

the art show 2022

julio le parc

benefit preview november 2

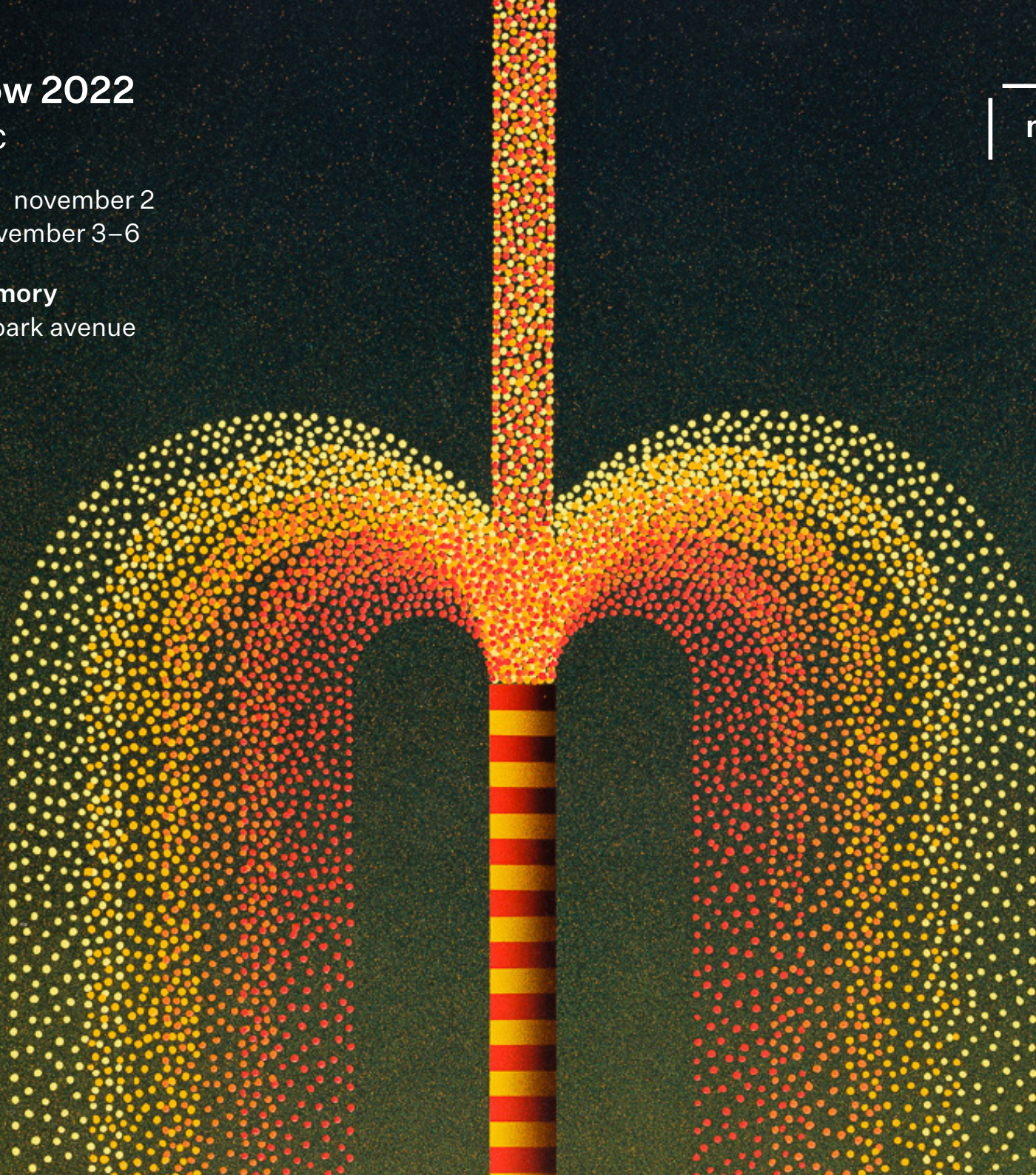
run of show november 3–6

park avenue armory

67th street and park avenue

new york, usa

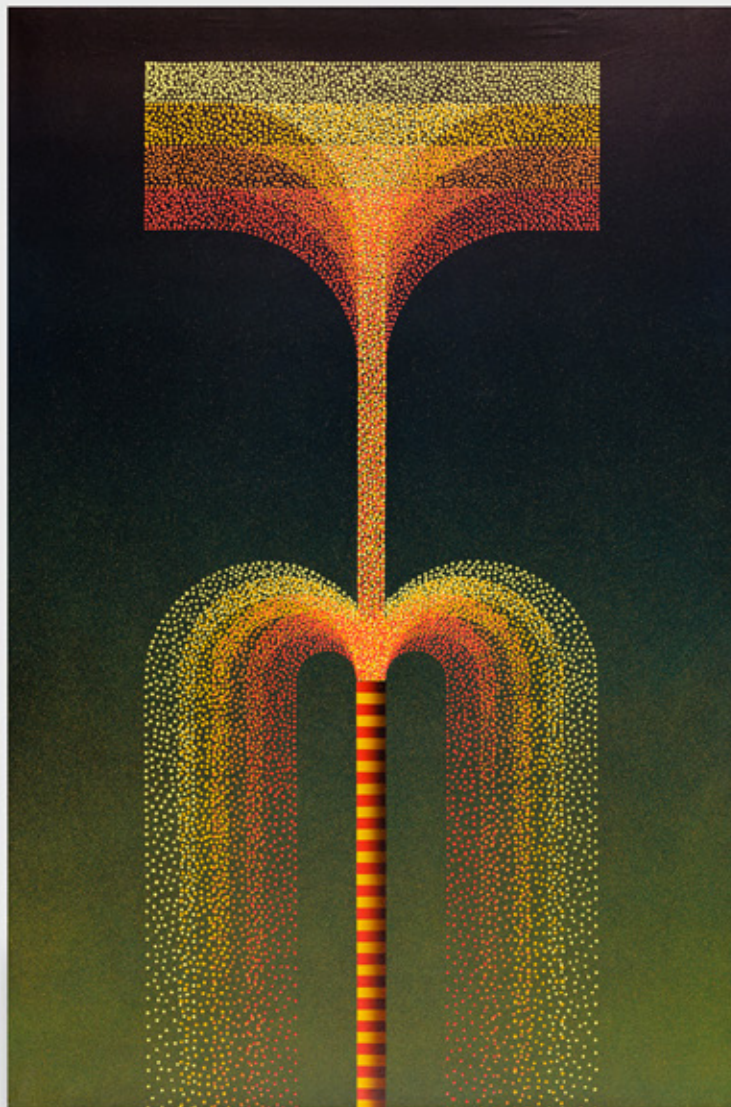
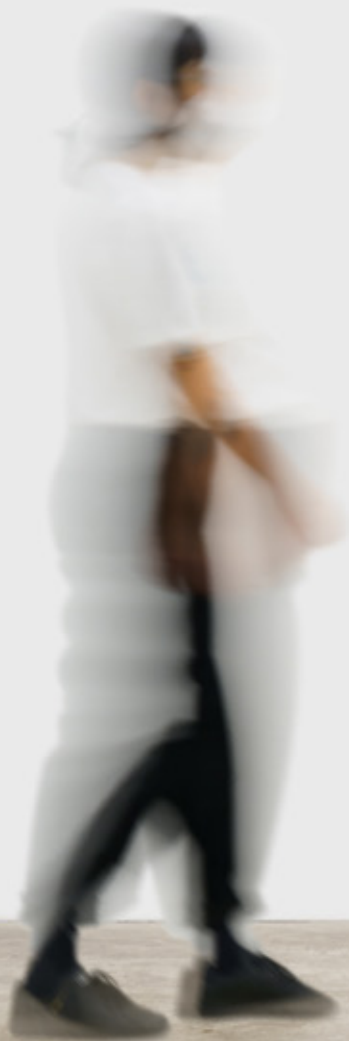
nara roesler



On the occasion of The Art Show 2022, organized by the ADAA – Art Dealers Association of America, Nara Roesler is pleased to present a solo presentation of rarely seen historical works by Argentinean artist Julio Le Parc (Mendoza, Argentina, 1928).

