

Adriana Lara

Indipendenza Studio / Rome

With its strategies for dematerializing the artwork and consequently undermining the viewer's gaze, Adriana Lara's exhibition "Let's Not Jump into Concrete" at Indipendenza provides much to contemplate. Curated by Eva Svennung, the exhibition brings together a variety of works within the stylish interiors of this project space in the heart of Rome. The pairing of this specific context and these particular artworks results in a disquieting virtuality, as if the viewer is touring a rendering of a stereotypical exhibition inside a stereotypical palazzo; compared to previous exhibitions hosted within these walls — think about recent presentations of ceramics and drawings by Nick Mauss, or of sun-bleached paintings by Fredrik Værsløv — the elusive character of Lara's art defuses any number of latent sociopolitical subtexts embedded in this environment.

The photographs from the series *Installation views, out of the blue* (2014), which frame portions of the *délabré* walls of the space, might be the most effective pairing in the exhibition. In 2009 the artist installed an exhibition at Standard (Oslo) aimed exclusively at documenting itself through photographs; in addition she made chroma-key blue wall paintings, which were then cut out from the final photographs. These gaps within the images now contain the true walls that support the works in the current exhibition, raising questions about which exhibition view affords the "actual" art experience. These photographs share space with a series of cylindrical sculptures wrapped by paintings which themselves depict room corners (*Corner Tubes*, 2014). The curved surfaces oppose the Cartesian space, turning the viewer's perception of the cylinder into a scrutiny of color fields — the *Corner Tubes* are shapes that cannot be conveyed from a single vantage.

Among the first works that the viewer encounters is *Il mainstream* (2014), a marble engraving that illustrates the artist's entangling of the cultural realm with everyday life — an ephemeral diagram, it provides some key tools for approaching the show and prosaic clues regarding the campiness of art.

by Michele D'Aurizio



Camille Blatrix
NiNa, 2014. Installation view at Balice Hertling, Paris, 2014. Courtesy of the Artist and Balice Hertling, Paris

Daniel Faust
History San Jose, San Jose, California, 2007. Courtesy of the Artist and Norma Mangione, Turin

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"Let's Not Jump into Concrete," installation view at Indipendenza, Rome. Courtesy of the Artist and Indipendenza, Rome. Photography by Giorgio Benni