



(b.1983, based in Cadaqués, Barcelona)

Rosa Tharrats mainly works with textiles. Her exploration is based on the premise that objects, whether natural or artificial, own an unexplored subjectiveness and can establish an organic relationship with us. She likes to think of matter as an identity of soul and vibration. Often she finds herself creating through the interaction between the mineral, the vegetable and the industrial realms. Other recurring themes in her work are transformation, symbiosis, process, compiling, grassroots, the junction of microscopic and macroscopic life, the visible and the invisible, research of the subtle balance between materials, the contrast between that which is vaporous and that which is wild. The majority of materials she works with comes from her family archives or from an archive she has put together through time collecting fabrics, garments, wardrobes and other objects. The archive is an ongoing process that studies and acquires layers of meaning as time goes. Her goal is to create sensorial narrations with layers of meaning through an interdisciplinary method that embraces fashion and visual arts.

Rosa Tharrats (b. 1983, Barcelona) studied graphic design in Elisava and fashion design in Instituto Europeo di Design. Her work has been shown at MACBA Museum of Contemporary Art Barcelona (Barcelona 2021), Heinrich Ehrhard Gallery (Madrid, 2022 and 2018), Bombon Projects (Barcelona, 2020), ARCO Madrid (Madrid, 2019), Apulia Land Art Festival (Italy, 2017), Galería Cadaqués (Girona, 2015). Tharrats' also collaborates with other artists in the costume design for their performances and movies such as Albert Serra, Jordi Colomer or Donna Huanca. She was awarded with the prize Barcelona 080 for Emerging Designers and she also won a Gaudí Costume Prize for *Liberté* by Albert Serra in 2019.



CARRIER WAVE: FUENTE SÉNECA

Commissioned by TBA21-Academy for *Meandering: An Ocean Without Shore*

Curated by Sofia Lemos

Different textiles, hula-hoop and parasols

Variable dimensions

November, 2022

A medium for rejuvenation and regeneration, water both carries and holds healing energies. Reconciling our relationship with it requires intention, commitment, and joy. For Tharrats, water, the fountain of life, hydrates our bodies, enabling the vitality of all that surrounds us. In this performative ritual, the artist invites us to celebrate the many tributaries, springs, and aquifers of the Guadalquivir by becoming attuned to our own inner source of replenishing life. Playfully, she invites reconnection through laughter— through its permeability and its capacity to enhance our experience of the present. Unveiling the histories, traditions, and relationships between the Guadalquivir River, textiles, such as silk and cotton, and spirituality, Tharrats invites us to launch *An Ocean Without Shore* with joy—partaking in a living, breathing sculpture that brings us closer to water’s infinite flow.

[Video of the performance here.](#)

CARRIER WAVE: Fuente Séneca, performance detail (photos by Lourdes Cabrera)



CARRIER WAVE: Fuente Séneca, performance view



CARRIER WAVE: Fuente Séneca, performance view



CARRIER WAVE: Fuente Séneca, still of the [performance video](#)



CARRIER WAVE: Yellow Fountain, performance detail, 2022

CARRIER WAVE: YELLOW FOUNTAIN
NATURAL PARK OF THE SERRA DE COLLSEROLA
Barcelona, 2022

The project of Rosa Tharrats emerge from the Yellow Fountain, in the Natural Park of the Serra de Collserola, known for its yellowish waters, which according to popular imagination, came from a pond inhabited by nymphs who kept a treasure. Water sources have been venues for celebration and meeting but above all for life. They were part of the community and our rituals, but they have been forgotten because of consumerist momentum. The artist invites us to a pilgrimage to celebrate and rendezvous with water and laughter, with the sources of life and with ourselves. Tharrats presents a fountain-inspired site specific sculpture, activated on October 9th, 2022 through a collective laugh action, the sound result of which can be heard in the room. A playful, vibratory and symbolic ritual where the viewer receives the curative energy of water.

CARRIER WAVE: Yellow Fountain.
performance video presented at the exhibition *La
moda fuori stagione* curated by Emanuele Coccia,
Milao Design Film Festival,
2022



CARRIER WAVE: Yellow Fountain, performance view, 2022



CARRIER WAVE: Yellow Fountain, performance detail, 2022



CARRIER WAVE: Yellow Fountain, performance detail, 2022



CARRIER WAVE: Yellow Fountain, performance view, 2022



CARRIER WAVE: Yellow Fountain, performance detail, 2022



CARRIER WAVE: Yellow Fountain, installation detail, 2022

CARRIER WAVE: YELLOW FOUNTAIN
CENTRE D'ART MARISTANY
As part of Natura Viva, Xarxa Transversal
Curated by Carolina Grau
Sant Cugat del Vallès, 2022

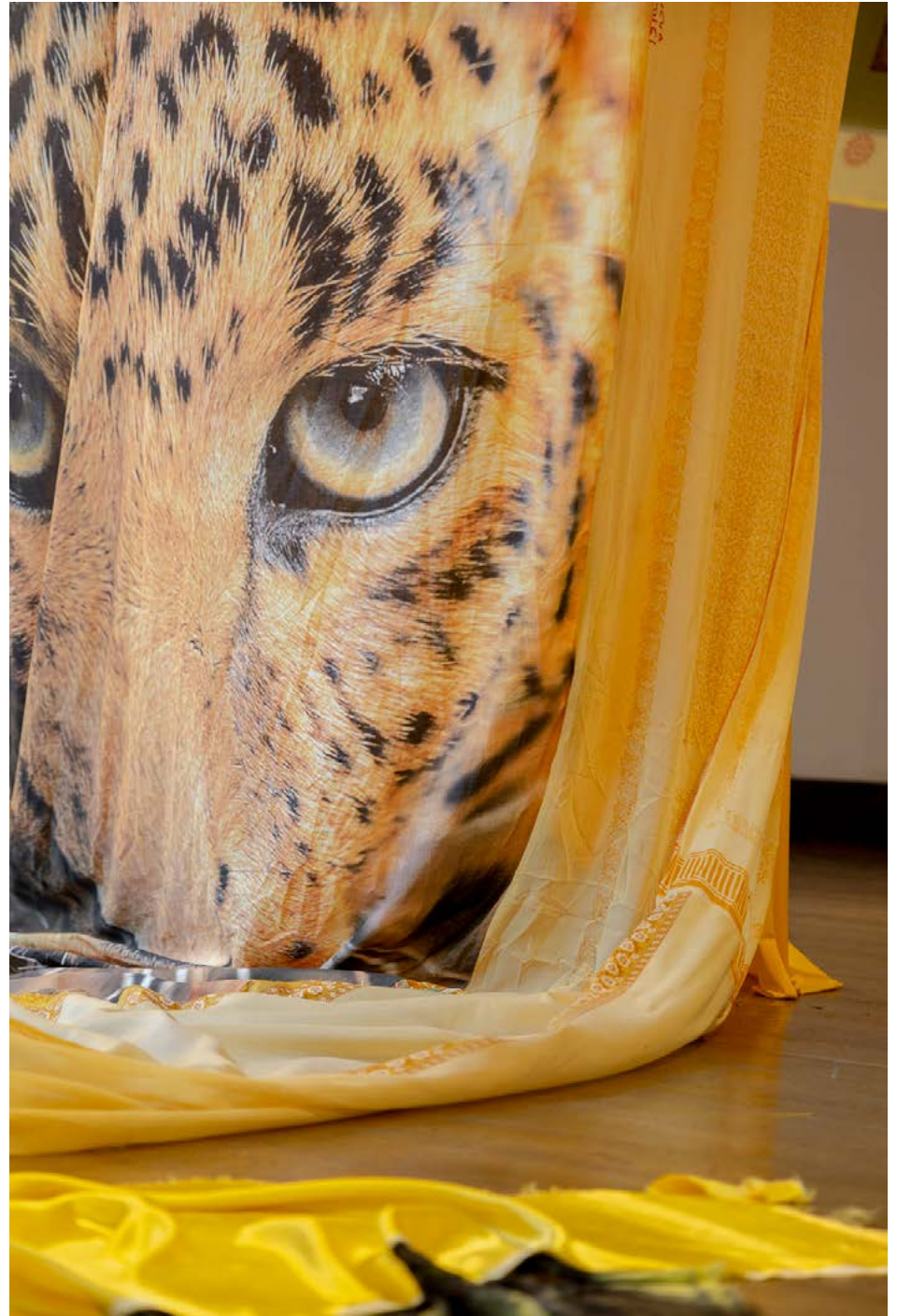
Installation result of the *CARRIER WAVE*:
Yellow Fountain performance.



