

ATTEMPT: CLASSIFICATION

How often does it happen that one sees artists assigned to a generic term commonly used in the art world that defines a style, a group of painters or a school. Some who cannot be classified are then given the stamp of stylistic pluralism, for which I would like to mention Friedensreich Hundertwasser as an example. You are therefore forced to describe works of art, to move in the linguistic field in order to find an attempt at paraphrasing. In order to convey the language of form and also the effect of art, of these artists who are full of creativity.

In Iven Orx and Aaron Vinn we encounter a spectrum that can represent creative work. Their by far not secret love is dealing with the abundance of light, whereby they let the paths of light, no matter whether natural or artificial, go beyond the canvas and also the frame by skillful scattering or bundling, thus letting their already large formats grasp even further space. If walls were not necessary as supports for the works of art, her objects and works on canvas would immediately descend into our world on the horizon and blur the boundaries between heaven and earth.

You just have to look at it, deal with it, because this art does something to us the viewer. Some speak of kitsch, others praise it as good art, and hundreds of other statements about it are imaginable. But they all agree on one thing: you haven't seen anything like this very often, and already an unnamed style is emerging on the market.

If you look at the art made from the colour pigments of Yves Klein, which is radiantly fascinating, especially his blue, which shines incredibly through scattering. Or Jeff Koons' works, the colourful objects shining with large-format reflective surfaces, then it is only a question of time that the monochrome works of the former will find their continuation in multichrome and glittering colours, as we have already seen in the times of Art Nouveau and in other cultures.

The artist duo Iven Orx and Aaron Vinn follow this path consistently, without being assignable to a particular art style, art school or artist group. They are credible trailblazers who do not ignore early works such as the progressive path and their vision of light and its reflective possibilities, as well as the need not to deny themselves commercial art with their craftsmanship. Full-blooded artists who do not allow aberrations.

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