

Tanit Plana



PUBER

This project is a kind of symphony of collaborations in which Tanit Plana (Barcelona, 1975) looks at adolescence and its cultural practices. It features 74 portraits of teenagers from different social classes as well as TikTok videos, podcasts on youth subcultures, a playlist of music and recreations of graffiti and performances.

20.10.2020 – 21.02.2021

[LA VIRREINA]
CENTRE
DE LA IMATGE

Ajuntament de
Barcelona



Conceived expressly for the rooms facing the Rambla, this project is a kind of symphony of collaborations in which Tanit Plana (Barcelona, 1975) explores adolescence and its sociocultural practices.

It features 74 portraits of teenagers from different social classes and backgrounds who present themselves to the photographer's camera in dramatic urban environments, borderlands where the city takes on a ghostly look. Together with these portraits, in the same museum space, is a selection of 200 TikTok videos chosen by the cultural researcher Estela Ortiz. Visitors are accompanied on their tour of the exhibition by the sound universe of these videos, random bits of dialogue, groans and music. Oriol Rosell, an authority on youth subcultures, presents three themed podcasts based on a playlist, available from La Virreina Centre de la Imatge's Spotify channel, that includes the three songs most listened to by the participants in the project at the time their portrait was taken (see page 14). Lastly, we see a phrase written in the manner of graffiti that Tanit Plana came across by chance on the streets of Barcelona. The graffiti artist, massatardmare, was eventually identified and she herself recreated it on one of the walls in the exhibition room.

The proposal also encompasses a public programme of performances and musical events, as well as an action in which some of the portraits in *PUBER* will be distributed in the manner of semi-anonymous posters around various places in the city.

The Heartbeat of Images.
Brief notes on PUBER
Marta Dahó

At some point in time, Tanit Plana's projects began to involve an understanding of the processes of creating images akin to breeding and growing them. Rather than *constructing* images, an approach that involves sowing, gestating, giving birth to them and being born in them. Plana gradually found the space for *PUBER* while wandering around the edges of the city, moving to the same rhythms as a pregnant animal in search of a place to give birth. In these unregulated areas, there where the urban fabric thins out, allowing a glimpse of how the city expands, spills over and grows sluggish, that is the place where she encountered those with whom, on this occasion, she has decided to labour and travail.

The sites where the photographs were taken are temporary as they are significant. Too ill-defined to allude to a specific topographical location, they are referred to by Plana as 'backdrops' with good reason. These spaces are not part of the protagonists' everyday biographies, they do not function as commentaries on their lives; the choice of these spots is instead connected with what the photographer wanted to point to in this potential relationship forged with her subjects: they constitute the setting for her photographic interlocution, the ground where she has decided to sow her silent interrogations.

Safe from control or overly severe management, these places can prove strangely attractive if what we want to do is flee, withdraw, take comfort in shared confidences, discover ourselves in another being, lose ourselves or rage against what preceded us, against what we have been bequeathed. Here, however, the subjects are not alone, nor are they doing their own thing: they are posing for a person who could be their mother. Even though they may sometimes be in the company of others and Plana's team may also be present, she is the one they look at: focused, amused, shy, seductive or indifferent to the task of allowing themselves to be photographed for a few hours by someone they do not know. It is through this exchange of looks that these photographs take shape, body, heartbeat.

What emerges here, from this precise point of interaction, questions this instinctive joining of forces which, at its climax, attains the possibility of procreating, of producing new shoots, of being born in others, of experiencing other posterities.

These photographs' definition gives us almost absolute transparency, but the system of representation in which they are rooted is uncertain and not subject to a mere idea of puberty or adolescence: the meanings they configure are not obvious, perhaps not even explicitly visible. Even though we might think that everything is condensed on the photographic surface, there is always more than we can see. Contrary to the logics of visual decoding that usually predominate by default if a photograph is regarded as something that is concluded, the questions that shape this work are also expressed as an open process, one still in progress. Moreover, leaving aside its inevitable circulation online, the impressive body of work in this project has been conceived especially with a view to being displayed in an exhibition context, giving rise to other circumstances of physical perception and understanding.

