

abraham palatnik

see, move

galeria

nara roesler

in the front page:  
**Untitled**, 2017  
alkyd paint on acrylic  
27.6 x 23.6 x 1.6 in

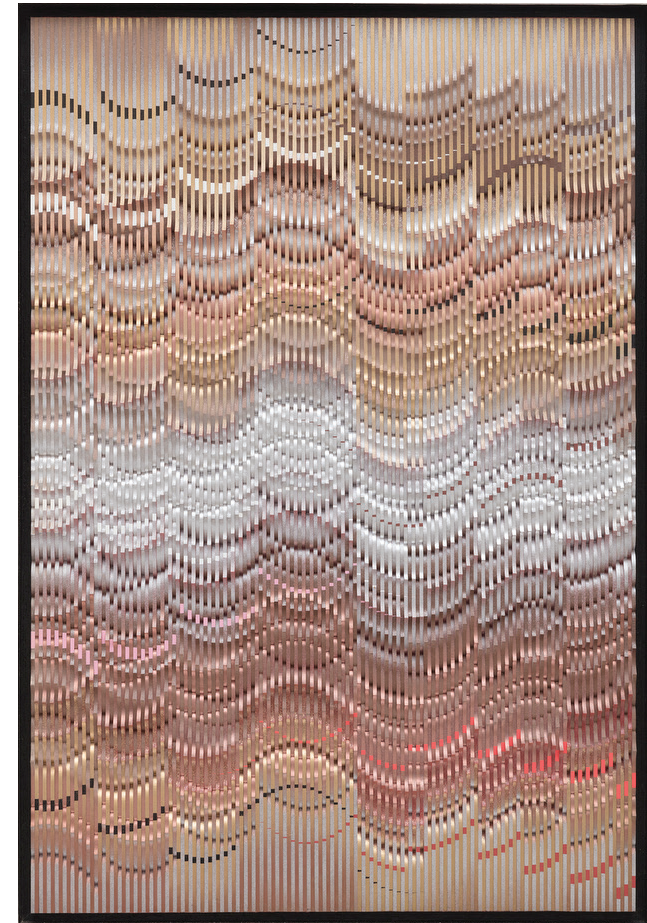
The work of Abraham Palatnik, pioneer of Brazilian kinetic art, went through notable changes, especially regarding the materials, the technique, and even the artist's understanding of painting. The machine, for example, with enormous presence in his firsts cinecromatic equipments, doesn't appear so often. However, these differences do not imply a discontinuity of his work: the unity that permeates all pieces is the artist's restlessness towards motion.

The kinetics, therefore, is the incessant object of Palatnik's reflexion, but presents itself with specificities, depending on the technique and the materials used by him in the pieces. These distinctions provide different visual rhythms that require a keen eye of the viewer. *Abraham Palatnik: See, Move* shows Palatnik's experimentations with cardboard, progressions using polyester and the most recent pieces of optical-kinetic seriation. In this sense, as points out the curator of the exhibition Luiz Camillo Osorio, the intellectual exercise links with the aesthetic pleasure.





