

artur lescher

porticus

galeria

nara roesler

Apolinário, 2014
brass ed PA 1
400 x Ø 100 cm

After Antony Gormley, Francesco Vezzoli and Carlos Cruz-Diez, it is now **Artur Lescher's** turn to set out his works in the magnificent architecture of the Palais d'Iéna. This exhibition offers a transversal view of Lescher's oeuvre in terms of its resonance with certain characteristics of Auguste Perret's distinguished building, which was opened in 1939 and is now the headquarters of the Economic, Social and Environmental Council (CESE). The sculptures and installations presented all come from Brazilian collections or have been made specifically for the exhibition. They enter into dialogue with the modern classicism of Perret's monumental spaces: the powerful colonnade of the hypostyle hall, the hemicycle, and the staircase. In contact with the aesthetic of Artur Lescher's works, these volumes, though they are interior spaces, reveal themselves to be intrinsically places of great openness, articulacy and energy. - Excerpt from Matthieu Poirier's text, curator of the exhibition.



exhibition view -- photo benoit fougeirol © 2017



exhibition view -- photo benoit fougierol © 2017



exhibition view -- photo benoit fougeirol © 2017

River Machine [Rio Máquina], 2009 / 2017 -- wood and felt ed unique --500 x 525 x 200 cm



exhibition view -- photo benoit fougeirol © 2017



exhibition view -- photo benoit fougierol © 2017

Pivos chicos, 2014 -- brass ed PA 1 -- 40 x 1,5 x 1,5 cm



exhibition view -- photo benoit fougérol © 2017



exhibition view -- photo benoit fougierol © 2017

Zuz, 2012
brass and steel cable
ed PA 1
220 x 25 cm

Prumo, 2011 -- bronze and steel cable edition of 15 -- 22 x 15 x 15 cm



exhibition view -- photo benoit fougère © 2017



Ziggurat, 2012
brass ed 1 PA (edição de 5 + 2 PA)
220 x 12 cm

Mixirica, 2016
brass ed 2 PA
220 x Ø 0,15 cm





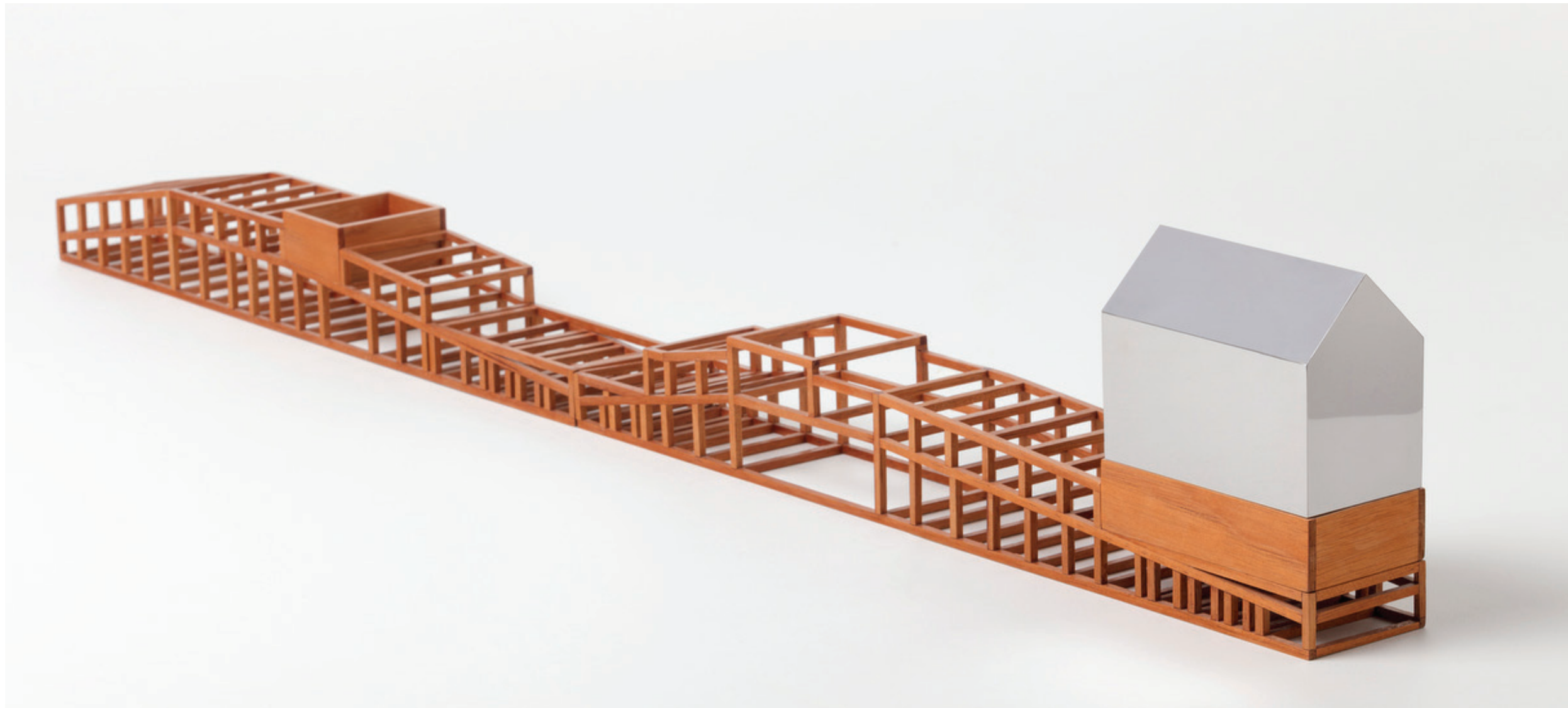
Grande Marco, 2016
brass and multifilament line ed 3/5 + 2 PA
variable dimensions