Just one step away from setting foot on the same soil on which the protagonists stood —the size of the reproductions makes this clear— each spectator will, in their own way and based on their own experience, participate in this singular triangulation between the photographer, the subjects and these backdrops in which their place of appearance is set. As for the rest, in these spaces in which everything suffers from a degree of disorder and where the presence of detritus constitutes the usual score, the photographs have been taken by mutual agreement and with no instruction other than look straight ahead and don't smile. About their lives we will know nothing except something supremely significant: the way they have chosen to appear in this environment they bear on their backs.

Nothing is trivial and every detail matters: the colour of their plumage, the tactics they employ to approach and seduce, their wavering. Everything in the expression of their bodies irradiates the potential of this moment in their lives. Despite the old photographic imperative of not moving, each person has breathed their way through an infinite compendium of micro-gestures: hips very slightly at an angle, legs that seem to

be putting down roots, feet that barely touch the ground, hands seeking something momentary to hang on to... Gestures of their own and gestures that are astoundingly ancient, from other earlier times: inherited, imitated, acted out with naturalness or a certain rigidity; gestures they have allowed themselves to be possessed by or which they have felt they could trust in.

What is illuminated in these portraits demonstrates the extent to which we are at the mercy of images never perceived before; those that have been passed to us and not only via a screen. «We are shoots of an invisible erstwhile»,¹ Pascal Quignard reminds us in *Dernier royaume*. Language, society, history and culture make up a world-placenta that predates us, shapes us, bequeaths us our instincts, forces of understanding; images by transfusion. «We lived before being born. We dreamed before seeing. We heard before being subject to the air.»² Conveyed by maternal contact, there are images that go back further than the things we may have seen with our own eyes: we carry them within us, they flow to the rhythm of our urges and they also act, without premeditation, in our name.

Much of the work that Tanit Plana has been gestating since her first series is permeated by an intensity that refuses to be curbed by either the theme or the approach: her projects are rooted in the experience of life, as well as in its limits and subjugations. In projects such as *Iaios* (Old Folk) (2001), *Funeral* (2003) and *Violència aplicada* (Applied Violence) (2001-2008), it was the reincorporation of that which is systematically ejected from the family album —deaths, separations and abortions— that was demanded, whereas *Per sempre* (For Ever) (2007) was posited as a refutation of the fantasies still attached to the institution of marriage. In keeping with these works, *PUBER* also represents a continuation of the critical rethinking of those roles and states of identity that construct and destroy us in equal measure; in this instance, those brought



¹ «Nous sommes les pousses de l'antériorité invisible», Pascal Quignard, *Sur le jadis: Dernier royaume*, II. Paris: Gallimard, 2002, p. 29.

² «Nous avons vécu avant de naître. Nous avons rêvé avant de voir. Nous avons entendu avant d'être sujets à l'air», *ibid.*, p. 28.



8



9



into play during the fundamental transition that surrounds puberty and adolescence. This hiatus, in which the distances between a consuming desire for uniqueness and the equally overwhelming thirst for identification grow, attains another dimension in the *PUBER* project. Whereas the candour that accompanies many of these photographs shines in places which, like these everyday backdrops in the outskirts, are not expected to be seen, recognising what is presented to us here also involves noting, without any possible complacency, the landscape being left as a legacy to the youngest generations.

From another perspective, the time gap that exists between the experience before the camera and the photographic print can give rise to the feeling that the protagonists' gazes are intended specifically for us as spectators. This is a common phenomenon but one that here heightens major tensions related to what we understand today by seeing and being seen. A widely known circumstance, this is no trivial matter if we consider how those who were born shortly before the new century or a few years later conceive and choreograph their image via mobile devices. We are all of us questioned in the proposed encounter in this project. Even so, it is no less true that remaining in this intermediate place occasioned by their gazes also presents us with an unavoidable challenge.

