

ROSA THARRATS

bombon



## **(b. 1983, lives and works in Cadaqués, ES)**

Rosa Tharrats works primarily with textiles. Her exploration is based on the premise that objects, whether natural or artificial, possess an unexplored subjectivity and can establish an organic relationship with us. She likes to think of matter as an identity with a soul and vibration. She often finds herself creating through the interaction between the mineral, plant, and industrial kingdoms. Other recurring themes in her work are transformation, symbiosis, process, collection, popular culture, the union of microscopic and macroscopic life, the visible and the invisible, the investigation of the subtle balance between materials, and the contrast between the ethereal and the wild.

Most of the materials she works with come from her family archives or from an archive she has been compiling over time of fabrics, garments, wardrobes, and other objects. The archive is an ongoing process that studies and acquires layers of meaning as

time passes. Her aim is to create sensory narratives with layers of meaning through an interdisciplinary method that encompasses fashion and the visual arts.

She has had solo exhibitions at TBA21, Córdoba (2023); Centre d'Art Maristany, Sant Cugat del Vallés (2023); Galería Ehrhardt Flórez (2022); Museu de L'Empordà, Figueres (2020); Bombon Projects, Fonteta (2020); and Galería Cadaqués, Cadaqués (2015).

She has participated in group exhibitions such as Els miracles del mestre Cabestany, ARBAR, Vall de Santa Creu (2023), Apunts per a un incendi dels ulls, Panorama 21, MACBA, Barcelona (2021–22), and Just because. In the blink of an eye, Bombon Projects (2021), Once upon a time you were very elegant, Heinrich Ehrhardt Gallery, Madrid (2021), And I hear your footsteps coming, Heinrich Ehrhardt Gallery, Madrid (2018) or To Joseph Beuys, Cadaqués Gallery, Cadaqués (2016).

## ***WE ARE FULL OF WINDS AND SEA AND SOLAR THREADS (2025)***



### **Kunsthalle Münster, Germany**

“We Are Full of Winds and Sea and Solar Threads” is the first solo exhibition by Catalan artist Rosa Tharrats at a German institution. The Kunsthalle Münster serves as the setting for her immersive installation “Dressing the Wind” (2025). It is a play with the elements that transforms the exhibition space—with all its particularities—into a place of experience, inviting us to rethink our relationship with the world and to recognize the intrinsic value of each element as a constant reminder of the cycles of life. [...]

In her work, recurring themes are transformation, symbiosis, process, composition, the connection between microscopic and macroscopic life, or the visible and the invisible. Another important aspect is the juxtaposition of the ethereal, the wild, and the unaltered. Tharrats highlights the strength, but also the vulnerability, of nature. She creates an environment that invites us to question our position in the world and, therefore, our attitude toward it. His work draws on reflections about community networks, cohesion, and sustainability.

*We are full of winds and sea and solar threads (2025) exhibition detail*



*We are full of winds and sea and solar threads* (2025) exhibition view



*We are full of winds and sea and solar threads* (2025) exhibition view



*We are full of winds and sea and solar threads* (2025) exhibition details



*We are full of winds and sea and solar threads* (2025) exhibition view



*We are full of winds and sea and solar threads (2025) exhibition view*

## REFUGIA (2025)



*Refugia* (2025) exhibition detail

### Miró Mallorca Foundation, Mallorca, ES

“Colloquial language is full of expressions that refer to the skin. To have very thick skin to describe those who can barely feel emotions, or to be on edge to describe those moments when emotions overwhelm us. It was only a few years ago that it was discovered that the skin is not simply the covering of our body, but an organ in itself. The proliferation of transparent plastic materials—those thin plastics that cover everything—has made us a bit like them, incapable of contemplating the glory of feeling the world through our pores.

For Rosa Tharrats, all objects, whatever their constituent material, whether of natural or artificial origin, have a specific subjectivity and can establish an organic relationship with us.

Her archive of materials, always in process and under study, comes from the compilation, the gathering of fabrics, old and new garments, and other found objects. Her primary objective is to establish sensory narratives, with layers of different meanings, through art and fashion.”

- Excerpt from the exhibition text written by Chus Martinez



*Refugia* (2025) exhibition detail



*Refugia* (2025) exhibition detail



*Refugia* (2025) exhibition detail



Vol d'esponja (2024) exhibition details



*Dansa Rosa* (2024) exhibition details

## ***ELS MIRACLES DEL MESTRE CABESTANY (2024)***



### **Loop Festival, Barcelona, ES**

Produced by ARBAR (Associació per a la Recerca Biocultural i Artística de Rodes)

In collaboration with Gabriel Ventura

Curated by Sofia Lemos

Between inner monologue and dream, Master Cabestany fantasizes about the future sculptures he is preparing for the portal of the Sant Pere de Rodes monastery.

Inspired by three miracles recounted in the New Testament (the resurrection of Lazarus, the turning of water into wine, and the miracle of the withered hand), the Master reflects on his vocation and the mysteries of divinity.

*Els miracles del Mestre Cabestany (2024)* projection at the monastery of Sant Pere de Rodes



*Els miracles del Mestre Cabestany* (2024) projection at the monastery of Sant Pere de Rodes



*Els miracles del Mestre Cabestany* (2024) projection at the monastery of Sant Pere de Rodes



*Els miracles del Mestre Cabestany* (2024) video frame

## ***EL RIU ERA BLAU I VERD I GROC (2024)***



*El riu era blau i verd i groc (2024) performance picture*

**CIBA, MANIFESTA 15, Santa Coloma de Gramenet, ES**

As part of MANIFESTA 15, Rosa Tharrats and Gabriel Ventura present *\*El riu era verd i blau i groc\** (The River Was Green, Blue, and Yellow), a newly produced 25-minute video piece that compiles a series of urban legends, stories, and personal memories about the Besòs River (Sant Adrià del Besòs, Barcelona) shared by the residents of this neighborhood.

This collaborative work is the result of a series of workshops the artists held during May under the Passadors Bridge, which ultimately became the central setting for the piece.

During the process, some of the workshop participants became actors. They were joined by the Sikh community of Sant Adrià del Besòs, who regularly practice their country's traditional martial arts, Gatka, a few meters from the bridge; the Clappers gospel choir from Badalona; and the Women Welcome Association. Thus, the filming of *El riu era verd i blau i groc* has become a great performance where each participant makes a contribution of body, passion and voice as an offering to the river.



