



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.

Altars and Offerings: A contemporary milpa

Altars and Offerings: A contemporary milpa uses art strategies to talk about ecofeminism and biodiversity, highlighting the value of food as a source of life. This contemporary milpa honors life and good nutrition. The milpa, a traditional agricultural system in Mesoamerica, which involves the planting of various crops on the same plot, is a powerful symbol of the relationship between nature and humanity.

The metaphor of the seeds as the germ of the future and their connection with the food that sustains our lives is poetic and profound. The choice to present this concept in the form of an altar adds a ritual element of offering, in this case to the goddess Coatlicue.

Coatlicue (snake skirt) was the Aztec goddess in charge of taking care of the Milpa and is the mother goddess of the earth, the mother of the sun and the moon. It is the female version of Ometeotl, god of everything. Coatlicue was also the patron saint of childbirth, fertility, and was associated with war, government, and agriculture. An empowered woman in Mesoamerica.

This Milpa, is a great and festive banquet of legumes, corn, grains and seeds as the germ of what is to come. A symbol of what the future can become. Seeds that grow and germinate and show with them a path of hope among so much current chaos and apocalyptic visions.

Recently, the Food and Agriculture Organization of the United Nations (FAO) recognized the Mayan milpa as Agricultural Heritage of Humanity. That is why there is nothing better than inviting Talavera Poblana to this feast of life, whose process has in turn been declared Intangible Cultural Heritage of Humanity (UNESCO) since 2019, and Uriarte as the oldest artisanal workshop in Mexico.

12 women artists will participate in this invitation, each one with an intervened plate to sit down to the feast! The inclusion of these elements of contemporary feminism and the intervention of women artists on plates to serve the banquet adds additional layers of information and meaning.

12 Empowered women before the goddess exploring the importance of an integrated society, working in community in personal care and our society. A fascinating and powerful combination of cultural, ecological, spiritual and feminist elements, in conjunction with the language of contemporary art.

Gabriela Rosso

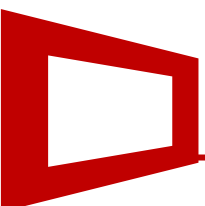
Rosalía Banet
Chonon Bensho
Ana De Orbegoso
Erre



Erika Harrsch
Muriel Hasbun
Silvia Levenson
Beth Moyses



Olinda Reshinjabe Silvano
Natalia Revilla
Veronica Ruth Frias
Lorena Wolffer



ROSALIA BANET

Spain, 1972

Rosalía Banet is a multidisciplinary artist, whose practice always starts from drawing, to develop projects that take different forms and formats, from paintings or sculptures to installations and audiovisual pieces. For some years her artistic practice has been based on the search for sustainable development.

PhD in Fine Arts from the University of Vigo, in her doctoral thesis she approached the mark left by AIDS in Spanish art, through the wounded body, one of the fundamental themes in her career. Through her work, she analyzes and reflects on the systems and patterns we inhabit, from the territory of the body and its diseases, food, the consumer society and the relationship with nature.

Rosalía Banet

El trauma, 2021

Collage on paper

5.9 x 8.6 inches

15 x 21 cm



Women-mares.

The piece takes as inspiration a story by Donna Haraway in which the author refers to certain hormonal treatments administered to women, whose origin is found in the urine of pregnant mares.

Based on this passage, Banet recreates scenes of humans living with other species, human bodies intermingled with the bodies of other animals. A proposal on the need for interrelation between species, as well as a recovery of symbiosis as a model of interaction and repositioning of humans as equals within the animal world.



Rosalía Banet

Mujeres-yeguas, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

CHONON BENSHO

Perú, 1992

Through her artistic practice, Chonon Bensho has advocated for protecting the critical equilibrium among the diverse elements of the Amazonian ecosystem. In her works, the artist looks to the knowledge of her ancestors, the Shipibo-Konibo people, to foreground the urgency of reconfiguring our contemporary understanding of the territory and this “sacred network of existence.”

Chonon Bensho is an indigenous artist from the Shipibo-Konibo people. She is a descendant of Onanya traditional medical sages and women who have preserved the artisan and artistic traditions of their ancestors. Since she was a child, she was raised in a traditional environment, in her own language, and cured with the medicinal plants used by people who want to become masters of Kené designs. She studied at the Eduardo Meza Saravia Artistic Training School, in the Yarinacocha district, from which she graduated in 2018 with a thesis on Kené designs.



Chonon Bensho

Mujer Shipibo, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

Chonon develops an art with her own language in which the techniques of academic art converge harmoniously with the heritage of the ancient Shipibo artists. She has participated in various group exhibitions in the Ucayali region and has also published, academic research articles on her culture in prestigious indexed journals in Colombia and the United States. She is president of the Association of Artists and Sages of the Shipibo-Konibo people METSÁ.



When a Shipibo woman knows the customs of her grandmothers and continues to practice them, when she knows the different medicinal plants and with her bare feet on the ground that her parents walked, she is not lost in the world.

She is a person who knows where she comes from and intuits where she is going. In your dreams, you can converse with your ancestors and receive advice from them on how to live correctly and your union with the world in balance, able to live legitimately and promote the well-being of your family. One has to learn to live wisely despite the confusion and unrest of this century.

Chonon Bensho

Mujer Shipibo, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

ANA DE ORBEGOSO

Perú, 1964

Ana De Orbegoso is an interdisciplinary artist based in New York and Lima. Her artistic practice explores gender and identity aspects by resignifying objects and symbols of historic iconography to create an intimate bond with the spectator, projected in photographs, videos, sculptures, textile art, installations, multimedia productions, social media campaigns and “everything it takes to tell the story”.

Her objective is to confront the viewer with a mirror, to awaken recognition, thought and memory.

For the artist, identity and gender are reflections always present in her artistic production.



Ana De Orbegoso

Llacsauato & Mirahuato, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

The Huarochirí Manuscript is a mythical book from the late 16th century that gives an account of the myths, beliefs and traditions of the people who lived in those times, in the province of Huarochirí, in the mountains of Lima.

