



RoFa Projects es una galería que promueve el arte contemporáneo con énfasis en América Latina. Trabajamos con artistas que buscan reflejar un concepto experimental de la obra de arte.

En RoFa Projects vemos el arte como generador de espacios críticos, para nosotros el arte tiene muchas historias que contar, por eso priorizamos contenidos enmarcados dentro de las dinámicas y tendencias contemporáneas. Principalmente artistas interesados en el discurso artístico asociado a las diferentes visiones de los procesos sociopolíticos con los que convivimos a nivel mundial. Aquellos que nos definen como comunidad y colectividad

La galería RoFa Projects, incluye tres grandes áreas: RoFa Art, RoFa Projects y La Morada.

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.



October 19 - 22. 2023
Madrid, Spain

“A la gente le gusta sentir, sea lo que sea”. Virginia Woolf

"Quién dijo que era fácil". Audre Lorde

La piel de una habitación

Fragmentos corporales, flores, percepciones, pasiones, amores, deseos, pesadillas, temores, palabras no dichas, sensaciones ocultas, frustraciones, piel y otros aspectos de una habitación que nos invita a fusionarnos con ella.

El cuerpo como territorio, el auto lugar en una habitación llena de pensamientos y emociones contradictorias.

Desde el lenguaje contemporáneo del arte vemos una habitación en donde, Rosalia Banet y Veronica Ruth Frías, acompañadas de Ana De Orbegoso y Silvia Levenson, abren un diálogo entre nosotros, la realidad, la finitud y el ansia de ser, utilizando una estética casi fetichista para crear agudas e inteligentes reflexiones sobre el ser humano y sus pulsiones internas.

La piel es el órgano más grande del cuerpo humano. En un adulto promedio posee una superficie aproximada de 2 metros cuadrados y pesa alrededor de 5 kg. Es mediante ella que nuestro cuerpo nos revela disfunciones y malestares que nos afectan, así como también muestra nuestras emociones: transpiramos cuando estamos nerviosos, nos ponemos rojos si algo nos da vergüenza e incluso hay emociones y estímulos que nos ponen la “piel de gallina”.

Se trata de un órgano vivo con capacidad de regenerarse, es impermeable, resistente y flexible, respira y se mantiene activo las 24 horas del día realizando cantidad de acciones fundamentales para nuestro organismo. La piel es sin duda un órgano vital para el cuerpo humano. También lo es para nuestra mente?

Parafraseando a Rosalía Banet, la piel es el punto de conexión con lo que nos rodea. Y en este mundo fragmentado, complicado y muchas veces oscuro, pareciera que la piel es la que lo ha entendido todo. Y, como en un film de Liliana Cavani, la piel entiende que lo que verdaderamente cuenta es salvarse a sí misma.

La piel y el cuerpo han sido mostrados muchas veces como símbolo de territorios conquistados, donde la violencia es un mensaje de poder que termina rompiendo los lazos de comunidad y su entorno. Cuatro mujeres nos muestran con sus propuestas comunidad y entorno a flor de piel.

Rosalía Banet, construye la habitación con flores humanas. Una vuelta a la naturaleza y su fusión con la especie humana que crea diversidad sin distinción de colores, orígenes o condición social. Un solo cuerpo, un intercambio profundo de piel con piel, un verdadero contacto íntimo. El surgimiento de una flor humana preciosa, de pistilo magnífico, completa, única e indivisible en fusión con su entorno. Una flor poderosa que se muestra reconstruida, global y sin barreras: una flor piel.

Verónica Ruth Frías nos viste de un rosa autobiográfico, colectivo y performático. Su historia personal, que podría ser la nuestra, la de todos, está fusionada con la de las mujeres que la precedieron y con las que seguirán. La artista abraza con su obra los aspectos más urgentes de la vida cotidiana y aborda un empoderamiento más real. Es por ello que su obra se hace colectiva, es por ello que participan en la misma otras artistas, otras mujeres, otros seres identificados con un mundo más equitativo y justo.

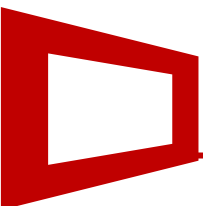
En un rincón de la habitación, un closet. Ana De Orbegoso y Silvia Levenson, nos llevan al interior de un armario de empoderamiento. Estas artistas nos invitan a salir del armario empoderadas y sin limitaciones, para buscar la autenticidad y la liberación.

Ana De Orbegoso, hace uso del simbolismo para subvertir códigos sociales asociados a las mujeres inscritos en la actual cultura popular y nos sumerge en un closet lleno de afirmaciones y determinaciones de cambio. Vestimos un chaleco de poder, tomamos la batuta del cambio y lo entendemos posible.

Silvia Levenson usa el vidrio no por su belleza natural, sino por su potencial narrativo y sin duda para revelar cosas que están normalmente ocultas. El vidrio se convierte en el material ideal para mostrar la ambigüedad de las relaciones humanas y de las cosas que existen y que se esconden tras los mil pliegues de lo que llamamos realidad.

