

Jordi Casañas



La virtut del no-res, fotografies
The virtue of nothingness, photographs

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el quadern robat

còrsega 267 principal 2 b 08008 barcelona 93 368 36 72

info@elquadernrobat.com - <http://elquadernrobat.com>

Jordi Casañas, *La virtud del no-res* (*The virtue of nothingness*)

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 also 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 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.

photographs (13)





1 - **Event horizon**, 2019

Digital print, edition of 5 ex. + 1 AP

27,31 x 38,81 cm (10.75 x 15.28 in)



2 - **Clean landscape**, 2017
Digital print, edition of 5 ex. + 1 AP
40 x 30 cm (15.75 x 11.81 in)



3 - **Steel trees**, 2018

Digital print on aluminum, edition of 5 ex. + 1 AP

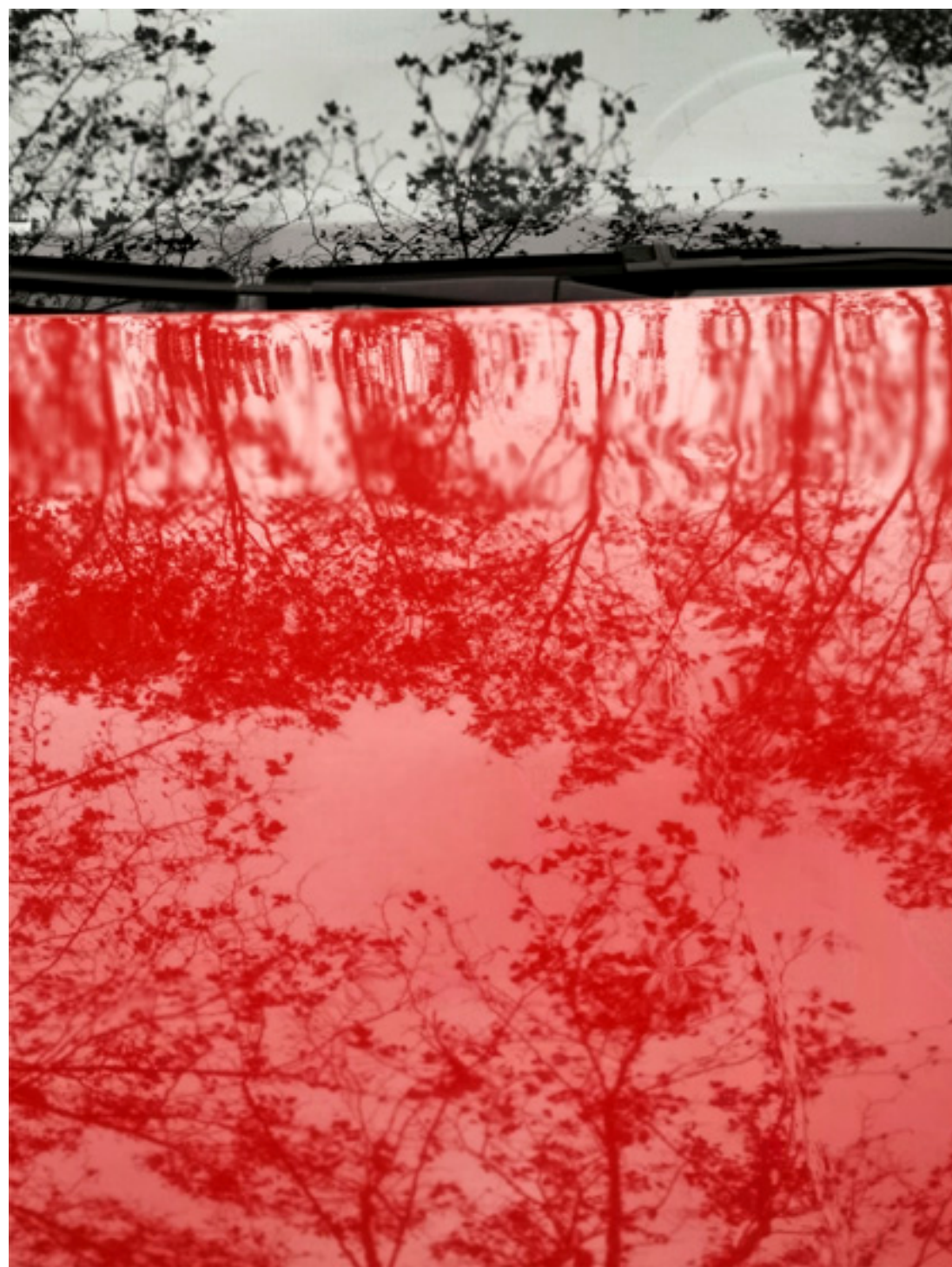
40 x 30 cm (15.75 x 11.81 in)



