

TEACHER RESOURCE GUIDE: 3rd - 5th Grades

Ruben Ochoa: *SAMPLED y SURVEYED*

Curated by César García

September 9, 2017 - January 27, 2018

ABOUT *SAMPLED y SURVEYED*

Oceanside-born, Los Angeles-based artist Ruben Ochoa's practice, like that of a land surveyor's, engages space as both a concept and a collection of material forms that structure human life. For Ochoa, space is the product of specific and intentioned acts rather than a naturalized entity. Using materials that makeup the built environment—concrete, metals, wood—Ochoa creates artworks that reveal how construction techniques shape the spaces people inhabit and in turn directly impact their access and mobility.

While previous exhibitions of Ochoa's work have focused on his masterful use of materials and his generative contributions to sculpture, seldom have his works been contextualized as articulations of a spatial practice. *SAMPLED y SURVEYED* brings together a focused selection of the artist's early and more recent artworks that highlight his long-standing interest in space and his interrogations of the processes that bring it to being.

The first part of the exhibition gathers key large-scale works, each produced through a specific construction tactic—extraction, framing, obstruction, reinforcement. Collectively, these works structure and manipulate the way bodies move—shedding light on the often concealed intentions that give way to the spaces people inhabit and navigate through in their daily lives. The second part of the exhibition, envisioned like a drafting room, focuses on the lives and conditions of materials. Bringing together a selection of rubbings, drawings, paintings, sculptures, and installations, this part of the exhibition explores how materials themselves are imbued with charged histories as a result of their making, their use,



and the economies in which they circulate. When put to the service of construction, what Ochoa shows us are the sociopolitical, economic, and cultural differences inherent in the physical makeup of the environments people exist in and the possibility of an expanded definition of place, locality, landscape, territory, city, and more broadly, geography—or what geographer Edward W. Soja once called the “spatiality of human life.”

ESSENTIAL QUESTION

How does Ruben Ochoa use idioms in his works of art?

LEARNING OBJECTIVE

Students will explore the meaning of idiom phrases in the titles of Ruben Ochoa's artworks and how they influence how the artwork is perceived.

CALIFORNIA STATE CONTENT STANDARDS

GRADE 3

ELA STANDARD 4 Determine the meaning of words and phrases as they are used in a text, distinguishing literal from nonliteral language.

VAPA STANDARD 1.5 Identify and describe elements of art in works of art, emphasizing line, color shape/form, texture, space, and value.

GRADE 4

ELA STANDARD 4 Determine the meaning of words and phrases as they are used in a text.

VAPA STANDARD 4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

GRADE 5

ELA STANDARD 4 Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

VAPA STANDARD 1.2 Identify and describe characteristics of representational, abstract, and nonrepresentational works of art.

KEY VOCABULARY

disconnection - to break off or stop the connection of or between

idiom - a phrase that cannot be understood by understanding the meanings of each individual word

surveyor - a person who is responsible for estimating or measuring the dimensions of land; a surveyor helps make maps and plans for new buildings

PRIOR TO VISIT

OBJECTIVE: Students can define and identify the elements of art (line, shape, form, space).

ACTIVITY: Pre-visit Presentation and Discussion

If time permits, in the days leading up to your field trip, show students the provided presentation, which includes pictures of materials used in Ochoa's work.

Instruct students to write about their relationship to these materials:

- Where do they see these materials?
- How do they interact with these materials?
- How do these materials influence how they maneuver through their neighborhood or school?
- Where do they see examples of line, shape, form, and space?

After students respond in writing, discuss their thoughts with the class.

EVIDENCE OF LEARNING: Students are able to discuss their relationships to the presented materials and identify individual elements of art.



SELF-GUIDED TOUR

OBJECTIVE: Students are able to apply their knowledge of the elements of art within the artworks of Ruben Ochoa and begin interpreting each piece.

ACTIVITY: Student Handout (provided by Art + Practice)

1. Group Discussion (7-10 minutes)

As a class, students should spend 1 minute observing *At First Blush* (2017) in the back gallery. While viewing the work of art, ask students:

- What do you see?
 - Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
 - Teacher should validate the student response. ("Student said...")
 - Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
 - Teacher should encourage students to use key phrases and vocabulary.
- What do you think about that?
- What does it make you wonder?
- What similarities do you see between Ochoa's artworks and our city's infrastructure?

