

galeria

nara roesler

theory of the
inevitable convergence

Galeria Nara Roesler | New York presents *Theory of Inevitable Convergence*, a collective of the artists Artur Lescher, Carlito Carvalhosa and Marco Maggi. The show will highlight untapped convergence points between the narratives of the three artists.

In addition to formal artistic intersections, the chosen works carry important questions the three artists have recurrently posed to the public such as the way in which their works relate to the surrounding space; be it through interference and disruption or suggesting an unknown place, linked or not the physical realm. This procedure invites the viewer to experience new circumstances and perhaps rethink their relationship to the world around them.

In the exhibition will be: *Finials*, small sculptures on pedestals meant to reference architectural structures and *Pendulum* by Artur Lescher; an installation by Carvalhosa composed of mirrored aluminum oils and tubular lamps and Maggi presents *Podium*, a triptych of three panels each different sizes and colors composed of signs carved with precision on metallic sheets.



exhibition view -- galeria nara roesler | new york, 2017



Artur Lescher
Lilla, 2017
brass
66.9 x 4.7 in

Artur Lescher
Finial 1, 2017
brass
20.5 x 15.7 x 15.7 in

Artur Lescher
Finial 7, 2017
aluminum and brass
18.1 x 15.7 x 15.7 in

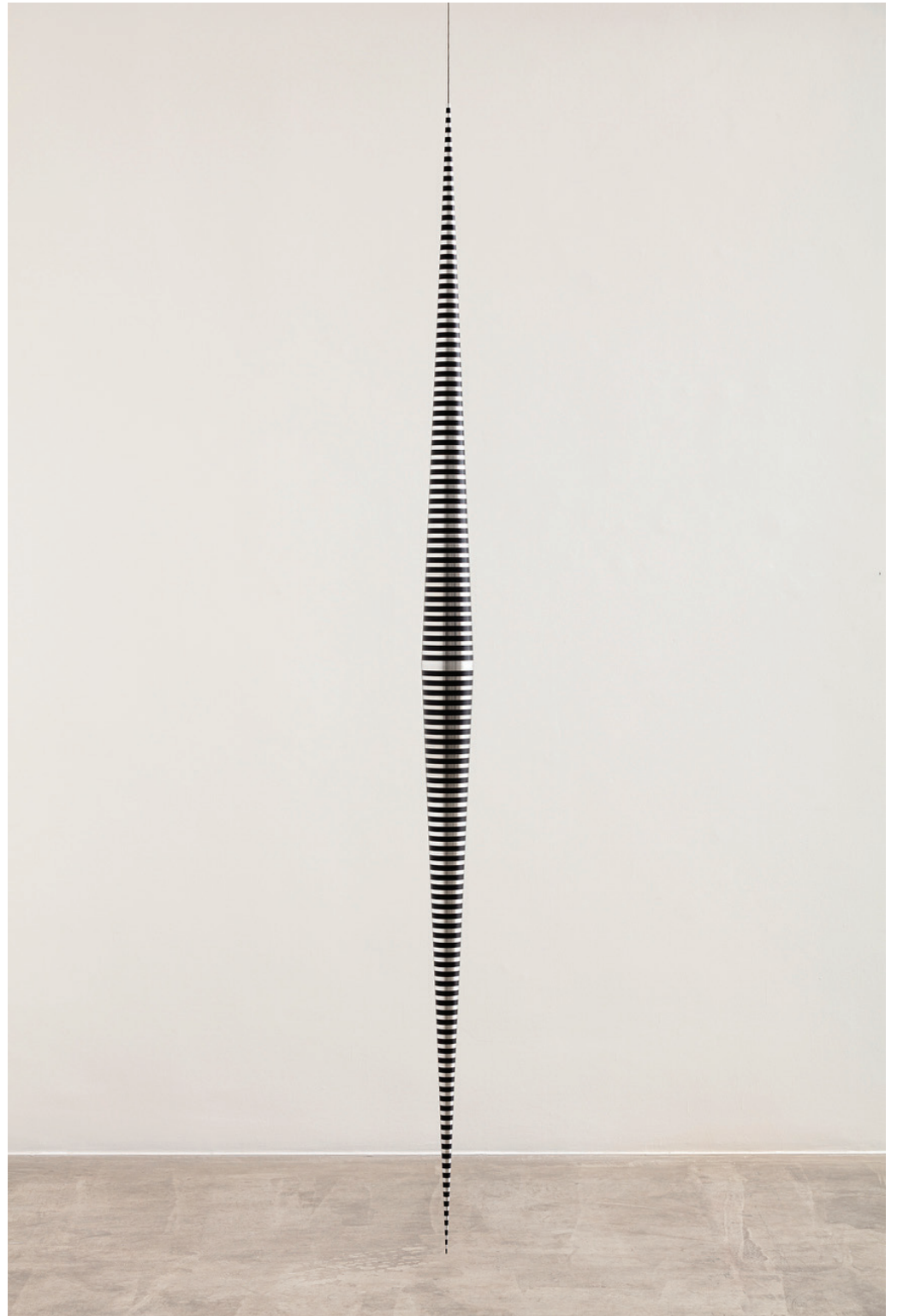




Artur Lescher
Finial 4, 2017
aluminum and brass
16.5 x 15.7 x 15.7 in

Artur Lescher
Finial 2, 2017
aluminum
25.3 x 15.7 x 15.7 in

Artur Lescher
ltze, 2017
brass and steel cable ed 1/1 + 1 PA
