

PASTO

Lucas Simões

n. / b. 1980. Catanduva, Brasil

Vive y trabaja en San Pablo
Lives and works in Saõ Paulo



Vista de sala / Installation view: INBOUND
Galería Pelaires, Palma de Mallorca, España / Spain
2019

Lucas Simões piensa en sus nuevos trabajos como dibujos, aunque no tengan grafito y tengan cierta dimensionalidad. Dibuja con un láser industrial, cortando formas angulares o curvas (que recuerdan a la arquitectura brutalista) en placas de acero ennegrecidas, esencialmente convirtiéndolas en clips de papel elaborados que pellizcan, tiran y comprimen pilas de papel de calco. Él corta cada pila para hacer que sus hojas se separen o se enrosquen sobre sí mismas. Los tornillos perforan tanto el acero como el papel, desde el frente, al mismo tiempo que mantienen juntas las obras de arte y las fijan a la pared. Los nuevos dibujos están en tensión precaria, al igual que las anteriores esculturas de hormigón y papel de su serie "Abismo".

Antes de ser artista, Simões se formó como arquitecto. Trabajó en proyectos comerciales como parte de un gran equipo y diseñó y construyó proyectos residenciales por su cuenta. Realizó dibujos arquitectónicos en AutoCAD, el mismo software que utiliza ahora para dibujar planos para sus obras. Antes de que estas piezas se realizarán (cuando existían sólo en la pantalla de su computadora), la línea que las separaba de los dibujos arquitectónicos, en la mente de Simões, era tenue. Podrían haberse convertido fácilmente en habitaciones, espacios, edificios. Pero al impulsar su forma final hacia el dibujo en lugar de la arquitectura, Simões está buscando un tipo de pureza poética que era difícil de encontrar cuando diseñaba edificios para clientes. Su práctica arquitectónica se vio envuelta en compromisos, templando hermosos sueños con practicidad. Sin embargo, su práctica artística está comprometida directamente con los materiales.

Chapa, hormigón, papel de calco, latón, pan de oro, barras de refuerzo, revestimiento aislante: los materiales con los que Simões trabaja tienen vida propia. Sus construcciones nunca resultan exactamente como estipulan sus planos (lo mismo ocurre con los edificios), sin importar cuán exactamente siga sus planes. Simões quita los moldes de sus formas de hormigón una vez que se secan, a veces encuentra sorprendentes texturas o colores superficiales. Generalmente necesita revisar los planos de sus placas de metal después de construir una maqueta, para ajustar la dirección o la cantidad de tensión que la placa aplica al papel que contiene. Una pila grande de papel de calco con un corte en el medio, cuando se suspende verticalmente, se colocará de manera diferente que una pila más pequeña pero idéntica. Y una vez que su trabajo en el estudio está completo, la instalación de sus dibujos / esculturas en la galería siempre requiere ajustes inesperados para encontrar sus puntos de equilibrio perfecto.

Equilibrio, tensión, imprevisibilidad, ajuste de expectativas: las características definitorias de la obra de Lucas Simões apuntan tanto al proceso y la belleza de construir edificios como a construir una relación, una vida, con otro ser humano. El papel adquiere cualidades figurativas (tal vez incluso sensuales): propagación, flexión, burlas, exposición, objeción. El dibujo es una forma de arte más primordial que la escultura. Es más directo; elimina la mediación entre un objeto y su concepción. Los nuevos dibujos de Simões nos acercan a la primera instancia de su obra (como representaciones digitales que nadie más que el artista ve), a su primer amor (arquitectura), al interior de su mente, y quizás incluso de su experiencia de Eros.

