

galeria

nara roesler

xavier veilhan

sobre **Xavier Veilhan**

Desde meados de 1980, o artista francês Xavier Veilhan (nascido em 1963, radicado em Paris) cria uma aclamada 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 ambulatório 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.

about **Xavier Veilhan**

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."



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”



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"



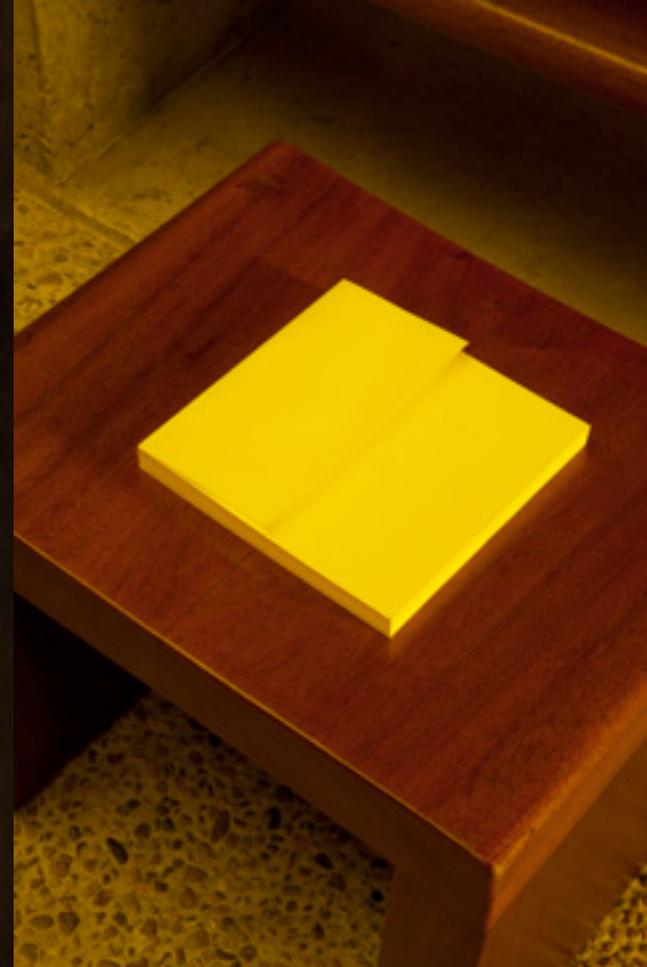
Architectones, Sainte-Bernadette du Banlay Church, Sainte-Bernadette du Banlay Church, Nevers, 2013
Rays (Sainte - Bernadette), 2013 -- borracha, poliéster, aço, aço inox, tinta e-poxy/rubber, polyester, steel, stainless steel, epoxy paint
The Filters (Sainte - Bernadette), 2013 -- pvc/polyvinyl chloride
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



Translucent bas-reliefs have been built into the window bays: variations in thickness reveal an image without ink or pigment, expressed by the matter itself. These are the silhouettes of bunkers, photographed by following the footsteps of Paul Virilio along the shores of southern Normandy. Using photomontage, the bunkers have been replaced with single blocks of wood. The blockhaus reemerges as a 'model' for the 'cryptic architecture' attempted in Nevers.

If the Church is the "The terrifying space of the Scriptures" according to Paul Virilio, here the yellow light of Sainte-Bernadette seems to have imbued this book to the point of erasing its content. Only various shades of yellow, differing according to the page, remain.

