[A wound]
[Two wounds]

[Catalina Mejia Moreno, London, May 10. 2010]

[Abstract]

1. SITE CHOSEN — TATE MODERN. — arrival to london
being able to have distance from the new city I live now.

2. SITE CHANGING — REFLECTIONS ON THE 7th FLOOR WINDOWS — London's skyline
— myself

3. SITE SPECIFICITY. — NOT THE TATE MODERN, NOT THE REFLECTIONS
the TRACE left by Doris Salcedo's SHIBBOLETH. ..... meaning of work of art
..... meaning for myself

Shibboleth
- layers of meaning
- construction of layers.
- overlapping methods

TRACE, INSCRIPTION, PERMANENCE
materiality, surface, construction
EVOKING LINE - CONSTRUCTED DRAWING

4. EVADED AND REAL SITE

MYSELF - MY SCAR.
DECONSTRUCT TO CONSTRUCT
↓
Physical and emotional pain
[HEALING PROCESS]

THEORETICAL BACKGROUND

DECONSTRUCTION — J Derrida.
- deconstruction of texts and images
- using medical, artistic, engeniering, and personal language to break given structures of representation and give them different meanings
  → destabilizing
- breaking relation SIGNIFIED - SIGNIFIER.

ALLEGORICAL PROCEDURES — W. Benjamin.
EVOCATIVE OBJECT (TRACE) — Ch Bollas.

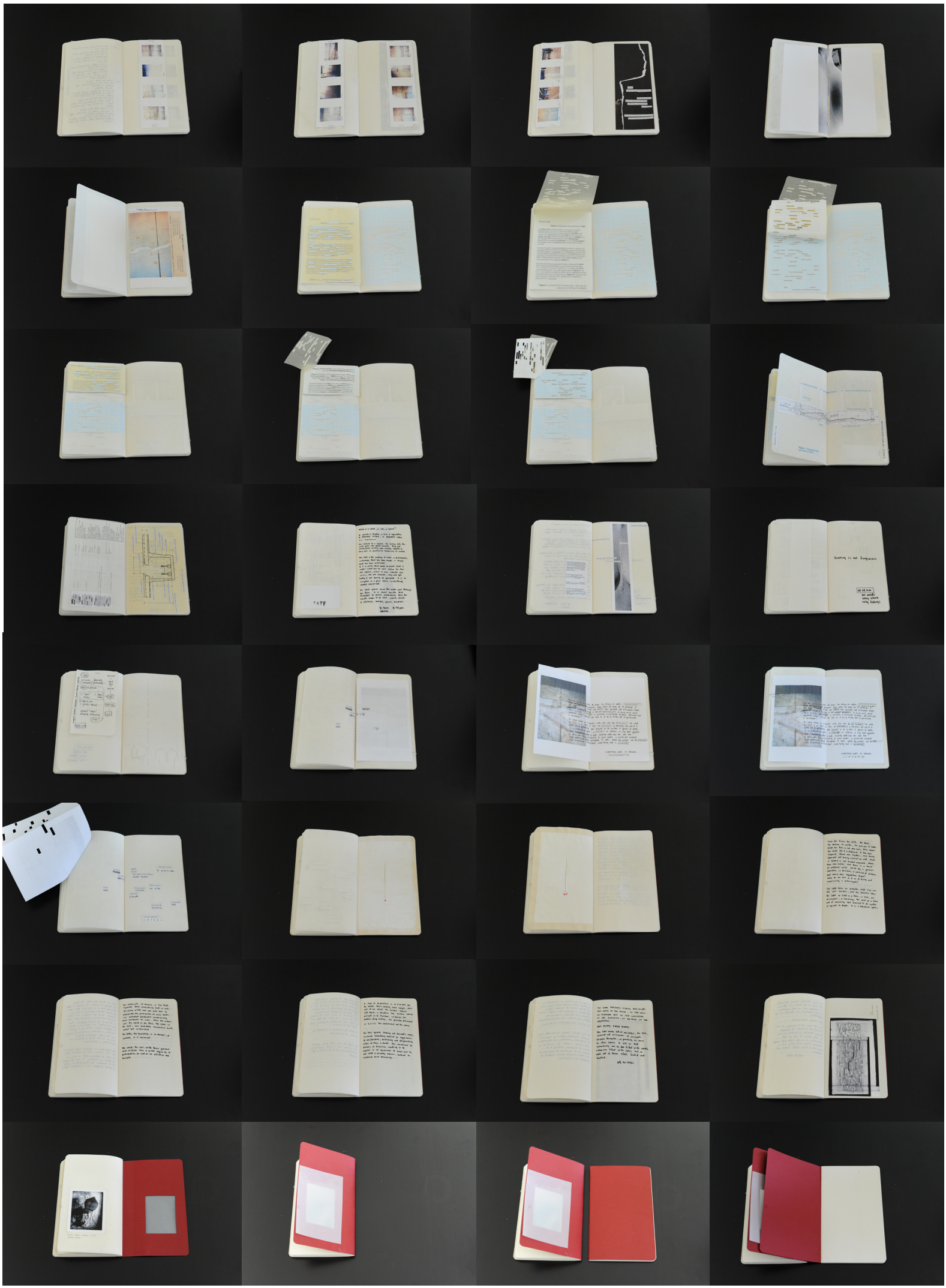
Works of:
- Jenny Holzer : writing in the body.
- Kathy Prendergast : "to alter a landscape" - anatomical representations
- Elaine Scarry : resisting representation - body in literature
- Doris Salcedo : construction of Shibboleth.

METHOD

drawing diary. — ① rubbing Shibboleth surface
— materiality - haptricity.
② breaking Shibboleth's geometry
— trace — lines
— deconstructive drawings.
③ photographs
— tridimentional compositions.
④ writings.
- personal
- construction
- medical procedures
↓
mixed and changed

layers.
|
on going process.

showcase. — opening box caring the healing process

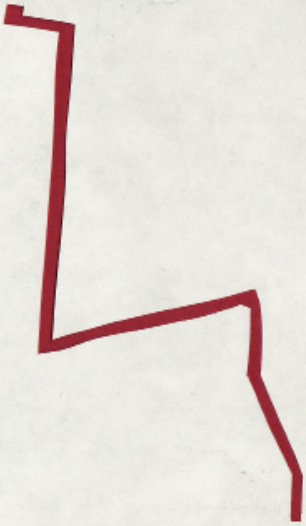


wound,

n. A hurt caused by the laceration, incision or separation of the tissues of the body by a hard or sharp instrument, an external injury.
v. cause injuries or bodily harm to

