

nara roesler

**fields of energy:  
fractal flows**

nara roesler curatorial nucleus

**nara roesler são paulo**

**opening** saturday, august 20

**exhibition** aug 20 – oct 1, 2022

Nara Roesler São Paulo is pleased to announce *Fields of Energy: Fractal Flows*, a group exhibition organized by the gallery's curatorial nucleus and Luis Pérez-Oramas. The show presents a selection of different practices in the abstract-geometric field, from the organic geometry of [Tomie Ohtake](#), to the algebraic and serial pragmatics of [José Patrício](#), also including works by [Abraham Palatnik](#), [Heinz Mack](#), [Julio Le Parc](#), [Lucia Koch](#), [Raul Mourão](#), [Marco Maggi](#) and [Philippe Decrauzat](#). The exhibition is open to the public from August 20 to October 1, 2022.

In the mid-twentieth century, several artists working in Latin America and Europe proposed practices that focused on the experience of looking. Informed by abstract-geometric avant-garde, especially those of Russian Constructivism and the Bauhaus movement and also guided by optical principles, the artists apply scientific rationality to the construction of expressive visual effects. As a result, the works trick the observer into perceiving static works as mobile and in turn, reveal to us the instability of the image, created intentionally by the artist.

In this sense, Palatnik, in Brazil, Mack, in Germany, and Le Parc, in Argentina, were pioneers in the development of works that relied on elementary and geometric shapes to create visual propositions in which the real or virtual movement, given by the rhythm and dynamics of the composition, actively challenged the public eye, producing surprising effects, optical illusions and perplexing sensations.

The works presented in *Fields of Energy: Fractal Flows* reveal not only the specificities of the development of kinetic and optical experiences but also propose a contemporary reinterpretation of this chapter of modern art.

The manifestation, kinetic or not, of energetic visual fields responds to the ancient, Orphic dimension, through which art reproduces, in both its objects and mechanisms, the impulses of nature as energy. Beyond the orthogonal dimension, the works on display respond to a fractal understanding of surfaces as spaces of endless striations and folds: fractal flows. Now, at a time in which we can see the progressive return of these figurative practices, the exhibition reminds us of the cultural importance of these radical works.

In many of the works, we can find repetition, progression, contrast and gradation, as seen in the work of José Patrício, who makes use of objects found in everyday life and organizes them in ways that amplify the characteristics of the materials, creating different rhythmic layers by the way he manages color, texture, shape, intervals and the position of each object. We can also find these principles in Palatnik's practice, where, in his work *Progressão Jacarandá* (1968), he reorganizes wooden slats in order to create visual rhythms that reproduce surface fractals by juxtaposing the natural patterns of the wood's grain.

Decrauzat and Le Parc, in turn, introduce compositional elements that bring small distortions—folds or geometric 'accidents' that produce visual effects—or permutations in shapes and colors capable of deceiving the eye.

The work of Ohtake and Maggi, in turn, translates into compositions in which the motion itself seems to offer deviations from the constructive vocabulary, leading us to perceive the tensions generated by the encounters between the mechanical and the artisanal, the organic and inorganic, the real and virtual and the rational and expressive.

In this articulation of individual practices, *Fields of Energy: Fractal Flows* aims to understand how each of the works constitute a space that condenses the actions of an artist into the creation of a form. The work continues to emanate, through the internal vibration of its fractal flows,—its lines, surfaces, textures and colors, generating unpredictable figures and effects—, the power of creative acts that determine the dynamics of a perceptive encounter between the works and the audience.

Julio Le Parc  
*Continuel mobile*  
*cube inox*, 2019  
stainless steel and nylon  
147 x 142 x 157 cm  
57.9 x 55.9 x 61.8 in



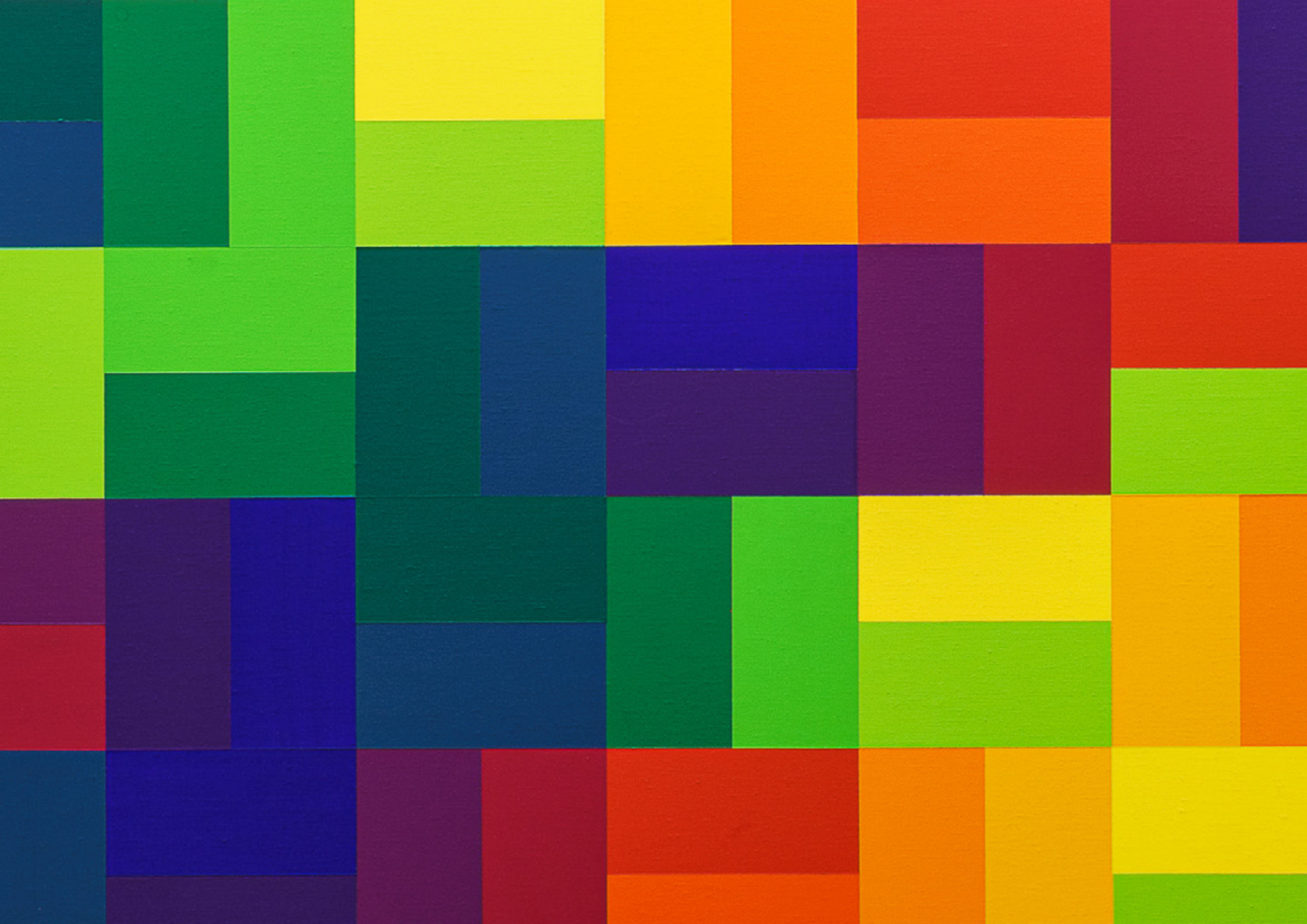






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Julio Le Parc  
*Serie 61 n° 2*, 1972/2022  
39.4 x 39.4 in  
100 x 100 cm |



Raul Mourão  
*Swing Barra # 08*, 2022  
corten steel  
100 x 84 x 60 cm  
39.4 x 33.1 x 23.6 in





