

LUCIA NOGUEIRA



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Annely Juda Fine Art

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cover: **Monosyllable** 1993 hair and wood 56 x 80 x 23 cm

in collaboration with Anthony Reynolds Gallery



LUCIA NOGUEIRA

She brought matter into the studio and gave it life (or beauty) partly by simply clearing a space for it. (Penelope Curtis, 1998)

In his introduction for the catalogue of the comprehensive exhibition of Lucia Nogueira's works at the Museu Serralves in Porto in 2007 Joao Fernandez wrote:

"The work of Lucia Nogueira is unique in the way in which it transforms the objects that it uses and relocates, in the sensorial situations with which it challenges the viewer's perceptive intelligence, in the intimate violence it manifests, in the singularity of its imagery, in the intensity achieved through rarified actions, in the glorious creative hesitation with which it faces its conflicts and doubts.

Her untimely disappearance prolongs the loss inscribed in many of her works, between the memory of the objects and places used by the artist and the unexpected magic of the combinations and situations which her sculptures, installations, videos and drawings create at every new showing."

'Intimate violence' ... 'unexpected magic' ... Absolutely; and absence, and conflict and transformation; but how does this happen? What is it that turns these peculiar and usually unremarkable objects into powerful signifiers and unforgettable presences? It is surely her focus not on the objects themselves but the space between, between object and object, between object and language, between act and thought. It is this very particular space and her unerring identification of it that determines the metamorphosis in her work from the ordinary or discarded or unpromising to the precious or electric or enigmatic. Lucia was always impressed by the authority of the voice on the Underground urging us to 'MIND THE GAP'. And mind it she certainly did.

With this knowledge, we can see more clearly why she would reject the idea that her early work was concerned with latent violence, even if it did involve the elements of a Molotov cocktail or pressurized gas pipes or mercury switches. In fact the violence was not in itself what interested her but what defined the edge of that condition and the conversation that arose between the violent and its corresponding vulnerability, between fragility and danger, beauty and the mundane, language and silence. In her own words:

"... the permanent dichotomy expressed in the cultural divisions of my background is clear in the location of most of my work at the borderline between one condition and another."

Lucia was born in 1950 in Goiania in the very centre of Brazil. They were turbulent times, the populist but authoritarian rule of Vargas being followed by a period of chaotic democracy, which in turn ushered in 20 years of military dictatorship from 1964. But the 1950s also saw the foundation of the new capital, Brasilia, where Lucia studied Journalism and Communications at university. The new city was spectacular and must have felt like the thrilling expression of a real confidence in the future. The extraordinary formal adventure of the architecture of Oscar Niemeyer is emphasized by the open spaces planned by Lúcio Costa and it is hard not to imagine that the 'spaces between' and their impact on the relationship between the first built elements did not have a profound impact on Lucia's sensibility. After Brasilia, Lucia spent a year in diplomatic Georgetown, Washington DC where she studied photography and then, in 1975,

she took a trip to London to see her brother, just eleven months her junior, who was studying at the Slade School of Art. Having planned a two-week visit, she stayed for the rest of her life. With the encouragement and help of her friend, the artist Ana Maria Pacheco, she talked her way into Chelsea School of Art and then Central School of Art and Design and launched herself into the business of making huge, expressionist, impasto, sexual paintings of human bodies and animalia. They were exhibited by Greg Hilty at Riverside studios in 1984. Alongside this exuberance – a passionate violence in this case quite untamed - Lucia made jewellery, her first and illuminating three-dimensional work; to return to her own words:

"In the early days of my career as an artist, I used to paint. Everyday on my way to the studio I used to pick things up from the floor and later, at home, would manufacture objects from them. Most of the time my odd collection of nothings became jewellery that was only worn by me."

And what extraordinary jewellery it is (worthy of an exhibition in itself) but the artist is being a little disingenuous here for, although the core of these wonderful accoutrements was indeed made up of found detritus, anything from a transistor to a champagne cork, they were duly provided with threads and fasteners of gold and silver to render them wearable. J Blundell & Sons in Wardour Street, smelters and suppliers of precious metals, was one of her favourite Soho haunts. She also had a considerable armoury of specialized jewelers' tools. Lucia may have had an inspirational eye for what might be unlocked from practically nothing but this was coupled with the sharpest awareness of what was required to fashion its key. She continues:

"Much later, I gave up painting altogether, but the habit of picking things up continues. It is really a collection of visual information, which assists in the development of groups of works. Whenever after having a substantial exhibition I resume my work, the materials used to establish the new body of work are always the same: things, whatever I find in front of me, watercolours, and a book picked up at random in a bookshop."

Knowing the contents of her bookshelves, it is hard to believe the books were picked up at random; Lucia read avidly, mainly philosophy and anthropology. *The Raw and the Cooked* by Claude Levi Strauss was one of her bibles (her father's ancestry was Galician, but her mother's family had been in Brazil for 200 years and had close links with indigenous Brazilians. She would return from visits to Goias with basket ware, bows and arrows, blowpipes and ceremonial tribal costumes).

