



ADRIANA LARA

ADRIANA LARA

Born 1978 in Mexico City,
Lives and works in Mexico City.



«As a visual artist I like to speculate on the visibility of what rules the world in an invisible way. Analyzing pre-existent structures, that make impossible for us to see the connections in between apparently disconnected ideas, I address art's surrounding dynamics like economy, cultural connections, historical context; in the case of Mexico, its contradictions and contrasts might be what detonates my kind of practice. It has been said that my work navigates issues on the subjects that have lead to our post-internet moment. Over the past several years these subjects are wide ranging, though my formal strategies revolve around placement of syntactical elements, the visualization of quantitative relations, and text. My work exemplifies in Latin America a wider tendency away from object making toward research and my method reinforces the still underacknowledged fact that artistic production is always collaborative.»

As publisher, I've worked collaboratively with the curatorial collective Perros Negros on Pazmaker. (www.perrosnegros.info) Pazmaker takes the format of a fold-out bulletin with an boundless appetite for content. As such it could be listed as an "art" publication, but it aspires to something more reckless, less authoritative.»

-Adriana Lara

COLLECTIONS

Walker Art Centre, Minneapolis, USA
Atli Foundation, London, Great Britain
Jansen Family Collection, Munich, Allemagne
Kadist Art Foundation, Paris, France
Kraupa-Tuskany Zeidler collection, Berlin, Allemagne
Pinault Collection, Paris, France
The Silvie Fleming Collection, London, Great Britain
The Taprogge Collections, London, Great Britain



Exhibition views Adriana Lara and Red Social: "Où sont passées les gazelles ?", Air de Paris, Romainville, 2022



Adriana Lara and Red Social: “Où sont passées les gazelles ?” Air de Paris, Romainville (2022)

Red Social, the transdisciplinary project she founded in Mexico City in 2018, is Adriana Lara’s vehicle for exploration of music as a language and a cultural and social phenomenon: a living art, a movement she is committed to, attentive to its evolving meanings. Red Social connects people, places and organizations for live music performances and as a group of collective reflection functioning locally and internationally. The exhibition *Où sont passées les gazelles?* (Where Have the Gazelles Gone?) comprises a corpus of works in various media – video, photography, painting, sculpture, installations – that sums up the resultant investigations and experiences. The title draws almost word for word on a song by Lizzy Mercier Descloux (1956–2004), musician, punk muse and inveterate traveler defying, in her life and career, any attempt at strict classification.

«I’ll never stop loving the street / Speak up for yourself, and the struggle goes on» – the words of *Où sont passées les gazelles?* take us back to the driving force behind Red Social.

Paris-based since September 2021, Adriana Lara works with musicians of various styles whose common factors are living locally and working experimentally, making their own music, bringing it to life and communicating it to the public. The artist ponders the concept of circulation: the circulation of musical waves and voices, reverberating and triggering links and flows; together with the way the musicians move about, playing, creating and offering the audience a living experience. At stake is music’s capacity to generate communality, by meshing cultures, confronting and articulating different voices, and so forming a complementary juxtapolitical network.

The focus of the works making up the exhibition is the power of language as a means of communication. They explore the gaps between signifier and signified in fluidly conceptual terms, proposing a view of language as a potential construction space to be taken in hand. This syntactic approach leads the artist into a plurality of – sometimes pre-existing – image formats.

- Nguyen



Fonds d'investissement, 2022
digital file and transfer or reproduction rights
variables dimensions
edition

"Fonds d'investissement" (Investment Funds) is a series of standardized photographs for stock image banks used usually for investment banking brochures. Lara has used fellow-artists as models, placing them opposite screened images of windows, speculating about their future.

Note -"Fonds d'investissement" - Disclaimer: All characters depicted in this film are entirely fictitious. Any similarity to actual events or persons, is purely coincidental.



Streaming, 2020

iphone vidéo transferred to mp4, 3 min 15, looped
unique

“Streaming”, shown on a plasma screen in a small cinema, is a video, first streamed as an introduction to Red Social’s virtual performance programme “Telesecundaria Covid-19” during lockdown, which reminds us that the term «streaming» – among the most used in media culture – has its origins in the natural world.

<https://vimeo.com/691313383/9728998dbc>



Interesting Theory #59, 2022
in collaboration with David de Tscharner
branding on carpet
339 x 238,5 cm
unique

“SI ON FERME LES YEUX”

As part of a specific project during her residency at the Cité Internationale des Arts in Paris, a carpet-screen was installed in her studio, named Studio 3D), as a stage for the concert series “Si on ferme les yeux” (If We Close Our Eyes), with a sequence of female musicians – Mabe Fratti (Guatemala), Mapalma (Croatia) and Charlotte Leclerc (France) – exploring “no genre” electronic and experimental music, participating in a process of collective production.

This extended staging process, and the recycling of overabundant images so as to give them a physical and sonic dimensionality, are directed at interacting with an already emancipated audience.



Si on ferme les yeux - Mabe Fratti, 2022
video, 40 min looped - édition of 2

Mabe Fratti lives and works in Mexico City and arrives in Paris to begin his European tour in 2022. In Studio 3D)) several artists are invited to participate in his music: Chino Amobi, Hector Cavallaro and Hector Tosta

<https://vimeo.com/691415524/f81fa93c1a>



Si on ferme les yeux - Mapalma, 2022
video, 40 min looped - édition of 2

Mapalma is an artist and DJ from Croatia who has just arrived in Paris, she makes ambient music, with which she creates a dark and comforting environment, with mischievous atmospheres. In Paris she works in the kitchen of a pub in the Marais, where one of her colleagues, Sten Pauloja, a young choreographer from Estonia, is invited to accompany her live music. Adriana Lara discovered Mapalma on Bandcamp.

<https://vimeo.com/691421866/787c137848>



Si on ferme les yeux - Charlotte Leclerc, 2022
video, 40 min looped - édition of 2

Charlotte Leclerc is an artist based in Le Havre. She composes minimal music with a drum machine, synths, and her voice. She records tracks late at night when she goes home, forgets them, and then finds them on her computer. Her compositions evoke the reveries of half-sleeps between days and nights, and the repetitive echoes of everyday life. Her last vinyl Bingo was released in 2020 on the Parisian label Delodio.

<https://vimeo.com/691410938/fabc8b70ec>

to be continued...



STR (Sistema en tiempo real), 2019
 9 elements, photographs, frames, box
 each frame: 62,7 x 47,7 x 3 cm / box 54,5 x 50 x 69,7 cm
 unique

Exhibition view DIE FREIHEIT, DIE WIR MEINEN, Kunstverein Bielefeld, 2019-2020

STR -Tiempo real is a four-part collage series whose framings cuts through the images to visualize a time display. Over the course of the exhibition, the four collages change position, continually producing different moments in time. The photographs register the last part of the La Danza de los Voladores, a representation from an ancient ceremony/ritual original from Central Mexico (Papantla), which has been named an Intangible cultural heritage by UNESCO. A time-based ceremony overlaps with another one, proposed by the artist, the ceremony of hanging the works setting a different time.