*Sem Título*, 2016  
relevo, tinta alquídica sobre acrílico  
79 x 64 x 4 cm



*Untitled*, 2016  
alkyd paint on acrylic  
24.4 x 17.1 x 1.6 in

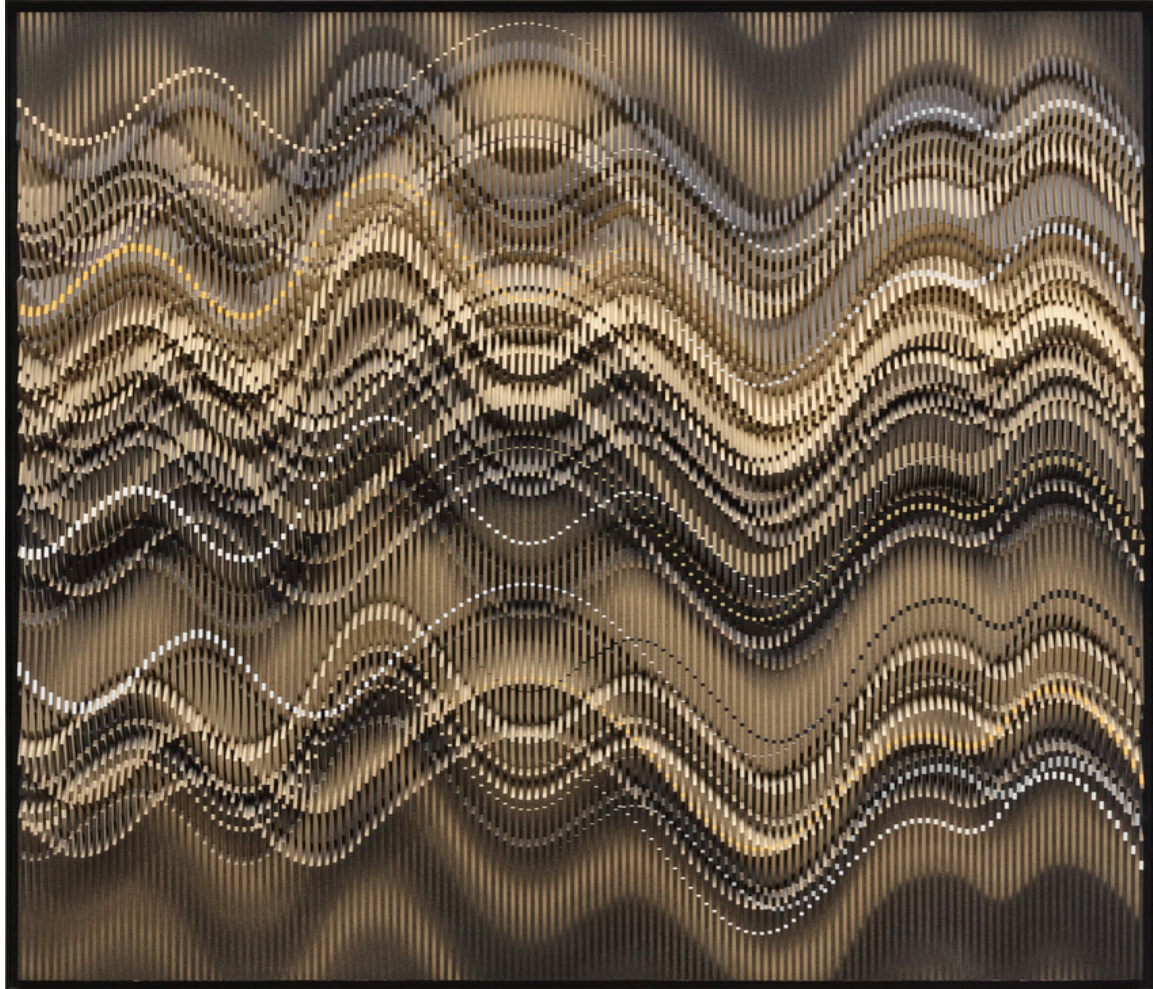


*Untitled*, 2016  
alkyd paint on acrylic  
27.4 x 23.6 x 1.6 in



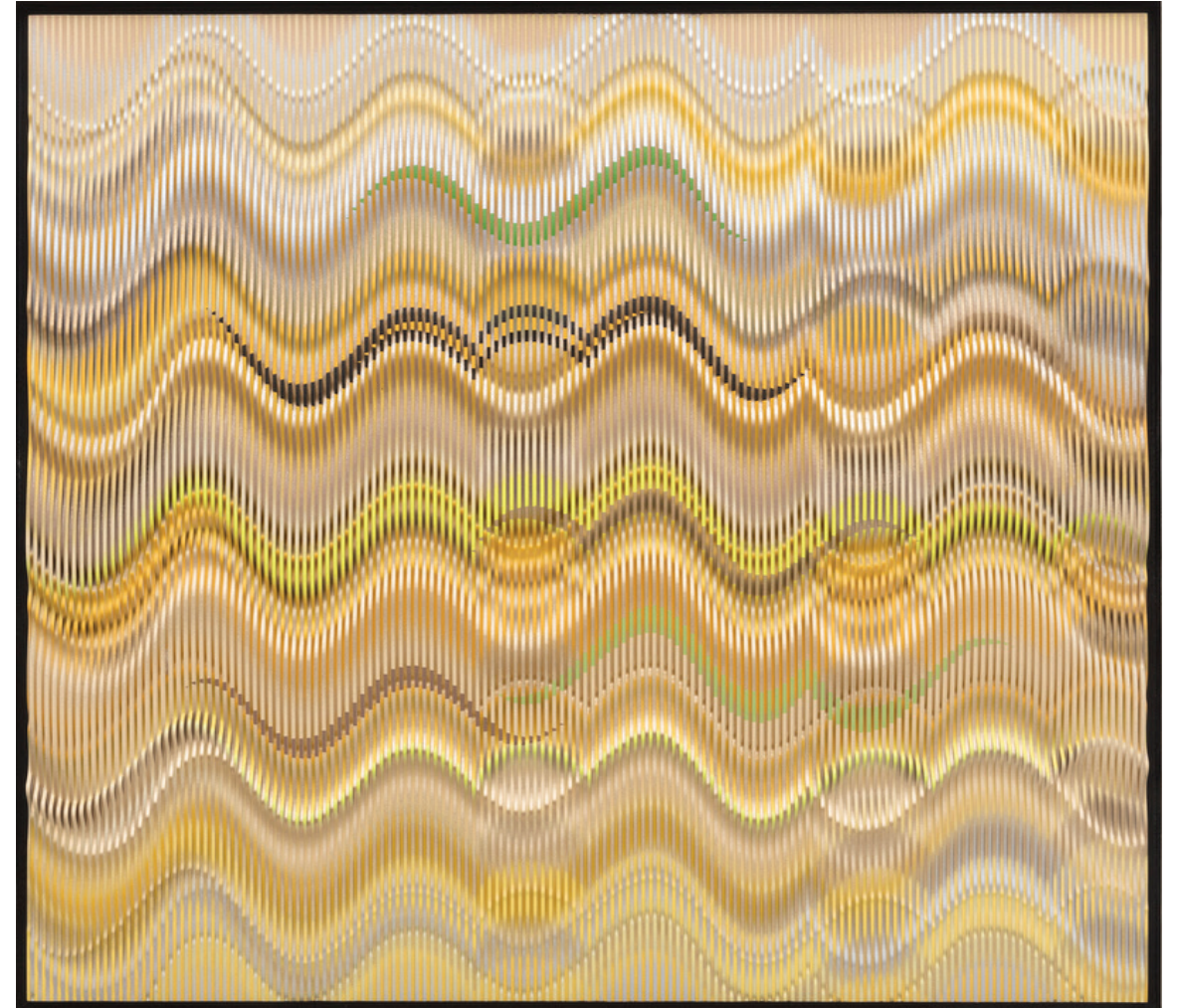


*Untitled*, 2016  
