



RANIV/LU
ART GALLERY

ARS MODULOR
Inés Silva



Inés Silva developed an inclination for the arts, since her student days at the architect faculty at the Central University of Venezuela (UCV). After graduating with honors, she decided to focus on art choosing to concentrate her plastic work within the currents of geometric abstraction and constructivism. Inés' constant investigation of this movement has given her the ability to permanently explore new creative possibilities, both in the formal aspects and in the technical and material. Inés has distinguished herself for some years, for the use of plastic material (Plexiglas) as supports of her work. Inés paints on this material planes, stripes or lines in vivid and translucent colors resulting in an unlimited number of views that allows it to be fully appreciated from any position.

As a result of her extensive research she earned the Critics Award at the first biennale of sculpture at the Faculty of Architecture and Urbanism of the UCV in 2002; the next year she participated with her work at the Salon Pirelli of Young Artists at the Museum of Contemporary Art Sofía Imbert of Caracas, and in 2010 she showcased her work in the "Spirit of Geometric and Constructivism Art" at the Tome International Art Triennial of the Satoru Sato Art Museum in Japan.

Inés Silva's work is best described by art critic Peran Ermyny: "... the most transcendent and significant problem that arises in the creative process, or the conception of the works of Inés Silva, that is, her "poetic arts", consists in designing in her works a formal device as an assemblage of signs, marks, lines, of empty, of proportions, of moving plates, able to order harmonically and make intelligible and sensitively emotional, the group of dynamic situations and perceptive tensions that are integrated or happening in the visual event that constitutes the work..."

INES SILVA

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1970

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CARACAS - VENEZUELA

Solo Exhibitions

- 2016 | ARS Modulator | Ranivilu Art Gallery | Miami, USA.
- 2013 | Inés Silva | Galerie Nery Mariño | Paris, France.
- 2012 | Musik der Farben und Formen | Ludwig Haus Museum | Saarlouis, Germany.
- 2009 | De Rerum Natura | Museum of Contemporary Art Francisco Narvaez | Porlamar, Venezuela.
- 2007 | Eutimia | Graphicart Gallery | Caracas, Venezuela.
- 2005 | Gravitation and Expansion | Ateneo de Maracaibo | Venezuela.

Group Exhibitions (selection)

- 2016 | Transparence | Galerie Denise René | Paris, France.
- 2015 | Art Construit Latino-Américain Nouvelles propositions | Galerie Denise René | Paris, France.
- 2010 | Permanent collection International Madi group | Museo MAGI' 900 | Bologna, Italy.
- 2008 | The Madi Group, Maison de l'Amérique Latine | Paris, France.
- 2007 | Nervo Vago an Anthology of Madi (1996-2006) | Villa Savonarola | Naples, Italy.
- 2006 | 14 Madi Artists | Galería GraphicArt | Caracas, Venezuela.
- 2004 | Out of Frame, Madi Group | Durban-Segnini Gallery | Miami, USA.
- 2003 | Nine Venezuelan Modern Masters | Museum of Geometry and Madi Art | Dallas, USA.

Salons

- 2014 | 2016 | Salon Realites Nouvelles | Paris, France.
- 2006 | 2015 | Salon Comparaisons | Geometric Group | Grand Palais | Paris, France.

Private collections

- Satoru Sato Art Museum | Tome, Japan.
- Festival Atempo | Caracas, Venezuela.
- Museum of Geometry and Madi Art | Dallas, USA.
- Haus Ludwig Museum | Saarlouis, Germany.
- Mobile Madi Museum | Budapest, Hungary.
- Museo MAGI' 900 | Bologna, Italy.



Torre Modulator NANVFB | Acrylic and Paint | 113 x 15 x 15 cm | 2016



THE ECHOES OF COLOR OF INÉS SILVA

Inés Silva is an artist and architect, a dual condition that is good to know to have a better appreciation of her artistic work. Indeed, she consolidates fundamentals of both disciplines allowing her to alter -or infringe- given structures to create new ones in a creative and unlimited way. This is possible not only for her deep knowledge of geometry and proportionality (*golden ratio* or *Divine Proportion*) but also by her treatment of the various expressive elements that form her work. All in keeping with the domain of technical procedures that derive from a sensible use of technology.