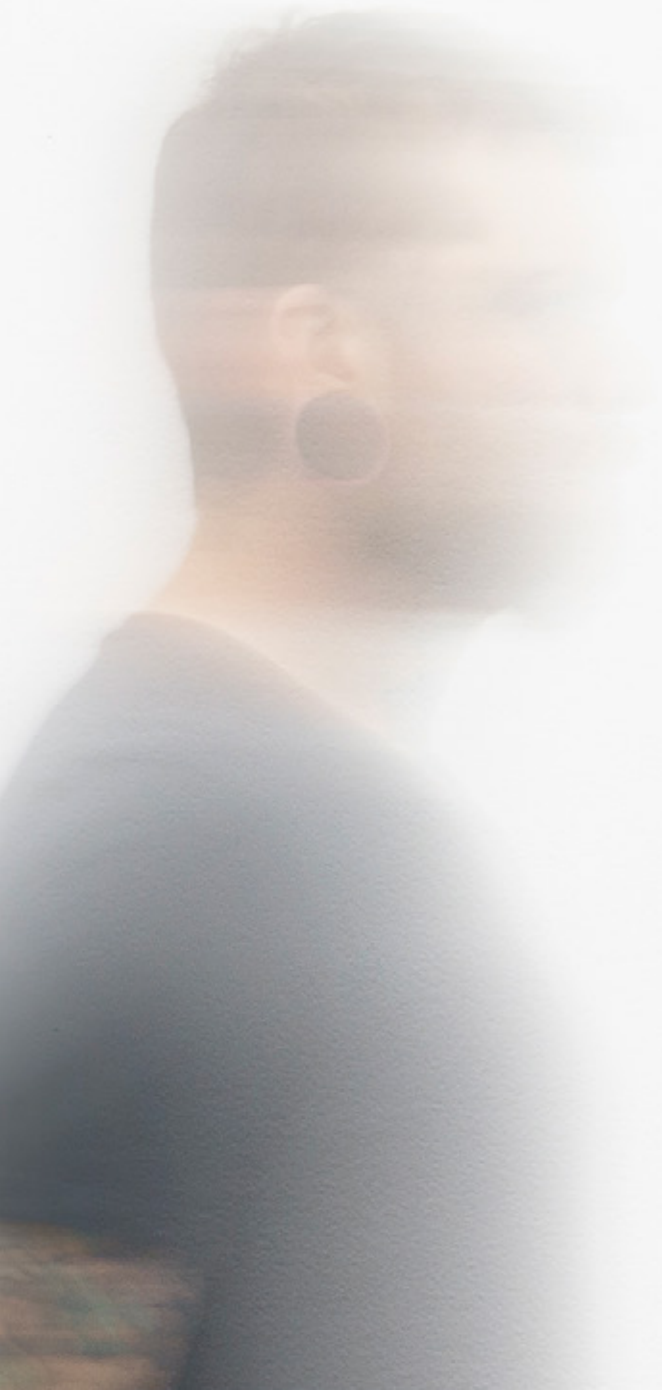




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Raul Mourão  
*Farmácia # 06*, 2022  
corten steel  
16 x 14,5 x 8,5 cm  
6.3 x 5.7 x 3.3 in





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Raul Mourão  
*Gelo # 09 Parede*, 2021  
corten steel  
47 x 27 x 37 cm  
18.5 x 10.6 x 14.6 in





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Raul Mourão  
*Gelo # 10 Parede*, 2021  
corten steel  
38,5 x 40 x 37 cm  
15.2 x 15.7 x 14.6 in

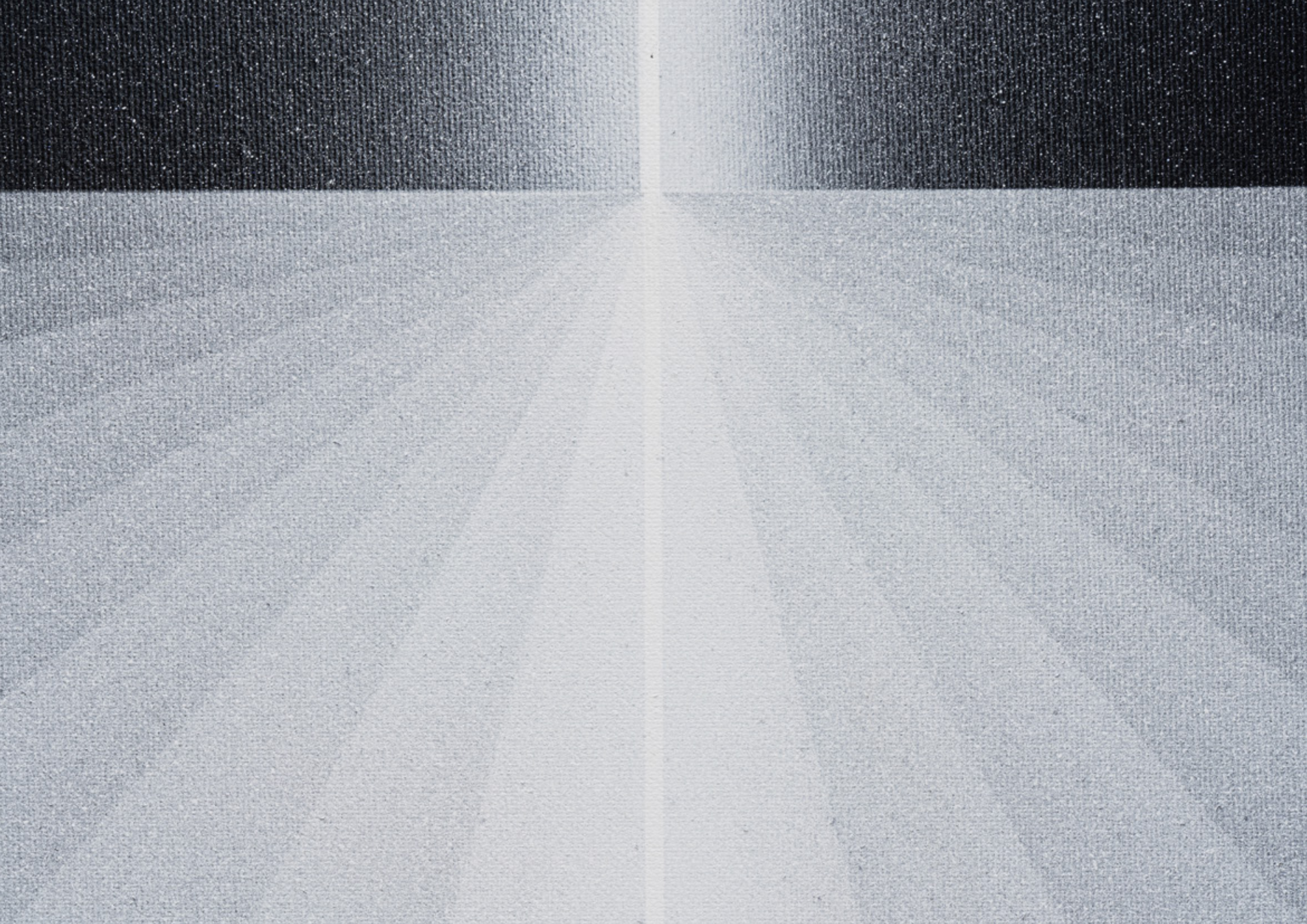




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Julio Le Parc  
*Modulation 1160*, 2004  
acrylic paint on canvas  
100 x 100 cm | 39.4 x 39.4 in







