



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.

Uncomfortable shoes: The politics of being a woman

"When the whole world is silent, even one voice becomes powerful."
Malala Yousafzai

Today I remembered with a gallery friend when we had to wear high heels to go to art fairs. Otherwise, people did not enter the booth and we did not sell. There are many articles that discuss it and women having to put their feet on ice to rest after long hours. Louboutin, one of those responsible for making women walk on their toes, says that "heels make women walk more slowly and thus the man will have more time to admire her"; I even go so far as to say that he would hate for people to say that his shoes are comfortable. It was after the Second World War that fashion raised women to high heels to show them as feminine and desirable. The shoe was created to provide protection and comfort to the foot while the person carries out their daily activities. However, heels destroy the feet, the back, the pelvis, etc.; but they convey status, power, and social position. Are they really instruments of power or of torture? How many of us wear tennis shoes and change into heels before arriving at an event? And thus, transform us into that archetype of the feminine.

In Japan there is a movement called #Kutoo. It goes against the policy that forces women to wear heels to work. #Kutoo is the union between Kutzu (shoe) and Kutsuu (pain).

On the other side of the coin, there are many movements to empower and support women, such as the Red Shoes Movement, or the Zapatos Rojos in Puebla and other cities to talk about femicides, including the power it has when it is worn by dissident bodies, those whose femininity has been castrated.

There is also the "In Her Shoes" movement developed by the Washington State Coalition Against Domestic Violence and later adapted for Latin America and East Africa to sensitize service providers, aid and development workers, and others about the rude reality of women who suffer violence, which number about 700 million worldwide.

Or the shoe when used by the girl who, due to classism and learned beauty standards, does not comply with the accepted canons, as is the case with Yelitza.

If we see the glass shoes with spikes inside like those of Silvia Levenson or the shoes of oppressors of Annette Turrillo. are we really talking about footwear or rather about female icons that threaten her life and freedom?

When we speak about #Kuttoo we are speaking about shoes or feminist claims against heteropatriarchal culture, where the choice of styles is not exactly a choice.

Are we really accepted in an environment if we do not limit the norms imposed by a machismo system that determines the roles of women? Why do women have to continue to suffer to achieve our goals, when men do not have to?

The truth is that shoes, clothes, the "duty to be" are only a consequence of a great complicity between the government and the heteronormative patriarchy, totally cohesive in the perpetuation of the impositions of gender in the private and public.

The entire landscape is loaded with symbolic and physical violence against women.

The personal is still political.

Oppression begins from the most intimate, from the body itself, where the patriarchy of consent leads us to comply with canons of beauty, aesthetics, seduction and even success.

What then is the political dimension of our bodies, of our private life? Everything is conceived in terms of structures and power relations based precisely on that heteronormative patriarchy.

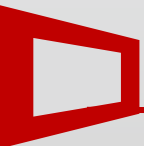
"The personal is political". The politics of being a woman is the starting point for the analysis of daily life and in this case of artistic expression as a voice of protest and truth.

The personal is political turns every aspect of private life into a political experience.

What is hidden behind the curtains as Regina José Galindo would say? Why are women classified into categories that exist in relation to men?

Constant androcentrism favors the culture of domestic violence and psychological violence, as Galindo perfectly represents in her performance "El monumento a las desaparecidas" in honor of the victims of disappearances and femicides.

Do we want to end inequality? The only way out is to end a system that articulates the idea of one group under the control of the other, as seen in Priscilla Monge's Polaroids. Or in her Boomerang that are transformed into instruments of power and actions to express verbal violence with irony and emphasis.



This exhibition is an invitation to achieve the great dream of a society that eliminates the dominator / dominated duo, that ends internal colonization, as Millet suggests. A subtle and overwhelming colonization, silent, ambivalent, as we see in Levenson's pieces, where the glass of a pink hammer seems to hide everyday life and aspirations for freedom.

The power of patriarchy not only controls the ideology of the system, but also the police, the government, the laws. For this reason, we see more and more the increase in femicides, disappearances, and impunity in the face of it. In addition, the mental instaurations of the same system project impurity and malignancy on women, as has always happened in history.

Violence against women and girls is a global epidemic, which will not disappear with a vaccine like that for COVID-19 and which has been made worse by it. It is the leading cause of death and serious injury among women ages 19 to 44. 38% of violence against women has been caused by their male partners. This is what Manuela Viera Gallo reminds us of with her Domestic Violence jewelry.

Violence of any kind, be it child marriage, genital mutilation, honor killings, domestic violence, rape or economic deprivation, prevents women and girls from participating equally in social, economic and political life.

Art is openness, or it should be. It is acceptance of differences where otherness is embraced and it helps us to understand that sexual roles are not biology, but a social creation based on imposed and learned rules.

One of the great objectives of feminist art is to raise awareness, through artistic proposals, about the various aspects of the feminine condition within a heteropatriarchal society.

March 8 is a turning point in the fight against discrimination, recognition of life and women's rights. Women have had great achievements: suffrage, civil, educational, and political rights. Today we have the first female vice president in the United States, but the rates of femicide continue to grow and the percentage of women in museums is still vastly lower than men.

As Simone de Beauvoir said, "You are not born a woman, you become one."

The struggle continues; art helps us to eliminate dichotomous divisions, it brings us closer to what is fair, to ecofeminism and to its transversality.

There are no glass shoes because we don't want them.

What we want is equity and when that happens, we will undoubtedly do better

Gabriela Rosso

Uncomfortable shoes: The politics of being a woman

"When the whole world is silent, even one voice becomes powerful."

