

galeria

nara roesler

xavier veilhan

Desde meados de 1980, o artista francês Xavier Veilhan (nascido em 1963, radicado em Paris) cria uma acalmada obra que é definida tanto por seu interesse no vocabulário da modernidade (velocidade, movimento, vida urbana, etc.) quanto pelo estatutário clássico, ao qual ele agregou sua própria reinterpretação contemporânea. Ele usa uma grande variedade de materiais e técnicas para produzir retratos e paisagens tridimensionais, bestiários e arquitetura que sempre oscilam entre o familiar e o extraordinário. Para Xavier Veilhan, a arte é “uma ferramenta de visão através da qual devemos olhar para entender nosso passado, presente e futuro”. Suas exposições e intervenções in-situ em cidades, jardins e casas questionam nossa percepção ao criar um envolvente espaço ambulatorio no qual a plateia se transforma em participante ativa (Veilhan Versailles, 2009; Veilhan at Hatfield: Promenade, 2012; a série Architectones, 2012-2014). Ao associar a escultura, cenários, música e figuras vivas, ele cria obras para o desenvolvimento das exposições. Sua estética revela um contínuo de forma, contorno, fixação e dinâmica, que convida o espectador a uma nova leitura do espaço e assim da criação de um repertório completo de sinais, o teatro da sociedade.

Frequentemente investindo em espaços públicos, Xavier Veilhan já instalou esculturas em várias cidades na França – Bordeaux (Le Lion, 2004), Tours (Le Monstre, 2004), Lyon (Les Habitants, 2006) – e também em outros países: Nova York (Jean-Marc, 2012), Shanghai (Alice, 2013), Suécia (Julian, 2014), Osan, Coréia do Sul (The Skater, 2015). Sua performance mais recente, SYSTEMA OCCAM, para uma composição musical de Eliane Radigue, foi apresentada em 2013, em Marselha e Nova York, e em 2014, no museu parisiense Eugène Delacroix.

O final de 2014 marcou sua muito esperada transformação do Château de Renteilly (Frac Ile-de-France, Marne et Gondoire), enquanto em março de 2015 seu projeto Architectones ganhou raízes com o lançamento do livro e documentário epônimos. Ao mesmo tempo, a exposição dupla Music foi apresentada na Galerie Perrotin em Nova York e Paris.

Since the mid-1980s, French artist Xavier Veilhan (born in 1963, living in Paris) has created an acclaimed body of works defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, to which he has given his own contemporary reinterpretation. He uses a large array of materials and techniques to produce three-dimensional portraits and landscapes, bestiary and architectures that always oscillate 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”. His exhibitions and in-situ interventions in cities, gardens and houses question our perception by creating an evolving ambulatory space in which the audience becomes an active participant (Veilhan Versailles, 2009; Veilhan at Hatfield: Promenade, 2012; the Architectones series, 2012-2014). By associating sculpture, scenery, music and living figures, he creates works to create exhibitions. 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.

Frequently investing in the public space, Xavier Veilhan has installed sculptures in various cities in France – Bordeaux (Le Lion, 2004), Tours (Le Monstre, 2004), Lyon (Les Habitants, 2006) – as abroad: New York (Jean-Marc, 2012), Shanghai (Alice, 2013), Sweden (Julian, 2014), Osan (The Skater, 2015). His latest performance, SYSTEMA OCCAM, for a musical composition by Eliane Radigue, was presented in 2013 in Marseille and New York, and in 2014 in the Parisian museum Eugène Delacroix.

The end of 2014 marked his much awaited transformation of the Château de Renteilly (Frac Ile-de-France, Marne et Gondoire), while in March 2015 his Architectones project took root with the launch of the eponymous book and documentary. At the same time, the double exhibition Music was presented at Galerie Perrotin New York and Paris.



Le château de Rentilly, Parc culturel de Rentilly
Bussy-Saint-Martin, 2014
foto/photo Florian Kleinfenn, Vincent Germond, © Veilhan / ADAGP, Paris, 2015



Le château de Rentilly, Parc culturel de Rentilly
Bussy-Saint-Martin, 2014
foto/photo Florian Kleinfenn, © Veilhan / ADAGP, Paris, 2015



Canal+ Xavier Veilhan, L'Expo des 30 ans, Palais de Tokyo, Paris, 2014
The Fresco, 2014 -- acrílica e óleo sobre tela/acrylic and oil on canvas -- 450 x 4500 cm
The Agora, 2014. pine, poplar/pine, poplar -- 270 x 4000 x 1000 cm
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015

Synthesis, action, conceptual actuation: each of these elements exist within Veilhan's works. Vehicles, transportation - such as horse, cart, or boat - archetypal animals, portrait sculptures of some bodies, forms rendered steric through polygons, interruptions of the objects' digital analysis. Refusing to reveal any insights, protected by smooth topographies, they are painted in monotonous. Here object, animal, and human being are of equal value. Even at the informational level, controlled by variations and, at different stages - from polygon = anonymous to detailed formation (reproducible as concrete sculptures) = particularity (specificity) - the object's informational layer is only revealed in its formal variations.

The portrait sculpture evokes Bruno Latour's actor-network theory, the disengagement of subject through archetypal mapping of objects and relational points - non human and human on the same plane - as equal actors. This subject, i.e., the transcendence of the dualist subject-object conception, is key, in modernity, so many hybrids were produced: semi subjects and semi objects which couldn't be claimed through dualism, yet remained masked by modernism's own conceptual apparatus: information technology simulators, self actuating robots, even whales equipped with radar transmitters, gene synthesis machines, data banks, etc. By focusing on the network of relations between these semi-subjects and semi-objects, the different aspects of the structure of capitalist society are exposed. We might call it multiple laboratory aggregation.

Yuko Hasegawa



Eliane Radigue 2015
prata, madeira/silver, solid oak --681/8 x 1013/16 x 11 inches
foto/photo: Claire Dorn © Veilhan / ADAGP, Paris, 2015



Julian, Blekinge Flygflottilf - F 17, Kallinge (Ronneby), 2014
resina de poliéster, aço inox/polyester resin, stainless steel -- 400 x 135 x 91 cm

Le Corbusier, 2014 -- carbono, madeira, aço/carbon, plywood, steel -- 200 x 36,5 x 25,5 cm
foto/photo: Jean-Baptiste Béranger © Veilhan / ADAGP, Paris, 2015



Maquettes, FRAC Centre - Les Turbulences, Orléans, 2014
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Maquettes, FRAC Centre - Les Turbulences, Orléans, 2014 -- detalhe/detail
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Skulptur i Pilane, Pilane Heritage Museum, Klovedal, 2014
Rays (Pilane), 2014 -- borracha, poliéster, aço inox/rubber, polyester, stainless steel -- 300 x 2200 x 200 cm
The Shark, 2008. aço inox polido, pintura em e-poxy/polished stainless steel, epoxy painting -- 200 x 500 x 220 cm
foto/photo: Peter Lennby © Veilhan / ADAGP, Paris, 2015



Skulptur i Pilane, Pilane Heritage Museum, Klovedal, 2014
Rays (Pilane), 2014 -- borracha, poliéster, aço inox/rubber, polyester, stainless steel -- 300 x 2200 x 200 cm
The Shark, 2008. aço inox polido, pintura em e-poxy/polished stainless steel, epoxy painting -- 200 x 500 x 220 cm
foto/photo: Peter Lennby © Veilhan / ADAGP, Paris, 2015



Made by ... Feito por Brasileiros, Antigo Hospital Matarazzo, São Paulo, 2014
Mobile (La Conservera), 2012 -- fibra de vidro, poliuretano, carbono, ouro branco, polypropylene/
fiberglass, polyurethane resin, carbon, white gold, polypropylene -- 367 x 140 x 140 cm
foto/photo: Ding Musa © Veilhan / ADAGP, Paris, 2015



Made by ... Feito por Brasileiros, 2014
Rays (Cidade Matarazzo), 2014 -- elástico, aço inox/elastic, stainless steel -- 730 x 365 x 500 cm
foto/photo: Ding Musa © Veilhan / ADAGP, Paris, 2015



Brian Eno 2015 -- madeira, lã, isopor/plywood, wool, styrofoam -- 551/8 x 7413/16 x 435/16 inches
Mobile n°8, 2015 -- aço inox, carbono, madeira, linho, tinta acrílica/stainless steel, carbon, beech, linen, acrylic paint -- 2313/16 x 493/16 x 493/16 inches
foto/photo: Claire Dorn © Veilhan / ADAGP, Paris, 2015



Marine 2015 -- resina epoxy, madeira/epoxy resin, solid oak -- 715/8 x 123/16 x 14 inches
Light Machine (Music) 2015 -- componentes eletrônicos, leds, metal, plástico/electronic components, leds, metal, plastic material -- 1091/4 x 671/8 x 221/16 inches
foto/photo: Claire Dorn © Veilhan / ADAGP, Paris, 2015

Taking place at the intersection of art and architecture, Architectones was a series of unique spatial encounters by the French multimedia artist Xavier Veilhan. Over a two-year period, Veilhan produced sculptural elements, site specific interventions and performances in several iconic buildings representative of the modernist movement, both in the United States and Europe. Interested in the notion of going beyond the traditional exhibition format, Veilhan encouraged more of a symbiosis between the arts by shaping events that would become, for the visitor, a rarefied experience. He would alter the buildings through sculpture, music, light, and the interaction between site and guests.

With a title that pays homage to the Architects of Kazimir Malevich -- three dimensional models that extend the Suprematist philosophy into architecture -- Architectones continues Veilhan's practice of creating site specific installations in important architectural settings. At Versailles, for example, Veilhan utilized both the interiors and gardens of the famed palace for a multipart exhibition that included eleven large scaled statuary of visionary architects, all produced for this event.

Architectones participates in the long, yet relatively rare, tradition of artists interacting thoughtfully with architecture and reactivates historically important architecture through the fresh eyes of a contemporary artist.

François Perrin (Reactivating Architecture)

architectones

“The Barcelona Pavilion is a temple for its own architecture. It is difficult to add anything to that project, but it is equally difficult to take anything away. Probably the best thing to do was to offer a new perspective: by allowing access to the pools, my new vision of the pavilion was like revealing the dark side of the moon.”

Xavier Veilhan (Architectones)



Architectones, Barcelona Pavilion, 2014
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Architectones, Barcelona Pavilion, 2014
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Architectones, Barcelona Pavilion, 2014
Acetate nº5 (Mies van der Rohe's Theme), 2014.
alumínio, nitrocelulose/aluminium, nitrocellulose lacquer -- 35,56 cm of diameter. música por/music by Nicolas Godin

Aina, 2014 -- madeira/birch plywood -- 130 x 50 x 29 cm
Aina, 2014 -- isopor/styrofoam -- 180 x 69 x 40,5 cm
Ray, 2014 -- madeira, aço/pine plywood, steel -- 2000 x 320 x 50 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2014

“When I first visited the Sheats Goldstein Residence three years ago, the spectacular and modern beauty of the architecture struck me instantly. Like a modern version of a cave, the house interacts perfectly with the surrounding nature, anticipating the dialogue that would later emerge between contemporary architecture and environmentalism”

Xavier Veilhan (Architectones)



Architectones, Sheats-Goldstein Residence 2013
Sheats-Goldstein Residence, Los Angeles, 2013
Rays (Lautner), 2013. borracha, poliéster, aço/rubber, polyester, steel
dim variáveis/dim variable
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones, Sheats-Goldstein Residence 2013

Sheats-Goldstein Residence, Los Angeles, 2013

Rays (Lautner), 2013. borracha, poliéster, aço/rubber, polyester, steel
dim variáveis/dim variable

foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones, Sheats-Goldstein Residence 2013
Sheats-Goldstein Residence, Los Angeles, 2013
Rays (Lautner), 2013. borracha, poliéster, aço/rubber, polyester, steel
dim variáveis/dim variable
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015

"Nothing is normal about this building. It is not inviting even though it is a church. It was built by two strong, opposing characters against the wills of most of the people involved. I did not choose it; it was actually Claude Parent who felt very strongly about this site. If you work in one of my buildings, it has to be there; he said. The day of the opening was very special - it was unexpectedly spiritual when Nicolas played in the beautiful yellow light"

Xavier Veilhan (Architectones)



Architectones, Sainte-Bernadette du Banlay Church, Sainte-Bernadette du Banlay Church, Nevers, 2013
Rays (Sainte - Bernadette), 2013 -- borracha, poliéster, aço, aço inox, tinta e-poxy/rubber, polyester, steel, stainless steel, epoxy paint
The Filters (Sainte - Bernadette), 2013 -- pvc/polyvinyl chloride
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Architectones, Sainte-Bernadette du Banlay Church, Sainte-Bernadette du Banlay Church, Nevers, 2013
Rays (Sainte - Bernadette), 2013 -- borracha, poliéster, aço, aço inox, tinta e-poxy/rubber, polyester, steel, stainless steel, epoxy paint
The Filters (Sainte - Bernadette), 2013 -- pvc/polyvinyl chloride
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Architectones, Sainte-Bernadette du Banlay Church, Sainte-Bernadette du Banlay Church, Nevers, 2013
Rays (Sainte - Bernadette), 2013 -- borracha, poliéster, aço, aço inox, tinta e-poxy/rubber, polyester, steel, stainless steel, epoxy paint
The Filters (Sainte - Bernadette), 2013 -- pvc/polyvinyl chloride
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Lithophane n°20 (Blockhaus), 2013
espuma de poliuretano/polyurethane foam
215/8 x 425/8 x 13/8 inches

The Yellow Book, 2013
papel/paper -- 81/4 x 81/4 x 013/16 inches

foto/photo: Diane Arques
© Veilhan / ADAGP, Paris, 2015

"This particular exhibition was conceived as an ephemeral event, a temporary occupation of the Cité Radieuse rooftop with works that would in no way impede a visitor's experience of the space. Le Corbusier was both a painter and an architect. Drawing serves as the link between those two activities, which is why he is represented here in the process of drawing. His pen brings the Cité Radieuse to life, short circuiting the time between the building's conception and realization."

Xavier Veilhan (Architectones)



Architectones, Cité Radieuse, MAMO, Marseille, 2013
Rays (Le Corbusier), 2013 -- borracha, poliéster, aço/rubber, polyester, steel -- 1000 x 400 x 1800 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Architectones, Cité Radieuse, MAMO, Marseille, 2013
Rays (Le Corbusier), 2013 -- borracha, poliéster, aço/rubber, polyester, steel -- 1000 x 400 x 1800 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Le Corbusier, Jeanneret and Buckminster Fuller, 2013
bronze/bronze -- 77/8 x 6415/16 x 383/16 inches
foto/photo: Florian Kleinfenn
© Veilhan / ADAGP, Paris, 2015



Stabile Tree n°01, 2013
madeira, tinta acrílica, verniz/
birch, acrylic paint, acrylic varnish
617/16 x 421/2 x 291/8 inches

Stabile Tree n°04, 2013
madeira, tinta acrílica, verniz/
birch, acrylic paint, acrylic varnish
675/16 x 215/8 x 2213/16 inches

foto/photo: Diane Arques
© Veilhan / ADAGP, Paris, 2015

"This house is not about a façade but about a function, not about a size or luxury but about the quality of light and its connection to the outdoors. The interior of the building has been thought through like a car, a plane, or, more precisely, like the cabin of a boat might be: it is the perfect equation between people, function, and environment. I want to celebrate and expand the concept of modernity that this represents."

