LISMORE
REGIONAL
GALLERY

GALLERY 1

Veronica Rojas Nuñez

Shadow work

2 MAY –
22 JUNE 2025

Lismore Regional Gallery
11 Rural Street
Lismore, NSW 2480

Open hours
Wednesday to Sunday, 10am – 4pm
Thursdays until 6pm
Closed on public holidays

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@ LismoreRegionalGallery

Lismore Regional Gallery is a creative initiative of the Lismore City Council supported by the New South Wales Government through Create NSW and the Friends of the Gallery.
The Gallery acknowledges the Widjabul Wia-bal people of the Bundjalung Nation as the traditional owners of the land upon which the gallery stands. We pay respects to elders past, present and emerging and extend that respect to all First Nations cultures and their contributing connection to land, waters, community and the arts.

The artwork of Veronica Rojas Nuñez engages with research and critical conversations regarding heritage and cultural identity. Through her practice, she is actively reconstructing the emotive storytelling of South American African diaspora.

The oeuvre titled *Shadow work* originally consisted of a series of paintings and video works documenting process and nascent gestures.

Concept ::

Oyare is my maternal ancestor, when she was a young child, she was one of many African people forcibly removed from her family, culture, and homelands of Kenya. Oyare was placed on a ship bound for the transatlantic slave route which landed her in Peru, now present-day northern Chile.

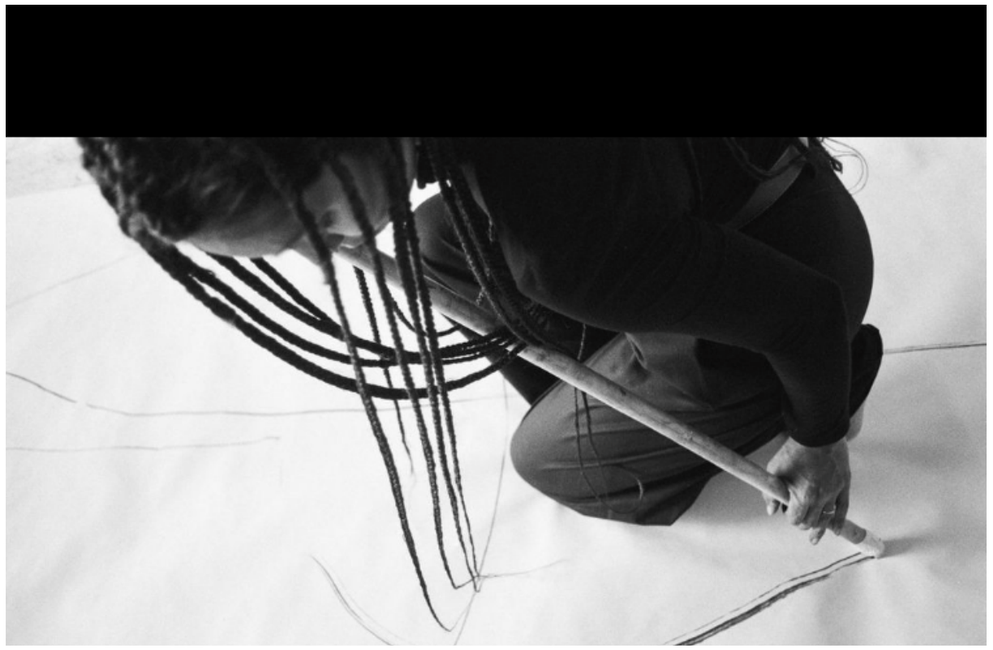
On her arrival, like so many others in history, her name was taken and changed; common during active colonisation. The erasure of Oyare's name attempted a removal of her African cultural identity.

The loss of cultural identity is akin to the loss of the ground under a people's feet. This unsteadiness was used tactfully in forced assimilation to foreign lands.

I hovered in the space of not knowing, I needed to finally place my feet down to ground and understand by imagining myself as much as I could in Oyare's footsteps.

