

Proyectos Anteriores

.PERCEPTION. The computer synthesis function with some constant data and variable information BUT digital data lacks of a stable essence. MEMORY. Its essence is its continuous mutation. MEMORY. Its capacities of converting raw data speed up. MEMORY. comes from a legend of 1 transmission. The net system is very resistant because it is a des-centralized, a distributed intelligence. every knot is clever. MUSCLE. There is a point of departing information that goes to a receiver point to make a whole message from which it is only a part. .PERCEPTION. Cyberspace is a common memory in real time. Supports are multiplied. TECHNOLOGY. The apparatus continues to expand.

then, I had reached the point where my work

was the result of this experiment. Once I was there

documents and archives. Indication. MEMORY

classification. Taxonomy. repetition. MEMORY.

The Body and the Archive

The invisible body

Absence and presence

Marina Planas Antich

**Artista visual,
investigadora y
productora cultural.**

Palma, 1983

Her work in general revolves around the borders between art and life, reality and visual representation, fiction and memory. She currently carries out projects on issues related to the archives. Marina's family produced postcards during the 1950s, 1960s and 1970s for the tourism industry, thus generating the iconography and holiday images of the Balearic Islands. In recent years her work has focused on postcards and the idea of generating fiction and desire through tourist utopia.

She is also director of the Casa Planas Centre for Contemporary Research and Culture, where she has initiated the Art Investigation Programme, which focuses on the creation of residencies. Their main aim is to give life to the Planas Archive. www.casaplanas.org

Her installations, videos and photographs have been presented at Anthology Film Archive (Nyc), La Nacional (Nyc), in the context of the Venice Biennale, at the Centre d'Arts Santa Mónica (Bcn), FRAC-Corse (France), at the Museu es Baluard (Palma), Just Mad (Madrid), Frac Córsega, Biennale de Génova, Reina Sofia Library, Palau Solleric, at 300 Stvorcov (Slovakia) and at various national theatres.

In 2020 she wins the Balearic Islands' Government scholarship for art investigation support and in 2019 the Pilar Juncosa i Sotheby's scholarship for an artistic residency at Slade School of Arts, London. In 2018 she was selected for the Premi Ciutat de Palma Antoni Gelabert d'Arts Visuals and the VI Premi Santanyí Francisco Bernareggi d'Arts Visuals de Santanyí.

After living in Barcelona and New York she moved to Palma where she now lives.

In New York she studied master's degree studies (Photography, Video & Related Media) at SVA, with the Alice Beck-Odette scholarship she received in the years 2012-13, where she also worked as a photography and video TA in the Fine Arts department. She has a degree in Audiovisual Communication. She has worked as a photographer, cultural editor, scriptwriter, camera and film restorer, (Infinia - post-production company where Bigas Luna and Almodóvar have made their films), curator and vice president of the Association of Visual Artists.

Individual Exhibitions

- 2021** // Memoria Litoral. Urban intervention and social action // Encargo Ajuntament de Palma
- 2020** // "War approaches to tourism: all inclusive" // Es Baluard // PM
- 2018** // "Happy Holidays" // Selva Town Hall // Mallorca
- 2017** // "Profiles" // Gallery 300 Stvorcov // Slovakia
- 2012** // Multimedia Performance "Password" // La Nacional // NY

Education

- 2014** // MFA Photo, Video & Related Media // School of Visual Arts // NYC
- 2006** // Audiovisual Communication // Ramon Llull University // BNC
- 2008** // Seminar on Photography and Journalism. Joan Fontcuberta // Albarracín
- 2016** // Memory and disagreement. Archive, registry and family album policies // Directed by Víctor del Río // Huesca
- 2017-18** // Es Baluard Clinics: Ana Laura Aláez, Martí Manen, David Barro // Palma de Malorca
- 2018** // The new encyclopaedists: the artist as a collector // the collector as an artist // Directed by Joan Fontcuberta // Santander
- 2020** // Writing with no end. Fernando Castro Flórez // La Central // Online

Collective Exhibitions

- 2020** // Archipel Ouest: Îles du Future - "La fiction prémonitoire du dromadaire Mohamed" // FRAC // Corse
- 2019** // Possible physicalities and new powers of the an/archive - "Balearic Hotel Taxonomy according to Mohamed" // Es Baluard // PM
- 2019** // Holidays - "Digestión Turística II" // Museu de Porreres // Mallorca
- 2019** // Finalist City of Palma Award Antoni Gelabert d'Arts Visuals // "What Martin Parr would have seen" // Palma de Mallorca
- 2018** // Finalist VI Francisco Bernareggi d'Arts Visuals Santanyí Prize // "Digestión turística II" // Mallorca
- 2018** // Shows Tastart Porreres // "The bureaucratic dimension of breathing life into an archive" // Mallorca
- 2018** // Impossible Works // 1st Step // Murcia
- 2018** // "Body Desintegration II" // JustMad // Madrid
- 2018** // "Fucking with Images" // Sa Quartera d'Inca // PM
- 2017** // Expo: Ciutat de Vacances - "Variacions d'un arxiu" // Es Baluard // PM
- 2017** // Projection "Imatges turístiques. Historical Approaches" // Grimani Palace // Venice
- 2017** // Projection "Imatges turístiques. Historical approaches" // Centre Arts Sta. Mònica // BCN
- 2017** // Expo "A very festive death" // Biennale Genova
- 2015** // Animation Gala Ballet // Teatre Principal // PM
- 2014** // Video art selection // Sa Possessió // PM
- 2013** // Projection of video-dance "Daimoku" // Egía Theatre // Bilbao
- 2013** // "Body Desintegration" screening // Anthology Film Archieves // NYC
- 2013** // "Courtyards" screening // La Nacional // NYC

Scholarships & art residencies

- 2020** // Support to art investigation scholarship ILLENC // Islas Baleares
- 2019** // Pilar Juncosa i Sotheby's Scholarship. Fundació Miró Mallorca // Artistic Residence at Slade School of Arts // London
- 2019** // ILLENC Scholarship participation in show: Archipel Ouest: Îles du Future // FRAC CORSE
- 2019** // ILLENC Scholarship: Speaker in II Art & Identity Policies International Congress // Fine Arts University // Murcia
- 2018** // ILLENC Scholarship: Presentation book/show "A tiro de Piedra: acercar lo posible" // Reina Sofia Bookstore // Madrid
- 2018** // ILLENC Scholarship: workshop: The artist as a collector // Directed by Joan Fontcuberta // Santander
- 2018** // ILLENC Scholarship for participating in JUSTMAD // Madrid
- 2017** // ILLENC Scholarship: A7ROOMS residency and BIENNALE DE GÉNOVA // Eslovaquia/ITALIA
- 2016** // ILLENC Scholarship: attendance to congress: Memory & disagreement. Archive, Registration and domestic album policies. // Directed by Víctor del Río // Huesca
- 2012-13** // ALICE BECK-ODETTE Scholarship MFA Master studies // School of Visual Arts // New York

Awards

- 2018 & 2020** // Selected for the VI Francisco Bernareggi d'Arts Visuals Santanyí Prize // Mallorca
- 2019** // Pilar Juncosa & Sotheby's scholarship Prize // Fundación Miró Mallorca
- 2018** // Selected for the Ciutat de Palma d'Antoni Gelabert d'Arts Visuals Award // "What Martin Parr would have seen // Mallorca

Published work

- 2019** // "A tiro de Piedra: acercar lo posible" // Reina Sofia Museum // Madrid // In collaboration with Es Baluard and 1r Escalón.
- 2018** // New Patronages. Images and objects from popular tourism // Mallorca

Work Experience

2015-20 // Director of the Centre for Research and Contemporary Culture Casa Planas // Mallorca // www.casaplanas.org

2017-19 // Art Investigation Programme producer // Arxiu Planas // Joan Fontcuberta, Angela Bonadies, Daniel Gasol, Sa Glania, Platform Harakat, La Perifèrica, Marc Caellas, Margalida Riera, Laura Marte...

