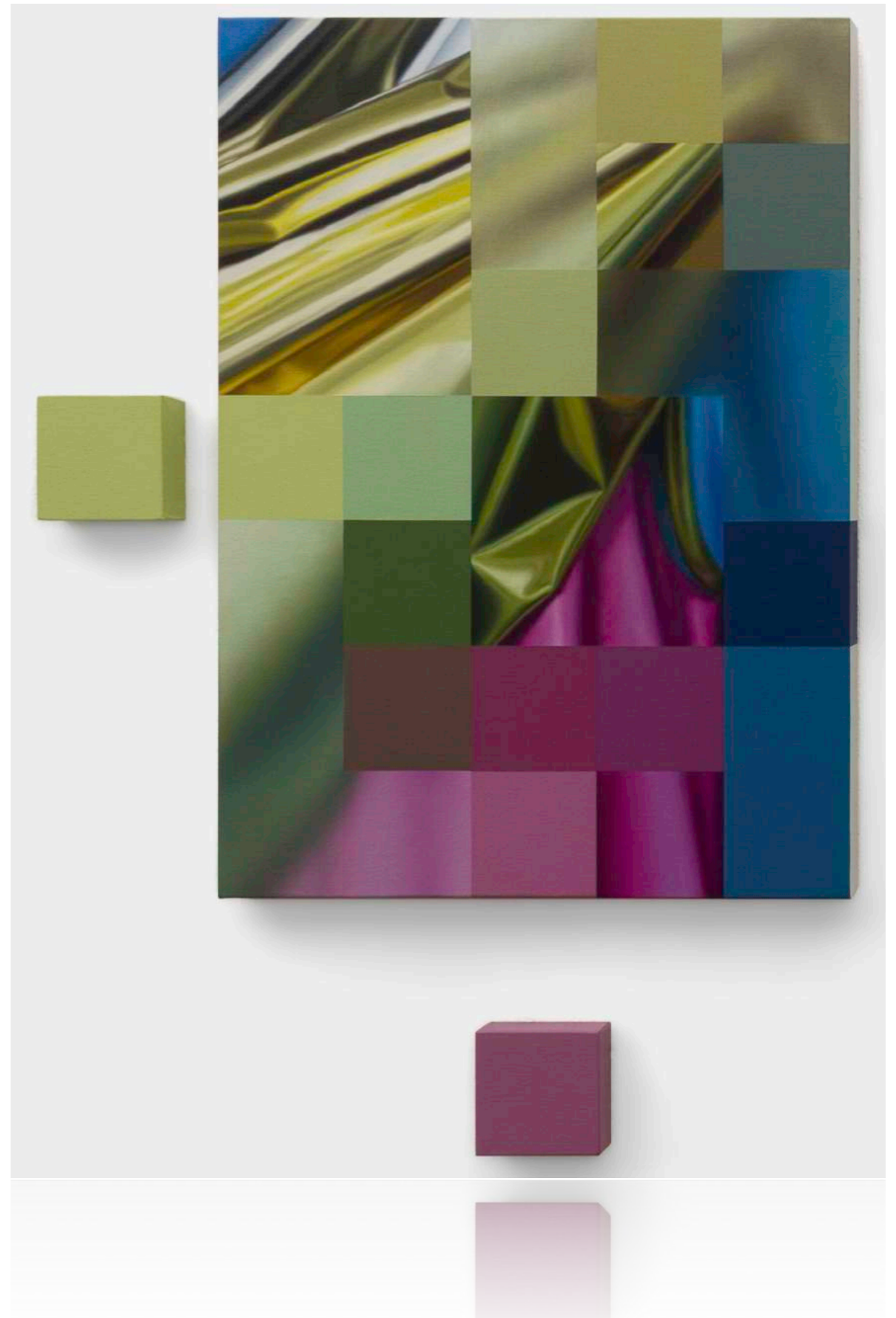


Impure Geometries

Aldo Chaparro
Cristina Ghetti
Javier Peláez
Julio Le Parc
Lao Gabrielli
Reymond Romero



beta
WORK IN PROGRESS





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 & La Morada.



Founded in 2014 in Bogotá, Colombia, Galería Beta has focused its search on contemporary mid-career artists in the Colombian and Latin American scene, focusing on the exhibition and commercialization of art works with an abstract and conceptual meaning.

In 2016, Galería Beta incorporated its annex Proyecto ZETA, linking urban artists to the gallery space, with periodic exhibitions, recognizing the value that urban art has within our culture; as well as supporting urban interventions, promoting street art to reach more viewers.

Impure Geometries

Impure Geometries presents the legacy of Geometric Abstraction in Latin America, established between 1940 and 1970, by showcasing geometry-inspired artwork by contemporary artists from the US and Latin America. The exhibition highlights the figure of Julio Le Parc as one of the great forerunners of the 20th century and shows the creation and evolution of abstraction by the new generations of artists in Latin America.

Latin American Geometric Abstraction was initiated by the painter Joaquín Torres-García and then, starting in the 1940s, a significant number of artists from Argentina, Brazil, Uruguay and Venezuela followed his example.

The presence of Latin American artists in Europe and the influx of European artists into Latin America was key in the rise of geometric abstraction. Carlos Raul Villanueva in Caracas was undoubtedly one of the great forgers of this movement, in which Arp, Leger, Calder, Otero, among others, participated. In 1960 Le Parc created his first Mobile and already in 1966 he won the Gold Lion at the Venice Biennale. In 1965 the MOMA presented The Responsive Eye and in 1967 Soto created his first penetrable!

Impure Geometries examines contemporary Latin American artists who pay tribute to these great forerunners with their work. Movement and artists in constant reaffirmation and interrogation of the still evolving role of abstraction.

Within this modernist tradition, Julio Le Parc (Argentina, 1928) is one of the most recognized figures in the field of research and experimental visual arts focused on modern Op-art and Kinetic art. To understand the work of Le Parc it is important to move away from the notion of a stable, unique and definitive work. For the artist, "the multiple variety of situations in the same experience" are fundamental in his work, since its aim is to give prominence to the viewer at the center of a phenomenon.

As well as Le Parc, Aldo Chaparro (Peru, 1965) uses materials from the industrial era, such as wood or steel sheets, a material that he transforms into an artistic object using his body and weight to bend and mold it. Chaparro explores form through the void, matter and the human body through rapid processes to transform prefabricated materials into unique objects. Using elements commonly used for construction, he creates forms in balance by manipulating and subtracting matter.

Javier Peláez (Mexico, 1976) is a virtuoso painter with a “realistic” approach to painting, who over the years has developed a body of work that explores the limits of reality. From an analytical perspective, his recent work considers the semantic possibilities of painting to reconfigure elements of reality, presenting them in a field in which they become uncertain and oscillate between figuration and abstraction.

