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*“The artist’s handling of “hyperspace” is impregnated by an action factor central to his artistic and political system. The total flux of images set against perpetual horizons is invariably countered by a device introduced to distract or dislocate. In his 2001 installation at the Miami Art Museum, the drawings on the museum walls encountered a challenging counterpart in the form of a public telephone. Visitors could call anywhere in the world for five minutes. Crayons next to the telephone encouraged callers to write down their comments, typical of the graffiti*

*of the telephone booths. In this context, the spectator recovered his critical distance, his individual and collective temporality; instead of simulated illusions, hypnosis was transformed into action, into experience."*

*"In his new installation Espiral, [...], Novoa's concern for an effective artistic approach finds a vehicle in the physical space itself. The spirally build environment places the spectator in an ambit that turns in on itself, creating a continuous walk-through. The device provokes an unexpected dilemma: The sense of bewilderment encourages a concentrated, penetrating observation of the images on the simulated panoramas on the circular walls; the recovery of the time in the notion of transit, [...], as a recognition of difference, a blemish on the smooth skin of the postmodern manner of perception.*

*Experience inside the spiral: symbol of uncertain origin related to the room, the golden proportion, cosmic movement, snakes, water, power, the mystic center, the immobile mover. Man, in dreams and wakefulness, considered his demons' answer, not allowing himself to be tricked by imposters, discerning and increasing intelligence in some of the perplexities. He sought for a soul that deserved to participate in the universe. List and quotes of a modernity loath to disappear."*

*Marcelo Pacheco Chief Curator, Museum of Latin American Art, Buenos Aires, Argentina 2003*