

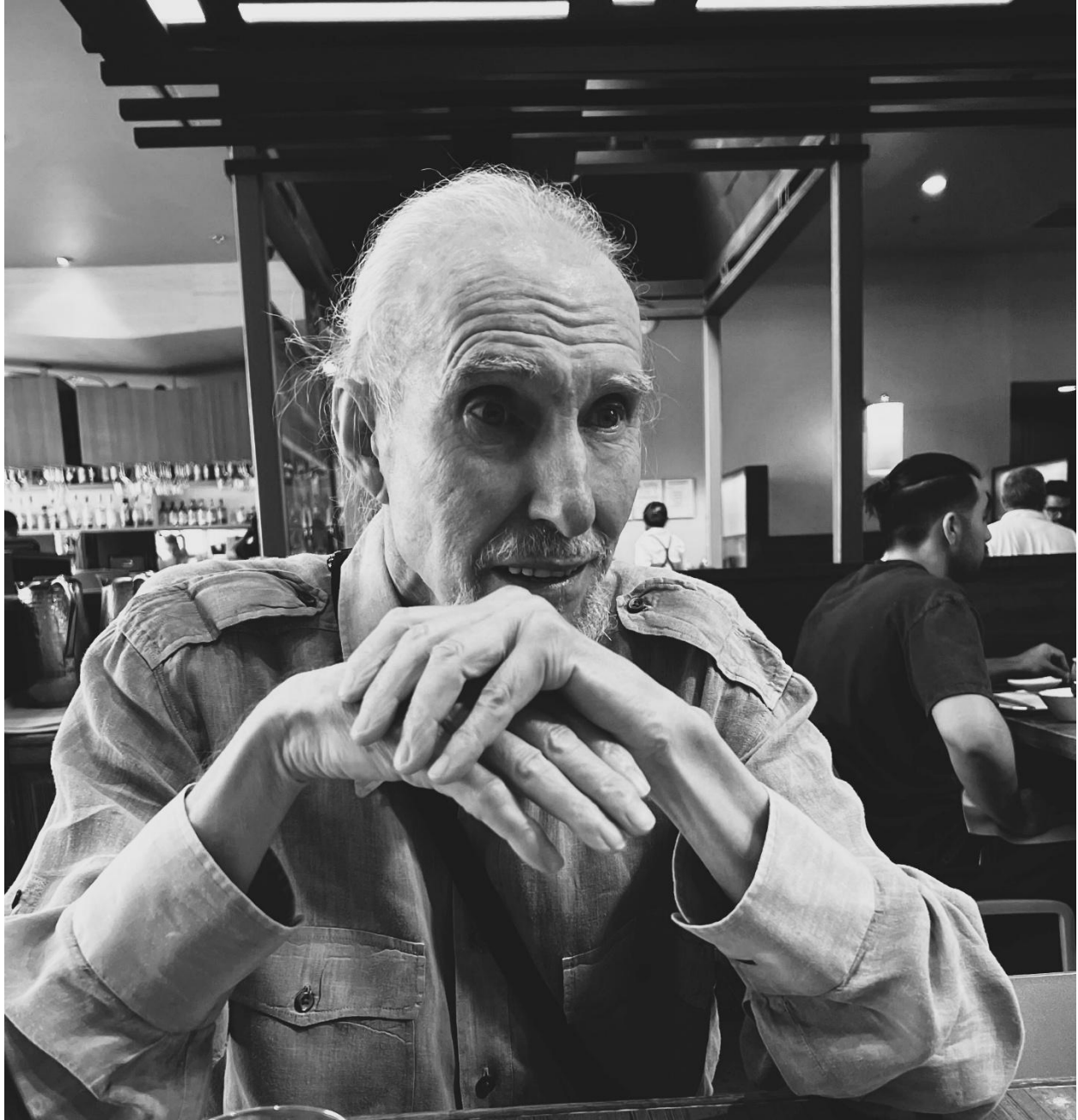
Full Biography

Fernando Casas





“(...) philosophy is an attempt to know who we are and where we are, but this is not a definition and is true also of the sciences. This I don’t think is controversial. More controversial I think is my view that art is, like Philosophy and science, an endeavor to understand who we are. I hold the view that the great works of art of human history show us, every time anew, who we are, where we are, etc. For this and other reasons I do not make a sharp separation between philosophy and art.”



On March 25, 1946, Fernando Rodriguez Casas was born to Gabriela Casas Gumucio and Dr. Julio Rodriguez Rivas in the city of Cochabamba, the second largest city in Bolivia at that time. The youngest of four children, Rodriguez Casas exhibited prodigious talent for drawing at a very early age, which soon spread to painting and sculpture. By the time he was 13 years old, Rodriguez Casas was accepted as an art student of Raúl G. Prada, a Bolivian artist inspired by the Luminist school, renowned for his paintings of landscapes and portraits, and one of the founders and longtime

Director of the School of Fine Arts in Cochabamba, Bolivia. Rodriguez Casas remained a student of Prada until 1964. That year, Rodriguez Casas won his first National Award in Painting.

During his years as a student with Prada, Rodriguez Casas also became fascinated with the study of philosophy, which ultimately guided his degree path at university. In 1965, Rodriguez Casas enrolled in the departments of Philosophy and Psychology at the Normal Superior Católica in Cochabamba where he stayed until 1968.