Segulot, 2016
brass ed 2/5 + 2 PA
220 x Ø 0,15 cm





Casa Se movente, 2003
brass and stainless steel ed única
15 x 7,8 x 12 cm

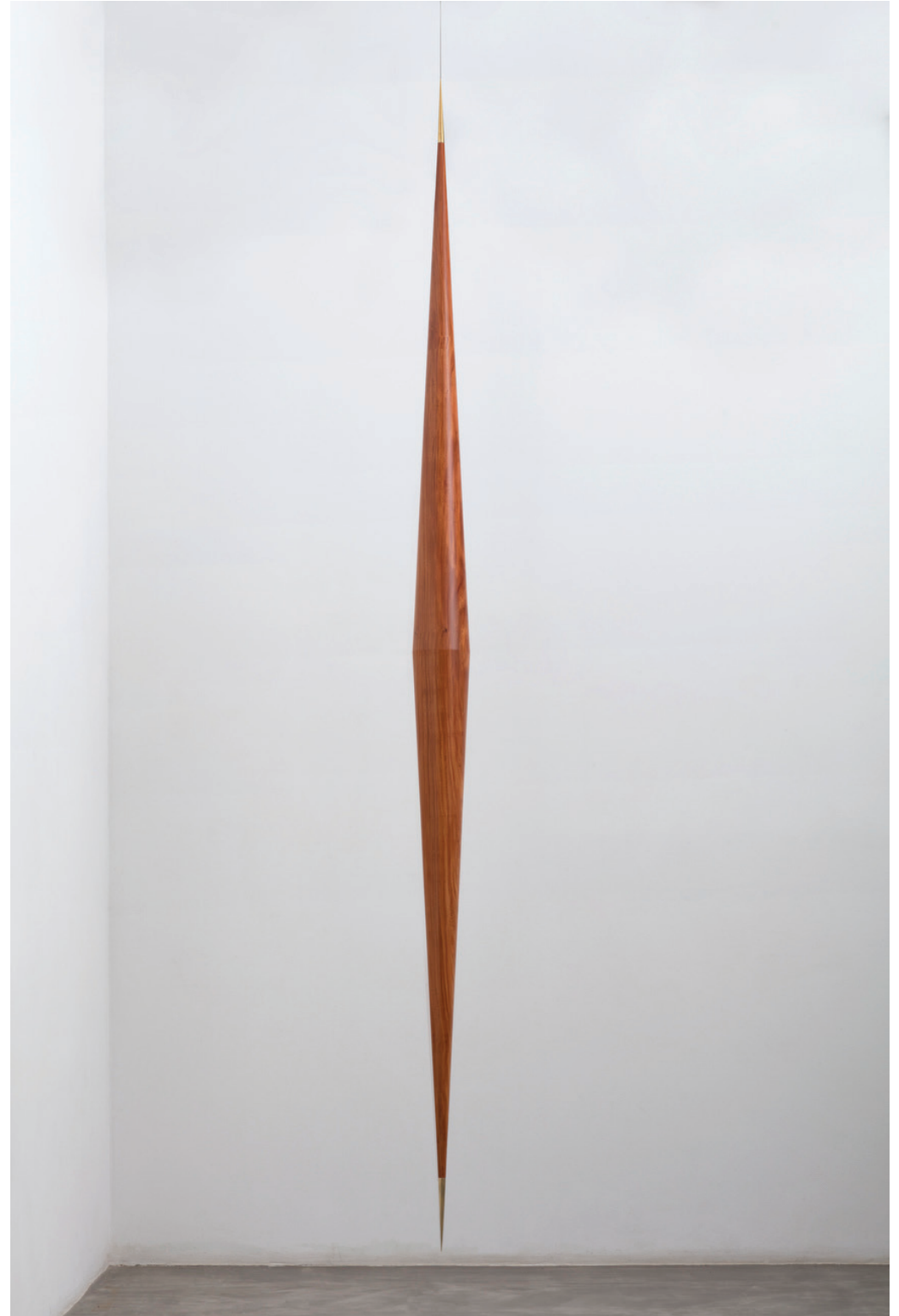


Maquete Se movente, 1989
wood
67,5 x 24,5 x 11,5 cm



Spindle # 02, 2013
black anodized aluminum and steel cable ed PA 1
(edição de 3 + 2PA)
300 x 12 cm

Needle # 23, 2007
wood and steel cable ed 2/3 + 1 PA
