

LARA FAVARETTO

February 12, 2019 - April 28, 2019

Lara Favaretto could be regarded as the continuation of a series of twentieth-century artists whose major concern was questioning the meaning of art, sometimes through play and dark humor. Notwithstanding, as she has stated several times, the artist is not particularly interested in interrogating contemporary art, but rather, in evoking a deep sense of the human condition. Thus, her artistic production—however colored by notes of Abstract Art, Arte Povera, Kinetic Art, Land Art, or Minimal Art—is composed of aspects that in addition to questioning the intellectual status of a piece of art, are also interrelated to our humanness. Her work is ephemeral, transient, spontaneous, unpredictable, changing, and even vulnerable, like us.

Consequently, the placing of a lost or disposed object inside an exhibition space and its inevitable re-signification goes far beyond the Duchampian gesture of transferring the status of a work of art to a used object. On many and diverse levels, this activity speaks to our human condition, our ordinariness, present paradigms, and built-up universes, eliciting an active response from the audience when relating to these objects. Each viewer is meant to draw from her/his personal compendium of thoughts, experiences, and intimate living context, triggering diverse responses to the questions posed by Favaretto. *Why recover lost or worn-out objects? Does it recall a paradigm of remembrance and safeguarding material objects? Or is it a register of a universe where if something is forgotten or broken it just simply gets replaced? Perhaps both or none?*

On occasion in Favaretto's works, one can experience the artist's enthusiasm to cherish the past, the forgotten, the disregarded—sometimes spiced with a dash of irony. Such a need must be shared by many human beings who have experienced loss, and hope to preserve a particular memory through an object, memorial, poem, song, and so on—all created to be assigned to the past.

Yet, Favaretto's overall oeuvre also questions why certain objects have survived over others, querying their legitimacy in relation to the forgotten, while exposing their inevitable destiny: wear, corrosion, erosion, breakage. The reading between the lines: all things in this world, including us, will not last forever.

Even so, for more than a century now, we have been producing objects made of binding agents (polymers, metals, cement) which though derived from natural materials, have become ageless. We are overcrowding the planet with artifacts that never decompose or take thousands of years to do so. And thus, a philosophical question arises: *Why produce items that defy the laws of nature and aim to become eternal?*

Permanence is so inelegantly opposite to our temporariness. It is as if for years we have unconsciously been seeking poetic and material devices to succeed us, to become permanent in a natural world where impermanence is the norm. Or perhaps we lack the vision to look beyond our temporal paradigms, and inevitably we fail to comprehend how we are irreversibly inhabiting our world with trash that will last for generations.

Be it the poetic version or the disenchanted one, Favaretto's selection (books, car wash brushes, furniture, images, paintings, suitcases) represents an insignificant amount compared to the hundreds of thousands of similar objects that meet a destiny of disposal. Thus, Favaretto's work connects with historical, social, ecological, even ethical concerns that sooner or later will reach out to a particular audience, in our present, near future, or perhaps in 100-year's time.

Through its materiality or lack of it, her work also embraces a plethora of dichotomies which speak to our human condition and exemplify our binary nature: manifestation/dissipation, memory/oblivion, movement/stasis, noise/silence, reproducibility/uniqueness, vulnerability/resiliency, perpetuity/impermanence, shaping/deforming, creating/destructuring.

In her work, the organic materials such as dirt, paper, wool, or wood, together with the evanescent ones such as air, steam, sound, and electricity, and the long-lasting ones such as concrete, metal, precious metals, and plastics, remind us that no matter how hard we try to overcome our temporal nature, no matter how many things we create to transcend, or how many inventions are made to endure, we will always be perishable, organic, oxidizable. We may seek to endure yet we are meant to disappear, which depending on perspective, might be as beautiful as a sand dune being eroded by the gentle air.



Lara Favaretto podría considerarse la continuidad de una serie de artistas del siglo veinte, cuya máxima preocupación fue cuestionar el sentido del arte, a veces desde lo lúdico y un humor negro. No obstante, tal como la artista ha mencionado varias veces, ella no está particularmente interesada en examinar cuestiones sobre el arte contemporáneo, sino más bien, evocar un sentido profundo de la condición humana. Por ello, su producción artística —aunque coloreada con notas de arte abstracto, arte cinético, Arte Povera, Land Art o minimalismo— está rodeada de aspectos que, además de cuestionar el estatus intelectual de una pieza de arte, se interrelacionan con nuestra humanidad. La obra de Favaretto es efímera, transitoria, espontánea, impredecible, cambiante y vulnerable, como nosotros.

