

JULIO LE PARC

GALLERIA CONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI



**AT
FRIEZE MASTERS LONDON
2024**

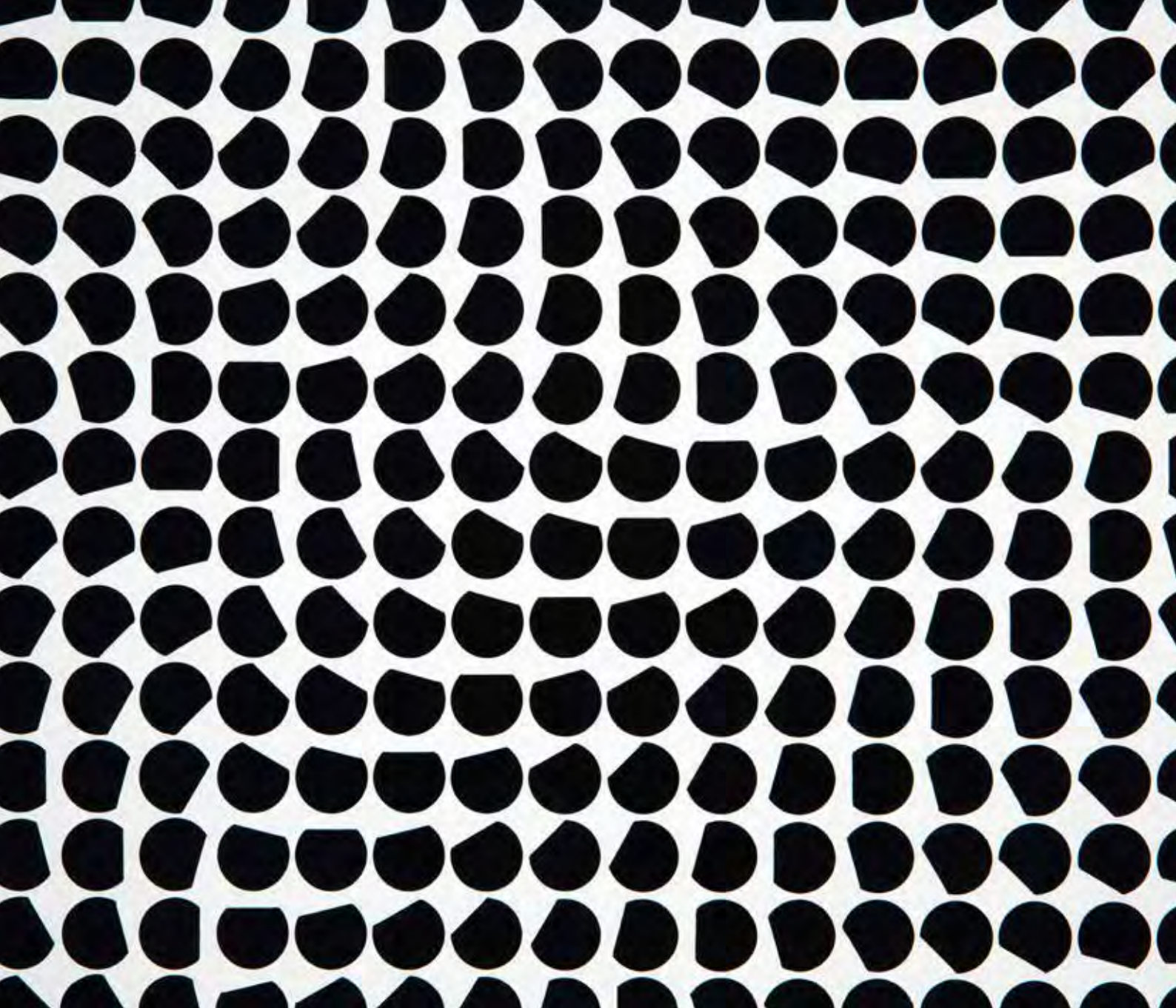
October 11-13

BOOTH D07



Instabilité, 1959

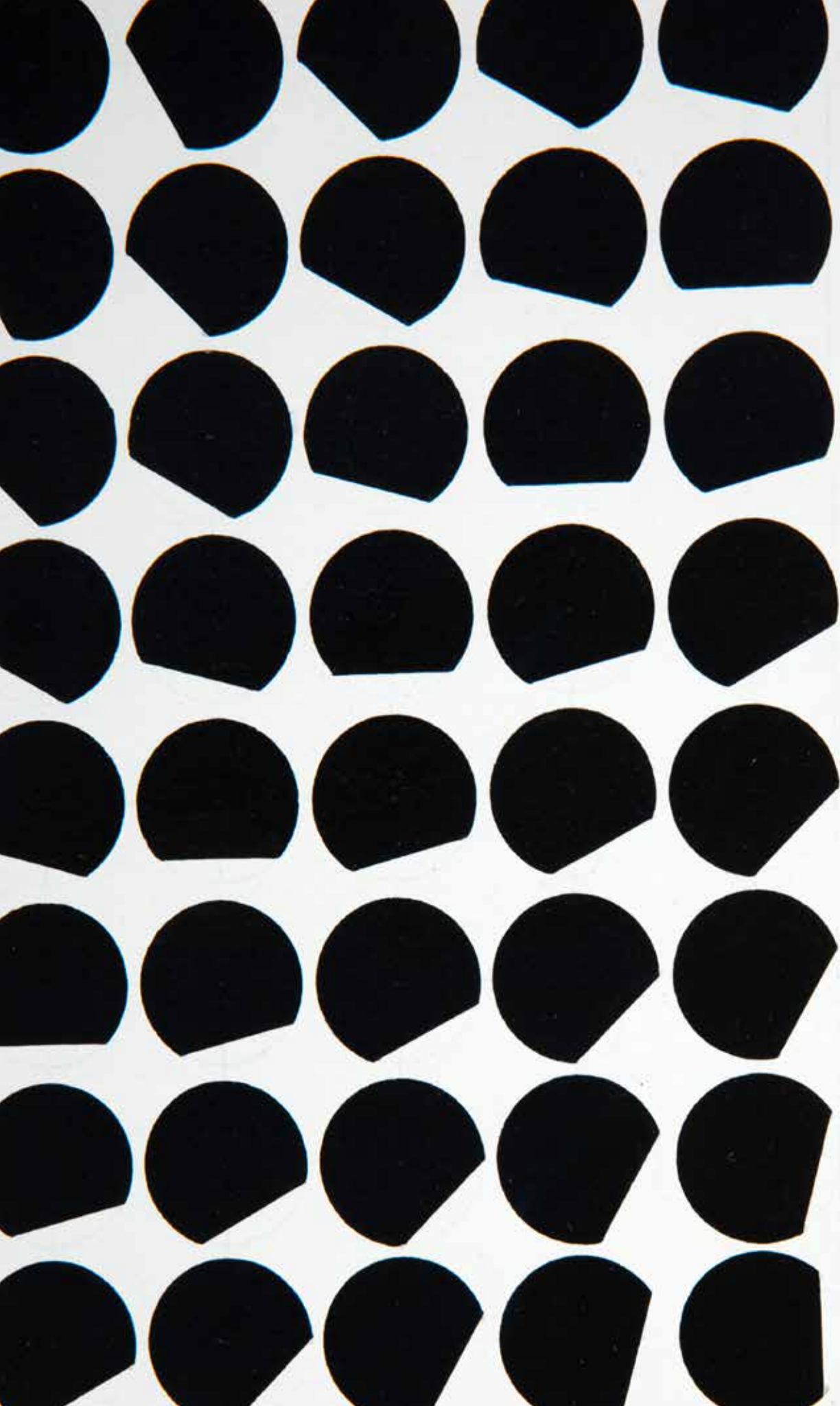
Gouache on isorel
95 x 95 cm
37.40 x 37.40 in
Unique work

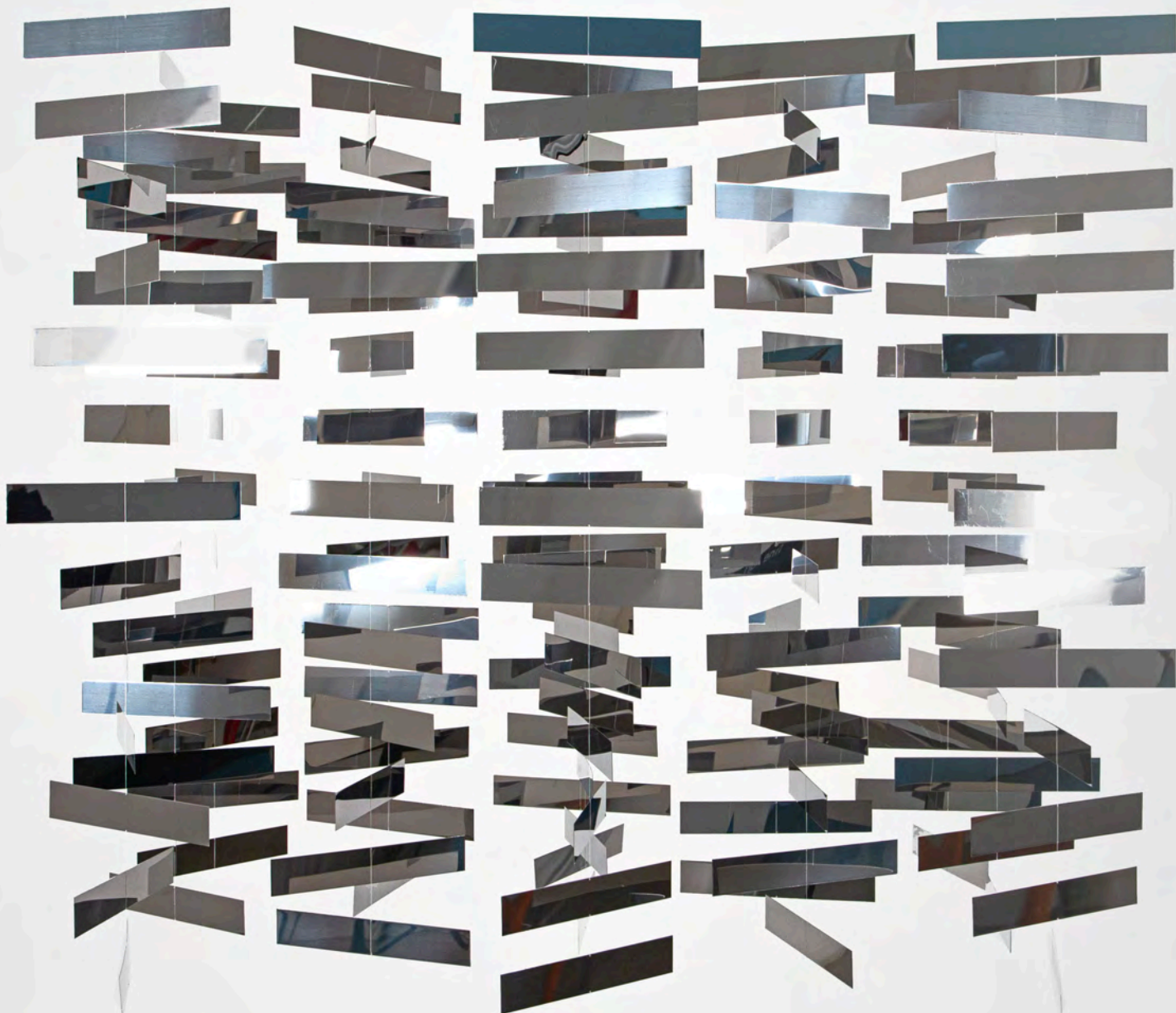


JULIO LE PARC

Instabilité,

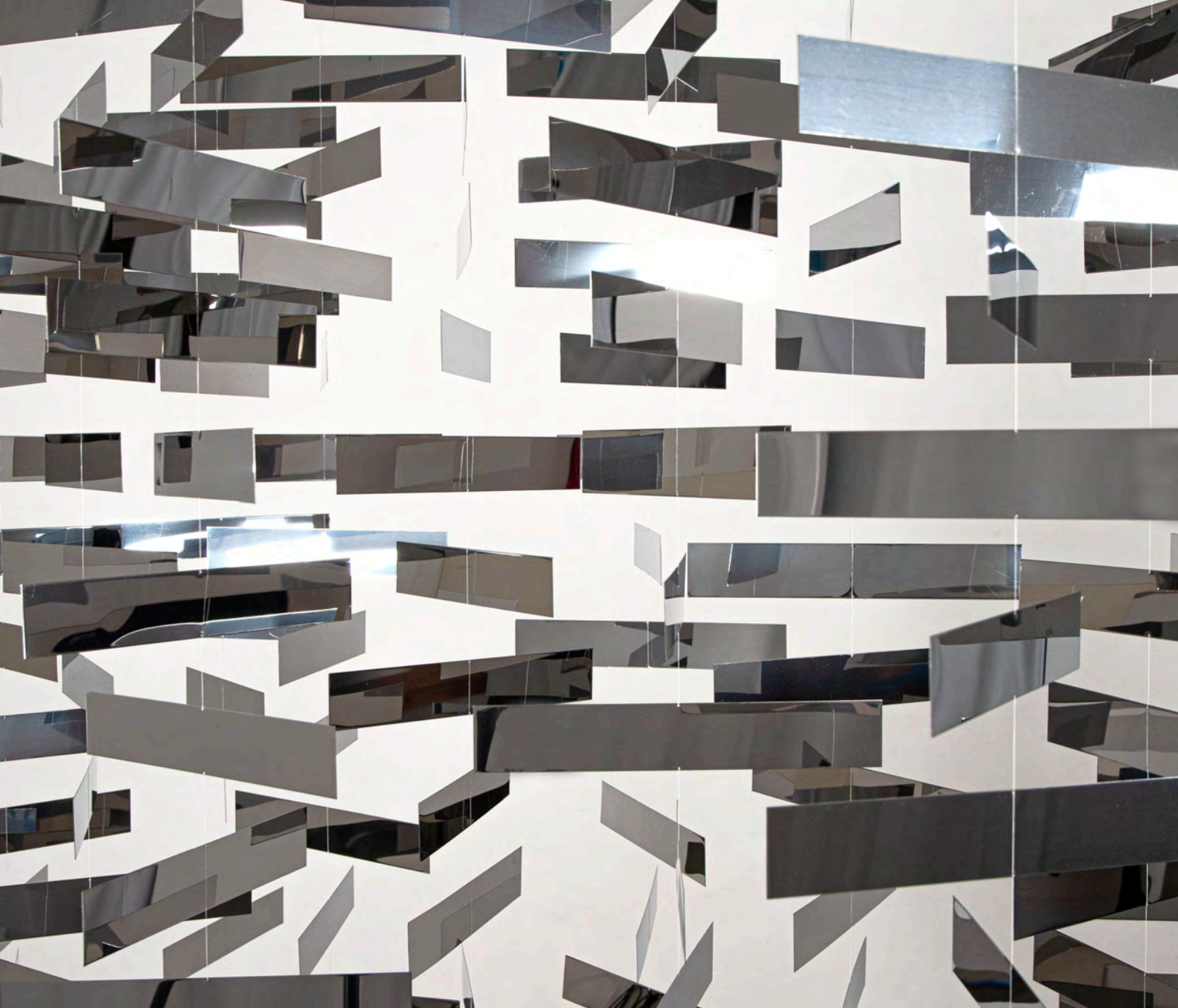
1959





Continuel mobile rectangle inox, 1964

Stainless steel, nylon, wood, metal
125 x 100 x 150 cm
49.21 x 39.37 x 59.05 in
Unique work