1968 was a turning point year in Rodriguez Casas' life. He won his second National Award this time for drawing. He was also awarded a scholarship from the Fulbright Latin American Scholarship Program of American Universities (LASPAU), which gave him a reason to leave Bolivia. The LASPAU scholarship allowed Rodriguez Casas to enroll at Colorado College in Colorado Springs, Colorado, from which he graduated Magna Cum Laude with a Bachelor of Arts in Philosophy in 1970. His academic excellence resulted in his induction into the academic honor society Phi Beta Kappa as well as the awarding of the Hastings Prize for one of his papers on philosophy. He was then granted a fellowship from Rice University in Houston, Texas to finish his studies in Philosophy, earning a Master of Arts in 1972 and a PhD in 1978.

Whereas Rodriguez Casas was from early on always fascinated by the human form, creating both bodies and faces in oil and pencil, during his early years as a university student (1968-1972), he made an incursion into minimalism, influenced by abstract expressionists that included Mark Rothko and Jackson Pollock. Rodriguez Casas' minimalist abstract works sought only to capture the essential feature of an object: the minimal feature of a thing that makes it what it is. As he worked through this process, a new reality was revealed to him: an extremely simple brushstroke, color, or gesture could acquire a life in and of itself. Rodriguez Casas realized that in the process of looking for the essence of something, a new "plastic" reality that has a life of its own emerges.



Abstract 5, 1969
India Ink on paper, 11" x 15"

Rodriguez Casas first exhibited his works in Bolivia. From 1964 to 1968 he had several shows in Cochabamba and La Paz. In 1972 he participated in two group exhibits: one in the *Palacio de la Cultura* in Cochabamba and a second in the art gallery of the *Palacio Portales* in the same city. In 1972 he also won that year's "Primer Premio Nacional." The following year he exhibited works as part of group shows in the cities of Santa Cruz at the *Casa Cultura* as well as in La Paz at the *Salón Municipal de Exposiciones Pedro Domingo Murillo* where he won the "Primer Premio Nacional" for his work "***Retratando Gabriela***."

In 1976, Harriet Griffin, a prominent art dealer in the United States, Europe, and Asia offered Rodriguez Casas a solo show at the Harriet Griffin Fine Arts gallery in New York City.

In 1977, the year before receiving his PhD, Casas was invited to participate in a group exhibit of more than 100 artists "Lines of Vision" at The Center for Inter-American Relations in New York City. The show was curated by Barbara Duncan, art historian, collector, and influential personality who was among the first to introduce modern Latin American art to the United States. The exhibit was shown in many cities across the United States, Canada, and México.

As the connection between art and philosophy became inextricably linked for Rodriguez Casas, he leaned into phenomenology, the discipline of philosophy that most intrigued him, and began a meticulous phenomenological description of vision. One of the first works to tackle this challenge is "***Spying on Oneself***" (1979) in which Rodriguez Casas, who at this point had shortened his signature to just Casas, reveals to the observer the intricacies of stereoscopic vision, providing the images of his left hand revealed by either eye as well as both eyes superimposed onto a single

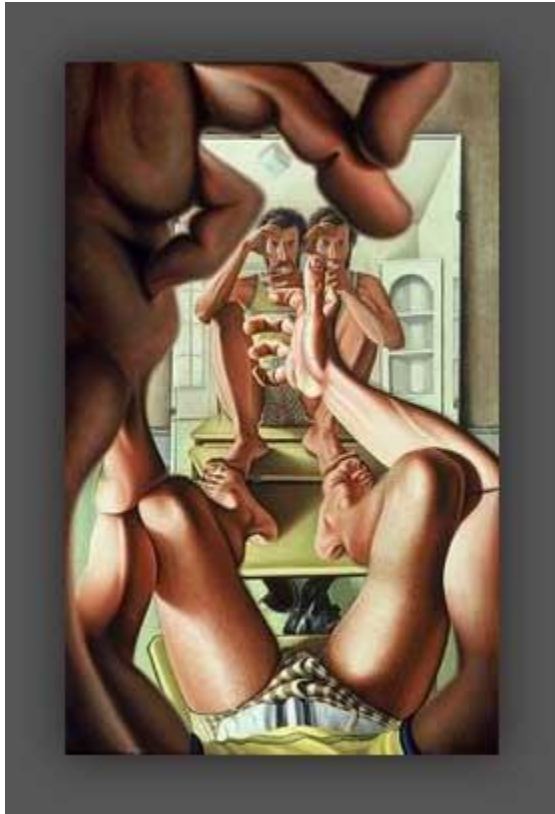
drawing. Rather than reconstituting or recreating the perceptual experience provided by both eyes reflected back to him from a mirror, in this work Casas chooses to deconstruct all of the information that is provided by each of the eyes and is fed to the brain. In this way, Casas reveals to the observer all of the perceptual “inner workings” that happen automatically and outside of human awareness but that profoundly impact our understanding of the world.



Spying on Oneself, 1979
Original Lithograph, 23"x 29"

The culmination of this literal self-reflection on binocular vision in which Casas moves deeper and deeper into the layers of perception that shroud the idea of his visual self can be seen in “***Duality - The Labyrinth of Self-Deception I***” (1979). In this work Casas not only explores phenomenologically the visual effects of stereoscopic vision but also captures the psychological dimension of self-deception. It is no coincidence that Casas painted this work, and other related ones, while he was a

student of Philosophy at Rice University and involved in the philosophical study of the unconscious, a notion related to self-deception.



***Duality - The Labyrinth of
Self-Deception I,***

1979

Oil on canvas, 76"x 42"

In “***Duality - The Labyrinth of Self-Deception I***” Casas shows how our world is fragmented because our perception of it is always presented to us from two different angles simultaneously creating two visual perspectives in one. Casas’ analysis of the visual effects of binocular vision captures the “hidden” visual realities and helps us see that the mind “chooses” what one actually experiences by selecting certain things from the input of each of the two eyes and organizing them into a unified visual experience, which is further constrained by the artificially narrow and window-like “linear perspective” of the visual field.

