

BROADWAY 1602

ULTRAPASSADO

LENORA DE BARROS

SAMIA HALABY

GINA PANE

BARBRO ÖSTLIHN

ROSEMARIE CASTORO

MARTHA ARAÚJO

PALOMA BOSQUÊ

LYGIA PAPE

LYDIA OKUMURA

DÓRA MAURER

BROADWAY 1602

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Front Cover:
LENORA DE BARROS
ULTRAPASSADO, 2008
Silkscreen on laminated Formica
53 x 75 cm (21" x 29 ½")

ROSEMARIE CASTORO

New York, b. 1939

LENORA DE BARROS

São Paulo / New York, b. 1953

GINA PANE

Paris, 1939-1990

BARBRO ÖSTLIHN

Stockholm / New York / Paris, 1930-1995

LYDIA OKUMURA

São Paulo / New York, b. 1948

SAMIA HALABY

New York, b. 1936

LYGIA PAPE

Rio de Janeiro, 1927-2004

DÓRA MAURER

Budapest, b. 1937

MARTHA ARAÚJO

Maceió, Brazil, b. 1940

PALOMA BOSQUÊ

São Paulo, b. 1982

ULTRAPASSADO

Exhibition Part I: May 3 – June 21, 2014

Exhibition Part II: June 26 – August 30, 2014



GINA PANE
Untitled (n°6), 1962 - 1965
 Oil on canvas
 116 x 89 cm (45 x 35")
 © ADAGP Gina Pane. All rights reserved

This show takes its title from a text painting by Brazilian artist Lenora de Barros. In Portuguese "ultrapassado" translates into the idea of *exceeding, transcending, and overcoming*.

This exhibition explores the highly formulated *and* transitional status of geometrical abstraction in the work of women artists from three generations: beginning with (Neo)concrete works on paper from the 1950s by Lygia Pape, to Minimal and Color Field paintings from the 1960s by Rosemarie Castoro and Gina Pane, the 1960-80s Pop Art influenced pattern paintings by Barbro Östlihn, to post-Concretist installations, structural and systemic experiments and text pieces from the 1970s and 80s by Lydia Okumura, Lenora de Barros, Martha Araújo, Dóra Maurer and Samia Halaby, to the original contemporary formulations of this history by Paloma Bosquê.

Women artists in parallel geographic milieus of a shared aesthetic affiliation with geometric art, were often invested into abstraction in an experimental, process, and 'open form' oriented way. The engagement with geometric and systematic abstraction was then realized as a non-hierarchical practice or passage; one form spectrum favored at a certain time with the same status as parallel or later experiments with conceptual forms, visual poetry, performance and dance, land art, site-specific and time based work. We can see this passage to new practices particularly in the work of Lygia Pape, Rosemarie Castoro, Gina Pane, Lydia Okumura, Martha Araújo and Dóra Maurer.

In the late 1950s in Brazil Lygia Pape, Lygia Clark and Hélio Oiticica broke away from the formalist constraints of Concretism with their *Manifesto for Neoconcrete Art* in which a more open and experimental form was advocated as crossing the boundaries into physical and spatial reality, social interaction, and specific experience.

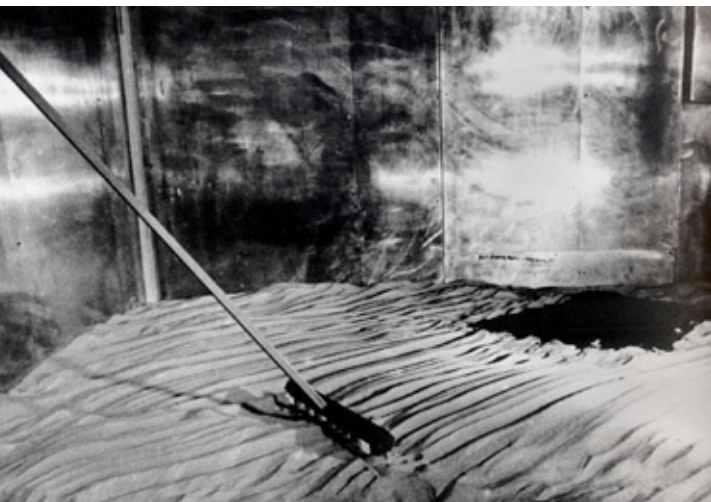
Meanwhile in New York, Minimalist Rosemarie Castoro began her career as a dancer and choreographer. The decision to determine her practice in the mid 1960s onto the two-dimensional picture plane was based on the exploration of space and the mind/body axis of the work exemplified by the artist's continued performative interactions with her work in her studio in front of a self-timed camera, further documented in diaristic conceptual writing.

In Paris, Gina Pane began her career with exceptional geometric color field paintings and minimalist sculptures, associated with her concept of the '*Structures affirmées*'. Her programmatic piece of transition is *Action, Stripe, Rake* (1969). In a corner of a space one sees a precisely combed square of sand on which sits a smaller square of dark brown humus. Against the wall leans a rake,



inviting the audience to use it to rake the sand with the risk of diffusing the black square. The piece is a humorous homage to Malevitch whose work Pane had studied intensely. Henceforth Pane would explore outdoor primal landscapes using her body as the medium of her art in actions and performances. In the 1980s, however, she would return to a more spiritualist form of abstraction based on the idea of 'transubstantiation'.

Above:
LYGIA PAPE
Untitled, 1957
 Ink on rice paper
 99 x 66 cm (38 ½ x 25 ½")
 © Projeto Lygia Pape. All rights reserved



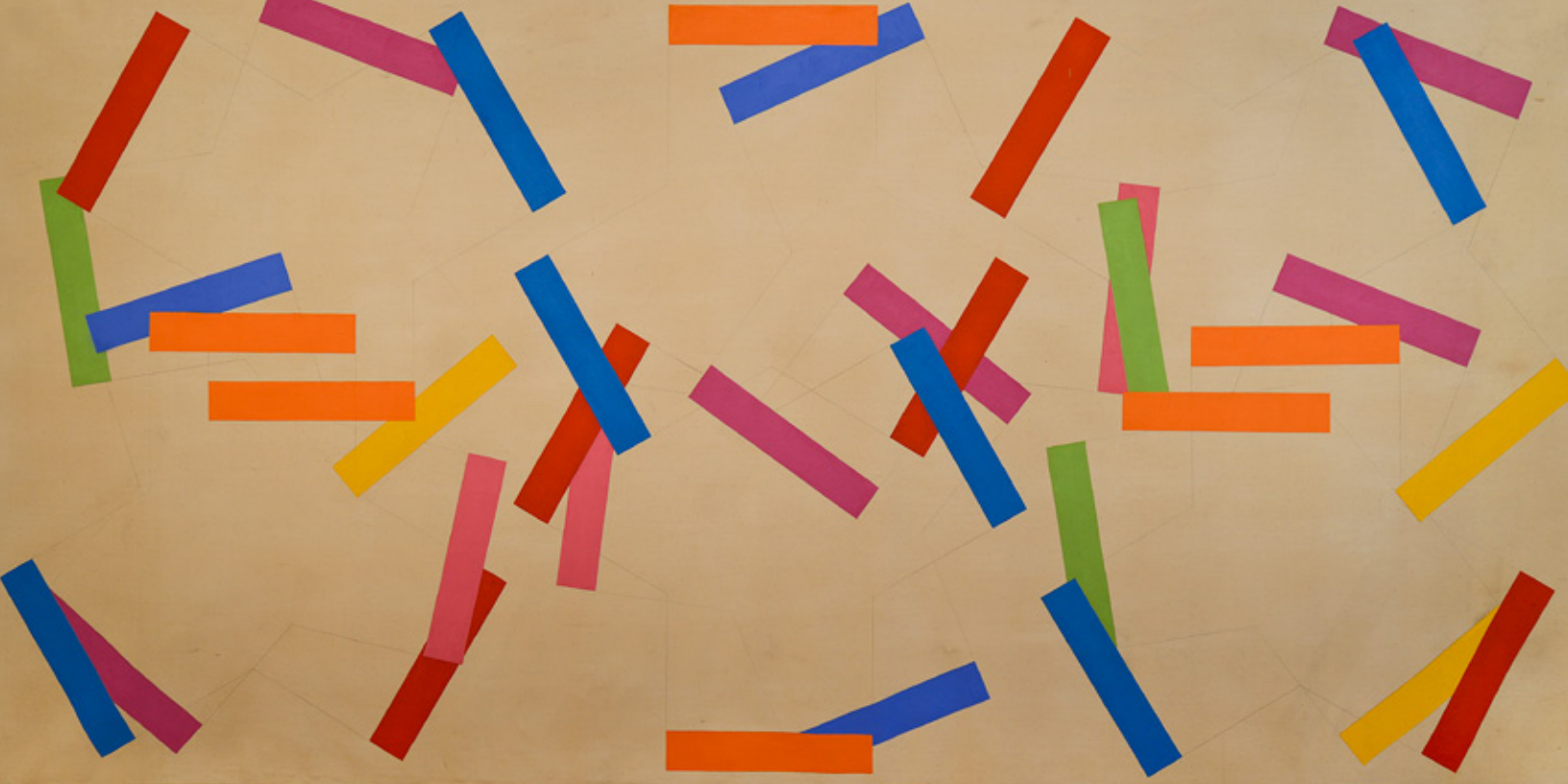
Above:
 Archival photograph of *Action, Stripe, Rake*.



