

nara roesler

lucia koch



lucia koch

b. 1966, in Porto Alegre, Brazil

lives and works in São Paulo, Brazil

Lucia Koch engages with a variety of media, including Installations, photographs, and videos as a means of investigating matters of space, consistently proposing new relations of scale, occupation, and materiality. Through her practice, Koch establishes a profound dialogue with architecture, both through the way in which her work interacts with the space it occupies, respecting its physical and historical specificities, and by creating imaginary spaces from banal objects, provoking and reorienting perception.

According to the critic and curator Moacir dos Anjos, the artist ‘reorganizes the visual understanding of spaces [...] and establishes a public meaning for the work, whether through the negotiation involved in their making, or the unsettling effect it causes.’ Since 2001, Koch has been photographing the interiors of empty cardboard boxes and packaging. These images create the perception that they are virtual extensions of their exhibition spaces and bring, in an unorthodox way, the artist’s research gradually closer to architecture when inquiring about processes whereby space turns into a place. On the other hand, in using light filters, fabrics, and other materials, she plays with lighting and its chromatic effects, always tensioning the relationships between inside and outside, transparency, and opacity in creating unique and sensitive atmospheres.

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selected solo exhibitions

Casa de vento, Casa de Vidro, São Paulo, Brazil (2019)

La temperatura del aire, Centro de Arte Contemporáneo de Caja de Burgos, Burgos, Spain (2015)

Mañana, montaña, ciudad y Brotaciones, Flora ars + natura, Bogotá, Colombia (2014)

Cromoteísmo, Capela do Morumbi, São Paulo, Brazil (2012)

Correções de luz, Centro Universitário Maria Antonia (CEUMA), São Paulo, Brazil (2007)

selected group exhibitions

1st Rabat Biennale, Rabat, Morocco (2019)

Fiction and Fabrication. Photography of Architecture after the Digital Turn, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2019)

Brasil, beleza?!, Museum Beelden Aan Zee, The Hague, The Netherlands (2016)

11th and 13th Lyon Biennale, Lyon, France (2011 and 2015)

When Lives Become Form, Yerba Buena Center For Arts, San Francisco, United States (2009); Contemporary Art Museum, Tokyo, Japan (2008)

selected collections

Musée d’Art Contemporain de Lyon, Lyon, France

Museum of Modern Art, Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil

Museum of Contemporary Art San Diego, San Diego, United States

The J. Paul Getty Museum, Malibu, United States

Pinacoteca do Estado de São Paulo, São Paulo, Brazil

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propaganda 2021

instalação

Instituto de Arte Contemporânea
de Inhotim, Brumadinho, Brazil

PROPAGANDA is part of the *Território Específico* [Specific Territory] program, in which artists are invited to develop new works based on their experiences with the institution and its surroundings. In this project, Koch simultaneously occupies spaces in the city of Brumadinho and at Instituto Inhotim, reflecting on the place of art and the logic of information dissemination maneuvers. The work consists of interventions on billboards, which bring photographs of empty boxes and packages that the artist collected in the cities of Brumadinho and Belo Horizonte. The images were then presented on advertising spaces that already existed in Brumadinho, which were rented to the project during the entire duration of the exhibition, and on billboards built especially for the occasion, installed in Inhotim.



PROPAGANDA, 2019
set of photographic panels,
inkjet printing, metal and
wooden structures
variable dimensions

installation view

→

installation view



terrain de proximité 2019

installation

1st Rabat Biennale, Rabat, Morocco

The 1st Rabat Biennale was exclusively dedicated to female artists. On this occasion, which also marked the artist's first commissioned project in Africa, Lucia Koch developed a body of work derived from her earlier series *Fundos*, taking photographs of the exterior and interior of a box of Henry's Biscuit, an iconic local brand, and displaying them on billboards around the city.



Terrain de proximité, 2019

installation view

photo © Lucia Koch





casa de vento 2019

installation

Casa de Vidro, São Paulo, Brazil

In this work, Lucia Koch intervened in the emblematic Casa de Vidro's facade in São Paulo, the modernist architect Lina Bo Bardi's first project in Brazil. Outside of what is currently the Bardi Institute's headquarters, Koch installed—on its continuous glass window panes—filter-curtains printed with amber and blue shades, emulating temperature variations related to the different colors of the day's natural light.