2. Individual Exploration: See, Think, Wonder (5 minutes)

Students should select an artwork and complete the "See, Think, Wonder" portion of the handout individually.

3. Small Group Activity: Idioms in *SAMPLED* y *SURVEYED* (15 - 20 minutes)

- Instruct students to walk around the exhibition and use the gallery map to identify two works of art that use idioms. Students should write the names of these two artworks and draw them on their handout in the space provided.

- Ask students to write down an idiom that they know or come up with a new one. Students should draw a work of art inspired by the idiom of their choosing.

2. Reflection and Group Discussion (10 - 15 minutes)

Group questions for discussion:

- Which do you think the artist came up with first, the title or the artwork?
- Do you think that Ruben Ochoa created his artworks with the idiom in mind?
- How does Ruben Ochoa use idioms to create a vivid picture with the artwork?

EVIDENCE OF LEARNING: Students use guided questions to have a constructive conversation regarding the artwork.

POST VISIT

OBJECTIVE: Students are able to formulate constructive ideas.

ACTIVITY: Post-visit Discussion

How does Ruben Ochoa use idioms in his works of art?

EVIDENCE OF LEARNING: Students will be able to create and conceptualize a work of art using an idiom of their choosing.

HANDS ON PROJECT: Have students create a work of art based on an idiom using found objects. Encourage students to manipulate the objects in such a way that their meaning is altered. Students should write a short artist statement about their sculpture.

SELECTED WORKS



Pulled Up, 2013
Concrete, steel and dirt
56 x 60 ½ x 7 ¼ inches

Pulled Up represents artist Ruben Ochoa's interest in the potential of vernacular materials and urban signifiers. The artwork, which is a columnar cast-dirt and concrete sculpture, considers space and figure to ground relationships. The intention of the artwork is for the viewer to consider the sculpture as an extracted form, climbing up the gallery walls in regular geometric shapes. This wall-mounted sculpture further transforms a viewer's relationship to the ground beneath one's feet and also to the wall by which the viewer stands next to. This delineation of space ties an urban environment together with a built space, where movement and the potential for interaction between a viewer and the artwork are determined by the relationships between objects.

SELECTED WORKS



Get off me... I'm not on you!, 2009-2017
Concrete, rebar and dirt
50 ½ x 125 ½ x 214 inches

Artist Ruben Ochoa employs construction materials like concrete, rebar and dirt to transform serviceable resources into works of art. Overtime, the materials crack and decay, a process that is inherent to the materials that are employed. The effect makes it seem as if the earth is collapsing.

Get off me... I'm not on you! was created as a site-specific work during the installation period of *SAMPLED y SURVEYED*. Ochoa installed pounds of dirt on the existing concrete floor, laid molds in the dirt, placed rebar in the center of the molds, and poured concrete into molded formations. Ochoa then cut directly into the mold, lifted the square shapes above the mold, and arranged the separated sculptural elements using the existing rebar. The end result appears as if Ochoa has cut directly into the existing flooring and rearranged the materials into an organic yet surreal formation.

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ABOUT THE ARTIST

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Ruben Ochoa. *At First Blush*, 2010. Pallets and rebar.
156 x 168 x 168 inches.

Select one work of art and write what you see, think, and wonder about that piece:

SEE

THINK

WONDER

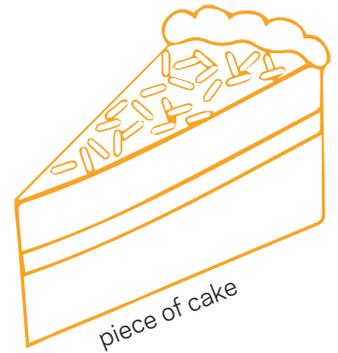
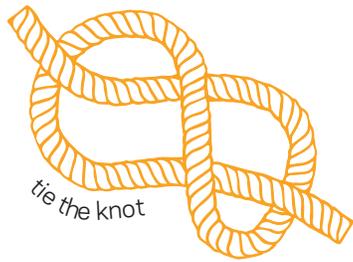
ESSENTIAL QUESTION

How does Ruben Ochoa use idioms in his works of art?

