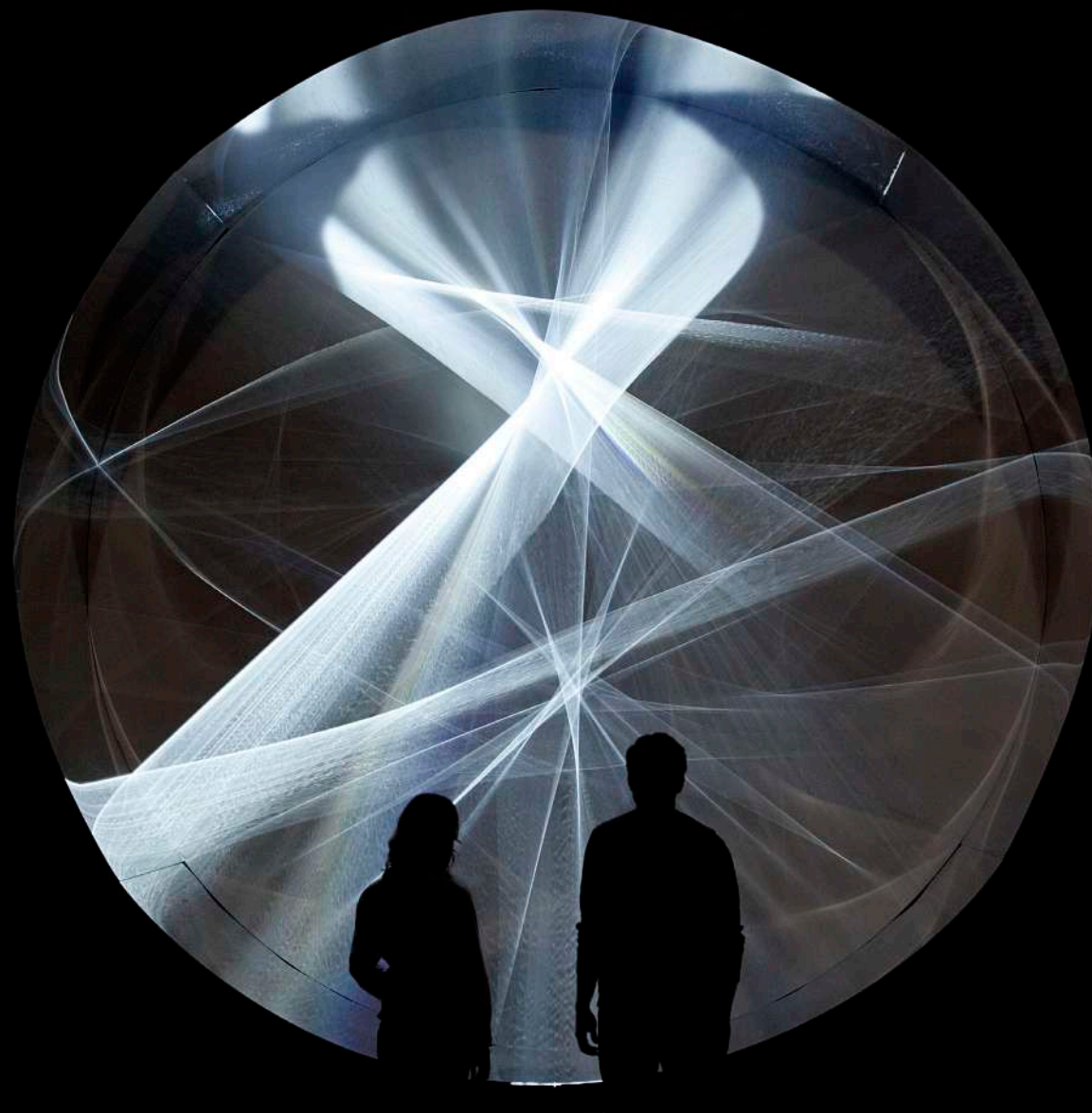


nara roesler

julio le parc



julio le parc

b. 1928, Mendoza, Argentina

d. 2026, Cachan, France

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

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

[click to see full cv](#)

selected solo exhibitions

- *Julio Le Parc: light. color. action.* Tate Modern, London, UK (2026)
- *Julio Le Parc: The Discovery of Perception*, Palazzo Delle Papesse, Siena, Italy (2024)
- *Quintaesencia*, Museo de Arte Contemporáneo Atchugarry (MACA), Punta del Este, Uruguay (2023)
- *Julio Le Parc: Un Visionario*, Centro Cultural Néstor Kirchner, Buenos Aires, Argentina (2019)
- *Julio Le Parc 1959*, Metropolitan Museum of Art (Met Breuer), New York, USA (2018)
- *Julio Le Parc: Da forma à ação*, Instituto Tomie Ohtake (ITO), São Paulo, Brazil (2017)
- *Julio Le Parc: Form into Action*, Perez Art Museum, Miami, USA (2016)

selected group exhibitions

- *Electric Dreams: Art and Technology Before the Internet*, Tate Modern, London, UK (2024)
- *Parallel Inventions: Julio Le Parc, Heinz Mack, Nara Roesler*, New York, USA (2023)
- *Action <-> Reaction: 100 Years of Kinetic Art*, Kunsthal Rotterdam, Rotterdam, The Netherlands (2018)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Garage Museum of Contemporary Art, Moscow, Russia (2018); Sesc Pinheiros, São Paulo, Brazil (2018); Museum of Modern Art, Warsaw, Poland (2017)
- *Kinesthesia: Latin American Kinetic Art, 1954–1969*, Il Pacific Standard Time: LA/LA (Il PST: LA/LA), Palm Springs Art Museum (PSAM), Palm Springs, USA (2017)
- *Retrospect: Kinetika 1967*, Belvedere Museum, Vienna, Austria (2016)
- *The Illusive Eye*, El Museo del Barrio, New York, USA (2016)

selected collections

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

5	surfaces
12	continuels mobiles
18	lumières
23	déplacements
26	contorsions
32	reliefs
34	salles de jeux
41	surface couleurs
48	modulations
57	alchimies
67	torsions

surfaces

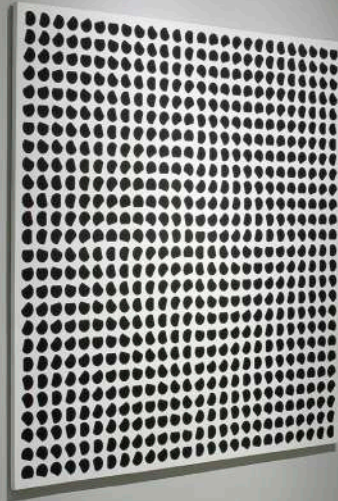
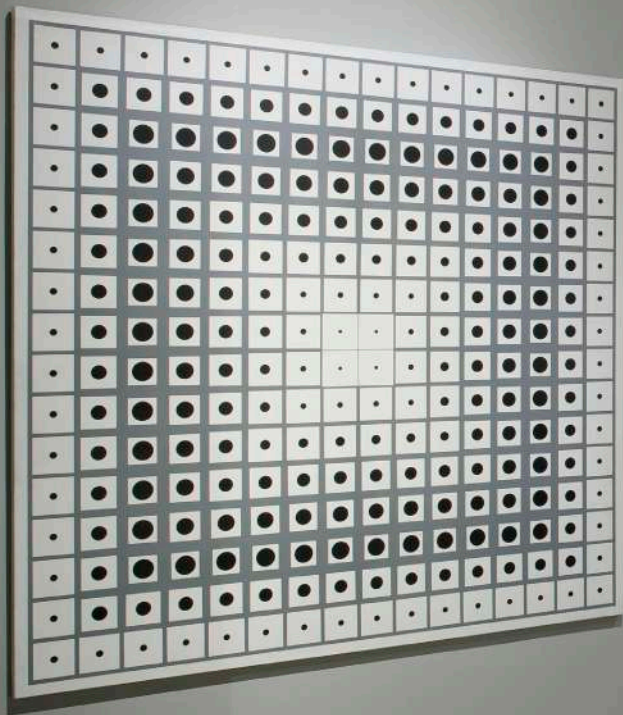
This is the earliest series of works by Julio Le Parc and serves as the foundation for all his subsequent exploration. As he studied art in Argentina during the 1940s and 1950s, the artist was influenced by the discussions surrounding geometric abstract painting that were becoming increasingly prominent in the country and throughout Latin America.

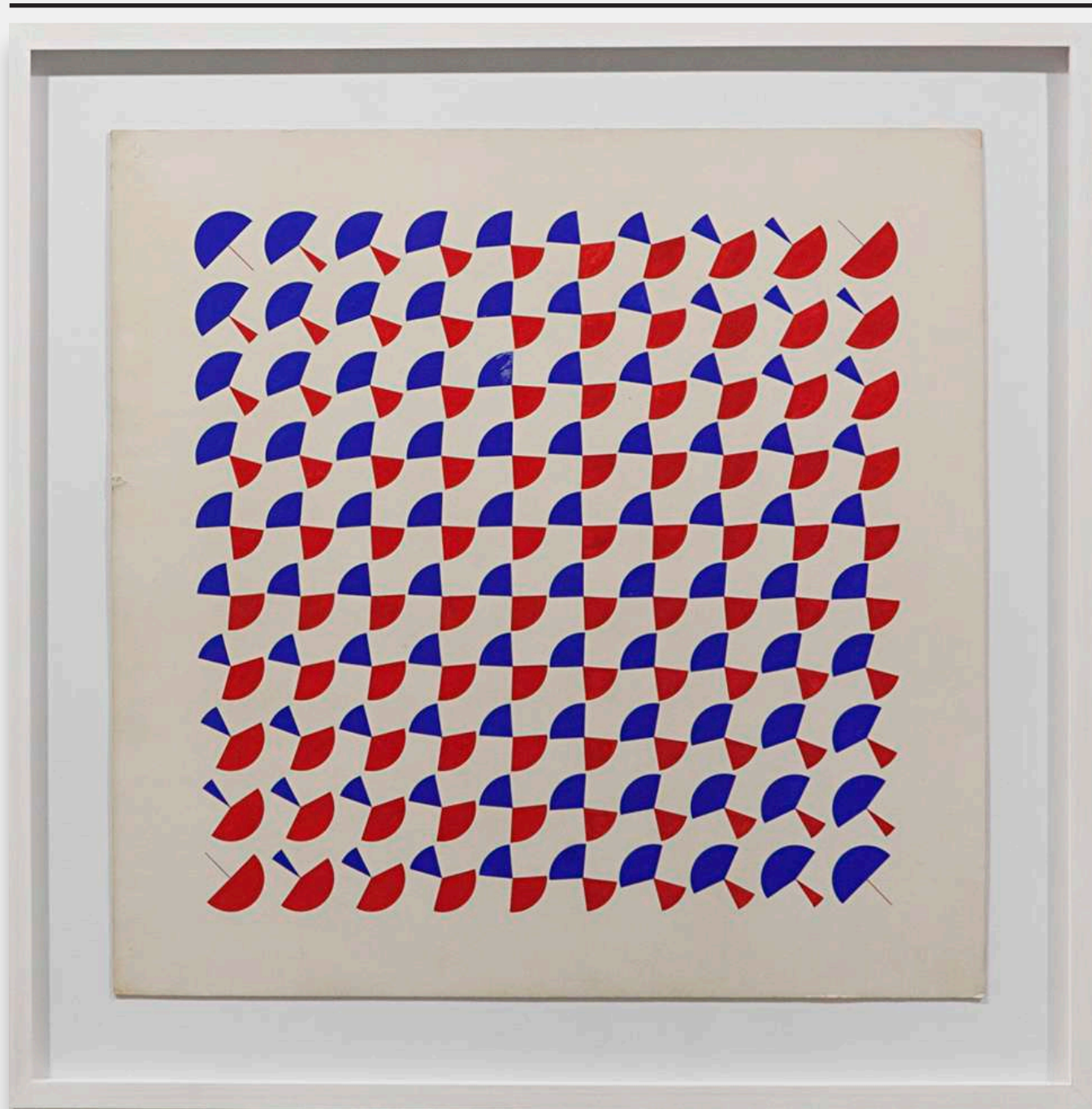
The first “surfaces” date back to 1958, after Le Parc had moved to France, where informal abstraction dominated the art scene. Contrary to this trend, the artist, like Mondrian, believed that artwork should be free from figurative and subjective elements, focusing solely on the pictorial elements composing the surface of the canvas and studying their pure compositional forces without figurative representation.

