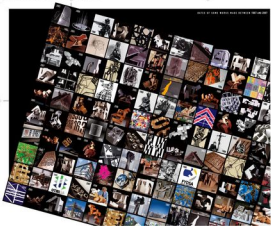


SINE DIE

RAMON
VINYES





RAMON VINYES SCULPTURES



RAMON VINYES (1944-2014) was a Spanish sculptor and painter. He was born in Barcelona and studied at the Escola Superior de Belles Arts de Barcelona. He was a member of the group "El Paso" and was known for his abstract sculptures and paintings. He died in 2014.

ORGANIZED BY
KOSME de BARANANO



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ELIA, THIS IS THE MERE

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PERMANENT POLYMERIZATION

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BEFORE ONE

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LIMITLESS ONE

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LEAF IS

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MUTANT

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EMPTYNESS FROM BOUNTY

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VENETIAN ELIA

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MUTANT

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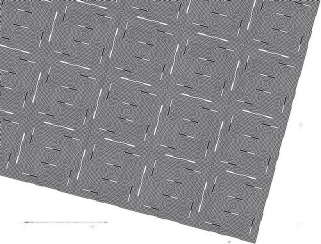
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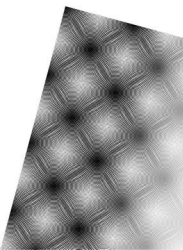
270.





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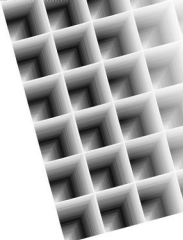


transcending all science

A recent exhibition (at the beginning of 2007) at the Kunsthalle Eberle 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 *cosmopolitan* or *universal* view of the world, a *dialectic* and *subversive* tendency, like the *Happenings* and *Environments* of the 60s. The display involved space of Christian **Meyer** at *Kunst Dokumente 4* in 1966, the installations of **Robert de Sola**, **David Burliuk**, **Gianni Colombo**, **François Morellet**, and others are the consequences of the combative lesson of **Walter Gropius** and **Ernst May** 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, define their art in the margins of the German Bauhaus, of the Dutch Neo-Plasticists of De Stijl, and after the Second World War, the Italian Rationalists and the architectural poet *Ossorio*, 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 virtuous kineticists in his early youth, over these past years has constituted an extraordinary position 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 intricate drawings in ink on paper, 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.



Yves uses both spatial organization (permutation and combination of interior spaces) and knowledge of the laws of perception (the systems of light, the effects of relation 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 gesture of essentiality**.

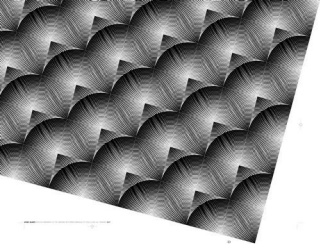
There is, nonetheless, an essentialism in his work, as fitting to all geometries, not only in the sense of achieving everything superficial, but also in the manner of appearing stripped of any ornamentation. However, rhythm and volume, dense and void interpenetrate in his sculptural work that is not based on the potential but rather on its own internal dynamics, on the pure abstraction of geometry, as if it constituted a mystical poem in its **spiritual cantata**.

While **St John of the Cross** tries to select the poem's structure to the stages of the mystical journey (the three paths and their three corridors) stated, Yves wants to construct a sculpture freed of its earthlyness. As such, The ascension 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 19th century sculpture, with the understanding of pure geometry and with a will of steel, which the Americans call "will". Yves constructs these points in steel, metal or in zinc, as if ascending the stairs of the Cartesian post:

**I entered where I did not know,
And shaped those 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 wasn't say what I felt,
I remained without knowing,
all science, transcending.**

The current work by Yves, synthesizing his past in kinetic experience and in the essence of Minimal, in its austere preceptates a different work that captures us in the internal dynamics of all well-conceived and well-made materializations.



800

D.L.N. ESTO ES NORMA
 D.L.N. THIS IS THE NORM
 D.L.N. C'EST LA NORME
 D.L.N. AIXO ÉS NORMA
 D.L.N. HAU NORMA-DA



800

800

800

POLIMORFISMO FEMEINO
FEMININE POLYMORPHISM
POLYMORPHISME FÉMININ
POLIMORFISME FEMENI
EMAKUME POLIMORFISMOA

500



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2'100

MASQUEDIN
BEYONDDIN
PLUSQUEDYN
MESQUEDIN
DINBAINOGEHIO



2'100
MASQUEDIN
BEYONDDIN
PLUSQUEDYN
MESQUEDIN
DINBAINOGEHIO

2000





2400

UNO, ILIMITADO
LIMITLESS ONE
UN ILLIMITÉ
U IL-LIMITAT
MUGAGABEKO BAT



2400

2400 is a collection of 2400 pieces of art, each made of copper-colored metal plates. The pieces are arranged in a way that creates a sense of depth and movement. The collection is available in two versions: a large version and a small version. The large version is made of 2400 pieces, while the small version is made of 1200 pieces. The pieces are made of copper-colored metal plates, which are known for their durability and resistance to corrosion. The collection is a unique and modern piece of art that can be displayed in a variety of settings.

model in cardboard cardboard 11 1/2
LIMITLESS ONE

recycled cardboard and paper construction kit for adults 8 1/2 x 7 1/2 x 1 1/2
series price includes kit

RECYCLED CARDBOARD
100%

100% RECYCLED CARDBOARD
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VACIO DEL OCHO
EMPTINESS FROM EIGHT
VIDE DU HUIT
BUT DEL VUIT
ZORTZIARDA HUTSUNEA



900
VACIO DEL OCHO
EMPTINESS FROM EIGHT
VIDE DU HUIT
BUT DEL VUIT
ZORTZIARDA HUTSUNEA



2903



Abstract

ARITHMOSFERAS
ARITHMOSPHERES
ARITHMOSPHÈRES
ARITHMOSFERES
ARITHMOSFERAK

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ARITHMOSPHERES
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ARITHMOSFERAK

REPORT BY JAMES MORRIS PHOTO COURTESY OF THE ARTIST



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