



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.

She 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.

Tea room: The better to see you...

"I have an excellent idea! Let's change the subject!"
March Hare
Alice in Wonderland.

Some of us remember that famous psychological test that took place in the forest.
They asked us: "What is the road like? Who is with you? You see a lovely house. Describe the house.

You decide to enter without fear. You go forward and there is a small room with a table in the middle. Describe the table. What is on and around it?

When you leave the house there is an object on the ground. What is the object? What material is it made of? What do you do with that object?

It is impossible to stop observing the psychological constants in Silvia Levenson's work.

The resignification of materials and specifically of glass as an ambiguous element leads us to observe the contradictions, fragility and also ambiguities of human relationships.

Tea room: The better to see you... evokes fables and fairy tales. In fact, it is inside a dollhouse - pink and cute. But what hides behind the doors, of the personal stories of the glass?

In the center of the installation there is a glass table and on it a teapot with two beautiful pink cups; but both with green thorns that hypothetically transform the scene into pain and torture.

Further back and with the same fragility there is a set of baby clothes. It makes us wonder, who are we in this world? How do our origins influence our becoming?

Our house, a room, our family, its habits, stereotypes and behaviors, are transformed into a space loaded with content and learning; but also demands that are sometimes difficult to meet.

How many images do we remember of children falling to sleep reading fairy tales. Stories that today we understand the amount of stereotypes and questionable patterns of behavior that they created and not with the best role models.

A Cinderella, represented in Silvia's shoes, waiting for a prince and being mistreated by her stepsisters, being here characterized with a nail inside these tortuous shoes.

A swing in a forest, which at the same time reflects ideas of freedom; but you also come and go from life and its great leaps into the void.

A tearoom, in a dollhouse in the middle of a small forest with hares wanting to change the subject.

Tea room(Room) is a small hope to not change the subject, to open questions, to be able to tell the stories behind Levenson's glass objects.

Gabriela Rosso







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



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



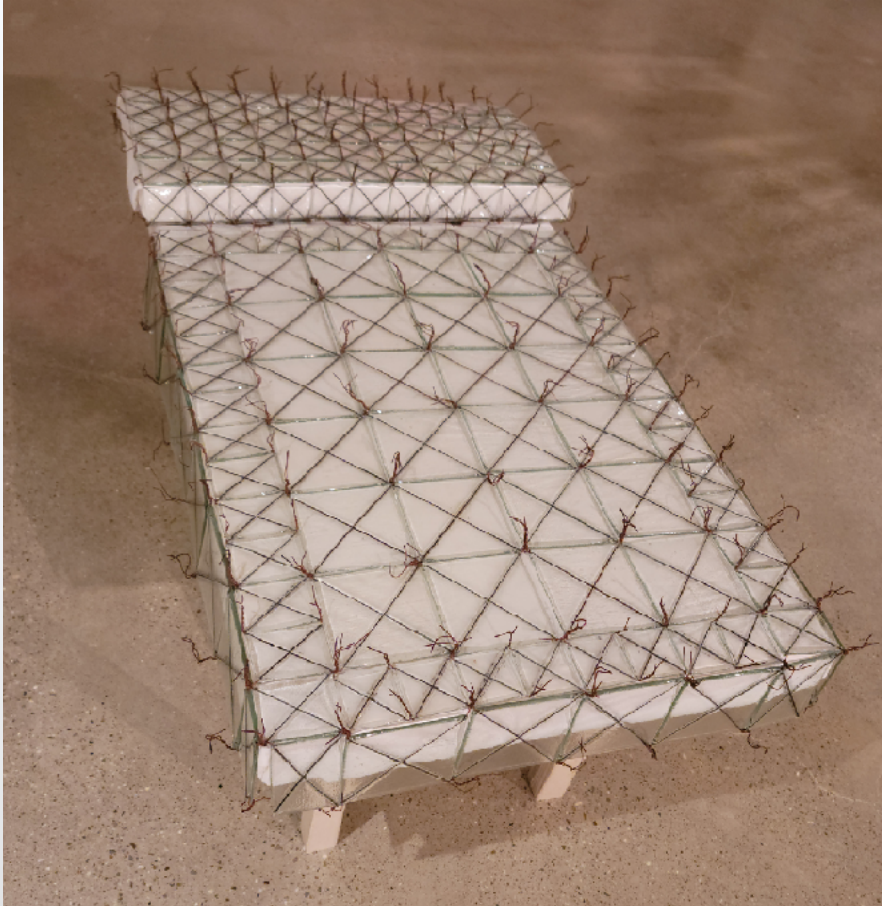
Identity
Molten glass
25 x 90 cm
2021



She flew away
Molten glass, wire
screen printing/ steel
200 x 30 x 40 cm
2021

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





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.

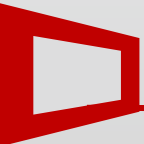
Silvia Levenson

Take care of yourself

Molten 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.

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.

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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