*El riu era blau i vert i groc* (2024) performance picture



*El riu era blau i vert i groc* (2024) performance picture

## REFUGIA (2024)



Refugia (2024) exhibition detail

### Bombon Projects, Barcelona, ES

*The earth is full of refugees, human and non-human, without refuge.*

—Donna Haraway

Inspired by the interconnectedness of these planetary networks, Rosa Tharrats has created a new series of mobile sculptures, shifting and sensitive to the subtle rhythms of their surroundings. They were conceived as both refuges and intentional pathways toward connection. For Donna Haraway, a refuge is a place of regeneration for human and non-human species threatened by reductionist, rationalist, and extractive global policies. In English, a refuge can be described as a haven, shelter, or sanctuary. Each of these words points to a different facet of the term. For Haraway, a refuge can no longer be conceived solely from the perspective of hospitality, but rather as a space-time that harbors the seeds of resilience and transformation.



*Refugia* (2024) exterior view of the exhibition



*Refugia* (2024) exhibition view



*Refugia* (2024) exhibition view



*Refugia* (2024) exhibition details

## ***CARRIER WAVE: FUENTE SÉNECA (2022)***



**Córdoba, ES**

Curated by Sofía Lemos

Commissioned by TBA21—Academy for Meandering: An Ocean Without Shore

Performance Video

A medium for rejuvenation and regeneration, water carries and retains healing energies. Reconciling our relationship with it requires intention, commitment, and joy. For Tharrats, water, the source of life, hydrates our bodies, enabling the vitality of everything around us. In this performative ritual, the artist invites us to celebrate the numerous tributaries, springs, and aquifers of the Guadalquivir River by attuning ourselves to our own inner source of life-renewal. He playfully invites us to reconnect through laughter, through its permeability and its capacity to enhance our experience of the present. By revealing the stories, traditions, and relationships between the Guadalquivir River, textiles such as silk and cotton, and spirituality, Tharrats invites us to joyfully launch An Ocean Without Shore, participating in a living, breathing sculpture that draws us closer to the infinite flow of water.



*CARRIER WAVE: Fuente Séneca (2022) performance view*



*CARRIER WAVE: Fuente Séneca (2022) performance detail*



CARRIER WAVE: Fuente Séneca (2022) performance vidio frame

## ***CARRIER WAVE: FUENTE AMARILLA (2022)***



*CARRIER WAVE: Fuente Amarilla (2022) performance view*

**Milao Design Flim Festival, Parque Natural de la sierra de Collserola, Barcelona, ES**

Curated by Emanuele Coccia

Presented in the exhibition *La moda fuori stagione*

Video of the performance

Rosa Tharrats' project originates from the Yellow Fountain in the Collserola Natural Park, known for its yellowish waters, which, according to popular belief, came from a pond inhabited by nymphs guarding a treasure. Water sources have been places of celebration and encounter, but above all, of life. They were part of the community and our rituals, but have been forgotten due to the consumerist impulse. The artist invites us on a pilgrimage to celebrate and encounter water and laughter, the sources of life, and ourselves. Tharrats presents a site-specific sculpture inspired by a fountain, activated on October 9, 2022, through a collective laughter event, the resulting sound of which can be heard in the gallery. A playful, vibrant, and symbolic ritual where the viewer receives the healing energy of water.



