

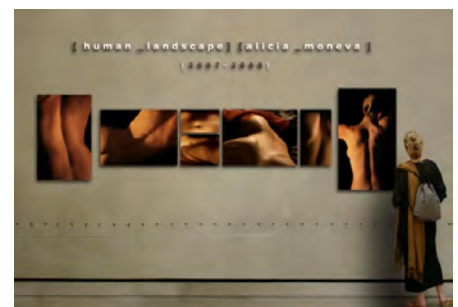
The constructed idea, around the human Alicia Moneva

When I was about to finish my bachelor's degree in Biological Sciences, I started working with architects by chance. My vision began to take shape, structure and scale with them. I was very lucky, I met interesting people who opened up a world of possibilities to me and taught me to see beyond the obvious. At the same time, painting became something of great importance in my life. And it still is.

Photography was first a working tool. Just another tool that I used to collect data. It helped me paint when I couldn't do it from nature. I was interested in worn out objects and their lives, colors, textures, shapes... The magic of humanized space, the mystery that shadows hid, matter revealed by light. And, above all, how time was measured and how an instant could turn into something eternal.

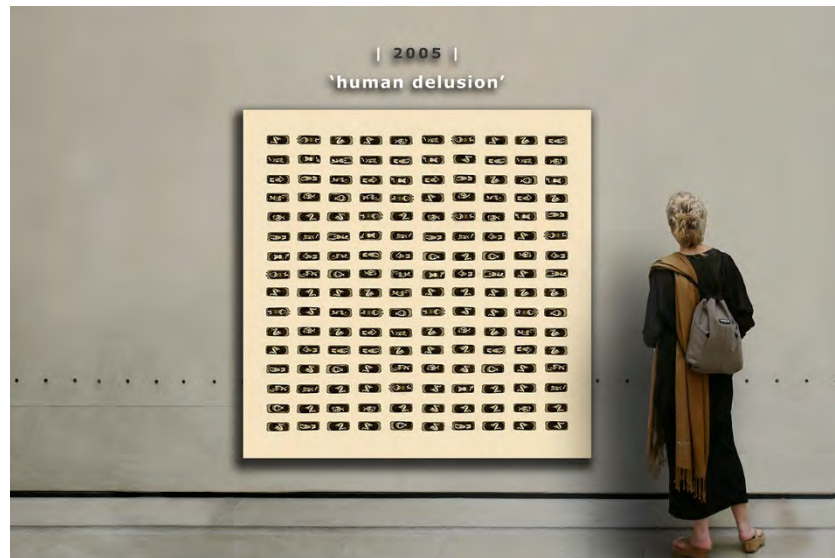
Later on, I started to study Psychology at The Open University. I personally believe that the best secret to stay young is keep on learning. At the same time, I portrayed everybody who visited me in my studio (with analog and black and white photographs). There was always a magical moment in every photo shot when the model looked right into the camera, baring his soul.

Then the body became more important. First, they were almost experiments. It was in Paris where I discovered sculpture when I was really trying to find inspiration for painting. Those fragments of sculpted stone made me wonder where the human essence lies ("**S | culture**"). From that moment on, I started playing with the body, placing it under dim lighting. I tried to dehumanize these bodies by conceiving them as landscapes ("**Human Landscape**" and "**Under my Skin**" series).

