

Lucia Nogueira

This catalog was published on the occasion of the exhibition *Lucia Nogueira* at Luhring Augustine Tribeca, 17 White Street, New York, New York, September 12–October 31, 2020

LUHRING
AUGUSTINE

Introduction

By Roland Augustine,
Lawrence Luhring,
Donald Johnson Montenegro,
and Sasha Helinski

Lucia Nogueira's first solo exhibition at Luhring Augustine brings together an important selection of the artist's work made between 1983 and 1995. This presentation of sculptures and works on paper highlights Nogueira's distinctive and thought-provoking conceptual practice and rich visual vocabulary. The selection of works celebrates the artist's ability to imbue a psychological power and compelling ambiguity in everyday objects and imagery. We are delighted to collaborate with Anthony Reynolds Gallery in presenting the first major exhibition of the artist's work in the United States. This digital catalogue has been published in conjunction with the show and features a compelling and insightful essay on Nogueira's sculpture practice by the independent curator and art historian Gabriel Pérez-Barreiro.

Nogueira's exhibition marks the inaugural show at Luhring Augustine Tribeca. This show builds upon Luhring Augustine's long-standing commitment to advancing the international recognition of Brazilian artists, notably Tunga and Lygia Clark, in addition to the multigenerational group of artists showcased in the critically acclaimed 2015 show *Empty House Casa Vazia*.

Born and raised in Brazil and later based in London, Lucia Nogueira (1950-98) created a compelling, multidisciplinary body of work over her brief but remarkable career. Her practice included sculpture, installation, film, and drawing, and often explored the relationship between object and language, with frequent allusions to the human body. Drawing was central to Nogueira's practice and, much like her sculptures, her works on paper were imbued with a visual and psychological uncertainty that convey both a sense familiarity and mystery.

Stylistically varied and compelling in their own right, Nogueira's drawings also offer a unique insight into the genesis and conceptualization of many of her larger scale works. Her early drawings

were primarily figurative in nature, as exemplified in *Twelves Stations of the Cross* (1983), a suite of watercolor and graphite works on paper. In such drawings, anatomical forms are elongated, headless, doubled, leaning, and stretching across the page, occasionally maimed or obscured from view. Many later drawings are closely related to her sculptures and installations, while others feature recurring motifs of an array of animals and quotidian objects (a thermometer, gasoline can, or ladle) that simultaneously evoke a sense of playfulness and foreboding. Throughout her works on paper, whether figurative or abstract, bold colors are juxtaposed with delicate forms that seem to float in space and transform to differing degrees of legibility. Fluid gestures and sweeping strokes of watercolor confront sharp, deliberate graphite scratches, lines, and inscriptions, creating ethereal and captivating drawings in which the viewer is challenged with elusive narratives. This exhibition examines the range of Nogueira's drawing practice in conversation with several of her iconic sculptural pieces.

We would like to extend a special thanks to Gabriel Pérez-Barreiro for his thoughtful words on Nogueira's sculptural practice. Pérez-Barreiro is Senior Advisor to the Colección Patricia Phelps de Cisneros, where he was previously Director and Chief Curator (2008-2019). He served as the Curator of the 33rd São Paulo Bienal (2018), in which he included a focused presentation of Nogueira's work. He was the Curator of Latin American Art at the Blanton Museum of Art, The University of Texas, Austin (2002-2008), the Chief Curator of the 6th Mercosur Biennial in Porto Alegre, Brazil (2007), and the Director of Visual Arts at The Americas Society in New York (2000-2002), among many other accolades and projects. We are also grateful to Estrellita B. Brodsky, Anthony and Catherine Harrison, and those collectors who wish to remain anonymous, all of whom generously loaned works to the show, as well as the following individuals

for their contributions to both the exhibition and this publication: Anthony Reynolds and Georgia Fleury Reynolds for their enthusiastic support and generous collaboration; Nadine Lockyer for her important research and assistance; Tiffany Edwards for her creative book design; Will Hale of Hadopots Ltd, Worcester, UK for his assistance in fabricating the exhibition copy of *Mask* (1986); and finally, and most importantly, to the late Lucia Nogueira for creating an enthralling, significant, and beautiful body of work.

Lucia Nogueira

By Gabriel Pérez-Barreiro

“I’m lonely in London without fear.
I’m wondering round and round, nowhere to go.
While my eyes
go looking for flying saucers
in the sky.”

Caetano Veloso, London, London, 1971

Often when I come across a work by Lucia Nogueira, I have the sensation that someone was just there and left seconds before I arrived. As if there were a person-shaped void in or around the work, or more precisely, a person-infused moment that just passed by, if such a thing were possible. Her works seem literally haunted by beings that have left a trace—however slight or however incongruous—of their passage. Many of her works incorporate some physical suggestion of surreptitious presence: a piece of fabric peeking out of a cabinet, fingerprints on a wooden handrail, a paper bag jumping around on the floor. Her installations often have a subtle and disconcerting aura of absence, of loneliness, of a moment that’s passed.

It’s tempting, and perhaps inevitable, to associate this feeling of sudden departure with what we know about the artist. She died young, at 48, at the height of her artistic career. Her status as a Brazilian immigrant in London also informs this sense of dislocation. Foreigners typically experience the day to day in a different way from those native to a place. Customs and expressions that are automatic to residents can be unfamiliar and challenging to an outsider. Our invisible rituals and habits, the visual and verbal shorthand we use to navigate daily life, can be confounding and opaque to those who did not grow up with that training and experience. Nogueira’s move from the interior of Brazil to London happened before she studied art, so she developed all her artistic skills in this context of subtle displacement, with the daily waxing and waning of comfort and nostalgia familiar to anyone who has moved from one place to another. The

migrant necessarily pays attention to the smallest things while surrounded by people who generally do not.

Nogueira's objects are often remarkable in their ordinariness. Bags for seedlings, medicine cabinets, a broken sink, a roll of garbage bags, an anonymous soda can. These are all items that could have been lost in the world, but that she recovered and to which she assigned a new meaning. With minimal intervention they become mesmerizing, as if by just looking at them for long enough they could reveal formerly hidden truths. The magic emerges from the juxtaposition of these objects and the spaces between them. They seem to be engaged in a conversation that we cannot fully understand, but that we recognize as one, as if in a foreign language.

Another place where dislocation becomes tangible is in language, learning to speak new words as an adult requires wrestling with sounds and meanings that do not belong to your childhood memory. The invisible scaffolding of language becomes visible and present again. In addition, British English is saturated with understatements, hidden ironies, razor-sharp class distinctions, and innuendo, and you can start to imagine how language and presence were so important for Nogueira's artistic production. All of her works are titled in English, and it is interesting to note how many of them relate to language and punctuation (Full Stop, No Time for Commas, ..., Monosyllable), or to idioms or words that become strange if we stop to think about them (Bald Fact, Mischief, What's in and What's Not).

