

nara roesler

karin lambrecht



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## 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*, 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

- *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)
- 25<sup>th</sup> 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)
- 4<sup>th</sup> La Habana Biennial, Cuba (1992)
- 19<sup>th</sup> 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

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<b>4</b>	recent paintings, 2011–
<b>14</b>	drawings and prints
<b>18</b>	works on paper
<b>30</b>	Installations
<b>32</b>	paintings, 1990s and 2000s
<b>39</b>	blood works, 1997–2008
<b>44</b>	paintings, 1980s
<b>50</b>	early work, painting exercises, 1980s

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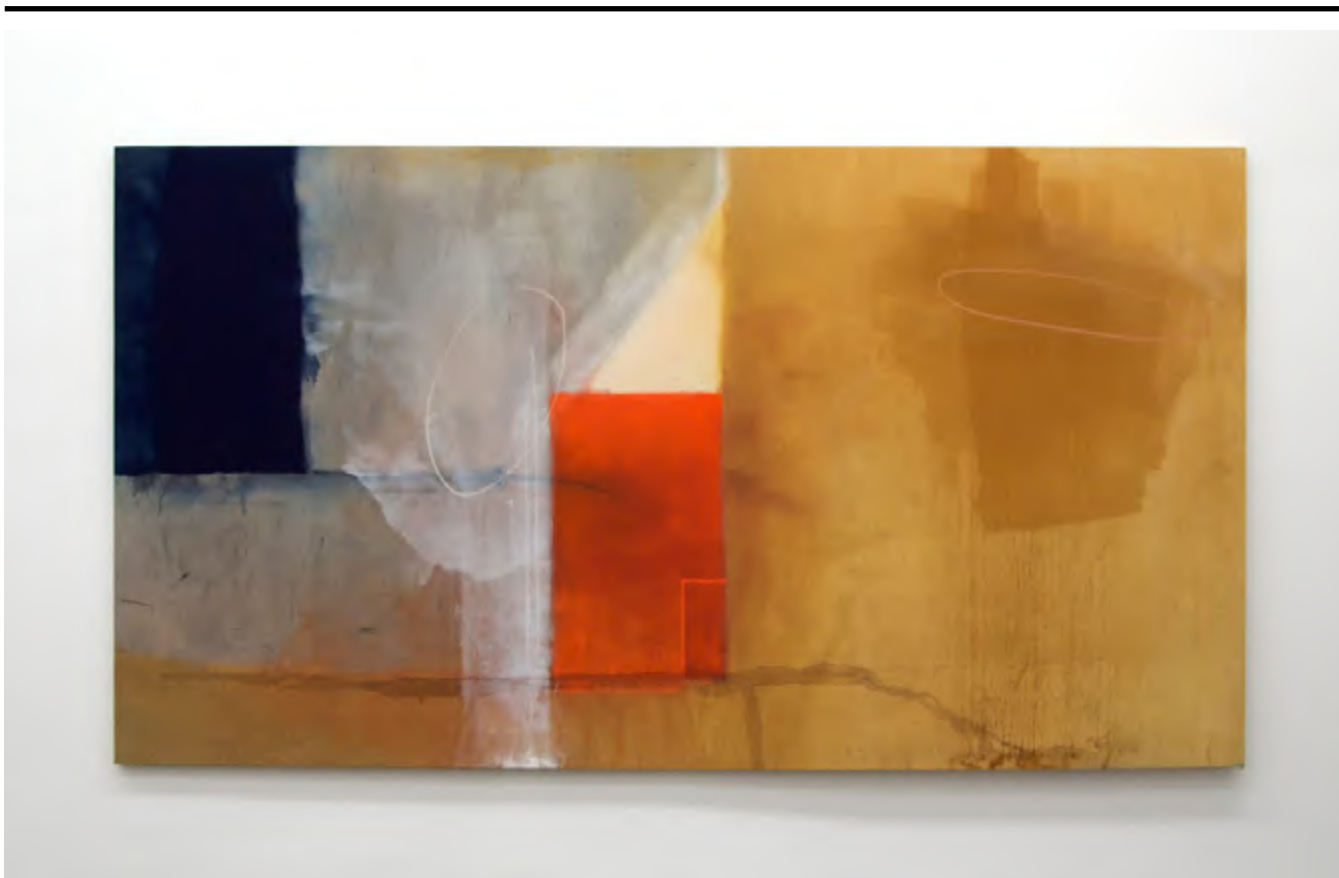
## recent paintings 2011–

In Karin Lambrecht's most recent works, one denotes a tightening of the relationship between her painting and the natural environment. In 2008, the artist traveled to Jerusalem, where the landscape, its vastness, light and rich hues of yellow, ocre and sand, had an enormous impact on her imagination. The experience gave rise to a body of work titled *Territórios de areia* (2011) characterized by ample fields of vivid and complementing colors. Within the series, she also created other bodies of works, such as *Cisternas*, *Moinhos de vento*, *Luz-cor* and *Territórios d'Areia*. Lambrecht experimented with an expressive gestural production and with chromatic luminosity, with a striking encounter between warm and cold colors.