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Continuel mobile rectangle inox,

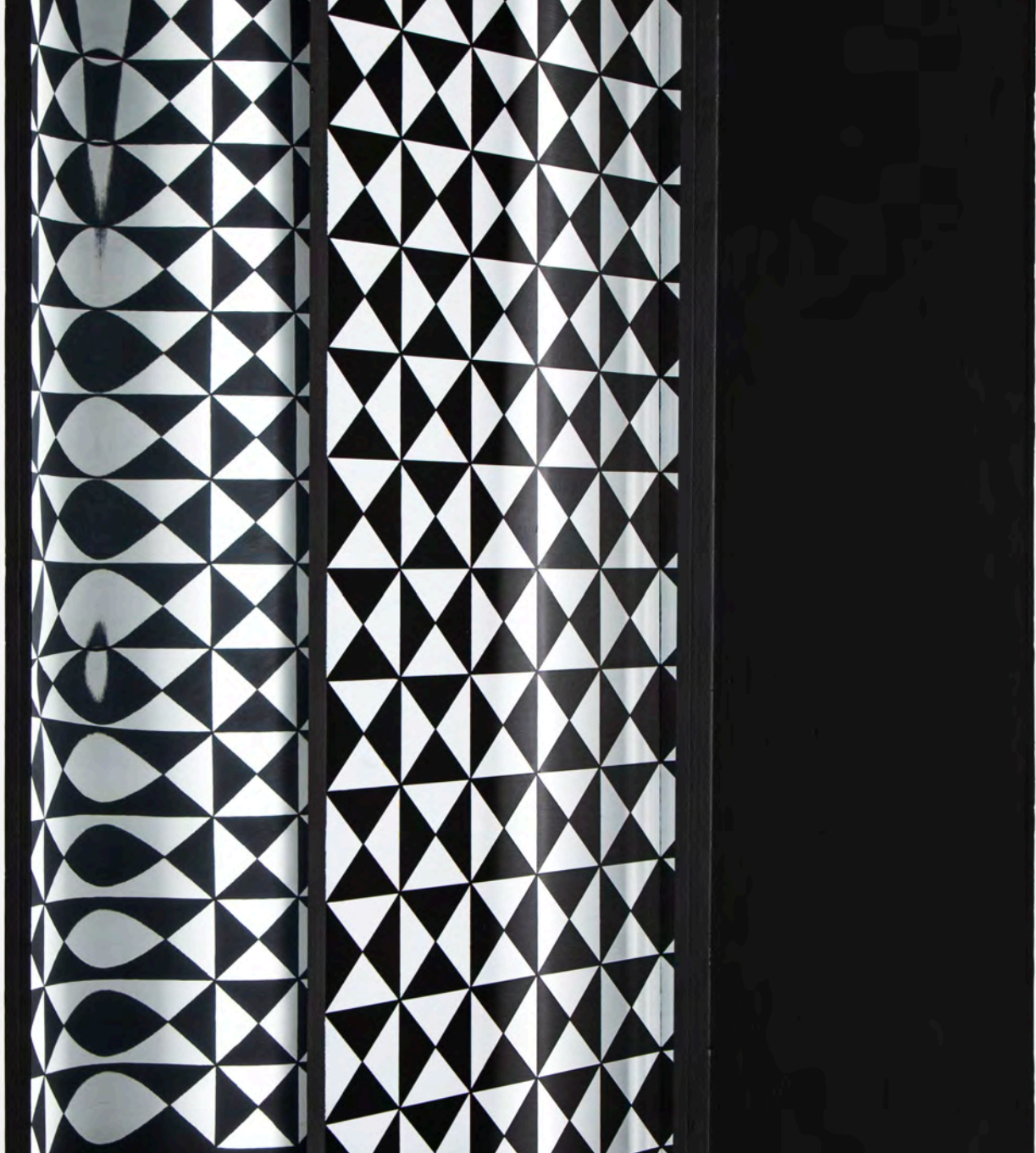
1964

In the early 1960s, Julio Le Parc began exploring phenomena related to light and movement, such as reflection and refraction, investigating the effects of rays reflected by mirror-like materials or refracted through partially transparent materials. As Le Parc states, “The notions of movement, instability, and probability became very clear to me; the work was developing through contingencies external to the artwork itself. Within me, there was a growing tendency to move away from the idea of a stable, unique, and definitive work.

The artist created a series of works called *Continuels-mobiles*, which includes *Continuel mobile rectangle inox*. The work is composed of stainless steel tiles, polished and hung on a wooden frame with metal threads.

These tiles, suspended and connected to each other, move with the natural circulation of air, creating movement and generating optical effects that





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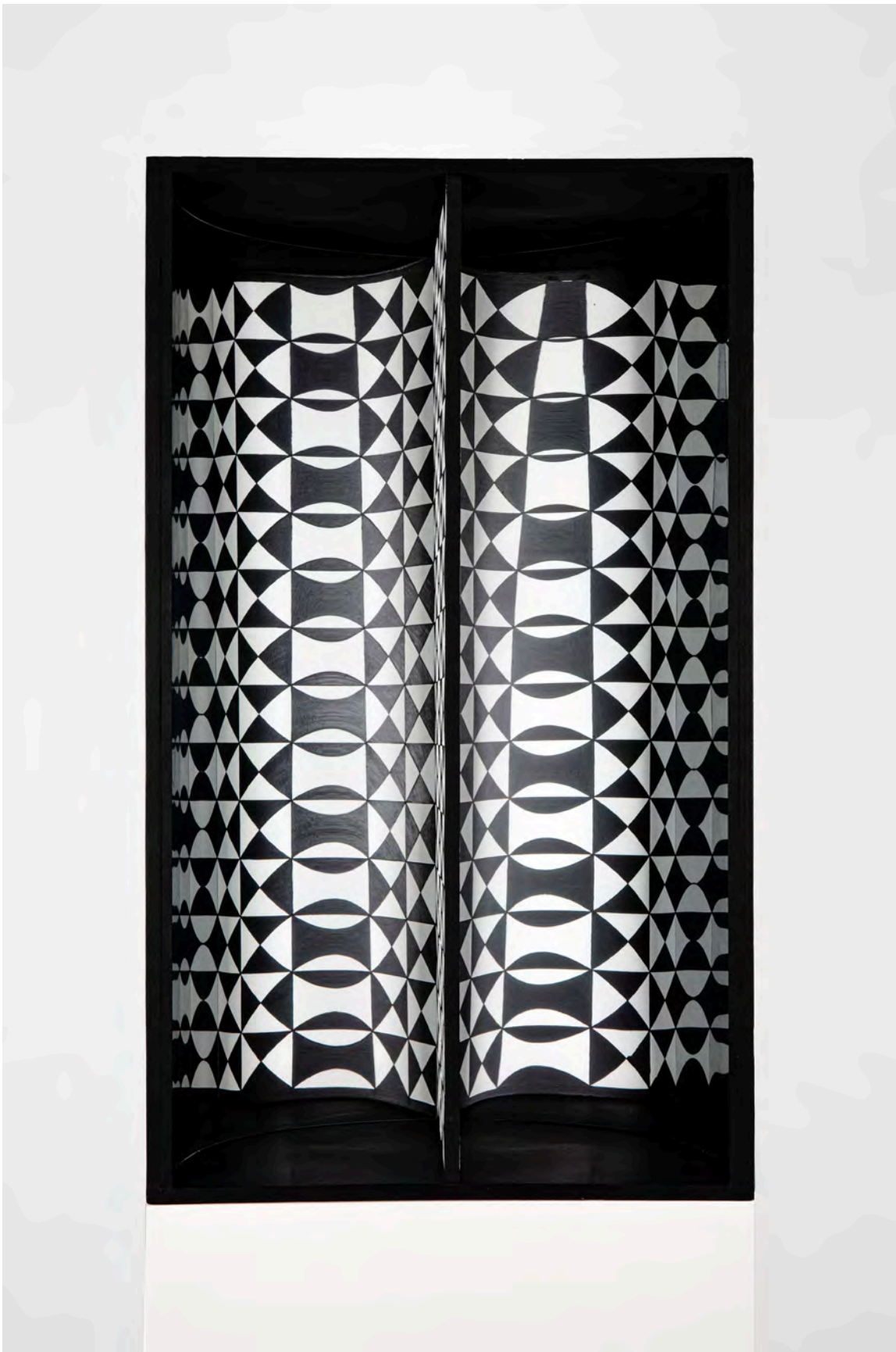
Images virtuelles par déplacement du spectateur,
1964

Since 1963, the artist has been working with experimental materials, such as thin metalized and reflective sheets, that when curved, produce mirroring and distortion of images. Le Parc uses these sheets to create a series of works titled *Déplacements* (displacements/movements).

Déplacements aims to investigate the optical effects achieved by combining various elements: the dynamic transformation of the artwork is not generated by a mechanical force but is an optical effect resulting from the movement of the viewer. Depending on the angle from which they are viewed, the works appear to change and alter—hence the title *Déplacements*.

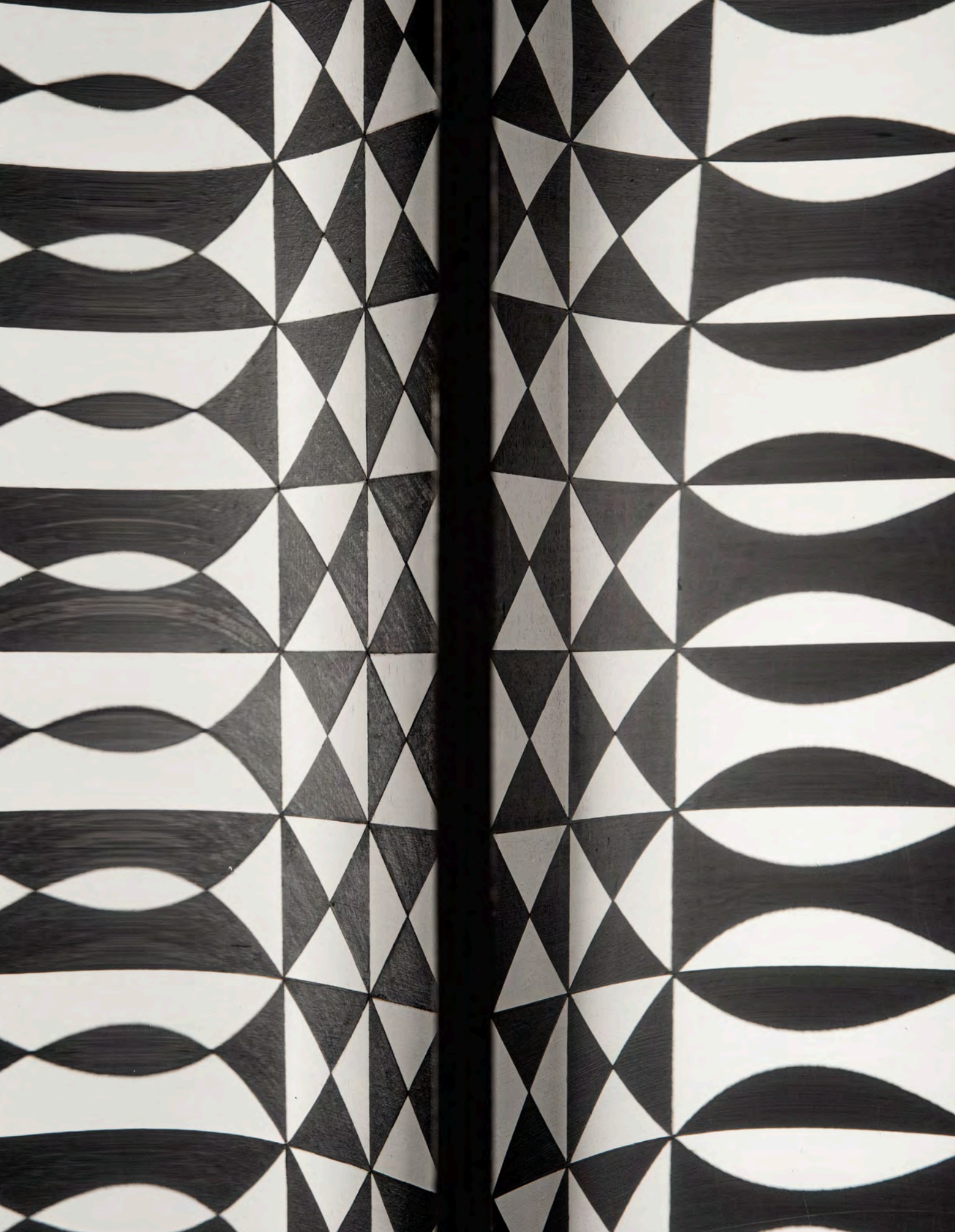
According to the artist, displacement

should not be understood as a singular phenomenon but as a dual one that involves both the reflected objects and the viewer, who, through different positions in space, experience unexpected views on the surface of the artwork.



