

In the harmonious sway of Myth

WHEN THE MUSE OF ART TRAVELS AROUND THE WORLD

Can the artistic craftsmanship of the hand be combined with the unrestricted artistic vision? The specific substance of things and senses with the lyric idealization of inspiration? A wooden ship, its end being transformed into a lyre, with the letters engraved on its deck and the fairy tale they narrate? The huge – like permanent murals – paintings with the poetic female figures and the vessels depicted on them?

Harmonious balance at sea

Vangelis Rinas is a painter and sculptor whose visions and abilities are similar to those of Renaissance artists. What he expects from art is to become the goal of life and the axis of idealization. The wooden ship that he builds all by himself, almost in natural dimensions - its surface being carved and engraved with letters and symbols and its end resembling a lyre – is the symbolic axis of this journey during which the artist continually attempts to balance upon the waves, if not those of the sea the way a vessel would do, certainly those of art and its messages.

The subjects of his painting evolve over time, but also remain the same:

A poetic melancholic female figure, charming, distant, attractive, untouched.

A wooden bench along with the old craft tools, instruments relating to the abilities of the hand and mind.

A few buildings, often giving the impression of a small medieval town, a visual remembrance of the Italian Renaissance.

Hulls of ships raising steadily, or finished ships, vigorously emerging and appearing in space.

Timbers around, their paints, but also abstractive colour interventions of the painter on everything depicted, as if he wanted to distance himself from the things taking place in every painting, by introducing colours and visual gestures bursting out of informal forms of expression.

In a calm, poetic manner, the painter wishes to compose harmoniously the extreme creative attitudes that define the spirit of art, now and always, since the time of ancient Greek civilization: the spirit of Apollo and the spirit of Dionysus, the intellectual dimension of balance and the romantic explosive palpitation of the artistic soul seeking individual, unique expression.

Therefore, the paintings address to the viewer two overlapping levels: one of them with their identifiable subjects and the other one with the continuous and successive interventions of the painter, with the abstractive spots that either make the figures more real or disperse them even more in the surrounding area. His own alternative mental disposition interacts with the painted vision that arises and comes into being on the canvas, in a harmonized alternation between romantic palpitation and calm settlement which, in the end, results in the painting in front of us; an action and process which symbolically reminds us of the Aeolus' winds that Odysseus gathered and forced into a bag, in order to continue his journey.

The dominant figure is certainly the female figure, the artist's Muse, who either naked or in the clothing of an ancient divinity, officiates as a model and harmonizes the other subjects with her own palpitation.

Rinas' drawing and chromatic skills are remarkable, but this is an ability that he requires himself and ultimately subordinates to the final composition of every work of his, thus harmonizing the craftsmanship to the cognitive conception.

The light on everything depicted has various sources, giving the composition a surreal tone, revealing as to the origin of events, dreamily articulate, often swaying, like a hidden pendulum as regards the inclination towards one direction or the other.

The epicolyric journey

A Chinese tale is carved on the ship's surface that travelled all the way from Greece to China in order to be exposed in the Museum along with the other works of Rinas. This long journey comes to complement all previous things that the work of this significant artist has already accomplished, the journeys in Time and its dimensions, as narrated by the visible and hidden signs of his art.

The artist, a leading figure in inspiration, abilities and recognition, represents modern Greece as well as its old diachronic myths, the endless floating of Odysseus, the harmonization of Apollo and Dionysus, the lyric idealization and the positive, glorious spirit of adventure in the world. These are spiritual-creative qualities that Europe and the entire world has adopted, characteristics that now come to meet the other great pole of global civilization, China, its diachronic big history and its modern dynamic evolution.

Haris Kambouridis
Historian of Art - Semiologist
Member of Academia Europaea