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

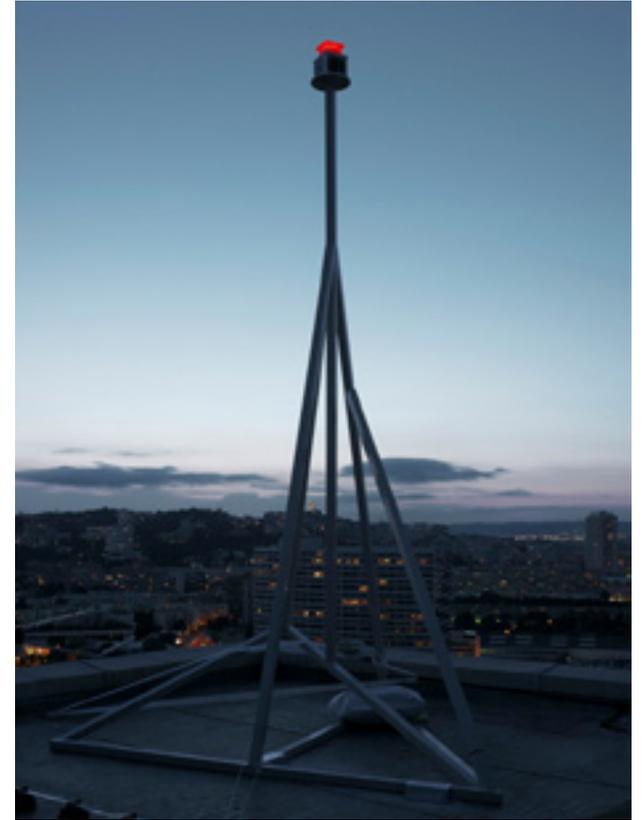
"This particular exhibition was conceived as an ephemeral event, a temporary occupation of the Cité Radieuse rooftop with works that would in no way impede a visitor's experience of the space. Le Corbusier was both a painter and an architect. Drawing serves as the link between those two activities, which 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."



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



This comic sketch is the outcome of an anecdotic and unheroic vision of the history of architecture. It reproduces the shape and orientation of the wading pool, which sits off limits to the public. An invention based on two photographs, it shows the eponymous representatives of modernity passing each other aboard the crafts they designed: Buckminster Fuller rows on an American lake in his catamaran, while Le Corbusier and Pierre Jeanneret occupy a pedal boat created by the latter in Chandigarh.

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



Inspired by the “Concrete trees” of the Martel brothers, these simple plywood assemblages occupy a number of flowerpots as a means of invoking the idea of natural forms rendered artificial. They recall the original ambition of the architect to combine the function of a village square with that of rooftop, all the while referencing buildings nearby; looking over the enclosing wall, one may see that the geometric forms are practically congruous to those of the landscape. I initially wanted to use the Corbusier color palette for these works, but then left the selection to chance, painting Stabile Trees with the colors of the markers employed in my first sketch, whose shades had simply presented themselves.

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."



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,
alumínio, 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