Xavier Veilhan (Architectones)



Architectones I, VDL Research House 2012
VDL Research House, Los Angeles, 2012
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones I, VDL Research House 2012
Blue Flame, 2012. espuma de poliuretano, fibra de vidro, resina de poliéster,
madeira, tinta poliuretano/polyurethane foam, fiberglass, polyester resin, wood,
polyurethane paint -- 226 x 51 x 51 cm
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones I, VDL Research House 2012

foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones I, VDL Research House 2012
VDL Research House, Los Angeles, 2012
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Dynamo - A century of light and motion in art, 1913-2013, Grand Palais, Paris, 2013
The Grand Mobile, 2013,
aluminio, aço inox, fibra de vidro, poliuretano, motores/aluminium, inox, fiberglass,
polyurethane resin, polyurethane paint, engine -- 1550 x 640 x 640 cm
foto/photo: Guillaume Zicarelli © Veilhan / ADAGP, Paris, 2015



The World as will and wallpaper, Le Consortium, Dijon, 2012
sem título/untitled (**The Cranes**), 1993 -- 3 gruas de metal, 1 escada, 1 balde, trilhos de metal, bolas de aço cromado, blocos de concreto, cabos/
3 metal cranes, 1 ladder, 1 bucket, metal rails, chrome steel balls, wooden doors, concrete blocks, cables
Coleção/Collection Le Consortium, Dijon
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Neutra on Horseback, 2012
resina de poliéster, madeira, aço inox, tinta poliuretano/
polyester resin, plywood, stainless steel, polyurethane paint
393/8 x 4015/16 x 11 inches
foto/photo: Guillaume Ziccarelli © Veilhan / ADAGP, Paris, 2015



(IN)balance, The Phillips Collection, Washington, 2012

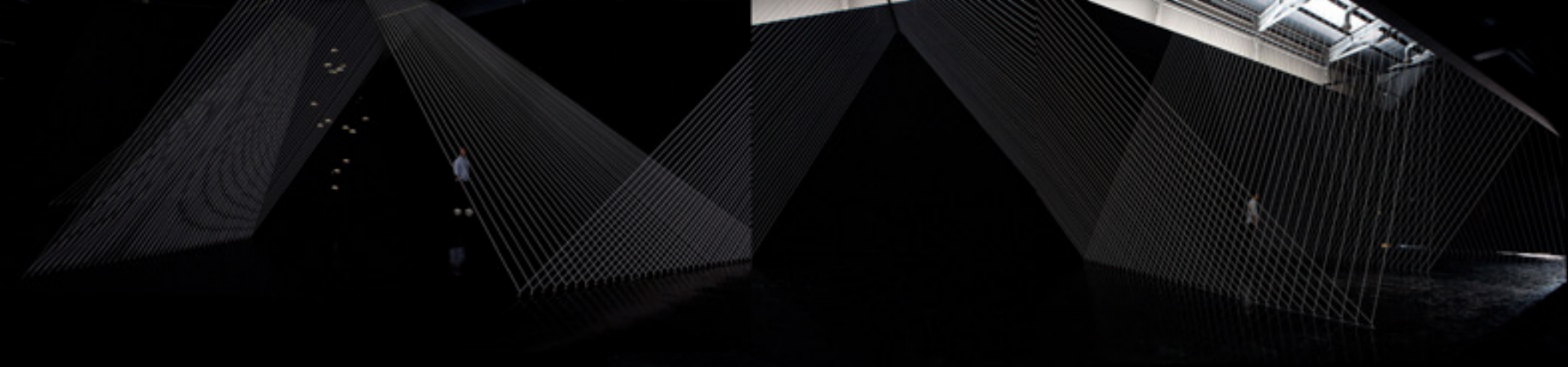


Marine 2011 -- bronze, aço, tinta poliuretano, tinta e-poxy/bronze, steel, polyurethane paint, epoxy paint
1125/8 x 393/8 x 3011/16 inches -- foto/photo: Stephen Ambrose © Veilhan / ADAGP, Paris, 2015

Tokyo Statue, 2011 -- resina poliuretano, isopor, madeira, tinta/polyurethane resin, styrofoam, wood, polyurethane paint -- 15811/16 x 451/4 x 451/4 inches
foto/photo: Sebastian Mayer © Veilhan / ADAGP, Paris, 2015



Alice 2011 -- bronze, verniz de poliuretano/bronze, polyurethane varnish
foto/photo: Claire Dorn © Veilhan / ADAGP, Paris, 2015



Rays, La Conservera, Murcia, 2012

Rays (La Conservera), 2012 -- borracha, poliéster, aço/rubber, polyester, steel

Mobile (La Conservera), 2012 -- fibra de vidro, resina de poliuretano, carbono, ouro branco, polypropylene/
fiberglass, polyurethane resin, carbon, white gold, polypropylene -- 367 x 140 x 140 cm

foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015

"Of all the houses that I know, my favorite is Case Study House No. 21 by Pierre Koenig; its radical but not grandiloquent nature and its meticulous and geometric elegance fascinate me. I hoped to concentrate on its minimal beauty as it no doubt appeared in the mind of the architect, to go back to the very essence of his design and the simplicity of this conceptual object, to reinvest this innovative insight into post-war modern architecture"

Xavier Veilhan (Architectones)



Architectones, CSH n°21, Los Angeles, 2012
performance, intervenção/intervention performance
Domingo/Sunday 12th August 2012
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones, CSH n°21, Los Angeles, 2012
performance, intervenção/intervention performance
Domingo/Sunday 12th August 2012
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architectones, CSH n°21, Los Angeles, 2012
performance, intervenção/intervention performance
Domingo/Sunday 12th August 2012
foto/photo: Joshua White © Veilhan / ADAGP, Paris, 2015



Architects as Volume, 2012 -- resina poliuretano, prata, Makassar, bronze, resina sensível a luz, madeira, ouro branco/polyurethane resin, silver, Makassar ebony, bronze, light sensitive resin, plywood, white gold, beech -- 889/16 x 1571/2 x 393/8 inches -- Coleção/Collection Swedbank AB
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Architects as Volume, 2012 -- resina poliuretano, prata, Makassar, bronze, resina sensível a luz, madeira, ouro branco/polyurethane resin, silver, Makassar ebony, bronze, light sensitive resin, plywood, white gold, beech -- 889/16 x 1571/2 x 393/8 inches -- Coleção/Collection Swedbank AB
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Architects as Volume, 2012 -- resina poliuretano, prata, Makassar, bronze, resina sensível a luz, madeira, ouro branco/polyurethane resin, silver, Makassar ebony, bronze, light sensitive resin, plywood, white gold, beech -- 889/16 x 1571/2 x 393/8 inches -- Coleção/Collection Swedbank AB
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015

“Veilhan’s approach towards spatial scale, gravity and lighting intensity can be found in site-specific exhibitions at historic locations. Particularly the installation of rays using elastic wires (Rays) in Hatfield and City Radieuse, following a delicate aesthetic on par with Brazilian artist Lygia Pape. Veilhan’s interpositions formalize and add volume, while inscribing the space by visualizing light rays. It is like a Utopian annotation of modernist space, while at the same time providing a veil to stir the senses, simply.

It is in the minimalism that we find his emotions, the dissolution of the elements as new modernity - the minimization and re-coupling at different levels, redeveloped as new projects, through natural, social, cultural, and historical environments, as well as in soft and gentle contact. Elements such as the quantum motion of spherical bodies, the gravity of dripping and sculpting, the rays represented by elastic wires, each are appropriately applied to expressions of interchanging and transforming situations.”

Yuko Hasegawa



Rays (Hatfield), 2012
foto/photo: Robert Burton © Veilhan / ADAGP, Paris, 2015



Rays (Hatfield), 2012.
foto/photo: Robert Burton © Veilhan / ADAGP, Paris, 2015



Mobile (Hatfield), 2012.

resina, carbono, plástico, aço, alumínio, polypropylène, tinta de poliuretano, tinta e-poxy/
resin, carbon, plastic, steel, aluminium, polypropylène, polyuréthane paint, epoxy paint

435 cm x 375 x 375 cm

foto/photo: Stephen Ambrose © Veilhan / ADAGP, Paris, 2015



Mobile (Hatfield), 2012.
resina, carbono, plástico, aço, alumínio, polypropylène, tinta de poliuretano, tinta e-poxy/
resin, carbon, plastic, steel, aluminium, polypropylène, polyuréthane paint, epoxy paint
435 cm x 375 x 375 cm
foto/photo: Stephen Ambrose © Veilhan / ADAGP, Paris, 2015



Mobile nº01, 2011
carbono, madeira, aço/carbon, wood, steel, polyethylene
78 $\frac{3}{4}$ x 118 $\frac{1}{8}$ x 118 $\frac{1}{8}$ inches
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Mobile nº01, 2011
carbono, madeira, aço/carbon, wood, steel, polyethylene
783/4 x 1181/8 x 1181/8 inches
foto/photo: Diane Arques © Veilhan / ADAGP, Paris, 2015



Orchestra, 2011

Le Monument, 2011 -- resina de poliuretano, isopor, madeira, aço, tinta de poliuretano, zinco, pvc, flores, galhos/
polyurethane resin, styrofoam, wood, steel, polyurethane paint, zinc, PVC, flowers, branches -- 225 x 815 x 540 cm

Turbine, 2011 -- carbono, aço/carbon, steel -- 60 x 350 x 350 cm

Bird, 2011 -- carbono, aço, cortiça, nylon, MDF, tinta poliuretano/carbon, steel, cork, nylon, MDF, polyurethane paint -- 192 x 120 x 50 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Stabile n°14, 2011
aço inox, tinta e-poxy, tinta poliuretano/
stainless steel, epoxy paint, polyurethane paint
94 1/2 x 235/8 x 215/8 inches

foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Orchestra, 2011
Pendule Dripping n°11, 2011 -- carbonio, tinta acrilica/carbon, acrylic paint -- 220 x 110 x 9 cm
Pendule Dripping n°12, 2011 -- carbonio, tinta acrilica/carbon, acrylic paint -- 220 x 110 x 9 cm
foto/photo: Guillaume Zicarelli © Veilhan / ADAGP, Paris, 2015



Free Fall, Espace Louis Vuitton, Tokyo, 2011

Regulator, 2011 -- aço, madeira, borracha, poliestireno, fibra de vidro, poliuretano/
steel, wood, rubber, polystyrene, fibreglass, polyurethane, paintblower device -- 700 x 450 x 720 cm

Tokyo Statue, 2011. madeira, resina de poliuretano, isopor, titna de poliuretano/
wood, polyurethane resin, styrofoam, polyurethane paint -- 403 x 115 x 115 cm

Stabile n°1, 2011 -- aço, aço inox, tinta e-poxy/steel, stainless steel, epoxy paint -- 243 x 40 x 40 cm

Free Fall, 2011

Free Fall n°1, n°2, n°3, 2011 -- papel, agulhas, madeira, vidro/paper, needles, wood, glass -- 525 x 155 x 45 cm
foto/photo: Sebastian Mayer © Veilhan / ADAGP, Paris, 2015

In 2009, Xavier Veilhan was invited to mount a large scale exhibit at Versailles. As opposed to Jeff Koons, the artist who preceded him to this venue and basically employed it as an extraordinary backdrop for some of his most familiar works, Veilhan produced a series of site specific installations for the occasion. Focusing mainly on the exterior and ambulatory portions of the Chateau - that is, on the reception hall, the courtyard, garden walkways, and strictly composed English style landscaping - he rewrote this already "scripted space" into an alternate, temporarily skewed narrative with several distinct chapters that could be read in any order.

On the whole, the works that the artist distributed throughout these grounds might be described as anomalous, but suggestively so. These included an extensive constellation like mobile of stainless steel orbs, the cast aluminum figure of the Soviet cosmonaut Yuri Gagarine lying prone on the ground with a section of his belly geometrically excised, and a full scale welded steel sculpture of a horse drawn carriage subjected to the tessellating deformations of Cubo Futurist torque.

All were executed with the most up to date, computer assisted means and delivered to this memorial to the Ancien Regime as anachronistic visions of a pristine, streamlined and color saturated future. But although it might have seemed glaringly out of sync with its historically patinated context, this future was by no means out of place there, for it is one that Versailles itself eagerly anticipated in its political conception, the aesthetics of its design, its material construction, and its social use.

versailles



Veilhan Versailles, Château de Versailles, 2009
The Carriage, 2009 -- aço, tinta acrílica, verniz de poliuretano/steel, acrylic paint, polyurethane varnish
280 x 1500 x 180 cm -- Coleção/Collection Centre National des Arts Plastiques
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Veilhan Versailles, Chateau de Versailles, 2009
The Gisant, Youri Gagarine, 2009. alumínio, resina de poliuretano, verniz de poliuretano/
aluminium, polyurethane resin, polyurethane paint, polyurethane varnish -- 76 x 450 x 186 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



The Architects, 2009 -- alumínio, tinta poliuretano/cast aluminium, polyurethane paint -- altura máxima com base/maximum height with base -- 553 cm
Fountain, 2009. técnica mista/mixed media -- altura máxima/maximal height: 1000 cm
The Shadow Moon, 2009 abs, aço, tinta e-poxy/acrylonitrile butadiene styrene (ABS), steel, epoxy paint -- 180 x 612 x 2110 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



La Force de l'Art, Grand Palais, Paris, 2006 -- com/with Alexis Bertrand
Le Baron de Triqueti, 2006. técnica mista/mixed media -- 430 x 2200 x 760 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Perfect House, Grand Palais, Paris, 2005
The Black House, 2005 -- alumínio, aço, madeira, resina, mdf, polypropylene, lacquer/
aluminium, steel, plywood, resin, MDF, caoutchouc, polypropylene, lacquer -- 510 x 685 x 633 cm
foto/photo: Philippe Chancel © Veilhan / ADAGP, Paris, 2015



Le Plein emploi, MAMC, Strasbourg, 2005
The Studio, 1993 -- madeira, tecido, tinta acrílica, aço/wood, fabric, acrylic paint, steel
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



The Rhinoceros, 1999 -- resina de poliuretano, fibra de vidro, resina de poliéster, fibra de vidro, resina de poliuretano, tinta poliéster/
polyurethane resin, fiberglass, polyester resin, polyester paint -- 170 x 140 x 415 cm Coleção/Collection MNAM, Paris

The Cuckoo, 2005 -- alumínio, aço, tinta e-poxy/aluminium, steel, epoxy paint -- 240 x 530 x 40 cm -- Coleção/Collection Foundation for Contemporary Art Viktor Pinchuk, Kiev
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Éléments célestes, Chanel Fine Jewelry, 2005 - 2011
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



Light Machines, 2001 - 2005 -- sistema eletrônico, alumínio, lâmpadas/electric and electronic system, aluminium, light bulbs -- 280 x 160 x 70 cm
foto/photo: Jean-Christophe Lett © Veilhan / ADAGP, Paris, 2015



