

Julio LE PARC (Argentinian, °1928)

Continuel Lumière - 1960-68

painted wood, aluminum, nylon threads, light bulbs
153,7 x 153,7 cm

title, date, number and signature on verso
with installation instruction and diagram

Provenance

Galerie Denise René, Paris (acquired in 1970)
Hannelore and Rudolph Schulhof collection, New York

Literature

C. PASTI, R. ARMSTRONG, T. FREUDENHEIM, *A Life with Artists. Hannelore and Rudolph Schulhof*, New York, 2016, p.13 (ill.)

With certificate by the artist dated April 24, 2017.

Numbered 1/10, this work is a unique from a series started but not finished by the artist, of similar but not identical works.

Julio Le Parc was born in 1928 in Mendoza (Argentina). In 1958 he obtained a scholarship from the French government to move to Paris. A mere two years later, he co-founded the artist group G.R.A.V. (Groupe de Recherche d'Art Visuel) together with Horacio Garcia, François Morelet, Francisco Sobrino, Joël Stein and Jean-Pierre Yvaral. The group was active until 1968, and was devoted to optical and kinetic research in art, to which it attributes a social function.

It is with this mindset, that the kinetic work of Julio Le Parc aims to be engaging and to be the bearer of revolutionary ideals, which defy the hierarchical and elitist system of the Beaux-Arts tradition. G.R.A.V., which posited its ideas in a manifesto published in 1963, provided the perfect environment for Le Parc who favored a collectivist creative approach. Movement, rather than having been a goal in itself, was meant to encourage the viewer to give up a contemplative and passive attitude which he tends to adopt not only in front of an artwork but also vis-à-vis society in general. Le Parc's main concern is to disrupt the viewers' reflexes and knowledge, to destabilize their reference points, in order to allow them to observe afresh and critically the world which surrounds them.

Between 1960 and 1978, the artist realized the *Continuels Mobiles* series, about which he has said: "At the beginning of the 1960s, the first experiences with mobile elements used light boxes, which were kinds of diaphragms which modified forms while letting light pass through with varying degrees of intensity. These boxes helped me to deal with problems which concerned me at that time: the diversity of situations in a same experience, the notions of movement, instability and probability, the acknowledgement of contingencies external to the work, the will to distance myself from the notion of a work which is stable, unique, and definitive."

For the realization of these *Continuels Mobiles*, Le Parc uses industrial materials which he lays out along a quasi-systematic mode, in an objective perspective. The title of the series refers to the luminous and kinetic effects which are continuously generated by the work. In the case of this particular *Continuel Mobile Lumière*, which was initially acquired by the famous collectors Hannelore et Rudolph Schulhof, the light is reflected by numerous small round mirrors which are hanging by threads and cover the entire surface. The work is playful and participative, as it evolves along the movements of the beholder, thereby offering him an infinitely rich sensorial and immersive experience.

