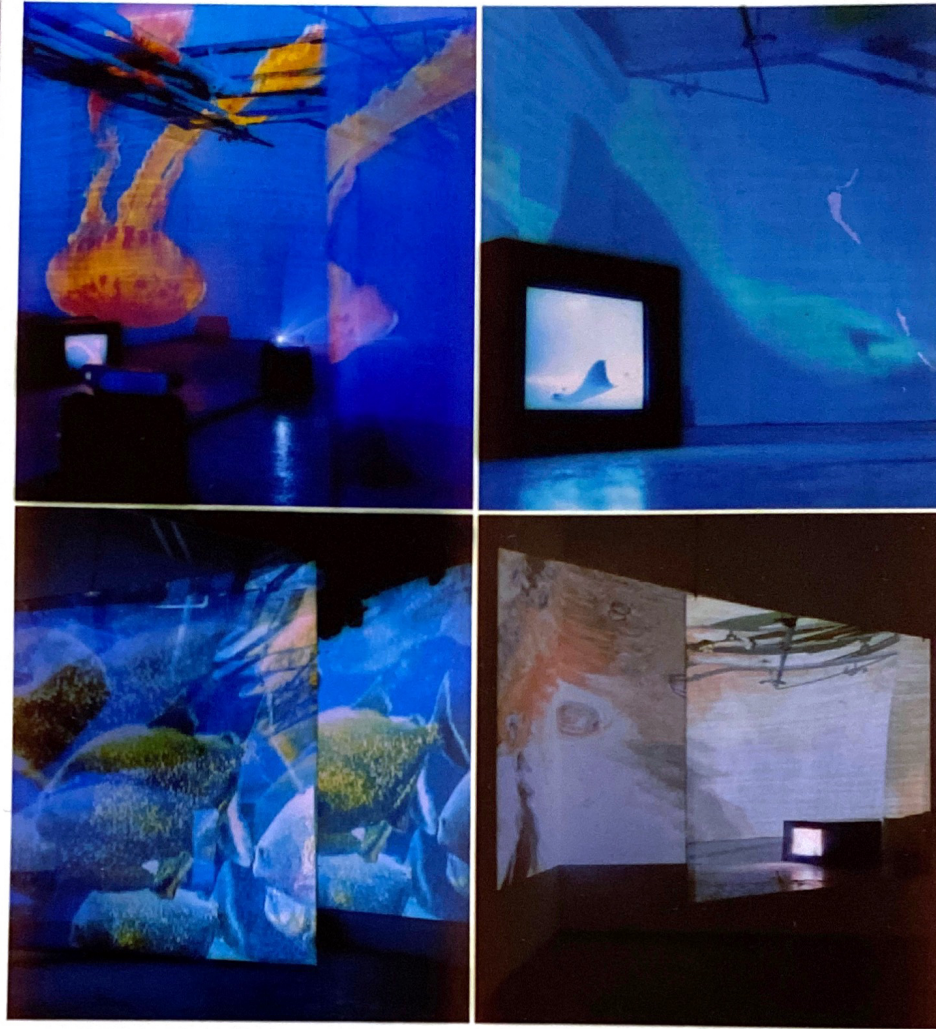


monika bravo projects 1997-2000.

artist statement.

Whilst existing in a physical plane one must define its boundaries with concepts that express its essence. Hence mind, spirit and body are separated into layers that work simultaneously (yet conceal particular properties of their own). For centuries, philosophy, science and mythology have served as a language to interpret the knowledge of all things. Landscape has become a personal metaphor for the intrinsic condition of humankind.

I intend to draw parallels between the physical forms that are configured in familiar landscapes and the philosophical structures that are embedded within. "**Symphysis...**," treats the blurring line between what is real and illusory by transposing existing physical boundaries into a virtual unrestricted territory. "**For the time being...**," considers the relationship between the systems of belief and a physical point of view that has been altered by the progression of time. Inferring that its physical position is irrelevant, for all systems are viewed differently by each individual each time. "**Taxidia...**," sets the viewer in a midpoint where physical journeys and the memory of dreams examine if we are really being what we want to be; or just reacting to what institutions (i.e., family, religion, society) want us to be. "**Syncronicity**," explores the notion of chance, destiny-life purpose. This scheme is set as a slot machine, where we have the same situation occurring differently at the same time. These four videos each have a counterpart: Sequence(s), Interval(s), Oneira and Iota(s). These exist as still images from the videos that have been isolated, and superimposed in multiple layers to become objects that contain a simultaneous fraction of time.



TITLE: Symphasis* simultaneous appearances.

DATE: January 2000

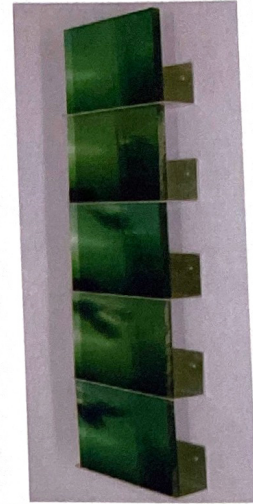
MEDIUM: Multiple video projections, with sound. Video stills.

