



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.

Active Resistance

Olinda Reshinjabe Silvano
Avelino Sala
Santiago Vélez



Active Resistance invites us to immerse ourselves within an expanded environment of the Earth and its inhabitants, reflecting on our intrinsic connection with the planet. The fundamental premise is a healthy and equal earth on a planet that does not belong to us; with an artistic community of resistance that promotes the ideal of collectively inhabiting and caring for our common home.

The collective force of the body-territory is revealed as a powerful reminder not to underestimate the impact of art on the collective consciousness. Three committed artists guide us in a vision of the world based on collectivity, urging us to question the impact we have inflicted on our planet and therefore our community.

Reflection on the symbolic and powerful value of art is intertwined with each work, within the limits of the culture that embraces it.

A prominent voice in this active resistance is Olinda Silvano, an indigenous Shipibo-Konibo artist. Kené, practiced by Olinda, is more than just beautiful geometric figures, it is a network of deep meanings that speak of life, the sky, plants and rivers. “The whole world is covered in designs,” says a Shipibo-konibo song, and it is women who produce most of the art in her community. Kené also tells the worldview, knowledge and aesthetics of an entire people, its tradition and roots in time. A source of information about the origins and close links between the community and the indigenous lands that, since 2008, have been recognized as Cultural Heritage of Peru. Silvano invites us to reflect on the spiritual connection between the land and its inhabitants, advocating for harmonious and equitable coexistence and respect for the indigenous community.

Our contemporaneity is hurting and the climate crisis manifests itself unquestionably every day. As Velez would say, paraphrasing Sylvia Earle (marine biologist) *Without Blue There Is No Green*. And without them there is no chromaticism, life and diversity.

Avelino Sala, as is usual in his work, formulates social poetry through his artistic proposal, always criticizing the present. With his "Still life" he transforms that denunciation into art. Representing major oil companies as natural landscapes, his *still lifes* criticize large corporations with a vertical garden of logos. Preserved moss acts as a living culture that challenges corporate dominance.

Traveling on this tour, we arrive at Antarctica, a place without borders or its own state. There, Santiago Vélez urges us to recognize its importance in the context of global warming. Nature shows us the right paths and we refuse to see them. The environment is transformed and is full of possibilities and it calls us to inhabit our planet starting with our communities, taking care of our ties with the earth and caring for it.

Active Resistance challenges us to recognize our shared responsibility to the Earth, to reject the prevailing destructive model and to embrace a worldview based on collectivity, respect and connection with nature.

Three artists who invite us to look at the water, feel the skin, smell the green, make contact and open connections between the great contemporary concerns, such as human migrations, climate change, mining, violence, women and their key role in society, or equity, among others.

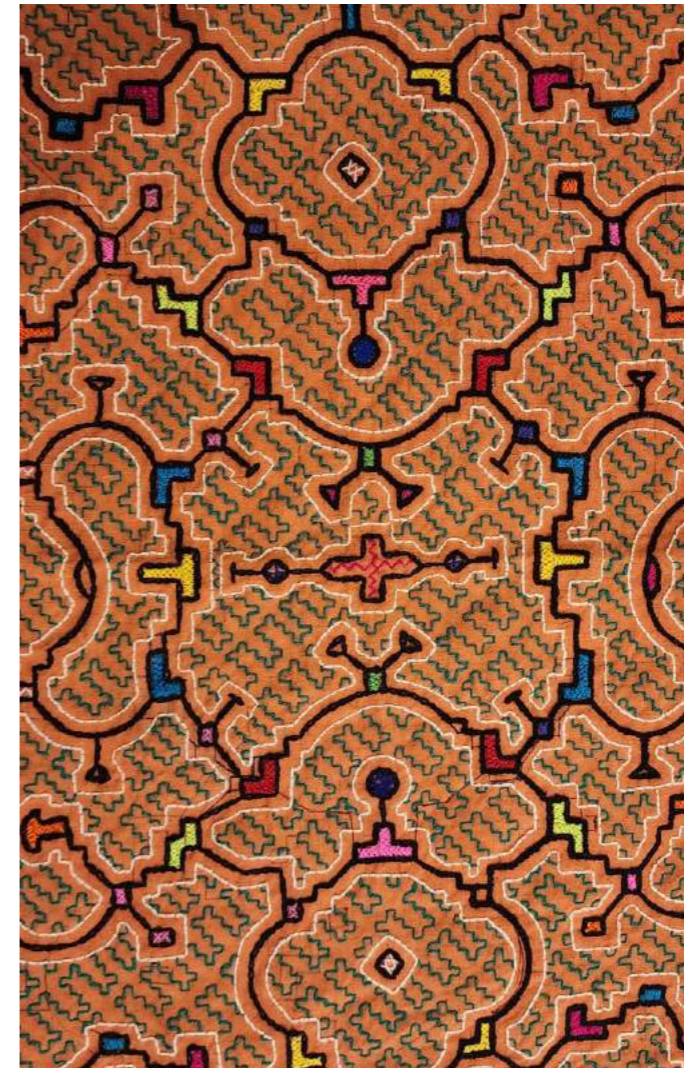
OLINDA RESHINJABE SILVANO

Perú, 1969

Olinda Reshinjabe Silvano is an Indigenous Shipibo-Konibo artist from Peru, utilizing traditional art of kené in her creative practice.

Olinda Silvano Inuma grew up in the Native Community of Paohyan on the banks of the Ucayali River. She belongs to the Shipibo-Konibo people, one of the most numerous indigenous peoples of the Peruvian Amazon. She was born at seven months, frail and small. Her grandfather then breathed medicinal plants into her body to strengthen her and placed an invisible crown of kene designs on her head, to endow her with the gift of vision. The plants and medicinal visions not only fortified her health but her will.