*CARRIER WAVE: Fuente Amarilla (2022) performance view*



CARRIER WAVE: *Fuente Amarilla* (2022) performance view



*CARRIER WAVE: Fuente Amarilla (2022) performance view*



CARRIER WAVE: *Fuente Amarilla* (2022) performance view



CARRIER WAVE: Fuente Amarilla (2022) performance detail

## ***CARRIER WAVE: FUENTE AMARILLA (2022)***



*CARRIER WAVE: Fuente Amarilla (2022) installation detail*

**Centre d'Art Maristany, Sant Cugat del Vallès, ES**

Curated by Carolina Grau

Part of Natura Viva, Xarxa Transversal

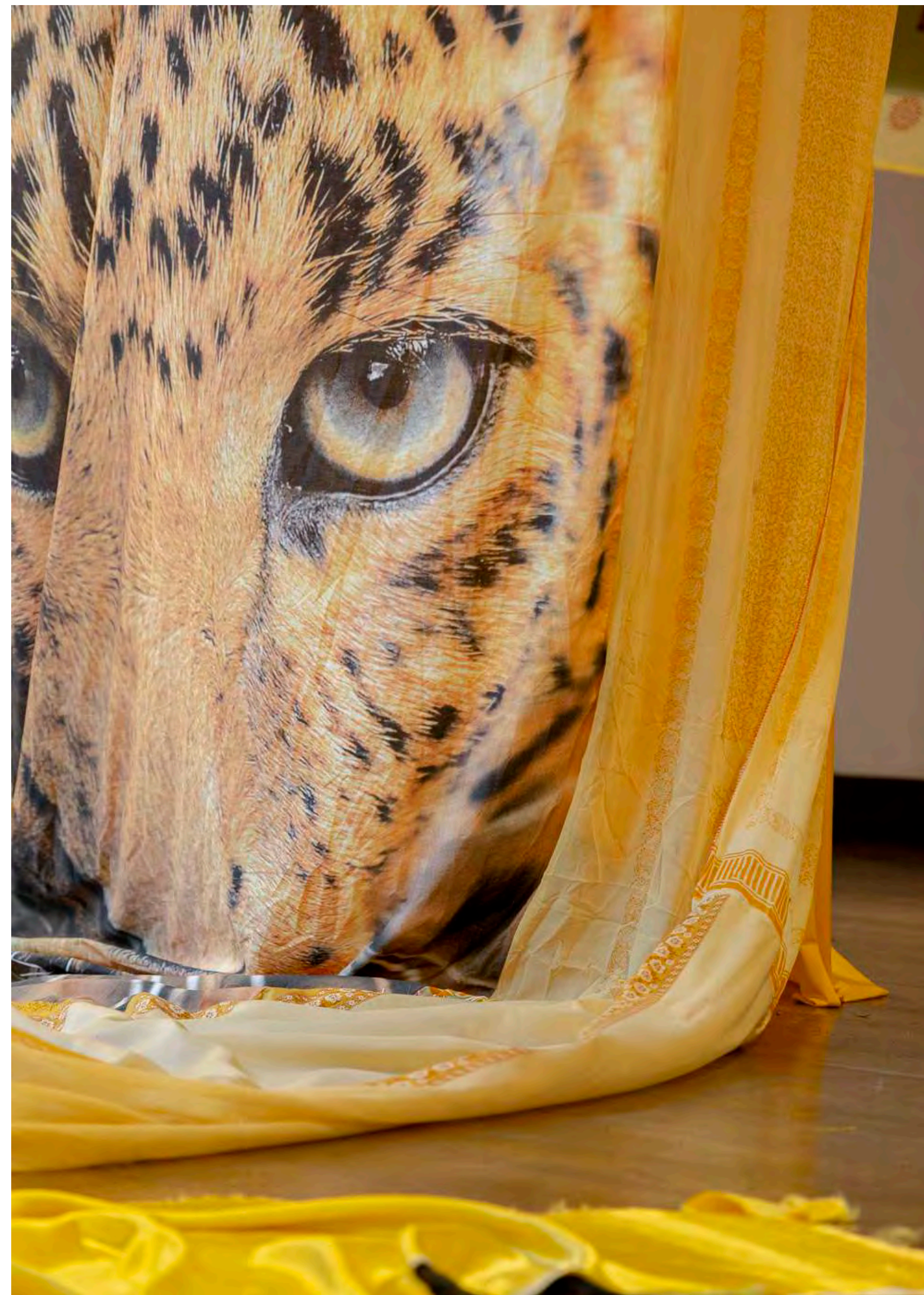
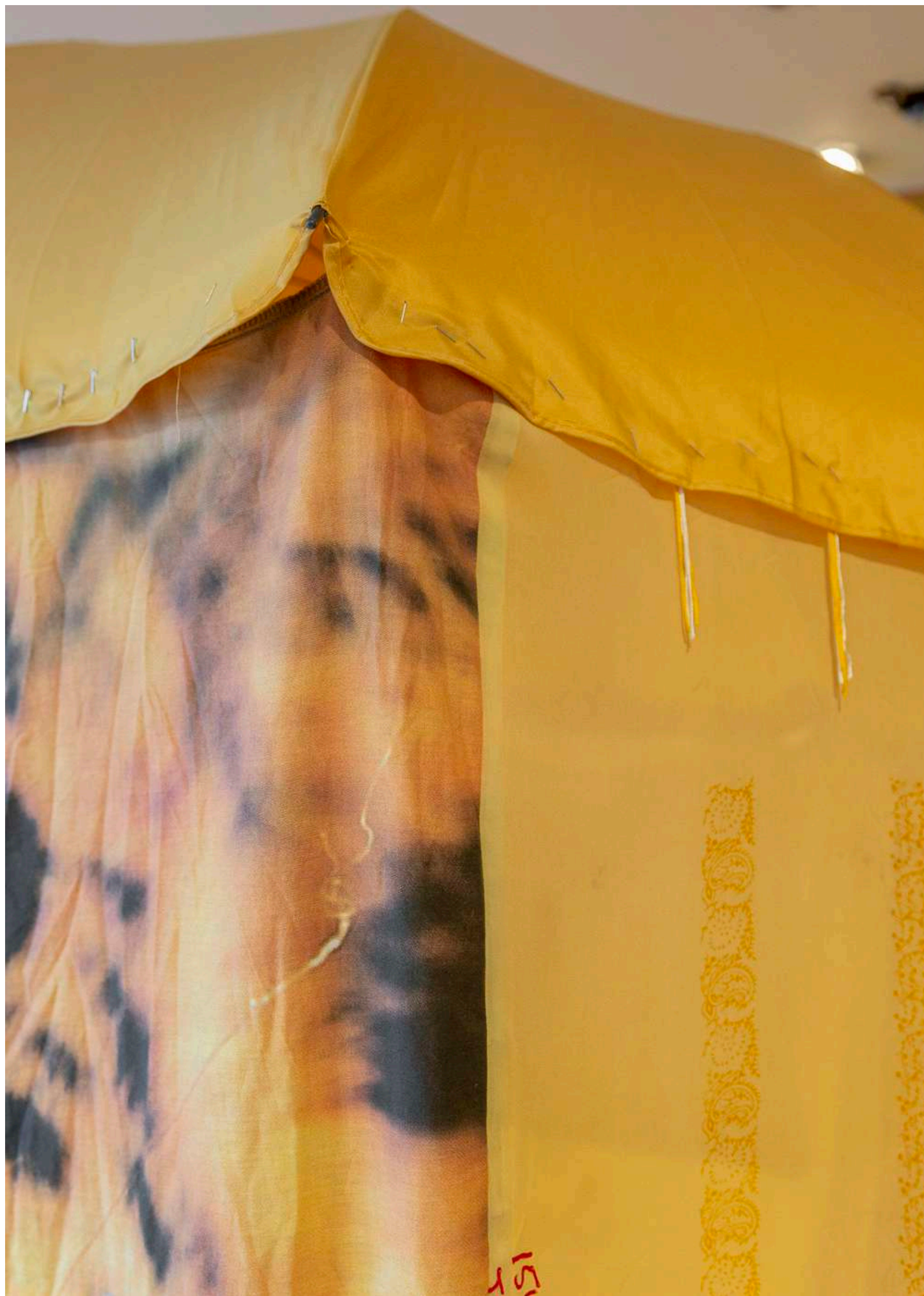
Installation resulting from the performance *CARRIER WAVE: Yellow Fountain* (2022).



