

galeria nara roesler artur lescher

**Galeria Nara Roesler in Rio de Janeiro
exhibits Artur Lescher's recent output in the solo
show Afluentes, featuring the developments of
his research from the past two years**

opening

18.06.2015 18h > 21h

exhibitor

19.06 > 01.08.2015
seg > sex 10h > 19h
sáb 11h > 15h

The well-lit facilities of Galeria Nara Roesler in Rio de Janeiro set the stage for Afluentes, the new solo show by São Paulo-based artist Artur Lescher. From 18.06 to 01.08.2015, Rio audiences can witness his recent output, featuring developments of his research from the past two years, as he combines physics and mechanics principles with the semantic synthesis of the sculptures he creates. The outcome is the subversion of the fixedness and weight typical of his raw materials, to the benefit of lightness – and of poetic impressions.

Lescher appropriates raw materials and industrial processes to deliver a precise, organized universe of objects, building tension as the viewer moves through space. The observer unwittingly triggers the possibility of disruption of mathematical perfection and the equilibrium between the artworks through the simple displacement of air – which presupposes the motion of pendulums, even though it doesn't really take place – and through personal interpretations of what they see. Notions such as balance, equality and proportion are delivered from instrumental use to reunite with their metaphysical character, amplified

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by the artworks' formal purity.

The venue will be occupied by nine works, some of which conjure liquid images, like *Afluentes*, a development of *O Rio*, a piece featured in the collection of São Paulo's MAM. Whereas in the latter work, monoprint and offset rollers flow down the wall and onto the floor, in the current version, the paper rolls colored by the artist in shades of blue, black and red remain in place thanks to industrial process, forming a constellation of circles.

The cascade of metal appears to be running down, translating the idea of its natural matrix into a geometric arrangement. The tension of the original image contrasts with the material and the form employed in creating the sculpture, providing evidence of the game the artist proposes, as he manipulates the gap between signifier and signified. In other words, the impossibility of translating nature perfectly while using the cultural code becomes endowed with poetic freedom, conferring a transcendent, near-primitive meaning to the artworks.

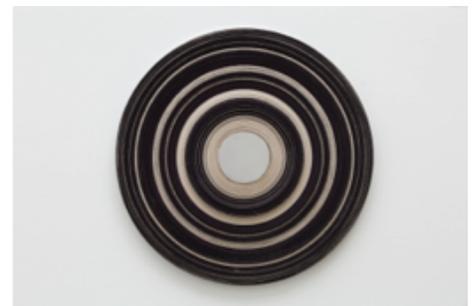
The inner dynamics of the piece *Rio de Parede*, comprising 17 pulleys and a hanging metal mesh, builds upon the works featured in the 2013 exhibit *Objeto Pantográfico* (Pantographic Object). The undulations and fluidity of a river are given a static representation capable of conveying the motion of the original. In the artist's own words, this piece presents itself "in relation with the liquid state of things."

In the 2013 show, Artur Lescher employed the figure of the pantograph, a tool for enlarging or reducing drawings, as a unifying thread. Formed by two vertical and two horizontal vectors, the contraption reproduces the desired image in a larger or smaller scale, as the hand mechanically retraces the original lines.

On that occasion, British critic Isobel Whitelegg wrote about the pantograph's broader metaphoric meaning: "Other artworks share the principles of this invention's compression and expansion mechanism instead of its literal



sem título #2, da série *zu*, 2013
madeira, latão e cabo de aço
220 x 25 cm



sem título #08, da série *afluentes*, 2015
alumínio e papel
Ø 40,5

form. They evoke the pantograph as a mechanical body capable of advancing and retreating, of changing its reach and adjusting its density, and thus being perceived as being heavier or lighter: expanded to encompass space in its structure, or compressed to exclude it." This idea is subjected to novel interpretations in this new solo show in Rio de Janeiro.

As pertains to lightness extracted from dense materials, the pendulums Ann, in cobalt blue, and Suave, in anodized aluminum, carry on Lescher's tradition of creating extremely narrow sculptures that appear to float on their own once suspended. Moreover, they build tension with the possibility of moving with any gust of wind or sound vibration, even though their weight almost always keeps them static.

Utilizing incoming light from the skylight in the small annex room for added visual effect, Pivô relates to the space it is in. "The pieces take advantage of certain spatial situations," says the artist. Made from golden metal, this piece differs from the other pendulums in the way it hangs by its midpoint. This endows it with an irregular motion, like a disoriented compass needle that isn't moved by the earth's magnetism, and therefore ceases to serve its logical purpose.

This inversion is a follow-up to concepts addressed in the exhibition *Nostalgia do Engenheiro* (Mexico, 2014), whose title (Engineer's Nostalgia) symbolizes a remission to the formulation of the world through mathematical construction that modern philosophy holds so dear. In the show, science's condition of possibility is associated with the metaphysical foundation of its principles, bringing together worlds that seem antipodal in contemporary times; In Lescher's output, this articulation is crucial.

In his work in general and in this particular show, the artist not only suspends the artworks from the ceiling or the walls. By cleverly manipulating viewer perception through contrasting matters and senses, through form and matrix, Lescher appears to suspend the very passing of time.



sem título #01, da série afluentes, 2015
alumínio e papel
Ø 21

about artur lescher

Born in São Paulo, 1962, **Artur Lescher** was featured in the 1987 and 2002 editions of the São Paulo Art Biennial and in the 2005 Mercosul Biennial, in Porto Alegre, Brazil. His work is featured in major public collections, including those of the São Paulo State Art Gallery (Pinacoteca), São Paulo, Brazil; Instituto Nacional de Belas Artes, Rio de Janeiro, Brazil; the São Paulo Museum of Modern Art, São Paulo, Brazil; Biblioteca Luis Angel Arango – Bogotá, Colombia; National Museum of Fine Arts, Rio de Janeiro, Brazil; Museum of Contemporary Art – MAC-USP, São Paulo, Brazil; São Paulo Cultural Center, São Paulo, Brazil; Itaú Cultural Institute, São Paulo, Brazil; the Latin American Art Museum of Buenos Aires, MALBA, Buenos Aires, Argentina; the Buenos Aires Museum of Modern Art, Buenos Aires, Argentina; Museum of Fine Arts, Houston, USA; Philadelphia Museum of Art, Philadelphia, USA.

about the gallery

Galeria Nara Roesler is a leading contemporary art gallery, representing seminal Brazilian artists who emerged in the 1960s as well as pre-eminent mid-career artists who dialogue with the currents put forth by those historical figures. Founded by Nara Roesler in 1989 and led by Nara and her sons, Alexandre and Daniel Roesler, the gallery has consistently fomented curatorial innovation over the last twenty-five years, all the while maintaining the highest quality standards in art production. This was achieved by developing a strict, thorough, exhibitions program created in close collaboration with its artists; implementing and maintaining the Roesler Hotel program, a platform for curatorial projects; and providing continuous support to artists beyond the boundaries of gallery space by working with institutions and curators in off-site shows, to present innovative initiatives and exciting projects. With a stable that includes groundbreakers – such as Abraham Palatnik, Antonio Dias, Hélio Oiticica, Paulo Bruscky, and Tomie Ohtake – and a younger generation led by Artur Lescher,

Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery honors its commitment to preserving the legacy of historical figures while supporting the growing practices of emerging and established artists both locally and internationally. In addition to doubling its São Paulo exhibition space in 2012, in 2014 the gallery opened its new branch in Rio de Janeiro, fulfilling its mission of being a vibrant, influential force within the art world.