



Gabriel Orozco

《ガブリエル・オロスコの展覧会カタログ、関連図書》

ガブリエル・オロスコ展

会期 2015年1月24日(土)-5月10日(日)

会場 東京都現代美術館 企画展示室3F

ガブリエル・オロスコ(Gabriel Orozco, 1962年メキシコ・ベラクルス州ハラパ生まれ)は、つながった二つの卓球台の真ん中に池を配した《ピン=ポンド・テーブル》など、既成のものやルールに手を加え、変型する手法で知られている。ありふれた光景に介入することで新たな思考を促すオロスコの作品は1990年代から国際的に高く評価され、その手法は次世代のアーティストにも大きな影響を与えてきた。東京都現代美術館で来年1月開催予定のガブリエル・オロスコ展は、これまで日本で本格的に紹介される機会がなかったオロスコの初個展となる。

UNAM(メキシコ国立自治大学)附属国立芸術学校を修了した後、1990年代初頭からパリ、ニューヨーク、メキシコに滞在し、様々な光景、素材、シチュエーションに呼応した制作活動を世界各地で行う。

コンセプチュアルアートの優れた革新者として国際的に活動するオロスコの作品は、現代アートにおいて高い評価を受けている。動きや重力について、様々なオブジェ作品(粘土ボール、ビリヤード台上の振り子)を通じて、思索し、抽象的な視点から見直されるありふれた道具で、ある日常生活の行為を表現する。写真、ドローイング、彫刻、インスタレーション、絵画の間を自由に、そして滑らかに行き来し、カテゴライズされることに抗う数多くの異種な作品を制作している。

① TEXTOS SOBRE LA OBRA DE GABRIEL OROZCO



DANIEL BIRNBAUM

TURNER, 2005 255págs. 22x 2x16cm. Tapa blanda

6,160円

ガブリエル・オロスコの写真制作やオブジェ制作などへの関わりは、美術史家や評論家たちにとって分析の幅を広げさせた。本書は2000年までに書かれたテキストを集めた、スペイン語での初の出版となる。他にも講演とインタビューの未発表の記録を収めている。序文は、Pablo Soler Frost(小説家、1965年メキシコ生まれ)、テキストは Benjamin H.D. Buchloh(美術史家、1941年ドイツ生まれ)、Jean Fisher(美術評論家)、Hans-Ulrich Obrist(キュレーター、美術評論家、美術史家、1968年生まれ)、

Francesco Bonami(美術評論家、キュレーター、1955年イタリア生まれ)他による。

Podría decirse que ningún otro artista de su generación ha motivado tantos ensayos académicos sobre su obra, y esto es aún más relevante si consideramos que no se trata de un artista europeo o estadounidense. En este libro presentamos una selección de textos de diversos y reconocidos autores, una conferencia y dos entrevistas inéditas. Se trata de una aproximación a la obra de este reconocido trotamundos, dotada de una movilidad y una diversidad tal, que desestabiliza los espacios comunes para el arte, dándole un inusual poder comunicativo al

momento en que el hecho artístico sucede: destapar una caja vacía, cruzar entre charcos en bicicleta, desordenar un supermercado, etc.

② GABRIEL OROZCO: Iconografía. Imaginería fotográfica mexicana del siglo XX



TURNER/Fundación Marcelino Botín, 2005 168 págs.,

Tapa blanda

5,740 円

Hambre de imágenes: del sepia al rosa El dispositivo que repartió heroicas efigies a granel e hizo del voyeurismo un placer desvengonzado, no fue sino uno más de nuestros infatigables esfuerzos por dar cuerpo a las sombras, descifrar los misterios del tiempo y habitar mundos

imposibles. A los cambios en la vida económica y social del México de los años cuarenta a sesenta –cuando el país transformó su perfil rural y provinciano para adscribirse a la modernidad industrial– corresponde la formación de una nueva cultura popular y la renovación de los imaginarios nacionales. He aquí una muestra.

③ GABRIEL OROZCO



MARTA GONZALEZ ORBEGOZO

MUSEO NACIONAL CENTRO DE ARTE REINA, 2005 162 págs., Tapa dura. Bilingüe inglés y español

3,520 円

スペインの現代アートフェア ARCO2005 開催を記念したガブリエル・オロスコ作品展のカタログ。会場となったクリスタル宮殿(マドリッド・レティロ公園内)に出現した遊具は、哲学的自省と変わってゆく。

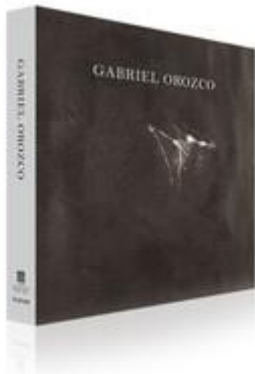
Los juegos presentes en la exposición se convierten en reflexiones filosóficas sobre la percepción y acción en el paisaje mental y físico del mundo, y con ellas incita a la participación del espectador. El Palacio de Cristal se transforma en una burbuja donde

estos juegos parecen flotar junto a la percepción de la luz, la geometría y lo orgánico, en una relación entre paisaje y gravedad.



Vista de sala de la exposición. Gabriel Orozco, 2005

④ Gabriel Orozco



Yve-Alain Bois, Benjamin H. D. Buchloh, Briony Fer, Gabriel Orozco

Turner, 2007 160 págs., Tela, 28,5 x 31

11,030 円

ガブリエル・オロスコの 80 年代終りからの重要な作品が収められている。他に、Briony Fer(英国の美術史家、美術評論家、キュレーター)とのロングインタビュー、Benjamin H.D. Buchloh(1941 年生まれ、ドイツの美術史家)と Yve-Alain Bois (European Graduate School 教授)による論文。本書はメキシコの芸術院で開催された展覧会(2006 年 11 月-2007 年 2 月)に寄せて出版される。

La monografía más completa sobre la obra de Gabriel Orozco; abarca toda su carrera, con lo más significativo de su obra desde finales de los ochenta hasta nuestros días. Incluye una larga entrevista del artista con Briony Fer y dos ensayos escritos por los especialistas Benjamin H.D. Buchloh e Yve-Alain Bois en los que se analizan, respectivamente, la obra escultórica y el reciente retorno a la pintura de Gabriel Orozco. Extensamente ilustrado, este libro representa la publicación más relevante sobre uno de los artistas internacionales más influyentes de nuestro tiempo.

