



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.

## Con los pies en la tierra (Rooted in the Earth)

I think that part of the work of an art gallery is also the education and vindication, through art, of key issues for the development of our society.

**Con los pies en la tierra** is an exhibition based on the analysis of belonging and its consequences. An expanded environment of the earth and its inhabitants that reminds us that the earth does not belong to us, we belong to it and the ideal is that we should do it in community.

There is a phrase that seems to be more and more pertinent that *the future is in the past* because it is in the past that we find the keys to understanding where we come from and where we are going. We can look at that past either as observers or we can be the protagonists of this dream of claiming and making visible the collective force of the body-territory.

This exhibition tells us about Terricide. **Terricide** is a consequence of the dominant model that is framed within the general crisis of capitalism and entails the indiscriminate looting of nature, communities, its women, life, ecosystems and ancestral teachings. All this for the benefit of the ruling classes and large transactional companies.

*Terricide* is the systematic extermination of all life forms and includes four major areas: Genocide, Ecocide, Epistemicide, and Feminicide.

*Genocide* because the systematic extermination of people has never stopped. Famine, malnutrition, racist violence, repression and neglect continue to decimate entire populations.

*Ecocide* because the destruction, looting and indiscriminate contamination of entire territories occurs irreversibly and without restraint.

*Epistemicide* because since colonization the ways of understanding, conceiving life have been eliminated and many native languages are on the way to extinction.

*Feminicide* because organized, continuous and directed murder against women occurs on a daily basis around the world.

The state is responsible. The violence of the patriarchal system is inter-sectoral. As is the Terricide.

For those who defend the body-territory, the earth is a vital space, of community and collectivity, which makes cross and inter-sectoral eco-feminism a key aspect in this fight to defend it.

Art, critical thinking, words, beauty should not be left out of this word of protest and alert.

*Con los pies en la tierra* summarizes the work of 8 committed artists in a vision of the world as a community.

Could anyone deny the brutal impact that has occurred in our planet? These artists tell us from their different perspectives that it is not possible to continue denying the obvious.

Regina Jose Galindo shows us *The Truth*, as is customary in her work. In this case, with a series of testimonies from women who survived the genocide caused by the armed conflict and the dictatorship of Efraín Ríos Montt in Guatemala.

Within the Peruvian territory, we find Natalia Revilla, who explores epistemicide and ambiguities, uncertainties and gaps in communication when studying the indigenous Matsiguenga. They live in the Peruvian jungle and speak Matsiguenga, one of the 48 native languages of Peru that is on its way to extinction. Revilla tells us about Western paradigms where interaction with nature is mediated by social and political relationships, power and hierarchies.

Within all this, language is key to the configuration of personal identity and collective history. Shitikagantsi is a word in Matsiguenga, which could be translated into Spanish as: "Being connected - plants: roots connected to some part of a tree or connected tissues that sprout".

This series of drawings arises from this word and leads us to reflect on the diverse types of connections that can exist between different beings and their relationship with nature.

Ana De Orbegoso incorporates the iconography and grandeur of ancient and modern Peruvian culture to tell us about the legacy of the native peoples and about the attempt to erase their culture, traditions and languages. De Orbegoso reflects with her work on the *Urban Virgins'* genocide and epistemicide, and also on the importance of the role of women in the past, present and future.

Past, present and future are aligned with the body and the presence of the woman in perfect conjunction body-soul-land in *Backdrop: The Search for Home* by Muriel Hasbun. In it, she recognizes the importance of Indigenous peoples and their heart-land.

In this same context, Claudia Casarino show us the importance of the body-territory, the key role of women and our indelible origins. Colonization, the Hispanic-Guaraní pact, the War of the Triple Alliance, a series of historical events are irreversibly linked to the silenced and silent work of women in Paraguay. Casarino's works are indelible living reflections, in dresses, memory and skin with the red earth of Paraguay.

Whether in Paraguay or in any other space on the globe, the earth is subject to an unquestionable climate crisis every day. The poles melt, animals, plants and languages are extinguished. As Avelino Sala tells us, we are involved in a pandemic process without knowing where it is going and that it is transforming our daily lives.

Sala's *Still life* works as a vertical garden while serving as a denunciation. The main oil companies in the United States and the world are represented here by their logos, forming still lifes and at the same time, they are natural landscapes. The preserved moss is a living culture that blames the big corporations.

Immersed in this ecosystem full of borders, we arrive on this trip to *Antarctica: A Continent That Doesn't Exist*. A place without borders, without its own state. A territory of the world and for the world. A place omitted in thousands of maps. Santiago Vélez for a moment gives Antarctica a unique and exclusive role and gives it prominence to remind us of the importance of global warming.

How important, within this discourse and its interactions, is the word and its power? Nobody like Priscilla Monge to choose the right symbols, in her minimal and straightforward work.

With Monge's *Boomerang* she emphasizes verbal violence, totally transforming the environment. The word as an instrument of power and actions, and the boomerang returning for aerodynamic effect. A series of insults used as a hunting weapon.

Within the use of the word as an instrument of power, we know that part of the scientific community has named the current geological epoch as the **Anthropocene**. Term launched by the Nobel Peace Prize winner Paul Crutzen in 2000, arguing that this geological epoch should reflect the great impact of man on the earth. Naming it he gives voice to an event that for years we have tried to deny.

The Mapuche indigenous communities have given it another name. Direct and heartbreaking: **Terricidio**, emphasizing that the destruction goes far beyond the devastation of ecosystems.

A civilizational crisis that makes us accomplices of unprecedented social and ecological collapse.

The nation state and its provincial governments, with their policies and agreements, contribute to the destruction of the earth and everything that inhabits it.

These 8 artists remind us of the importance of art as a political tool, of how responsible we are for our actions and their consequences, and how our privileges can affect others.

Their proposal at the end is the same. The state is a space of abandonment and the only way to achieve a healthy space of cohabitation is to recognize our eco-dependence within our home and inhabit it from within the community and collectivity, taking care of our ties with the earth and others from a place of love and truth.

The way is long, but if we learn and recognize, we can do better than our history.

Our current responsibility is to learn from the mistakes of the past and act accordingly.

Gabriela Rosso

## Con los pies en la tierra

Pienso que la labor de una galería de arte es también la educación y reivindicación, a través del arte, de los temas clave para el desarrollo de nuestra sociedad.

**Con los pies en la tierra** es una exposición basada en el análisis de la pertinencia y sus consecuencias. Un entorno expandido de la tierra y sus habitantes que nos recuerda que la tierra no nos pertenece, nosotros pertenecemos a ella y el ideal es que lo hagamos en comunidad.