Malala Yousafzai

Hoy recordaba con una amiga galerista cuando teníamos que usar zapatos de tacón alto para ir a las ferias de arte. Caso contrario las personas no entraban al booth y no vendíamos. Hay muchos artículos que hablan sobre ello y las mujeres teniendo que colocar sus pies en hielo para descansar luego de las largas jornadas.

Louboutin, uno de los responsables de hacer caminar a las mujeres sobre los dedos de sus pies, dice que "los tacones hacen que la mujer camine mas despacio y así el hombre tendrá mas tiempo para admirarla"; incluso llegó a decir que detestaría que la gente diga que sus zapatos son cómodos.

Fue después de la segunda guerra mundial que la moda subió a la mujer a tacones altos para mostrarla femenina y deseable.

El zapato fue creado para proveer protección y comodidad al pie mientras la persona realiza sus actividades diarias. Sin embargo, los tacones destrozan los pies, la espalda, la pelvis, etc; pero proveen status, poder y posición social.

¿Son realmente instrumentos de poder o de tortura?

¿Cuántas de nosotras vestimos tennis y nos cambiamos a tacones antes de llegar al evento? y transformarnos así en ese arquetipo de lo femenino

En Japón existe un movimiento llamado #Kutoo. El mismo va en contra de la política que obliga a las mujeres a llevar tacones para ir a trabajar.

#Kutoo es la unión entre Kutzu(zapato) y Kutsuu (dolor).

En la otra cara de la moneda hay muchos movimientos de empoderamiento y apoyo a la mujer, como el Red Shoes Movement, o el de los zapatos rojos en Puebla y otras ciudades para hablar de feminicidios. Incluso el poder que tiene cuando es usado por cuerpos disidentes, aquellos cuya femineidad ha sido castrada.

También existe el movimiento "In her shoes" desarrollado por la Coalición del Estado de Washington contra la Violencia Doméstica y adaptado posteriormente para América Latina y África oriental para sensibilizar a los proveedores de servicios, los trabajadores de asistencia y desarrollo y otras personas sobre la cruda realidad de las mujeres que sufren violencia, que son cerca de 700 millones en todo el mundo.

También el zapato cuando es usado por la chica que por clasismo y estándares de belleza aprendidos no cumple con los cánones aceptados, como es el caso de Yelitza.

Si vemos los zapatos de vidrio con púas dentro como los de Silvia Levenson o los zapatos de opresores de Annette Turrillo. ¿Estamos realmente hablando de calzado o mas bien de íconos femeninos que atentan contra su vida y libertad?

Cuando hablamos de #Kutoo hablamos de zapatos o de reclamos feministas en contra de la cultura heteropatriarcal, en cuyo ámbito la elección de los estiléticos no es exactamente una elección.

¿Somos realmente aceptados en un ambiente si no acotamos las normas impuestas por un sistema machista que determina los roles de la mujer?

¿Por qué las mujeres, tenemos que seguir sufriendo para lograr nuestros objetivos, cuando el hombre no tiene que hacerlo?

La verdad es que, los zapatos, la ropa y el deber ser son tan sólo consecuencia de una gran complicidad entre el estado y el patriarcado heteronormativo, totalmente cohesionado en la perpetuación de las imposiciones de género en lo privado y en lo público.

Toda la película está cargada de violencia simbólica y física sobre la mujer.

Lo personal sigue siendo político.

La opresión empieza desde lo mas íntimo, desde el propio cuerpo, en donde el patriarcado de consentimiento nos lleva a cumplir cánones de belleza, estética, seducción y hasta del éxito.

¿Cuál es entonces la dimensión política de nuestros cuerpos, de nuestra vida privada? Todo está concebido en términos de estructuras y relaciones de poder basadas justamente en ese patriarcado heteronormativo.

“Lo personal es político” La política de ser mujer es el punto de partida para el análisis de la vida cotidiana y en éste caso de la expresión artística como voz de protesta y verdad. Lo personal es político convierte cada aspecto de la vida privada en una experiencia política.

¿Que se esconde detrás de las cortinas como diría Regina José Galindo? ¿Por que la mujer se clasifica en categorías que existen en relación al hombre?

El androcentrismo constante favorece la cultura de la violencia doméstica y la violencia psicológica, como presenta Galindo a la perfección en su performance “El monumento a las desaparecidas” en honor a la víctimas de desapariciones y feminicidios.

¿Queremos terminar con la desigualdad? La única salida es acabar con un sistema que articula la idea de un grupo bajo el control del otro, como se ve en las Polaroid de Priscilla Monge. O en sus Boomerang que se transforman en instrumentos de poder y en acciones para expresar con ironía y énfasis la violencia verbal.

Esta exposición es una invitación a lograr el gran sueño de una sociedad que elimine la dupla dominador/dominado, que acabe con la colonización interior, como plantea Millet. Una colonización sutil, avasalladora y silente, ambivalente como vemos en las piezas de Levenson, donde el vidrio de un martillo rosado pareciera esconder el día a día y las aspiraciones de libertad.

El poder del patriarcado no sólo controla la ideología del sistema, sino también la policía, el gobierno, las leyes. Por ello vemos cada vez más el incremento en los feminicidios, las desapariciones y la impunidad ante ello.

Además las instauraciones mentales del mismo sistema proyectan en la mujer impureza y malignidad, como ha ocurrido desde siempre en la historia. Así lo evidencian los felpudos de Eugenio Merino y Avelino Sala, donde grandes pensadores de la historia sucumbieron a la imposición del patriarcado aceptando y promoviendo la discriminación de género.