Llacsauato and Mirahuato are the ancestral deities of the Huarochirí Women's Altar who made the life of humanity and Andean society possible. They are the healing sisters who protect the integral energy of the human being and the world. One is inside the other symbolizing the sisterhood of women. They represent healing for the body, mind and soul. They are the health of the planet

Ana De Orbegoso

Llacsauato & Mirahuato, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



Ana De Orbegoso

Neo Iconografía, 2017

Collage, Photography on cotton paper. Ed of 5.

58 x 43 cm



ERRE

Colombia, 1990

ERRE is an Industrial designer from the National University of Colombia, who combines techniques such as illustration, stencil, poster and sticker. Her style reinterprets the codes of modern urban art with a personal twist where slang, punk, rock and youthful spirit are mixed, the one that conceives the walls as canvases of expression and social justice.

ERRE shows us that the street can be the largest open museum, the one that allows the involvement of citizens, the common space, the space away from the formal and academic criticism. An intimate and necessary contact with the reality of the inhabitants who interact with those walls full of emotion and political positioning. An exercise of citizenship.

Erre

In, 2023

Stencil and serigraphy on wood

70 x 40 cm

27.5 x 15.7 in



This contemporary heroine looks straight in the eyes and shouts “Until they listen to us” and says enough to inequality, injustice, abuses of power, and a failed heteropatriarchal system, putting aesthetics at the service of ethics.

She is active, empowered and defiant. She screams and is willing to do anything to defend her rights and those of all of us, to light the fuse of equality and plays a decisive role in a society in need of change.



Erre

Hasta que nos escuchen, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

ERIKA HARRSCH

México, 1976

Harrsch's work, thematically aligned with the butterfly, shares content based on migration and the surrounding circumstances that define identity, nationality and global mobility. Departing from these projects, she has further elaborated on the complexity of the migratory experience, to approach immigration reforms and the recontextualization of physical borders.

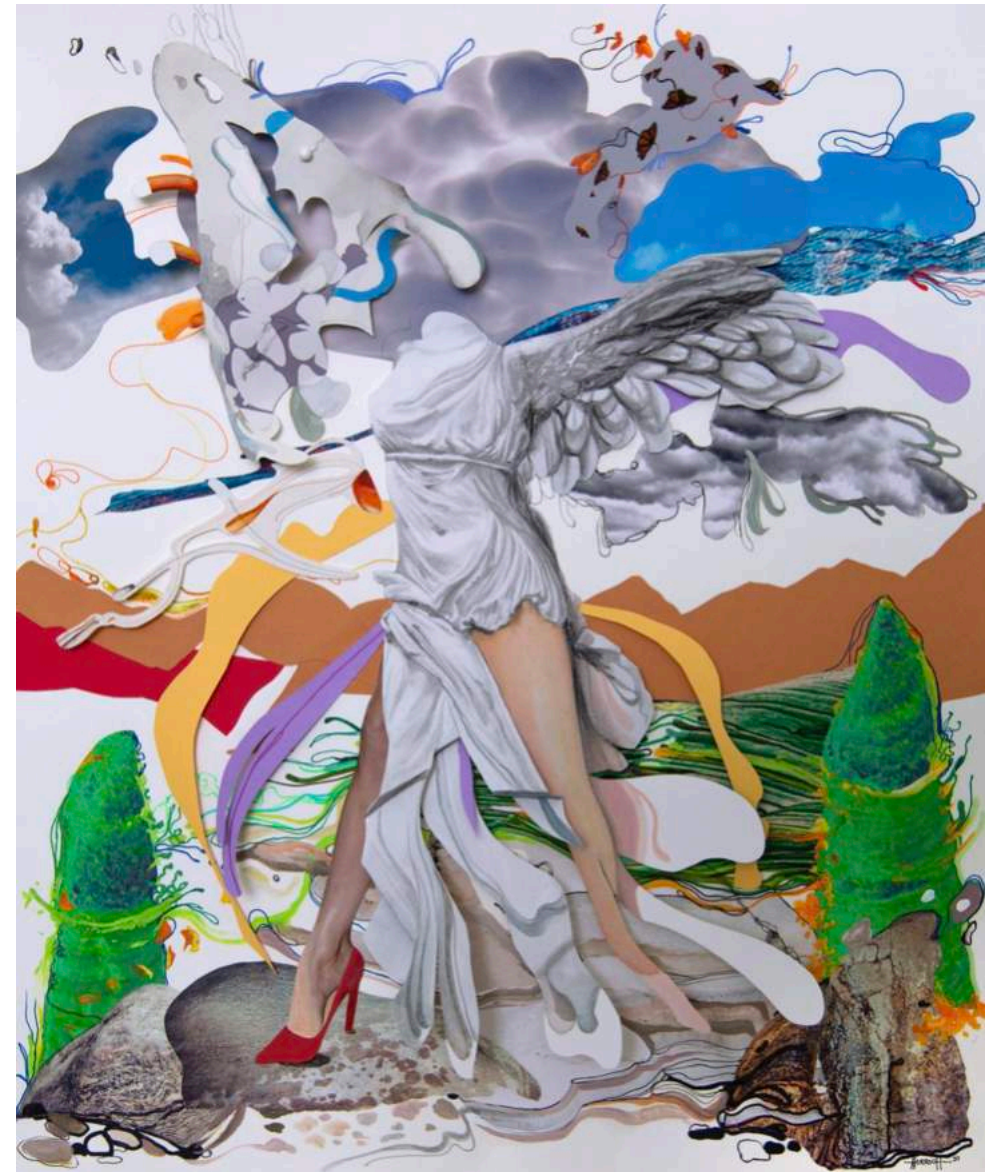
Erika Harrsch

Walkover, 2020

Three-dimensional hand cutout and hand painted archival ink print on archival Hahnemühle paper, collage and drawing. Mounted inside of an entomological box with an insect pin

16 1/2 × 13 1/2 × 3/4 in

41.9 × 34.3 × 1.9 cm



Chichihuacuauhco.

In Aztec cosmology, there were paradises where the death went based on how they died. When children died prematurely, their destination was The **Chichihualcuauhco**, represented by a nursing tree with leaves that produced milk to nurture them until rebirth. *Chichi* in Nahuatl means breast. I created this piece after a breast surgery to remove atypical cells in the milk ducts, likely caused by hyperprolactinemia.