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*Cisterna / Territórios d'Areia*, 2011  
pigments in acrylic emulsion,  
rain water and copper on canvas  
170 x 150 cm | 66.9 x 59.1 in





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*Territórios d'Areia II*, 2011  
burnt ashes of plants,  
pigments in acrylic medium,  
rain water and pastel on canvas  
190 x 365 cm | 74.8 x 143.7 in

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Lambrecht also turned to explore other processes of making whereby nature directly interfered with the canvas. For example, *Durante a chuva* (2015) is composed of traces of fallen stones and rain, to which the canvas was exposed during the process of creation. In addition, the artist incorporated the use of charcoal in her practice, adding a deep black to her compositions that emphasizes the vivacity, shine and transparency of her other pigments.

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*Com Sol*, 2015  
pigments in acrylic medium  
and dry pastel on canvas  
98 x 87 cm | 38.6 x 34.3 in





*Mundu*, 2011/2012  
burnt ashes of plants,  
pigments in acrylic medium,  
rain water and pastel on canvas  
200 x 340 cm | 78.7 x 133.9 in



*Night Winter (Noite Inverno)*, 2010  
pigments in acrylic medium  
and dry pastels on canvas  
64,5 x 46,4 cm | 25.4 x 18.3 in



Vós, 2017  
pigments in acrylic medium  
and dry pastels on canvas  
218 x 215 cm | 85.8 x 84.6 in



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*Men and Woman*, 2018  
pigments in acrylic medium and  
charcoal on canvas  
162 x 168,5 cm | 63.8 x 66.3 in

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→  
exhibition view  
*Cores, palavras e cruces*, 2012  
Galeria Nara Roesler,  
São Paulo, Brazil  
photo © Everton Ballard  
and Galeria Nara Roesler







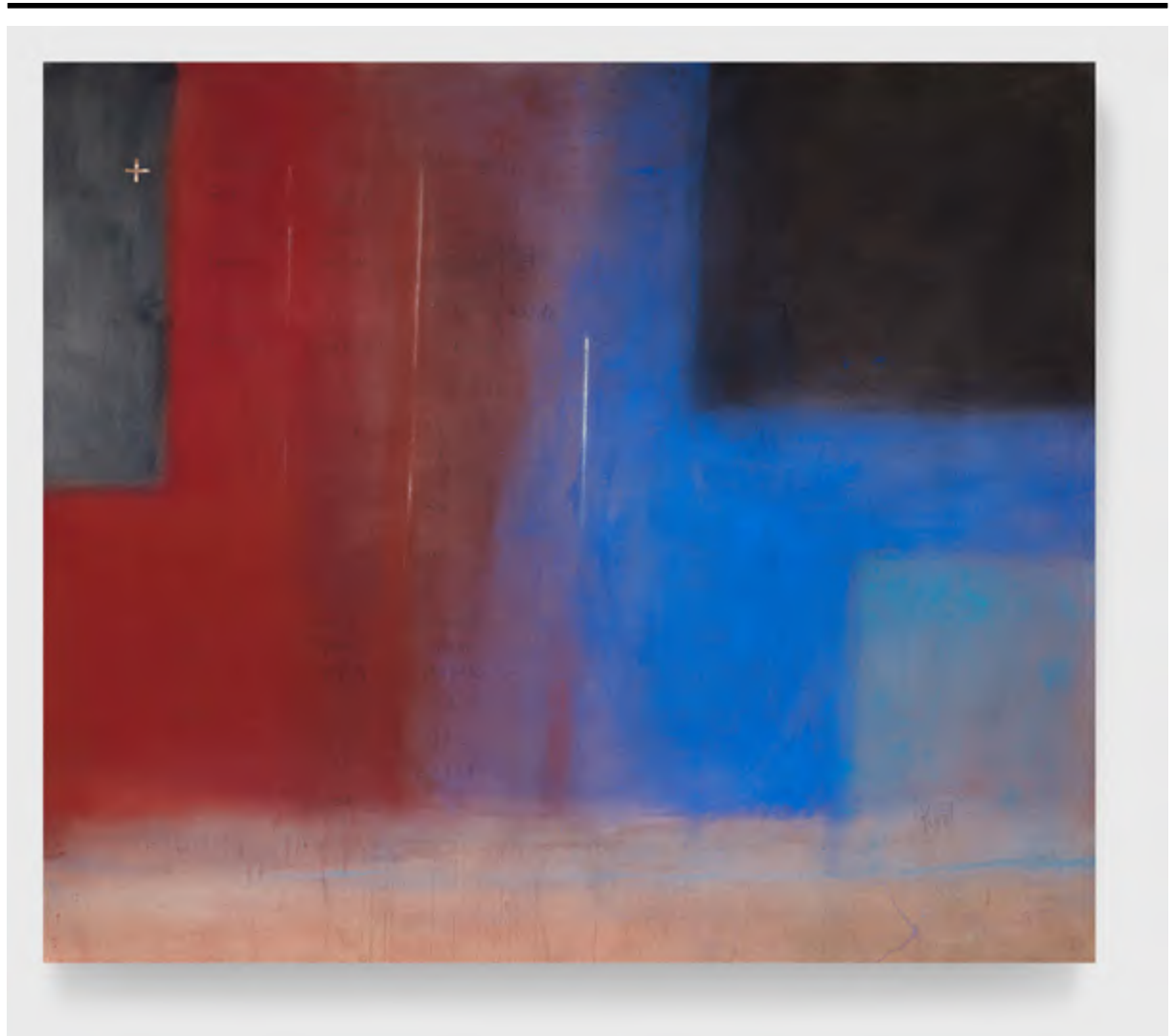
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Vazios, 2008  
pigments in acrylic  
medium on canvas  
136 x 255 cm | 53.5 x 100.4 in

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The artist's move to Broadstairs, on the Isle of Thanet in the UK, has brought changes to her painting. The brightness of the location influences the broad surfaces of color with which the artist coats her canvases, which take on a more specific palette, sometimes lighter and softer.

