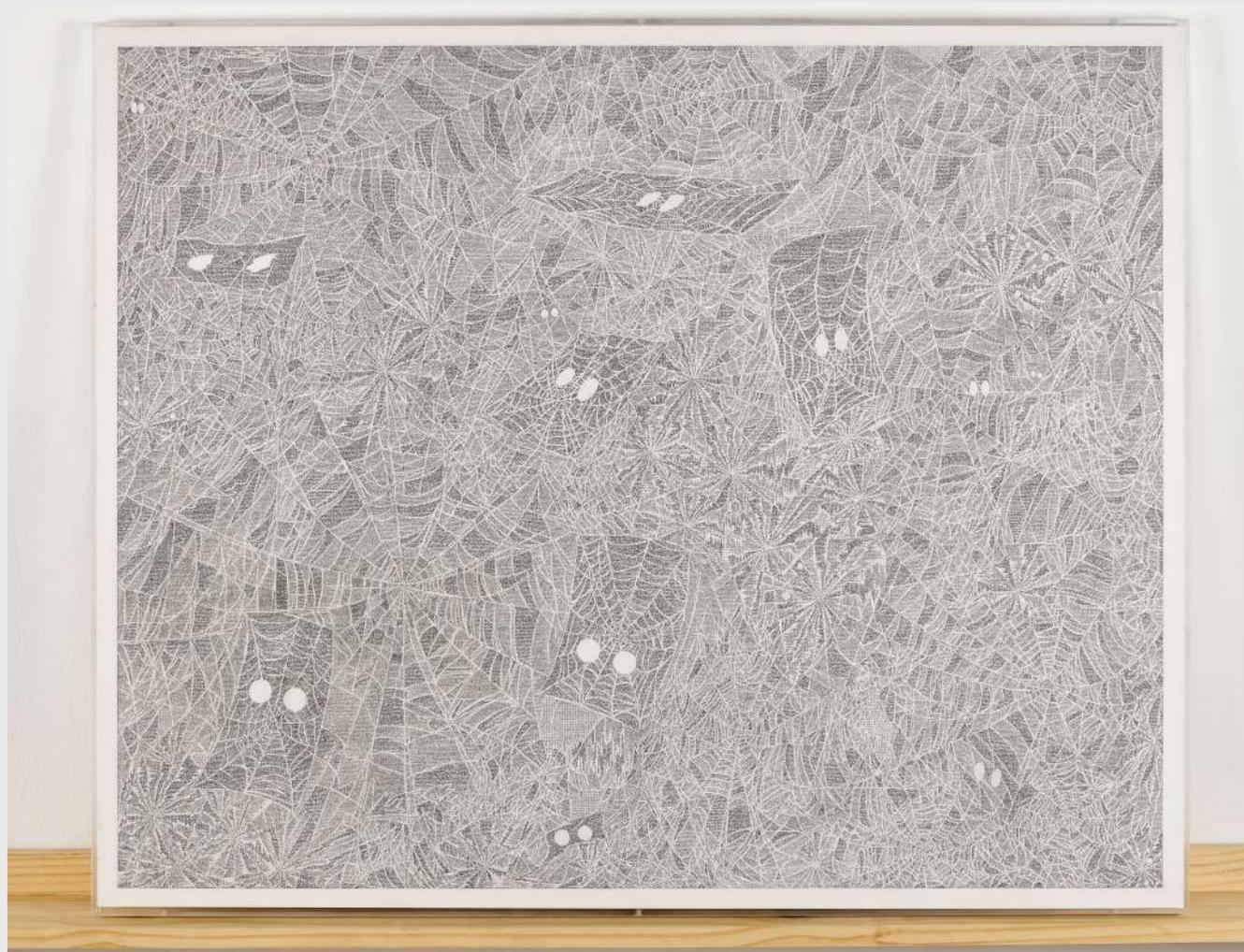


“Dptych: Handwritten transcription of the chapter ‘Rhizome’ from the book A Thousand Plateaus, by Deleuze and Guattari” (2025)

