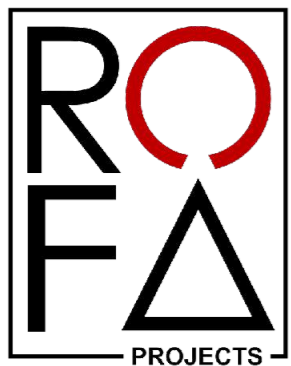
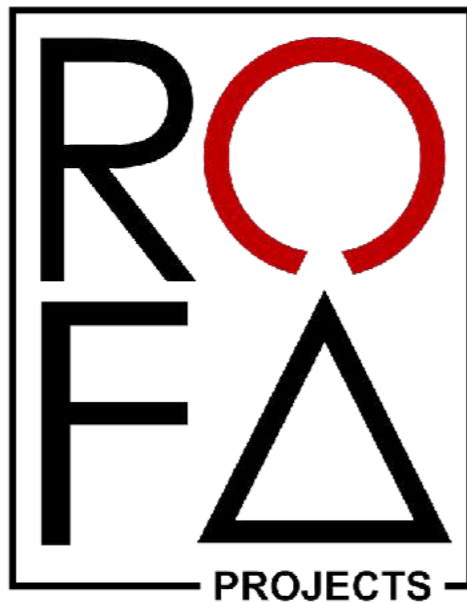


Southern patterns

Daniel Batalla
Marcelo Larrosa
Gustavo Serra
Héctor Ragni





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 and La Morada.

DANIEL BATALLA

Montevideo, 1960

Daniel Batalla studied painting ascribing to the principles of Joaquín Torres García, creator of the constructive Universalism, one of the most important movements South American Art. His work has since found new shapes but still conserves some premises such as structure and harmony.

The constitutive elements of his work are based in the popular imaginary that surrounds us, taking the language of publicity, advertising and other images made purely for the consumption of the masses Batalla creates his own codified language.

His work is girded by the use of the primary colors, black and white with a monochromatic background where the elements that compose the image are distributed. His paintings flirt with movement and hide messages that can only be found by the eyes of an acute observer.

Daniel Batalla

Pasion, 2014

Oil on canvas

120 × 100 × 5 cm

47 1/5 × 39 2/5 × 2 in



Daniel Batalla

No aprieten el botón, 2016

Oil on canvas

120 × 80 × 4 cm

47 1/5 × 31 1/2 × 1 3/5 in





Daniel Batalla

Garage y Signos, 2016

Oil on canvas

120 x 150 x 5 cm

47 1/5 x 59 1/10 x 2 in

MARCELO LARROSA

Montevideo, 1971

Marcelo Larrosa is an abstract artist in all the dimension given to this concept by “La escuela del sur”, Uruguayan movement impulsed by Joaquín Torres García towards 1934 when he settled definitely in Montevideo in 1934 after 43 years of trajectory in the European and American vanguard movements. “La escuela del sur” aims to create a work of art with a plain painting technique, pure colors, the use of the golden ratio and structural concepts to give form to an idea. Marcelo takes from this ideas to build his own language and give form to his own train of thought.

The commodity in Marcelo’s work is language itself, where he considers each type as a form and a text as an image. The artist creates images that at first sight invite the spectator to read and make sense of the text that is proposed but that at a closer look reveal a tangle of unreadable fonts: deformed, twisted and inverted. By this logic Marcelo Larrosa subverts the logic of writing itself, writing out literally something that cannot be read to represent the indescribable.

Marcelo Larrosa

Structure, 2017

Oil on canvas

50 × 60 × 3 cm

19 7/10 × 23 3/5 × 1 1/5 in



With his work Marcelo aims to arrive to a universal expression where an artwork conceived as a message is in fact a myriad open to multiple interpretations.

Working with the same methods of La escuela del sur”, Larrosa works following an artisanal method, creating his own pigments and canvases according to traditional methods and simple materials as though by his mentor Julio Alpuy.

