

INES SILVA



Rhythms of
Geometry

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[Ines Silva: Rhythms of Geometry](#)
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DURBAN SEGNINI
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INES SILVA

Rhythms of Geometry



A living geometry

Domitille d'Orgeval

Far from the often austere image associated with an art rooted in geometry and mathematics, Ines Silva's Plexiglas works stand out for their airy, luminous, and profoundly musical character. Reliefs, columns, folding screens, and suspended structures create a universe in which transparency, movement, and color transform geometry into a sensory experience. Conceived with the aim of inhabiting a space with rhythm and dynamism, these works are open, visual propositions that actively engage the viewer, inviting them to move around and, at times, even intervene at the heart of their creative process.

Trained as an architect, Ines Silva constructs each of her works with great precision, drawing on mathematical schemes in which the golden ratio, the Fibonacci spiral, and Le Corbusier's Modulor play a structuring role. Far from serving as a theoretical demonstration, these principles ensure a balance of form and establish a perceptible harmony between the work, its surrounding space, and the viewer's body. The tall columns, some reaching a height of 2.26 m / 7 ft 5 in (*Torre PFNA*) ^[fig.16], echo the Modulor directly — the system of proportions Le Corbusier developed from the human body. Heir to Vitruvius's reflections on the relationship between architecture and proportion, the Modulor lends Silva's works an architectural presence that engages naturally with their surroundings.

While her constructive rigor remains constant, Ines Silva's plastic vocabulary is in continual evolution. For several years now, she has shown a predilection for the ellipse, which, combined with proportions of the golden ratio, has become the generating principle of the artist's reliefs, composed of superimposed, mobile planes (*Ellipses ProNBEA*) ^[fig.3]. Transgressed by a few fine colored lines, Silva's ellipses produce — depending on their orientation — effects of continuity or displacement, of interpenetration or rupture, highlighted by the contrasting use of white, blue, and black. The lines trace trajectories that animate the entire composition, passing from one plane to another and at times seeming to extend beyond the work itself. Despite this permanent mobility, the unity of the whole is never broken, so thoroughly does the underlying geometry establish a strong relationship between each element.

Several series follow a principle of progression; conceived as proper visual crescendos, they present forms that gradually expand, accompanied by an intensification in the rhythmic deployment of the lines and colored planes (*Progression 4FNA*) ^[fig.11]. The compositions alternate between vertical and horizontal readings, with interplays of obliques and counterpoint effects. Some works favor monochrome harmonies, with deep blues and intense pinks. But as a general rule, color — deliberately limited by Ines Silva to seven tones — intervenes minimally. Reduced most often to a mere thread, it discreetly guides the eye before mingling, in the course of the viewer's movements or manipulations, with the other colored lines of the composition. The *Tetrptych Spectrum* ^[fig.21-24] series, however, produces intense chromatic vibrations that renew and intensify according to our

movements.

The artist's preference for the constructive form of the column reveals a desire to deploy her work at an architectural scale. The verticality of works such as *Column TNAB* ^[fig.5] and *Torre P2FN* ^[fig.18], poised on the frontier between architecture and sculpture, reveals—as they rotate or as we move—configurations that are forever renewed. The folding screens, with their curved cut-outs (*Desplegable Ellipse ProNACA*) ^[fig.15], extend this reflection, while the suspended works, likewise rounded in form, float more freely in space (*Jardín Colgante NE*) ^[fig.29]. As for the works of the *Spiral Quadrata* ^[fig.32] series, adorned with small mirroring surfaces, they fleetingly return the visitor's image, integrating the viewer into the perceptual process. Ines Silva's works never give themselves up at a single glance; each emerges in space and in time, to the rhythm of movement and interaction. The use of open forms and of transparent elements introduces a continuum between the inside and the outside of her works, between the perceived and the lived.

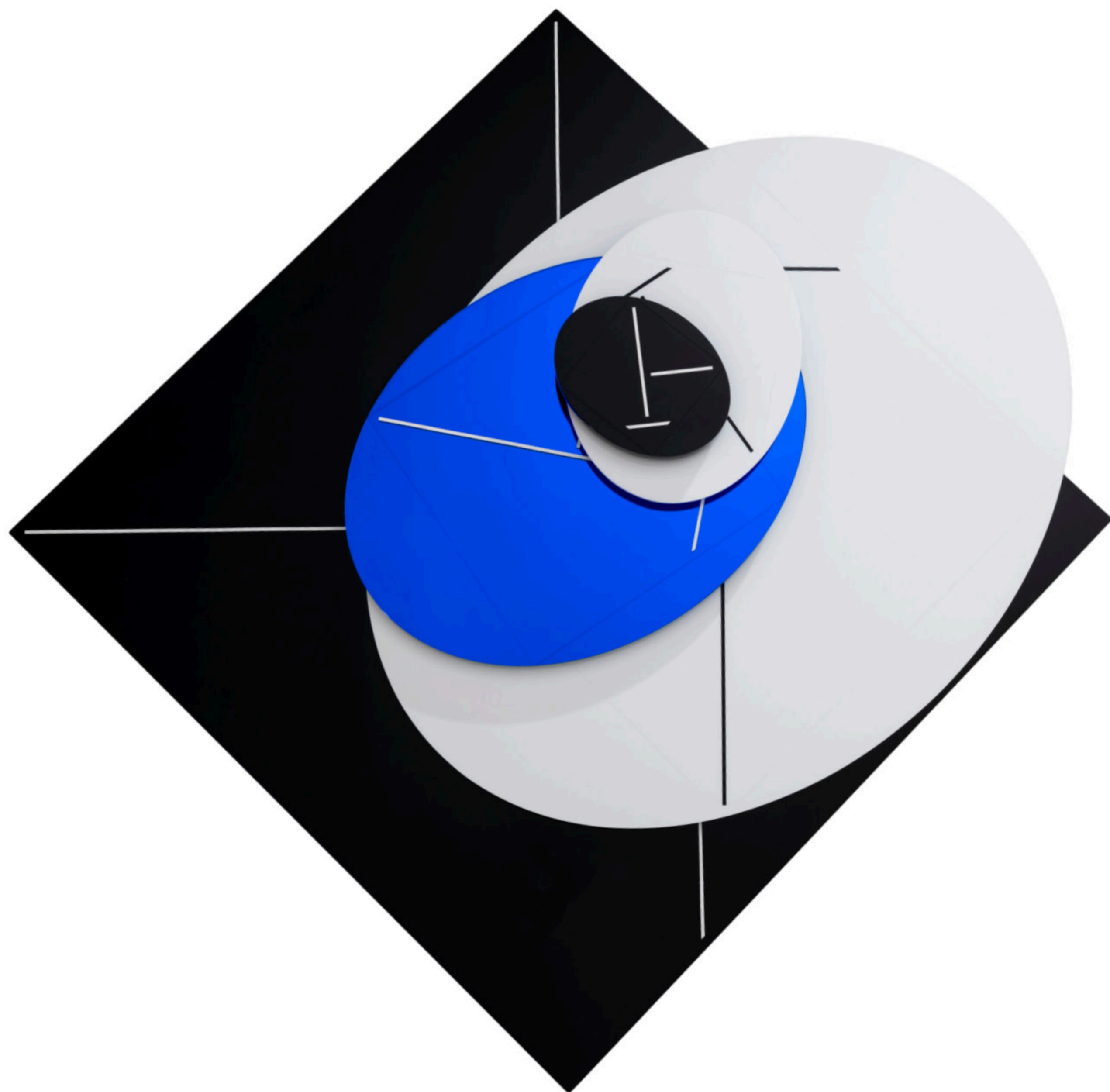
Ines Silva's recourse to Plexiglas represents a key part of this endeavor. Its transparency allows the planes to interpenetrate, making the void itself a material in its own right. Light penetrates the works, producing colorful interferences. Regarding this point, Ines Silva's practice belongs to the legacy of the Constructivist experiments of Naum Gabo, Antoine Pevsner, László Moholy-Nagy, and Georges Vantongerloo, while revitalizing their reflections on the relationship between space, light, and transparency. One notes, at times, the use of metal for certain large reliefs such as *Unda Boc* ^[fig.26], where hollowed-out squares of brass and aluminum animate the broad planes, through an organization of extreme precision. Against a white background, the cast shadows enrich the composition with a second, shifting drawing; against a black background, reflections take over and produce a more intense luminous vibration. The metal elements then seem to compose a real musical score, in which rhythms, counterpoints, and silences find their plastic equivalent. This musicality is likewise found in the artist's theoretical references—she is an avid reader of works devoted to the relationships between mathematical proportion and music, notably those of Matila Ghyka.

