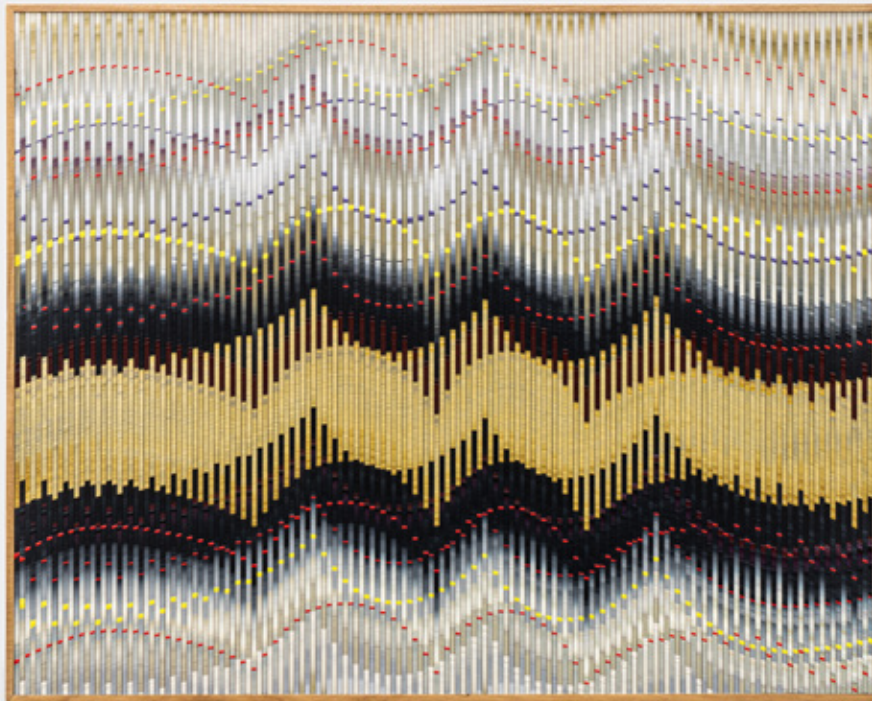


abraham palatnik

obras recentes e pontuações históricas [recent works and historical punctuations]

opening feb 8 2020 | exhibition feb 10 – mar 14 2020



Abraham Palatnik. *W-MA 3*, 2019. Acrylic paint and enamel on wood, 27.6 x 31.5 in. Courtesy of the artist and Galeria Nara Roesler.

Galeria Nara Roesler | São Paulo has the pleasure of inaugurating its 2020 exhibitions programme with a solo show by **Abraham Palatnik**, a pioneer and leading figure of kinetic art in Brazil. Over his seventy years-long artistic career, Palatnik has been acclaimed for his innovative approaches to investigating light, colour and movement, which famously include engineering intricately motorized artworks. Since 2004, the artist has dedicated his attention to the *W* series, which marked the first inclusion of non-manual processes, such as laser-cutting, within an otherwise labor intensive compositional process. The most recent innovation, which is the focus of this exhibition, is the combination of acrylic paint with golden enamel paint, mixing very different optical qualities in the same work.

Galeria Nara Roesler was the first to exhibit this body of work back in its time of inception, in 2004, and will now, fifteen years later, be showcasing it again along with a selection of other historical pieces. The exhibition will present works from the artist's initial experimentation, notably including a landscape painting dating back to 1943, to his most recent investigations with dynamic abstraction in the *W* series. In showing Palatnik's different phases and techniques, the exhibition hopes to offer an ample and integrated presentation of his career that will enable the public to not only discover his most recent works, but to also understand the questions, progressions and interrelations that unite his oeuvre.

Palatnik's *W* series developed from his *Progressive Reliefs* series, which he had been working on since the sixties to explore the material potential of his compositions. The process begins with the artist making a pair of non-figurative paintings on wooden plates, which are cut into long, thin, equally wide strips with laser. He then assembles them back together, intercepting strips from both paintings, as if to re-build another, yet vertically displacing the strips. These shifts give a sense of motion – the colours seem to undulate through the canvas –, re-invigorating the composition with stunning optical potency. The perceived motion captures the viewer's body, the lines seem to come closer and then to distance themselves again, continuously involving spectators and allowing for the pieces to seemingly take on new forms.