DURATION: Endless loop, Original: 11 minutes 23 seconds.

MATERIALS: Video installation: DVD Digital Video, Two projectors, TV Monitor, Plexiglass, 3Mscotchint* Film and Diffuser screens. Video stills: Transparent ink jet prints, Plexiglass and reflective Mylar.

The Aquarium represents a confined space that exists within defined frontiers. Playing with the blurring line of what is real or illusory, SYMPHASIS transposes the finite boundaries to a virtual unrestricted territory. Functioning as opposites, when the invisible becomes apparent it transfers its intangible margin immediately, therefore creating an analogy between the non-physical boundaries of the Conscious and the Unconscious. The video images and the music appear together becoming the transporting vehicle. In the large room, The TV set enclosed in a box implies the original space (the aquarium). The larger Plexiglass screens with the aid of the glass-tinting film permit the projections to be both reflective and transmittal. The placement of the material against a corner renders a 3D quality, making the structure interactive 360-degrees, thus transposing its original boundaries. In the smaller room arranged as sequences appearing all at once, the video stills insinuate small fish tanks. A thick Plexiglass relies between a reflective Mylar and the transparent print, making these mirror-like objects retain 3D properties that induce for a closer look.

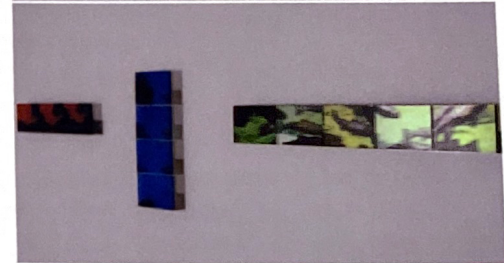
SYMPHASIS sequence #3:
dimensions: 6.5" x 32.50" x 3"
edition of three, 2 /2000



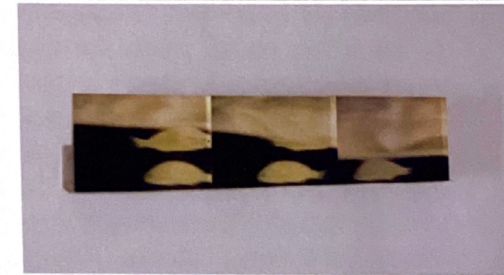
SYMPHASIS sequence #11:
dimensions: 30.25" x 6.5" x 3"
SYMPHASIS sequence #10:
dimensions: 6.5" x 26" x 3"
edition of three, 2 /2000



SYMPHASIS sequence #1:
dimensions: 30.25" x 6.5" x 3"
SYMPHASIS sequence #2:
dimensions: 6.5" x 26" x 3"
SYMPHASIS sequence #9:
dimensions: 49.75" x 6.5" x 3"
edition of three, 2 /2000



SYMPHASIS sequence #6:
dimensions: 30.25" x 6.5" x 3"
edition of three, 2 /2000



SYMPHASIS sequence #1:
dimensions: 30.25" x 6.5" x 3"
SYMPHASIS sequence #2:
dimensions: 6.5" x 26" x 3"
edition of three, 2 /2000



Installation view



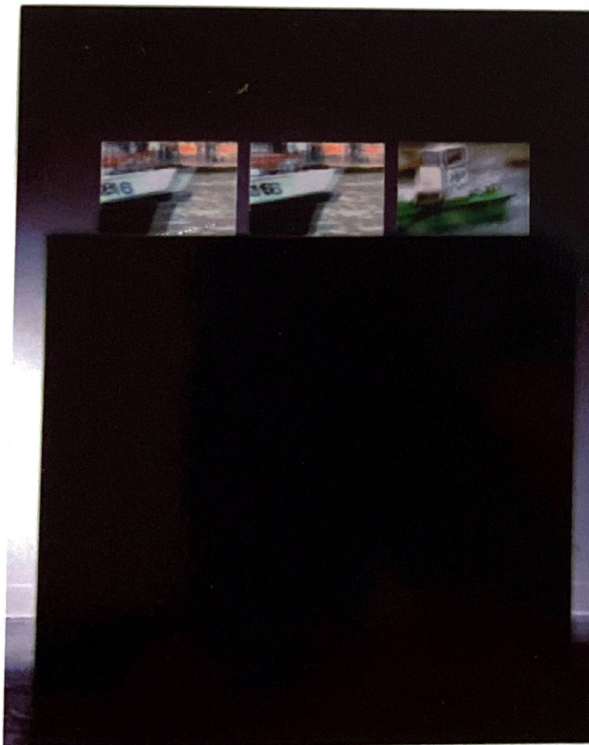
TITLE: Synchronicity (video) - Iota(s) (stills)

DATE: Feb. 1999

MEDIUM: 1 video projection with sound, video stills: Iota (s)

DURATION: Endless Loop, Original: 7 minutes

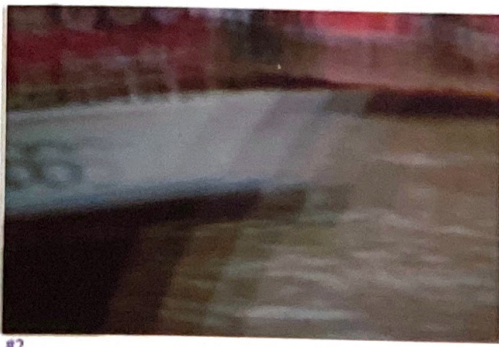
MATERIALS: Installation: plexiglass, video projector, vhs, mirrors. Video stills: c-prints and plexiglass.



