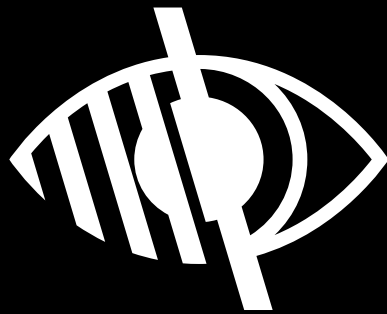


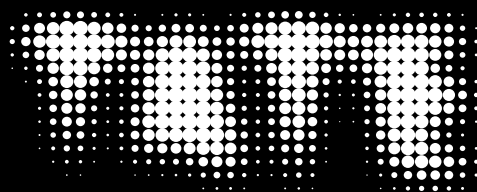
JULIO LE PARC

11 JUNE 2026 – 3 MAY 2027

LARGE PRINT GUIDE



PLEASE RETURN AFTER USE



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All information is correct at the time of publication

VISITOR INFORMATION

This map of the exhibition space highlights sensory variations throughout the rooms. The exhibition includes low and bright light levels, sound and uneven floors. Sound occurs intermittently with louder bursts and accompanying light changes.

Key

 Bright space

 Low light

 Flickering lights


 Loud sound

 Disorientating space

 Blowing air

 Toilets

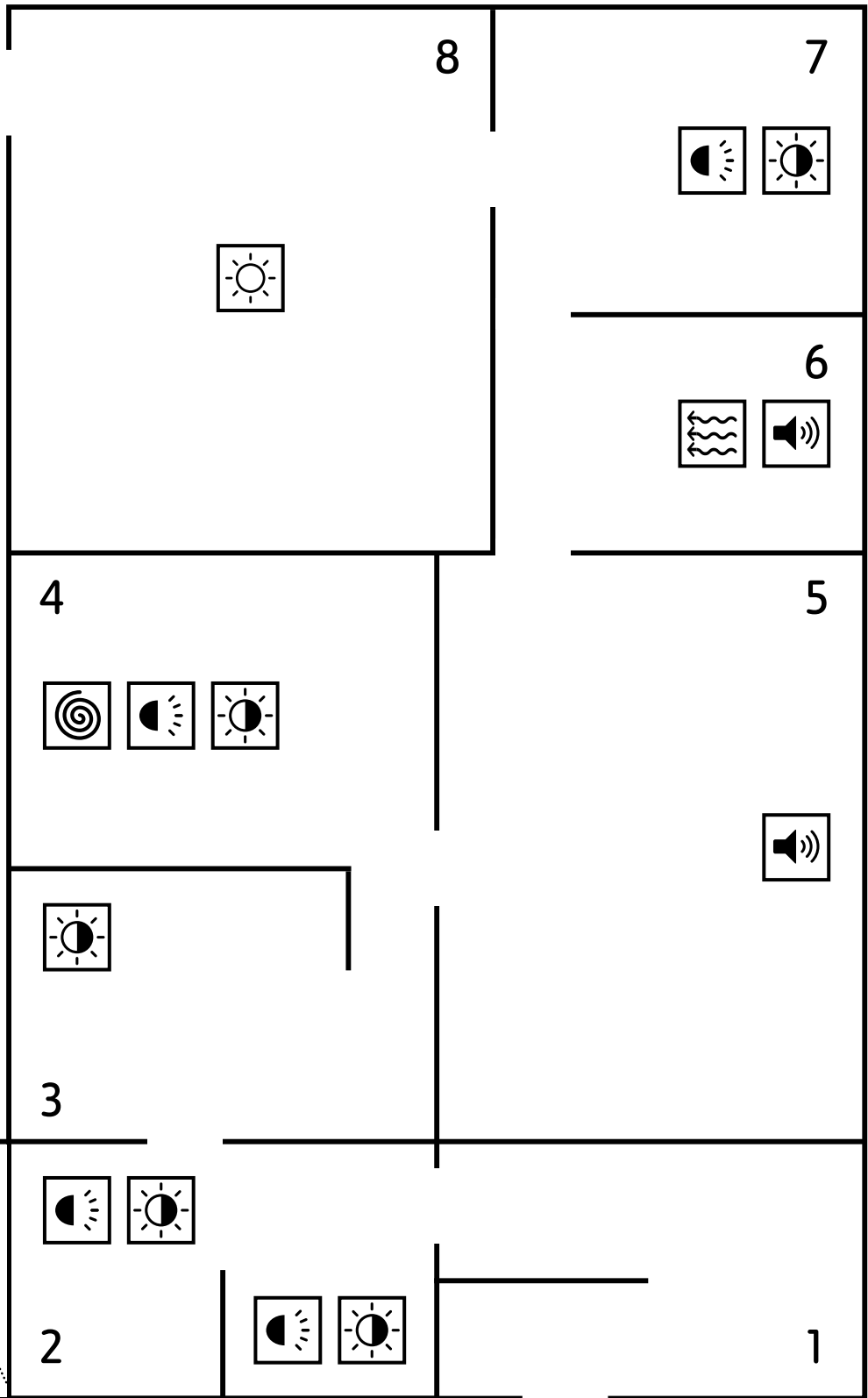
 Accessible toilets

 Baby change

 Stairs

 Lift

Exhibition
exit



Screen



Exhibition entrance

CONCOURSE

JULIO LE PARC

11 JUN – 3 MAY 2027

Presented in the George Economou Gallery

Supported by

ANTHROPIC

With additional support from the Julio Le Parc

Exhibition Supporters Circle:

Galleria Continua

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Tate Members and Tate Americas Foundation

Curated by Val Ravaglia, Curator, Displays & International Art,
Tate Modern; and Francis Hardy, Assistant Curator,
International Art.

'Julio Le Parc's landmark show explores the interplay of light, movement and colour and the unique role of the spectator. Anthropic is proud to partner with Tate in support of Le Parc's vision.'

Sasha de Marigny,

Chief Communications & Brand Officer, Anthropic

On behalf of Tate, the curatorial team offers special thanks to Julio Le Parc, the Atelier Le Parc and its Directors, Yamil Le Parc (Artistic Director), Gabriel Le Parc (Archives) and Jean-Claude Le Parc (Digital Programmes) for their commitment to this exhibition.

All the artworks in the exhibition were lent by the Atelier Le Parc, unless otherwise specified.

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department of Culture, Media and Sport and Arts Council England for arranging the indemnity.

ROOM 1

[WALL TEXT]

JULIO LE PARC

'Every work of art is, above all, a visual presence. We recognise the visual dialogue between person and object.'

Julio Le Parc, 1960

For seven decades, Julio Le Parc's artworks have activated the viewer's senses. Using optical effects, movement, light, vibrant colours and physical interaction, Le Parc put the spectator's response at the heart of his work.