La violencia contra las mujeres y las niñas es una epidemia mundial, que no pasará con una vacuna como el COVID y que se ha visto empeorada por el mismo. Es la causa principal de muerte y lesiones graves entre las mujeres de 19 años a 44 años.

Un 38% de la violencia contra las mujeres ha sido ocasionada por sus parejas hombres. Así nos lo recuerda Manuela Viera Gallo con su joyería de la violencia doméstica.

La violencia, de cualquier clase, llámese matrimonio infantil, mutilación genital, crímenes de honor, violencia doméstica, violación o privaciones económicas, impide que las mujeres y las niñas participen de manera igualitaria en la vida social, económica y política.

El arte es apertura, o tendría que serlo. Es aceptación de las diferencias donde se abraza la otoredad y se ayude a entender que los roles sexuales no son biología, sino una creación social basada en reglas impuestas y aprendidas.

Uno de los grandes objetivos del arte feminista es concientizar mediante propuestas plásticas, sobre los diversos aspectos de la condición femenina dentro de una sociedad heteropatriarcal.

El 8 de marzo es un punto de inflexión en la lucha contra la discriminación, el reconocimiento a la vida y los derechos de las mujeres. La mujer ha tenido grandes logros: el sufragio, los derechos civiles, educativos, políticos. Hoy tenemos la primera vicepresidenta mujer en los Estados Unidos, pero las tasas de feminicidios siguen creciendo y el porcentaje de mujeres en los museos sigue siendo sumamente inferior a los hombres.

Como dijo Simone de Beauvoir “No se nace mujer, se llega a serlo”.

La lucha continúa, el arte nos ayuda a eliminar divisiones dicotómicas, nos acerca a lo justo, al ecofeminismo y a la transversalidad del mismo. No hay zapatos de cristal, pues no los queremos.

Lo que queremos es equidad y cuando eso ocurra sin duda nosotras lo haremos mejor.

Gabriela Rosso

Regina Jose Galindo
Guatemala, 1974

Regina Jose Galindo is a visual artist and poet, whose main medium is performance. Galindo lives and works in Guatemala. Using her own context as a starting point to explore and accuse the ethical implication of social violence and injustices related to gender and racial discrimination, as well as human rights abuses arising from the endemic inequalities in power relations of contemporary societies.

Galindo received the Golden Lion for Best young artist in the 51st Biennial of Venice for her work Quien puede borrar las huellas and Himenosplastia, two crucial pieces of her oeuvre.



Regina José Galindo

Monumento a las desaparecidas

2020

Performance

Berlín, Alemania. Galerie Im Körnerpark

Monumento a las desaparecidas

They are sought by their daughters and sons, their sisters and brothers, their parents.
We search them. Where are they?
Regina José Galindo

Once again Regina Jose Galindo uses art as a means to make an appeal about injustice.
Four women disappear every day in Guatemala.

This performance pays tribute to all the disappeared, whom we will never see; but we will never forget, no matter the country. the injustice is the same, the disappearances grow and regina knows how everything has worsened with the pandemic.
This performance was held in 2020 in Berlin, Germany at Galerie Im Körnerpark

Priscilla Monge
Costa Rica, 1968

Priscilla Monge is a post-media artist who has been pursuing her career since the mid-1980s in a context in which patriarchal structures were the main basis of social behavior, also being one of the most outstanding female figures of contemporary Latin American art.

In her works she explores the power relations that exist in the female body as a catalyst for politics where femininity, in particular, operates as an effective way to discipline the female body. Other aspects of her work focus on the presence of violence in everyday life and on the often invisible junctures between aggression, pleasure, love and tenderness.

Polaroid / unmentionable.

In her book “Regarding the pain of others”, an essay on the documentary and iconographic representation of pain, Sontag talks about the visual representation in photography of war, violence, tragic and painful events. For her the appetite to show suffering bodies is as strong, almost, as the desire to show naked bodies. Sontag argues that perhaps the only ones with the right to look at these images of extreme pain are those who can do something to alleviate it.

For her, a photograph is like an outline, or a maxim or a proverb.

Virginia Woolf in her book “The Three Guineas” tells us: “the photographs are not an argument; they are the harsh reality in front of our eyes”.



Portrait of a girl after her father abused her
Polaroid
14 x 11 inches.

Unbeatable, they are a series of enlarged Polaroid photographs, with a legend that tries to explain an image that has been completely crossed out with graphite, creating a kind of black mirror.

They have to do with violence, a constant in my work. They also question that ethical part of what can or cannot be seen, what is decent, the horror that can be banalized, and the questioning that is made“ to the artists who work with these issues and who can fall into making the suffering of the another something aesthetic nothing more”. P. Monge



Still life with a wooden table where they rape her.

Polaroid

14 x 11 inches.

Boomerang

Priscilla Monge's works are normally minimalist in character and show us an apparent simplicity due to the use of materials; but then they introduce us to the powerful messages that each one of them represents.

Priscilla Monge's "boomerangs" originate from the concept of the return of hunting or war weapons. The boomerang or boomerang is a weapon that after being thrown, if it does not hit the target, returns to its point of origin due to its aerodynamic profile. Her boomerangs are engraved with a series of insults that are thrown like a hunting weapon and are thus transformed into instruments of power and actions.

Could Monge have chosen better symbols to express the force of words with irony?

The word is key in Priscilla's work and in this case she emphasizes verbal violence, totally transforming the environment.

Boomerang
Wood
Referential Picture



Silvia Levenson
Argentina, 1977

Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War.