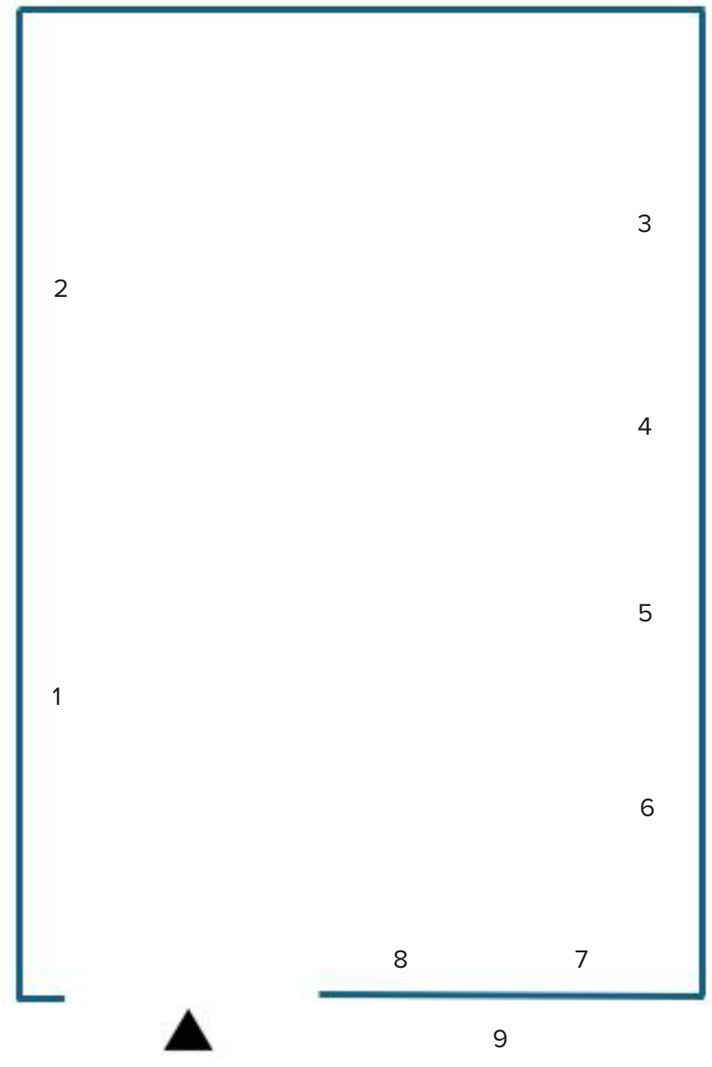
This was the catalyst of a series of paintings, created on large pieces of canvas or paper stretched out on my studio floor and walls; this became my motive for storytelling.

The use of colour as a canon places emotive feelings onto the surface, forming ebbs within the structure and creating shape. It is an approach utilised to explore working from a place of an intimate personal journey. A belief that not only superficial qualities or dispositions in health can be passed down from generation to generation, but also feelings and emotions of colonised people, such as feelings of displacement and rupture, vibrations sent down the family tree that reach and ask to be expressed. Keeping narrative and story alive, as it is innate in my personal belief, is part of the DNA of African people and peoples of the African Diaspora.



The placement of my body on the surface explores the relationship between inherited movements, lineage specific. I use my body as a vessel for story, and the feelings are placed on a tangible surface, allowing healing and awareness.

The outcome became the piecing together of my family, a painted quilt of heritage.



Gallery 1
artworks listed clockwise from left on entry

list of works

Veronica Rojas Nuñez
born 1987 Apaza, Chile
lives/works Duck Creek, Bundjalung Country

one
***Untitled brown tones* 2022**
oil on linen
229.5 x 192.5 cm
$12,160

two
***Untitled blue* 2021**
oil on linen
229 x 192.5 cm
$12,160

three
***Untitled blue/yellow hue* 2022**
oil on linen
203 x 138.5 cm
$7,870

four
***Untitled sage/green* 2022**
oil on canvas
192 x 187 cm
$7,150

five
***Sage abstraction* 2021**
oil on canvas
200 x 175 cm
$10,000

six
***Untitled green/black* 2022**
oil on canvas
195 x 195 cm
$10,000

seven
***Untitled quilt* 2022**
oil on linen
229 x 193 cm
$14,300

eight
***Untitled red and black abstraction* 2021**
oil on canvas
142 x 234.5 cm
$7,150

nine
***Arizona* 2021**
oil on canvas
255 x 211 cm
$10,000

all works courtesy the artist