The selection focuses on early works from the *Alchimies* series, created between the end of the 1980s and the beginning of the 1990s, as well as a sculpture titled *Double Mouvement*, dated 1965, showcasing the ways in which the artist engaged with ideas of movement, instability, and elements of color and light—all fundamental aspects of his practice throughout his career.

Alchimie 91, 1990
acrylic paint on canvas
76.8 x 51.2 in
195 x 130 cm





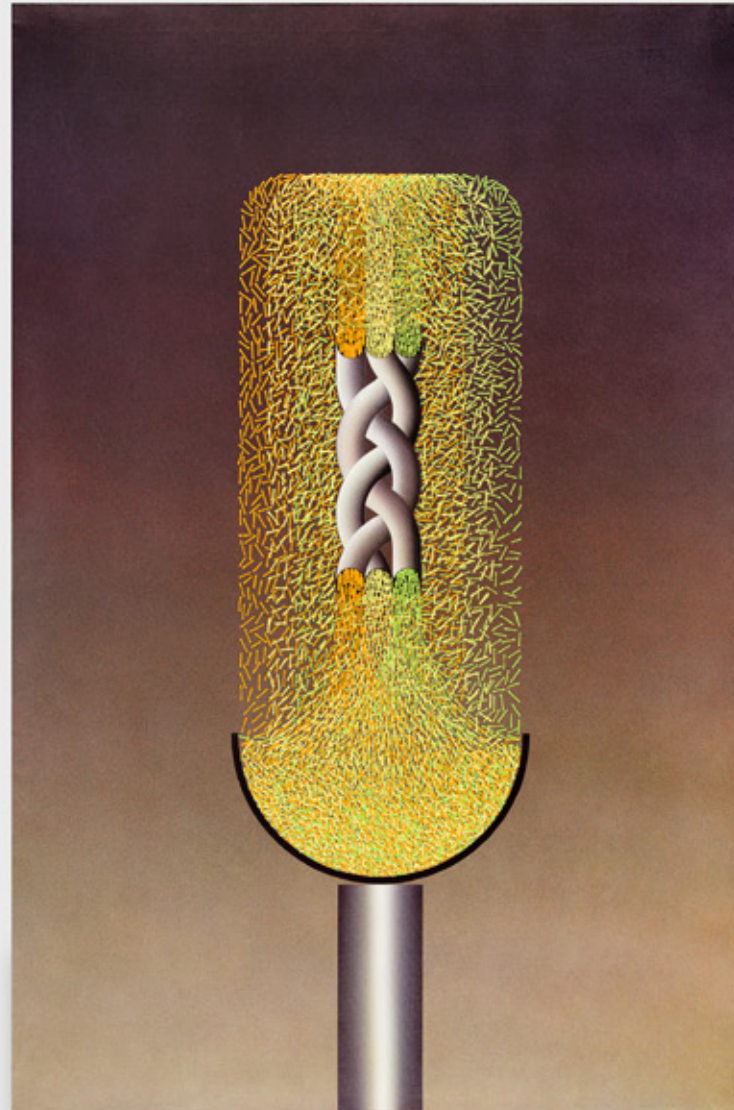


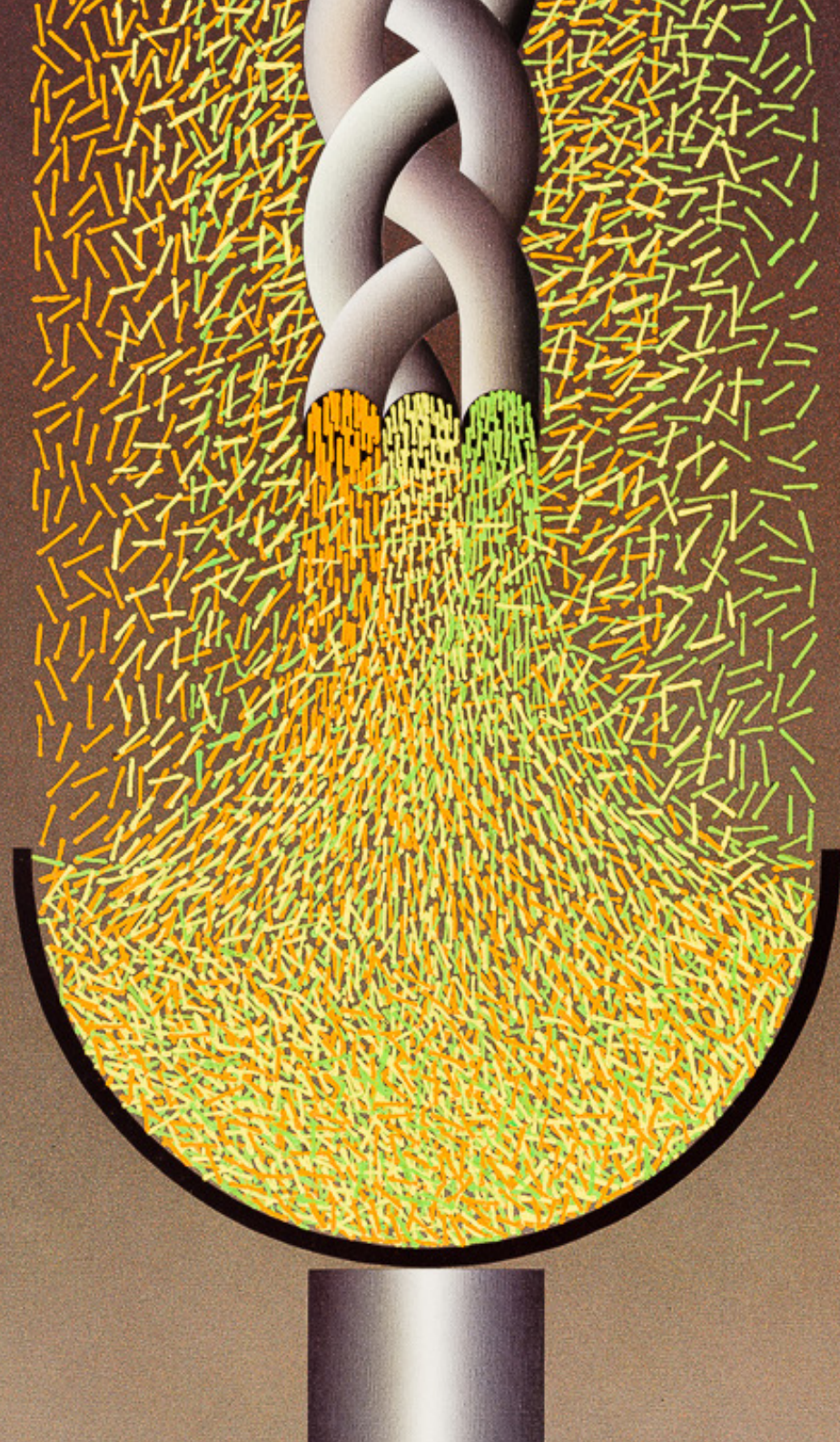
exhibition view
Julio Le Parc. Un visionario,
Centro Cultural Kirchner,
Buenos Aires, Argentina, 2019