This visionary ability has accompanied her throughout her life and guided her defence of the Amazon with the power of the luminous designs she received from her ancestors. As a child she lived in intimate familiarity with forest and rivers and learned how to paint and embroider beautiful fabrics covered with kene designs; but she could not complete her schooling because her parents had no money. So, at the age of 15, she travelled to the city of Pucallpa to look for work. With the first payment she earned, she bought a yellow shirt she had promised to take to her father as proof of her determination to succeed in the city. She soon formed her own family and migrated to Lima, the capital, looking for better education conditions for her children.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

18.7 x 13 in

47.5 x 33 cm.

In Lima, she built a precarious house in a dump on the banks of the polluted Rimac River, founding with other Shipibo-Konibo families the urban community of Cantagallo. For many years, she would go out into the streets of the city to offer her kene embroidery to the passers-by, walking the entire day to bring home a small sustenance. At last, in 2014 she was able to show her works in an art gallery. Olinda has achieved national and international recognition for her colourful embroidery, paintings and murals of extraordinary beauty and light. Her art targets an urban audience but brings into the city the power given her by the plants that she herself received as a child.

Kene lines are not mere abstract geometric graphics; they are the materialization of the koshi force of plants and their ibo, the spiritual owners of the forest, which visionary women, like Olinda, see in their minds and show in their works. The meshes of kene give rise to perceptions in synesthesia, where hearing, smell and touch join in the vision of designs, generating associations between the landscape of the forest and the embroidered and painted paths of designs. For Olinda, her work as a contemporary Shipibo-Konibo artist is a powerful form of activism that uses another language, the language of plants, to fight against discrimination and to defend the Amazon and its peoples from within the hardcore of city life



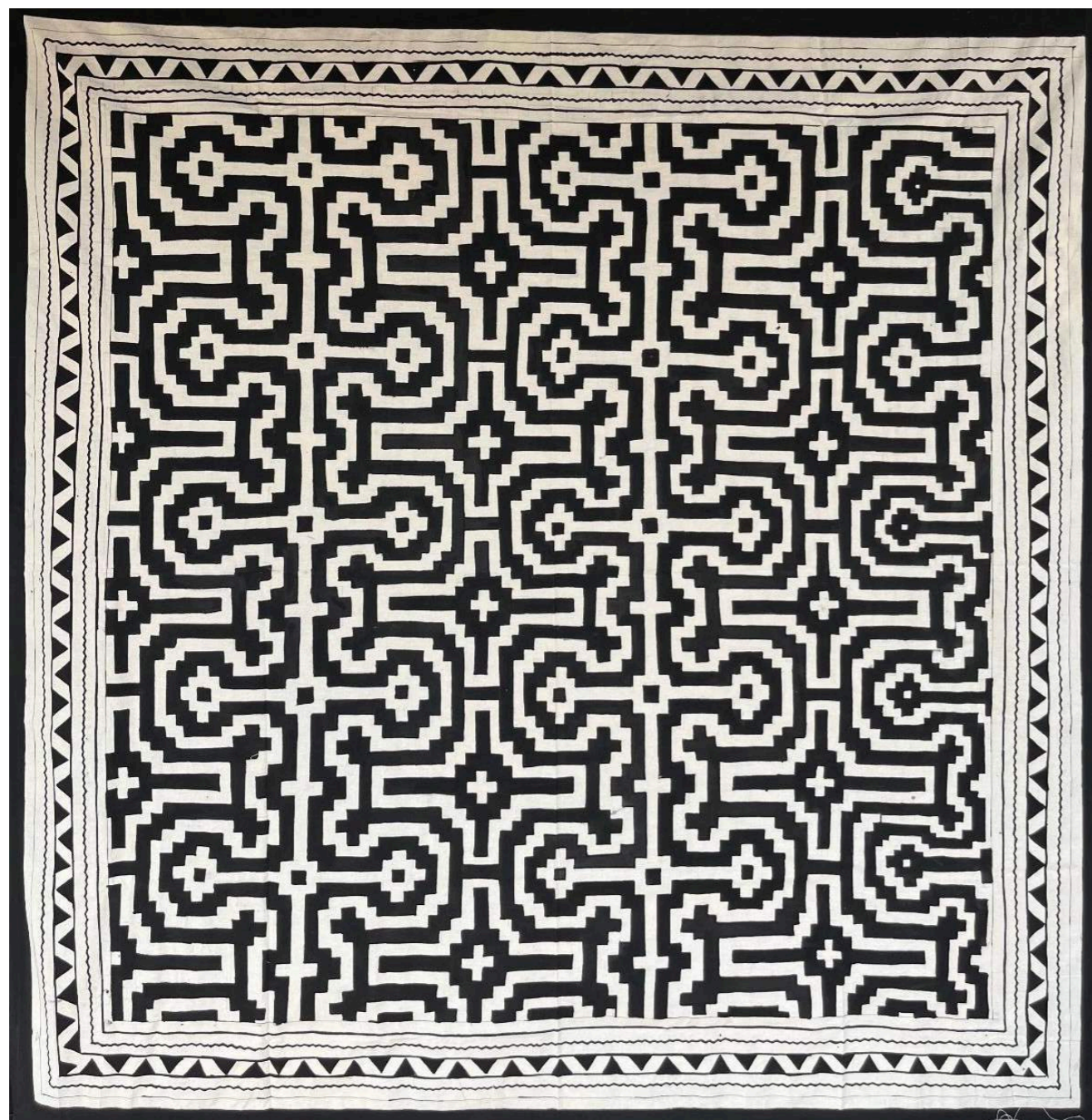
Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

53.5 x 59 in

136 x 150 cm.



