



RoFa Art gallery 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.

The gallery RoFa Projects, include three major areas RoFa Art, RoFa Projects y La Morada.

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

RITRATTI

During the Renaissance, the artist's skill and the success of his portraits depended on his ability to see the depths of the subject to be portrayed.

The face was seen as an expression of the soul and emotions, of what we do not reveal, of what many times we do not dare to show.

Da Vinci's obvious expressions show us the infinite possibilities of faces, as is the case of the Mona Lisa, perhaps even too rational and almost hiding extreme passions and feelings?

In Ritratti, two contemporary artists take us to the Renaissance, to the corner of the enlarged lower lip, to the crease of the eyelids, to the light under the nose, and on the internal slope, like two peaks of drives, above the mouth. Detailed individual features, almost noble, full of light and clear color. Colors made from the same pigments used during the Renaissance in the case of Salustiano, full of expressive, provocative, direct features but also full of melancholy.

Just as Ugalde's vision of the great masters is melancholic and iconic - almost an aesthetic performance of the past in these constructions or deconstructions of the image and of Renaissance beauty.

Two artists, two interpretations, present and past, mixed in a common objective: to portray the emotion and through them the beauty of their characters.

The characters of Pirandello were looking for an author, these characters undoubtedly already found them and through their authors they show us their poetic intensity, alive, challenging, beautiful, almost lustful in some cases, totally pure in others.

In addition, with their skill they remind us of the importance of observation. The Renaissance showed us the balance of forms based on the observation of the world and its expression through reason.

These two artists bring that detail and that meticulous observation, with icons of modern and contemporary art and with the innovation that contemporaneity entails, both in their mode of expression and in their techniques.

Ritratti is a great reminder of the importance of stopping to observe.

Gabriela Rosso

Salustiano
Spain, 1964

Through several series, each with a different character, emerges the common intention of the artist – to penetrate the inner world of the viewer and to influence the realm of their emotions. The latter are the real protagonist of 'changer la vie', embodied in images of young men and women, with expressions laden with magnetism. The intensity of a gaze, the sweetness of closed eyes or the warmth of lips place the beholder into an ambivalent relationship between proximity and distance, between attraction and barriers. These gazes invite to go beyond the mere representation and to leap towards the inner realm, but at the same time, their expressions never allow complete abandon, as it is slowed down by barely perceptible tension lines.

The subject of Salustiano's art is invariably the portrait. Portraying his subjects often with the emotion and expression of the glance that creates a connection with the viewer. Salustiano paints using a special pigment – up to sixty layers – from the Cochinilla or Cochineal beetle.

This pigment was used by the native peoples of Central America and was brought to Europe by the Spaniards.

The presence of dualities becomes more explicit at the visual level of the image representation and composition: a determined and sometimes severe look, contrasting with patronizing gestures or the delicacy of a pair of hands.

The timelessness of positions reminding the viewer of classicism or Renaissance, is torn apart by unmistakably modern elements accompanying the portrayed figure, the solemn air of a pose is denied by the ephemeral or vulgar character of the depicted object, or a heightened masculinity is weakened by the coquetry of other elements included in the composition.

Salustiano

REDUCTIONISM, BEAUTY AND SPIRITUALITY.

(The shortest distance between two points is the gaze)

My painting is reductionist. I work with only three elements: background (empty), figure and composition. It does not even have a specific theme or meaning, it is open to read. And these three elements are at the service of Beauty and Spirituality exclusively.

Why reductionist?

In the novel Crime and Punishment, for example, Dostoevsky tells us about everything that happens inside and outside the character and the action, so that the reader can only passively enjoy the story. On the other hand, in a Japanese haiku, with a few words the poet creates a universe where it is the viewer who has to unite them, actively becoming a co-author of the work. This is why my work is intended to be like a haiku. In the same way, for me, an artist is the subject who cooks a dish, but it is the spectator who must eat it and digest it himself; it is the only way for art to really feed us.

Why the beauty?

The laws that govern Beauty are discovered, not invented. The Golden Ratio, which exists in nature, is a perfect and mysterious proportion because it participates in everything created, it is something similar to a Divine mark. When the Greeks studied it they took it as the canon of Perfect Beauty. It is a law because it is universally applicable, and we see it beautiful because we participate in and in it. Kepler called this number the Divine Proportion, because it contained the beauty that God has given to things.