Through the focus Ines Silva grants in her works to the notions of movement, transformation, and manipulation, the artist also embarks on a dialogue with the experiments of the geometric and kinetic avant-garde artists of the 1950s–1970s, such as those of the Madí group, but also Soto, Agam, and Lygia Clark. Like them, Silva refuses a frontal relationship to her work, in favor of an experience that is open, evolving, and forever in the making. The elliptical reliefs with their articulated panels (*Retablo ProBNF*) ^[fig.10], the rotating or suspended structures, all offer the viewer an infinity of possible configurations. Nothing is fixed. Every manipulation gives new life to the relationships between lines, forms, and colors, inciting ceaseless geometric combinations.

By reconciling constructive rigor with sensory experience, Ines Silva makes geometry a living language, engendering an infinity of relations. Her works, refusing to be confined within a closed system, explore the virtues of transparency in order to open themselves to the gaze and to offer an experience founded on mobility, light, and interaction. Far from an autonomous abstraction, they make perception itself the true setting of her work.



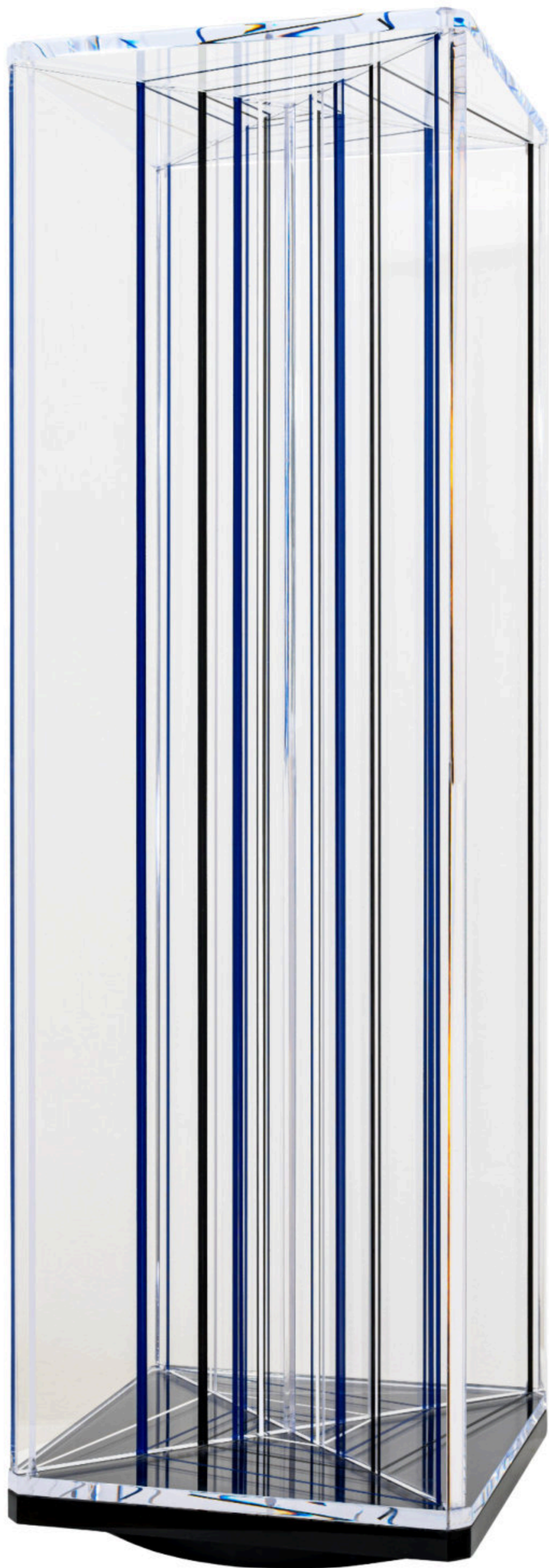
2.



