

CARLOS CASAS

Portfolio of Selected works | 2023

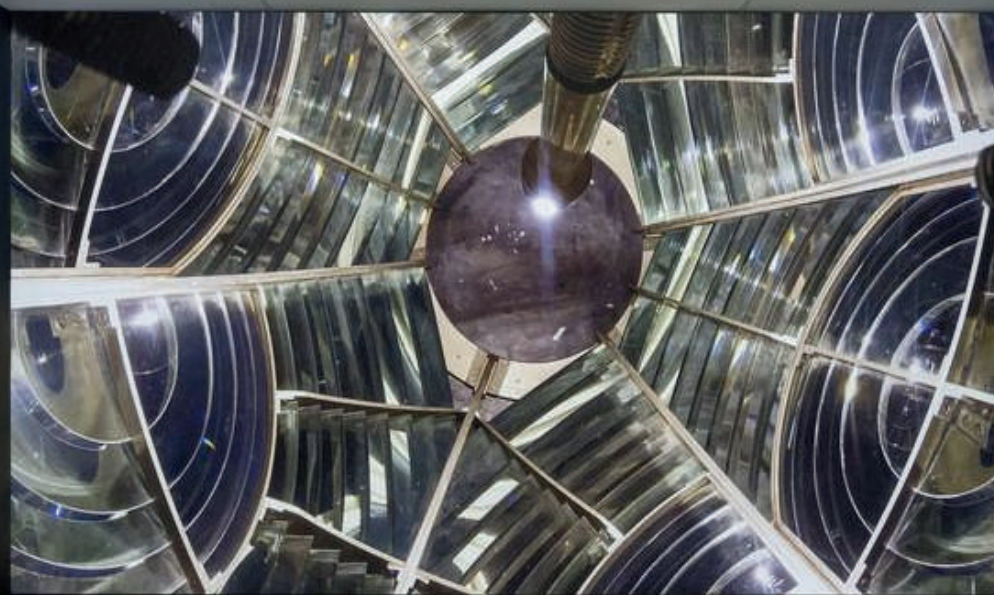


CARLOS CASAS

(Barcelona, 1974)

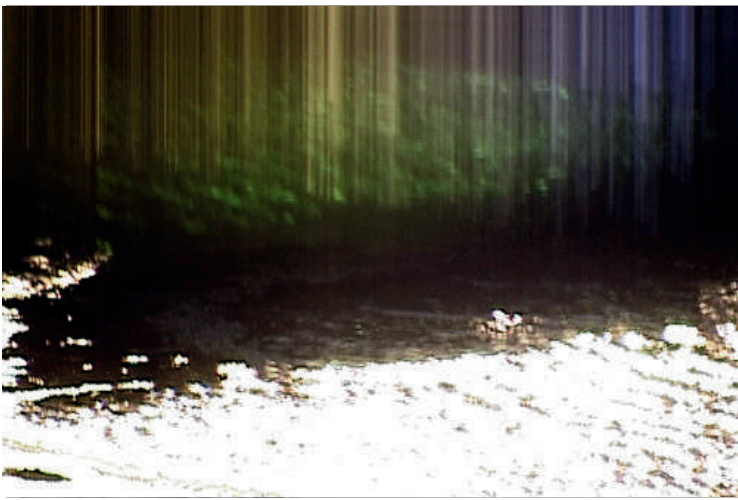
Is an artist, filmmaker and professor, who explores the boundaries of contemporary visual experience. His practice spans film, sound, and visual art, combining the approach of an anthropologist with the objectives of a visual artist. Through his works, he elegantly and accurately documents environments and individuals inhabiting the remote corners of our planet. Casas studied Fine Arts, Cinema and Design between Barcelona and Vienna. In 1998 he was awarded an Artist-in-residence in Fabrica, Benetton Research Art Center, and in 2022 he was chosen as its program director.

Casas' works have been hosted by art institutions and galleries such as the Tate Modern in London, the Cartier Foundation, the Palais de Tokyo, the Center Pompidou in Paris, La Triennale in Milan, CCCB Barcelona, NTU CCA in Singapore, among others. His films have been presented and awarded at the most important international film festivals. He has also showcased in the music festivals such as Sónar in Barcelona and Netmage Festival in Bologna. Furthermore, his installations have been presented at the Bangkok Biennale, Shanghai Biennale and the Venice Architecture Biennale 2021. The project "Bestiari" by Carlos Casas and Filipa Ramos has been selected to represent Catalunya at the Venice Biennale 2024.



