

Serpentine Gallery

Teachers' Notes

Gabriel Orozco

1 July – 30 August 2004

INTRODUCTION & CONTENTS

Teachers' Notes are designed to support teachers in the planning, execution and following up of a visit to the Serpentine Gallery. These notes are designed for teachers of all age groups, with specific suggestions for related activities with pupils of Key Stages **1 & 2, 3 & 4 and GCSE & A Level**. Please read these notes as a source of ideas from which suggestions for practical work and discussion can be taken and adapted where necessary. These notes are not intended to be read as a definitive document or to serve as a prescription of work to be followed, but rather as a collection of thoughts to inspire and inform.

General contents are as follows:

- **Planning a visit to the Serpentine Gallery**
Details on how to get to the Gallery, who to contact, the Education Programme and special events.
- **Gabriel Orozco: an introduction**
Information about the exhibition and a selected biography of the artist.
- **Background information**
Notes to provide the teacher with a base-knowledge on which to build.
- **Questions and points for discussion**
Suggested talking points for discussion at the Serpentine Gallery or in the classroom.
- **Links to other artists**
Other artists and art movements relevant to the exhibition.
- **Classroom activities**
Practical activities to take place at school relating to the *Gabriel Orozco* exhibition.
- **Curriculum map**
Tables referencing the Foundation Stage, National Curriculum 2000, QCA Schemes of Work for Art & Design, etc.
- **Articles of interest & suggestions for further reading**
Bibliography of related reading.
- **Teachers' notes evaluation**
Questionnaire for you to give your feedback about the Teachers' Notes.

PLANNING A VISIT TO THE SERPENTINE GALLERY

TRANSPORT

Car Parking is available close to the Gallery (£1.50 per hour)

Tube South Kensington, Knightsbridge, Lancaster Gate

Bus 9, 10, 19, 12, 52, 94

CONTACT DETAILS

Sally Tallant, Head of Education Programming

Rachel Moss, Education Co-ordinator

Serpentine Gallery

Kensington Gardens

London W2 3XA

T: 020 7298 1516 F: 020 7402 4103

E: rachelm@serpentinegallery.org


EDUCATION PROGRAMME

Regular events and activities run by the Education Department are as follows:

Gallery Talks

Saturdays 3pm

Artists, writers and critics give public talks at 3pm every Saturday, with one talk every exhibition accompanied by a British Sign Language (BSL) Interpreter.

3 July	Mark Godfrey , art historian
10 July	Claire Fitzsimmons , exhibition organiser
17 July	Gabriela Salgado , curator
24 July	Edgar Schmitz , artist BSL interpreted 
31 July	Ben Jones , art historian
7 August	Martin Clark , curator
14 August	Jessica Morgan , curator
21 August	Bruce Haines , curator
28 August	Sally O'Reilly , writer

Lunch-time Discussions

Thursdays 1pm (during term time)

Post-graduate students from London colleges and universities will lead debates in the exhibition.

Education Private View and Project Launch

Wednesday 28 July, 6.30 – 8.30pm

A special viewing of the *Gabriel Orozco* exhibition and the launch of Park Products. Serpentine staff will be on hand to discuss opportunities to participate in the Serpentine Gallery's workshops and projects.

Workshops for Schools & Community Groups

Workshops led by three practicing artists aimed at Key Stage 1 & 2, 3 & 4, GCSE, AQA and adult groups incorporating a visit to the Serpentine Gallery with a discussion and a practical activity relating to the current exhibition.

15/21 Summer Course

26 – 30 July, 11am – 4pm

Free, booking essential as places are limited.

A five-day course for students aged 15 to 21. Working with artists, students will participate in activities inspired by the *Gabriel Orozco* exhibition.

PLANNING A VISIT TO THE SERPENTINE GALLERY

EDUCATION PROGRAMME

Open Air Film Screening

Saturday 14 August

Gates 8pm, Film 9pm

Don't Look Now (1973)

Directed by Nicholas Roeg

Starring Julie Christie, Donald Sutherland

Running time 110 minutes, Certificate 15

Don't Look Now is one of the finest British films ever made. This is a unique opportunity to see this powerful thriller on a big screen in the beautiful open-air surroundings of Kensington Gardens.

Based on a story by Daphne du Maurier, *Don't Look Now* charts the sinister events that overtake grieving couple John and Laura Baxter as they seek solace in Venice after the death of their child. Vivid and deeply moving, the film is a subtle and complex study of love and bereavement.

See the film as never before in a screening organised by the Serpentine Gallery in association with the British Film Institute, The Royal Parks and Time Out (media partner).

Serpentine Gallery entrance to Kensington Gardens

Tickets: £5 (£3 concessions)

Booking via Ticketweb on 08700 600100

or from Gallery lobby desk

Park Products

23 July – 30 September

Display and product exchange

Mobile stall in Kensington Gardens

Park Products Launch Event

Wednesday 28 July, 6.30 – 8.30pm

Serpentine Gallery

Artist-architect partnership Kathrin Böhm and Andreas Lang have been artists-in-residence at the Serpentine Gallery for a year. They have worked with people who use Kensington Gardens as well as Product Design students from the Royal College of Art and scientists from Imperial College to produce products using park resources. Participants include gardeners, walkers and dog walkers, skaters, youth groups and Serpentine Gallery Assistants. Products include a 'Chompost Bar' and a 'play stick' for squirrels that encourages them to plant seeds. These will be traded with the public at a mobile stall for non-monetary currency.

Park Products is supported by Bloomberg, the Royal College of Art, Imperial College, the New Economics Foundation, The Royal Parks and the Goethe-Institut.

Park Products Talk

Tuesday 14 September, 7pm

Goethe-Institut, 50 Princes Gate

Exhibition Road, London SW7

Tickets: £5 (£3 concessions)

Tel: 020 7402 6075 or from Gallery lobby desk

PLANNING A VISIT TO THE SERPENTINE GALLERY

FAMILY PROGRAMME

Family activities include trails and special events.

Gabriel Orozco Family Trail

£2.50 available from the lobby desk

Adults and children can explore the exhibition together using a pack, which includes a booklet and specially designed game.

Art in the Open

Saturday 3 July

11am – 4pm

Free

As part of Artworks Children's Art Day, teams of artists will lead family activities at sites in Kensington Gardens. Maps will be available from The Sackler Centre of Arts Education at the Serpentine Gallery. Organised in association with the Royal Parks.

Orozco's Objects

Saturday 24 July 11am – 3pm

Admission free

A range of artist-led practical sessions relating to Gabriel Orozco, at the Gallery.

Artists' Games

Saturday 21 August, 11am – 3pm

Admission free

A range of artist-led practical sessions relating to Gabriel Orozco, at the Gallery.

Information:

Rachel Moss Tel 020 7298 1516

Email rachelm@serpentinegallery.org

All children must be accompanied by an adult.

