



# **ACÁ NO SOBRA NADIE**

Elena Tejada-Herrera Natalia Iguñiz Natalia

Revilla

November/December 2024

*Acá no sobra nadie* presents the work of Peruvian artists Elena Tejada-Herrera, Natalia Iguíniz, and Natalia Revilla—friends, colleagues, and members of the collective Retablos por la Memoria<sup>1</sup> (Lima 2022–2024).

Brought together for the first time in an exhibition in Buenos Aires, their work forms a powerful link between different ways of inhabiting and creating within a complex geography such as contemporary Peru.

1. Tejada-Herrera presents four videos from very different moments in her production. The earliest shown here chronologically is the now legendary *Bomba y la Bataclana en la Danza del Vientre* (1999), made before she traveled to study in the United States, where she would reside for several years. During this second stage, the artist produced works such as *Burping Wonderwoman* (2006) and *Gallery Land Security* (2007), among dozens of videos that reveal how her diasporic Peruvian imagination projects spaces of frenzied hyperreality in her life as a migrant. Finally, *Vampiras y sirenas* (2021), created after her return to Peru in 2019, marks a moment in which the bridges her work begins to cross are oriented toward the construction of a mutant self-perception—one capable of transforming itself in order to survive in a hostile climate, where joy, laughter, self-defense, and magic can still function as tools for collective thought.

2. Revilla envelops us with her delicate drawings on paper, where tree leaves are also small burning flames, raised hands intertwine with tiny drops of water, and a leg camouflages itself within creeping vines. What is hollow, what is a void, seems to duel with what protrudes and what seeks to escape the page. These fragmented landscapes also subtly point out that it is indiscriminate deforestation that makes this work on paper possible. Its support is the message, and at the same time its only condition of possibility. Revilla's emphasis on the language of what is seen and what disappears becomes a way of invoking memory, the archive, and the juxtaposition of human and natural layers as part of a reality that is slipping away. Perhaps this is why the title of the series—borrowing from Edmond Jabès—is both a citation and a question: What is that void that fits entirely in the palm of the hand? (2024)

---

<sup>1</sup> Collective formed by curators and artists that emerged following the repression in southern Peru in 2022. Drawing on traditional Ayacucho retablos as tools of protest, its aims later expanded to collaborate with diverse communities, creating collectively authored objects and shared spaces for dialogue.

3. Iguíniz participates in the exhibition with a photographic triptych titled *Allow Me a Little Sadness* (2018–2019). Iguíniz's hands appear in close-up, holding—like a bird's nest—a folded embroidered handkerchief shown in three different moments. Here, the utilitarian dimension of the domestic, the fragile, the soft, also becomes a vehicle for mourning—the urgent need to cry until the day is over. Hidden yet latent is the request, the prayer, the permission, the plea: before finishing household tasks, before sending the children to school, before preparing food, before continuing as if nothing had happened—before all of that, sadness in its precise and measured dose, so that no one may accuse us of feeling too much.

Here, *No One Is Left Out* is a heterogeneous exhibition that brings together times, media, and seemingly dissimilar themes from artists who dissect reality in a place where everything appears impossible—where a convulsed political scene is sustained by a police force that has long been shooting to kill. There, where it seems least likely, yet where, if one looks closely enough for long enough, one may begin to glimpse that these three artists are indispensable under these skies.

### **Elena Tejada-Herrera** (Lima, 19X?)

A non-binary, transdisciplinary artist who creates works in hybrid languages, incorporating participatory and multimedia elements. Their work has been exhibited at the 15th Gwangju Biennale, the 11th Berlin Biennale, Empowerment at Kunstmuseum Wolfsburg, the Ulay Foundation, the Museum of Modern Art in Warsaw, the Museum of Contemporary Art in Lima, the Neomudéjar Museum in Madrid, the online exhibition of the Sharjah Art Foundation, the Focus section of Frieze Solo Project 2019 in London, El Museo del Barrio, and the Americas Society in New York, among many others.

### **Natalia Iguíniz** (Lima, 1973)

A visual artist and educator based in Lima, Peru. Her work explores the construction of discourses around femininity, sexuality, domestic labor, and motherhood. Iguíniz moves between exhibition spaces, public interventions, and feminist activism. She has held twelve solo exhibitions and participated in more than two hundred group shows. She has taken part in the Mercosur Biennial and the Lima Biennial, and her work has been widely published and reviewed across Latin America. Her work is part of major collections including MOLAA, MALI, and the Reina Sofía Museum. Iguíniz is the mother of Antonia and Vicente.

**Natalia Revilla** (Lima, 1981)

A visual artist whose work focuses on the intersections of language, territory, and memory. She has held solo exhibitions in Lima, Argentina, and the United States, and has participated in numerous group exhibitions in Peru and abroad, including Emerging Voices: BID Art Collection (Washington) and Paper Routes: Women to Watch (National Museum of Women in the Arts, Washington). Her work is included in the collections of the Inter-American Development Bank (IDB), the Museum of Art of Lima (MALI), the Hochschild Collection, and the Florean Museum in Romania. She is Director of Contexto, a publisher of artists' books, and has also worked as a researcher on the curatorial team of the Lugar de la Memoria in Lima.