

nara roesler

karin lambrecht



karin lambrecht

b. 1957, Porto Alegre, Brazil

lives and works in Broadstairs, UK

Karin Lambrecht's production in painting, drawing, printmaking, and installation demonstrates a preoccupation with the relationship between art and life, in a far-reaching approach: natural life, cultural life and life as an individual. According to scholar Miguel Chaia, Lambrecht's technical and intellectual processes intertwine and are kept evident in the work as a means of creating a 'visuality that is spread through the surface and directed towards exteriority.' Her work is thus, an action that merges body and thought, 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 chassis, sow up the fabric, and use 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, such as charcoal, rainwater, earth and animal blood, which also determined a chromatic lexicon. In addition to these organic materials, her work frequently features crosses, references to the body, encouraging a sense of affinity, or rapport, between the viewer and the work.

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selected solo exhibitions

- *Seasons of the Soul*, Nara Roesler, São Paulo, Brazil (2022)
- *Karin Lambrecht – Entre nós uma passagem*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2018)
- *Karin Lambrecht – Assim assim*, Oi Futuro, Rio de Janeiro, Brazil (2017)
- *Nem eu, nem tu: Nós*, Espaço Cultural Santander, Porto Alegre, Brazil (2017)

selected group exhibitions

- *Acervo em transformação: Doações recentes*, Museu de Arte de São Paulo (MASP), São Paulo, Brazil (2021)
- *Alegria: A natureza-morta nas coleções MAM Rio*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil (2019)
- *O espírito de cada época*, Instituto Figueiredo Ferraz (IFF), Ribeirão Preto, Brazil (2015)
- 25th São Paulo Biennial, Brazil (2002)
- *Violência e Paixão*, Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro; Santander Cultural, Porto Alegre, Brazil (2002)
- 4th La Habana Biennial, Cuba (1992)
- 19th São Paulo Biennial, Brazil (1987)

selected collections

- Colección 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
- Museu de Arte de São Paulo (MASP), São Paulo, Brazil

4	recent paintings, 2011–
14	drawings and prints
18	works on paper
30	Installations
32	paintings, 1990s and 2000s
39	blood works, 1997–2008
44	paintings, 1980s
50	early work, painting exercises, 1980s

recent paintings 2011–

In Karin Lambrecht's most recent works, one denotes a tightening of the relationship between her painting and the natural environment. In 2008, the artist traveled to Jerusalem, where the landscape, its vastness, light and rich hues of yellow, ocre and sand, had an enormous impact on her imagination. The experience gave rise to a body of work titled *Territórios de areia* (2011) characterized by ample fields of vivid and complementing colors. Within the series, she also created other bodies of works, such as *Cisternas*, *Moinhos de vento*, *Luz-cor* and *Territórios d'Areia*. Lambrecht experimented with an expressive gestural production and with chromatic luminosity, with a striking encounter between warm and cold colors.

Cisterna / Territórios d'Areia, 2011
pigments in acrylic emulsion,
rain water and copper on canvas
170 x 150 cm | 66.9 x 59.1 in





Territórios d'Areia II, 2011
burnt ashes of plants,
pigments in acrylic medium,
rain water and pastel on canvas
190 x 365 cm | 74.8 x 143.7 in

Lambrecht also turned to explore other processes of making whereby nature directly interfered with the canvas. For example, *Durante a chuva* (2015) is composed of traces of fallen stones and rain, to which the canvas was exposed during the process of creation. In addition, the artist incorporated the use of charcoal in her practice, adding a deep black to her compositions that emphasizes the vivacity, shine and transparency of her other pigments.



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



Mundu, 2011/2012
burnt ashes of plants,
pigments in acrylic medium,
rain water and pastel on canvas
200 x 340 cm | 78.7 x 133.9 in



Night Winter (Noite Inverno), 2010
pigments in acrylic medium
and dry pastels on canvas
64,5 x 46,4 cm | 25.4 x 18.3 in



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





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

→
exhibition view
Cores, palavras e cruces, 2012
Galeria Nara Roesler,
São Paulo, Brazil
photo © Everton Ballardi
and Galeria Nara Roesler





