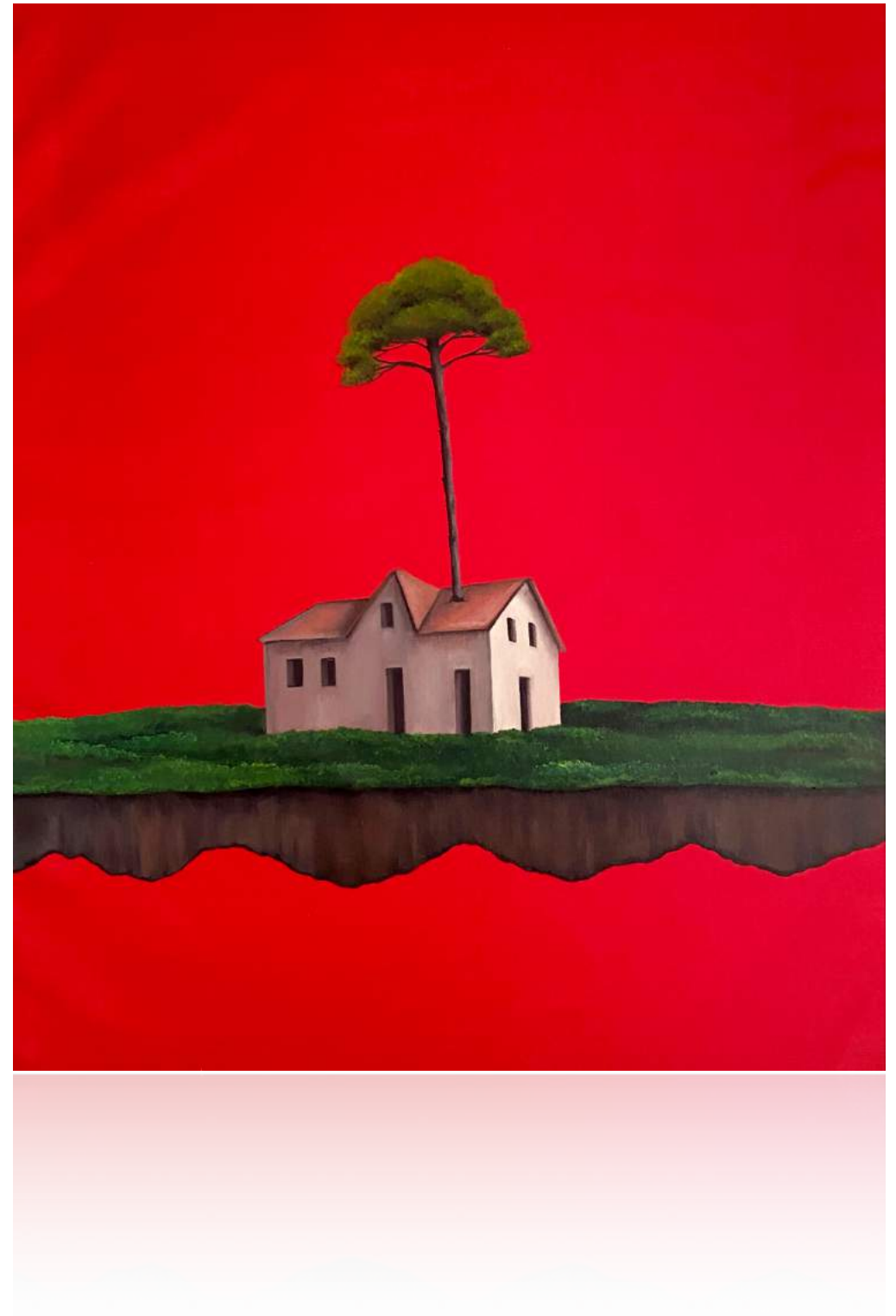


Contemporary Dilemmas: Eternal Displacements

Ángel Poyón
Fernando Poyón
Houda Terjuman
Irene Clouthier
Lester Rodríguez
Muriel Hasbun
Santiago Velez





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.

Contemporary Dilemmas: Eternal Displacements

"Contemporary Dilemmas: Eternal Displacements" is an exhibition that delves into the issue of migration as a key feature of our times and its consequences, seen through the artistic lens of migrant artists from and to different parts of the world.

Through different artistic approaches ranging from installation to painting, photography and sculpture, the exhibition invites viewers to reflect on the diverse experiences and narratives of migrants, highlighting the ethical, social and political dilemmas that arise as a result of these global movements.

A reflection that brings together the works of seven artists: Houda Terjuman, Lester Rodríguez, Muriel Hasbun, Irene Clouthier, Fernando Poyón, Angel Poyón and Santiago Vélez. Artists of six nationalities, face the intricate dilemmas that surround migration and contribute, from contemporary art, a borderless light on the multifaceted impact that displacement generates on people, their interactions, their roots, their uprooting, their rupture and their ideas of the world.

Eternal mutants of mixed identities who redefine their surroundings and examine the deep emotional and cultural ramifications of leaving their origins in another land. A vivid capture of the fusion of cultures, the mixing of traditions and the emergence of new hybrid identities. All this while exploring the resilience and strength that migrants show in the face of the adversity of sometimes unimaginable trips.

Artworks that capture the determination, hope and strength that reside within migrant communities, challenging prevailing stereotypes and narratives around migration. A tension between hope, physical and psychological borders, and the profound impact of geopolitical forces on the life of the individual and the community.

"Contemporary Dilemmas: Eternal Displacements" seeks to foster empathy, promote dialogue and raise awareness about the various migratory experiences, ultimately seeking a more inclusive and compassionate society, framed by the inherent human desire to belong.

Gabriela Rosso.

ÁNGEL POYÓN

Guatemala , 1976

Poyón is an important voice of the experimental contemporary art movement in Central America. Departing radically in execution from the traditional artistic expression of his indigenous background, Poyon's pieces nonetheless probe assimilation and identity.

Angel Poyón lives and works in Comalpa, Guatemala where he was born. He believes that his work is not limited to creation but to truly connect with the "Rajawal" (spirit) of the object itself, it is in this way that the object intervened becomes a work of art.

In Poyón's culture any object is submitted to a ritual, especially those that are close to people. The objects have a spirit that needs to be found. When this happens there is a union between the object and the person who uses it; it is a relation that transcends the matter and is a channel where both parts connect and accompany each other in a lasting relationship.

Poyón applies this idea of finding the spirit's object to conceptual art; he explains that, if the spectator allows himself to enter into the energetic space of the conceptual artwork and find its spirit then he will be able to understand it because he won't be seeing the piece with his eyes but with his mind. He reminds us that conceptual art is an invitation to think, to question what is being put in front of us.



