

WHITE CUBE

Press Release

Lygia Pape

22 March – 25 May 2024

Press Preview: Thursday 21 March 2024, 4–6pm

Opening Reception: 6–7pm

White Cube Seoul, 6, Dosan-daero 45-gil, Seoul

White Cube is pleased to announce the first solo exhibition in Asia of pioneering Brazilian artist **Lygia Pape** (1927–2004), opening in Seoul in March 2024.

A vital figure in the emergence of contemporary art in Brazil, Pape's five-decade long career saw the artist forging new forms of geometric abstraction that questioned the spatial dynamic between artwork and viewer.

The first exhibition of her work at White Cube Seoul coincides with the 20th anniversary of Pape's death and offers an overview of the breadth of her experimental practice, which included painting, printmaking, sculpture, film, performance and installations.

A highlight of the show is a site-specific installation from her important 'Ttéia' series, which the artist produced during the latter decades of her life. In *Ttéia 1, B* (2000), accumulations of intricate woven gold thread extend across the corner of the gallery, forming luminous columns of light. Evoking the woven geometries of her formative 'Tecalares' prints and 'Desenhos' drawings, the 'Ttéia' series stands as one of Pape's most celebrated group of works, emblematising her career-long investigations into geometric abstraction and interactivity.

Pape was born in Nova Friburgo, Brazil, in 1927 and came of age at the close of the Second World War. In the early 1950s, while studying at the Museu de Arte Moderna do Rio de Janeiro, Pape was part of a group of artists who together formed the avant-garde collective Grupo Frente. Closely associated with the Concrete movement, which had gained international popularity since the 1930s, the group rejected the Brazilian modernist conventions of the era – which favoured the figurative – engaging instead with a form of geometric abstraction untethered from observed reality. Pape later co-founded the influential Brazilian Neo-Concrete movement (1959 – early 1960s) alongside Hélio Oiticica and Lygia Clark, which pushed Concrete art to new levels of experimentation.

The exhibition at White Cube Seoul will bring together drawings and reliefs from Pape's early career, alongside sculpture and installation from key moments during her later years. Opening on 22 March, the exhibition will run until 25 May 2024.

Further Information

Concrete Art

First coined by Dutch artist Theo van Doesburg in 1930, Concrete art had gained international prominence by the 1950s, extending its influence beyond Europe to Latin America.

Concrete art is characterised by geometric abstract compositions comprising lines, colours and flat surfaces devoid of any symbolic meaning. The movement gained popularity in Brazil through Swiss artist Max Bill after his 1951 retrospective at the São Paulo Museum of Modern Art, influencing many artists in the country at the time, including Pape and her contemporaries Hélio Oiticica, Lygia Clark and Aluísio Carvão. In 1954, united in their rejection of Brazilian modernist painting, they formed Grupo Frente, led by artist and teacher Ivan Serpa.

Brazilian Neo-Concrete Art

In 1959, Pape, Clark and Oiticica co-founded the Neo-Concrete movement, a splinter group of Brazil's Concrete art movement. Despite being short-lived – until the early 1960s – the Neo-Concrete movement had a profound impact on Brazilian and international contemporary art. Diverging from Concrete art, the Brazilian Neo-Concrete manifesto advocated for a heightened sensuality, liberated colour and encouraged interactivity.

Pape, Art and Politics in Brazil

Pape was born during a time of rapid industrialisation and a subsequent artistic resurgence in Brazil – a period that ended with a political coup d'état in 1964. Under authoritarian rule, many of her artist peers chose to move to Europe and the United States, while Pape insisted on staying in Brazil, continuing to make art and teaching.

For additional information, interview requests, or press images please contact:

MAG PR
press@mag-pr.com

White Cube
press@whitecube.com

Notes to Editors:

- Lygia Pape (1927–2004) was born in Nova Friburgo and died in Rio de Janeiro, Brazil. Her solo exhibitions include Art Institute of Chicago, Illinois (2023); Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany (2022); Moderna Museet, Stockholm (2018); The Metropolitan Museum of Art and Met Breuer, New York (2017); Museo Nacional Centro de Arte Reina Sofía, Madrid (2011), touring to Serpentine Gallery, London (2011–12) and Pinacoteca do Estado de São Paulo, Brazil (2012); Serralves Museum of Contemporary Art, Porto, Portugal (2000); Carriero Foundation, Milan, Italy (2019); and CAMJAP, Lisbon (2000). Selected group

exhibitions include Pinault Collection / Punta della Dogana, Venice, Italy (2023); MoMA, New York (2009); 53rd Venice Biennale, Italy (2009); Contemporary Brazilian Art Museum of Contemporary Art, Tokyo (2008); Barbican Centre, London (2006); Museum of Contemporary Art, Chicago, Illinois (2005); Haus der Kunst, Munich, Germany (2004); Museu de Arte Moderna, São Paulo, Brazil (2004); 50th Venice Biennale, Italy (2003); Solomon R. Guggenheim Museum, New York (2001–02); and the Museum of Contemporary Art, Los Angeles, California (1998).

- Her work is held in international public collections including Art Institute of Chicago, Illinois; Centre Pompidou, Paris; Culturgest – Fundação Caixa Geral de Depósitos, Lisbon; Colección Patricia Phelps de Cisneros, Caracas, Venezuela and New York; Collection Fundação de Serralves – Museu de Arte Contemporânea, Porto, Portugal; Glenstone Foundation, Potomac, Maryland; Hammer Museum, Los Angeles, California; Instituto Inhotim, Brumadinho, Brazil; Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany; Metropolitan Museum of Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Contemporary Art, Chicago, Illinois; Museum of Fine Arts, Houston, Texas; MoMA, New York; Pinault Collection, Paris; and Tate, London.
- Situated in the heart of the bustling Gangnam-gu district, White Cube Seoul comprises exhibition spaces, a private viewing room and offices spanning over 300m² (3,230 sq ft) and is led by the gallery's Korean Representative and Director Jini Yang, who joined in 2018.
- White Cube's exhibition programme extends across locations in London, Hong Kong, Paris, New York, Seoul and online. Since its inception in 1993, the gallery has exhibited the work of many of the world's most highly acclaimed contemporary artists.
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