3. Ellipses ProNBEA
2026
Acrylic and paint
21 × 21 × 3 in. (54 × 54 × 8 cm.)



5 Column TNAB
2019
Acrylic and paint
37 × 11 × 11 in. (93 × 29 × 29 cm.)



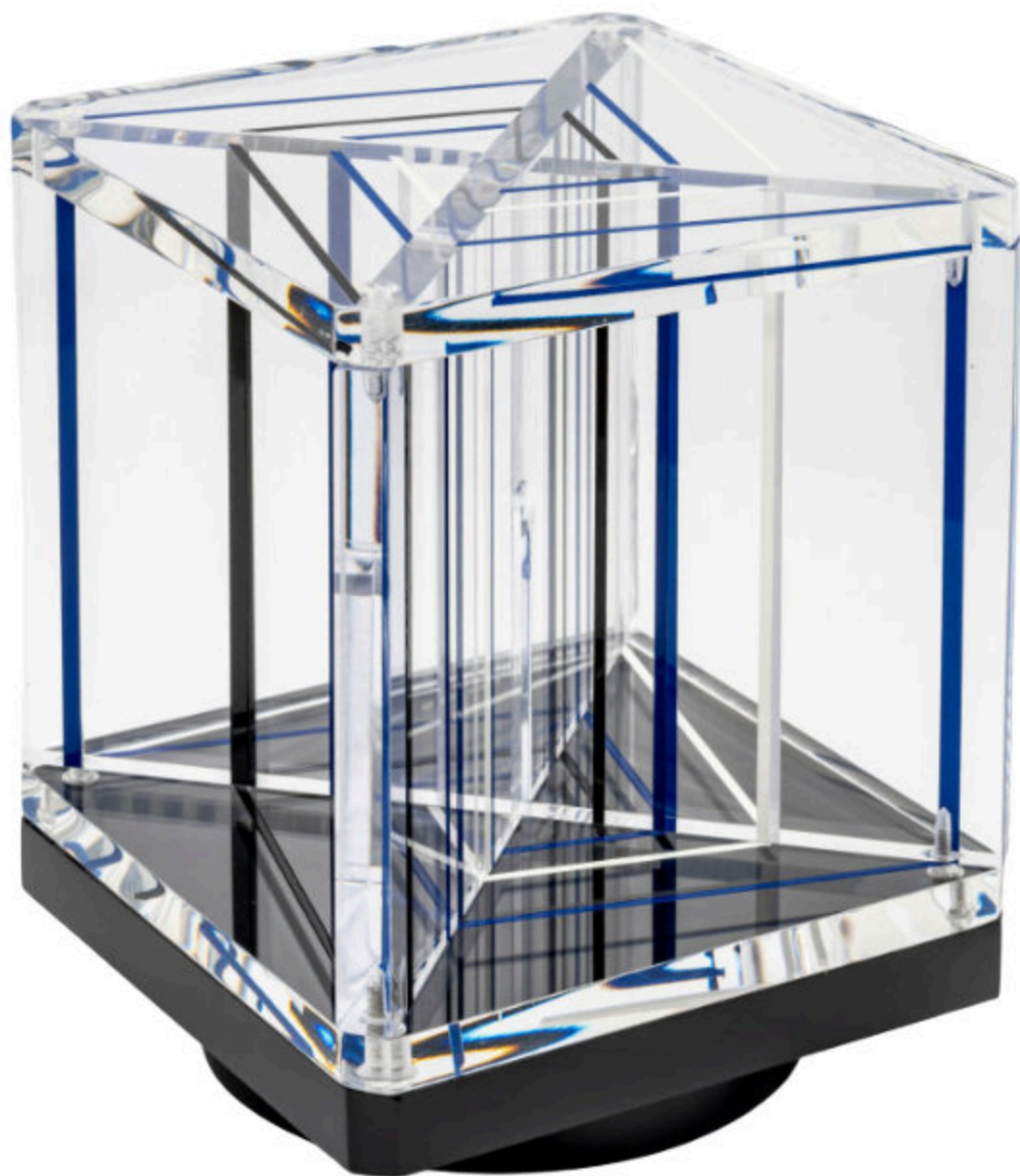
6 Dorico EANB
2026
Acrylic and paint
10 Ø × 26 in. (25 Ø × 67 cm.)



7 Dorico SANB
2022
Acrylic and paint
6 Ø × 14.5 in. (16 Ø × 37 cm.)

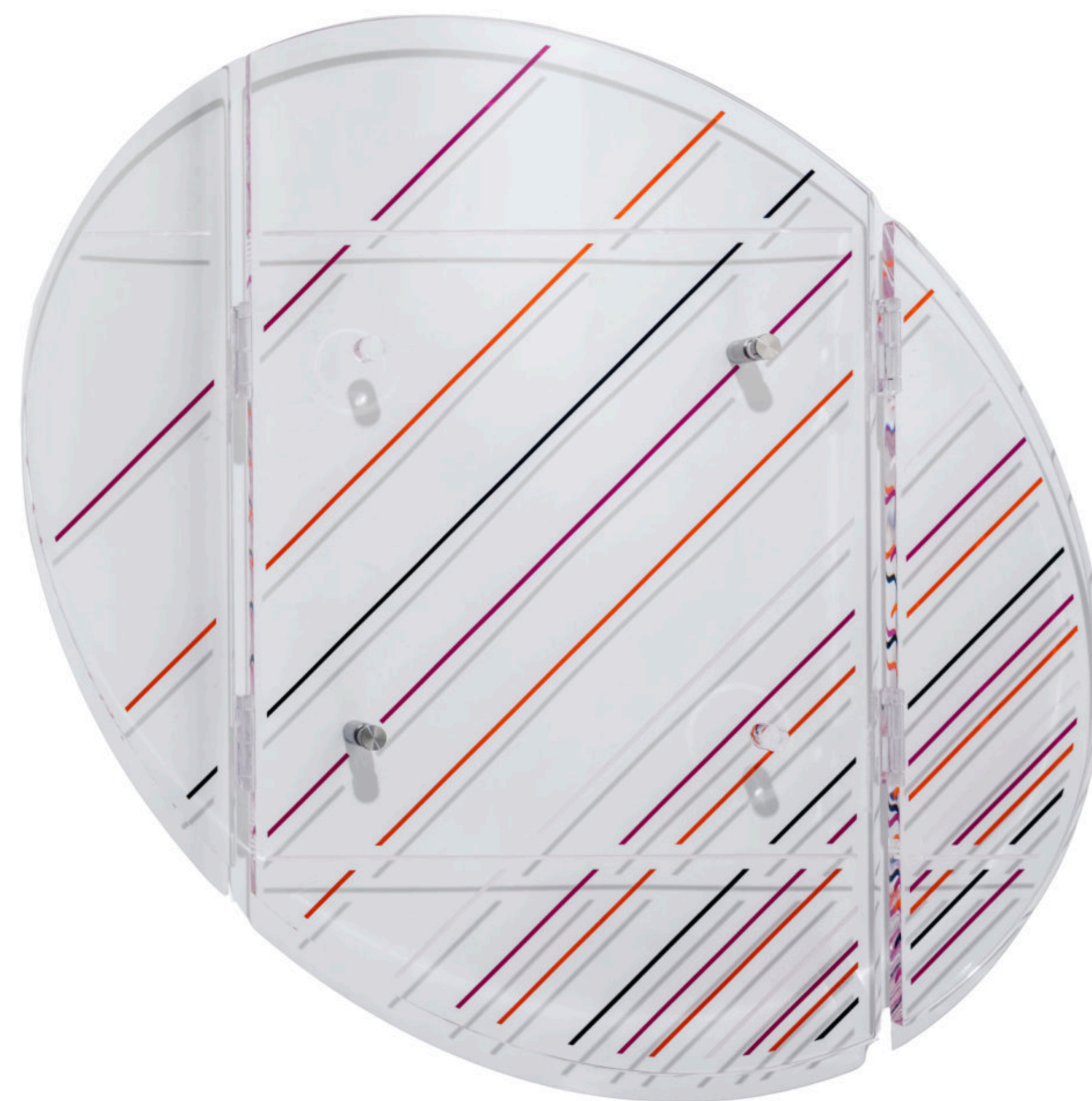


8 Cube ANB
2022
Acrylic and paint
8 × 6 × 6 in. (20 × 16 × 16 cm.)





⁹ Retablo ProBNAC
2026
Acrylic and paint
19.6 × 19.6 × 1.4 in. (50 × 50 × 3.5 cm.)



