

360°

Suffice it to start walking, indefinitely, to someday come back to the same place.

by *Rubén Ochoa*

360°

Suffice it to start walking, indefinitely, to someday come back to the same place.

In 360° Rubén Ochoa has tried to go from one point to another, in a relation chain between objects, persons and places, that will take him invariably to the place he started. With a quite playful thirst, he entrust himself to prove that chance also has an order, and that everything is subject to a simple relationships net that makes us common.

The exhibition has no begin. Like in an endless conversation, the themes –images here-open a possibility of a new image and the build together a memory that plays to a circle. Before it can be completely seen, the image makes a gesture that invites to see the next one. The object is no longer fundamental and becomes into a document of a simple exploration. Beyond of an aesthetic result, the emotiveness is the most valuable as a product of our encounter with something. And as in an endless talk, each new encounter, each new image is only another pretext to keep walking. To avoid conclusion.

In this round trip Rubén Ochoa goes with three cameras. The Sony DSC-S40, the Sony DSC-F828 and the Sony DSC-V3. With them he also proofs that any place, any object is worthy and feasible of being photographed. Rubén knows that photography can convert daily work into an event. That in front of a camera everything has the appearance of an spectacle, the common one, the intimate one, where histories take a new dimension, worthy of being admired, deserving an spectator. In this trip goes also the idea to understand photography as an extension of ourselves, or our eyes. Of our memory.

360°

360° is a Rubén Ochoa's photographic project that consists of 36 photographs and their texts, which are related each other with the next one in a successive way taking finally the spectator to the image he choosed as the beginning of his own exhibition, turning it into a kind of "endless" exhibition.

The project emerges from an invitation that Sony made to Rubén Ochoa to perform a photographic exhibition to stand out the quality of the digital images that could be obtained from the cameras of that brand. In addition to the sponsorship of the whole project, Sony provide to Rubén Ochoa three digital cameras (a professional one, a medium size and a commercial one) to be used during the project.

It takes to Rubén Ochoa more than a year to conceptualize, research, photograph and produce 360° resulting a very interesting work that contains very diverse elements such as Frida Kahlo's personal object and the photograph that Rubén Ochoa took to Master Francisco Toledo in Oaxaca.

360°

360° was originally exhibited at National Auditorium in Mexico City during spring 2005 and more than 300,000 people could watch it.

360°



360°



After being presented at National Auditorium at Mexico City, 360° was exhibited at Desierto de los Leones ex convent and in San Angel Cultural Center in Mexico City, and at Finca La Colorada in Texcoco, Mexico.

360°

360° rubén ochoa



UNA IMAGEN QUE LLEVA A OTRA IMAGEN QUE LLEVA A OTRA IMAGEN
QUE LLEVA A OTRA IMAGEN QUE LLEVA A OTRA IMAGEN QUE LLEVA A
OTRA IMAGEN QUE LLEVA A OTRA IMAGEN QUE LLEVA A OTRA IMAGEN

Centro Cultural San Angel

EXPOSICIÓN FOTOGRAFICA INAGURACIÓN MIÉRCOLES 25
DE ENERO DEL 2006 19:00 HORAS AVENIDA REVOLUCIÓN
ESQUINA MADERO, SAN ANGELES 01000 CIUDAD DE MEXICO
5616-1254 WWW.RUBENOCHOA.COM

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GOBIERNO DEL DISTRITO FEDERAL
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CUAJIMALPA



360° Rubén Ochoa
exposición fotográfica
Exconvento del Desierto de los Leones

360°

360° has received excellent comments from art critic in Mexico and a wide media diffusion including newspapers, magazines, radio and television.

360°

plástica



El mundo en un clic

Muestran el poder de la imagen

Por Norma Mäggenberg

360 Grados

Las imágenes: Rubén Ochoa fue invitado por Sony de México para realizar este proyecto fotográfico consistente en una sucesión de 36 imágenes, de 60 por 45 centímetros, que muestran una cadena de relaciones entre objetos, personas y lugares, las cuales llevan al espectador en un recorrido en el que invariablemente llegará al mismo punto. En un afán lúdico, Ochoa se encarga de comprobar que el azar también lleva un orden.