Le Parc was born in Argentina in 1928 and lived in Paris, France, from 1958. In 1960 he co-founded GRAV, the Groupe de Recherche d'Art Visuel ('Visual Art Research Group'), a collective of Paris-based abstract artists. They wanted to engage audiences directly through simple geometric forms. Le Parc played a key role in devising GRAV's interactive joint exhibitions, often presented as sequences of rooms called 'Labyrinths' or interventions in public spaces. When the group dissolved in 1968, he continued to make art focusing on the viewer's experience and direct participation.

This exhibition begins with Le Parc's early works on paper

and paintings. As it continues, visitors can interact with artworks through movement and eventually through touch. The final room explores Le Parc's distinctive palette of 14 colours and paintings that demonstrate his life-long engagement with the dynamics of vision.

Julio Le Parc: Light. Colour. Action. was developed in close dialogue with the artist, who continued to work on its design until his last days in May 2026.

[QUOTE]

'We wish to lead spectators out of their apathetic dependency that makes them passively accept, not just what is forced on them as art, but an entire way of life ... We want to interest spectators, to lead them out of their inhibitions, to help them relax. We want them to participate. We want to place them in a situation that they activate and transform ... Spectators who are aware of their ability to act, and who are tired of so much abuse and mystification, can make their own genuine "revolution in art".'

Groupe de Recherche d'Art Visuel, 1963

[WALL TEXT]

01 SURFACES AND SEQUENCES

After arriving in Paris, Le Parc began a series of drawings and paintings which he called **Black and White Surfaces**. Using only black, white and grey, he arranged geometric shapes according to precise mathematical rules, or 'programmes'. The resulting grids and sequences lead the eye across the surface of the picture. In some **Black and White Surfaces** the shapes gradually rotate, creating the illusion of curves or spirals. In others they seem to vibrate or flicker. Le Parc wanted these visual effects to create a sense of movement and 'instability' in the viewers' eyes.

'The systems I used most often were based on a progression from left to right, top to bottom, and bottom to top, so that each form was closely linked to all the others. Their relationships depended on a pre-established system ... The forms became anonymous, as did their relationships, in favour of an active surface capable of establishing a visual connection with the spectator.'