The influence of Venezuelan Kinetic Art is undeniable in the works of Reymond Romero (Venezuela, 1979). Romero develops his work through the use of textiles. Overlapping and intertwined threads produce different colors and three-dimensionality according to the location of the viewer.

Two Argentinian women adhere to solid, angular geometries. The influence of the Visual Art Research Group -GRAV- (founded by Julio Le Parc and Francisco Sobrino in 1960) is key in the works of Lao Gabrielli (Argentina, 1971). In the artist's work, the lines are altered, accelerating their movement through symmetrical and precise sequences and chromatic variations that expand the pictorial object to two or more dimensions.

For Cristina Ghetti (Argentina, 1969), the re-contextualization of the Argentine Art of the 60's is also fundamental. The artist incorporates ideas from Abstraction, connecting them with forms and ideas from different artistic periods, such as Op Art and Kinetic Art, incorporating digital and traditional media.

Impure Geometries brings together 6 contemporary Latin American artists, committed to the hybrid language of abstraction of our times based on the most powerful modernist tradition in Latin America. The presence of this tradition and its visual codes evidence the universality of their works.

Daniela Camero Rosso and Gabriela Rosso

“I believe it is possible that, through horizontal and vertical lines constructed with awareness, but not with calculation, led by high intuition, and brought to harmony and rhythm, these basic forms of beauty, supplemented if necessary by other direct lines or curves, can become a work of art, as strong as it is true” - Piet Mondrian-

JULIO LE PARC

Mendoza, Argentina, 1928

The artist is considered one of the great references of geometric art, both optical and kinetic.

The mobiles of Le Parc, developed from 1960 to date use elements (whether they are metallic plates or Plexiglas) that lose their presence with the forms produced by the reflections and the variability of the points of view.

“The visual dematerialization of the base elements (the transparent squares) highlighted the importance of the exterior elements such as the air that moved them or the images of the environment that, in fractions, were captured by each moving square. Also important was the light reflected by the squares, in turn, on the white background; all this led me, logically, to look for different locations of an artificial light source in a dark room, which produced different results” - Julio Le Parc

Julio Le Parc

Mobile Translucide Bleu, 2017

Metal, acrylic and wood

Multiple of 50

43.3" x 23.6" x 4.7"





Le Parc uses elements in this series of works that surprise the gaze. To do this, he resorts to artificial lighting, specular effects, reflections and movements, created by the use of mechanical bands that move through hidden devices.

Julio Le Parc

Continuel Lumiere Cil, 1962-2014

Metal, acrylic, motor, light

Multiple of 100

24" x 19.6" x 6.2"



Julio Le Parc

Losange Virtuel Sur Noir, 2020

Stainless steel, black glossy and nylon

Multiple of 40

43 3/10" x 23 3/5"

Julio Le Parc

Polyèdre Virtuel Sur Noir, 2020

Stainless steel, black glossy and nylon.

Multiple of 40.

31 1/2" x 31 1/2"



ALDO CHAPARRO

Perú, 1965

Aldo Chaparro is a Mexican/Peruvian artist whose work focuses in the use of sculpture and painting to explore form in post-industrial ways. He currently lives and works between Mexico City, New York, Madrid and Lima.

Chaparro explores form through void, matter and the human body using quick processes to transform prefabricated materials into unique objects. Using elements commonly used for construction, he creates forms in balance by manipulating and subtracting matter.

Aldo Chaparro

Untitled (green), 2022

Acrylic and stainless steel

32 x 32 x 32 cm

12.6" x 12.6" x 12.6"



Steel

As the mirroring accuracy on the steel sheets distorts itself, the sculptures function as goggles that allow us to experience reality on a parallel way. The mirror is then the transit from auto-erotism to the viewer's self-contemplation.

They trigger our sense of exploration so sight can transform into knowledge using the sculptures' surface as its theater. The eyes triumph over the sense of touch.



Aldo Chaparro

Mx Red, October 8, 2021 10:30; 2021

Stainless Steel and Electrostatic Paint

123 x 105 x 20 cm

48.4" x 41.3" x 7.8 "



Aldo Chaparro

Untitled, 2022

Acrylic and stainless steel

42 x 40 x 28 cm

16.5" x 15.7" x 11"



Aldo Chaparro

Untitled, 2022

Acrylic and stainless steel

44 x 30 x 30 cm

17.3" x 12" x 12"



Aldo Chaparro

Mx Gradient, September 15, 2021 12:30; 2021

Stainless Steel and Electrostatic Paint

130 x 108 x 25 cm

51.18" x 42.51" x 9.84"



Aldo Chaparro
Untitled, 2020
Acrylic on linen
150 × 150 × 8 cm
59.1" × 59 1" × 3.1"



Aldo Chaparro
Untitled, 2019
Acrylic on linen
35 × 35 × 6 cm
13.8" × 13.8" × 2.5"



Aldo Chaparro

Rethinking Carl Andre's TRABUM, 2019

Wood

90 x 90 x 90 cm

35.4" x 35.4" x 35.4"

JAVIER PELÁEZ

México, 1976

Javier Peláez is an artist focused mainly on painting and drawing. His work explores the limits of reality and its representation. Considering the procedural and semantic possibilities of the medium to re-configure elements of reality, presenting them in a field in which they become uncertain and oscillate between figuration and abstraction.

Javier Peláez

Algunas Mentiras Flotan, 2022

Oil on linen

120 x 120 cm

47.2" x 47.2"





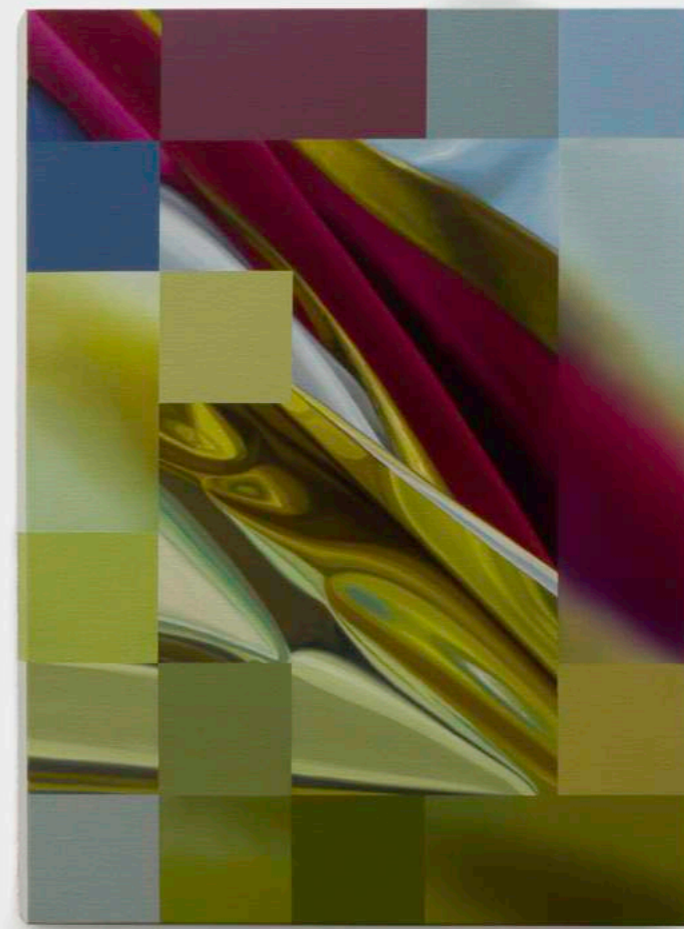
Javier Peláez

Manto 2, 2022

Oil on linen

71 x 50.3 cm + 2 external pieces of 10 x 10 cm

30" x 19.8" + 2 external pieces of 4" x 4"



