

Waiting Search

The project Monroy is presenting at Artissima plays with the language of documentary: the video is the end result of a post-production digital manipulation of the artist's intervention in the space of the museum as institution, while the series of spot lights – both 'real' and digitally reintroduced – reveals isolated sections of the museum's darkened interior in the manner of a subterranean expedition. By obscuring most of the room in darkness and negating the viewer's visual access, the artist forces him or her to consider only the isolated illuminated sections of the darkened interior, and leads the viewer to ponder the often overlooked details of the museum.

Monroy's interest in the intersection of the documented 'real' with fiction manifests itself in his post-production recombination of the originally recorded work, which literally functions by folding time in on itself. The end result is a looped video of the excavation of the interior whose duration is indeterminate. Aim to produce a semi-fictitious event that generates a documentary experience, the artist's project utilises the historical architecture and antiques within as a means of revealing the chronological and historical manipulation that is an inherent consequence of the canonisation process of art and history.

-Ana Maria Sanchez Sordo