



RoFa Projects is a contemporary art gallery with an emphasis on the research of artists from Latin America.

Founded in 2014, RoFa projects work with artists interested in the artistic discourse associated with the different visions of the sociopolitical processes that we live throughout the world and who understand the importance of global thinking.

RoFa Projects has three branches: RoFa Art, RoFa Projects and La Morada.



**BICENTENARIO
DEL PERÚ
2021 - 2024**



Embassy of Peru
in the USA

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

Neo Huaco, 2020

Resin

24 × 12 × 12 cm

9.4” × 4.7” × 4.7”





¿Y qué hacemos con nuestra historia? / So what do we do with our History?

"How do we interact with our historical objects? How do we fit them into our daily lives?"

This project explores the different modalities of the portrait and analyzes its historical relevance. An artistic genre that responds to the natural aspiration of man to perpetuate his appearance, to transcend, either as a symbol of authority, family, social memory or identity sign. The deconstruction of the iconic image of the huaco mochica portrait (precedent of the representation of the human face in ancient Peru) and its subsequent reconstruction through references, generates new iconographies with their respective meanings and signifiers of the current Peruvian. Culture transcends through us, if remains static it disappears.

By appropriating the signs of history and adapting it to our daily lives we make it our own. It lives with us and, therefore, transcends and we transcend. "So what do we do with our History?" brings us closer to the reflection of the different functions that human representation has fulfilled - and keeps fulfilling - always closely linked to the concept of identity and collective-historical memory.

My sensorial landscape for the last decade has been informed, in great part, by Peruvian traditional cultural values and aesthetics. My intention is to create new iconography in order to bring Peruvian history into modern consciousness.

Ana De Orbegoso

Ana De Orbegoso

Neo Huaco Copper, 2017

Resin, Copper plated

24 x 12 x 12 cm

9.4" x 4.7" x 4.7"



Ana De Orbegoso
Neo Huaco, 2017
Resin
24 × 12 × 12 cm
9.4" × 4.7" × 4.7"



Ana De Orbegoso
Neo Huaco, 2017
Resin
24 × 12 × 12 cm
9.4" × 4.7" × 4.7"

¿Y qué hacemos con nuestra historia? / So what do we do with our History?

Humanity needs its historical memory and its artifacts help us keep it alive. The role of art in this learning journey is constantly present in the work of Ana De Orbegoso.

What do we do with all the representations that we do not have present? What do we do with what we should have learned from our history? How important is collective memory for the development of a country's identity?

The Neo-Huacos look at us and urge our commitment to keep history alive. De Orbegoso gives these hollow portraits of the Moche culture of Peru a contemporary feel.

The huacos were originally in the Huacas built, in this case by the Moche, who among others created the Huaca del Sol and the Huaca de la Luna, the capital archaeological site of the Mochica culture. The artifacts contained in them are the Huacos. These ancient artifacts are heritage and witness to historical events.

Ana brings them to the present and makes us part of their forceful presence. She fills them with materials, colors and even textures and makes them: Neo-Huacos. She makes us part, places us face to face, huaco with huaco, confronts us and makes us ask ourselves: So, what do we do with our history? / ¿Y qué hacemos con nuestra historia?

A sortilege of transversal and inter-sectorial representations in these active Neo-Huacos, present and each time more current. They keep getting alive more sure that their function is to preserve ancient and contemporary history for future generations.

Gabriela Rosso



Ana De Orbegoso

Eye Contact, 2017

Photography on cotton paper. Ed of 5.

