

not vital

galeria

nara roesler



sobre **Not Vital**

Not Vital (b.1948) nasceu na aldeia de Sent, no vale alpino de Engadin (Suíça). Atualmente, ele vive e trabalha entre o Rio de Janeiro, Pequim e Sent. Vital estudou Arte em Paris e em Roma antes de mudar-se para Nova York em 1976. O artista é um escultor heterodoxo em vários aspectos, inclusive porque produz extraordinárias impressões e desenhos, além de pintar retratos (a partir de 2009). Desde 2000, sua prática se expandiu, passando a incluir construções, como casas, escolas, torres, pontes e túneis, e diluindo a fronteira entre arte e arquitetura. Essas construções são estruturas permanentes e muitas podem ser vistas no parque de esculturas de Vital em Sent - bem como na Bélgica, Brasil, Indonésia, Níger e Patagônia. Vital vive uma vida nômade, o que influencia diretamente seu trabalho, já que utiliza materiais e artesãos locais com frequência. Por exemplo: trabalhou com vidreiros em Murano (Itália); com artesãos da prata tuaregues em Níger; com produtores de papel no Butão; e com soldadores de aço e carpinteiros em Pequim. Vital trabalha principalmente com temas relacionados aos animais e à natureza, mas nos apresenta essas imagens familiares de maneiras completamente inesperadas.

Vital realizou exposições individuais recentes nas seguintes instituições: Museo d'Arte di Mendrisio, em Mendrisio (2015), Musées d'Art et d'Histoire, em Genebra (2014); Isola di San Giorgio Maggiore, em Veneza (2013); Ullens Centre for Contemporary Art, em Pequim (2011); Museo Cantonale d'Arte di Lugano (2007); The Arts Club of Chicago (2006); e Kunsthalle Bielefeld (2005). Em 2001, o artista participou da 49ª Bienal de Veneza (com curadoria de Harald Szeeman). Seu trabalho está representado em coleções públicas no mundo todo, entre elas o Carnegie Institute, em Pittsburg; o Dallas Museum of Art, em Dallas; o Solomon R. Guggenheim Museum, em Nova York; o Kunstmuseum Bern, em Berna; o Kunsthalle Bielefeld, em Bielefeld; o Kunstmuseum Luzern, em Lucerna; o Musées d'Art et d'Histoire, em Genebra; o Museum of Fine Arts, em Boston; o Museum der Moderne, em Salzburgo; o Philadelphia Museum, na Philadelphia; The Museum of Modern Art, em Nova York; The Ashmolean Museum, em Oxford; The Brooklyn Museum, no Brooklyn; e o Toyota Municipal Museum of Art, em Aichi.

about **Not Vital**

Not Vital (b.1948) is from the mountain village of Sent, located in the Engadin valley (Switzerland). He currently lives and works in Rio de Janeiro, Beijing, and Sent. Vital studied art in Paris and Rome before moving to New York in 1976. He is an unconventional sculptor in many ways, not least because he also produces extraordinary prints, drawings and, (since 2009) portrait paintings. Since 2000, his practice has expanded to include buildings such as houses, schools, towers, bridges and tunnels, which blur the boundaries between art and architectures. These constructions are permanent structures, many of which can be seen in his sculpture park in Sent - as well as in Belgium, Brazil, Indonesia, Niger and Patagonia. Vital leads a nomadic life, and this directly influences his work, as he often engages with local materials and craftsmanship. For example: in Murano (Italy) he worked with glassblowers; in Niger with the Tuareg silversmiths; in Bhutan with papermakers, and in Beijing with steel welders and woodworkers. The subject matter often revolves around animals and nature, yet Vital presents these familiar sights to us in wholly unexpected ways.