Vazios, 2008
pigments in acrylic
medium on canvas
136 x 255 cm | 53.5 x 100.4 in

drawings and prints

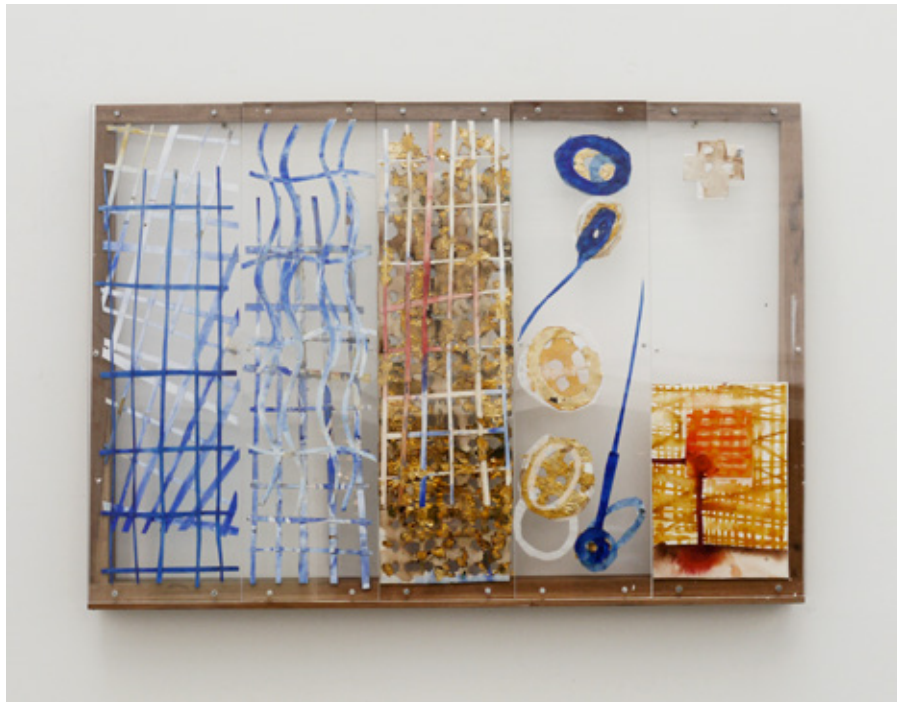
Karin Lambrecht's work is permeated with the practice of drawing, both in its original form and as a print. According to curator Paulo Miyada, 'Karin Lambrecht's writing and drawing have a pneumatic vocation, in other words, a capacity to retain the breath of a spirit.' The graphic nature of the work emerges through the artist's particular grammar in the use of lines, forms and often, writings. Language is an important aspect of Lambrecht's compositions—she notably transcribes biblical and literary excerpts. In 2015, on the occasion of the presentation of the installation *Eu sou tu* at the Instituto Ling, the artist rewrote an entire chapter of Thomas Mann's *The Magic Mountain*. Since 2019, she has also created a series of watercolor paintings onto which she writes everything that she is able to see from where she is working. Lambrecht has also intertwined the use of several different languages, including Portuguese, her mother tongue, German, her second language.

Fragmento de luz negra, 2006
etching
60 x 40 m | 23,6 x 15,7 in





Untitled, 2005
echting ed 58/60
59 x 59 cm | 23.2 x 23.2 in



Little cosmos, 2009
drawings and synthetic felt
on folded paper
56 x 79 cm | 22 x 31.1 in



Não matarás [Thou shalt not kill],
2009
drawings and plexiglas
56 x 79 cm | 22 x 31.1 in

→
Cruz elementar, 2009 / 2011
pencil, wood, silver, and
synthetic felt on paper
30 x 30 x 15 cm | 11.8 x 11.8 x 5.9 in



CRUZ
ELEMENTAR

CORPO SANTO

Karin Lambrecht
Cristóvão
2009-2011
Teléfono



works on paper

At the beginning of 2010, Karin Lambrecht created a series of works, or rather experiments, on paper. The pieces were neither drawings or paintings, but rather material and pictorial investigations. *Legendas para Bergman*, produced between 2011 and 2012, is made up of a group of translucent silk papers, measuring 135x60cm each and adorned with a collage of silver leaves and paper, creating crosses and letters that compose almost invisible words and symbols. The work hangs from the ceiling as a silent discourse in space. Alternatively, *Por favor mais luz—a criação do mundo em sete dias*, *Something*, *Luz*, and *Verdades*, all created in 2010, combine a series of gestures such as cutting and folding, with a variety of materials including styrofoam, gold leaf and paper, and acrylic pigments.