Consecuentemente, la introducción de un objeto perdido o desecharo dentro de un espacio de exhibición y su inevitable resignificación, va más allá del gesto Duchampiano de transferir el estatus de obra de arte a un objeto usado. En lugar, esta acción comenta en diversas formas sobre nuestra condición humana, cotidianidad, paradigmas actuales y universos construidos, suscitando una respuesta activa de la audiencia cuando se relaciona con dichos objetos. La intención es que cada espectador tome de su propio compendio de pensamientos, experiencias y contexto de vida particular, desencadenando respuestas a las preguntas planteadas por Favaretto. *¿Para qué recobrar objetos perdidos o usados? ¿Acaso esto apela a un paradigma preservacionista? o ¿es un registro de un universo donde si algo se pierde o rompe puede ser reemplazado sin la menor dificultad? ¿Tal vez ambos o ninguno?*

En ocasiones, en las obras de Favaretto se puede experimentar el entusiasmo de la artista por valorar el pasado, lo olvidado, lo menospreciado —algunas veces salpicado de ironía. Esta necesidad debe ser compartida por muchos seres humanos que han pasado por una pérdida y esperan preservar una memoria en particular a través de un objeto, un memorial, un poema, una canción, entre otros —todos elementos encargados de nombrar el pasado.

Sin embargo, la obra general de Favaretto también cuestiona la razón detrás del porqué ciertos objetos han sobrevivido a otros, interrogando su legitimidad en relación a lo olvidado, al tiempo que expone su inevitable destino: desgaste, corrosión, erosión, ruptura. La lectura entre líneas: todas las cosas en este mundo, incluyéndonos, no permanecerán para siempre.

Aun así, por más de un siglo nos hemos encargado de producir objetos hechos de materiales aglutinantes (polímeros, metales, cemento) que aunque deriven de materiales naturales, se han convertido en eternos. Estamos sobreponiendo el planeta con artefactos que nunca se descomponen o toman miles de años en hacerlo. Y así, surge una pregunta filosófica: *¿Por qué producir objetos que defienden las leyes de la naturaleza y buscan convertirse en eternos?*

La permanencia es opuesta a nuestra temporalidad. Es como si por años hemos estado inconscientemente buscando mecanismos poéticos y materiales que nos sucedan y se conviertan en permanentes en un mundo natural donde la impermanencia es la norma. O tal vez, sólo carecemos de la visión de mirar más allá de nuestros paradigmas temporales e inevitablemente, fallamos en comprender cómo estamos llenando nuestro mundo, de manera irreversible, de desperdicio que durará por generaciones.

Ya sea la versión poética o la desencantada, la selección de Favaretto (cepillos para lavar autos, imágenes, libros, maletas, muebles, pinturas) representan una cantidad insignificante comparada a los cientos de miles de objetos similares que encuentran un destino de deshecho. Con ello, la obra de Favaretto conecta con cuestiones históricas, sociales, ecológicas, inclusive éticas, que tarde o temprano, se dirigirán a una audiencia en particular, en nuestro presente, futuro cercano o tal vez, en 100 años.

A través de su materialidad o falta de ella, su obra también abarca un sinfín de dicotomías que hablan sobre nuestra condición humana y ejemplifican nuestra naturaleza binaria: manifestación/dispersión, memoria/olvido, movimiento/estasis, ruido/silencio, reproducibilidad/unicidad, vulnerabilidad/resiliencia, perpetuidad/impermanencia, configuración/deformación, creación/destrucción.

En su obra, los materiales orgánicos como lana, madera, papel o tierra, junto a los efímeros, como aire, vapor, sonido y electricidad y los duraderos, como concreto, metal, metales preciosos y plásticos, nos recuerda que no importa cuánto intentemos superar nuestra naturaleza temporal, cuántas cosas inventemos para trascender o cuántas innovaciones se crean para perdurar, siempre seremos perecederos, orgánicos, oxidables. Podemos resistir, pero estamos destinados a desaparecer, lo que dependiendo de la perspectiva, puede ser tan bello como una duna de arena siendo erosionada por el suave viento.