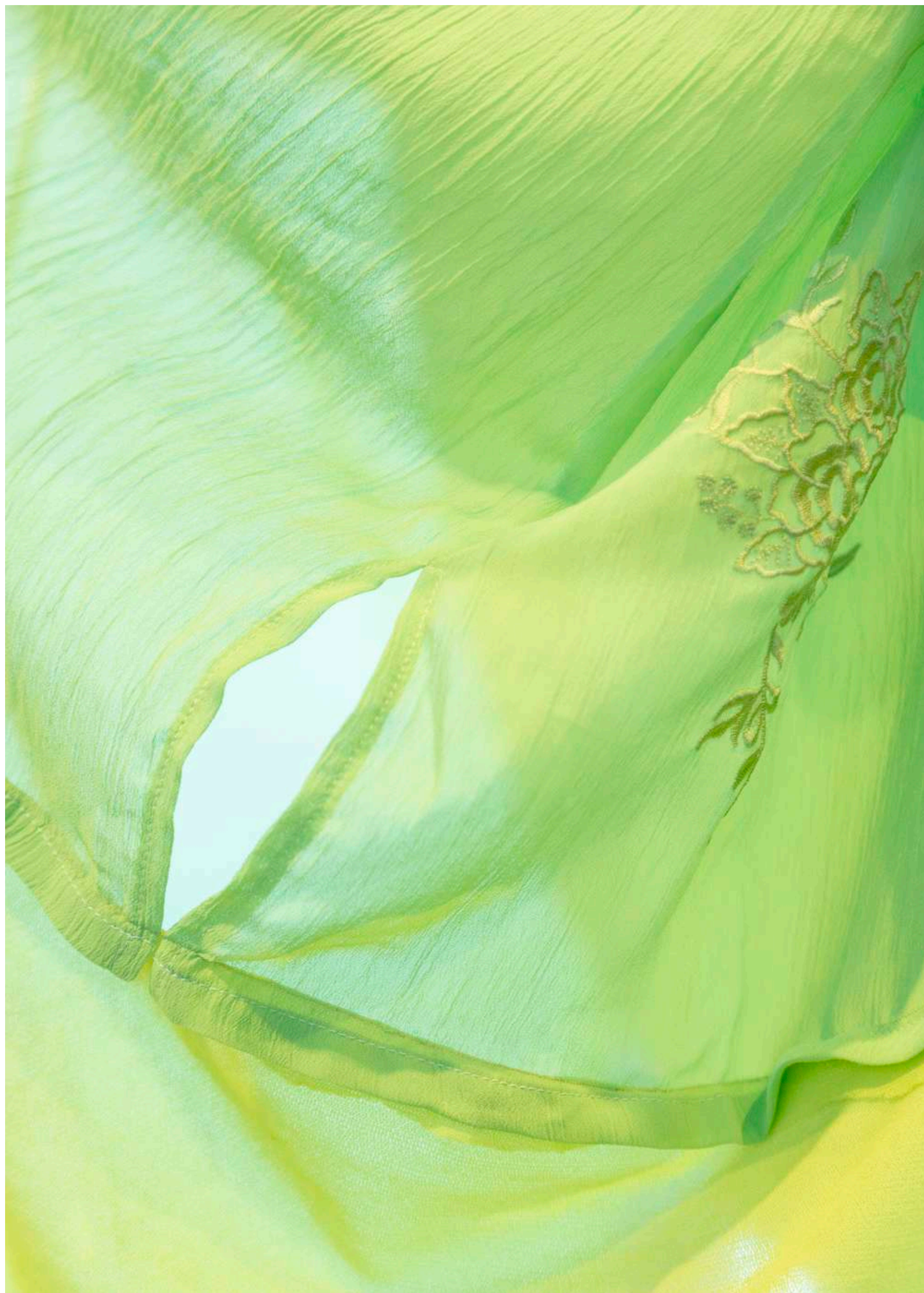
*CARRIER WAVE: Fuente Amarilla (2022) installation view*



*CARRIER WAVE: Fuente Amarilla (2022) installation view*



*CARRIER WAVE: Fuente Amarilla* (2022) installation detail



*CARRIER WAVE: Fuente Amarilla* (2022) instalaltion detail

## **(-N-O-E-M-A-) (2022)**



(-N-O-E-M-A-) (2022) performance view

### **ARBAR, Puente de la Riera, ES**

Curated by Eduard Escoffet

Produced with Gabriel Ventura

Part of Studies on the Horizon - Cycle of Actions (AA + AA)

Performance Video

“Gabriel Ventura and Rosa Tharrats propose a series of actions based on research into telepathy.

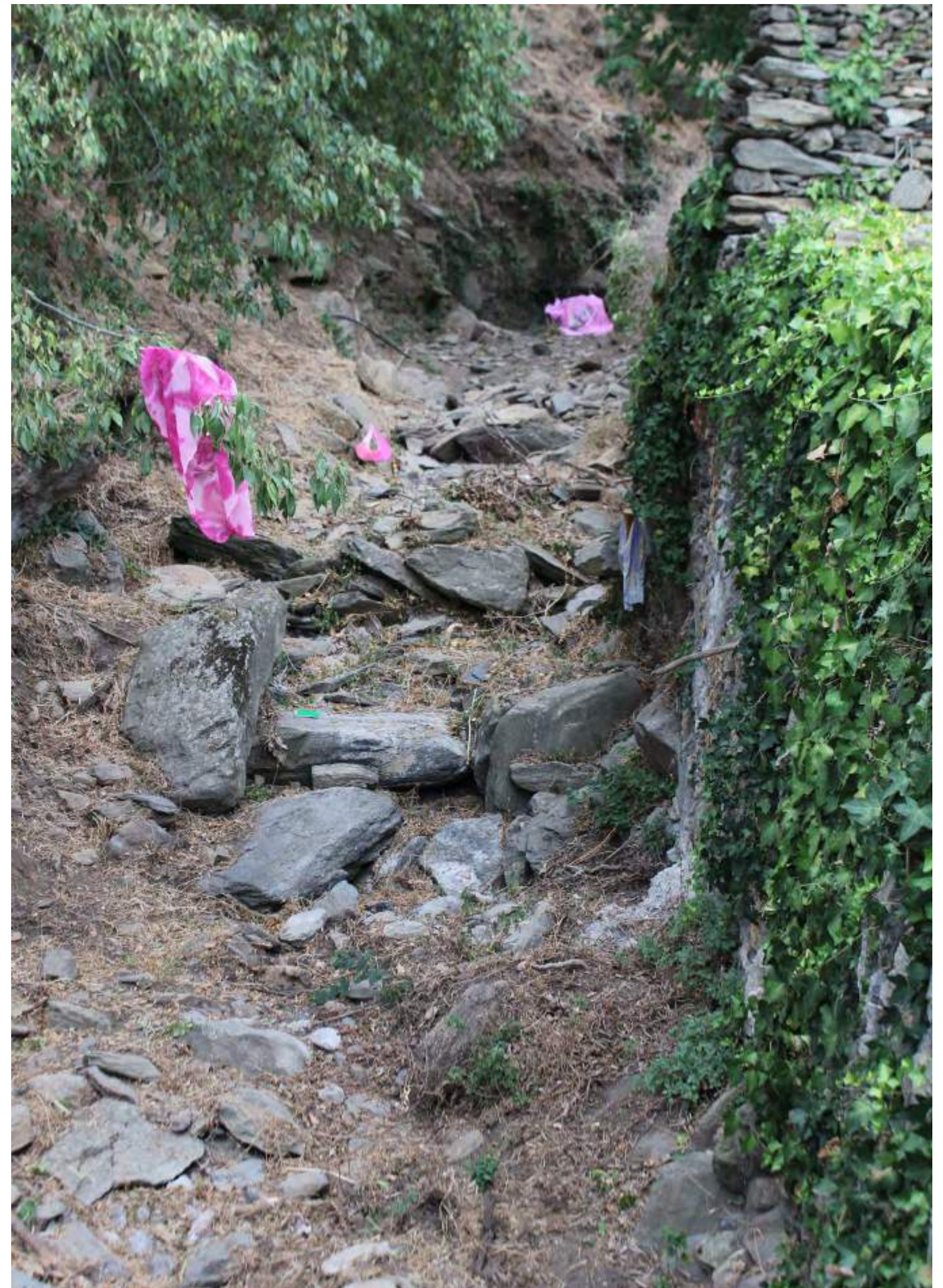
(-N-O-E-M-A-) consists of the writing and transmission of the same poem among four participants telepathically. (-N-O-E-M-A-) is a cognitive experiment with unexpected results. Each telepath will mentally receive the poem, reproduce it on a sheet of paper, and send it back to another telepath. The resulting texts will be shown once the action is over.