*Lucas Simões thinks of his new works as drawings, even though they carry no graphite and have some dimensionality. He draws with an industrial laser, cutting angular or curved shapes (reminiscent of Brutalist architecture) into blackened steel plates, essentially turning them into elaborate paperclips that pinch, pull, and compress his trademark stacks of tracing paper. He slices into each stack to make its sheets spread apart or curl back onto themselves. Screws pierce both the steel and the paper—from the front—simultaneously holding the artworks together and fixing them to the wall. The new drawings hang in precarious tension, as do Simões's previous concrete and paper *Abismo* sculptures.*

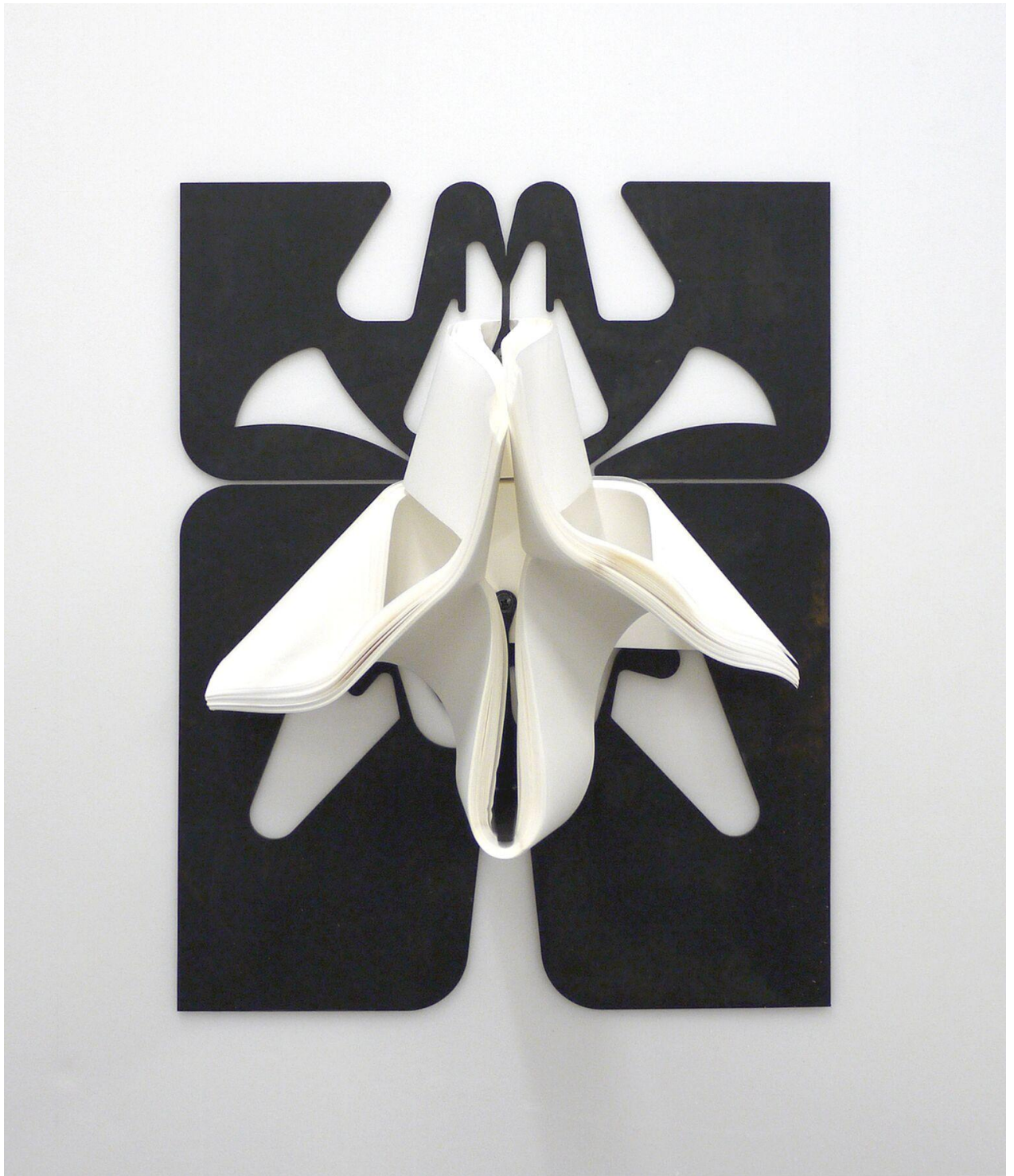
Before he found art-making, Simões was an architect. He worked on commercial projects as part of a large team and designed and built residential projects on his own. He made architectural drawings in AutoCAD, the same software he uses to draw plans for his artworks now. Before these pieces were realized (when they existed only on his computer screen), the line separating them from architectural drawings, in Simões's mind, was faint. They could have just as easily become rooms, spaces, buildings. But by pushing their final form toward drawing instead of architecture, Simões is grasping for a type of poetic purity that was hard to come by when he was designing buildings for clients. His architectural practice was mired in compromise, tempering beautiful dreams with practicality. The negotiations that define his art-making practice, however, he undertakes directly with his materials.

