

MÒNICA PLANES

Portfolio 2025

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Rodeo, 2025

Exhibition at the Fuocherello gallery
Volvera (Torino)

Part of the work presented in this exhibition is the result of a residency at the Spanish Academy in Rome, within the scope of the MAEC-AECID scholarship for Art, Education and Culture for the 2023-2024 academic year.

The exhibition takes place in a space whose specific architectural characteristics have influenced the process and articulation of the works. The gallery is located on the outskirts of Turin, where industrial warehouses border the first farmlands surrounding the city. The space is also part of an art foundry, visible through some of the gallery's windows. Two perspectives converge: the expansive countryside and the activity within the building itself. Therefore, 'Rodeo' is made up of two groups of pieces, the first of straw, the second of steel.

Rodeos is a series of three compressed straw blocks that work on twist and torsion based on a review of reclining sculptures from various art historical periods.

Pelvis is another series of sculptures, originally made of bread, cast in steel. Its shape arises from the space between two bodies, fitted together by their respective pelvises, moving in different positions.

Vera Martín Zelich

Rodeos, 2025

3 sculptures made from compressed straw blocks and wooden boxes
150 x 120 x 37 cm (*Rodeos* I and II) / 50 x 50 x 120 cm (*Rodeos* III)
Views of the installation at Fuocherello gallery



Rodeo I, 2025. Views of the installation at Fuoherello gallery



Rodeos is a series of compressed straw blocks that explore rotation and torsion based on a review of recumbent sculptures from different periods in art history.

Art history is also a history of reproduction. Most of the Greek sculptures we know have come down to us through Roman copies, and some elements of these copies were found and completed during the 16th and 17th centuries. In a way, these copies are the result of a process of reconstruction and completion. In some way, we learn about and gain knowledge of certain sculptures through other sculptures, even though their meaning changes as interpretations are superimposed on one another, copy after copy, context after context.

In *Rodeos*, the use of straw as a sculptural material has determined a way of working. On the one hand, reinforced concrete is taken as a reference as the technique on which current architecture is based, and this methodology is applied to straw, a material with almost opposite characteristics, which has neither beginning nor end, with an undefined shape that falls apart. Therefore, the straw is compressed with a binder in a wooden formwork and reinforced with corrugated steel rods.

On the other hand, once a solid block has been obtained, the aim is to position oneself in this situation and manage to hold a body with these characteristics, even if it is not entirely possible, since no matter how much it is held, it always crumbles. For this reason, a selection of recumbent sculptures have been taken as a starting point, which function and drive the work as an initial guide or outline from which to begin emptying the block of straw. The diffuse, abstract, provisional nature of this material, which never manages to fix the form as stone, cement or plaster would, leads to the abandonment of that referential image, giving rise to a new sculpture with completely different characteristics.

Rodeos (I, II and III), 2025

3 sculptures made from compressed straw blocks and wooden boxes
Views of the installation at Fuoherello gallery



Rodeo II, 2025. Views of the installation at Fuocherello gallery



Rodeo III, 2025. Views of the installation at Fuocherello gallery



Rodeo, 2025. Views of the installation at Fuocherello gallery



Pelvis is a series of sculptures originally made from bread. Their shape comes from the space between two bodies joined by their respective pelvises, moving in different positions. This void is fixed with cement mortar and used as a mould for the raw bread dough, which grows inside it when baked in the oven, taking the shape of the space formed by the two bodies in contact.

Bread is an organic material that inevitably fades over time. Until now, due to its ephemeral nature, I have repeated them every time they have disintegrated. On this occasion, I have decided to cast the last four I had left in steel, so that they will preserve the memory of that specific moment.

They are displayed hanging on the wall, at hip height. In this way, a very physical, almost sexual approach to the piece is proposed, to recall the way in which they were made. They took shape from the pelvis and, therefore, are felt from that same place.

When they were made of bread, their smell filled the entire room, and you couldn't resist putting them in your mouth. Now that they're made of iron, they have a strong metallic odor that's no longer appetizing. However, they do react to temperature and can even turn red-hot in the sun.

Pelvis, 2025.

Sculptural installation consisting of a series of 4 breads
molded with cement mortar and cast in steel
50 x 50 x 30 cm (each)



Pelvis II and III, 2025. Views of the installation at Fuoherello gallery



Pelvis III, 2025. Detail



She, the others and all the others, 2025
Exhibition at the àngels barcelona gallery
Barcelona

Part of the work presented in this exhibition is the result of a residency at the Spanish Academy in Rome, within the scope of the MAEC-AECID scholarship for Art, Education and Culture for the 2023-2024 academic year.

Desvelo III from the Desvelos series was acquired by the Museo Nacional Centro de Arte Reina Sofía collection during ARCO 2025.

The first time I saw the ‘Sleeping Hermaphrodite’, from the distance, it attracted my attention more than the other sculptures with who was sharing room. It seemed a feminine body, laying, backwards. Directly, I approached to her. Different from other classic sculptures, this one has no front either behind. It consists in an asleep figure, in the right moment when her body starts to activate to turn around and change position. Her rotative movement makes you go around her, tracing her action to see her entire and you didn’t reach to understand her until you have round it: the sheet with what is partially covered has tangled with the foot that, in the movement, that pull her and reveals her body, discovering her genitals that starts lean out at the same time the abdomen it will separates from the floor.

It consists in one of the ‘Sleeping Hermaphrodites’ that are actually preserved, a tipology of sculpture very well valuated in the ancient Rome. The turn that is represented on her and what obligates us to perform around her are the starting point for the pieces that are presented in this exhibition.

Rodeos (I, II, III), 2025
Hay and wood
Views of the exhibition at the àngels barcelona gallery



She, the others and all the others, 2025. Views of the exhibition at the àngels barcelona gallery



Desvelos is part of a sculptural investigation into the representation of the moving body throughout history: what types of bodies have been represented, in what postures, with what materials, for what reason, and how they relate to their environment. The working methodology consists of appropriating the movement found in previously selected sculptures, reproducing it in the body, replicating it in the form of exercises to store it in muscle memory.

I want to incorporate the movement, the postures, and, therefore, the attitudes represented and fixed sculpturally in other contexts. My goal is to investigate how the way of thinking about sculpture has changed the way we understand the body, and vice versa.

In the case of the *Desvelos* series, I have reproduced the turn of the 'Sleeping Hermaphrodite' with my body several times until leaving its complete trace in the sand. I then fixed it with mortar and resin, obtaining four figures in motion. They are presented alongside a series of mattresses that frame them and contextualize them in space.

