

nara roesler

artur lescher



artur lescher

b. 1962, São Paulo, Brazil, where he lives and works

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.

[click to see full cv](#)

selected solo exhibitions

- *Artur Lescher, Instituto Artium, São Paulo, Brazil (2023)*
- *Observatório, Farol Santander, Porto Alegre, Brazil (2022)*
- *Artur Lescher: suspensão, Estação Pinacoteca, São Paulo, Brazil (2019)*
- *Asterismos, Almine Rech Gallery, Paris, France (2019)*
- *Porticus, Palais d'Iéna, Paris, France (2017)*
- *Inner Landscape, Piero Atchugarry Gallery, Pueblo Garzón, Uruguay (2016)*

selected group exhibitions

- *Form Follows Energy, Lago / Algo, Mexico City, Mexico (2022)*
- *Tension and Dynamism Atchugarry Art Center, Miami, USA (2018)*
- *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry, Fundación Pablo Atchugarry, Maldonado, Uruguay (2017)*
- *Everything You Are I Am Not: Latin American Contemporary Art from the Tiroche DeLeon Collection, Mana Contemporary, Jersey, USA (2016)*
- *El círculo caminaba tranquilo, Museo de Arte Moderno de Buenos Aires (MAMBA), Buenos Aires, Argentina (2014)*
- *The Circle Walked Casually, Deutsche Bank KunstHalle, 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

4	artur lescher
8	observatory
12	suspension
16	anchor the sky
18	asterisms
27	porticus
31	to walter
34	lavanderia: desconstrução líquida
38	pantographic thoughts
46	inabsência
48	metametrics
53	rio máquina
58	your eyes
60	elliptics
63	landscape protected from nature
64	se movente
66	aerólito

artur lescher 2023

solo exhibition

Artium Institute, São Paulo, Brazil

The venue for this exhibition is the Stahl Mansion, an eclectic early 20th century building located in the heart of São Paulo. To engage in a visual dialogue with the building's architecture, Artur Lescher presents five installation works, two of which are being showcased for the first time. These installations feature suspended and pendulous structures, creating a captivating interplay between the marble columns of the building and the lines of Lescher's artwork, which gracefully traverse the building's space.



exhibition view

photos © Flavio Freire. Courtesy of
the artist and Galeria Nara Roesler









observatory 2022

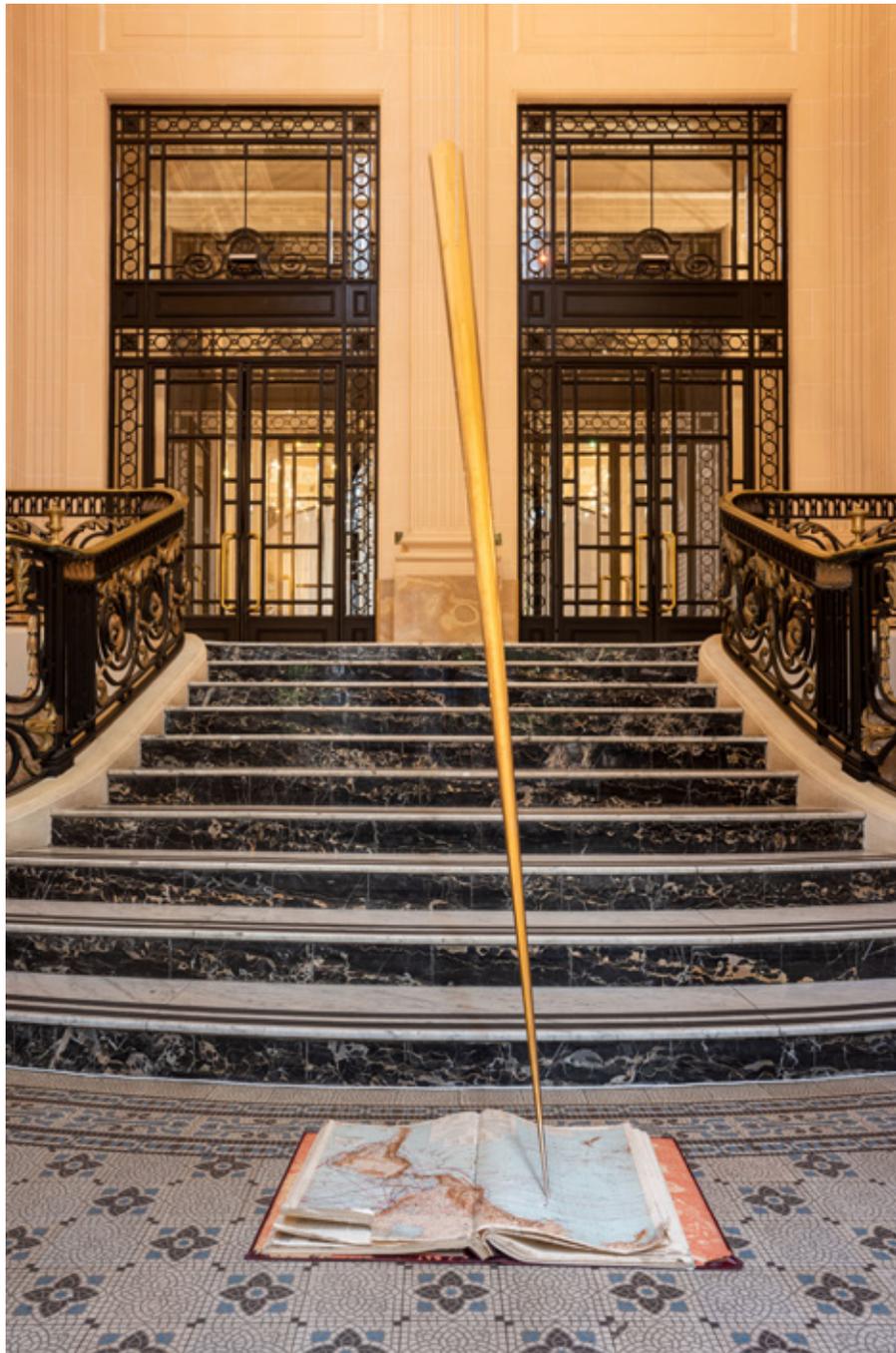
solo exhibition

Farol Santander, Porto Alegre, Brazil

Hosted within the Farol Santander in Porto Alegre, this exhibition brings together 28 works and poetic explorations undertaken by the artist over recent years. The exhibition's title derives from the artwork *Observatory*, comprising three pieces crafted from granite – a material previously unexplored in Lescher's body of work. While granite itself is a natural element formed over millions of years, Lescher's techniques and processes for these works are highly technological. The orientation of the artwork, seemingly 'pointing' towards something, suggests an angle that transcends the architecture of the building.

As is customary in many of Lescher's works and exhibitions, he consistently seeks ways to connect with the specific location or region where the exhibition takes place. Right at the entrance of the exhibition, you'll find *Pivô*, a work crafted from brass. Its inclusion is deliberate as brass is a prominent element in the architectural structure of the early 20th century building. Moreover, the atlas within which this work is embedded was acquired from a local antique book dealer, reflecting the neighborhood's rich literary tradition and reputation for its bookstores and antique shops.

exhibition view
photo © Viva Foto. Courtesy of
the artist and Galeria Nara Roesler



Pivô, 2014
brass and steel cable
600 × Ø 20 cm
236.2 × Ø 7.9 in
photo © Viva Foto. Courtesy of
the artist and Galeria Nara Roesler





suspension 2019

solo exhibition

Pinacoteca do Estado de São Paulo,
São Paulo, Brazil

Artur Lescher's retrospective at the Pinacoteca do Estado de São Paulo, curated by Camila Bechelany, assembled approximately one-hundred-twenty works by the artist. The selection included installations, sculptures, maquettes and drawings, all organized into three main pillars: *Liquid narratives*, *Suspensions* and *Engineering of the memory*. While offering a retrospective account of Lescher's main artistic phases up until 2019, the exhibition also highlighted the artist's interest for the matter of gravity, showcasing his distinctive engagement with engineering and mathematics. According to the exhibition's curator, 'In Lescher's work one finds the empiricism and the perception that command and justify the proportions and the scales in which his works are drawn and which draw the space.' The exhibition was also accompanied by an important exhibition catalogue on the artist's work.



