

Priscilla Monge

“Si nadie habla, las piedras hablarán”

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Jaulas de aluminio, reciclaje de granito, altavoces y grabación que en loop repite la frase: “Si nadie habla, las piedras hablaran”



Proceso de construcción del muro

Si nadie habla,
entonces las
pedras hablaran:

Este trabajo habla de lo imposible, casi de un milagro, su título es una frase bíblica que nos anuncia que si nadie puede hablar, entonces lo van a hacer las piedras, pero las piedras son esa parte de la naturaleza que asociamos más con algo estático casi sin vida. En este caso se encuentran apiladas para formar un gran muro de contención que parece un obstáculo infranqueable o una pared que nos protege de algún posible desastre.

El muro tiene entretejidos en sus piedras una serie de altavoces conectados a un amplificador que reproduce las voces de personas de diferentes edades y género. Lo que dicen es siempre lo mismo “Si nadie habla, entonces las piedras

El Patio de mi casa/The sky within my House

“Flow”

Cordoba , España





Stone fountain and red natural pigment

“The House”

Project for the Leobendorf Roundabout

Lower Austria, Vienna

2014



Leobendorf roundabout becomes a very unique place , exposing the viewer and the work of art at the same time. The viewer is not allowed to get close, so there vision becomes more like a gaze. Being literally in the "middle of the street" places both artist and work in highly peculiar position, somehow ordinary but in every way unexpected. Then by default the "Ordinary" becomes "Extra-

ordinary" and that in fact would become the keystone of the project.

The roundabout is now an "Extra- ordinary" place or setting and the street that always leads you home, so known and familiar, has become disturbing and that might carry you to what some people call: Crisis of the proper.

Proper since it relates to something personal like names, places, institutions, neighborhoods, etc...

You can experience a felling of un-canniness for something strange is rising in a commonly known familiar place and there is the "*un - homely*" taking place at the core of your street, reaching not only the visual but also deeply rooted in language and in words of course.

In his writing, Freud, paid special attention to the subject and refers to it as: "*A place rarely visited by Psychoanalysis*". More related, he says, to aesthetics and to the Theory of the Quality of Feelings.

He explains that the *Un- canny* teaches us about foreignness of oneself: The alteration of a small detail on a picture depicts the whole picture strange, it also happens as a reading effect when you re- read differently every time. The difference between imagination and reality is erased. Then art is uncanny and literature and language too.

Using the shape of a house that almost anybody can identify, for it is an image of the domestic, the private, and of security. A "House" is placed on top of the roundabout, has small alterations in its shape but still preserves known visual elements: chimney, windows and doors but with no possible access inside.

On one side of the house the word "Unheimlich" is engraved on the wall above the door , on the other side the word "Heimlich". Most like in a tombstone, where words become epitaphs, they are given with a sense of eternity.

It is a work that suggests us to put attention not only to the crisis of the proper but also of the natural, directing our attention to our own nature, reality and Art.