People as Volume, Andréhn - Schiptjenko, Stockholm, 2005



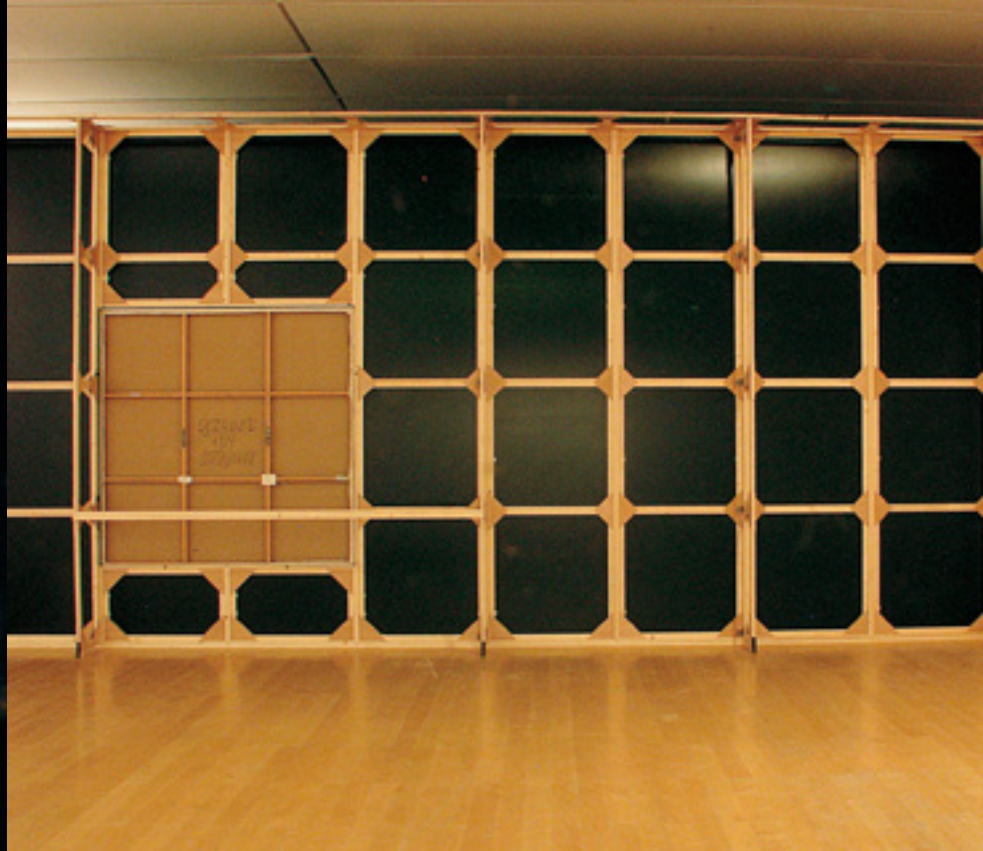
The Monster, Place du Grand Marché, Tours, 2004
isopor, aço, fibra de vidro, resina de poliéster, tinta poliéster, verniz de poliuretano/
styrofoam, steel, fiberglass, polyester resin, polyester paint, polyurethane varnish
440 x 360 x 420 cm

The Lion, Place Stalingrad, Bordeaux, 2004
isopor, aço, fibra de vidro, resina de poliéster, tinta poliéster, verniz de poliuretano/
styrofoam, steel, fiberglass, polyester resin, polyester paint, polyurethane varnish
500 x 850 x 300 cm
foto/photo: Alexandre Neveu / Eternal Network © Veilhan / ADAGP, Paris, 2015



Laika, 2004 -- alumínio laqueado, cerâmica, resina/lacquered aluminium, ceramic, resin -- 600 x 300 x 110 cm

Contrepoint, Musée du Louvre, Paris, 2004



7th Lyon Biennial of Contemporary Art
The Photorealist Project, 1996/2003. madeira, filme de plástico/wood, plastic film



The Cave, 1998. Centre d'Art Passerelle, Brest, 1998 -- carpete sintético, madeira, pvc, tela/synthetic carpet, wood, PVC, canvas sheet
Coleção/Collection FRAC Nord-Pas-De-Calais, Dunkerque
foto/photo: Thomas Fort © Veilhan / ADAGP, Paris, 2015



The Forest, 1998 -- tecido sintético/synthetic cloth -- dimensões variáveis/dimensions variable -- Coleção/Collection MAMCO, Genève



The Wall Street Journal Magazine
March 2015
David Swanson



AUDIOVISUAL CLUB
Veilhan (right) and an assistant working with producer Kirk Rubin in his Malibu, CA, home.

BEHIND THE MUSIC

Using cutting-edge 3-D imaging technology, French artist Xavier Veilhan makes sculptures depicting the world's top producers—giving voice to the industry's often unsung heroes.

BY DAVID SWANSON

ON A BRIGHT AFTERNOON last December, Xavier Veilhan found himself in a modernist mansion perched high above the Pacific Ocean, marveling at the long path that had led him to this moment. An '80s psychedelia played on the sound system, music producer Kirk Rubin—co-founder of Def Jam and former co-head of Columbia Records, as well as one of the artist's heroes—lay motionless on a bed as a team of Veilhan's assistants worked to capture his image, turning their boss's creative vision into reality.

The 51-year-old Veilhan was at Rubin's Malibu, California, compound to work on his portrait series "Producers," a collection of sculptural pieces

devoted to the music makers hidden behind the curtain. ("Producers" will be shown as part of a joint exhibition of Veilhan's musically inspired artwork held simultaneously at Galerie Perrotin's New York and Paris locations this spring.) "I'm interested in the idea that a lot of main decisions are taken by people that you may not really know," says Veilhan, likening the producers' anonymity to that of a visual artist like himself.

"What he's building captures the essence of who we are without necessarily focusing on the specifics of our physical bodies," says contemporary hit maker Pharrell Williams. "Xavier is a genius."

For the past decade, the Paris-based artist has

been using 3-D imaging to create striking, often monumental sculptures in some of the world's most conspicuous locales: London's Barbican, Midtown Manhattan and the Palace of Versailles, where he mounted works inspired by architects. The parallels between music and visual art have long fascinated Veilhan, who grew up in Normandy listening to Devo and crafting sailboats alongside his father. But Veilhan's passion, like that of so many music fanatics, was roused with a lack of aptitude. "Maybe that's why I became a visual artist," he says, laughing. "Music is like a foreign country. I love to explore it, but I'm not a citizen."

For the exhibitions, Veilhan traveled the >

WHAT'S NEWS

world, seeking out a who's-who of music visionaries, capturing a 3-D image of each using a scanner that operates as both a camera and a laser, and turning the results into renderings in materials ranging from aluminum-charged resin (for reggae legend Lee "Scratch" Perry) to sepius wood (for Pharrell). "With Kirk Rubin, I wanted to use solid gold, but it was too expensive," says Veilhan, who settled for oak. The entire series forms an alternate visual history of contemporary music—the producers have worked with everyone from Frank Sinatra and Michael Jackson (Quincy Jones) to Paul McCartney and Radiohead (Nigel Godrick).

Scanning sessions last up to an hour and require subjects to stay perfectly still in poses, an ordeal not unlike 19th-century portrait photography. "I love that era, because it was exploring a new medium," says Veilhan, "and when people were photographed, they had to be involved in the process."

"It's an interesting moment in the development of this technology," he says of 3-D scanning. "I started using it 30 years ago, and the process took so much longer. But 10 years from now, you will be able to take your iPhone and make a 3-D scan."

While many of Veilhan's previous sculptures appear almost casual in their profusion of angles and planes, for the producers cycle he sought to render his subjects in a more realistic mode. After all, his thinking went, people whose faces have been obscured by the glare of the artists with whom they work deserve to be depicted with clarity.

For music fans, the most anticipated of the sculptures may be those of Guy-Manuel de Homem-Christo and Thomas Bangalter, together known as Daft Punk, who have never appeared publicly or been formally photographed without their signature robot-like helmets—until now. "I actually asked them to pose in the helmets, but they said, 'No, we should do the scan like we are,'" says Veilhan. "And the only way to see



WALLS OF SOUND Clockwise from above: Veilhan's 30-inch sculpture of Lee "Scratch" Perry, who formerly worked with Bob Marley; the artist with Kirk Rubin; photographed in New York this year.



us will be to see the sculpture."

While the dual shows at Galerie Perrotin run until April 11, Veilhan sees no end in sight for the project. "I've been surprised with the response from the producers," he says. "When I started, I thought maybe I'd have five, and now I think when the series is completed there will be about 20." He's currently in discussions with Nile Rodgers and Sir George Martin, among others. Ultimately, he'd like to see the entire cycle displayed for the public in New York, Los Angeles or Hong Kong—an urban expanse of modern-day Easter Island giants.

Xavier Veilhan immortalises pop producers for latest exhibition

ART / 27 FEB 2015 / BY AMY VERNER



A view of Xavier Veilhan's exhibition 'Music' at Galerie Perrotin, Paris and New York. Photography: Guillaume Zickert. Courtesy Galerie Perrotin

Most of the figures currently stationed throughout Emmanuel Perrotin's New York gallery and, as of next Saturday, his gallery in the Marais, may not be easily identifiable at first glance—a near-life size Pharrell Williams in sequoia wood notwithstanding. But collectively, they depict some of the most important contributors to pop music over the past half-century: the producers. And in the mind of Xavier Veilhan, they represent a 'transversal dimension' that we sense, yet rarely ever see.

INFORMATION

Xavier Veilhan's 'Music' will be on show in New York, between 20 February - 3 April, and in Paris, between 7 March - 5 April

emmanuelperrotin.com

ADDRESS

'I'm very much interested in conceptual art; and for me, music is conceptual art. But at the same time, it can make you happy, or make you cry or make you want to dance,' Veilhan told Wallpaper* from his industrial studio at the east edge of Paris, one week prior to the first of two openings. Both of which, incidentally, are silent; although friend Marc Teissier du Cros from the label Record Makers is said to be compiling demos produced by the subjects but never heard.

Veilhan - whose vast influence across contemporary art ranges from an enormous faceted blue bust of Le Corbusier (conveying a state of permanent contemplation in Miami's Design District) to site-specific performance pieces and video collaborations - completed his latest series in just a few short months. He assumed that enlisting participants might prove as challenging as when he sculpted a who's who of practicing architects that appeared on the grounds of Versailles in 2009.

Once Giorgio Meroder and reggae legend Lee 'Scratch' Perry signed on, he had little difficulty convincing the others—including Rick Rubin, Brian Eno, Nigel Godrich, Daft Punk's Guy-Manuel de Homem-Christo and Thomas Bangalter, Quincy Jones and Williams' partner as The Neptunes, Chad Hugo. The only female presence is Éliane Radigue, who has collaborated with Veilhan on various past projects and is now 83 years old.

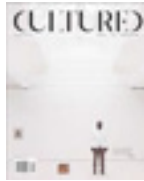
French electro-synth producer Philippe Zdar was his first subject and, like everyone else, was initially captured as a 3D scan. Veilhan likened the process to taking a picture in the early period of photography; which is to say, more labour and time-intensive than a regular camera—except that the resulting image appears in three dimensions. Each half-hour sitting, he added, provided an opportunity to glean information. 'An energy develops but then the pose changes.'

Where the artist's signature approach to sculpture often reduces figures to geometric planes, this group of characters—eight in New York, four in Paris—expresses heightened realism. If they are less Veilhan-esque, they are more idiosyncratic. An oak facsimile of Jones, the folds of his shirt in relief from his belly, seems contently settled into an armchair; Rubin, also in oak, chills out on a mattress; Zdar, standing in blackened polyurethane resin, looks as if he is waiting for a concert to begin. All of them take their position from a monochrome double-stacked plinth, in shades from aubergine to peacock green. These are formal sculptures, played up with mainstream appeal.

Veilhan noted how linguistically, a producer invites various readings, from executive to content creator. Beyond that, he felt compelled to explore the 'fabrication' of music by immortalising those involved in the early stages of its conception. And of course, like any longtime fan, the access to these living legends was a bonus. Which is why he is already thinking ahead to a future series—Timbaland, RZA, DJ Premier, Dr. Dre and George Martin are all on his wishlist—that would be situated en plein air, arranged like the monumental heads of Easter Island. Call it Veilhan's ambitious Volume Two.



Multidisciplinary artist Xavier Veilhan's exhibition depicts some of the most important contributors to pop music over the past half century: the producers. Photography: Guillaume Decorell. Courtesy Galerie Perrotin

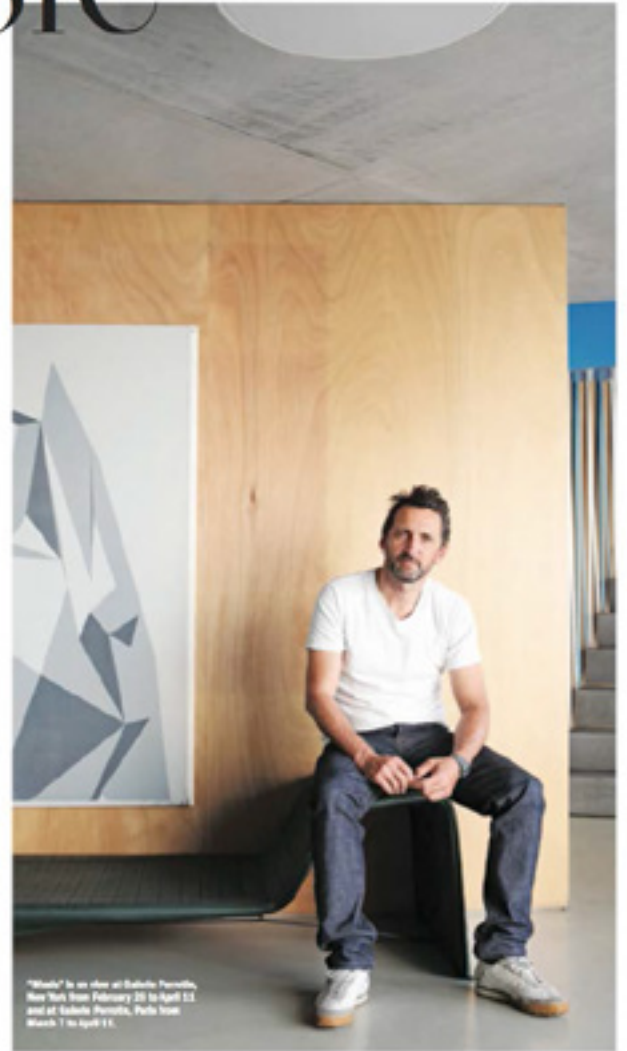


MUSIC MAN

By Tali Jaffe

As Xavier Veilhan was preparing for his seventh solo show at Galerie Perrotin, his longtime dealer Emmanuel Perrotin suggested he make it a double.

"It was definitely his idea," says Veilhan of his now biennial show, "Music," on view at the gallery's Paris and New York locations. "I wanted to draw attention to the producers, the people who give shape to sound. I discovered that what they're doing is somewhat symmetrical to what I'm doing as a visual artist. We're all giving form to our imagination and desires." Among the subjects he's rendered in wood and metal are Giorgio Moroder, Quincy Jones, Lee "Scratch" Perry and Rick Rubin. "I find it amazing that there are producers who have had such an impact on the sounds we know, but remain relatively unknown." That may not be true for much longer—at least not in New York or Paris.



