Teresa Burga’s Chronology: Reports, Diagrams, Intervals 29.9.11

READER
(English)

Teresa Burga, Invitation card Autoretrato. Estructura. Informe. 9.6.72, 1972

An exhibition by
Württembergischer Kunstverein Stuttgart

Curators
Dorota Biczel, Miguel A. López, and Emilio Tarazona

Württembergischer Kunstverein Stuttgart
Schlossplatz 2  70173 Stuttgart
T +49 711/22 33 70  F +49 711/29 36 17
www.wkv-stuttgart.de  info@wkv-stuttgart.de
**Introduction**

From September 30, 2011 to January 8, 2012 the Württembergischer Kunstverein is showing the first comprehensive solo exhibition in Europe of Peruvian artist Teresa Burga (born 1935) curated by Dorota Biczel, Miguel A. López, and Emilio Tarazona. The exhibition is based on the artist’s retrospective shown with great success in 2010 at the Instituto Cultural Peruano Norteamericano in Lima. Teresa Burga will also be represented at the 2011 Istanbul Biennial.

This exhibition is positioned within the context of an extensive reassessment of critical conceptual artistic practices from the nineteen-sixties to eighties in Latin America (among other regions) as already explored by the Kunstverein in its 2009 exhibition *Subversive Practices*.

While Teresa Burga was represented in *Subversive Practices* (Peruvian section; curators: López and Tarazona) by only one installation, the current exhibition sets out to provide insight into the broad spectrum of her creative work, which encompasses drawings, objects, installations, and audio-visual works.

**The Artist**

After completing her art studies at the Catholic University of Peru in Lima (1962–1964), Burga turned to experimental forms of art. She joined the group *Arte Nuevo* (New Art) during 1966–1967, who paved the way for a radical redefinition of the artistic landscape in Peru. While at the School of the Art Institute of Chicago on a Fulbright Scholarship (1968–1970), she concerned herself with ephemeral conceptual approaches and, after returning home, became one of the early representatives of installation art in Peru. In the nineteen-seventies, complex analytical works followed, which explored the nature and modus operandi of language and various forms of information.

Teresa Burga’s experiments in the areas of pop art, visual poetry, conceptual art, information art, and audio-visual art revolve around questions of representation and mass culture. They explore the constructions of femininity as well as the processes of mechanization and bureaucratization of labor and everyday life. They comprise conceptions of absurd, dysfunctional apparatuses and toys, extensive instructions and diagrams for unrealized projects, musical scores, experiments like the timed or blindfolded production of drawings, and the multimedia visualizations of interdisciplinary research projects.

**The Exhibition**

Three installations that count among the artist’s key works constitute the focus of the exhibition, in addition to numerous graphic works and objects.

The installation *Autorretrato. Estructura. Informe. 9.6.72* (Self-Portrait. Structure. Report. 9.6.1972), originally created in 1972, revolves around the measurability of the human being. Based upon medical examinations carried out on Burga’s own body (her face, blood, and heart) over the course of one day, the work presents photographs, diagrams, and various medical records (blood analysis, electro- and phonocardio-grams) that visualize the results. The sound of the artist’s heart accompanies them, its rhythm regulating the pulsation of a light sculpture.

*Quatro Mensajes* (Four Messages) from 1974 is in turn founded on “four messages” that the artist randomly extracted from Peruvian television. Burga disassembled their linguistic, auditory, and visual elements and subjected them to a radical realignment. Here the third message—a sentence from a discourse on environmental protection—is deconstructed on various levels at once: for instance, by replacing each individual word within the sentence with its respective lexical definition, or by turning individual letters into material for visual poetry.

The installation *Perfil de la Mujer Peruana* (Profile of the Peruvian Woman, 1980–1981) was created as part of a comprehensive artistic and sociological research project which dealt with the self-perception of young Peruvian women and with their views on topics such as politics, economics, religion, law, and sexuality.
This solo exhibition by Teresa Burga shows a radical and complex artistic position developed between the nineteen-sixties and eighties, one that long failed to be recognized either in Peru or in an international context. This new reassessment of Burga’s work is realized in the context of activities pursued by a broad network of Latin American art theorists and artists, who are presently embarking upon a rereading of the conceptualisms of the South (Southern Conceptualisms Network).

