Jessica Bronson is an artist who creates site-specific installations that explore the nature of time and space. Her work often incorporates elements of video, sound, and large-scale sculpture, and is characterized by its immersive quality and its exploration of the relationship between the viewer and the environment. Her installations are often presented in public spaces, such as museums and galleries, and are designed to engage the viewer in a transformative experience.

Bronson's work is informed by a range of influences, including structuralist film, ambient music, and the natural sciences, particularly the study of clouds. Her installations often feature large-scale video projections and soundscapes, and are designed to create an immersive experience for the viewer. The artist's work is characterized by its exploration of the relationship between the natural world and the human experience, and its use of technology to create a sense of wonder and awe.

Bronson's installations are often presented in public spaces, such as museums and galleries, and are designed to engage the viewer in a transformative experience. Her work is characterized by its exploration of the relationship between the natural world and the human experience, and its use of technology to create a sense of wonder and awe. The artist's work is often described as transcendent, and is designed to move the viewer beyond the bounds of ordinary experience.
The following are some key points from the conversation between Jessica Bronson and New Langton Art's Program Director, Jeffrey Rauch on July 8, 2002:

BRONSON: I'd like to talk about your work, can you tell what? What interesting themes are present in your work?

BEWLEY: Apart from the bar theme, can you tell me what, if any, overriding themes are present in these three works?

BEWLEY: Your original intention was that the installation of this series would be presented in San Francisco's new lightbox on Market Street. How does the size affect the work?

BRONSON: Golf is an extreme sport. It's extremely strange and extremely slow. In my case it's also a metaphor for the process of creating art, which takes time and patience.

I used some of the camera techniques of skateboarding or downhill skiing to use in the installation. The camera zooms in on the screen to create a sense of excitement. At the points between the green and the tee, I inserted excerpts from a golf landscaping text book because of its quasi-poetic quality.

I am interested in the concept of the mosaic as a means of delimiting the screen, and thinking about the ways in which different forms of imagery intersect and overlap.

BRONSON: “Heaps, layers, and curls” is located between different formats. By that, I mean video installation, single channel video, and still images. I wanted these pieces to float between different formats. By that, I mean video installation, single channel video, and still images. I wanted these pieces to float between different formats.


These works were intended to produce a rupture of genre in popular culture and its inevitable exhaustion to affect us. The concept of the mosaic in video art is interesting because it can be used to obscure identity in early nineties real time television such as "Cops." The mosaic version of the lava lamp into itself, I was also hoping to allude to that.

Please Note:
Edition 1 of 3
Dimensions variable
Mixed media
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Additional donors to the MATRIX Program include the UAM MATRIX Council Endowment, Ann M. Hatch, and the New Langton Arts board of directors. For more information, please visit our website at www.matrixarts.org.

The museum also wishes to thank the LEF Foundation for their support of Jessica Bronson/MATRIX Editions. Additional funding has been provided by a grant from the Cultural Arts Council of the City and County of San Francisco.

Selected Bibliography

Hull Webster, Mary. “Review,” Artweek, January 26, 1996.

You may view the exhibition online at www.matrixarts.org.

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