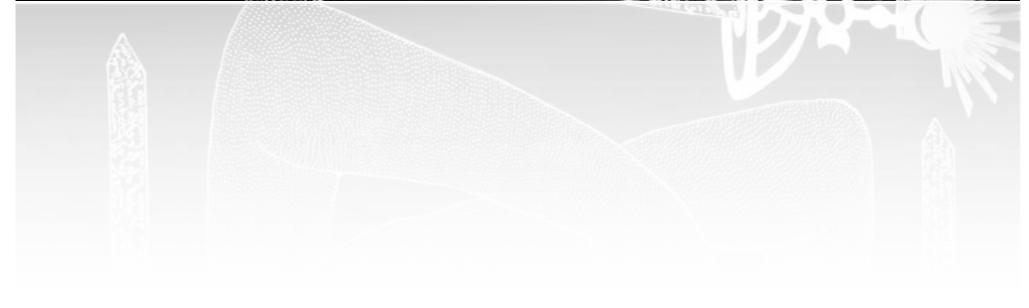
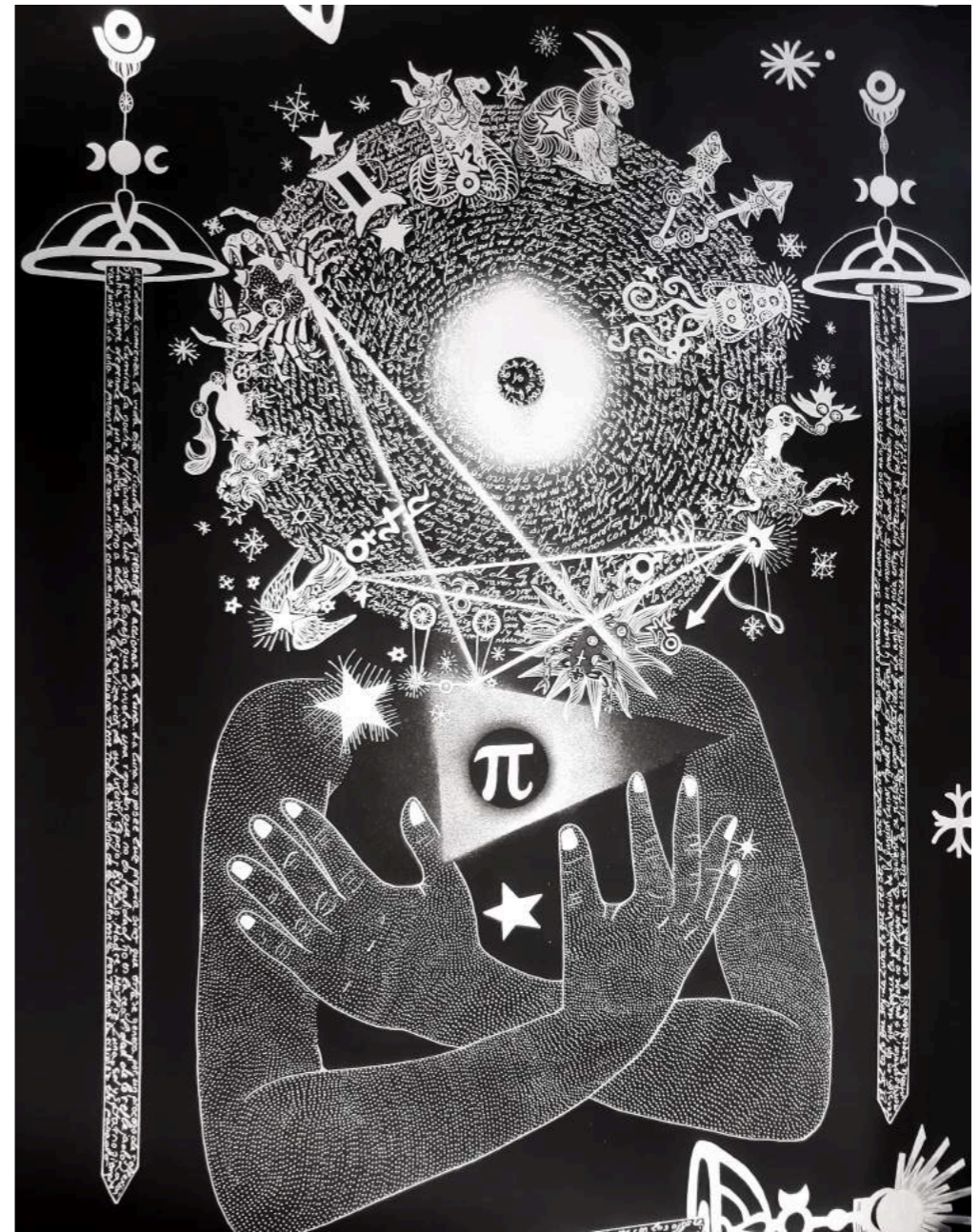


Reading Room: Current Words



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.

Reading Room: Current Words

Acaymo Cuesta
Avelino Sala
Cerrucha
César Martínez
David Birks
Erre
Erika Harrsch
Eugenio Merino
Lorena Wolffer
Luisi Llosa
Marina Vargas
Muriel Hasbun
Priscilla Monge
Silvia Levenson
Walterio Iraheta
Worm



Reading Room: Current words

Cultures shape our environment, habits, ideas, words and an immense amount of content. All this generates group identities and personal identities. Herder spoke of Volkgeist -the spirit of the people- to reflect this fact.

Art does not distance itself from it, on the contrary it reflects that spirit of the people, as well as the spirit of the times, that is to say, the Zeitgeist.

In the Reading Room: Current Words, the gallery will become a large reading room, with more than 50 works by 16 artists, determined to find new ways of reflecting on contemporary art and the spirit of the times.

In this Reading room, words and images are not dissociated, but rather become the very object of the work. A divergent language with multi-directional reading, under an aesthetic approach that seeks not to raise certainties, but rather universal questions that emphasize better possibilities for our life in community.

Within these concerns, the treatment of women in history, of minorities, of women's rights over their own bodies, are key issues on which seven artists will make us reflect. They are Priscilla Monge, Lorena Wolffer, Silvia Levenson, Cerrucha, Eugenio Merino, Avelino Sala and Acaymo Cuesta.

Priscilla Monge explores the power relations that exist over the female body as a catalyst for policies, where femininity operates as a way of disciplining the female body. Showing, in the case of the exhibited piece, the presence of violence in everyday life and in the often invisible joints between aggression, pleasure, love and tenderness.

Lorena Wolffer, always present with elements of denunciation and resistance, clearly exposes the use and power of the word at the intersection of art, activism and feminism. I am a woman because it is a project that compiles phrases taken from the internet to reveal and refute mandates associated with behavior and the creation of labels for women.

In the series *Winged Victories* by artist Cerrucha, the four goddesses at the base of the Monument to Independence, known as the Angel of Independence in Mexico, come to life embodying the most powerful slogans that were inscribed during the most emblematic feminist march in Mexico.

Levenson denounces violence against women and structural violence. She analyzes the fear, discrimination and violence that begin at an early age, using a very traditional craft material to describe, not what we put on top of our furniture, but what we carefully hide.

Acaymo Cuesta is interested in the use of the word as a shaper of the individual and in its use as a tool of control and indoctrination. As Orwell said in 1984 “if thought corrupts language, language can also corrupt thought”. Cuesta's pieces work like an open book, immersing us in a narrative that is told by each of the letters that we find in the details and by the pieces in themselves, always reflecting the dystopia of the societies in which we live. Hence his work *Herstory*: a term that describes history written from a feminist perspective and emphasizing the role of women.

Avelino Sala and Eugenio Merino create patterned rugs with macho phrases from philosophers, scientists and intellectuals, selected from the book *La Aritmética del Patriarcado*. Merino and Sala use the rug as a canvas; as a place where messages are spread through words, in this case popular phrases written or declared throughout history by very important philosophers or scientists in the history of mankind. In all these sentences, women are humiliated or relegated to an absolutely perverse role, affirming their lack of the basic values that those same men were using to establish their idea of the world.

The Greeks used to have two meanings for the word utopia: “eu-topos” meaning the good place, and “ou-topos” meaning the place that cannot be. Cesar Martínez elegantly portrays the death of the utopias of societies. The piece -Community Requiem- is a clear example of this.

Marina Vargas shows the meta-language and takes the Marseille tarot deck as an object of study, showing what is hidden behind each image: archetypes, symbols and numerology.

Muriel Hasbun simultaneously refers to the history of earthquakes in El Salvador and a history of art that managed to survive, in this case with a text typed and later corrected by hand by her mother, who very ironically counteracts the accusations of exoticism in the work of Valenzuela and other artists considered “exotic” in Central America.

Also with great irony, Iraheta's interest with the *Superlatives* project is to question the stereotypes that constitute idealizations of progress and success, and what it means to be a hero in historical terms of modernity. In this context, Iraheta develops an investigation on the use of superlatives in Latin American countries, words with the prefix "super" that exaggeratedly describe people or situations.

Davis Birks and Erika Harrsch address immigration issues directly and ironically. Birks does it with a suitcase that says “I have nothing to hide” placing the focus on the surveillance and monitoring that millions of people experience every day.

Harrsch masterfully creates a passport of "The United States of North America" with a fictitious shield that unites Mexico, USA and Canada with a Lepidoptera and whose content is the NAFTA agreement with the passage of the Monarch traveling freely and without barriers between the 3 countries.

Between dots and lines, two young artists use the word within the field of urban art. ERRE reinterprets the codes of modern urban art with a personal touch where protest, music and youthful spirit are mixed. *Alive, Free* and other works by the artist are inspired by her strong conviction and desire for change and social justice.

Worm has focused his career on lettering, from throw ups and block lettering, to wild style. Little people “Graffitiing” letters are almost permanent in his work, anticipating the power that they have.

16 artists resignify the power of current and past words and the hermeneutics of art as a collective force of inclusion and hope for a humanity still in development and a Zeitgeist that breaks through dots and lines.

Gabriela Rosso

ACAYMO CUESTA

Spain, 1983

We are conditioned by our environment, either at the family and social level, and especially at the political level. History and experiences form/constitute a very important active part in the construction of the individual, since everything that surrounds us lends itself to become impulses that build or destroy it.

In this sense, I understand the configuration of the subject and the history as a container of irrational impulses provoked by external agents. I am interested in the use of the word as a shaper of the individual, and how it can be used as a tool to control, indoctrinate, tame or distract him.

Under these premises, my work deals with the tensions between the individual, society and the word; materialise through the development of pieces that combine multidisciplinary techniques and that ultimately seek to awaken a critical or reflective attitude in the spectator.

Acaymo Cuesta

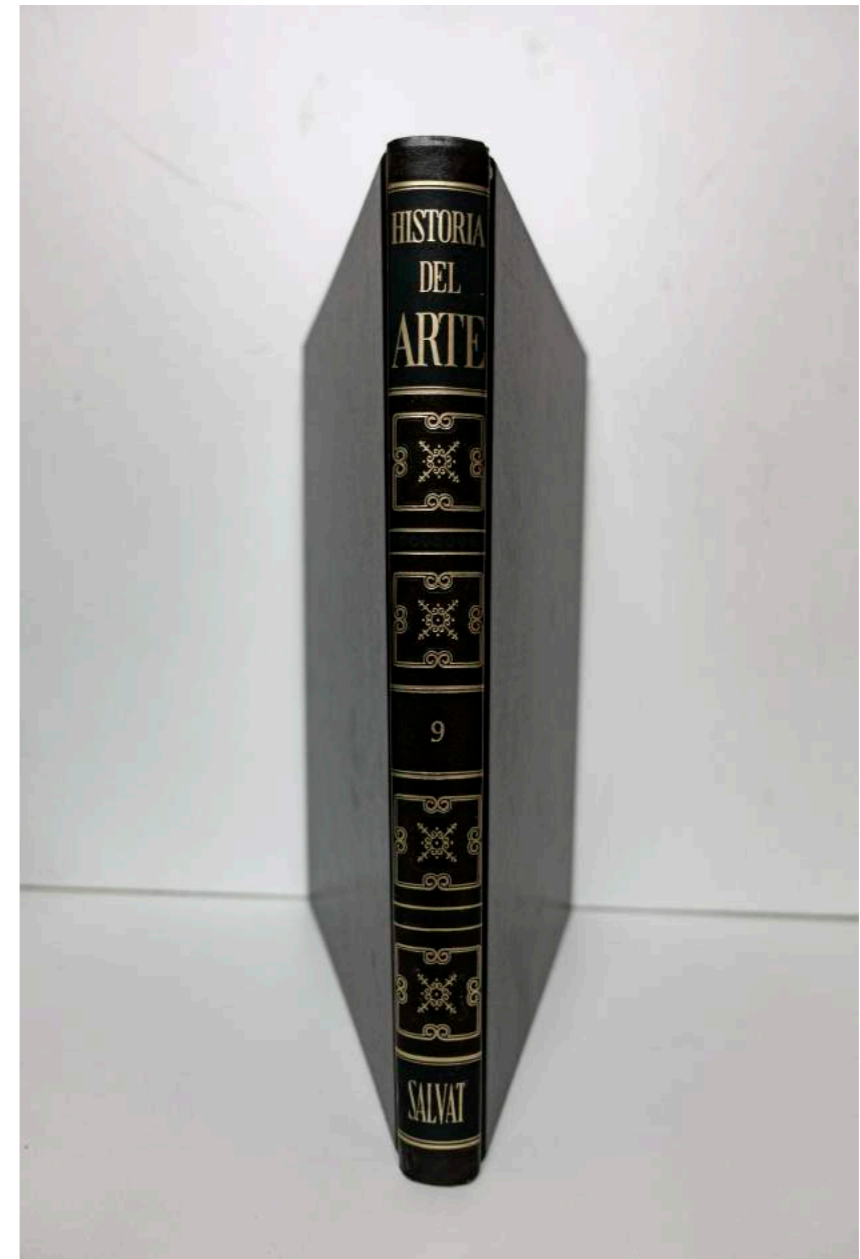
Acaymo Cuesta

Herstory?, 2022

Book Folding made with the Salvat Enciclopedia of Art History

130 x 150 x 23 cm

11,8" x 59" x 9"



The historical responsibility that anthropology has had in the construction of a Eurocentric and colonial knowledge cannot be denied, which resulted in the objectification of “non-European” populations that had been investigated, and no attempt to transform the discipline can undermine this. historical fact.

