

galeria

nara roesler

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art basel hong kong

march 23 - 25, 2017

booth 3C21

convention & exhibition centre
1 harbour road
wan chai
hong kong, china

preview

march 21 | 3 - 8pm

march 22 | 1 - 5pm

vernissage

march 22 | 5 - 9pm

public dates

march 23 | 1 - 8pm

march 24 | 1 - 9pm

march 25 | 11 - 6pm

For our Art Basel Hong Kong 2017 booth, we will be showing new works by Marco Maggi, Vik Muniz, Julio Le Parc and Xavier Veilhan along side historic works by Tomie Ohtake. Marco Maggi has created monochromatic works playing with language and color within the expanded world of drawing in different formats including a ping pong ball seemingly floating in a pedestal. Vik Muniz will be presenting new works from his series *Handmade* in which instead of working with photographic representations that typify his mid-career work, the theme of illusion is explored through the history and language of abstract art, remaking and manipulating photographs from his own archives. Xavier Veilhan produced two new mobiles for the booth in dialogue with Julio Le Parc, who specially created an orange mobile from his series *Continuel Mobile*, which he began in early 1960. Besides the mobile, Le Parc has also created three new *Alchimie* paintings. In dialogue with the abstraction created by all the other artists on view, we will be showing earlier paintings by Tomie Ohtake.

Julio Le Parc (b. 1928, Mendoza, Argentina) lives and works in Paris, France. 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. 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.