The jewellery was much more than decoration, the first expression of an enquiry, which, in the space of one short period from 1987 to 1998, matured with astonishing conviction into a unique body of work. From her first exhibition at Barbara Carlile's tiny but important gallery space at the Angel Islington, and two exhibitions at Mario Flecha to large-scale installations at Chisenhale Gallery, Artere Sud in Brussels and Unit 7 in Peckham; from Adrian Searle's wonderfully edgy show, *Promises Promises* at the Serpentine Gallery to a group show at Terrain in San Francisco where she shared space with Felix Gonzales Torres and Nayland Blake. All in the first three years; she clearly made an impact, which had a profound effect on so many of her colleagues (it was at Lucia's instigation that Barbara Carlile gave Rachel Whiteread her first show). Many important exhibitions followed. Exactly parallel with the international explosion of British art but absolutely

distinct from it, Lucia's work, and her spirit, resonated with a furious independence and as such it resonates today.

Lucia made several dozen sculptures and installations during this decade, and a small group of works on film and video. She was also drawing, drawing and writing. Always. In bars and restaurants, on buses and tubes and trains, at home, in the studio, in the street, on envelopes, napkins, table cloths, paper tissues, cigarette packets, breakfast, lunch, dinner, wherever, whenever and whatever presented itself. All her ideas evolved through drawing and writing, sometimes the merest blot, sometimes pages of evolution. Several hundred drawings survive and they are amongst the richest, most beautiful, and enigmatic drawings by any sculptor of the last fifty years. As Adrian Searle has said:

"[she had] a belief in drawing as a language as tactile as it was symbolic and metaphorical. Many of the objects she drew were as unnamable as the objects she made... everything is figurative, everything an abstraction"

In addition to drawing, the importance of language in Lucia's work cannot be overestimated. The titles *No Time for Commas*, *Full Stop*, *Monosyllable*, *Monologue*, *Hiatus*, ..., *Apostrophe*, *Dilemma*, *Pause* - constantly she was looking for the word(s) of which the work spoke. A visit to Lawrence Corner, the legendary army surplus store behind Euston that fed the imagination of many artists, would generate material objects, pages of sketches and suggestive verbal descriptions. Such hunting might continue for months. And then:

"I can spend long periods gathering, adjusting, reading, drifting purposefully and suddenly, in a quite remarkably short and concentrated moment of time, the elements are fixed at that precise point at which they are neither one thing nor the other but the infinitely precise space that exists between. It is rather like an electrical experiment where an arc of energy is able to leap the gap; or the point at which two magnets repel or attract. While this does happen continually on a spasmodic basis, it seems that episodes of personal dislocation are particularly productive. Perhaps they are analogous to the controlled physical environments upon which the accuracy of scientific experiments depend. At such times, many works may be realised."

The present exhibition presents some of Lucia's most important pieces, including one major installation that has not been shown since 1989 and two that have never been seen at all. Her 'presence' is manifest in all the works but is most strikingly evident in two pieces. The first is *Swing*; a handrail is installed nearly three meters up the wall, out of reach. However, just discernably visible in the greasy dust of the wooden rail, two sets of fingermarks make it clear that she got there, the artist's magic putting the unattainable within reach if only for an instant. The second work is amongst her last. On two old roof slates, with a piece of white chalk the artist has written down the very essence of a whole body of work, which would never be realized. She did this in upper and lower case, English and Portuguese, left and right, two panels, another conversation. *ICE RINK*, *DRESSED IN RED*, *ARM FIGHT*, *vidro c sangue*, *light BOX*, *Dente*... It is one of her most extraordinary works for, having absorbed the experience of what she managed to complete, this marking down of thoughts is enough to bring to life those she did not.

Anthony Reynolds, July 2016

overleaf:

- 1 **Untitled** 1989
silk organza, Brazilian black beans, glass and graphite
120 x 75 x 100 cm

- 2 **Untitled** 1988
rope and bronze
4 x 100 x 60 cm





3 **Pause** 1990
aluminium, steel, wire, wax earplug and petrol
28 x 20 x 10 cm

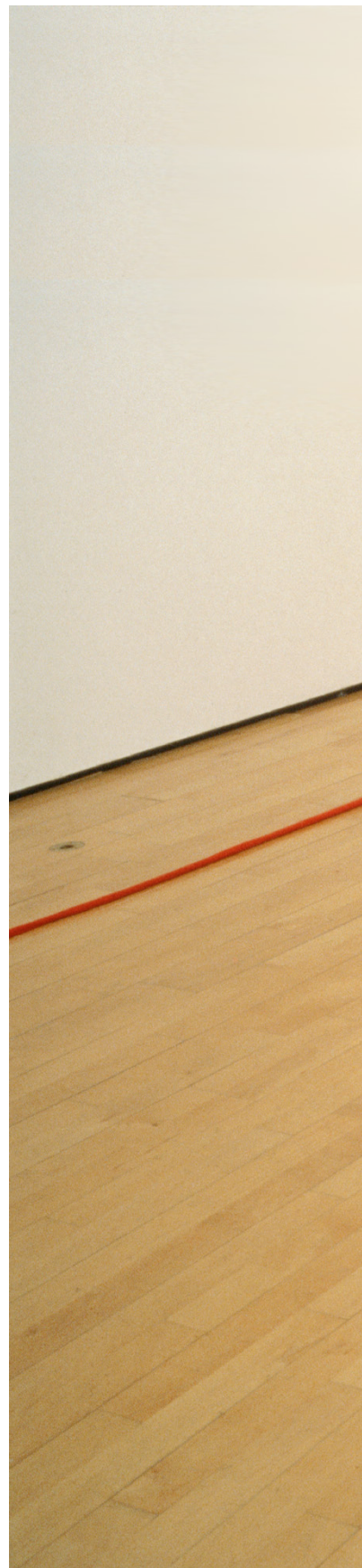


4 **Untitled** 1989
latex tubing, metal can, petrol and jubilee clip
102 x 43 x 10 cm

