

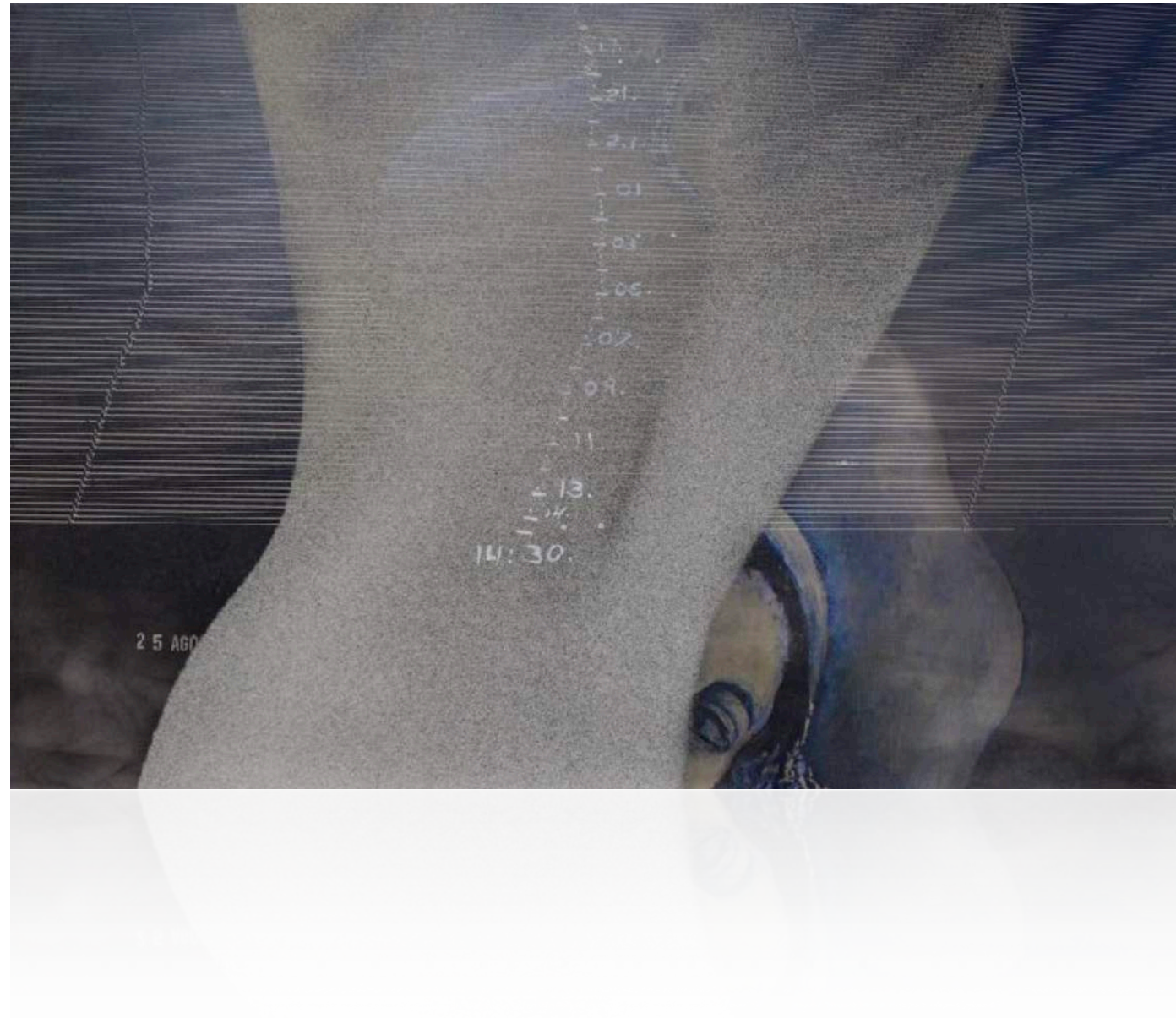


RoFa Projects is a gallery that promotes contemporary art with an emphasis on Latin America. We work with artists who seek to reflect a more experimental concept of the work of art.

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.