Right:
GINA PANE
Action, Stripe, Rake, 1969
 Sand, humus, rake
 170 x 200 x 200 cm (66 x 79 x 79")
 © ADAGP Gina Pane. All rights reserved



ROSEMARIE CASTORO
November Interference, 1965
 Acrylic and graphite on paper
 8.5 x 5.5" (21.59 x 13.97 cm)



Barbro Östlihn's large-scale pattern paintings from the 1960s and 70s were abstractions from architectural detail and urban sites. Her emblematic aesthetic and the artistic milieu she was newly socializing in after her move in 1961 (with her husband Öyvind Fahlström) from Sweden to New York, associated her with the burgeoning Pop Art movement. However, her paintings were described as abstract and 'precisionist.' Consequently Östlihn moved forward in the 1970s and 80s towards entirely abstracted compositions and a uniquely faceted monochromatic palette, a body of work that can best be termed 'Pop-abstraction'.

The reason for a less style and genre-fixated practice in the work of these artists is historically and politically complex. It has its roots as much in biographical and individual stories as in a meta-personal perspective. Female artists were particularly in the 1950s, 60s and 70s in a different position in terms of recognition and support. Their work was often not accepted in the center of the argument of the time, and geometric abstraction was, per se, associated as a male dominated practice or regarded as gender-neutral, and in political terms non-representative language. Commitment by female artists to a newly established avant-garde discourse and language, - however pioneering and radically formulated -, was not a guarantee for acceptance, visibility and inclusion.

Above:
ROSEMARIE CASTORO
Multi Raw Bar, 1965
 Acrylic on canvas
 71.75 x 142.25" (182 x 361 cm)

PALOMA BOSQUÉ
The Dancers (geometry of relations #2),
 2013
 Intervention of found objects. Handmade
 paper-making screen, black thread, and
 balance weight
 Dimensions variable



As a consequence, women artists of this period at times moved-on from certain detected limitations inherent in formalist constrain faster, or they incorporated and transformed abstraction into an expanded practice. In some cases the lack of acceptance freed or pushed these artists forward to explore other forms.

Abstraction is, in most of these artists' works, an agent of formal rigor and innovation as much as that of transition and spatial and social exploration. One could argue that some female artists took from the beginning on and throughout an internally critical perspective on the avant-garde movements they were part of. Could it be argued that these artists were producing works of formal determination while *referencing* the idea of formalist rigor from a creative distance in the very same artistic operation? And was this perspective providing *and* requiring a greater diversity and less comfort in a purely formalist containment in their choices of style and practice?

While the geometrical works of Lygia Pape, Rosemarie Castoro, and Gina Pane show a period related commitment to a rationalist and controlled form of abstraction, one can see in the work of e.g. Lenora de Barros – as the next generation – a clear commentary on these forms, almost a playful bastardization of an earlier language. Daughter of first generation Concretist painter Geraldo de Barros, Lenora de Barros engaged with a Neo-Concretist poetry scene in Brazil since the 1970s. In her prototype chair pieces, Lenora de Barros creates homage to the Russian Constructivist history as much as to the Brazilian design collective *UNILABOR*, founded by Geraldo de Barros.

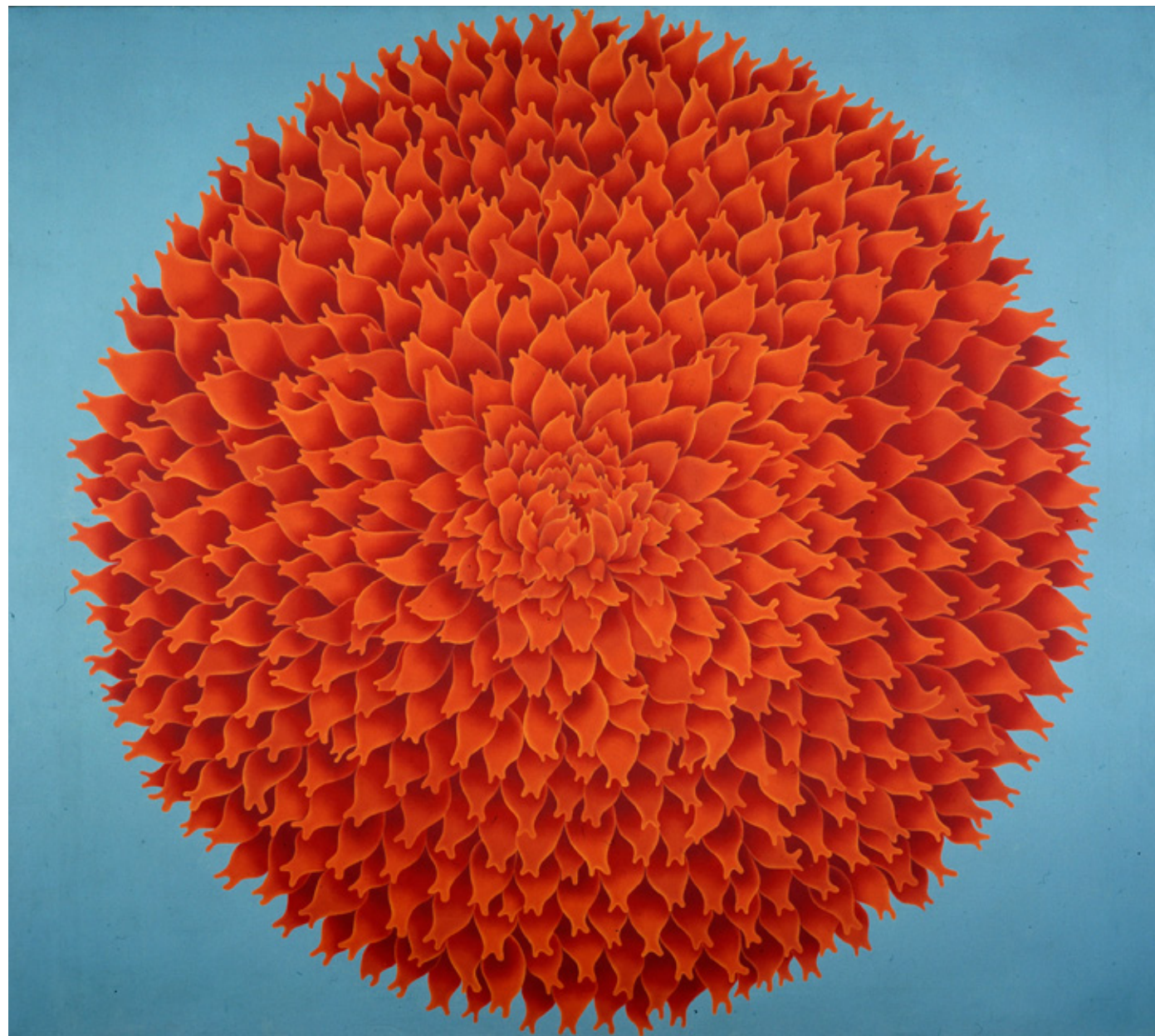
Recently abstraction has gained a new aesthetic currency in contemporary art while a serious discourse and commitment to what post-avant-garde formalism could imply, seems at times underinvested.



