

In the Heart of the Beholder



beta
WORK IN PROGRESS





RoFa Projects is a contemporary art gallery with an emphasis on the research of artists from Latin America.

Founded in 2014, RoFa projects work with artists interested in the artistic discourse associated with the different visions of the sociopolitical processes that we live throughout the world and who understand the importance of global thinking.

RoFa Projects has three branches: RoFa Art, RoFa Projects and La Morada.



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.

In the Heart of the Beholder

The portrait and life are inextricably linked and help to reflect a present or past time.

During the Renaissance, the skill of the artist and the success of his portraits depended on his ability to see the depths of the subject to be portrayed. Not surprisingly, great patrons commissioned his portraits to remain in posterity.

The face and the different approaches to portraiture were seen as an expression of the soul and emotions, a sample of what we do not reveal and what we often do not dare to show.

In the Heart of the Beholder brings together 10 contemporary artists who take us to the immense possibilities that the portrait offers. Painting on canvas, photography, sculpture and even stencil are placed at the mercy of creation, beauty and the heart of the observer.

Pigments used in the Renaissance, metal printing, photo performance, oil and spray portray emotions, poetic intensity and beauty from the contemporary.

As HG Wells said "Beauty is in the heart of the beholder". And to perceive and be a spectator, you have to observe. Just as the Greeks did and as was done during the Renaissance, you have to take time and observe. And It is precisely that observer who will complete the experience and define beauty, always subjective and particular.

These artists confirm that when talking about image and portrait, beauty, more than in the eye, is in the emotions and drives caused in the viewer.

Cecilia Paredes explores identity through ethereal "photo-performances" in which she camouflages her body against beautifully patterned backgrounds and constructs her own self in relation to the world.

Salustiano shares the emotions of his characters through expressive, intense, sublime and provocative traits.

Natalia Revilla in an intimate portrait fuses women with the landscape and reminds us of the importance of being connected with nature.

Ugalde shows us with virtuosity a display of imagination united with grace, to reinterpret the great masters with a melancholic and iconic work -almost an aesthetic performance of the past in these constructions or deconstructions of image and beauty.

Through an intergenerational and historical vision, *Ana De Orbegoso, Muriel Hasbun and Avelino Sala* open questions about identity, place, individual and collective memory.

Hasbun does so by building her homeland or diaspora homeland with images that integrate past and present.

De Orbegoso analyzes the different modalities of the portrait and reviews its historical relevance through the use of the Huaco Mochica, used to represent the face in ancient Peru.

Sala appeals to the Lacanian conception of the "I" presenting two images faced with current disasters in front of images extracted from Goya's engravings. Emphasizing that identity and conflict are a space for dissidence and visual confrontation that lead us to understand the local world as a great timeless reflection.

Walterio Iraheta playfully recreates the image taken from second-hand objects coated with graphite, forming with it a kind of anti-image, a pure object that he reproduces in paintings and muted photographs in versions of the great masterpieces.

ERRE and *DJLU* use street art and image as referents for transformation and social denunciation. *Erre* does it with associations to punk, rock and youthful spirit. While *DJLU* uses overtly political pictograms, inter-related to the game and the anti-war discourse of his work.

In the Heart of the Beholder is the invitation of 10 artists to many interpretations, present and past, and to a common goal: to share sensations in a room where emotion is portrayed and through it the beauty of their characters experienced by their observer.

Gabriela Rosso

CECILIA PAREDES

Perú, 1950

Cecilia Paredes explores the theme of identity through ethereal “photo performances” where she camouflages her body against beautifully patterned backdrops and disappears amongst the ornamentation. By presenting herself as part of the landscape, Paredes is building her own identity in relation to the part of the world where she lives and raises the question of how our environment influences who we are.

Born in Lima, Peru, a country whose early civilizations revered nature, Cecilia often disguises herself against flora. The sweeping lines of foliage along with the rich hues that paint the backdrop and the artist’s body put her in an intimate conversation with nature. Animals, various objects, and fabric also play a part in the complex layers of Cecilia’s oeuvre. In her photographs, she is so immersed in her surroundings that we can hardly tell where her body begins and ends.

The artist combines themes found in nature- origins, camouflage, transformation, and her body- to acquire multiple identities through a blend of sculptural recreations and photography. Each element in her body of work reminds the viewer of the fact that humans are but one element in nature, of which the body is a pristine expression. “I wrap, cover or paint my body with the same pattern of the material and represent myself as part of that landscape. Through this act, I am working on the theme of building my own identification with the entourage or part of the world where I live or where I feel I can call home.” – Cecilia Paredes.



Cecilia Paredes
The whisper, 2021
Picture on canvas. Edition of 9
30 x 25 cm
11.8” x 9.8”



Cecilia Paredes

Meditative Mermaid, 2021

Picture on cyntra. Ed of 7

100 x 100 cm

39.3" x 39.3"



Cecilia Paredes

Flow, 2021

Picture on cyntra. Ed of 7

100 x 100 cm

39.3" x 39.3"

Cecilia Paredes

Calabria, 2021

Picture on cyntia. Ed of 7

70 x 90 cm

27.5" x 35.4"





Cecilia Paredes

In the heart of your wing, 2021

Picture on cyntra. Ed of 7

120 x 120 cm

47.2" x 47.2"



Cecilia Paredes

Of wings and thrones, 2021

Picture on canvas. Ed of 9

30 x 20 cm

11.8" x 7.8"

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.

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

Neohuaco, 2020

Resin

24 x 12 x 12 cm

9.4" x 4.7" x 4.7"



Neo - Huacos

So what do we do with our History?

"How do we interact with our historical objects? How do we fit them into our daily lives?"

This project explores the different modalities of the portrait and analyzes its historical relevance. An artistic genre that responds to the natural aspiration of man to perpetuate his appearance, to transcend, either as a symbol of authority, family, social memory or identity sign. The deconstruction of the iconic image of the huaco mochica portrait (precedent of the representation of the human face in ancient Peru) and its subsequent reconstruction through references, generates new iconographies with their respective meanings and signifiers of the current Peruvian. Culture transcends through us, if remains static it disappears.

By appropriating the signs of history and adapting it to our daily lives we make it our own. It lives with us and, therefore, transcends and we transcend. "So what do we do with our History?" brings us closer to the reflection of the different functions that human representation has fulfilled - and keeps fulfilling - always closely linked to the concept of identity and collective-historical memory.

