

NATALIA REVILLA

Nuwa Waimaku: The power of words



**BICENTENARIO
DEL PERÚ
2021 - 2024**



**Embassy of Peru
in the USA**



RoFa Projects is a gallery that promotes contemporary art with an emphasis on Latin America. We work with artists who seek to reflect a more experimental concept of the work of art.

At RoFa Projects we see art as a generator of critical spaces, for us art has many stories to tell, that is why we prioritize content framed within contemporary dynamics and trends. Mainly artists interested in the artistic discourse associated with the different visions of the sociopolitical processes with which we live worldwide. Those who define us as community and collectivity

The gallery RoFa Projects, include three major areas RoFa Art, RoFa Projects y La Morada.

Nuwa Waimaku: The power of words

In the Murui-Buue, Matsigenka, Ese Eja and Awajún communities, women's leadership committed to promoting education, women's empowerment, protection of victims of sexual abuse and pride in their identity are strengthened.

The words Awajun Nuwa Waimaku translate as visionary woman in English, but in reality it is something with much more vital meaning. It means "those who have found the way" and have the strength to achieve what they set out to do. The story of each Nuwa Waimaku tells their fight against the dispossession of their territory and the care of their family in the Amazon.

Natalia has found the way. She, the hereditary, the ancestral, knows the languages, the potions, the healing power of plants and seeds. This is what her sisters and aunts have taught her and she knows well the importance of preserving them. There are 48 native languages of Peru on the verge of extinction and she tells us about their power. Of the power of the word.

Revilla explores epistemicide and the ambiguities, uncertainties and gaps in communication when studying the indigenous people of Peru. Natalia is concerned with Western paradigms where interaction with nature is mediated by social and political relations, power and hierarchies.

Natalia Revilla

Fue otro lugar, 2023

Laser cut wood and tint

33 x 20 cm.

13" x 15.7"





The life of communities have been organized in the world based on words. Human beings have marveled at them, resisted in their memories and spread their stories. From the daily murmuring of a river, to prejudices and a whole constellation of astonishments have been held captive in them, giving meaning to them.

Each language collects the history of its people by weaving together experiences inherited by successive generations in their oral and written traditions. Thus, the word is the link in a chain, which all human production uses and participates in to complete its creations. Each language is evidence of a community spirit, a reflection of a particular way of living in the world.

Revilla carves, draws and sculpts the encounter between different languages. It is there where she shows us unique words that dissolve any possibility of reference in the world of our spoken experience. And suddenly and without further reference we find wisdom in them, what Walter Benjamin called “the epic side of the truth”, and for us it is also the power and role of the word.

This is the poetry of Natalia Revilla's images and her language is the image, which becomes words.

Gabriela Rosso

Natalia Revilla
Fue otro lugar, 2023
Laser cut wood and tint
48 x 20 cm.
18.9” x 7.9”

NATALIA REVILLA

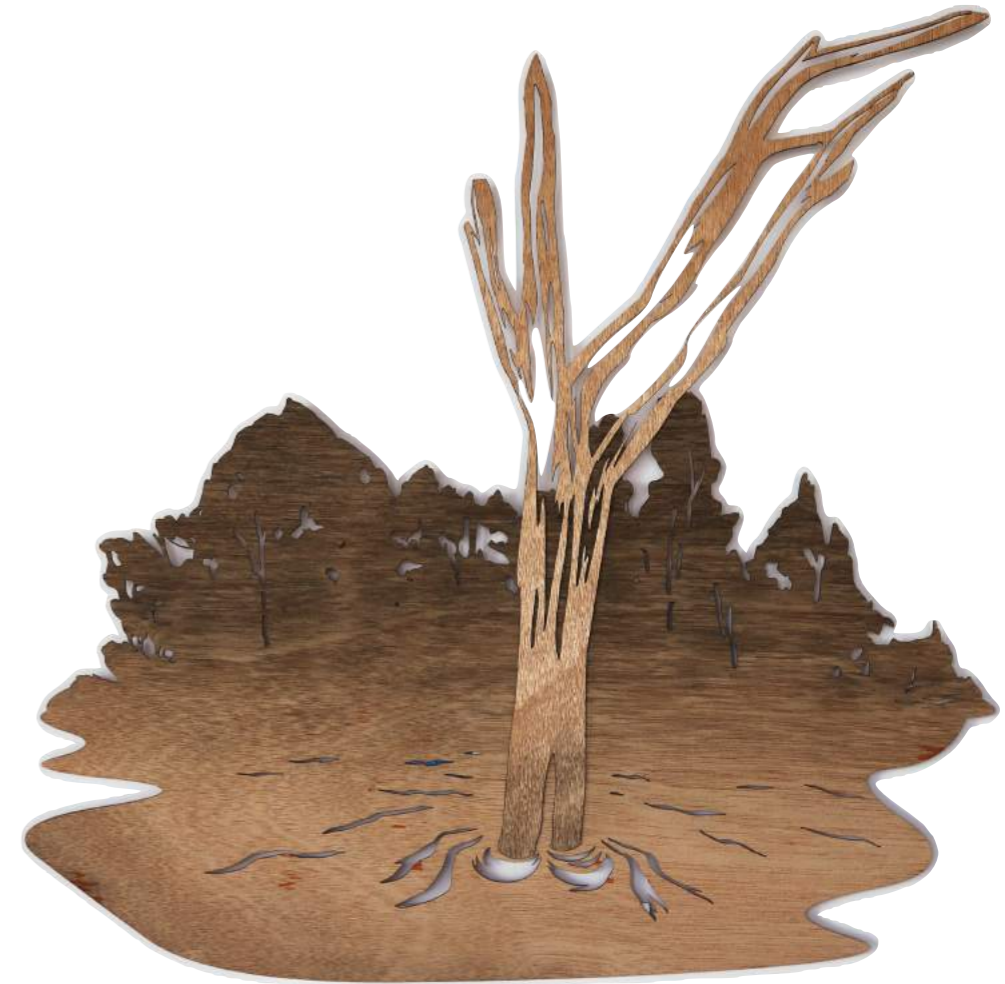
Perú, 1981

Natalia Revilla is an interdisciplinary artist based in Lima. She constructs an amalgam of narratives in which the social sphere and individual imagination intersect with the ambiguities and uncertainties of communication.