At the backdrop of the landscape are the volcanoes that outline the agricultural valley of Aztlan, the *Popocatepetl* and the *Iztaccihuatl*. These volcanoes defined my childhood in Mexico City, where I grew up. Much like the Aztecs, I've revered and admired them, and to this day, they appear in my dreams. Thus, based on their activity and our interactions in the dream, I can decipher the state of my consciousness and emotions.



Erika Harrsch

Chichihuacuauhco, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

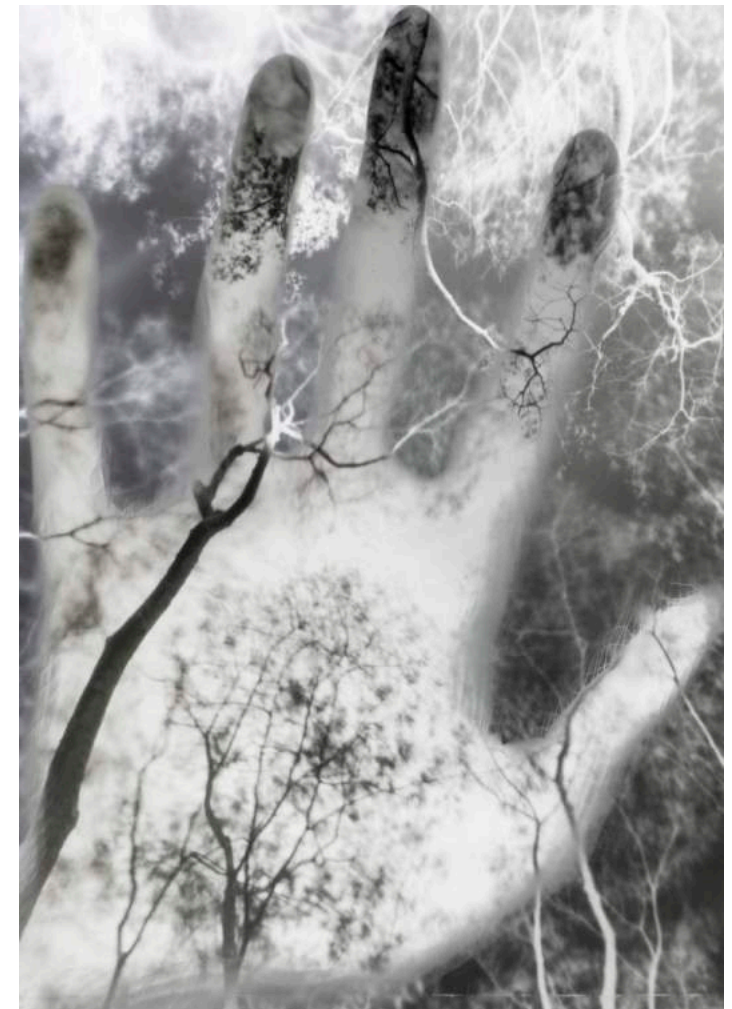
MURIEL HASBUN

El Salvador, 1961

Muriel Hasbun's expertise as an artist and as an educator focuses on issues of cultural identity, migration and memory.

Through an intergenerational, transnational and transcultural lens, Hasbun constructs contemporary narratives and establishes a space for dialogue where individual and collective memory spark new questions about identity and place.

With her work, she constructs her "terruño" or diasporic homeland, creating poetic images oscillating between past and present, absence and presence and here and there. She recovers personal memories and collective histories, often lost or hidden, activating the space across borders, generations, and cultural divides, and enacts culturally responsive and equitable sites of dialogue, healing, learning and community, with a special focus on generating knowledge about Central American art and culture, both in the isthmus and in the diaspora.



Muriel Hasbun

Las líneas de mi mano –exclusion II (La huella de la memoria), 2023

Archival pigment print

30 x 22 cm

12 x 8.6 in

The symbiotic association between the Acacia bullhorn or Ixcanal plants and the ants of the genus Pseudomyrmex represents a classic example of mutualism and community work, where the plant offers different nutritional resources to the ants, such as extrafloral nectar and nutritional granules, and shelter for nesting.

In exchange, the ants become a defense network against attacks by herbivorous insects. Without ants the acasia could not survive, which is why it evolved to give them protection and ensure their survival.

A beautiful analogy of nature and a tribute from Hasbun to the collective action of women to forge an egalitarian, symbiotic and more sustainable and inclusive world.



Muriel Hasbun

Ixcanal (La huella de la memoria), 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

SILVIA LEVENSON

Argentina, 1977

Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War.

Levenson explores daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered. Her work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel, and she uses glass to reveal those things that are normally hidden.

Silvia Levenson

I am a woman, 2021

Glass, wire

22 x 30 x 6 cm



This empowered hand occupies a place at the table of the women of the world, the woman who sows, the woman who works and weaves threads, the woman who unites in sisterhood.

It also pays tribute to the Mexican sisters who, with their knowledge and dedication, have played a vital role in the maintenance and preservation of sustainable Mesoamerican agricultural systems. Let's respect Mother Earth, Women and the Environment. We are the future



Silvia Levenson

Sembrando, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



Silvia Levenson

Little Cinderella, 2021

Cast glass

4 3/10 × 8 7/10 × 3 1/2 in

11 × 22 × 9 cm

BETH MOYSES

Brasil, 1960

Beth Moyses approaches the issue of violence against women, fundamentally domestic abuse, from a subtle and poetic perspective, through the wedding dress as a metaphor for both happiness, love, elegance and beauty, and the beginning of a process. of commitment, dedication, sacrifice and, in many cases, violence suffered by the women themselves in their homes. Almost all of her artistic works are executed with the same material, wedding dresses.

Photography, performance, sculpture and installation are the tools that Beth Moyses uses to denounce the violence and helplessness of many women in the world. Committed to feminist activism, she has carried out creative works with a strong social impact, such as the series of portraits of brides she created at a collective wedding of women prisoners in a prison in São Paulo.

Beth Moyses

Brotar sentidos, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



Sprout senses

Beth Moysés pays tribute to artists from different generations, in celebration of the International Day for the Elimination of Violence Against Women.