Casa de vento, 2019
print on chic to chic fabric
variable dimensions

installation view
photo © Erika Mayumi

→
installation view
photo © Bruna Guerra





uma boa ordem 2019

installation

in collaboration with Héctor Zamora

Casa Wabi, Mexico

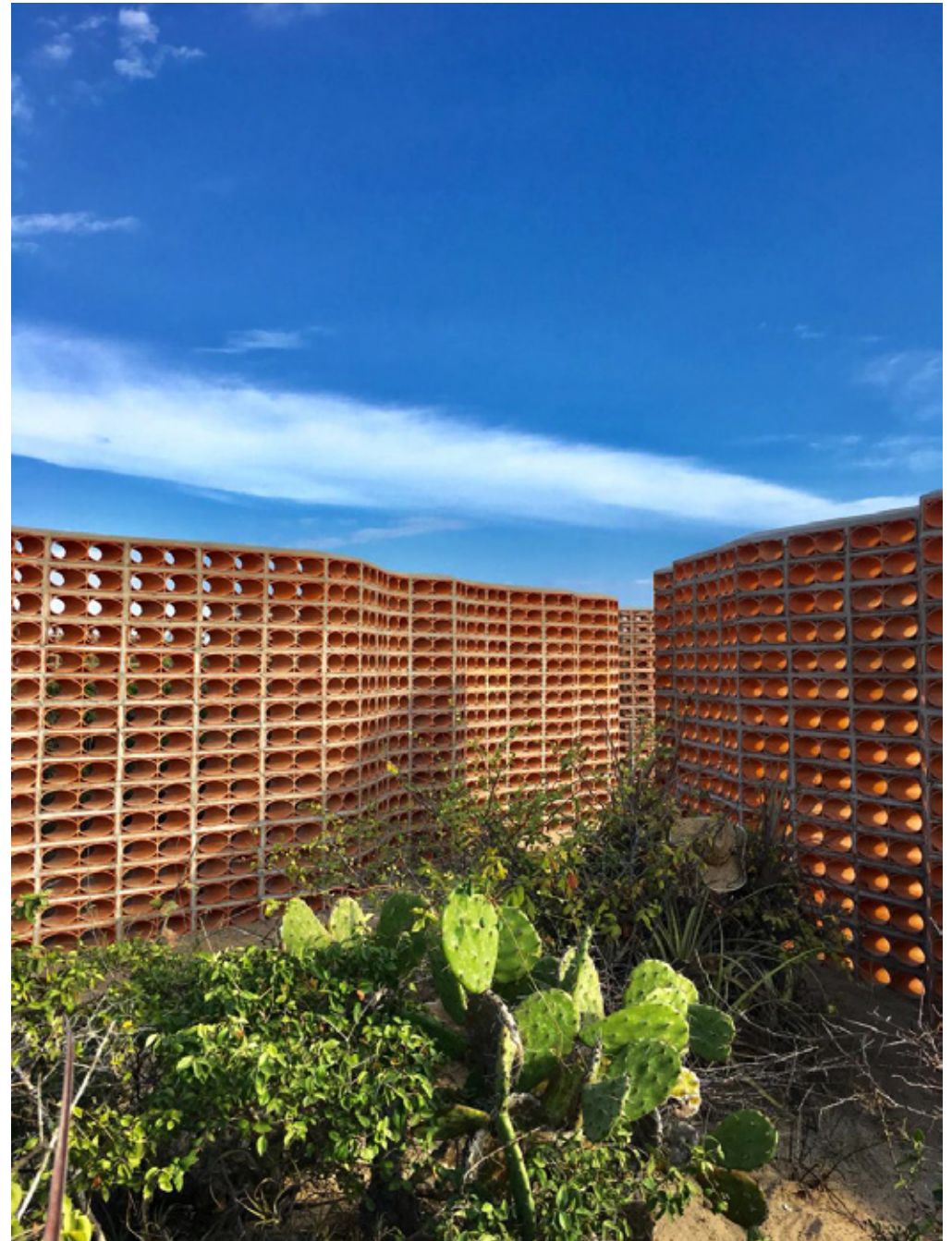
Uma boa ordem was created in collaboration with the artist Héctor Zamora, and was first presented at the 27th Bienal de São Paulo (2006). The work is entirely made up of cobogós, which are hollow bricks characteristic of Brazilian architecture usually employed to construct external walls, allowing for spatial demarcation, as well as for light and natural ventilation. The work consists of five free-standing walls built with customized cobogós, each of which have different angles—9°, 18°, and 24°—, together composing a wavy pattern. The installation is in the gardens of Casa Wabi and is part of its permanent collection.

Lucia Koch and Héctor Zamora
Uma boa ordem, 2006/2019 [detail]
clay brick modified with
9, 18 and 24 degrees sections
variable dimensions

installation view

→

installation view







light corrections – the doors 2017
light corrections – minus green 2017

installation

Condemned To Be Modern, Los Angeles
 Municipal Art Gallery (LAMAG), Los Angeles,
 EUA

The *Condemned to Be Modern* motto evokes a critical approach to modernist architecture history in Latin America, captured through a collective exhibition curated by Clara Kim. Lucia Koch's participation consisted of an intervention located at Barnsdall Park, where she added color correction filters in shades of pink and magenta to the street lamps, coloring their surrounding vegetation. In addition, she placed color gradient filters on the entrance doors and windows of the institution's building, altering the perception from both the inside and outside.