Territórios d'Areia II, 2011
burnt ashes of plants,
pigments in acrylic medium,
rain water and pastel on canvas
190 x 365 cm | 74.8 x 143.7 in



Yesterday, 2017
gold, watercolor and
on tissue paper
75 x 25 cm | 29.5 x 9.8 in



Untitled, 2015
monotype, fabric, thread and gold
sheet on japanese paper
49 x 25 cm | 19.3 x 9.8 in



Something, 2010
styrofoam, pigments in acrylic
emulsion, gold leaf, cuts and paper
folds on paper
77 x 53 cm | 30.3 x 20.9 in



Light (Luz), 2010
bandage, pigments in acrylic
emulsion, cuts and paper
folds on paper
65 x 52 cm | 25.6 x 20.5 in



Verdades, 2010
gold, pigments in acrylic
emulsion,
cuts and paper folds on paper
60 x 45 cm | 23.6 x 17.7 in

Por favor mais luz—a criação do mundo em sete dias / pendurada/ uma segunda versão mais resumida com outra cor, 2009
copper, paper fold and pigments
95 x 60 cm | 37.4 x 23.6 in





*The house of St. Matthew
and Marie*, 2009
copper, folds and cuts on paper
50 x 50 cm | 19.7 x 19.7 in



Jardim a Noite, 2011
pigments in acrylic emulsion, glue,
gold, cuts and folds on paper
54 x 54 cm | 21.3 x 21.3 in



Vento, montanhas enlaçados, 2015
satin, dry pastel, felt, copper, collage
and pins on paper
105 x 75 cm | 41.3 x 29.5 in

O filho do homem, 2015
watercolor, gold and silver leaf and
collage on silk paper and felt, wood
250 x 120 x 40 cm
98.4 x 47.2 x 15.7 in

→
exhibition view
Concepção, 2016
Galeria Nara Roesler,
Rio de Janeiro, Brazil
photo © Pat Kilgore
and Galeria Nara Roesler

→ →
exhibition view
Cores, palavras e cruces, 2012
Galeria Nara Roesler,
São Paulo, Brazil
photo © Everton Ballardi
and Galeria Nara Roesler





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Eucorpoterraluz, 2016
cutouts and overlays of
transparent papers, satin,
copper, and blood on paper.
100 x 49 cm | 39.4 x 19.3 in



Mãe, 2016
cotton felt, satin and gold leaves on
Chinese paper
102 x 52 cm | 40.2 x 20.5 in



Fragmentos da Linguagem, 2013
watercolor, photographic paper,
and copper on paper
50 x 50 cm | 19.7 x 19.7 in



Perdão, 2011
paper cutouts, acrylic emulsion
pigment on paper, stamps,
calligraphy with pencil and relief
cover, gold leaf on paper
60 x 50 cm | 23.6 x 19.7 in



*Legendas para
Bergman, 2001–2002*
Tissue paper, cutouts
and silver leaves
135 x 60 cm | 53.1 x 23.6 in

exhibition view
Cores, palavras e cruces, 2012
Galeria Nara Roesler,
São Paulo, Brazil
photo © Everton Ballard
and Galeria Nara Roesler

installations

Since the beginning of her career, Karin Lambrecht's work is characterized by a strong engagement with space. The artist has frequently reconfigured spaces through a particular disposition of her structures, paintings, drawings and objects, transforming the way in which we encounter each piece. Her preoccupation with space is notably present in works such as *9 de agosto de 1949*, *dia e noite*, *Camus em Porto Alegre*, *Vento luz e forma*, amongst others. Interestingly, the work *Morte da luz* (2007) represents an inflection point in Lambrecht's production. The piece was created as an intervention, whereby the artist, along with students from the Universidade de São Paulo (USP), assembled approximately three thousand gold leaves measuring 15,5x15,5 cm (each) onto a canvas placed on a 51m² wall of the university's Museu de Arte Contemporânea (MAC USP). She subsequently spread orange tree honey, collected from the university campus, on the canvas. With this, the impact of light, temperature, gravity and time altered the installation as the gold's shine began to darken, thus foregrounding the notion of material ephemerality.

9 de agosto de 1949, dia e noite, Camus em Porto Alegre, 2008
playwood, pigment, satin, digital photograph image projection
500 x 500 cm | 196.9 x 196.9 in

→
Morte d'luz [Death of light], 2007
Canvas covered in orange blossom honey, and approximately three thousand sheets of gold-leaf measuring
51 m² | 549 ft²

