



THE
ROAMER
PROJECT
2026 EDITION

Ignacio Ortíz & Victorino Rosón

THE ROAMER PROJECT



Founded by curators and collectors Ignacio Ortiz and Victorino Rosón, The Roamer Project was born with the idea of showcasing the talent of international artists to the Spanish collecting scene in unique spaces while also being able to collaborate with humanitarian projects and non-profit organizations.

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The Project

The project focuses on bringing together a group of artists to create pieces for subsequent display in a carefully selected space, whether for its historical or architectural value, or some unique characteristic, resulting in an exhibition that presents their work outside the conventional gallery format.

Each edition is curated according to the chosen location, with artists thoughtfully selected whose work engages in dialogue with the surrounding environment.

One of a Kind

This project arises from the desire to situate contemporary artistic practices within spaces endowed with a specific identity: places whose architectural, historical, or symbolic qualities not only frame the exhibition experience but actively transform it. These are territories that, having shaped collective memory, have progressively fallen outside dominant circuits of visibility and remain, to a large extent, overlooked within the international landscape. From this standpoint, the initiative seeks to move away from the predictable narratives through which Spain is often represented, redirecting attention toward contexts that are equally rich in heritage yet less widely recognized. In this sense, the project is conceived as an exploration of the very conditions under which art is experienced. By shifting away from the conventional gallery framework, it opens up new forms of engagement with contemporary creation, where spatial atmosphere, memory, and the material environment cease to be secondary elements and instead become fundamental components of the exhibition narrative. The exhibition is thus conceived as a temporal constellation in which meaning is not fixed in advance but emerges through proximity, interaction, and situated experience.

In its third edition, this line of inquiry is explicitly oriented toward the intersection of art, climate, and the environment. The works are situated within a remote landscape, in the Sierra de Gredos region, where the surrounding territory acts as an active agent in the exhibition process. In this context, the environment ceases to function as a passive backdrop and instead becomes a generative force that shapes both artistic production and its perception, establishing a direct dialogue with the themes present in the works.

Following its presentation in this setting, the works enter a second phase of visibility when they are transferred to Madrid, where they are exhibited in a short-term show conceived as a moment of condensation and encounter. The chosen venue is a historic late-19th-century residence, whose architectural character and landscaped courtyard offer a meaningful counterpoint to the previous context. Within this framework, the international law firm Herbert Smith Freehills Kramer becomes a space of convergence for a diverse network of art world agents—collectors, curators, gallerists, and interested audiences—activating new readings through the displacement of the works.

This edition also consolidates a growing network of collaborations and support that reinforce both the artistic dimension and the project's social vocation. Its partnership with Herbert Smith Freehills Kramer continues, and its relationship with the Aldebarán Collection—one of Spain's leading contemporary art collections and a fundamental pillar of the project—is further strengthened. Additionally, this edition introduces a collaboration with the Corazón de Titán Foundation, with which it shares a philanthropic commitment that expands the initiative's reach beyond the exhibition sphere, integrating artistic practice into a broader network of social and charitable impact.

Carla González Jiménez

The Artists

One of the pillars of Roamer Project is to attract international artists with little or no presence in the Spanish art scene, with the aim of expanding their audience and supporting the development of their careers.

Thanks to social media, we are able to discover a wide range of talents that would have been difficult to access otherwise. This global connectivity allows us to invite artists from all five continents, resulting in a multicultural exhibition of great artistic richness.

Now in its third edition, the project brings together eleven artists, mostly young, yet already established in the international art scene and often trained at some of the world's most prestigious art academies.





Marco Laborda

1987

Barcelona, Spain



Marco Laborda is a self-taught painter whose artistic path began under the influence of his father, the expressionist painter Joan Laborda. Over time, he has developed an eclectic and humanistic background, exploring diverse disciplines that have enriched his practice and brought both emotional depth and a strong narrative dimension to his work.

His pictorial practice unfolds in a territory where the human figure ceases to be a portrait and becomes an inner landscape. Grounded in atmospheric sensitivity and a deep attention to silence, his work seeks not to represent but to invoke, allowing each painting to emerge as a suspended emotional state.

Colour operates as a narrative device, constructing atmospheres rather than palettes. Earthy reds, deep blues and translucent whites form emotional climates, while layers preserve the memory of the process, revealing time on the surface. Each work is conceived as a living organism that retains traces of its own making.

His figuration is defined not by identity but by emotional intensity, transforming the face into an internal, permeable territory. At its core, his practice explores the inner geography of human experience, creating silent, contemplative spaces that invite the viewer to complete what the painting suggests.



"Silencio Vegetal"
Oil on canvas
80 x190 cm



"Botánica del silencio"
Oil on canvas
190 x 80 cm



“Vacío fértil”
Oil on canvas
160 x 190cm



Megan Wheatley

2000

England, UK



Megan Wheatley is a British artist based in London, currently studying for her Master's in Painting at the Royal College of Art. Her paintings evolve through attentiveness rather than fixed intention, responding to what is already present as layers accumulate and shift over time.

Her practice is grounded in the body: working on the floor, she moves around the canvas, and mark-making emerges through this physical engagement. Gesture is not separate from the body but an extension of it, and the surface carries the trace of movement.

Place is integral to her work, with light, atmosphere and context shaping each painting. She makes her own pigments, building colour through a slow, ritualised process that fosters concentration and immersion, allowing the work to unfold without preconception.

Her approach, closely aligned with Zen philosophy, seeks a fluid spontaneity guided by instinct and embodied knowledge, understood not as the absence of thought but as a refusal to cling to it.



"8.23012-SE17"
Pigmnt and dispersion
on canvas
183 x 167cm



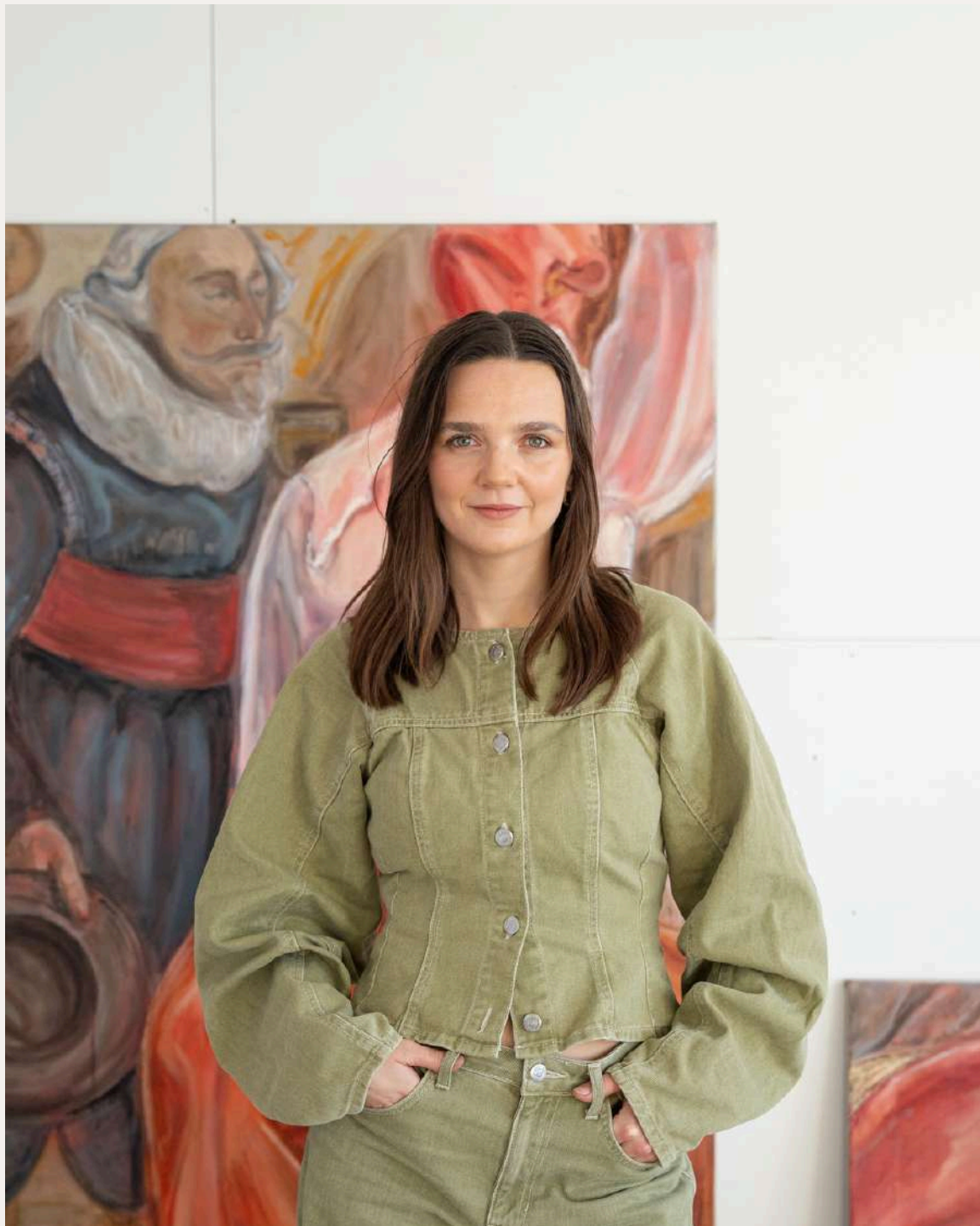
"25.24010-SE17"
Pigment and dispersion
on canvas
179 x 143 cm



