



Now on view in Sao Paulo:

TRANSPLANTARE:

an exhibition of paintings, digital prints, and video by Ken Aptekar

Centro da Cultura Judaica until January 31, 2008 (IMAGES BELOW)

ABOUT THE EXHIBITION:

In the year 1911 Ken Aptekar's grandmother, Mirele Pomerantz, fled an arranged marriage in Russia and sailed to America. Though just 16 years old, she found her way to the city of Detroit, soon married another Russian immigrant and started a family. Her youngest brother, Naum Pomerantz, chose instead to go to Brazil. He went with other Jews from the shtetl to work on a farm built by the Rothschilds near Cruz Alta. The family eventually resettled in Porto Alegre and Rio de Janeiro. By a stroke of fate, Aptekar ended up being born in Detroit, not Brazil. Aptekar now lives and works in New York and Paris.

Just as people move from place to place or from one milieu to another, paintings also migrate. In the year 1637 Dutch artist Frans Post arrived in Brazil to document the "new land" for Prince Johan Maurits von Nassau, the recently appointed Governor of Brazil. Post would go on to make many drawings of what he saw, and 18 paintings, before bringing them all back to Holland seven years later. Some of these paintings of Brazil, and more that Post made after returning to Holland, were collected by Jacob Cohen, Prince Maurits van Nassau's financial agent, and given to Louis XIV in France. Eleven of the paintings made in Brazil have been lost over the centuries, but four are now in the Louvre Museum in Paris. One of Frans Post's later paintings of Brazil found its way into the collection of the Detroit Institute of Art.

What does it mean to leave one's country and start a new life elsewhere? How does one make a new and unfamiliar place home? What price do you pay? What fears do you face, what freedoms do you enjoy? Whom do you displace--and in what way--when you make another country your home? Included this exhibition are paintings, prints and videos by Ken Aptekar that explore the meaning of migrating and making new lives elsewhere. The exhibition includes works created in Sao Paulo especially for the Centro da Cultura Judaica, and is the first time Aptekar's paintings have been seen publicly in South America. Also included in the exhibition is a work on

loan from the collection of Sao Paulo collector, Silvana Tinelli.

Ken Aptekar puts words and paintings together. He paints on wood panels, then bolts glass sandblasted with texts over them. Sometimes he employs modern printmaking methods working with computer-generated images. Using the history of art as his playground, Aptekar toys with paintings from the past, and he connects them to the present. His work implies that paintings are nothing on their own, that they start to mean something only when you start talking back to them. In much the same way that Talmudic scholars wrestle with the meaning of ancient writings, Aptekar's work can be seen as "commentaries" on old paintings.

ON VIEW IN THE EXHIBITION:

True Colors, Perfect Fit, Taken Away, and **Neither Here Nor There,** all 2007, oil on canvas, sandblasted glass, bolts, 37" x 37" (94cm x 94cm) all based upon views of Brazil by Frans Post

You Leave Behind the Ones You Love, 2007, inkjet prints on Arches archival paper from digitally mastered images, edition of five, 22" x 22" (58cm x 58cm), image size 19" x 19" (48cm x 48cm), Text: "You leave behind the ones you love," in English, Dutch, Portuguese, Tupi Guarani (native Brazilian Indian), Yiddish, French, Hebrew

Red Read, 1998, lithography and silkscreen from digitally mastered images, on Arches archival paper, edition of 20, 22" x 22-1/2" (58cm x 60cm), series of five images, published by Pyramid Atlantic

A Shorter Encyclopedia, inkjet prints on Somerset Velvet archival paper from digitally mastered images, edition of ten, 22" x 30" (58cm x 76cm), series of six images

Round Trip, two-channel video, two dvd's, 12' 40", filmed in New York & Paris

It was like this, 1999, 90" x 90" (229.5 cm x 229.5 cm), nine panels each 30" x 30" (76.5 cm x 76.5 cm), oil on wood, sandblasted glass, bolts, after Leonardo da Vinci, Portrait of Mona Lisa, 1503-6, Musee du Louvre



TRUE

COLORS

TRUE



COLORS



PERFECT FIT

TAKEN AWAY





NEITHER HERE

NOR THERE



Small informational card on the railing.





ARX
PRINCIPIS
GUILIELMI

BOA VISTA.

TAMARACA

CAPUT & ANGUSTINI

FLUVIUS GRANDI

YOU LEAVE BEHIND

THE ONES YOU LOVE

CLASSE NATUM QUA
HINC TRUCE EST COMES
MORTUUS PERFECTUS

PARAYBA

SIA RA

FAMUS PERLUM
DANAN ET IMPUS



JE

LAAT

JE

GILIEFDEN

ACHTER



VOCÊ DEIXA PARA TRÁS OS SEUS AMADOS

Zatphania
et Eva

C. *Navis Domus Nafiorica dicta*
D. *Navis Pernambuco dicta*

E. *Comes Secretatus Publica caratere in continuatione*
F. *Milidra papa*

A monochromatic illustration of a tropical landscape. The scene is framed by a border of palm trees and foliage. In the foreground, several large palm trees are scattered across the landscape. In the middle ground, a small settlement or village is visible, featuring a prominent building with a gabled roof. The background shows a hazy, distant horizon under a light sky. The overall style is that of a vintage woodcut or engraving.

אתה משאיר מאחור את החוביך



DEE REJA NERANTARAN KUERY TAKYKUE





ME LOZT IBER DI VOS ME HOT LIB



LAISSER CEUX QU'ON AIME



A. Coton. Arca.

C. Coton et sucre.

E. Savon.

G. Fruits de mer. Garçon de.

B. Vêtements de la terre.

D. Officine. Sappé.

F. Les fruits de mer.







