

not vital

galeria

nara roesler



sobre **Not Vital**

Not Vital é reconhecido por sua prática baseada no intenso contato com a natureza e na adoção de um estilo de vida nômade, fazendo convergir em seu trabalho as noções de global e local. Sua produção normalmente provoca percepções inusitadas de estranhamento ou surpresa ao deslocar para o contexto artístico formas próprias da natureza ou elementos característicos de regiões remotas do mundo. O artista articula escultura, envolvendo processos colaborativos com artesãos, e construção de espaços, diluindo os limites entre arte e arquitetura e estabelecendo íntima relação com o contexto cultural local. Desenvolve também obras em pintura e desenho que dialogam com os assuntos presentes em suas propostas escultóricas e arquitetônicas. Como filantropo, vem desde o começo dos anos 2000 instalando construções de caráter permanente em diversos lugares, como Agadèz (Níger), Patagônia chilena (Chile) e Paraná do Mamori (Brasil). Além de seus chamados *habitats*, dentre os quais se destaca *House to Watch the Sunset*, essas construções incluem também escolas, pontes ou túneis, cumprindo uma função social no lugar. Vital recentemente apresentou uma importante retrospectiva sobre sua carreira no Yorkshire Sculpture Park, Wakefield (2016-17).

about **Not Vital**

Not Vital's body of work is characterized by intense contact with nature and a nomadic lifestyle, fostering a debate about global versus local. His artwork presents unusual insight in its incorporation of natural elements typically found in remote regions of the world. The artist's sculpture work entails the creation of spaces in collaboration with local craftsmen, a practice which not only dilutes the boundary between art and architecture but also establishes a close tie with local culture. The artist also develops drawings and paintings that dialogue with the subject present in his sculptural projects. Since 2000, Vital engaged in philanthropic projects that resulted in permanent constructions in locations such as Agadèz (Níger), Patagônia (Chile) e Paraná do Mamori (Brasil). In addition to schools, bridges and tunnels for the local communities, Vital creates what he calls *habitats*, structures designed to interfere as little as possible in the local landscape, where he resides for the duration of the projects. Recently, a retrospective exhibition of Vital's body of work was presented at the Yorkshire Sculpture Park, Wakefield (2016-17).

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



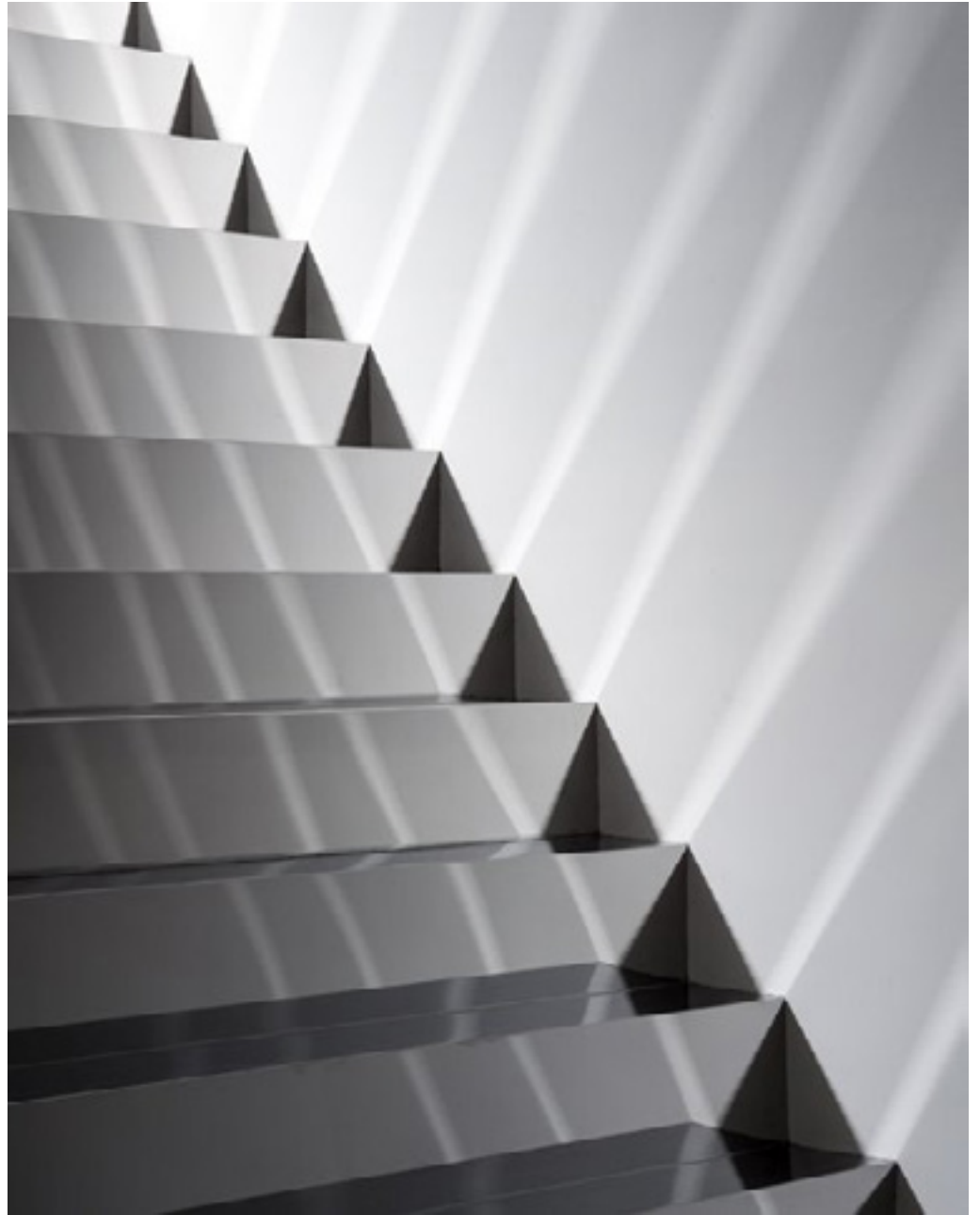
Head selfportrait 2013 -- aço inox revestido em PVD/stainless steel with PVD coating -- 190 x 160 x 125 cm