Life dissolves and alters its direction unpredictably; it is influenced by incidents and circumstances often extrinsic to us. These events can become enigmas in our mind. Whether they are due to chance or we provoke them, is a matter of creed. Boats are used as an analogy, creating a video installation of three images projected into transparent objects. These sequences interweave in a pattern similar to that of a slot machine. The still images (iota) are fragments of information from the boat's journey, as we constantly isolate events in our lives. In Greek mythology three goddesses (Moirae) determined human life and destiny. Nowadays we could conceive fate as an ultimate game where probability plays a part in the final outcome; creating a doubt whether we are the originators of the course of our lives or not.



#1



#2



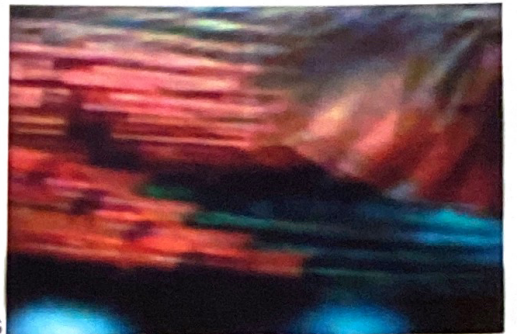
#3



#4



#5



#6



#7



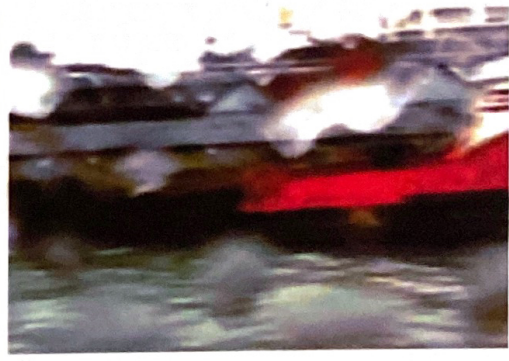
#8



#9



#10



#11

IOTA(s) #1-11
c-print & plexiglass
44 x 65 x 1/4"
1.12 x 1.66 mts
9.5 x 13"
24 x 33 cm
edition of one. 1999

monika bravo for the time being



TITLE: For the time being is an instrument that from time to time measures, captures and registers time after time (video) intervals (stills)

DATE: Feb. 1998

MEDIUM: Video projection with sound

DURATION: Endless Loop, original: 70 minutes

MATERIALS: Installation: tv monitor, vhs, darkroom stills: plexiglass and c-prints

TEXT FROM THE VIDEO:

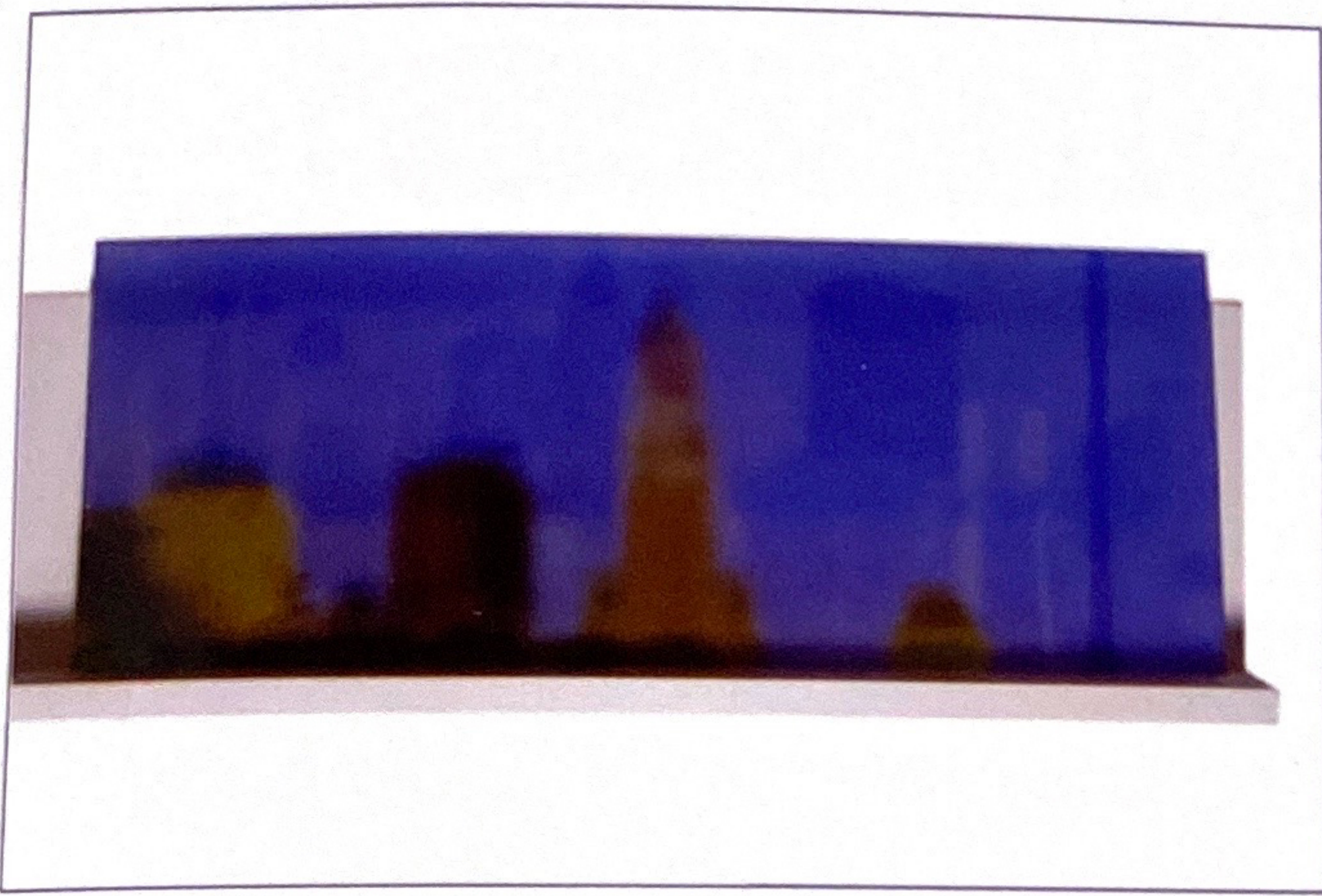
...A TIME TO BE BORN AND A TIME TO DIE,
A TIME TO PLANT AND A TIME TO UPROOT, WHAT IS PLANTED.
A TIME TO KILL AND A TIME TO HEAL,
A TIME TO TEAR DOWN AND A TIME TO BUILD.
A TIME TO WEEP AND A TIME TO LAUGH,
A TIME TO MOURN AND A TIME TO DANCE.
A TIME TO SCATTER STONES AND A TIME TO GATHER THEM,
A TIME TO EMBRACE AND A TIME TO REFRAIN FROM EMBRACING.
A TIME TO SEARCH AND A TIME TO GIVE UP,
A TIME TO KEEP AND A TIME TO CAST AWAY,
A TIME TO TEAR AND A TIME TO MEND.
A TIME TO BE SILENT AND A TIME TO SPEAK,
A TIME TO LOVE AND A TIME TO HATE,
A TIME FOR WAR AND A TIME FOR PEACE...