And it is that history has always been written by the victors/ oppressors, therefore it is obvious that the cataloging of the human species has also been from a Eurocentric perspective based on expert knowledge used as an excuse to establish roles of power of some populations over others, that is why we must highlight these issues and focus on all those categories that, even having been refuted, remain in our collective imagination.

“Racism” intends to question the expert knowledge of anthropology written by and for the victors, and how it bends over its own words to show how that exotic gaze ended up becoming the characteristic element of racial discrimination.



Acaymo Cuesta

Racismo, 2021

Shelf and Book Folding of the word RACISMO, made with the Enciclopedia of the Human Races of the Gallach Institute

35 x 110 x 26 cm

13.8” x 43.4” x 10.2”

The history of art has traditionally been told exclusively for men, generating a story where the story created by women had no place and a view of things that excludes half the population. Great creators, with an extraordinary corpus of artistic work, have been made invisible despite meeting the same parameters of success as world-renowned artists.

Since the 1970s, feminism and gender studies have been building a historiography that completes the missing half of the global narrative. This story is what is called Herstory. It tells the story of them -her- of the women who have been systematically neglected. The need to correct this democratic deficit is what leads to the creation of this piece, written history bends to send us a message in the form of a question.



Acaymo Cuesta

Herstory?, 2022

Book Folding made with the Salvat Enciclopedia of Art History

130 x 150 x 23 cm

11,8" x 59" x 9"

AVELINO SALA

Spain, 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.

Avelino Sala

Unwritten feminist subversive library, 2021

Laser cut and hand lacquered books. Ed of 5 + 1 AP

Variable measures



Unwritten feminist subversive library

This project is linked to both sculpture and resistance and is part of a larger project called "Books for an unwritten history."

Through the use of books, of an object that is a transmitter of knowledge, the end is changed and one works with them in an objective way, that is, the book loses its original function but at the same time gains another.

The title of the book, which is taken from the banners of the 8M demonstrations throughout the world, is engraved on the cover. Then the object is painted in different purple pantones using a gradient that functions as a monochrome that become a sculpture that represents the struggle of women for equality.

The 8M series extracts the slogans of the 8M demonstrations around the world, recovering them to propose these novels/books to be written at a time when changes are taking place, but also at a time when it is necessary to give visibility to the claims from the particular space of Art, a place where freedom and the ability to communicate still exist.

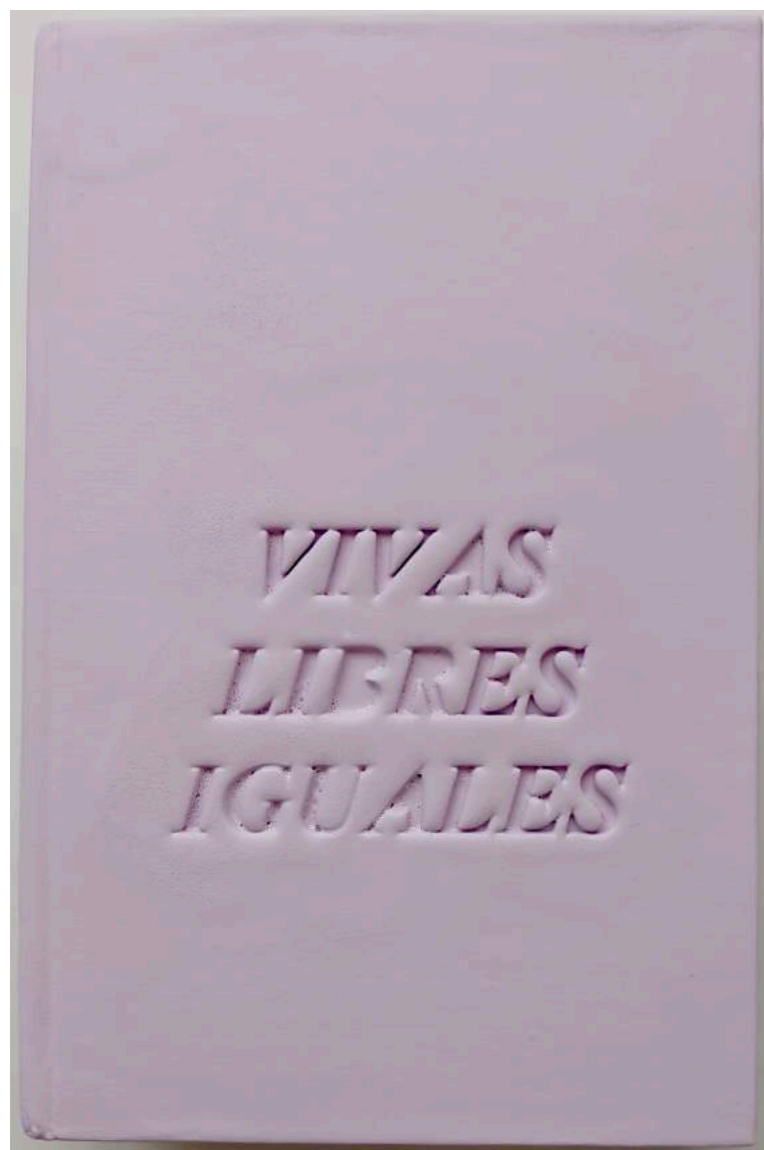


Avelino Sala

Unwritten feminist subversive library, 2021

Laser cut and hand lacquered books. Ed of 5 + 1 AP

Variable measures



Avelino Sala

Unwritten feminist subversive library, 2021

Laser cut and hand lacquered books. Ed of 5 + 1 AP

Variable measures

CERRUCHA

México, 1981

Feminist ARTivist who uses art as a tool to question the social construction of Otherness and promote dialogue and reflection on HRD issues, especially gender.

She uses photography, performance and the intervention of public space as the main media, with citizen participation being a key element in her artistic practice.

Cerrucha

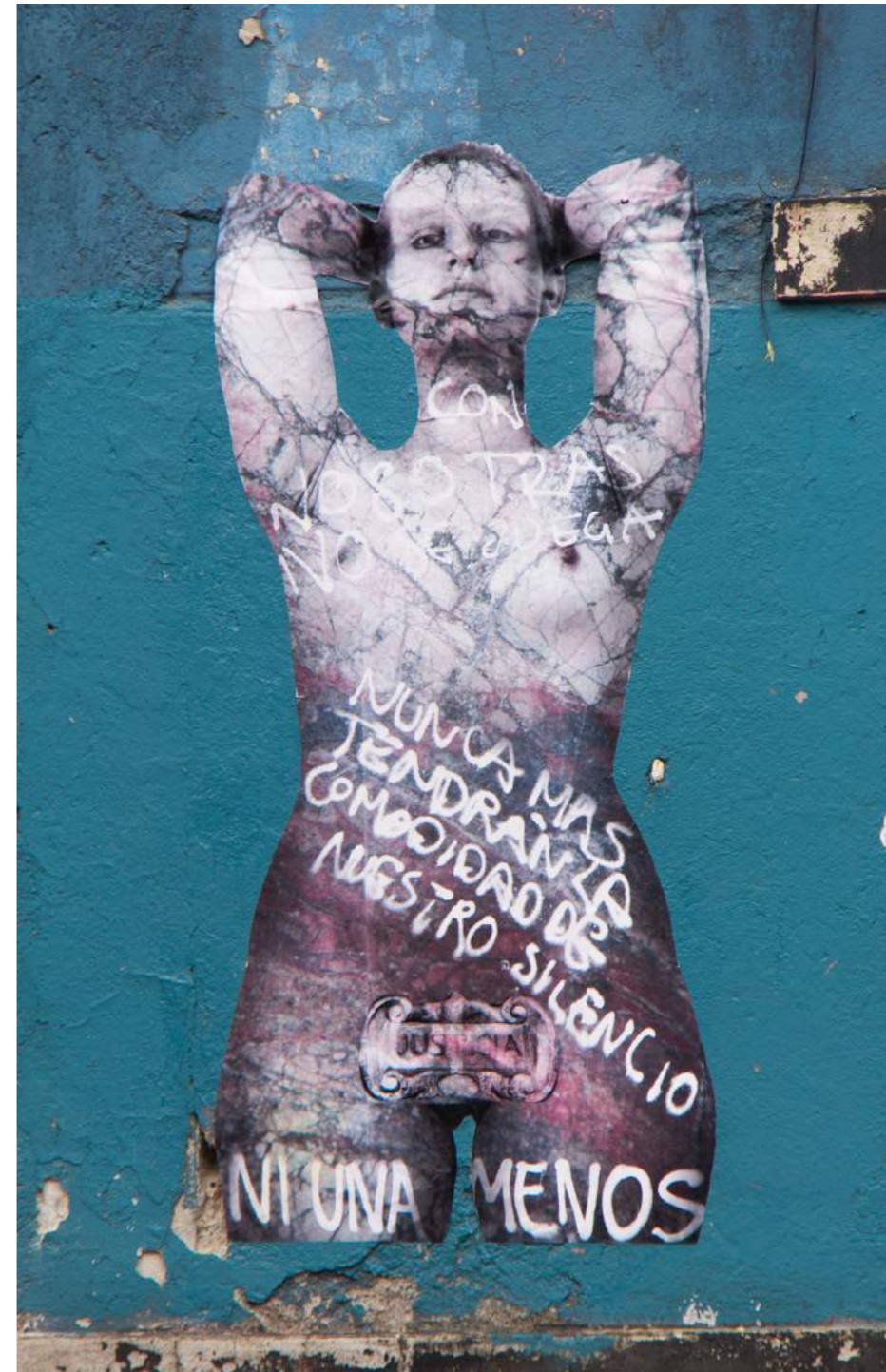
Victorias Aladas, Justicia, 2019

Pigment printing on paper (acid-free cotton)

Ed. of 6 + 2 AP

89 x 71 cm

35" x 28"





Cerrucha

Victorias Aladas, Ley, 2019

Pigment printing on paper (acid-free cotton).

Ed. of 6 + 2 AP

50 x 33 cm

19.6" x 13"



Cerrucha

Victorias Aladas, Paz, 2019

Pigment printing on paper (acid-free cotton).

Ed. of 6 + 2 AP

50 x 33 cm

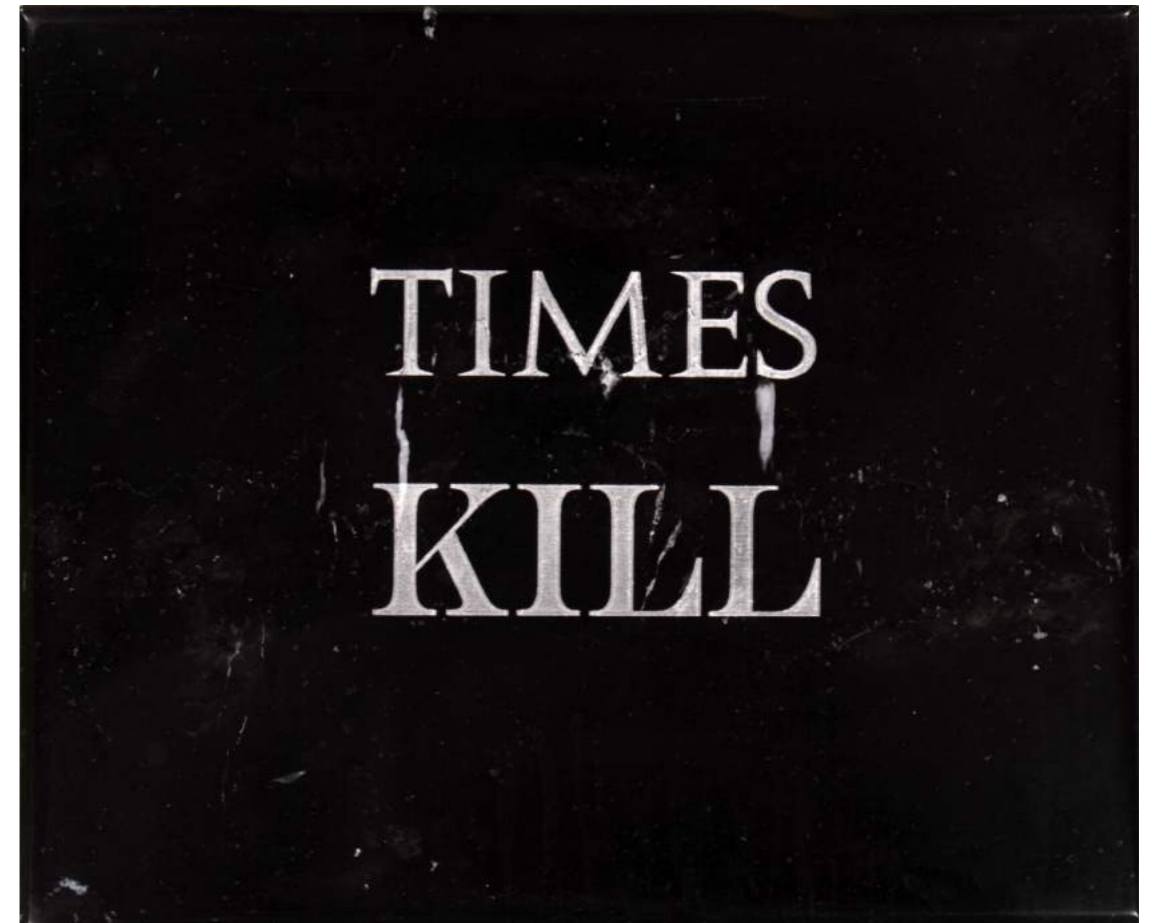
19.6" x 13"

CESAR MARTÍNEZ

México, 1962

“Art consists of solving a problem that does not exist but that will become an important solution, to what, I don't even know, but invention and innovation seem to me sensations that make me feel like a perpetual immigrant, moving the being to a territory of uncertain emotions but that the next day give you immense clarity: satisfaction, and this is just beginning.”

