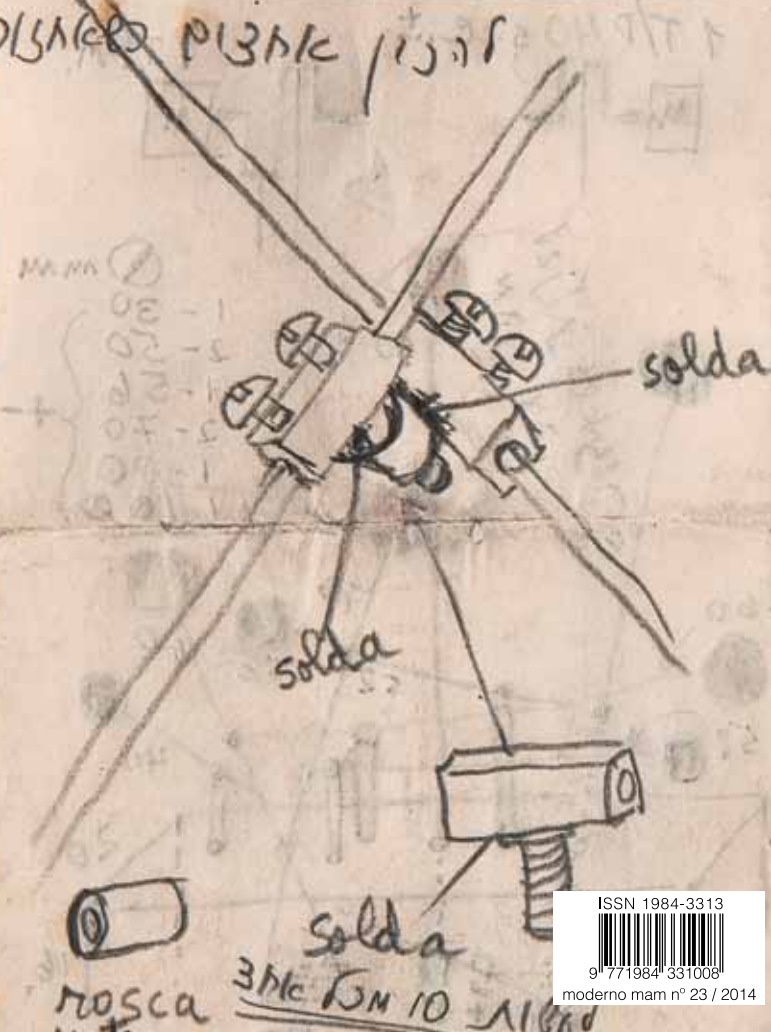
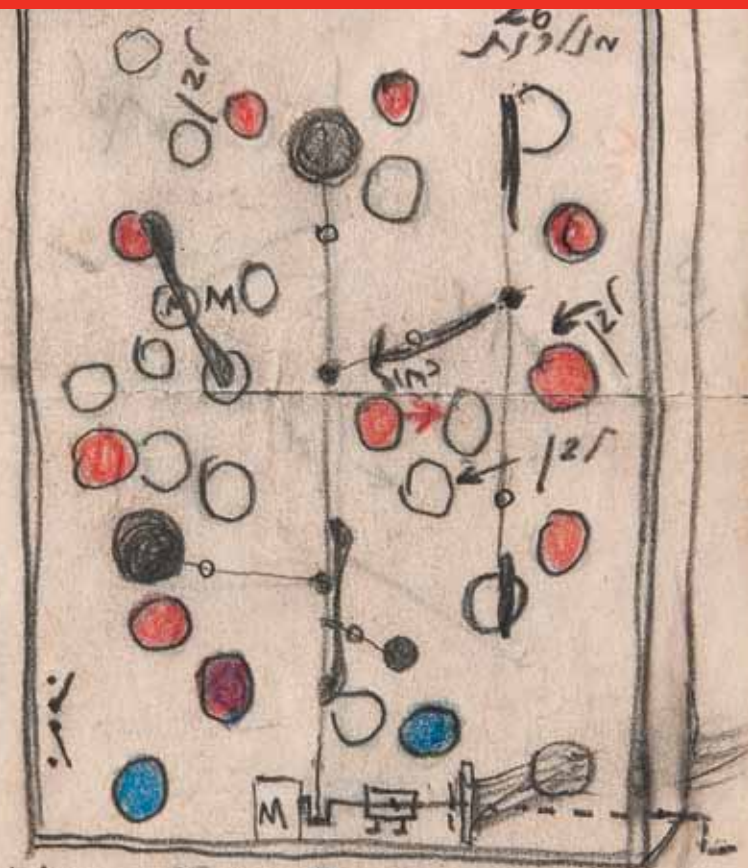


