



TACTILE
RAFAEL MARTINEZ



Artist Studio. Paris, 1968

RAFAEL MARTINEZ

Venezuelan painter and sculptor born on October 18, 1940 in the city of San Fernando de Apure, Apure State, Venezuela. Rafael Martinez began his journey at the Rafael Monasteries School of Plastic Arts in Maracay in 1958 and later at the Arturo Michelena School of Plastic Arts in Valencia. In 1965 he moved to France and studied art at the Experimental University of Vincennes in Paris, during this period he was assistant to the artists Jesús Soto and Carlos Cruz Diez.

During the 60's Martinez had the opportunity to participate in almost all the exhibitions related with kinestism and constructivism. In 1970 he travels to Germany where he participates in an very important exhibition alongside Sergio Camargo, Carlos Cruz-Diez, Julio Le Parc at Buchhloz Galerie in Munich. In 1972 the artist left to Italy and resides in Milan, Rome and Brescia where he participates in solo and group exhibitions in several art galleries. In 1978 he returned to Venezuela and after three years went to New York where he studied graphical printing techniques at the Pratt Graphic Center. In 1984 he returned to Venezuela and settled in Valencia, where he currently resides.

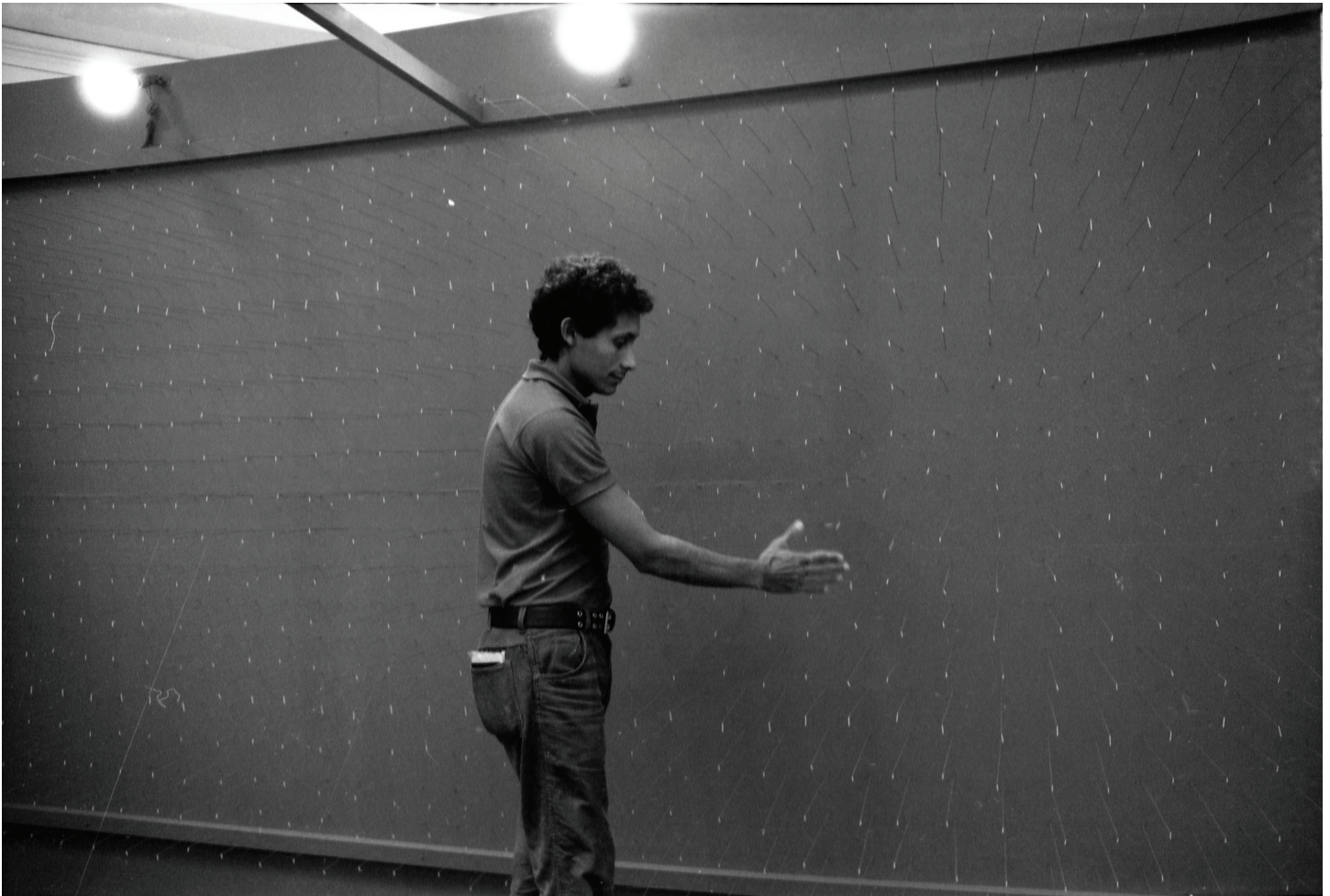
Rafael Martínez is represented in several collections, such as the National Art Gallery of Caracas, the Caracas Metro, the Alejandro Otero Museum, the Celarg Foundation, the Francisco Fajardo Autocad in Caracas, the Andrés Pérez Mujica Sculpture Museum in Valencia, the Ateneo de Valencia, Jesús Soto Museum in Ciudad Bolívar, Museum of Modern Art in Mérida, Museum of Modern Art in Barcelona, Museum of Modern Art in Maracay, Maracaibo Graphic Museum, Museum of Modern of Philadelphia and Luis Ángel Arango Library of Bogotá.



Galleria del Naviglio. Milán, 1970



Galleria del Naviglio. Milán, 1970



Sixieme Biennale de Paris, 1969



L'art Vivant, 1965 - 1968
Fondation Maeght

My work proposes the creation of “virtual volumes” and a transformation of color from the action of the viewer.

The essential is the “work-spectator” relationship that is established directly through a simple language. Without it, it can be said that the work does not exist.

What counts in effect are not the structural elements (wood, metal rods finished in geometric shapes, springs, etc), but the metamorphosis created by the spectator himself, that is to say: these “volumes” are constantly being developed and transformed and randomly by the “retinal persistence”

Rafael Martínez, Paris, 30 October 1970

BRUNO MUNARI

From his book "DESIGN AND VISUAL COMMUNICATION" Editori Laterza, Milan 1970.

Rafael Martinez, "Virtual Volume."

This image was achieved by making the elementary form vibrate, in this case a square. The basic form is painted in white and placed on a dark background, generating diverse "virtual volume." Because of the effect of the degree of its progressive vibration, and depending on the direction in which it is sent, the volume tends to reduce its dimension from the maximum vibration to its basic stage, stillness.

ALFREDO BOULTON

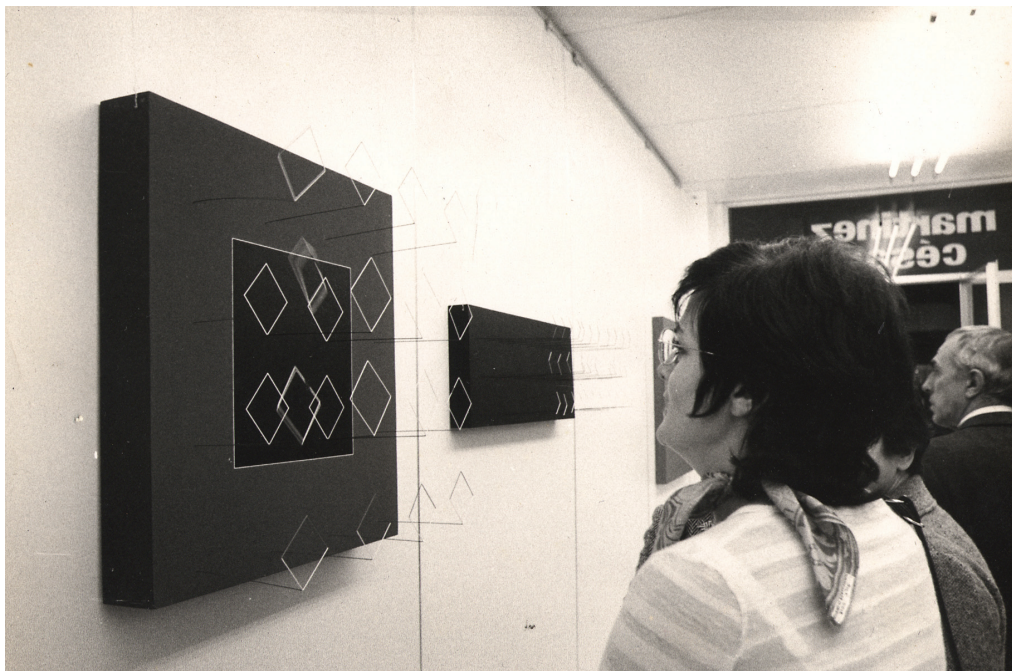
National Gallery Show Catalogue. Venezuela, 1979.

"In our age, human talent has managed to establish a formula of high value and imagination in the arts. Within the Kinetic Movement, Rafael Martinez has been able to create dual movement of forms. A doubly dynamic way in the visual appearance of the object can be discovered just by walking around it and touching it. This artist stands out in his neatness. It goes with the formulation of geometric spaces, where the piece develops. A lineal and structural order are characteristic of his works, and it is the expression and the result of a very well done and mature plastic conception."

JEAN CLAY

ROBHO Magazine, Paris 1967.

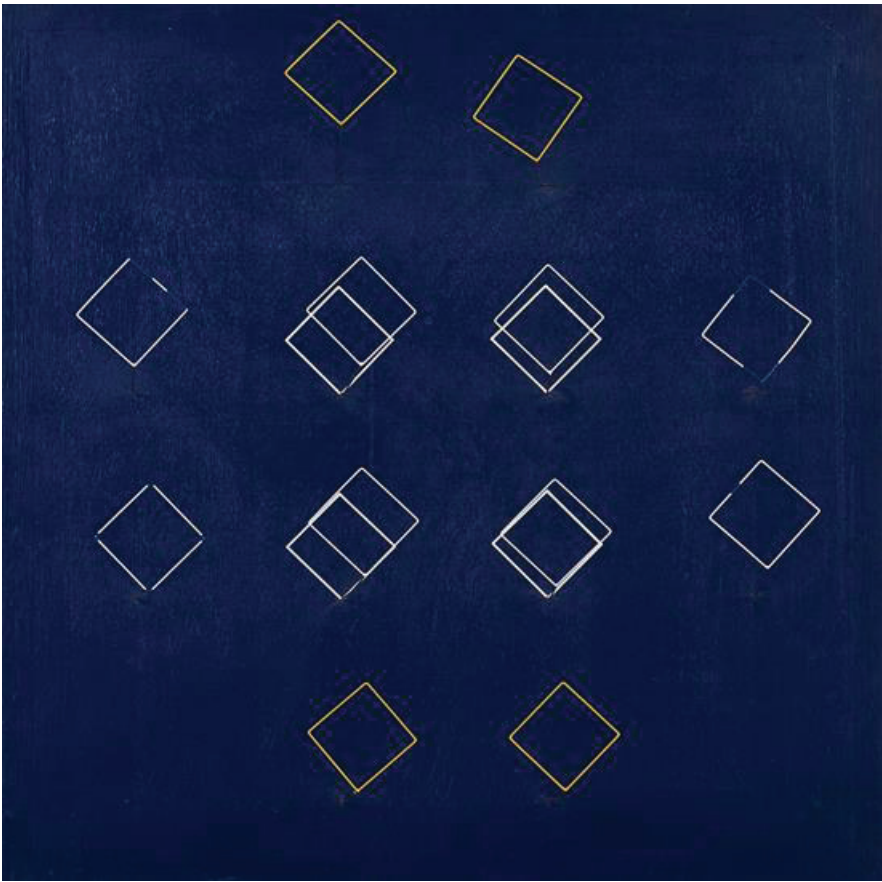
Rafael Martinez' early explorations were concerned with tactile works. A big spring set on a wall then, which touched by a hand gave way to colors. This process makes us understand the object better. In November 1966 he started working with movements. A virtual and immaterial surface that resembles what Gabe achieved in 1920 with his kinetic sculptures that made metal wands vibrate with a motor. Gabe proposed a virtual surface in which his wand, moving left and right, engendered a bidimensional effect. But Martinez emphasizes a feeling of volume. By retinal persistence, the square is displaced while vibrating in space, becoming a cube and creating (by manipulation) a fictitious space within a profundity that is practically tridimensional.



