

BIG GREASE DRAWING, 1992

Abandoned Train Depot. Cuenca, Spain.

December 1992





BIG FLOUR DRAWING, 1993

Abandoned Train Depot. Cuenca, Spain. January 1993

I started to work as a student of art at the suburbs of the City of Cuenca. At that time, 1992, there was an abandoned train depot where I could proposed freely all my public outdoor projects. First, I did a grease drawing on a wall, and afterwards, I proposed to do a very *performative* big flour drawing. I found an old devise, a heavy iron bridge used in the past to turn train machines' direction. I placed wooden combs at the lower part of the bridge and I started to make it turn in order to comb the flour that was placed on the floor of the place. I created a huge flour drawing done by a heavy tonnage bridge.



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GREEN REFLECTIONS ON THE CEILING OF MY HOUSE IN THE USA, 1993

Todd Slaughter's House. Columbus, OH. USA. November 1993

In 1993 I participated in the International Exchange Programme organized by the Fine Arts School of Ohio State University. Todd Slaughter, Professor of Sculpture at the School, was my host during that period. Todd had a very beautiful and big house at Victorian Village in Columbus. I proposed to him to do an art project at his house. So, what I did was to place green aluminum reflecting paper on the beams of his house ceiling. The natural daylight coming down from a central window reflected on the green aluminum paper stripes creating a very subtle green light installation. Todd Slaughter was very happy with the idea. The measures were (12 x 7) mts. Aprox. Materials: green aluminum reflecting paper and natural daylight.



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FLOUR BOX IN A PUBLIC PARK, 1994
Montesquiú. Barcelona, Spain. June 1994
(5 x 1 x 0.15) mts. aprox.





BLUE PAPER CURTAINS, 1995

San Jeronimo's abandoned train depot. Sevilla, Spain. February 1995

Again, I chose an abandoned train depot to propose a new outdoor public art project. This time was in my hometown, Sevilla, Spain. I covered with blue paper a part of the architecture. The blue paper was suspended like a curtain and separated from the walls of the building allowing the daylight to pass through. The light passing through generated a particular visual effect of grace and light gravity. The paper curtains were impregnated with olive oil. The olive oil transformed the visual and physical perception of the blue paper. The measures of the curtain were (17 x 6 x 5) mts. approximately. The visual impresión of this huge architectural installation changed depending on the daylight and the time of the day. The image above was taken in the early morning hours. I invites some public and architects friends to visit the place that same day.



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REBUILDING THE WALL OF MY STUDIO AS A WHITE WALL, 1996

Old factory at Poble Nou. Barcelona, Spain. May 1996



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In September 1995, I moved to Barcelona, Spain. I rented a studio in an old abandoned printing factory where artists used to have studios for quite affordable prices. That area of the city was called Poble Nou, a traditional working class neighborhood with plenty of abandoned factories. For me it was just a paradise on earth. What I did during my time there was to rebuild the wall of my studio. I used cheap black poplar wooden sheets taken from fruit and vegetable wooden boxes. In Spain, it is still very habitual to use cheap wood to manufacture boxes to carry the fruits and selling them at the groceries and fruit markets. This poplar wood is very white and soft, a beautiful material to work with and very cheap and affordable. I used this material to rebuild the whole wall of my studio and painted it in white. The whole process took me 6 months. I had a public opening, and the next day, I left the studio. The measures were (12 x 5) mts. aprox.