



unplace

networked art: places-between-places

Credits

Sandra Gamarra and Antoine-Henry Jonquères Solo Show (LiMac) · 2014 2015

Interactive mega panoramic image.

Selected project from the Open Call for Artistic Projects [unplace](#)

Web-specific work for the [unplace](#) exhibition within LiMac

Biography

Sandra Gamarra Heshiki

Born in 1972, in Lima, Peru. She lives and works in Madrid, Spain and in Lima, Peru.

Sandra Gamarra Heshiki is the founder of LiMac - the Lima Museum of Contemporary Art, a fictitious museum project started in 2002 in response to the lack of contemporary museums in Lima. Since then, the museum has appeared in diverse forms, such as souvenirs, stands and the production of works for its different collections, the organisation of real and virtual exhibitions as well as a large database available at www.li-mac.org. Overall, Sandra's practice focuses on appropriation, mediation and the mirroring of art production and contemplation through a traditional use of paint. A good example of her work on the Internet can be found in the LiMac website's Library (www.li-mac.org/library/) and Publications (www.limac.org/publications/), which both extend and question the malleability and limitations of formats and access to information.

Antoine Henry-Jonquères

Born in 1982, in Paris, France. He lives and works in Madrid, Spain.

Antoine Henry-Jonquères is LiMac's coordinator Antoine since March 2009 and manages LiMac's new internet platform (inaugurated in January, 2012). He has been Sandra Gamarra's assistant since March 2009 and manages LiMac's new internet platform (inaugurated in January, 2012) which has been one of his main activities. With LiMac's website, he pays close attention to the way in which art works are recorded, formatted and conserved, so that tools such as Tags (www.li-mac.org/tags/) can be used for accessible and quality online research. Overall, he continues to develop the database of the site with projects such as *Courtesy of the Artist* (www.li-mac.org/collections/courtesy-of-the-artist/), a long-term project of a fictitious collection that serves as an introduction to a number of artists, *Rest in Press* (www.limac.org/archives/rest-in-press/), a chronological archive on the presence of the daily printed press in art or virtual permanent exhibitions such as *Dare Dovidjenko's A Clear Unreality* (www.li-mac.org/exhibitions/permanent/a-clear-unreality/); the group exhibition *Phantom Limb* (www.li-mac.org/exhibitions/permanent/phantom-limb/); or Miguel Aguirre's *La Dernière-garde* (www.li-mac.org/exhibitions/permanent/la-derniere-garde/), among other projects exhibited both on and off the site. /). He also curated LiMac group exhibitions in Madrid such as *The Fragmented Body* (2013), *The Call of Destiny* (2014) or *Your Lazy Eye* (2015).

Description

Solo Show seeks to provide a digital experience for the museum visitor of fictitious museum of contemporary art of Lima, who finds himself embroiled in adventures and constraints.

For the unplace exhibition, LiMac proposes Solo Show, an interactive museum room that can be accessed on the Internet. The spectator finds himself in a guided visit, but, because of the number of people in front of the works, he cannot see most of them. While the description of one of the works provided by the guide accompanies the visitor, the room and its spectators may become the centre of attention.

Recorded at 360 degrees using a GigaPan high-resolution panoramic photography technique, this programme allows the protagonist to turn around and look at any details by using his keyboard. Within this territory, the protagonist may act like an explorer. The visit starts and ends with the description of the work given by the guide, who talks in English and Spanish, translating itself simultaneously. The description is a subtle allusion to the condition of the visitor in this type of space where silence, order, neutrality and security are metaphors of the marginal access to information in today's civilisation. The visual and sound dynamics of Solo Show give the illusion of a unique individual experience for each visitor, although it is always bound by the information given about the work.

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