Ángel Poyón

Untitled

Object

30 x 30 x 25 cm

11,8 x 11,8 x 10 in



Ángel Poyón

Untitled

Object

30 × 30 × 25 cm

11,8 × 11,8 × 10 in

FERNANDO POYÓN

Guatemala , 1982

Fernando Poyóns work is characterized by communicating social, cultural, historical or political experiences through the experimentation of contemporary media and techniques.

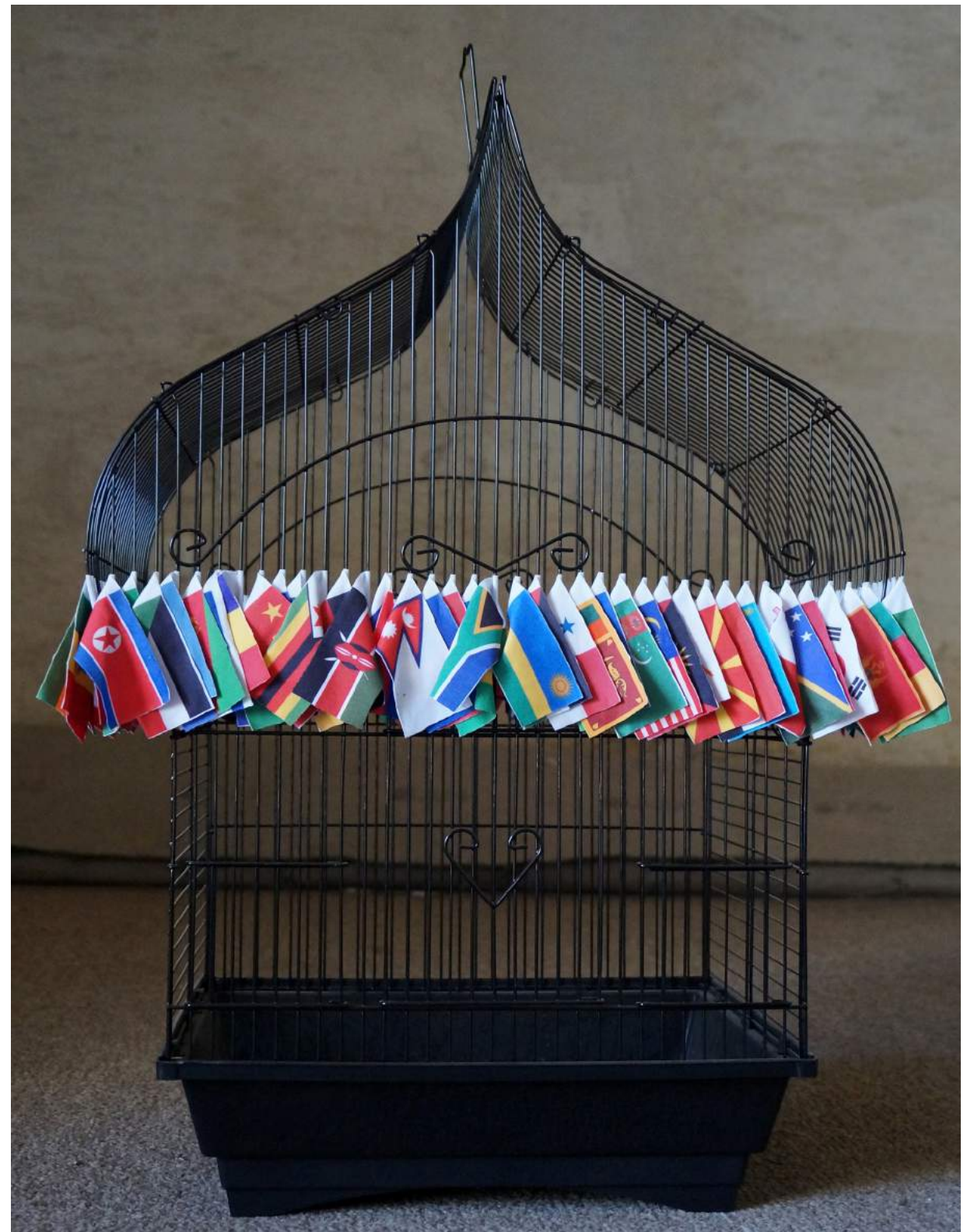
Fernando recreated the world map using the original shape of each country, creating with that a new configuration, following the dream of a world without borders.

Fernando Poyón

Usos alternativos de una bandera, 2017

Metal and screenprint. Ed. of 3

60 x 50 x 50 cm



HOUDA TERJUMAN

Morocco, 1970

The history of my practice is overwhelmingly informed by my status as a hybrid migrant, a condition associated with second-generation migrants. My father is Syrian, my mother Swiss and I was born in Morocco. I am therefore African. The transient nature of my evolution as a person and as an artist opened up fascinating ways of playing with representation in art.

My father as a first-generation migrant used to tell us that we had no safety net and the integration in another country was necessary. However, I chose to refuse the concept and the practice of assimilation and instead, I cherished the status of hybridity which to me, offers a rich mix of backgrounds, voices, and belongings.

Even though I will eternally feel foreign and possibly always displaced, I have earned through my experience an incredible strength that comes from the power of mobility, and the sense of freedom brought to me through the multitude of roots, languages, and cultures I have grown up with.

It is precisely in this fine space between the ideal that a new life in a new place can offer, mixed with the regret of loss and nostalgia that is carried through the process of migration, that I have chosen to situate my practice and through which I work to represented feelings of floating freedom, but also of fear and insecurity.

My sculptures and paintings are little familiar objects that weave stories. These small objects act as bearers of hope and bridges making the link between cultures. An empty chair symbolizes what we left behind and keeps us connected to our roots. A lonely boat is a bearer of hope. A floating bridge invites us to build connections and empathy towards the unknown.



