

The vision of the world and of its people that Ramón Lapayese offers us is a vision scourged by a shudder of light. Painting and sculpture participate here in this same current that pierces through the bodies and leaves them lifeless but incandescent, as if they had absorbed all of this light that had killed them.

But this is a common way of seeing things, something that is closer to the formula than to the style. What is certain is that this neomannerism –and mannerism is only the manner which trembles– provides the painter and sculptor Lapayese with a very favorable field in which to practice his art.

In the painting, the rolling forms stand out against a neutral background, completely oblivious to the action that develops in it; but these flowing bodies delightedly nurture themselves on color and they extend like burning soot from a fire that makes them shudder.

In sculpture, this trembling is more moderate and the volumes take on an air of spontaneity and suddenness; creatures of instinct, lively and loquacious, that appear to us like sketches of themselves in full material and hostile to the touch. Enchanting sketches where the grace of expression gives us its best.

M.A. García-Viñolas. Diario Pueblo, Madrid, June 2, 1971
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