2018 // Jury IV Visual Arts Competition of Felanitx // Mallorca

2018 // King Jaume's Photography Awards Jury // Mallorca

2019 // Vice President Associació Artistes Visuals // Mallorca

2013-14 // Photo and Video Teacher // School of Visual Arts // NYC

2012 // Visual Collective Film Festival Coordinator // Anthology Film Archives

Speeches & Conferences

2021 // Lecturer. Contemporary archival art investigation // University of Balearic Islands

2020 // Lecturer. New ways of cultural production // Universty of Barcelona // Barcelona

2019 // Speaker. II International Congress Art and Politics of Identity. Visualities and Narratives of memory: urban space, nature, migrations, technology and gender // Fine Arts University // Murcia

2019 // Speaker. From the Nuit Blanche to the Nit de l'Art // Mallorca

2018 // Speaker. Addressing the different economies of culture // Mallorca

2017 // Speaker . Our spaces for art // Mallorca

2017 // Speaker . World Day of Audiovisual Heritage // Mallorca

“Her work is part of one of the lines of research into current artistic practices, through which she reflects on the exploitation of images. The project allows us to approach the need to rethink history, understood from a territorial perspective but also political, artistic and sociological. In this way, Planas establishes different levels of reading from an unregulated catalogation of archival images”

Imma Prieto, Director of Palma's Contemporari Art Museum Es Baluard (2020)

“Dans la foulée, Marina Planas nous ramène au coeur de la civilisation, celle du tourisme et ses (m)effets. Elle a apporté des petits rectangles de carton qui parlent à tout le monde. Certains fendent le coeur, à l'image de celle représentant Mohamed, le dromadaire que l'on exhibait sur les plages pour épater les touristes, et qui prend dans le contexte de l'exposition, des allures de symbole martyr. Activiste, elle est également l'auteur d'une installation écrite qui denonce tout ce qui passe de scandaleux à Majorque, les mises en danger de la faune et de la flore, les destructions, les pollutions, etc.”

Anne Allessandri, Directora FRAC CORSE (2019)

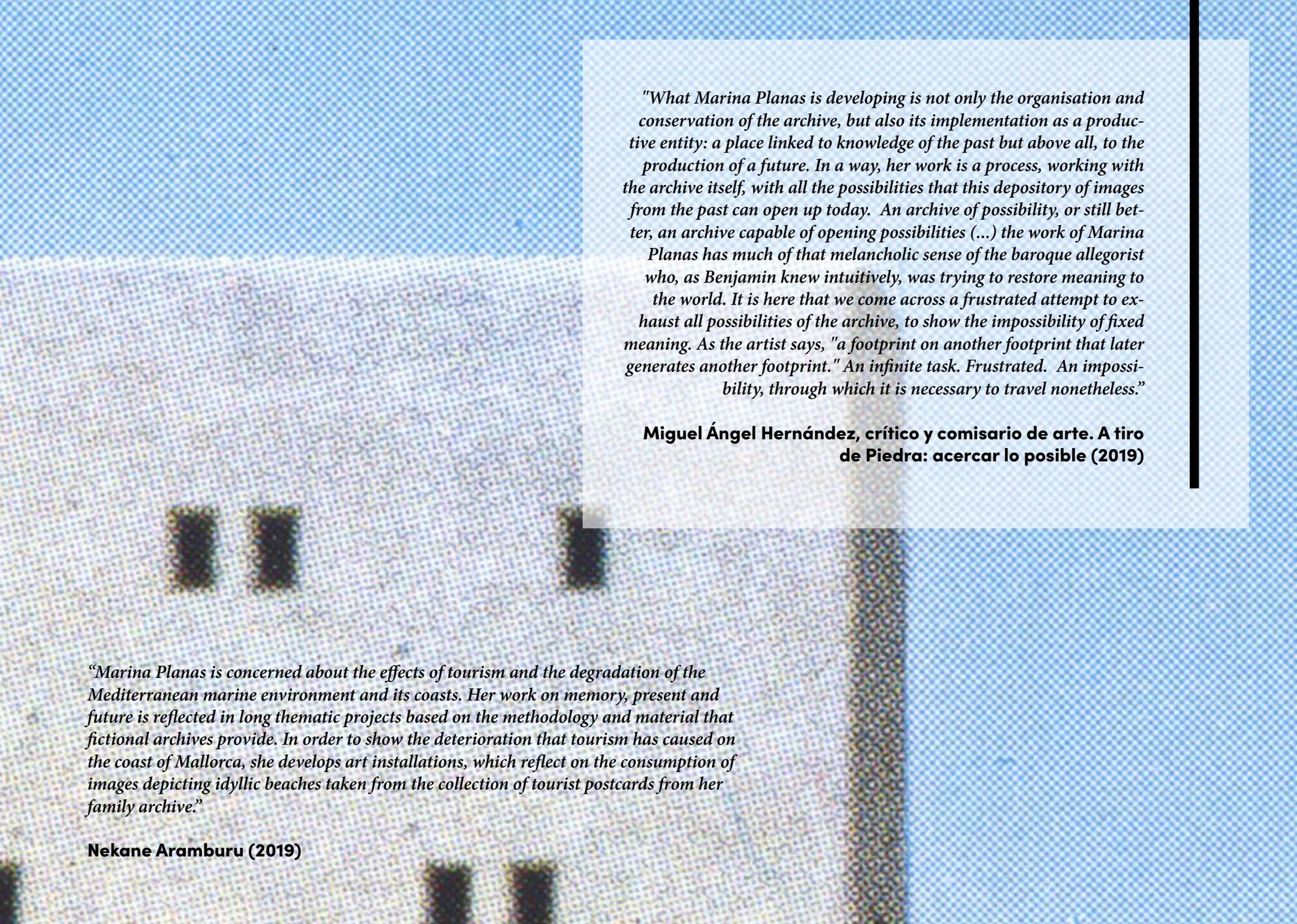
“Marina Planas is the granddaughter of the photographer Josep Planas i Montanyà (Cardona, Catalunya, 1924-Palma, Mallorca, 2016), founder of Casa Planas Mallorca in 1947, a company which took off under his protective wing parallel to the era of the consecration of mass tourism.

In the series titled Variaciones de un Archivo (2017), Marina de-contextualizes and reproduces various motifs from her grandfather's postcards in an enlarged format. Josep Planas was a key player in the marketing of the postcard in Spain, with more than twenty establishments set up on the islands and a workforce giving employment indirectly to around two hundred workers. (Mulet; Seguí, 2005). After the closure of the company and the death of its promoter, Marina converted its headquarters in Palma into the Casa Planas Centre for Artistic Research and Contemporary Culture, running a programme of artistic residencies and cultural activities”

Maria Josep Mulet: La postal y el Souvenir: de la promoción al cuestionamiento (2017)

“The limits- in art there is a need to find the limits: surely by surpassing them, observing them from the other side, perhaps after a process, an investigation and a very tight clenching of teeth, moving forward to overcome atavistic fears, assumed stories and inquisitive looks. Marina Planas exceeds the limits, she surrounds them, she crashes into them, falls flat on her face with them and she keeps on going. She keeps on going since ‘right there’ is the place where the option to feel who she truly is appears . It is there, at the limits, where questions appear- along with art.”

Martí Manen (2018)



"What Marina Planas is developing is not only the organisation and conservation of the archive, but also its implementation as a productive entity: a place linked to knowledge of the past but above all, to the production of a future. In a way, her work is a process, working with the archive itself, with all the possibilities that this depository of images from the past can open up today. An archive of possibility, or still better, an archive capable of opening possibilities (...) the work of Marina Planas has much of that melancholic sense of the baroque allegorist who, as Benjamin knew intuitively, was trying to restore meaning to the world. It is here that we come across a frustrated attempt to exhaust all possibilities of the archive, to show the impossibility of fixed meaning. As the artist says, "a footprint on another footprint that later generates another footprint." An infinite task. Frustrated. An impossibility, through which it is necessary to travel nonetheless."

Miguel Ángel Hernández, crítico y comisario de arte. A tiro de Piedra: acercar lo posible (2019)

"Marina Planas is concerned about the effects of tourism and the degradation of the Mediterranean marine environment and its coasts. Her work on memory, present and future is reflected in long thematic projects based on the methodology and material that fictional archives provide. In order to show the deterioration that tourism has caused on the coast of Mallorca, she develops art installations, which reflect on the consumption of images depicting idyllic beaches taken from the collection of tourist postcards from her family archive."

Nekane Aramburu (2019)

War approaches to Tourism: all inclusive, 2020

War approaches to Tourism: all inclusive, is a project that questions the use or abuse of the territories that have become tourist destinations. The art project is based on a work with archive images from a diverse nature. Through the construction of different devices, it activates a series of reflections that cross some of the emergencies of contemporary thought. These devices arise issues related to historical memory, necessary to understand the current situation, or to environment or feminisms.