Cesar Martínez



Cesar Martínez

Times Kill, 2021

Lapidaries and epitaphs, poems or sentences of sensible light on stone, engraved with laser light on different qualities of Mexican marble and onyx

14 x 17 x 4 cm

5.5" x 6.7" x 1.5"

Love is eternal while it lasts

Love is eternal while it lasts / Philosopher's Tombs / Lapidaries and Epitaph challenges is a proposal for an apocalyptic romantic cemetery but without tenants. We could mention that it is also a cenotaph, that is to say a kind of funerary monuments in which the corpses of the characters to whom these sculptures are dedicated: us-others.

Love is eternal while it lasts, it is a work of gardening, poetry and sepulchre; aesthetics and dilemma, which wants to rethink certain public spaces as a poetic figure, to fill them with rhetoric in the natural simplicity of a living garden, alley or forgotten urban space, passageway or park; create living sites with the paradoxical idea that they will at the same time be linked to the complex meaning of death.

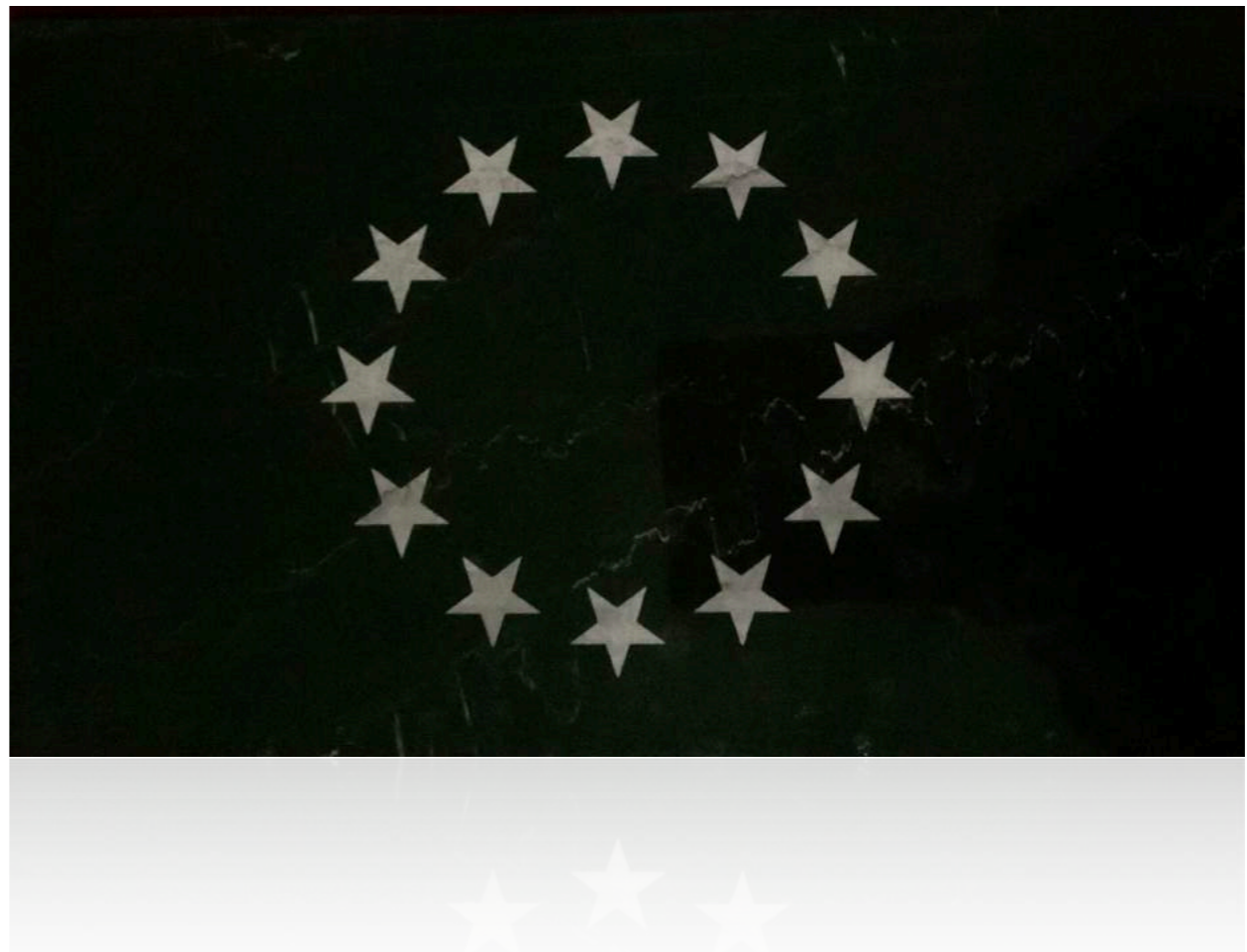
Cesar Martínez

Community Requiem, 2021

Lapidaries and epitaphs, poems or sentences of sensible light on stone, engraved with laser light on different qualities of Mexican marble and onyx

10 x 15 x 0.7 cm

4" x 5.9" x 0.2"





Cesar Martínez

Siempre Mañana, 2021

Lapidaries and epitaphs, poems or sentences of sensible light on stone, engraved with laser light on different qualities of Mexican marble

30 x 30 x 2 cm

11.8" x 11.8" x 0.7"

DAVIS BIRKS

USA, 1957

In 1985, Birks attended the Universidad Autónoma, in Guadalajara, Mexico, on a scholarship. After graduating in 1986 with a BFA from Arizona State University, summa cum laude, Birks returned to Guadalajara via Puerto Vallarta and became one of the pioneering artists working in the direction of contemporary art in both communities.

Davis Birks' work is defined by multiple investigations through diverse disciplines. Using sculpture, installation, painting, and, more recently, photography and social practice, Birks explores a wide range of interests, including social interrelationships, geopolitics, economics, environment, and history.

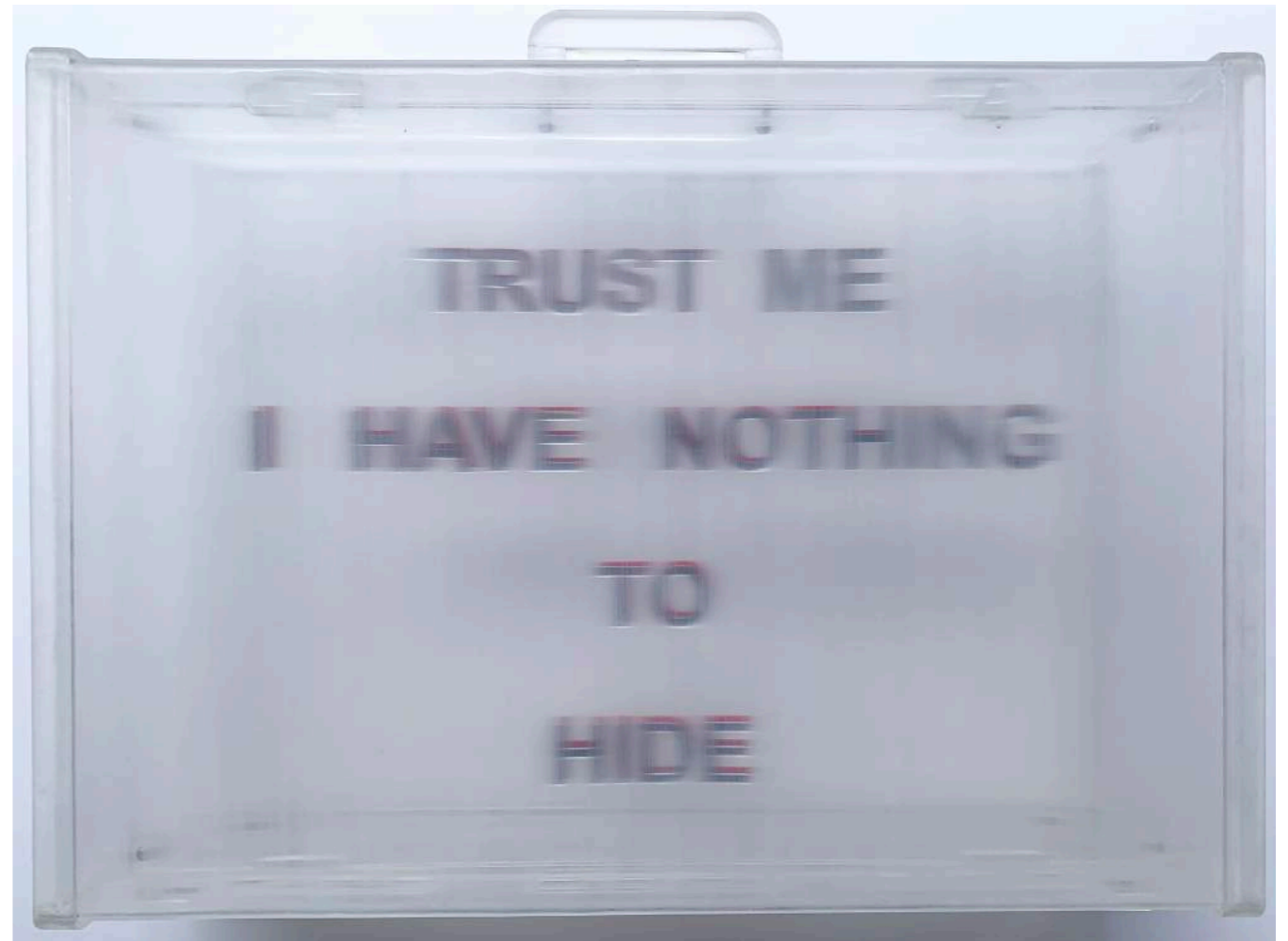
Davis Birks

Trust me (Have Nothing to Hide), 2010

Acrylic sheeting and metal screws

45 x 55 x 17 cm

17.7" x 21.6" x 6.7"



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"





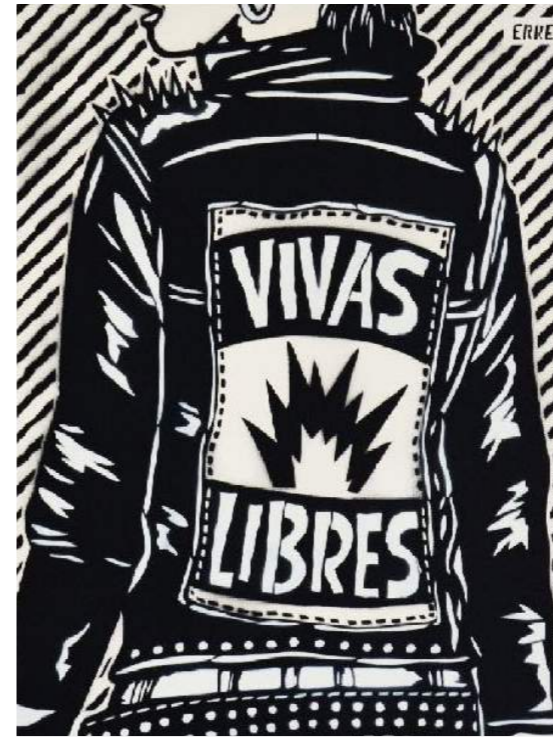
ERRE

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"