alkyd paint on acrylic  
27.2 x 24 x 1.6 in



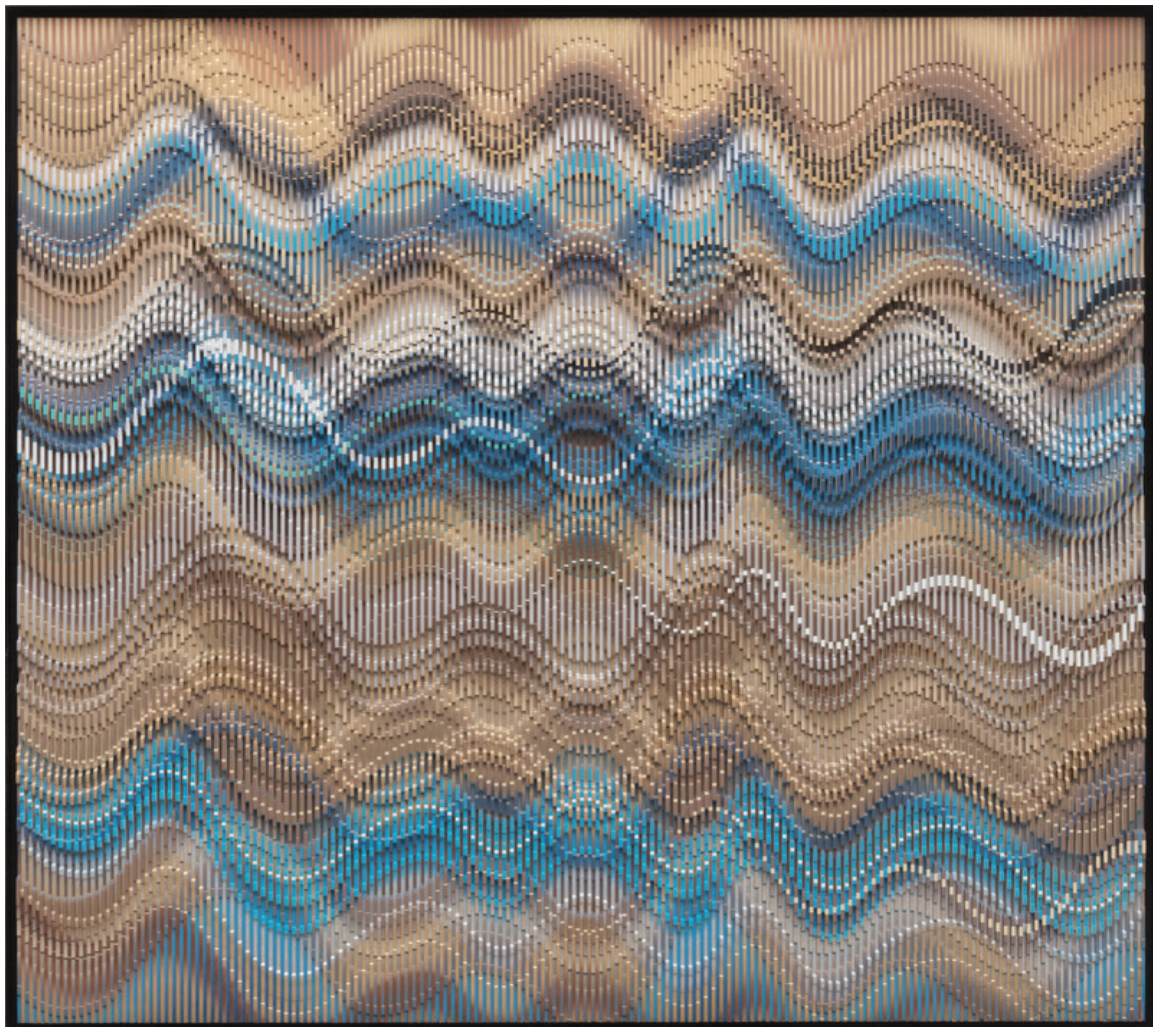
*Untitled*, 2017  
alkyd paint on acrylic  
30.9 x 35.6 x 1.6 in