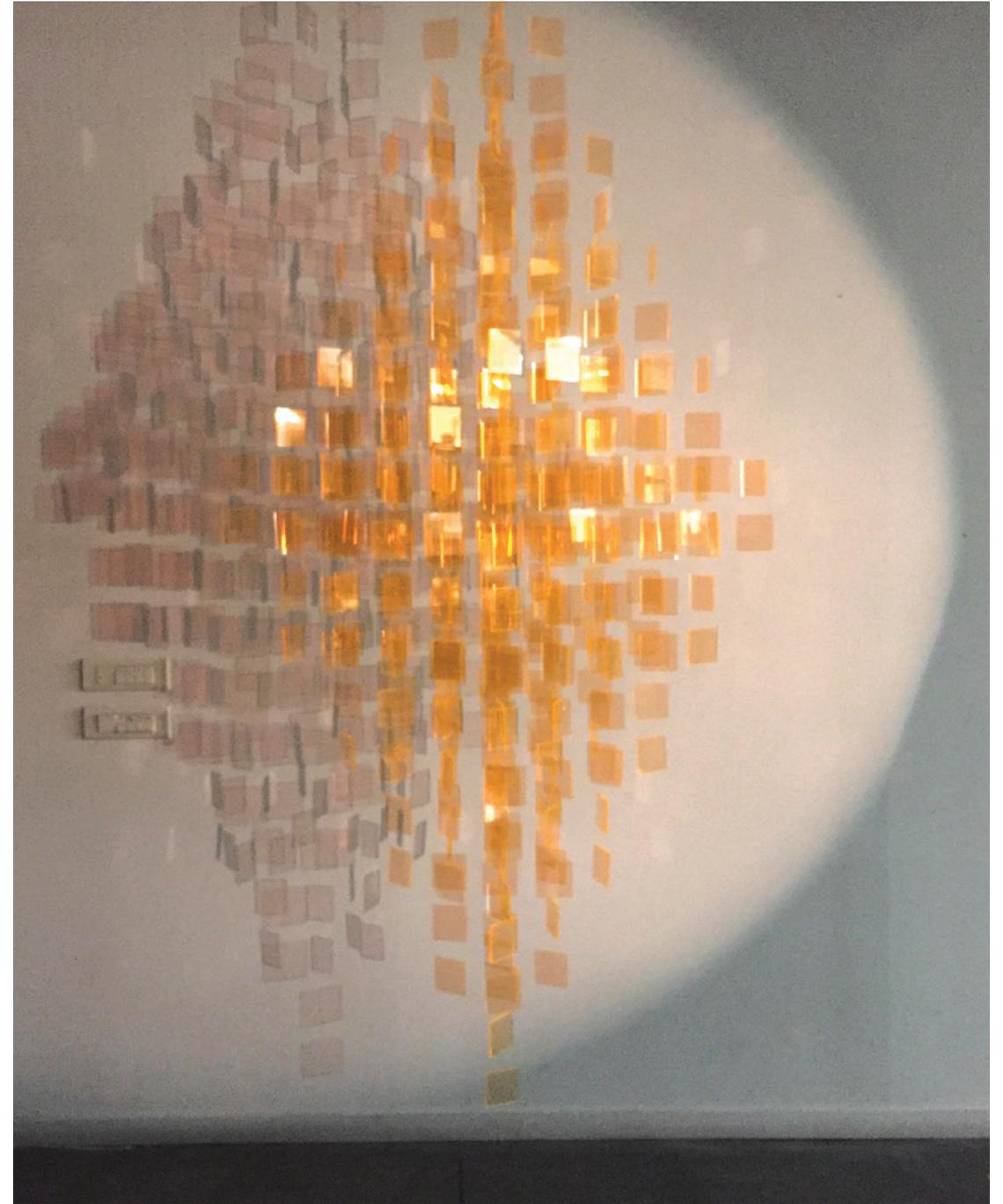
Upcoming shows

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

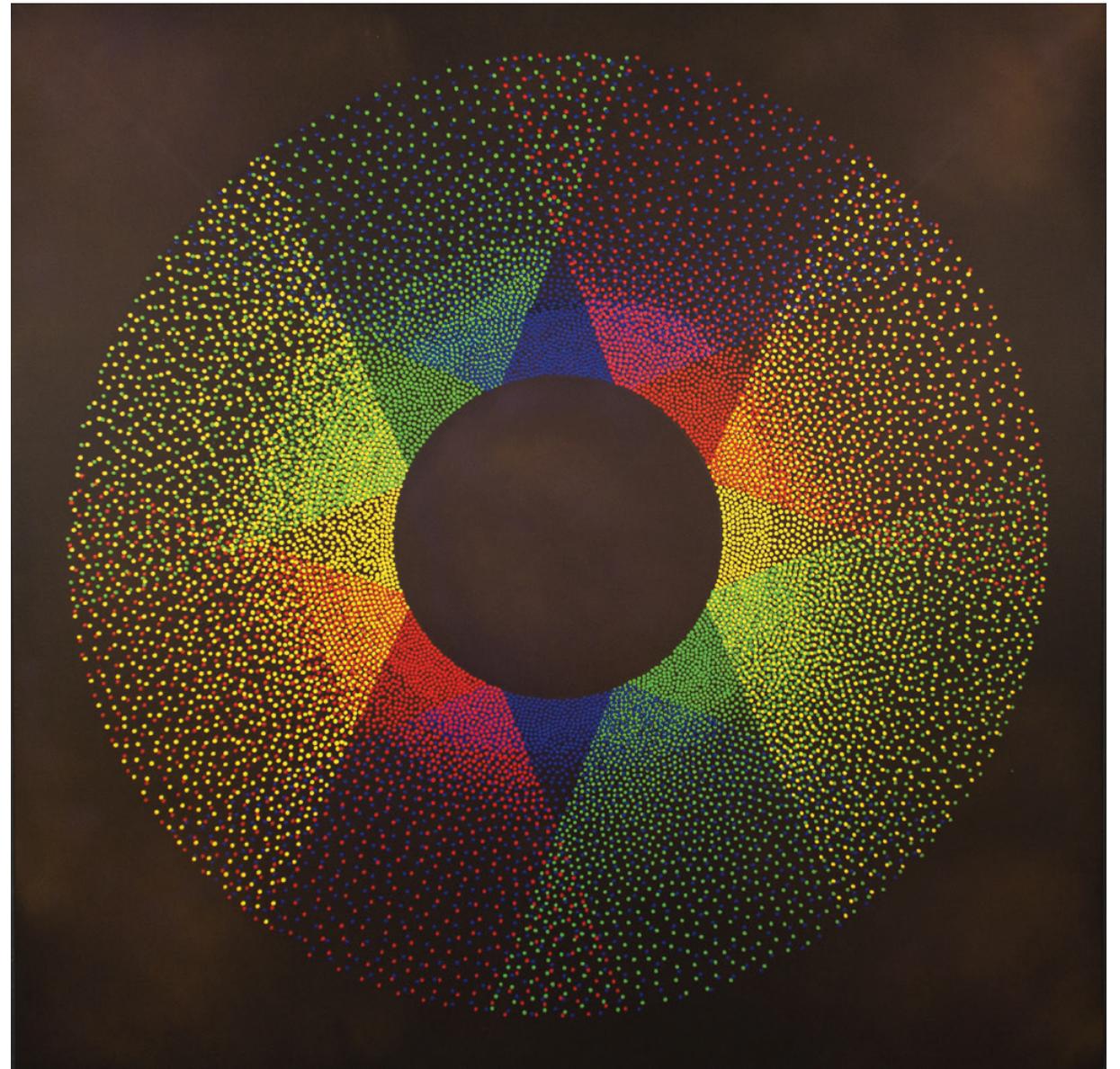
Ongoing shows

Perez Art Museum, Miami, USA - solo show
Julio Le Parc: Form into Action
Nov 18, 2016 - March 19, 2017