DETAIL

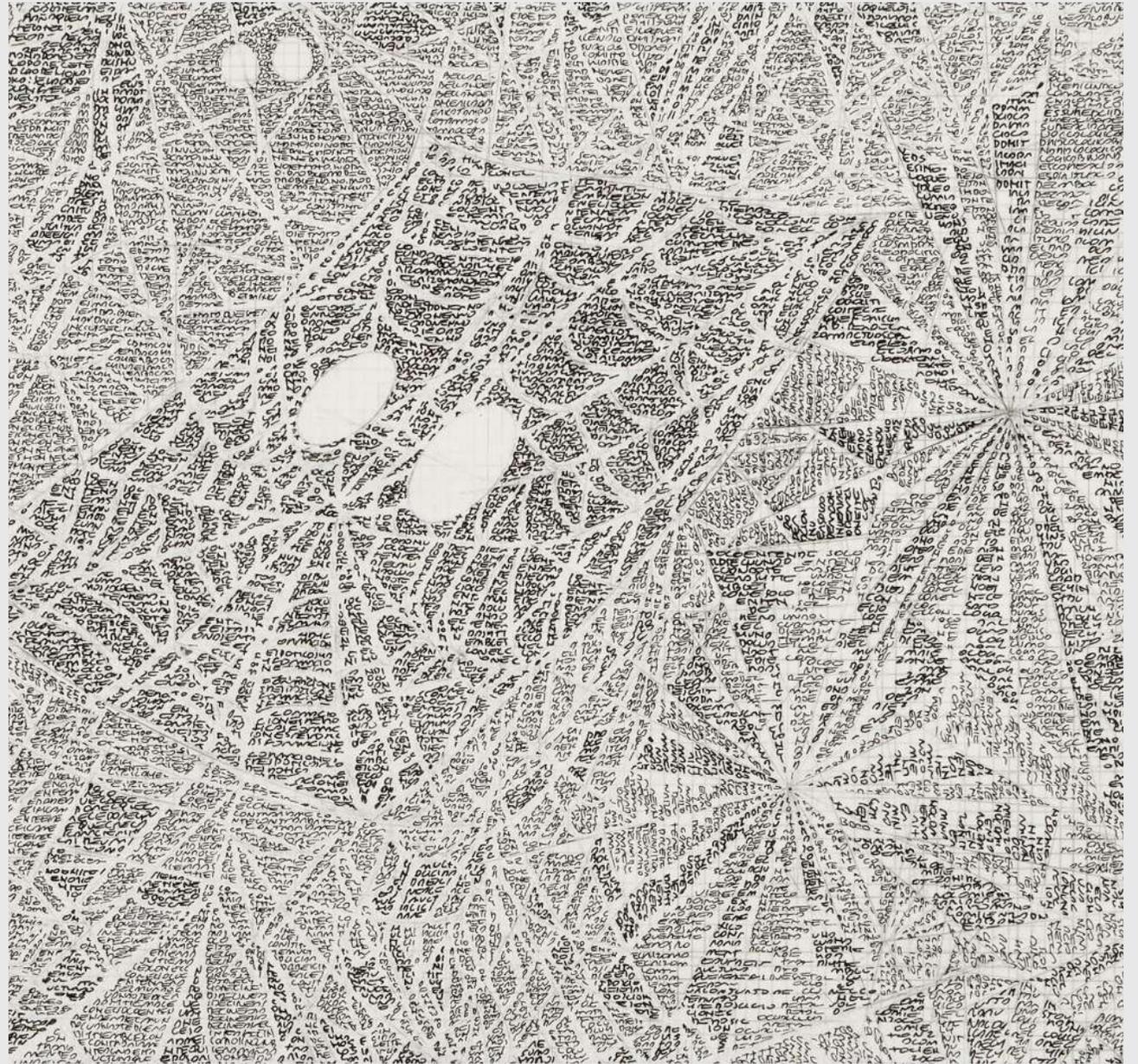


“Diptych: Handwritten transcription of the chapter ‘Rhizome’ from the book *A Thousand Plateaus*, by Deleuze and Guattari” (2025)

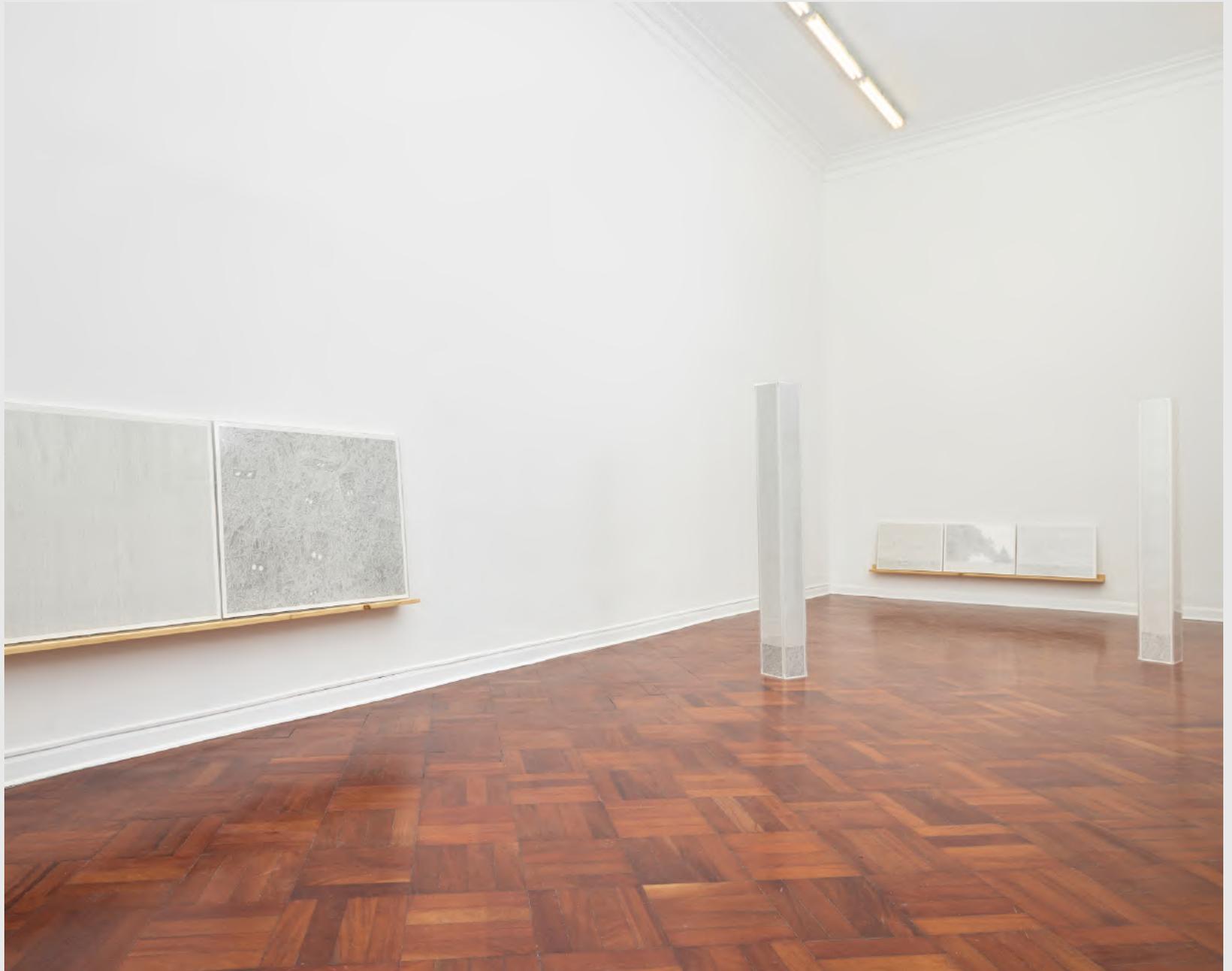


“Diptych: Handwritten transcription of the chapter ‘Rhizome’ from the book A Thousand Plateaus, by Deleuze and Guattari” (2025)

