



In one fraction

From The catalogue : **En una (un sistema circulatorio) fracción**
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The photographic camera is placed in front of the screen of the television set. Under the glass surface an electronic light blinks 25 times per second. An eye that takes all the space on the screen looks at the spectator and once in a while blinks.

The arm that holds the camera begins a fast movement, during one second, describing a trajectory in the space.

At the same time one finger presses the shutter. The TV blinks 50 times in a second . Our eye can not perceive it . On the way the camera has been looking at the television screen and has looked from 25 points of view, from 25 different angles.

The eyes closed; the third eye and the virtual brush are in the same place.

An spectator circulates on a two way run. He looks and stops. He looks and stops. Sometimes he looks and he doesn't see. He goes on. He gets to a second place and looks. He crosses a threshold. He looks and comes back. What was a second place is now half of the run. He goes back to the first that now is the second. He looks and sometimes he sees. Sometimes seeing requires a little effort. For the illustrator of ideas that is used to the linearity of his operations, seeing is something that he believes is given to him beforehand.

An spectator circulates on a two way run. He looks and stops. He looks and keeps the eye sight. He goes on walking, noticing a construction in the distance; he imagines. He gets closer and looks. He gets closer and sees himself reflected. Almost sticking his nose he discovers a reality that he didn't notice before (He remembers when he started visiting exhibitions the experts told him that sticking the nose on a painting was very usual for beginners). Now his eye sight doesn't let him see the totality; for that he has to get away from the object. The distances take him to different worlds. He asks himself: Which is the art work, the one I see from further or the one I see closer or the one I see closer than closer?

An spectator circulates on a two way run. He looks and stops. He looks and crosses a threshold. He sees a thing almost on the floor, something that hasn't got to the wall yet. Getting closer he sees himself reflected and feels that the force that attracts the bodies can make him loose his balance. His pulse accelerates. There isn't much space for the distance (he thinks that fortunately there aren't more spectators). He closes his eyes and sees.

An spectator circulates on a two way run. He looks and stops, he goes on, he stops; he relates. He looks and he doesn't know if he sees. He remembers, looks and sees. He leaves and comes back. He looks and sees. He leaves, imagines and comes back. He sees and sees.

An observer circulates on a coming back run. He encounters an spectator that is looking and wonders: What does that other one see?
He sees himself seeing.

Dario Urzay June 1997