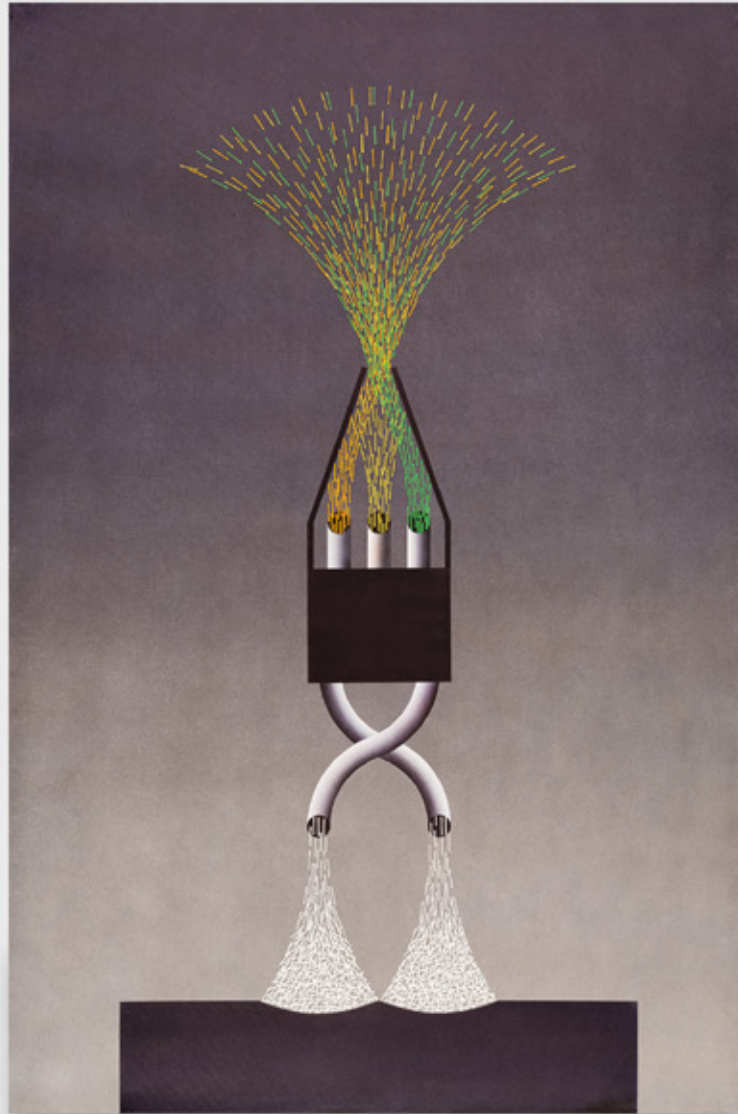
Julio Le Parc's education in Visual Arts took place in Argentina in the mid-1940s, at a time when abstract painting was gaining importance in Latin America. He began his career as a painter exclusively, using the medium to explore movement and color and to create visual games that played with the viewer's gaze by triggering sensations of movement, vertigo, and instability. While eventually expanding to sculpture and installation work to amplify his research, he continued experimenting with painting throughout his career. In the 1960s and 1970s, the artist focused on exploring the spectrum of colors, their interactions, and resulting sensations, playing with different forms of compositions that ranged from undulating to volumetric patterns forming often organic shapes, which became known as his *Modulations* series.

His *Modulations* eventually developed into his *Alchimies* series, which Le Parc started in the 1980s and continues to work on today.