*Séquences de rotation
sur blanc et noir, 1959/2014*
acrylic paint on canvas
200 x 200 cm
78.7 x 78.7 in

→
exhibition view
Julio Le Parc: Form into Action,
Perez Art Museum, Miami,
EUA, 2016
photo © Guillaume Ziccarelli



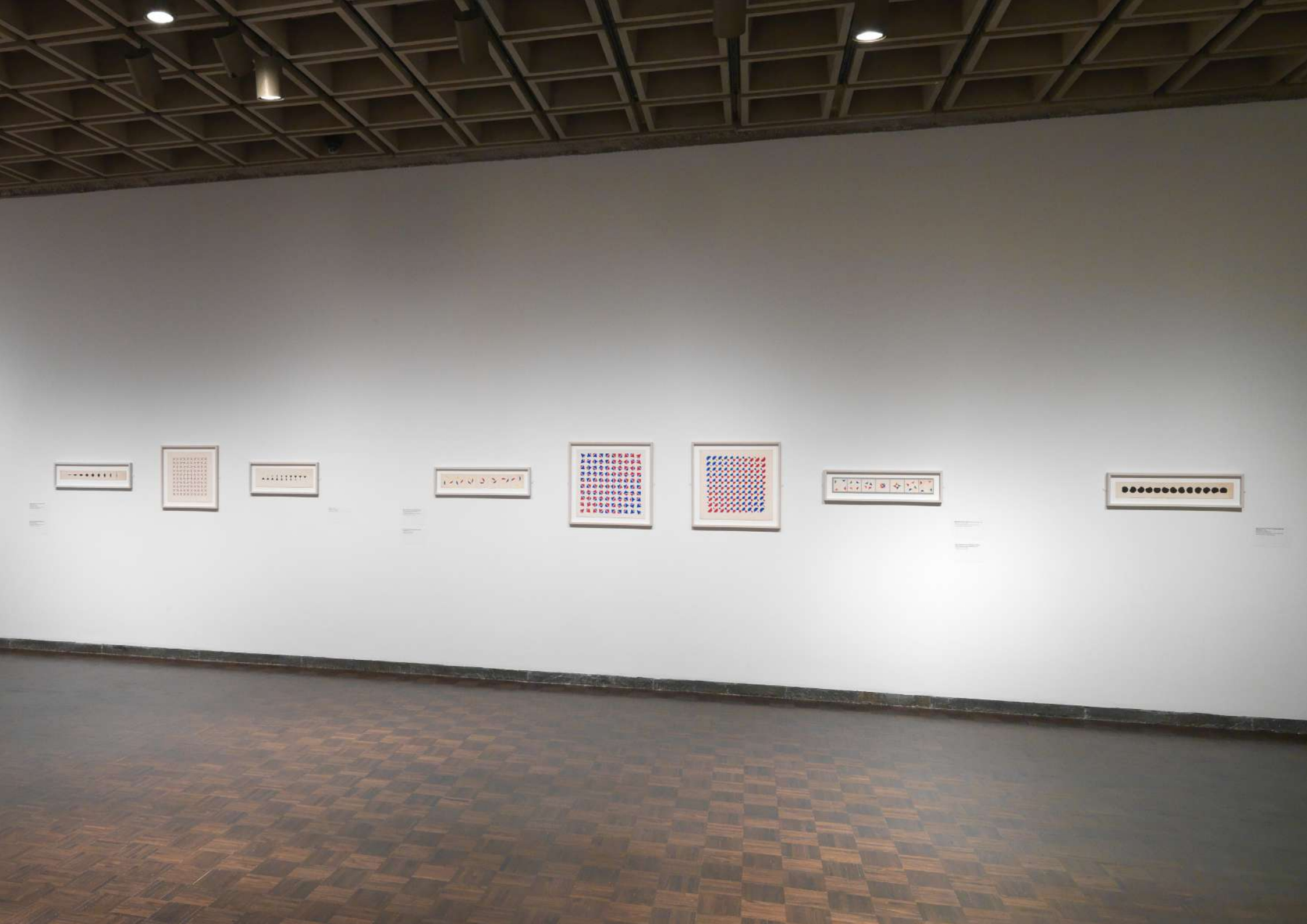


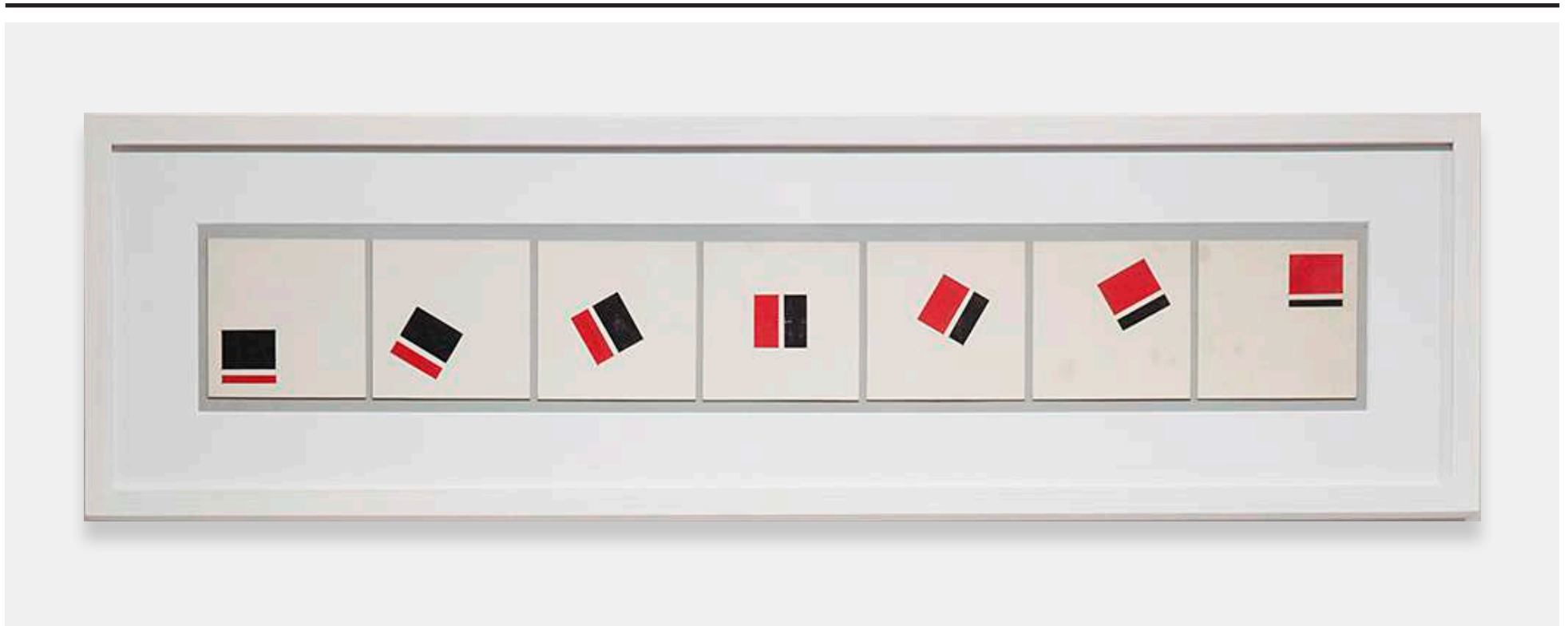


In this manner, by using only geometric shapes, which are sometimes more rigid and other times, more undulating, Le Parc examines pure pictorial values such as movement, instability, and progression. The colors used in these works are limited to black, white, and gray. Despite being highly rational, mathematical, and devoid of subjectivity, the artworks in this series convey a sense of unstable balance, engaging the spectator through a vibrant visual game that would eventually unfold within the artist's future work.

*Serie de secuencias
profusas y ambivalentes
de mutación de forma, 1959*
gouache on cardboard
49,4 x 49,2 cm
19.4 x 19.4 in

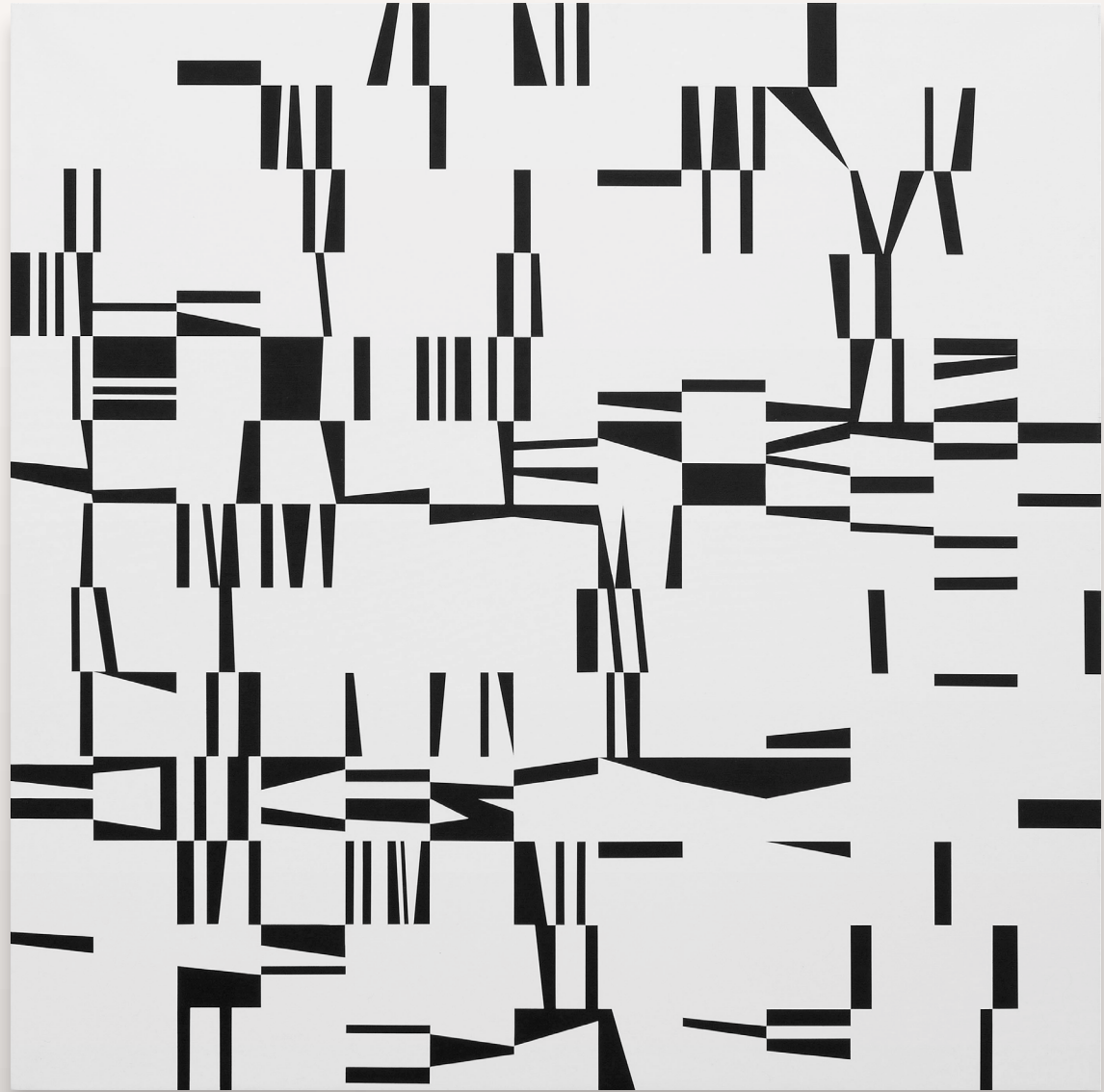
→
exhibition view
Julio Le Parc 1959,
Met Breuer, New York,
EUA, 2018–2019

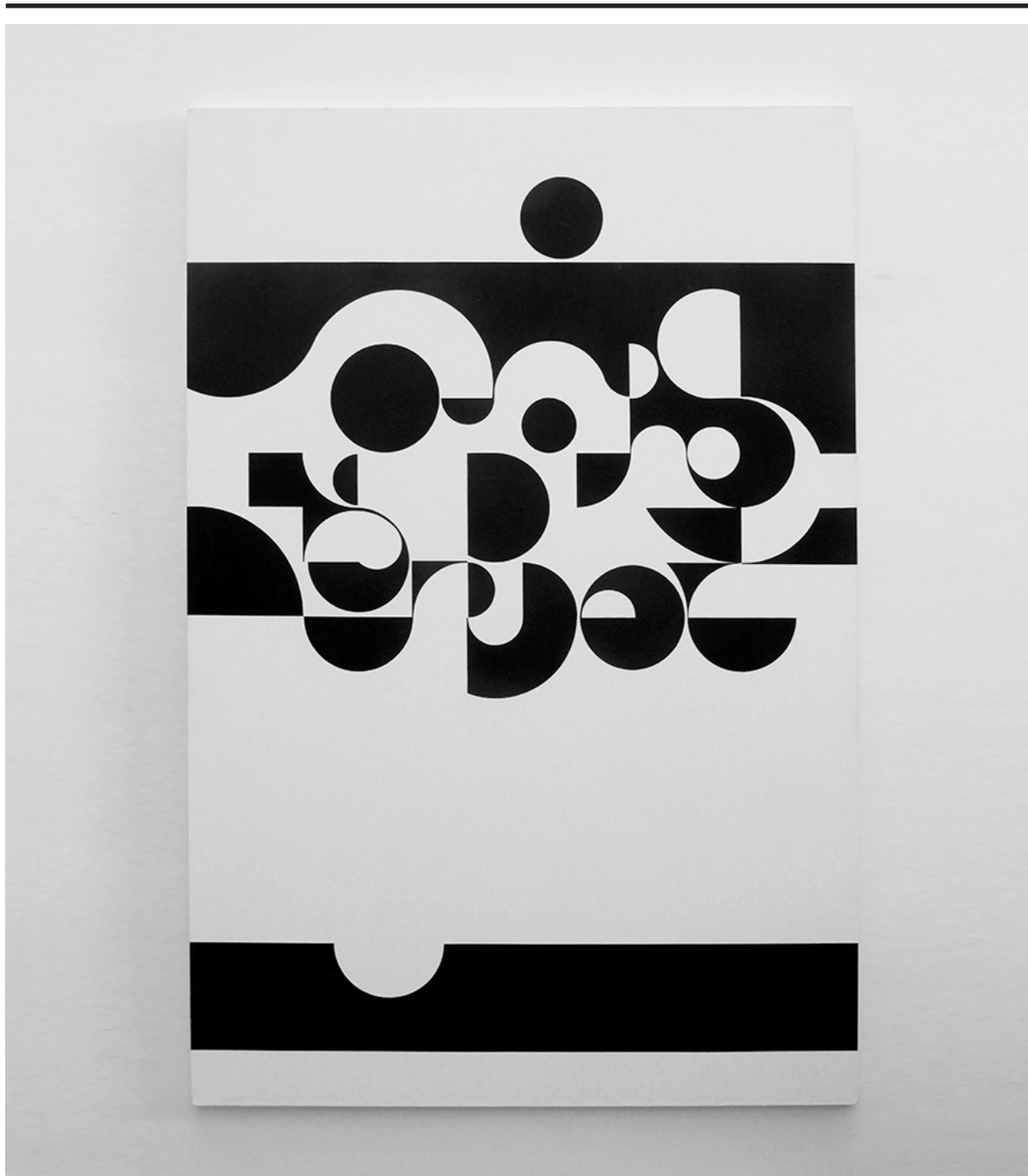




*Siete secuencias del
movimiento de traslación y
rotación de un cuadrado*, 1959
gouache on cardboard
10,5 x 64,3 cm | 4.1 x 25.3 in

→
Disonancia 2, 1958/2016
acrylic paint on canvas
130 x 130 cm
51.2 x 51.2 in





A partir d'un ciel de Van Gogh
/ serie Surface noir et blanc,
1958/1991
acrylic paint on canvas
195 x 130 cm
76.8 x 51.2 in

→
exhibition view
Julio Le Parc: Un visionario, Centro
Cultural Kirchner – CCK,
Buenos Aires, Argentina, 2019



continuels mobiles

Beginning in the early 1960s, this series represents a significant development in Julio Le Parc's artistic expression. While his work had focused on exploring dynamism and instability from an early stage, it was in this series that the artist began to work with movement as a concrete reality, not just as a sensation generated through optical illusions.

In *Continuels Mobiles*, he engages with movable elements, typically small acrylic plates suspended by steel or nylon strings. These extremely lightweight and translucent plates respond to any disturbance in the surrounding environment, moving easily and reflecting all the surrounding light.