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



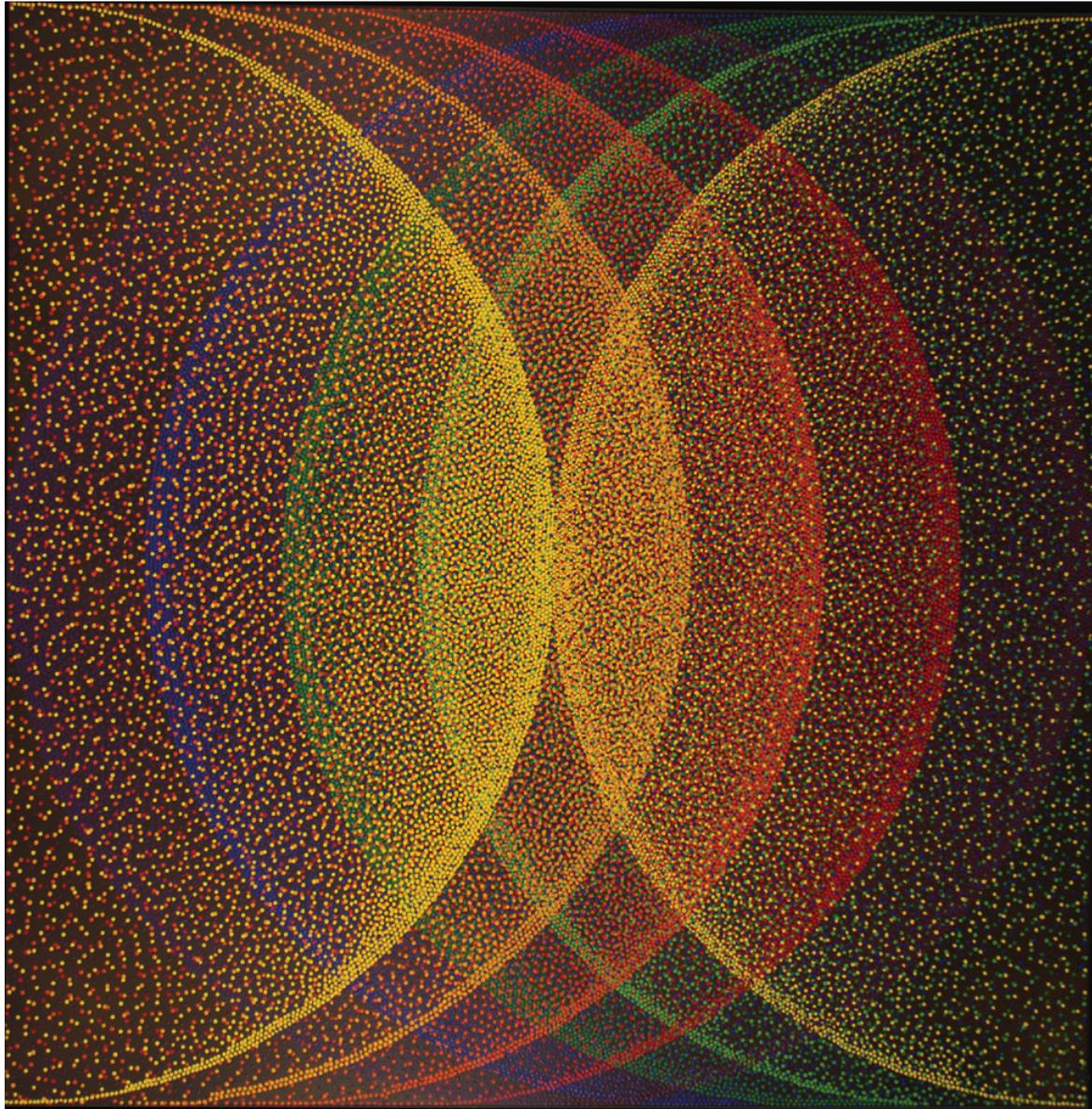
julio le parc, **continuel mobil orange**, 2017
white plexi, steel wires, aluminum and wood
256 x 112 x 112 cm



julio le parc, **alchimie 346**, 2016
acrylic on canvas
200 x 200 cm



julio le parc, **alchimie 350**, 2016
acrylic on canvas
200 x 200 cm



julio le parc, **alchimie 352**, 2017
acrylic on canvas
200 x 200 cm

Marco Maggi (b. 1957 in Montevideo, Uruguay) lives and works in Montevideo and New York. Maggi's primary focus is on drawing. This is significant due to the ways in which his work conducts dialogues across the complex terrain of contemporary practice while engaging with the ontology of drawing. He uses elements of drawing to show the inimical in today's hyper-accelerated world. In doing so, he attempts to demonstrate how the immateriality and materiality in drawings can be both trace and shadow. Most of the materials Maggi uses to make his small-scale drawings and delicate etchings are from household products, everyday commercial goods, and objects resembling architectural models and maquettes. Maggi states: "Process is my concept and my purpose, the work's origin and its goal." When viewed from a distance, Maggi's work conceals its complexity and intricacy; one must literally approach it to gain full comprehension. His work collapses the genre as the ground zero of drawing. His *Braille* series is composed of a large-scale raised alphabet, multiple marks on the surface of a drawing, and three-dimensional inscribed objects that cast shadows on the wall. The haptic visuality of the drawing unfolds as Maggi embraces Derridean thinking on drawing in and through blindness. For Reynolds Wrap (2008) Maggi engraved intricate, machinery-like patterns onto a roll of aluminum foil, while for Hotbed (2009) Maggi embedded tiny sculptures in a massive array of carved stacks of paper. At the 56th Venice Biennial exhibition, representing Uruguay, Maggi's divided his *Global Myopia* project into two separate steps in his drawing practice: first, by cutting an alphabet of 10,000 elements during the course of 2014 in New York, and second, by using the pre-cut elements to write on the pavilion walls during the Spring of 2015.