Este libro se edita con motivo de la exposición en el Museo del Palacio de Bellas Artes en la ciudad de México, noviembre de 2006 a febrero de 2007. スペイン語版

⑤ Gabriel Orozco Thinking In Circles



Fruitmarket, 2013 144p.

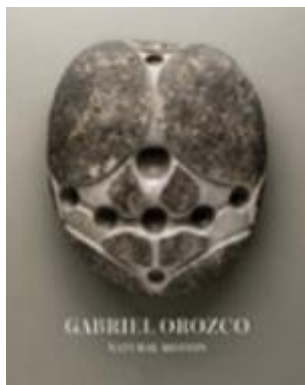
The Fruitmarket Gallery(イギリス)が開催した展覧会の図録。

7,940 円

Published by The Fruitmarket Gallery to accompany their exhibition, this major book by curator Briony Fer focuses on the themes and ideas in the show – placing the work, ‘The Eye of Go’, at the centre of her thought, Fer asks how far it is possible to think with the work rather than about it. Fully illustrated with many images published here for the first time and new photography made by the artist specially for

the book, this is an important addition to current scholarship on Orozco’s work.

⑥ Gabriel Orozco. Natural Motion



Walther König, 2013

ガブリエル・オロスコは、日常生活にある道具や形、場所を彫刻、写真、ドローイング、インスタレーションで作品制作をする。すべてが自然運動のなかにある信じ、物の形や機能を変える。Kunsthau Bregenz(オーストリア)で開催された Gabriel Orozco: Natural Motion 展(2013 年 7 月 13 日-10 月 6 日)のカタログ。

8,360 円

Gabriel Orozco works with materials, forms, and situations of everyday life through sculpture, photography, drawing, and installations. He changes forms and functions of

things believing that everything is in natural motion and can become something else.

Natural Motion brings together familiar works, such as Dark Wave, his intervention in an enormous whale skeleton,

a comprehensive collection of his ongoing work in terracotta and carved river stones. Essays examine the inner aspects of Orozco's oeuvre as well as the various media and formats with which he works.

Published on the occasion of the exhibition Gabriel Orozco: Natural Motion at Kunsthaus Bregenz, 13 July – 6 October 2013. English and German text.



Gabriel Orozco Installation view 1st floor, Kunsthaus Bregenz

Photo: Markus Tretter © Gabriel Orozco and Kunsthaus Bregenz

7 Gabriel Orozco: Asterisms

Salomon Guggenheim Foundation, 2012 120p.

Asterisms 展は、彫刻と写真の二部門に分かれ、オロスコがメキシコのバハ・カルフォルニア沿岸の野生動物保護地区とニューヨークシティにある自宅近くの運動場で収集した何千もの屑類からなるインスタレーション展示。

6,160 円

Gabriel Orozco's Asterisms is a two-part sculptural and photographic installation comprising thousands of items of detritus he gathered at two sites—a coastal wildlife reserve in Baja California, Mexico, and a playing field near his home in New York City.

The first component of the installation, Sandstars, draws on the voluminous amounts of waste deposited on the shores of the wildlife reserve by Pacific currents. Orozco's monumental sculptural carpet of nearly 1,200 objects is accompanied by 12 large-scale gridded photographs of the individual objects in a studio setting, organized typologically by material, color and size. An additional grid documents the landscape from which the objects were retrieved, along with incidental compositions made in situ from the castaway items. The second component, Astroturf Constellation, also explores taxonomic classification, but on a completely different scale. It comprises a collection of miniscule bits of debris—again numbering around 1,200 items—left behind by athletes and spectators in the Astroturf of a playing field in New York City. As with Sandstars, the objects are displayed alongside 13 photographic grids. This volume highlights Orozco's subtle practice of subjecting the world to personal, idiosyncratic systems while invoking several of the artist's recurrent motifs, including the effects of erosion, the poetry of the mundane, the relationship between the macro and the micro and the tension between nature and culture.

8 Gabriel Orozco



Jessica Morgan

Tate Gallery Publications, 2011 127p.

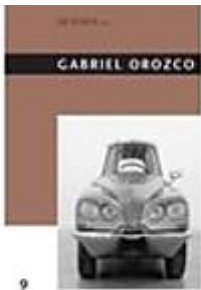
4,980 円

Jessica Morgan (光州ビエンナーレ 2014 アーティスティックディレクター) のオロスコが受けた初期の影響についての研究から始まり、使用される様々なマテリアルやメディ

アに特に重点を置き、オロスコの展開をたどる。

Gabriel Orozco, born in Mexico, in 1962, is one of the most influential artists of his generation. Dividing his time between Mexico City, Paris and New York, his constant travelling has been as much a part of his artistic practice as a lifestyle. His works, often playful and characterised by an ironic humour, range from photographs taken in urban settings that capture poignant and fleeting moments, to collages, sculptures, performance, paintings and large-scale installation works. These have included a ball of Plasticene the same weight as the artist, pushed through the streets of New York, gathering the dust and detritus of the urban landscape; a billiard table without pockets; and, a chess board featuring only knights, entitled *Horses Running Endlessly*. Beginning with an investigation of his early influences, Jessica Morgan traces Orozco's artistic development, concentrating particularly on his exploration of different materials and media. With more than 100 colour illustrations, six key works examined in depth and a new interview with Orozco, this is the perfect introduction to one of the most creative and stimulating artists at work today.