Galleria del Naviglio. Milán, 1970

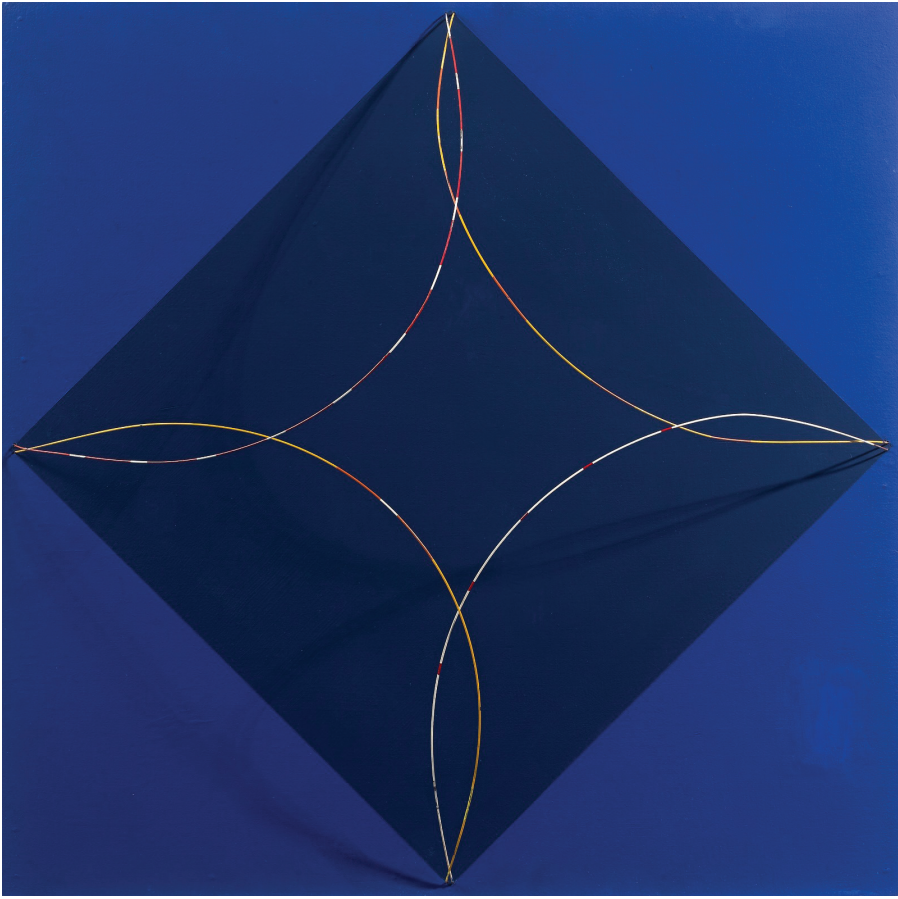


Artist Studio. Paris, 1968

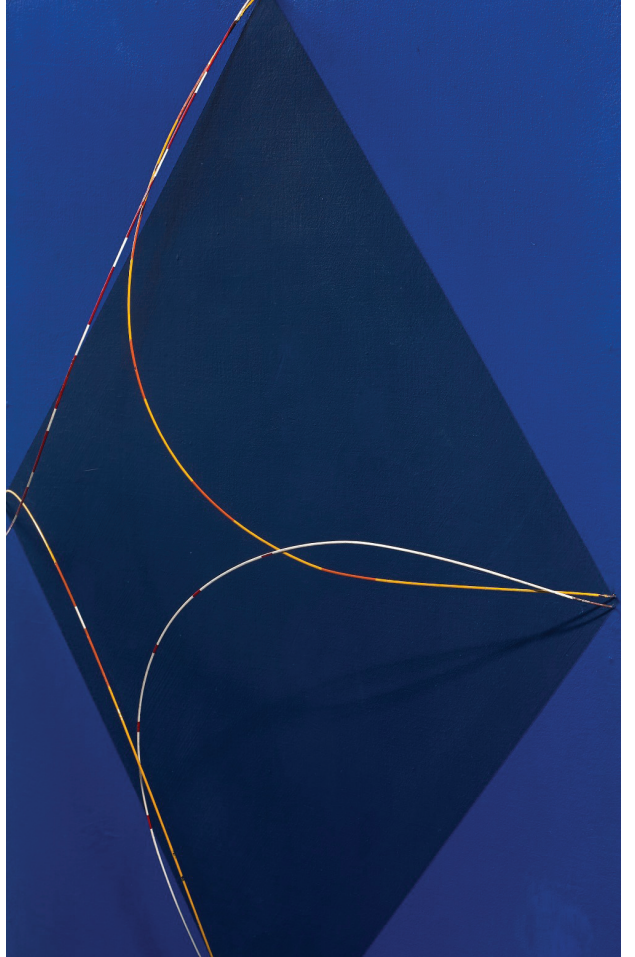


Volume virtuel, 1970
Wood Relief and painted metal
60.50h x 60.50w x 18d cm
23.82h x 23.82w x 7.09d in





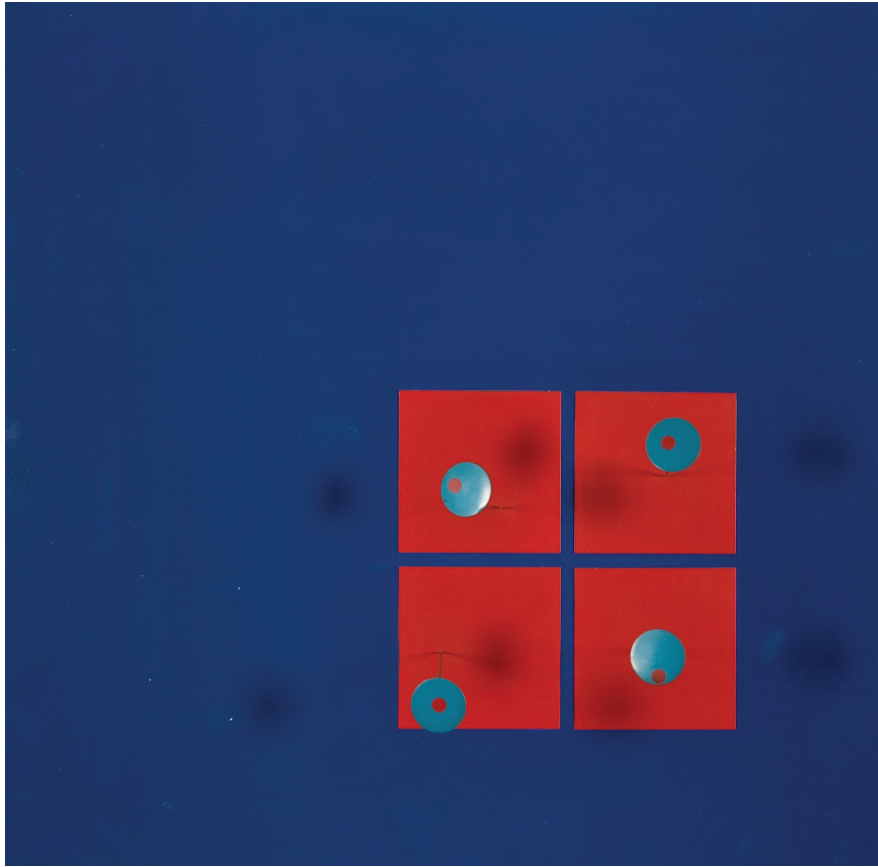
Carres Sur Bleu, 1970
Metal and wood painted
60h x 60.50w x 15d cm
23.62h x 23.82w x 5.91d in
Francia



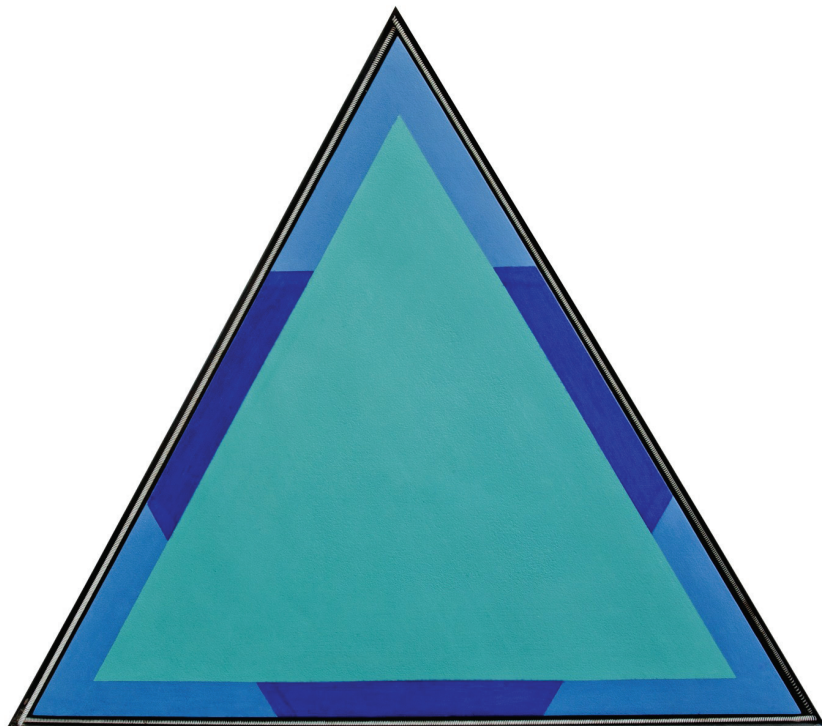


Volumes Dans L'espace, 1970
Metal and wood painted
100h x 100w x 23.50d cm
39.37h x 39.37w x 9.25d in
Francia





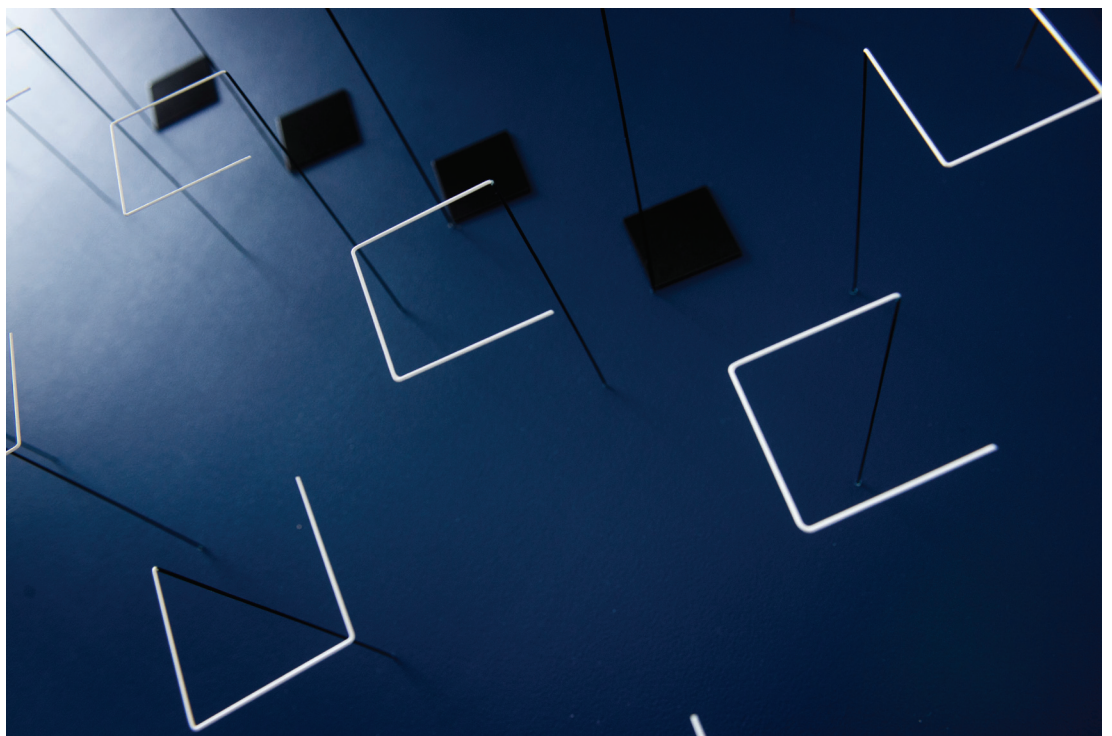
Cerchi in Movimento N. 5, 1975
Steel, wood and acrylic
60h x 60w x 20d cm
23.62h x 23.62w x 7.87d in
Italia

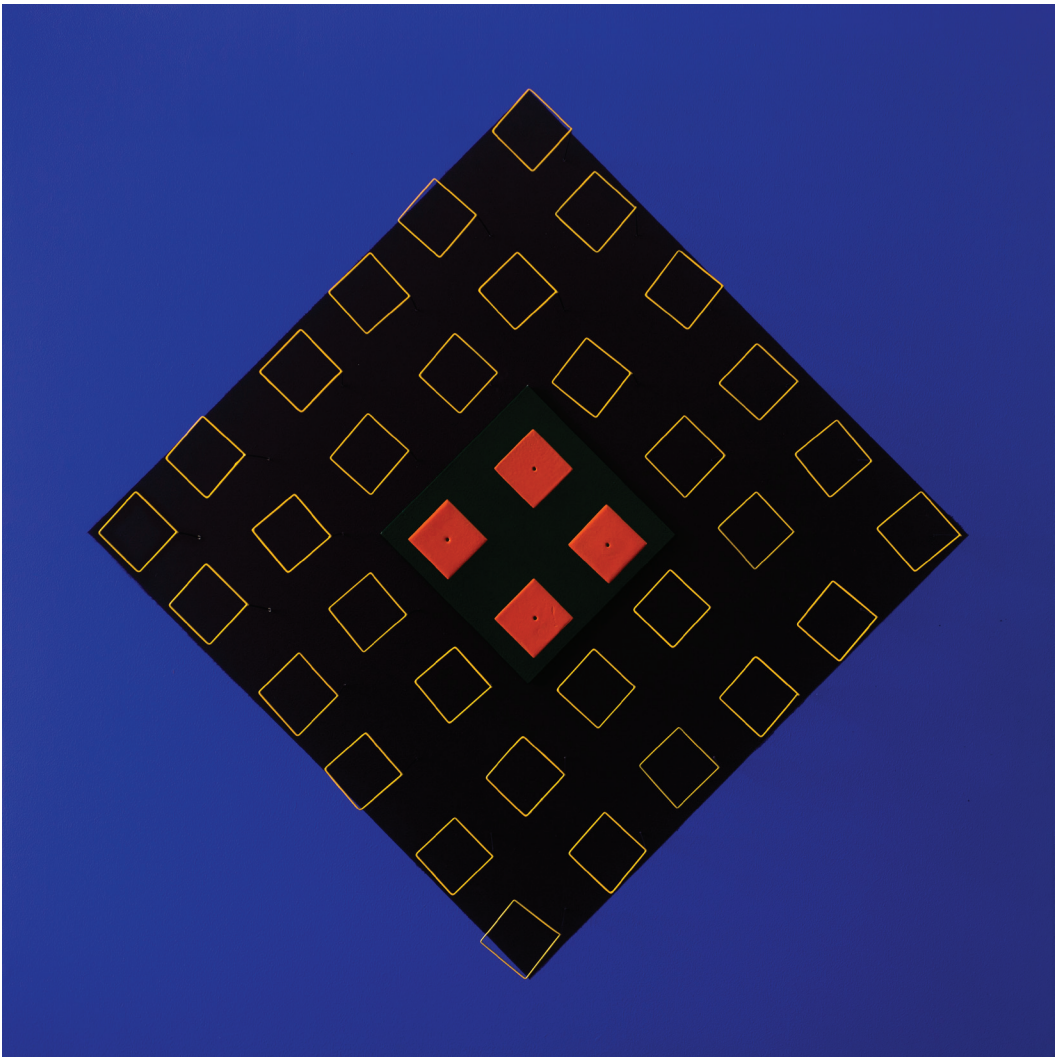


Líneas sobre Triángulo, 1973
Oil on canvas
100h x 115w x 10d cm
39.37h x 45.28w x 3.94d in
Venezuela



