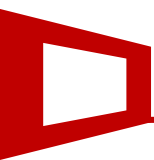




RoFa Projects is a contemporary art platform with an emphasis on the research of artists from Latin America.

We promote artistic production with abstract and conceptual orientation. We work with emerging Latin American artists who seek to reflect a more experimental concept of the work of art. Our mission is to link artists from Latin America with the international arena. Mainly artists interested in the artistic discourse associated with the Different visions of the sociopolitical processes with which we live worldwide.



Erika Harrsch México. 1976

Harrsch's work, thematically aligned with the butterfly, shares content based on migration and the surrounding circumstances that define identity, nationality and global mobility. Departing from these projects, she has further elaborated on the complexity of the migratory experience, to approach immigration reforms and the recontextualization of physical borders.

Global Gender GAP Score 25



Erika Harrsch

25 Specimen Papilionumismia wall installation based on the most gender-equal countries with banknotes featuring women. The size of the butterfly, corresponds to a higher country ranking of less gender based disparities. The Index benchmarks national gender gaps on economic, education, health and political criteria.

Three-dimensional hand painted and cutout butterfly prints on archival cotton paper, UV varnished on both sides and mounted on acrylic rods.

Butterflies dimensions variable. Installation size: 74w x 56h x 5d in.

Global Gender GAP Score 25

Gender parity is fundamental to whether and how economies and societies thrive. Ensuring the full development and appropriate deployment of half of the world's total talent pool has a vast bearing on the growth, competitiveness and future-readiness of economies and businesses worldwide. The Global Gender Gap Report benchmarks 149 countries on their progress towards gender parity across four thematic dimensions: Economic Participation and Opportunity, Educational Attainment, Health and Survival, and Political Empowerment. In addition, this year's edition studies skills gender gaps related to Artificial Intelligence (AI).

Source: World Economic Forum, The Global Gender Gap Report 2018.

Iceland	Ragnheiður Jónsdóttir - Educator and expert embroiderer. 1646-1715
Norway	Kirsten Flagstad – opera singer. 1895-1962
Sweden	Astrid Lindgren - writer of fiction and screenplays. 1907-2002
Rwanda	Woman coffee picker carrying harvested coffee.
New Zealand	Kate Sheppard - Activist, feminist and suffragist. Women's suffrage. 1847-1934
Philippines	Corazon C. Aquino - First female president in Philippines. 1933-2009
Ireland	Sister Catherine McAuley - Religious, educator founded Sisters of Mercy. 1778-1841
Slovenia	Ivana Kobilca - Artist Painter. 1861-1926
France	Marie Curie - physicist and chemist, pioneer on radioactivity. 1867-1934
Denmark	Johanne Luise Heiberg - Actress and Stage Director. 1812-1890
Germany	Bettina von Arnim - writer and novelist. 1785-1859
United Kingdom	Elizabeth II- Queen of the United Kingdom, 1926- present
Canada	Elizabeth II- Queen of the United Kingdom, 1926- present
Latvia	Young woman traditional costume
Bulgaria	Desislava of Bulgaria – Middle age aristocrat, most popular medieval women
Switzerland	Sophie Taeuber-Arp - Artist, painter, sculptor, designer, architect. 1889-1943
Costa Rica	Carmen Lyra- Writer, communist, Women's Rights Advocate. 1888-1949
Lithuania	Julija Zemaite - writer and educator. 1845-1921
Belgium	Queen Fabiola of Belgium. 1928-20-14
Estonia	Lydia Koidula - Poet. 1843-1886
Argentina	Eva Peron – First Lady of Argentina, supported the female vote. 1919-1952
Portugal	Maria II of Portugal - Queen of Portugal. 1819 –1853
Serbia	Nadežda Petrović -Fauvist Painter. 1873-1915
Australia	Mary Gilmore - Writer and journalist. 1865-1962
Israel	Leah Goldberg- Poet, author and playwright. 1911-1970

Business women



Erika Harrsch

Three-dimensional hand painted and cutout butterfly prints on archival cotton paper, UV varnished on both sides and mounted on acrylic rods. Butterflies dimensions variable. Framed with Archival acrylic box and wooden-pvc base, size: 26w x 28h x 5.5d in.

Business women

8 Specimen Papilionumismia installation based on the Indicators of female entrepreneurship by the Organization for Economic Co-operation and Development. The top 8 countries with more women as business owners in relationship to the countries' population. Including only the countries with banknotes featuring women. The bigger size of the butterfly, corresponds to a higher ranking by country.