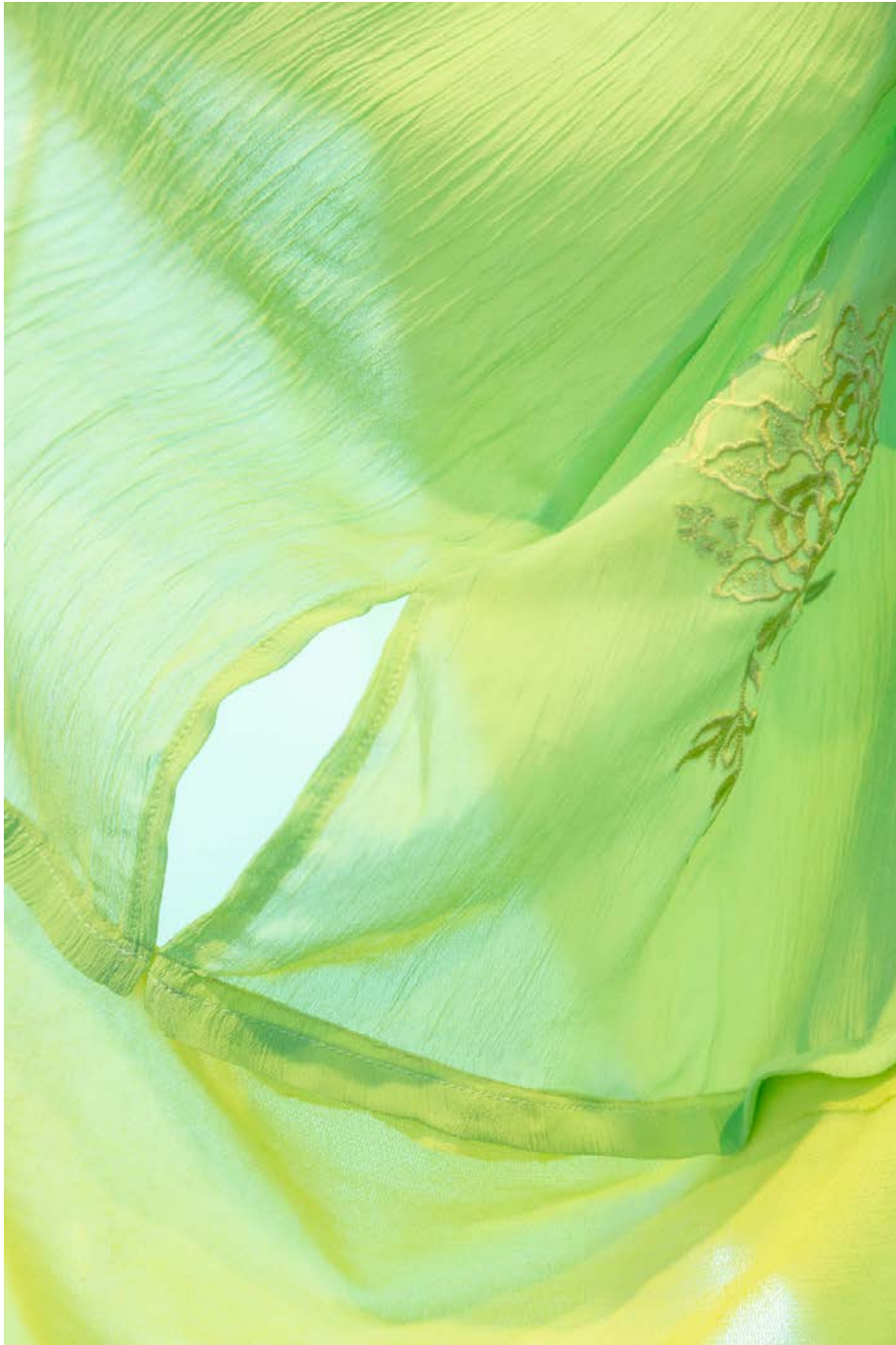
CARRIER WAVE: Yellow Fountain, installation view, 2022



CARRIER WAVE: Yellow Fountain, installation view, 2022



CARRIER WAVE: Yellow Fountain, installation details, 2022



CARRIER WAVE: Yellow Fountain, installation details, 2022



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

(-N-O-E-M-A-)

ARBAR

With Gabriel Ventura

As part of the Estudis sobre l'horitzó - Cicle d'accions (AA + AA)

Curated by Eduard Escoffet

Puente de la Riera, 2022

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

(-N-O-E-M-A-) consists of the writing and transmission of the same poem between four participants telepathically. *(-N-O-E-M-A-)* is a cognitive experiment with unexpected results. Each telepath will receive the poem mentally, reproduce it on a sheet and send it back to another telepath. The resulting texts will be displayed once the action is finished. Beyond whether telepathy can be put into practice—a fascinating hypothesis, no doubt—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 creation.

The term noema comes from the Greek and means ‘thought’ or ‘what is thought’. Aristotle understood the noema as a thought object. Along similar lines, Husserl defined the noema as the mental object generated by a thought, judgment or perception. According to Husserl, all intentional acts produce noetic content. Based on this definition, we wanted to make a play on words with the term poem. The noema, in a certain sense, is still a mysterious mental poem, an unmeasurable psychic object of unknown nature. A poem that is and is not. A poem that we don’t know where it is, or that, according to the assumptions of quantum physics, is at the same time in my mind and in the other’s.”

– Text by Eduard Escoffet

[*\(-N-O-E-M-A-\)*](#),
performance video.