The work of the Uruguayan artist Marcelo Larrosa Martinatto, a direct student of master Julio Alpuy, is focused on language. Following in line with the constructivist tradition, it twists the limits in art and considers letters as forms and texts as images. Letters with their configurations are a visual resource of great rhythm that mixes figure and background, producing an impeccable gestalt. Exploring the boundaries between painting and writing, in favor of the creation of universal signs and symbols. Symbols that bring together, that unify, that flexibilize and that give us an infinite number of possible messages in its constructive universalism.

Marcelo Larrosa

Structure, 2017

Oil on canvas

50 × 60 × 3 cm

19 7/10 × 23 3/5 × 1 1/5 in



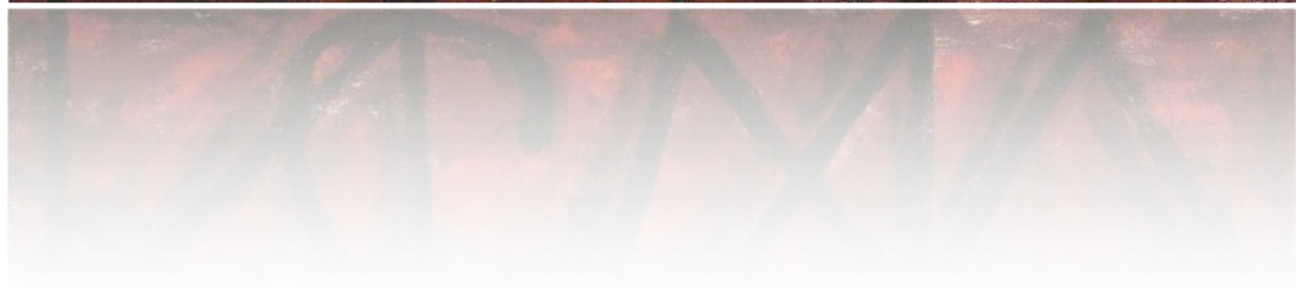
Marcelo Larrosa

Untitled, 2017

Oil on canvas

160 × 140 cm

63 × 55 1/10 in

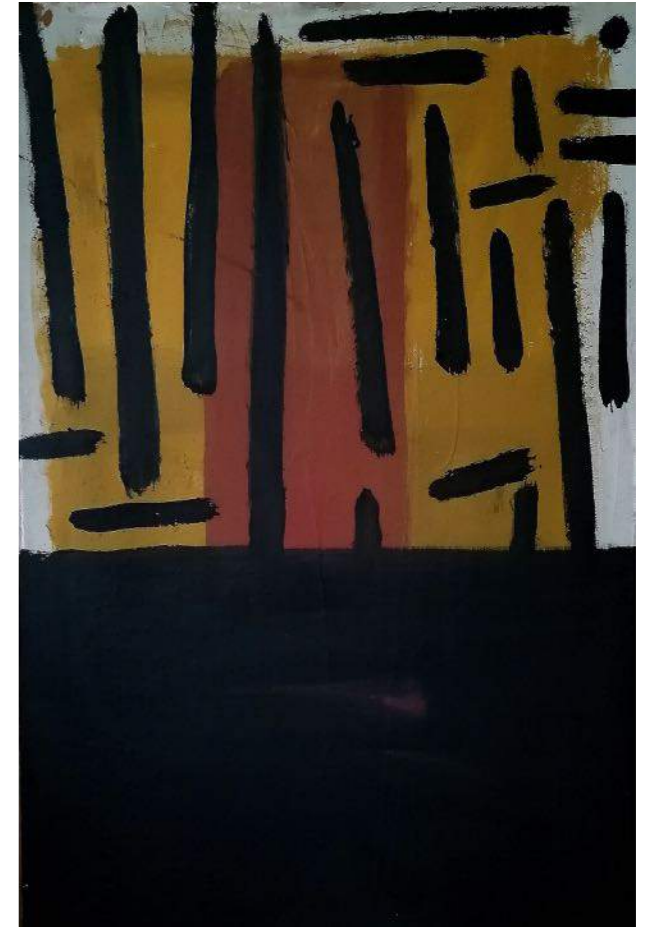




Marcelo Larrosa
Estructuras, 2017
Oil on canvas
95 x 63 cm



Marcelo Larrosa
Estructuras, 2017
Oil on canvas
98 x 68 cm



Marcelo Larrosa
Signos I, 2021
Oil on canvas
60 x 40 cm



Marcelo Larrosa

Signos, configuración horizontal, 2021

Oil on canvas

95 x 63 cm

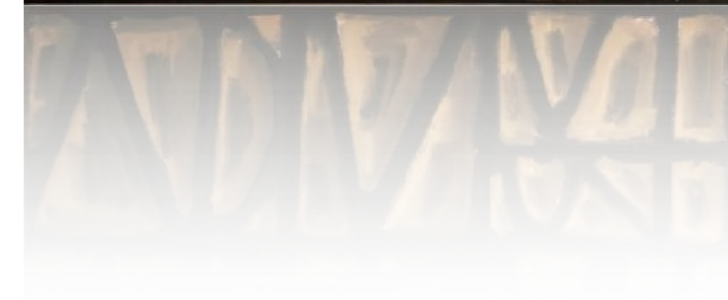


Marcelo Larrosa

Signos, 2021

Oil on canvas

60 x 40 cm



Marcelo Larrosa

Construction verde, 2017

Oil on canvas

70 x 50 cm

GUSTAVO SERRA

Montevideo, 1966

Gustavo studied with the painter Daymán Antúnez with whom he continued to work until 1987. Beginning with Antúnez, Serra was to work with the most important surviving artists that had studied with the great modernist painter, Joaquín Torres-García. In 1987, he met the painter Augusto Torres (Torres-García's eldest son) and for the next six years, Serra painted with Torres in his studio until Augusto's death in 1992.

