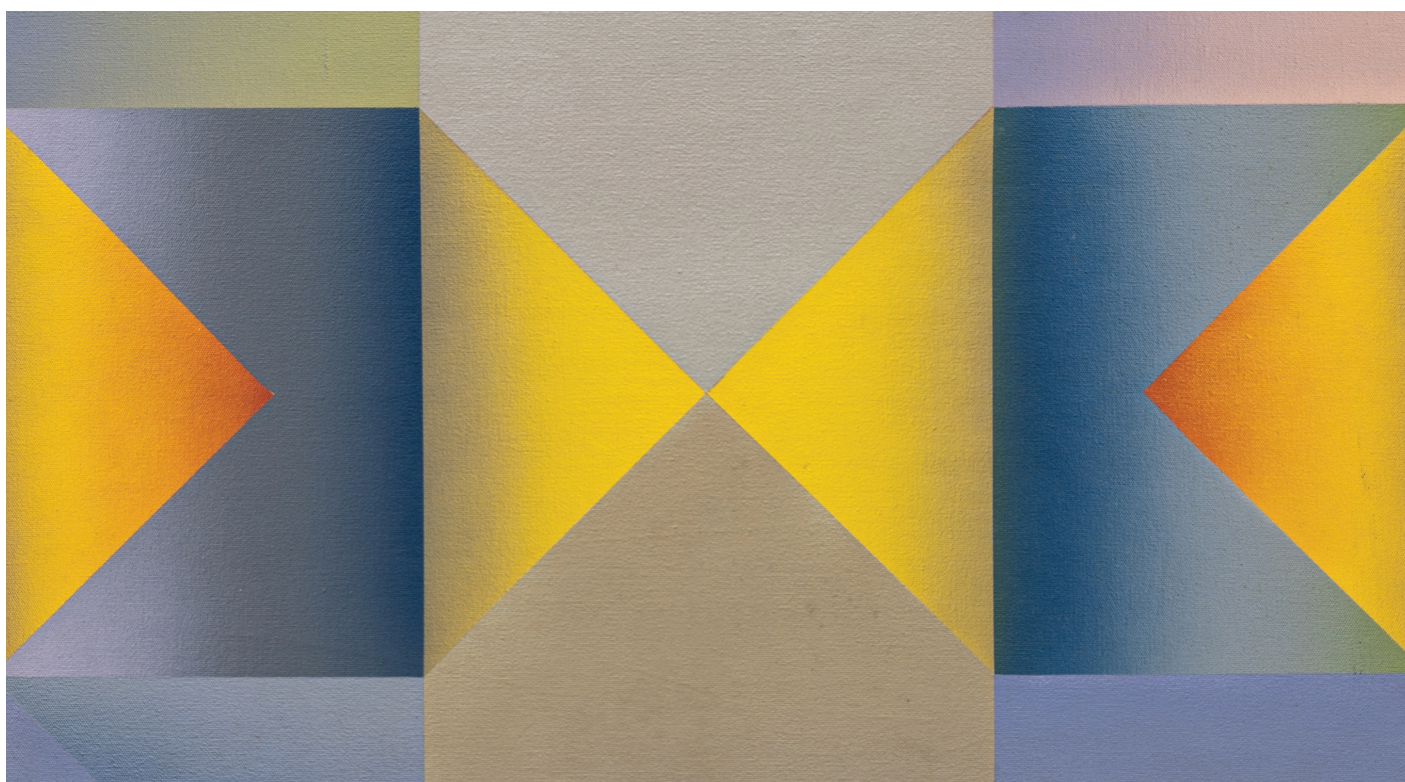


abraham palatnik
outros ritmos [other rhythms]**nara roesler são paulo****opening** november 11**exhibition** november 11 – february 10, 2024

Abraham Palatnik, *Untitled*, 1995 [detail]. Photo: Flávio Freire.

Nara Roesler São Paulo is pleased to present *Abraham Palatnik - Outros Ritmos [Abraham Palatnik - Other Rhythms]*, a solo show by the artist curated by Agnaldo Farias, which brings together a selection of never-before-shown works created at different points in his career. Abraham Palatnik is a central figure in kinetic and optical art in Brazil. His interest in the creative possibilities of machines and the relationship between art and technology helped him develop investigations focused on experimenting with movement and light through different techniques and materials, creating propositions based on visual phenomena that have made his work known over seven decades of production.

Several works featured in *Abraham Palatnik - Outros Ritmos [Abraham Palatnik - Other Rhythms]* will be presented to the public for the first time. 'Abraham Palatnik ended up not showing these works during his lifetime, because he believed they didn't fit in with his body of work. Bringing them back now is to show other facets of his poetics, other rhythms, thus offering new possibilities for looking at and perceiving his work,' Farias points out.