My sensorial landscape for the last decade has been informed, in great part, by Peruvian traditional cultural values and aesthetics. My intention is to create new iconography in order to bring Peruvian history into modern consciousness.

Ana De Orbegoso



Ana De Orbegoso

Neohuaco , 2022

Concrete

24 × 12 × 12 cm each

9.4" x 4.7" x 4.7"



Ana De Orbegoso

Neohuaco , 2022

Concrete

24 × 12 × 12 cm

9.4" × 4.7" × 4.7"

Neo - Huacos

Our huaco faces, all of them, transcending time. For that reason, today they are excited, they smile, they are amazed, they question themselves ... Are we these faces, those, the others? Have we embraced the mud of these faces modeled by hands from these same lands centuries ago? Or do we want to recover our reflection in the mirror shine of gold, silver and copper? You invite us, Ana, to the embrace and the reflection. To the smile, to the amazement and to the question.

Are we continuing to build shelves and shelves where we will place our beauty, detained and unknown, until it is (dis)covered by another authorized look, that qualifies, classifies, orders and exposes us? Have we emerged from the tombs to remain dead?

I look at you, I look at myself, I surrender to your gaze and I recover myself in a millennial container-head that expresses the historical creative mastery, with which, Ana, you have conversed. You have caressed those anonymous faces wishing that they were yours, and ours. And so from your desire and your look, you have created them, without recreating them.

Then, the portrait, my portrait, your portrait, their portrait, become deep mirrors, where there will always be a shadow that is ours. A collective shadow that scares us and summons us, that appears to be recognized and named when the creative light manages to illuminate it. A real contrast appears, vital, powerful, and necessary. And that is when our textures, our brightness, our colors, our expressions, our stories, begin to (co)habit.

Ulla Holmquist

Archaeologist. Curator of Pre-Columbian Art



Ana De Orbegoso
Neohuaco Gold, 2021
Metal, Copper plated
24 x 12 x 12 cm
9.4" x 4.7" x 4.7"





Ana De Orbegoso

Neuhuaco , 2022

Concrete

24 x 12 x 12 cm

9.4" x 4.7" x 4.7"



SALUSTIANO

Spain, 1965

Through several series, each with a different character, emerges the common intention of the artist – to penetrate the inner world of the viewer and to influence the realm of their emotions.

The latter are the real protagonist of ‘changer la vie’, embodied in images of young men and women, with expressions laden with magnetism. The intensity of a gaze, the sweetness of closed eyes or the warmth of lips place the beholder into an ambivalent relationship between proximity and distance, between attraction and barriers. These gazes invite to go beyond the mere representation and to leap towards the inner realm, but at the same time, their expressions never allow complete abandon, as it is slowed down by barely perceptible tension lines.



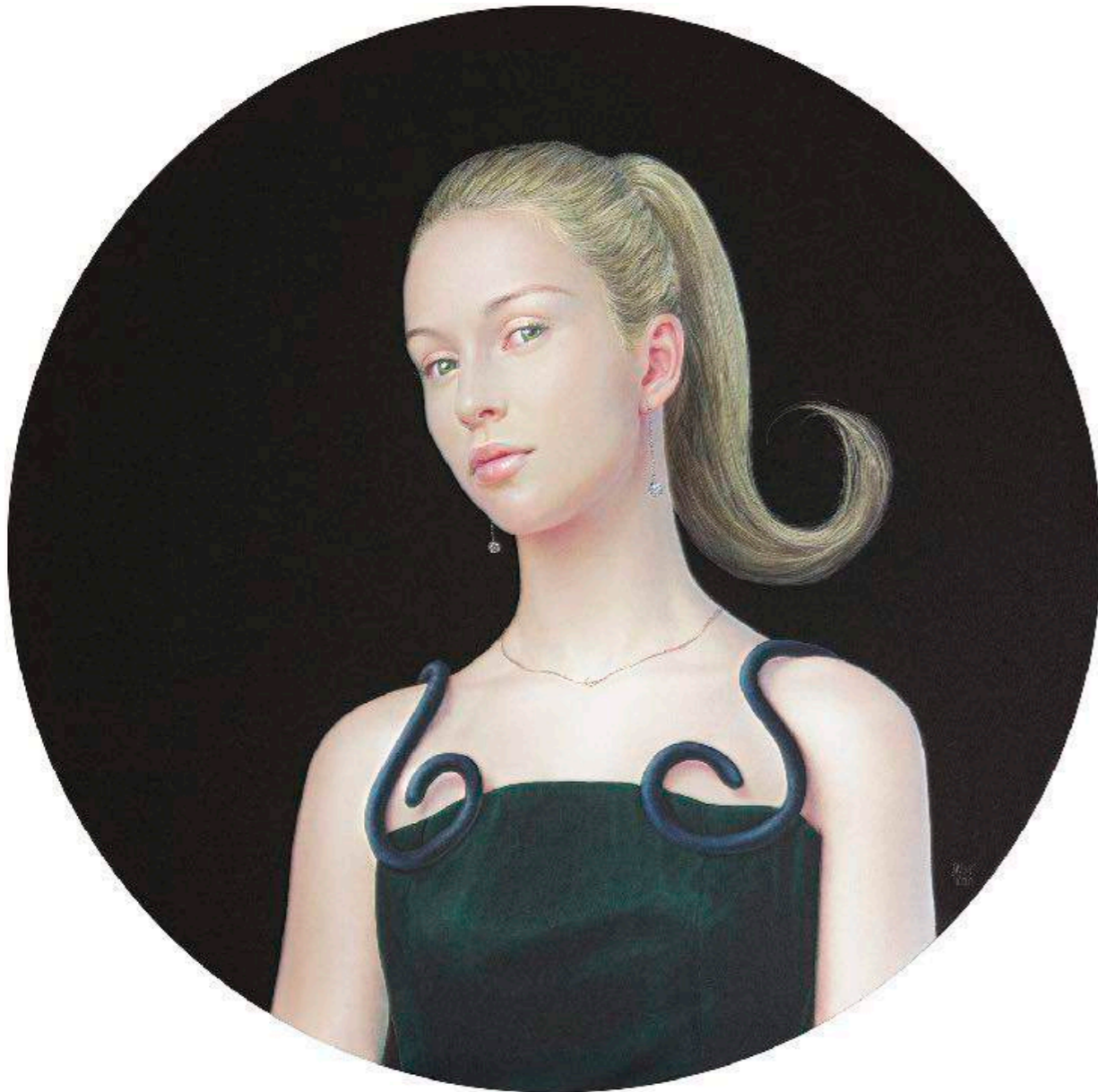
Salustiano

Brucken, *Zahara en amarillo*, 2021

Oil, natural pigments and acrylic resin on canvas

80 x 80 cm

31.4" x 31.4"



Salustiano

Zahara with green dress, 2021

Oil, natural pigments and acrylic resin on canvas

80 x 80 cm

31.4" x 31.4"

The subject of Salustiano's art is invariably the portrait. Portraying his subjects often with the emotion and expression of the glance that creates a connection with the viewer. Salustiano paints using a special pigment – up to sixty layers – from the Cochinilla or Cochineal beetle. This pigment was used by the native peoples of Central America and was brought to Europe by the Spaniards.

