

"Reality appears as a dynamic, during which all stable forms prove to be plain abstractions"

Herbert Marcuse, in *Reason and Revolution: Hegel and the Rise of Social Theory*

**Direction of the empirical flow & the desire of inversion:
concentration of the objective as the stretch of the subject**

Futurist painter Giacomo Balla (1871–1958) named his daughter Elica (helix, propeller; Elica Balla, 1914–1995). A propeller is a mechanic part that rotates on a vertical axis. The decaying Futurists of the inter-war period processed the idea of the airplane to such extent that a significant phase of the movement was named aeropoesia and, specifically for painting, aeropittura. A frequent pattern in the works of aeropainters was the optical field of pilots, the ground plan.

Guillermo de Torre, a Spanish poet, critic and member of the Vanguardia in the 1910s and 1920s wrote in a poem:

yo quiero por amante la hélice turgente hydro-avion
(I want for lover the swollen propeller of a hydroplane)

I discovered this verse (referred to by Luis Buñuel in his autobiography, *My Last Sigh*) and had engaged with the work of the Futurists after I had coined the phrase 'white stretches our (+), sister Hélice' (a reference to my previous pseudonym, Hélice Pied) in order to use it as another pseudonym for the publication of the soundworks *Cylindre* and *.oeur*. This phrase, which I ended up using in its Spanish translation (blanco estira nuestro (+), hermana Hélice) is descriptive of a distant flying airplane; not merely as an exterior phenomenon, but one that includes the subject-observer as an involved part thereof.

The propeller (symbol of movement, speed, flight) takes the form of a woman: sister, lover, daughter. The anthropomorphic representation is an attempt to pull the objective towards the subject, thus it is quite reminiscent of the funnel that fills the bottle through its thin end during a liquid transfer. André Bréton wrote in *L'Amour Fou*:

Here a latent solution to the whole problem of the passage from subjectivity to objectivity has been found, and the value of this solution clearly exceeds in terms of human interest a solution of technique, when this technique would in fact be the technique of the inspiration itself.

The plane draws a sigh in the form of a capital S*
Beneath, straight lines dividing each other
footsteps of the daughter
footsteps of the lover
footsteps of the sister

*verse from *The River* by Octavio Paz