Images virtuelles par déplacement du spectateur, 1964

Wood, metal
103,5 x 60 x 36 cm
40.74 x 23.62 x 14.17 in
Unique work





Formes virtuelles par déplacement du spectateur, 1966

Wood, metal, cardboard, screen printing

126 x 22 x 23,5 cm

49.60 x 8.66 x 9.25 in

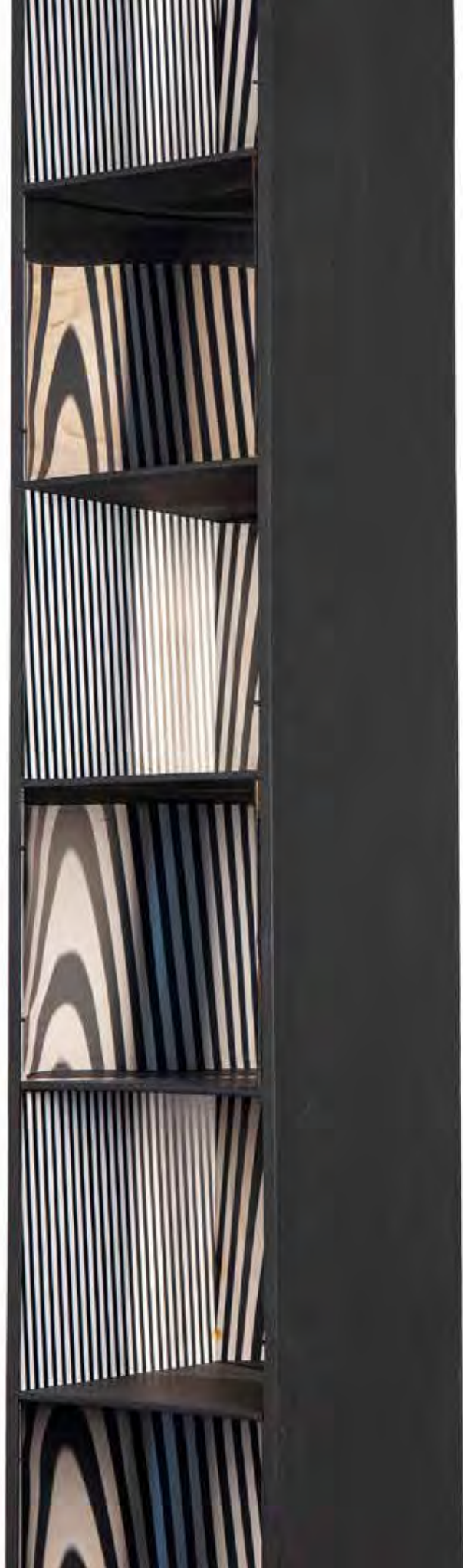
Unique work



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Formes virtuelles par déplacement du spectateur,

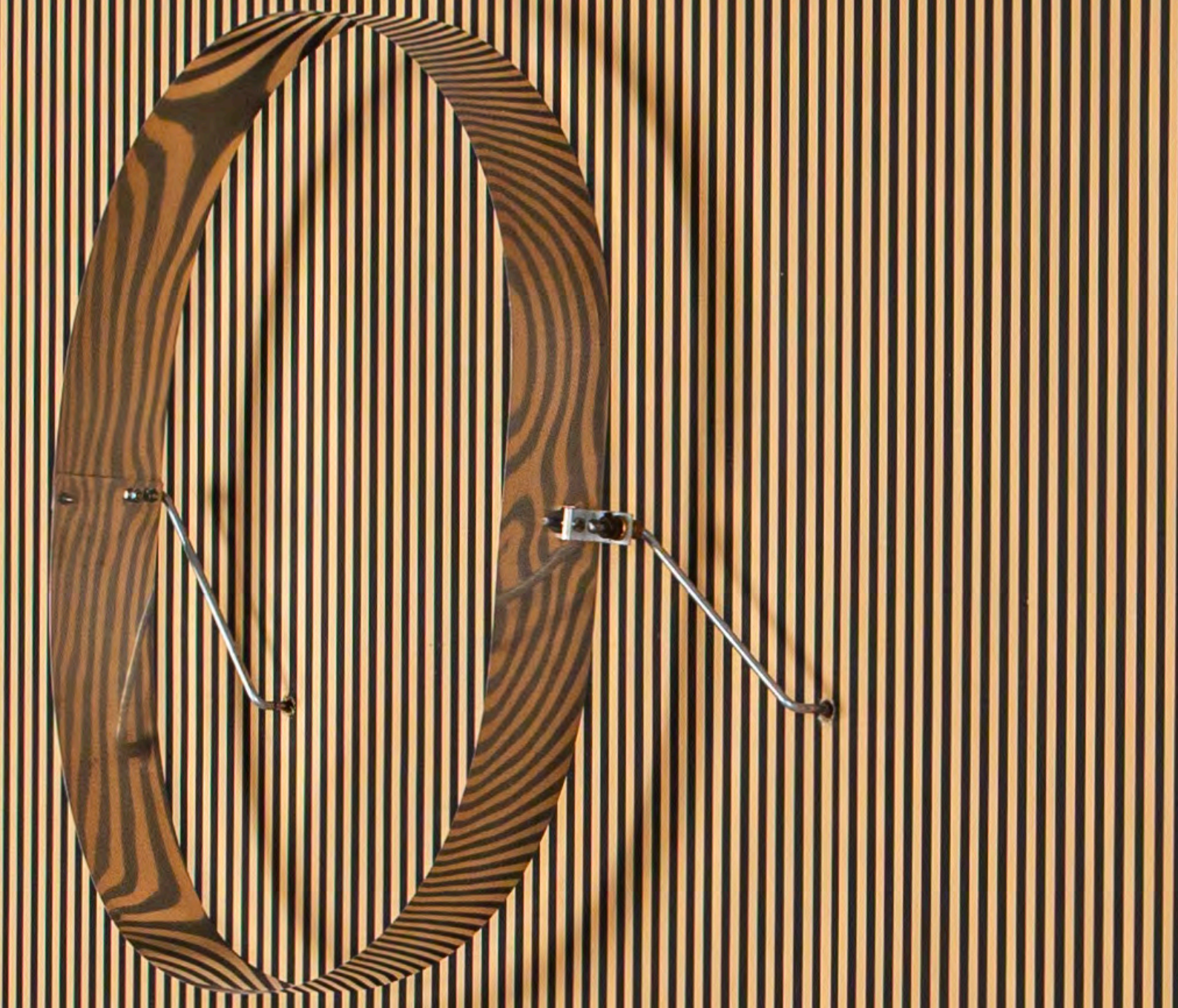
1966





Cercle en contorsion sur trame, 1967

Wood, metal, motor
203 x 53 x 20 cm
79.92 x 20.86 x 7.87 in
Unique work



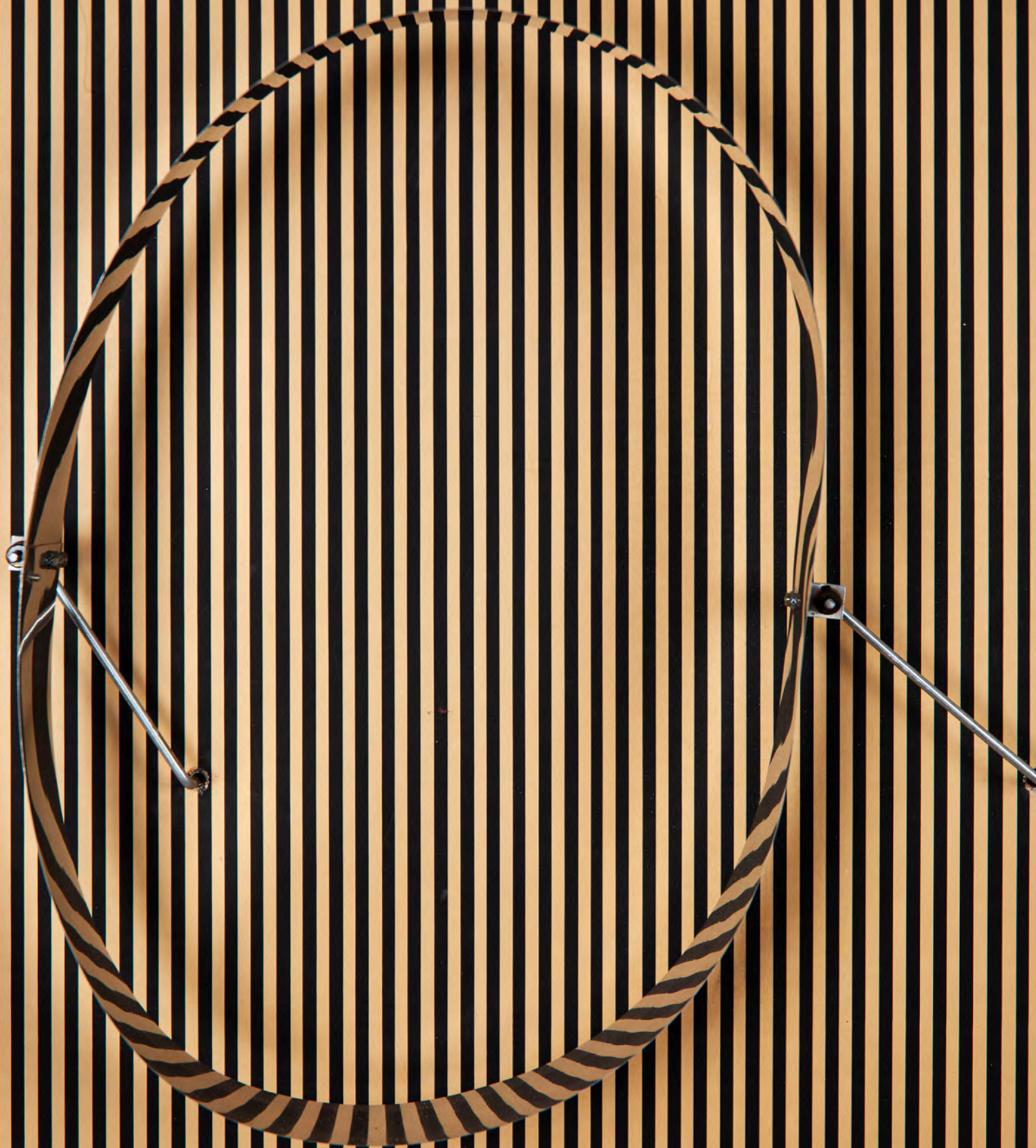
JULIO LE PARC

Cercle en contorsion sur trame,
1967

The works in the Contorsions series are made with flexible strips of rhodoid (a transparent, flexible plastic material), arranged to form circular shapes on a neutral surface, either black or white. These strips are controlled by two motors that operate them at different speeds, at five and four revolutions per minute.

In other works from the series, Le Parc uses polished stainless steel strips, positioning them against screen-printed striped backgrounds. The movement, driven by the motor and the viewer's perspective, distorts the straight lines, creating a variety of visual effects. In this way, the artist continues his exploration of the relationship between form, movement, and perception, also referring to the research of artistic avant-

gardes, starting with Russian Constructivism.





