



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.

## The work itself: The dialogue in the artistic expression of the South

“To abstract from representation means to rescue the depth of art, which is  
"in the architecture or construction of the work" (Torres Garcia)

Batalla, Serra and Larrosa are three artists closely committed to the tradition and teachings of constructive art that was developed by the master Joaquín Torres García in the early 1930s in Uruguay.

The Torres García Workshop was created as La Escuela del Sur. It was a workshop and also a collective teaching of art and painting based on Constructive Universalism. Due to the great prominence of its students and followers, the workshop became a Uruguayan artistic movement of reference.

His teachings were based on students discovering the organic structures of reality, applying the principles of pure abstraction proposed by Mondrian and the neoplasticists but without renouncing figuration, the local chromatic ranges or the iconographic tradition of their country, through the inclusion of schematic drawings, pictograms and easily recognizable symbols of popular culture.

With his art, Torres García searched for a universal language expressed through the communion of man with the cosmic order. Through the implementation of Constructive Universalism, he showed his students to be closer to the universal plastic values of composition, order, structure and symbolic forms, hence uniting the avant-garde and tradition. There is a myriad of universal symbolic elements immersed in the geometric structures of their canvases, resolved with a few linear strokes very close to those drawn by children. Symbols refer to specific objects (sun, house, clock, fish, sea, woman, etc.) or more complex ideas such as love, time, death, etc. He also had a clear political stance of universalism, of no borders, of criticism of the system, of coexistence with the United States and Europe. Therefore, his famous phrase "our north is the South"

Serra, Batalla and Larrosa have developed their own style, some of them investigating urban "graffiti" and providing a semiotic update, but maintaining a careful handling of the line and color, which is based on refined knowledge of the tradition of the Torres García Workshop. They also use symbols that bring together, that flexibilize and give us an infinite number of possible messages in its Constructive Universalism.

To Serra "art is an end in itself, not a means to tell things". In his action paintings, Serra creates large, almost monochromatic surfaces, full of lines, ideas, symbols, geometric structures in motion and planes that invade the pictorial terrain. For Serra "The important thing is to build, compose, create and order the rhythm of the work with concrete elements (colors, lines, shapes). The anecdotal is secondary and the intuitive or what each one must give, is something else. I could say that it does not even depend on ourselves, in a conscious way."

Entering a Serra painting is like taking a pause in time to give way to a textured interior space that fills our skin and our senses with emotion, a dream world that enriches us as observers and makes us part of his work.

Batalla creates art works loaded with symbolic languages where illustrated objects and playful structures are transformed into ideograms that invite the viewer to complete conceptual interpretations. For Batalla, "Everything changes over time ... My work itself, it can be said that it is rather symbolic ... symbolism, forms, measurement, composition, street art." We can see in his works the influence of Rauschenberg's expressionism, the gesticulation of Twombly and even the graphisms of Basquiat, thereby inviting us to a feverish and intricate conceptual interpretation of reality.

The work of Larrosa Martinatto is focused on language. He explores the boundaries between painting and writing, in favor of the creation of universal signs and symbols. The symbol generates structure and vice versa. In line with Constructivist tradition, the artist pushes the limits in art and considers letters as forms and texts as images. Letters and their configurations are a visual resource of great rhythm that mixes figure and background, producing an impeccable gestalt. Larrosa thinks that Torres García's teachings have to do with deeper issues from geometry, rhythm and proportion. "It is an internal question. He taught us to see, to feel that geometry and those rhythms."

These art works take us to the roots and emotion of the mysterious evocations of art. For these artists, art is a way of life. Abstractions refer to ideas and not things, opening us up to the desire to be alone with these poetic and pictorial writings.

Gabriela Rosso

La obra en sí: el diálogo en la expresión artística [del Sur](#)

“Abstraer de la representación significa rescatar la profundidad del arte, que es  
"en la arquitectura o construcción de la obra" (Torres García)

Batalla, Serra y Larrosa son tres artistas estrechamente comprometidos con la tradición y enseñanzas del arte constructivo que desarrolló el maestro Joaquín Torres García a principios de los años treinta en Uruguay.