"Music" is on view at Galerie Perrotin, New York from February 20 to April 11, and at Galerie Perrotin, Paris from March 7 to April 11.

DAILY AD

AN UNMASKED DAFT PUNK AND QUINCY JONES ARE SUBJECTS OF ARTIST XAVIER VEILHAN'S RIVETING SCULPTURE

Text by Michael Slenske | February 27, 2015



Xavier Veilhan's sculptures of famous music producers, including Thomas Bangalter and Guy-Manuel de Homem-Christo (a.k.a. Daft Punk), seen here, are on display at dual shows in Paris and New York. Photo: Diane Arques, courtesy of Galerie Perrotin

Long interested in dichotomies—minimalism and classicism, the natural and the built, the digital and the analog—Parisian artist Xavier Veilhan made his first foray into the world of 3-D scanning a decade ago by taking digital images of friends and using them to craft detailed wood, metal, and prismatic polyurethane sculptures.

After mastering the process, Veilhan focused his attention on architecture and design. For an exhibition at Versailles in 2009, he presented a Who's Who of modern and contemporary luminaries (Tadao Ando, Jean Nouvel, Claude Parent, Richard Rogers) rendered in painted-aluminum forms and set on geometric platforms outside the palace. Since that show, Veilhan has installed architectural figures at their respective masterpieces across the globe, including a nude Richard Neutra on horseback at the VDL House and a version of John Lautner staring out over Los Angeles from the Sheats-Goldstein residence.



Lee Scratch Perry, 2015.
Photo: Diane Arques, courtesy of Galerie Perrotin

Now Veilhan has turned to the architects of the music world—producers such as Rick Rubin, Quincy Jones, Pharrell, and Guy-Manuel de Homem-Christo and Thomas Bangalter (a.k.a. Daft Punk)—for “Music,” a pair of new transatlantic shows at Galerie Perrotin’s New York and Paris outposts. “I’d been looking to do something around music for a while, but I wasn’t that interested in the artists,” says Veilhan. “I was more interested in these people working in the studio creating something very hard to define: the sound that’s everywhere around us and specific for each period of time.”



Rick Rubin, 2015.
Photo: Guillaume Ziccarelli, courtesy of Galerie Perrotin

Traveling the world with a mobile photography unit, Veilhan collaborated with his subjects on the pieces. “It’s not like taking a photograph; it’s more like creating a daguerreotype because [the person] has to remain still for 20 minutes,” he says. Rick Rubin reclined on a mattress at his Malibu estate with one knee raised (“so he didn’t look like a corpse”), while Lee “Scratch” Perry sat with one pant leg rolled to his knee, holding six fingers in the air. In the case of the secretive Bangalter and de Homem-Christo, Veilhan offered to scan them in their iconic headgear to maintain their anonymity, but they insisted on unmasking themselves for the project. “They’re shown as producers, not musicians, so it is logical that they’d show their faces,” he says.



Quincy Jones, 2015.
Photo: Guillaume Zicarelli, courtesy of Galerie Perrotin

Veilhan used the resulting scans as blueprints to mill sections of 200-year-old oak from central France into figures, which he then placed on colored Donald Judd–like plinths. While the full-size sculptures are showing at Perrotin's Madison Avenue location, smaller boxwood and precious-wood versions will be on view in Paris.

Next, Veilhan is hoping to create sculptures of Dr. Dre and Wu-Tang Clan producer RZA. "I'm a big hip-hop guy—for me that's where it all started."

"Music" is on view through April 11 at Galerie Perrotin New York, 909 Madison Avenue, and from March 7

Emotional minimalism – yet seeking new modernity

by Yuko Hasegawa

Veilhan's pieces indicate intersections of disparate elements, such as the cusp between the digital/informational and material, where our art-historicist memory of "portraiture" cedes to universal human figuratism, structural ready-mades, elemental polygon forms (= the polytopes of computer graphics) from which any character can be derived. From micro (small reality) to macro (world structure).

At such junctures appear products (objects), and outputs (visualizations), different in form and medium. Neither object nor yet the final fruit of the project itself, these conceptual embodiments remain object destined-to-be, tested by experience. Prototypes. These, yet to be tested, proposed latencies, these trial production envisioned prototypes express the "transient-ness" of Veilhan's practice. The work demands the viewers exist within it, take it as their new "environment" -- as a residence, or a garden.

The environment Veilhan proposes has none of the messy chaos or noise of the real world. Rather, it is of a different, minimized order. With site-specific projects, his works function more as interventions, causing pre-existing spaces to appear within his organizations. -- For while it has a modernist cold distance, it's also intimate. This subtle temperature relies on the composition of his visual language.

Veilhan's visual language proposes a synthesis of embodiment, minimalism, and analytical forms seen within the digital control of imagery; within his analytical systematic methodology we find delicate and ephemeral sensations of emotional content. These familiar forms such as animals, or portraits, even though abstracted, as if half-modeled, they have achieved a familiarity common to toys, figures, and models. He disavows post modernism, yet confesses to attempting to extend the reaches of modernity. While it's true that yes, his practice follows some modernist methodologies, it is in a sense of being innovative, of embracing new technologies, and a futuristic vision. That each work stands alone, without falling into hybrids or representation, whether concrete form, geometric sculpture, or kinetic composition, is very modern too.

Then, where lies its claim to be new? Synthesis, action, conceptual actuation, each element exists within Veilhan's works. Vehicles, transportation, such as horse wagon or boat, archetypal animals, portrait sculptures of some bodies, forms made steric through polygons, interruptions of the objects' digital analysis. Refusing to reveal any insights, protected by smooth topographies, they are painted in monotonous. Here object animal and human being are of equal value. Even at the informational level, controlled by variations, different stages, from polygon = anonymous, to detailed formation (reproducible as concrete sculpture) = particularity (specificity). (The object's informational layer is only revealed in its formal variations.) Xavier (hood) (2006) is the artist's sculptural self-portrait. Its head is etched in vertical layers, and although it's made with birch wood, it looks like an unfinished 3D printed fabrication, showing a fragment of reality in which the body becomes an atomized "3D" scanned object.

The portrait sculpture evokes Bruno Latour's Actor-network theory, the disengagement of subject through archetypal mapping of objects and relational points --- non-human and human on the same plane -- as equal actors. This subject, the transcendence of the dualist subject - object conception is key. In modernity, so many hybrids were produced: semi-subjects and semi-objects which couldn't be claimed through dualism, yet remained masked by modernism's own conceptual apparatus.

Information technology simulators, self-actuating robots, even whales equipped with radar transmitters, gene synthesis machines, data banks, etc. By focusing on the network of relations between these semi-subjects and semi-objects, the different aspects of the structure of capitalist society are exposed. We might call it multiple laboratory aggregation.

And this is not only the observation of Latour. Speculative realism and new materialism too remain agnostic about humans, objects, and information. Each criticizes traditional systems of perception and conceptions relating micro phenomena within macro system theories, and emphasizes experience, transitioning from "language, text, token" to "material, object".

It becomes evident in his video work *Furtivo*. As the artist states "the object I want to build already exists and is suddenly accessible" (p18 Conversation with Xavier Veilhan, September 2012), the video is made to "convey", or "make accessible" to visualize already existing pieces in front of the viewer's eyes. The video serves as vehicle for transportation rather than for story or documentation.

The video features a man driving a car on the Fiat Lingotto, a famous test track circuit on the rooftop of a building in Turin, Italy, as well as the Stealth boat, a sculpture perfect in its own right. In-between the two is an iron ring, taken from a circle-shaped chandelier with candles erect. A man comes in a car, finishes the circuit, gets on a horse back holding an iron ring, crosses an ocean, reaches the boat, and attaches the ring as the steering device. Here, the three vehicles are connected: car, horse, and boat. Men and women, each engaged in the circuit, swim the ocean to reach the boat. Veilhan states that in order for them to act freely, he only shot them without recording their audio. Products, videos (information), human behaviors acting freely in the situations, are layered and united together, in Veilhan's flexible perspective.

Here again one feels the camouflaged generic pose, which is to say that what appears generic is in fact quite specific. In *Furtivo* the protagonist shaves Styrofoam to make a part of the boat, which looks like a partial archetype of a yacht, but later appears to be the actual figure of the Stealth. In the first scene, we see only a black surface, then a man's hand extending out and searchingly patting the screen (or rather the black surface inside the screen), causing simple generic graphic outlines of a car and boat to appear. And in contrast to those generic semantic patterns, the video later provides specificity, with the car running, and the boat sailing the ocean. This is not implying a process of the product. It is a reflection of our reality, alternating back and forth between the specific case and the generic archetype.

In the video piece *Drumball*, Veilhan performs a comparative reflection on painting, sculpture, sound, performance, and installation. A woman, rolling small metal spherical bodies on a table, proceeds to drip viscous black paint in a circle onto the table. Next, a naked woman is revealed supported by a three-point structure, as if suspended in air. The big balls are turning, reminiscent of a 3D printer. These elements serve to chaotically disturb the sound and the space, whether as a drummer ceaselessly playing drums, or people tossing Frisbees and balls into the space.

To make a thing in actuality, including painting production, means relating to gravity. The thickness of paint, its specific weight, depends on gravity, and the operation becomes atomic. Small spherical bodies become larger spherical bodies to occupy the space, and this makes sculptures into installations. At some point they become mobile, like Frisbees or balls, or turning into interactive performances, or the artifacts of the remaining balls left as an installation. By working on spherical bodies as one basic multi-faceted form, and with gravity,

movement, and coincidental operations, the work exhibits formative classifications of art, in simplest yet stylish forms. The whole process of this piece are similar to the act of drawing simple and soft diagrams, an anatomy of forms, the minimal restructuring and repositioning, the system's style its art.

The arrangement of time and event serves to compose video by similar coincidence in 3D space. The sense of spatial configuration is related to the pluralism and motility of randomly shifting perception. "For me, the exhibition space, for example, is like a kind of garden in which we can walk, and have different visual encounters." (Veilhan)

This feeling of traveling by Veilhan is similar to the experience of touring a Japanese circuit style garden. For example in The Phillips Collection, a seesaw-shaped sculpture which moves by gravity (Le Balancier), a stick-like mobile trembling by ventilation (Mobile nr. 2), an automatic drawing by force of gravity (law of pendulum) (Pendule dripping), and a landscape image vaguely appear on photo video (Ghost landscape) are all combined together. This presentation creates a dreamy temporal space transitioning between physicality and information, from the diversity of physical objects to more image-generated, possibly painterly impressions. Visitors walk around 'Ma --- void', this area for imagination, and connect these up arbitrarily. Veilhan shoots photographs of the surroundings, and this reflects his interest in reality, or rather in the atmosphere that envelops them.

Veilhan's approach towards spatial scale, gravity, and lighting intensity, can be found in site-specific exhibitions at historic locations. Particularly the installation of rays using elastic wires (Rays) in Hatfield and Cité Radieuse, while following a delicate aesthetic on par with Brazilian artist Lygia Pape, Veilhan's interpositions formalize and add volume, while inscribing the space by visualizing light rays. Like a utopian annotation of modernist space, while at the same time providing a veil to simply stir the senses.

It is in the minimalism that we find his emotions, the dissolution of the elements as new modernity --- the minimization and re-coupling at different levels, re-developed as new projects, through natural, social, cultural, and historical environments, as well as in soft and gentle contact. The elements such as the quantum motion of spherical bodies, the gravity of dripping and sculpting, the rays represented by elastic wires, each are appropriately applied to expressions of interchanging and transforming situations. The "invisible", visualized through his figures and voids, while keeping his cool of "o degree token", these are new interchanges, and the transformations of relations, secretly taking place between these objects - their information - are human acts. The dissolution and blending of perception, the cognition and sensation, it comes like an avalanche, yet again happening there.

The City of Glass

by Andrew Berardini

The City of Glass rose mysteriously from the plains.

Arched and angled, blocked and striated, cut from pure shimmering color endlessly faceted, the city accumulated, stabbed, stacked, as if some geologic force thrust each perfect form slipping through earth. An elegant skyward rise, a knife stabbing the air.

The crystal grew slender spires sharp as needles and hard angled towers like abandoned stacks of boxes, in unwavering geometric certitude and odd, undulating shimmies. Either windowless or simply a single solid opaque block, an eruption of ancient stone from the deepest bejeweled caverns of the earth or advanced tech crafted by evolved humans or something stranger and exponentially more sophisticated. A gemmy crust that could cover the earth forever or a mirage that might vanish as quickly and silently as it appeared.

The color of the glass seemed both luminous and reflective, its chroma a liquid living force but hard in a way that no human stress or strain could snap. Ultramarine blues and skypure cobalts, sundropped yellows and dragon's blood reds, Indian turquoise and milky amaranth, arboreal greens and uncompromising ebonyes, decadent red and merciful amethyst, unblanched ecru and chocolate brown, the darkening orange of old flames and the blue-white of fresh snow. The colors come together in colonies the opposite of camouflage. Old gold and rust, saffrons and indigos enfold and cover one another like the limbs of lovers in a joyful orgy. Teals poke and jab fuchsias, oranges overrun and undermine, mints lend support and succor. The colors nurture, they obliterate. They assemble in perfect harmony like soft sounds in a mossy forest. They grid into formations for unknown sports and unwinnable battles. Each maintains a purity though, unalloyed and unadulterated. Shades like elements, prime numbers. Impenetrably dense and slickly incorporeal.

They are alive, these colors. Rich auburns and airy limes trip and fall in slippery wrestling matches ending in wet skin, wild laughter. They are free, even though freedom has its costs, any child can tell you. The colors trouble and smile, distant and involved, always itself and its opposite. Brilliant chartreuses and gleaming gold-enrods, lavender and fallow fold and flow, the softest hues and the gentlest shades seemed to shine with a stubborn endurance that would outlast the mortal reigns of presidents and popes, kings and tyrants, scoundrels and fools who fatuously believed they could outlive such unfettered color.

To look from a distance, the city seemed to shiver and jolt, surging with electricity eyes could not quite contain. A flickering signal on an old tv, city buzzed with the silent energy of a nuclear reactor, the power of a newborn sun, all that dynamism contained in the flexions of its forms. The monumental shifts were always only almost seen. Shaping and folding, the towers changed but did not appear to. Long stares wrought stasis. Glance away and the every jutting piece might reverse or displace.