Why spirituality?

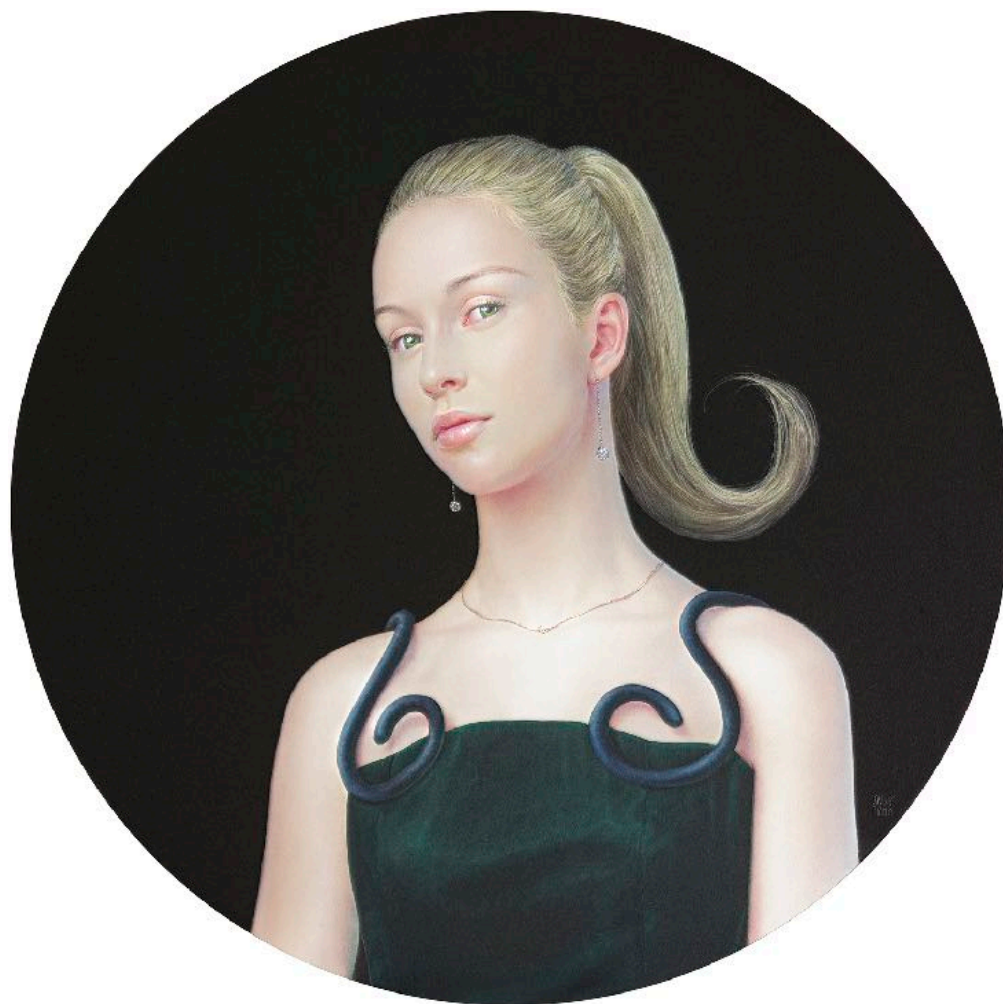
Spirituality in the most primitive sense of the concept. One of the first religious manifestations has to do with art and magic. The Cro-Magnon man represented in the caves everything that he wanted to be given to him by the deities. I can say that my paintings are prayers and, like the caveman, I paint what I want to possess. They painted their desires, I represent mine, which is an ideal, serene world, where Beauty is spoken of as a synonym for the Absolute Good.



Salustiano
RAPHAËL
Oil, natural pigments and acrylic resin on canvas
80 x 80 cm
2021



Salustiano
LUZ
Print on paper
80 x 78 cm
2021



Salustiano

ZAHARA WITH GREEN DRESS

Oil, natural pigments and acrylic resin on canvas

80 x 80 cm

2021



Salustiano

BRUCKEN (ZAHARA EN AMARILLO)

Oil, natural pigments and acrylic resin on canvas
80 x 80 cm

2021

Fabian Ugalde
Mexico, 1967

Fabian Ugalde takes images that are extremely familiar to us, particularly notorious portraits in photographic records that belong to different historical moments, to carefully deconstruct them into fragments determined by geometric patterns and then re-built them altering their original order.