The earthy and bluish tones typical of her painting are revisited in new chromatic and formal arrangements. With an intense luminosity, his paintings present compositions between warm and cool colors in a harmonious encounter of subtle gradations. Instead of marked contrasts, we are faced with a nuanced, less matte painting. Lambrecht even points out that the red tones now have less to do with the earth, as in previous works, and much more to do with the sky, since one of the characteristics that most attracted his attention in Broadstairs is precisely the reddish quality it is capable of acquiring at the end of the day.



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*Primeira lua nova*, 2021  
pigments in acrylic emulsion  
and charcoal on canvas  
171 x 206 x 4 cm  
67.4 x 81.3 x 1.6 in

exhibition view  
*Seasons of the Soul*, 2024  
Rothko Museum, Letônia



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*Fragmento*, 2021  
pigments in acrylic emulsion  
and charcoal on canvas  
171 x 171 cm  
67.3 x 67.6 x 2 in





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*Sea, Sun and Summer  
in England, 2025*  
pigments in acrylic resin,  
copper and soft pastel on canvas  
114 x 131 cm  
44.9 x 51.6 x 1.4 in



*Lagoinha*, 2025  
pigments in acrylic resin,  
copper and soft pastel on canvas  
110 x 125 cm  
43.3 x 49.2 in

exhibition view  
*a intimidade da luz*, 2025  
nara roesler rio de janeiro



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## works on paper

At the beginning of 2010, Karin Lambrecht created a series of works, or rather experiments, on paper. The pieces were neither drawings or paintings, but rather material and pictorial investigations.

*Legendas para Bergman*, produced between 2011 and 2012, is made up of a group of translucent silk papers, measuring 135x60cm each and adorned with a collage of silver leaves and paper, creating crosses and letters that compose almost invisible words and symbols. The work hangs from the ceiling as a silent discourse in space. Alternatively, *Por favor mais luz—a criação do mundo em sete dias*, *Something*, *Luz*, and *Verdades*, all created in 2010, combine a series of gestures such as cutting and folding, with a variety of materials including styrofoam, gold leaf and paper, and acrylic pigments.

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*Territórios d'Areia II*, 2011  
burnt ashes of plants,  
pigments in acrylic medium,  
rain water and pastel on canvas  
190 x 365 cm | 74.8 x 143.7 in





*Yesterday*, 2017  
gold, watercolor and  
on tissue paper  
75 x 25 cm | 29.5 x 9.8 in



*Untitled*, 2015  
monotype, fabric, thread and gold  
sheet on japanese paper  
49 x 25 cm | 19.3 x 9.8 in



*Something*, 2010  
 styrofoam, pigments in acrylic  
 emulsion, gold leaf, cuts and paper  
 folds on paper  
 77 x 53 cm | 30.3 x 20.9 in



*Light (Luz)*, 2010  
 bandage, pigments in acrylic  
 emulsion, cuts and paper  
 folds on paper  
 65 x 52 cm | 25.6 x 20.5 in



*Verdades*, 2010  
 gold, pigments in acrylic emulsion,  
 cuts and paper folds on paper  
 60 x 45 cm | 23.6 x 17.7 in

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*Por favor mais luz—a criação do  
mundo em sete dias / pendurada/  
uma segunda versão mais resumida  
com outra cor, 2009*  
copper, paper fold and pigments  
95 x 60 cm | 37.4 x 23.6 in





*The house of St. Matthew  
and Marie*, 2009  
copper, folds and cuts on paper  
50 x 50 cm | 19.7 x 19.7 in



*Jardim a Noite*, 2011  
pigments in acrylic emulsion, glue,  
gold, cuts and folds on paper  
54 x 54 cm | 21.3 x 21.3 in



*Vento, montanhas enlaçadas*, 2015  
satin, dry pastel, felt, copper, collage  
and pins on paper  
105 x 75 cm | 41.3 x 29.5 in

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*O filho do homem*, 2015  
watercolor, gold and silver leaf and  
collage on silk paper and felt, wood  
250 x 120 x 40 cm  
98.4 x 47.2 x 15.7 in

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exhibition view  
*Concepção*, 2016  
Galeria Nara Roesler,  
Rio de Janeiro, Brazil  
photo © Pat Kilgore  
and Galeria Nara Roesler

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→ →  
exhibition view  
*Cores, palavras e cruces*, 2012  
Galeria Nara Roesler,  
São Paulo, Brazil  
photo © Everton Ballardi  
and Galeria Nara Roesler









*Eucorpoterraluz*, 2016  
cutouts and overlays of  
transparent papers, satin,  
copper, and blood on paper.  
100 x 49 cm | 39.4 x 19.3 in



*Mãe*, 2016  
cotton felt, satin and gold leaves on  
Chinese paper  
102 x 52 cm | 40.2 x 20.5 in



*Fragmentos da Linguagem*, 2013  
watercolor, photographic paper,  
and copper on paper  
50 x 50 cm | 19.7 x 19.7 in