Many of her projects investigate the impact of facing the transformation of places and landscapes, due to changes that occur in nature produced by socio-environmental conflicts, natural disasters and also because of human action.

The destruction of these spaces is part of a crisis, not only on a collective scale, but also of the identity of each individual, since it breaks the sense of belonging, being also a silent form of violence in the deep dimension of the intimate.

In these spaces the woman's body has played a fundamental role, since it has been represented as a symbol of the conquered territory.



Natalia Revilla

Fue otro lugar, 2023

Laser cut wood and tint

50 x 50 cm.

19.7" x 19.7"

19.7" x 19.7"

50 x 50 cm.



In Western paradigms, the relationship with nature is mediated by social and political relations, power and hierarchies. Here, nature is symbolically constructed as a resource. Subject-object dualism applies the characteristic of subject to people and to nature that of object, so that although the human being is part of nature, they are seen through dualism as outside of it.

Given this, language stands as a key piece for the configuration of personal identity and collective history. Words are a vehicle to represent the world, what we use to name our experiences and what they tell us about the ways in which we shape reality.

“Being connected – plants: roots connected to some part of a tree or connected tissues that sprout,” is a key part of Revillas work and comes from Shitikagantsi, which is a word in Machinguenga, one of the 48 original languages of Perú.

Natalia Revilla

Fue otro lugar, 2023

Laser cut wood and tint

44 x 39 cm.

17.3” x 15.3”



Natalia Revilla

Fue otro lugar, 2023

Laser cut wood and tint

90 x 120 cm.

35.4" x 47.2"



Natalia Revilla

Fue otro lugar, 2023

Laser cut wood and tint

29 x 46 cm.

11.4" x 18"



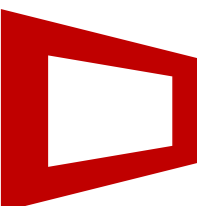
Natalia Revilla

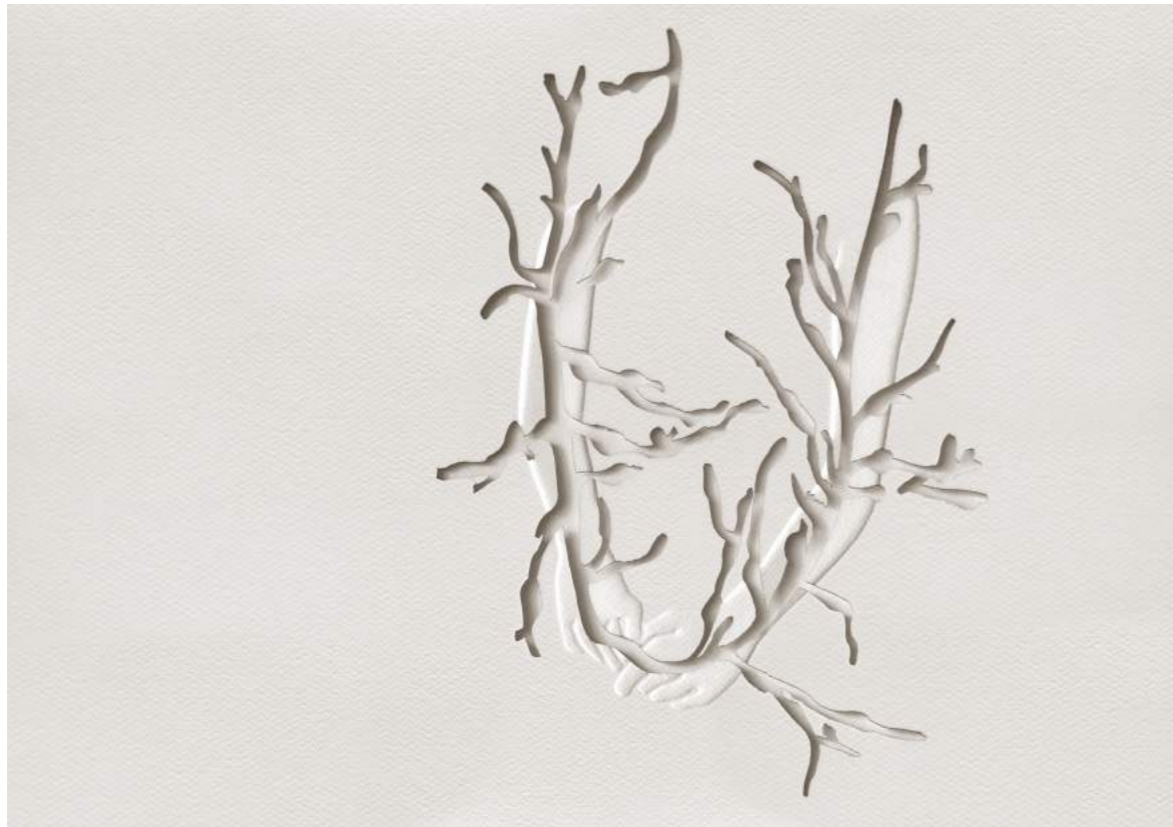
Fue otro lugar, 2023

Laser cut wood and tint

50 x 19 cm.

