

MONIKA BRAVO

Monika Bravo nace en Bogotá, Colombia y estudia diseño de moda en Roma y en París, Fotografía en Londres y Nueva York donde vive y trabaja desde 1994.

Bravo usa la idea de la percepción para preguntarse si el mundo en el cual vivimos es una construcción mental, utiliza su práctica artística como herramienta para decifrar su relación con el espacio emocional. Con este impetu, ella utiliza imágenes, sonido, materiales industriales y tecnología creando situaciones - objetos y ambientes tales como telares, acuarios, laberintos, horizontes, y oráculos como el I Ching que aluden a paisajes reconocibles y examinan la noción de espacio-tiempo-memoria como una medida de la realidad.

La exposición individual URUMU (2013-14) curada por Beatriz Lopez se expone en NC-arte, en Bogotá, Colombia durante febrero y Marzo 2014, la misma obra hará parte de la exposición: "Waterweavers: The River in Contemporary Visual and Material Culture from Colombia", at Bard Graduate Center, Nueva York, curada por Jose Roca, en Abril 2014. Landscape of Belief, (2012) se exhibió en el BYU Museum of Art (MOA) en Provo, UTAH, y en los Proyectos individuales: Laboratorium curado por Jose Roca para ArtBo en el 201; también formó parte de la exposición The storytellers (Los habladores) con curaduría de Selene Wendt y Gerardo Mosquera que se expuso en La Casa Republicana de la Biblioteca Luis Angel Arango y en el Sternesen Museum en

Oslo. Su trabajo se ha exhibido en Museum of Art Montclair, NJ, Borusan Contemporary, Istanbul, Seoul International Biennial of New Media Art, SITE Santa Fe; Centro de Arte Contemporaneo Caja CAB de Burgos, Spain, El Museo del Barrio, y el New Museum en NY. Sus videos se han proyectado en el MOMA, Anthology Film Archives, Brooklyn Museum, New Museum of Contemporary Art, The Kitchen, Museo di Arte Contemporaneo di Roma, the New York video festival at the Lincoln Center & the Americas Society in NY, L.A MOCA, Tate Britain, Museo Reina Sofia. Sus comisiones públicas más recientes incluyen AN INTERVAL OF TIME, una video instalación comisionada por Landmarks Public Art Program para la Colección de Arte de la Universidad de Texas. TIME WILL TELL, Comisionado por Public Art for Public Schools at New York City School Construction Authority y BREATHING_WALL para la Terminal Internacional Tom Bradley en el Aeropuerto de Los Angeles entre otros.

MONIKA BRAVO is a multi-disciplinary artist born in Bogotá, Colombia. She studied fashion design in Rome & Paris and Photography in London and NYC, In 1994, she relocated to NYC to pursue a career in the Arts.

URUMU, a solo show curated by Beatriz Lopez will open Feb 1st 2014 at NC-arte, in Bogotá, Colombia, and this work will be part of "Waterweavers: The River in Contemporary Visual and Material Culture from Colombia", at Bard Graduate Center, curated by Jose Roca in April 2014, "So far away yet so close will be part "of "Migrations" at Pelham Art Center, curated by Lisa Banner. Recent solo shows include LABORATORIUM Solo projects at ArtBO curated by Jose Roca, "Recent works" at MAM, Museum of Art, Montclair, NJ, "El objeto de la Percepción" at Centro Colombo Americano, Bogotá and "Landscapes of Belief" at BYU Museum of Art (MOA) in Provo, UTAH all took part in 2013.

Her work has been shown at Sternesen Museum, Oslo, Museo de Arte, Banco de la Republica, Bogotá, Colombia, Borusan Contemporary, Istanbul, Seoul International Biennial of New Media Art, SITE Santa Fe; Centro de Arte Contemporaneo Caja CAB de Burgos, Spain, El Museo del Barrio, and New Museum in NY. Her videos have been screened at MOMA, Anthology Film Archives, Brooklyn Museum, New Museum of Contemporary Art, The Kitchen, Museo di Arte Contemporaneo di Roma, the New York video festival at the Lincoln Center & the Americas Society in NY, L.A MOCA, Tate Britain, Museo Reina Sofia.

Recently commissioned by Spear Capital to create a large installation of still and moving images covering two lobbies for their 315 Park Avenue building in NYC. Bravo was also commissioned by Landmarks Public Art Program to create a video installation for the University of Texas at Austin's public art collection, also commissioned by Public Art for Public Schools at New York City School Construction Authority to cre-

ate a series of 13 large glass panels for PS-IS 314. Recent commissions BREATHING_WALL a 58 monitor video strip commissioned by Los Angeles World Airports for the Tom Bradley International Terminal at LAX. Corporate commissions include IN-SITU a large photographic commission for Talisman Energy Inc's main office in Bogotá, Colombia, H2O_ AKA, Boutique Hotels, Central Park NYC, 6 Projections cover a 44 feet of wall at the health club of moving images depicting aquatic sequences in a circular motion. Commissioned by Korman Communities, also commissioned by them, RHAPSODY_AKA Boutique Hotels, Times Square NYC, 3 LCD monitors at the lobby create a panoramic canvas showing the transient architecture and the dynamic of Times Square. HEXAGRAMS, commissioned for COMCAST 2 Light encasements 64 x 64" have been installed inside the walls of the 52nd and 53rd floors in Philadelphia, INTERVALS, Thirty 16 x16" photographic tiles illustrating the city of Newark are installed along a 34 feet wall commissioned for Kirpatrick, Lockhart & Gates Law firm Newark, NJ and LIFT_ME_UP_HK, Peninsula Hotel Hong Kong, an interactive video installation with sound, located at the elevator that goes to the SPA.

She has been the recipient of Longwood Digital_Matrix Commission, Bronx Council on the Arts, the Art Scope Miami Emergent Artist awards in 2002 and 2005 and NYSCA's Electronic Media & Film Award; She has lectured at Santa Fe Art Institute, Utah Museum of Fine Arts, Lannan Foundation and Site Santa Fe among others; she has also been selected to participate in 2001's LMCC's WTC World Views, the Santa Fe Art Institute & 2003 ART OMI Artist-in-Residency Programs. Her work has been reviewed by The New York Times, Art Nexus, Art in America, The New Yorker.

ARTIST STATEMENT

Was it because I was born at midnight under a Scorpio full moon that I feel an intense urge to understand life? or was it the impact of losing my father at the age of eight that made me question space on an emotional level deepening this impetus? I examine the notion of perception by questioning whether the world we live in, is but a mental construction; my artistic practice is used as a tool to decipher the laws that govern the world I live in. With this inquiry, I create objects by incorporating still, moving images, sound and interactivity to generate situations where I can materialize and communicate my emotional state. I want to challenge the audience's own perception of what they consider real by generating a platform where they are induced to connect by exploring, interacting and at times by focusing on an object-place-scene for a duration of time in a manner that is both meditative and investigative.

The photographic medium has evolved since I was trained as a photographer from the traditional film/darkroom processes to zeros and ones, I am also using the computer to process both still and moving images and to generate drawings and paintings. My process is more akin to that of a painter for I am not interested in documenting nor creating a narrative. The absence of tangibility incites me to implement an imaginary practice of simulated cutting, pasting, collaging, superimposing and layering in the production of the works (DOZENFIELDS, 2003). To achieve this I consider the limitless quality of the already formatted screen and see it as material, an endless canvas, if you will. Materiality is crucial in how I transfer them back into tangible forms as I have developed an original way of presenting, mounting and/or projecting onto mirrors, mylar and slabs of sanded plexiglass. These surfaces create environments/objects that express ideas of mental constructions/situations to convey ideas of reality, such as skylines, aquariums, borders, labyrinths, oracles (I Ching), Digital looms, Tangible memory or the idea about time.

The visual approach to landscape and nature in my work ranges from the philosophical (Is our world a mental construction? SYMPHYSIS_SIMULTANEOUS APPEARANCES (2000), to the emotional (when does a space become a place? PARALLELS, (2003) - In SO FAR AWAY YET SO CLOSE, (2011), I was challenged to transcend the political meaning of what the US/Mexico border represents and decided to layer it into a more philosophical question; are the political borders none other than lines in our imagination? In LANDSCAPE_OF_BELIEF (2012), I built skylines of cities out of text (Italo Calvino's Invisible cities), where I question how we construct and limit our lives according to our belief systems. More recently, in WEAVING_TIME, 2013, the idea of weaving as text, as an abstract and ancient language used by all primitive cultures to connect, depict and define their relationship to nature, In which, the thread, the loom, the act of weaving takes form using the immateriality of the time-based footage as material.

Public commissions: I conceive visual interventions within the architecture of a public space, some of these are large walls transformed into moving images, interactive time-based installations with sounds, light encasements and walls composed of photographic tiles. These interventions create mesmerizing experiences that are also painterly in nature providing a space for temporarily abstraction thus subtly transporting the mind elsewhere. These interventions are found in halls, atriums, corridors, train stations, airports, elevators, and hotels. 2013 UTA_AN INTERVAL OF TIME Commissioned by Landmarks Public Art Program to create a video installation for the University of Texas at Austin's public art collection, The video will be projected from within a six-foot spherical screen located in the Jackson School of Geoscience's new student center. Using romantic poetry as a connector between nature (landscape) and the mind [charts]. The charts float around the globe mimicking the way thoughts float around our mind. abstractions of water, steam and fire are used as the base (landscape) It is not a struggle

between mind and nature, on the contrary, through poetry we can find a connection between being and the urge to understand who we are and what we are made of (science). 2010: BREATHING_WALL_LAX Commissioned by Los Angeles World Airports. 2 video installations, at the arrivals level, 58 LCD monitors form an S shape, at the other end a video wall containing a matrix of 25 LCD monitors. Filmed in the lapse of five years, moving images of crowds in public spaces are distorted through a lens; treated as a canvas, the "video" format is then cut and paste weaving layers of different periods and places resulting in a color field composition of intervals of time within a space. 2014 TIME WILL TELL Queens _PS-IS 314 Commissioned by Public Art for Public Schools at New York City SCA. A series of large panels (13) that will suspend on the Atrium & float outside a hallway, These Panels depict the transformation of space, from landscape to cityscape, shaped first by nature through creeks, hills, marshes and reshaped by migration, language, distance and culture. the visual form is that of layered planes simile of a hologram the layers of information gathered by time, spaces divided by mind, places shaped by emotions and people.

Time: a mental construction and the mind's ability to move in space.

TIMEPIECE_Be_here_now, (2008) consisting of seven unique electronic sculptures, Each mirrored video boxes presents one philosophical statements about the passage of time such as THE VALUE OF MOVEMENT IS IN TIME or THIS THOUGHT IS ILLUSION. a two-way mirror is placed in front of a moving image that has sentences referring to the passage of time in a loop, the viewer becomes the image and time becomes the medium of engagement.

Space: what is the difference between space and place? is it when we endow it with an emotion?

PARALLELS, (2003) transparent facades from Modern buildings are printed and mounted on

large thick Plexiglas which rest on a ledge and tilt on the wall, as light passes through them creating a shadow. In this series I am interested in the idea of emotional space & memory that is represented in the shadows.