PLANNING A VISIT TO THE SERPENTINE GALLERY

GABRIEL OROZCO: SPECIAL EVENTS

Sweatshops

Sweatshops are informal factories for ideas and debate. This series of discussions, convened by curator Lisa Le Feuvre and artist Edgar Schmitz, invites writers, artists, curators and theorists to explore current research interests.

Tuesday 20 July

3 – 5pm *The Everyday Altered*

At the 2003 Venice Biennial, Gabriel Orozco curated a project called 'The Everyday Altered', which set up a series of dialogues and encounters between objects and ideas, locations and practices. This Sweatshop asks what happens when poetics collide with the everyday, and what kind of everyday is at stake?

Tuesday 24 August

3 – 5pm *Mobile Architecture*

By constructing mobile architectural elements in public places, artists Kathrin Böhm and Andreas Lang create places for the exchange of ideas. This Sweatshop will explore the relationship between art and architecture.

The Sackler Centre for Arts Education
at the Serpentine Gallery

Admission free

Information: Sally Tallant Tel 020 7298 1514

Email sallyt@serpentinegallery.org

Gabriel Orozco in Conversation with Benjamin H.D. Buchloh Thursday 1 July, 7pm

To coincide with the Serpentine Gallery exhibition, Gabriel Orozco will talk to Benjamin H. D. Buchloh, Virginia B. Wright Professor of Twentieth Century and Contemporary Art at Barnard College/Columbia University, New York, about his work.

Goethe-Institut, 50 Princes Gate
Exhibition Road, London SW7
Tickets: £5 (£3 concessions)
Tel: 020 7402 6075
or from Gallery lobby desk

Information:

Sally Tallant Tel 020 7298 1514

Email sallyt@serpentinegallery.org

GABRIEL OROZCO: AN INTRODUCTION

BACKGROUND TO THE EXHIBITION

“On the surface his new works seem to be disconnected from those that came before; however, with closer examination, a thread reveals itself through the formal and conceptual connections between one piece or body of work and another.” (Rochelle Steiner, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 111)

Gabriel Orozco’s work is widely varied in terms of its formal qualities and materials, yet rigorous in its conceptual underpinning and its relationship to everyday life. This exhibition, which brings together objects, drawings and photographs made since 1992, concentrates for the first time on the artist’s interest in geometry and on the role it provides as an underlying structure to his practice.

For more than a decade, Orozco has consistently explored ideas about geometry, both in terms of formal patterns and three-dimensional models. This preoccupation is evident in many of the drawings and experimental objects displayed here, including new works and pieces that have never been exhibited before. His signature circular marks appear in his drawings and collages made on airline tickets and foreign currency; in *The Atomists* 1996, drawings on sports imagery collected from daily newspapers; in *Havre-Caumartin* 1999, large-scale rubbings made in this Metro station in Paris that reveal the circular mosaics on the walls; and in his new works in acrylic on canvas.

Orozco is as interested in structures and systems as he is in experimentation and chance, and this exhibition highlights his intellectual yet sensual approach. The mechanical aspects of his practice can be seen in such works as his seminal sculpture *Black Kites* 1997, a human skull overlaid with a grid pattern in graphite, and the *Puddle Drawings* 1996-97, which combine computer-generated patterns printed on paper with additions made by hand.

Much of Orozco’s work appears to be organic and spontaneous as seen in the *Spume Streams* 2003, produced by pouring liquid polyurethane foam into flexible structures and allowing it to flow into fluid shapes; the *Mixiotes* 1999, which combine a cactus leaf, plastic bag and rubber ball; and the hanging dryer lint collected from commercial laundrettes that makes up his *Lintels* 2001.

Dividing most of his time between Mexico City, Paris and New York, Orozco works without a formal studio. Instead, he responds to the places, situations and materials at hand.

Orozco has designed a poster that will appear throughout the London Underground during the summer in a collaboration between the Serpentine and London Underground's Platform for Art Programme.

These teachers' notes have been divided into three themes relevant to Gabriel Orozco's work:

- **Drawings, Sculpture & Photography**
- **The Body**
- **Circles**

GABRIEL OROZCO: AN INTRODUCTION

SELECTED BIOGRAPHY

General

- 1962 Born In Jalapa, Veracruz, Mexico
1981-84 Studies at Escuela Nacional de Artes Plasticas, U.N.A.M., Mexico City, Mexico
1986-87 Studies at Circulo de Bellas Artes, Madrid, Spain

Awards

- 1987 *Salón Nacional de Artes Plásticas, Sección Espacios Alternativos*, Museo de Arte Moderno, Mexico City, Mexico
1995 DAAD Artist in Residence, Berlin, Germany

Selected Solo Exhibitions

- 2003 *The Weight of the Sun*, Douglas Hyde Gallery, Trinity College, Dublin, Ireland
Museo de Arte Contemporaneo de Oaxaca, Oaxaca, Mexico
CAV (Centro de Artes Visuais), Coimbra, Portugal
Marian Goodman Gallery, New York, New York, USA
2002 Marian Goodman Gallery, New York, New York, USA
2001 Marian Goodman Gallery, New York, New York, USA
2000-01 *Gabriel Orozco*, The Museum of Contemporary Art, Los Angeles, California; Museo Internacional Rufino Tamayo, Mexico City; Museo de Arte Contemporaneo de Monterrey, Monterrey, Mexico
2000 *Blue Memory*, Shima/Islands (Association for the Preservation of Mirei Shigemori Residence), Kyoto, Japan
1999 Portikus, Frankfurt am Main, Germany
Centre pour l'Image Contemporaine, Geneva, Switzerland
Gabriel Orozco: Photogravity, Philadelphia Museum of Art, Philadelphia, Pennsylvania, USA (Museum Studies 5)
1998 Marian Goodman Gallery, New York, New York, USA
Saint Louis Art Museum, St. Louis, Missouri, USA
Centro Fotográfico Alvarez Bravo, Oaxaca, Mexico
Clinton is Innocent, ARC/Musée Nationale D'Art Moderne de la Ville de Paris, Paris, France
1997 *Recordings and Drawings*, Stedelijk Museum, Amsterdam, The Netherlands
Staalichen Museum am Kulturforum, Berlin, Germany
Centre de la Vieille Charité, Musées de Marseilles, Marseilles, France

- 1996 Kunsthalle Zürich, Switzerland
 Institute of Contemporary Art, London, UK
The Empty Club, The Art Angel Project, London, UK
 Marian Goodman Gallery, New York, New York, USA
 Art Gallery of Ontario, Toronto, Ontario, Canada
- 1995 *Migrateurs*, ARC/ Musée d'Art Moderne de la Ville de Paris, Paris, France
- 1994 Marian Goodman Gallery, New York, New York, USA
Gabriel Orozco, Museum of Contemporary Art, Chicago, Illinois, USA
- 1993 Museum of Modern Art, New York, New York, USA (Projects 41)
 Kanaal Art Foundation, Kortrijk, Belgium

