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BY SCOTT INDRISEK | JULY 31, 2015



“Empty House Casa Vacia” at Luhring Augustine, through August 28 (531 West 24th Street)

(<http://www.luhringaugustine.com/exhibitions/empty-house-casa-vazia/>)

Give yourself ample time to explore this jam-packed survey focused on Brazilian artists “engaging the legacy of 1950s neo-Concretism.” And bring along that graphic-designer friend who typically is left numb by an afternoon in Chelsea; he or she will love Raymundo Colares’s stunning cut-paper artist’s books from the 1970s. The work here is cerebral but playful — oh, that overused and awful adjective, but still — a minimalism of puzzles, toys, the simplest cuts and folds. “Empty House” ranges from old to new school, from Lygia Pape and Hélio Oiticica to Erika Verzutti and Marcio Galan. Two massive works try to steal the show: Adriano Costa’s floor piece “Norwegian Cheese,” a comic riff on Carl Andre but one that you can walk on; and Amílcar de Castro’s untitled installation of small Corten-steel sculptures — mutated circles and rectangles — arranged on shelves like 140 variations on a theme. Paulo Monteiro transmutes oil and epoxy into stretched taffy or bubble gum; Fred Sandback’s whisper-thin yarn-in-space aesthetic is answered by Jac Leirner’s suspended line of straps, carabiners, and metallic hardware. Kudos to Luhring Augustine (and organizers Lucrecia Zappi and Donald Johnson Montenegro) for a summer show that’s anything but an afterthought.