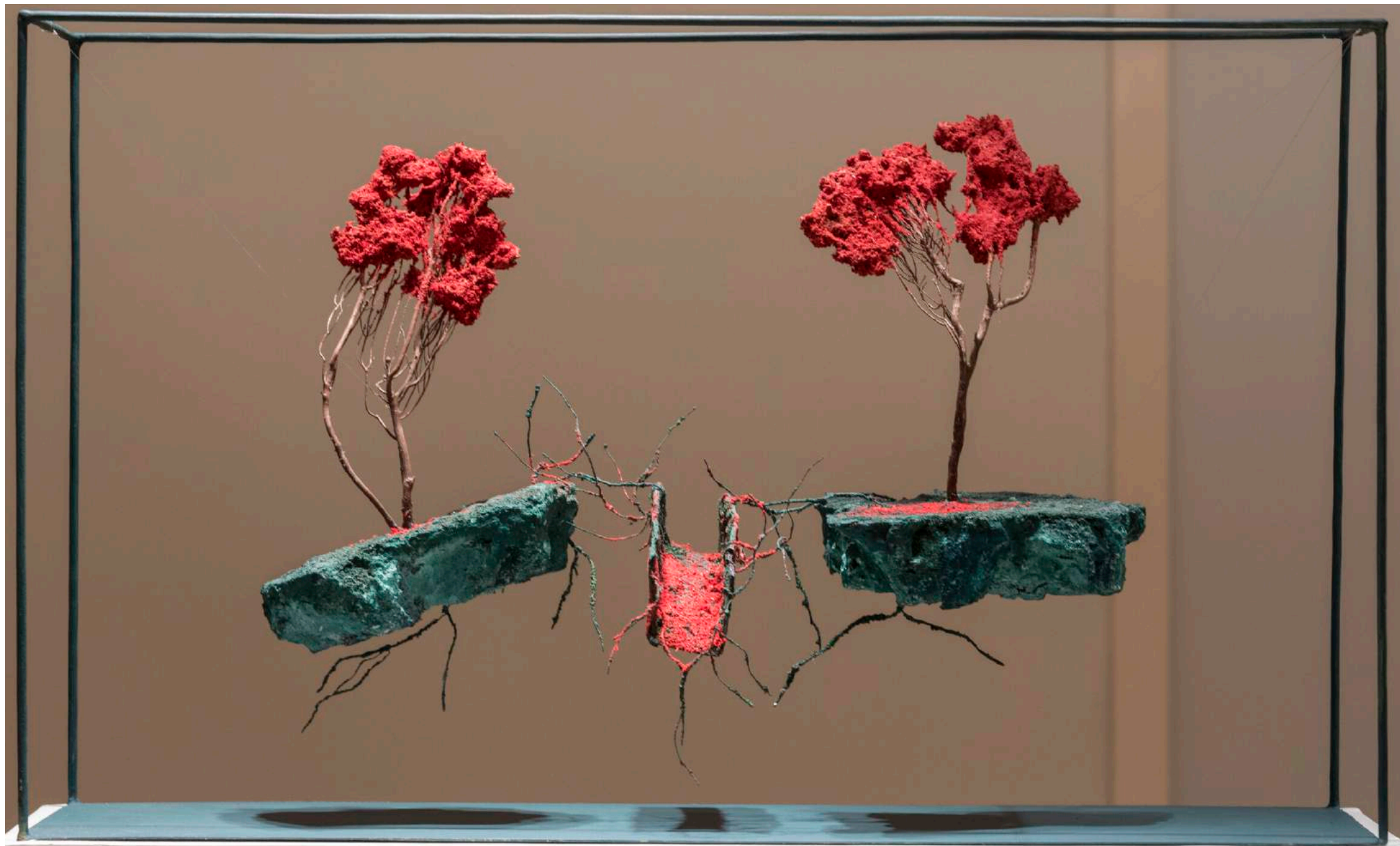
Houda Terjuman

Resilience, 2021

Oil and acrylic on canvas

60 × 40 cm

23 3/5 × 15 7/10 in



Houda Terjuman

Bridges not fences, 2019

Sponge wire cardboard sawdust

48 × 80 × 26 cm

18 9/10 × 31 1/2 × 10 1/5 in



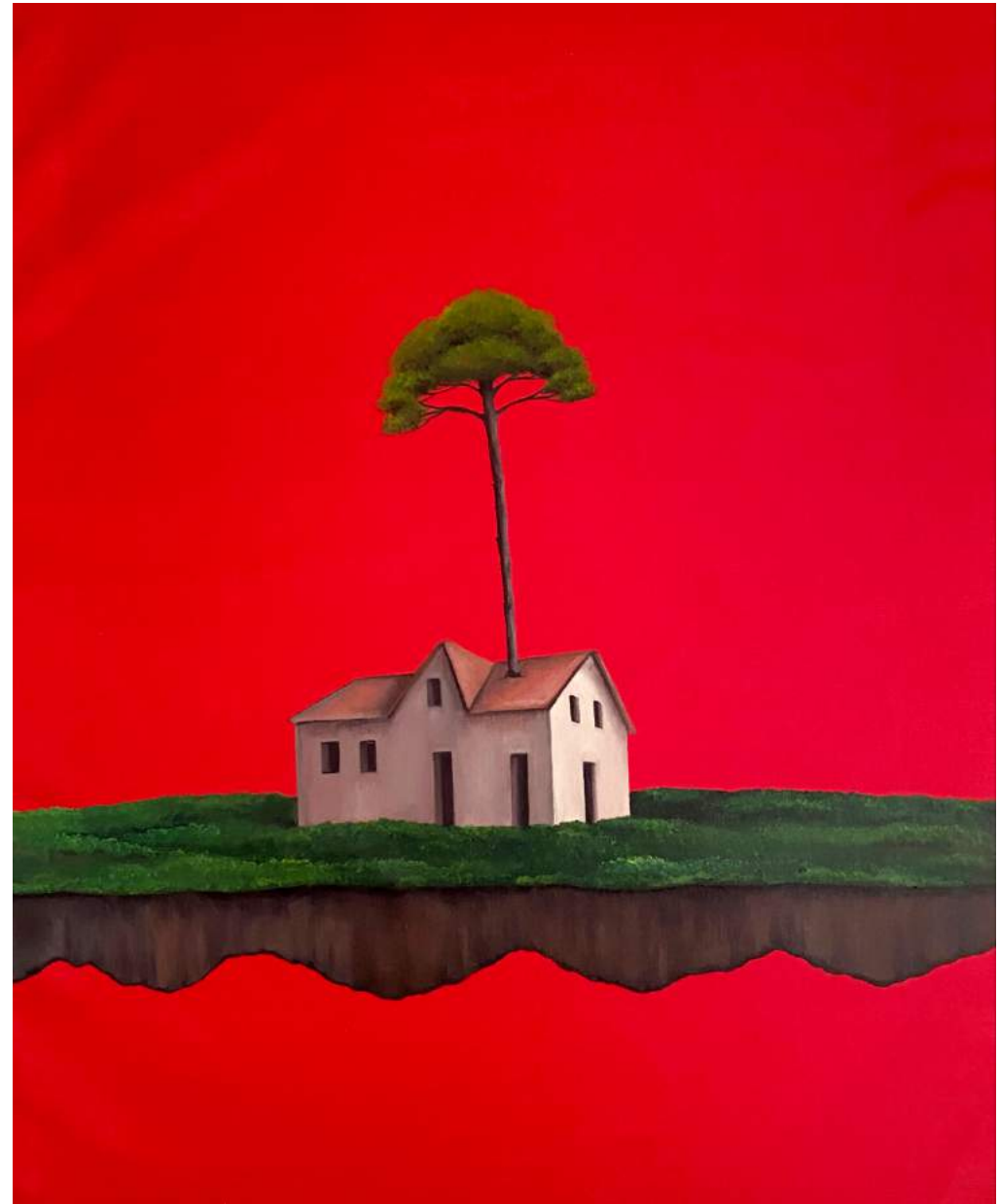
Houda Terjuman

Pine tree cloak, 2023

Oil and acrylic on canvas

60 × 51 cm

23 3/5 × 20 in



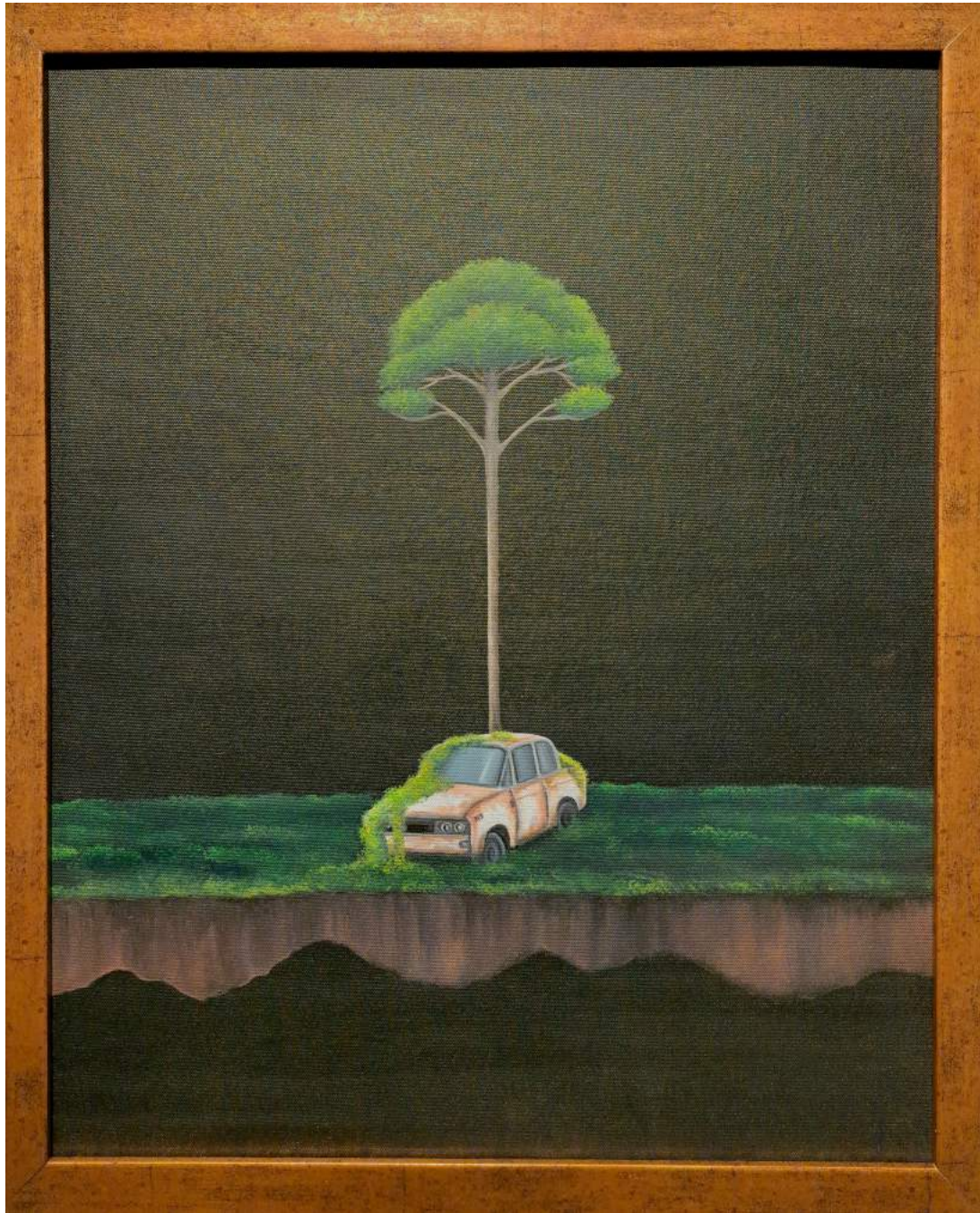
Houda Terjuman

Whispers of Home, 2023

Oil and acrylic on canvas

60 × 51 cm

23 3/5 × 20 in



Houda Terjuman

Untitled, 2023

Oil and acrylic on canvas

60 × 51 cm

23 3/5 × 20 in



Houda Terjuman

Untitled, 2023

Oil and acrylic on canvas

60 × 45 cm

23 3/5 × 18 in



Houda Terjuman

Everything was easier when we were birds, 2021

Oil and acrylic on canvas

60 × 40 cm

23 3/5 × 15 7/10 in



Houda Terjuman

Time suspended caught between a river and a frontier, 2020

Oil and acrylic on canvas

62 × 48 cm

24 2/5 × 18 9/10 in

IRENE CLOUTHIER

México, 1974

Her work is about recreating stories in artificial places. She uses plastic objects in her images to create unexpected relationships between the object and its surroundings. She distorts objects to create spaces, textures.

Her work unfolds from the notion of childhood, related to memory and the idealization of remembrances.

She uses plastic in her work as the material that promises the ephemeral paradise, the disposable happiness, plastic as the passage to the empty and uncertain future, to disposable perfection and artificial life; to simulate stories as a reflection of her memories as a kid, to enact fantasies, as a statement about the bubble wrap society we live in, the disposable culture, and the loss of sensibility.

Irene Clouthier

No Human Is Illegal, 2020

Neon led light sign with back plexiglass panel lining. Ed of 5.

89 x 51 cm

35 x 20 in



LÉSTER RODRIGUEZ

Honduras, 1984

Rodríguez's proposal explores the relationships of physical geography and symbolic constructions that derive from it.

Lester's installations operate as semantic catalysts of complex and convulsive phenomena through the concentration of densities and materials that refer to concepts linked to the notion of displacements, migrations, territories, frontiers and their social and political implications. In this sense, one of the aspects that Rodríguez's work articulates, refers to the fact that, as a whole we are subject to the effects of both physical and symbolic transformations in the concept of territory and the idea of territoriality. In this sense, his projects explore the way in which changes occur in the social structure both materially and immaterially.

Léster Rodríguez

Constelación, 2017

Chess pawns

Installation



These ideas are part of a body of work that has conceptually been explored in his work; these approaches have allowed him to investigate around a diversity of aspects that are developed through the use of elements such as maps, books, territorial extensions, objects, etc.

In Rodríguez's work, the object becomes an element that brings together the different variables of a diversity of concepts in which this dialectic relationship unfolds through the way in which these ideas determine the final structure of objects or installations.