Alchimie 41, 1989
acrylic paint on canvas
76.8 x 51.2 in
195 x 130 cm

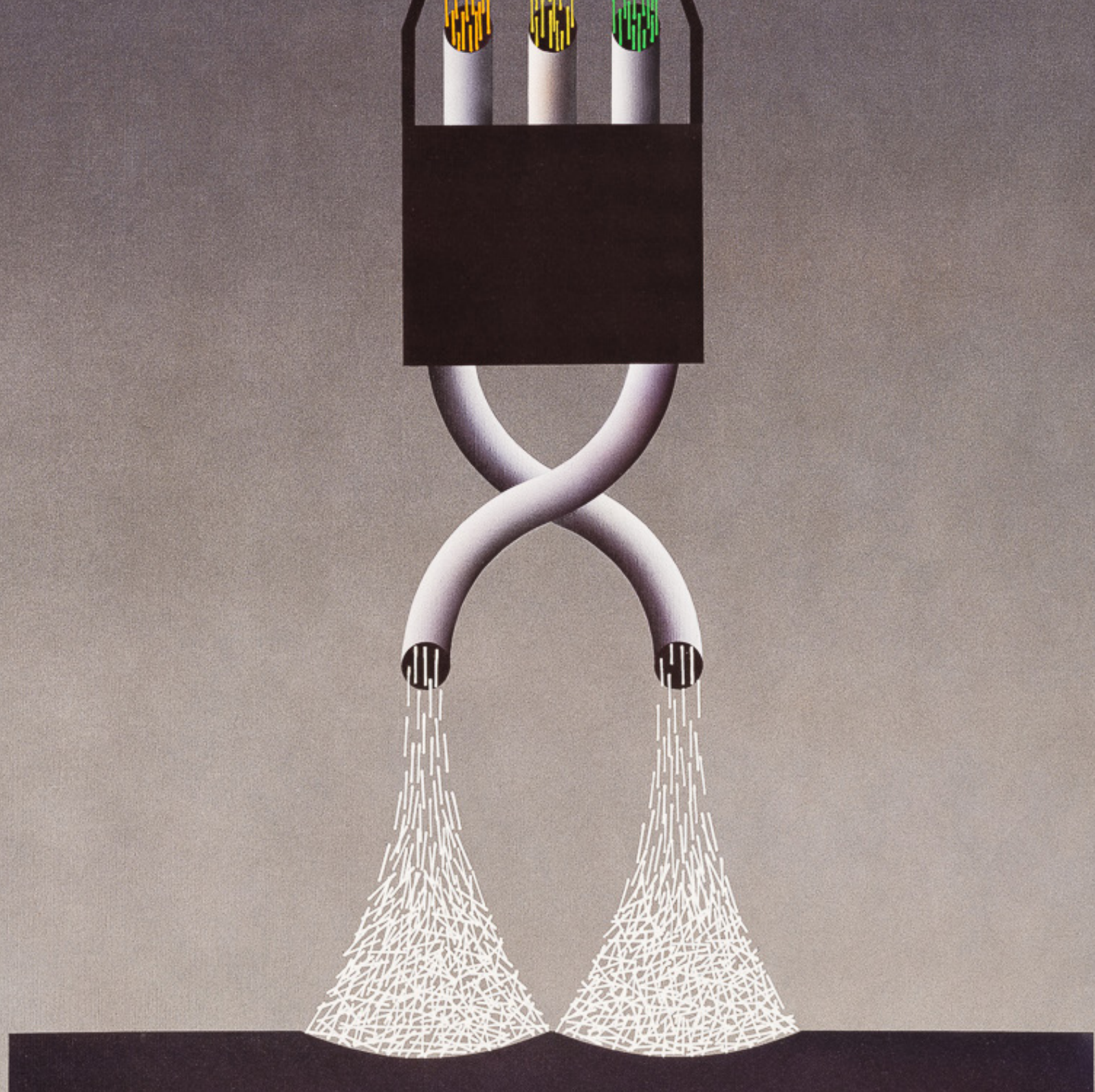






In his *Alchimies*, Le Parc continued his *Modulations*' iconic play on dark versus light, while also experimenting with color spectrums, yet begins to move towards a process of fragmentation, representing colors as particles that come together and organize themselves into different configurations while interacting with the background to create visual movement and vibration.

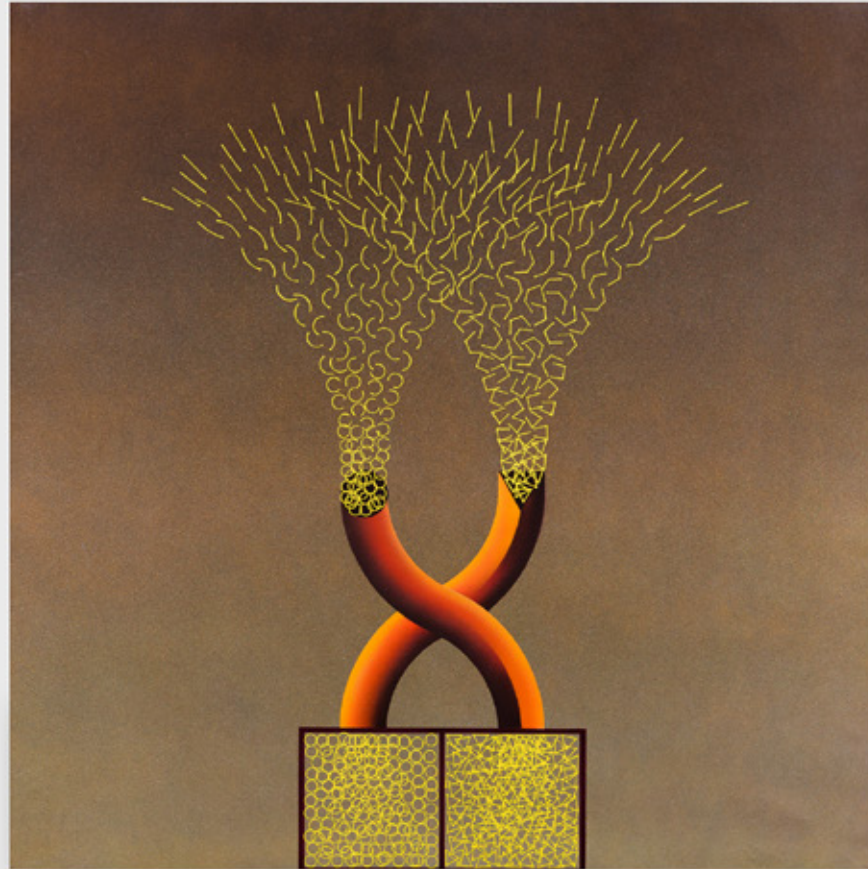
Alchimie 25, 1988
acrylic paint on canvas
76.8 x 51.2 in
195 x 130 cm

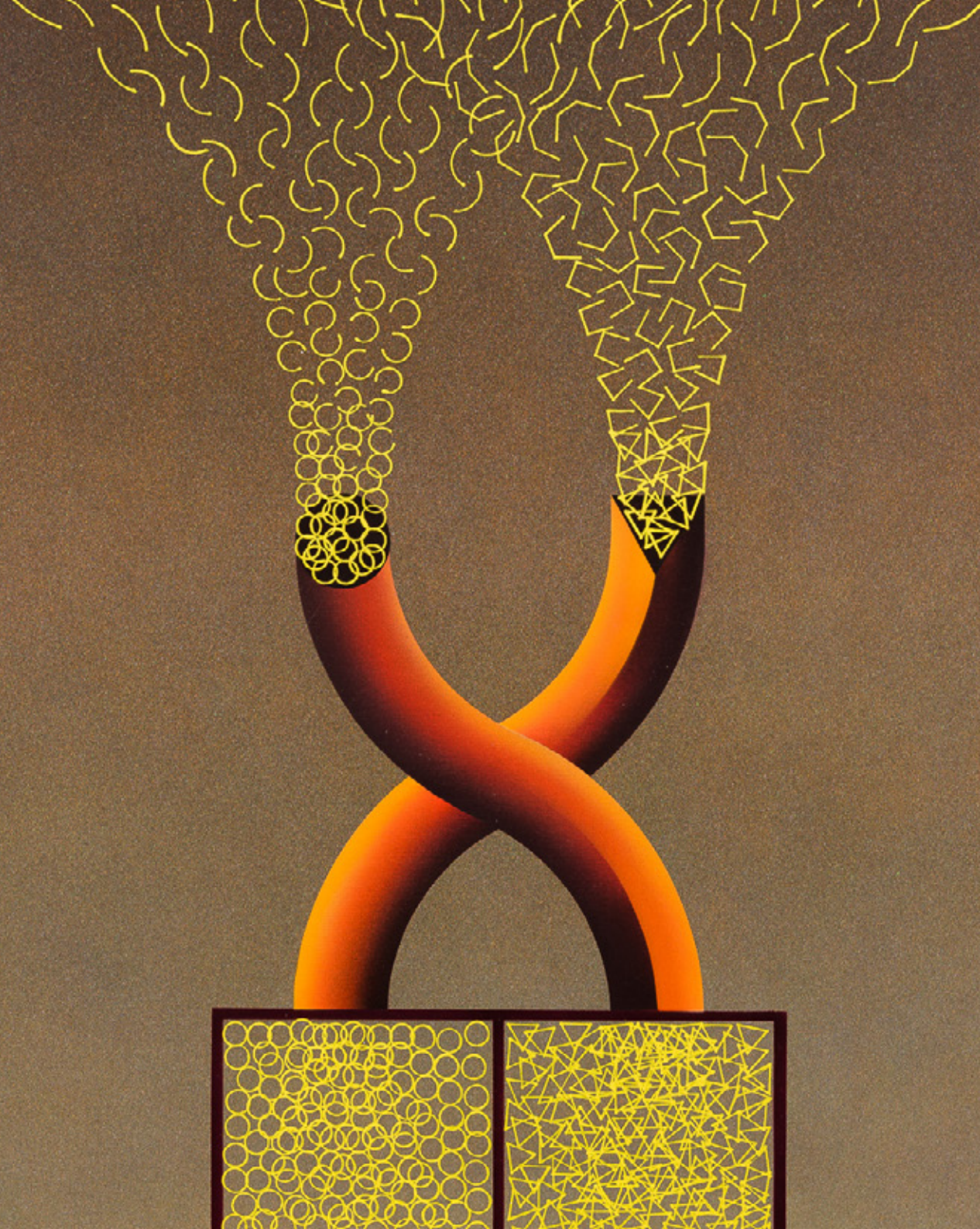




exhibition view
Interactive Spatial Experiences,
Kunstmuseen Krefeld, Germany, 2022
photo © Dirk Rose