Julio Le Parc, 1970

Hommage solennel

Solemn Homage

1959, 1970

Oil paint on canvas

X103223

Instabilité

Instability

1959, 1991

Acrylic paint on canvas

Le Parc often returned to his earlier works on paper and recreated them as larger paintings. This is an example of a canvas painted in 1991, based on a work on paper he originally executed in 1959. He was interested in how enlarging a design can enhance its dynamic effects and change the viewer's experience.

X103222

Ordenación libre en blanco y negro
Free Arrangement in Black and White

1958

Ink and graphite on card

X103052

Top to bottom:

Réels et virtuels

Real and Virtual

1958

Ink on card

X103216

Surface noire et blanc triangle sur reticule

Black and White Triangle Surface on Grid

1958

Gouache on card

X103218

Séquences progressives ambivalentes
Ambivalent Progressive Sequences

1959

Oil paint on canvas

X103224

Top to bottom:

Rotación translativa

Translative Rotation

1959

Ink on card

X103220

Séquences ambivalentes 1

Ambivalent Sequences 1

1959

Gouache on card

X103225

Top to bottom:

Traslación colectiva

Collective Translation

1959

Gouache on card

Secuencia traslativa de nueve

Translational Sequence of Nine

1959

Gouache on card

Translation circulaire

Circular Translation

1959

Ink on card

Mutations

Mutations

1959

Gouache on card

X103215, X103229, X103228, X103226

The **Sequences** are a subset of the **Surfaces**, in which shapes are arranged in a horizontal strip. Following left to right, the forms seem to move like the frames of an animation. Some of the works extend so far that the viewer has to physically move sideways to track the progress from one end to the other.

Secuencias progresivas

Progressive Sequence

1959

Gouache on fibreboard

X103227

ROOM 2

[WALL TEXT]

02 LIGHT IN MOTION I

From 1959, Le Parc experimented with light as a primary material. In his **Continual Light Mobiles**, opaque, reflective or translucent forms sway in response to slight breezes, reflecting light from spotlights or natural light sources to create ever-changing reflections. With his mobiles, Le Parc established a direct connection between the viewers, whose movements affect the air currents in the room, and the artwork, whose appearance alters as a result of their presence and behaviours.

Le Parc continued to explore the effects of light and motion in his series of **Continual Light Cylinders** and **Contorsions**, where motorised light machines and reflective metal surfaces create flowing patterns.

A recreation of Le Parc's first large mobile, **Continual Mobile (Tate) 2026**, is also on view on the Level 1 concourse of this building. The mobile was originally installed at the entrance of the 1963 Paris Biennial exhibition, in which Le Parc took part as a member of GRAV.

Continuel lumière mobile carré alvéolés

Continual Light Mobile Dented Squares

1960, remade 2007

Metal, nylon, spotlights, acrylic paint on wood

X109730

Continuel lumière cylindre

Continual Light Cylinder

1962, 2012

Metal, spotlight, motor, acrylic paint on wood

X103055 / X110670

ROOM 3

Anti-clockwise from the wall text

[WALL TEXT]

03 LIGHT IN MOTION II

These light and motion experiments were part of my desire to move away from the notion of a fixed, stable, and definitive work. Spectators would find themselves standing in front of or surrounded by the unfolding of a multitude of changes ... We thought that ... since the images are the result of simply placing several more or less complex elements in relation to one another and not of the 'expert' or 'inspired' hand of the artist, these experiments ... constituted a way to demolish traditional notions about art, its creation, its spectacle and its appreciation.'

Julio Le Parc, 1971

Continuel lumière boîte

Continual Light Box

1959, remade 2013

Plastic, motors, lightbulbs, acrylic paint on wood

Le Parc's first works using light were a series of small light boxes. These play with the sensation of depth, using transparent sheets of coloured acrylic plastic and prisms to layer and bend light. Though they were initially static, Le Parc soon added motor-driven moving elements, producing rhythmic sequences and patterns. Some early light boxes included shapes suspended from threads. Le Parc developed the idea into his **Continual Light Mobiles**, as seen in the previous room.

X103054, X110625

Continuel lumière – vert

Continual Light – Green

1960, remade 2024

Acrylic plastic, colour filter foil, LED lights, motor, mirror,
acrylic paint on wood

'In early 1960, my first experiments using mobile elements included light boxes that ... modified forms by letting more or less light pass through. These boxes helped me to address the questions that concerned me at the time: ... notions of movement, instability, and probability; taking external contingencies into account; and the desire to distance myself from the idea of the work of art as stable, unique, and definitive.'