Desvelo II (Sleeplessness II), 2025
Screwed mattress, reinforced mortar, resin and cement
170 x 100 x 20 cm / 230 x 135 x 50 cm (including mattress)



Desvelo I (Sleeplessness I), 2025
Two screwed mattresses, reinforced mortar, resin and cement
165 x 100 x 20 cm / 200 x 259 x 40 cm (including both mattresses)



She, the others and all the others, 2025. Views of the exhibition at the àngels barcelona gallery



Desvelo II, 2025
Detail



Desvelo II, 2025
Detail



Desvelo III (Sleeplessness III), 2025
Reinforced mortar, resin and cement
110 x 120 x 42 cm



Desvelo III (Sleeplessness III), 2025
Detail



Rodeo I, 2025
Compressed straw and wood
140 x 53 x 37 cm



Rodeo III, 2025
Compressed straw and wood
130 x 53 x 37 cm



She, the others and all the others, 2025. Views of the exhibition at the àngels barcelona gallery



Ser por separado (Being separately), 2024

Cement mortar, steel rods, and fiberglass with polychrome green beans
Dimensions vary

Installation inside the Maison Carpinelli fruit truck

Project curated by Alejandro Palacín and Stephane Carpinelli, T.A.F. Works in Art and Fruit

Ser por separado (Being separately) brings together a group of three sculptures whose form captures the solidified imprint of two moving bodies in contact with the sand. Each work embodies a different way of establishing a physical relationship between these bodies and the material, giving rise to three possibilities of approaching and distancing.

Thanks to the versatility of sand and cement, materials with which the artist frequently works, she captures movement at a precise moment, incorporating a temporal and performative dimension into the sculpture. The process of negotiating with the material allows the time of the action to be transferred to the exhibition space, where the pieces enter into relationship with other bodies and their different positions.

Protuberances and hollows, front and back, surface, weave, structure, and color coexist on a plane of non-competition. All these elements, combined, manage to unleash numerous images that debate between vision and touch, figuration and abstraction, sensuality and hardness, fluidity and stillness.

Beatriz Alonso

In this case, the pieces are presented in a display inside the Maison Carpinelli fruit shop truck, accompanied by the business's typical utensils.



Photos: Pol Masip



Ser por separado (Being separately), 2024. Views of the exhibition inside the Maison Carpinelli truck



Ser por separado (Being separately), 2024. Details





Ser por separado (Being separately), 2024. Views of the exhibition inside the Maison Carpinelli truck



Ser por separado, 2025. Installation views at the exhibition 'An Elastic Time. Ten Years of the Banco Santander Artistic Production Award' curated by Beatriz Alonso at the C Arte C Room of the Complutense Art Centre





Work process during the residency at the Spanish Academy in Rome.
First tests with sand mortar and vegetable fats, 2024



Work process durant the workshop SSSSasssEeeeeEEEKkk in collaboration with the Cascades collective in FOC, Barcelona, 2023



Exits, 2024

Gaza, plaster, vegetable fat, charcoal and chairs

210 cm x 30 x 50 cm each / 50 x 110 x 250 cm with chair each

Installation views at the Patio Herreriano Museum in Valladolid next to Works by Francesc Farreras and Lucio Muñoz

Project commissioned by the Patio Herreriano Museum for the exhibition 'Replica Turn. A question of skin' curated by Javier Hontoria

Exits are the materialized path of two people who are initially sitting next to each other with their legs touching. The process consists on them moving with repetitive movements for between 2 and 8 hours depending on their starting position until they get up and get out of the chairs.

The pieces are made of plaster bands that solidify quickly, fixing the shape of the moving bodies, which move non-stop to create space and avoid becoming stuck in the plaster without being able to get out of it. Shape arises from within, pushing outward and forward. The drying times of the material in relation to the movements of their bodies generate the shapes of the sculptures. The images are gathered one after the other as time goes by.

The pieces are covered with vegetable fat and charcoal. Fat has also been used to lubricate the bodies and facilitate their movement in contact with the material.

Exits are presented on the chairs where the people who shaped them sat and who are no longer there: they are gone, but they have left the trace of their movement.

Anna Sevilla, Helena Ripoll, Mikel Adán, Milena Rossignoli and Àlex Palacín have participated in the production of these pieces.



Exists, 2024. Installation views at the Patio Herreriano Museum in Valladolid next to Works by Francesc Farreras and Lucio Muñoz



Exists, 2024. Detail



Exists, 2024. Installation views at the Patio Herreriano Museum in Valladolid next to Works by Francesc Ferreras and Lucio Muñoz



Work process during the workshop given in Bulegoa z/b, Bilbao
Photo: Silvia Copola



Towards with the arm (wall), 2023

Two pieces of compressed hay and corrugated steel rods

300 x 100 x 85 cm (aprox. each)

Views of the installation in La Casa Encendida

Madrid

Project produced with the aid of Montemadrid Foundation's 2023 Generaciones Award

Towards with the arm (wall) is the first project of a sculptural investigation into affective relationships with the environment that is articulated from the idea of the wall. The wall is taken as a constructive element of both domestic and urban environments, which unites and protects but at the same time separates and isolates by modifying the possible relationships between bodies.

The project is formalized in a sculptural set where the relationship of a group of people with respect to the possibilities of certain materials is explored in a performative way, first, and materially afterwards: concrete is the starting point, straw is the material that enters into dialogue with concrete and iron. Straw is the material that supports and structures the other two. Taking reinforced concrete as a reference, a technique on which current architecture is based, this methodology is applied to straw, a material with almost opposite characteristics, which has neither beginning nor end, with an undefined shape that melts. The aim is therefore to place oneself in this tessitura and manage to sustain a body with such characteristics, even if it is not entirely possible, since no matter how much one holds on to it, it always crumbles.





Towards with the arm (wall), 2023
Installation views at La Casa Encendida, Madrid





Pila (Battery), 2022

Water, mortar, bread, fire, coal and cast iron

*Installation views in mNACTEC's steam engine room,
Terrassa*

Project produced in collaboration with the mNACTEC, Museum of Science and Technology of Terrassa as part of the Past / Present cycle curated by Frederic Montornés

Pila (Battery) is the beginning of a research into combustible materials that aims to think of sculpture as having the ability to store energy and transform it into movement. It consists of a work process in the form of a chain of events. This chain starts with the body in motion and materializes in mortar. Then mortar is transformed through different sculptural techniques into different combustible materials as bread or coal. When moving from one phase to another of this process, the previous sculpture disappears to give way to the next. The cast iron sculpture is the last and therefore the one that keeps the memory of this process. Sculpture is an event.

Battery (bread), 2022

Bread moulded with cement mortar / steel table
58 x 76 x 26 cm / 120 x 66 x 90 cm. (with table)



Pila, 2022. Vistas de la instalación en la sala de la máquina de vapor del mNACTEC de Terrassa



