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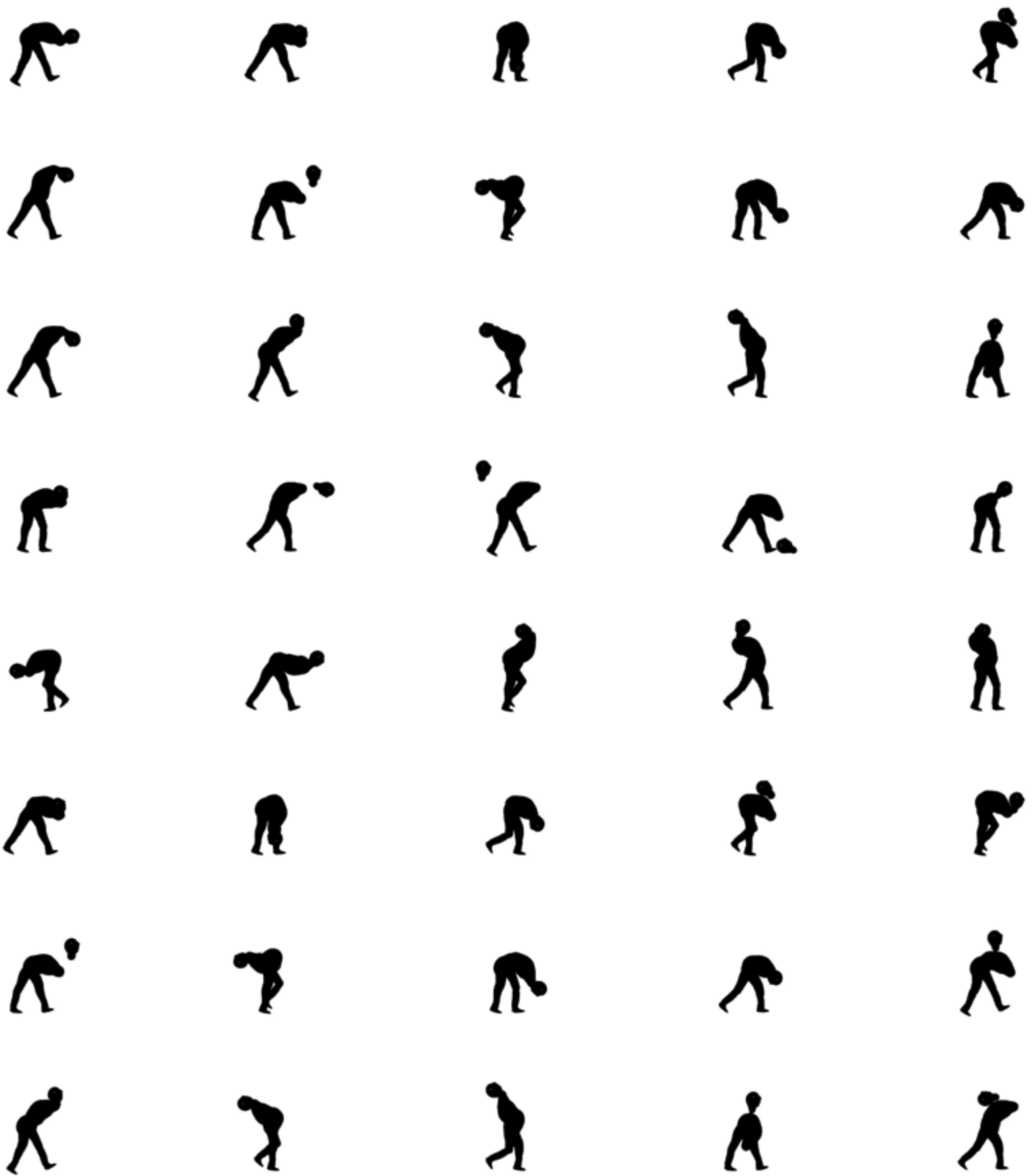
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Sadik Alfraji, Video still from "Sisyphus goes on Demonstration 2012, Photo courtesy of the artist



A BODY OF NON-WORKS

CURATED BY RODRIGO MOURA, THE LINES EXHIBITION AT HAUSER AND WIRTH IN ZURICH THIS MAY REPRESENTED THE REDUCTIVE FORMALISM OF ABSTRACT ART WITH WORKS THAT SEEMED TO WANT TO DISAPPEAR FROM VIEW



Geta Brătescu, *Les Mains*, 1977, 8mm film transferred to digital media. Black and white, no sound, 7'30"