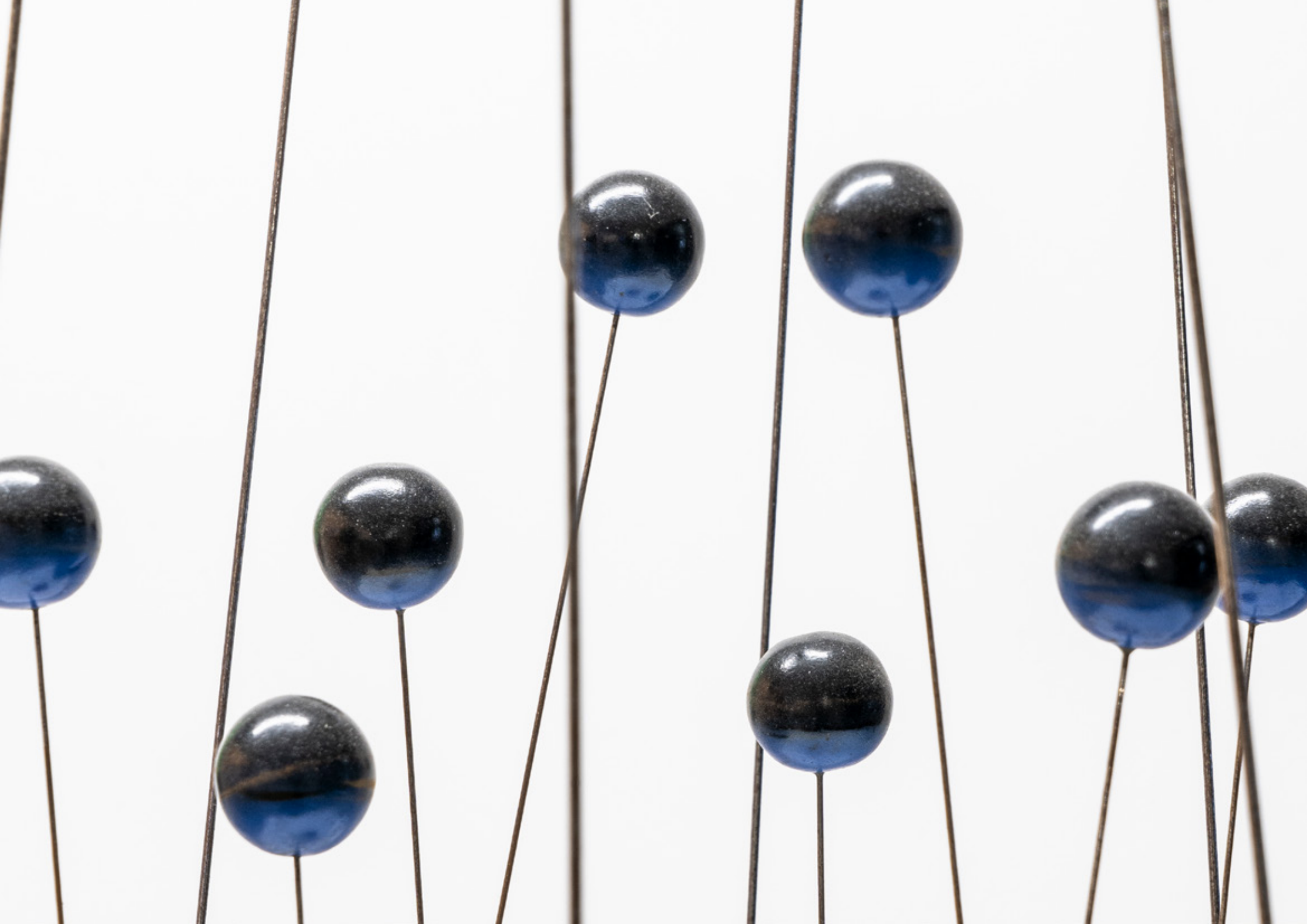
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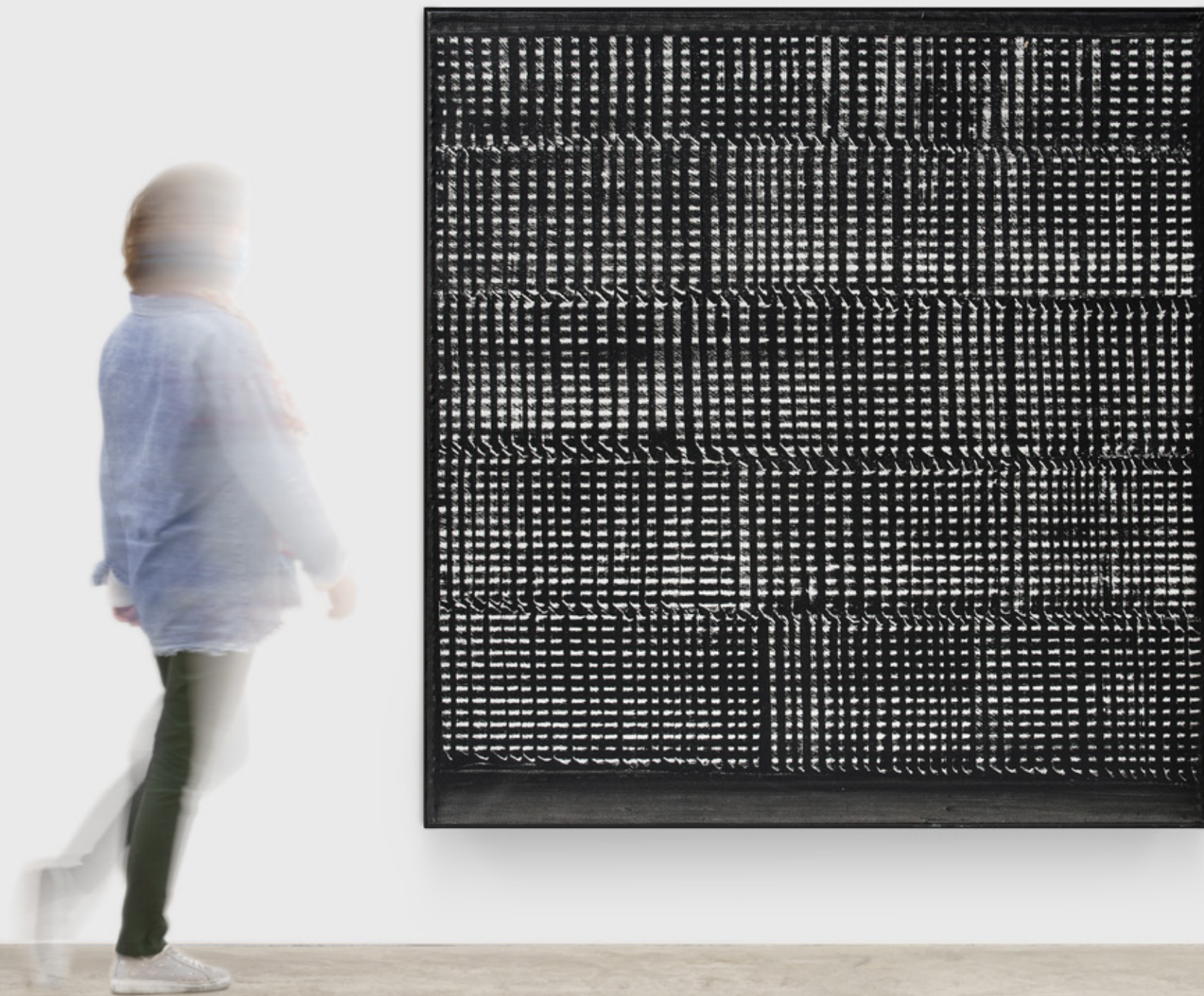
Sergio Camargo  
*Untitled*, 1968  
natural and painted wood  
25 x 22 x 21 cm  
9.8 x 8.7 x 8.3 in



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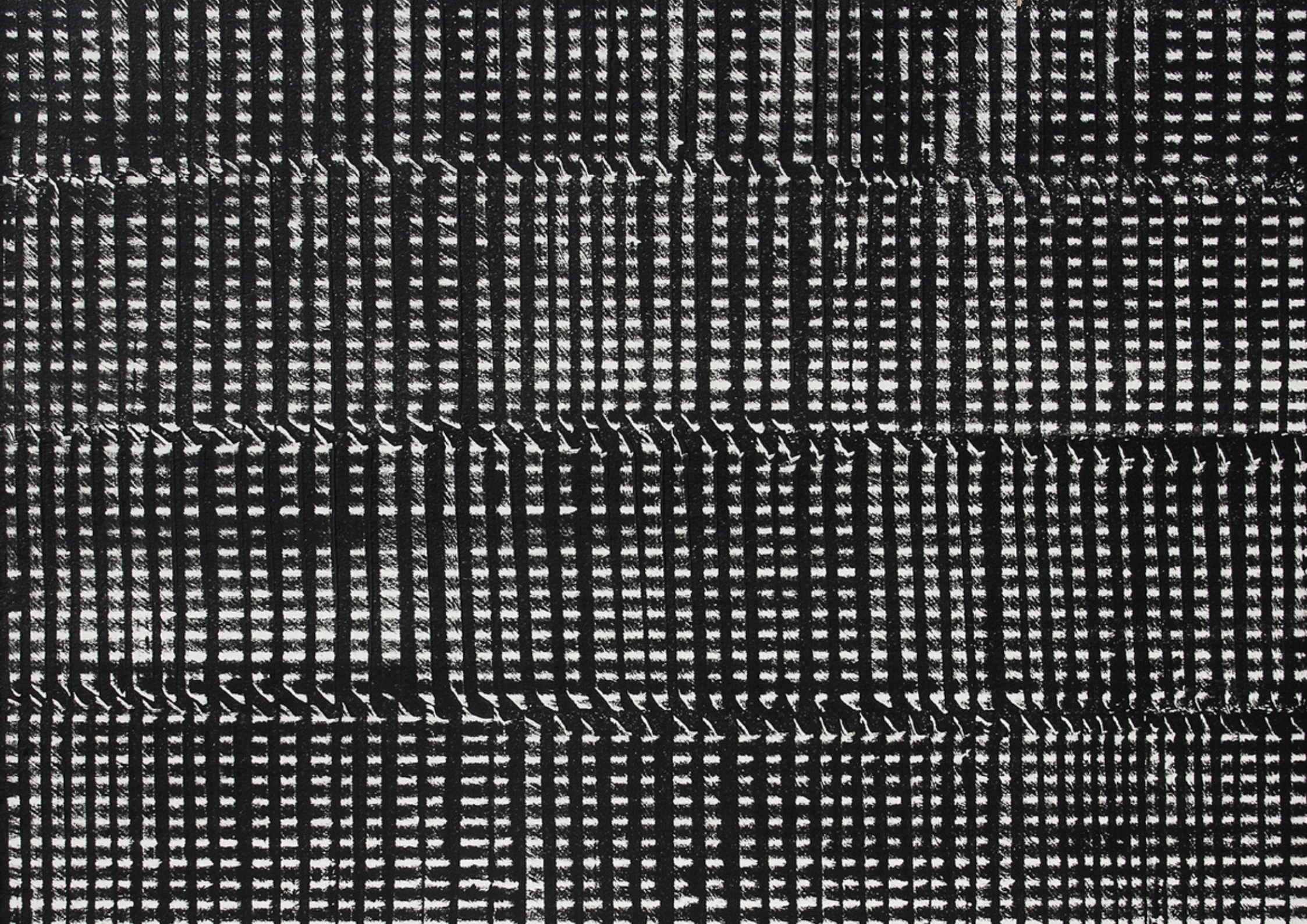
Abraham Palatnik  
*Kinetic object*, 2000  
industrial paint, wood,  
metal, magnets and motor  
100 x 36,4 x 36,4 cm  
39.4 x 14.3 x 14.3 in





