



nara roesler

karin lambrecht

vortic

female voices of latin america

march 12 – may 2, 2021

On the occasion of Vortic's exhibition Female Voices of Latin America, Nara Roesler is proud to share a solo presentation by Brazilian artist Karin Lambrecht. Karin Lambrecht began her career as part of the iconic Brazilian movement "Geracao 80" through which she engaged with gestural abstraction and began exploring the expanded field of painting and sculpture. The artist's production began with an investigation into the use of the stretcher, the destruction, and reconstruction of the canvas, and eventually turned to incorporate an array of organic materials including charcoal, rainwater, soil, and animal blood demonstrating her deep-rooted preoccupation with the crossings between art and life.

As curator Paulo Miyada describes it, 'The principle of accumulating these materials isn't one of an undifferentiated mixture, but of articulating organs in a visual organism [...] They are super sensitive evocations, a calling to contemplating invisible aspects of human existence.' Indeed, the use of organic materials is just one aspect of a practice anchored in the reality of human life. With recurrent references to religion and spirituality, through the use of symbols and colors—reds and blues—to evoke traditional representations of scripture, also doubling as allusions to nature, Lambrecht's work is ultimately a token of an internal and external investigation of our existence.

'Most artists use materials to express their ideas; Karin belongs to the select group of those who hear them, weigh them, explore them, always looking to merge her voice, her flesh, her thinking to the material's voices, their flesh and thinking. And the origin of the material doesn't matter: some might be bought at stores, be synthetic, almost virgin, the result of some inscrutable chemistry, and others might be charged with past stories, like the earth she extracts from her garden to transform the pigments she later applies to paintings and drawings.'

—**Agnaldo Farias**, curator, critic and professor at the University of São Paulo, in *A casa no tempo*, text for the exhibition at Galeria Nara Roesler, Rio de Janeiro, 2016.

Untitled, 1994
pigments in acrylic medium,
charcoal, ashes and oil paint
on canvas
231 x 176,5 | 90.9 x 69.5 in







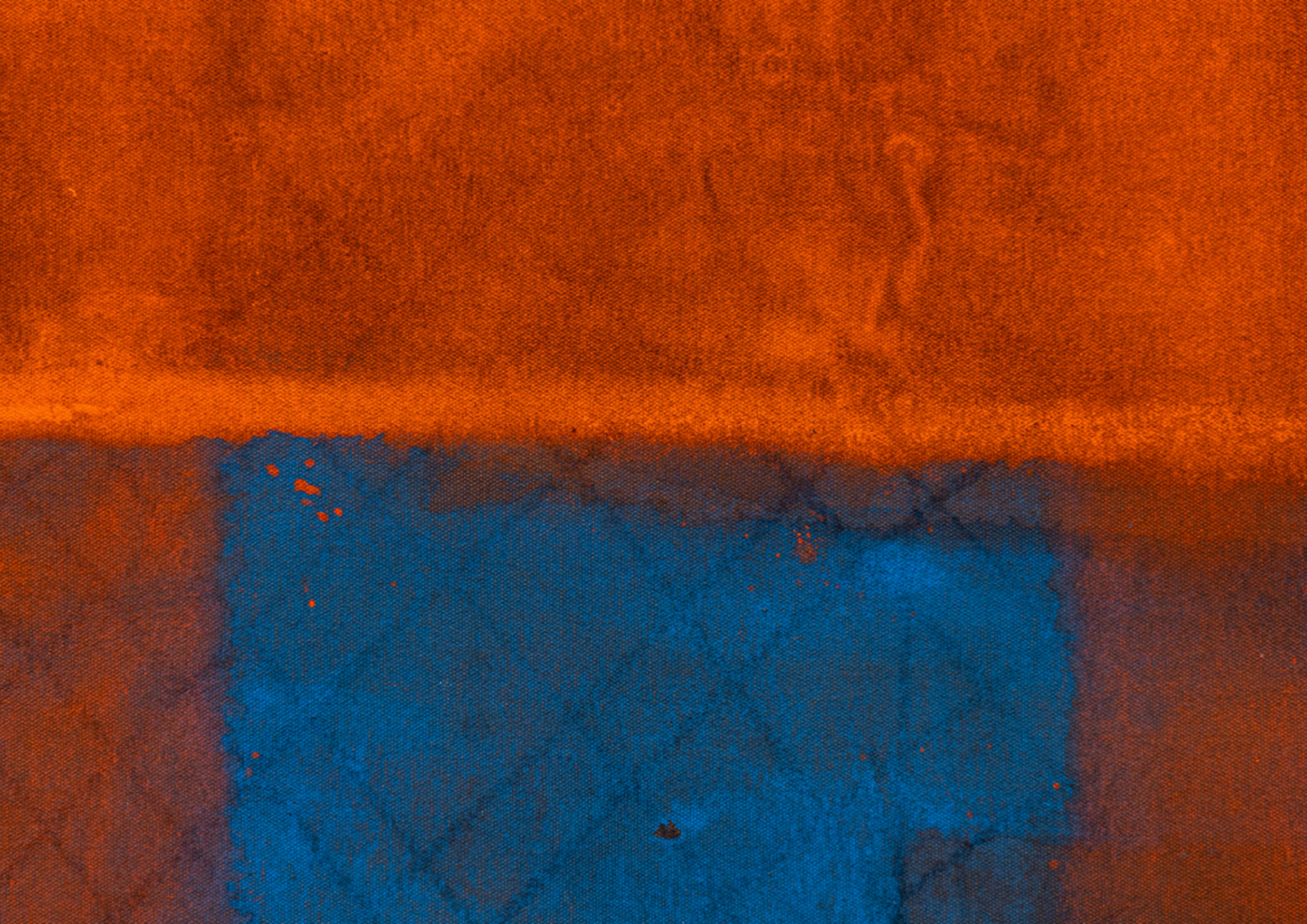
Encontro [Meeting], 2012
charcoal and pigments in acrylic
emulsion on canvas
51 x 60 cm | 20.1 x 23.6 in



