

GAGOSIAN



RUDOLF POLANSZKY

Opening reception: Saturday, January 16, 12–5pm

January 16–March 20, 2021

4 rue de Ponthieu, Paris

Rudolf Polanszky, *Reconstructions / Choros / Ecliptics*, 2020, copper foil, aluminum, resin, silicone, acrylic glass, mirrored foil, and acrylic on wood, in artist's frame, 59 3/4 × 59 1/2 inches (151.6 × 150.9 cm) © Rudolf Polanszky. Photo: Jorit Aust

January 15, 2021

Freedom is a chimera in a sense, but this illusion is realized as far as is possible in art. I can do something, and you can say, "No, don't do that, that's wrong," but I'll do it anyway.

—Rudolf Polanszky

Gagosian is pleased to present new and recent paintings and sculptures by Rudolf Polanszky. This is the first exhibition of the artist's work at Gagosian in Paris.

A key figure in the Vienna art scene, Polanszky creates cerebral yet tactile works that embrace chance occurrence. From the early 1990s, he began experimenting in mixed-media painting with the series *Reconstructions* (1991–). To make these subtle compositions, he uses salvaged industrial materials such as acrylic glass, aluminum, mirrored foil, resin, silicone, and wire, decontextualizing them from their original uses and recombining them into aesthetic forms. Polanszky's process of "ad hoc synthesis" produces works that oscillate between material constructions and symbols of subjective perception.

In this exhibition, the *Reconstructions* newly incorporate copper foil. Interspersed between fields of white corrugated cardboard and silvery aluminum, these gleaming, gently creased metal sheets add an entirely new tonal and textural dimension to the surface of each painting. In some compositions, Polanszky combines copper with silver or deep purplish mirrored foil, recalling the rippling, reflective surfaces of the *Bright Mirrors* and *Dark Mirrors*—two paired subseries of the *Reconstructions* first seen in his exhibition at Gagosian New York last year.

Also on view are two recent sculptures in which Polanszky makes use of the rough-hewn edges of the same repurposed objects, manipulating strips of metal and acrylic glass into curved forms and dynamic abstractions. Polanszky's handling of material is intuitive and improvisational; he often leaves the individual components of his works outdoors, letting the natural elements help determine his constructions' final surfaces and forms. Yet these works also reveal his acute consideration of the properties and possibilities of materials. In Polanszky's hands, industrial fragments are transformed into shimmering arrangements that transcend their mundane origins.

Rudolf Polanszky was born in 1951 in Vienna, where he lives and works. Collections include the Centre Pompidou, Paris; Kadist Art Foundation, Paris; Werkstatt Graz, Austria; Landessammlungen Niederösterreich, St. Pölten, Austria; Museum Liaunig, Neuhaus, Austria; Sammlung SpallArt, Salzburg, Austria; and Belvedere Museum, Vienna; Rubell Museum, Miami; and Bunker Artspace, West Palm Beach, FL. Exhibitions include *Translinear Structures*, Zeit Kunst Niederösterreich, Krems an der Donau, Austria (2015); *Paradox Transformations*, Museo Madre, Naples, Italy (2015–16); and *Eidola*, Secession, Vienna (2018).

#RudolfPolanszky

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