

**ARTUR LESCHER - ESCULTURAS**

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**13.11.2021 - 08.01.2022**

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**TEXT BY:****MARTA RODRIGUES**

It's within scope of the InResidence program that we bring Artur Lescher from São Paulo until Porto for his first individual show in Portugal. After an informal chat between the artist and the gallery Director during which ideas about spatiality, architecture, astronomy and other reveries, this exhibition text emerged and it starts in the artist own words.

*"I think it's very beautiful this idea of art when it takes a material and to create new meaning it needs to silence what came, for a new meaning it is like a rebaptism, take out the name of it for you to be able to give it a new name. That exercise is very much of the art, why can I call "river" to a metal net with steel? And make it seem real? Is this process that I think it's an interesting formal elaboration, it is all about taking out the meaning and putting another one."*

**Artur Lescher (1962, São Paulo, Brazil)**

Born in São Paulo, where he lives and works. Some of his last individual exhibitions are: Artur Lescher: suspensão, Estação Pinacoteca (2019), São Paulo, Brazil; Asterismos, Almine Rech Gallery (2019), Paris, France; Porticus, Palais d'Iéna (2017), Paris, France; Inner Landscape, Piero Atchugarry Gallery (2016), Pueblo Garzón, Uruguay. Participations in recent group exhibitions include: Tension and Dynamism, Atchugarry Art Center (2018), Miami, USA; Mundos transversales – Colección permanente de la Fundación Pablo Atchugarry, Fundación Pablo Atchugarry (2017), Maldonado, Uruguay; Everything you are I am not: Latin American Contemporary Art from the Tiroche DeLeon Collection, Mana Contemporary (2016), New Jersey, USA; El círculo caminaba tranquilo, Museo de Arte Moderno de Buenos Aires (MAMBA) (2014), Buenos Aires, Argentina; The Circle Walked Casually, Deutsche Bank KunstHalle (2013), Berlin, Germany. Has works in important collections such as: Museo de Arte Latinoamericano de Buenos Aires (MALBA), Buenos Aires, Argentina; Museum of Fine Arts Houston (MFAH), Houston, USA; Philadelphia Museum of Art, Philadelphia, USA; Pinacoteca do Estado de São Paulo, São Paulo, Brazil.

Artur Lescher's work starts with observation drawing, a direct relation of the eye with the real space, an exercise that persists in its practice and connects the work with architecture. Most of the artist artworks depend on the architectural space, they are suspended and need the floor, the ceiling, the walls, they are built inside the architecture and they intertwine in it "like it's one of those bugs or plants that host in the architecture." Although the works are produced independently of the space, we never see in Lescher's work a piece that has a base, a neutral support inside an architecture.

Besides this spatial connection, in his work there is also an attention in choosing the materials and the way that relations and tensions between the elements are built, in the sense of provoking a reaction in the space itself, a spatial crisis that questions gravity, flux.

The idea of flux is very present in Lescher's work but it's not always related to the space itself. It can also appear in the piece itself as it is the case of the works the artist calls River. Here, river is not a natural river, it is not a representation of a river, in this case the artist borrows the name to apply in an idea of circularity and the word river transforms into an image, a narrative of actions and circularity. These works are very much related to the materials the he chooses: how can a river be made out of steel? How can it be so heavy? Or how can a river be made out of felt?

Eventually the artist understands that the relationship of his work with architecture could be expanded, that it doesn't need to end on the wall or ceiling, that could cross the architecture. This understanding was discovered in Portugal, in Tomar when Lescher realised that this city was headquarters of navigation researches and that there was a connection between the city, the castle and the stars. This relation can be understood as something irrational from the point of view of rationalist architecture but for the artist it made way to another thought in his artistic practice leading him to "Asterisms", his constellation constructions.

The installation presented at room 3 was developed especially for this show and it is an Asterism. It's two pendulums, but it is also a constellation of the imaginary, not recognized by science, that the artist drew at the space with weight masses and threads that project and cross, they go through the space and continue until the infinity, until the stars. Mixing science and fiction, the artist relates the two pendulums, astronomy and astrology by drawing at the space, as if it were the endless sky.

