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Gabriel Orozco, Pt. I
INELUCTABLE MODALITY

By Andrew Maerke (February 20, 2015)



La DS Cornaline (2013), installation view in "Gabriel Orozco: Inner-Cycles"
at the Museum of Contemporary Art Tokyo, 2015. Photo ART iT.

One of the most significant artists to have emerged internationally since the start of the 1990s, Gabriel Orozco is known for his peripatetic lifestyle - circulating between Mexico City, New York, Paris and other points farther afield - and his inspired approach to art making, which identifies profound connections between art and life through the humblest of materials, ranging from an empty shoebox to oranges, graphite, Plasticine and the pages of a phonebook or rolls of toilet paper. Although Orozco generally describes himself as a sculptor, his works constantly shift between two- and three-dimensions, between the realm of the sensorily apprehensible and that of the Platonically understood. They can take the form of photographs of sculptural situations the artist encounters in the environment around him, or of drawings that project a geometric motif upon the unpredictable contours of a human skull, or of a car split lengthwise into thirds and then reassembled without its middle part, radically altering the dimensions of the vehicle - how it exists and is perceived in space - without particularly changing its substance.

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For the next six months, Orozco will be based in Tokyo, where he recently opened an exhibition at the Museum of Contemporary Art. Entitled "Inner Cycles," the exhibition presents a combination of both old and new works in diverse media. These include a new piece made in Tokyo, Noodle Falls (2015): an empty cup-noodle container affixed to a wall, its packaging imagery mirroring the patterns of Orozco's paintings of multicolored, quadrisectioned circles, while also subtly nodding to the artist's landmark Yogurt Caps (1994) installation of four yogurt container lids pinned to the walls of an otherwise empty room. Following the opening of his exhibition, ART iT met with Orozco to learn more about his practice and how the different aspects of his works come together.

"Gabriel Orozco-Inner Cycles" continues at the Museum of Contemporary Art Tokyo through May 10.

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Left: Sleeping Dog (1990), Cibachrome print. Right: El Muertito (1993), silver dye bleach print, courtesy Gabriel Orozco and Marian Goodman Gallery.

ART iT: Although you have previously participated in the Yokohama Triennale, it's a bit surprising that this is your first major exhibition in Japan. What was it like to re-conceive your works for an essentially new audience with this exhibition? To what extent do you imagine the audience when you prepare an exhibition?

GO: For an exhibition with mostly older works like this, or a retrospective, I think it's important to consider a general public who are not so familiar with the work, to give a bit of everything so they can learn about all the differences in the work at different moments. At the same time, it's important to not be overly didactic or conventional, and to think also of the people who do already know the work. You want to make an exhibition that would motivate those people to see the work again. But when it's an exhibition focusing on a new project, it's more about doing what I want to do for myself, and trusting that the audience will follow with interest.

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ART iT: It makes sense that this exhibition starts with a selection of your photographs, which often function as propositions for sculptural situations in the everyday environment, and offer a way to approach themes articulated in other aspects of your practice. Although it's not on view here, one work that leaped out at me when I was looking through your photographs is called *El Muertito* (1993), which shows a ritual procession carrying a body in a glass coffin. The complexion of the skin and suppleness of the body suggest the person inside the coffin is alive, but the title, and the coffin itself, indicate he might be dead. The two polarities collapse so that the viewer is confronted with a "living" dead body, or a "dead" living body. What did you see in this situation when you photographed it?

GO: Well, it's a peculiar picture. Normally I don't photograph what you might call stereotypical, Mexican folkloric events. I took the picture because the man inside the coffin is alive, but playing dead for the procession. I liked how comfortable he looked playing dead while being carried along like that. I basically took the picture out of amusement at this condition of being between death and life.

The same thing happens in what I think is a more important photograph, *Sleeping Dog* (1990). I found a young dog lying on some rocks in an almost vertical position, which you would think is difficult for sleeping, but he looked very comfortable, and I took the picture without waking him up. This is also a case where people think the dog might be dead. So there is some drama in the photo, but at the same time it's just an image of a relaxed, comfortable, sweet little dog sleeping. I think photography has to be respectful of reality, to enjoy these ambivalent moments between life and death, sleeping and wakefulness.