Hay una frase que me parece cada vez mas pertinente que versa que el futuro queda hacia atrás pues es en el pasado que se encuentran las claves para entender de dónde venimos y hacia dónde vamos.

Podemos mirar ese pasado y en consecuencia éste presente tan solo como observadores. O podemos ser protagonistas de este sueño de reivindicar y visibilizar la fuerza colectiva del cuerpo-territorio.

Esta exposición nos habla sobre **terricidio**. *El terricidio* es consecuencia del modelo dominante que está enmarcado dentro de la crisis general del capitalismo y conlleva el saqueo indiscriminado de la naturaleza, las comunidades, sus mujeres, la vida, los ecosistemas y las enseñanzas ancestrales.

Todo ello en beneficio de las clases dominantes y las grandes empresas transaccionales.

El *terricidio* es el exterminio sistemático de todas las formas de vida e incluye cuatro grandes áreas: Genocidio, Ecocidio, Epistemicidio y Femicidio.

Genocidio porque el exterminio sistemático de personas nunca ha parado. La hambruna, la desnutrición, la violencia racista, la represión y el abandono siguen diezmando poblaciones enteras.

Ecocidio pues la destrucción, saqueo y contaminación indiscriminada de territorios enteros se produce de forma irreversible y sin freno.

Epistemicidio porque desde la colonización se han eliminado las formas de entender, concebir la vida y muchas lenguas originarias están en vías de extinción.

El feminicidio porque el asesinato organizado, continuo y dirigido contra mujeres ocurre a diario en todo el mundo.

El estado es responsable. La violencia del sistema patriarcal es inter-sectorial. Así como lo es el terricidio.

Para aquellos que defienden el cuerpo-territorio, la tierra es un espacio vital, de comunidad y colectividad, lo que hace que el eco-feminismo transversal e inter-sectorial sea un aspecto clave en esta lucha para defender el cuerpo-territorio.

El arte, el pensamiento crítico, la palabra, la belleza no deberían quedar fuera de esta palabra de protesta y alerta.

**Con los pies en la tierra** resume el trabajo de 8 artistas comprometidas y comprometidos en una visión del mundo como colectividad. Podría alguien negar el impacto brutal que se ha producido en nuestro planeta? Estos artistas nos dicen desde sus diferentes perspectivas que no es posible continuar negando lo evidente.

Regina Jose Galindo nos muestra *La Verdad*, como ya es costumbre en su trabajo. En éste caso, con una serie de testimonios de mujeres que sobrevivieron al *genocidio* provocado por el conflicto armado y la dictadura de Efraín Ríos Montt en Guatemala.

Dentro del territorio peruano, encontramos a Natalia Revilla, quien explora el *epistemicidio* y las ambigüedades, incertidumbres y brechas en la comunicación al estudiar los indígenas Matsiguenga. Ellos viven en la selva peruana y hablan Matsiguenga, una de las 48 lenguas nativas del Perú que esta en vías de extinción. Natalia nos habla de los paradigmas occidentales donde la interacción con la naturaleza está mediada por las relaciones sociales y políticas, el poder y las jerarquías.

Dentro de todo ello el lenguaje es clave para la configuración de la identidad personal y la historia colectiva. Shitikagantsi es una palabra en Matsiguenga, que podría traducirse al español como: "Estar conectados - plantas: raíces conectadas con alguna parte de un árbol o tejidos conectados que brotan".

Esta serie de dibujos surge de esta palabra y nos lleva a reflexionar sobre los diferentes tipos de conexiones que pueden existir entre los diferentes seres y su relación con la naturaleza.

Ana De Orbegoso incorpora la iconografía y grandeza de la cultura peruana antigua y moderna para hablarnos sobre el legado de los pueblos originarios y sobre el intento de borrar su cultura, sus tradiciones y sus lenguas. De Orbegoso refleja con su trabajo de las vírgenes urbanas el *genocidio* y *epistemicidio* ; y también la importancia del papel de la mujer en el pasado, presente y futuro.

Pasado, presente y futuro alineados con el cuerpo y presencia de la mujer en perfecta conjunción cuerpo, alma y tierra en el trabajo Terruño: detrás del telón de Muriel Hasbun. En el mismo reconoce la importancia de los pueblos originarios y su corazón-tierra.

En este mismo contexto, pocas artistas como Claudia Casarino para mostrarnos la importancia del cuerpo-territorio, del rol clave de la mujer y de nuestros orígenes indelebles. La colonización, el pacto hispánico-guaraní, la guerra de la triple alianza, una serie de eventos históricos se unen irreversiblemente al trabajo silenciado y silencioso de las mujeres en el Paraguay. Las obras de Casarino son reflejos vivientes imborrables, en el vestido, la memoria y la piel con la tierra colorada del Paraguay.

Sea en el Paraguay o en cualquier otro espacio del globo terráqueo, la tierra es objeto cada día de una crisis climática incuestionable. Se derriten los polos, se extinguen los animales, las plantas y las lenguas.

Como nos comenta Avelino Sala estamos envueltos en un proceso pandémico sin saber hacia dónde se dirige y que está transformando nuestra vida diaria.

Los Still life de Sala funcionan como un jardín vertical a la vez que sirven de denuncia. Las principales petroleras de Estados Unidos y del mundo están representadas aquí por sus logotipos, formando "bodegones" y a la vez, son paisajes naturales. El musgo preservado sirve como una cultura viva que critica a la gran corporación.

Inmersos en este ecosistema lleno de fronteras de nuestro globo terráqueo llegamos en éste viaje a La Antártica. Un lugar sin fronteras, sin estado propio. Un territorio del mundo y para el mundo. Un lugar omitido en miles de mapas en el mundo. Santiago Vélez por un momento le da un rol único y exclusivo y le da protagonismo para recordarnos la importancia del calentamiento global.

¿Cuan importante dentro de todo este discurso e interacciones, es la palabra y el poder de la misma? Nadie como Priscilla Monge para elegir los símbolos correctos en su trabajo minimalista y directo.

Con sus boomerang Monge enfatiza en la violencia verbal, transformadora totalmente del entorno. La palabra como instrumento de poder y acciones y los boomerang regresando por efecto aerodinámico. Una serie de insultos que se usan como arma de caza.



Dentro del uso de la palabra como instrumento de poder, sabemos que parte de la comunidad científica ha nombrado la época geológica actual como el **Antropoceno**. Término lanzado por el premio Nobel de la paz Paul Crutzen en el año 2000, argumentando que esta época geológica debería reflejar el gran impacto del hombre sobre la tierra. Dándole nombre le da voz a un acontecimiento que durante años se he intentado negar.

Las comunidades indígenas Mapuche le han dado otro nombre. Directo y desgarrador: El **Terricidio**, haciendo incapié en que la destrucción va mucho mas alla de la destrucción de los ecosistemas.