⑨ Gabriel Orozco



The MIT Press, 2010 216pp. 59 b&w illus
5,350 円

インタビュー記事、オロスコの講演記録、美術評論家たちの論文が収められている。

Gabriel Orozco's work is sometimes considered uncategorizable; but his sculpture, photography, drawing, collage, and installations are unified by their devotion to the antispectacular, to the everyday, and to the explorations of complexities that are not immediately obvious. Orozco (born in Mexico in 1962) pays meticulous attention to

what he calls the liquidity of things as seen in mundane and evanescent objects and elements of everyday life—the momentary fog upon a polished piano top, a deflated football, tins of cat food balanced on watermelons, light through leaves, the screech of a tire, chess pieces on a chessboard. People forget that I want to disappoint, he has said. I use that word deliberately. I want to disappoint the expectations of the one who waits to be amazed. When you make a decision someone is going to be disappointed because they think they know you. It is only then that the poetic can happen.

This collection of critical writings on Orozco includes two interviews with the artist and a lecture by him (this last published here for the first time in English) as well as essays by such prominent critics as Benjamin H. D. Buchloh, Briony Fer, Molly Nesbit, and the editor of the volume, Yve-Alain Bois. It serves both as the summation of critical thinking on Orozco's work up to now and as a starting point for future consideration.

Contents Benjamin H.D. Buchloh *Refuse and Refuge* (1993) Jean Fisher *The Sleep of Wakefulness: Gabriel Orozco* (1993) Benjamin H.D. Buchloh *Gabriel Orozco: The Sculpture of Everyday Life* (1996) Guy Brett *Between Work and World: Gabriel Orozco* (1993) Molly Nesbit *The Tempest* (2000) Gabriel Orozco *Lecture* (2001) Gabriel Orozco *In Conversation with Benjamin H. D. Buchloh* (2004) Briony Fer *Spirograph: The Circular Ruins of Drawing* (2004) Benjamin H. D. Buchloh *Cosmic Reifications: Gabriel Orozco's Photographs* (2004) Gabriel Orozco and Briony Fer *Crazy about Saturn: Interview* (2006). Yve-Alain Bois studied at the Ecole des Hautes Etudes under the guidance of Roland Barthes and Hubert Damisch. A founder of the French journal *Macula*, Bois is currently a professor in the School of Historical Studies at the Institute for Advanced Study, Princeton, NJ.

⑩ Gabriel Orozco



Temkin, Ann (Ed.)

Tate Gallery Publications, London, 2010 256pp. with 435 ills.(343 col.) 31cmx25cm

Tate Modern: Exhibition 19 January–25 April 2011.

Exhibition organised by The Museum of Modern Art, New York in association with Tate Modern.

Global exhibition sponsor: Fundación Televisa and the National Council for Culture and the Arts (CONACULTA), Mexico.

The exhibition in New York will be followed by presentations at Kunstmuseum Basel, April 18–August 10, 2010; Musée national d'art moderne, Centre Georges Pompidou, Paris, September 15, 2010–January 3, 2011; and Tate Modern, London, January 19–April 25, 2011.

9,860 円

1980年代後半以降の作品を網羅している。テート・モダン開催カタログ

This volume, designed in collaboration with the artist, offers a comprehensive examination of Orozco's career from the late 1980s to the present. Critical essays by Ann Temkin, Briony Fer, and Benjamin H. D. Buchloh provide new approaches to grounding Orozco's work in the larger landscape of contemporary art. They are complemented by a richly illustrated chronology that combines biographical information with focused discussions of selected objects. Each entry pays particular attention to Orozco's material practice and introduces the artist's own reflections on the work he has created. Accompanying a major touring retrospective exhibition, this extensively illustrated survey will be the most thorough examination of Orozco's achievements published to date.

⑪ Gabriel Orozco. Exposition Paris, Centre National d'Art Georges Pompidou



Editions du Centre Pompidou, 2010 270p. 300 x 240 mm

1998年パリ市立近代美術館での「Clinton is Innocent」展以来、ポンピドーセンターでは初の個展のカタログ。

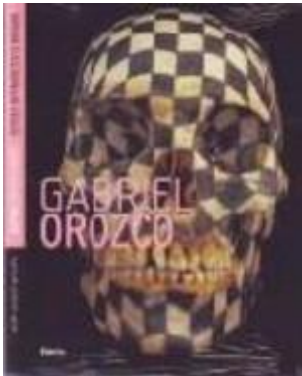
15,110 円

The exhibition in New York will be followed by presentations at Kunstmuseum Basel, April 18–August 10, 2010; Musée national d'art moderne, Centre Georges Pompidou, Paris, September 15, 2010–January 3, 2011; and Tate Modern, London, January 19–April 25, 2011.

Depuis le début des années 1990, Gabriel Orozco poursuit une carrière faite de surprises et d'innovations constantes. Evoluant avec aisance et liberté entre le dessin, la photographie, la sculpture, l'installation et la peinture, il a constitué un corpus d'objets hétérogène qui résiste à toute classification. Dans ses oeuvres, qu'il s'agisse d'interventions subtiles dans l'environnement, de sculptures exécutées avec un soin minutieux ou de photographies prises sur le vif, l'art est toujours en prise avec la réalité et l'idée inséparable de l'expérience. Cette publication, conçue en collaboration avec Gabriel Orozco lui-même, présente un panorama complet du parcours de l'artiste depuis la fin des années 1980. Les essais critiques de Christine Macel, Ann Temkin, Briony Fer et Benjamin H D Buchloh proposent des approches nouvelles qui permettent de mieux situer le travail de Gabriel Orozco dans le contexte plus large de l'art contemporain. Ils sont complétés par une chronologie richement illustrée qui associe des éléments biographiques et des analyses détaillées de certaines oeuvres, en

accordant une attention particulière aux pratiques matérielles de l'artiste et à ses propres réflexions sur son oeuvre.