DETAIL



“Diptych: Handwritten transcription of the chapter ‘Rhizome’ from the book A Thousand Plateaus, by Deleuze and Guattari” (2025)



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery



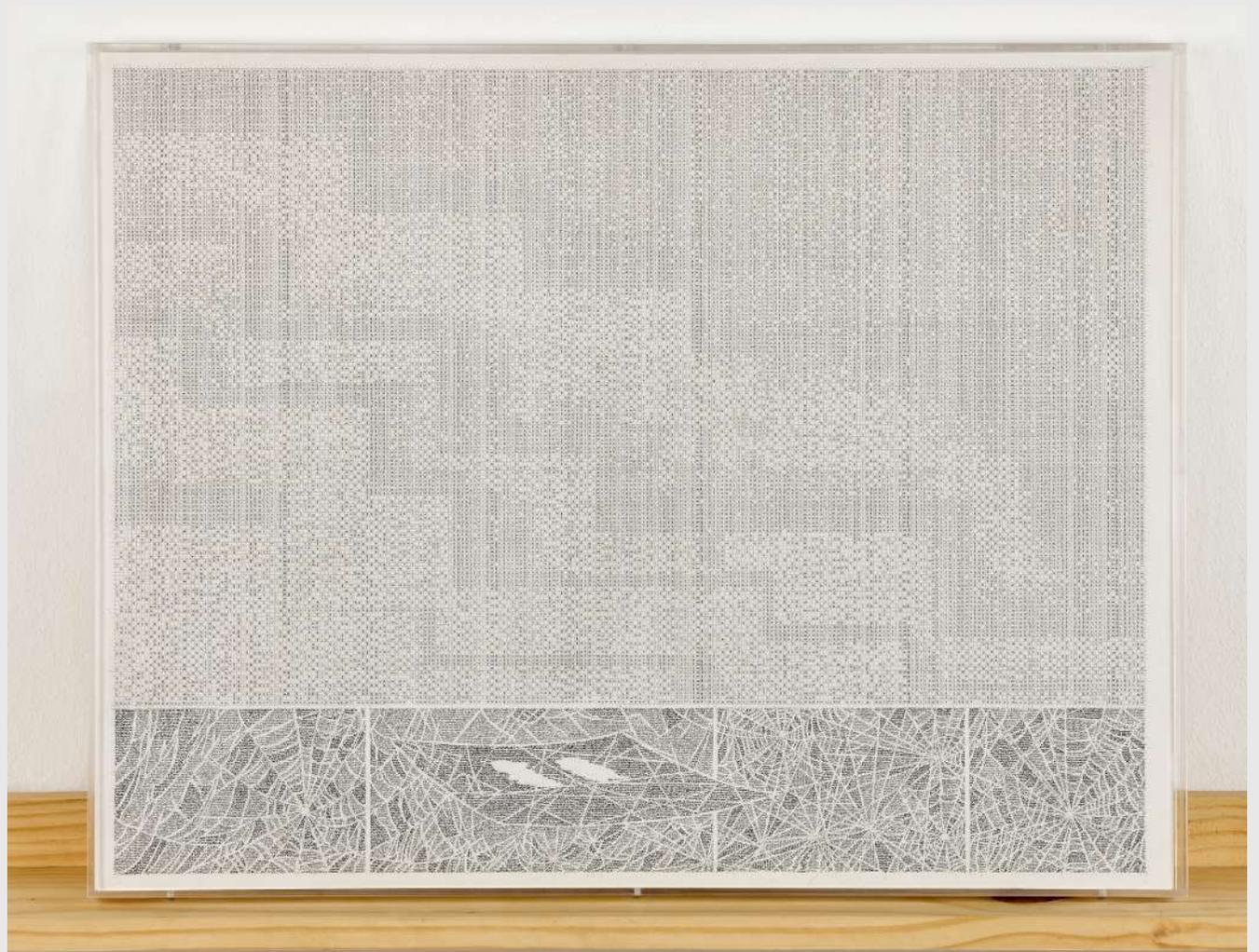
*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery



Ink on paper
50 x 195 x 2.5 cm

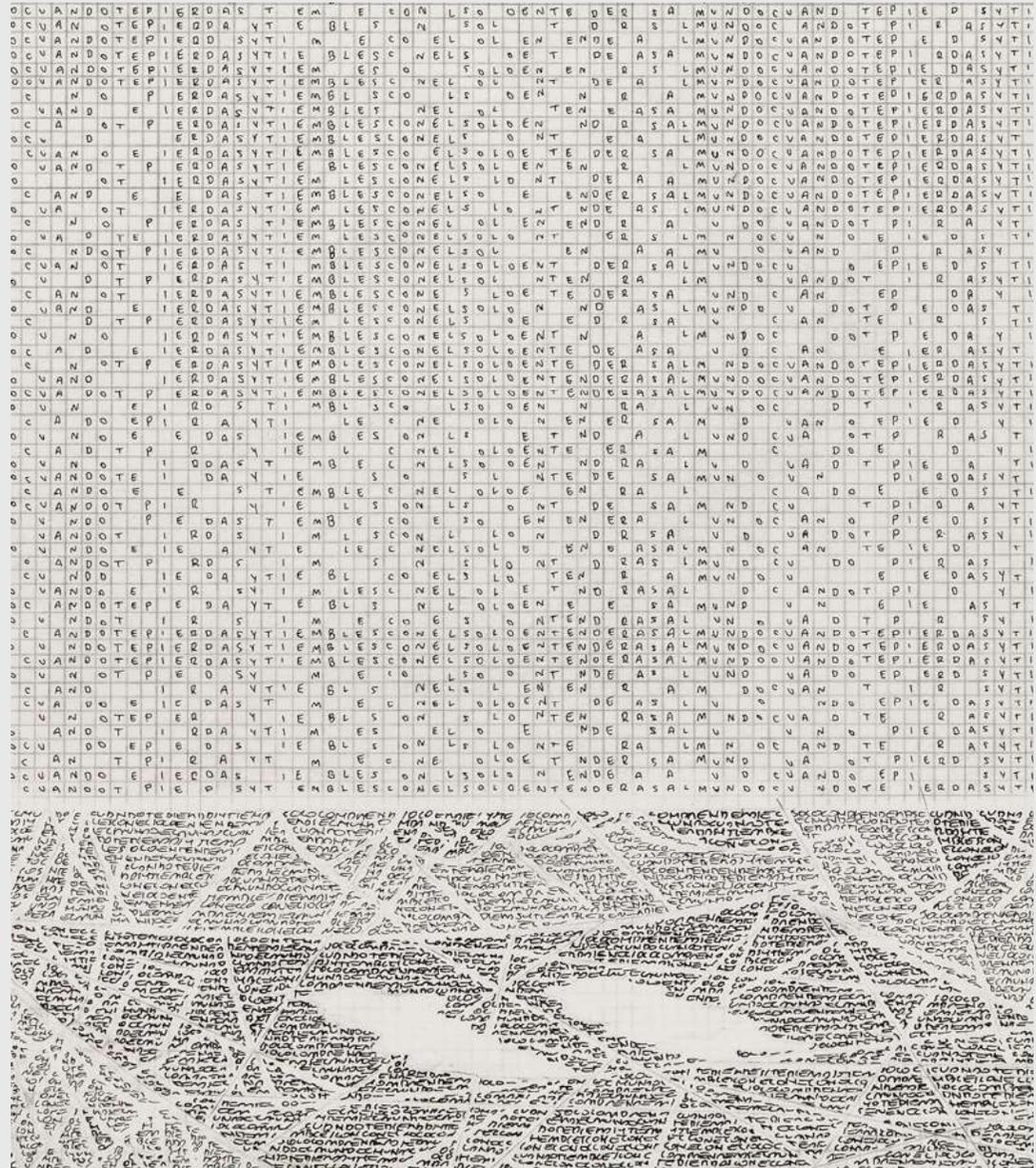
“Triptych: Handwritten transcription of the chapter “Rhizome” from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