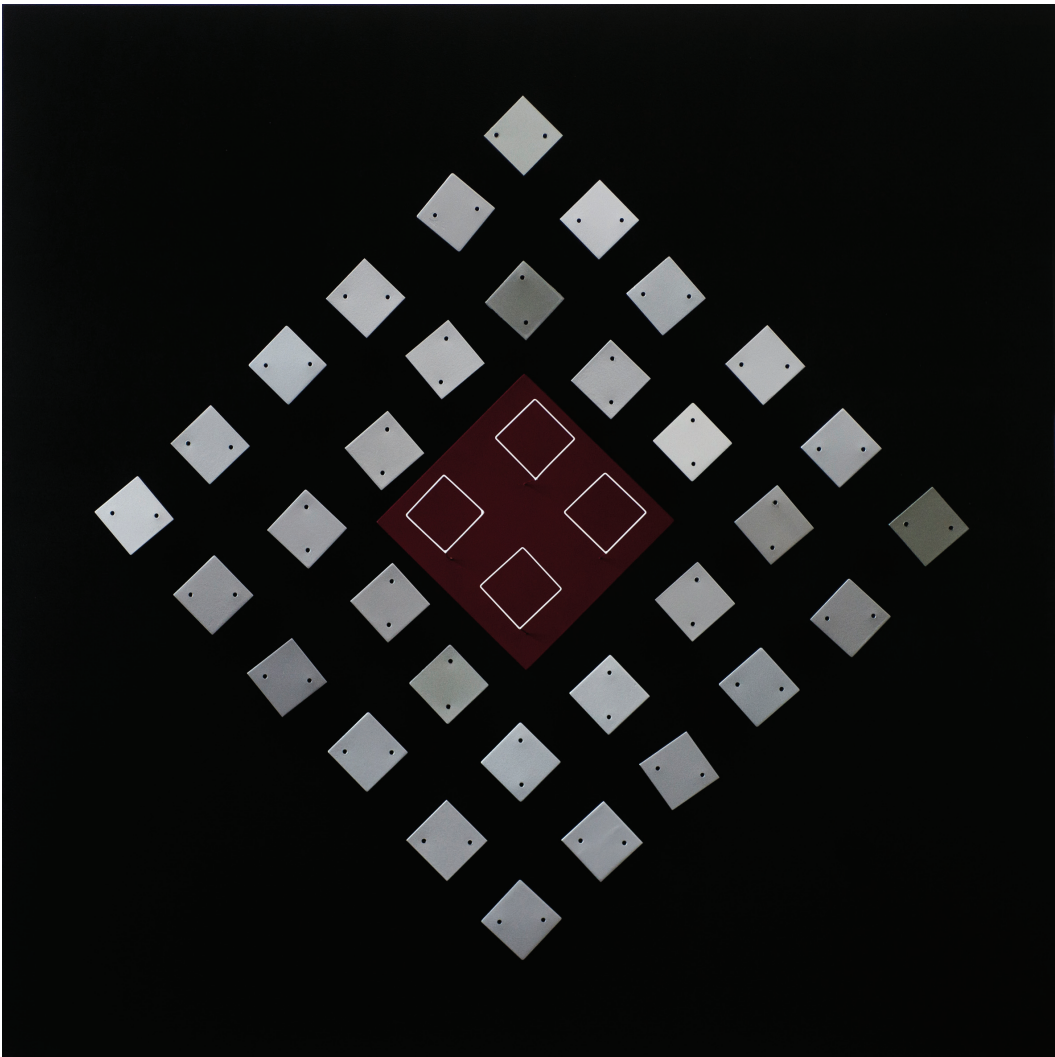
Virtualidad I, 2018
Acrylic and Metal on wood
124h x 85w x 23.50d cm
48.82h x 33.46w x 9.25d in
Perú



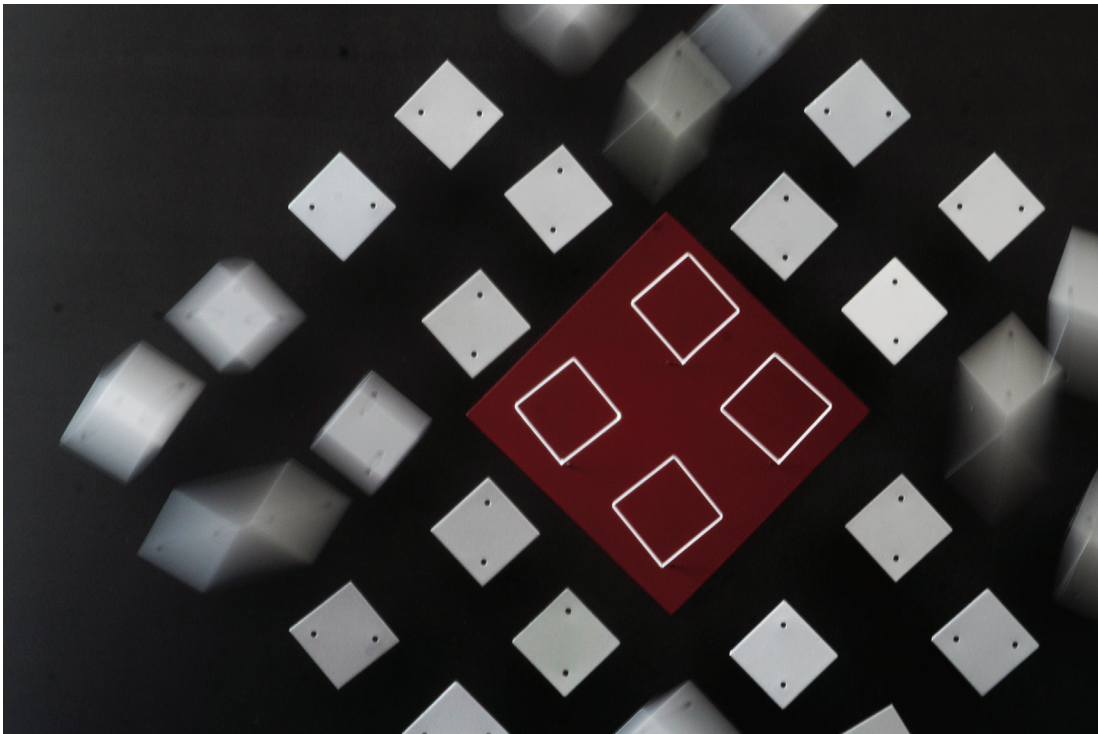


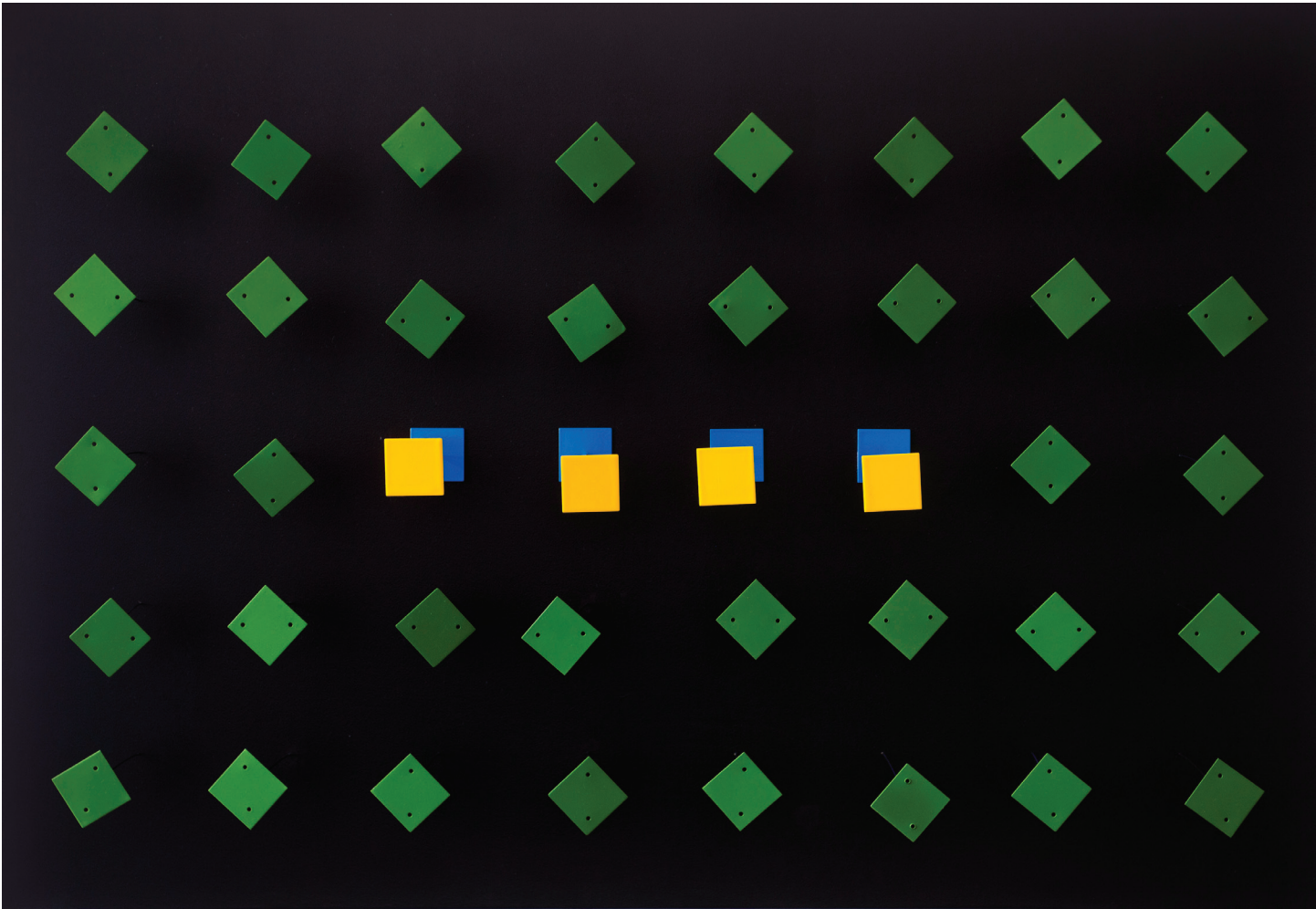
Virtualidad III, 2018
Acrylic and Metal on wood
100h x 100w x 23.50d cm
39.37h x 39.37w x 9.25d in
Perú





Virtualidad IV, 2018
Acrylic and Metal on wood
100h x 100w x 23.50d cm
39.37h x 39.37w x 9.25d in
Perú





Virtualidad II, 2018
Acrylic and Metal on wood
124h x 85w x 23.50d cm
48.82h x 33.46w x 9.25d in
Perú



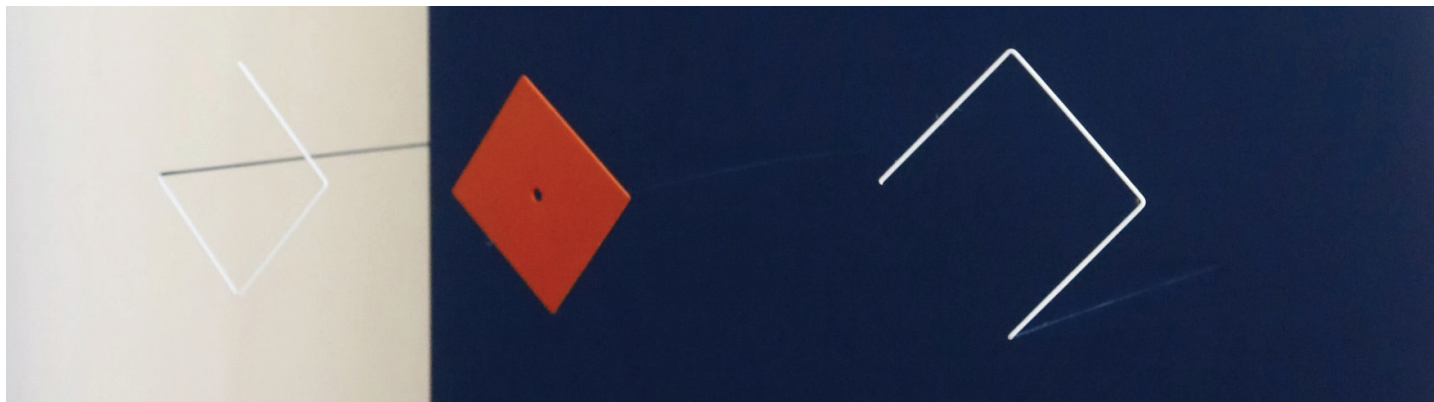


Virtualidad V, 2018
Acrylic and Metal on wood
40h x 120w x 23d cm
15.74h x 47.24w x 9d in
Perú





