



Embajada de la  
**República Argentina**  
Estados Unidos de América



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.



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.

## BASTA / ENOUGH

Again, Levenson's work denounces violence against women and structural violence.

Levenson's body of work, always committed to the feminist agenda, tells us about fear, discrimination and violence that start at an early age.

In addition, she emphasizes the collective. Women of different ethnicities, ages, or social conditions that tell us "enough" to a world where inequality reigns.

The glass that hides everything behind the windows of a house or the transparent glass that shows everything. The paradox of glass and of a society open to social media, showing its emotions and desires, but hiding what is concealed behind it.

The beauty of Levenson's sculpted glass turned into tools to show accepted impunity and complicit silence.

Gabriela Rosso

I believe that there are no neutral materials; in my work I mainly use glass because I am fascinated by its ambiguity. It is a material that we all know well because it protects and isolates our homes, we use it to preserve our foods and beverages but in some ways we also know that it is fragile, that it can break into thousands of tiny pieces and hurt us. For my work it becomes the ideal material to show the ambiguity of human relationships and of the things that exist but that hide behind the thousand folds of what we call reality.

Furthermore, as Tina Olkdown noted, “women's works, such as cooking and crafts, is often sarcastically described as product of “loving hands at home” and it is considered the antithesis of male-dominated “high art”. I use a very traditional, hand-crafted material to describe not what we put on top of our furniture but what we carefully hide under our rugs.

Silvia Levenson

## BASTA/ ENOUGH

This is a project based on the reproduction of portraits of women of different ages and ethnicities on which the word BASTA has been printed in different languages, including the languages of native peoples. All of them saying ENOUGH TO VIOLENCE AGAINST WOMEN.

Through social networks the artist took an action, asking women to send their portraits.

Many of these women have been able to break the silence and get out of violent relationships.

“One of these women has chosen to send me the photo of the day on which she had finished a chemotherapy treatment. Another one told me that a man had tried to abuse her on the train. Her expression is one of rage and rebellion.” Levenson

"In this installation, we are all serious, we are outraged and we want to join our voices to say Enough". Levenson

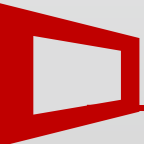
This is just one part of our reality in a world where 50,000 femicides occur each year.

Photos of women from Latin America, Australia, Asia, the United States and Europe united saying “ENOUGH”.



**Basta**

Gum printing on glass  
each piece is 25 cm x25cm  
2021



What happen with the kids?

In this work I explore a part of the world of childhood that has to do with vulnerability. With these pieces I wonder about that part of unprotected childhood that populates our planet.

We imagine that society would have to protect children through schools, families, houses and institutions. But we are witnessing unimaginable abuses time and again, some current and others ignored for years. Like the list of 6,000 indigenous children murdered in Kamloops in Canada, or like the thousands of infants killed in Syria in the 10 years of war or the indigenous girls pregnant as a result of the “chineo”, an aberrant practice of sexual initiation on the part of the population. “white” male on communities of native peoples in the north of Argentina.

Unfortunately the list is long: girls married for economic reasons, children and adolescents who work in the Cobalt mines in Congo, child soldiers in the Middle East and Africa, while in the West we are still offered a sweetened version of childhood populated by princesses. roses and urban soldiers that inhabit video games.

In these pieces the children's faces are behind images of buildings made of raw glass, broken only by hammering and later painted, establishing a relationship between their gaze and the absence of protection.

Silvia Levenson





**Protection**  
Gum printing on glass  
25 x 25 x 5 cm  
2021





**Protection**  
Gum printing on glass  
25 x 25 x 5 cm  
2021



The most dangerous place  
Transfer on ceramic  
Variable measures  
2021



Something ain't right  
Blown and torchworked glass  
50 x 35 x cm  
2010

I am a woman I  
Glass, wire  
22 x 30 x 6 cm  
2021



**The Future is Female**  
Sandblasted mirror  
62 x 82 cm  
2021





Tea time is back  
Cast glass  
50 x 32 x 32 cm  
2021

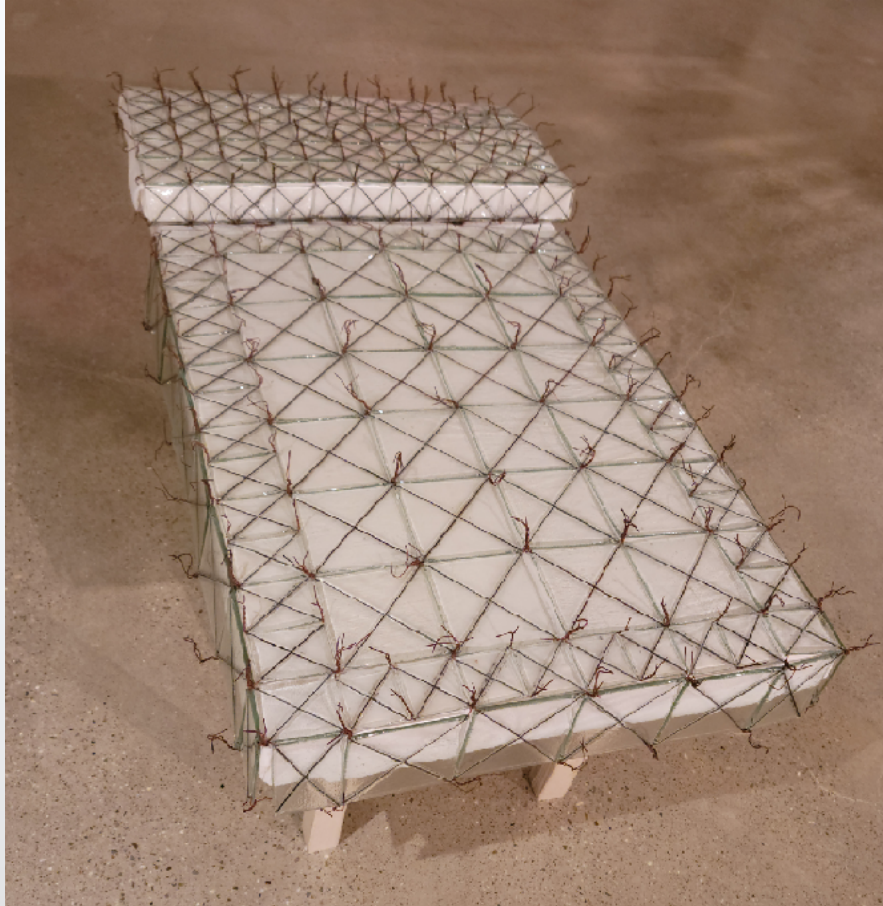


Little Cinderella  
Cast glass, copper nail  
18 x 20 cm  
2021



Identity  
Cast glass  
25 x 90 cm  
2021





Take care of yourself  
Cast glass, wire  
102 x 55 x 5  
2005

## Silvia Levenson

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.

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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.



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