Casas then began to question why the representation of what was available to us visually should be constrained to a “linear perspective,” given that by simply turning our gaze to the right, left, up, down, or by looking behind us, we have access to all of the visual world. His answer led to the development of two innovative visual representation systems, which differed radically from the two-dimensional

representation of the three-dimensional world developed primarily during the Renaissance and which remained the gold standard for the ensuing 500 years.

Casas' [*Flat-Sphere Perspective*](#), the merits and description of which were published in the journal *Leonardo* (Casas, Fernando R. "[Flat-sphere perspective](#)."

Leonardo (1983): 1-9.) allowed him to recreate on a flat surface the experience of seeing in every direction at once. In "***The Sky, Noon***" (1980), Casas implemented this new system of visual representation for the first time. The flat image depicted in this work is not projected towards simply one vanishing point deep in the horizon but provides a view of every direction, which is congruent with the perceptual sphere that is our visual reality.



The Sky, Noon, 1980
Oil on canvas, 66"x 66"

However, in representing the entire sphere of our visual reality, Casas realized that he faced an unavoidable visual deadlock: a visual incompleteness. That is, we are physically constrained by the fact that the eye is incapable of seeing the head that is attached to it. In “*The Planet, Early Morning*” (1980), Casas depicts the inconsistent or incomplete reality as we experience it: a blind spot that renders the visual field as necessarily incomplete.



The Planet, Early Morning, 1980
Oil on canvas, 66"x 66"

Casas also understood that this blind spot could not be eliminated by, for instance, connecting the left shoulder with the right shoulder because we do not, in fact, see the two shoulders thus connected. Paradoxically, though the void has no volume, it still "occupies a space" in the visual field. In other words, there is the *presence of an absence*, of a nihility at the very core of our being. Casas addresses the presence and significance of this void in a second work also published in the journal *Leonardo* (Casas, Fernando R. "[The Limit of the Visual World](#)." *Leonardo* 26.2 (1993): 159-164.)

Casas concluded that vision is necessarily incomplete. And, although even an ideal observer cannot see themselves as a visual object, they can nevertheless visually locate themselves as a void, as the limit of the visual world, which prompts a further philosophical consideration.

As Casas explains, "*David Hume argued famously that when we survey our multitude of experiences, we never find among them an impression of our own selves. The idea of a self, he concludes, is simply a 'fiction.'* Immanuel Kant agreed with Hume that the self is not found in experience, but he did not conclude from this that the self is a fiction; instead, he advanced a transcendental argument for the existence of a metaphysical self. Although we do not have an experience of our own selves, the self, he argued, is a necessary condition for the possibility of any experience."

In his work “***Approaching Storm***” (1983), Casas takes this phenomenological description one step further.



Approaching Storm, 1983
Oil on canvas, 78"x78"

As the title suggests, a storm is looming on the horizon, but on closer inspection, the storm is also looming within the inconsistent/incomplete void: the metaphysical self that allows us to perceive the world. Casas makes the point that “*because the metaphysical self is present not as an object among other visual objects but rather as a localized absence; what an observer perceptually detects in their visual world is*

their own presence as a localized and irremovable blind spot from which they perceive the world."

Almost 40 years after creating "***Duality - The Labyrinth of Self-Deception I***" (1979), Casas created a second painting, "***The Labyrinth of Self-Deception II: Void***" (2013), not only to show the passage of time but also to highlight the void or nihilism that is at the center of our being.



"The Labyrinth of Self-Deception II", 2013

Oil on canvas, 76" x 42"

After the development of [Flat-Sphere Perspective](#) to maximally represent the visual world, Casas went on to create a visual representation of space in time and/or time in space. The *Polar Images* obtained from his innovative [Polar Perspective](#) can be conceived as a sequence of spheres of vision that connect neighboring spheres by sharing the one point they have in common. This sequence of spheres is then flattened on a plane by the same stretching method used in the creation of a flat-sphere image. Casas explains this in a third publication (Fernando R. "[Polar perspective](#): a graphical system for creating two-dimensional images representing a world of four dimensions." *Leonardo* 17.3 (1984): 188-194.).

One of the first works to implement this new perspective is "***The Polar Eye***" (1981), which shows a polar image that contains two flat spheres.



The Polar Eye, 1981
Original lithograph, 36"x 24"

A concentric *Polar Image* can also show- in a discontinuous fashion- the movement of perceived objects in space and time by making each flat sphere portray the object in a different location as the object changes its position in time. Casas' painting "**Flora**" (1981) shows a woman depicted at two different points in time. In the surrounding flat sphere, the woman stands by a window with blooming trees. In the enclosed flat sphere, she walks into the adjacent room where a rocking chair awaits her. The painting allows the viewer to jump from one moment in time to another, visually crossing the border between one flat sphere which shows the woman in her immediate presence, and a second one that suggests the beginning of the end of her presence.



Flora, 1981
Oil on panel, 48"x 96"

A later *Polar Image* work, "**Envisioning**" (2021), shows Casas' studio at two different times: in a tranquil present moment and in a possible future time in which the forest that surrounds the house is on fire.

