

The background is an abstract composition of warm, textured colors. On the left, there are vertical bands of yellow and green. The center and right are dominated by shades of red, pink, and orange, with a prominent white curved line running diagonally from the top center towards the bottom right. The overall texture is grainy and painterly.

nara roesler

karin lambrecht
the intimacy of light

nara roesler rio de janeiro
opening july 15
exhibition jul 15 – aug 9, 2025

karin lambrecht the intimacy of light

The works presented by Karin Lambrecht in this exhibition seem to be murmuring something. They are imbued with the murmur of the sea around the Isle of Thanet, on the southeastern coast of Great Britain, where the artist has lived since 2017. These surfaces also echo with layers, traces, and memories of all the time devoted to each piece in the studio, and with all the history to which they refer. Here, everything seems alive, everything seems to move, even if at a slower, almost meditative pace.

It is in the intimacy of encounters that these works are formed, as is the artist's trajectory of more than four decades. The construction of her pictorial territory arises primarily from the presence of the body, establishing a poetic and deeply physical relationship. Karin has never had assistants, carrying out all the studio routines herself, from preparation to completion of each work. Between self-portrait and performance, her production is the result of everything her body attempts, endures, reaches, and manages to execute, constantly testing its limits and incorporating flaws and wear.

In this process, Karin also deals with other bodies, such as her brushes—longtime studio companions, which she continues to restore and use until they can no longer hold up. Or the pigments in her paintings, which are not treated merely as colors. They are presences charged with history, populating our imagination and leaving traces on the surfaces of canvas and paper. These pigments are diluted in large quantities of water, giving the works a watercolor-like character. Fields of color are built in layers, one over the other, superimposed. There is a challenge in this process: that everything remains present and in balance. The artist is not interested in erasures or cover-ups, but rather in a construction in

which the color planes respond to this accumulation. Between them, there seem to be gaps through which light announces itself.

Other materials and processes, such as pieces of copper, charcoal, cut-out canvas, and collage, are also part of this pictorial construction. There is also the use of words, small notes made in charcoal, sometimes illegible or nearly imperceptible. They are like whispers diluted among the layers of color that take over the canvas. Fragments of memory whose presence we cannot quite confirm—whether they are resisting on the surface or dissolving into a kind of mist. The word, a trace of the body's presence and history, is treated here as part of the painting's construction. It does not necessarily need to be read or understood. In fact, Karin's words function like a Brechtian warning, a kind of noise meant to catch the viewer's attention, and perhaps even her own, to the illusion of the pictorial plane.

Once in the exhibition space, these works expand their field of action. The pictorial space extends beyond its original support, further increasing its scale by appropriating the architecture. The work is no longer just what lies within the canvas, but also what lies outside it: the white gallery wall, the relationships of proximity and distance between paintings, and, especially, the visitor. Walking among the works opens up new possibilities of movement for the elements they contain. As if they could reconfigure their relationships. One step forward, and you are no longer in the same place.

– **Fernanda Lopes**

*Murmur, Whisper
the Sea, 2025*
pigments in acrylic
resin on canvas
170 x 150 cm
66.9 x 59.1 in