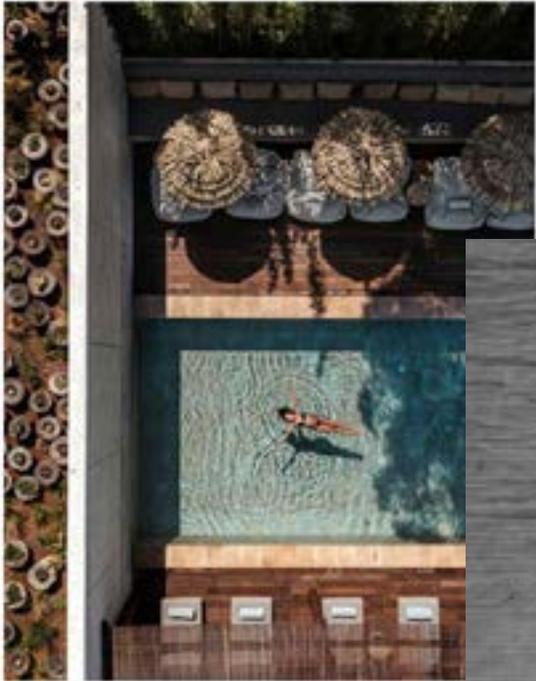


Pannel 15m x 2,45 m
660 images & 660 texts
15cm x 22cm
printed on matte
Es Baluard, 2020
Arxiu Planas & Instagram

#turismocomodoctrina #arqueologíadelocio #archivo #documento #antropología #colonialismo #guerra #franjatemporal #viajeros #imagen #testimonio #postal #ficción #escenificación #masificación #dictadurayespacio #síndrimeturístico #placer #cuerpo #mujer #paisaje #explotación #migración #mendigo #representación #territorio #producto #neoliberalismo #multinacional #consumo #neuroturismo #opacidad #gandul #parquetemático #gentrificación #identidad #decorado #medioambiente #agua #golf #antropoceno #HolidayInn #Fraga #desposesión #boomturístico #estado #planificaciórbanística #turismoresidencial #aeronave #touroperador #airbnb #burbuja #monocultivo #bellezadeslocalizada #diferencialderenta #cambioclimático

War approaches to Tourism: all inclusive

The artist promotes different narrative codes in order to question the viewer.



War approaches to Tourism: all inclusive



Planas establishes multiple narratives which are related to each other showing the evolution of tourism and the conflicts that derive from the devastation of the territories and the cultural transformations that affect the lives of the inhabitants. By doing so, she accentuates the idea that relates a certain type of tourism with impoverishment and destruction, creating a mosaic from which a multiplicity of images accompanied by texts serves us. The artist promotes different narrative codes in order to question the viewer. Image and text dialogue from the difference and it is the user

who makes the effort to think where the contradiction lies. Her work is part of one of the lines of investigation of current artistic practices, through which she also reflects on the exploitation of images. The set allows us to approach the need to rethink history, understood from a territorial but also political, artistic and sociological perspective. In this way, Planas establishes different reading levels from an unregulated cataloging of archive images. Text: Pilar Rubí.

Pleasure peripheries, 2020

Site-specific intervention composed by airbnb promotin, individual bed, bedside table, vodka bottle, plastic flamingo, artificial plant, tv monitor and sand.

Video 7'05" . 4:3

<https://vimeo.com/396420905>

Es Baluard, 2020



Not without irony, "Peripheries of pleasure" recreates one of the usual scenarios of low-quality tourism with a site-specific intervention that transforms the exhibition room into a vacation rental space that visitors can enjoy for a day inside of the museum's usual hours and prices. The installation includes a video with YouTube images of the well-known act of balconing, in which young tourists jump, under the influence of alcohol, into the hotel pools, which on many occasions leads to serious injuries or loss of life. These sequences are accompanied by images that represent another of the concepts of global tourism: "pubcrawling" that is practiced in Magaluf and El Arenal.

Text: Pilar Rubí

Pleasure peripheries



The installation includes a video with YouTube images of the well-known act of balconing



#turismocomodoctrina #arqueologíadelocio #archivo #documento #antropología #colonialismo #guerra #franjatemporal #viajeros #imagen #masificación #dictadurayespacio #síndrimeturístico #placer #cuerpo #mujer #paisaje #explotación #migración #mendigo #representación #territorio #producto #neoliberalismo #multinacional #consumo #neuroturismo #opacidad #gandul #parquetemático #gentrificación #identidad #decorado #medioambiente #agua #antropoceno #HolidayInn #Fraga #desposesión #boomturístico #estado #planificaciónurbanística #turismoresidencial #touroperador #airbnb #burbuja #monocultivo #bellezadeslocalizada #diferencialderenta #cambioclimático



Fake beach 001, 2020



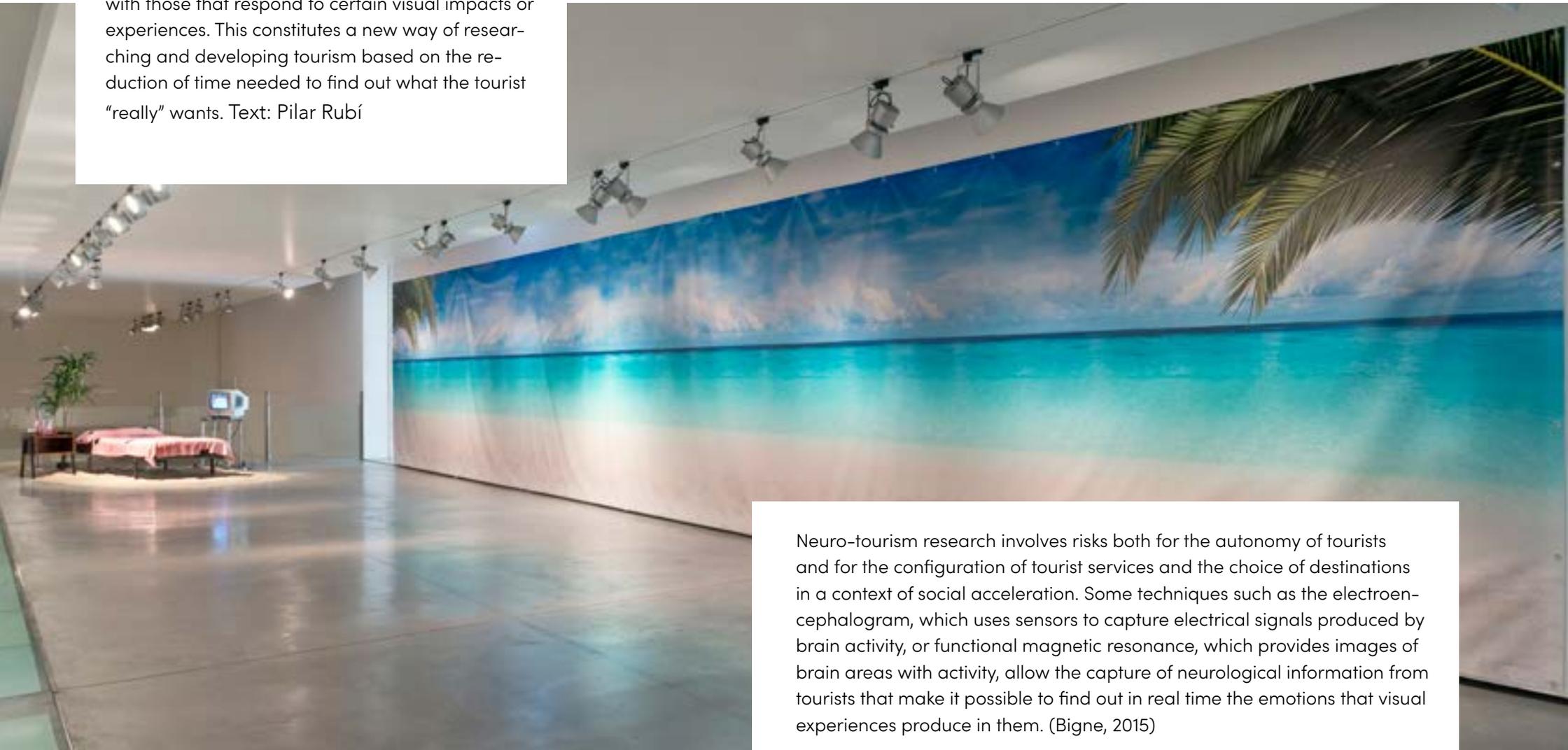
High-res digital image
Printed on canvas 14,7m x
2,45m
Es Baluard, 2020

Fake Beach 001 is a typical and topical landscape image of the landscape understood under commercial exoticism terms. It is an image that refers to the idea of paradise, exoticism and an image of the ideal tourist destination that could well be a very specific place, but could not belong to any place at all. Behind it, it hides the problems and tensions on the environmental sustainability and the consumption of territory implicit in the tourism industry.