In 1988, Serra became the studio assistant to Francisco Matto, working closely with him until Matto's death in 1995. He also assisted the sculptor Gonzalo Fonseca in his studios both in New York and in Seravezza, Italy in 1994 and 1996. Serra has also studied and collaborated with Julio Alpuy in New York and in Montevideo since 1991. All of these artists were original members of the renowned Taller Torres-García in Montevideo.

Gustavo Serra

Signs, 2017

Oil on canvas

120 × 100 × 4 cm

47 1/5 × 39 2/5 × 1 3/5 in



Since 1987, Serra has participated in numerous group exhibitions in Uruguay and abroad, including the 1996 *Still Life Show* at Cecilia de Torres, Ltd. in New York and the 1998, *Salón Municipal*, Montevideo. In 1997, Serra had his first one-man show at Galería Moretti in Montevideo.

Serra was invited in 1999, by the Museum of Contemporary Art in Montevideo, (Museo de Arte Contemporáneo de Montevideo) to participate in the exhibition, *Identities*, Latin American and Caribbean artists, organized for the International Development Bank in Paris.

Since 1990, he has worked organizing exhibitions related to Joaquín Torres-García and the Taller in various museums, galleries and public institutions all around the world. He has also curated exhibitions for the Museo Torres-García and Galería Oscar Prato in Montevideo, and since 2012 is in the board of the Francisco Matto and Julio Alpuy Foundations.



Gustavo Serra

Plano 1, 2017

Oil on canvas

80 × 160 × 5 cm.