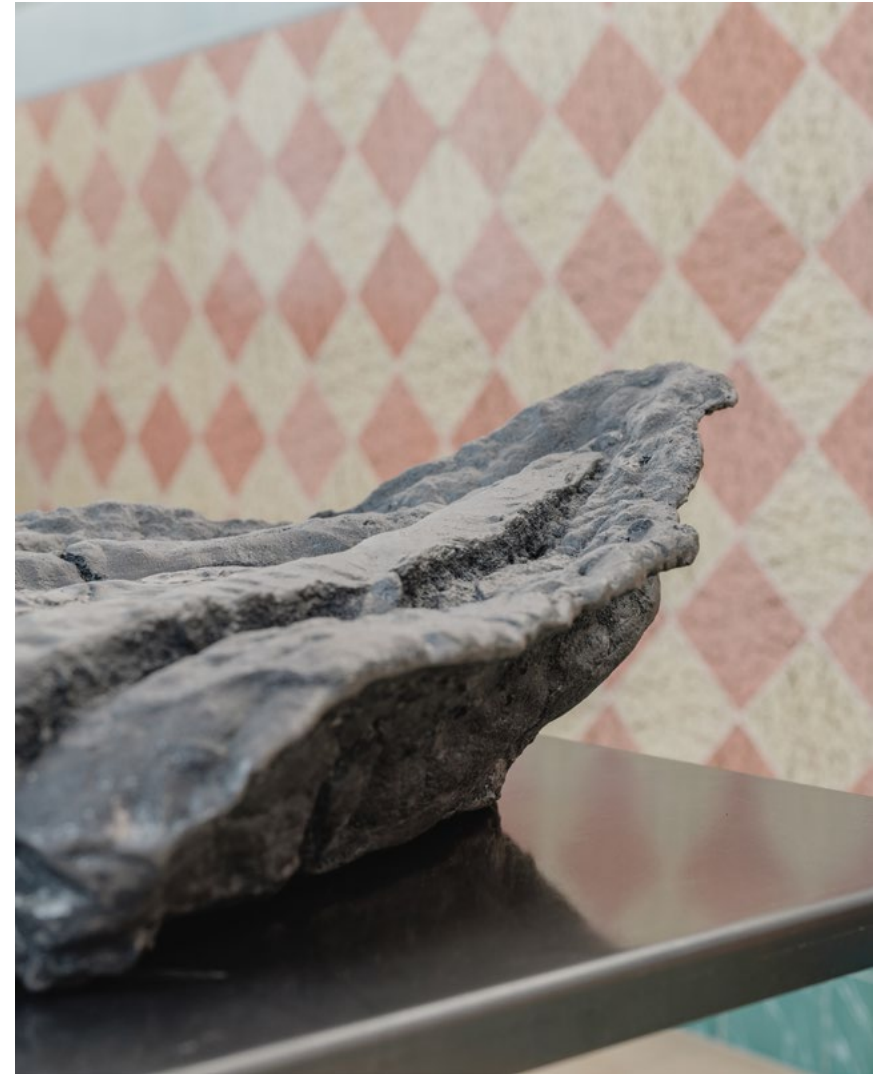
Battery (mortar), 2022
Movement of two pelvises fixed in mortar / steel table
58 x 76 x 26 cm / 120 x 66 x 90 cm. (with table)



Battery (bread), 2022
Bread moulded with cement mortar / steel table
58 x 76 x 26 cm / 120 x 66 x 90 cm. (with table)



Battery (iron), 2022
Carbonized and melted bread in iron / steel table
58 x 76 x 26 cm / 120 x 66 x 90 cm (with table)



Battery (iron), 2022
Detail

Detail of the steam engine room of the mNACTEC of Terrassa



Photos: Roberto Ruiz

Pelvis, 2022

6 bread formwork with cement mortar

50 x 50 x 30 cm

Barcelona

Exhibition with Alejandro Palacín at La Infinita, curated by Núria Gómez Gabriel within the CREA Festival in L'Hospitalet de Llobregat

Pelvis is a series of bread sculptures. Their shape comes from the space between two bodies joined by their respective pelvises, moving in different positions. This void is fixed with cement mortar and used as a mould for the raw bread dough, which grows inside it when baked, shaping itself as the space formed by the bodies in contact.

They are displayed hanging on the wall, at hip height. In this way, a very physical, almost sexual approach to the piece is proposed, to recall the way in which they were made. They took shape from the pelvis and, therefore, are felt from that same place.



Pelvis, 2022. Views of the installation at La Infinita, L'hospitalet de Llobregat



Pelvis, 2022. Detail



Nudo y beso (Knot and kiss), 2022

In collaboration with Milena Rossignoli, Elionora Locatelli,
Jacopo Casamenti and Federico Grilli
Gelateria Sogni di Giacchio
Bologna

Nudo y beso (Knot and kiss) is a process of relationship between different bodies and a mattress that is articulated through reinforced concrete. Over the past year, I have begun to develop a two-phase work process through which I investigate the relationship between movement and form: movements that are interpreted in relation to the material being used, by way of the body as a tool, resulting in a sculptural form that brings together and presents the experience of movement. That is to say, sculpture is the materialization of a chain of actions: what can be seen of the sculpture is visible because it has happened previously. These actions are not represented, but presented. In this case, the sculptures bring together the experience of a group of people's relationships with each other and in relation to a mattress and reinforced concrete.

These are the first tests in which I investigate the idea of wall with a group of people.



Wall, 2022
Mattress and cement mortar, 190 x 200 x 120 cm



Knot and kiss, 2022
Cement mortar, 190 x 45 x 40 cm



Nudo y beso, 2022. Views of the installation at Gelateria Sogno di Giacchio, Bologna



Nudo y beso, 2022. Views of the installation at Gelateria Sogno di Giacchio, Bologna



Nudo y beso, 2022. Views of the installation at Gelateria Sogno di Giacchio, Bologna



Photo: Ander Sagastiberri

Untitled (I), 2022
Cement mortar, steel, and wheel
120 x 70 x 35 cm



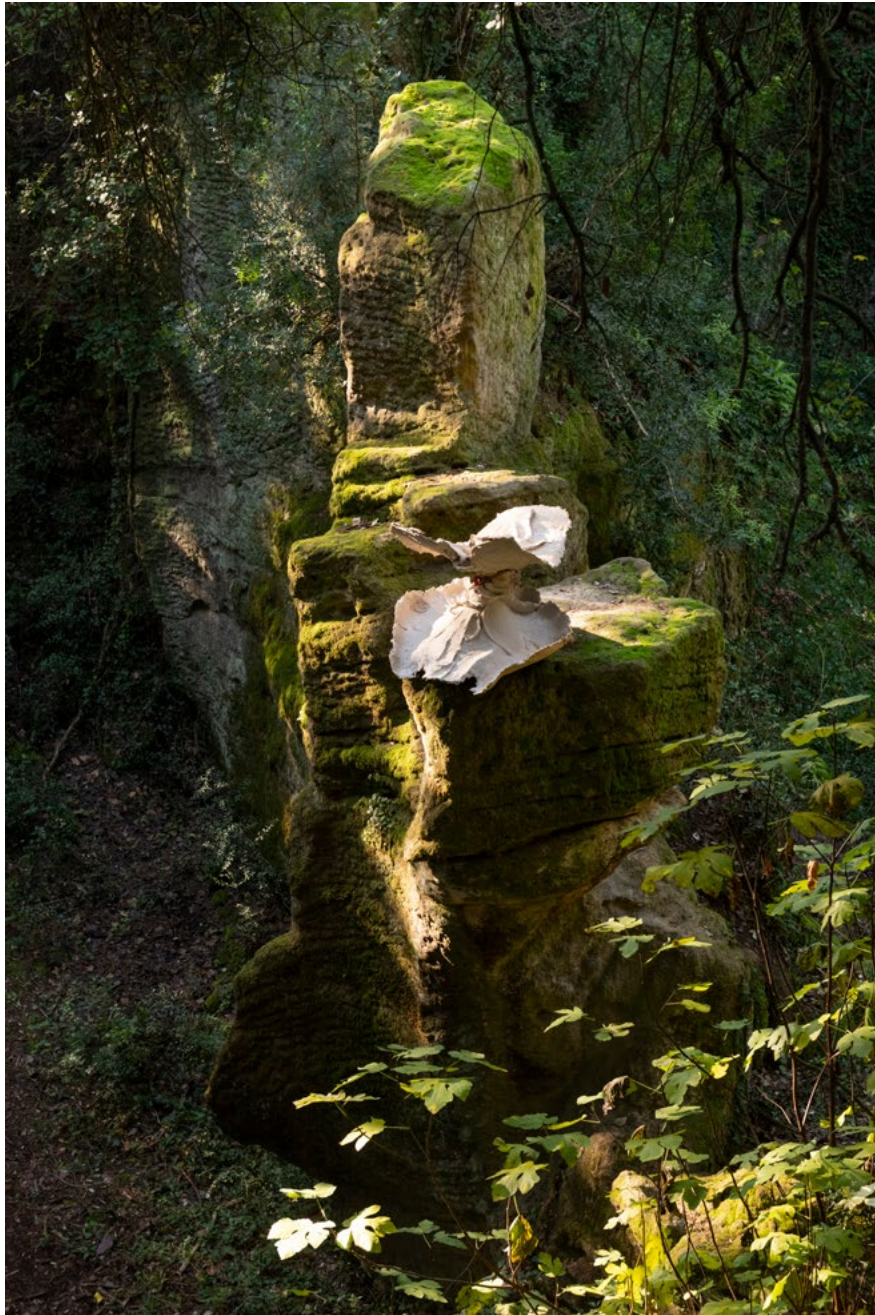
Installation views at the exhibition 'Pastora Foley' curated by Javier Arbizu at the Artiatx space, Bilbao, 2022