300 x Ø 15 cm





Pendulum # 01, 1998
wood, copper, steel cable and olive oil ed 4/5 + 2 PA
220 x 16 cm



Troféu, 2013
brass and stainless steel ed unique
23 x 8.8 x 4 cm

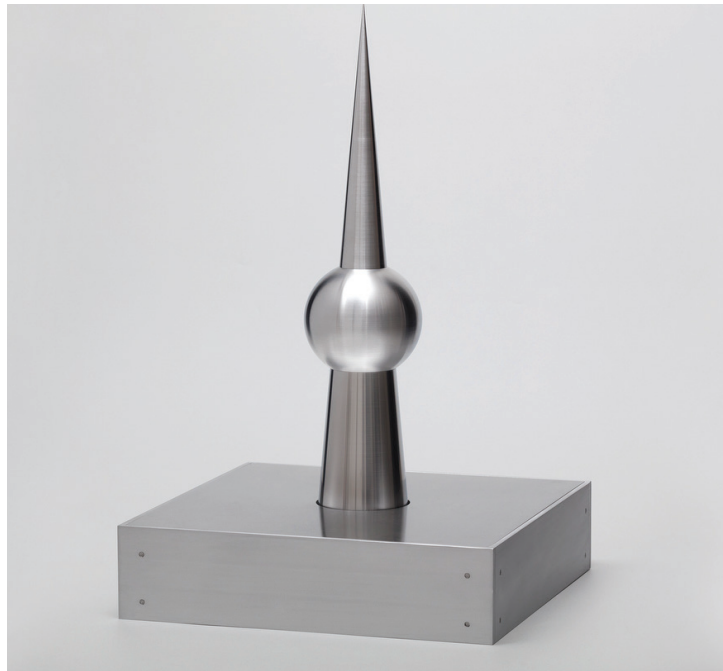


Trompo, 2014

blue anodized aluminum ed 7/10 + 1 PA
25 x 20 cm

Hikoboshi, 2016
aluminum ed 1/5 + 2 PA
40 x 12 x 12 cm (tríptico)