In *Ars Modulor*, the title of this exhibition, Inés refers to the measurement system proposed by Le Corbusier. This system involves taking as its starting point the measure of man, -as in the golden section-, but in this case he represents it with the arm raised based on a height of 226 cm. The reason for this, Inés points out, is because man is always looking to appropriate a space. Therefore, based on the *Modulor*, the artist makes *regulating lines*, as she defines them, which are lines or graphisms that structure the work and at the same time act as subtle accents of color. These, in turn, establish proportional relationships to each other through a progression that can be almost infinite.

These regulating lines are observed through Plexiglas, a material decisive in assessing the transparency and light that particularize the abstract-geometric language of Inés. In many cases, they look like floating boxes; in others they seem to interconnect one module with another. Their organization responds, of course, to a proportional bond, which may vary according to the distance or size of one of these segments relative to the others. All parts form, therefore, a harmonious and proportional whole.

In this sense, symmetry is of paramount importance not only in the uniformity or systematization of the regulating lines but also in how certain works are susceptible to being *transformed* by the manipulation of the viewer. These works in particular, the "*Arcus*", can open or close so they transform, expand or contract. At each stage, its appearance changes.

Transparency, on the other hand, allows the appreciation of this sensation of expansion and lightness throughout her work. Each piece presents a vision that seems to multiply depending the angle of view. The reading is not univocal precisely because of its transparency, which powers in turn, its aerial, expansive and progressive condition. All this also indicates her interest in space.

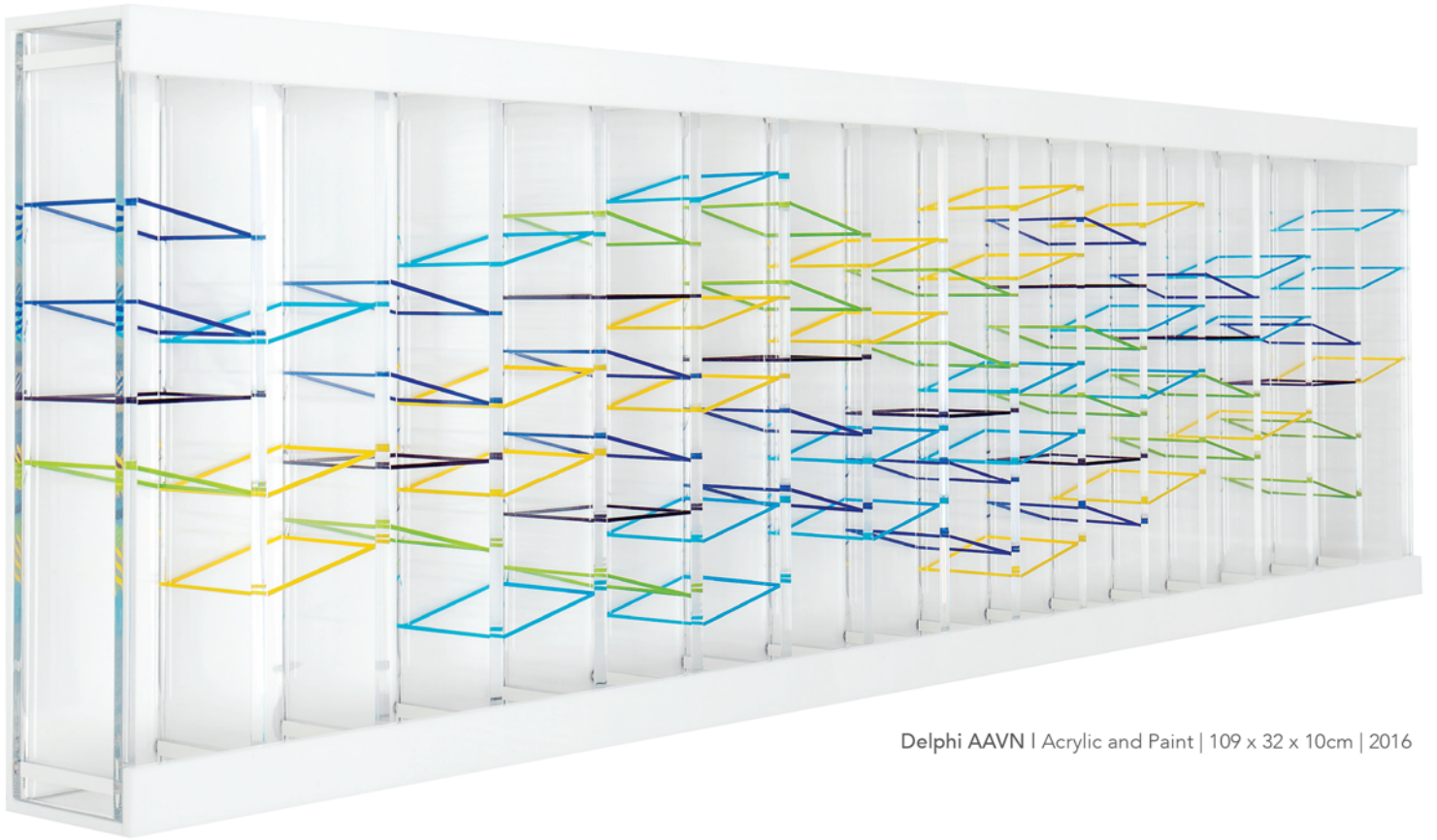
The subtle treatment of the regulating lines generates subtle echoes or resonance of color. This geometry -which involves rationality and accuracy- activates, parallel, our sensory perception. Therefore, the work of Inés Silva not only approaches science or mathematics, but also draws near music and poetry.

