

galeria

nara roesler

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arcomadrid

22 - 26 february, 2017

dialogues section

booth 7A02

av. partenón 5
28042 madrid
spain

preview

february 22 - 23 | 12 - 8pm

public dates

february 24 - 26 | 12 - 8pm

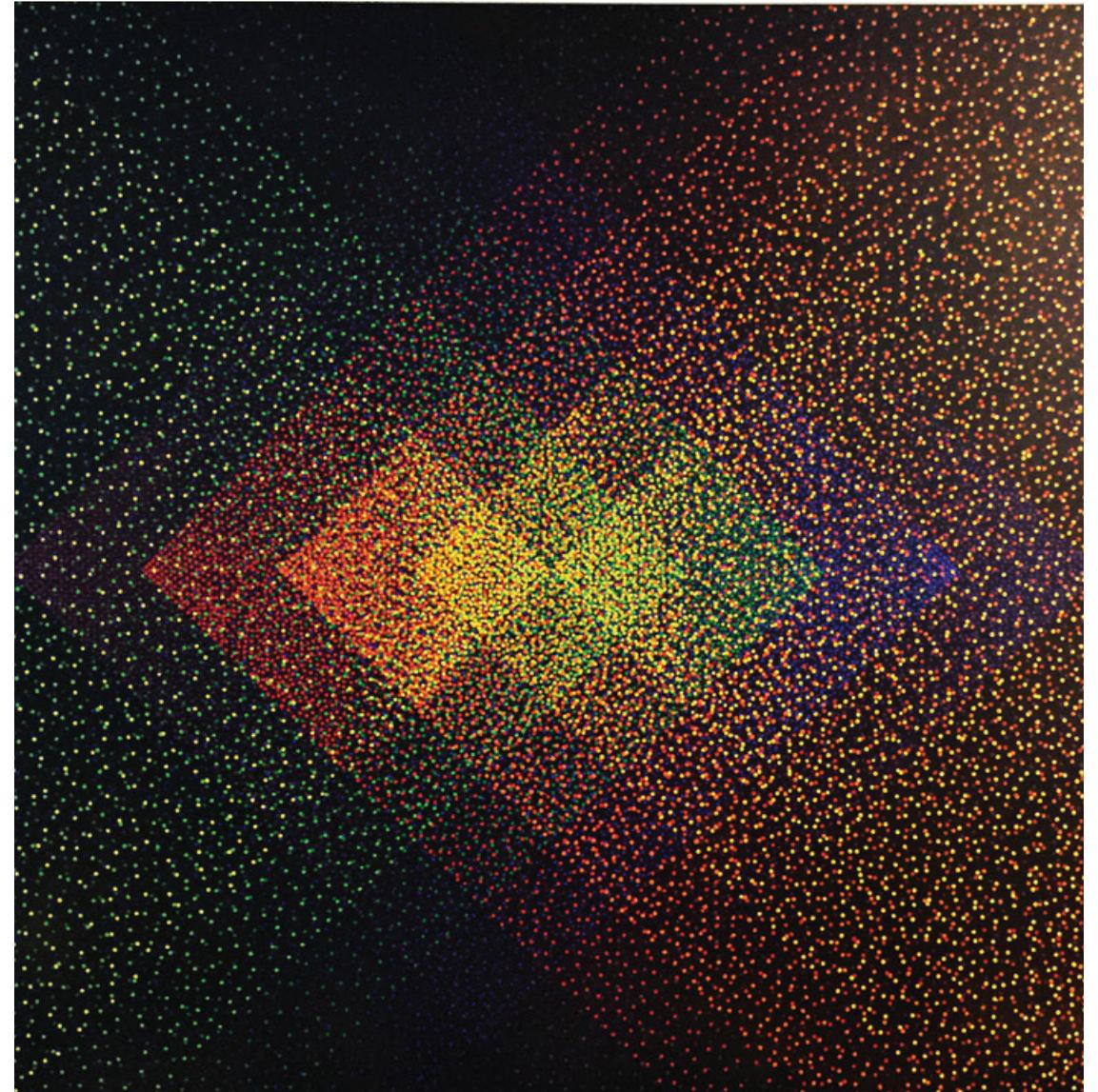
As part of the fair's *Dialogues* section, curated by Catalina Lozano, Galeria Nara Roesler presents two Argentinian artists: Julio Le Parc whose career spans over 60 years and is considered a pioneer of Kinetic and Op Art, alongside Eduardo Navarro, who is proving to be one of Argentina's most interesting contemporary artist. We will be showing very rarely seen *Alchemia* drawings from 1997 and two new paintings, *Alchimie 343* and *Alchimia* by Le Parc, alongside *La Septima ventana* (Seventh Window), an installation by Eduardo Navarro created especially for ARCO.

