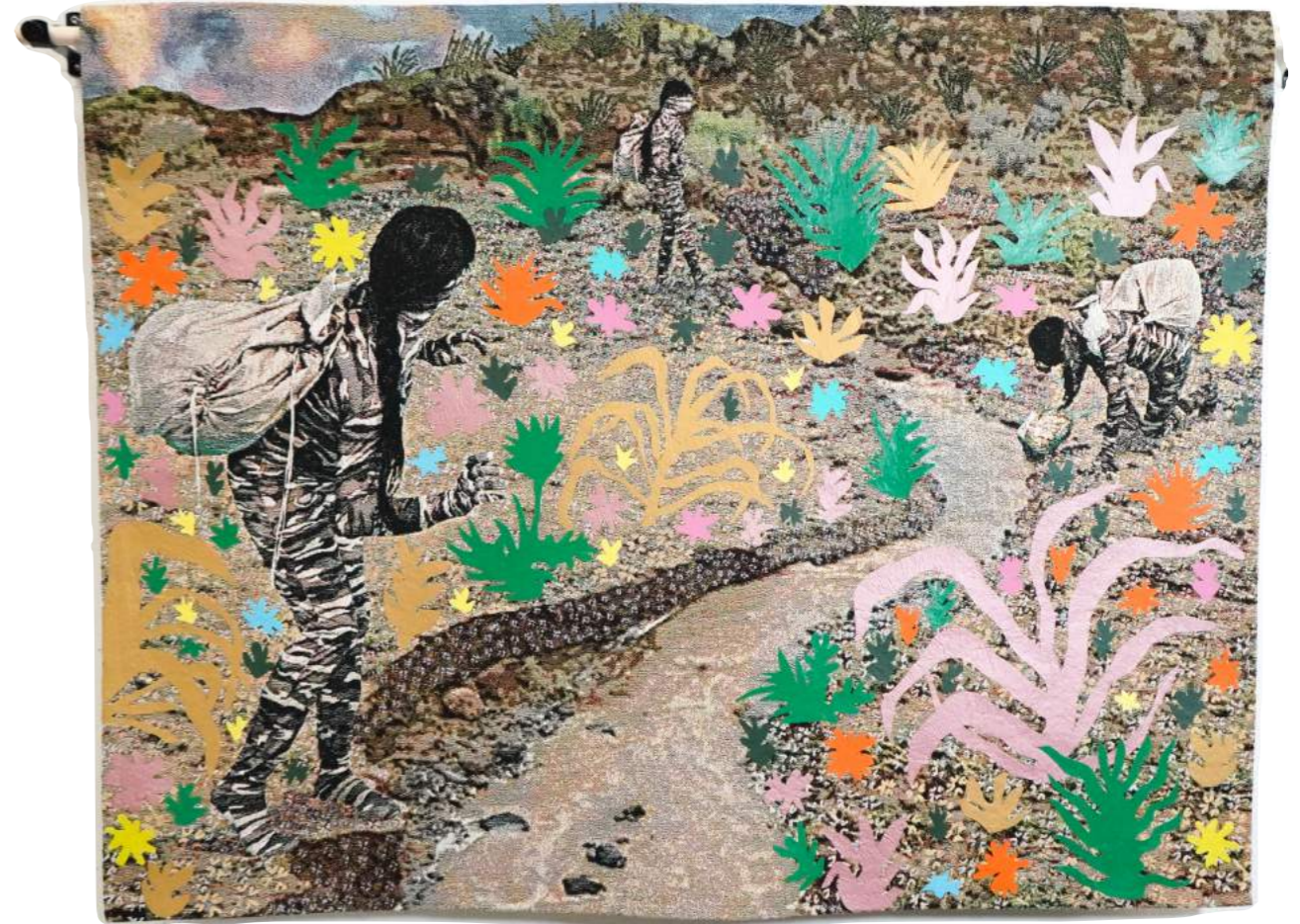


Weaving Intentions

Ana De Orbegoso
Annette Turrillo
Claudia Casarino
Claudia Rodríguez
Erika Harrsch
Erre
Hoesy Corona
Verónica Ruth Frías





RoFa Projects is a gallery that promotes contemporary art with an emphasis on Latin America and Spain. 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, includes three major areas RoFa Art, RoFa Projects y La Morada.



Founded in 2014 in Bogotá, Colombia, Galería Beta has focused its search on contemporary mid-career artists in the Colombian and Latin American scene, focusing on the exhibition and commercialization of art works with an abstract and conceptual meaning.

In 2016, Galería Beta incorporated its annex Proyecto ZETA, linking urban artists to the gallery space, with periodic exhibitions, recognizing the value that urban art has within our culture; as well as supporting urban interventions, promoting street art to reach more viewers.

Weaving Intentions

“Arcalia, the great weaver of the mountains, wanted one day to weave a cloak to shelter her daughter, Esperanza, a tiny star that walked through the sky shimmering with cold”

Maria del Pilar Quintero

Weaving Intentions is an exhibition proposal that uses fashion as a vehicle of empowerment and denunciation. This project is deeply embedded in the context of current contemporary art, where the essence of manual creation and making and the transposition of everyday practices stand out as key to it. Thread and fabric claim and become a powerful mean of denunciation, giving fashion a social value and reminding us that “the personal is political.”

8 Artists from Latin America and Spain come together in a common discourse, each from their unique aesthetic perspective. Through their works, they challenge the viewer, confront them with themselves and encourage them to reflect on a wide range of topics, such as beauty canons, gender roles, climate change, migrations, marginalization, the relationship with nature, memory, and human introspection. Artists who examine everyday life from a political perspective, transforming private experience into a shared experience and giving it a social dimension.

Ana De Orbegoso, Annette Turrillo, Claudia Casarino, Claudia Rodriguez, Erika Harrsch, Erre, Hoesy Corona and Verónica Ruth Frías, work with different artistic techniques and in different formats; with diverse approaches, but forming a coherent whole with a solid narrative of raising a common voice. Installations, illustrations, multimedia, street art and other mixed techniques on various materials, underline the importance of the body-territory and the challenge to the viewer.

Art is always political and the key role of women and our indelible origins form this great blanket of hope with art as a tool.

Gabriela Rosso

ANA DE ORBEGOSO

Perú, 1964

Ana De Orbegoso is an interdisciplinary artist based in New York and Lima. Her artistic practice explores gender and identity aspects by resignifying objects and symbols of historic iconography to create an intimate bond with the spectator, projected in photographs, videos, sculptures, textile art, installations, multimedia productions, social media campaigns and “everything it takes to tell the story”.