With this exhibition, I certainly think it was important to show the trajectory of photography in my work, even though I'm not a photographer. Most of my work and thinking is focused on three-dimensional objects and installations, and encounters with everyday life. Often I simply use the camera as the best way to capture or transport these moments. It becomes a tool, almost like drawing, and has been a constant in my work. So I think it's a good introduction, because you see what I see, and what interests me in the world, and then you progress to the objects, installations and paintings.

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Clockwise from top left: Crazy Tourist (1991), C-print; Total Perception (2002), C-print; Lemon's Game (Juego de Limones) (2001), Cibachrome print; Cemetery (view 1) (2002), C-print, courtesy Gabriel Orozco and Marian Goodman Gallery.

ART iT: In the installation here, there's a striking grouping of photographs, including Total Perception (2002), Crazy Tourist (1991), Vitral (1998), and Juego de Limones (2001), showing different manifestations in real situations of what could be called cubist space; we could also include in this group the "Cemetery" (2002) photos from Timbuktu. But there are different logics determining the scene in each photograph. Sometimes it's the wind blowing kites into a tree, as in Vitral, and at others it's a deliberate intervention that you make into the environment, like with the oranges on the tables in Crazy Tourist. Or in the "Cemetery" photos, there's an economy of bodies beneath the ground that determines what you see above. How do you connect these differences in your own thinking?

GO: First, you can see in my photography that I'm not so interested in the composition or pictorial arrangement of the image. I usually focus on a single point of interest I want to capture: one dog; one shoebox; one circular, central shape. And then you have the other aspect, which is a kind of total image, a totality of centers or points of attraction. Sometimes it happens in reality, like in the cemetery, where pots dotting the landscape mark the burial sites of the bodies in the sand, which makes it very simple. Or you have the points of light coming through the grid of this very humble and simple mosque structure - one of the world's oldest - in Timbuktu. That's why it's called Total Perception. It has to do with the totality of perceiving a space as a unity. It's almost flat, but you see all these little points. That's also what I did with the oranges in the market in Brazil.

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I think it's always non-compositional in a way. It's either one unity or several unities all over the plane. For me, the intervention is always a way of indicating or making more evident the existing situation, because I only work with things I find on site. I never carry anything with me. I move whatever I find in order to clarify the connection between the landscape and the objects and of course my presence in the landscape. But ultimately the situation is strong enough to represent itself, and I'm just taking the photograph.

ART iT: Some of the photos have a more or less identifiable context. You look and you can say, this is a city, this is a beach. But others are more like the work *Frozen Spit* (2014): you don't know where the setting is; it's hard to tell if the spit is actually frozen. So when you use photography to transport something from one situation to another, how do the resulting photographs relate to the spaces in which they were taken?

GO: In the same way the sculptural interventions and three-dimensional objects relate to the contexts in which they were made. I work with materials that I find on site in a specific moment in a specific culture, and they have a connection with the context in which I am working. But once they start to travel, they become independent of the context in some way. They are shown in a context more connected to my world, or the universe I'm trying to create through my entire practice.

I think photography is similar. There is obviously a context in which you capture a particular moment or object. Depending on the information in the picture and the knowledge of the viewer, you might be able to grasp where it was taken, but I never explicitly say it. I never say "Dog in Mexico," or "Spit in New York, or "Bicycle wheel prints in New York." I'm not interested in geographical specificity in photography, which was characteristic of the photo reportage of the 1970s. Many of those photos explicitly mentioned the cities where they were taken for the sake of exoticism. It's glamorous to say, "Dead body in India" or "Suffering woman in Bangladesh." But I don't like that ethnographical approach to phenomena in the world. I try to avoid geographical or ethnographical references as much as I do personal references to myself as the photographer, because the object starts to travel in time and space independently of the context, and I think it can belong to anybody who sees it. The dog is a Mexican dog, but you don't need to know that. The horse could also be Mexican, but it could be from any place that has poor horses.