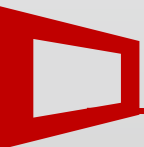
She explores daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered. Her work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel, and she uses glass to reveal those things that are normally hidden.

The concept of freedom is very broad and subjective since it has to do with personal perceptions and sensations. Prison does not refer only to prison in a physical sense. Our own house can be transformed into a dungeon. A room, a habit, a stereotype or an image can be a minimal space in which we feel suffocated.

This society wants us to be a consumer, submissive, happy and always young. Naturally, it is a difficult level of demand to maintain. In the center of this installation there is a teapot with two cups, from which thorns are born that will hypothetically transform the normal action of drinking tea into an ordeal. Although no injuries are seen, we know that thorns can injure, they represent an invisible danger, as well as domestic tensions.

The pink glass on which the image has been applied ironically reveals the ambiguity of everyday life. It evidences that space located between the actions we automatically perform every day and our aspirations for freedom.

Silvia Levenson

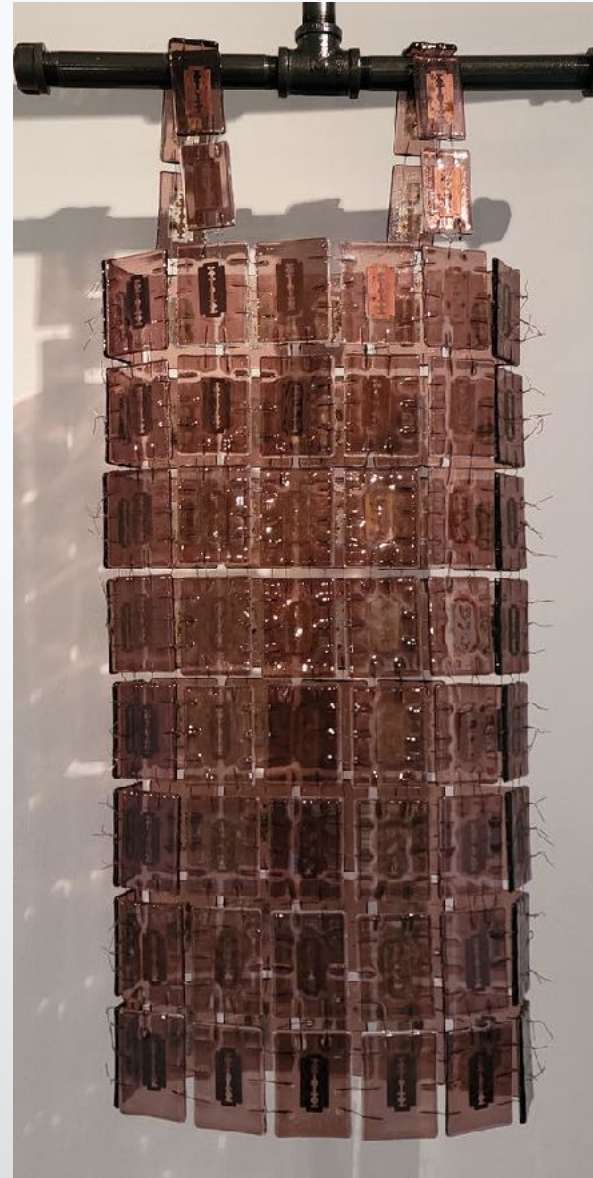




Cinderella
Glass and nail
11 x 22 x 9 cm
2021



Pret a porter
Molten glass, razor blades
85 x 35 x 15 cm
2021





Levenson explore 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. She use glass to reveal those things that are normally hidden.

