

ROTAR
16.03. – 28.04.2018

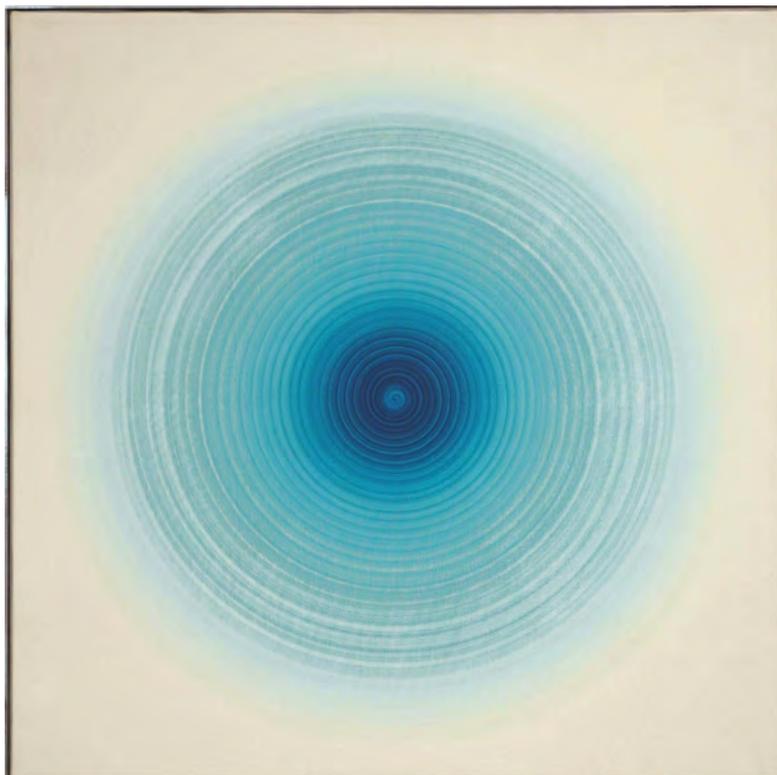
“I will always stick to the theme of ‘spirals.’ I believe that a human lifetime is just enough time to portray this symbol in such a way that it comes close to perfection.”

With these words, the artist Robert Rotar (b. 1926, Berlin; † 1999, Düsseldorf) described the central theme of his art in an interview with ZDF in 1968.

Between the poles of Zero and constructivist painting, the artist created an oeuvre of paintings that is formally committed to one theme in its abstract orientation, yet at the same time demonstrates a seemingly endless range of visual variety. Rotar's artistic aspiration to give the dynamics of the spiral form an unbroken, painterly ex-pression led him from 1950 onwards to experiment with different painting styles. He repurposed record players by attaching paper to the platter and then painting on the rotating surface. He continued to perfect this principle, and in 1967 he patented a “machine for the fully and semi-automated painting of artworks.”

From 16/03/18-27/04/18, COSAR HMT will present spiral paintings from the 60s and 70s. All the works have the identical dimensions of 80 x 80 cm and were painted with the help of the painting machine. Precisely as a result of their formal comparability, their almost serial principle, the works attune our gaze to their visual diversity. If some of the works have an almost haptic effect through the impasto application of paint, then the thinly-glazed spirals develop an almost intangible depth. They pulsate before your eyes and are almost impossible to comprehend visually.

Rotar's working principle is analytical and often follows scientific insights. These are concrete works of art that demand active viewing and can convey almost spiritual experiences to the viewer.



Rotation N° 20
1971
Oil on canvas
80 x 80 cm