

nara roesler

# xavier veilhan

nara roesler rio de janeiro

opening september 10

exhibition sep 10 – oct 29, 2022



Nara Roesler is pleased to present Xavier Veilhan's first solo show in Rio de Janeiro, opening to the public on September 10. The exhibition offers a unique opportunity to see all-new works by a leading figure in French contemporary art, highlighting how his work explores the realms of two and three dimensionality, as well as exploring his particular interest in creating spaces and contexts that alter the experience of space and the perception of time.

On September 12 at 7pm, the cinematheque at the Museum of Modern Art of Rio de Janeiro (MAM Rio) will host a screening, notably premiering Veilhan's new short film titled, *Le Film de l'Est*, along with two other pieces by the artist, in dialogue with short-films by artists including Isabelle Cornaro, Carlos Adriano, Cris Miranda, Cao Guimaraes and Raul Mourao. The presentation will be followed by a conversation between Xavier Veilhan, participating local artists, and head curator Keyna Eleison.

Xavier Veilhan (b. 1963, in Lyon, France) is known for a body of work that ranges from sculpture, painting, installation, performance and video to

photography. Integrating the collections of institutions such as the Centre Georges Pompidou, the Museum of Modern Art in Paris, and having represented France at the Venice Biennale in 2017, his work pays homage to the inventions and inventors of our time through artistic language that intertwines industry and art. For the artist, art is 'a visual tool through which we must look to understand our past, present and future'.

In 2022, invited by Virginie Viard to create the visual universe of the last two seasons of Chanel Haute Couture shows in Paris, Veilhan developed an installation that combines virtual and physical spaces with monumental and playful geometric sculptures, mobiles and sculptural 'wheels'. The latter pieces which consist of circular kinetic sculptures made of wood, entwine the visual poetics of the mobile and of the *Cocardes*, which will be presented at Nara Roesler Rio de Janeiro alongside other works characteristic of his practice.

Veilhan also presents examples of his recent sculptural work, which is firmly rooted in the practice of portraiture. In this sense, famous

personalities such as music producers Brian Eno, Quincy Jones, Rick Rubin and Tom Moulton, portrayed in the *Producers* series, or architects such as Le Corbusier and Richard Neutra for the *Architectones* project, as well as people close to the artist, such as close friends and studio assistants, give an emotional dimension to the work.

The process of making these figures incorporates traditional methods and materials combined with current technology. Veilhan scans the bodies of his subjects, to manipulate the image before its completion. Although the digital scan makes it possible to make a sculpture identical to the model, Veilhan operates, almost always, without the intention of achieving a faithful representation, but rather seeking to insert elements of the artificial, either through the geometry of the form, or by proposing effects that alter the viewer's natural vision of it.

In this sense, Veilhan uses a wide variety of materials in his practice, notably including silver, solid wood, plywood and mineral concrete.

The latter was recently used by the artist in order to minimize the environmental impacts of his work, a concern that also led him to use non-polluting varnish in the finishing of several pieces.

Finally, the exhibition includes works from the *Marqueteries* series, which capture images based on photographs of the artist's faceted sculptures. According to the artist, the works capture a tension between representation and the existence of the image as an object. Referring to the technique of marquetry, Veilhan resorts to a formal approach in which he uses chromatic surfaces— some of them opaque, others with visible wood grains—, which fit together and create the illusion of three-dimensionality with an impressive blend of both craftsmanship and technology.

On the occasion of the exhibition, Brazilian artist Lucia Koch will interview Veilhan, addressing the similarities between their respective artistic approaches, which have architecture and space as guiding concepts in their practice.