In his constant quest to open questions and to potentiate the debate through art, Lester's works are visual metaphors focused on presenting the paradoxes surrounding social problems as well as questioning the narratives of violence in our society.



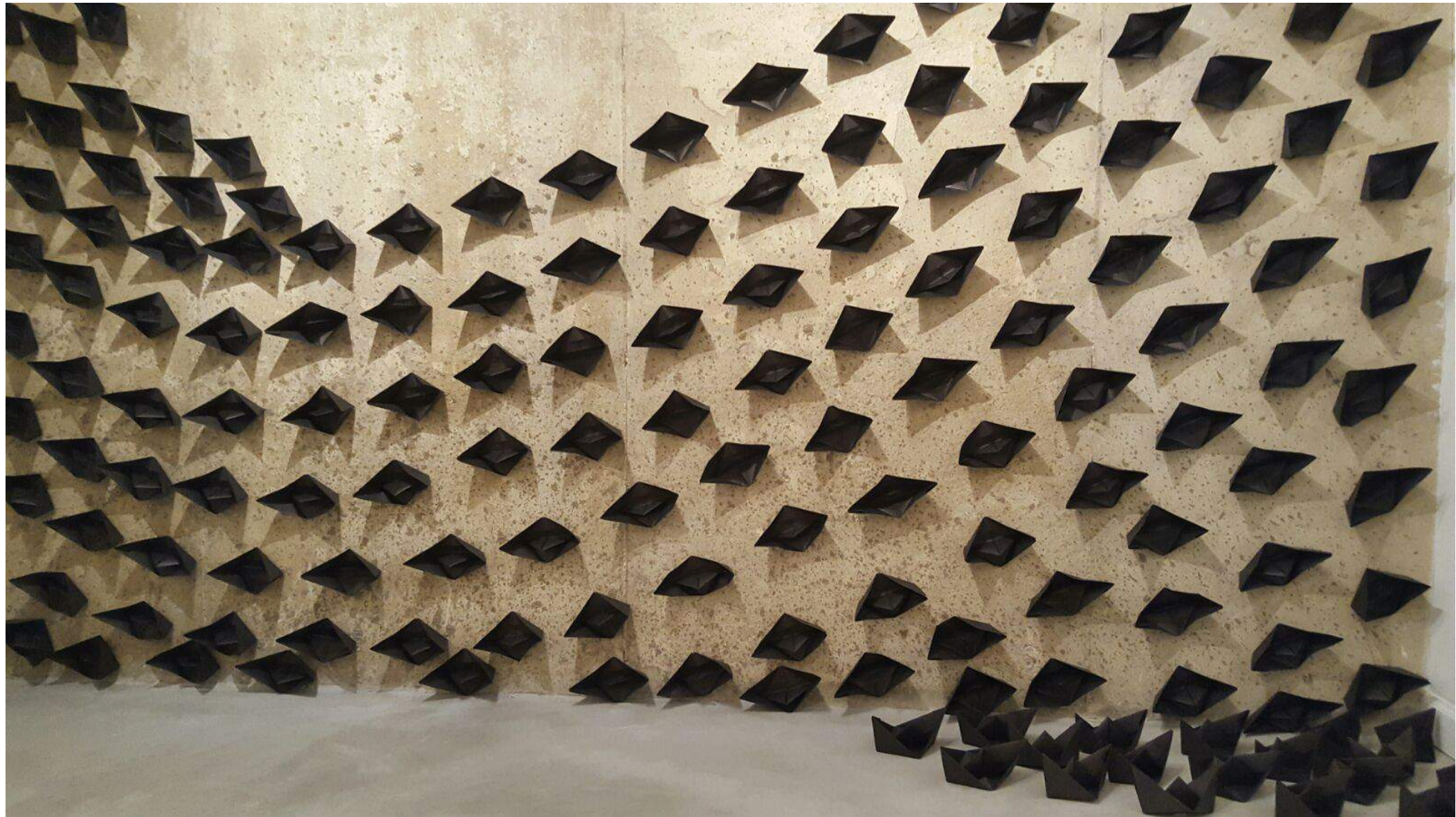
Léster Rodríguez

Every land is a Border, 2017

Wood and paint

25 × 200 × 1 cm

9 4/5 × 78 7/10 × 2/5 in



Léster Rodriguez

Black tide, 2016

Offset printing paper boats

Installation



Léster Rodriguez

721 KM., 2016

Toothpicks on wood. Installation

22 × 125 cm.

8 7/10 × 49 1/5 in

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.

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.

With her work, she constructs her "terruño" or diasporic homeland, creating poetic images oscillating between past and present, absence and presence and here and there. She recovers personal memories and collective histories, often lost or hidden, activating the space across borders, generations, and cultural divides, and enacts culturally responsive and equitable sites of dialogue, healing, learning and community, with a special focus on generating knowledge about Central American art and culture, both in the isthmus and in the diaspora.