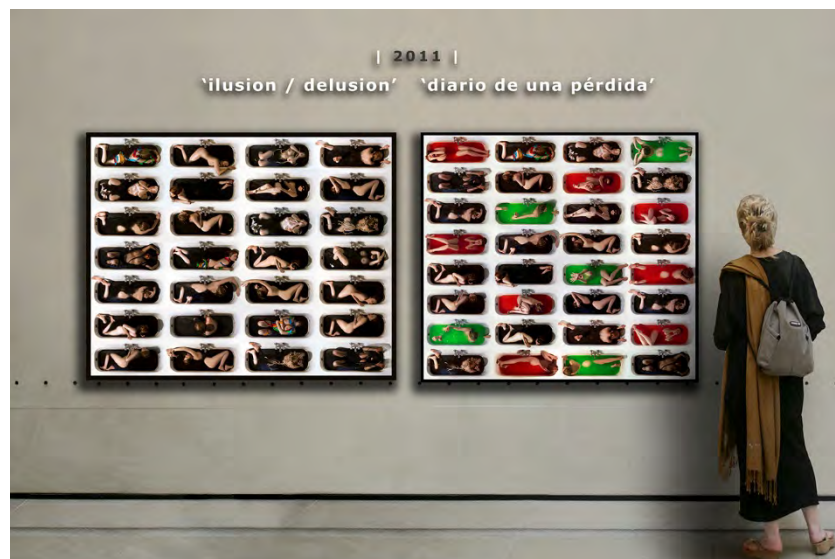
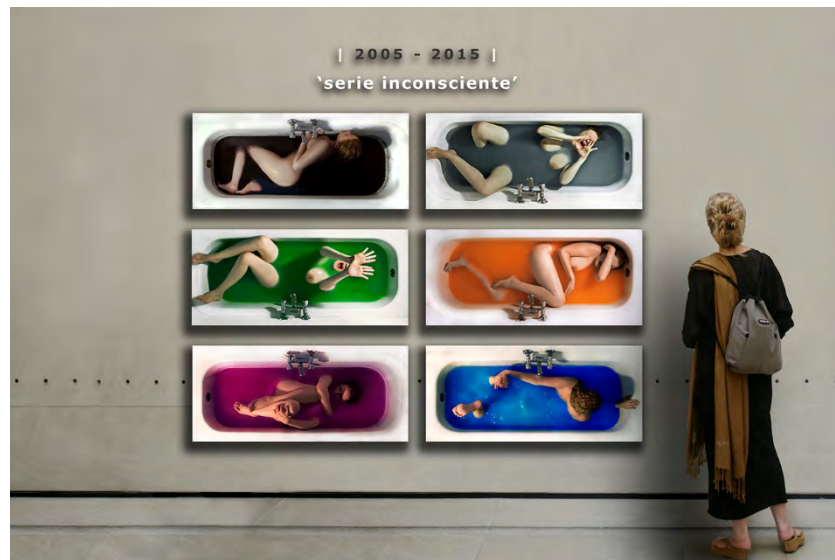


“Photographic series”

At the same time, I was open to a new path that led me to investigate about the most intimate side of human beings, their unconscious. I was then influenced by Psychology. I used bathtubs as a simile of what is developed in ourselves, our pure primitive feelings before being sifted by language. Colored water represents our impulses which will later turn into hidden desires that will manipulate and readjust our maps of reality. (*“Unconscious series”*).



“Human Delusion Red”
“Human Delusion Green”
“Sin identidad”



For “**Collective Series**”, I used boxes and plastic as if they were placentas. By using photographs and video, I saw how important movement was to understand this series. If it moved faster, it caused an almost instinctive rejection in the observer, as a perverse game to (re) convert the human.

“Selective Breeding”

“Non-Places”

“Time at Stake”

“Schrödinger kitty”

