

MÒNICA PLANES

Portfolio 2026

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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 exhibition 'Rodeo' at 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.



Rodeos (I, II and III), 2025

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



Rodeo, 2025. Views of the installation at Fuocherello gallery



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



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



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



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 bread)

First exhibited with Alejandro Palacín at La Infinita, curated by Núria Gómez Gabriel within the CREA Festival in L'Hospitalet de Llobregat, 2022

Views of the exhibition 'Rodeo' at Fuocherello gallery
Volvera, Torino

Pelvis is a series of sculptures originally made from bread. Their shape derives from the space created between two bodies joined at their pelvises, moving through different positions. This negative space is cast in cement mortar and used as a mold for raw bread dough, which expands and bakes into that intimate form. Originally ephemeral, the bread sculptures decayed over time and were remade repeatedly. Now, the last four have been cast in steel to preserve their memory. Hung at hip height, the works invite a sensual, bodily encounter. Once warm and fragrant, they now carry a metallic scent—uninviting yet reactive to heat, even capable of turning 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, 2022. Detail



Pila, 2022. Views of the installation at La Infinita, L'Hospitalet de Llobregat



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



Pelvis III, 2025. Detail



Desvelos (Sleeplessness), 2025

Mattresses, reinforced mortar, resin and cement
Variable dimensions

Installation views of the exhibition *She, the others and all the others* 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.

Desvelos (Sleeplessness) is part of a sculptural investigation into the historical representation of the moving body—examining which bodies have been depicted, in what postures, with which materials, for what purposes, and how they relate to their surroundings. The method involves appropriating the movements of selected sculptures, embodying and repeating them as physical exercises in order to store them in muscle memory. By integrating these postures and attitudes, the project explores how sculptural thinking has shaped our understanding of the body, and how the body, in turn, influences sculpture.

In this series, I have repeatedly reproduced the twist of the ‘Sleeping Hermaphrodite’ (Roman copy of a Hellenistic original. Palazzo Massimo, Roma) until leaving a full imprint in sand, later fixed with mortar and resin. The result is four motion-laden figures, displayed alongside mattresses that frame and contextualize them.

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



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



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



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



Ser por separado (Being separately), 2024

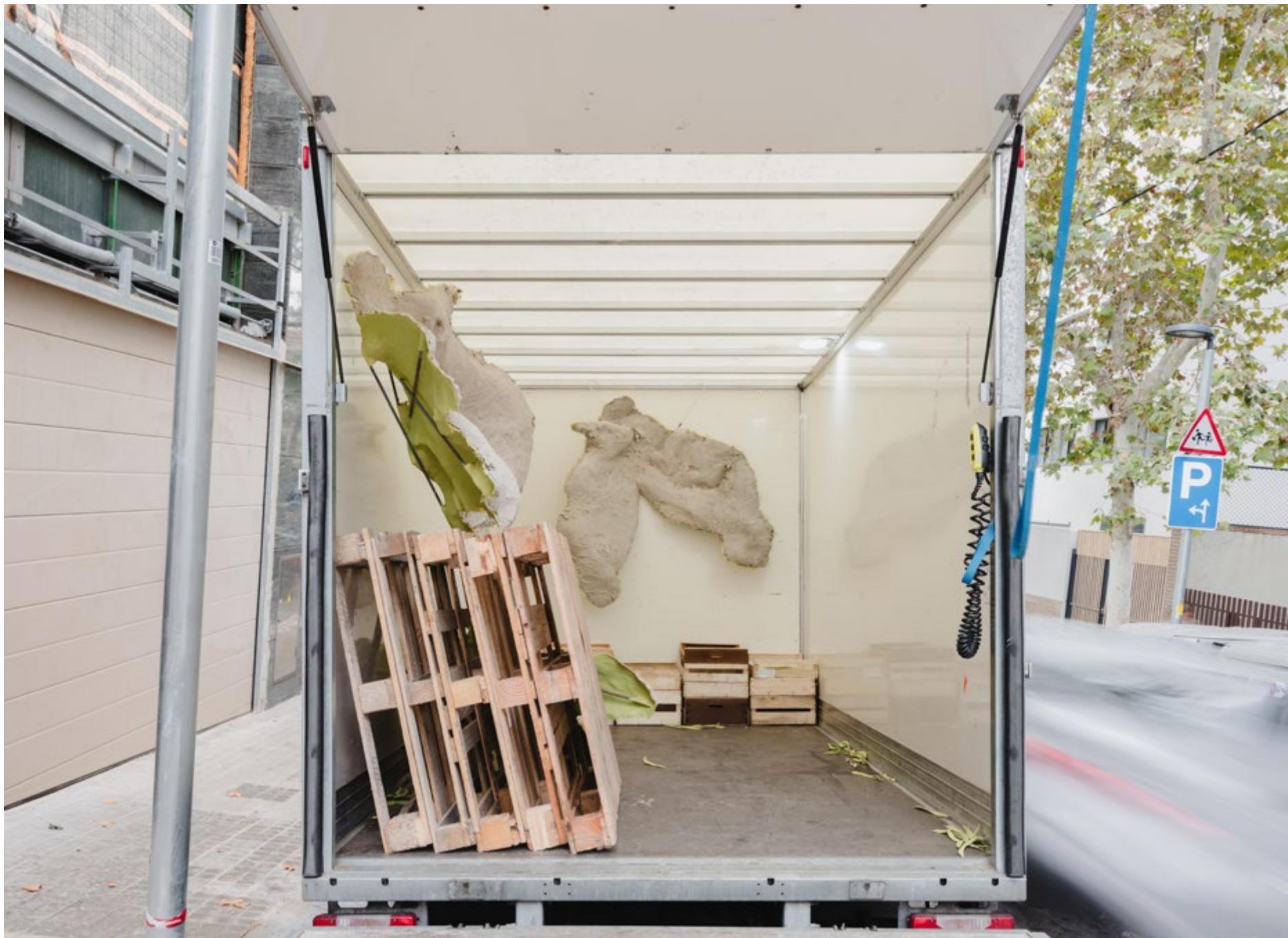
Cement mortar, steel rods, and fiberglass with polychrome green beans
Dimensions vary