This still is based on the video where female figures appear walking with their faces facing the audience, positioning themselves next to each other. Once, they turn around, revealing the faces of women who, through the power of their art, helped transform society: Louise Bourgeois, Kiki Smith, Yoko Ono, Marina Abramovic, Sophie Calle, Mona Hatoum, Regina Jose Galindo, Priscilla Monge, Guerrilla Girls and Beth Moysés herself, among several others. Moyses seems to tell us that the road to reaching a society in which there is space for the feminine was long, and that the road continues. The applause of the artists at the end of the animation is a lesson in women supporting other women

Beth Moyses

Brotar sentidos, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



OLINDA RESHINJABE SILVANO

Perú

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

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

Kene, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



Kené is an ancient art that represents nature and the living culture of the Shipibo-Konibo people of the Amazon Basin. Kené means designs and is the name of the geometric patterns of the Shipibo Konibo.

The Kené summarizes the worldview, knowledge and aesthetics of an entire people, its tradition and roots in time. It is a source of information about our origins and the close ties between our community and our lands. The Shipibo Konibo women unite and work in my community and thus turn their designs into a source of independence and sisterhood.

Olinda Reshinjabe Silvano

Untitled, 2023

Embroidery and natural pigments on textile

28 x 37.5 in

71.5 x 95 cm



NATALIA REVILLA

Perú, 1981

Her work explores the different ways of relating to violence and its impact on both the collective and private spheres.

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

The destruction of these spaces is part of a crisis, not only on a collective scale, but 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.

It is in these conflicts where the woman's body has played a fundamental role, since it has been represented as a symbol of conquered territory. This is inscribed within the landscape, as a testimony where violence is a message of power, to break the ties of a community with its environment, and therefore of life, to subdue and dominate from here.



Natalia Revilla

Shitikagantsi, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø

Shitikagantsi is a word in Matsiguenga, one of the 48 original languages of Peru, which could be translated into Spanish as: "Being connected - Plants: roots connected to some part of a tree or connected tissues that sprout."

This work arises from this word and leads us to reflect on different types of connections that can exist between different beings, different bodies and their relationship with nature.

Here, new fabrics can be understood not only as a hybrid, but as a relationship formed/constituted by different natures and different existences that coexist in other territories, that not only exist physically, but are transported within us. We are part of nature, which is not only a resource but a source of life, coexistence, and part of our being.



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"

VERÓNICA RUTH FRIAS

Spain, 1978

Veronica Ruth Frias uses disguise, makeup and camouflage to acquire different identities, and to carry out a body of performative work that falls into an acid and frontal criticism of gender issues. We have seen her as Little Red Hood, The Daughter of God at the Last Supper, as a Super Heroine, as a kidnapper and, through all these characters and many more, Frías tells us what worries her, what outrages her, and that makes us question the roles of women in today's society, reaffirming their position in a world of men and, in the world of art. In her works there is always a touch of irreverent humor.

She works mainly with performance and uses video and photography to record the ephemeral actions she performs.

Verónica Ruth Frias

PINK POWER. I am an artist, 2023

Mixed media: methacrylate, wood and objects. Ed of 5 + PA

35 x 35 x 16 cm

13.7 x 13.7 x 6.3 in



The rabbit.

The figure of the rabbit is the central axis of the graphic, performative and ceramic works of Veronica's current project. The rabbit is an animal that throughout history has been a symbolic figure for different cultures, associated with the female gender and with attributes of agricultural abundance, fertility, rebirth and immortality.

The Aztecs referred to them as part of their lunar bestiary and as a representation of agricultural abundance. This rabbit immersed in nature speaks to us about balance and equality and ecofeminist thinking is her engine of change.

Veronica Ruth Frias

Coneja, 2024

Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø



LORENA WOLFFER

México, 1971

For more than twenty years, the work of the artist and cultural activist Lorena Wolffer has been a permanent site for enunciation and resistance at the intersection of art, activism, and feminism.

Her work revolves primarily around gender and seeks the rights, agency, and voices of women and people with non-normative identities. From the creation of radical cultural interventions with diverse communities to the elaboration of new pedagogical models for the collective development of situated knowledge, these projects take place within an arena that recognizes the relevance of experimental languages and shifts the border between what we know as high and low culture.

Wolffer's work is a setting for the voice, representations and narratives of others - articulates cultural practices based on respect and equality.

