



Blanca de Navarra, 12.  
28010, Madrid  
**NF/ NIEVES FERNÁNDEZ**  
[www.nfgaleria.com](http://www.nfgaleria.com)

**NF/** LOS LÍMITES DEL VACÍO. Jordi Teixidor & John Castles.

“For him to whom emptiness is clear, everything becomes clear.”

(Nāgārjuna, Mūlamadhyamakakārikā 69)

## **NF /** **LOS LÍMITES DEL VACÍO**

**JORDI TEIXIDOR**  
**JOHN CASTLES**

**NF / NIEVES FERNÁNDEZ, MADRID: FEBRUARY 22, 2019**  
**NUEVEOCHENTA, BOGOTA: AUGUST 22, 2019**

**CURATOR: ISABELA VILLANUEVA**

The idea of void as a field without form that at the same time is the source of all creation and is inseparably linked to all forms of creation is difficult to understand, and is a question that has arisen since ancient times and that both Oriental and Western civilizations have devoted themselves to analyzing.

Conceptually void is defined as “lack of content” or as “non-existence, nullity”, while spatially it gains a different meaning than its dictionary definitions. Void in space is a “place” incorporating activity. Therefore, this void created in form based on space indeed creates a “place”. Or from a different perspective, void itself shapes the form and this form shaped by void creates the space.

The conceptual phenomena that the void undertakes go well beyond formal classifications. Therefore, “void, space and form” will incorporate such concepts as existence - non-existence, interior - exterior, place - placeless, conflicting - contradicting each other. For centuries philosophers have reflected on this, and artists have strived to create voids in space, and to do so they have relied on physical, environmental, conceptual and semantic factors among others.

In the twentieth century visual artists have faced the void as an intellectual exercise and as another spatial entity to work on, and a legion of great figures such as Kazimir Malévich, Alexander Calder, Yves Klein, Lucio Fontana, Eduardo Chillida and Barnett Newman amongst others pondered and investigated it.

For decades the Spanish painter Jordi Teixidor and the Colombian sculptor John Castles have continued with this exploration, from two distant countries and clearly using different media, as well as distinct approaches; both artists have shared a deep and enriching reasoning about empty elements and through their artworks are investigating the extended fields, the monumentality of the volume and the expansion of spaces.

The exhibition John Castles and Jordi Teixidor: the limits of the void is therefore a suggestive proposal, which is at the same time anthological and thematic and that relates two different corpus of work that, when coinciding in the rooms of NF/NIEVES FERNANDEZ and NUEVEOCHENTA following the same conceptual coordinates, is revealing because it shows that two artists - despite their remoteness and lack of contact until a few months ago - converge in the investigation of the idea of the limit as a basis to conceive, approach and work on the void.

## NF/

Jordi Teixidor was born in Valencia, Spain in 1941, studied Fine Arts and devoted himself to exploring chromatic uniformity and abstract painting since the beginning of his career in the sixties. His works are aesthetically reductionist and of a limited chromatic range (with a marked predilection for black in recent years). The artist avoids the spectacle and emotion, and rather aspires that the viewer enters a meditative contemplation where she/he questions and expands the limits of her/his perception.

John Castles was born in Barranquilla, Colombia in 1946, studied architecture but left this studies to devote himself to sculpture. From the beginning he dedicated himself to abstraction, always using construction materials but showing favoritism for iron, his works intend to unfold the form and the matter; he first achieved this with more geometric and rigid pieces, which over the years changed onto more flexible and undulating works. Castles always challenges the gravitational field, explores the presence of the void and seeks to transform the interior space of each work and the area that surrounds it.

In the work of John Castles and Jordi Teixidor you can talk about coincidences and points of contact: both tend to a simple execution, to the reductionism of forms and bring to their maximum expression the simplest elements. The two artists seek to order proportions, present a concern for balance and demonstrate a marked interest in architecture -which is denoted in the investigation of physical reality and in the emphasis on spatial effects. The exhibited works of Teixidor and Castles coincide in the investigation of volumes, the examination of the presence and above all the search for another reality. Teixidor and Castles demonstrate that they have managed to challenge the "limits" of the vacuum by revealing the capacity of the artwork to generate spaces and create places.