exhibition view

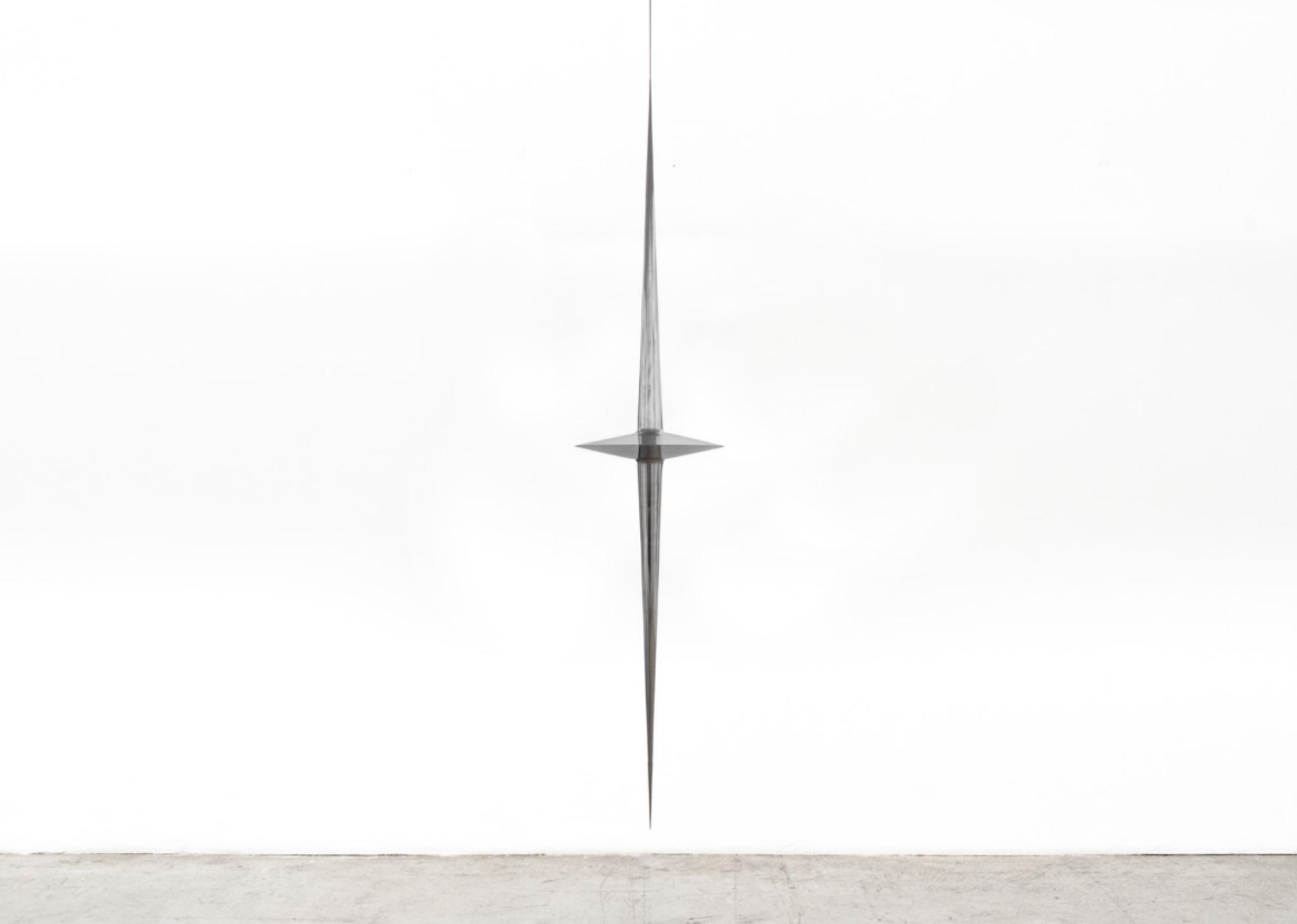
photo © Isabella Matheus. Courtesy
of the artist and Galeria Nara Roesler

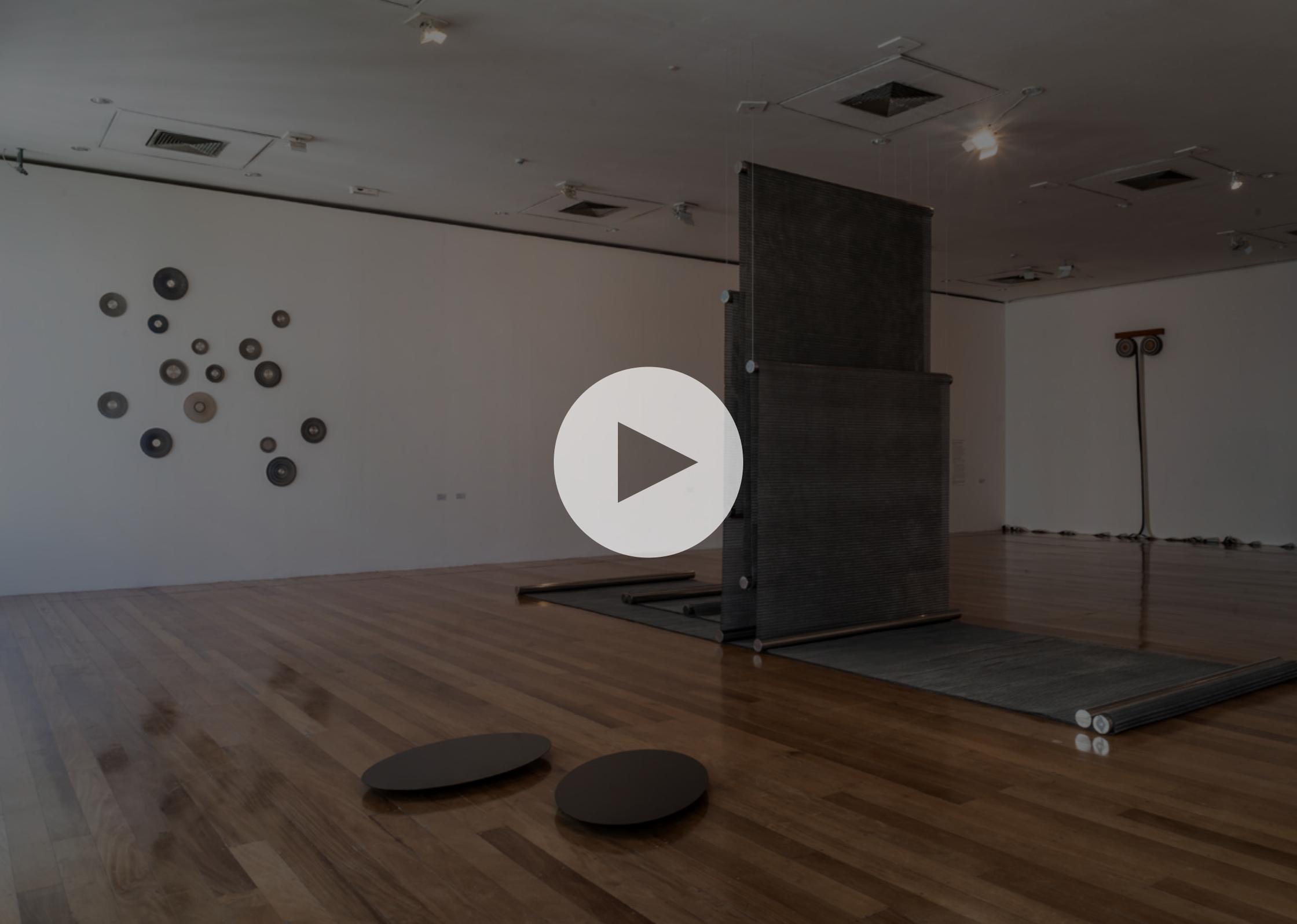
→

exhibition view

photo © Isabella Matheus. Courtesy
of the artist and Galeria Nara Roesler







anchor the sky 2019

permanent installation

Sesc Av. Paulista, São Paulo, Brazil

Artur Lescher's *Anchor the Sky* was specifically created for São Paulo's Sesc, which had been recently inaugurated on one of the city's most important avenues, Avenida Paulista. The building was accompanied by an astrological map by Lydia Vainer, which coupled the construction with the Taurus zodiac sign. As such, Lescher's twenty-one-meter-high sculpture was placed so as to point towards that specific constellation. Thus, *Anchor the Sky* not only served as an emblem of the building's re-opening, but also as that of the relationship between the Earth and the Sky, triggering a reflection on humanity's historical relationship to, and understanding of, the cosmos.

