ANA MAS
PROJECTS

Rita Sala Treig, Barcelona, 1994
Ana Mas Projects

Pista, rastre */ Trail, Trace*

Investec Cape Town Art 2024

Tomorrows/Today section | BOOTH TT10
curated by Mariella Franzoni

Contact during the fair / *Contactos durante la feria*
(+34) 626 535 909

Fair schedule / *Horarios de la feria*
15 Feb: 12h – 18h (Private and Collectors preview)
18h – 21h (Vernissage)
16 Feb: 11h – 19h
17 Feb: 11h – 19h
18 Feb: 11h – 19h

















For Spanish artist Rita Sala, the pictorial medium is a tool for the exploration of her inner self, a journey toward both corporal and emotional healing, a space of negotiation between tension and release, disciplining and unbinding, of sameness and dierence. The human body, its anatomy, the articulation of its bones, its intentional and unconscious movements, are central elements in her research: from her own physicality, with which she experiments with the medium through pictorial gestures, to the gures of her subjects, genderless humans whose activities, thoughts, and emotions are ambiguously narrated in her paintings. Inspired by a balance between two elements of the Tarot, water and earth, as well as fragments of novels and poems, Rita Sala's solo project *Pista, Rastre / Trail, Trace* seems to evoke the tension between taming and unbinding of the self. Both water and earth are elements necessary for the growth and nurturing of the bodies and the emotions of humans and non-humans.

The project brings together two bodies of work in dialogue. The rst consists of a series of earthy-toned paintings on canvas, where brush and airbrushing techniques complement each other. The series "Saltito (Little Jump)" portrays human bodies falling suspended in the atmosphere, immortalised in a diving motion: bodies seem to abandon themselves in a free, unbounded fall, yet, like in Olympic diving, the more disciplined and trained the body, the smoother its path through the air into the water. Other works like "Embolics (Tangle)" (2023), "Cap cap cap (Head head head)" (2022), or "Trote (Trot)" (2023) manifest the intention to suggest complex narratives that remain, however, only hinted, leaving it to the viewer to complete the tales or to simply imagine these gures as rather completely abstract compositions. According to the artist, this body of work manifests the element of water, a metaphor for uidity and strength, but also a symbol of the aective and emotional system, in the Tarot. Here the act of painting is understood as a process that connects the hand and the eye in a magical synchrony: the organs have their own knowledge, their own memory. It is a process that Rita chooses to approach through a sort of unbounded intuition, where pictorial gestures materialise in strokes that sometimes dene uncertain contours and shapes. Those that might feel like errors at the beginning are assimilated as signs indicating a new direction, as if they were part of a divination journey. The second body of work, a series of monochrome airbrushing paintings on natural brown paper, oers a narrative dominated by the element of earth, a symbol of tangibility and action. Here, human bodies are unequivocally protagonists of a bucolic storytelling, depicted in interaction with a dierent array of tamed and untamed non-human beings: from a peacock or dragonfly to a swallow or olive branch. Emotions still surface in these scenes, whose atmosphere of suspense and mystery is accentuated by the blurry lines and soft texture of the airbrushing painting technique. It is precisely through Rita's constant questioning and deconstruction of the pictorial techniques and the structure of the images that dualisms like the inside and the outside, the movement and the stasis are dissolved or, at least, put at rest.

Mariella Franzoni, Febrero 2024. Curator of the Tomorrows/Today Section at INVESTEC ART FAIR CAPE TOWN.

Para la artista española Rita Sala, el medio pictórico es una herramienta para la exploración de su yo interior, un viaje hacia la curación tanto corporal como emocional, un espacio de negociación entre tensión y liberación, disciplina y desvinculación, entre igualdad y diferencia.

El cuerpo humano, su anatomía, la articulación de sus huesos, sus movimientos intencionales e inconscientes, son elementos centrales en su investigación: desde su propia fisicalidad, con la que experimenta con el medio a través de gestos pictóricos, hasta las figuras de sus sujetos, sin género. humanos cuyas actividades, pensamientos y emociones se narran ambiguamente en sus pinturas. Inspirado en un equilibrio entre dos elementos del Tarot, el agua y la tierra, así como en fragmentos de novelas y poemas, el proyecto en solitario de Rita Sala "Pista, Rastre / Trail, Trace" parece evocar la tensión entre la domesticación y la liberación del yo. Tanto el agua como la tierra son elementos necesarios para el crecimiento y la nutrición de los cuerpos y las emociones de humanos y no humanos.