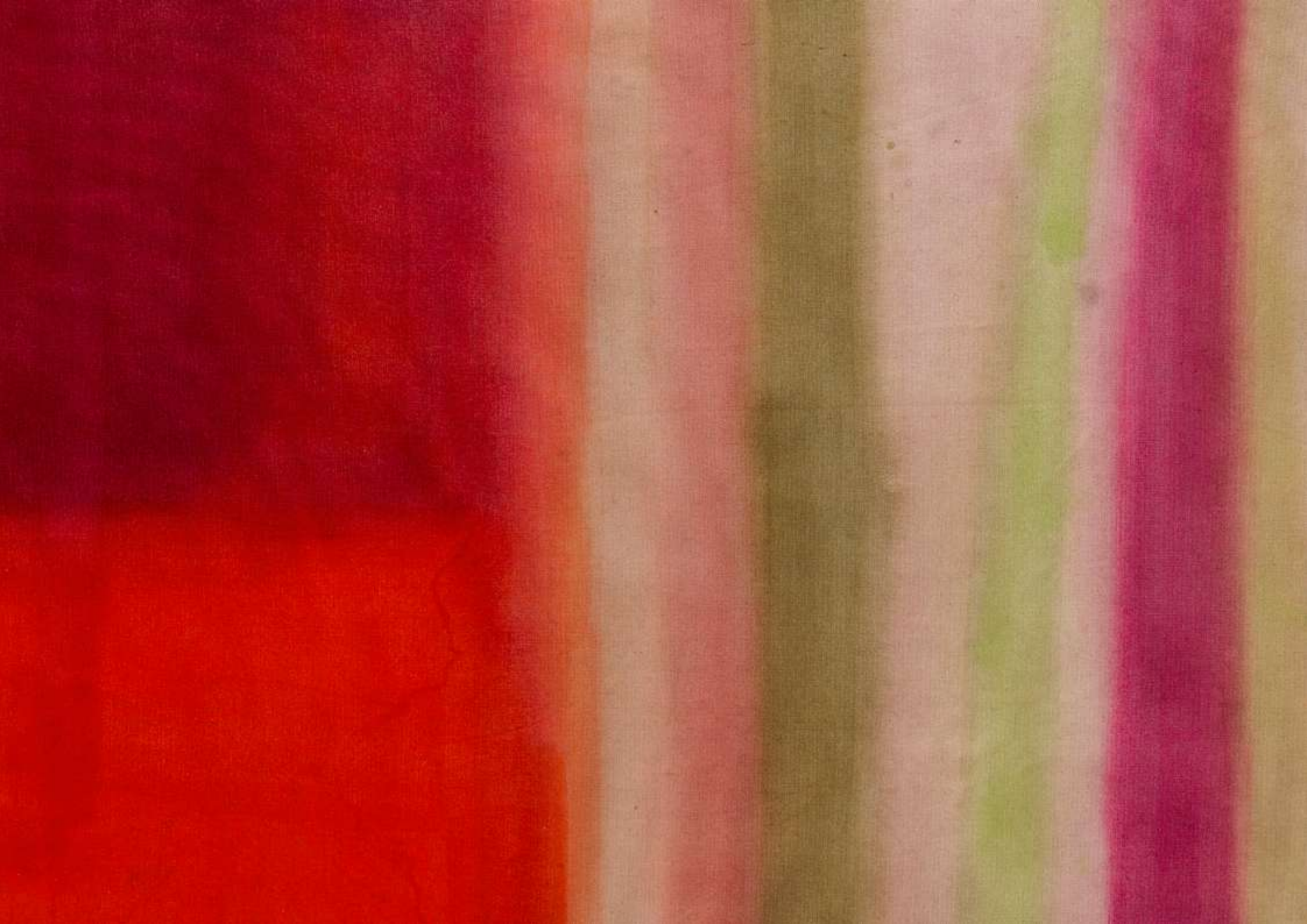


Shell, Sun and Sea, 2025
pigments in acrylic resin
and soft pastel on canvas
155 x 170 cm
61 x 66.9 in



Butterfly, 2025
pigments in acrylic
resin on canvas
170 x 205 cm
66.9 x 80.7 in





*Sea, Sun and Summer
in England, 2025*
pigments in acrylic resin, copper
and soft pastel on canvas
120 x 140 cm
47.2 x 55.1 in





Lagoinha, 2025
pigments in acrylic resin, copper
and soft pastel on canvas
115 x 135 cm
45.3 x 53.1 in





Shell, Sand and Sea, 2025
pigments in acrylic resin
and charcoal on canvas
70 x 65 cm
27.6 x 25.6 in





exhibition view
Entre Nós Uma Passagem,
Instituto Tomie Ohtake, 2018

Shell

Sol, Sun, Sonne, 2025
Pigments in acrylic resin, charcoal
and canvas cutouts on canvas
57 x 52 cm
22.4 x 20.5 in





A, Cor, Dar, 2025
pigments in acrylic resin
and charcoal on canvas
68 x 95 cm
26.8 x 37.4 in





The House in Time, 2025
pigments in acrylic resin,
copper and charcoal on canvas
67 x 70 cm
26.4 x 27.6 in



exhibition view
Seasons of the Soul,
Rothko Museum,
Daugavpils, Letonia, 2024



Whale, Sing, Love, 2025
pigments in acrylic resin
and copper on canvas
52 x 55 cm
20.5 x 21.7 in





Volcano, 2025
pigments in acrylic resin
and soft pastel on canvas
53 x 55 cm
20.9 x 21.7 in



Inside, 2024
pigments in acrylic resin,
copper and charcoal on canvas
30 x 87 cm
11.8 x 34.3 in





Blues, 2024
pigments in acrylic resin,
copper and charcoal on canvas
32 x 87 cm
12.6 x 34.3 in