Formes en contorsion, 1967

wood, metal, motor
203 x 53 x 20 cm
79.92 x 20.86 x 7.87 in
unique work



JULIO LE PARC

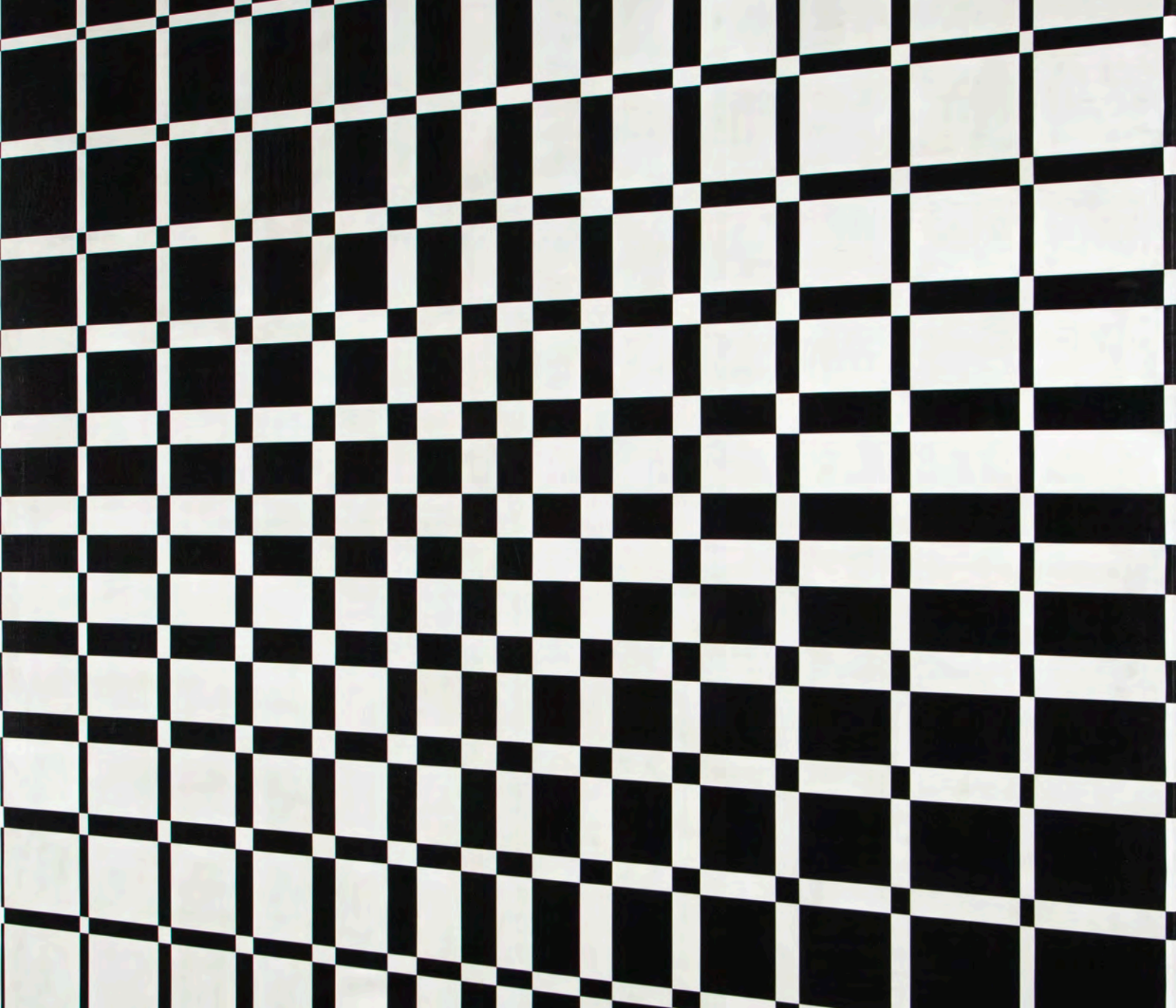
Formes en contorsion,
1967





Séquences progressives ambivalentes, 1959-1970

acrylic on canvas
200 x 200 cm
78.34 x 78.34 in
Unique variation



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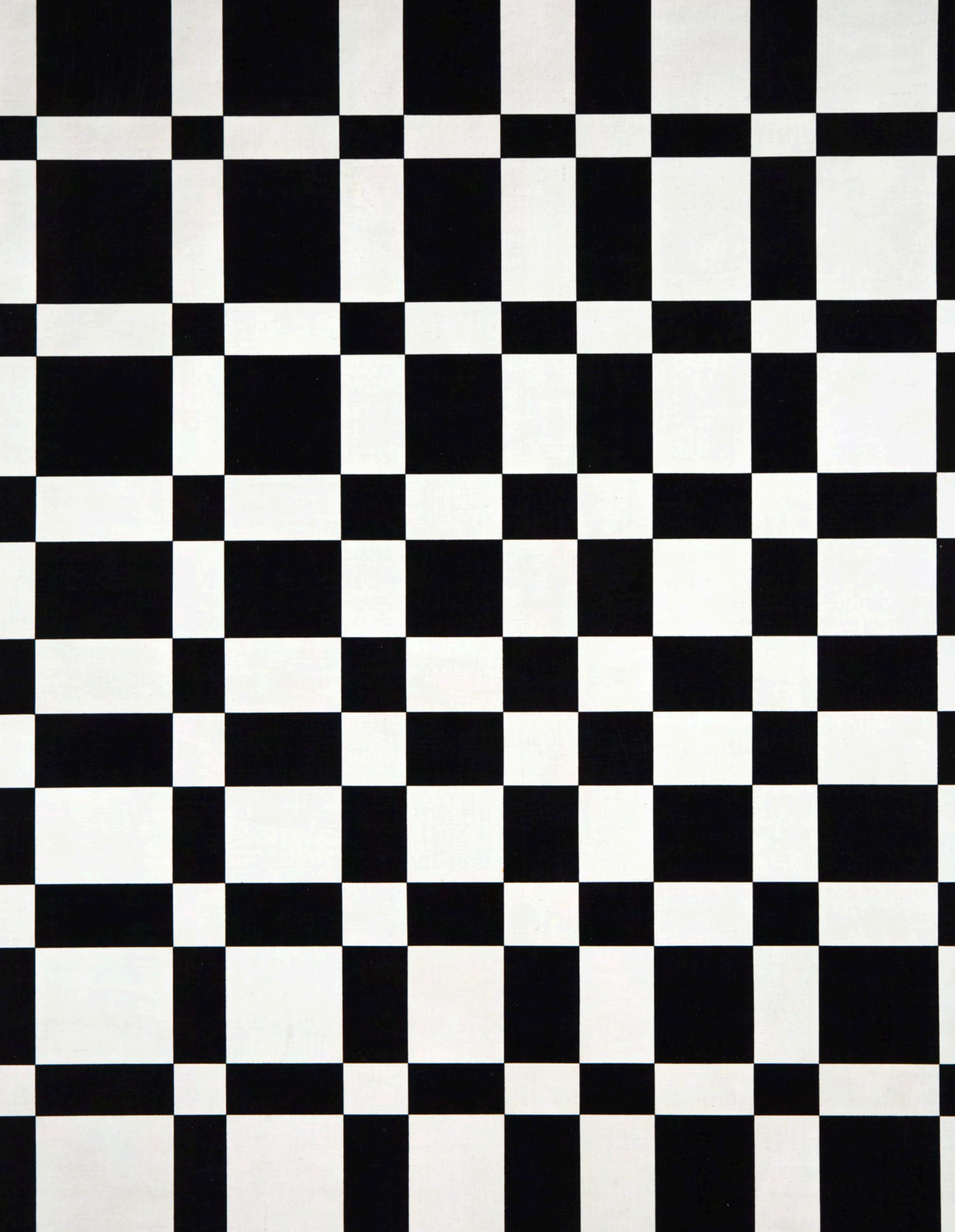
Séquences progressives ambivalentes,

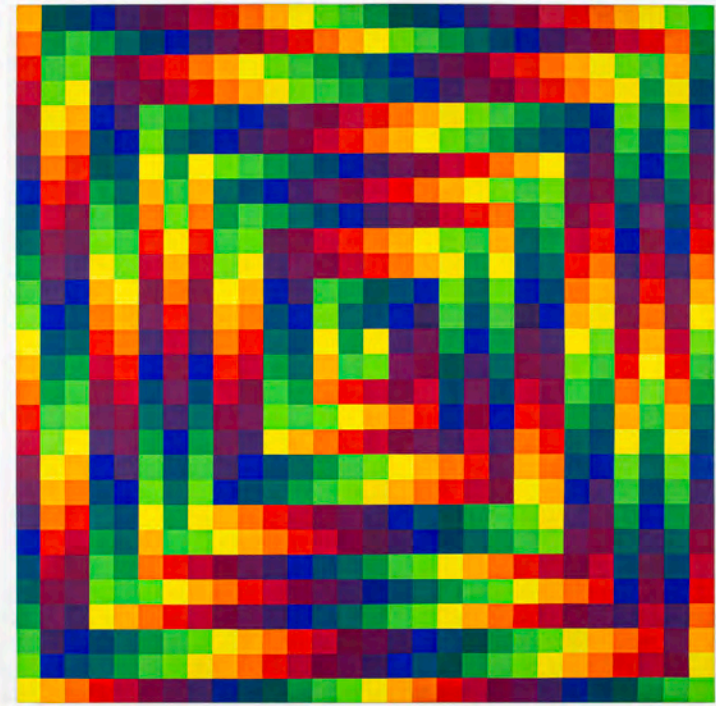
1959-1970

Starting in the late 1950s, Julio Le Parc began an artistic and conceptual exploration of visual perception that would accompany him throughout his career. His awareness of the artistic landscape of those years, dominated by art focused on the individual expression of the artist, led him to work in the opposite direction and produce art based on objective principles. Le Parc's primary interest was "to increase the distance between the artist and the work, eliminating as much as possible any traces of manual execution."

The first step in this meticulous exploration involved an investigation of the two-dimensional surface of the artwork. Le Parc created small drawings in tempera or black ink on cardboard, where simple geometric

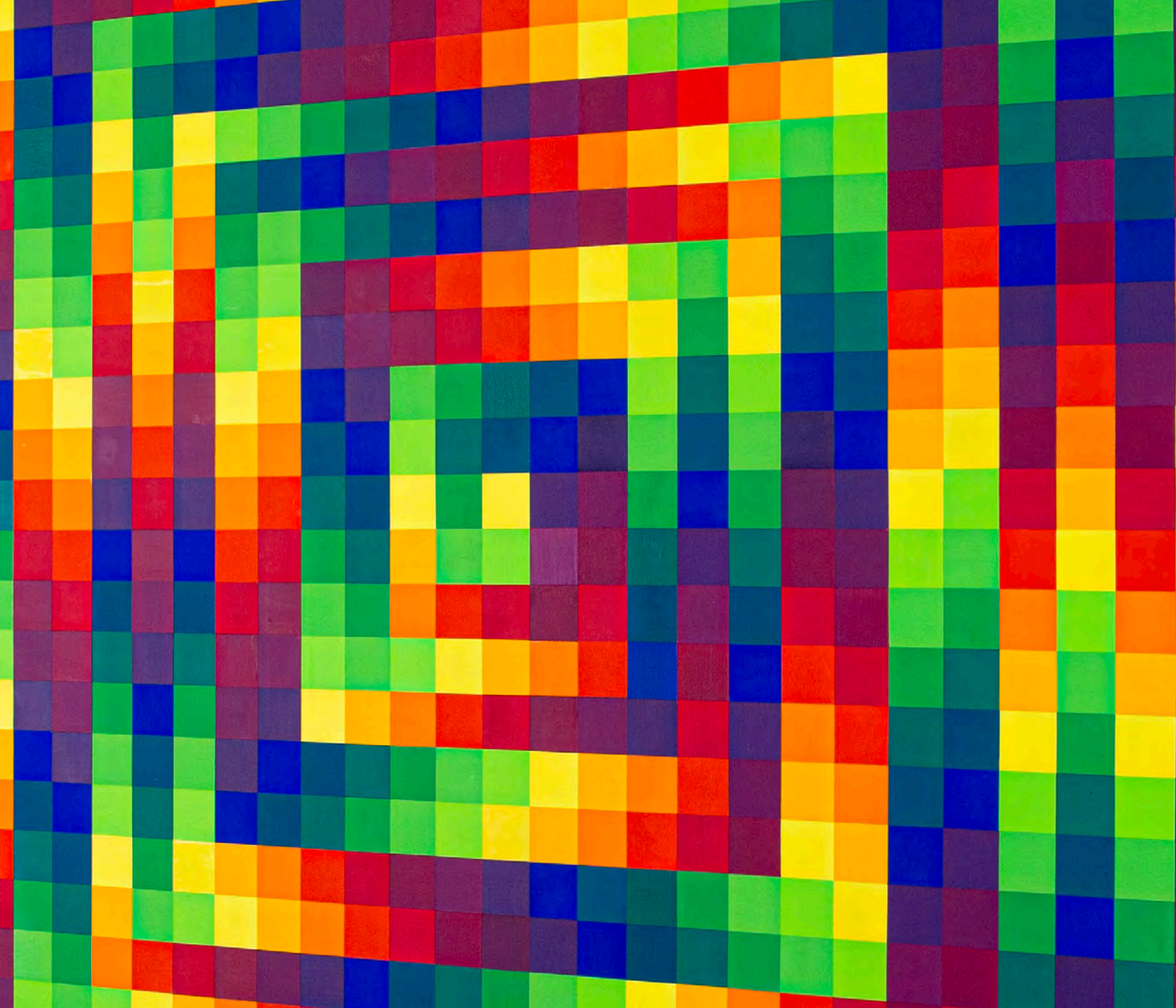
shapes were multiplied and arranged in ever-changing compositions.





Série 48 n°1, 1970

Acrylic on canvas
171 x 171 cm
67.32 x 67.32 in
Unique work



JULIO LE PARC

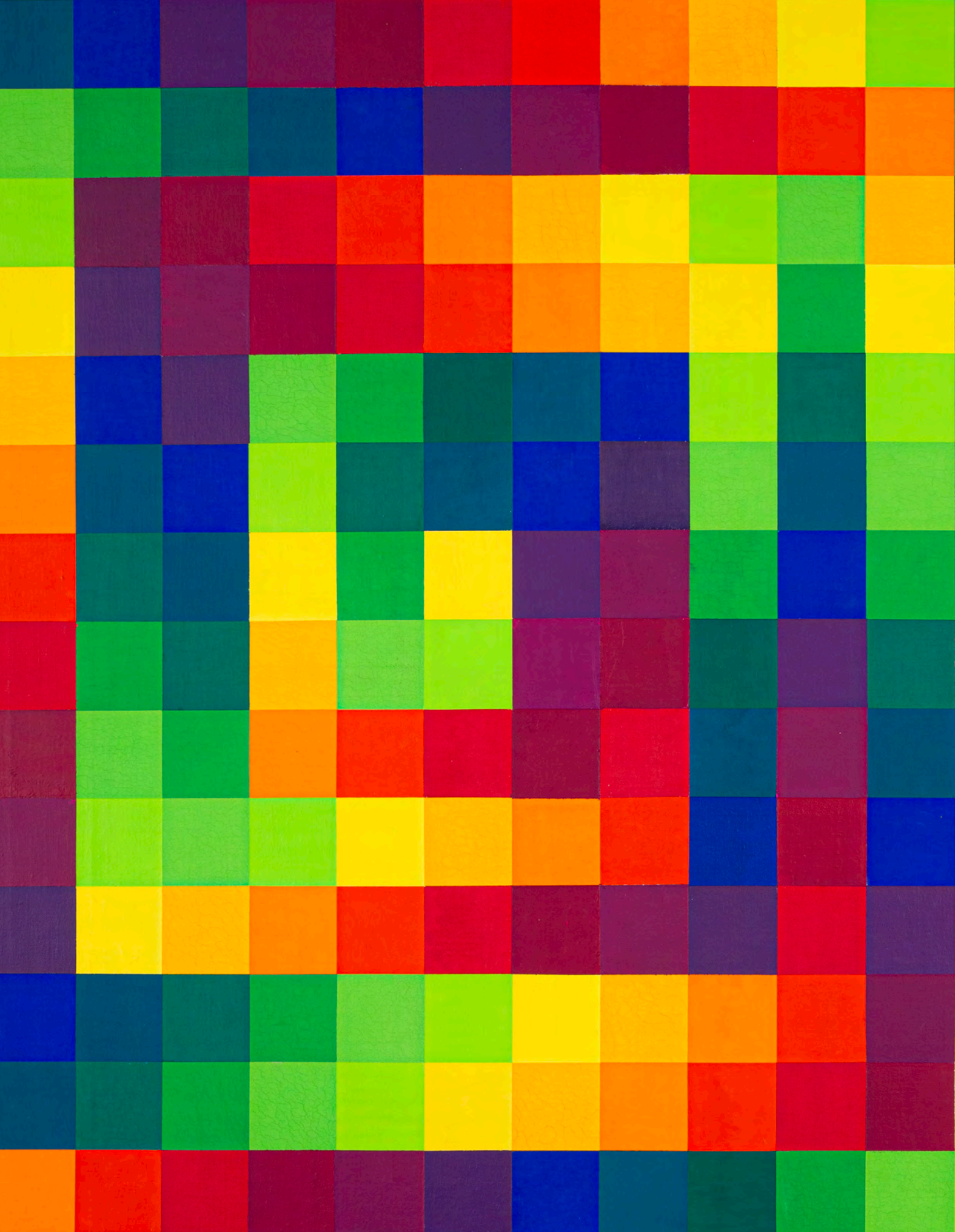
Série 48 n°1,

1970

At the beginning of his career, Le Parc chose fourteen colors with the idea of summarizing the light spectrum and the entirety of basic chromatic variations. Starting in 1959, he promised himself not to change his palette and to treat colors not as decoration but as forms, with a rigorous and scientific approach. Using these principles as a foundation, the artist proposed color variations that animate geometric figures in continuous evolution.