Greece	Athena - Ancient Greek goddess associated with wisdom, handicraft, and warfare
New Zealand	Kate Sheppard - Activist, feminist and suffragist. Women's suffrage. 1847-1934
Australia	Mary Gilmore - Writer and journalist. 1865-1962
South Korea	Shin Saimdang - Artist, writer, calligraphist and poet. 1504-1551
Italy	Maria Montessori - Physician and educator. 1870-1952
Spain	Rosalía de Castro - Writer and poet. 1837-1885
Switzerland	Sophie Taeuber-Arp - Artist, painter, sculptor, designer, architect. 1889-1943
Portugal	Maria II of Portugal - Queen of Portugal. 1819 –1853

Land is female



Erika Harrsch

Three-dimensional hand painted and cutout butterfly prints on archival cotton paper, UV varnished on both sides and mounted on acrylic rods. Butterflies dimensions variable. Framed with Archival acrylic box and wooden-pvc base, size: 26w x 28h x 5.5 d in.

Land is female

10 Specimen Papilionumismia wall installation based on the Top 10 Countries with more women as landowners. Including only the countries with banknotes featuring women.

The size of the butterfly, corresponds to a higher ranking by country with more Land titles owned by women. From the Gender, Institutions and Development Database.

Latvia	Young woman traditional costume
Lithuania	Julija Zemaite - writer and educator, 1845-1921
Estonia	Lydia Koidula – Poet, 1843-1886
Botswana	Female teacher and children
Italy	Maria Montessori - Physician and educator, 1870 - 1952
Malawi	Rose Lomathinda Chibambo - Politician, activist, Leader of African Congress, 1928 — 2016
Austria	Rosa Mayreder - freethinker, author, painter, musician and feminist, 1858 -1938
Chile	Gabriela Mistral -Educator, Diplomat, Poet, Nobel Prize, 1914–1957
Greece	Athena -ancient Greek goddess associated with wisdom, handicraft, and warfare
Georgia	Queen Tamar Queen of Georgia, first woman to rule Georgia, 1160 — 1213

Eurospecímenes

Twenty-four entomological boxes with butterflies cut out from printed images of pre-euro currencies. The work treats paper banknotes withdrawn from circulation as extinct specimens for entomological preservation, study and conservation. These butterflies are pinned as though they are extinct entomological specimens ready for study.

Erika Harrsch

EUROSPECIMENS. 2015-2019

Papilionumismia Ephemerae
Europeae (Eurospecimens),
Three-dimensional cutout and
hand painted archival ink prints on
Hahnemülle paper Each box:
20 x 15 cm // 8 x 6 in Total wall
installation dimensions:
160 x 85 cm // 63 x 33 in
Edition 5/5



Erika Harrsch

FOREIGN DEVELOPMENT ASSISTANCE

10 Specimen Papilionumismia wall installation based on the most generous countries for Foreign Aid in Development Assistance. USA, Germany, UK, France, Japan, Sweden, Netherlands, Norway, Canada, UAE One of a kind framed installation with ten butterflies, three dimensional hand painted and cutout butterfly prints on archival cotton paper, UV varnished and mounted on acrylic rods. Butterflies dimensions variable. Framed with museum quality acrylic box 30 w x 28 h x 6 3/4 d in.



Erika Harrsch

**"Hue Variations inside Glass, M-5-5
Orange-Purple" (After Kafka, Glass and
Turre, 2020**

Excerpts from the original scores of
"Metamorphosis I,II,III,IV,V" piano concert by
Philip Glass.

Three-dimensional hand cutout and hand
painted archival ink print on archival
Hahnemühle paper, collage and drawing.
Inside of entomological box and insect pin.
16 x 18 x 2 3/4 in. One of a Kind, Framed





The Butterfly as a visual metaphor for woman, raise issues about the transforming experiences of migration, sexuality, individuality and values as they relate to ethnic diversity and cultural and ideological heritage.

The project explores how each immigrant woman preserved the core of her identity regardless of recontextualizing herself within a new country

Erika Harrsch

Imagos.

From the series "objeto del deseo"(2016)

Three-dimensional cutout and hand-painted archival ink print on cotton paper inside of entomological box

40 x 46 x 6cm

Bio

Born in Mexico City, Harrsch has lived in several cities throughout the country, as well as Italy, Germany, and Brazil; for the past fourteen years she has lived and worked in New York City. She has been defined as a multidisciplinary artist, employing traditional mediums along with new media and technologies to articulate her concepts and interests.