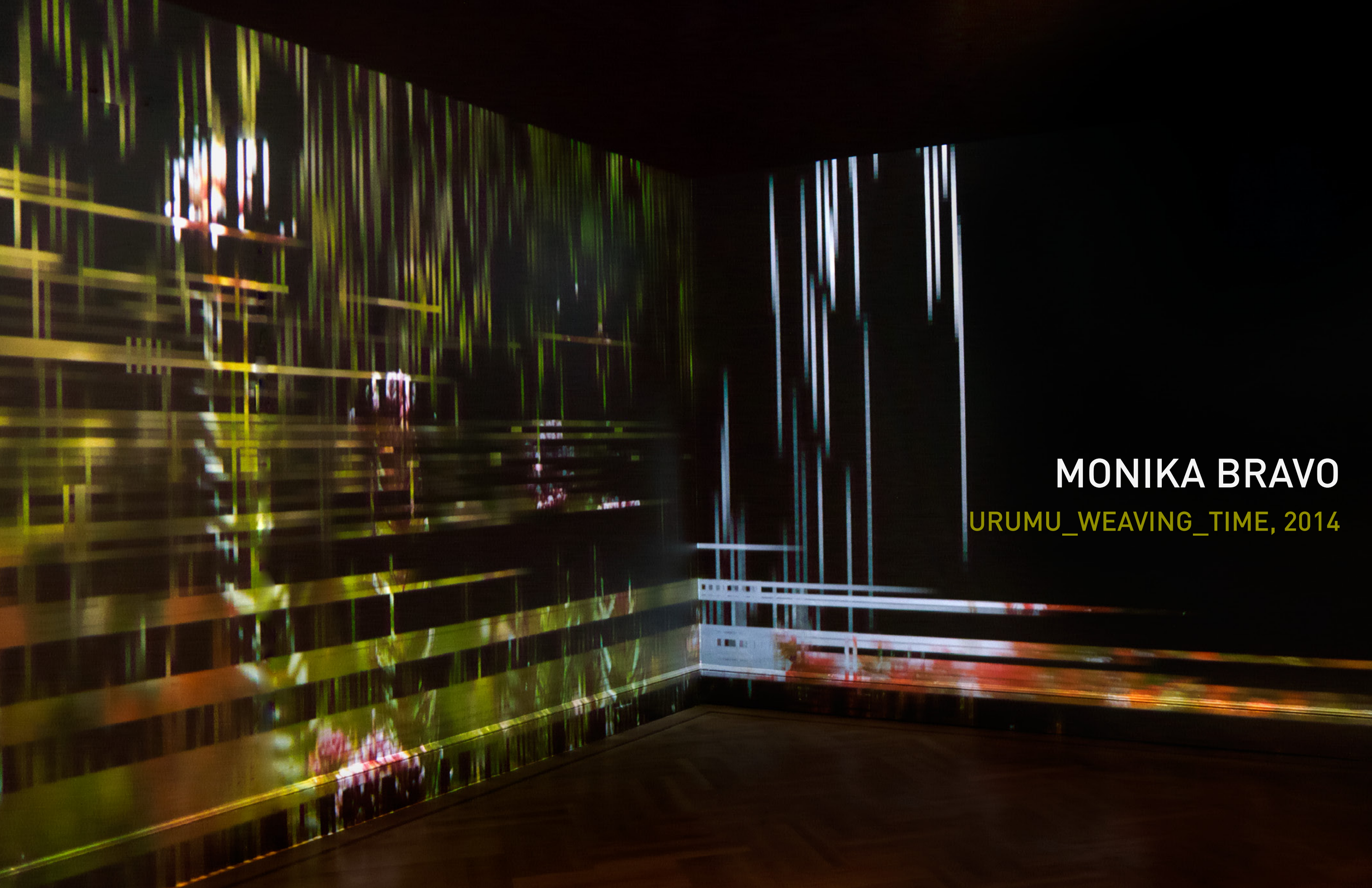
Illusion: The perception of reality as an image. THE_VORTEX , (2007) The object of our perception is not reality in itself, but an illusion of images we have created. A metaphor to the practice of contemplation as a way to understand our distorted reality.

Medium|Materiality: questioning the rigidity and limitation of techniques and methods; running away from definitions, the tangible representation of the mind. Using materials as a metaphor of emotional challenges. Attention to materiality.

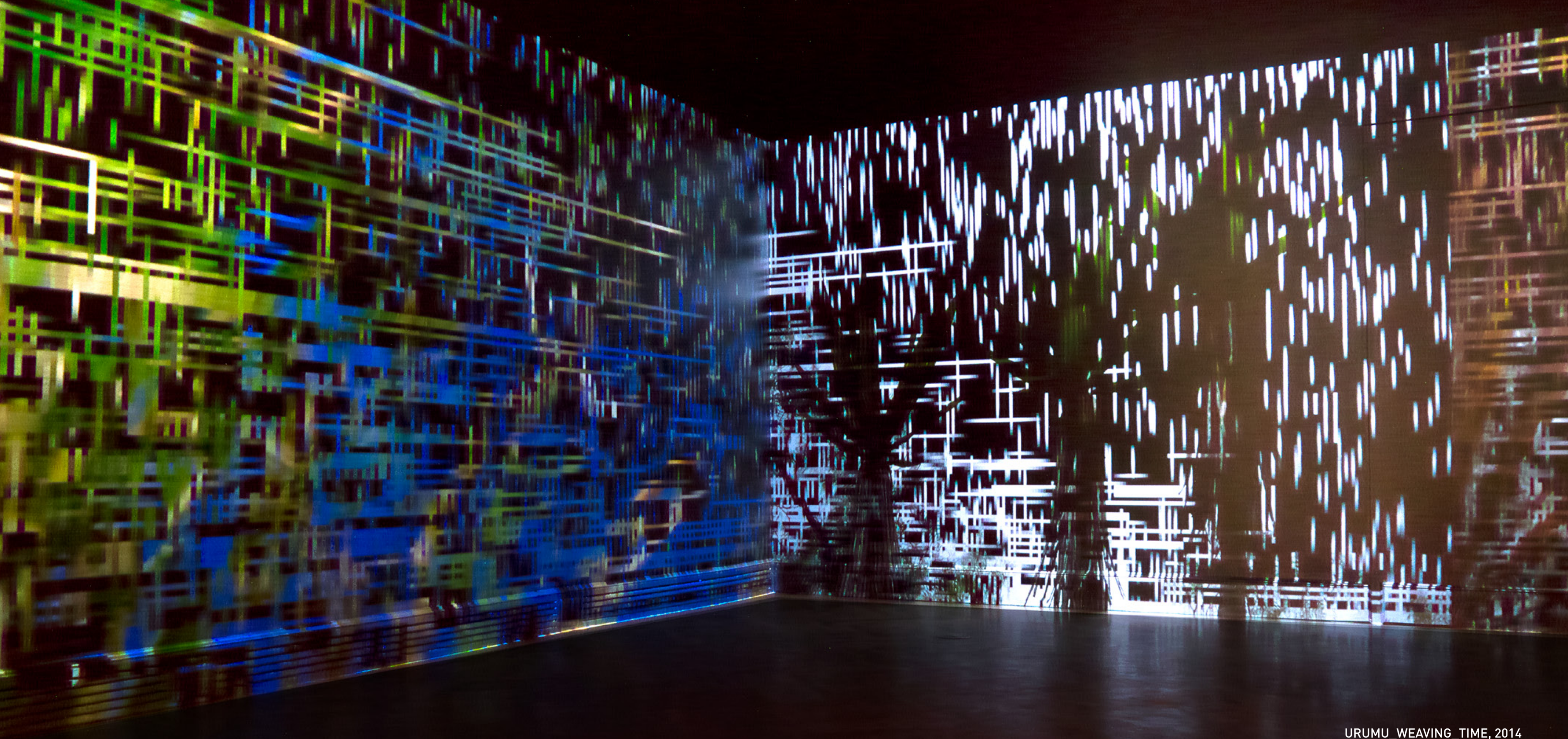
LIQUID_WALL, (2013) (time-based circular painting): a moving impressionistic painting of the reflection of water, the residue of oil from the marina, and its surrounding man-made environment simultaneously evoking a beautiful and unsettling image.

Experience: generate a set of systems and guidelines for the viewer to participate and investigate their own personal experience in relation to my work.

A_MAZE, (2001):, I felt both inspired and challenged in creating a multimedia installation that could, like J. L. Borges produce a labyrinthine narrative by using unrelated situations of personal trips previously recorded. These sequences, which average two minutes each, are synchronized with electronic music also recorded beforehand by FLORA & FAUNA. The purpose is to make a territory where the viewer engages in a simulated "video game".



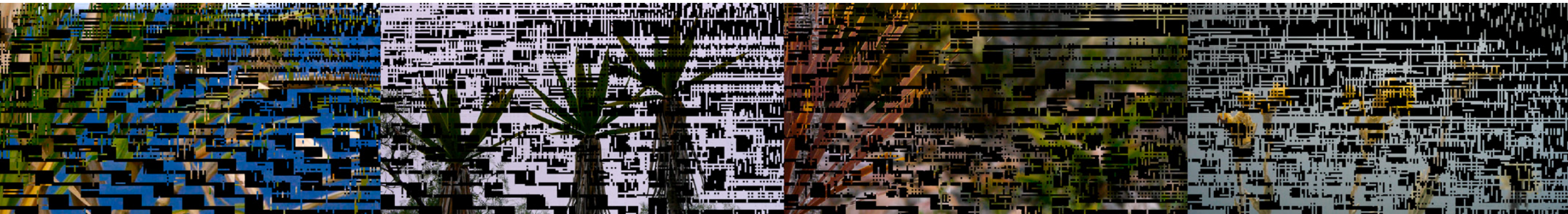
MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



URUMU_WEAVING_TIME, 2014

4 channel projection. Projectors + mediaplayers.
installation view at Waterweavers: The River in Contemporary
Colombian Visual and Material Culture
held at The Bard Graduate Center. Curated by Jose Roca
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MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



URUMU_WEAVING_TIME, , 2014
animation stills

Monika Bravo's URUMU [WEAVING_TIME] is a video installation that rapidly envelops the viewer in textile. Intermittently, across three walls (the entirety of the viewer's field of perception), "threads" shoot up and down creating a virtual warp. At the same time and with the same irregular rhythm, weft "threads" move left and right, creating a weave. The resulting graphic "woven" image appears to constitute a text written in an unknown foreign language. As the weaving process continues, the graphic image of the pattern slowly fades into a video that at the end reveals a view of an undetermined location, seemingly devoid of the faces of human beings.

The meaning of the virtual weavings will vary depending on the viewer. For people who grew up outside of Colombia, they might seem like abstract patterns, possibly recalling the graphic motifs of an indigenous South American culture. For Colombians, they will evoke mochilas arhuacas, the Arhuaco bags which are ubiquitous throughout the country and are also popular tourist souvenir. For the Arhuaco (Ika) people who inhabit the Sierra Nevada de Santa Marta region, however, the motifs have a very specific meaning, each element symbolizing a fundamental idea about their culture. As one member of this indigenous community has stated, "the universe that shelters us is a spiral dwells in the bottom of my backpack. The threats of my knowledge comes from before, and have been intertwining since I was a girl." In the area in which they live, which they share with the Wiwa and Kogi peoples, as stunning mountain range that forms a distinct geographic border adjacent to the Caribbean Sea, textiles are both practical and symbolically significant. The communities of the Sierra Nevada, despite their tense and tenuous dialogue with the modern world, have been able to preserve their ancient rituals and traditions that rely on other ways of relating to nature.

