



form

australien

almir mavignier

privileged form

galeria

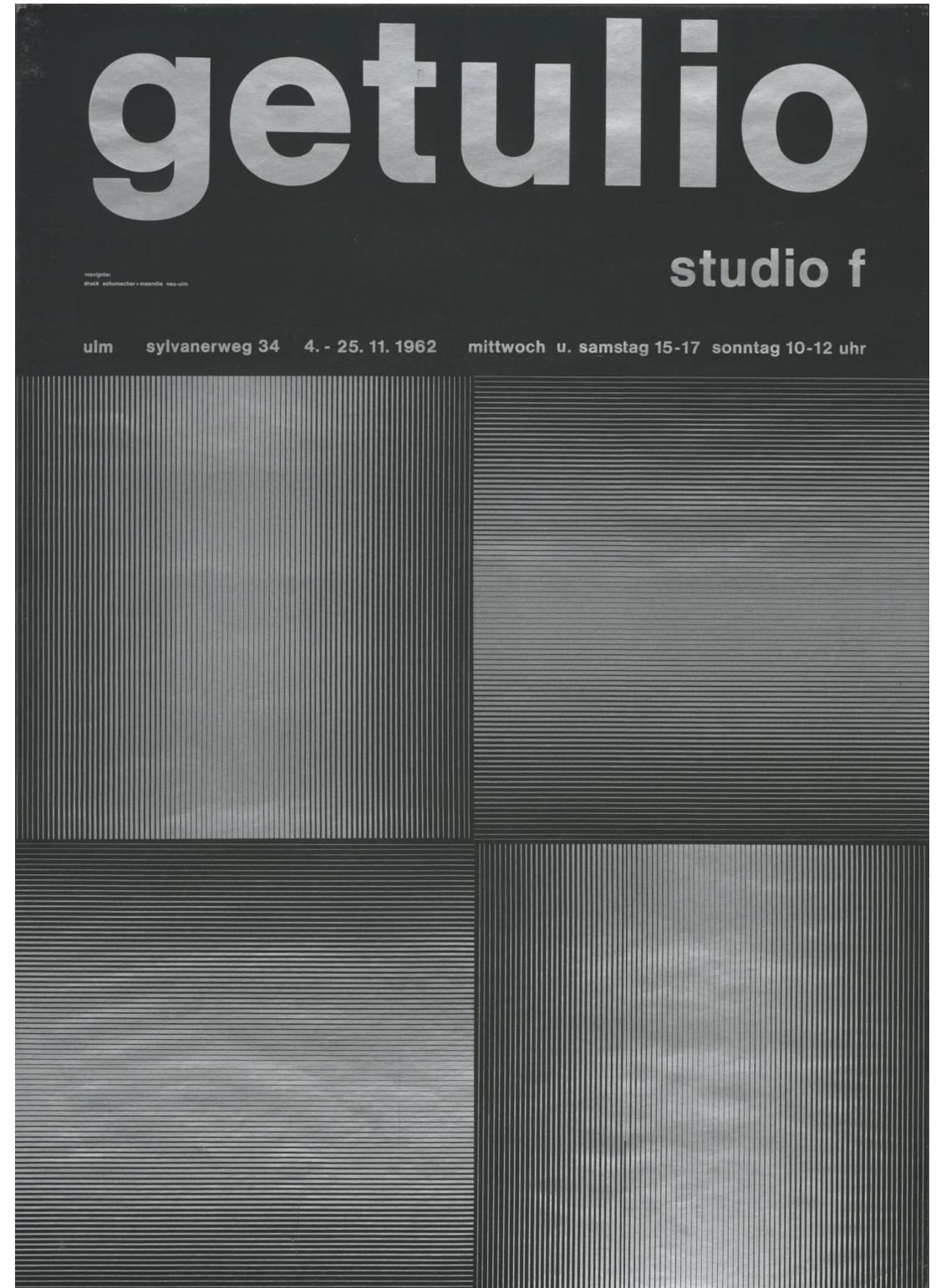
nara roesler

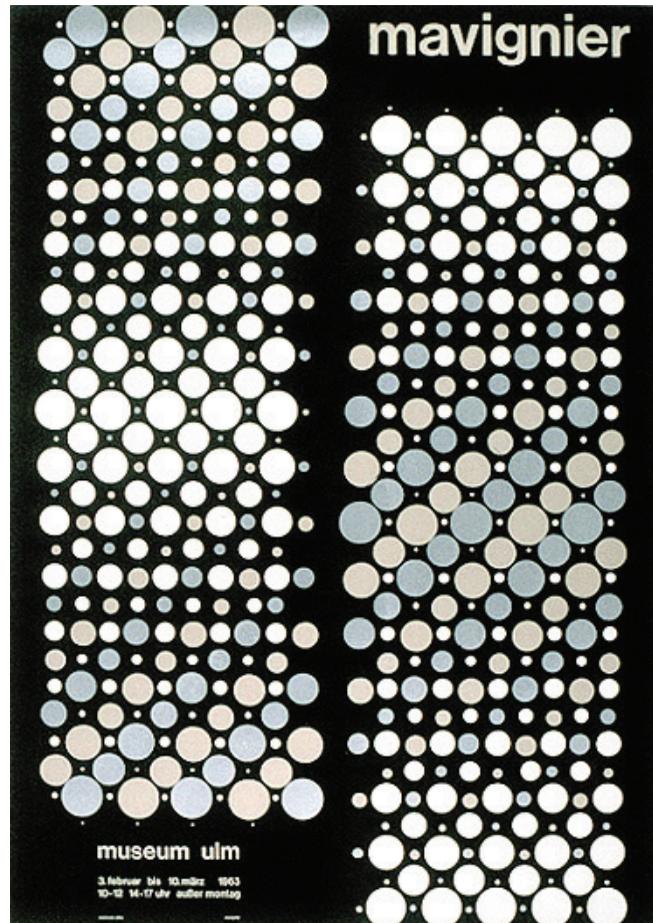
Galeria Nara Roesler | New York is pleased to present *Almir Mavignier: Privileged Form*, featuring posters by Almir da Silva Mavignier (b.1925, Rio de Janeiro, Brazil). The exhibition will also include a seminal “Kinechromatic Device” produced circa 1955 by Abraham Palatnik (b.1928, Natal, Brazil), a sculpture that employs light play to create kaleidoscopic images. Palatnik’s and Mavignier’s trajectories overlap, as both artists, along with critic Mário Pedrosa and artist Ivan Serpa, were united in pursuit of what Pedrosa called a “privileged form.” Almir Mavignier: Privileged Form will be on view from March 2 through April 14, 2018.