Susana Benko

Art researcher and independent Curator.
Member of the International Association of Art Critics
(AICA-Capítulo Venezuela)



Contrapunto FNAV | Acrylic and Paint | 172 x 66 x 9cm | 2016



Delphi AAVN | Acrylic and Paint | 109 x 32 x 10cm | 2016



Arcus BVN | Acrylic and Paint | 115 X 51 X 7cm | 2016



Arcus NVB | Acrylic and Paint



| 115 X 51 X 7cm | 2016



Arcus VBN | Acrylic and Paint | 115 X 51 X 7cm | 2016



Quadrivium FVAB | Acrylic and Paint | 66 x 57 x 9cm | 2016



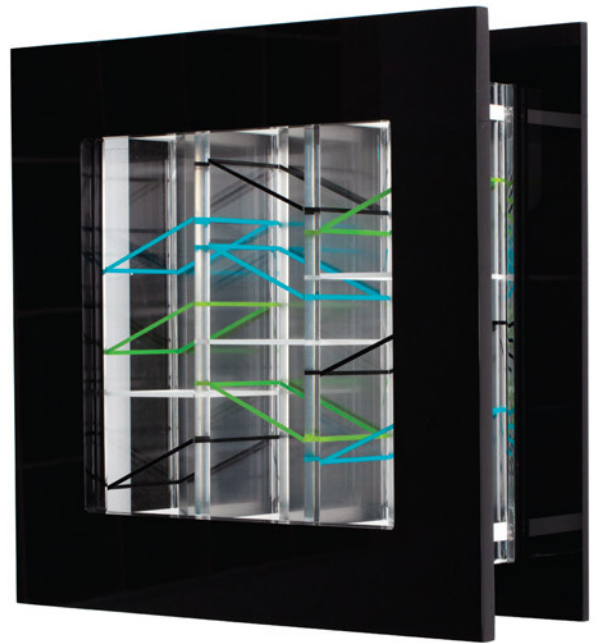
Quadrivium AAVN | Acrylic and Paint | 66 x 57 x 9cm | 2016