LYGIA PAPE
Untitled, 1953
 Woodcut print, ink on rice paper
 8 x 4.5" (20.32 x 11.43 cm)
 © Projeto Lygia Pape. All rights reserved



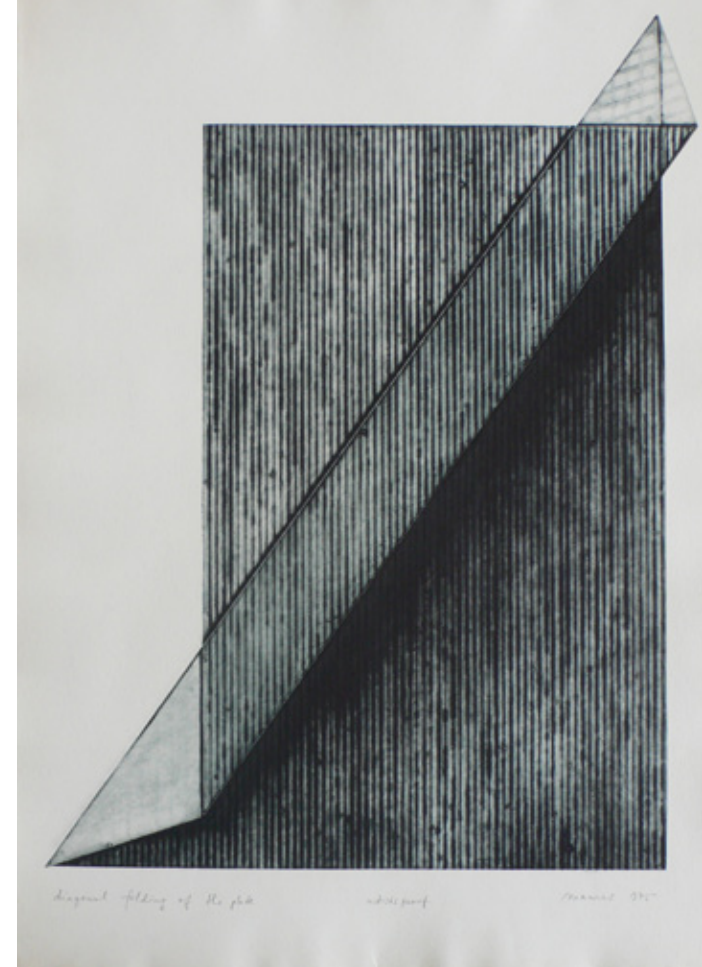
ROSEMARIE CASTORO
 Excerpt from *Rosemarie Castoro Journal*, 1970/71
 Leather-bound personal album with vintage black
 and white photographs, ephemera, and writings
 2.5 x 10.5 x 8" (6.35 x 26.67 x 20.32 cm)



BARBRO ÖSTLIHN
Sunflower, 1965
 Oil on canvas
 56 x 56" (142.24 x 142.24 cm)
 Photo courtesy of The Robert Rauschenberg Foundation

...Characteristically, an all-over pattern like leaves or tongues of flame flickers over the surface and to maintain its integrity as a flat plane, despite the counter-demands of the counterfeit perspective...Östlihn alternates unmodulated areas with shapes seemingly modeled into plastic projection through the use of shading. She does this particularly well, never giving way to real illusionism, but always maintaining a subtle ambiguity. Absolute control makes this possible, as does a uniform treatment of the entire surface. The impression is of unity, integrity, and a resolved mature style.

Barbara Rose
"New York Letter," Art International, 1964

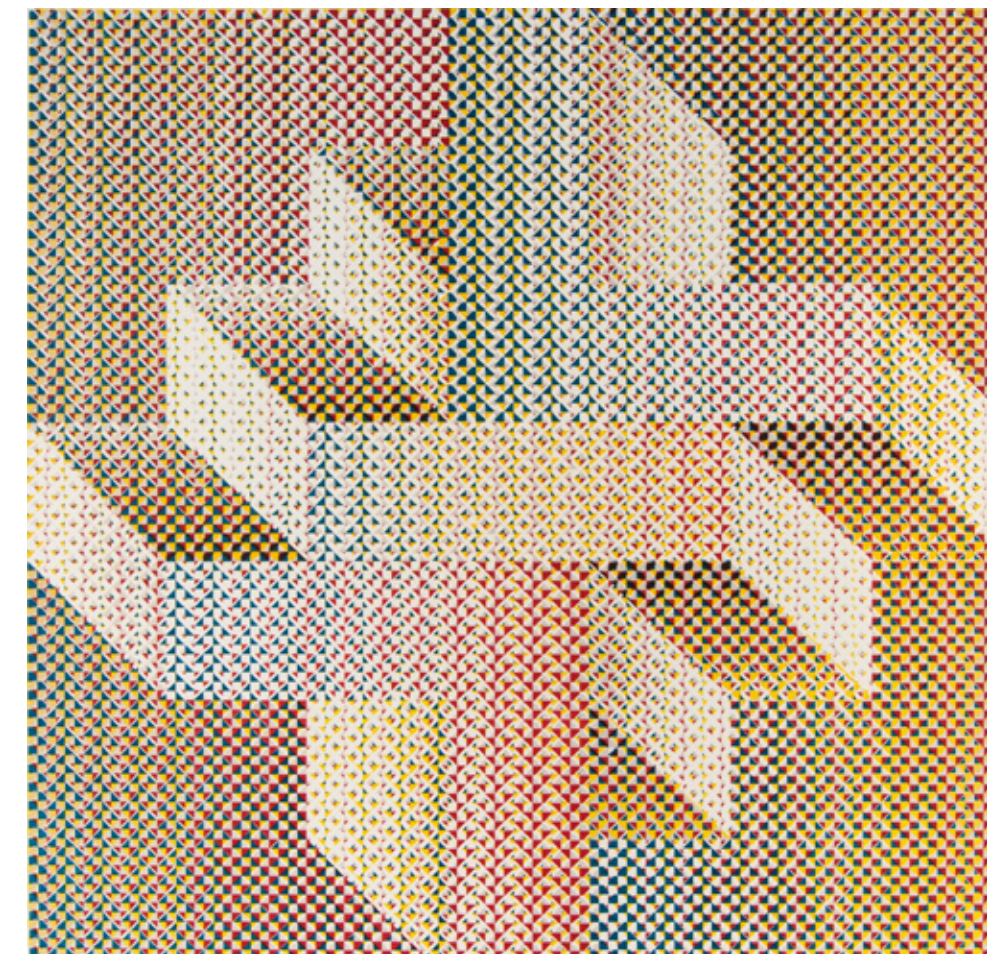


DÓRA MAURER
Diagonal Folding of the Plate, 1975
 Drypoint
 70 x 50 cm (27 ½ x 19")

The contribution of the artists in this show to the aesthetic milieu of geometric abstraction is immensely rich and documented in the enormously varying concerns and the radical diversified sensibilities of their formal experimentation. At the same time one can see an internationalist concurrence of formalist process and experiment in different cultural-political geographies creating interesting juxtapositions as exemplified in the drawing and print work of Pape, Castoro, Maurer and Samia Halaby.