Una habitación abierta al arte contemporáneo y a la piel desnuda y honesta, sin mucho que esconder, que nos brinda la posibilidad de contemplar y participar de las obras desarrollándose; sucede ahora, es vida, es presente y hace experimentar una vivencia para descubrir no lo que ponemos encima de nuestros muebles, sino lo que escondemos cuidadosamente debajo de nuestras sábanas.

Gabriela Rosso



"People like to feel, whatever it is" Virginia Woolf

"Who said it was easy" Audre Lorde

The skin of a room

Body fragments, flowers, perceptions, passions, love, desires, nightmares, fears, unspoken words, hidden sensations, frustrations, skin and other aspects of a room that invites us to merge with it.

The body as territory, the self as a place in a room full of contradictory thoughts and emotions.

From the contemporary language of art, we see a room where Rosalía Banet and Veronica Ruth Frías, accompanied by Ana De Orbegoso and Silvia Levenson, open a dialogue between us, reality, finiteness and the desire to be, using an almost fetishistic aesthetic, to create sharp and intelligent reflections on the human being and his internal drives.

The skin is the largest organ in the human body. In an average adult it has an approximate surface area of 2 square meters and weighs around 5 kg. It is through it that our body reveals dysfunctions and discomforts that affect us, as well as shows our emotions: we sweat when we are nervous, we turn red if something embarrasses us and there are even emotions and stimuli that give us goosebumps.

It is a living organ with the capacity to regenerate, it is waterproof, resistant and flexible, it breathes and remains active 24 hours a day, carrying out a number of fundamental actions for our body. The skin is undoubtedly a vital organ for the human body. Is it also for our mind?

Paraphrasing Rosalía Banet, the skin is the point of connection with what surrounds us. And in this fragmented, complicated and often dark world, it seems that the skin is the one that has understood everything. And, as in a Liliana Cavani movie, the skin understand that what really counts is saving herself.

The skin and the body have been shown many times as a symbol of conquered territories, where violence is a message of power that ends up breaking the ties of the community and its environment. Four women show us their community and environment on the surface with their proposals.

Rosalía Banet, build the room with human flowers. A return to nature and its fusion with the human species that creates diversity without distinction of colors, origins or social condition. A single body, a deep exchange of skin with skin, a true intimate contact. The emergence of a precious human flower, with a magnificent pistil, complete, unique and indivisible in fusion with its environment. A powerful flower that shows itself reconstructed, global and without barriers: a skin flower.

Veronica Ruth Frías dresses us in an autobiographical, collective and performative pink. Her personal history, which could be ours, everyone's, is fused with that of the women who preceded her and with those who will follow. The artist embraces with her work the most urgent aspects of daily life and addresses a more real empowerment. That is why her work becomes collective, that is why other artists, other women, other beings identified with a more equitable and just world participate in it.

In a corner of the room, a closet. Ana De Orbegoso and Silvia Levenson take us inside a closet of empowerment. These artists invite us to come out of the closet empowered and without limitations, to seek authenticity and liberation.

Ana De Orbegoso makes use of symbolism to subvert social codes associated with women inscribed in current popular culture and plunges us into a closet full of affirmations and determinations for change. We wear a vest of power, we take the baton of change and we understand that it is possible.

Silvia Levenson uses glass not for its natural beauty, but for its storytelling potential and certainly to reveal things that are normally hidden. Glass becomes the ideal material to show the ambiguity of human relationships and the things that exist and are hidden behind the thousand folds of what we call reality.

A room open to contemporary art and bare, honest skin, without much to hide, which gives us the chance to contemplate and participate in the works being developed; it happens now, it is life, it is present and it makes us experience an experience to discover not what we put on top of our furniture, but what we carefully hide under our sheets.

Gabriela Rosso



ROSALÍA BANET

España, 1972

Rosalía Banet es una artista multidisciplinar, cuya práctica parte siempre del dibujo, para desarrollar proyectos que adoptan diferentes formas y formatos, desde pinturas o esculturas hasta instalaciones y piezas audiovisuales. Desde hace algunos años su práctica artística se ha basado en la búsqueda del desarrollo sostenible.

Doctora en Bellas Artes de la Universidad de Vigo, en su tesis doctoral abordó la huella que deja el SIDA en el arte español, a través del cuerpo herido, uno de los temas fundamentales de su trayectoria. A través de su obra analiza y reflexiona sobre los sistemas y patrones que habitamos, desde el territorio del cuerpo y sus enfermedades, la alimentación, la sociedad de consumo y la relación con la naturaleza.

