

ASEMBLY OF THE INSTALLATION

Description of the process

The axis of the installation is X-shaped. Te piece hangs from a carabiner at the centre of a cable. Four different bars numbered from 1 to 4 are inserted in it following the axis to form an X. The holes of the nails through which air goes are sealed with black beeswax.



Insertion of nails in the holes in the bars to hold the installation.



Zorio melts wax to insulate the holes.



Zorio melting wax.

For assembly it is better to raise the axis and insert the bars. Once all the bars have been inserted, it can be attached to the cable on which the piece will be located. The cable with the carabiner is given two or three twists so that the piece will rotate anticlockwise when it is started.



The piece is raised to handle it and insert the bars more easily.

After twisting the cable, the carabiner is put in place. The connection is placed between two buffers so that the carabiner cannot move too much.



View of the central axis attached to the cable. This axis is twisted several times so that it will rotate anticlockwise.

At this stage, the compressor is placed on the bar and fixed to it.



Putting the compressor in place.

Then the copper bar is inserted in the bar with the transversal piece; the black tube is attached to the end of the copper bar and sealed with rubber tape.



Zorio connecting the copper bar and the compressor tube with black rubber tape.

Once this has been completed, the crucible containing 1.5 litres of copper sulphate dissolved in water with a small amount of undissolved copper sulphate (preferably in grain) is attached to the other end. It is put in place and closed with rubber tape (it leaks when the motor is turned on). Zorio notices the leak but is not concerned about it.



Once the copper sulphate is dissolved in water by saturation, between a quarter and a third of it is placed in the crucible.

The halogen lamp that stands on a tripod is placed in the corner where the crucible goes (the location may vary depending on the requisites of the gallery).



Addition of a new 500w. halogen lamp at the artist's request.

Operation

When the piece is connected, the compressor blows air along the tubes to the wineskin, which swells and acts as a counterweight that makes the installation move, rotating the wineskin anticlockwise.

To give you an idea, looking at the wall at one o'clock the half-sphere with the counterweight hits the wall. The piece must be located in such a place that it hits the wall. If it is located in a large space with no wall for it to bang into, one must be put there.

The compressor is connected to a timer, which works for 1'15" and stops for 5'00".

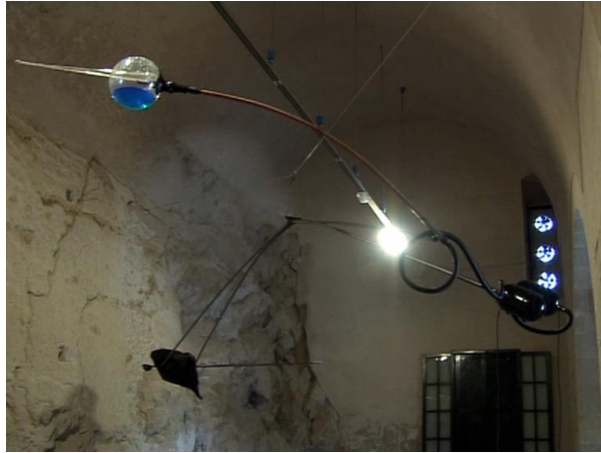
Sequence of *Los Zorrios* when connected.







Sequence of *Los Zorios* when disconnected.





Maintenance

The installation *Los Zorios* requires regular maintenance. Under continuous operation the crucible will go dry, depending on the loss caused by the movement of the air and the humidity in the gallery, which varies. So the sulphate solution must be replaced periodically with the aid of a hollow medical syringe (the kind of syringe used to draw blood), which is pushed right in to avoid spilling the liquid.

Besides, the surface must be dusted.

Sequence showing the introduction of copper sulphate in the crucible.



State of the copper sulphate. 2/3 of the water has evaporated, leaving residues of blue and black sulphate.



Moment when the elastic is inserted in the opening of the crucible.



Moment of introducing the copper sulphate dissolved in water with the aid of a plastic I.V. drip.

It is recommended to replace the copper sulphate once a week or every ten days more or less, to prevent the water from evaporating completely. The longer the water is kept, the more sulphate crystals are created.

As time goes by, the blue of the sulphate turns black giving it a dirty appearance. It is recommended to take the crucible off the copper bar every month or two and rinse it out. Then a new solution of copper sulphate is added.

As regards the central axis of the installation, the carabiner that is attached to the cable tends to come out of place, so it must be put back to ensure proper movement.

Packaging

The work presents different materials that can be disassembled and wrapped separately for easy handling and transport and better conservation.

Box1:

The glass part is extremely fragile so the box must be filled with inert sand free from salts and impurities and placed between two white cork or Plastazote moulds that fit the shape of the piece perfectly.

Box 2:

The bars can go in another box on a base of white cork or Plastazote preventing friction, which could remove the colour.

Box 3:

The motors must be kept in another box, following the indications for the previous box.

Box 4:

The wineskin must be protected with Melinex to prevent friction and stop it from sticking to another surface and protect the polychrome applied by the artist.

It must be placed on a base made of Plastazote or white cork that adjusts to the shape of the wineskin like a mould and fixed with cross bars that hold it firmly inside the box.