scar,

n. The trace of a healed wound, sore, or burn; CICATRIX



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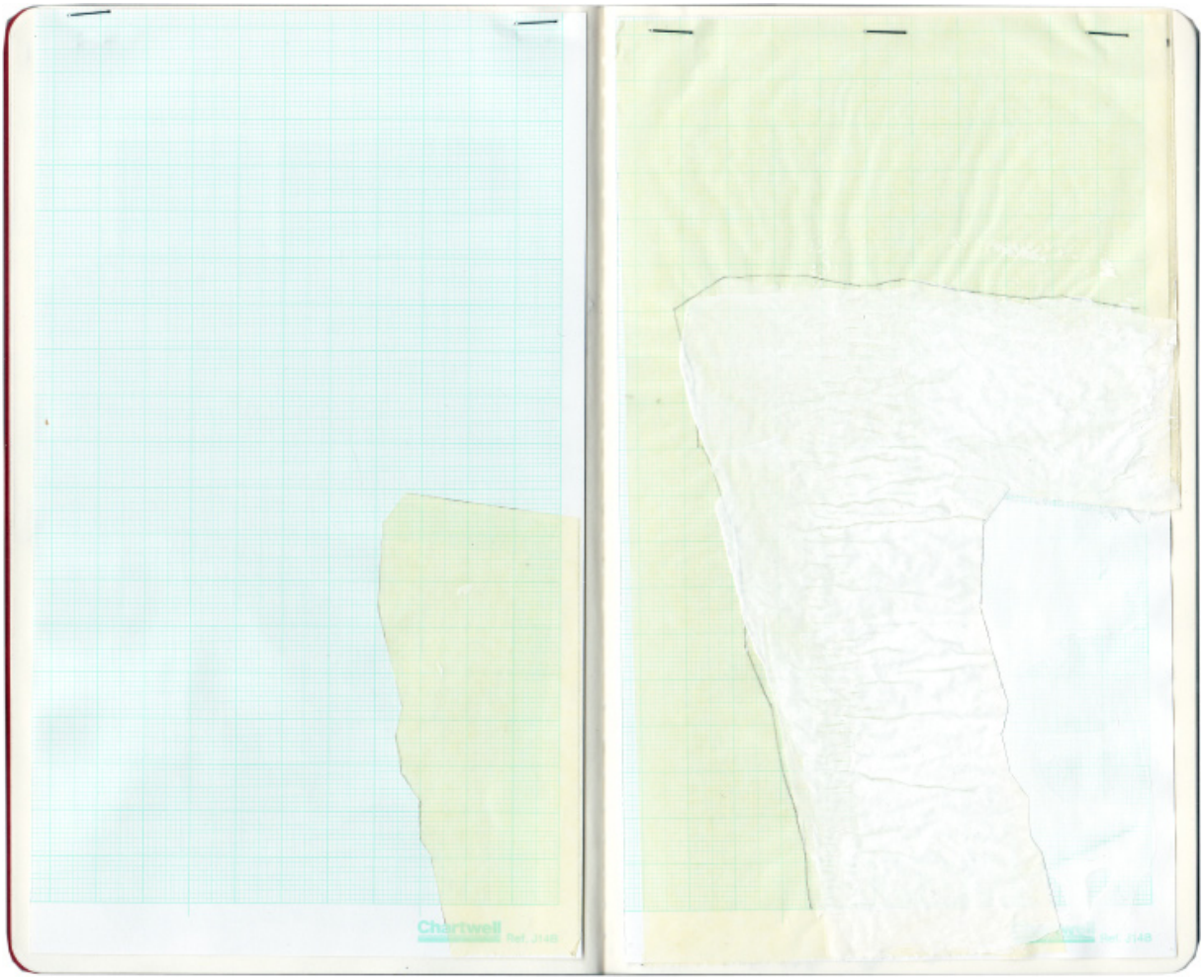
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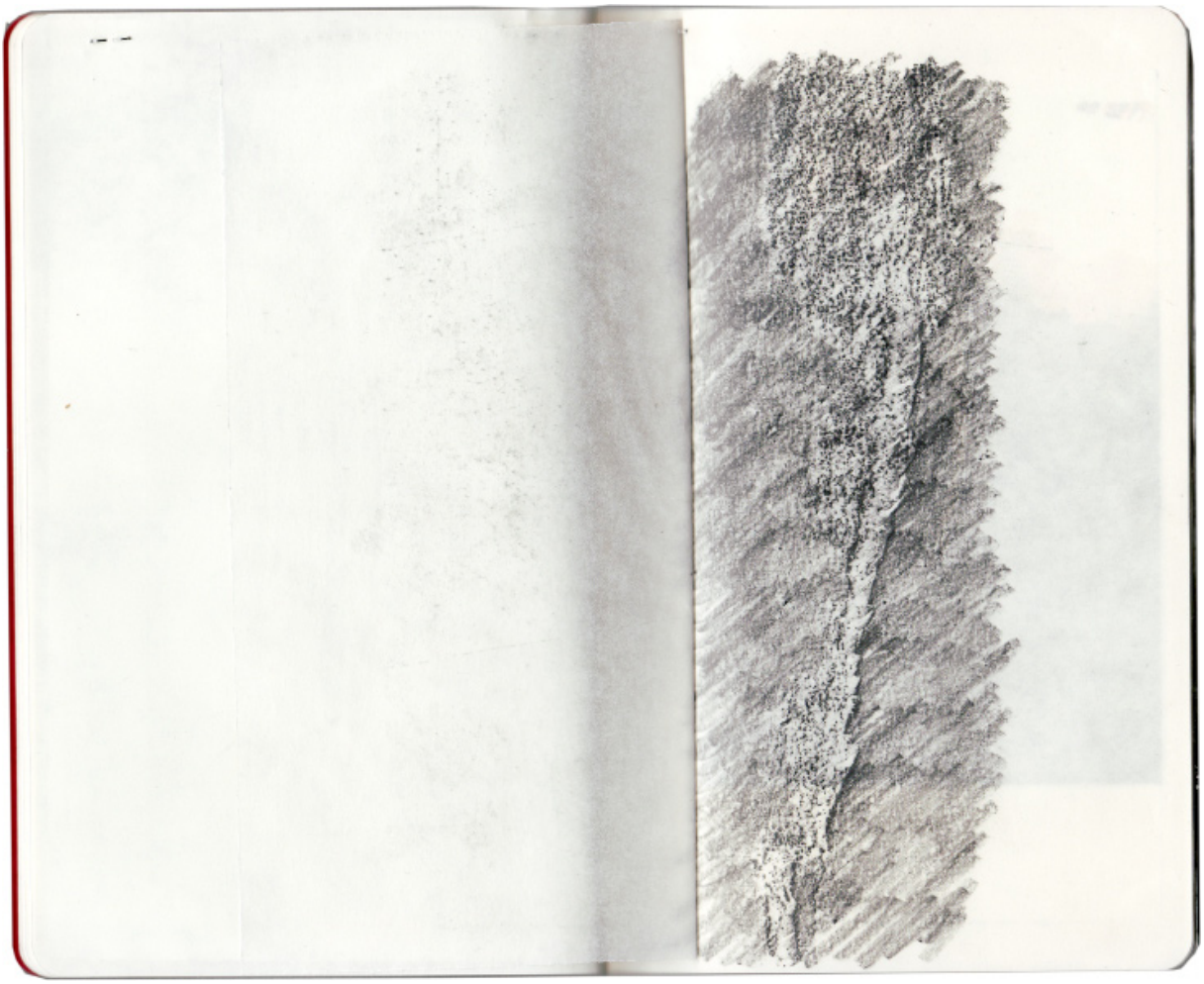
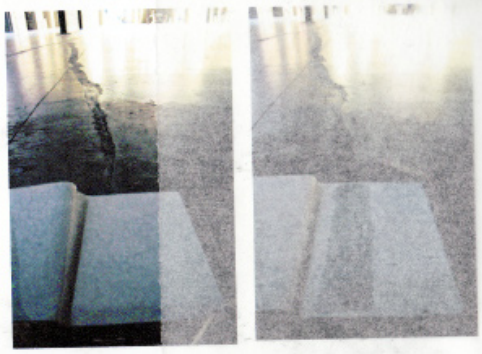




MIES DEL.
Montage in the turbine hall: Doris Salcedo's political aesthetics.

Introduced by Jane Kendall
Bartlett international lecture series
12 December 2007.

- INSCRIPTION - insertion | immersion | incorporation
- ACT OF ENGRAVING
  instrument that leaves traces, negatively defined.
- result of the intervention → NEGATIVE SPACE
  EXACERBATED emptiness
- it is not just a sign or a representation of something, it signifies nothing, and at the same time, because of its negativity, everything
- binary oppositions. one thing is defined and all the rest is the other. Inscribed negative space opens up an abyss of meaning. ABSENCE

IS THE TRACE, THE PHYSICAL MEMORY, MEMORY OF VIOLENCE, like an enormous scar.

THE GROUND IS IN PAIN
THE WT DIVIDES.

AESTHETIC STRATEGIES.

① INSERTION
anthropomorphism - traces of humans
beauty & pain bound together

② TRANSLATION
retrieving the singular from the abstraction of generality
out of placeness
— METAPHOR

③ TEMPORAL FORESHORTENING
working with duration of time
looking at the sculpture means of surrendering
at its temporality