Upcoming shows

Marco Maggi

Museu Brasileiro de Escultura, São Paulo, Brazil - solo show

May 27 - Oct, 2017

Recent shows

Artificial Realities

Courtauld Institute of Art, London, UK - group show

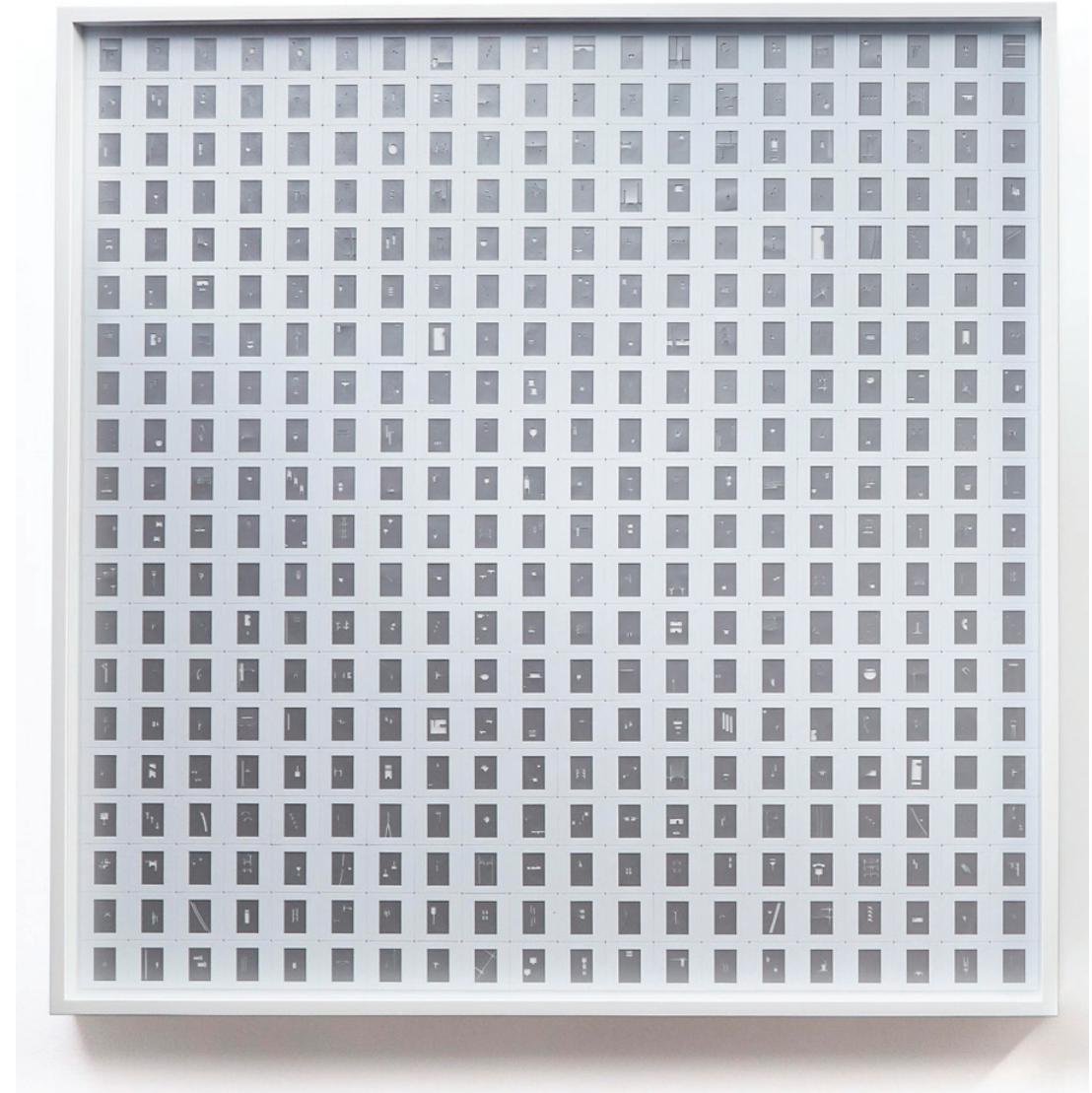
Jan 30 - June 30, 2016

Global Myopia

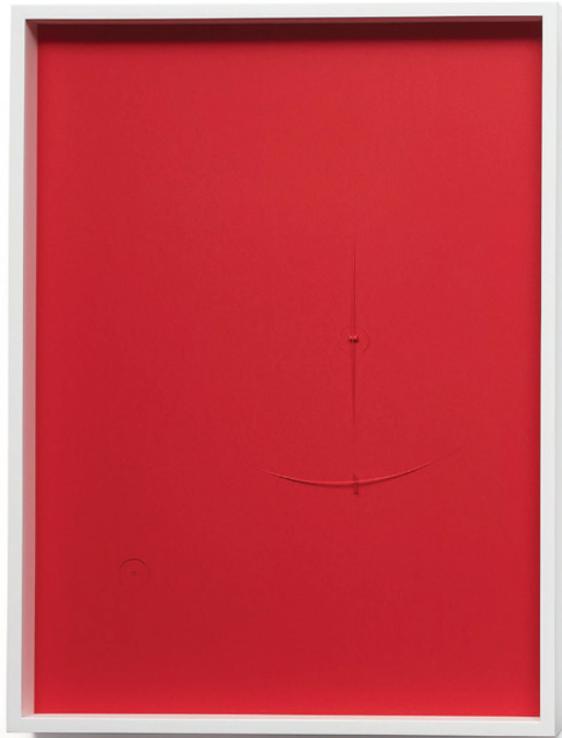
Uruguay Pavilion - 56th Venice Biennale, Venice, Italy - group show

May 9 - Nov 22, 2015

Please [click here](#) for Marco Maggi's portfolio



marco maggi, **silver line**, 2016
400 slides on dibond
100 x 100 cm



marco maggi, **traffic light (red)**, 2017
panel on dibond with stickers
60 x 45 cm

marco maggi, **traffic light (yellow)**, 2017
panel on dibond with stickers
60 x 45 cm

marco maggi, **traffic light (blue)**, 2017
panel on dibond with stickers
60 x 45 cm



marco maggi, **language in residence**, 2007
yellow stickers on ping pong ball at IBM selectric crown
4 cm ø / 110 x 20 x 20 cm (base)

Tomie Ohtake (b. 1931, Kyoto, Japan, d. 2015, São Paulo, Brazil). Ohtake is best known for her combination of geometric and organic shapes in primary colors, although later in life she became a reputed sculptor and printmaker. She is among the leading Brazilian abstract artists, with an art institute, the Instituto Tomie Ohtake, São Paulo, founded in her honor. She began her career focusing on painting, investigating rich and varied juxtapositions of lines, shapes, and passages of color and their effects on the viewer. In 1957, invited by critic Mário Pedrosa, she presented her first solo exhibition at the Museu de Arte Moderna in São Paulo, which was followed four years later by her participation in the São Paulo Biennial in 1961. In the 1970's, she added sculpture to her body of work. Ranging from delicate, linear forms to large-scale public pieces, her sculptures are derived from her paintings, their shapes three-dimensional echoes of those found in her canvases. Ohtake's output is characterized both by methodical repetition and unending experimentation with the fundamental elements – color, composition, and form – that comprise abstraction.

Upcoming shows

Museum of Contemporary Art, Tokyo, Japan - solo show
2018

Recent shows

Tomie Ohtake: Imperfect Geometry

White Rainbow gallery, London, UK - solo show
Sept 29 - Nov 12, 2016

100 - 101

