

DEC 1, 2019 — APR 19, 2020

Kunsthalle Mainz, Mainz, Germany (2018), Jameel Arts Centre, Dubai, UAE (2018), Queensland Art Gallery / Gallery of Modern Art, Brisbane, Queensland Australia (2018), Lehmbrock Museum, Duisburg, Germany (2018), Kunsthalle Tübingen, Germany (2018), Hammer Museum, Los Angeles (2018), Peabody Essex Museum, Salem, Massachusetts (2018), Nottingham Contemporary, Nottingham, UK (2017), Walker Art Center, Minneapolis (2017), MOCA, Cleveland (2017), Rennie Collection, Vancouver (2015), MAXXI, Rome (2015, 2010), Henry Moore Institute, Leeds, UK (2015), Ny Carlsberg Glyptotek, Copenhagen (2015), Castello di Rivoli-Museo d'Arte Contemporanea, Rivoli, Italy (2014, 2010, 2005), Schrin Kunsthalle, Frankfurt and Main, Germany (2014), Palais de Tokyo, Paris (2013), MoMA PS1, New York (2012, 2011), Sharjah Art Foundation, Sharjah, UAE (2012), Aspen Art Museum, Aspen (2012, 2010), The Gardens, Vilnius, Lithuania (2012), CCA Wattis Institute for Contemporary Arts, San Francisco (2012), MUSAC, León, Spain (2011), Museo Fortuny, Venice (2010), Fundación/ Colección, Jumex, Mexico City (2010), Magasin, Centre d'art contemporain de Grenoble, France (2010), MART-Museo d'arte moderna e contemporanea di Trento e Rovereto, Rovereto, Italy (2010), Tramway, Glasgow, UK (2009), Museo MADRE, Naples, Italy (2009), MOCA, Los Angeles (2005), GAMEc, Bergamo, Italy (2002).

LARA FAVARETTO: BLIND SPOT

Images

- 1 Lara Favaretto, *Momentary Monument – The Library*, 2012-2018
2,088 vintage books containing folded photos from the artist's archive
Image courtesy The Bass, photography by Zachary Balber.
- 2 Lara Favaretto, *Gummo VI*, 2019
Carwash brushes, iron slabs, motors, electrical box, wires
Commissioned and purchased by The Bass through John and Johanna Bass Acquisition Fund.
Image courtesy The Bass, photography by Zachary Balber.

THE BASS MUSEUM OF ART
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HOURS
Wednesday — Sunday
10 AM — 5 PM
Closed Monday & Tuesday

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Lara Favaretto (b. 1973, Treviso, Italy) embraces the idea of constant change, creating works of art and situations that mutate and transform over time. Though often perceived as humorous and playful, her works address more serious subject matter such as consumption, decay and loss. Favaretto's oeuvre highlights her interest in exploring ideas of the survival of certain objects over others, while contemplating their legitimacy in relation to the forgotten, and exposing their inevitable destiny of wear, corrosion, erosion and breakage.

For *Blind Spot*, Favaretto brings together new and reprised works from ongoing series, including site-specific installations and a newly commissioned work for the museum's permanent collection. Using elements like obsolete technologies to subtly refer to the passing of time, Favaretto incorporates found materials that are repurposed in her work. These upcycled materials – such as existing paintings, discarded books and weathered construction materials – serve as a commentary on the life cycle of material detritus. Favaretto's work is always the outcome of profound conceptual research, questioning the relationship between art, society and, more specifically, time and memory – imbued with a sense of loss, decay and obsolescence. Her practice is a balance between failure and aspiration. Through interactions with space, themes within Favaretto's work emerge in powerful, sometimes violent actions with striking aesthetic qualities.

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Chloé

The Bass is funded by the City of Miami Beach, Cultural Affairs Program and Cultural Arts Council, the Miami-Dade County Department of Cultural Affairs and the Cultural Affairs Council, the Miami-Dade County Mayor and Board of County Commissioners, and The Bass membership. [Image: Lara Favaretto, Gummo IV, 2012. Photo: Mark Sherwood. Image courtesy: Queensland Art Gallery | Gallery of Modern Art.]

MIAMI BEACH





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The exhibition begins with *Shrinkflation* (2019) a dense sculptural “forest” of over 50 salvaged metal tubes, which recall the fragile scaffolding systems commonly used on building sites. Spanning the height of the gallery, the tubes appear to support the ceiling, suggesting a precarious, unfinished element to the start of the exhibition. In some instances, the tubes are wound with threads of colored wool, as though they have been stitched back together. This uncertain flux between construction and preservation simultaneously signals both the potential of the future or the momentary stagnation of decay.

Shrinkflation partially obscures Favaretto’s wool paintings, a diptych *286-5315* (2018) and the singular *Black C* (2019). This grouping is part of an ongoing series (beginning in 2010) in which the artist acquires painting from the internet, flea markets, and antique stores, and cocoons them in wool thread in an act of obfuscation and erasure. From certain vantage points, the original canvases—depicting classical battle scenes, landscapes or abstract compositions—are more visible from beneath the warped threads.

Repurposing the everyday car wash brush, *The Flash* (2019) and the newly commissioned, site-specific work *Gummo VI* (2019), automate the brushes to constantly twirl and wear themselves down against wall-mounted metal plates. Moving at different intervals, the brushes’ degenerative mark-making leads to eventual erosion, wear and erasure of the work itself over time.

Central to the exhibition, Favaretto recreates the site-specific, interactive installation *Momentary Monument – The Library*. The installation includes a bookcase displaying over 2,000 books gathered in Miami and saved from their destined disposal. Each book contains folded images from the artist’s archive, printed onto a sheet of mould-made paper. Beginning in 1995, the archive constitutes a sort of visual reservoir that feeds Favaretto’s artistic production. Visitors may take a book with them when leaving the

exhibition, participating in the random subtraction and recirculation of objects, which is central to Favaretto’s practice.

Along with the remaining books, the nearby *Lost and Found* (2017), is a single suitcase installed on the floor. Part of a series of work that began in 1997, *Lost and Found* is created through a process of the artist acquiring an old suitcase, filling it with items (unknown to the viewer), and discarding the key to the luggage lock. Conceived in the pre-9/11 era, these works have taken on new meaning and connotations over time. They appear as uncanny apparitions, or echoes of forgotten people and things left behind.

Many visitors may initially miss, *Your Money Here* (2019), a work that appears outside the gallery space, thereby beginning the exhibition without the visitor’s knowledge. The work comprises a silver plaque with a slit for inserting coins, suggestive of a donation box, that bears an engraving filled with Savoy-blue enamel forming the words “Your Money Here.” The work lends a comment on the act of charity as well as institutional museum funding models.

Lara Favaretto lives and works in Torino. Her practice ranges from site-specific installations to sculpture. Her investigations explore the ambivalence of aesthetic forms and concepts of negation, the durability of objects and the ephemeral nature of events. She has participated in the Biennale of Sydney (2008), the Sharjah Biennial (2009), the Istanbul Biennial (2011), dOCUMENTA (13) in Kassel, Germany and Kabul, Afghanistan (2012), Carnegie International, Carnegie Museum of Art, Pittsburgh (2013), Manifesta 10, The State Hermitage Museum, St. Petersburg (2014), the Liverpool Biennial (2016), Skulptur Projekte in Münster (2017), Manifesta 12, Palermo (2018), Biennale di Venezia, Venice (2019, 2009, 2005). She has had solo and group exhibitions at



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