In order to grasp the operations activated by these photographs, it is important to recognise —even if dimly— the divide that separates us (beginning with the very way in which we distinguish between us and them here), the intervals that open up and the fears that lie in wait; to look, to recognise. Along this journey, one that also involves allowing ourselves to be touched by images that are not visible, reservations and delays of every kind may undoubtedly arise. There is something oracular about the compendium of gazes with which they challenge *us*; these photographs have been taken so that unlearning may be uttered. That is to say, the possibility of calling into question everything we take for granted concerning this shaky moment of the self resulting from recognising the legacies received, as well as deciding what to do with them, and the collective confrontation with the disordered state of the world today.

In response to constant distraction as a means of control, the space for encounter offered by these photographs makes other, less predictable, visions possible. Their calm stillness and seeming lack of action enables us to recognise that undefined flow of images that beats in every detail; an orchestration of the seen and the inherited combined that is here visibly heightened, moreover, in the photographic syntax thanks to the sophisticated use of sources of light. In these photographs, a flash going off not only operates as a focus of attention but also as an instrument of alteration. This invisible bolt of lightning has the effect of simultaneously illuminating and darkening the scene; in full daylight or at dusk, it makes the silhouettes stand out, sculpting shadows, tracing a kind of threshold between the bodies and the context around them.

This seeming lag in the lighting calls to mind the set of problems that arise from the dialogue around which the entire project revolves, but it also reveals an uneven overlapping of time periods of varying duration: the time of their bodies, thoroughly rooted to the ground of the here and now in which the photographs were taken; the prolonged period of the peak of their lives in the epoch that is performe theirs; the even lengthier periods of time through which flow the images configured among these portraits, those which their figurations seem to invoke. In this sense, a number of pictorial and literary echoes from earlier times seem to appear—in some instances subtly, in others more irreverently—superimposing themselves on what we see. When these images that have not been explicitly invited present themselves, they force us to blink, to look again to ascertain whether what we saw was induced by the photograph or if it is a true annunciation. Annunciation being here synonymous with fertilisation by images; annunciation as a momentary and extraordinary accord between different dimensions that tie the past, present and future together, announcing something that is *already* in us. It is here that *PUBER* points to the place of encounter with those to whom the future is closer, those who are more exposed to it. What legacies are we leaving them to enable them to survive it? What images have we bequeathed them?

Generation, urge, emoji Three podcasts by Oriol Rosell

We asked the participants in *PUBER* to choose their favourite songs, the ones that talk about them and which they identify with. Using their choices, we drew up a playlist that forms the basis of the three podcasts that complement the exhibition and put forward various themed considerations of this generation:



PUBER_GENERATION looks at the need to rethink the concept of generation based on post-Millennials' relationship with an era marked by the fact that it straddles the past and the present. A time after the end of history, an epoch in which the old and new co-exist, overlap and reformulate each other endlessly.



PUBER_URGE talks about the way that the urges typical of adolescence, sexual desire and the wish to destroy, are articulated in a cultural context in which very little is taboo and almost anything can become a commodity. Is there room for a genuinely transgressive youth imaginary?



PUBER_EMOJI analyses how the lives of teenagers develop on and off-line. Teens are digital natives, making their way from one plane of reality to another with unwonted ease. Social media and life are part of a single symbolic space: the place where young people's socialisation occurs.