*Perdão*, 2011  
paper cutouts, acrylic emulsion  
pigment on paper, stamps,  
calligraphy with pencil and relief  
cover, gold leaf on paper  
60 x 50 cm | 23.6 x 19.7 in



*Legendas para  
Bergman, 2001–2002*  
Tissue paper, cutouts  
and silver leaves  
135 x 60 cm | 53.1 x 23.6 in

exhibition view  
*Cores, palavras e cruzes*, 2012  
Galeria Nara Roesler,  
São Paulo, Brazil  
photo © Everton Ballard  
and Galeria Nara Roesler

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Another important sequence of works are her watercolors, in reduced dimensions, which also combine aspects of collage and embroidery. Karin compares the act of making them to writing a letter, not only because of their size, but also because of the intimate nature of the works.

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*Magnetic Field*, 2025  
watercolor, embroidery,  
cutouts and collage on paper  
37 x 26 cm  
14.6 x 10.2 in





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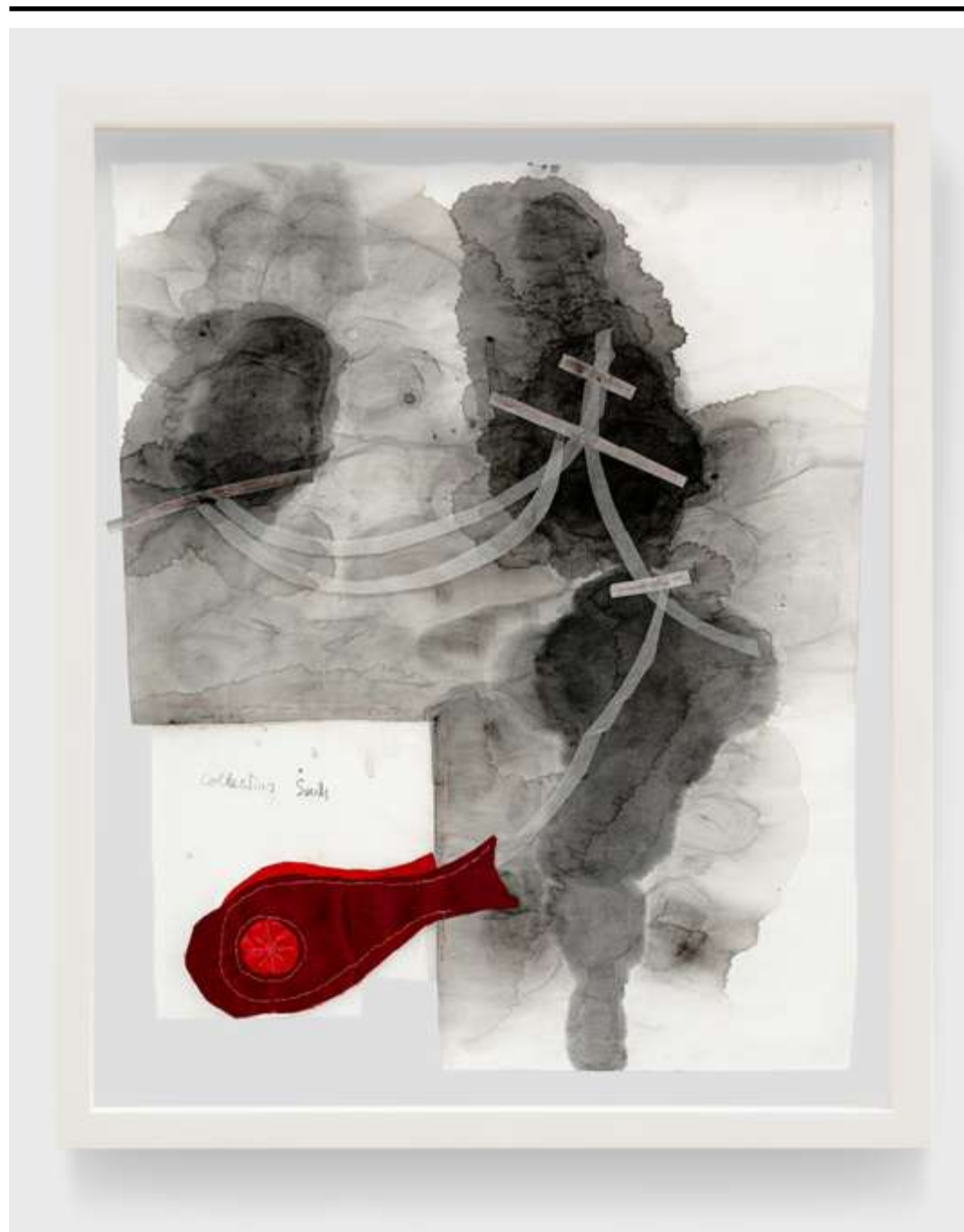
*Untitled*, 2024  
watercolor on paper  
37 x 26 cm  
14.6 x 10.2 in

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





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



*Collecting Souls*, 2020  
watercolor, satin and  
embroidery on paper  
50 x 40 cm  
19.7 x 15.7 in



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## drawings and prints

Karin Lambrecht's work is permeated with the practice of drawing, both in its original form and as a print. According to curator Paulo Miyada, 'Karin Lambrecht's writing and drawing have a pneumatic vocation, in other words, a capacity to retain the breath of a spirit.' The graphic nature of the work emerges through the artist's particular grammar in the use of lines, forms and often, writings. Language is an important aspect of Lambrecht's compositions—she notably transcribes biblical and literary excerpts. In 2015, on the occasion of the presentation of the installation *Eu sou tu* at the Instituto Ling, the artist rewrote an entire chapter of Thomas Mann's *The Magic Mountain*. Since 2019, she has also created a series of watercolor paintings onto which she writes everything that she is able to see from where she is working. Lambrecht has also intertwined the use of several different languages, including Portuguese, her mother tongue, German, her second language.