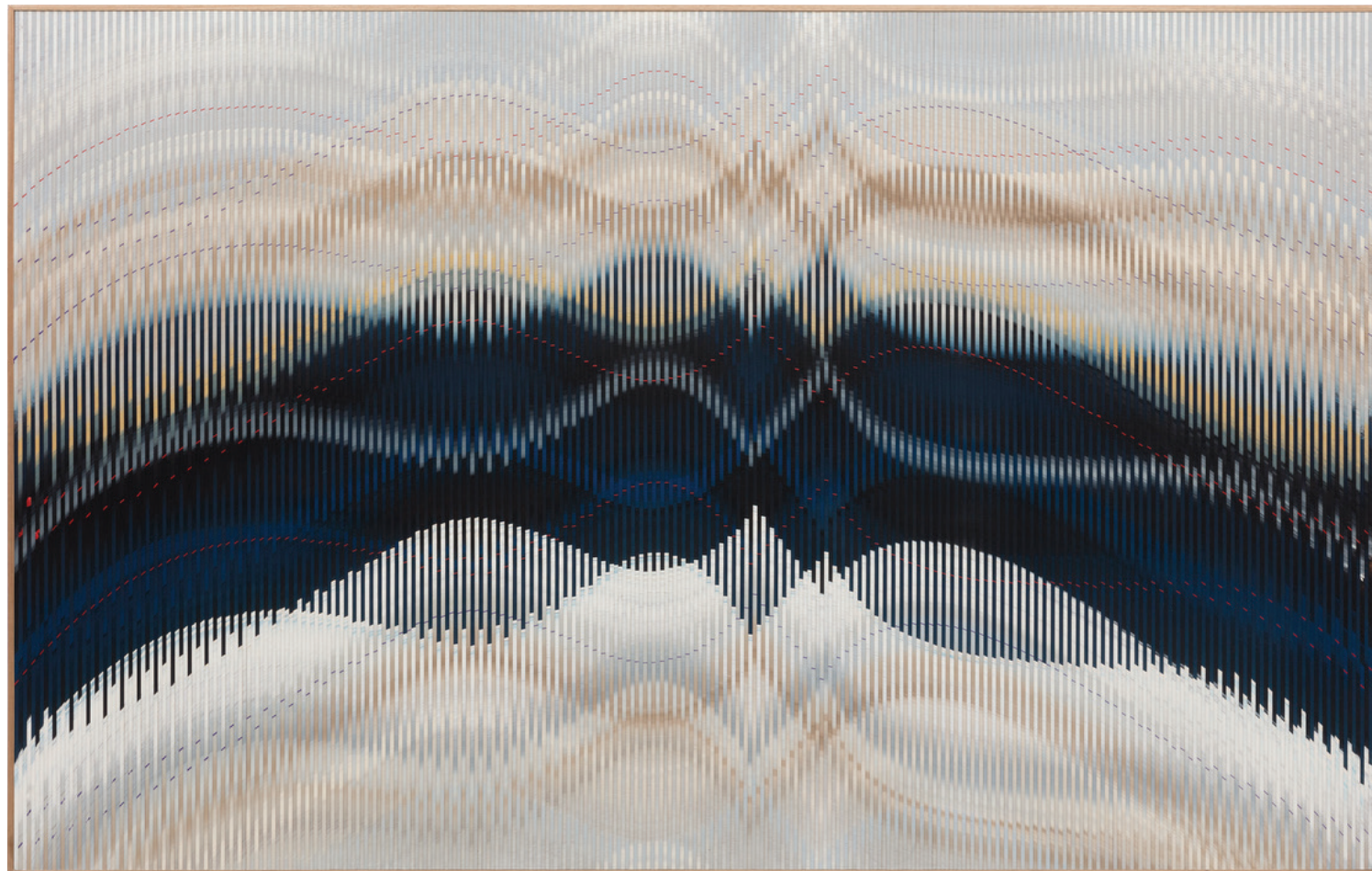


*Untitled* , 2017  
alkyd paint on acrylic  
32.7 x 37 x 1.6 in



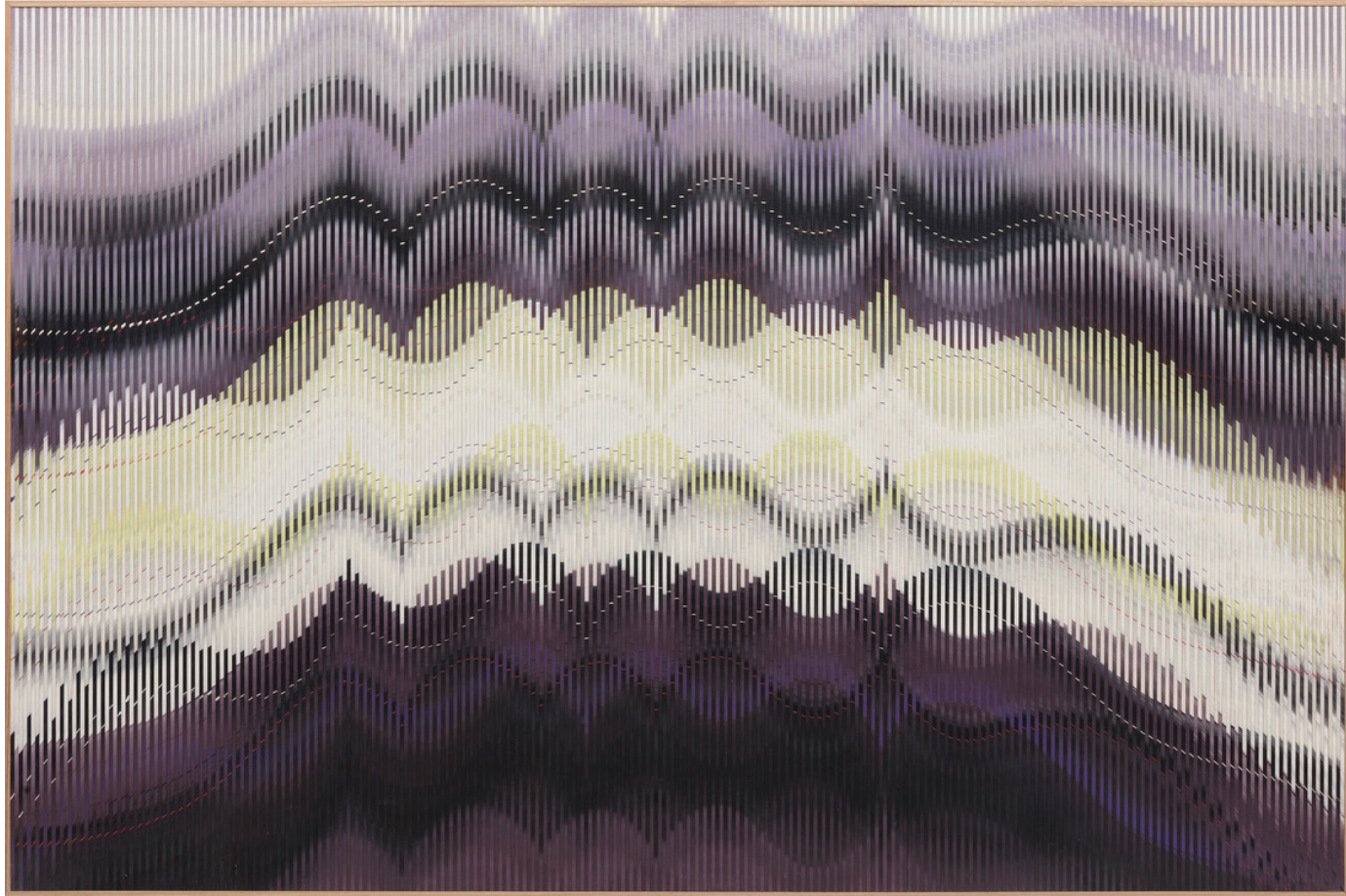


*Untitled*, 2013  
alkyd paint on acrylic  
32.5 x 36.2 x 1.6 in

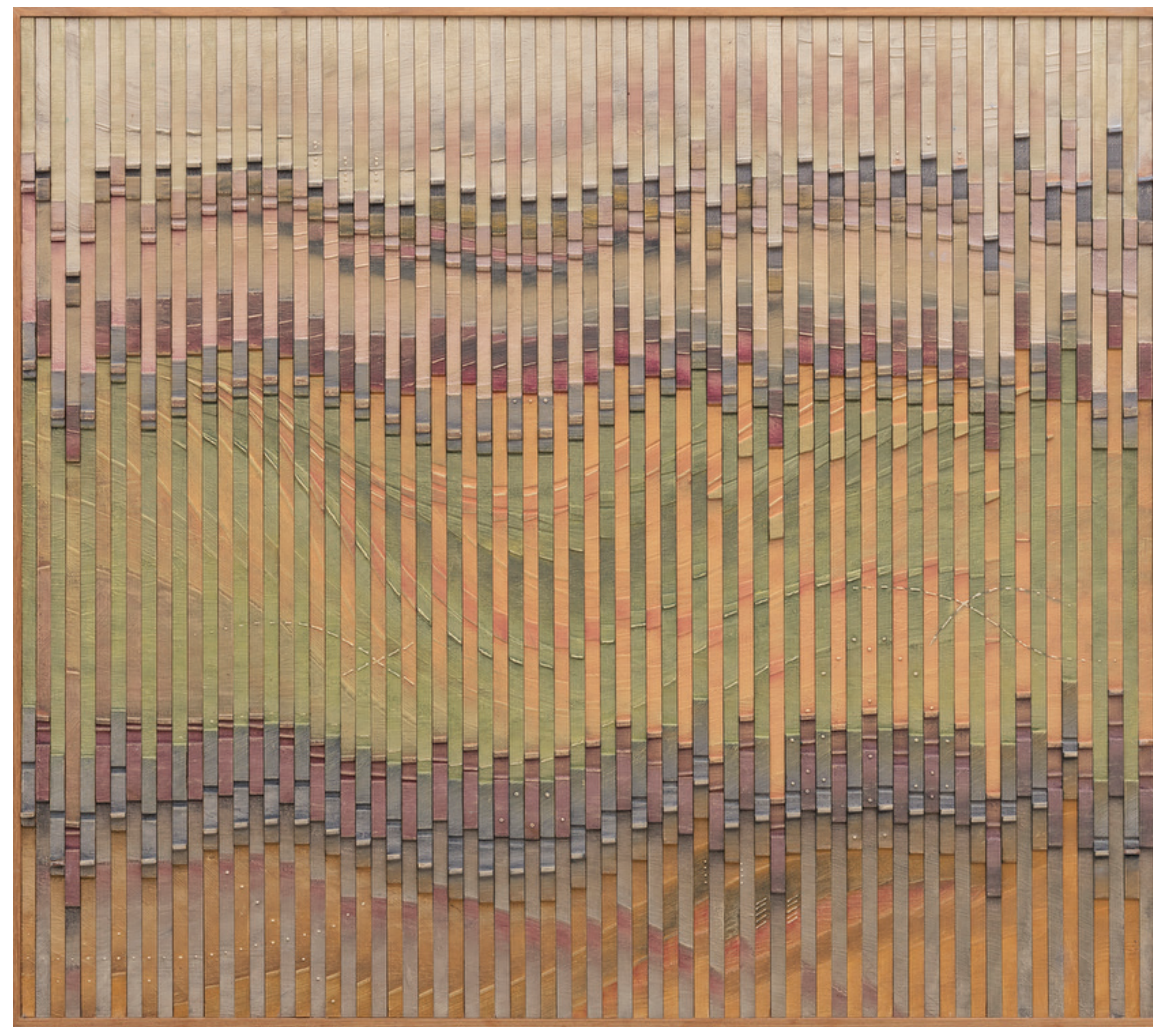


*W-H/9*, 2017  
acrylic on wood  
40.6 x 64.6 in





*W-H/8*, 2017  
acrylic on wood  
41.8 x 65.6 x 1.6 in



*Untitled* , 1992  
alkyd paint on acrylic  
23.6 x 27.6 x 1.6 in





**Untitled**, 1989  
progressive relief on duplex paperboard and wood  
32.9 x 29.9 in



*RS-11*, 2017  
polyester sheets  
37 x 32.3 x 2 in



## See, Move

**Luiz Camillo Osorio**

Abraham Palatnik is an indefatigable inventor. On the verge of his 90th birthday, he works daily with the rigor and persistence of a new artist. Seeing him leaning on a large table in his studio-house, looking for optical movement through small displacements of the colored palettes of wood or acrylic, already cut and fixed on a plane, is almost thrilling. The hand remains steady, the eye implacable. Since the beginning of the 1950s it is the relation between movement (real or virtual) and perceptive attention that is the determining trait of his poetics.