exhibition view at MAC USP, 2007



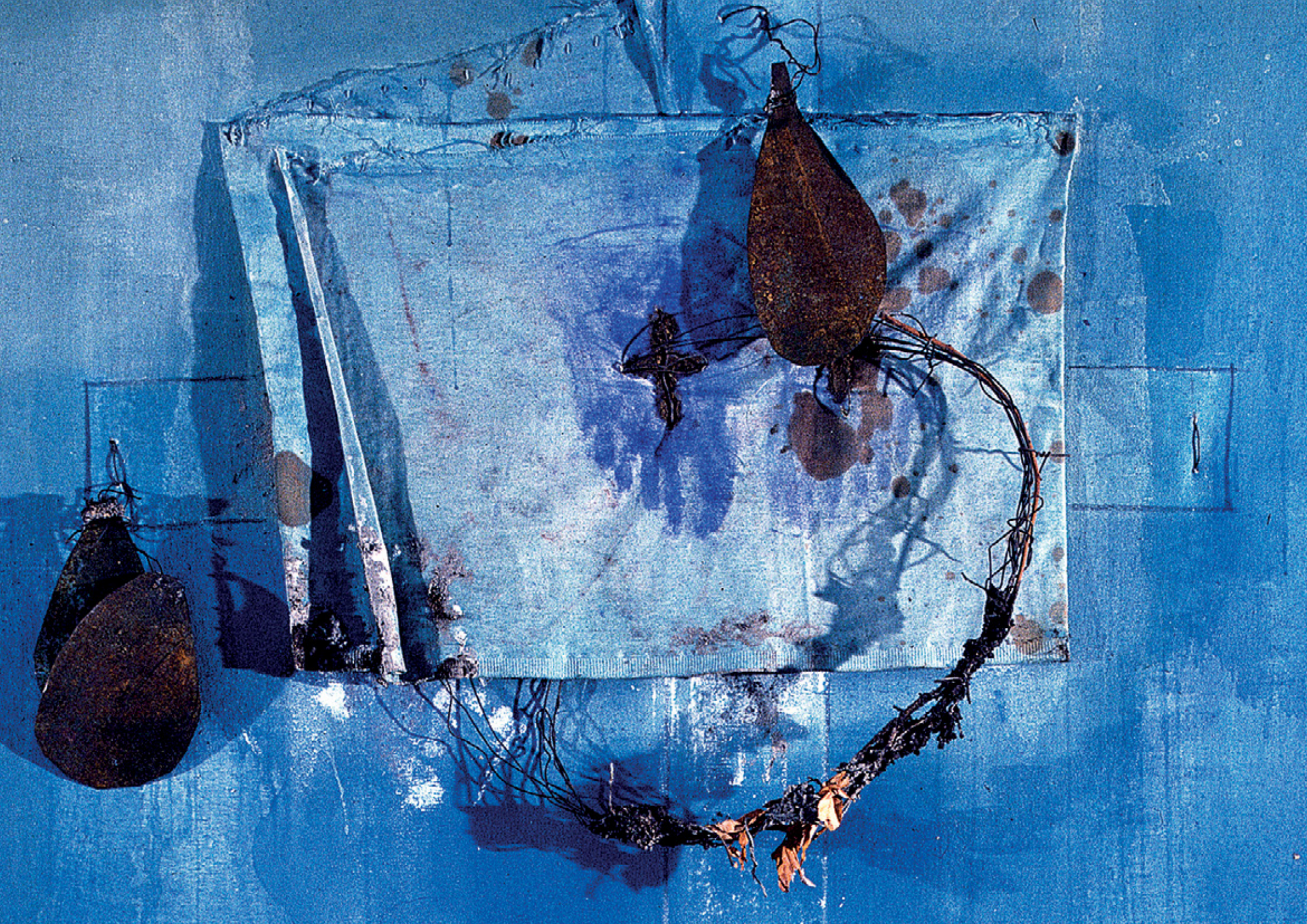


paintings 1990s–2000s

Following Lambrecht's first experimentation with three-dimensional imagery, she returned to explore the use of the stretcher. Curator Paulo Miyada describes these pieces as, 'They are said to be paintings, but some might question the name—they occupy a space of transition, where works have in common a peculiar choice of materials and pictorial substrates, such as: felt, bee wax, gold, honey, wool, soil, linen, graphite linen, pigment and dry pastel. The simple expansion in resources, going beyond the trivial 'oil on canvas' would not be worthy of the name were it not for the clarity and scrupule with which each material acts within the pictorial field.' These diverse materials entwine and merge on the surface as the artist masterfully disposes them so as to create chromatic fields within which signs, shapes, textures and colors coexist.

O lago, 1992
pigments in acrylic medium,
dirt and paper cutouts, wire
and iron on canvas
190 x 140 cm | 74.8 x 55.1 in







In her paintings, 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, the artist chooses to transform them into violets and lilacs.

There is also a notable idea of accumulation in the artist's paintings, not only due to the juxtaposition of color, but also in her use of patchwork, as she often cuts the canvas and sows in other textiles, while frequently complementing her compositions with wax, threads and metals. With this, Karin Lambrecht captures our attention by triggering a certain startle, all while maintaining visual and perhaps sublime, harmony.

