



GALERÍA JAVIER SILVA

crops | jose castiella
30.09.16 - 19.11.16





The pieces I'm working in deal with formlessness, the concept of monster, and excess. Monsters are excessive and any excess is monstrous.

Mankind, they claim, is walking towards an imminent collapse!!! These apocalyptic feelings are constant. There is no need to travel to the future as Huxley; the present is already dystopic.

Contemporaneity is unstable, excessive. An excess that manifests itself in every feature of our existence: the information we deal with, the production and consumption of finite resources, even the way we see or consume art.

I try to capture those fears working with the formless, letting the subconscious - thanks to the projection possibilities that paint marks have - connect with what psychoanalysis defined as collective unconscious. In this way I go into the studio without preset ideas or projects. Figurative elements, if appear, are suggested by something out of me. I try to act as a medium with all this information I get from the internet, the media and social networks.

Throughout history there has been a comprehensive categorization of monsters, an urgent need to represent the unknown. There was even a discipline dedicated to their catalogue. Perhaps monsters are so appealing because they talk about the fears of the society that builds them in an attempt to transcend the immediate.

Monsters, in our times, have a chameleonic quality in which formlessness is very present. Science fiction has shown it with creatures like John Carpenter's 'The Thing' or ET itself. Structures without a clear form. In the case of ET, its creator, Carlo Rambaldi, took his cat as a reference, depriving it of recognizable elements, which let

him enter the amorphous and disfiguring lines between the figurative and the abstract.

The process is somewhat schizophrenic, as my relationship with new technologies, where antagonistic forms coexist in my mobile screen. The works are built from an isometric template, which is a representation system where all lines are parallel to each other at an angle of one hundred and twenty degrees between any of the axes of coordinates 'xyz'. This allows no place for hierarchies among different elements or deformation of them, and therefore we can understand the object depicted in its actual measurements.

Over this isometric structure paint smudges accumulate, some made of poured paint, dry pigment, and paintbrush marks.

Perhaps the most obvious quality of monsters of our time is their indeterminacy, their chameleon look, and their taste for the formless. I see them as creatures and entities. Imagination projects contents and they slowly create their own life.

One day I come to the studio and paint in an informalist way, on the ground. Perhaps an organic fluid paint yawns. If this happens I maybe shoot a bullet of soft geometry and pour the mixture over the canvas, letting it grow and take shape. Sometimes an intelligent entity adopts a matter volume. Other times not. The next day I may return to the painting with the sensitivity of a Flemish painter of medieval imagination. Hell is present, the Apocalypse too, or so says my mobile screen.

At the end of the process I like to think I have penetrated the barrier of the self and have accomplished to delve into the collective.

Jose Castiella





Jose Castiella | A settler, 2016
Acrylic and oil on linen | 50 x 61 cm



Jose Castiella | A million year picnic, 2016
Acrylic and oil on linen | 195 x 146 cm



Jose Castiella | There will come soft rains, 2016
Acrylic and oil on linen | 195 x 195 cm



Jose Castiella | Wilderness, 2016
Acrylic and oil on linen | 195 x 195 cm



Jose Castiella | And the moon be still as bright, 2016
Acrylic and oil on linen | 50 x 61 cm



Jose Castiella | The martian chronicles, 2016
Acrylic and oil on linen | 50 x 61 cm



Jose Castiella | The long years, 2016
Acrylic and oil on linen | 50 x 61 cm



Jose Castiella | The end of the west, I & II, 2016
Acrylic and oil on linen | 30 x 30 cm [x2]



Jose Castiella | Watchers, 2016
Acrylic and oil on linen | 30 x 30 cm

Jose Castiella (Pamplona -Spain-, 1987)

EDUCATION

2012-2014 GOLDSMITHS MFA FINE ART

2010 BA UNIVERSITY OF THE BASQUE COUNTRY

2011 TACTICAL AESTHETICS' with Iñigo Manglano Ovalle,
Universidad de Navarra. Julio

2009 TUMULTO Y MEDIDA EN LA PINTURA. Luis Candaudap.
Fundación Bilbao Arte.

SOLO

2016 CROPS. Galería Javier Silva

2016 ATROCITY EXHIBITION, Ayudas a la creación Gobierno de
Navarra. Centro Huarte.

2014 UNKNOWN CHRONICLES, PYTHON GALLERY. Zurich

2014 INHUMAN. Galería Javier Silva. Valladolid

2014 ENCIENTROS CON ENTIDADES, Patio Herreriano. Valladolid.

2012 AESTHETIC SCHIZOFRENIA, P1, Bow Arts Trust. London

2011 GAME OVER, Adriana Rojo Gallery.

GROUP SHOWS

2015 CASA LEIBNIZ. Palacio de Santa Bárbara. Madrid.

2014 SUMMA ART FAIR. Matadero, Madrid. Galeria Javier Silva

2014 GOLDSMITHS MFA FINE ART DEGREE SHOW

2014 SCOPE BASEL with PYTHON GALLERY

2014 LONDON ART FAIR with PYTHON GALLERY

2013 ZONA ARTE JOVEN. Baluarte. Pamplona.

2013 GOLDSMITHS INTERIM SHOW, St James Hatcham Church.
Goldsmiths university of London

2012 OPENING STUDIOS. Bow arts.

2011 ENCIENTROS NAVARRA 2011, Centro Huarte de Arte
Contemporáneo.

2011 FLUOR, Juntas generales de Bizkaia.

2010 PROSPEKT '10 Windsor Kulturingtza Gallery . Bilbao

2010 IKAS ART. Bilbao

2009 BEDSCAPES Guggenheim Bilbao.

AWARDS

2015 GOVERNMENT OF NAVARRE PRODUCTION GRANT

2014 JEALOUS GALLERY GRADUATE PRIZE, London

2014 ENCIENTROS DE JÓVENES ARTISTAS DE NAVARRA

2010 JÓVENES ARTISTAS DE NAVARRA

2009 X CERTAMEN DE PINTURA UNED BIZKAIA

Programa Injuve para la Creación Joven 2016



c/renedo 8. valladolid (spain)
phone: +34 983 304 591 / +34 636 737 412
www.galeriajaviersilva.com

mon to fri: 10:30-14 h and 18-20:30 h
sat: 11-14 h