Quadrivium FNVN | Acrylic and Paint | 66 x 57 x 9cm | 2016



Modulor AFNN S6 | Acrylic and Paint | 25x25x9 cm. | 2016



Modulor AVBN S10 | Acrylic and Paint | 25x25x9 cm | 2016



Modulor AFBV S8 | Acrylic and Paint | 25x25x9 cm | 2016



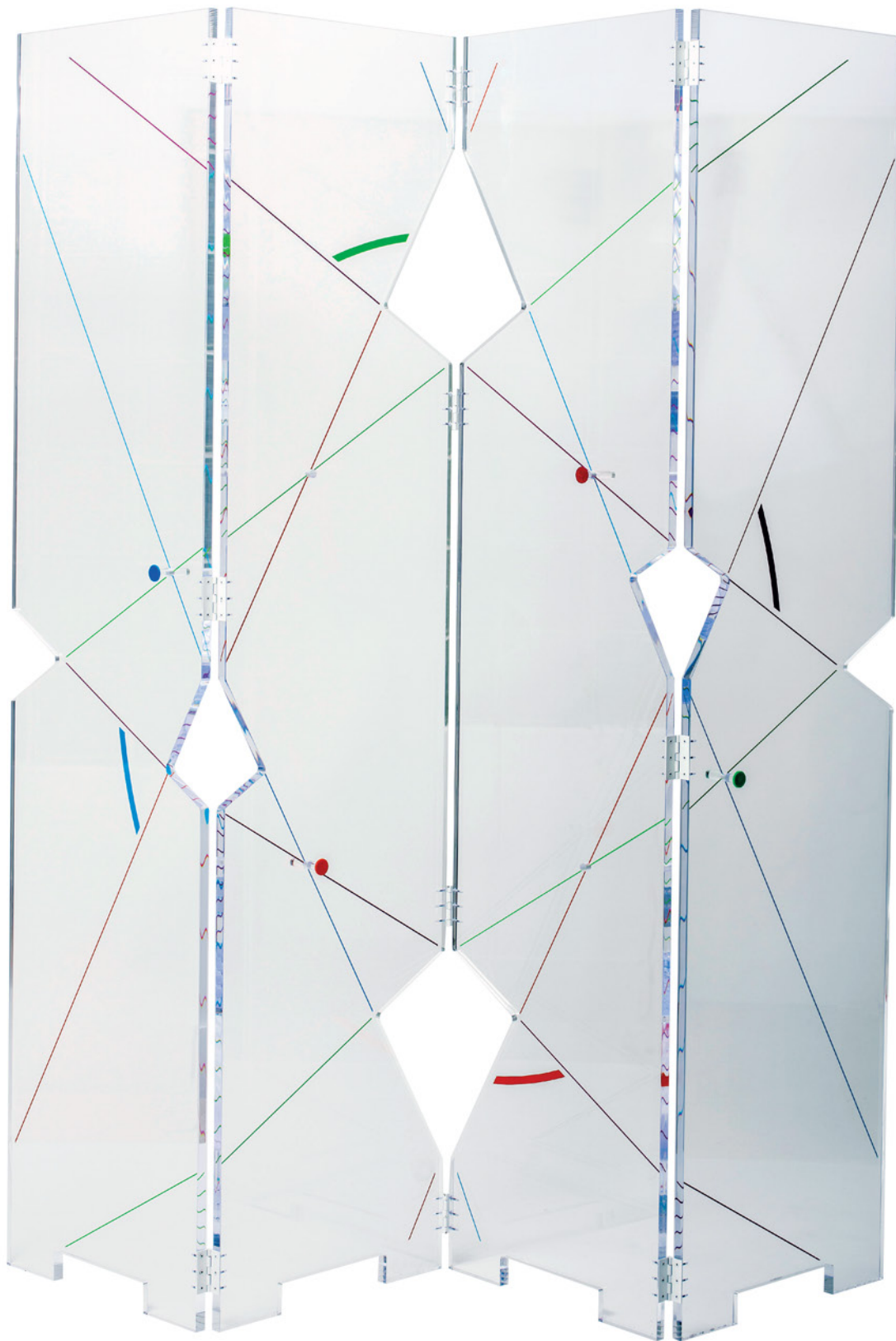
Modulor NVNF S3 | Acrylic and Paint | 25x25x9 cm | 2016



Triada Colgante FNVBN | Acrylic and Paint | 82 x 41 x 9cm | 2016



Hexada Torres | Acrylic and Paint | 178 x 128 x 15cm | 2016



Desplegable Modulo | Acrylic and Paint | 183 x 183 x 1,7cm | 2016

Ranivilu Art Gallery

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RANIVILU
ART GALLERY

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