## Muriel Hasbun: *A Celebration of Citizenship*



## Muriel Hasbun: *A Celebration of Citizenship*

The exhibition celebrates Muriel Hasbun's continuing life of citizenship and dedication to delving into the themes of identity and memory, transcending her personal experience to connect with the collective history of humanity, the experience of many of us, regardless of nationality or region of the world.

Descended from Salvadoran and Palestinian Christians on her paternal side and Polish and French Jews on her maternal side, Hasbun grew up in El Salvador, which she had to leave at the beginning of the Salvadoran Civil War in 1979.

*A Celebration of Citizenship* presents a small selection of work by Hasbun, an artist who immerses us in the condition and feeling of belonging in the world.

Hasbun's photographic work is not a symphony paralyzed by the click of the camera, her work is a becoming, a process that comes together solidly and courageously in each of her stories.

Her focus on identity and territory highlights the importance of belonging to a larger community and an understanding of how our individual identities are intertwined with the history and culture of the society in which we live.

Her Arab, Jewish and Latino origins were transformed into ***Santos y sombras / Saints and Shadows*** (1990–97), a series in which Hasbun superimposed negatives of archival family documents and new images to discover her origins, and learn about her family and their exiles, as well as the different common histories of migration and genocide.

In ***Protegida Watched Over*** and ***Auvergne-Toi et Moi***, a search is observed to make visible a family that, given the persecution of the Jews and the prejudice towards the Arabs, was forced to become invisible.

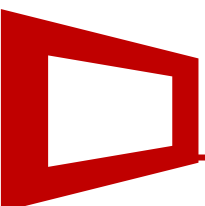
Lastly, a selection from her most recent series, *Pulse: New Cultural Registers / Pulso: Nuevos registros culturales* (2020–ongoing), overlays the history of art in El Salvador combined with seismic records and the undeniable presence of her mother in the Central American artistic sphere as in her personal history.

The exploration of territory and the actualization of life and citizenship constitute for Hasbun an investigation without barriers in a continued process of becoming, and today, we celebrate her successful career. Her photography imagines a future by showing us the past and what is no longer physically present, creating a link with an event that is now recorded forever, in spite of it often being silenced in history.

Hasbun's story and that of many is alive through her photography. Her work is present and will forever be a celebration of identity, an ode to human diversity, and a call for inclusion and understanding.

Thank you Muriel for this celebration of a life in freedom!

Gabriela Rosso





## 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

Pulse: Azul, 2020.02.28, diptych, 2020/2023.

Archival pigments on anodized aluminum plates. Ed of 6.

12 x 20 in.

15 x 23 in (Plate Size)

## ***Santos y sombras / Saints and Shadows***

I come from peoples in exile.

I became an adult with an extreme sensitivity to the irreconcilable...

Since 1990, I have committed my creative energy to developing a body of work that explores my family history and sense of identity. Santos y sombras is a refuge against silence and forgetting. The work becomes a personal diary where I mold the emotional aura surrounding my Palestinian/Salvadoran Christian and Polish/French Jewish family as I was growing up in El Salvador.

With the *Todos los santos (All the Saints)* images, I explore my memories of childhood as well as delve into the expression of identity of my paternal, Palestinian Christian family. Through the finding of family photos and documents, the collection of oral histories, and the re-evaluation of my own perceptions, I am slowly reconstructing a world that, with the process of assimilation and the passage of time, had become obscured.

The *¿Sólo una sombra? (Only a Shadow?)* images take me into a world where silence is refuge; persecuted in France and in Poland during World War II, my maternal Jewish family had no alternative but to become invisible. Through my work, I begin to unearth the lingering echoes of those silenced voices, hoping to regenerate them, from burnt ash into glimmering light.

My photographic work, then, is a process of re-encounter, of synthesis, and of re-creation. Through it, past and present become interlaced in a renewed configuration; the Palestinian desert and Eastern European ash sift, shift and blend in the volcanic sands of El Salvador, to form the texture of the path on which I define and express my experience.

Muriel Hasbun





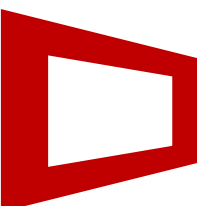
**Muriel Hasbun**

Santos y Sombras/ Saints and Shadows:  
Sólo una sombra? (The Gate), 1991/1994.  
Vintage gelatin silver print. Ed of 5.  
18 x 12,5 in.