Kathryn Armitage

1994

North Yorkshire, UK



Kathryn Armitage is a London-based figurative painter whose work explores gendered power dynamics, challenging conventional notions of femininity and the historical representation of the female body within painting. She completed a BA in Painting at Camberwell College of Art in 2016 and an MA in Painting at the Royal College of Art in 2024. Her work has been exhibited across the UK and Europe and is held in private collections.

Drawing on references from the Dutch Golden Age, she reinterprets and reclaims historical imagery by inserting her own ambiguous, recurring figure, rewriting these narratives through a contemporary lens. Her focus on the clothed body reflects a close engagement with fashion, which operates both as a compositional structure and as a tool for transformation and theatricality.

This impulse to disrupt extends to her material approach, where traditional oil on linen is combined with fluorescent spray paint, pigmented washes and dynamic pastel marks. These layered gestures introduce a sense of movement, reinforcing the instability of the image and its resistance to fixed meaning.

Her paintings function less as portraits than as fragments—open, transitional forms that suggest processes of becoming. Through this approach, Armitage reconsiders the depiction of the body as a shifting, constructed space shaped by both historical and contemporary forces.



“Poison Ivy”
Spray paint, oil & pastel on linen
150 x 180 cm



“Chin Up”
Spray paint, oil & pastel on linen
40 x 50 cm

Holly Terry

1995

Melbourne, Australia

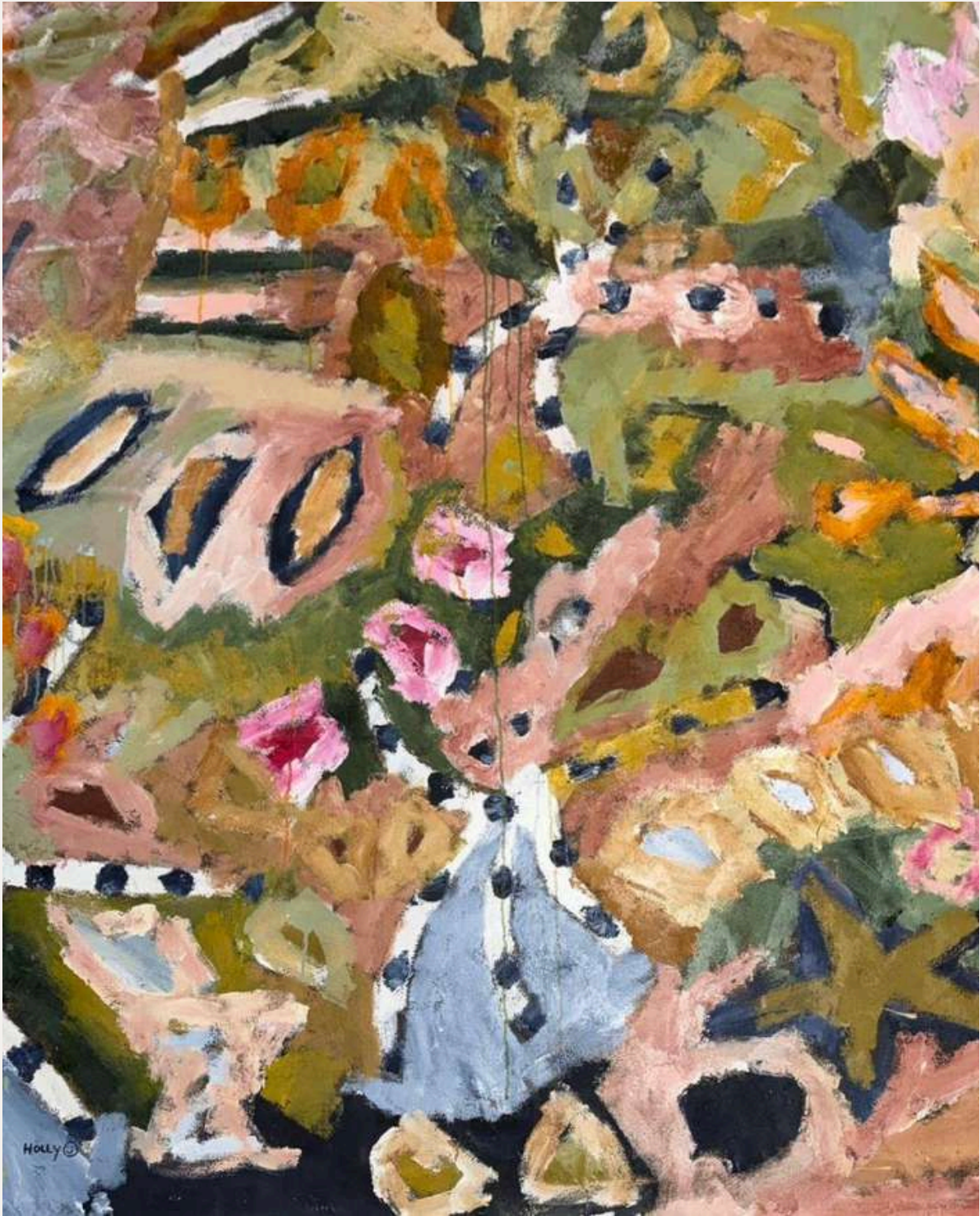


Holly Terry is an Australian-based visual artist and writer known for her large-scale, gestural abstract paintings. Working through an intuitive visual language that moves beyond formal or verbal narrative, her practice seeks to convey a sense of energetic transfer shaped by lived experience. Since her debut solo exhibition at Saint Cloche, Sydney in 2022, she has exhibited internationally across Australia, Denmark and the United States, and her work is held in private collections worldwide.

Drawing from the nuances of everyday life, her work incorporates playfulness through recurring motifs and text-based elements. Her paintings emerge from an ongoing dialogue between self and material, functioning as instinctive responses to the external world, at times playful and at others more introspective.

Over time, her practice has evolved alongside her personal development, becoming increasingly attuned to subtle internal shifts and a deeper awareness of the self. Intuition is central to her process, allowing works to unfold organically without a fixed sense of resolution, often revealing emotional resonance only after completion.