Rosalía Banet

Imagen Referencial. Trabajo en proceso



ROSALIA BANET

Spain, 1972

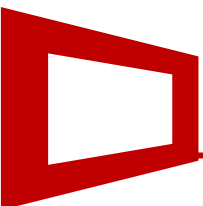
Rosalía Banet is a multidisciplinary artist, whose practice always starts from drawing, to develop projects that take different forms and formats, from paintings or sculptures to installations and audiovisual pieces. For some years her artistic practice has been based on the search for sustainable development.

PhD in Fine Arts from the University of Vigo, in her doctoral thesis she approached the mark left by AIDS in Spanish art, through the wounded body, one of the fundamental themes in her career. Through her work, she analyzes and reflects on the systems and patterns we inhabit, from the territory of the body and its diseases, food, the consumer society and the relationship with nature.



Rosalía Banet

Reference pictures. Work in progress



Cut outs: Flores piel

El cuerpo es el territorio desde el cual vislumbramos todo lo que sucede. Y, como proclama Bessel Van der Kolk: El cuerpo lleva la cuenta. Registra todo lo que nos sucede, está marcado por la huella de los acontecimientos, son organismos en constante transformación, reinterpretados una y otra vez en busca de dar sentido a su finitud, mostrando su vulnerabilidad e incertidumbre.

Cut outs surgen de la investigación del papel como elemento primario o materia de construcción. Las piezas son un híbrido que aúna dibujo, pintura y escultura. Están realizadas con siluetas de papel recortado pintado con acrílico, pero no están entendidas como un collage, pues aunque sus elementos se unen para componer nuevas formas, no componen una pieza puramente bidimensional, pues algunas de sus partes se separan y crean sombras y volúmenes, otras cuelgan, otras se superponen y amontonan casi descaradamente.



Rosalía Banet

Imagen Referencial. Trabajo en proceso

Las siluetas corresponden a fragmentos corporales de diferentes formas y colores que se unen para componer una colección de flores raras, una especie de flores humanas. Esta unión, está relacionada con el entrelazamiento multiespecie y con el concepto de simbiosis. Una vuelta a la Naturaleza, una invitación a fundirnos con ella.

Al mismo tiempo, ese encuentro entre cuerpos habla de diversidad. Orígenes, etnias, formas y volúmenes, géneros, todo se funde en un cuerpo único, un ser global que rompe las barreras físicas y compone un intercambio profundo y casi vital. Piel con piel, toda una reivindicación y casi una declaración de intenciones en los tiempos de la era digital.

Las piezas tendrán tamaños diversos, y se mostrarán formando una especie de gabinete. Se presentarán dentro de marcos-vitrina. Cajas con ventanas que llevan un preciado regalo dentro, quizás una muñeca de porcelana o una orquídea u otra flor delicada y fuerte. Una flor preciosa para atesorar.

Cut outs: Skin flowers

The body is the territory from which we glimpse everything that happens. And, as Bessel Van der Kolk proclaims: The body keeps score. It records everything that happens to us, it is marked by the trace of events, they are organisms in constant transformation, reinterpreted over and over again in search of making sense of their finiteness, showing their vulnerability and uncertainty.

Cut outs arise from the investigation of paper as a primary element or construction material. The pieces are a hybrid that combines drawing, painting and sculpture. They are made with silhouettes of cut paper painted with acrylic, but they are not understood as a collage, because although their elements come together to compose new forms, they do not compose a purely two-dimensional piece, since some of their parts separate and create shadows and volumes, others hang, others overlap and clutter almost blatantly.



Rosalía Banet

Reference pictures. Work in progress

The silhouettes correspond to body fragments of different shapes and colors that come together to compose a collection of rare flowers, a kind of human flowers. This union is related to multispecies intertwining and the concept of symbiosis. A return to Nature, an invitation to merge with it.

At the same time, this encounter between bodies speaks of diversity. Origins, ethnic groups, shapes and volumes, genres, everything merges into a single body, a global being that breaks physical barriers and composes a deep and almost vital exchange. Skin to skin, a claim and almost a declaration of intent in the times of the digital age.

The pieces will have different sizes, and will be displayed forming a kind of cabinet. They will be presented within showcase frames. Boxes with windows that carry a precious gift inside, perhaps a porcelain doll or an orchid or other delicate and strong flower. A precious flower to treasure.