19.7" x 7.4"





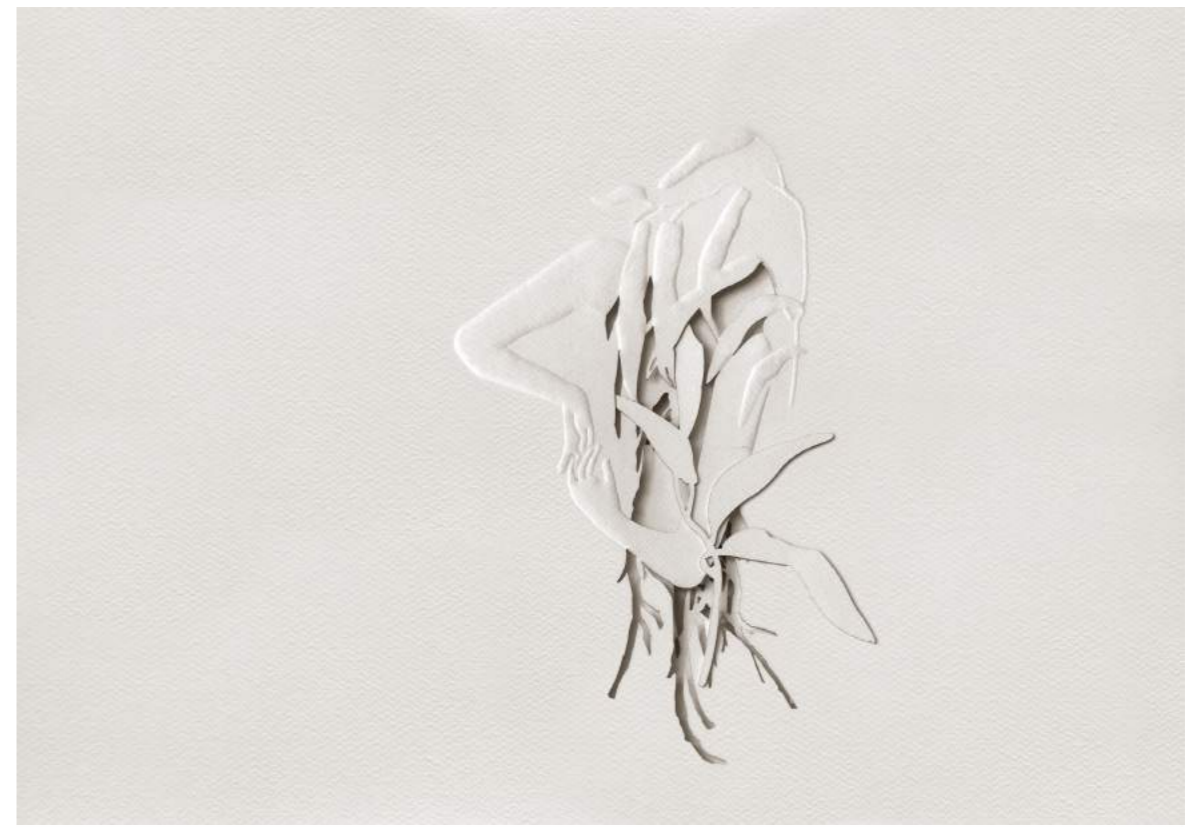
Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"



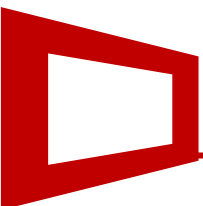
Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"





Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on
paper in multiple layers.

30 x 40 cm.

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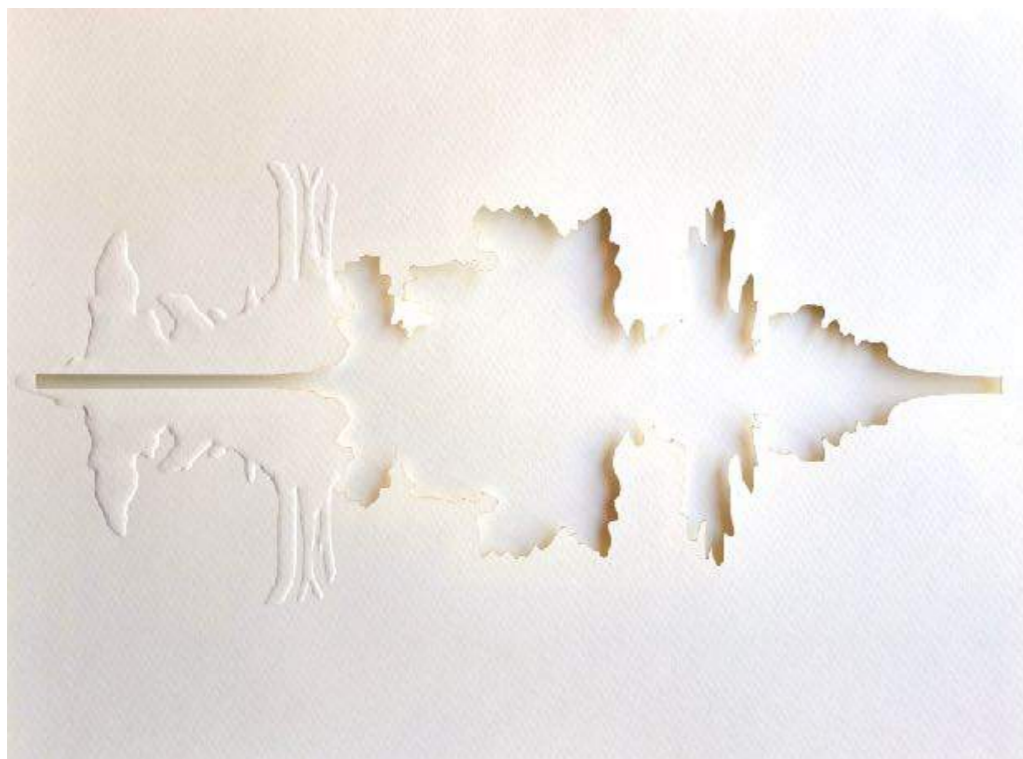
Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in
multiple layers.