**Muriel Hasbun**

Santos y Sombras/ Saints and Shadows:  
Sólo una sombra? (The Gate III), 1995.  
Vintage gelatin silver print. Ed of 8.  
18 x 13 in.



## *Protegida / Watched Over*

Hasbun has collected the memories of wartime France retained by her great aunt and mother and connected them with her own memories of growing up in El Salvador. [...]

In the installations “Hélène” and “Ave Maria,” photographs of the artist’s great aunt and a small chapel in the Auvergne are combined with excerpts from postcards written by her grandfather to her grandmother during the war. [...]

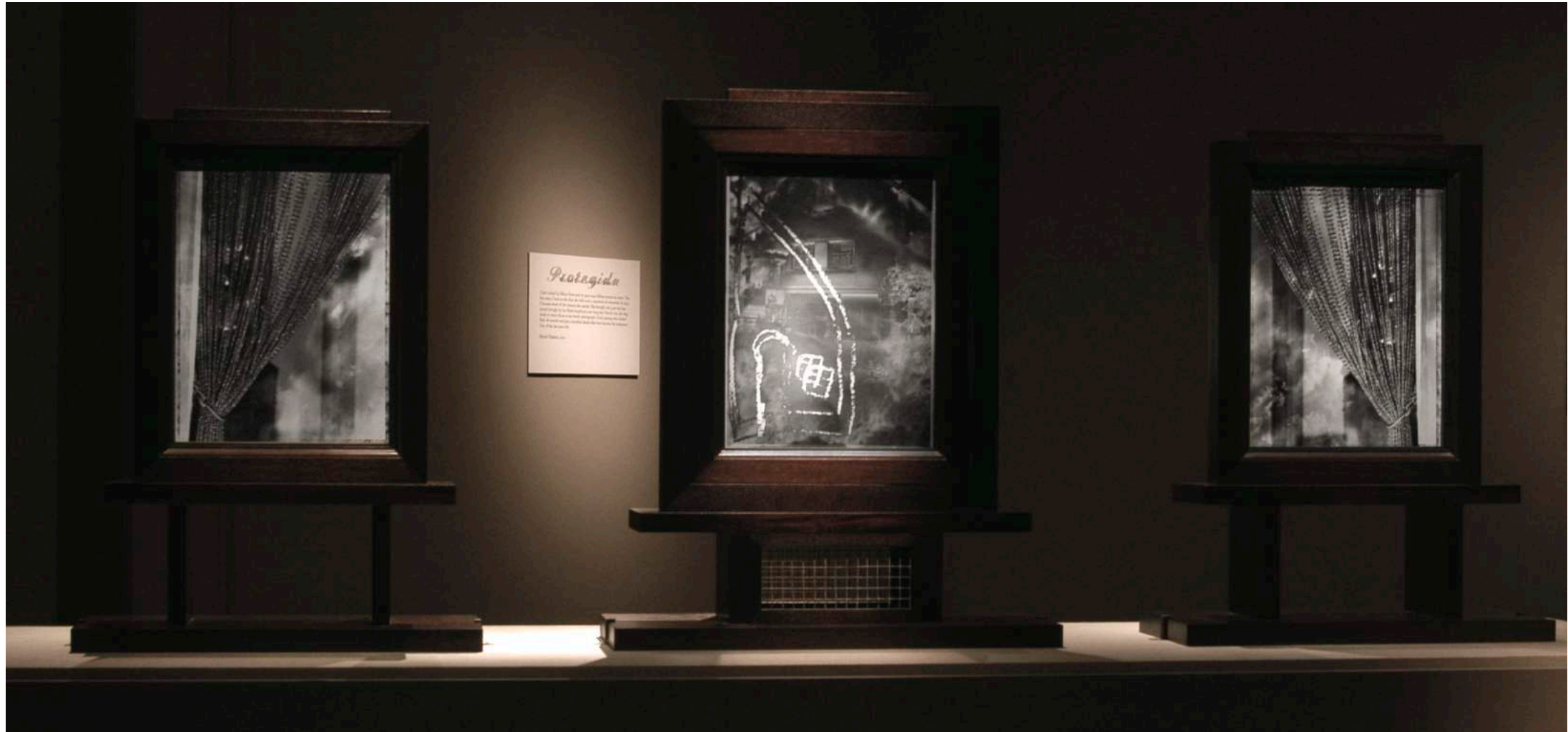
Presented as altar-like triptychs, the photographs ground us in the here and now, but also require us, intellectually and emotionally, to be in two places at once. (Excerpts from Venice Biennale essay by Andy Grundberg)