ECCLESIASTES #3.2 - 3.8

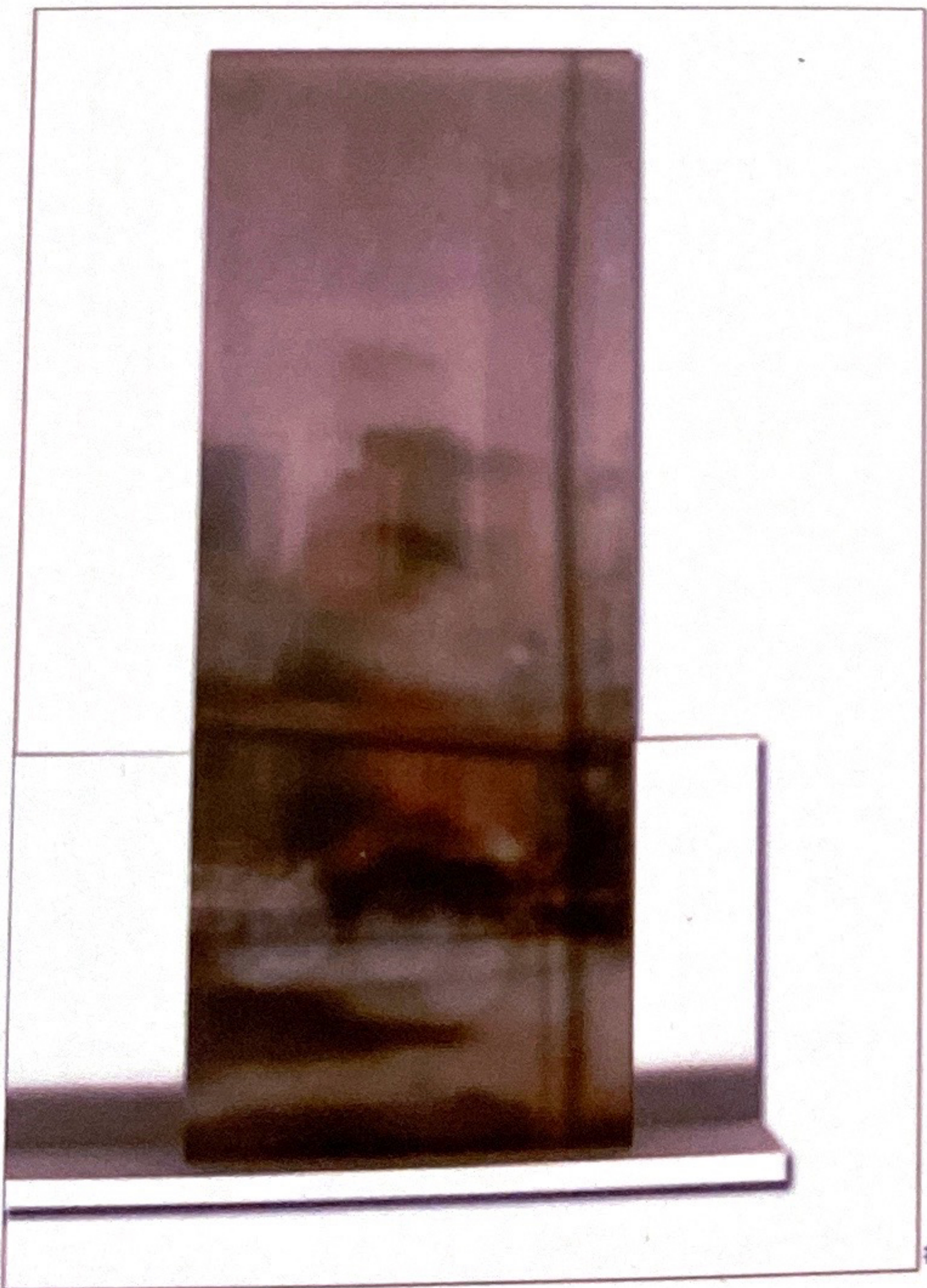
We dwell constantly between polarities, trust versus mistrust, good versus evil, light versus dark, etc.; thus creating a unity, all connected to the same source of life, so people called it by different names. Language is a funny thing because it can distort its true meaning. We could be very capable of trying to hide what is embedded in our unconscious, though many times it can be very clearly reflected in our own perception of reality: the outside. By exercising my own vision and focusing on the same point, i.e., the landscape, accessible to me on daily basis (my window); Slowly I started to contemplate and to realize that everything was the same. Although I was recording the passage of time and the changes of the weather at different times of the day, my perception and vision of the same view could only be altered by my own inner state. Determining that it doesn't really matter if we are standing in front of the same point of view (i.e., ideology-believe system), we all perceive it differently and it is affected by circumstances, by memory or merely by point of focus.