Installation inside the Maison Carpinelli fruit truck, 2024

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

Ser por separado (Being Separated) comprises three sculptures that capture the solidified imprints of two bodies interacting with sand, each representing a distinct mode of physical connection and separation. Through the use of sand and cement, movement is preserved at a specific moment, integrating temporal and performative elements into the sculptural form. The works establish a spatial dialogue between bodies, textures, and positions. Contrasts—such as protrusions and hollows, softness and hardness, figuration and abstraction—coexist, inviting both visual and tactile interaction. Displayed inside a Maison Carpinelli fruit truck alongside typical utensils, the pieces create a layered relationship between sculpture, environment, and everyday objects.

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 Cente





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, 2024

Project comissioned by the Patio Herreriano Museum for the exhibition 'Replica Turn. A question of skin' curated by Javier Hontoria, 2024

Exits documents the material traces of two people who begin seated with their legs touching. Over several hours—between two and eight—they repeat continuous movements until they eventually rise and leave the chairs. Plaster bandages, which harden quickly, are applied to capture the shifting forms of their bodies. Because the participants must keep moving to avoid being trapped in the drying plaster, the sculptures emerge from the tension between bodily motion and the material's drying time. Shape is generated from within, pushed outward by the bodies' attempts to create space.

The finished pieces are coated with vegetable fat and charcoal, materials also used to lubricate the moving bodies. Presented on the original chairs, the sculptures mark the absence of the people who created them, leaving only the trace of their movement.



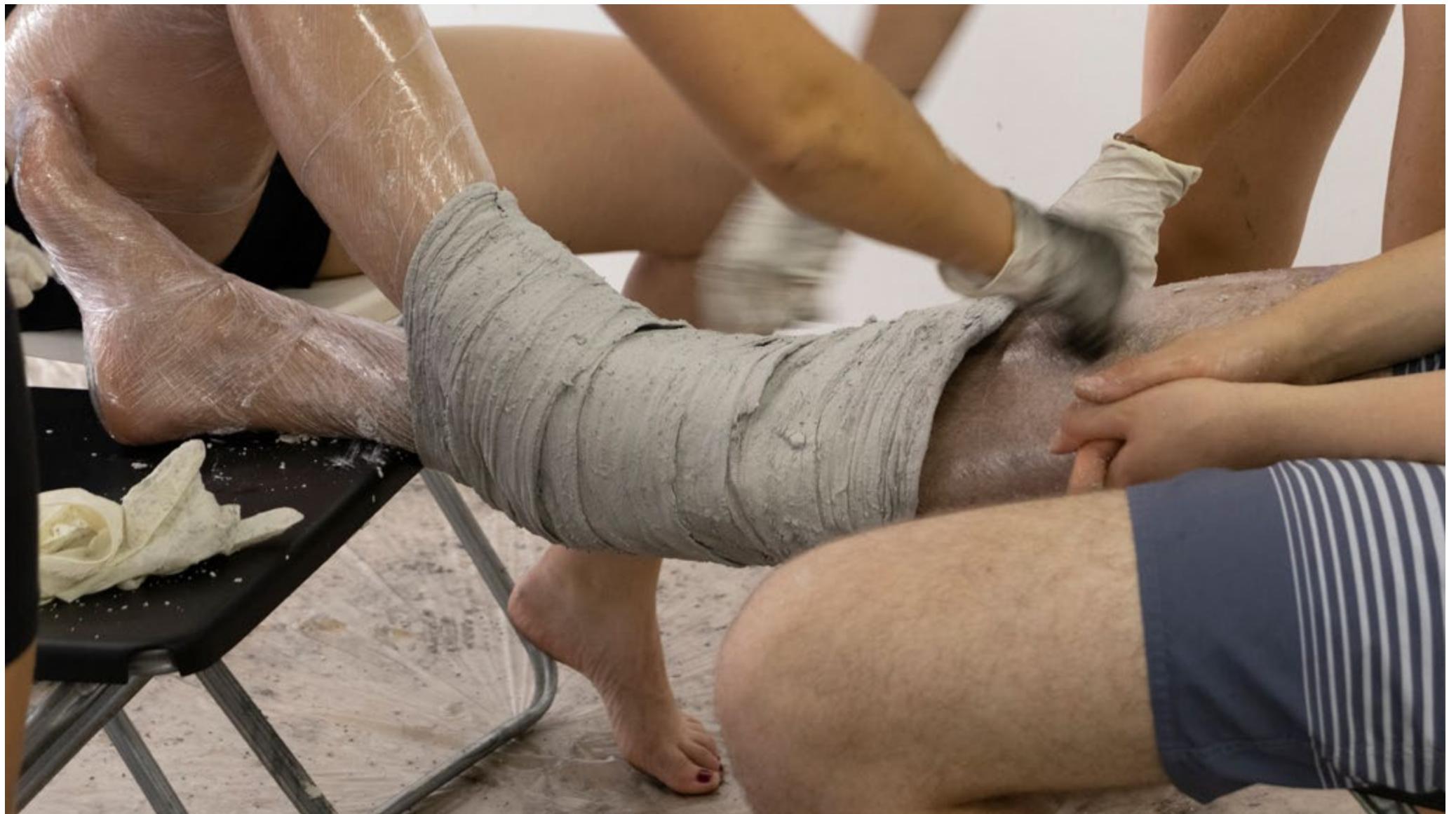
Exists, 2024. Installation views at the Patio Herreriano Museum in Valladolid next to Works by Francesc Farreras and Lucio Muñoz