Vital has recently had solo institutional exhibitions at: Museo d'Arte di Mendrisio, Mendrisio (2015), Musées d'Art et d'Histoire, Geneva (2014); Isola di San Giorgio Maggiore, Venice (2013); Ullens Centre for Contemporary Art, Beijing (2011); Museo Cantonale d'Arte di Lugano (2007); The Arts Club of Chicago (2006); and Kunsthalle Bielefeld (2005). In 2001 took part in the 49th Venice Biennale (curated by Harald Szeeman). His work is included in public collections around the world including: Carnegie Institute, Pittsburg; Dallas Museum of Art, Dallas; Solomon R. Guggenheim Museum, New York City; Kunstmuseum Bern, Bern; Kunsthalle Bielefeld, Bielefeld; Kunstmuseum Luzern, Lucerne; Musées d'Art et d'Histoire, Geneva; Museum of Fine Arts, Boston; Museum der Moderne, Salzburg; Philadelphia Museum, Philadelphia; The Museum of Modern Art, New York City; The Ashmolean Museum, Oxford; The Brooklyn Museum, Brooklyn; Toyota Municipal Museum of Art, Aichi.

esculturas/sculptures



700 Snowballs 2015 -- 700 peças de vidro soprado/700 individually blown glass balls



700 Snowballs 2015 -- 700 peças de vidro soprado/700 individually blown glass balls



Head Qinlang 2014 -- aço inox revestido em PVD/stainless steel with PVD coating -- 112 x 92 x 107 cm



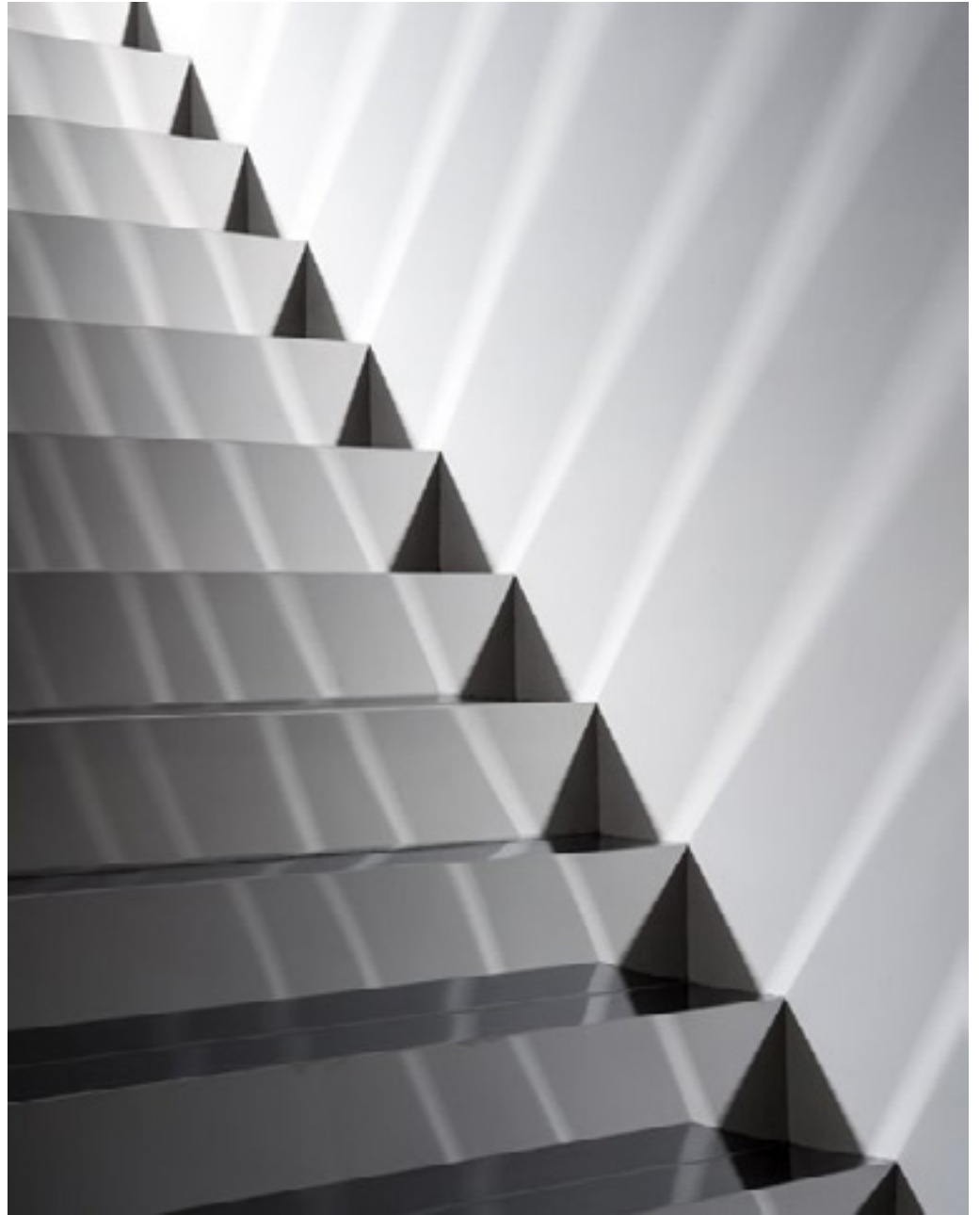
Head selfportrait 2013 -- aço inox revestido em PVD/stainless steel with PVD coating -- 190 x 160 x 125 cm