Sheet metal, concrete, tracing paper, brass, gold leaf, rebar, insulating sheathing—the materials Simões works with all have minds of their own. His constructions never turn out exactly like their blueprints stipulate (the same goes for buildings), no matter how precisely he follows his plans. Pulling molds off his concrete forms once they dry, Simões sometimes finds surprising surface textures or colors. He usually needs to revise the plans for his metal plates after building a mock-up—to adjust the direction or amount of tension the plate applies to the paper it holds. A large stack of tracing paper with a slice through its middle, when suspended vertically, will drape differently than a smaller but otherwise identical stack. And once his work in the studio is complete, installing his drawings/sculptures in the gallery always requires unexpected adjustments to find their perfect balance points.

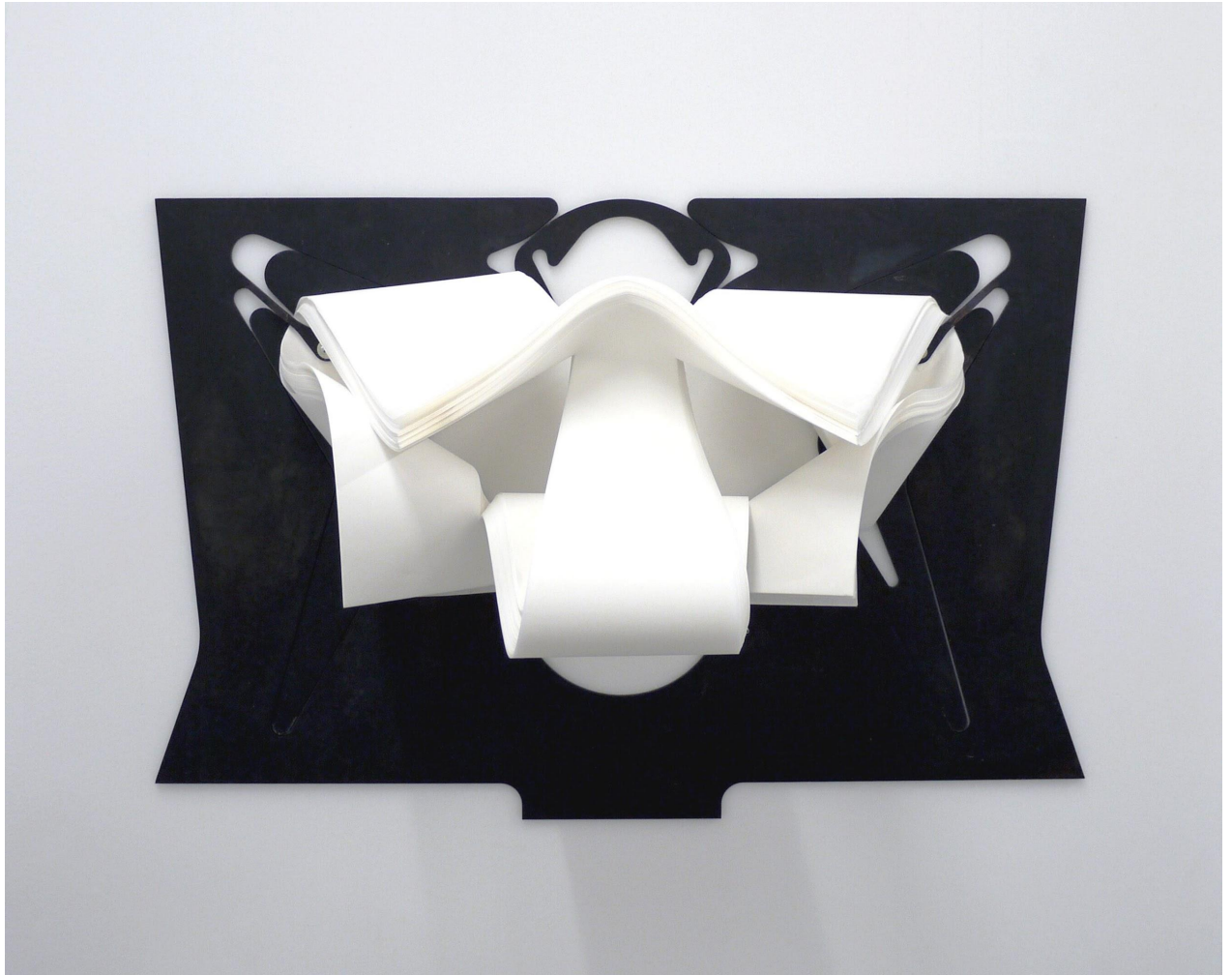
Balance, tension, unpredictability, adjusting expectations—the defining features of Lucas Simões's artwork point as much to the process and beauty of making buildings as to that of building a relationship, a life, with another human being. The paper in this show often takes on figurative (maybe even sensual) qualities: spreading, bending, teasing, exposing, demurring. Drawing is a more primordial art form than sculpture. It is more direct; it removes a measure of mediation between an object and its conception. Simões's new drawings bring us closer to the early lives of his artworks (as digital renderings no one but the artist ever sees), closer to his first love (architecture), closer to the inside of his mind, and perhaps even to his experience of eros.



