

GAGOSIAN

Forbes

Let Perception Guide You Through Rudolf Polanszky's Shimmering, Oscillating Gagorian Debut

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RUDOLF POLANSZKY Reconstructions / Dark Mirrors, 2019 Mirrored foil, silicone, acrylic glass, resin, and acrylic on wood, in artist's frame 68 5/8 x 83 1/4 in 174.1 x 211.4 cm POLAN 2019.0010 © RUDOLF POLANSZKY. PHOTO: JORIT AUST. COURTESY GAGOSIAN.

Sunlight poured into Gagorian's Chelsea gallery, illuminating the rhythmic dance of mirrored foil, silicone, acrylic glass, resin, and acrylic on wood. The painting, no doubt, transforms throughout the day, as light acts as yet another material on the canvas, transmuting the viewer's perception.

"The dark mirror pictures are interesting for me. There needs to be a balance of opposites. One power doesn't exist without its opposite. Matter and antimatter. I try to get out of the structure again and make a little doorway to escape. I make new things. It's not completely random. A little bit random," Rudolf Polanszky said during a walkthrough of the exhibition ahead of yesterday's opening. "Visualization is light. If there is no light, you have to imagine."

Reconstructions / Dark Mirrors (2019) is among 18 paintings and sculptures created by Polanszky since 2014 and on view at Gagorian New York through April 11. The exhibition inaugurates the Viennese artist's representation by the gallery.

“It’s a good place for me,” Polanszky, who first met Larry Gagosian about 20 years ago, said of the gallery. “It’s an honor to have a show here. I like to see (my work) out of my own reflection. My studio is overfilled with everything. Here it is clear.”

Polanszky’s multidisciplinary works draw together conceptual philosophies and varied modes of production, creating compositions that serve simultaneously as concrete objects and symbols of subjective perception.

“I don’t have plans. What happens happens,” Polanszky said of his process. “I make a reconstruction of art. I do not look if (one piece of material from a previous art work) fits. I just take it and throw it on. I don’t know what it will be.”

To achieve the symphony of visual effects in his *Reconstruction* series, Polanszky covers raw canvas with wrinkled aluminum, adding pools of resin and panes of transparent debris to produce an opalescent luster that evokes both industrial and earthly feelings.

“I try to take non-usable things that are out of purpose, that are free,” explained Polanszky. “It’s a reconstruction of a picture, old and new. Some parts are 20 years old.”



RUDOLF POLANSZKY *Reconstructions / Complementary Pictures no. 2*, 2019 Aluminum, silicone, pigment, acrylic glass, resin, polyurethane foam, feathers, and acrylic on canvas, in artist’s frame 83 1/8 x 79 3/4 in 211 x 202.5 cm POLAN 2019.0002 © RUDOLF POLANSZKY. PHOTO: JORIT AUST. COURTESY GAGOSIAN.

Aluminum, silicone, pigment, acrylic glass, resin, polyurethane foam, feathers, and acrylic canvas, lead the eye on a circular journey of *Reconstructions / Complementary Pictures no. 2* (2019).

“I had a little bit of feathers inside and customs didn’t allow it,” Polanszky recalled. “There has to be symmetry. (The materials) are from artworks from the 1980s. It was interesting to give them a new existence.”



RUDOLF POLANSZKY Reconstructions / Dark Mirrors / Bright Mirrors, 2016–19 Mirrored foil, silicone, acrylic glass, resin, polyurethane foam, and acrylic on wood, in artist's frame 93 5/8 x 77 5/8 in 237.7 x 197.1 cm POLAN 2019.0011 © RUDOLF POLANSZKY. PHOTO: JORIT AUST. COURTESY GAGOSIAN.

The exhibition debuts the pairing of *Dark Mirrors* and *Bright Mirrors* subseries of the *Reconstructions*.

Rippling metallic forms are juxtaposed with jagged shards of silver and purple mirrored foil in the glimmering *Reconstructions / Dark Mirrors / Bright Mirrors* (2016-2019).

“I place (one piece of an old art work), turn the canvas, go away for one week, and I see a possibility to try to get out of my inner mental construction,” he said. “We all are adapted. Adaption is the opposite of freedom. There is no good. There is no bad. There is no right. There is no wrong.”



RUDOLF POLANSZKY Reconstructions, 2018 Aluminum, acrylic glass, mirrored foil, resin, and acrylic on linen, in artist's frame 78 3/4 x 117 1/8 in 200 x 297.5 cm POLAN 2018.0003 © RUDOLF POLANSZKY. PHOTO: THOMAS LANNES. COURTESY GAGOSIAN.



Reconstructions, 2018 Aluminum, acrylic glass, mirrored foil, resin, and acrylic on linen, in artist's frame 78 3/4 x 117 1/8 in 200 x 297.5 cm POLAN 2018.0003 © RUDOLF POLANSZKY. PHOTO: THOMAS LANNES. COURTESY GAGOSIAN.

Aluminum, acrylic glass, mirrored foil, resin, and acrylic on linen, erupt with a burst of bold color and a tangle of textures in *Reconstructions* (2018).

“In the transparent parts you can see non-linear things, they’re not hidden,” he said. “It’s what the senses are able to reconstruct, because nothing is completely real. It is a perception.”

Polanszky grew up in the wake of the Viennese Actionist movement of the 1960s, creating satirical films, paintings, and performance art that playfully opposed the Actionists’ preoccupation with living bodies. He bounced on a large metal spring around a paper-covered room, armed with an elongated paintbrush in each hand, to chronicle his erratic movements in *Sprungfedernzeichnungen (Coil Spring Drawings)* (1983–85).

At 69, Polanszky retains that youthful exuberance by relentlessly pushing boundaries and challenging the status quo. His art invites us to examine our own perception of what's in front of us.

Polanszky began exploring sculpture and mixed-media painting with the *Reconstructions* beginning in 1991, featuring salvaged industrial materials such as acrylic glass, aluminum, mirrored foil, resin, silicone, and wire, to create entirely unrelated objects. The son of a jazz musician, Polanszky coined the term "ad hoc synthesis" for his improvisational process of manipulating randomness to provoke new meaning.

Polanszky described how he used primary numbers seven, three, and one, to distance wires attached to curved mirrors in a large-scale *Double Mirrored Confusion Sculpture* (2014-2019).

"If I stand here and watch it from another point, it's everywhere, depending on the point of view," he said, circling the work. "You put it together. You make a confusion. ... It's a loop. It loops again in the right position, but never in the same position. It could be a little bit of what makes our confusion. We have a system to have a little bit of order. This isn't complicated, it's simple. There is a different reality, different possibilities to integrate."

Gagosian also dedicated a solo booth to six Polanszky works, including wall-mounted *Reconstructions* and two sculptures, at the Armory Show 2020 from March 5-8. A fully illustrated catalogue with an essay by Francesco Stocchi and a conversation with the artist by Hans Ulrich Obrist accompanies the exhibition.

"I think there is an evolutionary quality in my work," Polanszky said. "I try develop more. There are a lot of possibilities. It's a world of discovery."