The formal aspects of her oeuvre and languages investigate diverse fields to achieve visual, multisensory, and interactive experiences: a comprehensive reflection about the body and identity, the space that defines us and the one we wish for, the limits and vertiginous freedom that lead to a continuous corporeal and ideological migration.

Harrsch's solid background as a painter has been essential and visible in her aesthetic process, and her artwork is continually being filtered through images, the representation of the object, spaces, and colors; the work stems from experimentation and the processes themselves, and only later becomes articulated. These visual and formal processes are infused with multilayered references, a complex weave of the strata of meanings, which in turn make possible the extraction of multiple readings and narratives concerned with individual and cultural preoccupations, as well as critical social, political, and environmental issues.

For over six years she has included entomology research as part of her work, using butterflies as a metaphor for themes such as gender, identity, migration, nationality, and the relationship human beings have with their own nature and fragility.



Harrsch has expanded her trajectory to achieve authority status in a wide range of disciplines related to the production of multimedia art. She has established a fertile and captivating language, using tools such as painting, photography, video, animation, installation, interactive projects, and the production and direction of multimedia shows.

For the past eight years her interdisciplinary practices have led to collaborations with well-known musicians and composers, including Philip Glass, cellist Jeffrey Zeigler, Claire Chase, Paola Prestini, and Maya Beiser, among others.

Erika Harrsch has been selected to participate in the Fokus-Lodz Biennale, Lodz, Polonia, 2010; 798 Biennale, Beijing, China, 2009; International Media Art Biennale, Seoul, South Korea, 2008; Fotofest Biennial, Houston, Texas, 2008; as well as the 6th and 7th FEMSA-Monterrey Biennial, Mexico, in 2003 and 2005.

Her work has been shown in galleries, festivals, and international artistic residencies, as well as the Whitney Museum of American Art (New York City), Museo del Barrio (New York City), Nevada Museum of Art (Reno, Nevada), Aldrich Contemporary Art Museum (Ridgefield, Connecticut), Neuberger Museum of Art (Purchase, NY), Bellevue Arts Museum (Bellevue, Washington), in the United States; Göteborg Konstmuseum, Sweden; Musée de la Photographie, Charleroi, Belgium; Seoul Museum of Art, South Korea; and Museo de Arte Contemporáneo de Monterrey (Nuevo León) and Museo de la Ciudad (Querétaro), in Mexico.

Her work is included in numerous international public and private collections, including the Musée de la Photographie in Belgium, the Eaton Corporation, the Fidelity Corporation and Ford Foundation in the United States.

Edgar Edress

Chile. 1970

Edress' art process is centered in a strong conceptual research frame where material and forms appear as consequences of the mechanism that best serves to deliver the concept, with a strong entanglement with the sociocultural context where the project takes place.

Acts of Knowledge

The installation suggests a declassification of the system of knowledge proposed by the encyclopedias and educational books. By exploring the arbitrariness (and cultural specificity) of any attempt to categorize the world and demonstrates an "other" to our system of thought, the installation attempts to question how narratives are created.

“Acts of Knowledge” is based In Foucault’s book the "Order of Things", where Foucault explicates an "archaeological“ investigation of knowledge acquisition; commenting on the fragility of our current means of understanding the world. For Foucault reasoning is the ultimate act of control, delivered through the power of representation to confirm an objective order.

Acts of Knowledge uses commonly accessible forms of knowledge -the encyclopedia- to question the structure imposed by the reasoning. In that context, the acts of estrangement and the visual structuring of the dictionary and the encyclopedias through collages questions the categorization, knowledge, and expands the dominant narratives.





Edgar Endress

Acts of Knowledge N°2 / installation. 2019

Mixed- media installation (Paper, wood,
pins)

Variable Dimensions



Edgar Endress

Acts of Knowledge / installation, 2019
Mixed- media installation (Paper, wood, pins)
Variable Dimensions

Bio

Edgar Endress is a George Mason University assistant professor teaching new media and public art. Born in Chile, he has exhibited extensively throughout the Americas, most recently in Museum of Contemporary Art MACBA Barcelona, Spain at the Land Art Biennial in Mongolia, and in Pacific Time at the Getty Museum.

In 2015, in association with Provisions, he initiated the Floating Lab Collective, a team of interdisciplinary artists who deploy innovative art projects in collaboration with urban communities. His work focuses on syncretism in the Andes, displacement in the Caribbean, and mobile art-making practices. He received his MFA in Video Art from Syracuse University.

He has received numerous grants and fellowships, including from the Virginia Museum of Fine Arts, the NEA and the Creative Capital Fund.



Muriel Hasbun

El Salvador. 1961

Muriel Hasbun's expertise as an artist and as an educator focuses on issues of cultural identity, migration and memory.