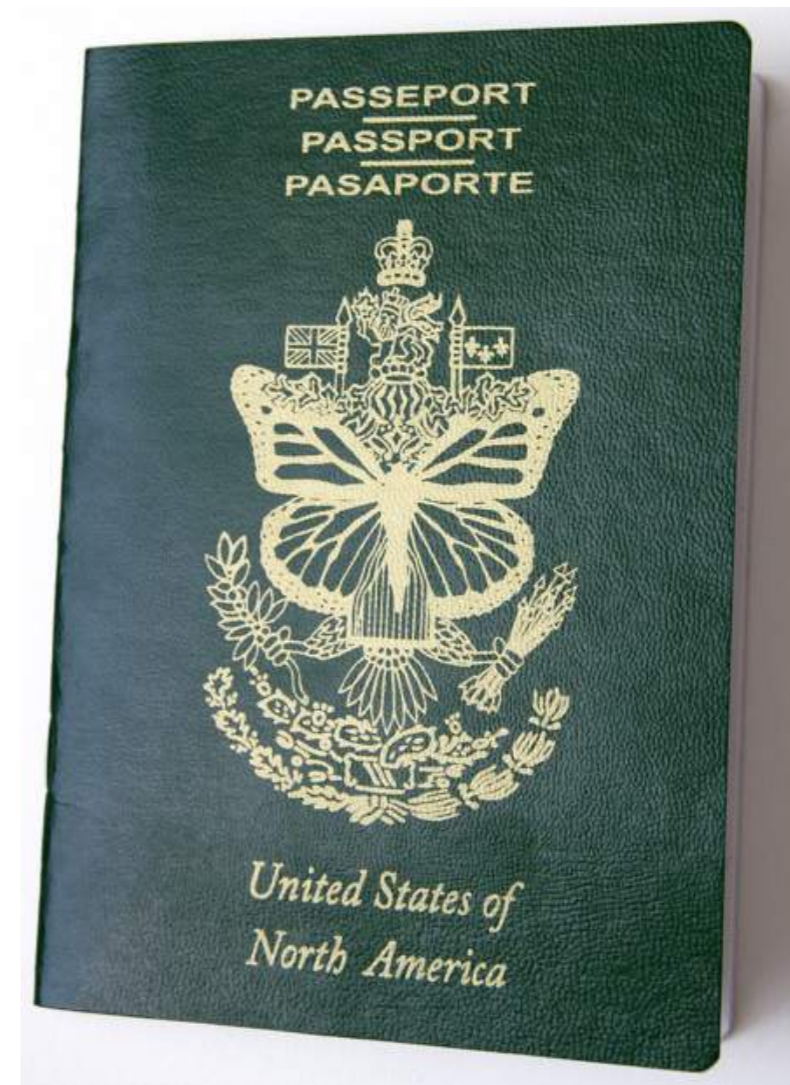
ERRE

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

ERIKA HARRSCH

México, 1976

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



Erika Harrsch

United States of North America Passport, 2016

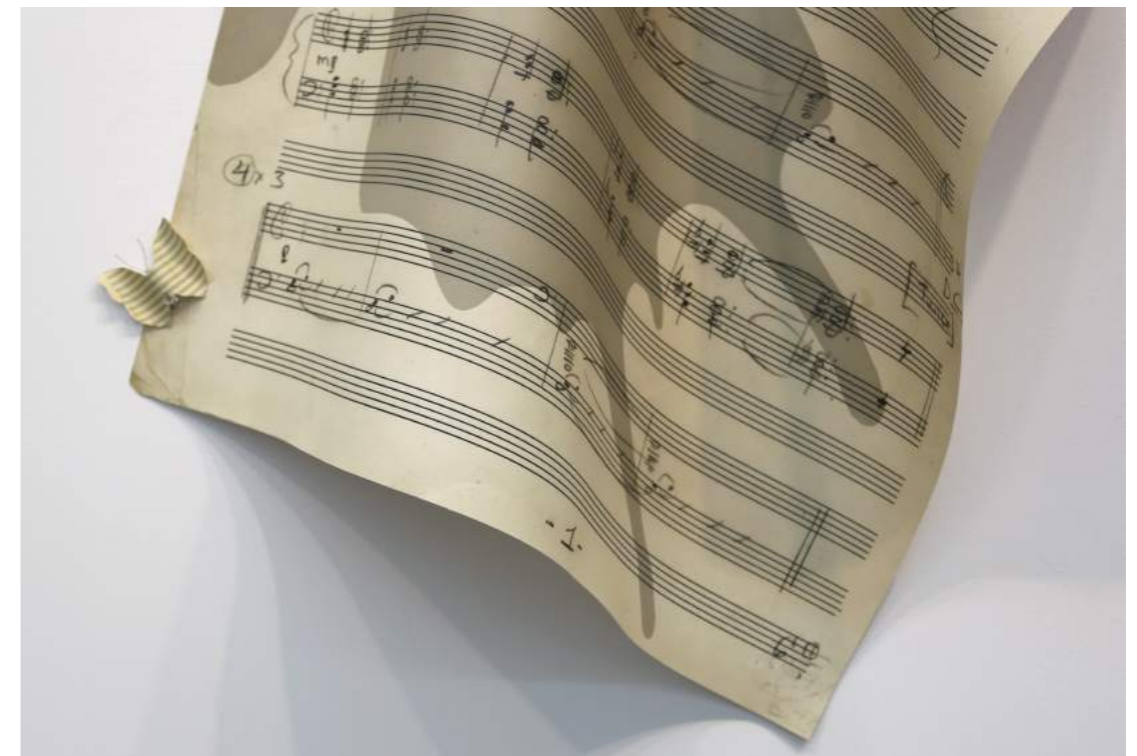
Mixed media

20.3 x 15.2 x 5.7 cm

8" x 6" x 2.3"



Erika Harrsch
Pentagram Solo Piano, 2021
Mixed media on canvas and paper: Archival
on cotton paper and canvas, UV varnish ink
114 x 157 x 13 cm
45" x 62" x 5.1"



EUGENIO MERINO

Spain, 1975

His works are balanced between beliefs and disbelief, paradoxes and logic, taste and bad taste, respect and offense. The artist often assumes a cynical role and reveals uncomfortable views of contemporary societies.

Throughout his career, Merino has demonstrated the ability to establish a trans disciplinary work, capable of merging different media such as neorealist sculpture, paintings, drawings or installations. He finds inspiration in a popular imaginary and in the media that he combines with dialectical, metaphorical and metonymic means to assemble his works of art.

The opposition of different realities, as well as disparate references and symbols, also generate different possible ways of reading his artistic production. Elements from 21st century iconography and cultural stereotypes that have shaped Western thought can be found in his works of art with an added sense of acid irony and discursive sarcasm.

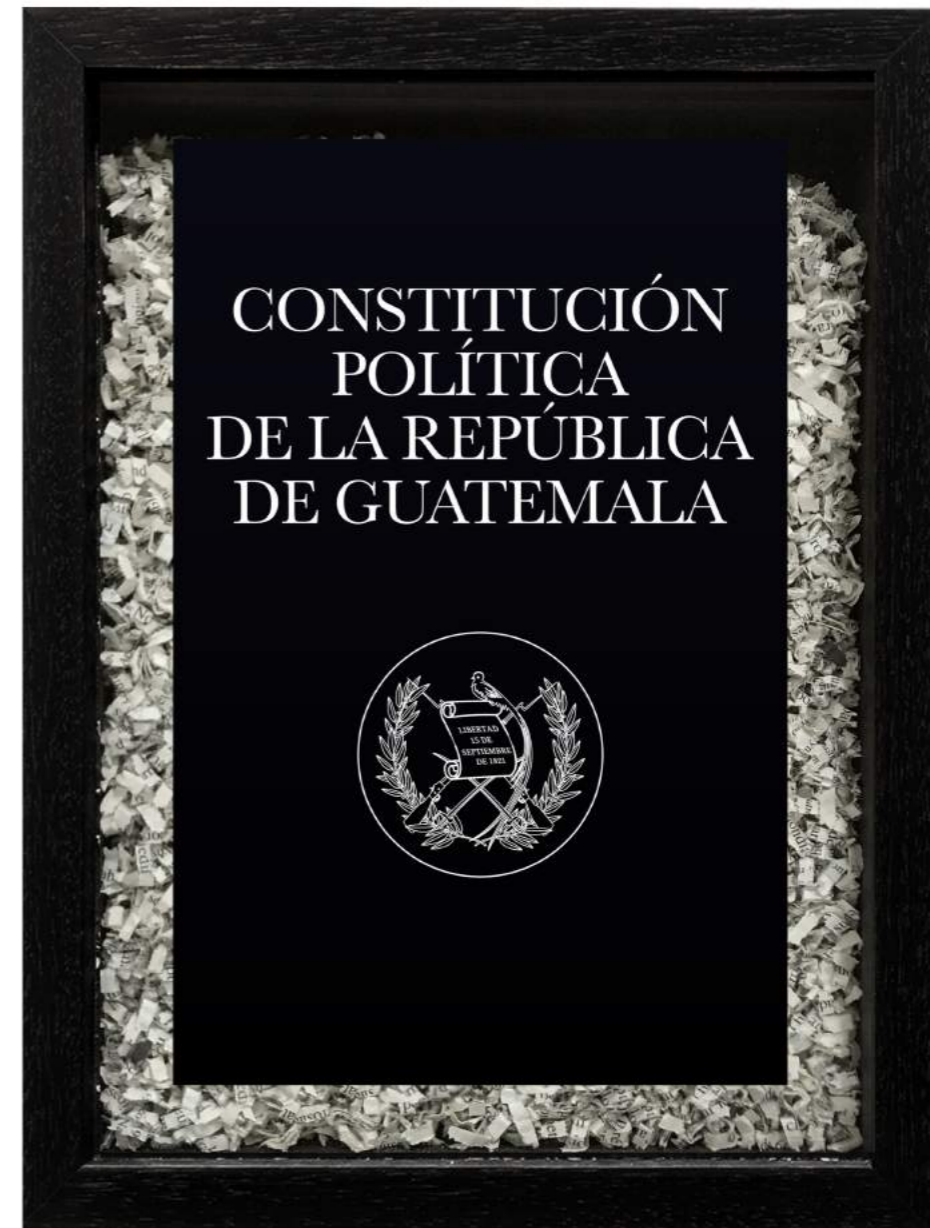
Eugenio Merino

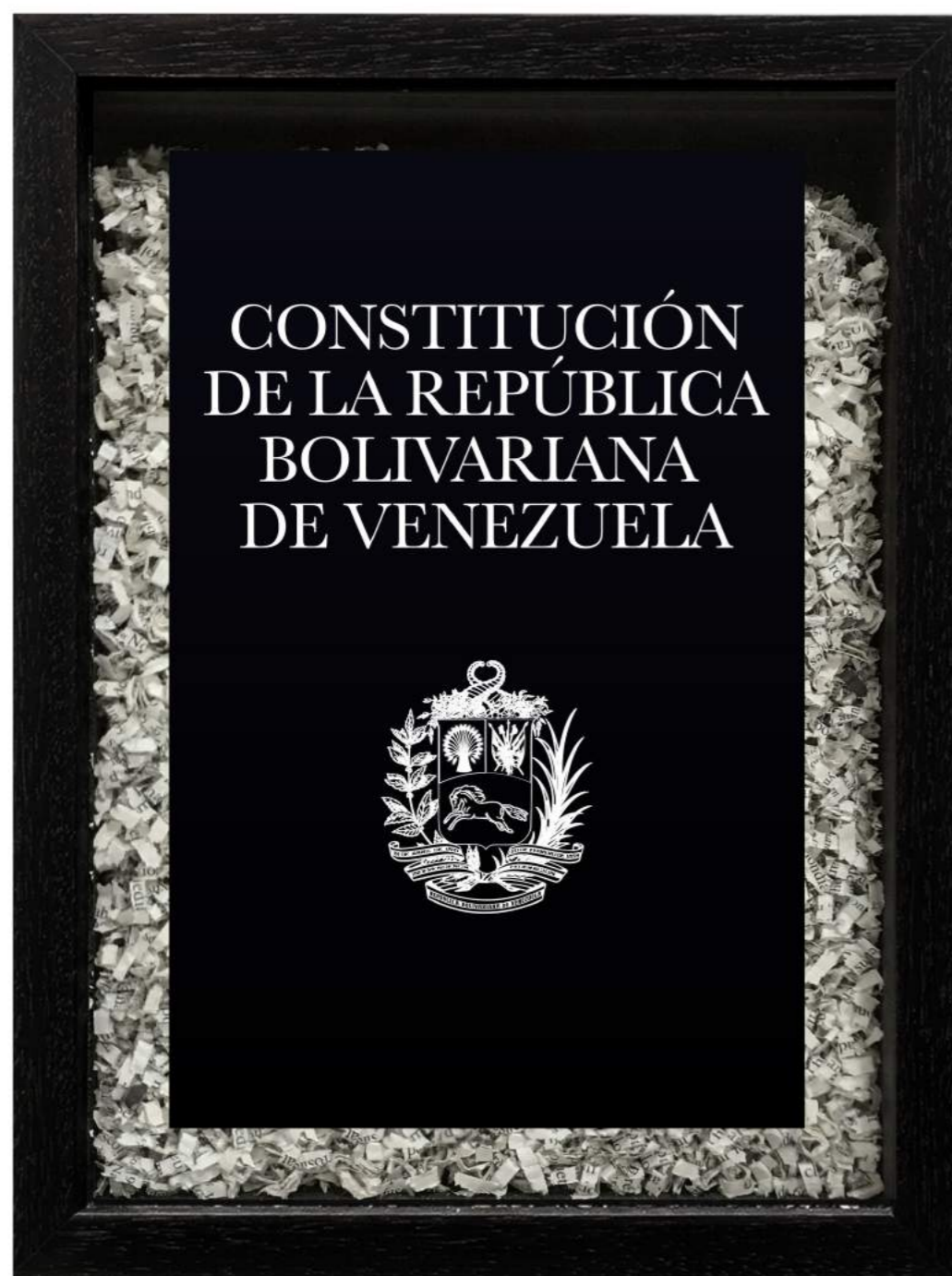
Shredded Rights, 2020

Frame with printed museum glass and crushed chile constitution inside. Ed of 5 + 2AP

23 x 16 cm

9" x 6.3"





Eugenio Merino

Shredded Rights, 2020

Frame with printed museum glass and crushed
chile constitution inside. Ed of 5 + 2AP

23 x 16 cm

9" x 6.3"

Doormats

Printed with macho phrases by philosophers, scientists and intellectuals, selected from the book *The Arithmetic of Patriarchy* jointly by the artists and the author Yadira Calvo. In the contemporary world, any object can almost, without realizing it, represent a real political statement and in this case, a doormat tells us so. The mat is placed on the floor and is used to clean our feet when entering the space of others.