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*Fragmento de luz negra*, 2006  
etching  
60 x 40 m | 23,6 x 15,7 in

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*Untitled*, 2005  
echting ed 58/60  
59 x 59 cm | 23.2 x 23.2 in






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*Little cosmos*, 2009  
drawings and synthetic felt  
on folded paper  
56 x 79 cm | 22 x 31.1 in




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*Não matarás [Thou shalt not kill]*,  
2009  
drawings and plexiglas  
56 x 79 cm | 22 x 31.1 in

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→  
*Cruz elementar*, 2009 / 2011  
pencil, wood, silver, and  
synthetic felt on paper  
30 x 30 x 15 cm | 11.8 x 11.8 x 5.9 in



Karin Lambrecht  
Cristina  
BOSCHETTI  
2009-2011  
Tatiana





*9 de agosto de 1949, dia e noite, Camus em Porto Alegre*, 2008  
playwood, pigment, satin, digital  
photograph image projection  
500 x 500 cm | 196.9 x 196.9 in

## installations

Since the beginning of her career, Karin Lambrecht's work is characterized by a strong engagement with space. The artist has frequently reconfigured spaces through a particular disposition of her structures, paintings, drawings and objects, transforming the way in which we encounter each piece. Her preoccupation with space is notably present in works such as *9 de agosto de 1949*, *dia e noite*, *Camus em Porto Alegre*, *Vento luz e forma*, amongst others. Interestingly, the work *Morte da luz* (2007) represents an inflection point in Lambrecht's production. The piece was created as an intervention, whereby the artist, along with students from the Universidade de São Paulo (USP), assembled approximately three thousand gold leaves measuring 15,5x15,5 cm (each) onto a canvas placed on a 51m<sup>2</sup> wall of the university's Museu de Arte Contemporânea (MAC USP). She subsequently spread orange tree honey, collected from the university campus, on the canvas. With this, the impact of light, temperature, gravity and time altered the installation as the gold's shine began to darken, thus foregrounding the notion of material ephemerality.

→  
*Morte d'luz [Death of light]*, 2007  
Canvas covered in orange blossom  
honey, and approximately three  
thousand sheets of gold-leaf  
measuring  
51 m<sup>2</sup> | 549 ft<sup>2</sup>

exhibition view at MAC USP, 2007



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## paintings 1990s–2000s

Following Lambrecht's first experimentation with three-dimensional imagery, she returned to explore the use of the stretcher. Curator Paulo Miyada describes these pieces as, 'They are said to be paintings, but some might question the name—they occupy a space of transition, where works have in common a peculiar choice of materials and pictorial substrates, such as: felt, bee wax, gold, honey, wool, soil, linen, graphite linen, pigment and dry pastel. The simple expansion in resources, going beyond the trivial 'oil on canvas' would not be worthy of the name were it not for the clarity and scrupule with which each material acts within the pictorial field.' These diverse materials entwine and merge on the surface as the artist masterfully disposes them so as to create chromatic fields within which signs, shapes, textures and colors coexist.

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O lago, 1992  
pigments in acrylic medium,  
dirt and paper cutouts, wire  
and iron on canvas  
190 x 140 cm | 74.8 x 55.1 in







In her paintings, Karin Lambrecht repeatedly employs tones of blues and reds, which she traces back to their fundamental importance within western christian artistic tradition, noting that during the Middle Ages and the Renaissance, they were the most precious and expensive pigments and were mostly used to represent Jesus and the Virgin Mary. Often times one of the two colors predominate in her compositions, with variations in saturation or scale, other times, the artist chooses to transform them into violets and lilacs.

There is also a notable idea of accumulation in the artist's paintings, not only due to the juxtaposition of color, but also in her use of patchwork, as she often cuts the canvas and sows in other textiles, while frequently complementing her compositions with wax, threads and metals. With this, Karin Lambrecht captures our attention by triggering a certain startle, all while maintaining visual and perhaps sublime, harmony.

*Cor Te*, 2006  
Synthetic felt and pigments in  
acrylic medium on canvas  
150 x 135 cm | 59 x 53.1 in




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*Untitled*, 2005  
oil, pencil, fabric and  
paraffin on paper  
50 x 65 cm | 19.7 x 25.6 in