¹⁰ Retablo ProBNFN
2026
Acrylic and paint
19.6 × 19.6 × 1.4 in. (50 × 50 × 3.5 cm.)

11. Progression 4FNA
2026
Acrylic and paint
45.6 × 45.6 × 5 in. (116 × 116 × 12.5 cm.)

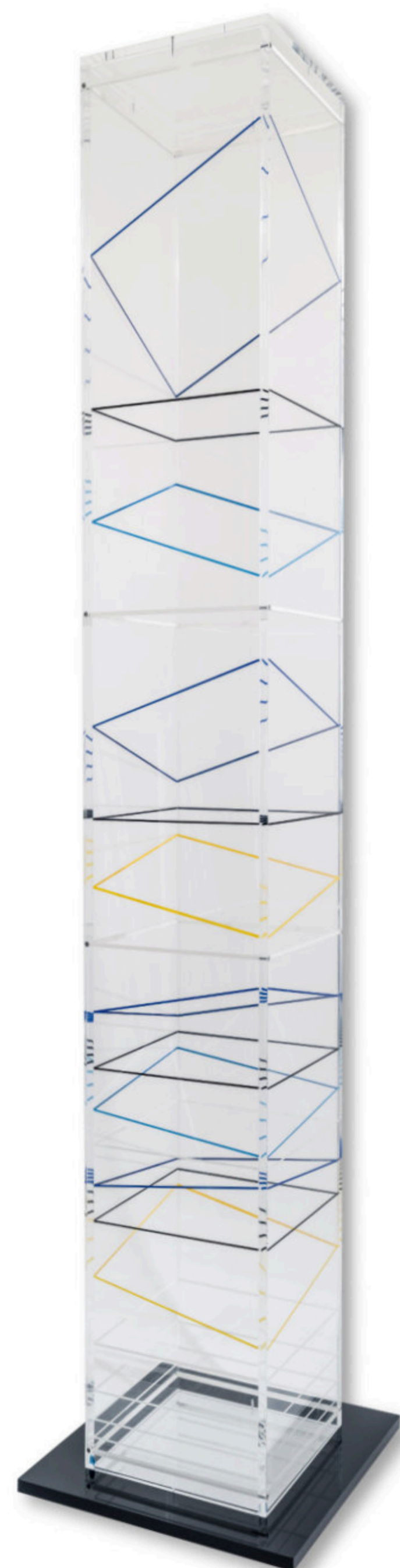


12. Progression 4ACA
2026
Acrylic and paint
45.6 × 45.6 × 5 in. (116 × 116 × 12.5 cm.)





16. Torre PFNA
2026
Acrylic and paint
89 × 16.9 × 16.9 in. (226 × 43 × 43 cm.)



18. Torre P2FNA
2026
Acrylic and paint
55.1 × 10.6 × 10.6 in. (140 × 27 × 27 cm.)

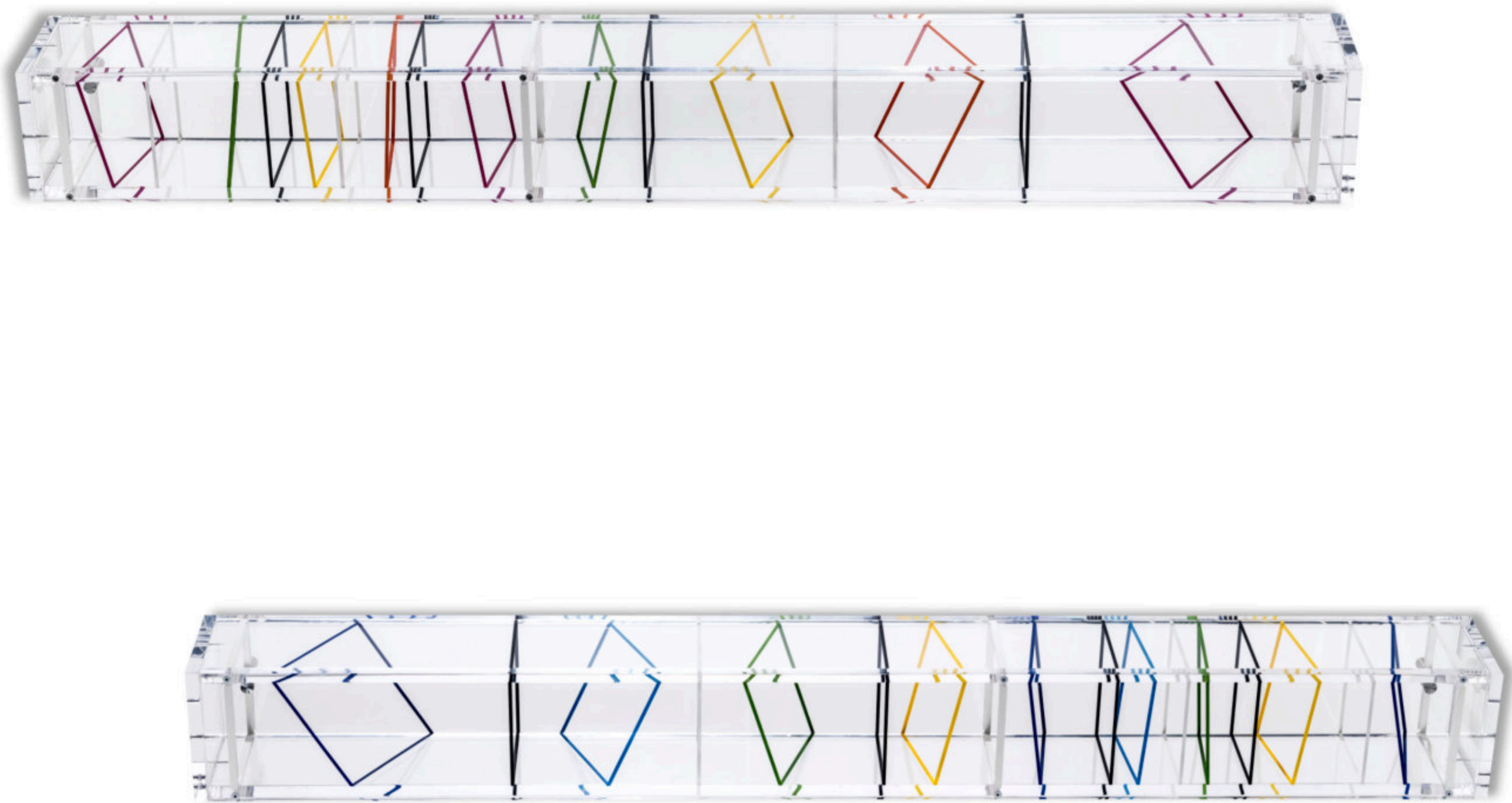


17. Torre PACA
2026
Acrylic and paint
72 × 16.9 × 16.9 in. (183 × 43 × 43 cm.)



19. Torre P2ACA
2026
Acrylic and paint
44.5 × 10.6 × 10.6 in. (113 × 27 × 27 cm.)

¹³ Torre ProFNAV
2026
Acrylic and paint
44.5 × 5.1 × 5.1 in. (113 × 13 × 13 cm.)