**NF /** John Castles  
**Proyecto horizonte**  
1998  
Graphite on paper  
100 x 70 cm

John Castles  
**Sección diagonal**  
1988  
Graphite on paper  
50 x 50 cm





**NF /**

Jordi Teixidor  
Sin título 1438

2012

Oil and wood on canvas

60,5 x 44 cm



**NF /** John Castles  
Tres al centro  
1983  
Steel  
60 x 60 cm c/u



**NF /**

Jordi Teixidor

Sin título

1997

Oil on nickel silver sheet

50 x 50 cm





**NF /** John Castles  
**Del suelo a la pared 3**  
1981  
Steel and paint on wall  
160 x 230 x 60 cm



**NF /** John Castles  
**Del suelo a la pared**  
1981  
Steel and paint on wall  
160 x 80 x 160 cm



**NF /** John Castles  
**Del suelo a la pared**  
1981  
Steel and paint on wall  
160 x 80 x 160 cm



**NF /** Jordi Teixidor  
Tosal (Valencia)  
2018  
Oil on photography  
39 x 39 cm





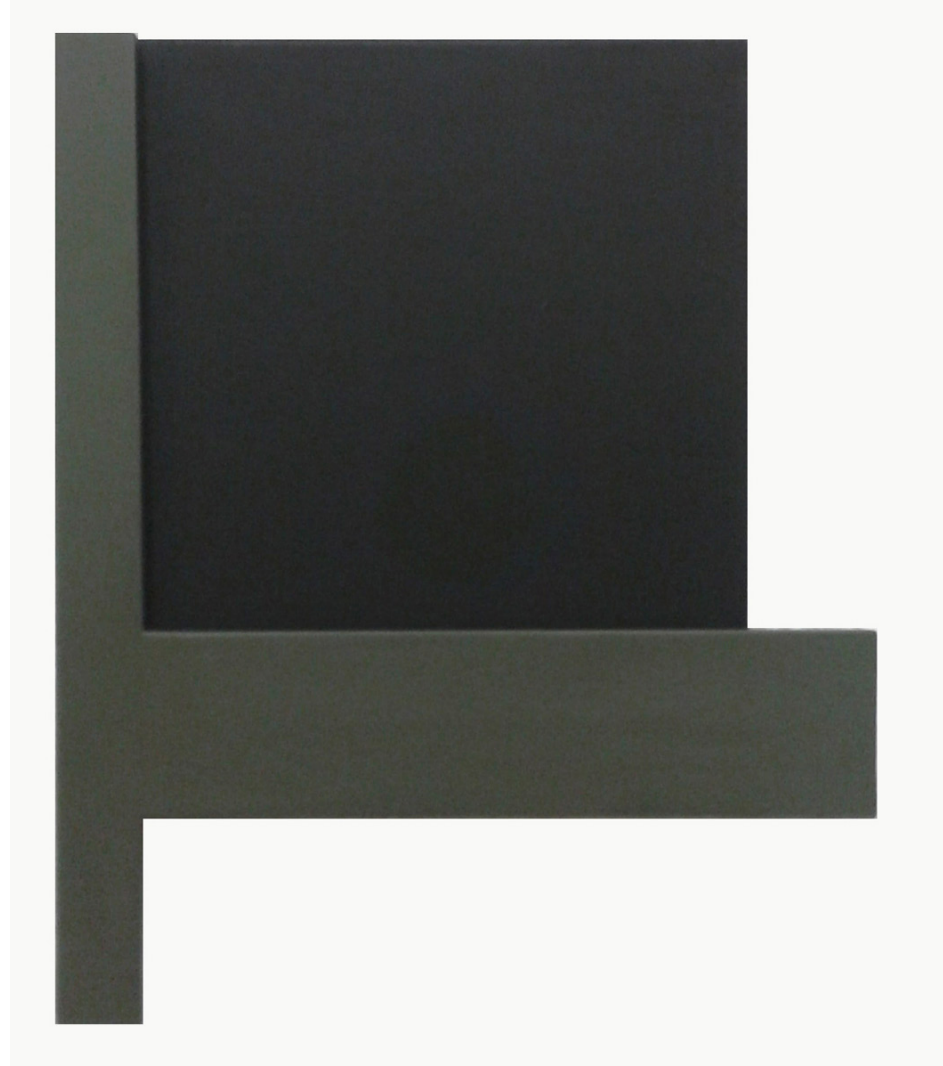
**NF /**

Jordi Teixidor  
Sin título 1443

2012

Oil and wood on canvas

58 x 48 cm



**NF /** Jordi Teixidor  
Sin título 1524  
2016  
Oil and wood on canvas  
191,5 x 51,5 cm





**NF /** John Castles  
Doble  
2018  
Welded steel  
151 x 90 x 77 cm





**NF /** John Castles  
Cruzada  
2017  
Bent steel  
159 x 84 x 62,5 cm

**NF /** John Castles  
**Cruzada**  
2017  
Acero doblado  
159 x 84 x 62,5 cm



**NF /**

John Castles

Sin título

1983

Steel and graphite on paper

56 x 39 cm



**NF /**

Jordi Teixidor

Sin título 1521

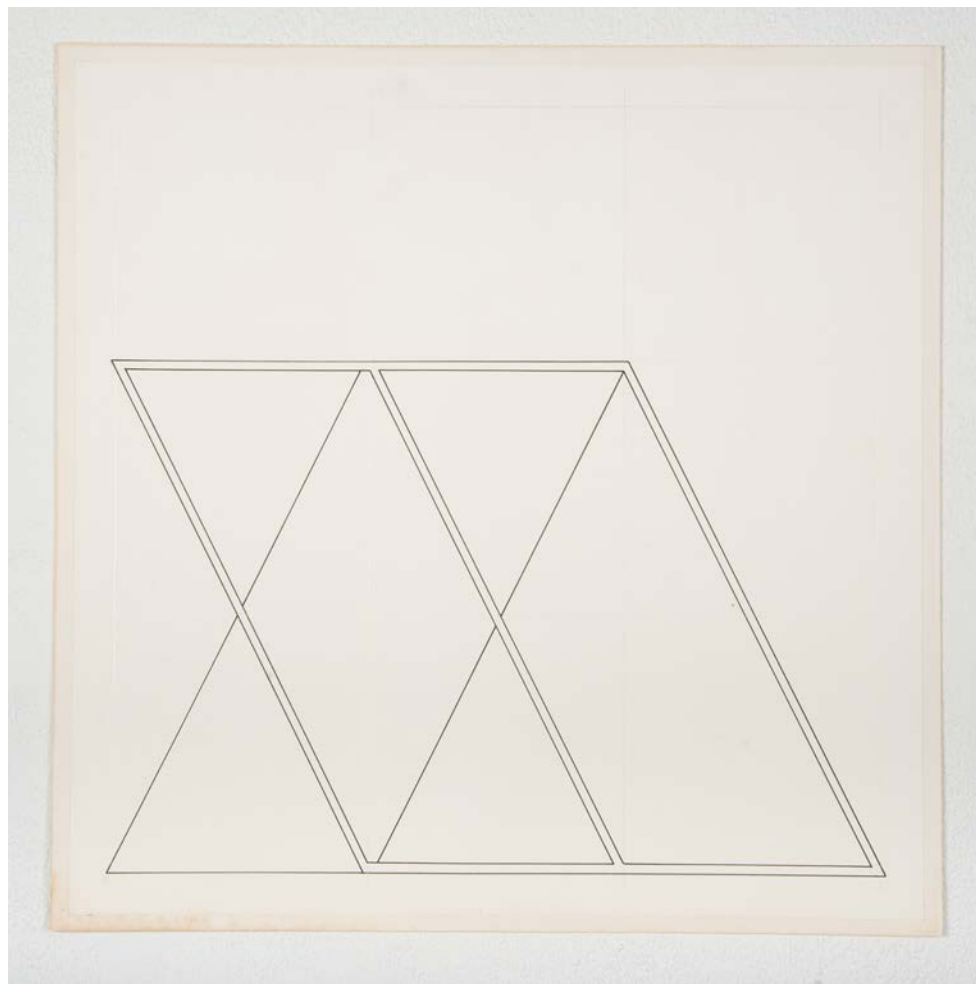
2016

Oil and wood on canvas

190 x 80 cm