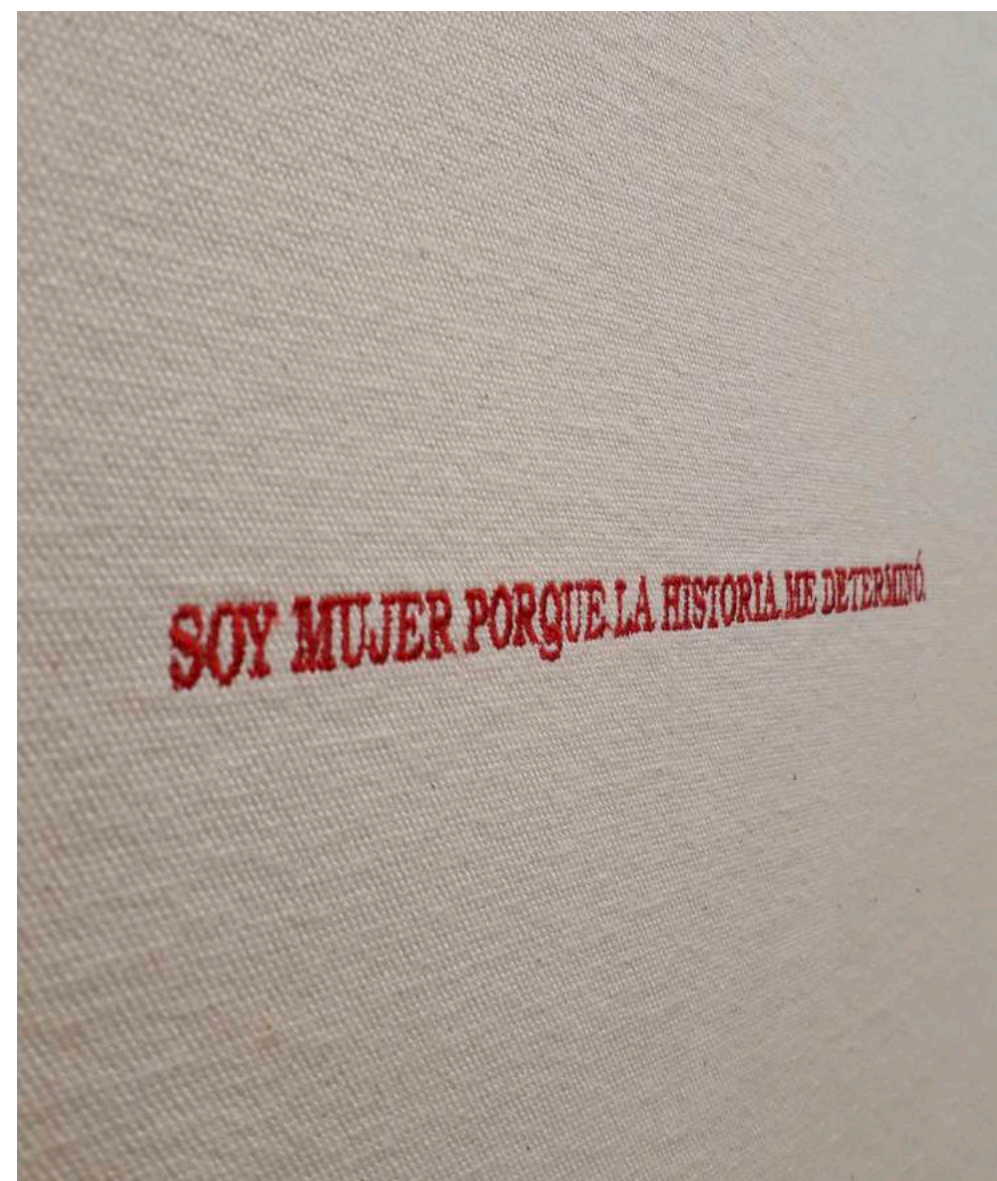
Lorena Wolffer

Soymujerporque, 2021

Embroidery on canvas

70 x 70 cm

24" x 24"



PUBLIC in a social practice project by Lorena Wolffer that proposes explicit egalitarian agreements to replace implicit patriarchal agreements. This phrase was collected in the version of PÚBLICAS produced throughout 2023 in Iztapalapa, in Mexico City.

Public seeks to promote the presence, transit and equal occupation of girls, young women, women and dissidents in our cities, through social contracts developed collectively and publicly disseminated.

Under the premise of modifying cisheteropatriarchal culture by recognizing and subverting the tacit contracts that enable and sustain systemic gender violence in all areas of public life, the project focuses on imagining, writing and disseminating new explicit social contracts that guarantee our access and full, safe and joyful use of these.

Lorena Wolffer

Públicas, 2024

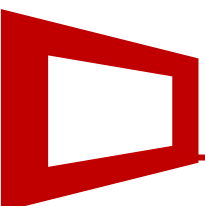
Intervention on talavera plate

Ed of 12 + 2PT + 1PA

12.6 inches ø

32 cm ø





ROSALIA BANET

Spain, 1972



In her career stand out individual exhibitions such as: Beefcake (1999), Looking for Love (2001), Eat Me, Eat Me (2004), and Carnicería Love (2008), all held at the Espacio Mínimo Gallery in Madrid. Wedding Day (2001) at Catherine Clark Gallery, San Francisco (USA). Las Golosas (2009) at the La Conservera Contemporary Art Center (Murcia). Edible Eaters (2013) at the Embarcadero Palace, Santander. Cartographies of Pain (2013) and Dismorphic Constellations (2015) at Twin Gallery, Madrid. Sweet and Sour Canning Factory (2015) at the Santander Museum of Contemporary Art (MAS). Affliction (2017) at the Alcobendas Contemporary Art Center, Madrid. Gula (2019) at the DKV exhibition hall in Zaragoza. SlowWorld (2021) at the Giménez Lorente Foundation, in Valencia. Irregular (2022) at the Rafael Pérez Hernando gallery, Madrid.

She has participated in relevant collective exhibitions such as: VAC (2006) at IVAM (Institute of Modern and Contemporary Art of Valencia). Madrid-Berlin, Visibility conditions. Künstlerhaus Bethanien, Berlin Nit Thread (2007), Koroska Gallery of Fine Arts, Slovenj Gradec (Slovenia) Apart World (2009) and Everything I loved was part of you (2010), at the Instituto Cervantes, Madrid From paper to reality (2011) At the ABC Museum, Madrid Them and us (2017) at Es Baluard Contemporary Art Center, Mallorca Processi 144 (2017) at the Royal Academy of Spain in Rome*/Matadero, Madrid Parenthesis Stories from uncertainty (2021), traveling exhibition through Latin America Bread and Circus (2022) at the Conde Duque Center for Contemporary Culture, Madrid. And international fairs such as: ARCO (Madrid), Art Lima, PINTA Art Fair (London), FEMACO (Mexico), CIGE (Beijing), Volta 01 (Basel), Frieze (London), Art Chicago, Art Miami, Artísima (Turin) or Swab (Barcelona).

She has received prestigious international awards such as: Scholarship from the Royal Academy of Spain in Rome (2016/17) Artist residency at Casa de Velázquez (Academy of France in Madrid, 2018) Artist residency at HIAP (Helsinki International Artist Programme, 2019).

She has works in relevant collections such as: Coca-Cola Foundation, Community of Madrid (in the CA2M center), IVAM (Valencia Institute of Modern and Contemporary Art), MAS (Santander Museum of Contemporary Art), Luis Coromina Foundation (Barcelona) , Generalitat Valenciana, Diputación de Pontevedra, Fundación Unicaja (Málaga), Collection DKV, or the Collection Pilar Citoler.

CHONON BENSHO

Perú, 1992



Chonon Bensho (1992) is an indigenous artist, from the Shipibo-Konibo people of the Peruvian Amazon. She is a descendant of wise traditional Onanya doctors and of women who have preserved the artisan and artistic traditions of their ancestors. As a child she was raised in a traditional environment, in her own language, and was cured with the medicinal plants used by people who want to become masters of kene designs (artistic expression of the people of the Pano linguistic family). In these geometric patterns is expressed the philosophical and spiritual vision of the indigenous nations, which always tends to the search for beauty and balance.

Chonon was born in the Native Community of Santa Clara de Yarinacocha, in the Ucayali region. She completed her professional studies at the Escuela Superior de Formación Artística Eduardo Meza Saravia, in the district of Yarinacocha, from which she graduated in December 2018 with an artist/ethnographic thesis on Kene designs.