④ INSTALATION.
breaks between works & surroundings

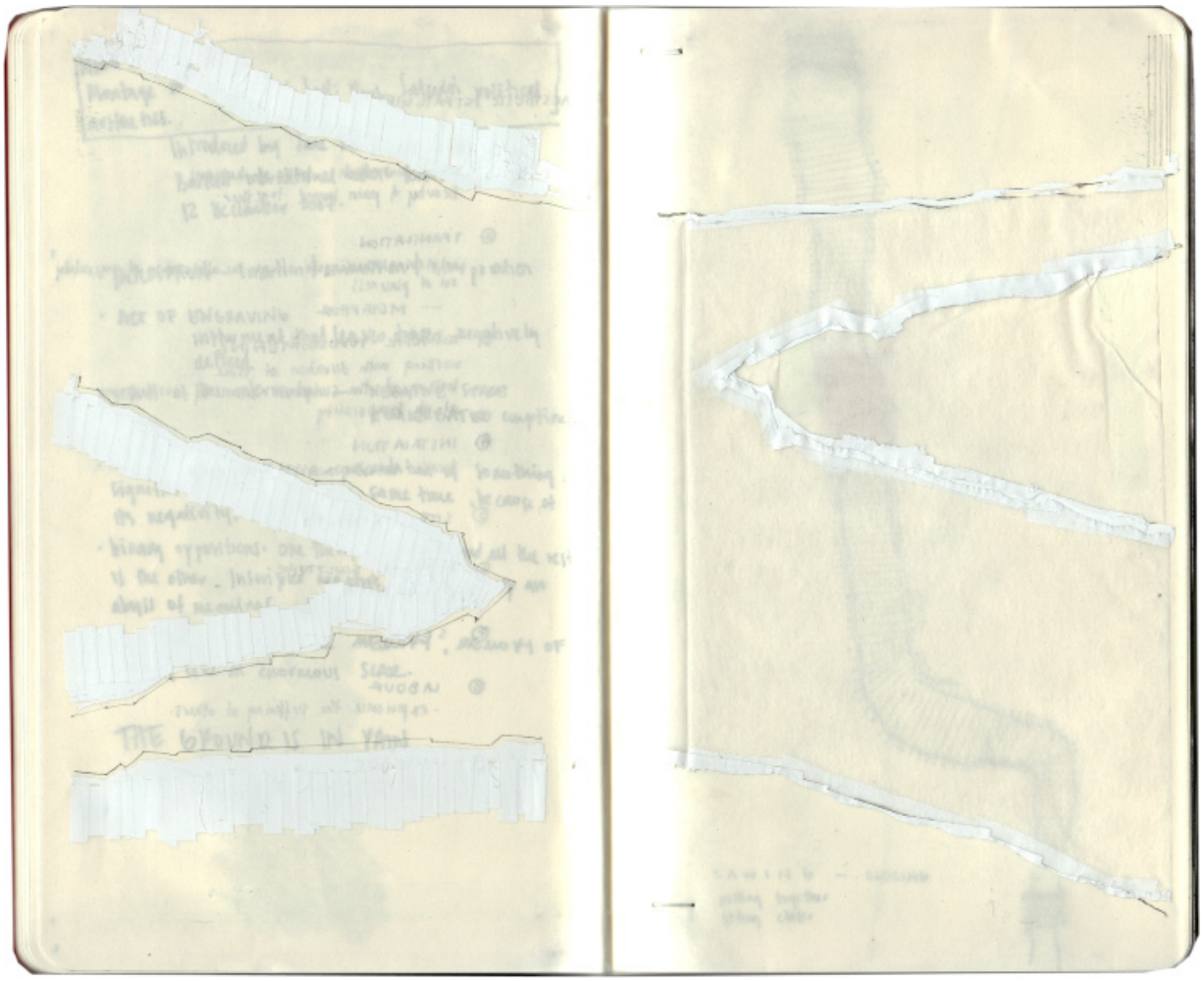
⑤ SITE-SPECIFICITY

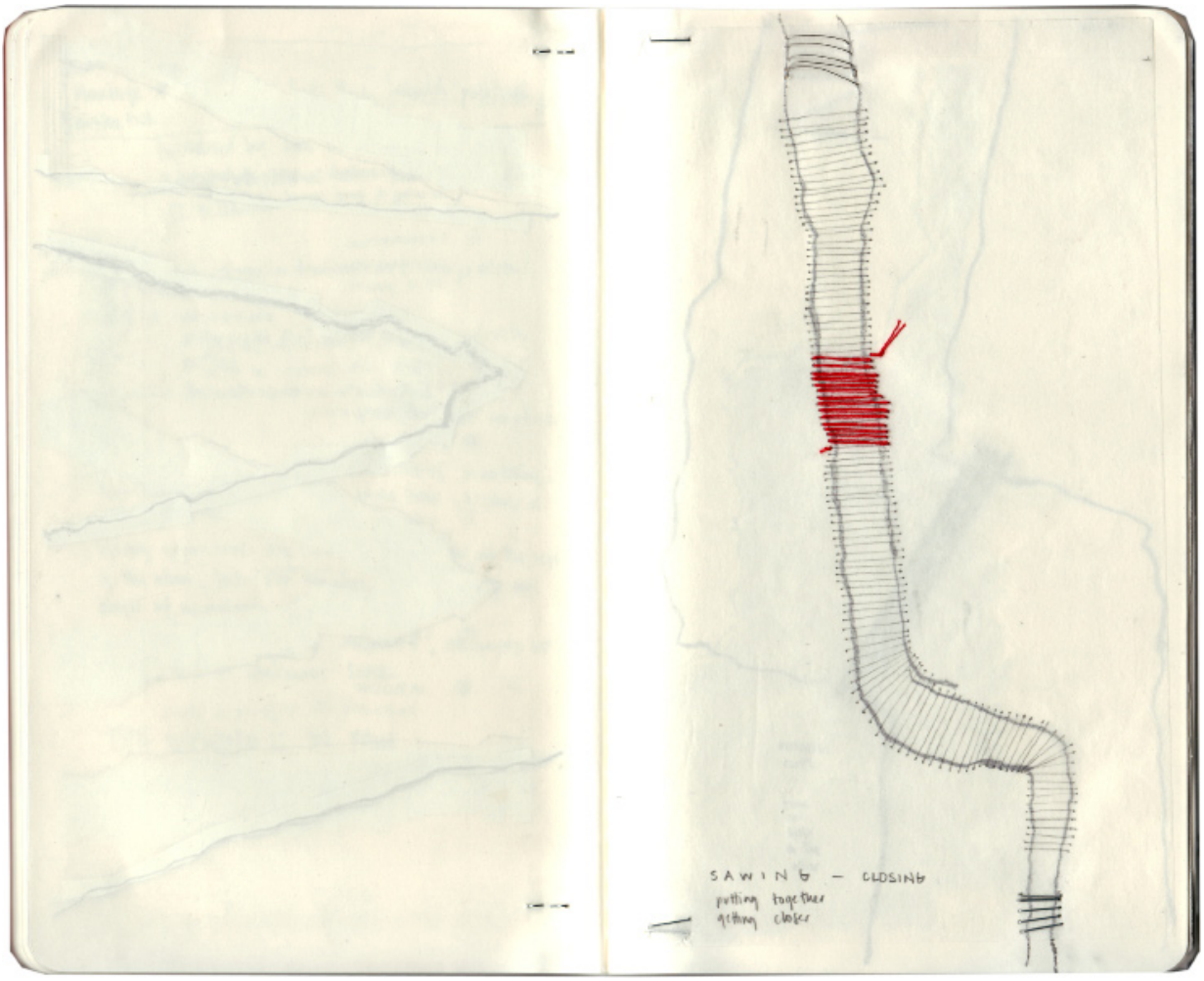
⑥ RELATION SCULPTURE
monumentality

⑦ SKILL

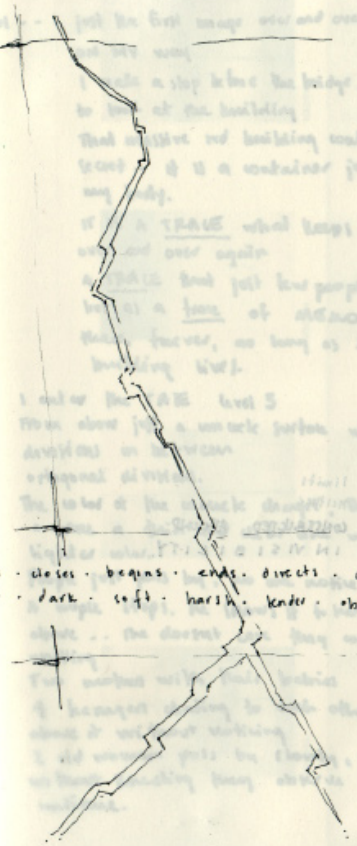
⑧ LABOUR
- experience the suffering of others.

⑨ LANGUAGE

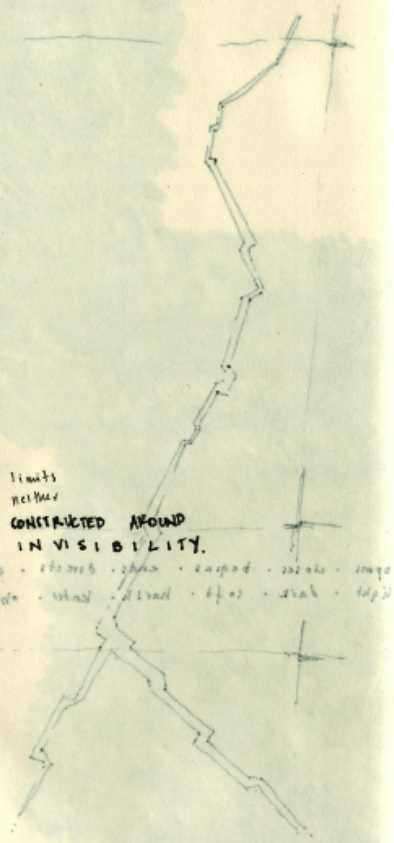



SAWING – CLOSING
putting together
getting closer

METALIC
CLIPS
from
one
side
to the
other


opens · closes · begins · ends · directs · changes
light · dark · soft · harsh · kinder · obtrusive

AESTHETICS OF NEGATIVITY.



03.18.10

St paul - - - just the first image over and over again
ON MY WAY
I make a stop before the bridge. I have to look at the building
That massive red building contains a secret .. it is a container just as my body.
IT IS A TRACE what keeps me going over and over again
A TRACE that just few people notice but as a trace of MEMORY is there, forever, as long as the building lives.

3.23. I enter the TATE Level 3
From above just a concrete surface with divisions in between
orthogonal divisions.
The color of the concrete changes. There is a trace a thin and clear line with a lighter color.
People just pass by, no one notice
A couple stops. He shows it to her, from above .. she doesn't care they continue walking
Two women with their babies
4 teenagers chating to each other stop above it without noticing
2 old woman pass by slowly, notice it, without touching they observe it, then continue.

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injury
wound that needed repair.
tool and wound
poetic representations
suffering, redemption
and rebirth
healing techniques of all kinds
both physical and spiritual

The figures indicate—

1-7. Corresponding costal arches.
8. The ensiform cartilage.
9. The angle of Ludovici.
10. Inner end of the clavicle.
11. Suprasternal fossa.
12. Midclavicular line.
13. Subcostal plane.

EDINBURGH: T. C. & E. C. JACK: AND 34 HENRIETTA STREET, LONDON, W.C.

THORAX. No. 1.
PHOTOMICROGRAPHIC ANATOMY
Pub.: T. C. & E. C. Jack, Edinburgh & 34 Henrietta St., London, W.C.

Operative Steps

[Figure 1. [illegible] placement for [illegible]]

For [illegible] a team approach including [illegible] is highly recommended for the entire [illegible] period. [illegible] should continue their [illegible] until the morning of [illegible]. [illegible] induction should be light with only [illegible] and a mild [illegible] while avoiding the use of other [illegible]. For maintaining [illegible], the use of [illegible] is discouraged in favor of [illegible] agents as well as short-acting [illegible].

In [illegible] for [illegible] the presence or absence of a [illegible] dictates the extent of the [illegible] procedure required. While total [illegible] for [illegible] without [illegible] can be performed through a partial [illegible], the presence of [illegible] requires a full [illegible]. During any kind of [illegible] procedure, the most important step is understanding the anatomy of the [illegible] and their close relationship to the [illegible] (**Figure 1**).

We prefer performing [illegible] through an upper partial [illegible] split, combining the advantages of good exposure and acceptable [illegible] results. An incision is made from [illegible] below the [illegible] notch extending to the [illegible] spaces (**Figure 2**). The [illegible] should be completely divided and the [illegible] is carried to the level of the [illegible] (**Figure 3**). Usually this will cause a fracture of one side of the [illegible], which is stabilized at closure with the [illegible].

[Figure 2. [illegible] incision for the partial upper [illegible] split (by [illegible]).]

