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GABRIEL OROZCO

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And Then, We Decide To Make The Table ...

“The Inner Circles of the Wall”

The plaster elements leaning against three walls of the gallery's first space are nothing else but the fragments of the wall that was dividing in half this room for the last six years.

Gabriel Orozco's gesture consisted of taking down this wall and opening the space by introducing a table, surrounding the two appearing columns.

Under the title ***“The Inner Circles of the Walls”***, each plaster fragment is signaled with a pencil drawn circle touching the edges of the unit. The circles on the fragments operate both as revelators, bringing the objects somewhere else, where they are not relics of an action nor carriers of a new meaning. They are in a situation of *new void*.

In the basement, we find the ***“After the Table”***, wooden residues of the process of making the table, which the carpenters left in the gallery. Gabriel Orozco recycled them with a similar intervention. The signs become like magnifying glasses for both the left-overs of the wall and those of the table.

In the ***“Havre-Caumartin”*** series, the *frottage* became the “calque” of the real surface and its phantom, through the action of the body that pushes and moves in different ways and moods over time, on exactly the same surface. The rubbings are left-overs of the space between the body and the wall.

Seven recent photographs are presented, as well as a new video work ***“Zocalo”***. These other traces of reality could be silent comments to the intervention in situ.