
lucia koch

people and natural numbers

nara roesler new york

opening january 16, 2025

exhibition january 16 – march 8, 2025



Lucia Koch, *Alentejano*, 2025 [detail]

Nara Roesler New York is pleased to present *People and Natural Numbers*, Lucia Koch's first solo exhibition in the city. The show is accompanied by a critical essay written by architect and educator Mark Lee, bringing together around 14 recent works that unfold the research that the artist has been undertaking over the last few decades, with spatiality as its main axis.

One of the highlights of the exhibition is the set of works from the *Numbers* series, developed by Koch throughout 2024, and which has as a starting point the *Fundos* series [Backgrounds], in which Koch photographs the inside of boxes and packages and, through enlargements and the use of natural lighting, gives these objects an architectural character, as if they were extensions of the very space in which they are located. As with *Fundos*, the basis for the recent works is cardboard boxes and packaging. In *Numbers*, however, the artist highlights the cavities and openings present in these objects, referring to architectural elements such as windows, grilles, and other openings, the quantities of which are referenced in the titles of the works.

In *People*, another recent sculptural series, the artist is inspired by works made by French artist Francis Picabia (1879-1953) during his stay in New York in 1914. Through drawings of incomplete machines, Picabia created mechanomorphic portraits of people in his social circle. *People* has a similar starting point: using objects, mirrors, light sources, and projections, the artist creates games and interactions between the elements, to evoke presences in space, as if they were people. The same occurs in *The Wife*, a work in which Koch explores the translation of drawings into objects that would not exist on their own.

According to Mark Lee, "the reciprocal relationship between the work of art and the surrounding space, whether immediate or distant, contingent or projective, has always been persistent in Koch's work. Long known for her use of architectural elements of windows, curtains, wallpaper, screens, or billboards to alter the surrounding environments, her interventions have always been generous invitations to discovery, participation, and interaction. Alongside building components, color is treated as a space to be inhabited rather than a layer to be applied."

about lucia koch

Lucia Koch's (b. 1966, Porto Alegre, Brazil) works often engage with investigations around space and its possibilities, seeking to offer ways of understanding, experiencing and inhabiting it. By establishing a dialogue between her artworks and architectonic aspects present in the space they occupy, Koch reimagines and interferes with materiality, light, textures, colors and other tangential lines.

According to critic and curator Moacir dos Anjos, the artist 'reorganizes the understanding of visual spaces [...] and establishes an interaction with the public, through negotiating with uprooting perceptions and the disconcerting effect this causes'. Using light filters and textiles, Lucia plays with light and its chromatic effects, creating tensions between the inside and the outside, transparency and opacity, thus altering the nature of space.

Since 2001, Lucia Koch has been photographing the interior of carton boxes and empty packaging in such a way that they come to resemble architectural structures. Also playing with notions of perspective, once these images are hung on a wall, they seem to allow for an extension of the space they exist in. Koch also experiments with scale, where the typically small becomes enormous and seems to become inhabitable, raising the question of what turns space into place and uproots the norms that dictate our spatial expectations and experiences.

Lucia Koch lives and works in São Paulo, Brazil. Recent solo shows include: *Double Trouble*, at Palais d'Iéna (2022), in Paris, France; *PROPAGANDA*, at Instituto de Arte Contemporânea de Inhotim (2021), in Brumadinho, Brazil; *Casa de vento*, at Casa de Vidro (2019), in São Paulo, Brazil; *Uma boa ordem*, at Casa Wabi (2019), in Puerto Escondido, Mexico; *A longa noite*, at Sesc Pompéia (2018), in São Paulo, Brazil; *La Temperatura del Aire*, at Fundación Caja de Burgos (2015), in Burgos, Spain. She featured in the 1st Rabat Biennial, Marocco (2019); 11th and 13th Lyon Biennale, in France (2011 and 2015); the 11th Sharjah Biennial, United Arab Emirates (2013); the 27th Bienal de São Paulo, in São Paulo, Brazil (2006); the 2nd, 5th, and 8th editions of the Mercosul Biennial, in Porto Alegre, Brazil (1999, 2005, and 2011); the 8th Istanbul Biennial, Turkey (2003). Recent group shows include: *Visions of Modernism*, at Los Angeles Municipal Art Gallery (LAMAG) (2017), in Los Angeles, USA; *Cruzamentos: Contemporary Art in Brazil*, at Wexner Center for the Arts.

(2014), in Columbus, USA. Her works are included in important institutional collections, such as: Musée d'Art Contemporain de Lyon, Lyon, France; Instituto de Arte Contemporânea de Inhotim, Brumadinho, Brazil; Museu de Arte do Rio (MAR), Rio de Janeiro, Brazil; Museum of Contemporary Art San Diego, San Diego, USA; The J. Paul Getty Museum, Los Angeles, USA; and at Pinacoteca do Estado de São Paulo, in São Paulo, Brazil.

about nara roesler

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 Curatorial Project, 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.

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press contact

kim donica
kd@kimdonica.com

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 3063 2344

rio de janeiro

rua redentor 241,
ipanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art