

ARIEL OROZCO

1 OTTOBRE - 21 NOVEMBRE 2009
FEDERICA SCHIAVO GALLERY

WHIP

2009

150 meters of nylon and leather

The work is a whip, 150 metres in length, an exaggerated size as compared to a conventional 150whip. The size is inversely proportional to the function; it completely delates the utility of the object and begins an extended idea of an absurd form stretched to the limit. Just a slight shift of its phisionomy irradiates the function of the object, and that particular characteristic brings to the fore the idea of the work and not the conventional action of whip. The work is like an uncomfortable journey from the object to the space, melting itself in the same linguistic identity. The spectator's movement through the space becomes a sort of visible and chaotic labyrinth that induces a stifling sensation, as well as confusion and the sense of explosivity repressed in the installation without any possibility of being real through physical action

LOOP

2009

3 wheelbarrows, bird seed, canary

A canary lives in a 32 msq room filled with more than a ton of bird seed. The canary is the protagonist of *Loop*, an installation in which the disproportionate amount of food offered to the canary draws a focus on the contradictions of the human being and his uses. In fact, we can find the same disproportion in that which we wish for and what we really eat in all our life; the time that the canary requires to consume the seed is definitely greater than its expected lifetime. The work reveals the power wielded by consumerism on man. And food, essential for existence, changes its general meaning to express its opposite: it becomes superficial.

DÉ JÀ VU

2009

2 bicycles, 11 C-print on aluminium

Déjà vu is the "unforeseen of perception" and Orozco, with this installation, wants to measure different levels of attention stimulated by every-day events; only when the viewer has seen the exhibition in its entirety will he have completed the perception of the work, it being the case that the piece resides outside, as well as inside the gallery. "Artistic" space and "everyday" space share a dialogue with each other thanks to the installation of the work, which in fact inhabits a neutral space- that of memory.

TURISTA

2009

photographic sequenze made on video, 2'.30"

ed. 1/3

A bicycle wheel travels in a cemetery of damaged cars without any determined direction. Its journey does not lead from any particular place and seems to possess the unfamiliarity and uncertainty of a person visiting a new place for the first time. Every mark made by the wheel occurs by chance, time passes by and metal wreckages are accumulated; the wheel seems to be a carcass like the cars around it, which provide an unsettling location for its journey.

5 KM E 223 METROS DE TOLERENCIA

2009

video, 9'

ed. 1/3

Orozco drives his car continuously around the roundabout of Naucalpan de Juarez (Mexico City) until he is stopped by police. 5 km and 223 metres is the total distance the car covers, challenging the tolerance of urban rules. Initially, this movement is not disturbing and seems to be normal in the context of urban traffic, but as time passes by, it starts to bother the on-looking policemen who eventually take action. The work investigates the logic of models of behaviour, necessary for cohabitation, and initiates a discussion between social conventions and the unconventional ways in which they can manifest themselves.