- 5 **At Will and The Other** 1989
metal, organza, polystyrene, black beans and feather pillow
6 parts, 42 x 135 x 165 cm overall



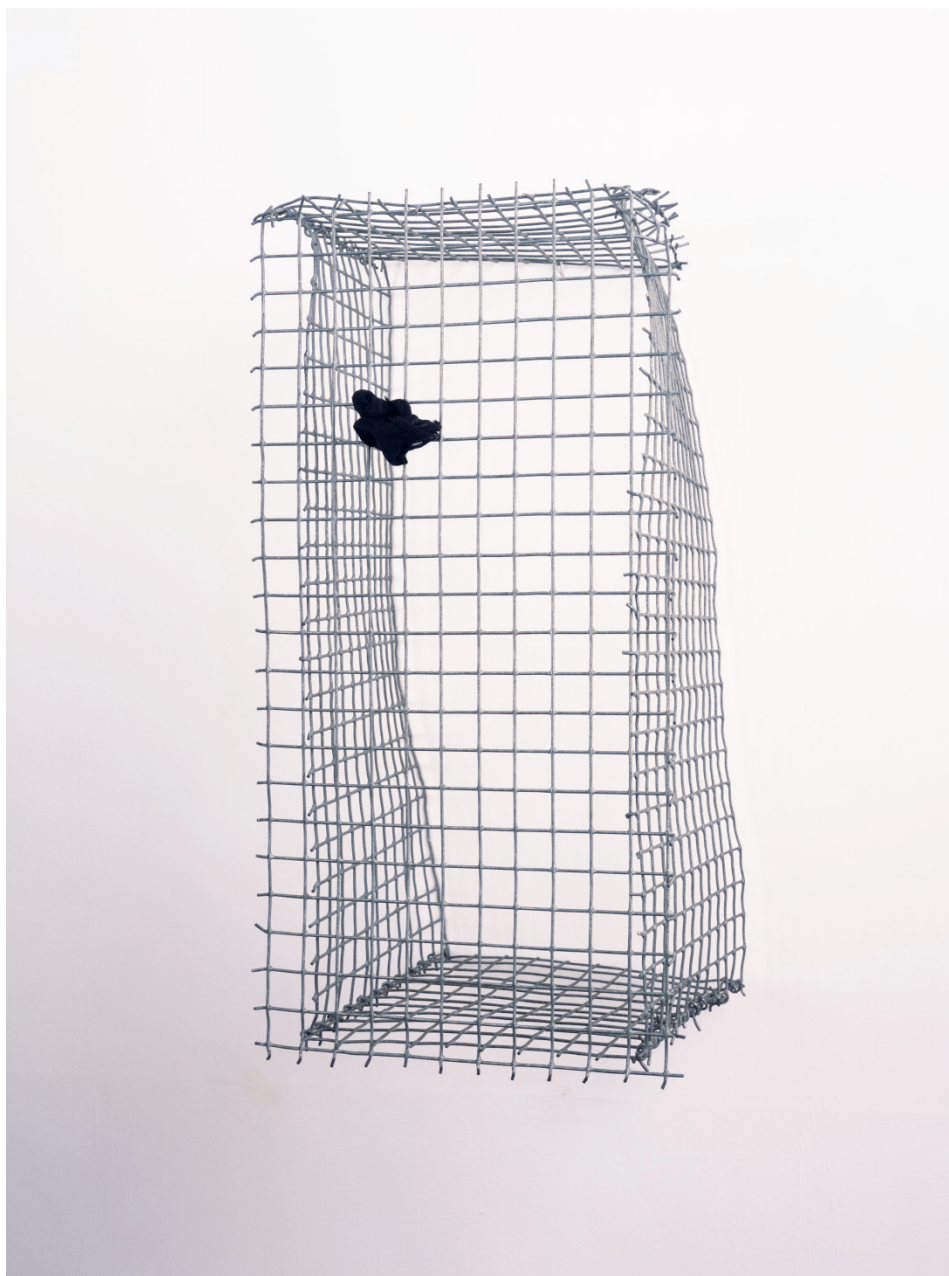
6 ... 1992
silk, sand, zinc, steel and hessian
dimensions variable





- 7 **Cupboard** 1996
wood, blackboard paint, nails and magnet
80 x 67 x 35 cm





8 **Untitled** 1989
metal and gauze
43 x 23 x 28 cm



9 **Untitled** 1989
fur, lead and latex tubing
2 parts, 10 x 4 x 6 cm each

- 10 **Without This, Without That** 1993
wooden cabinet, gesso, rubber plug and metal chain
69 x 40 x 45 cm