12 Gabriel Orozco



Sarah Cosulich Canarutto/Francesco Bonami

Mondadori Electa, Italy, 2008

106p. 100 colour. 210 x 172 mm.

2,170 円

Gabriel Orozco nasce a Città del Messico nel 1962. È considerato uno degli artisti concettuali più influenti di questa generazione grazie alla sua arte fatta di molteplici media (installazioni, video, disegni, sculture e fotografie). Il suo lavoro permette una costante interazione tra l'opera e il pubblico. Vero globetrotter, vive tra Messico,

Parigi e New York e ha partecipato ai più importanti eventi del panorama artistico contemporaneo.



13 Gabriel Orozco: The Samurai Tree Invariants



Köln, Alemania, 2006

Verlag der Buchhandlung Walther König, Köln 676pp. 22.5 x 5.5 x 16.5 cm

Moma, December 13, 2009–March 1, 2011. Organized by Gretchen L. Wagner,

Curatorial Assistant, Department of Prints and Illustrated Books.

21,410 円

チェスのサムライ(ナイト)の駒の動きとチェスのルールに対する興味から生まれたプロジェクト。

Taking the Samurai move (sometimes also called the Knight's move) from the game of chess as his starting point, conceptual artist Gabriel Orozco examines all of the possible mutations within a self-defined spatial and color system in this extremely elaborate, and also quite elegant, artist's book. In each of the 672 digital prints reproduced here, a circle is drawn in the center, and moving out from this point, a sequence of increased or decreased circles is also drawn, until the limits of the square are reached. Each of these original prints is roughly 20 inches square, and seen together, they calculate all the possible movements and variations within the rules that Orozco set, which he called The Samurai Tree. This book spells out an almost incomprehensible complexity in white red, blue and gold.

14 GOZNE 1



Turner/ A&R, 2006 Edited by Gabriel Orozco. Essays by Miguel Gonzalez Virgen, Glen Gould and Michel Onfray.

2,240 円

ガブリエル・オロスコが主宰したアート雑誌の第一号

The first issue of Mexican artist Gabriel Orozco's artist's book/magazine GOZNE includes astonishingly detailed photographs of insects by Pablo Vargas Lugo, city plans by Tatiana Bilbao and super-close-up shots of black and blood-filled eyes by Miguel Calderon. GOZNE eschews the static energy of a strict artist's book and instead

functions as a vivid periodic compendium of collaborations, discussions and representations presented as distinct portfolios by the artists, architects, writers, fashion designers and theorists who are invited to contribute and collaborate with the artist each issue. Instead of simply highlighting a contributor's work, it peeks through their archives, elucidates their thoughts and discloses their working materials.

15 Gabriel Orozco: Empty Club



Guy Brett, etc.

Artangel, 1998 106p. Exhibition catalogue (25 June – 28 July 1996) for Orozco's installation at The Devonshire Club, 50 St James Street London. Essays by James Lingwood, Jean Fisher, Mark Haworth-Booth and Guy Brett.

3,830 円

かつて活気に満ちた賭博場だった建物を蘇らす。

The grand Georgian building at 50 St James's Street was first a gambling den – the home of Crockford's notorious "Temple of Chance" in the 1820s – then until the 1960s, The Devonshire Club, a domain for English gentlemen. 50 St James's lies at the heart of a certain kind of English culture, reserved and powerful. Impeccably refurbished for its new life as a corporate headquarters, 50 St. James's was in a state

of waiting, suspended between an emptied-out past and an unknown future.

For his first commission in London, the Mexican artist Gabriel Orozco transformed some of the silent interiors of this once animated building. Through a sequence of sculptural interventions, Orozco turned a previously private world into a public place.



Photograph by Stephen White

16 Gabriel Orozco en Villa Iris



Textos de Juan Botella. Conversations con Miguel Ángel Ramos, Gloria Moure y Sergio Rubira

España, Fundación Marcelino Botin, 2005

Catálogo resultado del taller dirigido por Gabriel Orozco en Villa Iris y su posterior exposición, en julio de 2005.

Contiene 3 cuadernillos y 1 DVD, Encuadernación: Blanda con estuche.

Villa Iris においてオロスコとの共同制作と、その後開催された展覧会(2005年7月)のカタログ。3冊の小冊子と1枚のDVDが付いている。

11,090 円

El punto de partida y la idea del taller fueron, en esa ocasión, originales y, en cierta medida, un reto para todos los que han participado en esa experiencia, ya que existía el objetivo de obtener resultados materiales. Los quince artistas trabajaron junto a él en la generación y producción de las obras de Gabriel Orozco, el trabajo que el artista mexicano ha realizado en y para Villa Iris y que se plasma en esta publicación.

Presenciamos una exposición que habla sobre la experimentación, sobre la creatividad que surge de la vida cotidiana y, prioritariamente, sobre el proceso creativo, que va desde la concepción a la materialización de la obra, pasando por la producción. El edificio se convirtió en un laboratorio, un lugar de juego, de reflexión y, finalmente, fue habilitado con las obras que Gabriel Orozco creó en ese espacio con los materiales y recursos que Villa Iris le ofreció.