While deeply personal, her work resists fixed interpretation, prioritising the viewer's experience over verbal meaning. Through visual language, she explores how painting can evoke emotion, connection and meaning beyond words, engaging both the emotional complexities and quiet comforts of everyday life.



"The Circus!"
Acrylic & pumice on canvas
200 x 155 cm



"BILLIES DAY OUT"
Acrylic & pumice on canvas
200 x 150 cm

Grace Mattingly

1991

Chicago, USA



Grace Mattingly (b. 1991, Chicago) is a London-based artist whose work has been exhibited internationally in both solo and group exhibitions. She has been featured in publications such as *émergent* magazine and *Art Maze Mag*, and is a recipient of the Elizabeth Greenshields Grant. She holds a BA in Philosophy from Columbia University and an MA in Painting from The Slade School of Fine Art.

Her paintings construct a bright, playful and fantastical universe, where feminine and androgynous figures coexist with animals and hybrid creatures in arcadian landscapes. Through saturated colour, energetic brushwork and an atmosphere that oscillates between exuberance and unease, her work balances intimacy with intensity.

Recurring motifs such as cowboy boots, horses, snakes, cats and candles form a symbolic visual language, while luminous, large-scale compositions—often structured around a dominant hue—create immersive and atmospheric spaces. Beneath their seductive surfaces, her paintings engage with themes of gender, sexuality and desire, frequently approached through a feminine and homoerotic lens.

Her practice combines references ranging from pop culture and fairy tales to mythology, Japanese shunga prints, cinema and feminist literature. At its core, her work conveys a raw, unapologetic sensuality, where bold colour and monumental figures produce a visceral presence that remains in tension with its apparent sweetness.



"Horse Ballet"
Oil on canvas
190 x 140 cm



"Blue dancer"
Oil on canvas
120 x 90 cm

Daniel Roibal

2001

Palma de Mallorca, Spain

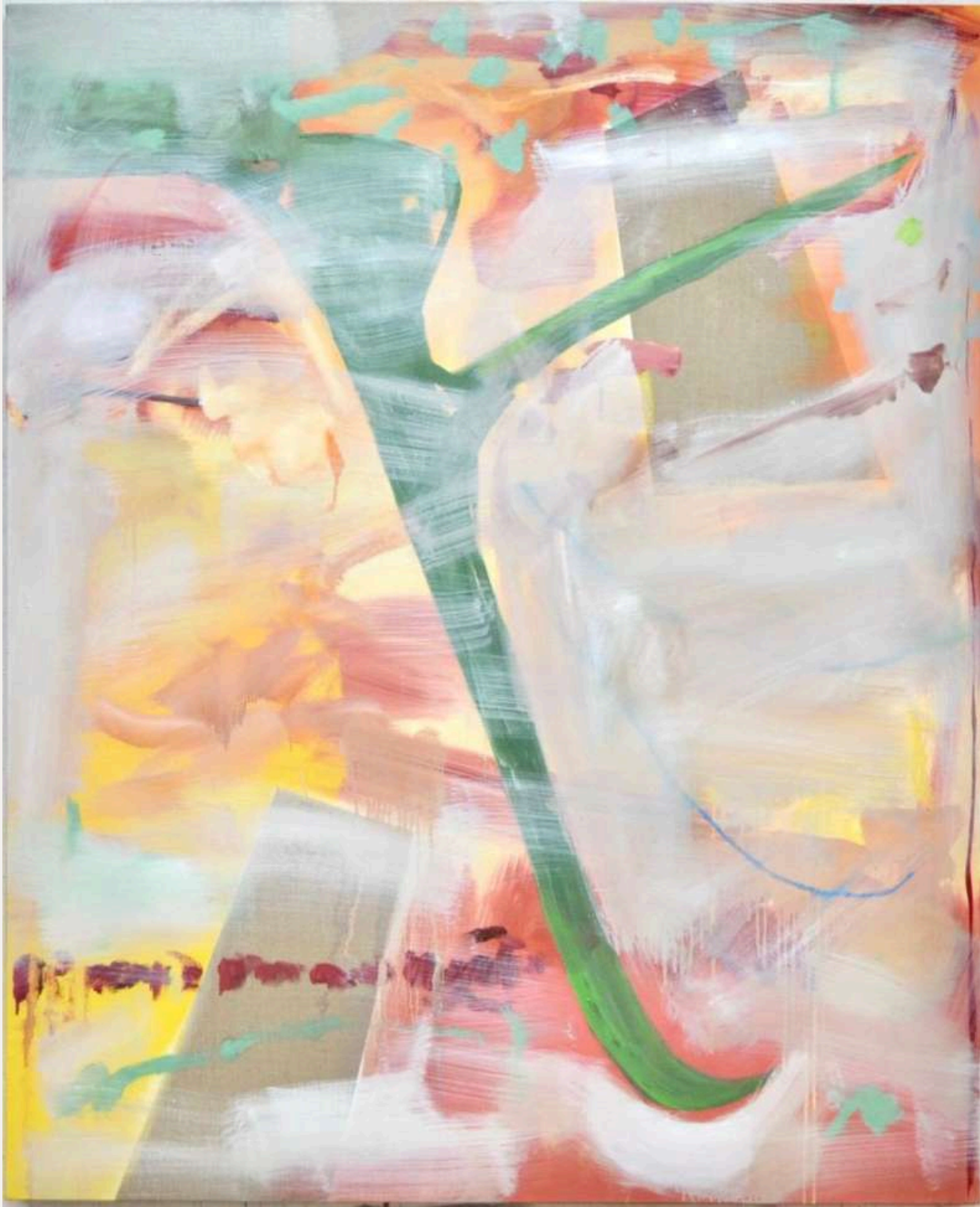


Daniel Roibal is a London-based artist who recently completed an MA in Painting at the Royal College of Art, following a BA in Fine Arts at Chelsea College of Arts, University of the Arts London. His work has been exhibited internationally across Europe and Asia, in both group and solo exhibitions, and he has been awarded a residency at LABIBI+REUS Gallery in Palma de Mallorca. His practice has also been featured in publications including *Threads of Perception* and *Desde aquí se ve más lejos*.

