



nara roesler

**2021 fiac
online viewing rooms**

vip march 2–3, 2021

general public march 4–7, 2021

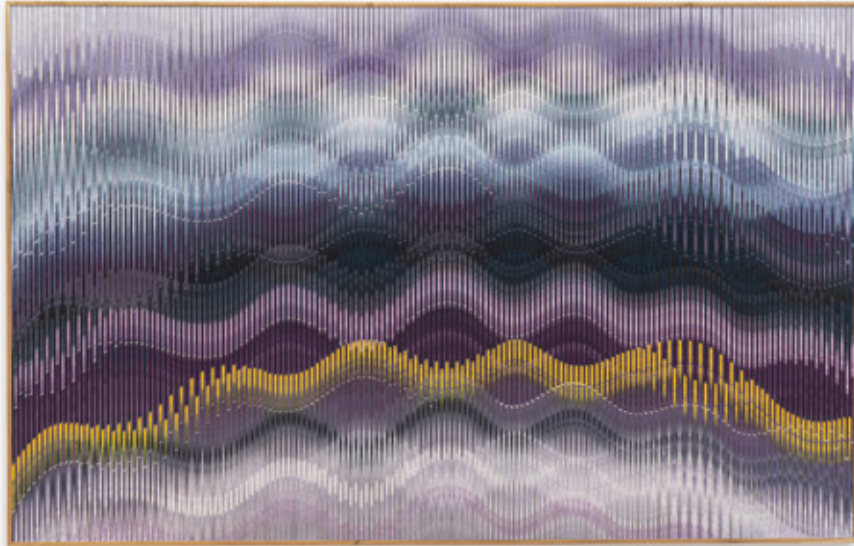
On the occasion of the 2021 Fiac Online Viewing Rooms, Nara Roesler is proud to present a dialogue between the work of Brazilian artist Abraham Palatnik, and French artist Xavier Veilhan, hereby showcased together for the first time. The presentation juxtaposes the work of two artists from different generations and backgrounds, with widely different practices in formal, conceptual, and technical terms, highlighting a punctual and momentary crossing in their engagement with the matter of displacement.

On the one hand, Palatnik's—a seminal figure in the history of kinetic and optical art in Brazil—*W-series* emerges from a career-long strive for ingenious methods and use of materials, giving rise to a process of deconstruction, reconstruction, and displacement, whereby the artist produced two non-figurative paintings on wooden plates, which are laser-cut into long, thin strips, and subsequently re-assembled and vertically displaced to create a third painting. The series is characterized by permutations that give a sense of infinite projection, an irradiating movement that isn't tamed by the limits of the frame. On the other hand, Xavier Veilhan's *Vent Moderne* engages with the idea of moving from one place to another and

seeking to arrest the 'in-between' moment, upheaving the traditional focus on origin and destination. Instead, the artist reflects on the importance of the path taken from one place to the next, creating landscapes whose carvings evoke the quiver of the wind-shaken horizons, while their longitudinal structure seems to transcend the limits of the surface, perhaps like the image, which exists in relation to what is beyond the frame, as a function of a supposed point of departure and of arrival.

Ultimately, both bodies of work resonate in their creation of formal vibration to evoke movement, displacement—though widely different, both ripple their work intertwining the codes of industrial and artistic practices, seeking to capture a kineticism that results in reverberating formal pieces. Palatnik and Veilhan come to converse in their use of pattern and cuts as a means of triggering the illusion, or the sensation of movement in pieces that echo each other's formal structures, and ultimately coincide in embodying boundless irradiation.

