

Kyle Bravo
Artist Statement
hotironpress@hotmail.com

My work as a visual artist initially grew out of my involvement in the underground publishing and zine subculture, as well as punk, and anti-authoritarian organizing and activism. A philosophy that links each of these realms of activity, and that has carried on into my work today as a visual artist, is the concept of DIY, or "Do-It-Yourself," which is essentially an insistence on reclaiming control over your own life, and a non-reliance on outside authorities or institutions. My work explores DIY as a model for the empowerment of the individual while also examining the complex interrelationships between the individual and the greater society as a whole.

These explorations manifest in a variety of media, especially those that are unprivileged, ubiquitous, or those that are commonly thought of as "poor" materials. My work has taken many forms in a range of materials depending on the project, from Xerox, to graphite, to video, but more often than not it involves printmaking in some capacity. This medium has captivated me for some time due to its bastard-like position amongst the traditional hierarchy of art media. Printmaking earns this red-headed step-child distinction mostly due to its intrinsic ability to uncomfortably reside in the gray area between fine art and commercial art - especially printed ephemera, advertising, and propaganda. This dialectical tension both influences and informs my work.

Just as important as the conceptual impetus for and materials used in the work's creation is its final form and function. I endeavor to make work that breaks free of the traditional expectations of art installation, viewing, and consumption through a variety of strategies. My work often allows for interactivity and viewer involvement, liberating the viewer from the role of passive art consumer, and instead allowing them active and direct participation in the creation and meaning of the work. I frequently work in multiples due to the multiple's inherently democratic nature in that many copies of the work exist and are therefore more accessible and easier to disseminate. Though I regularly work within a gallery context, I am also interested in work that can exist outside of the traditional white walls of the gallery, and instead can take form in the public sphere and other realms of people's everyday lives.