

Interview

CLARE ROJAS X VLADIMIR RESTOIN ROITFELD

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It was a family affair at the opening for artist Clare Rojas' solo exhibition at Vladimir Restoin Roitfeld's uptown project space. Both Roitfeld's mother, Carine, and his sister, Julia, were on hand to celebrate. The exhibit, Rojas' first in New York since taking a brief hiatus to focus on writing, marks a departure from the artist's figurative, feminine paintings towards something more abstract. "In the past, my work thrived on the idea of combating a negative definition of the feminine spirit, sexuality and empowerment of women in a non-objectifying and exploitive way," says Rojas. The negativity that came with this source of inspiration is what prompted the shift towards abstraction. "At a certain point, I felt so much pain and despair that experiencing something other than that narrative became a necessity to my own survival."

Roitfeld has been a fan of Rojas' work since her first show at PRISM Gallery in Los Angeles several years ago. "[Clare's] work has evolved and become more abstract," Roitfeld said. "To me abstract art is a visual language with an open interpretation. It's instinctive." Fashion and art elite like Ellen von Unwerth, Michael Avedon, and Stacey Engman joined Roitfeld in celebrating the artist, who was in slight disbelief at how well the show had come together. "I am amazed at how many people, places and things had to go as planned to be here now," she says. "It's a miracle to me."