Hasbun's artistic language is characteristically a form of collage, in which elements of different places, times, and mediums are brought onto a single surface, but the photographs have more in common with the phenomenon of

pentimento, in which old oil paint fades to reveal an earlier layer of drawing underneath. The difference between the drawing and the painting on top of it is thought to represent the painter's change of mind, or "repenting."

In Hasbun's case, we might think of pentimento as a metaphor of memory, of the intimate distance between the tracings of personal history that families carry from generation to generation and the fuller, more dimensional and multi-hued constructions of individual identity that we create from those barely discernible lines.

Hasbun has collected the memories of wartime France retained by her great aunt and mother and connected them with her own memories of growing up in El Salvador.

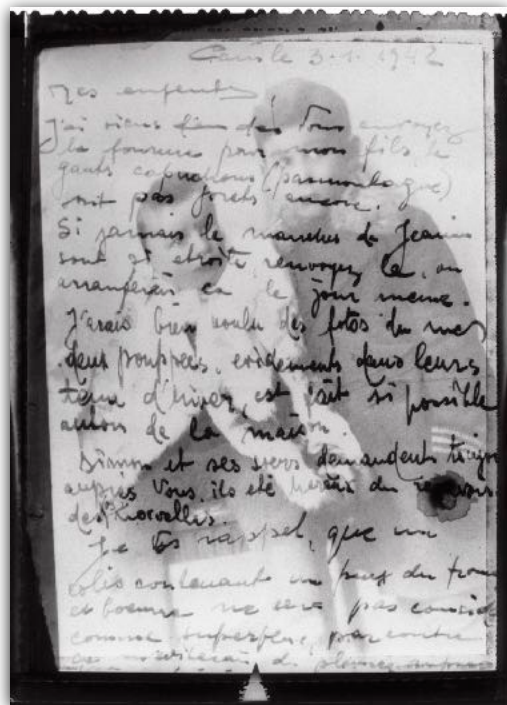
In the installations “Hélène” and “Ave Maria,” photographs of the artist’s great aunt and a small chapel in the Auvergne are combined with excerpts from postcards written by her grandfather to her grandmother during the war.

Presented as altar-like triptychs, the photographs ground us in the here and now, but also require us, intellectually and emotionally, to be in two places at once. (Excerpt from essay by Andy Grundberg)



Muriel Hasbun

Protegida/Watched Over: Auvergne, Triptych I,
Gelatin silver prints and patterned fabrics in three wooden frame constructions
3 piece: wooden construction: 25" x 21" x 7.75"



Muriel Hasbun

Protegida/Watched Over: Auvergne, Hélène Mes enfants,
Selenium gelatin silver print,
Photo 13.5" x 10.25"
Box: 26 x 26 inches



As part of the installation, Hasbun includes another image on the back of the pedestal on which this picture is mounted. 'Mes enfants' has 'El lobo feroz' on the back, which she rephotographed from a book that came out after the war, telling the story of WWII to children, called 'La Guerre chez les animaux', and the big bad wolf is Hitler (the wolf has a swastika on the armband)

Muriel Hasbun

Protegida/Watched Over: Auvergne, Hélène
El lobo feroz,
Selenium gelatin silver print,
Photo 13.5" x 10.25"
Box: 26 x 26 inches



The little town of Le Mont-Dore gave refuge to my mother when she was two years old in Nazi occupied Vichy France. Who would have thought, after more than 50 years, that a small village in the Auvergne region would resonate to anyone outside of France's borders? Personal histories, when unearthed and re-stated, have an uncanny echo. In our world of unprecedented migration, these echoes travel great distances. Often, they go unheard or, being distant, they become indistinguishable against the noise of the proximate. Through my work, I now hear these echoes distinctly, and being distinct, they have become insistent. With this series, I journey across the Atlantic Ocean into Europe's history, in a search for clues that will help me establish correspondences between the past and the present, the distant and the near, the actual and the imagined, the personal and the public.



