



nara roesler

**not vital &
richard long
mothers**

opening
september 10, 2024

exhibition
sep 10 – oct 26, 2024

not vital & richard long mothers

Nara Roesler Rio de Janeiro is pleased to present *Mothers*, an exhibition that brings together works by Not Vital (Sent, Switzerland, 1948) and Richard Long (Bristol, UK, 1945). The show, which opens to the public on September 10, celebrates the tenth anniversary of the gallery in Rio and will feature new works by both artists, including site-specific works by Richard Long created especially for the occasion.

Despite their different artistic and personal paths, Long and Vital share a friendship and a bond that transcends the field of art. The title chosen by the artists for the exhibition is a tribute to their mothers. Richard Long's mother, Frances, from Bristol, England, was born in Rio de Janeiro. Long, in turn, established a relationship of admiration and affection with Maria, Not Vital's mother. On Maria's 100th birthday in 2016, Long dedicated a new edition of his famous series, begun in 1971, entitled 'A Hundred Mile Walk' - in which he covered the distance between Stonehenge and the source of the Thames - to her.

Born in Sent, Switzerland, Not Vital grew up in a landscape marked by snow and shades of gray, a color palette that strongly influences his production, since, in his words, "when it wasn't snowing, everything was gray". Although he also produces installations and paintings, the most expressive part of his poetics is made up of sculptures, a language to which he has dedicated himself since the beginning of his career and in which he uses materials such as bronze, plaster, and marble, among others. In many of these works, the artist explores the link between the organic and inorganic, human and animal, real and fantastic, in totemic, hybrid, and mysterious structures.

Not Vital is also known for having expanded sculpture into architecture with his *Scarchs*, a term created by the artist

himself, combining the words "sculpture" and "architecture" to define works built using local materials in a site-specific environment worldwide. The artist travels the globe making works and interventions, having already visited places like China, Niger, the Philippines, and, more recently, Brazil, where he has a studio in the Santa Teresa district of Rio de Janeiro.

Richard Long, on the other hand, is one of the most celebrated contemporary sculptors, having been the only artist to be a Turner Prize finalist four times (and winner of the 1989 edition). With a career that began in the 1960s, the artist characterizes his work as a "response to the environments" he walks through. In general, Long makes some kind of alteration to these landscapes, almost always with the materials that make them up, such as stones, mud, and snow. In some cases, the main element becomes the artist's walk through the area, with photographs, maps, and texts serving as a record of this action.

As his works often take place in isolated and remote areas, such as the Sahara desert or lands in Iceland, and since most of these sculptural actions are ephemeral, the process of executing his gestures on the ground, as well as the photographic record of them, bring his production closer to performance, of conceptual art and establish a dialog with Land Art.

As two artists who think about sculpture from a contemporary perspective, it is possible to draw interesting parallels between their poetics. In addition to the nomadic spirit they have in common which somehow marks the work of both artists, we can also highlight the ephemerality present in both Long's work and some of Vital's *Scarchs*. There is also the establishment of a relationship between the works and the environment and landscape in which they are located and, in the case of Not Vital, there are also the relationships established with the local population.

Not Vital
2 *Self-Portraits*, 2023
oil paint on canvas and glass
211 x 150 x 3,5 cm
83.1 x 59.1 x 1.4 in









Not Vital
2 Self-Portraits, Sem data
oil paint on canvas
120 x 80 x 3 cm
47.2 x 31.5 x 1.2 in