Muriel Hasbun

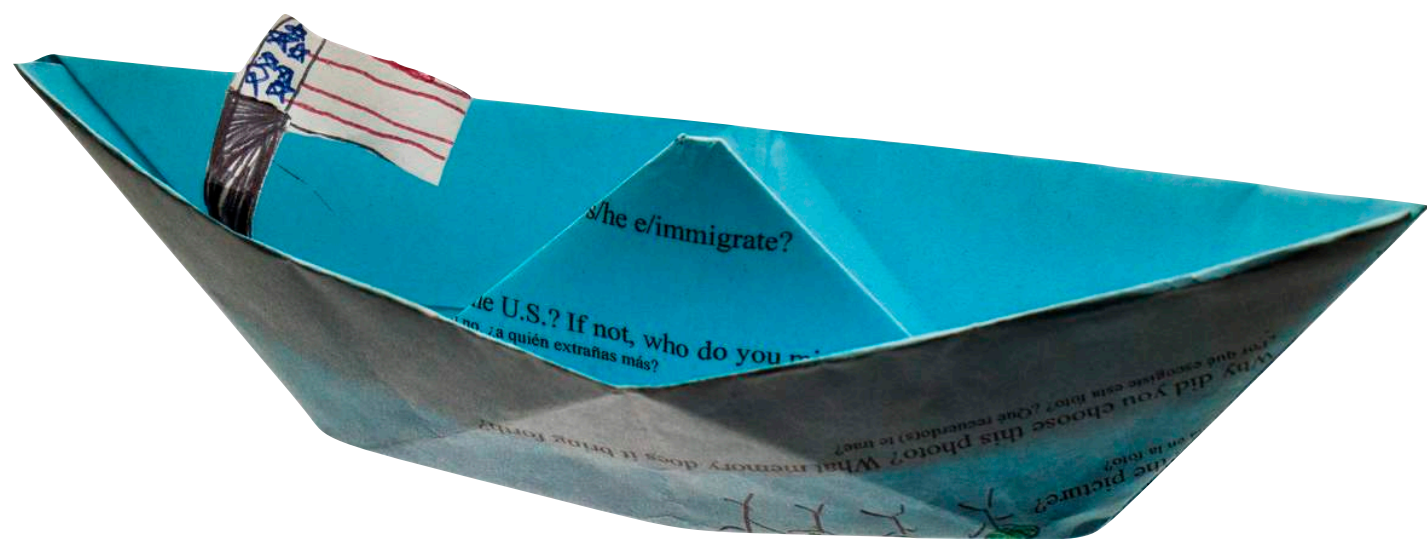
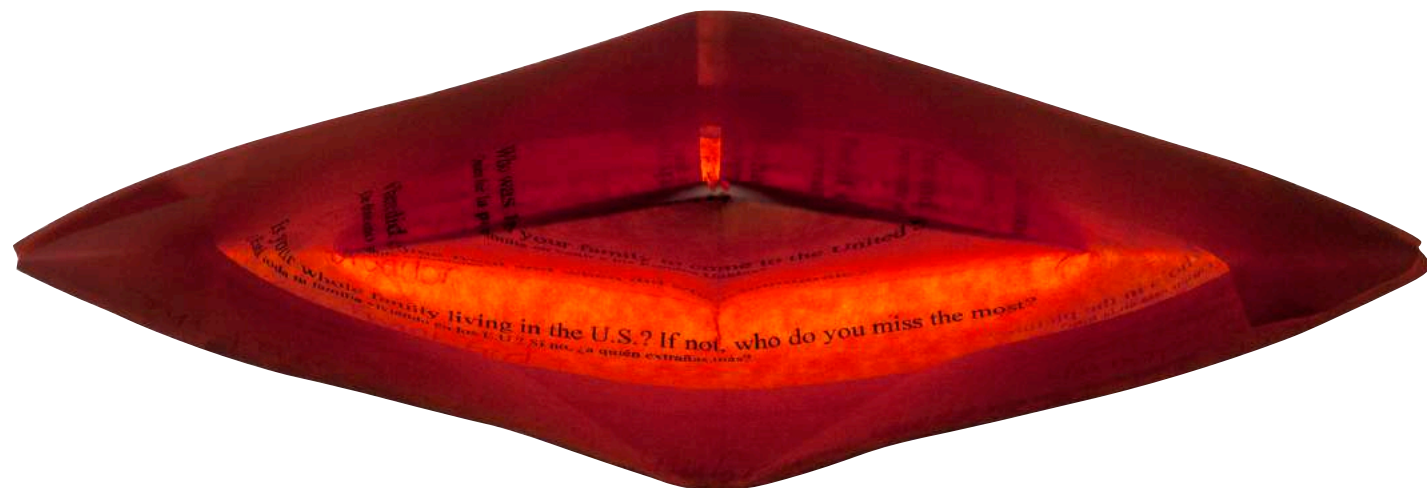
Barquitos from the archive (Yellow National, Chicago, Lansing, Virginia), 2019

Archival pigment print on Epson Transparency Film and light box

30.5 × 45.7 cm

12 × 18 in





Muriel Hasbun

Barquitos from the archive (who do you miss the most), 2019

Barquitos from the archive (Flag), 2019

Archival pigment print on Epson Transparency Film and light box

30.5 × 45.7 cm

12 × 18 in

SANTIAGO VELEZ

Colombia , 1972

Velez's research as a visual artist is based on basic premises of ecological, social and political concerns related to the environment and looks at water as a determinant element. He focuses on the relationships that these issues establish with man and his communities.

Through installations and multidisciplinary languages he establish links, intersections and divergences between global realities that erupt in specific areas of society.

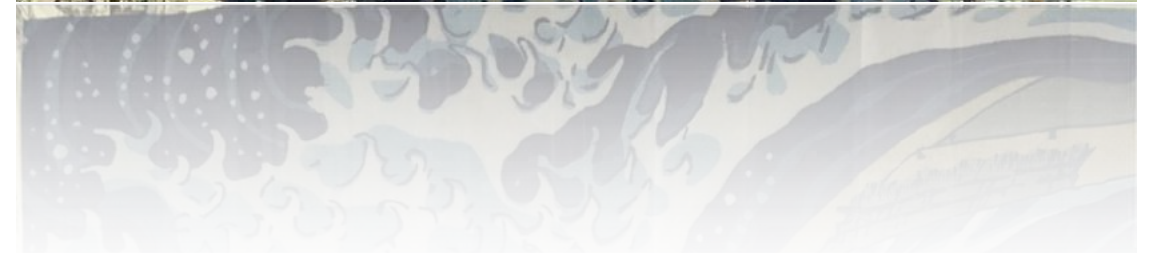
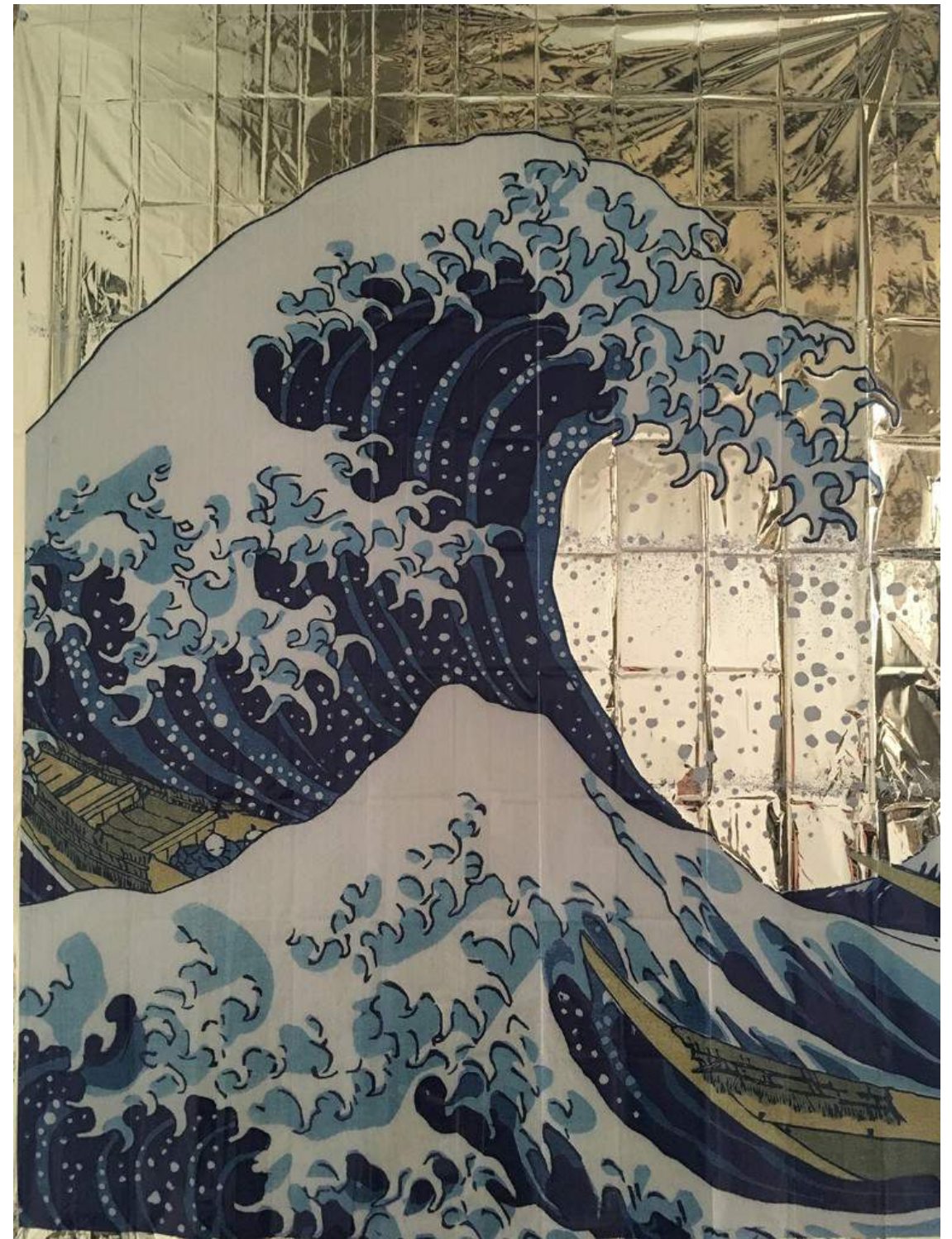
Santiago Velez

