

Rosa Tharrats:

*We Are Full of Winds
and Sea and Solar
Threads (EN)*

Kunsthalle Münster

Kunsthalle Münster, Hafenweg 28, 5th floor, 48155 Münster

Opening hours: Tue–Sun 12–6 pm (Free admission)

www.kunsthalle-muenster.de

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Opening + Performance: June 15, 2025, 12 pm

Maria Winkel, *Mayor City of Münster* (Greeting)

Merle Radtke, *Director Kunsthalle Münster* (Introduction)

Accompanying programme:

→ 3/7/2025, 6 pm, Reading Group *Machtkritische Kunstvermittlung*

as guest at Kunsthalle Münster with Prof. Dr. Gesa Krebber and

Merle Radtke (DE). Registration under: kunsthalle@stadt-muenster.de

→ 6/7/2025, 3 pm, Guided tour through the exhibition with

Lisa Petersohn (DE)

→ 28/8/2025, 6 pm, Guided tour through the exhibition with

Lisa Petersohn (DE)

→ 6/9/2025, 6pm–12am, *Nacht der Museen und Galerien*

→ 21/9/2025, 3 pm, Curator's tour through the exhibition with

Merle Radtke (DE)

You will find information on further events on our website:

www.kunsthalle-muenster.de/en/

Further exhibition:

24/5–20/7/2025, Jonathas de Andrade: *Olho da Rua [Out Loud]*,

Stadthausgalerie Münster

We breathe between the sea and the sky,
on a voyage of sound and blue distances.
The wind is the bridge that joins the two worlds.
Voices dance from one side to the other,
like a wild enigma,
like a never-ending question.

These voices were heard between February 20th and March 28th, 2025, in the waters around the South Sandwich Islands. During those days, we were lucky enough to listen and dance with them, embraced by the warm hospitality of the RV Falkor (Too) and all her crew.

Gabriel Ventura

We Are Full of Winds and Sea and Solar Threads

“The eternal cosmos contains four generative substances. Two of them are heavy, and they are constantly pressed downwards because their density weighs them down: these two are earth and water. Just as many lack heaviness; they strive upwards because nothing presses them: the air and fire, which is purer than air. But although they are spatially separated, But although they are spatially separated, they become all, and all disintegrates into them.” – Ovid, *Metamorphoses* 1, 32–71

We Are Full of Winds and Sea and Solar Threads is the first solo exhibition by Catalan artist Rosa Tharrats in a German institution. Kunsthalle Münster provides the setting for her immersive installation *Vestir el viento* (2025)⁽¹⁾, which means “clothing the wind”. It is a play with the elements that has turned the exhibition space—with all its own specific qualities—into a site of experience, inviting us to rethink our relationship with the world and to recognize the inherent value of each element as a constant reminder of the cycles of life. In the works of Tharrats, not only the sensorial and spiritual interplay of materials and forms can be experienced, but also the pulse of life. By incorporating the wind, water, sun and earth into her thinking, she works with the tensions created by opposing forces and, from there, creates a network of relationships between all human and non-human contributors.

Recurring themes in her work are notions of transformation, symbiosis, process, composition, the connection between microscopic and macroscopic life or the visible and the invisible. Another emphasis lies in the juxtapositioning of that which is vaporous, that which is wild and that which remains unaltered. Tharrats draws attention to the force, but also the vulnerability of nature. She creates an overall setting that prompts us to question our position in the world and thus also our attitude towards it. Her work is informed by reflections on community networks, cohesion and sustainability. The underlying aim is to rethink the prevailing western perception based on a binary way of thinking in terms of subject and object, nature and culture—and, as a result, find new ways of being together. Everything that is seen as a thing, as an object, has another side, has an inward aspect in which it is a form of experience.

Tharrats is interested in the communication between different types of materials and bodies, whether natural or artificial. She has often found herself involved in the interaction between the mineral, the vegetal and the industrial realms. Drawing from an archive of familiar objects, fabrics, clothing and elements collected from her surroundings, she creates sensory narratives. For *Vestir el viento*, she has thus created various sculptural moments, working with statics, balance and gravity, with fragility and permanence, appropriating the spatial situation of the Kunsthalle with its likewise static and transient elements. Employing both industrial and organic materials, she plays off the different material qualities against each other. Natural fabrics like silk and artificial fibres such as viscose and acetate derive partly from her extensive archive of upcycled textiles or are compiled from various sources. For the installation on view in Münster, Tharrats bought most of the textiles at second hand markets in Punta Arenas in Chile, from where the expedition ship departed on which she travelled to the sub-Antarctic South Atlantic in spring 2025 for research purposes. She also used some items of clothing she had found on the ship—remnants of past expeditions. A dress, a shirt or a pair of trousers which until recently had served as a piece of clothing suddenly become a binding agent holding two materials together. Unexpected alliances give rise to new sculptural beings and alter the previous functions of the objects involved. The textiles are complemented by ropes in a wide variety of shapes and colours, along with nets and tension belts. Industrially manufactured foils or glass panels meet with marble slabs of different cuttings, whose broken edges fully reveal the material's underlying texture. Visitors may carefully step onto the slabs of marble, inviting them to linger like quiet islands in a structure full of tension between the elements—both artificial and natural.

