



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.

La Morada is a place for reflection and questioning in a very sui generis format. La Morada is open to exhibitions from June to February and works with transversal and intersectional ecofeminism.



proyecto
zeta

Proyecto Zeta, brings together exponents of the urban artistic scene. Understanding urban art as the point where techniques such as stencil and freestyle come together to reach the viewer directly. Being able to address issues such as social and environmental criticism, as well as geometry and pop art.

Until they hear us

Very recently, I was in Bogotá, Colombia and for a good part of my tour of the city, I felt that the walls were filled with brushstrokes, stencils and sprays to say “Enough!” to inequality, injustice, abuse of power, machismo and a failed heteropatriarchal system.

A vibrant sensation of urban artists strengthening and making clear their active participation in society.

All of these artists doing what we like to do; that is, putting aesthetics at the service of ethics.

Within this group that shows us a story in motion, with daily fights, with diversity and acceptance, I got to know the work of ERRE.

ERRE began to paint in Zipaquirá, a municipality just under an hour from Bogotá, but soon the city was too small for her; it became very conservative and she moved to Bogotá.

Her nights out to graffiti taught her to face a more hostile city where she had to get rid of the men who bothered her when she went out to paint alone at night. She has to endure police abuse and macho comments.

Many of her messages come from punk: studded jackets, crested animals, women with spray cans or tape recorders ready to make a mess.

ERRE likes that her name is neutral in terms of the gender created, which does not refute the idea that many have and that she argues with against those who say that ERRE is a man.

Independent, empowered and internationally recognized, she is already a reference when we think of art as a transforming tool and social denunciation.

ERRE penetrates the social fabric, she infiltrates into the corners and folds of the city to dialogue with passersby, to give voice to many problems that are not discussed as much as they should be.

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 open museum of complaint and contact, without red carpets. 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.

There are many walls made by women, but when people pass in front of them, they think that they were made by men.

ERRE is one of these women, walking for the same cause, painting for the future, for rights, for equity...until they hear us.

Gabriela Rosso

Hasta que nos escuchen

Hace muy poco estuve en Bogotá, Colombia y en buena parte de mi recorrido por la ciudad, sentí que las paredes se llenaban de pinceladas, stencils y aerosoles para decir basta a la desigualdad, la injusticia, el abuso de poder, el machismo y el fallido sistema heteropatriarcal.

Una sensación vibrante de artistas urbanos fortaleciendo y dejando clara su participación activa en la sociedad.

Todas y todos estos artistas haciendo lo que nos gusta hacer. Es decir, poniendo la estética al servicio de la ética.

Dentro de éste grupo que nos mostró una historia en movimiento, con luchas diarias, con diversidad y aceptación conocí el trabajo de ERRE

ERRE empezó a pintar en Zipaquirá, un municipio a poco menos de una hora de Bogotá, pero pronto la ciudad le quedo pequeña, se le hizo muy conservadora y se movió a Bogotá.

Sus salidas nocturnas a grafitear le enseñaron a enfrentarse a una ciudad más hostil donde tuvo que quitarse de encima al hombre que la molestaba cuando salía a pintar sola en las noches. Tuvo que soportar los abusos de la policía y los comentarios machistas

Muchos de sus mensajes vienen del punk : chaquetas con taches, animales con crestas, mujeres con latas o grabadoras listas para armar desorden.

A ERRE le gusta que su nombre es neutro en cuanto los géneros creados, lo cual no refuta la idea que tienen muchos y que ella argumenta al que dice que ERRE es hombre.

Independiente, empoderada y con reconocimiento internacional ya es referencia cuando pensamos en el arte como herramienta transformadora y de denuncia social.

ERRE cala en el tejido social, se filtra en los rincones y pliegues de la ciudad para dialogar con los transeúntes, para dar voz a muchos problemas que no se discuten tanto como deberían.

ERRE nos muestra que la calle puede ser el museo abierto mas grande, el que permite el involucramiento de la ciudadanía , del espacio común, del espacio alejado de lo formal y la critica académica.

Un museo abierto de denuncia y de contacto, sin alfombras rojas. Un contacto íntimo y necesario con la realidad de los habitantes que interactúan con esas paredes cargadas de emoción y posicionamiento político. Un ejercicio de ciudadanía.

Hay muchos paredes hechas por mujeres, pero cuando la gente pasa delante de ellas, piensa que han sido hechas por un hombre.

ERRE es una de esas mujeres, caminando por una misma causa, pintando por el futuro, por los derechos, por la equidad...hasta que nos escuchen.

Gabriela Rosso

ERRE
Colombia.

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 not as symbols of trapped imaginations.

Erre's eye-catching political stencils are inspired by both her love of punk music and culture and her strong conviction and desire for change and social justice. Her imagery often incorporates images of bombs or explosions and expresses her desire to see the current system blown apart and rebuilt.



ERRE
In the way, 2021
Spray on acrylic
72 x 72 cm

ERRE
Untitled
Aerosol on metal
49 x 70 cm
2021





ERRE

Sin Miedo, 2021
Spray on canvas
40 x 30 cm

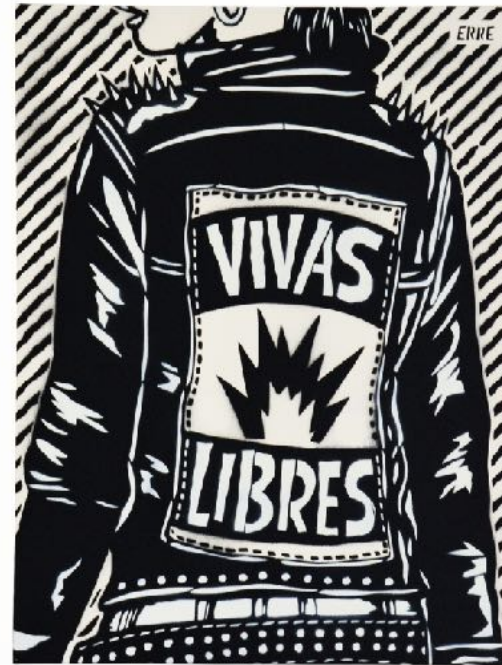


ERRE

Vivas, 2021
Spray on canvas
40 x 30 cm



ERRE
Libres, 2021
Spray on canvas
40 x 30 cm



ERRE
Nosotras, 2021
Spray on canvas
40 x 30 cm

ERRE
Pereza
Aerosol on metal
50 x 50 cm
2021





ERRE

Tanque, 2021

5-ink silkscreen on Mohawk 300 gr paper Ed. of 30

30 x 50 cm



ERRE

Untitled, 2021

5-ink silkscreen on Majestic Snow White 250 gr paper Ed. of 30

28 x 56 cm

ERRE

Erre has showed her work in group exhibitions and festivals such as “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): winner of the IDARTES "Ciudad Arte Urbano Grant". Bogotá, Colombia (2019).

She made an intervention at the Museo Arte Urbano Perú, El Callao, Perú (2019); Dictador Art Masters, 2nd Edition César, Colombia (2019) and Paint the Town, Clarksdale, EE. USA (2018), among others. enter (Santiago de los Caballeros, Dominican Republic)







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