

# Mònica Planes

## A cor fantasma

06.05.21 > 19.06.21. Opening: Thursday 6 May from 5 to 9 PM

Text by Margot E. Cuevas

*A cor fantasma* (*A phantom heart*) refers to a state of openness in relation to cement, a material that is usually presented to us as opaque and closed in on itself. A phantom is that which makes itself apparent, what becomes visible, it is an event that materialises, like these pieces of cement mortar that emerge from the friction of the body with the environment. If in construction mortar is used to join constructive elements together, like bricks in a wall, in this case it continues to fulfil this function: the pieces of mortar are the union between a past action and a concrete medium that is no longer there. In this way, they make visible the friction between the movement of the body and the material, like a scab on the skin after a fall.

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*A cor fantasma* is a sculptural ensemble that emanates from the same original place, a mountain of sand that we can only glimpse through the constituent remains of the pieces. Every mountain is foundational: beginning and end, closed circle, latency and possibility.

In this first formation, the whole body collapses, creating a cavity that welcomes contact with the surface and absorbs it into its interior. Mould and moulded, copy and copied, sculpture and sculptress; limits are lost and only the gesture remains the only link. The act of introducing movement and vitality to the material work has immediate consequences: one enters into a relationship with the environment through a process capable of generating potentiality and presence. Even that which is no longer there. We start from something that has been hidden, that no longer belongs to the realm of visibility; but it is necessary for the concealment to be seen, for the gesture to manifest itself, but not necessarily its shape.

Interstitial movement.

Circular process.

This is the paradox that initiated the working process: how to fix the corporeal movement, the gesture and the mental process in the concrete material that is cement. This material is known for its opacity, for its treatment in a single gesture, dry and structural. It can adopt any shape, any aspect and can be adapted to the needs that are asked of it. In this sculptural research, the cement enters into a process of opening, of spilling, as if some waters were adopting the same shape of the force that compresses them. The humidity keeps the pieces open and porous. In this opening they are unfolded and can only point towards the outside that shapes them and returns them to themselves. I am referring to the friction that originates them and the surface that remains, a crust that results from the contact between the exterior and the interior, between the formation of sand and Mònica's body. The process thus becomes an act of imitation: material and sculptress interpret each other's characteristics in the friction of contact. One in the skin of the other. In this way, this sculptural ensemble is conceived as a conglomerate of relationships, a concatenation of phantom movements, even of sensations, which should not be understood as an accumulation of masses or mechanical connections.

We are left off-centre.

The contact is distance.

To wound: to generate an opening of non-belonging, a cushioned opening, caressed, rubbed by the same power that has produced the friction and made it a scab. The displacement of the whole body rubs against and melts into the mortar that holds it. The pieces thus do not retain an image and the titles project the movements, avoiding language; they drag with them everything they have gone through. They are a ghost that enters into another ghost and they dissolve interlaced.

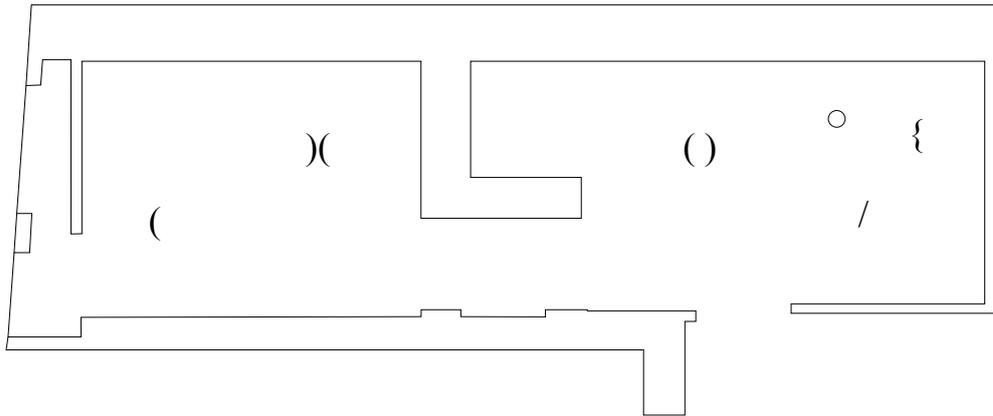
As a knot and a kiss:

closed circle.

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This project is the result of the collaboration between Margot E. Cuevas and Mònica Planes at the espai2 of àngels barcelona between January and May 2021.

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**Mònica Planes** (b.1992, Barcelona) has completed a Master's degree in Artistic Production and Research (2016) and holds a degree in Fine Arts from the University of Barcelona (2014). She has presented her work individually at Nivell Zero at the Suñol Foundation (2017), at the àngels barcelona gallery as part of ArtNou (2017), at the Arranz-Bravo Foundation (2018) and at the Can Felipa Civic Centre with the help of the Visual Arts call for proposals (2020). In recent years, she has received grants such as the Felícia Fuster Foundation 2016, Han Nefkens - Potgraduats UB (2016), Guasch Corantny Foundation (2017) or Injuve Grants for Young Creation (2018-2019). She also received the Art Jove award (2018) in the research modality, she was selected for the III Award Cervezas Alhambra presented at ARCO (2019) and she has participated in the 10th edition of Creadors EnResidència in collaboration with the Juan Manuel Zafra highschool and the Design Museum of Barcelona (2019). Last year, she was selected for the Miquel Casablanques Prize (2020), for the Bial de Arte Ciutat d'Amposta BIAM (2020) and more recently for the 2021 Sculpture Prize of the Fundació Vila Casas.

**Margot E. Cuevas Orteu** (b.1995, Barcelona) is an art historian and independent curator. She has a master's degree in Advanced Studies in Art History from the University of Barcelona. Her curatorial practice has developed in parallel with cultural management having worked in institutions such as the Blueproject Foundation in Barcelona (2017-2019). Since 2019 she is working at the gallery Bombon projects in Barcelona.

As an independent curator she accomplished a one-year residency at Tangent Projects (Hospitalet, Barcelona) with Gabriel Virgilio, as part of the Affine programme. Other projects include: participation in the Art Nou 2020 programme with the performance exhibition "La Mina de Sal/La Sed Animal" together with the independent project spaces Dràcul-la, El Pumarejo and fase.xyz located in L'Hospitalet; or the exhibition "Noli me tangere" with the artist Marcel Rubio.

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