View of Exhibition *Fieldworks* at La Rada, Switzerland, 2023
Screening: *Faro (Capo di Leuca Fieldworks, FW#19)*, 20', 2016, Photo: Riccardo Giancola

ARAL FIELDWORKS (FIELDWORKS#05), 2004



KYRGYZSTAN FIELDWORKS (FIELDWORKS#06, 2006



BRAZIL FIELDWORKS (FIELDWORKS#08, 2006)

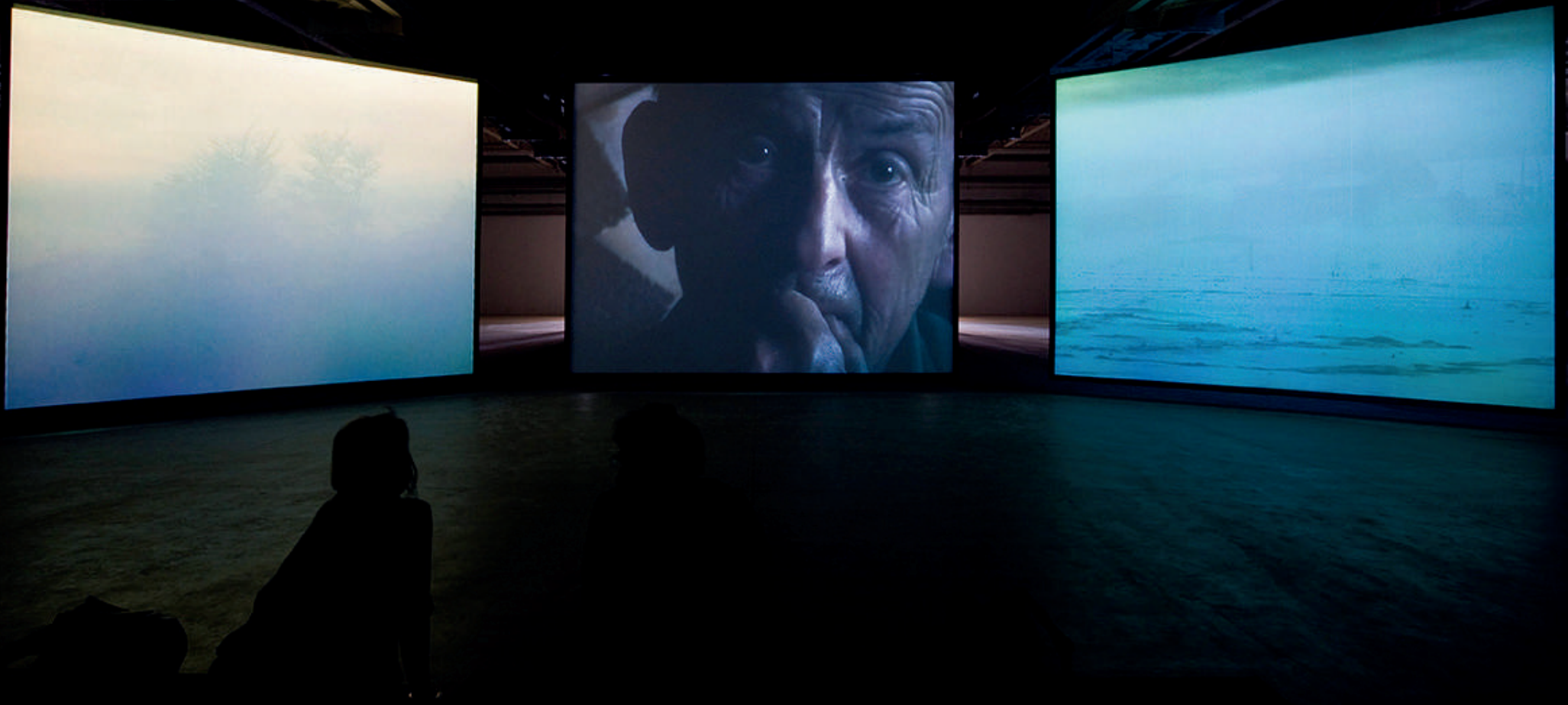


SERIES: FIELDWORKS, 2000 - ONGOING

Video, color, sound,
Various durations

PHILIPPINES FIELDWORKS (FW#16)
TORINO FIELDWORKS (FW#15)
ISTANBUL FIELDWORKS (FW#14)
CAIRO FIELDWORKS (FW#12)
MONTJUICH FIELDWORKS (FW#11)
SIBERIAN FIELDWORKS (FW#10)
ARAL FIELDWORKS (FW#05)
PATAGONIAN FIELDWORKS (FW#01)
BADAQSHAN FIELDWORKS (FW#09)
CALIFORNIA FIELDWORKS (FW#08)
KYRGIZ FIELDWORKS (FW#06)
BRAZIL FIELDWORKS (FW#03)
ROCINHA FIELDWORKS (FW#02)