Javier Peláez

Manto 3, 2022

Oil on linen

71 x 50.3 cm + 2 external pieces of 10 x 10 cm

30" x 19.8" + 2 external pieces of 4" x 4"



REYMOND ROMERO

Venezuela, 1979

The artist builds each of his works out of overlapping and interlocking threads, creating rippling patterns of color and space that often appear to be moving.

The geometric rhythms of each piece shift subtly and with a real weight, like tree branches rippling with the wind. Romero's multi-faceted works literally feature many faces, inviting the viewer to walk around and observe them from all angles.

Reymond Romero

Superpower Girls - Esmeralda, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"





Reymond Romero

Superpower Girls - Linna, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



Reymond Romero

Superpower Girls - Linna, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



Reymond Romero

Superpower Girls - Gazania, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



Reymond Romero

Superpower Girls - Zafiro, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



Reymond Romero

Superpower Girls - Esmeralda, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



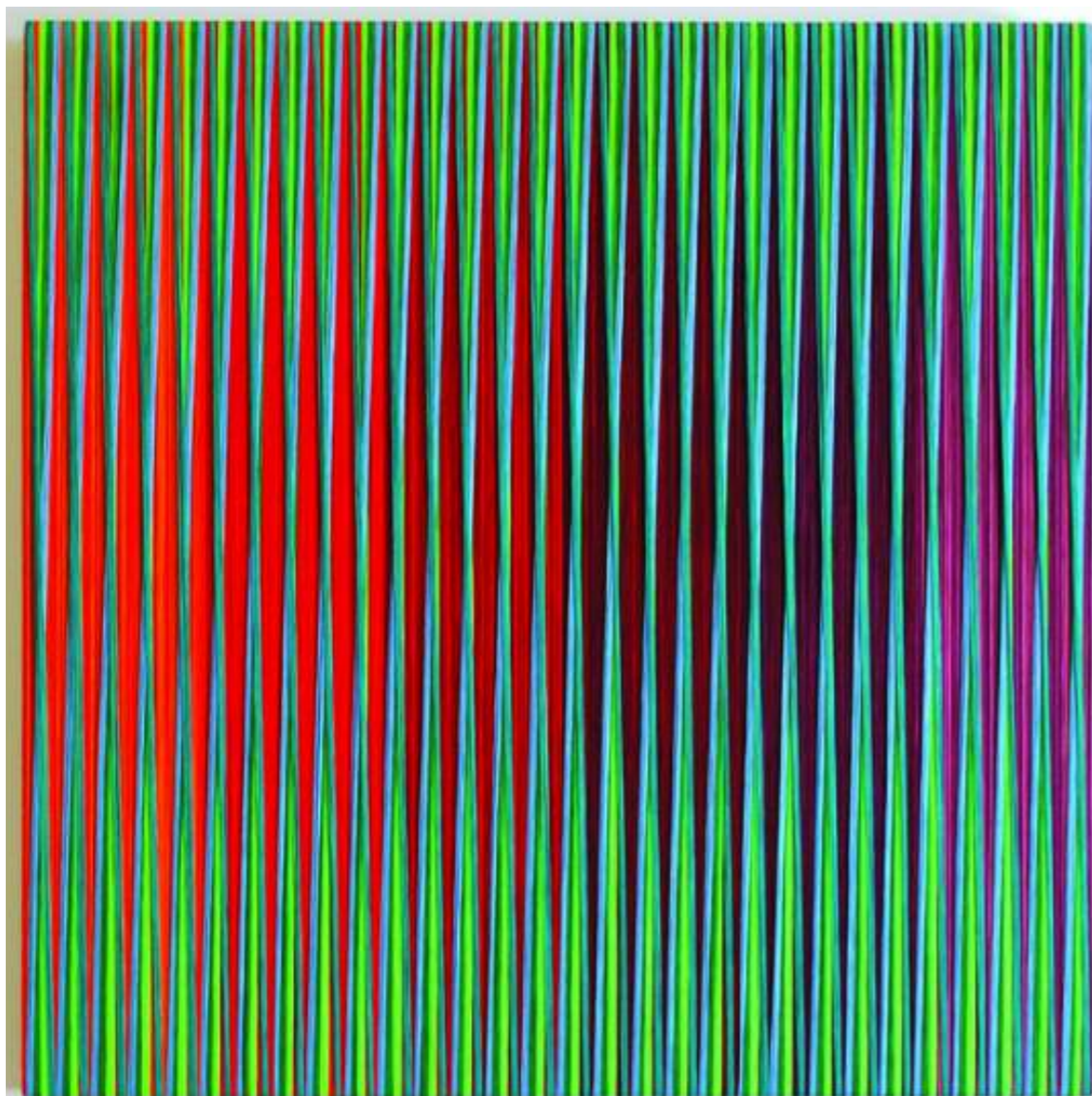
Reymond Romero

Superpower Girls -Savia, 2022

Mixed media and textile

45 x 30 x 25 cm

17.7" x 12" x 9.8"