Rosalía Banet

Suite Japonesa 36, 2023

Collage on paper

70 x 50 cm





Rosalía Banet

Suite Japonesa 15, 2023

Suite Japonesa 22, 2023

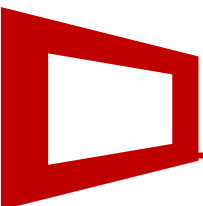
Collage on paper

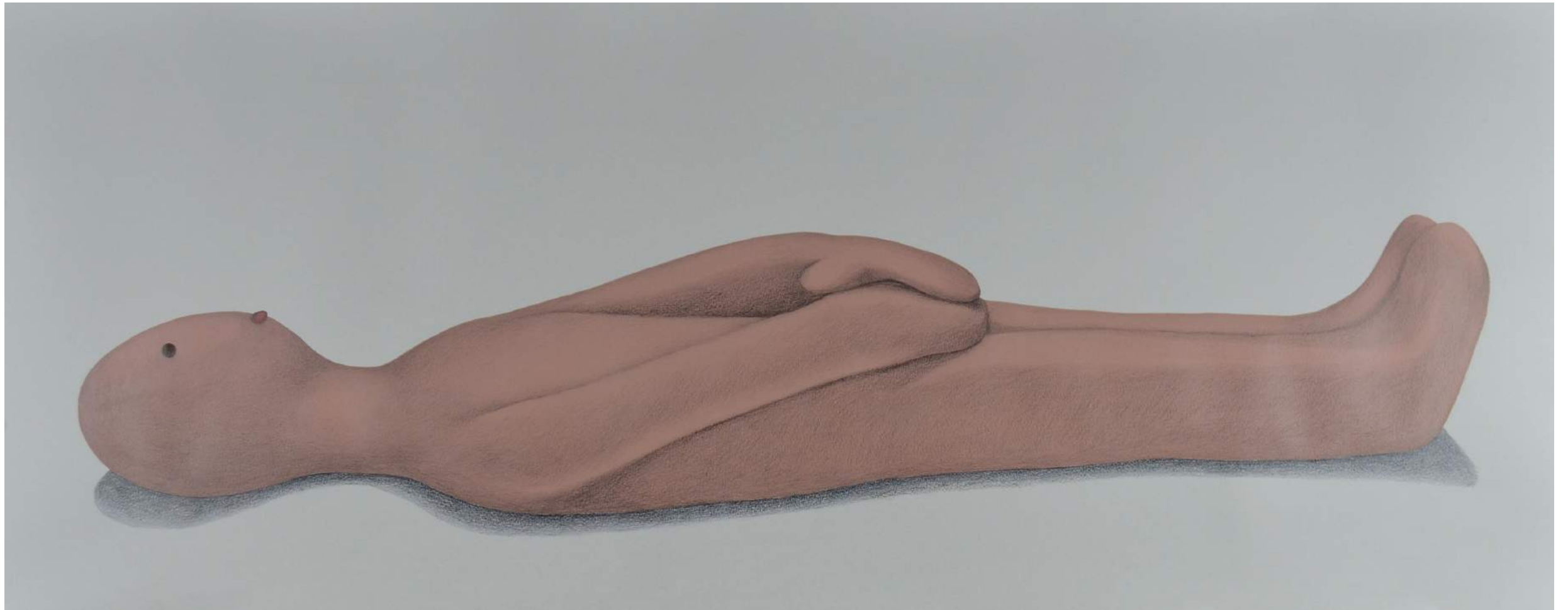
29,5 x 42cm. Each





Rosalía Banet
Suite Japonesa 23, 2023
Collage on paper
70 x 50 cm

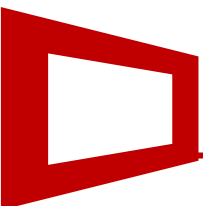




Rosalía Banet

Durmientes.

Reference pictures. Work in progress



VERÓNICA RUTH FRIAS

España, 1978

Verónica Ruth Frias utiliza el disfraz, el maquillaje y el camuflaje para adquirir diferentes identidades y realizar un cuerpo de trabajo performático que cae en una crítica ácida y frontal a las cuestiones de género.

La hemos visto como Caperucita Roja, La Hija de Dios en la Última Cena, como Super Heroína, como secuestradora y, a través de todos estos personajes y muchos más, Frías nos cuenta lo que le preocupa, lo que la indigna, y eso la hace cuestionamos los roles de la mujer en la sociedad actual, reafirmando su posición en un mundo de hombres y en el mundo del arte. En sus obras siempre hay un toque de humor irreverente.

Trabaja principalmente con performance y utiliza el video y la fotografía para registrar las acciones que realiza.

Verónica Ruth Frias

Imagen Referencial. Trabajo en proceso



VERÓNICA RUTH FRIAS

Spain, 1978

Veronica Ruth Frias uses disguise, makeup and camouflage to acquire different identities, and to carry out a body of performative work that falls into an acid and frontal criticism of gender issues. We have seen her as Little Red Hood, The Daughter of God at the Last Supper, as a Super Heroine, as a kidnapper and, through all these characters and many more, Frías tells us what worries her, what outrages her, and that makes us question the roles of women in today's society, reaffirming their position in a world of men and, in the world of art. In her works there is always a touch of irreverent humor.

She works mainly with performance and uses video and photography to record the ephemeral actions she performs..



Veronica Ruth Frias

Reference pictures. Work in progress



Las piezas que se presentan pertenecen al proyecto PINK POWER y consta de una obra de pared formada por 9 eslóganes y una serie de art ware a partir de esos mismos eslóganes. La obra de pared se desarrolla a modo de cajas con apertura frontal en cuyo interior se incluirán objetos o elementos que hagan referencia a mujeres, familiares o artistas como Marina Vargas, Regina José Galindo o Esther Ferrer, que han influido directamente sobre la artista y que la misma ha ido recopilando en el tiempo.