Continuel mobile, 1962/1996
translucent acrylic sheets,
nylon threads
edition of 3 + 2 AP
219 × 155 × 170 cm
86.2 × 61 × 66.9 in

→
Continuel Mobile Argent, 1963
exhibition view *Julio Le Parc:
Form into Action*, 2016
Perez Art Museum, Miami, USA







The artist creates compositions that are not fixed; they change with external disruptions, variations in lighting, or the observer's viewing position. These works, whilst developing from the same idea and practice, interact with the external environment and the observer differently, taking on varying sizes, configurations and colors.

Continuel mobile miroir, 2017
Plexiglass miroir,
métal, bois, nylon
205 × 147 × 147 cm
80.7 × 57.9 × 57.9 in
photo © Pat Kilgore

→
Sphère rouge, 2001/2012
2913 boards red translucent
plexi 20 x 20 cm,
steel wires, aluminum
Ø 520 cm



El Sol, mobile at the Ezeiza airport
Buenos Aires, Argentina, 2024





exhibition view
Julio Le Parc: Couleurs, 2024
Nara Roesler São Paulo, Brazil

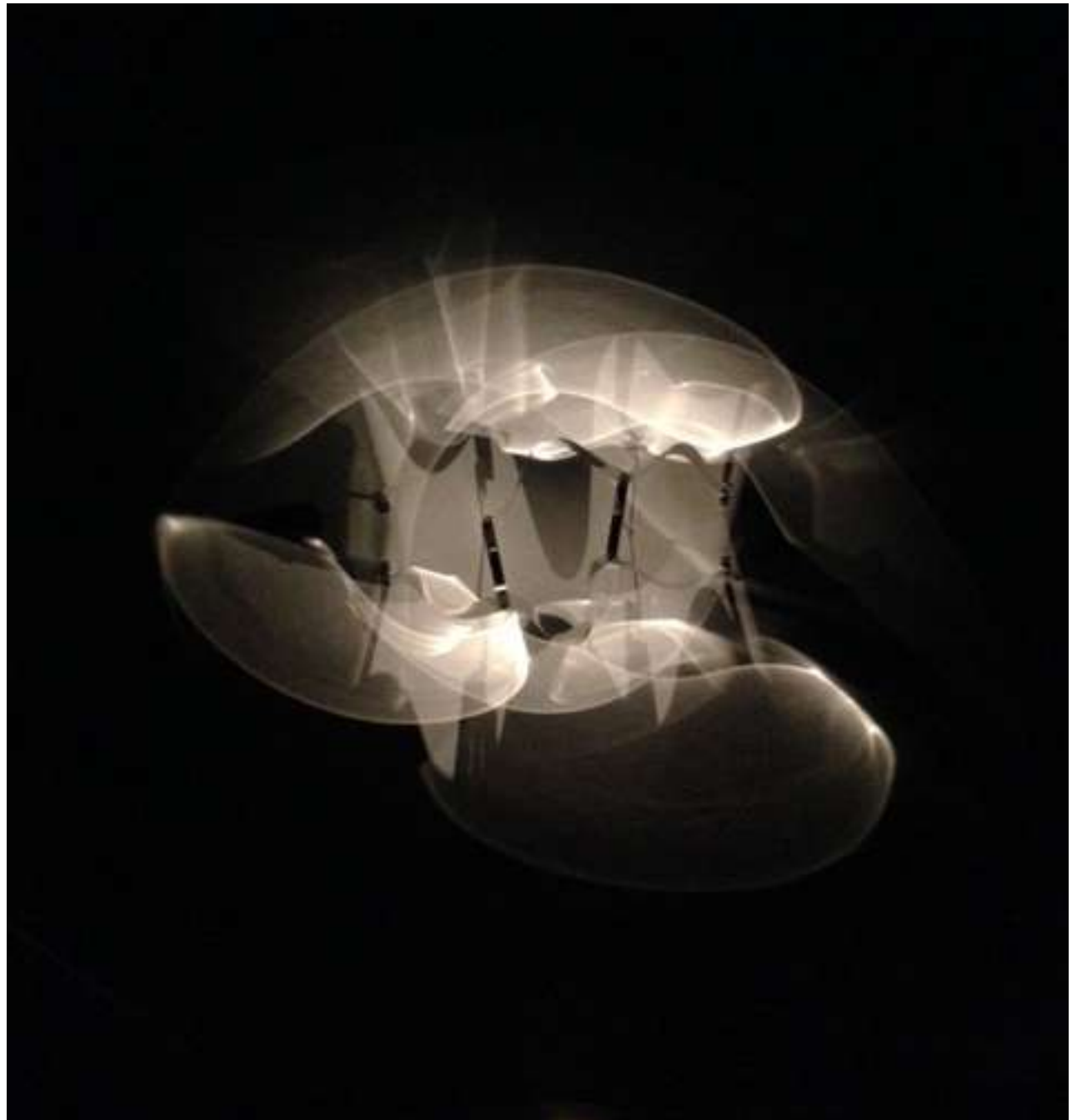
lumières

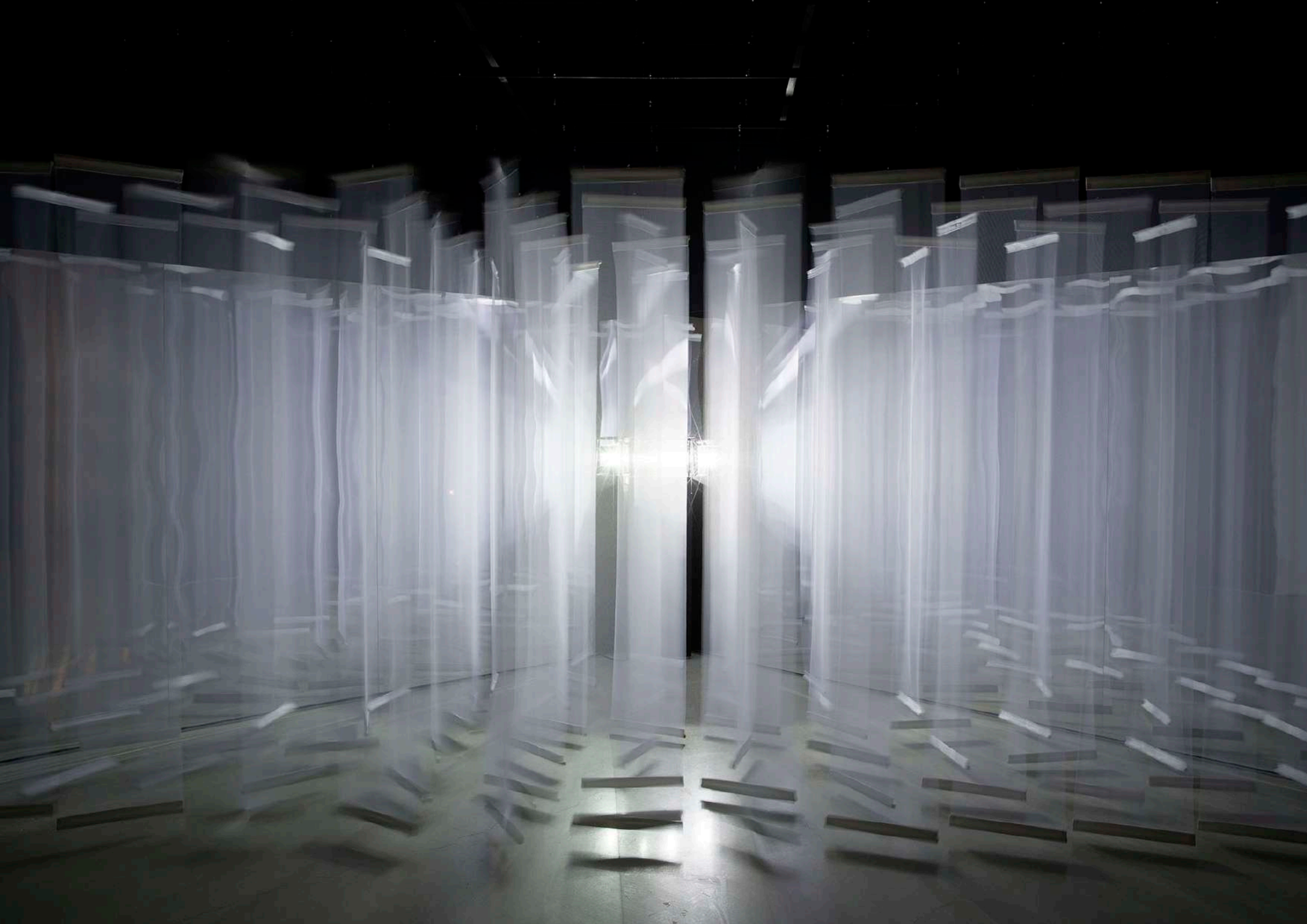
This series results from Julio Le Parc's investigations into light. While other Argentine artists of the same period had explored this element, he was interested more particularly, in its intangible and unstable nature.

Traditionally associated with color and painting, light, for Le Parc, is not treated as a pictorial element but rather as a means to create visual games. Initially, it is introduced as an additional element in static works, such as sculptures with embedded lighting, boxes with projections, and even interacting with some of his mobiles to enhance the sense of instability they evoke.

Continuel-lumière avec formes en contorsion, 1966/2012
wood, plastic, engine, light
edition of 3 + 1 PA
243 x 603 x 36 cm
95.7 x 237.4 x 14.2 in

→
Lumière verticale visualisée, 1978
tule, tul, wood, steel,
lamps, motor and mirror
edition of 3 + 1 PA
250 x 550 x 550 cm
98.4 x 216.5 x 216.5 in







However, as the 1960s progressed, Le Parc's interest in engaging the spectator in his artworks grew. The use of light became increasingly decisive, as it allowed for the creation of installations that placed the observer at the center of what the artist referred to as "visual situations." Thus, not only the light source itself becomes the object of interest, but also the illuminated surroundings and the sensory experience created by the environment.

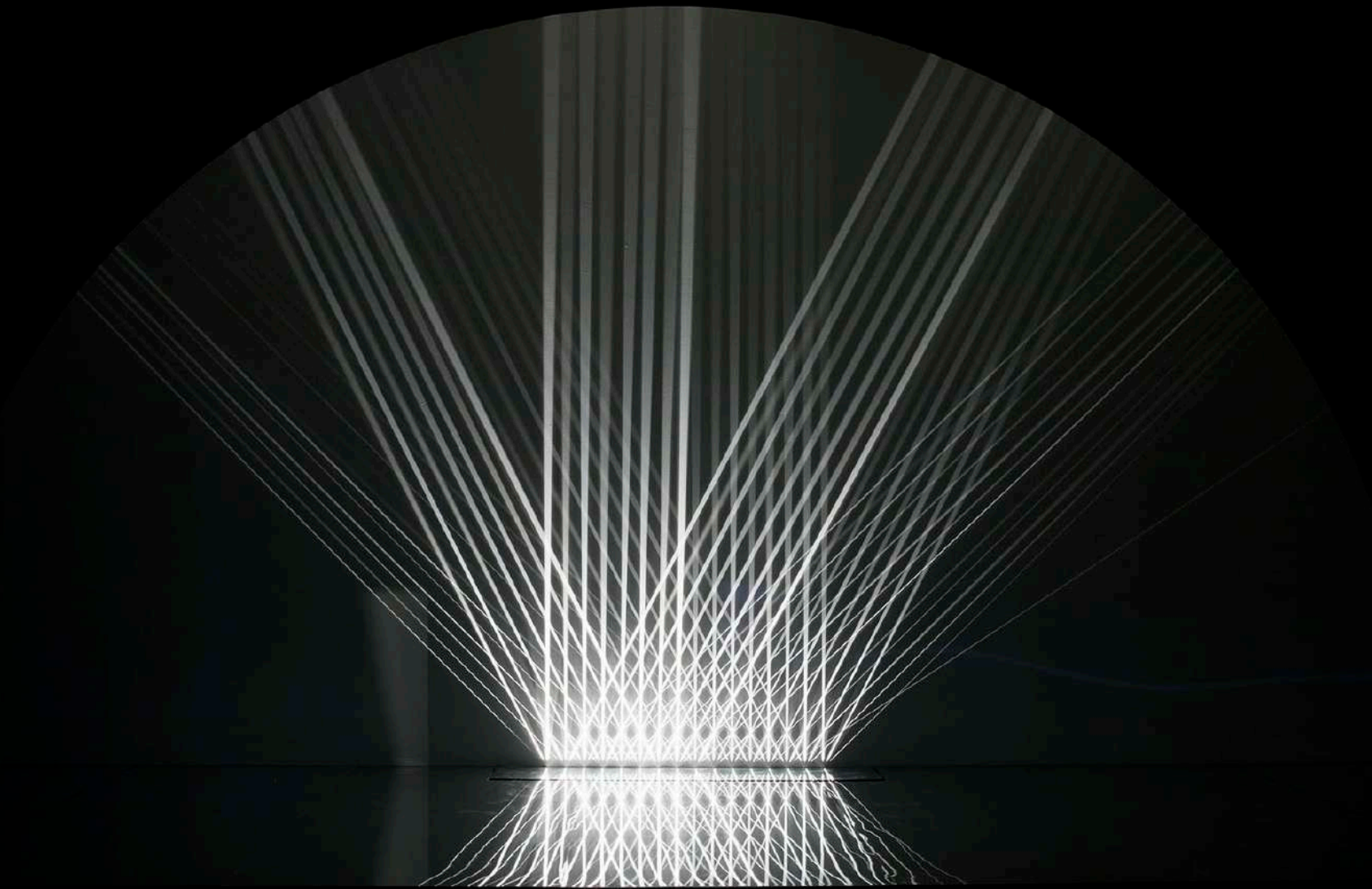
Continuel lumière cylindre,
1962/2012
wood, metal, light, engine
Ø 460 x 102 cm

exhibition view
Julio Le Parc: Uma busca contínua,
Nara Roesler São Paulo, Brazil, 2013
photo © Everton Ballardin

→
exhibition view
Julio Le Parc, Serpentine Sackler
Gallery, London, UK, 2014/2015

→ →
Lumières alternées, 1967/1993
wood, lamps and motor
204 x 33 x 34 cm
80.3 x 13 x 13.4 in