Arregaçadx [Queer Drawing n.1], 2020
Acero y papel / Steel and paper
54 x 37 x 10 cm



Arregaçadx [Queer Drawing n.2], 2020
Acero y papel / Steel and paper
42 x 33 x 12 cm



Arregaçadx [Queer Drawing n.3], 2020
Acero y papel / Steel and paper
31 x 45 x 12 cm



Desenho # 9, 2020
Acero y papel / Steel and paper
51 x 33 x 10 cm



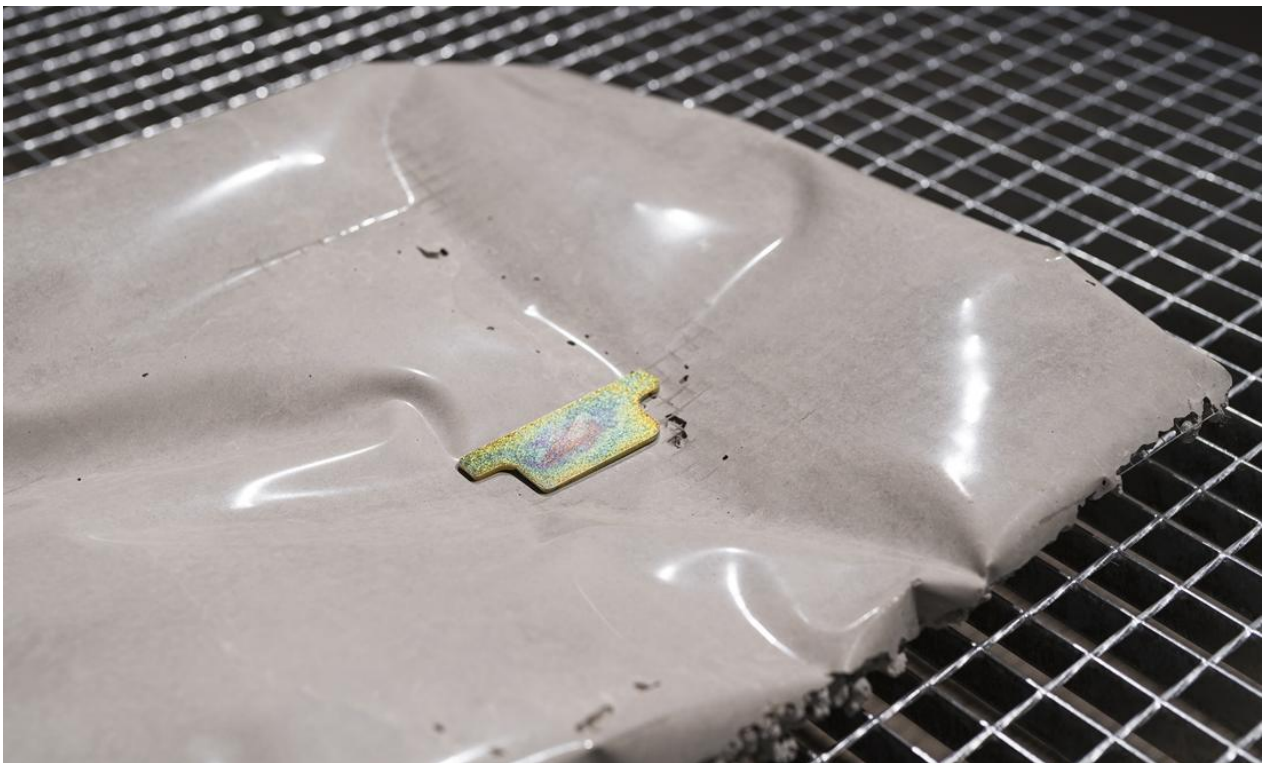
Desenho # 10, 2020
Acero y papel / Steel and paper
46 x 32 x 11 cm