Battle Axe at Artists Unlimited, Bielefeld, 2019



the club, 2019
glitter varnish & silkscreen on canvas
94 x 174 cm
unique

Battle Axe at Artists Unlimited, Bielefeld, 2019

The hanged man is a symbol of passive initiation. The hanged man exhibits himself and observes while what is around occurs, in a state of voluntary suspension he views the world from a different angle. It is a trump card in the tarot deck, which makes an appeal to patience and demonstrates the capacity to assume a different perspective. It is a card that shows a moment of transition in between actions. A painting hangs and contemplates the world while it is observed. Something that is in movement and ungraspable would be its counterpart Le pendu was the image of a series of concerts in the frame of the exhibition "What we understand by Freedom" at Artists Unlimited, in Bielefeld, Germany.



Adriana Lara: Interesting Theory (marketing Diet Coke), 2018
Exhibition view «Archive Fever», Emalin, London, 2018



Interesting Theory (marketing Diet Coke), 2018
Acrylic on canvas, fridge and Diet Cokes cans
painting 123 x 75 (x 50) cm / fridge 53 x 44 x 47 cm
unique

The “theories” are a system developed by Adriana Lara. They first appeared in 2010 and have been executed on various surfaces and supports. Technically, each theory is a set of interlocking and overlapping shapes that evolves out of a previous set of shapes. Conceptually, the project points to the evolution of knowledge, with each new idea born of the intersection of previous ideas and shaped by its contextual, temporal conditions. Interesting Theory (marketing) is a painting shaped after the Interesting Theories, which hides a fridge containing Coca-Cola. Remaining cans on the floor are the evidence of previous visitors having consumed the beverages behind the painting. This kind of collection of remains on the floor was inspired by a religious congregation in San Juan Chamula in Chiapas, who have grafted together Indigenous and Catholic ceremonies to create a hybridized service that includes, among other rituals, the exuberant ingestion of Coca-Cola. This intersection of art, culture, and commerce, and the mutated form that it spawned, is a central theme in Lara’s practice.



Exhibition view « No Angles » Midway Contemporary Art, Minneapolis, 2018



Adriana Lara « No Angles» Midway Contemporary Art, Minneapolis, 2018

The thinking eye
the following gaze
the idea of the west
gets you there and does the rest
The power of vision
the vision of power
The bullet is placed
where the sight is set
– knowledge is
to some extent
indeterminate
temporarily,
spatially
and perhaps culturally
constrained
Broken hearts
failed views
purple, green
red, brown, and blue
possible truths subject to proof
Energy and matter
are physical
even if unobservable
making their existence
bodies
in a slippery room

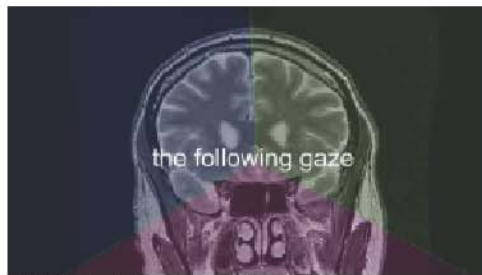
We expand
our cognitive domain
through the encounter
with a stranger,
through an expression
of biological interpersonal
congruence
that lets us see
the other person
and open up space
for existence beside us
preventing us from falling
This is the biological foundation
of social phenomena:
without love,
without acceptance of others
living beside us
there is no social process,
and therefore, no humanness
With a sense of shame
with a bit of dignity
with a lot of organization
with a sense of oneness
NO ANGLES
A NON-VISUAL
NON-POWER



The warners (Slippery Sign), 2018
stickers on 3 ready-made plastic signs
dimensions variable - Edition of 3

The narration of the flood is one of the founding myths that grounds a community in its territory. Tales of floods participate in a relevant manner in the conformation of a special way of being. Nevertheless, this identity that is developed around the axis of a foundational myth excludes other different cultural realities as participants in its constitution. The myth of the great flood is present in almost all of the world's cultures. Alejo Carpentier takes advantage of this fact to construct his story «Los advertidos» as a burlesque travesty narrated from the perspective of Amaliwak, the hero of the Amazonic flood. The structural center of his narration consists of the encounter between heroes of different flood myths on the high seas. This coincidence permits him to emphasize the multiple occurrences and the similarities between different manifestations of the myth. The author ends up laughing at all pretense of superiority that the prospective protagonists of the myths could show when they think their experience is definitively unique, belonging exclusively to them and when they demand that their version be the universally accepted version. Nevertheless, he also suggests in this encounter of founding heroes the possibility of a behavior sustained on the basis of inclusion and not exclusion from other cultural realities. All of Carpentier's work appears to be permeated by the problem of Latin American identity. The objective that Carpentier pursues with the rewriting of the myth of the great flood is «to reclaim for America its place within the universal unity of myths» as well as conceiving identity as an open process in permanent development, oriented and actualized by the encounter between individuals and cultures.

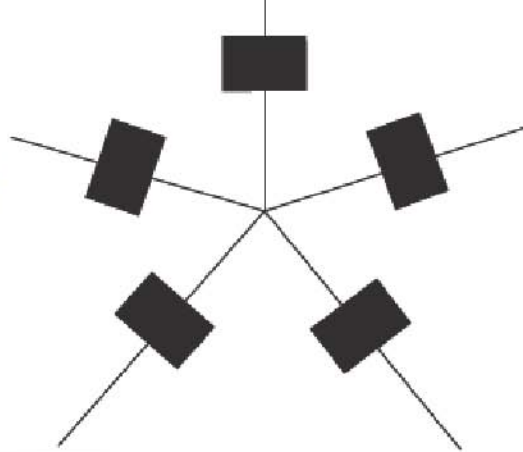
OELKER, Dieter. Mito, literatura, identidad: A propósito del relato «Los advertidos», de Alejo Carpentier



5/5: Animated poem, 5.05 min, looped



1/5: Street Ice-skating performance, Club Fortuna
6.37 min, looped



4/5: Kunstkammer Vienna, 7.10 mins, looped



2/5: Gene Beery: Not part of the comfort Regime
9.43 min, looped



3/5: Entre la luz y la sombra by EZLN, animation
by Azael Arroyo. 6.03 min, looped