Julio Le Parc, 1971

X103053

Continuel lumière avec quatre formes en contorsion

Continual Light with Four Forms in Contorsion

1966, remade 2012

Metal, motors, spotlights, acrylic paint on wood

'Contorsions ... uses flexible ribbons ... moved by two handles operating at different speeds. The stainless steel ribbons ... capture and deform the rays through their movement. Sometimes placed against a white background, the clear incidence of the light enhances the ribbons' deformations, which in turn led me to my research with directed artificial light.'

Julio Le Parc, 1971

X103058

Courbes verticales

Vertical Curves

1996

Acrylic plastic, motors, lightbulbs, acrylic paint on wood

X103057

Lumière visualisée C

Visualised Light C

1996, remade 2024

Acrylic plastic, metal, lightbulbs, motor, acrylic paint
on wood

X103056

ROOM 4

[WALL TEXT]

04 VIBRATING LIGHT

Le Parc's contributions to GRAV's joint exhibitions, or **Labyrinths**, included room-sized works that he called **Cells**. Viewers were completely surrounded by light effects and moving or interactive objects. People became another moving element, walking around and across the works while observing them from shifting viewpoints.

The installation in this room is based on **Cell with Vibrating Light** 1968, which was included in one of the **Labyrinths**. Later, Le Parc created several variations on this work by adding suspended fabric elements and mirrors, which fragment and multiply the bouncing lines projected by the motorised light boxes.

'Here, the act of 'experiencing' the work reaches another level, as the spectator engages with the work in real time ... The spectators fully immerse themselves in these indeterminate manifestations, and it is their perception that will provide a particular image of the work. ... We might say that the spectators have been 'activated': their activation is fundamental to the

reality of the artwork.'

Julio Le Parc, 1962

Image caption: Le Parc in **Cell with Vibrating Light** 1968

Lumière en vibration – Tulle

Vibrating Light – Tulle

1968, 1981

Metal, acrylic paint on wood, motor, lightbulbs, net fabric

X103728, X109742, X110625

ROOM 5

Clockwise from the wall text

[WALL TEXT]

05 GAME ROOM

Le Parc's contributions to GRAV included making several interactive works, which respond to touch or pushing buttons. He displayed these in groups called **Game Rooms**. As well as wanting spectators to be surprised by unexpected visual effects, Le Parc intended that they become aware of their active role in completing the artworks, in direct and intuitive ways. He was fascinated by the connections created between people as they observed each other, often finding spontaneous ways of 'playing' together.

Image captions left to right:

Julio Le Parc, **Game Room**, retrospective exhibition at Henie-Onstad Art Centre, Høvikodden, Norway, 1969

Julio Le Parc, **Investigation Games: Strike the Officers** 1971, Städtische Kunsthalle, Düsseldorf, 1972

[WALL TEXT]

SPECTATOR DISPLACEMENTS

While working within GRAV, Le Parc made several sculptures which combine abstract shapes and patterns with reflective elements. The mirrored surfaces are curved or diagonal, breaking up the image or causing distortions. When viewers move, their impression of the patterns seems to ripple and shift in response. Sometimes fragments of the viewer's own reflection appear, so that viewers not only activate the artwork but become part of it. In the case of **Screen with Reflective Blades**, their interaction becomes a visual spectacle for other viewers (or their cameras).

'We can point to a whole series of new artwork-spectator relationships that go beyond mere contemplation ... The role of the artwork and that of the spectator are modified... Using the active-spectator as an object of contemplation ... posits the existence of a spectator who experiences the creation with the awareness of being observed ... And so we arrive at the incorporation of the real action, an action that ... entails the interaction of several spectators.'

Julio Le Parc, 1962

Trame en mouvement virtuel

Pattern in Virtual Movement

1965, remade 2015

Screenprint and acrylic paint on wood, metal

X109738

Visage transformable

Transformable Face

1985, remade 2026

Acrylic paint on wood, metal, magnets

Transformable Face recreates one of the activities from a public workshop led by Le Parc in El Retiro Park, Madrid, in 1985. Passers-by engaged with games and creative activities, ranging from collective painting to impromptu performances. Devised in collaboration with artists from the city's Circle of Fine Arts, Le Parc intended the event to inspire members of the public to 'wake up, participate, observe, criticise, transform, and liberate their ability to be creative'.

