

Everything in its right place

It seems that the geometry orders, and the order provides a certain stability. Pablo Sinaí continues the history of geometric abstraction. Although his path is not linear. Although in some of the series he migrates to the figurative with his architectures and in his latest works he tries to escape the geometric, both in terms of plane and space, through the use of incompatible forms.

When we are faced with his work we feel that "everything is in the right place". However, as happens in the Radiohead song "Everything in its right place", when we stop, that being okay, that correction, is disfigured.

Is it transformed into a hidden irony about the place where the essential resides?

Or does the rapid enjoyment of colors simply turn into melancholy?

Does the unconscious disturb the intentional?

Not coincidentally, he titled two of his previous shows: La caída and Propósito de falla.

"The composition is an absolute mystery", writes Agnes Martin in 1989.

Oblique lines, rhythmic incisions, search images that annul our initial comfort. They show mild violence. Is it true, as Thomas Elsaesser says, that "balance is most beautiful when it is on the verge of collapse?" Metaphorical resources, perhaps the horizon, or the sky. Textures, slight fragments of neighborhood constructions, shiny surfaces and ornament. Undulating shapes, some monumental. A totem, iconic figure of new tribes?

Perhaps his search begins in the surreal, as in De Chirico's landscapes, where we sense that something unsettling is about to happen. Where the question is not in the eyes but in the mind.

Perhaps his abstraction is not "pure fact" but a plot where the inaudible, the secret, emerges.

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