31 1/2 × 63 × 2 in

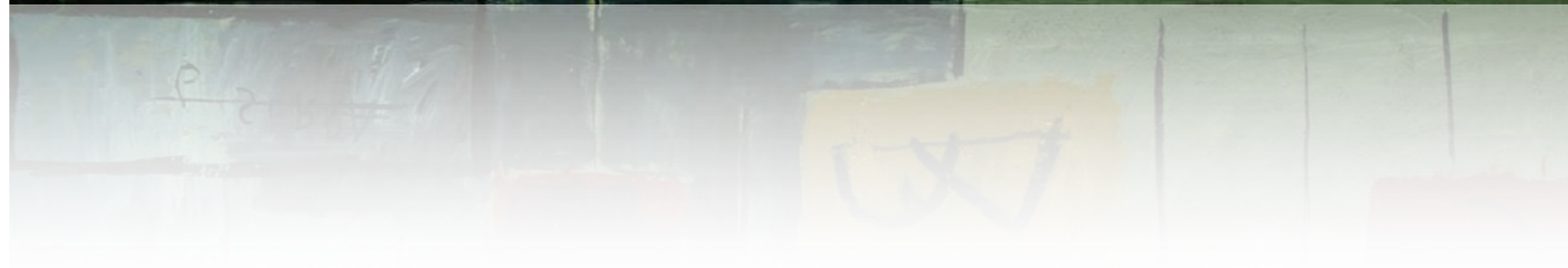
Gustavo Serra

Pictograma III, 2011

Oil on canvas

150 × 190 × 5 cm

59 1/10 × 74 4/5 × 2 in



HÉCTOR RAGNI

Buenos Aires, 1897

Ragni's family moved to Montevideo in 1915 where Héctor continued his art studies and activities.

In 1918, Ragni sailed for Europe, living in Barcelona and returning to Uruguay after ten years abroad.

In 1934, Ragni met Torres-García and joined the Asociación de Arte Constructivo. Active in the artistic and cultural movements of the time and a participant in the numerous exhibitions of the AAC and later the Taller Torres-García, Ragni had a strong graphic sense coupled with superb technical mastery.

His line drawings are highly coveted as there are few canvases extant.