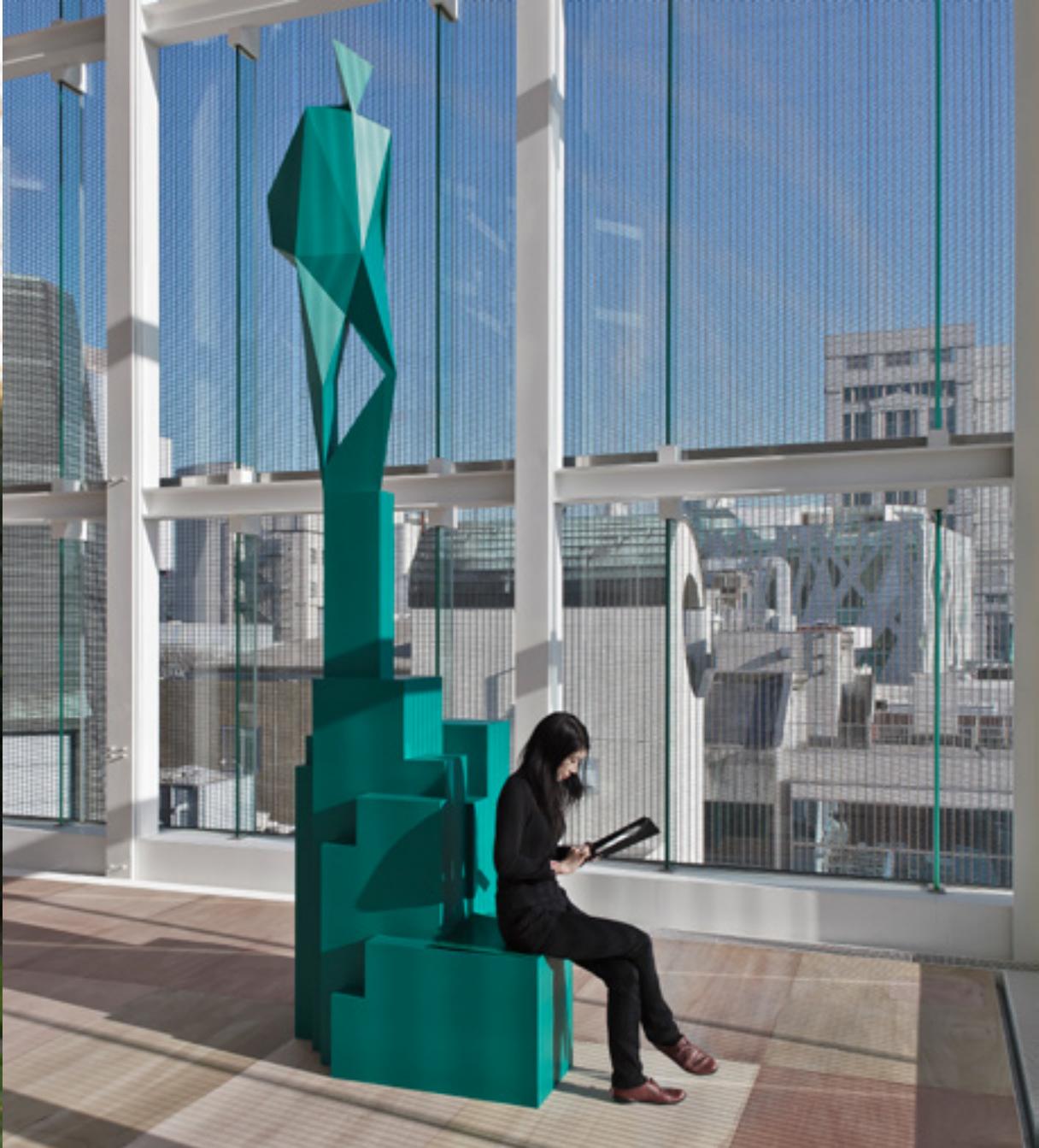


This work is inspired by an anecdote from Richard Neutra. He had the habit of mounting his horse in the nude to go swimming in the lake nearby. This image of such a venerable architect naked and at one with nature really resonated with me. After hearing his story, I decided to pose nude. I then carved a horse and its rider out of Styrofoam. The surface of the work is sculpted with carved stripes reminiscent of wooden sculptures.

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

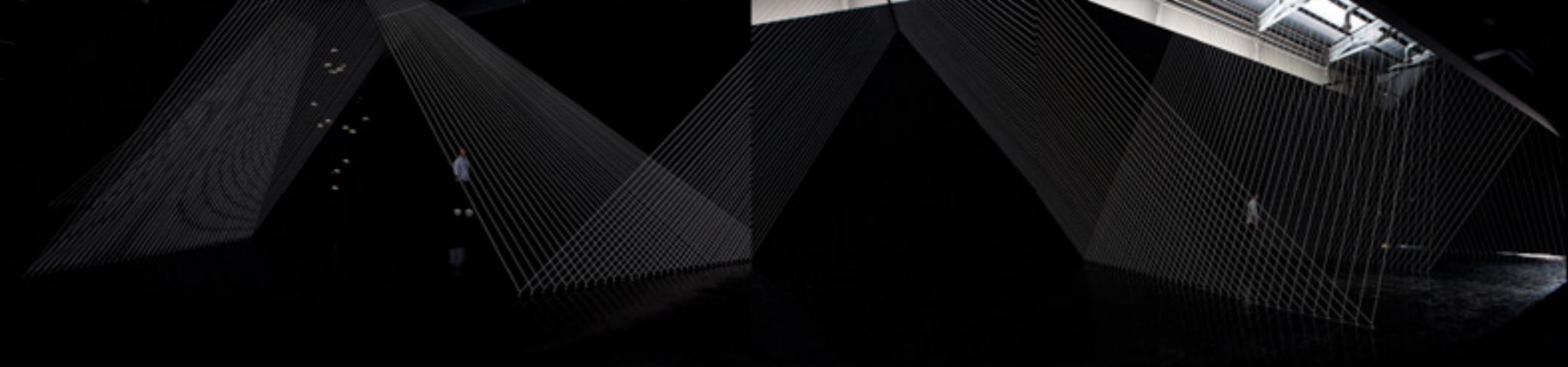


Marine 2011 -- bronze, aço, tinta poliuretano, tinta e-poxy/bronze, steel, polyurethane paint, epoxy paint
1125/8 x 393/8 x 3011/16 inches -- foto/photo: Stephen Ambrose © Veilhan / ADAGP, Paris, 2015