17 Gabriel Orozco: Serpentine Gallery



Essays by Benjamin H.D. Buchloh, Briony Fer, and Rochelle Steiner

Verlag Der Buchhandlung Walther Konig, 2004 175p., 27.5 x 2 x 22 cm

Exhibition catalogue of "Gabriel Orozco" in the Serpentine Gallery, London (1 Jul 2004 to 31 Aug 2004)

10,040 円

1992 年以降の作品を取り上げている。

The concept and layout for this artist's book and catalogue in one were conceived by Gabriel Orozco in cooperation with graphic designer Luc Derycke. It features works from 1992 until present—works that delve into geometric patterns, their

permutations, and their relations to human forms and movements. Many drawings are included, as well as photographs of the artist's somewhat lesser-known installations.

The work in the exhibition, selected in close collaboration with Orozco, demonstrated a visual vocabulary based on geometric patterns and their permutations. It also reflected Orozco's preoccupation with the relationships between mechanical and human forms, found and made objects, and nature and debris. With a distinctive formal elegance, the exhibition reflected Orozco's highly intellectual yet poetic and sensual approach to creating work. As part of the London Underground Poster Project, a collaboration between the Serpentine and London Underground's Platform for Art programme, Orozco designed a poster that appeared throughout the London Underground during the summer of 2004.

18 GABRIEL OROZCO : PHOTOGRAPHS



Orozco, Gabriel (photog) Walen, Audrey, Steidl, Gerhard and Class Moller (design)
Hirschorn Museum and Sculpture Garden / Smithsonian Institution / Steidl,
Washington, DC, 2004: Orozco, Gabriel (photog) Walen, Audrey, Steidl, Gerhard and
Class Moller (design)

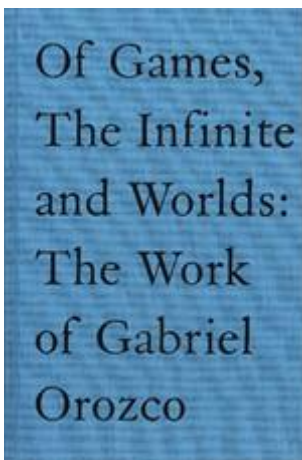
Smithsonian Institution, Washington DC, 2004 172p. 77 large color plates. 25
pages of text

13,840 円

写真作品だけを収めている。

Gabriel Orozco is renowned for creating work that highlights the elegant and lyrical beauty found in the everyday. His art has taken the form of sculpture, installations, drawing, photography, and video. Orozco photographs things as he finds them, self-arranged on the streets, or in found situations in which he has gently intervened. Previous publications of his work have highlighted the interconnectedness between the various aspects of his work, or have focused solely on his sculptures or videos. This book is the first ever to focus solely on his photographs, with an accompanying introductory text and biographical material on the artist. It clarifies the distinction between the photographs that Orozco considers as independent artworks and the often equally beautiful photographs which he regards as documentation of sculptures or performances pieces, wherein the latter are the actual artwork

19 Of Games, the Infinite, and Worlds. The Work of Gabriel Orozco



Texts by John Hutchinson and Miguel Gonzalez-Virgen

Douglas Hyde Gallery, 2003 196p.

Gabriel Orozco: The Weight of the Sun at The Douglas Hyde Gallery (15 August – 25
September 2003)

10,620 円

The work of the Mexican artist Gabriel Orozco, notable for its emphasis on unexpected associations and conceptual relationships, has made him one of the most interesting and influential figures in the art world today.

Orozco does not confine himself to any particular medium; his explorations and investigations, which often have a powerful social aspect, have been expressed in the form of sculpture, drawing, photography, and installations. What the different elements of his practice have in common is an emphasis on the intuitive and intellectual – as befits an artist who counts Marcel Duchamp, John Cage, and Jorge Luis Borges among his major influences.

This exhibition, his first in Ireland, will feature an important new sculptural piece. The Weight of the Sun brings into play many of the approaches and concerns that engage the artist: his predilection for ordinary found objects, an interest in the relationship between movement and stasis, and between dirt and detritus; his fondness for absurdity, and a fascination with the notion of the 'void'. The show will also include a selection of photographs, which echo and expand the ideas in The Weight of the Sun. A video, Japur Kites, will be exhibited in Gallery 2.



The Weight of the Sun. Installation photograph



Extension of Reflection 1992 C-print

Courtesy of the artist and Marian Goodman Gallery, New York

⑩ Gabriel Orozco – Trabajo 1992–2002



Essays by Jean-Pierre Criquel, Molly Nesbit and Angeline Scherf

Walther König, Cologne, Germany, 2003 28.5 x 19.5 cms. 158 pages – in English and

French – around 100 color illustrations – photographs of objects and landscapes

whose aim is to illustrate the notion of work, by Mexican artist Gabriel Orozco

(b.1962) – The G.O. Files, by Jean-Pierre Criquel – Magnetic Walks, by Angeline Scherf

– Walking To Work, by Molly Nesbit.

7,380 円

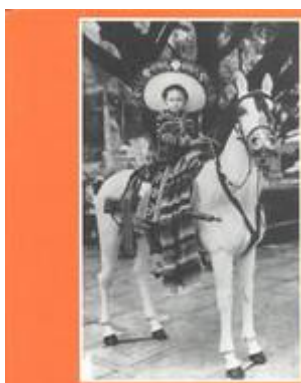
あまり知られていない重要な作品が収められている。

A circular book that begins in the middle, this volume explores a variety of lesser-known but important works by Orozco, most of them found in European collections. These process oriented works—drawings, photographs and

objects—bring to light some of the essential characteristics of Orozco’s artistic attitude, an attitude that underlies most of his major works, that raises awareness through the sculptural everyday.