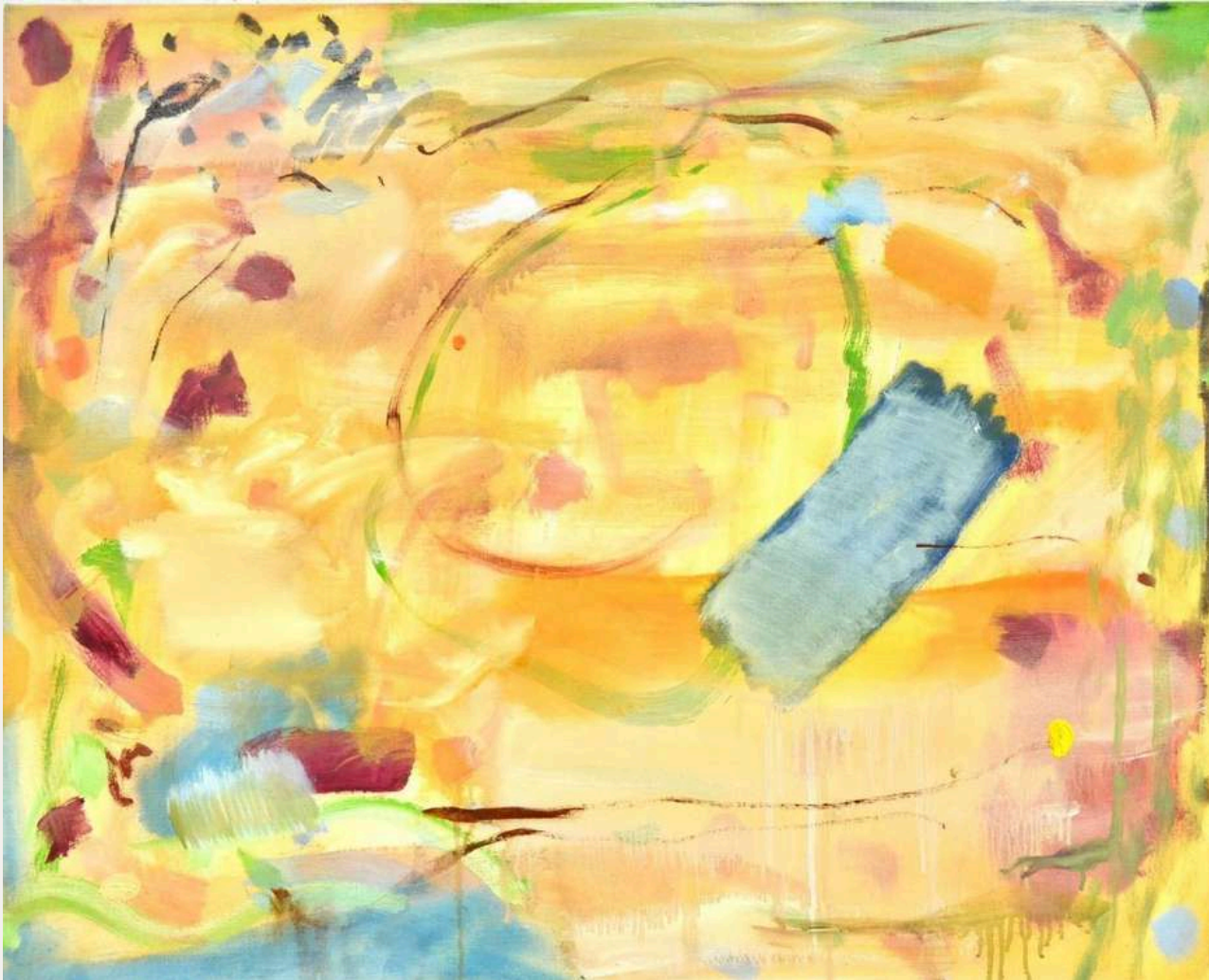
His work is rooted in an understanding of painting as a process-driven practice, where the act of painting unfolds as an open dialogue between artist and material. Rather than following a predetermined outcome, his approach embraces unpredictability, allowing forms, lines and gestures to emerge spontaneously on the canvas.

For Roibal, these moments of emergence define the essence of painting, where the medium asserts its own agency and the artist's role becomes one of attentiveness and responsiveness. This process involves releasing control and reducing the frictions that might interrupt the natural flow of the work.

His practice engages with abstraction as a space in which external references are suspended, enabling paint itself to become the central subject. Through this approach, his work foregrounds the material and temporal nature of painting, privileging process, movement and the autonomy of the pictorial surface.



“Viento entre los pinos”
Oil on linen
160 x 130 cm



“Vientos de verano”
Oil on linen
110 x 80 cm

Gena Milanesi

Los Ángeles, USA

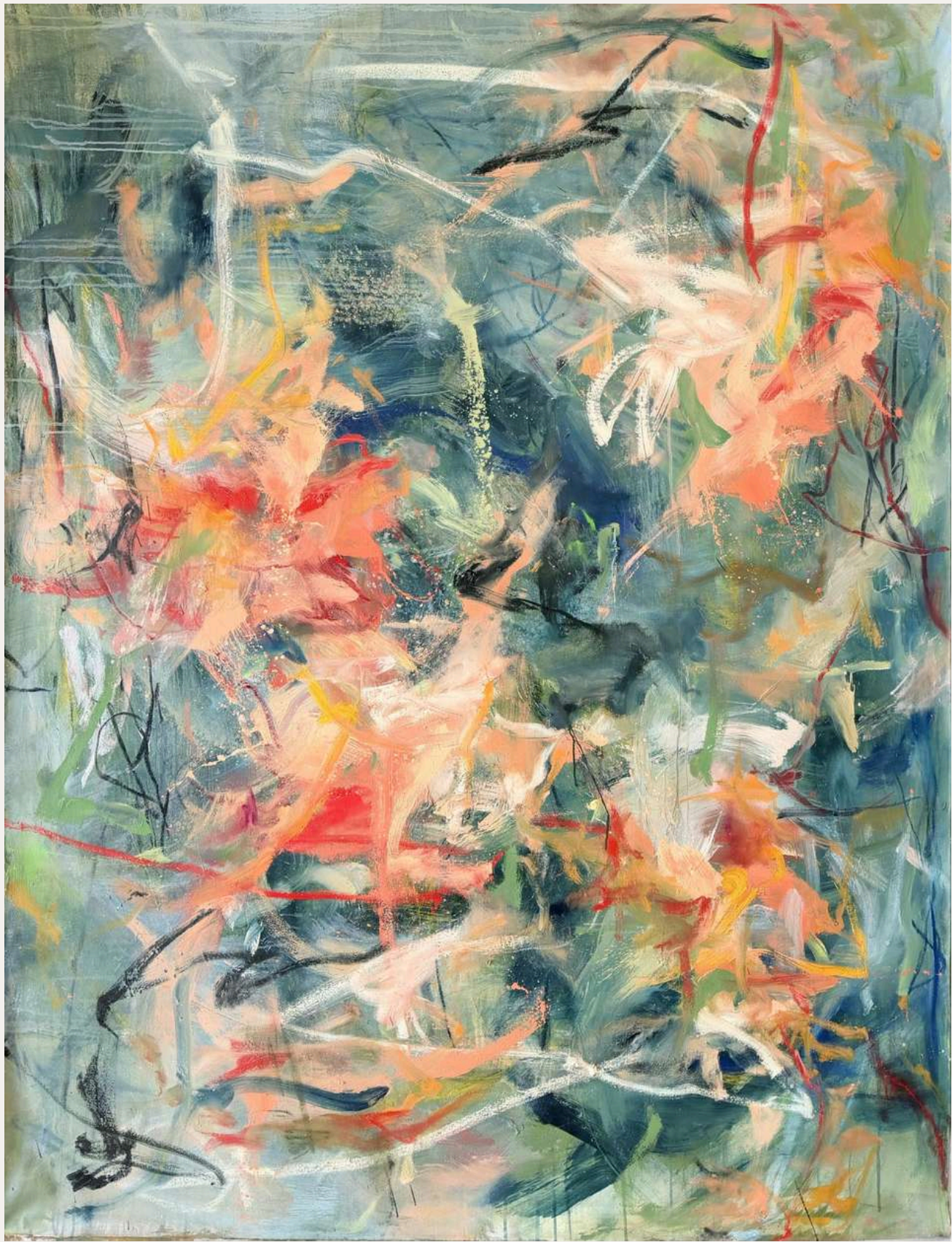


Gena Milanesi was born in Los Angeles and is a London-based artist who recently completed her MA in Painting at the Royal College of Art. Raised between Los Angeles and Glasgow, the tension and harmony of these contrasting environments have shaped her sensibility. She has been awarded a residency at the Mack Art Foundation in New York for summer 2026.

Her work unfolds within an expansive material ecology, where layers of paint reveal both potential and contradiction, evoking states of violence and tenderness. Painting operates as a means of giving form to what resists articulation, making the immaterial tangible through surface, colour and weight.

Her process is driven by a dynamic engagement with materials—dragging, pouring, scraping and layering—allowing each element to assert its own logic. Through this interplay of addition and erasure, the surface records movement, decision and time, where gesture becomes both action and proposition.

Her paintings function as unstable yet structured environments, where opposing forces coexist in tension. Accumulated layers generate moments of friction, disruption and harmony, creating surfaces that remain open and unresolved, inviting meaning to emerge through sensory experience rather than fixed interpretation.