Eugenio Merino and Avelino Sala

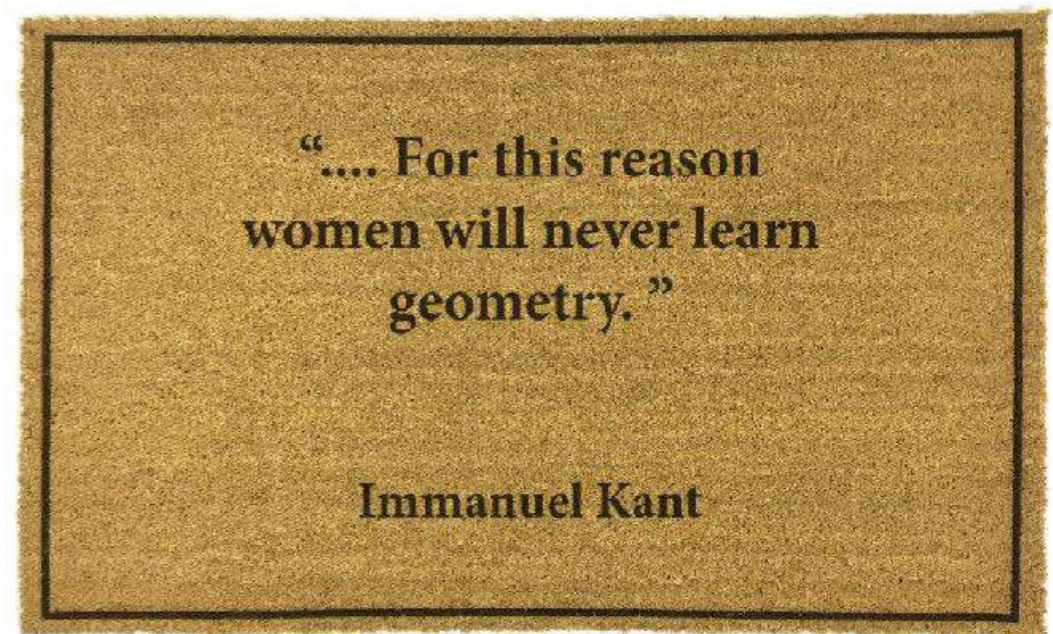
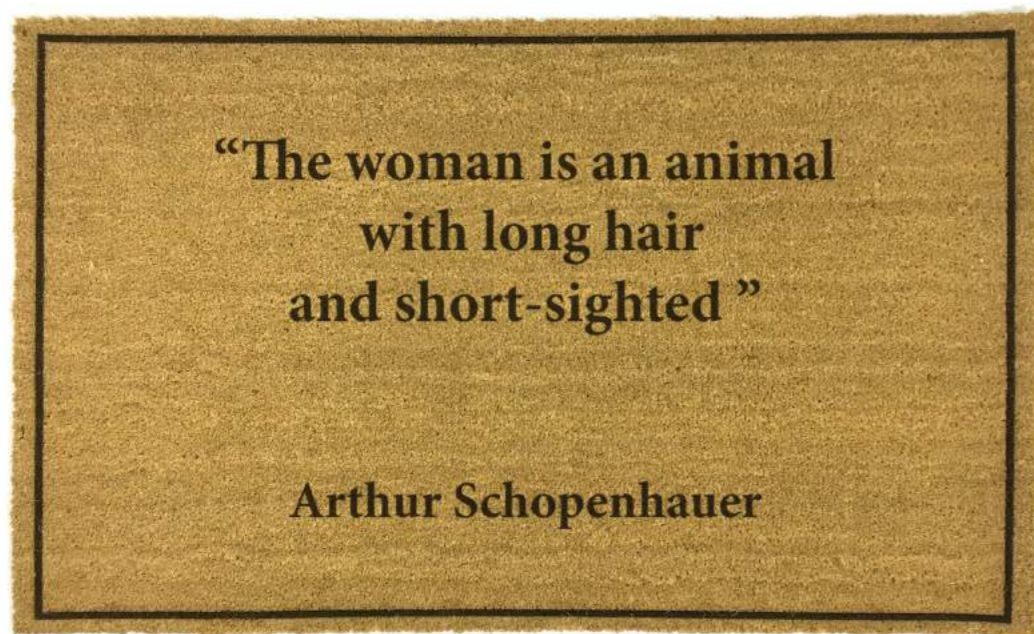
Doormats, 2020

Phrases printed on coconut mats. Ed of 2+2 AP

90 x 55 cm

35" x 19.6"

Eugenio Merino and Avelino Sala use the mat as a canvas; "as a place where through words they expand messages, in this case, popular phrases written or declared throughout history by philosophers or scientists. Characters very important in the history of humanity that they built, in the same way that language protected structures of thought in which to strengthen the foundations of an innate chaos that through ideologies they wanted to order. In all these sentences the woman is humiliated or relegated to an absolutely perverse role affirming their lack of the basic values that those same men were using to set their idea of the world in motion." Rafa Doctor



Eugenio Merino and Avelino Sala

Doormats, 2020

Phrases printed on coconut mats. Ed of 2+2 AP

90 x 55 cm

35" x 19.6"

LORENA WOLFFER

Mexico, 1971

For more than twenty years, the work of the artist and cultural activist Lorena Wolffer has been a permanent site for enunciation and resistance at the intersection of art, activism, and feminism.

Her work revolves primarily around gender and seeks the rights, agency, and voices of women and people with non-normative identities. From the creation of radical cultural interventions with diverse communities to the elaboration of new pedagogical models for the collective development of situated knowledge, these projects take place within an arena that recognizes the relevance of experimental languages and shifts the border between what we know as high and low culture.

Wolffers work - a setting for the voice, representations and narratives of others - articulates cultural practices based on respect and equality.

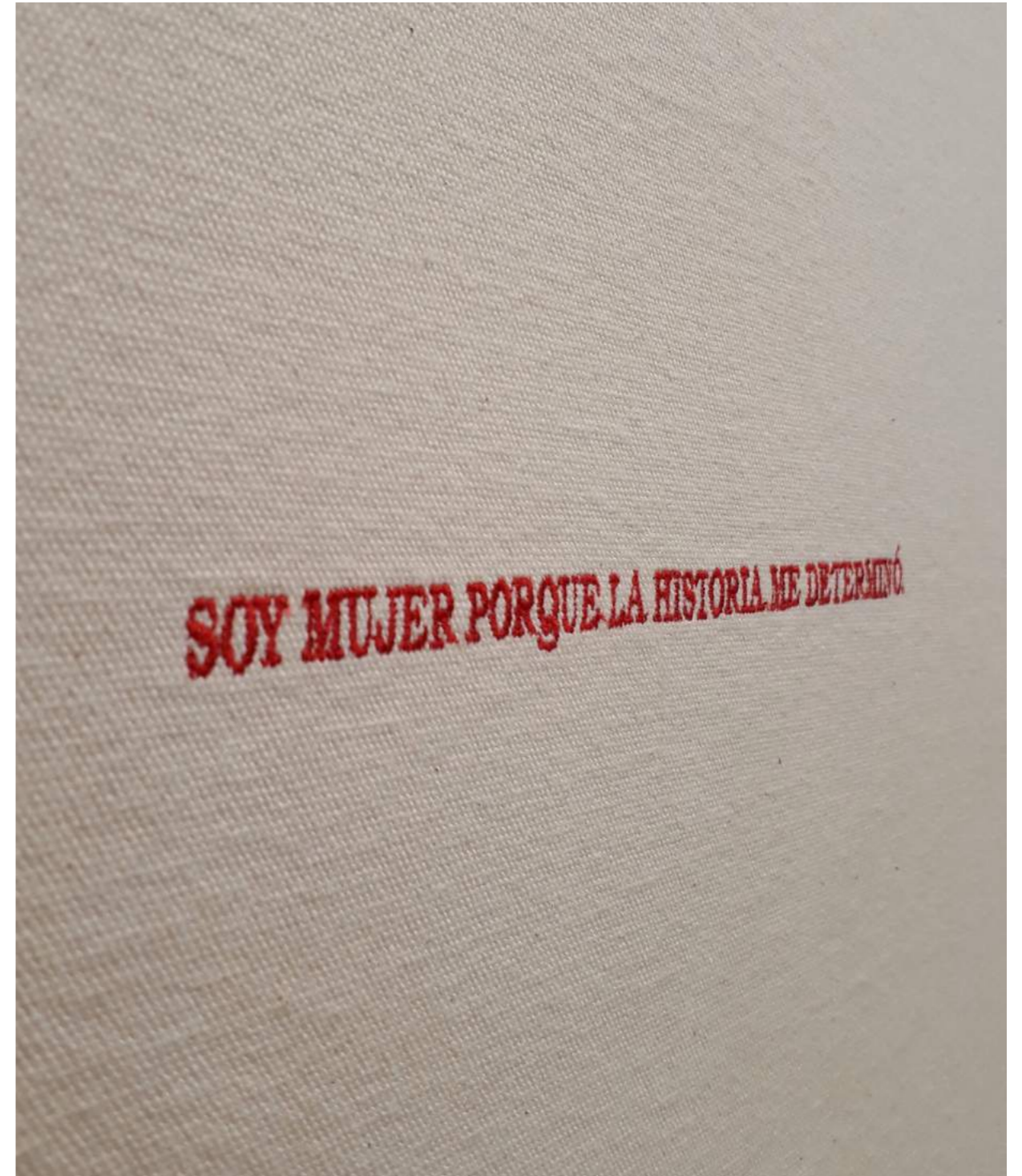
Lorena Wolffer

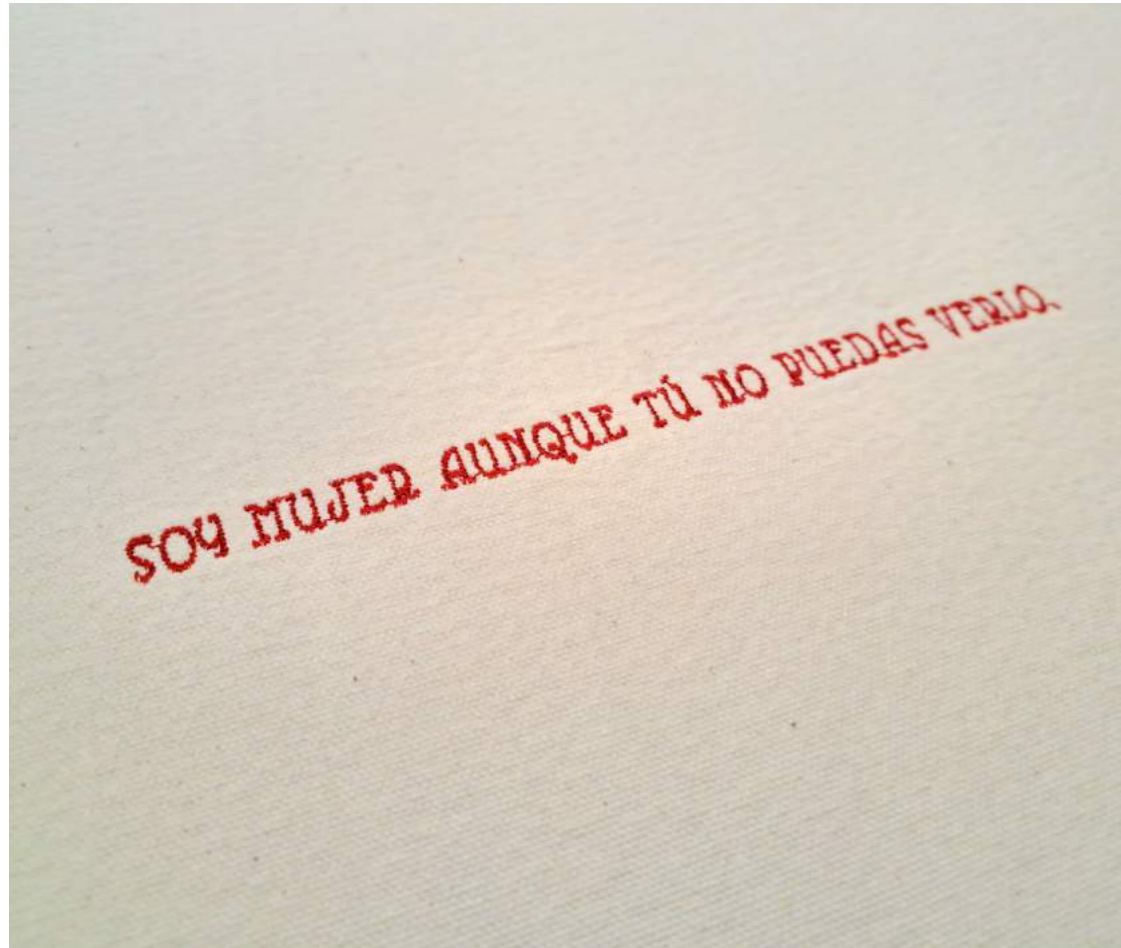
Soymujerporque, 2021

Embroidery on canvas

70 x 70 cm

24" x 24"





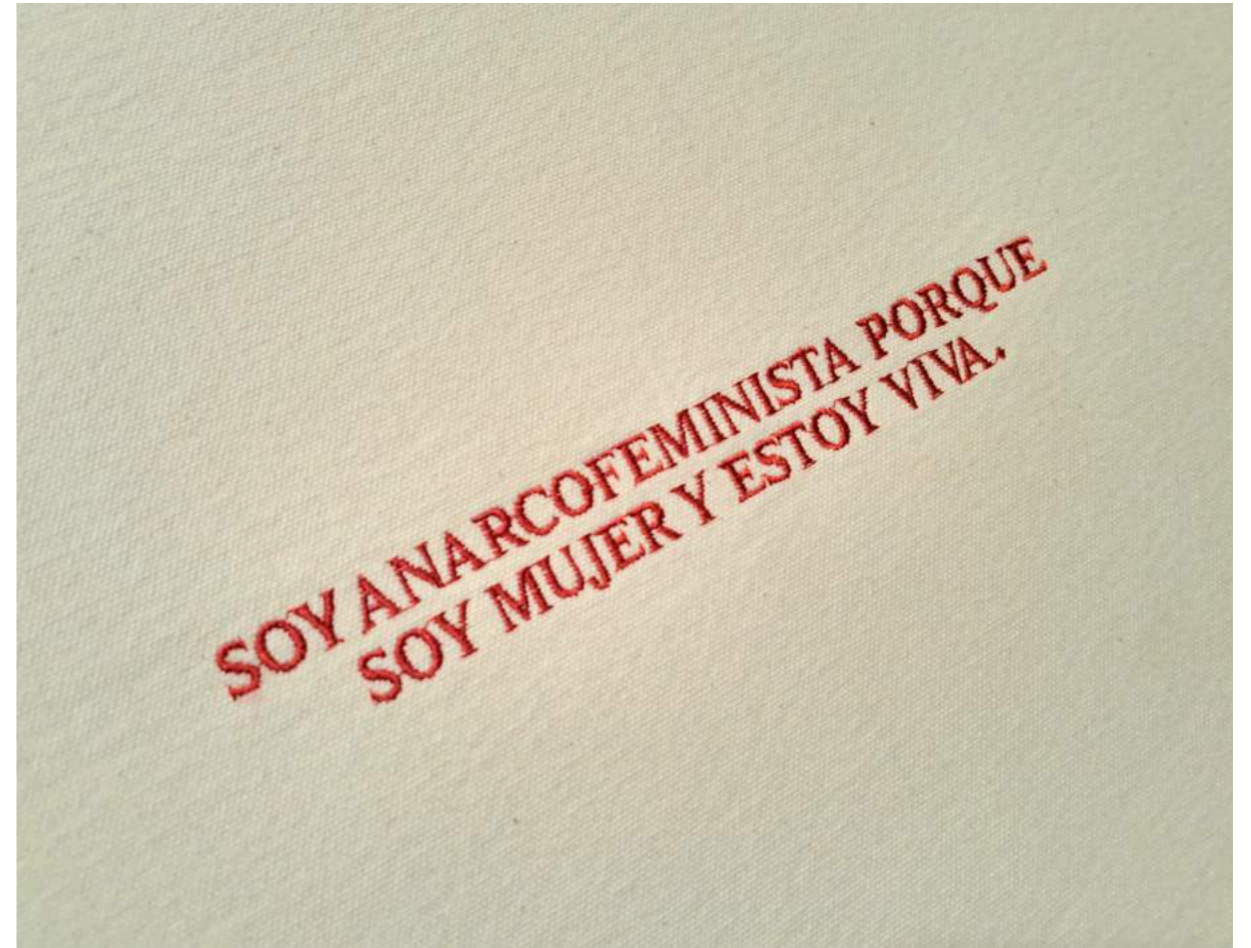
Lorena Wolffer

Soymujerporque, 2021

Embroidery on canvas

70 x 70 cm

24" x 24"