Julio Le Parc will also be paid homage by ARCO by presenting *Sphère Blanche* (White Sphere), 2001/2016.

Julio Le Parc (b. 1928, Mendoza, Argentina) lives and works in Paris, France. Le Parc attended the Escuela de Bellas Artes in Buenos Aires in 1943 where he became interested in Arte Concreto-Invencion and the Spaziliasmo movement. In 1958, Le Parc went to Paris on a French government scholarship and settled there working on works of art related to research into three dimensions, movement and light as it pertains to the kinetic arts. Victor Vasarely's 1958 exhibition in Buenos Aires became an important catalyst for Le Parc's career, while in Paris Le Parc pursued collaborative work with fellow artist friends of Vasarely and studied the writings of Mondrian, evolving his practice to reflect on the tradition of Constructivism. Le Parc represented Argentina at the 1966 Venice Biennale, he won the Grand International Prize for Painting as an individual artist. Le Parc had begun working on two-dimensional compositions in color and black and white as early as 1953, while he was still an art teacher in Buenos Aires. From 1960, however, he began to develop a series of distinctive works that made use of "skimming" light: these objects, usually constructed with a lateral source of white light which was reflected and broken up by polished metal surfaces, combined a high degree of intensity with a subtle expression of continuous movement.

Le Parc's works have been the subject of numerous solo shows in Europe and Latin America, including Instituto di Tella (Buenos Aires), Museo de Arte Moderno (Caracas), Palacio de Bellas Artes (Mexico), Casa de las Americas (Havana), Moderna Museet (Stockholm), Daros (Zürich), Städtische Kunsthalle (Düsseldorf), and more recently, Pérez Art Museum (Miami). Le Parc's works have also been included in numerous group exhibitions and biennials, including MoMA's controversial exhibition *The Responsive Eye* (1965), the Venice Biennale in 1966 (where he was awarded the Prize), the São Paulo Biennial (1967), Biental de la Imagen en Movimiento (2016),

Nov 3 - Nov 13, 2016. As acts of protest against the repressive military regime in Brazil, he joined artists in boycotting the 1969 São Paulo Biennial and published an alternative *Contrabiennial* catalogue in 1971. Le Parc's later collective works included participation in anti-fascist movements in Chile, El Salvador and Nicaragua. Recently, he has been the subject of major retrospectives including *Julio Le Parc* (Serpentine Gallery, London, UK, 2014); *Soleil froid* (Palais de Tokyo, Paris, France); *Le Parc lumière* (Casa Daros, Rio de Janeiro, Brazil, 2013); *MALBA*, Buenos Aires, Argentina, 2014); *A constant quest* (Galeria Nara Roesler, São Paulo, Brazil, 2013); *Julio Le Parc: 1959 - 1970* (Galeria Nara Roesler, New York, 2016) and included in the group exhibition *Dynamo* (Grand Palais, Paris, France, 2013).