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Heinz Mack  
*Untitled*, 1959  
synthetic resin on canvas  
163,5 x 158 x 6,5 cm  
64.4 x 62.2 x 2.6 in



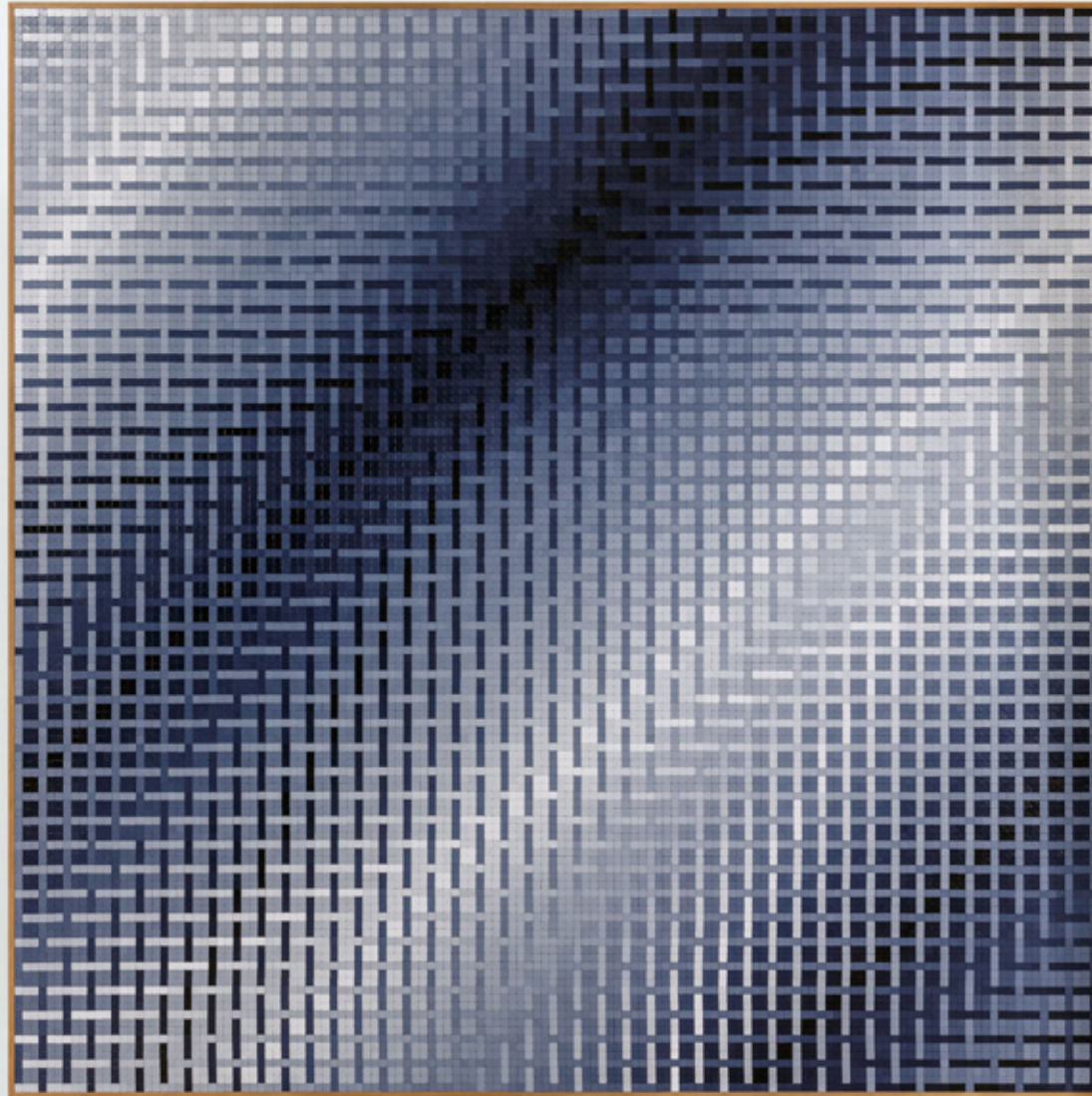


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Heinz Mack  
*Small Stelae-Forest*, 1960  
13 chrome-plated brass rods  
110 x Ø 55 cm | 43.3 x Ø 21.7 in