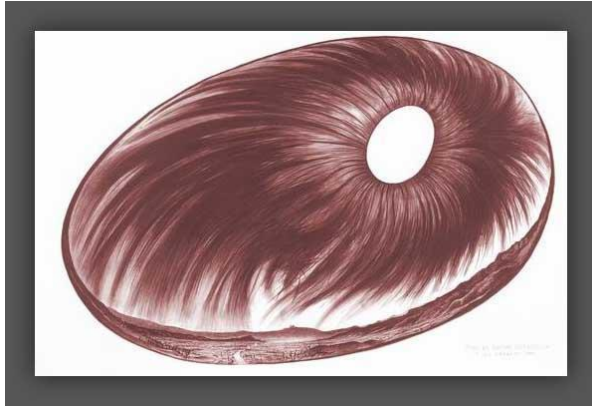


***Envisioning*, 2021**
Oil on panel, 72"x 54"

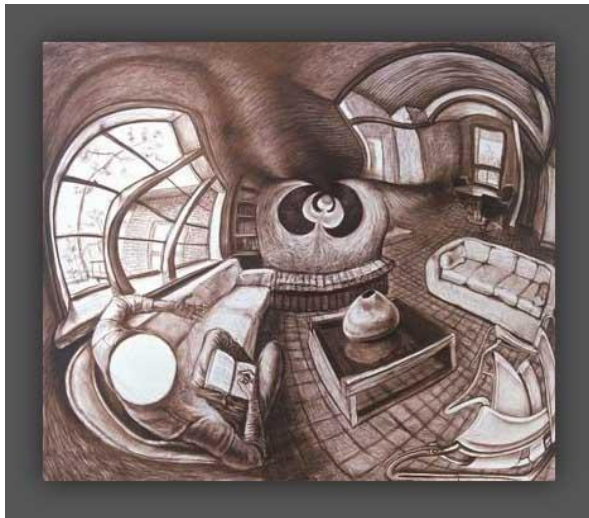
For the remainder of the '80s, Casas continued to use his innovative techniques of perspective to map the world around him, curving space and creating fluid dynamics within still images that opened metaphysical doors. The subject matter and theme of the works created over a decade varied vastly and include landscapes, people, animals, and room interiors to name a few. Linking all of the pieces is a beckoning to dissect the intersection between perception, the "self," and the world we live in.



***The Magnolia Circle*, 1988**
Oil on canvas, 75"x 96"



Pasa La Noche metafisica, 1986
Conté crayon on paper, 36"x 48"



A View from Nowhere, 1987
Conte crayon on paper, 61"x 72"



Illuminations, 1991
Etching, 28"x 35"
Printed at Flat Bed Press
by Katherine Brimberry

Also during the '80s, Casas designed and built his own house/studio in Magnolia, Texas with the help of longtime friend, Stephen Adams. Casas still lives in that house today with his husband, Terry Drake.

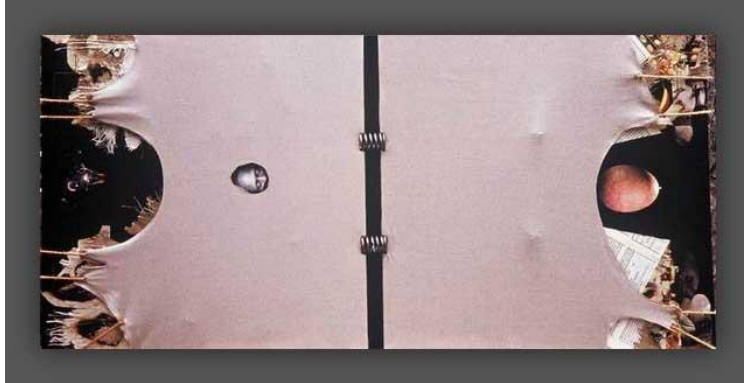
The studio in the Magnolia house, a luminous room with French doors that provides him with a panoramic view of his land, not only is his workspace but also a place of inspiration that has repeatedly served as a subject in his works across the last 40 years.

Casas' work was exhibited across the world including in Houston, Los Angeles, New York, Bolivia, Colombia, and Japan during the 1980s. His work was also included in several books about art. His innovations on representing visual reality were discussed in books on perspective.

Ron Gremillion, a Houston area art dealer and gallery owner, was introduced to Casas in the early 1990s. Gremillion immediately saw in Casas the makings of a true Renaissance man: a combination of artist, scientist, scholar, philosopher, and author. Gremillion became Casas' champion and representative for nearly three decades. During his time with Gremillion, Casas not only benefited from many solo exhibits at the Gremillion Fine Arts gallery but was given the latitude to continue to participate in group and solo exhibits at other galleries across the world.

Though he still continued to paint with oils and draw, in the 90s Casas began to avail himself of other techniques, objects, and materials to accomplish his artistic goals. Most prominent during this period is the incorporation of ropes, knots, and springs as well as the use of fire for burning and smoking. He also began incorporating pasted collages along with painted collages that became indistinguishable on the canvas. The works created during this time speak to sedimentation, strata, fossilization, paleontology, cultural and physical archeology, as well as the social conditions humans have faced over the last several decades. In each work there are messages and reminders, sometimes warnings, which harken to humanity's place and responsibility in the world, politics, and religion.

Many of the visually complex works that were created in the decade leading up to the turn of the millennium were diptychs and triptychs "held" or "bound" together by ropes, bones, nuts, bolts, and springs. These works are, almost always, split in two, three, and even four parts. They are fragmented from left to right or from top to bottom or split by wounds, fissures, and cracks. Duality is always there lurking as is the reminder that the visual world is irreparably incomplete leaving us on the brink between reality and what only the metaphysical self can ever know.