Time itself seemed to crash like water against the gleam. Days passed in minutes, minutes in days, a century, a millennium, an eon were found and lost in an instant. Only the observer physically unchanged could feel the spiritual weight of such vast time. Civilizations rising and falling in a blink. Apes into humans, humans into tribes, tribes into kingdoms, kingdoms into empires, empires into oligarchies and republics, and both into rubble than dust, and back again, happening so quickly the eras confused and overlapped. Bewildered apes bellowed at electronic billboards, a horde of bearded horsemasters rode recklessly through top-hatted bourgeois, the carriage of the powder-wigged monarch wheeled through primordial jungles. The castle gate opened into a painted cave, the corridor of marble deities and fluted columns emptied into a concrete bunker, the perfect cyan water of swimming pools waterfalled into a black river, toxic fires raging along its oozing surface, the smoke of coal stacks billow into the dust clouds from the wheels of charioteers racing towards the stone walls of the old citadel, suburban children bicycle past minivans, turbanned caliphs riding atop elephants with jangling bronze armor ride through hanging gardens into waiting spacecraft. All of that time caught in a shimmer of light in the hard, opaque surfaces of a single tower that shudders achingly with the sufferings and joys of billions over thousands of generations felt all at once.

To enter the city is to enter a dream of personal reveries and historical visions, shaped and colored by an obscure force. Each avenue granted strange solace and remembrance, even if the remembrance was another's. Clear and shadowy allusions to other buildings jutted from the crystal, other cities, lost and entombed, preserved and enshrined and thus forgotten from their true and lively purpose. Perfectly balanced spaces plucked from Zen gardens and modernist study houses tucked within the plainly troubling and fiercely volatile force of living stone and organic chemistry. Form followed function, but the functions of the City of Glass were mysterious, arcane, perhaps nefarious. What purpose could form such a place? To defy a deity or to spark a civilization, to summon dimensional travellers or deviant intellectuals, to baffle, to delight, to channel forces beyond fathom? Each movement shifted time and space, whispers from beyond reality reflecting in the uncracking crystal. The material and its play only framed visions rather than controlling them. The City of Glass pedestaled dreams, giving space and material to the ethereal.

A man wandered the city and could be sighted close to its heart. A normal looking guy, except that when he swept his arms a tower disappeared, bending into itself like origami until the folds were a silvery shark that muscled and swam through the corridors as if the air were water. He might focus on a stack of blocks and they'd shuffle, a thousand silent angles cornering in, growing denser and instead blocks there'd be a man, or a carriage, or an animal. Lions, bears, and rhinos, an entire bestiary folding and unfolding.

With a subtle stroke in the air, a long angle curved and as his fingers danced, rays of light rushed over and became strings. He handled them from afar and the sweet cascades of a harp echoed off the crystal. Memories came and went. An open arcade revealed dancers and yoginis in blurring whirls and perfect postures. From a hidden grove, a naked woman beckoned, her sultry body carved from the same wood of the trees, the flow of her hair unshakable. Around a corner, a musician with a mischievous face leaned against a wall, his body composed of that perfect crystal and that glass carried the sound of his passing, the

compositions that came from his living fingers survive as a subtle resonance in the material of his form. Come too close and the waves of sounds envelop. They did not diffract, but passed straight through every muscle and sinew, bone and cell. The difference between substance and sound indissoluble. Retreating from the crystal musician and the sound dissipated to a ghostly breath of tonal purity.

Along the corridors, assembly-line cars roll past without drivers, their bodies cut from a single stone. Unmanned bicycles roll in perfect unison past bladed vortices moved by floating cogs and gears failed to shift a breath of air, as if made for the joy of their shape rather than the purpose of their mechanisms.

The shadows and shapes of other makers, builders of the past arrived to stand within the creation, monuments and memorials, homages and simple statues. They perched fully formed and silhouetted, looking over the city or just casting their shadow over the immense edifices. Every move, every step and every shift of perspective changed the city. The city moves with each body, each body with the city in a dance.

The city had its own delights and desire, thrilled in its own material as if some intelligence unknowable to human minds activated its interior powers, compelled it to rest one form or another, perhaps even to appear enough like a city to invite humans to enter, to participate, perhaps merely to witness. For all its sinister grandeur, it loved and honored the fleshy frailties and soft tissues, the senses and affections of people. It needed them.

The man in the heart of the city welcomes strangers but only with a distant smile, and does not slacken his movements. Perfect spheres bubble from the hard glass and float away, dissolving again into the wall of glass. The perfection of forms startles, the gleaming surfaces attract, though a weird yearning fills all travelers to smear the glass with a greasy finger, to let the wet mess of a body mark its fetishy finish. Leaving the the city, walking back across the fields, anxiety fills each limb as if, like Lot and his unlucky wife, a backward glance will transform all bodies into crystal. Those who come never return.

Even removed across great distances, the city never departs its visitors.

In the folds of a dress, in the vibrations of music, in the curve and crease of every building, the crystal forms beneath their skin of perceived reality glimmer with an unfading light.

Matter and Information

Jill Gasparina

A work of art need not be monumental, brightly colored, or placed for all eternity in the middle of a traffic circle in order to be public. It may find its place on the cover of an album, on television, or on a little island at the heart of a verdant park in Burgundy. It can give rise to derivations on another scale and in some other material, or be massively reproduced and appear at the click of a web page, the way a sculpture takes us by surprise on a street corner. It can become a place of high traffic pilgrimage, generating tens of thousands of digital images that anonymously swell the banks of information held in data centers, or it may fall into oblivion in some rarely visited spot.

We may, today, define a work as public insofar as it occupies the world, whether materially or as information. The classical opposition between private and public space thus no longer suffices to account for the way in which works offer themselves to the beholder. It is now necessary to distinguish the duration and mode of appearance, degrees of publicness and circulation. And this is a game at which Xavier Veilhan has shown himself particularly adept. He masterfully titrates the visibility of his works, either pushing their stealth to the point of disappearance (The Horse is entirely dissolved in its environment, Shadow Moon visible from a single position) or else fully embraces the constraints of the hyper-touristic sites that major museums have become, and of which the Chateau de Versailles is merely the most spectacular avatar. In this particular context, the assertive simplicity of his sculptural language, combined with a vocabulary straight out of classical statuary (human and equestrian portraits, funereal gisants, figurines...) acts as a promise of accessibility.

The photogenic quality of Xavier Veilhan's work has already been amply commented on. Today, however, it informs us of something that transcends the modern phenomena of mass tourism and the increasing mediatization of art or its incorporation within the industry of culture: it indicates the appearance of a new mode of existence for sculpture, and still further, a revolution in what we mean by the term "matter."

To put it differently, when we say that his sculpture is photogenic, this is perhaps no longer merely because it generates two-dimensional visual manifestations that are simultaneously numerous and faithful, but also perhaps, due to a capacity of images to circulate much more freely than matter. Veilhan's works get around. Sometimes literally, like the Carosse or Rhinocéros, which are, you might say, on tour. Sometimes this movement takes place through documentary manifestations of a photographic sort. But even Le Lion, Les Habitants, Le Monstre, or Jean-Marc seem to suggest to the viewer who stands before their unmoving matter that they might well escape the singularity of their localities.

Of all the artist's oeuvre, it may be Le Gisant, exhibited at Versailles in 2009, that most brilliantly allegorizes this veritable ontological revolution. The sculpture, which represents the famous astronaut Yuri Gagarine, creates a historical bridge between the thousand year old Christian tradition of the gisant (recumbent tomb sculpture), or more specifically, the entrails gisant (the entrails, after removal from the body of a monarch, were buried in a separate tomb), and one of the greatest scientific and technical accomplishments of the modern era: space travel. In Le Gisant, not only does the surface of the sculpture bear witness to computer modeling, but the flesh itself. Violet and faceted, this flesh is of a new kind and an era to come: that of a fusion of bits and atoms, thinking objects and printers able to produce living, organic matter (remember that the gisant figure, as opposed to

the transi, is alive). Everything comes together: the touristic quality of the site and the mass reproduction of Versailles by its thick crowds of visitors evoke an ideal of circulation that is echoed by the materiality of a body already constituted by coded information, programmed to be circulated in space, or online, unendingly; and, like an image, to appear on demand, everywhere simultaneously.

Perhaps this is why, as I tried to recall the different places where I had encountered public sculpture by Xavier Veilhan, I was haunted by nagging memories of Zone, a poem by Apollinaire in which an accumulation of spatial indications across the synthetic progression of the poem structures an illusion of the poetic figure's ubiquity.

"Now you walk in Paris all alone amidst the crowd [...]

Now you are on the shores of the Mediterranean [...]

You are in the garden of an inn not far from Prague [...]

Here you are in Marseille surrounded by watermelons [...]

Here you are in Coblenz, at the hôtel du Géant [...]

Here you are in Rome, under a Japanese medlar [...]

Here you are in Amsterdam with a girl you find beautiful and who is ugly [...]

You are in Paris before the examining magistrate [...]

You are at night in a great restaurant [...]

You are walking towards Auteuil you want to go home on foot. [...]"

In the same manner, I might write: now you are on the fourth floor of the Centre Pompidou. You are on the island at Pougues-les-Eaux. You are in Paris in front of the Hôtel de Ville, but you cannot enter. It is Nuit Blanche; the crowd blocks your way. You are at la Bastide on the right bank of the Garonne River. You are in Lyon, at the Cité Internationale, wandering amongst the Habitants. You are at the market square in Tours. Now you've arrived in Strasbourg. You are at home, listening to Air. Years have passed. You are in the courtyard of the château de Versailles. Here you are at the Place de la République, in Metz. Now you are walking towards the Northeast corner of 53rd Street in New York.

Apollinaire, the high priest of a techno-poetic modernity whose foundations are often called upon to explain the work of Xavier Veilhan, devoted an entire novella, "Touching at a Distance," to the topic of ubiquity. In it, the baron of Ormesan invents a device that can transmit not only images, but bodily presence. This invention extends, in the arena of fiction, possibilities created by technical developments contemporary with Apollinaire, the radio broadcast in particular. It explores the technological fantasy of tele-presence, of matter that might circulate in the ether as fluidly as information, thus escaping all singularity of position. It is a dream that appeared with the dawn of modernity; today, enriched with the technological capacities of our time, it haunts the thoughts of Le Gisant, and all of Xavier Veilhan's statuary.

about Xavier Veilhan

Benedicte Ramade

Whether he uses digital photography, sculpture, public statuary, video, installations or even the art of the exhibition, Xavier Veilhan builds his work around the same axis: the possibilities of representation. One of the most striking features of his polymorphic practice is that he treats generic objects and shapes of everyday life so that they come out smoothed, without details, and resistant to any psychological insight. Since the 1990s, bestiaries occupy a significant place in this process, and among them, penguins and rhinoceros of unnatural colours, made of painted polyester resin. The Rhinoceros (1999), made to scale, was lacquered in Ferrari red, in a way that instantly modifies the perception of the mastodon's "body work". In 2008, he built a to scale replica of a gleaming metal shark that was given a generic title, Shark. We often compare animals to finely tuned machines. This notion is visible in all of Xavier Veilhan's sculptures of animals, the search of achieving perfection. Already in 1995, with The Republican Guard, he had produced a completely generic set of four mounted guards. The statues stood like real size toy figures. Veilhan's anthropomorphic figures are archetypes reduced to the essential, prepared so as to allow the viewer to immediately project himself beyond the anecdotal. Without seeking to be a perfect copy, they manage to impose their intimidating authority over the viewer. More recently they have been given names, but there is nothing to indicate portrait as such. Even when he assembled his personal pantheon of 20th century builders, he named his monochrome sculptures, The Architects.

Fascinated by the issues of modernity and technical progress, Veilhan was also interested in mechanical systems and in the way these are constructed. With The Model T Ford (1997-1999), he even went against "Fordism" by conducting the hand-made reconstruction of this 1910 car, a symbol of the first mass productions. From stereotype to prototype, the artist has clouded the issue and covered his tracks by playing with the standards : bicycles, a motor scooter, and more recently, a Swiss cuckoo clock. This huge sixteen feet long mechanical work of art, equipped with coloured lacquered wheels, measures an enigmatic amount of time when a metallic sphere is activated in its system. The taste for and the art of invention, a fascination for aerodynamic properties and the history of kinetic art from Futurism until the 1960s, perpetrate his sculptures and installations from the carriage distorted by speed to the great monochrome mobiles with expertly regulated slowness. Le Balancier (2007) devotes these principals precisely to a demand to mark time, to enrol the timeless gestures implemented by the artist performing a relentless count, a revolution. The presence of clocks, hourglasses and other lithophanies have introduced the latter this particular dimension of a countdown whose outcome remains hypothetical and yet inevitable. Thus, like with bestiary, modernity and progress mirrored in mechanical inventiveness has penetrated Xavier Veilhan's career (which started at the end of the 1980s), and is still present in his most recent exhibitions.

With The Forest or The Cave (made in 1998), Xavier Veilhan proposed visiting experiences that take place in huge environments. The framework is always visible so as not to create false illusions: in Veilhan's art, construction is essential. Rolls of grey felt that function as trunks, suggest a forest. The same material covers the ground. The sensitive experience of this synthetic environment is plunged into a muffled atmosphere, confined and soundproofed by the material used, as it dissects the automatisms of identification by resorting to strong cultural symbols. Veilhan employs these devices both in his major works and in isolated objects. And nothing pleases him more in recent years than to push these principals to the performance

and show side whose economy he works on like a visual form. It is as much an opportunity to work with musicians and dancers, to use a new function of time and duration, as to confront forms with manipulation and movement, again and still present, like a safeguard, an absolute value.

"Transforming signs into instruments": he likes to confess his passion by sublimating it into statues and exhibitions. In fact, after his major installations at the end of the nineties, not only did he had a go at making a scenography of his own works of art (Le Plein Emploi, Strasbourg 2005), but also of works by other artists (The Photorealist Project, for the Lyon Biennale in 2003, or the sculptural Baron de Triqueti, in 2006). The possibilities offered by the art of the exhibition, from the visual ideology which governs the Versailles gardens, through the techniques employed in constructivist propaganda, to the systems and political issues of the great Universal Exhibitions, constitute a series of fruitful analytical issues for an artist who's interested in the orchestration of power and its iconographic materialization. Following this logic, Xavier Veilhan has answered to a number of public commissions in France, creating a grey monster in Tours (2004), a blue lion in Bordeaux (2004), and a bear, penguins and other characters in Lyon (2006). The archetype becomes here a catalyst that gives way to a reflection on the commemorative dimension of public statuary and on its action as a sign in our urban everyday life.

about Xavier Veilhan

Nicolas Trembley

I never really worked with Xavier on a particular project, or my memory doesn't serve me right, which is possible; but I feel like I really know him. When I look at his biography, I feel like seeing pass through my own life in parallel, as the first time I discovered his work was in Geneva, at Halle Sud, in 1990 at the "French Kiss" exhibition, which was organized by a man who would become a friend of mine: Eric Troncy.

Another reason why we are close, is the fact that when I was working at bdv publishing house (bureau des vidéos), we decided to create a "documentary" branch about artists. Director Jordan Feldman had filmed Xavier for over 9 months in the heart of the art world, between his studio, the gallery and the museum in the company of all players that are part of this environment. Being myself part of this world, I had often met Xavier, followed by Jordan's camera, which I thought was fun. In France nobody knows what the artists look like, they are not in the medias, which don't care about them (at least they did not until very recently). I found stimulating that someone I had known for quite a long time, I think I even remember an exhibition with the Ripoulain brothers in the late 80's, could suddenly become kind of a star with an exalting destiny. It is a bit like when you hear actors or musicians talking about their universe, their friends, which café they go to, what they think about the world... This time it was Xavier's turn and I happened to know him.