The aesthetic strategies employed in Mavignier’s posters to investigate form and color have long been present in his practice. His work is informed by his early experiences in Rio de Janeiro, his time in the Constructivist Ulm School in Germany led by Max Bill, and his association with Group Zero. Mavignier masterfully embodied the artistic principles expounded by these movements in his designs, a skill that led him to secure a key position as poster-maker for the 20th-century avant-garde. The presented pieces reflect the scope of Mavignier’s production and include posters made to announce exhibitions by artists, movements, and institutions such as Paul Klee, Group Zero, and the Museum of Concrete Art. The show will also highlight posters produced to publicize exhibitions by Jesús Rafael Soto and Abraham Palatnik, emphasizing the commonalities between Mavignier’s practice and the formal investigation led by these artists.

This exhibition was developed in collaboration with the Institute for Studies on Latin American Art (ISLAA), and Galeria Nara Roesler would like to thank ISLAA for making its historically significant collection of 40 posters available for the exhibition. ISLAA is a New York-based non-profit 501(c)(3) philanthropic organization dedicated to the support of advanced research on the arts from Latin America through the promotion of lectures, symposia, publications, and exhibitions. islaa.org

Almir Mavignier
Getulio, Studio F, 1962
Silkscreen
33 x 23 1/2 in



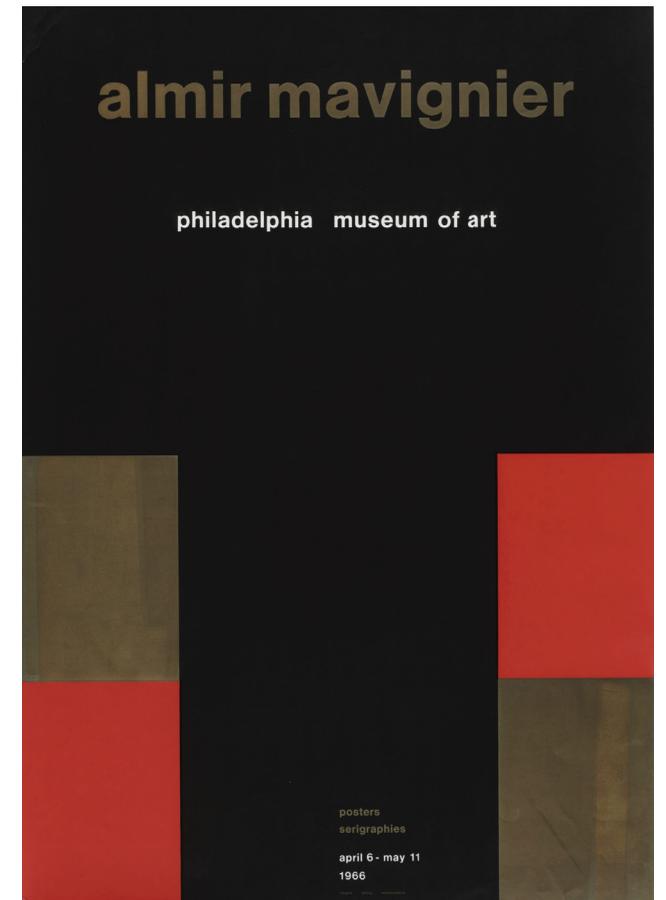
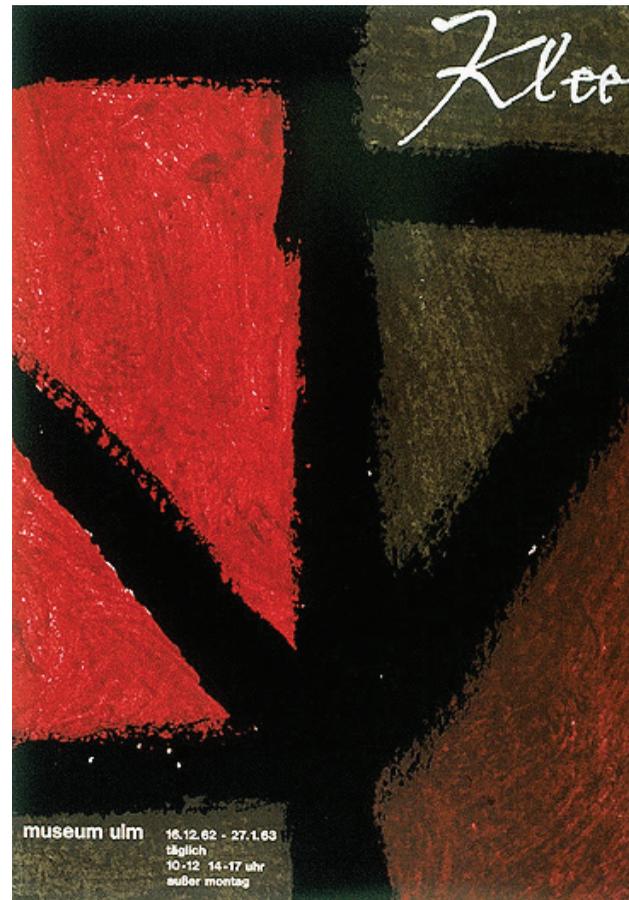