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Ana, 2022  
birch plywood and acrylic paint  
200 x 105 x 5 cm  
78.7 x 41.3 x 2 in











installation view  
*Studio Venezia* (2017)  
French Pavilion, Biennale di Venezia  
photo © Giacomo Cosua  
© Veilhan / ADAGP, Paris, 2017



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*Marine n° 1*, 2022  
birch plywood and acrylic paint  
200 x 105 x 5 cm  
78.7 x 41.3 x 2 in





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*Marine n° 2, 2022*  
birch plywood and acrylic paint  
200 x 105 x 5 cm  
78.7 x 41.3 x 2 in

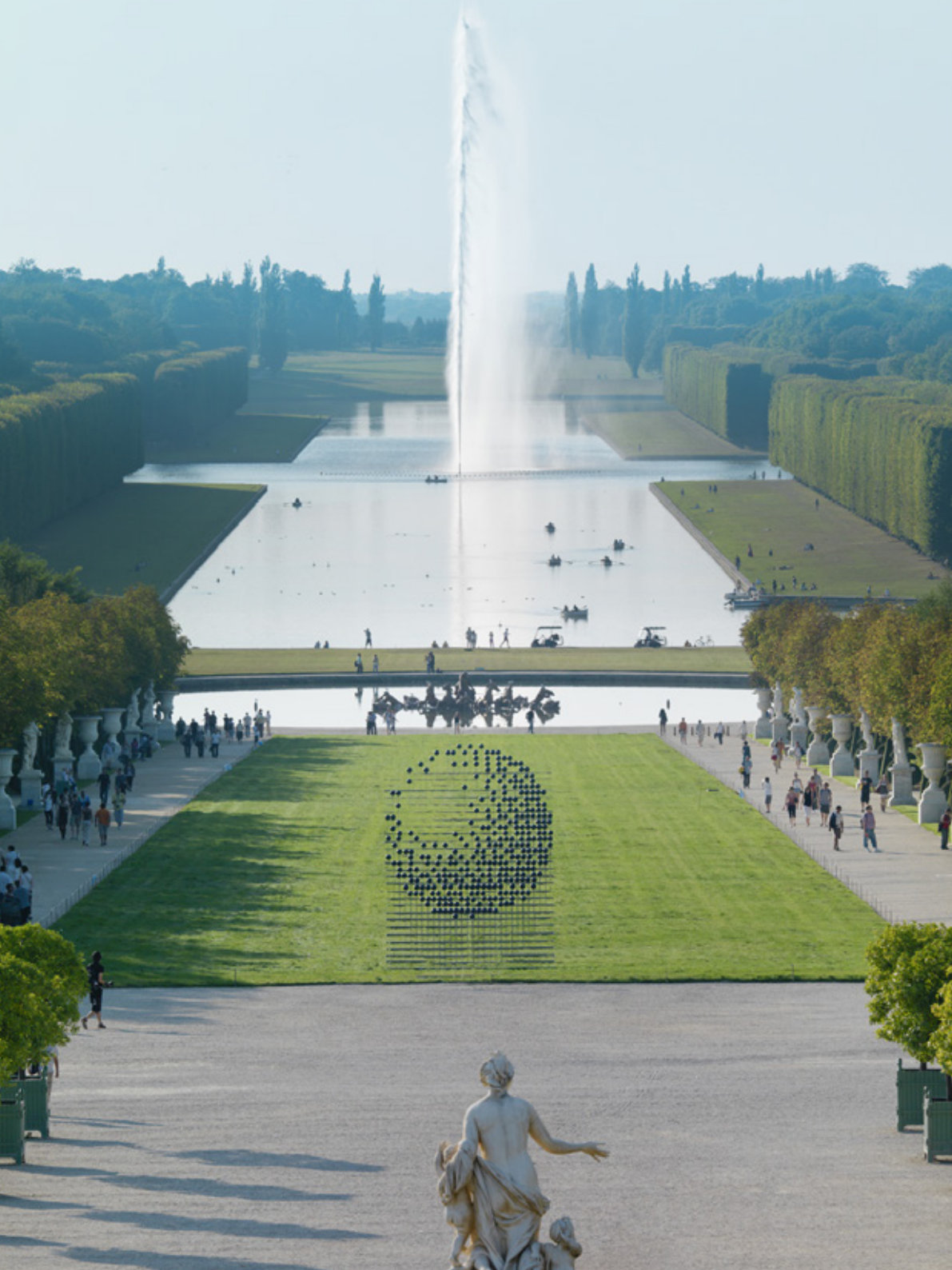




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*Marine n° 3*, 2022  
birch plywood and acrylic paint  
200 x 105 x 5 cm  
78.7 x 41.3 x 2 in