Courtesy the artist, Ivan Gallery, Bucharest, Galerie Barbara Weiss, Berlin

Nasreen Mohamedi, *Untitled ca. 1970*, Black and white photograph, 22.8 x 38.1cm / 9 x 15in © Estate of Nasreen Mohamedi, Courtesy of Talwar Gallery

Mariã Dardot, *++ (detail)*, 2014, Wooden table, styrofoam cell trays, vegetable seeds, vinyl letters 80 x 216 x 78cm / 31 1/2 x 85 x 30 3/4in © Mariã Dardot, Courtesy of Vermelho, São Paulo, Brazil, 2007

hauser and Wirth's Zurich show is a positively intellectual body of non-works that appear to want to disappear from view. Beneath the curved steel ribs that elevate up and into the ceiling, and the adjoining tiled pillars, this industrial mortuary-style space could well be completely empty, were it not for the wafer thin works and cotton thread installations that resonate

from the walls like the residual effects of a series of ghostly séances. Here the slightest works of art pay homage to the original principles of European concretism (rejecting realism for a more concentrated interest in lines and colour), and the looser abstracted interests of non-concrete art. Curated by Rodrigo Moura, the show exhibits work by eight international artists who were originally

active in the 1950s, some of whom are still practicing today. Included is the work of Romanian Geta Brătescu, renowned for her destabilising drawings and collaged textiles; here her 8mm film *Les Mains*, 1977, shows her hands feverishly moving in front of the camera, in what is as much a tailored drawing as it is a table top performance. Colombian Johanna Calle's, *Reticulas rotas III*, 2010 –

2012, is a series of wire mesh two-dimensional drawings on board, in which the delineated patterns could well serve as a crude outline for a fractured cityscape from above. Nearby, Brazilian Mariã Dardot's vitrine styled table work, *++ 2014*, appears to loosely reference a grid, as do all the works, in its flora-and-fauna approach to the germination of principled aesthetics.



Johanna Calle, *Reticulas rotas III*, 2010 – 2012, Cut and painted wire mesh mounted on museum board, 53 x 51cm / 20 7/8 x 20 1/8 in, Courtesy the artist and Galeria Manilla Razuik



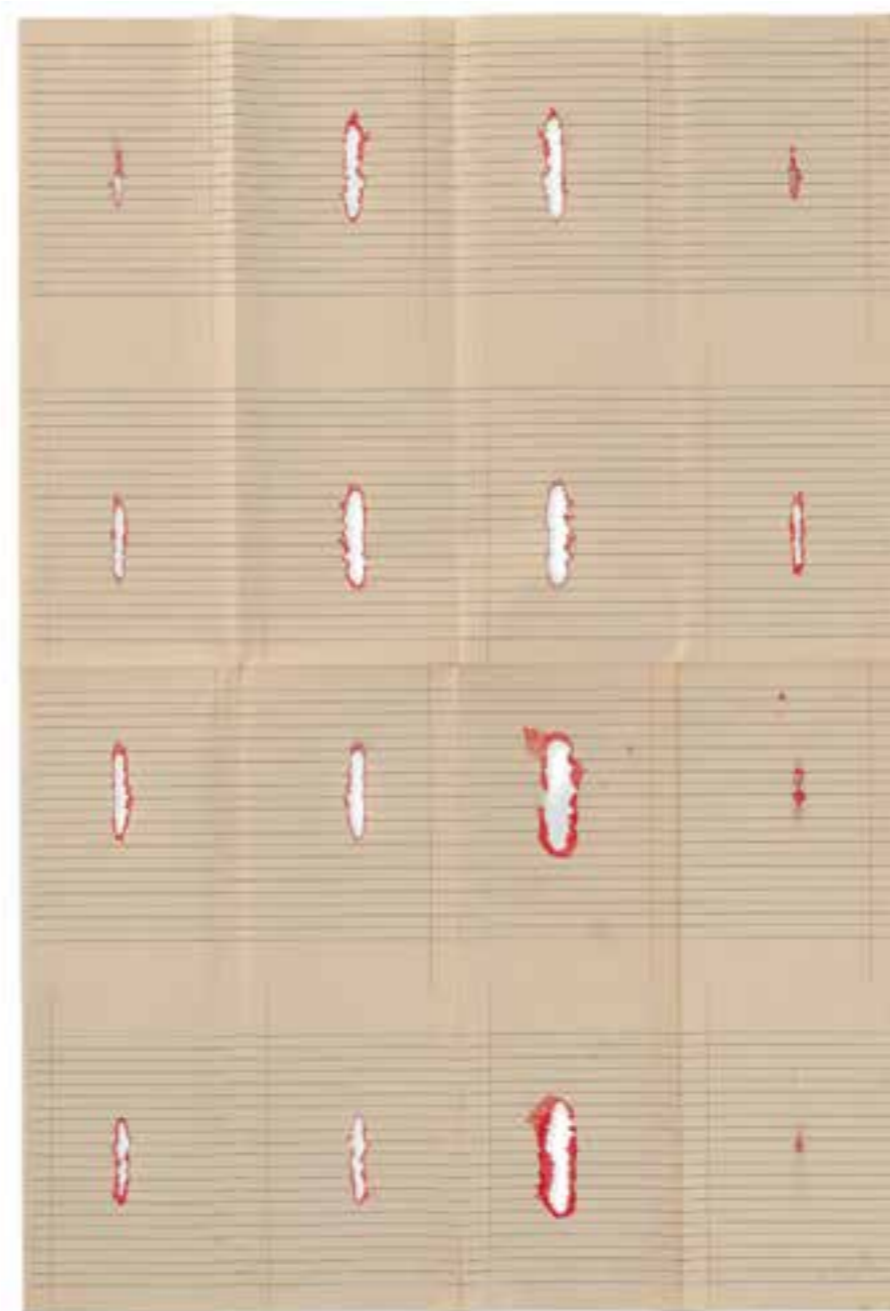
There is so little of the Duchampian sense of movement that predates Horwitz's graphs that these works appear to be more coloured mathematics than anything else