Virtualidad VI, 2018
Acrylic and Metal on wood
40h x 120w x 23d cm
15.74h x 47.24w x 9d in
Perú

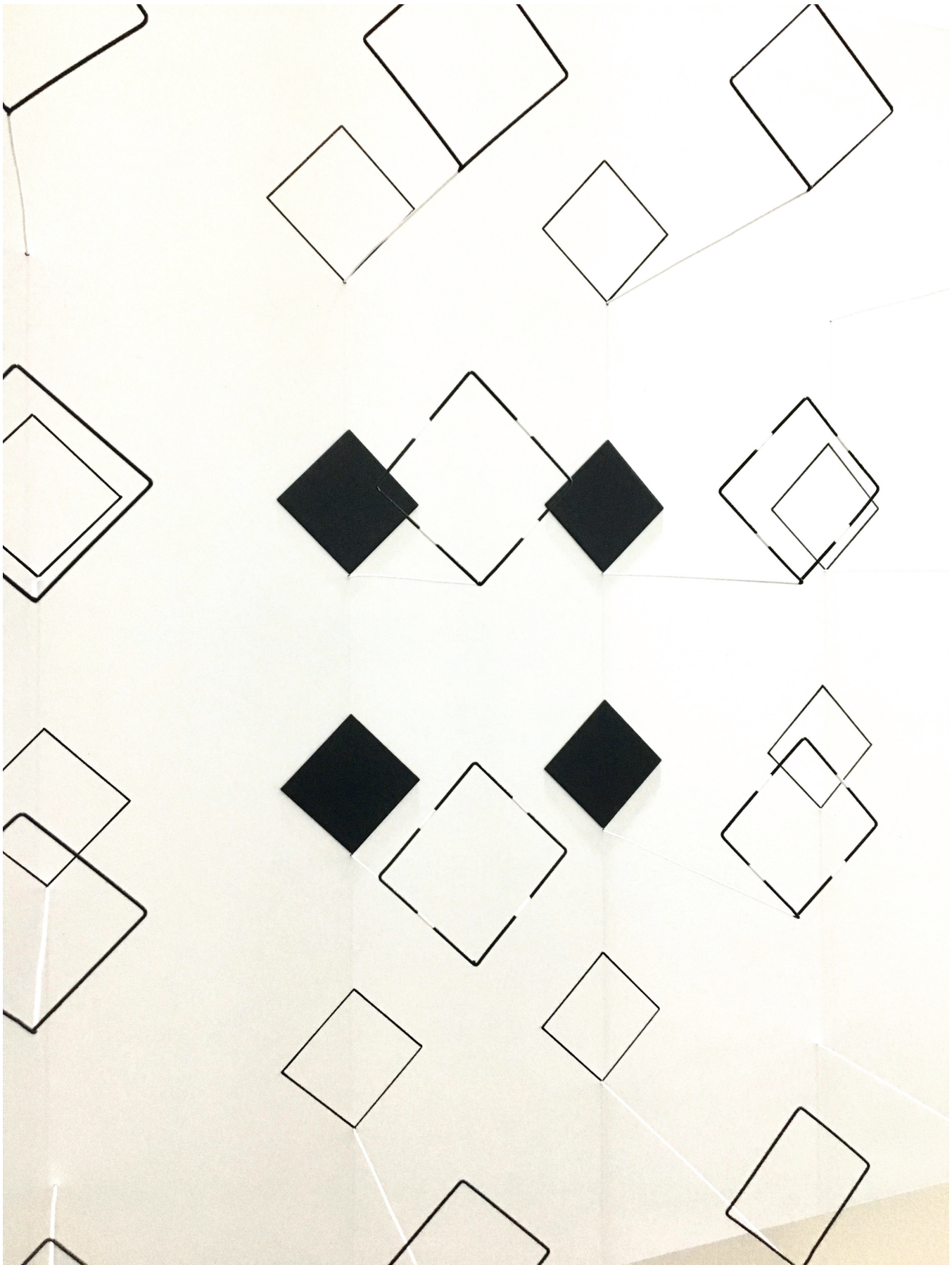




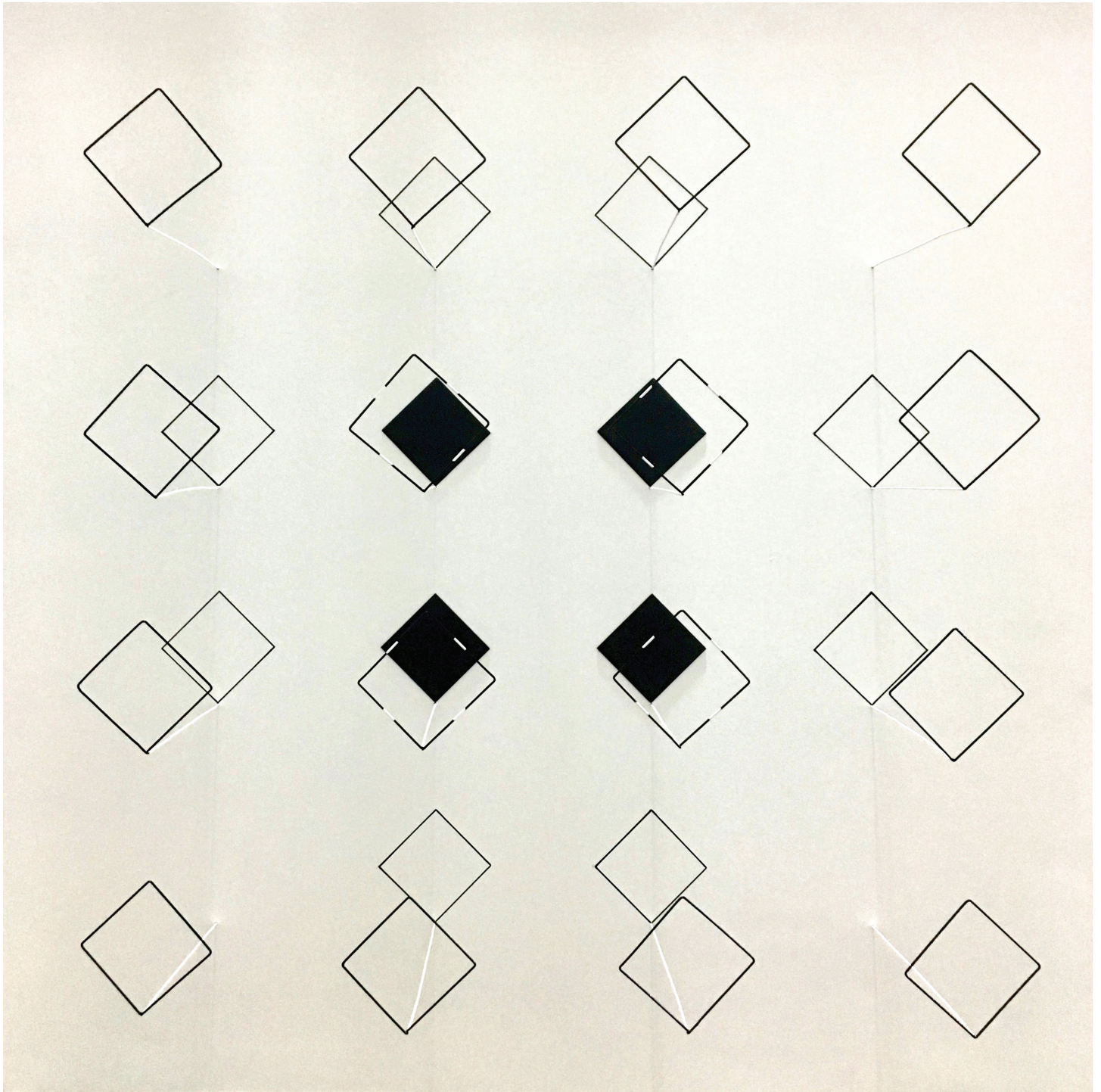
Artist Studio. Venezuela, 2017



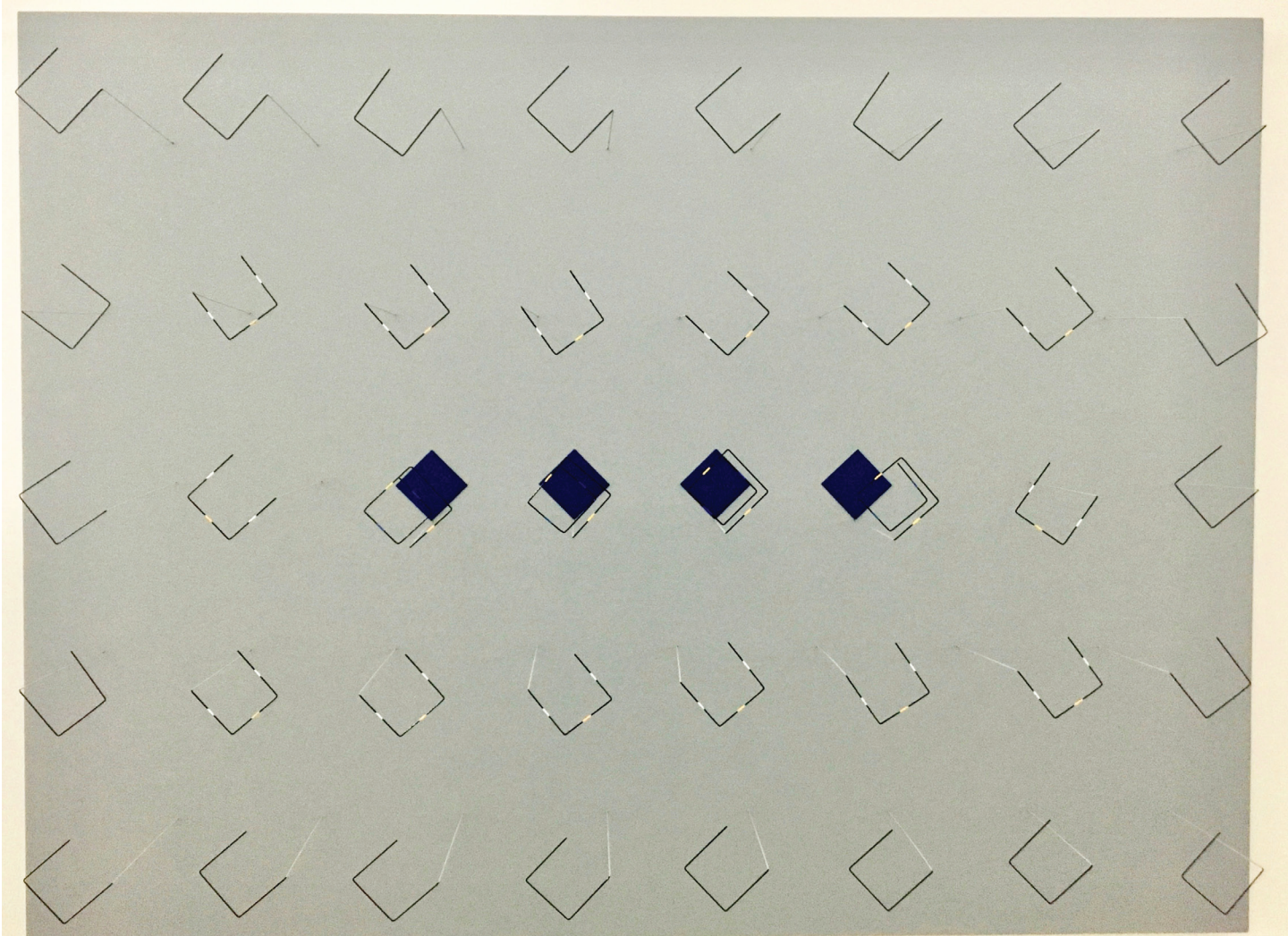
PINTA. Miami, 2018



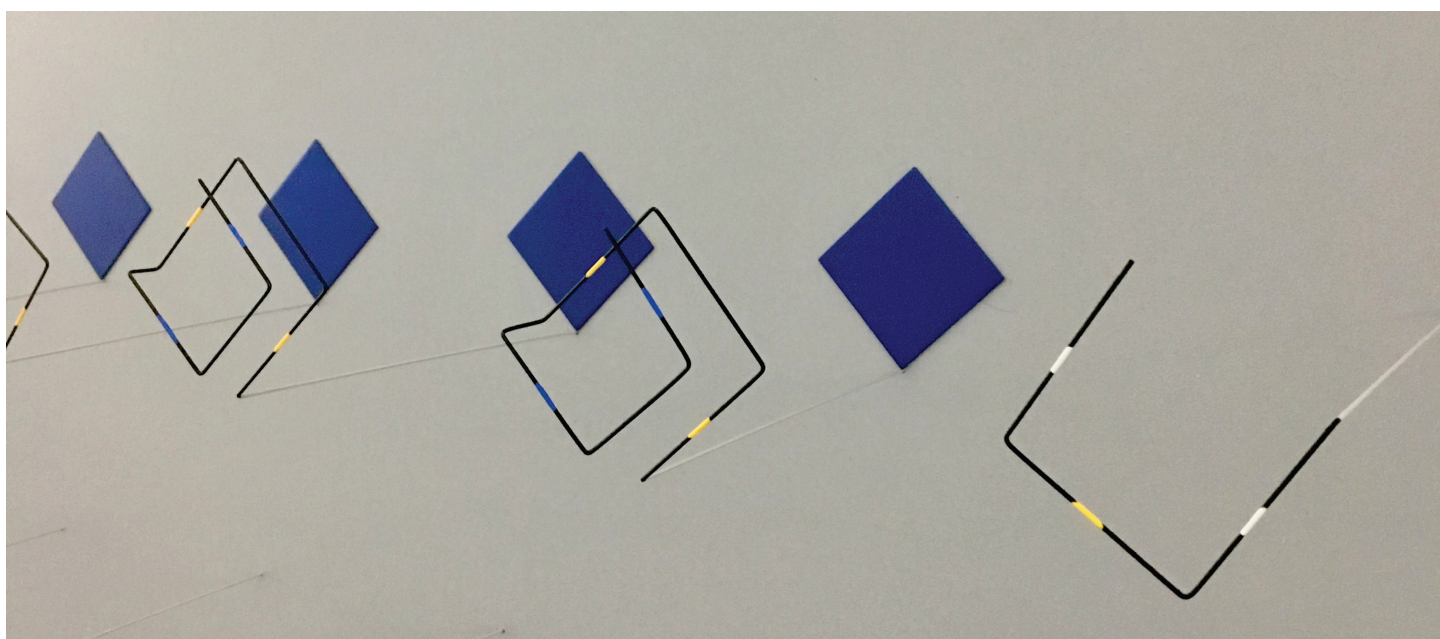