(-N-O-E-M-A-), performance video still, 2022



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



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



Theta Wave, exhibition view, 2022

THETA WAVE
GALERÍA EHRHARDT FLÓREZ
Madrid, 2022

“*The wonder is here, not there; now, not to be.*”

– Richard Jefferies

In this room, the body is a sponge.

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

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

A bubble, a vibrant, light dome.

In this space, colours and volumes are voices that speak a language of their own. A language of rumours and tingles.

A hypnotic language that travels through the nervous system and numbs 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 on the warm stone.

A womb and a rectangle.

(...) A choir of textures surrounds you: soft, shifting, mutating. In this room you are a network.

The signs pass through you and you become a node.”

– Fragment of the exhibition text by Gabriel Ventura



Theta Wave, exhibition view, 2022



Theta Wave, exhibition view, 2022



Theta Wave, exhibition detail, 2022



Theta Wave, exhibition detail, 2022



Akaal / Selene / Uluru, exhibition view, 2022

AKAAL / SELENE / ULURU
MACBA

As part of the *Notes for an eye fire* group exhibition
Curated by Hiuway Chu and Latitudes
Barcelona, 2022

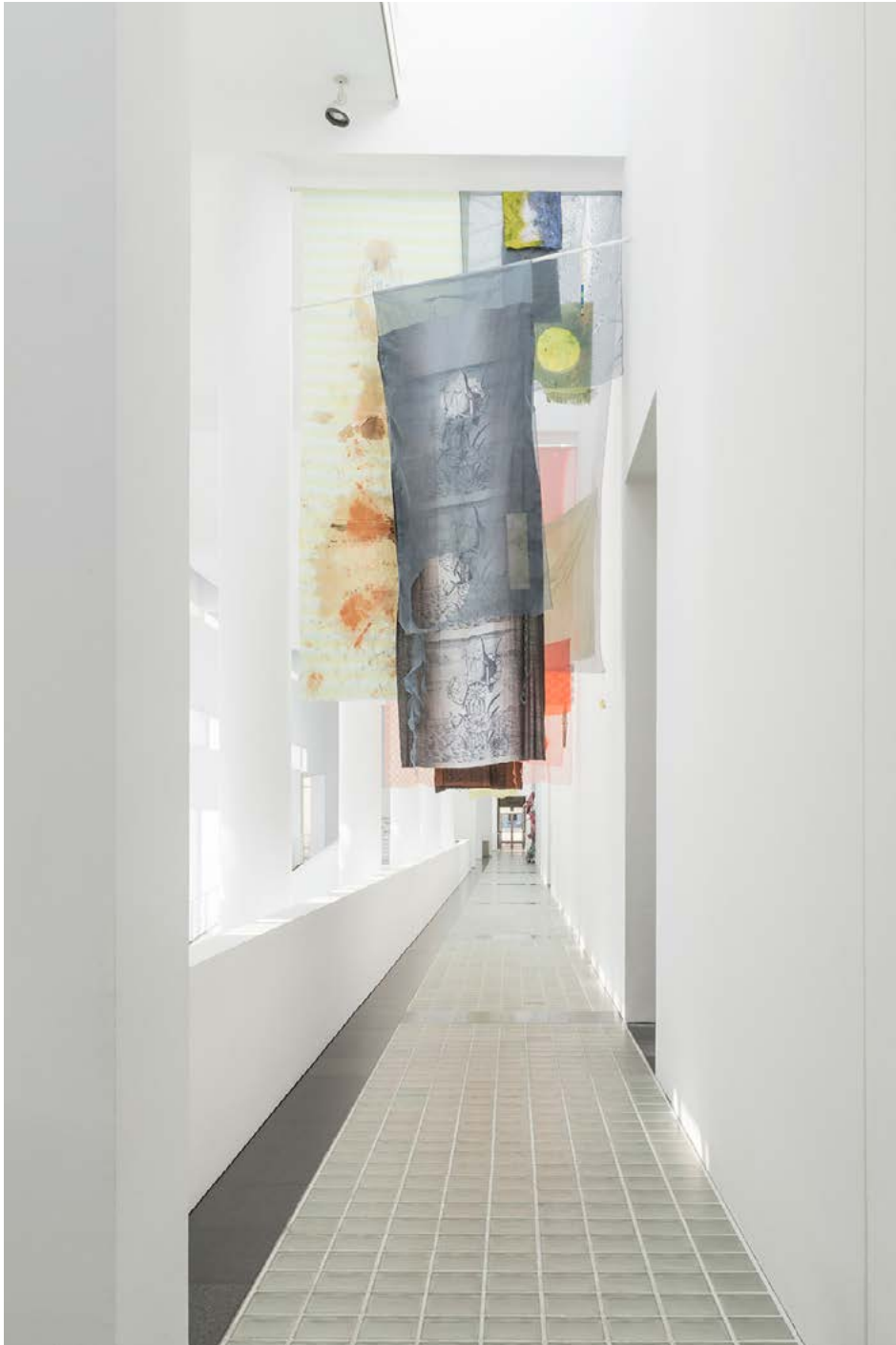
Rosa Tharrats is interested in sensorial and spiritual communication between different ‘species’ of materials and bodies.

Protruding from three of the museum’s columns like sails lashed to the masts of a ship, *Akaal / Selene / Uluru* is composed of layers of woven and printed cloth that have been stitched and fused together in combination with composites of homemade bioplastics — polymers made from biological sources such as seaweed and starch that have the potential to alleviate the growing problem of marine pollution.