Love

Molten glass, razor blades
20 x 25 cm
2021

Amore

Molten glass, wire
20 x 25 x 12 cm
2021

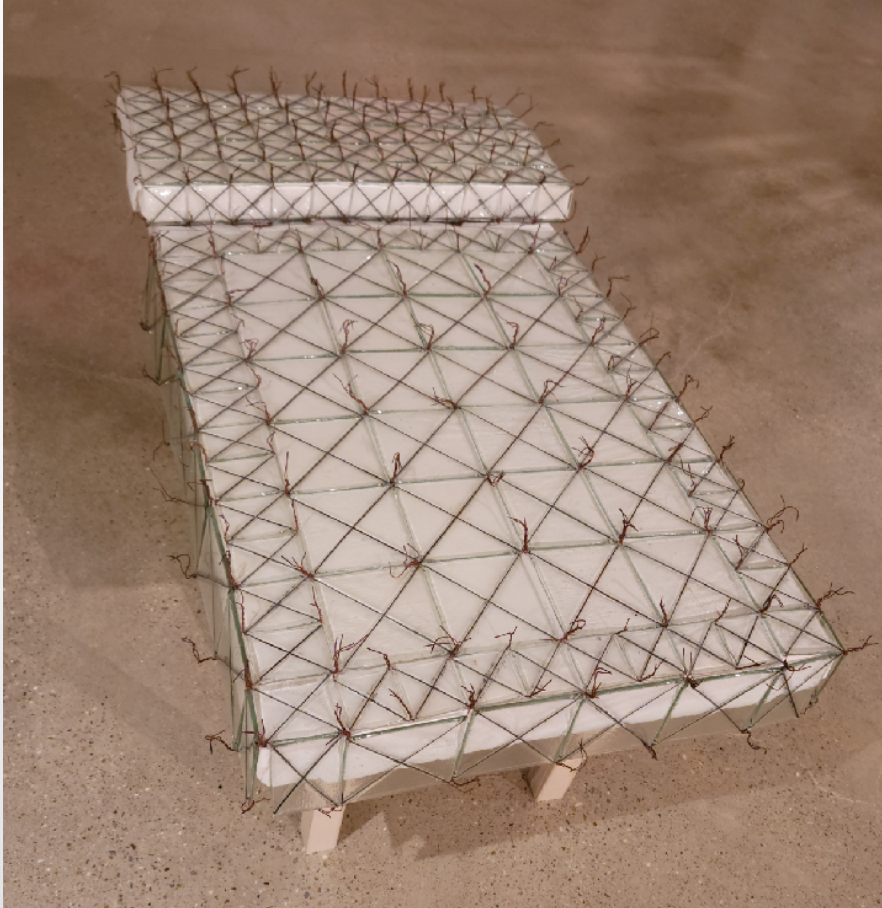
Amore

Molten glass, wire
20 x 25 x 12 cm
2021



I am a woman I
Glass, wire
22 x 30 x 6 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

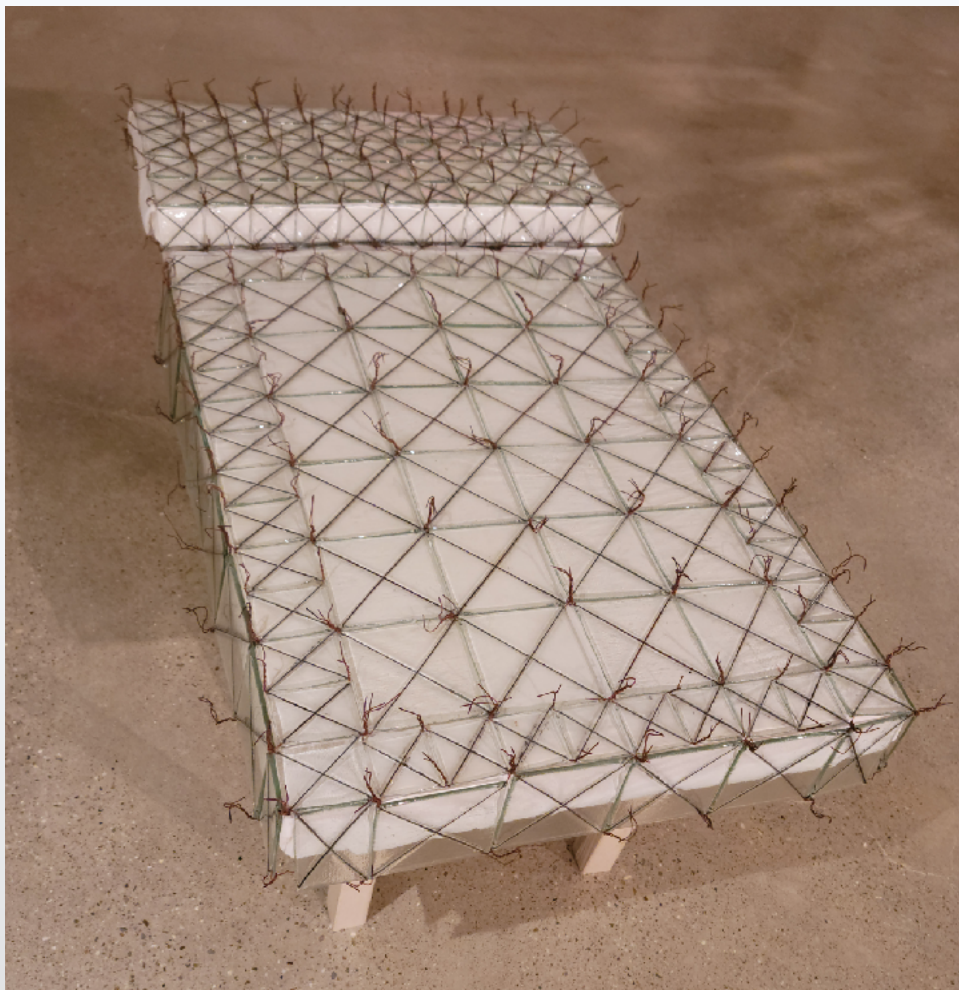
2005

The Future is Female
Sandblasted mirror
62 x 82 cm
2021





Reality is Merely an Illusion
Blown and torchworked glass
20 x 40 x 10 cm
2012



Neckless Domestic Violence 2
Cotton rope, broken ceramic plates
22 x 20cms
2020

Annette Turrillo
Venezuela, 1977

Annette Turrillo's artwork focuses on the themes of reflection, introspection, and symbolism. Her installations take the spectator through a sensorial experience of space and volume, establishing a dialogue between spirit and body.

Serenity and harmony in the inner world are some of the sensations you experience when observing Annette's work.

The large cloth evokes serenity, reflection about human balance and inner view, and has been the central axis of her work throughout the years.

Divergencias

This installation was featured in the exhibition "Sublimation, Women in History", presented at Coral Gables Museum, FL, U.S.A, year 2017.

Through the use of the object's iconography, creating tension and force due to its circular arrangement and repetitive union, I achieve with it two images that are almost the same but with different discourses. This installation is based on the two divergent positions of women, the oppressive-dependent and "the independent"

The Installation Divergences I, evokes the vision of liberation, independence and advancement of women; shoes directed by their tip to the outside of the circular space, moving away from the central point, (patriarchy shoes)

Divergences II, in its disposition, denotes the oppression and domination that is still exercised over women, the little recognition of which they can still suffer in society; white women's shoes, where the tip of the same converges towards the center, interior space, already circularly demarcated, revolving around the men's shoes / domination in society, in evocation of dependence, submission, oppression, domination and use of his body as a simple object of it.