Detail
Virtual Tactil I, 2018

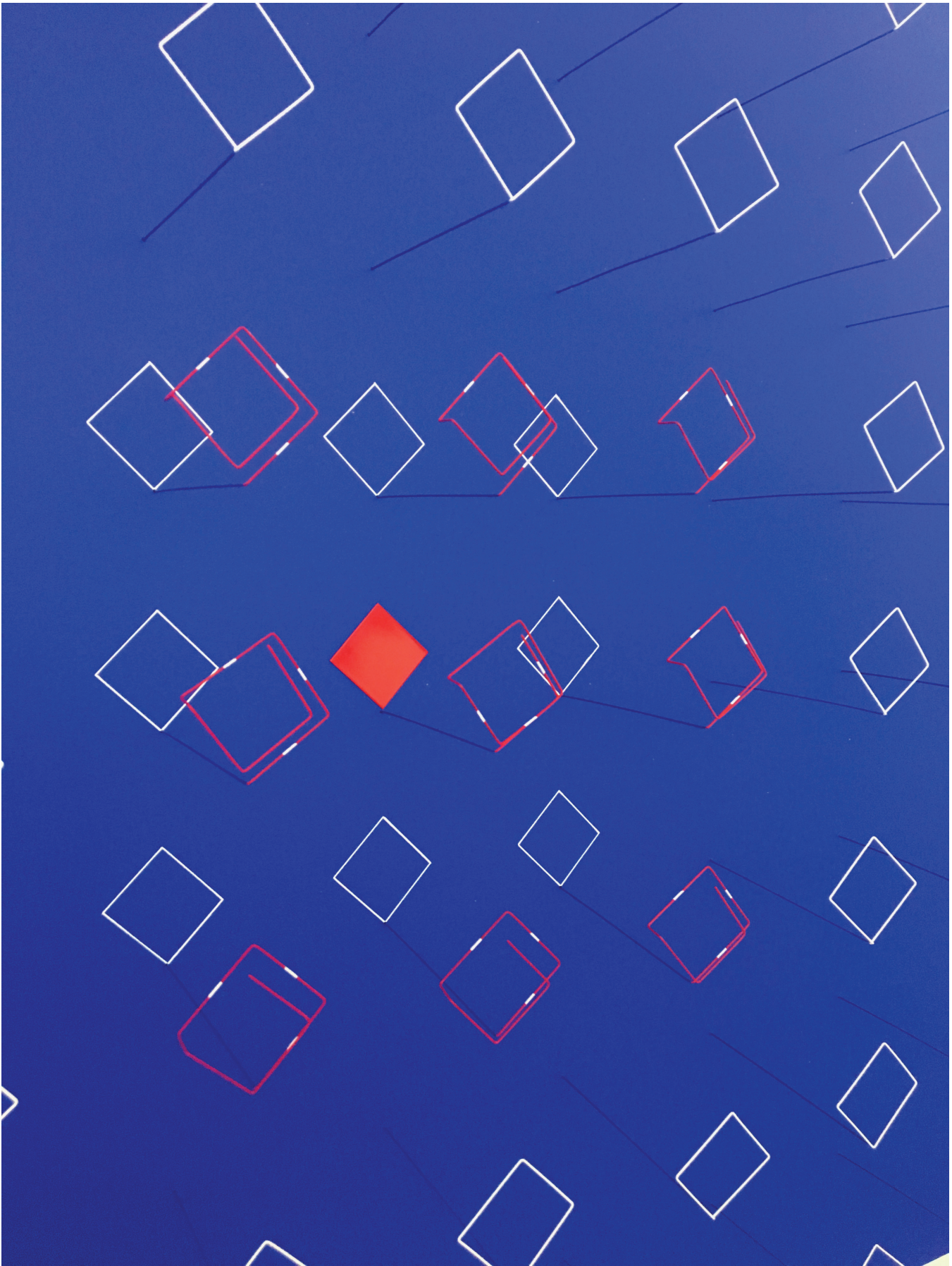


Virtual Tactil I, 2018
Acrylic and Metal on wood
70h x 70w cm
27.56h x 27.56w in
Miami

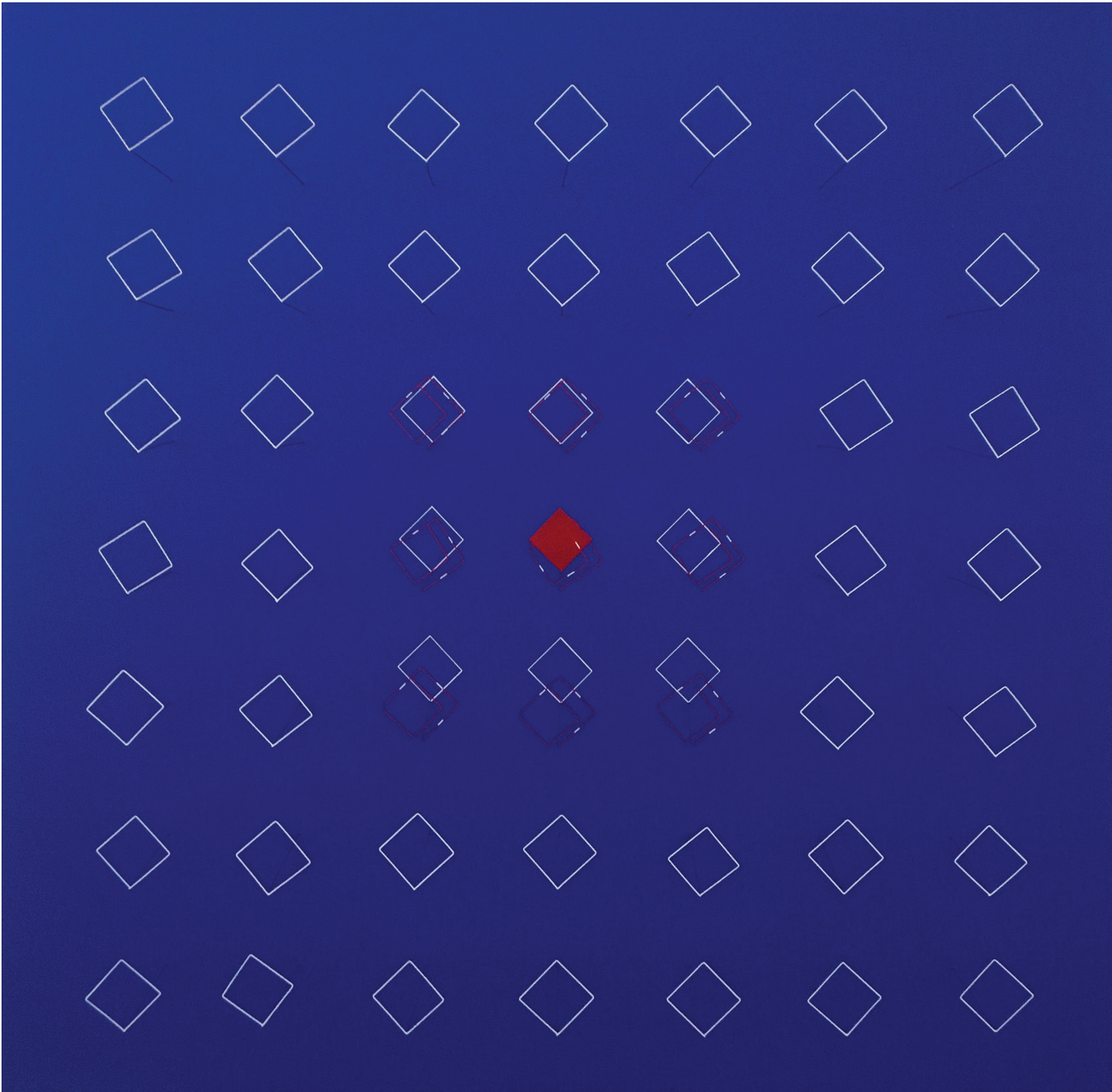


Virtual Tactil II, 2018
Acrylic and Metal on wood
121h x 80w cm
47.64h x 31.50w in
Miami