Selected Group Exhibitions

- 2003 *Common Wealth*, Tate Modern, London, UK
Ritardi e Rivoluzioni and *Utopia Station*, Venice Biennale, Venice, Italy
- 2002 *Documenta 11*, Kassel, Germany
Dialogos entredos mementos del arte Mexicano, Museo de Arte Moderno, Mexico City, Mexico
En Route, Serpentine Gallery, London, UK
- 2000-01 *Sabrosa*, El Instituto de Cultura de Morelos, Cuernavaca, Mexico
- 1999 *Diary*, Cornerhouse, Manchester, UK
- 1997 *Documenta X*, Kassel, Germany
 Whitney Biennial, Whitney Museum of American Art, New York, New York, USA
- 1996 Public Art Project on Rochdale Canal, Manchester, UK
- 1994 *The Epic and the Everyday: Contemporary Photographic Art*, Hayward Gallery, London, UK
- 1993 *Real Time*, Institute of Contemporary Arts, London, UK
Aperto' 93: Emergenza/Emargency, 45th Venice Biennial, Venice, Italy
- 1992 *Si Colón Supiera!...*, Museo de Monterrey, Monterrey, Mexico
- 1991 *Cuerpos Encontrados*, Museo de la Alhóndiga de Granaditas, Guanajuato, Mexico
- 1990 *Sculpture of the Americas into the Nineties*, Museum of Modern Art of Latin America, Washington D.C., USA
- 1987 Salón Nacional de Artes Plásticas, Secció Esp-acios Alternativos, Museo de Arte Moderno, Mexico City, Mexico
- 1983 Salón Nacional de Artes Plásticas (drawing section), Instituto Nacional de Bellas Artes, Mexico City, Mexico
 3rd Encuentro Nacional de Arte Joven, Instituto Nacional de Bellas Artes, Aguascalientes, Mexico

BACKGROUND INFORMATION

DRAWINGS, SCULPTURE & PHOTOGRAPHY

“Gabriel Orozco continually confounds our notions of what art is. Not content to work in one medium or even in one location, Orozco both considers and questions the methods, techniques, places, and materials with which he works.”
(Jeremy Strick, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 9)

Orozco works in a wide range of media: sculpture, drawing and photography, which are all represented in this exhibition. He also makes installations, interventions, actions and videos, not shown at the Serpentine Gallery.

Drawing

“Drawings can be made or they can be found.”

(Briony Fer, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 13)

Drawing is core to the way that Orozco makes work. He uses many different kinds of drawings employing a range of materials. He has used various techniques including rubbings in *Havre-Caumartin* 1999, cutting into an object in *Soccer Ball* 2002 and collaged circular patterns in *Red Air* 1997.

Sculpture

“A sculpture can be a three-dimensional photograph; a photograph can be a two-dimensional sculpture.”

(Ann Temkin, *Photogravity*, Philadelphia Museum of Art, 1999, p. 177)

Sculptures in the exhibition include his hanging fish, such as *Spume Fin* 2003, the games *Penske Work Project* 1998 and his readymades, such as *Yogurt Boxes* 1995.

Photography

“...Orozco’s seemingly random iconography of photographic images. These range from his careful arrangements in public spaces... to the accidental encounters with natural phenomena...”

(Benjamin Buchloh, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 78)

Photographs in the exhibition include the West African mosque *Total Perception* 2002 and *Well* 2002.

Different media are sometimes combined within a single work. For example *Black Kites* 1997 is a sculpture made up of a drawing on a skull. There is another art work, a photograph, which is titled *Path of Thought* 1997. This features the skull from *Black Kites* 1997 at an early stage of the work being made.

Materials

“Especially interesting is Orozco’s renewed emphasis on the materials of art itself...that has led his sharpest critics to look at sculpture as a genre in a whole new light...”

(Maria Teresa Marquez Diez-Canedo, *Gabriel Orozco*, The Museum of Contemporary Art, Los Angeles, 2000, p.15)

Orozco uses a vast range of materials from traditional ones, such as pencil, papier-mâché, collage, paint and ink to the more unusual toothpaste-spit, polyurethane foam, Plasticene and lint, as well as using found objects or readymades, such as a skull, a blackboard, a sea shell, cardboard boxes, cactus leaves, rubber balls, airline tickets and bank notes. He is also interested in space as a material, as shown in his empty shoebox displayed at the 1993 Venice Biennial.

Three large hanging sculptures, *Delta Tail* 2003, *Double Cut* 2003 and *Spume Fin* 2003, fill the North Gallery. They have been created by pouring polyurethane foam into latex slings, so that the forms created are fluid and unpredictable. The three forms seem to be weightless, floating in the space. In *Two Socks* 1995 Orozco has filled socks with wet papier mâché. The socks were removed once the papier mâché had dried out. The two resulting objects are different shapes and bear the imprint of the textured fabric of the socks.

Orozco does not have a studio in one place. He often makes his work from the surrounding environment. He spends most of his time in New York, Paris and Mexico, where he was born. He has travelled in many different countries where he has researched and produced much of his work often relating to specific locations, including Germany, Korea, India, Brazil and Costa Rica.

Orozco has said “my contact with reality, the street, the cities, the physical world, involves travelling and being outside, and not in my studio all the time.”

(*Museum Studies* 5 (*Photogravity* exhibition leaflet), Philadelphia Museum of Art, 1999)

He has also said about himself that “I do not know how to characterize my work; it is like a tree which at first sight seems natural but which is one hundred percent artificial.”

(Gerardo Estrada, *Gabriel Orozco*, The Museum of Contemporary Art, Los Angeles, 2000, p. 14)

QUESTIONS & POINTS FOR DISCUSSION

DRAWINGS, SCULPTURE & PHOTOGRAPHY

- As you go around the exhibition think about the range of media used by Orozco to make his work. Discuss the work *Black Kites* 1997. Is it a sculpture, drawing or a photograph? (N.B. *Path of Thought* 1997 shows *Black Kites* 1997 being made).
- Orozco uses a vast range of materials in his work. Make a list of all the materials you can find (e.g. found objects, pencil, papier-mâché, collage, paint, ink, toothpaste-spit, polyurethane foam, Plasticene, lint, etc.).
- Discuss the way that Orozco uses his surrounding environment to create many of his works (e.g. *Total Perception* 2002).
- Discuss how he made the three large hanging polyurethane sculptures and what the forms look like (e.g. fish or birds).
- There are many polar opposites in Orozco's work. Discuss the following: thinking and making, mind and body, rationalism and organicism, structure and experimentation.

BACKGROUND INFORMATION

THE BODY

“Bodies seep into drawings as much as drawing seeps into minds.”