The presence of dualities becomes more explicit at the visual level of the image representation and composition: a determined and sometimes severe look, contrasting with patronizing gestures or the delicacy of a pair of hands.

The timelessness of positions reminding the viewer of classicism or Renaissance, is torn apart by unmistakably modern elements accompanying the portrayed figure, the solemn air of a pose is denied by the ephemeral or vulgar character of the depicted object, or a heightened masculinity is weakened by the coquetry of other elements included in the composition.



REDUCTIONISM, BEAUTY AND SPIRITUALITY. (The shortest distance between two points is the gaze)

"My painting is reductionist. I work with only three elements: background (empty), figure and composition. It does not even have a specific theme or meaning, it is open to read. And these three elements are at the service of Beauty and Spirituality exclusively.

Why reductionist?

In the novel *Crime and Punishment*, for example, Dostoevsky tells us about everything that happens inside and outside the character and the action, so that the reader can only passively enjoy the story. On the other hand, in a Japanese haiku, with a few words the poet creates a universe where it is the viewer who has to unite them, actively becoming a co-author of the work. This is why my work is intended to be like a haiku. In the same way, for me, an artist is the subject who cooks a dish, but it is the spectator who must eat it and digest it himself; it is the only way for art to really feed us.

Why the beauty?

The laws that govern Beauty are discovered, not invented. The Golden Ratio, which exists in nature, is a perfect and mysterious proportion because it participates in everything created, it is something similar to a Divine mark. When the Greeks studied it they took it as the canon of Perfect Beauty. It is a law because it is universally applicable, and we see it beautiful because we participate in and in it. Kepler called this number the Divine Proportion, because it contained the beauty that God has given to things.

Why spirituality?

Spirituality in the most primitive sense of the concept. One of the first religious manifestations has to do with art and magic. The Cro-Magnon man represented in the caves everything that he wanted to be given to him by the deities. I can say that my paintings are prayers and, like the caveman, I paint what I want to possess. They painted their desires, I represent mine, which is an ideal, serene world, where Beauty is spoken of as a synonym for the Absolute Good."

Salustiano

Salustiano

Luz, 2021

Print on paper. Ed. of 85

80 x 80 cm

31.4" x 31.4"



Salustiano

Raphael, 2021

Oil, natural pigments and acrylic resin on canvas

80 x 80 cm

31.4" x 31.4"



Salustiano

June yellow II, 2022

Print on paper. Ed. of 50

50 x 48 cm

19.6" x 18.9"



Salustiano

June Lilac I, 2022

Print on paper. Ed. of 50

50 x 48 cm

19.6" x 18.9"