### **Muriel Hasbun**

Protegida / Watched Over: Au cours de danse  
(Triptych left, dorso), 1996-2003  
Vintage selenium gelatin silver print.  
13.25 x 10.25 in.







**Muriel Hasbun**

Protegida / Watched Over: Triptych II, Auvergne- Hélène, 1996-2003  
Gelatin silver prints and fabrics in three wooden frame constructions.  
Unique.



**Muriel Hasbun**

Protegida / Watched Over:  
Hélène's curtains (Triptych left, front),  
1996-2003

Vintage selenium gelatin silver print.  
13.25 x 10.25 in.



**Muriel Hasbun**

Protegida / Watched Over:  
Villa Toi et Moi (Triptych center,  
front), 1996-2003

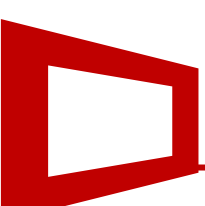
Vintage gelatin silver print.  
13.25 x 10.25 in.



**Muriel Hasbun**

Protegida / Watched Over:  
Hélène's curtains (Triptych right,  
front), 1996-2003

Vintage selenium gelatin silver print.  
13.25 x 10.25 in.







**Muriel Hasbun**

Si je meurs / If I die: Janine, Homage (José Nicolás),  
2013.01.16, El Congo, 2015  
Archival pigment print. Ed of 5.  
30 x 20 in.



**Muriel Hasbun**

Si je meurs / If I die: Homage (Rothko and Ianelli),  
2014.01.22, 2015  
Archival pigment print. Ed of 5.  
30 x 20 in.



Is it possible to trace our journey through a visual record of the land's pulses? Can we metaphorically mark our personal and cultural legacies onto the land and in the process make it our "terruño" and diasporic homeland? Can we repair misrepresentation and erasure?

**Pulse: New Cultural Registers** reframes the cultural legacy of El Salvador during the 1980s and 1990s using personal and historical archives. It imprints the rescued archive of the renowned Galería el laberinto --an epicenter of cultural activity in El Salvador during its civil war, founded by my late mother Janine Janowski-- along with my own photographic archive of the time onto the national seismographic record of El Salvador. The constructed photographs transform the land into a fully lived and witnessed "thirdspace" of memory and art, mapping our history into a new meeting ground for an inclusive, equitable and restorative future.

With 2 million Salvadorans living in the United States, we are the 3<sup>rd</sup> largest Latinx population, and the largest immigrant group in the Washington, D.C. area. I invite the public to celebrate us, to get to know us, to empathize with us through the recognition of our art, culture and personal stories.

Muriel Hasbun

### **Muriel Hasbun**

Pulse: Corazón (Homage, Luis Lazo), 2020/2023.  
Archival pigment print on anodized aluminum plates.  
Ed of 6.  
30 x 20 in.  
34 x 24 in. (Plate Size)