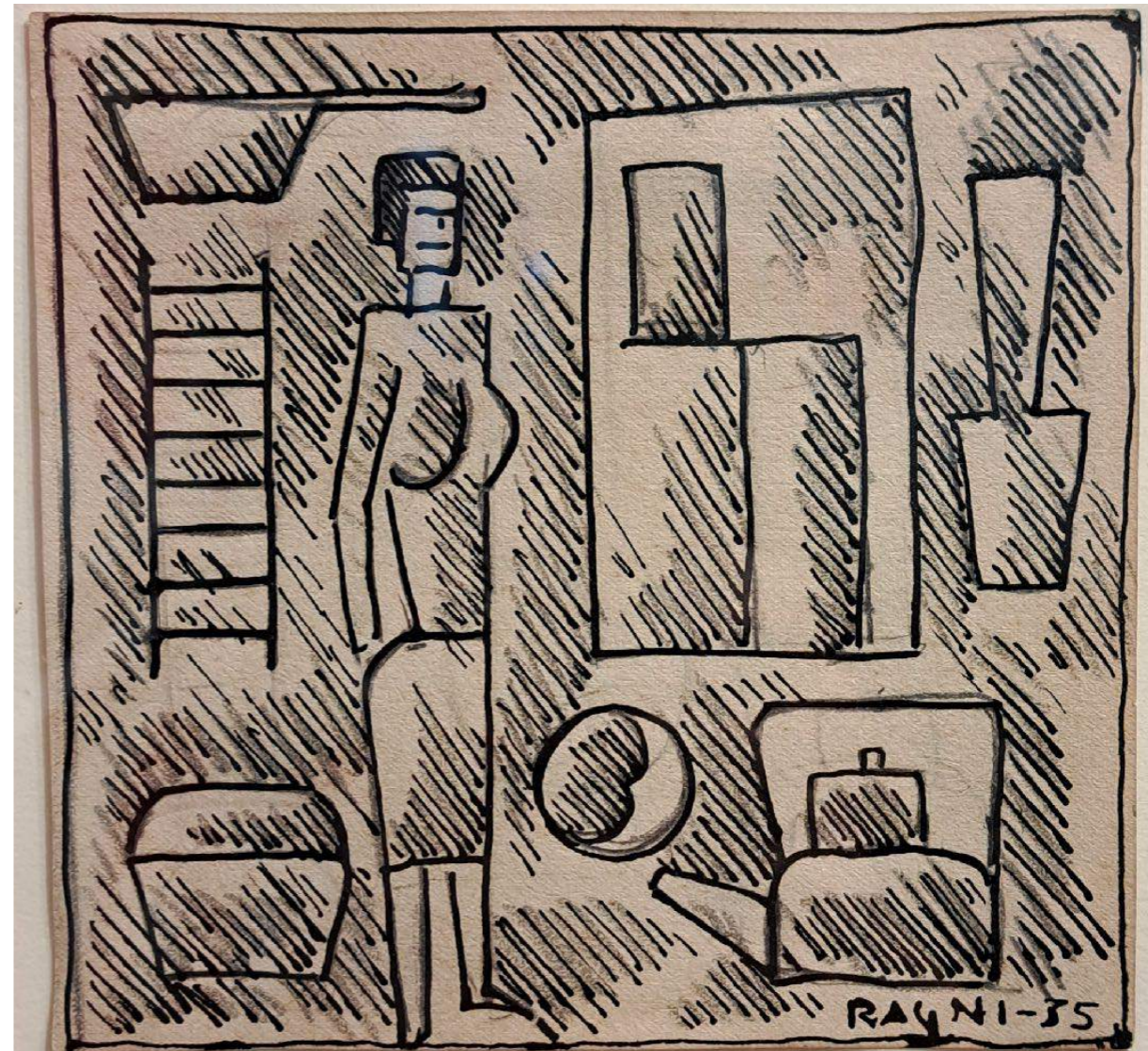
Héctor Ragni

Untitled, 1935

Pencil and ink on paper

13 x 13 cm

5.1 x 5.1 in



DANIEL BATALLA

Uruguay, 1960



In his youth he studied drawing and painting with artists who made up the Torres García Workshop, first in 1982 with Daymán Antúnez, through whom he later met Doña Manolita Piña, widow of the teacher Joaquín Torres García. Through her he began to hang out with Elsa Andrada and Augusto Torres, with whom he studied for several years. The following year he met artist Francisco Matto and in 1996 he traveled to New York to meet Julio Alpuy and Gonzalo Fonseca.

Starting in 1999, he carried out several group exhibitions in Montevideo and abroad: In 1999, ARTEBA99, Buenos Aires. Cecilia de Torres Gallery, New York. In 2001, Odalys Gallery, Caracas, Venezuela; Daniela Chappard Foundation. Diners Gallery, Bogotá, Colombia; Uruguay Exhibition in Salta, Cabildo de Salta, Argentina. In 2002, Libertad Libros, Casa de Arte, Small Format Works, Montevideo. In 2003, Uruguay Cultural Foundation for the Arts, Washington DC, USA; Sobremuros, International Visions The Gallery, Washington DC, USA. In 2004, The Path of the School of the South, University Galleries, Boca Ratón, USA; shows Ritter Art Gallery, Miami Boca Raton, USA. In 2006, Passion et raison d'un Esprit Constructif, Birritz, France. In 2007, Bottling, Somethig Special Tours Latin America, creative intervention. In 2008, Show Tribute to Gonzalo Fonseca, Traditions in transit, Montevideo, Uruguay. In 2012, Tradition and Modernity, Mantra, Punta del Este, Uruguay. In 2015, Uruguayan Abstract Art, Villa Gianetti, Saronno, Italy; He has participated in the book Arte desde America Latina by Laurens Dhaenens, Casa Editorial Lannoo, Belgium. In 2016, Uruguayan Abstract Art, Instituto Cervantes, Milan, Italy; exhibition Sobremuros, Carlos Federico Sáez Room, Ministry of Transport and Public Works, Montevideo, Uruguay; exhibition Blanes Occupied Municipal Museum Juan Manuel Blanes, Montevideo, Uruguay. In 2017, The Rebellious Tradition, National Museum of Visual Arts, Montevideo, Uruguay. In 2018, Volta 14, RoFa-Projects, Basel, Switzerland; Arte Marbella, RoFa-Projects, Marbella, Spain. In 2019, Julio Alpuy Tribute Exhibition, Centennial 1919-2019, Museum of Art History, Montevideo, Uruguay. In 2021, The Work Itself: The Dialogue in the Artistic Expression of the South - Batalla, Serra, Larrosa, Embassy of Uruguay, Washington, DC.