Untitled (II), 2022
Cement mortar, steel, and a mattress measuring 190 x 100 x 35 cm
110 cm x 190 x 80 cm



Installation views at the exhibition 'Pastora Foley' curated by Javier Arbizu at the Artiatx space, Bilbao, 2022



Boques (Mounths), 2021

Curated by Pipistrello

Clots de Sant Julià, Baix Empordà

Catalunya

This installation was produced with the support of the Sala de Arte Joven de la Comunidad de Madrid for the collective exhibition 'Raíces por defecto' curated by Clàudia Elies and María Gracia de Pedro

It was also presented in the group exhibition "Remedios. Where a New Land Could Grow," curated by Daniela Zyman and produced by TBA21 at C3A Centro de Creación Contemporánea de Andalucía, Córdoba

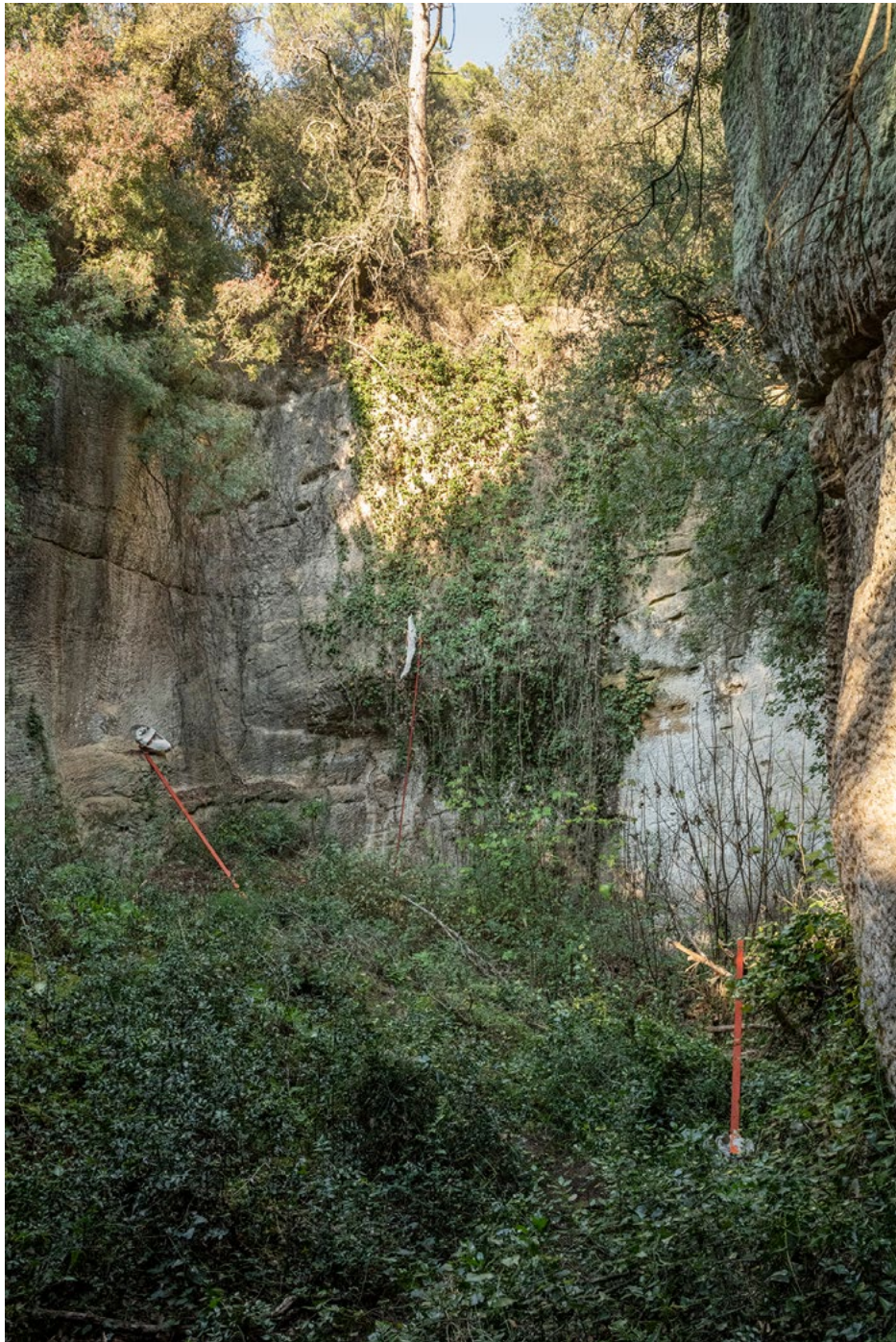
Part of the installation was acquired by the National Collection - Generalitat de Catalunya.

Mounths is a site-specific sculptural installation in dialogue with an Iberian quarry located in a forest in northern Catalonia. The material was extracted from this quarry to build one of the first Iberian cities in the area. *Mounths* is research into the relationship between the presence and the past action through movement. It is done by bringing to the limit the relation between the gestural meaning and the shape of the sculpture. To do so, I have developed a two-step work process that reveals this tension. The first step is performative and consists of defining movements in the body which then, in the second sculptural step, are fixed in by way of the material using the whole body as a tool. Thus, the sculptures which belong to the installation are made of reinforced concrete, a material used to build much of our cities. Its shape is the result of the movement of opening and making the space that gave rise to the quarry. In this way, a dialogue between the past and the present, full and empty, inside and outside is proposed.

