

Gabriel / OROZCO

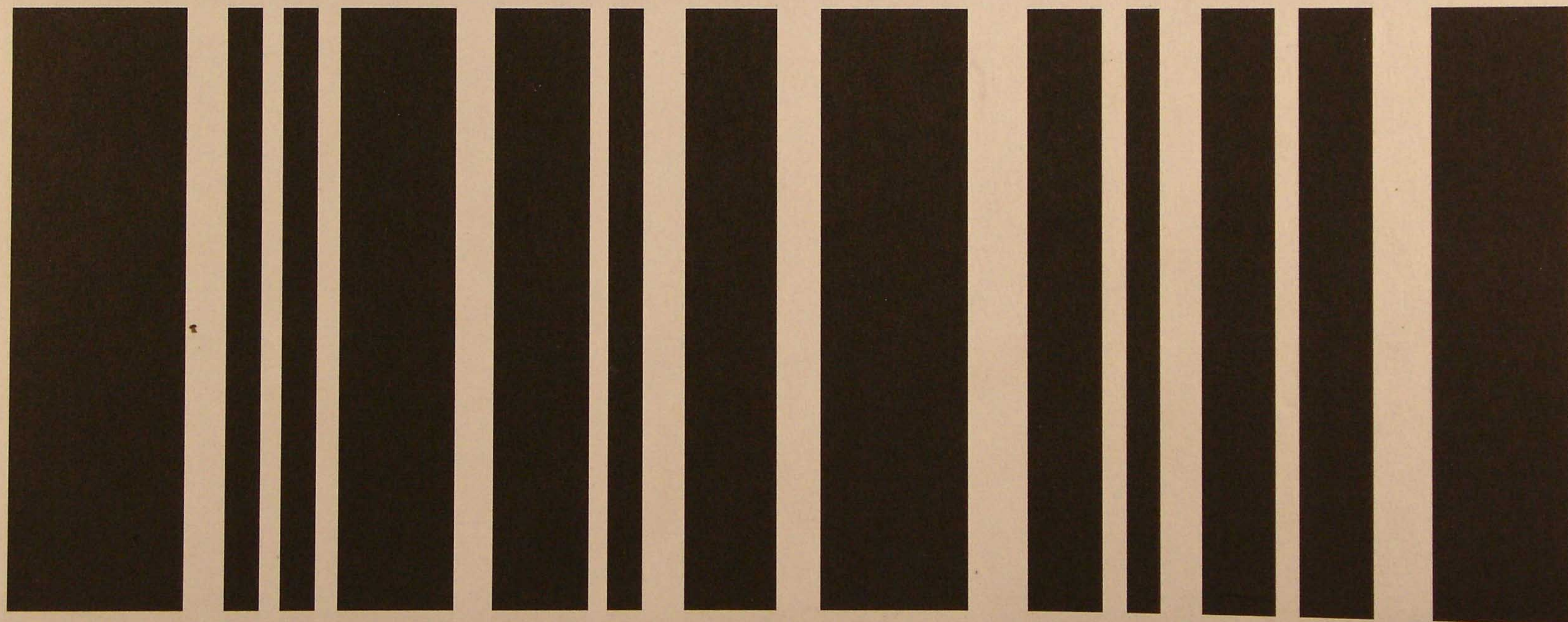
From

Green Glass

To

AIRPLANE

RECORDINGS



GABRIEL OROZCO

From : Green Glass
To : AIRPLANE
RECORDINGS

Published by ARTIMØ /
Stedelijk Museum Amsterdam

RECORDING # 1
From : Green Glass
To : FEDERAL EXPRESS

RECORDING # 2
From : Container
To : DON'T WALK

RECORDING # 3
From : Cap in Car
To : ATLAS

RECORDING # 4
From : Dog Shit
To : IRMA VEP

RECORDING # 5
From : Flat Tyre
To : AIRPLANE

Handwritten text in a cursive script, likely a letter or document. The text is mostly illegible due to blurriness but appears to be organized into several lines of prose.