Chonon has participated in several group exhibitions and in 2021 her first solo exhibition, entitled "Metsá Nete: the beautiful visionary world of Chonon Bensho", was held at the Alliance Française de Miraflores, in Lima (curator Christian Bendayán). Likewise, the British institution "Art from heart", chose her as Artist of the Month in February 2021. Also in September 2021 she had her first solo exhibition abroad, entitled "A River, a Snake, a Map in the Sky", which took place in the city of Basel, Switzerland, as part of the Culture Scapes art festival (curated by Kateryna Botanova). In 2022 she was the winner of the National Painting Contest of the Central Bank of Reserves of Peru, one of the most important Peruvian art awards.

Together with her husband, Pedro Favaron, Chonon has conducted ethnographic research among her own relatives and on her own culture, and has published academic articles in various indexed journals in Colombia and the United States. Likewise, her pictorial and poetic work has been published in magazines in different countries.

ANA DE ORBEGOSO

Perú, 1964



Ana De Orbegoso studied film at the New York University, photography and video at the International Center of Photography in New York, painting and drawing at the Art Students League and restoration and decorative finish at New York Art Restorating.

Ana has been a scholarship holder at NYFA in New York in 2008, the National Association for Latin Arts and Culture NALAC 2009; she won the EnFoco New Works Award in New York in 2002, the 1st place at ICPNA's First National Photography Contest and was selected for NYC Creative Capital's Latinx Workshop 2019-20, among others. La Última Princesa Inca, a video art piece produced by her, was awarded Best Experimental Short Film at Big Apple Film Festival New York 2015 and California Women's Festival in 2016. Her Urban Virgin, a photographic work dealing with decolonization, has been in constant exhibition since 2006, having visited over 35 cities and villages across Perú.

Her work is in the collection of the Art Institute of Chicago; the National Museum of Women in the Arts in Washington DC; Museum of Fine Arts, Houston; Lehigh University Art Galleries, Pennsylvania; MALI Museum of Art Lima; EnFoco Print Collector's Prog; ICPNA Peruvian Northamerican Cultural Institute, Lima; Gorman Museum UC Davies; the Joaquim Paiva Collection at the Modern Art Museum of Rio; Peru's Ministry of Foreign Affairs collection; the Violy McCausland Collection, among others.

Individual exhibitions (selection): Memory [in] Femenince, Anthology - ICPNA Lima, Perú, 2022; Campaña Nacional Lucha contra la Violencia a la Mujer, Alac OohPerí, advertising billboard in Perú, 2021; Proyecciones Feministas, photographic intsllation and textile art, RoFa Projects, Zona Maco, México City, 2020, among others. Her work has also been exhibited in the US and abroad in solo exhibitions at: Greenwich Arts Council, Conn.; Museo Pedro de Osma, Lima; Embassy of Peru, DC; Crossing Arts NY; The Cervantes Institute NY; Fotonoviembre Tenerife, Spain; UC Davis Gorman Museum; Museo Inka, Cusco, Sala Miro Quesada, Lima, Peru; MALI Museum of Art Lima.

ERRE

Colombia, 1990



Erre has showed her work in group exhibitions such as Subterránea, Galería Beta. Bogotá, Colombia (2021); “Cartografías Paganas” Binational of Urban Art, Anthropological and Contemporary Art Museum . Guayaquil, Ecuador (2019); "Build bridges, paint walls", The Rendon Gallery, Los Angeles, United States (2019); "Zeta Project" Beta Gallery. Bogotá, Colombia (2019); Southern Cutters, Spedition. Bremen, Germany (2018); Boderless, Gabba Gallery. Los Angeles, USA (2018); Más Allá del Pancraccio, Centro Cultural Gabriel García Márquez. Bogotá, Colombia (2018); among others.

She was the winner of the IDARTES "Ciudad Arte Urbano Grant". Bogotá, Colombia (2019).

She has done interventions and been part of festivals such as at the Museo Arte Urbano Perú, El Callao, Perú (2019); Paint Memphis. Tennessee, USA (2019); Dictador Art Masters, 2nd Edition César, Colombia (2019); Paint the Town, Clarksdale, USA (2018); Farbflut Festival. Lemwerder, Germany (2018); Smile South Central. Los Angeles, USA (2018), Herencia Getsemaní. Cartagena, Colombia (2018); Hometown Berlin. Berlin, Germany (2018); among others.

ERIKA HARRSCH

México, 1976



Harrsch has expanded her trajectory to achieve authority status in a wide range of disciplines related to the production of multimedia art. She has established a fertile and captivating language, using tools such as painting, photography, video, animation, installation, interactive projects, and the production and direction of multimedia shows.

For the past eight years her interdisciplinary practices have led to collaborations with well-known musicians and composers, including Philip Glass, cellist Jeffrey Zeigler, Claire Chase, Paola Prestini, and Maya Beiser, among others.

Erika Harrsch has been selected to participate in the Fokus-Lodz Biennale, Lodz, Polonia, 2010; 798 Biennale, Beijing, China, 2009; International Media Art Biennale, Seoul, South Korea, 2008; Fotofest Biennial, Houston, Texas, 2008; as well as the 6th and 7th FEMSA-Monterrey Biennial, Mexico, in 2003 and 2005.

Her work has been shown in galleries, festivals, and international artistic residencies, as well as the Whitney Museum of American Art (New York City), Museo del Barrio (New York City), Nevada Museum of Art (Reno, Nevada), Aldrich Contemporary Art Museum (Ridgefield, Connecticut), Neuberger Museum of Art (Purchase, NY), Bellevue Arts Museum (Bellevue, Washington), in the United States; Göteborg Konstmuseum, Sweden; Musée de la Photographie, Charleroi, Belgium; Seoul Museum of Art, South Korea; and Museo de Arte Contemporáneo de Monterrey (Nuevo León) and Museo de la Ciudad (Querétaro), in Mexico.

Her work is included in numerous international public and private collections, including the Musée de la Photographie in Belgium, the Eaton Corporation, the Fidelity Corporation and Ford Foundation in the United States.