Many of Nogueira's works were produced for specific venues when she was invited for an exhibition, such as in 1990 at the Chisenhale Gallery in London, or at Engen Lendl Gallery in Austria in 1996, in which she responded to their unique architecture. Relatively few works are independent of some kind of structural framing; they require a wall, a

corner, an alcove, in order to be fully activated. This dependency on the specific context of their presentation would seem to push back against the idea that an artwork is autonomous or carries all of its meaning within itself. The placement of works in space is a critical aspect of their existence, and one that gives them a somewhat theatrical aspect. The gallery is the stage, the objects are the actors, and the titles are the lines.

Within many of the works in this exhibition, utilitarian objects are somehow suspended and rendered practically useless. A thermometer is encased in cast iron (Untitled), a glass jar contains nothing other than a small piece of wax on its edge (Slip), wrist-weights made of black organza and lead shot are attached to a column instead of human arms (Untitled [Wrist Weights]), a flagpole holds nothing more significant than a piece of scotch tape (Bald Fact). By disabling their original purpose, they become at once ambiguous, and also open to new, more poetic associations. Their familiarity is precisely what allows us to simultaneously recognize them and not entirely identify them.

Nogueira occupies a singular space in between the histories of Brazilian and British contemporary art. While there are aspects of her refined formalism that can be traced to the tradition of 1950s Concrete and Neoconcrete art in São Paulo and Rio de Janeiro, there is also an awareness of a particularly British history of sculpture that dialogues with artists like Richard Deacon, Alison Wilding or Rachael Whiteread. In the end, her ability to transit between these worlds, being fully of both but belonging to neither, is where her work is able to find its own voice, spoken with a light accent, reveling in the pleasures and possibilities of slight misunderstandings and productive linguistic slips, suspended in midair, waiting for the viewer to pass by.