#4



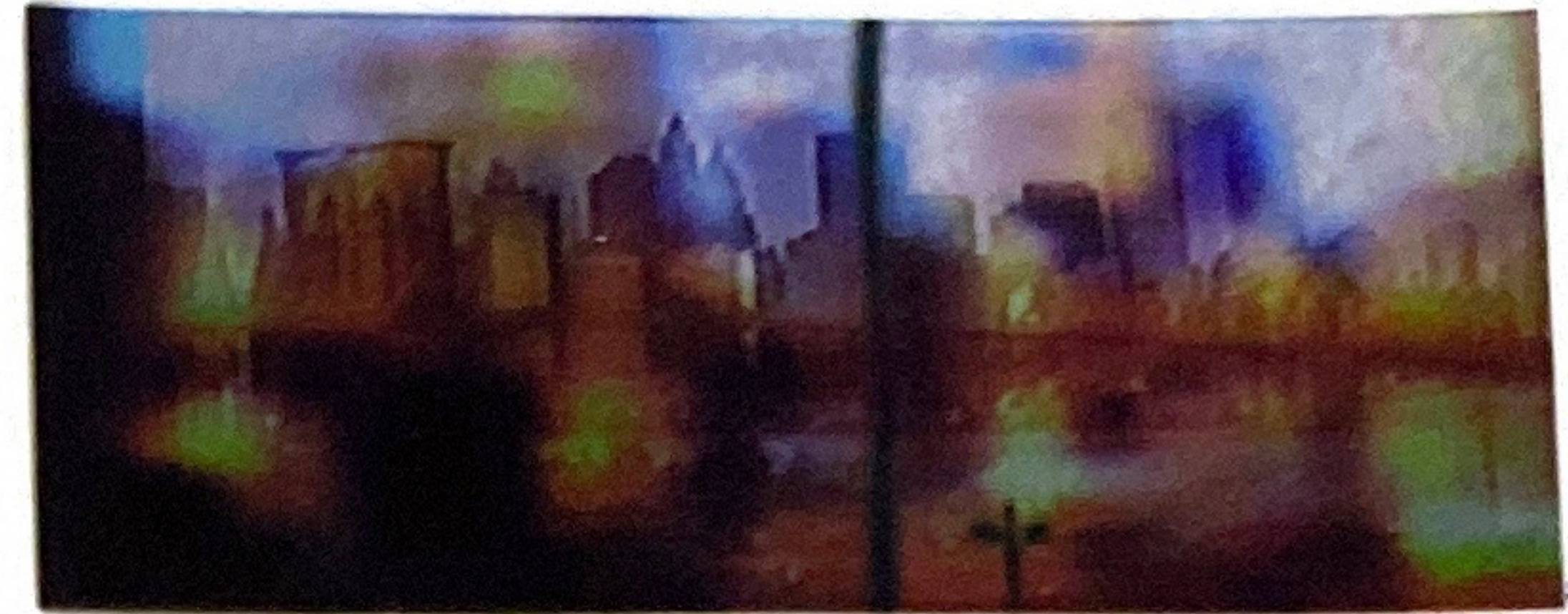
#6



#10



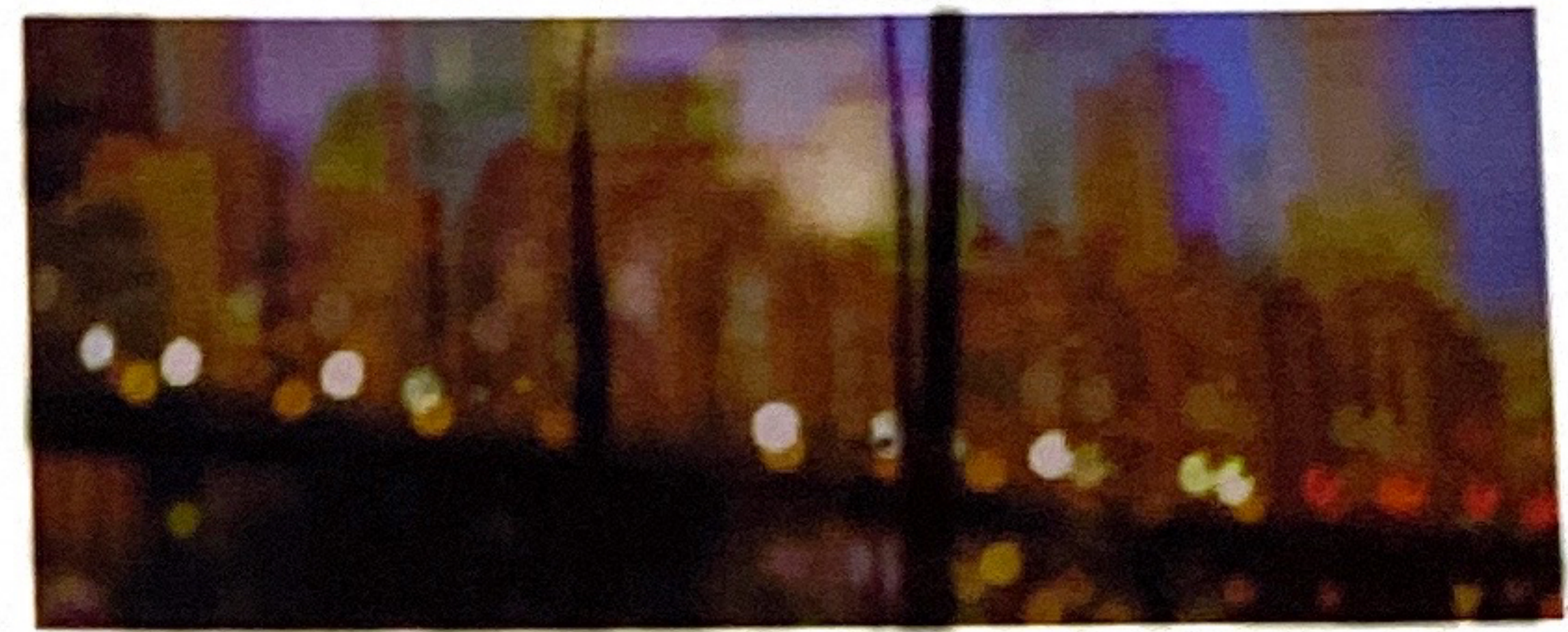
#1



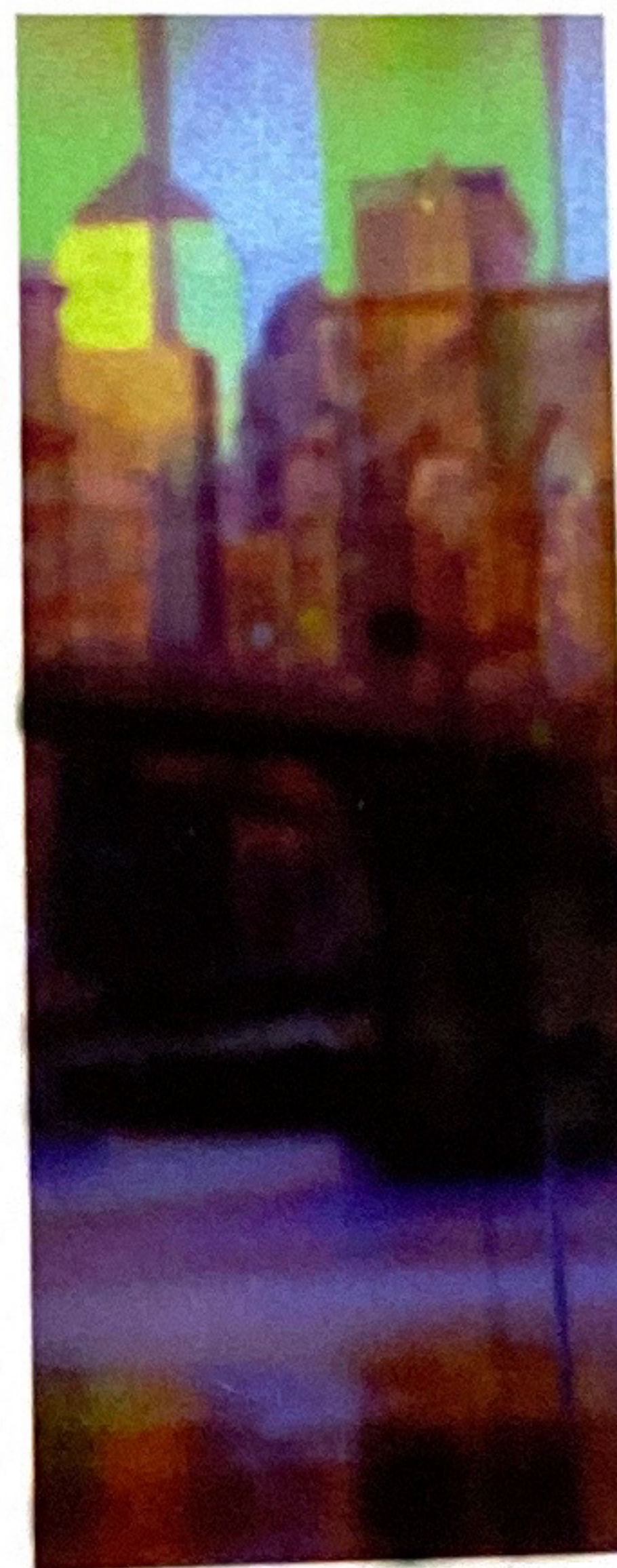
#5



#3



#2



#7



#8



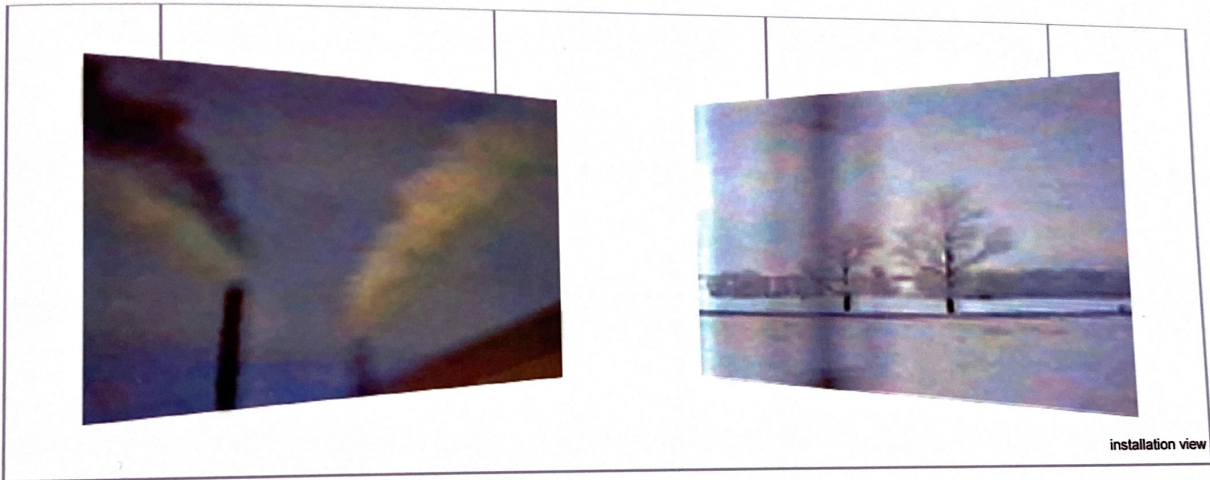
#9

INTERVALS #1-10
inkjet print & plexiglass
23.5 x 9.25 x 1"
19.7 x 23.5 x 2.54 cm
edition of three, 1998

monika bravo taxidia - a. the cloudmakers, b. the search



video stills



installation view

TITLE: Taxidia - a. the search - b. the cloudmakers (video) - oneira-triplet (video stills)