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⑪ Gabriel Orozco



Buchloh, Benjamin H. D.; Ruiz, Alma; Museum of Contemporary Art, Los Angeles Staff

Museum of Contemporary Art, Los Angeles, 2000

展覧会カタログ (June 4–September 3, 2000 at Museum of Contemporary Art, Los Angeles)

9,410 円

Gabriel Orozco has rapidly emerged as the most important contemporary artist to come out of Mexico in the past twenty years and is doing some of the most exciting and engaging work in the fields of sculpture and conceptual art today With a career

developed primarily in Europe and the United States, Orozco is representative of a new, transnational sensibility in contemporary art. The intense interest that his work has generated in the past few years, and the fact that no North American museum has brought his work together in a solo exhibition, have motivated the organization of this first major show in the United States The exhibition features selections of his sculpture, photography, video, and works on paper highlighting the artist’s use of diverse media and subject matter. The accompanying fully

illustrated catalogue — produced in collaboration with the artist himself — is the most extensive book yet on Orozco, covering works from 1990 to 2000, and contains a comprehensive chronology, bibliography, and an exhibition checklist. In addition to an introduction by exhibition curator Alma Ruiz, there are essays by several scholars from the United States and Mexico, including Benjamin Buchloh, Professor of Art History at Columbia University, and the artist Damian Ortega, who has created a special project for the book.



Photo: Brian Forrest

② Gabriel Orozco Photogravity



Ann Temkin

Philadelphia Museum of Art, 1999

Gabriel Orozco Photogravity is the artist's book / exhibition catalog for his 1999 mixed media installation at the Philadelphia Museum of Art. Text by Ann Temkin. 184 pages, 120 illustrations (30 in full color), 11 1/4" x 7 3/4".

展覧会カタログ (October 27, 1999 – December 12, 1999 at Philadelphia Museum of Art)

5,730 円

In 1993 Gabriel Orozco removed a lengthwise section of a Citroën DS and reconnected the two sides, making the car's fleet form look lighter yet. Orozco continues his experimentations with perceptions of gravity and weight in Photogravity, his latest installation at the Philadelphia Museum of Art. Here, photographs of pre-Columbian sculptures from the Museum's Louise and Walter Arensberg Collection, mounted and backed by stands, share gallery space with photographs of Orozco's own pieces. Orozco homogenizes and juxtaposes photography and sculpture—each endowed with properties of the other—and in doing so creates unexpected visual relationships and invites dialogue between the two mediums. Published on the occasion of the exhibition in Philadelphia, this book also presents the visually unexpected, creating a colorful combination of writings and collages from the artist's notebooks, his photographs and sculptures, and the Arensbergs' pre-Columbian works.



Black Kites, 1997

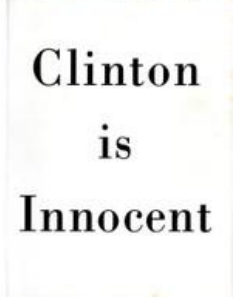
Gabriel Orozco (Mexican, b. 1962)

Human skull and graphite

8 1/2 x 5 x 6 1/4 in.

Philadelphia Museum of Art: Purchased with funds contributed by the Committee on Twentieth Century Art

②③ **Gabriel Orozco: Clinton Is Innocent**



BONAMI, Francesco, BUCHLOH, Benjamin
Musée d'Art Moderne de la Ville de Paris, Paris, 1998
パリ市立近代美術館での展覧会のカタログ
14,450 円

Photographs and works in various media by Gabriel Orozco. Text in French and English. Essay by Francesco Bonami. Interview with the artist by Benjamin Buchloh. 174 pp., with four-color plates throughout. 9-3/8 x 7-1/4 inches. Published on the occasion of an exhibition at Musée d'Art Moderne de la Ville de Paris.

②④ **Gabriel Orozco**



Text by Ann Temkin, Anne Byrd, Benjamin H. D. Buchloh, Briony Fer, Paulina Pobocho.

MUSEUM OF MODERN ART, New York, 2009

展覧会カタログ (December 13, 2009–March 1, 2010 at MoMA)

The exhibition in New York will be followed by presentations at Kunstmuseum Basel, April 18–August 10, 2010; Musée national d'art moderne, Centre Georges Pompidou, Paris, September 15, 2010–January 3, 2011; and Tate Modern, London, January 19–April 25, 2011.

6,630 円

Gabriel Orozco emerged at the beginning of the 1990s as one of the most intriguing and original artists of his generation, one of the last to come of age during the twentieth century. His work is unique in its formal power and intellectual rigor, resisting confinement to one medium and roaming freely and fluently among drawing, photography, sculpture, installation and painting. Orozco deliberately blurs the boundary between the art object and the everyday environment, situating his work in a place that merges art and reality, whether through exquisite drawings made on airplane boarding passes or sculptures composed of recovered trash. This publication examines two decades of the artist's production year by year, from 1989 through 2009. Each section is richly illustrated and includes a short text, based on interviews with the artist, that combines biographical information with a brief and focused discussion of selected works. Critical essays by Ann Temkin, Benjamin H.D. Buchloh and Briony Fer supplement these foundational and chronological explorations, providing new insights and strategies for grounding Orozco's work in the larger landscape of contemporary art production. Gabriel Orozco (born in Mexico, 1962) studied at the Escuela Nacional de Artes Plásticas in Mexico City, and at the Circulo de Bellas Artes in Madrid, Spain. He has exhibited at the Whitney Museum of American Art, The Museum of Modern Art, New York, the Guggenheim Museum, the Philadelphia Museum of Art and the Venice Biennale.



My Hands are My Heart, one of two silver dye bleach prints from 1991, reproduced from MoMA's 2009 Gabriel Orozco publication.