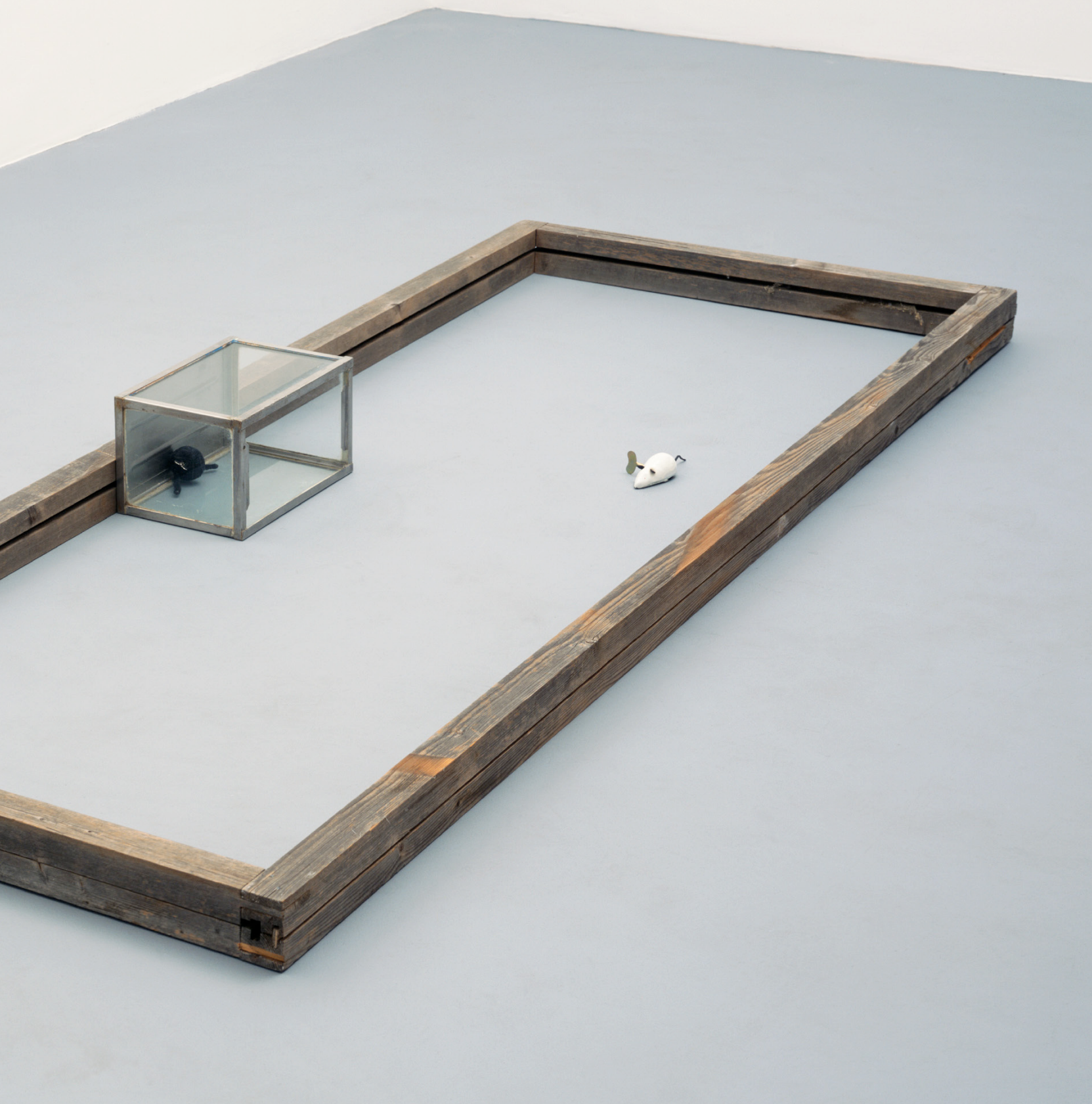
- 11 **One + Three** 1994
glass, silver, mercury and phosphorus
1 x 5.2 x 5.2 cm



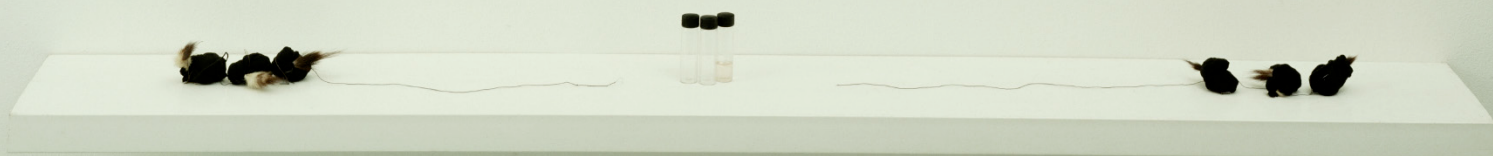
12 **What's In and What's Not** 1992
glass, artificial fur, metal and rubber
18.5 x 5.5 x 5.5 cm

- 13 **Innocent** 1993
wood, clockwork toys, glass and metal
20 x 226 x 86 cm





- 14 **Untitled** 1990
cotton thread, black beans, artificial fur, glass, plastic and metal
19 x 163 x 20 cm









- overleaf:
15 **Step** 1995
Oriental carpet and broken glass
dimensions variable

- 16 **Untitled**
wood, shoes, thread and crocodile clip
135 x 32.5 x 22.5 cm



17 **Monosyllable** 1993
hair and wood
2 parts, 56 x 80 x 23 cm overall

18 **Full Stop** 1993
steel post and wooden cable drum
102 x 57 x 73 cm





19 **Monologue** 1995
wood, wire nails and drawing pin
20.5 x 60 x 11.5 cm

20 **Snail** 1995
painted angle-iron and radio aerial
375 x 110 x 50 cm



- 21 **Needle** 1995
glass and silicone piping
2 parts, 213 x 53 cm, variable length