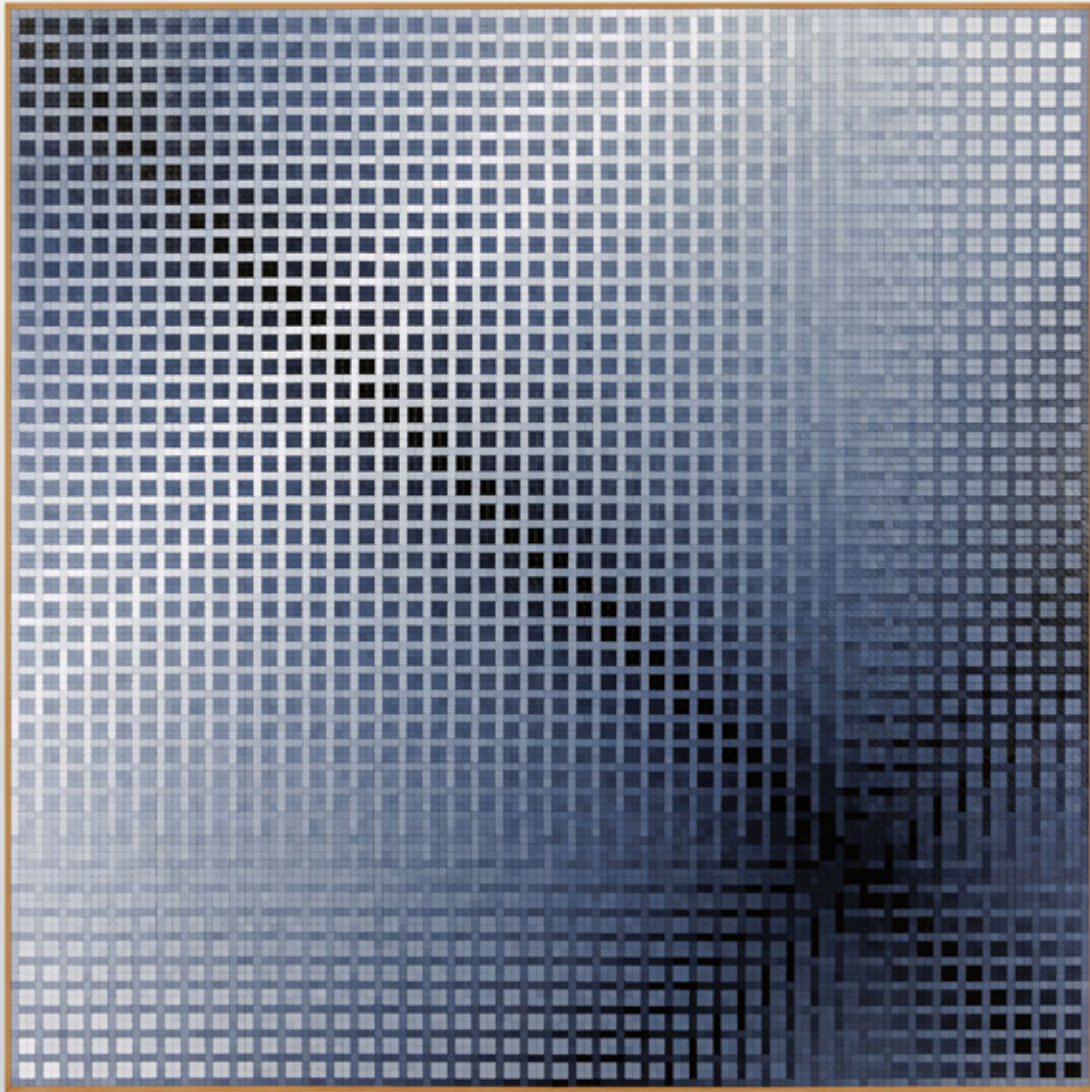


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José Patricio  
*Tramas tonais XIII*, 2022  
plastic puzzle  
pieces on wood  
190,5 x 190,5 x 3,5 cm  
75 x 75 x 1.4 in







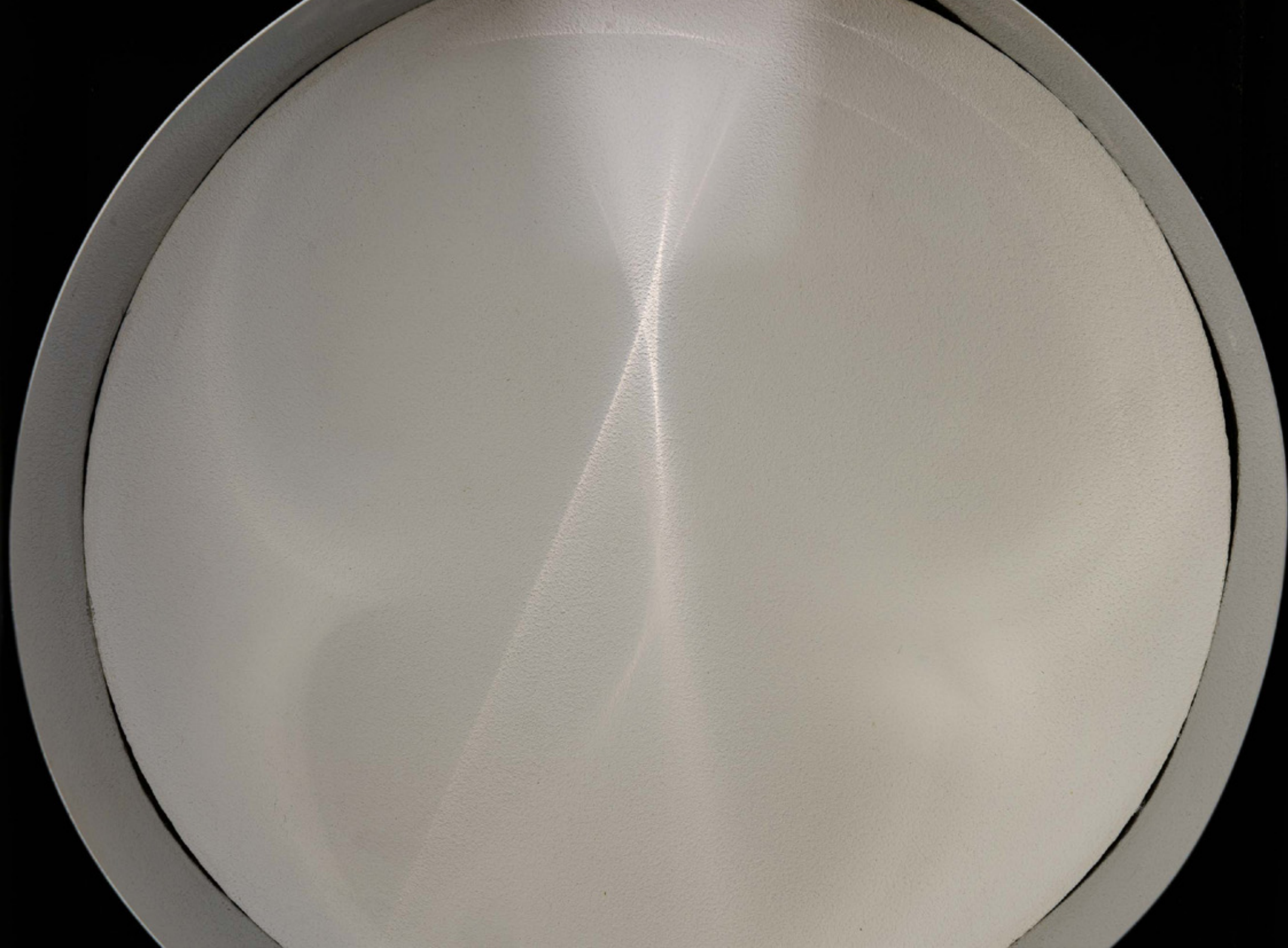
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José Patrício  
*Tramas tonais XIV*, 2022  
plastic puzzle  
pieces on wood  
190,5 x 190,5 x 3,5 cm  
75 x 75 x 1.4 in



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Julio Le Parc  
*Continuel-lumière-cylindre*, 1962/1997  
wood, engine, light  
edition of 5  
47,5 x 30,5 x 14 cm  
18.7 x 12 x 5.5 in





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Tomie Ohtake  
*Untitled*, 1986  
acrylic paint on canvas  
100 x 100 cm | 39.4 x 39.4 in





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Abraham Palatnik  
*Kinetic Object KK-9a*, 1966 / 2009  
wood, motor, formica and steel  
unique  
61 x 98 x 17 cm  
24 x 38.6 x 6.7 in



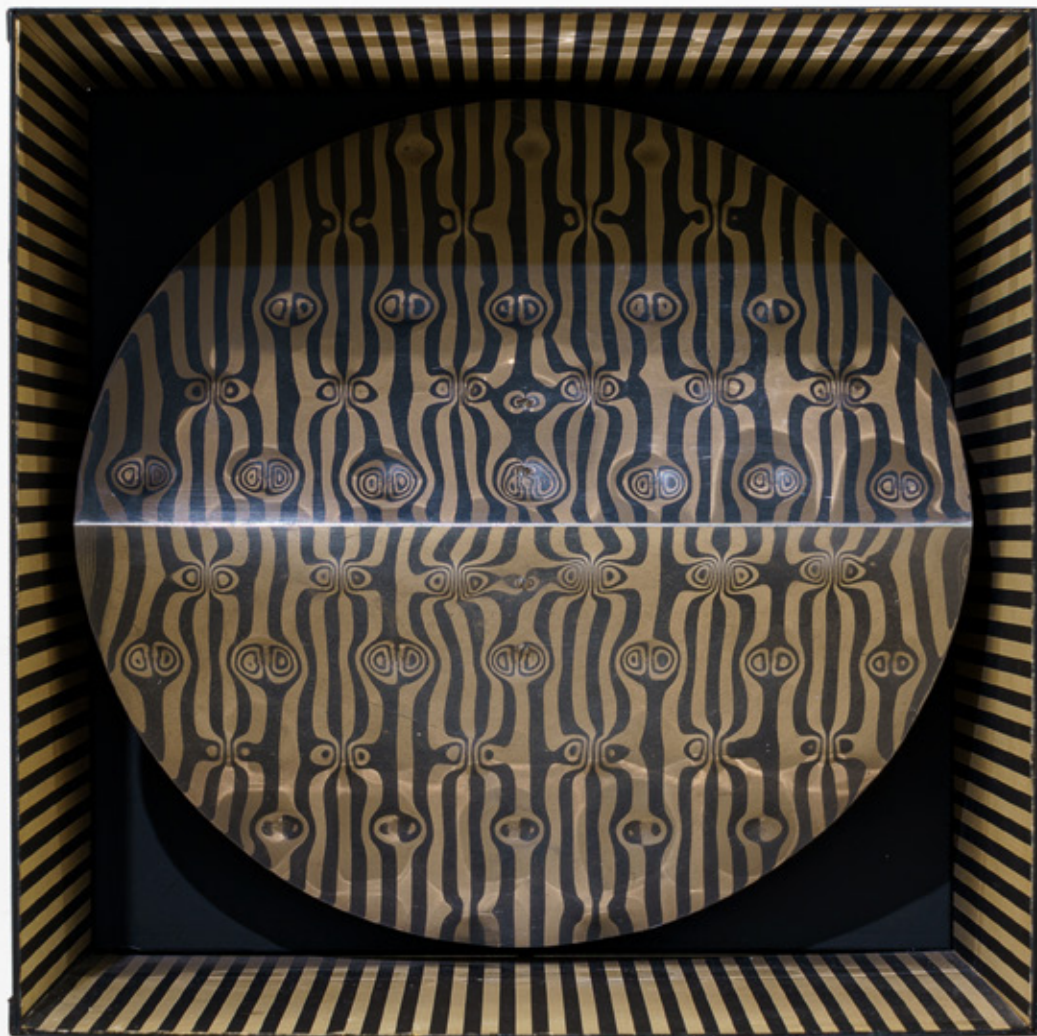


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Heinz Mack  
*Small Wood-Relief*, 1955  
wood  
43 x 23 x 8 cm  
16.9 x 9.1 x 3.1 in







