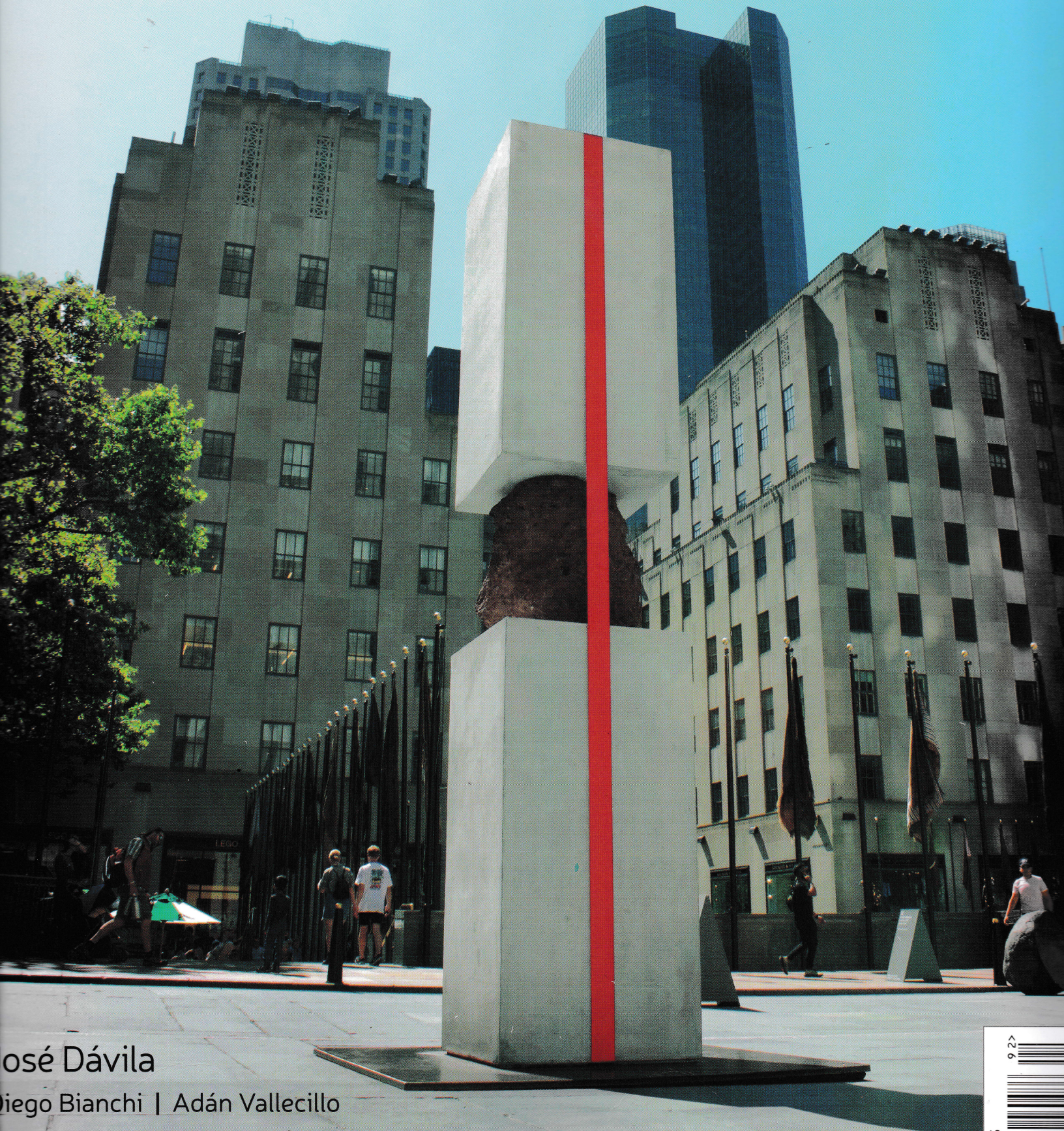


# ArtNexus



José Dávila

Diego Bianchi | Adán Vallecillo

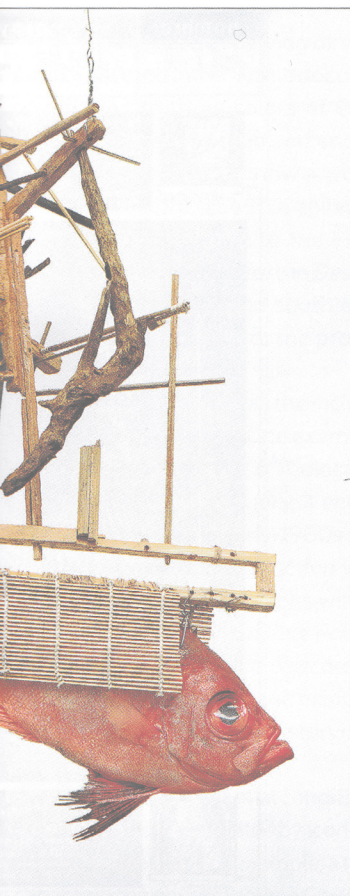


people: instead of dancers, there are architecture, sound, and lights, alongside raphy, circulates in the space. The ups, it" follow the tempo set by a symphony y the young *carioca* singer Ana Frango t time here.

y, Lima explains that "literal" is some- trictively defined." She, however, sub- o an ambivalence in the term: while the is of classic conceptualism, the literal nsion of a production affirmed in the ything it isn't. In such an unstable and ately choose for their protagonists a t of chance, in their many possibilities is, the organic intertwining of poetic allenges weaves an experiment where eseen events all derive from the power

ss of construction of *Balé Literal*, loose laboration of other, newer languages, signifier and signified. Operated as a s are present: 1) the development of an with words like *defenestrate*, *ritornello*, chored to historical references (Bosch, etc.) in connection with the genealogy igurative contextualization of "dancing hicken wings, raining fish, cloaks made

arte "*Madeira*" (Literal Ballet, "Wood"  
1 1/2 x 17 23/32 x 15 3/4 in. (80 x 45 x 40 cm)



in collaboration with other artists, like Fernanda Gomes, João Modé, and Cabelo).

If it is true that art and the spirit of an era walk hand in hand, Laura Lima presents signs of an era rendered absurd, unstable, and shaky. From contradiction to contradiction, she prompts us to ask: what is literal in the era of "fake news," of extreme visibilities, of distorted narratives? How can we deny the power of *now*, with all its eloquence and vertigo?

Laura Lima has used living models, animals, and plants, as supports for her creations for several decades now. Despite having rejected the terminology of "performance," she was the first Brazilian artist to sell works in that category to a local museum, the Museu de Arte Moderna in São Paulo, in 1995. Lima said at that time she was not in search of the historical meaning of performance and emphasized that bodies always become flesh, like molded clay. Two examples of that intention are *O Monte de Irônicos* (The Mountain of Ironics), featuring people dressed in clown costumes, and *O Galinheiro de Gala* (The Fancy Henhouse), an actual pen with chickens that had artificial feathers attached to their natural ones using the same elongation technique used in humans.

Lima was selected to create a series of four site-specific installations for the newly-minted Fondazione Prada in Milan last year. She produced *Horse Takes King*, which alludes to a chess game in which viewers are invited to move freely without knowing what, based on the artist's impulse, they will encounter. With her work included in several national and international collections, Laura Lima is an artist concerned with social relationships and how human behaviors alter our perception of everyday realities, and she brings into her work metaphors of behavioral conditioning. Nothing fits the contemporary era better than an interrogation of the boundary that separates fiction from reality, like the one she presented in *Balé Literal*.