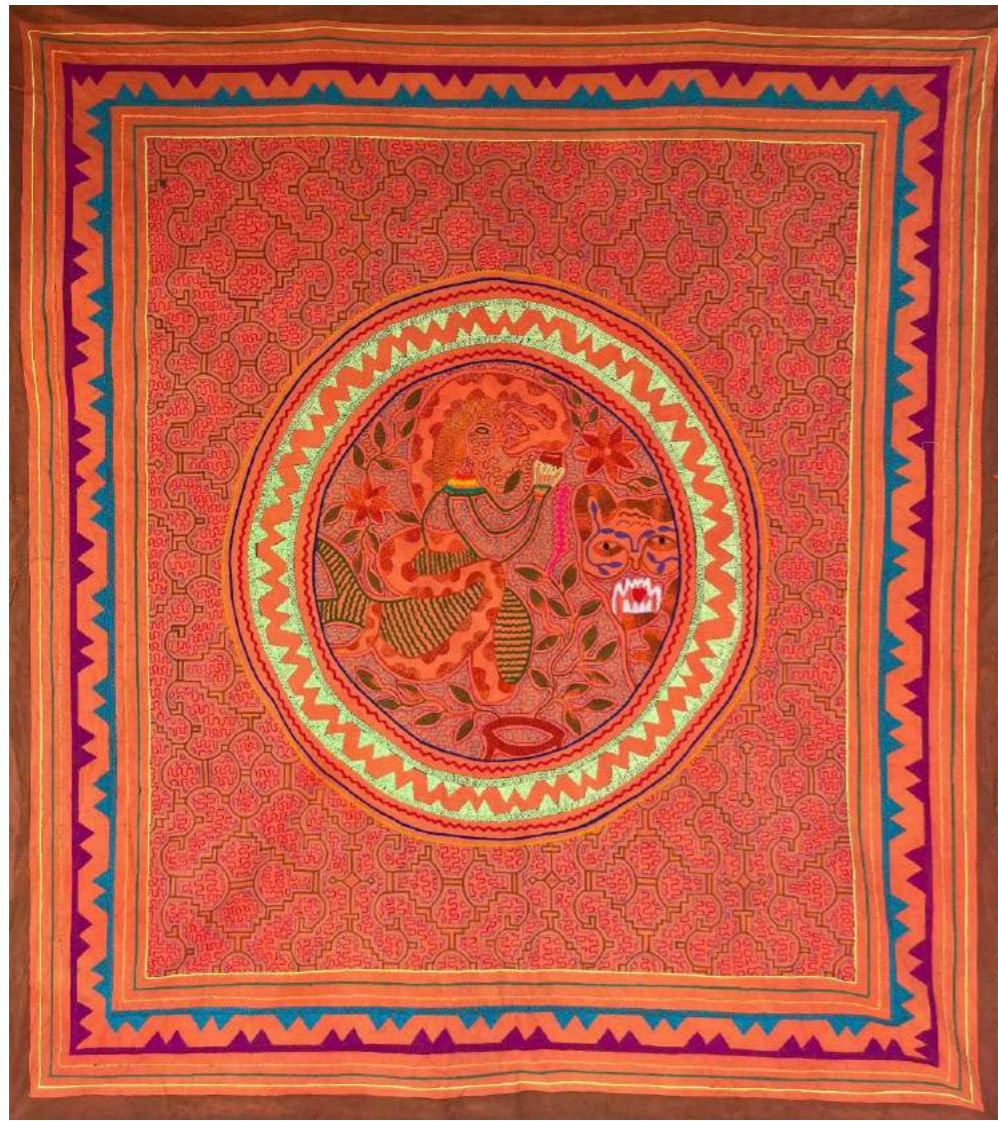
Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

60 x 58 in

153 x 148 cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

58.5 x 51.5 in

148 x 131 cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

51 x 56 in

130 x 143 cm.



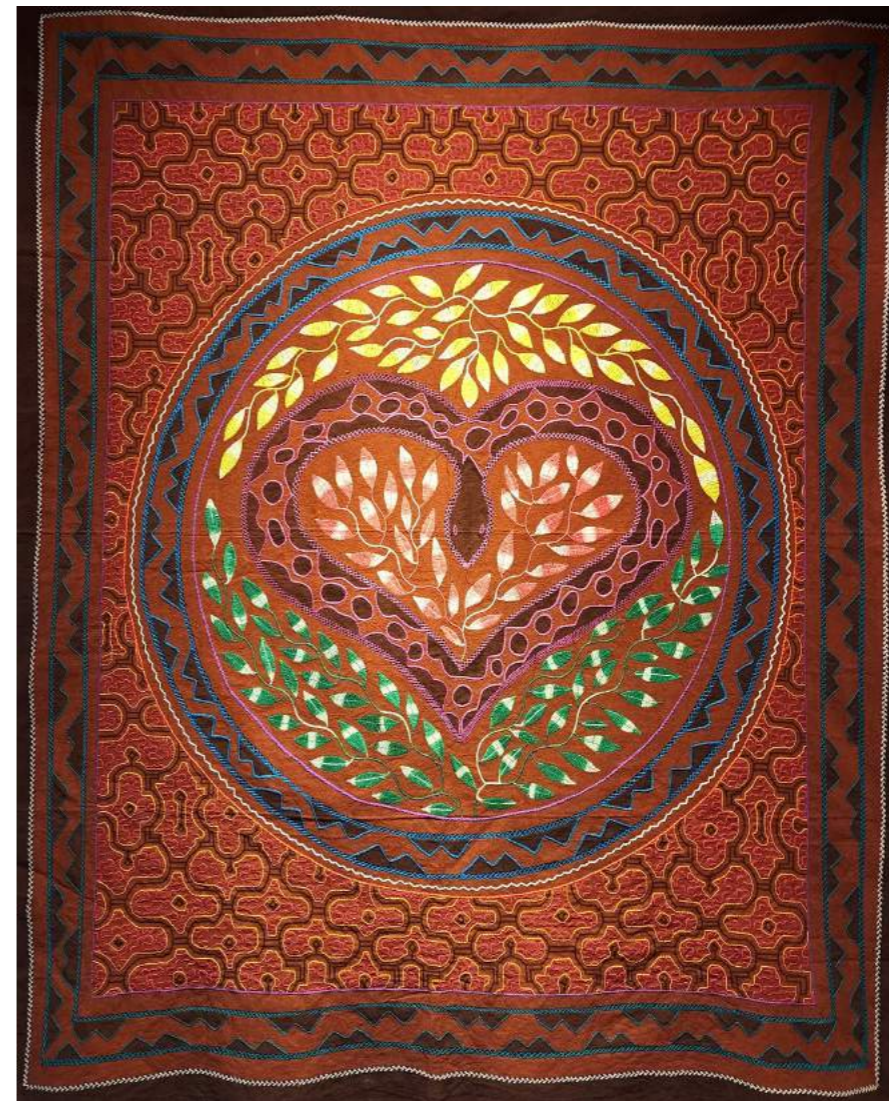
Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

59 x 56.5 in

150 x 144 cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

57.5 x 47 in

146 x 120 cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

54.3 x 58 in

138 x 148cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

57 x 51 in

145 x 130 cm.



Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

66.5 x 59 in

169 x 150 cm.

AVELINO SALA

Spain, 1972

The aesthetic —that also have a strong ethical— raised by Avelino Sala throughout his career articulate a discourse certainly personal, coherent, and yet complex in their readings and their looks.

The diversity of mechanisms employed and expressive languages, which include among others the video, sculpture, photography, neon, drawing or plural world of objects, keeps his (coherent) idea of art but at the same time complex on the diversity of views.



Avelino Sala

Still life, Texaco, 2021

Vertical garden with preserved plants

19.7 x 19.7 in

50 x 50 cm.

Still lifes

Still lifes takes the natural environment as its starting point from a critical position at a key moment. We are witnessing a climate crisis in which the environmental problem is unquestionable, and is even beginning to overwhelm us. We are witnessing the end of the planet as we know it today and how we behave will be essential to try to stop what is happening, although we are at a point of no return.

Every day we see how the poles melt; how animals and plants go extinct; how other species conquer new territories, displacing and making the native ones disappear; how marine fauna dies as a result of the enormous amounts of plastic that invade the oceans; how seas and lakes perish; how temperatures and storms are becoming more and more extreme; how ultra-processed foods are consumed.

We are involved in a pandemic process that we do not know where it is going and that is transforming our daily lives. Our habits and ways of relating to ourselves are radically changing, as well as the interaction in the street with other people or social distance. But aspects such as political legitimacy, the exercise of health and science are also questioned, without forgetting how important it is to take care of it from the public sphere so that it reaches all people without distinction. The mask has emerged as a new complement that transports us to science fiction imaginaries and has become part of our “new normal”. Has it come to stay?

The fear of the unknown invades us in a society where capital reigns, where a huge amount of waste is generated that contributes to the planet slowly turning off. However, we continue with our life habits without thinking of dispensing with or modifying our comforts. The consequences are already here, but will we be able to make changes in our day-to-day lives? Or will we continue as if nothing happened, consuming products that we know damage ecosystems?

Avelino Sala

Still life, BP, 2021

Vertical garden with preserved plants

50 x 50 cm.

These pieces work as a vertical garden while serving as a complaint. The leading oil companies in the US and in the world are represented here by their logos, forming "still lifes" that, in turn, are natural landscapes. Perhaps we find ourselves before a contradictory view on an issue that combines industry, power, health and ecology. The preserved moss serves as a living culture that criticizes the large corporation.

This is a wide series in which oil companies, Pharmaceuticals, Gasification companies are put in the spotlight. A very macro-business type of large corporations, of control of natural environments that make them have control of territories, geopolitics, control of crops and oil or gas. That is to say, the control and the power of the world.

Avelino Sala

Still life, BP, 2021

Vertical garden with preserved plants

19.7 x 19.7 in

50 x 50 cm.



SANTIAGO VÉLEZ

Colombia, 1977

Velez's research as a visual artist is based on basic premises of ecological, social and political concerns related to the environment and looks at water as a determinant element. It focuses on the relationships that these issues establish with man and his communities.

Through installations and multidisciplinary languages he establish links, intersections and divergences between global realities that erupt in specific areas of society.