¹⁴ Torre ProACVA
2026
Acrylic and paint
44.5 × 5.1 × 5.1 in. (113 × 13 × 13 cm.)

¹⁵ Desplegable Ellipse ProNACA
2026
Acrylic and paint
55 × 29.5 × 72 in. (140 × 75 × 183 cm.)



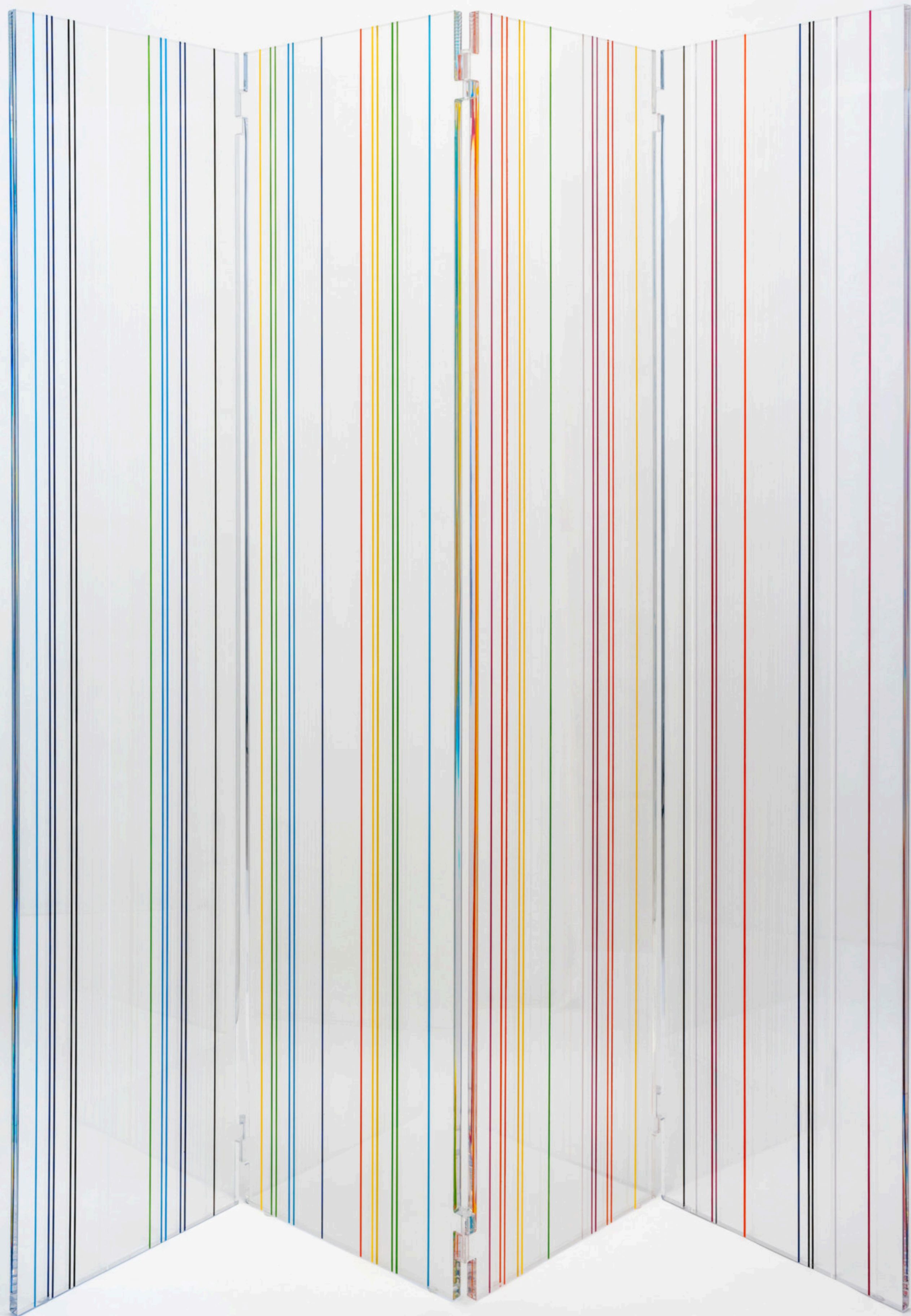
²² Tetrptych Spectrum II
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)

²⁴ Tetrptych Spectrum IV
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)