The big wave/La gran Ola, 2015

Digital print on thermic blanket

148 x 101 cm

58 x 40 in





Santiago Velez

From the series Dignity, 2016

Thermic blanket, photography and laser on glass

28 × 47 cm

11 × 18 1/2 in



Santiago Velez

Refugee is a refugee, 2018

Collage, Photography, blanket ends

28 × 47 cm

11 × 18 1/2 in



Santiago Velez

From the series Dignity, 2016

Thermic blanket, photography and laser on glass

28 × 47 cm

11 × 18 1/2 in



ÁNGEL POYÓN

Guatemala , 1976



His work has been shown individually at: Poporo Project, Guatemala(2016); T2o Gallery, Murcia, Spain (2012); Teorética Foundation, San José, Costa Rica (2011); DesPacio Gallery, Costa Rica (2010) in addition to other individual exhibitions in his hometown in Guatemala.

Poyón has participated in collective shows such as: The Central Matter, Washington D.C, USA (2017); Arco Madrid, T20 Gallery, Spain (2015); 19 Biennale Arte Paiz, Guatemala (2014); Arco Madrid T20 Gallery, Spain (2013), Selection at the Sayago & Pardon collection Latin American Art, California, USA (2013); ZONA MACO, T20 Gallery, México (2012); Scope Miami, Jacob Karpio Gallery, Miami Florida, USA (2012); ArtBo International Art Fair of Bogotá, Jacob Karpio Gallery, Bogotá Colombia (2012); I Triennale Caribe, Dominican republic(2010); +/- Esperanza , Museo de Arte y Diseño Contemporáneo, Costa Rica; Memento morí (e)Star Gallery, Lima, Perú (2010); Performance, Real Collage of Art, London, England (2009); Tai Pei Fine Arts Museum, Tai Pei, Taiwán (2008); Cisneros Foundation Miami Florida, USA, Haydee Santa María & Casa de las Américas, La Habana Cuba; Art Museum of the Americas, Washington D.C; Spain Cultural Center, Guatemala (2007); Museum of Contemporary Art and Design, Costa Rica (2006), among others.

FERNANDO POYÓN

Guatemala , 1982

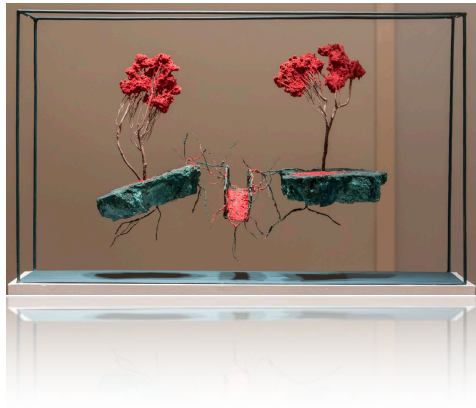


Among his most outstanding exhibitions are the individual exhibition "Manos Teñidas", in the House of Culture of Comalapa. He has participated in groups such as: the XVII Biennial of Paiz Art and Strategies to Measure the Universe in the Sol Gallery of Contemporary Art, both in Guatemala City; Museum of Fine Arts in Taipei, Taipei, AMA Museum of Art of the Americas, Washington, DC.

Among others like International Indigenous Salon of Art Manuel Quintín Lame. Popayán Cauca Colombia; ArtFlow Gallery, Costa Rica 2016, I Bienal Internación de Asunción de Paraguay; "Guatemala Despues" The New School Nueva York – Quetzaltenango Guatemala; Arco Madrid España 2015; "Colección Poyón" 19 Bienal Paiz, Guatemala city; "Mayafabergé" The New Museum of Contemporary Art (NuMU) Guatemala; "Estado de Excepción" Arte Actual Flacso, Quito, Ecuador; 2014, Videoart Fest Barcelona, "Situaciones Creadas" CCE Costa Rica, Arte Actual in Guatemala, Párraga Center, Murcia, España, Arco Madrid, España, Gallery T20 2013; Zona Maco México DF, Así que se Valla Ciudad Imaginación Quetzaltenango, Kamin Comalapa Guatemala 2012, "Hoja Blanca" Zürich-Guatemala, Casa Museo; "Lino Enea Spilimbergo" Unquillo Córdoba Argentina; Sin título Fundación TeorÉtica, Universidad de Costa Rica 2010; "Mi cuerpo es Un Arma" I Bienal Denver Colorado; Momento Morí, (e)Star Gallery, Lima, Peru, XVII Bienal de arte Paiz, Guatemala, 2010; La Mancha de Tomate Tegucigalpa, Honduras; "Estrategias para medir el Universo" Galeria Sol del Rio Guatemala 2009; Landing 8 Fine Arts Museum Tai Pei Taiwán; "Pintura Proyecto Incompleto", Cooperación Española, La Antigua Guatemala; "Horror Vacui", Guatemala, 2008; Landing 7 Haydee, Santa María, La Habana, Cuba; Landing 6 Casa de las Américas, La Habana Cuba, 2007; V Bienal de Artes Visuales del Istmo Centroamericano el Salvador 2006, Landing 5 Museo de Arte de Las Américas Washington DC.