Fake beach 001

The image refers to the concept of “neurotourism”, a term that refers to the use of neurotechnologies to delve into the non-verbalized and unconscious aspects of –potential- tourists through the capture, in real time, of emotional and cognitive processes with those that respond to certain visual impacts or experiences. This constitutes a new way of researching and developing tourism based on the reduction of time needed to find out what the tourist “really” wants. Text: Pilar Rubí

#turismocomoctrina #arqueologíaadelocio #antropología #colonialismo #guerra
#franjatemporal #viajeros #imagen #testimonio #postal #ficción #escenificación #masificación
#dictadurayespacio #síndrimeturístico #placer #cuerpo #mujer #paisaje #explotación
#migración #mendigo #representación #territorio #producto #neoliberalismo #multinacional
#consumo #neuroturismo #opacidad #gandul #parquetemático #gentrificación #identidad
#decorado #medioambiente #agua #golf #antropoceno #HolidayInn #Fraga #desposesión
#boomturístico #estado #planificaciónurbanística #turismoresidencial #aeronave #touroperador
#airbnb #burbuja #monocultivo #bellezadeslocalizada #diferencialderenta #cambioclimático



Neuro-tourism research involves risks both for the autonomy of tourists and for the configuration of tourist services and the choice of destinations in a context of social acceleration. Some techniques such as the electroencephalogram, which uses sensors to capture electrical signals produced by brain activity, or functional magnetic resonance, which provides images of brain areas with activity, allow the capture of neurological information from tourists that make it possible to find out in real time the emotions that visual experiences produce in them. (Bigne, 2015)

The mystery of Mohamed's postcard, a dromedary decontextualized from its surroundings, separated from its habitat and used and commercialized as a tourist attraction

The mystery of Mohamed's postcard, a dromedary decontextualized from its surroundings, separated from its habitat and used and commercialized as a tourist attraction. One more of mass tourism's nonsense: the mistreatment of an animal for the leisure of those who visit us.

Mohamed's premonitory fiction is a new version of these materials with a re-reading from the environmental problem derived from the excesses of tourism and the overpopulation of the Balearic Islands during the summer months and its consequences on the territory. The piece works as a reference to Donna Haraway's "Tentacular Thinking: Athropocene, Capitalocene, Chthulucene". The book describes how in the Anthropocene man acts as the ruler of all the species that live on the planet. As a God-like Anthropos in a planet transformed and destroyed by human hyper-activity.

This project highlights the practice of learning from yesterday through the remains of the materials we have left. It commutes from utopia to the dystopia of tourism.



**La Fiction premonitrice du dromedaire
Mohamed, 2019**



El dromedario Mohamed, que murió tras ingerir altas dosis de hierbas Túnel a sus más de 80 años, posó para los turistas durante décadas en la playa de Palma y su imagen viajó por el mundo en forma de postal 13.069 veces en el año 1967. La venta de este tipo de postales producidas por Josep Planas atraía a los turistas que, año tras año, iban aumentando en número hasta llegar a la situación en la que nos encontramos hoy. Josep Planas estableció la iconografía visual durante las décadas de los 50, 60 y 70 que alimentaba la idea de Mallorca como lugar exótico aunque fuese a través de una ficción, en este caso llevada al extremo, puesto que un dromedario no forma parte de una tipología de la fauna de las Islas Baleares. La imagen de Mohamed en una postal muestra cómo se generaba la utopía del turismo a través de una ficción en un tiempo en el que el optimismo, el crecimiento económico y la apertura social y cultural invadía un país, inocente, todavía bajo la dictadura de Franco.

Balearic Hotel Taxonomy, 2017

The panel is an arrangement based more on the construction of meanings rather than the construction of forms. The use of the panel refers to the seriality of the photographic file and underlines the idea of the reproducibility of the medium.

Installation postcards pannel
on wall 5m x 3,40m
Exposed "Ciutat de Vacances"
(Ciudad de vacaciones)
Es Baluard, 2017
Fons Arxiu Planas

#memoria #taxonomía #clasificación
#categorización #gramática
#lenguaje #panel #serialidad
#repetición #abywarburg #hotel
#documento #souvenir #recuerdo
#postal #apropiación #archivo
#imposibilidad de acceder a la memoria
#fragilidad del documento #apriori histórico
#foucault #testimonio #proceso histórico
#relectura #recontextualizar #turismo
#balears



Balearic Hotel Taxonomy, 2017

Postcards function as anthropological traces of the places they represent (or as documents of the stereotypes created to define the cultures they represent) and are, in addition, souvenirs. They are the result of the commercialization of the 19th Century anthropological photography. Its history comes from a colonial and anthropocentric past, when the first photographers traveled with the desire to catalog and dominate the world. Later, travel photography would become an iconic device of attraction; a deterministic and Eurocentric commodity. You cannot understand the history of tourism without the history of the postcard, since these cards represent those places visited by the tourist masses.



The arrangement of the images of Mallorca is organized in alphabetical order, following the idea of indexation and the idea that language is behind all images. The approach of linking the alphabet with the file is given by the necessary organization to establish an order that will result in a Balearic Hotel taxonomy of a bygone era.

This is intimately related to Aby Warburg's Atlas and its willingness to organize knowledge. The result is an archive that generates an authority establishing a regularized system equipped with a registration mechanism.

Balearic Hotel Taxonomy, 2017



But at one point the alphabetical order of these postcards will give way to the random combination with reference to one of the processes by which the memories appear. The project is related to "El idioma analítico de John Wilkins" which appears in Borges' book *Otras Inquisiciones*. The story reveals how underneath language or any given order there exists disorder and suggests all classification mythology is arbitrary, therefore a fiction. Followed by this system based on chance, the postcards are then distributed in semantic units like for example colon blue (so characteristic of the Balearic image).

This large format panel generates a mass of hotels, which nearly reach the sky. It talks about a time when construction meant happiness and progress and the opening of the country was something positive. It references the turistic utopia, the construction of desire, based on fantasies, fictions and the creation of needs in industrialization times.

What Martin Parr would have seen, 2018

Josep Planas conceived the iconographic image of the island during the 50s, 60s and 70s by producing postcards that traveled and reached many other places in Europe attracting more tourists. For the construction of these series I have chosen 18 details from among 30,000 postcards belonging to the Archive Planas. The postcards are the illustrations of memories and souvenirs, and also they bear witness to the activation of the circulation of a cultural and historical memory, so that inevitably they are signs of historical processes too.

Arrangement of 18 images.
Expanded details of postcards.
Archive Planas
Selected Ciutat de Palma Antoni
Gelabert d'Arts Visuals Award



A certain irony is perceived once is highlighted the attention to the details of these cards and contemplated from a current perspective. Sometimes I feel like Sherlock Holmes looking for details that appear in Martin Parr's photographs. The difference is that in the case of the images of the 60s the tourist is glorified and provokes an innocent sympathy. It's a decade where economic growth and openness are seen with happy eyes and radiant images are created. That image of the most advanced European visitor is far from what we have today, a fact that demonstrates the hypothesis of the historical a priori of Michel Foucault that determines that our approaches to the historical past are more cultural fantasies than objective observations.

What Martin Parr would have seen, 2017.

Nevertheless, the plot that appears when enlarging tiny details causes the blurring of figures and faces fact that emphasizes the anonymity of the tourists. The increasing overtourism makes the visitor be more a phenomenon rather than an individual. These images represent daily scenes of the day to day of the tourist that we do not perceive in any other way than that: in a bikini, and on the beach or swimming pool. This perception is based on the idea of repetition of the same scenes and refers to the seriality of the photographic archive, emphasizing the idea of the reproducibility of the medium, a medium that evolves at the same pace as the tourism phenomenon.



The increasing overtourism makes the visitor be more a phenomenon rather than an individual.

**What Martin Parr would have seen,
2017.**

The images are irregularly arranged as if floating nodes in space. This presentation connects the virtual processes under which memory works and relates them to internet's virtual processes, the system that nowadays works as a postal and as a real-time memory through Facebook or Instagram platforms.



**The images are irregularly
arranged as if floating nodes in
space**

Touristic Digestion, 2014-2020

Video-installation composed of a table (50x68) a plate, fork, knife, a wine glass and white tablecloth. Inside the plate some postcards in black and white of Palma de Mallorca. (Planas Archive). Audio that comes from music helmets.
Palacio Girmani, Biennale de Venecia, 2017
Centre d'Arts Santa Mónica, Barcelona, 2017
Es Baluard, 2017
Museu de Porreres, 2019
FRACCORSE, 2019
Fons Arxiu Planas
<https://www.marinaplanasantich.com/digestion-turistica>

The project “Turistic Digestion” is a series but with different discursive proposals.

The process of history is conceived as a structural system of perpetual interactions and permutations. So, as the history of tourism in Mallorca changes its meaning, the meaning of the image develops and expands. This reinforces the idea of iteration and body with life, inherent in the archive.