30 x 40 cm.

11.8" x 15.7"



Natalia Revilla

Untranslatable, 2022

Embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"

Untranslatable

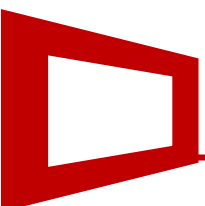
Short poems in Awajún, a language used in the department of Amazonas that have no translation into Spanish.

Each word is translated based on the sound wave it produces, that is, by its sound graph. In this way, each word contained in the poem is transformed into a universal palette/poetry of sound waves and colors made with natural pigments from the region. They are spoken phrases or songs, associated with feelings and memories that people dedicate to people they miss or to whom they wish well-being.

After that, the reverse process is performed. A word in Spanish will be assigned to each frequency, building a new meaning, but based on the structure of the initial poem, as an intuitive and sensory way of talking about the synesthesia that a word contains, with its sonority and its written form, and also of the translation, which aims to evoke a construction in our thought, but which is difficult for us to recognize when it is encrypted in another language.

This creates landscapes associated with this language in the regions surrounding the Marañón River in the department of Amazonas in Peru.

Continuing with the "untranslatable" project, that is, on the non-existence of equivalences between words in different languages, interviews will be conducted with Awajún, Shawi, and Quechua lamista women. The results of these interviews will be drawings of those words that cannot be translated into Spanish, but that are linked to their experience as women within their emotional environment, community, political participation, etc.



AGATJABIA
AQUI ADENTRO

JAI WIKA
EL AGUA

WISHA
SE QUEMA

WEGAJAI TUSAN
CON TU BOCA

ACHIKA
(OTRO)