In URUMU [WEAVING_TIME], Bravo demonstrates her ongoing interest in how the word "textile" relates to its etymological cousins--text/texture/technique--which have become interrelated over the course of history. In this installation, Bravo stresses the importance of time, process, and craft. Her method, which involved meticulous work using editing software, draws upon another element intrinsically linked to the history of weaving--computers. The perforated cards and specialized loom that Joseph-Marie Jacquard (1752-1834) invented to automate the production of patterned textiles later inspired Charles Babbage (1791-1871) and others in the development of computer engineering.

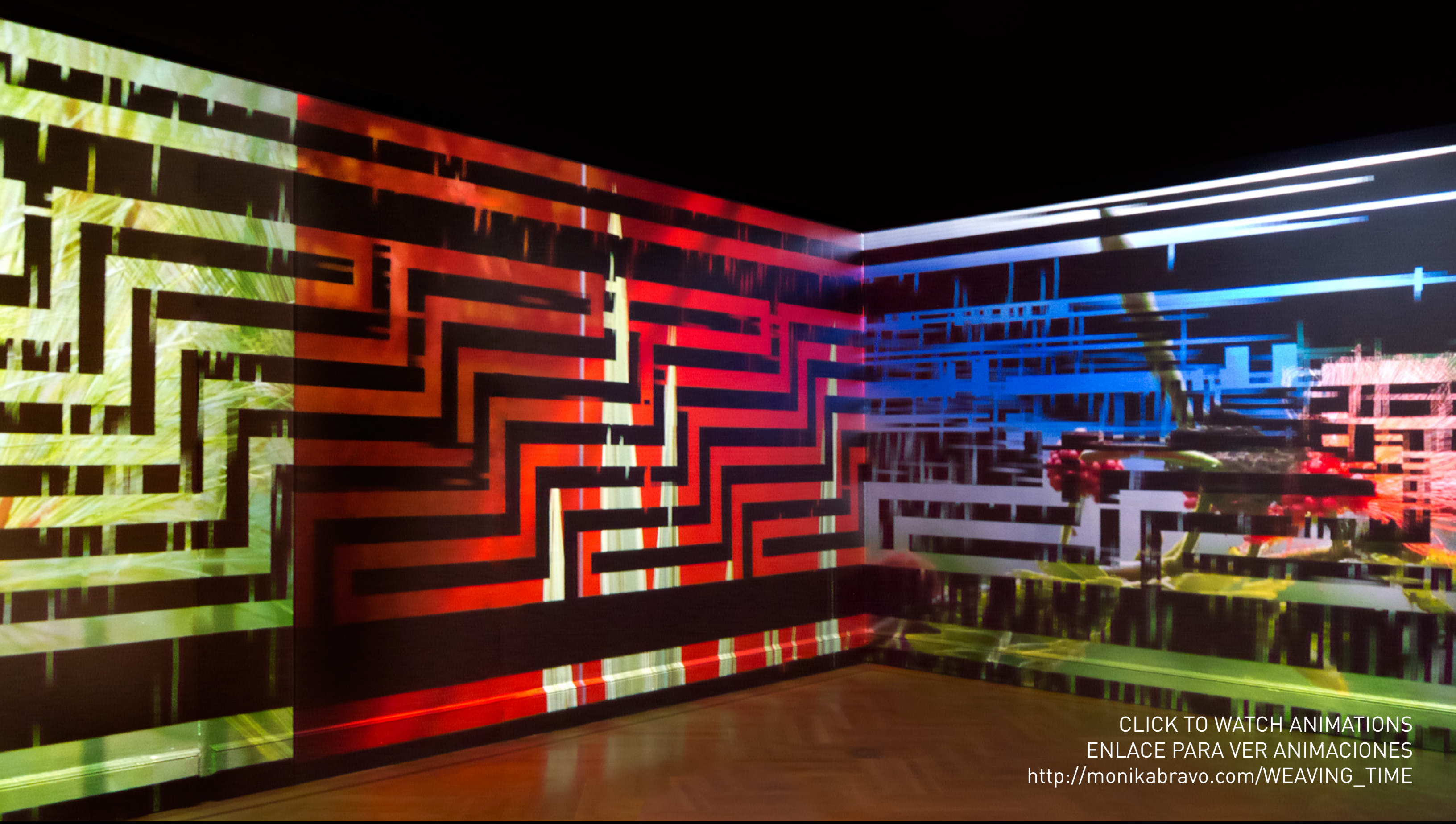
Bravo previously explores the relationships between text, image, and time in her work Landscape of Belief (2012), in which threats of text--fragments from Italo Calvino's Invisible Cities (1972)--run across a "screen", in this case, sheets of frosted glass. The text subsequently morphs into various iconic cityscapes. Even if textiles were not a focus in that work, it is impossible to ignore the ways it relates to the act of weaving, Ariadne's thread, and the Minoan labyrinth.

Indeed, throughout Bravo's impressive portfolio of video installations, one can see her controlling the surface of the video projection and demonstrating her detail understanding of the image as a texture and the acute importance of timing, all of which greatly contribute to the way a viewer perceives as visual work.

Alejandro Martin, Waterweavers: a cronicle of rivers/ Jose Roca and Alejandro Martin in conjunction with the exhibition Waterweavers: The River in Contemporary Colombian Visual and Material Culture held at The Bard Graduate Center. 2014. Translated by David Auerbach.



URUMU_WEAVING_TIME, 2014
4 channel projection. Projectors + mediaplayers.
installation view at Waterweavers: The River in Contemporary
Colombian Visual and Material Culture
held at The Bard Graduate Center. Curated by Jose Roca
©monika bravo



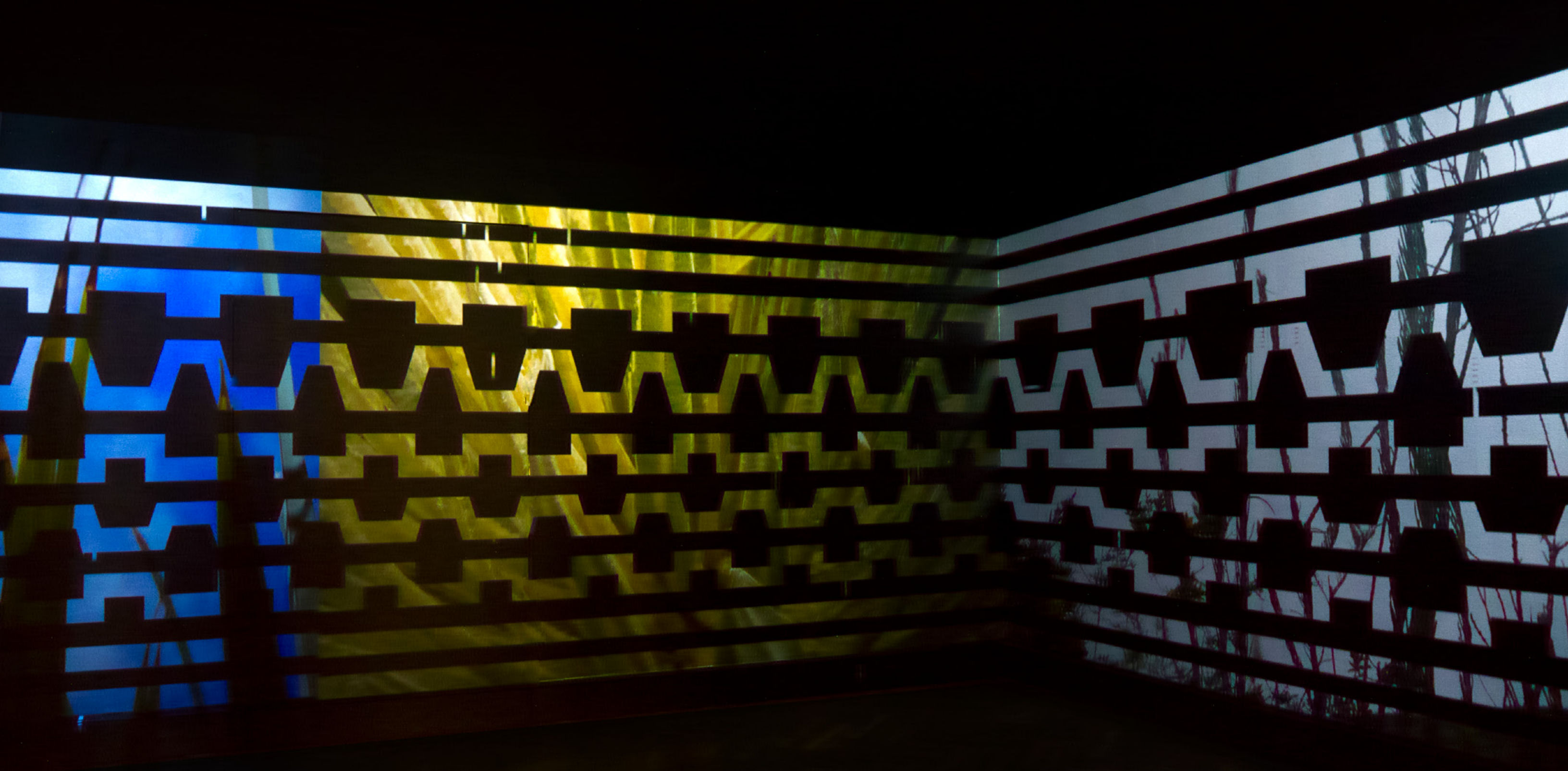
CLICK TO WATCH ANIMATIONS
ENLACE PARA VER ANIMACIONES
http://monikabravo.com/WEAVING_TIME



URUMU_WEAVING_TIME, 2014
4 channel projection. Projectors + mediaplayers.
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MONIKA BRAVO
URUMU_WEAVING_TIME, 2014





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MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



MONIKA BRAVO
URUMU_WEAVING_TIME, 2014

URUMU, curated by Beatriz López_installation view at NC-arte, Bogota, Feb 1- March 29 2014, ©Oscar Monsalve



URUMU, curated by Beatriz López_installation view at NC-arte, Bogota, Feb 1- March 29 2014, ©Monika Bravo

MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



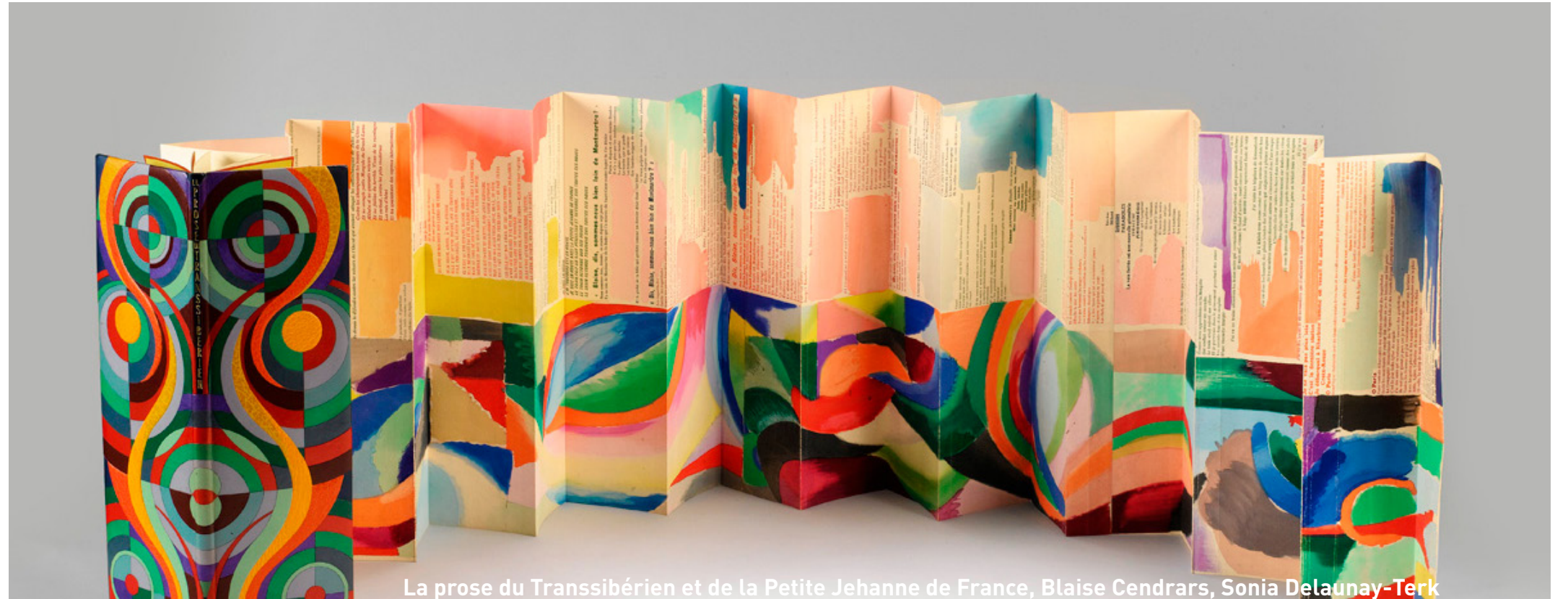
MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



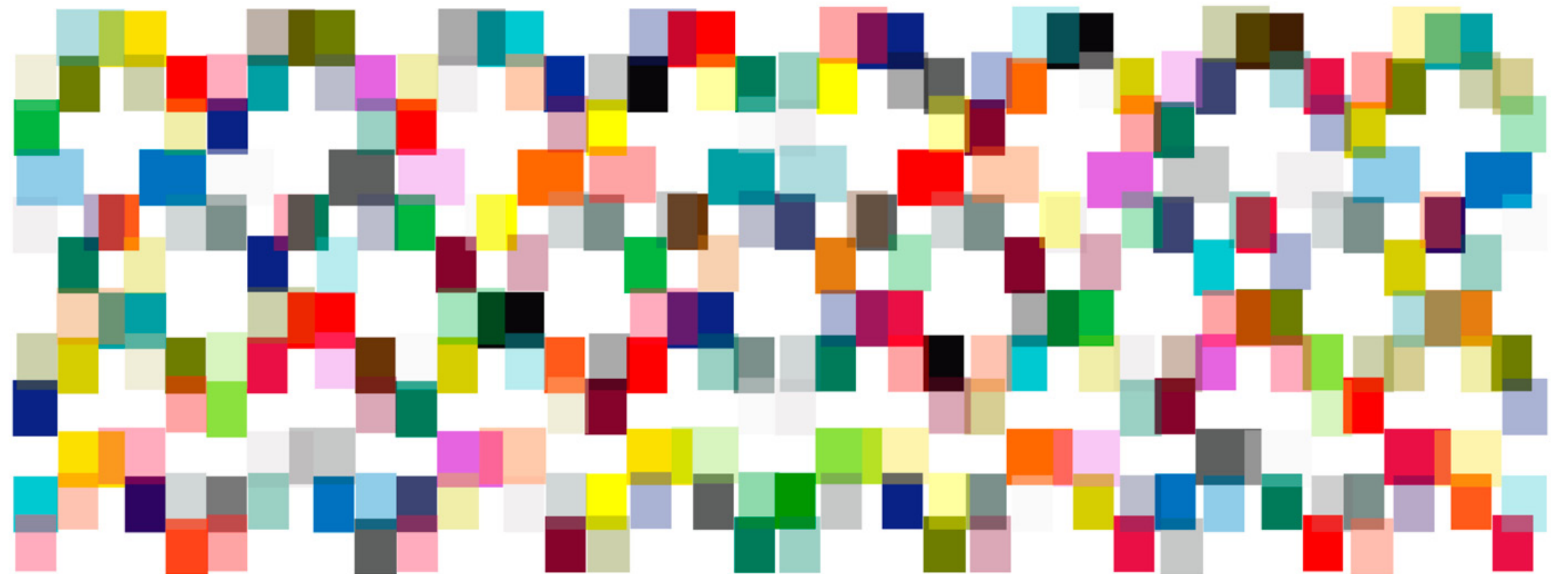
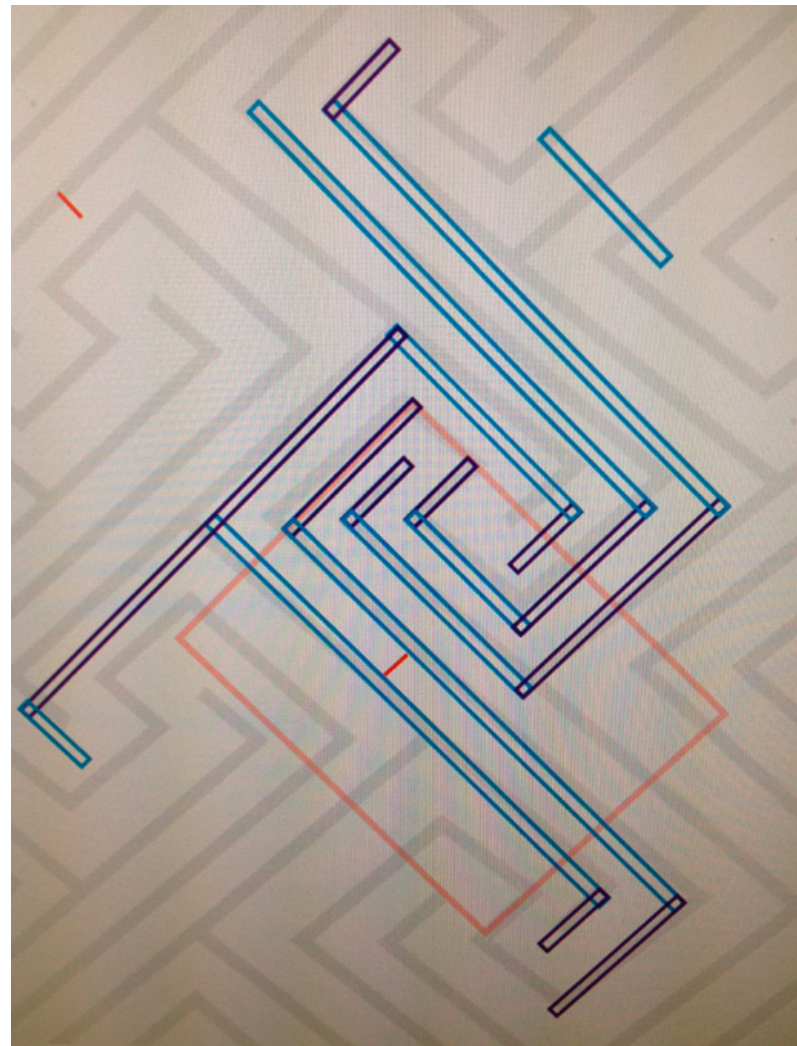
MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



PROCESS(0)_DRAWINGS|DIBUJOS



La prose du Transsibérien et de la Petite Jehanne de France, Blaise Cendrars, Sonia Delaunay-Terk



MONIKA BRAVO
URUMU_WEAVING_TIME, 2014

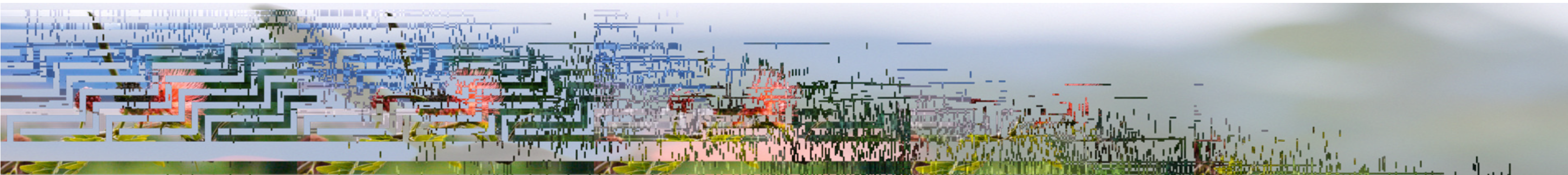
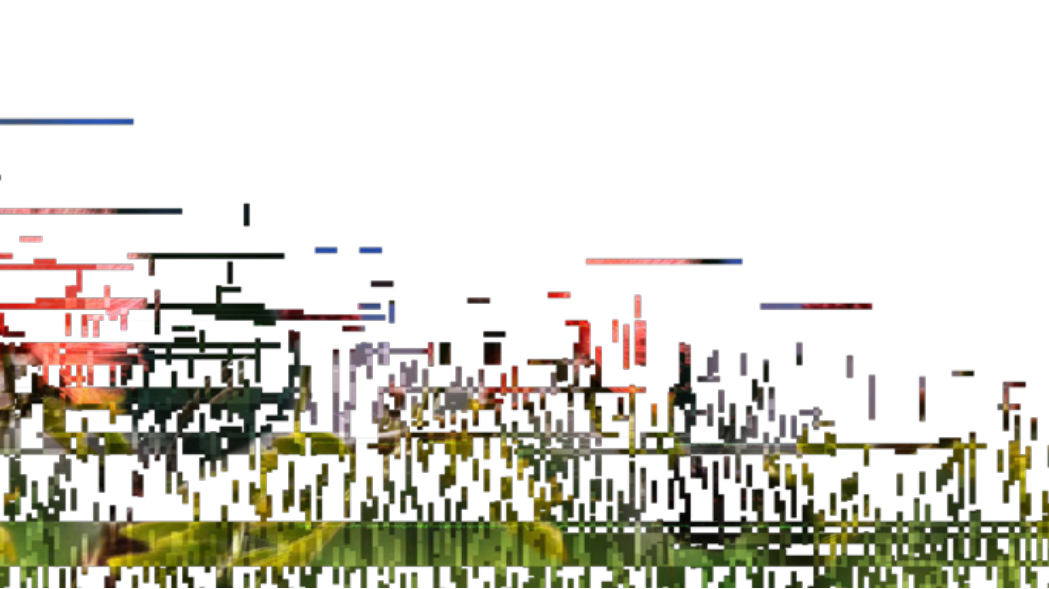
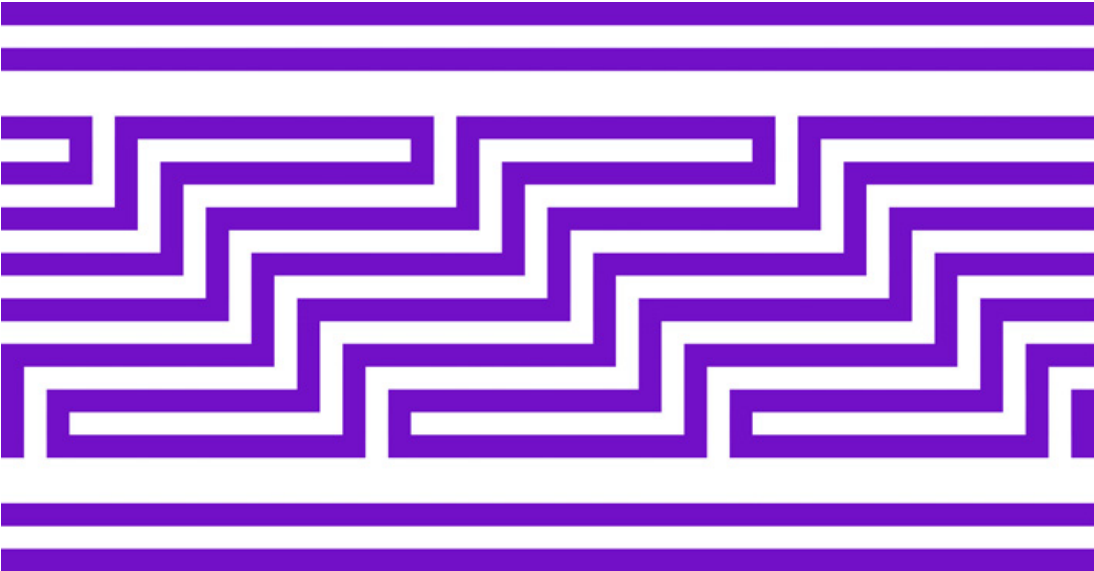