#memoria #documento #apropiación #archivo
#imposibilidad de acceder a la memoria #fragilidad
del documento #apriori histórico #foucault
#testimonio #proceso histórico #percepción
#paul-ricœur #memoria histórica #olvido #testimonio
#digestión #actualidad #presente #noticias #zo-
nateporal #permutación #variación #derrida
#decostrucción #relectura #recontextualizar
#significar #presencia #ausencia #turismo
#balears #disgestion #Paella

At this point we can talk about the discourse of reconstruction of meanings and the conversion of photography into something else. In the thesis that Jaques Derrida presents on reconstruction, whose operations presuppose that a document can be presented, interpreted, explained and understood in terms of being something else, something can mean something without being-it at all. The re-contextualization and the re-reading of a deconstruction are movements that demonstrate having previously worked with the object, text or idea in question. By definition the list can never be closed, so there is always a translation to come. Photography as an object announces its presence, but refuses to be defined. In the end it is part of a sealed world, of a complex game of presence and absence. It is a denial of access to the referent. This again questions the document and its fragility. These ideas reach the conclusion of the impossibility of accessing this tourist past with analytical rigor, since we are conditioned by historical a priori therefore we cannot verify that this reference to the past is faithful.

Turistic Digestion I

This piece highlights the practice of learning from the past through the traces of the materials that remain and how they shape our relationship with the past and the construction of its meaning from the present. Here it is necessary to point out the question of the time zone that the document occupies and if, what is materially present and visible, it is faithful to the event that occurred. This gesture indicates the fragility of the document.



Ca'n Barbarà, Palma
Residencia Rocamar, 1952

Turistic Digestion II



The enlarged picture of the postcard is part a visual iconography developed by Josep Planas Montanyà during the 50s, 60s and 70s. The images promoted the idea of Mallorca as an exotic place to attract more visitors to the Balearic Islands. Whilst the local inhabitants of the island had no inkling of the existence of Mohamed the dromedary, the creature, a patient and confused attraction, posed for tourists for several decades at the Playa de Palma resort. Such was his success that his image travelled by way of picture postcard 13,069 times in 1967. However, despite the glittering fame, Mohamed's fate was to be very different. Due to the carelessness of his falangist owner, the animal died after imbibing large quantities of Tunel herbal liquour at the "Es Club" bar in Consell, an inland Mallorcan town.

Inside the plate, card sales postcard and image corresponding to the postcard of the dromedary Mohamed

Turistic Digestion II

The image of Mohamed shows a utopian world generated through this fictitious lens at a time when optimism, economic growth and social and cultural openness had taken over a country still under the rule of Franco's dictatorship. It is an image that pertains to the utopianism of tourism.

The archive highlights the idea of the index, from which reference to the tale written by Borges "The Analytical Language of John Wilkins" can be made. The story, which features a means of classifying animals forms part of the collection Other Inquisitions. The animals are divided accordingly: "(a) belonging to the Emperor, (b) embalmed, (c) trained, (d) piglets, (e) mermaids, (f) fabulous, (g) stray dogs, (h) included in this classification, (i) those that shake like crazy, (j) uncountable, (k) drawn with a very fine camel hair brush, (l) etcetera, (m) those who have just broken the vase, (n) those who from afar look like flies."

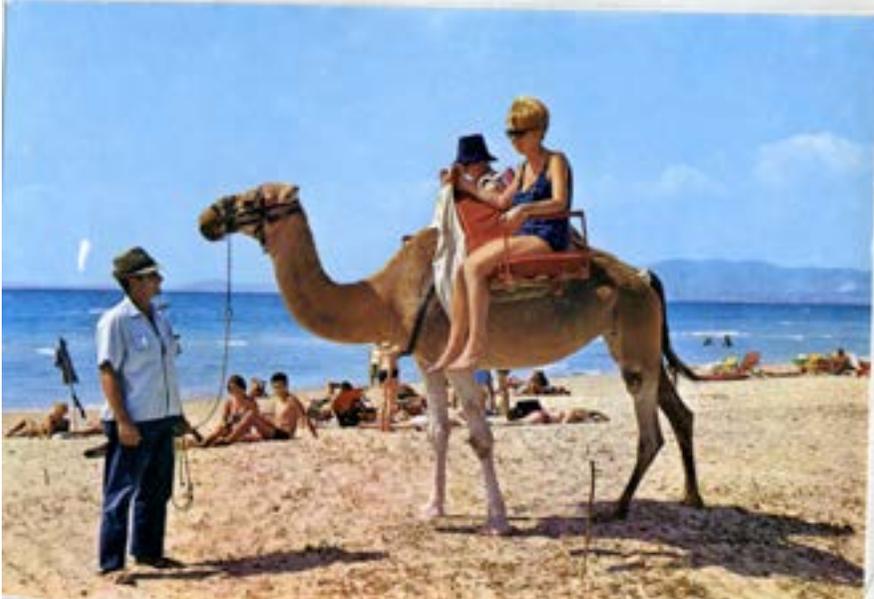
When considering the evolution of photography as it made its way towards the tourist postcard, the most logical step would have been to create postcards with images of donkeys, the Mallorcan black pig, country folk, almond blossom, oranges or the typical Frito Mallorquin dish. In actual fact, many such images were used. The case of Mohamed is a mystery; he was not an icon of Majorcan identity, the poor creature was decontextualized from his own environment, separated from his peers, used and commercialized as a tourist attraction in a territory which had no sense other than to generate a kind of fictional premonition of the travel experience.

OBSERVACIONES

TIRAJE - 159-850

- 374 - 475-NULO

CLASE	
I.N.C.	
N.º	
957	
VENTA ANUAL	
1960	
1961	
1962	
1963	
1964	
1965	
1966	
1967	13.069
1968	4.069
1969	8.559
1970	5.009
1971	3.454
1972	
1973	

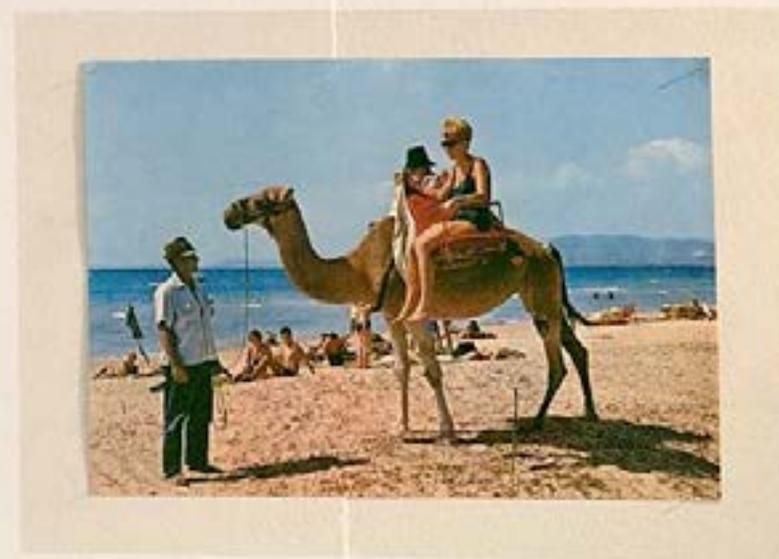


Carmelo Vega, in "The Logic of Tourism" explains how the first travellers who took photos of their trips became cataloguers of faraway places and the artefacts and people they encountered. All of these discoveries were; reduced down to the essential, the stereotypical and the commonplace, thus creating a new modern world map, an imaginary museum and a great archive to be consulted by anyone and everyone. Later on, travel photography went from this cataloguing function to become an iconic attraction device, a seductive commodity, merchandise born from a deterministic and Eurocentric vision of the world. This is precisely where the mystery of Mohamed's postcard lies. Mohamed was not a stereotype, nor did he have anything to do with Majorcan identity. The simple fact is that Mohamed was actually just another absurd element of the consequences of tourism.

Taxonomy according to Mohamed, 2019

The Planas Archive, located in the Balearic Islands, an archipelago located between the coasts of Europe and Africa, becomes an essential aspect of this work. The project that is presented as part of the exhibition "On the fragility of the previous state" and reflects precisely on the dialogues, or their absence, between the two continents, taking anarchivism and exotic tourism as a starting point.

Image pannel composed by: 19 hotel postcards (10cm x 15cm), Mohamed image (42cm x 59cm) and list of hotels.
Fons Arxiu Planas
Exposed in Es Baluard, 2019





Taxonomy according to Mohamed, 2019

Although the tourists who temporarily resided in the hotels in these postcards came from northern Europe, the buildings have names that refer to the Arab world. Is it the border situation of the islands, or the transits and migrations through the Mediterranean, or perhaps the invasions of the past the reason why reference is made to the collective imagination of what we consider to be the East? The image of Mohamed suggests something that goes much further.