ART + PRACTICE

WHAT IS AN IDIOM?

idiom - a phrase that cannot be understood by understanding the meanings of each individual word



Pick two artworks that use an idiom and draw them here. Don't forget to write the title of the artwork.

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Choose an idiom or come up with your own idiom and draw an artworks that represents the idea of that idiom.

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TEACHER RESOURCE GUIDE: 6th - 8th Grades

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The first part of the exhibition gathers key large-scale works, each produced through a specific construction tactic—extraction, framing, obstruction, reinforcement. Collectively, these works structure and manipulate the way bodies move—shedding light on the often concealed intentions that give way to the spaces people inhabit and navigate through in their daily lives. The second part of the exhibition, envisioned like a drafting room, focuses on the lives and conditions of materials. Bringing together a selection of rubbings, drawings, paintings, sculptures, and installations, this part of the exhibition explores how materials themselves are imbued with charged histories as a result of their making, their use,



and the economies in which they circulate. When put to the service of construction, what Ochoa shows us are the sociopolitical, economic, and cultural differences inherent in the physical makeup of the environments people exist in and the possibility of an expanded definition of place, locality, landscape, territory, city, and more broadly, geography—or what geographer Edward W. Soja once called the “spatiality of human life.”

ESSENTIAL QUESTION

What similarities do you see between Ruben Ochoa's artworks and our city's infrastructure?

LEARNING OBJECTIVE

Students can use social media and investigative techniques to analyze Ruben Ochoa's artworks within the context of our city's infrastructure.

CALIFORNIA STATE CONTENT STANDARDS

GRADE 6

ELA STANDARD ORGANIZATION AND FOCUS 1.1 Choose the form of writing (e.g. personal letter, letter to the editor, review, poem, report, narrative) that best suits the intended purpose.

VAPA STANDARD 1.3 Describe how artists can show the same theme by using different media and styles.

GRADE 7

ELA STANDARD ORGANIZATION AND FOCUS 1.2 Support all statements and claims with anecdotes, descriptions, facts and statistics, and specific examples.

VAPA STANDARD 5.3 Examine art, photography, and other two and three-dimensional images, comparing how different visual representations of the same object lead to different interpretations of its meaning, and describe or illustrate the results.

GRADE 8

ELA STANDARD RESEARCH AND TECHNOLOGY 1.4 Plan and conduct multiple-step information searches by using computer networks and modems.

VAPA STANDARD 4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

KEY VOCABULARY

surveyor - a person who is responsible for estimating or measuring the dimensions of land; a surveyor helps make maps and plans for new buildings

infrastructure - the basic physical and organizational structures and facilities (e.g. buildings, roads, power lines) needed for the operation of a society or enterprise

composition - the placement or arrangement of visual elements in a work of art; the term means 'putting together' and can apply to any work of art that is arranged using conscious thought

boundaries - something that indicates bounds or limits; a limiting or bounding line

PRIOR TO VISIT

OBJECTIVE: Students can define and identify the elements of art (line, shape, form, space).

ACTIVITY: Pre-visit Presentation and Discussion

If time permits, in the days leading up to your field trip, show students the provided presentation, which includes pictures of materials used in Ochoa's work.

Instruct students to write about their relationship to these materials:

- Where do they see these materials?
- How do they interact with these materials?
- How do these materials influence how they maneuver through their neighborhood or school?
- Where do they see examples of line, shape, form, and space?

After students respond in writing, discuss their thoughts with the class.

EVIDENCE OF LEARNING: Students are able to discuss their relationships to the presented materials and identify individual elements of art.



ART + PRACTICE

SELF-GUIDED TOUR

OBJECTIVE: Students are able to apply their knowledge of the elements of art within the artworks of Ruben Ochoa and begin interpreting each piece.

ACTIVITY: Student Handout (provided by Art + Practice)

1. Group Discussion (5-7 minutes)

As a class, students should spend 1 minute observing a selected work of art quietly. While viewing the work of art, ask students:

- What do you see?
 - Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
 - Teacher should validate the student response. ("Student said...")
 - Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
 - Teacher should encourage students to use key phrases and vocabulary.
- What do you think about that?
- What does it make you wonder?
- What similarities do you see between Ochoa's artworks and our city's infrastructure?

2. Individual Exploration: See, Think, Wonder (5 minutes)

Students should select an artwork and complete the "See, Think, Wonder" portion of the handout individually.