81 × 62 cm

Ana De Orbegoso

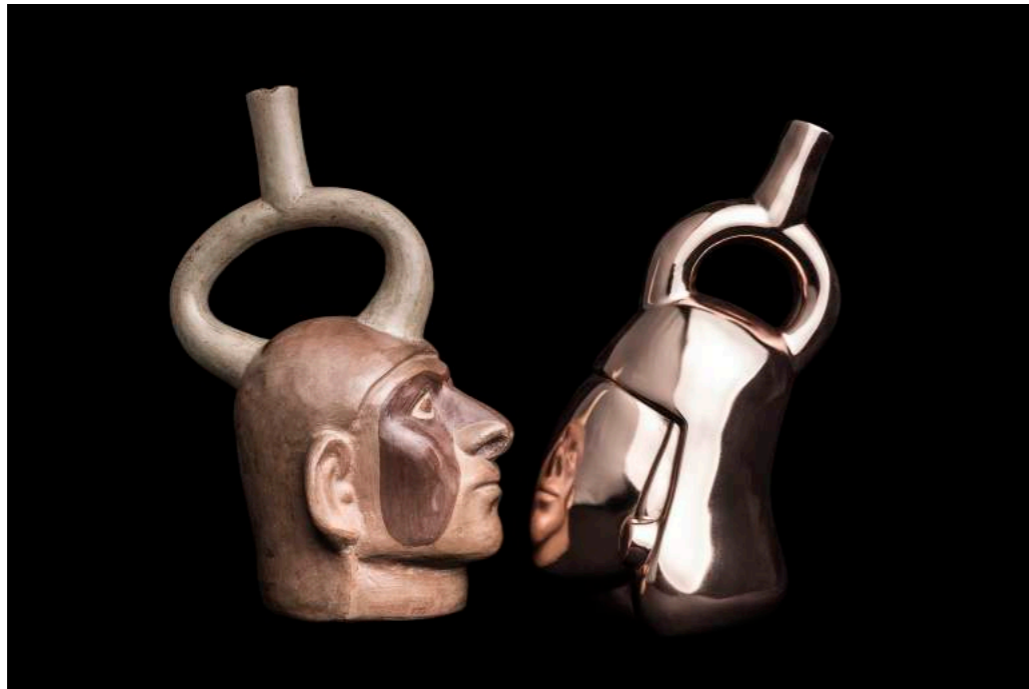
Como a ti mismo 3, 2017

Diptych

Photography on cotton paper. Ed of 6.

46 x 30,5 cm each





Ana De Orbegoso

Como a ti mismo 4, 2017

Como a ti mismo 1, 2017

Dptych

Photography on cotton paper. Ed of 6.

46 x 30,5 cm each

Ana De Orbegoso

Como a ti mismo 2, 2017

Diptych

Photography on cotton paper. Ed of 6.

46 x 30,5 cm each





Ana De Orbegoso

Neo Huaco Copper, 2017

Resin, Copper plated

24 x 12 x 12 cm

9.4" x 4.7" x 4.7"

Neo - Huacos

Our huaco faces, all of them, transcending time. For that reason, today they are excited, they smile, they are amazed, they question themselves ... Are we these faces, those, the others? Have we embraced the mud of these faces modeled by hands from these same lands centuries ago? Or do we want to recover our reflection in the mirror shine of gold, silver and copper? You invite us, Ana, to the embrace and the reflection. To the smile, to the amazement and to the question.

Are we continuing to build shelves and shelves where we will place our beauty, detained and unknown, until it is (dis)covered by another authorized look, that qualifies, classifies, orders and exposes us? Have we emerged from the tombs to remain dead?

I look at you, I look at myself, I surrender to your gaze and I recover myself in a millennial container-head that expresses the historical creative mastery, with which, Ana, you have conversed. You have caressed those anonymous faces wishing that they were yours, and ours. And so from your desire and your look, you have created them, without recreating them.

Then, the portrait, my portrait, your portrait, their portrait, become deep mirrors, where there will always be a shadow that is ours. A collective shadow that scares us and summons us, that appears to be recognized and named when the creative light manages to illuminate it. A real contrast appears, vital, powerful, and necessary. And that is when our textures, our brightness, our colors, our expressions, our stories, begin to (co)habit.

Ulla Holmquist

Archaeologist. Curator of Pre-Columbian Art



Ana De Orbegoso
Neo Huaco Gold, 2021
Resin, Copper plated
24 x 12 x 12 cm
9.4" x 4.7" x 4.7"





Ana De Orbegoso

Neo Huaco 1, 2017

Neo Huaco 2, 2017

Photography on cotton paper. Ed of 5.

50 x 37 cm each

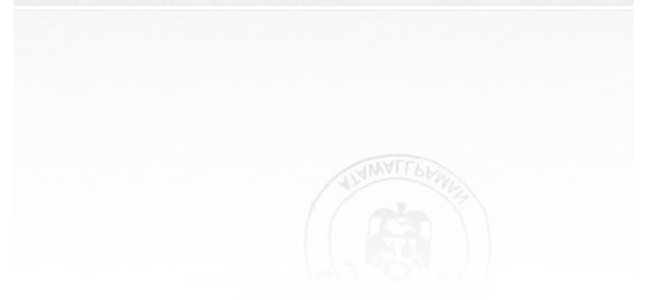
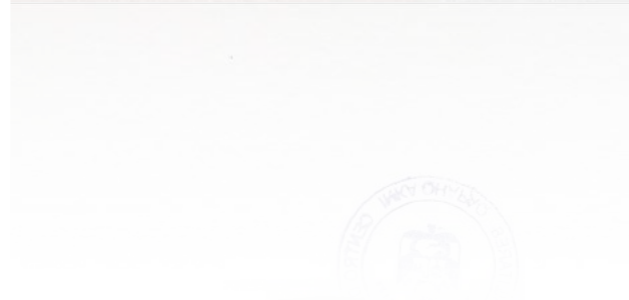
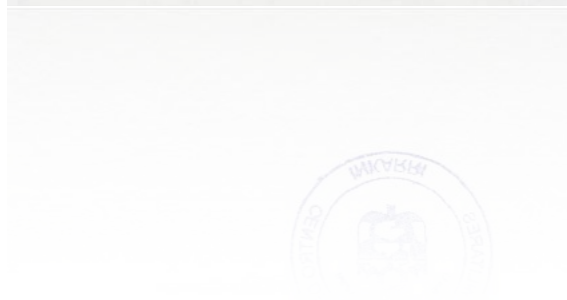


Ana De Orbegoso

Foto Carnet, 2017

Photography on cotton paper. Ed of 10.