Ou 2013 -- aço inox/stainless steel -- 297 x 770 x 25 cm



Sta(i)r(e) 2013 -- aço inox/stainless steel --528 x 860 x 568 cm



Sta(i)r(e) 2013 -- detalhe/detail



(Mongolian) Cow Dung 2013 -- bronze/bronze -- 4 x 28 x 22 cm



Leading the Way 2012 -- aço inox/stainless steel -- 777 x ø 16 cm



Walking Stick 2012 -- aço inox/stainless steel -- 349 x ø 10 cm



Piz Nair 2011 -- carvão e aço inox/coal and stainless steel -- 102 x 70 x 49 cm



Moon No 2 2011 -- aço inox/stainless steel -- 170 ø



625 2010 -- fibra de vidro e sabão/fiberglass and soap -- 300 x 150 x 140 cm



Tongue 2010 -- aço inox/stainless steel -- 520 x 105 x 125 cm



Unpleasant Object 2008 -- aço inox/stainless steel -- 315 x 145 x 143 cm



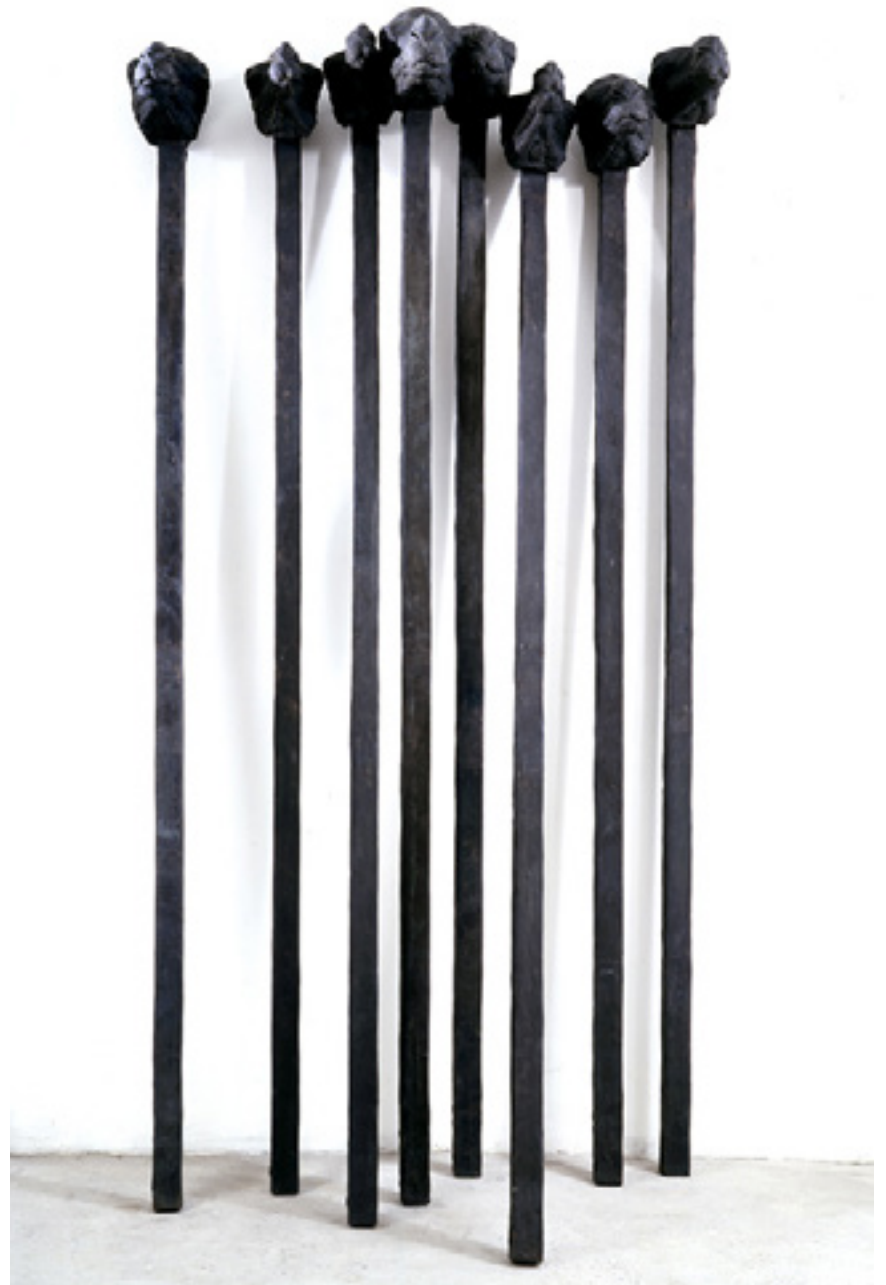
Lotus Blumen 2007 -- alumínio/aluminium -- 300 x 50 x 50 cm



