

Acoustic  
Pot

Wood

Acoustic box in wall

Light. Luminous circle (window, vision) and sound through the strings

Tension

Saucer in wall

White felt hanging head drumstick

Tension

Weight  
(Gravity)

Weight = Tension = Note or tone?

Spheric vibrators

07/28/03

Notes about the *Spumes* in process: *mobile/stabile*. Tedium: observe the fire, the sea, the wind, the smoke. To drip expansive foam on metallic net. Substance that runs over reticulated base and goes through the weave. Solid and substance. Field and action. Plane and sphere. Space and object. Liquid that runs over the surface: substance as bi-dimensional plane that runs and expands itself in bubbles that turn into three-dimensional solids. Expansion from central point towards every direction. Gravity plus bubbles that elevate themselves. White sphere as center point not empty. Expansive foam as center point not empty expansive.

08/05/03

*Spume*: substance that runs through cracks and canals. Tunnels of substance that expands. It inflates itself. Bubbles against gravity.

“Black body radiation. A hollow block with a small hole. A cavity as an approximation to a black body. Radiation entering through the hole has a

very small chance of leaving the cavity before it is completely absorbed by the walls of the cavity.” Superstrings...

Foam as void. Substance of expansive void. Symmetry to displace. Relationship of symmetry in movement with direction. Asymmetrical object is immobile. For there to be movement (displacement) there has to be symmetry. Symmetry implies a possible direction for the totality of the object. Unification of the vanishing point and of the gravitational point: unification in super-symmetry. Unify electromagnetism with gravity. Super-perspective with super-gravity. Add more dimensions. Symmetry implies a possible direction and direction implies a possible vanishing point. Event horizon. Big Bang. Symmetry in the bodies (organic and inorganic) that move. Symmetric growth in plants. Symmetric spiral growth in snails. Ever since *Recovered Nature* the idea of invariant intervention has been present. Line of symmetry that opens (infinity) and closes itself recovering the same object in its essence.

Invariability: the difference between the altered ready-made and my objects is that in the first ones the alteration is variation (with added and asymmetrical objects), while in mine (*La DS*, the elevator, the rubber ball) there isn't an added or strange object, nor symmetry breaks. The “invariability” of my objects, contrary to the alterity of the *ready-made* is one difference.

“When a system remains unchanged after some operation is performed on it, we say the system is invariant under that particular operation. Another example of symmetric operation is the rotation of crystals and other objects that have symmetry. If we rotate a snowflake through an angle of 60 degrees, the new orientation is indistinguishable from the original orientation. [...] A sphere is invariant under any rotation.”

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“After a symmetric operation, such as the exchange of two identical electrons in an atom, the mathematical equation that describes the system must remain invariant.”

“To deal with symmetries in mathematics: ‘group theory’, developed by Evariste Galois the night before his death in 1832.”



GABRIEL OROZCO 291

weight. Each time is a moment of gravitational weight that affects the direction of the spherical totality. Conformation of various gravitational vanishing points.

Dust and image are opposites. Dust is sculpture, image is paint: connection and opposition. Dust tends to cover the image and turn it into object. Dust changes the painting of a landscape into a wall. Dust converts the window into a wall when it smudges the panes. Dust is space but not illusion of landscape. Dust flattens. Dust is a molecular topography that suggests space but nullifies the illusion of perspective. There is no illusion there, but the illusion of an illusion.

Subject/object relationship between the idealism of the object per se and the dialectical materialism of space and time between subject and object. "Speaking about Bishop Berkeley [...] I remember he wrote that the taste of the apple is neither in the apple itself—the apple cannot taste itself—nor in the mouth of the eater. It requires a contact between them." J.L. Borges, "The Riddle of Poetry".\*

Venice Biennales: *Empty Shoe Box* made in 1993 and *Shadow between rings of air* in 2003. It took about the same time to make the two works: six months. Realization: Shoe box in three days. Shade in three weeks. Both recipients. Empty. Time containers.

You will never cross the same shadow twice. The shadow: apparently static totality. It's not like water in movement. It looks like an insubstantial totality. It's darkness. It is one. Always the same. Always the same shadow. Even though the sun may change. Even though the day may be another one. The shadow is one and the same. Every day it happens beneath the roof that changes with the outdoor light and water. The insubstantial, inorganic shadow is the same; eternal nothing. Does absence change? The void is the same.

\* "The Riddle of Poetry," in *This Craft of Verse*, ed. Calin-Andrei Mihailescu.

There is no such a thing as a detail (or not detail) in a work of art. Because every millimeter is a totality. And every detail means the whole. When we see the total in every moment (millimetrical moment of perception) we see the total as a perfect (natural) detail in the grid of the universe.

Shade between rings of air: corridor. Shade in passing. Between architecture and sculpture. Between model (maquette) and reality. Between weight and lightness. Body open and closed. Roof (from roof to roof). Spinning air. Circumferential dynamic between light and shadow. Roof and emptiness. Container. Roofing with three bodies that uphold it. Between design and the sublime. Sublime. Sublime! Lightness. Flotation. Temporality: the elapsing between both pieces. Between the "antique" and the "contemporary". Between the dust and the clean. Emotion: emotional space (time) between the two. Emotion and technique. Millimetric precision in order to attain lightness, erasing the technical and generating an emotion in itself and in relation to the other. The necessity of making this "replica" in wood. Why? What for? External rotation. Roofing: space between three rotations. Space between atoms, emptiness between solids. Solid emptiness between circles of air. Emptiness: in this case represented by a solid, which elapses through three bodies that intersect it and cut it. Silhouette between three relations. Two parallel emotions, objects mathematically the same in opposing climatic conditions, made with different materials, generate two colliding emotions and a third emotion: the emotion between the two. Two techniques, two times, two presents.

High and low capitalist empire. Political exoticization of the periphery. The vacuum of cultural leadership in the periphery. To generate ethnic division to provoke permanent identity crisis. Signs of decadence in art. Microterrorism: feathered explosions. Reconstruction of daily life. Curating as creative process, not as selective process. Cheap manual labor in the *maquiladora* centers. Peripheral cultural centers converted into *maquiladoras* producing for the art shopping malls of capital. Propose an economy of means against the means of the capitalist economy. Human scale (individual action) vs. popular scale (massive scale). Benign exoticization and malignant exoticization (dangerous city, sensationalism, danger, insecurity, corruption). Preventive cultural construction (before the bomb). Affirmative cultural construction (after the bomb). Leisure and catharsis. Contemplation and disturbance. Items for