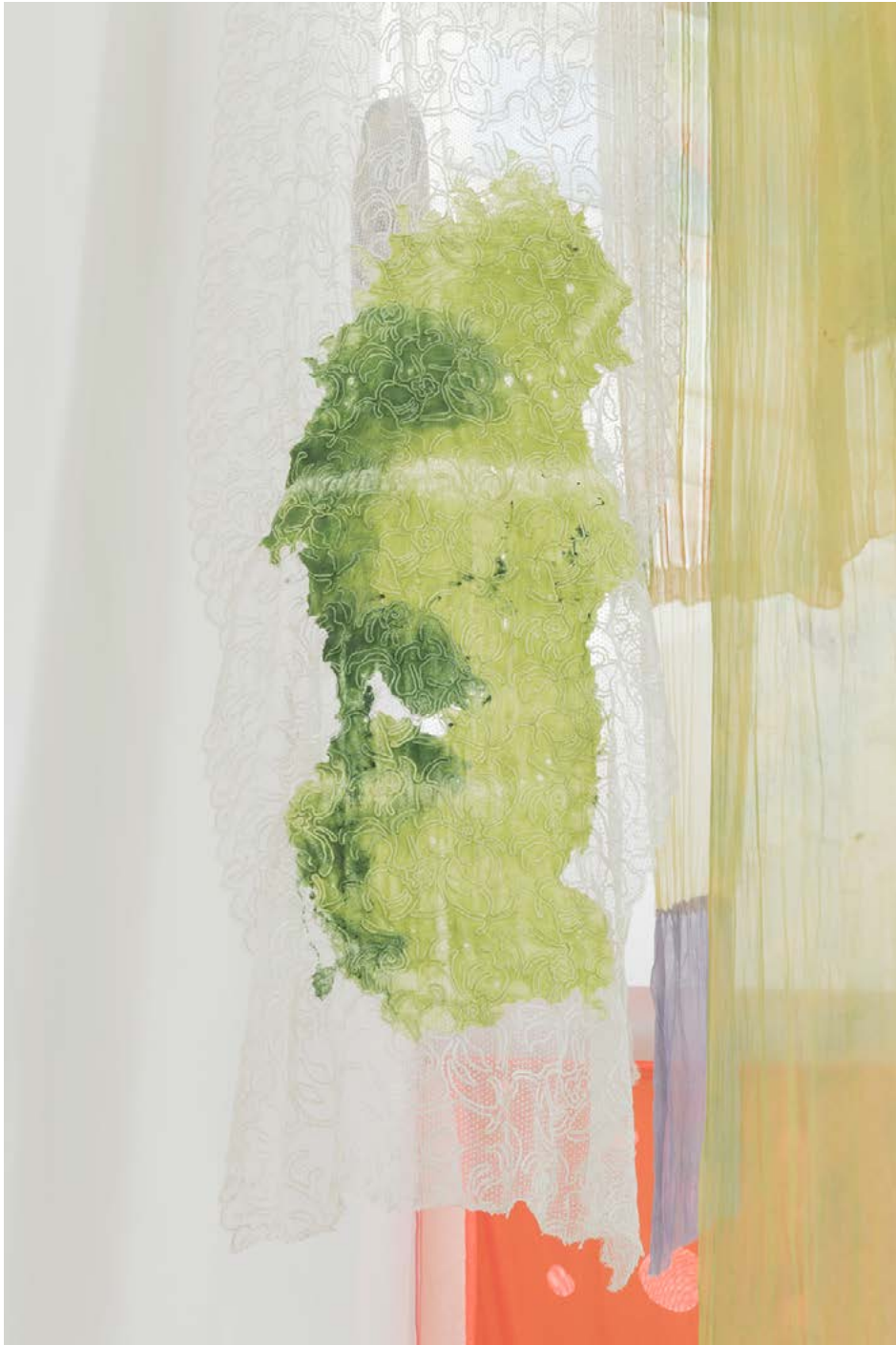
Inspired by an unidentified photograph of a sailboat from her grandfather’s archive, the seascapes around Cadaqués, and the patchwork sails created by the Vezo people of Madagascar, Tharrats calls attention to the vulnerability of the oceans and the multiple communities dependent on their wellbeing, and she imagines material cultures and technologies based on coexistence and care.



Akaal / Selene / Uluru, exhibition detail, 2022



Akaal / Selene / Uluru, exhibition views, 2022



Akaal / Selene / Uluru, exhibition details, 2022



Just Because. In The Blink Of An Eye., exhibition detail, 2019

JUST BECAUSE. IN THE BLINK OF AN EYE.
BOMBON PROJECTS

With Dorian Sari

Curated by Andrea Rodríguez Novoa

Barcelona, 2021

“As time goes by.
As things happen.
For no reason, for plenty of them.

As a love story arises.

This is how I like to think of this, as a story of affections, emotional. Because everything here is born from intuition, which is still 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 nurture and how they both affect bodies and minds and the relationships that are established between them. That is also moved by emotion, and the connections between beings of multiple nature. And indeed there are many kinds of love.

(...) Rosa lives in the folds and their sparkles, serene and lively, listening to a whisper. She explores instinctively the patterns and balances between mineral, vegetable, industrial creatures, ourselves ... and weaves constellations in which memory comes into play, sagacious, with an halo of nostalgia that dreams of the future. She uses fabrics as her main language and she threshes it to write sentences that are statements, and unravels it to reconstruct spaces that shelter, without truce.

The space they share is inhabited by a florilegium of elements, of characters, who seem to free themselves from a hush imposed by the silent cinema in which they live and that threatens to settle among us. With intensity and candor, they offer us touches of color on a white background and they do so from the firm tenderness that only intelligence can provide.”

– Fragment of the exhibition text by Andrea Rodríguez Novoa



Just Because. In The Blink Of An Eye., exhibition view, 2019



Just Because. In The Blink Of An Eye., exhibition view, 2019



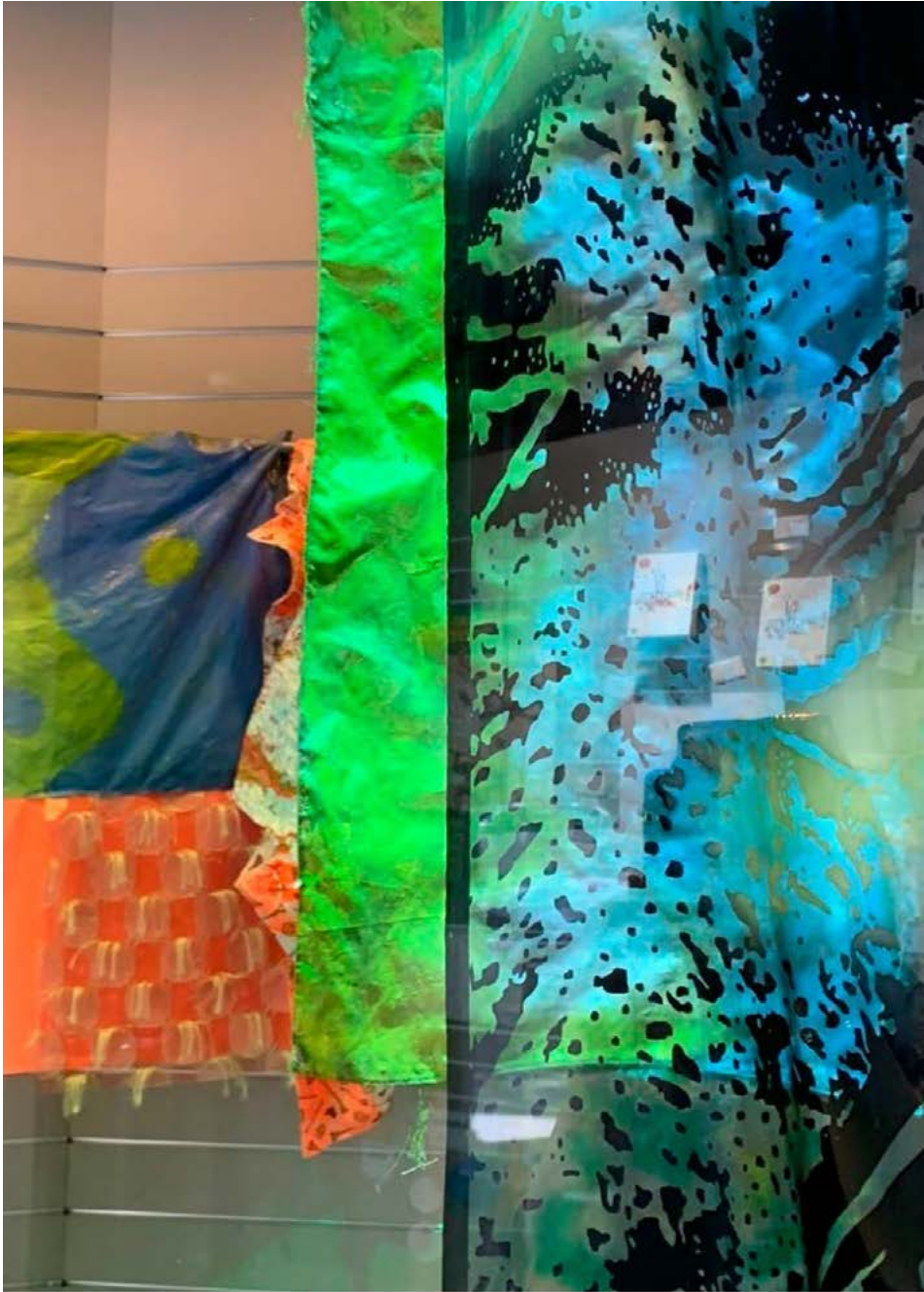
Just Because. In The Blink Of An Eye., exhibition details, 2019