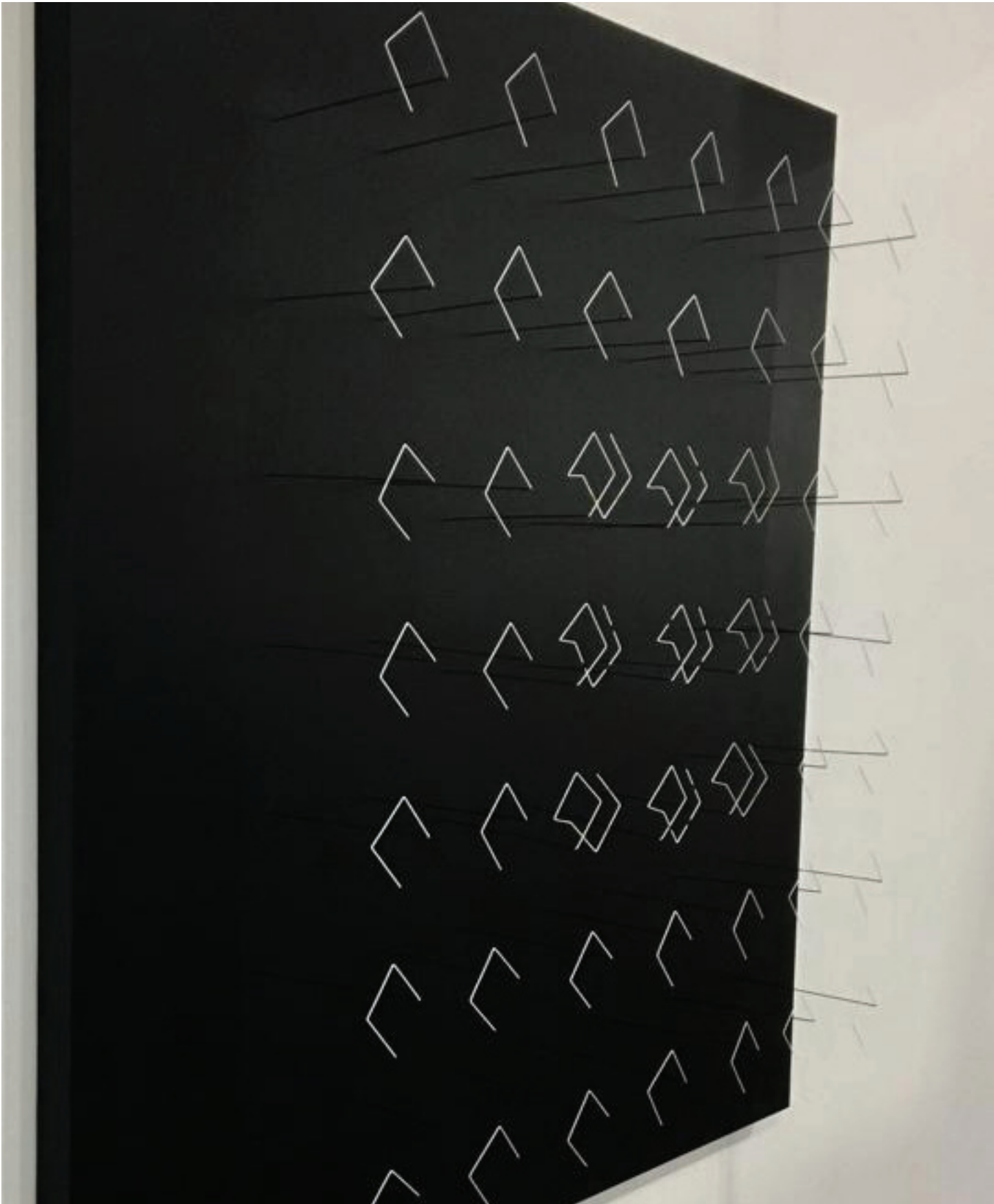




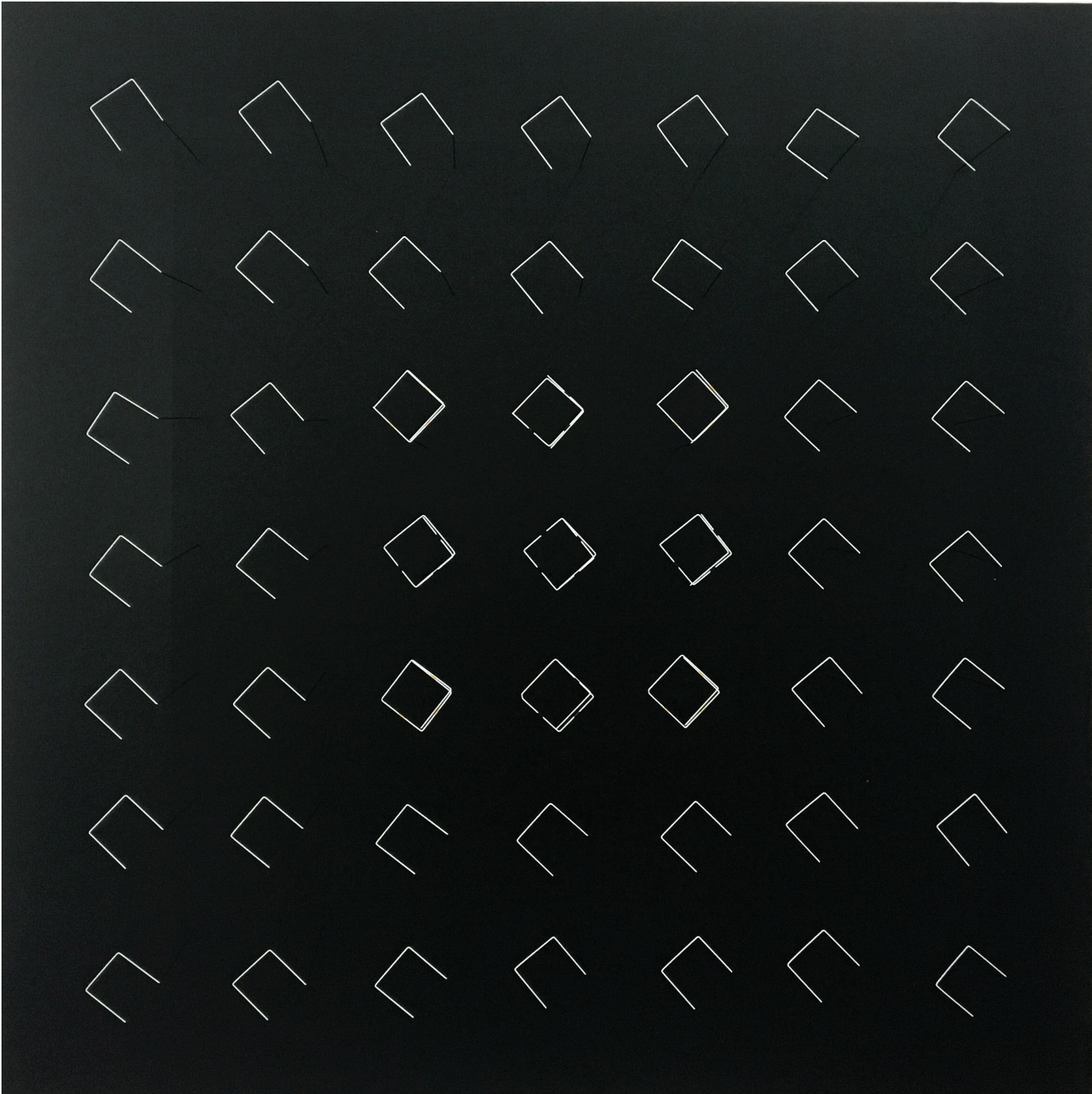
Detail
Virtual Tactil III, 2018



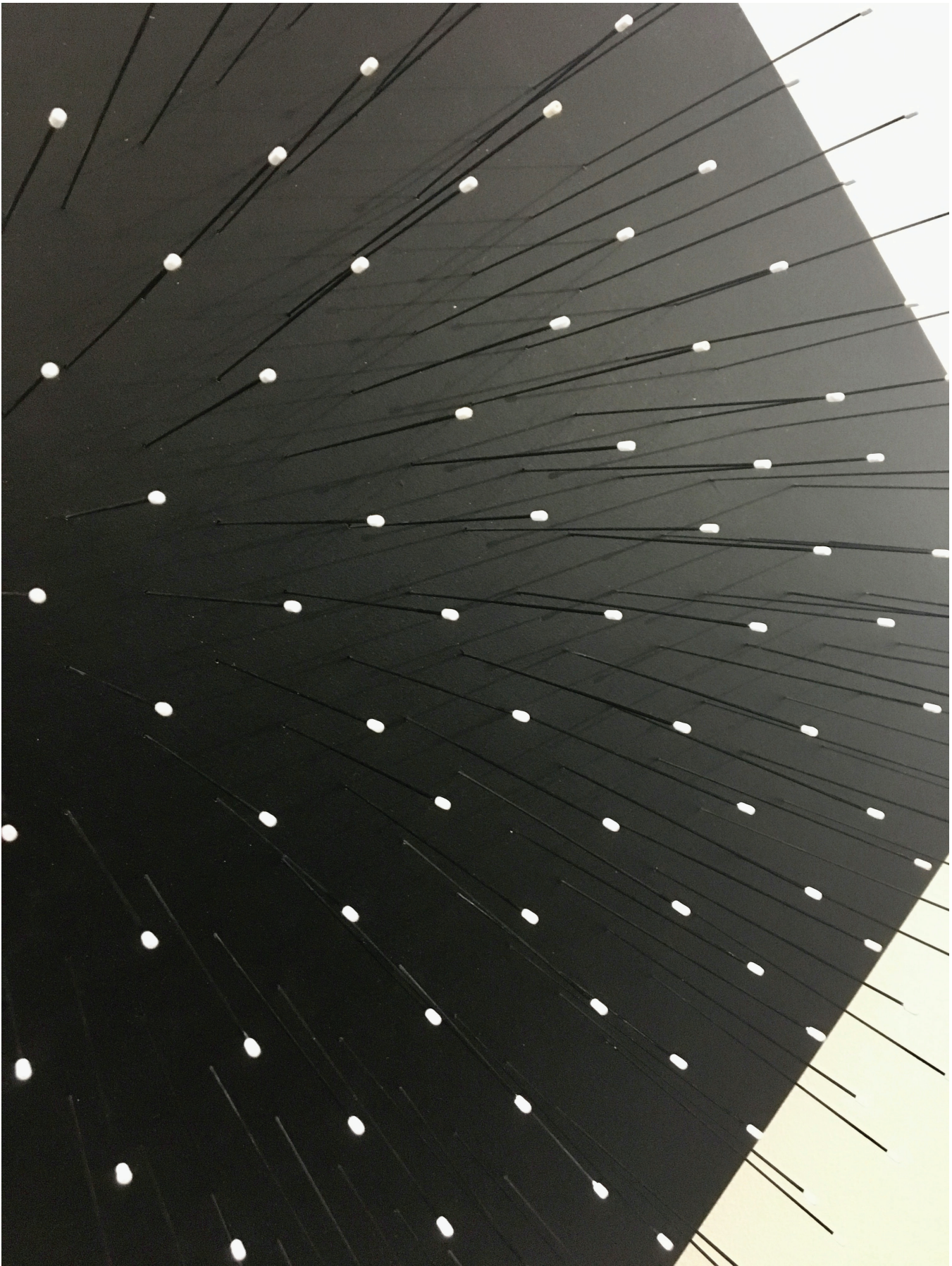
Virtual Tactil III, 2018
Acrylic and Metal on wood
121h x 121w cm
47.64h x 47.64w in
Miami