3. Essential Question: What similarities do you see between Ochoa's artworks and our city's infrastructure?

Students should respond to the essential question in the space provided.

4. Drawing Exercise

Students should draw an artwork that illustrates the similarities between Ochoa's artwork and our city's infrastructure.

5. Reflection and Group Discussion (10 - 15 minutes)

Bring the group back together. Independently, have students write their response to the exhibition using the sentence starters on the back of their hand outs. If time permits, ask a few students to share their responses.

EVIDENCE OF LEARNING: Students use guided questions to have a constructive conversation regarding the artwork.

POST VISIT

OBJECTIVE: Students are able to formulate constructive ideas.

ACTIVITY: Post-visit Discussion

What similarities do you see between Ochoa's artworks and our city's infrastructure?

EVIDENCE OF LEARNING: Students are able to make distinctive connections between how the elements of art are used within the context of Ochoa's artworks and how that influences how the artworks are interpreted.

HANDS ON PROJECT: Have students create a small sculpture using found objects. Encourage students to manipulate the objects in such a way that their meaning is altered. Students should write a short artist statement about their sculpture.

SELECTED WORKS



Pulled Up, 2013
Concrete, steel and dirt
56 x 60 ½ x 7 ¼ inches

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SELECTED WORKS



Get off me... I'm not on you!, 2009-2017
Concrete, rebar and dirt
50 ½ x 125 ½ x 214 inches

Artist Ruben Ochoa employs construction materials like concrete, rebar and dirt to transform serviceable resources into works of art. Overtime, the materials crack and decay, a process that is inherent to the materials that are employed. The effect makes it seem as if the earth is collapsing.

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ABOUT THE ARTIST

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Ruben Ochoa. *Pulled Up*, 2013. Concrete, steel and dirt. 56 x 60 ½ x 7 ¼ inches.

Select one work of art and write what you see, think, and wonder about that piece:

SEE	THINK	WONDER

ESSENTIAL QUESTION

What similarities do you see between Ruben Ochoa's artworks and our city's infrastructure?

Draw an artwork that illustrates the similarities between Ochoa's artworks and our city's infrastructure.

SENTENCE STARTERS

Ochoa's work can be described as... _____

Ochoa uses every day materials such as... _____

...to create... _____

Ochoa's artwork reminds me of... _____

NOTES

TEACHER RESOURCE GUIDE: 9th & 10th Grades

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and the economies in which they circulate. When put to the service of construction, what Ochoa shows us are the sociopolitical, economic, and cultural differences inherent in the physical makeup of the environments people exist in and the possibility of an expanded definition of place, locality, landscape, territory, city, and more broadly, geography—or what geographer Edward W. Soja once called the “spatiality of human life.”

ESSENTIAL QUESTION

How does Ruben Ochoa use raw materials to make the viewer aware of the boundaries between the viewer and the artwork?

LEARNING OBJECTIVE

Students can dissect the artworks of Ruben Ochoa.

CALIFORNIA STATE CONTENT STANDARDS

ELA STANDARD 2.3 Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.

VAPA STANDARD 1.3 Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the artwork.

ART + PRACTICE

KEY VOCABULARY

surveyor - a person who is responsible for estimating or measuring the dimensions of land; a surveyor helps make maps and plans for new buildings

immense - extremely large or great, especially in scale or degree

installation art - used to describe large-scale, mixed media constructions, often designed for a specific place or for a set period of time

boundaries - a line that marks the limits of an area; a dividing line

PRIOR TO VISIT

OBJECTIVE: Students can define and identify the elements of art (line, shape, form, space).

ACTIVITY: Pre-visit Presentation and Discussion

If time permits, in the days leading up to your field trip, show students the provided presentation, which includes pictures of materials used in Ochoa's work.

Instruct students to write about their relationship to these materials:

- Where do they see these materials?
- How do they interact with these materials?
- How do these materials influence how they maneuver through their neighborhood or school?
- Where do they see examples of line, shape, form, and space?