Just Because. In The Blink Of An Eye., exhibition detail, 2019



Just Because. In The Blink Of An Eye., exhibition view, 2019



TRENAPIMOO

CCCB

In the context of Kosmopolis 2021

Curated by Alicia Kopf

Barcelona, 2021

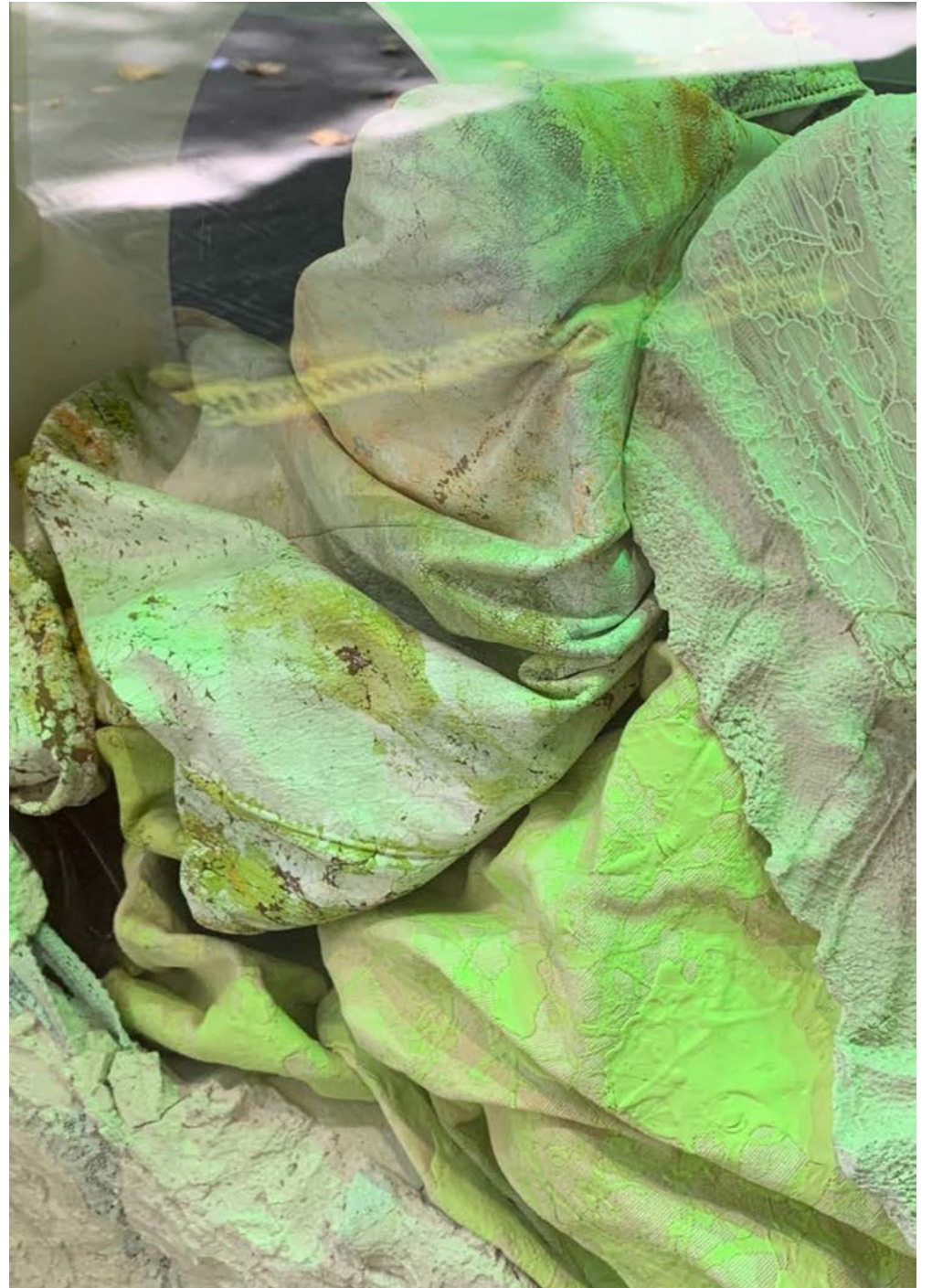
Trenapimoo, a word that refers to “braid” (collaborating with the spiral of life) and the Pimoo cthulhu spider to which Donna Haraway refers in *Staying with the Trouble*. This is a living spider’s web of sculptures and materials that sketch a habitat somewhere between mythical and scientific, in a vision of the world situated between the ancestral and technological detritus.

This activity is part of the Do-It-Yourself Cosmology project. Artistic interventions in the city’s bookshops.

