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heinz mack

paragold

nara roesler são paulo | september 2 – october 30, 2021



Heinz Mack, *Untitled*, anodized gold colored aluminum foil, wood and acrylic, 1977.

Nara Roesler São Paulo is proud to announce *Paragold*, a solo exhibition by Heinz Mack (b. 1931, Lollar, Germany) marking the artist's first solo presentation in Brazil and with the gallery. The exhibition is curated by Matthieu Poirier, and showcases a selection of works, sculptures, paintings, and works on paper, ranging from 1955 to 2020, offering the opportunity to discover the artist's historical and recent productions. *Paragold* inaugurates on 2 September, remaining on view through 30 October, 2021, and is accompanied by a critical essay written by Poirier for the occasion.

Throughout his trajectory, Heinz Mack has continuously carved a pioneering artistic production marked by investigations on light, color, temporality and movement. Mack began his career in the 1950s, famously founding the Group ZERO (1957-1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures - a place of silence - for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work.

Mack notably wrote, “The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.”

In line with this, Mack’s practice has come to rest on three main pillars - light, movement and color -, which he has explored through a varied production that ranges from kinetic sculptures, metal or mirror steles, to Land Art, while also including paintings characterized by chromatic modulations. The exhibition proposes a selection of works from different fundamental stages of the artist’s investigations, including his kinetic production with early non-mechanical sculptures made of carved metal that elicit movement through the reflection of natural variations in light, as well as his iconic *Rotors*, which mechanically engender light refractions that shimmer and transform through almost imperceptible movement, occasionally amplified by built-in artificial light. In addition, the selection presents Mack’s emblematic *Steles*, or columns, which manipulate light in relation to space, mirroring, altering, and integrating its surroundings into its surfaces, while also offering an overview of the artist’s engagement with painting, which is anchored in the alternation of chromatic modulations, executed as a means of achieving what he defines as color vibration. The varied and meticulous selection of works presented in *Paragold*, will enable the audience to delve into a retrospective cutout of Heinz Mack’s oeuvre, with punctuations from specific phases in his career, that illustrate the foundation of his practice.

Ultimately, the exhibition foregrounds the seminal nature of the artist’s long standing, and groundbreaking practice, through a selection of works that converge on the artist’s guiding interest for the matters of light, movement and color. The presentation demonstrates how Mack has worked to understand these elements, and subsequently enhance them in relation to each other, in an intransigent pursuit for what he understands as aesthetic clarity.

Throughout his career, **Heinz Mack** (Lollar, Germany, 1931) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957-1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack had more than three hundred solo exhibitions dedicated to his art and his work was presented in numerous group shows, including two editions of the Kassel Documenta (1959 and 1964), and the 35th Venice Biennale (1970), among others.

Nara Roesler is a leading Brazilian contemporary art gallery, representing seminal Brazilian and international 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.

press inquiries

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