Finial 1, 2017
brass
52 x 40 x 40 cm

Finial 2, 2017
aluminum
64,3 x 40 x 40 cm



Finial 3, 2017
brass
42 x 40 x 40 cm



Finial 4, 2017
brass
42 x 40 x 40 cm



Nostalgia of the engineer: Chirico # 03, 2015

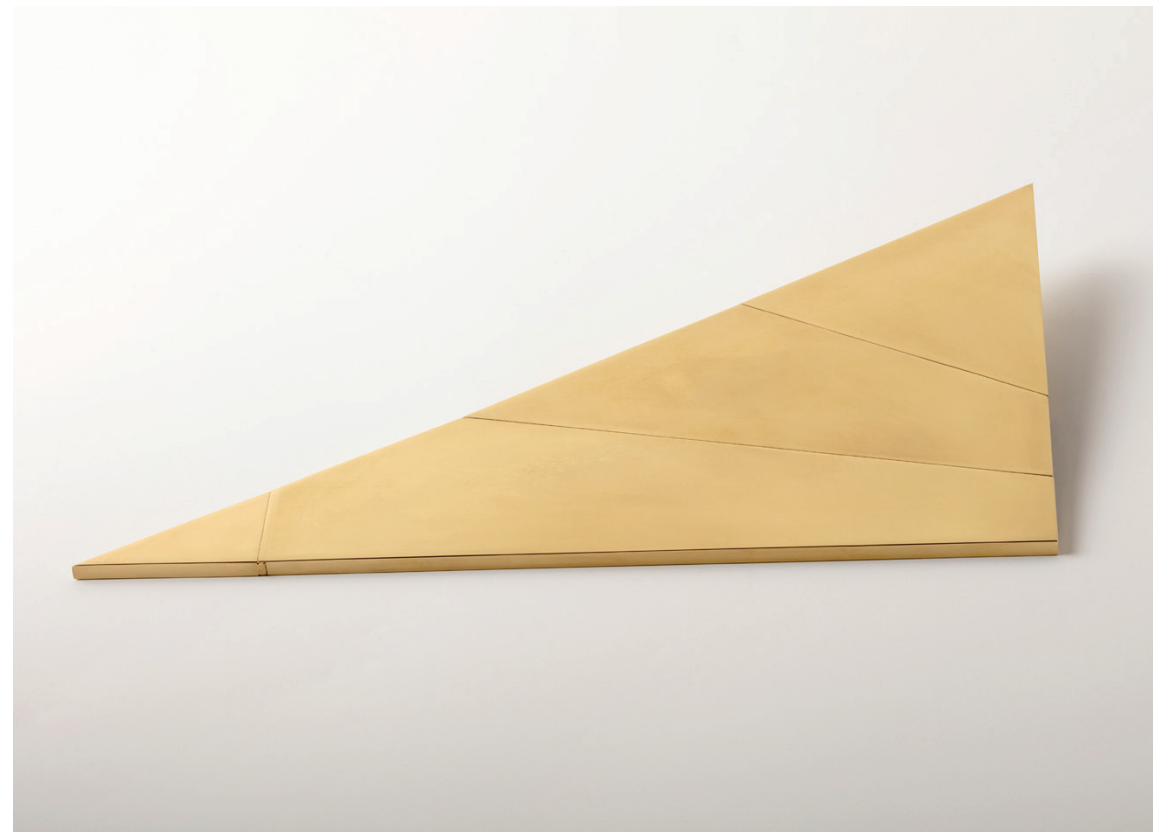
brass ed 1/5 + 1 PA

18 x 40 cm

Nostalgia of the engineer: Chirico # 04, 2015

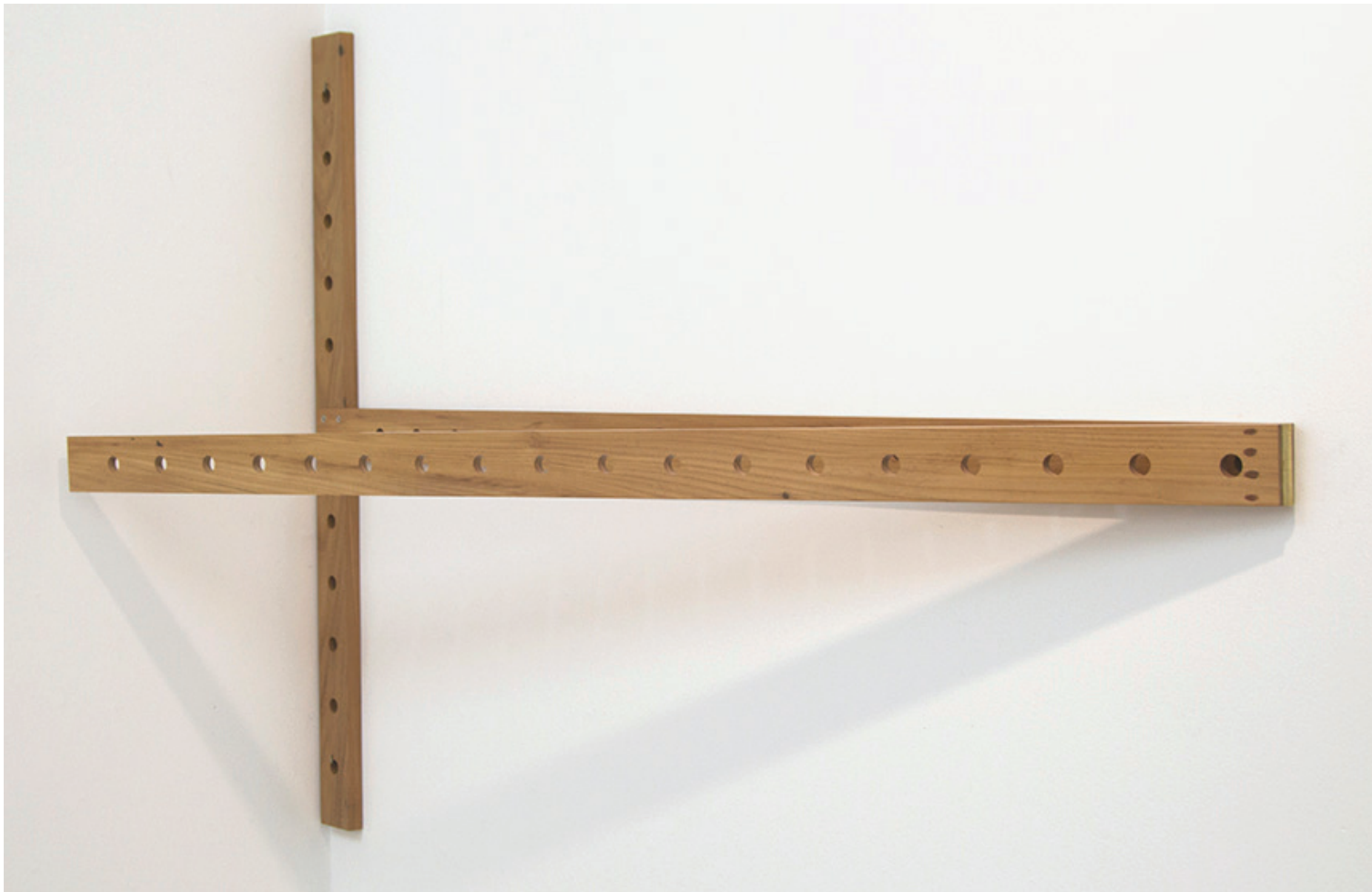
brass ed 01/05

30 x 40 cm





Pantográfica, 2015
wood and brass ed 2/5 + 1 PA
5 x 102 x 68,5 cm



Ruler, 2015
wood and metal ed 1/5 + 2 PA
107 x 307,5 x 1,5 cm

Nostalgia of the engineer: Escuadro, 2014
wood ed 1/5
45 x 29 x 8 cm





Nostalgia of the engineer: Untitled, from the series Nexus #04, 2016
inox steel ed 1/15 + 2 PA
13 segmentos de 10 x 2 cm (cada)



Nostalgia of the engineer: Untitled, from the series Iberê, 2013

wood ed PA 1

2 pieces of 21 x 14 cm



Nostalgia of the engineer: Untitled, Dardo series # 04, 2014
brass ed 25/25aluminum
64,3 x 40 x 40 cm

Sem título # 04, da série Metaméricos, 2008
madeira e metal ed 2/3 + 2 PA
5 segmentos de 180 cm cada



Porticus

After Antony Gormley, Francesco Vezzoli and Carlos Cruz-Diez, it is now Artur Lescher's turn to set out his works in the magnificent architecture of the Palais d'Iéna. Lescher, born in 1962 in Sao Paulo where he lives and works, has enjoyed considerable recognition across the Atlantic since the 1980s, notably for his attachment to neo-concretism, a major current