If the subject of the photograph is independent of the anecdotal, contextual moment of the place where it was taken, then it can start to travel in the mind as a philosophical general idea, and everyone can feel closer to it. For someone in Japan, every single picture could have been taken in Japan - things like that.

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Left: Frozen Spit (2014). Right: Waiting Chairs (1998), Cibachrome. Below: Installation view of "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015. Photo ART iT.

ART iT: I certainly felt that way about the work *Waiting Chairs* (1998), showing "halos" of hair oil residue imprinted on a stone wall behind a row of plastic chairs. In Japan these "halos" recall the "shadows" of the atomic bomb victims in Hiroshima and Nagasaki. In the original situation the residue is the result of a slow accumulation over time, whereas in this new reading it becomes a frozen moment.

GO: Wow, I never thought about that. A lot of my work has to do with the residues of human activity, my own actions - like my breath on the piano or the bicycle wheel prints - which are the remains of a living body in contact with the physical world. In a way they are accidents, which can be tragic, but they are also simply things that happened. The connotations of every single imprint of the body in life can connect with either traumatic memories or enjoyable memories. Everything has to do with accidents, with the phenomena of the organic in relation to the industrial, the mechanical, and the landscape in general.

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Gabriel Orozco, Pt. II

By Andrew Maerkele (March 2, 2015)



Yielding Stone (1992), Plasticine, 35.6 x 43.2 x 43.2 cm. Courtesy Gabriel Orozco and Marian Goodman Gallery.

ART iT: We were just talking about your photographs and how the imprint of the body in life can have multiple connotations. In that regard your works also show how signs can betray us. In *My Hands are My Heart* (1991), the piece of clay fluctuates between being an objective imprint of an action and an interpretive representation. Depending on how you look at it, it suggests not only the form of a heart, but also that of a clenched fist, or an ancient fossil, so the work offers a trap door that might lead viewers away from recognizing the original action. Is this something you consciously play with, not only in *My Hands are My Heart* but also in your later ceramic works creating biomorphic forms through pressing actions?

GO: The body has always been important for me as the central point of action that starts processes of connection and interaction with different objects, in both reality and in the landscape. The body is always there in one way or another - through the imprint, memory, vision, the physicality of the hands and other body parts, but also through intellectual games in time-space. The connection between the possibility of the game and action, or gesture,

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transforms the landscape. It transforms the city, transforms the universe, transforms you yourself. So this constant transformation happens on the human or bodily scale in connection with the big picture of institutions and the city and the urban grid or historical memory, and also in connection with mythology and abstract thinking. This evolving organicity constantly appears in our actions, but we just need to see it and be aware of it. That's why there is a body there, even though I don't like performance art in general, and I don't like myself appearing as an actor or subject in my own work. But that working, thinking body can belong to anybody. It's not about me, and it's not anecdotal. It's not about being Mexican, male, young, whatever. It's about anybody who can do it.

ART iT: I believe he's changed his approach several times over the many years he's written about your work, but in some of his more recent texts Benjamin Buchloch presents the idea of Mexicanismo in opposition to modernism, locating you between the two. Although it's important to deal with national essentialism in a critical way, this construct strikes me as subtly reinforcing a monolithic modernism that can only be fully expressed in a "pure" Western context. How do you feel about this reading of Mexicanismo?

GO: I don't feel anything about it any more, because I think it's completely erased from my history as an artist. I try to avoid the stereotypical aspects of Mexican art and culture, whether it's the way Mexico is perceived by Europeans and Americans, or the self-exotification of Mexico as a folkloric, particular place. I try to work by engaging with different cultures through the places I visit and through something about their way of thinking that interests me, like Zen Buddhism with Japan, or miniature painting and sculpture in India, ceramics in Mali, French and German culture. Otherwise it just leads to a Manichean view of the world, a Cold War way of thinking between national and international, left and right wing. I don't think in those terms, so I don't have any conflict regarding them.

Certainly there are particular things that interest me about my own culture. I think you can see them in the work as much as a Japanese person could see something that connects with Japan, or an Indian person could see something that connects with India.