The exhibition is accompanied by a Spanish/English catalogue and a conference, which will take place during the exhibition’s opening weekend.
Teresa Burga's Chronology:  
**Reports, Diagrams, Intervals 29.9.11**  

**Opening**  
Thursday, September 29, 2011, 8 p.m.

**Artist's tour and Conference**  
Saturday, October 1, 2011, 2 p.m.  
With Teresa Burga, Dorota Biczel, Miguel A. López, Emilio Tarazona  
(Spanish–German)

**Special tours with Iris Dressler, Hans D. Christ**  
Wednesday, November 2, 2011, 7 pm  
Wednesday, December 7, 2011, 7 pm  
Sunday, January 8, 2012, 4:30 pm

**Catalogue**  
*Teresa Burga*  
*Informes, Esquemas, Intervalos 17.9.10*  
(Reports, Diagrams, Intervals 17.9.10)  
Spanish–English  
Publisher: Instituto Cultural Peruano Norteamericano, Lima  
With texts by: Miguel A. López, Emilio Tarazona, Marie France Cathelat, Teresa Burga, and a conversation between Juan Acha, Carlos Rodríguez Saavedra, Mirko Lauer  
210 pages  
Price: 19 Euro (Members: 15 Euro)

**An exhibition by**  
Württembergischer Kunstverein Stuttgart

**Curators**  
Miguel A. López, Emilio Tarazona, Dorota Biczel

**Supported by**  
Ministerium für Wissenschaft, Forschung und Kunst des Landes Baden-Württemberg  
Kulturamt der Stadt Stuttgart  
Institut für Auslandsbeziehungen

**Württembergischer Kunstverein Stuttgart**  
Schloßplatz 2, 70173 Stuttgart  
Tel: +49 (0)711 22 33 70  
Fax: +49 (0)711 29 36 17  
info@wkv-stuttgart.de  
www.wkv-stuttgart.de
Works in the Exhibition (Selection; Courtesy, unless otherwise noted: Teresa Burga)

Untitled, 1967
Left: Latex on wood, 95 x 143 x 5 cm; Right: Color and linen on wood, 184 x 70 x 5 cm
Below: Installation

Burga's pop works from 1967 unapologetically take up the issue of feminine self-representation in which the woman is self-consciously fashionable, independent, and self-determined. They are also first manifestations of the attempts to eliminate traditionally understood, expressionist artistic subjectivity—believed to reside in the hand and gesture of an artist—as the works' execution is delegated to craftsmen and assistants.
The modular, geometric objects designed by Burga in the second half of the nineteen-sixties conform to the definition of system elaborated by the Argentine critic Jorge Glusberg, co-founder of CAYC (Centro de Arte y Comunicación / Center of Art and Communication) in Buenos Aires. The system, in the sense of Glusberg, is a grouping of entities which organize and articulate themselves in relation to one another in a dynamic process and that cannot be understood either individually or outside of the framework of the mutual interdependence. In Burga's three-dimensional works the multiplicity of possibilities is enacted by a particular arrangement of visual motifs, forms, and colors, which allow to re-configure the pieces in a variety of ways.
**Seventh Complex of Movements**, ca. 1969
35 mm slide projection, 20 images

Enacted and photographed during Burga's graduate studies at the School of the Art Institute of Chicago (1968–70), where she was a Fulbright Scholar, **Seventh Complex of Movements** can be considered an exercise in the purest form of conceptualism. Here, “the idea makes the work.” Eight bricks are arranged and rearranged according to a pre-determined system, which generates their subsequent forms. Following Sol LeWitt's prescription, “the process is mechanical and [is] not tampered with.” It is allowed to “run its course” until it reaches its inevitable conclusion. In Burga's attempt at such exercise, the most remarkable is the playful, fleeting ephemerality of her proposal. There is no quasi-minimalist, sculptural remainder of her activity, just a photographic documentation of a potentially on-going process.