List drawn up from the three songs most listened to by the participants at the time their portrait was taken:



17
Youth Lagoon

000000
A. CHAL

101 Dalmatas
Yung Beef, Goa, Clutchill, Marvin Cruz

7 rings
Ariana Grande

Africa
TOTO

ALBA
Flashy Ice Cream

all the good girls go to hell
Billie Eilish

Alma Libre
Green Valley, Juanito Makandé

Alocao
Omar Montes, feat. Bad Gyal

Amorfoda
Bad Bunny

...And To Those I Love, Thanks
For Sticking Around
\$uicideBoys\$

ANDRÓMEDA
WOS

animal crossing ~ new horizons ~ lofi
Closed on Sunday

Aniversari
Manel

Aquarela do Brasil
João Gilberto, Caetano Veloso, Gilberto Gil

Aristotle Ponders
The Sound
L.A. Salami

Atrevido
Trueno, Taiu, ONIRIA, TATOOOL

Avui fa bon dia
Crim

Ayer Me Llamó
Mi Ex
KHEA, feat. Lenny Santos

Baby I'm Yours
Breakbot, Irfane

bad idea!
girl in red

Bailaora
DELLAFUENTE

Balance ton quoi
Angèle

Bang My Head
David Guetta, feat. Sia & Fetty Wap

Best Friend
50 Cent

Better Off Alone
Ayo & Teo

Bitch Mode
La Zowi

Blinding Lights
The Weeknd

BOP
DaBaby

Brooklyn Baby
Lana Del Rey

Buck
Nina Simone

Cambia Tú (Remix)
DJ Unic, El Chulo, EL KIMIKO, YORDI, Wampi

Canyon Moon
Harry Styles

Capricho árabe
Francisco Tárrega, Pablo Garibay

Carcelona
SWIT EME, SOULJAH JEROME, SOTAN, La Cantera

Cert clar i breu
Mishima

Colocao
Nicki Nicole

Como Se Siente
Jhay Cortez

Cristina
Sebastian Yatra

Crossing Field
LiSA

Cutting Shapes
Don Diablo

Daft Punk
Pentatonix

Dance Monkey
Tones And I

Dancin
(Krono Remix)
Aaron Smith, Luvli, Krono

De ellos aprendí
David Rees

Deal Wiv It
Mura Masa, feat. slowthai

Devil Eyes
Hippie Sabotage

Digamos Que
Zazo & Gxurmet, Vega Almohalla

Disfruto
(Napy Remix)
Carla Morrison

Dolerme
ROSALÍA

Don't Go Breaking My Heart
Elton John, Kiki Dee

Dreamworld
Rilo Kiley

EARFQUAKE
Tyler, The Creator

El Fin del Mundo
La La Love You, Axolotes Mexicanos

El Hipo
Danny Romero, Juan Magán

El Lado Bueno
De Las Cosas, Antonio José

El Secuestro
Quimico Ultra Mega, El Jincho

Eleanor Rigby
The Beatles

Entre la Playa
Ella y Yo
Big Yamo, Vato 18k

Esbarzers (Remix)
ZOO, La Gossa Sorda

Eso que tú me das
Jarabe de Palo

Falling For U
Peachy!, mxmtoon

Fancy
Iggy Azalea, Charli XCX

Feel So Close – Radio Exit,
Calvin Harris

Ferran Adrià
31 FAM

Fireworks
Vexento

Flex
Tory Lanez

Flores Pa Tu Pelo
DELLAFUENTE, Pepe : Vizio

Fly Me To The Moon (In Other Words)
Frank Sinatra, Count Basie

Game Over
Blake

Ganas, Aleesha