El Taller Torres García fue creado como La Escuela del Sur. Fue un taller y también una enseñanza colectiva de arte y pintura basada en el Universalismo Constructivo. Debido al gran protagonismo de sus alumnos y seguidores, el taller se convirtió en un movimiento artístico uruguayo de referencia.

Sus enseñanzas se basaron en que los estudiantes descubrieran las estructuras orgánicas de la realidad, aplicando los principios de pura abstracción propuestos por Mondrian y los neoplasticistas pero sin renunciar a la figuración, las gamas cromáticas locales o la tradición iconográfica de su país, mediante la inclusión de dibujos esquemáticos, pictogramas. y símbolos de la cultura popular fácilmente reconocibles.

Con su arte, Torres García buscó un lenguaje universal expresado a través de la comunión del hombre con el orden cósmico. A través de la implementación del Universalismo Constructivo, mostró a sus alumnos un acercamiento a los valores plásticos universales de composición, orden, estructura y formas simbólicas, uniendo así la vanguardia y la tradición. Existe una miríada de elementos simbólicos universales inmersos en las estructuras geométricas de sus lienzos, resueltos con unos trazos lineales muy cercanos a los dibujados por los niños. Los símbolos hacen referencia a objetos específicos (sol, casa, reloj, pez, mar, mujer, etc.) o ideas más complejas como el amor, el tiempo, la muerte, etc. También tuvo una clara postura política de universalismo, de sin fronteras, de crítica al sistema, a la convivencia con Estados Unidos y Europa. Por eso, su famosa frase “ [nuestro norte es el sur](#) ”

Serra, Batalla y Larrosa han desarrollado un estilo propio, algunos de ellos investigando el "graffiti" urbano y aportando una actualización semiótica, pero manteniendo un cuidado manejo de la línea y el color, que se basa en un conocimiento depurado de la tradición del Taller de Torres García. También utilizan símbolos que aglutinan, que flexibilizan y nos dan una infinidad de mensajes posibles en su Universalismo Constructivo.

Para Serra "el arte es un fin en sí mismo, no un medio para contar cosas". En sus action paintings, Serra crea grandes superficies, casi monocromáticas, llenas de líneas, ideas, símbolos, estructuras geométricas en movimiento y planos que invaden el terreno pictórico. Para Serra "Lo importante es construir, componer, crear y ordenar el ritmo de la obra con elementos concretos (colores, líneas, formas). Lo anecdótico es secundario y lo intuitivo o lo que cada uno debe dar, es otra cosa. Podría decir incluso que ni siquiera depende de nosotros mismos, de una forma consciente".

Entrar en un cuadro de Serra es como hacer una pausa en el tiempo para dar paso a un espacio interior texturizado que llena de emoción nuestra piel y nuestros sentidos, un mundo onírico que nos enriquece como observadores y nos hace parte de su obra.

Batalla crea obras de arte cargadas de lenguajes simbólicos donde objetos ilustrados y estructuras lúdicas se transforman en ideogramas que invitan al espectador a completar interpretaciones conceptuales. Para Batalla, "Todo cambia con el tiempo ... Mi obra en sí, se puede decir que es más bien simbólica ... simbolismo, formas, medida, composición, street art". Podemos ver en sus obras la influencia del expresionismo de Rauschenberg, la gesticulación de Twombly e incluso los grafismos de Basquiat, invitándonos así a una interpretación conceptual febril e intrincada de la realidad.

El trabajo de Larrosa Martinatto se centra en el lenguaje. Explora los límites entre la pintura y la escritura, a favor de la creación de signos y símbolos universales. El símbolo genera estructura y viceversa. En línea con la tradición constructivista, el artista traspasa los límites del arte y considera las letras como formas y los textos como imágenes. Las letras y sus configuraciones son un recurso visual de gran ritmo que mezcla figura y fondo, produciendo una gestalt impecable. Larrosa piensa que las enseñanzas de Torres García tienen que ver con cuestiones más profundas de la geometría, el ritmo y la proporción. "Es una cuestión interna. Nos enseñó a ver, a sentir esa geometría y esos ritmos".

