



		diurna
	laura	vinci
galeria	nara	roesler

Galeria Nara Roesler | New York is pleased to present Laura Vinci: *Diurna*, the artist's New York solo debut. Featuring delicate sculptural installations, the exhibition reflects on our evolving relationship with nature and on the urban environment that mediates it.

In *Diurna*, the artist's installation *Folhas Avulsas* [Loose Leaves] (2018), 72 golden leaf sculptures will surround the gallery's newly opened windows, inviting the city's natural summer light into the exhibition space. Vinci's leaves curl, as if frozen mid-motion, eternalizing the movement of a light wind on foliage, and reminding the viewer that summer is followed by fall. According to Vinci, "*Diurna* creates a movement of migration by hinting at a transfer of leaves from a virtual autumn in the Southern Hemisphere to celebrate the new season in the North. These scattered, brass-cast, and gold-plated leaves punctuate the architecture of the space, as if blown in through the newly opened windows."

While it might seem counter-intuitive that objects meant to symbolize transience and movement should be pinned to the wall, the sculptures were carefully designed to allow for them to become a structural component of the gallery space, physically rooting them in their geographic location. As Vinci explains, "The loose leaves are attached directly onto the walls by thin pins, like relics of a future in which the singular eccentricities of our Earth have ceased to be noticed. The external light takes shelter in the gallery space, varying in its intensity and tonality and establishing a solar coloration in the environment. *Diurna* invites the viewer to see themselves as an integral part of this pulsing environment, where the viewer's own body present within the continuum."

The political undertone of the exhibition is echoed by the pieces *Onde Estamos* [Where are we] (2017), and *Duas Medidas* [Two Measures] (2017). Pinned to the walls, these sculptures of compass and scale (respectively) evoke devices that gauge direction and weight, reiterating the question concerning our current position in the world. Yet the artist also suggests the need for change and transformation by including minute fragments of garnet in these sculptures. The garnet stone, a symbol of motivation and determination, evokes a desire for change. Vinci explains, "these small objects configured as measuring tools, can help us continue our journey." Therefore, the exhibition's ultimate message does not concern change or permanence, but the elements that led us to the present and will guide us into the future.



reference image -- installation view -- *morro mundo* -- galeria nara roesler, 2018 -- são paulo, sp

Folhas Avulsas [Loose Leaves], 2018
cast gold-plated brass
18 pieces of 5,1 x 4,7 x 2 in / 13 x 12 x 5 cm (each)

Morro Mundo Pin [Hill World Pin], 2018
brass plated in gold
variable dimensions





Morro Mundo Mundo # 1 [Hill World World # 1], 2018
borosilicate glass, gold-plated brass
ø 6,7 x 7,9 in
ø 16,9 x 20 cm