Una crisis civilizatoria que nos hace cómplices de colapso social y ecológico sin precedentes.

El Estado nacional y sus gobiernos provinciales, con sus políticas y acuerdos, contribuyen a la destrucción de la tierra y todo lo que la habita.

Estos 8 artistas nos recuerdan la importancia del arte como herramienta política, de cuan responsables somos de nuestras acciones y sus consecuencias y de cómo nuestros privilegios pueden afectar a otros.

Su propuesta al final es la misma. El estado es un espacio de abandono y la única manera de lograr un espacio saludable de cohabitación es reconocer nuestra eco-dependencia dentro de nuestra **casa** y habitarla desde la comunidad y colectividad cuidando nuestro vínculos con la tierra y los otros desde el amor y la verdad.

El camino es largo; pero si aprendemos y reconocemos; podremos hacerlo mejor que nuestra historia. Nuestra responsabilidad es aprender de los errores del pasado y actual en consecuencia.

Gabriela Rosso

Regina Jose Galindo  
Guatemala, 1974

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

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

## La Verdad (The Truth)

La Verdad (The Truth), 2014

La Verdad is a piece based on a series of testimonies from women who survived the genocide caused by the armed conflict and the dictatorship of Efraín Ríos Montt.

It is overwhelming in its visceral presence: Galindo sits at a table for more than an hour reading aloud through a litany of assaults, murders, and indignities that Guatemalans endured for decades. The words are taken from accounts by eyewitnesses who survived these horrors. Galindo is interrupted several times by a man in dental scrubs and latex gloves who walks into the frame and reaches into Galindo's mouth as she speaks and delivers a shot of Novocain from a huge syringe. By the end of the video, Galindo's numbed mouth is speaking in a kind of listless murmur, but there is no mercy for her or the audience as her words are still discernible: "Soldiers discharge guns inside the vaginas of pregnant women while other women's breasts are cut off before they slowly bleed to death. Soldiers gang rape a 12-year-old girl. A girl's mother is held down and raped by soldiers... A man is decapitated."



Regina José Galindo  
La verdad  
2014  
Performance



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.

## Boomerang

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

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

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

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

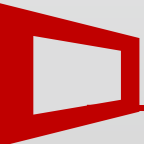
Boomerang  
Marble







Boomerang  
Wood





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.

## Ellas 5



### Ellas 5

Cotton dresses with red earth  
2019

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.

## Indeleble

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  
100 x 160 cm approx.

4 pieces, 100 x 70 cm approx.

Edition of 5



Natalia Revilla  
Peru, 1981

Her work explores the different ways of relating to violence and its impact on both the collective and private spheres.

Many of her projects investigate the impact of facing the violent transformation of places and landscapes, due to changes that occur in nature due to socio-environmental conflicts, natural disasters and also due to human action.

The destruction of these spaces is part of a crisis, not only on a collective scale, but of the identity of each individual, since it breaks the sense of belonging, being also a silent form of violence in the deep dimension of the intimate.

It is in these conflicts where the woman's body has played a fundamental role, since it has been represented as a symbol of conquered territory. This is inscribed within the landscape, as a testimony where violence is a message of power, to break the ties of a community with its environment, and therefore of life, to subdue and dominate from here.

## Burnt

Series of drawings from two groups of images: Photographs of some periods of political tension in Peru, and photographs of family albums. The technique used poses an allegory to the drawn image and in contrast, the hole and the ashes turn vacuum into something physical.



**Natalia Revilla**  
Ink and burned on paper.  
32 x 34 cm



**Natalia Revilla**

Ink and burned on paper.

19 x 16 cm



**Natalia Revilla**

Ink and burned on paper.

17 x 25 cm

## Twenty words

This series of drawings is inspired by the chance encounter of a Matsiguenga - Spanish dictionary and interviews with speakers of both languages. The Matsiguenga indigenous people live in the Peruvian jungle and speak Matsiguenga, one of the 48 native languages of Peru.

Each drawing represents a word in Matsiguenga that does not have an analogous translation in Spanish.

This work explores the ambiguities, uncertainties and gaps in communication, focusing on translation between different languages. Paradoxically, there is talk about both the need and the impossibility of a dialogue that should not be understood only as a means or a linguistic function but as a cultural and political instrument; an act of communication within the framework of a certain cultural context and therefore, understanding of the other.

**Natalia Revilla**

Katsatagantsi.

Darse las manos/Shake hands

55 x 38cm.





**Natalia Revilla**

Pamuatakotagantsi.

Buscar algo metiendo la mano o manos en un líquido.

Search for something by dipping your hand or hands into a liquid.

55 x 38cm.



## Shitikagantsi.

In Western paradigms, the relationship with nature is mediated by social and political relations, power and hierarchies. Here, nature is symbolically constructed as a resource. Subject-object dualism applies to people the characteristic of subject and to nature that of object, so that despite the fact that the human being is part of nature, it is seen through dualism as outside of it. Thus, it takes for granted that water, land, plants and animals are resources.

The destruction of the forces that regulate life in all its planes of existence and the violent transformation of the territories due to environmental conflicts have altered the coexistence of people with their environment, breaking the sense of belonging, being a silent form of violence in the deep dimension of the intimate.

Given this, language stands as a key piece for the configuration of personal identity and collective history. Words are a vehicle to represent the world, what we use to name our experiences and they tell us about the ways in which we configure reality. Shitikagantsi is a word in Matsigenka, one of the 48 original languages of Peru, which could be translated into Spanish as: "Being connected - plants: roots connected with some part of a tree or connected tissues that sprout".

This series of drawings arises from this word and leads us to reflect on different types of connections that may exist between different beings, between different bodies and their relationship with nature.

Here, the new tissues can be understood not only as a hybrid, but as a relationship formed / constituted by different natures and different existences that coexist in other territories, which not only exist physically, but are transported within us, from a point of view that states that we are part of nature in antagonism with the one that maintains that we live in it.



**Natalia Revilla**

Shitikagantsi.

Stay connected - plants.

Embossing and cut-out on paper in multiple layers.

30 x 40 cm.



**Natalia Revilla**

Shitikagantsi.

Stay connected - plants.

Embossing and cut-out on paper in multiple layers.

30 x 40 cm.

Ana De Orbegoso  
Perú, 1964

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. Its 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.

## Urban Virgins

According to the typical strategy of domination, the Spanish conquerors of the Americas used art as propaganda for their cause. Religious paintings depicting images with Caucasian features were routinely used by settlers around the world, imposing western ideas, religion, and stereotypes. European master painters taught local painters in the colonies to reproduce their pictorial style and to maintain the use of Western symbols and features in religious works of art. In the Americas, many of the paintings revolved around a central female figure, the image of the Virgin, which represented the ideal to which native women were supposed to attain: purity, benevolence, and submission.