←

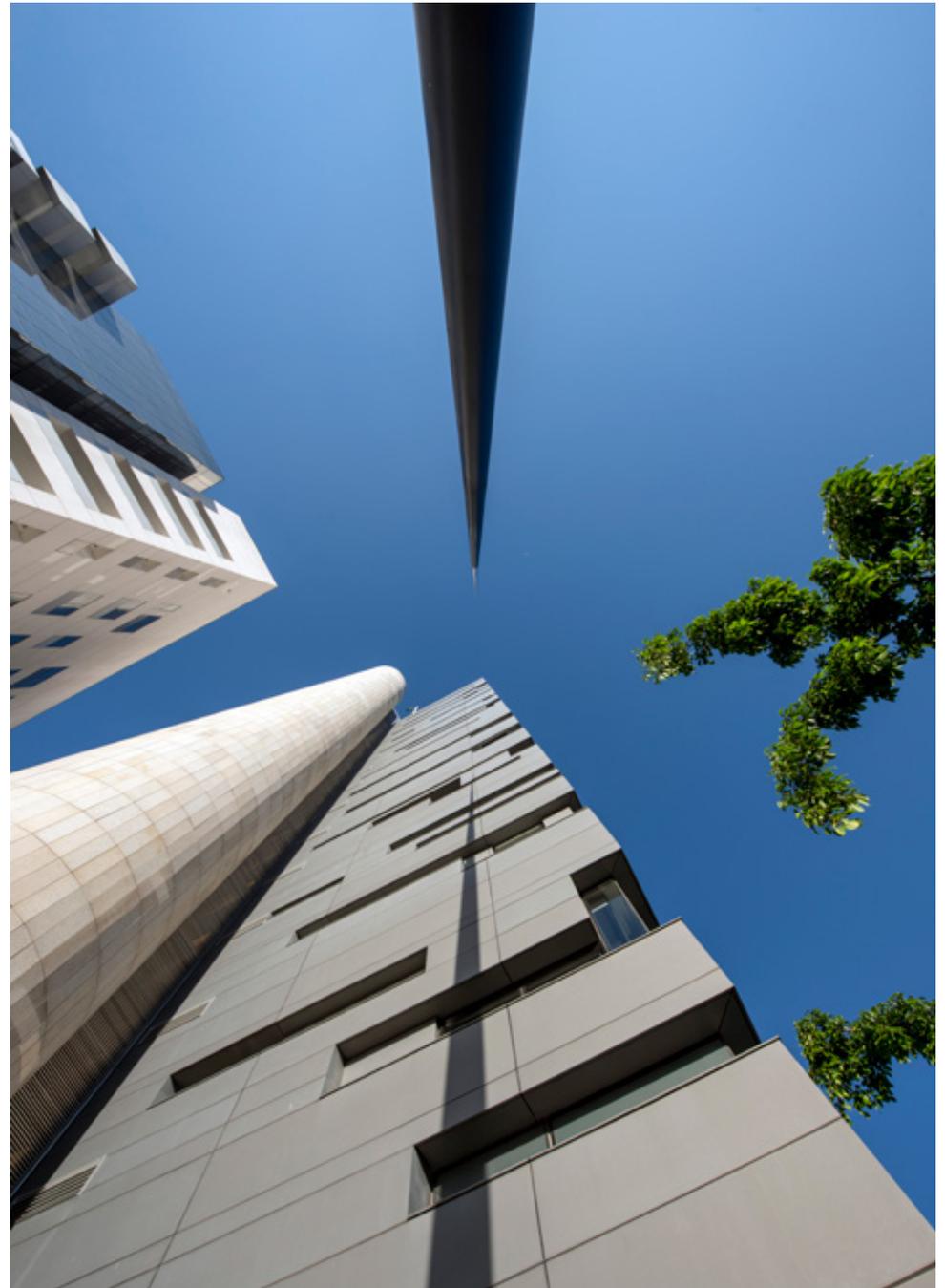
Cardenal # 03, 2018

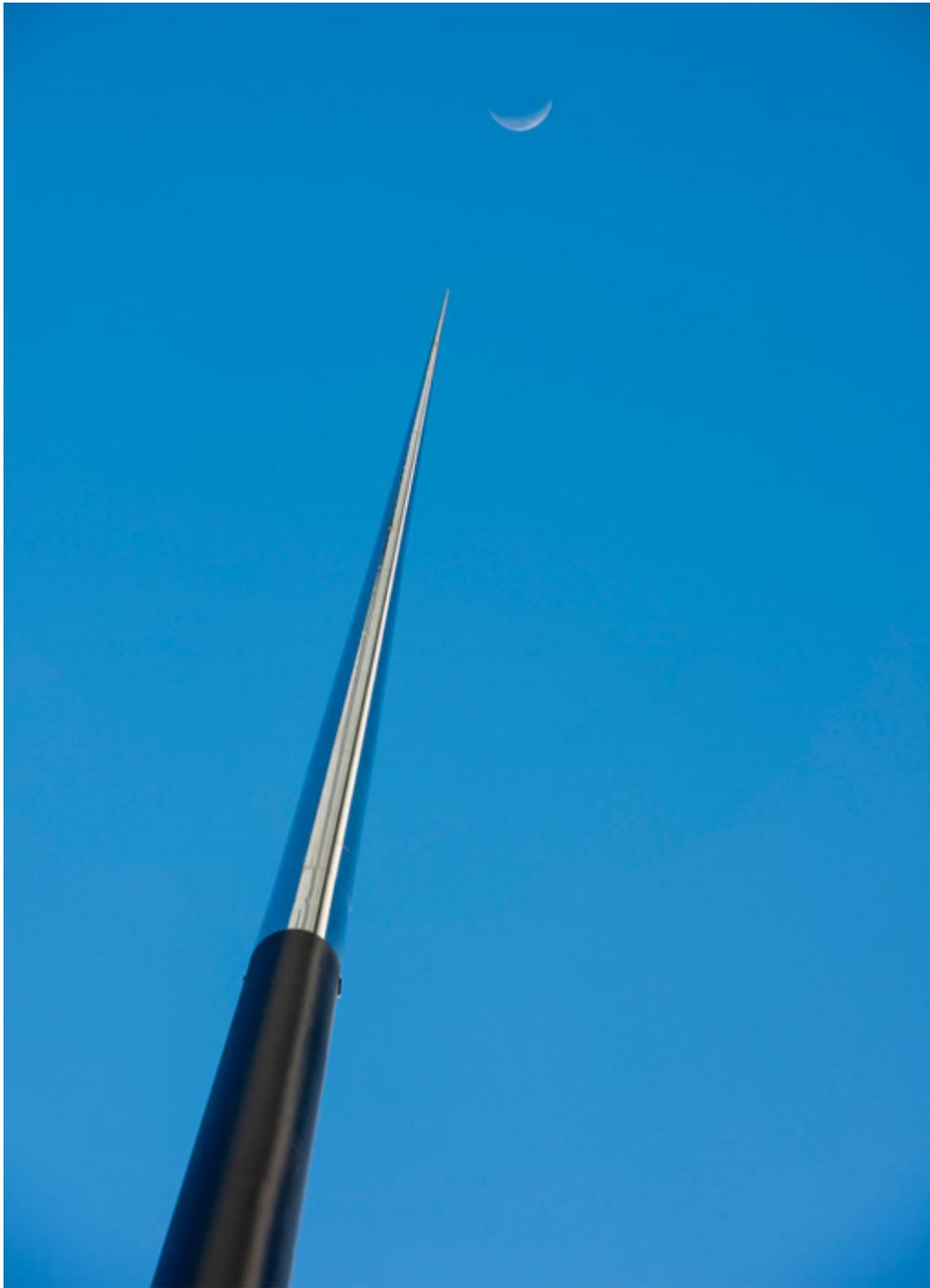
aluminum

300 cm × Ø 60 cm | 118.1 × Ø 23.6 in

installation view

photo © Gean Carlo Seno





installation view
photo © Ignacio Aronovich



asterisms 2018

solo exhibition

Galeria Nara Roesler, São Paulo, Brazil

In astronomy, Asterisms designate a specific pattern of stars formed by either a single, or numerous, constellations that become visible from the earth at night. The exhibition at Galeria Nara Roesler organized the sculptures along this cosmic principle, with approximately ten pieces installed so as to trace asterism-like relationships between themselves, the space they inhabited, and the viewer. By incorporating multifilament cords – which structure, sustain and join the sculptures’ solid metal geometric elements – Artur Lescher made transparency a fundamental aspect of each of his sculptures, while their suspension elicited a visual tension whereby the weight of the object was dissipated by a sense of levity in its highly polished and pristine materials.