- 1. Chose diagram
- 2. weaving begins
- 3. the base image can be defined towards the end of the process

- 1. Elejir el diagrama
- 2. Se comienza a tejer
- 3. La imagen de base se define hacia el final del proceso

PROCESS(0)_ANIMATIONS

KUNSUMANA CHEIRUA THOUGHT OF MEN



MONIKA BRAVO



URUMU, curated by Beatriz López_installation view at NC-arte, Bogotá, Feb 1- March 29 2014, ©monika bravo

MONIKA BRAVO
URUMU_WEAVING_TIME, 2014



MONIKA BRAVO
URUMU_WEAVING_TIME, 2014

URUMU, curated by Beatriz López_installation view at NC-arte, Bogotá, Feb 1- March 29 2014, ©Oscar Monsalve



MONIKA BRAVO
URUMU_WEAVING_TIME, 2014

URUMU, curated by Beatriz López_installation view at NC-arte, Bogotá, Feb 1- March 29 2014, ©Oscar Monsalve



Me llamo K, Nací en la montaña sagrada. Tengo los años que tengo. Cargo en mi mochila todo lo que me pertenece: la tierra, el sol, el agua, los hombres y las mujeres, y la luna. También mi casa, la cosecha que da frutos y la que a veces no da, los animales que habitan los campos, los cielos, las piedras, la arena y las aguas.

Me llamo S, Nací en tierra de nadie, hace tiempo que mi vida pertenece a todos y lo que tengo es la confianza. Trabajo de sol a sol transformando las palabras en color. Apuesto a que cada suspiro del planeta se puede traducir en arte y que mi existencia dará una puntada en el tejido de la historia al dejar en la superficie los pensamientos de los hombres y las mujeres que asumen la era moderna.

Soy K, vivo entre la luz y la obscuridad. Paso mis días rodeada de días, mis pensamientos son ligeros y se representan como rayas horizontales con algo de ondulación. Los pensamientos de mi hombre son más complejos tienen más curvas y no dejan espacios. El universo que nos cobija es un espiral y habita en el fondo de mi mochila. Los hilos de mi conocimiento vienen de antes y los entrelazo desde que era una niña

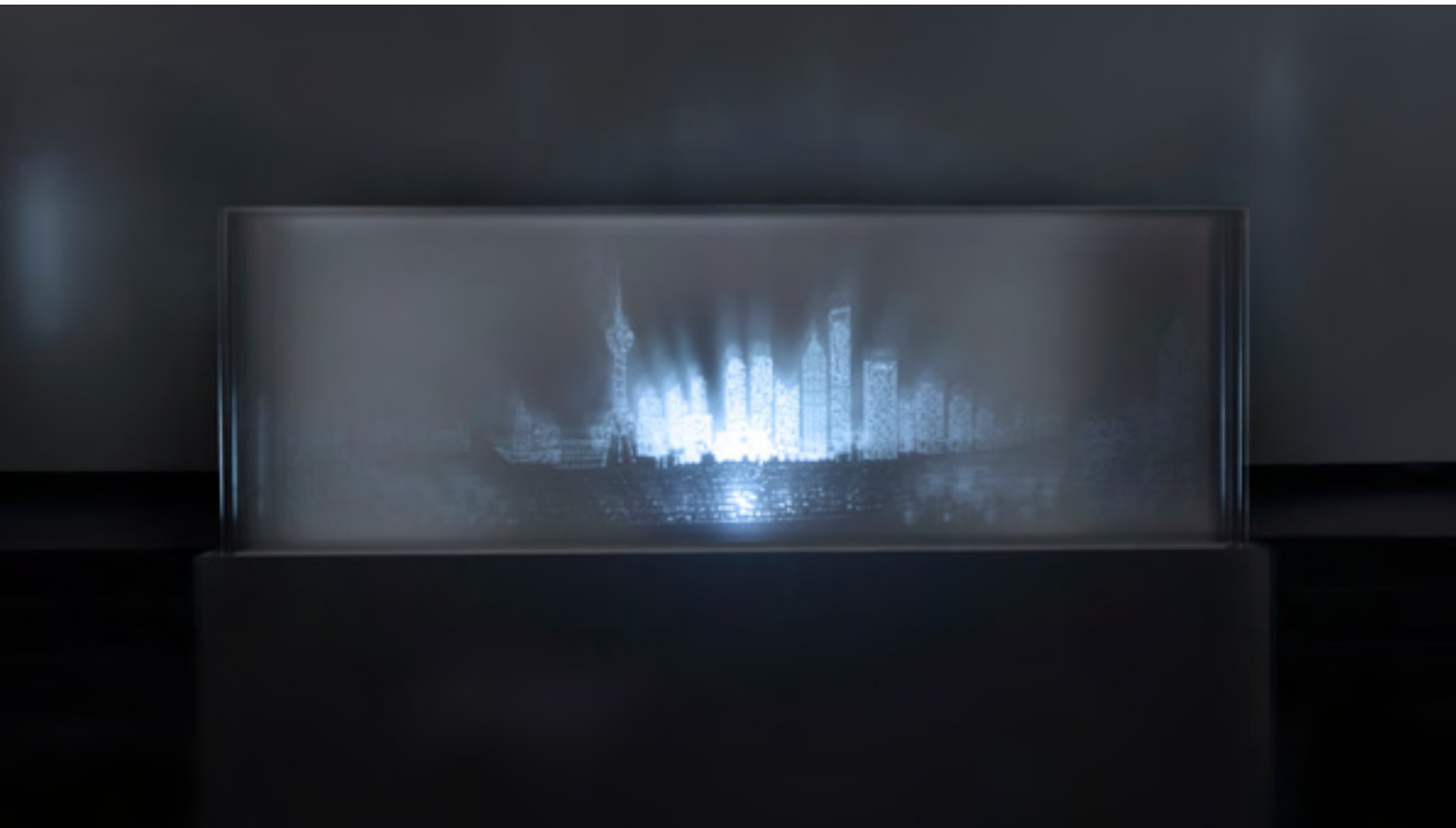
Soy S, de las palabras de los hombres yo hago pinturas. Mis pinturas son poemas, que se relacionan por medio de ritmos, son canciones en dos dimensiones. Y luego, en mi mente flotan como revelaciones. Soy hija de los inventos y del progreso, mis líneas son rectas verticales y horizontales. Forman un orden y persiguen la armonía.

(fragmento de una conversación entre K y S) Beatriz López, Enero 2014

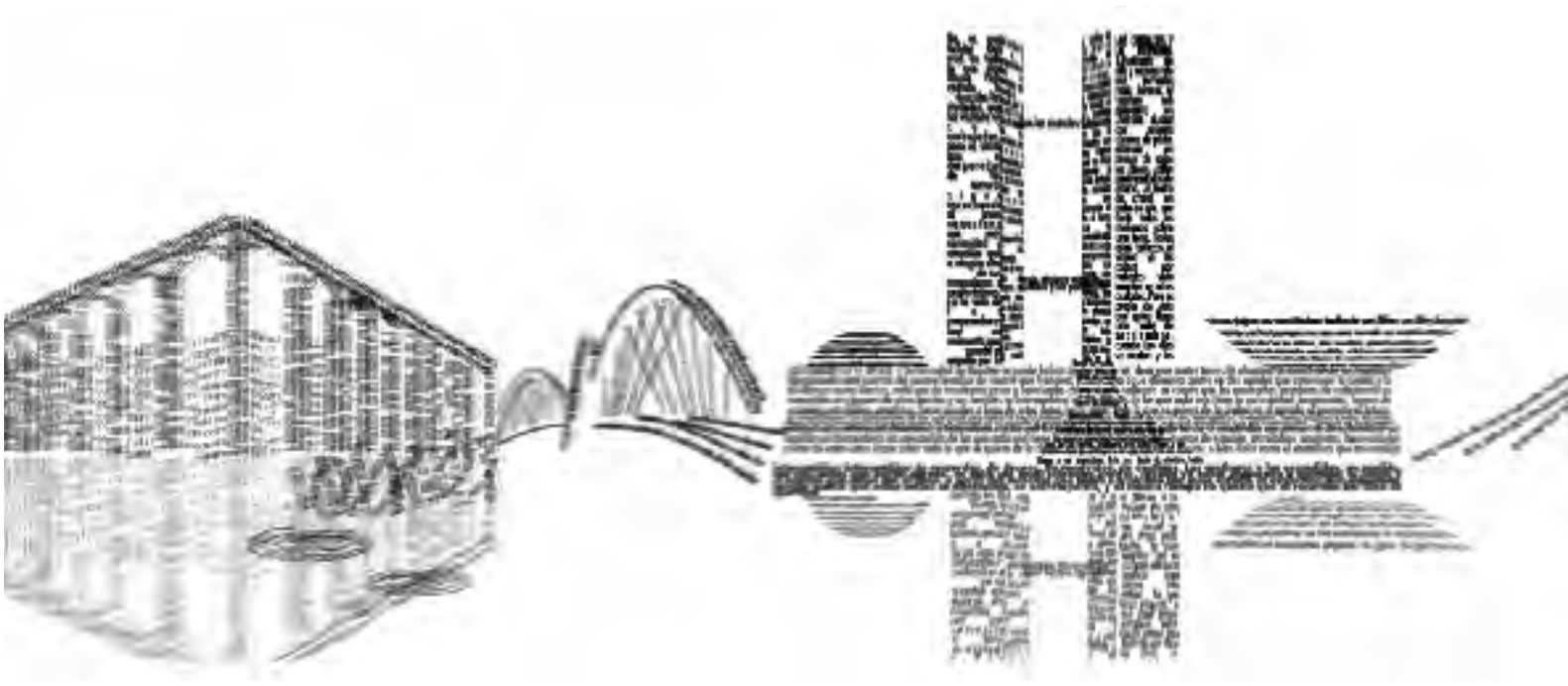


MONIKA BRAVO
LANDSCAPE OF BELIEF, 2012





LANDSCAPE OF BELIEF, 2012
sculptural time-based installation
mac mini, glass, lamination film, two way mirror, aluminum angles, wood base.
texts from Italo Calvino's Invisible cities
Installation view @ Biblioteca Luis Angel Arango, Bogota,



“Your beliefs become your thoughts, Your thoughts become your words, Your words become your actions, Your actions become your habits, Your habits become your values, Your values become your destiny.”