His *cinchromatic* apparatus, presented at the first Biennial of São Paulo in 1951, introduced movement through an ingenious composition of lights programmed to operate in an order and rhythm pre-fixed by a small engine. A type of controlled chance determines the lighting and the turning off of the lights creating chromatic effects on the surface of a screen that covers the box where lamps - colored at that time by hand - were installed. The naming of this apparatus *cinchromatic*, given by Mario Pedrosa, could not be more precise, anticipating the artist's pioneering in the field of luminous kinetics.

From then the combination of new materials research, methodological rigor, and perceptual delirium went hand in hand. There were several experiments, but this curious combination of chance and determination remained always present. In addition, the attention to details and artisanal care with the productive process were never abandoned. The technological dismay, his ease in dealing with machines, never alienated him from manual making. In an age of compulsive virtuality this combination is, at the same time, a poetic and ethical lesson. It is more than a six decades trajectory after the 1st Biennial, and the artist continues tirelessly in his restlessness and constructive rigor. In the last year, he began an investigation with acrylic. There is an interesting internal genealogy in this new endeavor. Reconstructing it, is the goal of the exhibition. On the one hand, it mixes the relief experimentation previously carried out on cardboard paper, and on the other hand, it advances the optic-kinetic serialization initiated with the wood progressions, executed in polyester in the 1970s and, more recently, from the beginning of the 2000s, with the colored wood pallets.

What impresses here is his capacity to invent movements following a logic inherent to the materials. If in papers the color is sacrificed, in painting with palette the optical movement remains contained thanks to the opacity of the support. The tendency is maintaining the whole of the movement on the surface. With acrylics, as was the case of the polyester and the paper

reliefs, for distinct reasons, the movement gains more depth, becoming more delirious. Both the polyester and the acrylic give more transparency to the color, turning the form more vertiginous and disturbed.