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

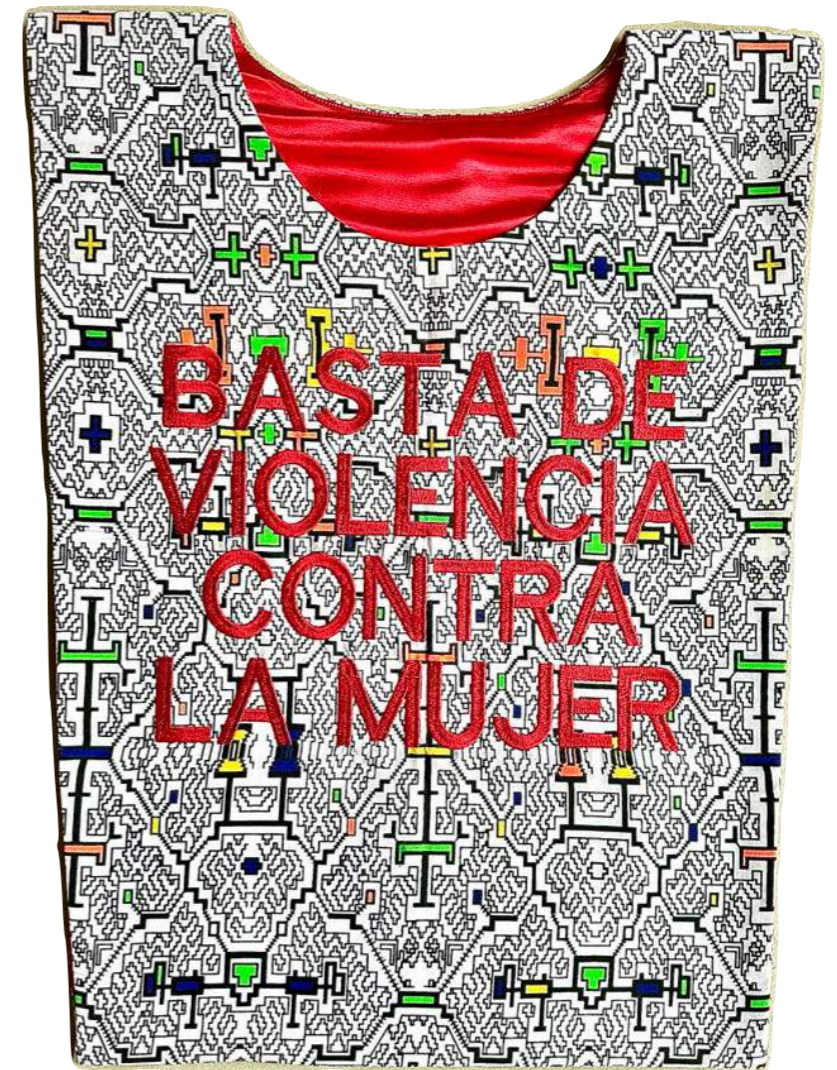
23.6 x 18.9 in



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

23.6 x 18.9 in

ANNETTE TURRILLO

Venezuela, 1961

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. 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.