As a contemporary artist Paloma Bosquê materializes in her work a convincing proposition of how the legacy of abstraction can be translated into a meaningful and transcending contemporary practice without losing the appeal of rigor and by conquering the challenges of this still today perfectly relevant language.

Anke Kempkes, April 2014



SAMIA HALABY
Triangles, 1972
 Lithograph
 20.88 x 20.88" (53.02 x 53.02 cm)



LENORA DE BARROS
DOBROLET, 2000
 Ping pong rackets and ball mounted to the wall
 40 x 40 cm (15 ¾ x 15 ¾")

There is no fixed rule in my creative process determining language priorities or hierarchies. At times, it's a word, a sentence, a line that bursts forth and from that verbal form I establish the visual and oral expression that I will ascribe to this 'content'. At others, the process is reversed: visual language imposes itself and the text is conceived after it. Sometimes I create 'pure' texts or just photographic images, visual sequences (videos) or just objects, object-poems and/or installations, where the various language forms blend into a dialogue (or in a 'trialogue'), so as to produce various meanings.

Lenora de Barros



LYGIA PAPE
Untitled, 1953
 Woodcut print, ink on rice paper
 6.5 x 6.5" (16.51 x 16.51 cm)
 © Projeto Lygia Pape. All rights reserved



LENORA DE BARROS
O que que ha de novo, de novo pussyquete?
Chair installation, 2002
 Plywood, Plexiglas, rear mirrors
 Dimensions variable

LENORA DE BARROS (born 1953) studied linguistics in São Paulo and started her artistic career in the 1970's, a time of intense experimentation in Brazilian art that was marked by a strong avant-gardist bent since the 50's. Influenced by the Concretist art scene she grew up in, De Barros's first works can be placed in the field of 'visual poetry', a trend that found its development in Brazil, springing from the Concrete Poetry movement of the decade of 1950. The first concrete poetry context Lenora de Barros engaged with was *POESIAEM* from 1975. This book was an important platform for the visual poetry avant-gardists of the time in São Paulo. De Barros launched here for the first time her legendary performance *Homage a George Segal* as a photographic sequence. In 1983 de Barros published her artist book *Onde Se Vê (Where One Sees)*. The dominant feature of this book is concrete poetry set in progressive abstract fonts and layouts. These sophisticated designs are intercut by a feminist photo sequence titled *Poema* in which a tongue sexually, yet fatally, interacts with the keys of a typewriter.

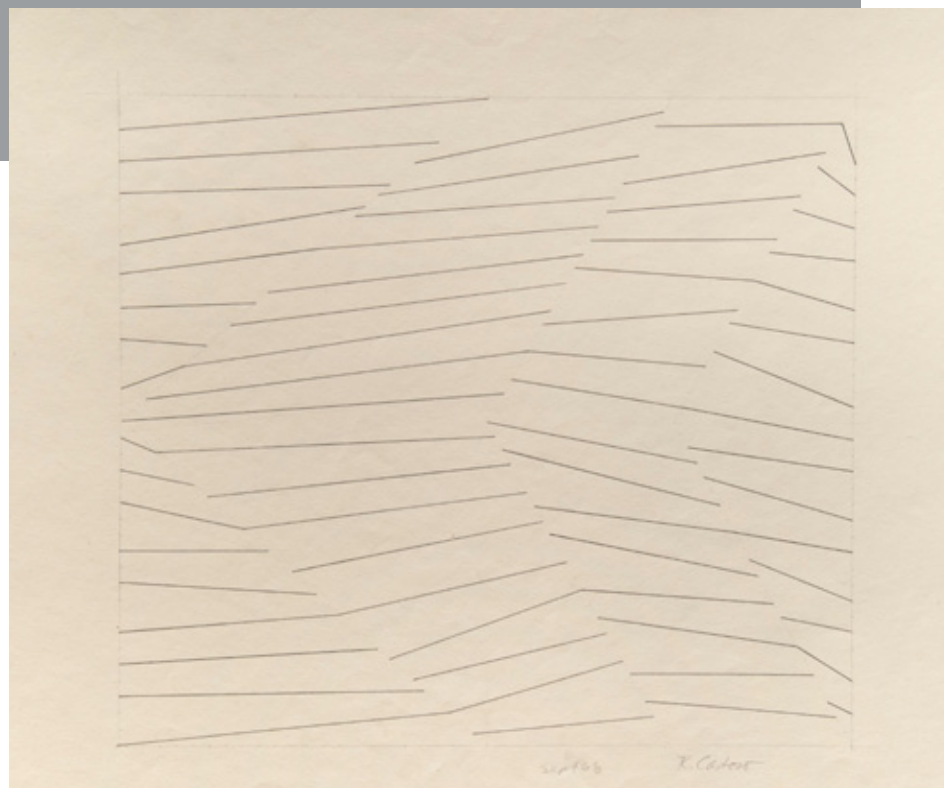
In the beginning of the 1990's, Lenora de Barros engaged with an ongoing installation project: *Ping Poem*. De Barros re-contextualized readymade table tennis balls, rackets, and ping-pong table in a spectrum of installational modifications with a repertoire reminiscent of former abstract geometric languages in art, particularly that of Russian Constructivism. One component of the project was a set of prototype chair sculptures, which was an homage to the 1960's progressive furniture style of Geraldo de Barros' design collective *UNILABOR*. For this show, Lenora de Barros created a new chair piece, the *ULTRAPASSADO* chair. De Barros' *Ping Poem* project poses the question about what is new in art: "novo, de novo? novo, de novo? nada de novo no ar... nada de novo no ar... nada a ver com nada a ver com nada a ver...". The expression "nada de novo no ar" means "nothing new in the air".



© W. Dawes

ROSEMARIE CASTORO
Aluminum Roll, 1969
 Roll of aluminum, left-over from performance
 24 x 60" (60.96 x 152.40 cm)

ROSEMARIE CASTORO was born 1939 in New York. She was a central protagonist of the New York Minimalists and one of the few highly recognized female painters in this milieu. In the early 1960's, Castoro found her initial inspiration in modern dance. She collaborated with Minimal Dance pioneer Yvonne Rainer and she became intensely involved with choreography at Pratt Institute. This highly-evolved early practice inspired Castoro to explore three-dimensional space. By 1964 she decided to channel her central aesthetic concerns, focusing on painting and drawing. Castoro began creating a pioneering body of work of highly sophisticated hard-edge abstraction. Rosemarie Castoro was working in direct dialogue with the new Minimalist tendencies. In 1968 she began her *Inventory* drawings and paintings based on mundane perceptions that were structured in numeric systems. By this time Castoro extended her practice into the fields of Concrete Poetry, Concept Art and site-specific Interventions. In 1972 Castoro introduced her first giant minimal sculptures, the *'Free Standing Walls'*, at Tibor de Nagy Gallery. Rosemarie Castoro regards herself today as a "futurist".