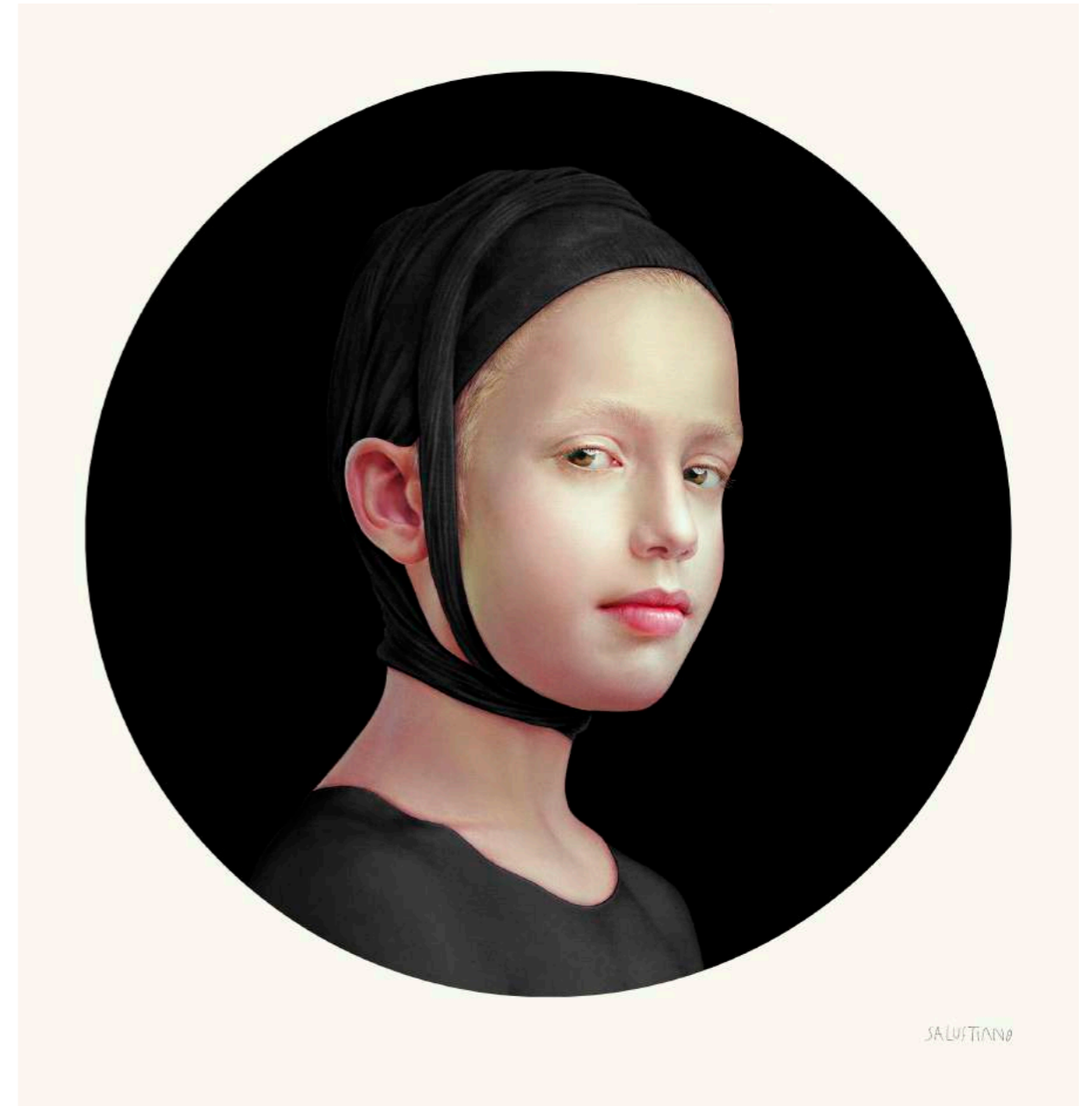
Salustiano

June Turquoise I, 2022

Print on paper. Ed. of 50

50 x 48 cm

19.6" x 18.9"



Salustiano

June Black II, 2022

Print on paper. Ed. of 50

50 x 48 cm

19.6" x 18.9"



Salustiano

Chrysalis, 2022

Print on Aluminium. Ed. of 50

82 x 78 cm

33.2" x 30.7"



Salustiano

Carmen (Tapiz rojo), 2022

Print on paper. Ed. of 12

82 x 78 cm

33.2" x 30.7"

FABIAN UGALDE

Mexico, 1967

Fabian Ugalde takes images that are extremely familiar to us, particularly notorious portraits in photographic records that belong to different historical moments, to carefully deconstruct them into fragments determined by geometric patterns and then re-built them altering their original order.

As a result Ugalde obtains a sort of kaleidoscopic portrait where composition can be symmetrical and the character can change its gesture and posture after being folded or expanded into fractals.

In this series as well as in his recent pictorial works, Ugalde bets once again on the iconographic charge of images that belong to the universal visual culture to play with our memory and re-write on it with various intentions related to his constant concerns: the confusing relationship between contemporary art and the history of the art that came before it, the boundaries of authorship, the undefined parameters that qualify the beautiful and the artistic.



Fabián Ugalde

Expanded Rafael, 2021

Ink on canvas

100 x 100 cm

39.3" x 39.3"



Fabián Ugalde

Expanded Pearl, 2021

Ink on canvas

108 x 100 cm

42.5" x 39.3"

Ugalde presents a body of work that, due to their figurative condition, would suggest a discursive contradiction compared to his abstract painting. However, these images, built from fragments of the same original photographic record that are progressively unfolded or repeated, are in line with Ugalde's interest in approaching the most basic forms of beauty found in the mathematical order that gives origin in geometry to symmetry, sequence, proportion, etc.

Ugalde's need to resort to the most basic, primary and irrefutable forms of beauty housed in mathematical thought comes as a response to what the artist perceives as the loss of objective aesthetic parameters in contemporary art and gives meaning, in a way much more subtle, to the critical spirit that characterized his first pictorial series in which he alluded to the discomforts of art produced at the beginning of the century.

On the other hand, Ugalde retains a special interest in the power that the iconic image has in our memory. In his digital processes, the artist explores the limits of reading these images and tries to generate semantic balances between the original document photographic records of famous works or characters and the composition created.



Fabián Ugalde

Expanded Van Der Weyden, 2021

Ink on canvas

115 x 85 cm

45.2" x 33.4"

AVELINO SALA

Spain, 1972

The aesthetic —that also have a strong ethical sense— 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 video, sculpture, photography, neon, drawing or plural world of objects, maintain his (coherent) idea of art.



Avelino Sala

Mirror Stage, 2021

Emulsified feathers. Ed of 3

20 x 20 cm

7.8" x 7.8"



Avelino Sala

Mirror Stage, 2021

Emulsified feathers. Ed of 3

20 x 20 cm

7.8" x 7.8"

Mirror Stage

Avelino Sala's work is inscribed in the social context of the crisis fostered by late capitalism, where humanity wanders in search of a balance, any response that can make sense of the current global situation. His works are manifestations of resistance that, ironically, establish how one can adopt a critical stance of questioning and opposition to reality from visual art and its system of thought.

In *Mirror Stage* he appeals to the Lacanian conception of the "I" presenting two images facing each other printed in pens. Real images of current disasters face images extracted from De Goya's engravings. In this case, focusing on the Colombian context and its past and current problems, highlighting that identity and conflict are a space of dissent and visual confrontation that lead us to understand the local world as a great timeless reflection. Goya already portrayed the world in his time, this (global) portrait before globalization is still more in force than ever, the local and the global as an exercise of the "global" that highlights the societies in the conflict over land, wealth, the border ... they are very similar in all territories.

NATALIA REVILLA

Perú, 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.

Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"





Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"

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 Machinguenga, 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.



Natalia Revilla

Shitikagantsi, Stay connected, 2020

Plants, embossing and cut-out on paper in multiple layers.

30 x 40 cm.

11.8" x 15.7"

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.