Estas obras de arte nos trasladan a las raíces y la emoción de las misteriosas evocaciones del arte. Para estos artistas, el arte es una forma de vida. Las abstracciones se refieren a ideas y no a cosas, abriéndonos al deseo de estar a solas con estos escritos poéticos y pictóricos.

Gabriela Rosso

Gustavo Serra  
Uruguay, 1966

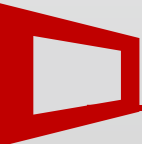
Gustavo Serra is part of the new generation of a very distinguished Uruguayan family: that of the heirs to the legacy of Joaquín Torres García. Serra contains and propagates the intellectual and humanist legacy of Torres, a distinguished painter who built a tradition that leads the act of painting to the transmission of mythical codes and a rigorous scheme of life. Serra is one of the current standard-bearers of a tradition that has left its mark on universal painting due to its conceptual approach and its solid substance. Gustavo took as a motto for his own development a saying of Daymán Antúnez: "The foundation of painting is painting itself, understanding it is reaching enlightenment, not understanding it is wandering in error."



Gustavo Serra  
Pictograma III, 2011  
Oil on canvas  
150 x 192 cm



Gustavo Serra  
Plano 2, 2017  
Oil on canvas  
80 x 160 cm







**Gustavo Serra**  
Signos entre líneas, 2017  
Oil on canvas  
120 x 100 cm

Daniel Batalla  
Uruguay, 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  
Garage y Signos, 2016  
Oil on canvas  
120 x 150



Daniel Batalla  
Pasión , 2014  
Oil on canvas  
120 x 100 cm





Daniel Batalla  
No aprieten el botón , 2016  
Oil on canvas  
120 x 80 cm



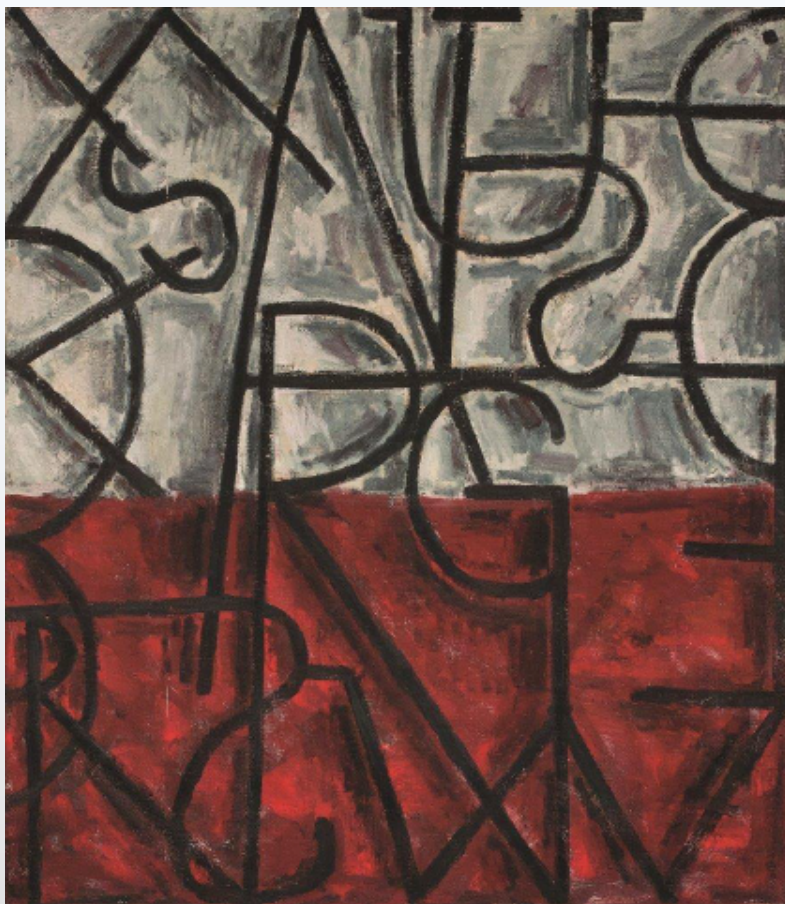
Marcelo Larrosa  
Uruguay, 1971

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.