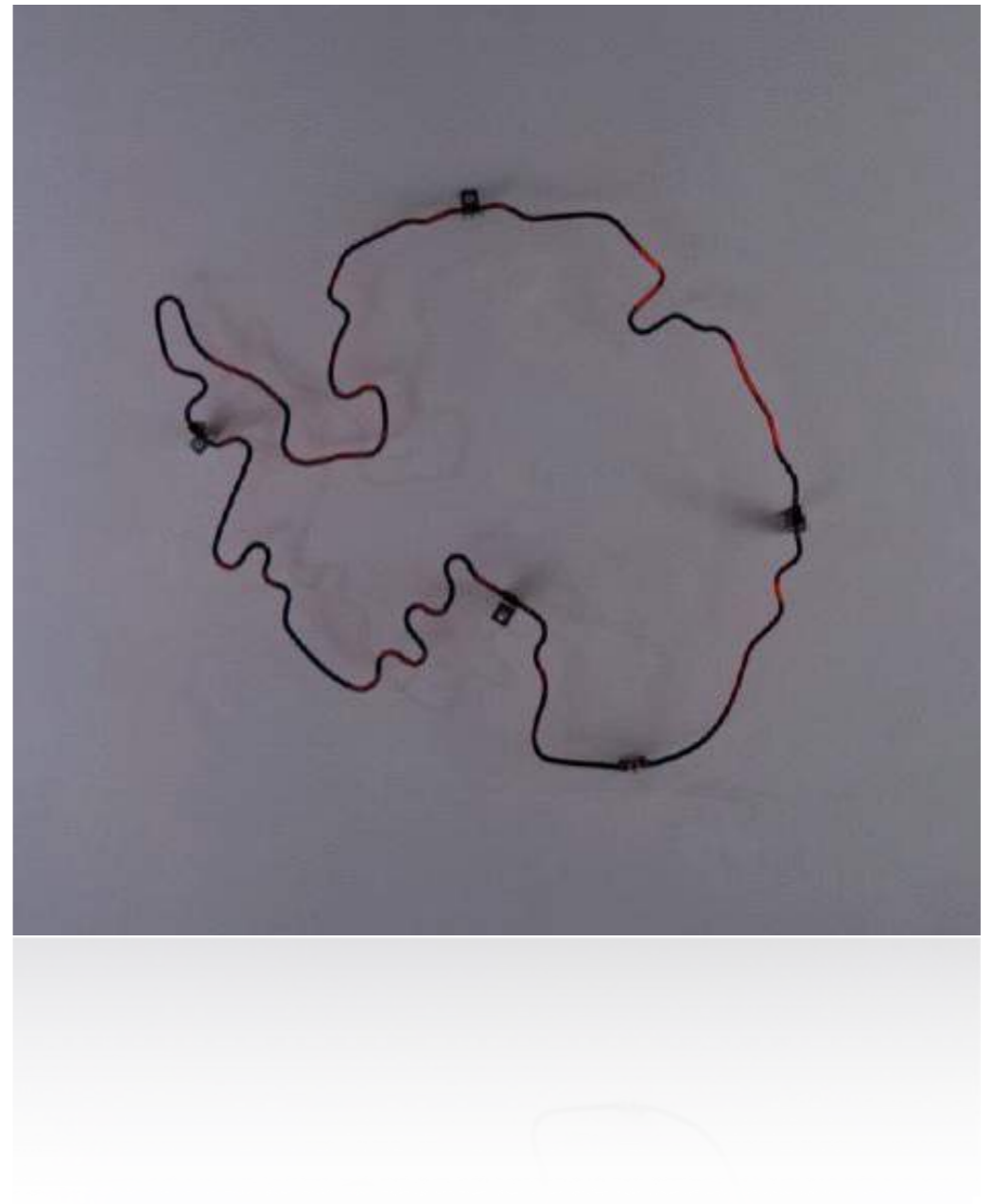
Santiago Vélez

Global warming, 2021

Map in electrical resistance and motion sensor

26 x 23.6 in

66 x 60 cm.



Global warming

The Antarctic treaty has managed to consolidate this territory as a place without borders, that does not have its own state, that does not belong to a few countries and that, on the contrary, is a territory of the world and for the world.

These wonderful premises are fantastic until the moment when adverse connotations are revealed that distort their purposes: finding plastic garbage with labels from an eastern country in a place absolutely far from everything, suggests that any action taken in the world will reverberate elsewhere with its possible consequences.

Global Warming is a map of Antarctica made with electrical resistance using a motion sensor that, with any step of the spectators, will make it turn on and heat up, as a reflection of what we already do in the world.

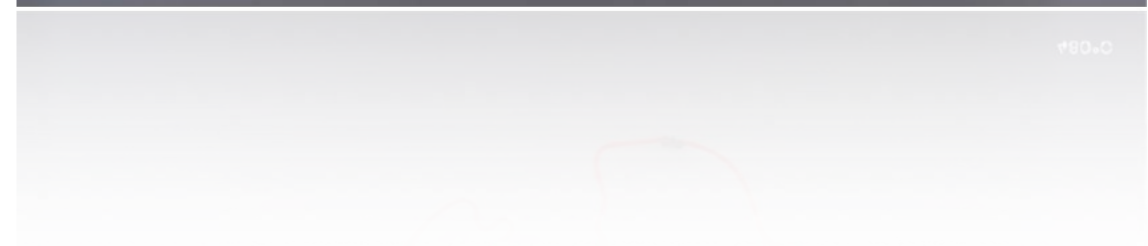
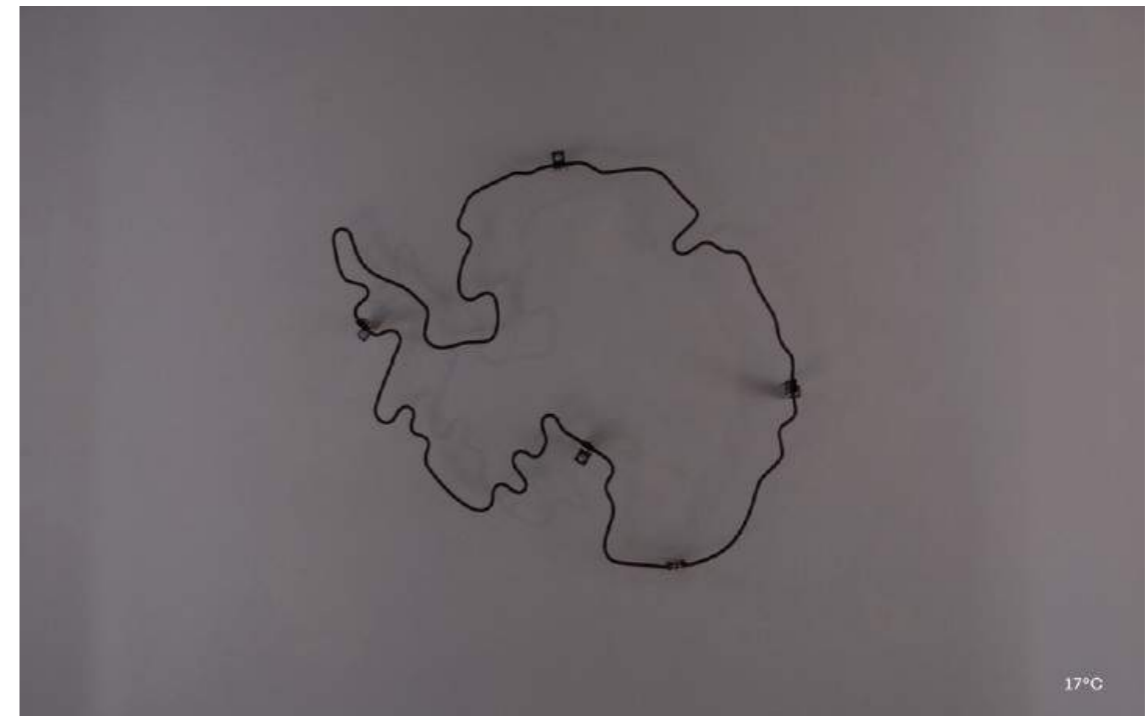
Santiago Vélez