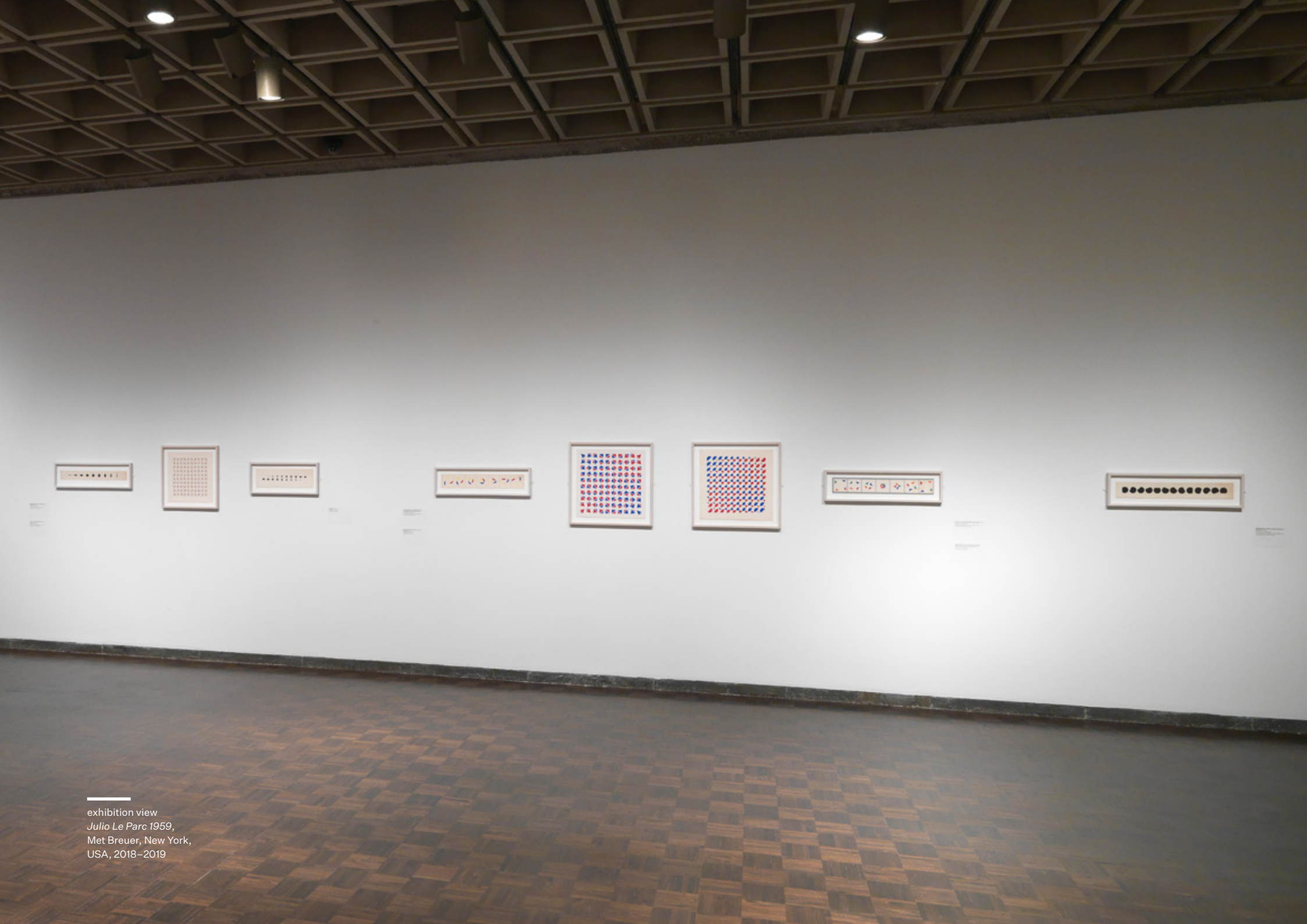
Alchimie 53, 1989
acrylic paint on canvas
59.1 x 59.1 in
150 x 150 cm







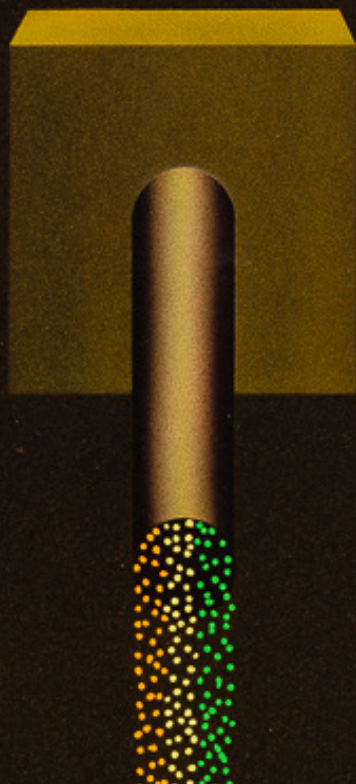
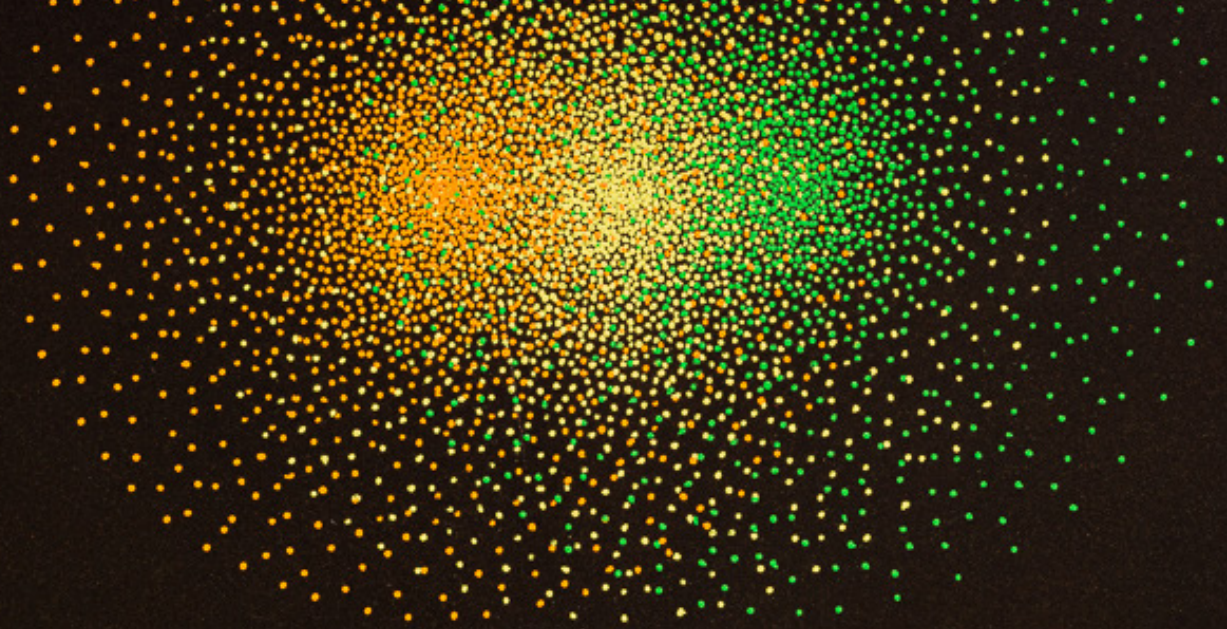
exhibition view
Julio Le Parc. Transición
Buenos Aires-Paris (1955-1959)
Museo Nacional de Bellas Artes,
Buenos Aires, Argentina, 2019

