

1.

In a process, I try to understand what the process is in order to explain it later. For now, I say it is not a project, not a product, not an object. It is, above all, movement. It cannot be stopped or analysed without being distorted. If I stop, I become distanced from myself and observe, all I manage to do is to nullify it and stop duration. What moves cannot be considered or represented from immobility.

—El próximo día que vaya por Yuma, entraré en el “saloon” de Abbie para agradecerle su ayuda y rogarle no haga caso a cuanto de mí se dice y comenta en su casa.

2.

School taught me to slow down, to extend the palm of the right-hand parallel to my body at chest height, elbow rigid. “Distantly,” they said, “you might establish the ideal conditions for knowing.” This was true, but what they meant was a crippled knowledge, separated from its Spanish etymological origin, which is close to “begetting.”

—Aunque me resisto, terminaré por colgarme las armas cada vez que vaya a Yuma, y demostrar a más de uno, que no es un simple adorno —dijo, serena y con voz grave, Guadalupe.

3.

This knowledge is only of the unmoving. It does not concern processes, which as such, are unknowable; they can only be accompanied by a parallel process, so that an analogy is established between the two different operations. What is becoming can be grasped only by a thought also in process. And it may solely be explained on the fly, never as something already given. This kind of parallel approach is the highest level of knowledge to which I aspire.

—Lo único que conseguirás, es que Gregory se ría de ti

4.

I come to understand, that way, something about art, or from the art, or with art; and the experience makes me sure that making can be, in a profound sense, research. I am devoted to painting, to its truth, and I let it build me. In a process, when I do it right, painting thinks me, it is not me who thinks painting. There is no mysticism or sublimation in saying this; the movement of research consists precisely in being carried away by what is being researched.

—Debieras convencerte, de que la gran belleza de tu patrona, es lo que motiva la locura de tantos hombres...

5.

As a college professor, I carry out a double form of investigation. Besides painting, I try to look at myself while I’m making, at the pace of my own development. This accompaniment is not exactly creation, or if it is, it is only in an extra-artistic sense; but neither is it a methodological standard which can be carried across to other areas. So I attempt to produce a theory in accordance with its object, and to vibrate with it.

—Pero ¿por qué dispararon sobre él? Era un crimen lo que se disponían a realizar. Y si no lo consumaron no fue por falta de intención. Se está portando bastante bien.

6.

My method of investigating is to continue making by other means to try to explain it analogically. It is not easy because, among other reasons, the second level of research is usually somewhat forced. If I take it to its logical conclusion, it is indistinguishable from the artwork. If I stop before, it is usually ridiculous and shameful. And not so much because of the fact of bringing to light what can probably only be effective if it remains veiled, but precisely due to the impossibility of doing so. What I manage to show always conceals something beyond it: I intend to overcome representation by providing reality, as if this were possible. What is ridiculous is the aspiration to travel through appearance. Painting, which is just what it is, determines the limit. Perhaps, in the end something that was said long ago needs to be recognised: research in painting involves painting. And for a painting teacher, research in education also includes painting.

—Tendrán que hacerlo mejor ahora.

7.

But now, I’m doomed to it, and so I ask myself: does a University painting make any sense? Or rather, what is a University painting? The reality of everyday life is responsible for answering, and it spotlights the way: University painting is painting which is suspicious of bare painting, as if the latter had committed a criminal act. It doesn’t make any difference to know that painting-as-crime is in itself true investigation; whatever the case, I can’t find any other solution right now than to duplicate the process, although I often find that this only leads to a violated version of painting which is not accompanied in its development, but turned into a mere excuse for discourse.

Fue instalado en el hotel, y la que iba a ser su esposa sirvió de enfermera. Cuando el herido pudo hablar, dijo quiénes eran dos de los que dispararon. Pertenecían a un equipo que había llegado ese día con una manada. Manada que no pasó por la subasta y que fue adquirida por los compradores y retenida en los encerraderos al efecto.

8.

According to the demands of academic research, I stop. I am probably finishing too soon because I need my own strategy. I’ve tested a formula here to accompanying the process that has allowed me to continue painting as I usually do: without any project, adrift, trying to get all my experience to fit into my work, and despite everything, to get what has been painted to aim at nothingness.

Sin embargo, la tranquilidad fue rota una noche. Cuando el sheriff salía de la oficina, fue tiroteado.