Mike Snell

Get It Together
Drake, Black Coffee, Jorja Smith

Get You To The Moon
Kina, feat. Snøw

Girlfriend
Avril Lavigne

girls
girl in red

God is a woman
Ariana Grande

Golden
Harry Styles

GOOBA
6ix9ine

Good Girls
5 Seconds of Summer

goosebumps
Travis Scott

Happier
Ed Sheeran

Happy – From
'Despicable Me 2'
Pharrell Williams

Here Comes Your Man
Pixies

Hey Ya!
OutKast

Hola, Nena
Nyno Vargas, feat.
Omar Montes

Hollywood
LA Vision & Gigi
D'Agostino

Home To You
Sigrid

hope for the
underrated youth
YUNGBLUD

I
Jaden

I Feel Like I'm
Drowning
Two Feet

I Lost a Friend,
FINNEAS

Imagination
Shawn Mendes

I Want To Break Free
Queen

Imperfecions
ZOO, Los Chikos
del Maíz, At Versaris

In Reverse
Ayo & Teo

In The End
Stay Homas

In Your Eyes
Robin Schulz, feat.
Alida

Istiu 2K16
P.A.W.N. Gang

Infinity
Jaymes Young

Jolie nana
Aya Nakamura

Juraste
Justin Quiles, Sky
Rompiendo, Farruko,
Ñengo Flow

K
Jaden, Lido

Kiss The Sky
Jason Derulo

Kiss You
One Direction

Kiwii
Harry Styles

LA CANCIÓN
J Balvin, Bad Bunny

La Fee Verte
Kasabian

La Jeepeta (Remix)
Nio Garcia,
Anuel AA, Myke
Towers, Brray,
Juanka

La loi de Murphy
Angèle La Pacquiao
SHB, Morad

La Patrona
Aleesha, Bexnil

La Vall d'Artigues
Gossos

Levo Comigo
ReStarT

Life in Technicolor
Coldplay

Limonada Coco
(Remix)
Musicologo The Libro,
Lapiz Conciente

Listen (From The
Motion Picture
'Dreamgirls')
Beyoncé

Live While We're
Young
One Direction

Los Últimos
Noctámbulos
Sharif

Love
Hard GZ, Lil GZ,
Tee Amara

LOVE SCENARIO
iKON

Love Sosa
Chief Keef

lovely
Billie Eilish, feat.
Khalid

Ma Vie
Kidd Keo, feat. Yay

MALAMENTE
– Cap. 1: Augurio
ROSALÍA

Malibu de Coco
Oscu

Mami
Ptazeta, Juacko

Mamichula
Trueno, Nicki
Nicole, Bizarrap,
Taiu, TATOOL

Mariachi
Beny Jr

Mariposa
Peach Tree Rascals

Me Vale
Miki Núñez

Memorias de Plástico
Rojuu, Carzé,
Clutchill

Merece la Pena
Pole., Only

Més Likes
Oques Grasses,
Zoo, Lildami

Million Dollar Baby
Cecilio G.,
Marvin Cruz

Moriria por vos
Amaral

Mr. Fireman
Adala

My Name Is Dark
– Art Mix
Grimes

Mystery of Love
Sufjan Stevens

N
Jaden

Never Say Never –
Extended Mix
Basement Jaxx

Nicki Nicole: BZRP
Music Sessions #13
Bizarrap, Nicki Nicole

No Guidance (Remix)
Snmvth, RayLeon,
Chris Brown

Nunca Estoy
C. Tangana

Olivia
One Direction

On the Low
Burna Boy

Otra Vez
Justin Quiles

Over and Over
and Over
Jack White

P
Jaden

Papaoutai
Stromae

Paper Planes
M.I.A.