Sculpture

1986–1995

01

Mask, 1986

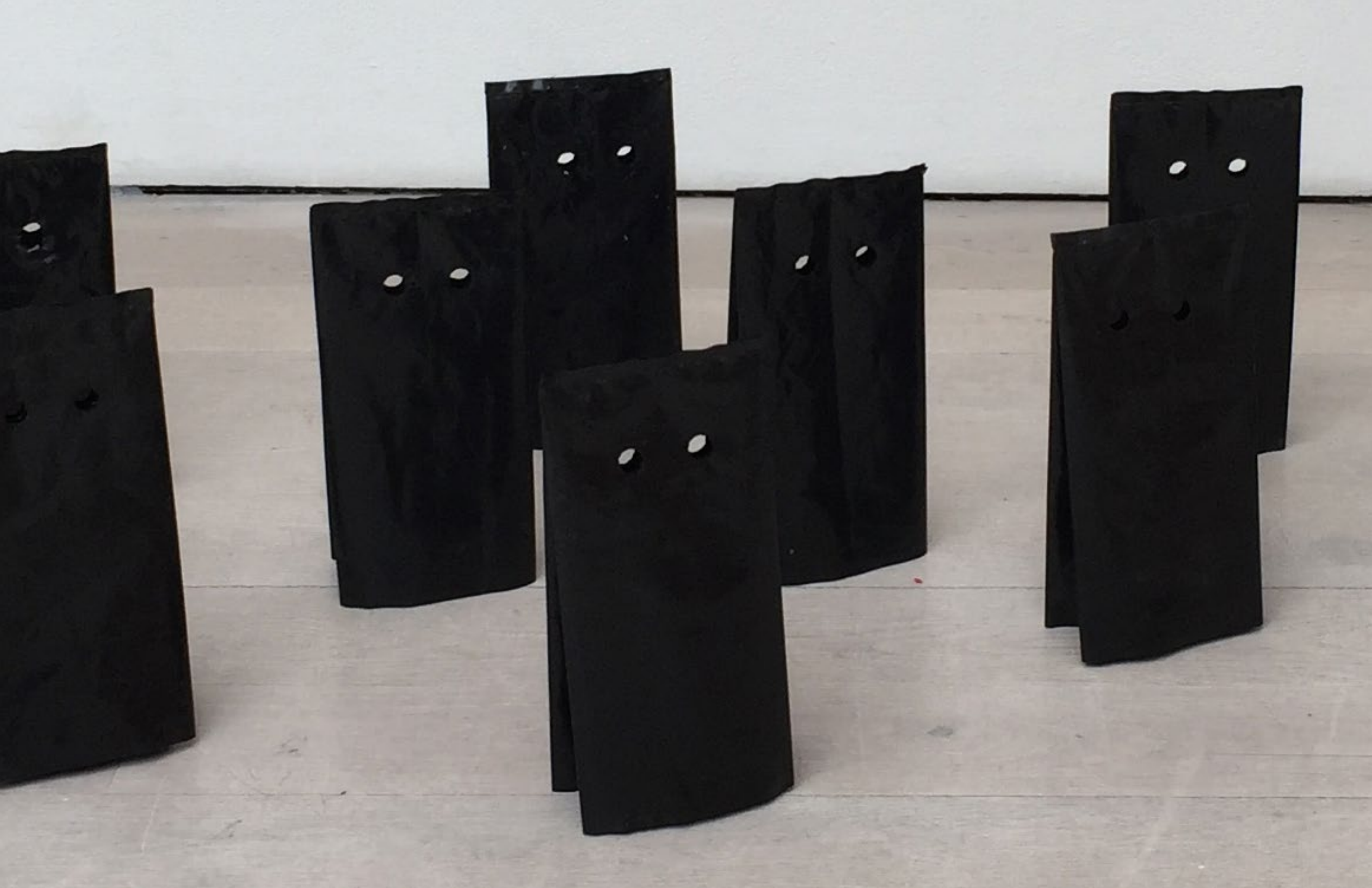
Polythene

13 parts, each: $9 \frac{5}{8} \times 4 \frac{3}{4} \times 2 \frac{3}{8}$ inches

24.5 x 11.9 x 6 cm

Installation dimensions variable

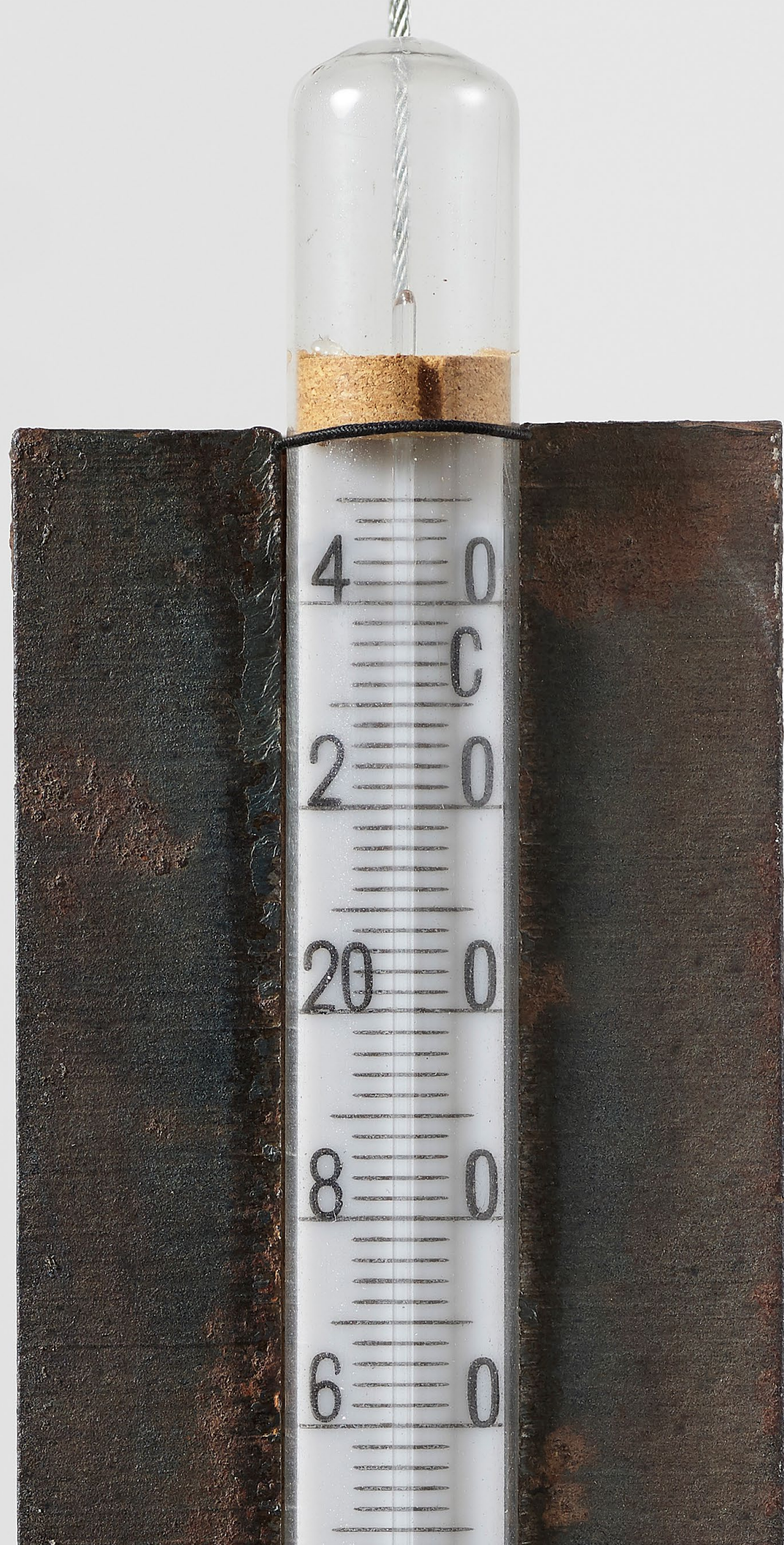




02

Untitled, 1988
Thermometer, cast iron, steel cable, elastic
Dimensions variable





03

Untitled, 1989
Latex, metal, gasoline
40 1/8 x 16 7/8 x 4 inches
102 x 43 x 10 cm



04

Wrist Weights, 1989
Organza, elastic, metal, lead shot
Dimensions variable





05

Untitled, 1990
Latex tube
46 1/8 x 1 x 3 1/8 inches
117 x 2.5 x 8 cm



06

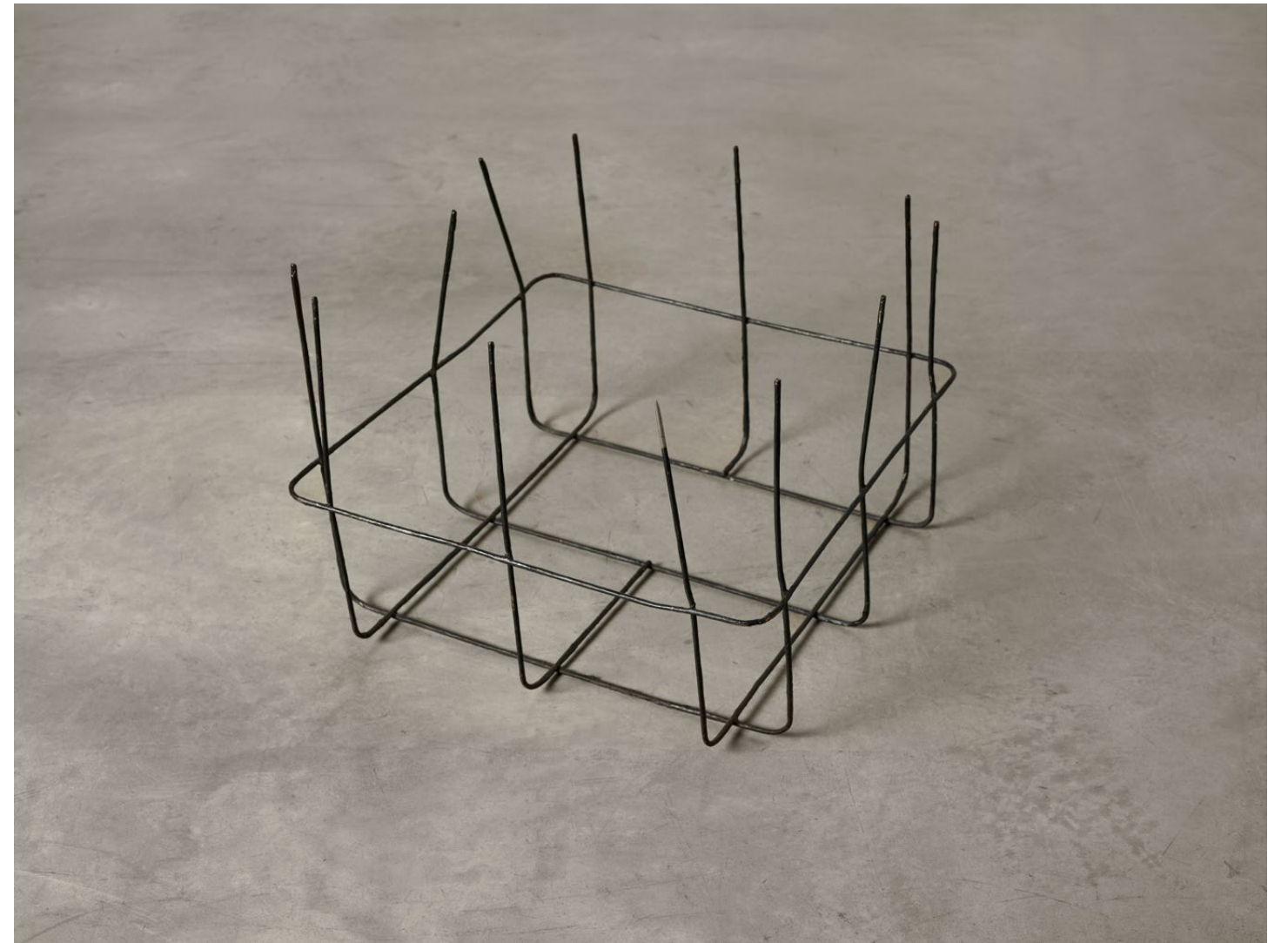
Slip, 1992
Glass bell jar, frosted glass, wax
37 1/8 x 18 1/4 x 16 1/8 inches
94 x 46.5 x 41 cm