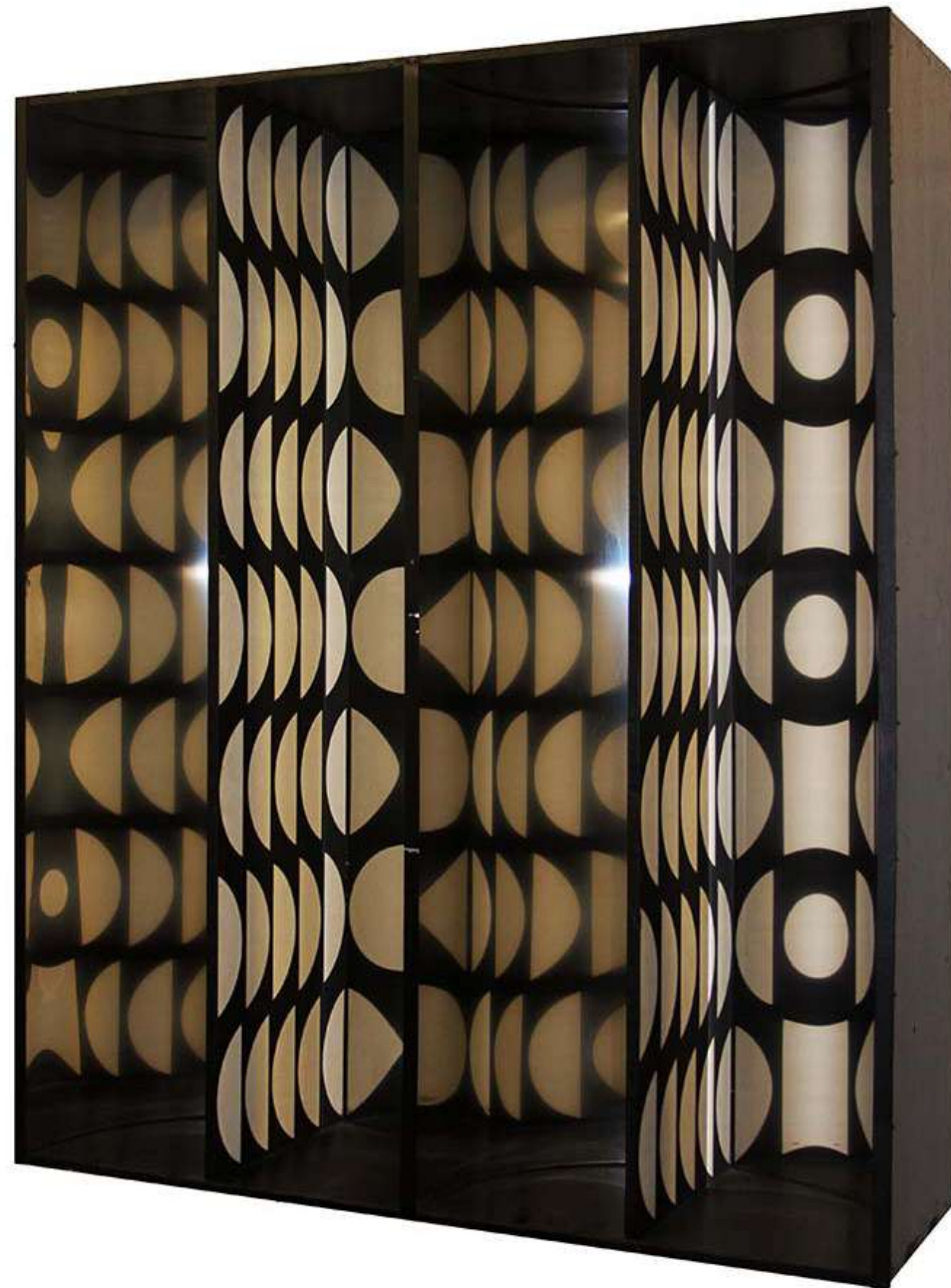


déplacements

Commencing in 1963, this visual series resulted from Julio Le Parc's study of a specific type of movement: displacement. While many previous abstract artists had focused on isolated visual elements and sensations, Le Parc involved the viewer not only through sight but also physical engagement.

The artworks vary in size, from wall-mounted pieces to more elaborate installations. They consist of mirrored pieces arranged perpendicularly, creating horizontal fragmentation and multiplication of the image based on the viewer's movement.

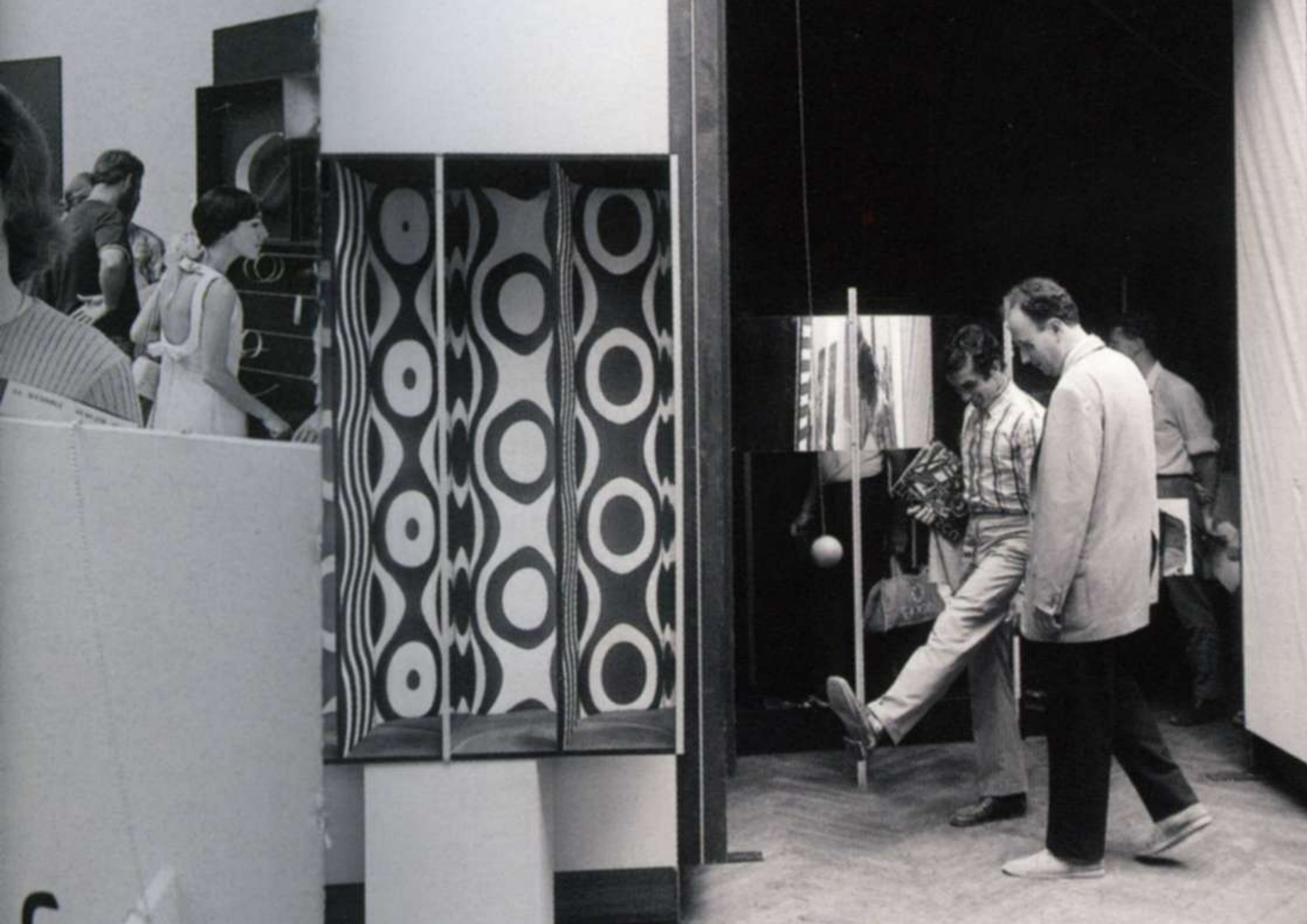
*Cercles virtuels
par déplacement
du spectateur*, 1966
wood and steel
edition of 9
143 x 118 x 36 cm
56.3 x 46.5 x 14.2 in





*Ondes par déplacement
du spectateur*, 1965/2012
acrylic box, mirrors and printing
edition of 100
50 x 50 x 15 cm
19.7 x 19.7 x 5.9 in

→
Biennial de Veneza, 1966
courtesy of Atelier Le Parc



contorsions

In “Contorsions,” Julio Le Parc uses flexible and three-dimensional metal ribbons as the main compositional elements. Whether in isolation and in dialogue with the background, or combined, the highly reflective metal ribbons reflect not only the backgrounds they are placed against but also themselves and the surrounding light.

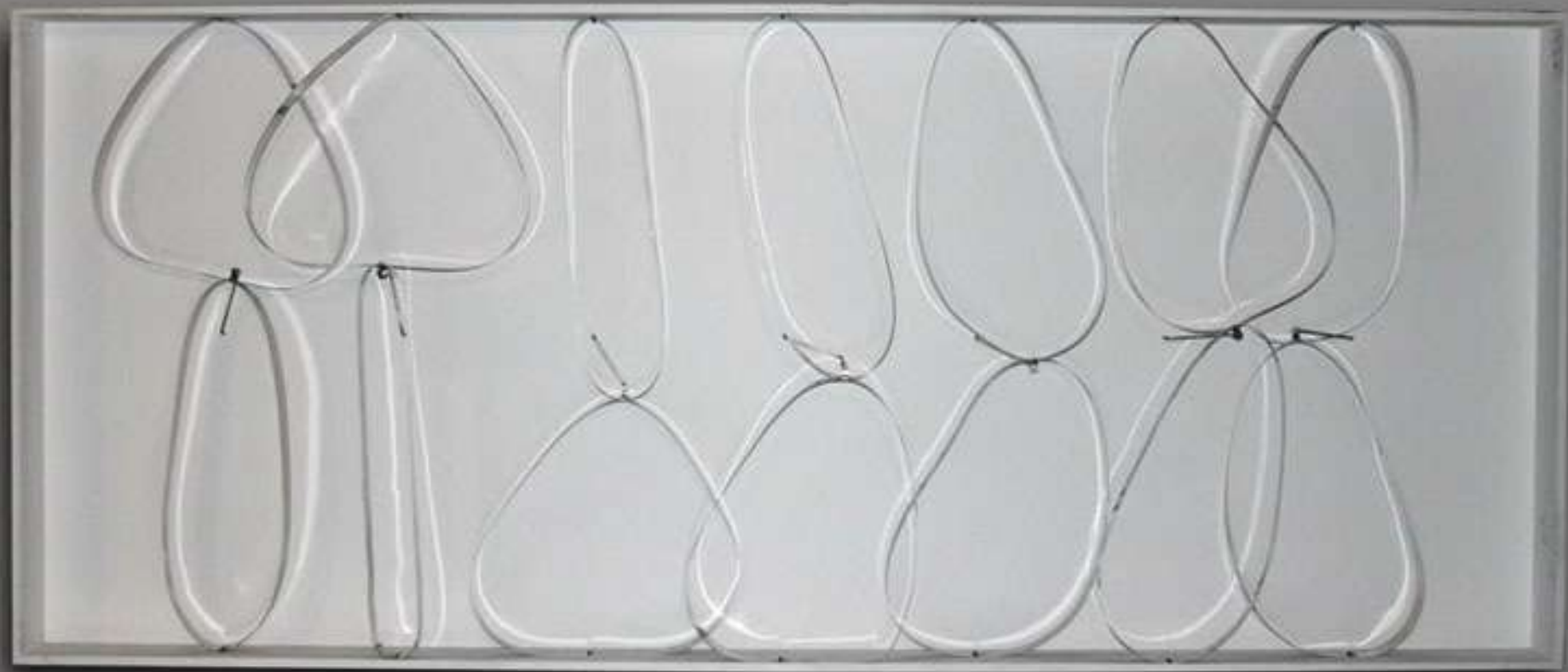
In this series, the artist employs an element that had been increasingly used by other kinetic artists of the period. Seeking genuine dynamism, not just optical illusion, Le Parc places small motors inside the artworks. The metal ribbons are attached to the support and directly connected to the motor, which sets them in motion when activated, resulting in a constant contortion of the ribbons. The striped backgrounds and ambient lighting reinforce the dynamic character of the artwork.

*Cercle en contorsion
sur trame*, 1966
Wood, metal, motor,
screen printing
edition of 9
123 × 123 × 20 cm
48.4 × 48.4 × 7.9 in

→
*14 formes en contorsion
sur fond blanc Serie
Contorsions*, 1971
Wood, metal, motors
edition of 4 (unique)
156 × 504 × 20 cm
61.4 × 198.4 × 7.9 in

→ →
exhibition view
*Julio Le Parc: Parallel
Inventions*, 2022
New York, USA
photo © Charles Roussel









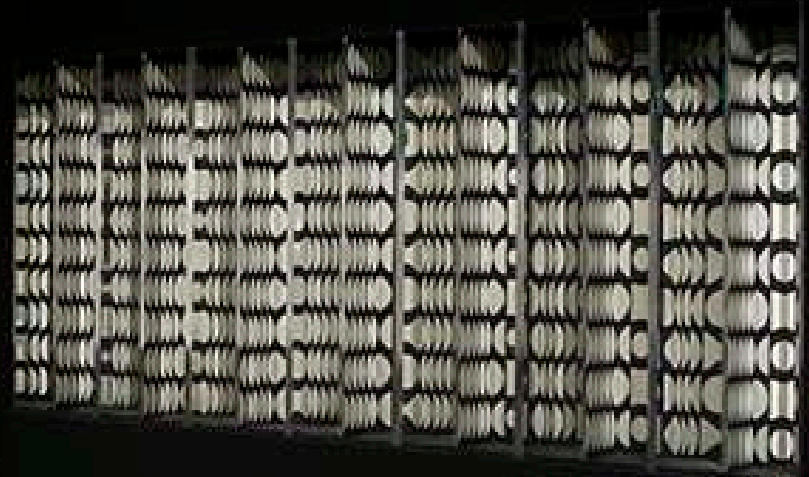
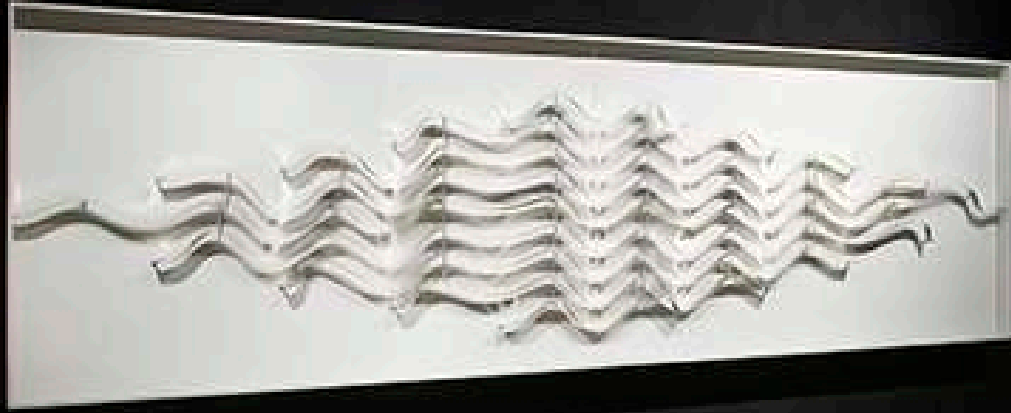
Formes en contorsion, 1971/2016