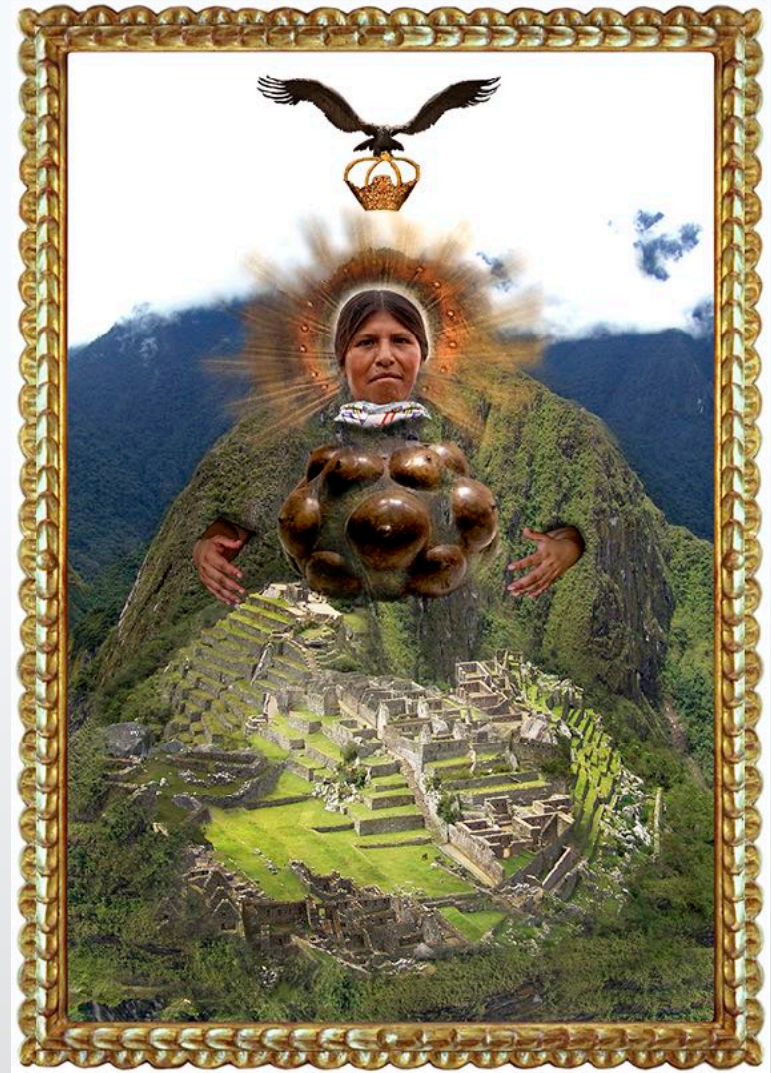
Ana De Orbegoso

Pachamama, 2019.

Printing pigment on Hahnemuhle paper (acid-free cotton)

Museum quality

Variable Measurements







This work uses as background paintings with the image of the Virgin. By removing the classic European faces from the divine archetype of colonial paintings and replacing them with images of contemporary Peruvian women, using art to get a different message from that of the master painters of the colony, one that reinforces the value of today's Peruvian woman, appropriating the past to turn it into the present and generate a look into the future.

**Ana De Orbegoso**

Virgen del Norte, 2019.

Printing pigment on Hahnemuhle paper (acid-free cotton)

Museum quality

Variable Measurements

The "Urban Virgins", proud, self-sufficient and festive, are flesh and blood figures that inhabit a world that incorporates the iconography and greatness of the ancient and modern Peruvian culture. Images that allow us to see the legacy and importance of the role of women in the past, present and future.



Ana De Orbegoso

Virgen del Carmen, 2019.

Printing pigment on Hahnemuhle paper (acid-free cotton)

Museum quality

Variable Measurements



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.

Hasbun's artistic language is characteristically a form of collage, in which elements of different places, times, and mediums are brought onto a single surface, but the photographs have more in common with the phenomenon of pentimento, in which old oil paint fades to reveal an earlier layer of drawing underneath.

## Backdrop: The Search for Home

The pulses of the earth and their association with cultural identity are always present in Hasbun's work. Language, history, memories and the places that we carry as we im/emigrate to a land and make it ours is an important aspect of her artistic practice.

In *Backdrop: The Search for Home*, in the process of constructing her own diasporic homeland, Hasbun acknowledges the historical presence of the Indigenous peoples of Central America and foregrounds the ancestral tree rooted in one of the the Mayan temples of Copan, Honduras.

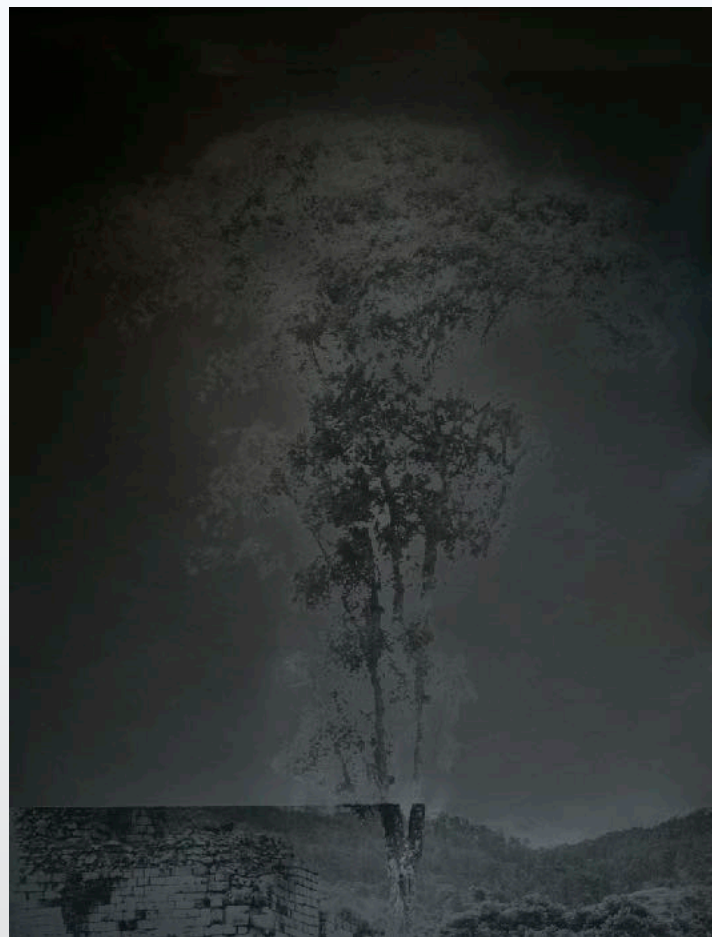
The experimental process of solarization that she uses to make the image metaphorically shows the becoming of past into present, but additionally recognizes the fluidity of those paths traveled.