Le Parc writes: "I composed an entire range that went from yellow to yellow through green, from blue to violet, red, and orange. The colors were pure; they were not shaded with black or white. I forbade myself from using colors other than those I had chosen, namely that range of fourteen colors

which, although limited, seemed to me to summarize all possible variations of color mixtures. Starting from this range of 14 colors, I began to create simple combinations of one or two forms in horizontal movement, aligning four color ranges developed vertically, horizontally, or diagonally. Then, on top of these four adjacent ranges covering the entire surface, I overlaid another four. These combinations, born from rigorous and simple systems, were numerous. At the time, I calculated that to execute the variations resulting from a single system in gouache, at the rate of one variation every two days, it would take me 150 years to complete all the combinations."





Série 27 1-8 1-8, 1970

Acrylic on canvas
25 x 25 cm
9.84 x 9.84 in
Unique variation

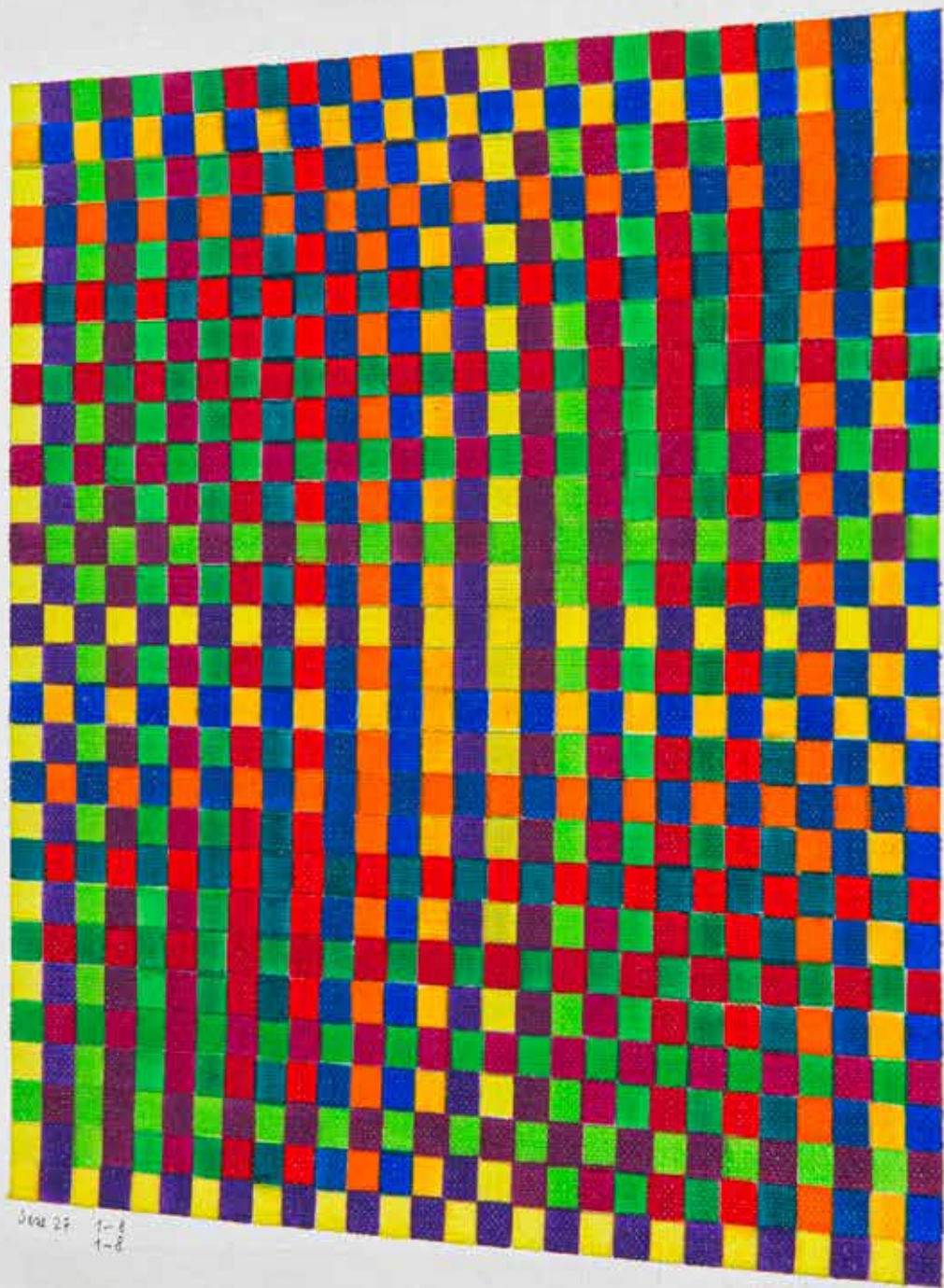


Le Parc

JULIO LE PARC

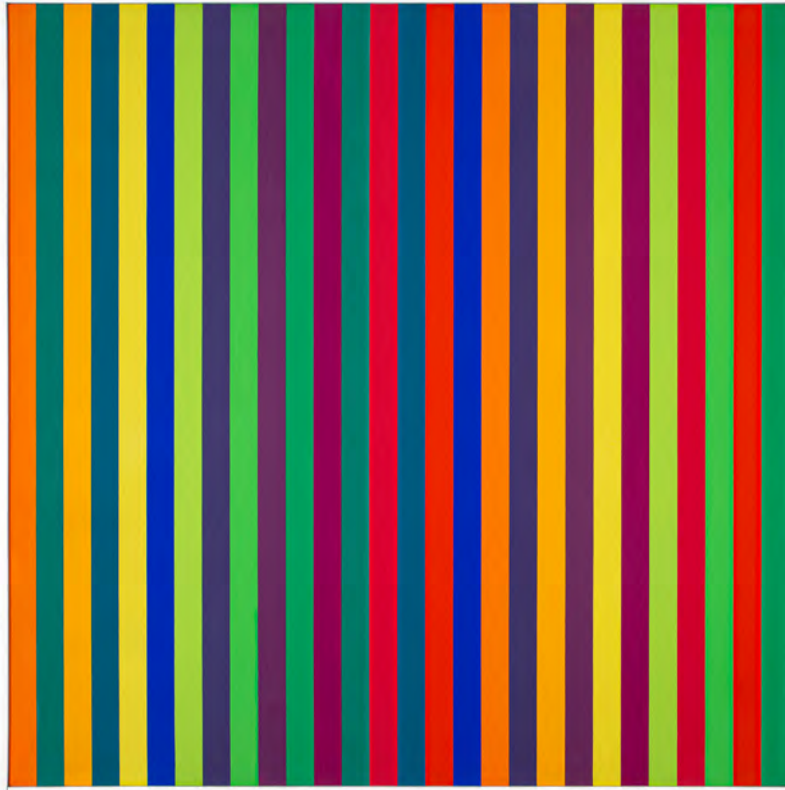
Série 27 1-8 1-8,

1970



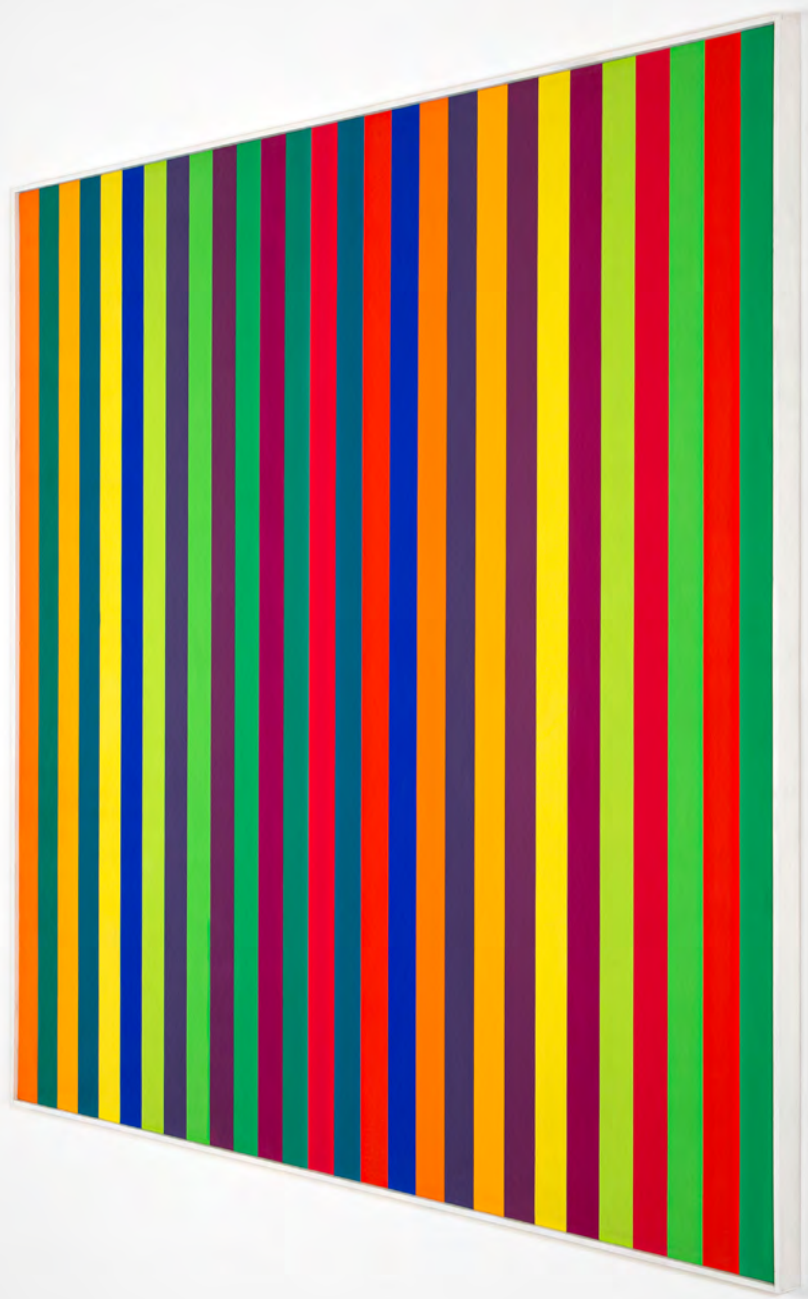
June 29 1-8
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Série 13 n°13-5, 1970

acrylic on canvas
171 x 171 cm
67.32 x 67.32 in
unique work



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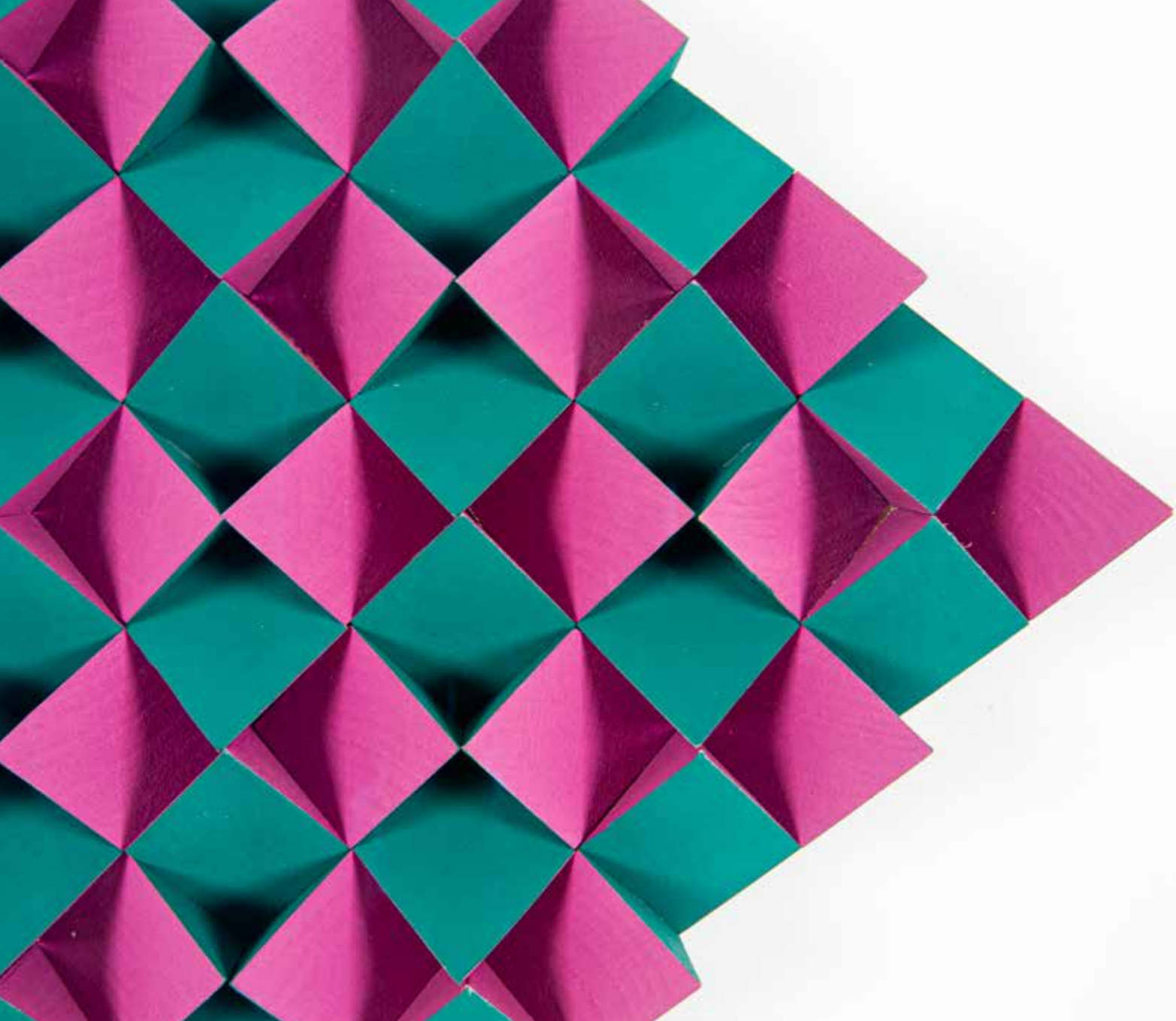
Série 13 n°13-5,
1970





