

ARTFORUM

Milan

David Adamo

N.O. GALLERY

Via Matteo Bandello 18,

September 18–November 15

David Adamo's first solo exhibition in Italy is installed in a small, muffled room dedicated to site-specific projects. Without any windows, the gallery appears as a cubic volume carved out of the depths of the building; with Adamo's works in it, the space functions as a *Wunderkammer*. Here, a concert harp hangs from the ceiling and a cane whittled away by an ax rests against the wall, surrounded by its own splinters, a memory as much of the artistic gesture as of the implement's original use.

Just outside the room, a tiny blue stool is barely visible, while in the gallery office a little red shoe, overturned next to the table, does not belong to a charming assistant but is a bronze cast, it too part of an orderly disorder directed by the artist. With his deconstructed evocation of the readymade and his ironic interest in art fetishes (from Warhol's little shoes to Beuys's walking stick), the artist, who works on sculpture as process and performative practice, recalls the actions of a dancer who has developed a sense of the stage that enables him to deal with the space as a pared-down set, the strength of which is derived from what remains of the action.

What we experience as viewers is not just the residue of "artmaking" but also relationships of meaning (or nonmeaning) that emerge from the interpretation of the object in space. Adamo makes visible various contrasting phenomena that both attract and repel: static-dynamic, mute-sonorous, absolute-relative, presence-absence. And one has no desire to leave the room.

Translated from Italian by Marguerite Shore.



View of "David Adamo," 2009. From left: *Untitled (Concert Harp #2)*, 2009; *Untitled (Cane)*, 2009.

— Paola Nicolini