A Mesoamerica still standing, as if flowering underneath the earth, as in Gioconda Belli's inhabited woman. A woman-tree as woman-witness reminding us of the message of the earth, of its cultures and of the respect toward the ancestral past. This tree "Itzá" seems to be telling us that we are upright, both defending our habitat and honoring our future as a multicultural community.

**Muriel Hasbun**

Copán / Ancestral Tree, 2005

Uniquely solarized gelatin silver print,  
14"x11"





Muriel Hasbun

Copán / Ancestral Tree, 2005

Uniquely solarized gelatin silver print,  
14"x11"

Avelino Sala  
España, 1972

The aesthetic —that also have a strong ethical— raised by Avelino Sala throughout his career articulate a discourse certainly personal, coherent, and yet complex in their readings and their looks.

The diversity of mechanisms employed and expressive languages, which include among others the video, sculpture, photography, neon, drawing or plural world of objects, keeps his (coherent) idea of art but at the same time complex on the diversity of views.

## Still lifes

Still lifes takes the natural environment as its starting point from a critical position at a key moment. We are witnessing a climate crisis in which the environmental problem is unquestionable, and is even beginning to overwhelm us. We are witnessing the end of the planet as we know it today and how we behave will be essential to try to stop what is happening, although we are at a point of no return.

Every day we see how the poles melt; how animals and plants go extinct; how other species conquer new territories, displacing and making the native ones disappear; how marine fauna dies as a result of the enormous amounts of plastic that invade the oceans; how seas and lakes perish; how temperatures and storms are becoming more and more extreme; how ultra-processed foods are consumed.

We are involved in a pandemic process that we do not know where it is going and that is transforming our daily lives. Our habits and ways of relating to ourselves are radically changing, as well as the interaction in the street with other people or social distance. But aspects such as political legitimacy, the exercise of health and science are also questioned, without forgetting how important it is to take care of it from the public sphere so that it reaches all people without distinction. The mask has emerged as a new complement that transports us to science fiction imaginaries and has become part of our “new normal”. Has it come to stay?

The fear of the unknown invades us in a society where capital reigns, where a huge amount of waste is generated that contributes to the planet slowly turning off. However, we continue with our life habits without thinking of dispensing with or modifying our comforts. The consequences are already here, but will we be able to make changes in our day-to-day lives? Or will we continue as if nothing happened, consuming products that we know damage ecosystems?

These pieces work as a vertical garden while serving as a complaint. The leading oil companies in the US and in the world are represented here by their logos, forming "still lifes" that, in turn, are natural landscapes. Perhaps we find ourselves before a contradictory view on an issue that combines industry, power, health and ecology. The preserved moss serves as a living culture that criticizes the large corporation.

This is a wide series in which oil companies, Pharmaceuticals, Gasification companies are put in the spotlight... a very macro-business type of large corporations, of control of natural environments that make them have control of territories, geopolitics, control of crops and oil or gas. That is to say, the control and the power of the world.

**Avelino Sala**

Still life, Texaco, 2021

Vertical garden with preserved plants.

50 x 50 cm.







**Avelino Sala**  
Still life, BP, 2021  
Vertical garden with preserved plants.  
50 x 50 cm.

Santiago Vélez  
Colombia, 1977

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. It focuses on the relationships that these issues establish with man and his communities.

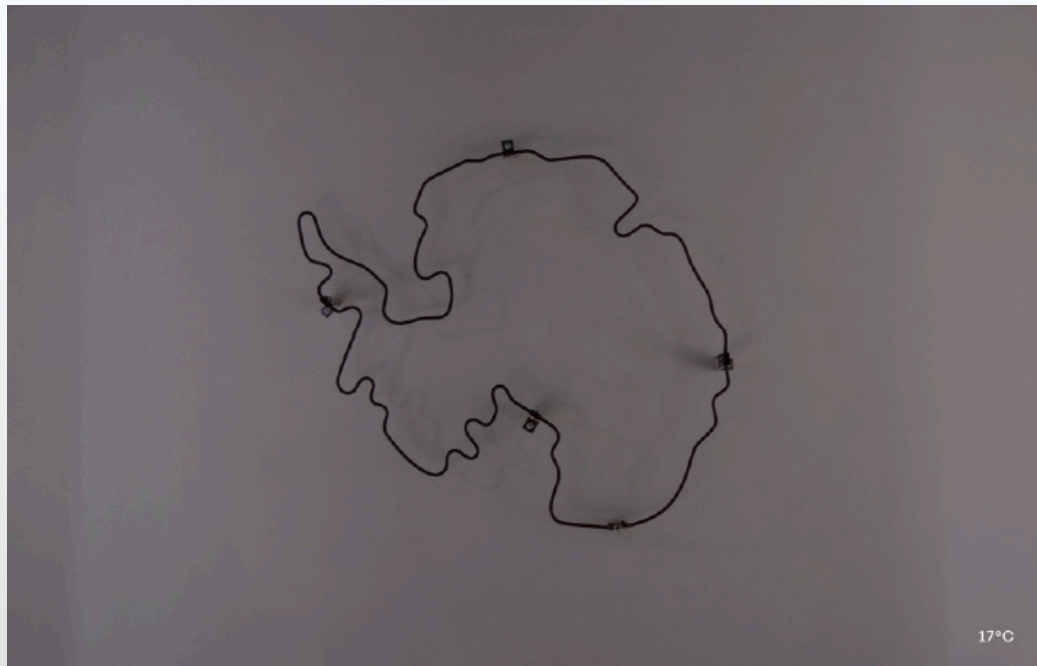
Through installations and multidisciplinary languages he establish links, intersections and divergences between global realities that erupt in specific areas of society.