The series Fieldworks is a collection of experimental audiovisual notes stemming from extensive travels to more than twenty countries. Casas has been developing this collection of landscape video notes since 2000. With these works, he endeavours to capture the atmospheric qualities of a landscape through visual and audio field recordings taken on location. Using image and sound as spatial instruments, he explores shortwave signals and VLF, focusing on their atmospheric qualities and sound. Capturing the radio waves in each landscape allows him to grasp another dimension or a sort of enhanced perception of the place. Additionally, Casas is interested in the asynchronous randomness of the relationship between the soundtrack and the film. In these works, he carries out a sort of post-structural films, where documentary and experimental film manners meet.



View of *End trilogy* at Bangkok Art Biennale, Bangkok, Thailand, 2020



END TRILOGY, 2002-2008

ARAL, FISHING IN AN INVISIBLE SEA
Moynak. Uzbekistan. 2004
DVCAM Color, 52 min.

HUNTERS SINCE THE BEGINNING OF TIME
Chukotka, Siberia, 2008
Russian/Chukchi with English
Subtitles.

SOLITUDE AT THE END OF THE WORLD
Tierra del Fuego. Argentina 2002-05
35mm/DVCAM Color 52 min.

The film trilogy was devoted to the planet's most extreme environments. Casas was intrigued by living in these lands and attempting to capture disappearing lifestyles. He was curious about the collective imagination of these places and their mythical idea of the end of the world. Furthermore, Casas was drawn to landscapes and locations that conveyed a sense of 'end' through abandonment, remoteness, harsh terrain, and living conditions. These locations could represent a post-apocalyptic future scenario while also evoking an archaic sense of civilization. Casas had a strong interest in the people living on the peripheries of civilization and how they navigate their everyday lives, questioning why they chose to be there and how they managed to survive. His interest led him to immerse himself among them, following their rhythms and endeavouring to comprehend their ways and reasons. The artist firmly believes that in these places, he found the human spirit in its purest and most sincere form, away from certain civilization drives. With hope, these people and their lives will shed light on those occidental and civilized viewers. The film trilogy is dedicated to the people who shared some of their most cherished moments with Casas, with the hope that these films will bear witness to their existence.



View of *AVALANCHE#18* Carlos Casas Exhibition at Fondazione La Triennale di Milano, 2019
Photo: Mattia Greggi



AVALANCHE, 2009 - Ongoing

Film part of Badakshan Fieldworks
(Fieldworks#9)
HDV

A project by Carlos Casas / Phill Niblock
Live editing and soundtrack: Carlos Casas
Featuring Music: Phill Niblock
Featuring Multiple musicians

Avalanche is a site-specific film about Hichigh, one of the world's highest-inhabited villages in the Pamir mountains of Tajikistan, known as the roof of the world. Film serves as a research on the relationship between film, music and landscape, as well as a physical and a mental experience, transporting the spectator into a state of flotation. One of the most unknown regions in the world, the Pamirs are as mysterious as fascinating, home to some of the most ancient and well-kept traditions in the world. The film follows the dusk of a village bound to disappear, just before it becomes a ghost village and its stones and mud houses become part of the mountain again. The film is adapted and re-edited to suit the context and venue of the presentation. Phill Niblock's soundtrack focuses on sound textures created by multiple tones in dense, often atonal tunings performed over long durations. It can be shown live, as an installation, or as a single-channel film projection. Serving as a sort of representation of an audiovisual meditation on disappearance



View of *Sanctuary*, an immersive visual and sound environment by Carlos Casas, Tate Modern, London, 2017
Photo: Brotherton-Lock