RECORDINGS & DRAWINGS

Stedelijk Museum
AMSTERDAM



Recordings & Drawings

Back in the viewing room to look at Gabriel Orozco's Recordings, almost four years after the five digital video films containing images of city life in New York and Amsterdam were first shown in the Stedelijk Museum. Through the loudspeakers come the sounds of bicycle bells, car horns, snatches of conversation, aircraft passing overhead and other urban noises. Once again the feeling of being swept along by a trance-inducing stream of images and the sense of wonder at how perfectly ordinary objects and situations from everyday reality coalesce in visual patterns that bear the unmistakable 'Orozco' signature. In Orozco's cinematographic recordings, the visual clamour of life in the city is translated into webs of circles, spirals, reflections and duplications; into patterns that are not only apparent when you take the time to surrender yourself to the flow of images. Even when you allow the films only a few moments to sink in, unexpected connections become visible in the seemingly chaotic urban scenes. Orozco manages to structure the film images so that they appear as a continuum. Plastic bags swinging at the end of arms link up with rucksacks bobbing along on backs, to form waves that surge and eddy through the city streets. Headlamps, traffic lights, reflections of the sun in the lens create patterns of light that weave their way through the video films. One of Orozco's favourite devices for suggesting connections between objects, situations and phenomena that are widely separated in time and space is the circle: beer mats scattered across an Amsterdam pub table connect with the circular pictograms of the New York subway system, with the company logo on the rotating drum of a concrete mixer or with the big, round shape on the Bagel Buffet awning. And there are other synchronicities for those who are alert to Orozco's perception. Vapour trails of aircraft high up in the heavens merge with white paint tracks on the earthly asphalt. The ladders of Dutch window cleaners and American maintenance men make the same acute angle with the facades of city buildings. Even the plastic bags that the inhabitants of Amsterdam and New York put over their bicycle saddles to protect them from the rain seem to have forged an aesthetic alliance. Orozco's films are driven by the tension of the moment, by the unexpected as opposed to the planned, and by a view of reality in which situations that appear irredeemably dull, one-dimensional

RECORDING #1 59'00''