20 x 25 cm each

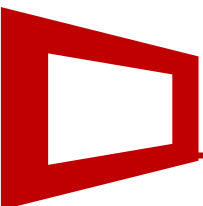


Ana De Orbegoso

Foto Carnet, 2017

Photography on cotton paper. Ed of 10.

20 x 25 cm each





Ana De Orbegoso

Conversaciones, 2017

Photography on cotton paper. Ed of 6.

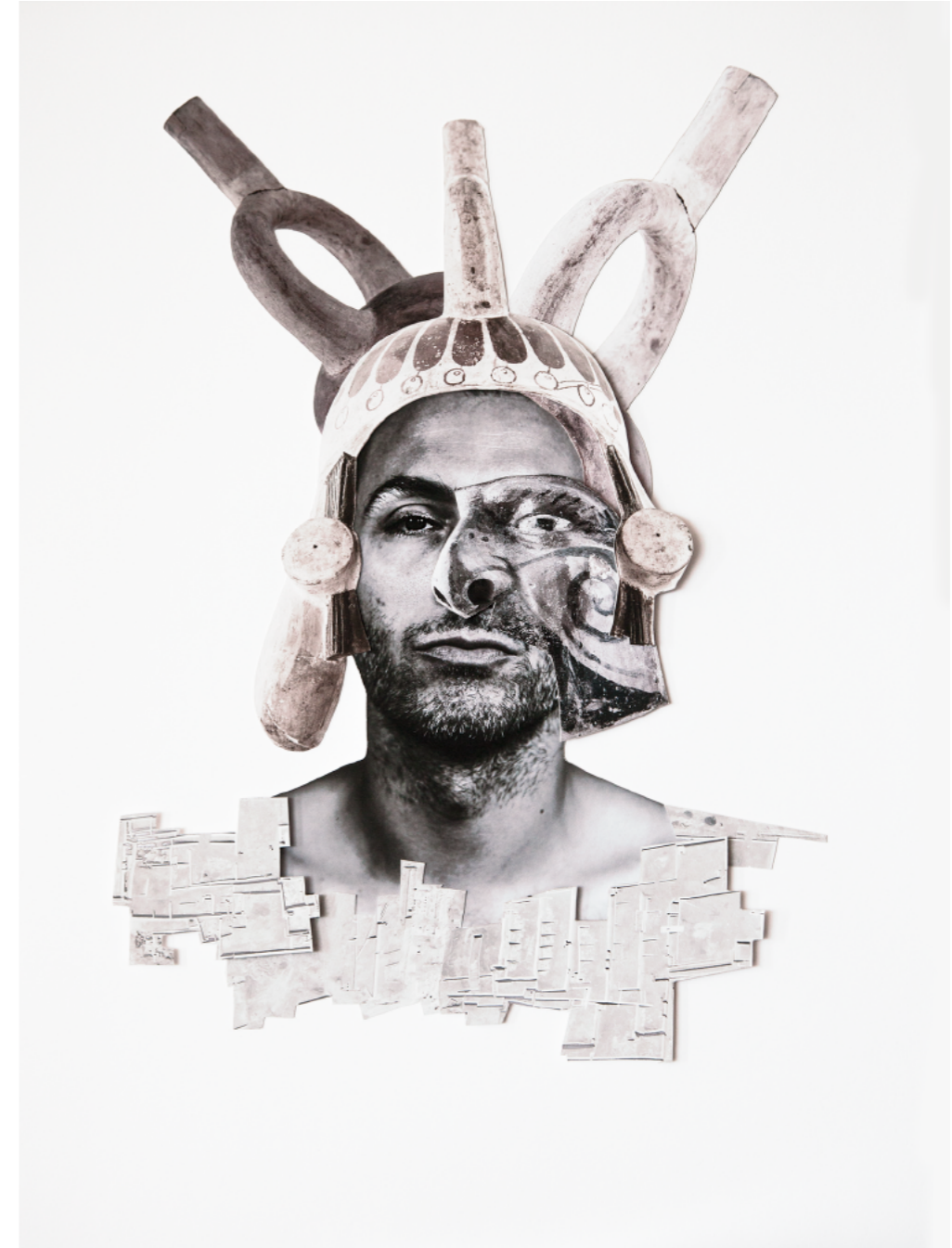
100 x 67 cm

Ana De Orbegoso

Conversaciones, 2017

Photography on cotton paper. Ed of 6.
100 x 67 cm each





Ana De Orbegoso

Neo Iconografía, 2017

Collage, Photography on cotton paper. Ed of 5.

58 x 43 cm each

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.



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