ROSEMARIE CASTORO
Untitled, 1968
 Graphite on paper
 13.25 x 15"1 (33.66 x 38.10 cm)



Above:
ROSEMARIE CASTORO
Break in the Middle, 1970
 Cradled masonite, Krylon spray, graphite, gesso, and marble dust
 84 x 90 x 39" (213 x 229 x 99 cm)



GINA PANE

Untitled (n°13), 1962 - 1968

Oil on canvas

130 x 97 cm (51 x 38 ¼")

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GINA PANE was born in Biarritz in 1939 from a family of Italian origins. Pane studied painting and lithography at the Ecole des Beaux-Arts in Paris from 1961 to 1966. She is best known for her body-related performance work and is recognized as one of the most radical and innovative protagonists of the 1970's Body Art movement in France ("Art corporel"). Pane taught at the Ecole des Beaux-Arts in Mans from 1975 to 1990 and ran an atelier dedicated to performance art at the Centre Pompidou from 1978 to 1979 at the request of Pontus Hultén. Gina Pane is best known

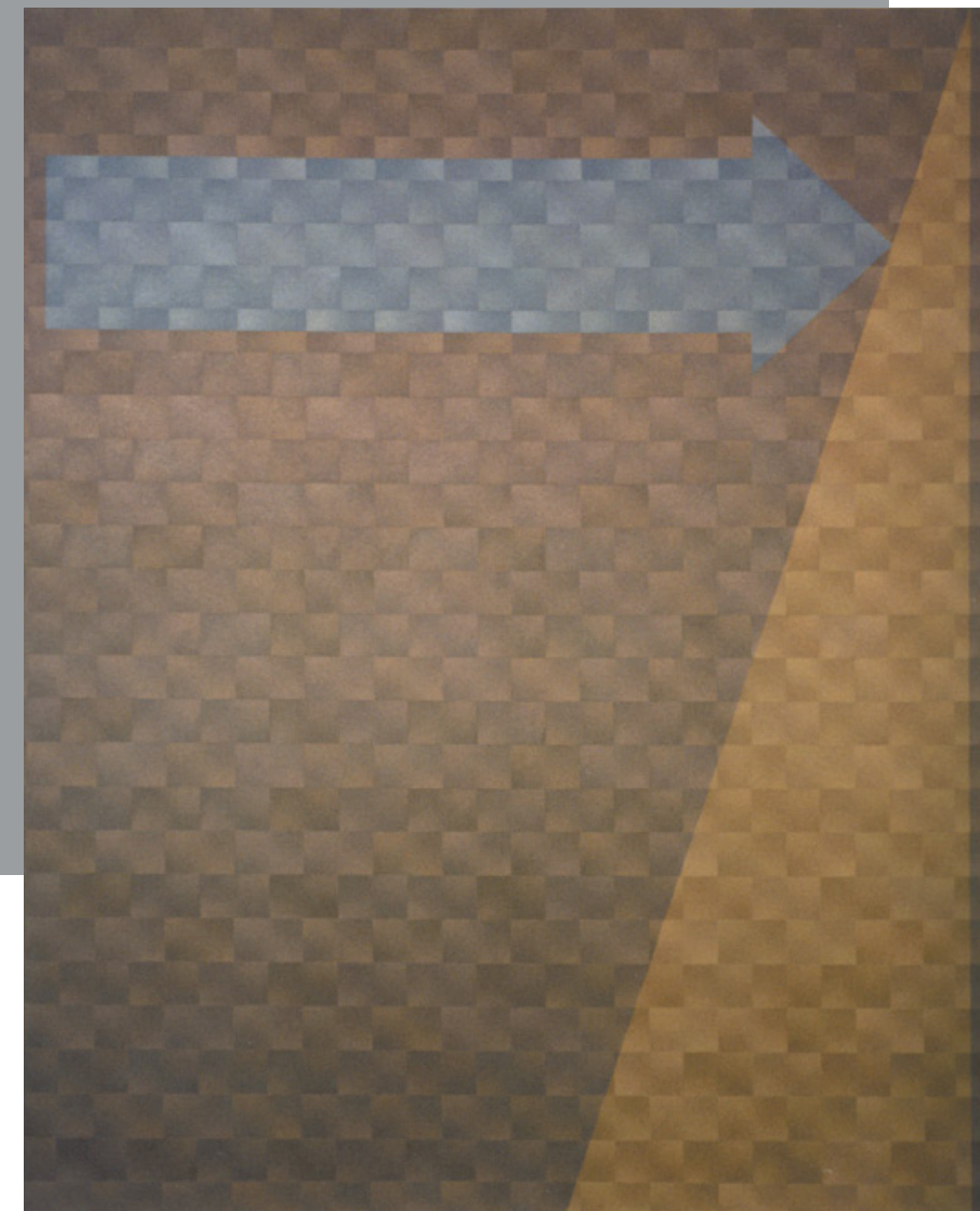
for "actions" in which she used her own body in her work in extreme ways, such as making small incisions in her flesh with a razor blade as in her signature piece *Azione Sentimentale (Sentimental Action)* or lying on a metal bed over burning candles and stamping out small fires with her bare hands and feet in *The Conditioning* (both pieces from 1973). Pane's work was often mentioned in relation to U.S. Artist Chris Burden's self-inflicting body actions.

Pane began her career creating geometric abstraction in paintings and metal sculptures of primary coloration resonating Minimal Art. Of major artistic influence for Pane's work of this period was Russian Suprematist Kasimir Malevitsch. In 1968, Pane began making minutely prepared and documented actions in which each gesture carried a ritual dimension. In the following years Pane relocated the body into nature and created pivotal Land Art pieces such as *Displaced Stones* (1968), *Protected Earth* (1968-1970), and *Enforcement d'un rayon de soleil* (1969). All of her actions continued existing in the form of photographic documentation and the performative object. From the late 1970's onward, Pane returned to a more abstracted language of symbolically and spiritually charged forms such as the cross, rectangle, and circle as well as an auratic use of materials such as burnt or rusty metal, glass, and copper.

BARBRO ÖSTLIHN was born in 1930 in Stockholm where she studied painting at the Royal University College. In the 1950's the new avant-garde scene grew in Stockholm, particularly pronounced in poetry. In 1959 Östlihn began a personal and artistic relationship with her later second husband Öyvind Fahlström, who was at the time a poet and cultural critic of Brazilian origin. In the early 1960's Barbro Östlihn defined her central formalistic concerns of basic structures by foregrounding surface and the façade as pictorial agent. Through their relation with Pontus Hulten and the Moderna Museet in Stockholm, the couple had met Robert Rauschenberg and Jasper Johns. In 1961 Östlihn and Fahlström decided to move to New York and became part of the Pop Art circle. They grew close with Swedish-born Claes Oldenburg and Billy Klüver, the Swedish artist engineer and founder of the organization Experiments in Art and Technology (E.A.T.). During her many city excursions, Östlihn would photograph facades in Manhattan which would become the source of some of her most iconic paintings such as *Chrysler Building* and *Washington Bridge* (both 1962). She focused on architectural structures, which moved into the foreground of her large-scale paintings as abstract patterns. Her unique style can best be termed 'Pop-abstraction', as exemplified in her outstanding painting *Sunflower* (1965) on show in *ULTRAPASSADO* at BROADWAY 1602, New York.