Global warming, 2021

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26 x 23.6 in

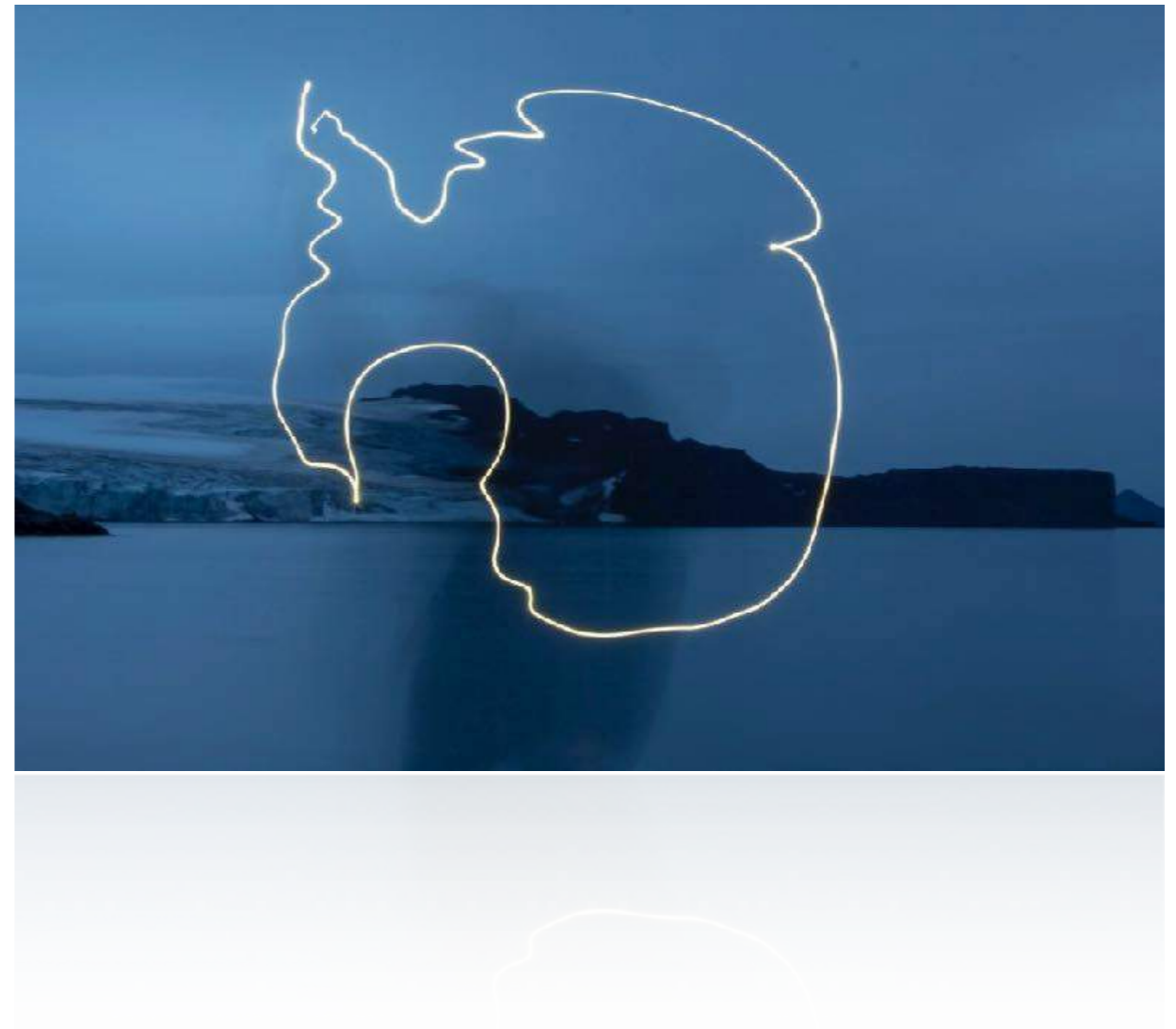
66 x 60 cm.



Failed attempts to draw a map

Each of the researchers of these scientific expeditions has a specific mission: to georeference the geological spaces from where the rock samples to be studied in the laboratories are taken, to measure the levels of solar radiation proportional to the latitude of the South Pole and its variable perpendicularity with respect to the sun, to calculate the focal length with respect to atmospheric visibility to install a lighthouse, to trace the navigability routes of the waters at different distances from the coasts, to quantify the climatic impact on the thickness of the glaciers; many and very varied objects of study.

With failed attempts to draw a map, Velez uses different strategies of these scientists and his practices to achieve the goal of his own research.



Santiago Vélez

Failed attempts to draw a map, 2020

Photographs of light action in which an attempt is made repeatedly to draw the map of Antarctica with light.

27.5 x 39.4 in

70 x 100 cm.



Santiago Vélez

Failed attempts to draw a map, 2020

Photographs of light action in which an attempt is made repeatedly to draw the map of Antarctica with light.