Muriel Hasbun

Protegida/Watched Over: Auvergne—Ave Maria (triptych III)

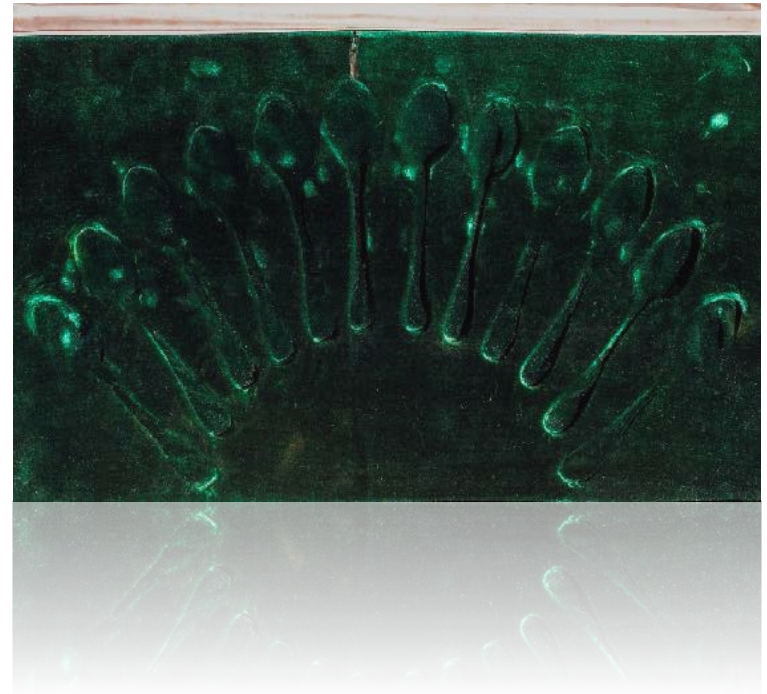
Selenium gelatin silver print,

54" x 25" x 7.75"

Bio

Through an intergenerational, transnational and transcultural lens, Hasbun constructs contemporary narratives and establishes a space for dialogue where individual and collective memory spark new questions about identity and place.

Hasbun is the recipient of numerous distinctions, including: 2019 Trawick Prize Finalist, a 2019 Archive Transformed CU Boulder Artist/Scholar Collaborative Residency, Maryland State Arts Council Individual Artist Awards in Media (2019 and 2008) and in Photography (2015, 2012), CENTER Santa Fe 2018 Producer's Choice and 2017 Curator's Choice awards, a FY17 Arts & Humanities Council of Montgomery County Artist Project Grant, a 2014 Smithsonian Artist Research Fellowship, the Howard Chapnick Grant of the W. Eugene Smith Memorial Fund for *laberinto* projects (2014); a Museums Connect grant of the U.S. Department of State and the American Association of Museums (2011-2012); Artist in Residences at the Centro Cultural de España in San Salvador (2016), and the Escuela de Bellas Artes in San Miguel de Allende, Mexico (2010); the Corcoran's Outstanding Creative Research Faculty Award (2007) and a Fulbright Scholar Grant (2006-2008).



Bio

Hasbun's photo-based work has been internationally exhibited. Venues include: George Mason University, Brentwood Arts Exchange (2019), Turchin Center for Visual Arts, the Athenaeum (2018); Betty Mae Kramer Gallery, MICA Meyerhoff Galleries (2017); PINTA Miami and Civilian Art Projects (2016); American University Museum (2016, 2008); Centro Cultural de España in San Salvador (2016, 2015, 2006); Smithsonian American Art Museum (2013, 2011); the Maier Museum of Art (2012); Light Work, Mexican Cultural Institute (2011); the MAC-Dallas and Michael Mazzeo Gallery (2010); NYU's Hemispheric Institute at the Centro Cultural Recoleta in Buenos Aires (2007); Museum of Photographic Arts in San Diego (2007); Houston's FotoFest (2006), Corcoran Gallery of Art (2004); 50th Venice Biennale (2003); Centro de la Imagen, Mexico City (1999); Musée de l'Arles Antique at the 29ème Rencontres Internationales de la Photographie d'Arles (1998). Similarly, her photographs are in numerous private and public collections, including the Art Museum of the Americas, D.C.Art Bank, En Foco, Lehigh University, Museo del Barrio, Smithsonian American Art Museum, University of Texas-Austin and the Bibliothèque Nationale de France.

Building upon her socially engaged art and teaching practice, Muriel Hasbun is the founder and director of *labyrinth projects*, a transnational, cultural memory and education initiative that fosters contemporary art practices, social inclusion and dialogue in El Salvador and its U.S. diaspora, through exhibitions, art education, artist residencies and community engagement. She is professor emerita at the GWU Corcoran School of Arts & Design and visiting artist/distinguished practitioner with the Nomad/9 MFA program at the Hartford Art School. Previously, she was professor and chair of photography at the Corcoran College of Art + Design.

Hasbun received a MFA in Photography (1989) from George Washington University where she studied with Ray K. Metzker (1987-88), and earned an AB in French Literature (1983), cum laude, from Georgetown University.



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