

Kinesis - The essence of movement

"With my blue I paint stars ... out of the same material ... everything ... transformed ... into light into darkness ..."- (Rose Ausländer)

"Kinesis" is what Harry Meyer calls his most recent oil paintings, created since 2020 - a term that may not be immediately familiar.

So what does "Kinesis" mean? The term comes from ancient Greece and means "movement"; in terms of philosophical history, it is mainly located in the frame of reference of Aristotelian physics and metaphysics and their interpretation. The proof for motion as such is given by its perception - quite simply: it exists, as a phenomenon. Far less clear is what it actually "is" - defined in the Aristotelian sense, motion is basically a change of form and substance. Moved or changed are substances, quantities, qualities and the place.

Moving and "being moved"; "being changed"; active and passive - complexity appears, simple explanation patterns - obviously missing something.

The viewer turns to Harry Meyer's paintings, demanding an answer. At first, however, more questions arise, first and foremost: Why is all movement in "Kinesis" blue?

Blue is the most common color, it dominates the paintings in all its hues and shades: blue-black, blue-grey, blue-green, blue-gold, light blue and dark blue. The last two shades are important in that sense that they use "light" and "dark" respectively to refer to the "light" that is a major determining factor in Harry Meyer's art. The light plays with and on his color surfaces, shades, models and forms - exactly: movement! The deepening of the contemplation of the painting - whereby the connotation of "depth" is by no means arbitrary - it leads the thoughts about the "moving blue" to phenomena of nature which are most impressively connected with the color blue (and, incidentally, have been the subject of Harry Meyer's examination of the phenomenology of nature since the beginning of his artistic work): Water, Sea and Sky.

The diversity of movement and types of movement overwhelms. Water vortexes, streams, swirls and turbulences become recognizable; it flows, streams and radiates with concentrated energy and power - and this applies equally to water and light. "Kinesis" opens up insights and inner contexts of meaning: light-streaks and water-streaks; flowing water and light that shows itself in the outpouring of itself; water-vortex and vortex-storm, but also a sea of light and light reflections in the water - "Kinesis" moves the viewer, literally keeps senses and the mind "going".

And it is precisely here and now that a stop is to be put to the course that goes on and on, potentially becoming faster and faster, possibly too fast, and as a result can no longer be controlled, can no longer be calculated.

Swirls and turbulence were mentioned earlier; one thinks of a sea stirred up by a raging storm, crests of waves pile up, contours and boundaries dissolve. Even if a human being is exposed to the raging elements, to the movement in its virtually immoderate exaggeration, reasonably knows that this is a phenomenon limited in time and that it will come to an end, nevertheless, in the acute event, in the

event of the outer turbulence, he is seized by just such an inner one, a turmoil of the soul, a restlessness that strives for its opposite. A certain component of the intellectual history of the "Kinesis" becomes significant: At the beginning of the thinking there is, among other things, a consideration of all things with regard to the state of their movement or movability, grasped into the duality of movement and rest, whereby the one means in each case the absence of the other and vice versa. The Aristotelian philosophy, in its discussion with the "Kinesis" and its opposite, the standstill ("stasis"), comes to the realization that - simplified summarized - both are opposites, but only together can be considered as the origin of nature and in their interaction essentially determine what distinguishes nature from all artifacts: nature changes, artifacts are changed by external influences. In other words: what moves, comes to rest and is able to move again out of itself, it is alive in some sense. And neither an uninterrupted movement, which threatens to come to an end in itself, nor a passive standstill, which leaves its possibilities unused, are ideal. Presence must and can only be fully realized in the change of states of movement and stagnancy.

If it was stated earlier that the "wildly moving blue" dominates the "Kinesis" paintings of Harry Meyer, the artist confirms to us the above-mentioned insight into the alternation and cycle of "Kinesis" and "Stasis" precisely by making an exception: the white "Kinesis" paintings. Naturally, the viewer first thinks of snow and ice, of wind and storm, of drifts and their encrusted structures, frozen and stopped "Kinesis". However, there is another possible view: the white "Kinesis" can symbolize the sea water saline. The concentrated "white gold" of the sea, crystalline solidified, and in this guise the ultimate contrast to the permanently moving water surface, the swell with its roaring and raging. The sea appears almost petrified, brought to solidification, its movement lashed at the moment of extreme intensity - even if only on a limited and firmly delineated terrain. The salt works farmers, who prefer to be called salt gardeners and call their workplaces salt gardens, cultivate the sea salt and mine it. They do this carefully, thoughtfully and slowly, full of respect for the materiality of the "white gold" from the sea. "Kinesis" and "stasis" - dualism, not antagonism.

Harry Meyer's "Kinesis" paintings have been described in the course of the present discussion primarily with the aid of terminology from ancient philosophy. Now it is probably the case that the "world explanations" of the "old world wise men", as they are often called, are no longer easily or completely reconcilable with the findings of modern natural sciences. Has nobody noticed this? Has it simply been forgotten? Apart from the fact that a kind of natural timidity prevents society from even calling such findings outdated, let alone wrong - the question is obsolete. What the "old" philosophers explored and recognized is significant for us because it catches us, carries us, and holds us - in a world that we often encounter as coming apart at the seams. The viewer experiences the same with Harry Meyer's paintings. The artist translates movement, spiritual tendencies, into pictures whose colors, above all blue, objectify precisely this kind of movement - as well as its counterpart. The color happens in the painting. Harry Meyer promises everything under the sun, in a German saying "the blue down from heaven" and keeps his promise - truly.

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