Light Corrections – The Doors, 2017

installation view

→
Light Corrections – Minus Green, 2017

installation view



norte, sul, leste, oeste 2016

installation

Transferência e reflexo,

Museu Brasileiro de Escultura e Ecologia
(MuBE), São Paulo, Brazil

Lucia Koch developed a site-specific intervention titled *Norte, Sul, Leste, Oeste* for the group exhibition *Transparência e reflexo*, which Cauê Alves curated at the Museu Brasileiro de Escultura e Ecologia (MuBE), designed by architect Paulo Mendes da Rocha. The artist's installation consisted of ceiling filters of different colors placed in the four skylights on the exhibition space. The work's name refers to the shape of the structure whose vertices are directed to the four cardinal points.



Norte, Sul, Leste, Oeste, 2016

installation view



la temperatura del aire 2015

solo exhibition

Centro de Arte Contemporáneo de Caja de Burgos (CAB), Burgos, Spain

The installation conceived for the solo exhibition *La temperatura del aire*, at the Centro de Arte Contemporáneo de Caja de Burgos (CAB), consisted of six wide silk curtains printed in different colored gradients. The public was invited to walk and move through this set of translucent layers of chromatic transitions. The artist also showed videos in which light emerges as an essential element. In *Cachoeira* (2011), water and light dance together in a colorful fountain, while in *Night Fever* (2010), which is part of the series *Fundos*, the artist seeks to expand the scale of cardboard boxes and bags, by using properties of photography as a means of changing our perception of reality.

La temperatura del aire, 2015
print on silk and rayon
variable dimensions

installation view



installation view

→
installation view



duplas 2014

solo exhibition

Galeria Nara Roesler, Rio de Janeiro, Brazil

For *Duplas*, her first solo exhibition at Nara Roesler Gallery, in Rio de Janeiro, Lucia Koch use typical architectural elements linked to the transition between inside and outside spaces to create the works. In the movables windows and sliding and tilting doors, the artist replaces the glass for different color filters. According to artista Rodrigo Andrade, “the operation at stake here is essentially a normal thing in contemporary art: a commonplace object altered by an intervention from the artist, thus becoming an art object, devoid of any utility whatsoever, but capable of conveying meaning and causing aesthetic emotion. This emotion, as far as I see it, stems from the perception of this very transformation.” The chromatic interaction between two filter creates a third shade. She also made the intervention *Semana cinzenta* in the skylight that illuminates the gallery, replacing acrylic pieces in distinct smoky tones on each of the seven glasses.



on the left

*Dupla dupla {AB1107 + FM1058
+ AZ503 + V1713}*, 2014

aluminum and acrylic

210 x 180 x 8 cm | 82.7 x 47.2 x 3.1 in

on the right

Dupla {AZ503 + FM1055AD}, 2014

aluminum and acrylic

100 x 120 x 7 cm | 39.4 x 47.2 x 2.8 in

exhibition view

photo © Rafael Adorján



on the right
Dupla dupla vertical {LA217 + AZ544
+ VI713 + MA1204}, 2014
aluminum and acrylic
120 x 60 x 4,7 cm | 47.2 x 23.6 x 1.9 in

exhibition view
photo © Rafael Adorján

on the right
Dupla basculante {VM104 + VM104AD
+ VM105 + VM105AD}, 2014
aluminum and acrylic
80 x 80 x 3 cm | 31.5 x 31.5 x 1.2 in

exhibition view
photo © Rafael Adorján





on the left
Dupla {CZ1405 + AB1107}, 2014
aluminum and acrylic
80 x 60 x 4,7 cm | 31.5 x 23.6 x 1.9 in

