

Lara Favaretto
(Treviso, 1973)

Lara Favaretto's artistic research embraces multiple expressive languages: from installation to performance, from video to photography and from sculpture to drawing. Her works are pervaded by a subtle irony and a certain sense of irreverence with which our point of view on the conditions of everyday life is turned on its head. Light-hearted and evocative of the playful atmosphere of the party and the carnival, they may also hide a perturbing and threatening aspect, opening up to the possibility of their own destruction and foreseeing a doomed outcome right from the beginning. The intromission of everyday objects in the exhibition context creates a slight interference that destabilises all our certainties. At times, with a simple gesture of reversal, the artist tries to transform something into something else: for example, she turns a table upside-down and makes it into a boat, complete with paddle, anchor and lifebelts, thus allowing for navigation. Instead, on other occasions, the reversal of sense generates pointless mechanisms that have no purpose. These might be brushes from a carwash spinning inside the gallery, half-rusted scaffolding poles on a building site that does not exist, or suitcases closed with a padlock of which she then throws away the key. The *Momentary Monuments*, which are perhaps her most famous works, develop on the basis of the linguistic paradox to be found in the title. Contradicting their memorial purpose, over the last decade Favaretto has built ephemeral celebrative monuments, destined to be dismantled at the end of the exhibition.

A distinctive element of her practice is the use of second-hand material that she purchases online, in public auctions and flea markets. A series begun in 2010 features a certain number of canvases painted by anonymous amateur painters, which she then has covered in a uniform manner with a thread of single-shade wool stretched as tightly as possible, to the point that the original painting may hardly be seen. In another group of works, the artist's intervention consists in completely filling the holes made by woodworms on the surface of old wooden tables with twenty-four-carat gold dust. As may be seen in the work in the collection *LF 15.015, 2015*, in this way a cast is created of the tunnels bored by the insects when, having reached maturity, they come out into the open to take flight. By highlighting the signs of the consumption of the wood with a precious material, Favaretto's operation has something alchemical about it while being ultimately bereft of any real purpose: it does not prevent other woodworms from eating into the future, and so the stability of the table will continue to be affected. What might realistically happen in the long run is that, once all the wood has been devoured, there will be nothing left but these thin golden filaments.

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