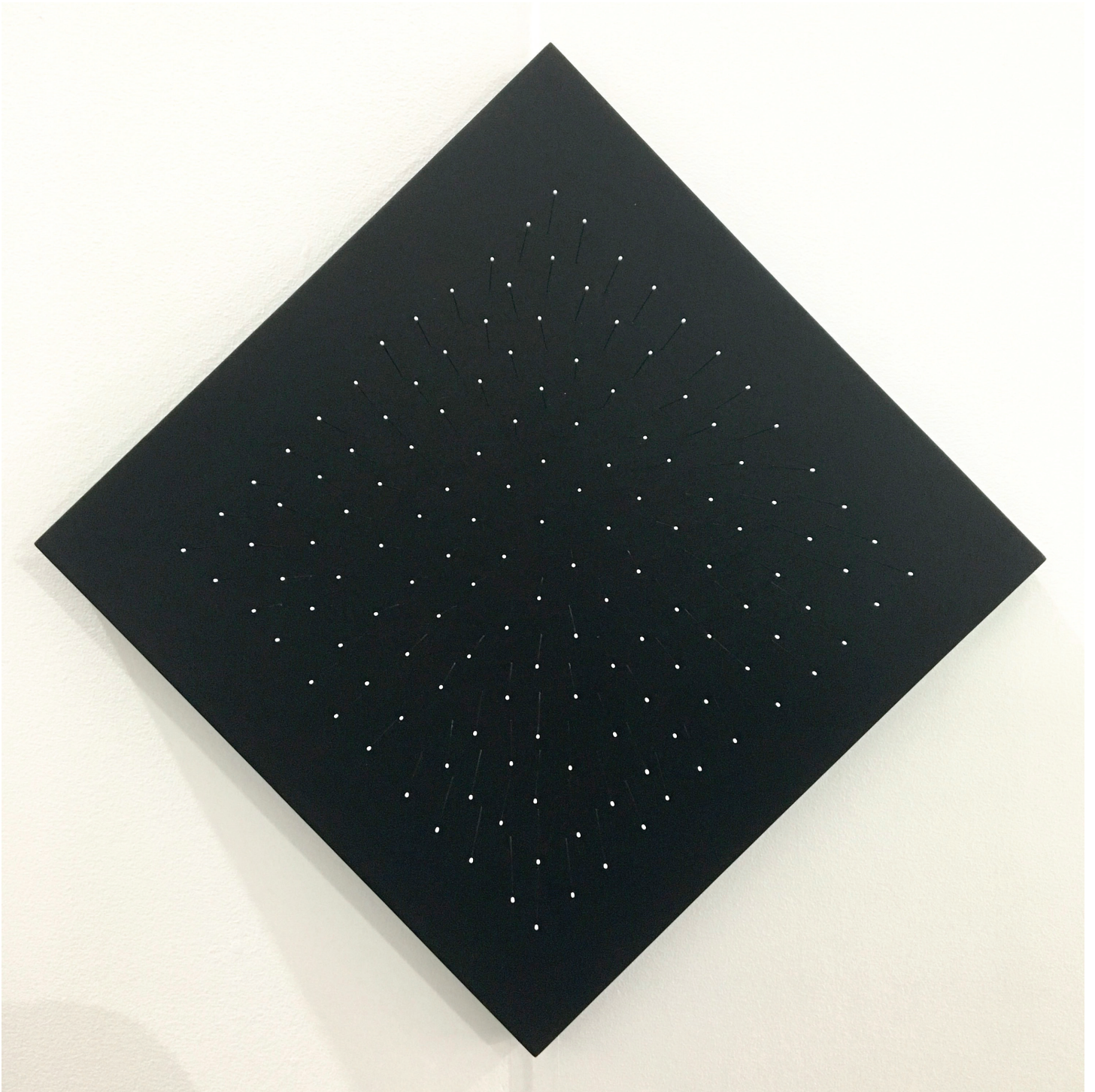
Detail
Virtual Tactil IV, 2018



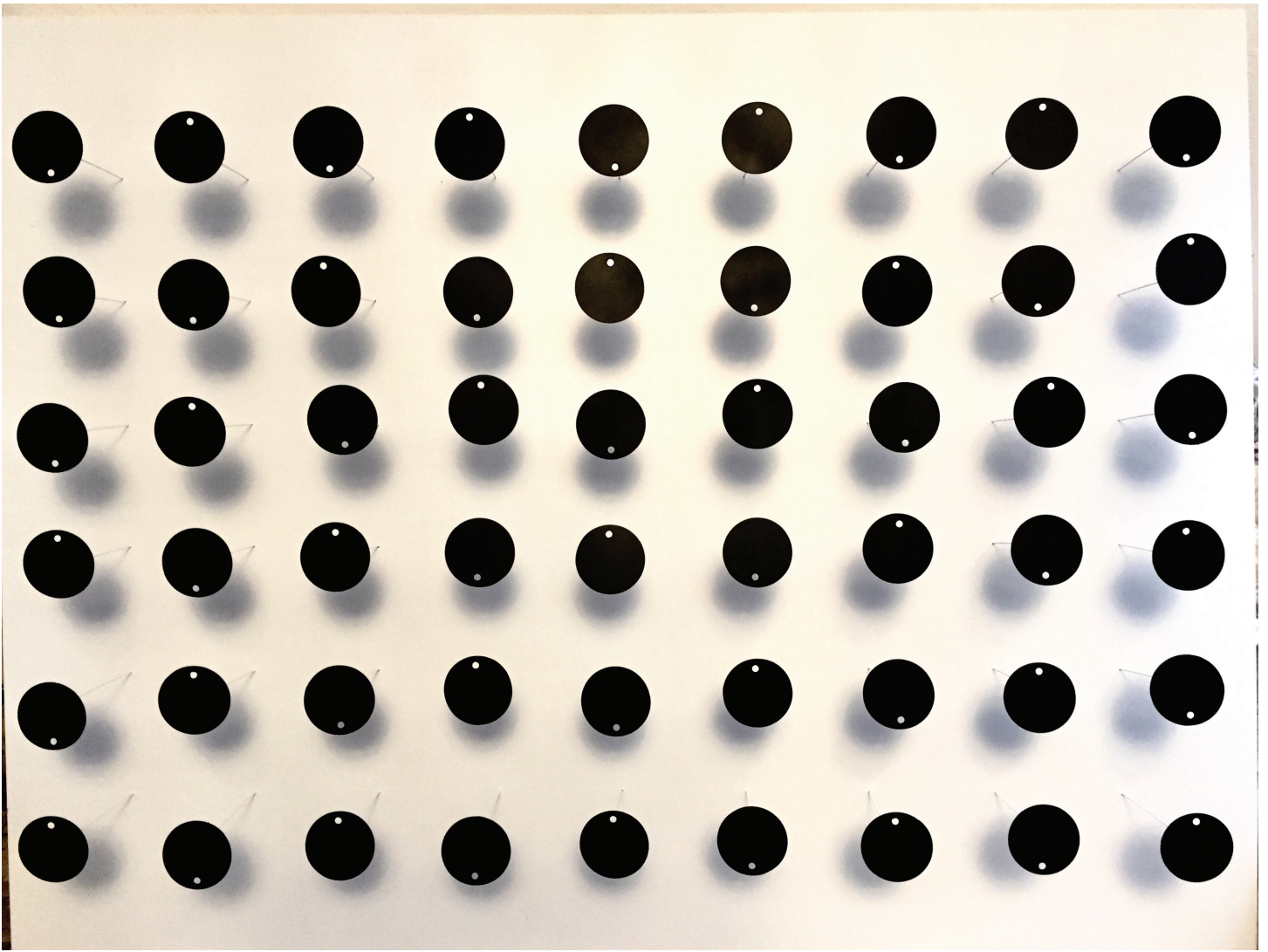
Virtual Tactil IV, 2018
Acrylic and Metal on wood
121h x 121w cm
47.64h x 47.64w in
Miami



Detail
Puntos y Espacio, 2018

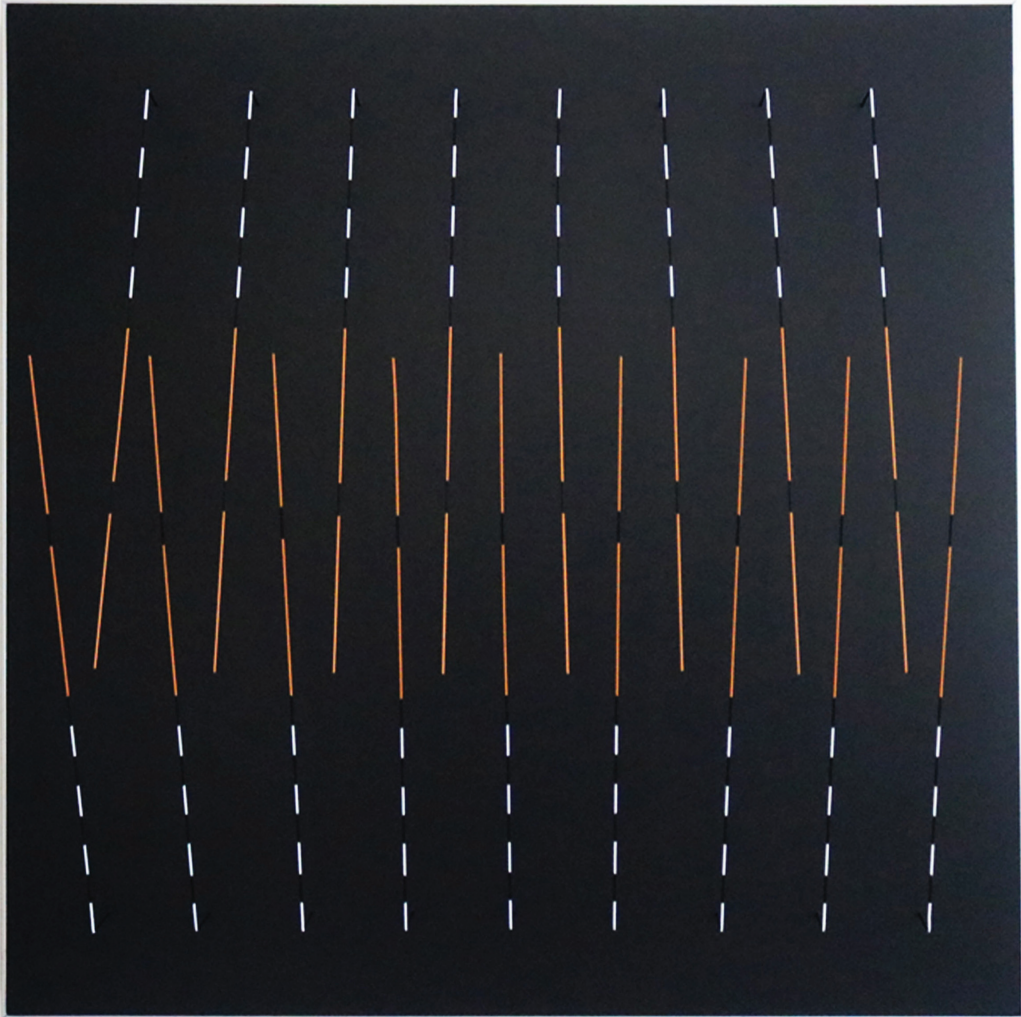


Puntos y Espacio, 2018
Acrylic and Metal on wood
70h x 70w cm
27.56h x 27.56w in
Miami

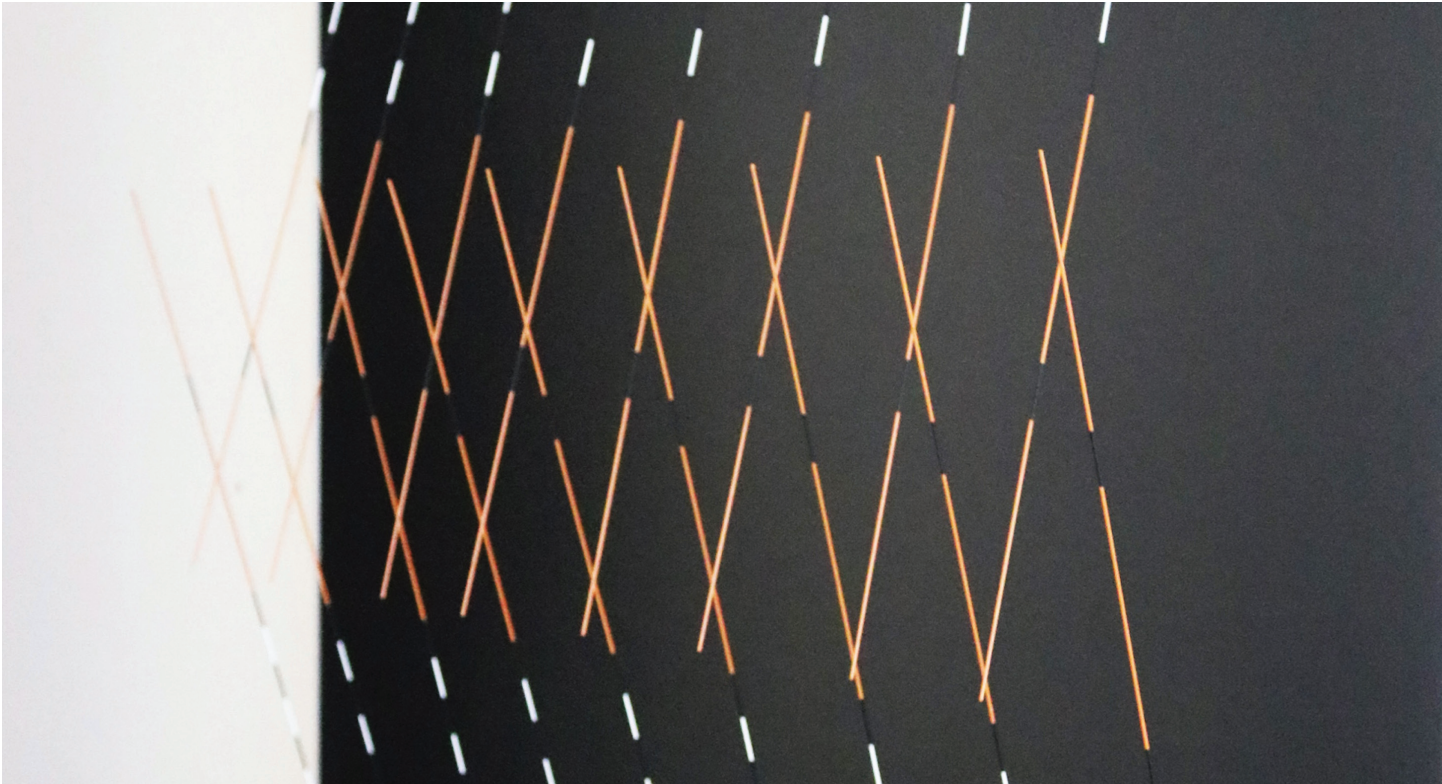


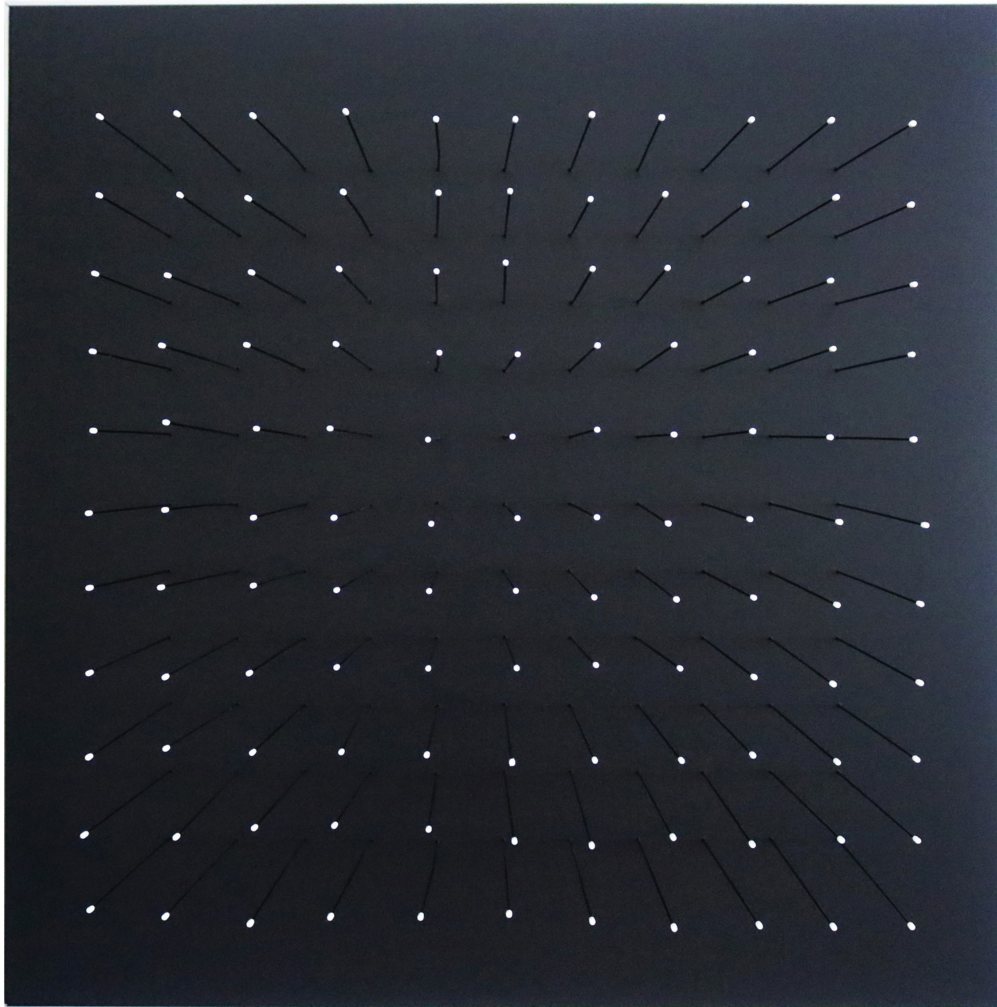
Volúmenes II, 2018
Acrylic and Metal on wood
121h x 91w cm
47.64h x 31.50w in
Miami