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Julio Le Parc  
*Trame altérée (M17)*, 1965  
metal, engine, cardboard  
edition of 3 + 1 AP  
30 x 30 x 30 cm  
11.8 x 11.8 x 11.8 in





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Abraham Palatnik  
*Progressão - Jacarandá*, 1968  
brazilian rosewood  
39 x 34 cm | 15.4 x 13.4 in

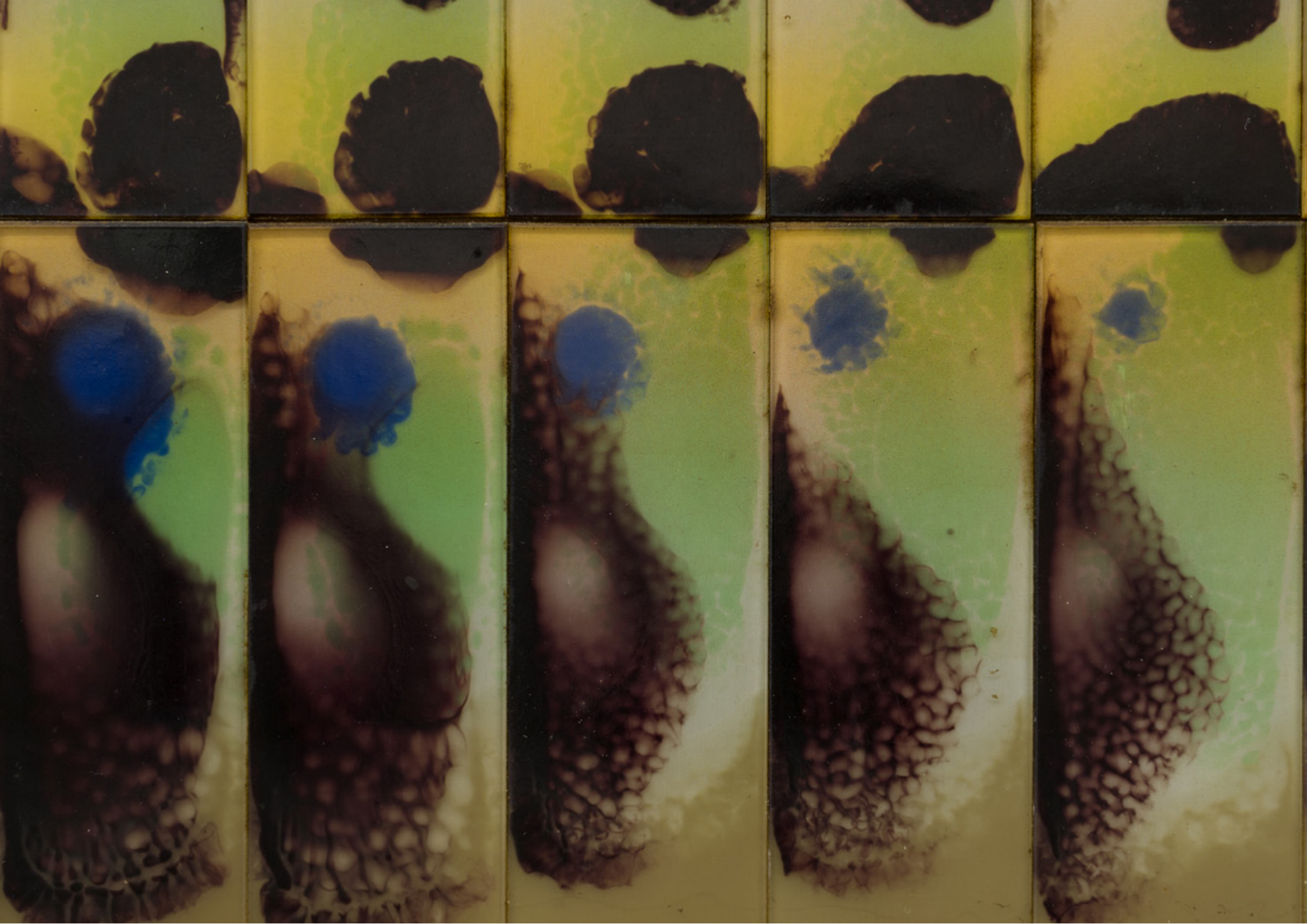


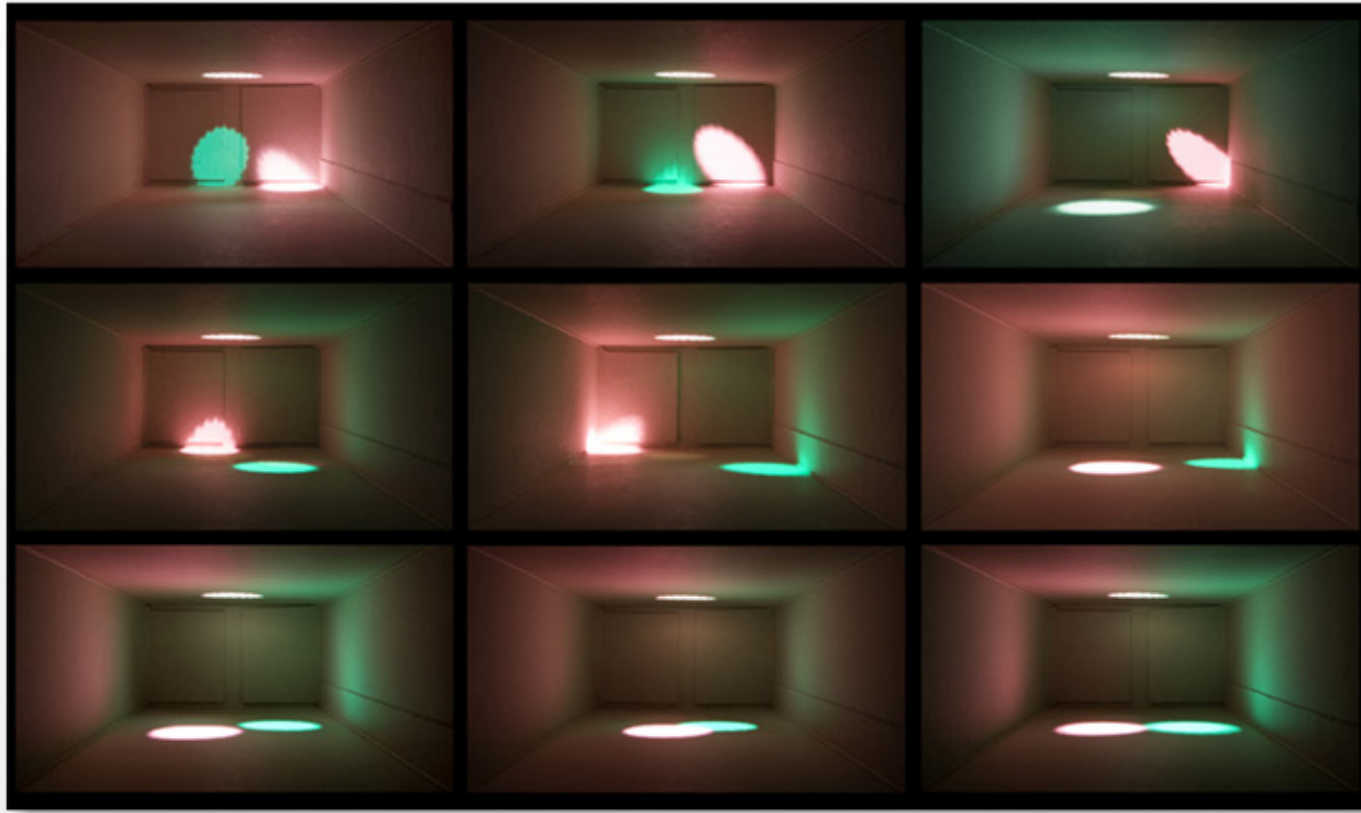


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Abraham Palatnik  
RS-14 , 1976  
polyester sheets  
74,5 x 77,8 cm | 29.3 x 30.6 in