PUJUT
CAUDAL

TIKISH
SE CIERRA

PUJAU ASAMIN
VUELVE A EMPEZAR

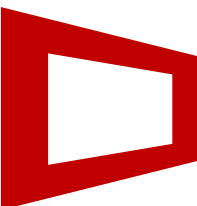
Natalia Revilla

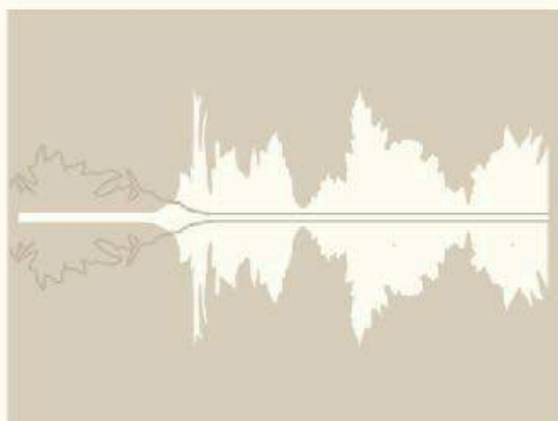
Untranslatable, 2023

Embossing on cotton paper

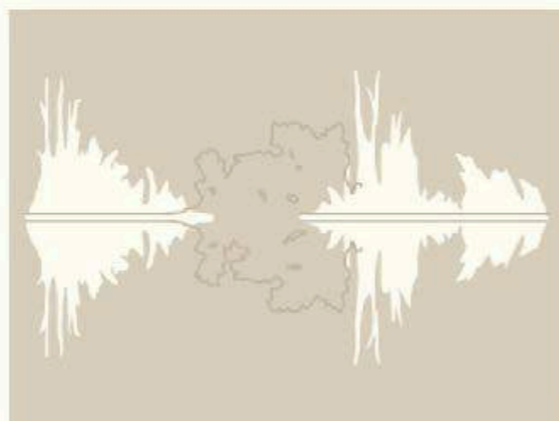
30 x 40 cm. Each

11.8" x 15.7" each

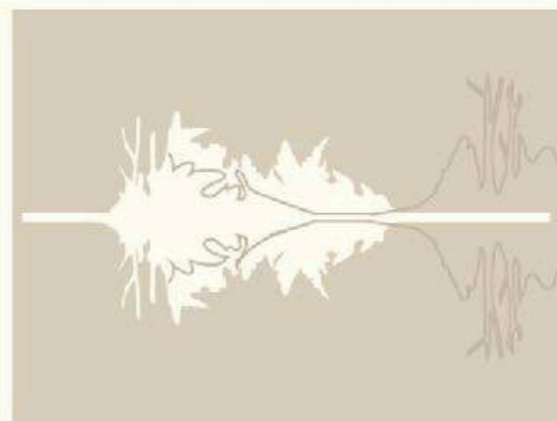




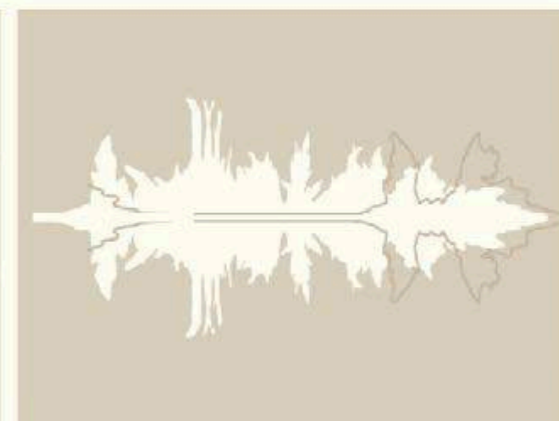
AGATJABIA- JAI
AQUI ADENTRO EL



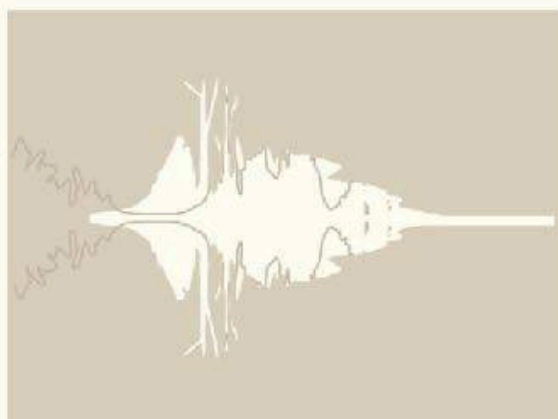
WIKA
AGUA