MCASB

February 12, 2019 - April 28, 2019

Coppie Semplici / Simple Couples, 2009

Iron slabs, motors, electrical boxes, carwash brushes, wires, Installation dimensions variable

Lost & Found, 1998

Suitcase, mixed media, 22 1/2 x 28 1/8 x 8 5/8 inches (57 x 71.4 x 22 cm)

Défense d'Entrer / Do Not Enter

Silver, enamel paint, zebrawood, 1 1/4 x 20 1/4 x 2 1/4 in (3.2 x 51.4 x 5.7 cm)

MCASB

February 12, 2019 - February 21, 2019

Boring, 2010

Concrete, iron, 43 1/4 x 31 1/2 x 9 7/8 in (109.8 x 80 x 25 cm)

Fisting, 2012

Concrete, iron, 39 1/8 x 17 1/4 x 29 1/4 in (99.4 x 43.8 x 74 cm)

907 State Street

February 12, 2019 - April 28, 2019

Tutti giù per terra / We all fall down, 2004

1 ton of confetti joker lux, talcum powder, 4 hermetic stage ventilators, Installation dimensions variable

35 Anacapa Street

February 23, 2019 - April 28, 2019

Défense d'Entrer / Do Not Enter

Silver, enamel paint, zebrawood, 1 1/4 x 20 1/4 x 2 1/4 in (3.2 x 51.4 x 5.7 cm)

UCSB Glass Box Gallery

February 12, 2019 - February 21, 2019

Boring, 2010

Concrete, iron, 43 1/4 x 31 1/2 x 9 7/8 in (109.8 x 80 x 25 cm)

Fisting, 2012

Concrete, iron, 39 1/8 x 17 1/4 x 29 1/4 in (99.4 x 43.8 x 74 cm)

Works Courtesy Rennie Collection, Vancouver, Canada

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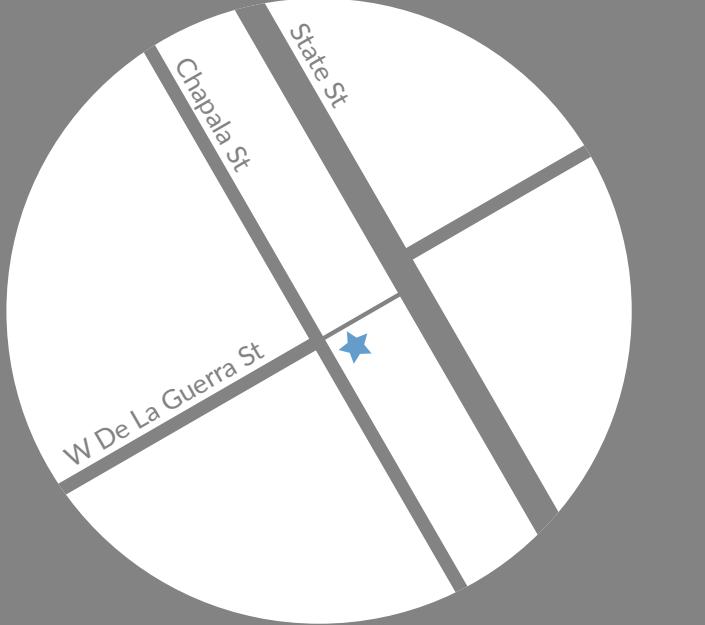
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Museum of Contemporary Art Santa Barbara
Upper Arts Terrace
653 Paseo Nuevo
Santa Barbara, CA 93101

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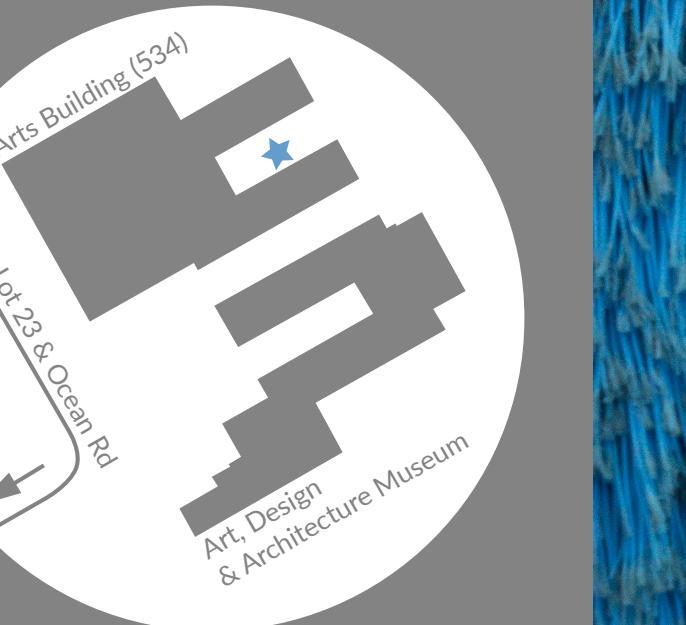
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UCSB Glass Box Gallery
Building 534
Isla Vista, CA 93106

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907 State Street
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Museum of
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