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"



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
78³/₄ x 118¹/₈ x 118¹/₈ 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, Chateau 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, Château 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



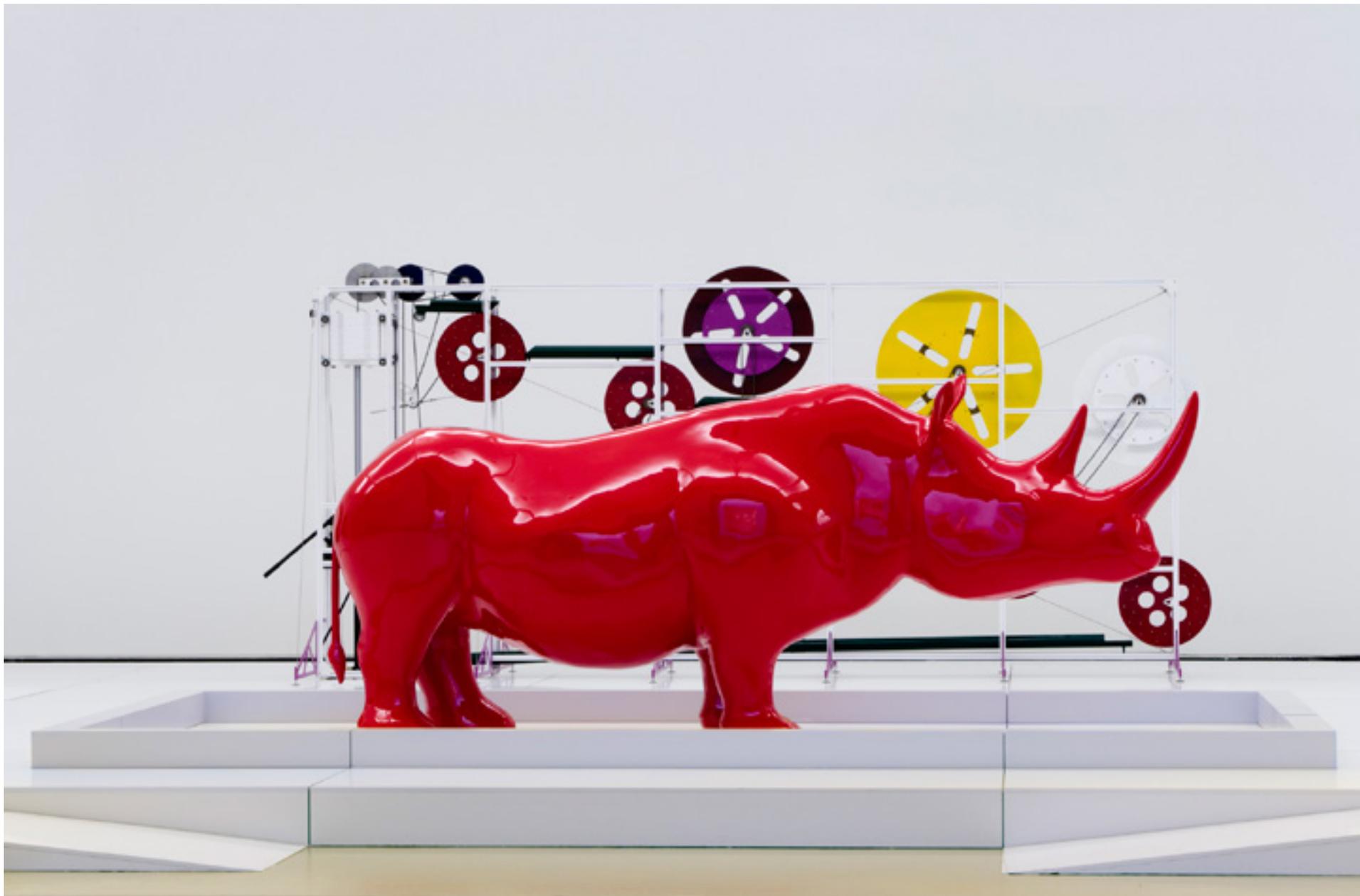
La Force de l'Art, Grand Palais, Paris, 2006 -- com/with Alexis Bertrand
Le Baron de Triqueti, 2006. técnica mista/mixed media -- 430 x 2200 x 760 cm
foto/photo: Florian Kleinfenn © Veilhan / ADAGP, Paris, 2015