His works are in collections such as Phoebus Foundation (Katoen Natie) Belgium, Daniela Chappard Foundation, Gurvich Foundation among others.

MARCELO LARROSA

Montevideo, 1971



He studied with Carlos Medina (Barquisimeto) Venezuela. Disciple of Julio Alpuy and Anhele Hernández. In 2003 he got a scholarship at Palazzo Spinelli Florence Italy. In 2007 he created his workshop at the request of Julio Alpuy and gives classes based on constructive principles in doing.

His works are in collections such as Fundación Phoebeus (Katoen Natie) Bélgica, Fundación Daniela Chappard Venezuela, Museo del Barco Escuela Ruso Sedov, Museo de Tacuarembó Uruguay, among others.

2022 - Embassy of Uruguay in Washington Dc, "the work itself" Battle | Larrosa | Serra

2021 - "Notations", Mazzoni Museum

Amoris Laetitia Exhibition San Salvador de Grijó Monastery

Virginia SÉ Portugal Art Gallery

"Serra – Batalla – Larrosa" Rofa Projects Gallery, Maryland USA

2020 - "Homage to Julio Uruguay Alpuy", Art History Museum, Montevideo

IkiGai Art Gallery. Rome Italy

"Covimetry" 2020-2021 Poland-USA

"Correspondences" group show at the Atchugarry Foundation, Maldonado

2019 - Designed and produced the curtain and set design for the play Bokeh at the Teatro Solís

"Archivo degli Angeli" project, Milan

"Constructivo-Madí, Larrosa-Britez", within the framework of the Milan Poetry Festival

"Tribute to Julio Uruguay Alpuy", Mazzoni Museum, Maldonado

2018 - "Constructivo-Madí-Deconstructivo" en París.

"LA art show" - Rofa Projects

"Volta Art Fair" - Rofa Projects

"Art Marbella" - Rofa Projects

2017 - "La Tradición Rebelada". Museo Nacional de Artes Visuales de Montevideo

Context art Miami - Rofa Projects

2016 - "Constructivo-Madí" en Milán, Torino & Buenos Aires

2015 - He is part of the Katoen Natie collection, being represented with a work in the book "Art from Latin America" by Laurens Dhaenens Belgium

Arte Abstracto Uruguayo Saronno

2013 - Museo de Arte Contemporáneo El País

1999 - "Passion et raison d'un esprit constructif", Biarritz, Francia

GUSTAVO SERRA

Montevideo, 1966



His works are in collections from Argentina, Chile, Colombia, Venezuela, Mexico, the United States, Belgium, Germany, Spain and Italy; such as Phoebus Foundation (Katoen Natie) Belgium, Atchugarry Foundation, Daniela Chappard Foundation, Gurvich Foundation among others.

He has also curated exhibitions for the Museo Torres-García and Galería Oscar Prato in Montevideo, and since 2012 is in the board of the Francisco Matto and Julio Alpuy Foundations.

2022-21 - The Work Itself: The Dialogue in the Artistic Expression of the South - Batalla, Serra, Larrosa, Embassy of Uruguay, Washington, DC

2021 - Rofa Art Gallery, Potomac, MD

Sinfonías: Gustavo Serra y Pablo Pi, Galería Otro , Uruguay

2020 - Gustavo Serra: Obra Reciente, Galería del Paseo, Manantiales, Uruguay

Galería Art Corner, Ignacio, Uruguay

2017 - Monocromos, Museo Torres-García, Montevideo, Uruguay

La Tradición Rebelada, Museo Nacional de Artes Visuales, Montevideo, Uruguay

2016 - Under the Influence, Cecilia de Torres, Ltd., New York

Permanencias y Persistencias, Group Show, Museo Gurvich, Montevideo, Uruguay

2010 - COOP, 8 artists show, Mercedes, Uruguay

2009 - ABREVIATURAS, Galería Oscar Prato, Montevideo, Uruguay

2008 - Homenaje al escultor Gonzalo Fonseca, Museo de historia del arte de la I.M., Montevideo, Uruguay

2006 - Passion et raison d'un esprit constructif. UNE CONQUÊTE DE L'ART D'AMÉRIQUE LATINE, Biarritz, Francia

2004 - The Path of the School of the South, Ritter Art Gallery, Florida Atlantic University, Boca Raton, Florida

2002 - PRETEXTOS, Museo Torres García, Montevideo, Uruguay

2000 - Galería Principium, Buenos Aires, Argentina Cecilia de Torres, Ltd., Arte BA, Buenos Aires, Argentina Museo de Arte Americano, Maldonado, Uruguay.