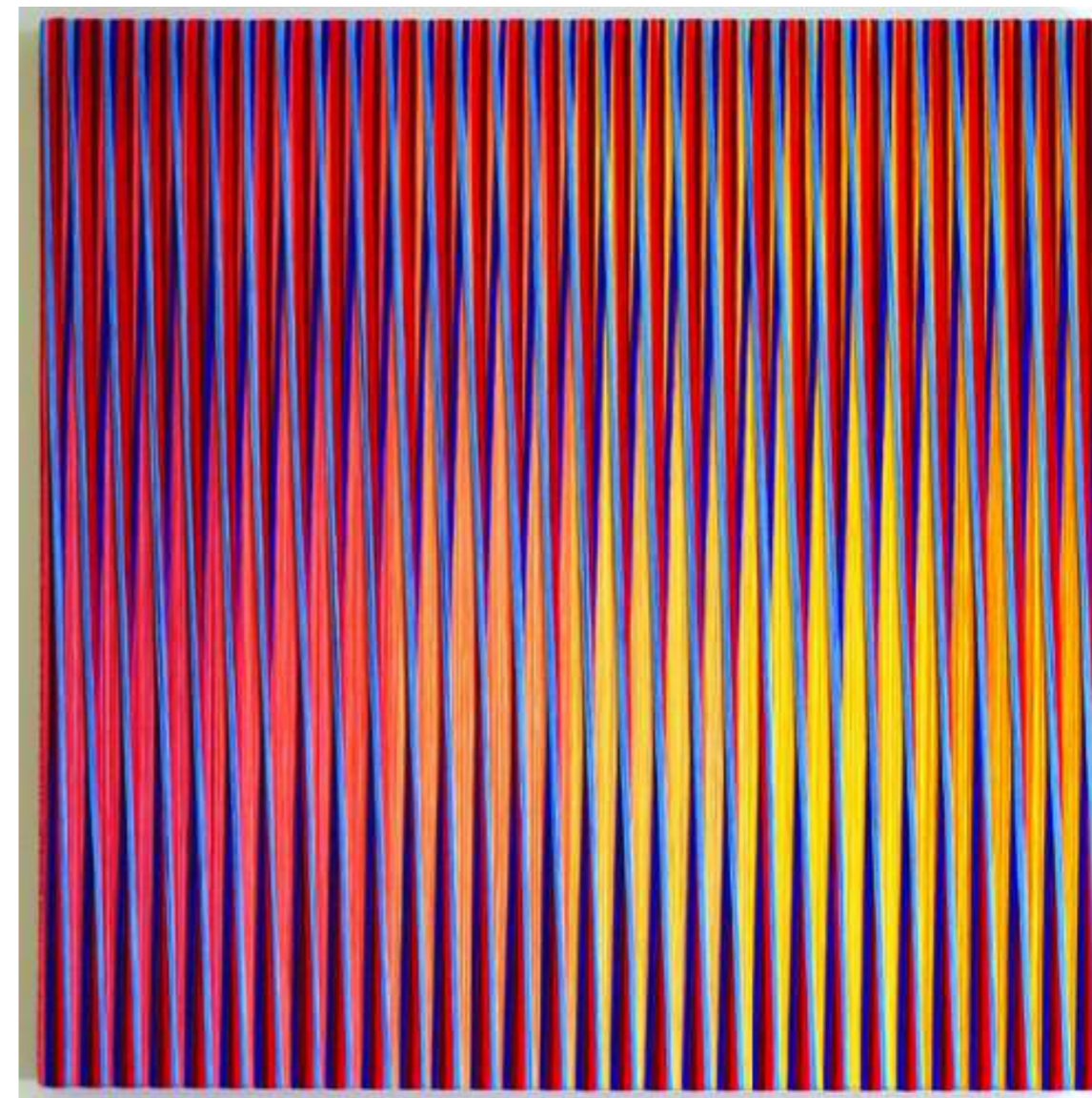
Reymond Romero

Pictografías, 2016

Mixed media and textile on canvas

60 x 60 x 5 cm

23.6" x 23.6" x 2"



Reymond Romero

Pictografías, 2016

Mixed media and textile on canvas

60 x 60 x 5 cm

23.6" x 23.6" x 2"

LAO GABRIELLI

Argentina, 1971

Vibrant color and geometric abstraction are a common denominator in Gabrielli's work. *Chromatic alterations* is a visual game, through color and geometry on the two dimensional surface. Thus promoting an optical reality and apparently altering and accelerating moving lines through geometric sequences and color variation that expand the pictorial object to two or more dimensions.

The influence of Francisco Sobrino resonates in the work of Lao Gabrielli, where the investigation by light, movement and space remain latent in each piece. The artist moves from the luminous and colorful plane to a dynamic surface that moves both in physical reality and in optical reality. The minimalist game of geometries presents us with new and agile kinetics that evoke the Argentine kinetic school of the sixties led by Julio Le Parc and the Groupe de Recherche d'Art Visuel (GRAV).

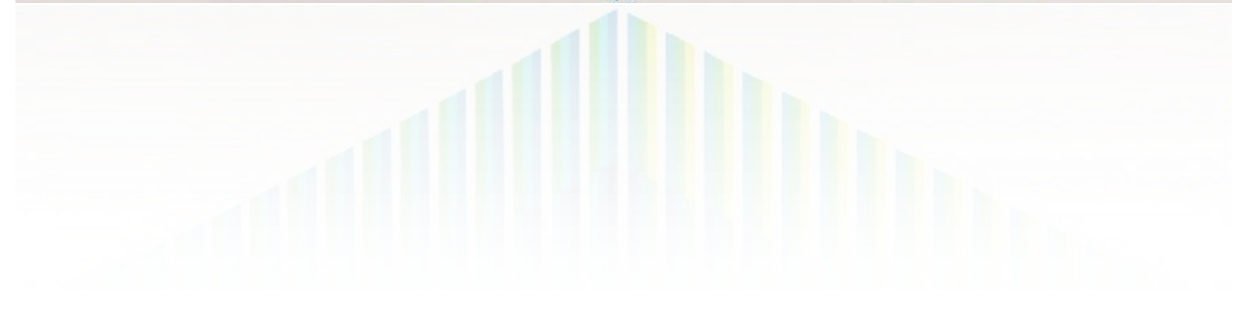
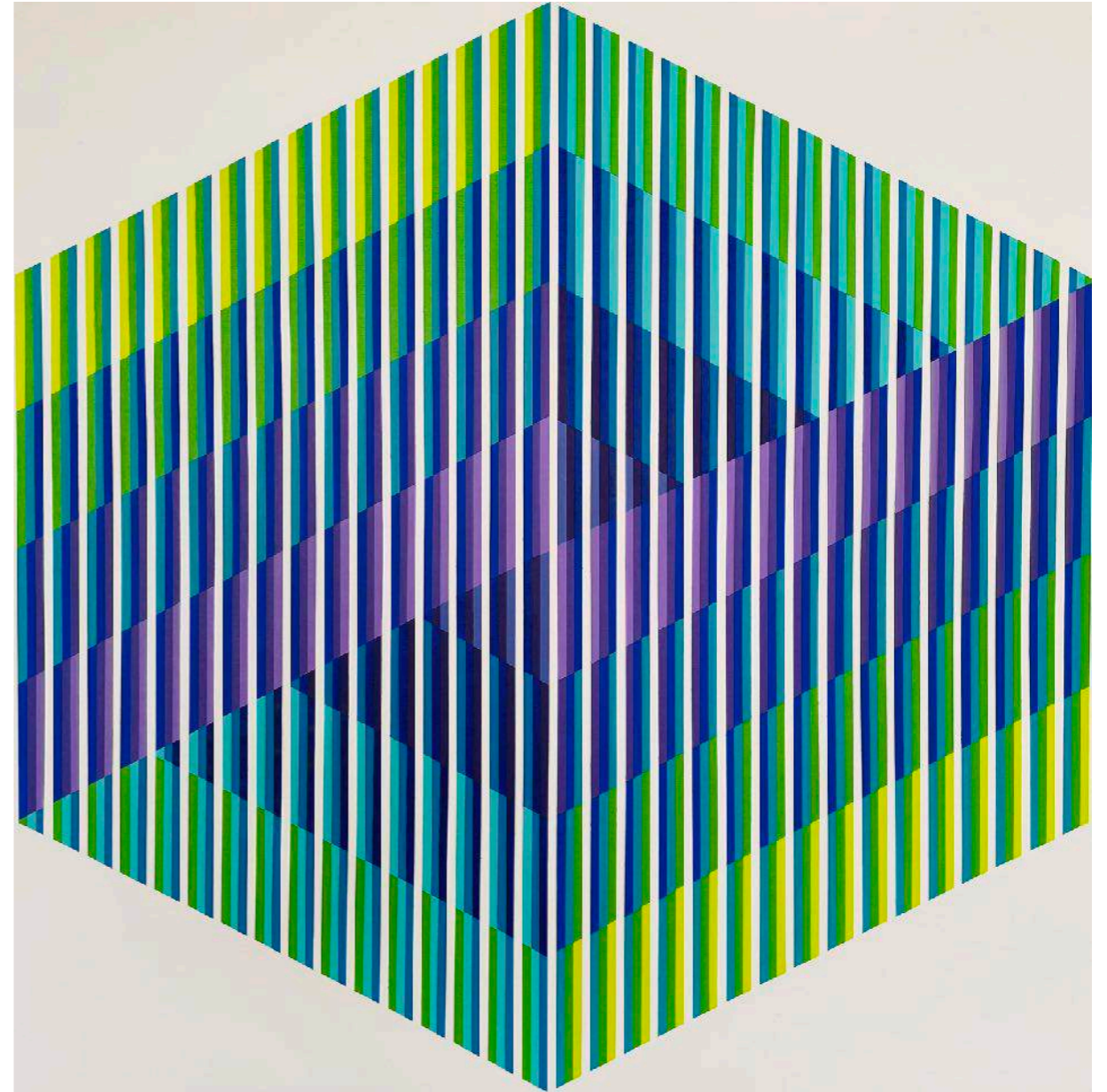
Lao Gabrielli