(Briony Fer, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 18)

Orozco uses the body to make marks in many of his works, leaving just a trace behind. Orozco’s hands are present in a number of works in this exhibition. His handprints, *Untitled* 2001, are a set of drawings where charcoal, conte and graphite have been added over the top of the paint marks. His body is imprinted onto the surface of the clay forms in the terracotta works *Tri* 2002, *Four and Two Fingers* 2002 and *Double Tail* 2002. In his three art works *Finger Ruler Drawing* 1995 Orozco’s finger impedes the straight lines of the ruler making the formal structure become more organic.

Orozco has used toothpaste-spit as one of the materials to create the works *Untitled* 1992 and *Primero fue la Escupida* (*First was the Spitting*) 1993. The spit is organic and is added to the formal graph or lined paper, along with graphite.

Lintels 2001 has been created out of lint – the fluff that collects in washing-machine and dryer filters. Lint also contains dust as well as dead skin cells and hair from the body deposited on clothes. In buildings, a lintel is a thick piece of stone, metal or wood that supports a wall above a door or window. A material used to make a lintel is usually strong, hard and solid, but Orozco has made them out of a material with opposite properties.

The series of large drawings *Havre-Caumartin* 1999 were named after the Paris metro station where they were created. With several assistants, Orozco produced large rubbings of the circular mosaics on the walls. The three drawings vary greatly according to the pressure and direction of the graphite, as well as the specific person creating the work.

During a conversation between Gabriel Orozco and Benjamin Buchloh, Buchloh comments on the work *Black Kites* 1997; “What is strange about the skull is not the iconography alone, but also the fact that you treat a bodily fragment as a ready-made. The skull is a found human body part”

(*Clinton is Innocent*, Musée d’Art Moderne de la Ville de Paris, 1998, p.99)

Black Kites 1997 is a sculpture first exhibited in *Documenta X*, 1997 in Kassel, Germany. Onto this human skull Orozco has mapped a formal grid pattern scribing it by hand using graphite to follow the contours of the bone. This work suggests the flow of thought of the brain inside the head, relating to the importance of thinking in Orozco’s practice. It is a geometric

two-dimensional grid that has been overlaid on to an organic three-dimensional object. The sculpture took six months to complete, during which time he documented the work with many photographs. One of the photographs, *Path of Thought* 1997, is an independent work presented to look like a still life, a memento mori.

Orozco wrote about this work as a drawing on an object's surface: "To draw on a bone structure describing the three-dimensional idleness. Line over volume. Topography of the cranium. Entering the eyes. Losing itself. Portrait of a space. A space that happens. Succession of lines. Spaces and time. To kill time...With the drawing we flatten the object. Volume made graphic. Object made image."

(*Photogravity*, Philadelphia Museum of Art, 1999, p. 148)

QUESTIONS & POINTS FOR DISCUSSION

THE BODY

- Discuss the way that the body is present in Orozco's art work and identify the body parts in specific works (e.g. toothpaste-spit in *Primero fue la Escupida (First was the Spitting)* 1993 and handprints in *Untitled* 2001)
- Look at the work *Lintels* 2001. Discuss the aesthetic qualities of the work in comparison with the knowledge that debris from human bodies is present.
- Discuss the work *Black Kites* 1997 as being created from a skull which Orozco treats as a readymade or found object. (N.B. The skull came from a second hand shop in New York; its date and origin is unknown.)
- Look at the three art works *Finger Ruler Drawing* 1995 that have come out of an accident that many people make when using a ruler. Can you find other art works that involve chance encounters? This drawing makes the formal structure of the ruler lines more organic. Can you find other art works that include both formal and organic qualities?

BACKGROUND INFORMATION

CIRCLES

Gabriel Orozco has said “Circling, shattering: these are ways to disappear into space without ever reaching the limits of the sphere.”

(Briony Fer, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p.13)

As part of his fascination with geometry, Orozco likes to explore round or spherical shapes. Circles often feature in Orozco’s work appearing in many different ways, including drawn or collaged patterns on images, and those that occur already in found objects or situations.

For many years, Orozco has produced a series of drawings and collages with circular patterns on airline tickets, for example *Korean Air 1997*, and money, for example *One Hundred Rupees 1997*. These tickets and bank notes are everyday leftovers on which Orozco adds a series of intersecting circles by drawing, dividing them into quadrants, colouring them in, cutting them away, moving them, rotating them, turning them over or adding elements from other tickets, or extending the collage beyond the edge of the existing ticket. Orozco is fascinated by the movement of the knight on a chessboard – not in a straight line but two squares in one direction, then one square in another. This movement influences the way he colours in the circular patterns.

“Likewise, Orozco repeats a given colour after skipping the same combination of quadrants across the design. The overall scheme follows this plan systematically until the artist inserts a well-calculated permutation by breaking the ‘rule’ and putting the same colour into adjacent spaces... the knight has the most complex movement and does not follow a clearly delineated or uni-directional path, but rather a trajectory that jumps ahead and back – perhaps an apt metaphor for Orozco’s approach to the tenets of his practice.”

(Rochelle Steiner, *Gabriel Orozco*, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004, p. 114)

Orozco often plays games in his work by transforming everyday objects and situations, but he also creates art works which are actually games. These are often adapted from well known games and sometimes he invites us to play them. The three games in the exhibition are displayed in cases and are part of his *Penske Work Project 1998*, when Orozco spent a month collecting discarded materials in New York City to use to create art works. The games in this exhibition include circular forms which could be counters and round objects that resemble balls or tops, but he does not provide rules with his games.

In the series *Atomist* 1996, the artist has added circles to sports photographs taken from newspapers. These sports all involve balls and include cricket and football. An Atomist is someone who believes in tiny atoms making up the world and there are tiny dots, like atoms, in these images. More circular patterns are seen in the series *Butterfly Effect* 1998 and *Eroding Suizeki* 1998. The latter are naturally formed stones that look like mountains, lakes and waterfalls, or are aesthetically pleasing in shape and texture. They have been associated with bonsai in Japan as both represent nature in the palm of your hand and this bodily aspect could well appeal to Orozco. In his latest works that are acrylics, such as *Landscape Flag* 2004, Orozco has started to paint his circular patterns onto canvas.

In *Mixiotes* 1999 the title is the name of a Mexican dish in which rabbit meat is wrapped in cactus leaves. In Mexico the use of these leaves has been stopped in cooking because stripping the young leaves killed the plant and there was a decrease in the plant population. The circular parts of this work are rubber balls. Balls are also used in the two sculptures *Soccer Ball* 2002 where drawings are incised onto the surface of the balls.

Total Perception 2002 is a photograph of a disused mosque taken in Mali, West Africa. The material of the mosque walls has worn away naturally with circles of light projecting through the structure. This has been discovered as a chance encounter by Orozco and he has photographed this place as he found it. In the work *Yogurt Boxes* 1995, he has found a series of circular patterns cut into the boxes to accommodate the now absent yogurt cartons and has displayed these as readymades on the Gallery walls. In *Havre-Caumartin* 1999, the rubbings are of circular mosaics on the walls of the Paris metro station by the same name.