07

Untitled, 1994
Black wax, metal
22 ⁷/₈ x 26 ³/₈ x 26 ³/₄ inches
58 x 67 x 68 cm





08

Bald Fact, 1995

Aluminum flagpole, sellotape

120 1/8 x 80 1/4 x 12 1/8 inches (width variable)

305 x 204 x 30.5 cm



09

Mischief, 1995
Wooden chair, plastic binliners
31 1/2 x 17 3/4 x 98 3/8 inches
80 x 45 x 250 cm



Drawing

1983–1993

Twelve Stations of the Cross, 1983
Watercolor and graphite on paper
12 parts, paper size for each: 21 x 28 ½ inches | 28 ½ x 21 inches
53.3 x 72.4 cm | 72.4 x 53.3 cm





Black Wound, 1984
Watercolor, graphite, and wax on paper
7 1/4 x 10 7/8 inches
18.5 x 27.5 cm





Untitled, 1984
Watercolor, graphite, and wax on paper
10 1/8 x 7 1/8 inches
25.5 x 18 cm



Untitled, 1984
Watercolor, graphite, and wax on paper
10 1/8 x 7 1/8 inches
25.5 x 18 cm





Dark Wound, 1985
Watercolor on paper
7 1/8 x 10 1/8 inches
18 x 25.5 cm



Untitled, c. 1985
Watercolor on paper
11 ³/₈ x 9 ¹/₈ inches
29 x 23 cm



Untitled, 1987
Watercolor and graphite on paper
20 1/8 x 15 inches
51 x 38 cm

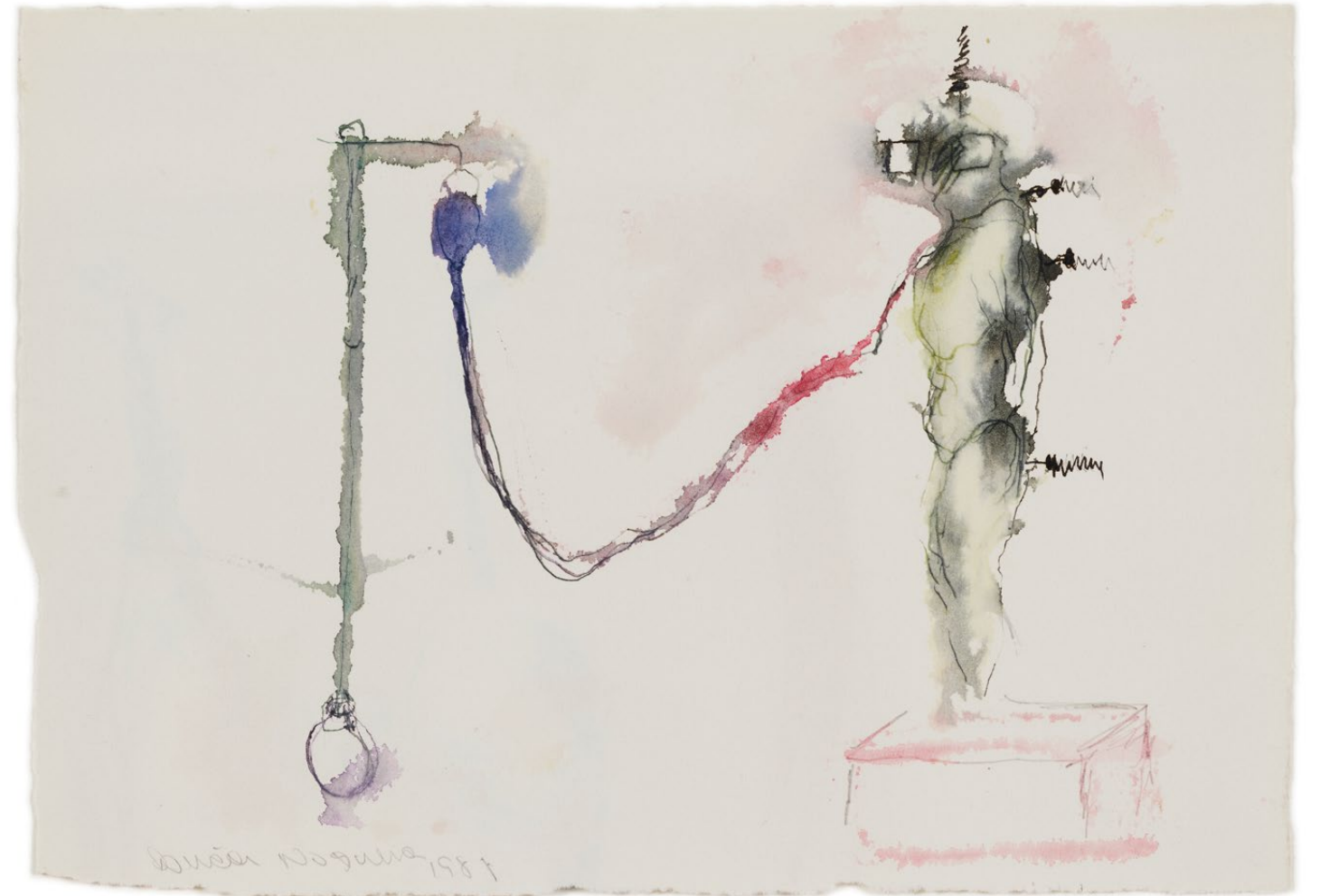


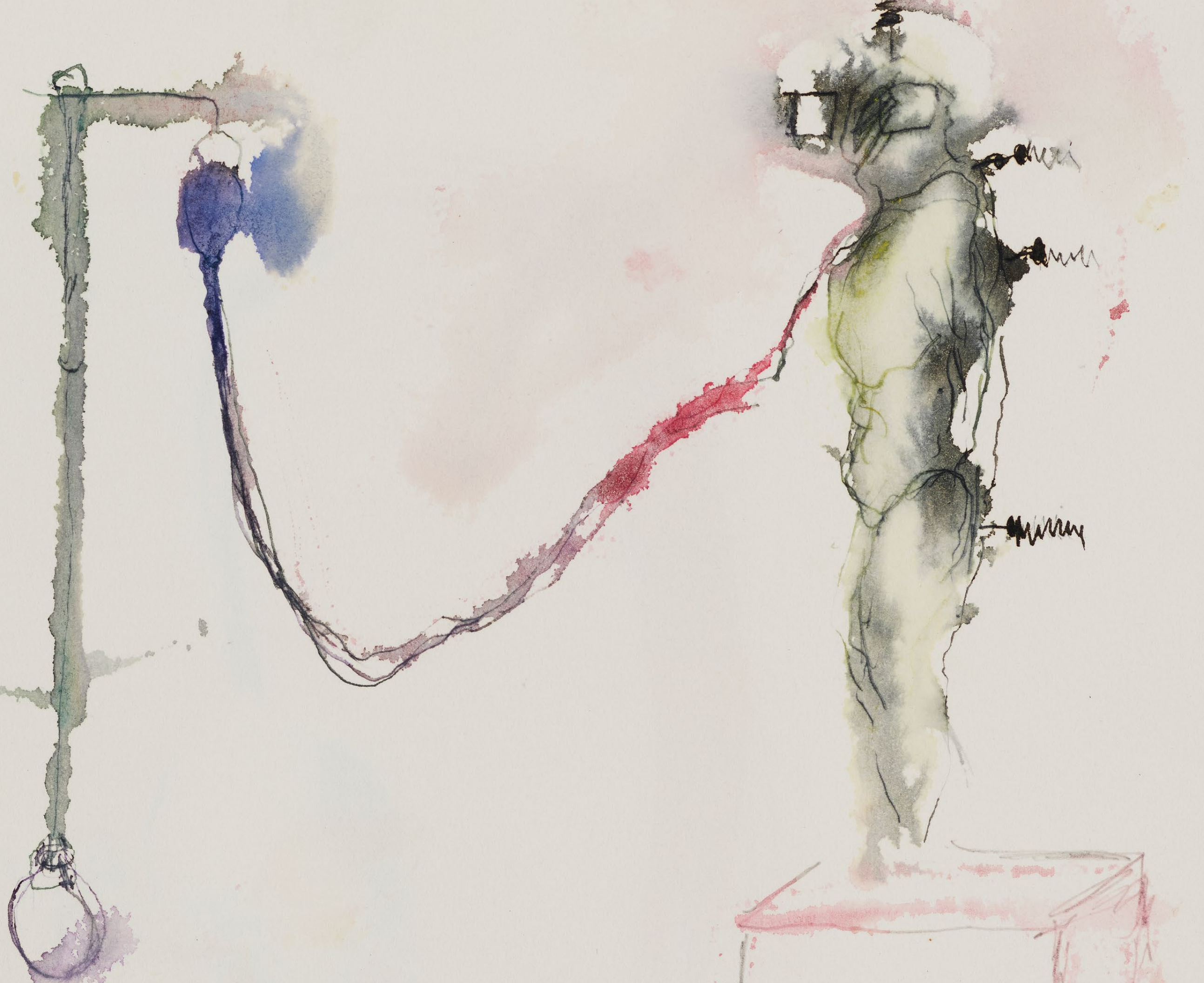


Untitled, 1987
Watercolor and graphite on paper
20 1/8 x 15 inches
51 x 38 cm



Untitled, 1988
Watercolor on paper
7 1/8 x 10 1/8 inches
18 x 25.5 cm





Rat Box, 1988
Watercolor on paper
9 1/2 x 7 1/8 inches
24 x 18 cm



Untitled, 1988
Watercolor on paper
10 3/8 x 7 7/8 inches
26.5 x 20 cm



Untitled, 1988
Mixed media on paper
29 x 21 ¼ inches