Hexacromía II, 2021

Acrylic on canvas

80 x 80 cm

31.4" x 31.4"



The painter transcends geometric abstraction to create displacements in opposite or contiguous directions that generate visual sequences. The repetition of simple forms produces a fast and lively aesthetic in its tones. Lao seeks with scientific precision to capture the greatest amount of light through transparent acrylics in her creations, as well as in the two-dimensional planes on canvas, metal, silk fabrics, papers as well as her objects in her art. To define her as an author of kinetic art or optical art would be to reduce her creative capacity. She is an expert in movement whether it is real or illusory.

The use of semi-hidden mirrors in the background of the paintings promote lighting and accelerate the moving lines, while expanding the pictorial object to two dimensions. Then the viewer is placed in front of a seemingly flat, but actually two-dimensional painting - sculpture through which all kinds of quanta and photons come in and out, hitting the pupils with force and returning with greater movement and speed to the works.

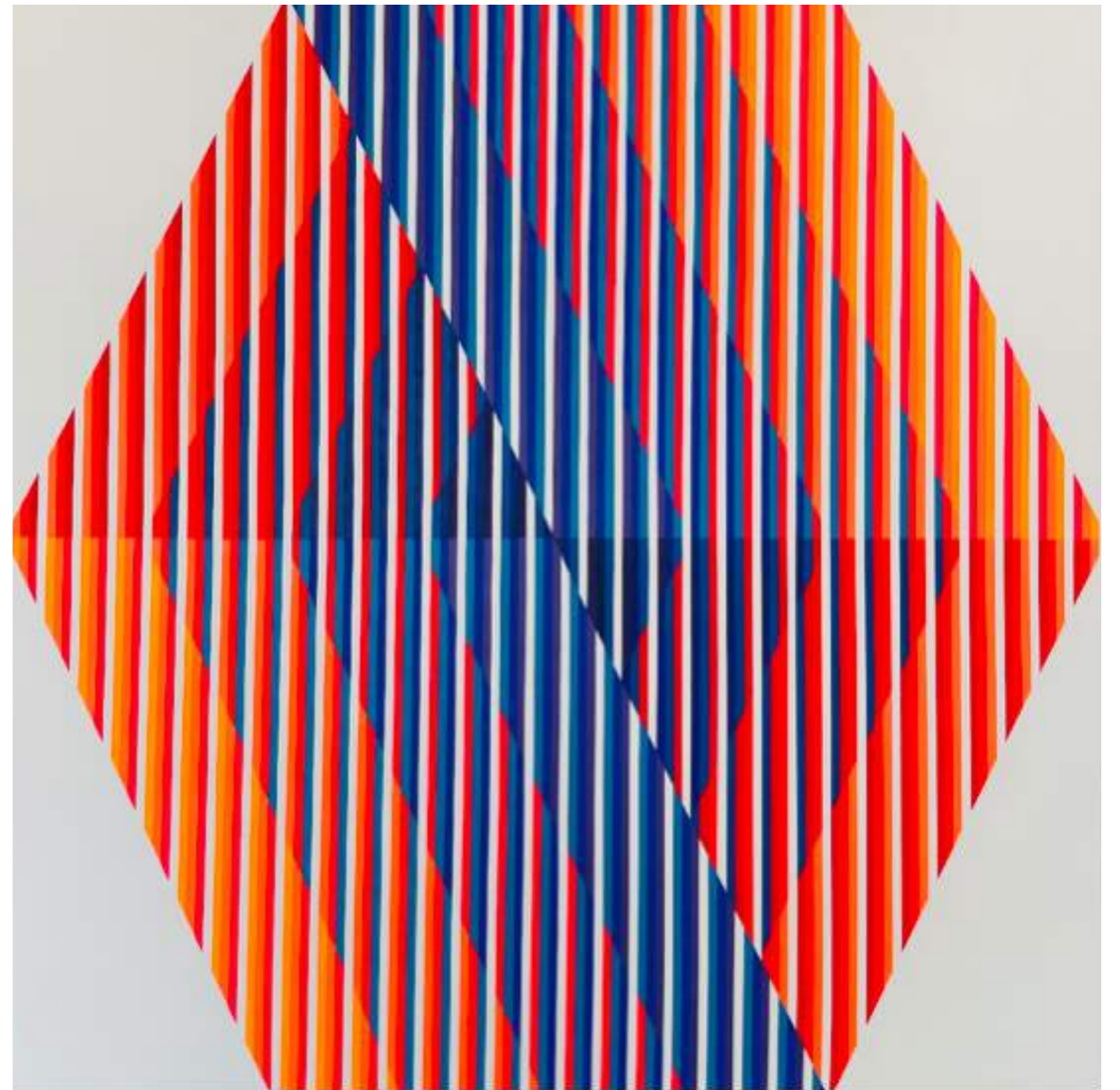
Lao Gabrielli

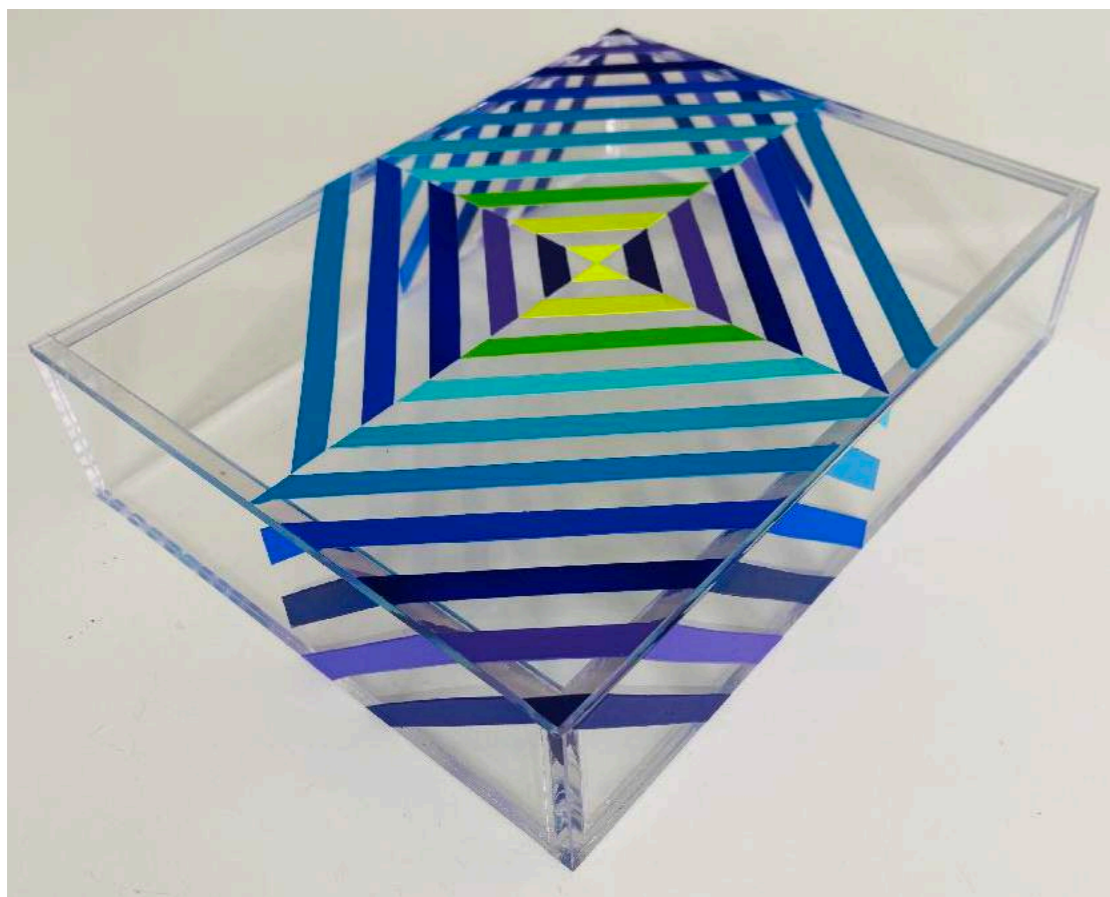
Hexacromía, 2021

Acrylic on canvas

80 x 80 cm

31.4" x 31.4"





Lao Gabrielli

G L1/10 Caja Acrílica, 2021

Acrylic paint on acrylic box

21 x 16 x 5 cm

8.2" x 6.3" x 2"



Lao Gabrielli

LG S1/10 Caja Acrílica, 2021

Acrylic paint on acrylic box

11 x 7 x 5 cm

4.3" x 2.7" x 2"

CRISTINA GHETTI

Argentina, 1969

Cristina Ghetti is an Argentinean artist living in Valencia, Spain. Her production has been mostly centered in painting and installation, recently she began to incorporate new media in her work believing that it can emphasize concepts as immersive spaces, synesthesia, interactivity and participation, researching how these characteristics can enrich the conceptual dimensions of the art work.