¿Por qué a verla?: Primero, porque técnicamente permite admirar los alcances de la fotografía digital, que para Ochoa, no es mejor ni peor que la fotografía tradicional o analógica, sino simplemente distinta, pues permite mayor calidad en la resolución y da la oportunidad de explorar nuevas ideas. Segundo, porque permite que el espectador aprecie cómo hechos, personas y escenarios se enlazan para crear historias que hoy forman parte del entorno urbano.

¿Para quién?: Para el público que interesado en las posibilidades de la fotografía digital, quiera tomar como fuente de inspiración las diversas miradas propuestas por Rubén Ochoa y conocer a través de su trabajo las capacidades de los tres modelos de cámaras que utilizó.

¿Qué comenta el público?: Si bien muchos reconocen la calidad de las imágenes, lo que más llama la atención es cómo Ochoa abordó la presentación de estas, al lograr relacionar objetos, personajes y escenarios que integran un interesante recorrido en círculo.

Cualquiera tiene el poder de hacer clic con una cámara, pero no cualquiera posee la sensibilidad para captar el momento preciso e inmortalizar hasta lo más cotidiano, dotándolo de fuerza expresiva y sentido estético. Y si de imágenes excepcionales se trata, le invitamos a detener la mirada en estas cuatro exposiciones fotográficas.



- **Lugar:** Galería del Auditorio Nacional, Reforma 50, Chapultepec; Pabellón, 5280-9250.
- **Horario:** De 10 de 11:00 a 18:00 horas. Concluye el 28 de junio.
- **Costo:** Entrada libre.

Sexta Bienal de Fotoperiodismo

Las imágenes: Muestra de fotografía periodística y documental que reúne trabajos de 54 autores de todo el país y que representa el resultado de este certamen, cuyo objetivo es apoyar y difundir la fotografía en México y establecer vínculos de intercambio con fotógrafos de otros países, en especial con Iberoamérica. Contó con tres premios: Fotoperiodismo México 2003-2004; Cultura y Españolitos, y finalmente el premio Iberoamérica 2005.

¿Por qué a verla?: Incluye temas variados como deportes, política, vida cotidiana y retrato, entre otros, con lo que se pretende ofrecer una síntesis de lo sucedido en México en los últimos dos años, si bien no expresa el total acontecer es una oportunidad para tener una visión retóptica de los diversos acontecimientos. Son fotografías de calidad donde más que la técnica, lo importante es el mensaje, enfocado a lo noticioso.

¿Para quién?: Para todo aquel que desee apreciar la belleza intrínseca de piezas que son testimonio del acontecer social en México, con una síntesis de imágenes tomadas por fotógrafos profesionales.



Muchas de las fotos fueron publicadas en el algún medio.

¿Qué comenta el público?: A la gente le agrada la variedad de la exposición y lo impactante de algunas imágenes, y aunque difieren en el interés por las temáticas tratadas, les gusta apreciar los detalles y escuchar la visión que el autor quiso dar del acontecimiento.

- **Lugar:** Centro de la Imagen, Plaza de la Constitución 2, Centro, 9172-4724.
- **Horario:** De 10 de 11:00 a 18:00 horas. Concluye el 10 de julio.
- **Costo:** Entrada libre.

360°

360°
rubén ochoa
exposición fotográfica

Auditorio Nacional Ciudad de México mayo - junio 2005

SONY

LA CONACULTA

Auditorio Nacional

periodico El Economista / junio 2005

LA PLAZA recomienda

COORDINADORA: LAURA HERNÁNDEZ MELÉNDEZ
TELÉFONO: 5326-5454 EXT. 1166
E-mail: lhernandez@economista.com.mx

Galerías

360°. Proyecto Fotográfico de Rubén Ochoa que consiste en una sucesión de imágenes e historias en la que una lleva a otra y en el cual no hay principio ni fin. El montaje de la exposición está diseñado de tal forma que cualquier punto que el espectador elija es el principio de su "propia exposición" y al mismo tiempo el final. Galería del Auditorio Nacional, Reforma y Campo Marte, Chapultepec Polanco. Horario de lunes a domingo de 11:00 a 18:00 horas. Hasta junio.