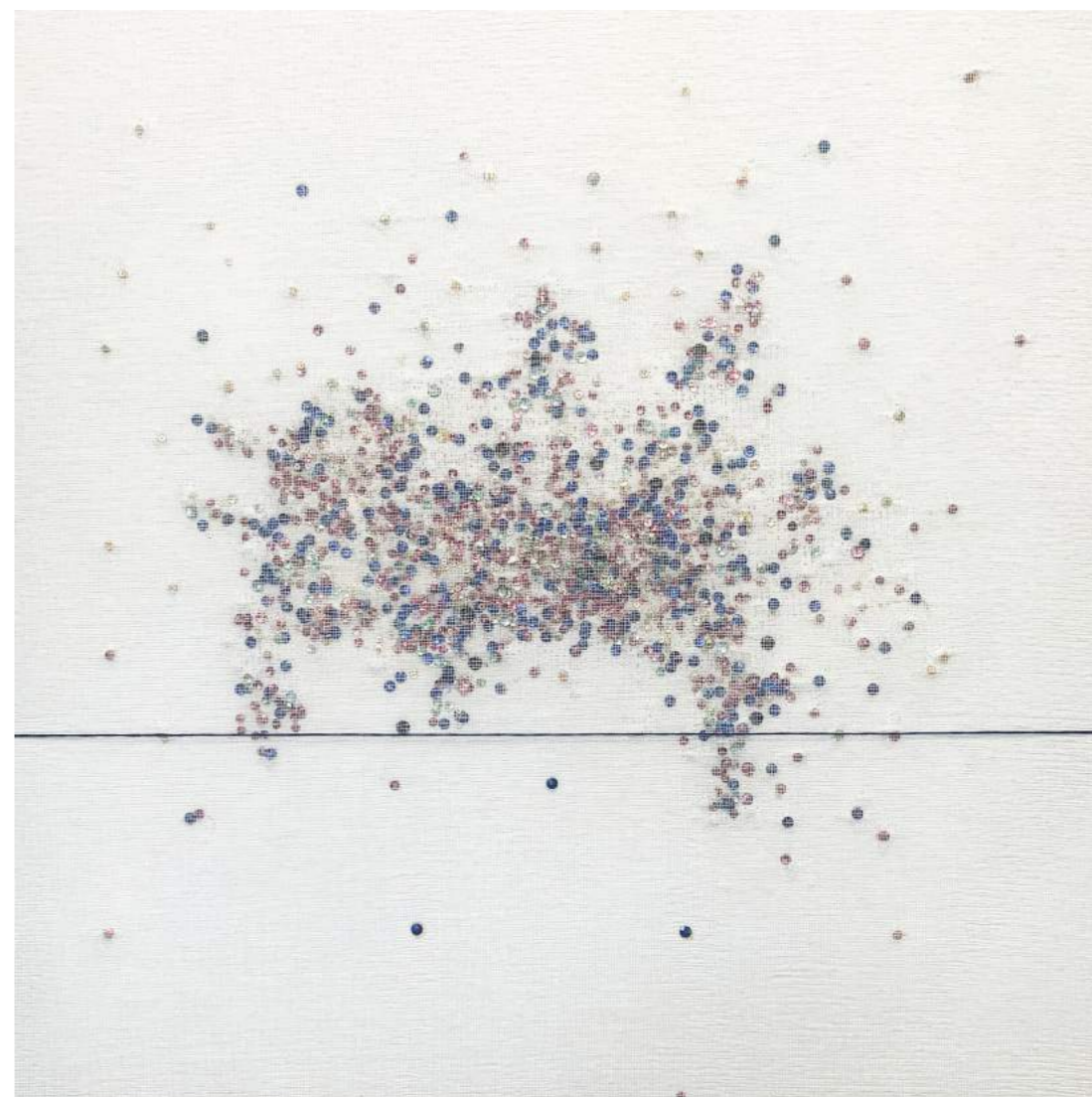
Annette Turrillo

JOUR DE FÊTE, 2021

Sequins, embroidery thread, cloth, acrylic and canvas

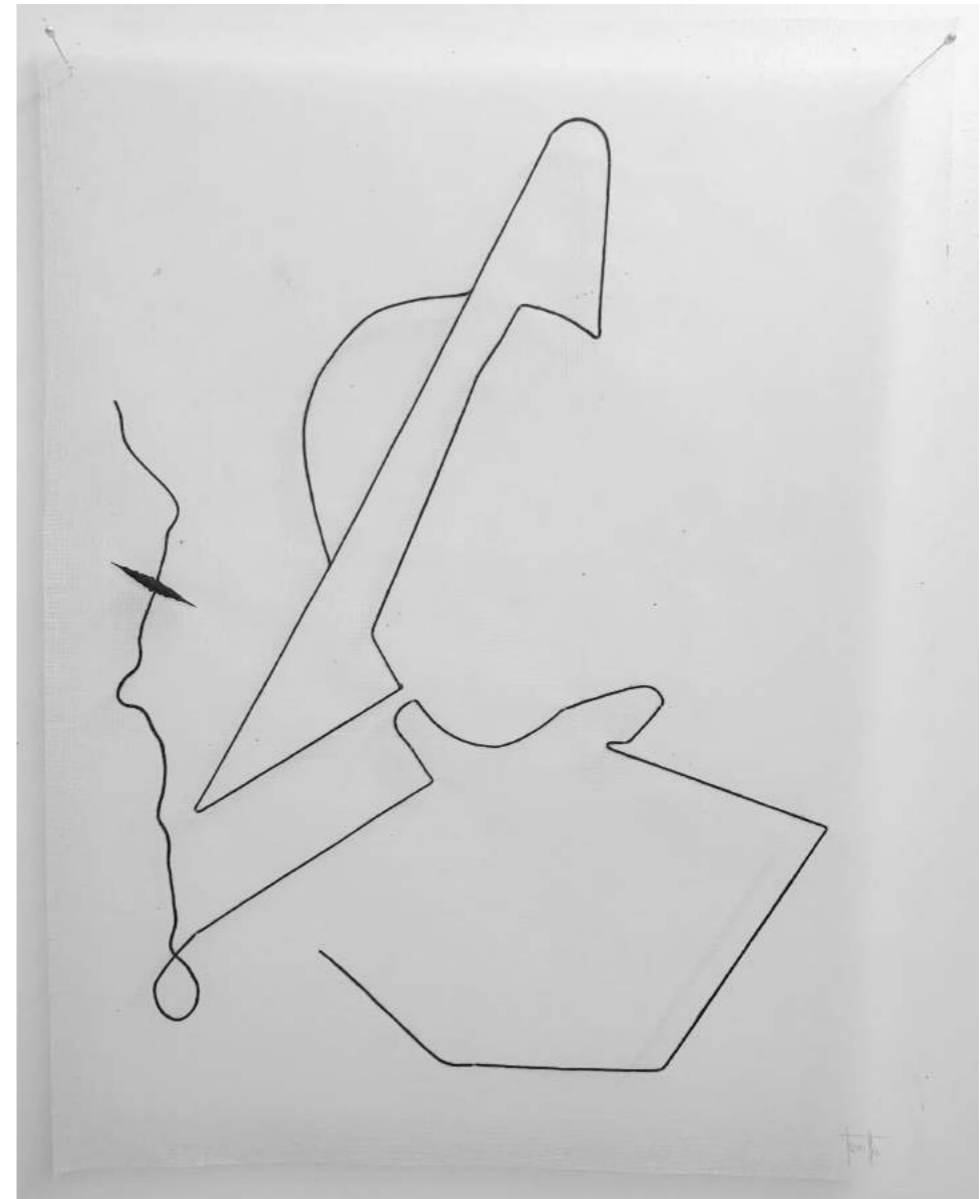
50 x 50 cm

19,7 x 19,7 in



Fashion and women's rights curiously have a close relationship, “**La poétique du silence**” reflects this. In this series, Annette Turrillo takes as reference strong women from the cinema of the post-war period in the 20th century and traces, with black thread embroidery, the silhouette of iconic dresses that they wore. In this gesture, she accounts for an anthropological change and the advance in women's rights generated at the time, not only thanks to the response of women in such a terrible context, but also to the ancestral struggles that preceded them, which is why it incorporates a spool of thread at the end or beginning of the layout, also present throughout the sample.

La force d'être, a series based on the empowerment of women and how they have served as an example with their work and improvement, a base of inspiration so that each woman can reflect and be one of them!