Horizon of An Eggshell, 1994
Mixed media on canvas,
47"x 97"



Tornado, 1993
Mixed media on panel,
27 ½ x 52"



Cluster, 2002
Mixed media on canvas,
96"x 122"



***Spine*, 2002**
Oil on canvas and paper,
56"x 92"

Towards the end of the '90s, while giving lectures on Cubism at Rice University and at the Women's Institute of Houston, it occurred to Casas that Cubism, though rigorous in its depiction of subjects from various angles that were fragmented into geometric shapes, the system still could be used as an arbitrary and playful representation of space. Casas knew that his own [Flat-Sphere Perspective](#) also allowed for playfulness while stretching and/or contracting space in any form or direction, and so, he decided to experiment with merging both systems, employing previous works as subjects including the "***Magnolia Circle***" (1988) and "***A View from Nowhere***" (1987).



***The Magnolia Circle*, 1988**
Oil on canvas, 75"x 96"



***M-C-2*, 1996**
Acrylic on canvas, 66"x 84"



A View from Nowhere, 1987
Conte crayon on paper, 61"x 72"



A View from Nowhere, 1996
Oil on canvas, 60 ½" x 75"

During this same period, while spending some time in San Francisco, Casas also painted several other unique, purely cubistic paintings that were not combined with [Flat-Sphere Perspective](#).



*Seated Figure with Books
on the Floor*, 1998
Oil on paper, 53"x 38 ½"



*Woman with A Bag
in Her Hands*, 1998
Oil on paper, 52"x 38"

For Casas, the new millennium began with colorful paintings, created quickly and spontaneously, which were variations on one single theme: the toolshed at the back of his house. In some pieces, the toolshed was the sole subject, in other pieces, simple objects were added to the image of the toolshed.



Tool Shop — 6, 2001
Oil on paper, 39"x 56 ½"



Apparitions in The Tool Shop, 2002
Oil on canvas, 60"x 55"

While Casas searched for something that was different from his perspective works but that still remained rich in conceptual content, he moved his focus from the “plastic” or “visual” quality of his artwork to the creation of collage figures. These figures, constructed out of and containing many other figures, were pictorially and conceptually connected to each other as well as to the larger image. Casas completed these figures rapidly using oil, acrylic, and several kinds of goop, all of which allowed him to achieve a certain playfulness during their creation. The end result was visually interesting, conceptually rich, and thought-provoking.

In these collage works we see human beings, worlds, and even a dog, constructed with seamless collage and oil that fill and give form to the beings represented on his canvases. The setting for these figures could be the natural world as in “***Colossus***” (2009) or within his house and toolshed.



Colossus, 2009

Oil on canvas and on paper, 84" x 66"



...and Now I have to Think about Islam, 2002

Oil on canvas and paper, 70"x 62"



Mixtahappybitch, 2002

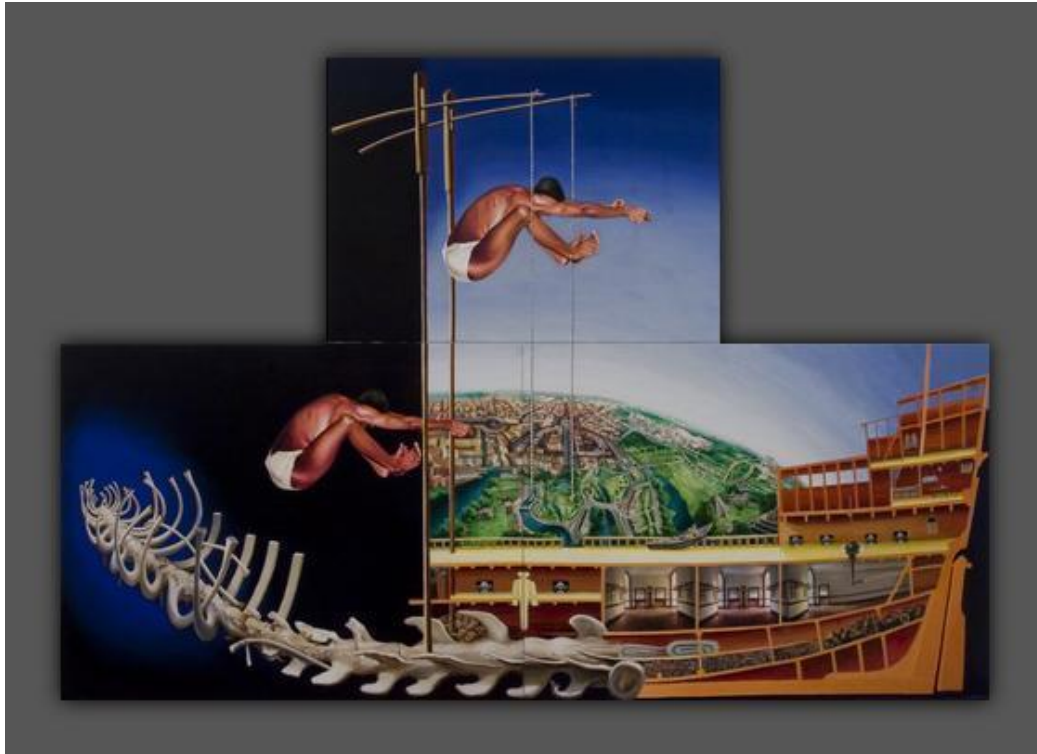
Mixed media on canvas, 78"x 59"

In 2003, Casas was selected to participate in the Florence Biennale, a culturally rich event that hosted 890 participants from over 72 countries. The theme of the 2003 edition was the connection between art and science. Casas was awarded the *Premio alla Carriera* in honor of his lifelong achievement.

During this same period of the early 2000s, Casas also created several works that featured the vertebral spine in a nod to its unique function in humans, allowing us to walk on two legs and see the world in a different way from most other animals and also giving us the capacity to perform complex tasks. Yet, it became clear to Casas that this uniqueness and capacity did not always lend itself to positive outcomes for the good.