The exhibition was accompanied by an essay by the award-winning philosopher Juliano Garcia Pessanha.

exhibition view
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

→
exhibition view
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler





←
exhibition view
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

Infinito Triple, 2018
brass and green multifilament lines
350 × Ø 45 cm | 216.5 × Ø 39.4 in
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler







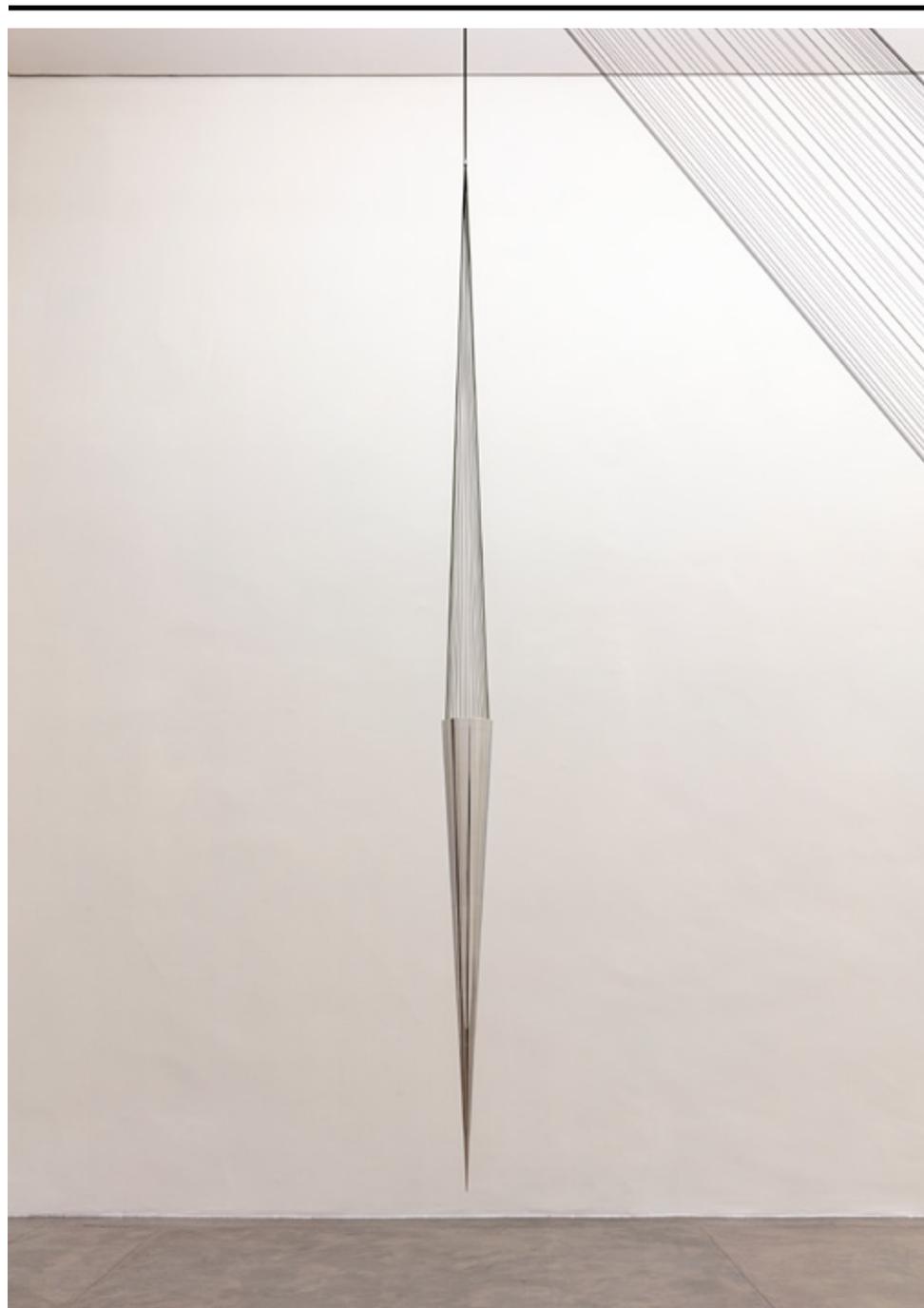
←
exhibition view
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

Narita, 2018
brass and multifilament lines
145 × 102 × 32 cm | 57.1 × 40.2 ×
12.6 in
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler





Sextante, 2018
stainless steel and green
multifilament lines
installation: 540 × 650 cm |
212,6 × 255,9 in
photo © Everton Ballardín. Courtesy
of the artist and Galeria Nara Roesler



porticus 2017

solo exhibition

Palais d'Iéna, Paris, France

In 2017, Artur Lescher inaugurated his first solo show in France, curated by Matthieu Poirier. In this exhibition, Lescher sought to establish a direct dialogue between his pieces and Auguste Perret's iconic architectural design, which he created on the occasion of the Universal Exhibition in 1937. With this in mind, the artist minutely organized his works throughout the building's decorative spaces, making them interact and complement each other, while emphasizing the works' distinct ability to transform the space they occupy. On this occasion, Lescher used a wide array of materials (wood, brass, textiles, stones, copper and maquettes) and worked in different scales and shapes, creating a uniquely varied body of work. In Poirier's words, 'The main quality of Artur Lescher's pared-down, finely crafted works is that they produce a tangible field force – a magnetic field, one might say, considering the metals he uses (copper, brass, and others). But it is, above all, a perceptual matter.'



exhibition view

photo © Benoît Fougueirol. Courtesy
of the artist and Galeria Nara Roesler





Rio Léthé, 2017
wood and felt
500 × 525 × 200 cm |
196.9 × 206.7 × 78.7 in
photo © Benoît Fougueirol. Courtesy
of the artist and Galeria Nara Roesler

→
installation view
Escada, 2017
wood
variable dimensions
photo © Benoît Fougueirol. Courtesy
of the artist and Galeria Nara Roesler



to walter 2015

sculpture

Lago Escobar, Buenos Aires, Argentina

Lescher created *To Walter* in homage to Walter de Maria, one of the main figures of Minimalism and Land Art in North America. Similarly to de Maria's *Lightning Field* (1977), whereby the artist placed four-hundred steel posts on a field as a means of capturing thunder during a storm, Lescher created a monumental fourteen-meter-high work that echoed the desire to establish a dialogue between the sky and the earth. Though the relationship between what is high and low, between levity and weight, or between the sky and the earth are all recurrent elements in the artist's practice, *To Walter* presented a new approach to such investigations in terms of the work's unprecedented scale.

installation view
To Walter, 2013
cement e brass
1400 × 35 cm | 551.2 × 13.8 in





installation view





lavanderia: desconstrução líquida 2014

installation Hospital Matarazzo,
São Paulo, Brazil

Artur Lescher created *Lavanderia: desconstrução líquida* as part of a project titled *Made by... Feito por brasileiros*, curated by Marc Pottier. The work was set up in the two-storey kitchen of an abandoned hospital, in which Lescher instilled a rainy atmosphere by building a dripping system. As such, a light rain progressively wet and inundated the inside of the site. He also installed a circuit of microphones and amplifiers that captured and magnified the dripping sound, in an attempt to intensify the overall ambiance. The concept of the piece emanated from the Christian fable, which tells the story of the redemption of souls in purgatory through purified water.

installation view
photo © Everton Ballardin.
Courtesy of the artista and Galeria
Nara Roesler