86.6 x 9.8 in



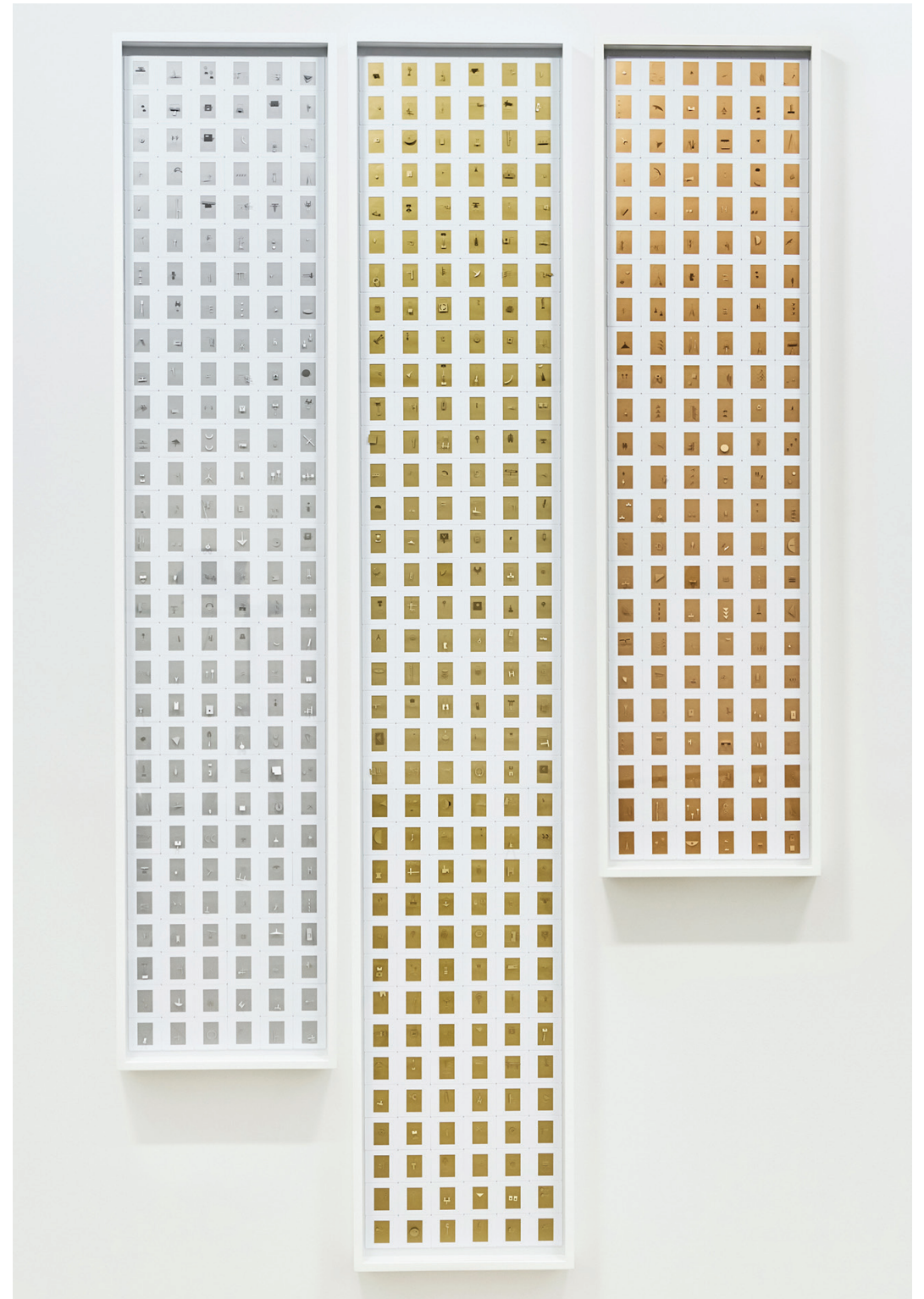


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about **Artur Lescher**

Artur Lescher (b. 1962, São Paulo, Brazil) lives and works in São Paulo. For more than thirty years, Lescher presents a solid work as a sculptor, which results from a research around the articulation of materials, thoughts and forms. In this sense, the artist has on the particular, uninterrupted and precise dialogue with both architectonic space and design, and on his choice of materials, which can be metal, stone, wood, felt, salts, brass and copper, fundamental elements to highlight the power of this discourse. According to the Art Historian Matthieu Poirier “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 [...] But it is, above all, a perceptual matter.” 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. This contradiction opens space for myth and imagination, essential elements for the construction of his Minimal Landscape (Galeria Nara Roesler, 2006). By choosing names for his artworks, such as Rio Máquina, Metamérico or Inabsência (Projeto Octógono, Pinacoteca do Estado de São Paulo, 2012) Lescher proposes an extension of the work, suggesting a narrative, sometimes contradictory or provocative, that places the spectator in a hiatus, in a suspended condition. Artur Lescher participated in the 2005 edition of the Bienal do Mercosul in Porto Alegre, Brazil and in the 1987 and 2002 editions of the Bienal de São Paulo. He took part in several exhibitions in Latin America, Europe and in the United States, as well as in two solo shows, one at the Palais d’Iéna (2017), in Paris, and the other one at Instituto Tomie Ohtake (2006), in São Paulo.