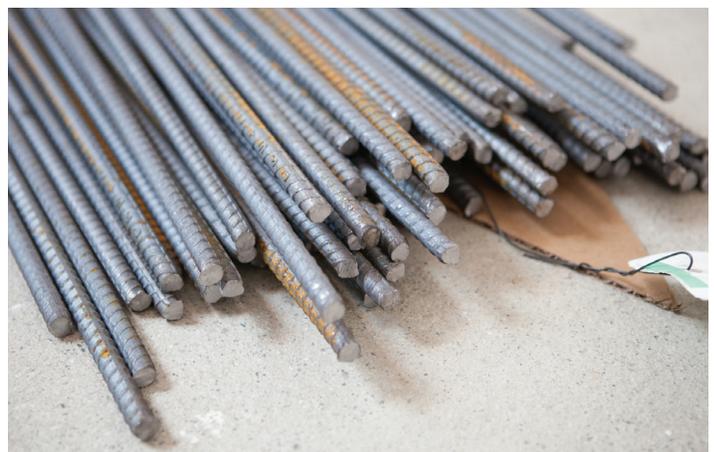
After students respond in writing, discuss their thoughts with the class.

After discussion, ask students to read Ochoa's interview with *LA Confidential* (attached). As a class, students should discuss the following quote from the interview:

"As a person and artist of color I've always been aware of boundaries," says Ruben Ochoa, who despite being an Oceanside, California, native remembers constantly being stopped at the San Clemente checkpoint while driving with his family on the I-5 North [freeway]. "Once I was driving to art school and had to show artworks in the trunk before I was given the nod to proceed."

The materials for his sculptures and installations have ranged from concrete and post footings to galvanized fence posts, rebar, wooden pallets, and dirt. Ochoa then divests what he calls "these everyday, accessible materials" of their usual usage, and redirects them into works of art. "They let me tap into the modern in a unique way, and then to distill my understanding of that idea even further," says Ochoa.

EVIDENCE OF LEARNING: Students are able to discuss their relationships to the presented materials and identify individual elements of art.



SELF-GUIDED TOUR

OBJECTIVE: Students are able to make constructive interpretations to discuss the artworks of Ruben Ochoa.

ACTIVITY: Student Handout (provided by Art + Practice)

1. Group Discussion (5-7 minutes)

As a class, students should spend 1 minute observing a selected work of art quietly. While viewing the work of art, ask students:

- What do you see?
 - Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
 - Teacher should validate the student response. ("Student said...")
 - Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
 - Teacher should encourage students to use key phrases and vocabulary.
- What do you think about that?
- What does it make you wonder?
- What similarities do you see between Ochoa's artworks and our city's infrastructure?

2. Individual/Small Group Exploration of the Exhibition (15-20 minutes)

Instruct students to read the didactics and reference the exhibition brochure. Students should explore both gallery spaces observing the artworks and completing the Student Handout. We encourage the teacher to walk around and ask students questions to make sure they are engaging with the artworks.

3. Group Discussion (10 minutes)

Bring the class back together and discuss their answers to the essential question:

How does Ruben Ochoa use raw materials to make the viewer aware of the boundaries between the viewer and the artwork?

EVIDENCE OF LEARNING: Students use guided questions to have a constructive conversation regarding the artworks.

POST VISIT

OBJECTIVE: Students are able to formulate constructive ideas.

ACTIVITY: Post-visit Discussion

How does Ruben Ochoa use raw materials to make the viewer aware of the boundaries between the viewer and the artwork? Why does he do this?

EVIDENCE OF LEARNING: Students are able to make connections between their experience at the exhibition and Ochoa's interview with *LA Confidential*.

HANDS ON PROJECT: Have students create a small sculpture using found objects. Encourage students to manipulate the objects in such a way that their meaning is altered.

INSTAGRAM PHOTO ESSAY: Have students create a photo essay on Instagram that further explains their relationship to Ochoa's artwork, our city's infrastructure, and the idea of boundaries.

SELECTED WORKS



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Concrete, steel and dirt
56 x 60 ½ x 7 ¼ inches

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Select one work of art and write what you see, think, and wonder about that piece:

SEE	THINK	WONDER

ESSENTIAL QUESTION

How does Ruben Ochoa use raw materials to make the viewer aware of the boundaries between the viewer and the artworks?

SENTENCE STARTERS

What boundaries do you physically feel while walking around the gallery? _____

When navigating through *SAMPLED* y *SURVEYED*, one feels... _____

Ruben Ochoa uses everyday materials to shed light on... _____

Draw an image of your favorite piece of art in the exhibition.



