

Artur Lescher

Alejandra Von Hartz Gallery

The exhibition entitled *Running River* consists of eleven small- and medium-sized works by Brazilian artist Artur Lescher (São Paulo, 1962). This is Lescher's second solo exhibition at the Alejandra Von Hartz Gallery in Miami. These eleven works showcase the continuous dialogic relationship between Lescher and the space as well as the tangible qualities of the works and their interaction with the architecture; constant preoccupations of a conceptual artist who essentially works with volume and its spacial intervention on several scales. The exhibition presents a selection of pieces that belong to several



major bodies of work, as is the case of the series entitled *Metaméricos* and *Rivers* or other individual pieces that expand a five year span of artist endeavor.

Lescher possesses an impeccable mastery of the use of proportions, whether in his monumental installations, as in his recent grand installation *Inabsência*, 2012, at the Pinacoteca del Estado de São Paulo, in which an inverted tin and wood dome hangs from the buildings patio of lights. It transcends the mere sculptural space and establishes a dialogue with the surrounding and an understanding of the space itself. Or like in the small pieces that are also part of *Running Rivers*, where Lescher studies the complexities of volume, the concept and importance of the space. His work encapsulates the predicament of that relationship of constant flow between man and nature- his constant reflection on the space and the physical phenomena like gravity, tension and weight- as it also reverberates in the relationship between viewers and the work.

One of the exhibition's central premises is the relationship that is established between the materials- most of these recycled natural materials, like Brazilian woods, steel, bronze, etc.- and the manner in which one element influences the other, as well as the industrialization processes and the

mechanics involved in the production of the pieces in every scale. On one hand, Lescher's long structures juxtapose the poetic conception of the work while, on the other, they also embrace the brute force of industrial machinery and the delicate manufacture of the handcrafted.

There are several processes that stem from the legacy of Neo-Concrete art that deserve particular attention when dissecting Lescher's work: sensibility and the humanization of geometry, the use of metaphors or non metaphors- in other words, the planned encounter of ideas and materials to generate other things- and the understanding of the work as a product of a process that involves the act of doing with the act of being.

In the works that form the series *Metaméricos*, created with pieces of wood attached together with hinges, Lescher confers the line- which the artist interrupts with the hinges- through the construction of linear and modular fragments, an animal quality reminiscent of the segmented bodies of insects. Each work is configured in a different manner according to the artists will and the changes generated through movement. As each piece acquires a new shape and each posture suggests a new gesture in the space, Lescher plays with the boundaries and outlines of the objects with the very limits of the spatial installation itself ; all-the-while multiple readings and lives are generated.

It is precisely the word “*Metaméricos*” that speaks to the numbers or structures whose segments evoke that intrinsic relationship between the human and the very instruments of mathematical and spacial measurement- such as compass, ruler, sextant, etc.- that allow human beings to locate themselves and define their relationship with time and space. For Lescher, each segment is used to form a work that has its own slightly particular measurement. Even when two pieces may appear to be identical, such measurements are stated in the description of each work to convey that there is nothing random in his process.

We also find works that show Lescher’s interest in other sensorial dimensions that are not necessarily based on nature per se: these are not simple forms that rely on basic geometries, as it occurs in the work *Livro #1* (Book No. 1, 2012). It depicts two vertical rectangles created with Brazilian hardwood and attached together with a bronze hinge. Both the title and the form itself suggest an open book that challenges, through the word that names it, the boundaries between abstraction and figuration.

For Lescher the work itself is solely the ulterior consequence of a process that involves dreams, desires, gestures, words and the construction of images/ forms based on these poetic triggers. From this point of departure, Lescher’s work then can be translated- beyond formal and the matteric considerations- into a series of elements that generate paradoxical relationships that address nature and its interaction with human beings and the non-functionality of the object-matter- that in these instances appear to cease to exist as such as a result of its own transformation. Thus, Artur Lescher’s body of work speaks of those continuous relationships of instability, equilibrium, tension and silence that manifest themselves as provocations between objects and men, between ideas and results.