“And of course the circle is found in Orozco’s name, where the o’s ripple through all three syllables, roundly bringing back to front... Orozco’s “removals” have lightened sculpture of its load, and the imagery of the circle brings to his objects the metaphor of absolute weightlessness.” (Ann Temkin, *Photogravity*, 1999, p. 175)

QUESTIONS & POINTS FOR DISCUSSION

CIRCLES

- Discuss the way that Orozco has used found objects and situations that already feature circles (e.g. *Total Perception* 2002 and *Yogurt Boxes* 1995)
- Look closely at the circular patterns and discuss the different ways he adds them (e.g. drawing, dividing them into quadrants, colouring them in, cutting them away, moving them, rotating them, etc.) and the different surfaces he adds the circles to (e.g. air tickets, banknotes, sports images, canvas, etc.)
- Can you identify the way he has coloured in his circles in relation to a knight's movement on a chessboard?
- Look at the three games which are part of his *Penske Work Project* 1998. Orozco does not provide rules with his games, so imagine how one of these might be played, and make up your own rules. What overall rules does Orozco use to create his work in the exhibition? (e.g. knight's movement for colouring and use of circular shapes)
- Discuss other artists who are interested in games, such as Marcel Duchamp and the Surrealist game of Exquisite Corpse, and try playing the games. Exquisite Corpse is like the game Consequences played today, where you start off with a piece of paper, draw a head at the top, fold it over so that your drawing is hidden and then pass it onto the person on your left. You should then receive a piece of paper from the person on your right, on which you should add shoulders to the hidden head. Keep doing this until the paper is filled and then open the drawings up to see the exquisite corpses created.
- Look at the series of large drawings *Havre-Caumartin* 1999. How and why are they different from each other?
- Look at the artist's surname. How many circles can you find in the letters?

LINKS TO OTHER ARTISTS

This section makes links to other artists and art movements relevant to the *Gabriel Orozco* exhibition.

The artist has stated “I think that it is very important to find a method of working. And you find your method of working by comparison with other painters, with other people, other artists, other students.”

(*Museum Studies 5 (Photogravity* exhibition leaflet), Philadelphia Museum of Art, 1999)

Artists

- **Schwitters, Kurt (1887 – 1948)** – His collage of objects was called ‘Merz’, a nonsense term gleaned at random from a newspaper, which became Schwitters’ playful trademark, which he translated as ‘freedom’. Schwitters first collages in 1918 led to a passion for collecting rubbish – bus tickets, corks, worn-out shoes – to create ‘art from non-art’ assemblage. In his three ‘Merzbau’ he filled entire houses with found objects. Orozco’s airline ticket and bank note collages relate to Schwitters’ assemblages which Orozco sees as being complex yet banal at the same time.
- **Duchamp, Marcel (1887 – 1968)** – He created the first of his readymades in 1913, which were ordinary everyday objects, sometimes slightly altered, and designated as art works by the artist. One of his well-known works is a urinal, titled *Fountain* and signed *R. Mutt*. Duchamp is interested in chess and was involved in creating the Surrealist game of Exquisite Corpse. Orozco’s works are influenced by Duchamp especially the readymade.
- **Rodchenko, Alexander (1891 – 1956)** – He was part of the purely abstract art movement known as Russian Constructivism and he came to reject abstract painting and sculpture, deeming them irrelevant to real life. In about 1920 he started creating powerful photographs, photomontages, posters and book covers, all in relation to the state. In early Soviet film posters he shaped photographs into geometric patterns including circles. In the series *The Atomists* 1996 Orozco reverses this idea by drawing circular elements over photographs.
- **Cage, John (1912 – 1992)** – One of 20th century America’s great artistic and musical innovators. He experimented with prepared pianos, unusual percussion instruments, electronic notation and even silence, as well as introducing the element of chance into the performance of his music. Since the early 1950s he abolished aesthetic selectivity, all traditional criteria and artistic decision making processes. This has greatly effected Orozco’s conception of sculpture and photography, his relationship to the world of objects and his interest in accidents and chance.

- **Manzoni, Piero (1933 – 1963)** – This Italian artist is known mainly for his white monochrome paintings and as a precursor of Conceptual art. From 1959, he devised a variety of controversial works involving the body, including tins of the artist's shit. He was important to Orozco who's breathing drawings, not in the exhibition, are reminiscent of Manzoni's series *Corpo d'Aria* (1959-60), which consisted of balloons he blew up so that each contained his soul for eternity even when they shrivelled and were mounted onto boards.
- **Oiticia, Hélio (1937– 1980)** – He was important in the development of installation art and experimentation is also significant in his work. From the 1960s he produced art to be inhabited, being inspired by everyday materials and real experiences. He could be compared to Orozco because he incorporates himself into Brazilian life as well as keeping in touch with international culture.

Art Movements

- **Arte Povera** – This is the Italian art movement of the 1960s and 1970s in which artists made use of simple materials. The term *Arte Povera* was introduced by the Italian art critic and curator, Germano Celant, in 1967. The group of artists were working in radically new ways and carrying out open-ended experimentation. Arte Povera is therefore an art made without restraints, a laboratory situation in which the artists favoured a complete openness towards materials and processes. Orozco is interested in experimenting with everyday materials within his work.

CLASSROOM ACTIVITIES

DRAWINGS, SCULPTURE & PHOTOGRAPHY

Cross-curricular links: Science (materials and their properties) and Geography (places)

- Try making art works out of more unusual materials. Think about your chosen material's properties carefully and try to create an object that is usually made out of a material that has opposite properties, as in *Lintels* 2001. How does the change of materials make you view this object?
- Try making art works out of fluid materials, such as plaster or papier mâché, in flexible containers so that the results are unpredictable, such as in *Two Socks* 1995 or *Delta Tail* 2003.
- Create a sculpture by adding elements to an everyday found object. As you make your sculpture document it by taking photographs at different stages. Look at your finished sculpture and the photographs taken. How do you feel about the process involved in creating this work and the product of the finished sculpture? This makes reference to the sculpture *Black Kites* 1997 and the photograph, *Path of Thought* 1997, taken during it's making.
- Locate the places Orozco has lived in and travelled to on a map. How do you think the different locations may have affected the work he made in these places? Collect materials found in a specific location e.g. in your school playground, or in the local park, and use these to create a sculpture back in the classroom (like in *Penske Work Project* 1998). Take photographs of interesting found situations in the same location (as in *Total Perception* 2002).