Divergencias II

Photograph of the installation - Exhibition "Sublimations", Coral Gables Museum,

Printing / photo paper, dibon-pvc

50 x 75 cm

2021

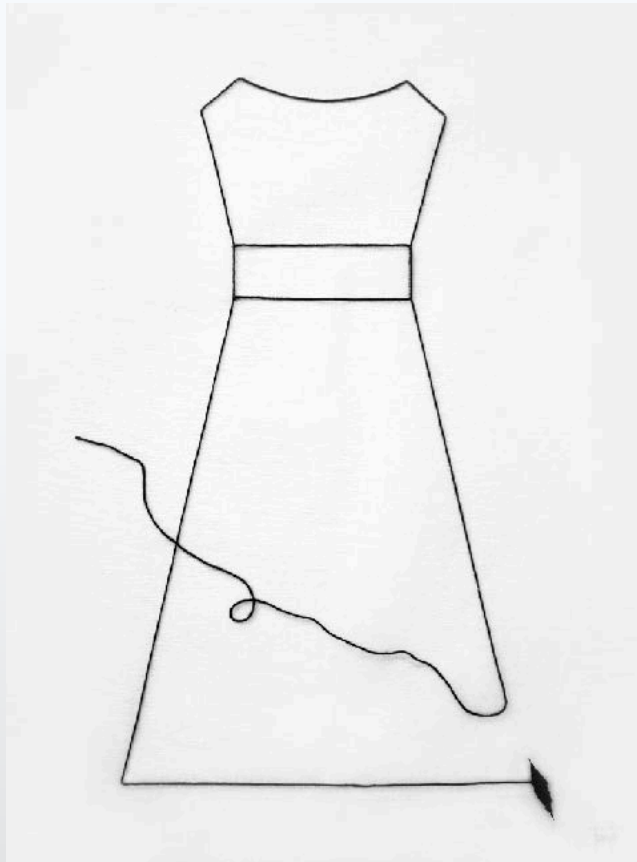
La Poétique du Silence

The installation La Poetica del Silencio is an ode to all women, of all generations, to those who in one way or another have always been very present in our lives, inspiring us with their teachings and their struggles, despite having been sometimes under great silence and as with their bravery and effort, they have laid the foundations for what contemporary women are today. In this installation memories and feelings are mixed, within an atmosphere of symbolic poetry of silence, leading us to reflection and introspection, establishing a dialogue between memory and spirit

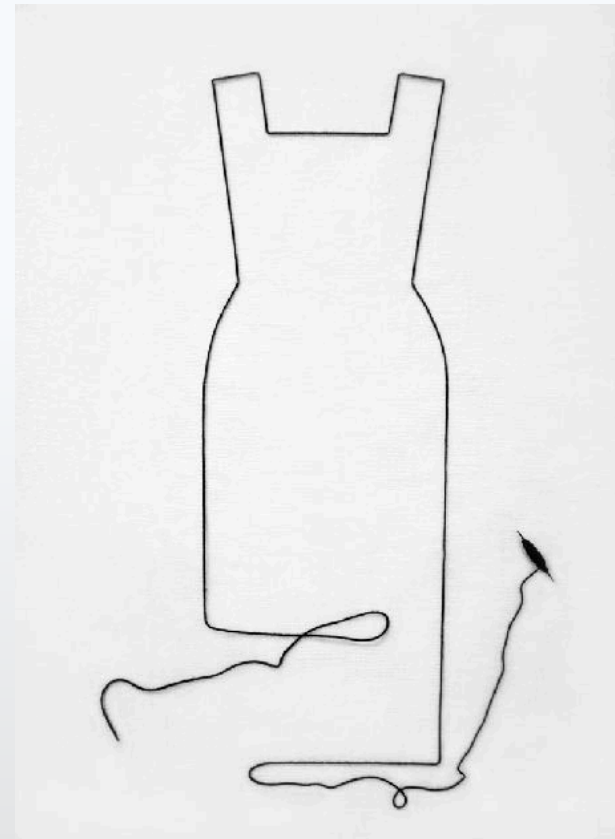
Instalacion La Poétique du Silence (unique)
Lace fabric, knitting yarn, women's shoes
250 x 250 cm
2020



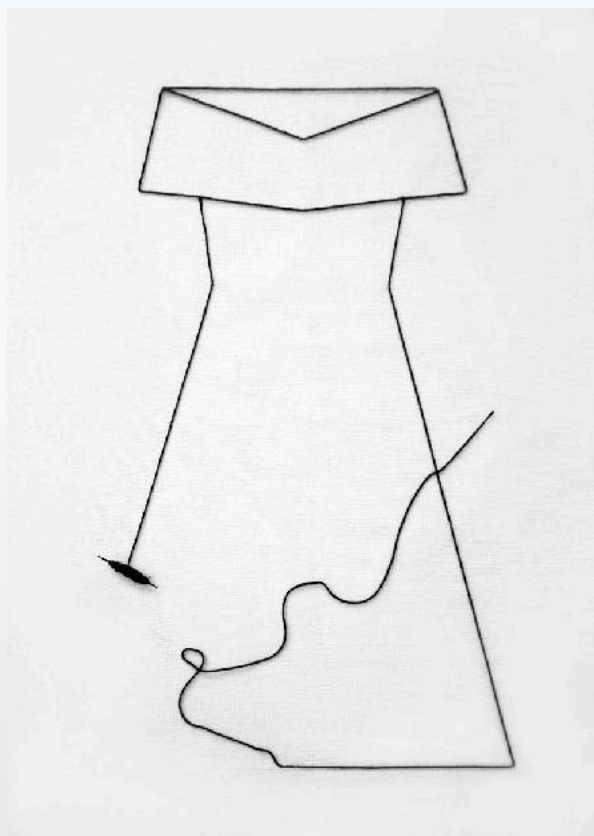
This series is inspired by the fashion of the 1950s, as the woman after the 2nd world war begins her empowerment, goes out to work and obtains important positions. Women have already succeeded in obtaining the right to vote in many countries.