→
installation view
*Lavanderia: desconstrução
líquida*, 2014
water
variable dimensions
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler





installation view
photo © Everton Ballardin.
Courtesy of the artist and Galeria
Nara Roesler



pantographic thoughts 2013

solo exhibition

Galeria Nara Roesler, São Paulo, Brazil

Pantographic thoughts brought together a selection of both, new and well-known pieces by Artur Lescher, including *Pantography (for Antonio)* (2013), which occupied the gallery vitrine. The title of the work and its shape evoke a pantograph, a sixteenth-century device used to amplify or reduce images. In the exhibition text, Art historian Isobel Whitelegg explained that: 'The different objects within this exhibition have a shared capacity to embody alternate states of expansion and contraction. For Lescher, this is the characteristic that reunites them as pantographic in thought or in principle.' Indeed, the other works in the exhibition, including his series on telescopes, also appear to engage and play with the matter of expansion and retraction. Ultimately, the artist reflects upon the interactions that come to play in the encounter between the visual perception, seizure and translation of space.



exhibition view
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

→
120 graus, 2013
wood and brass
edition of 3 + AP
300 × Ø 12 cm | 118,1 × 4,7
in each piece
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

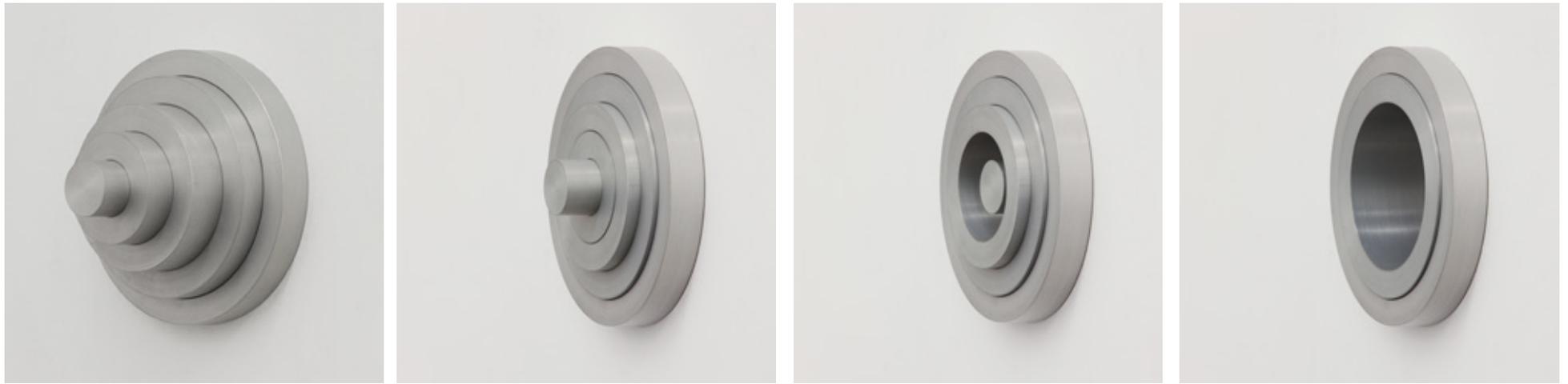




Copper waterfall
[Cachoeira de Cobre], 2013
copper
edition of 5 + AP
243 × 10 × 11 cm | 95.7 × 3.9 × 4.3 in
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

Ascensor # 02, 2013
brass, copper and steel cable
unique
variable dimensions
photo © Everton Ballardin. Courtesy of
the artist and Galeria Nara Roesler





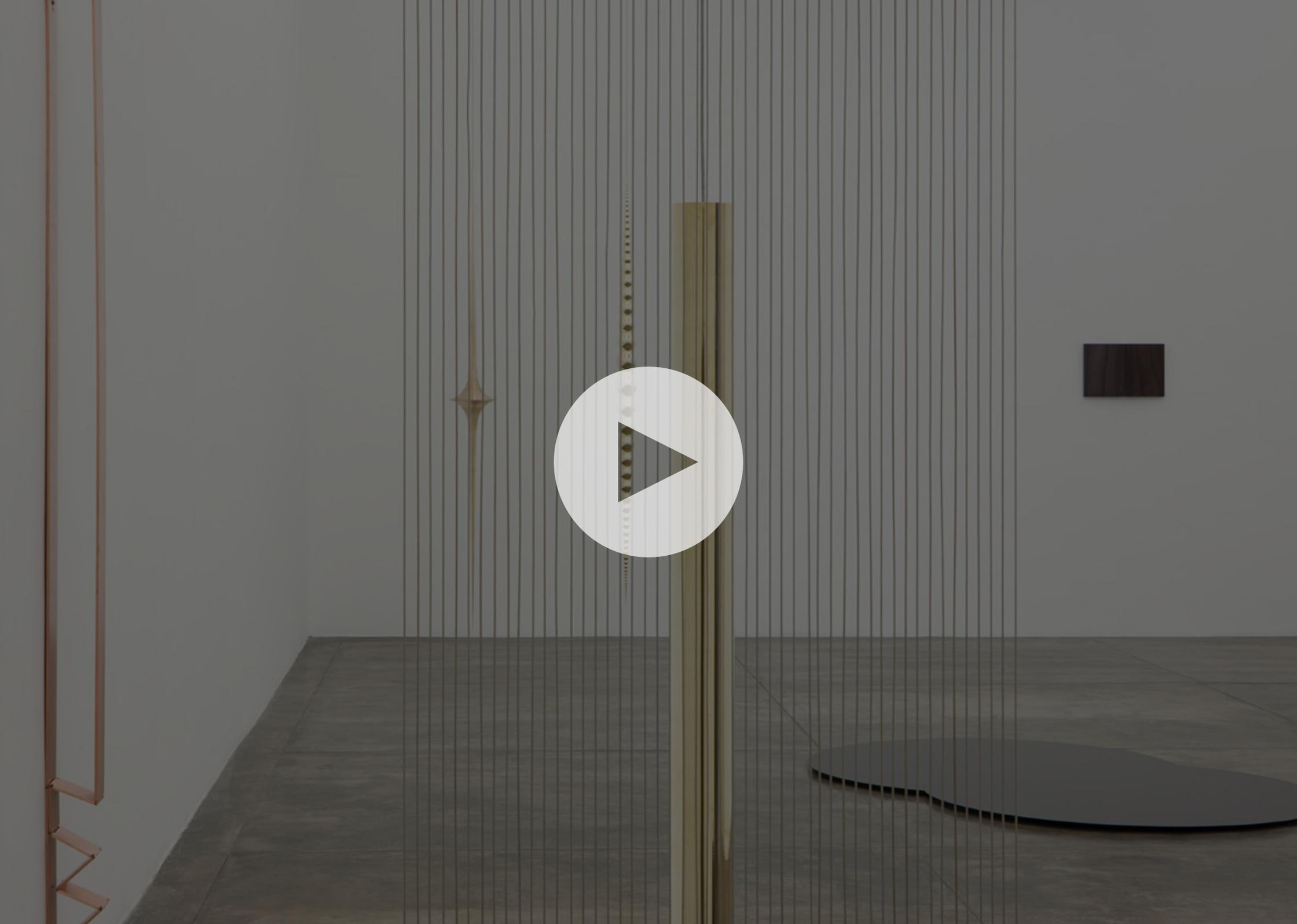
Telescópica si mesmo, 2013
aluminium
unique
33 × Ø 17 cm | 13 × 6,7 in
photo © Everton Ballardín. Courtesy
of the artist and Galeria Nara Roesler



Non-Euclidean, 2013
basalt
edition of 5 + AP
170 × 110 cm | 66.9 × 43.3 in
photo © Everton Ballardín. Courtesy
of the artist and Galeria Nara Roesler



Copper waterfall
[Cachoeira de Cobre], 2013
copper
edition of 5 + AP
243 × 10 × 11 cm | 95.7 × 3.9 × 4.3 in
photo © Everton Ballardin. Courtesy
of the artist and Galeria Nara Roesler