22 **Swing** 1995
wood, metal, dust and grease
223 x 186 x 9 cm





23 **Hito** 1990
glass, plastic tubing and petrol
31 x 34 x 25.5 cm



24 **Residue** 1991
wood, sand and organza
24 x 75 x 27 cm





25 **Untitled**
lightbulb, cable and plug
dimensions variable

26 **Store** 1992
wood, metal, gesso and jute
19 x 78 x 38 cm

27 **Pinocchio** 1995
steel, gloss paint, glass and cast iron
72 x 73 x 73 cm

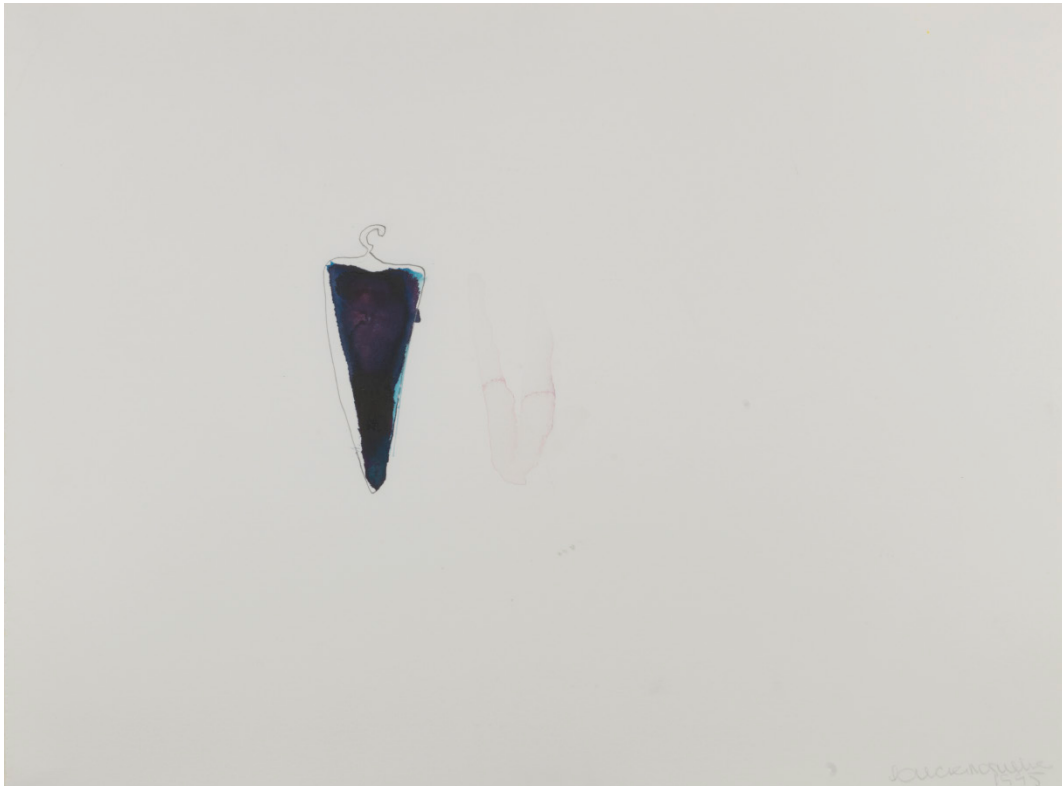




28 **Untitled** 1985
watercolour and ink on paper
17.5 x 12.5 cm



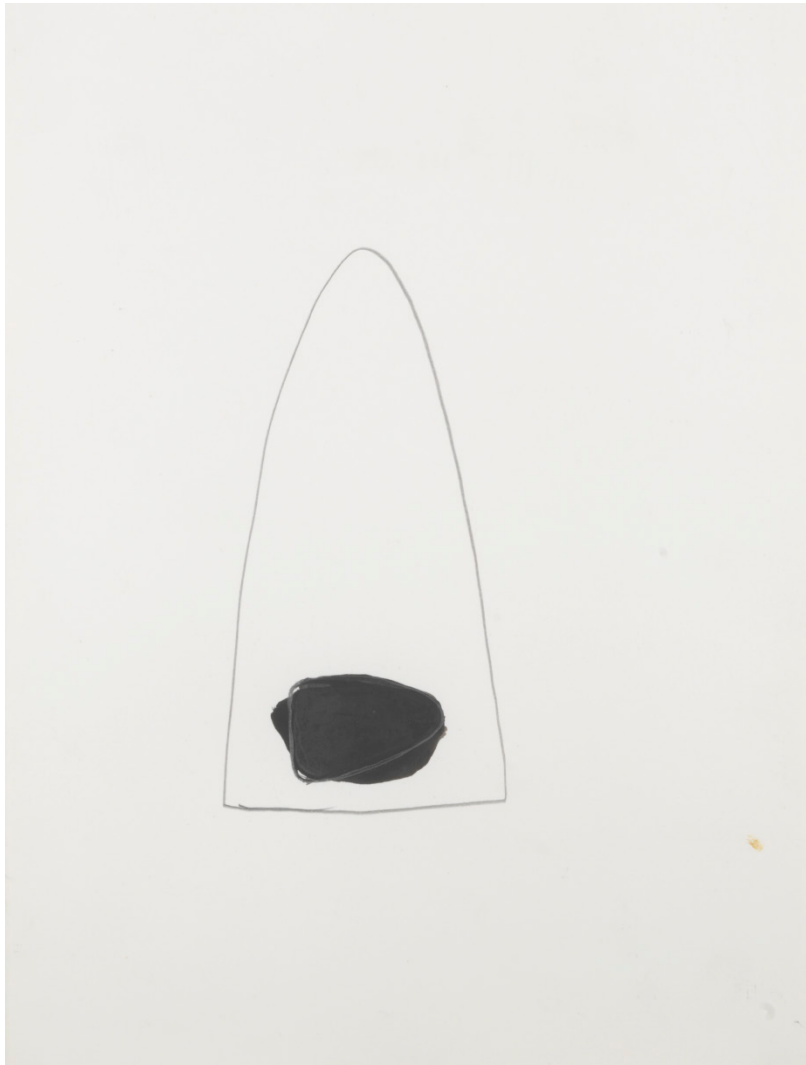
29 **Body** 1988
ink and graphite on paper
19.5 x 19 cm