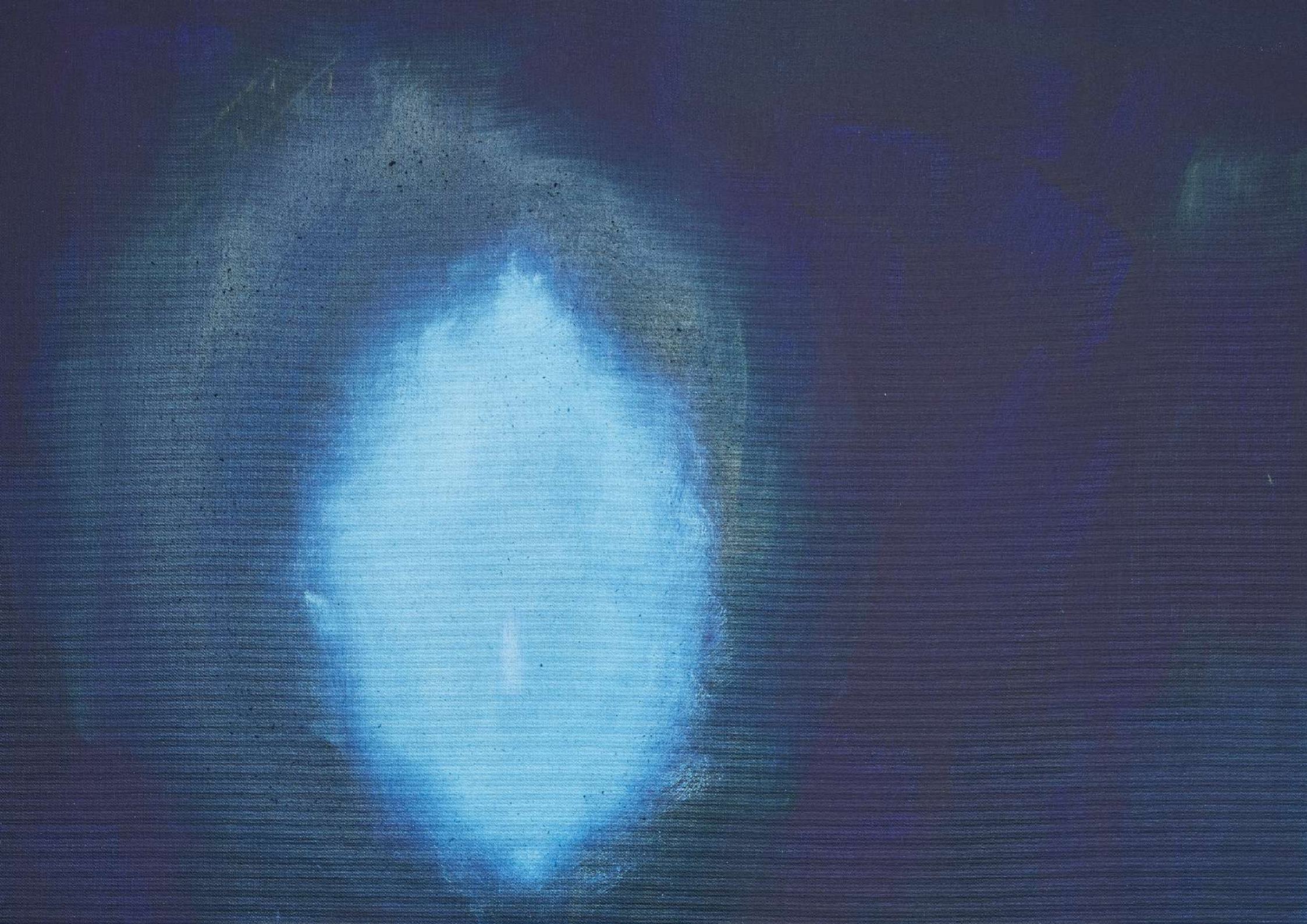


Not Vital
3 *Self-Portraits*, 2024
oil paint on canvas and glass
210,5 x 150,5 x 3,5 cm
82.9 x 59.3 x 1.4 in