ALESSANDRA SIMÕES

## ROLDANILLO / COLOMBIA

### Adriana Marmorek

Museo Rayo

"When have we seen a museum burn the artworks or the photographs it receives, revealing an element of impermanence among the tenets of contemporary art?" With this fundamental question, Adriana Marmorek (Bogotá, 1969) shifted the message contained in the reliquaries presented in the 15<sup>th</sup> Central Region Salon, *El museo efímero del olvido* (The Ephemeral Museum of Oblivion), in 2015. By means of an open public call, Marmorek built a collection of objects imbued with special significance by their original owners, objects that materialize specific memories of love, fate, or heartbreak. At the end of the regional Salon, the artist reflected on the objects' circumstances and their fragility as memories (in an ever-changing world, perhaps the only thing making them concrete is the narrative that surrounds them). Later, she burned the objects but preserved their remains, in the way in which broken pieces of works of art are kept after an accident, providing a material base for history in fragments.

Adriana Marmorek's exhibition at the Museo Rayo, curated by Miguel González, brings together these object-vestiges based on their aura, which in a way—echoes of Walter Benjamin—preserve every gaze, and the accompanying texts and remembrances establish them as paradigmatic. On the other hand, *transformation* is an important concept

in Marmorek's work; the significance of what remains as the trace of something no longer there is an element in series like *Reliquias* (Relics, 2016) and *Osarios de amor* (Ossuaries of Love, 2018): an emptiness—having to do with loss—finds in the vestige a way to be invoked. This is why the artistic processes preferred by the artist are processes of decomposition: combustion phenomena that mutate one thing into another, while it paradoxically continues to be (to allude to) the same.

*Reliquia No. 17* (Relic No. 17, wedding dress, video installation, 2016), from the *Transmutación* (Transmutation) series, is a central piece of this exhibition. It encapsulates the concepts and symbolic allusions the artist is after. A video and photographic records of the burning of a wedding dress, donated to Marmorek's collection, happens in front of our own eyes just like the myth of everlasting (idealized) love, the (collected) objects, and people (who sometimes forget how they change) fall apart. In this case, the burning has to do with the time of the tragic, a monstrous process when accelerated.

The conservation and museography of the objects allude to the new anthropologies that have gained a foothold in contemporary art, expressed through cabinets, artworks that are collections of things, ruins created by projecting a future, curations within curations, and, as is the case here, the devices used in the preservation of the objects. These are several glass domes that create the microenvironments of an autonomous world, bounded by labels applied by an external anecdote (a voice). In this way, the "others" are a notion, a testimony that in the cabinets and domes becomes the evidence of unnamed humanity. The exhibition breeds feelings that are collective, but under the parameters of individual life experiences.

**Adriana Marmorek.** *Osario de Amor #10* (Ossuary of Love #10), 2018. Cork, burnt object, wood, glass, aluminum. 11  $\frac{7}{32}$  x 6  $\frac{57}{64}$  in. (8.5 x 17.5 cm). Courtesy of the artist



Ultimately, a feeling of tragedy is inevitable in the face of the works on exhibit at the Museo Rayo, in connection with their color (combustion blackens most of the relics and the objects in the ossuaries), the domes, the videos, and the threat of fire, latent in what is being consumed. Grief, something each culture represents in a different way, is made to correspond with the color black in Marmorek's works, directing us to the place of the dead, to the mausoleum as a possible container for the artist's meditations on the finitude of the museum and the end of love after its institutionalization in marriage. After all this, the key question of many of her projects—What is love?—remains unanswered, although the collection she is able to build does provide an account of one of its dimensions.

BREYNER HUERTAS

## SANTIAGO DE CHILE / CHILE

### Gonzalo Mezza D21 Proyectos de Arte

Many conceptual artists of the 1960s and 70s used photography and video, prompting the question of whether a given item was a work of art or a document; this is to say, the question of whether it was an aesthetic representation or an archive. In Chile, Gonzalo Mezza (Santiago, 1946) began to explore precisely that paradigm in his early works, during the same period.

**Gonzalo Mezza.** *Deshielo de la Venus 1, 2, 3* (Thaw of Venus 1, 2, 3), 1972. Project Cards. 85  $\frac{3}{64}$  x 140  $\frac{5}{32}$  in. (216 x 356 cm). Courtesy of D21 Proyectos de Arte