One of the highlights of the show is a pair of reliefs from the early 1960s executed on wood, a lesser-known development of his *Progressive Reliefs*, but one that dialogues with a decisive moment in his career, which was his participation in the ateliers

and painting workshops held at the Dom Pedro II Psychiatric Hospital, coordinated by Dr. Nise da Silveira, the psychiatrist responsible for advocating the use of art to maintain mental health. In these workshops, Palatnik came into contact with the pictorial production of the inpatient schizophrenic artists which, fascinated by their creative freedom, gave a new direction to his production. 'It was an impact that demolished my ideas and convictions about art. [...] From then on, I started researching and experimenting in the field of light and movement, aiming for aesthetic results outside the usual standards and established techniques,'¹ said the artist in a statement in 2001.

Other unseen works in the exhibition are the paintings he did on glass with synthetic paint in the 1950s and 1960s, examples of the artist's experimental use of different materials. Glass not only accentuates the luminous and sometimes machinic aspect of these compositions, but it was also important for the artist's creations in the field of design, especially furniture, exemplifying how his visual research could dialogue with other forms of artistic creation.

As a large part of Palatnik's production has the viewer and their perception as central aspects, the exhibition also includes works dealing precisely with this relationship, such as *Lúdico L-5* (2006), in which the viewer is invited to intervene in a kind of game, creating new combinations and arrangements of the pieces.

There is also a unique body of work dating from the mid-1990s in which he uses regular shapes in compositions with different shades of the same color or through sequences of colors that accentuate the kinetic character of the works.

Abraham Palatnik - Outros Ritmos [Abraham Palatnik - Other Rhythms] seeks to broaden the perception of the artist's poetics, presenting little-known developments in his career that give the public a broader and more complete view of his unique artistic career.

abraham palatnik

Abraham Palatnik (b. 1928, Natal, Brazil - d. 2020, Rio de Janeiro, Brazil) 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. Having studied engineering, the artist became interested in investigating mechanical uses of light and movement. In 1949, he rose to prominence with the creation of his first *Aparelho Cinecromático* [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 series *W*, which has come to incorporate the use of laser-cutting, Palatnik continued to construct and paint every piece by hand, making each work a token of his craftsmanship, until the end of his life.

Abraham Palatnik 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). Main solo exhibitions include: *Abraham Palatnik: Seismograph of Color*, at Nara Roesler (2022), in New York, United States; *Abraham Palatnik – A Reinvenção da Pintura* [Abraham Palatnik – The Reinvention of Painting], was featured in several Brazilian institutions including: Centro Cultural Banco do Brasil (CCBB-BH) (2021), Belo Horizonte; Centro Cultural Banco do Brasil (CCBB-RJ) (2017), Rio de Janeiro; Fundação Iberê Camargo (FIC) (2015), Porto Alegre; Museu Oscar Niemeyer (MON) (2014), Curitiba; Museu de Arte Moderna de São Paulo (MAM-SP) (2014), São Paulo; and Centro Cultural Banco do Brasil Brasília (CCBB-DF) (2013), Brasília, 2013.

¹ Statement published in *Quaternio* magazine in 2001 - C. G. Jung Study Group / Tribute to Nise da Silveira.

Main recent group exhibitions include: *Sur moderno: Journeys of Abstraction – The Patricia Phelps de Cisneros Gift*, at The Museum of Modern Art (MoMA) (2019), in New York, United States; *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; Museum of Fine Arts Houston (MFAH), Houston, United States; William Keiser Museum, Krefeld, Germany; and The Museum of Modern Art (MoMA), New York, United States.

nara roesler

Nara Roesler is one of Brazil's leading contemporary art galleries, representing influential Brazilian and Latin American artists from the 1950s, as well as significant established and emerging artists who engage with the trends set by these historical figures. Established in 1989 by Nara Roesler, the gallery consistently fosters curatorial innovation while upholding the highest standards of quality in its artistic productions. To achieve this, the gallery has developed a selective and rigorous exhibition program in close collaboration with its artists. It also established and maintains the Roesler Hotel program, a platform for curatorial projects, and continuously supports its artists beyond the gallery space, collaborating with institutions and curators on external exhibitions. The gallery expanded its exhibition space in São Paulo in 2012 and inaugurated new spaces in Rio de Janeiro in 2014 and in New York in 2015, in pursuit of its mission to provide the best possible platform for its artists to showcase their works.

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opening november 11, 11am–5pm

exhibition november 11, 2023 – february 10, 2024

monday – friday, 10am–7pm

saturday, 11am–3pm

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