Cor Te, 2006
Synthetic felt and pigments in
acrylic medium on canvas
150 x 135 cm | 59 x 53.1 in



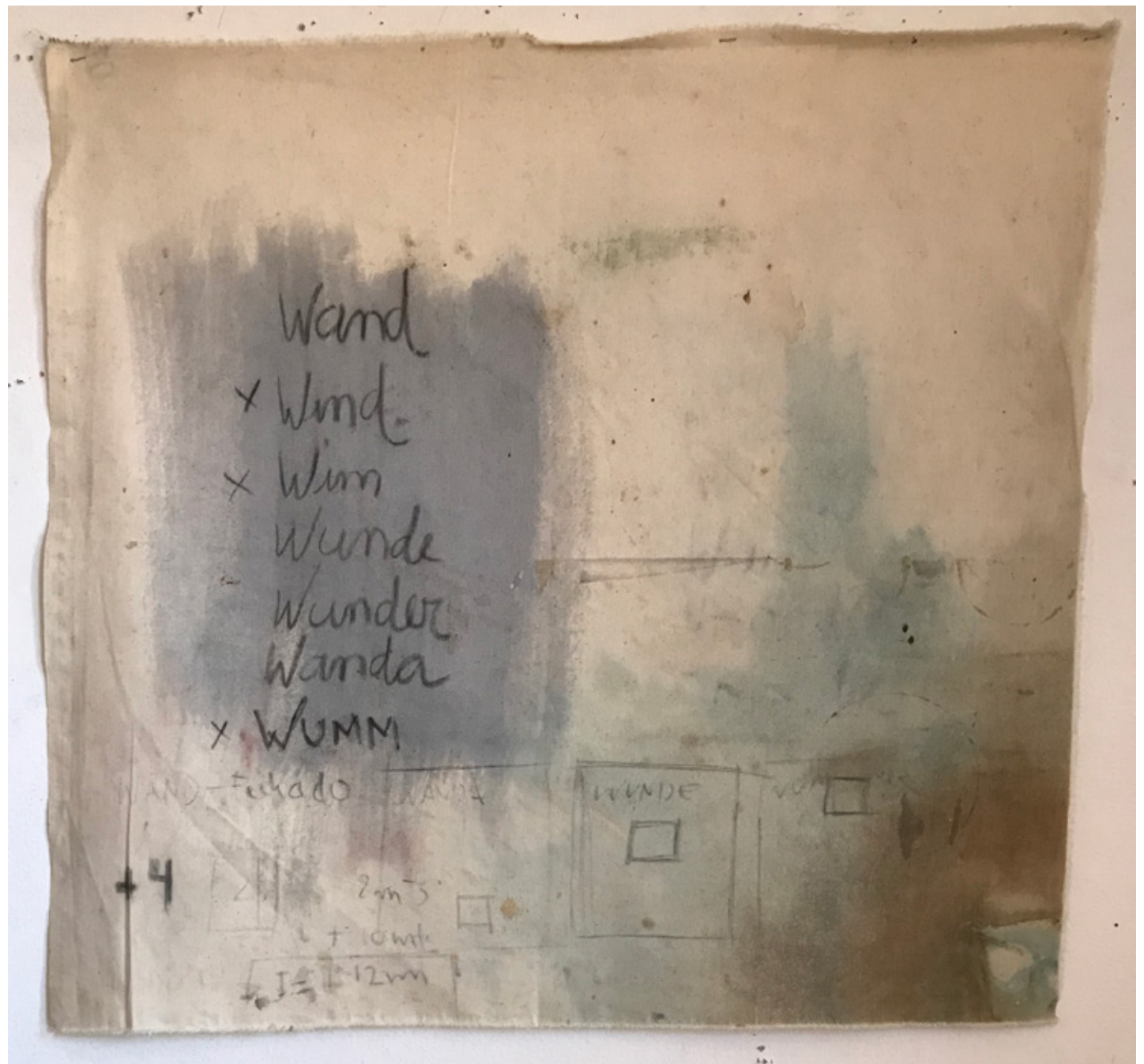
Untitled, 2005
oil, pencil, fabric and
paraffin on paper
50 x 65 cm | 19.7 x 25.6 in



Untitled, 2005
oil and pencil on paper
50 x 56 cm | 19.7 x 22 in



Untitled, 1990
soil and pigments in
acrylic medium on book
20 x 27,5 x 1,5 cm | 7.9 x 10.8 x 0.6 in



