

O Museu de Arte apresentou em agosto passado uma exposição de Fredric Karoly, artista que reside em Nova York, mas que veio de propósito a São Paulo, para realizar esta exposição e para conhecer o meio artístico de nossa cidade. Seus trabalhos seguem uma orientação abstrata, de composição exclusivamente decorativa; com sua técnica brilhante e a harmonia das cores, Karoly conseguiu sempre enorme sucesso em todas as exposições. Ao mesmo tempo que realizava esta mostra em São Paulo, seus trabalhos eram apresentados na Terceira Exposição de Arte Independente de Toquio, bem como no Salão des "Realités Nouvelles" de Paris. Temos aqui algumas observações do próprio Karoly sobre sua maneira de imaginar e executar as telas, observações que deixamos em língua original afim de não perderem o sabor da expressão.

## Automatism

Each painting is for me an emotional adventure. In the process of painting I explore and discover. I penetrate deeper and deeper, entering below the surface until I feel that I cannot go any further. If I miss this moment, any additional effort will confuse, even destroy what I have built and eventually lead to actual destruction - by my own hands - of what I did. Each painting of mine is likely to be the image of an emotion experienced in the past — though not exclusively.

I stated recently that I approach or aim to approach a virgin canvas with a completely empty mind. I mean, of course, an empty CONSCIOUS mind.

There is no such control over one's subconscious mind. It cannot be eliminated or controlled, therefore its reflection is sincere. It is rich in content because it registers all in one's life's experience.

Obviously this sort of painting, if directed entirely by one's subconscious mind, is and has been titled quite correctly "AUTOMA-

TISM" but what is known to us under this title — with the exception of some of Kandinsky's work — possibly some not known to me — does not deserve this name. Not all of my work is directed solely by my subconscious mind, but those which have been completed with no or little activity by the conscious mind are, I believe, the best.

The content of the subconscious may lie latent for years but the stronger the impact of an experience, the sooner and the stronger it will come through. The more real it will be.

One of the visitors at the opening of my recent exhibition at the Museu de Arte of São Paulo, Brazil, approached me and admitted that he had no understanding whatsoever for my work that he had not known such paintings existed nor that they would be taken seriously.

I was very much impressed by his sincerity.

A few days later I met the same person unexpectedly in a party and he asked me

"What is a picture?". He said immediately that he had looked for the definition in several dictionaries and that the one which appealed most to him was the definition accredited to Plato, saying approximately: "a picture is the representation of something perceived".

I pointed out Plato's wisely careful and far-sightedly worded definition. Although based on what was known to him, it is perfectly applicable to any kind of painting whether realistic or abstract provided it is sincere and not done for effect.

But I consider my recent paintings only in a very limited sense of the word as abstract because they seem to become more real from day to day. They are abstract in one sense yet very concrete in regard to matters which are deeply registered in my mind — so real and so full of content and impact that they may appear again in another form in future work until I have explored all aspects.

FREDRIC KAROLY



Fredric Karoly, Fachadas II, 1950

Fredric Karoly, Brejo, 1950



Karoly visitando Picasso

