



## artur lescher | porticus

Curated by Matthieu Poirier

CESE, Palais d'Iéna

With the patronage of the Ministry of Cultural Affairs

### opening:

october 16, 2017 | 5pm-8pm

### exhibition dates:

17 – 25 october, 2017

monday-friday: 10am – 6pm

### Palais d'Iéna

9 Place d'Iéna

75116 Paris 16

**For immediate release --** As part of FIAC's parallel exhibitions program, Palais d'Iéna and the Conseil Économique, Social Environnemental (CESE) are pleased to present *Porticus*, the first solo show of Brazilian artist Arthur Lescher in France. Following last year's program, which included Antony Gormley, Francesco Vezzoli and Carlos-Cruz Diez, the exhibition will run for ten days, through October 25<sup>th</sup>.

Lescher's in situ works have been brought specifically for the event from private and public Brazilian collections and others have been commissioned especially for the event. Presented throughout Palais d'Iéna's monumental 17,000 sq2, the

sculptures offer an unprecedented dialogue with the modern classicism of the spaces designed by the architect Auguste Perret in the 1930s. The exhibition is sponsored by the Ministry of Cultural Affairs and supported by Galeria Nara Roesler.

Artur Lescher 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 and highlights its relation to certain characteristics of Auguste Perret's distinguished building, originally inaugurated 1939, which now serves as the headquarters of the Economic, Social and Environmental Council (CESE). The works dialogue with Perret's unique and imposing architectural style: the powerful colonnade of the hypostyle hall, the hemicycle, and the staircase. Lescher's sculptures diffuse the lines of the interior spaces, propelling them massively in scale and developing openness, articulacy and an individual indoor/outdoor flow throughout the building. By harking back in this way to the initial model of the classical "*Porticus*" and its democratic aspect, the artist symbolically opens the place up to the outside world, and in a more intimate level, to the perceptual mechanics of viewers.

Artur Lescher's sculptural work is, in fact, intrinsically connected to architectural spaces. In this 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 centers. 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, reflective surfaces and the precisely calculated way they are met with 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.

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. For the artist, 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 viewers walk around and change the angle of our gaze.

### **About Artur Lescher**

Artur Lescher (b.1962, São Paulo, Brazil) lives and works in São Paulo. Lescher'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'Iéna in Paris (2017).

### **About the Conseil Economique Social et Environnemental**

The Conseil Economique Social et Environnemental (CESE) is a constitutional consultative assembly. It represents key economic, social and environmental fields, promoting cooperation between different socio-professional interest groups and ensuring they are part of the process of shaping and reviewing public policy. Opening the door to art and culture is a reminder to how culture must occupy a privileged place in our society. In previous editions of FIAC CESE presented

commissions by the Antony Gormley, Francesco Vezzoli and Carlos Cruz-Diez.

#### About Galeria Nara Roesler

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support to artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012, the gallery doubled its São Paulo exhibition space, in 2014 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

#### Image

Artur Lescher  
**Ou ou**, 2013  
brass ed PA 1  
220 x 12 cm

#### Press Inquiries

press office usa  
sutton pr  
t 1 (212) 202 3402  
julia lukacher  
[julia@suttonpr.com](mailto:julia@suttonpr.com)

press office brazil  
pool de comunicação  
t 55 (11) 3032 1599  
martim pelisson  
[martim@pooldecomunicacao.com.br](mailto:martim@pooldecomunicacao.com.br)

galeria nara roesler  
communications department  
t 55 (11) 2039 5465  
paula plee  
[paula.plee@nararoesler.art](mailto:paula.plee@nararoesler.art)

são paulo – avenida europa 655 – jardim europa 01449-001 – são paulo sp brasil – t 55 (11) 2039 5454  
rio de janeiro – rua redentor 241 – ipanema 22421-030 – rio de janeiro rj brasil – t 55 (21) 3591 0052  
new york – 22 e 69th street 3f – new york ny 10021 usa – t 1 (212) 794 5038