73.5 x 54 cm



Untitled, 1988
Watercolor on paper
8 7/8 x 7 7/8 inches
22.5 x 20 cm



Spoon, 1988
Watercolor on paper
9 1/8 x 8 1/8 inches
23 x 20.5 cm



Untitled, 1988
Watercolor on paper
9 1/2 x 7 7/8 inches
24 x 20 cm

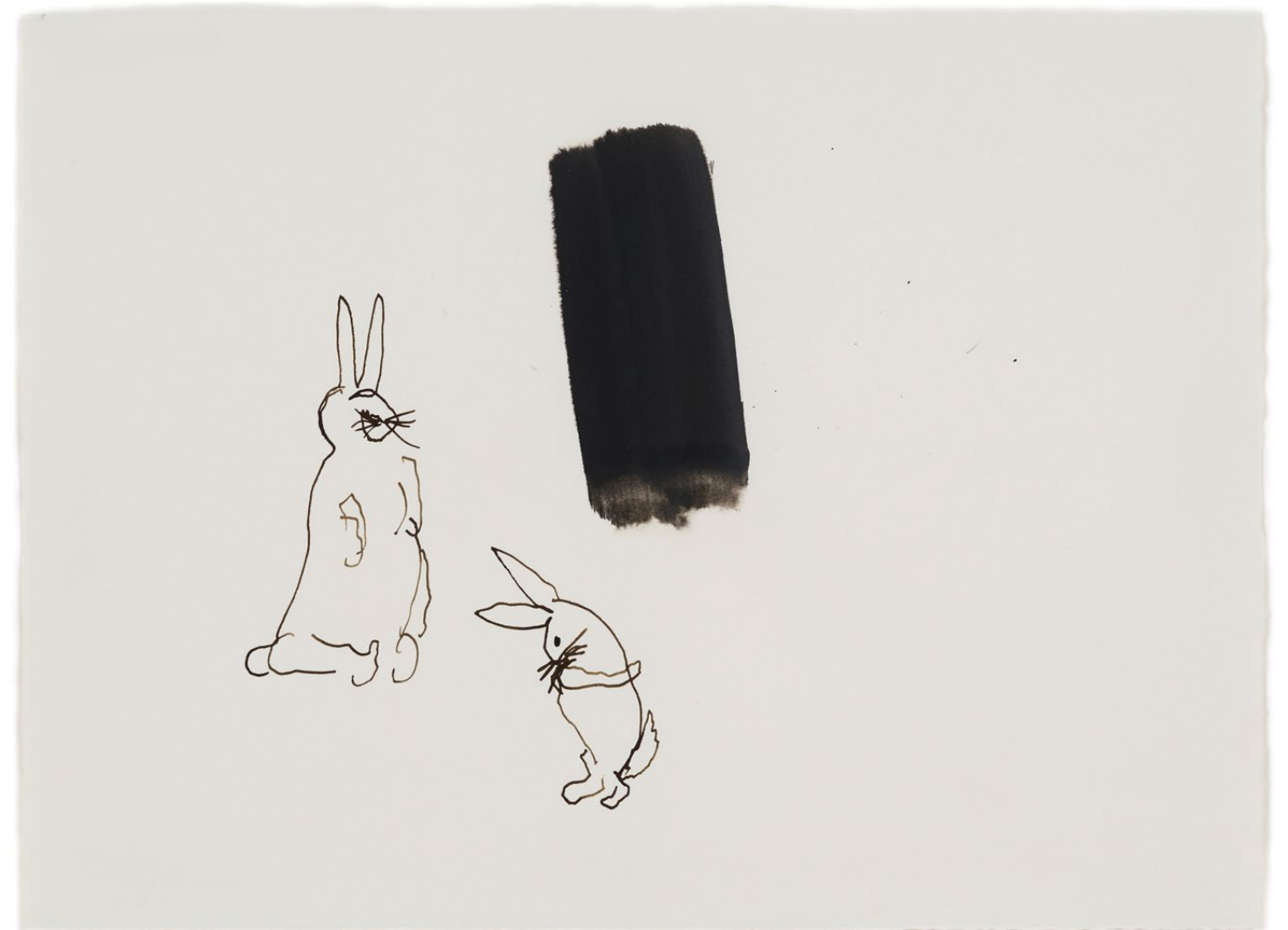




Untitled, 1988
Watercolor on paper
9 1/2 x 7 7/8 inches
24 x 20 cm



Untitled, 1989
Watercolor on paper
11 ¼ x 15 ⅛ inches
28.6 x 38.4 cm

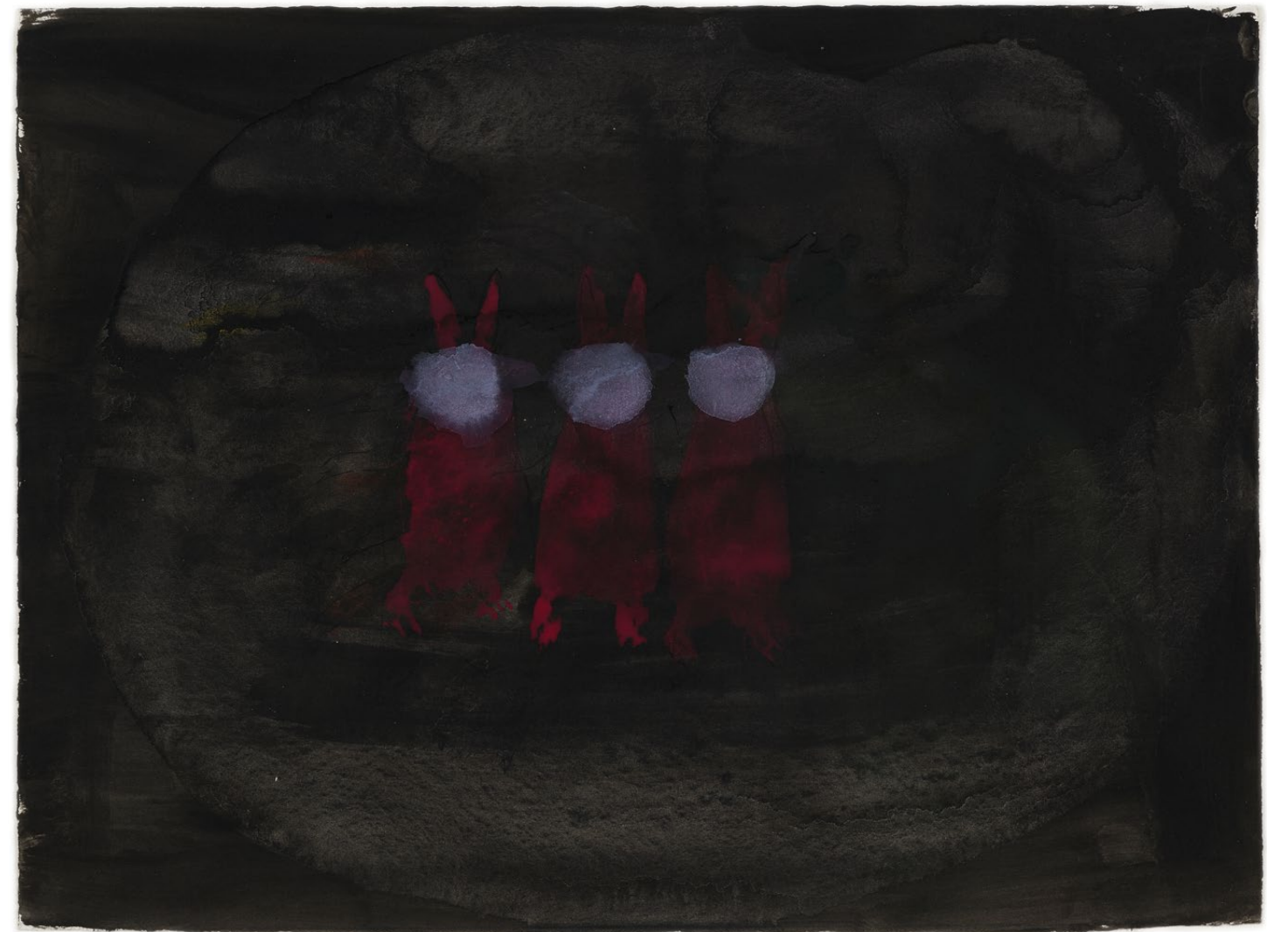


Untitled, 1989
Watercolor on paper
11 1/4 x 15 1/8 inches
28.6 x 38.4 cm

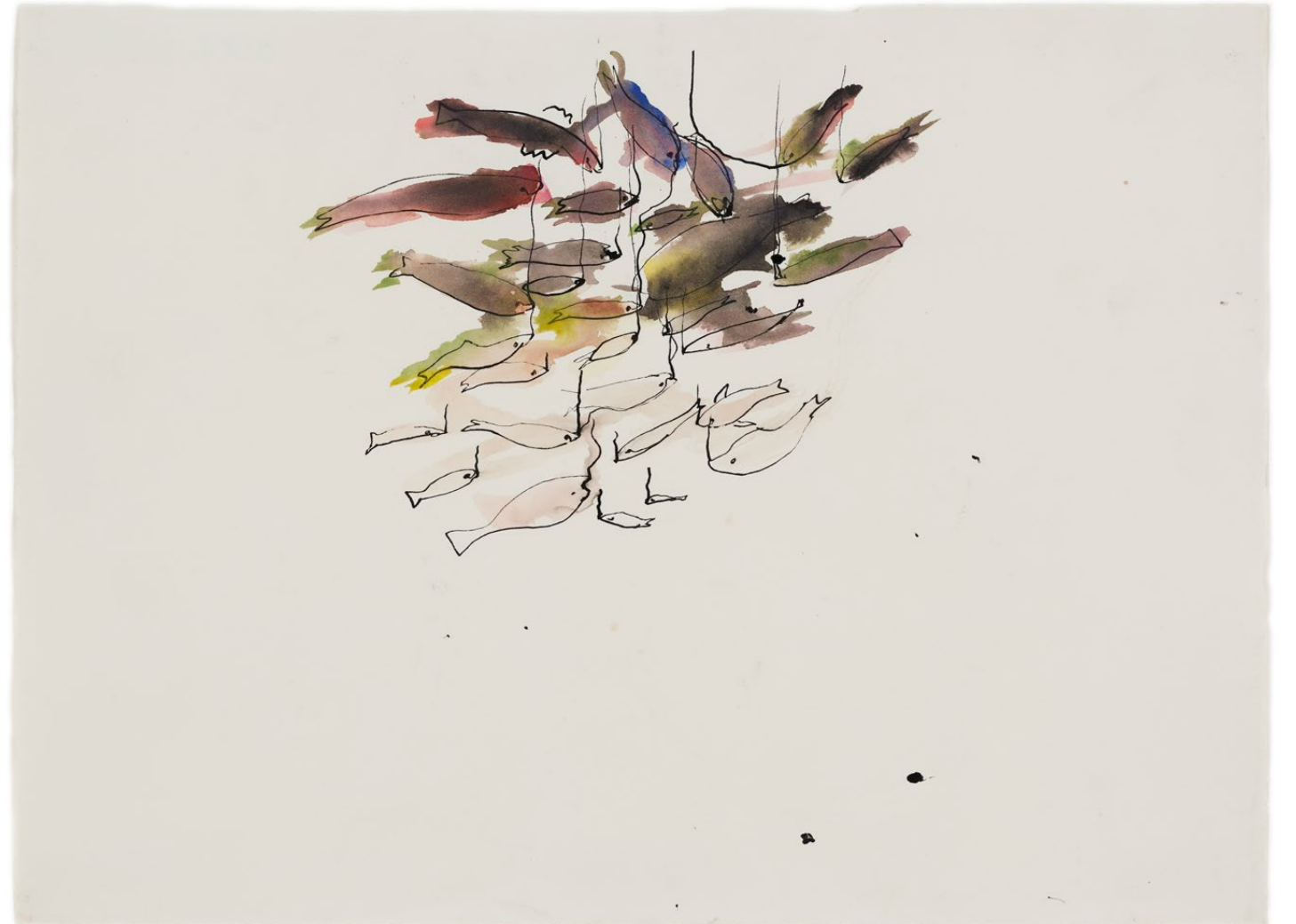




Untitled, c. 1990
Watercolor on paper
11 1/8 x 15 3/8 inches
28 x 39 cm



Untitled, c. 1990/1991
Watercolor and ink on paper
11 3/8 x 15 3/8 inches
29 x 39 cm