of abstract art that draws on cognitivism and the phenomenology of perception. This exhibition offers a transversal view of Lescher's oeuvre in terms of its resonance with certain characteristics of Auguste Perret's distinguished building, which was opened in 1939 and is now the headquarters of the Economic, Social and Environmental Council (CESE). The sculptures and installations presented all come from Brazilian collections or have been made specifically for the exhibition. They enter into dialogue with the modern classicism of Perret's monumental spaces: the powerful colonnade of the hypostyle hall, the hemicycle, and the staircase. In contact with the aesthetic of Artur Lescher's works, these volumes, though they are interior spaces, reveal themselves to be intrinsically places of great openness, articulacy and energy. By harking back in this way to the initial model of the classical "porticus" and to its democratic aspect, the artist symbolically opens the place up towards the outside, but also, on a more intimate register, towards the perceptual mechanics of the spectator.

Artur Lescher's sculptural work is, in fact, intrinsically connected to architectural space. In the present case, it dialogues with a building of remarkable sobriety, but which nonetheless could not be further from the neutral, white-cube setting in which works are routinely exhibited by museums, galleries and art centres. Indeed, the style of the Belgian-French architect is characterized by his use of unrefined, that is to say unadorned or unpainted, materials—such as process-dyed reinforced concrete in various shades of pink. This provides a wide range of textural effects for the eye or the hand, to say nothing of the different metals used for joints, edges, borders and strips. The works of the Brazilian artist act as a powerful echo of these qualities, with their regular shapes, their reflective surfaces and the precisely calculated way they are laid out alongside various measuring instruments such as rulers, plumb lines or styluses. The crucial role played by these elements goes beyond providing a sophisticated drawing or mere ornament: they shape, structure, rhythm and modulate the overall power of the site, with its rigorous geometry and massive blocks. For the sculptor, it is a matter of bringing out the materials' relation to the space and, in so doing, exposing their intrinsic properties and uncovering their meaning. For, while the artist rejects any figurative or representational intent in his practice, he conceives of his works as "capsules laden with attributes"—like those of the many works made of metal, which give off reflections and undulations like light on water. Or the

way the works are hung, which is conceived of as a landscape of events, constantly renewed as we walk around and change the angle of our gaze.