El proyecto reúne dos cuerpos de trabajo en diálogo. El primero consta de una serie de pinturas sobre lienzo en tonos tierra, donde las técnicas del pincel y la aerografía se complementan. La serie "Saltito" retrata cuerpos humanos cayendo suspendidos en la atmósfera, inmortalizados en un movimiento de buceo: los cuerpos parecen abandonarse en una caída libre y sin límites, pero, como en los saltos olímpicos, cuanto más disciplinado y entrenado es el cuerpo, más suave será su camino a través del aire hasta el agua.

Otras obras como "Embolics (Tangle)" (2023), "Cap cap cap (Head head head)" (2022), o "Trote (Trot)" (2023) manifiestan la intención de sugerir narrativas complejas que quedan, sin embargo, sólo insinuadas, dejando al espectador completar el relato o simplemente imaginar estas figuras como composiciones completamente abstractas. Según la artista, estas obras manifiestan el elemento agua, metáfora de la fluidez y la fuerza, pero también símbolo del sistema afectivo y emocional, en el Tarot. Aquí el acto de pintar se entiende como un proceso que conecta la mano y el ojo en una sincronía mágica: los órganos tienen su propio conocimiento, su propia memoria. Es un proceso que Rita elige abordar a través de una especie de intuición ilimitada, donde los gestos pictóricos se materializan en trazos que a veces definen contornos y formas inciertas. Aquello que al principio pueden parecer errores se asimilan como señales que indican un nuevo rumbo, como si fueran parte de un viaje adivinatorio. El segundo cuerpo de trabajo, una serie de dibujos monocromáticos en aerógrafo sobre papel marrón natural, ofrece una narrativa dominada por el elemento tierra, símbolo de tangibilidad y acción. Aquí, los cuerpos humanos son inequívocamente protagonistas de una narración bucólica, representados en interacción con una variedad diferente de seres no humanos domesticados e indómitos: desde un pavo real o una libélula, hasta una golondrina o una rama de olivo. Las emociones aún afloran en estas escenas, cuya atmósfera de suspenso y misterio se ve acentuada por las líneas borrosas y la textura suave de la técnica con aerógrafo. Es precisamente a través del constante cuestionamiento y deconstrucción de las técnicas pictóricas y la estructura de las imágenes por parte de Rita que dualismos como el interior y el exterior, el movimiento y la quietud se disuelven o, al menos, se ponen en reposo.

Mariella Franzoni, Febrero 2024. Curadora de la seccion Tomorrows/ today en INVESTEC ART FAIR CAPE TOWN.



Rita Sala (Barcelona, 1994) graduated in Fine Arts from the University of Barcelona, she holds a Degree in Humanities from the UOC and a Master's Degree in Curatorship: exhibitions, design and spaces from EINA. She combines her artistic practice with other participation in projects. Thus, since 2021 she has been part of the group that manages, coordinates and curates La Butxaca Màgica exhibition space.

In recent years she has been researching the human need to signify the space one occupies and surrounds with, trying to find a meaning. From here, her painting are configured as a space that at the same time as being contained, contains figures that function as a background and a background that is, at the same time, figure. Her pictorial practice is a constant investigation into the narratives of images and languages. Usually, she builds her works around pictorial narratives that alternate and overlap, circulate and relate through different locations, levels and points of view. Some comings and goings, between abstract and everyday issues, that point to the same thing: human beings and their activity, thoughts and affections, memories and life stories.

Recent group exhibitions include her presence at CAN Ibiza with Ana Mas Projects Barcelona (2023), together with the artists Damaris Pan, Omar Velázquez, and Onka Allmayer-Beck; 'Hooting from the shelter' at Bio Gallery Seoul (2023), together with Sara Torres and Èlia Bagó; 'Full of holes' at the Santa Mònica Arts Center, curated by Elia Bagó, Marta Echaves and Sara Torresa (2023), 'Girar l'esquena', with Irene Brok and Laia Garcia, curated by Patrícia Feliu, Ainara Revuelta and Anna Sevilla, at La Butxaca Màgica (2023); 'Bauen: we feel echoes and murmurs' at the Felícia Fuster Foundation (2021) and 'Aesthetics of proximity' at the Vila Casas Foundation (2021).
Amongst her solo shows last november 2023 she presented 'Figura Satèl·lit', a special project at Racoon Projects, curated by Margot Cuevas.

Her first individual exhibition at Ana Mas Projects gallery, will be on June 2024, within the framework of Art Nou.