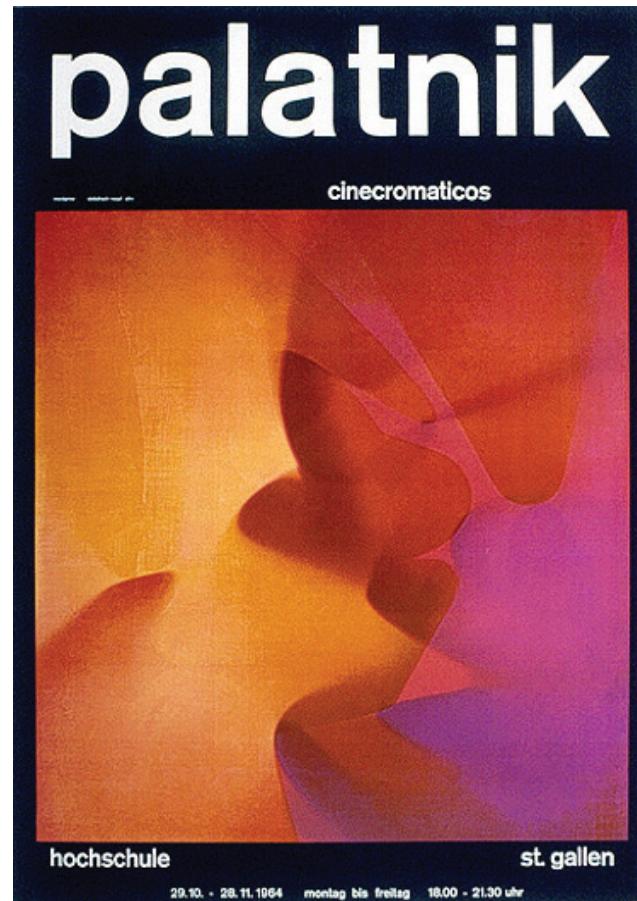
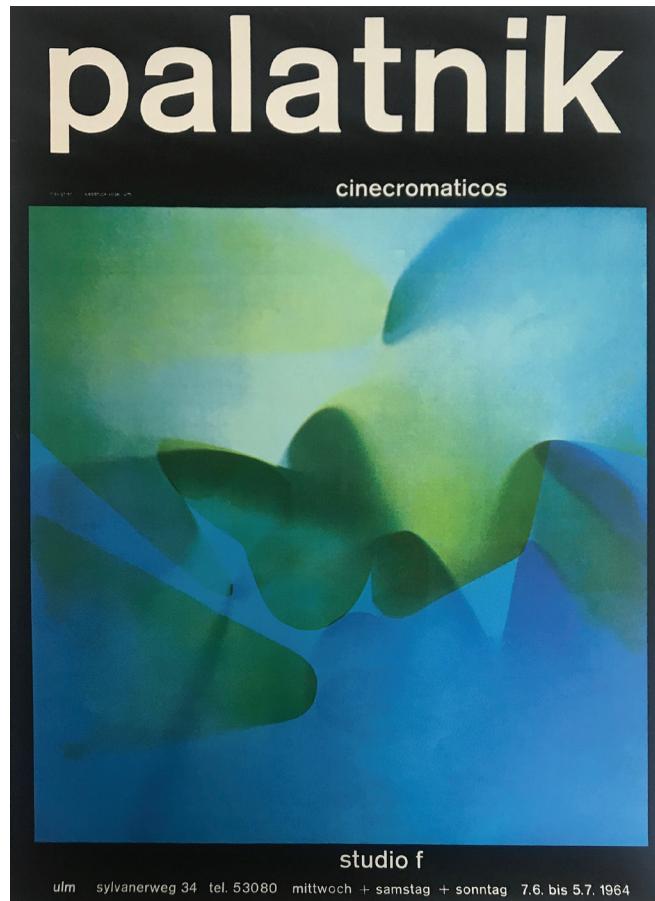
Almir Mavignier
Museum Ulm, 1963
Silkscreen
33 x 23 1/2 in