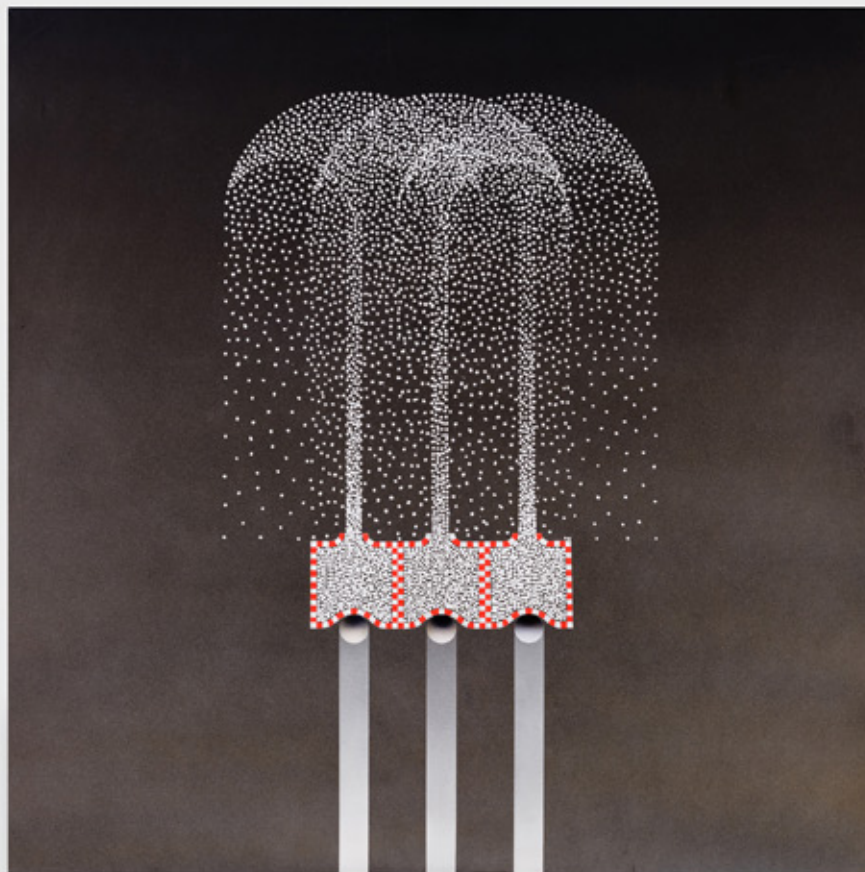


exhibition view
Julio Le Parc 1959,
Met Breuer, New York,
USA, 2018–2019



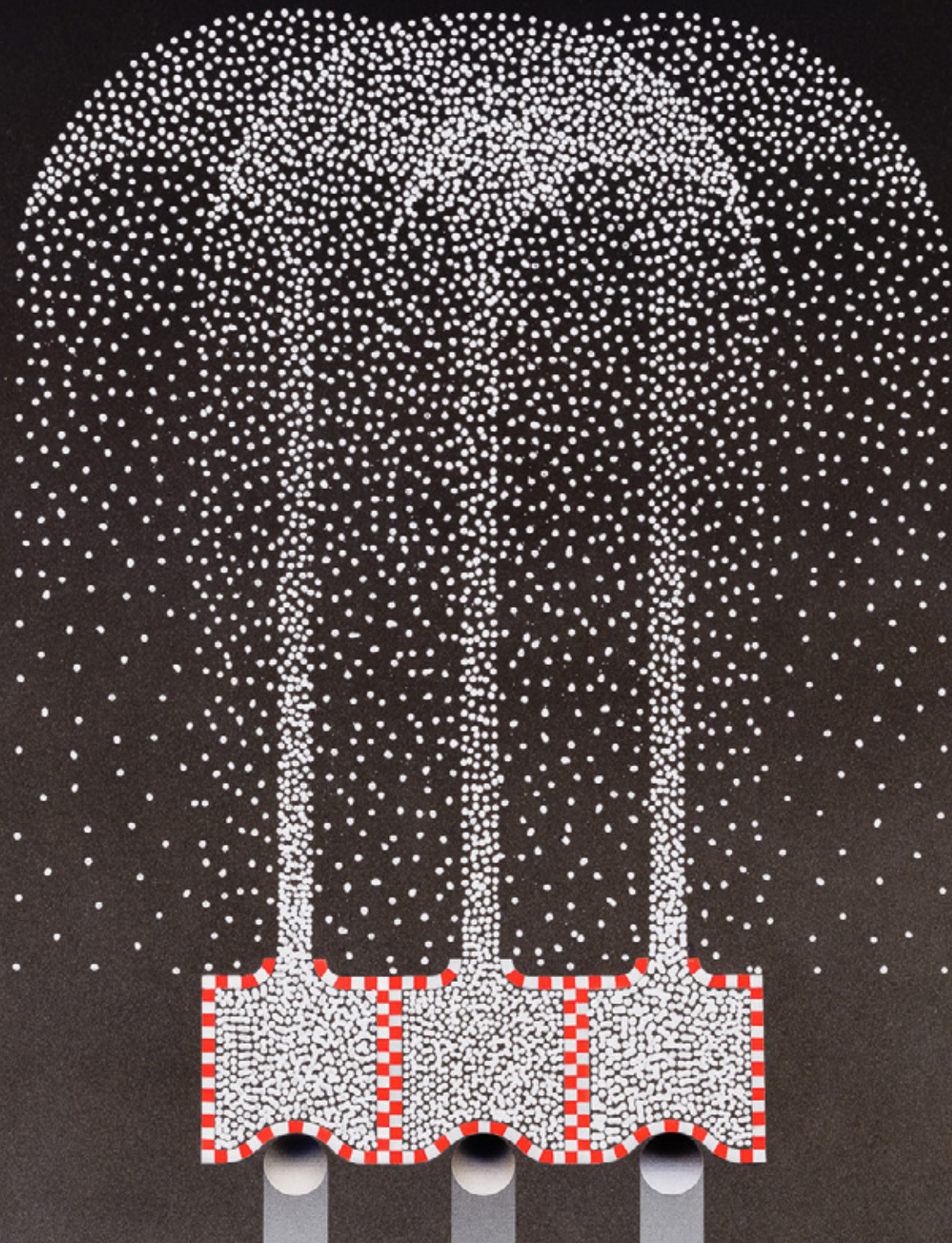
Alchimie 62, 1990
acrylic paint on canvas
76.8 x 51.2 in
195 x 130 cm





