

Adriana Ramić

KIMBERLY-KLARK
788 Woodward Avenue
April 29–June 4

A wall-to-wall landscape of fragrant herbs, green moss, and wildflowers fills the gallery with the sweet, aromatic perfume of a garden at morning. For her first solo exhibition, Adriana Ramić has built an ecosystem, titled *Every time step that passes has a cost of one* (all works 2017), specifically designed to entice ladybugs. In stark contrast to this natural scenery, hundreds of printed images—what the artist describes as flashcards—cascade down the gallery walls, depicting plants, mysterious diagrams, toxic-waste barrels, elephants, kitties, and balaclavas, among countless other things.

The flashcards are the result of an optical character recognition program that has been coded by the artist to reconfigure images into text—not too unlike what Google Books uses to convert analog type into searchable information. From a suite of thirty generic photos of ladybugs in *Key* (on display in a small dark room at the rear of the gallery), the program translates the pictures to letters of the Serbo-Croatian alphabet, which then become the immense flashcard backdrop to the very curious work of Land art—it's as if you're traversing Walter de Maria's 1977 *New York Earth Room* reimagined by Mark Zuckerberg.

Ramić's show confuses the distinctions between computer programming and the networks of complex systems that govern life. Caught squarely in this uncanny matrix are the gallery's visitors, who are asked to wear sterile coverings over their shoes before entering the space, so as to avoid disturbing the fragile ecosystem. Flooded by stimuli in every direction, one feels like a complete stranger in the very world that we inhabit daily.



View of “Adriana Ramić: Machine that the larvae of configuration,” 2017.

— Gabriel H. Sanchez