Beyond whether telepathy can be put into practice—a fascinating hypothesis, undoubtedly—we would like the viewer to imagine this “psychic poem” as a quasi-tangible reality that travels from one body to another. The mysterious suspension of the poem at the moment of its creation.

The term noema comes from the Greek And it means “thought” or “that which is thought.” Aristotle understood the noema as an object of thought. Along similar lines, Husserl defined the noema as the mental object generated by a thought, judgment, or perception. According to Husserl, every intentional act produces noetic content. From this definition, we wanted to play with the term poem. The noema, in a certain sense, remains a mysterious mental poem, an immeasurable psychic object of unknown nature. A poem that both is and is not.

A poem whose location we don’t know, or which, according to the assumptions of quantum physics, is simultaneously in my mind and in the mind of another.”

—Text by Eduard Escoffet



(-N-O-E-M-A-) (2022) performance view



(-N-O-E-M-A-) (2022) performance video frame



(-N-O-E-M-A-) (2022) performance detail

## THETA WAVE (2022)



Theta Wave (2022) exhibition view

**Galería Ehrhardt Flórez, Madrid, ES**

Curated by Gabriel Ventura

*La maravilla está aquí, no allí; ahora, no ser.*

—Richard Jefferies

“In this room, the body is a sponge.

The colors caress the retina and skin like a breeze, like an invisible hand.

(...) Suddenly, we are somewhere else.

A bubble, a luminous and vibrant dome.

In this space, the colors and volumes are voices that speak their own language.

A language of whispers and tingles.  
A hypnotic language that travels through the nervous system and  
numbs the fingers and gums, arms and ankles.

Within this membrane, perception is like swimming.  
A way of disappearing among greens and violets, among threads  
and silks. You walk, you touch, you lie down on the warm stone.  
A womb and a rectangle.

(...) A chorus of textures surrounds you: soft, changing, mutating.

In this room, you are a network.

Signals pass through you, and you become a node.”