‘Karin does not want to represent nature, but to establish a constant dialogue with it by observing its logic and requisitioning its materiality. She collects themes that are born from the natural environment and from the environment transformed by man; she uses vestiges left by vegetation, animals and minerals as visual resources. What nature discards Karin picks up, selects and uses to transform nature into visual signs, into resources of language to create a new reality in the sphere of art.’

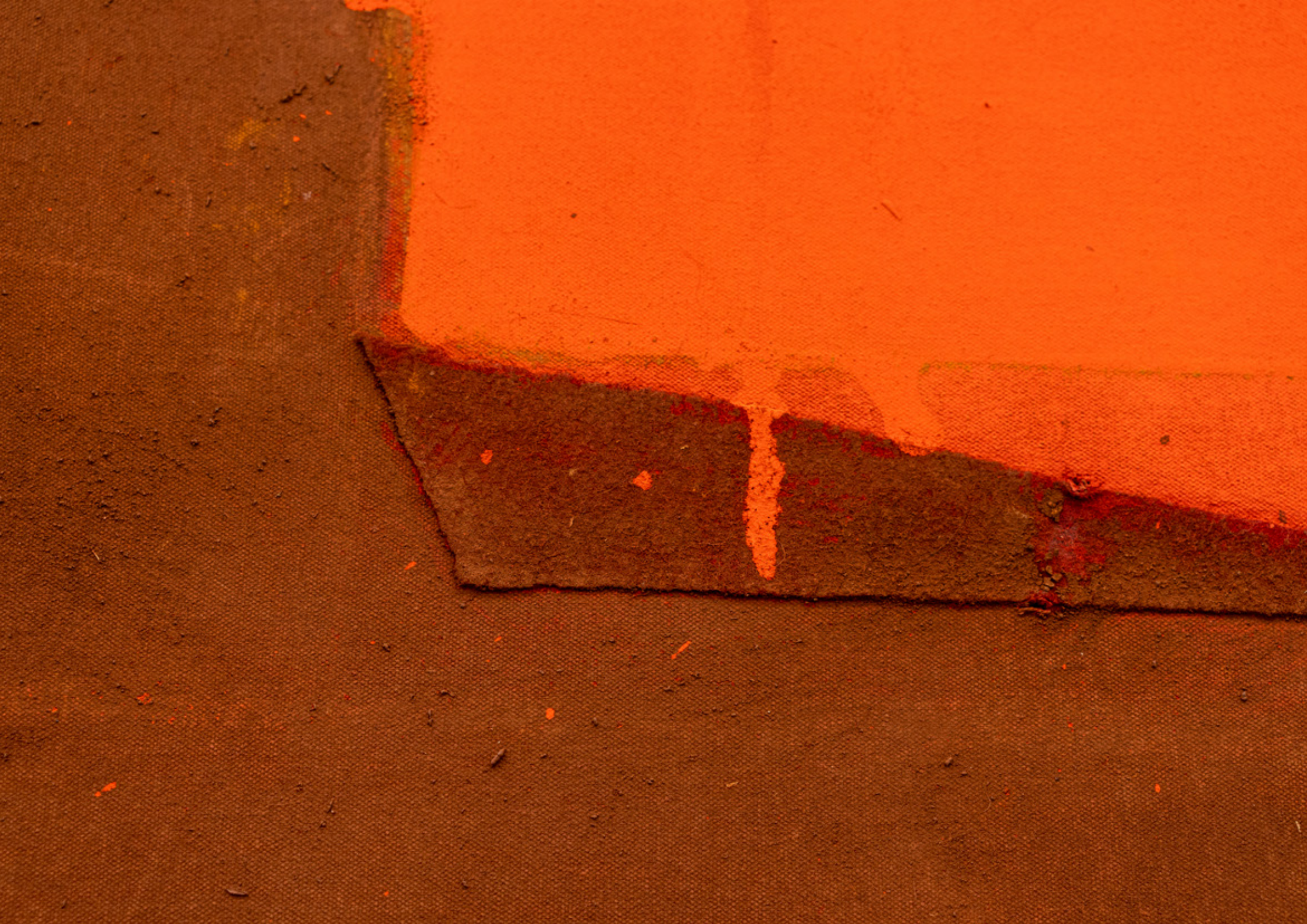
—**Miguel Chaia**, professor and researcher at the Pontifical Catholic University of São Paulo, in *Karin Lambrecht: Art, Nature and Society*, 2017.

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





Fragmento, forma e vermelho, 2007
pigment, soil, collage with sintetych
felt and pastel on canvas
107 x 102 cm | 42.1 x 40.2 in