Los art ware serán realizados con telas impresas con frases seleccionadas para configurar una línea de intervención acorde a la propuesta, formalizándose en vestidos, faldas o pantalones.

El proyecto expositivo se articula desde el lema central I AM A WOMAN, al que acompañan otros como I AM FREE, I AM HISTORY o I AM YOUR SISTER, entre otros. Esta pieza retoma el espíritu de lucha por la igualdad de clases que comenzaron los afroamericanos en USA en los años 60 (bajo el lema BLACK POWER) y que aquí se trasladada al ámbito de la mujer contemporánea mediante la creación de esta pieza que busca la equidad.

El rosa, como color asociado a lo femenino tradicionalmente, ha sido seleccionado como símbolo de poder. Los lemas elegidos han sido en muchas ocasiones atributos que social e históricamente se han aplicado al género masculino, usando adjetivos tales como fuerte, valiente, poderoso, pero en esta obra se aplican al género femenino. Además, la artista los sitúa en primera persona: yo soy fuerte, yo soy valiente, yo soy poderosa, yo soy dura, yo soy inteligente, yo soy soldado o yo soy creadora.

Todas estas afirmaciones han sido aportadas por otras mujeres, compañeras artistas, amigas, comisarias y hasta la propia madre de Verónica ha contribuido con su frase en esta pieza coral y sorora.

Verónica Ruth Frias

PINK POWER, 2023

Instalación compuesta por 9 piezas de

30x30x15 cm. c/u

Técnica mixta

Work in progress



Verónica Ruth Frias

PINK POWER, 2023

Instalación compuesta por 9 piezas de
30x30x15 cm. c/u

Técnica mixta

Work in progress

The pieces that are presented belong to the PINK POWER project which consists of a wall work made up of 9 slogans and a series of clothing designs based on those same slogans. The wall work takes the form of boxes with a front opening inside which will include objects or elements that refer to women, relatives or artists such as Marina Vargas, Regina José Galindo or Esther Ferrer, who have directly influenced the artist and who has been collecting them over time.

The fashion designs will be made with fabrics printed with the selected phrases to configure a design line according to the project, formalizing in dresses, skirts or pants.

The exhibition project is articulated from the central motto I AM A WOMAN, which is accompanied by others such as I AM FREE, I AM HISTORY or I AM YOUR SISTER, among others. This piece takes up the spirit of struggle for class equality that African-Americans began in the US in the 1960s (under the slogan BLACK POWER) and which is here transferred to the field of contemporary women through the creation of this piece that seeks equality .

Pink, as a color traditionally associated with the feminine, has been selected as a symbol of power.

The mottos chosen have been on many occasions attributes that have been socially and historically applied to the masculine gender, using adjectives such as strong, brave, powerful, but in this work they are applied to the feminine gender. In addition, the artist places them in the first person: I am strong, I am brave, I am powerful, I am tough, I am intelligent, I am a guerrilla, I am a soldier or I am a creator.

All these affirmations have been contributed by other women, fellow artists, friends, curators and even Verónica's own mother has contributed her phrase in this choral and sorority piece.

Verónica Ruth Frias

PINK POWER, 2023

Installation of 9 pieces of 30 x 30 x 15 cm. Ea.

Mixed Technique

Work in progress

PRISCILLA MONGE

Costa Rica, 1968

Priscilla Monge es una artista post-media que desarrolla su carrera desde mediados de la década de 1980 en un contexto en el que las estructuras patriarcales eran la base principal del comportamiento social, siendo además una de las figuras femeninas más destacadas del arte latinoamericano contemporáneo.

En sus obras explora las relaciones de poder que existen en el cuerpo femenino como catalizador de políticas donde la feminidad, en particular, opera como una forma efectiva de disciplinar el cuerpo femenino. Otros aspectos de su obra se centran en la presencia de la violencia en la vida cotidiana y en las coyunturas a menudo invisibles entre la agresión, el placer, el amor y la ternura.

Priscilla Monge explora con minimalismo absoluto, poesía y en algunos casos casi brutalidad los estándares aplicados a la mujer, así como a la educación tradicional, la repetición y los mapas mentales de una sociedad fallida.

En Costa Rica los libros de mármol son usados como lápidas. Por ello Monge escribe en ellos a modo de epitafios. Una especie de metáfora de lo fantasmal, de lo que tiene la capacidad de regresar sea en la literatura, la educación o el arte.



Priscilla Monge
Mil Brujas, 2022
Engraving in Carrara marble
18 x 38,5 x 5 cm.

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.

Books

Priscilla Monge explores with absolute minimalism, poetry and in some cases almost brutality the standards applied to women, as well as traditional education, repetition and the mental maps of a failed society.