Abraham Palatnik's works have been shown in many important exhibitions in Brazil and internationally, including a presentation at the 32^a Bienal de Veneza (1964), and at eight editions of the Bienal de São Paulo between 1951 and 1969. The exhibition at Galeria Nara Roesler | São Paulo will testify to the artist's ability to reinvent his practice, continuously experimenting with the balance between the specificity of mechanics and the spontaneity of creativity. The show will also coincide with the twentieth anniversary of the first solo-exhibition of Abraham Palatnik at Galeria Nara Roesler.

opening

february 8, 2019 | saturday, 11am

exhibition

february 10 – march 14, 2019

monday to friday, from 10am to 7pm

saturday, from 11am to 3pm

galeria nara roesler | são paulo

avenida europa 655 jardim europa

são paulo brazil

t 55 (11) 2039 5454

abraham palatnik

Abraham Palatnik is an iconic figure in the optical and kinetic art movements of Brazil – a pioneer in his long-standing interest for exploring the creative possibilities embedded in crossings of art and technology. The artist graduated in combustion engine mechanics during the Second World War, in the period when he lived in the then called Palestine, the artist became interested in investigating mechanic uses of light and movement. In 1949, he rose to prominence with the creation of his first *Kinechromatic Device* effectively reinventing the idea of a painting by using different voltage bulbs moving at different speeds and directions to create kaleidoscopic images. The piece was shown at the 1st Bienal de São Paulo (1951) and received an Honorable Mention from the International Jury for its originality.

Abraham Palatnik subsequently initiated his work with reliefs, coined *Progressive reliefs*, which he made out of various materials (such as wood, duplex cardboard and acrylic), manually cut and intercalated to create a sense of rhythmic undulation. Apart from the *W* series, which has come to incorporate the use of laser-cutting, Palatnik continues to construct and paint every piece by hand, making each work a token of his craftsmanship.

Abraham Palatnik was born in Natal, Brazil, in 1928. He lives and works in Rio de Janeiro, Brazil. He has participated in many exhibitions in Brazil and internationally, including eight editions of the Bienal de São Paulo (1951-1969) and the 32nd Biennale di Venezia, Italy (1964). Recently, a major retrospective titled *Abraham Palatnik – The Reinvention of Painting*, was featured in several Brazilian institutions including: Centro Cultural Banco do Brasil Rio de Janeiro (CCBB-RJ), Rio de Janeiro, 2017; Fundação Iberê Camargo (FIC), Porto Alegre, 2015; Museu Oscar Niemeyer (MON), Curitiba, 2014; Museu de Arte Moderna de São Paulo (MAM-SP), São Paulo, 2014; and Centro Cultural Banco do Brasil Brasília (CCBB-DF), Brasília/DF, 2013. Main recent group exhibitions include: *The Other Trans-Atlantic: Kinetic & Op Art in Central & Eastern Europe and Latin America 1950s - 1970s*, with itinerancy at Sesc Pinheiros (2018), in São Paulo, Brazil, Garage Museum of Contemporary Art (2018), in Moscow, Russia, and at Museum of Modern Art in Warsaw (2017), in Warsaw, Poland; *Delirious: Art at the Limits of Reason, 1950 - 1980*, at the Metropolitan Museum of Art (2018), in New York, USA; and *Kinesthesia: Latin American Kinetic Art 1954-1969*, at Palm Springs Art Museum (PSAM) (2017), in Palm Springs, USA. His works are part of major permanent museum collections such as: Museu de Arte Moderna do Rio de Janeiro (MAM-Rio), Rio de Janeiro, Brazil; Royal Museums of Fine Arts of Belgium, Brussels, Belgium; Adolpho Leirner Collection of Brazilian Constructive Art, Museum of Fine Arts Houston (MFAH), Houston, USA; and Museum of Modern Art (MoMA), New York, USA.

Galeria Nara Roesler is a leading Brazilian contemporary art gallery, which represents established and prominent emerging Brazilian and international artists, with headquarters in São Paulo, Rio de Janeiro, and New York. Founded by Nara Roesler in 1989, the gallery has fomented the development and the diffusion of its artists' work through a consistent exhibition program, solid institutional partnerships and constant dialogue with leading curators in the contemporary art scene.

--

press

galeria nara roesler
communication
t +55 (11) 2039 5465
com.sp@nararoesler.art