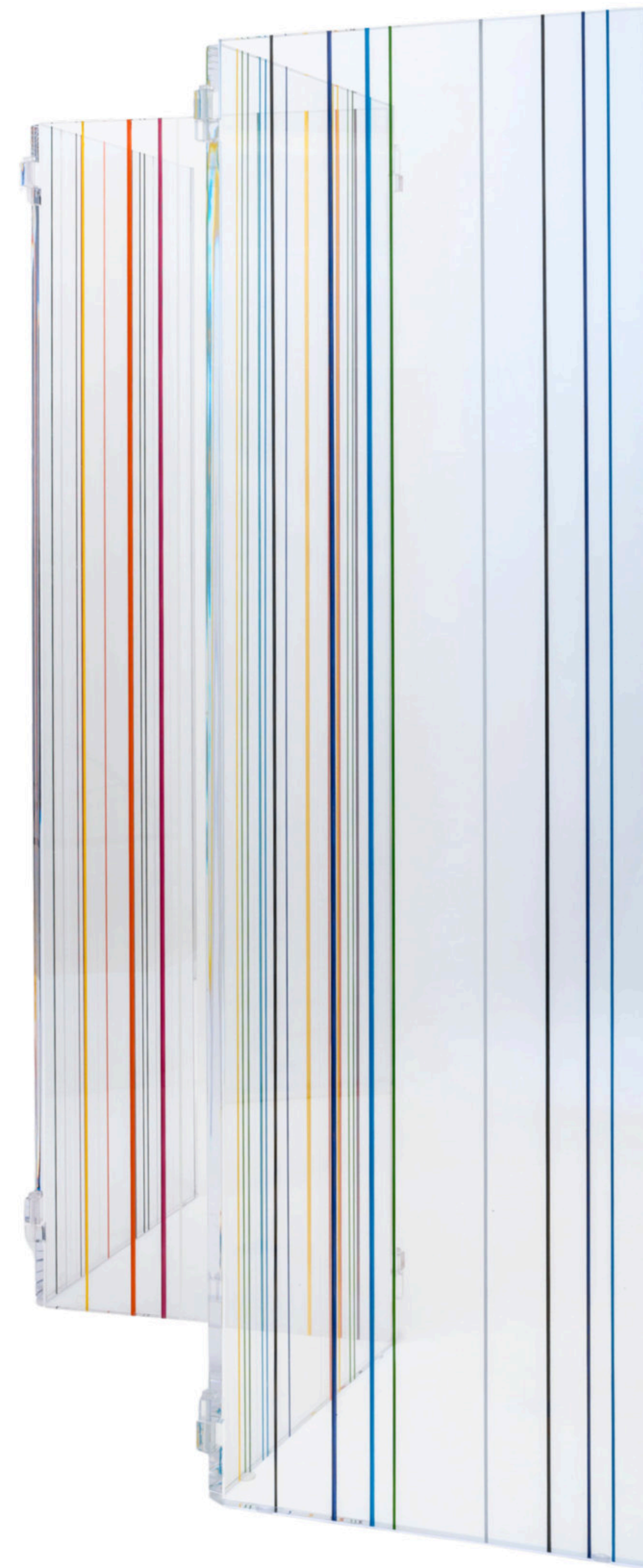


²¹ Tetrptych Spectrum I
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)

²³ Tetrptych Spectrum III
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)



20. Desplegable Spectrum
2018
Acrylic and paint
71 × 71 × 1 in. (180 × 180 × 3 cm.)





²⁵. Harmonic Spectrum

2023

Chrome-Gold finished wire and acrylic (5 panels)

78 × 78 × 2.75 in. (199 × 199 × 7 cm.)

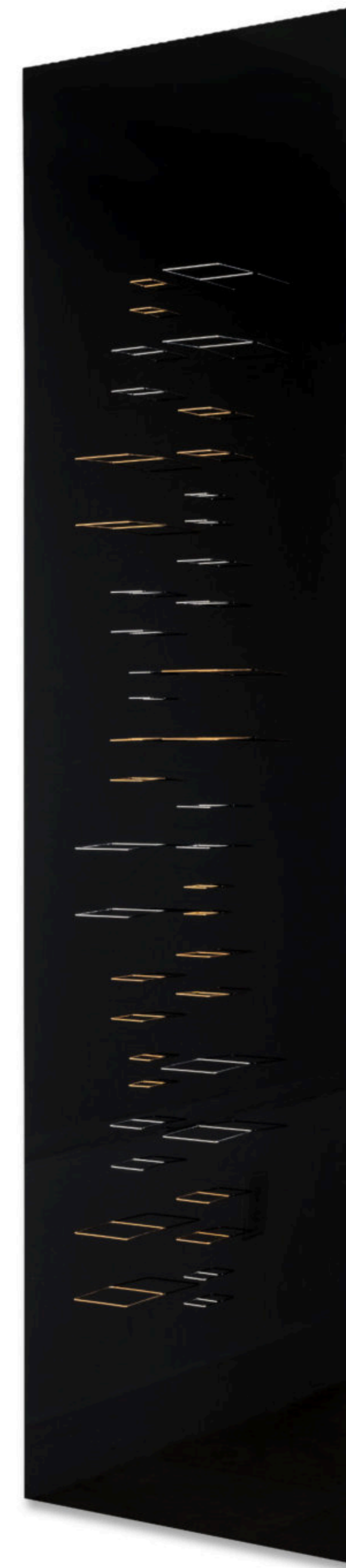


²⁶. Unda NOC

2023

Chrome-Gold finished wire and acrylic

73 × 20 × 4 in. (185 × 50 × 10 cm.)



²⁷. Unda BOC

2023

Chrome-Gold finished wire and acrylic

73 × 20 × 4 in. (185 × 50 × 10 cm.)



²⁹ Jardín Colgante E, T, B & N
2017
Acrylic and paint
25 × 7 × 5.5 in.. (64 × 18 × 14 cm.) each



31. Jardín Colgante BED
2019
Acrylic and paint
47 × 14 × 10 in. (120 × 35 × 25 cm.)



33. Spiral Quadrata 8NE
2023
Acrylic and paint
66.5 × 11 × 7.8 in. (169 × 28 × 20 cm.)



35. Spiral Quadrata 8BED
2023
Acrylic and paint
66.5 × 11 × 7.8 in. (169 × 28 × 20 cm.)



30. Jardín Colgante NE
2019
Acrylic and paint
47 × 14 × 10 in. (120 × 35 × 25 cm.)

32. Jardín Colgante BE
2019
Acrylic and paint
47 × 14 × 10 in. (120 × 35 × 25 cm.)

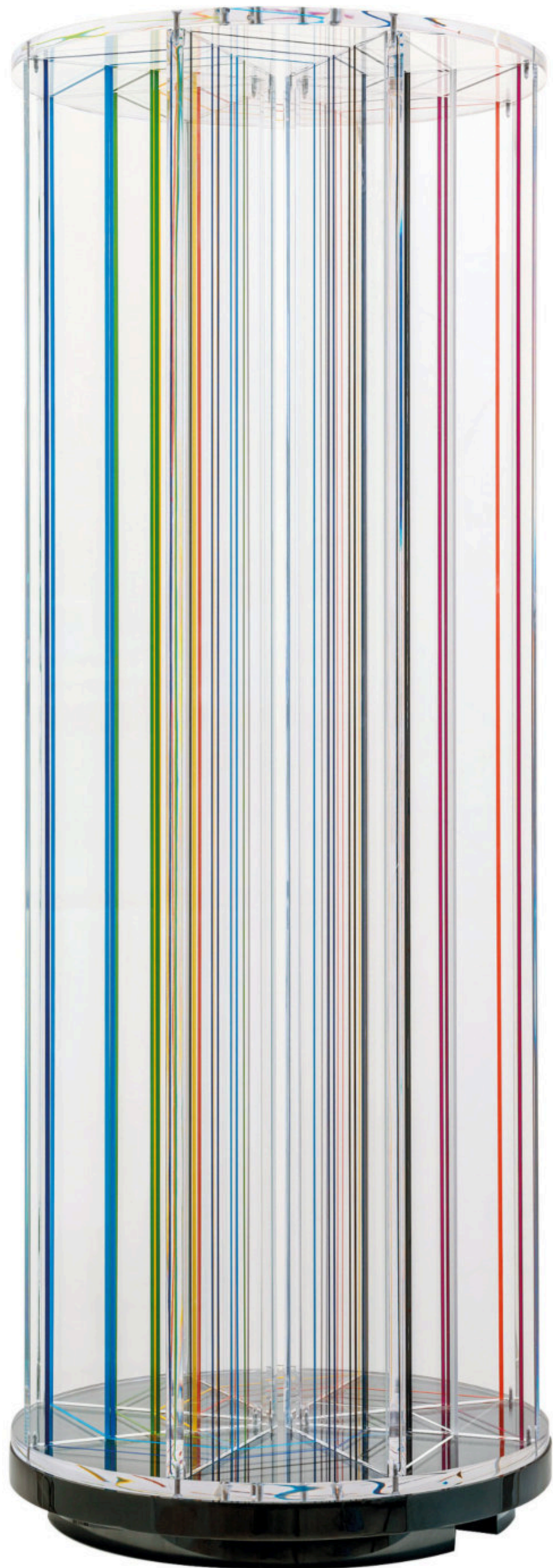
34. Spiral Quadrata 8BE
2023
Acrylic and paint
66.5 × 11 × 7.8 in. (169 × 28 × 20 cm.)