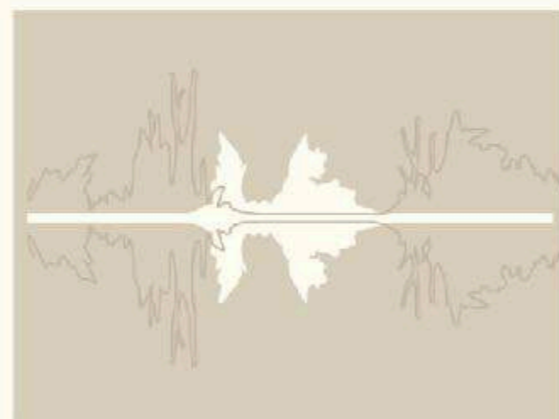
WISHA
SE QUEMA



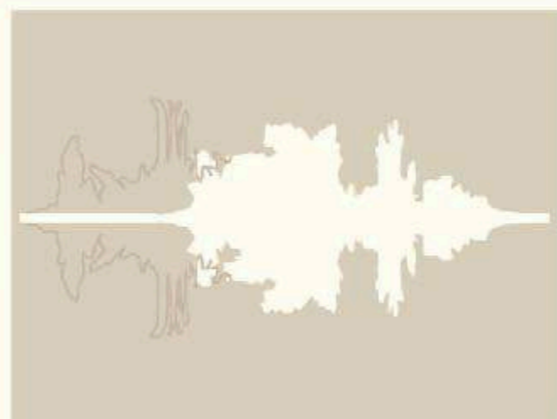
WEGAJAI TUSAN
CON TU BOCA



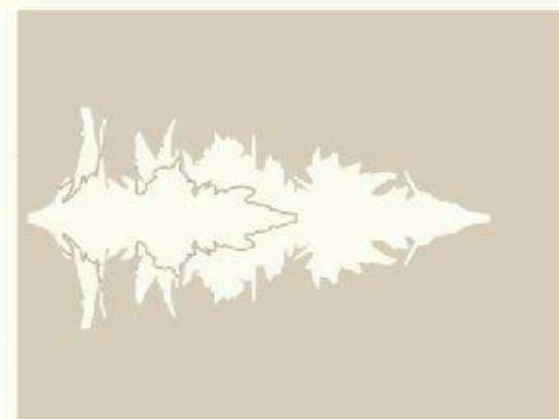
TIKISH
OTRO



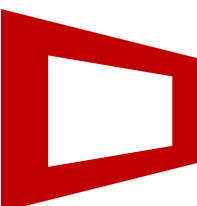
PUJUT
CAUDAL

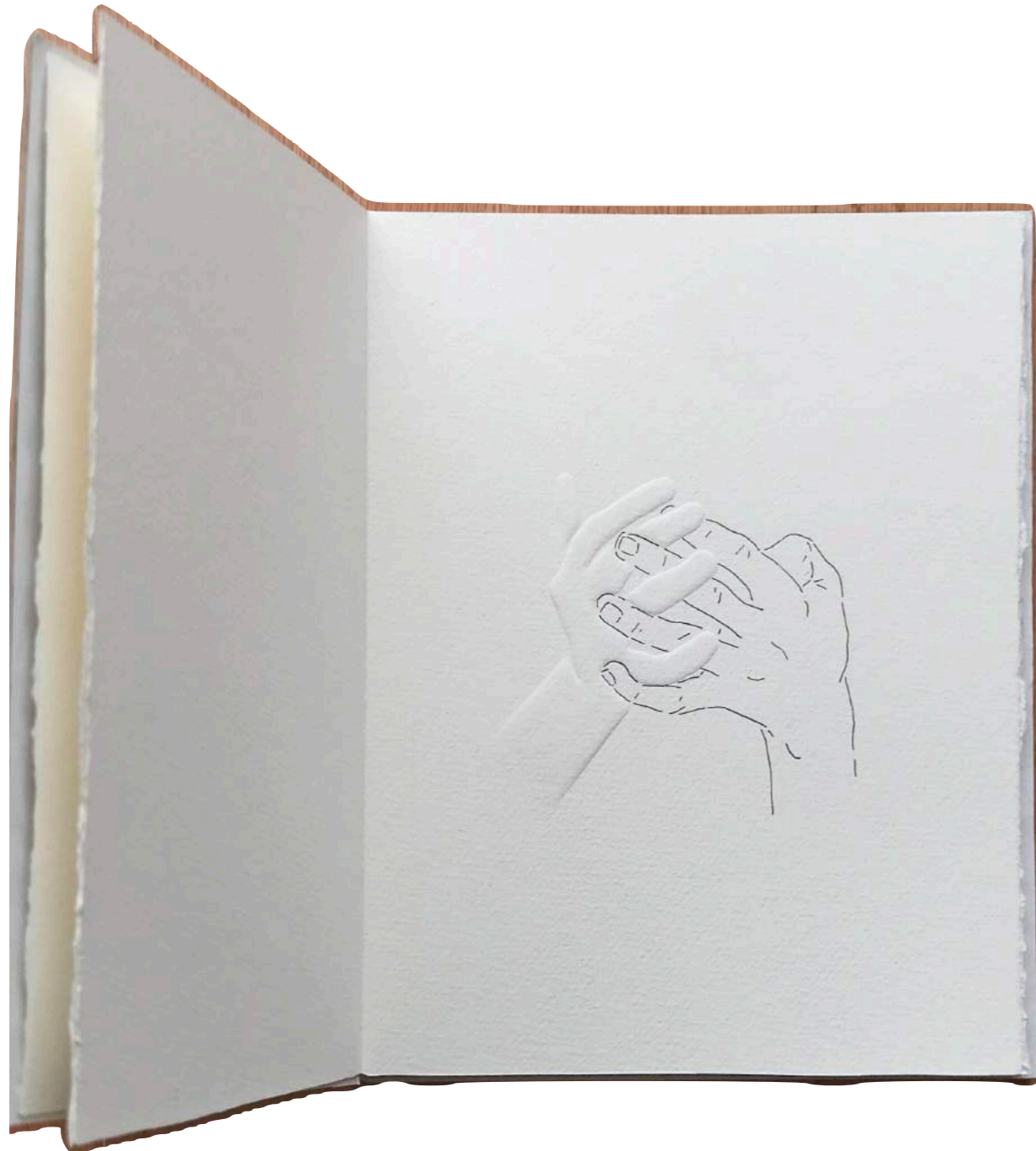


ACHIKA
SE CIERRA



PUJAU ASAMIN
Y VUELVE A EMPEZAR





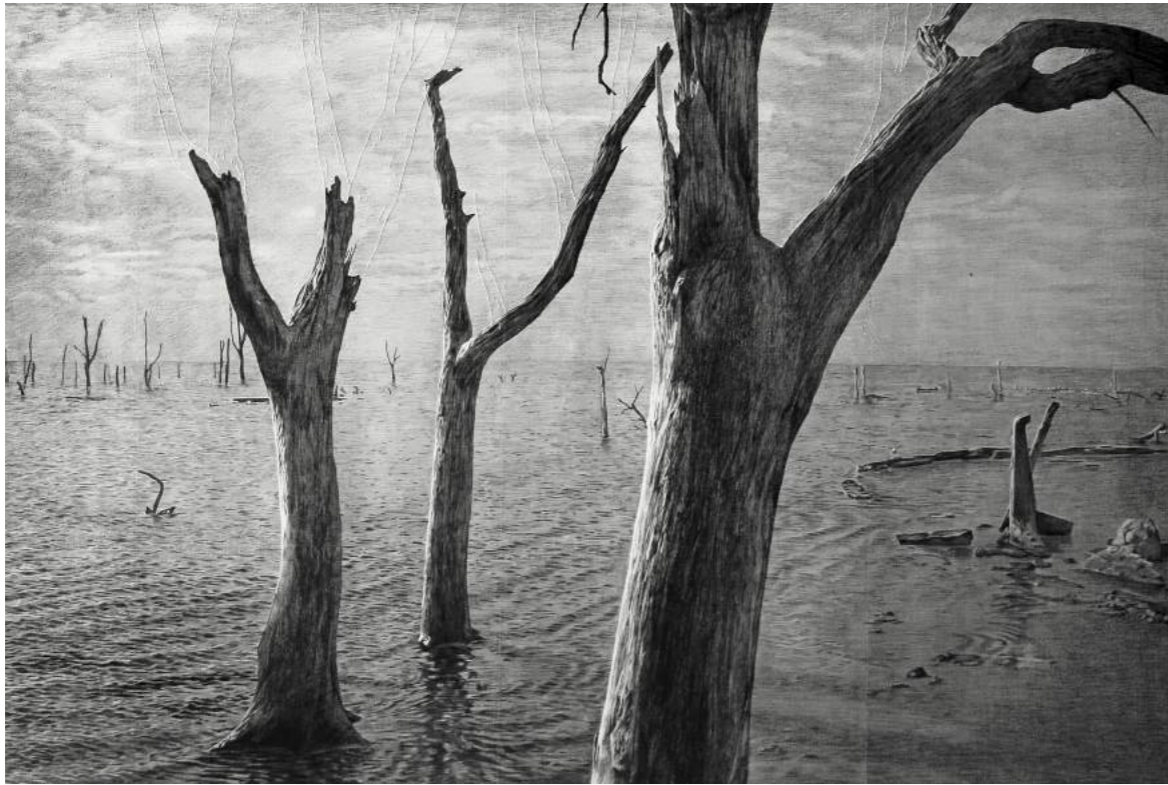
Natalia Revilla

5 palabras, 2021

Ink, embossing and binding by hand

25 × 19 × 2 cm

9.8" × 7.5 × 0.8"