CLASSROOM ACTIVITIES

THE BODY

Cross-curricular links: Science (the body)

- Make your own hand object drawings in response to Orozco's work *Finger Ruler Drawing* 1995. Choose an object from your bag. Place your non-drawing hand palm down and fingers spread on a piece of paper. Place the object somewhere on the paper so that it touches your hand. Draw around your hand and the object continuously. Can the other students guess the object you have added to your drawing? Then title your work after the object e.g. Hand Pencil Sharpener Drawing. Try other objects to see whether the work becomes less obvious as a hand with an object and more of an interesting abstract shape.
- In pairs play a game of scissors, paper, stone. This is when you both count to three and then make a shape with you hand, to look like scissors, paper or a stone. To win a point: scissors cuts paper; paper wraps stone and stone blunts scissors. After each time both draw round the hand shape you make using a pencil on the same piece of paper to create a collaborative drawing where the hand shapes overlap each other. You can also keep score of the game. This makes reference to Orozco's work *Untitled* 1995, which has been created by drawing around parts of his hand many times in a line.
- Choose one body part, e.g. nose, elbows or feet, to make imprints into clay balls (referring to *Tri* 2002, *Four and Two Fingers* 2002 and *Double Tail* 2002). Can the other students guess the body part, which has been used? If you are learning the parts of the body in science you could use this as an opportunity to review the naming of the body parts.
- Ask everyone to make a rubbing of the same textured surface e.g. a floor grate. Compare the drawing with other student's and discuss how they are different. This makes reference to Orozco's work *Havre-Caumartin* 1999.

CLASSROOM ACTIVITIES

CIRCLES

Cross-curricular link: Geography (places), Mathematics (circles and games) and Design and Technology (cooking)

- Go on a walk in your local environment to look for circles (e.g. manmade - wheels and manholes; natural - stones). Make a list of them or take photographs of them. Look out for more unusual situations, like the circles created by light in *Total Perception 2002*.
- Create your own circular drawing using an image from a magazine, as in *Atomist 1996*. Use a compass or draw round different sized circular shapes. Superimpose the circles by drawing, dividing them into parts, colouring them in, cutting them away, moving them, rotating them, turning them over or adding elements from other pictures. Try extending the collage beyond the edge of the existing image onto a piece of paper. This activity could be extended by using other shapes, such as squares or triangles. Drawings could also be made on bus or train tickets, as in *Korean Air 1997*. If you are learning about the properties of circles in mathematics you could use this as an opportunity to review this. Concentric circles and segments are particularly evident in Orozco's circular patterns.
- Using everyday materials, make up your own simple game in small groups with five rules. Some groups should be given basic materials such as paper, pencil, Plasticene, and a box; the other group should be given some extra elements from a board game such as chess pieces and dice. Groups can rotate and try out each other's games. Compare how using different materials affects the making and playing of the games.
- Create your own hanging sculpture from piles of everyday materials. Choose one circular thing, one other object, one material for attaching or wrapping and some fishing line for hanging. This makes reference to Orozco's *Mixiotes 1999*.
- Make the Mexican dish Mixiotes and compare the resulting rabbit meat stew wrapped in cactus leaves to Orozco's sculpture *Mixiotes 1999*. Why do you think he called the work by this title? (See the recipe on the following page.)

Lamb Mixiotes

(Serves 8)

This recipe is made with lamb instead of rabbit meat:

Ingredients:

6 guajillo chiles, seeded, deveined, soaked in hot water until soft
1 medium onion, chopped
2 large cloves garlic, chopped
½ teaspoon oregano
½ teaspoon thyme
½ teaspoon cumin
salt and pepper, to taste
1 carton bitter (Seville) orange juice, or ½ carton sweet orange juice and ½ carton white vinegar
8 avocado leaves
8 mixiote papers or squares or parchment paper, 8" x 8" square
2 lbs boneless lamb, cut into cubes
8 squares aluminium foil

Recipe:

- Blend chiles, onion, garlic, spices and juice to form a thick puree. Marinate lamb in the mixture for 1/2 an hour.
- Place an avocado leaf on each square of paper, top with cubed lamb, bring the corners of the paper together and tie with kitchen string. Wrap each bundle in a square of aluminium foil.
- Place on the rack of a steamer or tamalera with water at the bottom. Cover and steam for 2 hours or until the lamb is very tender. Be sure to check the water level in the steamer as it evaporates.
- To serve, unwrap the foil and serve mixiotes, tied in their bundles, in soup plates, since some broth will flow out as diners unwrap the mixiotes.

(This recipe is taken from the El Restaurante Mexicano website (www.restmex.com/recipes/0304lamb.shtml))

CURRICULUM MAP

The table below shows relevant links to the Foundation Stage for 3 – 5 year olds. Four of the six areas of learning are relevant to this exhibition.

Area of Learning	THEME/FOCUS
Personal, social and emotional development	<p>Emotional well being, knowing who you are and where you fit in and feeling good about yourself. Developing respect for others, social competence and a positive disposition to learn.</p> <ul style="list-style-type: none"> • Working alone and in a large group (<i>e.g. large collaborative scissors, paper, stone drawing</i>) • Establishing relationships with other practitioners (<i>e.g. gallery staff and artists</i>)
Communication, language and literacy	<p>Learning to listen and speak emerges out of non-verbal communication. The ability to communicate gives children the capacity to participate more fully in their society. Children learn best when activities engage many senses.</p> <ul style="list-style-type: none"> • Opportunities for children to communicate thoughts, ideas and feelings (<i>e.g. discussion looking at Orozco's work</i>) • Using communication, language and literacy in every part of the curriculum
Mathematical development	<p>Mathematical development depends on becoming confident and competent in learning and using key skills, including counting, seeking patterns and working with numbers and shapes through games and imaginative play.</p> <ul style="list-style-type: none"> • Numbers for counting (<i>e.g. using dice and counting whilst playing games</i>) • Shape, space and measures (<i>e.g. properties of circles and identifying circles in the environment</i>)
Creative development	<p>Being creative enables children to make connections between one area of learning and another and so extend their understanding. This area of learning includes art.</p> <ul style="list-style-type: none"> • Opportunities to work alongside artists and other creative adults (<i>e.g. on a gallery visit</i>) • Resources from a variety of cultures to stimulate different ways of thinking (<i>e.g. Orozco's art work is created in different places</i>) • Children having time to explore and experiment with ideas, materials and activities (<i>e.g. drawing and creating sculpture in response to Orozco's work</i>)

CURRICULUM MAP

The table below shows relevant links to the National Curriculum (Key Stages 1 & 2). Cross-curricular opportunities include English, Mathematics, Science, Design and Technology, and Geography.