From

Green Glass

To

FEDERAL
EXPRESS

New York





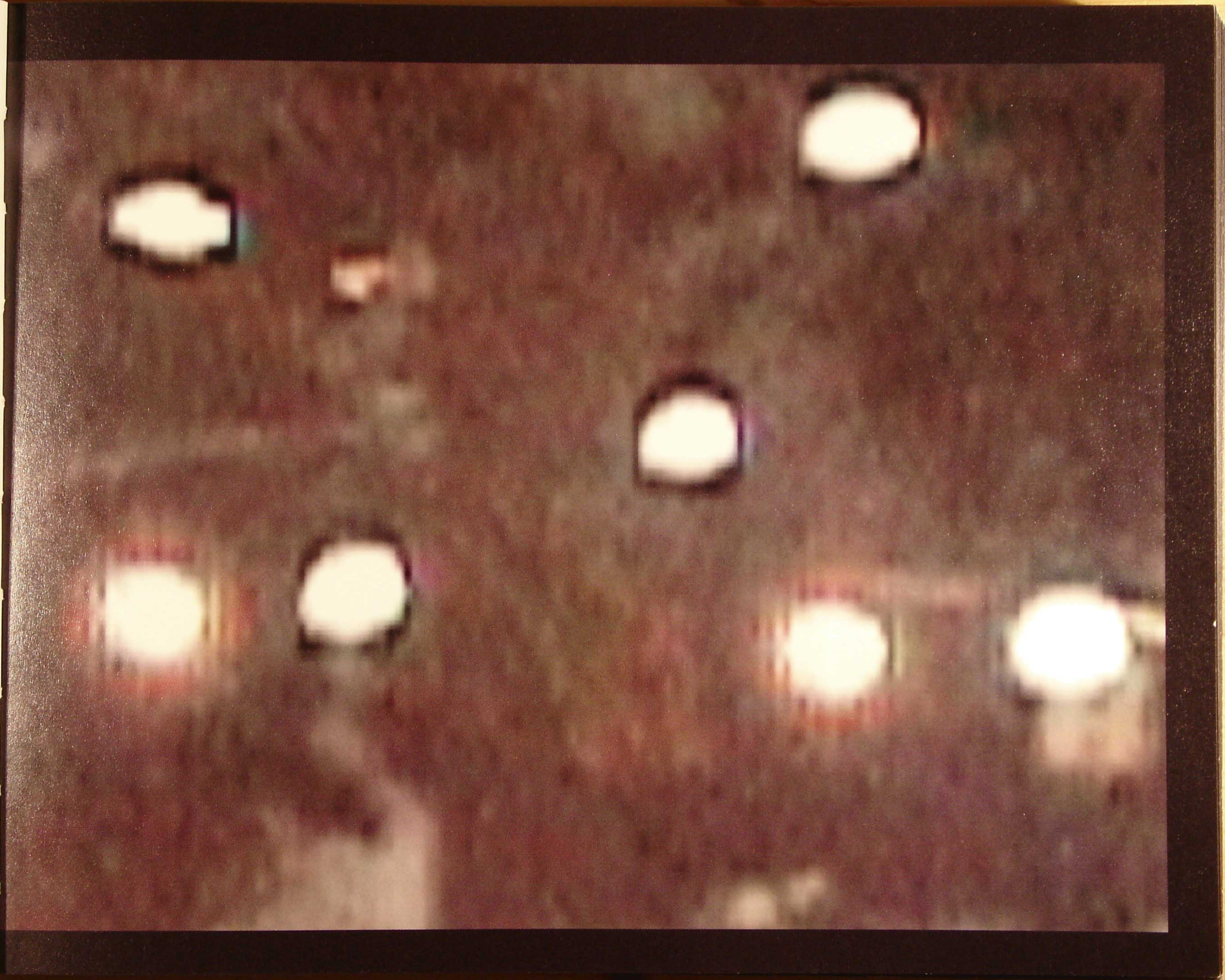


SOFT

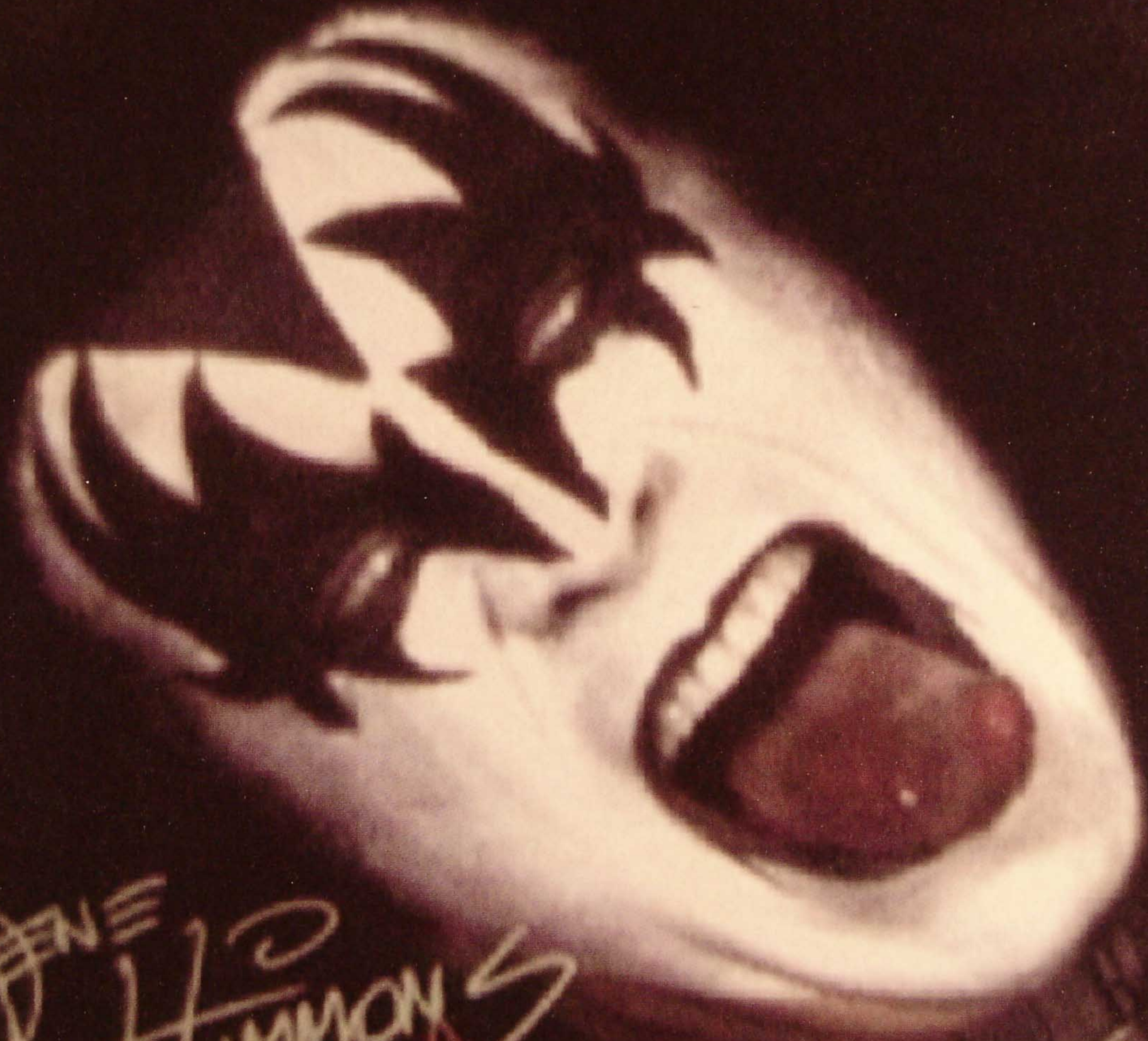












SHAWN
GIMMONS
EENE