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



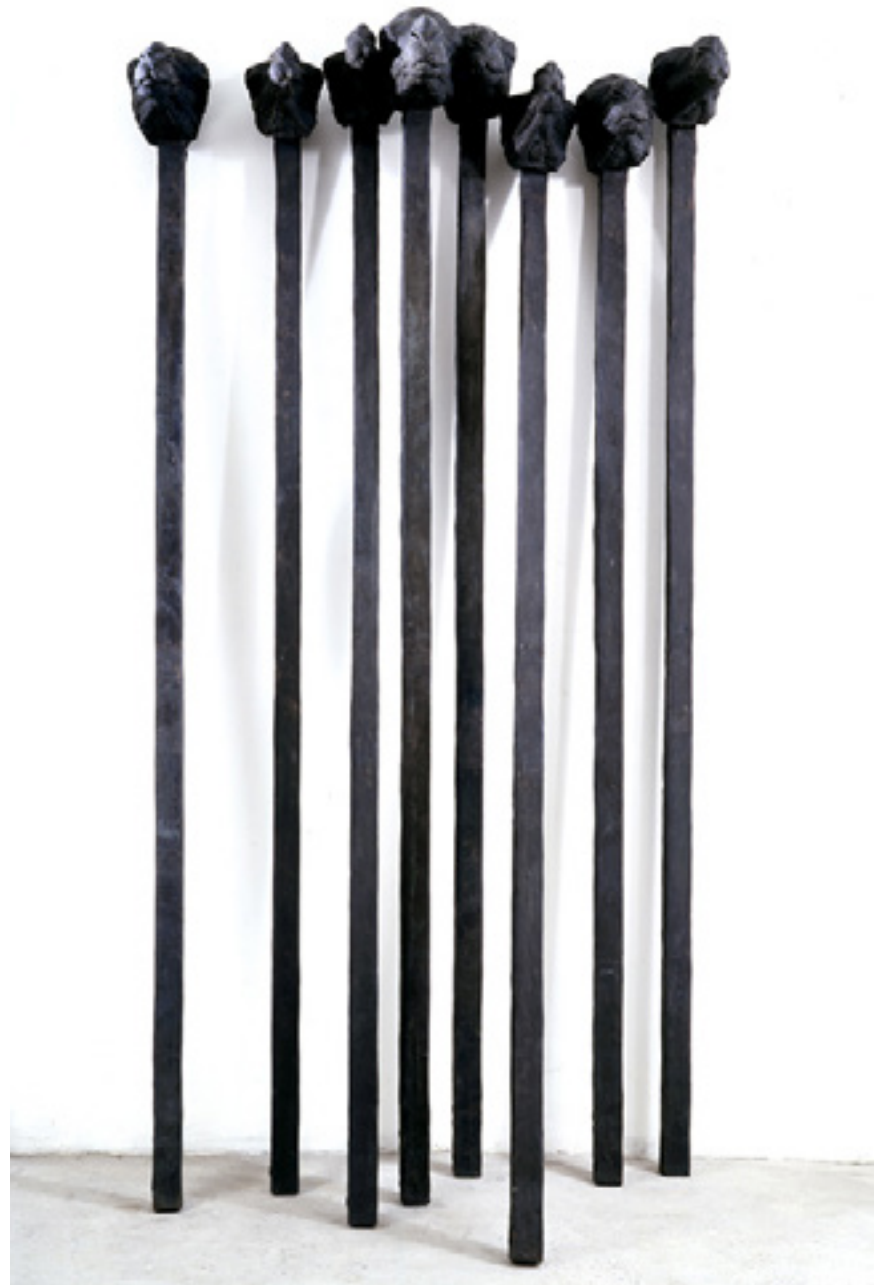
Lotus Blumen 2007 -- alumínio/aluminium -- 300 x 50 x 50 cm



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.
Not Vital is represented by Galeria Nara Roesler



www.nararoesler.com.br