Untitled, 2025
watercolor on paper
38 x 26 cm
15 x 10.2 in

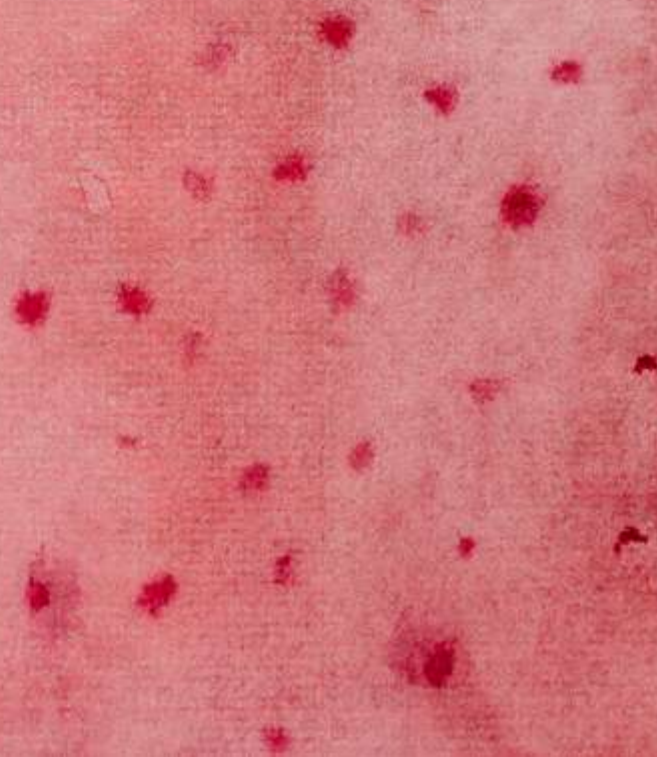


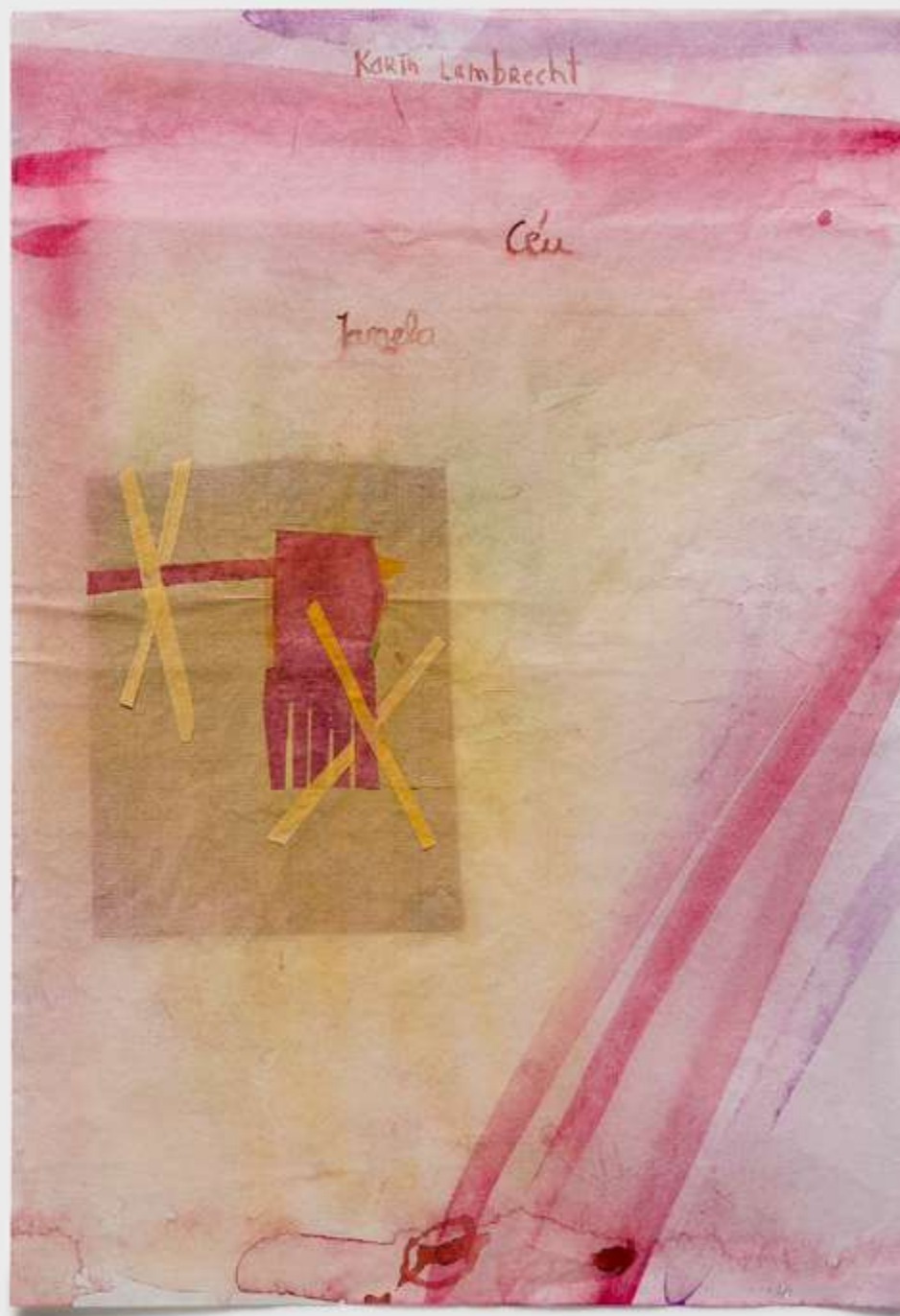
Butterfly, 2025
watercolor on paper
38 x 26 cm
15 x 10.2 in