exhibition view
photo © Rafael Adorján



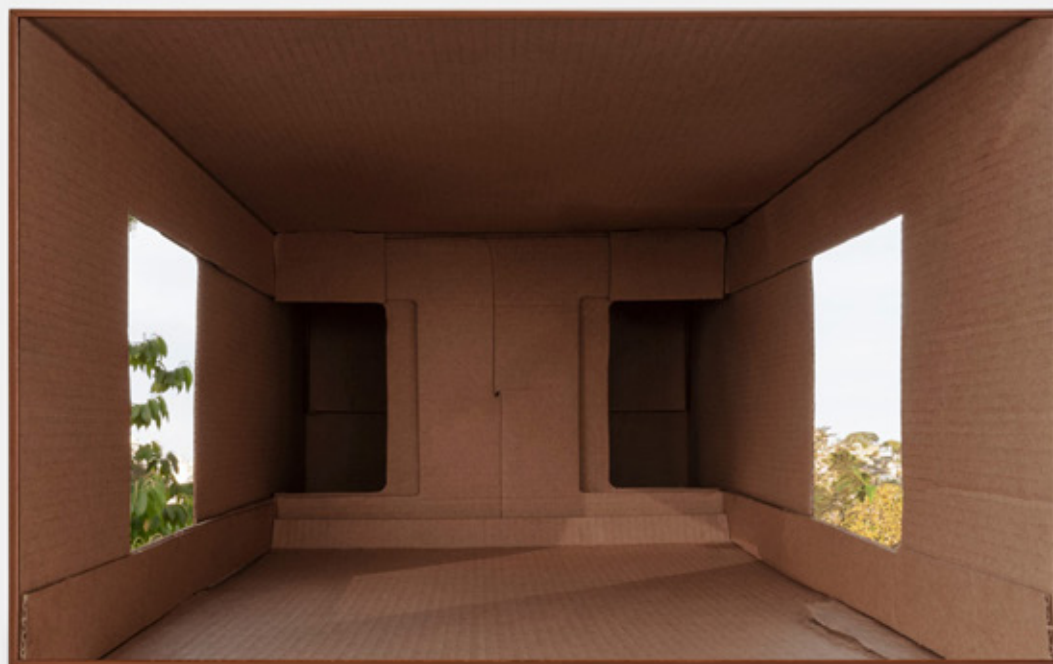


Goods, 2020
 pigment print on cotton paper,
 UV matte laminate
 110 x 190 cm | 43.3 x 74.8 in
 photo © Erika Mayumi

→
Helmet_3, 2020
 pigment print on cotton paper,
 UV matte laminate
 110 x 176 cm | 43.3 x 69.3 in
 photo © Erika Mayumi

fundos 2001–current
 photography

In this photo series, Lucia Koch explores the architectural aspects of everyday objects. The artist photographs the inside of cardboard boxes of food and beverages. According to curator Moacir dos Anjos “by upsetting the expected hierarchy of scales between these objects and the surfaces occupied by their images in this series, Lucia Koch momentarily disassociates the photographs from their immediate references.” Each work’s name is that of the products they used to carry, becoming a sort of traces of their previous use. These images, usually printed in large dimensions when arranged in the exhibition space, become a virtual extension of it. The transformation offered by the change of scale and the perspective angle creates the impression of an invented place: the packaging holes and openings reinforce the architectural illusion. “But besides challenging our usual ways of relating with the space, these photographs also depend on an outside source of light to bring to life the dark inner corners of the boxes; [they] acquire meanings through light; meanings that cannot be fully expressed by means other than the ones proper to the pieces themselves”, wrote the curator Moacir dos Anjos”, asserts Dos Anjos.