Relief vert et violet, 1971

Acrylic on wood
70 x 70 x 9 cm
27.55 x 27.55 x 3.54 in
Unique work



JULIO LE PARC

Relief vert et violet,

1971





Courbe à partir de droites, 1971

Acrylic on wood
91 x 43 x 7,5 cm
35.82 x 16.92 x 2.95 in
Unique work

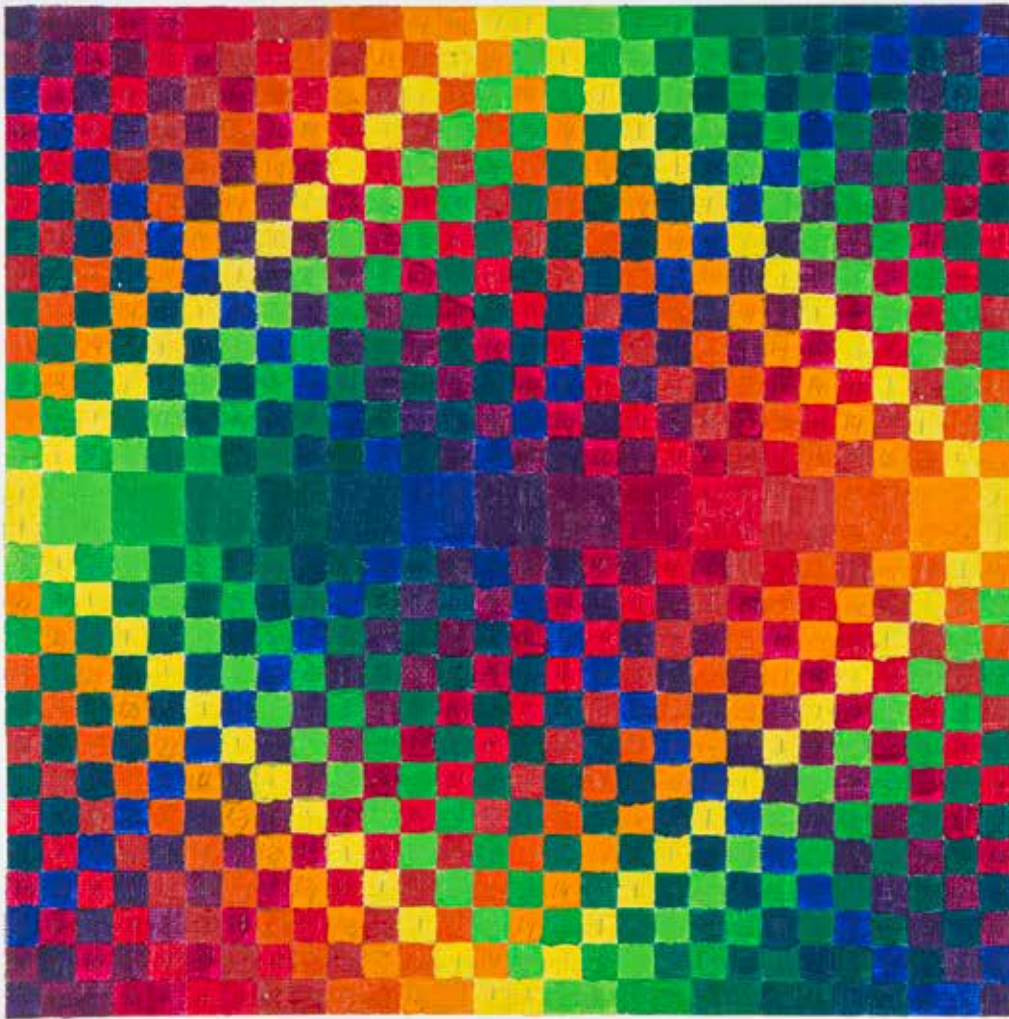


JULIO LE PARC

Courbe à partir de droites,

1971





Serie 33 N° 8-8, 1959-1973

Acrylic on canvas
30 x 24 cm
11.81 x 9.44 in
Unique work

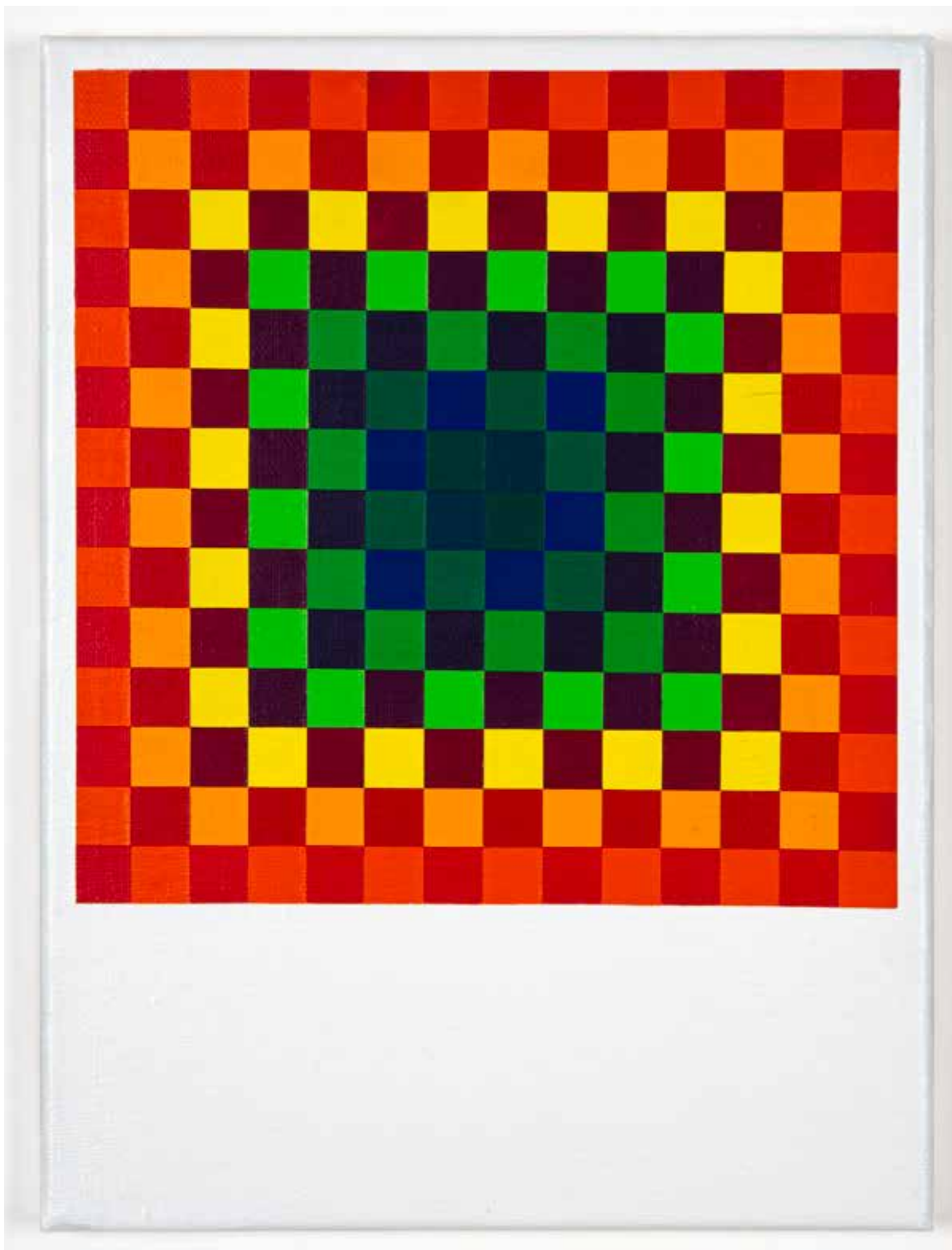


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Serie 33. N° 8-8,

1959-1973





Série 47 n°6, 1959-1973

Acrylic on canvas
40 x 30 cm
15.74 x 11.81 in
Unique work



JULIO LE PARC

Série 47 n°6,

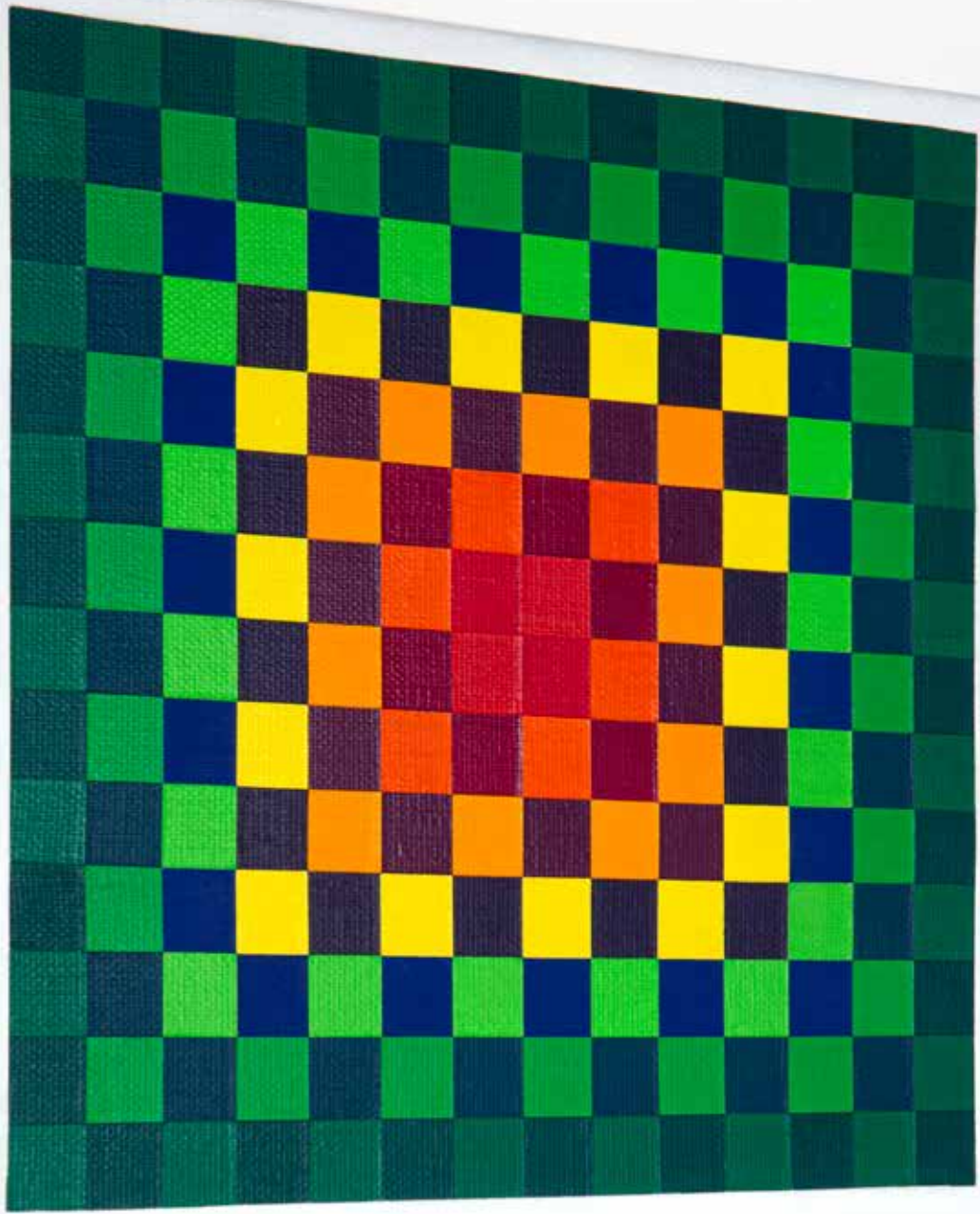
1959-1973





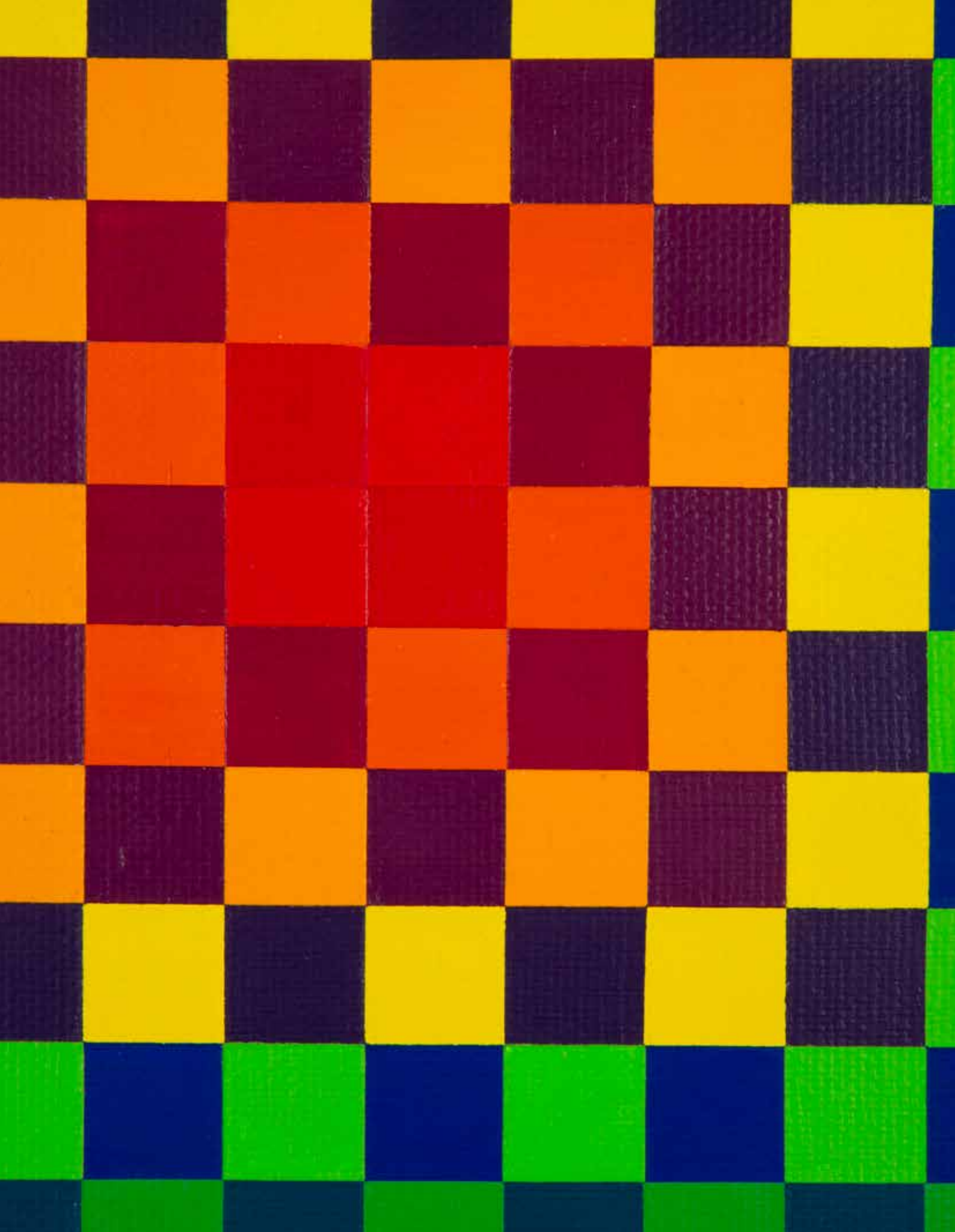
Série 47 n°12, 1959-1973

Acrylic on canvas
40 x 30 cm
15.74 x 11.81 in
Unique work



JULIO LE PARC

Série 47 n°12,
1959-1973





Modulation 792, 1986

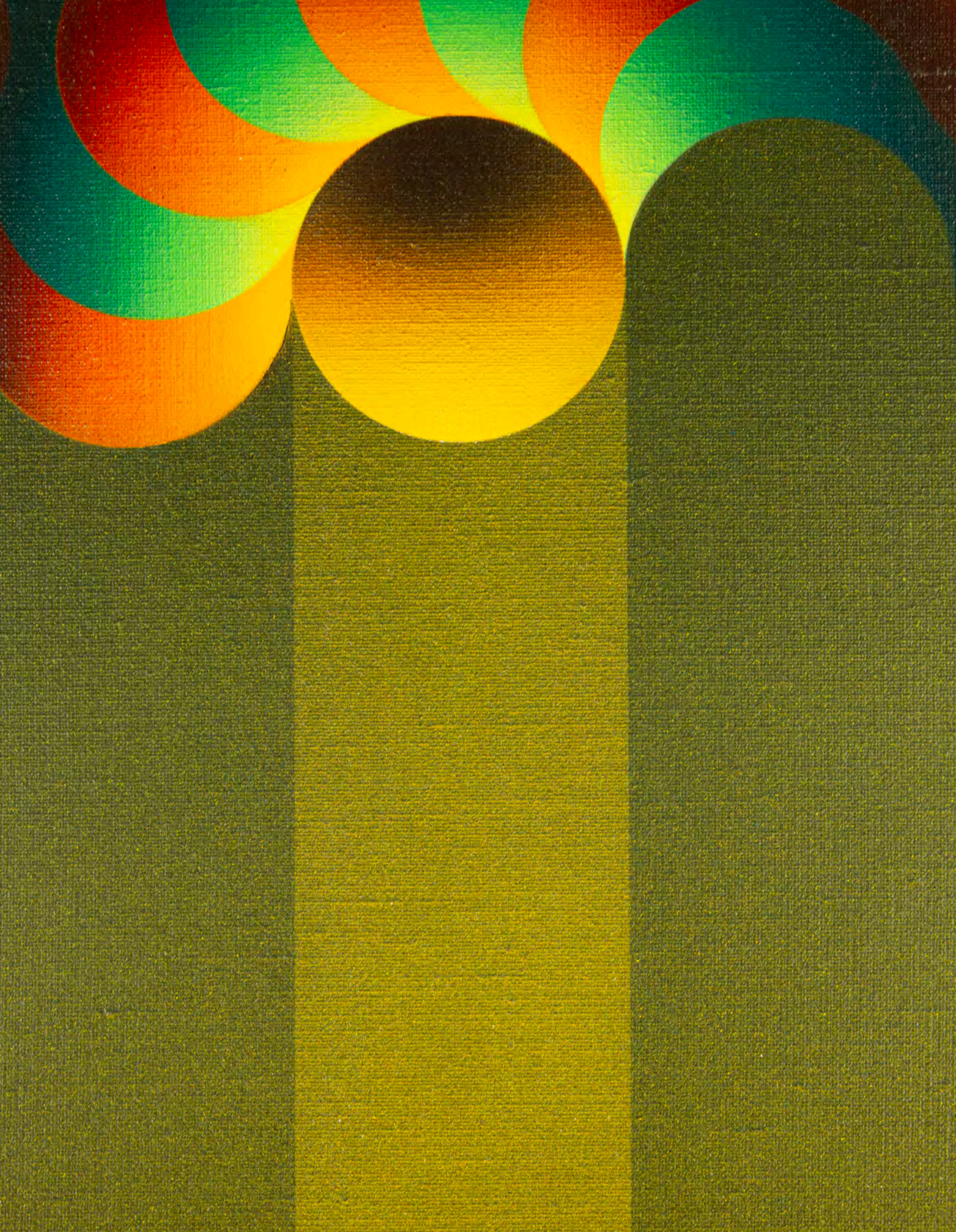
Acrylic on canvas
140 x 130 cm
55.11 x 51.18 in
Unique work



JULIO LE PARC

Modulation 792,

1986





Torsion 5, 2004

Stainless steel
101 x 46 x 46 cm
39.73 x 18.11 x 18.11 in
Unique work



JULIO LE PARC

Torsion 5,
2004

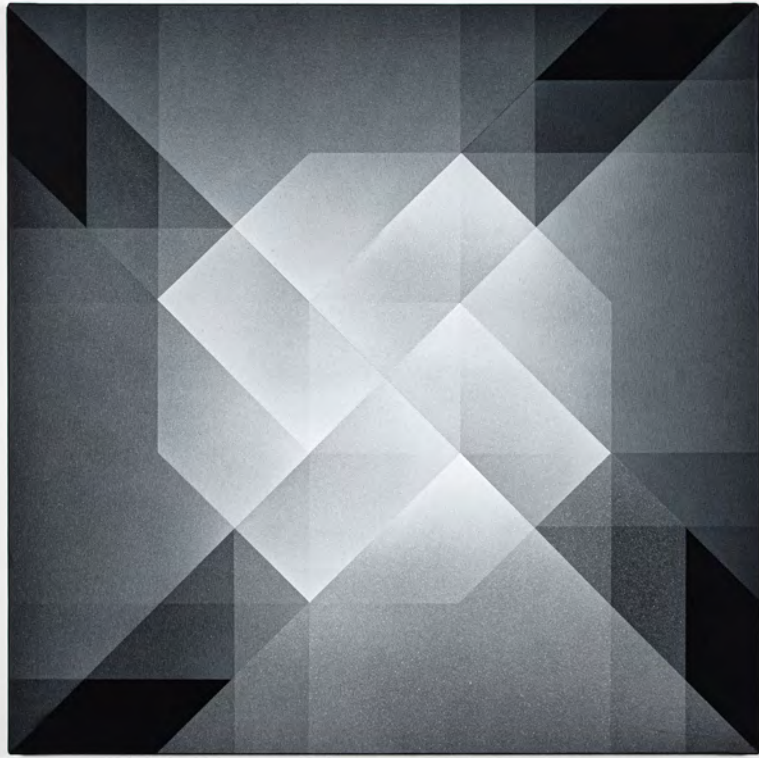