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 1 & 2
Art & Design	<ul style="list-style-type: none"> • Record from first-hand observation, experience and imagination • Ask and answer questions about the starting points for their work • Investigating and making art, craft and design including representing their ideas and feelings through a range of materials and processes • Knowledge of visual and tactile elements including colour, line, tone, shape, form and space • Materials and processes used in art and design • Investigating art/design in a variety of genres/styles • Exploring a range of starting points for practical work • Working on their own and collaborating with others on larger work • Using a range of materials and processes • Investigating different kinds of art, craft and design 	1a 1b 2 a, b and c 4a 4b 4c 5a 5b 5c 5d
English	En1: Speaking & Listening <ul style="list-style-type: none"> • Group discussion and interaction • Opportunities for pupils to listen to adults giving detailed explanations and presentation at the Gallery • Sharing ideas and experiences En3: Writing <ul style="list-style-type: none"> • Purposes for writing: to communicate to others; to organise and explain information (<i>e.g. write about one of Orozco's art works or write a review of the exhibition</i>) 	3a, b, c, d and e 9b 10b 9a and d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 1 & 2
Mathematics	<p>Ma2: Number</p> <ul style="list-style-type: none"> • Counting (<i>e.g. using dice and counting whilst playing games</i>) <p>Ma3: Shape, space and measures</p> <ul style="list-style-type: none"> • Describe properties of shapes using the related vocabulary; observe and describe common 2-D and 3-D shapes; make and draw with increasing accuracy 2-D and 3-D shapes and patterns (<i>e.g. circles, spheres and circular patterns</i>) 	<p>2a</p> <p>2a, b and c</p>
Science	<p>Sc2 Life processes and living things</p> <ul style="list-style-type: none"> • To recognise the main external parts of the bodies of humans (<i>e.g. naming the body parts Orozco has used to create his art works</i>) <p>Sc3: Materials and their Properties</p> <ul style="list-style-type: none"> • Grouping materials (<i>e.g. recognising common types of materials; simple material properties</i>) 	<p>2a</p> <p>1a, b, c and d</p>
Design and Technology	<p>Breadth of study</p> <ul style="list-style-type: none"> • Design and make assignments using a range of materials, including food (<i>e.g. cooking Mixiotes</i>) 	<p>5c</p>
Geography	<p>Geographical enquiry and skills</p> <ul style="list-style-type: none"> • Use globes, maps and plans at a range of scales (<i>Orozco's work is created in the places he lives in or has visited on his travels which could be located on maps</i>) 	<p>2c</p>

CURRICULUM MAP

Related QCA Schemes of Work for Art and Design, Key stages 1 & 2:

- **Unit 1A Self-portrait**
Children make a self-portrait to communicate ideas about themselves.
(Orozco uses his own body to make marks in many of his works, leaving just a trace behind.)
- **Unit 1B Investigating materials**
Children investigate the qualities of a variety of natural and made materials.
(Orozco uses a range of interesting materials, including everyday objects, polyurethane and toothpaste-spit.)
- **Unit 1C What is sculpture?**
Children develop their understanding of shape, form, texture and sensory qualities of materials.
They also learn skills for arranging materials they have collected to make a relief collage and a sculpture.
(Orozco has created many sculptures, including Black Kites 1997 which is a drawing on an object.)
- **Unit 2C Can buildings speak?**
Children explore shape and pattern in buildings. They begin by producing prints and rubbings found in buildings. *(With several assistants, Orozco has made rubbings of mosaics on the walls of a Paris metro station.)*
- **Unit 5A Objects and meanings**
Children investigate the work of artists who have used the theme of still life in a variety of ways to convey ideas and feelings. *(Orozco's Path of Thought 1997 is an independent work presented to look like a still life, a memento mori.)*
- **Unit 6C A sense of place**
Children explore the rural and/or urban landscape as a starting point for two-dimensional work.
They consider the ideas methods and approaches of artists who have responded to landscape in different ways. *(Orozco often makes his work from the surrounding environment.)*
- **General Unit: Visiting a museum, gallery or site**
Children visit the *Gabriel Orozco* exhibition at the Serpentine Gallery.

CURRICULUM MAP

The table below shows relevant links to the National Curriculum (Key Stages 3). Cross-curricular opportunities include English, Mathematics, Design and Technology, ICT and Geography.

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
Art & Design	<ul style="list-style-type: none"> • Recording and analysing first-hand observations (<i>in the Gallery</i>) • Discussing and questioning exhibits to help them develop ideas for independent work (<i>students should be encouraged to discuss exhibits in groups or with tutors</i>) • Investigating, combining and manipulating materials, taking into account purpose and audience • Applying and extending experience of a range of materials and processes including drawing, refining control of tools and techniques • Experiment with different methods and approaches • Visual and tactile qualities of materials and processes • Exploring a range of starting points for practical work including themselves, their experiences, objects and the environments (<i>Orozco uses his own body to make marks in many of his works, leaving just a trace behind. He also uses found objects and his surrounding environment in his work.</i>) • Working on their own and collaborating with others on different scales (<i>e.g. creating a large collaborative scissors, paper, stone drawing</i>) • Investigating art, craft and design from a range of historical, social and cultural contexts (<i>e.g. gallery visits</i>) 	1a 1b 2a 2b 2c 4a 5a 5b 5d

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
English	<p>En1: Speaking and listening</p> <ul style="list-style-type: none"> • Use images to enhance communication (<i>discussing images in the Gallery</i>) • Concentrate on and recall the main features of a talk (<i>gallery talk</i>) • Ask questions and give relevant and helpful comments (<i>gallery talk</i>) • Group discussion and interaction: taking different views into account and modifying their own views in light of what has been said; sifting, summarising and using most important points • Listening to live talks and presentations (<i>gallery talk</i>) • Group discussion: explore, hypothesise, debate and analyse <p>En3: Writing</p> <ul style="list-style-type: none"> • Writing to analyse, review and comment; form their own views taking into account evidence and opinions (<i>students could be encouraged to write reviews or critiques of the exhibition</i>) • To analyse, review and comment (<i>reviewing art work</i>) 	<p>1d</p> <p>2a 2f 3b and c</p> <p>9a 10a</p> <p>1m</p> <p>9d</p>
Mathematics	<p>Ma3 Shape, space and measures</p> <ul style="list-style-type: none"> • Properties of circles – recall the definition of a circle and the meaning of related terms, including centre, radius, chord, diameter, circumference, tangent, arc, sector and segment (<i>circles often feature in Orozco’s work appearing in many different ways</i>) 	<p>2i</p>

CURRICULUM MAP

SUBJECT	THEME/FOCUS	NATIONAL CURRICULUM REFERENCE Key stage 3
Design and technology	<ul style="list-style-type: none"> Design and make assignments in different contexts using a range of contrasting materials such as food (<i>e.g. cooking Mixiotes</i>) 	7c
ICT	<ul style="list-style-type: none"> To collect information using refined search methods to collate valid material (<i>e.g. using a search tool, collect imagery and articles on the artist</i>) 	1b
Geography	<ul style="list-style-type: none"> Geographical skills: using atlases, globes, maps and plans at a range of scales (<i>Orozco's work is created in the places he lives in or has visited on his travels which could be located on maps</i>) 	2c

CURRICULUM MAP

Related QCA Schemes of Work for Art and Design, Key Stage 3:

- **Unit 7A Self-image**

Pupils explore their personal identity as a starting point. They learn about the ideas, methods and approaches used by other artists who have made images of themselves.

(Orozco uses his own body to make marks in many of his works, leaving just a trace behind.)

