

CRISIS

Pierina Másquez, Patricia Rengifo y Gaudencia Yupari
y tus manos, montañas
Curatorship Camila Palomino
23th August - 18th October, 2025

and your hands, mountains is a collective exhibition bringing together works by Pierina Másquez, Patricia Rengifo, and master artist Gaudencia Yupari. Through distinct perspectives and artistic languages, the three reflect on the relationship between body, territory, and memory. In their works, grief unfolds as a woven fabric of experiences: family loss, political and ecological violence, and migration. From these threads, narratives are built that converse with the land, opening paths toward resistance and healing through familial and territorial lineages.

The title comes from a verse in the poem *Nuevo nacimiento*, from the poetry collection *Apacheta* (2021) by Lourdes Aparición (poet and psychologist). In it, Aparición weaves reflections on memory and migration, on merging the body with the land and creating belonging. From Lima, each artist works a deep connection to the traditions of their native territories, transforming lived experience into intimate and embodied reflections. As Aymara theorist Silvia Rivera Cusicanqui reminds us, it is necessary to tell our own stories and memories “with the bloods that inhabit us, with the surroundings and with the landscapes.” In resonance with Aparición’s verse, the exhibition brings together works that intertwine body and landscape in narratives where memory dissolves and is reconstructed. Among the pieces, mourning, resistance, and celebration coexist, sparking a dialogue of collective transformation.

Pierina Másquez (Chiclayo, 1992; based in Lima) presents a series of works born from mourning after the death of her father in 2022. As the artist recounts, after his passing she began to meet him in dreams, where an intimate and unfamiliar landscape emerged. In the monotypes *El aquí y el ahora* and *Autorretrato (Uku)*, Másquez illustrates glimpses of this inner world: within dark silhouettes, faces transform into plants and landscapes. Echoing Silvia Rivera Cusicanqui’s reflections, for Másquez memory extends beyond the body; it is embodied simultaneously in the land and the landscape. In the monotype *Semilla (Casa 4)*, she traces a psycho-cartography—a map of this space-time where she meets her father—that becomes seed and mountain, symbolizing the earth’s flexibility and regenerative capacity.

Másquez identifies as an artist who works with her hands, maintaining continuity with her family lineage through manual practice. In **El baile del sol y la sombra**, she creates an altar of ceramic offerings, following the advice of her grandparents in Chiclayo, transmuting her pain into objects for her father. For this exhibition, she has developed a new series of offerings dedicated to her grandparents. Two ceramic feet alongside two halves of loches (squash) create a choreography between the artist and her grandfather, evoking harvest rituals from his chacra (farm plot). In both her monotypes and ceramics, Másquez reveals grief’s transmutation, showing cycles of life and constant transformation between earth and body.

Gaudencia Yupari Quispe (Sarhua, 1965; based in Lima) is a master weaver, Sarhua tabla painter, and Andean musician. Since the 1980s, Yupari has lived and worked in Lima, having migrated with her husband, also a master painter from Sarhua. In *Puente Colgante de Pichus* (2025), Yupari recalls one of her last memories before migrating: the hanging bridge connecting Sarhua and Huamanga. The piece simultaneously celebrates the ancestral Sarhua tradition of hand-building the bridge and the sorrow of not knowing when one might return. In recent years, the bridge was replaced by a metal one and fell out of use.

By rendering her memory, Yupari incorporates layers of nature and landscape into the narrative. Sarhua, a town in the Ayacucho region, is surrounded by apus—mountain spirits—its homes resting in the palms of the hills. She frames this memory with woven mountain ribbons traditionally used for skirts (polleras), which reproduce the flora of her homeland, offering a vision of harmony between people and nature in the construction of memory.

Her daughter, artist Violeta Quispe, explains that in her mother's embroidery and painting, earth and nature act as witnesses to memory. Just as the mountains frame the stories Yupari paints and stitches, the land not only observes life cycles but also participates intimately in narrating individual and collective experiences. In a new body of work, Yupari addresses the political violence of the armed conflict that struck Sarhua. *Cawsanapaq Astacui* (2025) portrays a female figure caught between soldiers and members of Sendero Luminoso, pressed by both sides. In *Manan Pipas Yachanchu Imapas Pasaqamta (no one knows what happened)* (2025), she depicts the story of a Sarhua woman found dead, with uncertainty as to whether it was femicide or suicide. Through these stories of structural violence, *Taita Sacha (Father tree of Sarhua)* (2025) shows a woman sitting beneath a tree, growing roots into the land and finding reconciliation. Complementing these wood pieces, *Apamuy Ruquchayta* (2025) is a traditional Sarhua hat, hand-embroidered by Yupari with flora, fauna, and colors representing the abundance of Sarhua. In the community, such work preserves not only tradition but also the living connection between territory and body.

In *Onisti* (2025), the most recent piece by Shipibo-Konibo artist Patricia Rengifo (Yarinacocha, 2000; based in Lima), the artist works with huito, a natural Amazonian dye, and sand collected from the beaches of Chorrillos. With these materials from her environment, Rengifo portrays a vision of migration to the capital. On the left, she represents several relatives as fish, processing grief for those lost in the past year and the longing for those still far away. Her father, a master painter, appears holding a canvas; her grandmother, a master ceramist, carries ceramics in her hands; her brother walks with a backpack, and her mother bears necklaces and ceramics made by her grandmother. On the right, Patricia portrays herself wearing a traditional skirt in the city, surrounded by the everyday landscapes of Chorrillos, extending her hand to the new people she has met. By using natural and site-specific materials, Rengifo evokes simultaneity: grief that reflects being present in two places at once, showing that belonging and loss can exist together.

Through painting, Rengifo conveys visions of the struggle to protect the forest, its territories, and traditions. In *Minga* (2025), she portrays a collective effort to build a canoe among communities, a scene she has not witnessed firsthand but learned through her partner's memories of this ancestral practice. The suffering of Mother Forest emerges from her grandmother's constant warning: to preserve community lands against extractive industries. Rengifo depicts a landscape charged with this urgency and its contradictions: a beautiful and expansive horizon threatened by extraction—what she calls *the forest's cry*. In the distance, illegal logging invades homes in muted tones, while around them, in vibrant colors, reverberations of harm are felt: trees weep, animals seek refuge. A face formed of multiple silhouettes symbolizes the collective strength of Indigenous leaders defending the forest. All of this unfolds beneath sun and moon, recalling her grandmother's saying that enemies may come by day or by night—one must always remain vigilant.

El *incendio* (2024) also addresses ecological violence, another cry from the forest. Made from images she saw from Lima of forest fires, Rengifo transmutes the pain of being far from the devastation. Animals desperately search for their families, humans anxiously confront the flames, trees suffer with agonized faces, and people in anguish seek water. These images echo her grandmother's teaching that animals and plants feel violence against the earth just as humans do. With a wealth of symbols and figures, Rengifo reflects a continuity of feeling and struggle woven across beings and territories, and a desire for shared memory and collective resistance.