**Work that Disappears When the Spectator Tries to Approach It, 1970**
Ink on paper

This project can be seen as an ironic commentary on the phenomenological and spiritualist claims of Minimal Art and light works of the nineteen-sixties. Here, the viewer is not granted self-awareness endowed by a bodily encounter with a work of art. Rather, the work is contingent and elusive, its presence dissipated by human proximity.
Under the familiar concept of “self-portrait,” the installation *Self-Portrait. Structure. Report. 9.6.1972* combines diagrams, documents, images, objects, and a variety of medical records. The artist's own self is deconstructed into a number of scientifically measurable elements: a face, a heart, and blood, whose physical characteristics are accounted for in just one day (June 9, 1972): the facial features are measured, the face topographically mapped out; the heart is registered through electro- and phonocardiograms, and its rhythms regulate the pulsation of the object / light sculpture; the blood analysis is presented as a graph of the series of prisms that account for its chemical makeup.
This work proposes a musical score based on a poem by renowned Peruvian author Blanca Varela. However, it is far from a traditional composition. The artist assigned a musical note to each letter of the alphabet, and the resulting score is a logical consequence of her predetermined idea.

**Blanca Varela, Cruci-ficción (Cruci-fiktion)**
Published in 1978 by Canto Villano (English translation)

1
his arms come from nothing
his head
his open hands.
his webbed fingers
his round black silky beard
his face of a fakir.

2A
made by halves
a child
a forgetful god
leaves him without a heart
without a liver
without legs to flee

2B
leaves him in a lurch
hanging in the air
in the satin air of the butchery

(2C
not a line to grasp
not a point
not a letter
not even a fly's shit
to rest the head on.)
Throughout the nineteen-seventies and eighties Teresa Burga undertook an incessant production of drawings. Here, in the vast majority of cases, the artist employs a particular, careful procedure: she records the exact data on the time she spent producing each piece. She notes date and time of the beginning and completion of each drawing, and she also takes into account all the breaks and pauses taken during its execution. Hence, each work is a minute register of the intervals of hours and minutes necessary for its completion.

**Juguetes no-útiles (Useless Toys), 1972–73**
Series of three drawings, pencil on paper, 21 x 33 cm each
**Estructura impossible (Impossible Structure), 1974**
Pencil and ink on paper, 21.5 x 30 cm

**Untitled (Peru), 1973**
Series of 3 drawings, ink on paper, 21 x 29 cm, each
Many of Burga's drawings “with time” involve variations and permutations of a single motif or theme. The object of this study is seemingly banal: a paper serpentine leftover after a birthday party. However, its form also conspicuously evokes Vladimir Tatlin's iconic *Monument to the Third International*.
Untitled (Theater), 1974
Series of six drawings, ink on paper, 22 x 17 cm each
This series of drawings—part of an extensive body of work executed and stored for years in the privacy of Teresa Burga’s studio—is a manifestation of the artist’s interest in the suppression of vision as a primary tool for perceiving and understanding the world. While a seemingly simple exercise, a series of scenes executed with closed eyes, it places emphasis on imagination—understood as a complex mental process. This is more than just a turn away from observation, traditionally taught in fine arts training (such as Burga received at the French Academy La Grand Chaumiére, which she attended during her stay in Paris between 1960 and 1962). It also signifies the radical change in understanding the nature and locus of artistic activity: away from the observant eye and from the hand/gesture (understood as means of expressing a unique subjectivity—“the artist’s essential self”) to a mental, analytical act, which generates concepts and ideas.
Untitled, 1974
Series of 12 drawings, 16.7 x 21.5 cm, each

Untitled, 1970s
Ink on paper, 16.7 x 21.5 cm

Untitled, 1975
Ink on paper, 21 x 29.7 cm
"Cuatro Mensajes (Four Messages), 1974
Multimedia installation (Carbon on paper, sketches, 16mm on video, slides, etc.)
Courtesy: Museo de Arte de Lima Collection

This installation takes “four messages,” randomly extracted from Peruvian national television on December 27, 1973, and dismantles them graphically, audiovisually, and auditivey. Each message is broken down through “informative structures” which introduce alternative ways of “reading” the statements. The first message comprises the “fragmented vision” of a device (close-up views of a calculator) through a slide projection on the wall; the second message consists of film footage of a face making three silent gestures; the third message conveys the visual, graphic “translation” of a written text; and the fourth shows the playback of a recording of distorted sounds.