*Veilhan Versailles,*  
Versailles Castle, France, 2009  
photo © Florian Kleinfenn





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*Renzo Piano, 2022*  
birch plywood and acrylic paint  
120 x 90 x 2,5 cm  
47.2 x 35.4 x 1 in





Renzo Piano and Richard Rogers, 2017  
Centre Pompidou, Paris, France  
photo © Claire Dorn / Centre Pompidou  
Collection– Mnam/CCI – Paris





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*Le Corbusier*, 2022  
birch plywood and acrylic paint  
120 x 90 x 2,5 cm  
47.2 x 35.4 x 1 in







Veilhan Versailles,  
Versailles Castle, France, 2009  
photo © Florian Kleinfenn /  
Collection Centre National  
des Arts Plastiques





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*Veilhan Versailles,*  
Versailles Castle, France, 2009  
photo © Florian Kleinfenn /  
Collection Fondation Louis Vuitton





*Mobile n° 2, 2022*  
carbon, beech plywood  
and polyamide  
194 x Ø 153 cm  
76.4 x Ø 60.2 in





*Le Mobile n°4*, 2017  
Louvre Museum, Paris, France, 2021  
photos © Diane Arques, ADAGP Paris, 2021



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*Tom Moulton n° 1, 2022*  
composite mineral mortar, polyurethane  
varnish and aluminium  
141 x 32 x 23 cm  
55.5 x 12.6 x 9.1 in







Molière, 2022  
Ville de Versailles, France  
photo © Ville de Versailles, Perrick Daul,  
Veilhan, ADAGP Paris, 2022





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*Eva n° 1*, 2022  
composite mineral  
mortar, polyurethane  
varnish and aluminium  
155 x 40 x 40 cm  
61 x 15.7 x 15.7 in







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*Renzo n°1*, 2022  
composite mineral mortar,  
polyurethane varnish  
and birch plywood  
199 x 65 x 52 cm  
78.3 x 25.6 x 20.5 in







CHANEL Spring-Summer 2022  
Haute Couture show, Paris, 2022  
with Alexis Bertrand  
photo © CHANEL  
© Cristal Baschet, ADAGP Paris, 2022





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*Aina n° 1*, 2022  
birch plywood and aluminum  
223,7 x 51 x 51 cm  
88.1 x 20.1 x 20.1 in







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## xavier veilhan

b. 1963, Lyon, France

lives and works in Paris, France

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that swing between the familiar and the extraordinary.

For Xavier Veilhan, art is ‘a vision tool through which we must look in order to understand our past, present, and future’. Frequently investing in public space, his exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving space in which the audience becomes an actor. 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.

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## selected solo exhibitions

- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT), Lisbon, Portugal (2019)
- *Nuit Studio Venezia*, Musée de la Musique, Cité de la Musique, Paris, France (2018)
- *Xavier Veilhan, Yuksek*, Caterina Barbieri & Carlo Maria, Le Comte, Jonathan Fitoussi – Cine-concert, Le Lieu Unique, Nantes, France (2018)
- *Reshaped Reality: 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao, Bilbao, Spain (2016)
- *Cedar*, Andrehn-Schiptjenko, Stockholm, Sweden (2015)

## selected group exhibitions

- *Rêve Électro*, Musée de la Musique, Cité de la Musique, Paris, France (2019)
- *Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Aperta 8, Villa Medici (2018), Rome, Italy
- *Suspension – A History of Abstract Hanging Sculpture 1918–2018*, Olivier Malingue, London, United Kingdom; Palais d'Iéna, Paris, France (2018)
- *Botticelli Reimagined*, Victoria & Albert Museum, London, United Kingdom (2016)
- 57<sup>th</sup> Venice Biennale, Italy (2017)

## selected collections

- Centre Georges Pompidou, Paris, France
- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- New National Museum of Qatar, Doha, Qatar



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