②⑤ Dr. Lakra



Text by Dr. Lakra, Gabriel Orozco

RM; 2010 116 pages

メキシコのタトゥーアーティスト Dr.Lakra(メキシコ、1972 年生まれ、参照:[GOTH 展](#))の作品集に、ガブリエル・オロスコの寄稿が収められている。

4,490 円

A refined woman gazes elegantly from the cover of a mid-twentieth-century Mexican magazine—its title, Blanca Sol, lays bare the publication’s Eurocentric character—but the cover girl’s loveliness is compromised by the penciled-in skull that replaces the right side of her face. In another image, a sleek gentleman who might otherwise be debonair becomes fearsome and fierce with the addition of a pattern of contoured lines, like Aztec facial tattoos, over his entire face. This is the work of Mexican artist Dr. Lakra, who superimposes mystical, ancient or funerary symbolism—gang tattoos, bones and skulls, Aztec warrior heads, spider webs, serpents and demons—onto vintage advertisements, girlie pinups, Japanese prints, baby dolls, cast skulls and the like, attaining an effect that resembles a Dia de los Muertos altar slyly erected in place of a kitchen table in the home furnishings section of a Mexico City department store. “In one way or another, the noncivilized human, the nonrefined, the primitive, is always being repressed, in a way that’s almost criminal,” Dr. Lakra, who also works as a tattoo artist, has said. “I think that through these themes you can define the essence of culture.” This lavishly illustrated volume contains 120 color images of Lakra’s work, plus a contribution from renowned Mexican artist Gabriel Orozco. Born Jeronimo Lopez Ramirez in 1972, Dr Lakra is an artist and tattooist based in Oaxaca, Mexico. Lakra has shown his work internationally, at Tate Modern in London, The Drawing Center and Andrew Kreps Gallery in New York, The Institute of Contemporary Art, Boston and elsewhere.

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Dr. Lakra. Essayist Eduardo Abaroa writes, “Are we looking at a critique of the concept of the primitive or at an attempt to regress to a moment before civilization? The question is inevitable in the face of Dr. Lakra’s drawings.”

②⑥ Contraposiciones. Arte contemporáneo en Lationamérica 1990–2010



Candela, Iria

Alianza Editorial, 2010 200p. 230x175 mm

5,470 円

1960 年代、70 年代にラテンアメリカ文学ブームが起きたように、1990 年代、2010 年代にラテンアメリカ美術のブームが巻き起こった。キュレーターで美術史家の Iria Candela

が、ガブリエル・オロスコを含めたアーティストたちの作品を分析する。

En los últimos veinte años, las artes visuales en Latinoamérica han experimentado un boom similar al que vivió la literatura hispanoamericana en las décadas de 1960 y 1970. En el mundo globalizado del arte actual destacan, con brillo propio, un conjunto de artistas que, como aquella generación de escritores, desean ahora renovar sus disciplinas con imaginación y originalidad. En "Contraposiciones", la comisaria e historiadora del arte Iria Candela ofrece un análisis profundo e interdisciplinar de algunas de las obras más relevantes que se han realizado en los ámbitos de la instalación, la performance, el videoarte y el arte público en América Latina desde 1990 hasta la actualidad. El estudio detallado de algunos trabajos de artistas como Doris Salcedo, Ernesto Neto, Gabriel Orozco, Rivane Neuenschwander, Francis Alÿs, Carlos Garaicoa o Regina José Galindo, entre otros, se combina aquí con un entendimiento del papel primordial que el arte contemporáneo ejerce hoy en la creación de discursos críticos y antihegemónicos.

⑰ Sonic Process. A new geography of sounds



Actar Editorial, 2002

128p. 展覧会カタログ(3 May - 1 Sep. 2002 - MACBA バルセロナ現代美術館)
3,930 円

音楽は美術館の資料記録から除外されてきた。一方で映画や映像は、サウンドトラックが創造性を持つオーディオ要素として認められてから、資料記録に加えられつつある。しかし、アメリカの現代美術家マイク・ケリー(1952-2012)と前衛音楽家ジョン・ケージ(1912-1992)というような異分野同士の活動は音響処理(sonic process)をアート面で再

評価へと導いた。バルセロナ現代美術館は、ガブリエル・オロスコを含むアーティストたちに呼びかけ、20世紀後半の音響誌の変遷をたどる展覧会を開催した。

Music has traditionally remained outside of museographic practice. Cinema and, more specifically video, however, allowed for its gradual incorporation once the soundtrack was determined to be a creative audio element, as opposed to simply musical. Artists such as Cage and Mike Kelly, working from different backgrounds, made way for the aesthetic re-evaluation of sonic processes, which developed more and more along the lines of performance and installation art. The MACBA, in an attempt to track the transformation of the acoustic geography of the latter half of the 20th century, organized the 2002 show Sonic Process. For the show, the MACBA called on artists and artists' collectives such as Doug Aitken, Coldcut, Mathieu Briand, Tosca, Renée Green, Martí Guixé, Mike Kelly, Gabriel Orozco, Anna Piva, Flow Motion, Scanner, and David Shea. The catalogue includes texts on musical semiotics (Diedrich Diederichsen), the death of the singer/songwriter (Elie Doring), the geography of electronic music (Christine Van Assche, Simon Reynolds, David Toop), Cageian philosophy (Francisco López), and musical migrations and hybridations (Kodwo Eshun and Edward George), as well as a glossary of sound-related terms.

⑳ Vitamin D. New perspectives in Drawing



Phaidon, 2005

350p. 290 x 250 mm 500 colour illustrations

7,210 円

キュレーターと美術評論家たち選定した、ガブリエル・オロスコを含むアーティストたちのドローイング集。

Drawing has recently experienced a renewal of importance in the art world; in fact, it has rarely been as widely represented in the biennials, art fairs and exhibitions as it is now. Similar in concept, scope and structure to Phaidon`s successful volume

Vitamin P, Vitamin D presents, in A to Z order, the work of 109 artists who have emerged internationally since 1990 using the medium of drawing. Whether representational or abstract, small or large in scale, using only one line or rich in colours and pattern, drawings have a highly descriptive and meticulously detailed quality that is being explored by an increasing number of contemporary artists. Extending beyond the traditional image associated with this medium, Vitamin D hopes to illustrate the complexity, variety and relevance of the practice of drawing today.