Open cover, 2021

Cement mortar reinforced with steel

120 x 90 x 90 cm



Mouths (hands, arms, and legs), 2021
Cement mortar reinforced with steel beams
Variable dimensions



Mouths (hands), 2021
Cement mortar reinforced with steel beam
25 x 25 x 25 cm, 4.5 m of steel bar



Towards with the arm (forward), 2021
Cement mortar
50 x 30 x 30 cm

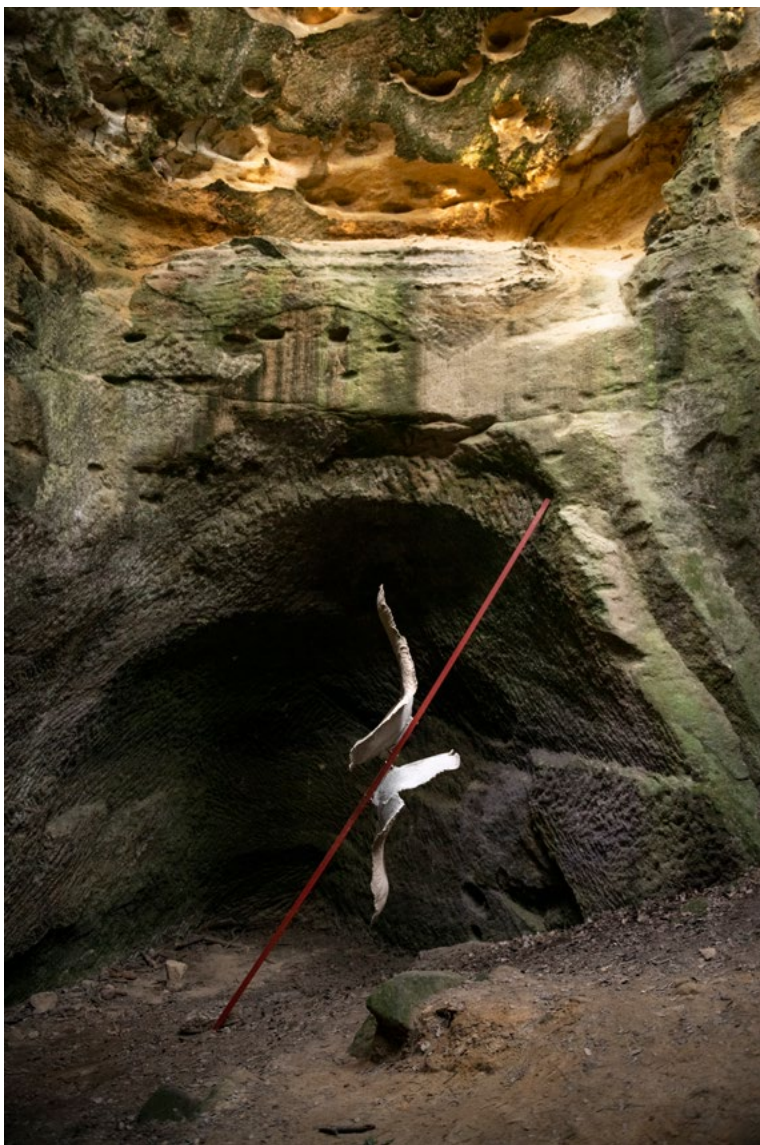


Mouth (opened), 2021
Steel-reinforced mortar
190 x 90 x 140 cm, 450 cm of steel bar

Mouth (closed), 2021
Steel-reinforced mortar
50 x 25 x 25 cm, 450 cm of steel bar



Mouth (opened) II, 2021
Steel-reinforced mortar
90 x 110 x 40 cm, 450 steel bar



Mouth (opened), 2021
Steel-reinforced mortar
190 x 90 x 140 cm, 450 cm of steel bar



Mouth (closed), 2021
Steel-reinforced mortar
50 x 25 x 25 cm, 450 cm of steel bar



Towards with the arm (inside), 2021
Cement mortar reinforced with steel, 40 x 25 x 25 cm



Open cover, 2021
Cement mortar reinforced with steel, 40 x 25 x 25 cm



A Phantom Heart, 2021
Installation in the angels barcelona gallery
Curated by Margot Cuevas
Barcelona

A Phantom Heart is a sculptural investigation into the relationship between movement and form articulated through cement, a material that can take any appearance, any shape; cement is at the origins of the first human settlements and since has served the desires and needs of each era. It is a research on the relationship we currently establish between our body and other bodies in this context and on what kind of physical and mental experience this material allows; hence the sculptures originate from friction with the environment. That is, the work process consists of a first performative phase where movements that make reference to the process of making cement are defined. In a second phase, these movements are applied to a mountain of sand from which the pieces are born and fixed with cement. Therefore, the technique is that of imitation, bringing the movement of cement to the body to understand its behaviour and obtain a return. Among the possibilities cement offers, some are proper to itself, thus the boundaries between sculptor and sculpture are blurred and all that remains of this relationship is the distance (or contact) between them.



(,)(, 2021
Cement mortar
View of the installation in the gallery angels Barcelona



)(, 2021
Cement mortar and precast concrete
100 x 90 x 90 cm



(), */*, *l*, 2021
 Cement mortar
 View of the installation in the gallery angels Barcelona



l, */*, 2021
 Cement mortar and precast concrete
 150 x 130 x 45 cm, 150 x 100 x 30 cm



(), 2021
Cement mortar
150 x 150 x 90 cm



Gravel heart. Gravel with cement mold, 30 x 30 x 30 cm
Sand heart. Cement mortar with sand mold, 30 x 30 x 30 cm

Photos: Roberto Ruiz

Affiliate buildings. The Mixer and Cement, 2020

Cement, mortar, concrete and water

Installation at Can Felipa Civic Center

Barcelona

Project carried out with Ajudes d'Arts Visuals del Centre Cívic Can Felipa and the Grant for research and innovation in the fields of visual arts of the Generalitat de Catalunya, 2020

Affiliate Buildings. The Mixer and Cement is an investigation into a material that despite being very present in our daily lives, presents itself as a great unknown: cement. A material that we think we know and can recognise, for its use and abuse – in a very specific way – in urban environments. Cement is a complex material, that insulates, protects and closes in on itself. Despite its hardness, it is dependent: it requires another material such as sand, gravel or iron to begin the process of hardening. Although it can be perceived as opaque, dense, thick, hard, heavy and even, sometimes obtuse; cement transits an infinity of states: from minute particles of dust, soft like flour, to robust solid blocks like stone.

The exhibition consists of a set of sculptures that open and close; they bring us from within towards the outside. We will find cement conglomerates of dust, sand, gravel, concrete and mortar... in different appearances and phases that share a common denominator: water. Water is what bestows and provides cement with movement. It gives it strength and allows for it to change completely, both its interior and exterior structure; to the point of modifying its appearance as water absorbs and expels it. Cement is also a docile and amiable material, that moulds itself to whatever models it changing its state and appearance. We will see there is a structure that repeats itself: the fountain, since the process of hardening of cement is above all a process of channelling water. We will also find molds and structures usually used in construction work, and a constant, the presence of 'hearts' that scattered in the room accompany us, besides showing us different states of cement, anticipating 'cycle' and 'gesture'. The gesture of kneading cement with force, drawing circles and the cycle of life of cement, which at the same time as it needs to be nourished by water, it also needs to get rid of it.