Wood, metal, motors

edition of 4 (unique)

156 × 504 × 20 cm

61.4 × 198.4 × 7.9 in



exhibition view
Julio Le Parc: Form into Action, 2016
Perez Art Museum, Miami, USA
Photo: Guillaume Ziccarelli



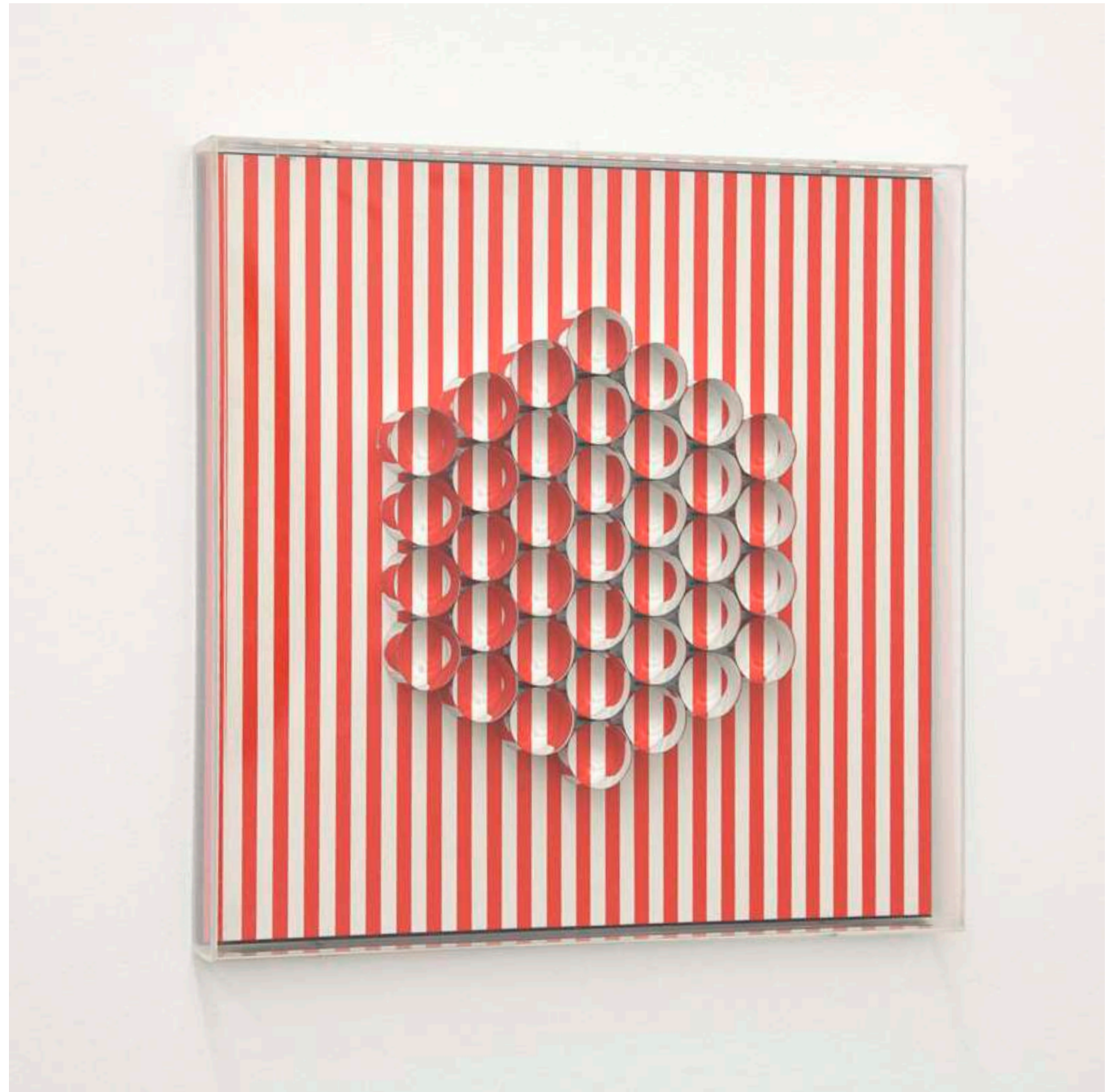
Julio Le Parc 1959, 2018
Metropolitan Museum of Art
(Met Breuer), New York, USA

reliefs

Concurrent with his paintings, drawings, mobiles, and light installations, Le Parc studied the relationship between form and movement in three-dimensional space. The “Relevos” series, which began around 1960, coincides with the blurring of the line between painting and sculpture, a characteristic of many artworks of that period. While some works are fixed to the wall and framed, others are sculpted into voluminous blocks.

This series represents an extension of the artist’s earlier research on progression and its application to movement. While previously exploring these concepts through gouaches, Le Parc turned to pursuing a three-dimensional approach.

Relief 10, 1970
wood and plastic
edition of 200
41 × 41 × 5 cm
16.1 x 16.1 x 2 in





Relief N° 7, 1970
metal, silk screen
printing, acrylic
41 × 41 × 5 cm
16.1 x 16.1 x 2 in



Quatre positions en bois, 1971
wood, painting
80 × 80 × 6 cm
31.5 × 31.5 × 2.4 in



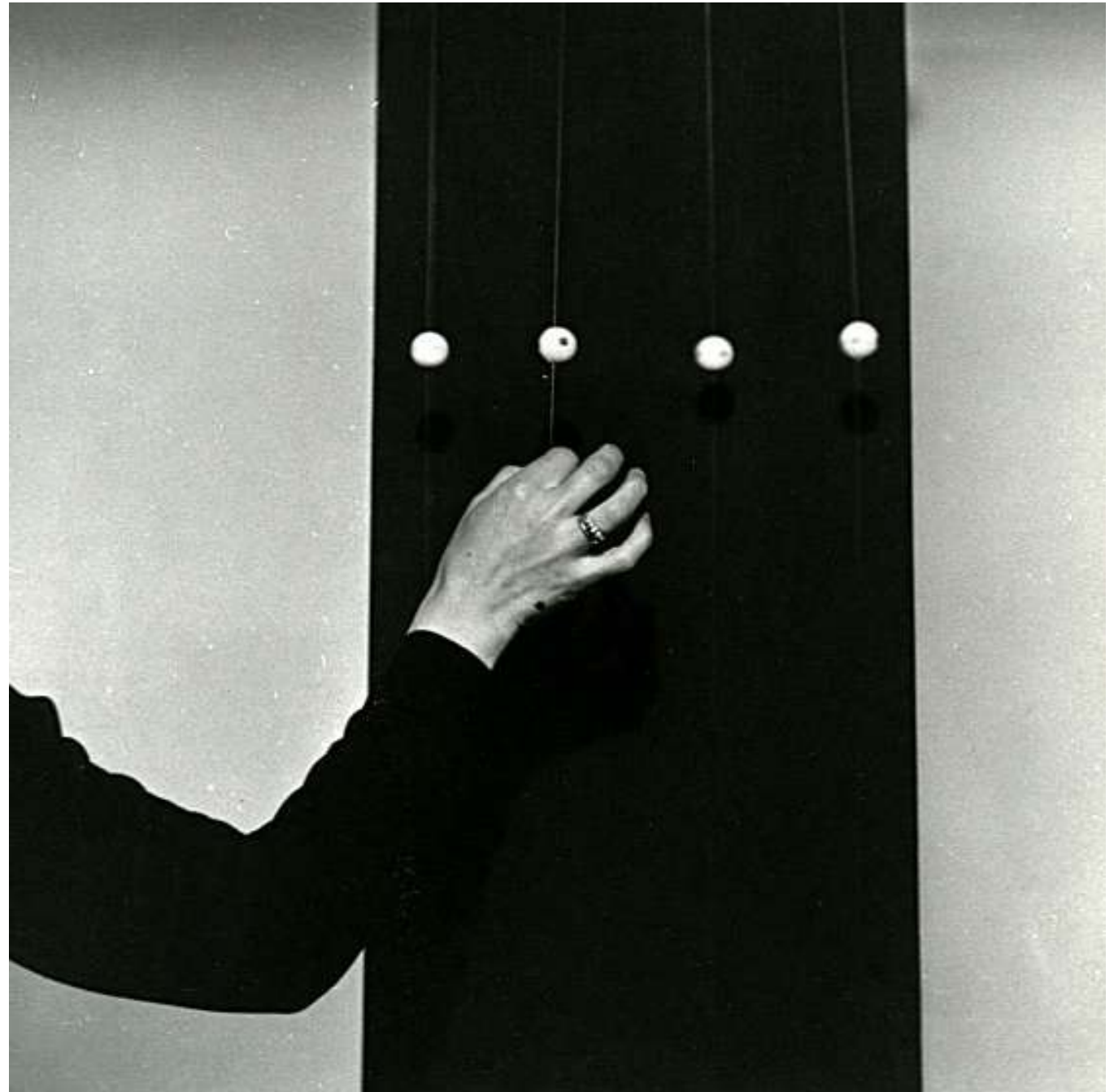
Quatre positions en bois, 1971
wood, painting
83 × 80 × 6 cm
32 × 31.5 × 2.4 in

salles de jeux

Although the sensory experience of the spectator had been a focal point in Julio Le Parc's work since the early 1960s, the role of the viewer becomes progressively more important over time. With this series, in addition to actively experiencing the work, the spectator becomes the trigger of the artwork. Drawing on previous visual research such as mirrors, play of light and shadow, and immersive environments, the artist uses a playful approach to involve his audience.

The work is one of the artist's earliest experiments using motors. Utilized previously in "Contorsions," here they are connected to buttons that the spectator is encouraged to press, resulting in a surprising visual game. For example, in "Espelho em Vibração" (Mirror in Vibration), when the button is pressed, a motor acts upon a glistening aluminum plate, distorting its reflection and that of its surroundings.

Quatre boules à vibrer
Serie Salle de jeux, 1964
Wood, cork and springs
edition of 4 + AP
120 x 102 x 20 cm
47.2 x 40.2 x 7.9 in



In other cases, seemingly ordinary objects were altered to create such experiences. For instance, he places a series of glasses for the audience to wear, distorting vision through their lenses.

What occurs here, with the increased role of the audience and their complete engagement with the artwork, is the fusion of the artist's abstract visual research with everyday experiences, reminiscent of amusement parks and game rooms. Le Parc synthesizes pure elements such as movement, instability, and chromatic play, reducing these playful situations to their essence.

Jeu-enquête (Les mythes)
Serie *Salle de jeux*, 1969/2013
Wood, engines
250 x 500 x 400 cm
98.4 x 196.9 x 157.5 in

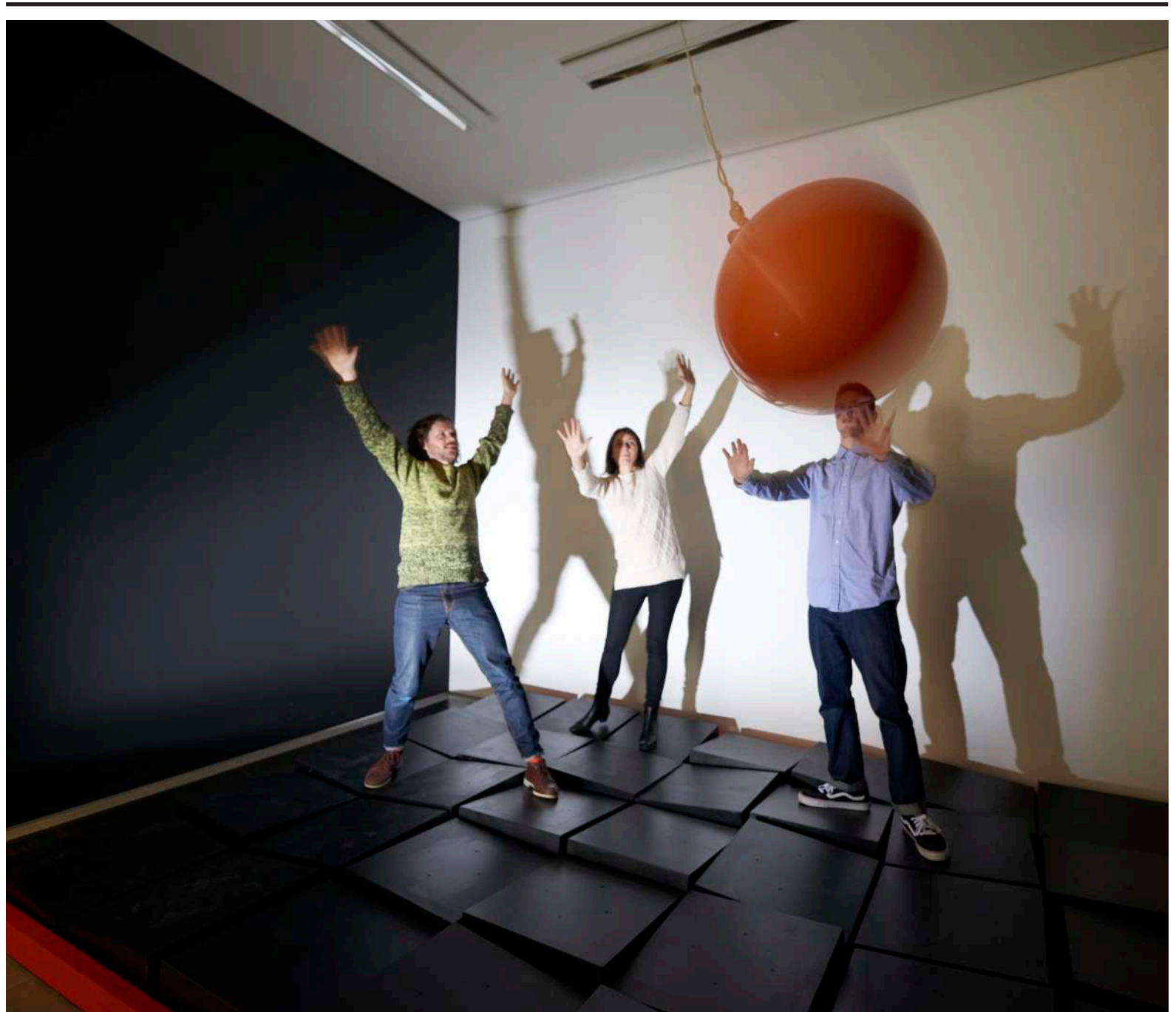
→
Bienal de Veneza, 1966
courtesy Atelier Le Parc