The initial concept of the installation was developed during Tharrats' voyage on the expedition ship. Most of the flags on display were created in direct contact with nature, in collaboration with the wind; now we find them at the Kunsthalle mounted tautly or suspended loosely from the ceiling, surrendering to gravity. In Münster, the wind only sets the textile sculpture in motion which is situated outside the Kunsthalle and can be seen from everywhere in the former harbour area. It is breathing life into it and turning it into a body resonating with its own activity. In the exhibition space, it is

us, the audience, who are interacting with the works. Scheduled for the duration of the exhibition are further activations by performers who set the installation in motion and use their voices, breathing and wind instruments to interact with it. Similarly, the sun and the water become protagonists when, for instance, the glittering light reflections of the water in front of the building enter the Kunsthalle through the windows and, depending on weather conditions, find their playing field on its ceiling, or individual objects enter into a dialogue with the sunlight that falls through the skylights.

In her film *The underwater divines are flying and floating and melting with us* (2025) ⁽²⁾, Tharrats takes us on a journey into the waters of the sub-Antarctic South Atlantic. Images taken above and below the water's surface are superimposed, sometimes blending gradually into one another. The artist's textile sculptures are seen mounted on the expedition ship, flapping in the wind—clothing it. They provide visibility to something that is in itself invisible, giving an appearance to something shapeless and incorporeal, enabling it to reveal itself in its own effect. While no clear distinctions are made by the artist between the world above and below the water, everything appears to be connected. In her film, Tharrats uses the scientific images from the expedition not just to look at something from the outside, but rather to evoke a larger whole relying on interconnection rather than separation. Diving into this underwater world, you encounter unfamiliar creatures that seem peaceful and eerie at once, sometimes even artificial. The scenes in the film are accompanied by a soundtrack that pervades the entire exhibition space, turning the Kunsthalle into a soundscape. At the centre of this sound experience lies the sensorial experience of engaging with sounds and rhythm with the whole body.

As a space of spiritual sociality unveiling our fundamental interconnectedness, Tharrats' art is like a proposal for the creative imagination of an encounter between the subtle and the sensuous. Residing at the confluence of these seemingly separate realms, this imaginative awareness of our togetherness enables us to free ourselves from false dualisms such as world/self or nature/culture, which view the world as existing in separate and independent parts, detached from the whole. From here evolves a space for listening, watching, sensing, reflecting and relaxing. The artist thus addresses our sense of being situated in the world. Her works can serve as an instrument of self-assurance, allowing us to experience how

we relate to something that takes hold of us, that surrounds us, that is partly ourselves and partly something else. By encouraging a relational poetics between inner transformation and societal change, the works strengthen our ability to perceive the external reality that surrounds us differently. *We Are Full of Winds and Sea and Solar Threads* attempts to create an equally practical and poetic set of tools for the dynamic reconciliation of action and imagination in order to address the urgent social and environmental challenges of the present.

Merle Radtke

I am

“Nature refers to art because art displays nature’s latent quality, the creativity of matter.” Hartmut Böhme¹

As a young biology student, I now and then needed a break from the fervour of science. Back then I was taught that all life and indeed reality in general were to be understood as meaningless machinery. Feeling and experiencing merely seemingly were real. Whenever my philosophical agony grew unbearable, I would travel to Basel, in nearby Switzerland, where I would go to the art museum or the aquarium at the zoological garden. Both allowed me to experience what in my studies was considered an anathema: that something consisted of matter and at the same time was something other than simply a thing, namely, a transparent window into the dimension of inner experience.

The canvases with their colour compositions, sculptures and installations made of the haptically seductive materials, steel, stone and fabric—similar to how I perceive Rosa Tharrats’ objects—and also the medusae in the aquarium, pulsating in the light—like those in Tharrats’ film *The underwater divines are flying and floating and melting with us* (2025) (2)—all captivated me in a way that sometimes would even bring tears to my eyes. All were tangible components of reality and at the same time more than just things; they were, indeed, the opposite of things. Just like me. They were “being” in its sensual abundance, revealing this being

as an inner concern. They were matter that beckoned and lured me. “That’s you too,” they were telling me. An exterior with an interior.