Art film #3: No Angles, 2018

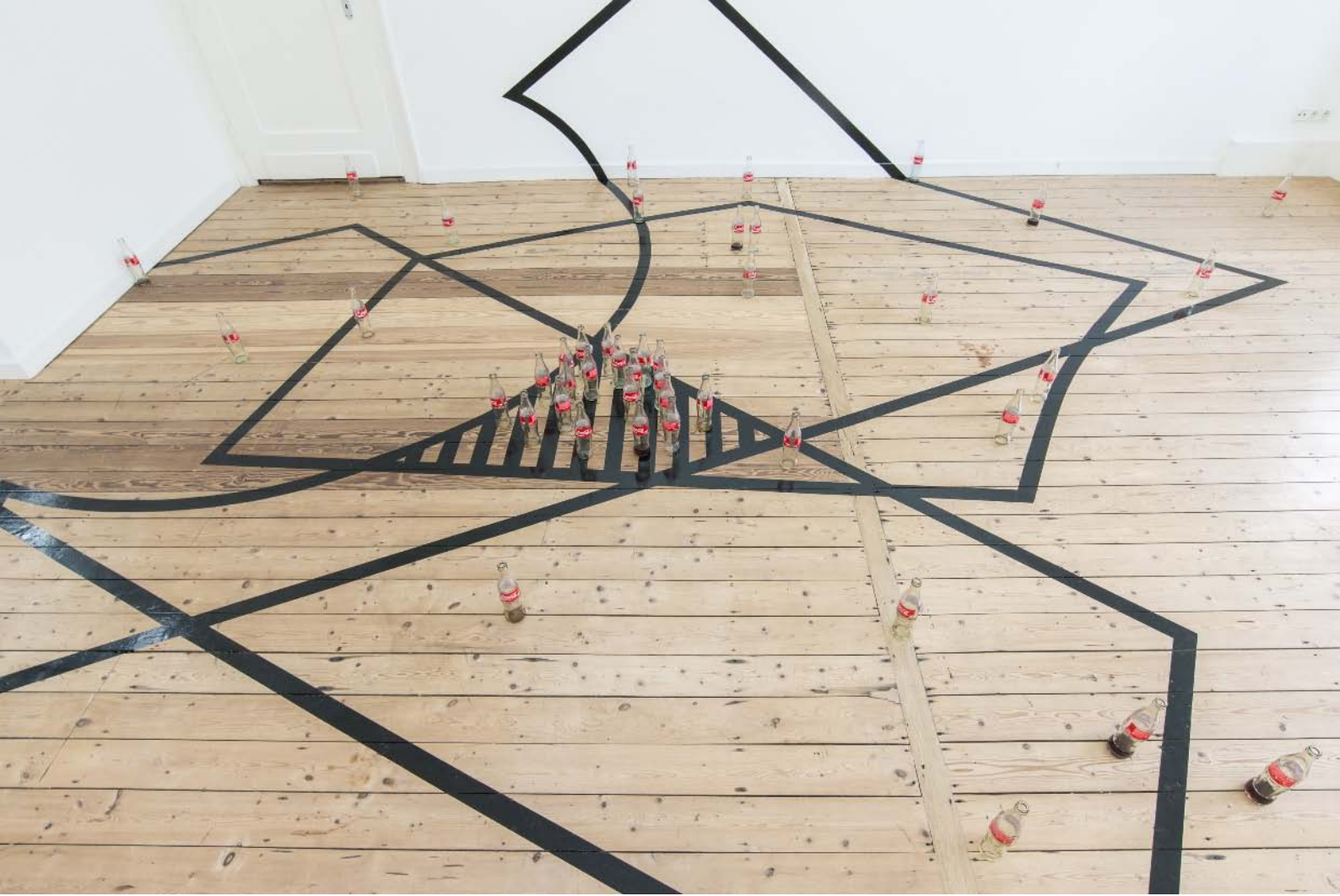
five-channel HD video (color, sound) installation, looped; MDF, lacquer, monitors, speakers

A project by Adriana Lara including the work of Club Fortuna, Gene Beery, Pablo Escallón, EZLN, Azael Arroyo, María Cruz, Kunstkammer, Collection at KunstHistorisches Museum Vienna.

Art Film 3: No Angles was conceived as a study of visual power through an imaginary dialogue between different artists and authors in a multi-channel video installation. One monitor displays an animation of a frontal brain scan from eyes to coronary, while a poem appears as a possible subtext to the conjunction of all five videos included in the work. The poem begins with “The Thinking Eye”, originally the title for Paul Klee’s seminal writings on modernism but here taken from an ambitious project by Juan Downey about Western culture throughout the ages – ‘an attempt to decipher the self by means of cultural obsessions,’ as Downey described it himself. The poem’s second line, “the following gaze”, references art history on one hand, while suggesting the movement of the viewer experiencing the installation. In Art Film 3: No Angles, some of the videos are edited sequences – images and texts compiled in a linear way – yet overall the work consists of confronting narratives and discourses that interweave different artworks, images, sounds, and texts. The five videos, which each have a different duration, can create an infinite number of combinations, making the experience of the work unique to each viewer. Viewing the work simulates the way we gather information online, often with several windows and links open in parallel, choosing how long and in which order to look at each input.



Exhibition view «The Eccentrics», SculptureCenter, Long Island City, USA, 2016



Exhibition view « Adriana Lara / The Product & the Post-product », Part 2, Follow Fluxus 2016, Nassauischer Kunstverein Wiesbaden, 2016-2017



Adriana Lara / The Product & the Post-product «, Part 2, Follow Fluxus 2016, Nassauischer Kunstverein Wiesbaden, 2016-2017

Adriana Lara (*1978, Mexico City), ninth recipient of the Follow Fluxus grant set up by the state capital of Wiesbaden and the Nassauischer Kunstverein Wiesbaden, opens the first part of her two-part exhibition project *The Product & the post product*. She is first showing a new version of the Copenhagen group exhibition *The Product*, which she curated in 2015. In doing so, she combines international contemporary positions from the point of view of the product. From November 5, 2016, the second part will exclusively show works created in Wiesbaden under the same title.

In a playful and conceptual way, the documenta13 participant examines the instability of meaning and analyzes how structures, styles, content and forms mix, mirror and dissolve one another. With humor and precision, she reflects on systems of order and power structures, which she translates into formal, aesthetic, abstract sign systems.

During her scholarship in Wiesbaden, Adriana Lara approached the topic of Fluxus: «I don't think I've heard this word so often before in such a short time. Apparently they were all here, George, Ben, John, Nam... I read a lot about Ben Patterson as I was supposed to meet him that week. I later received the sad news that he passed away. Which somehow makes Fluxus even more present.»

Through the connection between Fluxus and everyday culture, Adriana Lara developed the concept of the postal product – in the form of a new version of the exhibition *The Product*, which she curated in Copenhagen in 2015. A presentation of your own work as well as that of other artists from the point of view of the product: «All the works in the exhibition are potentially for sale, some even in the exhibition space itself, while others are free and lost in the city to search and find.» She puts her Project related to Pokémon GO by seeing a close resemblance to what was once a Fluxus Happening. Today everything is a product – the post-product becomes a product of products.

Another project is being revived within the exhibition. *Dinner for 1*, is an exhibition within an exhibition, a project originally conceived by Julia Rublow. This exhibition took place in 2015 in the midst of the gentrification process in a garden house in south London, one of the last areas that was still affordable for artists. During a visit, her hostess was told that the living quarters needed to be vacated in order for the building to undergo a major refurbishment. The artists present spontaneously organized a concert/exhibition as a good-bye campaign before their departure. The gigs took place in one of the rooms. To see the exhibition, people had to go to the top floor. A plate of hot food was prepared there, and everyone was free to sit down to eat: «This could have been the last meal before the end of the good life in London.» In Wiesbaden, the exhibition will be installed again in the scholarship holder's apartment.

The second part of the exhibition will open in November, another proposal to the already mentioned concept - again the production of products. Here the artist assumes that «an artist (...) can also be seen as a postal product.»



Exhibition Views «Eggsplosion», Air de Paris, Paris, 2016



Adriana Lara «Eggsplotion», Air de Paris, Paris, 2016

“Eggsplotion”: easy to grasp as neologisms go, but enigmatic nonetheless. So what do we mean by eggsplotion? The outcome of a straightforward physical phenomenon, the representation of some kind of culinary reassurance rooted in recourse to energy profusion. From behind this title emerge new artworks produced by different ideas, places and modes of collaboration. Theory, technology, mankind and food are brought together in the exhibition space by some accidental process.

“Dinner for 1”, for example, is an experiment carried out by the help of parisian restaurant “Sauvage”; as the embodiment of a contemporary, not to say futuristic vision of food, it forms the exhibition’s starting point. Also on show are Adriana Lara’s latest Interesting Theories, based on a system she developed in 2010: continuously generated shapes associated with fresh production of knowledge function as both chronicles and multiples in a wide variety of forms. Symptomatic of the possibility of eternal recontextualisation, these screens have become what might be called “sample diagrams”; their underlying principle is extremely reflexive, their subjects being none other than themselves!