Annette Turrillo

La force d'être. Dietrich, 2023

Tarlatana fabric and embroidery thread

65 x 50 cm

25.6 x 19.7 in





Annette Turrillo

La force d'être. Michelle Obama, 2023

Tarlatana fabric and embroidery thread

65 x 50 cm

25.6 x 19.7 in



Annette Turrillo

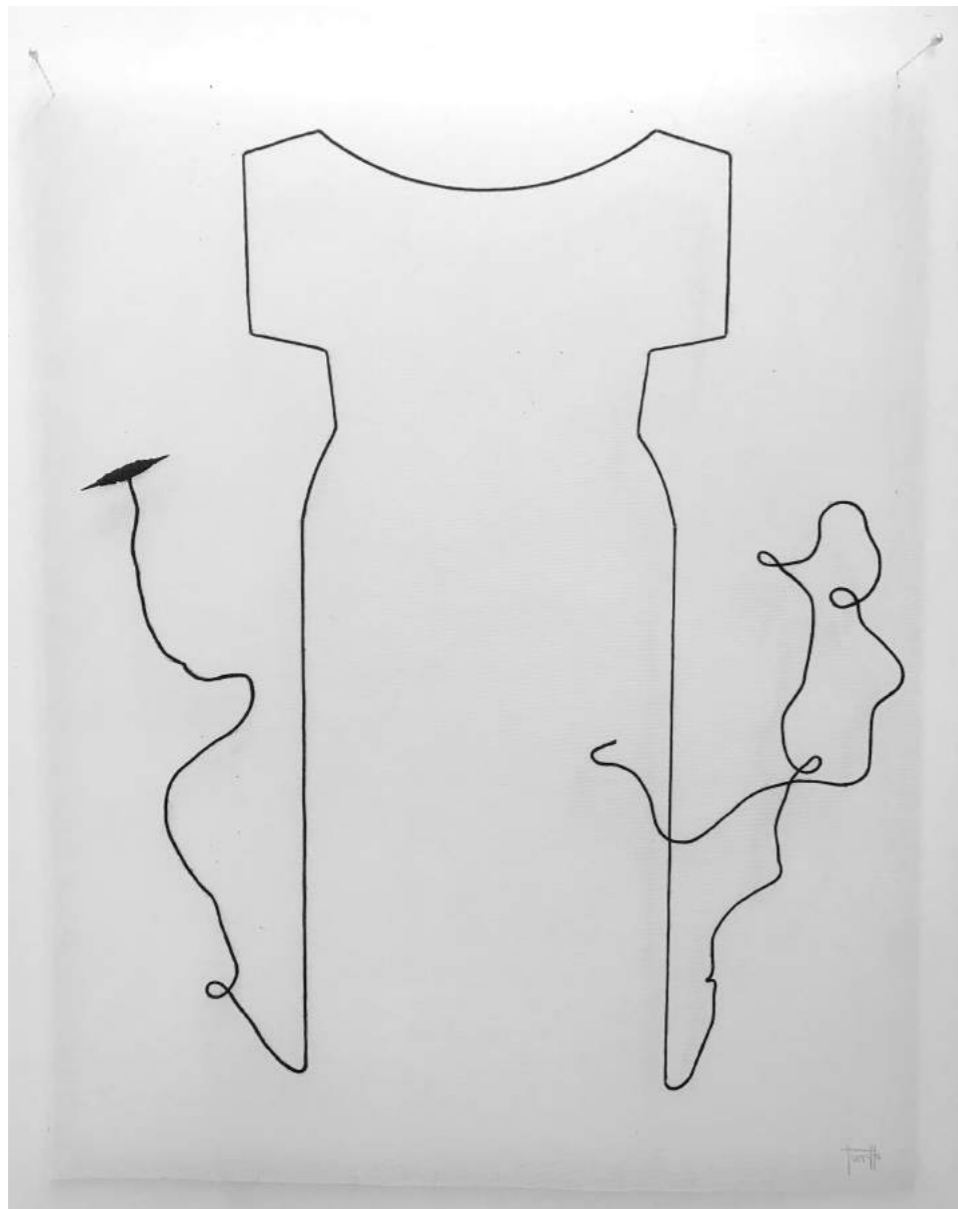
La force d'être. Lady Diana, 2023

Tarlatana fabric and embroidery thread

65 x 50 cm

25.6 x 19.7 in





Annette Turrillo

La force d'être. Rigoberta Menchu, 2023

Tarlatana fabric and embroidery thread

65 x 50 cm

25.6 x 19.7 in



Annette Turrillo

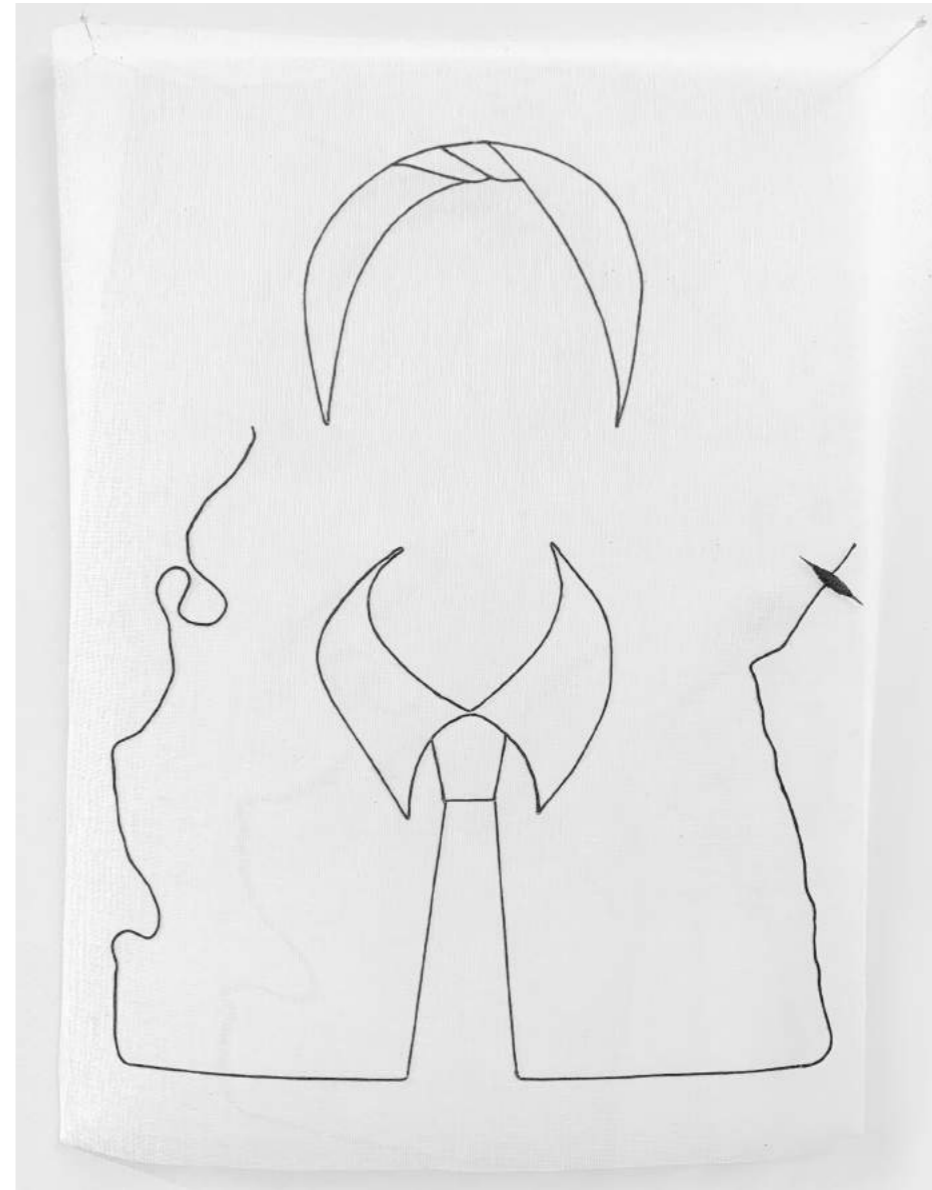
La force d'être. Malala, 2023

Tarlatana fabric and embroidery thread

65 x 50 cm

25.6 x 19.7 in





Annette Turrillo

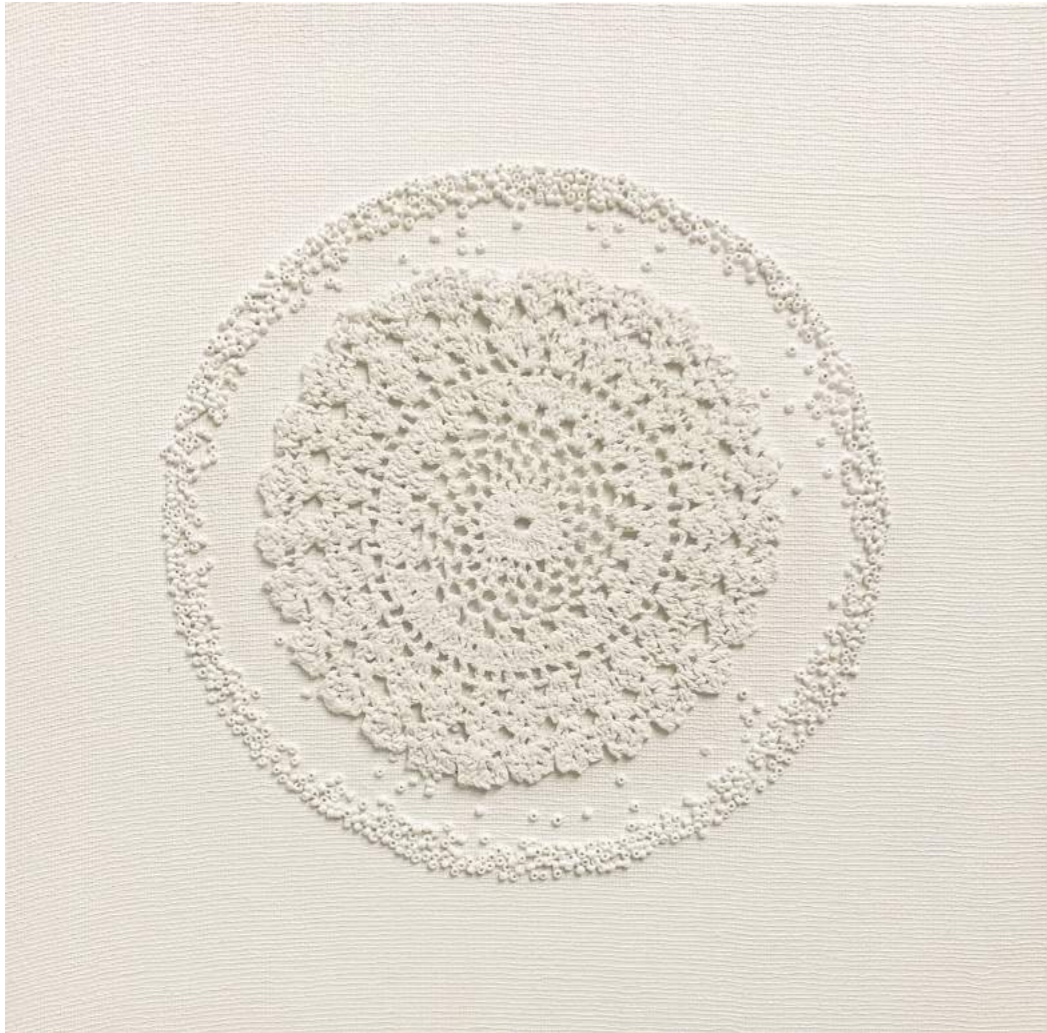
La force d'être. Coco Chanel, 2023
Taratana fabric and embroidery thread
65 x 50 cm
25.6 x 19.7 in



Annette Turrillo

La force d'être. Simone de Beauvoir, 2023
Taratana fabric and embroidery thread
65 x 50 cm
25.6 x 19.7 in





Annette Turrillo

Mandalas, 2023

Crochet, bead on marouflé tarlatana fabric on wood, acrylic

30 x 30 cm each

11.8 x 11.8 in

CLAUDIA CASARINO

Paraguay, 1974

Claudia Casarino's artworks often deal with subjects surrounding gender issues, beauty canons, the roles imposed to women and those that women impose on themselves.

These explorations are frequently intertwined with the body and its relationship with clothes. Her work brings her personal history which she transmits through her own body, to bring it to the social dimension.

Inhabited dresses. Cotton dresses with red earth that reveal a political discourse about the place that women have in Paraguayan society. A political reflection on the presence of women from generation to generation and their bodies as a state of tension.

Casarino shows us how each historical event lived in Paraguay, including colonization and war, joins the silenced and silent work of women. And by adding the red earth she reminds us that we can never forget our indelible origins..

Claudia Casarino

Indelible, 2020

Installation: Serigraphs of colored earth on canvas and ao Po'i shirts

4 pieces, 100 x 70 cm approx. Ed. of 5



In *Indeleble*, Casarino confronts cotton shirts with silkscreen images of yerba mate plants. The shirts are made with *aopo'i*, the lightweight cotton fabric that denotes the textile culture of Paraguay since pre-colonial times. The shirts and prints are stained, marked, with red earth from Alto Paraná dissolved in water. An indelible painting. The ancient Guarani said that the red of that land comes from indigenous blood shed during the violent conquest of their territories. But that color could also come from, as Claudia suggests, being spilled by the *mensú*, the *tareferos* who, in the same region, collected yerba mate leaves in extreme conditions of exploitation. Conditions typical of a slave regime that causes bodily damage and, often, the death of the workers.

