

galeria

nara roesler

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new york

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## artur lescher

### inverso do infinito

opening october 13, 2020 | exhibition oct 14 - dec 23, 2020



Artur Lescher. *Mintaka*, 2019. Brass, green multifilament lines and steel cable. 242,3 x ø 39,2 cm/95.4 x ø 15.4 in. Courtesy of the artist and Galeria Nara Roesler

**Galeria Nara Roesler | Rio de Janeiro** is proud to present *Inverso do infinito* [The Inverse of the Infinite], Artur Lescher's solo show. The exhibition features ten never-seen-before works produced between 2018 and 2020 by the artist. The works synthesize and unfold many of the elements that constitute his original sculptural practice.

Artur Lescher is inscribed as one of the main exponents of contemporary Brazilian sculpture, precisely because of his ability to articulate principles of this genre from a current and in-depth gaze. His production renews the heritage of the formal geometric rigor of the Russian avant-garde of Vladimir Tatlin and Kazimir Malevich, as well as the sinuosity of Jean Arp and Constantin Brancusi. The latter is an undeniable reference for the artist, not only for the pronounced verticality of Lescher's structures, but also for the specular politeness of the surface that, when reflecting and distorting the space, place the viewer, or his image, within the work.

On the one hand, Brancusi innovated by disintegrating the separation between sculptural object and exhibition space, both by abolishing and by integrating the pedestal into the sculpture, Lescher uses a similarly radical strategy, leaving its

structures suspended in space. In recent years, Lescher has turned to a plastic research in which one of the main elements that make up his pieces is gravity. The paths of this investigation have been revealed in individual exhibitions at renowned institutions, such as *Porticus* (2017) at the Palais d'Iéna, in Paris, and *Suspensão* [Suspension] (2018), a major retrospective at Pina Estação, in São Paulo.

In the sculptural tradition, gravity is the physical phenomenon responsible for originating the dichotomy between lightness and weight. It is in the tension and balance between these elements that Lescher creates his structures based on the manipulation of matter and its disposition in space, guiding the public's perception. Almost all the works presented in this exhibition are suspended in the gallery. This formal solution accentuates the action of gravity, a force that governs the hierarchy of the attraction between bodies, and promptly points us to the corporeality of both the sculptural object and the observer in its spatial occupation.

*Rio Léthê # 13* (2020) can be considered as an inflection point in the show, not only because it is the only wall work, but because of its materiality and shape. Its undulating fluidity is the result of an investigative process that has been developing for over fifteen years in the practice of Artur Lescher. From materials such as felt or steel, the artist creates sinuous shapes that are part of the Rios series. In Greek mythology Léthê is the watercourse that leads to Hades and oblivion. Here, it seems to express the movement of continuous re-elaboration of memory, the memory of the very processes and forms that are at the heart of Lescher's practice and which, when revisited, return not as repetition, but with the power of difference.

*Inverso do infinito* [The Inverse of the Infinite], a solo show by Artur Lescher, will be on display at Galeria Nara Roesler, Rio de Janeiro, from October 13 to December 23, 2020. The visitation will be made by prior appointment.

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**opening**

october 13, 2020

**visits by appointment only**

agendamento@nararoesler.art

**exhibition**october 14 – december 23, 2020  
monday to friday, from 10 am to 7 pm  
saturday, from 11 am to 3 pm**galeria nara roesler | rio de janeiro**rua redentor 241 ipanema  
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**about the artist**

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.

Born in 1962 in São Paulo where Artur Lescher still lives and works. Some of his latest solo shows include: *Artur Lescher: suspensão*, at Estação Pinacoteca (2019), in São Paulo, Brazil; *Asterismos*, at Almine Rech Gallery (2019), in Paris, France; *Porticus*, at Palais d'Iéna (2017), in Paris, France; *Inner Landscape*, at Piero Atchugarry Gallery (2016), in Pueblo Garzón, Uruguay. Recent group shows include: *Tension and Dynamism*, at Atchugarry Art Center (2018), in Miami, USA; *Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry*, at Fundación Pablo Atchugarry (2017), in Maldonado, Uruguay; *Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection*, at Mana

Contemporary (2016), in Jersey, USA; *El círculo caminaba tranquilo*, at Museo de Arte Moderno de Buenos Aires (MAMBA) (2014), in Buenos Aires, Argentina; *The Circle Walked Casually*, at Deutsche Bank KunstHalle (2013), in Berlin, Germany. His works are included in major public collections such as those of the: 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.

### **about the gallery**

Galeria 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 Hotel program, 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.

### **press**

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