Exists, 2024. Detail



Exists, 2024. Installation views at the Patio Herreriano Museum in Valladolid next to Works by Francesc Farreras 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
Variable dimensions

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, 2022

Pila (iron) was acquired by the DKV Arteria collection during Arco 2023

Pila (Battery) initiates an exploration of combustible materials, imagining sculpture as a vessel for storing energy that transforms into movement. The work unfolds as a chain of events, beginning with the body in motion and materializing in concrete. Through various sculptural techniques, concrete transforms into combustible forms such as bread and coal. Each phase replaces the previous, with earlier sculptures disappearing as new ones emerge. The final cast iron sculpture preserves the memory of this process. Ultimately, the work frames sculpture as a dynamic event, emphasizing transformation and energy over static form.

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



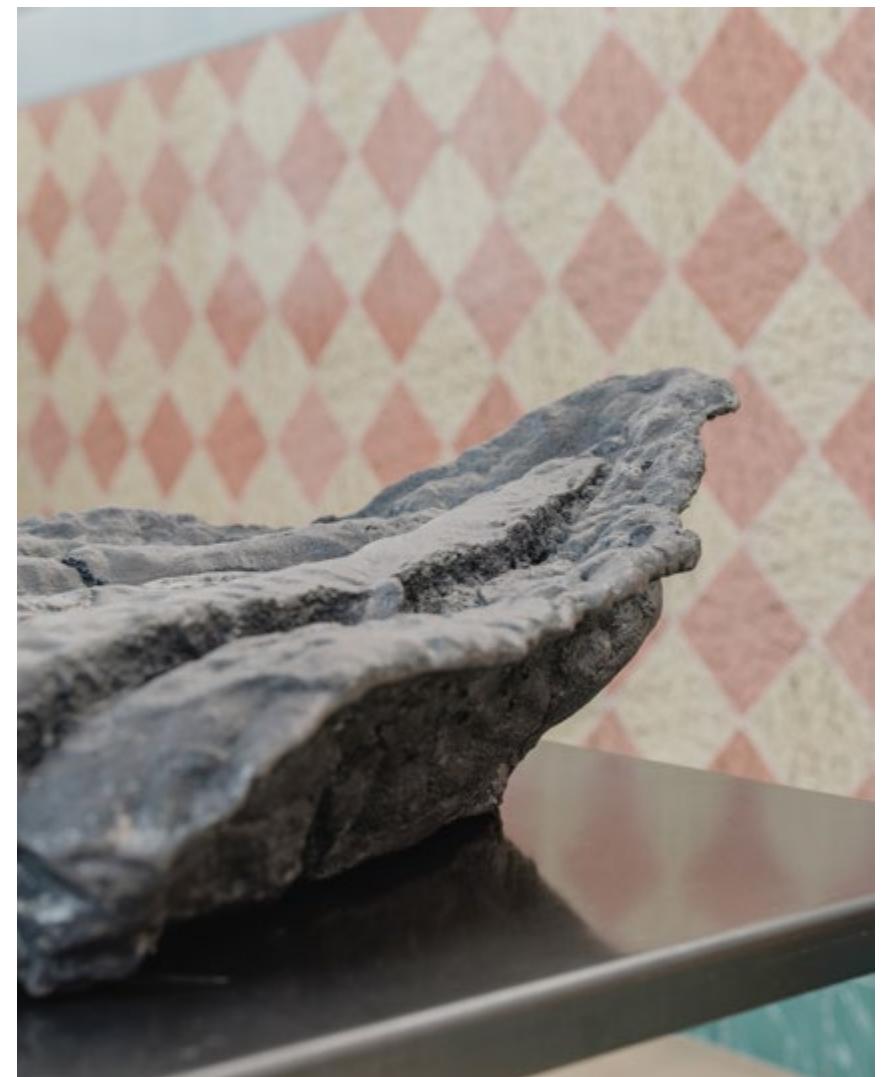
Battery (mortar), 2022
Movement of two pelvises fixed in mortar / steel table
58 x 76 x 26 cm / 120 x 66 x 90 cm. (with table)



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



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) explores the relationship between a group of people and a mattress, articulated through the technique of reinforced concrete. Over the past year, I have begun developing a two-phase working process through which I investigate the relationship between body movement and sculptural form. The body moves in contact with the material to shape it; the entire body is used as a tool, so that the sculpture gathers and presents the experience of the movements that have shaped it. In other words, the sculpture is the materialization of a series of interconnected actions.



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 Sognio di Giacchio, Bologna



Nudo y beso, 2022. Views of the installation at Gelateria Sognio di Giacchino, Bologna