X109740

Image caption: Julio Le Parc, sketches for **Atelier Le Parc in Madrid** workshop, 1985

Ensemble de jeux avec balles de ping pong

Ensemble of Games with Ping Pong Balls

1965, remade 2016

Plastic, metal, acrylic paint on wood, motors

X109733

Ensemble de 11 mouvements surprise

Ensemble of 11 Surprise Movements

1965, remade 2016

Acrylic paint on wood, plastic, metal, motors

'It was not until 1964 that I was able to buy my first micromotors ... I soon saw a way of grouping together some of these experiments and presenting them to a static viewer who could ... by pushing a switch, observe the resulting change as the installation suddenly sprang to life ... Viewers' participation was not limited to pressing a button. Their surprise would cause them to relax their traditional stance ... allowing them to immediately adopt an active and varied behaviour.'

Julio Le Parc, 1971

X48394

Trois boules en mouvement sur trame

Three Moving Balls on Pattern

1963

Acrylic paint on wood and cork, metal

'The viewer could trigger a motion by causing small suspended balls to vibrate, by spinning a black and white grid, or by throwing a red ball attached to a spring onto a black and white horizontal pattern. In this last game, following the ball with one's eyes would create an optical illusion due to the pattern underneath, while staring instead at the pattern caused the ball to create the illusion. These illusions, and others like them, were used in different ways in the game rooms created by the GRAV Collective, an early version of which was presented at the Paris Biennale in 1963.'

Julio Le Parc, 1971

X109731

Cloison à lames réfléchissantes

Screen with Reflective Blades

1966, remade 2005

Steel, acrylic paint on canvas

'Here, the images are connected to the viewer's displacement, whose movement accelerates their changes. ... The screen with reflective blades splinters and multiplies the images found on the opposite side to the viewer, who in turn appears splintered and multiplied from the perspective of another viewer on the other side of the partition.'

Julio Le Parc, 1971

X109737

Trame à manipuler

Pattern to Manipulate

1965, remade 2013

Screenprint on wood, acrylic paint on wood, metal, acrylic paint on cardboard

X109732, X110668

ROOM 6

[WALL TEXT]

06 RIBBONS IN THE WIND

This work from the 1980s demonstrates Le Parc's continued interest in constructing interactive **Games**. The dramatic light and air blown by fans turn the game into a room installation. In the original version, spectators could walk into the artwork, becoming surrounded by the fluttering ribbons. Over time, Le Parc decided to turn the viewers' attention to the dancing ribbons and the shadows they cast on the walls. He intended that spectators still feel immersed in the work by sensing the air currents and by being almost tickled by the ribbons.

Rubans au vent

Ribbons in the Wind

1988

Polyethylene ribbons, acrylic paint on wood, fan, motor, light

X109741

ROOM 7

[WALL TEXT]

07 BLUE SPHERE

Le Parc often revisited and expanded on his older works. Returning to the **Continual Light Mobiles** of the 1960s, he produced a wide range of new mobiles, including **Blue Sphere** 2001, 2022. These recent mobiles appear to hover like exploded views of geometric solids, composed of transparent or reflective squares, which catch the light at different angles.

'My research, initially focused on the visual, gradually expanded to encompass different modes of experimentation. Among them, the mobiles that incorporate the movement of air, the same air that envelops the spectator. The combination of a unique form and a uniform arrangement ensures that the public's perception is always variable, even though the underlying structure remains homogeneous.'

Julio Le Parc, 2025

Sphère Bleue

Blue Sphere

2001, 2022

Acrylic plastic, nylon, metal, acrylic paint on wood

Tate. Lent by the Tate Americas Foundation, courtesy of the
Latin American Acquisitions Committee 2024

L04896

ROOM 8

Clockwise from the wall text

[WALL TEXT]

08 COLOUR-SURFACES

Le Parc began his systematic study of colour in 1959. He developed a palette of 14 colours from across the spectrum, always using them in pure form, often all together in the same work. Following a similar combinatorial logic as his black, white and grey **Surfaces**, the initial **Colour-Surfaces** arrange squares and dots according to predetermined mathematical sequences. Le Parc developed countless versions of these permutations.

Having returned to his structured approach to colour in 1970, Le Parc continued to experiment with new combinations. He applied his distinctive palette to reliefs, sculptures and to series of paintings. The paintings include series titled **Waves** and **Virtual Volumes**, as well as 'segmented' versions where motifs such as concentric circles are fragmented into strips and recombined.

