



ROSA ELENA CURRUCHICH Y ANGÉLICA SERECH
XA JUN RUK'OXOMAL QANIMA - A SHARED HEARTBEAT

February 28 – September 6, 2026

Opening: Saturday, February 28, from 11:00 a.m. to 4:00 p.m.

La Nueva Fábrica
Callejón Contreras, Antigua, Guatemala
www.lanuevafabrica.org

*My weaving and I
a shared heartbeat
A heart that speaks, that sings, that tells,
that whistles, that braids, that sows
that reveals life on canvas.*

Negma Coy

La Nueva Fábrica is pleased to announce *Xa jun ruk'oxomal qanima - A Shared Heartbeat*. The exhibition highlights the dialogue between the works of Rosa Elena Curruchich (San Juan Comalapa, 1958 – 2005) and Angélica Serech (San Juan Comalapa, 1982). Both Guatemalan artists of Kaqchikel Maya heritage are characterized by forging their own paths while expanding artistic traditions and languages. Their creations reflect the narratives of their community and the struggles of women who pave the way for future generations.

Rosa Elena is recognized as the first female painter from San Juan Comalapa. She taught herself to paint by observing her grandfather, the painter Andrés Curruchich. Her only solo exhibition took place at the Alliance Française in Guatemala City in March 1979. However, she faced prejudice and harassment in the context of a painting tradition historically dominated by men in her community. During the years of the Guatemalan genocide (1960 – 1996), she used miniature formats to transport her work discreetly. Her paintings capture family life, celebrations, and community bonds, highlighting the vital role of women in Maya social organization.

Angélica is a weaver who inherited her expertise in various brocade techniques and the crafting of huipiles. Her artistry seamlessly blends tradition with diverse techniques, incorporating materials such as human hair, wood, metallic threads, and other organic elements. The intricate knots, ties, and braids adorning her sculptures evoke landscapes and migratory patterns

–reflecting the furrows of agriculture and of human journeys–, while also capturing the memory of the body and the delicate fragility of skin.

The title is inspired by the poem *Ruk'oxomal Taq K'uxaj* (Sounds of Hearts) by the poet and weaver Negma Coy. The exhibition showcases over 100 paintings by Rosa Elena, created between ca. 1979 and 2003. Additionally, it features recent sculptures by Angélica, including newly crafted large-scale textiles that engage with the history, resilience, and vibrant colors of Rosa Elena.

Exhibition curated by Miguel A. López, Chief Curator, Museo Universitario del Chopo.
The presentation at La Nueva Fábrica is organized by Ilaria Conti, Executive Director and Chief Curator.

Exhibition organized by the Museo Universitario del Chopo in collaboration with La Nueva Fábrica.



Teiger Foundation



Rosa Elena Curruchich (San Juan Comalapa, Guatemala, 1958 – 2005) was a Kaqchikel Maya artist. Her works exemplify her desire to document, through meticulously detailed paintings, everyday life, traditional customs, religious festivities, and the labor of her community, such as the production of candles, bread, kites, and *perrajes*. Rather than offering exoticized images produced for tourist consumption, her paintings attend to the role of women within the local social organization and acknowledge the value of care work. In each painting, she included a small text describing the figures and their actions. The images she created recount her own personal history while at the same time affirming the transformative power of community labor. Her work was recently exhibited in the 60th Venice Biennale, titled *Foreigners Everywhere*, curated by Adriano Pedrosa.

Angélica Serech (San Juan Comalapa, Guatemala, 1982) is a Maya Kaqchikel textile artist whose works explore the roots of her family and community heritage as a weaver. Her training is grounded in a family tradition of embroidery learned from her aunt, and her early work focused on the huipiles of Comalapa. Her curiosity and intuition led her to conceive the artisanal production of these textiles as a foundation for developing a personal and imaginative practice. Her work has been exhibited in the Juannio Competition and Auction (2020–2022), the 22nd

Paiz Art Biennial (2021), and group exhibitions at Galería Extra (2021) and Galería Rebelde (2022). Her work forms part of private collections in Europe and Latin America. She was invited to participate in the Toronto Biennial in 2024 and the Sydney Biennial in 2026.

La Nueva Fábrica is a non-profit contemporary art center and residency program based in Antigua, Guatemala, dedicated to artistic experimentation, critical inquiry, and community engagement. Through exhibitions, residencies, public programs, educational initiatives, and international partnerships, the organization supports artistic practices that engage social, political, and epistemic questions.

Recent projects include *Inhabiting Dialogue: Artistic Pedagogies in Central America (EspIRA + RAPACES 2007–2019)* (2025); *Para curarnos el susto* (To Heal Our Fright) (2024–2025); *Ru Raxal qa Rayb'äl* (The Green of Our Desire), Edgar Calel's first institutional solo exhibition in Guatemala (2024); Margarita Azurdia: *A Universe, Documented* (2023–2024); and *Grito*, the first institutional survey of Regina José Galindo in the Americas (2022).

Alongside its exhibition program, La Nueva Fábrica develops long-term educational and research platforms, including La Nueva Escuela, a multi-year pedagogical initiative for public schools in Antigua, launching in 2026.

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