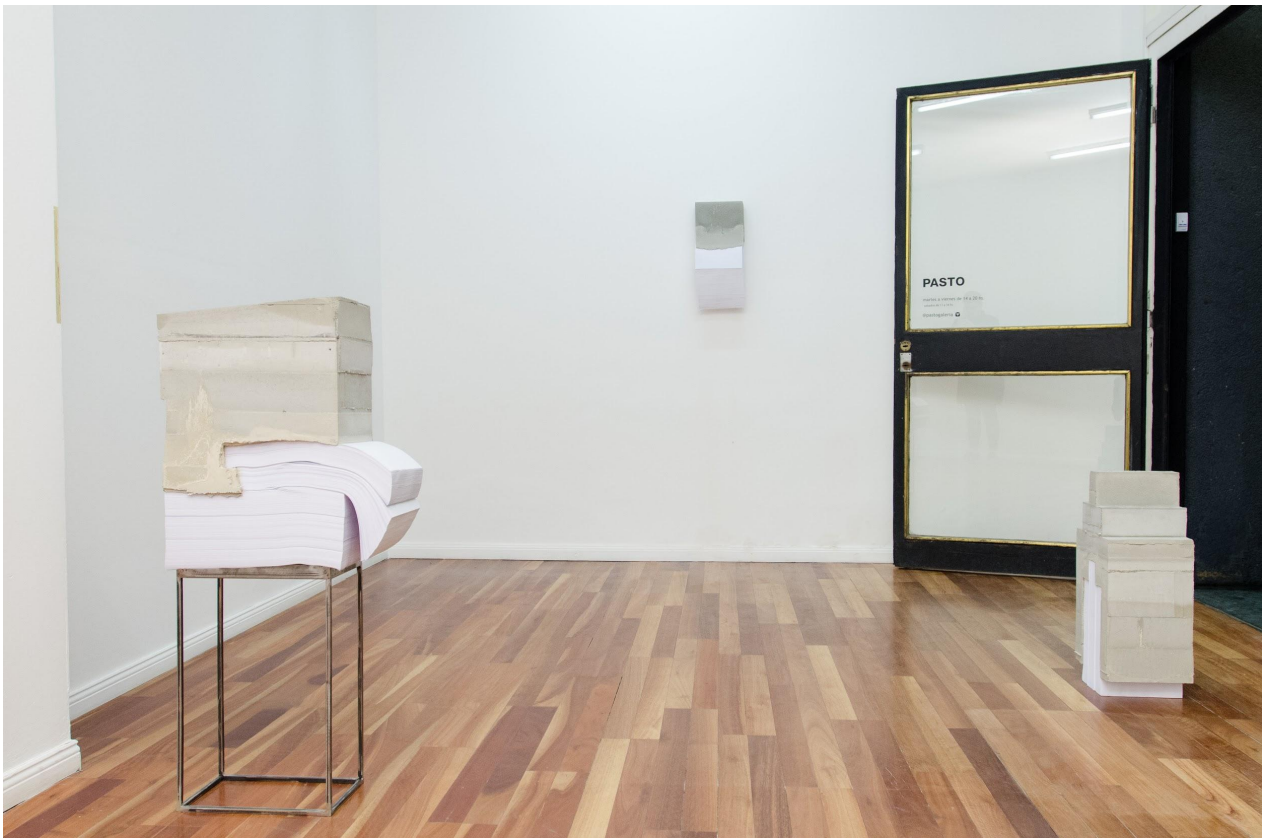
Detalle / Detail



Chão, 2019
Hormigón y acero / Concrete and steel
200 x 200 x 45 cm



Detalles / Details



Vista de sala / Installation view: CORPOS DE PROVA
PASTO Galería, Buenos Aires, Argentina
2017