Marco Maggi
Podium, 2017
cut and fold on 35mm paper in slide frames
variable dimensions



about **Marco Maggi**

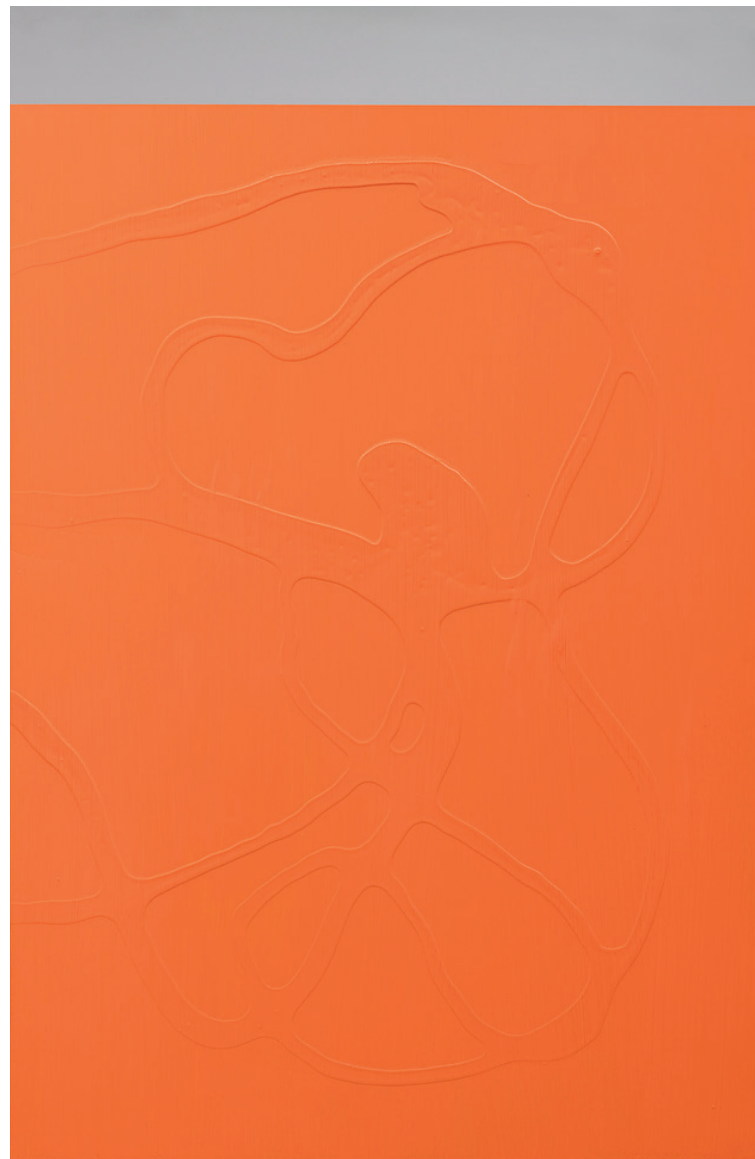
Marco Maggi (b. 1957, Montevideo, Uruguay) lives and works in New York and Montevideo. The presence of paper and the artisanal way of dealing with it are two constants in the work of Marco Maggi, even in his large installations. His creations, such as *Global Myopia* (Uruguayan Pavillion at the 56th Biennale di Venezia), encourage the public to slow down the pace, paying attention to the works in order to be able to get inside of them, unfolding its possible meanings, rethinking the surroundings and the society in which they live in. Regarding *Global Myopia*, Maggi states that: "far from a very twentieth-century attitude, in which it was expected to have solutions for everybody and always, nowadays, I believe that hopes are small and revealed with proximity. Myopic attitude, which is when you look at something and you place it closely in order to look slowly and attentively". He exhibited his works at the Cuenca Biennial, Ecuador (2011); the 17th Guatemala Biennial (2010); the 29th Pontevedra Biennial, Spain (2006); the 8th Havana Biennial, Cuba (2003); and the 25th Bienal de São Paulo, Brazil (2002). His recent solo shows took place at MOLAA - Museum of Latin American Art, Long Beach, USA (2013); Vassar College Museum, New York, USA (2013); Instituto Tomie Ohtake, São Paulo, Brazil (2012); Dorsky Museum, New York, USA (2011).