Karin Lambrecht

Butterfly





Interlacing, 2025
watercolor, cutouts
and collage on paper
38 x 26 cm
15 x 10.2 in





Magnetic Field, 2025
watercolor, embroidery,
cutouts and collage on paper
38 x 26 cm
15 x 10.2 in

Sun, 2024
watercolor, cutouts
and collage on paper
34,5 x 26 cm
13.6 x 10.2 in







Untitled, 2024
watercolor on paper
38 x 26 cm
15 x 10.2 in



Via Lactea, 2024
watercolor on paper
26 x 19 cm
10.2 x 7.5 in

An abstract watercolor artwork on a light-colored, textured paper. The composition features several large, irregular stains in shades of orange and yellow, primarily located in the upper half of the image. Scattered throughout the lower half are numerous small, distinct dots of the same color palette. The overall effect is one of organic, fluid movement and color washes.

KARIN Lambrecht

Untitled, 2024
watercolor on paper
38 x 26,5 cm
15 x 10.4 in



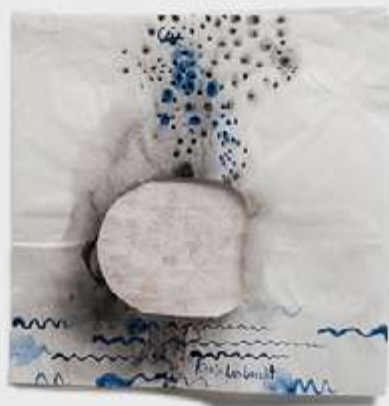


Cosmos, 2025
watercolor, cutouts
and collage on paper
49,5 x 25 cm
19.5 x 9.8 in





To love, 2025
watercolor, cutouts
and collage on paper
45 x 25 cm
17.7 x 9.8 in



Moonlight, 2025
watercolor, cutouts
and collage on paper
25 x 25 cm
9.8 x 9.8 in

karin lambrecht

b. 1957, Porto Alegre, Brazil

lives and works in Broadstairs, UK

Karin Lambrecht's production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visuality that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, life and the finite.

Early on in her career, Lambrecht began to question the idea of a canvas and how to paint it—she subsequently decided to eliminate the chassis, sow up the fabric, and use charred patches. As part of the so-called 'Geração 80', Karin Lambrecht also engaged with gestural abstraction, working within the expanded field of painting and sculpture, and establishing a dialogue with Arte Povera and Joseph Beuys, drawing from their formal concern for the relationship between both politics and materiality. From the 1990s onwards, the artist began to include organic materials in her paintings, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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selected solo exhibitions

- *Seasons of the Soul*, Rothko Museum, Daugavpils, Latvia (2024)
- *Seasons of the Soul*, Nara Roesler, São Paulo, Brazil (2022)
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)

selected group exhibitions

- Centro Cultural Banco do Brasil, São Paulo, Brazil (2025)
- *Cinco ensaios sobre o MASP – Geometrias*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2025)
- *Fullgás: Artes Visuais e anos 1980 no Brasil*, Centro Cultural Banco do Brasil, Rio de Janeiro, Brazil (2024)
- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *Alegria: A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 25th São Paulo Biennial, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th La Habana Biennial, Cuba (1992)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección Patricia Phelps de Cisneros, New York, USA
- Ludwig Forum für Internationale Kunst, Aachen, Germany
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Pinacoteca do Estado de São Paulo, São Paulo, Brazil
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil
- Justo Werlang Collection, Porto Alegre, Brazil

nara roesler

são paulo

avenida europa 655
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241
ippanema, 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