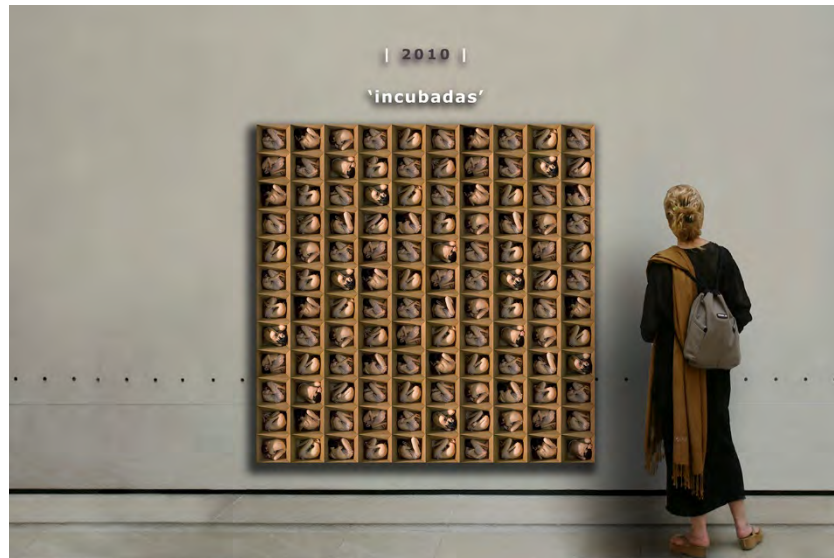


"**Selective Breeding**" photographs. Everything I discovered by learning was a source of inspiration to me and it helped me develop my own ideas. The world of Philosophy and Anthropology was opened up to me. I continued trying to explain the essence of thought through boxes.

"**Non-Places**" was based on the thesis of the anthropologist Marc Augé. He described public places as *transit areas* without identity. This photographic work shows that non-places have already conquered our own private and subjective sphere, turning it into an alien individual. Unfortunately, this is emptying and dehumanizing us and it is also helping to create dangerous acritical societies.



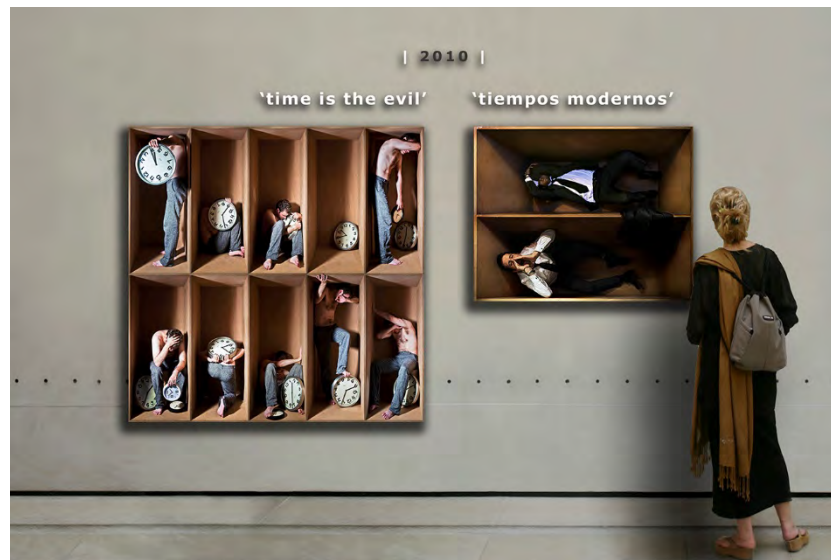
In "**Incubated**", I explore the inner emptiness of the individual. We are induced to a collective thinking from different media that appeases and equalizes our behavior. It smooths over our differences and our own ideas. Cloning is now a social matter.



Social problems are also discussed in the study of *Baruk Spinoza*. "**Superstitio**" deals with both political and religious issues. He thought that there was some kind of net (superstition) inside us that made us believe in incredible things, such as religion or politics. Only knowledge gave us the power of choice, essential to exercise our freedom. Although we consider ourselves rational beings, he claimed we lived prisoners of our desire ("**Cupiditas**") which affected all our choices. These ideas seem so obvious to us now, but not in the 17th century.



"**Time is the Evil**" (the title refers to a poem of Ezra Pound) is a photograph charged of symbolism. Slaves of time, time is the evil. In "Theaetetus", Plato speaks about people who exchanged wisdom by prior arrangement. He mentions the Sophists who sold their teachings. According to him, they were the enemies of philosophers. He thought it was not wise to sell time.



We get into trickier issues such as human disease (**"About Disease in our Culture" series**) by using new boxes and later on bathtubs. This project also has the intention of being a tribute to all the chronically ill who are the anonymous heroes of our time. Sometimes, we wonder what the status of disease would be in a culture of success and good looks, in a "society of the spectacle". Is there a real social interest or is it all about appearances, just a good business? **"The Pain of Others"** and **"Gaslight"** try to dig into this topic.