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Lucia Koch  
*Night Fever*, 2009  
photograph  
edition of 6 + 2 AP  
124 x 214 cm | 48.8 x 84.3 in

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Heinz Mack  
*Light-Rain*, 2002  
stainless steel and acrylic  
205 x 35 x 9 cm  
80.7 x 13.8 x 3.5 in  
Plinth: 3 x 36 x 52 cm  
1.2 x 14.2 x 20.5 in







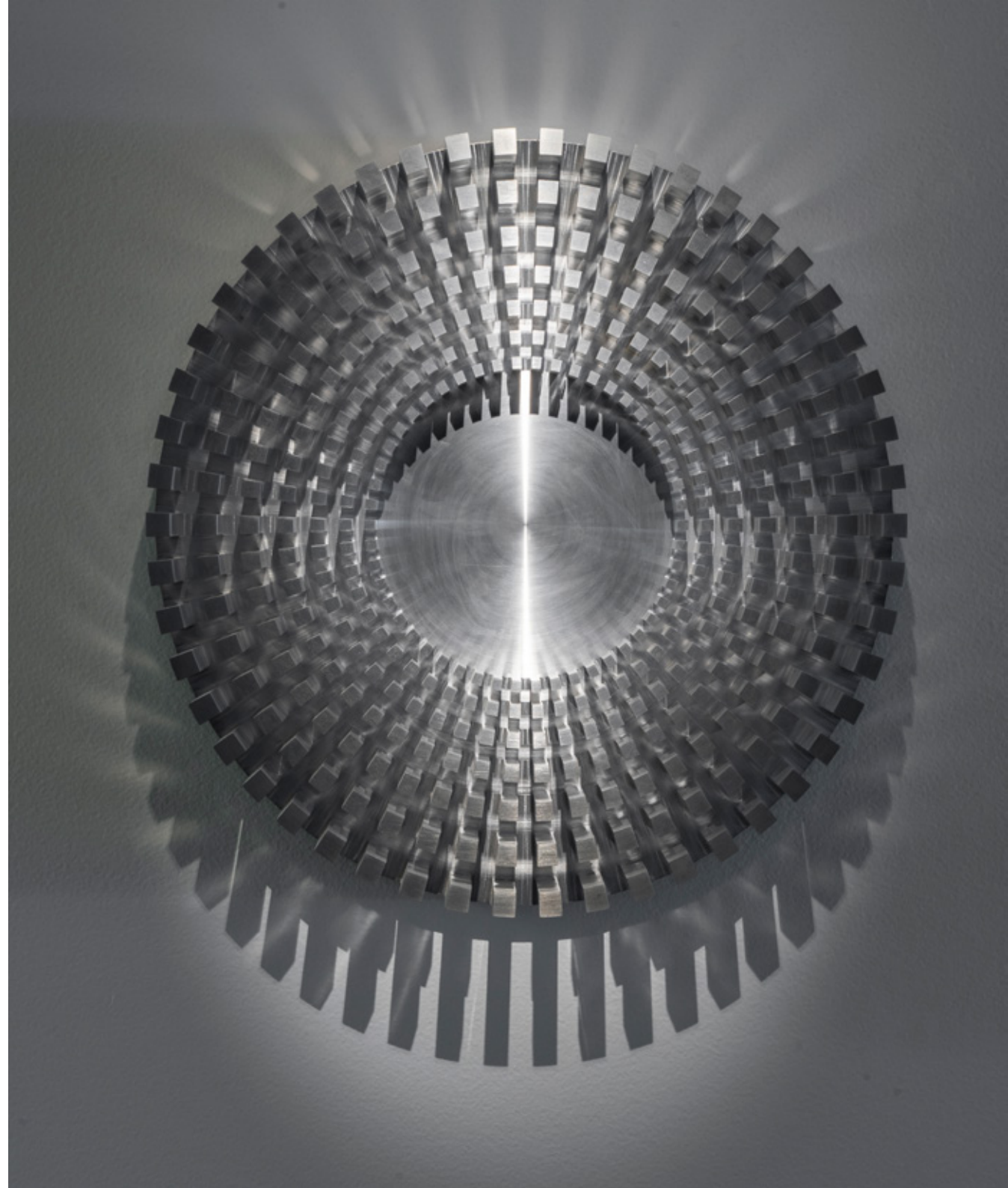
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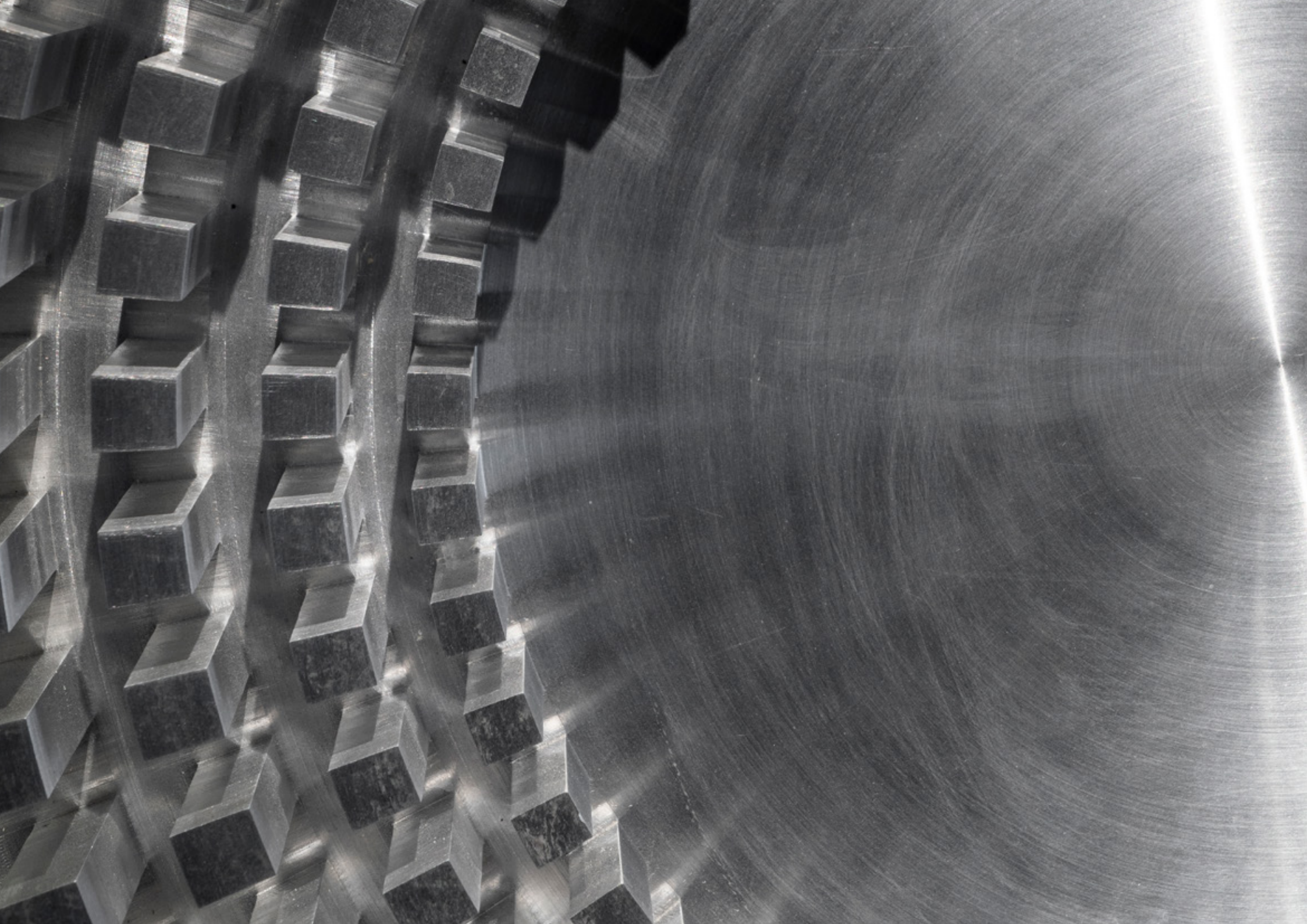
Marco Maggi  
*White Alphabet*, 2020/2021  
paper on paper on paper  
152,4 x 101,6 cm | 60 x 40 in