'From the outset, I decided to use not just a few colours, but all of them ... The fourteen colours, while limited, seemed to me to be able to summarise all of the potential variations of chromatic mixes ... Emerging from simple and rigorous systems, there were myriad combinations ... At the time, I had calculated that to create the variations in gouache resulting from a single system and with a rhythm of two days per gouache, it would have taken 150 years to execute all of the combinations.'

Julio Le Parc, 1970

Post-imagen variante

Post-Image Variant

1959

Gouache and graphite on card

One of the strategies Le Parc used to animate his surfaces is the retinal afterimage. This is an optical effect where a high-contrast motif makes a powerful impression on the retina, lingering long enough to remain visible when the eye turns to a blank background. In the **Post-Image** series, areas are left intentionally empty, waiting to be 'completed' by viewers with a simple eye shift.

X103050

Top to bottom:

De derecha a izquierda

From Right to Left

1959

Gouache on card

X103047

Post-imagen en secuencia

Post-Image in Sequence

1959

Gouache and graphite on card

X103049

Negativo – positivo

Negative – Positive

1959

Gouache on card

X103051

[VITRINE BY THE WALL]

Left to right:

Projet Couleur n°1

Colour Project n°1

Projet Couleur n°2

Colour Project n°2

Projet Couleur n°3

Colour Project n°3

Projet Couleur n°6

Colour Project n°6

Projet Couleur n°8

Colour Project n°8

Projet Couleur n°9

Colour Project n°9

Projet Couleur n°14

Colour Project n°14

Projet Couleur n°16

Colour Project n°16

1959

Gouache on plastic film, gouache and graphite on paper, adhesive tape

These small gouaches are taken from a 1959 notebook titled **Colour Project**. They demonstrate the initial thinking behind the serial logic of Le Parc's **Colour Surfaces** works. In some of these studies, Le Parc tested the effects of adding different motifs by overlaying them with transparent film.

X109814, X109817, X109820, X109822, X109818,
X109819, X109821, X109823

Quatre trames juxtaposées de 14 couleurs

Four Juxtaposed Patterns in 14 Colours

1959

Acrylic paint on canvas

X103042

Clockwise:

Série 37 n°1

Series 37 n°1

1970

Collage, paper on card

Série 46 n° 8-10

Series 46 n° 8-10

1972

Collage, paper on card

Série 29 D n°13-13 6-6 13-13 6-6

Series 29 D n°13-13 6-6 13-13 6-6

1970

Collage, paper on card

Série 29 n°1-1 1-1

Series 29 n°1-1 1-1

1970

Collage, paper on card

X103043, X103045, X103046, X103044

Top to bottom:

Volume virtuel 25

Virtual Volume 25

1973

Acrylic paint on canvas

X103029

Etude pour 'La Longue Marche'

Study for 'The Long March'

1974

Acrylic paint on wood

X103028

Relief couleur

Colour Relief

1973

Acrylic paint on wood

X110553

Ondes 176

Waves 176

2024

Acrylic paint on canvas

X109824

Ondes 139 série 47 n°8

Waves 139 Series 47 n°8

1974

Acrylic paint on canvas

X103030

Série 14 – 14 Permuté

Series 14 – 14 Permuted

1970, 2020

Acrylic paint on canvas

X103017

Modulation 677

Modulation 677

1984

Acrylic paint on canvas

X103039

Modulation 879

Modulation 879

1986

Acrylic paint on canvas

X103040

Modulation 743

Modulation 743

1985

Acrylic paint on canvas

X103037

[WALL TEXT]

MODULATIONS

Le Parc always explored several bodies of work at once, adding new series that take his experiments in different directions. In 1974 he began the **Modulations**, a series of paintings using airbrush and spray-paint techniques. These combine elements of his **Surfaces** paintings – particularly his **Waves** and **Virtual Volumes** – with an exploration of shades and gradients, adding an element of illusory depth and imaginary volumes.

'The techniques I used (airbrush, paint spraying) enabled me to obtain shades from dark to light and precise modulation of the surface ... And so a new field of research opened up for me.

The elements of the painting must be as few and as anonymous as possible, so that our interest is situated on an intermediary level between spectator and painting ... An immaterial presence thus floats there, a few centimetres from the painting, or sometimes behind it, within a world designed to be entered.'

