



bureaucratic systems function as apparatuses for control and oppression—most saliently for women. Through research, data collection, and conceptual displays, critical works like *Autorretrato. Estructura. Informe, 9.6.1972* (1972) and *Perfil de la mujer Peruana* (*Profile of the Peruvian Woman*) (1980–81) address these themes. Ultimately facing a repressive military regime which did not favor conceptual art, Burga eventually settled into a career as an administrator in Peru's General Customs Office. For three decades, she designed solutions to enhance administrative efficiency in the agency's digital information systems.

Spotlighting key moments of Burga's diverse conceptual practice, the exhibition includes historical drawings from the series *Máquinas inútiles* (*Inutile Machines*), including *Florero* (*Vase*) (1974) and *Lámpara* (*Lamp*) (1974). In these conceptual proposals, Burga outlines detailed measurements and schematics for the three-dimensional production of sculptural objects that betray their own function, rendering them "useless." In *Florero*, Burga envisions a geometric vase as a porous vessel, unable to retain hypothetical water to support the life of the flowers it contains. *Lámpara*, similarly, is designed as an ornate lamp that cannot hold a bulb, thus producing no light. Developed in the mid-1970s, as Burga examined societal structures and their gaps in logic, the *Máquinas inútiles* series considers how utility determines value.

Anchoring the exhibition is a large-scale wall drawing from Burga's *Insomnia Drawings*, one of the few series she continued to develop while working in Peru's General Customs Office. Produced over the course of thirty years when Burga suffered from sleeplessness, the *Insomnia Drawings* are composed of hypnotic lines and geometric patterns, which read as gestural, automatic, and spontaneously informed by chance. Manipulating spatial proportions to create optical illusions, each *Insomnia Drawing* suggests vertiginous movement. Serving as technical sketches for large-scale wall drawings, the series destabilizes the notion of ubiquitous and singular authorship. Like many of Burga's radical conceptual works, they can be reproduced by various authors and in various contexts.

In recent drawings, Burga examines cultural customs and scenes of contemporary life in Peru and beyond. In her new series entitled *Niñas Peruanas Cusqueñas*, Burga depicts young indigenous women from Peru's Andean region, dressed in traditional garments. In other recent works, deeply saturated drawings of Venetian Carnival costumes highlight Burga's close engagement with color, pattern, and play. Formally distinct from Burga's conceptual work of past decades, these drawings position artistic production as a type of labor—recalling her installation works from the 1970s. With the mechanical distance of someone who spent a large part of her career working methodically with data, statistics, and information systems, in the margins of recent drawings Burga inscribes the dates and time spent on each work—tracking her hours as if clocking in and out of a job.