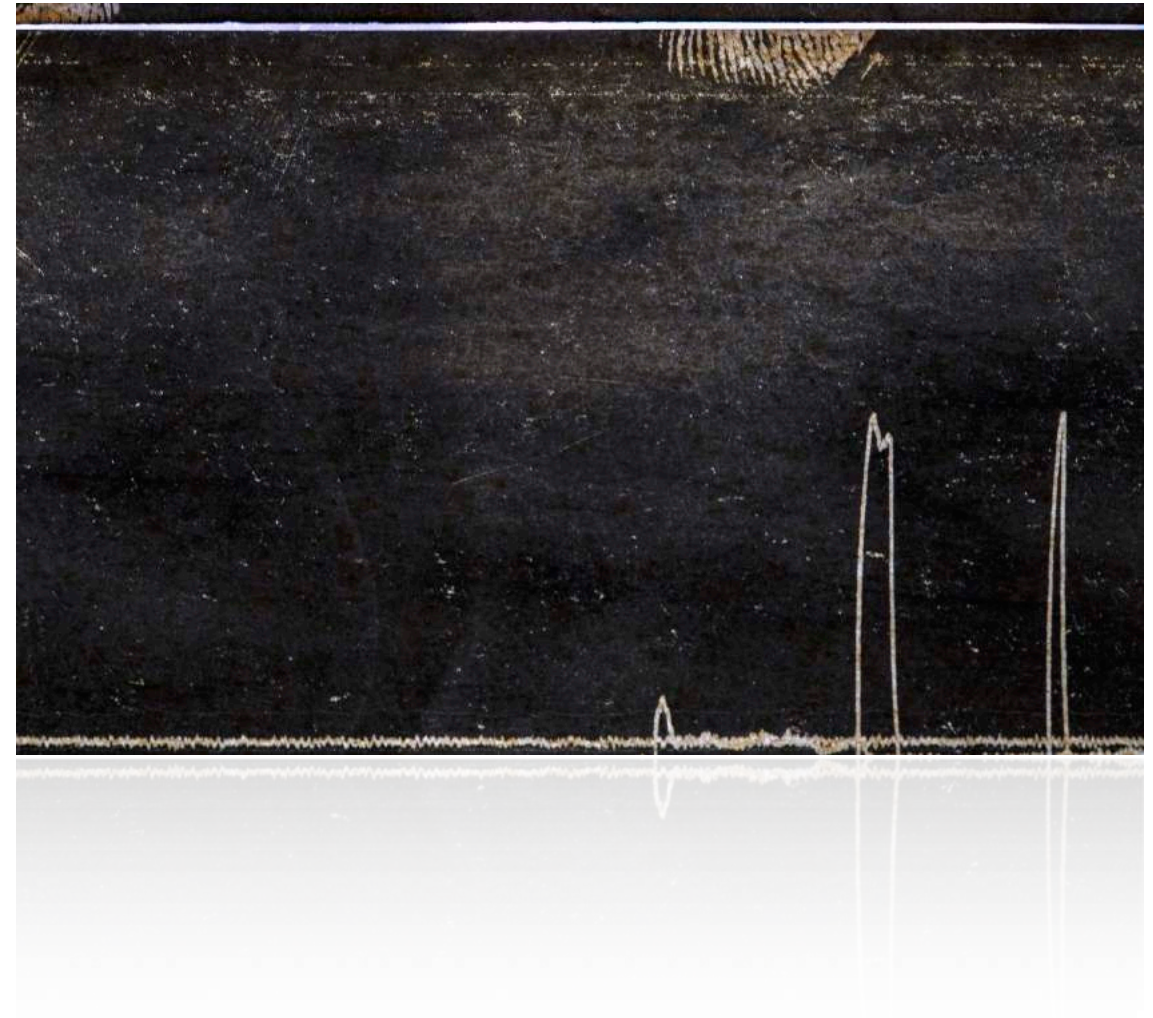






**Muriel Hasbun**

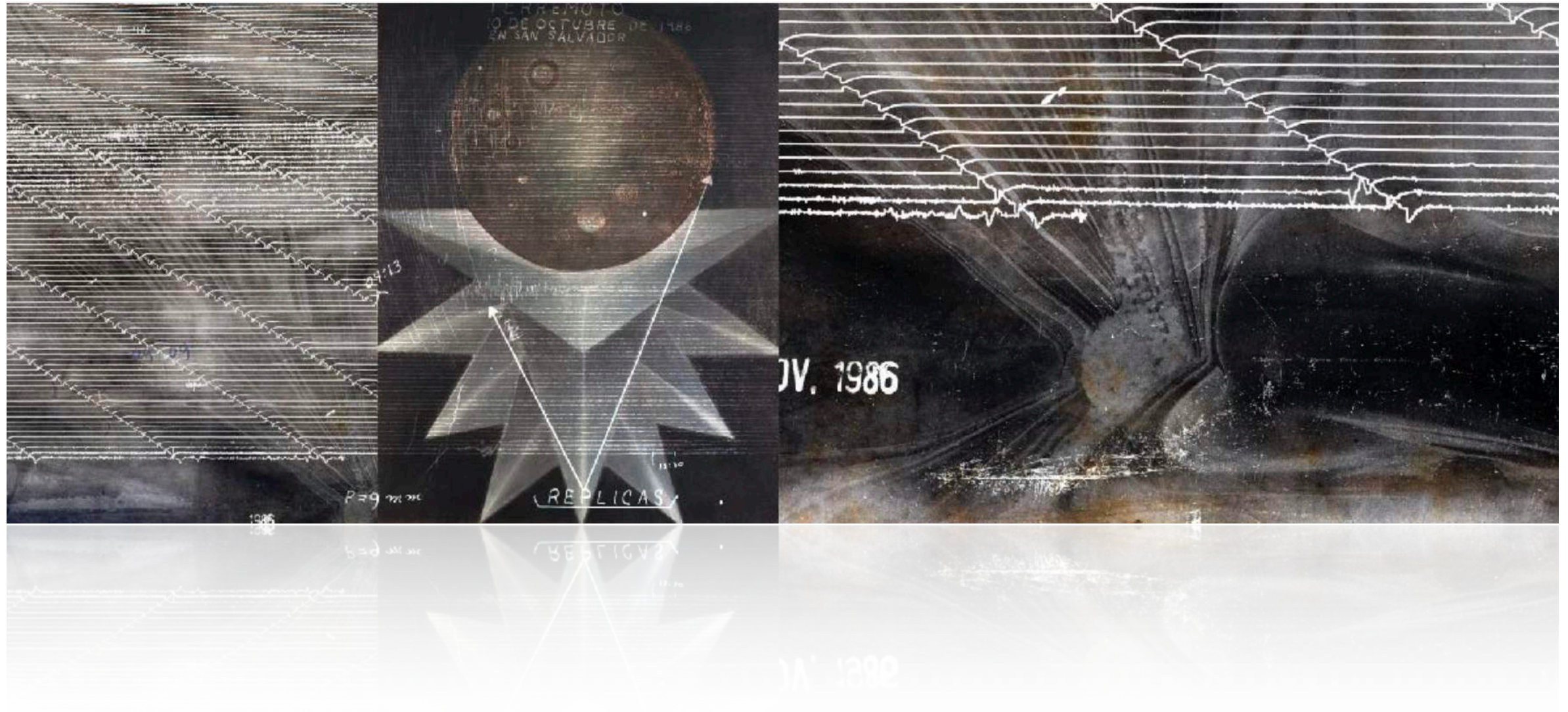
Pulse: Bananas (Apenenca 1984), 2020/2023.  
Archival pigments printed on anodized aluminum plate.  
Ed of 6.  
12 x 18 in.  
15 x 21 in (Plate Size)



**Muriel Hasbun**

Pulse: Seismic Register 2020.02.26.142. 2020/2023  
Archival pigments printed on anodized aluminum plate.  
Ed of 6.  
20 x 30 in.  
24 x 34 in (Plate Size)