So at some point, I made the choice to at least edit the film, as I was not part of it. In the world of film edition, when you make a choice like this, it means you are going to watch over and over again different versions of the cuts until you know all the lines almost by heart. People I knew in my sphere of activity became fictional characters and I thought it was great. But what finally struck me more in this "reality" was the calm and composure of the main character, the artist himself. I was becoming a "star" almost in spite of himself. It was as if his circle believed or even desired it more than him.

I specifically remember this scene of anthology in "256 days" when Xavier discusses his project of a public sculpture in Bordeaux in an institutional design white office. He is working out his "Lion" with the head of cultural activities of the city or something like that. This lady with tidy hair, with all the self-importance that bourgeoisie grants to her position, her lips a little twisted and squinting at him in a way both posh and embarrassed but directive at the same time, explains that "Yes, well, you know what I mean, it will not be possible, we would not tolerate it." The audience, composed of participants and project leaders, stirred, seems not to really understand what the lady is talking about. They finally understand that, in the name of the citizens, she doesn't want the lion, this virile and powerful animal, to have too big of a blouheu. Sorry ? A what ? We didn't get it ! I love this moment when everybody is looking at each other stupefied, without a word. "The organ, it should not be too visible, people wouldn't like it." Embarrassed laughter. I've always thought this moment crystallized the quite unprofessional relationship that French politicians have with art, constantly trying to instrument it and feeling within their rights to do so. Xavier does not get confused one second, barely laughs, and takes the time to explain to the good lady that, as it happens, his work is based on a schematization of the volumes and therefore there is little chance for the animal to have a big one.

I identically love the simmering conflict in Tours when Xavier is working to build his "Monster". This old state architect is obviously against, his function keeping him in a two-centuries-old space-time. There, again, Xavier handles the situation without hysterics. Similarly, at the end of the film, we see Xavier is in the office of the curator of Beaubourg, Christine Macel, where he is told bluntly and a bit offhandedly that there is no budget to finalize his exhibition. He takes a deep breath but, as always undaunted, finds a solution. And this is Xavier too, as his sculptures and as the saying goes: he doesn't change and he's remained simple.

Born in 1963
Lives and works in Paris

solo exhibitions

2015

Music, Galerie Perrotin, Paris, March – April
Music, Galerie Perrotin, New York, February – April

2014

Canal+ Xavier Veilhan, l'Expo des 30 ans, November
Maquettes, FRAC Centre, Orléans, September – February 2015
SYSTEMA OCCAM, performance on a musical piece by Eliane Radigue, Musée Delacroix, Paris, September 13-16
Architectones, Barcelona Pavilion, Barcelona, June – August
ON/OFF, une exposition-scène de Xavier Veilhan, Galerie des galeries, Galeries Lafayette Haussmann, Paris, May – August
Bodies, 313 Art Project, Seoul, April – June
Architectones, Melnikov House, Moscow, April

2013

Architectones, Sainte-Bernadette-du-Banlay Church, Nevers, October – November
SYSTEMA OCCAM, performance on a musical piece by Eliane Radigue, MAMO, Centre d'art de la Cité Radieuse, Marseille, June 9 ; Crossing the lines Festival, FIAF, New York, September 19 ; Programme New Settings, Théâtre de la Cité internationale, Paris, November 4, 5, 15, 16 & 17
Architectones, Unité d'habitation, MAMO, Centre d'art de la Cité Radieuse, Marseille, June – September
Mobiles, Galerie Perrotin, Hong Kong, May – July
Architectones, Sheats-Goldstein Residence, Los Angeles, April
Xavier Veilhan: Avant, Château de Rentilly, Marne-et-Gondoire, March – May

2012

(IN)balance, The Phillips Collection, Washington, November – February 2013 (cat.)
Rays, La Conservera, Murcia, September – March 2013
Architectones, CSH n°21, performance, Los Angeles, August 12
Architectones, VDL Research House, Los Angeles, August – September
Veilhan at Hatfield : Promenade, Hatfield House, Hatfield, April – September (cat.)

2011

Orchestra, Galerie Perrotin, Paris, September – November
Dark Matter, Andréhn-Schiptjenko, Stockholm, March – May
Free Fall, Espace Louis Vuitton, Tokyo, January – July (cat.)

2010

Galerie Emmanuel Perrotin, Miami, November – December

2009

Veilhan Versailles, Château de Versailles, Versailles, September – December

2008

Furtivo, Pinacoteca Giovanni e Marella Agnelli, Torino, August – November

2007

Andréhn-Schiptjenko, Stockholm, September – October
Aérolite, musical show conceived with Alexis Bertrand, music by Air, MNAM-Centre Georges Pompidou, Paris, April 6-7

2006

Miami Snowflakes, Galerie Emmanuel Perrotin, Miami, December – March 2007
Val-de-Marne, performance conceived with Alexis Bertrand, music by Sébastien Tellier, MAC/VAL, Vitry-sur-Seine, December 1-2
Boucle, performance conceived with Alexis Bertrand for Nuit Blanche, Carrousel du Louvre, Paris, October 7
Ville Nouvelle, performance conceived with Alexis Bertrand, music by Sébastien Tellier, for Nuit Blanche, Hôtel de Ville, Paris, October 7
Sébastien Tellier rencontre Xavier Veilhan, performance conceived with Alexis Bertrand, music by Sébastien Tellier, for Super during Festival EXIT, Maison des Arts et de la Culture, Créteil, 25 mars
Sculptures automatiques, Galerie Emmanuel Perrotin, Paris, January – March

2005

Le Plein Emploi, Musée d'Art moderne et contemporain, Strasbourg, November – April 2006 (cat.)
The Hyperrealist Project, The Rose Art Museum, Waltham, May – July
Fantôme, CAB, Burgos, January – March (cat.)
People as volume, Andréhn-Schiptjenko, Stockholm, January – February

2004

Le Grand Mobile, Forum, MNAM-Centre Georges Pompidou, Paris, October – January 2005
The Photorealist Project, National Academy Museum, New York, October – January 2005
Vanishing Point, living show, Espace 315, MNAM-Centre Georges Pompidou, Paris, September
Vanishing Point, cur. Christine Macel, Espace 315, MNAM-Centre Georges Pompidou, Paris, September – November (cat.)
Light Machines, Fondation Vasarely, Aix-en-Provence, May – June ; Les Écuries de Saint-Hughes, Cluny, July – September

2003

Keep the Brown, Sandra Gering Gallery, New York, October – November

2002

Göteborgs Konsthall, Göteborg, September – October
Installation from the workshop, CCA, Kitakyushu, May
Barbican Art Gallery, London, April – June

2001

Light Machines, Sandra Gering Gallery, New York, December – January 2002
Lightworks, Espai 13, Fundació Joan Miró, Barcelona, October – November

2000

Xavier Veilhan, une rétrospective, cur. Yves Aupetitallot & Lionel Bovier, Le Magasin-CNAC, Grenoble, October – January 2001 (cat.)

Les Vélos, La Salle de Bains, Lyon, April – June
The Rhinoceros, Yves Saint-Laurent, Wooster Street, New York, February – May ; The Fields, Sculpture Park, Art Omi International Arts Center, Ghent, New York
La Ford T, cur. Lionel Bovier, Terrasse du 5e étage, MNAM-Centre Georges Pompidou, Paris, January – June

1999
La Forêt, Le Consortium, Dijon, juillet – septembre ; Mamco, Genève, October – September 2000
La Ford T, cur. Lionel Bovier, Mamco, Genève, June – September ; Galerie der Stadt, Schwaz, September – November

1998
CAC Brétigny, cur. Xavier Franchesci, Brétigny-sur-Orge, September – December
CCA, Kitakyushu, August – September (cat.)

1996
Galerie Jennifer Flay & Caroline Bourgeois, Paris, September – October

1995
Sandra Gering Gallery, New York, June – August
Parvis 3, Le Parvis, Pau, April – May (cat.)
CCC, Tours, January – March (cat.)

1993
Andréhn-Schiptjenko, Stockholm, October – November
Xavier Veilhan, Musée d'Art Moderne de la Ville de Paris/ARC, Paris, January – March (cat.)

1991
Galerie Jennifer Flay, Paris, November – December (cat.)
Un centimètre égal un mètre, cur. APAC, Parc Saint-Léger-Centre d'art contemporain, Pougues-les-Eaux, April – June (cat.)

1990
Un peu de biologie, Galleria Fac-Simile, Milano, April – May (cat.)

group shows

2015
Simple forms : contemplating beauty, Mori Art Museum, Tokyo, April – July
Une histoire, art, architecture, design, des années 80 à aujourd'hui, MNAM-Centre Georges Pompidou, Paris, January – July

2014
Feito por Brasileiros/Made by Brazilians, Cidade Matarazzo, São Paulo, September – October
Matrix: Mathematicians_Heart of gold and the abyss, National Museum of Modern and Contemporary Art, Seoul, August – January 2015
Le Baron de Triqueti, cur. Xavier Douroux & Xavier Veilhan, with Alexis Bertrand, Abbaye de Cluny – Centre des Monuments Nationaux, Cluny, May – 2017
Skulptur I Pilane 2014, Pilane på Tjörn, Klövedal, May – August
Open Museum/AIR, Palais des Beaux-Arts, Lilles, April – August

2013
Happy Birthday Galerie Perrotin / 25 ans, Tripostal Lille, October – January 2014
Les Pléiades, 30 ans des FRAC, Les Abattoirs, Toulouse September – January 2014 (cat.)
The Unpredictables – Norman Foster et l'art contemporain, Carré d'Art, Nîmes, May – September
Dynamo, un siècle de lumière et de mouvement dans l'art 1913-2013, Grand Palais, Paris, April – July (cat.)
Collection Platform 4 : Emotion and Technology, PinchukArtCentre, Kyiv, February – April

2012
Extra large, œuvres monumentales de la Collection du Centre Pompidou à Monaco, Forum Grimaldi, Monaco, July – September
House of Cards, Waddesdon Manor, Waddesdon, May – October
Le Monde comme volonté et comme papier peint, cur. Stéphanie Moisdon, Le Consortium, Dijon, April – September
Plaisirs de France, Musée des Beaux-Arts, Bakou, March – May ; Musée des Beaux-Arts, Almaty, May – July

2011
The Deer, Le Consortium, Dijon, December – March 2012
All of the above, carte blanche à John M. Armleder, Palais de Tokyo, Paris, October – December
French Window : looking at contemporary art through the Marcel Duchamp Prize, Mori Art Museum, Tokyo, March – July (cat.)
2011 lumens, Museu de Valls, Valls, January – February

2010
Chefs-d'œuvre ?, Centre Pompidou, Metz, May – July 2011 (cat.)
Art for the world (the Expo), The City of Forking Paths, Shanghai, May – October
Le Mont analogue, Centro Cultural Metropolitan, Quito, March – April ; Museo Nacional de Artes visuales, Montevideo, July – September (cat.)
C'est la vie, Vanités de Caravage à Damien Hirst, Fondation Dina Vierny Musée Maillol, Paris, February – June (cat.)
Catch me! Grasping Speed, Kunsthaus, Graz, February – April (cat.)

2009
Le sort probable de l'homme qui avait avalé le fantôme, Conciergerie-Centre des Monuments Nationaux, Paris, October – December
Mejan Labs Art Service, Mejan Labs Art, Stockholm, August – October
DreamTime – Temps du rêve, grottes, art contemporain & transhistoire, Grotte du Mas-d'Azil, Le Mas-d'Azil, Les Abattoirs, Toulouse, May – November
N'importe quoi, MAC, Lyon, February – April (cat.)

2008
Prospect.1 New Orleans, Biennial of international contemporary art, New Orleans, November – January 2009 (cat.)
Constructs for Illumination, Allsopp Contemporary, London, September – October
Colección Caja de Burgos (I+E) fotografía y video, PHotoEspaña 2008, Teatro Circo Price, Madrid, June – July

2007
The Incomplete, Chelsea Art Museum, New York, October – January 2008 (cat.)
J'embrasse pas, Collection Lambert en Avignon, Avignon, October – January 2008
Existencias, MUSAC, León, September – January 2008
Introvert, Extrovert, makes no difference, cur. John M. Armleder, Galerie Catherine Issert, Saint-Paul, July – September
Airs de Paris, MNAM-Centre Georges Pompidou, Paris, April – August (cat.)

2006

in TRANSIT : from OBJECT to SITE, David Winton Bell Gallery, List Art Center, Brown University, Providence, September – October
Thank you for the music (London Beat), Simon Lee Gallery, London, June – September
La Force de l'Art, Nef, Grand Palais, Paris, May – June (cat.)
Record 404/Lovely Shanghai Music, cur. John M. Armleder & Team 404, Zendai Museum of Modern Art, Shanghai, spring (cat.)
Kit-O-PARTS, CAN, Neuchâtel, February – April

2005

Short Cuts : between reality and fiction, Bass Museum of Art, Miami, November – January 2006
Réflexions d'un Peix en el Mar Profund, 3e Biennal de València-Aigua (sense tu no sóc), València, September – November (cat.)
de lo Real y lo Ficticio, Arte Contemporáneo de Francia, Museo de Arte Moderno de México, México July – October
L'Œil moteur, Art optique et cinétique 1950-1975, Musée d'Art moderne et contemporain, Strasbourg, May – September (cat.)

2004

Contrepoint, l'art contemporain au Louvre, Musée du Louvre, Paris, November – February 2005
None of the above, cur. John M. Armleder, Swiss Institute, New York, November – January 2005
D'un pas..l'autre, Jinan Festival 2004, Jinan, November – January 2005
Éblouissement, Jeu de Paume, Paris, June – September (cat.)
Etrangement proche/Seltsam Vertraut, Saarland Museum, Sarrebruck, June – August (cat.)

2003

Le Projet hyperréaliste, C'est arrivé demain, 7e Biennale d'art contemporain de Lyon, cur. Le Consortium, MAC, Lyon, September – January 2004 (cat.)
Le Mur de verre/Glass Wall, device conceived for Faits et gestes, Atelier de mécanique, Parc des Ateliers SNCF, Arles (during Trésors Publics, les 20 ans des FRAC, June – December), July – October
25th International Biennial of Graphic Arts, cur. Christophe Cherié & Lionel Bovier, Ljubljana, June – September (cat.)
Coollustre, cur. Eric Troncy, Collection Lambert en Avignon, Avignon, May – September (cat.)

2002

2002 Taipei Biennial: Great Theatre of the World, Taipei Fine Arts Museum, Taipei, November – March 2003 (cat.)
Light x Eight : The Hanukkah Project 2002, The Jewish Museum, New York, November – February 2003
Sculpture now: works by seven contemporary artists, cur. Michael Rush, Palm Beach Institute of Contemporary Art, Lake Worth, June – August
Audiolab 2, Palais de Tokyo, Paris, January – June

2001

Stéphane Dafflon, Liam Gillick, Xavier Veilhan, Le Spot, Centre d'Art Contemporain, Le Havre, July – September
Dévoluer, Vive les FRAC (suite), IAC, Villeurbanne, June – November
Métamorphoses et clonage, Musée d'art contemporain de Montréal, Montréal, May – September (cat.)