— Mahatma Gandhi

Landscape of Belief is a sculptural time-based installation that calls into question how we construct our lives according to our belief systems. The viewer experiences the sculpture as animations composed of text projected and floating diaphanously in glass panels. These texts that generate skylines of real/imaginary landscapes are culled from Invisible Cities by Italo Calvino, (both a dialogue and description of illusory cities between Marco Polo and Kublai Khan). By carefully overlapping surfaces, a rich non material space of emptiness is achieved throughout the time-based composition. The sculpture presents nothingness as an object thus allowing for the space of the metaphysical to challenge the viewer.

I first came upon the idea for the piece after I encountered the title for an exhibition: “Textural landscapes”, I envisioned a space covered with layers of dynamic landscape, as thoughts become actions these define destinies as Gandhi notes above. I thought of text as the potentiality of form; as the space in between, the vehicle of infinite probabilities, not so much as direct meaning, but as abstraction and embodiment of the possibilities of the mind. My intention is to create a parallel between literature and architecture, as they

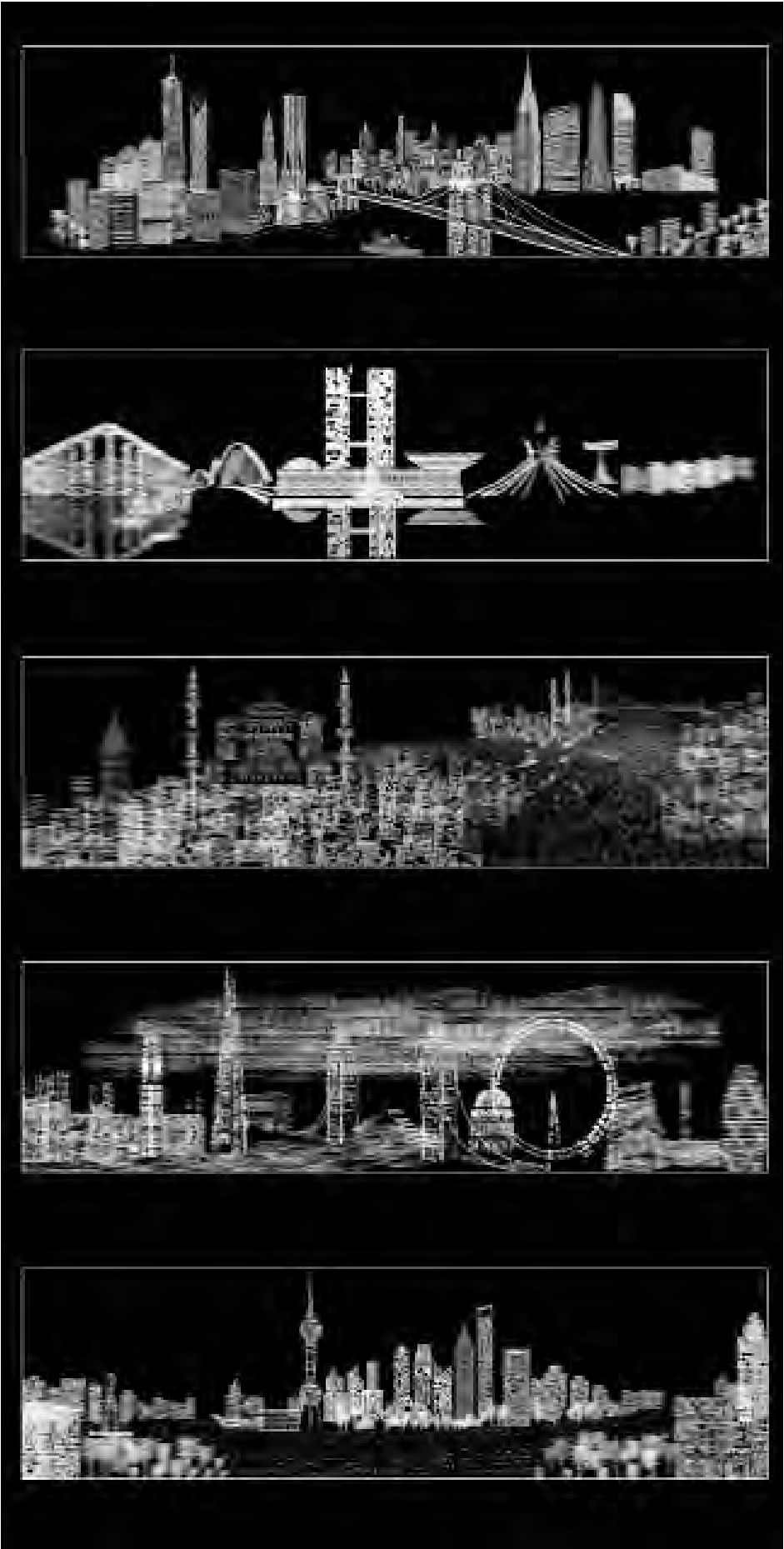
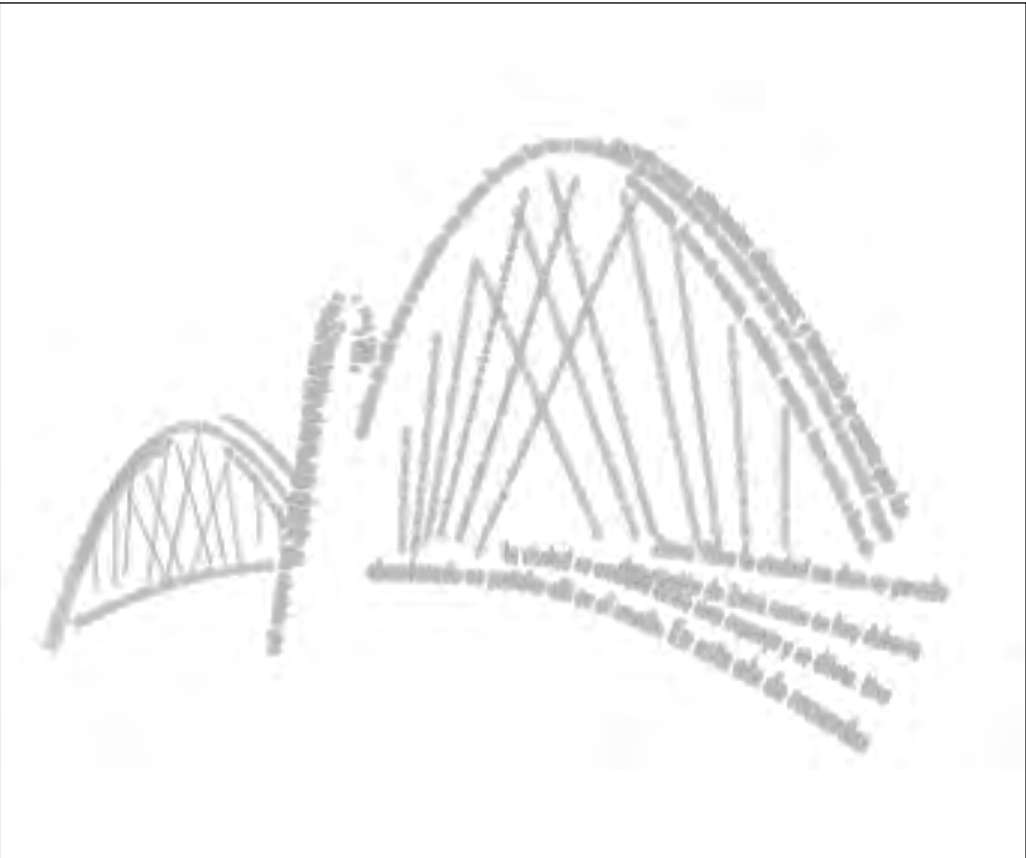
both define, translate and shape physical and mind structures. As the viewer is immersed in the projection, she is given the opportunity to experience the prospect of awareness, of the power of their belief systems and how they define the landscape of their lives. I am also interested in the transparency, the emptiness of space and its potential as the things that are yet to come.

What is imperative for Landscape of Belief is the necessity for it to be experienced. No documentation will ever be able to transmit the feeling of the texts floating on the surface of the materials, or the possibility of viewing the sculpture from both sides. It took three years in the making and addresses two important issues in the trajectory of my work, such as the shifting definition of the medium and the physical manifestation of the piece. As seen in this work, for the first time I generated the images solely by drawing. I used the graphic animators (the assistants) as an extension of my brain, they translated my visual ideas into form. The process began with finding the images in google and then recomposing the city's skyline by meticulously outlining and tracing their architectural components with Calvino's text. The sculptural aspect is also critical in this work, for I am allowing the materials to become present and centered in the space, expressing my own willingness to expose vulnerability as strength.



Several cities will appear and disappear with flying text “constructing” each building. Every single detail has been drawn with text from the book in an orderly manner. From the fog and double decker bus in London to the pack of birds in Istanbul, as well as the bridge in Brasilia.

Other cities include: Paris, New York, Shanghai and Venice





Collector-Edition of 3 + 2 A.P
 glass: 40" w x 30h x 24d , base 24 x 48 x 1"
 (with a aluminum base on ground floor)
 Glass, mirror, metal base, mac mini, projector,
 aluminum flat base



Institution-Unique
 80" w x 30h x 22d (with a base of 24 inches high)
 Glass, mirror, metal base, mac mini, projector, wood base
 Installation view @ Sternesen Museum, Oslo



Las creencias se convierten en pensamientos, los pensamientos se convierten en palabras, las palabras en acciones, las acciones en hábitos, los hábitos se convierten en valores, los valores se convierten en tu destino.

— Mahatma Gandhi

“Landscape of Belief” una escultura compuesta de dos vidrios y un espejo sobre una base que se utiliza como superficie transparente para una proyección que tiene la posibilidad de apreciarse por los dos lados (180 grados).