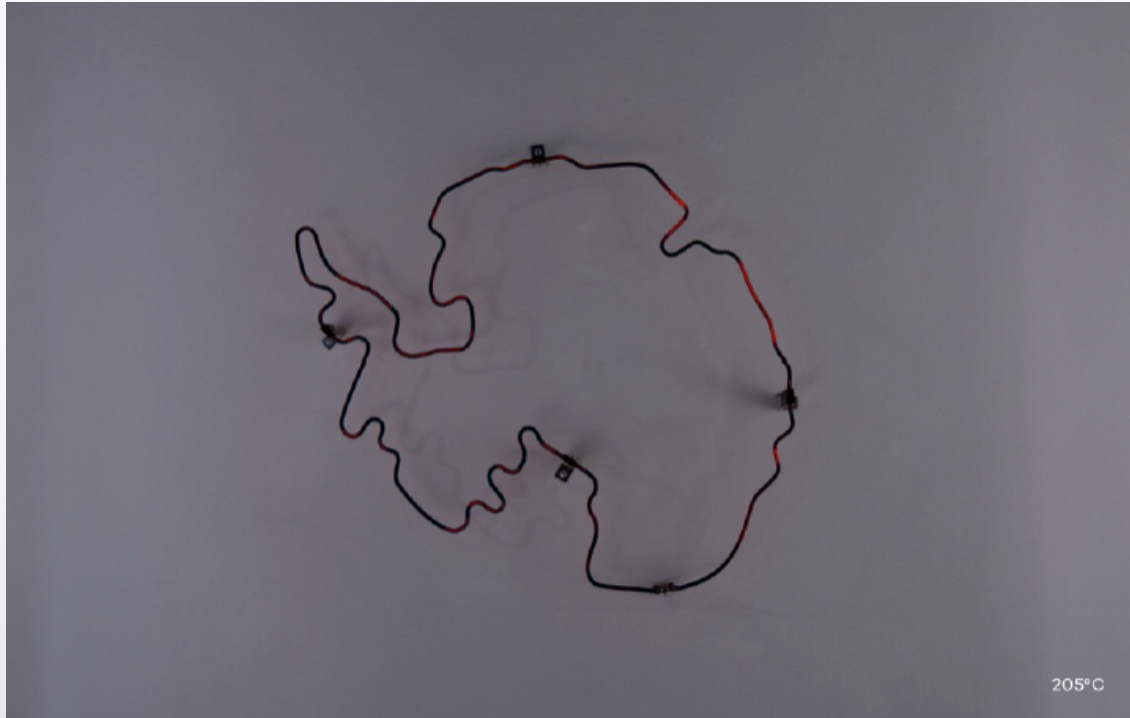
## Global warming

The Antarctic treaty has managed to consolidate this territory as a place without borders, that does not have its own state, that does not belong to a few countries and that, on the contrary, is a territory of the world and for the world.

These wonderful premises are fantastic until the moment when adverse connotations are revealed that distort their purposes: finding plastic garbage with labels from an eastern country in a place absolutely far from everything, suggests that any action taken in the world will reverberate elsewhere with its possible consequences.

Global Warming is a map of Antarctica made with electrical resistance using a motion sensor that, with any step of the spectators, will make it turn on and heat up, as a reflection of what we already do in the world.



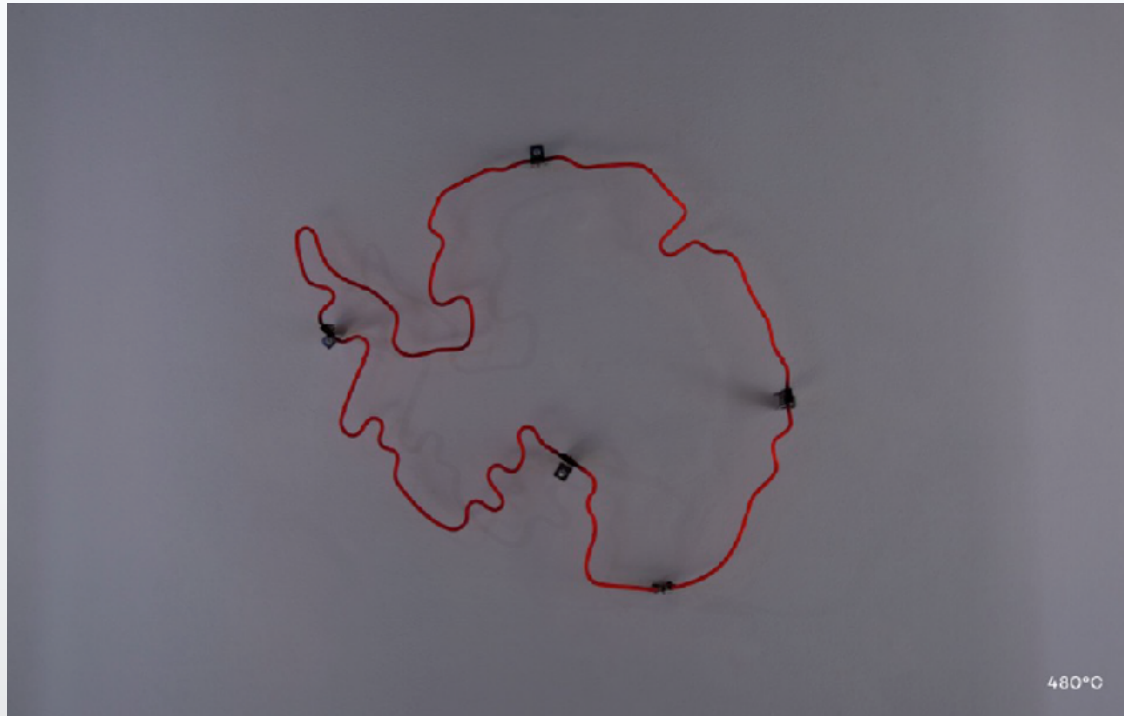


**Global warming.**

Map in electrical resistance and motion sensor.

66 x 60 cm.

2021



Global warming.

Map in electrical resistance and motion sensor.

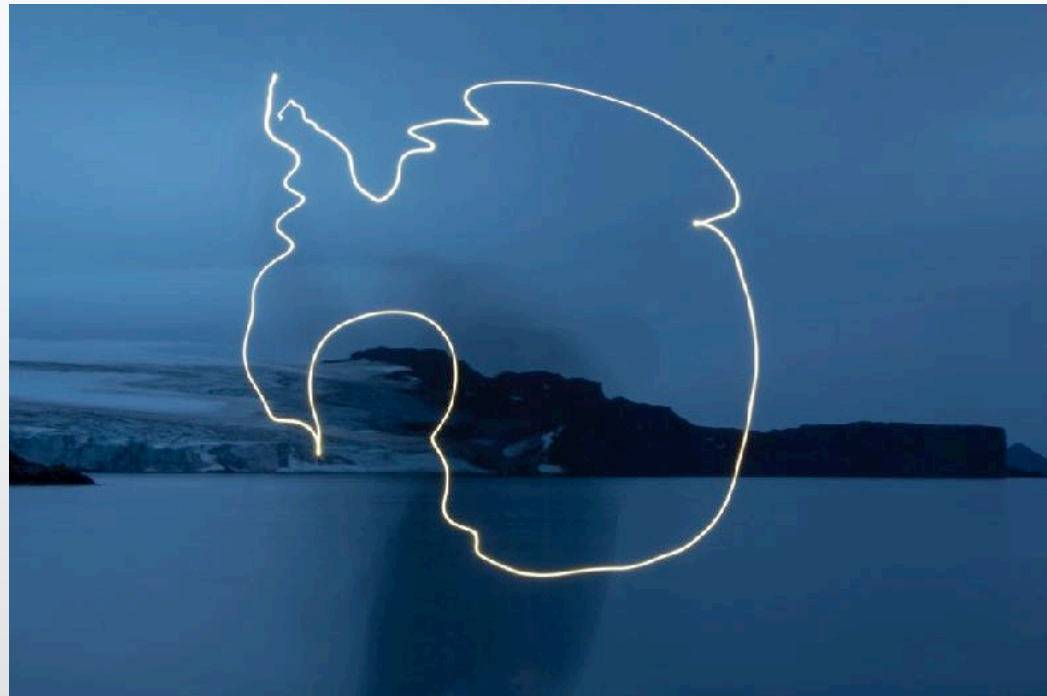
66 x 60 cm.