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



Untitled (I), 2022

Cement mortar, steel, and wheel
120 x 70 x 35 cm

Photo: Ander Sagastibarri



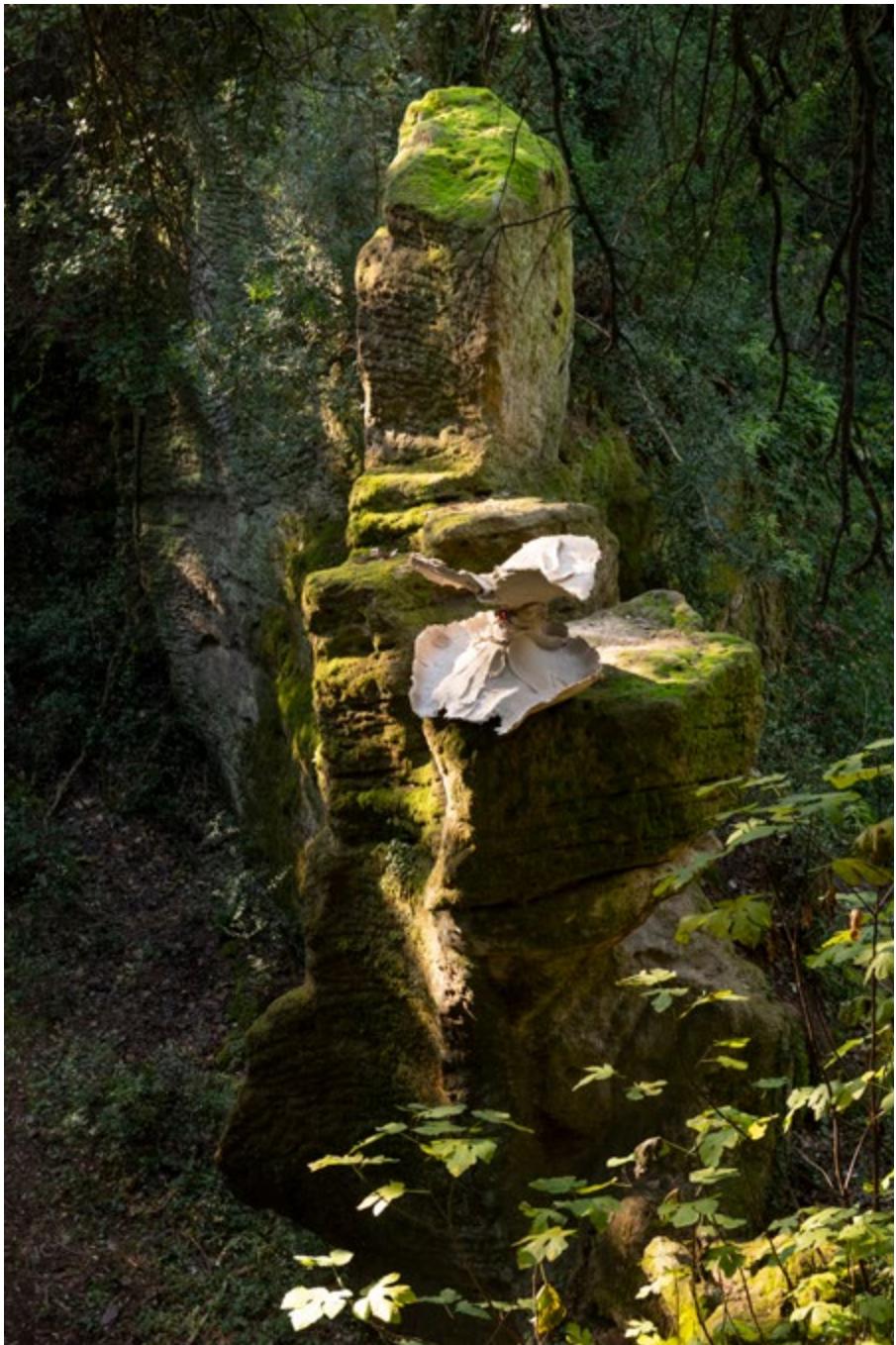
Installation views at the exhibition 'Pastora Foley' curated by Javier Arbizu at the Artiatax space, Bilbao, 2022



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



Photos: Roberto Ruiz

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, 2022

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, 2023

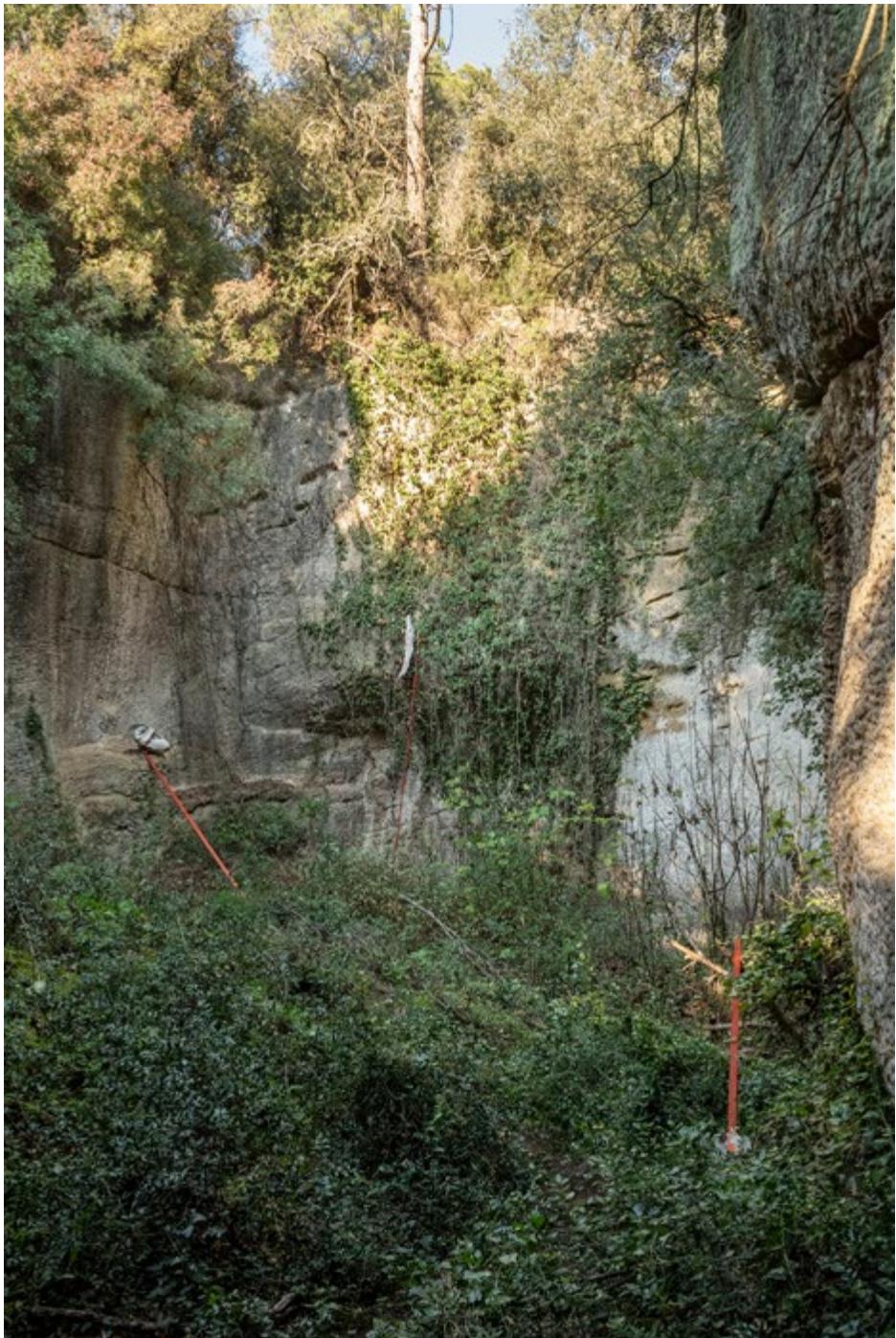
Part of the installation was acquired by the National Collection - Generalitat de Catalunya, 2024