Rita Sala (Barcelona, 1994) graduada en Bellas artes por la Universitat de Barcelona, Máster en Curadoría: exposiciones, diseño y espacios en EINA, y actualmente cursando el Grado en Humanidades de la UOC. Combina su práctica artística con la participación en proyectos. Así, desde el 2021 forma parte del colectivo que gestiona, coordina y comisaría el espacio expositivo La Butxaca Màgica.

Durante los últimos años ha estado investigando sobre la necesidad humana de significar el espacio que se ocupa y se rodea, y de encontrarle un sentido. Desde aquí se plantea la pintura configurando un espacio que al mismo tiempo que es contenido, contiene unas figuras que funcionan como fondo y un fondo que es figura. Su práctica pictórica es una constante investigación acerca de las narrativas de las imágenes y los lenguajes. Su obra se construye entorno unas narraciones pictóricas que se van alternando y superponiendo, que circulan y se relacionan a través de diferentes localizaciones, niveles y puntos de vista. Unas idas y venidas, entre cuestiones abstractas y cotidianas, que señalan lo mismo: los seres humanos y su actividad, los pensamientos y los afectos, los recuerdos y las historias de vida.

Entre sus recientes exposiciones grupales se incluye su participación en CAN Ibiza (2023) con Ana Mas Projects, junto a los artistas Damaris Pan, Omar Velázquez, y Onka Allmayer-Beck; 'Hooting from the shelter' en Bio Gallery Seoul (2023), junto a Sara Torres y Èlia Bagó; 'Lleno de agujeros' en el Centro de Artes Santa Mònica, comisariada por Elia Bagó, Marta Echavez y Sara Torresa (2023), 'Girar l'esquena', con Irene Brok y Laia Garcia, comisariada por Patrícia Feliu, Ainara Revuelta y Anna Sevilla, en La Butxaca Màgica (2023); 'Bauen: palpamos ecos y murmullos' en la Fundación Felícia Fuster (2021) y 'Estéticas de la proximidad' en la Fundación Vila Casas (2021).

Actualmente, se encuentra inmersa en la preparación de su primera exposición individual en ANA MAS PROJECTS. Anteriormente, en noviembre de 2023 presentó el proyecto 'Figura Satèl·lit' para Racoon Projects, comisariado por Margot Cuevas.

ANA MAS PROJECTS

Artworks on view

Investec Cape Town Art 2024



Saltito (Little Jump), 2022
Técnica mixta sobre tela / *Mixed media on canvas*
200 x 150 cm



Saltitos II (Little Jump II), 2022
Técnica mixta sobre tela */ Mixed media on canvas*
200 x 150 cm



Cap cap cap (Head head head), 2022
Técnica mixta sobre tela / *Mixed media on canvas*
150 x 94 cm



Trote (Trot), 2023
Técnica mixta sobre tela */ Mixed media on canvas*
148 x 92 cm



Embolics (Tangle) , 2023
Técnica mixta sobre tela */ Mixed media on canvas*
94 x 64 cm



Paó (Peacock), 2023
Aerógrafo sobre papel */ Airbrush on paper*
105 x 75 cm



Olivera (Olive tree), 2023
Aerógrafo sobre papel */ Airbrush on paper*
105 x 75 cm



A cavall (Horseback), 2023
Aerógrafo sobre papel / *Airbrush on paper*
105 x 75 cm



Libel·lula (Dragonfly), 2023
Aerógrafo sobre papel */ Airbrush on paper*
98 x 70 cm



Les Cabres (Goats)**,** 2023
Aerógrafo sobre papel */ Airbrush on paper*
48 x 57 cm



Com una oreneta (Lika a swallow), 2023
Aerógrafo sobre papel */ Airbrush on paper*
57 x 49 cm

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Additional works



Cabirol, 2023
Aerógrafo sobre papel / *Airbrush on paper*
96 x 96 cm



Oreneta, 2023
Aerógrafo sobre papel */ Airbrush on paper*
38 x 27 cm



Mussol, 2023
Aerógrafo sobre papel */ Airbrush on paper*
105 x 75 cm



Puzzle de mimitos, 2022
Técnica mixta sobre tela */ Mixed media on canvas*
208 x 163 cm





Sistema gravitacional I, 2022
Sistema gravitacional II, 2022
Técnica mixta sobre tela / *Mixed media on canvas*
140 x 75 cm



Dues cares de la moneda, 2022
Técnica mixta sobre tela / *Mixed media on canvas*
150 x 208 cm



Soldades, 2022
Técnica mixta sobre tela / *Mixed media on canvas*
93 × 116 cm cm



Cos anònim, rascades i agua estancada, 2022
Técnica mixta sobre tela */ Mixed media on canvas*
200 x 146 cm

ANA MAS PROJECTS

Recent projects



Vista de exposición / *Exhibition view* 'Figura Satèl·lit'. Racoon Projects, Barcelona, 2023.