HOUDA TERJUMAN

Morocco, 1970



Among her Solo Shows: Kristin Hjellegjerde Gallery. London. UK (2022); Galerie GVCC. Casablanca. Morocco (2021); Artistic research project "because these wings are no longer wings to fly" with Arts Cabinet. London. UK (2019); Casa arabe. Madrid. Spain (2018); Taghazout Bay Agadir. Morocco (2016); Galerie fan-dok. Rabat. Morocco (2014); Voice Gallery. Marrakech. Morocco (2013); Galerie Dar d'art Tanger. Morocco (2011); Galerie d'art Espace Expressions CDG. Rabat. Morocco (2008); Galeria Hibiscus Lisbonne. Portugal (2007); 2006. Courtyard Gallery Dubai (2006); Galeria Espai-B. Barcelona. Spain (2005); Galeries artitude. Paris. France (2004); Galerie Bassamat. Casablanca. Morocco (2003).

Among her Group Shows:

"Don't Ask me Where I'm From" touring exhibition Aga Khan Museum Imago Mundi. Art Gallery of Alberta. Edmonton. Canada (2022); "Thinking out Loud" PULPO GALLERY. Murnau am Staffelsee. Germany (2021); Kristin Hjellegjerde Gallery. London, United Kingdom (2020); Touring exhibition with the Aga Khan Museum and Imago Mundi " hybrid migrant " Treviso, Toronto ,Vancouver, Houston, Dallas, Paris, London, Lisbon and Dubai (2019/2020); Galerie 21. Geneva. Switzerland (2018); Mercedes Roldan. Madrid. Spain (2017); "Merchants of dreams" Brandts 13. Denmark (2016); Musee Mohammed VI d'art contemporain. Rabat. Morocco (2015); "Femmes et religion exposition itinerante" Galerie Fan Dok (2014); Galerie Noir sur blanc. Marrakech. Morocco (2009); Salon d'art et nature coubron. France (2008); Galleria 18. Bologna. Italy (2007).

IRENE CLOUTHIER

México, 1974



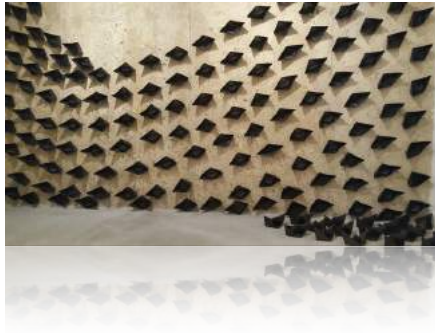
Her work has been exhibited at different collective exhibitions such as The Looking Glass: Artist Immigrants to Washington. Katzen Arts center. Washington, DC (2016); XI Monterrey FEMSA Biennial, San Ildefonso Museum. Mexico City (2015); Sinaloa Museum of Art (MASIN). Culiacan, Mexico F*ck Forks fundraiser art auction, Art Registry. Washington, DC (2014); Fotour, Photo from Nuevo Leon, Monterrey Metropolitan Museum. Monterrey Mexico (2013); among others.

Among her solo shows: Toyland, Capital One Headquarters. McLean, Virginia (2012); Wrap, Diana Lowestein Gallery. Miami, Florida (2009); Color-Candy, Sicart Gallery, Villafranca del Penedes. Barcelona, Spain (2005); Playground, Marina Kessler Gallery, Miami, Florida (2004); among others.

Her work is part of several collections such as Isabel & Agustin Coppel Collection, Mexico; Capital One Bank collection, head quarters. Virginia; Sid Stolz & David Hartfield collection, Washington DC; Art Bank of the DC Commission of the Arts & Humanities, Washington, DC; Fred Ognibene Collection, Washington, DC; Sinaloa Museum of Art (MASIN). Sinaloa, Mexico; Centro Cultural Arte A.C. Monterrey, Mexico; Centro Cultural Pablo de la Torriente Brau, La Havana, Cuba.; Guantanamo Museum, Guantanamo Bay, Cuba; among others.

LESTER RODRIGUEZ

Honduras, 1984



Lester Rodríguez is a Honduran artist, educator, and cultural manager living in Bogota, Colombia. He was co-founder of the Experimental School of Art in Tegucigalpa and Director of the educational program of the same, and is currently a Lecturer at the Universidad de los Andes in Bogotá.

As an artist he collaborated initially with the group El Círculo (contemporary art workshop) from 2001 to 2005, and later he was part of the group of artists "Lacrimógena" in 2006.

His work has been exhibited at different biennials and art fairs such as the 10th Havana Biennial in 2009 and the X Central American Biennial held in Costa Rica in 2016. He has developed different projects and exhibitions in countries such as Guatemala, Cuba, El Salvador, Italy, Costa Rica, Spain, Nicaragua, USA, Panama, Venezuela, Honduras, Colombia, Argentina and Belgium.

His work is part of several collections in Central America, USA, Colombia, Australia, Argentina, Sweden and Belgium.

MURIEL HASBUN

El Salvador, 1961



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).

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).

Her photographs are in numerous private and public collections, including The Whitney Museum of American Art, Art Museum of the Americas, D.C.Art Bank, El Museo del Barrio, En Foco, Lehigh University, Smithsonian American Art Museum, Turchin Center for the Arts, University of Texas-Austin, and the Bibliothèque Nationale de France. 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.

SANTIAGO VELEZ

Colombia , 1972



Plastic and visual artist with Masters degrees in Aesthetics (National University, Medellín, Colombia) and Artistic Production Research (Fine Arts Faculty, Barcelona University, Spain). He is currently working on his PHD Thesis “Geopoetics of water”. He lives and works in Medellín and Barcelona.

Vélez 's obsession is experimentation; the presence of water has been a thematic and conceptual resource in his work. The constant search of the instant and the technical rethinking of photography which is intervened makes his work raise new metaphors that renew it, taking the object to a new context.

He has presented several individual exhibitions and shown his work in different events in the Colombian context such as ArteCámara at ARTBO (International art fair of Bogotá) and the Bogotá Biennale.

His works are part of important public and corporative collections such as the Library Luís Angel Arango (which belongs to the Bank of the Republic), The Antioquia Museum, The Museum of Modern art of Medellín, Argos and Suramericana de Seguros.

Vélez is both a teacher and a researcher at the University Museum of Antioquia and is Co-editor and founder of Casa Tres Patios, where he developed curatorial functions and managed various cultural projects at the national and international level to expand and improve the cultural and educative practices within the Colombian context.



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