In 1963 Östlihn had her first New York solo exhibition at Cordier & Ekstrom gallery, followed by solo shows at Tibor de Nagy Gallery in 1966 and 1968. At the time, Barbara Rose linked Östlihn's work with Agnes Martin's abstractions stating that both contradict all simplifying generalizations about "Lady painters": "Neither weak nor fussy nor cute nor sentimental, their work has a seriousness and profoundness that commands respect."

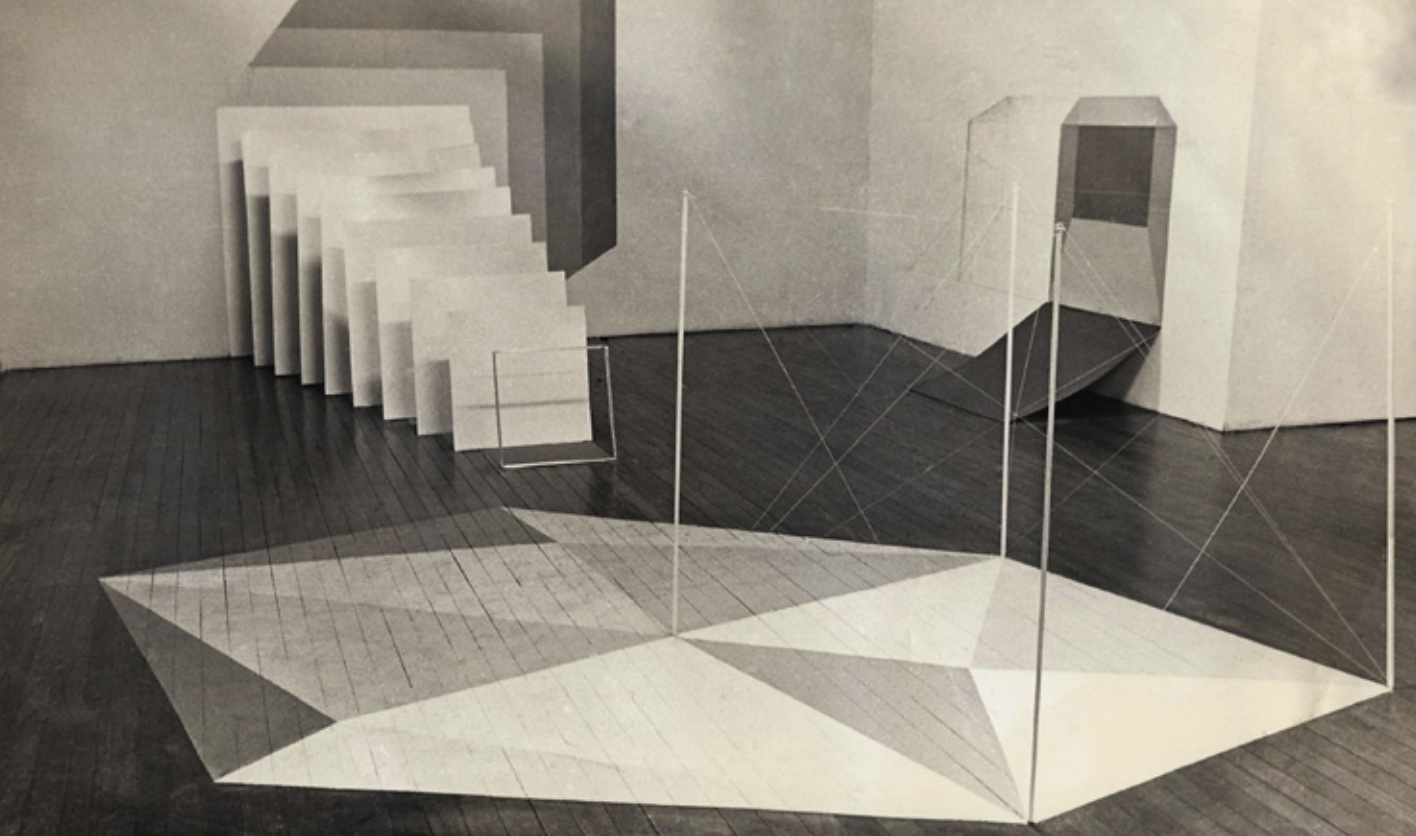
In the 1970's and 80's Barbro Östlihn's compositions became almost entirely abstract in a faceted monochromatic palette.



BARBRO ÖSTLIHN

10th Street Wall (äv. Kina), 1974

© Barbro Östlihn Archive



LYDIA OKUMURA

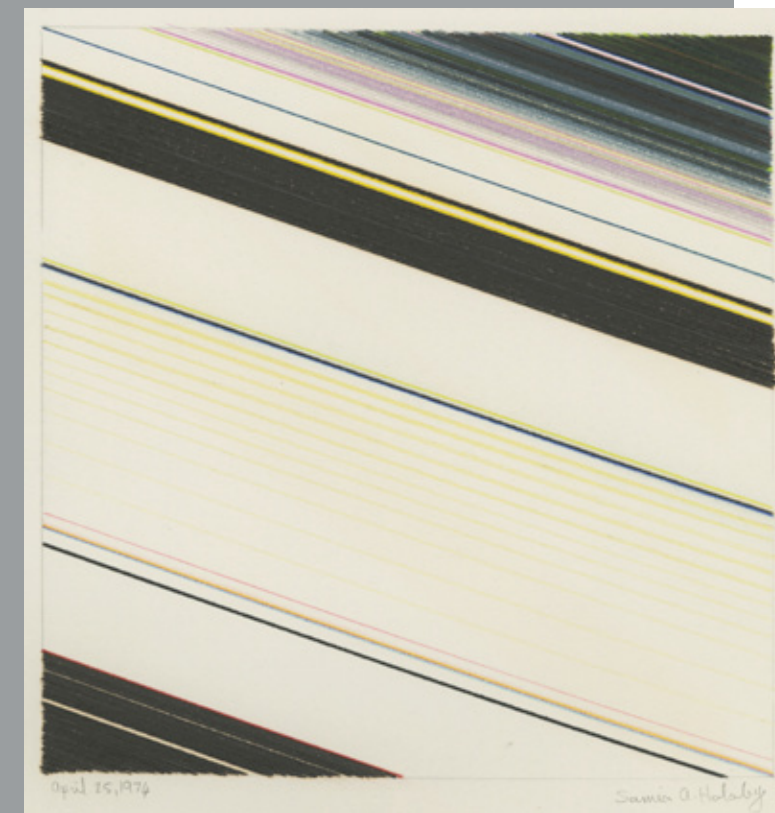
Installation documentation, 1971
 Black and white photograph
 24 x 18 cm (9 ½ x 7")

LYDIA OKUMURA was born in São Paulo in 1948 and attended both Japanese and Brazilian schools. Her interest in art was awakened through her father Takashi, who was a calligrapher. She studied industrial ceramics and painting and had her first solo show at Varanda Galeria in 1968. One of her influences was through reading articles in the magazine "Bijutsu Techou", especially on the Tokyo Biennale of 1970, on Conceptual Art, Minimalism, Land Art and Art Povera.

Lydia Okumura's collective practice with Genilson Soares and Francisco Inarra deepened. In 1973, the "Grupo Tres" showed at the International Biennial of São Paulo "Points of View", an abstract environment ("enclosure") in which each of the three artists aimed at creating a harmonious interaction of shapes, shadows, and lines. It was at this point when Okumura developed her signature style of geometrical compositions extending site specifically into space.