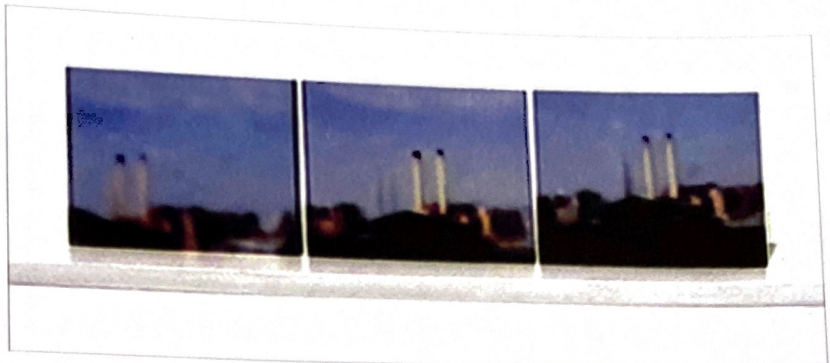
DATE: Nov. 1997

MEDIUM: 2 video projections with sound,

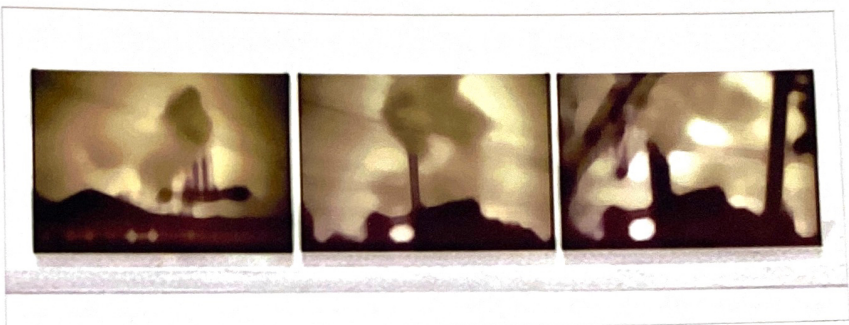
DURATION: Endless Loop, Original: 10 minutes

MATERIALS: Installation: plexiglass, video projectors, vhs, Video stills: transparent ink jet and plexiglass.

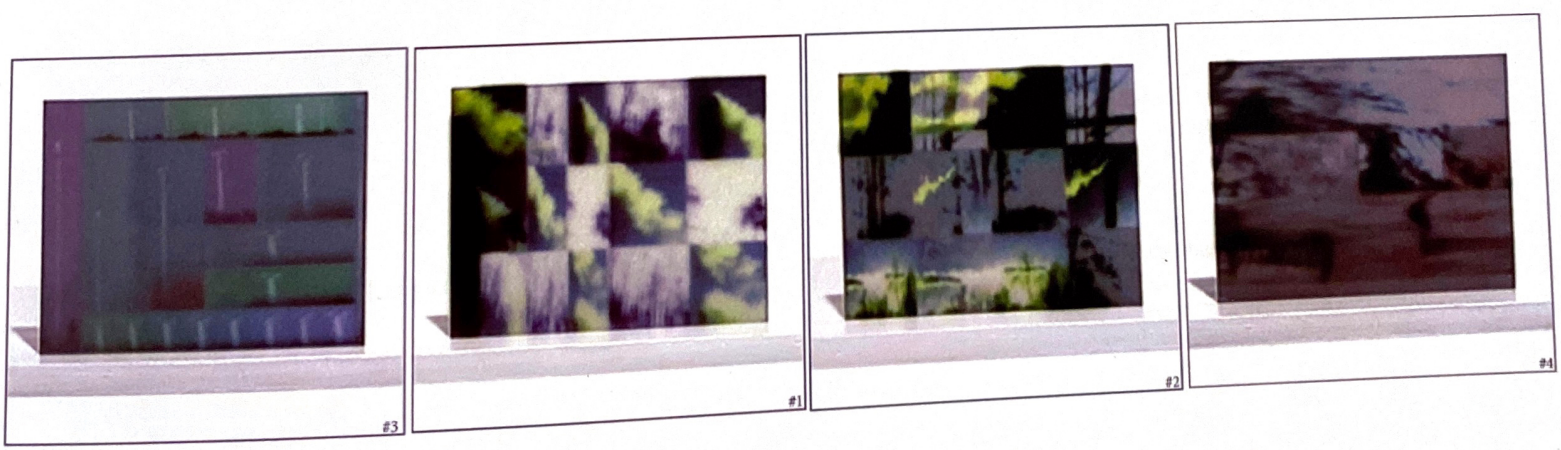
There is always a dilemma between what is right or what is wrong, and it creates ambivalence. Therefore ideas and teachings that we bear from our upbringing, that we absorb from society or any other form of institution often are confused with our individual ideals and dreams. Seeking ourselves through journeys (either mental or physical) can challenge us to be who we really are or to obtain what we really want. I used images of dreamy smokestacks and fast paced landscapes that merge as one horizon line, placing them against each other, allowing the viewer to be the center where opposites meet.



triplet #1
transparent
inkjet print & plexiglass
8 x 6 x 1" each
full length: 24"
20.32 x 15.24 x 2.54 cm each
full length: 61 cm
edition of 2. 1997



triplet #2
inkjet print
& plexiglass
10 x 7 x 1" each
full length: 30"
25.4 x 17.78 x 2.54 cm each
full length: 76cm
edition of 2. 1997



oneira #1-4
transparent
ink-jet print & plexiglass
8 x 6 x 1"
20.32 x 15.24 x 2.54 cm
edition of 3. 1997