As a result Ugalde obtains a sort of kaleidoscopic portrait where composition can be symmetrical and the character can change its gesture and posture after being folded or expanded into fractals. In this series as well as in his recent pictorial works, Ugalde bets once again on the iconographic charge of images that belong to the universal visual culture to play with our memory and re-write on it with various intentions related to his constant concerns: the confusing relationship between contemporary art and the history of the art that came before it, the boundaries of authorship, the undefined parameters that qualify the beautiful and the artistic.

Ugalde presents a body of work that, due to their figurative condition, would suggest a discursive contradiction compared to his abstract painting; However, these images, built from fragments of the same original photographic record that are progressively unfolded or repeated, are in line with Ugalde's interest in approaching the most basic forms of beauty that are found in the mathematical order that gives origin in geometry to symmetry, sequence, proportion, etc.

Ugalde's need to resort to the most basic, primary and irrefutable forms of beauty housed in mathematical thought comes as a response to what the artist perceives as the loss of objective aesthetic parameters in contemporary art and gives meaning, in a way much more subtle, to the critical spirit that characterized his first pictorial series in which he alluded to the discomforts of art produced at the beginning of the century.

On the other hand, Ugalde retains a special interest in the power that the iconic image has in our memory. In his digital processes, the artist explores the limits of reading these images and tries to generate semantic balances between the original document - photographic records of famous works or characters - and the composition created.



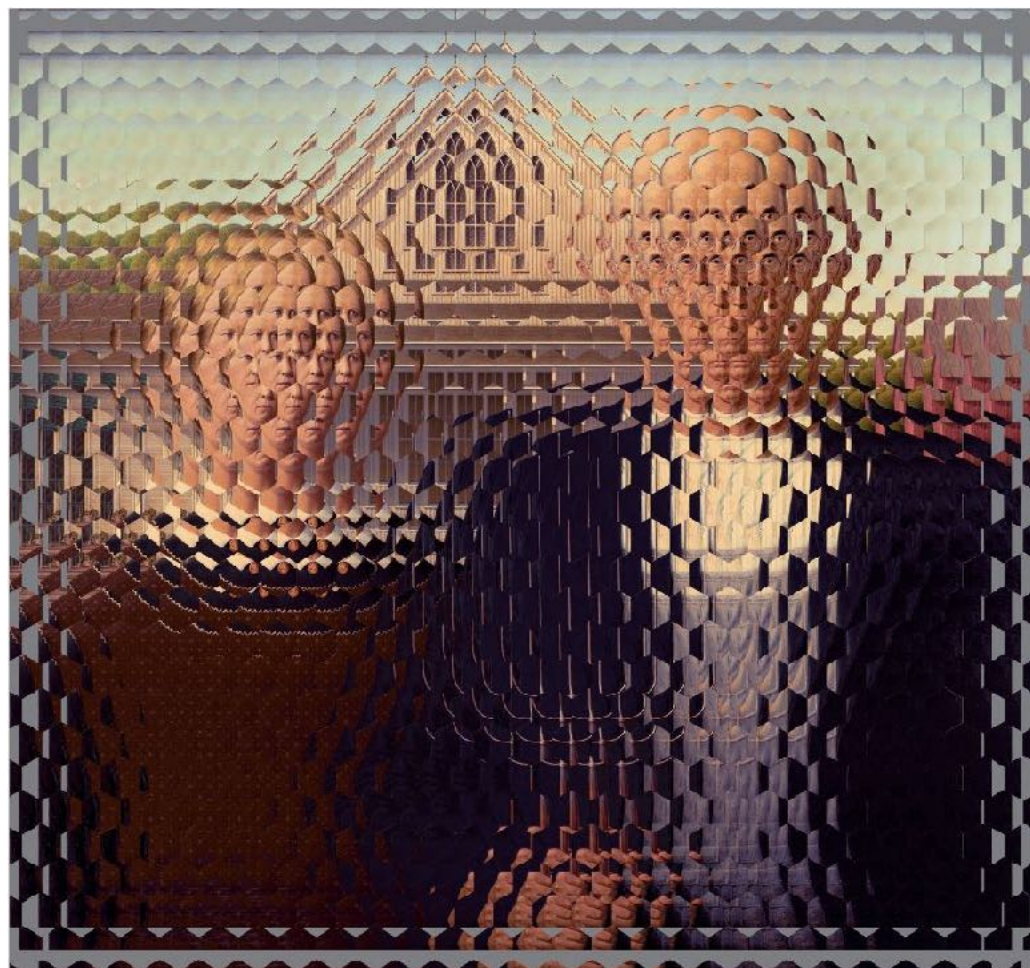
Fabián Ugalde
Expanded Van Der Weyden
Ink on canvas
115 x 85 cm
2021