Okumura's decision to go to New York in 1974 was influenced by the contact with artists during the São Paulo Biennale in 1973. In New York she was admitted with a scholarship to the Pratt Graphics Center from 1974 to 1978. In 1977 she participated again in the International Biennial of São Paulo where she realized a spectacular glass installation, *In Front of Light*. Linda Buggelin of the American Consulate and the American art critic Gregory Battcock guided her to obtain a residence permit in the United States. At a solo exhibition of works on paper at Nobè Gallery, the Metropolitan Museum acquired a work for the collection. In 1979 Lydia Okumura traveled to Japan as a resident artist at Wako University of Tokyo. She had three solo installation shows, the first upon arrival, at Ginzakaigakan Gallery. Okumura henceforth continued intense exhibition activities in Japan. In 1981 Okumura realized a large installation in the Espaço Arena of the Pinacoteca de São Paulo. A series of exhibitions followed introducing her works into private collections in Brazil, such as Geraldo Abbondanza, Gilberto Chateaubriand, Conrado Malzoni, Maria Helena Vitule, Aparício Basilio da Silva, and established artists as Tomie Ohtake and the sculptor Sergio Camargo. In 1985 Okumura traveled again to Japan with her parents, which coincided with her participation in "Today's Art of Brazil", an exhibition at the Hara Museum of Contemporary Art in Tokyo, where works of Okumura entered the Museum's collection. In 1989 Okumura took a job at the United Nations at the Public Services Department, while working out of a studio in Union Square, New York, which she kept to this day.

SAMIA HALABY (born 1936, Jerusalem) and her family were expelled from their home in the port city of Yafa in 1948 with the creation of the Israeli state. They fled to Lebanon where they resided in Beirut. In 1952 Halaby moved the U.S. and settled in Cincinnati, Ohio, where she studied design and fine art. In 1966 she returned to the Arab world for the first time since being exiled for a long tour of Palestine, Syria, Egypt, and Turkey,



Left to Right:
SAMIA HALABY
Untitled, 1974
 Colored pencil on paper
 8.5 x 8.5" (21.59 x 21.59 cm)

Untitled, 1974
 Colored pencil on paper
 9.75 x 9.75" (24.77 x 24.77 cm)

where she researched Islamic architecture and geometric abstraction. Halaby created a number of paintings and prints by building upon the methods and forms of certain historical applications of abstraction, namely that of the Russian Constructivists and examples of traditional Arabic arts and Islamic architecture. This unique cultural fusion is exemplified in her work *Triangles* (1972) on show in *ULTRAPASSADO*. Her abstract drawings and paintings of the 1970s integrate a subtle sense of spatial illusion and therefore giving these works an exceptional signature style. In the 1980's Halaby experimented with computer-generated paintings and programs for kinetic art.

Based in New York since the 1970s, she has long been active in the city's art and political scene and she had been an advocate of pro-Palestinian struggles. In 1972, Samia Halaby was the first female awarded the position of associate professor at Yale School of Art where she taught until 1982.

Halaby's work has been collected by numerous world museums including the Solomon R. Guggenheim Museum of Art (New York and Abu Dhabi), the National Gallery of Art, Washington, the Art Institute of Chicago, Institute du Monde Arab, the British Museum, and Mathaf: Arab Museum of Modern Art.

PALOMA BOSQUÊ was born in 1982 in Garça, São Paulo. Her work is highly informed by the legacy of the Brazilian avant-garde of the 1960's and 70's, particularly by the formal and intellectual sensibilities in the work by women artists Lygia Pape, Lygia Clark and Lenora de Barros, who Bosquê served as an assistant for some time. And yet, her work takes its own path by fusing former abstract formalist concerns with an unusual materiality that takes its inspiration in organic substances and surfaces as well as found and worn objects. The work seems to contain a certain alchemy and aura from a quite opposite spectrum than the smooth industrial materials used for example by the Concretists.

Her frame-centered pieces are composed from wool threads and found-wooden frames woven together by polyester threads to intriguing geometric reliefs. Other assemblages and installations are composed of handmade paper, cotton and wool, bee wax and resin. In one of her recent pieces, *Skin*, Bosquê sewed rectangular pieces of cotton paper together to a sheet of irregular geometric pattern. The surface is covered with gold leaves, which are in some parts oxidized. In her piece, *The dancers (geometry of relations #2)* (2013), the artist connected long black wool threads on two worn wooden frames covered with translucent screens. The threads expand in crossing lines from the frames to the floor anchored by balance weights. The piece looks like lines dancing in space while it overcomes any conventional notion and limitation of painting and the spatial restraints of the picture plane. With her unique fusion of the legacy of geometric art and organic materials and surface treatments, Bosquê introduces another sensibility and concern in art: the one of the body and of surreal and transgressive physicality which has been intensely formulated by women artists, in particular in the pioneering work of Eva Hesse.

PALOMA BOSQUÊ
Skin, 2014
 Gold leaf on paper
 66.5 x 27.9 cm (26 x 10 1/2")



LYGIA PAPE
Untitled, 1953
 Woodcut print, ink on rice paper
 6.25 x 6.50" (15.88 x 16.51 cm)
 © Projeto Lygia Pape. All rights reserved

THE NUMBER EXISTS

Infinite combinations of grooves and knots in the wood. Its a place where the Tecelares are traced and surface in acts (iron) proportionate in intensity to the conformity of the constructive material.

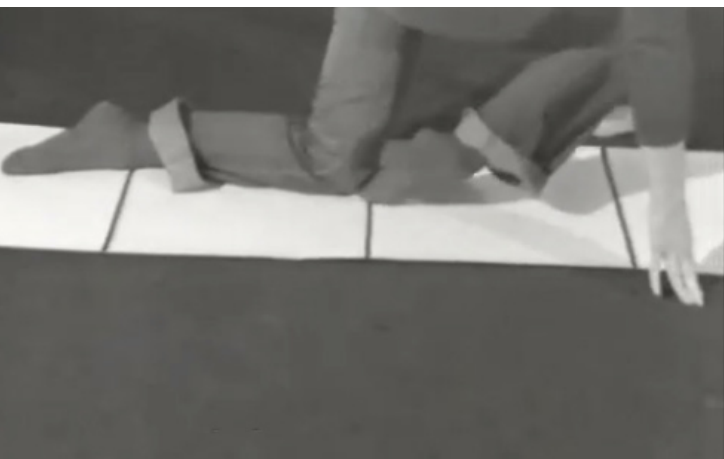
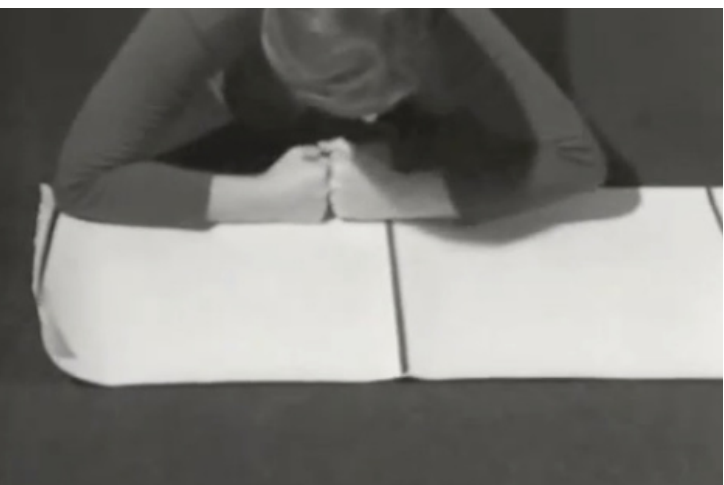
From the source/wood features, eyes, geometries, Pythagorean flowers. The surfaces unfold in an oscillating exchange with the observer, an appearance wanting to be each other's respective opposite...the latency of the action, the apparent inertia, the indeterminate life of objects with their own that accumulate, and at the same time distribute meanings, revolutionize them without a sense of coercion.