Carlito Carvalhosa
Untitled (P51), 2017
oil on aluminium
48 x 31.5 in



Carlito Carvalhosa
Untitled (P58), 2017
oil on aluminium
74.8 x 48 in



Carlito Carvalhosa
Untitled (P60), 2017
oil on aluminium
48 x 31.5 in

Carlito Carvalhosa
Untitled (P62), 2017
oil on aluminium
48 x 31.5 in



Carlito Carvalhosa
Untitled (P59), 2017
oil on aluminium
78.7 x 48 in



Carlito Carvalhosa
Untitled (P62), 2017
oil on aluminium
48 x 31.5 in



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about **Carlito Carvalhosa**

Carlito Carvalhosa (b. 1961, São Paulo, Brazil) lives and works in Rio de Janeiro. Recognized widely throughout Brazil, he emerged in the Brazilian art scene in the 1980s as a member of the São Paulo based collective Grupo Casa 7, alongside Rodrigo Andrade, Fabio Miguez, Nuno Ramos and Paulo Monteiro, period in which he produced large paintings with emphasis on the pictorial gesture. For more than twenty years the artist has been using diverse mediums and many kinds of objects—including electric lights, fabric, wax, wood and mirrors—to explore architectural space, the nature of materials in abstract forms and the spectator’s response to all of them. According to Portuguese curator Marta Mestre, what interests the artist is “the relationship between space and the act of building. Mobilized by the artist, the building is a process of reordering the world, supporting its chaos, thus, differentiating the activity in face of nature”. In addition, Mestre emphasizes that through Carvalhosa’s artworks “lies the thought of sculpture as construction, adding gesture and removing the void.” These observations are clear in Carvalhosa’s recent works, such as *Sum of Days* (2011), a monumental site-specific installation for the MoMA’s atrium, and *Sala de Espera* (2013) installed at Museu de Arte Contemporânea da Universidade de São Paulo, in which throughout the space, twenty-four wooden street posts were suspended in dialogue with Niemeyer’s architecture. Carvalhosa exhibited at the Havana Biennial, Cuba (in 1986 and 2012); the Bienal do Mercosul, Porto Alegre, Brazil (2001 and 2009); and the 18th Bienal de São Paulo, Brazil (1985). Some of his recent solo shows took place at Museu de Arte Contemporânea da Universidade de São Paulo, São Paulo, Brazil (2013); *Projeto Contentores*, Guimarães, Portugal (2012) and MoMA, New York, USA (2011).