27.5 x 39.4 in

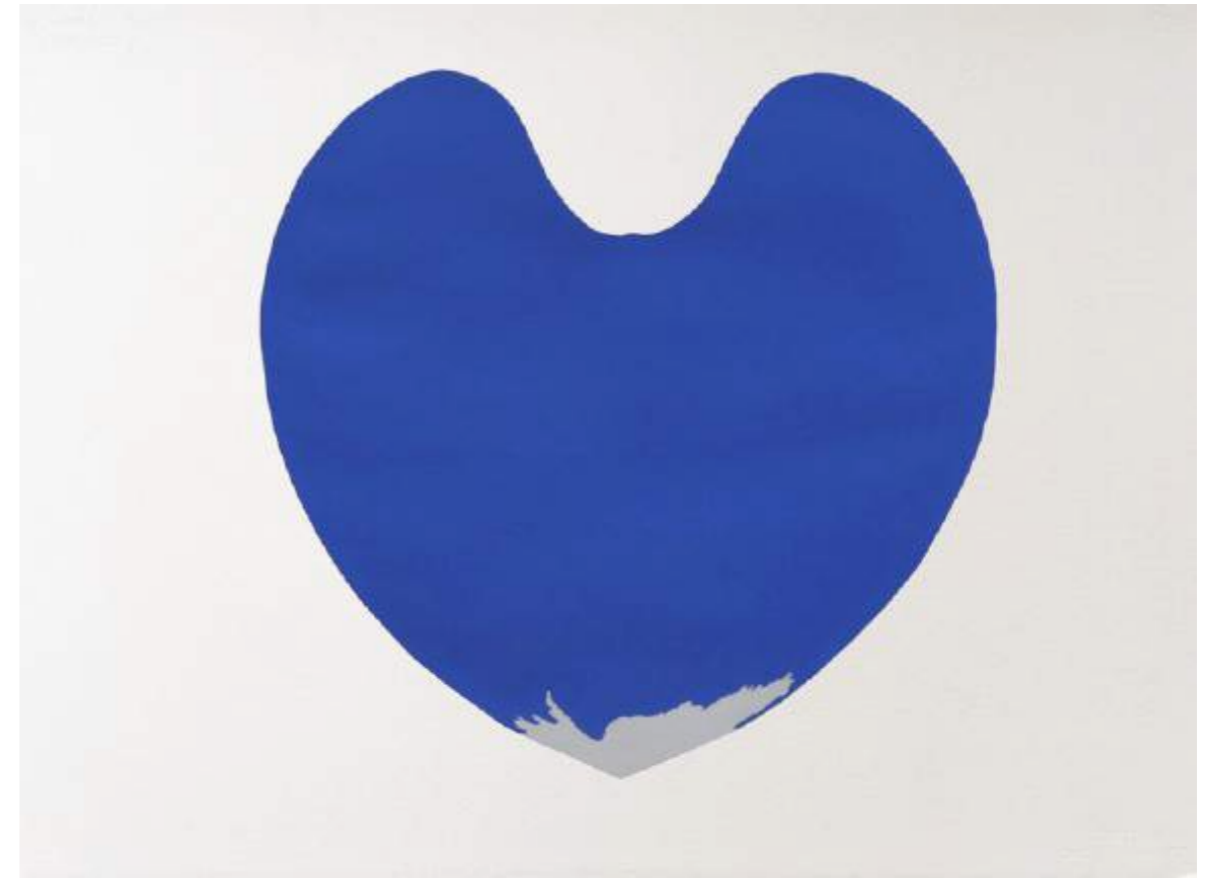
70 x 100 cm.

Cartographic Projections

Cartographic projections are mechanisms of graphical representation that see the spatial distribution of the curvature of the earth in a two-dimensional plane. In all of them, the sizes and proportions of the continents may vary according to the cartographic needs that arise.

With these new projections we want to compensate for the hundreds and thousands of world maps that have omitted the presence of Antarctica and for a moment give it a unique and exclusive role.

Note: The project contemplates the realization of more than 30 cartographic projections.



Santiago Vélez

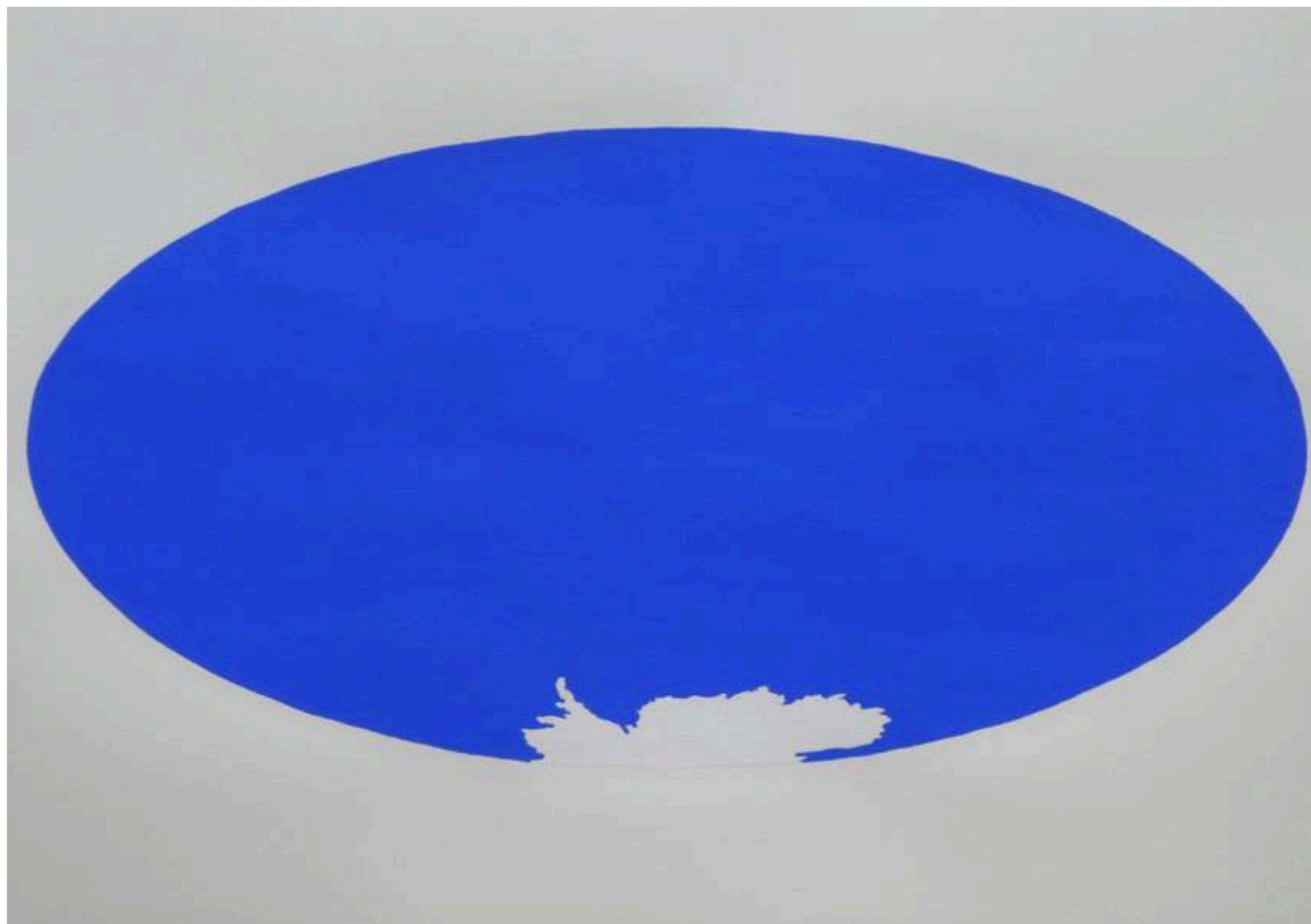
Cartographic Projection, 2021

Healpix by Górski.