4 - **Finger prints**, 2019

Digital print, edition of 3 ex. + 1 AP

51,41 x 38,81 cm (20.24 x 15.28 in)



5 - **Metamorfòpsia III**, 2019

Digital print, edition of 5 ex. + 1 AP

51,41 x 38,81 cm (20.24 x 15.28 in)



6 - **La virtud de la nada**, 2019

The virtue of nothingness

Digital print, edition of 50 ex. + 5 AP + 5 HC

60 x 42 cm (23.62 x 16.53 in)



7 - **No poster 09**, 2018

Digital print, edition of 5 ex. + 1 AP

65,02 x 48,77 cm (25.60 x 19.20 in)



8 - **Incoming**, 2018

Digital print, edition of 3 ex. + 1 AP

50,72 x 70 cm (19.97 x 27.56 in)



9 - **Untitled**, 2016

Digital print, edition of 3 ex. + 1 AP

50,72 x 70 cm



10 - **Blue Monday**, 2019

Digital print, edition of 3 ex. + 1 AP

97,46 x 66,38 cm (38,37 x 26,13 in)



11 - **Moebius**, 2018

Digital print, edition of 3 ex. + 1 AP

97,46 x 66,38 cm (38.37 x 26.13 in)



12 - **Banlieue**, 2019

Suburb

Digital print, edition of 3 ex. + 1 AP
97,46 x 74,1 cm (38.37 x 29.17 in)



13 - **Window balls**, 2017

Digital print, edition of 3 ex. + 1 AP

97,46 x 66,38 cm (38.37 x 26.13 in)

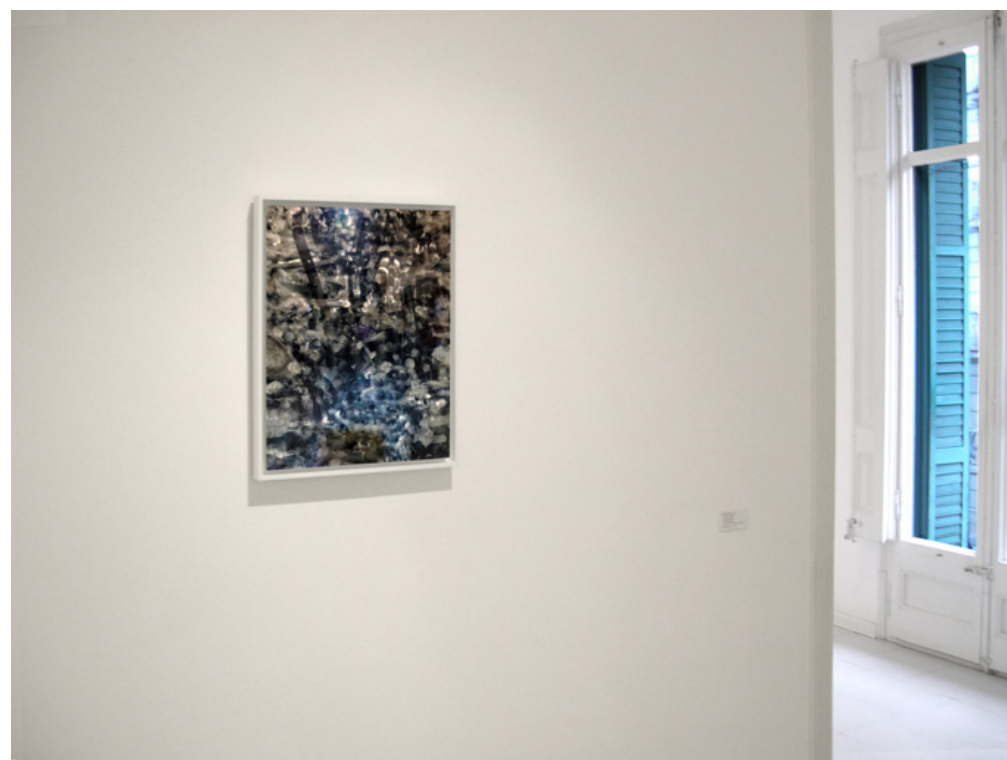


exhibition view





exhibition view 1
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exhibition view 2
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exhibition view 3
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Jordi Casañas, Barcelona 1969

Solo Exhibitions:

2018 – *La virtut del no-res*, **el quadern robat**, Barcelona, [more info](#).