Not Vital
3 *Self-Portraits*, 2023
oil paint on canvas
220,5 x 160 x 3 cm
86.8 x 63 x 1.2 in





exhibition view
Mothers, Nara Roesler
Rio de Janeiro, 2024
Photo: Rafael Salim

Not Vital
3 *Self-Portraits*, 2024
oil paint on canvas and glass
210,5 x 150,5 x 3,5 cm
82.9 x 59.3 x 1.4 in





exhibition view
Mothers, Nara Roesler
Rio de Janeiro, 2024
Photo: Rafael Salim

Not Vital, *Mönchsberg*,
Museum der Moderne Salzburg, 2020-21



Not Vital
Sugar loaf, 2022
plaster
262 x 223 x 87 cm
102.4 x 87.9 x 36.3 in



Not Vital.
Photo: Stefan Ruiz



not vital

n. 1948, Sent, Suíça, onde vive e trabalha

Not Vital é reconhecido por sua prática baseada no intenso contato com a natureza e na adoção de um estilo de vida nômade. Sua produção normalmente provoca percepções inusitadas, frequentemente de surpresa ou estranhamento, ao deslocar para o contexto artístico formas próprias da natureza ou elementos característicos de regiões remotas, muitas vezes alterando sua escala e materialidade. Desde o começo dos anos 1980, o artista articula escultura – recorrendo, muitas vezes, a processos colaborativos com artesãos – à construção de espaços, diluindo os limites entre arte e arquitetura e estabelecendo uma íntima relação com o contexto cultural local. De fato, em seu trabalho, os objetos alteram nossa percepção tanto do ambiente em que se situam, seja pela reflexividade do material ou pelo seu posicionamento, quanto das estruturas arquitetônicas do espaço, que fogem da linguagem usual, tornando-se verdadeiras esculturas habitáveis.

Vital desenvolve também obras em pintura e desenho que dialogam com os assuntos presentes em suas propostas escultóricas e arquitetônicas. Os materiais empregados são os mais diversos, indo dos mais simples e perecíveis – café, sal, ovo – até os mais valiosos e duradouros – mármore, prata e ouro. Desde o final dos anos 1990, ele instala construções de caráter permanente em diversos lugares como Agadèz (Níger), Patagônia chilena (Chile) e Paraná do Mamori (Brasil). Além de seus chamados *habitats*, dentre os quais se destaca *House to Watch the Sunset*, essas construções incluem escolas, pontes ou túneis.

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exposições individuais selecionadas

- *Not Vital: A Vida é um Detalhe*, Nara Roesler, São Paulo, Brasil (2022)
- *Not Vital: Scarch*, Abbazia di San Giorgio, Veneza, Itália (2021)
- *Scarch*, Hauser & Wirth, Somerset, Reino Unido (2020)
- *Let One Hundred Flowers Bloom*, Galerie Andrea Caratsch, St. Mortiz, Suíça (2019); Ateneum, Helsinque, Finlândia (2018)
- *Saudade*, Nara Roesler, São Paulo, Brasil (2018)
- Yorkshire Sculpture Park, Wakefield, Reino Unido (2016)

exposições coletivas selecionadas

- *Mães: Not Vital & Richard Long*, Nara Roesler, Rio de Janeiro, Brasil (2024)
- 17ª Bienal de Arquitetura de Veneza, Itália (2021)
- *Passion: Bilder von der Jagd*, Bündner Kunstmuseum Chur, Chur, Suíça (2019)
- *Surrealism Switzerland*, Aargauer Kunsthhaus, Aarau, Suíça (2018)
- *Illumination*, Louisiana Museum of Modern Art, Humlebæk, Dinamarca (2016)
- *Simple Forms: Contemplating Beauty*, Mori Art Museum, Tóquio, Japão

coleções selecionadas

- Bibliothèque Nationale, Paris, França
- Kunstmuseum Bern, Berna, Suíça
- Louisiana Museum of Modern Art, Humblaek, Dinamarca
- Museum of Modern Art (MoMA), Nova York, EUA
- Solomon R. Guggenheim Museum, Nova York, EUA
- Toyota Municipal Museum of Art, Aichi, Japão