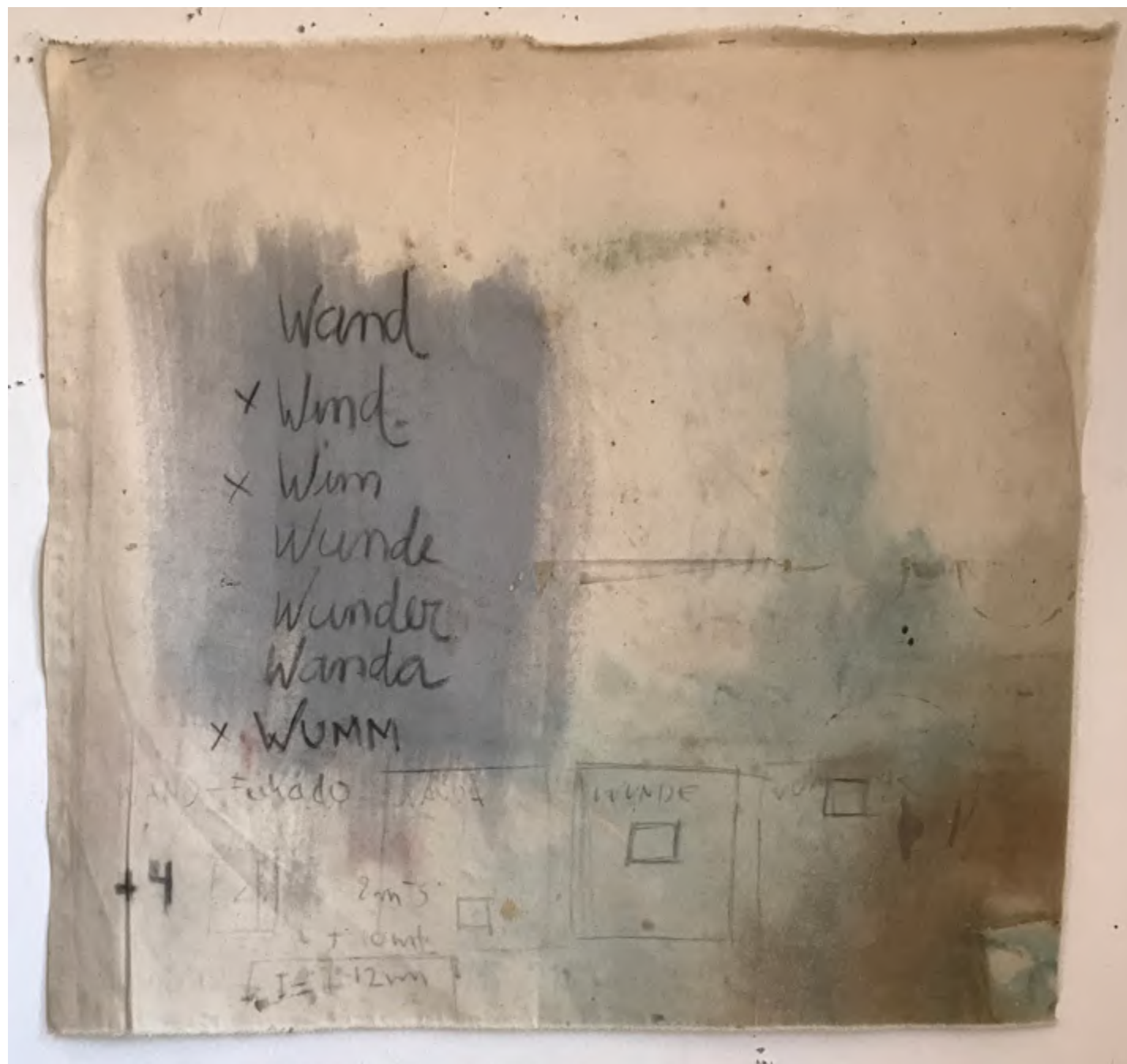



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*Untitled*, 2005  
oil and pencil on paper  
50 x 56 cm | 19.7 x 22 in



*Untitled*, 1990  
soil and pigments in  
acrylic medium on book  
20 x 27,5 x 1,5 cm | 7.9 x 10.8 x 0.6 in



Untitled, 1993  
 pigments in acrylic medium  
 and charcoal on canvas  
 72 x 75,7 x 3 cm | 28.3 x 29.8 x 1.2 in



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exhibition view  
*Arte Brasileira e  
Contemporânea*, 1994  
Casa de Cultura Mário Quintana,  
Porto Alegre, Brazil

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## blood works 1997–2008

Another important body of work in Karin Lambrecht's practice are pieces made with animal blood, particularly that of sheep synthesizing the relationship between the body, nature, death, life, religion and the profane. In terms of formal elements, these works showcase the artist's interest for different types of supports and for new pigments. In 1997, the artist began what would become a long-term investigation, amidst an epidemic of foot and mouth disease in Rio Grande do Sul, where the artist was living at the time. She started to research animal sacrifice rituals in the region, visiting sacrificial sites and delving into the history of the act. She became interested in the Jewish methods of sacrifice and was also taken by the idea that the executioner and the victim were seen to fuse during the process.



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*Meu corpo Ines*, 2005  
Sheep blood on dress  
and 2 photographs  
Installation  
variable dimensions

exhibition view  
*Lágrimas*, 2005  
Mosteiro de Alcobaça,  
Alcobaça, Portugal



*Morte eu sou teu* (1997) is one of Lambrecht's first works within this series—it is an assemblage of drawings on white towels, tied and hanging from a wall structure. The contrast in colors and the highly abstract and gestural compositions, do not offer the viewer a visual narrative, but rather present traces of juxtaposed gestures. In the artist's words: 'My work needs to abide by the 'ethical norms' in the eyes of the slaughterer, for me to be allowed to accompany them. It is a horrible moment. I know beforehand that I will see the death of a lamb, the suffering of an animal being slaughtered by a single knife stab. I believe that the work that I produce contains the memory of these events, though it is an invisible memory to the eye, it is there nonetheless. It is notably contained in the work *Pai*. I consider the blood stain to be the shadow of the matter, something like a continuous tension of organic existence, constantly generating a conflict between body and spirit.' *Animal* (2004), *Desmembramento* (2000) and *Caixa de primeiro socorro* (2005) also fall into this practice; the latter, which incorporates the use of photography, was notably exhibited at the 5th Mercosur Biennale.