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Left: My Hands are My Heart (Mis manos son mi corazon) (1991), Cibachrome print, two parts, 66.7 x 54.5 cm. **Right:** My Hands are My Heart (Mis manos son mi corazon) (1991), terracotta, 15.2 x 10.2 x 15.2 cm, installation view in "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015. Photo Eiji Ina, courtesy the Museum of Contemporary Art Tokyo.
Left: My Hands are My Heart (Mis manos son mi corazon) (1991), Cibachrome print, two parts, 66.7 x 54.5 cm. **Right:** My Hands are My Heart (Mis manos son mi corazon) (1991), terracotta, 15.2 x 10.2 x 15.2 cm, installation view in "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015. Photo Eiji Ina, courtesy the Museum of Contemporary Art Tokyo.

ART iT: On the other hand, to what extent do you try to dismantle the structure of Modernism?

GO: I don't think I try to dismantle Modernism. In fact, I try to bring it back to the moment of its childhood. I like to believe that I play in the world as a child does. Perhaps this is because I had a happy childhood and have good memories of my school, my friends, and the Mexico in which I grew up. In any case, I feel it's important to always be at the beginning of things, and in a way that means being in a state of childhood, being open to something new and being amused by things. I think early Modernism had that kind of infantile spirit. It was utopian, but based on fundamental necessities. There was something almost naïve about it, but also honest and sincere. Obviously there were many aspects of life that modernism couldn't understand or acknowledge, and there were many accidents that came along with these utopian ideas.

Modernity is fascinating to me. It's not something I try to break, it's something I try to understand and rework as a geometrical way of thinking, as a political way of looking at the whole planet as a unity, as a way of organizing cities and language that is also full of accidents. It's a combination of the two - even nationality, for example. I'm not saying I am against nationality. I do not claim that I am not Mexican. I am a Mexican citizen. But I am also a citizen of the world. I travel and work in different cultures. I simply have a life that is different from the generations before me.

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ART iT: Early in your career, when you did the "Friday Workshop" sessions in Mexico City with artists like Abraham Cruzvillegas, Gabriel Kuri and Damian Ortega, were you conscious of creating a new approach to art, both within the context of Mexico and in an international context, or was it just responding to a very immediate need for community?

GO: It's always both. I am not the kind of person who plans things too far in advance. On the other hand, I grew up in the art world and I know about art, I know the history, I know the theory. I was very well prepared in all the academic, philosophical and political aspects of art. The other artists were all five or seven years younger than me. At the time, my work was very different from what was going on in Mexico and what was circulating in the market there. I think that's why the others came to me - to learn how to think in a different way. I challenged them to think for themselves, rather than just follow me. We did not plan it as an artist group. It was a process of learning, and then community, because we became good friends.

Then when I moved to New York, I started to work with other international artists there, and that changed some of my ideas. So it all came together in a very interesting way, with the Mexican artists and the New York artists, with European artists - it was all a mix of approaches. And from what I understand, my work has helped offer ideas to others about how to act in the global environment and how to do things with everyday tools, which can apply in different ways to Japan, to India, or to Mexico. It is rewarding to see my work used in that way.



Clenched Fist (2005), terracotta with black carbon, 7 x 38.1 x 9cm.

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Four and two fingers (2002), terracotta, installation view (foreground) at Galerie Chantal Crousel, Paris, 2002. Courtesy Gabriel Orozco and Galerie Chantal Crousel, Paris.

ART iT: Returning to the connotations of the body, *Yielding Stone* (1992), for example, is a large ball of Plasticine that collected bits of refuse and other material on its surface as you rolled it through the streets. Maybe it's a cliché to use this phrase, but at the time were you thinking of it as a "return of the repressed" situation, bringing the body back into visceral contact with things that are considered untouchable or taboo?

GO: What do you mean by "return of the repressed"? It sounds like one of these hardcore Lacanian psychoanalysis terms.

ART iT: It is. I guess in this case we could say that if repression is when you go to the toilet and flush everything away so you don't have to see it anymore, then the "return of the repressed" is what happens when the toilet gets stuck and everything comes back up.