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.



Marcelo Larrosa  
Estructura en blanco y rojo, 2017  
Oil on canvas  
70 x 60 cm

Marcelo Larrosa  
Construction Neuma, 2017  
Oil on canvas  
70 x 50 cm





Marcelo Larossa  
Construction verde, 2017  
Oil on canvas  
70 x 50 cm





Marcelo Larossa  
Estructura horizontal II, 2017  
Oil on canvas  
60 x 50 cm



Marcelo Larossa  
Estructura horizontal con letras, 2017  
Oil on canvas  
60 x 50 cm



## Gustavo Serra

Serra was born in Montevideo, Uruguay in 1966. He dabbled in art at the hands of Day Man Antúnez, Augusto Torres, Francisco Matto, Julio Alpuy and Gonzalo Fonseca, all of them direct disciples of Joaquín Torres García. Having received his teachings and friendship from them marks his life; perhaps that is why the essence of his painting changes very gradually, without impositions, without haste. Day Man is the one who introduces him to the world of art; with Augusto Torres he studies drawing and painting, between 1988 and 1992; He collaborates and assists in all the tasks of Francisco Matto's art between 1988 and 1995, including his writings and his Museum of Pre-Columbian Art. On the grounds of said museum he has his workshop for 17 years. He frequented Julio Alpuy for 20 years both in New York and Montevideo. He works with Gonzalo Fonseca intermittently in his workshops in New York and Serravezza in the 1990s. He shares what he learned from teaching at the Torres García Museum's drawing and painting workshop between 2003 and 2006. He has exhibited in and out of Uruguay since the end of the 80s and is part of work teams, collaborating in exhibitions of Torres García and his most notable disciples. He made the first solo show of him in 1997 in Montevideo at Galería Moretti. He exhibits in Argentina, Chile, Colombia, Venezuela, the United States and Italy. The link with the work of his teachers lasts over time, in 2004 he exhibited his works together with theirs and that of Joaquín Torres García at Ritter Art Gallery, Florida Atlantic University, Boca Ratón, USA, an exhibition organized by Galería Cecilia de Torres , NY, with whom he has worked since the 90s. He exhibits in Montevideo at the Torres García Museum in 2003 and 2017, at the Gurvich Museum in 2016 and at the National Museum of Visual Arts in 2017.

In 2018, Volta 14, RoFa-Projects, Basel, Switzerland; Arte Marbella, RoFa-Projects, Marbella, Spain.

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.

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

## Daniel Batalla

Daniel Batalla was born in Uruguay in 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 2020.

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

## Marcelo Larrosa Martinatto

Marcelo Larrosa Martinatto. Montevideo, 1971. Study with Carlos Medina / (Barquisimeto) Venezuela. / Disciple of Julio Alpuy and Anhele Hernández / Since 1999 he exhibits in South and North America; Also in Europe / 2003 he gets a scholarship at Palazzo Spinelli Florence work is reproduced in the book "Arte des América Latina" by Laurens Dhaenens Belgium / <http://inveroart.com/tag/larrosa/> 2015, Uruguayan Abstract Art Saronno; 2016, Milan / Constructivo- Madi Torino Italia; Bs. As. Argentina / They meet Tomas Maldonado in his studio in Milan. National Museum of Visual Arts / 2017.

Context art Miami 2017/2018 RoFa Projects, LA art Show / 2018 Volta art fair, Basel with RoFa Projects 2018 Art Marbella with RoFa Projects/ Constructivo-Madi-Deconstructivo Paris / Design Realization Curtain and scenography of the work Bokhe Teatro Solis / 2019 "Archivo Degli Angeli" Milan / Constructivo- Madi -Larrosa -Britez -in the framework of the Milan Poetry Festival 2019 / Tribute to Julio Uruguay Alpuy Mazzoni Museum (Maldonado) and Museum of Art History (Montevideo) 2020 IkiGai Gallery Rome-Italy / Lissiers Biennial-France 2020 Arts visuals and poetry / Fundación Pablo Atchugarry Correspondences 2020-2021 / 2021 Mazzoni Maldonado Museum "Notations individual exhibition.

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



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