ALBA ROJO. ESCULTURA RECIENTE. La artista presenta escultura

Juan Martín, Dekens
Horario de lunes a viernes
19:00 horas, sábados
Hasta el 25 de mayo.

ALQUIMIA. Muestra de la artista Italiana Montoya es el mismo de la alquimia metafísica de la evolución fisiológica de la mutación los elementos naturales generan imágenes que metálicas aluden a la cular de la naturaleza e construir, evolucionar, formar un organismo. Florencia Riestra, Colombia. Horario de 10:00 a 19:00 horas.

360° rubén ochoa
exposición fotográfica

toda la día de 11 a 18 horas
mayo y junio del 2005
auditorio nacional
ciudad de México

SONY

Primera Fila / junio 2005

GALERÍAS

360°

Auditorio Nacional
Invitado por Sony de México, Rubén Ochoa realizó este proyecto fotográfico consistente en una sucesión de imágenes e historias en la que una lleva a la otra y donde no hay principio ni fin.

- Lu a Do de 11:00 a 18:00 horas. Entrada libre.

• fotografía

AUDITORIO NACIONAL, Plaza de la Reforma y Campo Marte. Horario de 10:00 a 19:00 horas. Hasta junio del 2005. Proyecto fotográfico que consiste en una sucesión de imágenes e historias en la que una lleva a otra y en el cual no hay principio ni fin. Lunes a domingo, 11:00 a 18:00 horas. Ciudad de México. © EYEBRO

Tiempo Libre / junio 2005

AUDITORIO NACIONAL, CIUDAD DE MÉXICO

360°

Mariana H
entrevista a
Rubén O

IMAGEN
INFORMATIVA
PONIENDO A MÉXICO EN LA MISMA SINTONÍA

90.5 FM
ciudad de México

www.imagen.com.mx
resto del mundo

sábado 25 febrero 2006
08:00 hrs.

revista Donde Ir / junio 2005

Morelos) y otras sedes por confirmar.
Del 6 al 10 de junio
galeria_velasco@yahoo.com.mx

EXPOSICIÓN

» **Fotografía**
360 grados
Galería del Auditorio Nacional.
Paseo de la Reforma 50.
Metro: Auditorio.
Horario: 11:00 a 18:00.
Proyecto del fotógrafo mexicano Rubén Ochoa con textos del mismo artista, auspiciado por Sony. Historias y entrevistas a personas y objetos: el hilo conductor es cómo una imagen lleva a una historia que remite a otra imagen y a otra historia y así sucesivamente. Un proyecto en espiral en el cual no hay principio ni fin. El montaje de la exposición está diseñado de tal forma que cualquier punto que el espectador elija es el principio de su "propia exposición", y al mismo tiempo el final.
Entrada libre
www.rubenochoa.com/360.htm

» **Fotografía**
Al margen. Registro de una comunidad

conse
TAL
» **Art**
Inic
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Horar
de 16:
Taller
Se re
de pé

periodico Reforma / mayo 2005

FOTOGRAFÍA



360°
Proyecto fotográfico de Rubén Ochoa, consistente en una sucesión de imágenes e historias en la que una lleva a otra, y en el cual no hay principio ni fin. El trabajo se exhibe como resultado de la invitación que le fue hecha por Sony de México para crear una exposición que resaltara lo que sus cámaras digitales pueden lograr.

- » **Lugar:** Galería del Auditorio Nacional.
- » **Fecha:** Lú a Do de 11:00 a 18:00 horas. Concluye en junio.
- » **Costo:** Entrada libre.