— fragment of the exhibition text by Gabriel Ventura



*Theta Wave* (2022) exhibition detail



*Theta Wave* (2022) exhibition view



*Theta Wave* (2022) exhibition view



*Theta Wave* (2022) exhibition details

## **AKAAL / SELENE / ULURU (2022)**



*Akaal / Selene / Uluru (2022) exhibition view*

### **MACBA, Barcelona, ES**

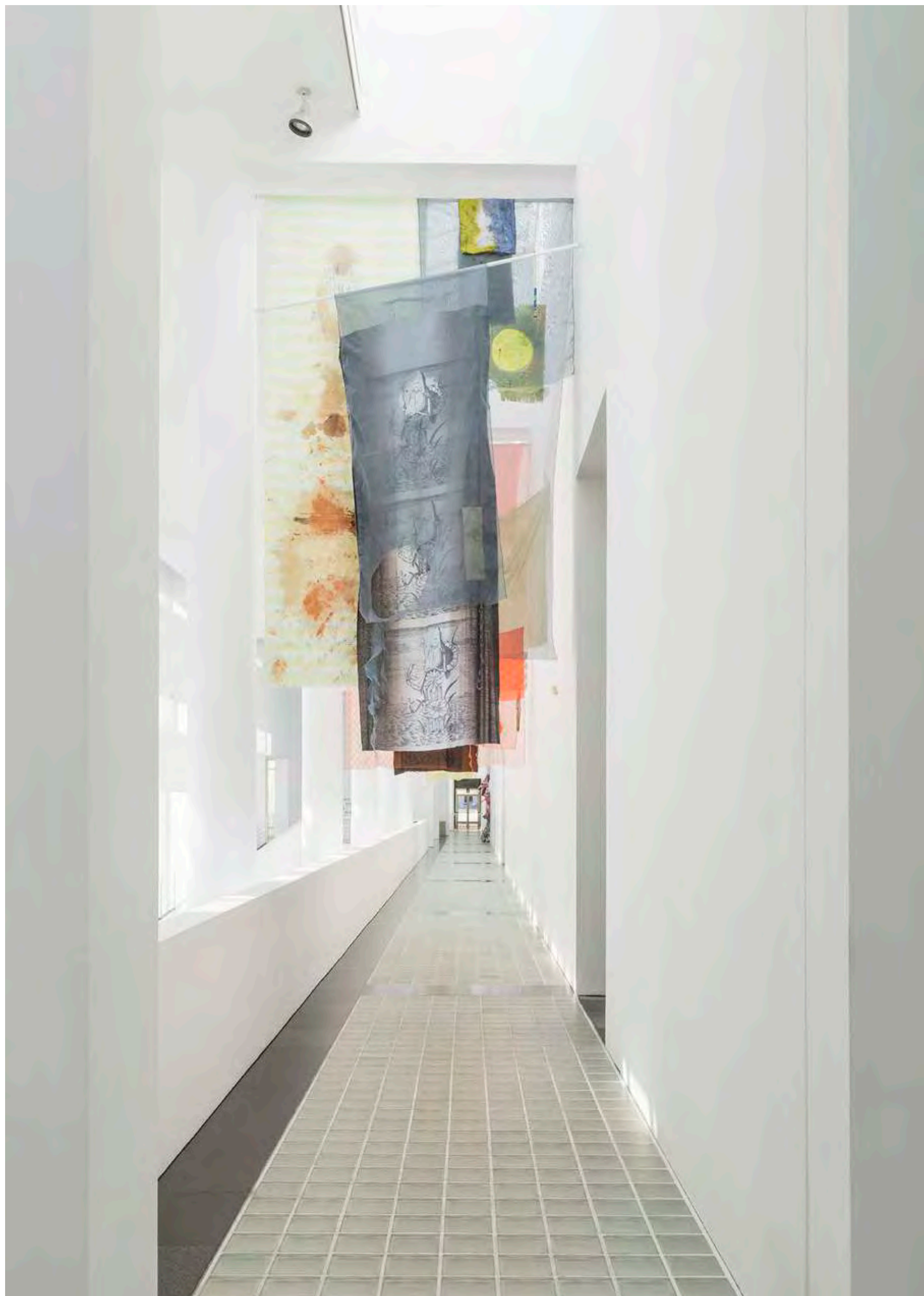
Curated by Hiuway Chu and Latitudes

Part of the group exhibition Notes for a Fire of the Eyes

Rosa Tharrats is interested in the sensory and spiritual communication between different “species” of materials and bodies.

Akaal / Selene / Uluru, which protrudes from three of the museum’s columns like sails tied to a ship’s masts, is composed of layers of woven and printed fabric that have been sewn and fused together with homemade bioplastic compounds: polymers made from biological materials, sources such as algae and starch, which have the potential to alleviate the growing problem of marine pollution.

Drawing inspiration from an unidentified photograph of a sailboat in her grandfather’s archive, the seascapes around Cadaqués, and the mosaic sails created by the Vezo people of Madagascar, Tharrats draws attention to the vulnerability of the oceans and the many communities that depend on their well-being, and imagines material cultures and technologies based on coexistence and care.



*Akaal / Selene / Uluru (2022) exhibition view*



*Akaal / Selene / Uluru* (2022) exhibition detail



Akaal / Selene / Uluru (2022) exhibition details

## ***JUST BECAUSE. IN THE BLINK OF AN EYE (2021)***



*Just Because. In The Blink Of An Eye (2021) exhibition details*

### **Bombon Projects, Barcelona, ES**

Curated by Andrea Rodríguez Novoa  
With Dorian Sari

“How time passes.  
How things happen.  
For no reason, for many reasons.

How a love story unfolds.

That’s how I like to think of it, as a story of affection, an emotional one. Because everything here is born from intuition, which is nothing less than a form of love for what is to come, for the unknown.

To love (each other), period.

(...) Dorian Sari and Rosa Tharrats are restless, curious beings who constantly question nature and culture and how both affect

bodies and minds and the relationships established between them. Emotion also drives this, as do the connections between beings of multiple natures. And there are many kinds of love.

(...) Rosa lives in the folds and their glimmers, serene and vivacious, listening to a whisper. She explores, from instinct, the patterns and balances established between mineral, plant, and industrial creatures, ourselves...and she weaves Constellations where memory comes into play, astute, with a halo of nostalgia that dreams of the future. Fabric serves as its primary language, unraveling it to write phrases that are pronouncements, and unraveling it to reconstruct spaces that offer relentless embrace.

The space they share is inhabited by a florilegium of elements, of characters, who seem to be freed from a silence imposed by the silent cinema in which they live and which threatens to take root among us. With intensity and candor, they gift us notes of color against a white background, and they do so with the firm tenderness that only intelligence can bestow.

