

## THE FLOWING OF THE IMAGE-EVENT

In spite of its apparent fragmentation in such modalities as graffiti, painting, set design, dance, performance and action, Suso 33's work forms a unit, and understanding all of its complexity by paying attention to just a part of it is very difficult. As such, it should be approached as a whole, where each form of expression complements the other. It could be said that his work functions as a hologram, where each part contains the totality. Everything is in everything.

In Suso's work, one thing may turn into another as if by magic. His work even manages to explore the limits of coherence by playing with the dichotomies of elements, making their most paradoxical manifestations possible. For example, in his performance for *SPN* (London 2013), of which a piece is recorded in video, he studies possible visual resources for intervening forms at both dimensions space and time, obtaining a concatenation of images that emerge one from another on screen as if by enchantment. The artist works by connecting the forms that are appearing, so he seems to be moving in a present continuous, where each emerging image involves the previous one and presents the next one, obtaining an effect that could be called *holomovement*: a sensation by which one can eventually appreciate how Suso generates and mixes (sometimes by even using, literally, his hands) the forms that result from his interaction with every instant in relation to that which occurs on the stage and on the screen that he is using as support medium.

At the beginning of the audiovisual piece, he appears drawing a circle (fig. 1) which he fills with two faces (fig.2) that, in turn, disappear to give way to a sun that he subsequently fills with the silhouettes of urban buildings (fig.3), which then he occupies with figures (fig.4) and so on and so forth he narrates an event without words in which images are the protagonists and impose their own "grammar rules". This is how the story, told with transitions from one image to another, is being "written"; the transformation processes of which are hardly noticed in a conscious manner because of the accelerated editing time. In this hasty and unceasing dance of forms, the process is the opposite to what is usual in audiovisual narrative, as events emerge from the unstable structures of the images that are recreated time after time through the fluctuation of their profiles. We witness the actual process of doing, undoing and redoing, the transition of experience translated into image-movement. At the precise time on which we experience forms, in that present continuous, they self-organize with their own autonomy in linked sequences. These images-events are continuously moving, and if you pay attention and slow down the time of the accelerated forms that appear in front of us, we realize of the game that the artist creates intuitively by means

of the ambiguity of the interpretations that he establishes between background and figure; so we end up noticing how images emerge according to the perceptive relationships with which they are organized. Therefore, after seeing the profiles of two faces, one in front of the other (fig.5), we now see a toy figure that emerges from the interstitial space of both faces (fig.6), which immediately turns into an ambivalent image as we suddenly see arms and hands and then legs and feet, depending on how the white background/black figure or black background/white figure relationships are interpreted. Everything is potentially everything; everything is capable of being transformed into a continuous flowing, as if we were before a river of forms whose ductile outlines are taking us sailing from one reality to another, connecting us with different things, apparently unrelated, but which end up making sense in the narration. The attitude of the artist is key in this *laissez faire*: to listen and second the logic of the actual form that, while flowing, does not pay attention to reasons or tests, but rather it follows the intuition of whoever is handling the pencil, the brush or the aerosol; in sum, it follows the creative intuition of whoever is drawing in that source of forms where nothing still exists as everything is potentially possible.