Le Parc's most recent sculptural work extends his interest in the plastic possibilities related to the artistic object. Starting with canvas works from 1960 titled *Volume Virtuel*, the *Torsions* are three-dimensional pieces composed of thin, satin-finished stainless steel tubes. Bent and twisted, these steel tubes create volumes and forms that, alternating between solid and void, refract light, diffusing and softening it in the surrounding space.

Continuing his desire to engage those who encounter his works, with the *Torsion Le Parc* aims to produce direct and freely interpretable optical experiences.

"Looking for a generic title that would somewhat integrate the characteristics of these works," explains Le Parc, "since I had doubts about the title *Torsion* and did not want to fall into

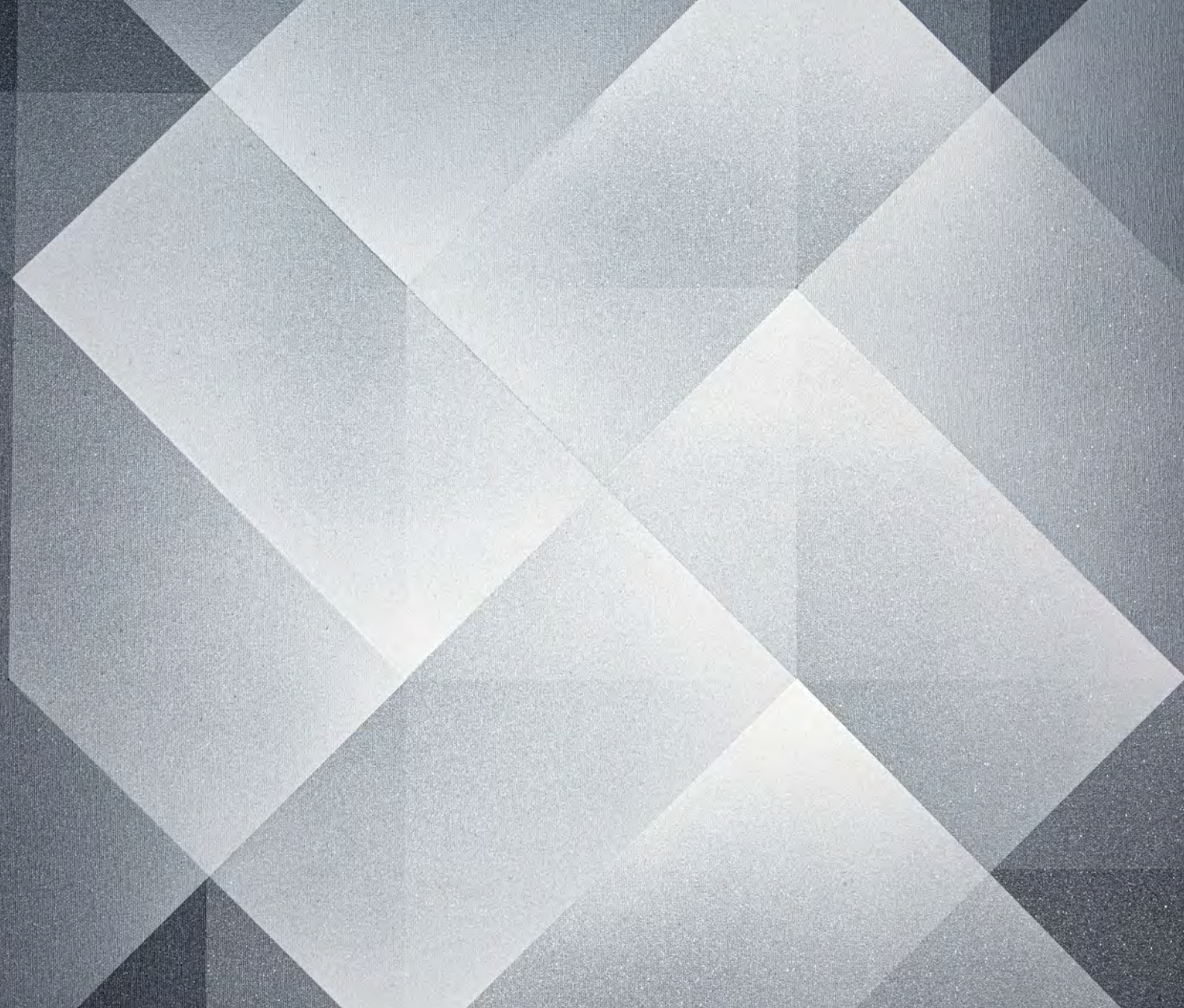
something esoteric, I considered several words: volume, space, ambiguity, chaos, instability, dotted line... I could also add: light trap, or traversed volume, or dotted line sculpture, or fragmented space, or even anti-sculpture, or non-sculpture, or almost-sculpture, or finally, 'toward the light'."





Modulation 1177, 2004

acrylic on canvas
100 x 100 cm
39.37 x 39.37 in
unique work



JULIO LE PARC

Modulation 1177,
2004

From the end of 1974, Le Parc began experimenting with new artistic possibilities and embarked on an important exploration in the field of painting. For these new works, which he titled *Modulations*, the use of the airbrush is fundamental. This tool, which sprays paint using compressed air, allows him to distribute color across the canvas, achieving extremely fine and precise gradations.