Claudia Elies



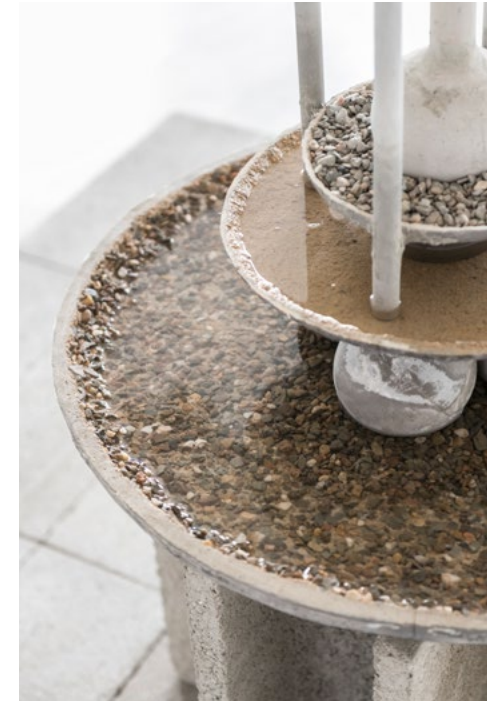
Channel / pillar, prefabricated cement pipes, 30 x 30 x 150 cm
Scrub, mortar tubes with sand mold, 10 x 10 x 120 cm
Concrete mixer, turned cement mortar, variable mesures





Concrete mixer, 2020
Turned cement mortar

Fountain of sleep, 2020
Precast concrete, concrete, mortar,
cement and water. 200 x 200 x 300 cm
Views of the installation at the Can Felipa



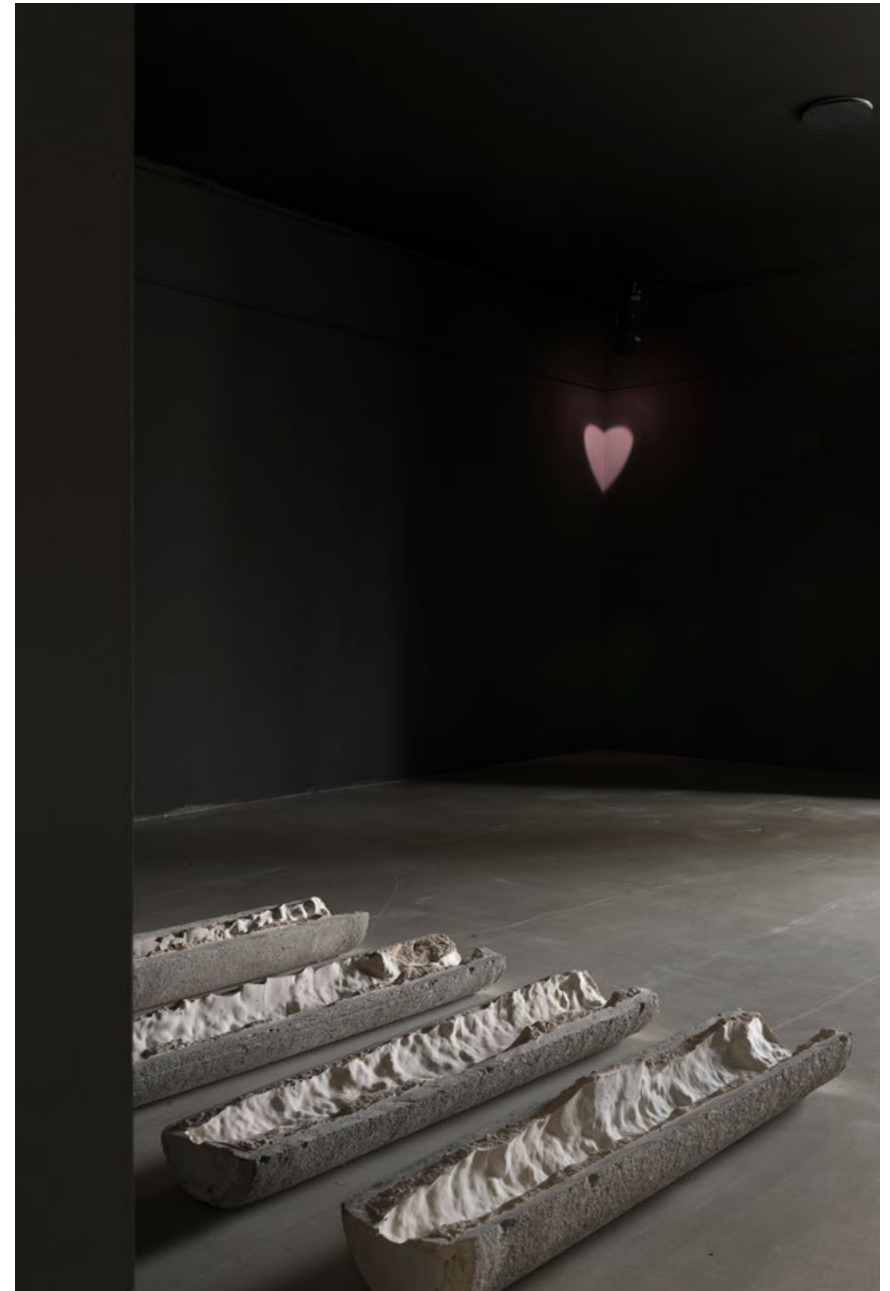
Fountain of sleep, 2020
Detail



Offering (support), 2020
Prefabricated concrete pipe and concrete
25 x 25 x 150 cm



Offering (flexion), 2020
Cement mortar, cement and water
160 x 55 x 25 cm



Cuts (of shame), 2020
Prefabricated concrete pipes, concrete, mortar and cement
Variable measures



Vigil fountain, 2020
Prefabricated cement, sand, mortar and water. 250 x 200 x 200 cm



Offering (abdominal), 2020
Cement mortar and sand mold,
30 x 50 x 100 cm



Affiliate Buildings. The Mixer and Cement, 2020
Views of the installation at the Can Felipa Civic Center



Skeletal archetypes, 2019-2020

Curved iron tube and chains, curved iron plate and spring
Barcelona and Madrid

Project carried out with Ayudas Injuve a la Creación Joven 2018 - 2019

Skeletal archetypes are three sculptural elements based on theoretical research into the origins and evolution of children's play areas – playgrounds (*Danced History of Playgrounds*). These spaces are taken as a starting point for thinking about the relationship between body and object, and the effect the structures we live in have on us. This inquiry developed into movement research, resulting in the formalization of this sculptural ensemble.

These sculptures are a return to matter and form after passing through the sieve of the body. In this way, they materialize a corporeality derived from contact with specific playgrounds, most of which no longer exist. They are based on those playgrounds in which the traditional structures - slide, swing and balance - organize and drive body movement while determining a type of thinking, conditioned by a specific form. These archetypes originated in the late 19th century and have been reproduced in countless dimensions, materials and shapes up to the present day. These sculptures are made of curved iron tube to evoke the original structures of the nineteenth century. They seek to relate material manipulation, which requires a premeditated mental process, with these playgrounds' movement, designed before the body could come to think of it.



