

LUIS DE JESUS LOS ANGELES

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GRISELDA ROSAS: VENI, VIDI, VICI

January 10 – February 28, 2026

Opening Reception: January 10, 4:00-7:00 P.M.

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Luis De Jesus Los Angeles is pleased to announce **Griselda Rosas: Veni, Vidi, Vici**, on view from **January 10 through February 28, 2026**. This is the artist's second solo exhibition with the gallery and follows her inclusion in the 2025 California Biennial at the UC Irvine Langson Orange County Museum of Art. An opening reception will be held on **Saturday, January 10, 2026, from 4:00 – 7:00 p.m.**

Griselda Rosas's exhibition, *Veni, Vidi, Vici*, presents multidisciplinary works that resist binaries, inviting viewers into layered allegories, histories, and personal experiences. Using a wide range of materials and methods—faux ostrich skin, recycled grain-sacks, embroidery, watercolor and large-scale, charcoal on paper drawings—she highlights the tensions between play, intimacy, and the narratives we inherit. The exhibition's title, "Veni, Vidi, Vici," meaning "I came, I saw, I conquered," adapts the historic Latin phrase to recall both its military origins and its contemporary use as a declaration of individual triumph, prompting a reflection on histories of domination and the enduring influence of victory-driven language in shaping culture and identity.

Inherited memory, themes of nurture and intergenerational exchange emerge through Rosas' response to her son Fernando's drawings. Rosas enlarges and transforms these sketches into monumental, often monstrous, mixed media or charcoal renderings—a process that echoes the distortions and shifts in perspective that shape stories of war as they are retold across generations. As a single parent and cross-border commuter, she extends this inquiry by examining gendered expectations and the culture of warfare embedded in toys marketed along rigid gender lines, revealing how commercial design naturalizes militarized play and scripts early performances of masculinity. Her ongoing research, spanning precolonial toys to contemporary political tensions and liminal border spaces, underscores the persistent entanglement of conflict, storytelling, and the materials of childhood.

Rosas' works reclaim the language of conquest through a distinctly intersectional feminist lens. Her embroidery becomes a mode of historic correction—repairing, revising, and subverting colonial visual language—while her textiles function as repositories of Indigenous knowledge often omitted from written archives. By drawing from maternal labor, intergenerational storytelling, and the material culture of play, Rosas challenges the social and geopolitical frameworks that naturalize domination. *Veni, Vidi, Vici* is thus transformed from a declaration of victory into an inquiry: *who authors history, and how might those narratives be rethreaded toward repair?*

Griselda Rosas (b. 1977, Tijuana, MX) lives and works in San Diego, CA and Tijuana, BC, MX. Rosas holds an MFA in sculpture and a BFA in printmaking, both from San Diego State University, San Diego, CA, where she teaches. Solo exhibitions include *Donde Pasó Antes (Where it happened before)*, Luis De Jesus Los Angeles (2024), *Yo te cuido* at the Museum of Contemporary Art San Diego and UC Berkeley Art Museum & Pacific Film Archive (BAMPFA) (2023); *Forged Dialect*, Quint Gallery, La Jolla, CA (2022); and *Regata Abscisa*, Oceanside Museum of Art, San Diego, CA (2020). Selected group exhibitions include *The California Biennial*, UC Irvine Langson Orange County Museum of Art (OCMA), Costa Mesa, CA (2025); *Stories from My Childhood*, Northern Illinois University Art Museum, DeKalb, IL (2022); *Cannon Gallery Ninth Invitational exhibition*, Carlsbad, CA (2022); *First International Festival of Manuports*, Kohta, Helsinki, Finland (2021); and *San Diego Art Prize Exhibit*, Bread & Salt, San Diego, CA (2020); among others. Rosas' works are in the collections of the Los Angeles County Museum of Art (LACMA), the Museum of Contemporary Art San Diego, UC Irvine Langson Orange County Museum of Art, AltaMed Art Collection, and numerous private collections.

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