Clearly, then, theory looms large – but so does technology. In particular in a video showing the moving graphs of the popular Live software used by composer/producer Emilio Acevedo, a fixture on the Mexico City electronic music scene for the last twenty years. Here music is mainly used by Adriana Lara as a visual field for quite a range of colours, spaces and lines. The song used for this installation is a dance piece like any other pop music product: a mix of cultural references sort of sound sandwich whose different layers we can nonetheless readily visualise. A kind of audiovisual readymade projected onto a curved screen that underscores its cyclical character. Spoken in English by a digitised voice, the words Wild, Animal, Disco, Deviant are some of the random components of the composition, backed up by a repertoire of especially heady generic sounds; the upshot being a light-hearted multicultural hit whose sources are elusive.

There is also the new realism of Hanger (Hunger) Sculptures, whose punning title is borrowed from Esteban Valdés’s hombre hombre: this assemblage typifies the basic if precarious use of a simple object lifted from the everyday to trigger a new life as a sort of asterism vanishing its anthropomorphic quality via its sheer superabundance, the entanglement of objects then becomes pure phenomenon – but that isn’t all because out of the explosive contingency of “Eggsplotion” other new works will appear..



Exhibition view « The Interesting Theory Club» Kraupa-Tuskany Zeidler, Berlin, 2016



Adriana Lara « The Interesting Theory Club» Kraupa-Tuskany Zeidler, Berlin, 2016

The gallery is proud to present Adriana Lara's solo exhibition 'The Interesting Theory Club', which features a compilation of works from her "Interesting Theories", an ongoing body of work Lara started in 2010. Combining some new works with a particular arrangement that articulates the series, this exhibition is presented in the form of a Club,

open for the duration of the exhibition for a first 'meeting' of the series.

In the artist's words:

My art practice operates subtly in the performative field by addressing objects that function as signs. Through an experiential methodology, the works I make are language experiments – language used simultaneously as a subject and as a tool – where meaning needs to be constantly reassessed to keep it alive or active. Throughout the years this interest has been reflected in individual or collaborative projects.¹

I've always been attracted to the world of ideas, to how information constantly circulates, transforms, and takes different forms in culture, dictating the functioning of the world; most recently to how this information is contained and transferred. "Interesting Theories" is an ongoing series consisting of graphics applied to different objects and screens, which I describe as interpretations of what a theory looks like.

Up to now the series includes 37 pieces. Each one has a different graphic motif generated by a system of intersected intersections (shapes intersected ad infinitum) transferred onto an object or a surface. It was conceived as a continuing production system which functions on the one hand as a hypothetical view of how theories take form, on the other, as an analogy to production: it is an ongoing mechanism that activates the fabrication of content, ideas, products. The series' title functions as the label for the category I've created to refer to the feature of interesting theories as immaterial products. I started the series in 2010, pursuing my interest in the conditions under which theories in technology, finance, politics, philosophy, religion, or even lifestyle proliferate in our economic ecosystems. The "Interesting Theories" became my artistic attempt towards a visualization of a generic classification of influential theories in the contemporary collective thought.



Exhibition views "Het Product", Komplot, Brussels, 2015



Adriana Lara «Het Product», Komplot, Brussels, 2015

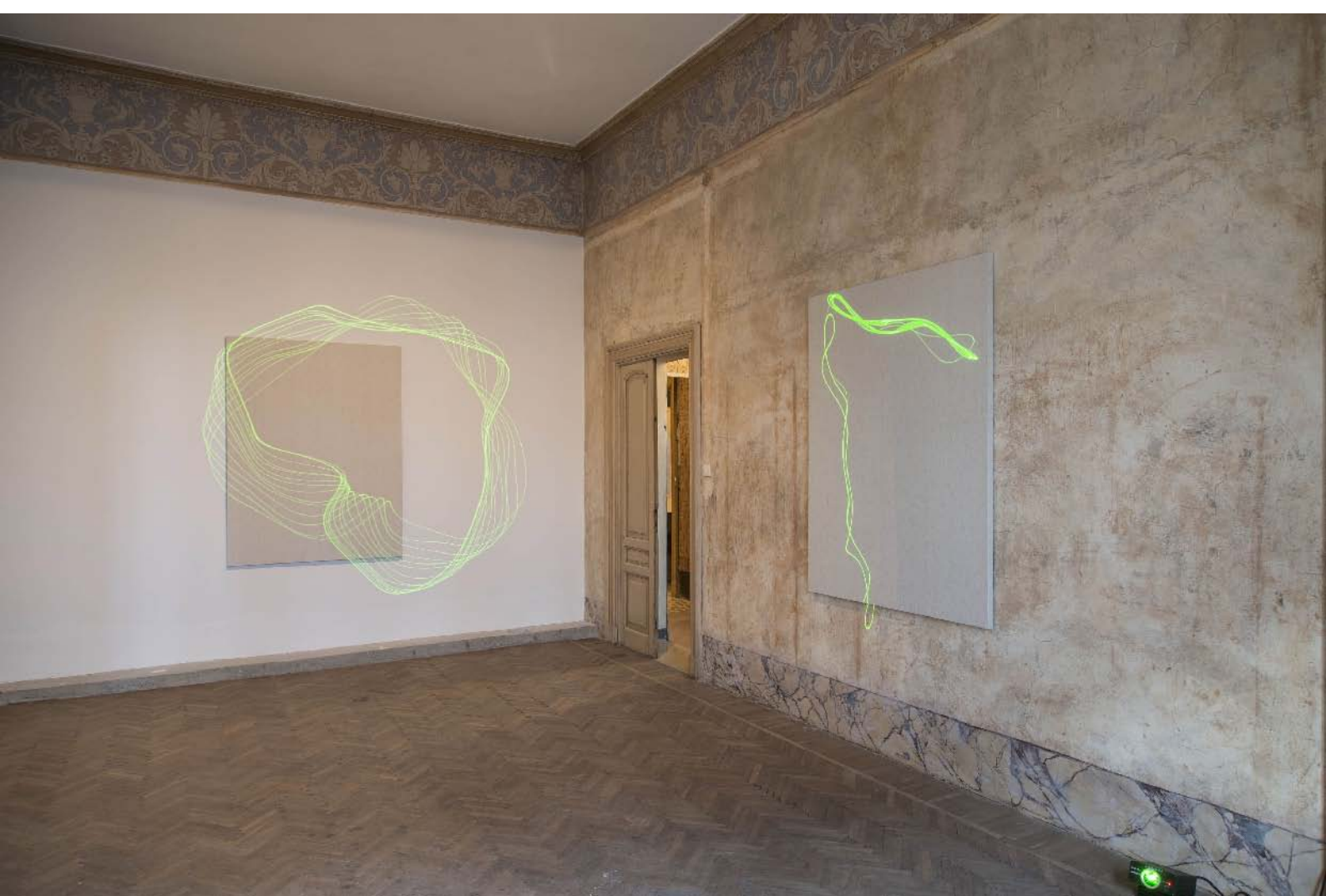
Working with multiple layered references, symbols, popular culture and on-going collaborations with other artists, Adriana Lara creates objects, installations, videos, performances and events where readability is split and representation therefore changes in direction.

The formal cause in Adriana Lara's work acts as an idea that rotates spirally between determination and space. Shapes in this manner suggest side views for a fragmented representation, where both conventions and possibilities coexist, adaptability of form surpassing its own logic.

