



nara roesler

cross-cuts

curated by luis pérez-oramas

chapter 4

artur lescher and milton machado

nara roesler | new york
february 02–06, 2021

Nara Roesler is pleased to present *Cross-cuts*, an exhibition curated by Luis Pérez-Oramas unfolding in five different installations to inaugurate the gallery's new location in New York's Chelsea neighborhood, on view from January 12 through February 13, 2021. The show was envisioned as a means to focus on the richness and variety of the Roesler portfolio by highlighting nine significant artists: Antonio Dias, Paul Ramirez Jonas, Berna Reale, Cristina Canale, Karin Lambrecht, Maria Klabin, Milton Machado, Artur Lescher, and Tomie Ohtake.

'*Cross-cuts* proposes chapters focusing on a specific body of work by an individual artist or a conversation between two or three artists. We believe in an open-minded observation of art capable of discovering, through meaningful juxtapositions, in a comparative and analogical way, new meanings that could amplify their aesthetic and political resonance,' states Luis Pérez-Oramas, Senior Curatorial Director.

Each of the exhibition's installations address outstanding issues that concern contemporary art in both Brazil and the United States.

cover Milton Machado. *Frank*, 2017 (detail)
photo © Erika Mayumi

chapter 1 **antonio dias**
january 12–16

chapter 2 **berna reale and
paul ramirez jonas**
january 19–23

chapter 3 **cristina canale,
karin lambrecht
and maria klabin**
january 26–30

chapter 4 **artur lescher
and milton machado**
february 2–6

chapter 5 **tomie ohtake**
february 9–13

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Milton Machado (b. Rio de Janeiro, Brazil, 1947) is among the most significant Brazilian artists of the second half of the 20th century. Originally trained as an architect, his work has time-and-again addressed both architecture and the urban landscape in the post-industrial context. With an acute sense of irony, Machado has ceaselessly pushed structural functionality to most radical, poetic, and absurd situations.

Milton Machado
Frank, 2017
Inkjet print, pencil and collage
on paper
70 x 100 cm | 27.6 x 39.4 in
photo: © Erika Mayumi



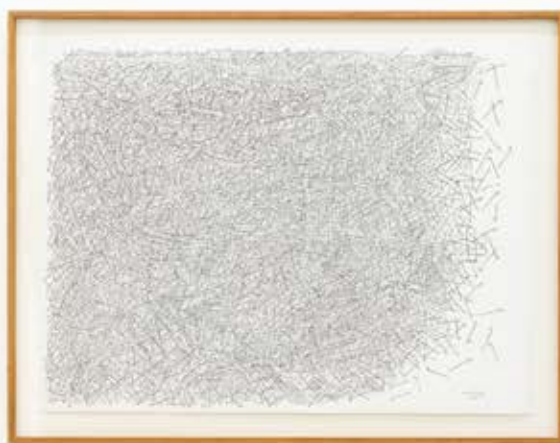
Milton Machado
Pilha, 2009
stacked steel chest of drawers
340 x 40 x 228 cm
133.9 x 15.7 x 89.8 in
photo © Erika Mayumi

An "architect without measures", Machado has been also labeled a (de)measured artist, an artist of the excess manifest in unfunctional scales, overwhelming accumulations, unexpected functions, and a constant practice of drawing which, by 1975 had already been praised by critic Frederico Morais for its 'minutia, detail-driven, narratives'. Stack, an impressive sculpture made of steel drawers stacked one on top of the other, also known as Heavy Metal, was first proposed by the artist as pretext for musical improvisation, afterwards becoming the 'paradigmatic totem of his work' in the words of critic Paulo Venancio Filho.

(De)functionalizing architecture, either through delirious imagination or excess, has brought Machado to label his own three-dimensional production as (de)sculpture.

Milton Machado
Pilha, 2009
stacked steel chest of drawers
340 x 40 x 228 cm
133.9 x 15.7 x 89.8 in
photo © Erika Mayumi





Milton Machado
*Desenho manco com alguma
dificuldade para seguir adiante
(observado por peixes)*, 2018
Indian ink on paper
70 x 100 cm | 27.6 x 39.4 in



Milton Machado
Princípio de incêndio, 2018
Indian ink on paper
70 x 100 cm | 27.6 x 39.4 in
photo: © Erika Mayumi



Milton Machado
(para você) *Ver de onde ele está*, 2018
Indian ink on paper
70 x 100 cm | 27.6 x 39.4 in
photo: © Erika Mayumi

Artur Lescher (b. São Paulo, Brazil, 1960) has been committed for the last 45 years to the 'poetics of space' and to the 'beauty of forms', in the words of art critic and thinker Aracy Amaral. Rather than bringing the excessive to its absurd limits, Lescher's finesse and attention to architecture drive his work to an almost utopian degree of cosmic equilibrium and ideal glare. Known for his impeccable pendular sculptures, Lescher has also addressed metaphors of landscape through his sculptures made with straps of felt or steel, titled Rivers. As in other works by Lescher, these sculptures are potential metaphors of spatial situations, between perpetuum mobile and perpetual stasis.