*Animal*, 2004  
sheep blood on white cloth and paper  
170 x 50 cm / 67 x 127 cm  
66.9 x 19.6 in / 26.3 x 50 in

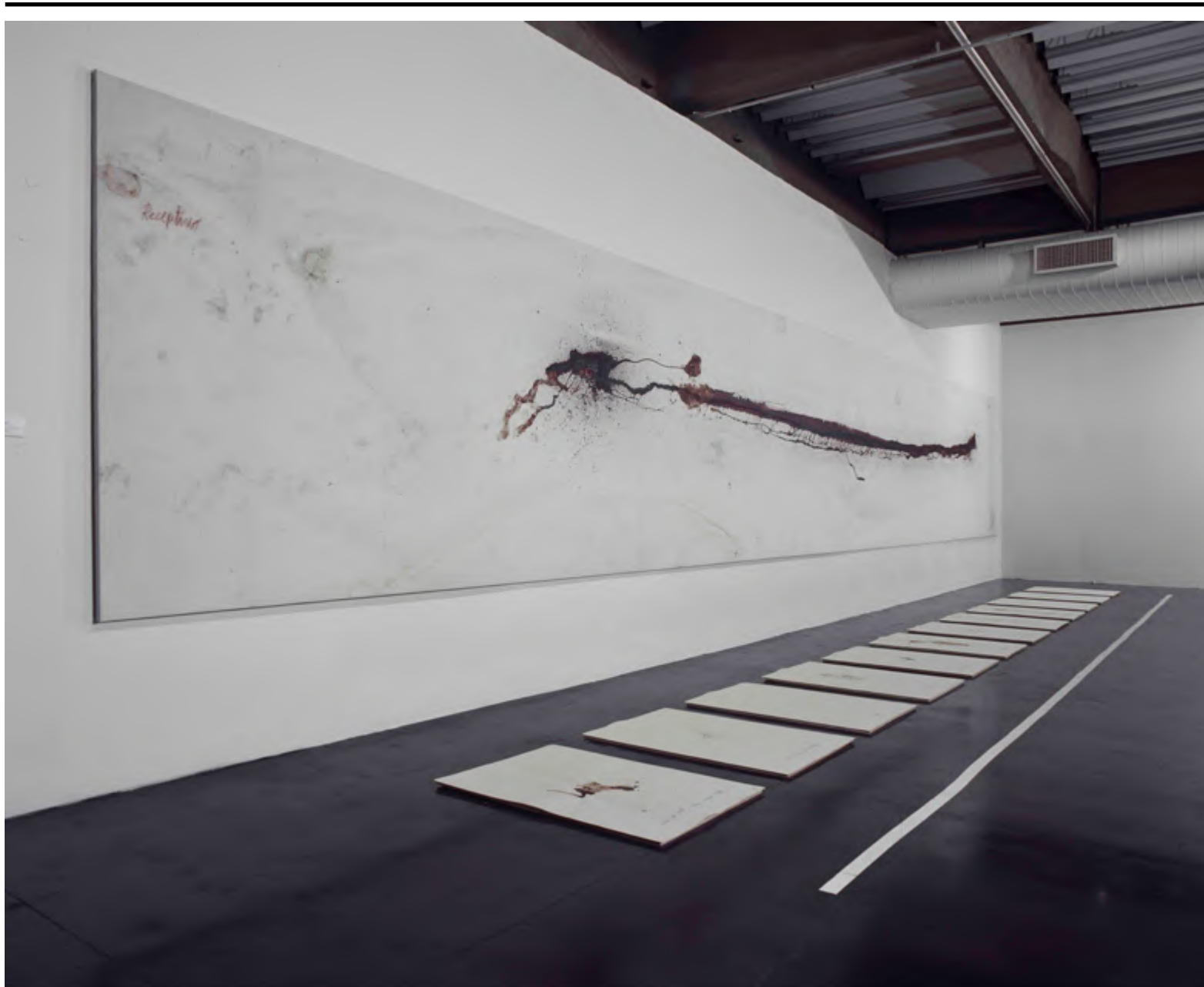
In 2002, Lambrecht was invited to participate in the 25th São Paulo Biennale. On this occasion, the artist created an installation made up of four white dresses hung from a wooden wall structure. Three of the four garments were covered in animal blood, which the artist had collected during animal slaughtering in three different locations. She also placed three cruciform nests containing bloody textiles. At the bottom, she added a black and white photograph portraying two hands holding a lamb's entrails.