“Flora Empire”
Oil, oil stick, acrylic &
charcoal on canvas
198.1 x 152.4 cm



“Deep River”
Oil, oil stick, acrylic &
charcoal on canvas
80 x 60 cm



Rolankay

1989

Chile

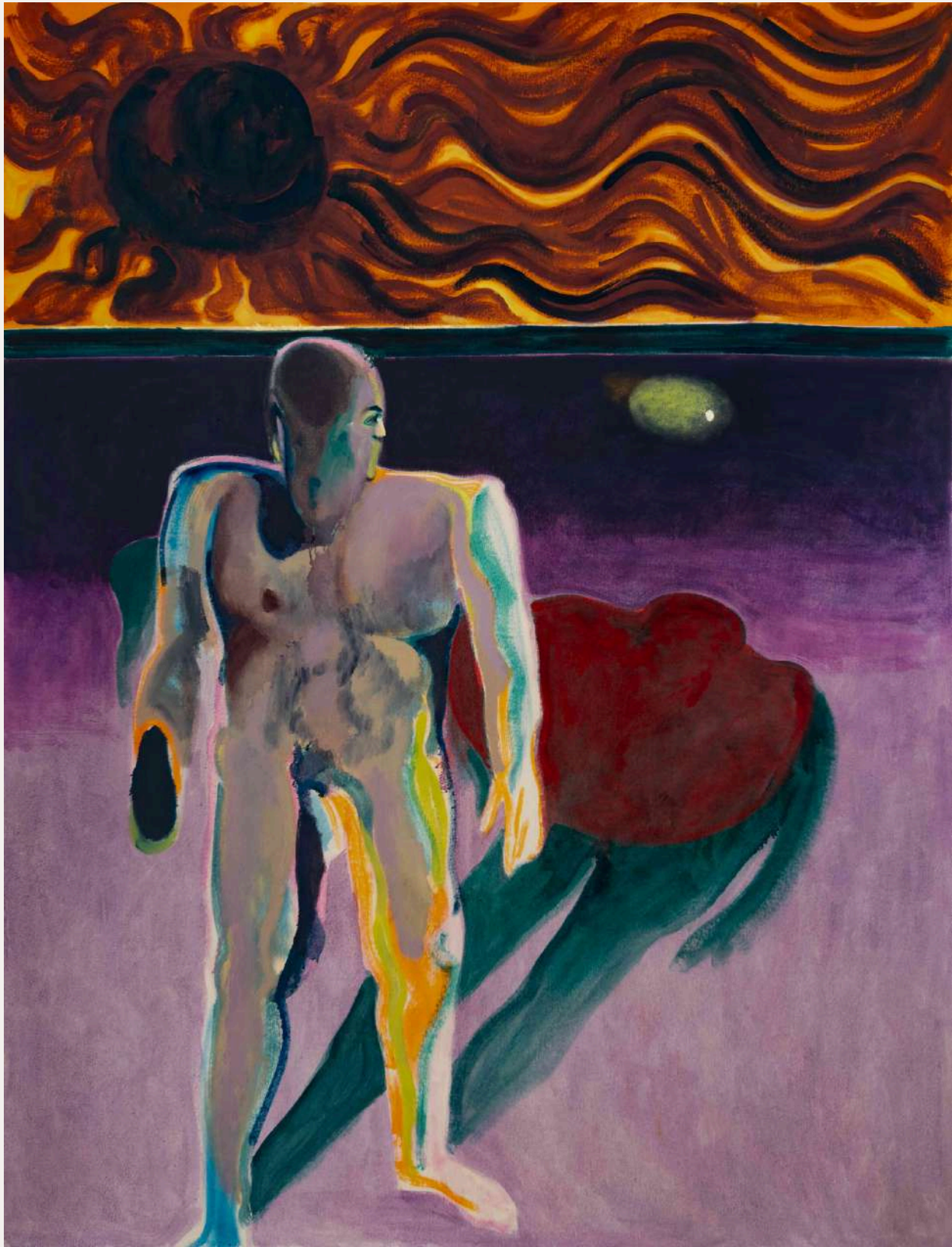


Rolankay is a Chilean visual artist and illustrator based in Madrid. He graduated in Illustration from the Instituto Profesional de Arte y Comunicación Arcos in Santiago, complementing his training with a self-taught practice in painting. Raised in the Atacama Desert in northern Chile, this landscape has had a lasting influence on his artistic sensibility.

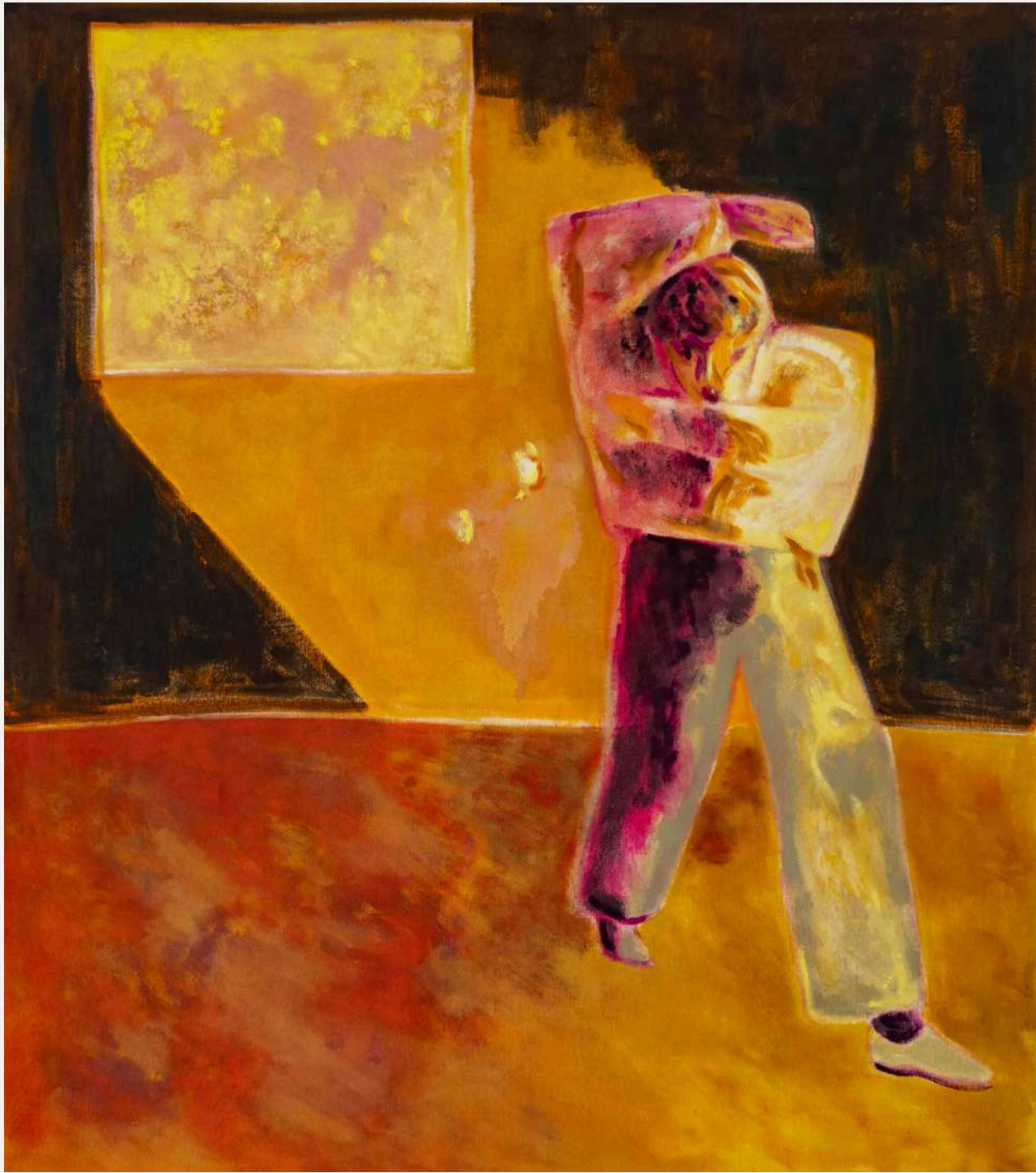
His work focuses on painting and drawing, where figuration and solid colour play a central role. Drawing from references such as Matisse and Japanese Edo-period painting, his compositions explore psychological tensions and symbolic structures through simplified forms and carefully constructed visual languages.