2015 - *21 fotografies*, **el quadern robat**, Barcelona, [more info](#).

2015 - *Honey Wheat (17 fotografies)* Biblioteca Agustí Centelles, Barcelona

2013 – *M'exalta el nou m'enamora el vell*, Encants de Barcelona, Barcelona

2007 – *Petit Format. 37 fotografies aproximadament*. Can Felipa, Barcelona

Group exhibitions:

2019 – *Cinc anys a les trinxeres*, **el quadern robat**, Barcelona, [more info](#).

2018 – *Dins del bosc*, **el quadern robat**, Barcelona, [more info](#).

2018 – *Elèctric i llunyà*. Fotorafia contemporània, *colección olorVISUAL*,
TeclaSala, L'Hospitalet de Llobregat, Barcelona

2016 – Finalist, *Street Photography Awards*, Lens**Culture**, [more info](#).

2014 – *Un canvi d'aires*, **el quadern robat**, Barcelona, [more info](#).

2013 – *Terra de Ningú*, Can Basté, Barcelona

2010 – *Col·lectiva artistes del Poblenou*, Can Felipa, Barcelona

2003 – *Interiors*, Col·lectiva artistes del Poblenou, Can Felipa, Barcelona

2003 – *Botella ao Mar*, Auditorio de Galicia, Santiago de Compostela

Studies:

Aula de Especialización Fotográfica

IEFC (Institut d'Estudis Fotogràfics de Catalunya)

He works as professional photographs for many public and private entities.

p a p e r P R E S S

La Vanguardia, by **Juan Bufill**, 19 de gener de 2020: [see.PDF](#) (in Catalan)

English translation (facsimile): [see or download.PDF](#)

d i g i t a l P R E S S

El Temps de les Arts, by **Ramon Casalé Soler**, 8 desembre 2019: [Link](#) (in Catalan)

English translation (facsimile): [see or download.PDF](#)