Both Mohammed and the hotels make an appearance in this installation. The subjects are de-contextualized, causing the territory and the ecosystem that surround them to disappear; the utter contempt for the environment and the deification of man's constructions is reflected. The list of hotels refers to their names which used exoticism as a system of attraction for tourists (Hotel Saïd, El Marito, Hotel Sahara, Hotel Casablanca, Hotel el Nilo, are some of the hotels that have been selected for the piece) meanwhile, the exiled dromedary looks on anxiously. Mohamed is without a shadow of doubt, yet another example of the inanity of tourism - the mistreatment of animals at the service of irresponsible, pleasure seekers.

Happy Holidays, 2017

The postcard is the very exemplification of memory, of the souvenir. Therefore, in this case, one reflects on the mnemonic process, admitting that memory is a bad copy of reality, and that, in the end, one can blame the perception of things. Approaching the images implies getting closer to the memory. As Paul Ricoeur explains in his book *Memory, History and Oblivion*, when we relate to memory we understand that this virtual process of going back to the past is determined by the perception that each one had in that moment, being therefore impossible to approach that time. Furthermore, the analysis of our historical past is defined by Michel Foucault's historical a priori, which determines that our approaches are cultural fantasies rather than objective observations. The chromatic aberrations and the blurring of the figures that we see in these image 1mx1m extensions make reference to this fact.



**The postcard
is the very
exemplification
of memory, of the
souvenir.**

Composition of three color
photographs, 1m x 1m each
mounted on aluminum.
Total: 1mx3m
Exposed in Es Baluard, 2017

Happy Holidays, 2017

These three images are three tiny details of postcards expanded to large dimensions. By enlarging these tiny figures the detail of the postcard layout is captured, resulting in chromatic aberrations. When looking at the images from a distance, the shapes are perceived in a clearer way, but as we come closer the figures lose their form.



The Inventor of Paradise, 2018

Site-specific theatrical piece that took place at the photographic archive of Josep Planas where a reduced number of spectators are guided on a tour around the rooms by Marina Planas (granddaughter of the Balearic Islands turistic boom photographer). The objects they stumble upon string the memories of a life dedicated to the image together. On her way she encounters a detective, Professor Eduard Moyà, who investigates a poetic crime: the creation of a paradise that is currently collapsing due to tourism excesses. The professor reads writers who describe the island in their first trips at the beginning of the 20th Century.

Performance Action piece in Planas Archive.
In collaboration with Marc Caellas, Esteban Feune de Colombi & Eduard Moyà.
Fons Arxiu Planas



The inventor of paradise, 2018

**"I hear you plan to spend the winter in the Balearic Islands," said the only Brit we met who had been there. "Well, I'm warning you, you won't enjoy them. They're out of the world. There are no tourists. Not a soul understands a word of English, and there's nothing to do. If you take my advice you won't go."
So we went.**

Mary Stuard Boyd: Las Islas Afortunadas (1911)



The Inventor of Paradise, 2018

Marina Planas describes the importance of maintaining an archive which explains the history of the Balearic Islands during the 50s, 60s and 70s decades. She talks about the urge and the problematics of cataloging and digitization of a private collection of more than two million images that are possibly part of the most important private collection of images and tourism in Europe.

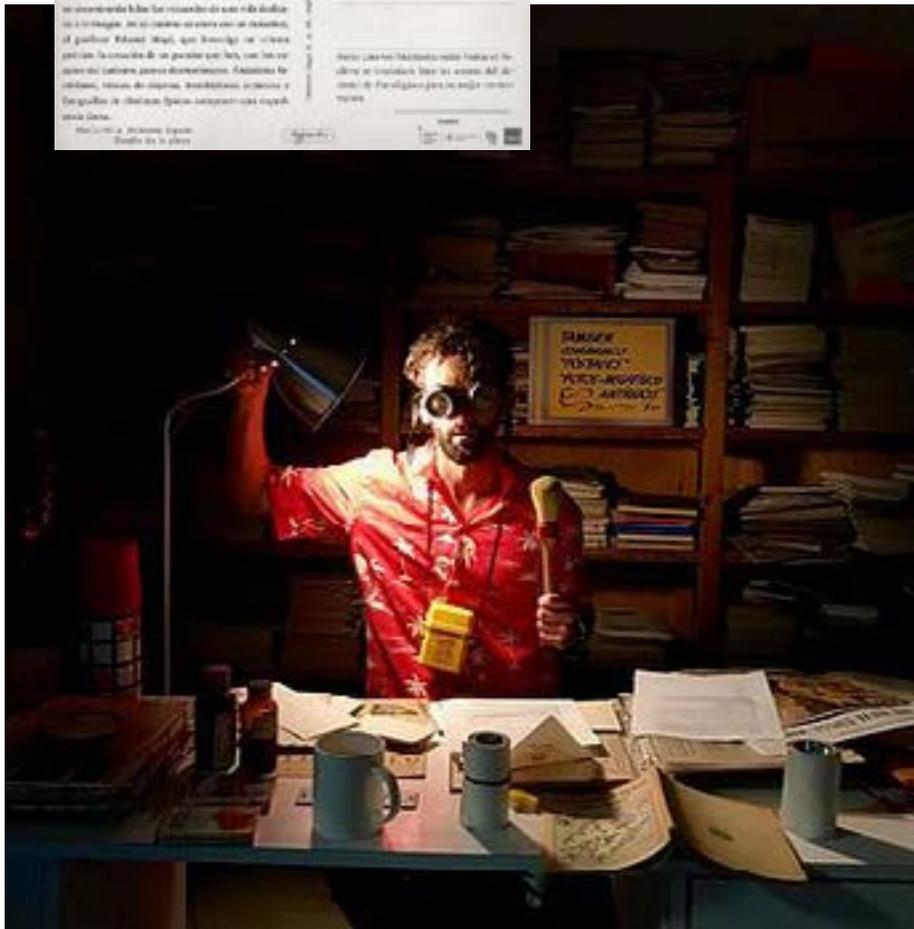
Family anecdotes, travellers' stories, artistic installations and old photographs make up a unique experience.



The Inventor of Paradise, 2018

The documentation of the action can be seen in this link:

<https://vimeo.com/348376332>



The inventor of Paradise, 2018

In the penultimate scene and in the manner of a spell, while swallowing negatives, the protagonist encourages the audience to destroy images in different formats, alleging that we live in a world that requires a certain visual ecology.



The Inventor of Paradise, 2018



Statement:

This collage is the result of the photographs that were destroyed on the 16th, 17th, 23rd and 24th of November 2018 when the performance took place. Through the regrouping of these images, which refused to disappear, a series of narratives emerge:

1- Being a collective piece, the triple death of the author is amalgamated:

-The photographer who shot the image (Mr. Bosch, Mr. Montoliu or Mr. Pascual) who all worked for the company had already lost their copyright as they were not the owners.

-He who possesses the rights, in this case, the former owner of the company Josep Planas.

-Those who cut up the photos whilst visiting the scenic route of the performance.

2- The method of recognition used to group the photographs was made practically without looking at the content. In order to classify, my first impulse was to group them by color and the line of the pen that had been used for their enumeration 50 years ago. They were reorganized following archival rather than content principles. The different types of cut marks that the visitors had made during the performance also gave clues. This in essence was quicker than stopping to look at the image.

3- If this event had not happened, possibly these photos would never have been brought up to the light.

4- Memory is overrated. The intention of forcing the assistants who attended the performance to destroy these images, was to erase and eliminate the factual information depicted within them. However, somehow these images resisted being forgotten about.

5- They are images of social conventions that belong to a particular time in the past: weddings, communions and christenings. They speak of both everyday life and the universal. They are somehow very intimate, personal and singular whilst at the same time depicting a series of repetitious shots, poses and situations.

6- With the ratification of the Constitution of 1978 a non-denominational State was re-established. The idea of marriage at the time when these photos were taken was very different from today: the societal values inherent in "until death do us part" were prevalent. Given this context it is quite ironic to regard the faces of the in-laws in these images.

7- Without doubt, many people on the "Big Day" would experience feelings of insecurity and fear as they stepped into a world as yet unknown to them: marriage. These fears and insecurities are not visible in the photographs.

The Inventor of Paradise, 2018

8- A lot of couples married due to social pressure, since the idea of a single-parent family or a woman without children was unthinkable. The concept of the family system and family unity has changed now. This type of photograph is taken less and less, and is possibly destined to disappear.

9- Nowadays, 60% of marriages breakdown. The couples that appear in these images are the first generation of divorcees in Spain. In 1981, 45 years after the first Spanish Divorce Law was repealed (1932), our country legally permitted the ending of marriage once again, provided it was evident that, after a long period of separation, reconciliation was not feasible.