Almir Mavignier
Kunsthaus Hamburg, 1968
Silkscreen
33 x 23 1/8 in

Almir Mavignier
(Klee) Museum Ulm, 1962
Color silkscreen
33 x 23 1/8 in

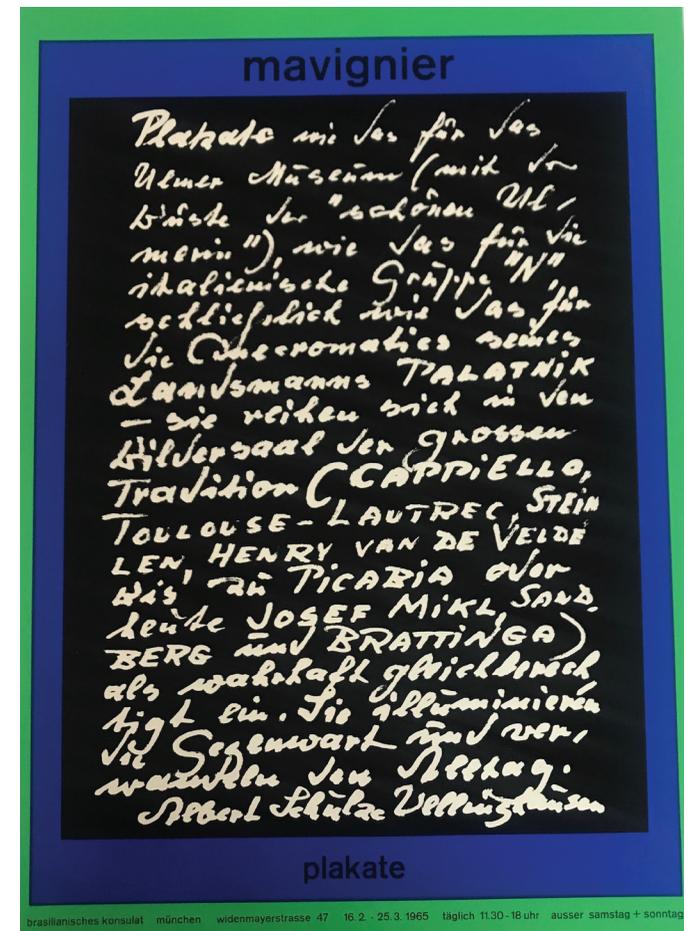
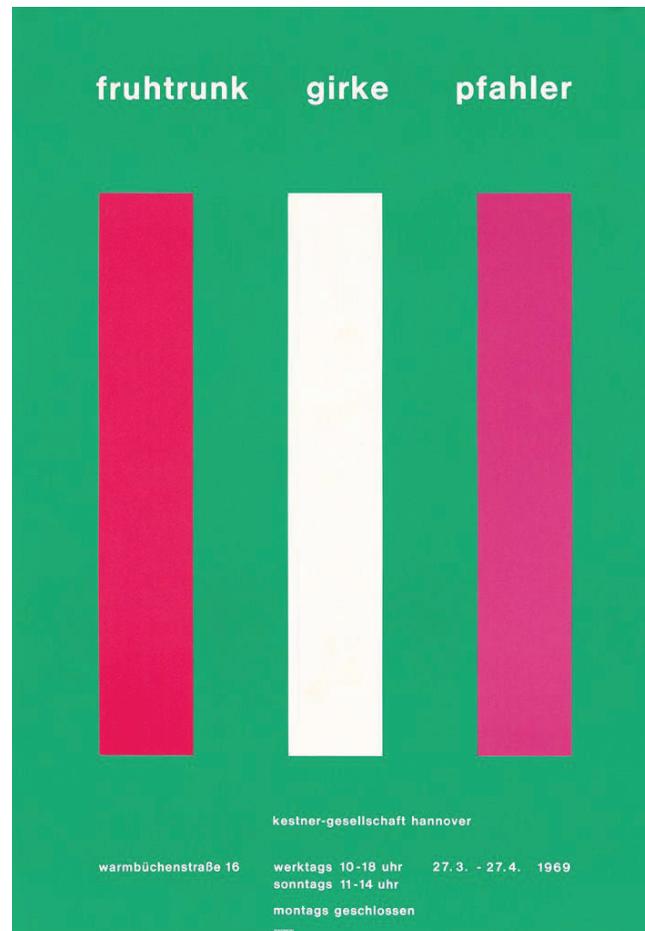
Almir Mavignier
Almir Mavignier - Philadelphia Museum of Art, 1966
Silkscreen
33 1/8 x 23 3/8 in





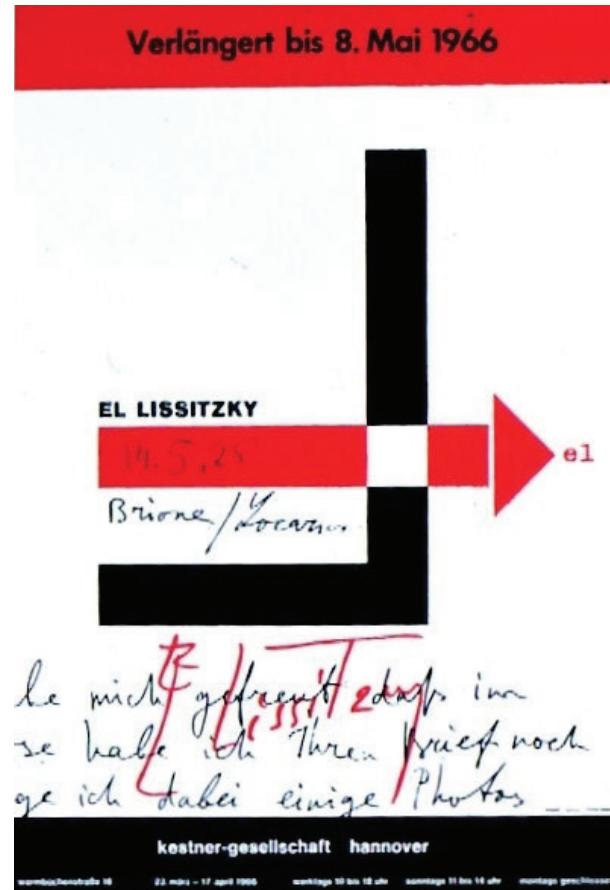
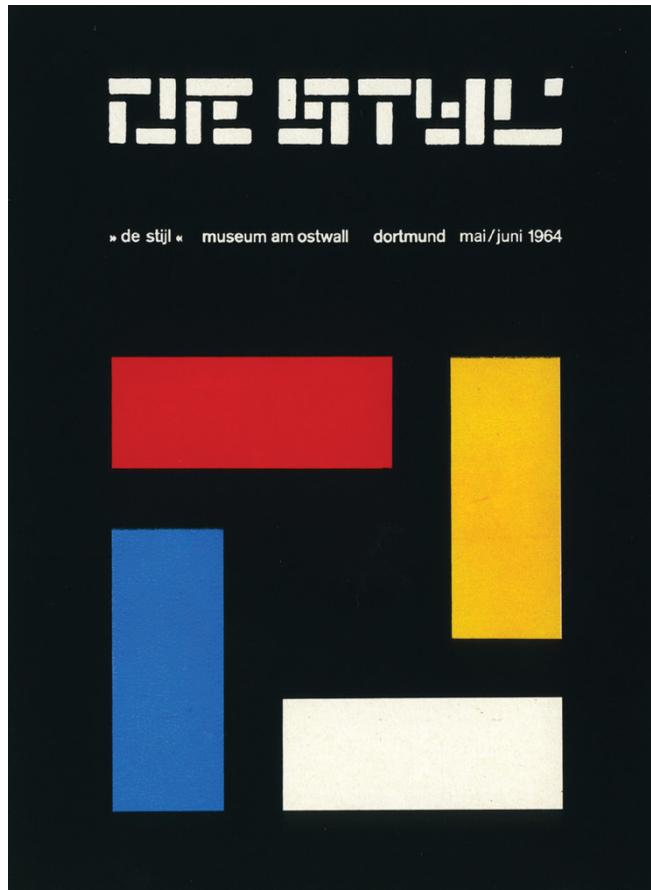
Almir Mavignier
Palatnik - Cinecromaticos, 1964
offset print
33 x 23 1/8 in