Mouths is a site-specific installation engaging with an Iberian quarry in northern Catalonia, whose materials built one of the region's earliest cities. The work explores the tension between gestural movement and sculptural form through a two-step process: first, body movements are defined performatively; second, these are fixed in reinforced concrete using the body as a tool. The sculptures embody the act of opening and creating space, reflecting the quarry's origin. This dialogue between past and present contrasts fullness and emptiness, inside and outside, linking human movement, history, and urban materiality in a continuous conversation.

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

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



Mouth (opened) II, 2021
Steel-reinforced mortar
90 x 110 x 40 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



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



/, /, 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

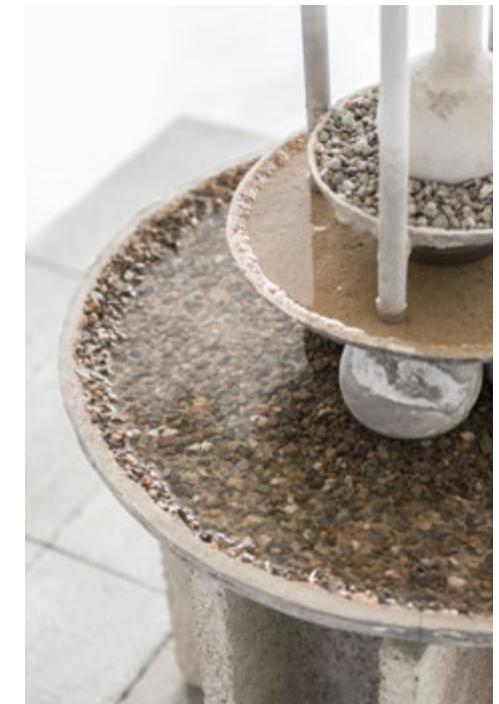
Concrete mixer, turned cement mortar, variable measures





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



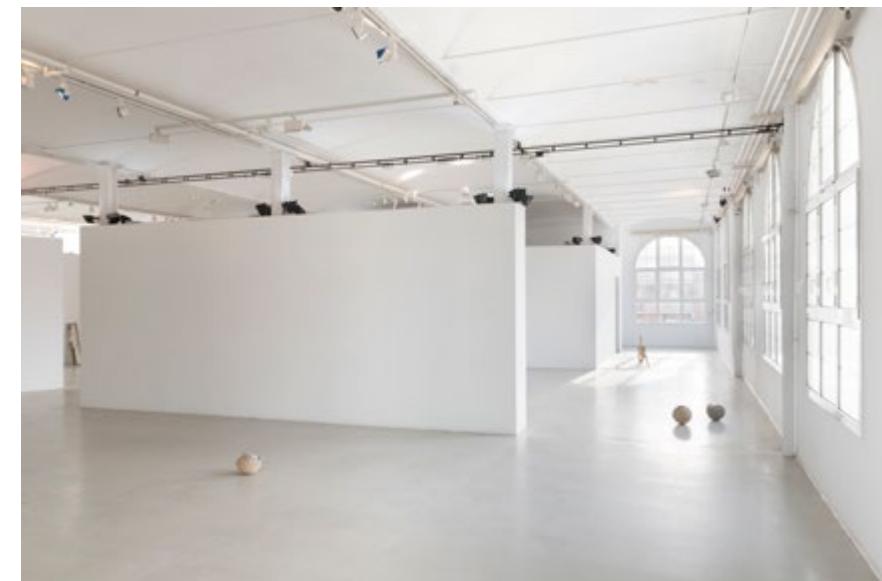
Cuts (of shame), 2020
Prefabricated concrete pipes, concrete, mortar and cement
Variable measures



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.