→ →
Bienal de Veneza, 1966
courtesy Atelier Le Parc









exhibition view
Julio Le Parc, Serpentine Sackler
Gallery, London, UK, 2014/2015



exhibition view
Julio Le Parc, Luther und die Kinetik,
2022, Kunstmuseen Krefeld,
Krefeld, Germany

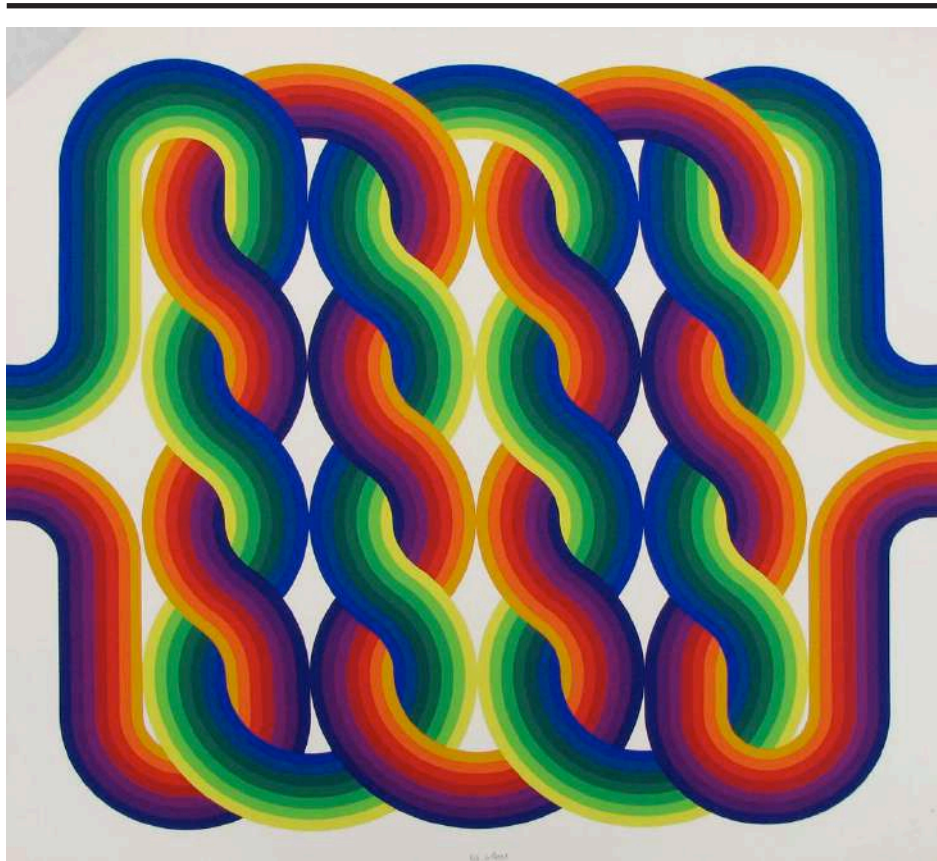
surface couleurs

While *Surfaces* focuses solely on pictorial elements like movement, this series combines investigations into color with the study of arrangements and visual illusions obtained through color interactions. Starting from a 14-color chromatic palette, ranging from dark blue to vibrant red, Le Parc explores the various arrangements and visual effects created by these colors.

Many works in this series do not assume regular forms, unlike *Surfaces*. Here, Le Parc groups chromatic palettes into wavy or circular patterns, sometimes aiming to achieve volumetric effects that create compositions reminiscent of organic elements.



Thèmes de la
"Longue marche", 1974
lithograph
édition EA
75 × 75 cm
29.5 × 29.5 in



*Thèmes de la
"Longue marche", 1974*
lithograph
edition EA
75 x 75 cm
29.5 x 29.5 in



*Thèmes de la
"Longue marche", 1974*
lithograph
edition EA
75 x 75 cm
29.5 x 29.5 in

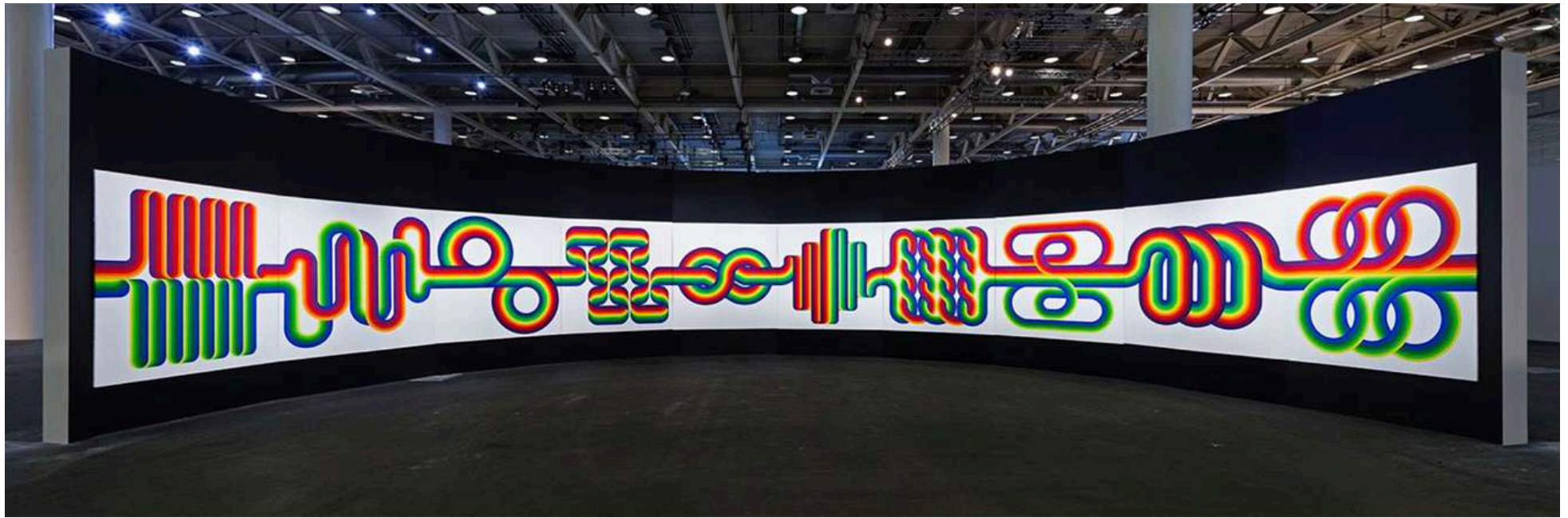
→
exhibition view
Les Couleurs en Jeu,
Fondation Hermès, Tokyo,
Japan, 2021



HERMES



ECRU



exhibition view
Julio Le Parc: Form into Action,
Perez Art Museum, Miami,
EUA, 2016
photo © Guillaume Ziccarelli

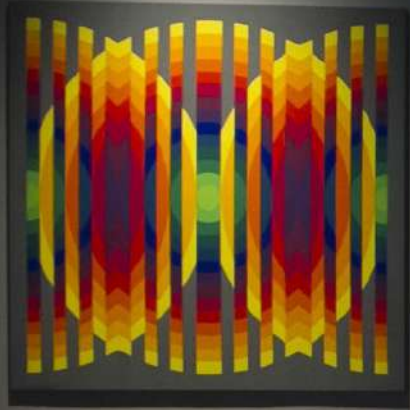


Série 1 Variante seis, 2021
acrylic paint on canvas (diptych)
2 partes de 97 x 130 cm (cada)
2 pieces of 38.2 x 51.2 in (each)

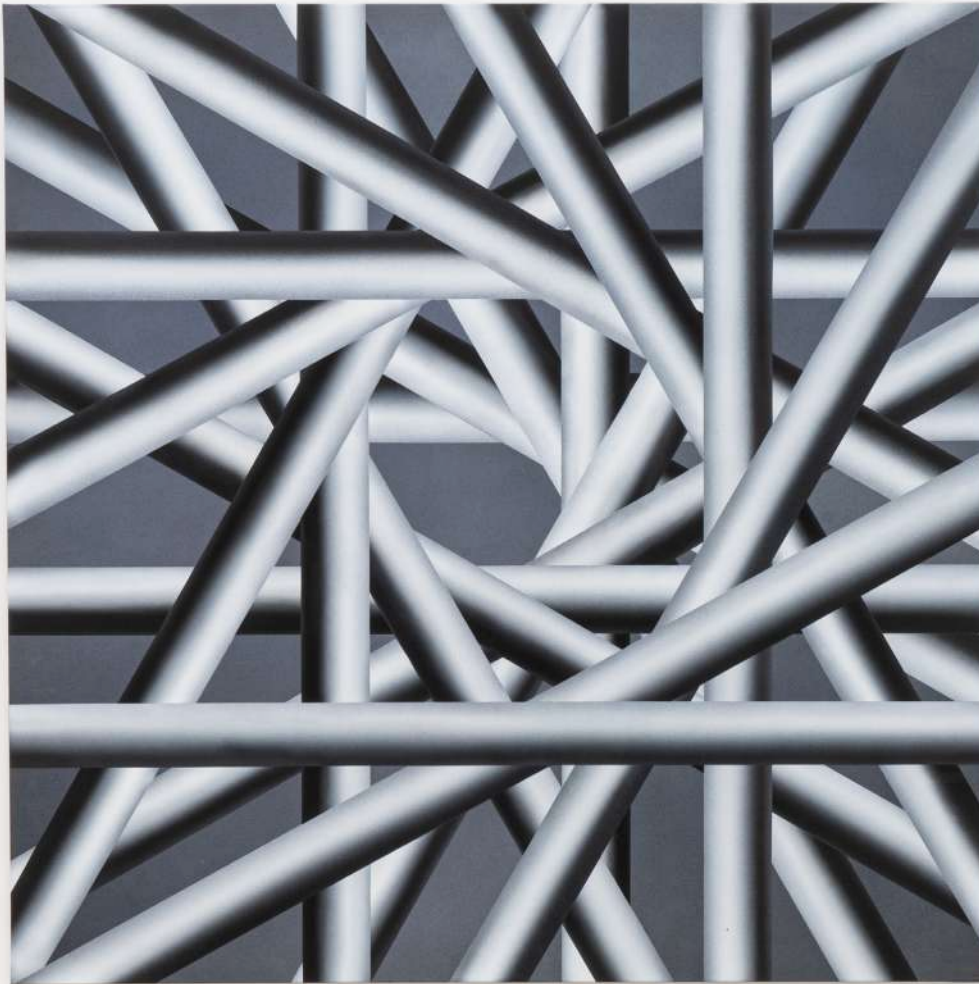
→
Série 1 Variante seis, 2021
[detail]

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





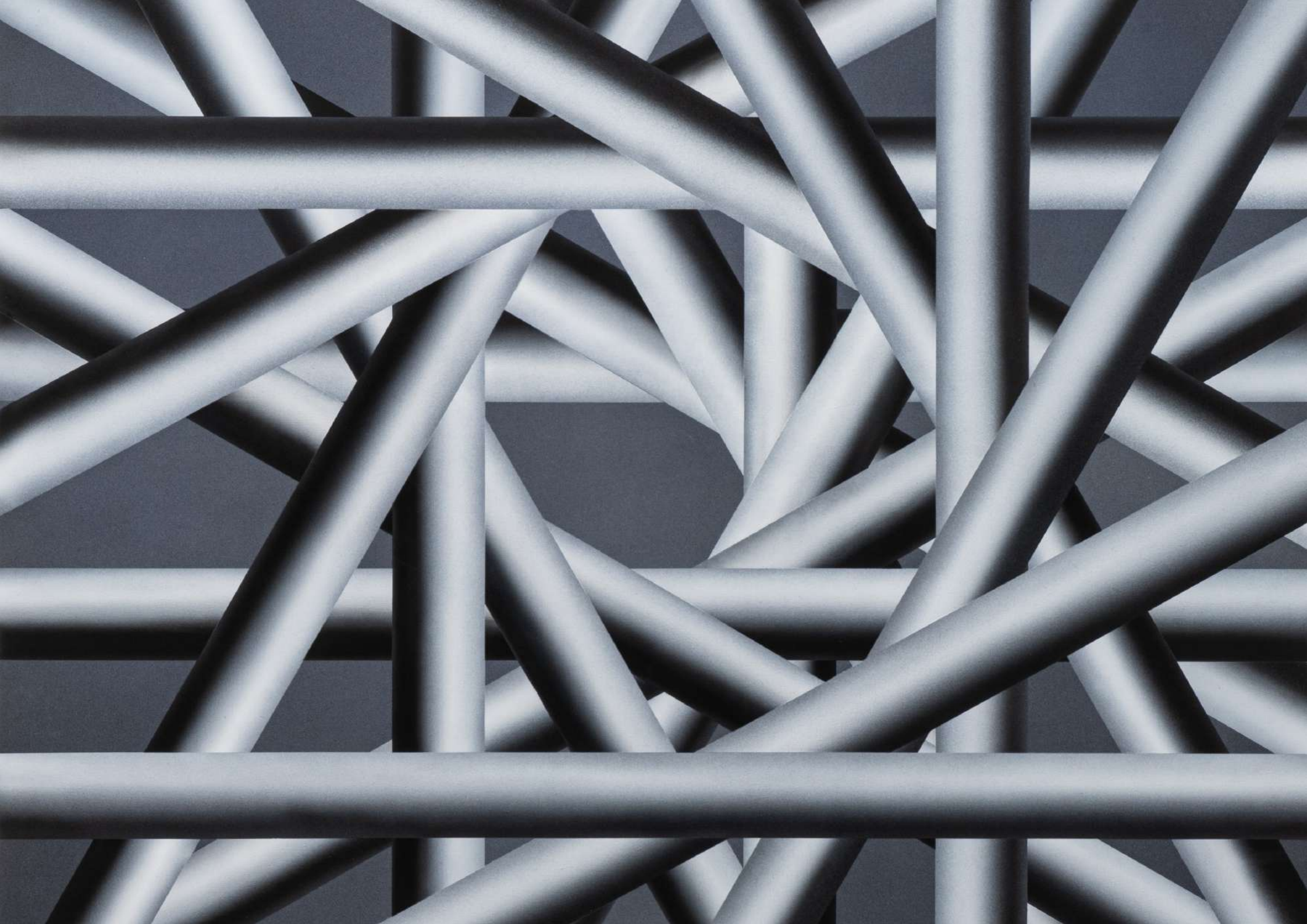
SAUDA



modulations

Conceived in the mid-1970s, this series brings various investigations that Le Parc had previously explored in three-dimensional space to the two-dimensional plane. He represents volumetric and sculptural forms on a flat surface: to emphasize their mass, the artist plays with light and shadow, a resource he had already used in previous sculptural/installment works. Initially using only black and white, he then created a modulated transition from bright white to complete darkness using an airbrush and spray paint, producing an effect that evokes that of a light illuminating a dark space.