Untitled, 1991
Watercolor and graphite on paper
15 3/8 x 11 3/8 inches
39 x 29 cm



Untitled, 1993
Watercolor on paper
7 7/8 x 5 1/2 inches
20 x 14 cm





Checklist

01



Mask, 1986
Polythene
13 parts
9 5/8 x 4 3/4 x 2 3/8 inches (each)
24.5 x 11.9 x 6 cm
Installation dimensions variable

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Untitled, 1988
Thermometer, cast iron, steel
cable, elastic
Dimensions variable

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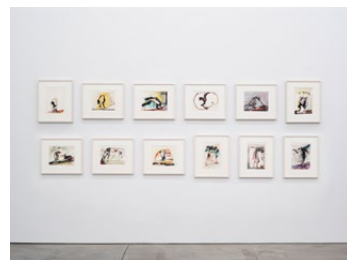
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Aluminum flagpole, sellotape
120 1/8 x 80 1/4 x 12 1/8 inches
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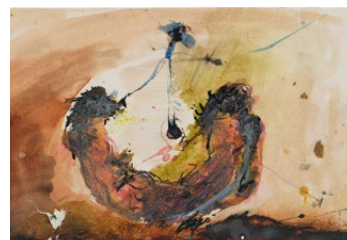
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Wooden chair, plastic binliners
31 1/2 x 17 3/4 x 98 3/8 inches
80 x 45 x 250 cm

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Twelve Stations of the Cross, 1983
Watercolor and graphite on paper
12 parts, paper size for each:
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53.3 x 72.4 cm | 72.4 x 53.3 cm

11



Black Wound, 1984
Watercolor, graphite, and wax on paper
7 1/4 x 10 7/8 inches
18.5 x 27.5 cm

12



Untitled, 1984
Watercolor, graphite, and wax on paper
10 1/8 x 7 1/8 inches
25.5 x 18 cm

13



Untitled, 1984
Watercolor, graphite, and wax on paper
10 1/8 x 7 1/8 inches
25.5 x 18 cm

14



Dark Wound, 1985
Watercolor on paper
7 1/8 x 10 1/8 inches
18 x 25.5 cm

15



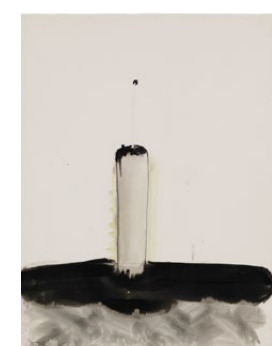
Untitled, c. 1985
Watercolor on paper
11 3/8 x 9 1/8 inches
29 x 23 cm

16



Untitled, 1987
Watercolor and graphite on paper
20 1/8 x 15 inches
51 x 38 cm

17



Untitled, 1987
Watercolor and graphite on paper
20 1/8 x 15 inches
51 x 38 cm

18



Untitled, 1988
Watercolor on paper
7 1/8 x 10 1/8 inches
18 x 25.5 cm

19



Rat Box, 1988
Watercolor on paper
9 1/2 x 7 1/8 inches
24 x 18 cm

20



Untitled, 1988
Watercolor on paper
10 3/8 x 7 7/8 inches
26.5 x 20 cm

21



Untitled, 1988
Mixed media on paper
29 x 21 1/4 inches
73.5 x 54 cm

22



Body Circulation, 1988
Watercolor on paper
6 7/8 x 10 1/8 inches
17.5 x 25.5 cm

23



Untitled, 1988
Watercolor on paper
8 7/8 x 7 7/8 inches
22.5 x 20 cm

24



Spoon, 1988
Watercolor on paper
9 1/8 x 8 1/8 inches
23 x 20.5 cm

25



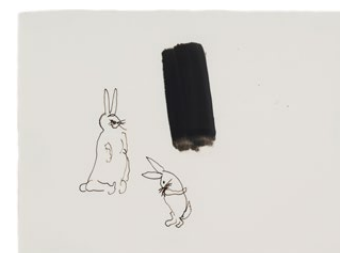
Untitled, 1988
Watercolor on paper
9 1/2 x 7 7/8 inches
24 x 20 cm

26



Untitled, 1988
Watercolor on paper
9 1/2 x 7 7/8 inches
24 x 20 cm

27



Untitled, 1989
Watercolor on paper
11 1/4 x 15 1/8 inches
28.6 x 38.4 cm

28



Untitled, 1989
Watercolor on paper
11 1/4 x 15 1/8 inches
28.6 x 38.4 cm

29



Untitled, c. 1990
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Untitled, c. 1990/1991
Watercolor and ink on paper
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29 x 39 cm

31



Untitled, 1991
Watercolor and graphite on paper
15 ³/₈ x 11 ³/₈ inches
39 x 29 cm

32



Untitled, 1993
Watercolor on paper
7 ⁷/₈ x 5 ¹/₂ inches
20 x 14 cm

Curriculum Vitae

Lucia Nogueira

1950 Born, Goiania, Brazil
1998 Died, London, England

EDUCATION

1976/79 Chelsea School of Art, London, England
1979/80 Central School of Arts and Crafts, London, England

AWARDS AND RESIDENCIES

1996 The Paul Hamlyn Foundation Award for Visual Artists, London, England
1993 Residency, Fondation Cartier, Paris, France

SOLO EXHIBITIONS

2020 *Lucia Nogueira*, Luhring Augustine Tribeca, New York, NY
Lucia Nogueira, Galeria Luisa Strina, São Paulo, Brazil

2019 *Lucia Nogueira*, Anthony Reynolds Gallery at Draw Art Fair, London,, England

2018 *Lucia Nogueira*, Henry Moore Institute, Leeds, England

2016 *Lucia Nogueira*, Annely Juda Fine Art, London, England

2011 *Lucia Nogueira: Drawings*, Galeria Leme, São Paolo, Brazil
Mischief, Kettle's Yard, Cambridge, England (cat ill.)
Swing...Slip...Step and drawings, Anthony Reynolds Gallery, London, England

2007 *Lucia Nogueira*, Museu de Arte Contemporanea da Fundação Serralves, Porto, Portugal (cat. ill.)

2005 *Lucia Nogueira: Drawings*, The Drawing Room, London, England (cat. ill.)