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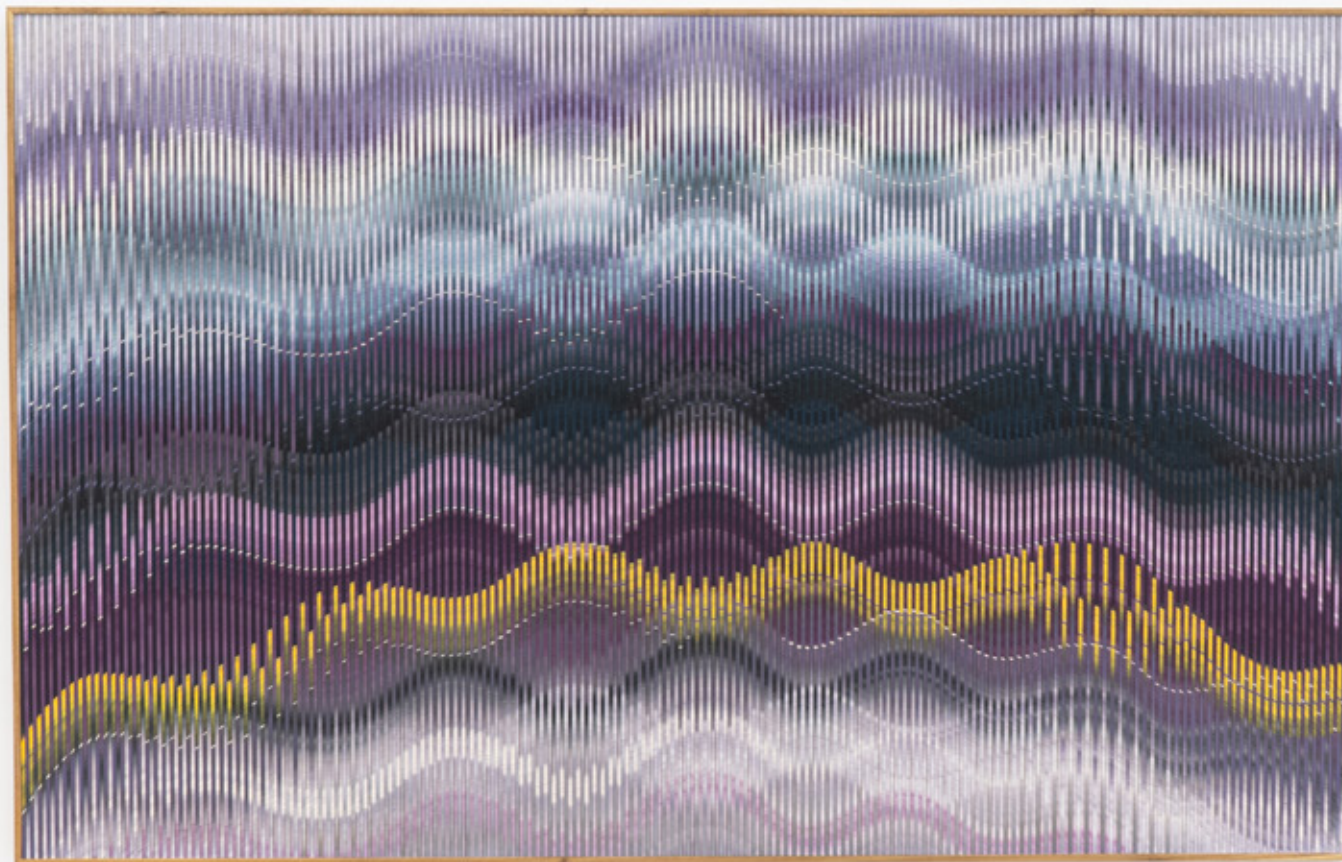
installation view,
Nara Roesler at Fiac
Online Viewing Rooms (2021)



abraham palatnik

Abraham Palatnik was a seminal artist in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest in exploring the creative possibilities embedded in the crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Kinechromatic Device*, effectively reinventing the idea of painting by using different voltage, colored bulbs moving at various speeds and directions, to create an abstract moving image with ever-changing color and composition. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality.