These outsides of other beings were, in the encounter, able to open up my inner self and, from there, grant me aliveness. At the time, a realization began to emerge in me: this was actually what life was about. Life appears as a body and, in this appearance, in the sensorial contact with its presence, it opens a door through which, in turn, life is offered.

One time, standing in front of the medusae, my heart pounding, I wrote in my notebook: “This too: pure art.” Back then, I would not have been able to actually describe what art was, nor could I explain why I thought these jellyfish were art, while they were primarily one thing, namely life. They were creatures that created themselves out of themselves by absorbing the world and transforming it into their bodies.

Even today, I can’t tell you what precisely art is. In this regard, I’m certainly in good company. Who can? And who is able to define what reality really is—of which we, of course, all are a part and whose character is always fully manifested in every work, in everything that appears, in every breath of a living being, and which, at the same time, largely conceals itself? Nowadays I might want to put it like this: art is what makes reality more real. It is what makes reality’s ineffable character come to life and allows us to be at home in it. Here, we can also see why, since the beginning, living beings have been vehicles of artistic realization: life itself is in its essence the realization of the real, namely, matter which simultaneously vibrates with the inner desire that there should be aliveness.

The medusa’s umbrella dancing through the water is, in physical terms, hardly anything other than water. But the medusa has sensations and objectives. The jellyfish is water, thus matter, and it is its inwardness that reveals itself more clearly as a medusa, where otherwise, as pure water, this inner experience is more deeply concealed. The medusa is water in its drive to unfold as inwardness. The medusa expresses as water that water is more than an object, namely a concern and a gift.

What is this gift? What is it that continues to move me to tears, that I still fail to understand? In her film, Tharrats calls the movers of the under-sea world, the jellyfish and worms, the swirls of flakes, the ripples of waves and gusts of wind, “divines”. Divine entities convey the message that everything is one fabric, one single weave that weaves itself as a process

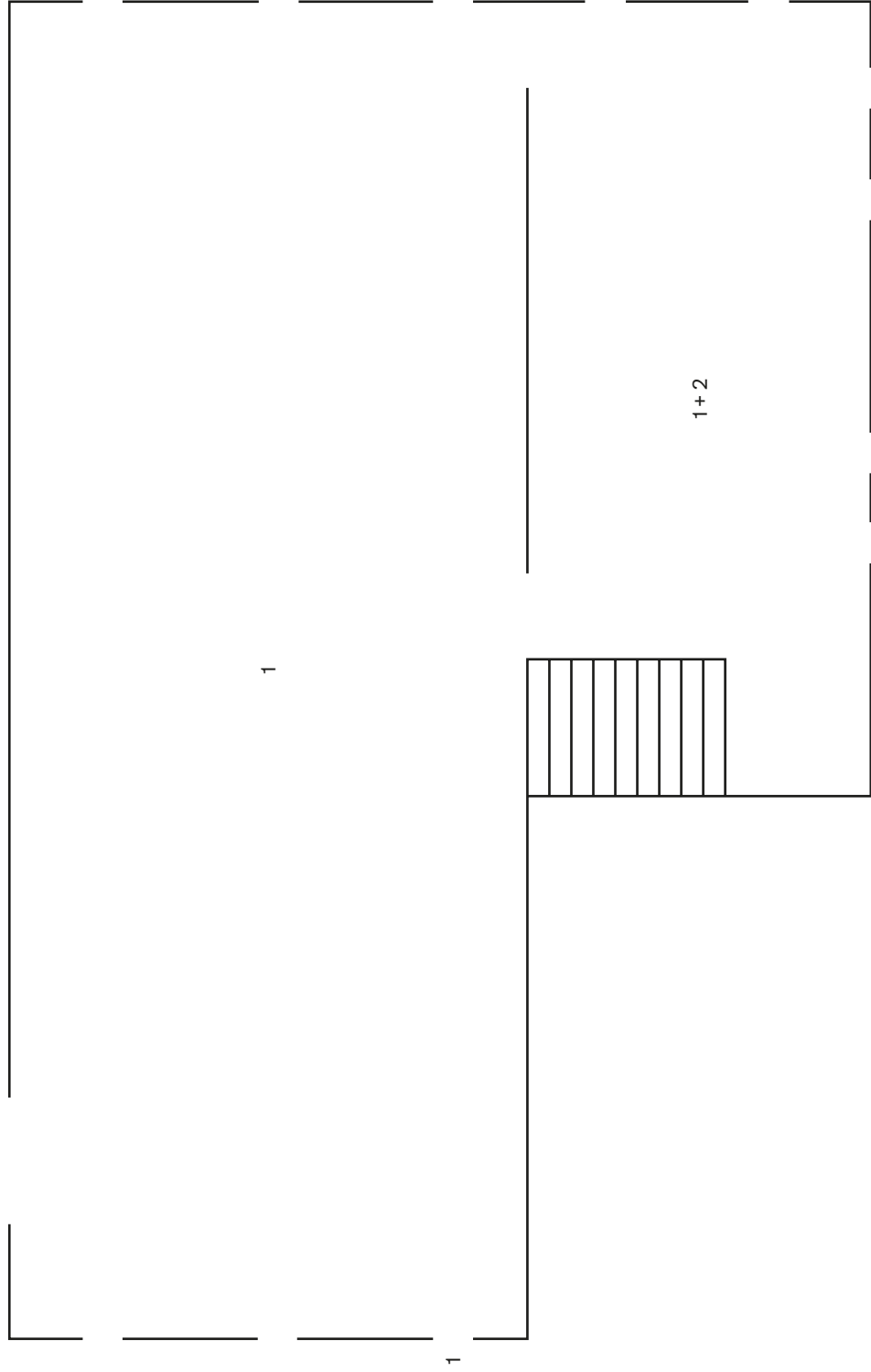
1 Hartmut Böhme, “Gaia: Views on Earth from Hesiod to James Lovelock,” in Bericht 1991 des Kulturwissenschaftlichen Instituts, ed. Lutz Niethammer (Essen: Wissenschaftszentrum Nordrhein-Westfalen, 1992), pp. 195–211.