Lygia Pape
 Translated excerpt from
Lygia Pape Espacio Imantado
 Centro de Arte Reina Sofia, Madrid 2011

LYGIA PAPE was born in Rio de Janeiro in 1927. Alongside Lygia Clark and Hélio Oiticica, she was a founding member of Grupo Frente (1953), the core of the Concretist movement in Rio de Janeiro. In 1959 they split into a dissident Neoconcrete faction, which became formalized in a manifesto and an exhibition and was on the forefront of the most innovative and experimental avant-garde in Brazil. Pape manifested her pioneering geometric language of the Concretist and Neoconcretist period in woodcuts, drawings, and paintings since 1953, which are among the most original works of her generation and artistic milieu. In 1958 Pape branched-out into the 4-dimensional realm of the stage with her abstract ballet *Balé Neoconcreto #1*. In 1967 Pape literally broke out of geometry, in her performance *O Ovo (The Egg)*. On a beach in Brazil she sits in a white cube and starts to 'crack' it with her body. Film work, collective performances, concrete poetry pieces, and other conceptual experimentation follow in the coming decades of Pape's multifaceted work.



LYGIA PAPE
Untitled, 1953
 Woodcut print, ink on rice paper
 6.88 x 5" (17.46 x 12.70 cm)
 © Projeto Lygia Pape. All rights reserved



DÓRA MAURER was born in Budapest in 1937. She has been one of the major figures in the Hungarian art scene since the 1970's. She was trained as a graphic artist and worked in the 1960's, mainly in printmaking. In the 1970's she extended her practice towards film, photography, - particularly sequencing photo pieces with a conceptual narrative -, collage, painting, and performance. Some of Maurer's work borders on body art and feminism.

Yet, the entirety of her work is based on geometric, mathematical, and complex system processes. Most of Maurer's work is focused on movement. The drypoint prints on show in *ULTRAPASSADO, Diagonal Folding of the Plate* (1975) and *Diagonal Pulling* (1977-78) are pivotal pieces of Maurer's practice at the time. Many of her works break down simple actions so that the viewer can really view the piece as movement. In her film *Arányok/Proportions* (1979), Maurer uses her own body proportions to create an abstract line drawing in precise conceptual phases.

Dóra Maurer is part of the Open Structure Art Society in Budapest and has been an influential teacher at the Hungarian Academy of Fine Arts. Her pioneering work has received a wide international recognition in recent years.

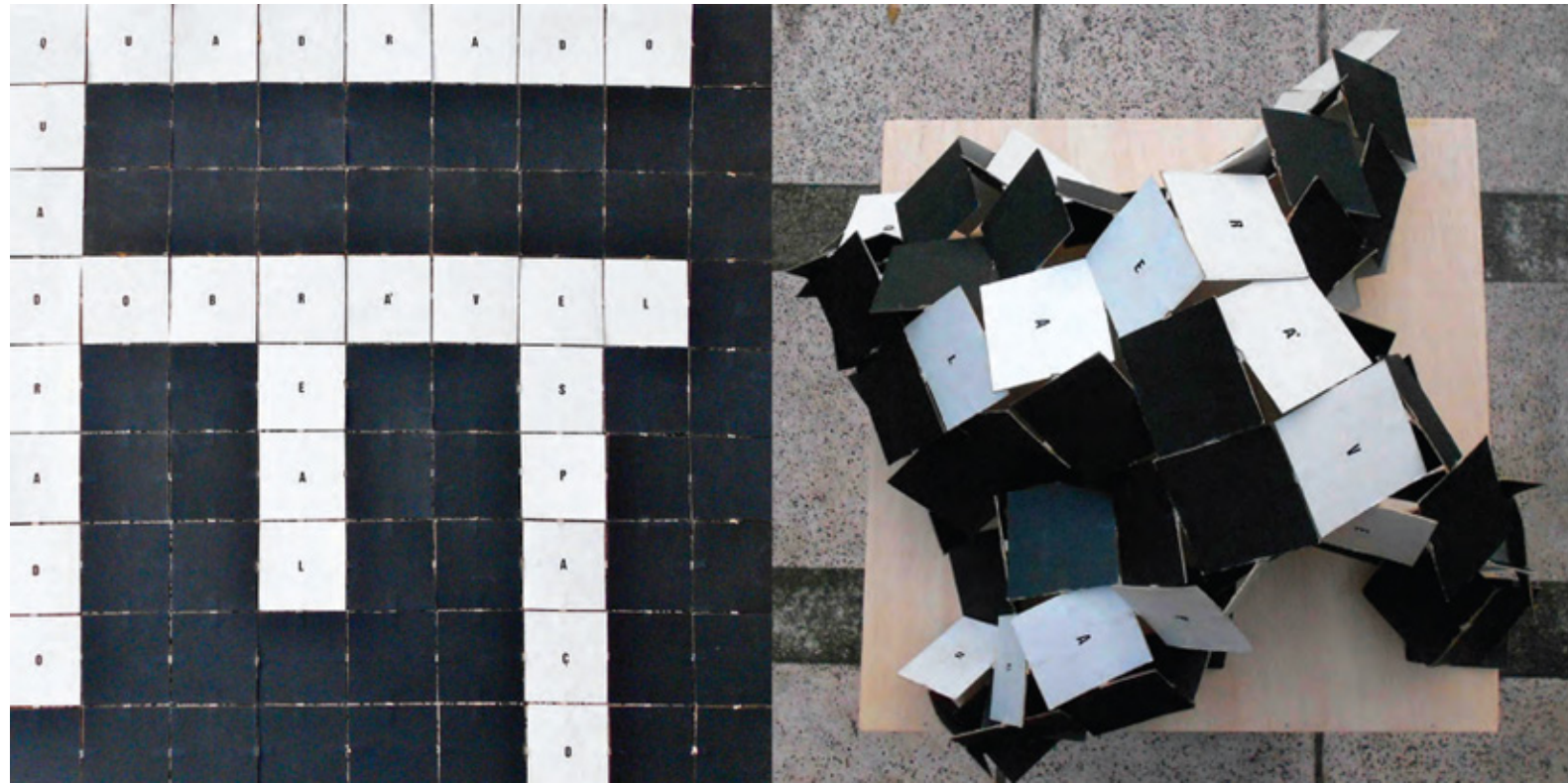
DÓRA MAURER
Arányok/Proportions, 1979
 U-Matic Low band, without sound
 Camera: Theo Droste, Hedendaagse Kunst, Utrecht
 10 min



DÓRA MAURER
Diagonal Pulling, 1977-1978
 Paper, textile, and drypoint
 70 x 50 cm (27 ½ x 19 ")

"That I am a Hungarian painter or Artist, no...I am not an Austrian, not a Norwegian, not an American. I am a human being."

*Dóra Maurer,
 Art Review, March 2012*



MARTHA ARAÚJO

Quadrado Dobrável Espaço Real, 1985
Metal plates stitched together

MARTHA ARAÚJO was born 1943 in Maceió, Alagoas, in Northeast Brazil. She began her career in the 1980s experimenting with textile garments that were used as key elements in performances and actions - worn by dancers, actors, and the artist, herself. The garments took the shape of geometrical forms - a black poncho expanding into the shape of a half circle as in *Habito Habitante* (1982), and other performance coats and suits with striped and linear patterns enhanced by the movements of the dancers, creating the illusion of moving paintings in collective enactments with political underpinnings.

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