The artist is based on a case exposed by Rafael Barret in *El dolor paraguayo*. The *mensú* did not have more goods than their own shirts: they cared for them so much that, rather than destroying them, they sometimes preferred to expose their backs and finish tearing them, just as they would be cracked by the huge load they carried. *Mensú* shirts were worn backwards, so as to cover the chest and expose the back. The garments exhibited by Claudia Casarino bear earthy, bloody traces of other shirts that seek to replace the part subtracted from the back. Who seek to reverse the tragedy of the doomed spine

Claudia Casarino

Indelible, 2020

Installation: Serigraphs of colored earth on canvas and *ao Po'i* shirts

4 pieces, 100 x 70 cm approx. Ed. of 5

39 x 27.5 in approx



CLAUDIA RODRÍGUEZ

México, 1966

“With my work, I seek to translate into forms or actions, concepts that have meaning to me, I am interested in their power to question, especially if they have a political or social impact.

My production explores themes that have to do with identity, consumer society, migration, memory, the contemporary city and nature. I'm interested in giving visibility to things that go unnoticed, from everyday gestures to relevant social situations. I use video, text, word games and the resignification of materials, exploring different ways of perceiving and understanding reality.” - Claudia Rodríguez

The piece "Fuerza Portable" by Claudia Rodriguez, refers to the empowerment and strength of the feminist movement.

Claudia Rodríguez

Fuerza portable, 2021

Installation of 4 pieces. Sculpture (Resin)

34 x 27 cm each

13.4 x 10.6 in each



ERIKA HARRSCH

México, 1976

Harrsch's work, thematically aligned with the butterfly, shares content based on migration and the surrounding circumstances that define identity, nationality and global mobility. Departing from these projects, she has further elaborated on the complexity of the migratory experience, to approach immigration reforms and the recontextualization of physical borders.

Erika Harrsch

Portrait in the forest I, 2023

Tridimensional wood ensemble, acrylic and collage on plywood on wood panel.

21 x 31 in





Erika Harrsch

Portrait in the forest III, 2023

Tridimensional wood ensemble, acrylic and collage on plywood on wood panel.

21 x 31 in

The forest of probable women is based on the multispecies theories that propose the need to reconfigure the relationship between humans and the earth.

“I replace the individual with the symbiont (two or more organisms living in a mutual relationship), a narrative that substitutes human supremacy over nature for an ethic of cooperation between species. Paintings, sculptures and multiform objects that represent interspecific relationships and can occur between beings from very different kingdoms of life. These symbiotic figures are made of very different materials, organic and inorganic, some incorporating the use of technologies. Women tree, branches with feet and high heels, wood, resins, flowers, feathers birds, rocks, minerals and human body parts in silicone. Prosthetics personalities with moss skin and animal shapes. Representations of various species that long for mutual benefit in a shared ecosystem.”

Erika Harrsch

Branching-out series: I walked in on me. (In ballet shoes), 2023

Tridimensional wood ensemble with resin, oil, acrylic, lacquer. Plastic feet with sand and ballet shoes
Installation area 20 x 26 x 70h in.





“I am interested in creating speculative fantasies that reveal the complexity of how women are perceived and the way she sees the world. In my work, I represent the sexually empowered woman, the vision of a dual, gender fluid Goddess, where sexuality is virtue and strength. Hybrid bodies that suggest a feminine mystique rooted in nature and ancestral mythologies. Chimeras that seduce with surreal, historical and erotic references, where Desire is a portal to freedom.” Erika Harrsch

Erika Harrsch

Branching-out series: I walked in on me. (in red shoes), 2023

Tridimensional wood ensemble with resin, oil, acrylic, lacquer. Plastic feet with sand and artist red suede high heel shoes

Installation area 20 x 26 x 60h in.

ERRE

Colombia, 1990

ERRE is an Industrial designer from the National University of Colombia, who combines techniques such as illustration, stencil, poster and sticker. Her style reinterprets the codes of modern urban art with a personal twist where slang, punk, rock and youthful spirit are mixed, the one that conceives the walls as canvases of expression and not as symbols of trapped imaginations.

Erre's eye-catching political stencils are inspired by both her love of punk music and culture and her strong conviction and desire for change and social justice. Her imagery often incorporates images of bombs or explosions and expresses her desire to see the current system blown apart and rebuilt.

ERRE

Subvertir, 2023

Stencil and serigraphy on wood

70 x 40 cm

27.5 x 15.7 in





ERRE

In, 2023
Stencil and serigraphy on wood
70 x 40 cm
27.5 x 15.7 in

ERRE

Déjeme quieta , 2023
Stencil and serigraphy on wood
60 x 50 cm.
23.6 x 19.7 in



ERRE

Pelea como niña , 2023

Screen print on paper Mohawk touché 300 gr.

Ed of 50

50 x 53 cm

19.7 x 20.8 in



ERRE

Juntas, 2023

Screen print on paper Mohawk touché 300 gr. Ed of 50

70 x 40 cm

27.5 x 15.7 in



ERRE

Untitled, 2023

Spray and stencil on spray can

25 x 15 cm

9.8 x 5.9 in



ERRE

Sembrar, 2023

Spray and stencil on spray can

25 x 15 cm

9.8 x 5.9 in



ERRE

Go, 2023

Spray and stencil on spray can

25 x 15 cm

9.8 x 5.9 in

HOESY CORONA

México, 1986

Hoesy Corona's work highlights the complex relationship between humans and the environment by focusing on our changing climate and its impact on habitation and migration patterns. Using the archetype of the traveler, who is seen holding suitcases and voyaging through a wide array of landscapes towards a better place, Corona tackles the reality of the human aspect of climate change while celebrating the lushness and vibrancy of flora, bodies of water, and geographic forms, and bringing attention to the multitudinous powers of nature.

Corona creates work across a variety of media spanning installation, performance, and video. He develops otherworldly narratives centering marginalized individuals in society by exploring a process-based practice that investigates what it means to be a queer Latinx immigrant in a place where there are few. He choreographs large scale performances and installations that oftentimes silently confront and delight viewers with some of the most pressing issues of our time. Reoccurring themes of queerness, race/class/gender, nature, isolation, celebration, and the climate crisis are present throughout his work.