2021

## Failed attempts to draw a map

Each of the researchers of these scientific expeditions has a specific mission: to georeference the geological spaces from where the rock samples to be studied in the laboratories are taken, to measure the levels of solar radiation proportional to the latitude of the South Pole and its variable perpendicularity with respect to the sun, to calculate the focal length with respect to atmospheric visibility to install a lighthouse, to trace the navigability routes of the waters at different distances from the coasts, to quantify the climatic impact on the thickness of the glaciers; many and very varied objects of study.

With failed attempts to draw a map, Velez uses different strategies of these scientists and his practices to achieve the goal of his own research.





**Failed attempts to draw a map**

Photographs of light action in which an attempt is made repeatedly to draw the map of Antarctica with light.

70 x 100 cm.

2020

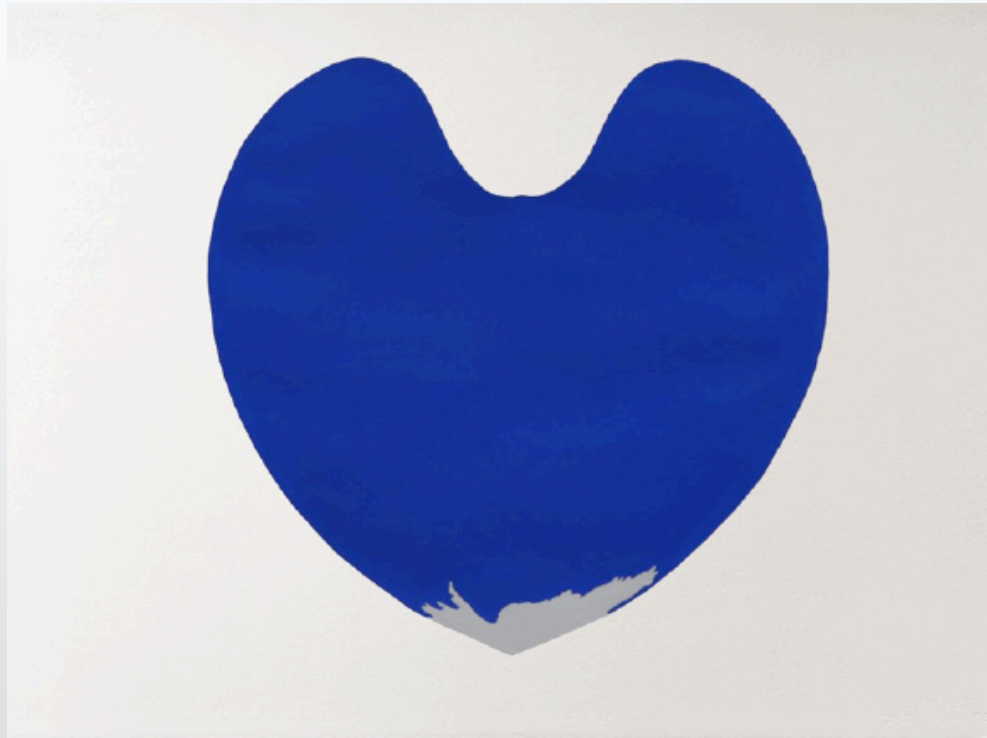


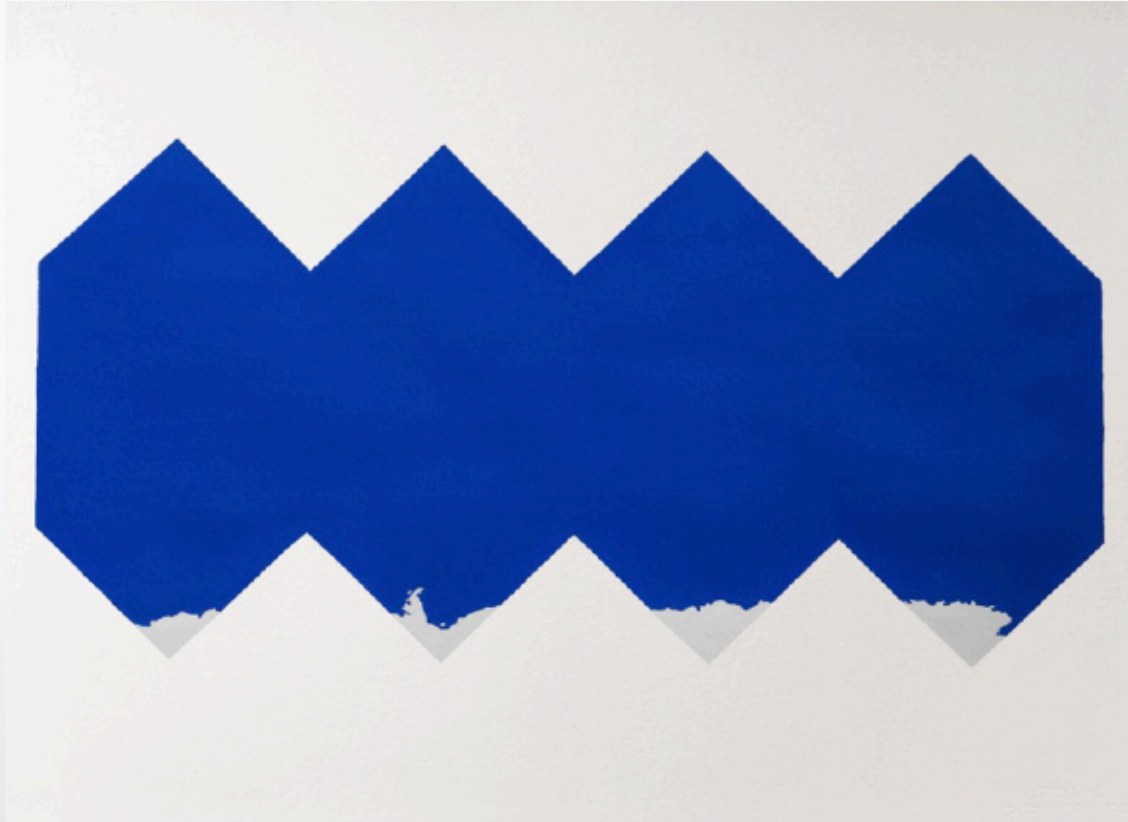
## Cartographic Projections

Cartographic projections are mechanisms of graphical representation that see the spatial distribution of the curvature of the earth in a two-dimensional plane. In all of them, the sizes and proportions of the continents may vary according to the cartographic needs that arise.