—Fragment of the exhibition text by Andrea  
Rodríguez Novoa



*Just Because. In The Blink Of An Eye* (2021) exhibition detail



*Just Because. In The Blink Of An Eye* (2021) exhibition view



*Just Because. In The Blink Of An Eye* (2021) exhibition view



*Just Because. In The Blink Of An Eye* (2021) exhibition details

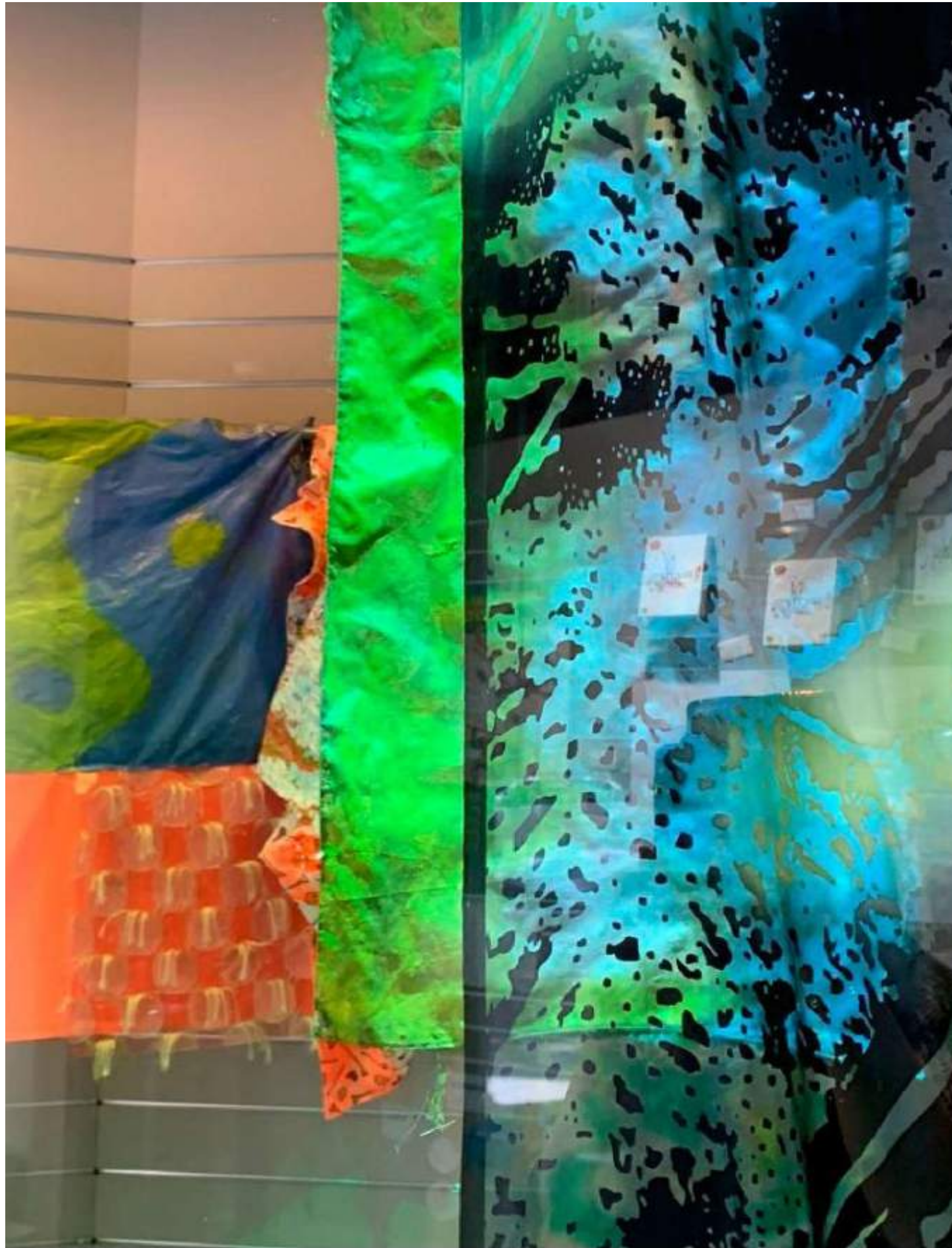


*Just Because. In The Blink Of An Eye (2021) exhibition detail*



*Just Because. In The Blink Of An Eye* (2021) exhibition view

## TRENAPIMOA (2021)



*Trenapimoa* (2021) installation detail

**CCCB, Barcelona, ES**

Curated by Alicia Kopf  
Part of Kosmopolis 2021

Trenapimoa, a word that refers to “braid” (a collaborator in the spiral of life) and to the Pimoa cthulhu spider mentioned by Donna Haraway in *Staying with the Trouble*. It is a living web of sculptures and materials that create a habitat between the mythical and the scientific, in a worldview situated between ancestral detritus and technology.

This activity is part of the Cosmology Do It Yourself project: Artistic Interventions in the city’s bookstores.



*Trenapimoo* (2021) installation view



*Trenapimoo* (2021) installation details



*Trenapimoa* (2021) installation detail

## **LES ANÈMONES (2020)**



*Les Anémones (2020) exhibition view*

### **L'Antiga Farinera, la Bisbal d'Empordà, ES**

Part of the Fonteta group exhibition organized by Bombon Projects and Prats Nogueras Blanchard

An ecosystem of sculptures, textiles, minerals, lichens, and mosses that branches out, transplanted to a new habitat. Anémonass began as an installation in Cap de Creus in February 2019 and expands at Bombon Projects in a material split full of tensions, transparencies, and subtle balances. Sculpture as slime. A slippery image, fleeing from itself, sticky, unable to contain itself.



Les Anémones (2020) exhibition view



Les Anémones (2020) exhibition pieces



*Les Anémones* (2020) exhibition piece



Les Anémones (2020) exhibition pieces



*Les Anémones* (2020) exhibition view



Les Anémones (2020) exhibition view

## ***SUMMER FOG (2019)***



*Summer fog* (2019) exhibition detail

**Estudio de Donna Huanca, Berlín, DE**  
Curated by Donna Huanca



*Summer fog* (2019) exhibition view

## ***Y ESCUCHO TUS PASOS VENIR* (2018)**



*Y escucho tus pasos venir* (2018) exhibition detail

### **Galería Heinrich Ehrhardt, Madrid, ES**

Collaborative exhibition with Lucía C. Pino, June Crespo, and Anna Dot

“Starting from a fragmented, discontinuous yet fluid premise, the works of C. Pino, Crespo, Dot, and Tharrats transform matter, traversing it, dismantling it, and diluting it. But there is a singular paradox between the ethereal and the solid; between appearance and reality. Their works present a new imaginary of tensions, in which what is near is also far away and what is soft seems hard and robust.

The compilation of these works ultimately represents a connection and mediation with other languages and other worlds. Sculpture and installation are conceived as metamorphosis, as a catalyst or as a medium, where everything happens.”

—Fragment of the exhibition text by Pablo Flórez



*Yescucho tus pasos venir* (2018) exhibition view



*Yescucho tus pasos venir* (2018) exhibition detail



*Y escucho tus pasos venir* (2018) exhibition detail



*Y escucho tus pasos venir* (2018) exhibition view



*Y escucho tus pasos venir* (2018) exhibition detail

## ***SVELAMENTO DI UN GENIUS LOCI (2017)***



*Svelamento di un genius loci* (2017) performance view

### **Cadaqués, ES**

Two characters perform a ceremony on the slope of a salt mountain. Through invocations and the arrangement of a series of cloths on salt rocks, they will extract the soul of the place (genius loci).



*Svelamento di un genius loci* (2017) performance view



*Svelamento di un genius loci* (2017) performance details

## ***TIME FOR THE 22ND CENTURY (2018)***



*Time for the 22nd Century, (2018) installation view*

### **Cadaqués, ES**

Time for the 22nd Century is an extension of Space for the 22nd Century in which the leftover fabric circles from the first piece were reused as “time holes” to intervene on the rocks of the Boka waterfall in Triglav National Park, Slovenia (July 29, 2016), the walls of Chefchaouen, Morocco (January 2017) and Cadaqués (May 2018).



*Time for the 22nd Century*, (2018) installation detail



*Time for the 22nd Century*, (2018) installation detail

## ***SPACE FOR THE 22ND CENTURY (2016)***



*Space for the 22nd Century* (2016) installation detail

### **Galería Cadaqués, Girona, ES**

Space for the 22nd Century is an homage to The Orwell Leg: trousers for the 21st century. According to Joseph Beuys, the human body can see the future through its knees. The holes in Space for the 22nd Century also symbolize this gap into the future, in an attempt to sketch the landscape of the new times. This work was created using found and donated fabrics (upcycling), and each piece has a story behind it: trousers found in a Turkish market in Berlin, a teenage coat belonging to the artist taken from the family loft... Fragments of individual histories that shape the unpredictable and expansive fabric of the collective.