In Costa Rica marble books are used as tombstones. That is why Monge writes in them as epitaphs. A kind of metaphor of the ghostly, of what has the ability to return, be it in literature, education or art.



Priscilla Monge
Mil Brujas, 2022
Engraving in Carrara marble
18 x 38,5 x 5 cm.

SILVIA LEVENSON

Argentina, 1977

Originaria de Buenos Aires, Argentina, Silvia Levenson emigró a Italia en 1981, durante las "desapariciones" de la Guerra Sucia.

Levenson explora las relaciones interpersonales cotidianas a través de instalaciones y objetos que afirman con firmeza lo que se suele sentir o susurrar. Su obra se centra en ese espacio indecible, muchas veces tan pequeño, situado entre lo que vemos y lo que sentimos, y utiliza el vidrio para revelar aquellas cosas que normalmente están ocultas.

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

Levenson 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.



Silvia Levenson
Quiero ser rica y famosa, 2009
Kilncast glass
19 × 33 × 8 cm
7 1/2 × 13 × 3 1/10 in

“En este trabajo exploro una parte del mundo de la infancia que tiene que ver con la vulnerabilidad. Con estas piezas me pregunto por esa parte de la infancia desprotegida que puebla nuestro planeta.

Imaginamos que la sociedad tendría que proteger a los niños a través de las escuelas, las familias, las casas y las instituciones. Pero somos testigos una y otra vez de abusos inimaginables, algunos actuales y otros ignorados durante años. Como la lista de los 6.000 niños indígenas asesinados en Kamloops en Canadá, o como los miles de infantes asesinados en Siria en los 10 años de guerra o las niñas indígenas embarazadas producto del “chineo”, una práctica aberrante de iniciación sexual en la parte de la población macho “blanco” sobre comunidades de pueblos originarios del norte argentino.

Desgraciadamente la lista es larga: niñas casadas por motivos económicos, niños y adolescentes que trabajan en las minas de Cobalto en el Congo, niños soldados en Oriente Medio y África, mientras en Occidente todavía se nos ofrece una versión edulcorada de la infancia poblada de princesas y soldados urbanos que habitan los videojuegos.” Silvia Levenson



Silvia Levenson
Pequena Cenicienta #1, 2021
Kilnformed glass, copper nail
20 x 18 x 8 cm
7 9/10 x 7 1/10 x 3 1/10 in

“In this work I explore a part of the world of childhood that has to do with vulnerability. With these pieces I wonder about that part of unprotected childhood that populates our planet.

We imagine that society would have to protect children through schools, families, houses and institutions. But we are witnessing unimaginable abuses time and again, some current and others ignored for years. Like the list of 6,000 indigenous children murdered in Kamloops in Canada, or like the thousands of infants killed in Syria in the 10 years of war or the indigenous girls pregnant as a result of the “chineo”, an aberrant practice of sexual initiation on the part of the population. “white” male on communities of native peoples in the north of Argentina.

Unfortunately the list is long: girls married for economic reasons, children and adolescents who work in the Cobalt mines in Congo, child soldiers in the Middle East and Africa, while in the West we are still offered a sweetened version of childhood populated by princesses and urban soldiers that inhabit video games.” Silvia Levenson



Silvia Levenson

Pequena Cenicienta #1, 2021

Kilnformed glass, copper nail

20 × 18 × 8 cm

7 9/10 × 7 1/10 × 3 1/10 in

ANA DE ORBEGOSO

Perú, 1964

Ana De Orbegoso es una artista nacida en Perú. Cuya práctica artística interdisciplinar explora distintos aspectos del psiquismo individual o social con iconografía popular y situaciones escénicas.

Su objetivo es confrontar al espectador con un espejo, despertar el reconocimiento, el pensamiento y la memoria.

Para la artista, la identidad y el género son reflejos siempre presentes en su producción artística.

Ana De Orbegoso is an artist born in Peru. Whose interdisciplinary artistic practice explores different aspects of the individual or social psyche with popular iconography and situations on stage.

Her objective is to confront the viewer with a mirror, to awaken recognition, thought and memory.

For the artist, identity and gender are reflections always present in her artistic production.



Ana De Orbegoso

Power Vest, 2020

Fabric

60 x 48 cm

Chalecos de poder

En un mundo donde la violencia contra las mujeres es una constante, esta propuesta reflexiona sobre la resistencia y resiliencia que tienen las mujeres para enfrentar la adversidad y enfatiza a las mujeres como la clave para el desarrollo de la sociedad.

Un chaleco de poder: una especie de escudo con afirmaciones asociadas a lo que las mujeres viven día a día. Un comunicado, una pancarta que predica sobre la lucha diaria por conseguir la igualdad de derechos. Superheroínas con un mismo objetivo. Y la sororidad que nos permite lograrlo.