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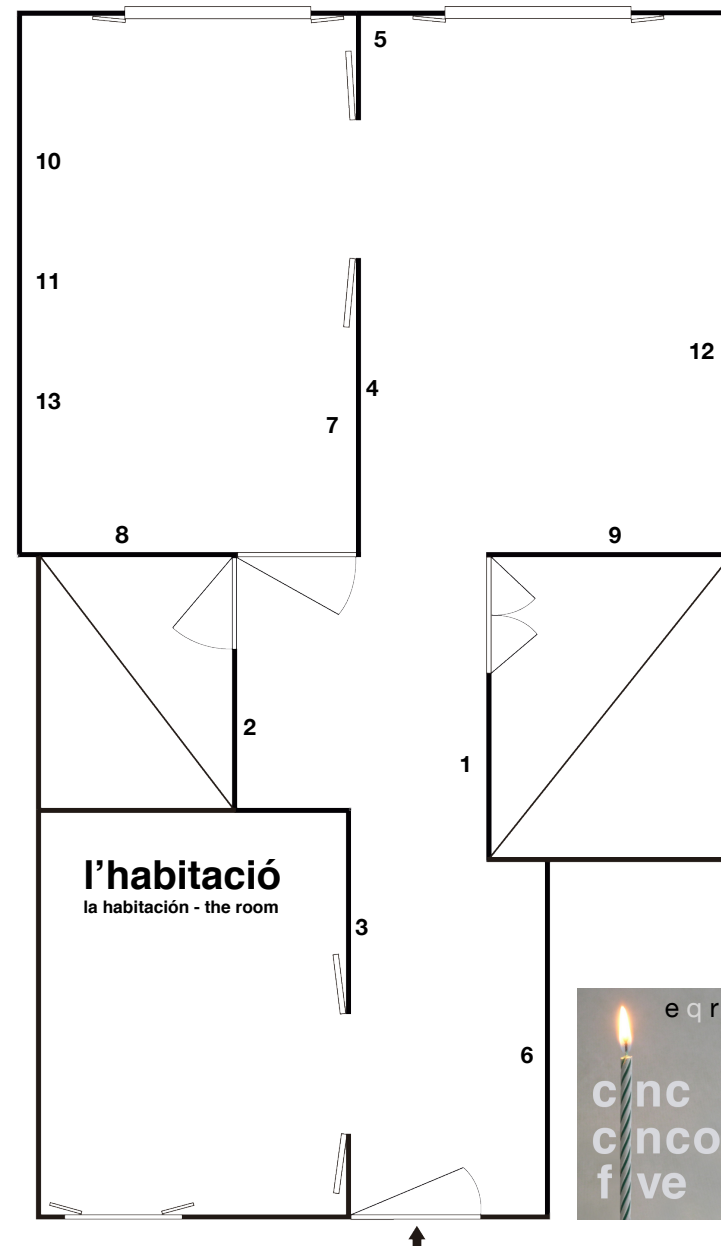
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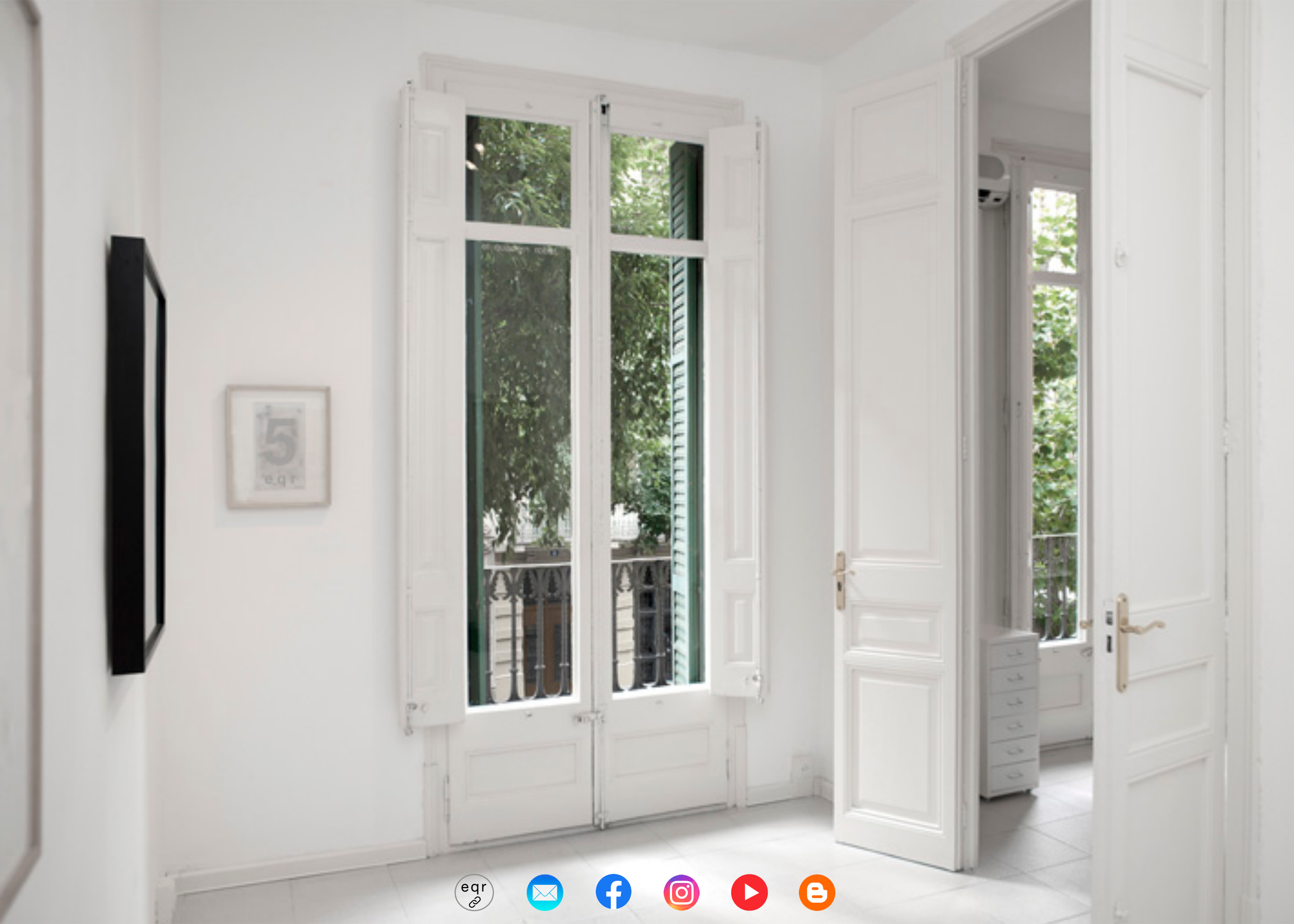
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