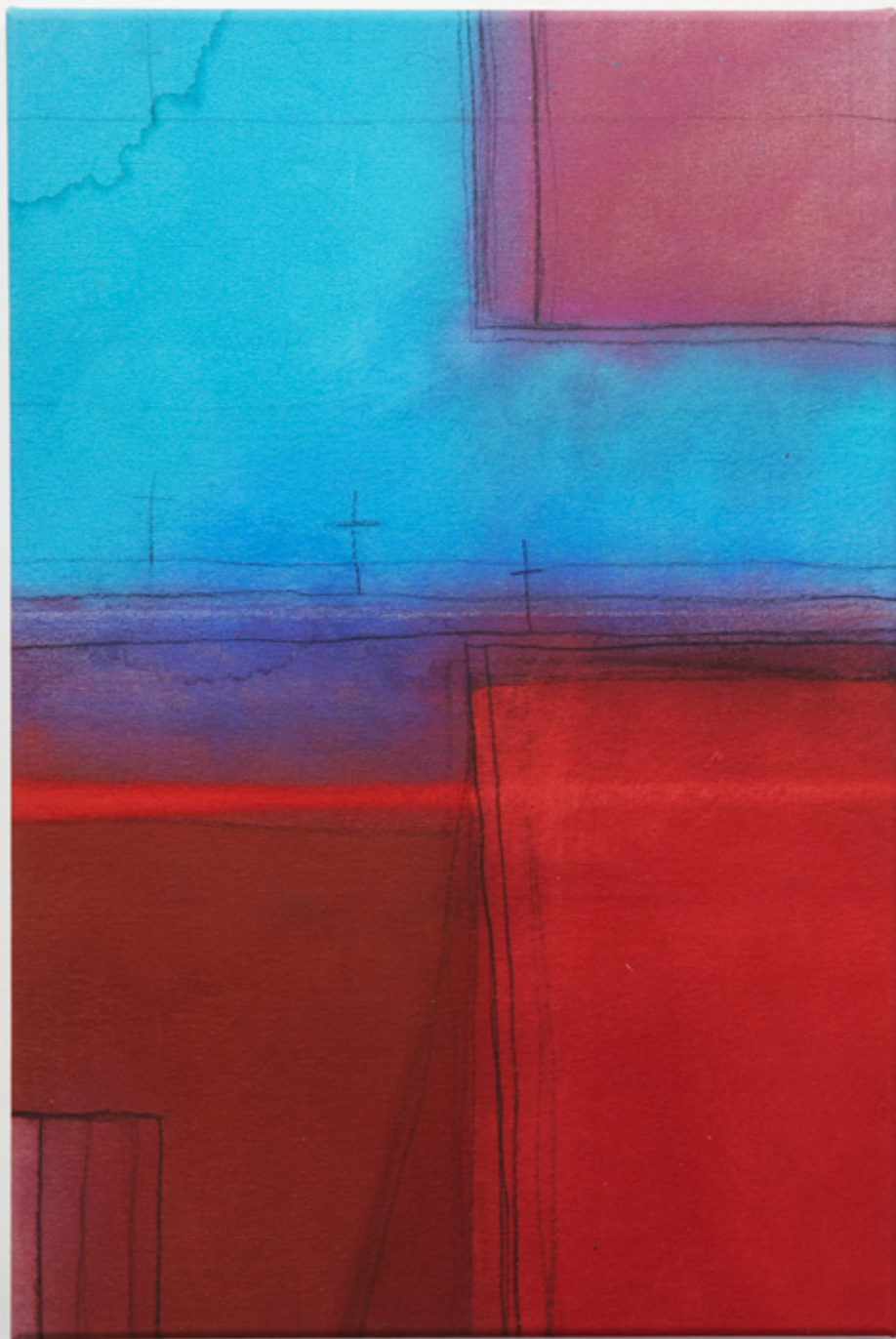


Men and Woman, 2018
pigments in acrylic medium
and charcoal on canvas
162 x 168,5 cm / 63.8 x 66.3 in

Handwritten text on a textured orange background, possibly a book cover or endpaper. The text is faint and appears to be a title or a page number, possibly "L 105".