**NF /** John Castles  
Sin título  
1978  
Ink on paper  
50 x 50 cm





**NF /** John Castles  
Sin título  
1978  
Ink on paper  
50 x 50 cm





**NF /** Jordi Teixidor  
Sin título 750 B  
1991  
Oil on canvas  
54 x 98 cm





**NF /** Jordi Teixidor  
Sin título 1520  
2016  
Oil on wood  
66 x 64 x 6 cm

**NF /**

Jordi Teixidor

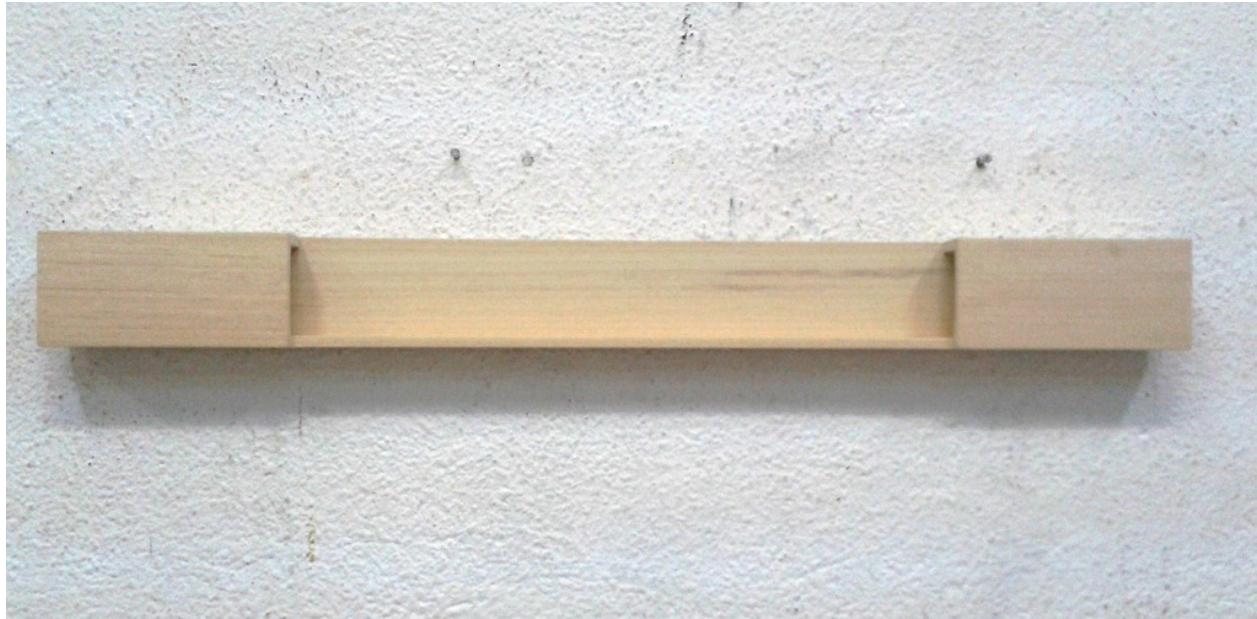
Sin título 1520

2016

Oil and wood on canvas

198,5 x 84,5 cm





**NF /** Jordi Teixidor  
Sin título 1450, 1451, 1452  
2012  
Oil on wood  
10 x 101 x 5,5 cm



**NF /** John Castles  
Sin título  
1977  
Welded steel  
14 x 21 x 21 cm



## **Jordi Teixidor**

Valencia, 1941

Considered as one of the most important representatives of the Spanish Abstraction, and National Prize of the Arts, Jordi Teixidor identifies himself with the modern tradition and critical thought, translating to his work a doubtful and critical spirit, developing abstraction and a work that is rational, genuinely Apollonian, superbly balanced, strictly contained with regard to expressive elements. The modernity of Jordi Teixidor is reflexive and his paintings don't look for satisfaction, but require the spectator to think, denying a narrative reading.

More than a tour de force about the possibilities of the abstraction at the present time, his work must be understood as an aesthetic and intellectual reflection on the limits of painting, as a search after the non painting, as the unattainable desire of making the final picture, or, what it is the same, the non-picture, but also as the personal expression of a feeling of ethical-political failure.