*Meu corpo Inês* (2005) was created as part of a project that brought together eight artists to conceive works in homage to Dona Inês de Castro, who was D. Pedro I of Portugal's lover and with whom she had four children. She was assassinated in 1355 following the king Dom Afonso IV's orders. Karin Lambrecht created a performance, or action, which was recorded with photographs and subsequently exhibited as an installation. The piece portrayed her mother and daughter who acted out two different times in Inês' life. In reconstructing her death, the artist describes observing vivid red blood gushing, making her opt for black and white records as a means of introducing a sense of silence into the scene. The final piece includes the garments used during the performances, set onto a structure on the floor that was placed before the photographs.



*untitled*, 2001  
four cotton cloths with bloodstains  
taken from slaughtered sheep in three  
different cities in Rio Grande do Sul  
variable dimensions

exhibition view  
25<sup>th</sup> Bienal de São Paulo, 2002  
São Paulo, Brazil



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*Desmembramento*, 2000  
sheep's blood on linen  
180 x 1170 cm | 70.9 x 460.6 in

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→  
*Caixa do primeiro socorro*, 2005  
sheep blood on fabric and paper,  
documentation of an action in Chile  
variable dimensions

exhibition view  
5<sup>th</sup> bienal do Mercosul, 2005  
Porto Alegre, Brazil





2010 (*Title*), 1990  
pigments in acrylic medium on  
canvas  
330 x 200 cm | 129.9 x 78.7 in

exhibition view  
*Subdistrito*, 1990  
São Paulo, Brazil

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## paintings 1980

Starting in 1986, Karin Lambrecht's research became increasingly geared towards painting, all while maintaining a spatial dimension to her work through the use of collages and assemblages. The works from this period are characterized by large, cut-out and suspended planes. In curator Agnaldo Farias' words, the artist 'deconstructed the quadrilateral canon of painting, she deconstructed its structure, reorganizing the geometry of the stretcher into a spontaneous composition, closer to that of more rugged constructions, like banners or cabins. Her paintings, fixed in such structures, were made with torn and burnt textiles, some would exhibit the stretcher, or loose parts of it, along with fragments of industrial scrap metals—remnants of forgotten and unused utensils—small volumes created with coarse materials, such as corrugated metal sheets and wood strips.' Her interest for diverse materiality reveals a desire to explore and expand the possibilities of art, broadening pictorial canons. Her works at the time were also characterized by the use of blue pigments, which would remain in the artist's practice in the following years, then combined with reds, yellows and shades of ocre.

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→  
Fragmentos Amorfos, 2006  
earth, oil, chalk, cloth, felt,  
and copper clips  
183,5 x 192,5 cm | 72.2 x 75.8 in  
exhibition view at  
Pinacoteca do Estado de São Paulo





On the occasion of the 19<sup>th</sup> São Paulo Biennale, curated by Sheila Lerner, Lambrecht created the work *Ester ou Ester entra no pátio interior da casa do rei*. The title of the installation refers to a Jewish narrative, also present in the Bible. The artist's work often engages with metaphysical themes, incorporated through the use of direct citations from scriptures or symbols, such as the cross. Lambrecht does not consider herself to be a religious person, but feels attracted to the concept—she has recurrently researched the phenomenon and its narratives, as a means of better understanding its impact and importance within Western culture. Her proposition for the Biennale consisted of numerous and diverse elements, including a photograph of an indigenous child washed over with paint and incorporated into a composition of paintings and other three-dimensional elements. The composition was complemented with assembled, piled up and balanced wood benches, which instability converged with the canvases' pictoriality and materiality.

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*O destino: Muss es sein –  
es muss sein, 1986*  
pigments in acrylic medium  
on canvas and scrap metal  
280 x 200 cm / 110.2 x 78.7 in

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→  
*Ester ou Ester entra no patio interior  
da casa do rei, 1987*  
pigments in acrylic medium on  
canvas and scrap metal  
250 x 250 cm / 98.4 x 98.4 in (each)

exhibition view  
19<sup>th</sup> São Paulo Bienal, 1987  
São Paulo, Brazil



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*Untitled*, circa 1980  
pigments in acrylic medium  
and paper collage on canvas  
190 x 146 cm | 74.8 x 57.5 in



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## early work, painting exercises 1980

After graduating from printmaking and design studies at the Universidade Federal do Rio Grande do Sul at the end of the 1970s, Karin Lambrecht moved to Germany—her father's motherland—where she pursued courses at the Hochschule der Künste in Berlin with Raimund Girke and Robert Kudielka. Through them, she was introduced to a new intellectual and artistic scene in the city, leading her to abandon her previous practice in postal art while turning to painting and investigating relations between materials and space. Soon enough, her practice inserted itself into a study of the relationship between the pictorial, the sculptural and space, also influenced by references to Arte Povera and artists such as Robert Rauschenberg.

*Caminho do rio* (1982) notably synthesizes several of Lambrecht's first thematic and material experimentations. For this piece, she placed pigments using egg tempera and Lacagum onto a box covered with impermeable cardboard. The object was subsequently thrown into a river. The colors applied onto the surface of the work merged with the reflections of the water, creating a composition somewhat impressionist. Other works from this period were made similarly using wood, wool, or placing cardboard boxes on sand or snow. With this, the artist seemed to explore the possibilities in finding contrasts and similarities between shapes, colors and materials, while establishing a relationship between natural and human-crafted objects.



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*Caminho do rio*, 1982  
color study; pigments on  
cardboard box,  
River Spree, Berlin



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*Caminho do rio*, 1982  
color study; pigments on  
cardboard box,  
River Spree, Berlin

nara roesler

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