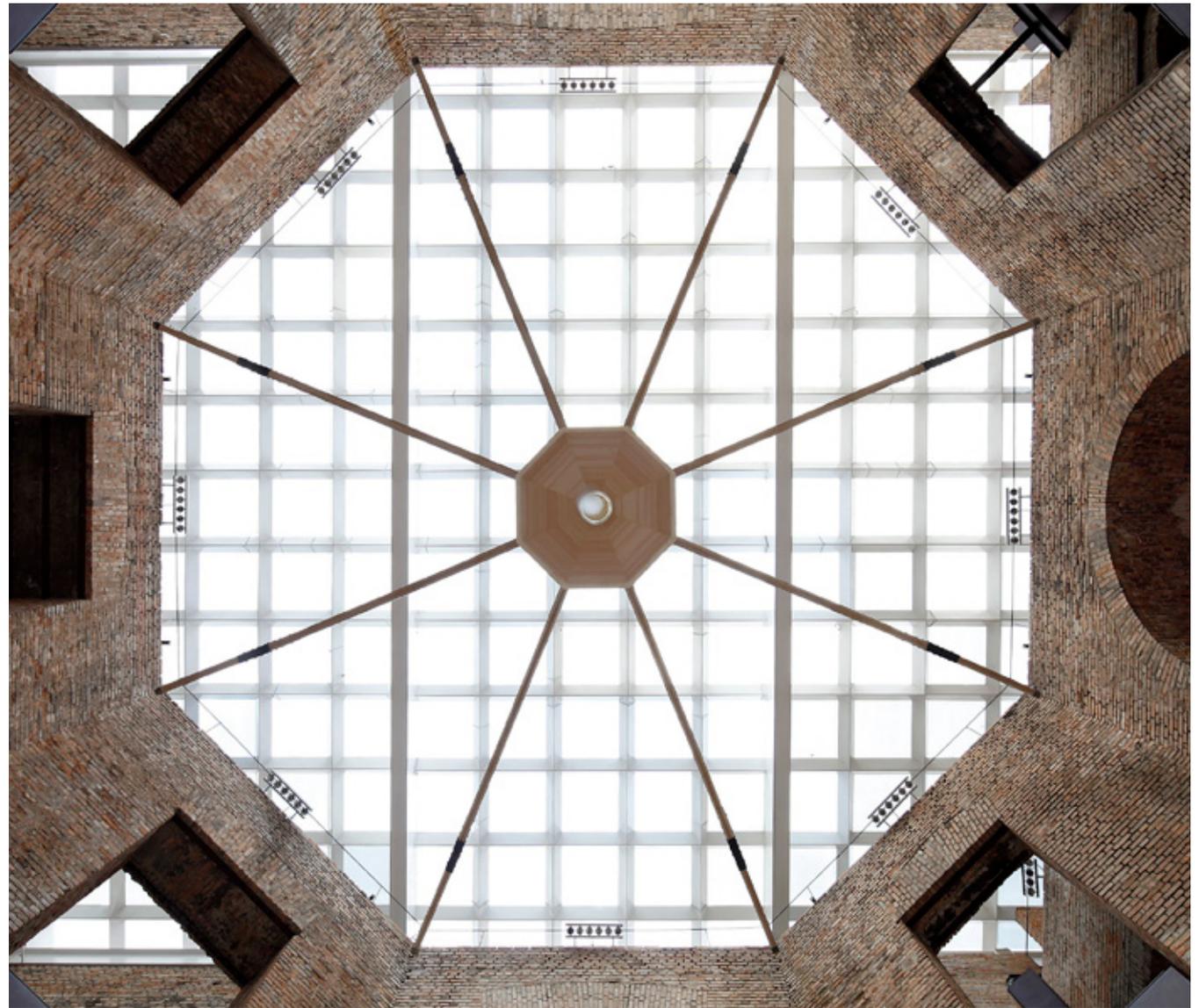


inabsência 2012

installation

Pinacoteca do Estado de São Paulo,
São Paulo, Brazil

In the original blueprint of the institution's architectural plan, created in 1905 by Ramos de Azevedo, the center of the building – where the Projeto Octógono Arte Contemporânea is now held – was occupied by a dome. Upon being invited to participate in the aforementioned project, the artist decided to revive the architect's unimplemented and forgotten idea. With this in mind, Lescher built an inverted dome structure in wood and brass, which he titled *Inabsência* or un-absence, using double negatives to create a positive, and thus turning an absence into a presence.





metametrics 2008

solo exhibition

Galeria Paulo Darz , Salvador, Brazil

Metametrics is a series of works made up of wooden segments attached by brass joints. The objects are similar to foldable rulers, addressing the idea of sculptures as means of drawing into space. The pieces however, incorporate elements such as curves, folds and extrinsic elements, counteracting the regularity of a ruler and thus, seeking to challenge the premise that space can be domesticated. Instead, Lescher's works stipulate that the construction of space allows for its manipulation, and subsequently, its transformation. This body of work later gave rise to another series, consisting of *metametrics* in smaller scales.