julio le parc, **alchimie 343**, 2000/2017
acrylic on canvas -- 200 x 200 cm

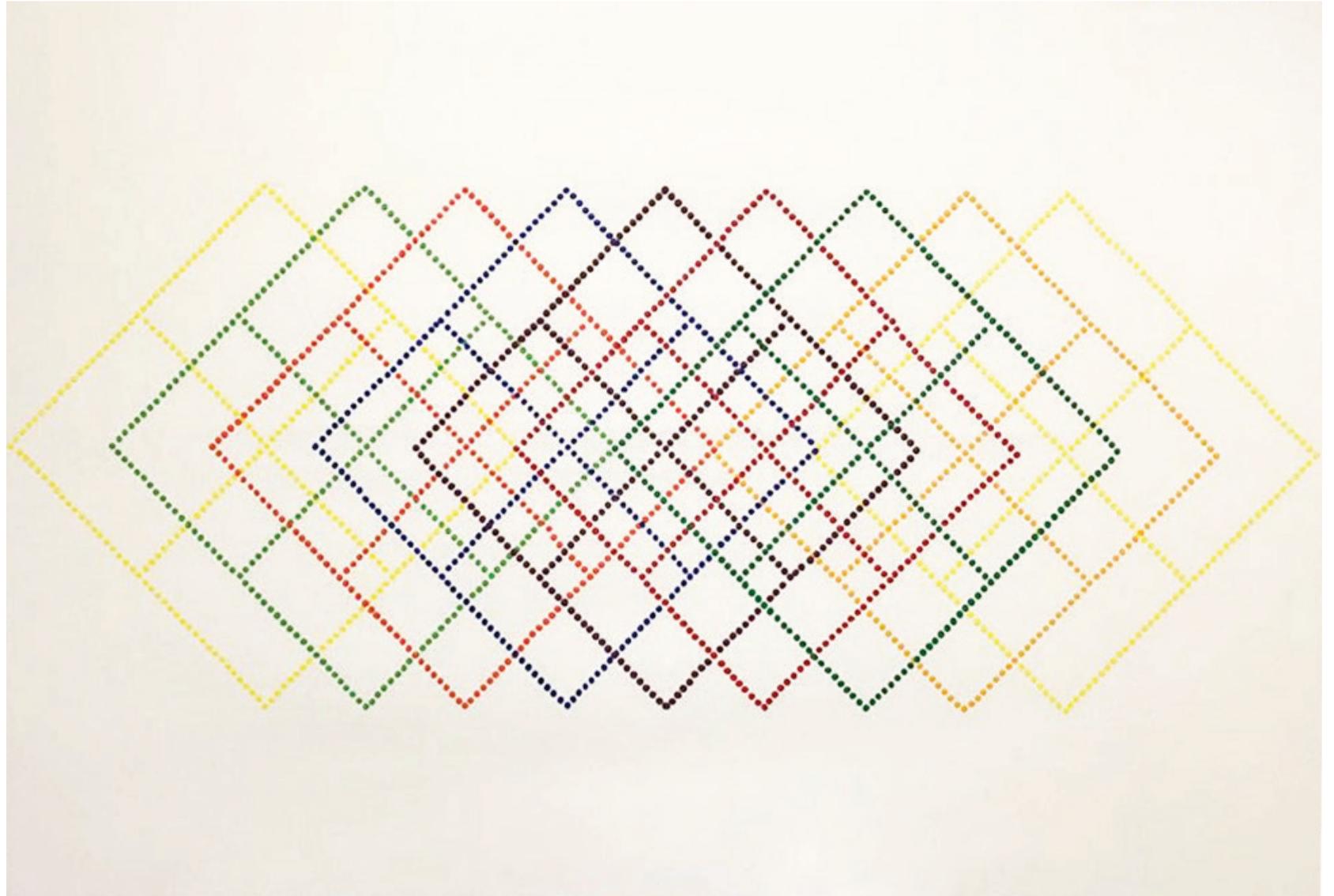
Upcoming exhibition:

Kinesthesia: Latin American Kinetic Art, 1954 - 1969,
Palm Spring Art Museum, USA - group show
Sept 15, 2017 - Jan 31, 2018