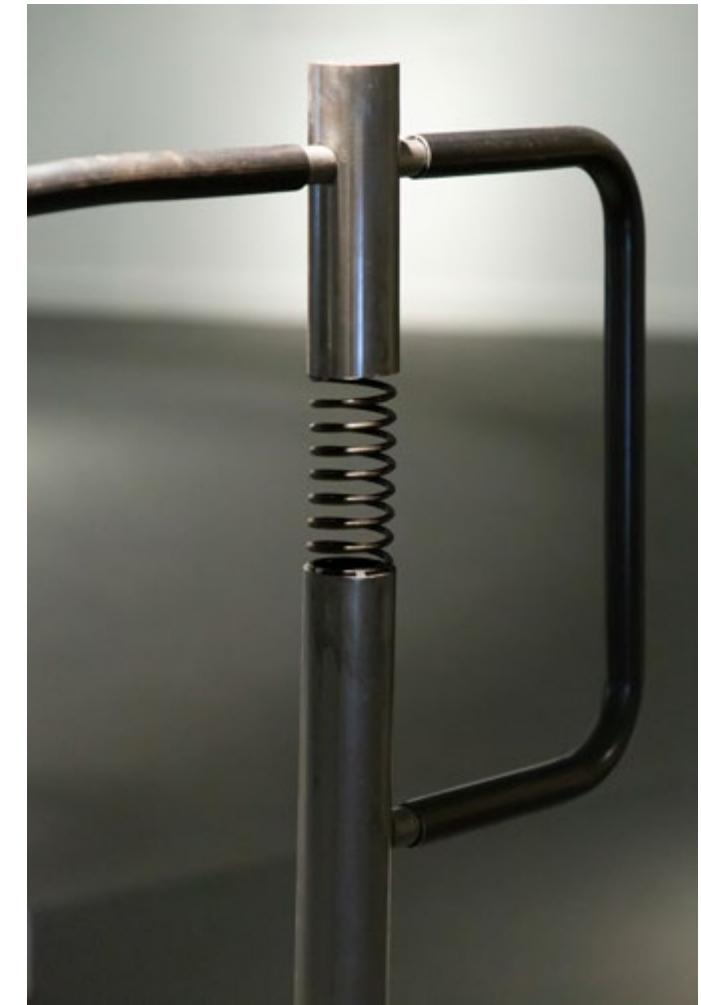
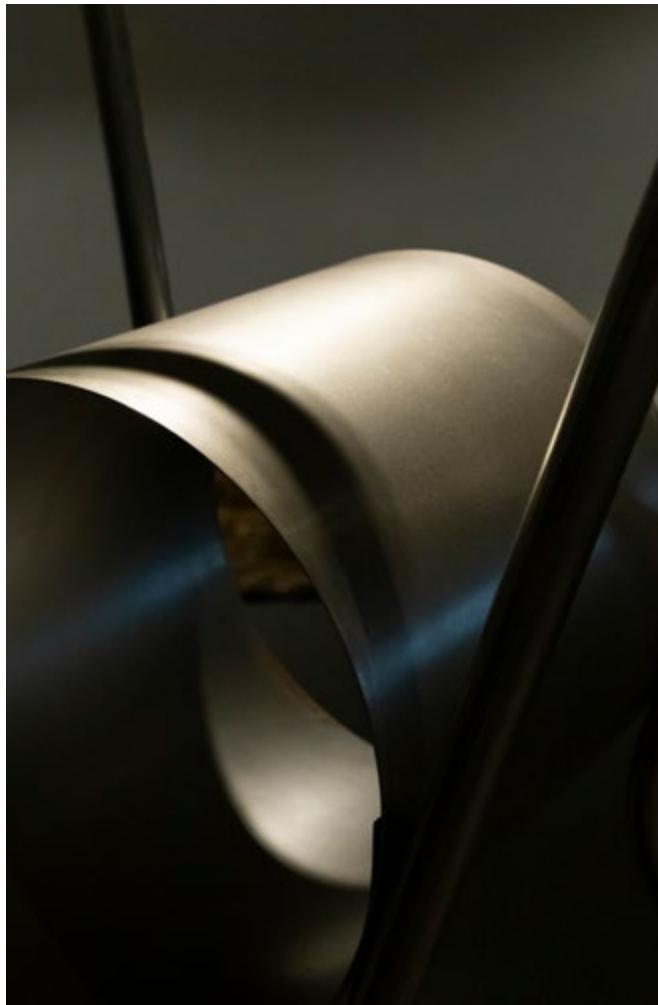
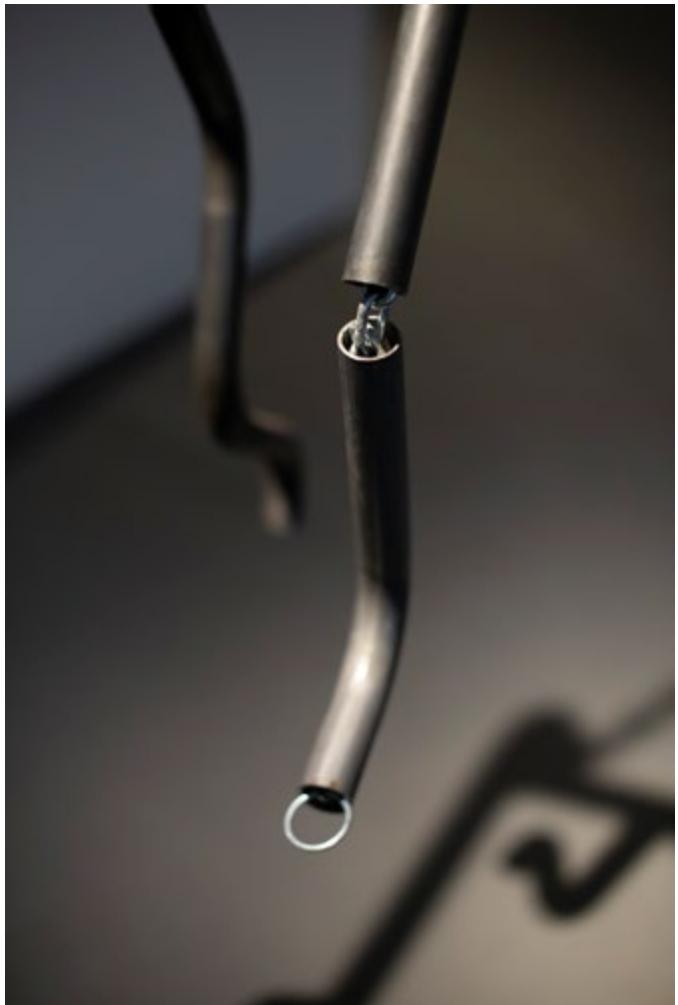
Skeletal archetypes (arms)
Curved iron tube and chain,
170 x 40 x 50 cm