Corpos de prova #6, 2017
Cemento y polietileno expandido / Concrete and
expanded polyethylene
25 x 10 x 10 cm



Corpos de prova #1, 2017
Cemento y polietileno expandido / Concrete and
expanded polyethylene
41 x 23 x 17 cm



Corpos de prova #5, 2017
Cemento y papel / Concrete and paper
41 x 23 x 17 cm



Corpos de prova #7, 2017
Cemento y polietileno expandido / Concrete and
expanded polyethylene
21 x 17 x 17 cm

Exhibiciones Recientes / Recent Exhibitions

2019

INBOUND – Galería Pelaires Palma de Mallorca, Spain [individual]
Drawing Tense – Lora Reynolds Gallery, Austin, TX – USA [individual]
Awaiting Masses, Patron Gallery, New York, USA [individual]
Experimentando Le Corbusier – Museu Oscar Niemeyer, Curitiba- Brazil

2018

The Cave Wall Was Always There; Galería Pelaires, Palma de Mallorca, Spain
Ressaca, Galeria Casa Triângulo – São Paulo, Brazil [individual]
Experimentando Le Corbusier, Museu da Casa Brasileira – São Paulo, Brazil
White Lies, Galerie Gabrielle Maubrie – Paris, FRA [individual]

2017

Corpos de Prova – Pasto Gallery, Buenos Aires, Argentina [individual]
White Lies – Lora Reynolds Gallery, Austin, TX – USA [individual]
Perpetual instability – Iniciativa Curatorial Marso, Ciudad de México DF, Mexico

2016

Solo Project – Untitled/ Lora Reynolds Gallery – Miami, USA [individual]
Abysses – Solo Project, Artissima, Turin – Italy
Paralaxe, Projeto Arte na Fabrika , Curitiba – Brazil
Abysses – Emma Thomas Gallery, New York – USA [individual]
Tensão Armada – Galeria Sankovsky, São Paulo –Brazil [individual]
Letters to the Mayor – Pivô, São Paulo - Brazil
Grave Gravidade – site specific, “Desorder” exhibition at Baró Gallery, São Paulo – Brazil
All that can be done and undone, Solo Project, NADA, New York – Usa [individual]
tudo que pode ser feito e desfeito - Solo Project , SP Arte, São Paulo – Brazil [individual]
Jogo de Forças – Paço das Artes, São Paulo –Brazil
#ImmediateAttention – Emma Thomas Gallery – São Paulo – Brazil
Obras, Lora Reynolds Gallery, Austin - USA
Out of Shape – Totale_Maschinenhaus, Essen – Germany

2015

Imagine Brazil / Artists’ books - DHC/ART Foundation for Contemporary, Quebec –Canada
10ª Bienal do Mercosul - Mensagens de Uma Nova América, Porto Alegre – Brazil
Fotos contam fatos – Galeira Vermelho, São Paulo – Brazil
Ter lugar para ser – Centro Cultural São Paulo, CCSP – Brazil
Transpoéticas , at Sesc Ramos, Rio de Janeiro – Brazil
Hybrid Art 2015 – Theatre of Russia, Moscou – Russia.
Recalque Diferencial – Galeria Emma Thomas, São Paulo – Brazil [individual]
Perpetual Instability – Space in Between gallery, London – England [individual]