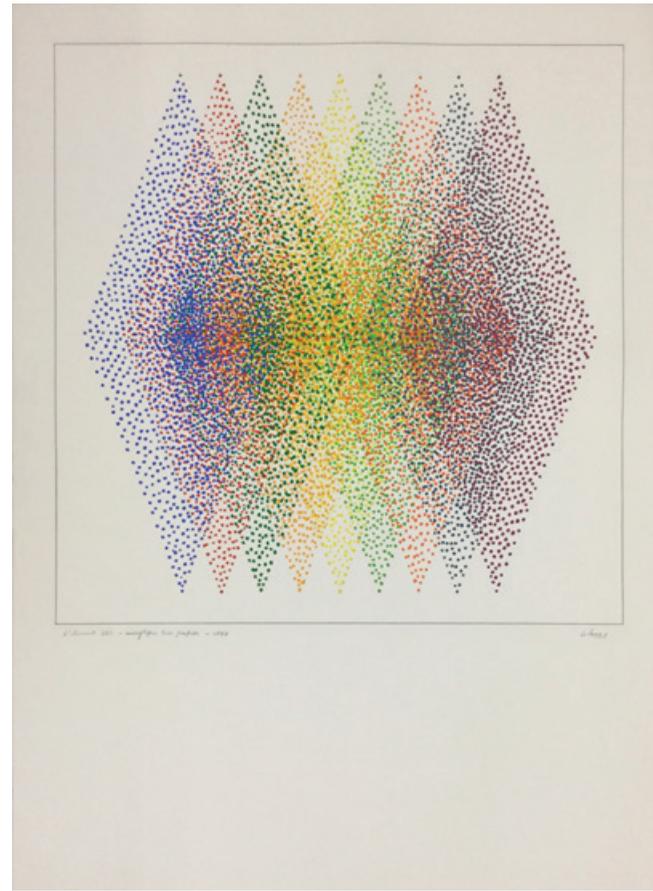
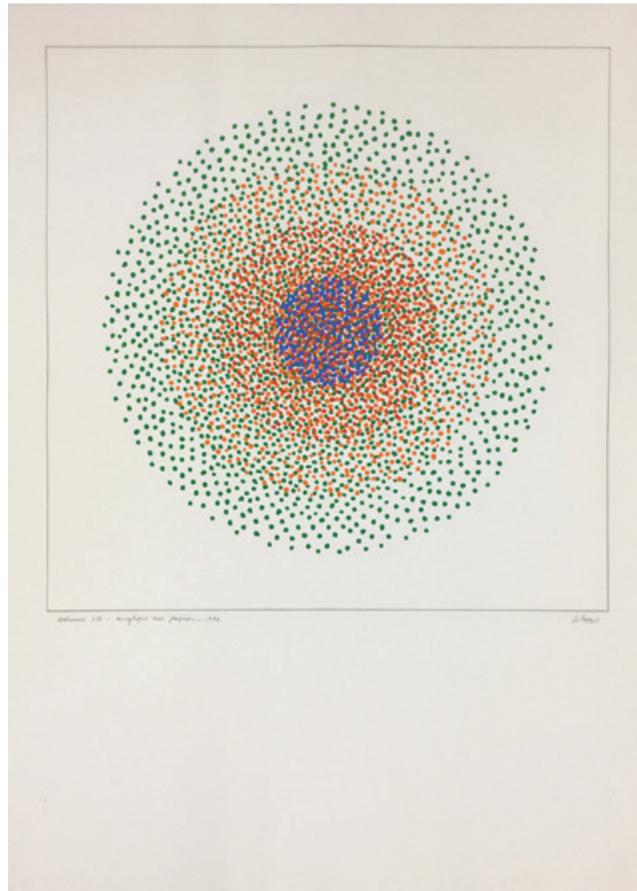
Ongoing exhibition:

Perez Art Museum Miami, Miami, USA - solo show
Julio Le Parc: Form into Action
Nov 18, 2016 - March 26, 2017

Please [click here](#) for Julio Le Parc's portfolio



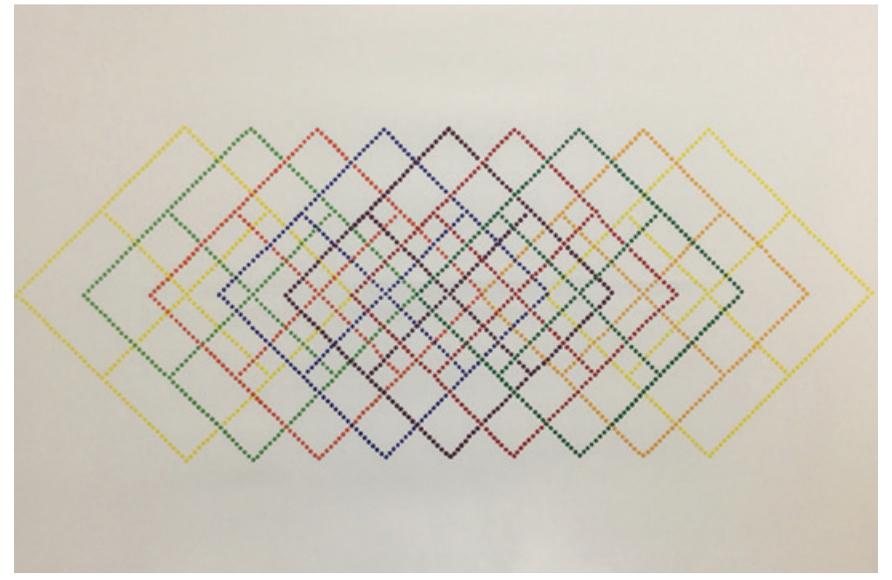
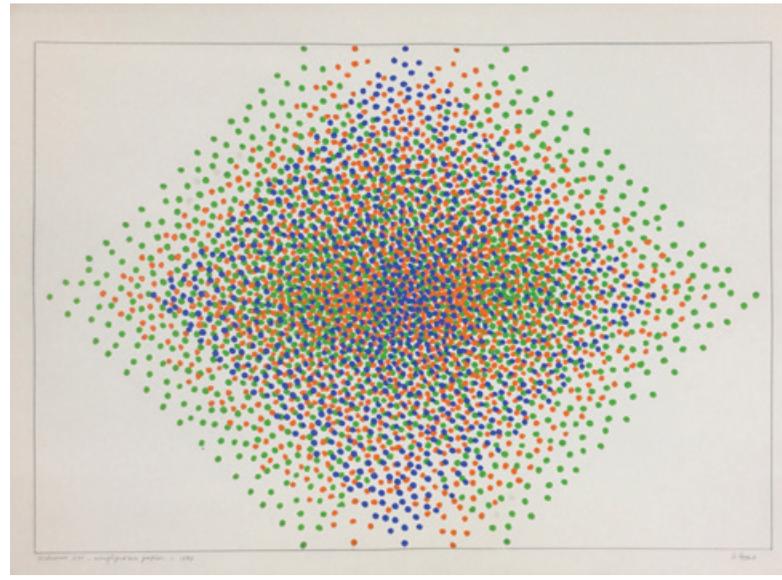
julio le parc, **alchimia**, 1997/2017
acrylic on canvas -- 130 x 195 cm