O[illegible]

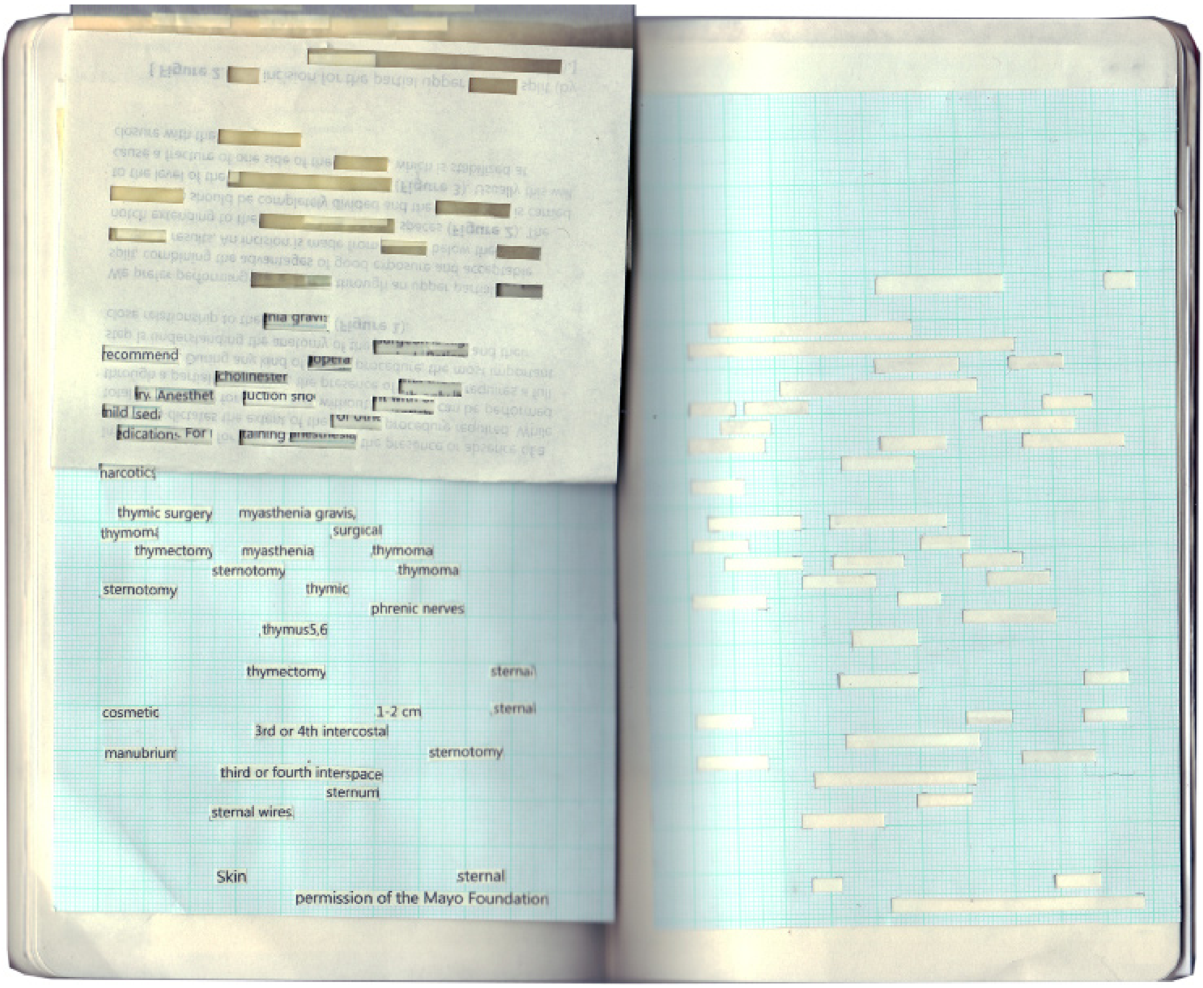
[Figure 1. [illegible]]

For patients with myasthenia gravis a team approach including anesthesiologist, neurologist, and thoracic surgeon is highly recommended for the entire perioperative period. Patients should continue their anticholinesterase medications until the morning of surgery. Anesthetic induction should be light with only atropine and a mild sedative while avoiding the use of other anticholinergic medications. For maintaining anesthesia, the use of muscle relaxants is discouraged in favor of inhalational agents as well as short-acting narcotics.

In thymic surgery for myasthenia gravis, the presence or absence of a thymoma dictates the extent of the surgical procedure required. While total thymectomy for myasthenia without thymoma can be performed through a partial sternotomy, the presence of thymoma requires a full sternotomy. During any kind of thymic procedure, the most important step is understanding the anatomy of the phrenic nerves and their close relationship to the thymus5,6 (**Figure 1**).

We prefer performing thymectomy through an upper partial sternal split, combining the advantages of good exposure and acceptable cosmetic results. An incision is made from 1-2 cm below the sternal notch extending to the 3rd or 4th intercosta spaces (**Figure 2**). The manubrium should be completely divided and the sternotomy is carried to the level of the third or fourth interspace (**Figure 3**). Usually this will cause a fracture of one side of the sternum, which is stabilized at closure with the sternal wire.

[Figure 2. Skin incision for the partial upper sternal split (by permission of the Mayo Foundation).]