"On/Off" photography and video deals with space and time in Parkinson's disease as a simile "box-body", which became very useful to explore the absence of movement in the OFF states of these patients. It is also a disease that only affects humans. I worked with a parkinsonian patient for this picture.



“On / Off “

I also wanted to explore Alzheimer's disease with photographs such as "**Forgotten Prisoners**", "**Captives of Memory**", "**Requiem for an Identity**" and "**In a Sea of Doubts**". I questioned myself the role played by memory in our personal identity. Photographs speak of individuals locked in vital spaces that become impossible to live in, dim lights as memories which fade slowly and the pain of not recognizing yourself. Plato said that "we know when we remember" and I would dare to add that "we recognize when we remember".

“In a Sea of Doubts”



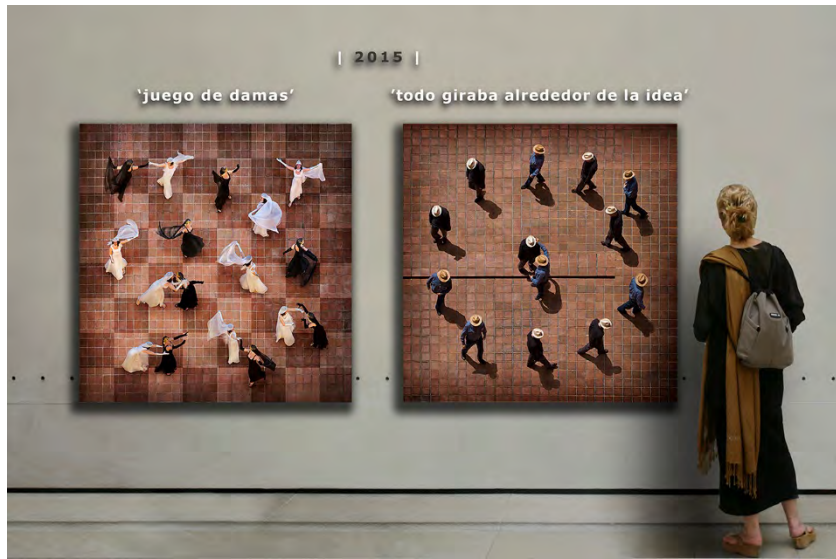
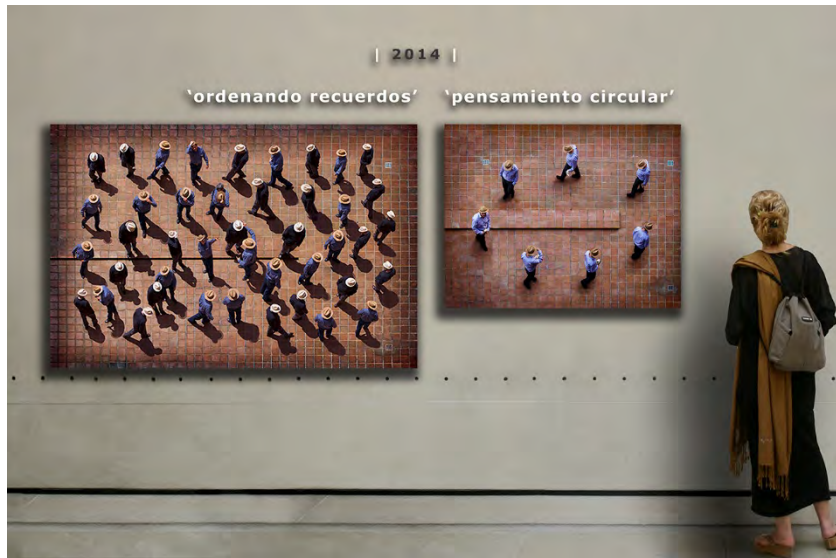