julio le parc, **alchimia**, 1997
acrylic on paper -- 58 x 80 cm

julio le parc, **alchimia**, 1997
acrylic on paper -- 58 x 80 cm

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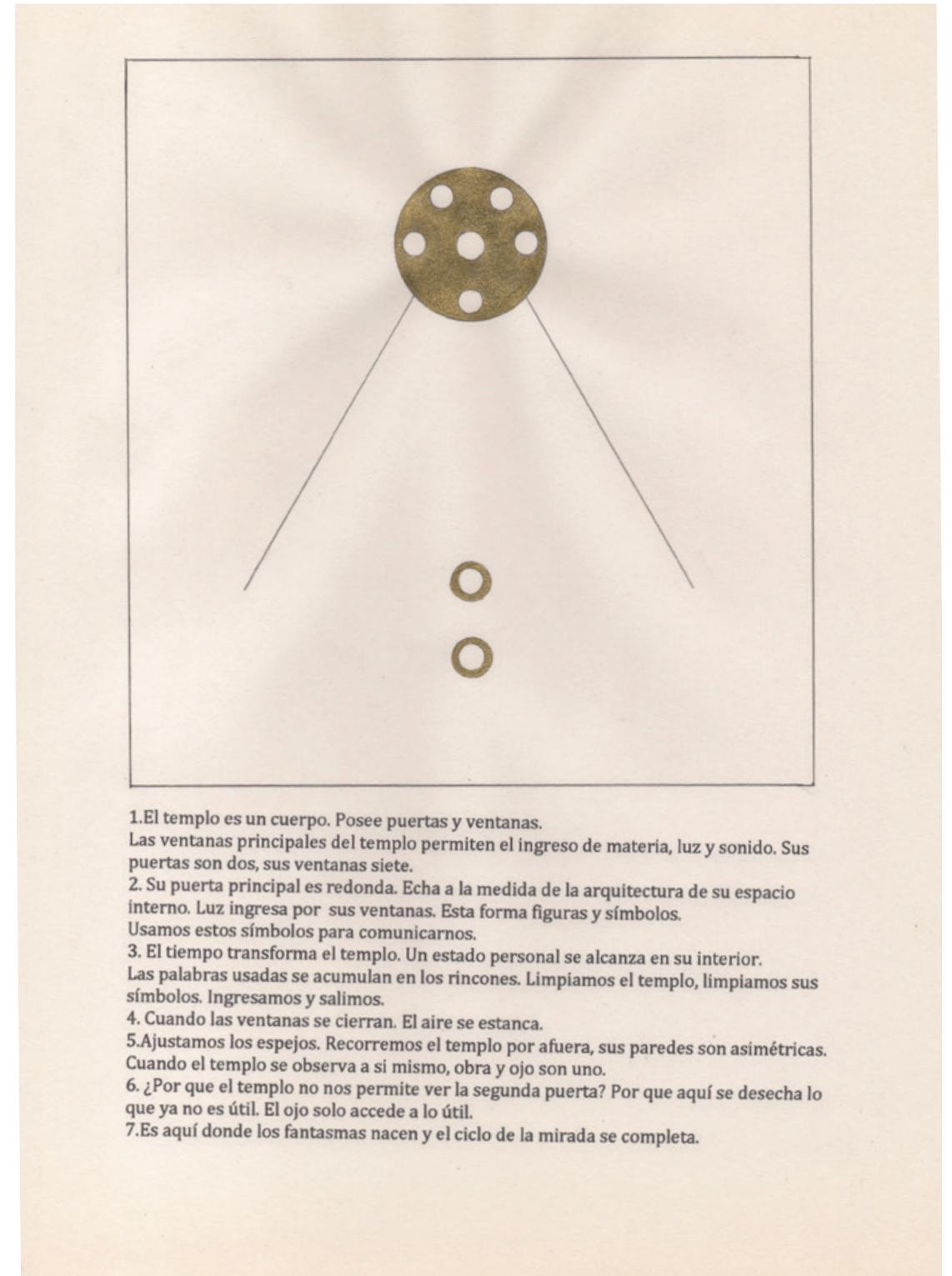
julio le parc, **alchimia**, 1997
acrylic on paper -- 58 x 80 cm



julio le parc, **sphère blanche**, 2001/2016
white plexi, steel wires, aluminum and wood
Ø 220 cm

eduardo navarro, **seventh window**, 2017
wood, mirrors, yoga mat, mp3 audio headset, 2 blocs of foam,
yoga exercise strap, high density foam roller
variable dimensions

Seventh window created by artist Eduardo Navarro is inspired by the buddhist principle that the body has nine holes from which energy, matter and information travel inside and outside of it. These windows and doors allow us to establish a connection with our surrounding world, transforming the body into a metaphoric temple. This optical gymnastics device allows the exploration of our own body, specifically the anus, the only place our human anatomy does not permit us to observe. By using it, our own contemplation cycle becomes complete in a *uroboro* ritual where observer and the unobserved become one.



