

galeria nara roesler xavier veilhan

Hypermodernism and ultratechnology take shape in sculpture, public statuary, mobiles and video in the work of France'

Xavier Veilhan

The artist is the latest addition to the roster of Galeria Nara Roesler, which will feature his first exhibit in Brazil

One of the most original, technology-oriented artists of today, France's Xavier Veilhan has just arrived in Brazil as the newest addition to the Galeria Nara Roesler roster. His first exhibit in the country, Horizonte Verde, will be featured at the gallery's venue in São Paulo from august 22 to october 31.

Since the late eighties, the work of Xavier Veilhan oscillates between formal classicism and high technology, confronting the modernist heritage and the contemporary context. Employing a form-based register, he strives to sustain asymptotic tension between abstraction and figuration; from a state of mind, he coaxes the energy typical of technological transition periods. Through a wide variety of registers and media, certain recurrent themes, such as speed, motion, or technical advances get developed with a moldable formal syntax: mobiles, rays, lithographies, or sculptures created using 3D scanners.

Veilhan attained international recognition with his exhibit

opening

22.08.2015
11h > 15h

exhibition

24.08 > 31.10.2015
seg > sex 10h > 19h
sáb 11h > 15h

galeria nara roesler

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at the Versailles Castle in France, 2009, after Jeff Koons' show there. In this first solo exhibition in Latin America, following group shows in Quito, Caracas, Montevideo, and São Paulo's old Matarazzo hospital (2014), Veilhan presents the developments of some of his emblematic series. A large installation of monochrome lithographies takes up the walls of Galeria Nara Roesler in São Paulo, providing the backdrop to a new mobile that combines hand-painted elements, a new feature in the artist's work. In a second room, an installation mixes pictures and sculptures representing family members of the artist's.

Between the two rooms, a 1.40 meter line that starts on the floor joins the two spaces, running along the walls like a horizon line. Even though it may appear artificial, this visual process unifies the gallery space, turning it into a stage: the audience ceases to be passive visitors and become actors in this visual machine of an exhibition. This is a way to reiterate the French art scene of the nineties, where the exhibition was seen as a medium, but also models Veilhan's experiment involving immaterial data, space, and movement. The part of his practice connected with theater is represented in the exhibition by recent projects: the Systema Occam (2013) performance, his latest film Vent Moderne (2015) and Architectones (2012-2014), a cycle of onsite interventions in emblematic modernist buildings.

Whereas the parallel development of different sets of artworks bears witness to a concept of creativity, favoring cycle over rupture, "Horizonte Verde" evokes a recent development within Veilhan's work. The well-defined, sparking aesthetics of the 2000s, a period characterized by a predilection for stainless steel or resin, gave way a few years ago to a rawer, more artisanal work. In São Paulo, the raw wood pedestals, carbon sculptures, and lithographies that simply hang from walls illustrate this back-to-basics approach. They are also a throwback to the artist's collective studio work, like his 1990s group paintings.

This shift towards a more sensitive, organic and fragile



tony, 2015
carbon
70 x 27 x 20 cm
photo © Diane Arques © Veilhan / Adagp,
Paris & Autvis, São Paulo



detail -- **marc**, 2015
ebon
40 x 13 x 10 cm
photo © Diane Arques © Veilhan / Adagp,
Paris & Autvis, São Paulo

approach reflects the dawning of the new era we are living in, characterized by an inflection in the concept of progress. The latter is not so much synonymous with a hectic quest for a utopian future as it is a subtle, conscious development of the need to integrate harmonically with the environment. Termed the "sweet age" by philosopher Michel Serres, this ongoing new era requires representations to match it. The main inquiries of Xavier Veilhan gravitate around the processes of capturing reality, in technical and aesthetic sets.

about the artist

Xavier Veilhan was born in Paris in 1963. His work spans a broad range and is utterly current, while never failing to connect with the histories of art and the 20th century. Sculpture, public statuary, installation, mobile, painting, and video are some of the shapes Veilhan's art can take. His themes include the plurality of representation and its configurations in our time. He has been featured in the group shows Simple shapes (Mori Art Museum, Tokyo, 2015), Une histoire, art, architecture, design, des années 80 à aujourd'hui (MNAM-Centre Georges Pompidou, Paris, 2015) and Made by... (Cidade Matarazzo, São Paulo, 2014), among others. Veilhan has exhibited solo at, Canal+ Xavier Veilhan, l'Expo des 30 ans (Palais de Tokyo, Paris, 2014), Maquettes (FRAC Centre, Orléans, 2014-15) and SYSTEMA OCCAM (performance to a musical piece by Eliane Radigue, Musée Delacroix, Paris, 2014).

about the gallery

Galeria Nara Roesler is a leading contemporary art gallery, representing seminal Brazilian artists who emerged in the 1960s as well as pre-eminent mid career artists who dialog with the currents put forth by these historical figures. Founded by Nara Roesler in 1989 and led by Nara with Alexandre and Daniel Roesler, over the last twenty-five years 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 a continued support of artists beyond the gallery space, working with institutions and curators in off-site shows to present exciting projects. With a stable that includes groundbreakers - such as Abraham Palatnik, Antonio Dias, Hélio Oiticica, Paulo Bruscky, and Tomie Ohtake - and a younger generation headed by Artur Lescher, Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery is committed to preserving the legacy of historical figures while supporting the growing practice of emerging and established artists, both locally and internationally. In addition to doubling its São Paulo exhibition space in 2012, in 2014, the gallery opened its new branch in Rio de Janeiro, continuing its mission of being a vibrant and influential force within the art world.