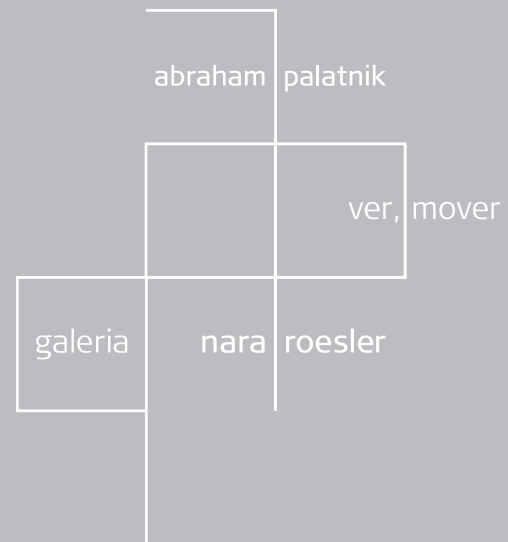
This fearlessness in continuously researching new processes and material, regardless of his persistence in obsessive composition of visual rhythms, is very particular to Palatnik work. It moves itself without skipping, engendering unexpected unfoldings, but immediately articulable inside his poetics, his tireless phenomenology of perception. Observing his works is an intellectual exercise aligned with the most authentic aesthetic pleasure - the more we look, the more we are enchanted. Producing this sort of magnetism, where seeing more is seeing better, does not cease to be a form of resisting general inattention that currently corrodes us.

**Luiz Camillo Osorio** is Professor of the Department of Philosophy of PUC-Rio, art critic and curator of the PIPA Institute. He was the curator of MAM-Rio between 2009 and 2015. In 2015, he was the responsible curator for the Brazilian Pavilion at the Biennale di Venezia and is the currently curator of the 35th Panorama of Brazilian Art at MAM-SP. He published some books, among them Abraham Palatnik, *Cosac & Naify, SP, 2004* and *Olhar à Margem, SESI-SP e Cosac, 2016*.

## about **abraham palatnik**

Abraham Palatnik (b. 1928, Natal, Brazil) lives and works in Rio de Janeiro. A pioneer of kinetic art in Brazil, his investigations into technology, mobility and light led to a groundbreaking understanding of visual phenomena. In 1932, Palatnik moved to Tel Aviv where he took a specialized course in Internal Combustion Engines at the Montefiore School, while studying painting, drawing, and Art History at the Municipal Art Institute. In 1947, Palatnik returned to Rio de Janeiro and began to visit the Dom Pedro II Psychiatric Hospital, coordinated by Dr. Nise da Silveira, upon seeing the artworks by schizophrenic patients, who presented an exceptional production even with no previous art training, Palatnik saw that his own production was impotent in the light of the work of those artists, whose most part did not know the meaning of the word "art". He therefore gave up his work with brushes and started to engage in a freer relation between form and color. The first result of his research, his first *Aparelho Cinecromático* [Kinechromatic Device], a motorized light sculpture that cast a play of light and shadow into space, was awarded at the 1st Bienal de São Paulo in 1951. After receiving honorable mention from the international jury for the work *Objeto Cinecromático: Azul e Roxo em Primeiro Movimento* (Aparelho Cinecromático: Abraham Palatnik -- W-861, 2016 -- acrylic on wood -- 70 x 80 x 5 cm Blue and Purple in the First Movement, 1951) during the 1st Bienal de São Paulo in 1951, he took part in eight editions of that show (between 1951 and 1963) and in the 32nd Biennale di Venezia (1964). In the 1950s, in addition to making kinetic objects, mobiles, and drawings, Palatnik shifted his focus creating cardboard and wood compositions. Throughout his practice in over sixty years, Palatnik's work questions time, movement and the relationship of man to nature. For Palatnik, the artist's role is to discipline the perception of the chaos. His most recent exhibitions include "A Reinvenção da Pintura", shown at Centro Cultural Banco do Brasil Rio de Janeiro (2017), which surveyed 65 years of his prolific career. The show has already been presented at Iberê Camargo Foundation in Porto Alegre (2015), Museu Oscar Niemeyer, in Curitiba (2014), Museu de Arte Moderna de São Paulo - MAM-SP, (2014) and Centro Cultural Banco do Brasil, Brasília (2013).





**abraham palatnik: ver, mover**  
curated by luiz camillo osorio

**opening + talk with aracy amaral and luiz camillo osorio**  
october 7, 2017 | 11am

**exhibition**  
october 9 - november 12, 2017

**galeria nara roesler | são paulo**  
avenida europa 655  
jardim europa  
são paulo, brasil

abraham palatnik is represented by galeria nara roesler

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