Ink on paper
50 x 65 x 2.5 cm



“Triptych: Handwritten transcription of the chapter “Rhizome” from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

DETAIL



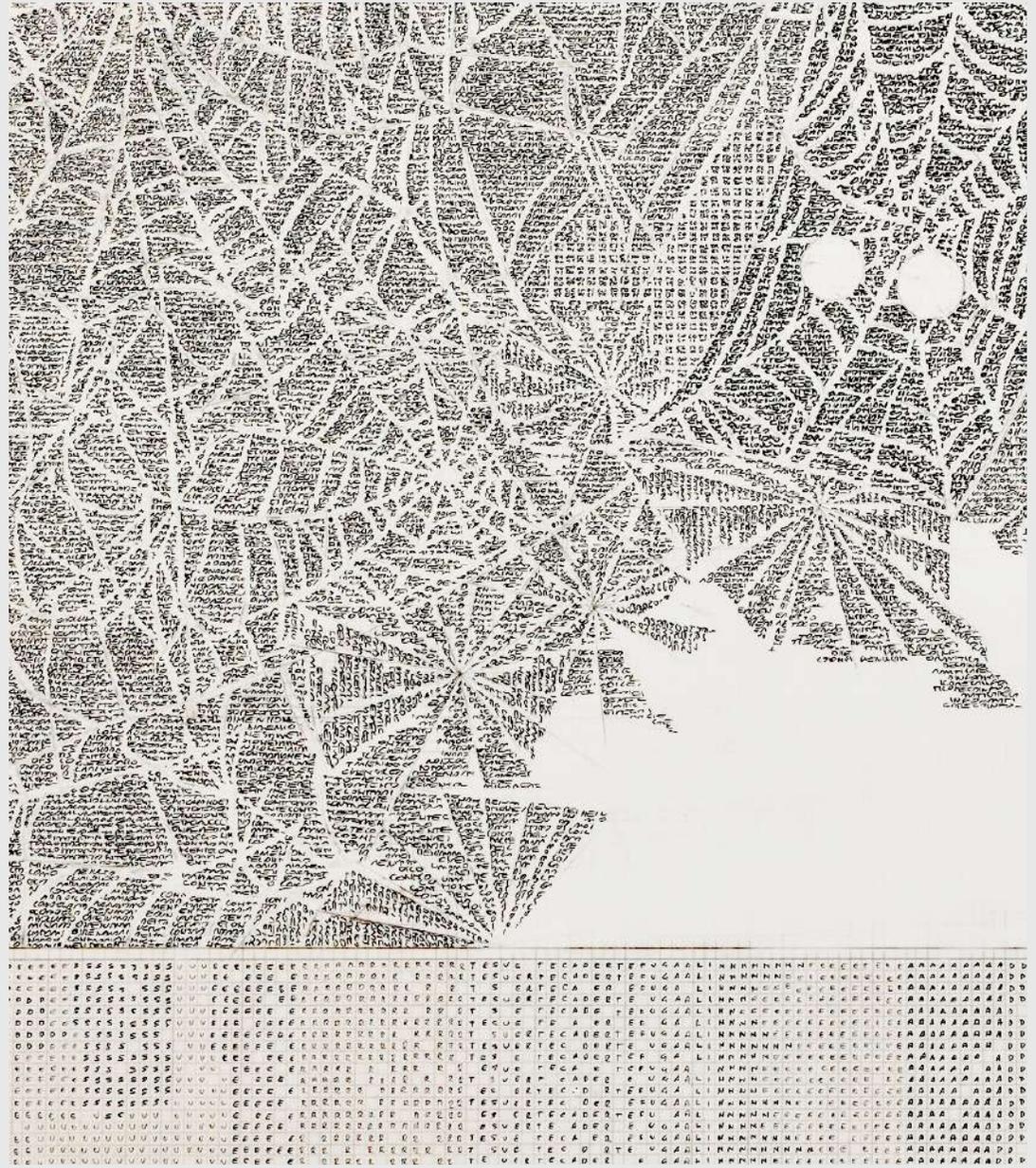
“Triptych: Handwritten transcription of the chapter “Rhizome” from the book *A Thousand Plateaus*, by Deleuze and Guattari.” (2025)

