

UN ROSTRO ADORNA UN ROSTRO
Lauren Moffatt (AUS, 1982)
11/09 – 31/10/2025

Un rostro adorna un rostro (A Face Invests a Face)

In *The Waves*, Virginia Woolf conceived consciousness as an incessant wave: voices that emerge and recede into one same pulse. Emily Dickinson wrote: "A charm invests a face", reminding us that every countenance is both revealed and veiled. The title of this exhibition, *Un rostro adorna un rostro* (A face invests a face), revisits and displaces those same words: it is no longer a charm that covers the surface, but another face, a vestige that overlaps on top of others. Thus, the combined gazes of Nefertiti, Agrippina, an anonymous saint, a young Greek slave, and, Flora appear, each embodying a subjectivity that, as in Woolf, does not dissolve into the others, but coexists in the same choral fabric. In Lauren Moffatt's work, faces become multiple characters that reflect and contradict each other, composing a plural self.

Here, the portrait is both a threshold and a split. What was once stone or wood is now digital skin; what began as an isolated bust finds a temporary body made of clay, silk, and wax before becoming an animated simulation. The mesh, the digital fabric that holds these figures together, is both technical and metaphorical: mathematical geometry and poetic veil. This gesture also reveals the tension of the representation of women throughout history, from antiquity to modernity: bodies fixed in canons and materials that now find a second life in the mutability of the virtual. What was once idealisation or silence becomes an open space of interwoven narratives.

In *Un rostro adorna un rostro* (A Face Invests a Face), corporeality unfolds as a transition between worlds. Paintings, sculptures, and augmented reality devices interact with each other and with the viewer, expanding the work beyond the surface of the canvas. *Beyond Her Mesh* proposes an infinite opening: a face offered to another, a body that is never quite complete.

Pablo Vindel