Elucubraciones
Museo de la SHCP.
Antipio/Fabco
del Apóstrofo
ESQUELETO Mediante 40 piezas de pintura, escultura y dibujo en gran formato, de Germán Vergara el público podrá acercarse a las exploraciones que ha realizado de diversos caminos. Tanto formales como temáticos.
• Ma a Do de 10:00 a 17:30 horas. \$8.
De entrada libre.

Gustavo Pérez. Mirada Retrospectiva
Museo Franz Mayer
Un panorama de la obra de este importante ceramista mexicano de talla internacional que dio voz al barro y lo trabajó desde la más de 30 años.
• Ma a Do de 10:00 a 17:00. Ma de 10:00 a 19:00 horas. \$30. Ingresos ínteg.

Kara Walker
Museo de Arte Carrizosa

360°

Work

Technical specs

Title: 360°

Characteristics: series of 36 photographs of 60 cms. X 60 cms.each. 36 texts in 5 languages (Spanish, English, German, French and Portuguese). 180 texts in total.

Author: Rubén Ochoa

Technique: digital print

360°

Work list

serie	título	técnica	medidas	fecha
1/36	Murcielago	fotografía impresión digital	60 X 60 cms.	2005
2/36	Monte Albán	fotografía impresión digital	60 X 60 cms.	2005
3/36	Zapoteca	fotografía impresión digital	60 X 60 cms.	2005
4/36	Calles de Oaxaca	fotografía impresión digital	60 X 60 cms.	2005
5/36	Muñecas	fotografía impresión digital	60 X 60 cms.	2005
6/36	Catalina	fotografía impresión digital	60 X 60 cms.	2005
7/36	Museo de San Carlos	fotografía impresión digital	60 X 60 cms.	2005
8/36	Faros	fotografía impresión digital	60 X 60 cms.	2005
9/36	Ilya	fotografía impresión digital	60 X 60 cms.	2005
10/36	Malinalco	fotografía impresión digital	60 X 60 cms.	2005
11/36	Juvenal	fotografía impresión digital	60 X 60 cms.	2005
12/36	Hacienda de Jalmolonga	fotografía impresión digital	60 X 60 cms.	2005
13/36	Juan Roque	fotografía impresión digital	60 X 60 cms.	2005
14/36	Panteón Inglés	fotografía impresión digital	60 X 60 cms.	2005
15/36	Payaso	fotografía impresión digital	60 X 60 cms.	2005
16/36	Calles	fotografía impresión digital	60 X 60 cms.	2005
17/36	La Roma	fotografía impresión digital	60 X 60 cms.	2005
18/36	Mi abuela	fotografía impresión digital	60 X 60 cms.	2005
19/36	Sinaloa 177	fotografía impresión digital	60 X 60 cms.	2005
20/36	Flora 9	fotografía impresión digital	60 X 60 cms.	2005
21/36	Frida Kahlo	fotografía impresión digital	60 X 60 cms.	2005
22/36	Rebozo	fotografía impresión digital	60 X 60 cms.	2005
23/36	Cactus	fotografía impresión digital	60 X 60 cms.	2005
24/36	Vitrola	fotografía impresión digital	60 X 60 cms.	2005
25/36	César Olguin	fotografía impresión digital	60 X 60 cms.	2005
26/36	Radios	fotografía impresión digital	60 X 60 cms.	2005
27/36	Gaby	fotografía impresión digital	60 X 60 cms.	2005
28/36	Escuela Zeferino Aguirre	fotografía impresión digital	60 X 60 cms.	2005
29/36	Martín Borboa	fotografía impresión digital	60 X 60 cms.	2005
30/36	Catedral	fotografía impresión digital	60 X 60 cms.	2005
31/36	Albertina	fotografía impresión digital	60 X 60 cms.	2005
32/36	Calacas	fotografía impresión digital	60 X 60 cms.	2005
33/36	Víctor Laguna	fotografía impresión digital	60 X 60 cms.	2005
34/36	Horno	fotografía impresión digital	60 X 60 cms.	2005
35/36	Ana	fotografía impresión digital	60 X 60 cms.	2005
36/36	Toledo	fotografía impresión digital	60 X 60 cms.	2005

360°



360°

Bat

It is said that a bat waits for the death of the living on the walls of *Monte Alban* →. From there it transports their souls to another life.