Hoesy Corona
Climate Immigrants tapestry 2 , 2023
Performance for the camera, handcut vinyl, digital collage,
jacquard weaving
63 x 82.5 cm
25 x 32.5 in



Hoesy Corona

Small Climate Ponchos , 2023

Hand cut vinyl with vinyl fabric and leather

18 x 23 in each

45 x 58 cm each



Hoesy Corona

Metal Poncho 7, 2023

Cut stainless steel, color powder coated,

digital drawing

16 x 18 inches

40 x 45 cm



Hoesy Corona

Metal Poncho 8, 2023

Cut stainless steel, color powder coated,

digital drawing

16 x 18 inches

40 x 45 cm

“Art allows me to create new ways of seeing, thinking, and connecting. Since the beginning of my studio practice I’ve embraced the term “uncategorized” to describe my multidisciplinary art practice, which keeps me moving swiftly between disciplines.

In my most recent work, I highlight the complex relationship between humans and the environment by focusing on our changing climate and its impact on habitation and migration patterns, while bringing attention to the lush flora and multitudinous powers of nature. For my Climate Immigrants installations, I combine performances for the camera and digital painting collages in large scale prints on fabric to construct immersive sites for contemplation

In the studio I develop fabulated narratives centering marginalized individuals in society in ways that investigate what it means to be a queer Latinx immigrant in a place where there are few. And in the process, I examine the physical and psychological consequences of never seeing yourself reflected anywhere — while simultaneously, celebrating the resiliency and ingenuity of immigrants despite our unique circumstances.”. Hoesy Corona



Hoesy Corona
Leatherette Climate Poncho 1, 2023
Performance for the camera, digital collage, color
sublimation on leatherette, leather cord
76 x 89 cm
30 x 35 in



Hoesy Corona

Climate Immigrants tapestry 1 , 2023

Performance for the camera, handcut vinyl,
digital collage, jacquard weaving

Doble sided Artwork

63 x 82.5 cm

25 x 32.5 in

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

PINK POWER. Ring, 2022-2023

2,2 x 2 x 3 cm

Silver Functional seals, with gold of 24 k.

Ed 6/25



Verónica Ruth Frias

I AM BRAVE, 2023

I AM FREE, 2023

I AM CHANGE, 2023

Shirt, S, M & L

Fabric. One of a kind Shirts





Verónica Ruth Frias
I AM BRAVE, 2023
I AM FREE, 2023
I AM CHANGE, 2023
Shirt, S, M & L
Fabric. One of a kind Shirts

I AM
AN
ARTIST



Verónica Ruth Frias

PINK POWER. I am an artist, 2023

Mixed media: methacrylate, wood and objects.

Ed of 5 + PA

35 x 35 x 16 cm

13.7 x 13.7 x 6.3 in

ANA DE ORBEGOSO

Perú, 1964



Ana De Orbegoso studied film at the New York University, photography and video at the International Center of Photography in New York, painting and drawing at the Art Students League and restoration and decorative finish at New York Art Restorating.

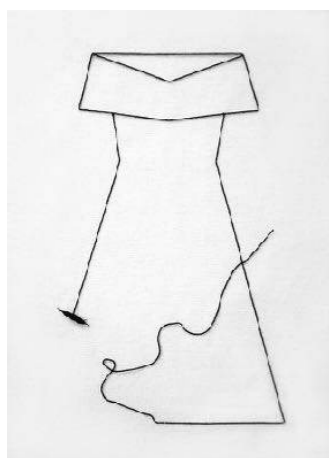
Ana has been a scholarship holder at NYFA in New York in 2008, the National Association for Latin Arts and Culture NALAC 2009; she won the EnFoco New Works Award in New York in 2002, the 1st place at ICPNA's First National Photography Contest and was selected for NYC Creative Capital's Latinx Workshop 2019-20, among others. La Última Princesa Inca, a video art piece produced by her, was awarded Best Experimental Short Film at Big Apple Film Festival New York 2015 and California Women's Festival in 2016. Her Urban Virgin, a photographic work dealing with decolonization, has been in constant exhibition since 2006, having visited over 35 cities and villages across Perú.

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; EnFoco Print Collector's Prog; ICPNA Peruvian Northamerican Cultural Institute, Lima; Gorman Museum UC Davies; the Joaquim Paiva Collection at the Modern Art Museum of Rio; Peru's Ministry of Foreign Affairs collection; the Violy McCausland Collection, among others.

Individual exhibitions (selection): Memory [in] Femenince, Anthology - ICPNA Lima, Perú, 2022; Campaña Nacional Lucha contra la Violencia a la Mujer, Alac OohPerí, advertising billboard in Perú, 2021; Proyecciones Feministas, photographic intsllation and textile art, RoFa Projects, Zona Maco, México City, 2020, among others. Her work has also been exhibited in the US and abroad in solo exhibitions at: Greenwich Arts Council, Conn.; Museo Pedro de Osma, Lima; Embassy of Peru, DC; Crossing Arts NY; The Cervantes Institute NY; Fotonoviembre Tenerife, Spain; UC Davis Gorman Museum; Museo Inka, Cusco, Sala Miro Quesada, Lima, Peru; MALI Museum of Art Lima.

ANNETTE TURRILLO

Venezuela, 1961



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, Fundation 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.

CLAUDIA CASARINO

Paraguay, 1974



She studied visual arts at Universidad Nacional de Asunción. Since 2006, Claudia has been director at Fundación Migliorisi an institution that conserves, promotes and diffuses art and design. Among her recent solo shows are Mala Hierba / Yerba Mala in collaboration with Claudia Coca (Galería del Paseo, Lima, 2020); Iluminando la Ausencia (Centro Atlántico de Arte Moderno, Las Palmas, España, 2018); Trastornos del Sueño (Haw Contemporary, Kansas City, 2017) and Contrafuga (Centro Cultural de España Juan de Salazar, Asunción, 2017). She has participated in multiple collective exhibitions such as Futuro Volátil (Casa Naranja, Córdoba, Argentina, 2018); Entre el Mañana y la Muerte (Museo del Barro, Asunción, 2017); Migrantes (En el arte contemporáneo) Hotel de los Inmigrantes (MUNTREF, Buenos Aires, 2015). Casarino has also been part of Trienal Poli/Gráfica de San Juan, Puerto Rico (2015); I Bienal de Asunción, Paraguay (2015); 54 Bienal de Venecia; Trienal de Chile, Museo del Barro, Una mirada múltiple, Santiago, Chile (2009); V Bienal del MERCOSUR, Porto Alegre, Brasil (2005) and VII Bienal de la Habana, Cuba (2000).