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



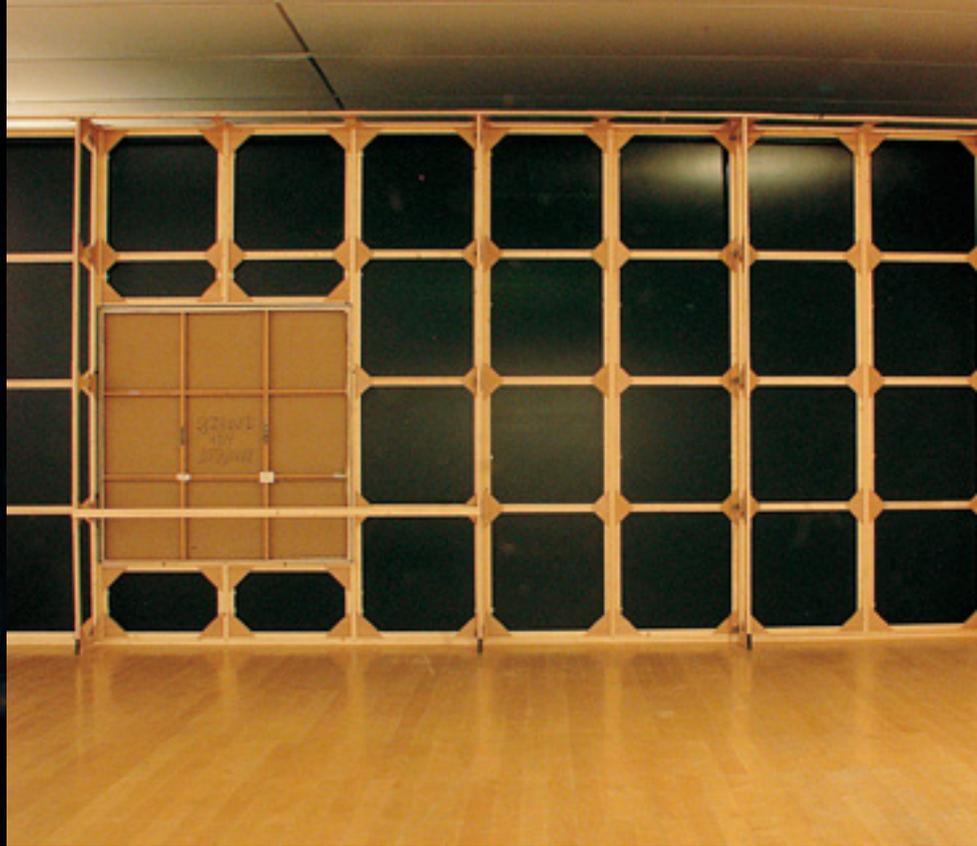
The Monster, Place du Grand Marché, Tours, 2004
isopor, aço, fibra de vidro, resina de poliéster, tinta poliéster, verniz de poliuretano/
styrofoam, steel, fiberglass, polyester resin, polyester paint, polyurethane varnish
440 x 360 x 420 cm

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

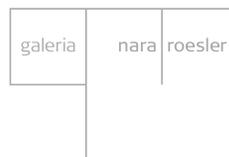


The Cave, 1998. Centre d'Art Passerelle, Brest, 1998 -- carpete sintético, madeira, pvc, tela/synthetic carpet, wood, PVC, canvas sheet
Coleção/Collection FRAC Nord-Pas-De-Calais, Dunkerque
foto/photo: Thomas Fort © Veilhan / ADAGP, Paris, 2015



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

Xavier Veilhan é representado pela Galeria Nara Roesler.
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