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galeria nara roesler **artur lescher // pensamento pantográfico**

Previously unseen pieces by the São Paulo-based sculptor will be shown at Galeria Nara Roesler. Made from wood, basalt, steel and tin, the pieces are either physically or conceptually reminiscent of the pantograph (expandable/collapsible) and its function (enlargement/reduction)

On August 10, Saturday, from 11 am to 3 pm, Galeria Nara Roesler will inaugurate the show *Pensamento pantográfico* (pantographic thinking) by Artur Lescher. The show features ten recently produced, previously unseen works by the artist, some of which have been conceptually devised for the venue. Made from wood, basalt, steel and tin, the pieces are either physically or conceptually capable of expanding or collapsing unto themselves.

The sculptures, installations and objects expand and contract on the strength of joints and hinges – a physical feature shared by the pantograph (from the Greek *pantos* = all + *graphos* = to write), an articulated device for mechanically copying, enlarging or reducing drawings.

But this is not the only reason why the articulated parallelogram lends its name to the show. Although not all of the works bear a direct relation to the shape of the device, they all possess an intrinsic pantographic principle, for they can articulate ideas and/or images of expansion and retraction. Thus being, the pieces have a simpatico relationship with this principle.

“The title is also allusive to the pieces’ ability to write/describe, or rather to ‘draw,’ says Lescher.



artur lescher
ou ou, 2013
brass
220 x 12 cm

opening
Aug 10 2013 11am > 15pm
show
Aug 12 > Sept 21
mon > fri 10am > 7pm
sat 11am > 3pm

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Working with wood, Lescher has created pieces in jacaranda with metal hinges that suggest minimal, realistic interpretations of books using a simple paper fold.

The recently created series of “telescopic” works in aluminium gains depth on this show. The pieces are once again reminiscent of expansion and retraction, collapsible like telescopes. One of them is housed within the wall of the exhibition venue and can be activated by visitors, reiterating the inside-outside debate.

With similar poetics and proportions, *Ou ou* (2013), a tin-plated pendulum, features a progressive sequence of spheres, each of them proportionally reduced (or enlarged) in relation to the preceding one.

The *Pensamento pantográfico* show includes a roughly five-meter tall tin piece that resumes a line of research initiated by the artist in 2006. Pointed structures resembling needles seem to jolt out from the ceiling, inverting directions. “The piece is signalling, pointing toward the floor, to the concrete opposite the summit,” he notes.

The issues set forth in this show are developments of previous shows such as *Metaméricos* (2008) or *Meta Métricos* (2011), and are also affected by *Inabsência*, his last solo show in São Paulo, held in October 2012 at the São Paulo State Art Gallery (Pinacoteca). “I see infiltrations of issues that I have not fully mastered, and which escape me at this time. As a matter of fact, the show is a moment in which this game can be clarified.”

The show at Galeria Nara Roesler will remain open from August 12 to September 21, 2013.

About the artist

Born in São Paulo in 1962, Artur Lescher featured in the 1987 and 2002 editions of the São Paulo Art Biennial, and in the Mercosur Biennial in Porto Alegre, 2005, all of them in Brazil. Recent stints at collective shows include: *Circuitos cruzados*, at the Museum of Modern ART of São Paulo (2013); *Paisagem Incompleta*, at Centro Cultural da Usiminas, Ipatinga (2010); *Ponto de equilíbrio*, at Instituto Tomie Ohtake, São Paulo (2010); *Memorial Revisitado – 20 anos*, at Memorial da América Latina, São Paulo (2009); *Quase*

líquido, at Itaú Cultural, São Paulo (2008) and *80/90 Modernos Pós-Modernos etc.*, at Instituto Tomie Ohtake, São Paulo (2007). His latest solo show took place at the São Paulo State Art Gallery (*Inabsência*, São Paulo, 2012). His works are featured in major public collections, such as those of the São Paulo State Art Gallery, Museum of Modern Art of São Paulo, Instituto Itaú Cultural, Centro Cultural São Paulo and Museum of Contemporary Art of the University of São Paulo, all in São Paulo, Brazil; the National Museum of Fine Arts in Rio de Janeiro, Brazil; Museo de Arte Latinoamericano in Buenos Aires, Argentina; Houston Museum of Fine Arts and Philadelphia Museum of Art, both in the United States.

About the gallery

For over 35 years now, Nara Roesler has promoted contemporary art amongst national and international collectors, curators, and scholars. In 1989, she founded Galeria Nara Roesler in São Paulo, a venue to push the boundaries of art practice in Brazil and abroad. Representing some of the most interesting artists of our times, the gallery focuses on the juxtaposition of works dating from the 60s onwards onto their contemporary offshoots, representing historical names and a select group of up-and-coming artists.

In 2012, the gallery doubled its exhibition space to a total area of 1600m², and revitalized the curating project Roesler Hotel, initiated in 2006, with innovative proposals such as collective shows *Lo bueno y lo malo*, curated by Patrick Charpenel (director of Fundación/Colección Jumex), and *Buzz*, an op art show curated by Vik Muniz featuring works by Bridget Riley, Josef Albers, Marcel Duchamp and Yayoi Kusama.