

galeria

nara roesler

são paulo  
rio de janeiro  
new york  
[www.nararoesler.com.br](http://www.nararoesler.com.br)  
[info@nararoesler.com.br](mailto:info@nararoesler.com.br)

## frieze new york

may 3–6, 2018

booth A26

randall's island park  
20 randall's island connector  
new york ny usa

### private view

may 3 | 5pm - 8pm

### public dates

may 4 | 11am - 7pm

may 5 | 11am - 6pm

may 6 | 11am - 6pm

**Galeria Nara Roesler** presents a selection of Arthur Lescher's hanging "pendulums" and Abraham Palatnik's Progressive Reliefs. Lescher's sculptural pieces often make use of unadorned materials, particularly metal and wood, to create smooth textures and reflective surfaces. These material features accentuate the sculptures' precisely calculated geometry, activating the viewer's awareness of space and imbuing the pieces with the power to structure the site they occupy. Lescher's mathematical arrangement is echoed in the geometric vibrations present in Palatnik's works. Through sequential arrangement of paper board cut into sinuous forms, Palatnik challenges the viewer's perception of space. Light permeates the interstices between segments and enhances the optical effect caused by the displacement of material in the direction of movement. The vertical presentation of Lescher's sculptures is complemented by the horizontal display of Palatnik's reliefs, establishing a dialogue between two Brazilian artists, who employ geometric forms as a means to invite the viewer to carefully observe his or her surroundings.



Abraham Palatnik  
**Untitled**, 2014  
duplex paperboard and wood  
32.7 x 29.9 in

### Abraham Palatnik

Brazilian, b. 1928 in Natal, Brazil | Based in Rio de Janeiro, Brazil

The hypnotic optical effects of Palatnik's abstract cardboard constructions, part of his iconic Progressive Reliefs series, are achieved through a meticulous multistep process. First the artist places numerous thin strips of duplex paperboard next to one another. He then carves into the boards at various depths with a double-bladed instrument. Finally, he pushes the cut boards up or down to create undulating, rhythmic patterns that mimic the motion of unruly waves, the recording of an erratic heartbeat, or the static of a scrambled television station.

A foundational figure in the development of kinetic and Op art in Brazil, Palatnik's investigations into technology, mobility and light led to a groundbreaking understanding of visual phenomena. He created his first "Kinechromatic Devices" in 1949, one of which, a motorized light sculpture which cast a play of light and shadow into space, was shown at the first Bienal de São Paulo (1951). Palatnik went on to be included in seven further editions of the Bienal, as well as the 32nd Venice Biennale (1964). Now in its seventh decade, the artist's practice continues to investigate movement, time and perception itself.

#### ongoing exhibitions:

Garage Museum of Contemporary Art, 9/45 Krymsky Val, 119049, Moscow, Russia - group show  
*The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America*  
March 17, 2018 - May 09, 2018

#### recent:

Museum of Modern Art in Warsaw - group show  
*The Other Transatlantic. Kinetic & Op Art in Central & Eastern Europe and Latin America*  
November 11, 2017 - February 11, 2018

Pacific Standard Time: LA/LA, Palm Springs, USA - group show  
*Kinesthesia* curated by Dan Cameron  
October 1, 2017 - February 18, 2018