Bacon, 2007
Graphite on paper, 15" x 34"



Embark-body-ments: Planet, 2007

Oil on canvas, 91" x 132"

By 2009, as climate change became a major global issue as well as a high political priority in many countries, Casas' preoccupation turned to the relationship between humanity and the natural world. He embarked on a journey to capture the new understanding of nature and the growing consciousness of being part of a living planet earth, and how we, as humans, were endangering the planet along with our own existence. To address personally the urgent environmental problem, Casas made the intentional decision to live as a vegetarian. In a series of new works, he chose to depict "nature at the very verge of her confines," an expression that he borrowed from Shakespeare's *King Lear*. Whereas up till that moment Casas had largely focused on people and the discovery of self, he now turned his vision outwards depicting "natural-scapes" as well as "man-made scapes" and sometimes combinations of both in which he is shown mostly in a contemplative stance surrounded by a work that beckons the viewer to search for a message.

In "***Laocoön***" (2011), Casas looks out at the black emptiness of inhospitable space from the vantage point of an earth cluttered by manmade artifacts. Venus figures prominently as a red-looking planet because of the runaway greenhouse effect that covers it. The title of this piece comes from the story of Laocoön recounted in Virgil's *Aeneid* about the consequences of not heeding a warning. The cluttered surface surrounding a representation of Fernando Casas with a mirror where his head should be, and which reflects back the image of the viewer, provides a pictorial warning of what we are doing to the planet and who is accountable.

The work "***Dinosaurs' Tracks***" (2009) captures the landscape of an area of earth that juxtaposes one extinction with the coming possible extinction. The painting is an invitation to compare ourselves with the dinosaurs, but the comparison occurs on at least two levels. The obvious one is that we humans are also just an animal species, part of the evolutionary process and our life is as precarious as those of the dinosaurs. The less obvious comparison is a counterpoint between the fossilized holes of the dinosaurs' tracks and the "hole" that appears in the painting, in the place where Casas' head is. The voids remind us that we have no idea where we come from, how long we have, or where we go after death.



Laocoön, 2011
Mixed media, 91" x 85 ¾"



***Dinosaurs' Tracks*, 2009**
Oil on canvas, 64" x 112"

Alongside these large heavily conceptual works, Casas also wanted to capture the beauty and wonder of simple bits of nature. He created a series of smaller paintings, which he called "Naturaleza Muerta," the literal translation of which is "Dead Nature" but is the Spanish expression for the genre of art "Still Life." This series of "nature-works" were also meant to be understood as diverse "portraits of nature" at the very verge.



***Naturaleza Muerta — Woodpile*, 2011**
Oil on canvas, 44" x 68"



***Naturaleza Muerta III*, 2010**
Oil on canvas, 28" x 42"

The passage of time and the Heraclitean constant of change remained a pressing contemplation for Casas. As such, his next series of works juxtaposed the depiction of change representing the passage of time with works that challenge the expectation that images should differ with the passage of time.

In “**Holding Time - The Rothko Chapel**” (2013) one sees no difference across a series of panels strung together by rope. And this is precisely the point. As Casas notes, “...normally we would expect a sequence of images to change slightly like a movie reel, the changes representing the passing of time. But my images are the same. Why? Because I wanted to represent an experience of time closer to reality. How? By challenging [the] expectations that the images would differ...the only difference was time and the only thing that changed was time. So you see, I confront the viewer with the reality – or unreality – of time, this most perplexing part of all our experiences.”



Holding Time – The Rothko Chapel, 2013
Oil on wood and rope, 24" x 96"

Casas also began to incorporate mirrors into his paintings to bring this point home even more acutely. He explains, “The development of serialism in the 20th century opened up space for the representation of time, and the possibility of a viewer having an explicit experience of time. Working with a series of identical images, I intend for the viewer to experience time itself, that ephemeral element present in every perception, which, whenever we attempt to grasp it, by any means, becomes again, a ‘no-thing.’ ... I consider the role of those mirrors as the ‘stitching’ of images. In my paintings of sequences of rooms, for example, the viewer sees [their] reflection in one room then again in the next identical room, the only difference between the two experiences is that time has passed. As the viewer moves along those images [they

are], metaphorically speaking, 'stitching' time. [The viewer] realize[s] that the only thing that changes is time itself, and the viewer themselves ... That's why I have placed mirrors in many of my series."



***The Intimacy of Time*, 2012**
Oil on canvas, mirrors, rope
84" x 148"



***The Mirror of Time*, 2012**
Oil on canvas with mirrors,
90" x 136"

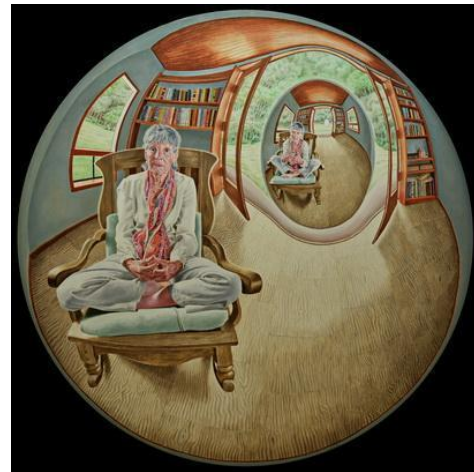
Later on, Casas inserted mirrors in other works such that *"the viewer [could] see [themselves] as part of the image that surrounds the mirror, in other words, to see [their] mirror-image inside the work of art. When this happens, a profound and marvelous example of co-constitution occurs, it occurs because of my contribution and because of the viewer's 'correct' contribution, a new thing emerges, and the work of art comes to life. Works of art are co-constituted by the artist and the person who experiences them."*



Fourfold: Earth, Sky, Mortals, The Immortal, 2019

Four-panel Installation: each panel Oil on canvas and array of mirrors, 90" x 68"

During this period, Casas also produced a series of round and oval paintings, which he categorizes as "Polar Time" paintings. In them he depicts the inexorability of change, an allusion once again to the Heraclitean position that change is the only constant.