GO: Ha, ha! Well, I've never been fond of psychoanalysis for analyzing art. For me it was more philosophical, relating to the constant changing of the world and our bodies and perceptions. For much of its history sculpture was motivated by the idea that it should be permanent and eternal, frozen as a monument for the public. On the other hand, Plasticine is a material that is hard to conceive of as being anything other than a medium. It's always a medium, and it stays that way. It never becomes the definitive material for a finished object. I liked that idea, and I decided to assume that vulnerability. The idea of vulnerability is important in my work. It is important to put yourself in a situation of vulnerability and think that the acceptance of that vulnerability allows you to better understand the world around you. In doing so, you become a recipient, or receptacle, of what is happening to you.

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I wanted to embrace vulnerability in that positive sense.

Yielding Stone is my own body weight in Plasticine, exposed to the street and its debris. But the vulnerability of the material - its flexibility and malleability - makes it indestructible in a way, because it is capable of constant change. At the time I was reading Heraclitus - "No man ever steps in the same river twice" - and thinking about time, the infinite, and the perpetual motion of bodies. I was also thinking of the idea of the "wandering star," a term I considered using for the title of the work. In archaic astronomy there were fixed stars and then wandering stars, which moved, and it was only afterward that the latter were identified as planets. This idea was important to me, but then the work is also a stone - a fake stone, not a real one, but it looks like a stone. So it connects with the real world and the phenomena of reality in terms of time-space and permanent motion. It's a piece that is not anecdotal in that sense, except that it has my weight and I roll it. The piece is not about representation. It is about the physicality of this object being exposed to the elements.



Installation view of "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015, with stone carvings in foreground. Photo ART iT.

ART iT: Would it have been the same if you had made it as a cube?

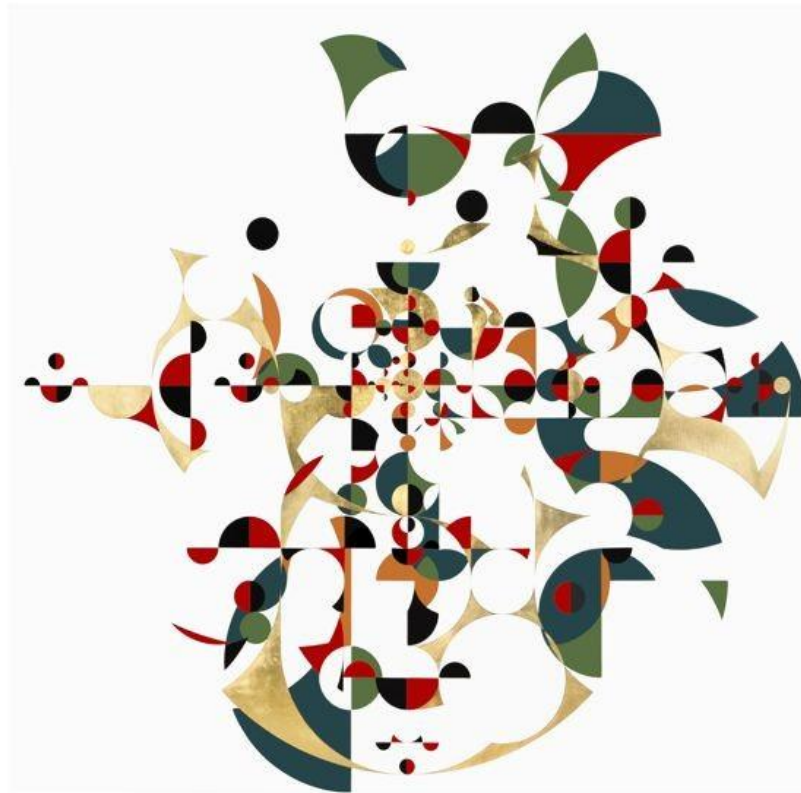
GO: Actually, it would have been the same, ultimately. That's why for me roundness, or circularity, is more representative of constant motion in time. Everything that starts to collapse and obtain friction against gravity through constant movement tends to be spherical or round. That's why for the collection of stone carvings on display here, I used the 5000-year-old stones, which have already been worked by nature and become round from rolling so much. Even if it starts out square, anything begins to take on a round shape the moment it starts to have rotation. That's why all the planets are round - because of constant motion and friction and collision. The cube is just a momentary state of matter.