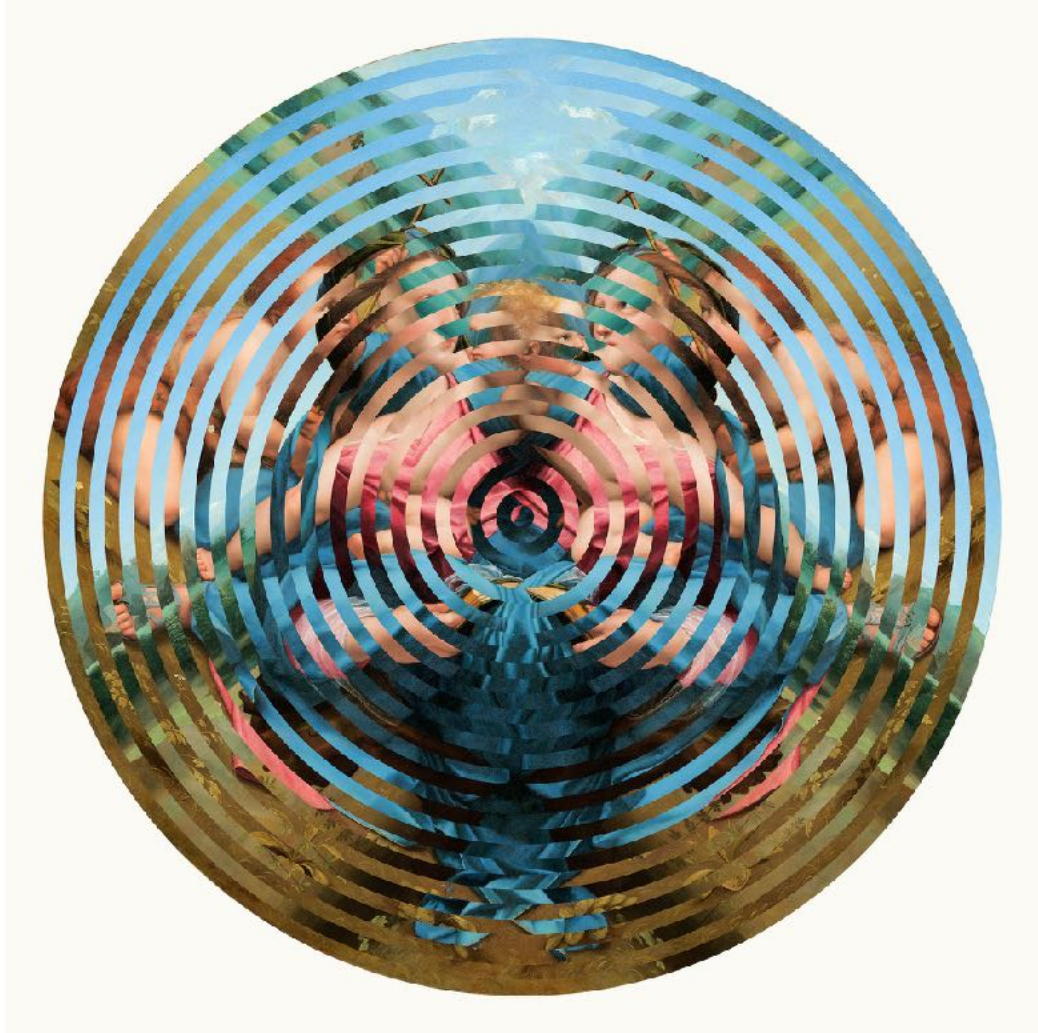
Fabián Ugalde
Expanded Pearl
Ink on canvas
108 x 100 cm
2021