Visual artist and designer develops her work in the fields of painting, animation and multimedia. Fine arts license at the Facultad de BBAA de Sant Carles, Valencia. She has a Master of visual arts and multimedia at the UPV, Polytechnic University Valencia, Spain, where she developed her doctoral thesis on “Post Medial Geometry”, researching the development of new geometries in visual arts.

Cristina Ghetti

Color Think, 2018

Acrylic on canvas

100 x 100 cm

27 3/5 x 27 3/5 in



Cristina Ghetti
Color Think, 2018
Acrylic on canvas
100 x 100 cm
27 3/5" x 27 3/5"



JULIO LE PARC

Mendoza, Argentina, 1928



The artist is considered one of the great references of geometric art, both optical and kinetic.

Julio Le Parc entered the Prilidiano Pueyrredón National Academy of Fine Arts in 1942. In 1955 he began his studies at the Ernesto de la Cárcova Higher School of Fine Arts. In 1958 he received a scholarship from the French government and settled in Paris where he founded the G.R.A.V. (Groupe de Recherche d'Art Visuel -Visual Art Research Group-) and was a member of the Nueva Tendencia group.

In 1966 he won the International Grand Prize for Painting at the Venice Biennale.

Throughout his extensive career he has received numerous distinctions, among which are: Legion of Honor, Knight Rank, Paris, France (2014), First Prize at the 1st International Painting Biennial, Cuenca, Ecuador (1987), International Special Prize, Di Tella Institute, Buenos Aires, Argentina (1964) and together with the G.R.A.V group he has received the Gold Medal, San Marino Biennial, Italy (1963) and the First Team Work, Paris Biennial, France. (1963).

In 2012, the Cultural Center that bears his name was inaugurated in Mendoza, Argentina. He has made numerous individual and collective exhibitions, among which the following stand out: Serpentine, Sackler Gallery, London, England (2014), Le Parc Lumière, individual exhibition at the Museum of Latin American Art in Buenos Aires (2014) and Casa Daros, Río of Janiero; Soleil Froid, individual exhibition at the Palais de Tokyo, Paris (2013), the group exhibitions Dynamo, at the national galleries of the Grand Palais in Paris (2013) and Real-Virtual: kinetic art of the sixties, at the National Museum of Fine Arts (2012), among others.