Acrylic on 600gr Arches cotton paper.

22 x 30.7 in

56 x 78 cm.



Santiago Vélez

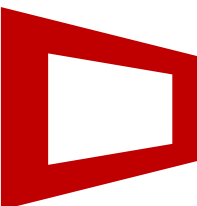
Cartographic Projection, 2021

Healpix by Górski.

Acrylic on 600gr Arches cotton paper.

22 x 30.7 in

56 x 78 cm.



OLINDA RESHINJABE SILVANO

Perú, 1969



She has recently exhibited her work in the 'Arts of Resistance' exhibition at the Museum of Anthropology of the University of British Columbia in Canada, at the Matadero Madrid cultural center for the ARCO 2019 art fair, in the 'Casa Perú' cultural space during the Russia 2018 World Cup, in the Central Park of Miraflores in Peru or in the 'Cycle of dialogues and reflections on textile knowledge/doing' and the Museum of Popular Cultures in Mexico City.

Likewise, she has collaborated in the creation of murals for the Lima metro line under the support of the Ministry of Culture and is a member of 'SÖI', a Shipibo-Conibo Research Center and Graphic Workshop that she leads together with Silvia Ricopa (Ronin Caisy). , Wilma Maynas (Pecun Runan) and Alejandra Ballón (Ronin Yaca).

AVELINO SALA

Spain, 1972

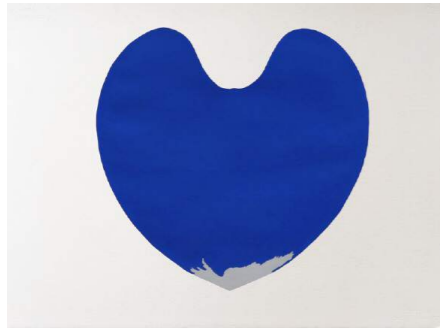


Avelino Sala is an artist, curator and editor (Sublime magazine) and writes in media such as Artishock, desk, etc. Lives and works in Barcelona.

Avelino Sala's work as an artist has led him to question cultural and social reality from a late romantic perspective, with a continuous exploration of social imagery. His work strives to check the power of art as an experimental space capable of creating new worlds. His work has been presented in various international exhibitions, among the latest: (2013 S.O.S) Es Baluard, Palma de Mallorca, (An Essay on culture 2013), NCCA, Moscow, (Distopia:right now) 2012 Museum marble of Carrara, (Funeral Pyre 2012) Matadero, Madrid, (Cacotopia 2011), First Screen, La Pedrera (AUTRUI 2011) Centre D'art Le Lait Grahulet, France, (Block House 2011), (Galeria Raquel Ponce, ARTIUM (stop! 2010), Royal Academy of Spain in Rome, (Fatherland or Morte! 2010), Virgil de Voldere gallery, New York, (hostile 2009), National Museum of art Sofia (International Reencontres, 2009), Queen X Bienal de la Habana, (Comunicacionismos, 2009), A Foundation, London (Off the Street, 2009), Insert Coin, Spanish Young Art, October Contemporary, Hong Kong 2009) or Tina B Biennale Prague, (Small Revolutions 2008) or The Promised Land (Chelsea Art Museum, 2008). Generation 2003 by CajaMadrid award. Sponsored among others by Hangar and Bilbao art. In 2010 was a fellow of the Royal Academy of Spain in Rome and the centro de arte Le Lait of Albi in France.

SANTIAGO VÉLEZ

Colombia, 1977



Master in Plastic Arts (1999) with postgraduate Specialization (2003) and Master (2011) in Aesthetics from the National University of Colombia, Master in Artistic Production and Research (2016) and currently in progress the Doctorate in Advanced Studies of Artistic Productions at the University of Barcelona with which he obtained the Scholarship for Colombians in the process of artistic and cultural training abroad, Ministry of Culture of Colombia.

He has had the individual exhibitions Atlas of a Continent that does not exist (2021), Esto es una minita de oro y Trocha (2020), Mar de Fondo and The Sea that Became a Border (2018), Puertas al Mar and Ley de Páramos (2017), The Limits of the sea (2016), Shipwrecked (2015), Fluvial (2011), Water Objects (2010), Dissolutions (2008) and Water Landscapes (2005) and exhibited in different national and international events such as Medellín, une histoire colombienne Des années 1950 à aujourd'hui at the Les Abattoirs Museum in Toulouse, France (2017), Volta Show at Basel, Switzerland (2017), the National Salon of Artists URGENT 41 (2008), the Regional Salon of Artists (2015, 2009, 2007, 2003 and 2000), the MDE15 International Art Encounter of Medellín (2015), the Second Biennial Prize of Plastic and Visual Arts Bogotá (2012), ArteCámara (2012), the Bogotá Biennial (2000, 2009), among others

His work is part of the collection of: Banco de la República Biblioteca Luís Ángel Arango, Medellín Museum of Antioquia, Museum of Modern Art of Medellín, University Museum of Antioquia University, Arte al Límite Latin America - Chile, Suramericana de Seguros, Argos, Fundación Sofía Perez de Soto, Medellín Fraternity Foundation, Bachué Collection



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