Trenapimoo, exhibition detail, 2021



Trenapimoa, exhibition view, 2021



Trenapimoa, exhibition details, 2021



Trenapimoo, exhibition detail, 2021



LES ANÈMONES
BOMBON PROJECTS
As part of the Summer Exhibition
Fonteta, 2020

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

Les Anèmones, exhibition view, 2020



Les Anémones, exhibition view, 2020



Les Anémones, exhibition view, 2020



Trenapimoa, details, 2021



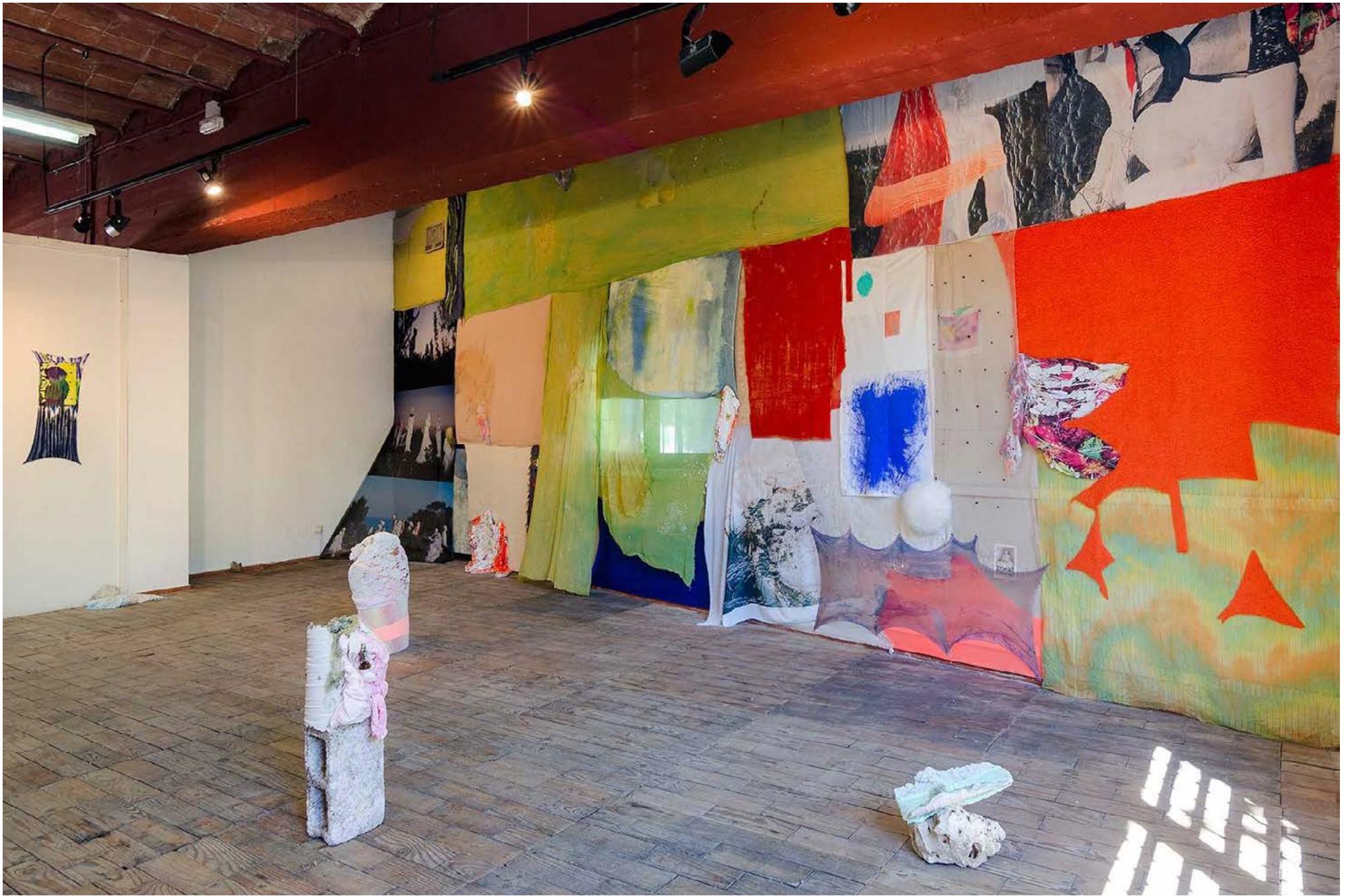
Les Anémones, détail, 2020



Trenapimoa, details, 2021



Les Anémones, exhibition view, 2020



Les Anémones, exhibition view, 2020

SUMMER FOG
Curated by Donna Huanca
Berlin, 2019





Summer Fog, exhibition view, 2020



Y escucho tus pasos venir, exhibition detail, 2018

Y ESCUCHO TUS PASOS VENIR.
GALERÍA HEINRICH EHRHARDT

As part of a group exhibition

Madrid, 2018

“From a broken proposal from the beginning, discontinuous but fluid, the works of C.Pino, Crespo, Dot and Tharrats transform matter, go through it, dismantle it and dilute it. But there is a singular paradox between the ethereal and the firm; between appearance and reality. The works of all of them pose a new imaginary of tensions, in which what is close is also far away and what is soft seems hard and robust.

The gathering of these works ultimately supposes the 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 Florez



Y escucho tus pasos venir, exhibition view, 2018



Y escucho tus pasos venir, exhibition detail, 2018



Y escucho tus pasos venir, exhibition detail, 2018



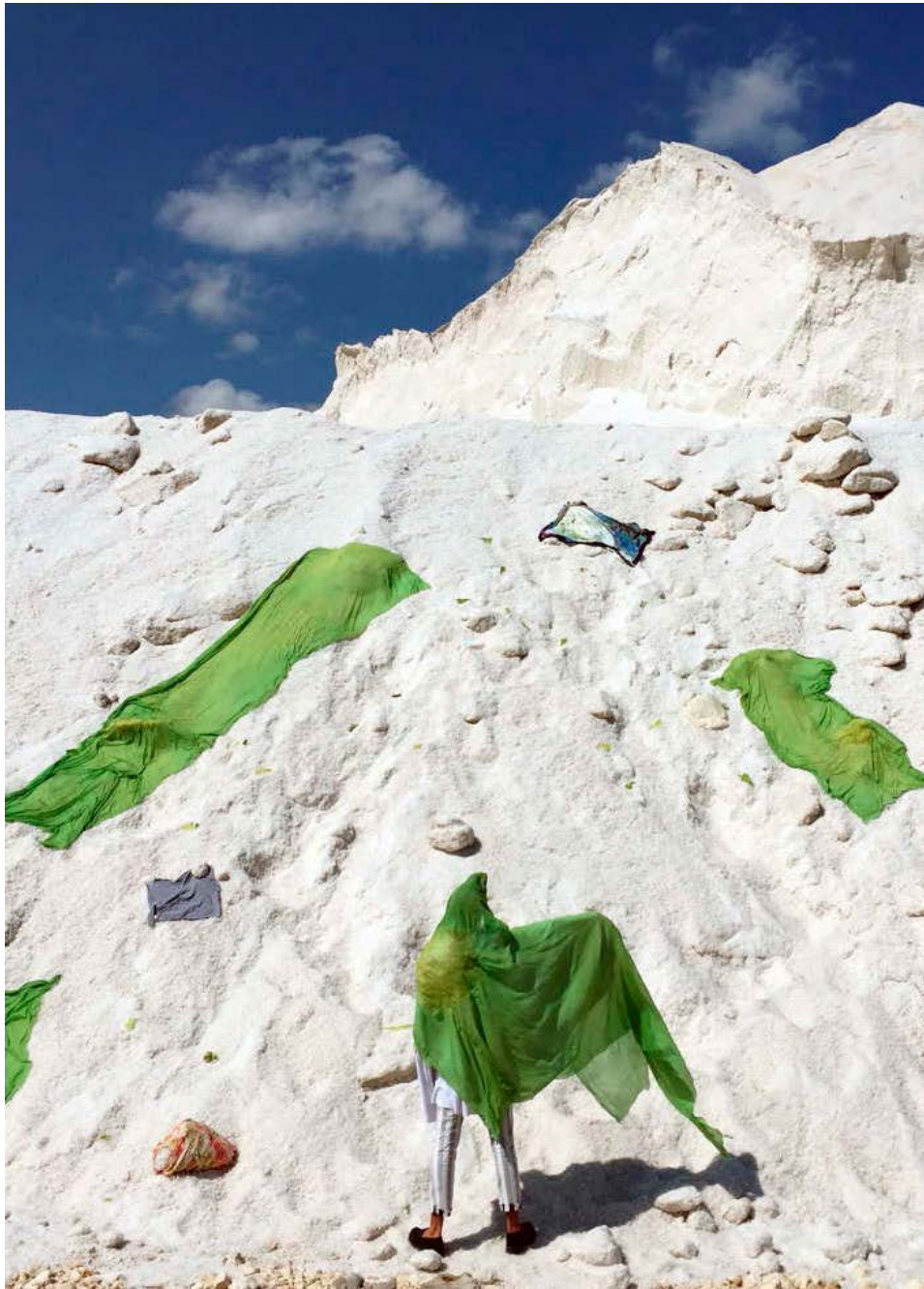
Y escucho tus pasos venir, exhibition detail, 2018