nia gravis

recommend opera

cholinester

ry. Anesthet uction sho

nild sed

dications For taining

narcotics

thymic surgery myasthenia gravis,

thymoma surgical

thymectomy myasthenia thymoma

sternotomy thymoma

sternotomy thymic

phrenic nerves

thymus5,6

thymectomy sternal

cosmetic 1-2 cm sternal

3rd or 4th intercostal

manubrium sternotomy

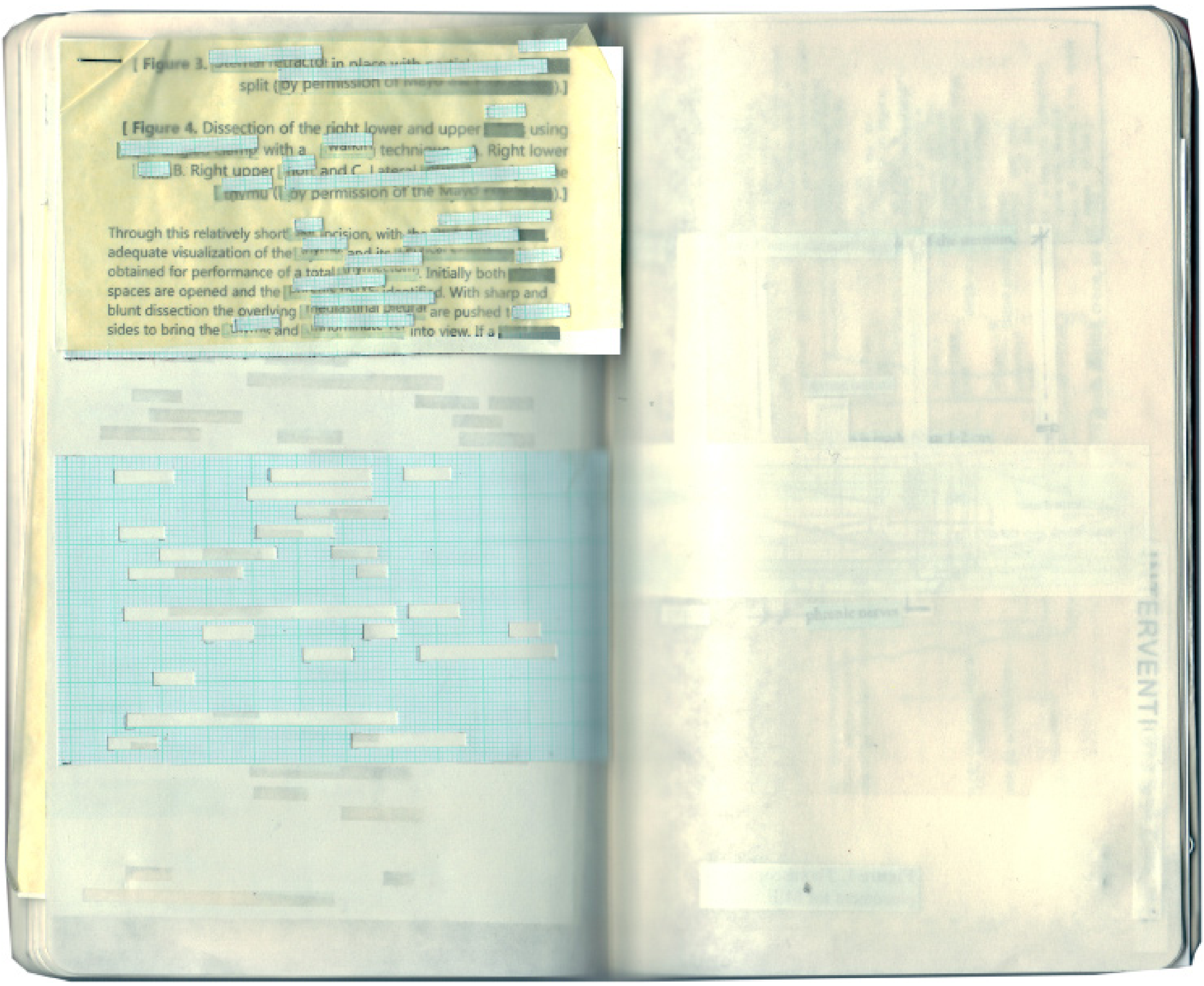
third or fourth interspace

sternum

sternal wires

Skin sternal

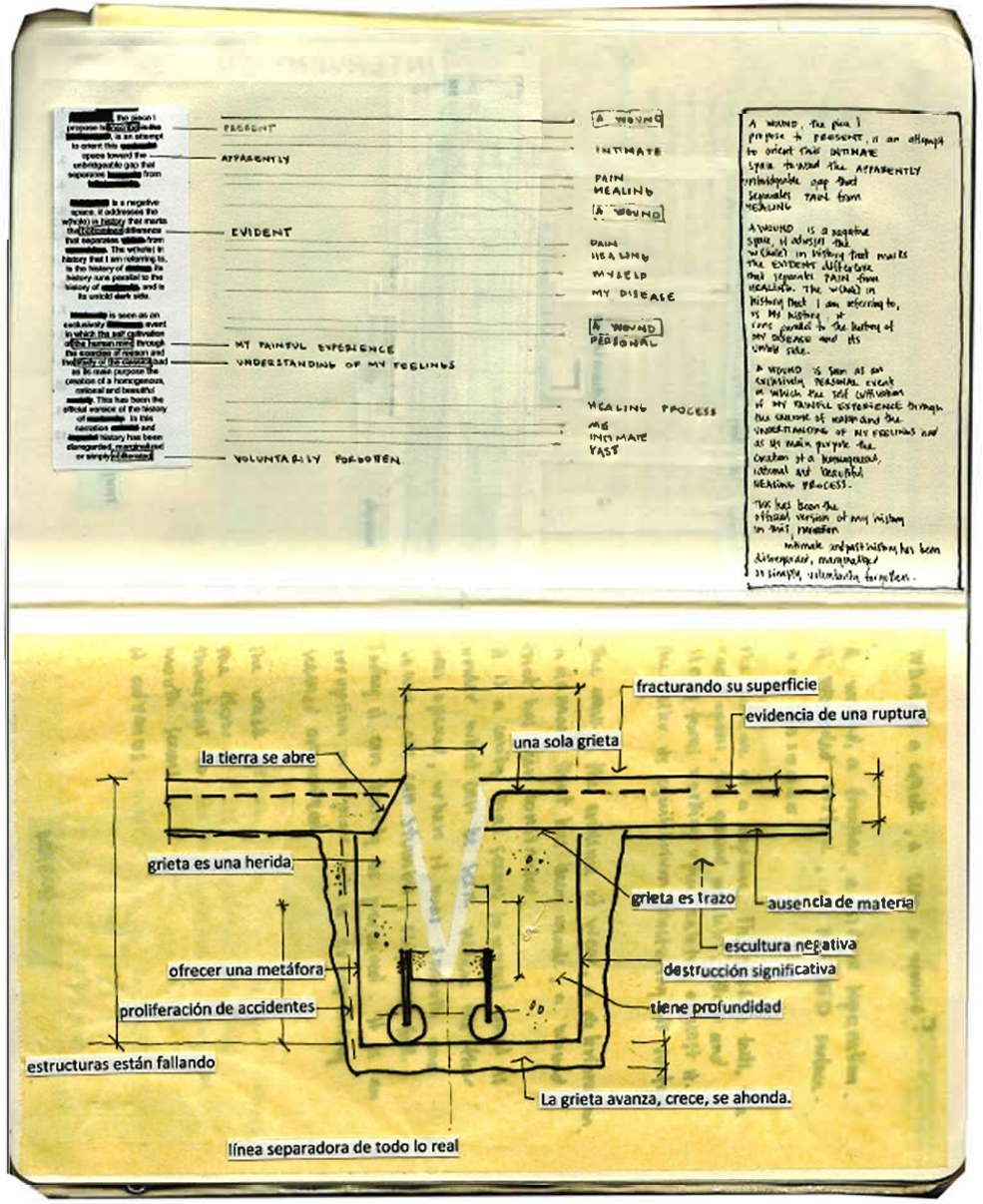
permission of the Mayo Foundation



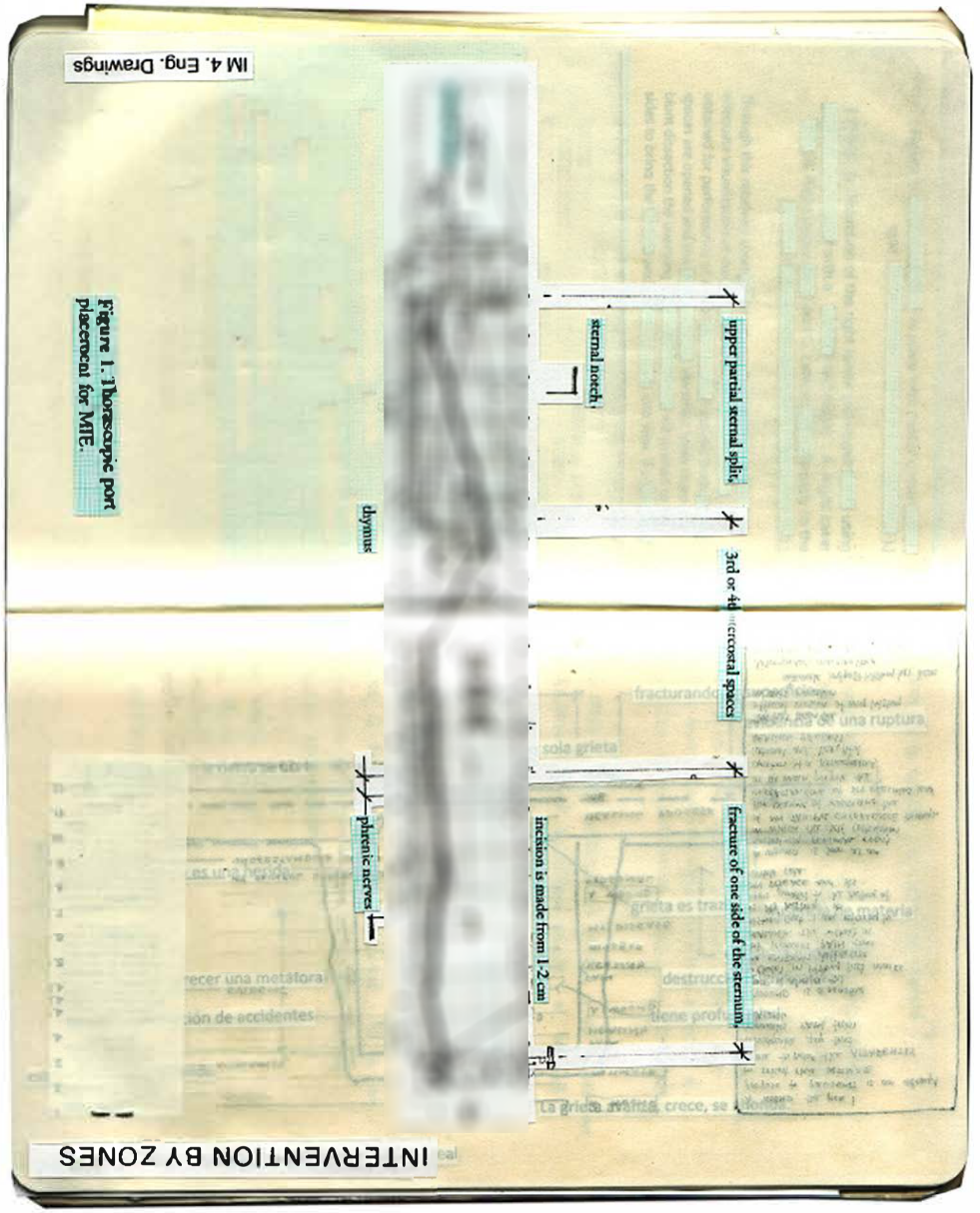
[Figure 3. [redacted] in place with [redacted]
split (by permission [redacted]).]

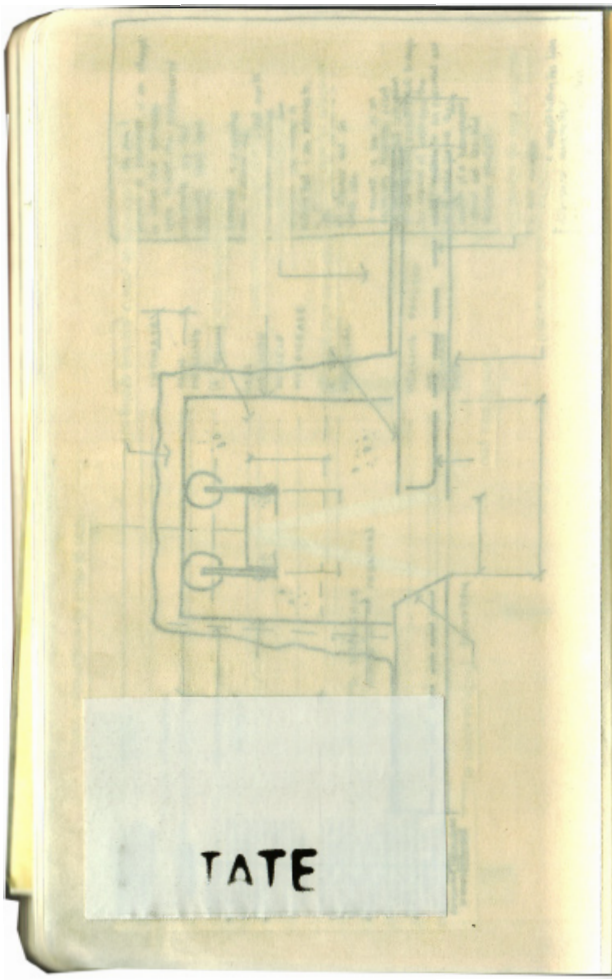
[Figure 4. Dissection of the right lower and upper [redacted] using [redacted] with a [redacted] techni[redacted]. Right lower [redacted] B. Right upper [redacted] and C. Lateral [redacted]
[redacted] (by permission of the [redacted]).]