Ink on paper
50 x 65 x 2.5 cm



“Triptych: Handwritten transcription of the chapter “Rhizome” from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

DETAIL



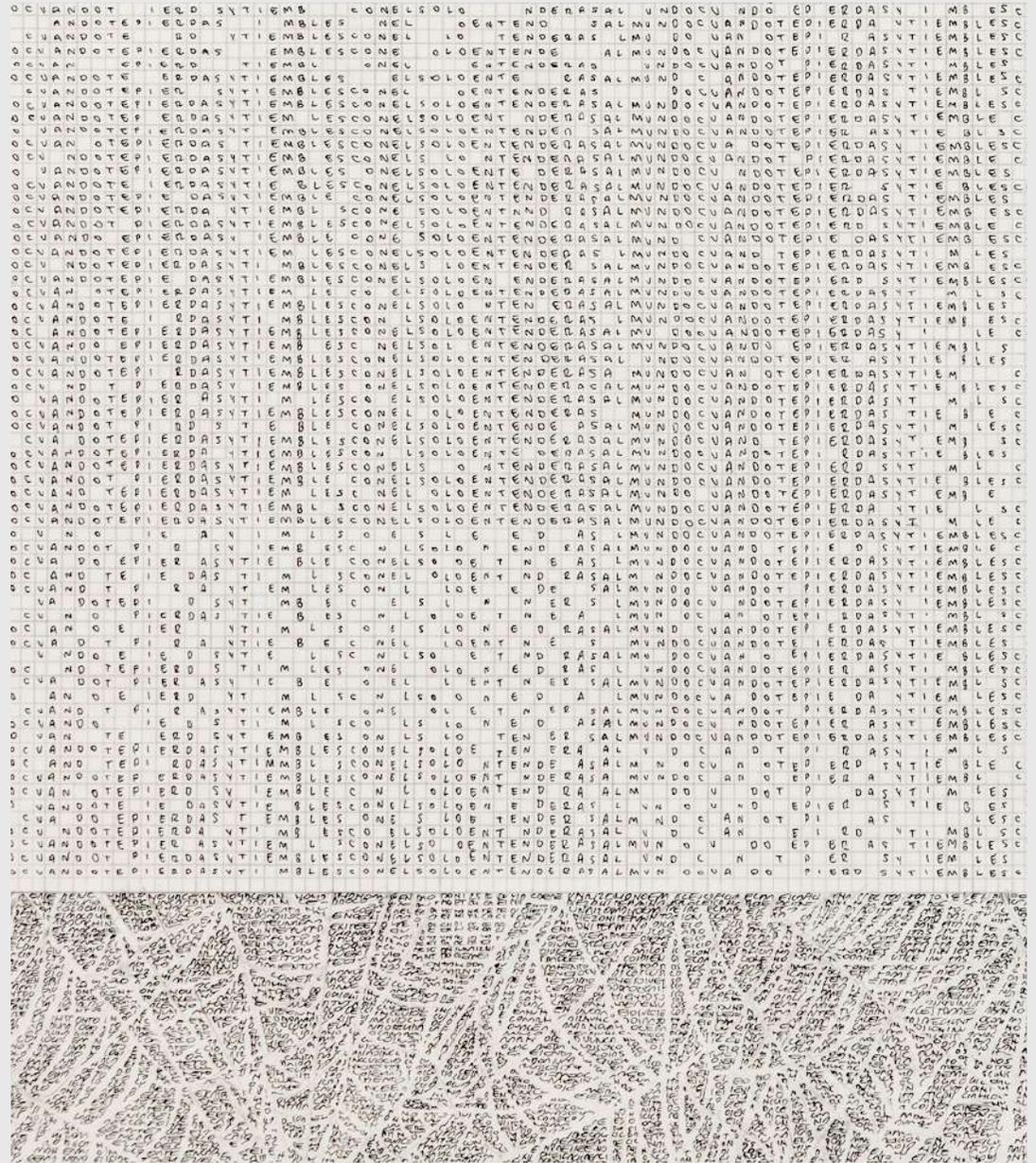
“Triptych: Handwritten transcription of the chapter “Rhizome” from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

Ink on paper
50 x 65 x 2.5 cm



“Triptych: Handwritten transcription of the chapter “Rhizome” from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

DETAIL



“Triptych: Handwritten transcription of the chapter “Rhizome” from the book *A Thousand Plateaus*, by Deleuze and Guattari.” (2025)



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery

Installation
200 x 90 x 90 cm



“Every solid body is a link to the future” (2025)