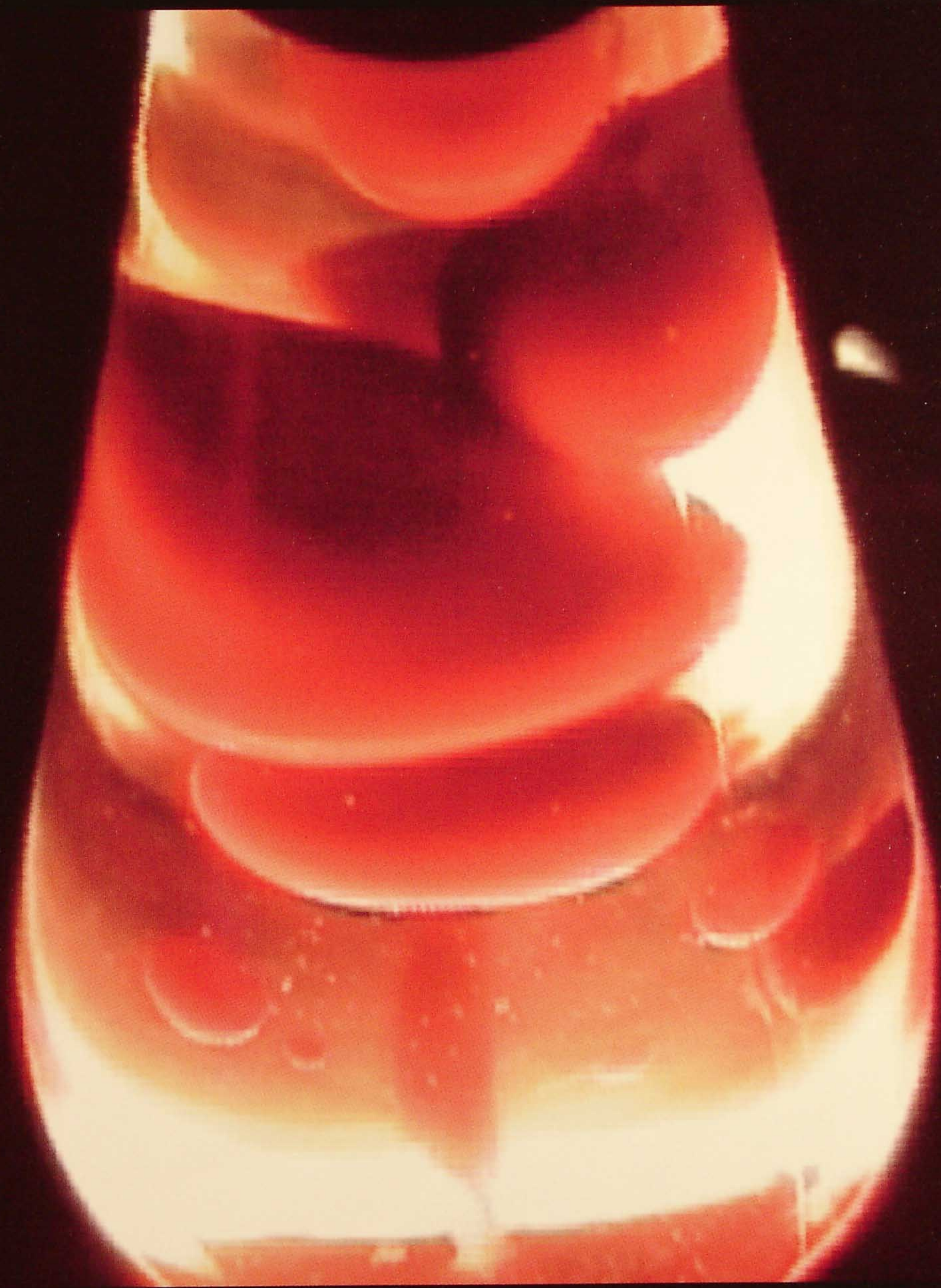


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LINDA HAS LOST -- ARE YOU READY
FOR THIS?
SHE HAS LOST 100 POUNDS SINCE