Esta instalación pone en cuestión como construimos y limitamos nuestras vidas de acuerdo a nuestros sistemas de creencias. Se trata de una experiencia visual en la que se emplean textos provenientes de “Ciudades Invisibles” de Italo Calvino (que narra el diálogo imaginario entre Marco Polo y Kublai Khan así como una descripción de ciudades inventadas) Los textos se utilizan para crear y delinear los siete horizontes de ciudades reconocibles como Londres, París, Brasilia, Istanbul, Shanghai, Venecia y Nueva York que aparecen y desaparecen cada 45 segundos frente del espectador dejando un espacio vacío y transparente de pocos segundos que nos

deja con el potencial de lo que aun podría ser. Al ir superponiendo las diferentes superficies cuidadosamente, se logra construir un espacio inmaterial en el que la nada se convierte en un objeto, permitiendo al espectador una experiencia metafísica.

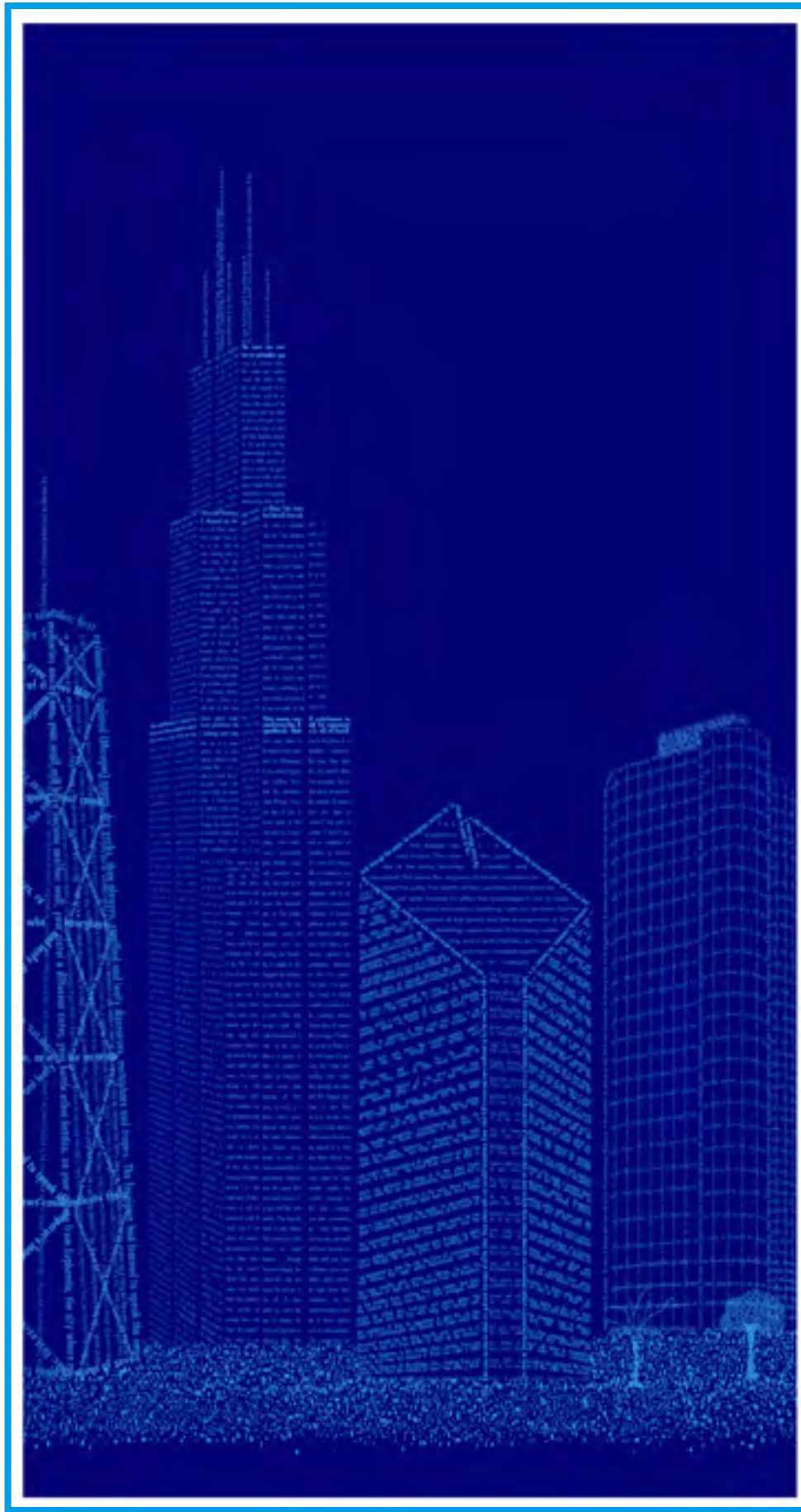
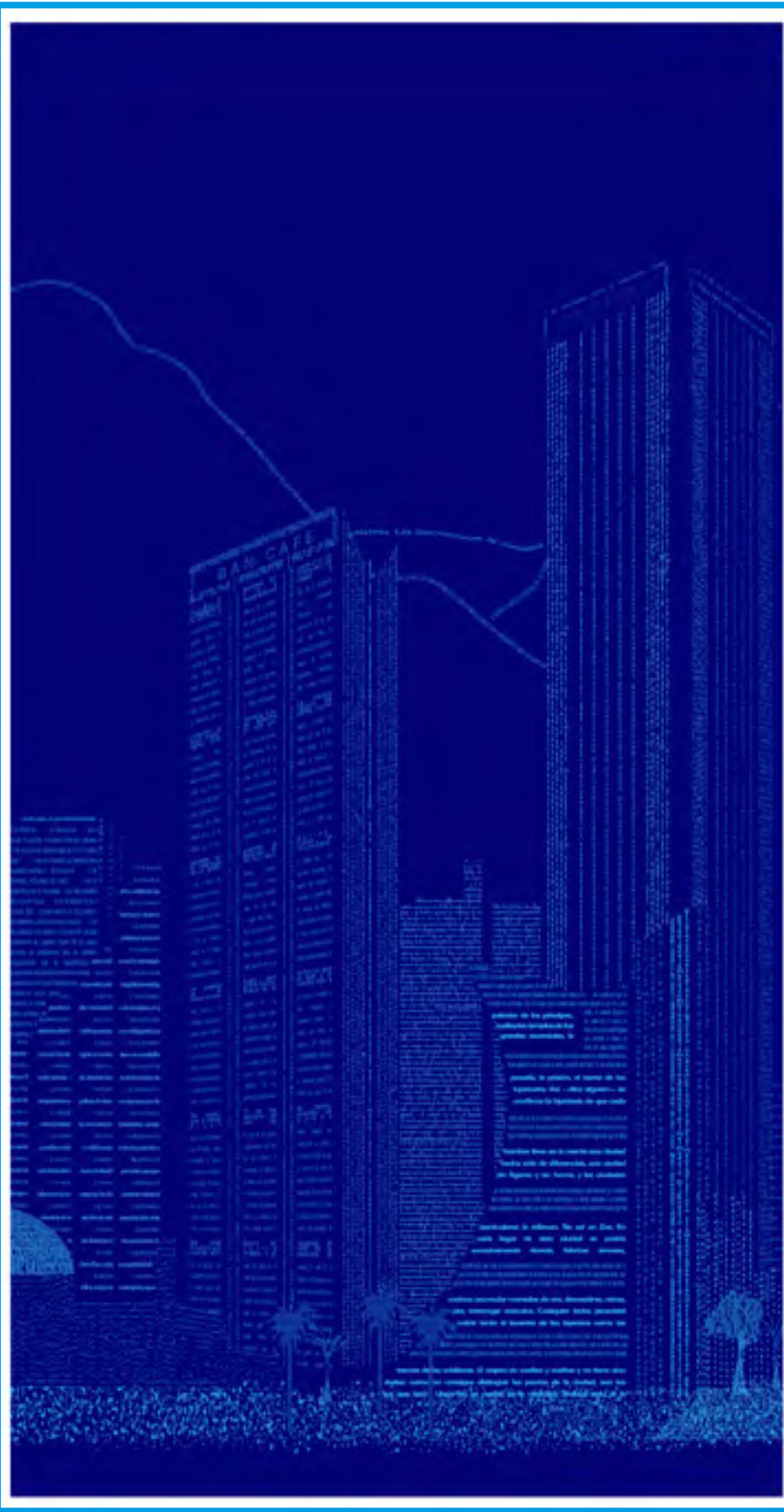
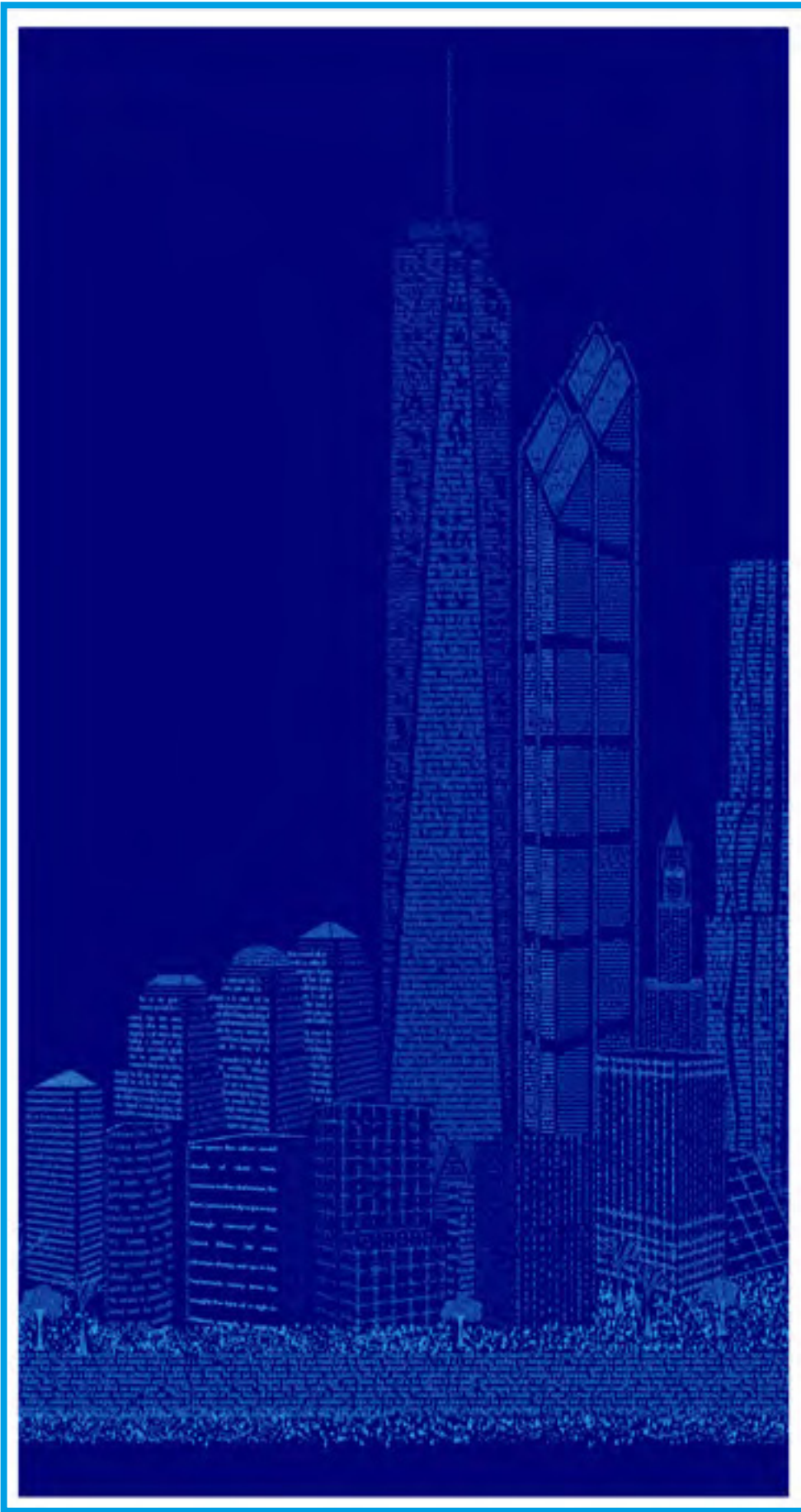
Pensé en el aspecto formal del texto, en su potencialidad para crear formas; me interesa el espacio entre las palabras como un vehículo formal de múltiples posibilidades, no tanto el significado en sí de estas, sino una abstracción de las posibilidades de la mente a través del lenguaje. Mi intención es crear un paralelismo entre literatura y arquitectura, en el que ambas definen, traducen y dan forma a estructuras tanto físicas como mentales. El espectador, inmerso en las proyecciones, tiene la oportunidad de experimentar la posibilidad de tomar consciencia del poder que tienen sus sistemas de creencias y como estos definen el paisaje de sus vidas.