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



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



Columpio



Balanza



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 - Nueva York, 1981)
- 2.2. Isamu Noguchi (California, 1904 - Nueva York, 1988)



4. Europa 1940-1960: Pasada la Segunda Guerra Mundial.

El playground deviene la forma de educar a los niños en una sociedad democrática, en un símbolo de democracia y de libertad. Se propone un tipo de juego libre y creativo que se resuelve en diferentes estructuras según el contexto.

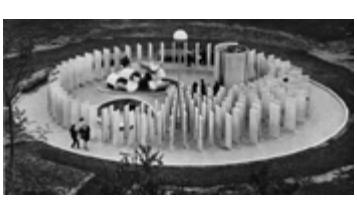
- 3.1. Carl Theodor Sørensen (Alemania, 1893 - Dinamarca, 1979)
- 3.2. Lady Allen of Hurtwood (Reino Unido, 1897 - 1976)
- 3.3. Palle Nielsen (Dinamarca, 1920 - 2000)
- 3.4. Aldo Van Eyck (Países Bajos, 1918 - 1999)



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)



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



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



Baruelo
Periodo Ziri
siglo XI



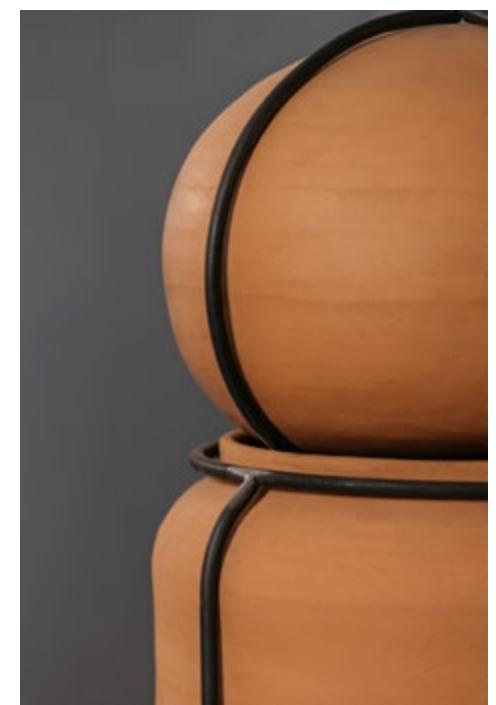
Alcazaba
Periodo Nazari
siglos XI - XIII



Casa Hornio de Oro
Periodo Morisco
siglo XV



Palacio Carvajal
Periodo Manierista
siglos XVI - XVII



Curriculum Viate

Barcelona, 1992

2015-2016 Master's Degree in Artistic Production and Research
Faculty of Fine Arts, University of Barcelona

2010-2014 Degree in Fine Arts from the University of Barcelona

SCHOLARSHIPS, GRANTS AND PRIZES

2025 Selected at the fist phase of Ducato Art Prize 2025
2023 Grant for research and innovation in the fields of visual arts of the Generalitat de Catalunya
2022 Fundación Montemadrid - Generación 2023
2022 Grant for for artistic creation and research Barcelona Crea 2021
2021 Selected for the Sculpture Prize of the Vila Casas Foundation
2020 IV Prize Award for Artistic Production Banco Santander Foundation
2020 Selected for the City of Amposta Biennial Art Prize 2020
2020 Selected in the construction category of the Miquel Casablancas 2020 Award
2020 Grant for research and innovation in the fields of visual arts of the Generalitat de Catalunya
2019 Call for Visual Arts Can Felipa Civic Center 2020
2019 Injuve Grants for Young Creation 2018 - 2019
2018 Selected for the III Alhambra Beer Prize for Emerging Art
2018 Selected for the 2018 Ciutat d'Amposta Biennial Art Prize
2018 Selected for the 2nd Reddis Private Foundation Contemporary Art Award
2018 Art Jove Award for Research Project. Young Art Room
2017 Scholarship for the artistic creation of the Guasch Coranty Foundation
2016 Han Nefkens Foundation Scholarship 2016 UB Postgraduate Artists
2016 Scholarship from the Felicia Fuster Foundation. Sculpture mode
2015 Painting and Photography Award Art <35 BS 2015

SOLO AND GROUP EXHIBITIONS (selection)