30 **Untitled** 1995
watercolour, ink and pencil on paper
28.5 x 38 cm



31 **Untitled**
watercolour on paper
38 x 28.5 cm



32 **Untitled** 1991
ink and graphite on paper
38 x 28.5 cm



33 **Untitled** 1990
watercolour on paper
28 x 38 cm



34 **Untitled**
watercolour on paper
28.5 x 38 cm



35 **Untitled** 1991
watercolour on paper
38 x 28.5 cm



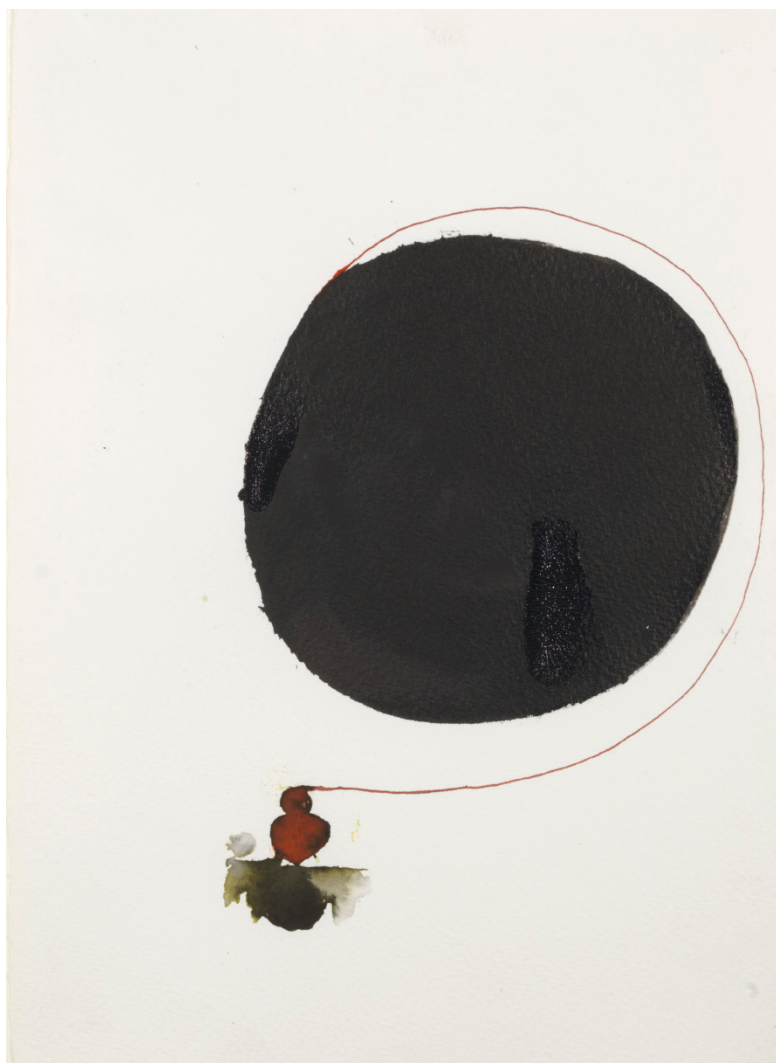
36 **Untitled**
watercolour, pencil and ink on paper
28.5 x 38 cm



37 **Untitled**
watercolour and graphite on paper
28.5 x 38 cm



38 **Untitled**
ink on paper
19 x 13 cm



39 **Untitled**
watercolour on paper
38 x 27.5 cm

overleaf:
40 **Untitled** 1997
chalk on slate
2 parts, 45 x 66 cm overall

ESTILINGUE

BOLA

LAMPADA

BOXING RING

SHUTTERS

3 D YELLOW BALLS

ICE RINK

DRESSED IN RED

ARM FIGHT

SOLPATO

VIDUO CLISANGUA

MEUA

LIGHT BOX

DEVELOP

Fotografie c/ ferrus.

Morceaux vuyes

hommes de pierre

Red dots

Casa sans toit

Black Bird c/

marquage des vides

Jorge Faria c/ portrait

Ugly

Cadence c/ sacs

Esquimaux entre 5

chans

lustre dell'adit vuyes

rapport de l'histoire.