Monte Alban

When the Spaniards arrived, Monte Alban, the most important city of the *Zapoteca* → culture, was no longer there. Its inhabitants had abandoned the city almost 600 years before and the remains of their civilization were buried beneath the mountain.

Zapoteca

Lucia sleeps in the *streets of Oaxaca* →. When her sister knew that I took a photograph of her, she wanted to buy it. “Lucia has never seen herself in a photograph,” she told me. When Lucia saw the photograph, she jumped up and showed it to everyone that passed by. “It’s me, it’s me” she yelled.

Streets of Oaxaca

If one does not look, you will find it in any case. There are always *dolls* → in the streets of Oaxaca. Those ones that each time you ask cost less.

Dolls

Dolls that *Catalina* → keeps. A gift from her brother.

360°

Catalina

Catalina likes coffee; she works at the *San Carlos Museum* → and one day she wants to paint her house in white.

San Carlos Museum

Before being a museum, it was a residence, a palace, a gift and a cigarette factory. “The Tabacalera” cigarette factory, which manufactured the *Faros* → brand of cigarettes, gave its name to the district that surrounds it.

Faros

Famous traditional cigarettes. They have not changed their pack for many years and are the biggest vice of *Ilya* →. Even though they are not famous for that.

Ilya

He paints, has a coffee bar and lives in *Malinalco* →.

Malinalco

A colonial village that retains traces of its origin. If one climbs to the mountain that protects it, one can find a small archaeological zone which is also named Malinalco, where it is possible to view all the surrounding landscape, including *Juvenal's* → house. From Malinalco you can see Malinalco.

360°

Juvenal

He helps his father taking care of the *Hacienda of Jalmolonga* →. He says that you can find ghosts there.

Hacienda of Jalmolonga

Near the Hacienda of Jalmolonga, not that big nor that old, is the house of *Juan Roque* →.

Juan Roque

Juan Roque is a baker. His father and grandfather were also bakers. He says that when resting, he enjoys seeing a view of Mineral del Monte lit by the moon and surrounded by fog. More than this, however, he prefers the *English Cemetery* →.

English Cemetery

In the English Cemetery of Real del Monte, by tradition, all the English tombs point in the direction of the British Isles. All except one: the tomb of Richard Bell, Mexico's first *clown* →, that points, challenging, in the opposite direction.

Clown

Nowadays you can find in Mexico more clowns working in the *streets* → than in the circus.

360°

Streets

That English clown, the first one, together with Orin, the owner of the circus in which he worked; make enough money to buy the Hacienda of the Romita in Mexico City. The names of the streets in the *Roma district* →, without any precise order, salute the memories of both of them by listing the cities in which they received most applause during the tours of the Orin Circus.

Roma district

One of the oldest markets in the Roma district is sited in Colima Street. In that market, *my grandmother* → used to buy chayote, corn for mass, and parsley.

My Grandmother

My grandmother had few things. Even fewer things were left after she died. Scarcely what she dressed was of her, and forever, what she ate. Beside that, she had a place to live in exchange for her work taking care of the building in *177 Sinaloa St.* →. She took care of it as if it was one of that few things she had.

177 Sinaloa St.

The owner of this building was the famous photographer Lola Alvarez Bravo. She had a powerful voice, a camera that spoke and a Gallery in *9 Flora St.* →.

9 Flora St.

In this place *Frida Kahlo* → had her first exhibition. Even though her doctors would not let her go, she arrived in an ambulance. She ordered a bed to be delivered at the Gallery where she received her guests.

