

PRAISE FOR THE PICTURE

The history of art has those things. Those of us who work professionally in art know that at one moment we are trying to explain Tiziano, Velázquez or Goya and at others Vasarely or Eusebio Sempere. A discipline with such a wide spectre must have something in common that provides us with a reasonable explanation. I am saying this because of the work I have had the chance to see, and enjoy, for some time now, by Vicente Fernández Cervera. I cannot explain the undoubtedly professional reason, but after studying them again because of this exhibition, taken care of to the very last detail as are all those that Ana holds, I wondered where I could find some reflections that could be familiar.

Effectively, I searched through my library, I reread Kandinsky and his Point and Line to Plane (1st Edition in Spanish. Barral Editores, 1971) and there I found a reasonable explanation, from the very first lines. Effectively, he starts axiomatically:

"Every phenomenon can be experienced in two ways. These two ways are not arbitrary, but rather are linked to the phenomenon and determined by the nature thereof or by two of its properties: exteriority and interiority..."

The analysis of artistic elements is a bridge towards the inner pulsation of a work of art". We were starting off well. With that idea Vicente's work acquired an obvious coherence. But he continues further: "painting has only recently (we have to bear in mind the text was written between 1923 and 1926) been freed from the right of way that its traditional applications involved..."

Therefore, the author / painter, establishes the baseline for us to move further into the so-called constructive art with some confidence. Asserting that the composition is the internally functional subordination of the complete pictorial purpose. The leading role in Vicente Fernández's paintings is obvious. The picture as a primary element, but one which at the same time drives the other shapes, such as the "els" the repetition, its join, its own pretence of occupying a third dimension, i.e. "coming out" into space and so many other shapes. And strangely enough, once again in the old text by Kadinsky we find sentences that light our way. Effectively, starting from the Point, he says: "A more complex figure would be that built by verticals and horizontals crossing over centrally on a square plane. They unfold a strong sound that may never be fully switched off and which thus represent the sound or primary tone of the straight lines... and that highlights the reciprocal effects of the simple elements in an elemental combination..." Undoubtedly, we are reaching a reasonable explanation for the attraction of Vicente's work. But we keep reading and actually find the essence, what I have called in the title "Praise for the Picture" since it calls a basic plane (BP) the material surface comprising two horizontal and two vertical lines which when they meet, they acquire an independent entity in relation to the atmosphere surrounding them. We have achieved our goal, but we also go further: "This fact is also a source of enormous possibilities for composition, since each side develops a sound of its own which goes beyond the limits of warm and cold settling..."

Each living being, as such, including the basic plane (BP) has an up and a down which maintain an unconditional, permanent relationship between them... 'C9 each artist is capable of perceiving the breathing of the as yet untouched BP and the artists feels responsible for it, and any irresponsible handling of it is a crime". What more do we need to enjoy Vicente Fernández Cervera's work? Let us enjoy his structures, his carefully studied colours, his music, and let us celebrate together "praise for the picture".