2000

Vivre sa vie, cur. Tanya Leighton, Tramway, Glasgow, November – December (cat.)
Partage d'exotismes, 5e Biennale d'art contemporain de Lyon, cur. Jean-Hubert Martin, Halle Tony Garnier, Lyon, June – September (cat.)
Art Unlimited, Art Basel'01, Basel, June
Xnoo, Espace des Arts, Châlons-sur-Saône, January – April (cat.)
Jour de fête, MNAM-Centre Georges Pompidou, Paris, January – February (cat.)

1999

Abracadabra, cur. Catherine Grenier & Catherine Kinley, Tate Gallery, London, July – September (cat.)
Trouble spot.painting, NICC, MUHKA, Antwerpen, May – August
Photography from the Martin Z. Margulies Collection, The Art Museum at Florida International University, Miami, January – February

1998

Premises. Invested Spaces in Visual Arts, Architecture and Design from France, 1958-1998, Guggenheim Museum Soho, New York, October – January 1999 (cat.)
Coté Sud... Entschuldigung, IAC, Villeurbanne, September – January 1999 (cat.)
La ville, le jardin, la mémoire : 1. La ville, Villa Médicis, Roma, May – August (cat.)

1997

La Collection de la Fondation Cartier pour l'art contemporain, Fondation Cartier pour l'art contemporain, Paris, November – December (cat.)
Povratni-putevi/Aller-Retour, Cetinje Biennale III, Cetinje, September – November (cat.)
Need for Speed, Grazer Kunstverein, Graz, September – October (cat.)
504, cur. John M. Armleder, Zentrum für Kunst, Medien und Design, Braunschweig, June (cat.)
Images, objets scènes, quelques aspects de l'art en France depuis 1978, Le Magasin-CNAC, Grenoble, January – March ; The Contemporary Art Center of Vilnius, Vilnius, November – December (cat.)

1996

Myths and Magical Fantasies, California Center for the Arts Museum, Escondido, October – February 1997 (cat.)
Joint Ventures, cur. Nicolas Bourriaud, Basilico Fine Arts, New York, September – October
Can we talk? Intermission, Basilico Fine Arts, New York, July
Traffic, cur. Nicolas Bourriaud, CAPC, Bordeaux, January – March (cat.)

1995

Le Labyrinthe moral, L'Usine, Le Consortium, Dijon, November – January 1996
Beyond the Borders, Gwangju Biennial, Gwangju, September – November (cat.)
Moral Maze, Le Consortium, Dijon, June – August
Cosmos, des fragments futurs, Le Magasin-CNAC, Grenoble, March – April (cat.)

1994

Still Life, Barbara Gladstone Gallery, New York, December – January 1995
Surface de réparations 2, cur. Eric Troncy, FRAC Bourgogne, Dijon, October – January 1995
Europa'94. Junge europäische Kunst in München, Münchner Order Center, Künstler Werkstatt, Galerie im Rathaus, Raum der Inspektion Medizinische Hermeneutik, München, September

1993

Comme rien d'autre que des rencontres, MUHKA, Antwerpen, December – February 1994
Thing Makers, Beam, Paraplufabriek Tijdelijk Museum, Nijmegen, September – October (cat.)
Christiane Geoffroy, Véronique Joumard, Xavier Veilhan, Le Consortium, Dijon, January – March

1992

I Love You. Richard Fauguet, Pierre Joseph, Philippe Parreno, David Renaud, Lily van der Stokker, Georges Stoll, Xavier Veilhan, FRAC Poitou-Charentes, Hôtel Saint-Simon, Angoulême, October – December (cat.)
Claude Closky, Jean-Jacques Rullier, Xavier Veilhan, Galerie Jennifer Flay, Paris, September – October
Neuvièmes Ateliers Internationaux des Pays de la Loire, FRAC des Pays de la Loire, La Garenne Lemot, Gétigné-Clisson, January – March (cat.)

1991

No Man's Time, cur. Christian Bernard & Eric Troncy, Villa Arson, Nice, July – September
Rêves, Fantaisies, cur. Elein Fleiss, Dominique Gonzalez-Foerster & Bernard Joisten, Galerie du Mois, Paris, January – February

1990

Christmas Show (The Multiple Project Room), Galerie Air de Paris, Nice, December – January 1991
Hôtel Fantasia, Dionysus Projects Foundation, Rotterdam, October – November (cat.)
Le Territoire de l'Art, Laboratoire, Musée Russe, Leningrad, May – July (cat.)
French Kiss, A Talk Show, Halle Sud, Genève, May – June (cat.)

works in situ

2014

Château de Rentilly, centre d'art contemporain, with Bona & Lemercier and Alexis Bertrand, Parc culturel de Rentilly, Bussy-Saint-Martin
Le Corbusier (Bust), Palm Court, Miami Design District
Julian, National Public Art Council, Ronneby Airport, Källinge
Vibration 2, Textile Fashion Center, Borås

2013

Le Mobile du Grand Palais, Centre commercial Beaugrenelle, Paris
Mobile n°9, Chanel Canton Road, Hong Kong
Jean-Marc, 53rd Street & 1330 Avenue of the Americas, New York
Alice, L'Avenue, 99 XianXia Road, HongQiao, Shanghai

2010

Le Carrosse, Place de la République, Metz
Le Mobile, Louis Vuitton's Fifth Avenue Maison, New York

2009

Sophie, Costes Restaurant Le Germain, Paris

2004-2006

Les Habitants, with Renzo Piano Building workshop, public commission, Palais des Congrès, Communauté Urbaine de Lyon

2005

Le Lion, public commission, Place Stalingrad, CUB, Bordeaux

2004

Le Monstre, public commission, Place du Grand Marché, Tours

personal catalogues

Xavier Veilhan, Architectones, Los Angeles : SPA, 2015 (English)
Xavier Veilhan, Paris : Galerie Perrotin, Editions Dilecta, 2015 (French/English/Chinese)
Xavier Veilhan Rays, Zurich : JRP Ringier, 2014 (English)
Laurent Bochet, Double Vues, chronique d'une exposition, Paris : Editions Florence Leoni, 2013 (French/English)
Xavier Veilhan / (IN) Balance, text and interview by Vesela Stretenovi , Washington : The Philips Collection, 2012 (English)
Xavier Veilhan at Hatfield – Promenade, text by Bénédicte Ramade, interview with Jessica Lack, London : Gascoyne Holdings Press, 2012 (English)
Xavier Veilhan 1999-2009, monograph, texts by Jean-Pierre Criqui, Arnault Pierre, Laurent Le Bon, Pierre Senges, interview with Michel Gautier, Dijon : Les Presses du réel (French), Zürich : JRP|Ringier, 2009 (English)
Xavier Veilhan : des expositions comme des paysages, monograph, interview with Coriette Glaas & Emmanuelle Lequeux, Boulogne-Billancourt : Beaux-Arts Editions, Paris : Galerie Emmanuel Perrotin, 2009 (French)
Xavier Veilhan, Light Machines, monograph, texts by Elie During, Dijon : Les Presses du Réel, 2007 (French/English)
Xavier Veilhan, Fantôme, exhibition catalogue, texts by Fernando Casto Florez, Burgos : Caja de Burgos, 2005 (Spanish/Castilian/English)
Le Plein Emploi, exhibition catalogue, texts by Michel Gauthier, Patrick Javault, Håkan Nilsson, John Welchman, Strasbourg : Musée de Strasbourg, 2005 (French/English)
Xavier Veilhan, Vanishing Point, exhibition catalogue, texts by Alison M. Gingeras, Christine Macel, Paris : Centre Pompidou, 2004 (French/English)
La Grotte/La Forêt, artist book, Brétigny-sur-Orge : CAC Brétigny-sur-Orge, 2000
Xavier Veilhan, exhibition catalogue, texts by Dan Cameron, Liam Gillick, Alison M. Gingeras, John Miller, Grenoble : Magasin, 2000 (French/English)
Xavier Veilhan : tableaux 1997-1998, monograph, Kitakyushu : Center for Contemporary Art, Korinsha Press, 1999
Lionel Bovier & Christophe Cherix, Xavier Veilhan, exhibition catalogue, Tours : CCC, Dijon : Le Consortium, Montpellier : FRAC Languedoc-Roussillon, Genève : JRP Editions, 1997 (French/English)
Xavier Veilhan, Les Hommes Rouges, artist book, Genève : Cabinet des estampes du Musée d'art et d'histoire, Lausanne : Ecole cantonale d'art de Lausanne, 1996
Xavier Veilhan : Parvis 3, exhibition catalogue, text by the artist, interview with Bertrand Lavier & Hervé Legros, Pau : Le Parvis, 1995 (French/English)
Xavier Veilhan, artist book, text by the artist, Paris : Galerie Jennifer Flay, 1995 (French/English)
Xavier Veilhan, exhibition catalogue, texts by Béatrice Parent, Angeline Scherf, Xavier Veilhan, Paris : Paris-Musées, 1993 (French)
Xavier Veilhan 1992, artist book, Paris : Galerie Jennifer Flay, 1992
Un centimètre égal un mètre, exhibition catalogue, texts by Eric Troncy, Liam Gillick, Nevers : APAC, Centre d'art contemporain, 1991 (French/English)
Un peu de biologie, exhibition catalogue, interview with Nicolas Bourriaud, Milano : Galleria Fac-Simile, 1990 (Italian/English)

collective books

Anne Martin-Fugier, Artistes, Arles : Actes Sud, 2014 (French)
Les Pléiades, 30 ans de création dans les Fonds régionaux d'art contemporain, Paris : Flammarion, 2013 (French)
Dynamo, un siècle de lumière et de mouvement dans l'art, 1913-2013, Paris : RMN, Grand

Palais, 2013
 Vanessa Schmitz-Grucker, Artistes à l'œuvre, l'art contemporain en pratique, Paris : Eyrolles, 2013 (French)
 Arnault Pierre, Futur antérieur, Paris : M19, 2012
 Futur antérieur, archéomodernisme, rétrofuturisme, streampunk, Paris : Galerie du jour Agnès b ; Marseille : Le mot et le Reste, 2012
 Jean-Paul Fourmentraux, L'Œuvre commune affaire d'art et de citoyen, Dijon : Les Presses du réel, 2012 (French)
 French Window : looking at contemporary art through the Marcel Duchamp Prize, Tokyo : Mori Art Museum, 2011 (Japanese/English)
 Catch me ! Geschwindigkeit fassen, Köln : Verlag der Buchhandlung Walther König, 2010 (English/German)
 Chefs-d'œuvre ?, Metz : Editions du Centre Pompidou-Metz, 2010 (French)
 Le Mont analogue, Quito : Centre cultural Metropolitano, Montevideo : Museo Nacional de Artes Visuales 2010 (French/Spanish)
 C'est la vie, vanités de Pompéi à Damien Hirst, Paris : Flammarion, 2010 (French)
 Léa Gauthier (dir.), French Connection. 88 artistes contemporains, 88 critiques d'art, Montreuil : Blackjack Editions, 2008 (French/English)
 Prospect.1 New Orleans, New York : PictureBox, 2008 (English)
 Sophie Duplaix (dir.), Collection Art Contemporain : la collection du Centre Pompidou, Musée national d'art moderne, Paris : Editions du Centre Pompidou, 2007 (French)
 Daniel Birnbaum, Valérie Gaillaume & Christine Macel (dir.), Airs de Paris, Paris : Centre Georges Pompidou, 2007 (French)
 La Force de l'art 01, Paris : RMN, 2007 (French)
 Yves Aupetitallot (dir.), Magasin 1986-2006, Zürich : JRP|Ringier, 2007 (French/English)
 Luigi Settembrini (dir.), Agua, Sin ti no soy/Water, Without You I'm Not : Third Biennial of Valencia, Milano : Charta, 2005 (Spanish/English)
 L'Œil moteur, Art optique et cinétique 1950-1975, Strasbourg : Musée de Strasbourg, 2005 (French)
 John Armleder & Team 404, Record 404/Lovely Shanghai Music, Genève: Ecart Publications, 2005 (English)
 Éblouissement, Paris : Editions du Jeu de Paume, 2004 (French)
 25th International Biennial of Graphic Arts, Ljubljana : Mednarodni graficni likovni center, Zürich : JRP|Ringier, 2003 (Slovenian/English)
 Après, 7e Biennale d'art contemporain de Lyon, Dijon : Les Presses du réel, 2003 (French)
 Eric Troncy, Coollustre, Weather Everything, Dramatically Different, Dijon : Les Presses du réel, 2003 (French)
 2002 Taipei Biennial : Great Theatre of the World, Taipei : Fine Arts Museum, 2002 (Chinese/French/English)
 Le Prix Marcel Duchamp 2000, Paris : ADIAF, 2001 (French/English)
 Métamorphoses et clonage, Montréal : Musée d'art contemporain de Montréal, 2001 (French/English)
 Be seeing you, Brétigny-sur-Orge : Centre d'art contemporain, 2000 (French/English)
 Sophie Duplaix & Catherine Grenier (dir.), Jour de fête, Paris : Centre Pompidou, 2000 (French)
 Hétérotopies/Heterotopia : Xn 00, Genève : JRP|Ringier, 2000 (French/English)
 Tanya Leighton (dir.), Vivre sa vie, Glasgow : Gatico Editions, 2000 (English)
 Catherine Grenier & Catherine Kinley (dir.), Abracadabra, London : Tate Gallery, 1999 (English)
 Fabrice Hergott (dir.), XXe-MNAM-Collections: une histoire matérielle, Paris : Centre Pompidou, 1999 (French)
 La Ville 1998, La Mémoire 1999, Le Jardin 2000: 1. La Ville, Paris : Paris-Musées, 1998 (French/English/Italian)
 Manifesto Coté Sud... Entschuldigung, Villeurbanne : IAC, Noisiel : La Ferme du Buisson, Centre d'art contemporain, 1998 (French)
 Premises. Invested Spaces in Visual Arts, Architecture and Design from France, 1958-1998, New York : Guggenheim Museum, 1998 (English)
 Xavier Douroux, Franck Gautherot & Eric Troncy (dir.), Compilation – Le Consortium : une expérience de l'exposition, Dijon : Les Presses du réel, 1998 (French)
 Images, objets, scènes. Quelques aspects de l'art en France depuis 1978, Grenoble : Le Magasin, 1997 (French/English)
 La Collection de la Fondation Cartier pour l'art contemporain, Paris : Fondation Cartier, Arles : Actes Sud, 1997 (French)
 Povratni-putevi/Aller-Retour : Cetinjski bijenale III, surestni umjetnika istoka i zapada, Cetinje : Cetinje Biennale, 1997 (Yugoslavian)
 Need for speed, Graz : Grazer Kunstveiren, 1997 (German/English)
 Nicolas Bourriaud (dir.), Traffic, Bordeaux : CAPC, 1996 (French/English)
 Myths and Magical Fantasies, Escondido : California Center for the Arts Museum, 1996 (English)
 Eric Troncy (dir.), Surface de Réparations, Dijon: FRAC Bourgogne, 1995 (French/English)
 Cosmos, des fragments futurs, Grenoble : Le Magasin, 1995 (French/English)
 Beyond the Borders, Seoul : Kwangju Biennial Foundation, 1995 (English/Korean)
 Catherine Millet, L'Art contemporain en France, Paris : Flammarion, 1994, 3rd revised edition (French)
 Europa'94, Junge europäische Kunst in München, München: Hypo-Kulturstiftung, Europa'94, 1994 (German)
 Thing Makers, Nijmegen : Beam, Antwerpen : Dennis Anderson Gallery, 1993 (English/Dutch)
 Comme rien d'autre que des rencontres, Antwerpen : MUHKA, 1993 (French/English/Dutch)
 Neuvièmes Ateliers Internationaux des Pays de la Loire 1992, Gétigné-Clisson : FRAC des Pays de la Loire, 1992 (French)
 Eric Troncy (dir.), No Man's Time, Nice : Villa Arson, 1991 (French/English)
 Le Territoire de l'Art, Laboratoire, Leningrad : Musée Russe, Paris : Institut des Hautes Etudes en Arts Plastiques, 1990 (French/Russian)
 Hôtel Fantasia, Rotterdam : Dionysus Projects Foundation, 1990 (Dutch)
 French Kiss, A Talk Show, Genève : Halle Sud, 1990 (French)