Message 3: Written Text
The third “message” appears in three variations, all derived from the following sentence:

“contra el peligro mortal de la contaminación las áreas verdes son los grandes pulmones que purifican el ambiente en que respiramos combatamos la contaminación haciendo que”

(against the deadly threat of pollution, green areas are the great lungs that purify the environment in which we breathe, let’s fight the pollution by)

The first variation of the “third message” converts this sentence into typewritten triangular graphs, where each letter of each word is repeated in succession, creating appropriately larger and smaller triangular shapes, in a visual gradient of text/image.
The **second variation** presents a series of small, rectangular papers that represent the phrase as a series of empty squares, from which the position of each letter of the alphabet within the greater structure is extracted. While each piece itself is abstract and nonsensical, their accumulation constitutes a dissected order of the entire “message.”
The third variation finally consists of a textual structure in which every word of the original sentence ("against," "the," "deadly," "threat" . . .) is replaced by its dictionary definition.
Burga’s life-long preoccupation with time and process manifests itself in two ways in this series. On the one hand, the artist carefully notes the time taken to complete the subsequent stages of each drawing, jotting down the hour and minute needed to sketch each of the framing lines. On the other hand, the fourteen drawings together constitute a kind of a stop-motion animation: they depict an accumulating pile of small pebbles, like grains of sand in an hourglass.
**Untitled, 1975–1978**  
Ink on paper, 3 drawings

![Image of a personal invoice with the text: "Factura N______ SI______

This drawing, which shows a personal invoice, undermines both the artist's productive social role and words as effective or transparent means of communication. The decipherable scream can be read as: "I? No! Never! [(Y)O?]… (N)O!… (NU)NCA!] in Spanish, or "I? Am! A tired word! [(I)O?]… (SO)NO!… (una par)ole…(STA)NCA!] in Italian.

**Untitled, 1978**  
Ink and pencil on paper, 13 x 15 cm

![Image of a bureaucratic date stamp]

The systematic notation of time prevalent in Burga's work is curiously subverted in this piece. A bureaucratic date stamp is obsessively repeated and the work is sealed with the official institutional stamp of the Secretaría de la Dirección General de Aduanas (the Secretariat of the General Directorate of Customs), where the artist was employed at that time. Hence, the time dedicated to the making of this piece alludes to the counter-production rather than a productive moment of daily labor: it is an act of erasure of daily salaried work performed so that another, radically distinct kind of productivity could be pursued.
**Untitled, 1978**
Series of 2 drawings, pencil on paper, 29 x 21 cm, each

![Image of drawings](image1.png)

**Untitled, 1979**
Ink and pencil on paper, 17 x 22.3 cm

**Untitled, 1979**
Ink and pencil on paper, 17.1 x 22 cm

![Image of drawings](image2.png)

**Paisaje Urbano 19… (Urban Landscape 19…), 1978–1979**
Unrealized project (drawings, diagrams, instructions)

![Image of drawing](image3.png)
This project was created in the late nineteen-seventies with the aim of presenting a utopically comprehensive representation of a specific section of the city. The artist proposed to undertake her analysis in the Main Square of Lima. The work would account for all elements of the site, with information being gathered over the course of a week. A variety of data and records on each aspect of the location—not only physical objects in space but also such ephemeral phenomena as lighting, meteorological forecast, star position, and sound ambience—would result in written documents, noting measurements and materials, drawings, as well as films, slides, models, and audio recordings. The work proposes the analysis of the square—starting with its planar map and from there extending vertically upward, creating an “imaginary volume” spanning the distance that separates the Earth from the Moon.