Ana De Orbegoso

Power Vest, 2020

Fabric

60 x 48 cm



Power vest

In a world where violence against women is a constant, this proposal reflects on the resistance and resilience that women have to use to confront adversity and emphasizes women as the key to the development of society.

A power vest: a kind of shield with affirmations associated with what women live with every day. A statement, a banner that preaches about the daily struggle to achieve equal rights. Superheroines with the same goal. And the sorority that allows us to achieve it.

Ana De Orbegoso

Power Vest, 2020

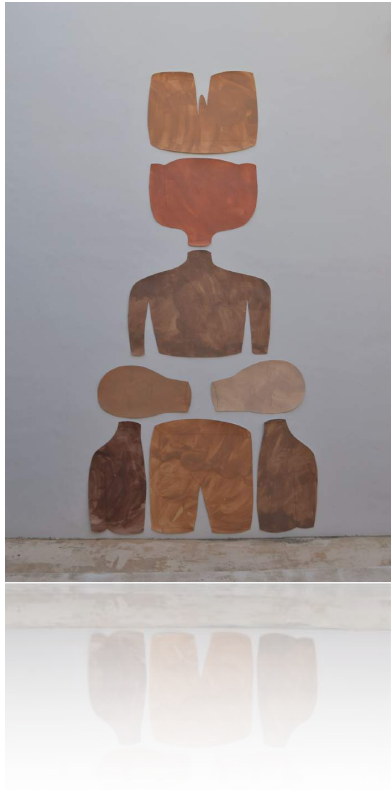
Fabric

60 x 48 cm



ROSALÍA BANET

Spain, 1972



In her career stand out individual exhibitions such as: Beefcake (1999), Looking for Love (2001), Eat Me, Eat Me (2004), and Carnicería Love (2008), all held at the Espacio Mínimo Gallery in Madrid. Wedding Day (2001) at Catherine Clark Gallery, San Francisco (USA). Las Golosas (2009) at the La Conservera Contemporary Art Center (Murcia). Edible Eaters (2013) at the Embarcadero Palace, Santander. Cartographies of Pain (2013) and Dismorphic Constellations (2015) at Twin Gallery, Madrid. Sweet and Sour Canning Factory (2015) at the Santander Museum of Contemporary Art (MAS). Affliction (2017) at the Alcobendas Contemporary Art Center, Madrid. Gula (2019) at the DKV exhibition hall in Zaragoza. SlowWorld (2021) at the Giménez Lorente Foundation, in Valencia. Irregular (2022) at the Rafael Pérez Hernando gallery, Madrid.

She has participated in relevant collective exhibitions such as: VAC (2006) at IVAM (Institute of Modern and Contemporary Art of Valencia). Madrid-Berlin, Visibility conditions. Künstlerhaus Bethanien, Berlin Nit Thread (2007), Koroska Gallery of Fine Arts, Slovenj Gradec (Slovenia) Apart World (2009) and Everything I loved was part of you (2010), at the Instituto Cervantes, Madrid From paper to reality (2011) At the ABC Museum, Madrid Them and us (2017) at Es Baluard Contemporary Art Center, Mallorca Processi 144 (2017) at the Royal Academy of Spain in Rome*/ Matadero, Madrid Parenthesis Stories from uncertainty (2021), traveling exhibition through Latin America Bread and Circus (2022) at the Conde Duque Center for Contemporary Culture, Madrid. And international fairs such as: ARCO (Madrid), Art Lima, PINTA Art Fair (London), FEMACO (Mexico), CIGE (Beijing), Volta 01 (Basel), Frieze (London), Art Chicago, Art Miami, Artísima (Turin) or Swab (Barcelona).

She has received prestigious international awards such as: Scholarship from the Royal Academy of Spain in Rome (2016/17) Artist residency at Casa de Velázquez (Academy of France in Madrid, 2018) Artist residency at HIAP (Helsinki International Artist Programme, 2019).

She has works in relevant collections such as: Coca-Cola Foundation, Community of Madrid (in the CA2M center), IVAM (Valencia Institute of Modern and Contemporary Art), MAS (Santander Museum of Contemporary Art), Luis Coromina Foundation (Barcelona) , Generalitat Valenciana, Diputación de Pontevedra, Fundación Unicaja (Málaga), Collection DKV, or the Collection Pilar Citoler.

VERÓNICA RUTH FRIAS

Spain, 1978



Verónica Ruth Frías has worked with curators such as Mariana Hormaechea, Nerea Ubieto, Adonay Bermúdez, Fernando Gómez de la Cuesta, Semiramis Gonzales, Margarita Aizpuru, Javier Díaz Guardiola, Juan Ramón Barbancho and Ángel Luis Pérez Villén.

For two years now, she has been the curator and manager of the Rara Residencia project.