DETAIL



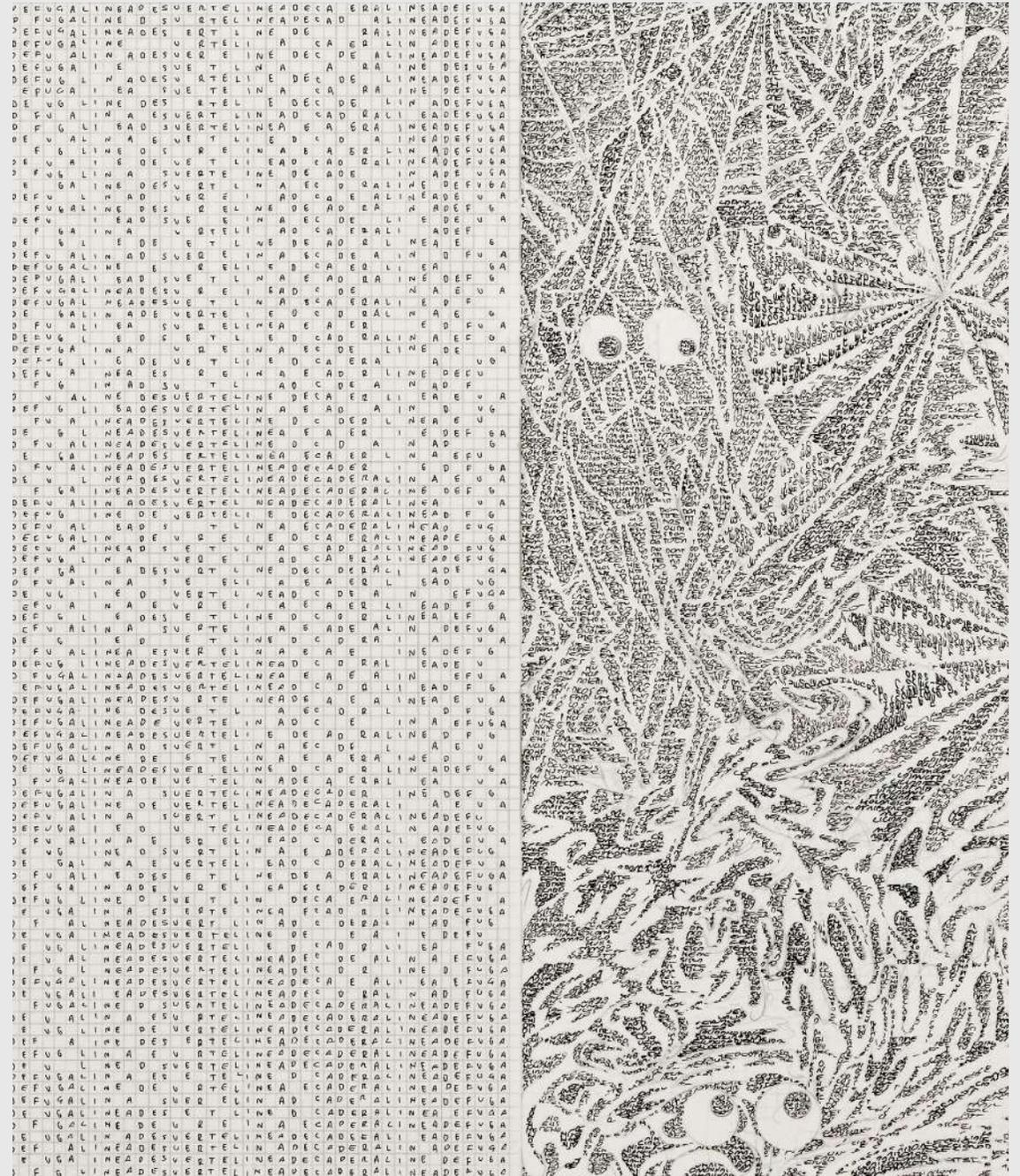
“Every solid body is a link to the future” (2025)

Ink on paper
50 x 65 x 2.5 cm



“Transcription of the chapter Rhizome from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

DETAIL



“Transcription of the chapter Rhizome from the book A Thousand Plateaus, by Deleuze and Guattari.” (2025)

Graphite and ink on
millimetre paper
42 x 29.8 cm each



“Reading paths: por una escritura no lineal” (2025)

Graphite and ink on
millimetre paper

42 x 29.8 cm each



“Reading paths: por una escritura no lineal” (2025)

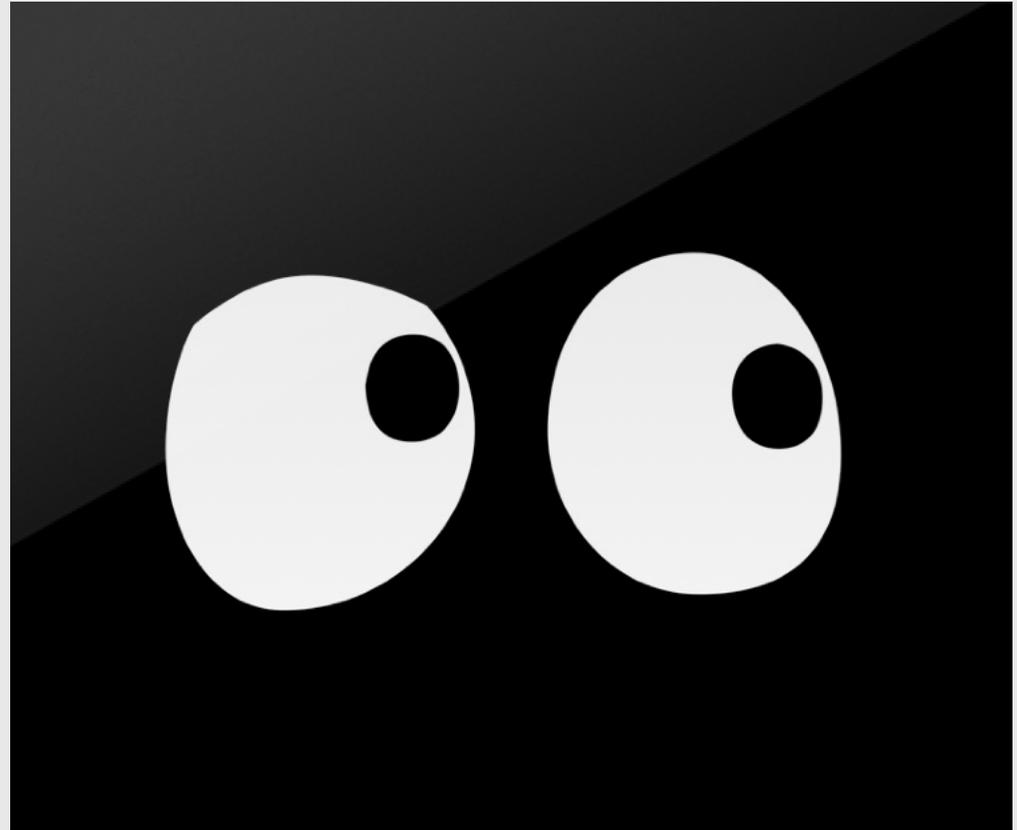


*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery

Video installation
Edition of 3 + 2 AP



“Micro-Movements e Interaction I” (2025)
[CLICK TO SEE THE VIDEO](#)