press

Eric Loret, "Xavier Veilhan, tableaux nocturnes", Next Libération, 12 septembre 2014
 Aliide Naylor, Kevin O'Flynn, "French artist sets Moscow landmark on fire", The St. Petersburg Times n°1812, May 26, 2014
 Stéphane Malfette, "Quand l'art contemporain monte sur scène", Art Press n°406, décembre 2013
 Sam Steverlynyck, "In the Belly of the Architect", Damn n°41, November/December 2013, pp.70-74
 Marie Maertens, "Entretien – Xavier Veilhan", Slash.fr, 18 novembre 2013
 Janelle Zara, "Xavier Veilhan on resculpting Le Corbusier for Cité Radieuse art space", Blouinartinfo.com, July 4, 2013
 Xavier Veilhan, "Fonction oblique : une discussion entre Claude Parent et Xavier Veilhan", L'Officiel Art n°6, juin – juillet – août 2013
 Carren Jao, "'Architectones' by Xavier Veilhan at Sheats-Goldstein House, LA", Wallpaper, April 25 2013
 Craig Nakano, "Artist Xavier Veilhan takes on Lautner's Sheats-Goldstein house", Los Angeles Times, April 25, 2013
 Isabelle Bernini, "Xavier Velhan vs Alexander Calder, 'Calder Mobile'", L'Officiel Art n°5, mars/mai 2013, pp.26, 144-145
 Timothée Chaillou, "In conversation with Xavier Veilhan", Annual Magazine, 2012, pp.237-240
 Yann Perreau, "Xavier Veilhan", Artpress n°395, décembre 2012, p.16
 Carren Jao, "'Architectones' by Xavier Veilhan at Richard Neutra's VDL House, LA", Wallpaper,

August 16, 2012

Janelle Zara, "Resurrecting Richard Neutra: Xavier Veilhan on his VDL House interventions", Artinfo.com, August 16, 2012

Vassily Verrecchia, "Interview Xavier Veilhan", Saturday Magazine n°1, summer 2012, pp.95-100

"Interview Xavier Veilhan", Art Review n°58, April 2012

Nicolas-Xavier Ferrand, "Rock the Tour Eiffel", Hors-d'œuvre n°27, septembre 2011

Arnauld Pierre, "Une métaphore moderniste", 20/27 n°5, 2011

Pierre-Evariste Douaire, "Interview Xavier Veilhan", Part-art.com, 5 novembre 2011

Aurélien Le Génissel, "Xavier Veilhan", Neo 2, octobre 2011

Amy Serafin, "Up in the air", Wallpaper, April 2011

David Ebony, "Xavier Veilhan : Motion on the Mount", Art in America, August 12, 2010

Lisa Movius, "Shanghai hosts the world", Art in America, June - July 2010

Sandrine Andrews, "Aujourd'hui le chef-d'œuvre existe-t-il encore?", Dada n°156, mai 2010

Rafael Magrou, "Xavier Veilhan scans and sculpts architects", Mark n°24, February - March 2010

Xavier Veilhan, "En formes/In shapes", A'A' n°374, octobre - novembre 2009

Emma Lavigne, "L'héritage de Calder, une poétique de l'œuvre ouverte", Beaux-Arts Magazine, hors-série "Calder : les années parisiennes", 2009

Sarah Ilher-Meyer, "Veilhan à Versailles : la représentation comme pouvoir", 02, octobre 2009

Pierre Tillet, "Générique/Spécifique, entretien avec Xavier Veilhan", Les Cahiers du MNAM n°109, automne 2009

Alfred Escot, "Un architetto alla mia tavola", Case da Arbitare n°933, agosto 2009

Judicaël Lavrador, "Xavier Veilhan au château de Versailles, voyage dans le futur", Beaux-Arts Magazine n°303, septembre 2009

Yan Céh, "A la cour de Xavier V", Blast, été 2009

Jeff Rian, "Xavier Veilhan, Furtivo", Purple Magazine n°10, fall - winter 2008/2009

Justin Morin, "A very contemporary artist", Zoo Magazine n°21, 2008/2009

Xavier Veilhan, "Amish Vibration: du croquis au collectionneur... Propos du maître", Technikart hors-série, novembre 2008

Caroline Cros, "La sculpture contemporaine en 5 actes", Beaux-Arts Magazine n°291, septembre 2008

Jean-Max Colard, "Xavier Veilhan, Galerie Emmanuel Perrotin", Artforum, September 2008

Timothée Chaillou, "La réalité n'est que mouvement, Xavier Veilhan et Sébastien Teller, esprits furtifs", Intersection n°2, printemps 2008

Marta Kriszenbaum, "Xavier Veilhan", Voxpop n°2, janvier - février 2008

Cédric Saint-André Perrin, "Interview Xavier Veilhan", Magazine n°41, octobre - novembre 2007

Corinne Henry, "Xavier Veilhan prend un peu d'AIR", Le Monde 2, mai - août 2007

Jill Gasparina, "Le Cauchemar de Greenberg", Les Cahiers du MNAM n°101, automne 2007

Pierre Tillet, "Xavier Veilhan", Frog n°4, automne - hiver 2006

Nicolas Bourriaud, "Le scénario et l'effet spécial", Art Press 2 n°1 "La scène française", mai - juillet 2006

Jill Gasparina, "Xavier Veilhan. Dreams never end", Art 21 n°6, mars - avril 2006

Vincent Pécoil, "Xavier Veilhan, Galerie Emmanuel Perrotin", Flash Art n°247, March - April 2006

Pierre-Evariste Douaire, "Xavier Veilhan, Sculptures automatiques", Paris-art.com, février 2006

Amélie Darras, "Xavier Veilhan au Musée d'Art moderne et contemporain de Strasbourg", Archistorm n°17, janvier - février 2006

Roxana Azimi, "Zoom sur trois artistes français", Le Monde, 1er janvier 2006

Anaïd Demir, "Rétrospective, Le Plein Emploi sur un plateau", Le Journal des Arts

n°227, 16 décembre 2005 - 5 janvier 2006

Stéphanie Moïsdon, "Black listed", Self Service n°23, winter 2005

Damien Sausset, "Dans le monde rêvé de Xavier Veilhan. Visite d'atelier", Connaissance des Arts n°633, décembre 2005

Manou Farine, "Xavier Veilhan surexposition", L'Œil n°575, décembre 2005

Pierre-Evariste Douaire, "Xavier Veilhan, interview", Paris-art.com, 25 mai 2005

Ken Johnson, "Art in Review : Xavier Veilhan, 'The Photorealist Project'", New York Times, November 26, 2004

Sophie Roulet, "Habiter une œuvre d'art", Beaux-Arts Magazine, hors-série n°14 "Vies modes d'emploi", novembre 2004

Michel Gauthier, "Xavier Veilhan, recto & verso", Art Press n°304, septembre 2004

Jean-Max Colard, "Xavier Veilhan, Centre Georges Pompidou", Artforum, September 2004

Jean-Max Colard, "Nos années 90, Pierre Huyghe et Xavier Veilhan", Les Inrockuptibles, 22-28 septembre 2004

Tom Morton, "Back to reality", Frieze n°83, May 2004

Jean-Pierre Criqui, "Le Plongeon", Les Cahiers du MNAM n°87, printemps 2004

Håkan Nilsson, "Xavier Veilhan, connecting things", Merge n°13, spring 2004

Mariano Mayer, "Xavier Veilhan", Artecontexto n°2, primavera 2004

Seungduk Kim, "Xavier Veilhan", Wolgan Misool n°227, December 2003

Christine Macel, "Dada et moi, Vingt-huit artistes répondent à un questionnaire établi et présenté par Christine Macel", Les Cahiers du MNAM n°85, automne 2003

Håkan Nilsson, "Cry all the way to the bank", Merge n°12, October 2003

Paul Ardenne, "C'est arrivé demain, 7e Biennale d'art contemporain", Art Press n°293, septembre 2003

Véronique d'Auzac de Lamartinie, "Xavier Veilhan logische Arbeiten/The Logical Work of Xavier Veilhan", Parkett n°64, May 2002

David Perreau, "Entrevista a Xavier Veilhan", Ars nova n°1, enero 2002

Grazia Quaroni, "Xavier Veilhan en el espacio 13 de la Miro", Ars nova n°1, enero 2002

Bennett Simpson, "Talking shop Xavier Veilhan", Artext n°75, November - January 2001/2002

Elisabetta Rota, "Xavier Veilhan", Flash Art n°231, December 2001

Michel Gauthier, "Hestia et Hermès. Sur Le Feu de Xavier Veilhan", Les Cahiers du MNAM n°77, automne 2001

Jean-Max Colard, "Xavier Veilhan", Artforum, February 2001

Eric Troncy, "Les objets de désir de Xavier Veilhan", Beaux-Arts Magazine n°200, janvier 2001

Eric Troncy, "Pop today", Beaux-Arts Magazine, hors-série "Les Années Pop", 2001

Judicaël Lavrador, "Easy Geometry", 02 n°19, 2001

Alexis Vaillant, "L'homme à tout faire", Kunst-Bulletin, décembre 2000

Jean-Max Colard, "Technique de pointe", Les Inrockuptibles n°264, 7-13 novembre 2000

Eric de Chassey, "Xavier Veilhan", L'Œil n°520, octobre 2000

Guillaume Mansart, "L'économie du collectif. Entretien avec Lionel Bovier", Hors-d'œuvre, été 2000

Frank Perrin, "Xavier Veilhan", Crash n°9, septembre - octobre 1999

Guitemie Maldonado, "Veilhan, de la Twingo à la Ford T", L'Œil n°509, septembre 1999

Wolgan Misool, "Abracadabra", The Monthly Art Magazine, September 1999

Louisa Buck, "The fun factory", The Times Magazine, UK edition, July 10, 1999

Natacha Wolinski & Véronique Bouruet-Aubertot, "Images numériques, nouvelle mode ou nouveau monde ?", Beaux-Arts Magazine n°174, novembre 1998

Lionel Bovier, "Conversación con Xavier Veilhan", Arte y Parte n°13, febrero - marzo 1998

Eric Troncy, "Xavier Veilhan, le complot illusionniste", Beaux-Arts Magazine n°164, janvier 1998

Håkan Nilsson, "Veilhan's Vehement Velocity", Merge n°1, 1998

Kim Levin, "Xavier Veilhan", The Village Voice, January 10-17, 1998

Ken Johnson, "Xavier Veilhan", The New York Times, 5 December 1997

Pascaline Cuvelier, "Letter from Paris : City of Sights", Artforum vol. XXXVI, n°3, November 1997

Eric Troncy, "Le spectateur et l'accident", Art Press n°226, juillet - août 1997

Frank Perrin, "Manifesto mutationniste", Blocnotes n°14, janvier - février 1997

Eric Troncy, "Xavier Veilhan. Galerie Jennifer Flay & Caroline Bourgeois", Flash Art International vol. XXIX, n°191, November – December 1996
Giorgio Verzotti, "Traffic", Artforum vol. XXXIV, n°9, May 1996
Cyril Jarton, "Le rire selon Xavier Veilhan", Beaux-Arts Magazine n°131, février 1995
Lionel Bovier, "Xavier Veilhan. CCC Tours", Flash Art International vol. XXVIII, n°183, summer 1995
Armelle Leturcq, "Xavier Veilhan. CCC Tours, FRAC Languedoc Roussillon", Blocnotes n°9, été 1995
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Pascal Pique, "Geoffroy, Joumard, Veilhan, Le Consortium, Dijon", Blocnotes n°2, printemps 1993
Maïten Bouisset, "Carré d'as dans les salles de l'Arc", Art Press n°179, avril 1993
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Olivier Zahm, "L'école est finie !!? Entretien avec François Roche et Xavier Veilhan", Purple Prose n°1, automne 1992
Marie-Ange Brayer, "Xavier Veilhan, l'image numérique", Art Press n°171, juillet – août 1992
Nicolas Bourriaud, "Figuration in an Age of Violence", Flash Art International vol. XXV, n°162, January – February 1992
Nicolas Bourriaud, "Xavier Veilhan: une implacable négation de la sculpture par la sculpture", Globe n°63, décembre – janvier 1991/1992
Eric Troncy, "No Man's Time", Flash Art International vol. XXIV, n°161, November – December 1991
Paula Gioioso, "Xavier Veilhan/Galleria Fac-Simile", Tema Celeste n°27-28, November – December 1990
Eric Troncy, "French Models", Artscribe n°83, September – October 1990

media

2015
Architectones by Xavier Veilhan, documentary by François Combin, Paris : Urubu films, 72'

2009
Veilhan Versailles, documentary by Jordan Feldman, Paris : RMN, 52'

2005
Xavier Veilhan 256 jours, documentary by Jordan Feldman, Zürich : JRP|Ringier, 90'

museums and public collections

National Museum of Contemporary Art, Korea
Seonhwa Art @ Culture Foundation, Seoul, Korea
Foundation for Contemporary Art Viktor Pinchuk, Kiev, Ukraine
Musée d'Art Contemporain de Montreal, Canada
Samuel P. Harn Museum of Art, Gainesville, Florida, USA
Henry Art Gallery, University of Washington, Seattle, USA
Musée d'Art Moderne et Contemporain, Genève (MAMCO), Suisse
Cercle des Estampes, Genève, Suisse
Europaisches Patentamt, Munchen, Germany
Musée National d'Art Moderne, Paris
Fonds National d'Art Contemporain, Paris
Musée d'Art Moderne de la Ville de Paris
Musée d'Art Moderne et Contemporain, Strasbourg
Centre d'Art Contemporain, Brétigny-sur-Orge
Fonds Municipal d'Art Contemporain, Paris
FRAC Aquitaine
FRAC Franche-Comté
FRAC Bourgogne
FRAC Nord-Pas de Calais
FRAC Pays de la Loire
FRAC Poitou-Charentes
FRAC PACA (Provence-Alpes-Côte d'Azur)
FRAC Rhône-Alpes
FRAC Haute-Normandie
FRAC Languedoc Roussillon

Xavier Veilhan é representado pela Galeria Nara Roesler

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