

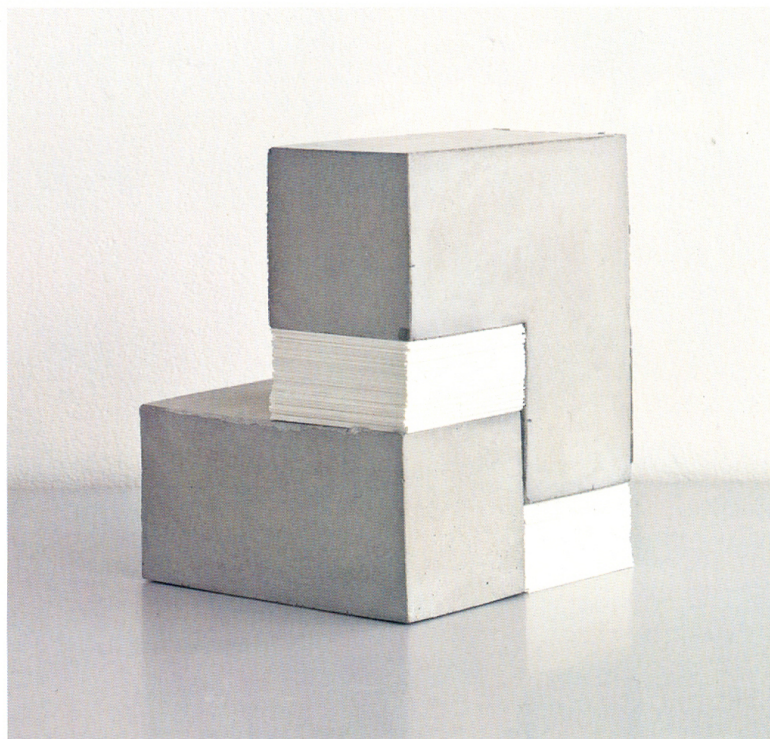
ArtReview

A close-up portrait of a man with dark hair and glasses, looking slightly to the right. He is wearing a dark, button-down shirt. The background is a light-colored wood panel. The lighting is soft, casting a slight shadow on the wall behind him.

Welcome to Berlin

Future Greats 2015

Every March, in a feature made possible by the support of EFG International, ArtReview invites a panel of artists, critics and curators each to select an artist they think people should be looking out for in the coming year. Not necessarily a young artist, or anything that might come under the heading 'emerging'; rather someone whose work is worth following but who is less well known to an international audience. This year, that feature has been extended in a series of additional profiles, or *introductions*, as ArtReview likes to call them, throughout the coming months.



Unsaid 26, 2014 (installation view, Space In Between, London, 2015),
concrete and paper, 10 × 10 × 10 cm



Practitioners of the craft of private banking
efginternational.com



Empty 04, 2014 (installation view, Space In Between, London, 2015),
concrete and paper, 34 × 28 × 5 cm

both images Courtesy the artist and Galeria Emma Thomas, São Paulo

For an artist living in a city where the legacy of Modernism is ever present, São Paulo-based Lucas Simões's works are not just formal adventures, testing and juxtaposing materials – though this is important – they also question our relationship to material outside the gallery, in the everyday built environment, asking: are we in control of what we have constructed or does it control us?

Within a few hours of the opening to Simões's exhibition at London's Space In Between in March this year the cracks had already begun to appear in the show's title work, *Perpetual Instability* (2015). The thin layer of concrete almost covering the entire gallery floor was splintering under the weight of the private view crowd. The damage was of course intentional. Simões, whose work poetically considers ideas of architectural voids, negative space and gravity, had first laid an underlay of foam, subsequently covering this with poured cement and aggregate.

With no foundational support, each new step on the concrete caused another hairline rupture and by the end of the evening it seemed an earthquake had taken hold of the once impassive expanse of grey.

Perpetual Instability is one the artist's biggest works to date. More typical are Simões's maquette-like sculptures. Akin to designs for impossible monuments, they typically combine geometric concrete forms with stacks of paper. In *Unsaid 25* (2014) for example, two concrete blocks, 11 cm in height and each functioning like a square bracket, hold a neat pile of paper in place between them; the softer material filling the gap between the harder. In the larger 34 × 28 cm *Empty 04* (2014) a triangular void is created at the centre of another concrete block; a folded swathe of paper, secured at the top, hangs pendulum loose. These may be small-scale feats of engineering but they are engineering at its most beautiful.