

Chromatic Sentence I

DAVID DÍEZ



Chromatic Sentence is an empirical research project.

1

Analyzing the sentence, its arrangement, and rendering through geometry the schemes of both its inner relationships and the hierarchy among its grammatical parts.

2

Abstracting the word, embracing related meanings and forcing an association among these new semantic roots and chromatic precision.

3

Rebuilding the sentence, allowing a wider reading.
Valuing the inaccuracy, enjoying it.
Testing the transmission capabilities of the new code.
Not fixing anything; taking notes and keep going.

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October 2011

First analysis and chromatic-grammatical reconversion.

We chose a work base of three elements.

The first of them will be the verb.

The others will not be related among them.

Their differences are mainly in hierarchy.

The association between hue and meaning will be naïve, straight.

Interpretation will be expansive.

GRAMMAR

The shape in the middle is the verb (VERB)

The shape at the bottom is the direct object (OBJECT)

The shape at the top is the prepositional object (CIRCUMSTANCE)

The sentence goes like this:

(VERB) (OBJECT) (CIRCUMSTANCE)

i.e.:

Eating lobster without effort.

SEMANTICS

Color #1 (Brown) means SMOKE PIPE

Color #2 (Blue) means MARINE

Color #3 (Yellow) means MUSTARD

Color #4 (Red) means HARMFUL

Color #5 (Black) means OUTER SPACE

Whitened hues of these colors
soften the meaning intensity within the sentence.

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The light conversation *(La conversación ligera)*

date_ October 2011
medium_ Acrylic geometry on wood
size_ 145x36 cm
edition_ Unique serie

price_ 800 €



The thick conversation *(La conversación pesada)*

date_ October 2011
medium_ Acrylic geometry on wood
size_ 145x36 cm
edition_ Unique serie

price_ 800 €

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Orbiting the well without salt *(Orbitando el pozo ya sin sal)*

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €



Greying honey with bad taste *(Engriseciendo miel con mal gusto)*

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €



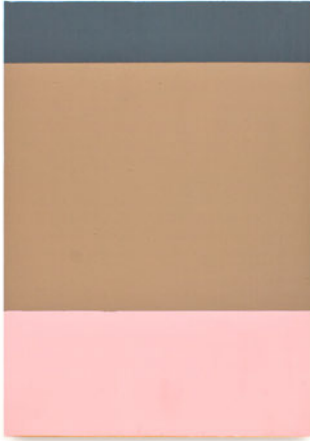
Adding sugar to a pond in the moon *(Echando azúcar en un estanque de la luna)*

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €

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Inhaling smoke in the evening *(Inhalando humo por la tarde)*

date_ October 2011

medium_ Acrylic geometry on wood

size_ 25x36 cm

edition_ Unique piece

price_ 210 €



Bittering storms with scents *(Amargando tormentas con aromas)*

date_ October 2011

medium_ Acrylic geometry on wood

size_ 25x36 cm

edition_ Unique piece

price_ 210 €

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Constellating the abyss short of vinegar
(*Constelando la fosa abisal cortos de vinagre*)

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €



Darkening hot cumin beneath the acid
(*Oscureciendo comino picante bajo el ácido*)

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €



Spicing an ocean between planets
(*Sazonando un océano entre planetas*)

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €

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Smoking dope at night
(Fumando droga por la noche)

date_ October 2011
medium_ Acrylic geometry on wood
size_ 25x36 cm
edition_ Unique piece

price_ 210 €



Poisoning star with flavours
(Envenenando estrellas con sabores)

date_ October 2011
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The painted color alternation offers resistance to the viewer's eye within the perception of the whole composition, dragging it to participate in this game of rhythms and to learn the generated language.

Along with the desperate search of uncompromised beauty,
these are the principles
of my geometrical exploration.



*After a while
I finally got used to my new lenses
and that letter started to read itself
as if it would have just freshen up.*

David Díez