

REVIEWS



Mira Schendel
Untitled (from the series "Discs/Discos"), 1971–73. Acrylic glass, transfer lettering (Letraset), and screw. 3½ in. diameter.

NEW YORK

Mira Schendel

Hauser & Wirth // March 4–April 26

IN THE BRAZILIAN artist's first show at the gallery since it took on her estate in October 2013, private dealer Olivier Renaud-Clément brings together a wide-ranging group of 35 works that span more than two decades. The earliest are from the mid 1960s, when Schendel first began making her best-known "Monotipias," a series of translucent rice-paper pieces that often feature a scattered letter motif. The latest include the artist's final series of works in tempera and gesso on wood, made one year before her death in 1988. Without a unifying principle, this isn't exactly a cohesive presentation, but it is an opportunity to see the career highlights of a notoriously prolific artist. One such standout is *Ondas Paradas de Probabilidade*, an installation composed of thousands of nylon threads hanging from the ceiling

to the floor. Schendel created the piece for the controversial 1969 São Paulo Biennial, which many artists boycotted in protest of Brazil's military dictatorship. In a wall text that Schendel paired with the piece as a clever metaphor for the political upheaval of the time is a passage from the Old Testament's 1 Kings 19 that tells the tale of God's abandoning Elijah. A departure from her mostly monochrome palette, a suite of colorful ink-and-pastel drawings from the 1960s reveals a playfulness in the way she records shapes and colors. Hauser & Wirth's representation of Schendel—one of the most influential Brazilian modernists and a long overlooked figure in the United States—is a welcome addition to the New York galleriescape. —Ashton Cooper

SAN ANTONIO

Jessica Mallios

Artpace San Antonio // March 20–May 18

"SIGHT LINES," Mallios's contribution to the Spring 2014 International Artists in Residence exhibition at Artpace, continues the artist's attempts to plumb the relationship between image and object. She dislocates the viewer, creating photographs that act as objects and vice versa. While her work scrutinizes how we come to develop meaning through images, her new, somewhat abstract series subtly includes elements of performance, documentation, and sculpture that foreground her interest in the phenomenology of photography.

Four works were made by exposing the same piece of black-and-white photographic paper to different levels of light in Marfa, Texas. Mallios folded the sheet into sections that indexed various atmospheric conditions in West Texas. With a large-format camera, she documented the changing paper over time. Each image differs in color, dotting the landscape of the gallery with traces of green, red, and taupe. The creases in the pictures form a topography, while the collected markings evidence the land's history. Each image presents a different view of the object—revealing the various stages of the paper's life.

Jessica Mallios
Installation view of "Sight lines," 2014.



At the back of the gallery Mallios places two mirrored glass works: One lies flat on the floor and the other precisely divides the corner. Acting as mirrors (or, as the artist deems them, "live photographs"), they reflect ever-shifting light in the space as well as the position of the viewer. Related to Mallios's earlier holograms, these works point to how a photographic object can be unfixed. Her 61-minute video, filmed through the glass windows of San Antonio's iconic Tower of the Americas built for the 1968 World's Fair, pays homage to the Steadicam and

the panorama. The video presents one full tower rotation, including visual interruptions when the building's exoskeleton passes by the camera. Mallios considers the structure as both object and viewing platform—another apparatus of unfixed photography.

Reserved yet strong, Mallios's work speaks precisely to how material elements can force viewers to reconsider the "truth" of pictures. She engages the city's history and the history of photography, highlighting the ephemeral qualities of her medium.

—Rachel Adams