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Gabriel Orozco, Pt. III

By Andrew Maerkle (March 9, 2015)



Boogie Frutti (2008), tempera and gold leaf on linen canvas, 200 x 200 cm.

ART iT: You mentioned how roundness is deeply connected to the physical world of perpetual motion, friction, collision and collapse. In that sense, could we say that although they have a geometric appearance, your paintings and drawings are also taking a step beyond the pure geometry of straight lines?

GO: But remember, I also use axles, so it's not just the circle floating there. The axles indicate a possible direction. You have a point or a center, but through the axles it interconnects with different possibilities: either the same circle is moving to the north, east, west, south, down, up, or it's connecting with another body coming from

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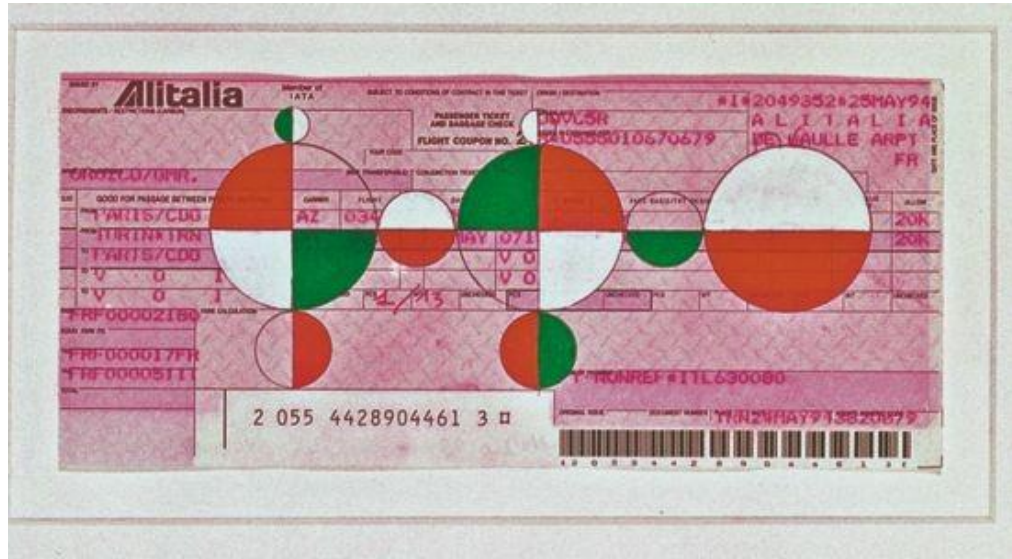
the north, east, west, south, down, up. They are bodies in constant connection or circulation. So although I don't use squares or triangles, the moment you introduce the axles, they start to move and generate angles, or possible squares, but as trajectories.

It's like the atoms in movement. When you generate the atom idea of the minimum unit, you also need to think about the voids between the minimum units and how they connect, and that's why the axles became as important as the circles. The moment you generate axles, you generate a division in the internal circular form. That's why I started using four colors, and then had them jump like the knight in chess, so that they behave three-dimensionally. The coloring of the paintings, as in the "Samurai Tree" paintings, is a three-dimensional proposition of displacement and movement.

ART iT: Were you already thinking about trajectory with the "Atomist" pieces, or were you following a simpler approach at that time?

GO: The idea of trajectory is consistent. The colors are determined according to the same rules of advancing 1-by-2 or 2-by-1 for the knight in chess. They were taken from the dots of the photos themselves, and then blown up and superimposed upon the images in an arbitrary way. I wanted to see what would happen when you blow up the minimum unit of the photographic print and superimpose it on the medium, which is the representation of these bodies. How can you recycle the time of the photo, or the perception of movement in the sport image? So the axles were definitely important for that. Imagine the same work with just circles floating there, like gas or air - it would be very different. Here, you have a structure that connects the photograph with gravity, and the visual, rational distribution of perception - a possible grid - but also this structure means that the geometric shapes superimposed on the image function as a unity independent of the image. It's not like I'm putting stickers onto a surface and suddenly two things are in contact. The shapes go beyond the surface to play with the different layers of the image, while at the same time remaining independent of the image. The idea was to find that balance.