**Muriel Hasbun**

Pulse: Réplicas, 1986 (Homage, Julio Sequeira), 2020/2022

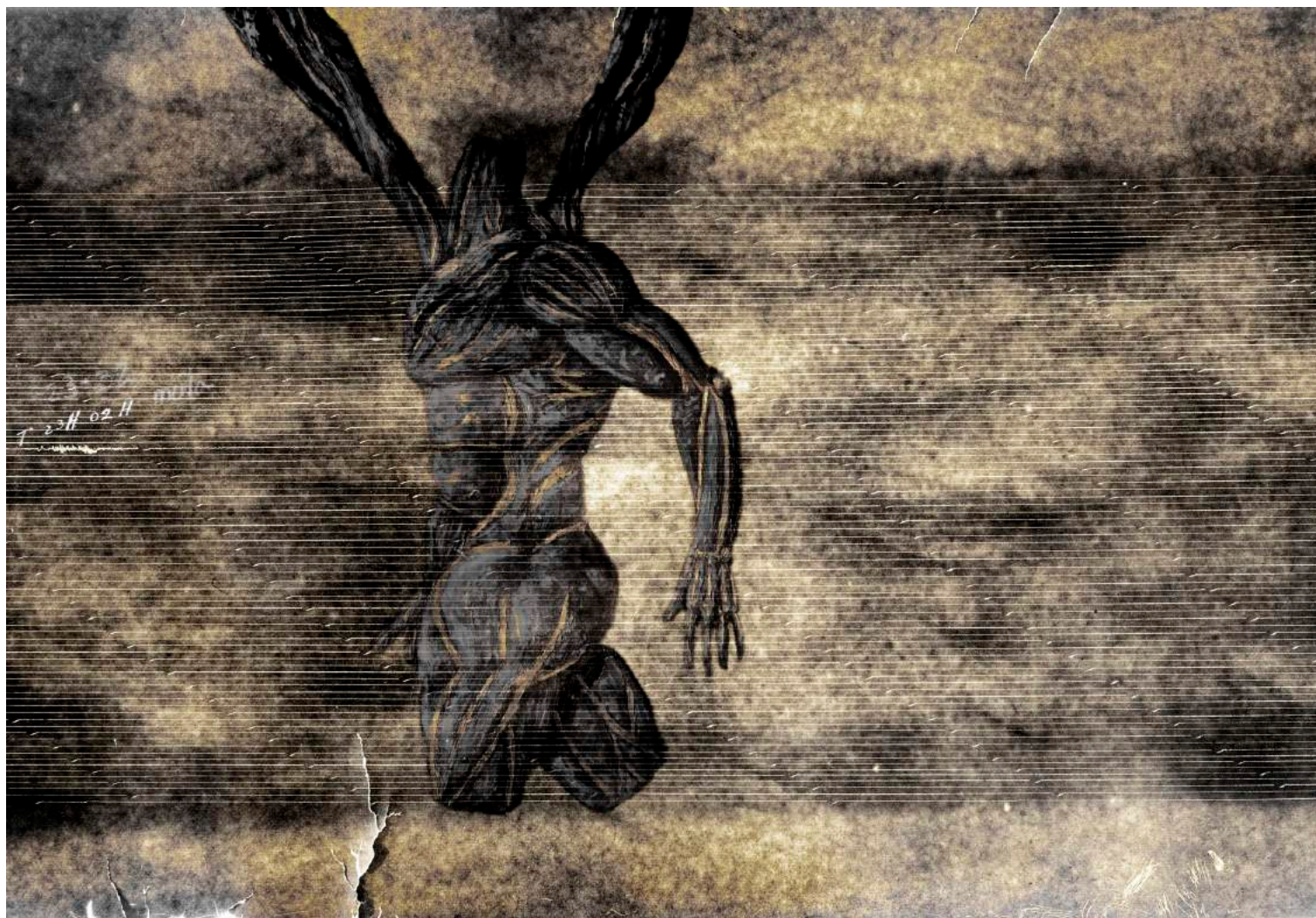
Archival pigment print on anodized aluminum plates.

Ed of 6.

20 x 60 in

24 x 64 in (Plate Size)





