

Link to Artist:

Cindy Santos Bravo

Link to Writer:

Aram Moshayedi

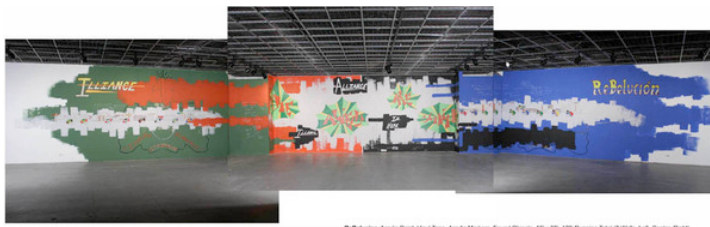
Writer's Bio:

Aram Moshayedi currently lives in Los Angeles where he is a second year Ph.D. student in the department of Art History at the University of Southern California.

What is Ten by Ten?

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Cindy Santos Bravo



ReBelucion Acrylic Paint, Vinyl Tape, Acrylic Markers, Found Objects, 10 x 20, 100 Planning Total (3 Walls, Left, Center, Right)

Aram Moshayedi on Cindy Santos Bravo

To say that Cindy Santos Bravo's work is reminiscent of a window is to make a break from the discourse of painting's most heavy-handed critics. The metaphor of a window can be applied to consider the possibility of a transitional space that is both inside and outside, thus going beyond the ways in which the window has been decried as an apparatus responsible for the ordering of vision.

Two recent large-scale wall paintings by Bravo address this notion of the transitional window and conflate perception and ideology through the use of form, iconography, and context. ReBelucion (2006) is a sprawling 109-foot wall painting conceived for a gallery setting. The work is divided into three sections that expand beyond an implied frame at either end, and it is interspersed with fragments of text that link together to form phrases such as "Illegal Alliance lz Here" and "The Aliens are Coming." In contrast, Oh the Possibilities/Orale las Posibilidades (2006) was created for the 2006 Mexicali Biennial on the venue's exterior wall. Rendered in large scale and also in three parts, Oh the Possibilities/Orale las Posibilidades employs visual icons that evoke street culture, urbanism, and dissent but with a sense of order most often found in a gallery context.

From these two examples it becomes clear that Bravo's interest is not solely in the introduction of one space to another; the language of the street, border, or urban is not merely being interjected to the context of the gallery, and vice versa. Instead, the work occupies an in-between that is transitional, or window-like, itself and thus involved in the production of space rather than rendering it as visible or framed.

What do you think?

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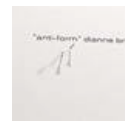
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