ALDO CHAPARRO

Perú, 1965



Chaparro explores form through void, matter and the human body using quick processes to transform prefabricated materials into unique objects.

Using elements commonly used for construction, he creates forms in balance by manipulating and subtracting matter. Much of his work is based on quick processes, which forces him to have a close relationship with his materials. One of the premises of Chaparro's work is the concept of time and his relationships with prefabricated materials, such as beams and sheets.

Selected Public & Private Collections

- The Jumex Foundation / Collection (Mexico).
- The Coppel Collection (Mexico).
- The CIFO – Cisneros Fontanals Art Foundation (Miami – U.S.).
- The Helga of Alvear Foundation (Cáceres – Spain).
- Simon de Pury (London – U.K.).
- Douglas Baxter's Collection (New York – U.S.).
- Domenico de Sole, (Hilton Head, U.S)
- Guler Sabanci, (Istanbul, Turkey).
- Pierre Huber Collection, (Switzerland)
- Museum of Contemporary Art Lima, (Lima, Peru).
- Perez Art Museum Miami (Miami, U.S.)

JAVIER PELÁEZ

México, 1976



He studied architecture (La Salle University, Mexico City). From 2012 to 2015 he participated as co-director of the independent platform Diagrama (Mexico City), dedicated to presenting contemporary painting.

During October of 2016 he was artist residing in the Vermont Studio Center (Vermont, USA) and in 2017 was resident in Casa Nano (Tokyo, Japan).

His work was selected in 2016 to be part of the collection Racks in its first edition and a short documentary about her life and work was made. He was part of the XVI Rufino Tamayo Painting Biennial in 2014, presented at the Tamayo Museum, Mexico City and at the Museum of Contemporary Art of Oaxaca. Also during 2014 his work was part of the 6th Miradas Biennial of the Codet Foundation. His work is part of the Milenio Collection since 2013, from the Museum of the Chancellery since 2016.

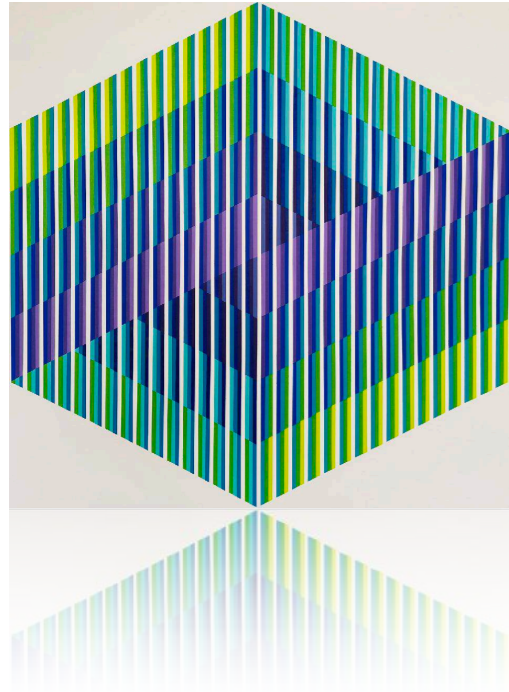
His work has been published in various media. He appeared in the first volume of "Pintura: México", a book that reviews the work of some of the most important Mexican artists who work with the medium of painting; published in 2017 by Sicomoro Ediciones.

His work has been presented individually and collectively in exhibitions, biennials, auctions and fairs, both inside and outside the country, including:

At the Front Door of a Stone, presented as part of the initiative of The Getty, Pacific Standard Time: LA / LA, at William Turner Gallery, Santa Monica, Ca., USA. (2017); *Cosas Puras*(collective exhibition curated by Violeta Horcasitas), presented in Pantalla Blanca, Mexico City, MX (2017); *Gihon River* (collective exhibition), presented at the residence of the Vermont Studio Center, Johnson, Vt., USA. (October, 2016); *Afinidades y Discordancias*, (collective exhibition, curated by Santiago Espinoza De Los Monteros) presented at the Museum of the Chancellery, Mexico City, MX. (2016); *Naturaleza Indeterminada*, (individual exhibition, curated by Christian Barragán), presented at Drexel Gallery, Monterrey, N.L., MX. (2015); *Pararrayos / Doce Pintores Contemporáneos de México*, presented at the Embassy of Mexico in Germany, Berlin, DE. (2015); XVI Tamayo Biennial, presented at the Museo Rufino Tamayo and the Museum of Contemporary Art of Oaxaca (2014-15); *6th CODET Foundation Biennial*, presented at the Centro Cultural Tijuana-CECUT, Tijuana, MX. (2014); *Vanitas* (individual exhibition) presented at the Museum of the City of Querétaro, Querétaro, MX. (2013), *Death / Nature* (collective exhibition) presented at The Laundromat Gallery, Brooklyn, N.Y., USA. (2011); *Objetos Sagrados* (individual exhibition) presented at Toca Gallery, Mexico City, MX. (2010); *A Collective Effort*, (collective exhibition) presented at Ideobox Artspace, Miami, Fla. USA (2008).

LAO GABRIELLI

Argentina, 1971

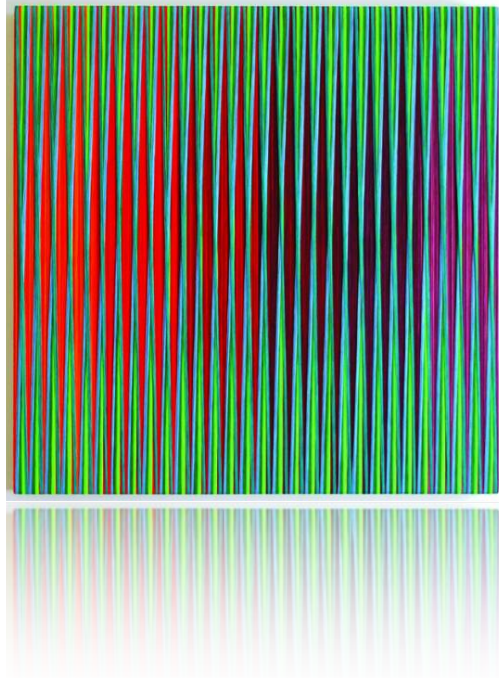


Visual artist and graphic designer, she has lived in Mexico City for 11 years. She studied Graphic Design at the Faculty of Architecture, Design and Urbanism of the University of Buenos Aires and studied architecture for a year at the same University. She completed her artistic studies with Maestro Guillermo Roux and restoration studies at Mónica Tezanos Pinto's workshop in the same city.

She participated in New York City in the seminars of Master Anna Rank and Master Julio Alpuy of Constructivism by Joaquín Torres García, in Musei e Patrimonio seminars with Dr. Mercedes Auteri in Art and Museography. As well as in the Conference based on the architectural-artistic interrelation of Maestro Eduardo Terrazas at the Javier Marín Foundation, Mexico City.

