

BEGOÑA MORALES (Lima, 1977) explores how architecture and sculpture adjoin to each other. In her work architecture is understood as a fixed identity rooted in a territory, and sculpture as a body in space, temporarily rooted to a place but potentially displacing and changing.

This artist understands architecture as a container overloaded by the events and experiences of its inhabitants. An important part of her research focuses in the architecture of modular houses as a livable space and architectural equivalent of the subject-individual.

For Morales, home is a progressively sculpted place. Desires, fears and material conditions determine specific shapes. Home configures and is configured by subjectivity. These tropes make the home (a scale sculptural model): architecture, setting and dweller at the same time. The inhabitant's emotional state is translated into a phenomenon of space, when the solidity of the architectural receptacle is put at risk. The relationship between limits and interior elements is surpassed.

Project: (UNTITLED)

To design, build and consolidate a structured lodging place that encourages the completion of the daily urban tasks of the modern middle class individual is a project that has been replaced by another, that of offering the illusion of property and private space to bulky demographic groups. The State delegates the power of giving and supervising housing to a group of companies that exploit the mobility aspirations of individuals. In order to commercialize low quality houses in wastelands without public services and hours away from working centers. Besides, Mexican middle class and wage earners are clearly decreasing and impoverishing.

The marketing campaign of these companies are aimed to capitalize on the necessity of housing, but also on the desire of a home and a social status — let's not forget that these houses are primarily sold as projects. Specific notions of desire are implanted through slogans juxtaposed with montages, scale models and other virtual tools.

Begoña Morales seeks to approach the kind of subjectivity towards which these enunciations and representations aim to reach. From this starting point, she explores all the possible formal and material translations confronted with the mental images triggered by the marketing strategies and with the modular, matter-of-fact dimensions of these contemporary homes.



Horizontal Slope, 2008
C-print
8 x 10in

Vanishing Point, 2010
Glass, tape, nylon thread
51.2 x 118 x 27.5in

Fragment and Roof, 2009
Sheet rock, glass, steel, aluminum, concrete
118 x 177.2 x 47.2in