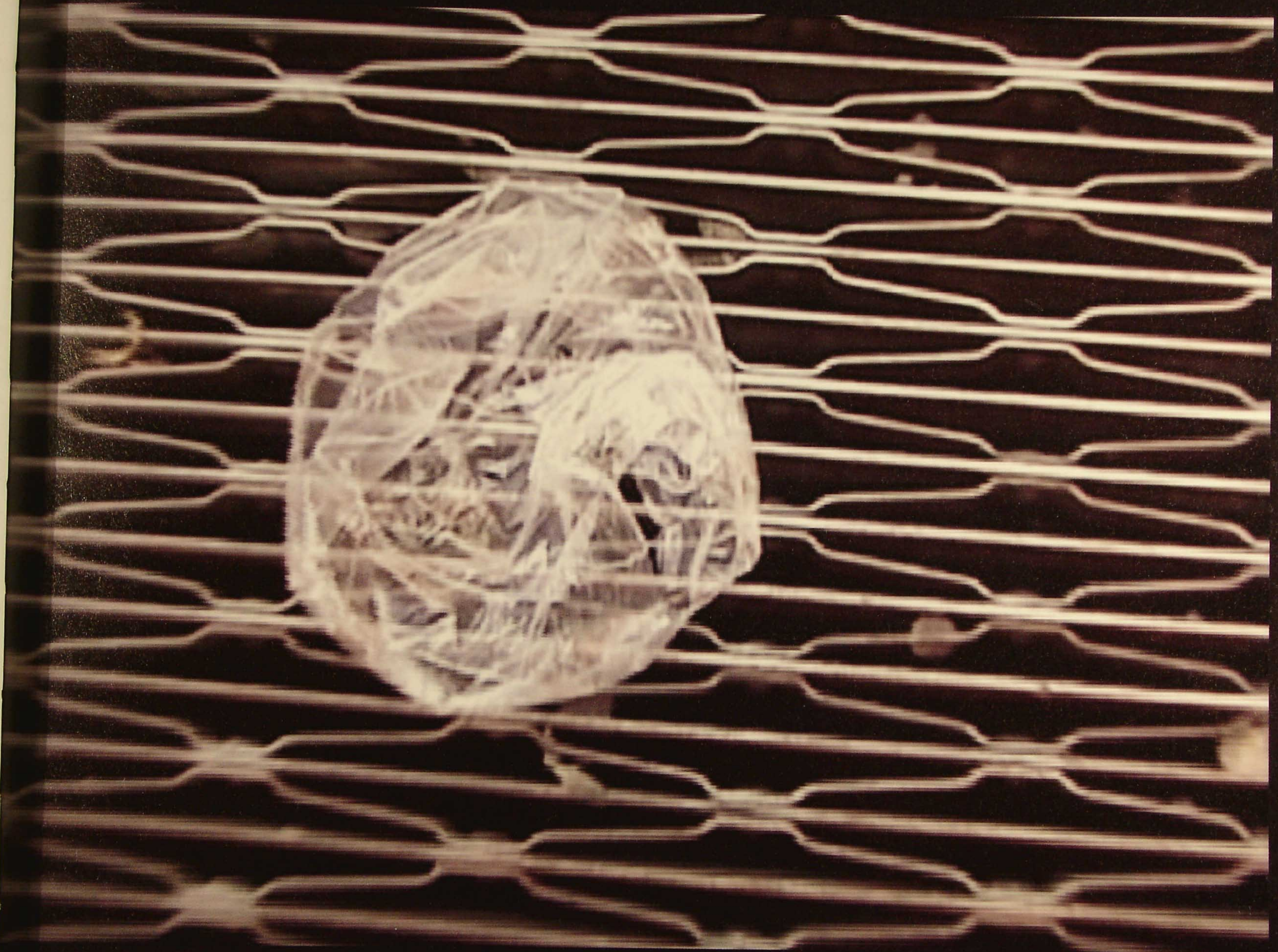