Humans, animals and objects coexist within his works, often imbued with a quasi-divine presence and situated in enigmatic environments that recall both imagined and remembered landscapes. These elements generate atmospheres open to multiple interpretations, where symbolic meaning and emotional resonance remain in constant interplay.

Alongside his artistic practice, he has worked as an Illustration instructor at Instituto Arcos and as an art director and editorial designer for independent publishers. Since 2015, he has exhibited internationally, and his work is held in both institutional and private collections.



"Sol Negro"
Oil on canvas
195 x 148 cm

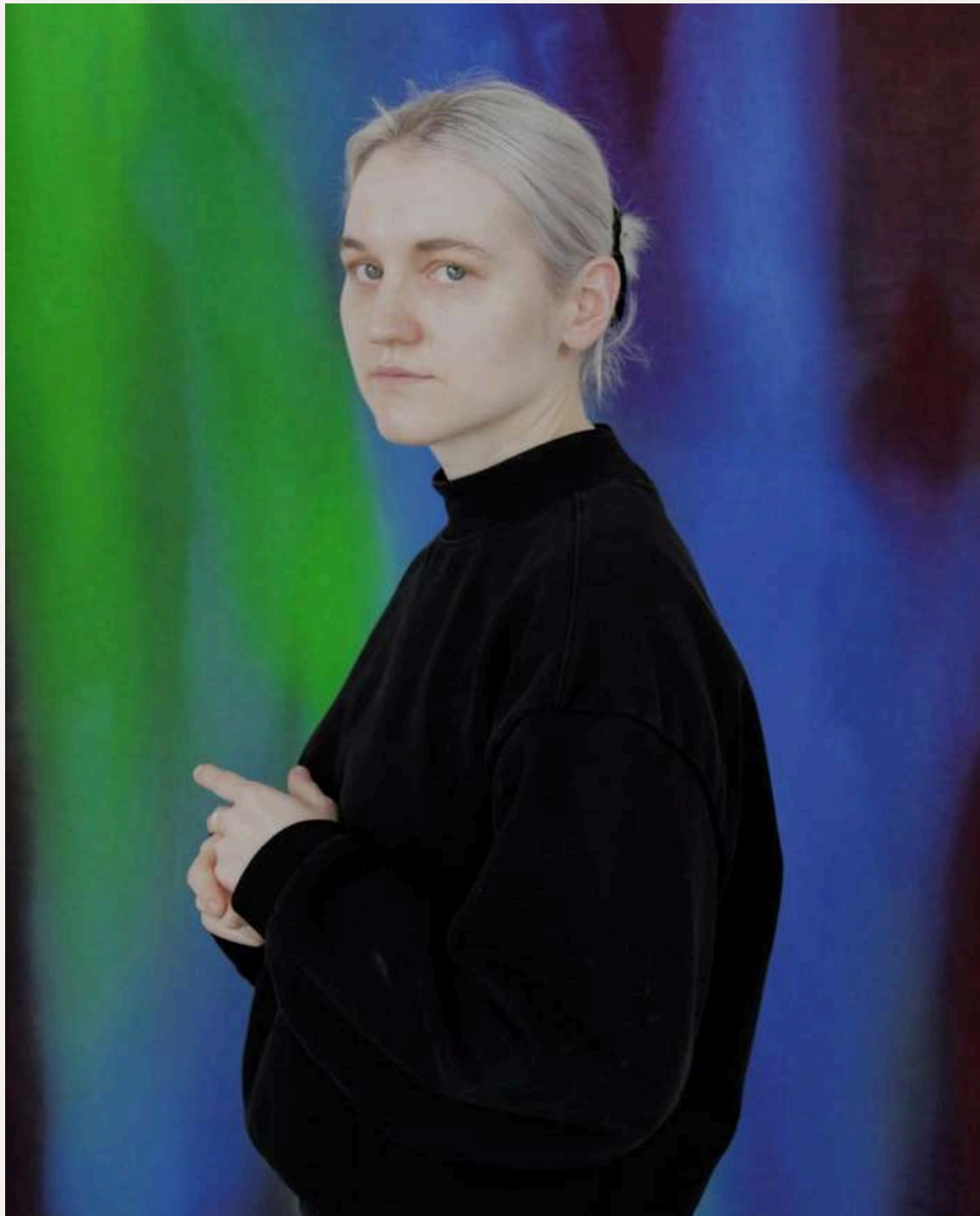


"Iluminación"
Oil on canvas
172 x 152 cm

Viktoryia S Dijk

1992

Belarus

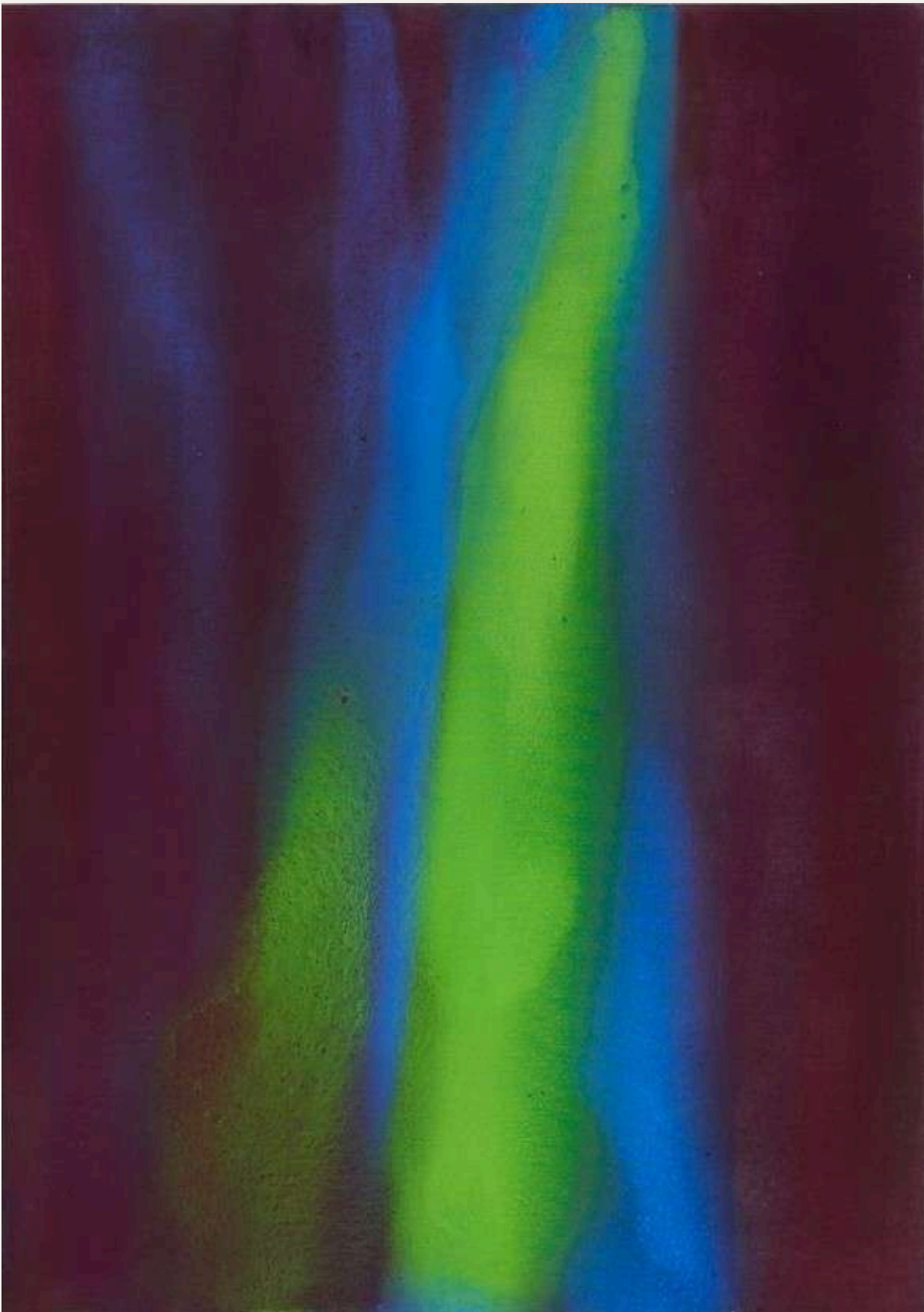


Viktoryia Shydlouskaya Dijk is a Belarus-born, Dutch artist based between Rotterdam and London. She recently completed an MA in Painting at the Royal College of Art, following a BA in Graphic Design at the Royal Academy of Art (KABK) in The Hague and earlier studies at the State College of Art in Minsk.

Her practice investigates the structural pressure of human presence and the mechanics of internal states, examining the body as a site of tension that compresses, deforms or dissolves under psychological conditions. Working primarily on large-scale canvases, she constructs compositions through overlapping planes of colour rather than defined contours.

Using dry pigments and rabbit skin glue on unprimed linen, she develops a fluid process that involves shifting the canvas between horizontal and vertical positions, allowing paint to accumulate and evolve across the surface. Through this material approach, the physical mass of paint and scale of the work render internal psychological states spatially present.