SANCTUARY, 2017

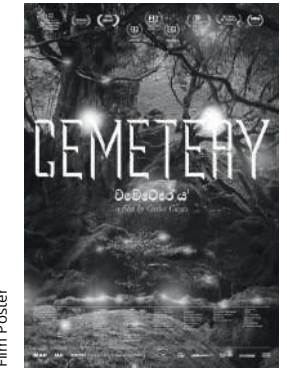
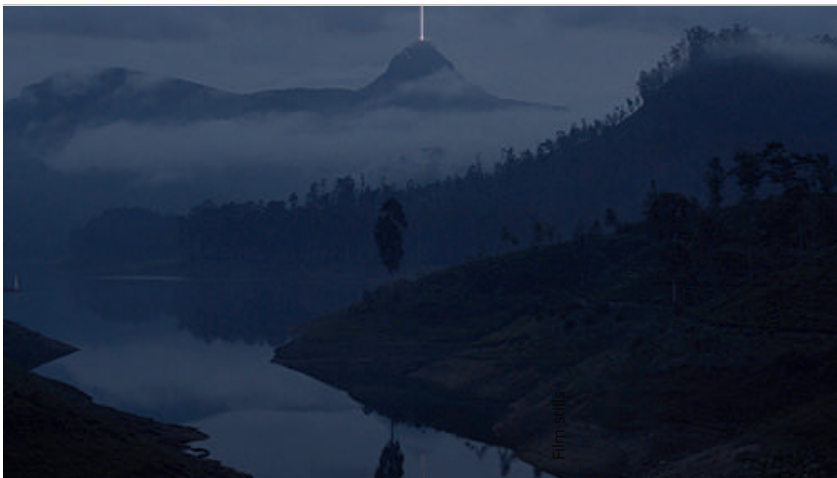
Site-specific sound environment and audiovisual installation

Sanctuary is a project by Carlos Casas.
Sound by Chris Watson with Tony Myatt.

Project is supported by:
DICREAM France;
CNAP France;
FIDLAB AwardFrance;
La région Bretagne, France
Wellcome Trust, UK Small Arts Awards Fund;
Outset SW.

Sanctuary is a site-specific sound environment by day that is transformed into an immersive live cinema experience in the evening. Installation and live iteration are accompanied by the film Cemetery by Carlos Casas, inspired by the myth of the elephants' graveyard. It takes up themes of extinction, interspecies communication and the cinematic imagination. The daytime installation explores spatial sound and the affective potential of infrasound/low-frequency noise, such as that used by elephants to communicate across long distances. Additionally its connection with architectural space, music and psychology. A specially designed infrasound speaker located in the centre of the space is the first of its kind to reproduce the full range and depth of elephant communication. These infrasound tests are accompanied by sounds recorded in Kenya's Amboseli National Park and diffused through an Ambisonics 3D sound spatialisation system, a full sphere surround sound technology. Casas invites visitors to lie down and experience this experimental sonic environment over the course of the day.





Film Poster

CEMETERY, 2019

Video, color, sound, 85 min.

Film trailer:

<https://www.youtube.com/watch?v=qQwO5t52Phk>

Original version: Singhala, English.

Subtitles: English

Script: Carlos Casas

Cinematography: Benjamín Echazarreta

Editor: Felipe Guerrero

Sound: Chris Watson, Tony Myatt,
Marc Parazon

Music: Ariel Guzik

Production: Spectre (Olivier Marboeuf),
AMI (Elena Hill),

ETNOGRAF (Krzysztof Drabrowsky),
MAP Productions (Saodat Ismailova)

Distribution: MAP Productions

A work of fiction, documentary, and visual experimentation, uses the last journey of an elephant to a mythical jungle cemetery as its narrative thread while being stalked by poachers. This journey, in which sound produces images beyond those that appear on the screen, ends up becoming the sensory adventure of the spectator, who becomes embodied in the experience of the elephant. The film is influenced by both Buddhist and Hindu mystical thought and by the landscapes found in films by Michael Snow, the imaginary worlds of literature, classic adventure films, and science fiction documentaries.



Installation view of "Notas para una película sobre elefantes" at àngels barcelona, 2021



Detail views. "Notas para una película sobre elefantes", àngels barcelona, 2021

CEMETERY ARCHIVE WORKS (OPUS MAGNUM), 2020

Video-installation, 7 monitors, video, 4:3
color & B/W PAL on loop,
200 cm x 20 cm 17 cm approx

The audiovisual pieces are integral to the artist's in-depth research for the film Cemetery (2019). The study focuses on classic and exotic adventure films from the early to mid-20th century, encompassing documentaries and Lost World literature. These archival works serve as experimental notes, capturing techniques and visions that shaped the film and represent a newly applied approach to sound and image. Through the monitors, Casas subjects the classics of cinema, which have forged his imaginary to a kind of audiovisual alchemical process; experimenting with their times, narrative modalities, colours, textures and formal structures, of films such as S. Van Dyke's Tarzan (1932), The Jungle Book (1942), and Elephant Boy by Zoltan Korda, or Chang (1927) by Merian C. Cooper & Ernest B. Schoedsack. All of them are adventure films in which the jungle serves as a stage for the encounter between humans and animals, as well as the breaking of borders and limits of nature in its pure state.

