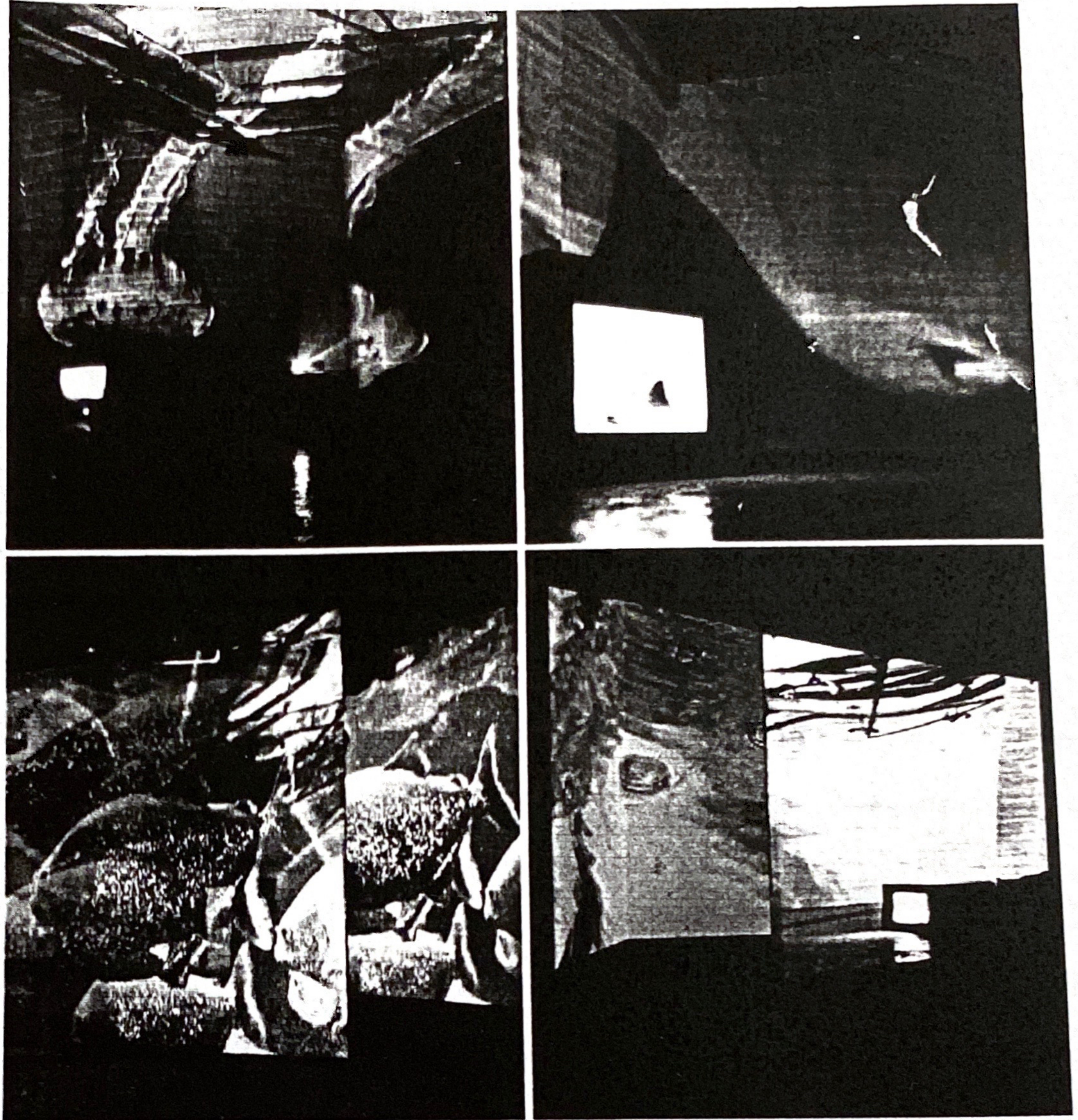


monika bravo projects 1997-2000.

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 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.