MURIEL HASBUN
El Salvador, 1961



Hasbun is the recipient of numerous distinctions, including: the 2021-22 Estelle Lebowitz Endowed Visiting Artist at Rutgers University, a FY21 AHCMC Artist & Scholar Grant, 2020 Sondheim and 2019 Trawick Prize Finalist, a 2019 Archive Transformed CU Boulder Artist/Scholar Collaborative Residency, Maryland State Arts Council Individual Artist Awards in Media (2019 and 2008) and in Photography (2015, 2012), CENTER Santa Fe 2018 Producer's Choice and 2017 Curator's Choice awards, a FY17 Arts & Humanities Council of Montgomery County Artist Project Grant, a 2014 Smithsonian Artist Research Fellowship, the Howard Chapnick Grant of the W. Eugene Smith Memorial Fund (2014); a Museums Connect grant of the U.S. Department of State and the American Association of Museums (2011-2012); Artist in Residence at the Centro Cultural de España in San Salvador (2016), and the Escuela de Bellas Artes in San Miguel de Allende, Mexico (2010); the Corcoran's Outstanding Creative Research Faculty Award (2007) and a Fulbright Scholar Grant (2006-2008).

Hasbun's photo-based work has been internationally exhibited. Venues include: Tracing Terruno, International Center of Photography in New York (2023); Trust me, Whitney Museum of American Art in New York (2023); DePaul Art Museum (2023); Houston Center for Photography, Whitney Museum of American Art; SWAB Barcelona, University of New Mexico Art Museum; Centro Cultural de España in San Salvador; Tufts University Galleries and University of Notre Dame (2022); Rutgers University, Filter Photo Festival, and RoFa Projects (2021); George Mason University, Brentwood Arts Exchange (2019), Turchin Center for Visual Arts, the Athenaeum (2018); Betty Mae Kramer Gallery, MICA Meyerhoff Galleries (2017); PINTA Miami and Civilian Art Projects (2016); American University Museum (2016, 2008); Centro Cultural de España in San Salvador (2016, 2015, 2006); Smithsonian American Art Museum (2013, 2011); the Maier Museum of Art (2012); Light Work, Mexican Cultural Institute (2011); the MAC-Dallas and Michael Mazzeo Gallery (2010); NYU's Hemispheric Institute at the Centro Cultural Recoleta in Buenos Aires (2007); Museum of Photographic Arts in San Diego (2007); Houston's FotoFest (2006), Corcoran Gallery of Art (2004); 50th Venice Biennale (2003); Centro de la Imagen, Mexico City (1999); Musée de l'Arles Antique at the 29ème Rencontres Internationales de la Photographie d'Arles (1998).

Her photographs are in numerous private and public collections, including The Whitney Museum of American Art, Art Museum of the Americas, D.C. Art Bank, El Museo del Barrio, En Foco, Lehigh University, Smithsonian American Art Museum, Turchin Center for the Arts, University of Texas-Austin, and the Bibliothèque Nationale de France. Hasbun received a MFA in Photography (1989) from George Washington University where she studied with Ray K. Metzker (1987-88), and earned an AB in French Literature (1983), cum laude, from Georgetown University.

SILVIA LEVENSON

Argentina, 1977



Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War. She explores daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered.

Her work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel, and she uses glass to reveal those things that are normally hidden.

Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War. In her work she mainly uses glass because she considers it an ambiguous element. It is a material that we all know well because it protects and insulates our homes, we use it to preserve our food and drinks, but somehow, we also know that it is fragile, that it can break into thousands of pieces and hurt us. For the artist, it becomes the ideal material to show the ambiguity of human relationships and things that exist but are hidden behind the thousand folds of what we call reality. In 2004, Levenson received the Rakow Commission Award from the Corning Museum of Glass. In 2008 she was a shortlisted nominee for the

Bombay Sapphire Prize and in 2016 she received The Glass in Venice Award from Istituto Veneto, Venice, Italy.

Her work has been exhibited around the world and is a part of several public collections including Corning Museum of Glass, New Mexico Museum of Art, Santa Fè, Houston Fine Art Museum, Toledo Museum of Art, Mint Museum, Charlotte, Chrysler Museum of Art, Sunderland Glass Museum, UK, Museo Provincial de Bellas Artes, Buenos Aires, Alexander Tutsek- Stiftung, Munich, MUDAC, Lausanne and Castello, Sforzesco Museum, Milan.

BETH MOYSES

Brasil, 1960



She graduated in Fine Arts from the Armando Alvares Penteado Foundation (São Paulo) in 1983 and received her doctorate in 2004 from the State University of Campinas (São Paulo).

Her artistic career began in the 90s and is based on an authorial poetics that underlines the artist's active commitment to the historical, social, cultural and scientific moment that surrounds her. The surrounding culture not only determines their experience and vision of the world but also becomes the basis of the inner alchemy in which their work is forged. As an artist, she perceives the concatenation of moments that mark the course of the years, giving thickness and meaning to her biographical journey. The images and content stored since childhood become the fuel of his visual poetics.

Her artistic concerns focused early on the real situation of women, whose emotional relationships, especially those that develop in contexts of violence, become the center of her plastic research. All of her production, whether in photographic, video, object, installation, performance, drawing, etc., is aimed at denouncing these situations and problems.

Her artistic activity is developed more outside the country. She was one of the pioneers in performing with groups of women dressed as brides, on November 25, "International Day for the Elimination of Violence Against Women." She is always invited to perform in various places around the world: São Paulo, Madrid, Brasilia, Las Palmas de Gran Canaria, Seville, Montevideo, Cáceres, Zaragoza, Murcia, Shanghai, Salamanca, Dublin, Bogotá, Montevideo, São Paulo, San Carlos, Piriápoles, Sugar Loaf, Aiguá, Maldonado, Cartagena de Indias, Panama, Jaén, Belo Horizonte, Porto, João Pessoa, Córdoba, Madrid, Cartagena de Indias, Colombia, Lisbon.

She has works in important collections in Brazil and several other countries. Below we have some: Banco do Brasil Cultural Center Collection – São Paulo, Brazil; Cultural Center of Spain Collection – Montevideo, Uruguay; MAB (Museu de Arte Brasileira) FAAP – Brazil; Collection Museo Nacional Centro de Arte Reina Sofía - Madrid, Spain; Comunidade de Madrid Collection – Spain; Vostell Malpartida Museum in Cáceres- Spain; Museum of Fine Arts - Santander, Spain; Valencian Institute of Modern Art – IVAM – Valencia, Spain; Modern and contemporary art at Trinity College Dublin - Dublin, Ireland; ArtNexus Collection – Bogota – Colombia; Shoes Or No Shoes Museum - Kruishoutem; among others.