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery

Video installation
Edition of 3 + 2 AP

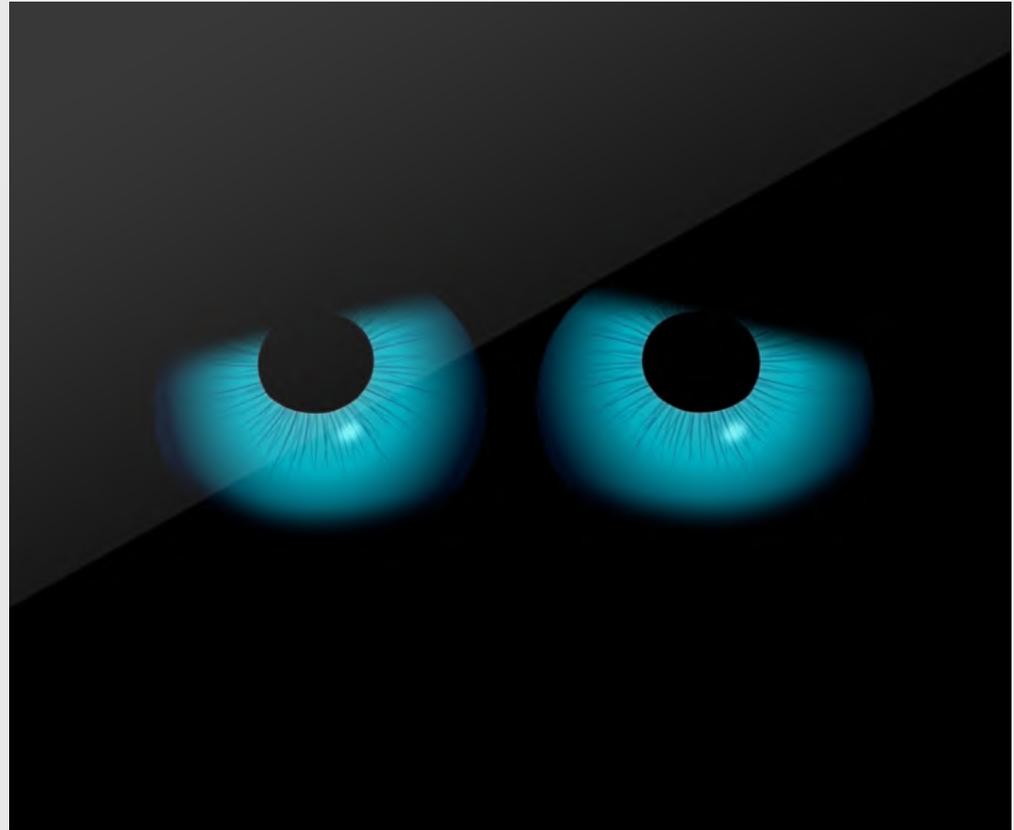


“Micro-Movements e Interaction II” (2025)
[CLICK TO SEE THE VIDEO](#)



*LINE OF LUCK, LINE OF FLIGHT, A LINE OF WAIST** (2025)
View of the exhibition at the Livia Benavides Gallery

Video installation
Edition of 3 + 2 AP



“Micro-Movements e Interaction III” (2025)
[CLICK TO SEE THE VIDEO](#)

Lima, Perú. 1981.
Lives and works in Lima.

Education

2000 - 2003 Escuela Nacional Superior Autónoma de Bellas Artes del Perú, Lima, Perú
1999 - 2000 Instituto de Artes Visuales Edith Sachs, Lima, Perú

Residences

2015 Delfina Foundation, London, UK
2012 Vermont Studio Center, Jhonson, Vermont, Estados Unidos

Awards and grants

2019 EFG Latin America Art Award - Artnexus
2012 Fellowship for Latinamerican Artists

Solo Exhibitions

2025
-*Antipedia*, Galería Arroniz, CDMX.México

2024
-*Inventar un siglo*, Casado Santapau, Gallery. Madrid, España
-*Dos islas vecinas*, Casa América, Madrid, España

2023
-*Insano, injusto, extremadamente entretenido*, 80M2 Livia Benavides Gallery, Lima, Perú
-*Una ambigüedad irresuelta*, Museo de Arte de Lima (MALI), Lima, Perú

2021

- Poetics of Relation*, Nordenhake Gallery, Stockholm, Sweden
- Dos Lenguas Una Carcel Mil Maneras de Escapar*, Solo Project Frieze, London, UK

2020

- La Espalda es la Pared*, Galería Casado Santapau, Madrid, Spain

2019

- Pellizcar un Vidrio*, Galería Nordenhake, Mexico City, México
- Siete Ensayos De Interpretación De La Realidad Peruana*, Carmen Montilla Gallery, La Habana, Cuba

2018

- Profecía es Memoria*, 80m2 Livia Benavides Gallery, Lima, Peru

2017

- Dos islas vecinas*, Casado Santapau Gallery, Madrid, Spain

2016

- Diente de oro vuelve a brillar*, Arroniz Gallery, Mexico City, Mexico
- Nuevas Almas Salvajes*, Museo Mario Testino (MATE), Lima, Peru

2015

- Metabolismo de utopías*, Garúa, Lima, Perú

2014

- Summer & Winter at the Same time*, Dot Fifty One, Miami, United States
- Inversión / Bahía de Lima*, SUM Gallery, Lima, Peru

2013

- El Sol del mundo natural es puro fuego*, Revolver Gallery, Lima, Peru

2011

-*After Dark*, Revolver Gallery, Lima, Peru

2010

-*To Live is to Die*, Revolver Gallery, Lima, Peru

-*Nueva Era*, Oficina Gallery, Caracas, Venezuela

2009

-*La vida de los animales*, Revolver Gallery, Lima, Peru

Collective Exhibitions

2025

-*Verbal not verbal*, Lohaus Sominsky, Munich, Alemania

2024

-*Manifestation of being*, Lohaus Sominsky, Munich, Alemania

-*Antes de América*, Fundación March, Madrid, España

2022

-*Where Cloudy Waters Collide*, Pippy Houldsworth Gallery, London, UK

-*To Craft and to Name: Creating Ways to Relate to Each Other*, Brussels, BG

2021

-*Triennale Milano*, Italy

-*Les Citoyens*, Fondation Cartier pour l'art Contemporain, Milán, Italia

2020

-*Atopía*, Thyssen-Bornemisza Contemporary Art Collection, São Paulo, Brasil (Cancelled)