Natalia Revilla

Untitled, 2024

Embossing and charcoal on fabric

90 × 60 cm each

35.4" x 23.6" each



Natalia Revilla

Untitled, 2024

Embossing and charcoal on fabric

90 × 60 cm

35.4" × 23.6"



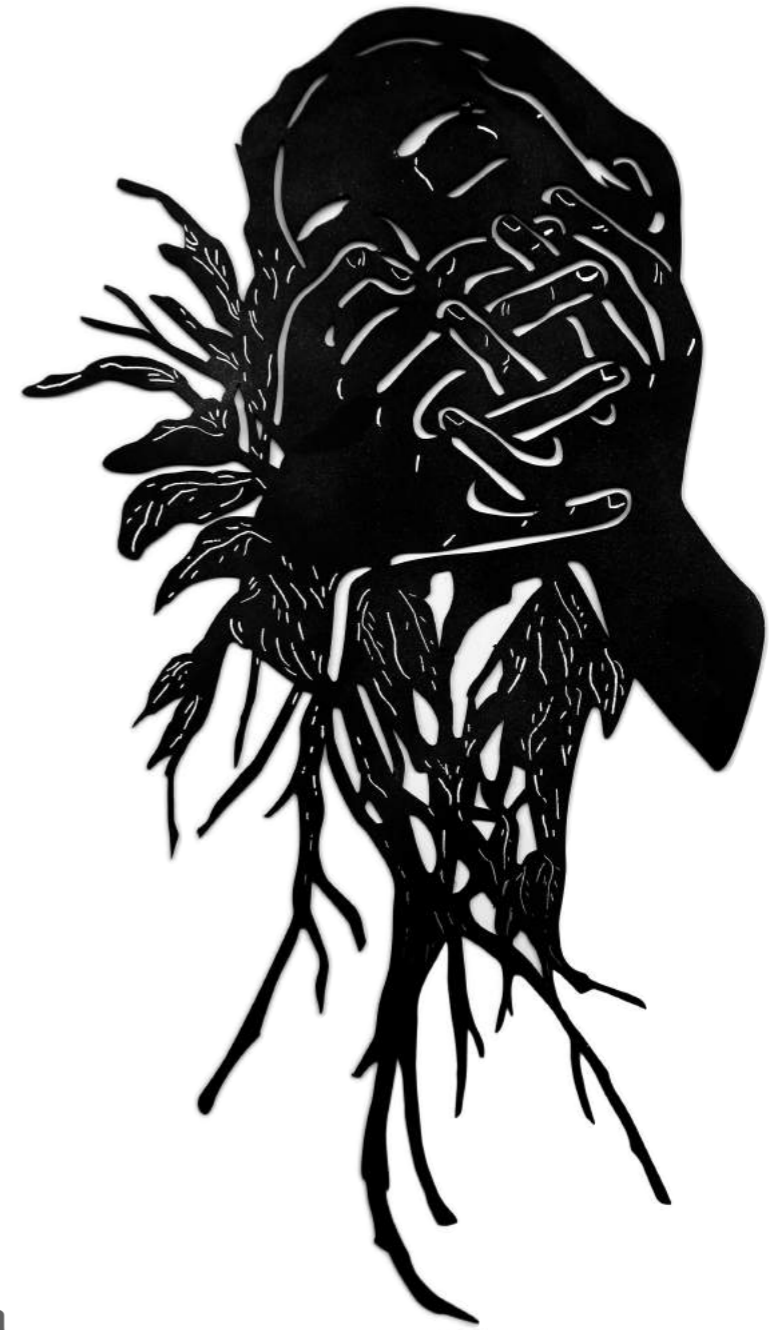
Natalia Revilla

Sin título, 2024

Cut metal and etched acrylic

15 x 10 cm.

5.9" x 3.9"



Natalia Revilla

Sin título, 2024

Cut metal and etched acrylic

35 x 21 cm.

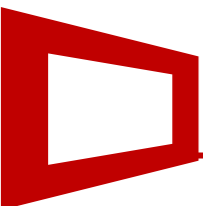
13.8" x 8.3"



Natalia Revilla
Sin título, 2024
Cut metal and etched acrylic
27 x 25 cm.
10.6" x 9.8"



Natalia Revilla
Sin título, 2024
Cut metal and etched acrylic
35 x 32 cm.
13.8" x 12.6"





Natalia Revilla

Sin título, 2024

Cut metal and etched acrylic

32 x 20.5 cm.