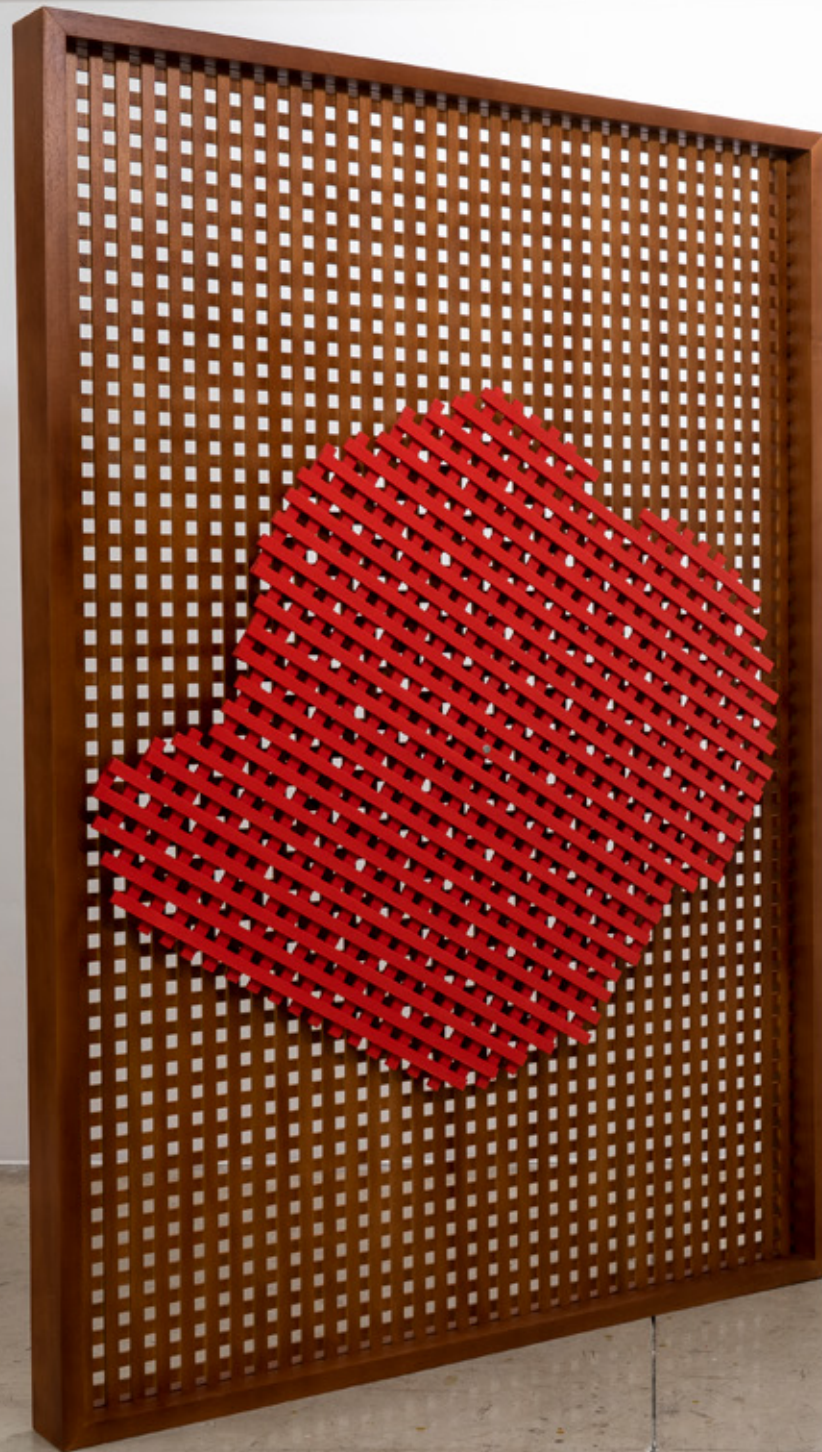
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Philippe Decrauzat  
*Anisotropy*, 2011  
aluminum  
edition of 3 + 2 AP  
45 x 45 x 7 cm  
17.7 x 17.7 x 2.8 in



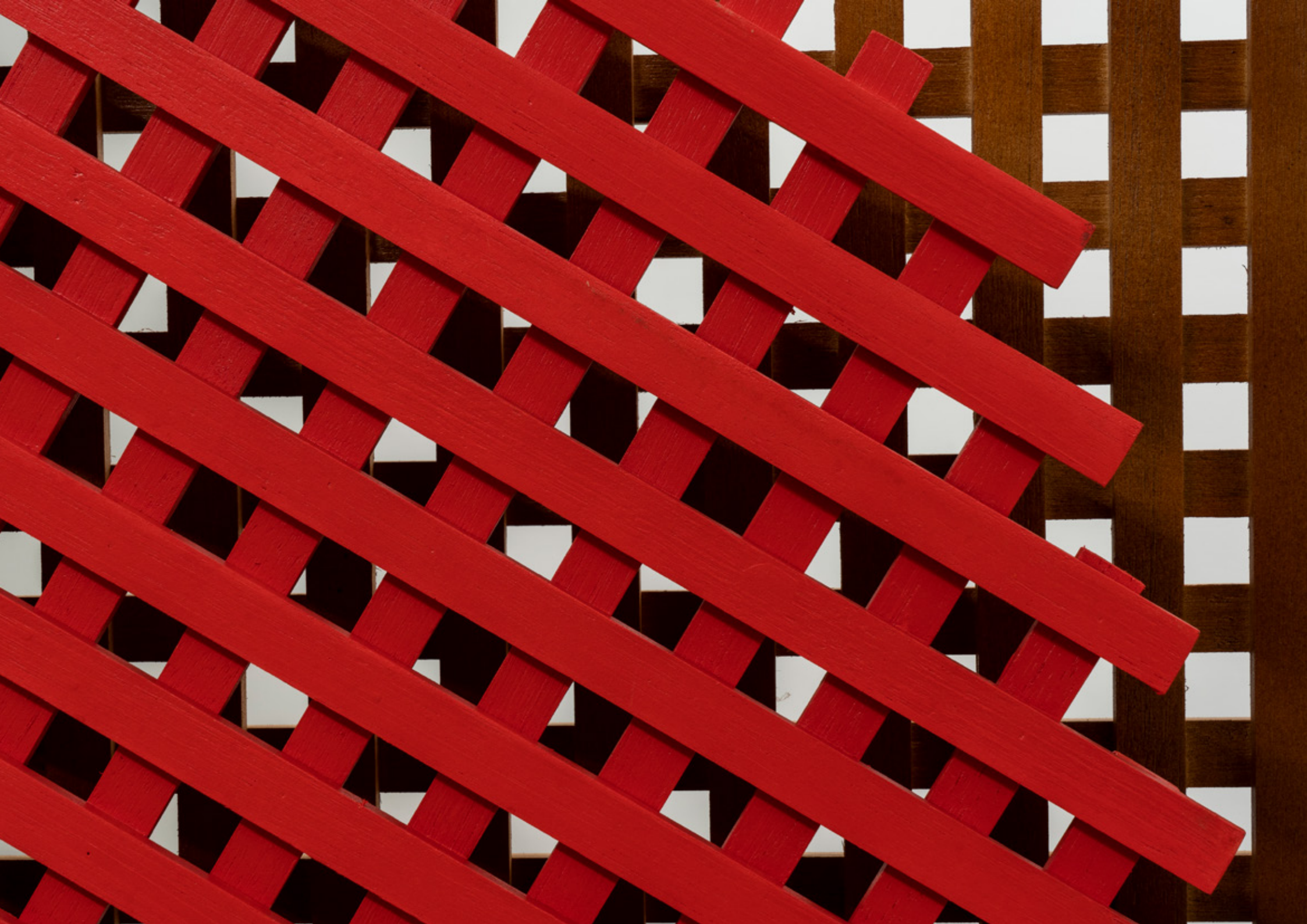






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Lucia Koch, Gabriel Hirata,  
Leo Padilha, Sariana Monsalve,  
Thalissa Bechelli e Vitor Martins  
*Trabalho noturno*, 2019  
caxeta hardwood and metal  
190 x 130 x 22 cm  
74.8 x 51.2 x 8.7 in



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