Multimedia installation and publication

In 1980 Teresa Burga and the psychologist Marie-France Cathelat co-founded the association Investigaciones Sociales y Artisticas (ISA) (Social and Artistic Research). In order to realize the *Profile of a Peruvian Woman*, they sought support from private and public institutions and enlisted professional help of academics and specialists, to assure that their research would be undertaken in a scientifically rigorous way. The resulting exhibition (a series of information graphics and installations that visualized the obtained data) and the subsequent publication intended to present self-perceptions of middle-class Peruvian women aged 25–29. Conceptually, the project kept in line with the emergence of second-wave feminism in Peru and Juan Acha’s postulate that art should investigate “social beings” in order to advance “social conscience.” The study was developed in a series of twelve profiles—anthropometric, political, judicial and legal, economic, cultural, educational, psychological etc.—whose data were gathered through extensive surveys and medical examinations conducted between November 7 and December 20, 1980. While, on the one hand, the questionnaires accounted for a number of easily qualifiable data, such as physical built, economic status, or education level, on the other hand, they also asked pertinent questions regarding opinions on such crucial issues as abortion, bases for divorce, division of marital property, or the use of the female body in advertising campaigns—expressing a covert activist agenda. The first presentation of the project took place at the *First Colloquium of Nonobject Art and Urban Art* in May 1981, in Medellin, directed by Acha. Later, a large exhibition was presented in the gallery of the Banco Continental in Lima. The book was published at the end of the year.
**Lima Imaginada (Lima Imagined), 1965 [2004]**
Series of 6 linocuts

*Lima Imagined* is an early indication of the crucial shift in Burga’s work and an important prelude to her mature activity. The emphasis on imagination is more than just a turn away from observation. Like *Drawings with the Eyes Closed*, it is also as a sign of the change in the understanding of the nature of artistic activity: away from the observant eye and from the hand / gesture (understood as means of expressing a unique subjectivity—“the artist's essential self”) to a mental, analytical act, which constructs concepts and ideas. It is also an important look at the city as a concrete phenomenon of external reality, which will return a decade later, in the project *Urban Landscape*. This series was exhibited in the Gallery Cultura y Libertad (Lima, 1965) and Gallery Siglo XXI (Buenos Aires, 1966). Its reprints were also shown in the group exhibition *Lima Inhabitada* (Lima, 2005).
Biography

Teresa Burga
Born 1935 in Iquitos, Peru, lives and works in Lima
1962–1964
Art studies at the Catholic University of Peru in Lima
1966–1967
Member of the group Arte Nuevo
1968–1970
Fulbright Scholarship at the School of the Art Institute of Chicago

Solo Exhibitions
1965
Lima imaginada, Galería Cultura y Libertad, Lima
Galería Solisol, Lima
1966
Taller 406, Lima
ICPNA, Lima
Lima imaginada, Galería Siglo XXI, Buenos Aires, 1966
1967
Galería Cultura y Libertad, Lima
1972
Autorretrato. Estructura-Informe 9.6.72, ICPNA, Lima
1974
Cuatro mensajes, ICPNA, Lima
1981
Perfil de la mujer peruana, Banco Continental, Lima
2010
Informes. Esquemas. Intervalos. 17.9.10, ICPNA, Lima (exh. cat.)
2011
Die Chronologie der Teresa Burga. Berichte, Diagramme, Intervalle. 29.9.11, Württembergischer Kunstverein, Stuttgart