Y escucho tus pasos venir, exhibition view, 2018



Y escucho tus pasos venir, exhibition detail, 2018



SVELAMENTO DI UN GENIUS LOCI

Performance

Cadaqués, 2017

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

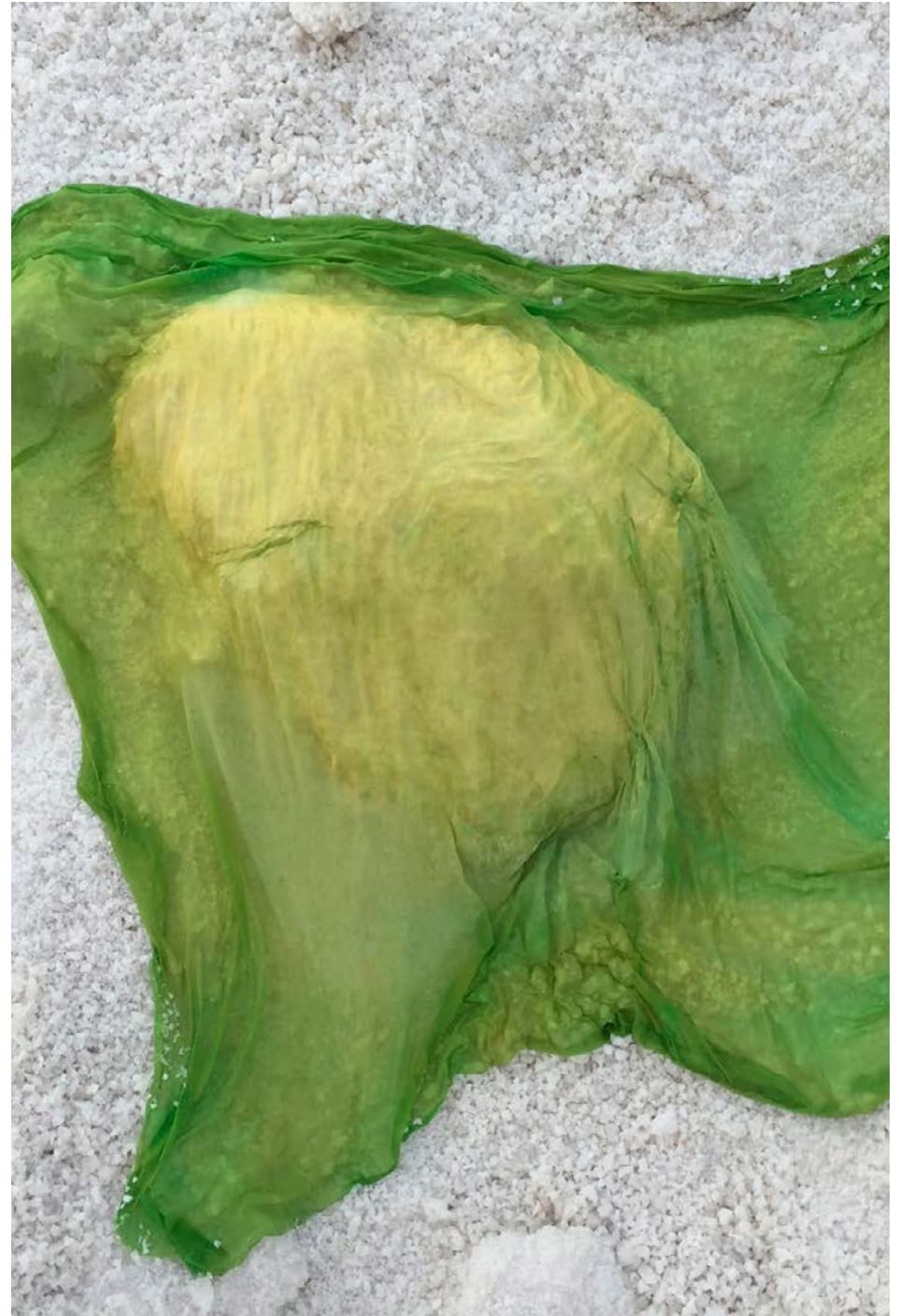
Svelamento di un genius loci, performance view, 2017



Svelamento di un genius loci, performance view, 2017



Svelamento di un genius loci, performance view, 2017



Svelamento di un genius loci, performance view & detail, 2017



SPACE FOR THE 22ND CENTURY
GALERIA CADAQUÉS
Girona, 2016

Space for the 22nd Century is a homage to *The Orwell Leg - Trousers for the 21st Century*. According to Joseph Beuys, human body can see the future through the knees. The holes in *Space for the 22nd Century* also want to symbolize this gap to the future, in an attempt to draw the landscape of the new times. This work has been done with found and given fabrics (upcycling) and every fabric has a story behind: a trousers found in Berlin's Turkish market, an adolescence coat of the artist taken from the family loft... Fragments of individual story that shape the unpredictable and wide fabric of the collectivity.

Space for the 22nd Century, installation detail, 2019



Space for the 22nd Century, installation view, 2019



TIME FOR THE 22ND CENTURY

Performance

Cadaqués, 2018

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

Time for the 22nd Century, performance view, 2016



Time for the 22nd Century, performance detail, 2016



Time for the 22nd Century, performance detail, 2016



WHITE LADY
SOCA RIVER SHORE
Performance
Slovenia, 2016

According to this invented legend, the ghost of Soca river is the spirit of a girl who drowned on the water. The girl told her father she was going out to wash the laundry and she never came back. Nobody ever found the body. Since then, over fifty years ago, many inhabitants (mostly kayakers) of the region claim to have seen the ghost of a woman wandering around the river, especially on very cold nights. Some inhabitants have also seen her at the cemetery and nearby the old mill. She always wears a white dress and according to some eyewitness accounts she is usually seen carrying white laundry, such as nightgowns, dishcloths or sheets.