Table of contents Artists Featured: D–L Alvarez, Francis Alÿs, Ryoko Aoki, Kaoru Arima, Silvia Bächli, Devendra Banhart, Anna Barriball, Shannon Bool, Michaël Borremans, Andrea Bowers, Jesse Bransford, Fernando Bryce, Cai Guo-Qiang, Ernesto Caivano, Los Carpinteros, Raimond Chaves, Sandra Cinto, Russell Crotty, Roberto Cuoghi, John Currin, Amy Cutler, Jeff Davis, Tacita Dean, Trisha Donnelly, Marlene Dumas, Sam Durant, Marcel Dzama, Memed Erdener, Simon Evans, Simon Faithfull, Spencer Finch, Urs Fischer, Roland Flexner, Ellen Gallagher, Matt Greene, Joseph Grigely, Anna Sigmond Gudmundsdottir, Daniel Guzman, Sebastian Hammwöhner, Trenton Doyle Hancock, Björn Hegardt, Arturo Herrera, Nobuya Hoki, Christian Holstad, Huang Yong Ping, Dean Hughes, Gareth James, Yun-Fei Ji, Chris Johanson, Kerstin Kartscher, William Kentridge, Toba Khedoori, Dr. Lakra, Michael Landy, Ricardo Lanzarini, Graham Little, Mark Lombardi, Mindaugas Lukosaitis, Marco Maggi, Frank Magnotta, Mark Manders, Yuri Masnyj, Dominic McGill, Julie Mehretu, Jean-François Moriceau and Petra Mrzyk, Claudia and Julia Müller, Dave Muller, Vik Muniz, David Musgrave, Wangechi Mutu, Yoshitomo Nara, Paul Noble, Jockum Nordström, Glexis Novoa, Roman Ondák, Robyn O`Neil, Gabriel Orozco, Pavel Pepperstein, Peter Peri, Dan Perjovschi, Raymond Pettibon, Elizabeth Peyton, Chloe Piene, Fernando Renes, Robin Rhode, Matthew Ritchie, Frances Richardson, Serse, Silke Schatz, Anne-Marie Schneider, Steven Shearer, David Shrigley, Simone Shubuck, James Siena, Shahzia Sikander, Lucy Skaer, Torsten Slama, Josh Smith, Zak Smith, Nedko Solakov, Hayley Tompkins, Susan Turcot, Banks Violette, Amelie von Wulffen, Kara Walker, Olav Westphalen, Richard Wright, Katharina Wulff, Daniel Zeller.

㉑ Learning Less: Gabriel Orozco, Fischli and Weiss, Richard Wentworth



Fischli, Peter

Consejo Nacional para la Cultura y las Artes, Centro de la Imagen ; [Guadalajara] : Museo de las Artes, Universidad de Guadalajara, 2004 120p. 178 ills. (148 col.). 26 x 20 cm. 展覧会カタログ(21 de Febrero – 23 de Abril de 2001, BOGOTÁ, Casa de Moneda) 9,770 円

Patricia Martín(メキシコ・シティ生まれ、インデペンデント・キュレーター)による企画展。

写真を通じた3人のアーティストたちの異なる視線。

Curaduría de Patricia Martín. Proyecto desarrollado desde hace aproximadamente tres años, como parte de una investigación personal de la curadora mexicana Patricia Martín, que a partir del año 2000 comenzó su itinerancia por el Distrito Federal, Guadalajara y Aguascalientes en México. La exposición reúne a Gabriel Orozco (Jalapa, México, 1962), Peter Fischli (Zúrich, Suiza, 1952) & David Weiss (Zúrich, Suiza, 1946) y Richard Wentworth (Samoa, 1947); tres miradas diferentes a través de la fotografía, en donde los artistas encuentran un medio para retratar sus hallazgos callejeros dentro del paisaje urbano, sus alrededores y sus objetos.

③ Fast Forward



Himmelsbach, Sabine, Urbaschek, Stephan, Akerman, Chantal

Ingvild Goetz, 2003 526pp.

9,070 円

メディアアートは現代の芸術表現の一角を占めている。本書は、ガブリエル・オロスコを含めた約80名のアーティストによる180点を超えるフィルムとビデオの作品を収めている。

At this point in art time, new media work needs no longer be prefixed by "new." With a firm place in institutional and private collections, with an ever-burgeoning range of practitioners, media art can safely be considered a part of the contemporary canon.

And hence Fast Forward, a hefty, thorough reference guide, a virtual catalogue raisonné of the medium, from works found in the Goetz Collection. Over 180 film and video works by almost 80 international artists are represented, including: Eija-Liisa Ahtila, Doug Aitken, Chantal Akerman, Francis Alÿs, Emmanuelle Antille, Kutlug Ataman, Matthew Barney, Andrea Bowers, Janet Cardiff / George Bures Miller, Tacita Dean, Rineke Dijkstra, Stan Douglas, Tracey Emin, Peter Fischli / David Weiss, Douglas Gordon, Rodney Graham, Mona Hatoum, Teresa Hubbard / Alexander Birchler, Pierre Huyghe, Annika Larsson, Sharon Lockhart, Steve McQueen, Bjørn Melhus, Arnout Mik, Tracey Moffatt, Sarah Morris, Gabriel Orozco, Tony Oursler, Paul Pfeiffer, Jeroen de Rijke / Willem de Rooij, Pipilotti Rist, Santiago Sierra, Beat Streuli, Sam Taylor-Wood, Diana Thater, Wolfgang Tillmans, Rosemarie Trockel, and Gilian Wearing



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