Through this relatively short [redacted] incision, with [redacted] adequate visualization of the [redacted] obtained for performance of a total [redacted]. Initially both [redacted] spaces are opened and the [redacted] d. With sharp and blunt dissection the overlying [redacted] are pushed t[redacted] sides to bring the [redacted] and [redacted] into view. If a [redacted]


PRESENT
APPARENTLY
EVIDENT
MY PAINFUL EXPERIENCE
UNDERSTANDING OF MY FEELINGS
VOLUNTARILY FORGOTTEN
A WOUND
INTIMATE
PAIN
HEALING
A WOUND
PAIN
HEALING
MYSELF
MY DISEASE
A WOUND
PERSONAL
HEALING PROCESS
ME
INTIMATE
PAST
A WOUND, the pain I propose to PRESENT, is an attempt to orient THAT INTIMATE space toward the APPARENTLY unbridgeable gap that separates PAIN from HEALING
A WOUND is a negative space, it addresses the whole in history that marks the EVIDENT difference that separates PAIN from HEALING. The WHOLE in history that I am referring to, is the history of MY DISEASE. Its history runs parallel to the history of MY DISEASE and its untold dark side.
A WOUND is seen as an exclusively PERSONAL event in which the self cultivation of MY PAINFUL EXPERIENCE through the exercise of reason and UNDERSTANDING OF MY FEELINGS and as its main purpose the creation of a homogeneous, rational and beautiful HEALING PROCESS.
This has been the official version of my history so far, however
intimate and partial history has been disregarded, marginalized or simply VOLUNTARILY forgotten.

fracturando su superficie
evidencia de una ruptura
una sola grieta
la tierra se abre
grieta es una herida
grieta es trazo
ausencia de materia
escultura negativa
destrucción significativa
ofrecer una metáfora
proliferación de accidentes
tiene profundidad
estructuras están fallando
La grieta avanza, crece, se ahonda.
línea separadora de todo lo real


INTERVENTION BY ZONES
IM 4. Eng. Drawings
Figure 1. Thoracoplic port placement for MIE.
thymus
phrenic nerves
sternal notch
upper partial sternal split
3rd or 4th intercostal spaces
fracture of one side of the sternum
incision is made from 1-2 cm



TATE

What is a crack, a scar, a wound?

A wound, a frontier, a void, a separation.
A wounded surface, a HEALED surface.
AN ABSENCE

The evidence of a rupture. The surface falls, the earth opens, the ground vacilates. Deep and strong forces working upon reality, against it. They alter its equilibrium fracturing its surface

The crack is the evidence of wear, a deterioration, a damage that has been made, a wound that has been constructed.
It is a cavity that seems to reveal what is under what can be seen. Where the floor was opened, where it was smooth and secure, one can stumble, slip and fall.
Today it can barely be perceived. It is an irruption in a place where everything seemed organized.

The crack grows, near the walls and through the floor. It is chaos' mouth that threatens to devore everything. Now the mouth seems to be shut, sealed, closed.
It advances, moves, grows, deepens.

31.2010. 4:39 pm.
[illegible]

The installation is divided in 3 zones according to the type of intervention:

EAST ZONE INTERVENTION

EAST ZONE: the existing slab is cutted on the north side following the exact path of the crack (detailed bevel cut) and south side demolished and removed. Piece in [illegible] wide trench from bevel edge and new slab in cast on south side. NOTE TUNNEL: pieces above change height from [illegible] that is the depth of the slab.

CENTRE ZONE INTERVENTION

CENTRE ZONE: the whole slab is [illegible] Piece is built [illegible] trench centered with the crack line and [illegible] on both sides.

RAMP INTERVENTION

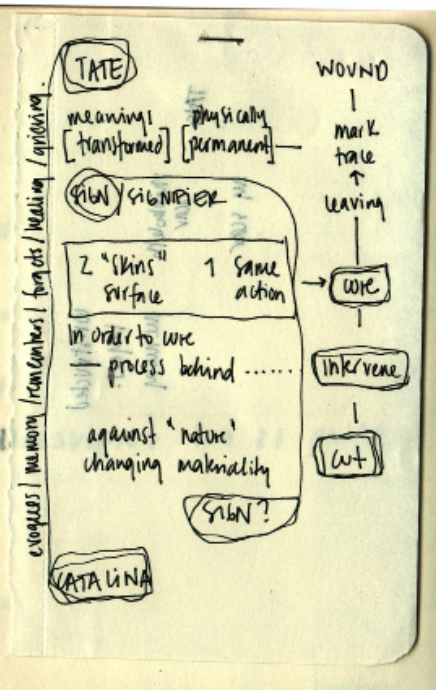
RAMP: [illegible] is secured against the existing slab and new slab of [illegible]

CARVING: when crack width becomes [illegible] (minimun width achievable with the pre-cast pieces), it is needed [illegible] on existing slab. Such cases are: the origin of crack, and tale

healing is not forgiveness

04.04.2010

no words
only silence
only feelings



04.04.2010

no words
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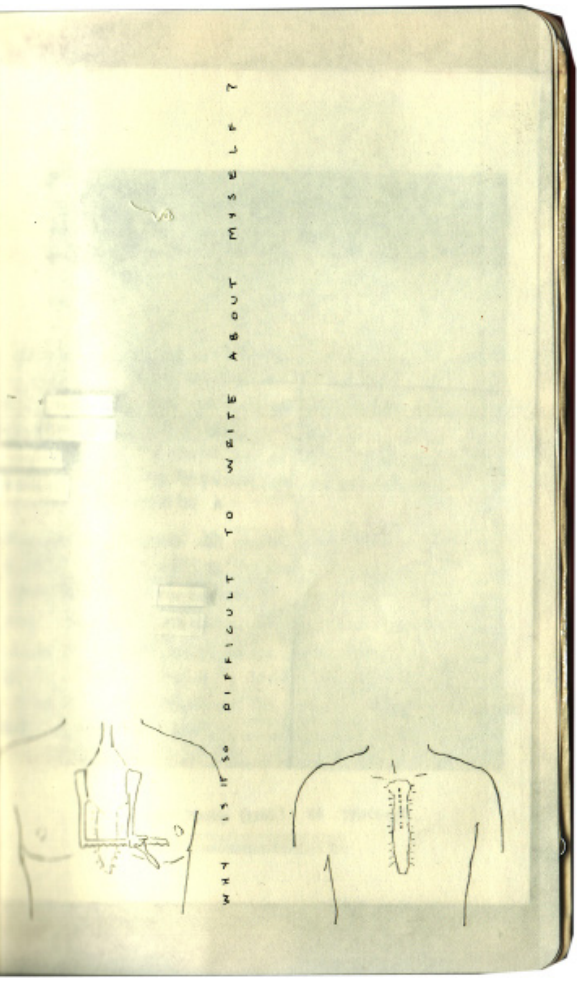
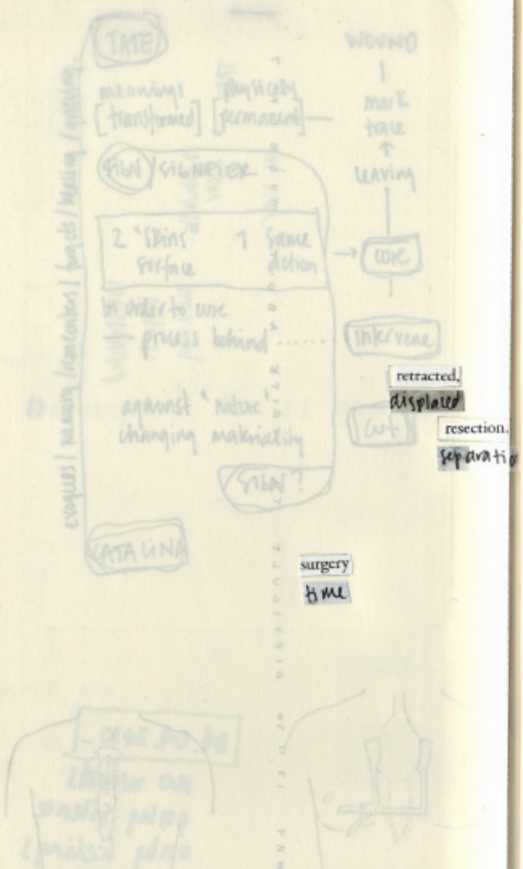
only feelings





retracted,
displaced
resection.
separation

short skin incision
the presence of matter.

united
exposed,
right-angled clamp and blunt
touched my work

phrenic nerve
vast surface.

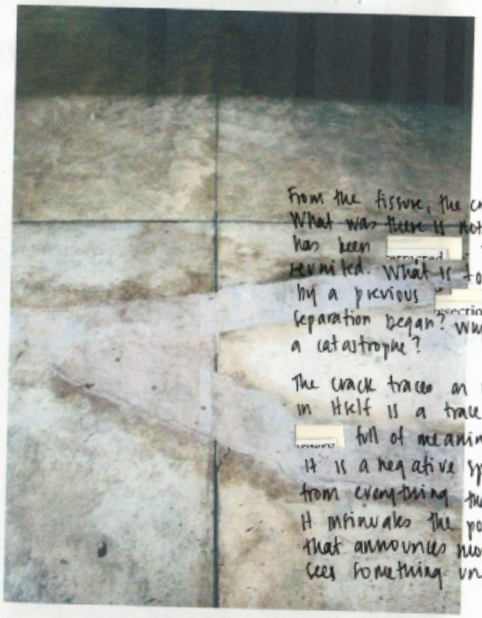
frozen section
inscription,

chest wall
silhouette

vein branches
crack

removed en bloc
beginning.

It is our experience
S C R E A M S



From the fissure, the crack, an abyss. The absence of matter, short skin incision
What was there is not any more. Now seems the same but its different. It has been retracted. What was exposed was separated, and afterwards formally united. What is touched is not right-angled clamp and blunt. A forced unity caused by a previous resection, a division, a constructed distance. And when does separation begin? Why do we live in it as if living and experiencing a catastrophe?

The crack traces an irregular wide line over the phrenic nerve. The crack in itself is a trace, a line, an frozen section, a drawing; the void of a [illegible] full of meaning. Not limited to its surface it speaks of depth. It is a negative space, a chest wall of absence, a line that separates from everything that is real, turning what was one into two. It insinuates the possibility of more cracks, a constructed accident that announces more accidents to come. When the witness sees the vein branches sees something unfinished, something that is removed en bloc

SOMETHING (ONE), IN DANGER,

It is our experience.

from the tissue that exists - the abyss.
The existence of matter, the presence of matter.
where there is not any more. Now, things
are the same but it is different. It has been
displaced. What was together, now torn
separated and forcefully reunited on itself. What
is torn is not [illegible] anymore. Where
there was 'unity' now there is a forced
or artificial 'unity' caused by a previous
separation, a division, a constructed distance.
And when does separation begin?
Why do we live as if living and
experiencing a [illegible]

[illegible] we might live our
[illegible] the transient [illegible]
[illegible] a time, an
[illegible], a [illegible] the world of a time
[illegible] meaning [illegible] in its [illegible]
[illegible] of depth. It is a [illegible] space,

From the fissure the crack. An abyss.
The absence of matter, the presence of matter.
What was there is not any more. Now, seems
the same but it is different. It has been
displaced. What was together, was forcibly
separated and forcibly reunited as well. What
is touched is not touched anymore. Where
there was 'unity' now there is a forced
an artificial 'unity' caused by a previous
separation, a division, a constructed distance.
And when does separation begin?
Why do we live in it as if living and
experiencing a catastrophe?