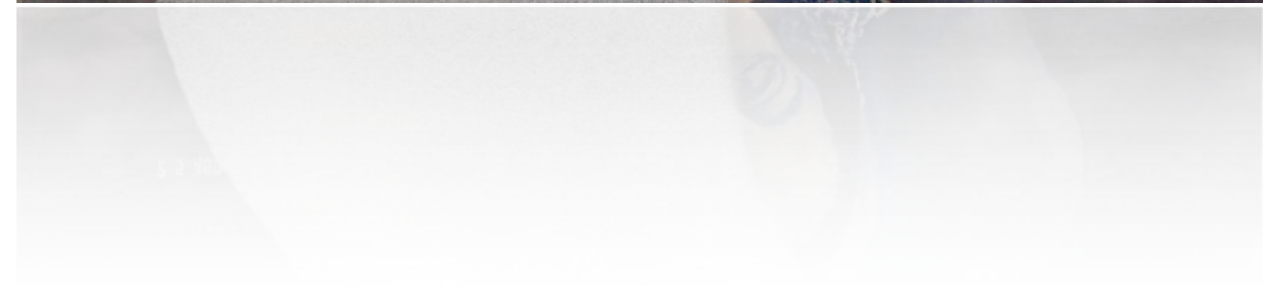
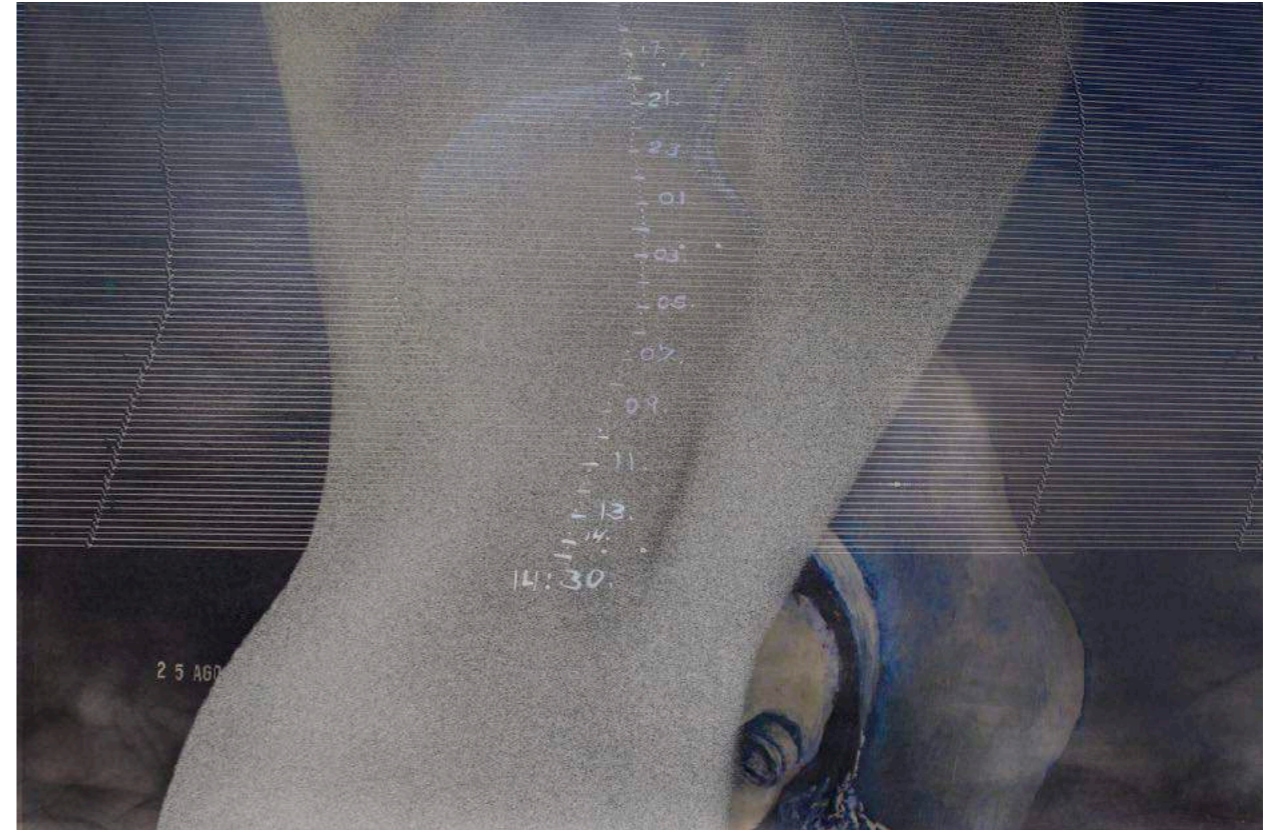
Muriel Hasbun

Pulse: Pulsante deseo (Homage, Carlos Cañas), 2020

Archival pigments uniquely printed on anodized aluminum plate

38 x 53 cm

15" x 21"





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 3rd 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: La novia (Homage, Rosa Mena Valenzuela), 2020

Unique printing in an edition of 3 + 2AP

Archival pigments uniquely printed on anodized aluminum plate

38 x 53 cm

15 x 21” archival



Muriel Hasbun

Pulse: Mujer y anturrio, (Homage Carlos Cañas), 2020

Archival pigments uniquely printed on anodized aluminum plate

61 x 86 cm

15" x 21"

DJLU JUEGASIEMPRE

Colombia, 1974

Architect and Plastic Artist, he is considered one of the most important exponents of urban art in Colombia. Since 2006, he has been using the stencil technique supporting his work with other mediums such as stickers, posters, stamps, projections, and installations.

His most recent work consists of multi-layered stencils made from photographs taken by the artist whose characters are linked to the urban space: workers, musicians, vendors, recyclers, street dwellers, parkour practitioners, bikers, skaters, walkers and protesters, consolidating a tribute to those who, like the urban artist, generate real links with public dynamics and alternative ways of deciphering the complex readings offered by the city.

DJLU Juegasiempre

Niño monopatín, 2019

Stencil and spray on traffic sign

75 x 25 cm

29.5" x 9.8"



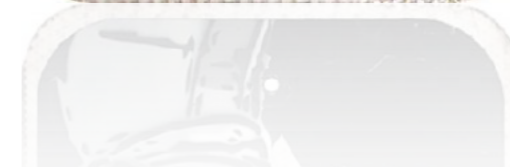
DJLU Juegasiempre

Niña pintando, 2019

Stencil and spray on traffic sign

75 x 25 cm

29.5" x 9.8"



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

Untitled, 2021

Spray and stencil on spray can

25 x 15 cm

9.8" x 5.9"





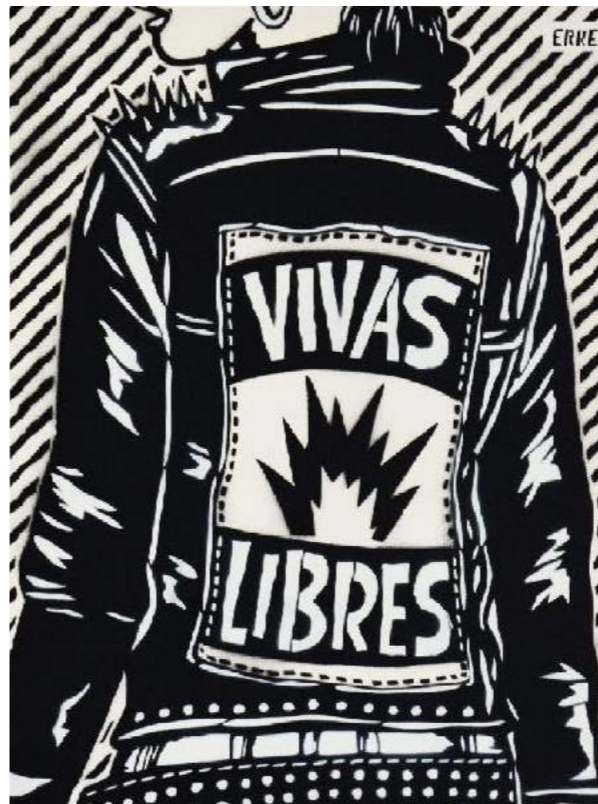
ERRE

Sin miedo, 2021
Spray on canvas
40 x 30 cm
15.7" x 11.8"