12.6" x 8"



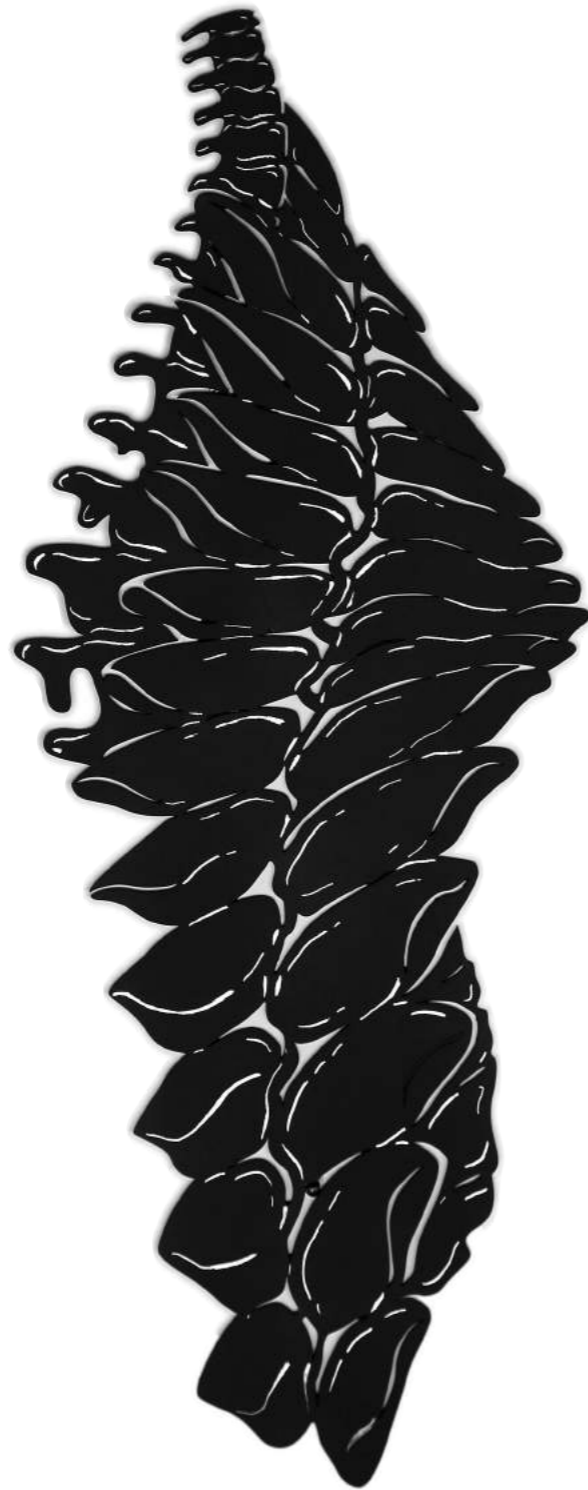
Natalia Revilla

Sin título, 2024

Cut metal and etched acrylic

57 x 29 cm.

22.4" x 11.4"



Natalia Revilla

Sin título, 2024

Cut metal and etched acrylic

42 x 16 cm.

16.5" x 6.3"



Natalia Revilla

Sin título, 2024

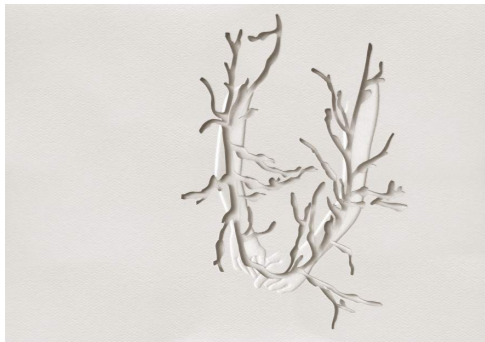
Cut metal and etched acrylic

42 x 16 cm.

16.5" x 6.3"

NATALIA REVILLA

Perú, 1981



She is Visual artist graduated with a specialty in painting from the Pontifical Catholic University of Perú.

She has held individual exhibitions in Lima and Buenos Aires and has participated in various group exhibitions such as “Emerging Voices”, Art Collection of the Inter-American Development Bank (Washington DC, USA); “Rivers can exist without water but not without banks”, Museum of Contemporary Art (Lima, Perú), “Paper Routes - Women to Watch 2020”, National Museum of Women in the Arts (Washington DC, USA); “Witches: The Tribe”, RoFa Projects (Gaithersburg, USA); “Present Time”, “Contemporary Peruvian Art”, Kiosco Gallery (Bolivia); “What if democracy happens?”, Galería 80m2 (Lima, Perú). As well as at the International Art Fairs Arco Madrid, Zona Maco, ArteBa, Estampa Madrid, Pinta London, Swab Barcelona, among others.

Her work is in the collections of the Inter-American Development Bank (IDB), Lima Art Museum MALI, and the Florean Museum Romania.

Her work has been published in "Amazonistas" (Editor: Cristian Bendayán, Bufeo Amazonía); Colección Encuentros Cercanos: "El Porvenir es el pasado que viene", Libro de artista (Editors: Miguel López, Nancy la Rosa, Juan Salas); Art Nexus, Nro. 92 "The invisible is a place" (Miguel López); "What if democracy happens?" (Editors: Miguel López and Eliana Otta); "Pleasure is more important than victory" (Miguel López and Sharon Lerner), among others.

She is Co-Director of Contexto, a Publisher of Artist Books and has curated editorial projects for the Atenas Art Book Fair 2022 and 2023. She has participated as a Researcher in the Curatorial Team of the Place of Memory LUM in Perú. She is also a member of the groups Altarpieces for Memory, Cooperative Collection and Women in the Visual Arts.



Gabriela Rosso

+ 1 202 779 7471

rosso_gabriela@yahoo.ca

gabriela.rosso@rofaprojects.com

www.rofaprojects.com

@rofaprojects

361 Main St, Kentlands, Gaithersburg MD. 20878

10008 Hemswell Ln, Potomac MD. 20854