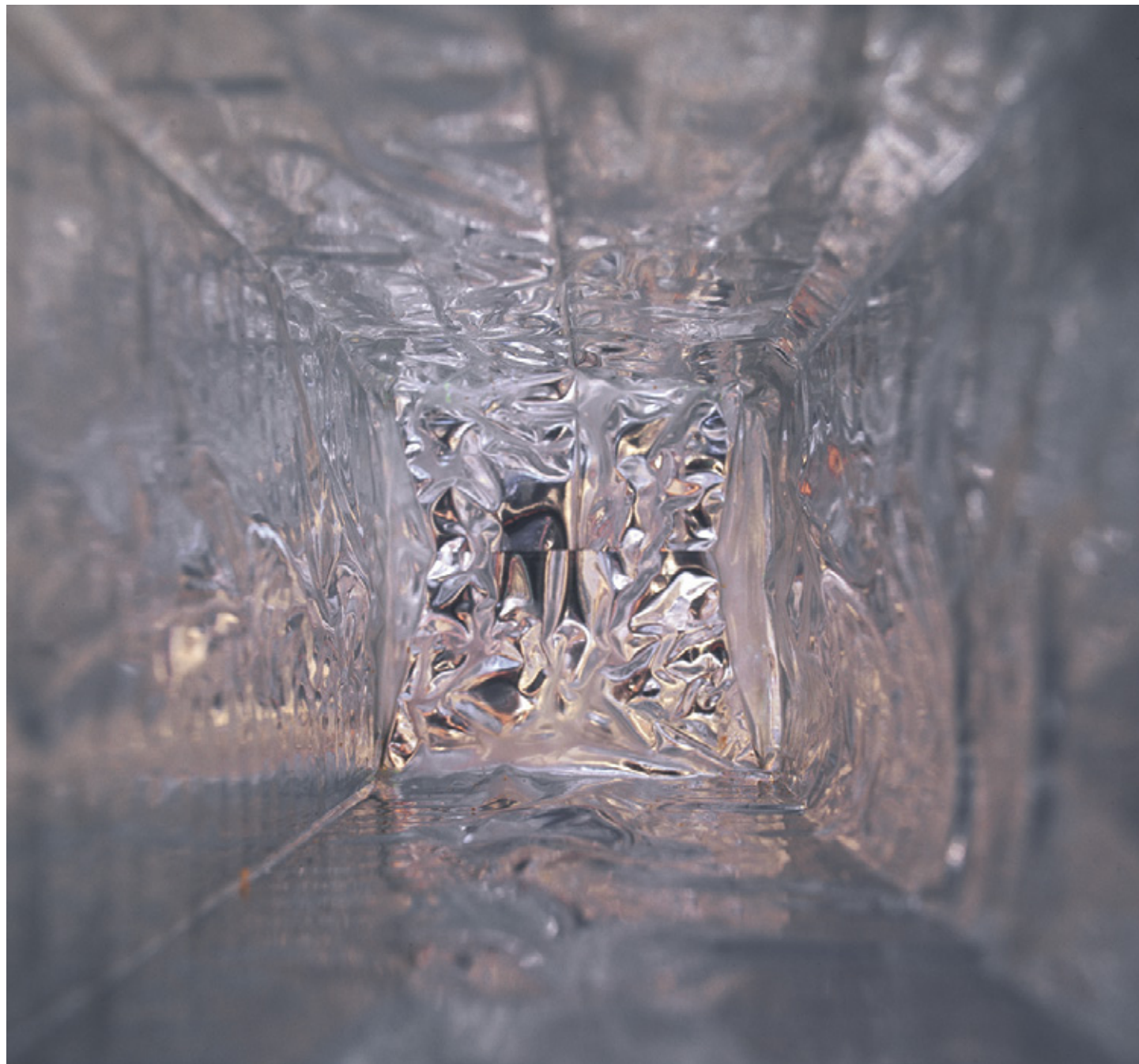




←
Extra-Strong Coffee (Fundos), 2011
light jet print
248 x 391 cm | 98 x 154 in

exhibition view
Arquiteturas do imaginário,
Galeria Roesler Rio de Janeiro,
Brasil, 2019
photo © Pat Kilgore

Creamcracker, from the series
Fundos, 2004
photographic print on cotton paper
260 x 240 cm | 102.4 x 94.5 in





New Development, from the series
Fundos, 2011
inkjet print on cotton paper
280 x 700 cm | 110.2 x 275.6 in

exhibition view
11^e Biennale de Lyon, France, 2011



on the left
Conversation, 2013
 overlapping acrylic sheets
 200 x 100 cm | 78.7 x 39.4 in

installation view

→
Conversation, 2013
 16 acrylic sheets
 variable dimensions

installation view

→ →
Conversation, 2013
 site-specific installation
 variable dimensions

installation view

conversion 2013

conversation 2013

installation

11th Sharjah Biennial, Sharjah,
 United Arab Emirates

For the 11th Sharjah Biennial, Lucia Koch designed two installations in historic buildings of the city. At Bait Al Hurma (or Bait Habib Shalawani), the artist made *Conversion* located in the building's courtyard, whereby she installed a ceiling of pivoting panels, fixed at various angles, filled with different color correction filters for cinema.

At Bait Al Serkal, a heritage building from the 19th century, the artist installed the work *Conversation*, where she set up colored panels covering the eight doors of a long corridor leading to the balcony. The panels, made of a double layer of transparent acrylic, featured hollow patterns inspired by the muxarabis, a traditional structure in the Arab culture made with wooden trusses, which allows for illumination and ventilation. In intertwining muxarabis and cobogós, Koch refers back to the dialogue between the architectural structures of the United Arab Emirates and that of Brazil, erected in the country by the Portuguese.