ERRE

Libres, 2021
Spray on canvas
40 x 30 cm
15.7" x 11.8"



ERRE

Nosotras, 2021
Spray on canvas
40 x 30 cm
15.7" x 11.8"



ERRE

Vivas, 2021
Spray on canvas
40 x 30 cm
15.7" x 11.8"



ERRE

Untitled, 2021

5-ink silkscreen on Majestic Snow White 250 gr paper. Ed. of 30

28 x 56 cm

22" x 11"



ERRE

Untitled, 2021

Spray on metal

70 x 49 cm

27.5" x 19.6"

WALTERIO IRAHETA

El Salvador, 1968

He is very interested in issues related to human movement, the phenomenon of migration and hybrid cultures, is interested mixtures values and traditions among people of different regions.

Happy Meal is a process of transmutation of the underworld of mass culture to the highest echelons of contemporary art. These toys are rescued from the stores that sell second-hand American clothes, and after being touched by the artist's hand, they move into the windows of the most prestigious galleries, art collections and publications in the world.

This series faces the nature of the object and image and ends up producing exactly new objects and images. The graphite turns the toy into a pure object, an anti-image. Then, this anti-image is reproduced in photographs and paintings: images of anti-images.

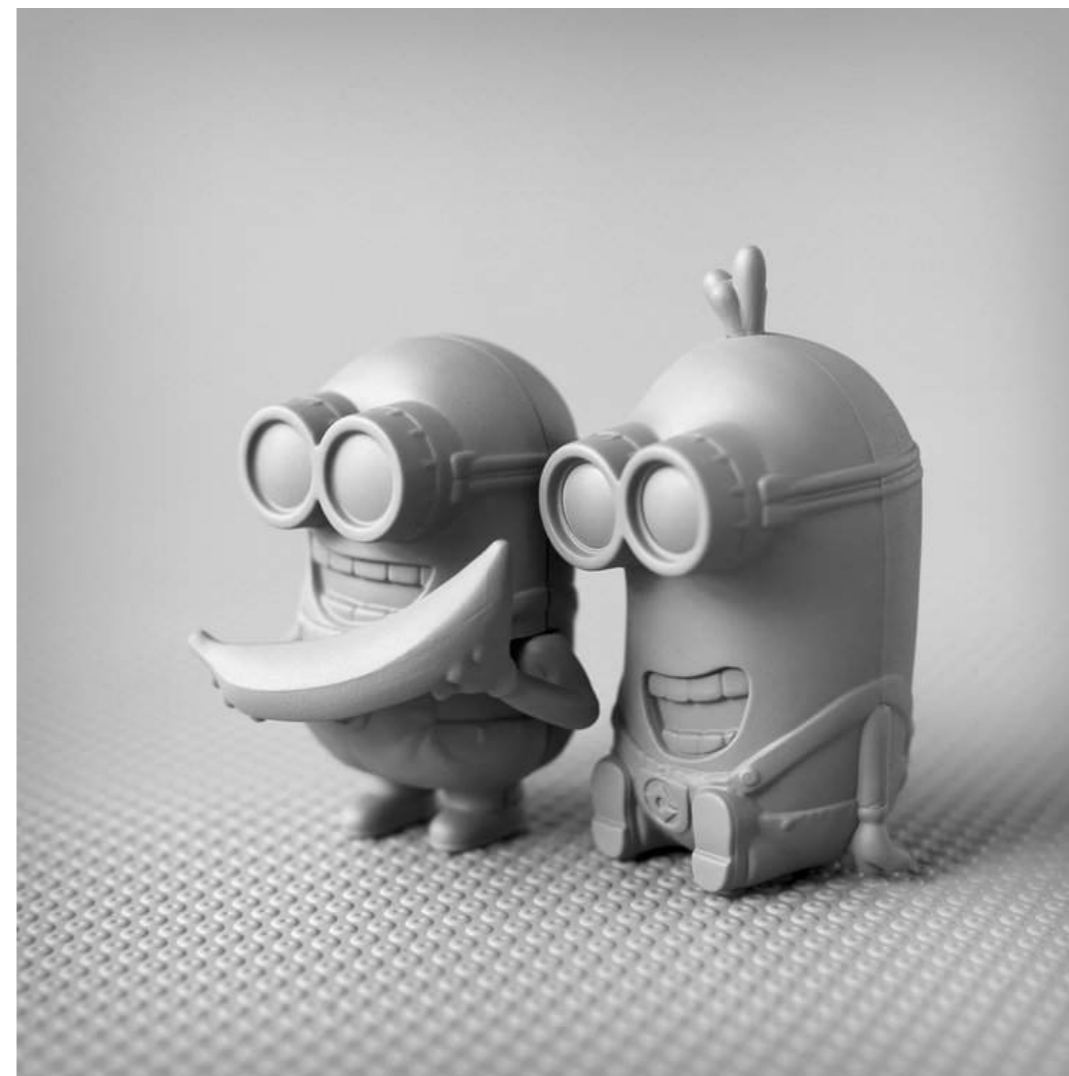
Walterio Iraheta

Minions, 2016

High quality print on baritaded cotton paper

25 x 25 cm

9.8" x 9.8"





Walterio Iraheta

Anatomy Lesson, 2016

Oil on canvas

175 x 220 x 5 cm

68" x 86.6" x 2"

CECILIA PAREDES

Perú, 1965



Cecilia studied at the Fine Arts Catholic University of Lima, Peru, Cambridge School of Arts and Crafts in England and the Scuola del Nudo in Rome, Italy. While living in Mexico city, she was part of legendary Anhele Hernandez's printshop. Cecilia Paredes is a Rockefeller Foundation Fellow since 1998.