Lorena Wolffer

Soymujerporque, 2021

Embroidery on canvas

70 x 70 cm

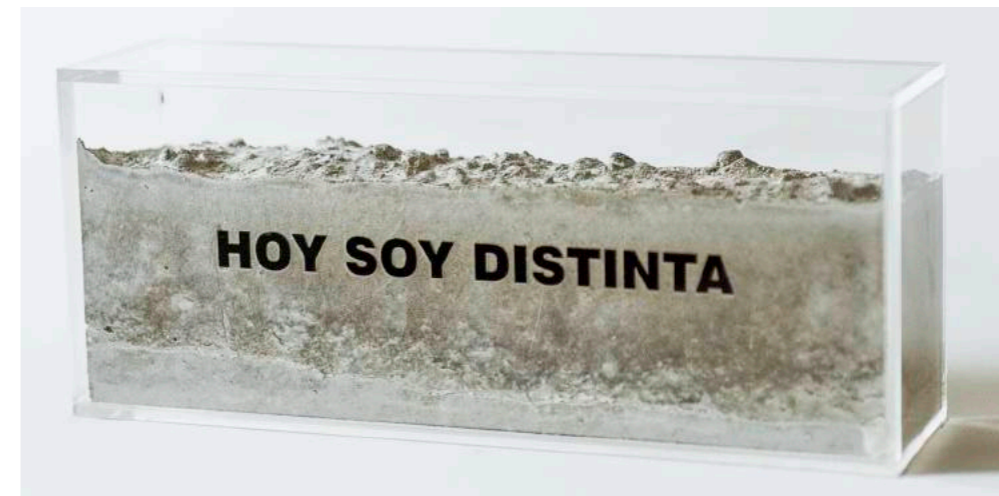
24" x 24"

LUISI LLOSA

Perú, 1981

Llosa advocates to the body as a disposable thing, understanding it as the place where all the wounds of our society caused by violence, inequality and war take shape.

The body is presented as an abstract place, fragile and prone to to be violated, as a place that in its surface carries all the wounds that we cause each other.



Luisi Llosa

Algunos cariños no se pueden evitar, 2019

Hoy soy distinta, 2019

Tenía todo menos remedio, 2019

Concrete and acrylic

10 x 24 x 8 cm

4"x 9.5" x 3.1"

MARINA VARGAS

España, 1980

Marina Vargas earned her BFA and MFA in Visual Language from the University of Granada and is currently a member of la Logía "Las Roldanas," which works to address the revaluation of labor of women artists in Spain and Latin America.

Vargas works with an array of media to create an astounding oeuvre that bewitches audiences worldwide. From painting to video art, drawing to sculpture, photography to installation art, Vargas' work begs spectators to interrogate origin stories, the sacred, and the secular. She proclaims: "I try to walk the tightrope, bringing what's in the sky down to earth and lifting what's on the earth up to the sky. That's the motor that leads me to do what I do: mediate between those two planes knowing that I possess no certainty, and working on the questions I find on the way".

Marina Vargas

Las Líneas del destino. Cuatro de espadas. 2020

Drawing in silver ink and aerosol on black Fabriano paper.

113 x 78 cm

44.5" x 30.7"





Marina Vargas

Las Líneas del destino. Siete de espadas. 2020

Drawing in silver ink and aerosol on black
Fabriano paper.

113 x 78 cm

44.5" x 30.7"

"The Lines of Destiny" is a project that takes as its object of study the Marseille tarot deck and what is hidden behind each image; archetypes, symbols and numerology, to build my own system, with the aim of creating my own deck.

Many artists have worked with the tarot, from the psychoanalyst Carl Jung, who made an in-depth study of the archetypes of the deck, to the occultist and mystic Aleister Crowley who, together with the painter Lady Frieda Harris, created their own cards. Dalí, André, Bretón, Remedios Varo, Alejandro Jodorowsky, Leonora Carrington or Niki de Saint Phalle and her tarot garden are other artists who have worked on this subject.

The tarot is an optical language, it is a silent book that teaches you to sharpen your eyes and let yourself be guided by the images. It is necessary to look with perspective, because all the details form a symbolic reality full of signs. I am very interested in studying this oracle regardless of the predictive power that its popularity gives it. The power of connecting with the person who contemplates the letters, is for me similar to the power of connection of the spectator who contemplates a work. I create my own deck based on the runs and queries that I make over time. In this way, I also rely on chance, its combination, and the different readings that an image can have.

"The Lines of Destiny" is what I call a "project of life". I do not decide the time of execution and completion of the project, since it depends on the number of queries and the number of letters of each pulled. It is possible that this project has no end. Something that I have decided very consciously because I find it very interesting that it is chance that decides whether it will end or not. Importance is given to the ritual as the very process of the work.

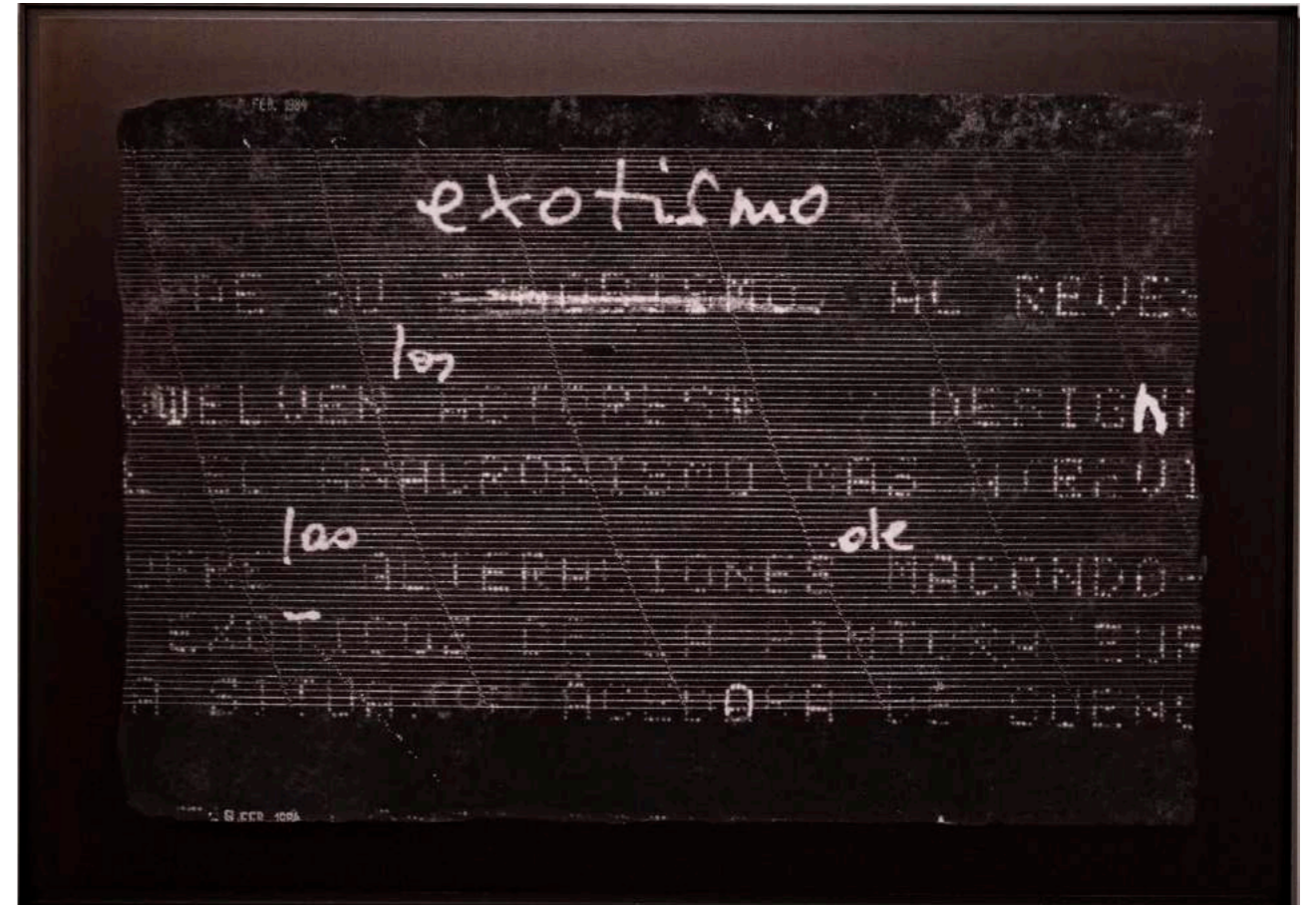
MURIEL HASBUN

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

New Cultural Registers/ Exotismo al revés (Homage, Janine Janowski and Rosa Mena Valenzuela), 2020
Archival pigments uniquely printed on anodized aluminum plate.

(ED of 3 + 2APs)

70 x 86 cm

24" x 34"

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.

Priscilla Monge

Los mitos son cosa de vida o muerte, 2021

Photography. Ed of 5

45.7 x 56 cm

18" x 22"



SILVIA LEVENSON

Argentina, 1977

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

Levenson explores daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered. Her work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel, and she uses glass to reveal those things that are normally hidden.

Silvia Levenson

The Future is Female, 2021

Sandblasted mirror

62 x 82 cm

24.4" x 32.3"



Silvia Levenson

The most dangerous place, 2021

Transfer on ceramic

Variable measures



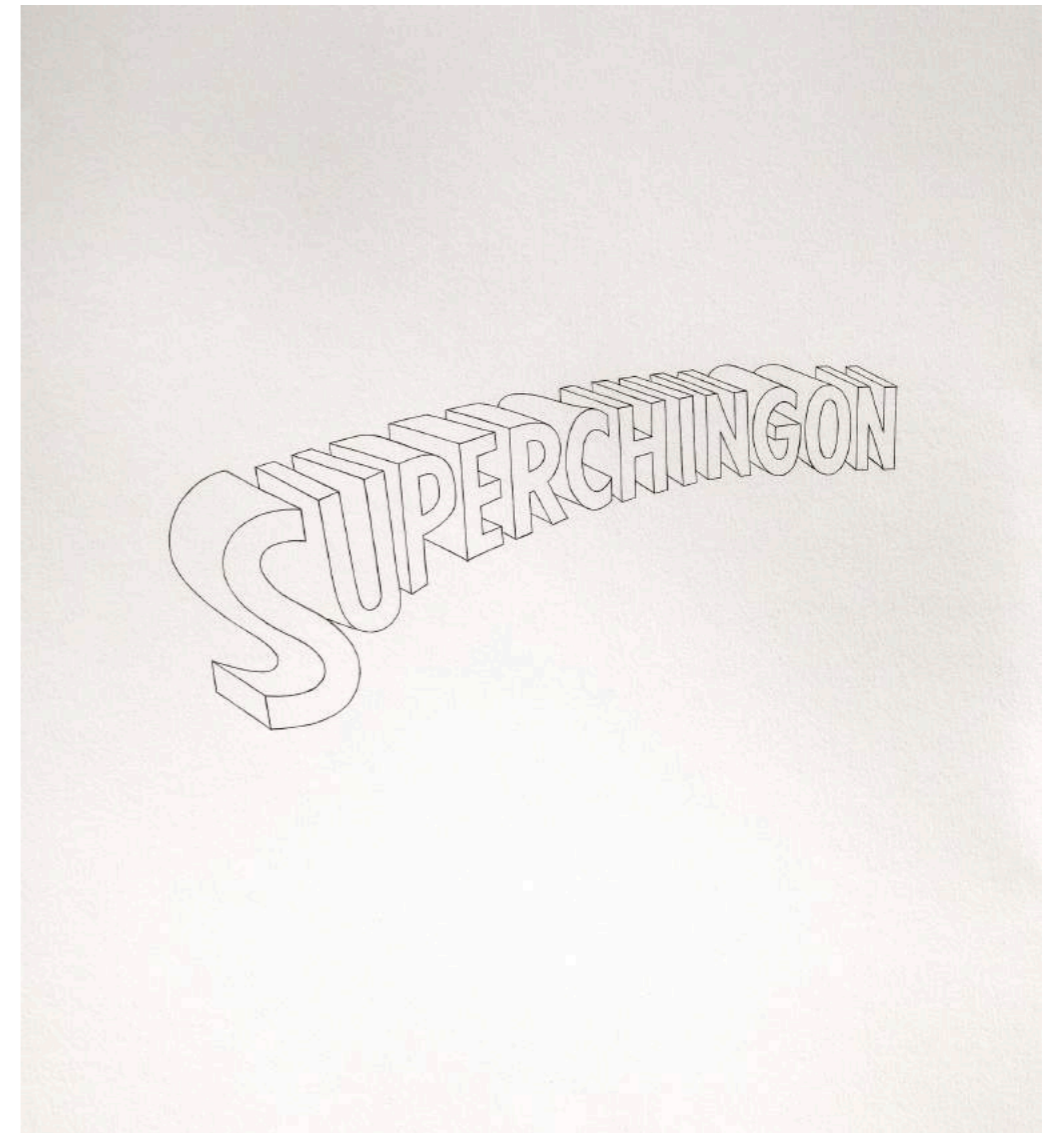
WALTERIO IRAHETA

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.