Lucia Nogueira in 1990, photograph by Alison Turnbull

Biography

1950	Born in Goiania, Brazil
1975	Moved to London
1976/79	Chelsea School of Art
1979/80	Central School of Art
1998	Died in London

Awards and Residencies

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

Solo Exhibitions

2016	Annely Juda Fine Art, London
2011	<i>Mischief</i> , Kettle's Yard, Cambridge <i>Swing...Slip...Step and drawings</i> , Anthony Reynolds Gallery, London <i>Lucia Nogueira: Drawings</i> , Galeria Leme, Sao Paulo, Brazil
2007	<i>Lucia Nogueira</i> , Museu de Arte Contemporanea da Fundação Serralves, Porto
2005	<i>Lucia Nogueira: drawings</i> , The Drawing Room, London
1998	Anthony Reynolds Gallery, London
1996	Galerie Eugen Lendl, Graz Anthony Reynolds Gallery, London
1995	Anthony Reynolds Gallery, London
1992	Anthony Reynolds Gallery, London <i>The left hand does not know what the right hand does</i> , Espace Artère Sud, Brussels
1993-1994	<i>Sculpture</i> , touring exhibition: Ikon Gallery, Birmingham; Camden Arts Centre, London
1990	Chisenhale Gallery, London Mario Flecha Gallery, London
1989	Unit 7 Gallery, London
1988	Carlile Gallery, London

Group Exhibitions

2015	<i>History is Now: 7 Artists Take on Britain</i> , Hayward Gallery, London
2014	<i>Colour on Paper</i> , Galeria Leme, Brazil <i>Revolver II</i> , a curatorial collaboration between Robin Klassnik and Michael Newman, Matt's Gallery

- 2013 Jupiter Artland, Edinburgh
Serralves Collection, conceptual form and material actions, Fundacio de Serralves, Portugal
- 2011 *Modern British Sculpture*, Royal Academy of Arts, London
The Life of the Mind: Love, Obsession and Sorrow, The New Art Gallery, Walsall
Watercolour, Tate Britain, London
- 2009 *5 Sculptures*, Anthony Reynolds Gallery, London
Collector Collecting, Gallery 32, London
- 2006 *Motion on Paper*, Ben Brown Fine Art, London
How to Improve the World, Hayward Gallery, London
Lines of Enquiry, Kettle's Yard, Cambridge
- 2004 Tate Modern, London
- 2003 *Other criteria: Sculpture in 20th Century Britain*, Henry Moore Institute, Leeds
Anthony Reynolds Gallery, London
- 2002 Anthony Reynolds Gallery, London
- 2001 *Trauma*, touring exhibition organised by the Hayward Gallery in collaboration with Dundee Contemporary Arts: Dundee Contemporary Arts; First Site, Colchester; MOMA, Oxford
Home, Douglas Hyde Gallery, Dublin
- 2000 *Continental Shift*, Ludwig Forum für Internationale Kunst, Aachen; Musée d'Art Moderne et d'Art Contemporain de la Ville de Liège, Liège; Bonnefantenmuseum, Maastricht; Stadsgalerij Heerlen, Heerlen
- 1999 *Holding Court*, Entwistle Gallery, London
Sublime: The Darkness & the Light, touring exhibition: John Hansard Gallery, Southampton; Atkinson Gallery, Street; Storey Gallery, Lancaster; Angel Row Gallery, Nottingham; The Potteries Museum & Art Gallery, Stoke-on-Trent; Laing Art Gallery, Newcastle upon Tyne; Wolsey Art Gallery, Ipswich
Ein Hod 5th Sculpture Biennial, Ein Hod
- 1998 *Interactive*, Amerada Hess, London
Anthony Reynolds Gallery, London
- 1997 *Marks and Traces*, Sandra Gering Gallery, New York
Material Culture, Hayward Gallery, London
The Little Object, The Freud Museum, London
Pictura Britannica, touring exhibition: Museum of Contemporary Art, Sydney; Art Gallery of South Australia, Adelaide; Te Papa Museum, Wellington, New Zealand
- 1996 *Berwick Ramparts Project*, Berwick upon Tweed
A Century of Sculptor's Drawings, Frith Street Gallery and Karsten Schubert Gallery, London
Contemporary Art at The Courtauld, Courtauld Institute of Art, London

- 1995 *Here and Now*, Serpentine Gallery, London
The British Art Show, touring exhibition: Manchester, Edinburgh and Cardiff
- 1994 Anthony Reynolds Gallery, London
Le Shuttle, Künstlerhaus Bethanien, Berlin
Hales Gallery, London
Untitled Streamer Eddy Monkey Full Stop Etcetera, Anthony Reynolds Gallery, London
- 1993 *WaterCOLOUR*, Curwen Géallery, London
Spit in the Ocean, Anthony Reynolds Gallery, London
Singer Friedlander Watercolour Exhibition, Mall Galleries, London
- 1991 *Gulliver's Travels*, Galerie Sophia Ungers, Cologne
Gymnopédies, Galeria Angels de la Motta, Barcelona
- 1990 *This Symphony Will Remain Always Unfinished*, Terrain, San Francisco
Mind The Gap, CRDC, Nantes
Galeria Ciento, Barcelona
Multiples, Anthony Reynolds Gallery, London
Homage to the Square, Flaxman Gallery, London
- 1990 *Promises Promises*, touring exhibition, Serpentine Gallery, London; Ecole de Nimes
- 1988 *Riverside Open*, Riverside Studios, London
Syzygy, Mario Flecha Gallery, London
- 1987 *On a Plate*, Serpentine Gallery, London
Holy Matters, Carlile Gallery, London
- 1986 *Works on Paper*, Anthony Reynolds Gallery, London
100 Artists, The Showroom, London
- 1984 *Four Painters*, Riverside Studios, London
J Warehouse, London
- 1983 Royal Festival Hall, London
- 1982 Galerie de Beaux Arts, Paris
- 1979 Chelsea School of Art