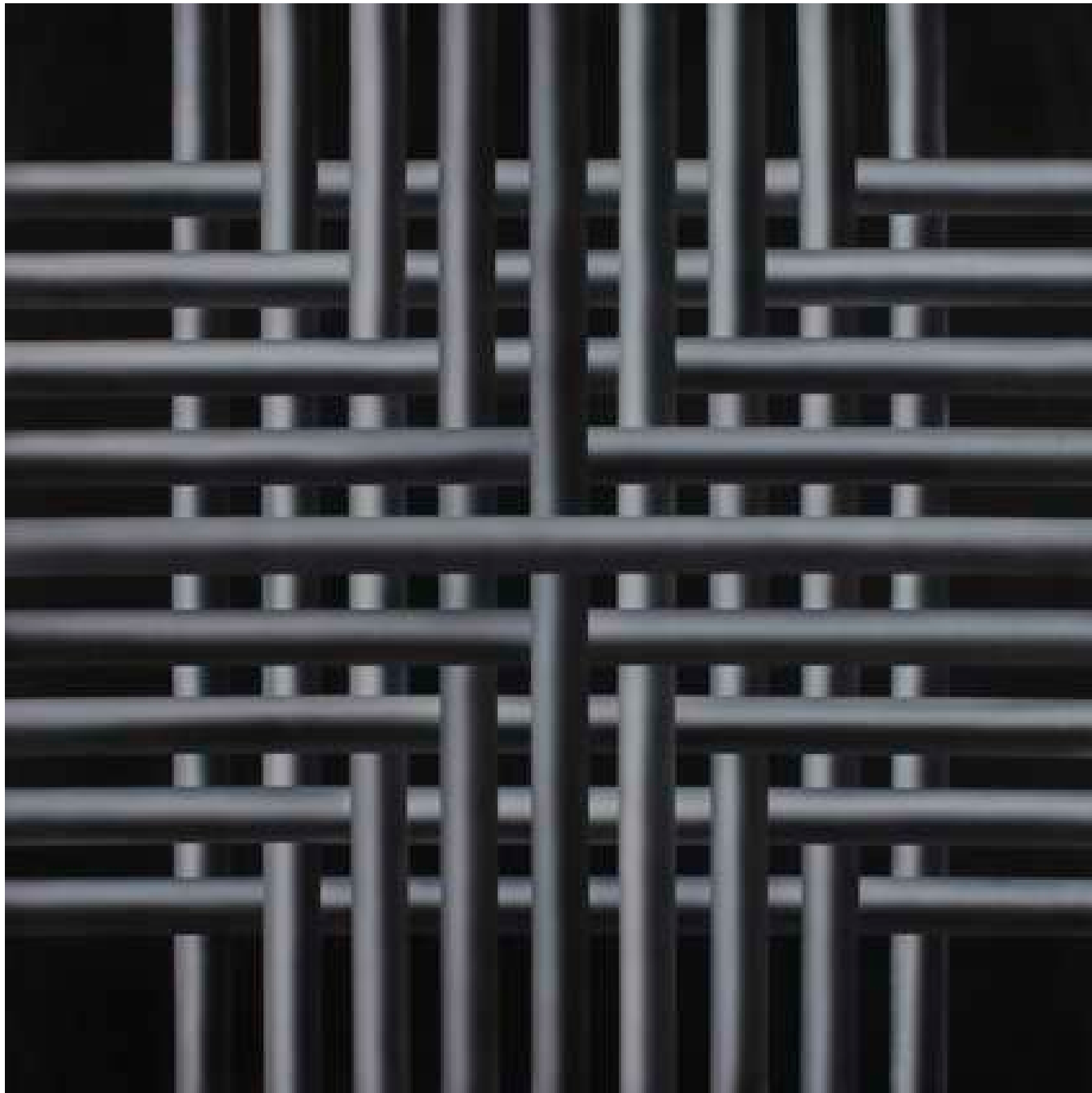
*Modulation 1191 à partir
de maquette de 1976, 1976/2018*
acrylic paint on canvas
200 × 200 cm
78.7 x 78.7 in





Modulation 1160, 2004
acrylic paint on canvas
100 × 100 cm
39.4 × 39.4 in





Modulation TD 69, 1976
acrylic paint on canvas
100 × 100 cm
39.4 x 39.4 in

As time passes, Le Parc incorporates the pure colors he had previously explored in *Surface Couleurs*. Here, the colors interact directly with the composition's luminosity, creating diaphanous and atmospheric backgrounds infused with vibrant colors.

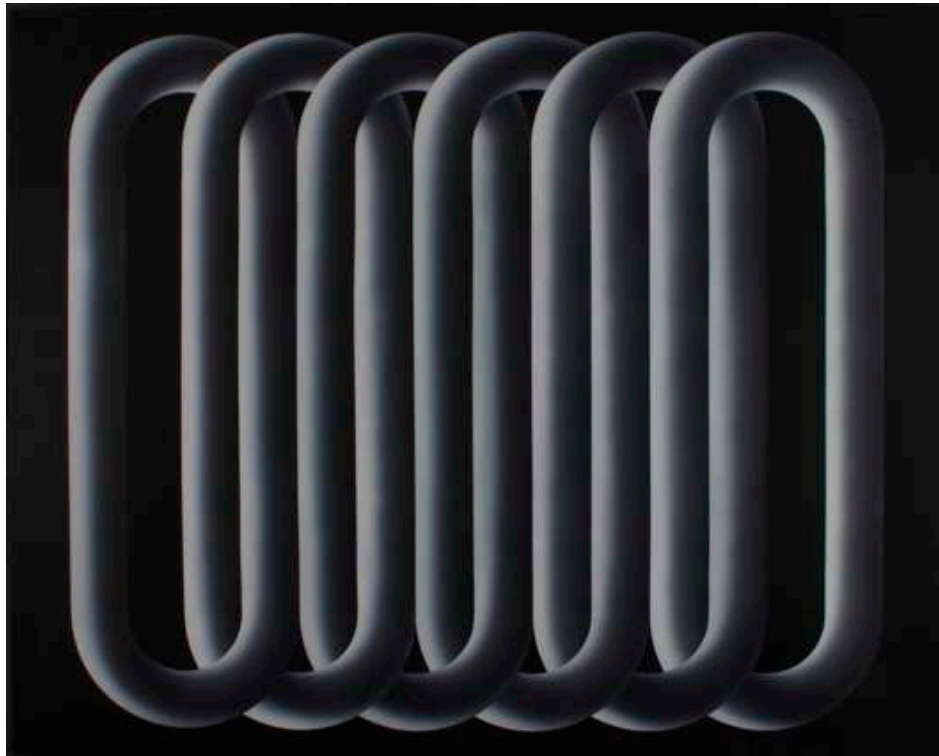


Modulation 1120, 2003
acrylic paint on canvas
100 × 100 cm
39.4 × 39.4 in





Modulation 677, 1984
acrylic paint on canvas
200 × 200 cm
78.7 × 78.7 in



Modulation TD 80, 1975
acrylic paint on canvas



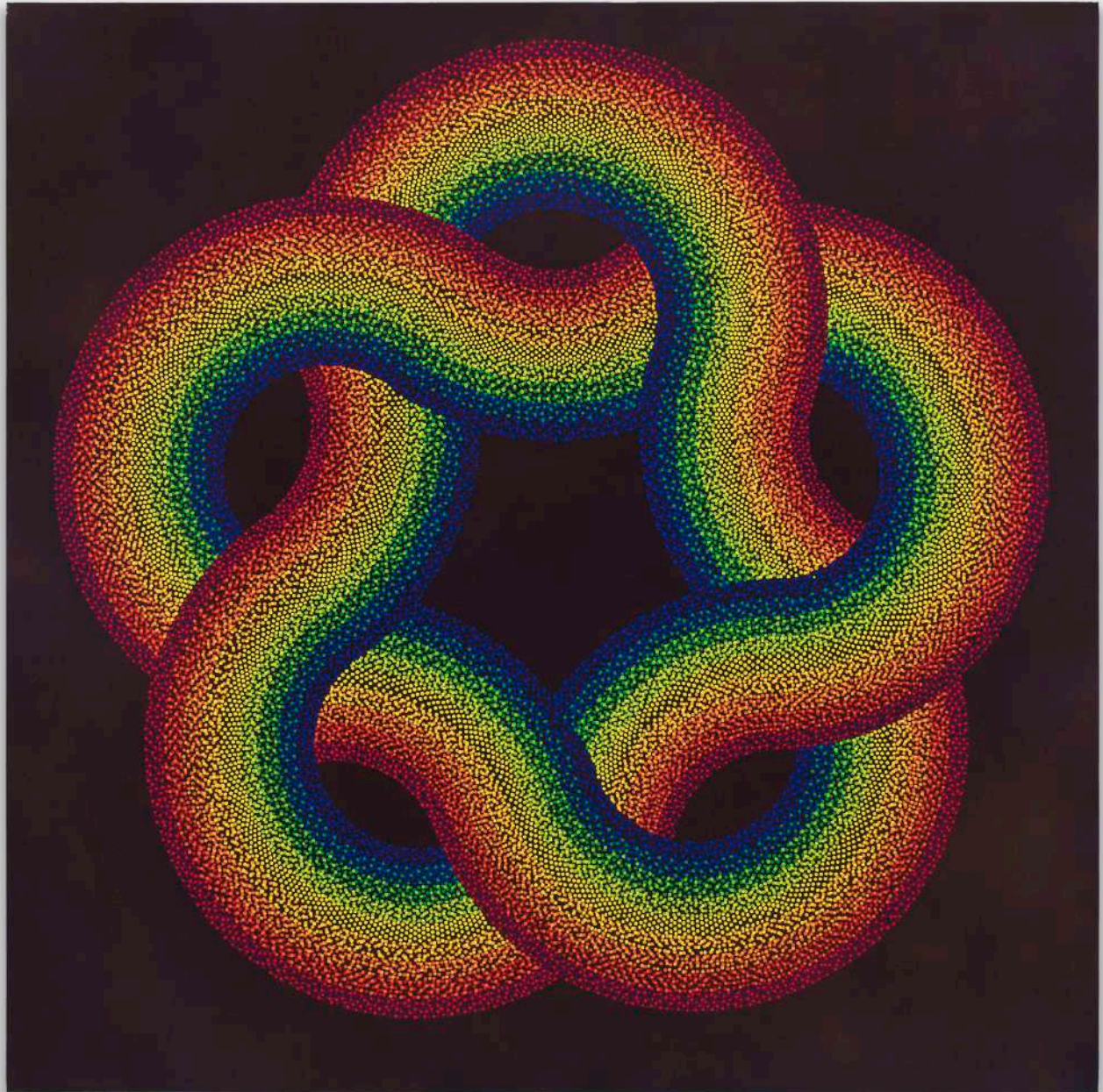
Modulation TD 49, 1975
acrylic paint on canvas

alchimies

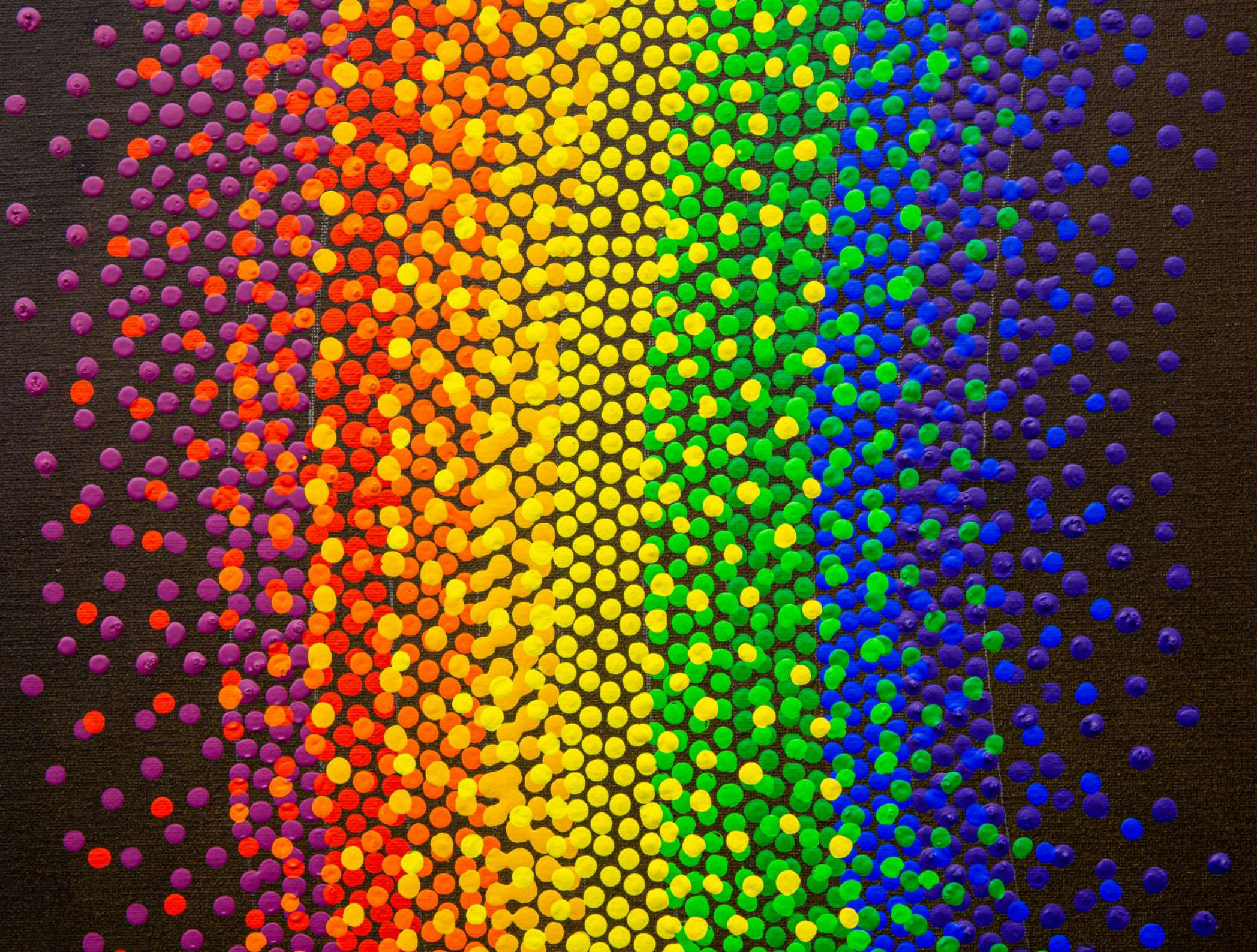
Beginning in the late 1980s, this series results from research that Le Parc had begun in his previous series. Like *Surface Couleur*, the artist explores color, different palettes, and the results obtained from their interactions. However, in this sequence, colors are reduced to small, atom-like fragments, resembling particles that group and organize in different ways.

