

galeria nara roesler abraham palatnik

A forerunner of geometric abstraction and kinetic art in Brazil, Abraham Palatnik will show his recent production in São Paulo, alongside other work by him and his late 1940s, early-career contemporaries

opening

01.08.2015 11h > 15h

exhibition

03.08 > 26.09.2015
seg > sex 10h > 19h
sáb 11h > 15h

Abraham Palatnik requires no introduction. A pioneer of geometric abstraction and kinetic art in Brazil, the artist will showcase his latest painting and relief output from the W and Relevo Progressivo series, in perspective with artwork by him and his early contemporaries like Amir Mavignier, Julio Le Parc, and Ivan Serpa. The exhibit Abraham Palatnik, curated by Fernando Cocchiarale, will be featured in Galeria Nara Roesler, São Paulo, from August 1 to September 26.

Cocchiarale worked from the premise put forth by Giulio Carlo Argan and Maurizio Fagiolo in Guida a la storia dell'arte: "During all periods of history, value judgments about artworks have been formulated more or less explicitly, but in each period they were formulated using different parameters. (...) For our culture, which is science-based and regards history as the science that studies human actions, the parameter for judgment is history. A piece of work is regarded as art when it has an importance to art history, and has contributed to the formation and development of an artistic culture. In sum: the judgment that recognizes artistic quality in a piece of work also

galeria nara roesler

são paulo
av europa 655
jardim europa 01449-001
são paulo, sp, brasil
t 55 (11) 30632344
www.nararoesler.com.br
info@nararoesler.com.br

press office

agência guanabara
t 55 (11) 3062 6399
diego sierra
diego@agenciaguanabara.com.br
laila abou
laila@agenciaguanabara.com.br

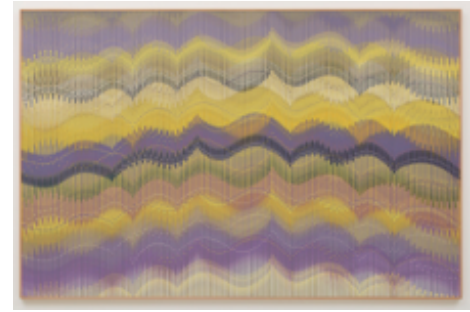
recognizes its historicity."

In other words, realizing the artistic quality of Palatnik means observing the processes that led his work to be recognized in his time, allowing it to be undisputed today as fundamental within the history of art in Brazil and the world. In the words of Cocchiarale, "the importance of Abraham Palatnik (and other Brazilian abstract-concrete artists who, like him, emerged in the post-war) is precisely built upon his undeniable contribution "to the formation and development of an artistic culture" in Brazil that is effectively modern. Such non-figurative turning point, vital to some of the future developments of Brazilian visual production, became a historical watershed between figurative modernism from the first half of the 19th century, and the departure represented by the emergence and consolidation of abstract and concrete art between 1948 and the 1960s."

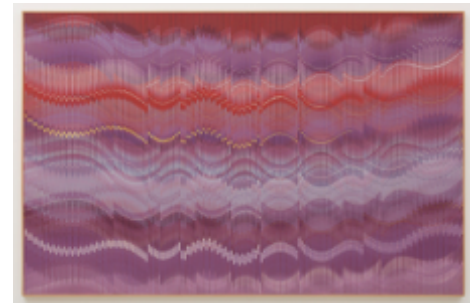
Two aspects of Palatnik's production are crucial to this comprehension: his pioneering choice of geometric abstraction, which spawned concrete art; and the kinetic research that landed him at the forefront of this movement, not only regionally, but internationally.

The choosing of geometry came as Palatnik and some of his contemporaries, like Ivan Serpa and Mavignier, appropriated Mario Pedrosa's theories, which in turn incorporated ideas from Gestalt, the German psychology of form. To this current, the contents expressed in the work of art did not derive from the form's similarity with nature's contours, like in figurative art, but were the outcome of form in itself. This was the starting point to what would become one of the biggest references for Brazilian art in the entire world: concretism, of which Palatnik was a part from the beginning. The work of Ivan Serpa and Amir Mavignier provide a broader view of the concretist panorama in which Palatnik was inscribed.