Richard Long, *Waterfall Line*,
river mud on emulsion,
Tate Gallery, 2000



Richard Long, *Fall at Spring*, 2016,
Judd Foundation, New York



Richard Long
Cause and effect, 2024
clay on wall
300 x 480 cm
118.1 x 189 in





exhibition view
Mothers, Nara Roesler
Rio de Janeiro, 2024
Photo: Rafael Salim



Richard Long, *Red Earth Circle*,
Bienal de Diriyah, Saudi Arabia, 2021



Richard Long,
Guggenheim Bilbao, 2000

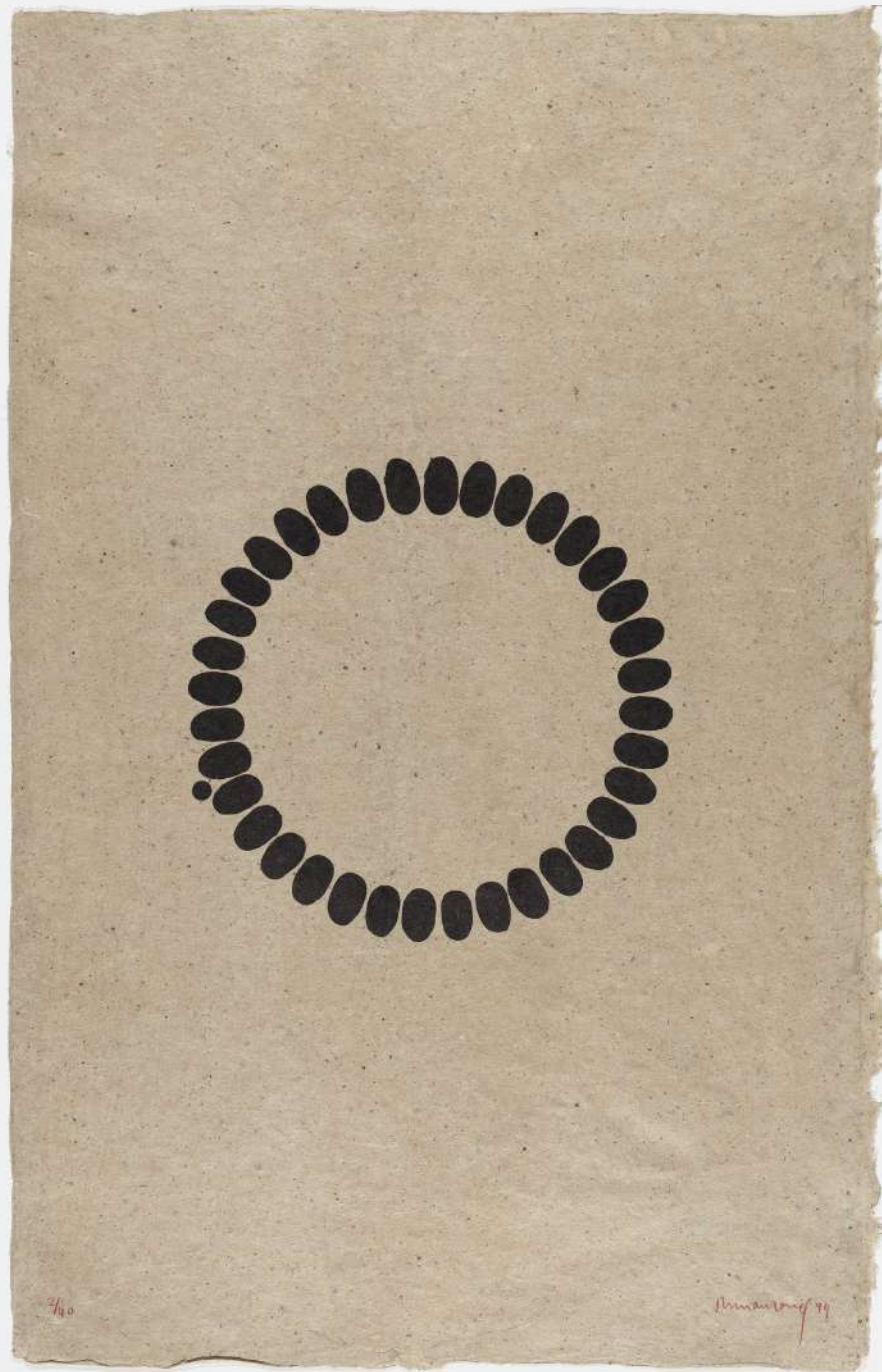


Richard Long
To my Mother, 2024
acrylic paint and clay
570 x 760 cm
224.4 x 299.2 in





Richard Long,
in assembly
of the exhibition
Mothers, 2024



Richard Long
Untitled, 1994
lithography
MoMA collection

Richard Long
Untitled, 2024
clay on wood
23,5 x 23,5 x 3,5 cm
9.1 x 9.3 x 1.4 in



exhibition view
Mothers, Nara Roesler
Rio de Janeiro, 2024
Photo: Rafael Salim



Richard Long,
California Wood Circle,
1976, Centre Georges
Pompidou collection





Richard Long
Sem título, 2024
acrylic paint and clay on
wood with nails
63 x 22 x 11,5 cm
24.8 x 8.7 x 4.5 in



Richard Long, in assembly
of the exhibition, *Mothers*, 2024



Richard Long, *White Deer Circle*,
Houghton Hall, Norfolk, 2016



Richard Long
Untitled, 2024
acrylic paint and clay on wood
38,5 x 14,5 x 8 cm
15.2 x 5.7 x 3.1 in



Richard Long
Sem título, 2024
acrylic paint on wood
8 x 89 x 18 cm
3.1 x 35 x 7.1 in





exhibition view
Mothers, Nara Roesler
Rio de Janeiro, 2024
Photo: Rafael Salim

Richard Long
Untitled, 2024
paint on wood



Richard Long, *White River Line*,
Bienal de São Paulo, 1994





Richard Long in front of the
artwork *Muddy Water Wall*, 2016
CAC Málaga, Spain
Photo: Josué Luis Guíérrez

richard long

n. 1945, Bristol, Reino Unido

Vive e trabalha entre Londres e Bristol, Reino Unido