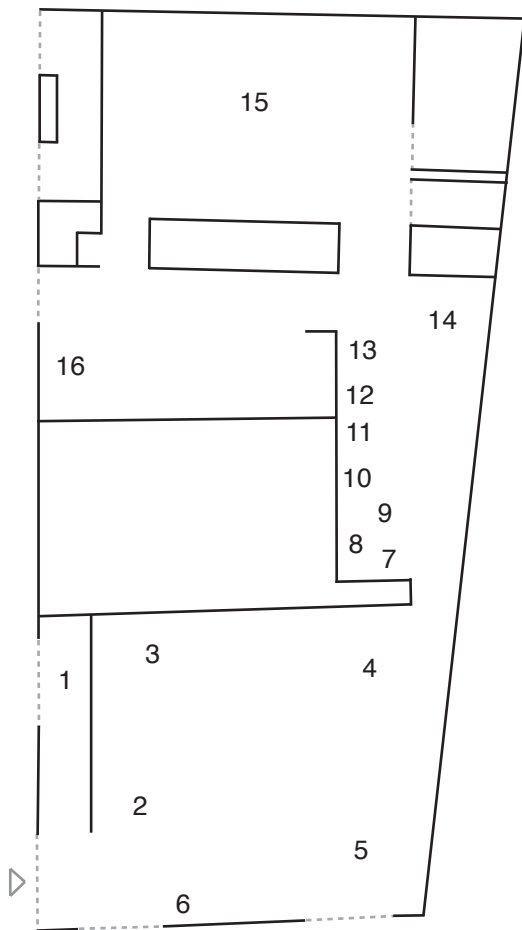
Finally, the artist makes a request to who is observing, since it is the observer that closes the cycle, that makes the artwork visible, should look up and down, and follow the fluxes that the artist determined because *"the work never exists on its own, it needs as much as context and architecture as the presence of the observer that experiments that relation."*

**APOIO [SUPPORT]**



**CO-FINANCIADO**





1.  
*Vitruvius*, 2021  
Latão e linhas de multifilamento verde  
[Brass and multifilament green thread]  
PA 1 (5 + 1 PA)  
200 x Ø 27 cm
2.  
*Sputnik*, 2021  
Madeira e latão [Wood and brass]  
PA 1 (5 + 1 PA)  
Dimensões variáveis x Ø 20 cm
3.  
*XX*, 2020  
Madeira cabreúva, latão e cabo de aço  
[Wood, brass and steel cable]  
PA 1 (5 + 1 PA)  
240,5 x Ø 9 cm
4.  
*Eclíptica*, 2021  
Aço inoxidável e linhas multifilamento preto  
[Stainless steel and multifilament black thread]  
PA 1 (5+ 2PA)  
240 x 27 x 25 cm

5.  
*Constante*, 2019  
Alumínio e cabo de aço [Aluminium and steel cable]  
PA 1 (5 + 1 PA)  
240 x Ø 11 cm

6.  
*Sem título da série Dardo #02*, 2012  
Latão [Brass]  
Edição 11/25  
25 x Ø 1,3 cm

7.  
*Tessera #03 (diptico)*, 2014  
Aço inoxidável [Stainless steel]  
PA 1 (57+2 PA)  
16 x Ø 12 cm / 16 x Ø 5 cm

8.  
*Esquadro*, 2014  
Madeira [Wood]  
2/10 + 2 PA  
45 x 29 x 8 cm

9.  
*Chirico #3*, 2015  
Latão [Brass]  
1/5 + 1 PA  
1 x 43 x 18 cm

10.  
*Hikoboshi*, 2016  
Alumínio e latão [Aluminium and brass]  
PA 1 (5 + 2 PA)  
45 x Ø 11 cm (cada/each)

11.  
*Casa se Movente*, 2003  
Madeira e aço inoxidável  
[Wood and stainless steel]  
1/15 + 2 PA  
12 x 8 x 15 cm

12.  
*Pantográfica*, 2015  
Madeira e latão [Wood and brass]  
PA 1 (5 + 2 PA)  
5 x 102 x 68,5 cm

13.  
*Sem título da série Dardo #01*, 2012  
Latão [Brass]  
Edição 10/15  
49 x Ø 25 cm

14.  
*Agulha #30*, 2010  
Madeira jacaranda [Jacaranda wood]  
1/5 + 2PA  
134 x Ø 7,5 cm

15.  
*Sextante #03*, 2020  
Latão e linhas de multifilamento verde  
[Brass and multifilament green thread]  
PA 1 (5 + 1 PA)  
Pêndulo; 110 x Ø 12 cm  
Instalação: dimensões variáveis

- Frank #02*, 2020  
Latão e linhas de multifilamento verde  
[Brass and multifilament green thread]  
PA 1 (5 + 1 PA)  
Pêndulo: 110 x 12 x 12 cm  
Instalação: dimensões variáveis

16.  
*Sem título da série Rio Corrente*, 2011  
Madeira peroba do campo, latão e aço inoxidável  
[Wood, brass and stainless steel]  
2/5 + 1 PA  
6 partes de 25 x 9 x 2 cm

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