

CO-CONSTITUTIONS

Artist's statement

CO-CONSTITUTIONS is a simultaneous three-gallery exhibition of works by artist Casas scheduled for January and February of 2014. The three galleries are **G Gallery, Redbud Gallery and Gremillion & Co. Fine Art, Inc.**

For each gallery the artist has created a large installation piece that will be accompanied by recent paintings and drawings as well as by some key works of the artist's past production.

The overall organizing idea for the exhibition is the well-known yet fundamental fact of **co-constitution**, that is, the wondrous phenomenon that by virtue of the simultaneous interplay of various factors, a totally new reality **emerges**.

The exhibition at **Redbud Gallery** is entitled **Duality**.

It focuses on the dual, symmetrical nature of our anatomy and, by extension, focuses as well on dual aspects of our humanity beyond mere anatomy.

Binocular vision, a prime example of co-constitution, is the focus of this exhibition. The visual world we experience is the result of the interplay of the two different visual inputs provided by the left and right eyes. Our minds automatically 'choose' what we actually experience, selecting only this and that from the two different inputs provided by each eye to form a unified visual experience.

With a bit of effort, however, we can learn to see what our mind normally forces us to ignore. The works in this exhibit result from an effort to capture these 'hidden' visual realities and, then further, the images extend into related dual aspects not only of our bodies but also of our minds. One particularly important and mysterious phenomenon that reveals the dual aspect of the mind is **self-deception** – which another theme of this exhibit.

The exhibition at **G Gallery** is entitled **The Limit of the Visual World**.

The installation designed for this gallery – entitled **Between the Light and**

Dark Chambers - consists of two large fully closed wooden chambers. Walking between the two chambers, the viewer will find that a narrow, vertical slit opens onto each chamber.

Looking through the slit of one of the chambers, the viewer will be able to find herself/himself inside it and appearing through the substance of light. Looking through the slit of the opposite chamber, the viewer will find himself/herself inside it and appearing through the substance of darkness. Thus, finding himself between light and darkness (and other polar visual effects that the installation produces), the viewer may also be able to find himself between life's most fundamental polar articulations: past--future, mind--body, good—evil, ying—yang, you—I, up—down, left--right, etc.

Other works at *G Gallery* address what seems to be the most fundamental duality responsible for the constitution of our world. This duality is discovered in the remarkable fact that the **visual world is incomplete**, that is, that a complete depiction of the visual world from any point of view is in principle (not just in practice) impossible. Any attempt at producing such a complete depiction will necessarily encounter that visual information comes to an end at a certain place, a limit, a boundary where the visual world ends and a **blind spot** appears. This blind spot is a place within which nothing can be seen - a **void**. Remarkably, this void is “the place” occupied by the viewer herself who, in principle, is not part of her own visual world; but she is certainly the necessary condition for the existence of that visual world.

The exhibition at *Gremillion & Co. Fine Arts Inc.*, is entitled **The Perfection of Time**.

The installation designed for this gallery - entitled “**The Fourfold: Earth, Sky, Mortals, Immortals**”- consists of four large paintings facing each other creating a small enclosure that the viewer is invited to enter. The paintings represent respectively: the earth, the sky, the mortals and the immortals, which together constitute the fundamental categorization of all reality by most cultures. Each painting however has in its very middle an array of three thin vertical mirrors. Thus, when the viewer looks at any of the four paintings he/she can **simultaneously** see the other three paintings as well as

himself/herself being surrounded by them.

All works at **Gremillion & Co. Fine Art, Inc.**, also address the reality (or unreality) of **time**. Many of them use actual **ropes** often inserted on the very surface of the paintings. Ropes are an excellent example of a reality emerging from the coordinated interplay of many elements: no single strand runs the length of the rope but all of them bundled and twisted together create a larger emerging linear structure of indefinite extension used to connect, to hold, to tie and knot. As such, the rope is used in these works as symbol of the linear flowing of time. The works 'stitch' multiple images with a rope along successive 'moments of time'.

Mirrors also play a role in this 'stitching' of images. In some works, for example, the viewer will find himself reflected on a mirror placed inside a painting of a room; as he walks in front of the painting he will come to see himself again reflected in exactly the same room as before...the only difference being that time has passed.

Finally, the interplay of the three **simultaneous exhibitions** is meant to emphasize the ideas of co-ordination, simultaneity and co-constitution.

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