With these new projections we want to compensate for the hundreds and thousands of world maps that have omitted the presence of Antarctica and for a moment give it a unique and exclusive role.

Note: The project contemplates the realization of more than 30 cartographic projections.





### Cartographic Projection

HEALPix by Górski.

Acrylic on 600gr Arches cotton paper.

56 x 78 cm.

2021

## Regina Jose Galindo

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

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

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

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

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

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

## Priscilla Monge

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

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

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

## Claudia Casarino

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.

## Natalia Revilla

She has made the individual exhibitions 20 words and Lo invisible es un lugar (Wu Galería, Lima), El otro sitio and Outgraphy (Galería Pabellón 4, Buenos Aires), El Porvenir es el pasado que viene (CC. Ricardo Palma, Lima) among others.

Recent group exhibitions include: Paper Routes: Women to Watch 2020 (National Museum of Women in the Arts, Washington), El dibujo en el Perú: arqueología de la realidad (Feria Estampa, Madrid), En tiempo presente (Espacio Odeón, Bogotá), What if democracy happens? (Galería 80m2, Lima) , Pleasure is more important than victory (Tasneem Gallery, Barcelona), Second Fair of Young Art Sala Cero (Animal Gallery, Chile) The Generation of Spectacle: Contemporary Peruvian Art (Kiosco Gallery, Santa Cruz, Bolivia). As well as in the international fairs Arco Madrid, Pinta London, Swab Barcelona, Scope Miami, ArtBo, ArteBa among others. Her work has been published in "Amazonistas" (Editor: Cristian Bendayán, Bufe Amazonía), Colección Encuentros Cercanos: "El Porvenir es el pasado que viene", Libro de artista (Editors: Miguel López, Nancy la Rosa, Juan Salas); Art Nexus, Nro. 92 "The invisible is a place" (Miguel López), "What if democracy happens?" (Editors: Miguel López and Eliana Otta) , "Pleasure is more important than victory" (Miguel López and Sharon Lerner) among others. She is Director of Context, Publisher of Artist Books and has also participated as Researcher of the Curatorial Team of the Place.

## Ana De Orbegoso

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



## Muriel Hasbun

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 Art Museum of the Americas, D.C. Art Bank, El Museo del Barrio, En Foco, Lehigh University, Smithsonian American Art Museum, The Whitney Museum of American Art, 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.

## Avelino Sala

Avelino Sala ( Gijon, 1972) is an artist, curator and editor ( Sublime magazine) and writes in media such as Artishock ,desk, etc Lives and works in Barcelona.

Avelino Sala's work as an artist has led him to question cultural and social reality from a late romantic perspective, with a continuous exploration of social imagery. His work strives to check the power of art as an experimental space capable of creating new worlds. His work has been presented in various international exhibitions, among the latest: (2013 S.O.S) Es Baluard, Palma de Mallorca, (An Essay on culture 2013), NCCA, Moscow, (Distopia:right now) 2012 Museum marble of Carrara, (Funeral Pyre 2012) Matadero, Madrid, (Cacotopia 2011), First Screen, La Pedrera (AUTRUI 2011) Centre D'art Le Lait Grahulet, France, (Block House 2011), (Galeria Raquel Ponce, ARTIUM (stop! 2010), Royal Academy of Spain in Rome, (Fatherland or Morte! 2010), Virgil de Voldere gallery, New York, (hostile 2009), National Museum of art Sofia (International Reencontres, 2009), Queen X Bienal de la Habana, (Comunicacionismos, 2009), A Foundation, London (Off the Street, 2009), Insert Coin, Spanish Young Art, October Contemporary, Hong Kong 2009) or Tina B Biennale Prague, (Small Revolutions 2008) or The Promised Land (Chelsea Art Museum, 2008). Generation 2003 by CajaMadrid award. Sponsored among others by Hangar and Bilbao art. In 2010 was a fellow of the Royal Academy of Spain in Rome and the centro de arte Le Lait of Albi in France.

## Santiago Vélez

Master in Plastic Arts (1999) with postgraduate Specialization (2003) and Master (2011) in Aesthetics from the National University of Colombia, Master in Artistic Production and Research (2016) and currently in progress the Doctorate in Advanced Studies of Artistic Productions at the University of Barcelona with which he obtained the Scholarship for Colombians in the process of artistic and cultural training abroad, Ministry of Culture of Colombia.

He has made the individual exhibitions Atlas of a Continent that does not exist (2021), Esto es una minita de oro y Trocha (2020), Mar de Fondo and The Sea that Became a Border (2018), Puertas al Mar and Ley de Páramos (2017), The Limits of the sea (2016), Shipwrecked (2015), Fluvial (2011), Water Objects (2010), Dissolutions (2008) and Water Landscapes (2005) and exhibited in different national and international events such as Medellín, une histoire colombienne Des années 1950 à aujourd'hui at the Les Abattoirs Museum in Toulouse, France (2017), Volta Show at Basel, Switzerland (2017), the National Salon of Artists URGENT 41 (2008), the Regional Salon of Artists (2015, 2009, 2007, 2003 and 2000), the MDE15 International Art Encounter of Medellín (2015), the Second Biennial Prize of Plastic and Visual Arts Bogotá (2012), ArteCámara (2012), the Bogotá Biennial (2000, 2009), among others.

His work is part of the collection of: Banco de la República Biblioteca Luís Ángel Arango, Medellín Museum of Antioquia, Museum of Modern Art of Medellín, University Museum of Antioquia University, Arte al Límite Latin America - Chile, Suramericana de Seguros, Argos, Fundación Sofía Perez de Soto, Medellín Fraternity Foundation, Bachué Collection



**Contact:**

Gabriela Rosso  
CEO

[rosso\\_gabriela@yahoo.ca](mailto:rosso_gabriela@yahoo.ca)  
[www.rofaprojects.com](http://www.rofaprojects.com)