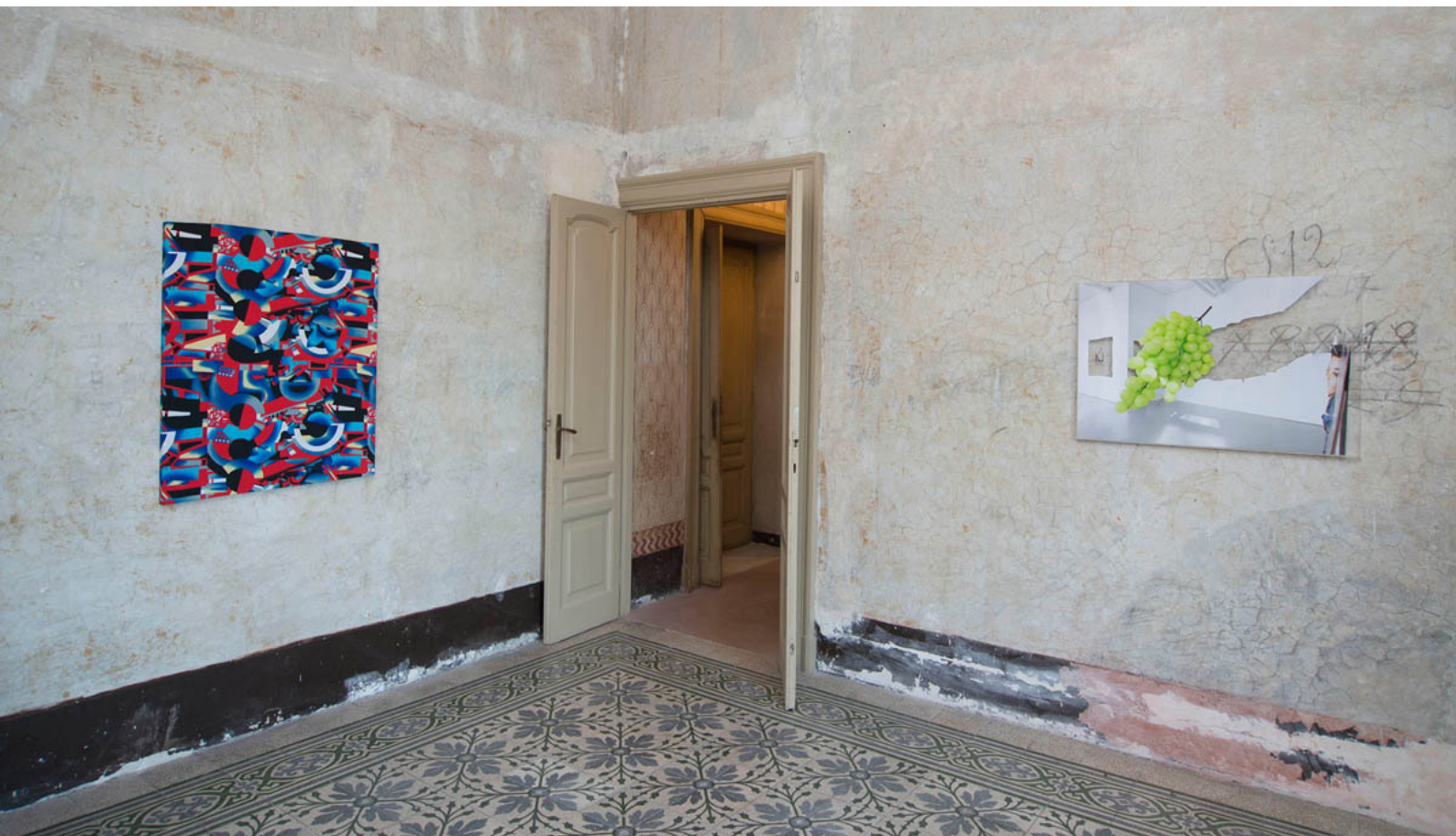
The reference embedded in the title of the exhibition draws attention to an industry, in this case an art industry that can either be evoked through 'Het product' or undermined by the series of products she proposes.



Exhibition views «Let's not jump into concrete», Indipendenza, Rome, 2014



Exhibition views «Let's not jump into concrete», Indipendenza, Rome, 2014



Exhibition views «Let's not jump into concrete», Indipendenza, Rome, 2014

Adriana Lara «Let's not jump into concrete», Indipendenza, Rome, 2014

The exhibition will gather existing works as well as a series of new pieces, specifically conceived for this venue by the artist. Comprising different media – including painting, video, sculpture, installation – the show focuses on the artist's current research on the relation between form and surface, language and meaning.

Playing with artistic conventions, manipulating the formal and conceptual materials that form the tectonic layers of meaning and of interpretation, and generating visible tensions between surface and form, Lara's work reroutes attention and questions from the actual object to the larger context art inhabits and stands for.

Standard installation views, out of the blue are views of a temporary exhibition constructed by Lara at Standard gallery (Oslo) in 2009 and installed only for the duration of being in photographed and filmed. Documenting artworks as mere props produced for the occasion, it also contained a chroma-key blue wall painting, the surface of which is cut so as to make the current exhibition context visible, and bleed in. In the resulting photos, it is the format of the exhibition itself that is posed as readymade. Referencing the mass circulation of these interchangeable views on the Internet, the show posed questions and criticisms about the way exhibitions in general have become mere virtual experiences.

Standing vertically are Corner Tubes, a group of three tall construction pipes of the kind normally used to pour concrete, onto which large paintings have been stretched. The paintings are basic representations of room corners: a three-dimensional space made flat, reduced to three color fields. The cylinder, in turn, is a basic form that exists in nature (trees, rivers, ...), as opposed to the plane, bidimensional man-made surface of a canvas. By forcing the painted image to curve and to look 360° – permanently delaying the conclusive apprehension of one image – the cylindrical form comes to bear on the idea of a physical state of time.

Spaghetti. Zooming out from these sculptures in a drastic change of scale, the viewer finds himself looking at meters of thin cable tubing gathered on the floor, posing as a blown-up bundle of spaghetti. Other bits and pieces have landed on the walls. The tubing, a material which normally protects the wires that circulate the information and exchange upon which we constantly feed in today's networked world, hints at the potency of art as a vehicle.

In another part of the exhibition, the perpetually changing patterns generated on blank canvases by laser beams, usually used in night clubs, convey the fluidity of contents that the

reified adjacent tubing are deprived of. Here too we find a challenge to the limitations of pictorial space. At the same time, the artistic gesture is handed off to a programmable light machine, and some of art's tendency towards spectacle spoofed.

The idea that looking at art is looking at a fragment of something bigger, is considered in the fabric pieces Scribble, scratch, scrawl, doodle, textile and Sheet, glass, metal, plastic, textile, in which patterns repeat forms encountered three-dimensionally elsewhere in the exhibition. The fabrics, of a kind normally stored on rolls and sold by the meter in different colors, but now stretched and promoted to the status of pictures (all the while keeping the rough-cut shape they were sold with), continue to bear their ready-made quality: industrial garment manufacturing appropriating art styles (from constructivism, action painting, etc.) that have themselves become ready-mades with time.

Another reflection on how the production of meaning itself takes place in the manufacturing of things, are wooden hand chairs, a crafty Indonesian version of the iconic Pedro Friedeberg '60s Pop design. Facing one another and pulling a tight thread between their fingers like a game, The Thinkers is a magnified version of the practice of weaving, of the hand as primary technological tool.