Untitled, 1993
pigments in acrylic medium
and charcoal on canvas
72 x 75,7 x 3 cm | 28.3 x 29.8 x 1.2 in



exhibition view
*Arte Brasileira e
Contemporânea*, 1994
Casa de Cultura Mário Quintana,
Porto Alegre, Brazil

blood works 1997–2008

Another important body of work in Karin Lambrecht's practice are pieces made with animal blood, particularly that of sheep synthesizing the relationship between the body, nature, death, life, religion and the profane. In terms of formal elements, these works showcase the artist's interest for different types of supports and for new pigments. In 1997, the artist began what would become a long-term investigation, amidst an epidemic of foot and mouth disease in Rio Grande do Sul, where the artist was living at the time. She started to research animal sacrifice rituals in the region, visiting sacrificial sites and delving into the history of the act. She became interested in the Jewish methods of sacrifice and was also taken by the idea that the executioner and the victim were seen to fuse during the process.



Meu corpo Ines, 2005
Sheep blood on dress
and 2 photographs
Installation
variable dimensions

exhibition view
Lágrimas, 2005
Mosteiro de Alcobaça,
Alcobaça, Portugal



Morte eu sou teu (1997) is one of Lambrecht's first works within this series—it is an assemblage of drawings on white towels, tied and hanging from a wall structure. The contrast in colors and the highly abstract and gestural compositions, do not offer the viewer a visual narrative, but rather present traces of juxtaposed gestures. In the artist's words: 'My work needs to abide by the 'ethical norms' in the eyes of the slaughterer, for me to be allowed to accompany them. It is a horrible moment. I know beforehand that I will see the death of a lamb, the suffering of an animal being slaughtered by a single knife stab. I believe that the work that I produce contains the memory of these events, though it is an invisible memory to the eye, it is there nonetheless. It is notably contained in the work *Pai*. I consider the blood stain to be the shadow of the matter, something like a continuous tension of organic existence, constantly generating a conflict between body and spirit.' *Animal* (2004), *Desmembramento* (2000) and *Caixa de primeiro socorro* (2005) also fall into this practice; the latter, which incorporates the use of photography, was notably exhibited at the 5th Mercosur Biennale.

Animal, 2004
sheep blood on white cloth and paper
170 x 50 cm / 67 x 127 cm
66.9 x 19.6 in / 26.3 x 50 in

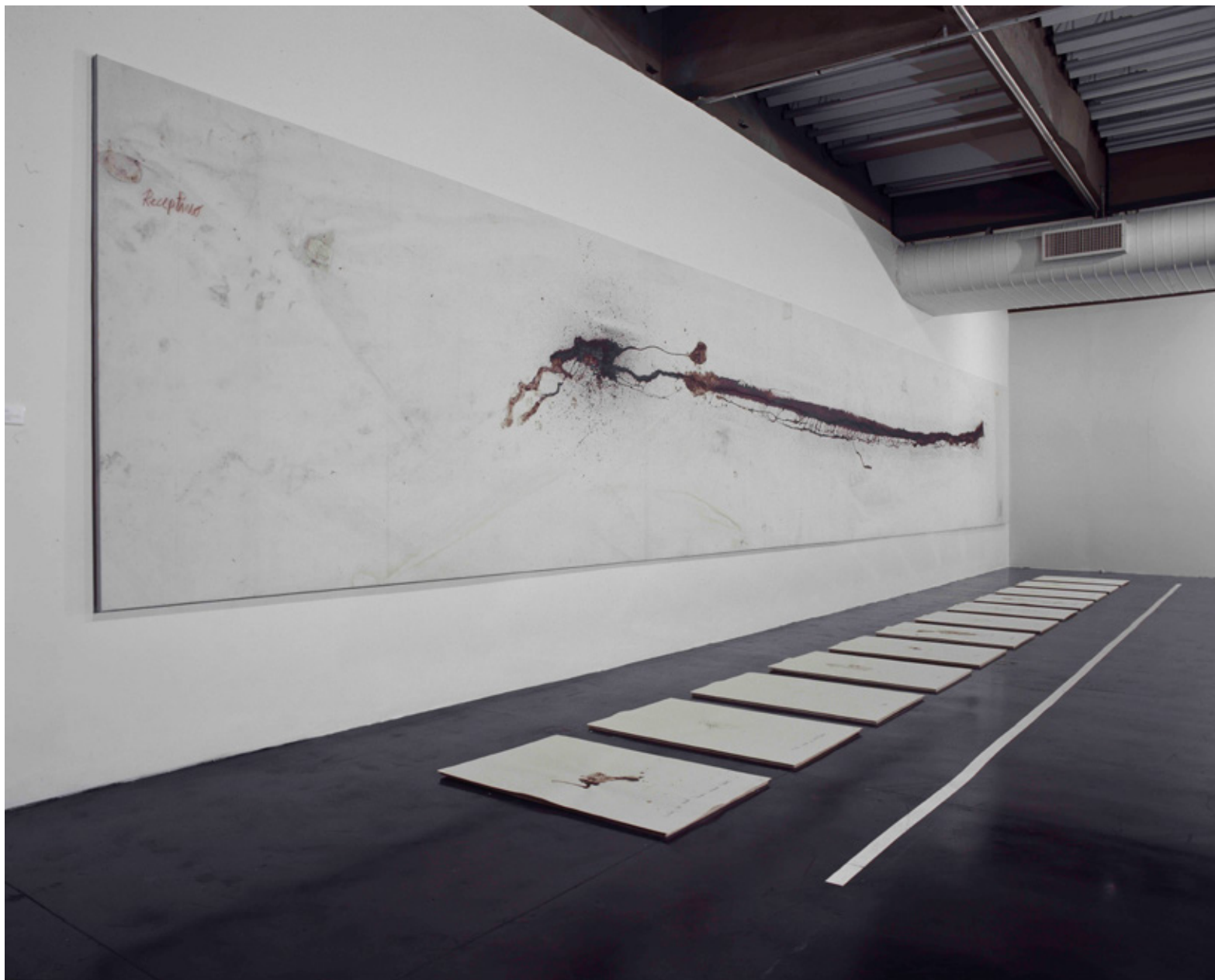
In 2002, Lambrecht was invited to participate in the 25th São Paulo Biennale. On this occasion, the artist created an installation made up of four white dresses hung from a wooden wall structure. Three of the four garments were covered in animal blood, which the artist had collected during animal slaughtering in three different locations. She also placed three cruciform nests containing bloody textiles. At the bottom, she added a black and white photograph portraying two hands holding a lamb's entrails.