Eduardo Navarro (b. 1979, Buenos Aires, Argentina) lives and works in Buenos Aires, Argentina. Navarro studied from 2003–2005 with artist Guillermo Kuitca in the Program for the Visual Arts C.C.R.R. in Argentina. In 2006, he studied at the Skowhegan School of Painting and Sculpture and received a UBS Art Scholarship/Individual grant Program for emerging artists. Navarro’s artistic practice is research-focused; he delves into scientific, legal or spiritual studies in order to ground his performances. For his participatory, community-based projects, Navarro often collaborates with various specialists, from priests to mountain climbers to homeopaths. Navarro often invites participants to engage with the final products of his work while simultaneously documenting the process through photographs, drawings, maps and writings. In his recent work in New York City entitled *We Who Spin Around You*, Navarro collaborated with two astrophysics to explore issues related to our changing relationship to nature in the context of astronomy and solar studies. Participants of the performance were asked to wear custom-made bronze masks designed to help them safely view the sun, transforming it into a tiny dark green sphere, while listening to a lecture about the sun. Navarro’s Oven Session Drawings were produced on tracing paper and painted with a sugar and water solution. This mixture darkens as the paper is later baked forming figurative, domestic drawings. Also part of the exhibition is the instruments used by the artist during his recent performance at Frieze New York | Projects: *Instructions from the Sky*. The performers followed the clouds in their instruments, which consisted of 5-mirrored discs and helmets, all reflectors or gathers of information they used to receive instructions from the sky.

His main solo exhibitions include: Museo Rufino Tamayo, Mexico City (2016); Ensayo de Situación, Di Tella University, Buenos Aires (2014); Órbita, UDTT, Buenos Aires (2013); Faena Art Center, Buenos Aires (2013); and Estudio Jurídico Mercosur, Faena Arts Center, Buenos Aires (2012). His work has appeared in exhibitions including the 32nd São Paulo Biennial, Brazil (2016); SeMA Biennale Mediacity Seoul (2016); The Eccentrics, Sculpture Center, New York, US (2016); Space to Dream: Recent Art from South America, Auckland, New Zealand (2016); Surround Audience, New Museum Triennial, New York; The Past, The Present, The Possible, Sharjah Biennial, UEA (both in 2015); We, the outsiders, e-flux, New York; Ir para Volver, Cuenca Biennial, Ecuador (both 2014); Weather Permitting, Mercosul Biennial (2013); There is always a cup of sea to sail in, 29th São Paulo Biennial (2010); and Screaming and Hearing, Mercosul Biennial (2009).

Upcoming exhibitions and residencies:

En el ejercicio de las cosas, Casa de America, Madrid, Spain - group show
Feb 15 - Mar 27, 2017

32^a Bienal de São Paulo - *Itinerâncias*, Palácio da Instrução, Cuiabá, Brasil - group show
May 9 - July 8, 2017

Artist in Residence, In Site Casa Gallina, Mexico City, Mexico
Feb - Mar, 2017

Please **click here** for Eduardo Navarro’s portfolio

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and Latin American artists who emerged in the 1950s as well as preeminent mid-career and emerging artists who dialog with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while preserving the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program, a platform for curatorial projects; and continued support of artists beyond the gallery space, working with institutions and curators in offsite shows. In 2012 the gallery doubled its São Paulo exhibition space, in 2014 expanded to Rio, and in 2015 opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