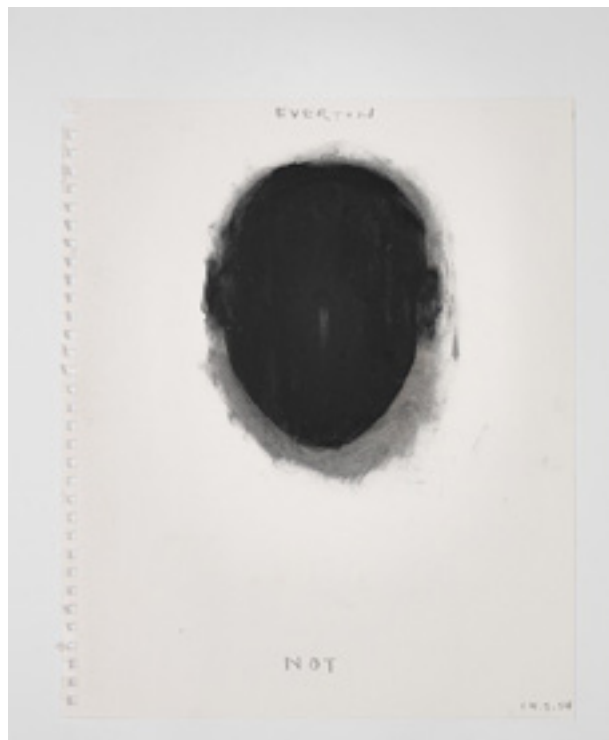
Moon 2004 -- mármore carrara/carrara marble -- 140 ø



Sled 2003 -- mármore carrara/carrara marble -- 150 x 30 x 40 cm



Herd 1990 -- bronze/bronze -- 328 x 188 x 71 cm







Li Gao 2012 -- óleo sobre tela/oil on canvas -- 138 x 107,3 cm



Young Rembrandt 2010 -- óleo sobre tela/oil on canvas -- 73 x 53 cm

Wei Wei 2012 -- óleo sobre tela/oil on canvas -- 138 x 108 cm



Getting Bold 2003 -- técnica mista sobre papel/mixed media on paper -- 43.3 x 35.6 cm



sem título/untitled 1986 -- acrílica, grafite, óleo/acrylic, graphite, oil-stick on paper -- 191.5 x 152.5 cm

Study for Strange Fruit 1985 -- acrílica, grafite, óleo/acrylic, graphite, oil-stick on paper -- 191.5 x 152.5 cm

I only realized its purity when the tower was built. There is not one element that needs to be removed or added to the building. It is in itself pure. That's when I had the idea of building one building to watch the sunset on every continent not unlike the US who build military bases on each continent.