Group Exhibitions (selection)
1957
Instituto de Arte Contemporáneo, Lima
1958
Asociación Nacional de Escritores y Artistas, Lima
1959
Instituto Cultural Peruano-Británico, Lima
1960
Instituto de Arte Contemporáneo, Lima
1963
Instituto Cultural Peruano-Británico, Lima
1964
Galería Candido Portinari, Lima
1966
II Salón Nacional de Artes Plásticas, Museo de Arte, Lima
II Salón de Grabado, ICPNA, Lima
Arte Nuevo, Galería El Ombligo de Adán, Lima
Arte Nuevo, Museo de Arte, Lima (exh. cat.)
Primer Salón de Pintura, Museo de Arte, Lima (exh. cat.)
Exposición de Pintura y Escultura del Perú Contemporáneo, Galería Solisol, Lima
1967
Arte Nuevo, Galería Lirolay, Buenos Aires (exh. cat.)
Veintinueve años de pintura en el Perú (1963-1967), ICPNA, Lima (exh. cat.)
III Salón de Grabado, ICPNA, Lima
Galería para las Artes, Lima
1968
18 artistas de vanguardia, Galería Quartier Latin, Lima (exh. cat.)
Nuevas Tendencias en la Plástica Peruana, Universidad Nacional Mayor de San Marcos and Fundación para las Artes, Lima (exh. cat.)
Colección Paul Grinsten de Pintura Peruana Contemporánea, Museo de Arte, Lima (exh. cat.)
Festival Americano de Pintura, II Bienal de Lima, Lima (exh. cat.)
IV Salón de Grabado, ICPNA, Lima
1969
V Salón de Grabado, ICPNA, Lima 1969
Annual Exhibition, School of the Art Institute of Chicago, Chicago
1970
Annual Exhibition, School of the Art Institute of Chicago, Chicago
1978
Museo de Arte de la Universidad Nacional Mayor de San Marcos, Lima
1981
1er Coloquio de Arte No-Objetual y Arte Urbano, Medellín (Organisation: Juan Acha)
1984
Las vanguardias de los años 60’, Sala de la Municipalidad de Miraflores, Lima (Curator: Gustavo Buntinx).
2005
Lima inhabitada, Galería John Harriman, Lima
Asociación Cultural Peruano Británica, Lima (exh. cat.) (Curator: Manuel Munive)
2007
La persistencia de lo efímero, Centro Cultural de España, Lima (exh. cat.) (Curators: Miguel A. López, Emilio Tarazona)
Arte Nuevo y el fulgor de la Vanguardia, Sala Luis Miró Quesada Garland and Sala Raúl Porras Barrenechea, Lima (exh. cat.) (Curators: Miguel A. López, Emilio Tarazona)
2009
2011
Untitled, 12th Istanbul Biennial, Isabel (Curators: Jens Hoffman, Adriano Pedrosa)
Identificación (Identification), 1978
Ink and graphite on paper, 2 documents; Courtesy: Teresa Burga; English translation

BASIC PROPOSAL

BASIC THEME : Identification
Specifications: Account and recompilation of identity data of a GIVEN SUBJECT.

BASIC FORM: Identity Card
Size: Width – Height of the SUBJECT
Length – Twice the width.

BASIC DEVELOPMENT:
Definition SUBJECT to be identified.
Unknown Data: Name ..............................................
Address..............................................................
Known Data: Direct evidence
Fingerprints
Palm prints
Footprints
Voice
Figure
Indirect evidence description:
Face
Build
Height
Skin color
Hair color
Eye color
Age
Race
Sex
Clothing
Voice

ACQUISITION
SOURCE: Precinct ..............................................
Witness ...........................................................
PLACE : ...................................................................
DATE : ...................................................................

PRESENTATION
PROONENT ...Teresa Burga...............................................
DATE .................................................................
PLACE .....................................................................
**STRUCTURE REPORT : IDENTIFICATION : BASIC DEVELOPMENT**