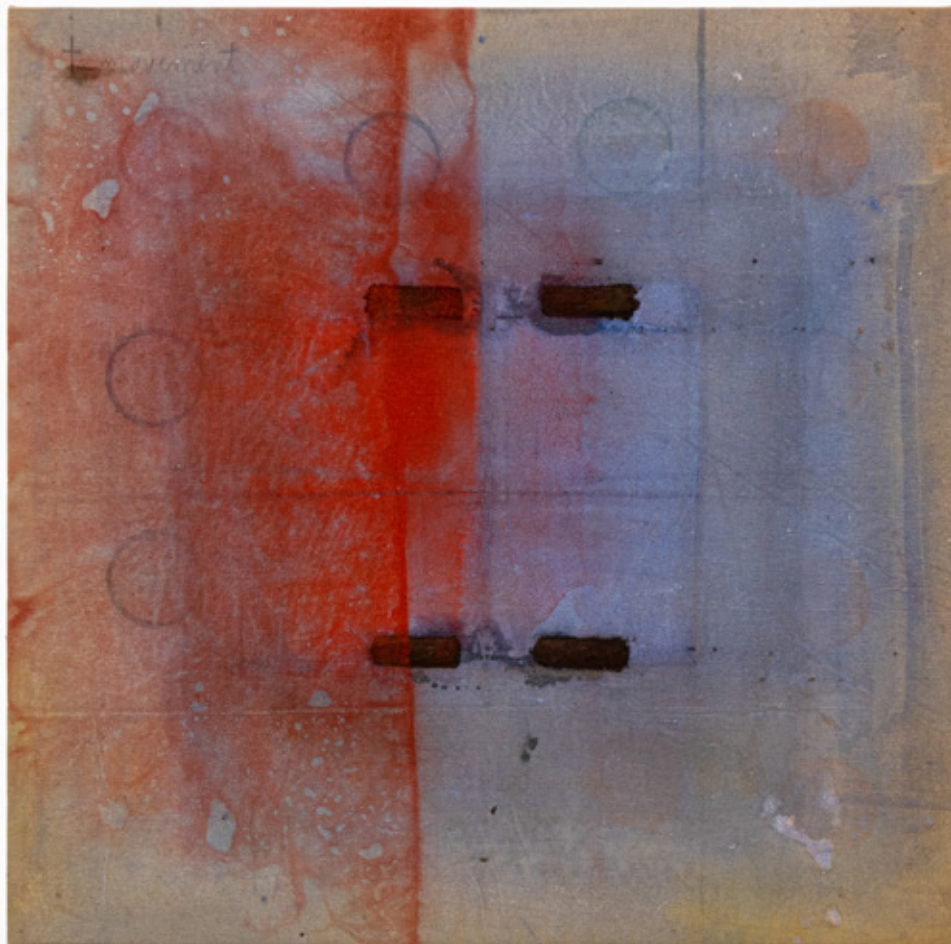




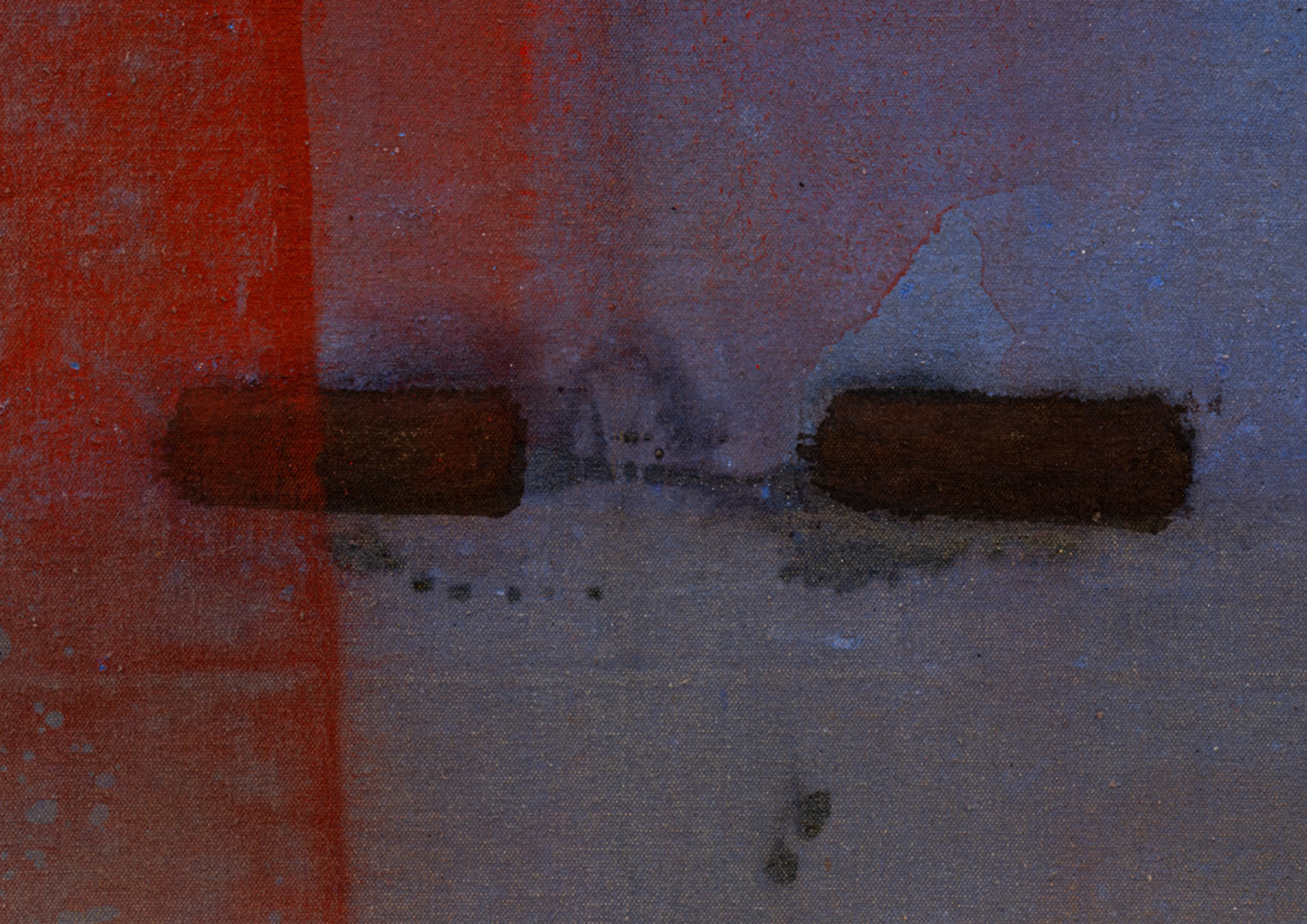


Karin Lambrecht repeatedly employs tones of blues and reds, which she traces back to their fundamental importance within western Christian artistic tradition, noting that during the Middle Ages and the Renaissance, they were the most precious and expensive pigments and were mostly used to represent Jesus and the Virgin Mary. Often times one of the two colors predominate in her compositions, with variations in saturation or scale, other times, as is the case in *Night* (2019) the artist chooses to merge and transform them into violets and lilacs, creating subtle echoes of spirituality that offer sensitive evocations of the invisible aspects of human existence.

Night, 2019
pigments in acrylic medium
and charcoal on canvas
80 x 55 cm | 31.5 x 21.7 in



Sem título, 1993
pigments in acrylic
medium on canvas
83,6 x 84,7 x 3 cm
32.9 x 33.3 x 1.2 in





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



Durante a chuva
[During the rain], 2015
pigments in acrylic medium,
carbon and copper on canvas
200 x 281 x 4 cm
78.7 x 110.6 x 1.6 in

Chove

Nota





‘The cross will always be reminiscent of the human being itself. In primitive times, human beings might not even have been able to walk upright all that well. When he suddenly gets up and crosses the horizon line his spine is set against the line of the Earth. I think that moment is a moment of great consciousness.’

—Karin Lambrecht

Amar, 2017
pigments in acrylic medium
and dry pastel on canvas
213 x 275 cm/83.9 x 108.3 in







Untitled, 2012
acrylic and dry pastel on canvas
80 x 44 cm | 31.5 x 17.3 in



Untitled, 2012
acrylic and dry pastel on canvas
64 x 45 cm | 25.2 x 17.7 in

Father, Golgotha, 2011 / 2012
dry pastel and pigments in acrylic
emulsion on canvas
61 x 50 cm | 24 x 19.7 in



karin lambrecht

b. porto alegre, brazil, 1957