She has done a residency in Gasworks, London. In 2011, Claudia received the honorable mention from the national award by Bellas Artes Paraguay. Her work belongs to different art collections that include Casa de las Américas, La Habana; Fundación Migliorisi, Asunción; Centro de Artes Visuales, Museo del Barro, Asunción; Colección de Arte Contemporáneo del Banco Interamericano de Desarrollo; Victoria & Albert Museum and Spencer Museum, Kansas.

CLAUDIA RODRÍGUEZ

México, 1966



She was born in the City of Mexico (1966) and move to Guadalajara since 1972. She studied fine arts in the Instituto Cultura Cabañas. Later she studied and taught psychology in ITESO; during the same period she attended ateliers of sculpture with Lucio Loubert, in Paris, Francia. Claudia has exposed in collective and solo exhibitions in Guadalajara, Jalisco; Monterrey, N.L.; Habana, Cuba; Brussels, Belgium and Miami, Fl. She was selected for the III Biennial Monterrey Femsa and obtained the FONCA scholarship with a project with the Art group deposit (DF)

She is a part of Colectiva Hilos, an interdisciplinary group with the objective of creating a dialogue formed by artistic actions that visualizes social injustice.

ERRE

Colombia, 1990



Erre has showed her work in group exhibitions such as Subterránea, Galería Beta. Bogotá, Colombia (2021); "Cartografías Paganas" Binational of Urban Art, Anthropological and Contemporary Art Museum . Guayaquil, Ecuador (2019); "Build bridges, paint walls", The Rendon Gallery, Los Angeles, United States (2019); "Zeta Project" Beta Gallery. Bogotá, Colombia (2019); Southern Cutters, Spedition. Bremen, Germany (2018); Boderless, Gabba Gallery. Los Angeles, USA (2018); Más Allá del Pancraccio, Centro Cultural Gabriel García Márquez. Bogotá, Colombia (2018); among others.

She was the winner of the IDARTES "Ciudad Arte Urbano Grant". Bogotá, Colombia (2019).

She has done interventions and been part of festivals such as at the Museo Arte Urbano Perú, El Callao, Perú (2019); Paint Memphis. Tennessee, USA (2019); Dictador Art Masters, 2nd Edition César, Colombia (2019); Paint the Town, Clarksdale, USA (2018); Farbflut Festival. Lemwerder, Germany (2018); Smile South Central. Los Angeles, USA (2018), Herencia Getsemaní. Cartagena, Colombia (2018); Hometown Berlin. Berlin, Germany (2018); among others.

ERIKA HARRSCH

México, 1976



Harrsch has expanded her trajectory to achieve authority status in a wide range of disciplines related to the production of multimedia art. She has established a fertile and captivating language, using tools such as painting, photography, video, animation, installation, interactive projects, and the production and direction of multimedia shows.

For the past eight years her interdisciplinary practices have led to collaborations with well-known musicians and composers, including Philip Glass, cellist Jeffrey Zeigler, Claire Chase, Paola Prestini, and Maya Beiser, among others.

Erika Harrsch has been selected to participate in the Fokus-Lodz Biennale, Lodz, Polonia, 2010; 798 Biennale, Beijing, China, 2009; International Media Art Biennale, Seoul, South Korea, 2008; Fotofest Biennial, Houston, Texas, 2008; as well as the 6th and 7th FEMSA-Monterrey Biennial, Mexico, in 2003 and 2005.

Her work has been shown in galleries, festivals, and international artistic residencies, as well as the Whitney Museum of American Art (New York City), Museo del Barrio (New York City), Nevada Museum of Art (Reno, Nevada), Aldrich Contemporary Art Museum (Ridgefield, Connecticut), Neuberger Museum of Art (Purchase, NY), Bellevue Arts Museum (Bellevue, Washington), in the United States; Göteborg Konstmuseum, Sweden; Musée de la Photographie, Charleroi, Belgium; Seoul Museum of Art, South Korea; and Museo de Arte Contemporáneo de Monterrey (Nuevo León) and Museo de la Ciudad (Querétaro), in Mexico.

Her work is included in numerous international public and private collections, including the Musée de la Photographie in Belgium, the Eaton Corporation, the Fidelity Corporation and Ford Foundation in the United States.

HOESY CORONA

México, 1986



Is a Queer Latinx artist and independent curator creating uncategorized and multidisciplinary art spanning installation, performance, and podcasting. Corona lived in Mexico, Utah, and Wisconsin before moving to Baltimore in 2005 to establish a professional practice in the arts. Locally, Hoesy was the founding Co-Director of Labbodies (2014-2020), a performance art laboratory focused on creating opportunities for under recognized queer and women artists of color to exhibit their work. He is the current founding co-host of La Valentina Podcast, a podcast and exhibition platform that celebrates queer Latinx artists and their accomplices in the art worlds.

In the studio Corona develops fabulated narratives centering marginalized individuals in society that investigate what it means to be a queer Latinx immigrant in a place where there are few. He organizes and choreographs large-scale performances and installations that oftentimes quietly confront and delight viewers with some of the most pressing issues of our time. Reoccurring themes of queerness, race/class/gender, nature, isolation, celebration, and the climate crisis are present throughout his work. Hoesy has exhibited widely in galleries, museums, and public spaces in the United States and internationally including recent solo exhibitions *Terrestrial Caravan* (2022) at the Academy Art Museum in Easton, MD; *Sunset Moonlight* (2021) at The Walters Art Museum in Baltimore, MD; and *Alien Nation* (2017), at The Hirshhorn Museum and Sculpture Garden presented by Transformer in Washington, DC. His work has been reviewed in *The Washington Post*, *The American Scholar*, *Bmore Art Magazine* and *The Baltimore Sun* among others.

Hoesy is a former Taf Fellow 2019, 2020 in Tulsa, OK and a Halcyon Arts Lab Fellow 2017-2018 in Washington, DC. He is the recipient of numerous honors and awards including The Nicholson Project artist residency, The Mellon Foundation's MAP Fund Grant, and the Andy Warhol Foundation's Grit Fund Grant. In 2022 He was awarded the Winston Tabb Special Collections Research Center Public Humanities Fellowship 2022-2023 at the Johns Hopkins University's Sheridan Libraries' and was named the inaugural *Restoring Hope, Restoring Trust Artist in Residence 2023* at Wabash College in Crawfordsville, IN. Hoesy is a current resident artist at The Creative Alliance in Baltimore, MD.

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.



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