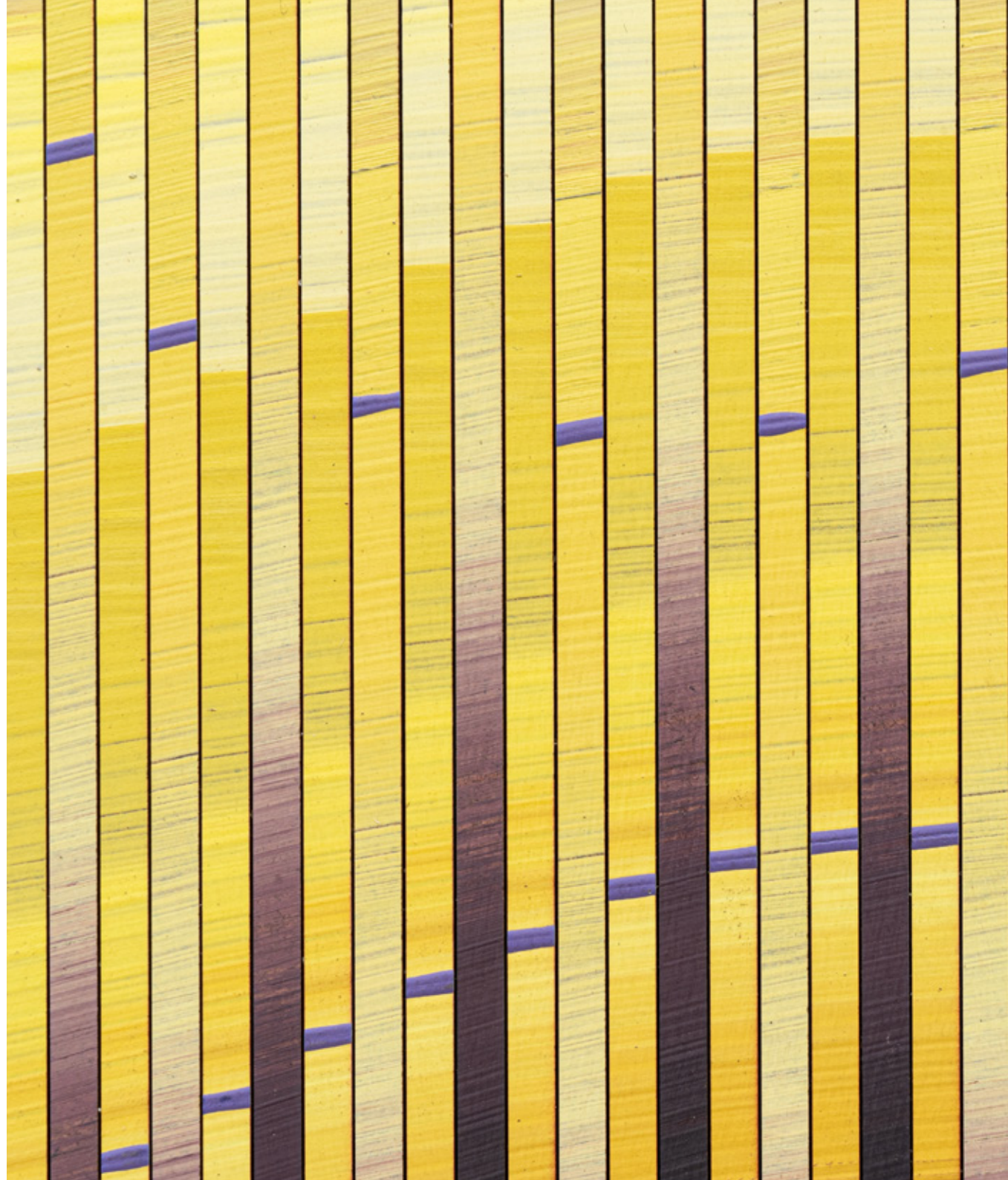
Abraham Palatnik
W-533, 2014 [detail]
acrylic paint on wood
107,2 x 168,2 cm | 42.2 x 66.2 in



Abraham Palatnik
W-533, 2014
acrylic paint on wood
107,2 x 168,2 cm | 42.2 x 66.2 in

