



SOFÍA SALAZAR ROSALES

*YO NO SÉ SI TENGA AMOR LA ETERNIDAD
PERO ALLÁ, TAL COMO AQUÍ
EN LA BOCA ILEVARÁS SABOR A MÍ*

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27 WARREN STREET
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What if walls could talk? Share their stories, what they've seen, felt; the memories they hold, like echoes, rippling through our everyday life and person. Omniscient, they know. They are like ghosts, or 'fantasmas', in Spanish. This translation into English is not quite a complete one, though; a 'fantasma' is something between the amorphous, both sentimental and symbolic. Charged with a particular energy, they inhabit the worlds of nostalgia, yearning, respect and wonder.

Sofía Salazar Rosales' (b. 1999, Ecuador) practice speaks to said 'fantasmas'. Drawing from the languages of sculpture, installation and architecture, Rosales' responses are part of the spaces they inhabit. Crossing mediums, they defy pigeon-holed categorisation, extending and unraveling unseen and unsung details of the world around us. Rather than existing as completely new works, they are each reformulations of past ones, as if they were an ongoing story. Akin to the patina on walls, they accumulate, morph, change.

There are certain recurring motifs, though: how they slump, droop, hang, titter, tense; are pulled by gravity and also defy it. In their materiality, Rosales embraces a balance between tenderness and precarity with a leaning towards what is made by hand: glass, beads, stitching, casts. In each assemblage there is a systemic delicacy and unique levity morphed with a whispered monumentality that feeds into fuelling them with their own charge. Look closely and you'll note little details; a seed, a talisman, a personification of each creation in its current formulation.

The analogy to 'fantasmas' is one that came to Rosales on a plane. Originally from Ecuador and Cuba, she moved to Europe for her studies, first France - Lyon and Paris - now Holland. In a moment of movement, displacement, there was a thought for what is left, and what is retained. Like what one tastes after a meal or a bite, or the sound that is recalled after hearing a song. Indeed, the title of the exhibition takes its cue from 'Sabor A Mi' by Luis Miguel, which is a 'bolero', a quintessential South American genre that croons and is associated with a past time. Slow and romantic, heavy with desire, they soften the realities of our present day and unveil the glowing haze of memory.

Unlike a 'fantasma' though, which is a masculine term with the pronoun 'un', Salazar refers to her works as 'ellas', the plural for she. In their femininity, they resemble 'una canción' (song) or 'una memoria' (memory), existing in this realm of sisterly kinship. Released into the world and particularly into a space with precise intention, there is a pervading sense of protecting. When peering closely at 'When the axial skeleton decides to speak' (2024), for example, you may notice a hanging seed; a talismanic bulls eye or 'ojo de buey' that speaks to Rosales' Cuban heritage and the Santería belief system.

There is also the aspect of holding; literally, conceptually and emotionally providing support. For example, 'We are contextual and sentimental & Meeting space(s)' (2024) that Rosales refers to as 'dos enamorados', which translates as two lovers, involves two leaning bags of rice, or 'arroz', atop a mat. There is also 'They ask to stay' (2023) in

which cast plantain bananas hang in a beaded mesh bag, stitched assiduously by Rosales' hand. Beyond their held drop, there is a considered conversation around them as an agricultural product, one that has been at the heart of so much control, market manipulation and inequality in Ecuador and other parts of Latin America. A tackling of the economics and imbalance of source versus consumption.



Ultimately though, Rosales' work dances. It introduces each element with a faint sense of play, as if a song were playing in the distance and you could be overheard humming, softly. Like a poem, 'Sabor A Mi' resembles a string of words, sentences and punctuations written to a past time yet existing in a present moment for us to absorb. A note from a former self, place, lover, that one is to keep for our future selves.

Text by Jennifer Ellis

ABOUT THE ARTIST

Sofía Salazar Rosales (b. 1999, Ecuador) lives and works between Amsterdam, The Netherlands and Quito, Ecuador. She is currently undertaking a two year residency at De Atelier in Amsterdam, having previously obtained a master's degree at the School of Fine Arts (ENSBA Paris) in the ateliers of Tatiana Trouvé, Petrit Halilaj and Alvaro Urbano, and a Bachelor of Fine Arts degree with distinction from School of Fine Arts of Lyon (ENSBA Lyon). Recent exhibitions: 'Radical', Poush, Aubervilliers (2024); '100% L'EXPO', La Villette, Paris (2024); 'Des lignes de désir', Palais des Beaux-Arts, Paris (2024); 'Pays rêvé, pays revers', Petite Galerie – Cité internationale des arts, Paris, (2023); 'Mantengo la urgencia de reconciliar (Holding the urge to reconcile)', juniin, Guayaquil, (2022); 'Réfectoire des nonnes', École nationale supérieure des beaux-arts de Lyon, Lyon, (2022); 'Piel de Serpiente', Shmorévaz, Paris, (2022); 'Flash Point', Ponce+Rebobs, Madrid, (2021-2022); 'Degree Show', École nationale supérieure des beaux-arts de Lyon, Lyon, (2021).

ABOUT THE GALLERY

Alice Amati is a contemporary art gallery established in Fitzrovia in June 2023. The gallery is committed to fostering artists at the early stages of their career by often providing the opportunity for their first solo show in the city and a supportive context for artistic explorations and career development. Concerned with encouraging transnational dialogues around topical questions within society and art, Alice Amati brings together British and International artists through a challenging, experimental and rigorous exhibitions programme. Joining a cohort of young and established galleries in the burgeoning artistic scene of Fitzrovia, Alice Amati operates as a platform for new voices in the contemporary global artistic scene with a strong commitment to research, collaboration and diverse practices.

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