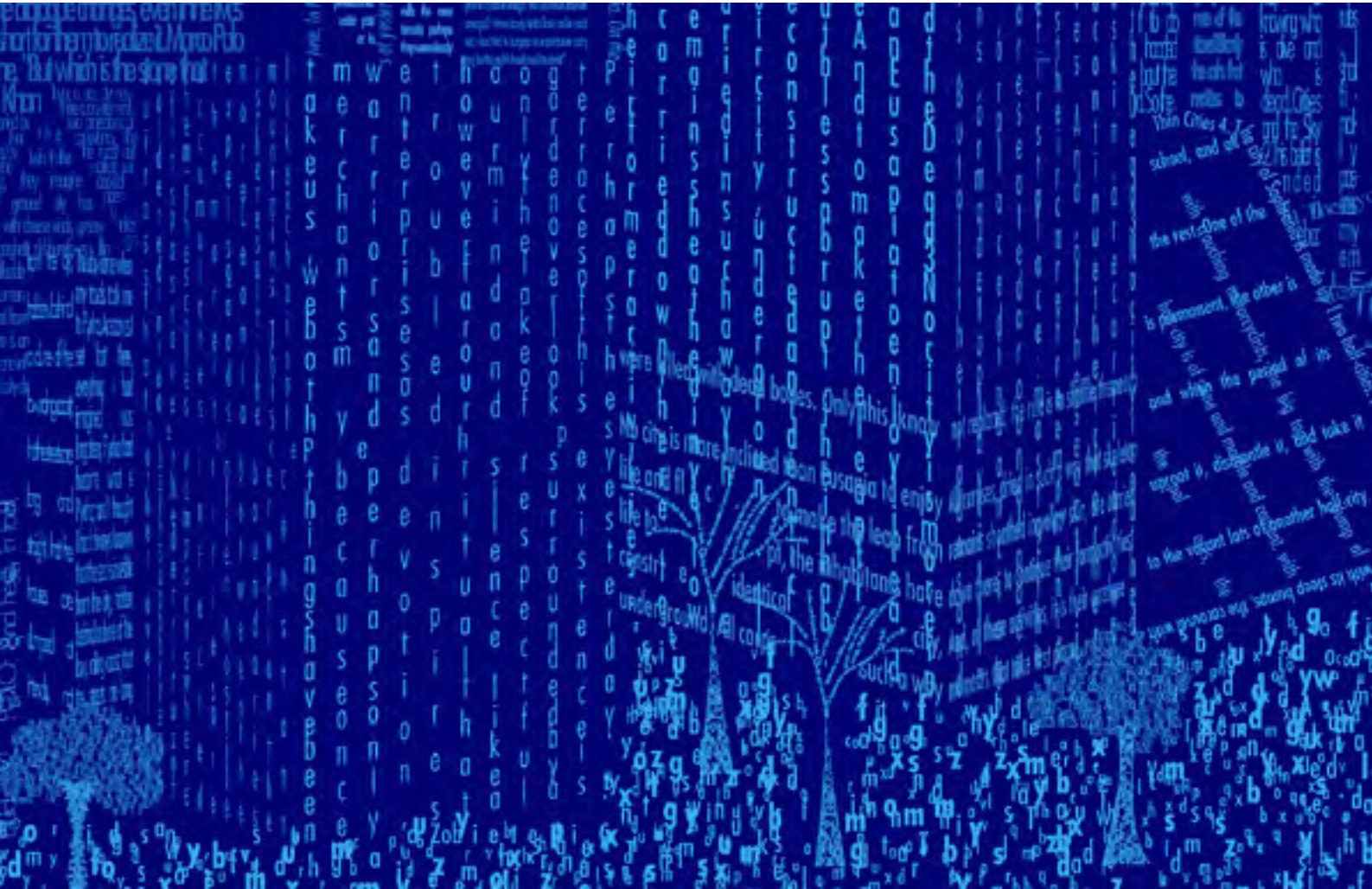


Studies for LANDSCAPE OF BELIEF, 2013
Archival pigment film, glass, aluminum
12 x 18 x 3"
Edition of 3 + 2 A.P.



Studies for LANDSCAPE OF BELIEF, 2013
Chicago, Bogota, Brasilia, NYC, Venice
 Archival pigment film, glass, aluminum
 12 x 18 x 3"
 Edition of 3 + 2 A.P.





Studies for LANDSCAPE OF BELIEF, 2013
Blue print, Archival pigment on cotton rag
detail

Studies for LANDSCAPE OF BELIEF, 2013
Blue print, Archival pigment on cotton rag, custom wooden box
Triptych 66 x 43" individual: 22 x 43" each
Edition of 3 + 2 A.P.

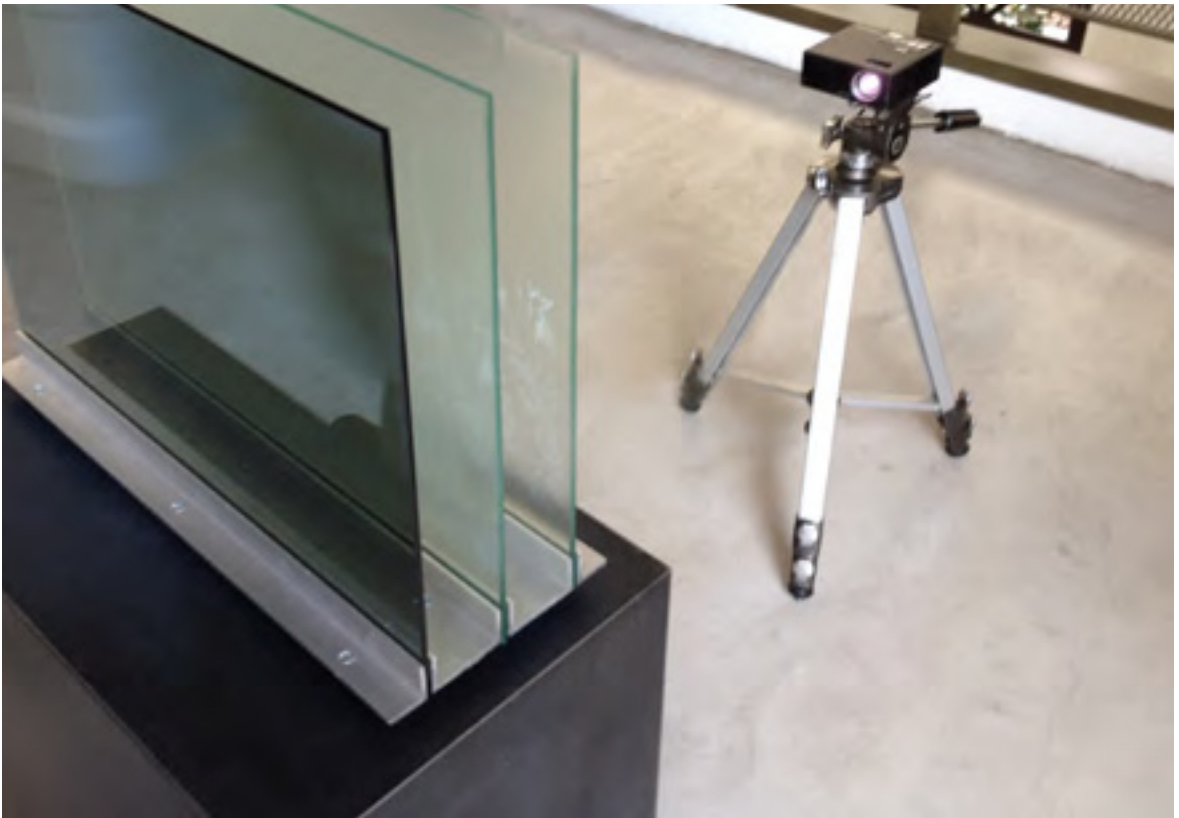


LANDSCAPE OF BELIEF, 2013
Installation view @ ArtBo
Solo projects Laboratorio, curated by Jose Roca,
Y Gallery, Oct 2013

- Exhibitions:
- The Storytellers, curated Selene Wendt and Gerardo Mosquera, Sternesen Museum, Oslo 2012-13
 - Los Habladores, curated Selene Wendt and Gerardo Mosquera, Biblioteca Luis Angel Arango, Bogota, 2012
 - Landscape of Belief, Museum of Art, BYU, Provo, Utah, 2013-14
 - Solo projects Laboratorio, curated by Jose Roca, Y Gallery, artBO, Bogota, Oct 2013



LANDSCAPE OF BELIEF, 2013
 Installation view @ ArtBo
 Solo projects Laboratorio, curated by Jose Roca,
 Y Gallery, Oct 2013



LANDSCAPE OF BELIEF_MINI (MOCK-UP VERSION), 2013
12 x 18 x 6 (glass, base 18 x 46 x 1")



Studies for LOB (glass) 5 images
edition of 3 + 2 A.P.



BLUEPRINTS_TRIPTYCH
edition of 3 + 2 A.P.



LANDSCAPE OF BELIEF, INSTALLATION_STUDIO
edition of 3 + 2 A.P.



LANDSCAPE OF BELIEF MINI
edition of 7 + 2 A.P.
it comes with three cities only



LANDSCAPE OF BELIEF, INSTALLATION MUSEUM \$35,000

unique + one exhibition copy

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<http://www.monikabravo.com/LANDSCAPE-OF-BELIEF>