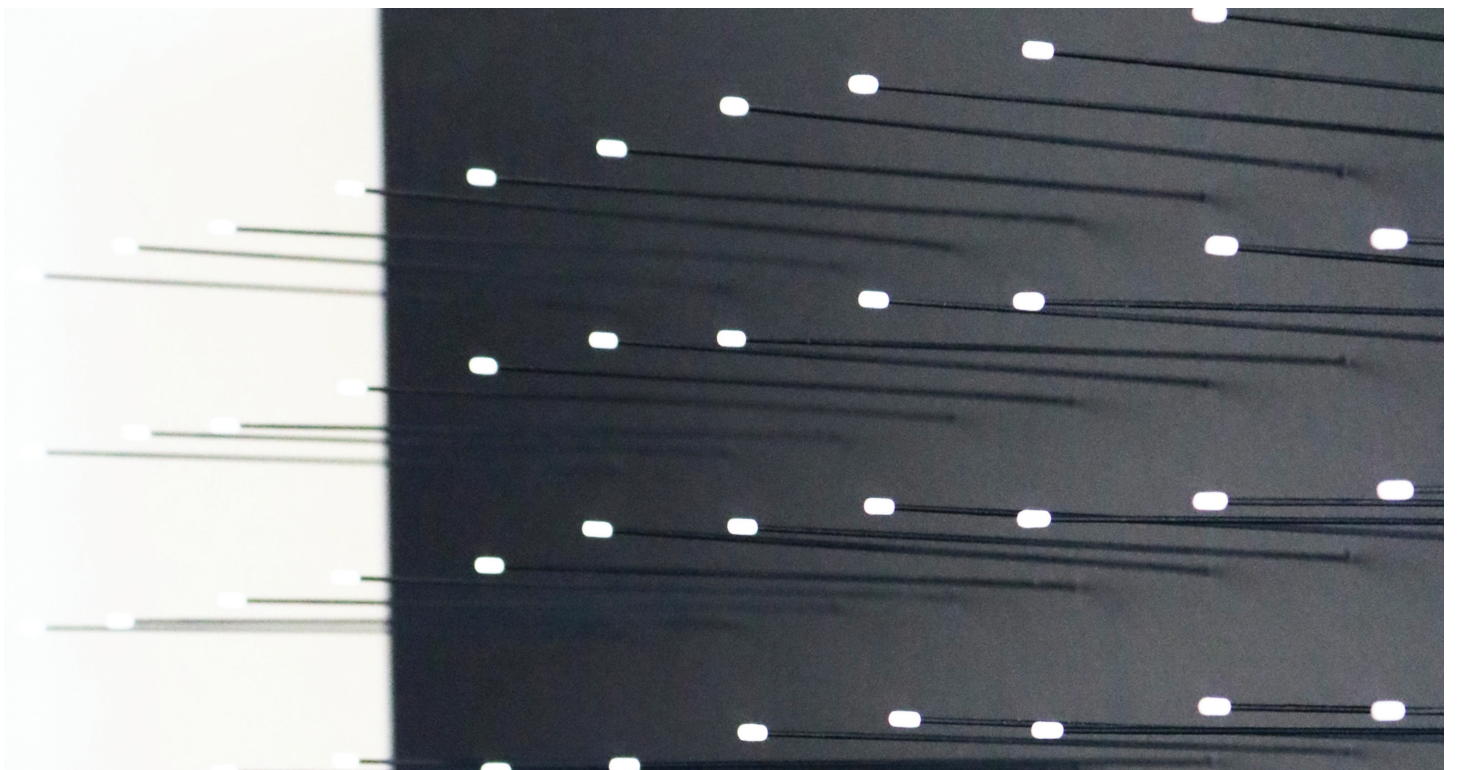


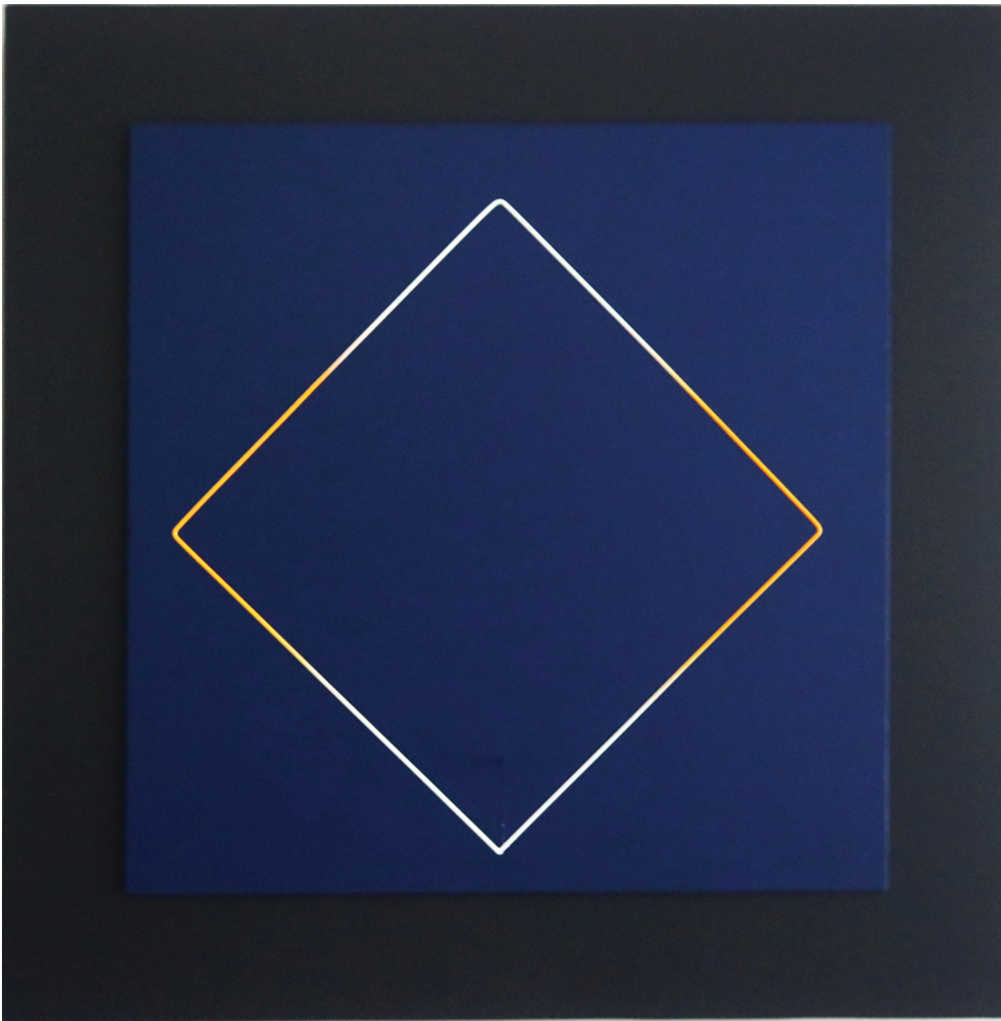
Líneas y Espacio I, 2019
Acrylic and Metal on wood
60h x 60w x 17d cm
23.62h x 23.62w x 6.7d in
Perú





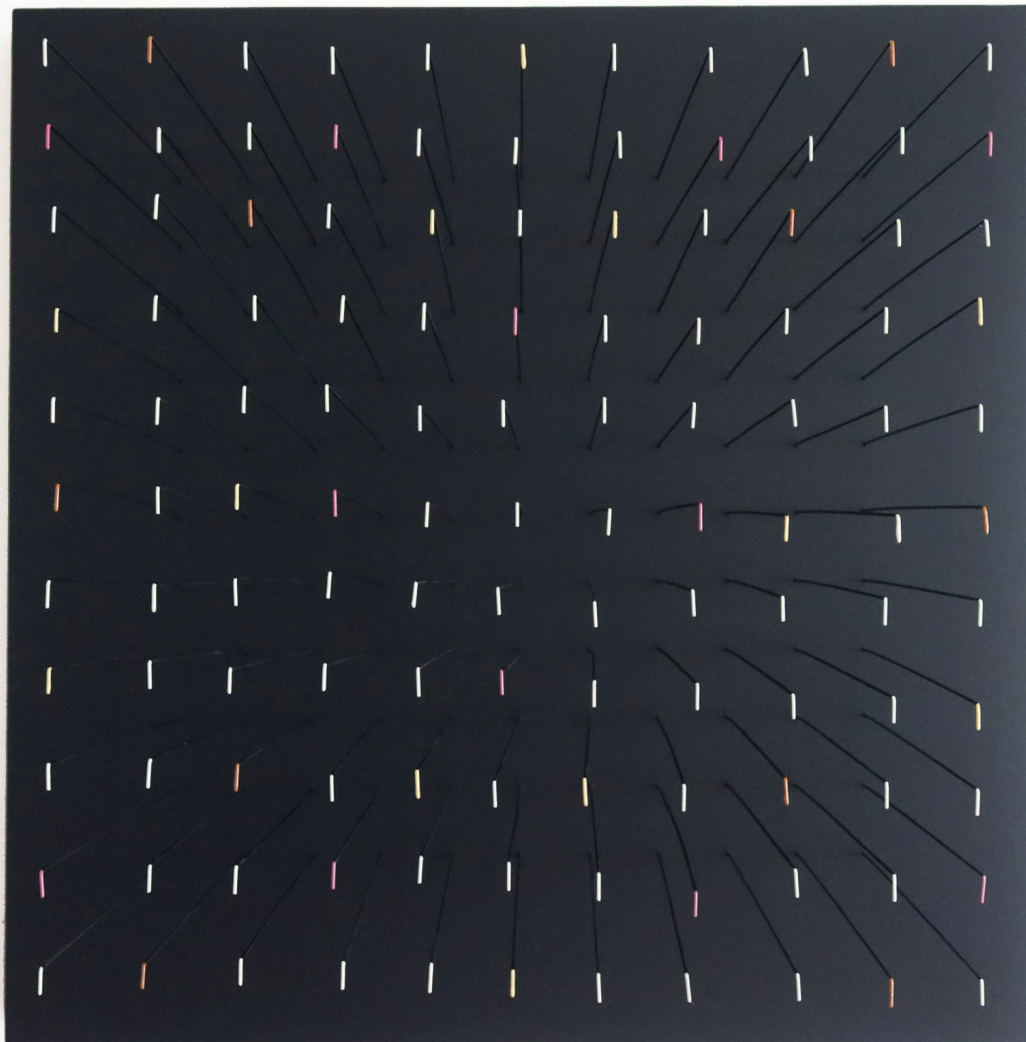
Puntos y Espacio I, 2019
Acrylic and Metal on wood
60h x 60w x 22d cm
23.62h x 23.62w x 8.66d in
Perú





Un Volúmen Virtual I, 2019
Acrylic and Metal on wood
40h x 40w x 21d cm
15.75h x 15.75w x 8.26d in
Perú



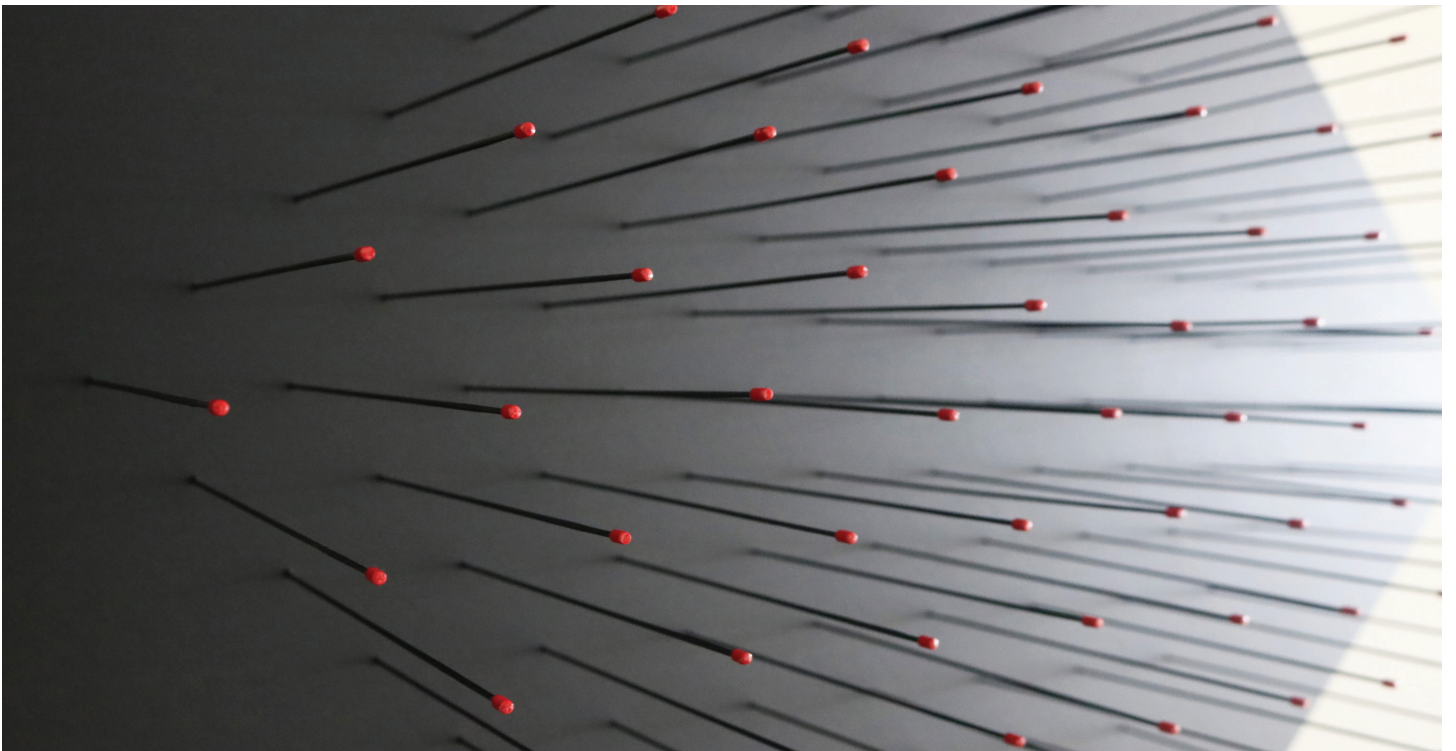


Táctil Virtual I, 2019
Acrylic and Metal on wood
60h x 60w x 34d cm
23.62h x 23.62w x 13.38d in
Perú





Puntos y Espacio II, 2019
Acrylic and Metal on wood
60h x 60w x 22d cm
23.62h x 23.62w x 8.66d in
Perú





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