Para ti
Lexxar, Nur

Payphone
Maroon 5, Wiz
Khalifa

Pensamiento
Morad

People Are Strange
The Doors

Perdida
Biig Piig

Perdón por las Horas
Pol Granch

Personal Slave
Honey Dijon, feat.
Charles McCloud

Per Tu I Per Mi
The Demencials

PIENSO EN TU
MIRÁ – Cap. 3: Celos
ROSALÍA

Poetry Man
Zap Mama

Potato Salad
Tyler, The Creator,
ASAP Rocky

Protagonistes
Pau Vallé

PUPPET
Tyler, The Creator

Quemar el Mar
Lágrimas De Sangre,
Still III, Neidos,
Microbio

Quem Não Quer
Sou Eu
Seu Jorge

Rain II
Trueno, Taiu,
XOVOX, TATOOL

Rain On Me
Lady Gaga, Ariana
Grande

Relaciones
Lunay

Replay
Iyaz

Richard Millie Plain
Gunna

rue
girl in red

Rueda
Chimbala

Rules
Doja Cat

Salir
Extremoduro

Salt
Alex G

Sangría
Trueno, WOS, Taiu,
TATOOL, Evlay

Say So
Doja Cat

Se iluminaba
Fred De Palma,
Ana Mena

September
Earth, Wind & Fire

Septiembre
LUNA KI

Serrallonga
Lildami, Oques
Grasses

Seventeen
Barrett Wilbert
Weed, Ryan
McCartan

Shake It Off
Taylor Swift

Shine On You Crazy
Diamond, Pts. 1-5,
2011 Remastered Version
Pink Floyd

Shotgun
George Ezra

Should I Stay or Should
I Go – Remastered
The Clash

SICKO MODE
Travis Scott

Side To Side
Ariana Grande,
Nicki Minaj

Slow Dancing
In A Burning Room
John Mayer

Slowly
Luis Eduardo Aute

Someone You Loved
Lewis Capaldi

Something's Got
A Hold On Me
Christina Aguilera

Sou + Você
Racionais MC's

Soy Peor
Bad Bunny

Spark
Vexento

Speechless
Robin Schulz, feat.
Erika Sirola

Sta guai
Oques Grasses

Stolen Dance
Milky Chance

Sultans Of Swing
Dire Straits

Sunday
Earl Sweatshirt, feat.
Frank Ocean

Swim Good
Frank Ocean

Tadow
Masego & FKJ

Tal Vez
Paulo Londra

Tanca els ulls
Txarango TBH,
PARTYNEXTDOOR

Teenage Fantasy
Jorja Smith

Te esperaré toda la vida
Dani Fernández

Thinkin Bout You
Ciara

This Time Tomorrow
The Kinks

TKN
ROSALÍA, feat.
Travis Scott

The Less I Know
The Better
Tame Impala

The Way I Feel Inside
The Zombies

Tongue Tied
Grouplove

Top Gone
Lil Mosey, feat.
Lunay

Trap Pea
El Alfa, Tyga

Trendy
Rvfv, Lola Índigo

Tripas
El Niño de
la Hipoteca,
Y los Ratones

Tu i Tu
P.A.W.N. Gang

Tú Que Vienes
a Rondarme
Maria Arnal
i Marcel Bagés

Tusa
KAROL G,
Nicki Minaj

Two Ghosts
Harry Styles

Una lluna a l'aigua
Txarango

Una triste melodía
No Te Va Gustar

Unity
TheFatRat

Un Plan B
31 FAM

Valentina
31 FAM

Venecia
Hombres G

Veneno
DELLAFUENTE

Veneno
Delaossa, KIDDO,
J. Moods

Voices On The Radio
Mando Diao

Walking Disaster
Sum 41

Walking The Cow
Daniel Johnston

Wannabe
Spice Girls

Wanted
Ayax y Prok

What You Don't Do
Lianne La Havas

Where Is The Love?
Black Eyed Peas

Wish You Were Here
Pink Floyd

Yes I'm Changing
Tame Impala

Yessirskiii
Lil Uzi Vert,
21 Savage

Yo Perreo Sola
Bad Bunny

You Get What You
Give
New Radicals

You Got It
Vedo

You're The One That
I Want (from 'Grease')
John Travolta,
Olivia Newton-John

Yo y Ella
Yo.Soy.Rey

Zombie
The Cranberries

Curator: Valentín Roma

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**La Virreina Centre de la Imatge
Palau de la Virreina
La Rambla, 99. 08002 Barcelona**

**Opening hours: Tuesday to Sunday
and public holidays, 11 am to 8 pm
Free entry**



#PUBER

@lavirreinaci

barcelona.cat/lavirreina