Fabián Ugalde
Complementary Grant Wood
Glossy paper semi matte
115 x 96 cm
2021



Fabián Ugalde
Expanded Grant wood
Ink on canvas
138 x 148 cm
2021



Fabián Ugalde
Expanded Rafael
Ink on canvas
100 x 100 cm
2021

Fabian Ugalde

Mexico, 1976

In the second half of the XXth century, certain works of art transcended the realm of the gallery and museum, and became iconic in popular culture. The central tension of Fabian Ugalde's work is the examination of factors that turn art into iconography.

Just like Pop Art appropriated comics and cartoons, Ugalde uses the classics and mixes them up with insight and humor, admiration and irony, parody and lyricism, in a place where joke becomes judgment and judgement becomes a joke.

Through precise cuts guided by a reticle, Ugalde recomposes the portrait of the Girl With The Pearl Earring in an attempt to return to the origin of beauty; that is, a regression to the symmetry, rhythm and proportion governed by mathematical order. Ugalde uses distortion as a metaphor, referring to both the distorted relationship between art history and the contemporary art world, and to the difficulty that the modern spectator has finding themselves reflected in a work of art.

Ugalde is a graduate of INBA (1992-1997). Since 1998 his work has been exhibited in in a large number of museums and galleries in Mexico and abroad, in venues such as the Cité Internationale des Arts (Paris, Fr), Museo de la Ciudad de Querétaro (Qro, Qro), the CAMAC art Centre (Champaigne, Fr) and the Centro de las Artes de Monterrey (NL, MEX), Museo Rufino Tamayo Arte Contemporáneo (CDMX, Mexico City), Purnell Center for the Arts (Pittsburgh, USA), Centro Atlántico de Arte Moderno (Gran Canaria, ESP), Museo de Arte Contemporáneo MARCO (Monterrey, MEX), Mexic-Arte Museum (Austin, USA), the Museo de Arte Moderno (CDMX), Contemporary Arts Center of New Orleans (New Orleans, USA), the Museum of Contemporary Art of Querétaro (Querétaro, MEX), the Blue Star Art Space (San Antonio, USA) and the Armory Center for the Arts (Pasadena, Pasadena, Mexico). Ugalde has been a member of the "Sistema Nacional de Creadores de Arte" on three occasions, and has received several awards throughout his artistic career. Among these are the first prize of acquisition in the "X Biennial Rufino Tamayo", the Pollock-Krasner Foundation grant, the 1st prize of acquisition in the 2nd National Biennial of Art Lumen and the 1st prize of acquisition in the 2nd National Biennial of Art Lumen and the 1st acquisition prize at the 2nd "Salón of October".

Salustiano

Spain, 1965

Born in 1965, Spanish Fine Arts painter Salustiano García Cruz graduated from the University of Seville, Spain. The beautiful paintings of this Spanish artist are red or white pictures in a pure concept of Renaissance style, transmitting calm through a detailed study of form and a clear brush stroke.

Throughout these years Salustiano has occupied covers of magazines and specialized press, such as the magazine Arte Al Límite, Artery Berlin, MU Magazine or the cultural weekly newspaper of the national newspaper ABC. There have also been countless interviews for radio and television.

Thanks to this artistic recognition, in recent years different charitable institutions of international prestige have invited Salustiano to collaborate in their projects. Among them the Dalai Lama Foundation with the exhibition The Missing Peace, which toured several continents, the international organization Woman Together, with the exhibition "Other Meninas", supervised by the World Microcredit Bank, by Muhammad Yunus (Nobel Peace Prize) , in which the Queen of Spain actively collaborates, and the Cisneros Foundation with the exhibition and auction of IKF Latin American Art Auction, part of its program for childhood health care in Latin America.

He participated in The Missing Peace, Artist Consider The Dalai Lama, an international exhibition that brings together such prominent authors as Bill Viola, Anish Kapoor, Marina Abramovic, Christo, Richard Avedon and Sebastiao Salgado, and who, since 2006, has toured several cities in the world: Chicago, New York, San Francisco, Sydney, Berlin, Paris, Prague, Tokyo, Toronto, Warsaw and Miami.



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