Solo exhibitions have been held at University of Navarra, Spain, Museum of Latin American Women MOLAA, LA California, Tabacalera Madrid, Spain, Central Bank Museum, Costa Rica, MMOMA Moscow, North American Cultural Center, Lima, Museum of Contemporary Art and Design Costa Rica, Space Museum, Samara, Russia, World Bank Washington DC, IILA Institute Rome, Contemporary Art Museum Panama, Art Yard Project Frenchtown, New Jersey, US and the Museum of Modern Art in Guatemala among others.

She has been part of the NY SVA School of Visual Arts 2019 guest lectures, Fashion and Textile Museum London: Contemporary weavers, 2019, Women Weavers Aluna Foundation Miami project in 2018, 51st Venice Biennale, Havana Biennial, Biennale of Architecture and Art of the Canary Islands, Open Maps in Madrid and Barcelona, the Ev + A Project in Ireland, The Floating Land in Queensland, Australia, Getxophoto in Bilbao, Spain, Beijing Fine Arts Museum and Fotografica Bogota as guest artist in 2013.

Awards include Excellency Prize Pyogang Photo Festival, China, National Engraving Award Lima, Peru, Francisco Amighetti Award, Costa Rica, First Prize Sculpture Biennial in Costa Rica, ICPNA Cultural Center First Prize Lima.

Collections: Dartmouth College Museum; BID Collection Washington DC; Museum of Modern Art, MoMa Moscow; University of Navarra Museum, Spain; Pilar Citoller Collection, Madrid; Museo del Barrio, NY; Lehigh University, Pennsylvania; San Antonio Museum of Art, Texas; University of Texas; Georgetown University, Washington DC; Amr Al-Dabbagh, Stars Foundation, Abu Dhabi, UAE.; World Bank, Washington DC; Modern Art Museum, Panama; Museum of Art and Design, San Jose, Costa Rica; University of Salamanca, Spain.; Central Bank Museum, Costa Rica; Deutsche Bank; Wifredo Lam Institute, Havana, Cuba; among others.

ANA DE ORBEGOSO

Perú, 1964



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

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

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

Her group exhibits include: L'Art Contemporain 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

SALUSTIANO

Spain, 1965



Fine Arts painter Salustiano García Cruz graduated from the University of Seville, Spain. The beautiful paintings of this Spanish artist are red or white pictures in a pure concept of Renaissance style, transmitting calm through a detailed study of form and a clear brush stroke.

Throughout these years Salustiano has occupied covers of magazines and specialized press, such as the magazine Arte Al Límite, Artery Berlin, MU Magazine or the cultural weekly newspaper of the national newspaper ABC. There have also been countless interviews for radio and television.

Thanks to this artistic recognition, in recent years different charitable institutions of international prestige have invited Salustiano to collaborate in their projects. Among them the Dalai Lama Foundation with the exhibition The Missing Peace, which toured several continents, the international organization Woman Together, with the exhibition "Other Meninas", supervised by the World Microcredit Bank, by Muhammad Yunus (Nobel Peace Prize) , in which the Queen of Spain actively collaborates, and the Cisneros Foundation with the exhibition and auction of IKF Latin American Art Auction, part of its program for childhood health care in Latin America.

He participated in The Missing Peace, Artist Consider The Dalai Lama, an international exhibition that brings together such prominent authors as Bill Viola, Anish Kapoor, Marina Abramovic, Christo, Richard Avedon and Sebastiao Salgado, and who, since 2006, has toured several cities in the world: Chicago, New York, San Francisco, Sydney, Berlin, Paris, Prague, Tokyo, Toronto, Warsaw and Miami.

FABIAN UGALDE

Mexico, 1967



In the second half of the XXth century, certain works of art transcended the realm of the gallery and museum and became iconic in popular culture. The central tension of Fabian Ugalde's work is the examination of factors that turn art into iconography. Just like Pop Art appropriated comics and cartoons, Ugalde uses the classics and mixes them up with insight and humor, admiration and irony, parody and lyricism, in a place where joke becomes judgment and judgement becomes a joke.

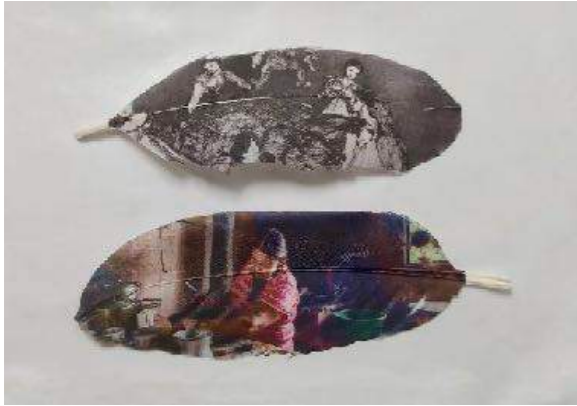
Through precise cuts guided by a reticle, Ugalde recomposes the portrait of the Girl With The Pearl Earring in an attempt to return to the origin of beauty; that is, a regression to the symmetry, rhythm and proportion governed by mathematical order. Ugalde uses distortion as a metaphor, referring to both the distorted relationship between art history and the contemporary art world, and to the difficulty that the modern spectator has finding themselves reflected in a work of art.

Ugalde is a graduate of INBA (1992-1997). Since 1998 his work has been exhibited in in a large number of museums and galleries in Mexico and abroad, in venues such as the Cité Internationale des Arts (Paris, Fr), Museo de la Ciudad de Querétaro (Qro, Qro), the CAMAC art Centre (Champaigne, Fr) and the Centro de las Artes de Monterrey (NL, MEX), Museo Rufino Tamayo Arte Contemporáneo (CDMX, Mexico City), Purnell Center for the Arts (Pittsburgh, USA), Centro Atlántico de Arte Moderno (Gran Canaria, ESP), Museo de Arte Contemporáneo MARCO (Monterrey, MEX), Mexic-Arte Museum (Austin, USA), the Museo de Arte Moderno (CDMX), Contemporary Arts Center of New Orleans (New Orleans, USA), the Museum of Contemporary Art of Querétaro (Querétaro, MEX), the Blue Star Art Space (San Antonio, USA) and the Armory Center for the Arts (Pasadena, Pasadena, Mexico).