Modulations features stylized forms such as waves and virtual volumes that develop from the basic shape of the circle. The compositions primarily use a color palette of white, black, and gray.

Subsequently, Le Parc expanded his research into a second series, *Modulations 2*. Here, the forms evolve and multiply, resulting in more complex compositions. Chromatically, he moves away from the grayscale to explore the full range of his

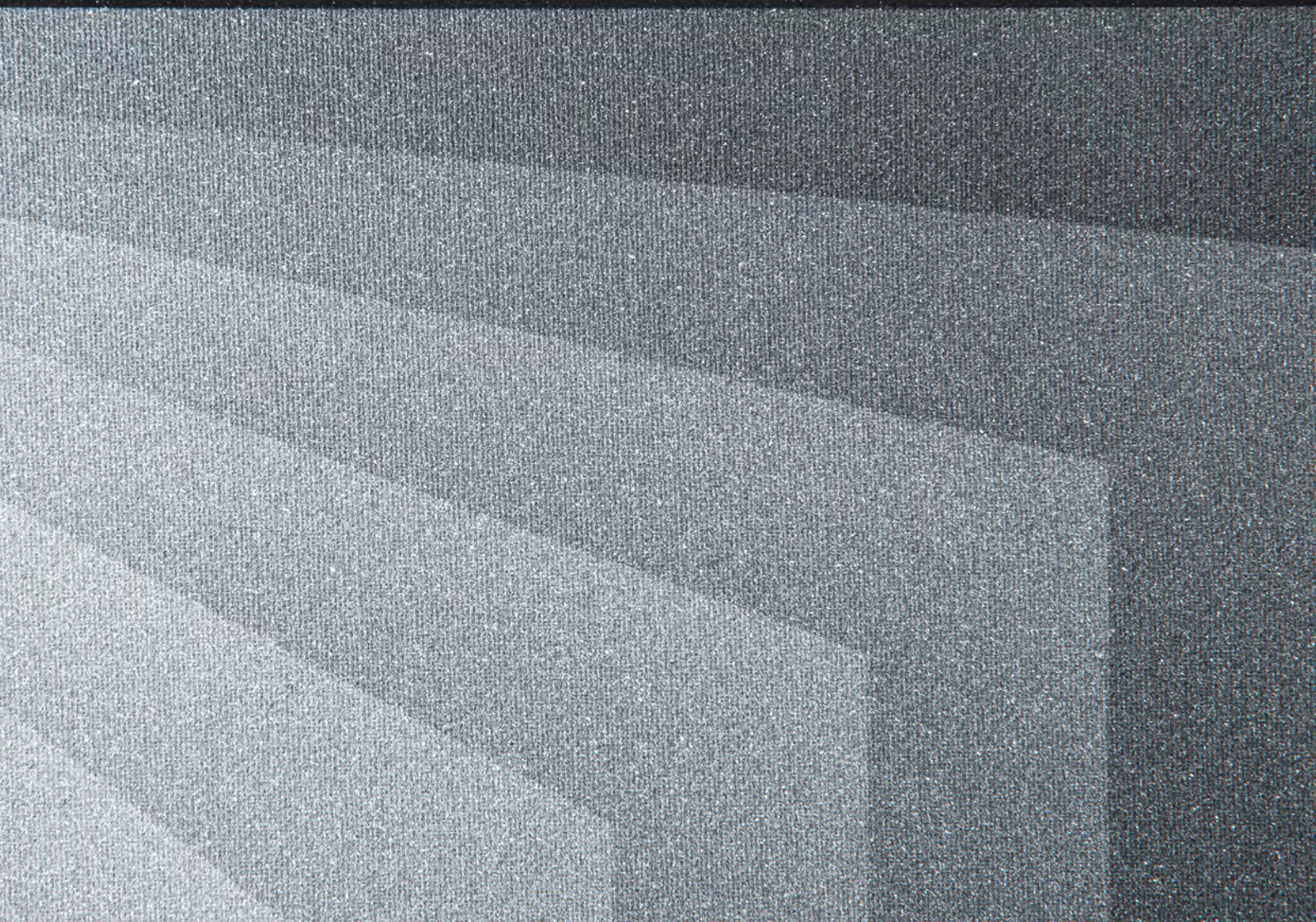
fourteen colors, a selection made at the beginning of his artistic practice.

Regarding the *Modulations* series, Le Parc explains: “They are the product of very simple elements placed in relation to each other with the hope that their richness, if such a richness exists, is the result of a particular tension that goes beyond the character of each individual element and constitutes the core of the painting. For this to be perceived, the elements of the painting must be as few as possible and as anonymous as possible, so that the interest in the work shifts to an intermediate plane between the observer and the painting, and an intangible presence detaches itself from the ordinary surface, made of forms and colors, to hover a few centimeters above the canvas, or perhaps behind it, in a world that one must penetrate.”



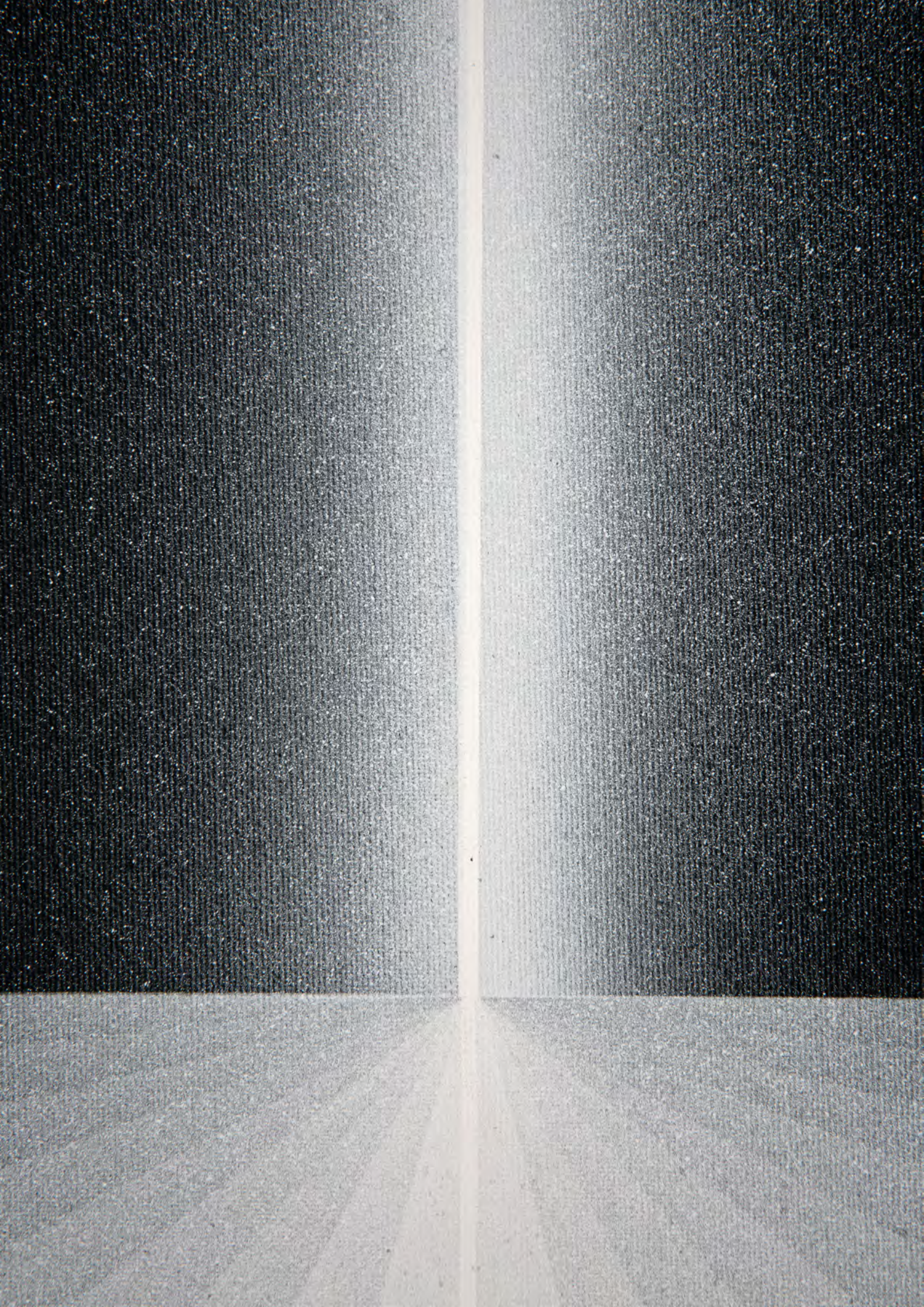
Modulation 1160, 2004

acrylic on canvas
100 x 100 cm
39.37 x 39.37 in
unique work



JULIO LE PARC

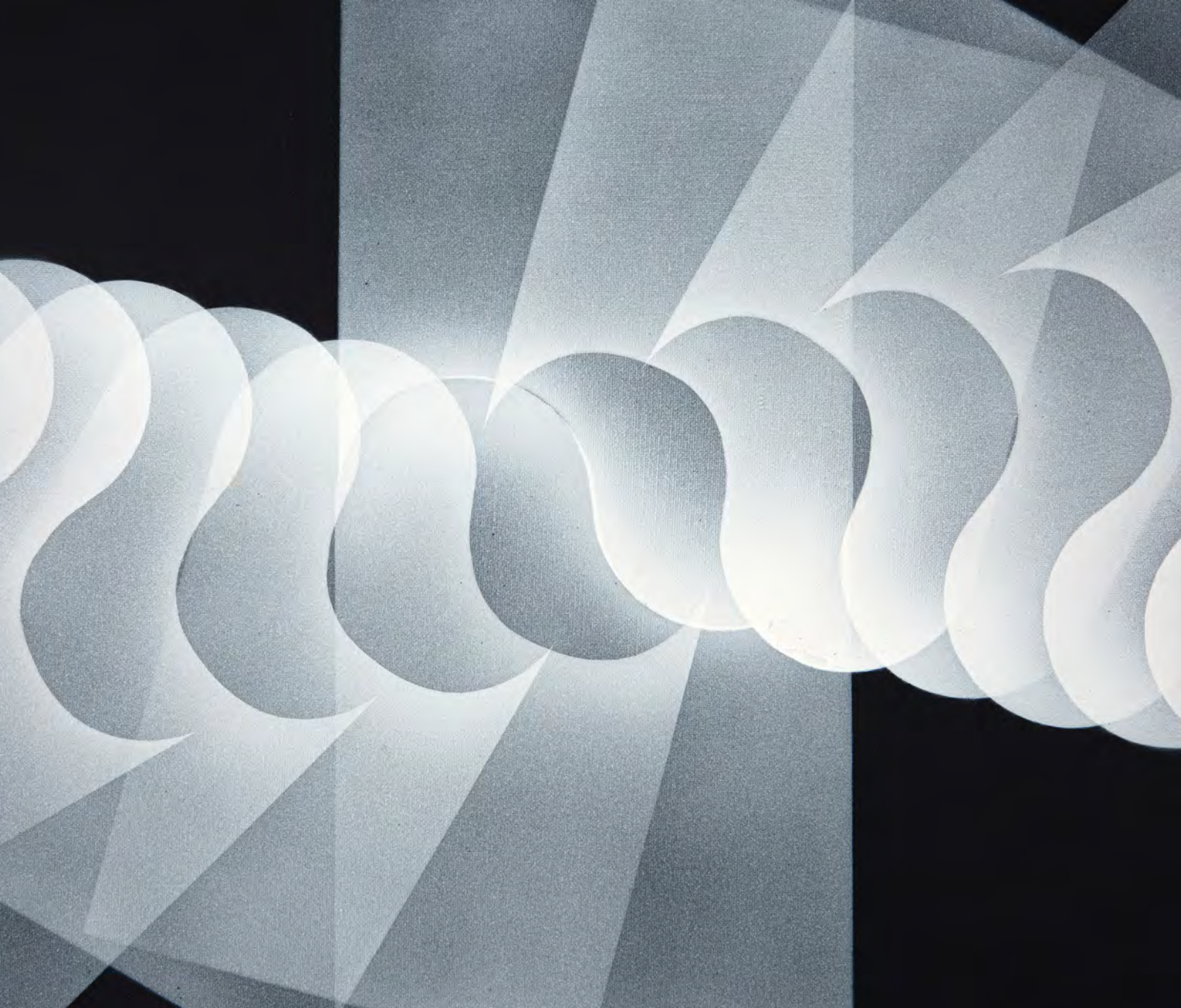
Modulation 1160,
2004





Modulation 1190, 2008

acrilico su tela
100 x 100 cm
39.37 x 39.37 in
unique work



JULIO LE PARC

Modulation 1190,
2008



JULIO LE PARC

Biography

Julio Le Parc (Mendoza, 1928) is a major figure of historical importance within kinetic and contemporary art. In Paris in 1960, he cofounded the influential collective Groupe de Recherche d'Art Visuel (GRAV), along with Horacio Garcia Rossi, Francisco Sobrino, François Morellet, Joël Stein, and Jean-Pierre Vasarely (Yvaral). Le Parc's early paintings were influenced by the constructivist movement known as Arte Concreto Invención, as well as artists such as Piet Mondrian and Victor Vasarely.

Since 1959, Le Parc has continued on his own independent path, applying rigorous organizing principles to his paintings, whether exploring the use of fourteen scales of colors or white, gray, and black in endless varying yet precise combinations. He has produced paintings that are simultaneously founded on rigorous systems of organization of surface and correlation of forms, as well as vibrant reliefs and immersive installations. He has long been concerned with how art might consider the participation of the public, and his research into perceptual instability as a pioneer of kinetic and op art led to important works involving light and movement. Le Parc is particularly interested in opening up new relationships between the art object and the viewer, whereby the visitor is no longer a passive, dependent observer, but an active participant within a dynamic experience.

Julio Le Parc was awarded the International Grand Prize for Painting at the 33rd Venice Biennale in 1966. A defender of human rights, he fought against dictatorship in Latin America through numerous collective antifascist projects.



GALLERIACONTINUA

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS DUBAI