



AMELIA EVERETT

Amelia Everett is a visual artist and writer born in the USA (1989). She currently resides in San Miguel de Allende, Mexico. She holds a BA in Sculpture from the University of North Carolina and has studied various techniques, such as handweaving, Japanese metalwork, and natural dyeing. Her work has appeared in many exhibitions, including Pillow Talk (Asheville, 2020) and {Re}Happening at the Black Mountain College Museum (2018).

Across her practice, she approaches art as a living system that mirrors the natural world's cyclical rhythms. Materials carry their own intelligence and memory, collaborating to shape each piece. In cultivating this relational approach, new ways of understanding can emerge, influencing not only how we engage one another, but how we imagine, build, and sustain our world. During Alejandra Topete's residency, Amelia will be working on a project titled Santuario de las Mariposas: a suspended installation consisting of four to five rope weavings inspired by butterfly species throughout Mexico. The works explore traditional rope netting techniques as well as experimental, intuitive weaving, exploring themes of transformation, migration, and vulnerability.

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ISABEL JUDEZ

Isabel Judez is a multidisciplinary artist and architect born in Venezuela (1992) and currently living in Paris. She initially studied architecture and later graduated with honors from the DNSEP Art program at ESADHaR in 2024. Judez has presented her work at major cultural events, including Nuit Blanche at the Archives Nationales, the Journées du Matrimoine at the Musée de la Corderie Vallois, and Salón ACME in Mexico City.

Her work centers on the intersection of textile sculpture, performance, and heritage practices in search of contemporary forms of monumentality. Through materials such as fiber, stone, rope, and reclaimed matter, Judez develops sculptural and performative environments that intertwine territorial memory, fragile ecologies, and feminine narratives. During Alejandra Topete's residency, she will be working on a project titled Piedras Rosas, exploring a dialogue between two materials deeply rooted in Mexican history: pink quarry stone and agave fibers. She will develop a series of textile sculptures and workshops, searching for monumentality through balance, cooperation, and mutual care. The residency will culminate in an exhibition bringing together the final installation, drawings created during the workshops, research materials, and an audiovisual portrait of the process a space where heritage, architecture, and the social fabric converge.

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JOSÉ ZENDEJAS FOYO

José Zendejas Foyo is a multidisciplinary artist born in 1987 in San Luis Potosí, Mexico. His practice explores the human essence through the intangible and the unspoken, moving between painting, sculpture, material experimentation, and performance. Trained in architecture, he later pursued a Master's degree in Painting in Rome at RUFA (Rome University of Fine Arts). He has painted since his teenage years and has participated in solo and group exhibitions in Mexico and Europe.

In Mexico, he has participated in collective exhibitions at the Museo de Arte Contemporáneo de San Luis Potosí (MAC), as well as individual exhibitions at the Centro Bicentenario in San Luis Potosí. In Europe, he has participated in group exhibitions in Vienna and in several shows in Rome.

In recent years, his work has focused on loss, memory, pain, and time, particularly on the relationship between presence and disappearance. He does not understand death as an ending, but as a return to the silence from which we once emerged. His practice begins with a fundamental question: what happens between those two silences?

Through color, layers, wear, and the accumulation of materials, he creates what he describes as an emotional archaeology surface where memory, absence, and transformation leave traces. During Alejandra Topete's residency, he will deepen this investigation into permanence, exploring what remains after loss and whether an emotion, memory, or presence can survive beyond the body.

His work does not seek to represent death, but to approach the questions it leaves behind: what remains after us, and can a trace survive disappearance?



ROXANA ALBANESE

Roxana Albanese is an Argentine artist residing in Mexico. She holds a Bachelor's Degree in Advertising from Universidad Argentina John F. Kennedy, and in 2023, she completed a painting workshop at the Escuela Nacional de Pintura, Escultura y Grabado "La Esmeralda" in Mexico City. Albanese has held solo and group exhibitions, including *Efímero* at Galería Clarooscuro (2024) and *Diálogos* at Galería Exponeméxico (2022), both in Mexico City. She has also participated in group exhibitions such as *Antología del Talento* at Centro Cultural El Refugio, Jalisco (2025), and *Alma Disruptiva* at Galería Art Studio 244. Her work has appeared in *Arte Vivo México* (2023–2025) across venues such as Museo de Arte Moderno, Museo Kaluz, and Museo Tamayo.

