

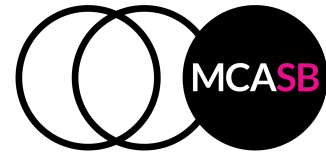
WORKS DESCRIPTION

Concrete works

Lara Favaretto's concrete works are a series of minimalist sculptures. The artist intervenes in the concrete setting process by imprinting actions with her body or other objects onto the surface of a still-setting concrete block. The variety of actions—identified in titles such as *Boring*, *Damaging*, *Fisting*, *Puncturing*, *Shaping*—go from passive to active, leaving visible imprints in each concrete sculpture's form. As curator Dieter Roelstraete has pointed out, "The standardised quality of the material, which is apparently impenetrable and so uniform as to appear colourless and anonymous, contrasts with the sensuality of the body that comes into contact with it. Every action thus comes up against a material that resists being sculpted and that does not faithfully reproduce the anatomical details, achieving only a crude, approximate result. Even though it is solid and long-lasting, concrete is also subject to the action of time: by forming a mantle of dust on its outer surface, it reveals an imperceptible process of erosion that smooths down the details." ¹

Coppie Semplici / Simple Couples

Coppie Semplici / Simple Couples is comprised of moving car wash brushes that alternate between high-speed mechanical rotations and stagnation. Removed from their original context, the brushes spin aimlessly as they deteriorate over time. "The sculptures and installations continue to possess a significant performative nature that includes the mechanical nature of movement, casualty and wear," writes art critic and curator Alessandro Rabottini. "The interventions, with their limited life span, often just a few hours or a single day, show their transitory but ephemeral nature in a paradoxical manner: through the use of heavy machines and instruments that suggest intense work, and equally intense dispersion of unproductive energy.



In many cases, the rotating movement is what determines this negative kineticism, infusing a dimension of limited time into the sculptures and installations so that, sooner or later, their existence is forced to come to an end.”ⁱⁱ

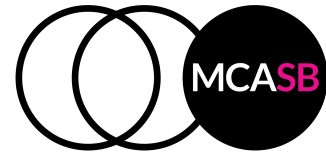
Defense d'Entrer / Do Not Enter

The small sculpture *Defense d'Entrer / Do Not Enter* continues to function as it did when it was first exhibited in 2012 amidst European elections, raising awareness of conflicts surrounding migration and (un)employment. *Defense d'Entrer / Do Not Enter* marks the cultural diplomacy of trade, immigration, and national/international demographic changes. In its original context, the work referenced the European Union's challenging interdependence with African countries—in the same way that the work's present recontextualization calls attention to the relationship between the United States and Latin America, particularly Mexico, as well as the oft-perceived position of isolation of the United States in international politics.

The glossy plaque at the Museum's future location (35 Anacapa Street), forbids visitors to pass over it. By restricting the entrance to the land, the artist raises questions regarding private property and the need to safeguard an empty lot. Meanwhile, as visitors are not likely to step over the plaque to enter, *Defense d'Entrer / Do Not Enter* also serves as a derisive jab at codes of public display, and the politics and public policies surrounding construction permits in California.

Lost & Found

Favaretto's *Lost and Found* suitcases are the result of yearly visits to places where lost luggage can be found: flea markets, railway stations, dumps, and so on. Having obtained a suitcase, Favaretto combines what is already inside with new items, locks the case, and throws away the key. The theme of memory is captured in these objects that were once doomed to vanish but rather have been preserved,

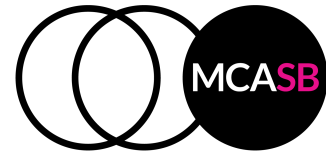


repurposed, and transformed into a monument of disappearance themselves. “Ideas of absence and loss in the work might come to remind us of previous possessions we have lost ourselves, or even be representative of our loss of loved ones,” says curator and writer Adam Carr, “The installation of these pieces might also induce feelings of doubt on the part of the visitor. The suitcase could appear to belong to another visitor in the gallery or have been abandoned in the exhibition space by somebody who has already vacated the building, inducing thoughts of security and fear, especially post 9/11, which has seen security measures in public areas tightened. Additional meaning is generated by its hidden contents, turning the work into a paradox: the contents might become more valuable than the work itself in the future, and the notion of travel associated with the suitcases, as well as their temporary nature, is adjusted into a state of permanence – most of the cases were initially lost in public transport.”ⁱⁱⁱ

Tutti giù per terra / We All Fall Down

Tutti giù per terra / We All Fall Down is one installation of a number of works by Favaretto that follow a consistent form: sealed rooms within rooms containing industrial fans that flush tons (literally) of confetti around the space progressively. Through its materiality—or lack of it—, this piece embraces a plethora of dichotomies which speak to our human condition and exemplify our binary nature: perpetuity/impermanence, noise/silence, creation/destruction, growth/decay.

According to writer Brian Kuan Wood, “*We All Fall Down* is a work with something evanescent about it and an entirely unpredictable rhythm of its own. She [Favaretto] makes a generally flat but irregular surface and has no control over the configuration that it will later adopt, which depends exclusively on the action of the air. The fans are placed in different positions at each event in a way that creates air flows that do not counteract each other but simply accompany the movement of



the confetti. The creative process behind the work is simple and mechanical, and it unravels before the eyes of the viewer, who – like the artist – can play no part in it but is simply obliged to follow with his or her eyes the spinning movement of the confetti from the other side of the window. *We All Fall Down* may be shown using confetti of different colours.”^{iv}

ⁱ Dieter Roelstraete, “On Ugliness. A Crypto-Theological Excursion,” in *Ageing Process*, ed. Lara Favaretto (Mousse and Sternberg Press, 2016), 59 - 85.

ⁱⁱ Alessandro Rabottini, “Lara Favaretto: The End of Motion,” *MAP*, no. 16 (2008), <https://mapmagazine.co.uk/lara-favaretto-the-end-of-mot>.

ⁱⁱⁱ Adam Carr, “Lara Favaretto,” in *Lara Favaretto*, ed. Wendy Chang (China: Rennie Collection, 2017), 9 - 17.

^{iv} Brian Kuan Wood, “Upscaling Universalism,” in *Ageing Process*, ed. Lara Favaretto (Mousse and Sternberg Press, 2016), 35 - 56.