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Postmodernity vs Innovation

Robert Janitz (1962 Germany) placed 9 paintings in dialogue with Luis Barragan's Casa Gilardi (1902-88) between April 28 and May 8 through the exhibition Best of All Worlds curated by Gianni Jetz; Collective Archive gallery project similar to that of the Fred Sandback Foundation (1943-2003) in four houses in Barragán in 2018.

More than a decade ago Janitz incorporated into his painting what he calls emotional textures (see paintersbread.com 20Apr2013), evocations of facades, worn paint, rusty metal, etc .; topological memory executed through performative acts without pictorial ambition that move between unconscious action and corporal and visual mnemonics, as when we spread butter on bread or wash a window.

By mixing oil with wax and flour, or with damar varnish and egg yolk, Janitz creates pasty, translucent paint that, when applied with wallpaper glue brushes or rubber squeegees, evokes the effect of soapy water removed by windshield wipers; innovation that adds Janitz to the pictorial tradition with mechanical hand tools: Pinot-Gallizio (1902-64) and his Industrial Paintings, Xanti Schawinsky (1904-79) and tire tracks, Lidia "Lidy" Elena Prati, (1921–2008) and his stamps from 1963. The use of rollers from Hans Hartung (1904-89) to Santiago Merino, the standards of Gerhard Richter, the Painting Machines from Anton Perich to Roxy Paine, Tauba Auerbach and his paintings with fluid dynamics or painters of replay as Niele Toroni, Roman Opalka (1931-2011), Lee Ufan, Lynne Golob Gelfman,

These artists and Janitz extend abstract painting from the 20th to the 21st century through the interaction between Abstract Art and the evocation of images with tools that amplify the manual gesture, challenging the old postmodern and curatorial decree where "in art everything is already done" , an impulse that together with Digital Art are renewing the culture of aesthetic and formal innovation in the Information Age.