Member of the Royal Academy of Fine Arts of San Fernando in Madrid since 2000. In 1976 he participated in the Spanish Pavilion at the Venice Biennale and in 2014 he was awarded with the Spanish National Prize for Visual Arts. He has exhibited in museums and institutions as the Guggenheim in New York; UNAM Museo de Arte Contemporáneo, Mexico City; Spanish Royal Academy in Rome, Gallery of Contemporary Art, Sofia; Museum of Modern Art, Moscow; Museo Reina Sofia, Madrid.

## **John Castles**

Barranquilla, 1946

One of the most important references for the development of sculptural modernism in Colombia, his work is born from the abstract geometric tradition in that country and is characterized by an interest in the use of materials such as steel, rusted and cast iron, and the shape of its structures. In his work it is possible to perceive an ordered view of each of the figures, as well as a conscious approach to space.

Throughout his career, Castles has made more than thirty individual national and international exhibitions and has participated in prominent venues such as the São Paulo Biennial (1981) and the Havana Biennial (1986). He is currently a professor at the Faculty of Arts at the Francisco José de Caldas District University in the city of Bogotá.



# NIEVES

Blanca de Navarra, 12.

28010, Madrid

**NF, NIEVES FERNÁNDEZ**

[www.nfgaleria.com](http://www.nfgaleria.com)