Meu corpo Inês (2005) was created as part of a project that brought together eight artists to conceive works in homage to Dona Inês de Castro, who was D. Pedro I of Portugal's lover and with whom she had four children. She was assassinated in 1355 following the king Dom Afonso IV's orders. Karin Lambrecht created a performance, or action, which was recorded with photographs and subsequently exhibited as an installation. The piece portrayed her mother and daughter who acted out two different times in Inês' life. In reconstructing her death, the artist describes observing vivid red blood gushing, making her opt for black and white records as a means of introducing a sense of silence into the scene. The final piece includes the garments used during the performances, set onto a structure on the floor that was placed before the photographs.



untitled, 2001
four cotton cloths with bloodstains
taken from slaughtered sheep in three
different cities in Rio Grande do Sul
variable dimensions

exhibition view
25th Bienal de São Paulo, 2002
São Paulo, Brazil



Desmembramento, 2000
sheep's blood on linen
180 x 1170 cm | 70.9 x 460.6 in

→
Caixa do primeiro socorro, 2005
sheep blood on fabric and paper,
documentation of an action in Chile
variable dimensions

exhibition view
5th bienal do Mercosul, 2005
Porto Alegre, Brazil



paintings 1980

Starting in 1986, Karin Lambrecht's research became increasingly geared towards painting, all while maintaining a spatial dimension to her work through the use of collages and assemblages. The works from this period are characterized by large, cut-out and suspended planes. In curator Agnaldo Farias' words, the artist 'deconstructed the quadrilateral canon of painting, she deconstructed its structure, reorganizing the geometry of the stretcher into a spontaneous composition, closer to that of more rugged constructions, like banners or cabins. Her paintings, fixed in such structures, were made with torn and burnt textiles, some would exhibit the stretcher, or loose parts of it, along with fragments of industrial scrap metals—remnants of forgotten and unused utensils—small volumes created with coarse materials, such as corrugated metal sheets and wood strips.' Her interest for diverse materiality reveals a desire to explore and expand the possibilities of art, broadening pictorial canons. Her works at the time were also characterized by the use of blue pigments, which would remain in the artist's practice in the following years, then combined with reds, yellows and shades of ocre.