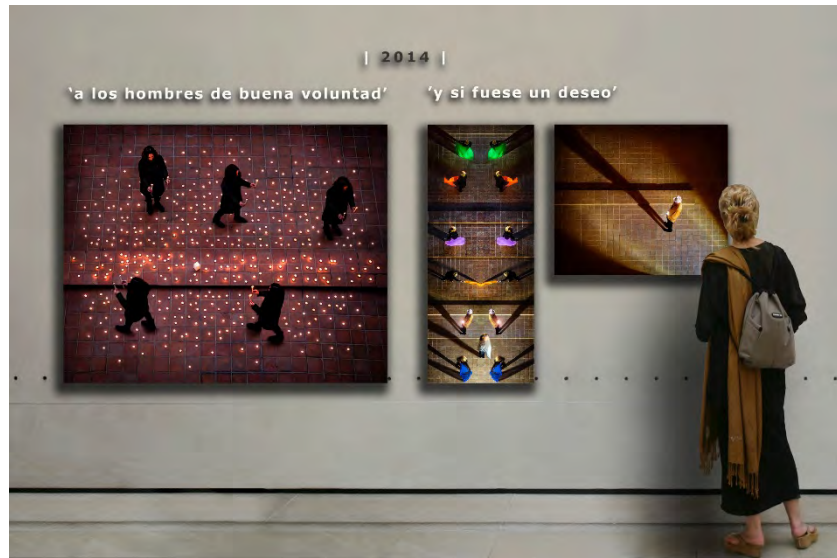


"**Social Unconscious**" series is the desire to understand, as a meeting point that has recently emerged in Western society. It contemplates proximity and distance in regard to social aspects. It intertwines the most intimate part of individual thought that defines us, and at the same time, identifies ourselves in a group. What we share with collective unconscious serves as a link to society, as a way to recognize ourselves in other people. A factor that should be inclusive. A search of what makes us more human and it is also social heritage: thought.

"**Arranging Memories**", "**Circular Thinking**", "**Everything Revolved Around the Idea**", "**National Politics**", "**Checkers Game**"...

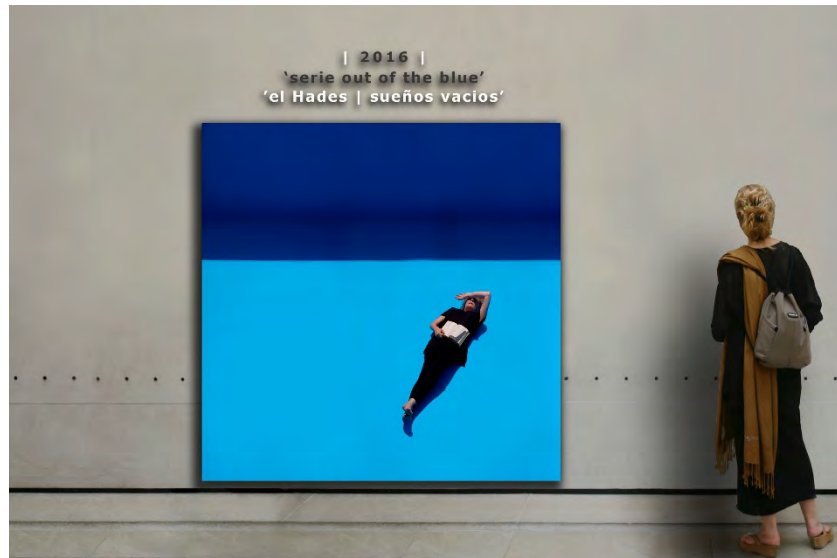
["States of Altered Consciousness"](#)





"Out of the Blue" photographs deal with the unexpected, those essential elements in life that go unnoticed until they are revealed to us, as being reborn along the way.





The starting point of "**Perception**" project (2015) is what you learn from 'looking' through other senses to create a series of photographs and video art.

It proposes a joint work of both blind and sighted people inside a wooden box as a place where everyone expresses their own personal perception. The sculptor, Nacho Angulo, created a singular masterpiece with this box, which has been titled "**Res Fortissima**".