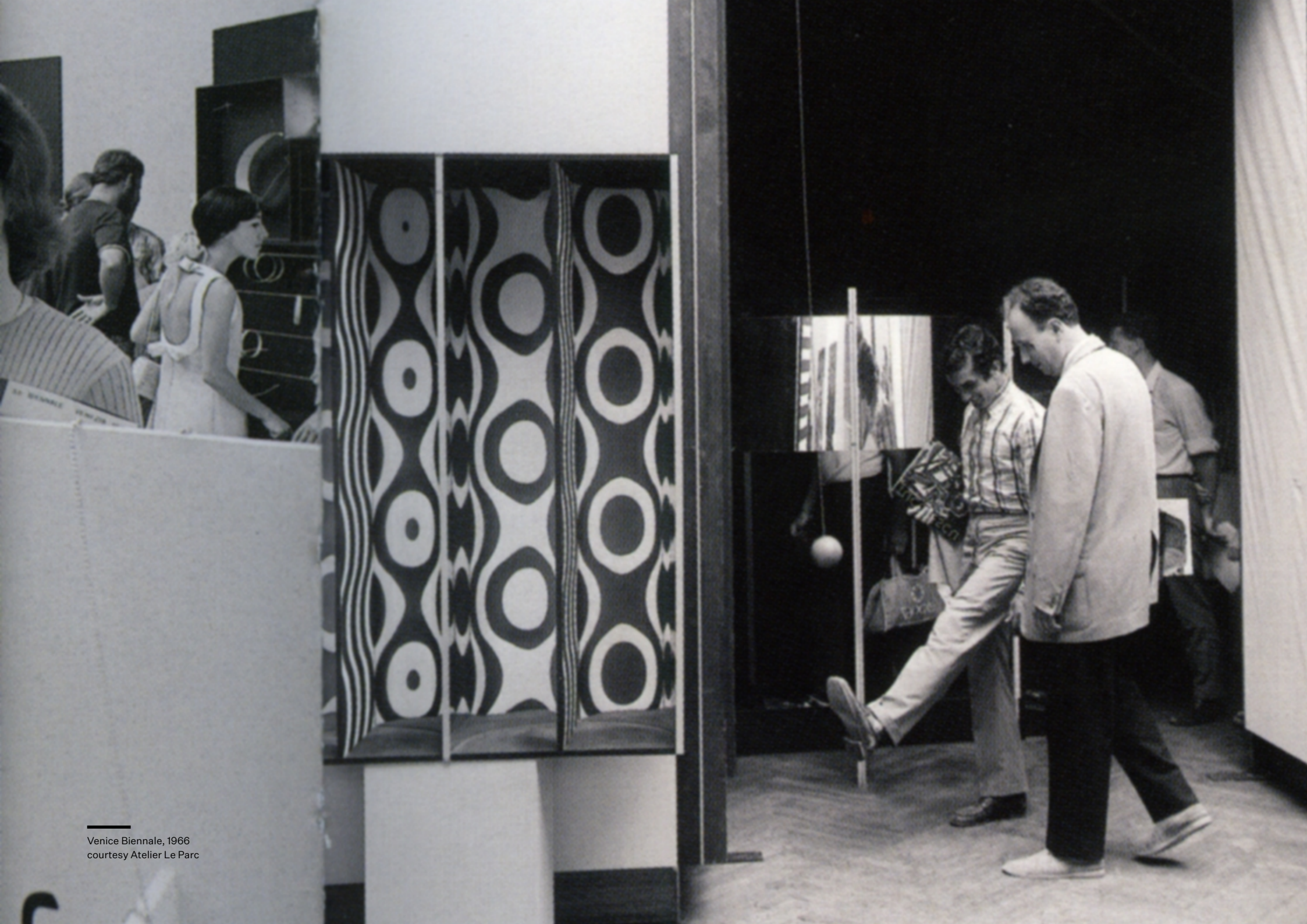
Alchimie 216, 1992
acrylic paint on canvas
59.1 x 59.1 in
150 x 150 cm





Julio Le Parc at the
Venice Biennale, 1966
courtesy Atelier Le Parc





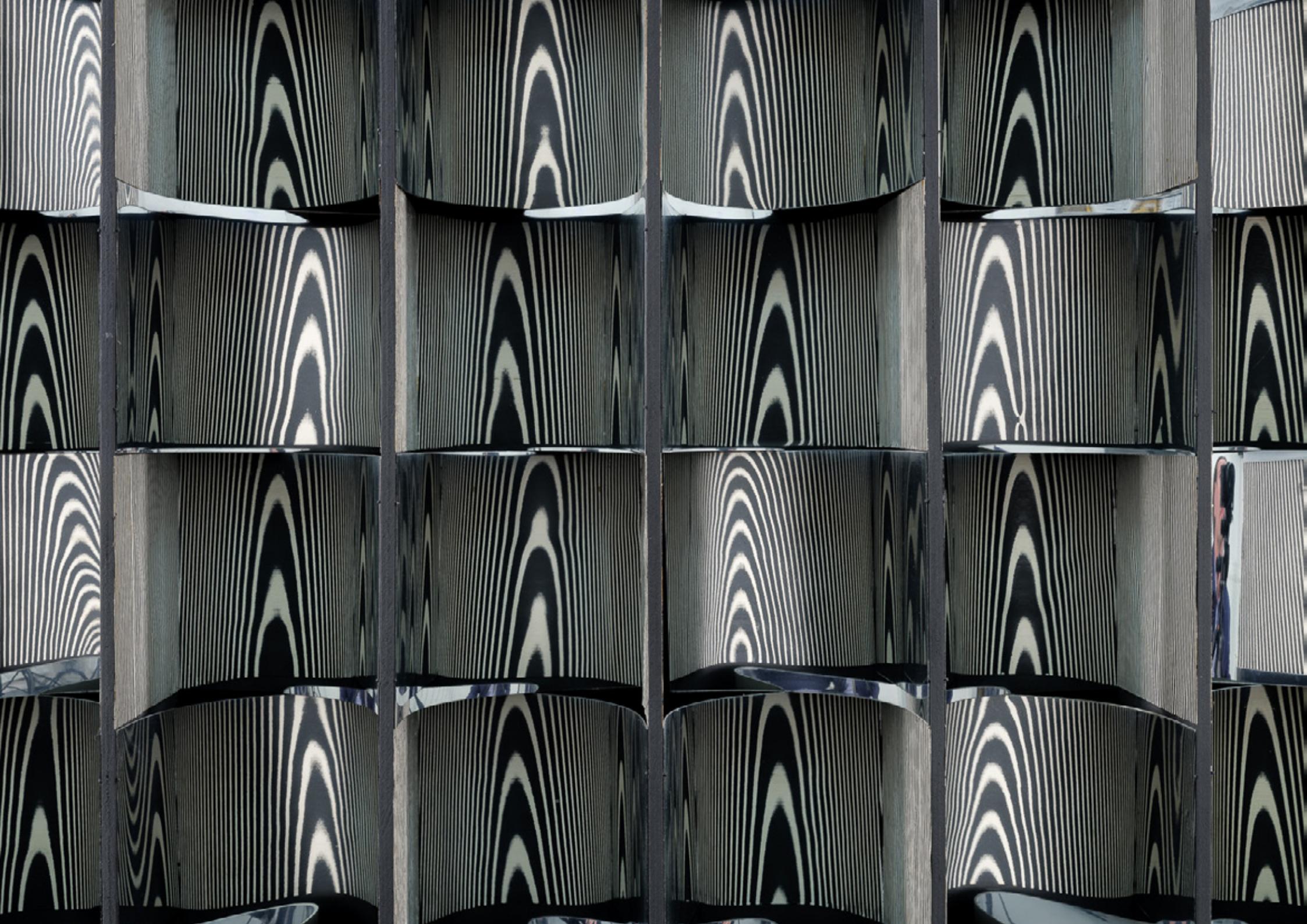
Venice Biennale, 1966
courtesy Atelier Le Parc