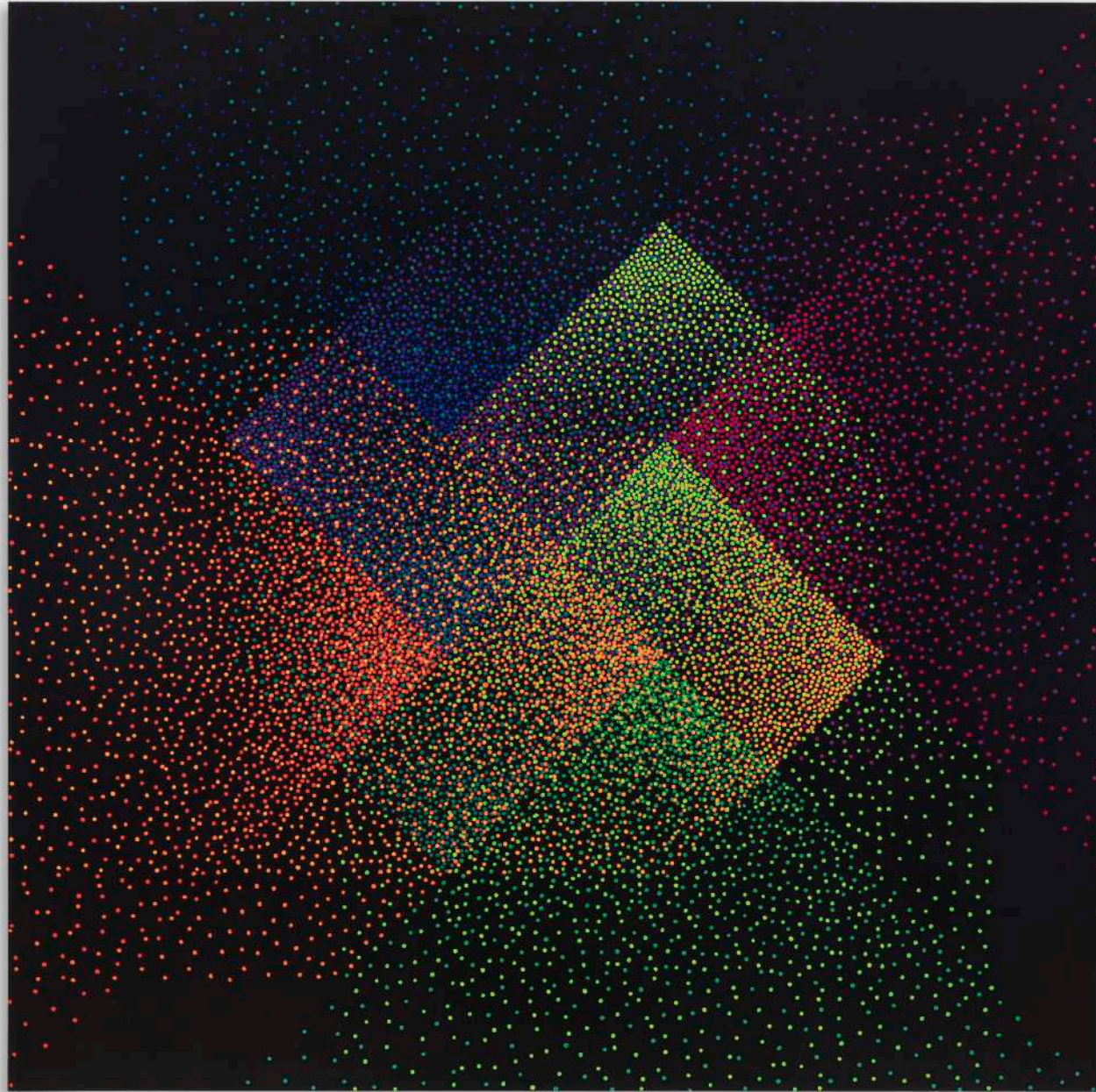
Alchimie 363, 2017
acrylic paint on canvas
200 × 200 cm
78.7 × 78.7 in

→
Alchimie 353, 2017
acrylic paint on canvas
200 × 200 cm
78.7 × 78.7 in









Alchimie 367, 2017
acrylic paint on canvas
200 × 200 cm
78.7 × 78.7 in



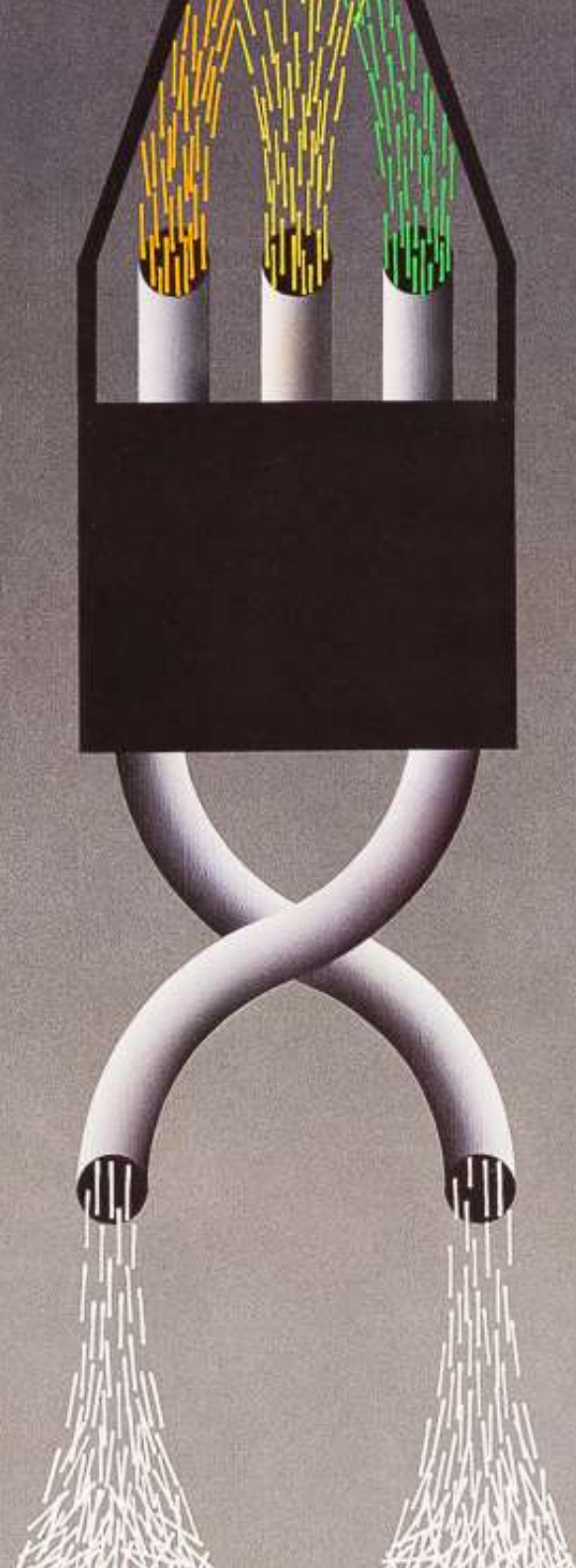
Alchimie 453, 2019
acrylic paint on canvas
200 × 200 cm
78.7 x 78.7 in

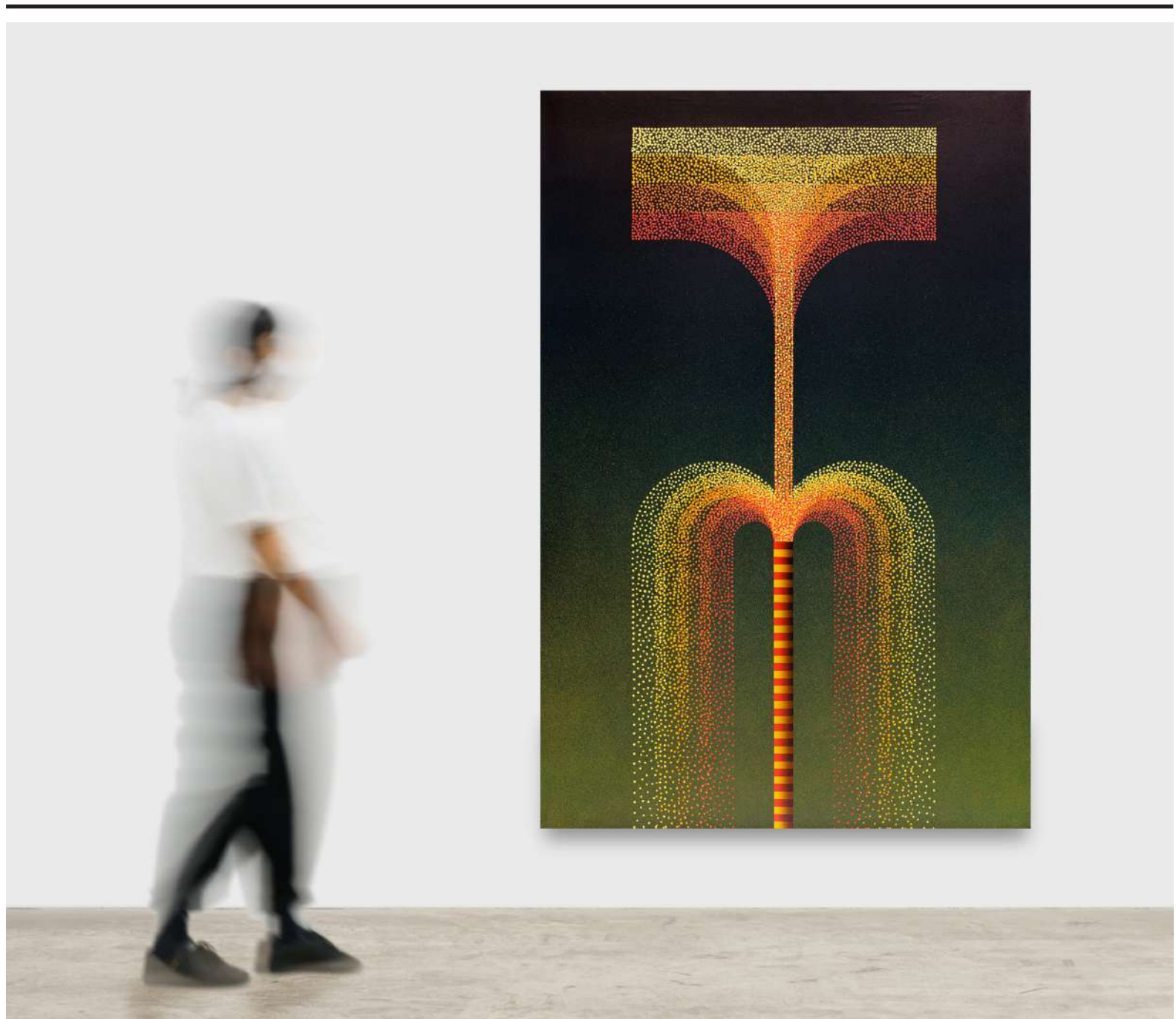




The series also features elements from *Modulation*, particularly in the background of the composition. Created using plays with light and shadow, these elements appear hazy and interact with the chromatic particles in the foreground. The artworks also feature opaque, volumetric shapes resembling tubes or faucets, seemingly separating and grouping chromatic particles, evoking the atmosphere of an alchemist's laboratory.

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





Alchimie 91, 1990
acrylic paint on canvas
195 × 130 cm
76.8 × 51.2 × 1 in

→
booth ADAA, 2022
exhibition view
variable dimensions





torsions

In *Torsions*, Julio Le Parc takes his volumetric research into the sculptural realm. Made of stainless steel, the works consist of tubular shapes that, when in close proximity, take on varying configurations, pointing in sometimes similar directions or sometimes different, creating a tangle of ramifications. As they are made of a highly reflective material, the sculptures relate to the environment in which they are installed, particularly through the reflection of light on their surfaces; each configuration interacts with light differently depending on the work's surroundings.

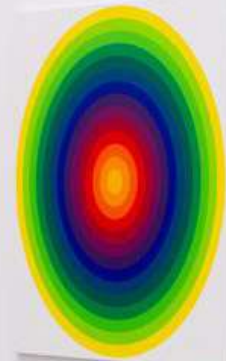
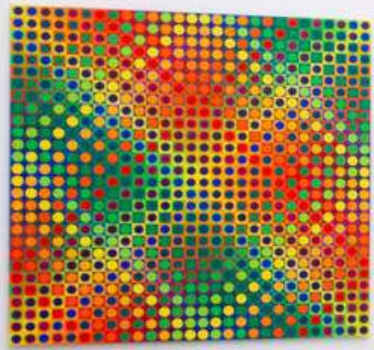
Torsion 6, 2004
stainless steel
228 x 104 x 104 cm
89.8 x 40.9 x 40.9 in

Torsion 5, 2004
stainless steel
241 x 118 x 118 cm
94.9 x 46.5 x 46.5 in

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

→ →
estúdio de Julio Le Parc,
Cachan, França
photo © Gregory Copitet







nara roesler

são paulo

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

rio de janeiro

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

new york

511 west 21st street
new york, 10011 ny
usa
t 1 (212) 794 5038

info@nararoesler.art

www.nararoesler.art