10- Unbaptized children or children who had not received their First Communion remained in limbo if they died.

11- These images are also a reflection of the photographic conventions of weddings, baptisms and communions. They are the archeological remains of the photography world, documenting the cultural, historical and social heritage typical of that time.

12- Through observing the places where these festive events took place, the landscapes chosen for their staging or the clothing worn, an identity and a type of person can be generated in relation to these anonymous people.

13- There are images of the union and the corresponding celebrations whereas images of the break ups do not exist. This is also a convention.

14- Whilst observing the arrangement of the images on the panel, rhythms and repetitions are produced which are referential to archival art.

15- The Ponce family sits at the head of the project, since this was the family that I destroyed and subsequently ate up.



The inventor of Paradise, 2018

The project was born out of a collective performance piece that consists of a scenic journey through the Planas Photographic Archive. In this piece called, "El Inventor del Paraíso", concepts of reality and fiction typical of photography and contemporary dramaturgy converge. The resulting piece is a collage mounted on methacrylate, together with the video that documents the performance whose content is, essentially, a rereading of photography archives and the history of Tourism in the Balearic Islands.

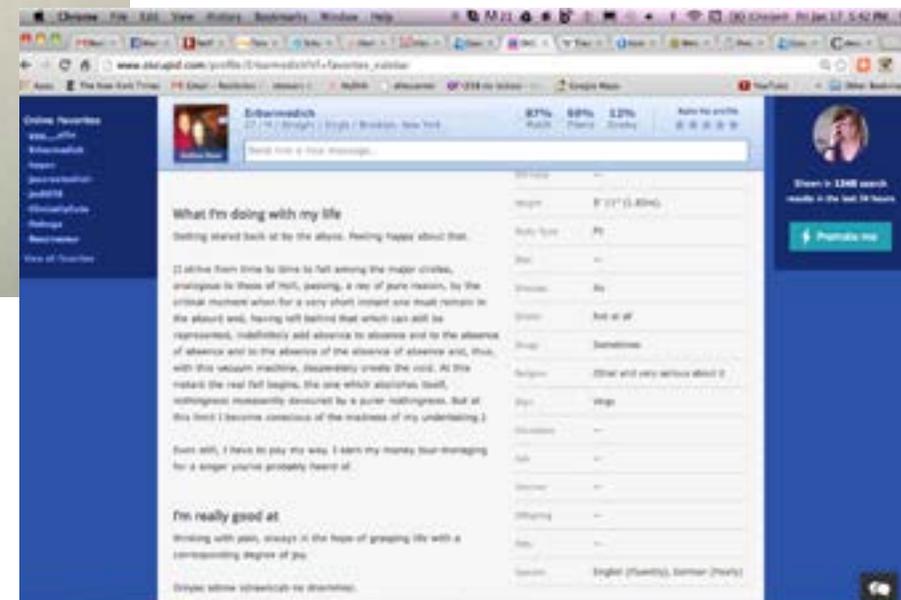
<https://vimeo.com/468951095>

Collage stock images mounted on 1m x 2m methacrylate
Fons Arxiu Planas



Fucking with images, (work in progress)

During the process, there is an exploration of how technology affects our way of reading images, our way of thinking and our way of relating to new media. I was interested in analyzing how behavioural foundations were established through an electronic device and how this type of relationship, governed by the device, comes into being. Binary rhetoric is artificial language. The character created in this piece is the result of that artificiality. I formulated a robot, an artificial being without any emotion to influence the question of identity / digital image, which in general is often about manipulation rather than about representation and in which the "other" is represented in a technical way, obscured through mathematical language. I started dating men. When developing the image of this character, I could not avoid dropping into the question of the objectification of women.

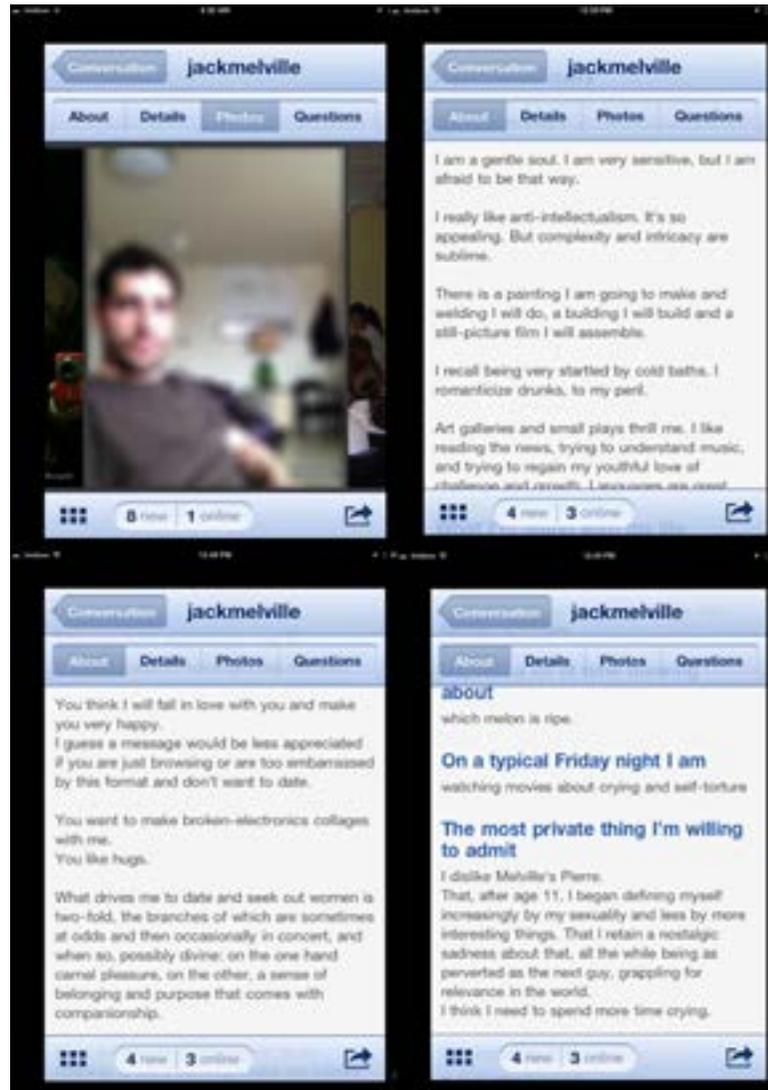


Fucking with images, (work in progress)

The piece reflects on the concept of "self" and on how this is influenced by emerging technologies, allowing individuals to create an online identity that usually reflects an idealized version of themselves. Virtual identity usually goes hand in hand with misrepresentation.

In this case, attention is focused on dating apps and investigates how virtual sex not only complicates but also distorts the division between the body, the mind and the "self." The "self" acts separately from the body. In non-corporeality, while the user is online, the body is no longer needed and the individual can participate separately from it. Ultimately this is related to a sense of detachment from the identity defined by the physical body.

This work examines how virtual or fictitious experiences can affect one's emotions and the confusion between reality and virtual reality that comes into play through technology.



La obra cuestiona entonces como la experiencia virtual o ficticia puede afectar a las propias emociones incidiendo en cómo las relaciones a través de la tecnología lo real y lo virtual, se confunden.

Mi forma de protesta es perderme en un volcán, 2011

The work is composed of a series of documents: a press release of a loss, the news of the eruption of a volcano, a picture of a questionnaire and a letter to Werner Herzog that he has never read.

Este proyecto juega con los relatos entre la experiencia vivida, las percepciones, los límites y lo colindante con lo imposible. En este caso no se genera una invención, sino que la propia realidad es tan extrema que supera la ficción. Se generan narrativas vinculadas a la experiencia, la muerte, la supervivencia, el riesgo, las fronteras entre el arte y la vida y las hibridaciones entre realidad y ficción.

En 2011 con la voluntad de hacer un modesto homenaje a Werner Herzog procedí a subir el volcán situado en Puye-hue (Chile) huyendo del ruido de la masificación turística. Por una toma de decisiones erróneas, resultó en un extravío en una montaña durante 8 días en soledad. Es la experiencia más cercana a la muerte que he experimentado y lo que tenía que ser una pieza de vídeo se convirtió en una acción accidentalada.

Acción accidental en un volcán.
4 documentos de 29,7cm x 42 cm montados con cristal.