1999 - Cecilia de Torres, Arte BA, Buenos Aires, Argentina Museo de Arte Contemporáneo, Montevideo, Uruguay 7th Bienal Chandon, Buenos Aires, Argentina

1998 - Cecilia de Torres, Arte BA, Buenos Aires, Argentina Salón Municipal, Montevideo, Uruguay

1997 - Galería Moretti, Montevideo, Uruguay

Museo Regional Francisco Mazzoni, Uruguay

1996 -The Still Life, Cecilia de Torres, Ltd. New York

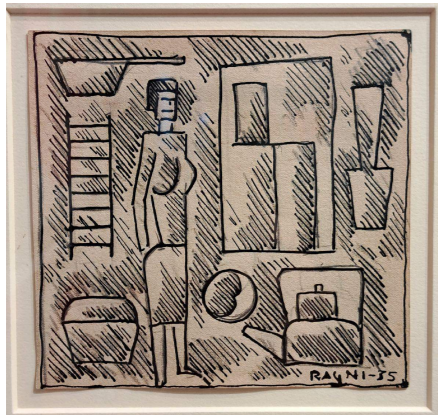
1995 - Castells & Castells, Montevideo, Uruguay

Cuerpos Pintados, travelling show, Santiago de Chile

1990 - Museo Municipal de Bellas Artes, Treinta y Tres, Uruguay

HÉCTOR RAGNI

Buenos Aires, 1897



Partial listing.

2010 - *Constructive Spirit. Abstract Art in South and North America, 1920s-50s*, Newark Museum, New Jersey, Amon Carter Museum, Fort Worth, Texas

2001 - *Modernism in Montevideo & Buenos Aires 1930s-1960s*, Cecilia de Torres, Ltd., New York

1998 - *Paper Large and Small*, Cecilia de Torres, Ltd., New York

The School of the South, Anderson Gallery, Buffalo, New York

La Escuela del Sur - El taller Torres-Garcia, Iturralde Gallery, Los Angeles, California

1997 - Héctor Ragni, Centennial Commemorative Exhibition, Museo Sivori, Buenos Aires, Argentina and Museo

Museo Regional Francisco Mazzoni, Uruguay Torres-García, Montevideo, Uruguay

La Escuela del Sur, Museo Bellas Artes, Caracas, Venezuela

A Escola do Sul, Pavilhão Cultural Renée Behar, Sao Paulo, Brazil

I-G y TO Artistas del Taller, Galeria Ruth Benzacar, Buenos Aires, Argentina

Dibujos en papel, Galeria Clavé, Caracas, Venezuela

El Taller Torres-Garcia, Museo Central de Costa Rica, San José

1996 - *Le Cercle de Torres-Garcia*, Zabriskie Gallery, Paris, France

Constructive universalism, School of the South, Museum of the Americas, Washington, D.C.

1995 - *Works on Paper Armory Show*, Cecilia de Torres, Ltd., New York

Cuerpos Pintados, travelling show, Santiago de Chile

1994 - *Torres-Garcia y la Escuela del Sur*, Quinta Galeria, Bogotá, Colombia

1994 - *El Taller Torres-Garcia, the School of the South*, Museo Reina Sofia, Madrid, España

1993 - Huntington Art Gallery, Austin, Texas; Museo de Monterrey & Museo Rufino Tamayo, México; Bronx Museum of Art, New York

1992 - *El Arte en el Afiche*, Circulo de Bellas Artes, Galeria de la Matriz, Montevideo, Uruguay

1992 - *Circle & Square, Geometric Abstraction & Constructivism in the Americas*, Kouros Gallery, New York



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