There are numerous collective exhibitions in which she has participated since 2003 in international video festivals and art galleries, in Spain in various cities such as in all the provinces of Andalusia, Palma de Mallorca, Badajoz, the Basque Country, Catalonia, Bolivia, Venezuela, Cuba, Brazil and in Europe in France, Germany, also in New York, Dakar.

She has had numerous individual exhibitions including: “FORGET THE PRINCESS CALL ME PRESIDENT”, Galería Lucia Dueñas, Oviedo, España (2022); “Always Pink”, RARA Residencia, Villanueva del Rosario, Málaga, España. 2020 “FORGET THE PRINCESS CALL ME PRESIDENT”, Sala del Rectorado de la Universidad de Málaga, Málaga, España (2021); “A 153 cm sobre el mar”, Casa del Almirante, Tudela, España (2019); “Yo se quien soy”, Festival del MAF, la Caja Blanca, Málaga, España (2018); Performance “La Última Cena” dentro del programa “Violencia Zero- Mulleres en Acción”, comisaria Paula Cabaleiro, Marco de Vigo, Pontevedra. España (2017); “Leche de artista”. Casa Sostoa, Málaga, España (2014); “Súper M”, ECCO Cadiz, Espacio de Cración Contemporanea de Cadiz, España (2013); “Yo quiero”, Instituto Andaluz de la Juventud, Huelva, España (2010); among others.

Her work is part of numerous collections, including: Colección INICIARTE, CAAC, Centro de Arte Contemporáneo, Sevilla; Fundación Pepe Espaliú, Córdoba, España; Colección Desencaja, Instituto Andaluz de la Juventud, Junta de Andalucía; Colección de Arte Contemporáneo Ayuntamiento de Utrera, Sevilla, Málaga; Ayuntamiento de d’Arts Plàstiques de Pollença, Palma de Mallorca, España; Sierra Centro de Arte, Huelva, España; Colección Ayuntamiento de Doña Mencía, Córdoba, España; Colección de Arte Rafael Botí, Córdoba, España; Ayuntamiento de Málaga, España; among others.

PRISCILLA MONGE

San Jose, 1968



Monge 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.

She has participated in the Venice and Liverpool Biennial and her 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..

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.

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.

ANA DE ORBEGOSO

Perú, 1964



De Orbegoso is a 2008 fellow in Photography from the New York Foundation for the Arts; grant 2008 by NALAC - National Association of Latino Arts & Culture; has been selected for Descubrimientos Photo España07/09; Interstice Spe Multicultural Caucus (2007); 1st. Biennial of Lima, Peru (1997); National Contest of Women Artists USA , A.I.R. Gallery, NY (1993); Best Photography Annual, Photographer's Forum, US (1993). Awarded first prize in the 1st. National Photography Salon ICPNA, Lima, Peru (2006) and En Foco New Works Awards, New York, US (2002).

Her work is in the collection of the Art Institute of Chicago; the National Museum of Women in the Arts in Washington DC; Museum of Fine Arts, Houston; Lehigh University Art Galleries, Pennsylvania; MALI Museum of Art Lima; Museo de Arte U. San Marcos, Lima; En Foco Print Collector's Prog; Photographic Art Institute of Lima; ICPNA Peruvian Northamerican Cultural Institute, Lima, Peru; Gorman Museum UC Davies; Bellarmine University; the Joaquim Paiva Collection at the Modern Art Museum of Rio; Peru's Ministry of Foreign Affairs collection and the Violy McCausland Collection among others.

Her work has been exhibited in the US and abroad in solo exhibitions at: Greenwich Arts Council, Conn.; the Garcilaso Cultural Center, Lima, Peru; Museo Pedro de Osma, Lima, Peru; Embassy of Peru, DC; Crossing Arts NY; The Cervantes Institute NY; Museo de la Nacion, Lima, Peru; Fotonoviembre Tenerife, Spain; UC Davis Gorman Museum; Museo Inka, Cusco, Sala Miro Quesada, Lima, Peru; Lucia de la Puente Gallery, Lima, Peru; ICPNA Lima, Peru, MALI Museum of Art Lima, Peru.

Her group exhibits include: L'Art Contemporai Péruvien, Fondation Taylor, Paris, France; 1st Biennial of Photography, Cusco, Peru; Les Chercheurs D'Or, Chateau de Saint Vincent-Auvent, France; Aleppo 8th International Women's Art Festival, Syria; Beyond Borders/Cruzando Fronteras, Hunterdon Museum, New Jersey, US ; Descubrimientos Photo España Madrid, Spain; Interstice U.of Miami CAS Gallery; Lehigh U., Pennsylvania, US; Museum of Fine Arts Houston, US; Enfoco New York Awards Quito Biennial of Photography; Saloon of Photography, Ecuador San Marcos U. Museum, Lima, Peru ; MALI Museo de Arte de Lima, Peru; IV Month of Photography, Sao Paulo, Brasil; I Biennial of Art, Lima, Peru, Foto septiembre Latinoamericano Mexico City, Mexico



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