*Space for the 22nd Century* (2016) installation detail

## ***WHITE LADY* (2016)**



*White Lady* (2016) performance view

### **Orilla del río Soca, Eslovenia, SI**

According to this fabricated legend, the ghost of the Soca River is the spirit of a little girl who drowned in the water. The girl told her father she was going out to wash clothes and never returned. No one ever found her body. Since then, for more than fifty years, many inhabitants (mostly kayakers) of the region claim to have seen the ghost of a woman wandering the river, especially on very cold nights. Some locals have also seen her in the cemetery and near the old mill. She always wears a white dress, and according to some witnesses, she is often seen carrying white clothes, such as nightgowns, dish towels, or sheets.

## ***KINKY REIKI* (2015)**



*Kinky Reiki* (2015) installation detail

### **Galería Cadaqués, Girona, ES**

Cowboy sky. Glistening rocks. A kimono's second life. Unravel the past to create a new one. Gloves, swimsuits, shower curtains: everything is susceptible to being reshaped, transformed, and elevated to a new stage of life. A hybrid ecosystem of fabrics, textures, and substances.



*Kinky Reiki* (2015) installation detail



*Kinky Reiki* (2015) installation detail

**ROSA THARRATS**

(b. 1983, Barcelona, lives and works in Cadaqués)

Richard Wentworth, organizada por Bombon Projects y Prats Nogueras Blanchard, Antiga Farinera La Bisbal d’Empordà, ES

**SOLO SHOWS**

- 2025

*We Are Full of Winds and Sea and Solar Threads*  
Kunsthalle Münster
- 2024

*Refugia*, Bombon Projects, Barcelona, ES
- 2022

*Carrier Wave: Fuente Séneca*, Performance para *Meandering*, comisariada por Sofa Lemos, TBA21–Academy, Córdoba, ES  
*Carrier Wave: Fuente Amarilla*, dentro de *Natura viva*, comisariado por Carolina Grau, Centre d’art, Maristany, Sant Cugat del Vallès, ES  
*Theta Wave*, Galeria Ehrhardt Florez, Madrid, ES
- 2020

*Les anèmones*, Bombon Projects, con Lluís Tudela, Fonteta, Girona, ES
- 2015

*Kinky Reiki*, Galeria Cadaqués, Cadaqués, ES

**COLLECTIVE EXHIBITIONS**

- 2024

*El riu era verd i blau i groc* con Gabriel Ventura, CIBA Santa Coloma de granamet, MANIFESTA 15, Barcelona, ES  
*Enlaire* con Marie Zolamian, Joan Brossa, Wilfredo Prieto, Eleni Gkinosati, Esther Guillen, Lola Lasurt, Caio Reisewitz, Josep Royo y

- 2023

*VESTIR LA SILLA DESNUDA* de Carles Riart, Il·lacions i Disseny Hub Barcelona, Barcelona, ES  
*Good evening. Do not attempt to adjust your radio. There is nothing wrong*, comisariada por Joana Escoval en Belo Campo, Galeria Francisco Fino, Lisboa, PO  
*Els miracles del mestre Cabestany*, en col·laboració con Gabriel Ventura, ARBAR Associació per la Recerca Biocultural i Artística de Rodes Centre d’Art i Cultura, la Vall de Santa Creu, Port de la Selva, ES
- 2022

Proyección de *CARRIER WAVE: Font Grog*a en *La moda fuori stagione* (Fashion out of season) comisariada por Emanuele Coccia, Milano Design Film Festival, Milan, IT  
*AA+AA, ESTUDIS SOBRE L’HORITZÓ*, comisariada por Eduard Escofet, acción (-N-O-E-M-A) con Gabriel Ventura, ARBAR, Centre d’art i cultura, la Vall de Santa Creu, Port de la Selva, ES
- 2021

*Parar la fresca*, Bombon Projects y Prats Nogueras Blanchard, Fonteta, ES  
*Apunts per un incendi dels ulls*, comisariada por Latitudes y Hiuwai Chu, MACBA, ES  
*Trenapimoa*, Kosmopolis21, comisariada por

|      |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|      | <p>Alicia Kopf, CCCB, Barcelona, ES</p> <p><i>En otro tiempo ibas muy elegante</i>, Galería Ehrhardt Florez, Madrid, ES</p> <p><i>Tura Sanglas i Rosa Tharrats, un diàleg artístic</i>, comisariada por Laura Cornejo, Museu de l'Empordà, Figueres, ES</p> <p><i>Just Because. In The Blink Of An Eye</i>, comisariada por Andrea Rodriguez Novoa, Bombón Projects, Barcelona, ES</p> <p><i>Rosa Tharrats: Speculum caducis</i> con Regina Giménez: <i>Oh! be a fine girl, kiss me! LLum del món</i>, comisariada por Carme Sais, Canònica de Santa Maria de Vilabertran, Bòlit Centre d'Art Contemporani, Girona, ES</p> |
| 2020 | <p>S.M.S., Bombon Projects, Barcelona, ES</p> <p><i>red yellow blue</i>, Galería Cadaqués, Cadaqués, ES</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| 2019 | <p><i>Còctel de gambes</i>, Bombon Projects, Palafrugell, ES</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |
| 2018 | <p><i>Fog Puma</i>, comisariada por Donna Huanca, Huanca's studio, Berlín, DE</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| 2017 | <p><i>Y escucho tus pasos venir</i>, Galeria Ehrhardt</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
| 2016 | <p>Florez, Madrid, ES</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |

## RESIDENCES

|      |                                                                                                              |
|------|--------------------------------------------------------------------------------------------------------------|
| 2025 | <p><i>Vestir el viento</i>, Schmidt Ocean Institute, Expedition FK250220, Falkor, South Sandwich Islands</p> |
| 2022 | <p>BLANK Residència en Craveiral Farmhouse, PT</p> <p>TBA Academy, Córdoba, ES</p>                           |
| 2017 | <p>Apulia Land Art Festival, Apulia, IT</p>                                                                  |
| 2013 | <p>Centro Negra, Murcia, ES</p>                                                                              |

## AWARDS

Premio Gaudí Mejor Vestuario por *Liberté* de

Albert Serra, ES

Premio Gaudí Mejor Vestuario por *La mort de*

*Louis XIV* de Albert Serra, ES

Premio Gaudí Mejor Vestuario por *Història de la*

## COLLECTIONS

Museo de l'Empordà, Figueres, ES

Fundación DKV, Madrid, ES

Soho House, Londres, UK

MACBA, Barcelona, ES

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