

# MÒNICA PLANES

## The objectification of landscape

05 > 22 September 2017

Opening: Tuesday 5 September, 5: 30 PM.

àngels barcelona presents **The objectification of landscape**, a project by Mònica Planes in the framework of Artnou. The author appropriates the daily space that she inhabits through the creation of objects that move us to the corners of memory that gravitate between the domestic familiarity and the imaginative and sensorial freedom conferred by childhood's toys.



These habits are a consequence of dwelling in the form of a behaviour that defines us; they are the physical and mental inscriptions of the spaces in which our daily life unfolds as a consequence of everyday's repetition. But these ordinary spaces - which have a strong influence on our identities - have not been built by ourselves, and, therefore, we have no control over who determines our identity.

In order to appropriate these spaces, Planes makes objects that explain the experience of inhabiting them. If to narrate consists in ordering an experience in a linear time and to contain it, within a beginning and an end, by using these objects what is being constructed is not a narration, but an explanation. An order is being created here but through a spatial, not a temporal, arrangement. Therefore, it is not a process of narration but of objectification of landscape, that is, of synthesising the experience of the environment in one or several objects. Therefore these new artifacts equate to compressed space and imply a return to a silent experience.

With *The objectification of landscape* Mònica Planes reifies the views of different environments on objects that refer to the world of toys in order to re-learn the automated relationship, integrated in the form of habits, that we establish with the world that surrounds us. In this way the fragmentation of definite forms, which arises from the use of pieces that can be assembled and disassembled, causes a new relationship to be purified and liberated from those predetermined structures that condition the way of inhabiting these everyday environments.

Traditional education is based on narrated explanations on two-dimensional documents - paper, whiteboards or screens-. But the first form of learning relates to the toy, to the object. Toys teach the child how the world works and he, by using the toy-object, imitates it repeatedly thus developing habits, integrating, internalizing, assuming them. As Yi Fu Tuan explains in *Topophilia* (2007), an essay that offers a comparative look at all the affective ties of the human being, "through the material environment and from the acts of moving, touching and manipulating, the child assimilates the reality of objects and discovers the structure of space "(1).

Therefore, the objects created for this exhibition, just as toys do, seek to establish contact in order to return to the initial state of learning as a way to unlearn or relearn what is too familiar.

<sup>(1)</sup> Yi Fu Tuan, *Topophilia. Un estudio sobre percepciones, actitudes y valores medioambientales (Topophilia, A Study of Environmental Perceptions, Attitudes, and Values)*. (2007) Ed. Melusina, Santa Cruz de Tenerife. p. 24.

### WORKS

**Mobile (Views from the train) (2017)** is a mobile formed from the decomposition of the landscape seen from the train in five objects. The shape of each of the objects is determined by the action performed by a material seen through the window in relation to the territory. The iron crosses, the cement crushes, the stone covers, the plastic interferes, the wood frames ...

**Garden (Appropriation in the shape of a fluffy toy) (2017)** is a fluffy wollen toy in the shape of the garden that I had been seeing through the window of my apartment. The garden was inaccessible both from the inside and from the outside of the building. In order to appropriate the space, I made it into a teddy with which I could relate to physically and that I could hug. The cushion acquires the role of transitional object between myself and space.

**Garden (Views from the window) (2017)** is a puzzle composed by 21 solid pieces of transparent resin in different shapes and colors. These embedded pieces form a parallelepiped in which each side corresponds to one of the views of the same inaccessible garden seen through the four windows of the apartment. These pieces show the impossibility of constructing a complete vision of the space through the windows.

**Garden collection (2017)** is a group of wheeled cement containers shaped as if they were the boards of a game, and which have been filled with constructions that refer to different places. I have converted those spaces that "have me" into objects that can be obtained from using the material I had on hand as if it was a construction game.

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## BIO

**Mònica Planes** (b. Barcelona, 1992) investigates a new form of relationship with the daily space that is liberated and purified of those predetermined structures which condition our way of inhabiting it. She creates objects that explain the experience of the spaces that she dwells. For her to objectify, thus synthesizing and compressing the experience of the environment in one or several objects, becomes an indispensable passage, where through her work, she makes possible to return to the original state of childhood.

Planes obtained a Master's in Production and Artistic Research (2014-2016) and graduated in Fine Arts from the University of Barcelona (2014). During the last years she has obtained the Han Nefkens / UB 2016 Scholarship, the sculpture scholarship of the Felicia Fuster Foundation 2016 and the scholarship of the Foundation Guasch Coranty 2017. At the end of her master's degree, she was artista-in-residence at Montrouge (Paris) in the context of the Jeune Création Européenne program and she is currently an artista-in-residence at Fabra i Coats (Barcelona) with the SAC-FIC 2017 scholarship.

This same year she has had a solo show at the Suñol Foundation of Barcelona with the project "ACTO 38: Mònica Planes. Nivel cero".