360°

Frida Kahlo

Some of her memories are kept in this box. Her ashes rest in a mud urn wrapped in a *rebozo* →.

Rebozo

To paint a rebozo it is used red dye that is obtained from the grana cochinilla, a little insect that lives in the dessert *cactus* →.

Cactus

From the splinter of a cactus a needle of a *gramophone* → can be made.

Gramophone

One of the most valuable objects of *César Olguín* → is his gramophone. They live together. Both of them make music.

César Olguín

He collects songs, well-said things and *radios* →.

360°

Radios

Gaby → likes radios. She likes them better if they are silenced.

Gaby

She studied at the *Zeferino Aguirre School* →. In the Santa Maria la Ribera district.

Zeferino Aguirre School

Through their classrooms have passed more than 10,000 students. One of them is *Martin Borboa* →.

Martin Borboa

He was born in Mexico City. He was baptized with that name in the Nuestra Señora del Sagrado Corazon Church. He is the chronicler of the Azcapotzalco district. He did his catholic confirmation in the Mexico City's *Cathedral* →.

Cathedral

Every morning, from the window of *Albertina's* → office, in the top of the bar El Nivel, you can see the Cathedral.

360°

Albertina

She collects *calacas* → (Mexican handcrafts from the day of the death) and prefers artichoke.

Calacas

In the market of Sonora in Mexico City you can find what *Victor Laguna* → does.

Victor Laguna

He is a blacksmith but works with ceramic. He has an *oven* → that helps him.

Oven

Like the one that *Ana* → wants to have one day.

Ana

She wakes up early, plays with mud, and expect to meet someday *Master Toledo* →.

Master Toledo

He paints animals that seem made of soil. Paints felines, insects, crabs. The animals, quiet, scare. *Bat* → is what he most paints.



Montage

Museum script

Each photography is related with a text that together compose the museum script of the exhibition. The title of each photograph is included in that text but also the idea that invites spectator to the next photography. In this case, the photograph and the text together gives the final sense to the work beyond its visual impact.

Introduction to the exhibition

The panels or posters of introduction to the exhibition can be designed by the gallery, museum or institution in which the project will be exhibited, however it should contain the logos of the promoters or sponsors of the exhibition, including of course, the one from the Mexican Ministry of Foreign Affairs. For designing purposes the logos can be downloaded from the 360° official web production site (www.rubenochoa.com/360docs.htm).

The panels or posters can also be designed by the own author (if desired by the museum, gallery or institution), in that case the exact measurements and assigned space should be given. Characteristics and restrictions should be also provided.

It is highly recommended that independently of the design or assigned space for the panels or posters of introduction to the exhibition, the initial text should be included in some way in its corresponding language according with the place 360° will be exhibited. Please visit www.rubenochoa.com/360docs.htm to see a list of available languages.