[“The Perception”](#)

[“Res Fortissima”](#)



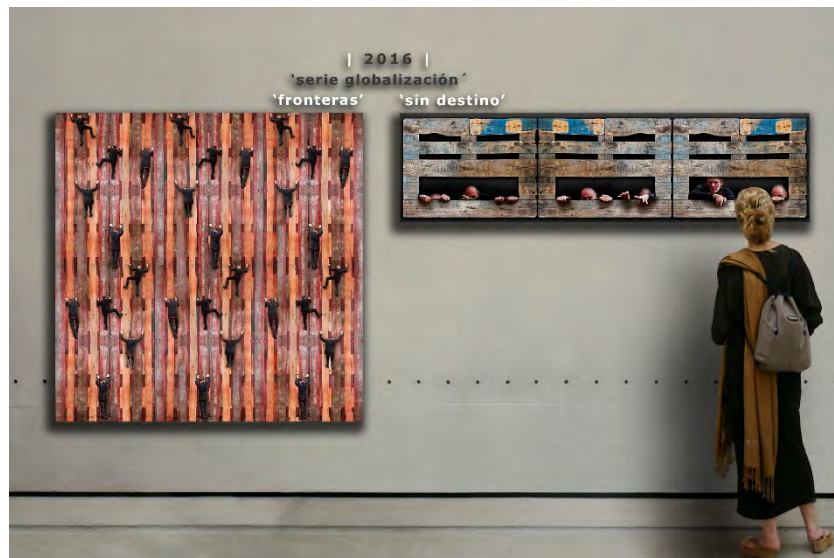
I'm currently developing "**Goods 2.0 / Globalization**" project. It explores the transformation of the concept of the individual in Western society. The title refers to the purely commercial value which is being assigned to human beings.

It provides food for thought on the concept of human being seen as a product which consumes and is consumable. This human quality gives way to the objectification of the

individual, through a probabilistic mapping. It empowers the society of consumption with the calculation and the transformation of the population into physical and virtual goods. We are not people. We are now labelled as customers, voters, public...

And in this perverse game of dehumanization, we first focus on the most extreme form of emigration. When the most disadvantaged people have to face war, hunger, power and religions, they try to run away from them. The good Samaritans of Western society remain impassive bystanders before the cold calculation and equitable distribution of "goods" amongst the countries.

"Without a Destiny", "Adrift" and "Borders" are different photomontages on pallets which symbolize burden and misfortune.



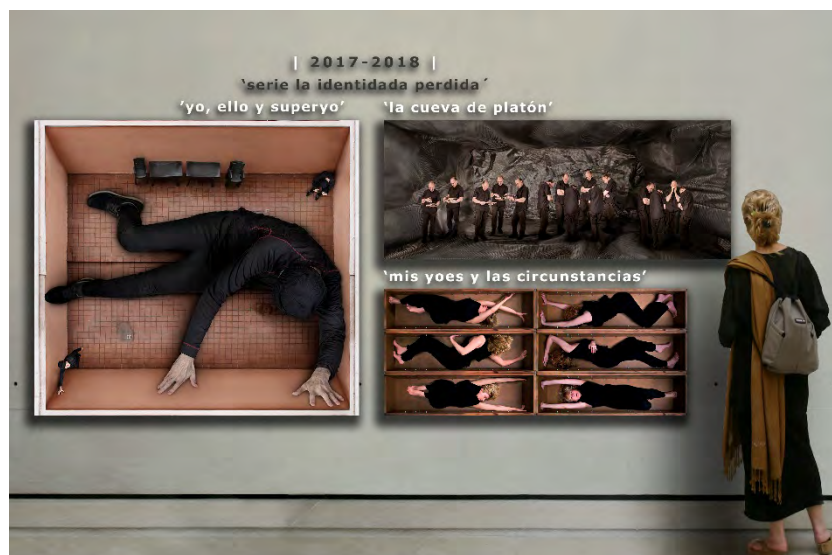
Photomontages on pallets also appear in **"Shipwrecked Memory"** for the same reason. I used barrels in **"Goods"**. Also use cardboard packing in the **"packed"** photography.