The SCAR draws an irregular wide line over
the vast surface, over the smooth skin.
The SCAR in itself is a trace, a line, an
inscription, a drawing; the void of a trace
full of meaning. Not limited to its surface
it speaks of depth. It is a negative space,

the silhouette of absence, a line that
separates from everything that is real,
turning what was one into two. It
insinuates the possibility of more cracks,
an accident constructed announcing
more accidents to come. When the witness
sees the crack in the floor, THE SCAR in
the chest, sees something constructed, unfit,
scaled but unfinished

The body, the building, is in danger, it
screams, it is menaced.

The crack, the scar, with their polished
new surfaces have a great capacity of
perturbation, as well as of reflection and
thought.

A sign of demolition is insinuated by the traces. Their contents, once empty, dark and ill are closed. The surface shines. Still there, a shadow. The surface which pretends to be finished, evidences the hidden, deep reality, the possibly deformed.

A RUIN. The unfinished and the coarse.

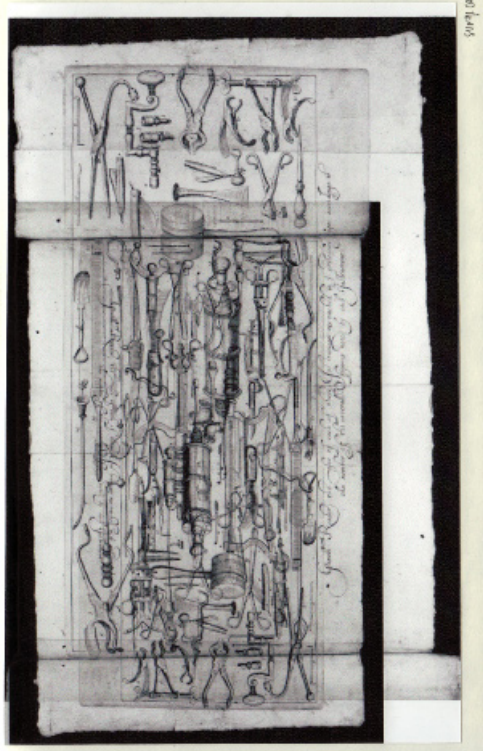
The trace speaks. Uneasy and dramatic angles, insinuate something behind its appearance. A construction; disturbing and disquieting others at ways a doubt. The awareness of danger, of fragility, wanting to be exposed to its meanings. It comes not to tell what is already known, instead to construct new meanings.

THE SCAR DEEPENS, WIDENS, AND MOVES NOT ONLY IN THE FLOOR, IN THE SKIN OR SURFACE BUT IN THE CONSCIENCE OF THE BUILDING, OF MYSELF, OF THE SPECTATOR.

ARE HURTS, FRESH HURTS.

The scar comes full of messages, far more, ignored and unknown. It strength triggers thoughts, expanding its trace to other spaces. It tells us that everything can be ~~be~~ filled with cracks, everyone filled with scars, but as well all of them filled, healed and healed.

04.20.2010.



surgical instruments 1655.
lewis
wellcome

pestilit andanus inkiirom [1540]
wellcome collection.

[*A wound*]

My first visit to London and my first visit to the TATE Modern.

In the concrete slabs of Turbine hall, a remembrance: Doris Salcedo's *Shibboleth*. Sliding from the entrance all the way down to the hall's boundaries. It opens, closes, thickens, darkens. It is not open any more, its closed and sealed; present as a still and timeless reminder...

Six floors above, a window facing London's skyline. Sitting there, a reflection: the scar in my chest. Also closed and sealed and as well, still there, present and timeless.

[*Two wounds*]

This case that you just opened, as well as the notebooks that you observed and experienced, are the result of a process that has been through different stages. It is a process of understanding: London, Colombia; Past and present. Above all, illness and health: a part of my past I haven't been able to uncover.

What you just saw is an ongoing healing process.

[*Site chosen: In the beginning, Tate Modern.*]

Choosing a site to work in is always difficult. Where, how and why were questions that I asked myself several times. Initially I chose the Tate Modern for a simple reason: It was the first place I visited when coming to London due to a recommendation of a beloved friend. '*Once there, enjoy the reflections within it*' he said. And that I did. Since then I enjoy every time I go, and not only because of two sculptures and one painting I really like, but also because of the possibility of watching myself and the others reflected in every glass surface: In the corridors, in the halls and in the seventh floor windows. There my silhouette, reflected in the glass, enjoys having as background London's skyline seen from above, from the distance and from the other side of the Thames. As an illusion, it represents the duality of being and not being part of that distant city. It is revealing. It makes me aware that there I am, as a part of it even though sometimes distant.

[*Site changing: The reflection in the windows of the 7th floor: London's skyline and myself*]

Going to the Tate became a way of escaping as well as of reflecting about the life I have been constructing in the last eight months. One day staring at the Thames, a reflection: *the scar in my chest*. I kept staring at it realizing that every time I see myself reflected, I look for my scar. In that moment and almost unconsciously, I was looking for it in the reflection. Observing it and

thinking about it, its reflection in the window gained more importance that the silhouette of Saint Paul's cathedral behind.

The scar, as an *inscription* in my body, brought with it part of my past which I had not healed entirely and which in that moment, I did not want to think about. ***[One wound]*** Instead, seven floors down and on my way out, a trace in the Turbine's hall floor: Doris Salcedo's *Shibboleth.* An *inscription*, that as the scar in my chest, I unconsciously looked for every time I went. ***[Two wounds]***

[*Site specificity: Not the Tate Modern. Instead the trace left by Doris Salcedo's Shibboleth.*]

Doris Salcedo is a Colombian artist who was invited to make an intervention in the Turbine Hall of the TATE Modern in 2007. Her decision, instead of occupying the space vertically and massively, was to make a negative sculpture[1]: *Shibboleth*, a crack opened in the concrete slabs that runs through the entire floor surface. It is a work that, as the artist states,

> *Refers to the danger at crossing borders or to being rejected in the moment of crossing borders. I am making a piece about people who have been exposed to extreme experiences of racial hatred and subjected to human conditions in the first world. (...)*[2]

It looks forward to

> *Introduce into the turbine hall another perspective. The idea is that we all look down and maybe try to encounter the experience of these people that I have been referring to* (...) *It is a piece that is both the epicentre of catastrophe and the same time outside catastrophe. As you look in you can see, you can get the feeling of catastrophe but nonetheless outside is quite subtle. I wanted to make a piece that intrudes the space, that is unwelcome, like an immigrant, that just*

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[1] BAL, Mieke. *'Montage in the Turbine Hall: Doris Salcedo's political aesthetics'*. Introduced by Jane Rendell. Bartlett International Lecture Series. 12 December. 2007

[2] SALCEDO, Doris. *Shibboleth.* In: Issue 8. The unilever series: Doris Salcedo. Tate Modern, 9 October 2007 – 6 April 2008. http://channel.tate.org.uk/tateshots-blog/2007/10/05/issue-8/

intrudes without permission, slowly, and all of the sudden is there, and it is a big presence...(...) [3]

Apparently, the sculpture was supposed to last for the time of the exhibition as every other installation made in the Hall. Then it had to be closed and sealed, without leaving any trace and leaving the space "as new" for other artists to occupy. Today, as the artist hoped, the sculpture is a permanent inscription in the building. It lives within it. What was intended to disappear is now permanent.

Initially I thought that my interest in it had to do with the fact of her being Colombian and the way she represented some of the problems we experience as a society. But after spending hours there I realized that it was not in that direction in which I wanted to work. As the project developed, I became more interested in the sculpture's superficial appearance, as well as its representation of a constructed trace.

> ***Trace, n***
> *1. A mark or line left by something that has passed. 2. A vestige of some past thing 3. Something traced or drawn*
> ***Trace, vt***
> *1. To delineate, sketch. 2. To write painstakingly. 3. To copy by following the lines or letters as seen through a semitransparent superimposed sheet*[4]

There was something in its materiality, in its appearance, and its permanence that intrigued me; in its inherent aesthetic properties. In how it was and how it is. In what it was and what it is. In its expression as the representation of an unknown story: It is a trace, an inscription, a line full of meaning, a reminder. *" (...) a question mark, a disruption, not only in the space but also in time, what is it before and what is going to happen after"*[5]

Shibboleth's surface is also the representation of a construction made in time. The sculpture was constructed layer by layer, and layer by layer it remains under and over the concrete slabs of the Tate's floor, with its last

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[3] Ibid.
[4] The Penguin Reference Dictionary. Merriam – Webster Inc. and Longman Group Limited. 1998. P. 997
[5] SALCEDO, Doris. Shibboleth. In: Issue 8. The unilever series: Doris Salcedo. Tate Modern, 9 October 2007 – 6 April 2008. http://channel.tate.org.uk/tateshots-blog/2007/10/05/issue-8/

layer as its surface. This also makes of *Shibboleth* a story of overlapping and hidden meanings, materials, and as well of construction methods. Every layer has a meaning that cannot be detached from the other layers above and the other meanings that simultaneously were being constructed.