36. Dorico 8 Panels NACVANMB

2018

Acrylic and paint

39 × 15 Ø in. (100 × 37 Ø cm.)



1. Elipses Inclínadas (Blue)
2022
Acrylic and paint
17 × 5 × 3.5 in. (43 × 13 × 9 cm.)
Edition of 8

2. Elipses Inclínadas (Pink)
2022
Acrylic and paint
17 × 5 × 3.5 in. (43 × 13 × 9 cm.)
Edition of 8

3. Ellipses ProNBEA
2026
Acrylic and paint
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Acrylic and paint
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Acrylic and paint
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Acrylic and paint
10 Ø × 26 in. (25 Ø × 67 cm.)

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8 × 6 × 6 in. (20 × 16 × 16 cm.)

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23. Tetrptych Spectrum III
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)

24. Tetrptych Spectrum IV
2026
Acrylic and paint
32.28 × 32.28 × 3.93 in. (82 × 82 × 10 cm.)

List of works

25. Harmonic Spectrum
2023
Chrome-Gold finished wire and acrylic (5 panels)
78 × 78 × 2.75 in. (199 × 199 × 7 cm.)

26. Unda NOC
2023
Chrome-Gold finished wire and acrylic
73 × 20 × 4 in. (185 × 50 × 10 cm.)

27. Unda BOC
2023
Chrome-Gold finished wire and acrylic
73 × 20 × 4 in. (185 × 50 × 10 cm.)

28. Dynamic Circles NEA
2026
Acrylic and paint
39 × 34 × 2 in. (100 × 86 × 6 cm.)

29. Jardín Colgante E, T, B & N
2017
Acrylic and paint
25 × 7 × 5.5 in. (64 × 18 × 14 cm.) each

30. Jardín Colgante NE
2019
Acrylic and paint
47 × 14 × 10 in. (120 × 35 × 25 cm.)

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36. Dorico 8 Panels NACVANMB
2018
Acrylic and paint
39 × 15 Ø in. (100 × 37 Ø cm.)

Solo Exhibitions

- 2026 Ines Silva: Rhythms of Geometry | Durban Segnini Gallery | Miami, USA
- 2023 JardInés Colgantes | Graphicart Gallery | Caracas, Venezuela
- 2022 Installation, Church of Montgerain – 30 years Festival "Theme and Variations" | Picard, France
- 2018 Between the Lines | Ranivilu Art Gallery | Miami, USA
- 2016 ARS Modulator | Ranivilu Art Gallery | Miami, USA
- 2013 Inés Silva | Nery Mariño Gallery | Paris, France
- 2012 Musik der Farben und Formen, Museum Haus Ludwig | Saarlouis, Germany
- 2009 De Rerum Natura | Museum of Contemporary Art Francisco Narváez | Isla de Margarita, Venezuela
- 2007 Euritmia | Graphicart Gallery | Caracas, Venezuela
- 2005 Gravitation and Expansion | Athenaeum of Maracaibo | Maracaibo, Venezuela

Group Exhibitions (selection)

- 2026 Tránsitos (de lo orgánico a lo abstracto geométrico) | SAGA-Graphicart Gallery | Caracas, Venezuela
- 2025 Cinétique Quantique | Meta Haus | Paris, France
- 2025 Geografía Abstracta (48 años de exploración artística en Venezuela) Homenaje a Edgar Guinand | SAGA-Graphicart Gallery | Caracas, Venezuela
- 2024 Women Shaping Abstraction | Durban Segnini Gallery | Miami, USA
- 2024 Architect-Artist 4, Abstract Project | Paris, France
- 2024 Mujeres en el arte | Graphicart Gallery | Caracas, Venezuela
- 2023 Architect-Artist 3, Abstract Project | Paris, France
- 2023 hier demain | Denise René Gallery | Paris, France
- 2023 Source Code, Meta Haus | Paris, France
- 2022 Homage to Denise René, Bonisson Arte Center | Aix-en-Provence, France
- 2022 Summer group exhibition | Denise René Gallery | Paris, France
- 2022l n memory of Ivan Contreras-Brunet | Galerie Wager | Paris, France
- 2022 Concrete and Kinetic Art from the Suciú and Szöllösi-Nagy-Nemes Collections | Museum Ettlingen,Germany
- 2021 Retour à la ligne | Denise René Gallery | Paris, France
- 2021 Small is beautiful, panorama construit | Denise René Gallery | Paris, France
- 2020 Women & Abstraction | Denise René Gallery | Paris, France
- 2020 Light-Movement-Illusion | Budapest Gallery / Vasarely Museum | Budapest, Hungary
- 2019 Espace et tension | Denise René Gallery | Paris, France
- 2019 For Now | Coral Gables Museum | Miami, USA
- 2019 Negative Space | ZKM Center for Art and Media | Karlsruhe, Germany
- 2017 Que de la sculpture | Denise René Gallery | Paris, France
- 2016 Transparence | Denise René Gallery | Paris, France
- 2015 Art Construit Latino-Américain Nouvelles propositions | Denise René Gallery | Paris, France
- 2014 Sculptures Grands et Jeunes, Galerie N Mariño | Paris, France
- 2013 Expansionism, Tribute: Omar Carreño, Humboldt cultural Association | Caracas,Venezuela
- 2012 Geometric Artists circle the Globe, Museum of Geometric and MADI Art | Dallas, USA
- 2011 Treffpunkt Kunst KOSTBARKEITEN, Museum Haus Ludwig | Saarlouis, Germany
- 2010 Madi Movement, MAGI '900 – Museo delle Eccellenze Artistiche e Storiche | Pieve di Cento (Bologna), Italy
- 2009 Expansionism, Museum of Geometric and Madi Art | Dallas, USA
- 2008 The Madi Group, Maison de l'Amérique Latine | Paris, France
- 2007 Nervo Vago an Anthology of Madi (1996-2006), Villa Savonarola | Naples, Italy
- 2006 14 Artistas Madi, GraphicArt Gallery | Caracas, Venezuela
- 2005 Tetractis Madi, Corp Group Cultural Center | Caracas, Venezuela
- 2004 Out of Frame, Madi Group | Durban Segnini Gallery | Miami, USA
- 2003 Nine Venezuelan Modern Masters "Geometry and Movement" Museum of Geometric and Madi Art | Dallas, USA

Salons (selection)

- 2014–2019 Salón Réalités Nouvelles | Paris, France
- 2006–2020 Salón Comparaisons, Art en Capital. Geometric group | Paris, France

Private collections (selection)

- Satoru Sato Art Museum | Tome, Japan
- Festival Atempo | Caracas, Venezuela
- Museum of Contemporary Art Francisco Narváez | Isla de Margarita, Venezuela
- Museum of Geometric and Madi Art | Dallas, USA
- Museum Haus Ludwig | Saarlouis, Germany
- Mobile Madi Museum | Budapest, Hungary
- MAGI '900 – Museo delle Eccellenze Artistiche e Storiche | Pieve di Cento (Bologna), Italy.