→
Fragmentos Amorfos, 2006
earth, oil, chalk, cloth, felt,
and copper clips
183,5 x 192,5 cm | 72.2 x 75.8 in
exhibition view at
Pinacoteca do Estado de São Paulo



2010 (Title), 1990
pigments in acrylic medium on
canvas
330 x 200 cm | 129.9 x 78.7 in

exhibition view
Subdistrito, 1990
São Paulo, Brazil





On the occasion of the 19th São Paulo Biennale, curated by Sheila Lerner, Lambrecht created the work *Ester ou Ester entra no pátio interior da casa do rei*. The title of the installation refers to a Jewish narrative, also present in the Bible. The artist's work often engages with metaphysical themes, incorporated through the use of direct citations from scriptures or symbols, such as the cross. Lambrecht does not consider herself to be a religious person, but feels attracted to the concept—she has recurrently researched the phenomenon and its narratives, as a means of better understanding its impact and importance within Western culture. Her proposition for the Biennale consisted of numerous and diverse elements, including a photograph of an indigenous child washed over with paint and incorporated into a composition of paintings and other three-dimensional elements. The composition was complemented with assembled, piled up and balanced wood benches, which instability converged with the canvases' pictoriality and materiality.

*O destino: Muss es sein—
es muss sein*, 1986
pigments in acrylic medium
on canvas and scrap metal
280 x 200 cm / 110.2 x 78.7 in

→
*Ester ou Ester entra no patio interior
da casa do rei*, 1987
pigments in acrylic medium on
canvas and scrap metal
250 x 250 cm / 98.4 x 98.4 in (each)

exhibition view
19th São Paulo Bienal, 1987
São Paulo, Brazil





Untitled, circa 1980
pigments in acrylic medium
and paper collage on canvas
190 x 146 cm | 74.8 x 57.5 in

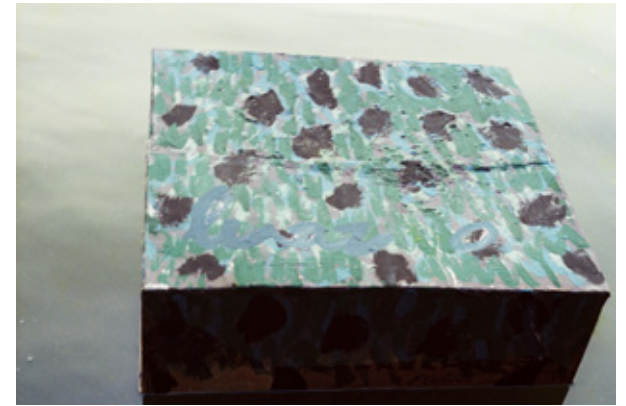
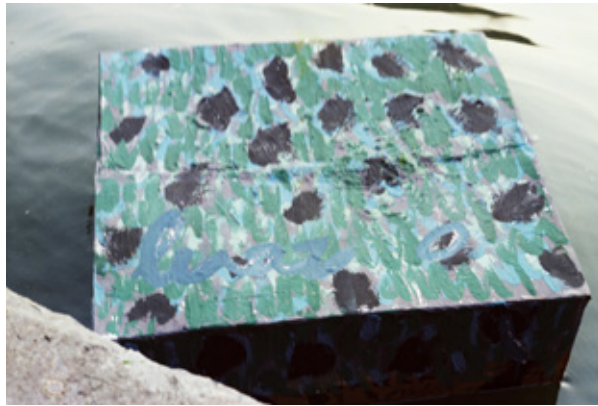
early work, painting exercises 1980

After graduating from printmaking and design studies at the Universidade Federal do Rio Grande do Sul at the end of the 1970s, Karin Lambrecht moved to Germany—her father's motherland—where she pursued courses at the Hochschule der Künste in Berlin with Raimund Girke and Robert Kudielka. Through them, she was introduced to a new intellectual and artistic scene in the city, leading her to abandon her previous practice in postal art while turning to painting and investigating relations between materials and space. Soon enough, her practice inserted itself into a study of the relationship between the pictorial, the sculptural and space, also influenced by references to Arte Povera and artists such as Robert Rauschenberg.

Caminho do rio (1982) notably synthesizes several of Lambrecht's first thematic and material experimentations. For this piece, she placed pigments using egg tempera and Laca gum onto a box covered with impermeable cardboard. The object was subsequently thrown into a river. The colors applied onto the surface of the work merged with the reflections of the water, creating a composition somewhat impressionist. Other works from this period were made similarly using wood, wool, or placing cardboard boxes on sand or snow. With this, the artist seemed to explore the possibilities in finding contrasts and similarities between shapes, colors and materials, while establishing a relationship between natural and human-crafted objects.



Caminho do rio, 1982
color study; pigments on
cardboard box,
River Spree, Berlin



Caminho do rio, 1982
color study; pigments on
cardboard box,
River Spree, Berlin

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