"Occupancy Certificate" or "The Dilemma of Capitalism, Profit-Cattle" deals with the same subject from a different angle. And the theme of immigration and borders in "wet backs".



"The Ladder of Jacob", "Labyrinth", "The Informed Man" and "To Be or Not to Be" tell us about disorientation, misinformation and confusion of the individual in an increasingly cold and distant society with the essence of human beings.



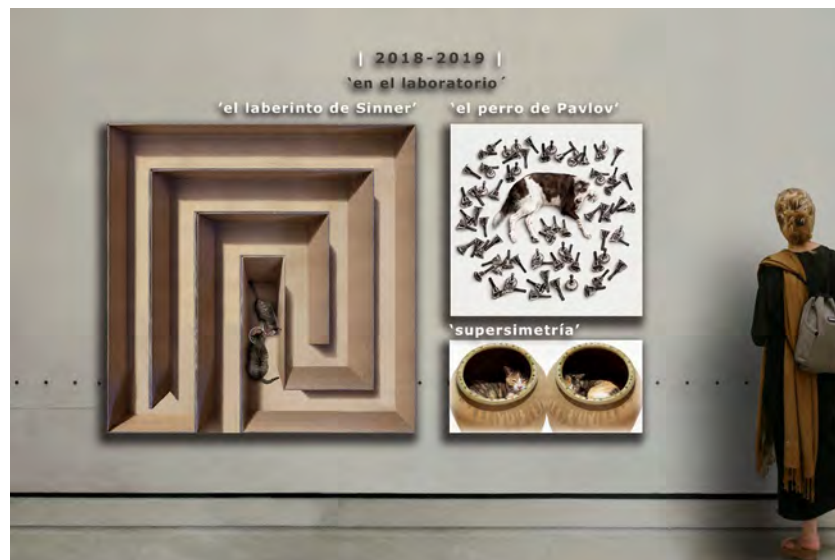
The series "**the image inhabited / humanized city**", about putting a human scale to the city, a scale of habitability.



"**while you were sleeping**" it will investigate on the relationship of sleep to the unconscious. Through the stories of different subjects and their dreams, be will be weaving, with pieces of video and photography, a history of delusions, fear and desire, and also hope.



The series "**in the laboratory**", focuses on pets, and as these have been instrumental in scientific research. It is treated with a wink of humor.



All series are always open to the inclusion of new pictures, as if I would never like to close those issues that concern me.

The most notable work in collaboration with other artists was "**The Difference between Her and Yesterday is a Just a Photograph**" photographic series, which combined video art and a performance. It was performed by the photographer Judith Sansó (who was Alberto García-Alix's assistant for five years).

It all started as a proposal for a joint exhibition. Both of our works dealt with memory, memories and identity, from different points of view, and they complemented each other. We believed that a performance would be the best meeting point for our proposals.

As this was a collective project, we included a piece of "noise" created by No-Zelandia (Rodrigo Sánchez), a musician and poet who also produced a poetic story for this video art. Rodrigo Sánchez and Álvaro R. Marín participated in the performance.

This series talks about how memories define individual identity. Personal experiences intertwine with our own biology, weaving a map of realities which makes us different and unique. Even accidentally inherited memories turn into our own, integrating in our identity as postcards of an ended life.

Photographs and pieces of life are watching us from yesterday. Dreams and broken hopes along the way. Sometimes, full biographies which accept their destiny and overcome

insurmountable obstacles to redirect their paths, enjoying the gift of life. Causality or coincidence, a whole imaginary of possibilities.

"The Difference between Her and Yesterday is a Just a Photograph"

Performance july 2013

Teaser "the difference"

"Disturbing"



I finish with a breath of fresh air and an inspiring plea for those who approach art, or life itself, which should be the same thing.

A fragment of **José Hierro's** poem "**The Right Time**".

...
***But there are things that do not die
and others who never lived.
And there are ones that fill all
our universe.
And it is not possible to get rid
of his memory.***

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Madrid, 2019

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