#herzog #artederiva #GuyDebord #15-M #volcán #cineexperimental #intotheinferno #naturaleza #hombre #muerte #vida #supervivencia #experiencia #acción #performance #invisibilidad #presencia #ausencia #periódico #desastresnaturales #ceniza #magma #milagro #destrucción #soledad #Puye-hue #peligro #riesgo #miedo #ofwalkingonice #fumarolas #paella #reproducción #instintoanimal #Auschwitz #mogli #erupción #protesta #autoficción



Mi forma de protesta es perderme en un volcán, 2011



Enviado por formulario online www.wernerherzog.com

3rd July 2015

Dear Werner Herzog,

I am getting in touch with you because I would like to share a story that happened to me in 2011 and that marked my life forever. My name (...) I have always admired his work. Encounters at the End of the World and Wild Blue Yonder were my favorites. Here I am sending you the account of some events that happened to me as a result of the idea of paying a modest tribute to his films.

In 2011 I got lost in a volcano. But not in the metaphorical sense, not in the figurative sense. No. I got lost in a volcano in the literal sense. 8 days, alone, I got lost in a volcano. I had decided to take a trip to Chile on my own. At that time he worked for television producing a banal amount of noisy information in which he was not silent. He had also just been through a love breakup. I was looking for solitude. I had left with a small camera to carry out a project without pretense. At the time I was watching a lot of his movies and reading Guy Debord's Show Society. The concept of drift had caught my attention.

Take a walk without a specific goal.

Maybe generate a situation. E

scape from the daily routine.

“A man's life is a cluster of fortuitous situations, and if none of them is similar to another, at least these situations are, in the vast majority, so undifferentiated and lackluster that they perfectly give the impression of similarity. The corollary of this state of affairs is that the few notable situations

Body desintegration, 2018

Vilém Flusser points out that we are facing a post-human era that leads us to technological relations governed by the apparatus. In this post-human context the other is represented in a technical way, through a mathematical language, obscured.

#cuerpo #tecnología #desintegración
#aftereffects #brucenauman #biología
#gesto #materia #performance
#descomposición #presencia #ausencia
#fantasmavirtual #invisibilidad

Video-installation 02'57"

HD. 16:9

<https://www.marinaplanasantich.com/body-desintegration>

Exhibited in:

Anthology Film Archives, Ny, 2013

JustMad, Madrid, 2018





The image works as a symptom, a symbol, a signifier, a significant one.

The gesture of "Body Disintegration" expresses the state of a body without organs that disappears, that is increasingly invisible, that cannot be touched. The figure becomes a virtual ghost that functions as a technological presence that floods the screen. The virtual not only complicates but also distorts the division between the body, the mind and the "I". In the non-corporeality, matter is no longer needed and the individual can participate separately from it. Ultimately this is related to a sense of detachment from the physical body. The silhouette approaches and moves away from the electronic device that records the movement. Through effects generated by computers, narratives are constructed about

the conversion of our organism into another type of matter. The image works as a symptom, a symbol, a signifier, a significant one.

This installation, produced in 2018 a few years before the digital paradigm set up established in 2020 which inevitably confronts us to issues like: telepresence, expanded experience, the disintegration of the "superego", the acceptance of a new virtual reality and a scenario of digitized relationships.

The voice of paranoia, 2018

Planas' images, films and installations are based on moments and relationships at different times in her life. The places and people with which she places her objects relate to points of coincidence with her own life and the meaning attached to this. There is tension between the artist's intimate relationship with her content and the personal experience of her work. It is an exchange that mutually informs fabrication and contemplation, giving it reciprocal meaning.

They are not simply confessions.

Video-installation 02'57"

HD. 4:3.

<https://www.marinaplanasantich.com/time-pieces-02>

#documento #enfermedad #arterideriva #locura #salud
#representación #cineexperimental #invisibilidad #madre
#mujer #muerte #vida #supervivencia #experiencia #acción
#performance #presencia #ausencia #miedo #familia



In the audio, panting and panicky breathing are heard. The phrase "I am afraid, I am afraid, I am afraid..." is repeated over and over.



Her images, spaces and situations are rather more elements of a coherent language of form, with which the artist successively fills the world in order to blend in with our viewing habits and, subsequently, our reality. She makes them transparent, which brings her way of being in life to art and vice versa.

Tenderness and brutality, rapture and apathy play equally important roles in this model of artistic intervention.



The starting point for this video art project stems from empathy and the representation of the artist's feelings about her mother's mental illness. The texts are based on sensations related to her; paranoid delusions which transfer into difficult visual sensations.

Human perceptions are undoubtedly unique. Only through empathy can we connect with what "the other" feels. A new approach to what we see and the distance with which we perceive.



The documentary versus the subjective.

In the audio, panting and panicky breathing are heard. The phrase "I am afraid, I am afraid, I am afraid ..." is repeated over and over. In this way we enter the universe of "fear", a natural human emotion that is capable of altering the perception of what we see up to 180° - an abstract and complex concept, difficult to represent.

Text Alelí Mirelman.

Experiencing the violence of an assault. The body as a place of registration, 2018.



The initial idea of this project was to carry out an action: an intervention on the body of the spectator through the inscription of pain. To do this, I wanted to invite 'the other' to a dark room in which supposedly there would be a table with some documents and a series of instructions to be listened to (sit in the chair, put the blindfold on ...) that would take the listener into the experience of the violence of an assault. The first action would be to make a small two centimeter long cut ...

Documented action in video (4'26'') and postcard.
Presented in Museu Art Contemporani Es Baluard.
<https://www.marinaplanasantich.com/experimantar-la-violencia-de-una-ag>

The remaining document is the metaphor of the reverse of the postcard, the dark souvenir.

Experimentar la violencia de una agresión

El cuerpo como lugar de registro

El gesto de transferir dolor al espectador. Utilizar un bisturí para marcar una inscripción. La idea de la cicatriz como forma de registro. La experiencia traumática de un acoso. Una historia. Un cuarto negro sin luz. Un cuerpo ausente que da una serie de instrucciones. Obediencia. Un cuerpo presente que ejerce violencia. Una acción. Unos documentos. Una historia.

Un recuerdo infeliz.
El reverso de la postal,
el souvenir oscuro.

The act of transferring a traumatic experience to the listener through the use of the technology of pain, resulting in physical intervention with their body which would leave its inscription / scar / mark.

A willingness on the part of the participant is needed to offer their body as a place of register by following a series of instructions (take off the blindfold, read the first text that is on the table ...) in order to access a dark story that they can carry on listening to if they are willing to continue to subject their body to the aggression. From this moment the action is in their hands.

At the end of the action, the injuries were to be documented and a series of postcards produced highlighting the idea of an unhappy memory. The remaining document, the metaphor for the back of the postcard, the dark souvenir.

I presented this project for exhibition but the Es Baluard Museum asked me to adapt the model. The final outcome was the presentation of a video and a postcard.

Throughout this piece I work on topics such as experience, pain, the invisible body, presence and absence (the viewer never sees me even though I am present), registration, violence, submissiveness, obedience, authority and gender.

To Vito Acconci, 2011

People decide by themselves. Leave people free. There is no Dogma.

Phrases.

Words.

Words.

Vitto is now doing architecture. He doesn't want people to go to places that are decided places.

He travels from the typewriter to the street. He wants to attend to the people in the street. Give the street back to people. The street is the place for encounter, to see the other, to reach to the dialogue.

In 1969 Vito is focused on street work. He starts following people for a day. He then realizes how he is a total slave of the acts of the other. He thought about "The "Conversation" with Francis Ford Coppola 1969.

FBI, paranoia, we all thought we had the telephone intercepted.

The fact of following: energy, will, body.

Using own persona subjected to another's activity. Body, will, desire.

So then he decides he needs to focus on his own persona.

A self thinking about the world.

1970 Long film, conversions, candle on his chest, light of film, burns hair of his breast.

Convert into woman, to do more than he can.

Active, will, desire.

Goes to a hill, he can, he thinks he can.

Go towards the boundaries.

Catholic school.



Videarte 16'52''

<https://www.marinaplanasantich.com/to-vito>

To Vito Acconci, 2011

We believed there could be a revolution.

Active process, the question is: How can humans organize themselves, in a fair way.

How can this be better-self enclosed.

Maybe someone seeing it, would come closer to me, but on the end it became the contrary, I became more closed in a circle.

He embraced the value of failure, honesty.

At that time it was easy to admit failure.

I started to hate art, world, activity.

Then he started to hate the world.

Every day life can be beautiful so it is converted into art.

So then there is a devaluation of the world



De-construction of Landscape's story, 2011

Based on a selection of some super 8 images belonging to the Planas family archive, a series of video-essays has been developed that reflect on the concepts of document, truth, the construct of landscape as an idea, the poetic, history, cinema, poetry, the city and sound.



7 videos for instalation

<https://www.marinaplanasantich.com/time-piece-01>



And the urban landscape, lives and dies,

**...the poetics, history,
cinema, poetry, the city
and sound.**



Landscape, is man in front of