Instituto Tomie Ohtake, São Paulo, Brazil - solo show
April 7 - June 7, 2015

Please [click here](#) for Tomie Ohtake's portfolio



tomie ohtake, **untitled**, 1960
oil on canvas
83 x 61 cm



tomie ohtake, **untitled**, 1987
acrylic on canvas
150 x 150 cm

Vik Muniz (b. 1961, São Paulo, Brazil) lives and works between Rio de Janeiro and New York. Muniz is distinguished as one of the most innovative and creative artists of the 21st century. Renowned for creating what he describes as photographic illusions, he works with a dizzying array of unconventional materials – including sugar, tomato sauce, diamonds, magazine clippings, chocolate syrup, dust and junk – to painstakingly create images before recording them with his camera. Vik Muniz began his artistic career upon arriving in New York in 1984, holding his first solo exhibition in 1988. He was originally trained as a sculptor, and his work began to take on its mature form with *The Best of Life*; he drew, from memory, pictures of Life magazine photographs included in the coffee table book *The Best of Life*, after losing the book in a move. He photographed his drawings and kept only the photographs, thereby establishing his signature working style. Muniz subsequently applied this methodology to works in the art history canon, reproducing Leonardo da Vinci's Mona Lisa as well as iconic photographs of Marlon Brando and Marilyn Monroe using chocolate syrup and replicating a Donald Judd sculpture by using dust taken from the Whitney Museum's halls and galleries. To make the series *Pictures of Garbage*, Muniz spent two years working with garbage pickers at Jardim Gramacho, an open-air dump site near Rio. He photographed several of the pickers as subjects of classical portraits, with the background details supplied by the garbage they scavenged. This effort was captured in the documentary *Waste Land*, which was nominated for an Academy Award. His resulting photographs often quote iconic images from popular culture and the history of art while defying easy classification and playfully engaging the viewer's process of perception. In his more recent work, he utilizes electron microscopes and manipulates microorganisms to unveil both the familiar and the strange in spaces that are typically inaccessible to the human eye.