The main quality of Artur Lescher's pared-down, finely crafted works is that they produce a tangible field force—a magnetic field, one might say, considering the metals he uses (copper, brass, and others). But it is, above all, a perceptual matter. Indeed, his works aim to connect and articulate the various spaces and materials in Perret's momentous building. Although their formal qualities make the works autonomous objects conducive to pure contemplation, they nonetheless become catalysts that modify our reading of the architecture. They also reveal the polarity of our vision, make us sensitive to the way our eyes and our bodies are steered by the invisible but efficient forces that arise from the tension between the architecture and the sculpture, the environment and the object—reminding us, incidentally, that the Palais d'Iéna, until 1955, was a Public Works museum and used to exhibit tools, instruments and machines.

I was keen therefore that the Palais d'Iéna—whose powerful geometry prompted Emmanuel de Thubert in 1939 to say "This is where duration is"—, should accommodate the subtle mechanical equilibrium of Artur Lescher's works; like, for example, his Pendulums, which evoke instruments that purportedly reveal magnetic sources or hypnotize a subject. Their elongated symmetry and overhead suspension have the effect of modulating the surrounding space, and inscribing their geometry on that of the place. As for Perret's monumental staircase, it is transformed by a serrated pedestal, bearing, not as one might justifiably expect, a sculpture but, Brancusi-like, other identical pedestals gradually diminishing in size. The resulting effect is that the stern sensuality of the staircase becomes an instrument for speculation, like variations of point of view and on the traditional relationship between pedestal and artwork, height and value, power and submission. Another work specially created by the artist for the hemicycle will also interrogates that relationship.

As mentioned above, Artur Lescher's works are composed essentially of wood, brass, textile, stone or copper that are carefully designed—one hesitates to say "machined" as it would distract from the profound craftsmanship of their author's method. In their central symmetry and their delicate openwork, the elongated conical form of some of them echoes Perret's massive, multifaceted columns, with which they co-exist in various different ways in the immense hypostyle hall of the Palais d'Iéna. Incidentally, Perret modelled the way his columns gradually taper towards the top on the trunk of a palm tree. An imposing sculpture made of wood and grey felt involves a similar principle. It considers the rhythmic and continuous flow of printing as an echo of a wave in the water or a sound wave. Artur Lescher's sculpture can

be thought of as the transmitter or the fruit of a piece of writing. But it is not a usual writing, that aims at discourse and unambiguousness. On the contrary, it is never fixed, definitive or authoritarian; it is spatial, fluctuating and Heraclitean—as it is formulated, it dissolves away under the eyes of the beholder.

Artur Lescher's artistic language, although radically abstract, lends itself to semantic resonance and interpretation. In this respect, every one of his works is the bearer of a strange symbolic tension: for example when the artist points out the formal proximity of their slender forms to the upper parts of religious buildings or to... missile heads. Initially trained in philosophy, Lescher refers us both to the strength of the aesthetic experience and to its fleeting quality. He also reminds us of the imperatives of exchange and dialogue that lie within every construction, whether it be aesthetic or religious, social, economic or, in the primary sense of the word, environmental; in other words, calling for a full understanding of what surrounds us, whether near at hand or far away.

Matthieu Poirier

about **Artur Lescher**

Artur Lescher (b.1962, São Paulo, Brazil) lives and works in São Paulo. Lecher's work showcases the tangible qualities of objects and their interaction with architecture. His preference for one-piece volumes, suspended and subjected to the force of gravity creates a unique tension between the proportions of the space and the object. At the core of all his work is a focus on perceived boundaries, between for example, reality and its representation. This is further intensified by the use of materials such as metal, stone, wood, brass and copper, which have been removed from their usual functions and rearranged as a product of the artist's vision. In addition, Lescher's work is strongly linked to industrial processes, reaching extreme refinement and rigor. His production's purpose goes beyond form and opens space for myth and the imagination. Lescher gained recognition after participating in the 19th Bienal de São Paulo (1987). He was also featured in the 2002 edition of the Biennial and the 2005 Mercosul Biennial. One of the leading figures in Brazilian abstract art, Lescher has featured solo exhibitions in Latin America, Europe and the United States including two exhibitions at the Tomie Ohtake Institute in São Paulo (2006) and, more recently, at the Palais d'éna in Paris (2017).