NOTES

Proud of your work? Tag Art + Practice on social media and use the hashtag #SAMPLEDySURVEYED.

 Art + Practice

 @artandpractice

 @_artandpractice

ART + PRACTICE

TEACHER RESOURCE GUIDE: 11th & 12th Grades

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ABOUT *SAMPLED y SURVEYED*

Oceanside-born, Los Angeles-based artist Ruben Ochoa's practice, like that of a land surveyor's, engages space as both a concept and a collection of material forms that structure human life. For Ochoa, space is the product of specific and intentioned acts rather than a naturalized entity. Using materials that makeup the built environment—concrete, metals, wood—Ochoa creates artworks that reveal how construction techniques shape the spaces people inhabit and in turn directly impact their access and mobility.

While previous exhibitions of Ochoa's work have focused on his masterful use of materials and his generative contributions to sculpture, seldom have his works been contextualized as articulations of a spatial practice. *SAMPLED y SURVEYED* brings together a focused selection of the artist's early and more recent artworks that highlight his long-standing interest in space and his interrogations of the processes that bring it to being.

The first part of the exhibition gathers key large-scale works, each produced through a specific construction tactic—extraction, framing, obstruction, reinforcement. Collectively, these works structure and manipulate the way bodies move—shedding light on the often concealed intentions that give way to the spaces people inhabit and navigate through in their daily lives. The second part of the exhibition, envisioned like a drafting room, focuses on the lives and conditions of materials. Bringing together a selection of rubbings, drawings, paintings, sculptures, and installations, this part of the exhibition explores how materials themselves are imbued with charged histories as a result of their making, their use,



and the economies in which they circulate. When put to the service of construction, what Ochoa shows us are the sociopolitical, economic, and cultural differences inherent in the physical makeup of the environments people exist in and the possibility of an expanded definition of place, locality, landscape, territory, city, and more broadly, geography—or what geographer Edward W. Soja once called the “spatiality of human life.”

ESSENTIAL QUESTION

How does Ruben Ochoa use the elements of art to create meaning in his artistic practice using everyday materials?

LEARNING OBJECTIVE

Students can use line, shape, form, texture, and space (elements of art) as a vehicle for identifying, describing, and analyzing the artworks of artist Ruben Ochoa.

CALIFORNIA STATE CONTENT STANDARDS

ELA STANDARD 2.3 Verify and clarify facts presented in other types of expository texts by using a variety of consumer, workplace, and public documents.

VAPA STANDARD 4.5 (Proficient) Employ the conventions of art criticism in writing and speaking about works of art.

ART + PRACTICE

KEY VOCABULARY

surveyor - a person who is responsible for estimating or measuring the dimensions of land; a surveyor helps make maps and plans for new buildings

infrastructure - the basic physical and organizational structures and facilities (e.g. buildings, roads, power lines) needed for the operation of a society or enterprise

installation art - used to describe large-scale, mixed media constructions, often designed for a specific place or for a set period of time

site-specific - describes artwork created to exist in a certain place; typically, the artist takes the location into account while planning and creating the artwork

PRIOR TO VISIT

OBJECTIVE: Students can define and identify the elements of art (line, shape, form, space).

ACTIVITY: Pre-visit Presentation and Discussion

If time permits, in the days leading up to your field trip, show students the provided presentation, which includes pictures of materials used in Ochoa's work.

Instruct students to write about their relationship to these materials:

- Where do they see these materials?
- How do they interact with these materials?
- How do these materials influence how they maneuver through their neighborhood or school?
- Where do they see examples of line, shape, form, and space?

After students respond in writing, discuss their thoughts with the class.

EVIDENCE OF LEARNING: Students are able to discuss their relationships to the presented materials and identify individual elements of art.



SELF-GUIDED TOUR

OBJECTIVE: Students are able to apply their knowledge of the elements of art within the work of Ruben Ochoa and begin interpreting each piece.

ACTIVITY: Student Handout (provided by Art + Practice)

1. Group Discussion (5-7 minutes)

As a class, students should spend 1 minute observing a selected work of art quietly. While viewing the work of art, ask students:

- What do you see?
 - Students should be encouraged to express their thoughts in complete sentences and be descriptive as possible. ("I see...")
 - Teacher should validate the student response. ("Student said...")
 - Ask, "What more can you find?" if students need guidance or run out of answers. This will encourage students to make careful observations and thoughtful interpretations.
 - Teacher should encourage students to use key phrases and vocabulary.
- What do you think about that?
- What does it make you wonder?
- What similarities do you see between Ochoa's artwork and our city's infrastructure?