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Above: *Untitled* (2001), gouache on paper, 8 x 18.5 cm. Collection Fundación Jumex Arte Contemporáneo.
Below: *Horses Running Endlessly* (1995), 8.6 x 87.6 x 87.6 cm. Courtesy Gabriel Orozco and Marian Goodman Gallery.

ART iT: What led you to remove the underlying photographs and develop this process into paintings with colors only?

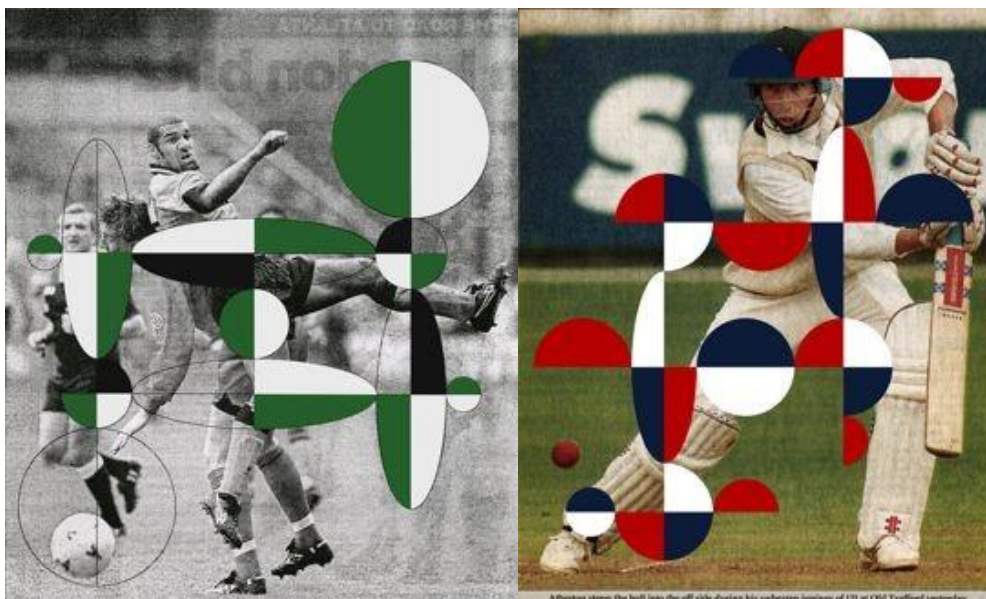
GO: I began with drawings in my notebooks, on blank paper, then I started to draw on pages with grids, like graph paper, and then on top of photographs in my notebook, and also airplane tickets and boarding passes, trying the process against a found piece of paper with readymade information. Then for the Gwangju Biennale in 1995 I did the lightbox pieces, "Light Signs," which are very abstract, with no images, but are made with cheap industrial technology. It's not a painting, it's more like a logo in the street - a pharmacy logo or a traffic sign. And then I applied it to the sport images.

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I think of this kind of personal, almost childish approach to playing with geometry as an instrument I can apply in many ways. It's not about painting. It's a way of thinking. So after trying out various applications, I next wanted to test it as a pure painting made with traditional techniques. I wanted to see if it would still hold as a geometrical system for building up meaning and an image that is interesting to see, but without any anecdotal aspect - without the photo, without the ticket - just as an act of painting. I was simply curious. That was in 2004, 10 years ago.

ART iT: Could the motif that is depicted in the frame of the painting theoretically continue indefinitely?