Almir Mavignier
Palatnik - Cinecromaticos, 1964
offset print
33 x 23 1/8 in



Almir Mavignier
Plakate, Brasilianisches Konsulat, München, 1965
 silkscreen
 33 x 23 1/8 in

Almir Mavignier
Fruhtrunk Girke Pfahler, 1969
 silkscreen print on paper
 23 1/2 x 16 1/2 in

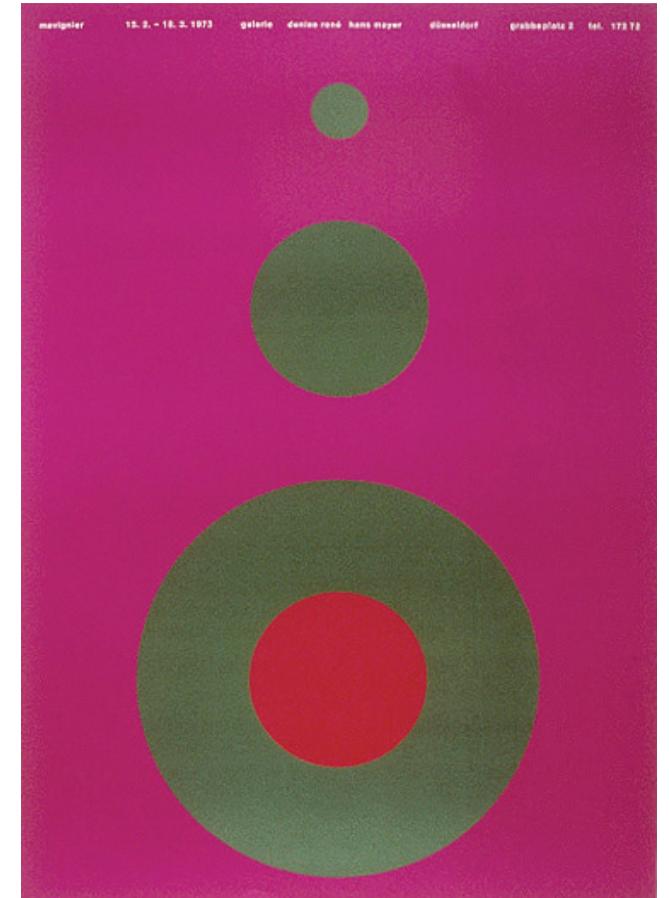


Almir Mavignier
Museum am Ostwall, 1964
 color silkscreen
 46 3/8 x 33 in

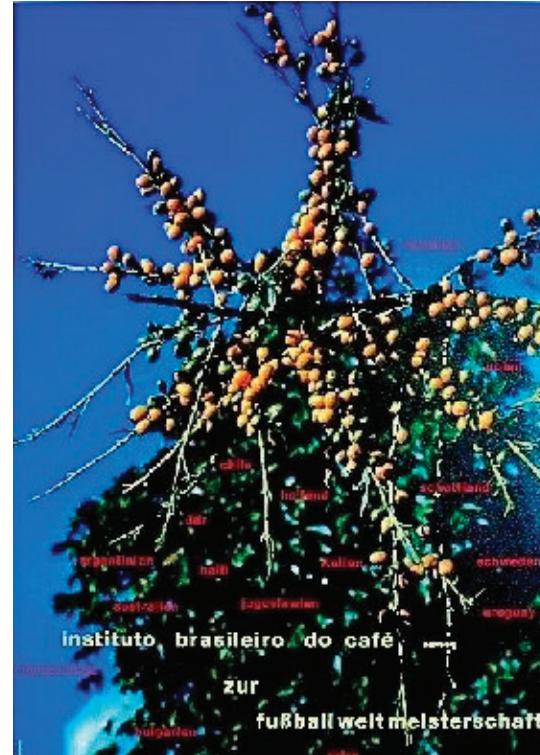
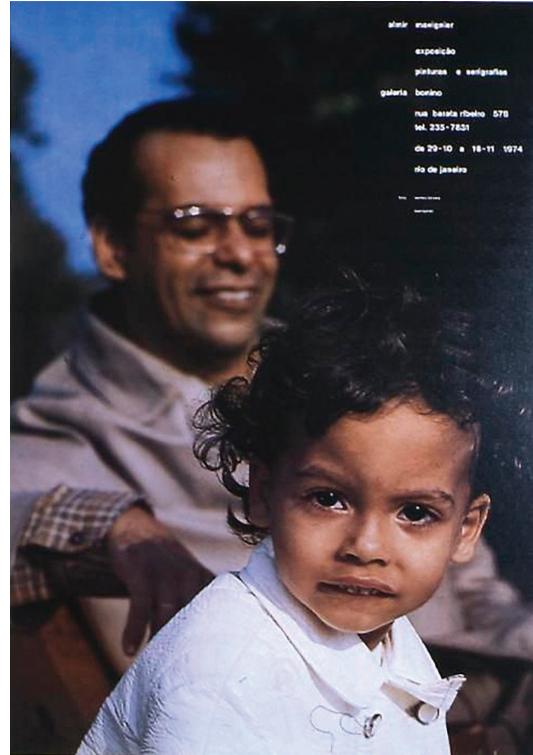
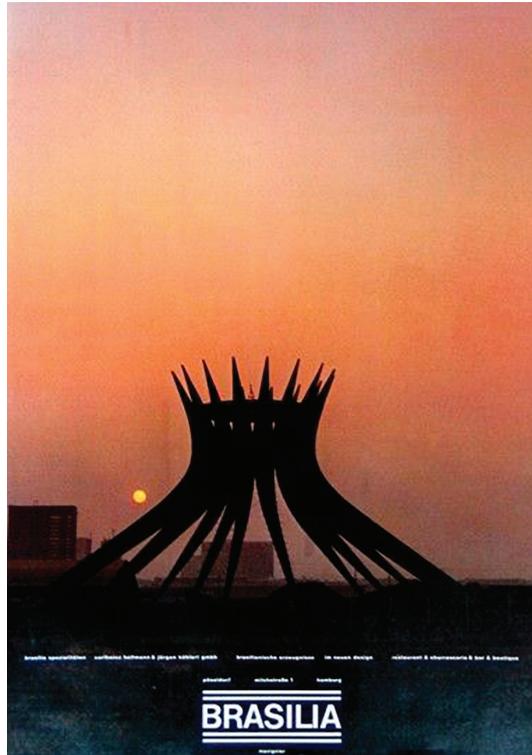