Her work is driven by a sustained interest in experimentation, using a wide range of materials, including found wood, frayed textiles, and distressed paper, as active participants in the process. Chance and improvisation are key: textures emerge from observation and interaction with the everyday environment. The painting becomes a space between control and contingency, between personal reflection and shared experience, evolving around affective states such as confusion, desire, absence, and freedom, among others. Each body of work begins with a particular emotional tone that gives rise to a word or concept. This initial gesture becomes the title and conceptual anchor for the series, guiding material choices and the overall approach.

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MOZA SARACHO

Moza Saracho is a Mexican artist born in Mexico City in 1979. She holds a degree in Set Design from the Istituto Europeo di Design in Rome, a specialization in Abstract Art from the École des Beaux-Arts in Paris, and a Master of Fine Arts from New York University, later pursuing a career as a set and costume designer in film, theater, opera, and ballet. She has participated in a series of solo and group exhibitions, including *Mirrors* by MOZA (NY, 2012) and the Festival de la Diversité Culturelle at Oratoire du Louvre (Paris, 2016), and was selected for the Emerging Salon of Art Basel Miami (2016). In 2012, she undertook a residency at Willem de Kooning's studio in East Hampton, New York.

Moza's work explores the relationship between visual systems and material transformation through painting, installation, and molecular language. During her residency at Alejandra Topete Gallery, she develops *La Mouche*, a visual investigation that takes the fly as a starting point to explore transformation, fragmentation, and what remains invisible to the naked eye. The project emerges from a contradiction: that which we tend to reject also silently sustains the continuity of life. *La Mouche* inhabits the thin line between the grotesque and beauty, revealing how, under a microscope, the fly transforms into an unexpected universe of intricate forms, colors, and structures. Through painting, the fly's recognizable form begins to fragment and dissolve, giving way to a language of molecular abstraction: particles, circles, nuclei, and energy systems that shift, transform, and constantly reorganize themselves.



SHELLY SARFATI

Shelly Sarfati (Mexico City, 1982) is a visual artist. Her practice centers primarily on painting and drawing, exploring themes of the body, identity, and perception. Her background in Graphic Design and Visual Communication informs a structured approach to composition, gesture, and material experimentation. She has exhibited her work both in Mexico and abroad. In 2025, she was selected for the XX Rufino Tamayo Biennial. Recent exhibitions include Heme Aquí (in Querétaro and Saltillo) and Superficies intangibles (in Nogales), as well as shows in Spoleto, Italy, and Alicante, Spain.

She is currently developing *La in/quietud de un cuerpo fragmentado* (The Un/rest of a Fragmented Body), a project exploring the fragmentation and dissociation between body and mind through altered states of sleep. Using sketches, records, and nocturnal walks, she examines movement, gesture, and displacement to construct visual elements that convey a loss of agency and the tension between body and will. Her goal is to establish a distinctive pictorial language rooted in the exploration of gesture, fragmentation, and bodily perception.

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VIR TORRES

Vir Torres is a multidisciplinary artist and photographer interested in using technology to expand her creative process. She holds postgraduate degrees from The New School and Parsons School of Design in New York, as well as the University of Salamanca. Her solid academic foundation encompasses specializations in Photography, Graphic Design, Digital Creative Design, Interior Architecture, and Lighting; a versatility that allows her to merge spatial precision with visual experimentation within production fields. Her artistic work has been published in various art books and exhibited in prestigious venues, including the Museum of Modern Art (MAM) and different editions of the Fotoseptiembre festival.

Currently, her practice turns toward the development of mutable art objects made from deployable geometric structures that reconfigure the photographic image. During her residency at Alejandra Topete Gallery, she will explore liminality, utilizing the space where dreaming and waking converge as a vehicle to translate creative narratives emerging from the subconscious. Through meticulous color compositions, short narratives, and the development of kinetic art pieces, Vir expands the experience of the traditional image. Her proposal reveals and transforms the art object into a vehicle of communication between itself and the viewer.