
xavier veilhan
do vento

nara roesler são paulo

opening november 8, 11am–3pm

exhibition november 8 – december 20



Catamaran of the project *Transatlantic Studio*, 2025. Photo: MxHpics

Nara Roesler São Paulo is pleased to present *Do Vento*, a solo exhibition by French artist Xavier Veilhan, featuring works conceived through his *Transatlantic Studio*—a project in which the artist transfers his studio to a sailboat, offering an alternative to air transport for the transportation of works of art.

Aboard the Outremer 5X catamaran—a wind-powered vessel made from 50% flax fiber—Veilhan, his team, and his works will cross the Atlantic Ocean, departing from Concarneau, Brittany, France, and arriving at the port of Santos, Brazil. The artist will develop part of the works during the trip and complete them in São Paulo, where they will be presented to the public at Nara Roesler São Paulo, from November 8, 2025, to January 31, 2026. “I want to further develop this initiative of a floating studio and wind-powered transportation

for some of my upcoming exhibitions. The goal is to create new imaginaries and offer an alternative to the pressures and frenetic pace of the art world: international fairs and exhibitions consume enormous amounts of energy and prioritize speed,” explains the artist. “The sector needs to adapt to ecological challenges, but it has difficulty doing so while remaining competitive. This project is an experiment, an attempt—which has value as a work of art in itself,” he adds. For this expedition, the artist will be accompanied by Roland Jourdain, award-winning sailor and co-founder of the Fondation Explore; Denis Juhel, assistant captain; Matthias Colin, oceanographer, who will be on board for research purposes; Antoine Veilhan, the artist’s son, who specializes in carpentry and nautical joinery; and Carmen Panfiloff, sculpture and joinery assistant.

The Fondation Explore and the Muséum National d'Histoire Naturelle in Paris are partners in this voyage and will use the crossing for scientific research. Plankton samples will be collected along the route and transmitted via satellite to feed scientific databases. On board, a hydrofoil equipped with a hydrophone will record underwater life.

The intention is for Veilhan to work as he does in his studio in France. The boat is not just a means of transport, but a studio on the move. To produce sculptures on board, the team will bring woodworking equipment from France, designed by Antoine, built to work without electricity, such as a pedal-powered band saw.

The new sculptures created aboard the boat, which join two mobiles also developed there, explore the idea of a fictional nature, depicting animals and human figures in unreal scales and proportions. By playing with the tension between recognizable forms and abstraction, the artist generates a sense of strangeness, allowing the familiar to become symbolic. These silhouettes, oscillating between the universal and the individual, evoke timeless archetypes, condensing presence, memory, and subject in spatial (im) permanence. A drawing will also be executed on the gallery wall using a compass, thus expanding the idea of this language and using the space itself as a support.

Created during the crossing, these figures embody the experience of displacement: existing between one territory and another, they invite a continuous transformation of both space and gaze. The exhibition will also include a video, made during the trip, which intertwines elements of fiction and documentary. As Veilhan observes, the project is “a celebration of everything that is alive, a celebration of nature.”

The idea is that the exhibition at Nara Roesler São Paulo will be the first of a new model of creation and transportation of works conceived by the artist, incorporating sustainability and also the creative process in a more emphatic way into his poetics. In this way, through future partnerships inside and outside France, the intention is to expand this format, bringing new arrangements, materials, and debates to it.

about xavier veilhan

Since the mid-1980s, Xavier Veilhan (b. 1963, Paris, France) 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 the 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 repertoire of signs, the theatre of a society.

Xavier Veilhan lives and works in Paris, France. Main recent solo exhibitions and projects are: *Xavier Veilhan*, at Nara Roesler (2022), in Rio de Janeiro, Brazil; *Plus que pierre*, at Collégiale Saint-Martin (2019), in Angers, France; *Romy and the Dogs*, at Museu de Arte, Arquitetura e Tecnologia (MAAT) (2019), in Lisbon, Portugal; *Nuit Studio Venezia*, at Musée de la Musique, Cité de la Musique (2018), in Paris, France; *Xavier Veilhan, Yuksek, Caterina Barbieri & Carlo Maria, The Count, Jonathan Fitoussi - Cine-concert*, at Le Lieu unique (2018), in Nantes, France; *Reshaped Reality; 50 years of Hyperrealist Sculpture*, at Museo de Bellas Artes de Bilbao (2016), in Bilbao, Spain; *Cedar*, at Andrehn-Schiptjenko (2015), in Stockholm, Sweden. Main recent group shows are: *Rêve Électro*, at Musée de la Musique, Cité de la Musique (2019), in Paris, France; *Calling for a New Renaissance, Joakim & Xavier Veilhan, Villa Aperta 8*, at Villa Medici (2018), in Rome, Italy; *Suspension – A History of Abstract Hanging Sculpture 1918 – 2018*, at Olivier Malingue (2018), in London, UK, and at Palais d'Iéna (2018), in Paris, France (2018); *Botticelli Reimagined*, at Victoria & Albert Museum (2016), in London,

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UK; 57th Biennale di Venezia, Venice, Italy (2017). His works are included in important institutional collections, such as: Fondation Ilju, Seoul, South Korea; Centre Georges Pompidou, Paris, France; Musée d'Art Contemporain de Montréal, Montréal, Canada and Phillips Collection, Washington, USA, among others.

about nara roesler

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 Curatorial Project, 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.

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