Almir Mavignier
El Lissitzky, 1966
 color silkscreen
 23 1/8 x 16 1/2 in



Almir Mavignier
Veränderung-Mode, IDZ Berlin, 1973
silkscreen print on paper
33 x 23 1/8



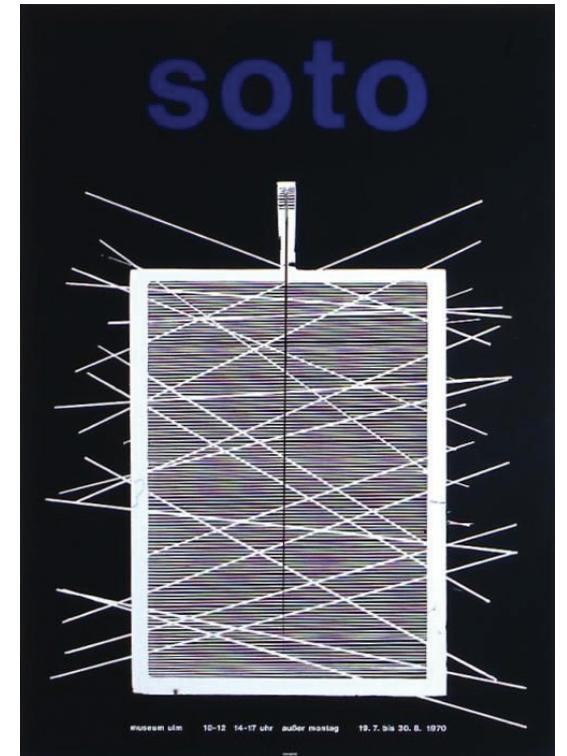
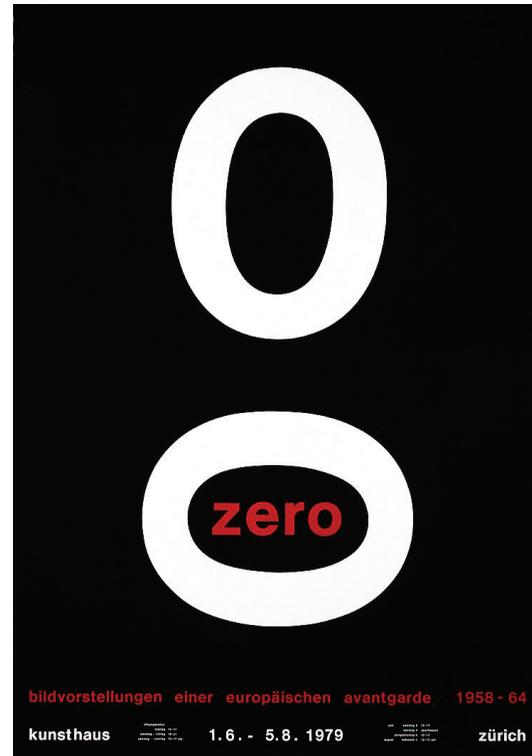
Almir Mavignier
Galerie Denise René - Hans Mayer, 1973
silkscreen
33 1/2 x 23 in



Almir Mavignier
(Kathedrale) Brasilia Spezialitäten Hamburg, 1973
 color offset
 33 x 23 1/2 in

Almir Mavignier
Galeria Bonino, Rio de Janeiro, 1974
 offset print
 33 x 23 1/2 in