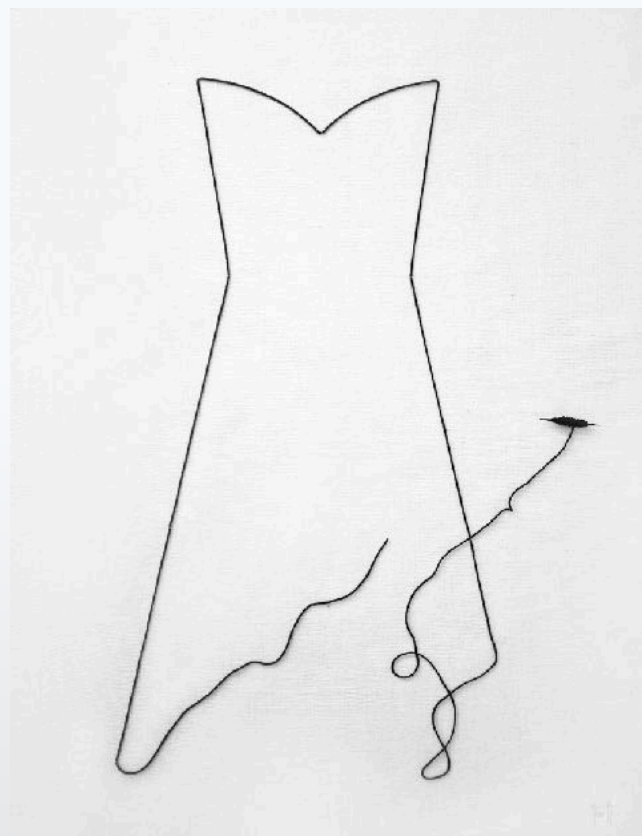
La Poétique du Silence XI (unique)
Tarlatan fabric, embroidery thread
65 x 50 cm
2021



La Poétique du Silence IX ((unique))
Tarlatan fabric, embroidery thread
65 x 50 cm
2021



La Poétique du Silence VIII ((unique))
Tarlatan fabric, embroidery thread
65 x 50 cm
2021



La Poétique du Silence X (unique)
Tarlatan fabric, embroidery thread
65 x 50 cm
2021

Manuela Viera Gallo
Italy/Chile, 1977

Viera Gallo has made her experience as a migrant and her journeys the central theme of her work, as she intelligently combines themes such as memory and authoritarian regimes, power relations and the relationship between utopia and dystopia that operate in the geopolitical and cultural borders of modern nation-states.

Her work as an artist has been strongly shaped by the social and political violence that has affected the history of most Latin American countries.

Her practice presents a multidisciplinary body of work that departs from absurdity to manipulate and distort known symbols and imagery into an allegorical, fantastical and darkly comical framework that allows her to take ownership of subsequent transformations to analyze different processes of society

Neckless Domestic Violence

These castoff objects are displayed almost like an archaeological discovery, like the bones of some fossilized creature, broken and incomplete. This inventory comprises the pieces of a puzzle that can be explored like a forensic investigation, where the bodies help to recreate and imagine the original, but also reveal the fragile traditions we inherit and help to question the cyclical damage affecting our society and lives.





Neckless Domestic Violence 1
Cotton rope, broken ceramic plates
46 x 32 cms
2020



Neckless Domestic Violence 2
Cotton rope, broken ceramic plates
22 x 20cms
2020

Regina Jose Galindo

Regina José Galindo was born in 1974 in Guatemala City where she currently still working.

Her work explores the universal ethical implications of social injustice, discrimination related to race, gender and other abuses involved in the unequal power relations that operate in our current society. She has participated in events such as the 54, 53, 51 and 49th Venice Biennale. XI International Biennial of Cuenca. 29th Biennial of Graphic Arts of Ljubljana. The Sharjah Biennial. Pontevedra Biennial 2010. 17th Biennale of Sydney. II Moscow Biennale. First Auckland Triennial. Venice-Istanbul. First Biennial of Art and Architecture Canary Islands. IV Bienal de Valencia. Third Biennial of Albania. Prague Biennale II. Third Biennial of Lima.

Galindo received the Golden Lion at the 51st Venice Biennale in 2005, the young artist category for her work Who can erase the traces and Hymenoplasty. In 2011 receives the Prince Claus Award from the Netherlands for her ability to transform personal anger and injustice into powerful public events that require a response that disrupts the ignorance and complacency to approach the experience of others.

In 2011 also wins the grand prize at the 29th Biennial of Graphic Arts in Ljubljana. In 2010 the first prize in Juannio Guatemala. In 2007 the first prize in the V edition of Imagen Inquieta Madco, Costa Rica. She has received residencies as Trebecise Castle, Cz., In Paris with space LePlateau, in San Antonio Texas with ArtPace and a grant for projects from CIFO Miami.

Galindo is also a poet. In 1998 she received the Award for Poetry from Myrna Mack Foundation. Her texts are part of several anthologies and magazines, and in 1996 Coloquia Foundation published his book Personal e Intransmisible.