American Channa Horwitz, interested in reductive logic, has here multiple works from 1969, one of which, *At the Tone the Time will be*, is a short film of what can best be described as a whole series of algorithmic actions performed by four leotarded women in front of an audience. A second, *Sonakinatography* is akin to a well-measured thermonuclear reading of an increase in global temperatures. Much less specific, Horwitz was also

preoccupied with the nature of motion in static drawing, and was clearly producing significant numbers of such detailed drawings. Yet there is so little of the Duchampian sense of movement that predates Horwitz's graphs that these works appear to be more coloured mathematics than anything else. Dardot's Brazilian contemporary Ivens Machado was interested in the microscopic tremors that he might well have induced when reproducing lines on sheets of paper.

Here his 1980 work *Wine On Ripped Paper* could well be perceived as a beautifully recorded incident of the death of paper, as a drop of wine has corrosively wounded the folded paper at its heart, and when unfolded the stain takes on a more formulaic pattern.

For Mumbai-based Nasreen Mohamedi, the implied details of her drawings and photographs are so microscopic, that the 'troubled destinies' she refers to within her work might well go unmeasured,



Ivens Machado, *Machado e Canudo (Serie Wien)*, 1980, Wire mesh, 86.7 x 59.2cm / 34 1/8 x 23 1/4in © Ivens Machado, Courtesy the artist, Galeria Forrea Vilaça and Hauser & Wirth

Photo: Stefan Altenburger Photography Zurich



Lygia Pape, *Drawing 1955*, Ink on Japanese paper, 25 x 35cm / 9 7/8 x 13 3/4in

Courtesy the Lygia Pape Estate and Galeria Graça Brand

were it not for the reductive appeal of her approach. Mohamedi's meditative *Untitled photographs*, 1970, show a layer of concentrated threads that criss-cross over space. With such diverse interests as geometry, design, abstraction and industrial production, the artists' essential drawings and accompanying diary pages demonstrate a more scientific approach to the anatomy of creativity. The late Brazilian artist Lygia Pape, employed sculpture, film-making and engraving in a looser participatory approach to art. The works included in the exhibition reference her original interests in concrete art and her 1959 work *Tecelar*

reads like a balance sheet of two opposing wood cut prints that have been drawn together by magnetic attraction. Pape's 1955 *Drawing*, is another work that resembles an unwritten score sheet that is masterfully held together in spite of the slight fracturing of everything on it. Unfortunately New York artist R.H. Quaytman's *Orchard Spreadsheet*, 2009, is a dreadfully dull life-sized document that may well serve better as a fiscal printout than a visual possibility in a collected show of works that recalls something of the dry intellectualism of a formalist approach with a minimum of aesthetics. ●

Channa Horwitz, *Sonakinatography I Movement # III* for Muller-media, 1969 Plaka, casein paint on mylar, 53 x 48cm / 20 7/8 x 18 7/8in Courtesy of the Channa Horwitz Estate and François Chebaly



Channa Horwitz, *At the Tone the Time will be*