materiais de construção 2012

solo exhibition

Nara Roesler, São Paulo, Brazil

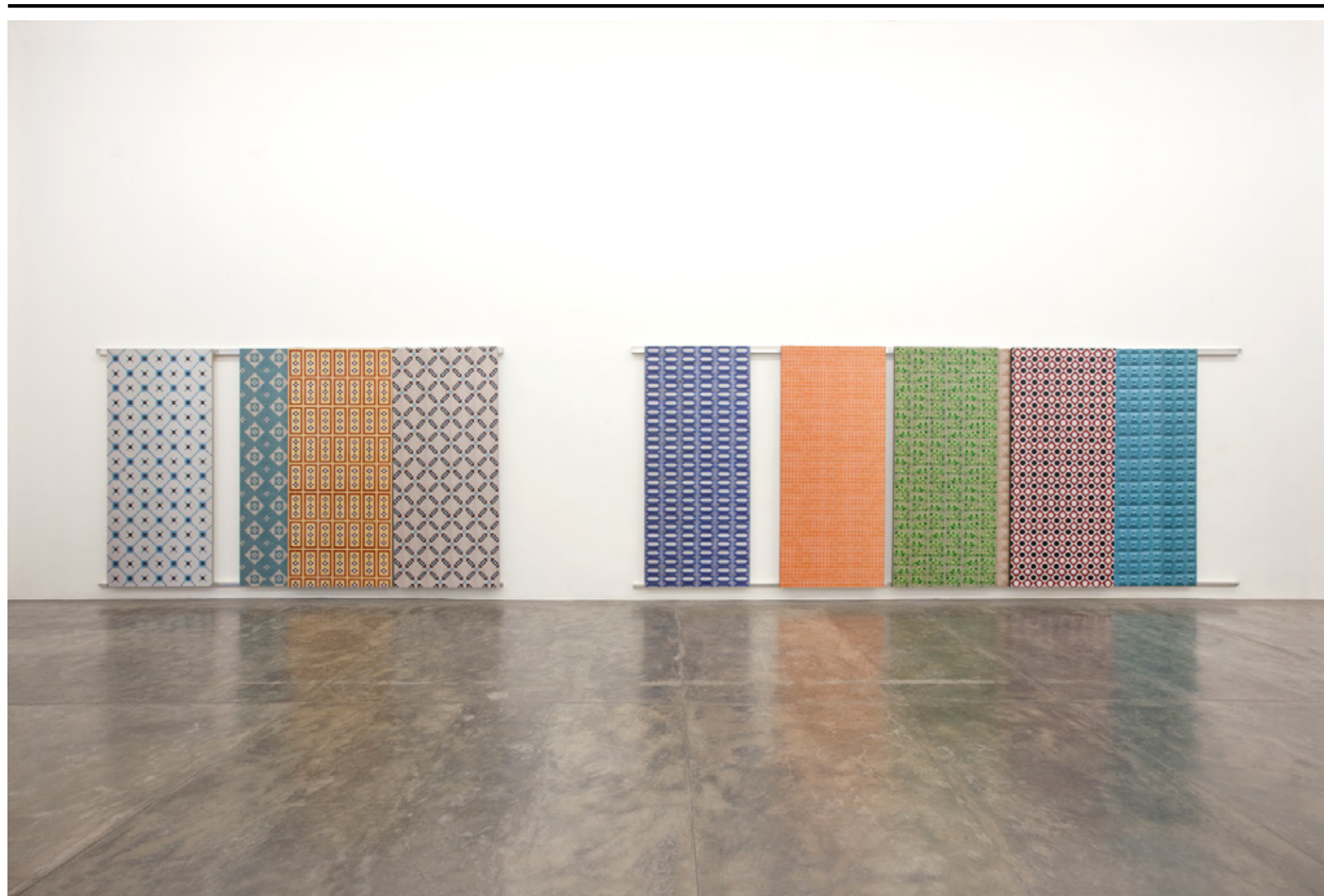
Materiais de construção, Lucia Koch's second solo show at Galeria Nara Roesler, São Paulo, is like a small overview of the artist's career. In industrialized displays, the artist presented parts of materials created for their interventions in the last ten years. Each set was arranged as a cataloged showcase based on patterns and typologies. Koch created a kind of possibilities archive that included works already exhibited and new ones. As the public moved the devices (displays and sliding panels), the work gained renewed configurations. In the words of curator Marta Bogéa, by doing that Koch operates "as if by discovering the uniqueness of each element, raw materials used in the construction of her works I places, Lucia Koch shared her inventory of raw materials with others. And, after painstakingly building her unique and unrepeatable pieces, she brings matter back to being universal, devoid of space."