“**Kryptonite** is one of the most paradigmatic works by Salvadoran artist Waterio Iraheta. It implies a single word that transports us irremediably to that rarity which produced in Superman, the man of steel, effects contrary to those qualities that made him an indestructible superhero. However, Iraheta’s work is based on the antithesis of the perfect hero archetype – a corpulent figure with Anglo-Saxon features and an impeccable appearance. First of all, his story begins with the representation of a super-boy with clearly local features, a boy who from up on high, amidst the clouds, is posed in the classic position, his hands on his waist to better show the “S” that covers his chest. This new version of the man of steel provokes a series of readings that put the myth in question and then, by substitution, propose a reconsideration of the limits of heroism. Who are the real heroes? Without a doubt, they are those who lack supernatural powers and yet still resolve the problems of existence in the planetary realm where madness and extreme deficiencies dwell.”

Rosina Casali. Guatemala, October 2004



Walterio Iraheta

Mexico Superlative 3, 2017

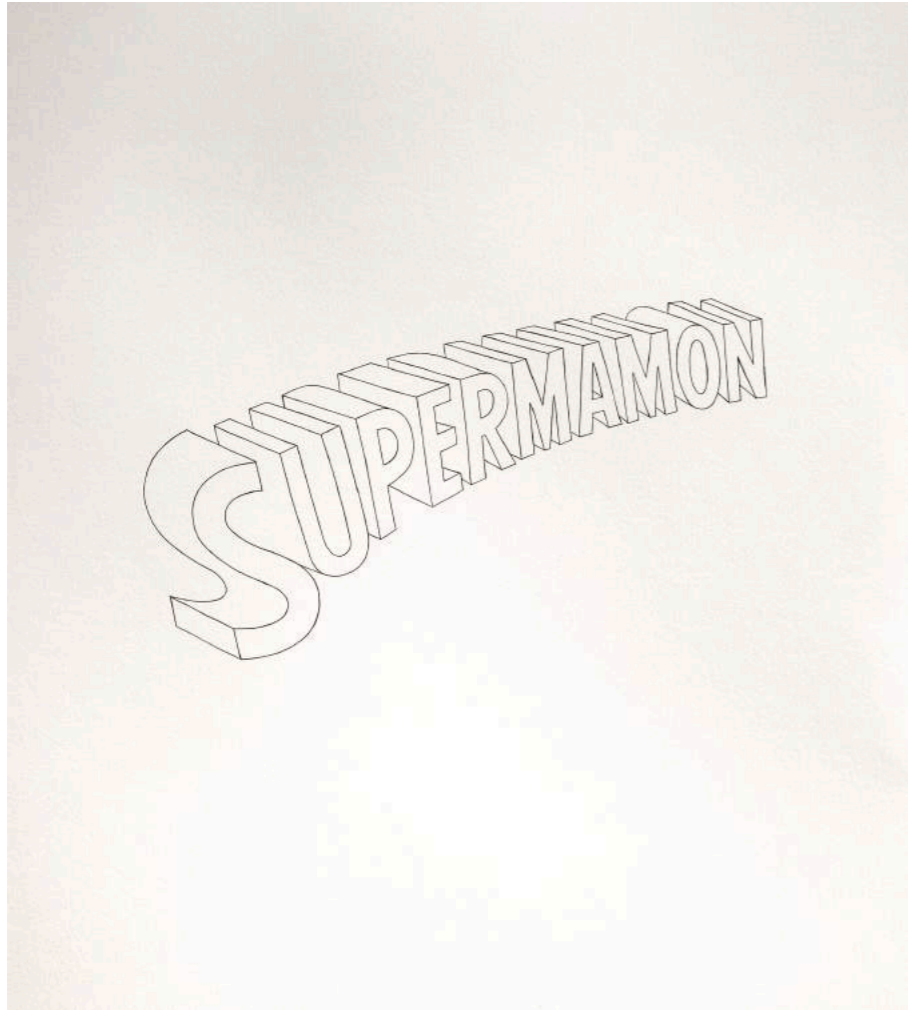
Drawing, Graphite on cotton paper

70 × 50 cm

24” x 20”

“**Kryptonite** also explores the object representation of the mythical character from the world of comic books, evoking that silent conversation that every child has with his or her toys. In this personification of the alter ego, Superman shares his existence with those religious objects from childhood that accumulated in domestic alters, in treasure boxes or on nightstands, becoming the last thing one sees at night and thereby the main constructor of the dreamed world. Given their hypothetical parallel existence, the characters speak to each other, exchanging wisdom, beliefs, existential worries or flying lessons.”

Rosina Casali. Guatemala, October 2004



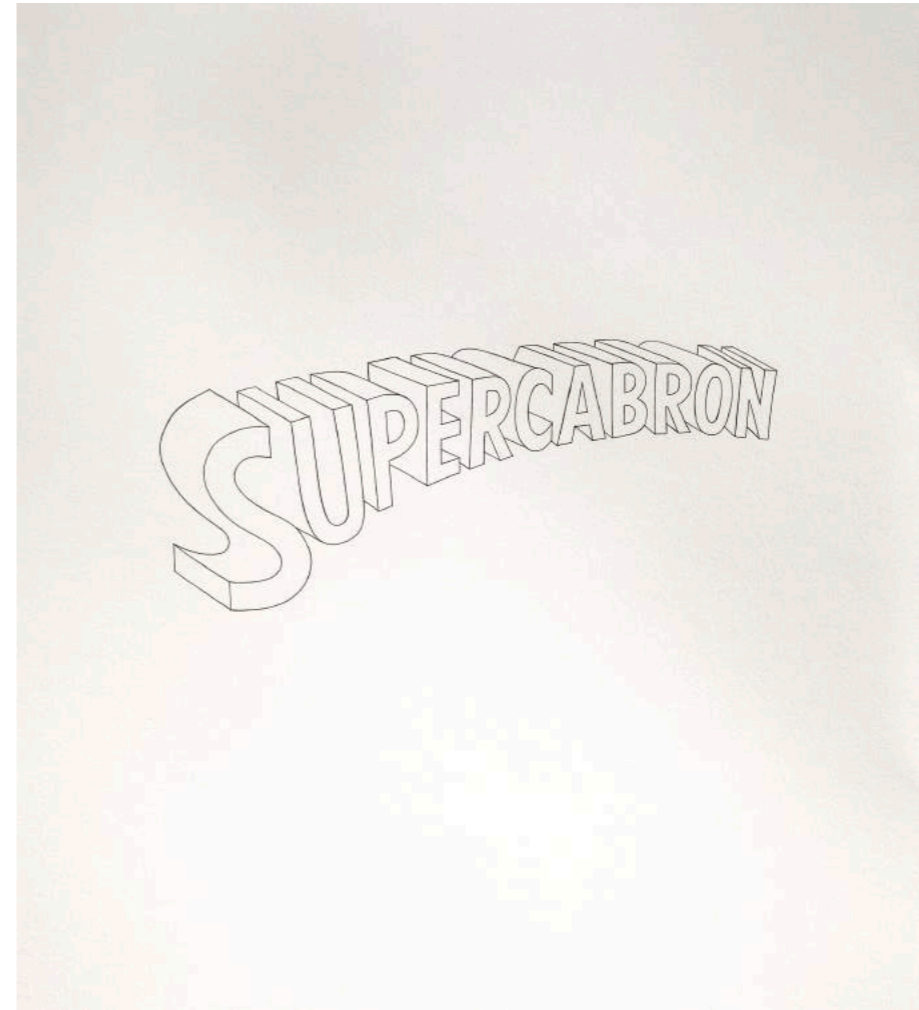
Walterio Iraheta

Mexico Superlative 2, 2017

Drawing, Graphite on cotton paper

70 x 50 cm

24" x 20"



Walterio Iraheta

Mexico Superlative 4, 2017

Drawing, Graphite on cotton paper

70 x 50 cm

24" x 20"

WORM

Medellin

Medellin graffiti artist with more than 13 years of experience on the streets. He has focused his career on lettering, from throw ups and block letters to wild style. Experimentation is clay in Worm's work so his work is varied in formats. He makes pieces within the common formats in art, such as canvases and sculptures, but also takes his work to traffic signs and to pins and prints, allowing him to reach a wide audience. That same experimentation led him to launch the book: Estilos y Colores,], a book to color the different styles of the artist's font.

“For me, graffiti is a lifeline that many in the midst of madness find and that today helps us to survive and get money. In my case, I live purely from making letters, writing and doing graffiti and murals. In these moments it is everything, it went from being a hobby to being work ”

Worm

ABC 1, 2021

ABC 2, 2021

Acrylic paint and spray on canvas

158 x 40 cm each

62” x 15.75” each





Worm

Fragmento, 2021

Acrylic paint and spray on canvas

183 x 57 cm

72" x 22.5"

Worm

ABC 3, 2021

Acrylic paint and spray on canvas

159.5 x 49.5 cm

62.75" x 19.5"

ACAYMO CUESTA

Spain, 1983



Multidisciplinary artist Bachelor of Arts (BA) of La Laguna University and a Master's degree in Artistic Production from the Polytechnic University of Valencia.

He has exhibited his individual and collective work in spaces such as C.A.A.M. Centro Atlántico de Arte Moderno (Gran Canaria - Canary Islands - Spain), SACO9 Contemporary Art Festival (Antofagasta - Chile), Nomad Biennial at the Anthropological Museum and Contemporary Art - M.A.A.C.(Guayaquil, Ecuador), Clamplight Gallery, (San Antonio - Texas - EE.UU), Fundación Francis Naranjo (Gran Canaria - Canary Islands/Spain), Centre del Carme Cultura Contemporània, (Valencia - Spain), Fernando Pradilla Gallery (Madrid - Spain), IX SIART International Art Biennial (La Paz - Bolivia), La Regenta Art Centre (Gran Canaria - Canary Islands/Spain), S.A.C. Sala de Arte Contemporáneo (Tenerife - Canary Islands - Spain), Blanca Soto Gallery (Madrid - España), No Lugar Gallery (Quito - Ecuador), Pérez de la Riva Cultural Centre (Madrid - Spain), One Project in Art Madrid'17 with La Isla Gallery (Madrid - Spain), TEA Tenerife Espacio de las Artes (Tenerife -Spain), Hardy Tree Gallery (London - U.K.), Espacio AB9 (Murcia - Spain) and Laboratorio21 (Viareggio - Italy) among others.

He has been awarded production grants and artistic residencies such as: Artistic Residency at I.S.L.A. Instituto Superior Latinoamericano de Arte (Antofagasta, Chile), financed by the Programme for the Internationalisation of Spanish Culture (PICE) of Acción Cultural Española, grant in the César Manrique Research and Artistic Creation Projects coordinated by the Government of the Canary Islands (Gran Canaria - Canary Islands/Spain), grant in Artists in Residence CAAM (Gran Canaria - Canary Islands/Spain), artist-in-residence grant at Residency.ch, PROGR Art Production Centre (Bern/Switzerland), VII Encontro de Artistas Novos (Santiago de Compostela - Spain), Invited to an artistic residency at the Fate Festival (Naples - Italy), Artistic residency at No Lugar (Quito - Ecuador) and for two and a half years he received a grant from the Government of the Canary Islands as an artist in residence in studio 7 of the Espacio de Producción de Artes Visuales of La Regenta Art Centre (Gran Canaria - Canary Island - Spain).

His work can be found in the following collections, Antonio P. Martín Art Collection (Gran Canaria - Canary Island - Spain), Ofelia Martín and Javier Núñez Collection (Lanzarote - Canary Island - Spain), Museum and Contemporary Art - M.A.A.C. (Guayaquil, Ecuador), Nomadic Cinema for the Arts Foundation (La Paz - Bolivia), Municipality of San Potito Sannitico (Naples - Italy), Canary Islands Foundation Luján Pérez (Sta Ma de Guia/ Spain), Peace one day Organization, (London, U.K.), Artistic Foundation of the U.L.P.G.C. C. (Gran Canaria - Canary Island - Spain) and private collections in Chile, Barcelona, Madrid, Tenerife, Gran Canaria, Lanzarote and Milan.

AVELINO SALA

Spain, 1972



Avelino Sala (Gijon, 1972) 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: (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.

CERRUCHA

México, 1981



Cerrucha is a feminist activist working with photography, performance, and intervention of public space. Relational aesthetics are the core of her participatory projects, where she explores the social construct of Otherness.

Her series “Mapping Skin Deep” was nominated for the Award for Public Art 2017 (USA/China). She holds a BFA in Photography by Concordia University (CA) and works as an anti-oppression facilitator and consultant for various organizations and has received commissions from UN Women France, the Exterior Relations Secretariat, and the Mexican Congress amongst others. Her latest project, “Trench,” is a permanent photographic installation portraying more than 100 women united covering an entire train of Mexico City's subway system.

CESAR MARTÍNEZ

México, 1962



Indisciplinary artist, his work passed through different conceptual and technical supports, used since the gunpowder and dynamite artistic purposes, until the completion of edible sculptures gastroeconómics eaten in cannibalistic rituals, and human latex rubber inflate and deflate in front the presence of the public.

His work has been exhibited in countries like United States, Colombia, Cuba, Dominican Republic, Brazil, Spain, UK, Italy, Germany, Belgium, Japan, Hungary, Poland, Czech Republic, Greece, China.

PhD in Art and Research at the University of Castilla La Mancha, Spain.

His works are in: Fundació Sorigué, España. Colezzione “La Gaia”, Italia
Associazione Prometeo, Italia. MUCA UNAM, México.

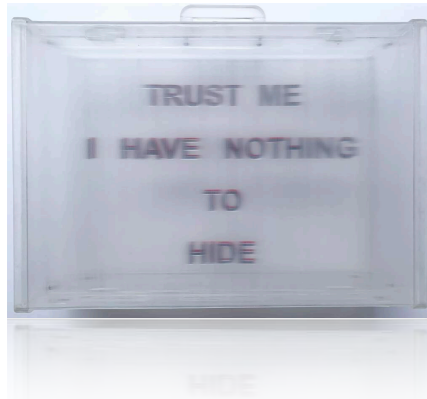
Private collections in Alemania, Los Emiratos Árabes e Inglaterra, Gran Canaria, México.

Museo de Arte Carrillo Gil.

Fondo César Martínez. Arkehia, Museo de Arte Contemporáneo MUAC, UNAM.