Abraham Palatnik subsequently initiated his work with reliefs, coined *Progressive Reliefs*, which he made out of various materials (such as wood, duplex cardboard and acrylic) using meticulous manual processes to create a variety of optical and kinetic effects. This body of work, which includes the two works hereby presented, *W-533* and *W-M/64*, derives from—and formally evokes—Palatnik's *Reliefs*. The works' process of making begins with the artist producing a pair of non-figurative paintings on wooden plates, which are subsequently cut into long, thin, equally wide vertical strips with laser. He then assembles them back together, intercepting strips from both paintings and intercalating them to build a third work, which emerges as the sum of the first two pieces. Palatnik finalizes the process by vertically displacing each strip in different directions. These shifts accentuate the rhythm and dynamism of the painting's composition—the contrasting colors create a sense of visual vibration, which is further emphasized by the vertical lines that trace back to the process of making.

Abraham Palatnik
W-M/64, 2018 [detail]
acrylic paint on wood
70 × 80 cm | 27.6 × 31.5 in





Abraham Palatnik
W-M/64, 2018
acrylic paint on wood
70 × 80 cm | 27.6 × 31.5 in



installation view,
Nara Roesler at Fiac
Online Viewing Rooms (2021)

abraham palatnik

b. 1928, Natal, Brazil

d. 2020, Rio de Janeiro, Brazil

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil—a pioneer in his long-standing interest for exploring the creative possibilities embedded in the crossings of art and technology. Having studied engineering, the artist became interested in investigating mechanic uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático [Kinechromatic Device]* effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality.

Abraham Palatnik subsequently initiated his work with reliefs, coined Progressive reliefs, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation. Apart from the *series W*, which came to incorporate the use of laser-cutting, Palatnik continued to construct and paint every piece by hand, making each work a token of his craftsmanship.

[visit the artist's page](#)

selected solo exhibitions

- *Abraham Palatnik – A Reinvenção da Pintura*, Centro Cultural Banco do Brasil (CCBB-RJ), Rio de Janeiro, Brazil (2017); Fundação Iberê Camargo (FIC), Porto Alegre, Brazil (2015); Museu Oscar Niemeyer (MON), Curitiba, Brazil (2014); Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, Brazil (2014); Centro Cultural Banco do Brasil (CCBB-DF), Brasília, Brazil (2013)

selected group exhibitions

- *Sur moderno: Journeys of Abstraction*, The Patricia Phelps de Cisneros Gift, The Museum of Modern Art (MoMA), New York, USA (2019)
- *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s–1970s*, Sesc Pinheiros, São Paulo, Brazil (2018); Garage Museum of Contemporary Art, Moscow, Russia (2018); Museum of Modern Art in Warsaw, Warsaw, Poland (2017)
- *Delirious: Art at the Limits of Reason, 1950–1980*, Metropolitan Museum of Art, New York, USA (2018)
- *Kinesthesia: Latin American Kinetic Art 1954–1969*, Palm Springs Art Museum (PSAM), Palm Springs, USA, (2017–18)
- Eight editions of the Bienal de São Paulo, São Paulo, Brazil (1951–1969)
- 32nd Biennale di Venezia, Venice, Italy (1964)