**Muriel Hasbun**

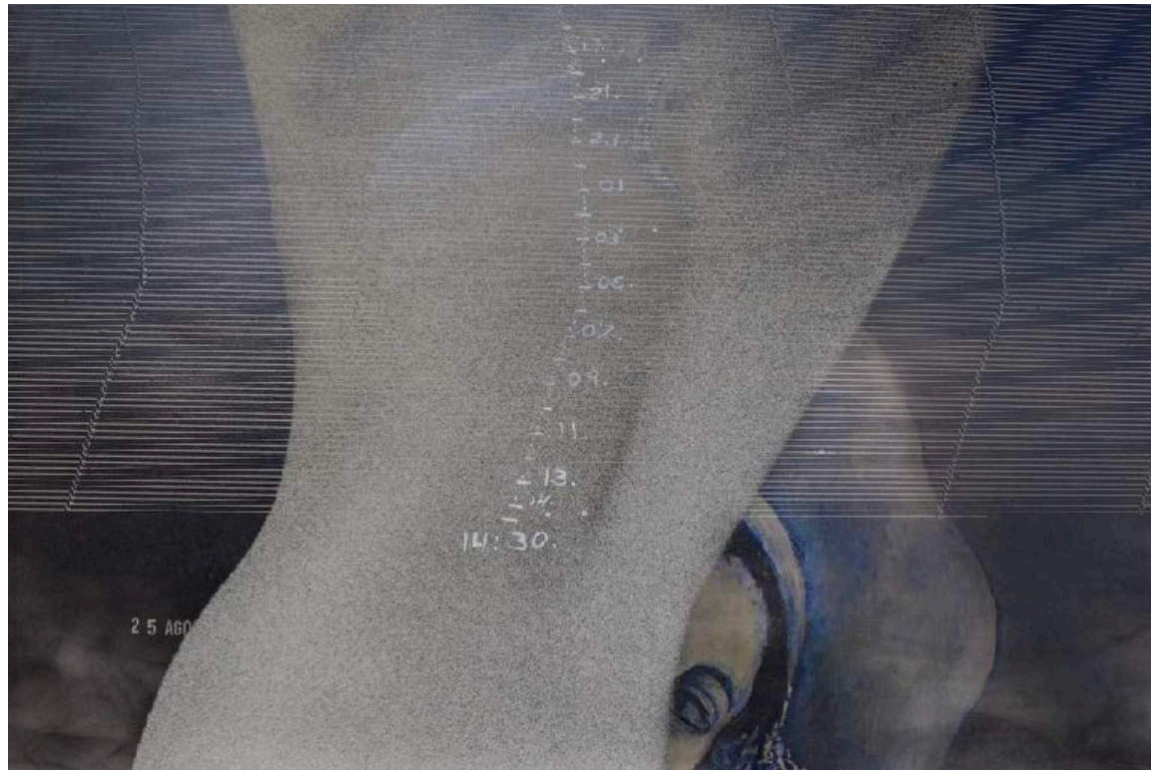
Pulse: La declaración (Homage, Miguel Antonio Bonilla), 2020/ 2023

Archival pigments printed on anodized aluminum plate. Ed of 6.

20 x 30 in.

24 x 34 in (Plate Size)





**Muriel Hasbun**

Pulse: Pulsante deseo / Self Portrait (Homage, Carlos Cañas), 2020

Archival pigments printed on anodized aluminum plate.

Ed of 6.

12 x 18 in.

15 x 21 in (Plate Size)



**Muriel Hasbun**

Pulse: La Novia (Homage, Janine Janowski and Rosa Mena Valenzuela), 2020

Archival pigments printed on anodized aluminum plate.

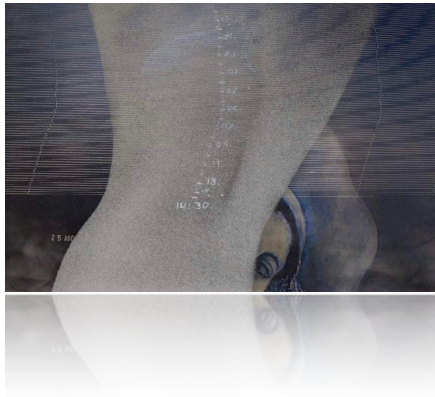
Ed of 6.

12 x 18 in

15 x 21 in

## MURIEL HASBUN

El Salvador, 1961



Hasbun is the recipient of numerous distinctions, including: the 2021-22 Estelle Lebowitz Endowed Visiting Artist at Rutgers University, a FY21 AHCMC Artist & Scholar Grant, 2020 Sondheim and 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 (2014); a Museums Connect grant of the U.S. Department of State and the American Association of Museums (2011-2012); Artist in Residence 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: DePaul Art Museum (2023); Houston Center for Photography, Whitney Museum of American Art, SWAB Barcelona, University of New Mexico Art Museum, Centro Cultural de España in San Salvador, Tufts University Galleries and University of Notre Dame (2022); Rutgers University, Filter Photo Festival, and RoFa Projects (2021); 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.





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