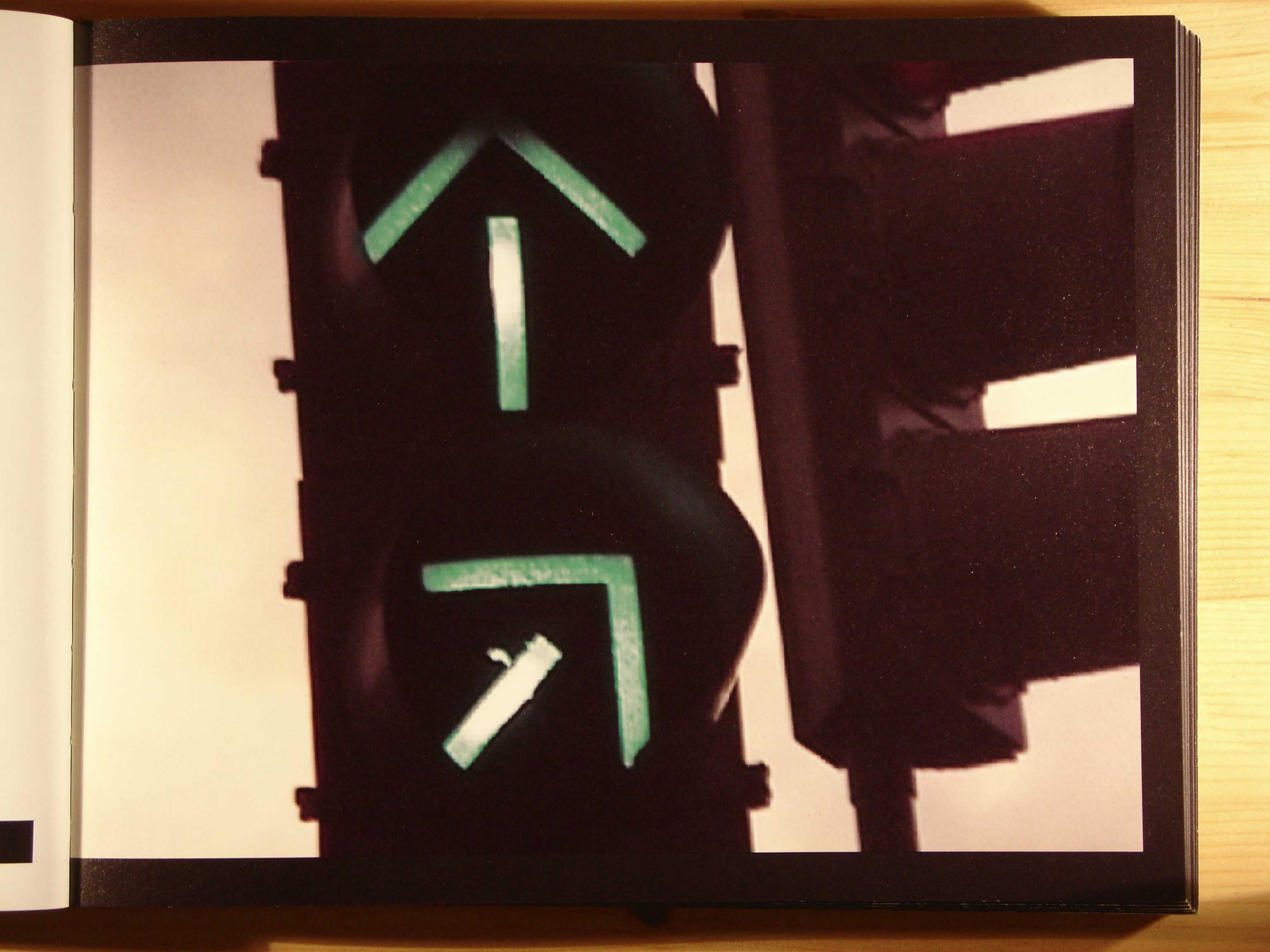


















FedEx