exhibition view



—
exhibition view



—
exhibition view



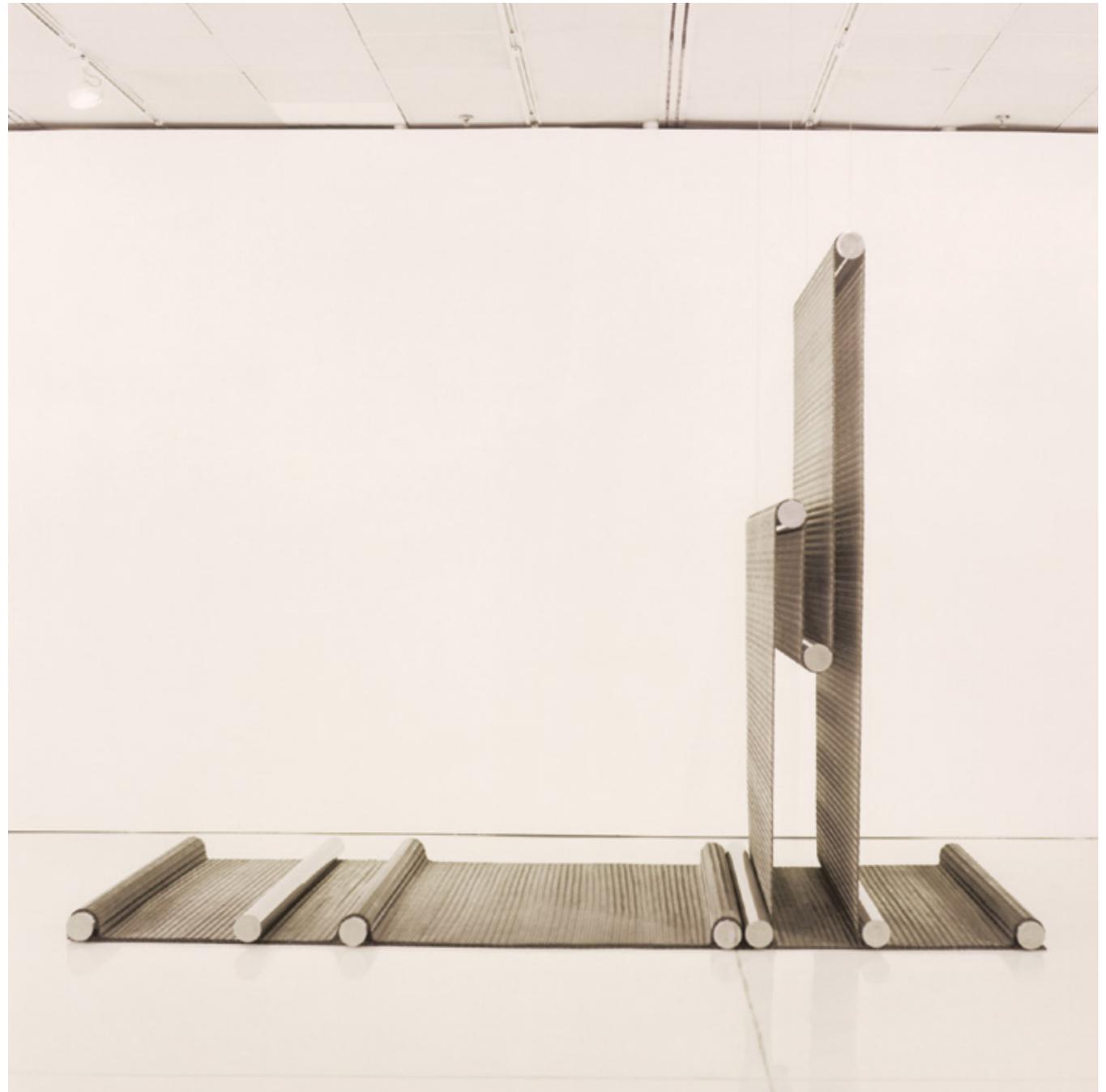
—
exhibition view

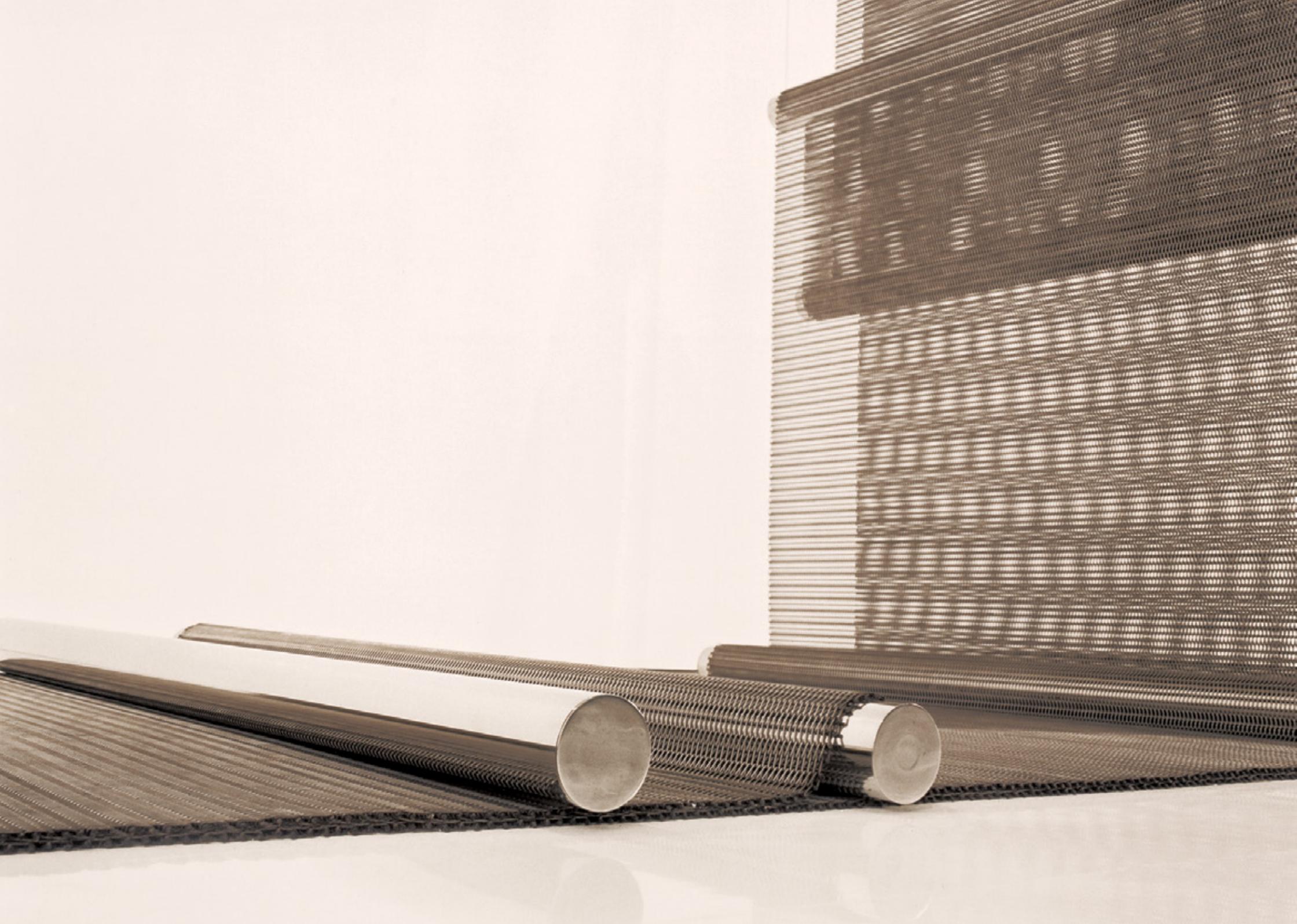
rio máquina 2008

installation

According to curator Paula Braga: 'Rio-Máquina is an impressive mechanical installation that engages with philosophical questions related to time and matter. The work is made of a stainless-steel net that spills through the floor and flows over steel cylinders. The *Rio-Máquina's* motion is frozen, it remains fixed, yet our own movements trigger the optical sensation that the net is moving.' *Rio Máquina* embodies Artur Lescher's characteristic investigation into the fluidity embedded in organic forms. The installation has been exhibited in numerous exhibitions in Brazil and internationally, and has also been included in several publications such as *Rios*, published by Cosac Naify and APC (Associação para o Patronato Contemporâneo) in 2012, alongside texts by Carlos Gamerro, Adolfo Montejo Navas, and others.

Machine river, 2008
stainless steel
unique
aprox. 300 × 500 × 186 cm |
118.1 × 196.8 × 73.2 in













your eyes 2004

public installation

Museo de Arte Latina Americano de Buenos Aires (MALBA), Buenos Aires, Argentina

In 2000, Artur Lescher began working on the series *Elipses*. The body of work consists of large, flat, elongated, and rounded sculptures made of a variety of different materials, most of which are resistant to exterior and interior environments alike. Formally, the pieces evoke both, the geometric shape of an ellipse, as well as that of the written ellipsis. In 2002, Lescher already has showed a set of these works in his individual *Ellipticals*, at Galeria Nara Roesler, São Paulo. For this particular piece, located in the external area of the Museo de Arte Latina Americano de Buenos Aires (MALBA), the artist crafted three rounded shapes using resin, polyester, and car paint. The parts were exhibited together: two pieces were placed vertically, and one was installed horizontally and all three of them were slightly inclined, giving the composition an additional sense of dynamism and positional tension.