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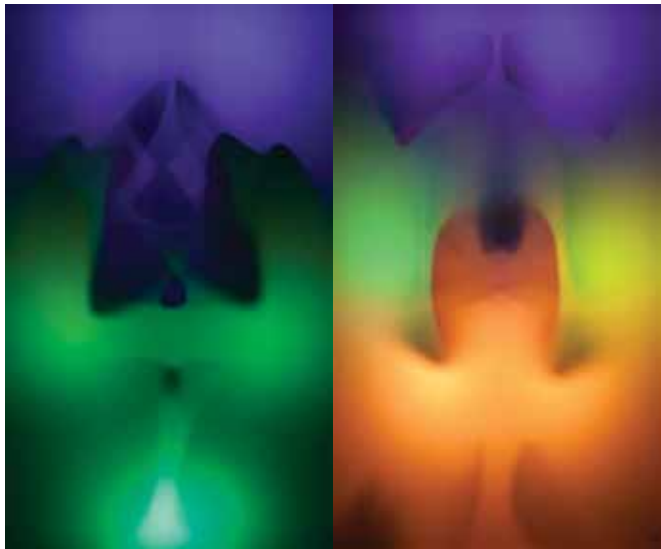
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dois ou tres metros

Painting with Light

Abraham Palatnik retrospective shows various facets of kinetic art pioneer



A Palatnik exhibition looks something like a workshop. Formica boxes, magnets, mechanical gadgets, lights that turn on and off at alternating rhythm can be seen alongside pieces of furniture and a number of works. All of this is painting. Or rather, the reinvention of painting.

Palatnik realized that the field of painting extended beyond canvas and brushes when he first saw the art of Dr. Nise da Silveira's psychiatric patients, in Rio de Janeiro in the 1940s. "I thought I was a fully trained artist. I decided to start over. School discipline, the studio were no longer

Abraham Palatnik (Natal, RN, 1928), *Aparelho cinecromático*, 1969/86. Wood, metal, synthetic fabric, light bulb and motor, 111 x 68,5 x 20 cm. Collection MAM São Paulo, aquisição Fundo para aquisição de obras para o acervo MAM – Pirelli. Photo: Edouard Fraipont

any use to me”, the artist remarks.

The time had come to exchange the studio for the workshop, where nuts and bolts became the essential pieces for the functioning of mechanisms that set his compositions in motion. The result of these experiments was shown for the first time in 1951, at the 1st São Paulo International Biennale, organized by the MAM.

The cinechromatic apparatus that Palatnik presented on that occasion became one of the icons of kinetic art worldwide. But, at first, it occasioned some discomfort. It was not very well received by the jury that selected works for the exhibition. “It was neither painting nor sculpture, it didn’t fit in anywhere”, the artist remarked. However, days later, when the Japanese delegation failed to turn up, *Cinecromático azul e roxo em primeiro movimento* [Cinechromatic Blue and Purple in First Movement] was included in the Biennale and ended up receiving an honorable mention from the international jury.

Palatnik became the standard-bearer for a new kind of art, which

combined elements of painting with rudimentary technology to produce intriguing, sometimes amusing objects. As the art critic Mário Pedrosa put it, at the time, Palatnik was making paintings out of light. By this, he meant that the artist painted with lamps, circuits and electricity.

The pieces exhibited in *Abraham Palatnik—The Reinvention of Painting* reveal two important features of this artist’s work: the way he explores time and its relation to industry. The movement in space found in several of his works cause a suspension of the time that dictates the rhythm of everyday activities. Everything becomes slower, more delicate and precise when shifted to a space without reference points.

This interest in motion can also be found in Palatnik’s two-dimensional works. In *Relevos progressivos* [Progressive Reliefs], produced in the 1960s, the sequence of colors on the surface of the material—cardboard, metal or wood—creates waves that vary according to their depth and position, producing their own dynamic. In the following decade, the artist explored the same

procedure in the *Progressões* [Progressions] series, in which the “paintings” are made of strips of jacaranda wood arranged in rhythmic sequences of thin layers or strips of polyester resin whose transparency helps to expand the idea of space.

Abraham Palatnik literally makes concrete art dynamics, integrating it into everyday life by way of furniture. In 1954, he and his brother set up the Arte Viva furniture factory, which was in operation until the middle of the following decade. They produced various kinds of glass-topped table painted by the artist, along with chairs and sofas. In the 1970s, the brothers set up Silon, which mass-produced design objects with an animal motif. The experimentation that guided his work shifted to the factory. ■



where and when

Abraham Palatnik—*The Reinvention of Painting*

Where: Great Room

When: 07/02 – 08/15

Sponsored by: Banco Safra

Support: Biolab



Abraham Palatnik (Natal, RN, 1928), *Mesa*, 1950s. Friable paint on glass, 36 x 72 x 72 cm.
Collection of the artist. Photo: Vicente de Mello

Amidst Fabrics and Jalopies

Work of Palatnik inspires exhibition of pieces from the MAM Collection

The work of Abraham Palatnik is a permanent source of inspiration. Although not concerned with following a constructivist course or examining the limits of paintings, artists of various generations have identified with the way Palatnik treats color, exploring it in the materiality of objects and home-made gadgets.

Dialogues with Palatnik starts out from the extended concept of painting combined with the use of simple techniques for manufacturing objects that it would be hard to find in a utilitarian world. The pieces brought together in the exhibition are made of nails, string, sticky labels, fabrics and industrially manufactured carpets, elements that are unusual in the long history of painting.