Publications

- 2016 *Lucia Nogueira*, exhibition catalogue (text by Anthony Reynolds), Annely Juda Fine Art, London
- 2011 *Lucia Nogueira: Mischief*, exhibition catalogue (text by Ian Hunt), Kettle's Yard, Cambridge
- 2010 *Modern British Sculpture*, edited by Penelope Curtis and Keith Wilson, Royal Academy of Arts
- 2009 *Collector Collecting*, edited by Isobel Whitelegg, Embassy of Brasil in London
- 2007 *Lucia Nogueira*, exhibition catalogue (text by Joao Fernandes, Adrian Searle, Guy Brett, Tacita Dean, Stella Santacatterina, (Andrew Wilson), Museu Serralves, Porto

- 2006 *Lines of Enquiry*, exhibition catalogue (text by Barry Phipps), Kettle's Yard, University of Cambridge, Cambridge
- 2005 *The Drawing Book, a survey of drawing: the primary means of expression*, edited by Tania Kovats, Dog Publishing
Lucia Nogueira: drawings, exhibition catalogue (texts by Mary Doyle and Penelope Curtis), The Drawing Room, London
- 2003 *Sculpture in 20th-century Britain, vol. II: A Guide to Sculptors in the Leeds Collection*, projet coordinator: Jackie Howson, published by Henry Moore Institute
The Henry Moore Foundation Review, winter, No 12, photograph on the cover
- 2001 *Trauma*, exhibition catalogue (text by Andrew Nairne), organised by the Hayward Gallery in collaboration with Dundee Contemporary Arts: Dundee Contemporary Arts; First Site, Colchester; MOMA, Oxford
Home, exhibition catalogue (text by John Hutchinson), Douglas Hyde Gallery, Dublin
- 2000 *Continental Shift*, exhibition catalogue, Ludwig Forum für Internationale Kunst, Aachen
- 1999 *Sublime: The Darkness & the Light*, exhibition catalogue (texts by Jon Thompson and Christopher Kool-Want), John Hansard Gallery, Southampton; Atkinson Gallery, Street; Storey Gallery, Lancaster; Angel Row Gallery, Nottingham; The Potteries Museum & Art Gallery, Stoke-on-Trent; Laing Art Gallery, Newcastle upon Tyne; Wolsey Art Gallery, Ipswich
Leeds Sculptures Collections, Works on Paper Concise Catalogue, compiled and edited by Dorcas Taylor, published by The Henry Moore Sculpture Trust
- 1998 *Interactive*, exhibition catalogue (text by Janice Oresman), Amerada Hess, London
Stella Santacatterina, "Lucia Nogueira", Third Text, *Third World Perspectives on Contemporary Art & Culture*, Summer, no. 43
- 1997 *Material Culture*, exhibition catalogue, Hayward Gallery, London
Pictura Britannica, Art from Britain, exhibition catalogue (texts by Bernice Murphy and others), Museum of Contemporary Art, Sydney; Art Gallery of South Australia, Adelaide; Te Papa Museum, Wellington, New Zealand
- 1996 Galerie Eugen Lendl, exhibition catalogue (texts by Anthony Downey and Rainer Fuchs), Graz
A Century of Sculptor's Drawings, exhibition catalogue, Frith Street Gallery and Karsten Schubert Gallery, London
Contemporary Art at The Courtauld, exhibition catalogue, Courtauld Institute of Art, London
Berwick Ramparts Project, exhibition catalogue (text by Andrew Wilson), Berwick upon Tweed
- 1995 *Le Shuttle*, exhibition catalogue (text by Gerrit Gohlke), Künstlerhaus Bethanien, Berlin
The British Art Show, exhibition catalogue (texts by Richard Cork and Thomas Lawson), Manchester, Edinburgh and Cardiff

- Here and Now*, exhibition catalogue (text by Sarah Kent), Serpentine Gallery, London
- 1993 *Audio Arts*, Volume 12, No 1, (Rachel Whiteread, Michael Landy, Lucia Nogueira, Zarina Bhimji)
- Sculpture*, exhibition catalogue (text by Andrew Wilson), Ikon Gallery, Birmingham
- 1991 *Gulliver's Travels*, exhibition catalogue (text by José Lebrero Stals), Galerie Sophia Ungers, Cologne
- 1990 Exhibition catalogue (text by Adrian Searle), Chisenhale Gallery, Mario Flecha Gallery, London
- Mind The Gap*, exhibition catalogue (texts by Jenni Lomax and Daniel Dobbels), CRDC, Nantes
- 1989 *Promises Promises*, exhibition catalogue (text by Adrian Searle), Serpentine Gallery, London and Ecole de Nîmes, Nîmes
- 1988 *Riverside Open*, exhibition catalogue, Riverside Studios, London

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