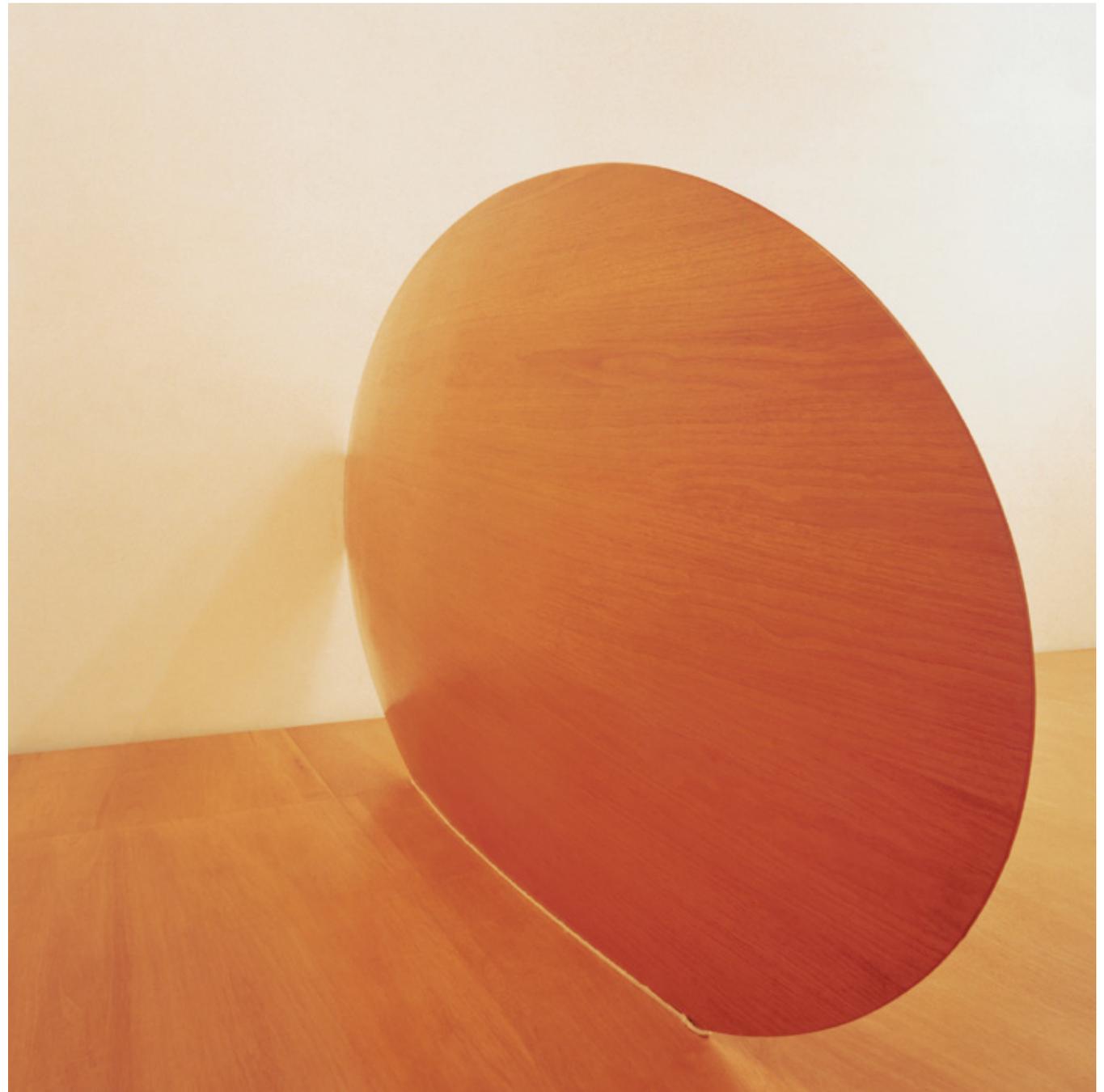
elliptics 2002

solo exhibition

Galeria Nara Roesler, São Paulo, Brazil

The ten works presented in this solo exhibition had dimensions that varied between 1.6mts and 3mts, and were setup throughout the gallery space so as to compose a single installation. With this, the presentation altered the architecture creating planes with varying heights that were organized into different positions, thus modifying the way in which viewers moved through the space. Most of the sculptures were made either into elliptical or cone shapes, using an array of materials including wood, nylon, porcelain, granite and terracotta. Lescher's unique formal grammar is designed to evoke the visual cone – and the ellipse that emerges when the field is sectioned – as a means of triggering a reflection on the question of perception.

exhibition view





exhibition view
Elliptics, 2002 | Galeria Nara
Roesler, São Paulo, Brazil



exhibition view
Elliptics, 2002
Galeria Nara Roesler,
São Paulo, Brazil

landscape protected from nature

2002

installation

25ª São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, Brazil

On the occasion of the 25th São Paulo Biennial, Lescher created two large-scale quadrilateral structures, which he installed on the floor of the main Pavilion. One of them consisted of a water mattress, while the other was made of wood and was placed onto a curved base that allowed for a seesaw-like movement. The works measured six by six meters, and six by seven meters, respectively. With this, Artur Lescher created two distinct forms of unstable floors inviting the body to interact with and adapt itself to each, inherently forcing viewers to move differently and thus, offering the possibility for visitors to experience their environment – in this case Oscar Niemeyer's iconic building – in an unprecedented manner.



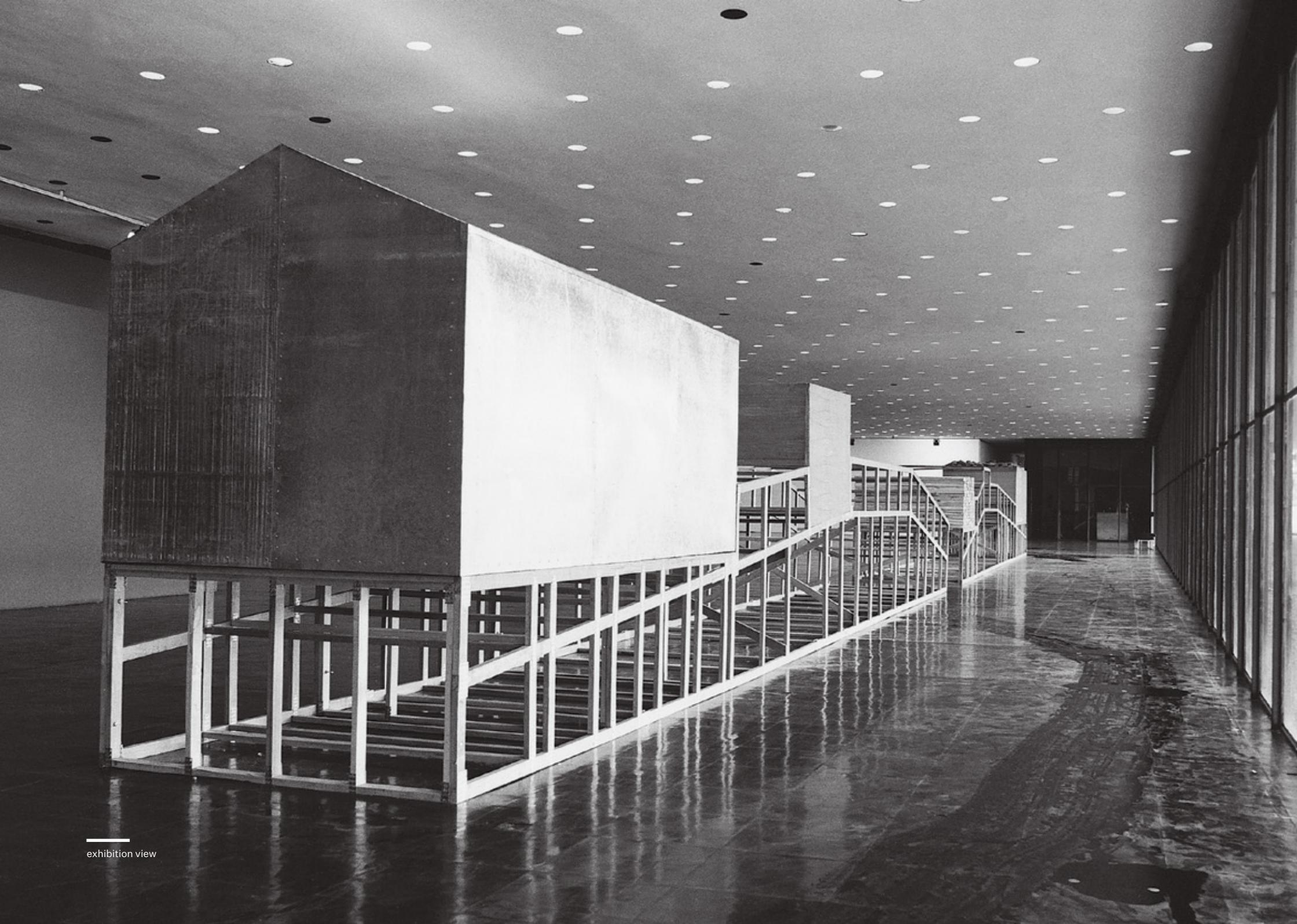
se movente 1989

solo exhibition

Museu de Arte Moderna de São Paulo
(MAM-SP), São Paulo, Brazil

Artur Lescher's work *Semovente* was the focus of his exhibition at the Museu de Arte Moderna de São Paulo (MAM-SP). The piece measured thirty-two meters in width, one-hundred-eighty meters in length, and nearly three meters in height, taking up the museum's entire main hall. Formally, *Semovente* evoked a hybrid form between a house and a machine, with fluctuating volumes and sizes that established a series of structural rhythms. With this, the sculpture's formal dynamism conveyed a sense of continuity, or rather of continuing construction, and subsequently, of perpetual movement.





exhibition view

aerólito 1987

installation

19ª São Paulo Biennial, Fundação Bienal de São Paulo, São Paulo, Brazil

In 1986, on the occasion of his first solo exhibition at Galeria Subdistrito, Artur Lescher presented the first iteration of his work *Aerólito*. Soon after, he created subsequent iterations for his presentation at the São Paulo Biennial. The modules were made of plastic sheets and helium gas, and were built into shapes that evoked that of zeppelins. While one of the pieces floated near a mirror façade inside the exhibition space, the other – though placed near to its counterpart – was installed on the outside of the building. The closeness and similarity between the pieces gave the illusion that one was the reflection of the other, eliciting questions about the relationship between the inside and the outside.





Bienal 1987

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

new york

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

info@nararoesler.art

www.nararoesler.art