Double Mouvement not only synthesizes Le Parc's poetics but also represents many of the artistic and political debates of the time, characterized by an overall criticism of the system of art mostly sustained by young artists who perceived it as outdated, exclusionary, and elitist. Artists thus became increasingly interested in elements of everyday life, perceived until then as 'not artistic', and changed their work's relationship with the public attempting to move away from the idea of a viewer as a passive contemplator, instead giving the audience an active role in the work through both physiological sensations and active participation.



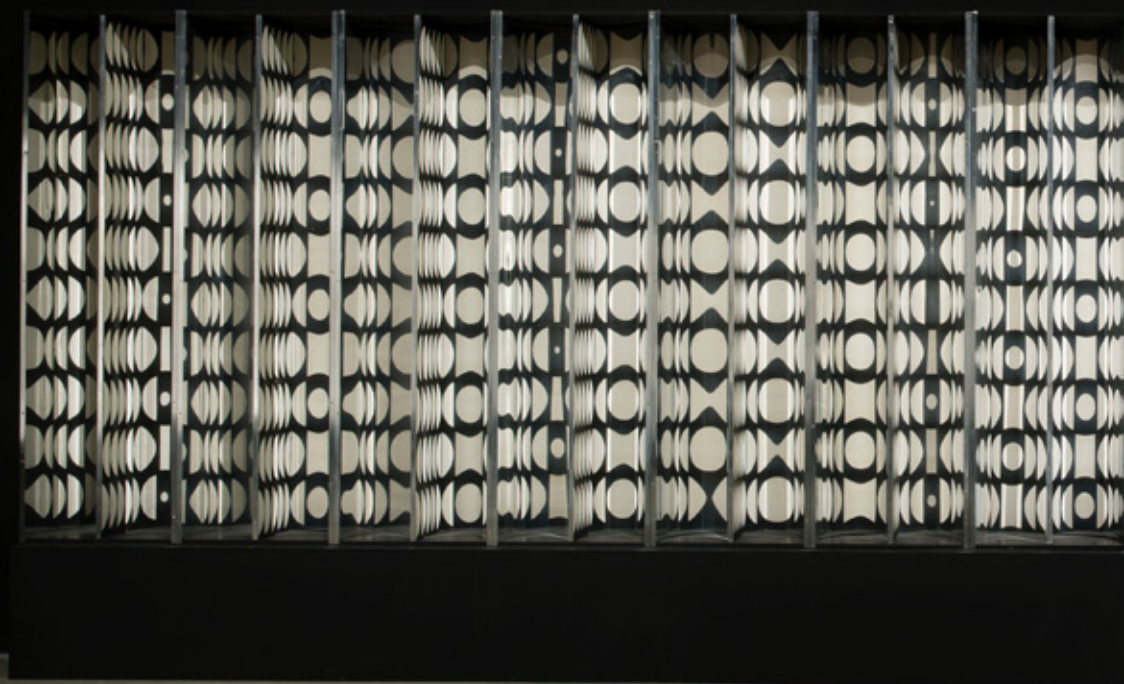
Double Mouvement, 1965
wood, metal, silkscreen
48.6 x 48 x 9.4 in
123,5 x 122 x 24 cm





exhibition view

Julio Le Parc, *Form into Action*,
Perez Art Museum, Miami, USA, 2016
photo © Guillaume Zicarelli





exhibition view
Julio Le Parc, Serpentine Gallery,
London, UK, 2014

julio le parc

b. 1928, mendoza, argentina

lives and works in cachan, france

Julio Le Parc is internationally recognized as one of the leading names in Optical and Kinetic art. Over the course of six decades, he has performed groundbreaking experiments on light, movement and color, seeking to promote new possibilities for the relationship between art and society from a utopian perspective. The artist's canvases, sculptures, and installations challenge the traditional Art Historical definition of paintings: he uses mediums that pertain to pictorial tradition, such as acrylic on canvas, while incorporating formal kinetic processes in the assemblages and apparatuses he employs.

Julio Le Parc was a co-founder of Groupe de Recherche d'Art Visuel (1960–68), a collective of optical-kinetic artists who set out to encourage the participation of viewers in their art, in order to enhance their abilities to perceive and act. In keeping with these premises, and more generally with the then quite disseminated aspiration to a dematerialized art, an art indifferent to market demands, the group showed in alternative venues and even on the street. Julio Le Parc's works and installations, which were made from nothing other than the interplay of light and shadow, were a direct result of that context, where the production of a fleeting, unsellable art had a clear socio-political undertone.

selected solo exhibitions

- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, United States (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, United States (2016)

selected group exhibitions

- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, II Pacific Standard Time: LA/LA (II PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, United States (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, United States (2016)

selected collections

- Cisneros Fontanals Art Foundation, Miami, United States
- Daros Collection, Zurich, Switzerland
- Los Angeles County Museum of Art, Los Angeles, United States
- Musée d'Art Moderne de la Ville de Paris, Paris, France
- Museum of Modern Art (MoMA), New York, United States



Julio Le Parc's studio, Cachan, France
photo © Gregory Copitet

Julio Le Parc in his studio, 2022
photo © Gregory Copitet



nara roesler

são paulo

avenida europa 655,
jardim europa, 01449-001
são paulo, sp, brasil
t 55 (11) 2039 5454

rio de janeiro

rua redentor 241,
ippanema, 22421-030
rio de janeiro, rj, brasil
t 55 (21) 3591 0052

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5034

nararoesler.art

info@nararoesler.art