Showcase – Wood, 2012
exhibitor with 10 cut wooden boards
210 x 160 x 160 cm | 82.7 x 63 x 63 in

exhibition view
photo © Everton Ballardin

→
exhibition view
photo © Everton Ballardin





Showcase – Acrylic / Color, 2012
set of 10 laser cut colored
acrylic plates
200 x 94 x 100 cm
78.7 x 37 x 39.4 in

exhibition views
photos © Everton Ballardin



Showcase – Gradients, 2012
exhibitor containing 10 printed
canvases, backlit translucent
vinyl
200 x 94 x 100 cm
78.7 x 37 x 39.4 in

exhibition views
photos © Everton Ballardin



Rubbish (new), 2012
acrylic, MDF and metal
2 pieces of 115 x 100 x 120 cm
45,3 x 39,4 x 47,2 in (each)

exhibition views
photo © Everton Ballardin

→
Rubbish (new), 2012 [detail]
photo © Everton Ballardin





cromoteísmo 2012

installation

Capela do Morumbi, São Paulo, Brazil

Cromoteísmo transformed the Chapel of Morumbi, in São Paulo, into a space of color celebration. Lucia Koch replaced the altar with a large, translucent colored canvas that divided the chapel. Printed with a gradient that moved from yellow to red and backlit by reflectors installed on the altar, the panel emulated solar lighting. Because of the venue's religious character and the work's symbolism, several 'baptisms' were held in the chapel on the two Sundays, as well as spontaneously on other occasions.

Cromoteísmo, 2012

installation view



seco, sujo e pesado 2011

solo exhibition

Nara Roesler, São Paulo, Brazil

Seco, sujo e pesado, Lucia Koch's first solo exhibition at Nara Roesler in São Paulo, presented two interventions in the gallery's architectural structure. The first was set up as a cover for the internal patio, whereas the second served as a cover for the windows. Both consisted of translucent vinyl tarpaulins printed with color gradients inspired in the light of dawn and dusk, respectively, and mixed with a range of greys similar to that of pollution particles floating in São Paulo's atmosphere. The exhibition's name is an appropriation of newspaper headlines about the city's air pollution during winter.



Aurora-poente, 2011
Inkjet print on translucent
vinyl canvas
200 x 200 cm | 78.7 x 78.7 in

exhibition view

→
Dry, Dirty and Heavy
(*Seco, sujo e pesado*), 2011
inkjet print on translucent
vinyl canvas
340 x 640 cm | 133.9 x 252 in

exhibition view







el resplandor 2010

installation

¡Afuera! Arte en espacios públicos, El Panal,
Córdoba, Argentina

On the occasion of the 2010 *¡Afuera!* edition, Lucia Koch was invited to occupy El Panal, currently the Centro Cívico de la Provincia de Córdoba. Using the corridors of *The Shining*, by Stanley Kubrick, as a chromatic reference, Koch created *El resplandor* (the title of the film in Argentina). The work lined the courtyard's inner area with cotton voile curtains printed with color gradients transiting from ochre yellow at the bottom, similar to the floor coloring, to a deep blue at the top, like that of the sky visible through the open ceiling. The five meters high curtains did not reach the floor and had slashes that suggested constant movement.

El Resplandor, 2010

inked cotton voile curtains

installation view

→

installation views



wave (for choja machi) 2010

urban intervention

1st Aichi Triennale, Nagoya, Japan

On the occasion of the 1st Aichi Triennial in Nagoya, many artists were invited to occupy spaces in Choja-Machi, a traditional textile wholesale district. Lucia Koch's *Wave* not only intervened through awnings and backlit panels scattered around the neighborhood with its characteristic gradients, but also consisted of fabrics (cotton, silk, satin) and umbrellas printed in tonal gradations inspired by *ukiyo-e* prints. All these artifacts were on display in a small empty store set up as a showroom, while also multiplying throughout the city when its residents and tourists used them.



Sunbrellas (Wave for Choja Machi),
2010

photography, inkjet print

on cotton paper

22 x 80 cm | 8.7 x 31.5 in

intervention view



*Sunbrellas (Wave for
Choja Machi)*, 2010
photography, inkjet print
on cotton paper

intervention view

Wave for Choja Machi, 2010
photography, inkjet print
on cotton paper

intervention view

→
Wave for Choja Machi, 2010
photography, inkjet print
on cotton paper

intervention view







sala de exposição 2006

parede-favo 2006

uma boa ordem 2006

installation

27th Bienal de São Paulo, São Paulo, Brazil

Lucia Koch participated in the 27th Bienal de São Paulo with three installations that proposed new relationships with the surrounding spaces. In *Sala de exposição*, the artist used perforated pegboard panels to reproduce the white walls of art exhibition spaces. Instead of conventionally displaying artworks, *Sala de exposição* only showed the lights filtered through its structure, which formed geometric patterns and problematized the relationship between the gaze and its object.