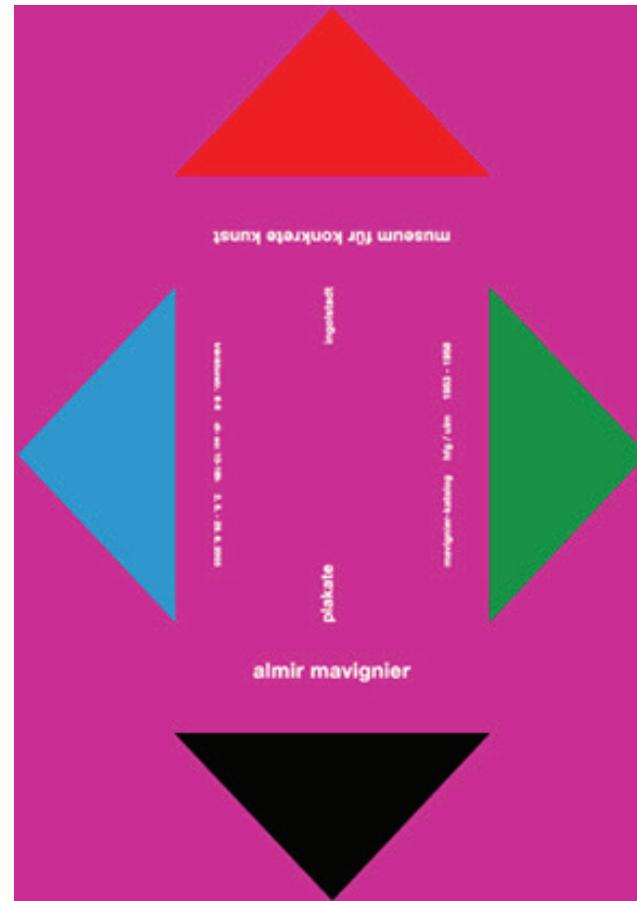
Almir Mavignier
Instituto Brasileiro de Café Fussballweltmeisterschaft, 1974
 color offset
 33 x 23 1/8 in



Almir Mavignier
Kunsthau Zürich Zero, 1979
 Silkscreen
 50 x 35 1/2 in

Almir Mavignier
Essen - Internationales Design Zentrum Berlin, 1972
 Color offset
 33 1/16 x 23 3/16 in

