

Le Parc Lumière - MALBA Exhibition - 07.12.14 - 10.06.14

While attending the 30th Latin American Congress of Psychoanalysis “Realities and Fictions” in Buenos Aires, Argentina, many of us had the opportunity to visit Le Parc Lumière exhibition in MALBA - Museo de Arte Latinoamericano de Buenos Aires. The chosen artworks belong to Daros Latinamerica Collection, Zürich, and focus on Le Parc’s kinetic experiences with light at the beginning of 1960.

Julio Le Parc was born in Mendoza, Argentina (1928) and moved to Paris in 1958 where he lives. The social and political atmosphere of the 60s facilitated the development of Le Parc’s works of Art that led to International recognition when receiving the Venice Biennial Award in 1966. He is a Kinetic Art pioneer and one of the most important artists for Contemporary Art.

During the Sixties, Le Parc was part of the Groupe de Recherche d’Art Visuel (GRAV) with whom he wrote historical manifestos. He was against any Art convention and rejected static images in favour of Dynamism and transformation, evading the static observation of an artwork.

The exhibition shows one of his main interests which is the variation of light. The changes of light transform the space and allow the spectator to be part of the artwork. Le Parc’s kinetic work of Art resists any specific interpretation. He refuses to give a determined vision: “What matters is what people see, not what someone says about it”. It is the spectator who gives meaning to the artwork through a learning experience. Le Parc’s Art is free and democratic. In an interview with Hans-Michael Herzog -the exhibition’s curator- in Paris, 2005, Le Parc stated: “If someone visits one of my exhibitions, it would be enough for me to know that the person gets out of it with the feeling of having been part of an experience, through the movements, the light, the active participation in a game, a questionnaire. To be in front of an artwork causes changes.” With such a statement, Le Parc shows his interest to people in general. He doesn’t want to get caught in the Art World of critics, Gallery’s or Museum’s Directors and collectors.

It is very important for Le Parc to “connect with people that have a direct relation to things. If people with limited resources, subdued in social life, work, family, when visiting the exhibition recover a bit of energy, optimism and then say: -Ok, this exhibition has made me feel fine-; maybe, with this gained energy people can proceed in another way in other aspects in life. If spectators realize that they are being taken into consideration by the artwork, that the Art gives them something, perhaps they may say then, -Why don’t I receive this in other places?- They may then start to wonder if there are other people like them and form groups interested in analyzing general situations of societies, government behaviours and political parties”.

Le Parc tries to cause a transformation in the way people think through the experience they have while visiting his exhibition. To that extend, he shows his commitment with human beings and societies.

In the context of the Congress Theme Le Parc invited us to a changing and transforming light journey in which each of us created our own experience in a free way, similar to the Psychoanalytic Process in which there is no determined way. The artist like the analyst makes an invitation and then the spectator co-creates the work of art with the artist while the patient co-creates the process with the analyst. As analysts, we do also have a Society commitment while working with our patients. The analytic process is for

both, the patient and the analyst, an experience of dealing with the inner and outer world in trying to “recover energy” and thinking about life in many different ways.

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PS: You can see part of the exhibiton’s assemble and the artist in  
<http://youtu.be/WFSYX6BL0zY>

(Thanks to Hanna Ratjen for reviewing the English version)

\* Photo and video by Valeria Nader

Click [here](#) to see the video installation:  
**Julio Le Parc, Lumière verticale visualisée, 1978, installation. Daros Latinamerica  
Collection, Zürich.**

