
**parallel inventions:
julio le parc & heinz mack**

curated by luis pérez-oramas

nara roesler new york**opening** may 9**exhibition** may 9 – june 16, 2023

Left: Heinz Mack, *La Lune en Rodage*, 1961. Right: Julio Le Parc, *Formes en contorsion sur trame*, 1966

Nara Roesler New York is pleased to present *Parallel Inventions: Julio Le Parc & Heinz Mack*, curated by Luis Pérez-Oramas, bringing together about 25 historic and recent works by both artists, central figures of Kinetic and Op Art, who have explored light and movement in their artistic practices. The exhibition, which opens to the public on May 9, includes iconic works from all the phases of their production, since 1955 to today. Albeit through different artistic approaches, Le Parc and Mack have developed throughout their careers a production centered on the search for light, color, and movement.

Julio Le Parc (b. 1928) and Heinz Mack (b. 1931) have produced abstract works that are similarly transformational of our understanding of the visual realm. Both of them were instrumental figures in the foundation and activity of two of the most influential and transformative avant-garde groups in mid-last Century in Europe: Mack was one of the founders (with Otto Piene and Gunther Uecker) of Grupo Zero in 1958 whereas Le Parc set, along with various contemporaries, the Groupe de recherche d'art visuel–GRAV in 1960. Their work has played a leading role in the landscape of Western optical abstraction.

Parallel Inventions: Julio Le Parc & Heinz Mack takes ground on that fact, unfolding from connections and differences between their art throughout the last 60 years. However similar at some points in their successful and accomplished careers, the works of Heinz Mack and Julio Le Parc feature significant differences that contribute to define a signature character for each one: whereas both artists have never stopped delving into light, Le Parc has developed an entire repertoire based on anamorphic reflections, while Mack has stressed topological refraction.

These two seminal figures of modern abstraction are very much active nowadays. Repetition and texture, veils and mirrors, movement and stasis, ground and void are elements that both artists continue to use in order to induce unlimited aesthetic effects. Their most recent production is a testament to the fact that the greatest artists achieve the peak of their art at their most venerable and experienced maturity. In the words of curator Luis Pérez-Oramas, 'like old Titian, like old Picasso their current work has an effect of total restitution, as if the fruitfulness of age was the ceaseless infancy of genius.'

about heinz mack

Throughout his career, Heinz Mack (b. 1931, Lollar, Germany) has continuously carved a pioneering artistic production marked by investigations on light, temporality and movement, which have taken the form of major installations, as well as sculptures, paintings and works on paper. Mack began his career in the 1950s, famously founding the Group ZERO (1957–1966) alongside Otto Piene in 1957, later also joining forces with Gunther Uecker in 1961, with the aim of creating a space devoid of pre-existing structures for new possibilities and beginnings to emerge. Mack was also in close contact with artist Yves Klein, with whom he developed a great friendship and collaborated on numerous occasions, and who introduced him to Jean Tinguely, discovering a universe of experimentations that informed his own search for aesthetic purity, striving for an essential, unmediated work. Mack notably wrote, 'The goal is to achieve pure, grand, objective clarity, free of romantic, arbitrarily individual expression. In my work I explore and strive for structural phenomena, whose strict logic I interrupt or expand by means of aleatoric interventions, that is, chance events.'

Heinz Mack's oeuvre is characterized by disruptive engagements with light, and ways in which it affects and is affected by movement, space, and color. With this idea forming the core of his practice, the artist has rigorously and shrewdly developed a multi-faceted body of work that has recurrently opened new horizons for the realm of art.

about julio le parc

Julio Le Parc (b. 1928, Mendoza, Argentina) 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 apparatus 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. Julio Le Parc's work has been the object of major exhibitions notably *Julio Le Parc: Form into Action* organized by guest curator Estrellita B. Brodsky at the Pérez Art Museum Miami (PAMM), in 2027 and *Julio Le Parc 1959*, curated by Iria Candela at The Met Breuer, New York, in 2018.

parallel inventions:

julio le parc & heinz mack

curated by luis pérez-oramas

nara roesler new york

opening may 9

exhibition may 9 – june 16, 2023

press inquiries

paula plee
com.sp@nararoesler.art

kim donica
kd@kimdonica.com