Julio Le Parc, 1976

Alchimie 26

Alchemy 26

1988

Acrylic paint on canvas

X103036

Alchimie 21

Alchemy 21

1988

Acrylic paint on canvas

X103034

Alchimie 175

Alchemy 175

1991

Acrylic paint on canvas

X103038

[WALL TEXT]

ALCHEMIES

In 1988, Le Parc began a series called the **Alchemies**. These works branched off from the **Modulations** by adding flows of colour split into shapes and, later, dots in Le Parc's signature 14-colour palette. The early **Alchemies** feature solid forms that look like machines for processing and producing colour. Most recently, the dotted motifs have returned to the purer geometry of the **Surfaces**, suspended against flat black or white backgrounds like cosmic landscapes.

'Once, while rummaging in a drawer in which I kept several of my old works, I found three or four that already held the seed of the Alchemies idea. They were monotypes that I had made from 1957 to 1958 in Buenos Aires, just before moving to Paris.

Within us, we carry a number of embryonic ideas. Sometimes I find myself finalising, all of a sudden, something that I had been allowing to mature, more or less negligently, for years ... And so these Alchemies are unreservedly part of my lived adventure through the

whole ensemble of my work as an experimental artist.'

Julio Le Parc, 1990

Image caption: Julio Le Parc **Untitled** 1957–8

Original: monotype on paper, 570 x 730 mm

Centre of the room:

Ensemble de Volumes-Couleur

Volume-Colour Ensemble

1971, 2024–6

11 works. Acrylic paint on wood, aluminium

X109832–41, X110314

Don't miss Julio Le Parc's **Continual Mobile (Tate) 2026**,
installed on Level 1

Julio Le Parc 1928–2026

Born Argentina, worked Argentina and France

Continuel Mobile (Tate)

Continual Mobile (Tate)

2026

Stainless steel, nylon

In Le Parc's series of **Continual Light Mobiles**, reflective or translucent forms sway in response to slight breezes. They scatter light from spotlights or natural light sources to create ever-changing reflections. In 1959, Le Parc started experimenting with light and movement as fundamental components of his abstract sculptures. This reflected his 'desire to move away from the notion of a fixed, stable, and definitive work'. This installation partially recreates a large mobile originally installed at the entrance of the 1963 Paris Biennial exhibition.

Lent by the Atelier Le Parc 2026

X110558

EXIT

JULIO LE PARC

'BEFORE...'

Before the pages of the book of my life turn backwards

Before my legs turn into wheels

Before I have a portable toilet installed inside me

Before the horizon is no longer a horizontal line

Before my palate forgets the taste of a caipirinha

Before I'm forced to sleep at an angle

Before the memory of my mother's face disappears into
a nebula

Before music stops filling my entire being

Before day becomes night

Before dreams turn into nightmares

Before everything becomes a dark memory without memory

Before my hand can no longer hold a pencil

Before I no longer crave a marbled ribeye steak

Before I stop dreaming of you dreaming of me

Before you dance all alone

Before my mouth smells of fish

Before my left hand can no longer open up so I can point
my index finger at the new moon

Before a pipe with a tap is inserted into my leg

Before my head bends toward the ground and forgets the sky

Before your body passes me by without seeing me

Before going down to my studio is no longer a celebration
Before I cease to be a person and become nothing more than
a sick body
Before my last movements are controlled by chemistry
or mechanics
Before Charlie Chaplin no longer makes me laugh
Before the book of poems I want to read falls from my hands
Before I have no more paths to follow
Before I confuse Paris and Mendoza
Before my head is filled with black birds that don't sing
Before the air I breathe is no longer my air
Before the plane leaves without me

Before those from over there come to get me
Before I am no more than a memory erased from myself
Before the clock in my bedroom starts ticking backwards
Before I forget to laugh
Before I fall for the heaven-hell scam
Before the Carboneras sun turns coal-black
Before the word **Freedom** is permanently replaced by the
word money
Before I become nothing more than a bill
Before four canes are broken
Before my gaze fixes on nowhere

Before someone else drives in my stead
Before my North is taken from me

Before there are no more paths
Before others become the rulers of my life
Before I stop vibrating
Before my luck turns hostile
Before I can no longer conduct an imaginary orchestra
Before the beauty of life no longer flourishes within me
Before no return leads me anywhere anymore
Before moving forward becomes nothing more than a
pathetic standstill

Before I have nothing left to experience
Before I can no longer reinvent myself
Before the songs I haven't written cease to resonate
Before it becomes necessary to subtitle my thoughts
Before the future of humanity ceases to torment me
Before I let the sound of the foul cannons fade in my head
Before I mistake the massacres of warmongers for
target practice
Before I stop thinking about the ozone hole expanding to
make way for death on Earth
Before my proverbial optimism crumbles
Before rumors of my death reach my left ear

Before my colours turn black
Before I can no longer count the passing years
Before the mockingbird no longer sings of the Commune
Before the locomotive my father drove disappears in its

own smoke

Before I can no longer write my poem 'Before...'