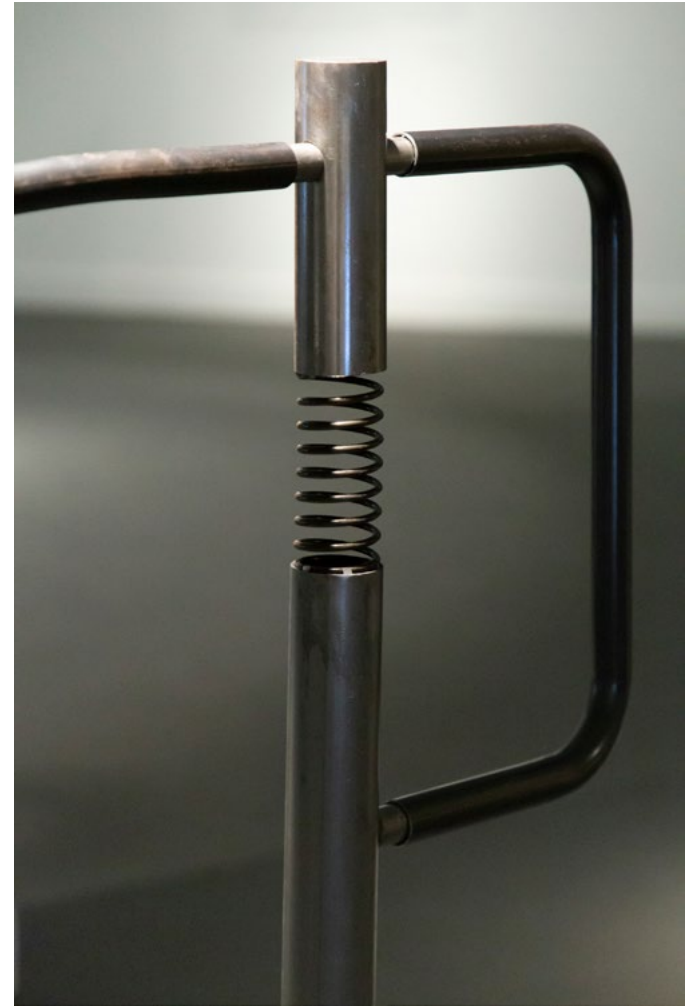
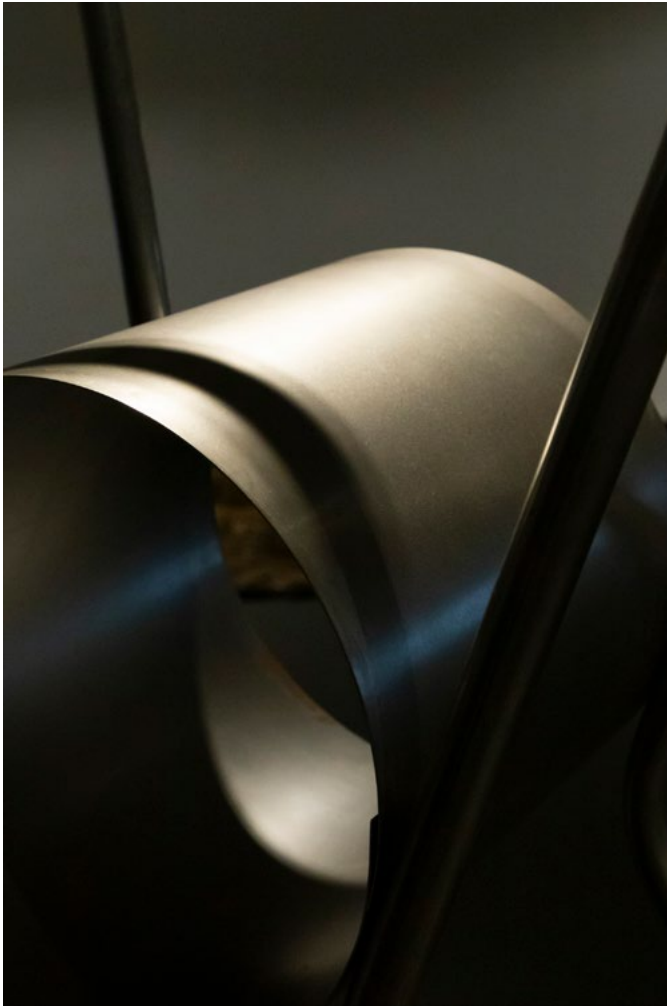
Skeletal archetypes (arms)
Curved iron tube and chain,
170 x 40 x 50 cm



Skeletal archetypes (back)
Curved iron tube and plate,
180 x 40 x 100 cm

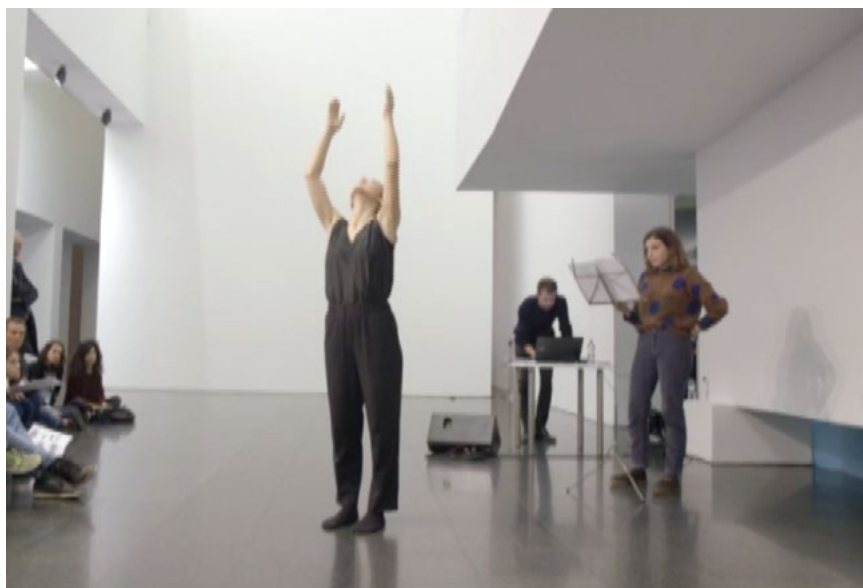


Skeletal archetypes (waist)
Curved and spring iron tube,
170 x 50 x 150 cm



Skeletal archetypes (Arms, back and waist)
Details

Photos: Patricia Nieto



Danced History of Playgrounds. Views of the performance at the MACBA, 2021



Publication *Danced History of Playgrounds* that brings together the content of the research, 2020

Danced History of Playgrounds, 2018-2020

Performance, 60 "

MACBA, Barcelona

Art Jove 2018 research project, co-produced by MACBA, Barcelona Museum of Contemporary Art, and Sala d'Art Jove of the Generalitat de Catalunya

Danced lecture based on a sculptural research into the origin and evolution of children's play areas - playgrounds. These spaces are taken as a starting point for thinking about the relationship between body and object, and the effect the structures we live in have on body and mind.