prédios/buildings

House to Watch the Sunset in Paraná do Mamori

In 2011 Vital bought a house in the Santa Teresa district of Rio de Janeiro. Here he lives and works for 2 months a year. In 2014 he traveled to Manaus and visited the Amazon jungle. He decided to buy land in Paraná do Mamori. He is building a *House to Watch the Sunset* there. His goal is to build a *House to Watch the Sunset* on every continent. The first was built in 2001 in Niger using mud bricks. Other such houses are planned in Mongolia, Thailand, and Switzerland. *The House to Watch the Sunset* always takes on the same form and dimensions, but Vital uses local materials for each. In Brazil this is wood. The purpose of the structure invokes the 18th-Century Romantic sublime notion of allowing oneself to be totally absorbed within nature. To build a house whose sole function is to watch the sunset, the spectator moving from one level to the other with the changing height of the sunset, is poetic and transcendental. Furthermore, there exists ancient influences informing *House to Watch the Sunset*. The concept of the house, in contrast with the sophisticated Minimalist form, is archaic and pagan in its almost worshipful dedication to nature, of the sun in particular.

parana do mamori



House to Watch the Sunset 2015 -- under construction -- Paraná do Mamori



House to Watch the Sunset 2015 -- under construction -- Paraná do Mamori

Patagonia

In 2008 Vital went to Lago General Carrera in Patagonia, Chile, for the first time. His mission was to look at land on which to build a house to watch the sunset, so as to continue his quest to have one on each continent. He quickly bought a small island and named it NotOna (Ona being the name of the indigenous tribe that once inhabited the region). The island is naturally composed of marble, and comprises his largest project to date. The landscape and setting are exquisite, with extraordinary jagged mountains, water-reflections, clouds, and intense sunsets. Although Vital's intention was to build on the island, he soon became convinced that it was too beautiful to be built on, so he decided to excavate a 50-metre long, 2-metre wide shelter and then polished its floor to create the 'house' – one continuous piece of marble. Thus he created a hidden, monolithic sculpture. The ceiling is domed and in the middle of the tunnel is a curiously spiritual cupola-like room. From here one can see the view out from both ends of the tunnel, both are beautifully framed and designed to be able to see the sunset and the moonrise. Meanwhile the entire island was transformed into a piece of sculpture that demonstrates the many different ways in which marble can appear – veined, polished, rough, under vegetation, in the caves, and under the water. In daytime the house is practically invisible and at night the light in the tunnel marks a bright and mysterious spot in the darkness, which can be seen from miles away, like a lighthouse.

This is sculpture married with architecture, requiring structural engineers and architects in order to be executed. It is also the closest Vital has come to the realm of Environmental Art, due to the fact that he is not building on the land, but is working with the land. NotOna Tunnel becomes one of Vital's buildings, but the way form and concept are united, and the uncompromising material concerns, make the approach fundamentally sculptural. It is important to remember here that to Vital, any sculpture that is big enough for him to lie, sleep, stand or sit in is a house. Yet he approaches the house as a sculpture: material comes first, function and practicality are secondary concerns.

notona island



NotOna Island 2009 -- Patagonia, Chile



NotOna Island 2009 -- Patagonia, Chile



Niger

In 2000, Swiss-born sculptor Not Vital moved to Agadez, Niger, where he bought land among the local, nomadic Tuareg people and began to make sculptural adobe buildings. Each of Vital's buildings emphasizes social and cultural functions in addition to adding sculptural beauty to the community. The first building was a house called the Mekafoni. He later built the Makaranta, a school in the form of a step pyramid, where 450 local children sit on the steps during class rather than going to an indoor classroom.

Working in the tradition of land art, Vital continued to create sculptural structures in the Agadez desert around the Aladab Oasis until 2007, collaborating with local craftsmen on the construction of his projects, each dedicated to one single purpose. These include The House Against Heat and Sandstorms, The House to Watch the Moon, The House to Watch the Sunset, The House for 8 Brothers, and The 10th House. All of the buildings were financed by the artist himself.

agadez





Sunset House 2005 -- Agadez, Niger



Sandstorm House 2006 -- Aladab, Niger



Moon House 2006 -- Agadez, Niger



Makaranta School 2003 -- Agadez, Niger

Not Vital é representado pela Galeria Nara Roesler.
Para mais informações, textos, currículo, por favor contacte **pesquisa@nararoesler.com.br**
Not Vital is represented by Galeria Nara Roesler
For more information, essays, full cv, please contact the gallery at **pesquisa@nararoesler.com.br**



www.nararoesler.com.br