Upcoming shows

Afterglow: Pictures of Ruin

Palazzo Cini, Venice, Italy - solo show

April 21 – Nov 15, 2017

Recent shows

A Retrospective

Sidney and Lois Eskenazi Museum of Art, Indiana University, Bloomington, USA - solo show

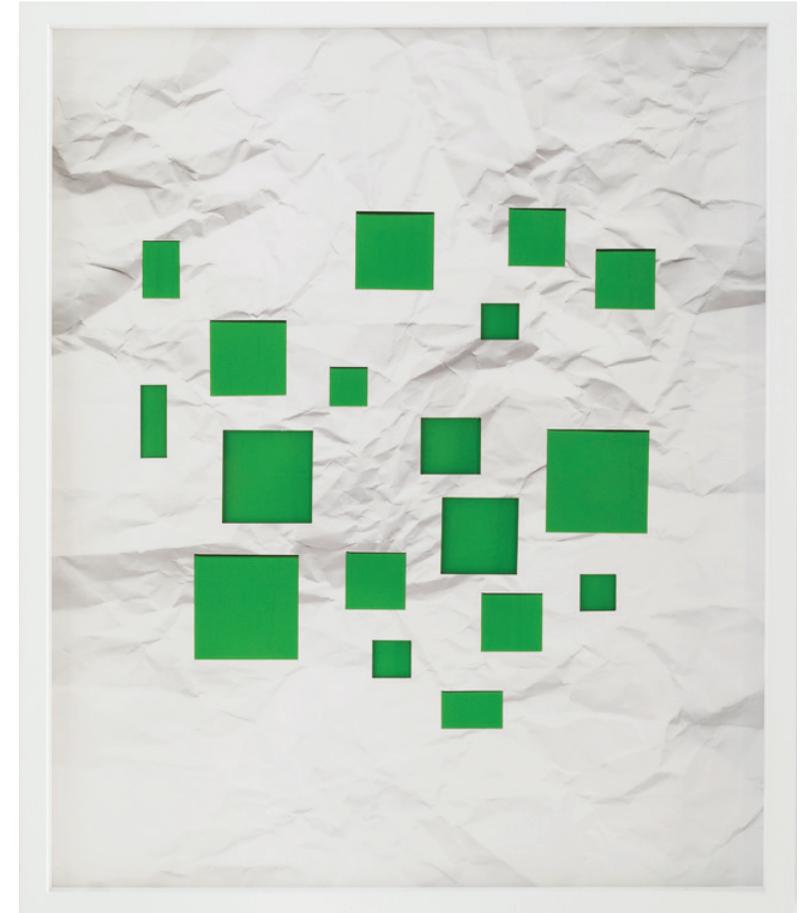
Oct 1 - Feb 5, 2017

Handmade

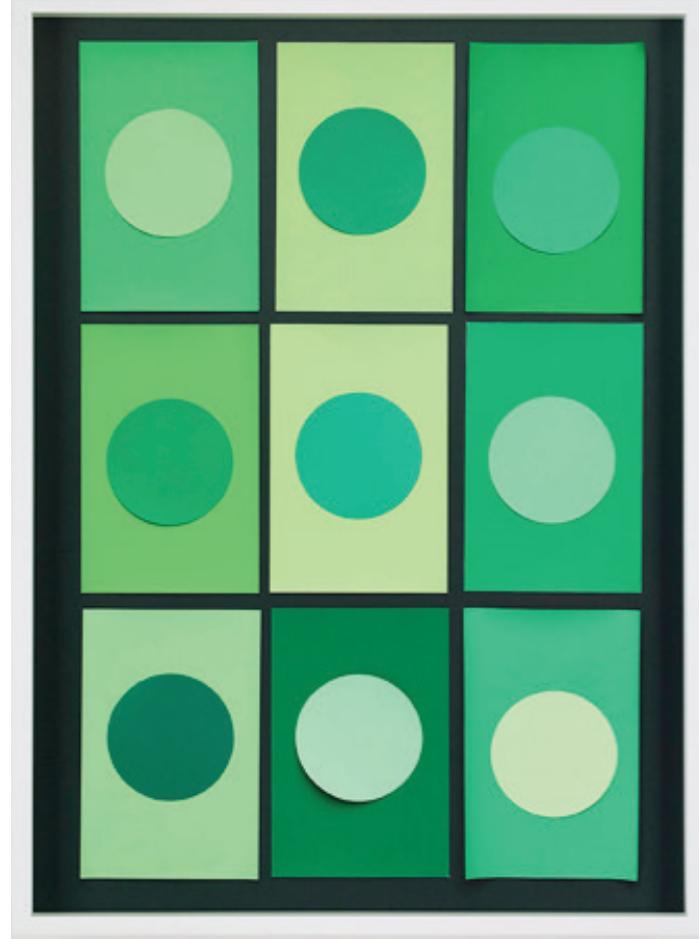
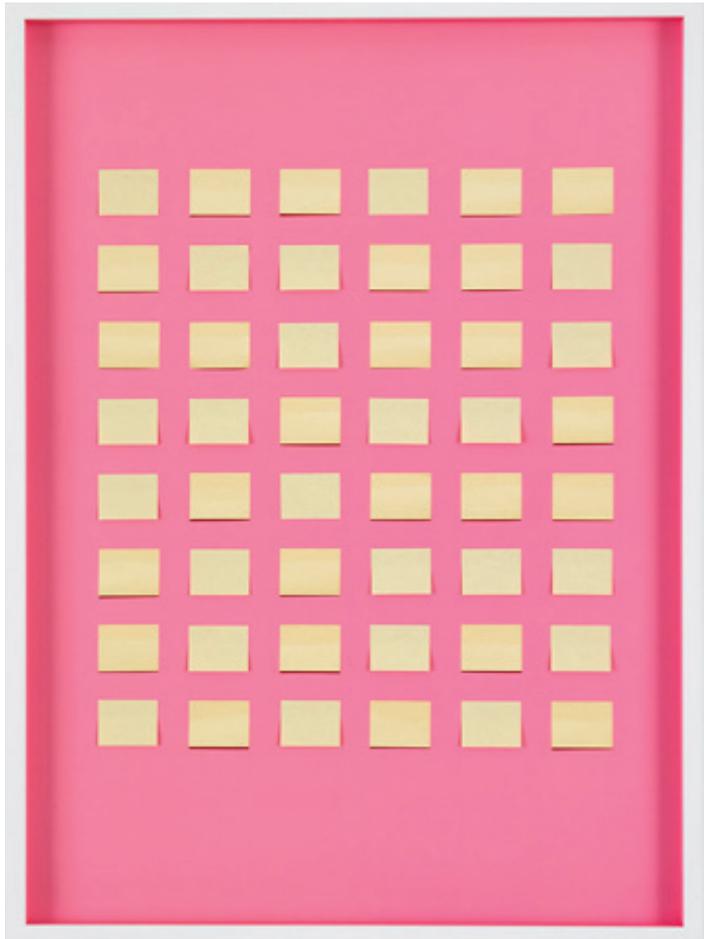
Galeria Nara Roesler, São Paulo, Brazil - solo show

Sept 3 - Nov 5, 2016

Please [click here](#) for Vik Muniz's portfolio



vik muniz, **handmade: untitled (crumpled paper green squares)**, 2016
mixed media on archival inkjet print
60 x 54 cm



from left to right

vik muniz, **handmade: interaction of color 30 (post its)**, 2016
mixed media on archival inkjet print
70 x 50 cm

vik muniz, **handmade: interaction of color 33 (green circles and rectangles)**, 2016
mixed media on archival inkjet print
70 x 50 cm



from left to right

vik muniz, **handmade: untitled (crisscross green)**, 2016
mixed media on archival inkjet print
76,3 x 59,7 cm

vik muniz, **handmade: untitled # 10 (blue)**, 2016
mixed media on archival inkjet print
70 x 50 cm

Xavier Veilhan (b. 1963, Lyon, France) lives and works in Paris, France. Since the mid-1980's, Veilhan has created an acclaimed body of works defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, to which he has given his own contemporary reinterpretation. Xavier Veilhan's sculptural interventions are bold and transfixing, while complementing existing architecture and altering how viewers look at their surroundings. His *Architectones* series pays