(F) 2027 Solo show within the cycle curated by Margot E. Cuevas at Espai 13 of Fundació Miró, Barcelona
(F) 2026 Duo show with Gabriel Pericàs curated by Raccoon Projects at Okela space, Bilbao
2026 *Madrid Colecciona. 50 colecciones de arte contemporáneo*. CentroCentro, Madrid
2026 *Colección Arte Contemporáneo 1975 – presente*. Group show curated by Manuel Segade at Museo Nacional Centro de Arte Reina Sofía, Madrid.
2025 "Like a dance of starlings. MACBA Collection: Thirty years and infinite ways of being", group show at Museu d'Art Contemporani de Barcelona
2025 *Rodeo*, solo show curated by Vera Martín Zelich. Fuocherello Gallery, Volpera, Torino
2025 *She, the others and all the others*, solo show at Angels barcelona gallery, Barcelona
2025 *An Elastic Time (2013-2023). Ten Years of the Banco Santander Artistic Production Award*, group show curated by Beatriz Alonso. Centro de Arte Complutense, Madrid
2024 *Cobra Roll Inversion*, group show curated by Julia Coelho and Renan Araujo. La Casa Encendida, Madrid
2024 *Reply Turn. Skin issue*, group show curated by Javier Hontoria. Patio Herreriano Museum, Valladolid
2024 *Support structures for vulnerable creatures*, group show curated by Caterina Almirall. ACVic Art Center, Vic
2023 *Remedios. Where new land might grow*, group show curated by Daniela Zyman, produced by TBA21. C3A Centro de Creación Contemporánea de Andalucía, Córdoba
2023 *What a head weights*, group show curated by Néstor Delgado. TEA, Tenerife Espacio de las Artes, Santa Cruz de Tenerife
2022 *Battery*, installation curated by Frederic Montornés. MNACTEC Science and Technology Museum of Terrassa as part of the Past / Present program, Terrassa
2022 *Knot and kiss*, solo show Gelateria Sogni di Ghiaccio, Bologna
2022 *Number*, duo show with Alejandro Palacín, curated by Núria Gómez Gabriel at La Infinita as part of CREA Festival, L'Hospitalet de Llobregat, Barcelona
2022 *Hyperobjects (or being-in-trembling)*, group show Curated by Patrícia Marqués. Centre Cívic Can Felipa, Barcelona

2022 *Roots by default (Raíces por defecto)*, group show curated by Claudia Elies i Maria Gracia, Sala de Arte Joven, Madrid

2021-2022 *Pastora Foley*, group show curated by Javier Arbizu. Artiatx, Bilbao

2021 *Mouths*, installation curated by Pipistrello. Baix Empordà, Catalunya

2021 *A Phantom Heart*, solo show at galeria angels barcelona, Barcelona.

2021 *Playtime*, group show at NoguerasBlanchard gallery , Madrid.

2020 *Affiliate Buildings. The Mixer and Cement*, solo show at Can Felipa Civic Center, Barcelona.

2020 *1,164.42 km. Metanarratives Barcelona - Marburg (1,164.42 km. Metanarrativas Barcelona - Marburg)*. Group show at Marburger Kunstverein, Germany

2020 *Return Into the Body (Volver dentro del cuerpo)* group show curated by Marta Echaves. Presentation of the Ayudas Injuve a la Creación Joven 2018 - 2019 in the Sala Amadís, Madrid

2019 *create/with no/hurry (crear/sin/prisa)*. Exhibition of the collection Cervezas Alhambra Awards Emerging. Tabacalera, Madrid.

2018 *Bouncingcrossfire (Fuegoscruzadosrebostantes)*, group show curated by Luis Bisbe. Halfhouse, Barcelona.

2018 *Playing like a Fruit is Not Playing*, duo show with Alejandro Palacín at Arranz-Bravo Foundation, L'Hospitalet de Llobregat.

2017 *The objectification of landscape*, solo show at Angels barcelona gallery. Barcelona.

2017 *3 Ways of travelling*, group show curated by Manuel Christoph Horn. ES / UM Space University of Murcia, Murcia

2017 ACT 38: Level Zero. Solo show at Level Zero of the Suñol Foundation. Barcelona.

2015 - 2017 *European Young Creation Biennial*. Le Beffroi, Ville de Montrouge, Paris; Kunstbygningen in Vrå, Denmark; Hala Stulecia. Wroklaw, Poland; Science and Art center "Bruzis." Cesis, Latvia; Antonio Ratti cultural space. Como, Italy; Empordà Museum. Figueres, Catalonia; Amadeo de Souza-Cardoso Municipal Museum. Amarante, Portugal.

RESIDENCES AND WORKSHOPS

(F) 2026 Gasworks, London

2024 Real Academia de España, Rome

2023 Bulegoa Z/B residency program, Bilbao

2022 Artiatx, Bilbao

2021 Nave Oporto, Madrid

2019 Performing Arts Residence at the Can Felipa Civic Center

2017 SAC-FIC Residences Program

2016 Residence Program Jeune Crédation Européenne

2015 ProdArt Residence Scholarship at the Fabra i Coats Art Factory

2014- 2015 OnMediation. Curatorial Theory and Practices in Global Art Facultad de Geografía e Historia, Universidad de Barcelona.

COLLECTIONS

2025 Museo Nacional Centro de Arte Reina Sofia

2024 Col·lecció nacional Generalitat de Catalunya

2024 Catalina d'Anglade

2023 Fundación Montemadrid

2023 2019 DKV Arteria

2021 Ajuntament de Barcelona - MACBA

2019 Cervezas Alhambra - crear / sin / prisa

2017 Fundación Guasch Coranty

2017 Mairie de Montrouge, París

2016 Banco Sabadell

TEACHING

2021 - 2022 Associate Professor in Degree in Fine Arts from the University of Barcelona

CONTEMPORARY ART IN SCHOOLS

2023 - 2024 *Out of reserves* at Ramon Casas School, coordinated by MACBA and ICUB, Barcelona

2018-2019 *Out of Place. Plaça de les Glòries: Route, Gesture and Object*. Presentation of the project within the framework of 10th edition *Creators In Residence* at the Juan Manuel Zafra Institute in collaboration with the Design Museum, Barcelona

CURATORIAL PROJECTS

2019 - 2025 Management of the independent project DRÀCUL•LA in Hospitalet de Llobregat, Barcelona, with Alejandro Palacín (@dracul•la)