GO: It always concludes with the end of the frame. Obviously, it could go indefinitely, but the scale of the circles is relative to the size of the format, and the progression ends at the border. There are no truncated circles, although if you made a bigger field, they could of course keep going. So there is a sense of scale down to a millimeter-sized dot that grows into bigger bodies, but everything is flat, and the limits of the square are always there. Then you also have the deconstruction of the system through the introduction of overlapping circles, as in the big painting *Boogie Frutti* (2008), which explores the voids between the circles and different colors, and is all about being messy and playful and breaking my own rules a bit.



Left: *Atomists: Jump Over* (1996), computer-generated print, 210.8 x 179 cm. **Right:** *Atomists: Offside*, two-part computer-generated print, plastic coated, 196.9 x 156.8 cm.

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Below: Installation view of "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015, with *Ping-Pond Table* (1998) in foreground and works from "The Atomists" in background. Photo ART iT.

ART iT: Is the body involved in the painting?

GO: I think it's involved in the sense that the paintings pretend to have a connection with gravity, for example. They start from the center of the square, and then they have a direction that is vertical - a sense of verticality that has to do with gravity - as well as a horizon line. So you could say every painting has at its center a vanishing point or event horizon from which you start to bring the image out, and a gravity point in the axles. Even though the image is abstract, it's trying to generate resonances and references across many layers in terms of diagram, landscape, body, planetarium, with the axles moving in a way that generates a connection with the symmetry of the body, as much as *La DS* (1993) is about the symmetrical coding of the body and the projection of a perspective or trajectory of the body in motion. Both approaches question why we have a symmetry that works for movement and displacement.

I also think of the mandala, and the way that the exercise of looking at a mandala or yantra relates to the body and concentration and breathing, the focusing of awareness so that you can empty yourself and look at something that is a kind of game in its own right. It's like when you find people playing a game of chess or go in a park. As a spectator, you immediately forget about yourself and get absorbed in the game. It doesn't matter what happened to that point. You concentrate on whatever is happening right then and there, in present time, and I think that also happens when an artwork is good or transmits something. But you need to know the game. Obviously if someone doesn't know chess, they won't care.

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Any game is an abstraction and you have to understand the logic behind it, but the moment you arrive to see it, you get engaged, your brain starts focusing and you spend a few minutes just watching other people play.

ART iT: The works in the "Corplegados" series are interesting to me in that sense, because with their eyeholes they are not just surfaces but also something you "look into." Conversely, since they are displayed in hinged frames that allow them to be viewed from behind, they are also in a way something to "put onto" your body - a perception that is triggered when you gaze through the holes from "within" the work.

GO: "Corplegados" is a very strange work. It is among the most intimate and complex methods I have tried for incorporating my traveling, and the mapping of my traveling, into my work. Maybe it's not as easy to relate to as the photos or the more basic and direct approaches. I understand that the paper I use, which is Japanese, is used to make patterns for clothing. You make the shapes and cut them out, and you can almost wear the paper before you proceed to making the actual clothes. It's very resistant material. You can fold it and stretch it and it still holds. It's light, but sturdy. That's why I decided to cut it at a scale that is connected to the body. It's paper that is made for the body, and then I divided and folded it as a map, which I carried in my luggage - but as a blank map that had to be completed. Then, as I traveled I would unfold the paper on the wall and make different actions on it with ink, writing and collage, so it became a kind of existential map, but very abstract and not anecdotal. At the end, the cutting of the eyes was a reference to the proportion of the paper in relation to the body, and that's why when you open the work up you can see through it, because you can see the back of the paper. I like the "Corplegados," but I have the feeling they are very exotic in relation to my other works. I consider them to be existential maps.

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Installation view of works from "Corplegados" on display in "Gabriel Orozco-Inner Cycles" at the Museum of Contemporary Art Tokyo, 2015. Photo Eiji Ina, courtesy the Museum of Contemporary Art Tokyo.

ART iT: But you deliberately offer the viewer the opportunity to see the opposite side of the map?

GO: Yes, exactly. Maybe that's what we could call the "return of the repressed," because you see all the patches and the work behind the scenes. Sometimes it's boring. I'm not claiming that it's nice to see. Some of them have a lot of information on the back and some of them not so much. *C'est la vie.*

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