tribute to Kasimir Malevich's *Architectons*, three-dimensional models that blend architecture with philosophy. In *Architectones*, Veilhan installed sculptures in celebrated, modernist homes; each work was unique to the setting and placed in dialogue with the building's architecture. A sixty-foot bust of Le Corbusier was set atop the architect's *Cité Radieuse* in Marseille, for example. Through faceted, distorted shapes, Veilhan's structures capture energy by revealing the movement surrounding them. In 2009, Veilhan's work was displayed in the Palace of Versailles and its surrounding gardens, juxtaposing traditional architecture against minimalist, futurist-inspired sculpture, with the ultimate goal of enhancing the former. He uses a large array of materials and techniques to produce three-dimensional portraits and landscapes, bestiary and architectures that always oscillate between the familiar and the extraordinary. For Veilhan, art is "a vision tool through which we must look in order to understand our past, present, and future." His exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving ambulatory space in which the audience becomes an active participant (Veilhan Versailles, 2009; Veilhan at Hatfield: Promenade, 2012; the *Architectones* series, 2012-2014). By associating sculpture, scenery, music and living figures, he creates works to create exhibitions. Their aesthetics reveal a continuum of form, contour, fixity and dynamics, that invite the spectator to a new reading of the space and so creating a whole repertory of signs, the theatre of a society.