Her work is part of collections such as Centre Pompidou. Guggenheim's Collection. Tate Modern. Essex. Princeton University. MEIAC, Spain. Fondazione Teseco. Pisa, Italy. Fondazione Galleria Civica, Trento, Italy. MMKA, Budapest, Hungary. Counseling of Murcia, Spain. Foundation Mallorca, Spain. Rivoli Museum of Torino, Italy. Daros Foundation, Switzerland. Blanton Museum, Texas. The Gaia Collection. UBS Art Collection. Miami Art Museum. Fountanal Cisneros. Museum of Contemporary Art in Costa Rica, Madco

Priscilla Monge

Priscilla Monge (San José, 1968) is an artist who has developed her career since the mid-eighties in a context in which patriarchal structures were the main basis of social behavior, being also one of the most prominent female figures in Latin American art contemporary.

In her works she explores the power relations that occur in the female body as a catalyst for politics where femininity, in particular, operates as an effective way of disciplining the female body. Other aspects of her work focus on the presence of violence in everyday life and the often invisible junctures between aggression, pleasure, love and tenderness.

He has participated in the Venice and Liverpool Biennial and his work has been exhibited in numerous international institutions such as MNCARS (Madrid), MoMA PS1 (New York), Brooklyn Museum (New York), Museum of Latin American Art (Los Angeles) and MACZUL (Venezuela) and the Americas Society (New York), among others. Her work is part of collections such as MADC of San José (Costa Rica), Tate Modern (London), MNCARS (Madrid) and TFAM (Taipei), just to mention some of the most representative. She has recently received the Francisco Amighetti National Prize for Visual Arts.

Manuela Viera Gallo

Manuela Viera Gallo (Rome, 1977)

The artistic practice of Manuela Viera Gallo which moves through different formats, appears diverse, fantastic and filled with black humor. Manuela presents an eclectic body of work that comes from an interest in experimenting with the direct relation and reaction of the public with the work of art, as the biggest representation of the socio-political relationships.

Born during the exile of her parents in Rome, her point of view since then has been very influenced by the social and political violence that affected a big part of Latin America. She creates abstract paintings and installations that often reveal beautiful and mysterious nightmares and memories of lost places.

She went back to Chile in 1984 where she studied Art at The Catholic University of Santiago de Chile. She has lived in New York since 2005.

Manuela has been credited with several distinctions and in 2010 was established as a strong young artist within the local and international circuits. She has exhibited her work internationally having solo shows at La Central Gallery, Bogota, Colombia (2013), Aninat Gallery, Santiago, Chile (2013), Y Gallery, New York, USA (2010), Valenzuela & Klenner Foundation, Bogota, Colombia (2007), Broadway 1602 Gallery, New York, USA (2007), Die Ecke Gallery, Santiago, Chile (2006; Rebecca Container Gallery, Genova, Italy (2005), 24/7 Gallery, East End London, UK (2002). She has participated in several group shows at Mueso del Barrio, Art Museum of the Americas, 10th Biennale of video and media Arts of Chile, CIF, Camdem International Film Festival, Asymmetrick Arts Center, Chelsea Art Museum, East Asia Contemporary Museum or 5th Biennial do Mercosur, among others.

Annette Turrillo

Annette Turrillo's artwork focuses on the themes of reflection, introspection, and symbolism. Her installations take the spectator through a sensorial experience of space and volume, establishing a dialogue between spirit and body. Serenity and harmony in the inner world

Are some of the sensations you experience when observing Annette's work. The large cloth evokes serenity, reflection about human balance and inner view, and has been the central axis of her work throughout the years. Annette's artwork is based on her personal concerns and research, on art's power of awareness through introspection, the onlooker's spiritual essence and consequently the projection of his or her surroundings, both in society and in life. The element is transformed into densely knitted interpretations, inviting the spectator to participate. Once these consequential elements are conceptualized, they guide us in self-reflection. Annette introduces opposing forces, the spiritual and the sensual, thus integrating a new media for human nature dichotomy.

She has spent years researching different materials, adding a new dimension to her installations, attaching different textures to her artwork, emphasizing the sensuality of the lace, the intimacy, and memories they evoke.

Annette Turrillo, French-Venezuelan Artist.

Annette Turrillo was born in Caracas, Venezuela. After having obtained her architecture degree at the Universidad Central de Venezuela, she moved to Paris to embrace her life as an artist/painter in 1996. She studied Fine Art at the University Paris VIII and engraving techniques, drawing and serigraphy.

She has been invited to participate in numerous solo and group museum exhibitions, biennals and artfairs, worldwide, including: L'Atemporel, Dialectique de l'image, Espace Cloître des Billettes, Paris, France, 2020. Textile Poetics, Emma S. Barrientos Mexican American Cultural, Austin, Texas, USA, 2020. Against Gravity, DORCAM, Doral Contemporary Art Museum, Miami, USA, 2018. Sublimations, Women in History (solo), Coral Gables Museum, FL, USA, 2017. A Thought for the Planet (solo), Frost Art Museum, Miami, FL, USA, 2012. David Kakabadze Contemporary Museum of Art, Kutaisi, Georgia, 2016. National Art Gallery, El Dorado Today exhibition, Caracas, Venezuela, 2007. Salon Exxon, Sacred Museum, Caracas, Venezuela, 2001. Transformaciones, Presencias y Ausencias, Fundación BBVA, Caracas, Venezuela, 2002. Her artwork has earned the recognition of the specialized media and the public, and is represented in European and Latin American collections.

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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