Morro Mundo Mundo # 1 [Hill World World # 1], 2018

borosilicate glass, gold-plated brass

ø 5,1 x 7,9 in

ø 13 x 20 cm



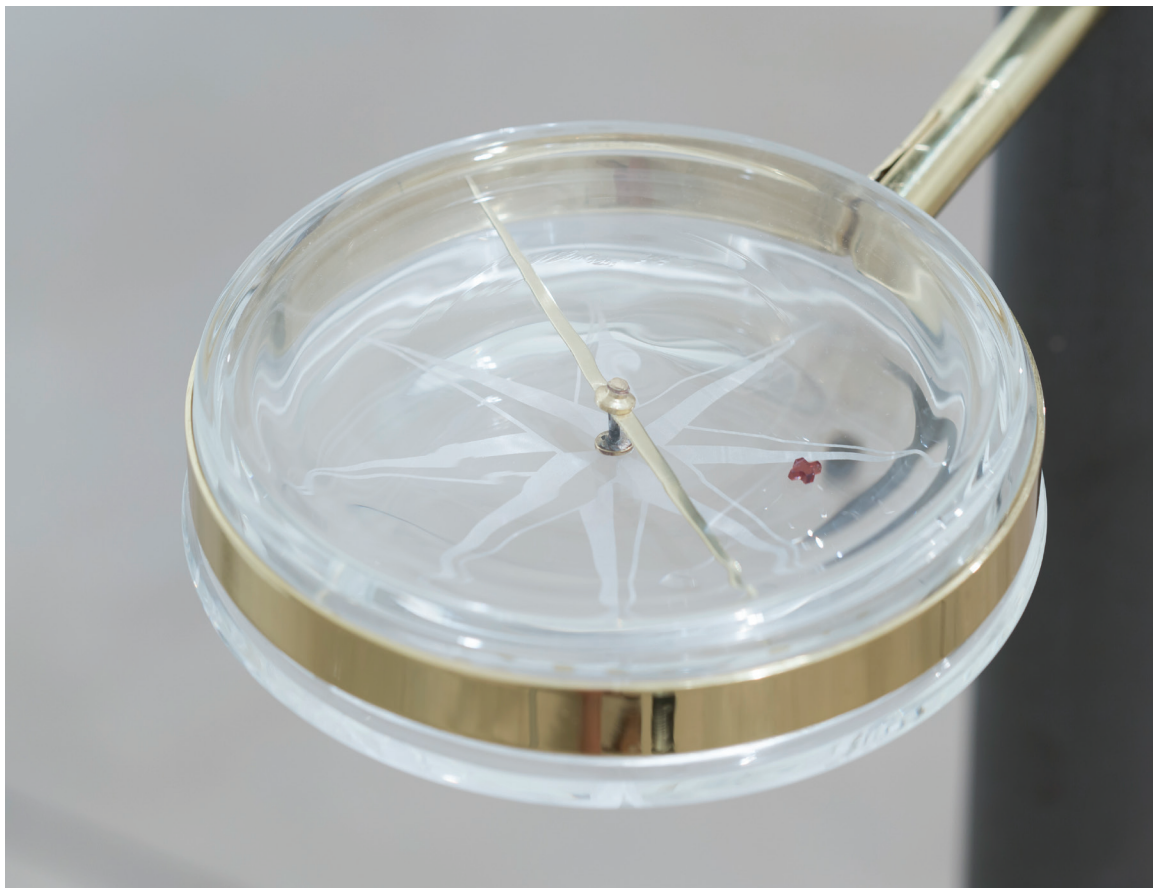


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Onde estamos? [Where are we?], 2017
polished borosilicate glass, gold-plated brass and gold
8.3 x 5.1 x 5.1 in
21 x 13 x 13 cm

Duas medidas [Two measures], 2017
gold-plated brass and 7 x of a grenade
11.8 x 7.1 x 7.5 in
30 x 18 x 19 cm



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about **laura vinci**

Laura Vinci was born in 1962 in São Paulo, where she lives and works. Having abandoned painting back in the 1980s, Vinci has dedicated herself to sculpture ever since, and to installation, from the mid-1990s onwards. Her gradual transition into producing larger-scale works stems from her keen interest in interacting with space in incisive fashion. More than just revealing a career marked by ruptures, the wide variety of materials in her installations show a cohesive research, based on the desire to reveal meanings and propositions through the transformation of raw materials—a transformation that may be either commonplace (like the water that turns into vapor or ice) or surprising (like marble turned into a very thin, quasi-ethereal dust in *Máquina do mundo*, from 2006), or, yet, unusual (like the apples in *slow*, aromatic decomposition in *Ainda viva*, from 2007). These processes always have a deep impact upon space, a good example of which is her installation made on the occasion of *Arte Cidade 3* (1997), in which an abandoned building was turned into a huge hourglass by the drilling of a sheer hole onto its top, through which a strain of sand ran down.

The artist has been the subject of numerous solo exhibitions including: *Diurna*, Farol Santander, São Paulo, Brazil (2018), *Morro Mundo*, Espaço Cultural Porto Seguro (ECPS), São Paulo, Brazil (2017); *Untitled* (from the series *Papéis Avulsos*), Art Center/South Florida, Miami, USA (2014); *Lux and No ar*, Carpe Diem Arte e Pesquisa, Lisbon, Portugal (2010); *Clara-Clara*, Laneway Commissions, Melbourne, Australia (2006-07); *Máquina do Mundo*, Palazzo delle Papesse, Siena, Italy (2004); and *Estados*, Centro Cultural Banco do Brasil (CCBB), São Paulo, Brazil (2002). She has participated in the 2nd, 5th and 7th editions of the Bienal do Mercosul, Porto Alegre, Brazil (1999, 2005 and 2009); and 26 th Bienal Internacional de São Paulo, São Paulo, Brazil (2004). Her works are represented in the permanent collections of: Instituto Inhotim de Arte Contemporânea, Brumadinho, Brazil; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

Vinci has also worked as an artistic director and set designer. Her theatrical credits include; *O Duelo*, touring production, premiered Teatro José de Alencar, Fortaleza, Brazil (2013); *Pais e Filhos*, SESC Pompéia, Sao Paulo (2012); *The Idiot - A Theatrical Novel*, SESC Pompéia; and *Só*, SESC Paulista, Sao Paulo (2009), among others.



laura vinci: diurna

opening

july 11 2018 | 6pm - 9pm

exhibition

july 12 - august 17, 2018

mon-fri > 10am - 6pm

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laura vinci is represented by galeria nara roesler