**KNOWN DATA**

**DIRECT EVIDENCE:** (Left by the subject in the precinct)

<table>
<thead>
<tr>
<th>Category</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fingerprints</td>
<td>Right hand 5 fingers ..........................</td>
</tr>
<tr>
<td></td>
<td>Left hand 5 fingers ..................................</td>
</tr>
<tr>
<td>Palm prints</td>
<td>Right hand .........................................</td>
</tr>
<tr>
<td></td>
<td>Left hand ...........................................</td>
</tr>
<tr>
<td>Footprints</td>
<td>Footwear Size ......................................</td>
</tr>
<tr>
<td></td>
<td>Pattern .............................................</td>
</tr>
<tr>
<td></td>
<td>Sole ...............................................</td>
</tr>
<tr>
<td></td>
<td>Heel ...............................................</td>
</tr>
<tr>
<td></td>
<td>Type ...............................................</td>
</tr>
<tr>
<td></td>
<td>Approximate height ..................................</td>
</tr>
<tr>
<td></td>
<td>Approximate weight ..................................</td>
</tr>
<tr>
<td>Voice</td>
<td>Characteristics Intensity: Strong ..............</td>
</tr>
<tr>
<td></td>
<td>Soft ................ ..................................</td>
</tr>
<tr>
<td></td>
<td>Pitch: Sharp ........................................</td>
</tr>
<tr>
<td></td>
<td>Low ...................................................</td>
</tr>
<tr>
<td></td>
<td>Timbre ...............................................</td>
</tr>
<tr>
<td></td>
<td>Inflection or expression ..........................</td>
</tr>
<tr>
<td></td>
<td>Accent ...............................................</td>
</tr>
<tr>
<td></td>
<td>Vocalization ........................................</td>
</tr>
<tr>
<td></td>
<td>Gender ...............................................</td>
</tr>
<tr>
<td></td>
<td>Approximate age ....................................</td>
</tr>
<tr>
<td>Figure</td>
<td>Height ...............................................</td>
</tr>
<tr>
<td></td>
<td>Build ...............................................</td>
</tr>
<tr>
<td></td>
<td>Approximate weight ..................................</td>
</tr>
<tr>
<td></td>
<td>Approximate age ....................................</td>
</tr>
<tr>
<td></td>
<td>Gender ...............................................</td>
</tr>
</tbody>
</table>

**INDIRECT EVIDENCE:** (Based on the testimony of the witness)

<table>
<thead>
<tr>
<th>Category</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Perception</td>
<td>Face Shape ........ Hair Color .................</td>
</tr>
<tr>
<td></td>
<td>Forehead ........ Type ................................</td>
</tr>
<tr>
<td></td>
<td>Eyebrows ........ Length ................................</td>
</tr>
<tr>
<td></td>
<td>Eyes ........ HairStyle ................................</td>
</tr>
<tr>
<td></td>
<td>Cheekbones .... Head Covered .....................</td>
</tr>
<tr>
<td></td>
<td>Nose ........ Uncovered ..........................</td>
</tr>
<tr>
<td></td>
<td>Chin ..............................................</td>
</tr>
<tr>
<td></td>
<td>Mouth ...............................................</td>
</tr>
<tr>
<td></td>
<td>Expression ..........................................</td>
</tr>
<tr>
<td></td>
<td>Approximate age ....................................</td>
</tr>
<tr>
<td></td>
<td>Build ...............................................</td>
</tr>
<tr>
<td></td>
<td>Approximate height.................................</td>
</tr>
<tr>
<td></td>
<td>Gender ...............................................</td>
</tr>
<tr>
<td></td>
<td>Race ..................................................</td>
</tr>
<tr>
<td></td>
<td>Particular marks ..................................</td>
</tr>
<tr>
<td></td>
<td>Clothing ............................................</td>
</tr>
<tr>
<td>Auditory Perception</td>
<td>Voice Characteristics Intensity ..............</td>
</tr>
<tr>
<td></td>
<td>Pitch ...............................................</td>
</tr>
<tr>
<td></td>
<td>Timbre ...............................................</td>
</tr>
<tr>
<td></td>
<td>Accent ...............................................</td>
</tr>
<tr>
<td></td>
<td>Expression ..........................................</td>
</tr>
<tr>
<td></td>
<td>Inflection ..........................................</td>
</tr>
<tr>
<td></td>
<td>Pronunciation ........................................</td>
</tr>
<tr>
<td></td>
<td>Approximate age ....................................</td>
</tr>
<tr>
<td></td>
<td>Gender ...............................................</td>
</tr>
<tr>
<td></td>
<td>Nationality ..........................................</td>
</tr>
</tbody>
</table>