- **Unit 7C Recreating landscapes**

Pupils explore landscape as the starting point for work. They collect visual and other information by visiting a landscape and by studying the methods, approaches and intentions of artists who use the environment as inspiration.

(Orozco often makes his work from the surrounding environment.)

- **Unit 8A Objects and viewpoints**

Pupils explore familiar objects from different viewpoints as the starting point for their work. They make connections with other artists who worked from still life.

(Orozco's Path of Thought 1997, is an independent work presented to look like a still life, a memento mori.)

- **General Unit: Visiting a museum, gallery or site**

Pupils visit the *Gabriel Orozco* exhibition at the Serpentine Gallery.

CURRICULUM MAP

EXAM BOARD AND LEVEL	THEME/FOCUS	REFERENCE
<p>Edexcel GCSE Art & Design</p> <p>and</p> <p>AQA GCSE Art & Design</p>	<ul style="list-style-type: none"> • Record observations, experiences and ideas in forms that are appropriate to intentions (<i>students can use information gathered from the exhibition to help inform their own work</i>) • Analyse and evaluate images, objects and artefacts showing understanding of context (<i>Orozco often makes his work from the surrounding environment</i>) • Develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses (<i>Orozco's photograph titled Path of Thought 1997 features the sculpture Black Kites 1997 at an early stage of the work being made</i>) • Present a personal response, realising intentions and making informed connections with the work of others (<i>such as Gabriel Orozco</i>) 	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>
<p>Edexcel Advanced GCE level Art & Design</p> <p>and</p> <p>AQA Advanced GCE level Art & Design</p>	<ul style="list-style-type: none"> • Record observations, experiences, ideas, information and insights in visual and other forms, appropriate to intentions (<i>students can use information collated from the exhibition to help inform their own work</i>) • Analyse and evaluate critically sources such as images, objects artefacts and texts, showing understanding of purposes, meanings and contexts (<i>students can engage in discussion to form a critical response to the work and the range of contexts in Orozco's work</i>) • Develop ideas through sustained investigations and exploration, selecting and using materials, processes and resources, identifying relationships and analysing methods and outcomes (<i>Orozco uses a vast range of materials and different media in his work, sometimes photographing work being made as in Path of Thought 1997</i>) • Present a personal, coherent and informed response, realising intentions, and articulating and explaining connections with the work of others (<i>such as Gabriel Orozco</i>) 	<p>A01</p> <p>A02</p> <p>A03</p> <p>A04</p>

ARTICLES OF INTEREST & SUGGESTIONS FOR FURTHER READING

Books and Catalogues:

Gabriel Orozco, The Kanaal Art Foundation, Kortrijk, Belgium, 1993.

Obrist, H. *Triunfo de la libertad No. 18, Tlaplan, C. P. 14000*, signed 1995.

Gabriel Orozco, Kunsthalle, Zurich, 1996.

ARTANGEL ed. *Empty Club*, London, 1998.

Clinton is Innocent, Musée d'Art Moderne de la Ville de Paris, 1998.

Museum Studies 5 (Photogravity exhibition leaflet), Philadelphia Museum of Art, 1999.

Photogravity, Philadelphia Museum of Art, 1999.

Gabriel Orozco: Chacahua, Portikus, 2000.

Gabriel Orozco, The Museum of Contemporary Art, Los Angeles, 2000.

Martin, P. *Learning Less*, Ciudadde Mexico, 2000.

Gabriel Orozco: From Green Glass to Airplane Recordings, Stedelijk Museum, Amsterdam, Artimo, 2001.

Common Wealth, Tate Modern, London, 2003.

Gabriel Orozco, Centro de Artes Visuais, Portugal, 2003.

Trabajo, Galerie Chantal Crousel, 2003.

Gabriel Orozco, Serpentine Gallery, London and Verlag der Buchhandlung Walther Köenig, Köln, 2004.

Articles and Reviews (most recent):

Kerr, M. *Flash Art*, January – February 2004.

Richard, F. *Artforum*, January 2004.

Smith, R. *The New York Times*, Friday 7 November 2003.

Scott, A. K. *Time Out New York*, 13 – 20 November 2003.

Heiser, J. *Frieze*, September 2003.

Hirsch, F. 'Gabriel Orozco,' *Art on Paper*, January – February 2003.

Jones, K. M. 'Gabriel Orozco,' *Frieze*, March 2002.

Young, I. J. 'Gabriel Orozco,' *tema celeste*, March/April 2002.

Schjeldahl, P. 'The Global Salon,' *The New Yorker*, 1 July 2002.

Johnson, K. 'Gabriel Orozco at Marian Goodman,' *The New York Times*, 21 December 2001.

Schjeldahl, P. 'Exquisite Debris; the transforming eye of Gabriel Orozco,' *The New Yorker*, 3 December 2001.

Valdez, S. 'Gabriel Orozco, Fear Not,' *Time Out*, 29 November – 6 December, 2001

Orozco, Gabriel, 'Impact and sartori: Instruments of Comprehension,' Artisti's Project, text by Daniel Birnbaum, *Art Forum*, November 2001.

Pollack, B. 'Thinking outside the Box,' *Art News*, 2001.

Buchloh, B. 'Gabriel Orozco' *ARS 01*, 9 September 2001 – 20 January 2002.

A selection of 16 postcards of works by Gabriel Orozco, including a number of works in the exhibition, will be on sale at the Gallery's lobby desk.

TEACHERS' NOTES EVALUATION

We are planning to develop our teachers' notes and would like to get some feedback from teachers. Please fill out the following questionnaire and send to: rachelm@serpentinegallery.org or Rachel Moss, Education Co-ordinator, Serpentine Gallery, Kensington Gardens, London. W2 3XA.

1. How useful did you find the teachers' notes? (please circle)

very useful

useful

satisfactory

not useful

2. Did you use it

- To support your lesson planning? YES NO (please circle)
- To give directly to students? YES NO (please circle)
- In another way?

3. How many of our teachers' notes have you used before?

4. How much time would you usually be able to spend reading teachers' notes?

Was there too much to read?

YES

NO

(please circle)

5. What age are your students?

What did you think about the level the notes were aimed at in relation to your students?

too easy

about right

too difficult

6. Please rate how useful each section of the notes was: (1 not useful / 2 satisfactory / 3 useful / 4 very useful)

- Planning a visit to the Serpentine Gallery
- *Gabriel Orozco: An Introduction*
- Background information
- Questions and points for discussion
- Links to other artists
- Classroom activities
- Curriculum map
- Articles of interest & suggestions for further reading

7. Did you use the teachers' notes to make a visit? YES NO (please circle)

Did you make a preparatory visit to the exhibition? YES NO (please circle)

Did you attend the Education Private View? YES NO (please circle)

8. Do you have any suggestions for future development of teachers' notes or any other resources?

Thank you for filling out this questionnaire. Please send it to us with your name, address and telephone number. You will be entered into a prize draw for a *Gabriel Orozco* book, which will be drawn on 31 August 2004.