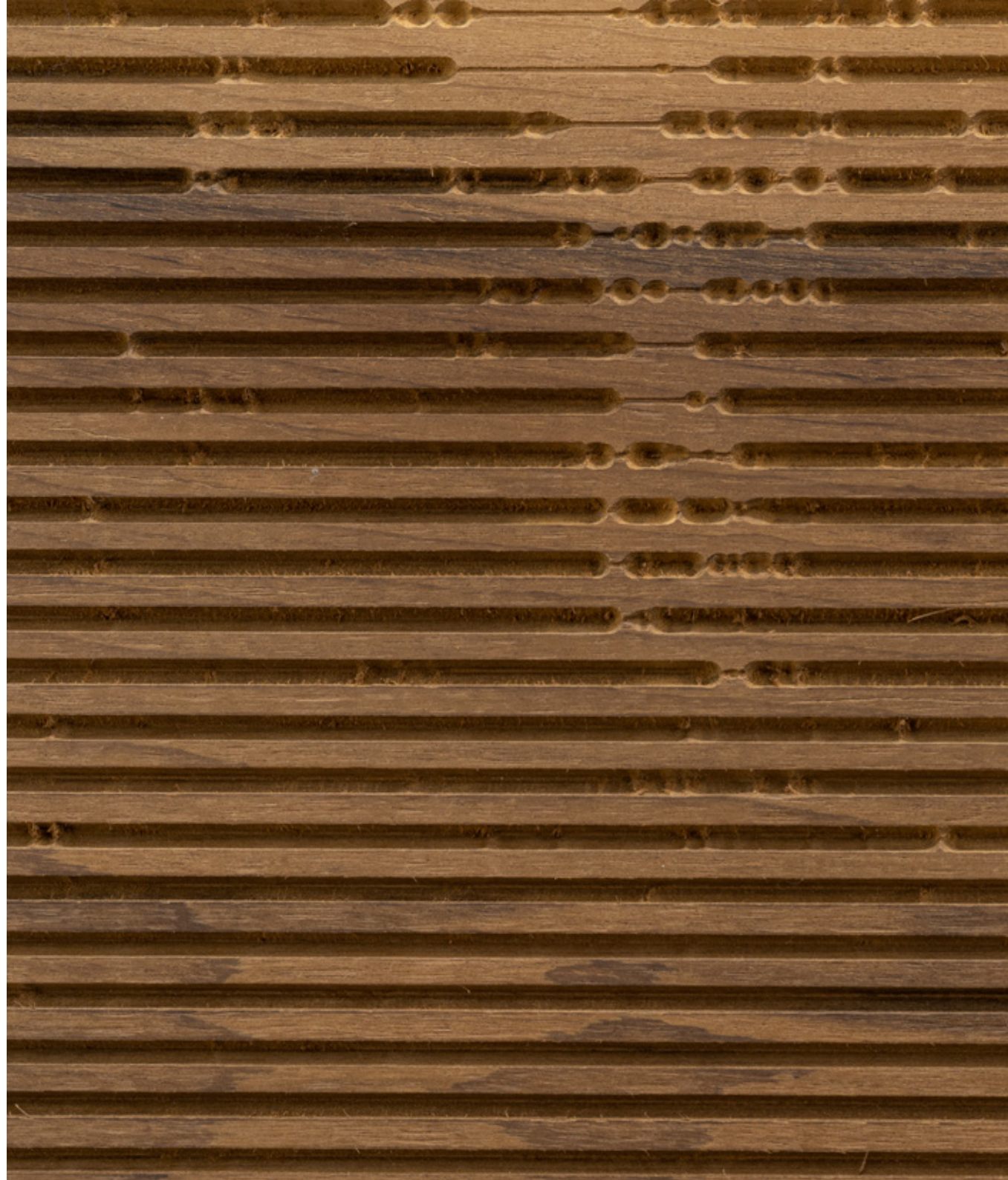
selected collections

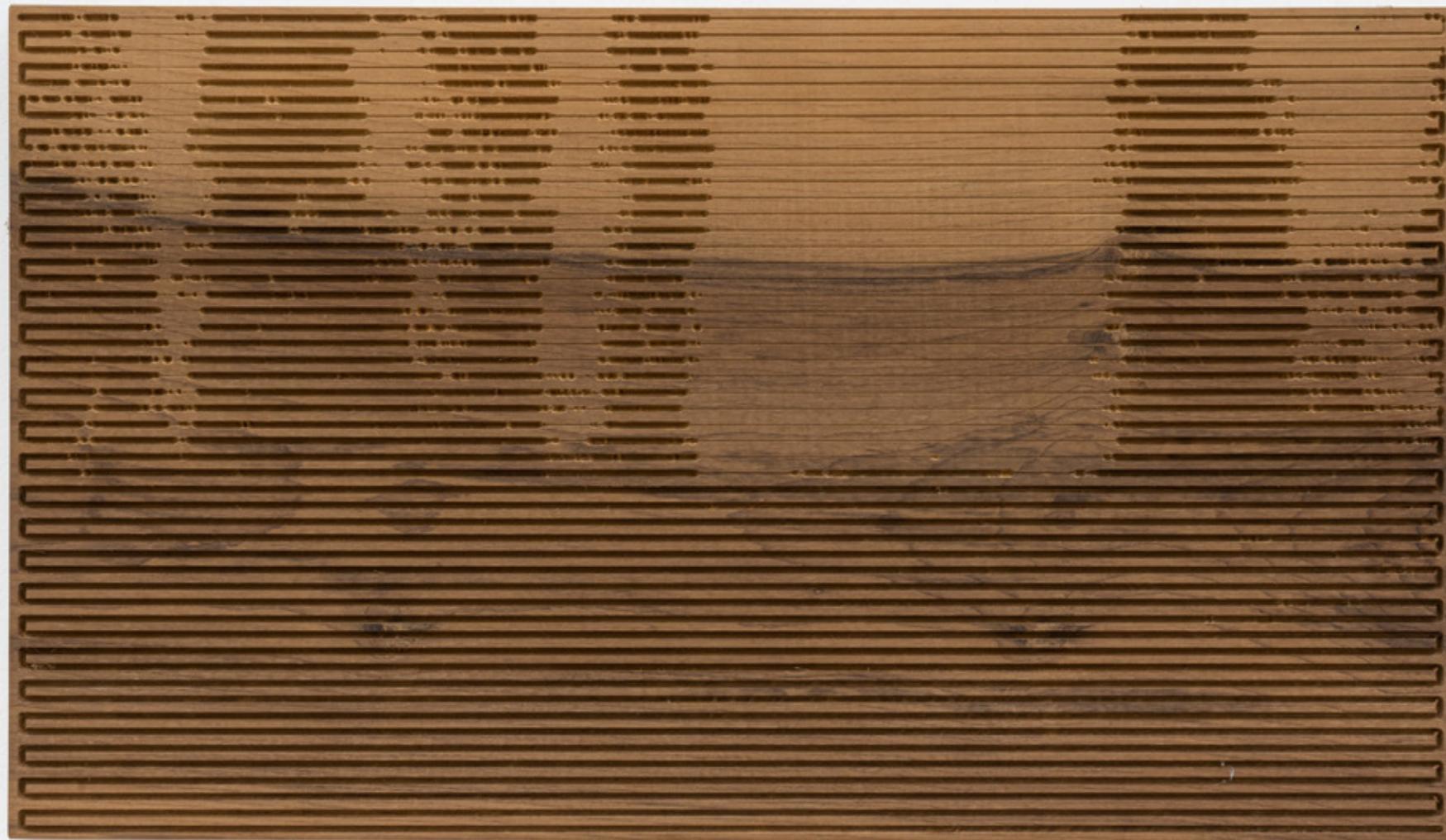
- Museum of Modern Art (MoMA), New York, USA
- Museu de Arte Moderna do Rio de Janeiro (MAM Rio), Rio de Janeiro, Brazil
- Royal Museums of Fine Arts of Belgium, Brussels, Belgium
- Museum of Fine Arts Houston (MFAH), Houston, USA

xavier veilhan

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works—sculpture, painting, installation, performance, video, and photography—defined by his interest in both the vocabulary of modernity (speed, motion, urban life, etc.) and classical statuary, reinterpreted from a contemporary vision. His work pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He mixes a great variety of techniques and materials to produce tridimensional portraits and landscapes, bestiaries, and architectures that swing between the familiar and the extraordinary.