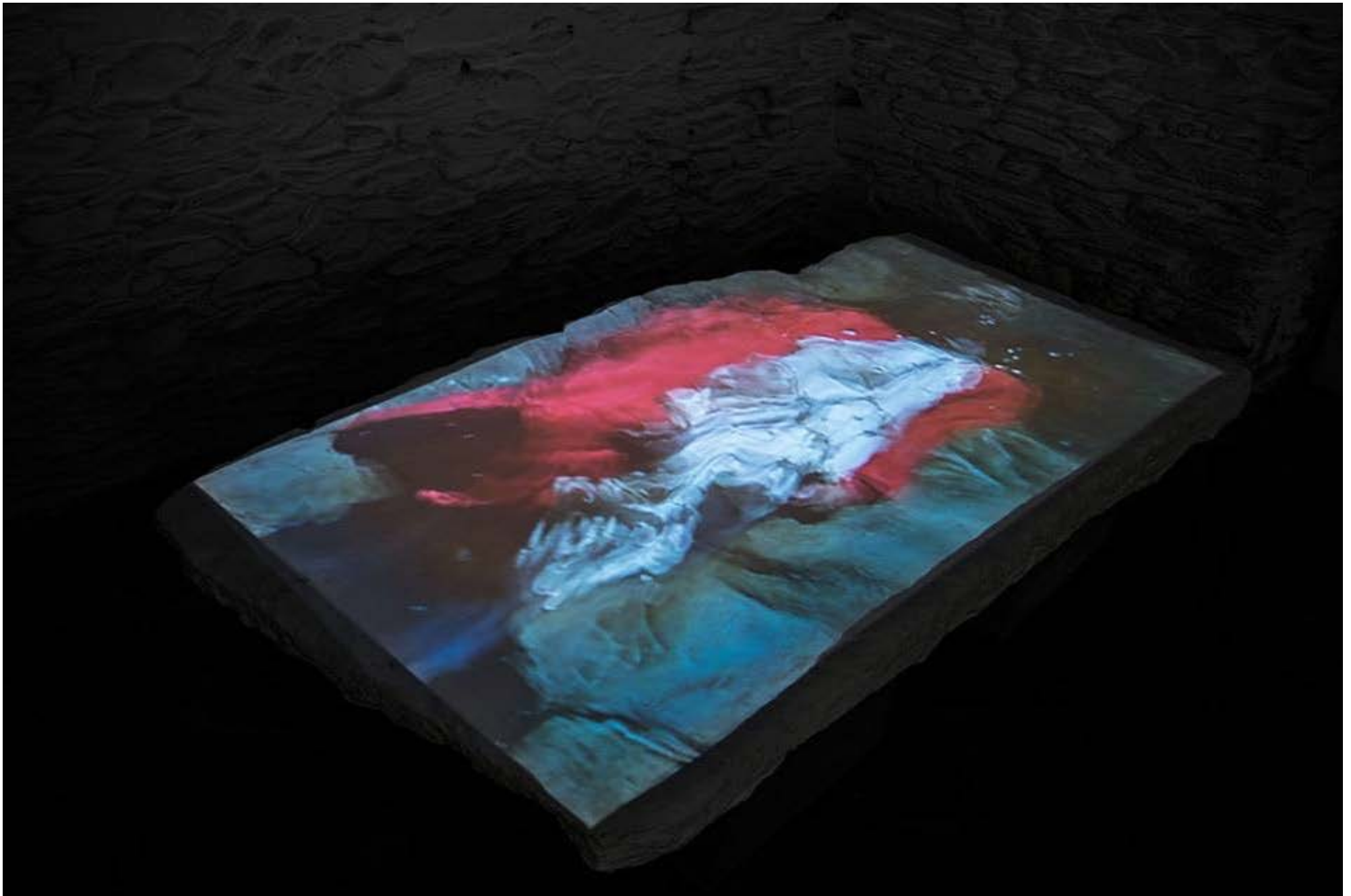
White lady, performance view, 2019



KINKY REIKI
GALERIA CADAQUÉS
Girona, 2015

Denim sky. Shimmering rocks. The second life of a kimono. Undo the history to create a new one. Gloves, swimsuits, shower curtains: everything is susceptible to be deformed, changed and raised to a new life stage. An hybrid ecosystem of fabrics, textures and substances.

Kinky Reiki, detail, 2015



Kinky Reiki, installation view, 2015



Kinky Reiki, installation view, 2015

BIO

Barcelona, 1983 / Lives and works in Cadaqués, Spain

SOLO EXHIBITIONS

2022

CARRIER WAVE: Fuente Séneca. Commissioned by TBA21-Academy for Meaning: An Ocean Without Shore, 9-12 November 2022, curated by Sofia Lemos, Córdoba.

CARRIER WAVE: Yellow Fountain. Curated by Carolina Grau for Natura Viva at Centre d'art Maristany, Sant Cugat.

(*N-O-E-M-A*), ARBAR, Pont de la riera, Empordà.

Theta Wave - Galería Ehrhardt Flórez, Madrid.

2021

Panorama 21, Curated by Hiuwai Chu and Latitudes MACBA, Barcelona.

Just Because. In a blink of an Eye. Dorian Sari y Rosa Tharrats. Curated by Andrea Rodriguez Novoa, Gallery Weekend, Bombon Projects, Barcelona.

Speculum caducis, LLum del món curated by Carme Sais Canònica de Santa Maria de Vilabertran.

Trenapimoa, Gigamesh, Barcelona

Parar a la fresca, Bombon Projects + Galeria Joan Prats + Noguera Blanchard, Fonteta, Girona.

En otro tiempo ibas muy elegante, Heinrich Ehrhardt, Madrid.

Tura Sanglas i Rosa Tharrats, un diàleg artístic, Museu de l'Empordà Figueres.

2020

S.M.S. (Shit Must Stop), Collective exhibition, Bombon Projects, Barcelona.

Les Anèmones, Bombon Project Summer exhibition, Fonteta, Girona.

Costume design with Alice Bocchi for *El practicante* (2020)

2019

Summer Fog, Curated by Donna Huanca, Berlin

Costume design for *Liberté* (2019) by Albert Serra

Costume design with Brenda Gómez for *Love me not* (2019)

2018

Y escucho tus pasos venir, Galería Heinrich Ehrhardt, Madrid.

2016

Space for the 22nd century, Galería Cadaqués, Girona.

White Lady, Performance, Soca River Shore, Slovenia

Costume for *La mort de Louis XIV* (2016) by Albert Serra 2012

2015

Kinki reiki, Galería Cadaqués, Girona.

2014

Historic wardrobe for a Feature film, *Història de la meva mort* directed by Albert Serra.

PRIZES

2019

Liberté (Albert Serra) - Premiered in Cannes Film Festival 2019 - Un Certain Regard

Liberté (Albert Serra) - Gaudí Prize for the Best Costume, 2020

2016

La mort de Lluís XIV (Albert Serra) - Premiered in Cannes Film Festival 2019 Un Certain Regard

2014

Història de la meva mort (Albert Serra) - Awarded the top prize, The Golden Leopard, at the Locarno Film Festival, 2013.

Història de la meva mort (Albert Serra) - Gaudí Prize for Best Costume

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