Her work often unfolds in series, reflecting the multiplicity of human experience and enabling a sustained exploration of shifting internal conditions. Supported by ongoing visual and theoretical research, including archival imagery and writing, her practice expands a painterly language that navigates the relationship between perception, form and the inner landscape.



"Afer Zero"
Pigment and rabbit
skin glue on raw canvas
198 x 140 cm each



“The Thaw”
Pigment and rabbit
skin glue on raw canvas
110 x 170 cm



Felix Deschamps Mak

1996

París, France

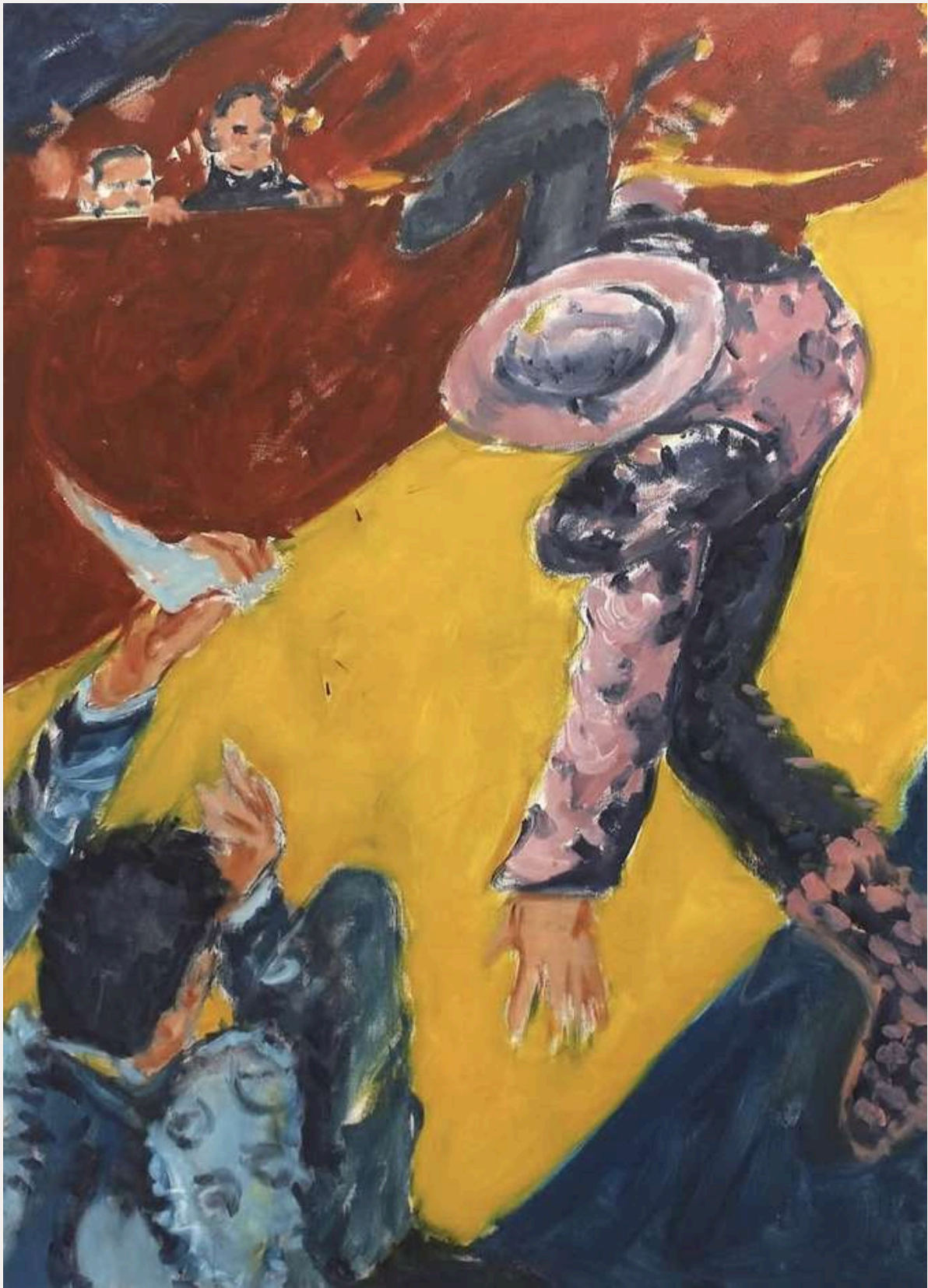


Félix Deschamps Mak was born in Paris. He graduated from the École des Beaux-Arts de Paris in 2021 before continuing his training at the Repin Institute in St. Petersburg. He later joined the Casa de Velázquez (French Academy in Madrid) for the 2022-2023 residency, and his work has been the subject of two solo exhibitions at Galerie Lazarew between 2022 and 2024.

Drawing from both classical and modern painting, and informed by an extensive personal archive of images, his work develops through muted hues in which notions of space, incompleteness and absence shape a singular, timeless language.

His practice shows little interest in narration, privileging instead the intensity of the moment. This is reinforced by the theatricality of his compositions, where staged scenes, sharp contrasts of light and shadow, and a marked taste for artificiality coexist with the recurring presence of masked, costumed or grotesque figures.

Ultimately, his work seeks what is shared without being identical—an exploration of the common that resists similarity.



"Jump #1"
Oil on canvas
115 x 83 cm



"Picador"
Oil on canvas
73 x 62 cm



Lulu Stephenson

1997

Cheshire, UK



Lulu Stephenson is a London-based figurative painter. She received an MA in Painting from the Royal College of Art in 2024 and previously completed a BA in Jurisprudence at the University of Oxford. During her studies, she was awarded the ColArt Winsor & Newton Bursary and has since exhibited in London and internationally.