The video Art Film 2, Unpurposely with purpose places the viewer at the center of a cyclorama – that is, literally inside a tube, as well as inside another «show». Before our eyes, around the loop, a compilation of artistic materials and references pass: pieces of carpeting, of bark and cork, footage of a carpet filmed with a microscopic camera. They appear as windows on a constantly changing background composed of abruptly transitioning film footage: images of Mars, of an infinite Photoshop canvas, a street filmed at cat-eye level, Aborigines preparing bark on which to paint... In this collage of layers of converging practices, what comes forth is how our understanding depends on surface and form. The shape of the rough-cut carpet pieces hanging on the walls, become readable as being borrowed from the aborigines' bark paintings, like the windows appearing in the film. Fragments of a larger wall tapestry (a work produced for Documenta 13), all elements evoke a bigger picture – one that is missing.

Il mainstream is a frenetic mind's attempt to map the contamination of influence between spheres of culture and economy. To engrave this subjective, spontaneous diagram on marble was just a lastminute idea.



Exhibition views «Less is More» 21er Raum at 21er Haus, Vienna, 2014

Adriana Lara often deals with “interesting theories”. Her latest works explore the question of the relation of production and reduction, meaning and significance, function and value, and what and how the essential is legitimized, if less is more.



Beneath Technology #2, 2014

plastic

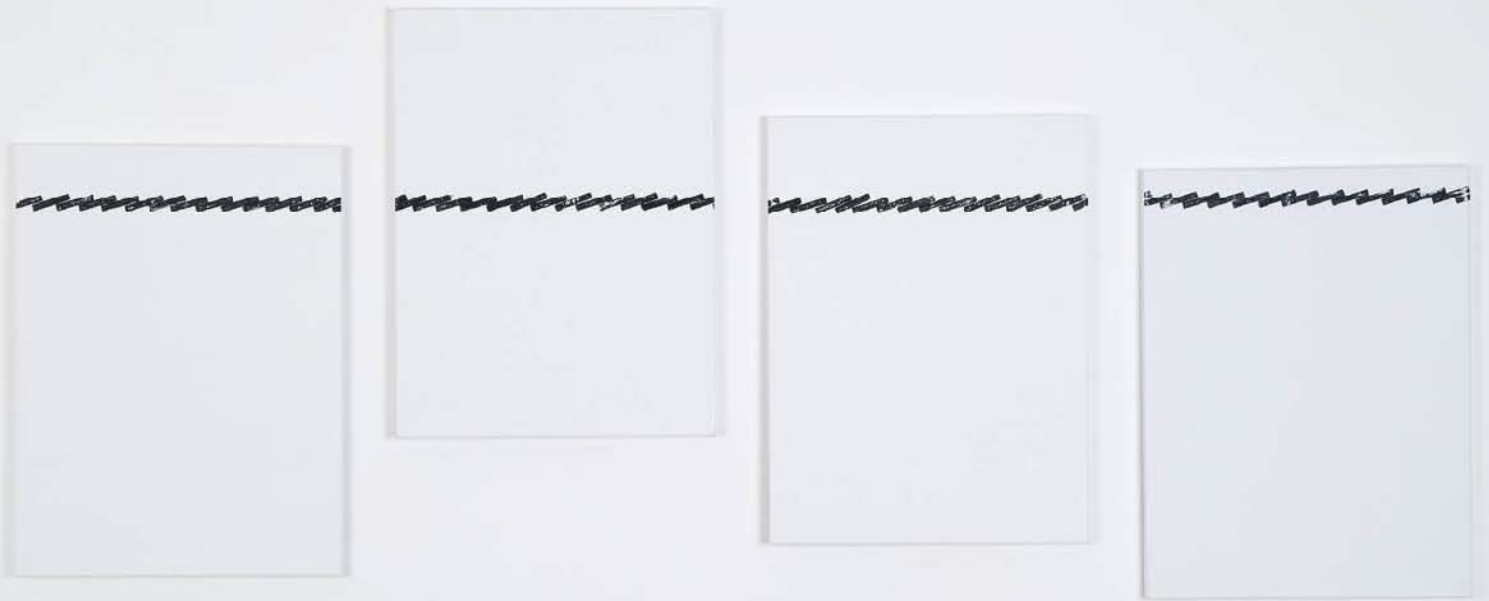
45,5 x 37,8 cm

unique

At 21er Haus, Adriana Lara presented a series of toilet seats arranged at same height along the wall ("Beneath Technology #1-5") and hung just like one does with art. On the one hand, their presentation as objects of art alludes to Marcel Duchamp's "Fountain" and his reduction of production to a concept or idea. On the other hand, the plastic objects refer to the symbolic capital of what is legitimate, the toilet seat as an institutional symbol. Behaving like monochrome paintings or heraldic plaques, the toilet covers sit on quite literal zeros. Their function is reduced to a visual experience, directing the view like a frame to what lies beneath: the wall.



Exhibition views «S.S.O.R», Kunsthalle Basel, 2012



Adriana Lara: Symbolic Surface of Revolution 3 (2012)

Adriana Lara «S.S.O.R.», Kunsthalle Basel, 2012

At the center of S.S.O.R., a new exhibition by Adriana Lara at the Kunsthalle Basel, there is an installation in the Oberlichtsaal entitled Symbolic Surface of Revolution (2012). The concept contained in the title, surface of revolution, is a mathematical term that describes an irregular, round surface that is produced when a curve rotates in Euclidean space around a straight line. This mathematical idea underlies Adriana Lara's S.S.O.R., Symbolic Surface of Revolution (2012). In the main exhibition space we can see a continuous line of dominos captured in the process of falling printed on 68 uniform white canvases hung around the four walls of the room, an installation related to the so-called "domino effect". In mathematics, the term "domino effect" is used, to illustrate the concept of ordinal numbers as part of set theory, a theory developed by the German mathematician Georg Ferdinand Ludwig Philipp Cantor (1845-1918). The concept is akin to mathematical induction, a method in which one assumes a statement to be true for the n -th number and proves that the statement also holds true for the $n+1$ number. Translated into the model of dominos, provided the statement holds true for the 1st number, in a single stroke, one has proved the statement holds true for all ordinal numbers as the dominos fall.

There is also a political theory that takes its name from the same concept. During the Cold War, the United States propagated the belief that communism would spread from country to country in the form of a domino effect, and set out to stop the totalitarian Communist menace. In 1968, the Winter Olympics took place in Grenoble, France. Not far, in Paris, a series of student strikes grew into the famous protests. In turn, the summer Olympics were programmed to take place in Mexico. Inspired by the French students a series of protests in Mexico City took place and was tragically stopped by the government during the Tlatelolco massacre ten days before the games started. In a similar way, a sequence of political movements has been triggered after the Arab Spring in 2011 until today.

Perhaps the metaphor of induction might be too weak for the dynamics of revolutions, and together with the domino effect, one should think of a more suitable form of chain reactions in which exponential growth is observed.

Another work in the exhibition, entitled 1 (one) from the series Numbers (Disambiguation) (2007), consists of a canvas that is not, as usual, mounted on a rectangular or square frame, but tightly stretched on a 2-meter-tall cylinder. The light gray chessboard pattern printed on the canvas is borrowed from Adobe Photoshop's background, its so-called "canvas." Applied onto the surface of a cylinder, this "canvas on canvas" becomes a three-dimensional sculpture whose wordy title can be read as an ironic allusion to the frequently similarly rigid and deadpan descriptive titles of the works of conceptual art. However, the fact that the title contains the word "Disambiguation" (the clarification of a concept) presents a contrast with the object, which – even though the addendum Disambiguation promises clarification – resists any clear-cut categorization.