of experiencing, desiring inwardness. It is the inwardness that we know from ourselves. It is that which can never be lost, which belongs to us completely and will always remain with us, just as it is given to us entirely and inalienably and eternally to be the fabric of this world, its matter.

Matter itself is inwardness, and this inwardness is us. Everything is matter and all matter, even the smallest spinning flake, is the experience of being. The gift is the “I am”.

Andreas Weber

Rosa Tharrats (born 1983 in Barcelona) studied graphic design at Elisava, Barcelona (2002–2004) and graduated in fashion design at the Instituto Europeo di Design in 2007. Inspired by her work as a costume designer, she is interested in the sensory and spiritual communication between different ‘species’ of living materials and bodies. Taking the natural scenery as a starting point, Tharrats combines textiles, clothing, upholstery, painting and performance in her artistic practice. She continues to use elements of past works as an organic expression of symbiosis and growth for newer works. Her works have been shown in solo exhibitions at Fundació Miró Mallorca, Palma (2025); DHub as part of *Llum BCN*, Barcelona (2025); Bombon Projects, Fonteta (2024, 2020); TBA21, Córdoba (2023); Centre d’Art Maristany, Sant Cugat del Vallés (2023); Galería Ehrhardt Flórez, Madrid (2022); Museu de L’Empordà, Figueres (2020) or Galería Cadaqués (2015) and have been part of group exhibitions such as *Els miracles del mestre Cabestany*, ARBAR, La Vall de Santa Creu (2023); *Apunts per a un incendi dels ulls*, *Panorama 21*, MACBA, Barcelona (2021–22); *Just because. In the blink of an eye*, Bombon projects (2021); *En otro tiempo ibas muy elegante*, Galería Heinrich Ehrhardt (2021); *A Joseph Beuys*, Galería Cadaqués (2016) or *Y escucho tus pasos venir*, Galería Heinrich Ehrhardt, Madrid (2018). She won the Gaudí Award in 2014 and 2020. Together with Gabriel Ventura, she has exhibited at Manifesta 15 in Barcelona in 2024. In 2025, Tharrats collaborated with Ventura and Marina Herlop on the short opera *Aura* shown at MACBA, Barcelona.



- 1 *Vestir el viento*, 2025, Glas, Stoff, Seil, Folie, Spanngurte, Marmor, Kleidungsstücke, Netz, Faden / glass, fabric, rope, foil, tension belts, marble, garments, net, thread. Courtesy the artist.
- 2 *The underwater divines are flying and floating and melting with us*, 2025, 1-Kanal-Videoinstallation / single channel video installation. Courtesy the artist

*Aktivierung von / Activation of *Vestir el viento*, 2025, mit / with Anja Dietmann, Saskia Frey, Dominik Kolm, Madeleine Onwuzulike, Rebecca Sieker. Die Performance findet am 15.6.2025, 12.30 Uhr statt. / The performance takes place on 15/6/2025, 12.30 pm.

Informationen zu weiteren Aktivierungen finden Sie auf unserer Website / Information of further activations you will find on our website: www.kunsthallenmuenster.de