2019

- En orden de Aparición*, Real Academia de las Artes San Fernando. Madrid, Spain -Lengua Barbara, Casado Santapau.Madrid, Spain
- Secretos Compartidos*, Centro Cultural Borges
- Draw me a Flag*, Fondation Getúlio Vargas. Rio de Janeiro, Brazil
- Draw me a Flag*, Bienal Sur. Buenos Aires, Argentina
- Nuevas Propuestas*, 80m2 Livia Benavides, Lima, Perú
- Horas Extras*, Sala Siroco. Madrid, Spain

2018

- Géométries Sud*, Fondation Cartier pour L'Art Contemporain, Paris, France
- Siete Ensayos de Interpretacion de la Realidad Peruana*, Museo José Carlos Mariátegui, Lima, Peru
- After Finitude*, Nordenhake Gallery, Mexico City, Mexico
- Arte/Texto*, Fundación Art Nexus, Bogotá, Colombia
- En orden de Aparición*, Real Academia de las Artes de San Fernando, Madrid, España
- Lengua Bárbara*, Galería Casado Santapau, Madrid, Spain
- Secretos Compartidos*, Centro Cultural Borges, Buenos Aires, Argentina
- Draw Me a Flag*, Bienal Sur, Buenos Aires, Argentina
- Draw Me a Flag*, Fundatción Getúlio Vargas, Rio de Janeiro, Brazil
- Nuevas Propuestas*, 80m2 Livia Benavides Gallery, Lima, Peru
- Escrituras Ácratas*, Centro Párraga, Murcia, España

2017

- UNFOLD*, KAS, Budapest, Hungary
- Próxima Parada*, *Artistas Peruanos en la Colección Hochschild*, Sala Alcalá, Madrid, España

2016

- Ilumination*, New contemporary Art, Louisiana Museum of Modern Art, Copenhagen, Dinamarca
- Viajes Evolutivos*, Palais de Glace, Buenos Aires, Argentina
- Perucas*, Walden Gallery. Buenos Aires, Argentina

2015

- Zona Maco Sur*, Solo Projects, Mexico City, Mexico (Cur. Luis Silva and Joao Mourao)
- Ulises Carrión/ José Vera Matos*. Opening, Arco Madrid, Spain
- LISTE Solo Projects*, Basel, Switzerland
- The Porcupine in the Room*, The Delfina Foundation, London, UK (Cur. Gitanjali Dang)
- Constructed Otherness*, Chalton Gallery, London, UK

2014

- Wanderings*, The Rag Factory, London, UK

2013

- Superreal: Alternative Realities in Photography and New Media*, Museo del Barrio, New York, United States
- Días Negros*, Revolver Gallery, Lima, Peru
- Terra Incógnita*, Centro Cultural de España, Lima, Peru

2012

- Silver*, Revolver Gallery, Lima, Peru
- La Loseta*, River Art Museum, California, United States
- Bajo el sol de la muerte*, Espacio Mínimo Gallery, Madrid, Spain

2011

- Color & Unrest*, a Survey of Latin American video Production, New York, United States (Cur. Proyectos Ultravioleta)
- El Placer es mas Importante que la Victoria*. Galería Tsaneem, Barcelona, Spain.
- Difracción*, Arroniz Arte Contemporáneo. México D.F., MX.
- La Quema del Diablo*, Proyectos Ultravioleta. Guatemala
- Finally we are no one*, La Loseta, San Juan, Puerto Rico
- Bienal del Fin: El Colapso*, Espacio El 52. México D.F., MX.

2010

- Gratia plena*, La Residencia, Bogotá, Colombia
- Grandes Expectativas*, ICPNA, Arequipa, Peru

-
- OFF, Galería Blanca Soto, Madrid, Spain
 - El comienzo del fin*, Patricia Ready Gallery, Santiago de Chile

2009

- Proyectos*, Revolver Gallery, Lima, Peru

2008

- No eres tu soy yo*, Oficina I Gallery, Caracas, Venezuela
- Al natural. Dibujo peruano contemporáneo*, Centro cultural Ricardo Palma, Lima, Peru
- MALI CONTEMPORÁNEO: Adquisiciones y donaciones*, Museo de Arte de Lima, Lima, Peru

Selected Bibliography

2024

- Antes de América*, Fundación Juan March, Madrid, España

2022

- Desin Dans L'Art Contemporain*, Barbara Soyer. Pyramid

2021

- Today's Best in Contemporary Drawing*, Vitamin D3 by Phaidon
- LES CITOYENS* Uno sguardo di Guillermo Kuitca sulla collezione della Fondation Cartier pour l'art contemporain

2020

- Remains Tomorrow: Themes in Contemporary Latin American Abstraction*, Cecilia Fajardo Hill & Juan Ledezma. Skira Editore

2018

- Siete Ensayos de Interpretación de la Realidad Peruana*, Meier Ramirez & Archivo Mariategui
- Geometries Sud, du Mexique á la Terre du Feu*, Fondation Cartier pour l'art Contemporain
- Writing Drawing/ Drawing Writing*, Berfrois, Cam Scott

2017

- Seventy Seven Contemporary Peruvian Artists*, Museo MATE
- Proxima Parada: Artistas Peruanos en la Colección Hochschild*

2016

- Detener las Historia: Estéticas, Poéticas y Conceptualismos*. Un perfil de la obra de José Vera Matos, Arte al Día, by Max Hernández

Collections

- Centro de Arte Museo Reina Sofía, Madrid, Spain
- Fondation Cartier pour l'art Contemporain, Paris, Francia
- Museo de Arte de Lima (MALI), Lima, Peru
- Louisiana Museum of Modern Art, Copenhagen, Denmark
- TBA 21 Thyssen Bornemisza Art Contemporary. Wien, Austria.
- Thyssen Bornemisza, Madrid, Spain