Through dance the history of playgrounds is told, thus establishing a dialogue between voice and movement. Movement arises from detaching gestures of play structures, whilst referring to different moments of this history, hence making visible psychomotor proposals these structures entail. The evolution of playgrounds is presented as the story of gestures that change depending on the context. And this collection of gestures builds a dance.

Text: Mònica Planes

Choreography: Melania Henrich and Mònica Planes

Dance: Melania Henrich

Music: Alejandro Palacín

Performance video: https://youtu.be/Q8ex8_kqSnU

Historia bailada del playground

1. Presentación

2. 1880 - 1930: orígenes del *playground*.

Los primeros *playgrounds* son un producto de las ciudades industriales.

Circulación y respiración, sangre y aire
Higiene y moral
Primeros *playgrounds*
Playgrounds y Grandes Exposiciones
Tobogán

Montaña de hielo /
Montaña rusa de los
s Elisios, Barcelona /
Tobogán



Columpio

Columpio /
otary Swings /
; Scales de Richter
Spielgeräte
que Diagonal Mar



Balanza

za romana - grúa /
aya del Tibidabo /
a de un playground



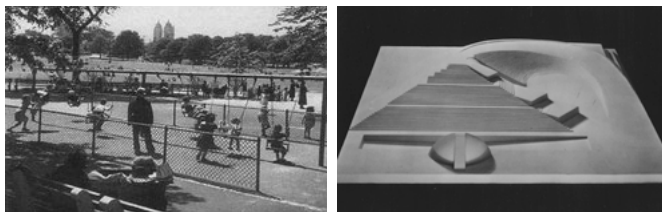
3. Nueva York 1930 - 1940: contexto de la Gran Depresión.

Los *playgrounds* que se construyen buscan proteger, controlar, aislar, homogeneizar la población en crisis. Primeras propuestas de *playgrounds* alternativos.

- 2.1. Robert Moses (Connecticut, 1888 - Nova York, 1981)
- 2.2. Isamu Noguchi (California, 1904 - Nova York, 1988)

1930's
Robert Moses
al Park Playground
York, Estats Units

1933
samu Noguchi
l for Play Mountain
zado (en Manhattan)



1945
Carl Theodor Sørensen
Empdrup Junk Playground
Copenhague, Dinamarca

1948
Aldo Van Eyck
Zaanhof Playground
Amsterdam, Holanda



5. 1960-1980: Momento álgido del *playground*.

En el contexto del *Baby Boom* y del aumento masivo de las ciudades, los *playgrounds* pasan a ser necesarios, sobre todo en las nuevas periferias. Propuestas muy atractivas, escultóricas, realizadas con nuevos materiales industriales.

- 4.1. Group Ludic (París, 1968)
- 4.2. Charles Forberg (Estados Unidos, 1919 - 2013)

1968
Group Ludic
Sous-Marin
Varias localizaciones, Francia

1969
Charles Forberg
Cypress Hill Playground
Brooklyn, Estados Units



6. 1980 - presente: Decadencia

A partir de los años 80, la construcción de *playgrounds* específicos entra en decadencia debido a la normativa pública y al aumento de las empresas que los producen en masa. El contexto artístico es un espacio que permite propuestas alternativas.

- 5.1. Kompan (Dinamarca, 1970)
- 5.2. Superflex (Copenhague, 1993)

2018
Kompan
www.kompan.com
Varias localizaciones,
en todo el mundo

2018 Superflex
One, two, three Swing!
Tate Modern, Londres



7. Conclusión



Gestures, 2019. Video 1'16 "
https://www.youtube.com/watch?v=pZuL5wlojPc&feature=emb_logo



Out of place. View of the installation in the Design Museum, Barcelona

Out of Place. Plaça de les Glòries: Route, Gesture and Object, 2018 - 2019
 Installation in the Design Museum of Barcelona
 Barcelona

Project carried out in collaboration with 11th grade students from the Juan Manuel Zafra Institute in the framework of the 10th edition of Creators IN RESIDENCE at the institutes of Barcelona, a program of the Institut de Cultura of Barcelona and the Barcelona Education Consortium, conceived in cooperation with the association A Bao A Qu.

Out of place is a project that starts from an exploration of Plaça de les Glòries with students of the Juan Manuel Zafra high school. We did an excursion while the square was under construction and we got to discover the material that makes up the city in different states: in some parts still shapeless — in sacks, stacked, wet, in the process of becoming something — and in other parts, already transformed into the elements we recognize on a day to day basis while we inhabit the public space.

The project is formalized in a sculptural set in which each element arises from relating the materials from the square's construction works with everyday objects – those we could find at the Design Museum- which invited the body to movements such as grabbing, hitting, picking up, turning, stretching, resting, or dumping. That is, through household objects with which we establish a quick bond, a habitual body movement, a familiar experience arises. We worked with the materials in (això sí que no ho sé, a mi em sona bé, these materials found in the square?) the square to explain our lived experience that day. The installation is complemented by the recording of a choreography based on different gestures that make up the sculptures.



To let go, 2019.
Iron, steel profiles and 4 struts. 160 x 70 x 100 cm
160 x 70 x 100 cm



Auca de Granada (in four revolving doors), 2018 - 2019
Turned and warped pottery with cement, plaster, turned wood and steel
Granada, Sant Marçal de Quarantella and Barcelona

Project produced for the III Alhambra Beer Prize for
Emerging Art during ARCO 2019

The three concepts that make up the chosen title offer, from a literal point of view, all the information that we may need to place ourselves in front of this sculptural installation. In first place, we have the “auca”, a reference culturally linked to Catalonia that unites art and crafts, in order to announce a narrative method. Then Granada marks the context and defines the location. Finally, the specification in parentheses - the real title - reveals a continuous movement, thus vindicating a performative condition in which lies the common thread of the project. (em sembla bé també)

Mònica Planes offers us an objectual auca that comes into play in a particular way in four architectural styles representative of Granada. Chosen by the artist after analyzing and traversing them in one of her trips to the city, the four architectures synthesize an important part of the history of the city: a Bañuelo of the Ziri period (11th century), the Alcazaba of the Alhambra of the Nazarene period (13th century), the Casa Horno de Oro of the Moorish period (15th century) and, finally, the Palacio Carvajal, a Mannerist building dating back to the 16th-17th century.

In short, we see how the direct experience of each architecture is the leitmotiv that leads the artist to establish a set of fortuitous relationships between ceramics and some significant materials for the construction and subsequent evolution of the selected buildings. In her installation, each one of these spaces will be represented by a body of turned pottery divided into two parts: one base and a deck. Precisely, it will be this area of friction between the two pieces where the artist decided to add the material that will facilitate or sustain the union between them. In different ways, ceramic will coexist with cement, plaster, wood and iron.

David Armengol



Bañuelo
Periodo Ziri
siglo XI



Alcazaba
Periodo Nazarí
siglos XI - XIII



Casa Horno de Oro
Periodo Morisco
siglo XV



Palacio Carvajal
Periodo Manierista
siglos XVI - XVII

