

UP NOW



Yayoi Kusama, *Infinity Mirrored Room—Filled with the Brilliance of Life*, 2011, wood, mirror, plastic, acrylic, LED lights, aluminum, dimensions variable, installation view. Tate Modern.

Lygia Pape

Serpentine
London

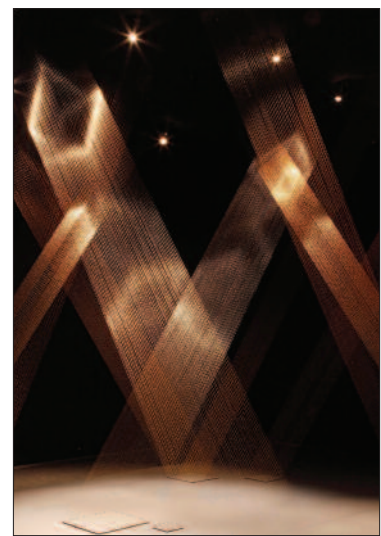
Lygia Pape (1927–2004) was a pioneer of the 1950s Neo-Concrete movement, which sought to soften the barrier between high art and the everyday, and this meaty exhibition displayed her singular talent and originality. Unfortunately, it delved little into the historical context of social exclusion, Rio de Janeiro's flourishing avant-garde, and, after 1964, military repression that both animated and conditioned Pape's work and that of other Brazilian artists of her generation.

Pape experimented with a vast range of mediums, including performance, poetry, film, and sculpture. This show, titled "Magnetized Space," opened with abstract tempera-and-oil-on-wood paintings and woodcuts from the mid-1950s that demonstrated how deeply invested she was in the rather static "Concrete" aesthetic before helping overturn it. She could be marvelously clever, as in a tem-

pera-on-cardboard sculpture called *Livro da arquitetura* (Book of Architecture, 1959–60), which features 12 miniature constructions based loosely on places or architectural motifs. One of them, *Oásis*, consists of a simple green cube on a brown field. The artist often created works in series and referred to them as "books," alluding both to their repetition on a theme and their didactic power. *Livro do Tempo* (Book of Time, 1961–63) covered an entire wall with a gorgeous series of 365 painted woodblocks that suggest symbols, flags, or simple objects, as if to guide us through our days.

Seven of Pape's short experimental films were also on view, such as *Divisor* (Divider, 1967), a record of a public performance in which the artist invited favela children to stick their heads through a giant piece of white fabric and move together down a Rio street. The children look delighted, but the deceptively lighthearted scene, made at the height of military repression, shows the artist slyly reclaiming the collective space. Another film depicts a Brazilian newspaper floating in a stagnant pool, with its headline proclaiming the continuation of Ato Institucional 5, a hated decree that imposed censorship, among other restrictions—although none of this is explained to the visitor.

The exhibition's shimmering highlight was *Ttêia 1, C (Web)*, 1976–2002/2011, an ethereal, room-size installation in which columns of taut metallic thread rise at oblique angles from floor to ceiling.



Lygia Pape, *Ttêia 1, C (Web)*, 1976–2002/2011, mixed media, dimensions variable, installation view. Serpentine.

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Space seemed to collapse before our eyes, with the piece transforming Pape's parallel-line drawings from 1957 into three dimensions. Seen together, the drawings and installation brought Pape's lifetime of experimentation fully into focus

—*Roger Atwood*



Jean-Paul Philippe, *Stèle-Balzac II*, 1996, Etruscan basalt, 94½" x 23¾" x 21⅞". Galerie Jeanne Bucher.



Alexander Klingspor, *Explosion*, 2012, oil on linen, 33" x 35". Albemarle.



James Castle, *Untitled*, soot on found paper, 5½" x 6¾". Galerie Karsten Greve.