

Adriana Lara, Interesting Theory #26, 2016, Crayon on paper, inkjet print on acetate sheet, acrylic glass, 29 x 22 cm

Adriana Lara
"The Interesting Theory Club"
Kraupa-Tuskany Zeidler
27.2. – 9.4.2016

"The Interesting Theory Club" is a little inscrutable, but that seems to be Adriana Lara's currency. This is after all the Mexican artist who gave us, for the Younger Than Jesus Triennial in 2009, the fresh peel of a daily banana eaten by a security guard, in a most weird *Looney Toons*-meets-Fred-Wilson institutional critique mash-up.

Lara's exhibition continues the artist's propensity to enigmatically overlap symbols and shapes that represent "interesting theories" – be they artistic, economic, philosophical, whatever. The works included in the exhibition span from Moroccan rugs to pages torn out of children's coloring books; furniture to raffia wall hangings. All of these objects somehow incorporate the image of several polygons overlapping each other with a darker shape in the middle. This symbol appears almost cartographic or diagrammatic, and fills the viewer with a longing to figure out just what the hell it means. The seriality of Lara's formal permutations recalls the systematized arrangements of Sol LeWitt's wall drawings, and its cheeky omnipresence brings to mind André Cadere's *Round Wooden Bars*, which the artist plopped into other people's exhibitions. Respite from this inscrutability comes not in the form of answers, but from the realization that the production and display of art is itself a system, a tactical game.