In order to understand this process and to be able to make an intervention in it, the first step was to deconstruct graphically and pictorially *Shibboleth's* trace. The intention was to destabilize its innate relationship between *signified* and *signifier*[6]; looking forward to construct, out from this deconstructive process, possible new meanings. I was trying to isolate it from its political and cultural significance. I wanted to transform its inherent meaning, because in a still unknown way, it somehow affected me. Rubbing, measuring and redrawing; cutting, pasting and translating it to a notebook trying to evidence its layers of meaning as well as of construction. That was the initial 'way of operating[7]' which eventually, and in time, took me to a second level evidently interrelated with the first: my scar.

The deconstruction of *Shibboleth* was slowly becoming a process of deconstruction of the scar in my chest. [8]

[*Evaded and real site of intervention*]

Anatomical representations began appearing subtly as an allegory of the engineering work done by Salcedo's team in the Tate; also, thoughts of how to propose a possible dialogue between anatomical and architectural representations, both in drawings as well as in texts. I was looking forward to analyse them and reflect upon their common language such as the artist

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[6] JOHNSON, Barbara. *Translator's Introduction*. In: DERRIDA, Jacques. *Dissemination*. The Athlone Press, London, 1981. Vii-xxxii.

[7] Ways of operating, as De Certau states, "are styles of action that intervene in a field which regulates them at a first level (...), but they introduce into it a way of turning it to their advantage that obeys other rules and constitutes something like a second level interwoven into the first." DE CERTAU, Michel. 'Making Do: Uses and Tactics', *The practice of everyday life*, Berkeley: University of California Press, 1984, p. 30

[8] "The philosophy of deconstruction developed by Jacques Derrida has allowed us to critique binary thinking and understand how the hierarchical relationship often assigned to two terms in a pair is not natural or pregiven but a social construction that can change according to how we are positioned. In a binary model, everything that one is, the other cannot be, thus limiting the possibility of thinking of two terms together" (RENDELL, Jane. Art and Architecture A Place Between. I.B. Tauris, London and New York, 2008. P. 9)

Kathy's Prendergast work "*To alter a landscape*". Even though, the work kept driving me in a slightly different direction. Shibboleth's trace was acting, in Christopher Bollas terms, as an 'evocative object':

> *The physically valuable experiences of the day – those that compete to get into the dream that night – will contain islands of thought arising out of our experience of singular objects. Those objects leave an imprint in our unconscious that is partly the property of the thing-itself and mostly the result of its meaning within our individual self. If any of these experiences is usually evocative it will, according to Freud's model at least, 'drive a shaft' down into the self's unconscious, where it will join existent and moving lines of thought.'*[9]

Evidently, I was evading the real site I was working upon. I was scared of opening a wound I had closed years ago, but which evidently had not been healed. I was scared of being hurt. There were memories embedded in 'the object' I was dealing with that I did not know if I was prepared to work upon.

I kept on working in the same direction I have been doing and with the same method: deconstructing technical drawings, photographs and descriptive texts I had to be able to construct a new meaning out of them. I kept my initial intention of deconstructing to reconstruct. In Benjamin's terms, I began following an allegorical procedure. For Benjamin an

> *allegory is pre-eminently a kind of experience. A paraphrase of his exposition might begin by stating that allegory arises from an apprehension of the world as no longer permanent, as passing out of being: a sense of its transitoriness, an intimation of mortality, or a conviction, as in Dickinson, that "this world is not conclusion." Allegory would then be the expression of this sudden intuition. But allegory is more than an outward form of expression; it is also the intuition, the inner experience itself. The form such an experience of the world takes is fragmentary and enigmatic; in it the world ceases to be purely physical and becomes an aggregation of signs*[10].

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[9] BOLLAS, Christopher.The Evocative Object World.Routledge, USA and Canada. 2009. P. 83

[10] COWAN, Bainard. 'Walter Benjamin's Theory of Allegory' In: *New German Critique*, No. 22, Special Issue on Modernism (Winter, 1981), pp. 110

Every page of the notebook evidences the intention of transforming things into signs, or in other words, transforming signs into new signs; both related to their appearance and their content. Initially, the word *trace* as signifier, meant pain; both physical and emotional. By destabilizing it through the deconstruction of the original plans and descriptive texts which described both the construction of *Shibboleth* as well as the surgical intervention in my body, I was looking forward to replace *it.* Instead of *pain, heal.* The words *wound* and *scar*, as signifiers also began to change. What was so painful slowly began to heal. In Bollas words, *"these forms of intercourse are spiritual moments if we understand by this that each embodiment carries with it the spirit of the signifier"*[11]; that was exactly what began happening.

The question that arises is when or how to stop. As an artist diary or notebook, it became a process with a still unknown end. Now, only more notebooks and white pages are waiting. There would be a day in which there would not be more empty notebooks, they will all be filled with experiences, drawings and thoughts kept in this transparent case, which as a precious display box, will be kept as a reminder of a process and of an intimate mourning. Also of a trace of a healing process; as the evidence of how it all was and how it all changed.

[11] BOLLAS, Christopher.The Evocative Object World.Routledge, USA and Canada. 2009. P. 72

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[redacted], the place I propose to [redacted], is an attempt to orient this [redacted] space toward the unbridgeable gap that separates [redacted] from [redacted].

[redacted] is a negative space, it addresses the w(hole) in history that marks the [redacted] difference that separates [redacted] from [redacted]. The w(hole) in history that I am referring to, is the history of [redacted]. Its history runs parallel to the history of [redacted], and is its untold dark side.

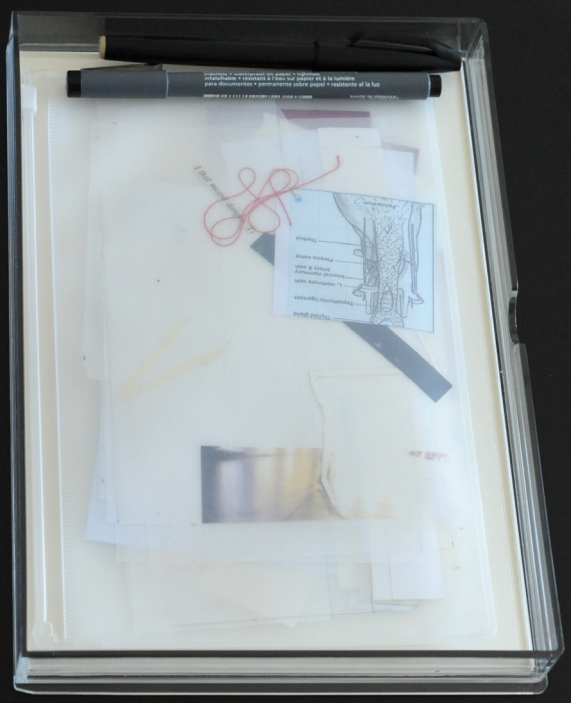
[redacted] is seen as an exclusively [redacted] event in which the self cultivation of the human race through the exercise of reason and the study of the classics had as its main purpose the creation of a homogeneous, rational and beautiful [redacted]. This has been the official version of the history of [redacted]. In this narration [redacted] and [redacted] history has been disregarded, marginalized or simply [redacted].

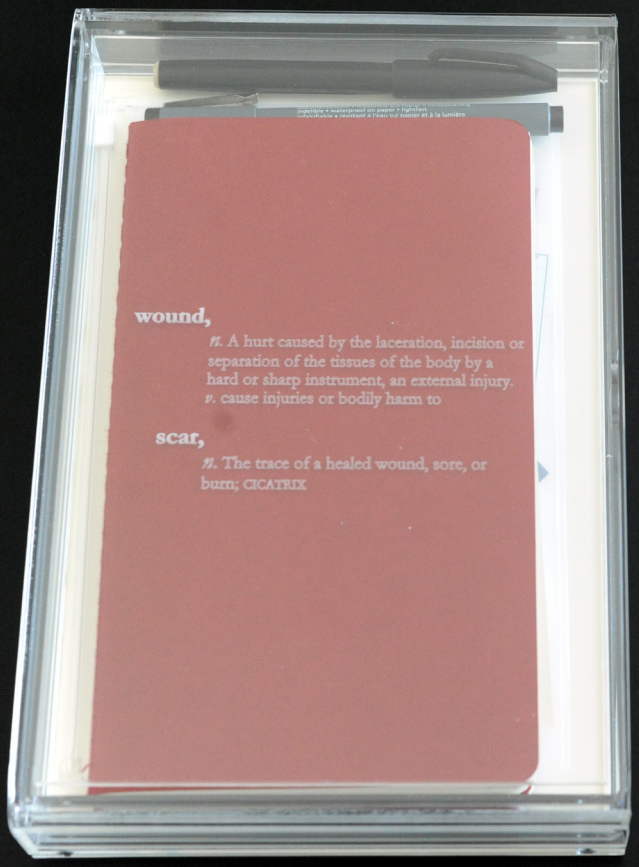
A WOUND, the place I propose to PRESERVE, is an attempt to orient this INTIMATE space toward the APPARENTLY unbridgeable gap that separates PAIN from HEALING.

A WOUND IS A negative space, it addresses the w(hole) in history that marks the EVIDENT difference that separates PAIN from HEALING. The w(hole) in history that I am referring to, is MY history, it runs parallel to the history of MY DISEASE and its untold side.

A WOUND is seen as an exclusively PERSONAL event in which the self cultivation of MY PAINFUL EXPERIENCE through the exercise of reason and the understanding of MY FEELINGS had as its main purpose the creation of a homogeneous, rational and beautiful HEALING PROCESS.

This has been the official version of my history in that, however, intimate and painful history has been disregarded, marginalized or simply voluntarily forgotten.




wound,
n. A hurt caused by the laceration, incision or separation of the tissues of the body by a hard or sharp instrument, an external injury.
v. cause injuries or bodily harm to
scar,
n. The trace of a healed wound, sore, or burn; CICATRIX