Almir Mavignier
Museum Ulm (Soto), 1970
 silkscreen
 33 1/6 x 23 9/16 in

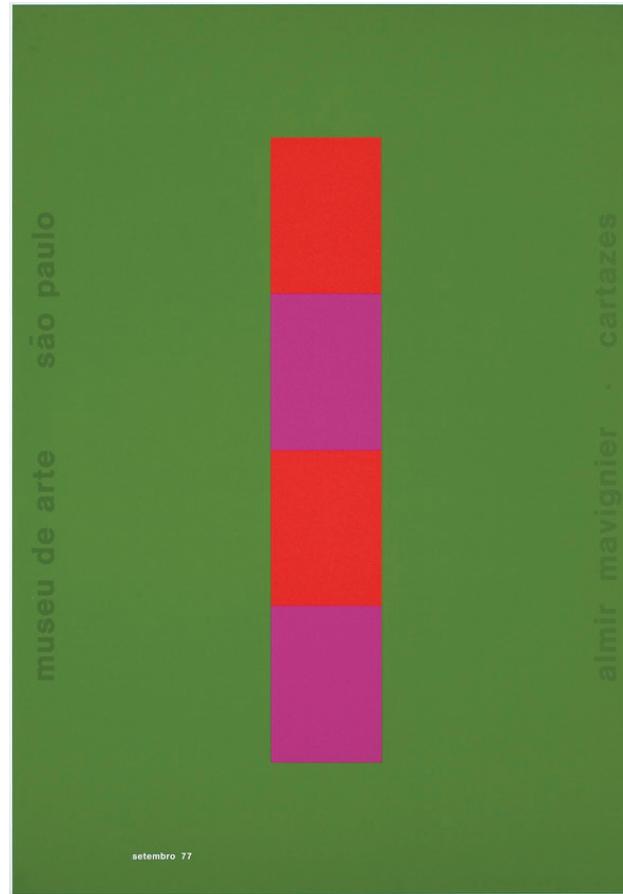


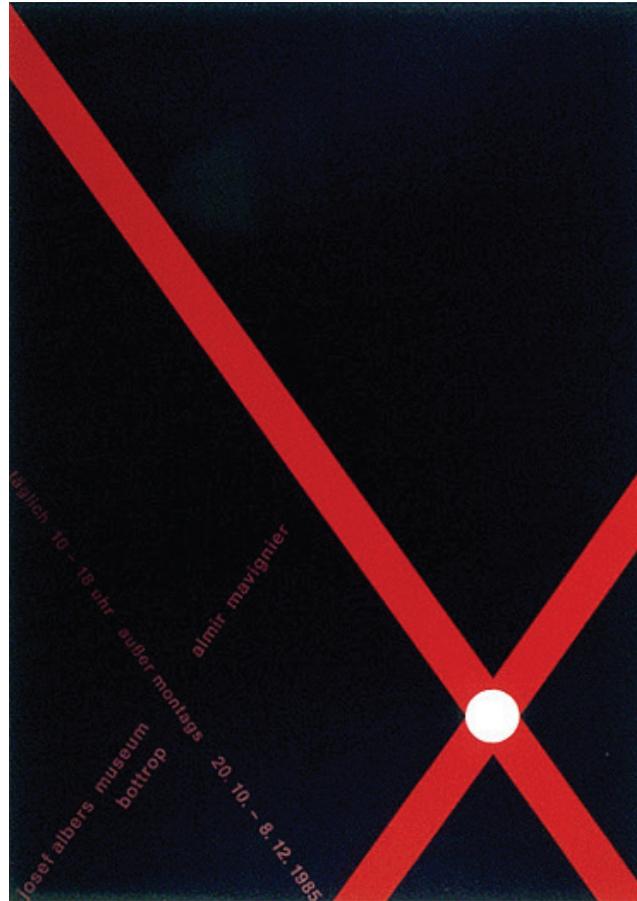
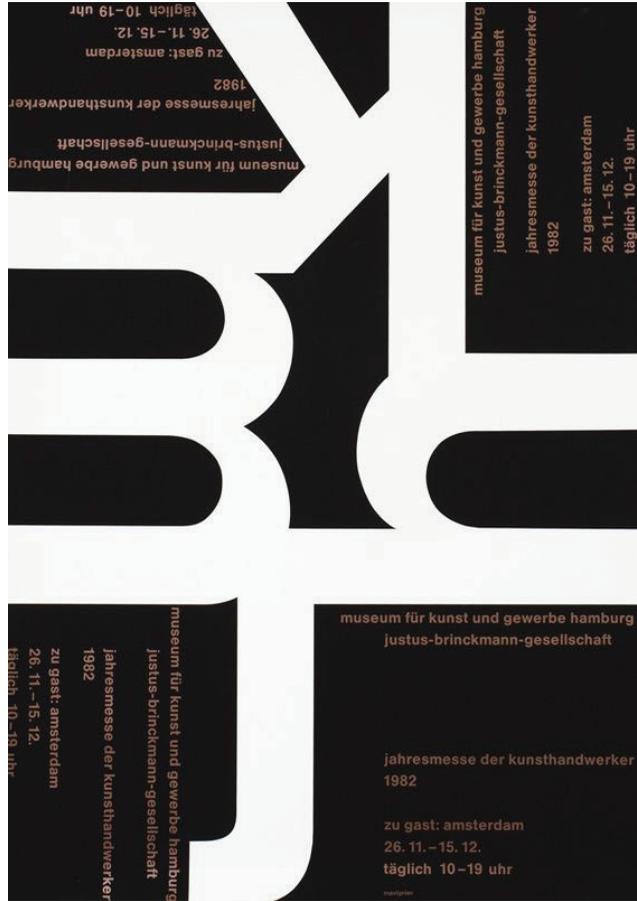
Almir Mavignier
KGM Zürich, 1975
Silkscreen
50 1/2 x 35 3/8 in

Almir Mavignier
MKK Ingolstadt, 2003
Color silkscreen on paper
33 1/6 x 23 9/16 in

Almir Mavignier
Museu de Arte Sao Paulo, 1977
color silkscreen
33 3/4 x 24 in

Almir Mavignier
Strukturen und Prinzipien, 1979
silkscreen
33 x 23 1/2 in





Almir Mavignier
KGM Hamburg (Jahresmesse), 1982
 silkscreen on paper
 33 x 23 1/2 in

Almir Mavignier
Josef Albers Museum Bottrop, 1985
 color offset
 33 x 23 1/8 in



Almir Mavignier
Hamburger Kunsthalle (1), 1990
color silkscreen
33 x 23 1/8 in



Almir Mavignier
Museum für Völkerkunde Hamburg, 2005
silkscreen
33 1/8 x 23 3/8 in

about kinechromatic devices

In 1951, Abraham Palatnik exhibited the first prototype of a Kinechromatic Device in the first São Paulo Biennial. Upon the occasion, the artist received an honorable mention, yet was not allowed to compete for the prize because his work did not fit any of the existing categories. Palatnik's devices expanded the concept of painting by employing light play to create kaleidoscopic images. Active since the 1950s and 1960s, when performance became an important feature in the development of painting, Palatnik amplified the notion of painting through technology. The artist never abandoned his role as a craftsman and produced his work using his own tools and materials. In fact, to construct the first Kinechromatic Device model in 1951, Palatnik appropriated a motor taken from a deconstructed fan. The models made in the 1950s were manually operated, unlike the later *Kinechromatic Devices*, produced as of the 1960s, which were fully motorized. The later developments created a color experience through a programmed set of moving lights, while the first models presented a set of still images. Operated by a knob which can be hand-turned on the side of the light box, the presented piece is one of these few experiments done in the 1950s and is thought to be unique. Each rotation activates a new lighting composition producing a total of eleven images. The manually operated historical piece emphasizes the symbolic relationship between light and the kaleidoscopic structure, a key feature of the artist's investigation.



Abraham Palatnik

Kinechromatic device, circa 1955

wood, metal, screws, plastic, light bulbs, synthetic fabric and electrical components

24.13 x 24 x 7.7 in

Almir Mavignier (b. 1925) was born in Rio de Janeiro. After traveling extensively in Europe he settled in Ulm, Germany where he became a student of Max Bill and worked as a graphic designer. Mavignier created his first dot paintings in 1954 and joined the ZERO group in 1958. The following decade saw his work presented at the Venice Biennale and at Documenta 3 and 4 (1964 and 1968) and his appointment as professor of painting at the Hochschule für Bildende Künste in Hamburg where he lives and works today.

Abraham Palatnik is a foundational figure in the development of kinetic and Op art in Brazil, Palatnik's investigations into technology, mobility and light led to a groundbreaking understanding of visual phenomena. He created his first "Kinechromatic Devices" in 1949, one of which, a motorized light sculpture which cast a play of light and shadow into space, was shown at the first Bienal de São Paulo (1951). Palatnik went on to be included in seven further editions of the Bienal, as well as the 32nd Venice Biennale (1964). Now in its seventh decade, the artist's practice continues to investigate movement, time and perception itself.



almir mavignier: privileged form
galeria nara roesler | new york

exhibition
march 2nd - april 19, 2018
mon-fr > 10am - 6pm
sat > 11am - 6pm

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