Xavier Veilhan
Vent Moderne n°1, 2015
imbuia wood
33 x 58 x 2 cm | 13 x 22.8 x 0.8 in





Xavier Veilhan
Vent Moderne n°1, 2015
imbuia wood
33 x 58 x 2 cm | 13 x 22.8 x 0.8 in



Xavier Veilhan
Vent Moderne n° 3, 2015
imbuia wood
33 x 58 x 2 cm | 13 x 22.8 x 0.8 in



Vent Moderne n° 1, n° 2 and n° 3 were created by the artist in 2015, after having directed and produced a film by the same title, recorded in three different locations designed by the architect Robert Mallet-Stevens. Ultimately, the artist says that the work engages with the idea of moving from one place to another, 'I wanted to evoke the experience of youth: you know when you drove from one party to another? The party was not the most special part, but rather the way there!'. *Vent Moderne n° 1, n° 2 and n° 3*'s carved landscapes—with depth, light, and shadows assembling to evoke trees and horizons tilting to the wind's push—thus capture the idea of the path taken from one place to the next and its importance in the process of displacement, embodying what Yuko Hasegawa, artistic director of the Museum of Contemporary Art, Tokyo, describes as Veilhan's emotional minimalism and the dissolution of the elements as new modernity.

Xavier Veilhan
Vent Moderne n° 3, 2015 [detail]
imbuia wood
33 x 58 x 2 cm
13 x 22.8 x 0.8 in



Xavier Veilhan
Vent Moderne n°2, 2015
imbuia wood
33 x 58 x 2 cm | 13 x 22.8 x 0.8 in

xavier veilhan

b. 1963, Paris, France, where he lives and works

Since the mid-1980s, Xavier Veilhan has created an acclaimed body of works, including sculpture, painting, installation, performance, video and photography. His work is characterized by his interest in both the vocabulary of modernity (speed, motion, urban life etc.) and classical statuary, which he reinterprets from a contemporary perspective. Veilhan pays tribute to the inventions and inventors of our modern times, through a formal artistic language that mixes the codes of both industry and art. He intertwines a great variety of techniques and material to produce tridimensional portraits and landscapes, bestiaries and architectures that 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'. Frequently working in public spaces, the artist's exhibitions and in-situ interventions in cities, gardens and houses work to question our perception by creating spaces in which the viewers become actors. The aesthetics of his works create a continuum where form, contour, fixity and dynamics invite the spectator to develop a new reading of the space they occupy, creating a whole repertory of signs: a social theatre.

[visit the artist's page](#)

selected solo exhibitions

- *La Statue de Harajuku*, permanent installation, With Harajuku (2020), Tokyo, Japan
- *PLUS QUE PIERRE*, Collégiale-Saint-Martin FRAC Pays de la Loire (2019), Angers, France
- *Romy and the Dogs*, Museu de Arte, Arquitetura e Tecnologia (MAAT) (2019), Lisbon, Portugal
- *Nuit Studio Venezia*, Musée de la Musique, Cité de la Musique (2018), Paris, France
- *Xavier Veilhan, Yuksek, Caterina Barbieri & Carlo Maria, Le Comte, Jonathan Fitoussi – Cine-concert*, Le Lieu unique (2018), Nantes, France
- *Reshaped Reality; 50 years of Hyperrealist Sculpture*, Museo de Bellas Artes de Bilbao (2016), Bilbao, Spain
- *Cedar*, Andrehn-Schiptjenko (2015), Stockholm, Sweden

selected group exhibitions

- *Rêve Électro*, Musée de la Musique, Cité de la Musique (2019), Paris, France
- *Calling for a New Renaissance*, Joakim & Xavier Veilhan, Villa Aperta 8, Villa Medici (2018), Rome, Italy
- *Suspension – A History of Abstract Hanging Sculpture 1918–2018*, Olivier Malingue (2018), London, UK; Palais d'Iéna (2018), Paris, France (2018)
- *Botticelli Reimagined*, Victoria & Albert Museum (2016), London, UK
- 57th Biennale di Venezia, Venice, Italy (2017)

selected collections

- Fondation Ilju, Seoul, South Korea
- Israel Museum, Jerusalem, Israel
- Musée National d'Art Moderne, Centre Pompidou, Paris, France
- New National Museum of Qatar, Doha, Qatar

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,
ippanema, 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 5034

nararoesler.art

ny@nararoesler.art