Artur Lescher
Wall river, 2019
Stainless steel
250 x 230 x 27 cm
98.4 x 90.6 x 10.6 in
photo: © Adam Reich
Art Basel Miami Beach 2019





Artur Lescher
Wall river, 2019
Stainless steel
250 x 230 x 27 cm
98.4 x 90.6 x 10.6 in
photo: © Adam Reich
Art Basel Miami Beach 2019



Lescher's forms function as engrams of an ideal industrial pre-history; yet, they keep in the formal radiance something like the epidermis of their lost function, as if the material tools of industrial production would have become, in an ideal world beyond utopia, and after their decay and abandonment, a dazzling repertoire of precious, jewel-like configurations.

Artur Lescher
Rio L  th   # 08, 2018
cumaru wood and felt
259 x 113 x 17 cm
102 x 44.5 x 6.7 in



Artur Lescher
Rio Léthé # 08, 2018 (detail)
cumaru wood and felt
259 x 113 x 17 cm
102 x 44.5 x 6.7 in

milton machado

b. 1947 in Rio de Janeiro, RJ, Brazil

lives and works in Rio de Janeiro, RJ, Brazil

Milton Machado began his career as an artist during the Brazilian military dictatorship, when he made drawings based on his background in architecture, creating pieces that seemed logical at first sight, but were in fact subtly irrational and unfeasible. Throughout the following decades, Machado progressively expanded his practice and increased the scale of his production to include objects, sculptures, videos, photography and large installations, all looking at a pivotal theme which explores tensions generated by artworks which challenge and uproot factuality.

In his interventions, Milton Machado seeks to capture and show the viewer surprising and unseen relationships between seemingly unrelated fields—such as industry and art, architecture and image, family and politics etc. with an undertone of irony and disillusion. For thirty years, the artist has been developing the series *História do Futuro*, an urban fable that brings together critical theory, architecture and urbanism to approach the dynamic and unpredictable cycles of life and death in a fictional city.

selected exhibitions

- **solo** *X*, Galeria Nara Roesler, Rio de Janeiro, Brazil (2016)
- **solo** *Cabeça*, Centro Cultural Banco do Brasil (CCBB-BH), Belo Horizonte, Brazil (2015)
- **solo** *Cabeça*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2015)
- **solo** *Mão pesada*, Galeria Nara Roesler, São Paulo, Brazil (2013)
- **group** *In Memoriam*, Caixa Cultural Rio de Janeiro, Rio de Janeiro, Brazil (2017)
- **group** *Em polvorosa*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2016)
- **group** *Made in Brasil*, Casa Daros, Rio de Janeiro, Brazil (2015)
- **group** *Imagine Brazil*, DHC/ART Foundation for Contemporary Art, Montreal, Canada (2015)
- **group** *Where the streets have no name*, CSS Bard and Hessel Museum of Art, New York, USA (2014)

selected collections

- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Museo de Arte de Lima, Peru; Museo Civico Gibellina, Gibellina, Italy
- Daros Foundation, Zurich, Switzerland
- Essex Collection of Art from Latin America (ESCALA), University of Essex, Colchester, UK

artur lescher

b. 1962, São Paulo, SP, Brazil

lives and works in São Paulo, SP, Brazil

Artur Lescher stands out in the contemporary Brazilian art scene with his three-dimensional work. His pieces transcend their sculptural character, crossbreeding the boundaries of installations and objects to modify the understanding of these categories and the space in which they insert themselves. The fundamental elements of his discourse artist relies in the particular, uninterrupted and precise dialogue with both architecture and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper.

Even if Lescher's work is strongly linked to industrial processes, achieving extreme refinement and rigor, his production does not have the form as the only purpose, actually, it goes beyond it. By juxtaposing solid geometrical structures and materials with characteristics of impermanence or changeability, such as water, olive oil, and salt, Lescher emphasizes imponderability. Or “the restlessness,” as the critic and curator Agnaldo Farias remarked in relation to “his pieces, which oppose an exact, clean appearance transmit a sense of inquietude, as if we, the spectators, were in the imminence of watching the irruption of something, (...) which could transform into violence, into the clashing of materials, in the deformation of a body, the traces of an action that is already finished.” This contradiction opens space for myth and imagination, essential elements for the construction process.

selected exhibitions

- **solo** *Artur Lescher: suspensão*, Estação Pinacoteca, São Paulo, Brazil (2019)
- **solo** *Asterismos*, Almine Rech Gallery, Paris, France (2019)
- **solo** *Porticus*, Palais d'Iéna, Paris, France (2017)
- **solo** *Inner Landscape*, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)
- **group** *Tension and Dynamism*, at Atchugarry Art Center, in Miami, USA (2018)
- **group** *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, at Fundación Pablo Atchugarry, in Maldonado, Uruguay (2017)
- **group** *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, at Mana Contemporary, in Jersey, USA (2016)
- **group** *El círculo caminaba tranquilo*, at Museo de Arte Moderno de Buenos Aires (MAMBA), in Buenos Aires, Argentina (2014)
- **group** *The Circle Walked Casually*, at Deutsche Bank KunstHalle, in Berlin, Germany (2013)

selected collections

- Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina
- Museum of Fine Arts Houston (MFAH), Houston, USA; Philadelphia Museum of Art, Philadelphia, USA
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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