Sala de exposição, 2006

installation view

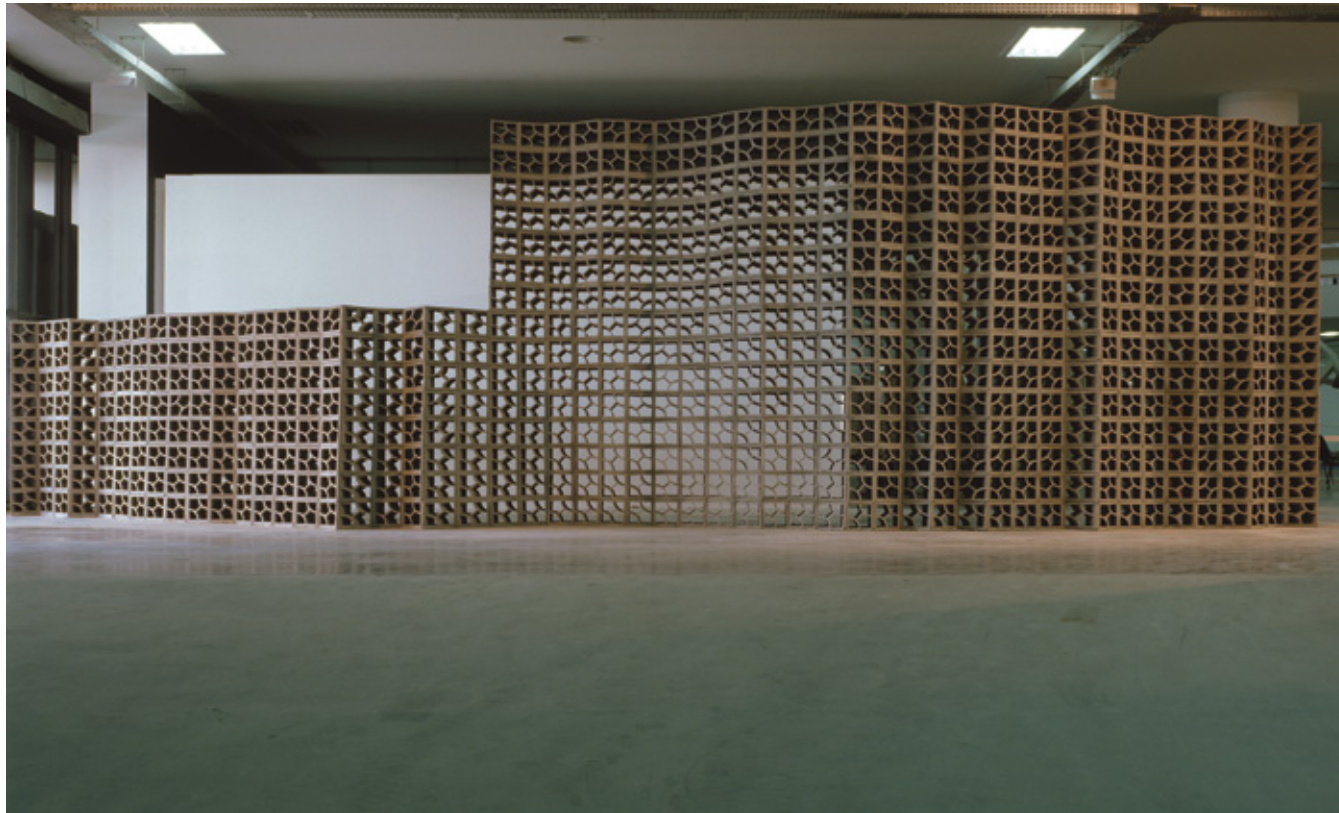


In *Paredes-favo*, Koch removed three glass panels from the Bienal Pavilion wall and replaced them with small honeycomb-shaped cobogós. This kind of 'breathing area' allowed the scents and breezes of Ibirapuera Park to flow into the exhibition space.



Paredes-favo, 2006

installation view



Finally, *Uma boa ordem*, in collaboration with Mexican artist Héctor Zamora, employed elements of the traditional manufacture and application of cobogós in Brazilian architecture. The installation consisted of a wall composed of customized cobogós, with different angles and depths, arranged in a wavy pattern.

Lucia Koch and Héctor Zamora
Uma boa ordem, 2006
clay brick modified with
9, 18 and 24 degrees sections
variable dimensions

installation view

degradê sp 2004

installation

Pintura reencarnada, Paço das Artes,
São Paulo, Brazil

Degradê SP, part of the group exhibition *Pintura reencarnada*, at Paço das Artes in São Paulo, was Lucia Koch's first work involving translucent surfaces printed with a gradient based on colors of the sky. The tarpaulin stretched across the institution's main entrance had colors transitioning from clear blue to lead-gray. Following the creation of this work, the artist continued to explore filter screens in numerous subsequent projects, always seeking to strategically occupy the architectural spaces where she exhibits her work.

Degradê SP, 2004

installation view

→

installation view





nara roesler

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