Just as the titles of the works are fraught with oblique suggestions and connotations, the objects on display in the exhibition are likewise to be viewed as references, symbols and tokens in a game of expectations and associations, with the purpose not only of reflection but also the search of new paradigms. Lara gives us a hint to her show when she underlines the process of wrapping around the canvas, which is reminiscent of the surface of revolution. In fact, the cylinder is the only intrinsically flat surface of revolution. The gesture of wrapping, which is repeated in the line of dominos, connects the idea of infinity seen in ordinals and the concept of revolution as most clearly seen in the shape of the circle: an infinite line of time wrapping around the hand of a finite circular clock.

Endowed with individually distinct amounts of previous knowledge as well as diverse degrees of will and capacity to respond to art works, the visitors are there to fill in the blanks in Adriana Lara's conceptual riddles. The suggestions Lara inscribes into her works are latent and vague. They exist in a condition of suspense, as announced in the concept of symbolic surfaces. This contradiction between the flatness of surface and the supposed depth of symbol can be pointing towards the infinite varieties and definitions of art – at one end of the spectrum, art as surface, superficial decoration or *l'art pour l'art*, and at the other, art containing a profound symbolic or political dimension.



Exhibition view dOCUMENTA (13), Neue Galerie, Kassel, Germany, 2012

Unpurposely with Purpose (2012), her project for dOCUMENTA (13), questions the celebratory aspect of art that this particular exhibition represents, referring to its origins and antecedents in Germany. Lara is interested in exhibition displays like those of the "Degenerate Art" exhibitions, and how, by presenting artworks of the now classic avant-garde in a deliberately disadvantageous manner in order to serve a propaganda purpose, they paradoxically also legitimized them as artworks. Her project consists of two parts: a wall piece that is structured by individually shaped cut-outs, suggesting the negative form of an alternative exhibition, and a video as a counterpart to this wall piece. Its surface is altered with handmade image-transfer processes (her graphics, advertising, grids) that transforms the support (industrial carpet 33x14ft) into a large-scale print. Lara's installation takes the exhibition as a recognizable moment of art's validity as art, materialized into time and space as structure and content in one. This, in turn, suggests windows open to other ideas of art, notions of which will always depend on the viewer and their idea of the other.

Fonlinou in tagbã
Synthétiseurs lè wé blò pop
Art dé gnon wé dô hõ
noùgbo bã wé
Tagbã wé wa
Noùdõhlé mé démãtin ä
kpodo noù etin kpõ
Noùdídõ si ìn hõ é mã tin ä
Gné dô hõ kpèvi bã wé õ é
non gnõn gbédé ä
Noùmatin sin hõ noùgbo bã
wé non ìn tagbã





Adriana Lara, «NY-USA», Algus Greenspon, New York, 2012

In the main gallery, on the wall opposite Interesting Theory # 11-b, is a vinyl text piece legible only to someone fluent in an endangered dialect spoken in the Republic of Mali. This text was first written as a press release for another exhibition and never used. The number of people that speak this language is tiny and their interests, presumably, far removed from those of the artwork's audience. The idea of presenting this text in an obscure language hides information, but this is not the intent. Rather, the idea is to have the text's message (printed in comic sans, the font famously used by CERN to announce this summer's discovery of the Higgs boson) seen as form. Shown next to the text is a photograph of a paper sculpture made with Artforum advertising cutouts. These are used as raw material in a similar way. Together, the text and photograph form an installation titled Mixed Media.

Mediating the gallery installation, between Interesting Theory # 11-b and Mixed Media, are the Symbol Faces, a series of screen-printed stretched plastic paintings. Here affable genderless faces composed of type symbols (characters such as &, \$, %, *, #, !) overlap transparent photographs of a Mexican actress who had a brief and marginally successful career in Mexico, Hollywood and Broadway during the 1930s. Being a cypher to a contemporary audience, this actress represents the sex symbol as the blank canvas that all symbols inevitably are. From aesthetic categories of color and format, surface and structure, to categorical stereotypes of gender and nationality, the diverse prints presented in the Symbol Faces are thought of as patterns of what concerns contemporary thought.

To conclude this exhibition's proposition, Lara presents her most recent series, Smoking Kills, where design, color and subject matter appeal to the viewer by appropriating a ready-made marketing form: the cigarette package. Here a different case of



Exhibition view «Scryyngs and interesting theories», Air de Paris, Paris, 2012



Adriana Lara «Scryns and interesting theories», Air de Paris, Paris, 2012

Adriana Lara is wedded to the screen before the image appears, even. Pure formats in which the information is held; of whose projective dimension the artist makes the most, literally. Appropriating the screen's materiality as conduit: message-free, rechanneled, the medium changes qualities. Wall paintings have been created out of radically diluted pigments, greens, blues, the same ones used for her chroma keys compositing. Here, though, they give rise to no uniform dispersal; rather to incomplete screens on which no image can be projected in its totality.

In the exhibition the screen is also present in a cylindrical form, emancipated from flatness. At once paintings and sculptures, these works become prototypes that leave the mind scope for other image uses.

The screen: rather than a window for accessing the world, Adriana Lara apprehends it as a curtain, a projection surface.

Also on display are «Plasma Paintings». Diagrams from which emerge «Interesting Theories», forms born of the intersection of earlier intersections of forms. Thus making the series the equivalent of a generative principle, analogous to the mode of production of the theories themselves.

«Scryns and Interesting Theories» introduces groundless representations, signs without referents, pure messages.



