

BARRY MONIGLE

"the artist"

Bio -

Barry Monigle is primarily a self taught artist. His work is a reflection and re-interpretation of memory. His earlier works were figurative representations from a collection of memories about growing up in a rural setting while obsessively trying to understand the infinite expanse of our Universe. Raised by a scientist, a jazz musician, and a poet, his technical process is reflected in these influences. His work now seems to focus on a conceptual frame work that every object is a cultural gathering place for our collective memory. Working in steel, wood, concrete, and various other materials, a consistent theme of an industrial landscape in decay can be seen. On the surface the work seems playful, interactive, and inherently beautiful. Just below the surface though, is an exploration into a philosophical question of what it is to be human. Born on October 25th, 1972 in Delaware. Currently working from ABCO ArtSpace in Oakland, CA. ABCO is a space that he started as a conceptual experiement to see what would happen when a group of artists were to live and work amongst one another to achieve the goal of creating an affordable, sustainable, and productive sanctuary for contemporary artists.

Statement -

I have been making things since as long as I can remember. From assembling coat hangers into traps upon my siblings, to turning an old box into an intergalactic spaceship, there has always been an obsession with bringing the figments of my imagination into some sort of material reality. After a brief stint in college as an engineering student, I found that I needed to pursue this obsession with a less structured environment. It was at this point in my life that I began a free form life course in art by way of designing the stage and telling stories with lighting and sets. This eventually evolved into rather monumental pursuits of creating sensational environments with which to tell stories from. With no formal training in either theater or art,

there were no mistakes, only happy accidents. As individual characters in these stories needed to be created I began pursue a path as a more formalized artist in the form of mainly a sculptor. I began showing my creations outside of the world of theater and in a more direct visual art context. This proved to be an effective venue for me to have a dialogue with a larger unseen audience. My work is currently exploring an idea that objects are the commons of our collective memory. From Bridges to billboards, cranes to power-lines, all of these objects from our common experience with the industrial landscape unite us to sharing an experience and therefore, shape our collective memory. As I see the rusted trussels of an old train bridge, it makes me think of all of the people who have staired at this marvel of human ingenuity, or crossed over it, or built it, or designed it. This object becomes the symbol of our humanity, the thing that seems to distance us from every other creature on the planet. I am trying to understand this fractured relationship we have with the rest of life on the planet, yet how it is our shared experience, our commons, our collective memory.