Infinite Metaphysical Tree, 2016

Oil on canvas, 65" x 80"

Woman on a Rocking Chair

Crossing Legs, 2017

Oil on canvas, 72" diameter



Will We..?, 2018
Oil on Canvas, 60" x 72"

A work that Casas considers among his most important is "***Studio with Disappearing Mirror - After Las Meninas***" (2018). During an interview with Virginia Billeaud Anderson and while he was working on the piece, Casas states, *"At the moment, I am working on a painting I wanted to paint for over 40 years. It is really THE painting I wanted to do all my life. It is my answer to Las Meninas - the painting I most admire."*



Studio with Disappearing Mirror - After Las Meninas, 2018
Oil on canvas, 68" x 87"

Casas uses this piece to dialogue with Velázquez's "***Las Meninas***" (1656). As in the original, Casas depicts people and dogs in his studio. However, different from the

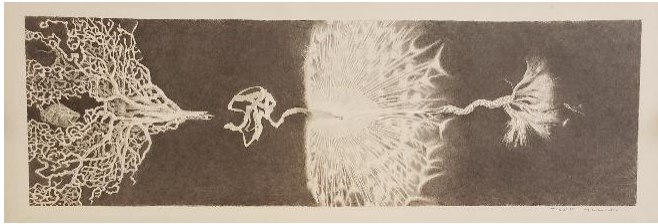
original, Casas depicts the artist, in this case himself, twice. In his rendition, Casas appears once painting in the studio together with the other people and dogs, just as Velázquez painted himself in his canvas. Also as in the Velázquez painting, Casas creates his self-portrait with the aid of the reflection in a mirror that in both paintings is not depicted. But then, Casas depicts himself a second time, again in the studio at the same instant in time that the painting is being created but this time not as he appears in a mirror but rather looking directly at all the subjects and objects around him and at his own body. This second depiction, as in previous works, leads to the inevitable visual void, that is, the incompleteness that results from not being able to see your own head as you look around your entire visual sphere and which philosophically can be construed as the metaphysical self from which we all experience reality. Though in the Velázquez painting the artist defines his place in the gaze of the Other, the painting remains a self-portrait even as the real subject of the painting is meant to be the infanta Margarita and retinue. The innovation in Casas' work is that it requires no "Other" to see him but rather he is actor and subject that can see all of what constitutes his reality through the omniscient metaphysical self.

In 2018 Casas held his last exhibit at Gremillion Fine Art Gallery. That exhibit, which he titled "***Limits and Proximities***," featured primarily his polar time paintings.

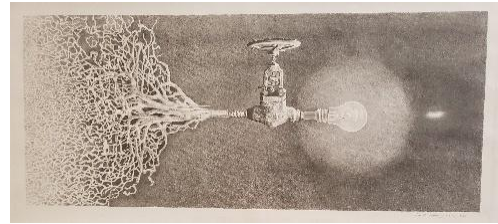
His final exhibit, a survey of work spanning four decades, was held at The Art Car Museum in Houston Texas in 2019. The centerpiece of this exhibition was "***The Fourfold***" (2019), which was shown for the first and last time before the Limits and Proximities Foundation for the Arts acquired it and made it permanently accessible to the public in the Limits and Proximities Gallery. This work is inspired by philosopher Martin Heidegger's notion of the *Fourfold* – the four basic categories of reality that human beings inhabit: Earth, Sky, Mortals, and the Immortals (the Divinities). Casas' work, however, modifies these categories by replacing the last one with the notion of The Immortal, that is, with the aspect of our human reality that is immortal: Mathematics, Philosophy, Logic, Science, and the values of Art, Ethics, and Aesthetics.

Since his last exhibit, Casas has concentrated on drawing rather than painting. Although drawing has always been a particular passion of his, after developing Dupuytren's contraction, which left him unable to manage a paintbrush, the

transition was natural. Each of the drawings he has created over the last five years has been intentionally conceived to be as conceptually fascinating as possible with some of the pieces inviting you to “read” them from side to side, or up and down...as a time progression.



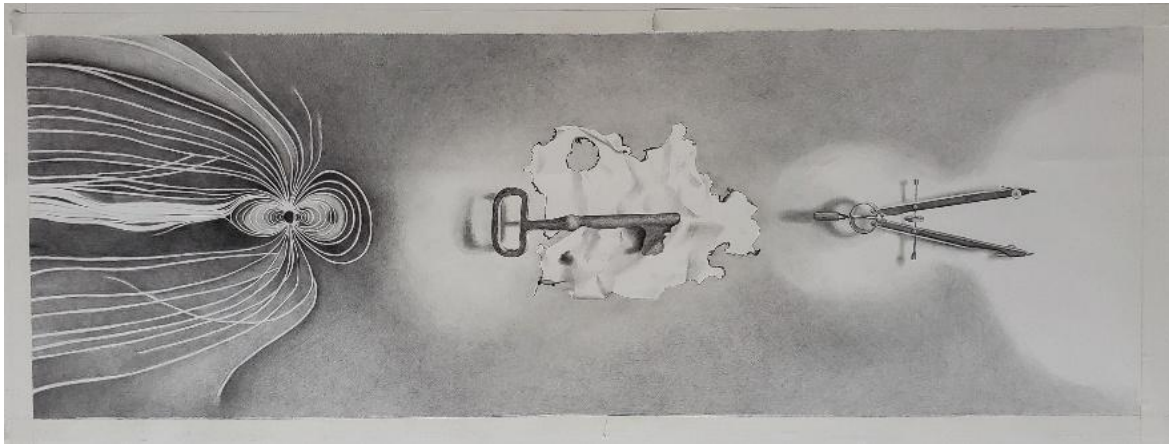
***Time at Play*, 2024**
Graphite on paper, 11" x 36"