Before my desire for my three children to come together
as one fades away

Before all my work becomes a nebula in my head of which I
can't make head nor tail

Before my reflection in the mirror becomes Dorian Gray

Before my dear wife and former partner is nothing more
than a document at the notary's office

Before my grandchildren become old children

Before my sister and brother start waiting for me

Before my future is nothing more than a memory of a hazy past

Before I become overgrown with weeds

Before I have no more packages to mail

Before my wings become a burden

Before my feet want to take me back to pure, unadulterated
childhood

Before **Liberté Égalité Fraternité** is replaced

Please

My love, give me one last glass of Malbec from Mendoza

Bring one last smile to my face

Looking at you, let me relive all the beautiful and unique
moments of my life, and only that

Sweeten my departure with **Adios Nonino**

Close my eyes with your gaze alone

But

If by chance, my love, you notice my right hand searching for
a pencil to make a drawing...

Then give it one last chance

This poem was originally printed in a concertina-shaped artist's book. The other side of the concertina featured a reproduction of **The Long March** 1974, the artwork wrapped around the wall at the entrance of the exhibition.

For the original French version of this poem,
scan the QR code:



Courtesy of the Atelier Le Parc

Originally published by Sylvain Courbois, 2023

'JULIO LE PARC' TEAM CREDITS

Associated Programmes

Annie Bicknell, Ariel Haviland, Leyla Tahir

Collection Registrars, Displays

Giulia Caverni

Conservation Science & Preventive Conservation

Annabel McGrath, Kate Perks

Curatorial Team

Manuela Buttiglione, Jarelle Francis, Francis Hardy,
Valentina Ravaglia

Exhibition Registrar

Sean Crawford

Graphic Design

Konstantin Zhukov and Tate Design Studio

Interpretation

Simon Bolitho, Gillian Wilson

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Paintings, Frames & Workshop Conservation

Helen Brett, Jane McCree, Anna Cooper, Annette King,
Frames Conservation and the Conservation Workshop

Paper & Photograph Conservation

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Production and Installation

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Time Based Media Conservation

Alexandra Nichols, Pierre Bouvier Patron, Marco Testa-Ryan

Visitor Experience

Russell Bright, Sandra McLean, Renata Smialek and

Visitor Experience Team

Exhibition Build

Sam Forster

Graphics Printing and Installation

Albemarle Graphics

Lighting

Sanford Lighting

With additional thanks to Collection Care Art Handling Team

EVENTS

The Evolving Studio: Artists Working with Technology

Saturday 26 September, 10.30–17.30

Starr Cinema and Level 5 Blavatnik Building, Tate Modern

Free daytime talks, demos and workshops

Artist Talk and Demo: CuteCircuit

Multisensory Eve Exploring Moving Light

Saturday 26 September, 18.30–20.00

Starr Cinema

Fireside Chat with Ryan Genz, Francesca Rosella and

Alex Estorick

£15 / £13 concession

CONCOURSE:
SCREENING ROOM

Location:

Blavatnik Building, Level 4, Exhibition Concourse

[WALL GRAPHIC]

La longue marche

The Long March

1974

Detail. Original: acrylic paint on 10 canvases
each 2000 x 2000 mm

Courtesy of the Atelier Le Parc

[FILM]

Welcome to the World of Julio Le Parc

2026

Video, duration: 9 min 54 sec

Produced by Tate Digital



You can also watch **Welcome to the World of Julio Le Parc** using your own device on Bloomberg Connects. This Tate digital content is supported by Bloomberg Philanthropies..

[FREESTANDING SCREEN]

Julio Le Parc. Digital experiences

2026

Video, colour and sound

Duration: 17 min 26 sec

Conception and production: Julio Le Parc and Juan Le Parc

Music: Astor Piazzolla, Juan Le Parc

Avant que... poem: Julio Le Parc

Over the past two decades, Julio Le Parc collaborated with his son Juan to create digital animations and immersive 3D experiences based on his works. Some show imaginary sculptures, based on existing works but installed in natural landscapes at monumental scale.

Virtual Alchemy (7 Alchemies in Virtual Reality) will be available to experience occasionally as an immersive VR artwork during the run of the exhibition.

Courtesy Atelier Le Parc 2026

Virtual Museum: julioleparc.com