Ugalde has been a member of the "Sistema Nacional de Creadores de Arte" on three occasions, and has received several awards throughout his artistic career. Among these are the first prize of acquisition in the "X Biennial Rufino Tamayo", the Pollock-Krasner Foundation grant, the 1st prize of acquisition in the 2nd National Biennial of Art Lumen and the 1st prize of acquisition in the 2nd National Biennial of Art Lumen and the 1st acquisition prize at the 2nd "Salón of October".

AVELINO SALA

Spain, 1972



Avelino Sala is an artist, curator and editor (Sublime magazine) and writes in media such as Artishock, desk, etc and 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: Bienal de Cuenca(2022), centro de Arte Dos de Mayo (2021) Puebla Video Art Biennial, in Mexico (2014); the Biennial of the Central American Isthmus of Guatemala (2014)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 Dart 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.

NATALIA REVILLA

Perú, 1981



She has had 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.

MURIEL HASBUN

El Salvador, 1961



Hasbun is the recipient of numerous distinctions, including: 2019 Trawick Prize Finalist, a 2019 Archive Transformed CU Boulder Artist/Scholar Collaborative Residency, Maryland State Arts Council Individual Artist Awards in Media (2019 and 2008) and in Photography (2015, 2012), CENTER Santa Fe 2018 Producer's Choice and 2017 Curator's Choice awards, a FY17 Arts & Humanities Council of Montgomery County Artist Project Grant, a 2014 Smithsonian Artist Research Fellowship, the Howard Chapnick Grant of the W. Eugene Smith Memorial Fund for *laberinto* projects (2014); a Museums Connect grant of the U.S. Department of State and the American Association of Museums (2011-2012); Artist in Residences at the Centro Cultural de España in San Salvador (2016), and the Escuela de Bellas Artes in San Miguel de Allende, Mexico (2010); the Corcoran's Outstanding Creative Research Faculty Award (2007) and a Fulbright Scholar Grant (2006-2008).

Hasbun's photo-based work has been internationally exhibited. Venues include: George Mason University, Brentwood Arts Exchange (2019), Turchin Center for Visual Arts, the Athenaeum (2018); Betty Mae Kramer Gallery, MICA Meyerhoff Galleries (2017); PINTA Miami and Civilian Art Projects (2016); American University Museum (2016, 2008); Centro Cultural de España in San Salvador (2016, 2015, 2006); Smithsonian American Art Museum (2013, 2011); the Maier Museum of Art (2012); Light Work, Mexican Cultural Institute (2011); the MAC-Dallas and Michael Mazzeo Gallery (2010); NYU's Hemispheric Institute at the Centro Cultural Recoleta in Buenos Aires (2007); Museum of Photographic Arts in San Diego (2007); Houston's FotoFest (2006), Corcoran Gallery of Art (2004); 50th Venice Biennale (2003); Centro de la Imagen, Mexico City (1999); Musée de l'Arles Antique at the 29ème Rencontres Internationales de la Photographie d'Arles (1998).

Her photographs are in numerous private and public collections, including the 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.

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 Pancracio, 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.

DJLU JUEGASIEMPRE

Colombia, 1974



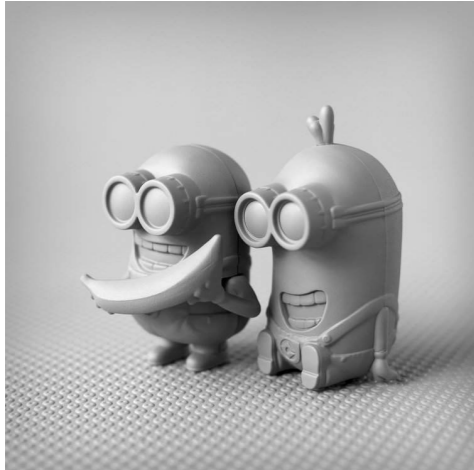
DJLU has showed his work in group exhibitions such as Más que Calle, Galería Beta. Bogotá, Colombia (2021); "Zeta Project" Beta Gallery. Bogotá, Colombia (2019); Boderless, Gabba Gallery. Los Angeles, USA (2018); Más Allá del Pancracio, Centro Cultural Gabriel García Márquez. Bogotá, Colombia (2018); Interindependencias, Museum of Contemporary Art MAC. Bogotá, Colombia (2017); Graphies en place, Paris 8. Paris, France (2017); Where do we come from? What are we? Where are we going?, Academy of Fine Arts Sarajevo, Galerija ALU. Sarajevo, Bosnia & Herzegovina (2015); Restos de la Memoria, Central Yard UNAM – México (2012); The ecological imperative, Museum of Contemporary Art. Valdivia, Chile (2012); among others.

He has been part of festivals such as Paint Memphis. Tennessee, USA (2019); Paint the Town, Clarksdale, USA (2018); Farbflut Festival. Lemwerder, Germany (2018); Smile South Central. Los Angeles, USA (2016); A Better World, Hungría (2013); International Biennial SIART. La Paz, Bolivia (2009) among others.

He has developed murals in cities such as Paris, Barcelona, Lima, Madrid, Lisbon, Helsinki, Stockholm, Prague, Amsterdam, Budapest, Buenos Aires, La Paz, Denver, Santiago, Berlin, Munich, Kathmandu, Bangkok, Cairo, among others.

WALTERIO IRAHETA

El Salvador, 1968



Walterio Iraheta studied graphic arts at the José Matías Delgado University of El Salvador, in the Chicago Cultural Center, USA and the School of Visual Arts La Esmeralda, Mexico.

He received first place in the Biennial Paiz Art of El Salvador 2007, an honorable mention in the contest of contemporary art of Palma de Mallorca, Spain 2004 and the first prize at the Biennial of Contemporary Art of Central America 1998, among others . He has participated in the Bienal de Valencia - São Paulo, 2008; in the X Havana Biennial 2009; the first Biennial of Pontevedra in 2010 and the 54th Venice Biennale 2011. So far, has more than 35 personal exhibitions and over 150 collective.

His work is part of the collection of the Museo Reina Sofia(Spain) ,World Bank(DC) Museo de Arte y Diseño Contemporáneo de Costa Rica (MADC); Museo José Luis Cuevas, México, DF; Museo de Arte de El Salvador (MARTE) y Organización de Estados Americanos (OEA), Washington, DC.



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