2. Individual/Small Group Exploration of the Exhibition (15-20 minutes)

Instruct students to read the didactics and reference the exhibition brochure. Students should explore both gallery spaces observing the artworks and completing the Student Handout. We encourage the teacher to walk around and ask students questions to make sure they are engaging with the artworks.

3. Focus Question (10 minutes)

Bring the class back together and state the following:

During an interview, Ochoa was asked: "Your work seems specifically invested in Los Angeles -- its social ecology, urbanism, and landscape. What are some of your thoughts on this city as a topic and as a site of art making?"

Independently, students should write a short response to this question using the "notes" section on the back of the handout. They should discuss their answers with a peer. If time allows, ask two or three students to share their responses.

After discussion, distribute the provided cards with Ochoa's response to the question above. Ask a student to read the response aloud.

EVIDENCE OF LEARNING: Students use guided questions to have a constructive conversation regarding the artwork.

POST VISIT

OBJECTIVE: Students are able to formulate constructive ideas.

ACTIVITY: Post-visit Discussion

What similarities do you see between Ochoa's artworks and our city's infrastructure?

EVIDENCE OF LEARNING: Students are able to make distinctive connections between how the elements of art are used within the context of Ochoa's artworks and how that influences how the artworks are interpreted.

HANDS ON PROJECT: Have students create a small sculpture using found objects. Encourage students to manipulate the objects in such a way that their meaning is altered.

SELECTED WORKS



Pulled Up, 2013
Concrete, steel and dirt
56 x 60 ½ x 7 ¼ inches

Pulled Up represents artist Ruben Ochoa's interest in the potential of vernacular materials and urban signifiers. The artwork, which is a columnar cast-dirt and concrete sculpture, considers space and figure to ground relationships. The intention of the artwork is for the viewer to consider the sculpture as an extracted form, climbing up the gallery walls in regular geometric shapes. This wall-mounted sculpture further transforms a viewer's relationship to the ground beneath one's feet and also to the wall by which the viewer stands next to. This delineation of space ties an urban environment together with a built space, where movement and the potential for interaction between a viewer and the artwork are determined by the relationships between objects.

SELECTED WORKS



Get off me... I'm not on you!, 2009-2017
Concrete, rebar and dirt
50 ½ x 125 ½ x 214 inches

Artist Ruben Ochoa employs construction materials like concrete, rebar and dirt to transform serviceable resources into works of art. Overtime, the materials crack and decay, a process that is inherent to the materials that are employed. The effect makes it seem as if the earth is collapsing.

Get off me... I'm not on you! was created as a site-specific work during the installation period of *SAMPLED AND SURVEYED*. Ochoa installed pounds of dirt on the existing concrete floor, laid molds in the dirt, placed rebar in the center of the molds, and poured concrete into molded formations. Ochoa then cut directly into the mold, lifted the square shapes above the mold, and arranged the separated sculptural elements using the existing rebar. The end result appears as if Ochoa has cut directly into the existing flooring and rearranged the materials into an organic yet surreal formation.

NAME: _____ DATE: _____

Ruben Ochoa: *SAMPLED y SURVEYED*

Curated by César García

September 9, 2017 - January 27, 2018

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ABOUT THE ARTIST

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Ruben Ochoa. *Pulled Up*, 2013. Concrete, steel and dirt. 56 x 60 ½ x 7 ¼ inches.

Select one work of art and write what you see, think, and wonder about that piece:

SEE	THINK	WONDER

ESSENTIAL QUESTION

How does Ruben Ochoa use the elements of art to create meaning in his artistic practice using everyday materials?

SENTENCE STARTERS

Ochoa's work can be described as... _____

Ochoa uses every day materials such as... _____
...to create... _____

Ochoa's artwork reminds me of... _____

Draw an image of your favorite piece of art in the exhibition.



NOTES

Proud of your work? Tag Art + Practice on social media and use the hash tag #SAMPLEDYSURVEYED.

 Art + Practice

 @artandpractice

 @_artandpractice

ART + PRACTICE