Her paintings move between the body and the natural world, where figures dissolve into and emerge from their surroundings in a state of continuous transformation. Drawing on influences such as Renaissance frescoes, sixteenth-century non-finito sculpture and classical mythology, her work is rooted in memory and material process.

Her practice is defined by a sustained engagement with surface, where each painting carries the trace of its own making. Through a layered process of scraping back and rebuilding, she navigates the tension between collapse and control, allowing forms and figures to gradually emerge through excavation.

Varying in scale from intimate to expansive, her works remain deeply personal in register, unfolding slowly as the viewer engages with them. Through this process, her paintings evoke a fluid relationship between body, landscape and memory, where presence is continuously formed and undone.



“One thousand Sunday Suns”
Oil on linen
130 x 170 cm



“Cross-currents”
Oil on linen
40 x 30 cm

Carmen Ceniga Prado

1995

Spain



Carmen Ceniga Prado is a Spanish painter (b. 1995). She began her Fine Arts studies at the Pratt Institute in 2015, supported by its International Merit Scholarship, and completed a BFA at Wimbledon College of Arts, University of the Arts London, in 2018. In 2023, she received her MFA from La Salle College of the Arts. Recent exhibitions include *Rationale for Fables* (Singapore, 2023), *New Makers* at Atta Gallery (Bangkok, 2023), *Entre Aguas* at Aldama Fabre Gallery (Bilbao, 2022), and *At Dusk, We Tread the Earth in Starch* (Singapore, 2022).

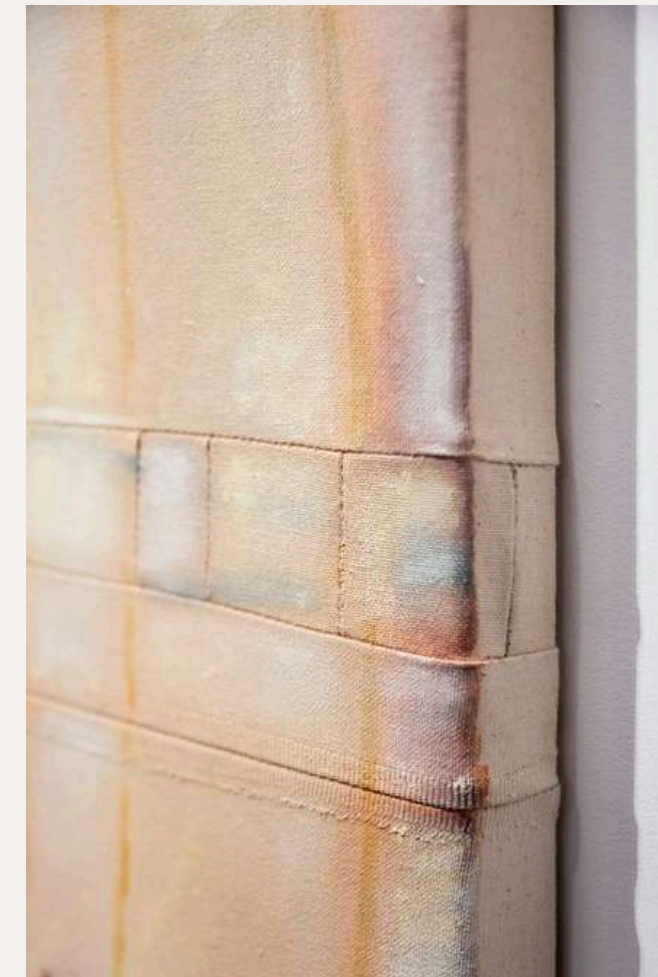
Her practice developed through a shift from sculpture to painting, maintaining a sculptural logic of excavation and layering within a more fluid, instinctive approach. Painting becomes a somatic process of introspection, where gestures emerge from bodily memory and unfold into abstract landscapes between the visible and the sensorial.

Using diluted inks and acrylics, she builds layered surfaces that generate subtle volume and internal luminosity. The

canvas absorbs pigment like skin, while stitched fragments introduce material memory; these seams—like scars—structure the composition and trace a body thinking through movement.

Influenced by her time in Asia, her work engages with ideas of emptiness, gesture, and awareness. Drawing on calligraphic practices, her paintings connect brushstroke and breath, while darkness—echoing Junichiro Tanizaki's *In Praise of Shadows*—becomes a space of depth and contemplation.

Intimate in register, her works unfold through a reduced palette, balancing light and shadow to evoke a non-dual understanding of reality. Conceived as open-ended processes, her paintings operate as states of attention where body, matter, and time converge in continuous transformation.



Flood,
2025
Ink and acrylic paint of sewn canvas
50 x 200 cm





Special Thanks to

ARTIST LIASION, PORTFOLIO EDITION & SOCIAL MEDIA

Carla González Jiménez

CATERING

Coletto @colettocatering

Refectorio (* Michelin) - Abadía Retuerta

Others

Enrique Valero - Abadia Retuerta

Alejandra Pedrosa - Abadía Retuerta

Nicolás - Herbert Smith Freehills Krammer

Eduardo Soler Tappa - Herbert Smith Freehills Krammer

Jesús Olmos - Asterion Industrial Partners

María F Macías - Artizense

Fernando Rosón Baltar - Assistant

Manuel Díaz - Estrella Galicia

Aldebaran Projects (Colección Aldebaran)

Artmor Art Solutions

Our Collaborators



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Victorino Rosón +34 693 23 81 09



MARCO LABORDA



“Silencio Vegetal”
2025
Oil on canvas
80 x190 cm
5.500€ + IVA



“Botánica del silencio”
2025
Oil on canvas
190 x 80 cm
5.500€ + IVA



“Vacío fértil”
2025
Oil on canvas
160 x 190cm
7.700€ + IVA

MEGAN WHEATLEY



“8.23012-SE17”
2023
Pigmnt and
dispersion
on canvas
183 x 167cm
6.900€ + IVA



“25.24010-SE17”
2024
Pigment and
dispersion
on canvas
179 x 143 cm
5.700€ + IVA



“03.24501-SE17 ”
2024
Pigment and
dispersion
on canvas
182 x 152 cm
6.900€ + IVA

KATHRYN ARMITAGE



“Poison Ivy”
2025
Spray paint, oil &
pastel on linen
150 x 180 cm
9.200€ + IVA



“Chin Up”
2025
Spray paint, oil &
pastel on linen
40 x 50 cm
2.500 € + IVA

HOLLY TERRY



“BILLIES DAY OUT”
2026
Acrylic & pumice on canvas
200 x 150 cm
6.600€ + IVA



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Acrylic & pumice on canvas
200 x 155 cm
6.700€ + IVA

GRACE MATTINGLY



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2025
Oil on canvas
190 x 140 cm
10.100€ + IVA



“Blue dancer”
2025
Oil on canvas
120 x 90 cm
6.300€ + IVA

DANIEL ROIBAL



“Viento entre los pinos”
2026
Oil on linen
160 x 130 cm
8.000€ + IVA



“Vientos de verano”
2026
Oil on linen
110 x 80 cm
5.200€ + IVA

GENA MILANESI



“Flora Empire”
2026
Oil, oil stick, acrylic &
charcoal on canvas
198.1 x 152.4 cm
10.800€ + IVA



“Deep River”
2025
Oil, oil stick, acrylic &
charcoal on canvas
80 x 60 cm
3.900€ + IVA

ROLANKAY



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195 x 148 cm
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“Iluminación”
2025
Oil on canvas
172 x 152 cm
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VIKTORYIA S DJIK



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“The Thaw”
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Pigment and rabbit
skin glue on raw canvas
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FELIX DESCHAMPS



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"Cross-currents"
2025
Oil on linen
40 x 30 cm
1900€ + IVA

CARMEN CENIGA PRADO



Flood,
2025
Ink and acrylic paint of sewn canvas
50 x 200 cm
8.000€