lives and works in broadstairs, united kingdom

Karin Lambrecht's entire production in painting, drawing, printmaking and sculpture demonstrate a relentless preoccupation with the relationship between art and life, in the large sense of the term—natural life, cultural life and interior life. According to academic Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visual that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, or 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 stretcher, sowing up the fabric instead, and joining 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, which also determined her chromatic lexicon. In addition to these organic materials, her work frequently features crosses and references to the body, encouraging a sense of spiritual affinity, or rapport, between the viewer and the work.

see artist page

selected solo exhibitions

- *Karin Lambrecht*, Cecilia Brunson Projects (2021), London, UK
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO) (2018), São Paulo, Brazil
- *Karin Lambrecht – Assim assim*, Oi Futuro (2017), Rio de Janeiro, Brazil
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander (2017), Porto Alegre, Brazil
- *Pintura e desenho*, Instituto Ling (2015), Porto Alegre, Brazil

selected group exhibitions

- *Alegria – A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio) (2019), Rio de Janeiro, Brazil
- *Tempos sensíveis – Acervo MAC/PR*, Museu Oscar Niemeyer (MON) (2018), Curitiba, Brazil
- *Clube da gravura: 30 anos*, Museu de Arte Moderna de São Paulo (MAM-SP) (2016), São Paulo, Brazil
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF) (2015), Ribeirão Preto, Brazil
- 5th Bienal do Mercosul (2005),
- 18th, 19th, and 25th editions of the Bienal de São Paulo (1985, 1987, and 2002)

selected collections

- Fundação 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

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