Exhibition views «La pintura (lasser) moderna», Gaga Gallery, Mexico, 2011



Adriana Lara «La pintura (lasser) moderna», Gaga Gallery, Mexico, 2011

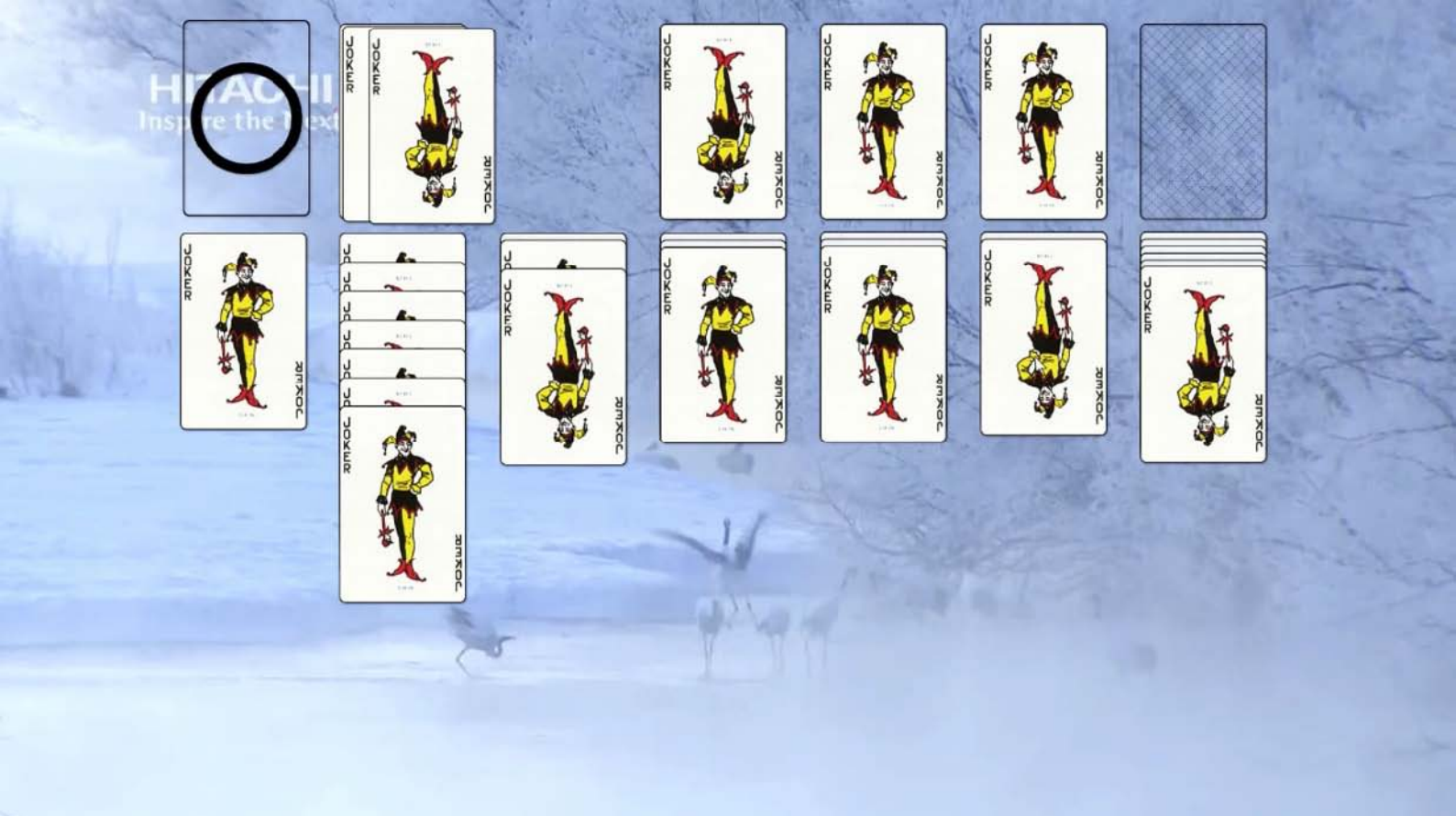
And one day art became so fashionable that fashion saw itself in art.

This exhibit takes the meeting point between the fashion world and the art world as a chance to restate the distinction between the two and the implications of this distinction. The exhibit's starting point is an article published in *La Jornada* with the title "Painting strikes back" which questions the appreciation of contemporary art and its decline, taking as an example a piece by Adriana Lara. The article's title, which was also the title of a colloquium in La Esmeralda Art School, becomes the perfect slogan to speak about trends and fashion as agents in the art market.

With the *Modern (Lasser) painting* exhibition, Lara joins the dialogue about the role of contemporary art and, more specifically, art produced in the periphery, such as Mexico, and proposes a rethinking of art as fashion juxtaposing concepts such as identity vs. style, style vs. trend, trend vs. art, art vs. identity. In the performance 'Painting strikes back (Spring/Summer Collection 2012)' Lara takes the precarious state of the Mexican fashion industry as a way of showcasing the difficulty of imparting a personal substance on the construction of an identity that tends to be subjected to marketing within the global "style" market.



Exhibition view Gaga Gallery at Frieze, 2010



Solitaire, from the Scrxns series (mixed backgrounds), 2010
Digital Animation, 1 channel HD video in 16:9
8' looped
preview: <https://vimeo.com/118339160>

This video features a modified game of computer solitaire so that a joker, the card normally reserved to represent a variable, stands in for the entire deck. In so doing, the «wild» now becomes a kind of constant. Presented above on a blue ground, this backdrop is substituted by various images to create further iterations. The video itself is part of Lara's larger Scrxns, a project consisting of a series of works that explore the qualities of different screens so as to find the potentiality of each.



Art Film 1, 2006

16 mm film transferred onto DVD / 7.30 minutes, looped
preview: <https://vimeo.com/287280995/3897e56e0f>

Art Film, is a cinematographic project that shows a series of sculptures and actions that portray different human facets which are related to the perception of certain objects. Searching for answers to questions about knowledge, creation, art or simple contemplation, a film, conceived as a sequence of images and thoughts, becomes an ideal device for the realization of aesthetic experiments in order to reveal a point of view.

The works presented in the film are conceived as artificial or fantasy objects echoing a kind of disillusionment. A series of actions determine the scenario of the film. The dialogues are a collage of art criticism, philosophy, artists' writings and film dialogues.

Each edition is subtitled with the name of the object appearing in the film with which it is associated.

Films #1 to #3 are associated with «film-pieces» (objects of the film which have no possible existence outside of it- see subtitles).

Films #4 to #13 are each accompanied by an object displayed in the film (see subtitles).

SÉRIE #1 - #3 : FILM-PIECES

ART FILM 1: EVER PRESENT YET IGNORED

#1 ROCK

«film piece»: «ever present yet ignored»



ART FILM 1: EVER PRESENT YET IGNORED

#2 ANTENNA

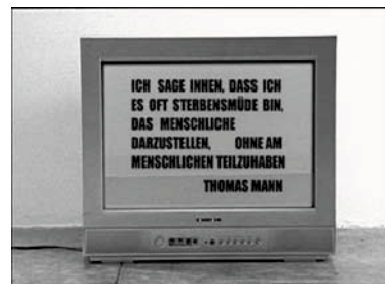
«film piece»: sensitive object



ART FILM 1: EVER PRESENT YET IGNORED

#3 TV

«film piece»: epilogue

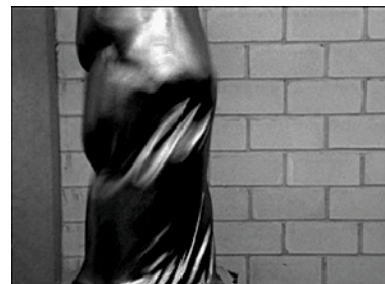


SÉRIE #4 - #13 : FILM + OBJECT

ART FILM 1: EVER PRESENT YET IGNORED

#4 EX-TUBE

Ventilator, silver fabric 45 cmx1.50 cm



ART FILM 1: EVER PRESENT YET IGNORED

#5 GRAPES

Tree branch, balloons



ART FILM 1: EVER PRESENT YET IGNORED

#6 OP PONCHO

Painting 90 x 107cm



ART FILM 1: EVER PRESENT YET IGNORED

#7 PLANT GOD

Plants, person



ART FILM 1: EVER PRESENT YET IGNORED

#8 CHAIN

Chained frames, 7m long



ART FILM 1: EVER PRESENT YET IGNORED

#9 SOUND PIECE

Surprise sound piece, 7 min looped



ART FILM 1: EVER PRESENT YET IGNORED

#10 VIDEO

Surprise video, 1 min looped



ART FILM 1: EVER PRESENT YET IGNORED

#11 SEX WITH SOCKS

6 MDF ensembles, socks 50 x 115 cm



ART FILM 1: EVER PRESENT YET IGNORED

12 FAKE RICHARD PRINCE HOOD

Fake leather, aluminium structure 160 x 135 cm



ART FILM 1: EVER PRESENT YET IGNORED

13 DEATH CARPET

Fake persia carpet 60 x 120 cm