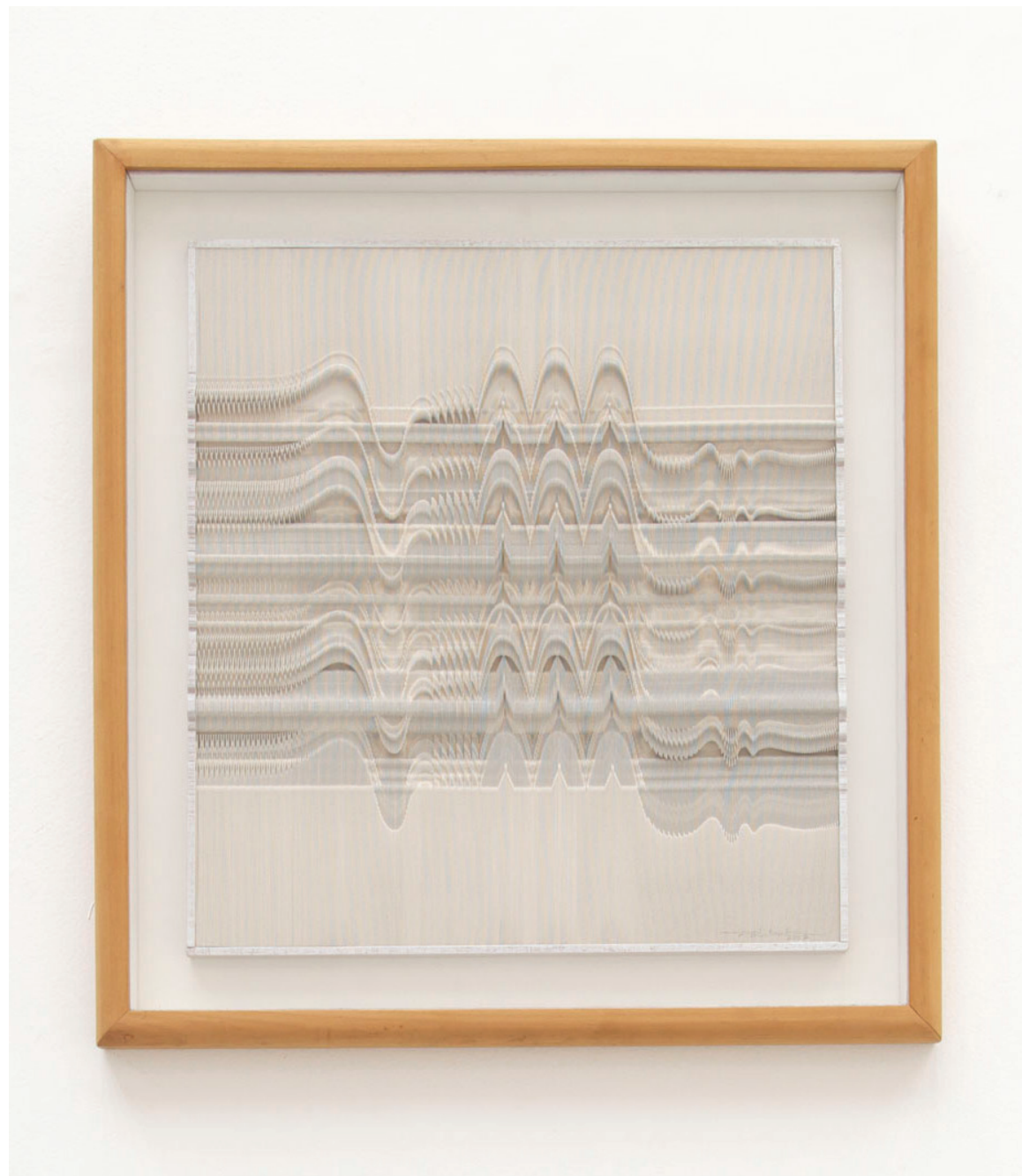
Met Breuer, New York, USA - group Show  
*Delirious | Art at the Limits of Reason*  
September 13, 2017 - January 14, 2018

El Museo del Barrio, New York, USA - group show  
*The Illusive Eye* curated by Jorge Daniel Veneciano  
Feb 3 - May 21, 2016



Abraham Palatink  
**Untitled**, 1982  
progressive relief on duplex paperboard and wood  
32.7 x 29.9 in





Abraham Palatink  
**C - 88**, 2007  
duplex paperboard and wood  
32.7 x 28.7 in

## Artur Lescher

Brazilian, b. 1962 in São Paulo, Brazil | Based in São Paulo, Brazil

Artur Lescher's work investigates the tangible qualities of objects and their interaction with architecture. His preference for single volumes, suspended and subjected to the force of gravity creates a unique tension between the proportions of the space and the object. At the core of his practice is a focus on perceived boundaries, between, for example, reality and its representation. This is further intensified by the use of materials such as metal, stone, wood, brass and copper, which have been removed from their usual functions and rearranged. Lescher gained broader recognition after his participation in the 19th Bienal de São Paulo (1987). He was also featured in the 2002 edition of the São Paulo Biennial and the 2005 Mercosul Biennial. The artist has been the subject of solo exhibitions in Latin America, Europe and the United States, including two exhibitions at the Tomie Ohtake Institute in São Paulo (2006) and, more recently, a solo exhibition at the Palais d'Iéna in Paris (2017).

