

transcending all science

A recent exhibition (at the beginning of 2007) at the **Kunsthalle Schirn** in Frankfurt, curated by **Martina Weinhart**, showed that kinetic art and Op Art are not a single, simple aesthetic that can be reduced to optical effects, but rather that they possess a Cosmovision or universal view of the world, a didactic and subversive intention, like the Happenings and Environments of the '60's. The dizzying mirrored space of **Christian Megert** at Kassel Documenta 4 in 1968, the installations of **Rafael de Soto**, **Davide Boriani**, **Gianni Colombo**, **François Morelet**, and others are the consequence of the combative lesson of **Victor Vasarely** and **Bridget Riley** and of an international aesthetic that runs through Europe from east to west and through America from north to south. These artists, like the Russian Constructivists, before them or the members of the German Bauhaus, or the Dutch Neo-Plasticists of De Stijl, and after the Second World War, the Italian Rationalists and the architectural poet Gio Ponti, set out to **break the boundaries between design and art, between science and technique, between industrial production and architecture, beyond cultural, political and social boundaries**, without ever losing their clear knowledge of the difference between a functional work and painting or sculpture.

The sculptural practice of **Ramon Vinyes**, one of the most virtuoso Kineticists in his early youth, over these past years has constituted an extraordinary poetics that mixes the constructive with its origins in the aesthetic of Op Art, resulting in a series of works like Platonic bodies, like modules in which representation and real presence are modulated in **interpenetration**. Vinyes has succeeded in mastering clearly differentiating experiences: first, the two-dimensionality of the pictorial plane (in which he has always been a master, with his excellent drawings in Indian ink), and now over the past ten years, the three-dimensionality of the sculptural volume.

This virtuosity of his visual thought, of his handling of geometry and its rules, allows Vinyes to play in the domain of **pure spatial thought**, in the hidden values of reality beyond appearances.

Vinyes uses both spatial organization (permutation and combination of interior spaces) and knowledge of the laws of perception (its systems of depth, the effects of rotation and variation) to construct a rigorous work that is made up or presented as a compact body. The modular elements and the resulting forms of their developments, their joints, and articulations, compose an image in process that is at the same time **a poetics of essentiality**.

There is, nonetheless, an asceticism in his works, as fitting to all geometries, not only in the sense of eschewing everything superfluous, but also in the manner of appearing stripped of any ornamentation. However, rhythm and volume, pause and void interpenetrate in this sculptural work that is not based on the pedestal but rather on its own internal dynamics, on the pure abstraction of geometry, as if it constituted a mystical poem in his **spiritual canticle**.

While **St John of the Cross** tries to adapt the poem's structure to the stages of the mystical journey (the three paths and their three correlative states), Vinyes wants to construct a sculpture freed of its earthliness, its base. The existence of the mystic's three paths (purging, illuminating and unitive) corresponds to the three classical powers of the soul (memory, understanding and will), that are reduced to a state of perfect silence. With the memory of 20th century sculpture, with the understanding of pure geometry and with a will of steel, which the Americans call "**skill**", Vinyes constructs these poems in steel, wood or in zinc, as if answering the verses of the Castilian poet:

**I entered where I did not know,
And stayed there without knowing
transcending all science.**

**I didn't know where I'd entered,
Because when I found myself there,
Without knowing where I was,
I understood great matters,
I won't say what I felt,
I remained without knowing,
All science, transcending.**

The current work by Vinyes, synthesizing his past in kinetic experience and in the essence of Minimal, in its alchemy **precipitates** a different work that captures us in the internal dynamic of all well-conceived and well-made materialization.