In this show curated by Felipe Scovino, artists such as Leda Catunda and Mary Vieira, who are frequently

associated with painting, appear alongside others, such as Guto Lacaz, Paulo Nenflidio and the Chelipa Ferro collective, who are famous for being artist-inventors.

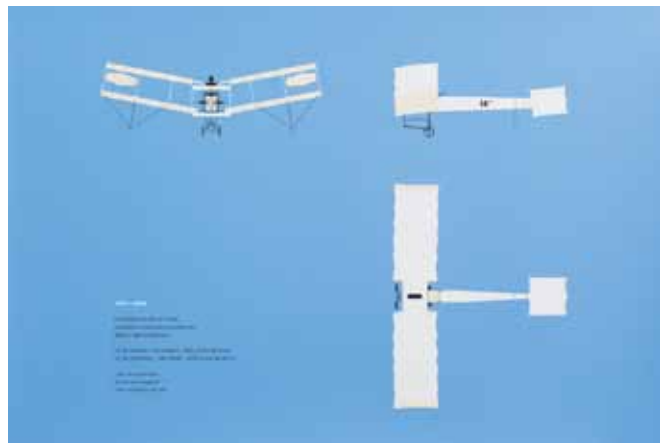
Amidst fabrics and jalopies, a feature emerges that has been somewhat overlooked in contemporary art: craftsmanship. Coming from the workshop or the studio, the pieces that make up *Dialogues with Palatnik* have something in common with those of the master: they are the fruits of meticulous manual labor, using simple technology to draw the museum-goer into an aesthetic experience of space. ■

where and when

Dialogues with Palatnik

Where: Paulo Figueiredo Room

When: 07/02 – 08/15



Guto Lacaz (São Paulo, SP, 1948), *Centenário do voo do 14 Bis 1906/2006*, 2005. Color serigraphy on paper, 40 x 60 cm. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Gravura MAM. Photo: Renato Parada

Jac Leirner (São Paulo, SP, 1961), *Cem temas, uma variação*, 2001. Adhesive labels, glass and polypropylene, 20 x 44 x 8,3 cm. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Gravuras MAM. Photo: Edouard Fraipont



José Leonilson (Fortaleza, CE, 1957 – São Paulo, SP, 1993), *Cheio, vazio*, 1993. Embroidery and sewing on voile and cotton fabric, 54x49x2cm. Collection MAM, gift Bayer S.A. Photo: Romulo Fialdini

Memory Corridor



The social history of Brazil is a history of interactions. Ethnically diverse people from various parts of the world interacted to create the Brazilian people. São Paulo is the epicenter of this. In its 460 years of existence, the city has never stopped welcoming immigrants.

Carmela Gross is the daughter of one of these. Interested in finding out how her father's side of the family arrived in São Paulo, she consulted the State's Public Archive. The research awakened an interest in the stories of other families. Names, ages, countries of origin took concrete form in the varnished plaques that can still be seen in the

streets today, providing details of the immigrants who arrived throughout the 20th century.

The road on which Gross transformed the MAM corridor is also marked with the names of neighborhoods, cities and geographical accidents, all of them indigenous. The Tupi language is no longer spoken, but the indigenous legacy is present in the everyday lives of millions. ■

where and when

MARAPÉ

Where: corridor

When: 07/02 – 12/14

Carmela Gross (São Paulo, SP, 1946), *MARAPÉ*, 2014. 532 enamelled metal plates, variable dimensions. Image of the artist

Among Books



The history of the book merges with that of engraving. The field of books expanded when engraving techniques were incorporated into their production. First publishers used woodcuts, then metal engraving and, finally, lithographs. It could be said that engraving is the template of the book.

Edith Derdyk studies drawing, the template of the visual arts. When invited to produce a piece for MAM's Engraving Collectors' Club, she brought her reflections on drawing to the world of books. She created

an object made of various cut up books fastened by screws, which, like the books themselves, bear traces of the passage of time. This object is called *Matriz* [Template].

The *Matriz* for a run of books is unique, like the photographic image of it affixed to the acrylic box in which the object is displayed. In this presentation, the printed stain of the book is revealed in an unusual manner, deliberately concealing the meaning of the words. ■

MAGNÓLIA COSTA, art critic

Edith Derdyk (São Paulo, SP, 1955), *Matriz*, 2013. Cut books pages, inkjet print on paper, acrylic and hardware, 15 x 26 x 27,5 cm. Collection MAM, gift of the artist assisted by Clube de Colecionadores de Gravura MAM. Photo: Camila Dylis

2014 Exhibitions

:: July through August

Great Room **Abraham Palatnik – The Reinvention of Painting**

Paulo Figueiredo Room **Dialogues with Palatnik**

Wall Project **Carmela Gross**

:: September through December

Great Room **Rivane Neuenschwander**

Paulo Figueiredo Room **Paulo Bruscky**

Wall Project **Carmela Gross**

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REALIZATION

**Ministério da
Cultura**

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Abraham Palatnik (Natal, RN, 1928)

Sketches of Aparelhos

cinecrômicos, 1950/60.

15 x 20,1 cm. Artist's archive.

Photo: Vicente de Mello

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