DAVIS BIRKS

USA, 1957



In 1985, Birks attended the Universidad Autónoma, in Guadalajara, Mexico, through a study grant. After graduating in 1986 with a BFA from Arizona State University, USA, summa cum laude, Birks returned to Guadalajara via Puerto Vallarta and became an early proponent of contemporary art in both communities.

The work of Davis Birks is defined by multiple investigations through diverse disciplines. Using sculpture, installation, painting —and more recently, photography and social practice—Birks explores a wide range of interests including social interrelations, geopolitics, economy, the environment, and history.

Birks has exhibited in Mexico, the US, Europe, and Asia. His work forms part of private and public art collections including the Museum of Latin American Art (MoLaa), Long Beach; the Museum of Fine Arts (MFAH), Houston, Texas; the Santa Barbara Museum (SBMA), California; Museo de Las Artes (MUSA) and Instituto Cultural Cabañas, Guadalajara.

In addition to his work as a visual artist, Birks has dedicated time to the development of contemporary art in Puerto Vallarta since 1987, assisting recently in the foundation and project development of the cultural institution Oficina de Proyectos Culturales (OPC). Davis Birks is also a member of the advisory committee for the Visual Arts Department of the Centro Universitario de la Costa, Universidad de Guadalajara, and the advisory committee for the Instituto Cultural Vallartense.

ERRE

Colombia, 1990



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

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

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

ERIKA HARRSCH

México, 1976



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

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

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

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

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

EUGENIO MERINO

Spain, 1975



The works of Spanish-born artist Eugenio Merino deal with matters such as politics, religion and society with the purpose of making us doubt all supposed truths. For this he may use irony, humor, metaphor or oxymorons, or anything to make art a space for thought and finding the beauty in the idea.

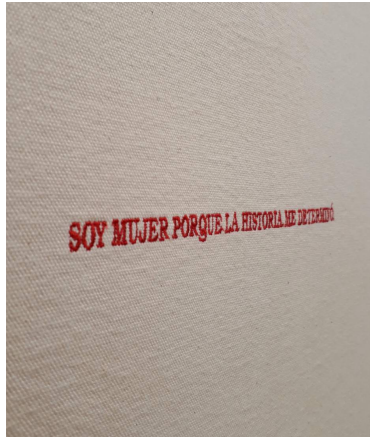
Known for his more controversial sculptures such as “For the Love of Go(l)d” or “Stairway to Heaven”, Eugenio Merino works in different directions and mediums. Drawings, videos, objects and sculptures in bronze, resin or silicone are all part of his oeuvre. Each idea requires a specific material or language. The ideas are the language of Merino.

Eugenio Merino graduated from the Complutense University of Madrid. His first US museum show was held at the Station Museum of Contemporary Art (Houston) in October 2015. He has had numerous solo and group exhibitions and has participated in a variety of art fairs, including Volta NY, Volta Basel, ARCO (Madrid), Art Brussels, FIAC (Paris), Armory Show, Arte Fiera (Bologna), Art BO (Bogota), MACO (Mexico), Art Wynwood (Miami) and has exhibited in the MOCA Museum of Taipei and the B.P.S.22 in Charleroi (Belgium).

Eugenio Merino lives and works in Madrid, Spain.

LORENA WOLFFER

Mexico, 1971



Her work in the artistic field began in the early nineties, a time when performance began to have value, both an institutional legitimation and an official recognition in the country.

Wolffer has organized various exhibitions and artistic and cultural events, due to the importance that she has given in her career to cultural promotion. Wolffer comments in an interview: "I consider that my work as a promoter of the work of other artists, teacher of workshops and courses, and writer are as important as my own work".

As a promoter of experimental art, she has organized artistic events among the Highlights: Dangerous Terrain / Danger Zone in 1995, Embroidered Fashions of Modern Dreams in 1996, Signs of Resistance in 2000, Urban Krimen? in 2001, [Re] considering the performance in 2003, Top Models Mazahuacholoskatopunk between 2006 and 2007, among others. On the other hand, he has taught courses, workshops and art diplomas at the Cultural Center of Spain, the National Center for the Arts, the National School of Painting, Sculpture and Engraving "La Esmeralda" and the University of the Cloister of Sor Juana, Ciudad from Mexico, among others. She has also given conferences both in national and international venues, she has directed radio and television programs (such as Black Box) and her texts have been published in cultural magazines, newspapers and books.

In addition, Wolffer has held several positions of relevance in the cultural world, she has been co-founder and director of the Ex-Teresa Alternative Art of the National Institute of Fine Arts between 1994 and 1996, she was a member of the New Generation council, Festival of the Historic Center of the City from Mexico between 1998 and 2000, a member of the Editorial Board of the Culture section of the newspaper Reforma in 1999, she was an advisor to the Coordination of Cultural Diffusion of the UNAM between 2004 and 2007, she was a member of the Arts Committee of the Metropolitan Autonomous University between 2010 and 2012, in 2013 he was part of the UNAM Council of Culture, among other positions. Not to mention that since 2007 she has been part of the Advisory Council of the Museum of Mexican Women Artists (MUMA) and since 2015 she has been part of the Curatorial Council of Ex Teresa Arte Actual.

LUISI LLOSA

Perú, 1981



Peruvian artist professionally trained in the broad spectrum of visual arts at the Corriente Alterna art school and in Australia. Her artistic development has opted in a stable and deepening way, for painting, sculpture and installations. She has been assuming the language of the gestural plasticity of the material, the invoice and texture, the color and the form both accidental and controlled, among other complexities of the visual syntax of these fields.

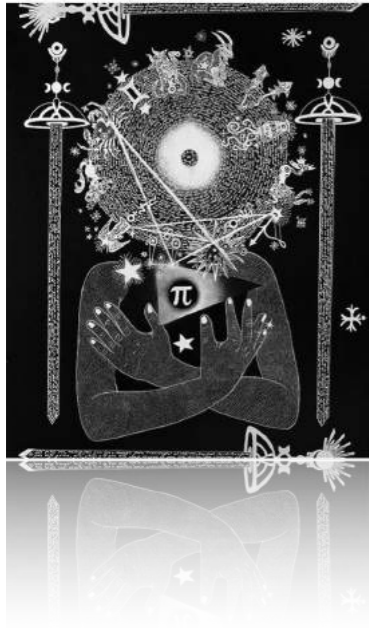
Her work is proposed on the basis of the most basic sensations of daily life and the daily confrontation of human beings with the contradictions and ruptures that come from the simple "being in the world."

Her work is a mental reconfiguration that she develops on her person, but looking at the other and not making him invisible. Composed of bricks, pieces covered with cement, everyday objects stopped in time and intervened, screwed blocks and torn and perforated monoliths, delicate paintings "in appearance" mixed with the hardness of cement, empowering phrases etc. All the pieces together comprise the ruins of her past and our past.

She studied Visual Arts at the Escuela Superior de Arte Corriente Alterna. She then traveled to Sydney where she was invited for a year to do a residency and begin to figure out what her topic of interest really was. Her works have been presented in various group and solo exhibitions in Lima, Washington, Madrid, Chile, Bogotá, Argentina and Sydney, among other cities. Her works are in various private collections of Peruvian and foreign collectors. Her work is based on the idea of showing the most basic and primary sensations of daily life and the daily confrontation of us, as human beings with humanity, showing the contradictions and ruptures that come from inhabiting this world.

MARINA VARGAS

España, 1980



Graduated in Fine Arts from the University of Granada in 2003, later at this same university she took doctorate courses and a master's degree in Production and Research in Artistic Languages in 2011. Since 2001, before her degree, she began his professional career exhibiting experimental works in different spaces. It has recently been appointed curator of the CNIO Art. An initiative of the National Cancer Research Center of Spain that establishes contact between leading international scientists and artists to explore the common ground between scientific research and artistic creation. This work is complemented by being the president of the Intra-Venus association. Association of creators for the visibility and support of women in cancer processes.

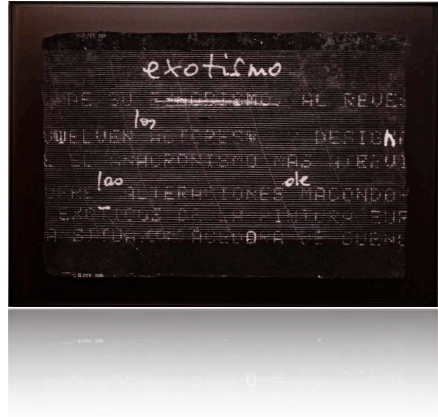
Among her most recent individual exhibitions, it is worth mentioning: "Contra el Canon" 2022, curated by Marta Mantecón in the mythical Robayera room in Santander, Spain. The Body of Love curated by Óscar Alonso Molina at Llamazares Gallery in Gijón, Spain. Rito e Realtá 2019. Civiero Art Gellery. Palace of the Park, Diano. Marine. Italy. The aesthetics of Vertigo 2018, at Costantini Art Gallery. Milan. Italy. The Inverted Piety or The Dead Mother 2017 at Ge Gallery, Monteerrey, Mexico. The Lines of Destiny 2016; curated by Óscar Alonso Molina at the ABC Museum of Drawing and Illustration in Madrid. Neither Animal nor Animal nor Angel 2015-2016 at the Contemporary Art Center of Malaga or Nobody is Immune, curated by Omar Pascual Castillo at the Atlantic Center for Contemporary Art (CAAM), in Las Palmas de Gran Canaria, in Spain. He has received numerous awards in 2020 he receives the Plastic Arts award in the XIII edition of the "La Rural" Plastic Arts Contest, organized by the Caja Rural de Jaén Foundation. In 2021 she receives the award for the best artist from the White, Black and Magenta association. Association of women artists that works from the visual arts on the concept of equality. And in 2022 she receives the Nebrija Crea Visual Arts Award, being chosen by the students of the Nebrija University of Madrid.

She has participated in numerous fairs such as Arco in Spain, Maco in Mexico, Volta New York, Contemporary Istanbul, MiArt in Milan or Artfiere in Bologna, among others.

Her work is part of numerous public collections, including: ARTIUM Centro - Museo Vasco de Arte Contemporáneo, Vitoria – Gasteiz; CAAC - Centro Andaluz de Arte Contemporáneo, Sevilla. Colección Iniciararte, Junta de Andalucía; CAAM - Centro Atlántico de Arte Moderno, Las Palmas de Gran Canarias; CAC Málaga - Centro de Arte Contemporáneo de Málaga; Caja de Extremadura; Centre d'Art Contemporain Essaouira, Ifitry, Marruecos; Fundación Antonio Gala, Córdoba; Fundación Focus Abengoa, Sevilla; IAJ - Instituto Andaluz de la Juventud, Diputación de Málaga; Museo - Fundación Gregorio Prieto, Ciudad Real; Iniciararte. Junta de Andalucía.; Instituto Andaluz de la Juventud.; Colección DKV; Fundación Benetton. Italia.; Colección Pilar Citoler.

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.

PRISCILLA MONGE

Costa Rica, 1968



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

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

She has participated in the Venice and Liverpool Biennial and 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.

SILVIA LEVENSON

Argentina, 1977



Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War. She explores daily interpersonal relationships through installations and objects that state firmly what is usually felt or whispered.

Her work is centralized on this unspeakable space, which is oftentimes so small, located between what we can see and what we feel, and she uses glass to reveal those things that are normally hidden.

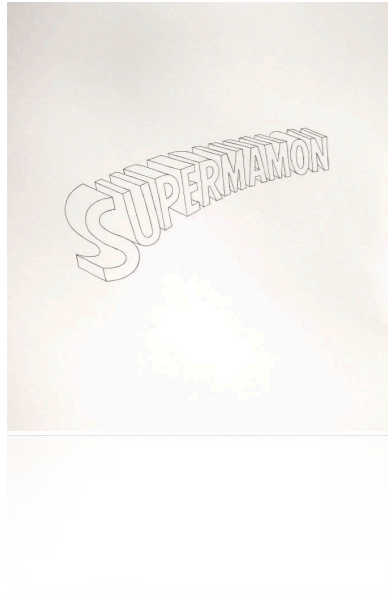
Originally from Buenos Aires, Argentina, Silvia Levenson immigrated to Italy in 1981, during the "disappearances" of the Dirty War. In her work she mainly uses glass because she considers it an ambiguous element. It is a material that we all know well because it protects and insulates our homes, we use it to preserve our food and drinks, but somehow, we also know that it is fragile, that it can break into thousands of pieces and hurt us. For the artist, it becomes the ideal material to show the ambiguity of human relationships and things that exist but are hidden behind the thousand folds of what we call reality. In 2004, Levenson received the Rakow Commission Award from the Corning Museum of Glass. In 2008 she was a shortlisted nominee for the

Bombay Sapphire Prize and in 2016 she received The Glass in Venice Award from Istituto Veneto, Venice, Italy.

Her work has been exhibited around the world and is a part of several public collections including Corning Museum of Glass, New Mexico Museum of Art, Santa Fè, Houston Fine Art Museum, Toledo Museum of Art, Mint Museum, Charlotte, Chrysler Museum of Art, Sunderland Glass Museum, UK, Museo Provincial de Bellas Artes, Buenos Aires, Alexander Tutsek- Stiftung, Munich, MUDAC, Lausanne and Castello, Sforzesco Museum, Milan.

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.

WORM

Medellin



Medellin graffiti artist with more than 13 years of experience on the streets. He has focused his career on lettering, from throw ups and block letters to wild style. Experimentation is clay in Worm's work so his work is varied in formats. He makes pieces within the common formats in art, such as canvases and sculptures, but also takes his work to traffic signs and to pins and prints, allowing him to reach a wide audience. That same experimentation led him to launch the book: *Estilos y Colores*, a book to color the different styles of the artist's font.



Gabriela Rosso

+ 1 202 779 7471

rosso_gabriela@yahoo.ca

gabriela.rosso@rofaprojects.com

www.rofaprojects.com

@rofaprojects

beta
WORK IN PROGRESS

Daniela Camero Rosso

+ 1 202 779 0982

daniela.galeriabetagmail.com

www.galeriabeta.co

@galeriabetagmail

361 Main St, Kentlands, Gaithersburg MD 20878