REYMOND ROMERO

Venezuela, 1979



His first art studies were in the Arturo Michelena school from Valencia, Carabobo state, Venezuela in the year 1997; then he graduated in fine arts at the mention of multimedia and specializing in textile art and fashion art in Instituto Superior de Artes Plásticas Armando Reverón in Caracas Venezuela In the year 2003. Then in years 2008 – 2009 he studied Art Market in New York city - EEUU in the Bronx Museum and there he was first artist chosen to inaugurate the residence in the same institution.

In his exhibitions we can mention “Lecturas Cromaticas”, Viloría Blanco Gallery, Maracaibo-Venezuela 2014. “El Color que Vendrá” D’Museo Gallery, March 2014. “Vuelta” D’Museo Gallery, 2011. “Lucha Libre” D’Museo Gallery, Caracas-Venezuela, 2010 and “Anotaciones Sobre la Pintura” D’Museo Gallery, Caracas- Venezuela, in year 2007.

In his collectives exhibitions one can name Preposiciones Abstractas, D’Museo Gallery, Caracas – Venezuela 2015. Pathway to Abstraction, Agora Gallery, New York, U.S. 2015. Group Show, Viloría Blanco Gallery, Miami, U.S 2014. find art Scope Miami, Miami Art Fair, Miami, U. (2012, 2013) PINTA, Latin American Art Fair from New York, New York City, U.S. in this same year, and too (2012, 2013) KIAF, Korea International Art Fair from, Seoul, Korea (2012, 2013) Shangai Art Fair, hand by hand with D’museum Gallery, Shanghai, China 2011, Textiles en el Arte Contemporáneo Venezolano”, Museo Alejandro Otero, Caracas, Venezuela. In 2006 he is included in the traveling exhibition " Ecos y Contrastes, arte Contemporáneo en la Colección Cisneros”, Museo de Arte de el Salvador, San Salvador, Salvador and in 2005 “Ecos y Contrastes, Arte Contemporáneo Latinoamericano en la Fundación Cisneros”, Museo de Arte y Diseño Contemporáneo de San José de Costa Rica, Costa Rica.

At the same time he has been called to be part of many collections within and outside from his country, among them: the Museum of Contemporary Art of Caracas in 2012, likewise belongs to the " Bronx Museum " collection from NY, USA in 2009; as well as the collection of " Arte Contemporáneo de la Fundación Cisneros ", Miami, USA in 2005 and the Banco Mercantil contemporary art collection in Caracas, Venezuela in this year. Among the most important awards are " Premio Joven Artista ", Salón Nacional de Artes Visuales Arturo Michelena, Venezuela, in 2010. In 2007 " Primer Premio Salón nacional de Jóvenes Artistas ", Caracas, Venezuela; and "Armando Reveron" award in the Salón Nacional de Artes Visuales Arturo Michelena in 2006.

CRISTINA GHETTI

Argentina, 1969



Exhibitions: 2022: 201 Art Gallery, St Andrews, Scotland; Art Busan Art Fair, Bandi Trazos Gallery, Seoul, Korea; Performance «ECOS» Congreso ANIAV. Facultad de BBAA Universidad politécnica de Valencia, España; Beca residencia en Ifitry Art Residence, Essaouira, Marruecos; «Transiciones» Solo show, Galería del Paseo, Uruguay; Art Galleries art fair , Bandi Trazos Gallery, Seoul Korea; among others.

2021: «Asimetría Sincrónica, Hasper, Agois, Ghetti» Curaduría Camila Posse, Galería del Paseo, Lima, Perú; «Duas Beiras, dos orillas» Curaduría Janice Appel, Universidad Federal de Rio Grande, Brasil, Fantastik Lab, Valencia, Spain; «Sculpto Art fair» Santamaca Gallery, Logroño, Spain; «Panorama Exp» sala de Exposiciones Josep Renau de Facultad de Bellas Artes de la Universitat Politècnica de València; Entre Lineas, IGallery, Palma de Mallorca, Spain; Neo Post, 50 years of geometric abstraction, MACBA, Buenos Aires, Argentina; Rückblick. Art editions, 100 Kubik Gallery, Koln, Germany.

2020: Cultura on line»Del yo virtual a la comunicación on line» centro del Carmen de cultura contemporánea CCCC Valencia, Spain; «Covimetry» group show, curator Mark Starel.BWA Gallery Poland; Entre Lineas, IGallery, Palma de Mallorca, Spain; Vértigo geometria e inestabilidad, MACBA museo de arte contemporáneo, Buenos Aires; Palm Beach Art Fair, February 2020- AiBo Gallery, NY USA; among others.

2019: “Il Congreso internacional Atenea” Group show, NoDOS(3) video performance, Las Naves, Valencia; “Art Marbella Fair”, Rofa Projects Gallery. Marbella, Spain; “Relational Figures” group exhibition. Myymälä2 Gallery. Helsinki, Finland; “Conversaciones geométricas” Cristina Ghetti and Gladys Nistor Argentine Embassy Washington DC USA; “Op-Jectes”. Espai Salmaia. Solo Show in Altea, Spain; Solo show at 100 kubik Gallery, Köln “Kedankenlinien”; Presentation of No(Dos)3 video performances, at MEVart electronic music and video art. Polythecnic University Valencia; Artist in residence at In-su-la Lab, Ventotene Island Italy; “Kaestner, Ghetti, space made by color” Bermel Von Luxburg Gallery, Berlin, Germany; “Die Farben der geometrie” 100 Kubik Gallery, Köln, Germany; among others.

2018: “Recent works” Galeria del Paseo, Punta del Este, Uruguay; among others.

2017: “Erinnerung an die Zukunft”, group show, 100 kubik gallery, Köln Germany; SOFA art fair, Chicago, Ai Bo Gallery, Purchase NY; Positions Berlin, Berlin, Galerie 100 kubik; Art Karlsruhe, Germany (100 kubik Gallery); Art Marbella Fair, Rofa Projects Gallery, Washington; among others.

2016: Arts and Mathematics, group show, Polythecnic University Valencia, sala d’exposicions Palau Comptal, Cocentaina, Spain; among others.

2015: SOLO SHOW at Gallerie Hebert, Paris; ARTE Y MATEMATICAS UPV, group show, Architecture university, UPV, Valencia; among others.

2014: A global exchange, the Macba collection at Frost Art Mueseum, Miami, USA; LISTEN, group exhibition at Russian Scientific and Cultural Centre, Nordenskiöldinkatu 1, Helsinki; Cristina Ghetti Paintings, Solo show at Imaginart Gallery, Barcelona, Spain; among others.

2013 - <https://cristinaghettivisualartist.wordpress.com/about/>



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