Due to his hybrid background in arts and mechanical engineering, Palatnik was able to see what Brazilian art lacked at that point: the aesthetic ability of machines and



w-653, 2015
acrylic on wood
109 x 167,6 cm



w-662, 2015
acrylic on wood
109 x 169,8 cm



relevo progressivo, 2015
duplex paperboard and wood
55 x 63 cm

contraptions developed with his own hands, like his *Objetos Cinéticos* (Kinetic Objects) and *Aparelhos Cinecromáticos* (Cinechromatic Devices), a means of transgressing the industrial component by endowing it with a playful, poetic characteristic. Julio Le Parc paired up with Palatnik in using motion in art, and is featured in the exhibit with *Continuel-lumière avec 36 cylindres*.

Palatnik's current paintings and reliefs attain a formal delicacy that incorporates sensation, more than the simple notion of movement, into form. In these paintings, the canvas is divided into narrow, curvy lengthwise sections painted in alternating tones, following mathematical laws and creating a fluid effect, as if the medium itself were molded and moving. In the reliefs made from white paper, the effect of lightness is obtained by superimposing geometrical figures that project their shadows onto the medium, seeming to float towards the viewer.

Thus, as the curator puts it, "even though the exhibit focuses on Palatnik's more recent work, (to be featured in the large hall on the gallery's left wing), there are plans to showcase, in the two rooms leading into the hall, work by other artists from the period when Abraham's production flourished into both abstraction and kineticism. This spatial configuration is intended to contextualize the pioneering character of his work in the first two rooms, where Palatnik's early works are featured next to those of other artists who, like him, pioneered abstract art in Brazil and kinetic art internationally."

"Due to its scale and conciseness, it does not set out to be a historical exhibit (nor could it), but rather a show that possesses the minimal elements needed to establish the historical contribution of this great artist." Thus, Galeria Nara Roesler goes on hosting exhibitions that complement its audience's art history background, such as *Artist Book and Films 1970-2013*, which featured artist's notebooks and films by Paulo Bruscky last year, and the exhibit of Athos Bulcão's tile murals, shown in a gallery for the first time ever last month.

about the artist

Abraham Palatnik was born in 1928, in Natal. He lives and works in Rio de Janeiro. Palatnik was featured in eight editions of the São Paulo Art Biennial, Brazil (between 1951 and 1969), and in the 32nd Venice Biennale, Italy (1964), alongside Mavignier, Volpi and Weissmann, among others. His work is featured in the collections of institutions such as: São Paulo Museum of Modern Art, São Paulo, Brazil; Niterói Contemporary Art Museum, Niterói, Brazil; Museum of Modern Art of Rio de Janeiro, Rio de Janeiro, Brazil; Museum of Contemporary Art of the University of São Paulo, São Paulo, Brazil; Paraná Contemporary Art Museum, Curitiba, Brazil; MoMA, New York, USA; Museo de Arte Latinoamericano de Buenos Aires, Buenos Aires, Argentina; Musées Royaux des Beaux-Arts de Belgique, Brussels, Belgium; and others.

about the gallery

Galeria Nara Roesler is a leading contemporary art gallery, representing seminal Brazilian artists who emerged in the 1960s as well as pre-eminent mid career artists who dialog with the currents put forth by these historical figures. Founded by Nara Roesler in 1989 and led by Nara with Alexandre and Daniel Roesler, over the last twenty-five years the gallery has consistently fomented curatorial practice while preserving the utmost quality in art production. This has actively been put into practice through a select and rigorous exhibitions program created in close collaboration with its artists; the implementation and fostering of the Roesler Hotel program: a platform for curatorial projects; and a continued support of artists beyond the gallery space, working with institutions and curators in off-site shows to present exciting projects. With a stable that includes groundbreakers - such as Abraham Palatnik, Antonio Dias, Hélio Oiticica, Paulo Bruscky, and Tomie Ohtake - and a younger generation headed by Artur Lescher, Carlito Carvalhosa, Lucia Koch, Marcos Chaves, Melanie Smith, and Virginia de Medeiros, the gallery is committed to preserving the legacy of historical figures while supporting the growing practice of

emerging and established artists, both locally and internationally. In addition to doubling its São Paulo exhibition space in 2012, in 2014, the gallery opened its new branch in Rio de Janeiro, continuing its mission of being a vibrant and influential force within the art world.