Since the late 1960s, Long has made nature the subject of his work. Early on in his career, he began working outdoors using natural materials he found, such as grass and water: one of his first works, from 1964, consisted of a snowball and the trail it made as it rolled. This eventually evolved into the idea of making sculptures by walking. His first work in this sense was *A Line Made By Walking*, from 1967: a straight line in a field of grass recorded as a photograph with text. His creations expressed through walking have come to include the passage of time and place into the sculptural field, as his walks are recorded or described in photographs, maps or texts. Long also collects various materials found along the way to produce his works, both in the landscape itself and in galleries. In his words: “I’m interested in the emotional power of simple images”, and the materials he finds are organized into configurations such as circles and lines, which are “timeless, universal, understandable and easy to make”.

In his poetics, the changes he makes to the landscape are minimal. His outdoor sculptures, whether made by walking or by placing stones or sticks, leave minimal evidence of his presence. The artist has worked in some of the world’s most remote landscapes and, using the most economical means, has created a body of work that has transcended international boundaries and speaks a truly universal language.

selected solo exhibitions

- *Richard Long*, Rijksmuseum, Amsterdam, Netherlands (2023)
- *Richard Long*, Judd Foundation, New York, USA (2016)
- *Richard Long: Time and Space*, Bristol, United Kingdom (2015)
- *Richard Long: Heaven and Earth*, Tate Britain, London, United Kingdom (2009)

selected collections

- Museum of Modern Art (MoMA), New York, USA
- Centre Pompidou, Paris, France
- The Art Institute of Chicago, Chicago, USA
- Museum of Contemporary Art, Tokyo, Japan

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