Inés Silva developed an inclination for arts, since her days as a student at the faculty of Architecture and Urbanism (FAU) of the Central University of Venezuela, after graduating with honors in 1992, she decided to focus on art, based on the study of geometry, proportion, and color to permanently explore new creative possibilities, in formal, material and technical aspects.

For several years, one of the constant factors in Inés Silva's works has been the use of acrylic as support of her works, she paints on these material lines or stripes in vivid colors resulting in an unlimited number of views that allows it to be fully appreciated from any position.

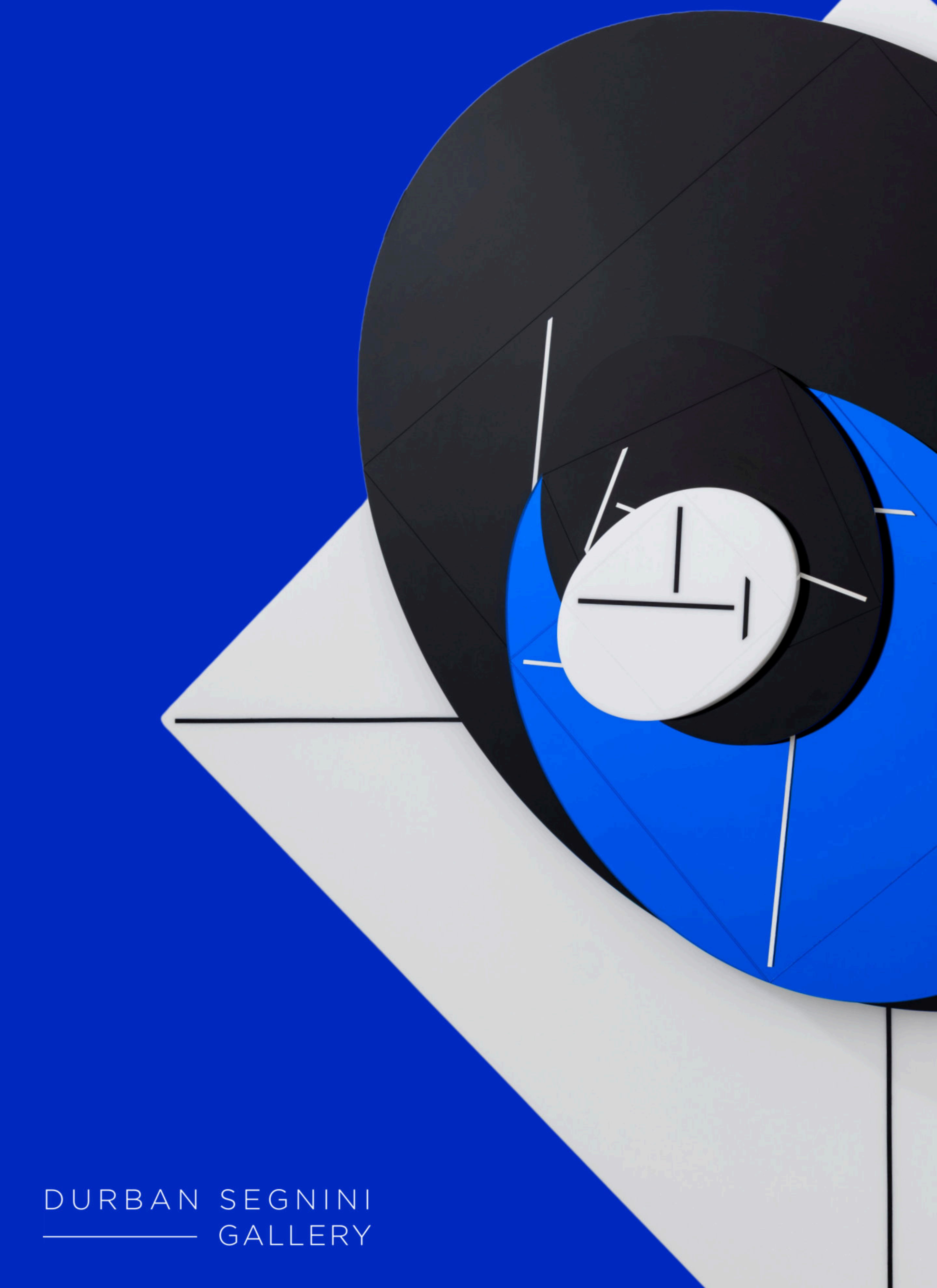
As a result of her extensive research she earned the Critics Award in the first Art Biennale at the (FAU) of Central University of Venezuela (2002); the next year she participated with her work at the VI Salon Pirelli of Young Artists at the Museum of Contemporary Art of Caracas Sofia Imber, Venezuela and she showcased her work in the Art Triennial "Spirit of geometric and Constructivism Art" at the Satoru Sato Art Museum, Tome, Japan (2010).

Her work has been shown in different countries such as Belgium, Colombia, Ecuador, France, Germany, Hungary, Italy, Japan, Peru, Russia, Spain, USA and Venezuela. Her artistic career includes participation in two art Salons, Salon Comparaisons Art en Capital at Grand Palais (2006-2020) and Salon Réalités Nouvelles (2014-2019) both in Paris, France, as well as participation in different international Art groups such as Madi group, Expansionism and Art Construit International, it is worth mentioning the exhibitions: "Nine Venezuelan Modern Masters" at The Museum of Geometric and Madi Art, Dallas, USA (2003) "Mouvement Madi International, Buenos Aires 1946-Paris 2008" at Maison de L'Amérique Latine, Paris, France (2008) and "Expansionism" at the Museum Omar Carreño, La Asunción, Venezuela (2009).

Since 2010, Inés Silva has lived and worked in Miami (USA), where she actively pursues her artistic research and takes part in the international art scene.



Ines Silva
with Jardín Colgante



DURBAN SEGNINI
—— GALLERY