Vista de exposición / *Exhibition view* 'Figura Satèl·lit'. Racoon Projects, Barcelona, 2023.



Text

Figura satèl·lit (Satellite Figure)
Rita Sala
Raccoon Projects, L'Hospitalet de Llobregat
2023

All bodies suffer the force of gravity and the tensions between the different masses that surround them. Although the image of a satellite may seem expansive, it also contains and is contained, generating a field of forces that support and are supported, like Rita's bodies, as distant as they are present. What we understand as exterior space is transferred to the painting and the space occupied by the bodies between them, making perceptible changes in weight and the interplay of tensions and discomfort about the human figure and its (and our) relationship to space. What kind of images are those that remain hidden in the background, and what are those sustained on the surface like? The difference between the various orbiting bodies generates a system of forces that both individualises them and interrelates them in a shared but free cosmological map. The exhibition space is a cartography whose coordinates we do not possess. Nor do we possess the names of the stars, only the record of images, gestures and emotions. We will not see all the faces of the satellite, only the undefined weight of the tension, attraction and repulsion between them. Background figure.

Margot Cuevas, curator

Vista de exposición / *Exhibition view* 'Figura Satèl·lit'. Racoon Projects, Barcelona, 2023.



Vista de exposición / *Exhibition view* 'Hooting from shelter'. Bio Gallery, Seoul, 2023.



Vista de exposición / *Exhibition view* 'Hooting from shelter'. Bio Gallery, Seoul, 2023.



Text

Hooting from the shelter
Rita Sala, Sara Torres and Èlia Bagó
Bio Gallery, Seoul
2023

Feet stand on the sand at the edge where the sea and the earth overlap. An uncertain encounter; the body relies on getting over small violent clashes. There are many ways to get into the water, but once you're surrounded by it, one thought arises: am I floating or am I sinking? There is no such threshold. There is no blue water. It all depends on its relationship with the other. Her hand is warm because the wolf wants her caress. She's outside while the owl watches through the window of the shelter. Hooting, laughing. The books are inside, but some stories are still being whispered. By him, by them. Everyone speaks their own language, but they can hear each other. Sometimes the sound is loud. Sometimes the bodies feel alone, but they still look out for the others. To have a reference. To position themselves. To witness the moment when two surfaces are about to touch. Then they close the eyes and imagine all possibilities: an object that moves without the need for contact, a beam of light that reveals an outline as it passes through, the appearance of a new window in the wall without making a hole.

Èlia Bagó

Vista de exposición / *Exhibition view* 'Hooting from shelter'. Bio Gallery, Seoul, 2023.



Vista de exposición / *Exhibition view* 'Ple de forats'. Arts Santa Mònica, Barcelona, 2023.



Text

Plé de forats
Group exhibition
Santa Mònica Arts Center
2023

To sketch gravity is to seize how long a movement lasts with the stroke of the hand or of the body. When paint flows it suspends the unfinished image. The human figure makes her uncomfortable and becomes a persistent image. To paint what you don't know or what you don't want to paint means moving towards the hole that we are, towards the hole that doesn't fit and that always escapes and evades you. "I had to start jumping to look at my feet," she told me. She paints body to body, brushing her forehead against the foreheads of those she is painting. Of those who are either taking off or landing. Or perhaps they are floating, because they do not belong to this world but come from somewhere else, where people swim instead of walk, where things that fall do not crash but soar on the edge of shattering. I believe it to be a memory-image from a time when she lived there rather than here, because, depending on how you look at it, in the painting, the bodies are either carrying something we cannot distinguish, or they are leaving. Their heads let themselves enter the hole. They are on the verge.

Marta Echaves, curator



Vista de exposición / *Exhibition view* 'Girar l'esquena'. La Butxaca Màgica, Barcelona, 2023.

ANA MAS PROJECTS

Contact information / *Información de contacto*

Beatriz Escudero
Artistic director. Programming and Artist Liaison
beatriz@anamasprojects.com

Eduard García
Project Manager and logistics
coordinacion@anamasprojects.com

www.anamasprojects.com
+34 936 33 74 75
C/ Isaac Peral 7, 08902, L´Hospitalet, Barcelona

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