***Time — Line*, 2024**
Graphite on paper, 21" x 42"



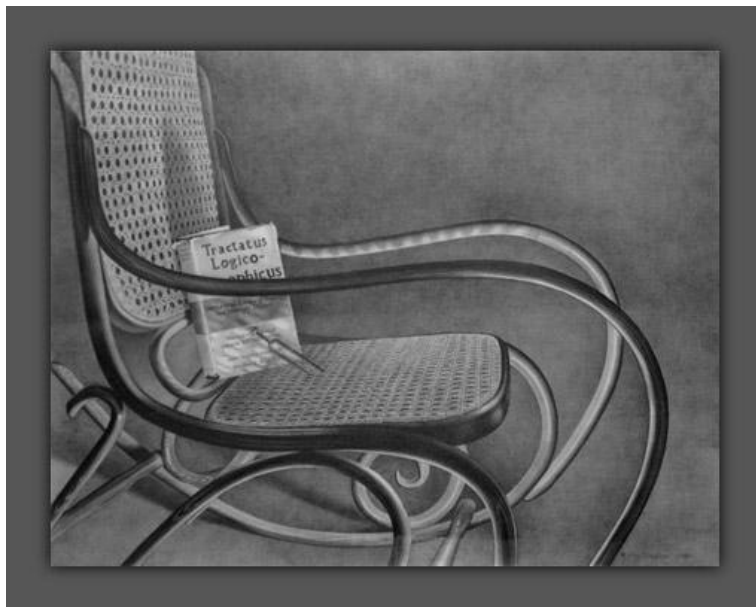
***Prodigal Hands*, 2024**
Graphite on paper, 42" x 32"



Protective Representation, 2024

Graphite on paper, 19" x 42"

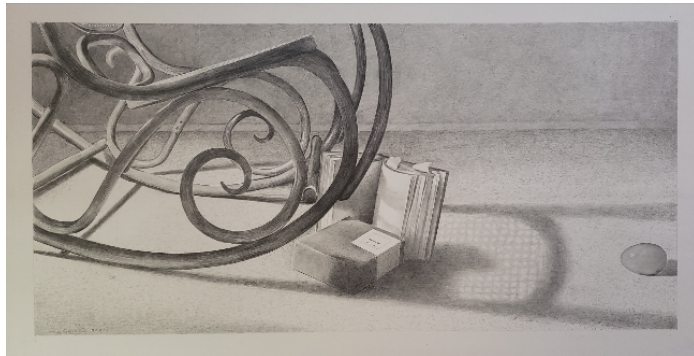
As part of this period of drawing, Casas also continued the theme of "significant books." Over the years, Casas would once in a while do a drawing of, and about, a famous book, trying to capture some of the significance of the book in the drawing.



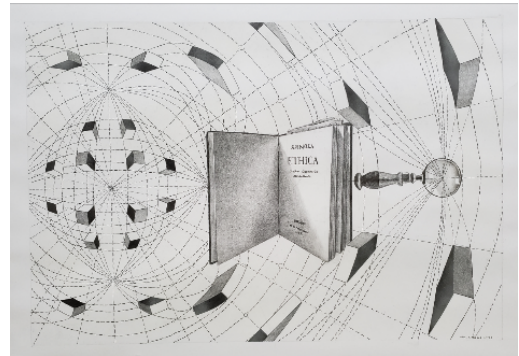
The Tractatus, 1980

Graphite on paper, 17" x 21"

“**Aristotle’s Works**” (2024) and “**Ethica ordine demonstrata**” (2024) are two of the most recent drawings. “**Aristotle’s Works**” (2024) depicts again the rocking chair, which figures in the decades earlier “**The Tractatus**” (1980). In the more recent piece you see the shadow cast by the book and the chair and then at the end of the shadow you find an egg: the gift of Aristotle to humanity, the first philosopher to examine the nature of life.



Aristotle’s Works, 2024
Graphite on paper, 17" x 31"



Ethica ordine demonstrata, 2024
Graphite on paper, 22" x 30"

“**Ethica ordine demonstrata**” (2024) is a drawing of Spinoza’s book “*Ethica, Ordine Geometrica Demonstrata*” in which he describes his pantheistic thesis. In his drawing, Casas immerses Spinoza’s book in the geometrical space of his Polar Images that represent the whole of visual space.

Over the decades, Casas has helped all those who have taken the time to contemplate his work find the “edge of the world: the border between reality and the whereof we cannot speak but perhaps can show.”¹

Fernando Casas has presented more than 30 solo and 35 group exhibitions across four continents. His artwork is also part of many permanent private collections and hangs in galleries around the world. His work on art, science, philosophy, and perspective has been discussed in 11 books.

¹ “Whereof one cannot speak, thereof one must be silent” is a quote by Ludwig Wittgenstein in the famous last sentence of the *Tractatus Logico-Philosophicus*. This statement is a paraphrasing of that quote by Casas’ friend and colleague, Bruce Leutwyler.