1998 Anthony Reynolds Gallery, London, England

1996 Anthony Reynolds Gallery, London, England
Galerie Eugen Lendl, Graz, Switzerland (cat., ill.)

1995 Anthony Reynolds Gallery, London, England

1992 Anthony Reynolds Gallery, London, England
The left hand does not know what the right hand does, Espace Artère Sud, Brussels, Belgium

1993-1994 *Sculpture*, Ikon Gallery, Birmingham, England; Camden Arts Centre, London, England (cat. ill.)

1990 *Lucia Nogueira*, Chisenhale Gallery, London, England; Mario Flecha Gallery, London, England (cat., ill.)

1989 Unit 7 Gallery, London, England

1988 Carlile Gallery, London, England

SELECTED GROUP EXHIBITIONS

2018 *Affective Affinities*, 33 Bienal de São Paulo, São Paulo, Brazil

2017 *The Frisson of The Togetherness*, Whitechapel Art Gallery, London, England

2015 *History is Now: 7 Artists Take on Britain*, Hayward Gallery, London, England

2014 *Colour on Paper*, Galeria Leme, São Paulo, Brazil
Revolver 1: Impart, curated by Robin Klassnik & Michael Newman, Matt's Gallery, London, England
Revolver 2: Traverse, curated by Robin Klassnik & Michael Newman, Matt's Gallery, London, England
Revolver 3: Perform, curated by Robin Klassnik & Michael Newman, Matt's Gallery, London, England

2013 *Jupiter Artland 2013*, Jupiter Artland, Edinburgh, Scotland
Serralves Collection: Conceptual Form and Material Actions, Fundação de Serralves, Porto, Portugal

2011 *The Life of the Mind: Love, Obsession and Sorrow*, The New Art Gallery, Walsall, England
Modern British Sculpture, Royal Academy of Arts, London, England
Watercolour, Tate Britain, London, England

2009 *5 Sculptures*, Anthony Reynolds Gallery, London, England
Collector Collecting, Gallery 32, London, England (cat, ill.)

2006 *How to Improve the World*, Hayward Gallery, London, England
Lines of Enquiry, Kettle's Yard, University of Cambridge, Cambridge, England (cat.)
Motion on Paper, Ben Brown Fine Art, London, England

2003 *Other Criteria: Sculpture in 20th Century Britain*, Henry Moore Institute, Leeds, England
Summer Show, Anthony Reynolds Gallery, London, England

2002 *Opening Exhibition*, Anthony Reynolds Gallery, London, England

2001 *Home*, Douglas Hyde Gallery, Dublin, Ireland (cat. ill.)
Trauma, Dundee Contemporary Arts, Dundee, Scotland; Firstsite, Colchester, England; Modern Art Oxford, Oxford, England (cat., ill.)

2000 *Continental Shift*, Ludwig Forum für Internationale Kunst, Aachen, Germany; Musée d'Art Moderne et d'Art Contemporain de la Ville de Liège, Liège, Belgium; Bonnefantenmuseum, Maastricht, The Netherlands; Stads Galerij Heerlen, Heerlen, The Netherlands (cat.)

1999 *5th Sculpture Biennial*, Ein Hod, Israel (outdoor installation)
 Holding Court, Entwistle Gallery, London, England
Sublime: The Darkness & the Light: Works from the Arts Council Collection, John Hansard Gallery, Southampton, England; Atkinson Gallery, Street, England; Storey Gallery, Lancaster, England; Angel Row Gallery, Nottingham, England; Potteries Museum & Art Gallery, Stoke-on-Trent, England; Laing Art Gallery, Newcastle-upon-Tyne, England; Wolsey Art Gallery, Ipswich, England (cat.,ill.)

1998 *Interactive*, Amerada Hess, London, England (cat., ill.)

1997 *The Little Object*, Freud Museum, London, England
Marks and Traces, Sandra Gering Gallery, New York, NY
Material Culture, Hayward Gallery, London, England (cat.)
Pictura Britannica, Museum of Contemporary Art, Sydney, Australia; Art Gallery of South Australia, Adelaide, Australia; Te Papa Museum, Wellington, New Zealand (cat.,ill.)

1996 *Berwick Ramparts Project*, Berwick-upon-Tweed, England (cat., ill.)
A Century of Sculptor's Drawings, Frith Street Gallery; Karsten Schubert Gallery, London, England (cat. ill.)
Contemporary Art at The Courtauld, Courtauld Institute of Art, London, England (cat.)

1995 *The British Art Show*, Upper Canfield Market, Manchester, England; Inverleith House, Edinburgh, Scotland; Oriol Gallery, Cardiff, Wales (cat., ill.)
Here and Now, Serpentine Gallery, London, England (cat.)

1994 Anthony Reynolds Gallery, London, England
Le Shuttle, Kunstlerhaus Bethanien, Berlin, Germany (cat., ill.)
Hales Gallery, London, England
Untitled Streamer Eddy Monkey Full Stop Etcetera, Anthony Reynolds Gallery, London, England

1993 *Singer Friedlander Watercolour Exhibition*, Mall Galleries, London, England
Spit in the Ocean, Anthony Reynolds Gallery, London, England
WaterCOLOUR, Curwen Gallery, London, England

1991 *Gulliver's Travels*, Galerie Sophia Ungers, Cologne, Germany (cat., ill.)
Gymnopédies, Galeria Angels de la Motta, Barcelona, Spain

1990 Galeria Ciento, Barcelona, Spain
Homage to the Square, Flaxman Gallery, London, England
Mind The Gap, Centre de Recherche et de Développement Culturel CRDC, Nantes, France (cat., ill.)
Multiples, Anthony Reynolds Gallery, London, England
This Symphony Will Remain Always Unfinished, Terrain, San Francisco, CA

1990 *Promises Promises*, Serpentine Gallery, London, England; Ecole de Nîmes, Nîmes, France (cat., ill.)

1988 *Riverside Open*, Riverside Studios, London, England (cat.)
Szygy, Mario Flecha Gallery, London, England

1987 *Holy Matters*, Carlile Gallery, London, England
On a Plate, Serpentine Gallery, London, England

1986 *100 Artists*, The Showroom, London, England
Works on Paper, Anthony Reynolds Gallery, London, England

1984 *Four Painters*, Riverside Studios, London, England; J Warehouse, London, England

1983 Royal Festival Hall, London, England

1982 Galerie de Beaux Arts, Paris, France

1979 Chelsea School of Art, London, England

PUBLIC COLLECTIONS

Arts Council England, London, England
Fundação de Serralves, Porto, Portugal
Henry Moore Sculpture Trust, Leeds, England
Hessel Museum of Art, CSS Bard, Bard College, Annandale-on-Hudson, NY
Leeds City Art Gallery, Leeds, England
Tate Collection, London, England
University of Chicago Booth School of Business, Chicago, IL

To view a complete CV, please go to <https://bit.ly/2YJoN0F>



This catalog was published on the occasion of the exhibition *Lucia Nogueira* at Luhring Augustine Tribeca September 12–October 31, 2020

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Portrait on opposite page, photographer unknown, c. 1980

Design by Tiffany Edwards

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