NATALIA REVILLA

Perú, 1981



Individual exhibitions: 20 words and Lo invisible es un lugar (Wu Galería, Lima), El otro sitio and Outgraphy (Galería Pabellón 4, Buenos Aires), El Porvenir es el pasado que viene (CC. Ricardo Palma, Lima), among others.

Recent group exhibitions include: In The Heart of the beholder (RoFa projects,2022), Rooted in the earth(RoFa projects,2021), Paper Routes: Women to Watch 2020 (National Museum of Women in the Arts, Washington), El dibujo en el Perú: arqueología de la realidad (Feria Estampa, Madrid), En tiempo presente (Espacio Odeón, Bogotá), What if democracy happens? (Galería 80m2, Lima) , Pleasure is more important than victory (Tasneem Gallery, Barcelona), Second Fair of Young Art Sala Cero (Animal Gallery, Chile) The Generation of Spectacle: Contemporary Peruvian Art (Kiosco Gallery, Santa Cruz, Bolivia). As well as in the international fairs Arco Madrid, Pinta London, Swab Barcelona, Scope Miami, ArtBo, ArteBa among others. Her work has been published in "Amazonistas" (Editor: Cristian Bendayán, Bufo 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 Director of Context, Publisher of Artist Books and has also participated as Researcher of the Curatorial Team of the Place.

OLINDA RESHINJABE SILVANO

Perú



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 he leads together with Silvia Ricopa (Ronin Caisy). , Wilma Maynas (Pecun Runan) and Alejandra Ballón (Ronin Yaca).

VERÓNICA RUTH FRIAS

Spain, 1978



Verónica Ruth Frías has worked with curators such as Mariana Hormaechea, Nerea Ubieto, Adonay Bermúdez, Fernando Gómez de la Cuesta, Semiramis Gonzales, Margarita Aizpuru, Javier Díaz Guardiola, Juan Ramón Barbancho and Ángel Luis Pérez Villén.

For two years now, she has been the curator and manager of the Rara Residencia project.

There are numerous collective exhibitions in which she has participated since 2003 in international video festivals and art galleries, in Spain in various cities such as in all the provinces of Andalusia, Palma de Mallorca, Badajoz, the Basque Country, Catalonia, Bolivia, Venezuela, Cuba, Brazil and in Europe in France, Germany, also in New York, Dakar.

She has had numerous individual exhibitions including: “FORGET THE PRINCESS CALL ME PRESIDENT”, Galería Lucia Dueñas, Oviedo, España (2022); “Always Pink”, RARA Residencia, Villanueva del Rosario, Málaga, España. 2020 “FORGET THE PRINCESS CALL ME PRESIDENT”, Sala del Rectorado de la Universidad de Málaga, Málaga, España (2021); “A 153 cm sobre el mar”, Casa del Almirante, Tudela, España (2019); “Yo se quien soy”, Festival del MAF, la Caja Blanca, Málaga, España (2018); Performance “La Última Cena” dentro del programa “Violencia Zero- Mulleres en Acción”, comisaria Paula Cabaleiro, Marco de Vigo, Pontevedra. España (2017); “Leche de artista”. Casa Sostoa, Málaga, España (2014); “Súper M”, ECCO Cadiz, Espacio de Cración Contemporanea de Cadiz, España (2013); “Yo quiero”, Instituto Andaluz de la Juventud, Huelva, España (2010); among others.

Her work is part of numerous collections, including: Colección INICIARTE, CAAC, Centro de Arte Contemporáneo, Sevilla; Fundación Pepe Espaliú, Córdoba, España; Colección Desencaja, Instituto Andaluz de la Juventud, Junta de Andalucía; Colección de Arte Contemporáneo Ayuntamiento de Utrera, Sevilla, Málaga; Ayuntamiento de d’Arts Plàstiques de Pollença, Palma de Mallorca, España; Sierra Centro de Arte, Huelva, España; Colección Ayuntamiento de Doña Mencía, Córdoba, España; Colección de Arte Rafael Botí, Córdoba, España; Ayuntamiento de Málaga, España; among others.

LORENA WOLFFER

México, 1971



Her work in the artistic field began in the early nineties, a time when performance began to have value, both an institutional legitimation and an official recognition in the country.

Wolffer has organized various exhibitions and artistic and cultural events, due to the importance that she has given in her career to cultural promotion. Wolffer comments in an interview: "I consider that my work as a promoter of the work of other artists, teacher of workshops and courses, and writer are as important as my own work".

As a promoter of experimental art, she has organized artistic events among the Highlights: Dangerous Terrain / Danger Zone in 1995, Embroidered Fashions of Modern Dreams in 1996, Signs of Resistance in 2000, Urban Krimen? in 2001, [Re] considering the performance in 2003, Top Models Mazahuacholoskatopunk between 2006 and 2007, among others. On the other hand, he has taught courses, workshops and art diplomas at the Cultural Center of Spain, the National Center for the Arts, the National School of Painting, Sculpture and Engraving "La Esmeralda" and the University of the Cloister of Sor Juana, Ciudad from Mexico, among others. She has also given conferences both in national and international venues, she has directed radio and television programs (such as Black Box) and her texts have been published in cultural magazines, newspapers and books.

In addition, Wolffer has held several positions of relevance in the cultural world, she has been co-founder and director of the Ex-Teresa Alternative Art of the National Institute of Fine Arts between 1994 and 1996, she was a member of the New Generation council, Festival of the Historic Center of the City from Mexico between 1998 and 2000, a member of the Editorial Board of the Culture section of the newspaper Reforma in 1999, she was an advisor to the Coordination of Cultural Diffusion of the UNAM between 2004 and 2007, she was a member of the Arts Committee of the Metropolitan Autonomous University between 2010 and 2012, in 2013 he was part of the UNAM Council of Culture, among other positions. Not to mention that since 2007 she has been part of the Advisory Council of the Museum of Mexican Women Artists (MUMA) and since 2015 she has been part of the Curatorial Council of Ex Teresa Arte Actual.



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