

Jordi Casañas

La virtud del no-res (fotografies)
The virtue of nothingness (photographs)



Event horizon, 2019, 27,31 x 38,81 cm, 5 ex.

November 21, 2019 - February 1, 2020

Reading Kierkegaard's intimate diaries, **Jordi Casañas** came up with the title of one of his last photographs. It was the photograph of a white poster attached to a wall. The only protagonists of the image were the wrinkles that had formed when pasted. The title, which appeared to him as a revelation, was *The virtue of nothingness*. Probably, **Jordi Casañas**, nihilistic and sceptical by nature, found more than one point of coincidence between Kierkegaard's thoughts and his own ones. Just as it should have happened when he read Cioran, an author who marked him deeply. The photographs that are part of this exhibition speak, without any doubt, about the alienation that cities generate, existential boredom, the absurdity of human existence, the futility of undertaking any business and the agony of living. They transmit the vital anguish that produces the awareness of finitude and death. The nonsense of the fact that everything starts and ends following the infinite circle of the Moebius band. Nothingness becomes the final destination of his reasoning, the only valid conclusion. Perhaps, and following the religious and philosophical principles of Kierkegaard, it could approach the Buddhist concept of *sunyata*, which



The virtue of nothingness, 2019, 60 x 42 cm, 50 ex.

balso carries the meaning of emptiness. A void, an empty space that can be reached through a meditative state that leads to the understanding of the ultimate truth or the connection of the internal experience with the external reality.

Jordi Casañas' photographs come from the critical distancing generated by his way of seeing the world. However, they often show us a reality that, in its finitude, can also be poetic. In his own



Moebius, 2018, 97,46 x 66,38 cm, ed. 3 ex.

words, it is about the hope that every sceptic always has left. And as a sceptic, installed in a constant doubt, he lets his acid sense of humour be the catalyst of what he wants to express. The descriptive stage of his previous photographs has been left behind, and the human presence has practically disappeared. He confesses that the human being does not interest him as photographic theme, and that is the reason why, before, he always photographed people from behind. In his recent photographs, narrative and anecdote have been replaced by transcendence. Perhaps this derives from the fact that its referents do not come strictly from the world of photography, but from painting, philosophy and cinema. His approaches are formally pictorial, and conceptually abstract, although he follows the same working method as always: **Casañas** states that Antonioni and his movie *Blow up* are still there. As it happens to the protagonist of the film, who discovers a murder by editing the

photographs taken in a park, **Jordi Casañas** often discovers the subject at the time of editing. Details, which, when taking the picture had gone unnoticed, can become protagonists.

Jordi Casañas (Barcelona, 1969), who, for all the above, does not like to be defined as a *street photographer*, made his first individual exhibition in Can Felipa in 2007, and since then he has shown his work in various individual and group exhibitions. In 2016 he was selected finalist of the photography prize of the LensCulture magazine.

The exhibition will be open until February 1, 2020, For more information, contact the gallery: info@elquadernrobot.com – 93 368 36 72

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