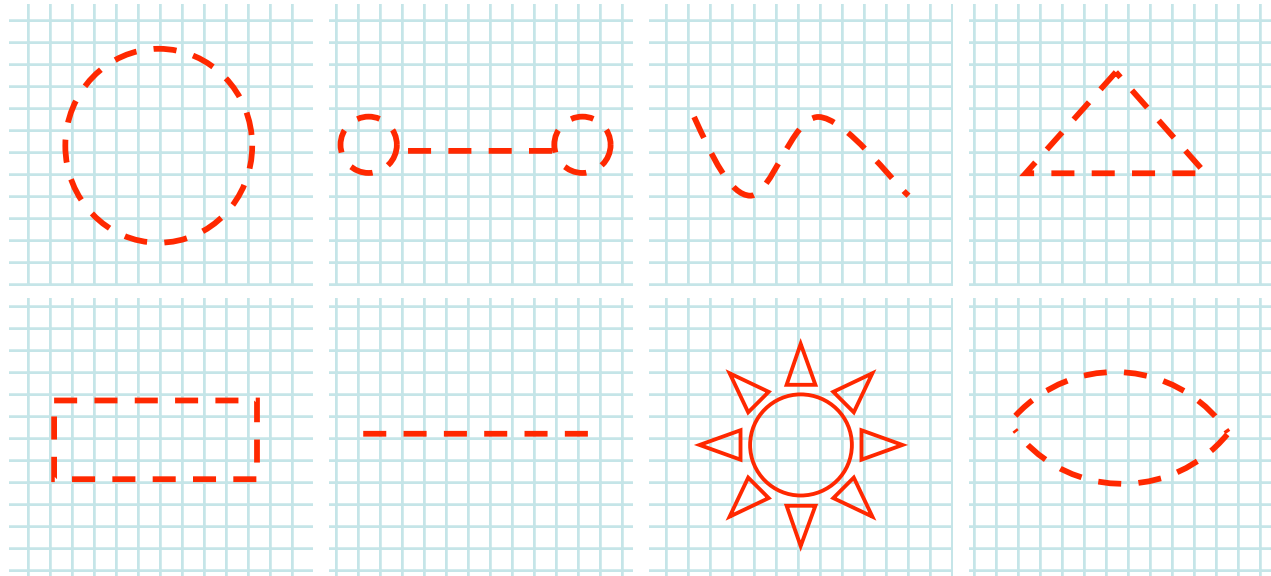
“Suffice it to start walking, indefinitely, to someday come back to the same place.”

In 360° Rubén Ochoa has tried to go from one point to another, in a relation chain between objects, persons and places, that will take him invariably to the place he started. With a quite playful thirst, ...”

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Needed space and montage characteristics

The project was designed to be exhibited in a circular shape, however it can be placed in very different shapes to fit the assigned space.





Montage requirements

1. **The photographs must keep the predestined sequence (see work list) in order to preserve the original concept.**
2. Each photography must be mounted together with its corresponding text. For that purpose every text has in the lower left side a language reference (ESP- Spanish, ING- English, FRA- French, ALE- German and POR- Portuguese) and a sequence number.
3. To mount the whole work a minimum of 100 square meters is required with a 3 meters high.
4. The work can not be exhibited in an open space.
5. The introduction panels can be designed by each museum, gallery or institution to exhibit the work but they must contain somehow the following 3 elements: the project logo (360°), the promoters or sponsors logos (Mexican Ministry of Foreign Affairs, Canon and Clip Taller that can be downloaded from www.rubenochoa.com/360docs.htm) and the names of the people that help to the conclusion of this project (can also be downloaded from www.rubenochoa.com/360docs.htm).

The logo consists of the number '360' in a bold, orange, sans-serif font, followed by a degree symbol (°) that is also orange and slightly smaller than the numbers.

Promotion

All the promotion made to the exhibition all over the world must contain the logos of the promoters and sponsors including of course the one of the Mexican Ministry of Foreign Affairs.

Montage

The whole montage work (photographs and texts) has a dimension of 1.20 X 0.60 X 2.20 meters (1.60 cubic meters) approximately and an estimated weight of 80 kilograms.

Dates and places of exhibition

There are several places in which 360° will be exhibited around European continent. Some of them are London, Essex, Cambridge, Berlin, Frankfurt, Lubjana, Bratislava, Vienna, Bern, Barcelona and Lisbon. Some of them area already confirmed. The tour will take place from April 2007 to May 2008 at least. Any addition to the calendar must be coordinated by the Mexican Ministry of Foreign Affairs through the Cultural Promotion Direction of the General Cultural Affairs Direction.

Financial conditions

The associated costs of the project exhibition are only related to delivery, panels introduction, work insurance and promotion.

For insurance purposes the work has a commercial value of \$36,000 usd.

360°

360° is ready to be exhibited all over the world.

Any no foreseen issue in this document or any additional information requirement can be asked without any compromise.

For more information please visit www.rubenochoa.com/360.htm or contact directly to the author.

To obtains this document electronically please visit
www.rubenochoa.com/360docs.htm

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360°

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