### recent exhibitions:

CESE, Palais d'Iéna, Paris, France – solo show

*Porticus* - Curated by Matthieu Poirier

17-25 October, 2017

Caixa Cultural, São Paulo, Brazil – group show

*Fronteiras, limites, interseções entre a arte e o design*

May 27 – July 30, 2017

Instituto Itaú Cultural, São Paulo, Brazil – group show

*Modos de ver o Brasil: Itaú Cultural 30 anos*

May 25 – August 13, 2017

Espaço Cultural do BNDES, Rio de Janeiro, Brazil – group show

*Desmedidas*

December 14, 2016 - February 10, 2017

Artur Lescher

***Saiph***, 2018

brass

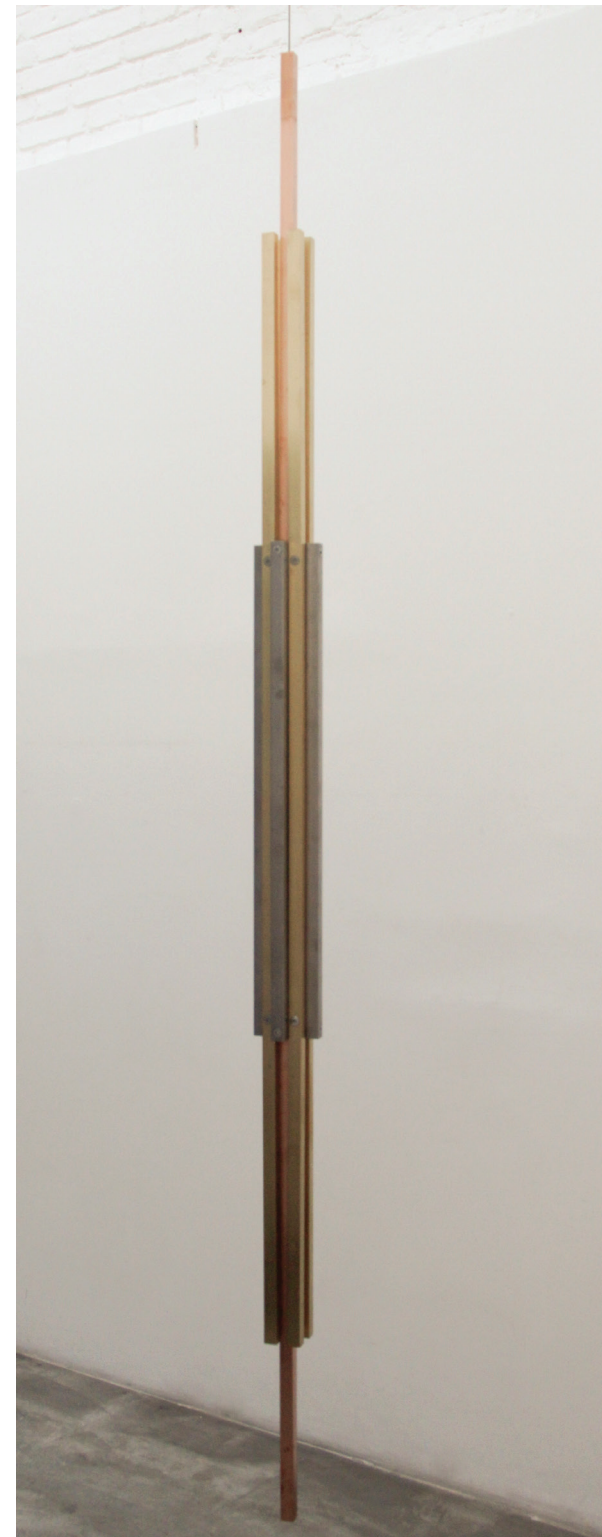
86.6 x 4.7 in





Artur Lescher  
***Untitled (diamantado)***, 2015  
aluminum  
86.6 x ø 4.87 in

Artur Lescher  
*Bill*, 2014  
copper, brass and aluminum  
94.5 x 3.9 x 3.9 in







Artur Lescher  
*Itze*, 2017  
brass and steel cable  
86.6 x 4.7 in

Artur Lescher  
**Quatro**, 2018  
cabreúva wood  
78.7 x 4.7 x 4.7 in





Artur Lescher  
**Lilla #3**, 2018  
brass  
86.6 x 4.7 x 4.7 in



Artur Lescher  
**Arturo**, 2018  
brass and multi-filament line  
70.9 x 9.6 x 9.6 in



**Galeria Nara Roesler** is a leading Brazilian contemporary art gallery, focused on Brazilian and international artists. The gallery seeks to foster a dialogue between its represented artists, among whom are seminal figures who emerged in the 1950s, as well as preeminent mid-career and emerging artists. Founded by Nara Roesler in 1989, the gallery aims to foment curatorial practice and uphold the highest quality in artistic production. The gallery's aims are carried out through: a rigorous exhibitions program created in collaboration with its artists; the Roesler Hotel program, a platform for curatorial projects; and partnerships with institutions and curators, who enable the gallery to support its artists beyond the gallery's spaces. In 2012, the gallery doubled its exhibition space in São Paulo, in 2014 it opened a second outpost in Rio, and in 2015 it established a space in New York City, as a means to continue its mission to provide the best platform for its artists to promote their work.