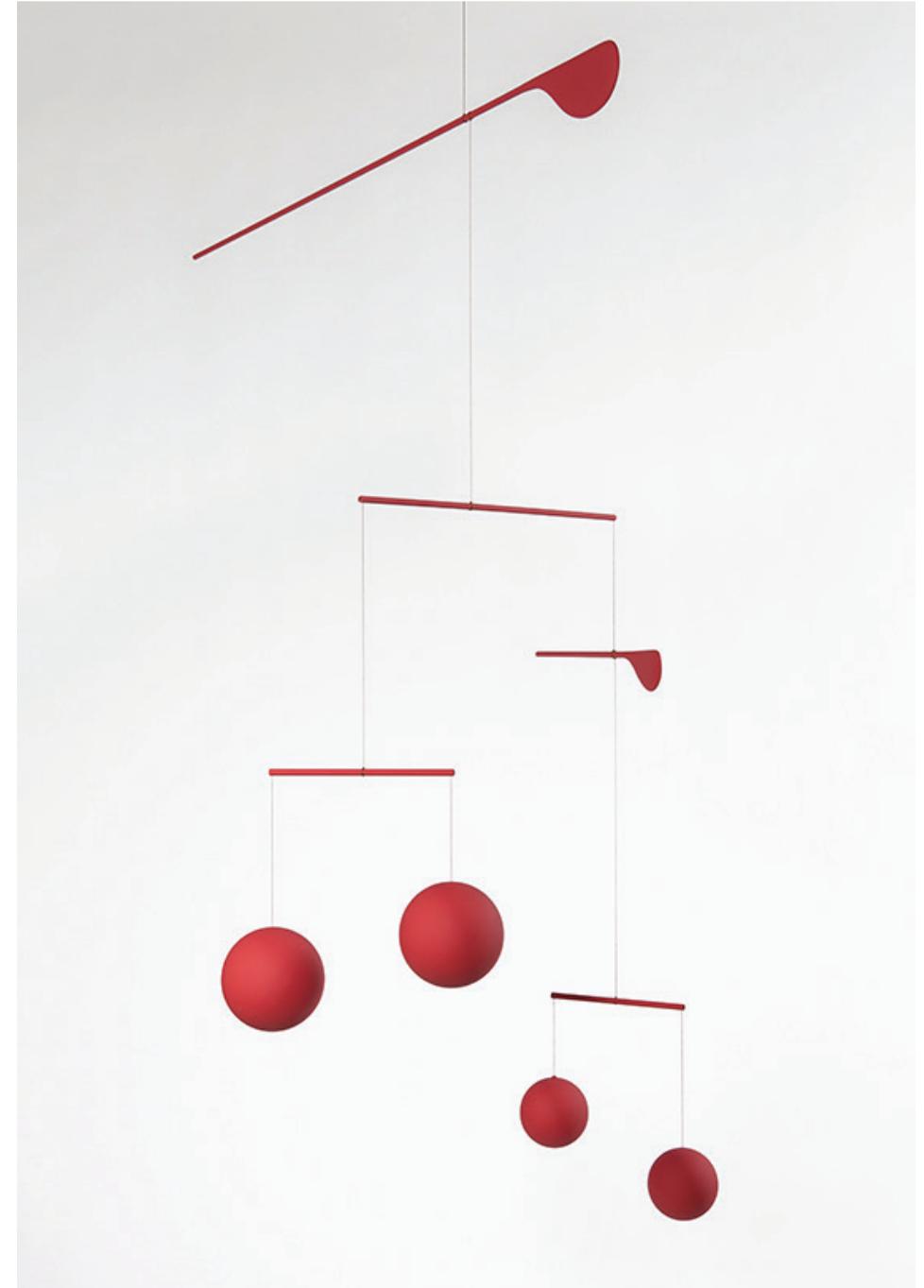
Upcoming shows

57th International Art Exhibition - La Biennale di Venezia
French Pavilion, Venice, Italy - group show
May 13 – Nov 26, 2017

Recent shows

Sculpture in the City
Fenchurch Avenue, London, UK - solo project: public outdoor installation
July 23 - May 31, 2016

Please [click here](#) for Xavier Veilhan's portfolio



xavier veilhan, **mobile n° 15**, 2015
carbon, balsa wood, polyester resin, polyurethane resin,
polyurethane paint and linen
122 x 200 cm



from left to right

xavier veilhan, **vent moderne n° 1**, 2015
imbuia wood
33 x 58 x 2 cm

xavier veilhan, **vent moderne n° 2**, 2015
imbuia wood
33 x 58 x 2 cm

xavier veilhan, **vent moderne n° 4**, 2015
imbuia wood
33 x 58 x 2 cm

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 dialogue with the currents put forth by these historical figures. Founded by Nara Roesler in 1989, the gallery has consistently fomented curatorial practice while upholding 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 to 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 it expanded to Rio, and in 2015 it opened in New York City, continuing its mission to provide the best platform for its artists to show their work.