2014

Concreto / concreto: Plano Piloto, Solo Project, Art Rio 2014
NotUrna – Pivô; Instituto Figueiredo Ferraz; Biblioteca Mario de Andrade, Individual
Deserto – Museu de Arte Moderna Aloísio Magalhães, Recife – Individual
Língua Franca: Art From Brazil- Galeria The Place Downstairs, Londres
Tudo deixará de Existir – Feito por Brasileiros, Hospital Matarazzo, São Paulo
Decifrações – Espaço Ecco, Brasília
KM.0, Antology of the tree – SOUNDOUT! Festival, Berlim
Deluded Detachment – Solo Project, Arco Madrid
La Historia La Escriben Los Vencedores, OTR Espacio de Arte, Madrid
Operações Fotográficas – Sesc Vila Mariana, São Paulo
Deluded Detachment, Solo Project – ARCO Madrid, Espanha
La historia la escriben los vencedores, OTR Espacio de arte, Madrid, Espanha

2013

Amor e ódio à Lygia Clark, Zacheta National Gallery, Varsóvia - Polônia
Imagine Brazil – Astrup Fearnley Museet, Oslo
Emmathomasteca – galeria Emma Thomas, São Paulo
Prêmio Foco- Bradesco Art Rio, Art Rio, Pier Mauá, Rio de Janeiro
Coleção Itaú de fotografia brasileira, Casa das Onze Janelas, Belém, Pará.
Beyond the Library – Frankfurt Buchmesse, Frankfurt
Além da biblioteca – Itochu Aoyama Art Square , Tokyo
Betão à vista, Mube - Museu Brasileiro da Escultura, São Paulo
Descmanche, Caixa Cultural, São Paulo - individual
o peso, o tempo , Galeria Emma Thomas, São Paulo - individual
Manifesto, Contra - plataforma editorial Colaborativa, São Paulo
Desmanche, Caixa Cultural, Rio de Janeiro - individual
La Velada de Santa Lucia, Maracaibo, Venezuela
Corpo Estranho // Foreign Body, Another Vacant Space, Berlin, Deutschland
Doações recentes, Museu de Arte Contemporânea de São Paulo, São Paulo, Brasil

2012

dimensão encerrada – Instituto Pivô, Edifício Copan, São Paulo
After image - the photographic process(ed), Cerritos College Art gallery – Los Angeles, USA
Something About the State of Being– Philip J. Steele Gallery, Denver, USA
Coleção Itaú de Fotografia – Paço Imperial , Rio de Janeiro
Flesh Garden – La Petite Mort Gallery, Ottawa, Canada/Casa Brandon, Buenos Aires, Argentina/Sala +18, Santiago, Chile
Elogie Du vertige -Maison Européenne de la Photographie , Paris

2011

Novas Aquisições, MAC-USP, São Paulo
Geração 00, a nova fotografia brasileira , Sesc Belenzinho, São Paulo
YESSR, Centro Cultural El Culpio , Valparaíso - Chile

2010

Souvenir, Kulturflur, Hildesheim - Alemanha
Projeto Incubadora, Galeria Olido, São Paulo
Desmanche, exposição individual Galeria Emma Thomas, São Paulo
Arsenal, Galeria Emma Thomas, São Paulo
Salão de pequenos formatos da Amazônia – UNAMA – vencedor do Grande Prêmio
MARP – Museu de Arte de Ribeirão Preto, selecionado pelo programa de exposições 2010
Citi Novos Artistas, Espaço Cultural Citibank, São Paulo
é de papel o mundo que eu conheço, Galeria Emma Thomas (individual)

Premios / Awards

2013 | Prêmio Foco Art Rio, Rio de Janeiro
2010 | Salão de pequenos formatos da Amazônia – UNAMA – vencedor do Grande Prêmio, Belém, PA
2009 | Prêmio Citi Novos Artistas, Espaço Cultural Citibank, São Paulo

Residencias / Residencies

2017 | URRRA Tigre, Buenos Aires, Argentina , abr/mai
Iniciativa Curatorial Marso – Cidade do México; jan/fev
2016 | The Fountainhead – Miami; nov/dez
2015 | Pivô – São Paulo; abril/out
2015 | Bow Arts – Balfron Tower – Londres; fev/mar
2014 | Espaço Fonte / MAMAM – Recife; abr/mai

PASTO

Av. Brasil 171
Buenos Aires, Argentina.
+ 54 9 11 5930 1979

pastogaleria.com.ar