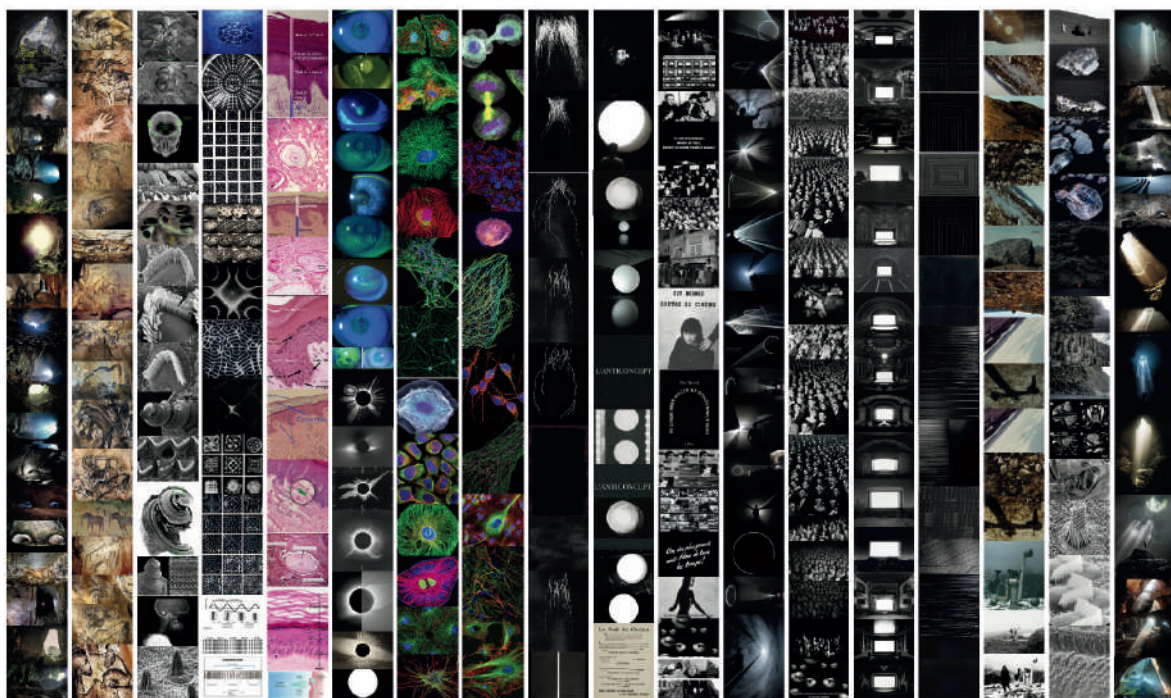
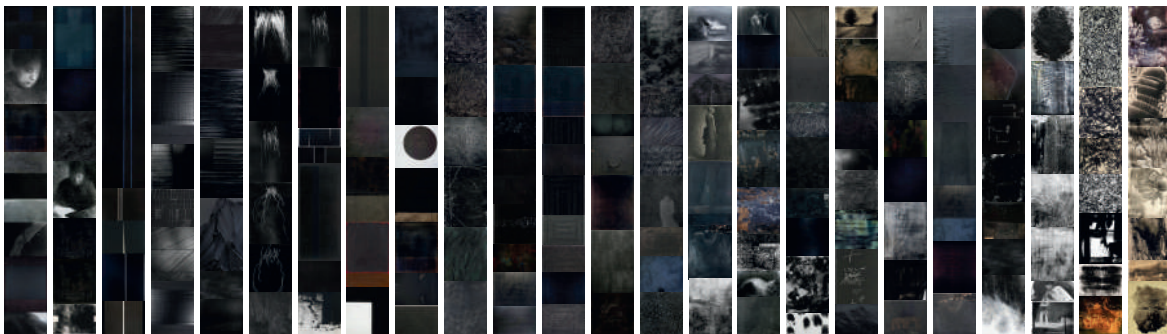


Archive Boards (Cinema), 2020

B/W digital print on, Hahnemühle Photo Rag® Baryta

62 cm x 102 cm

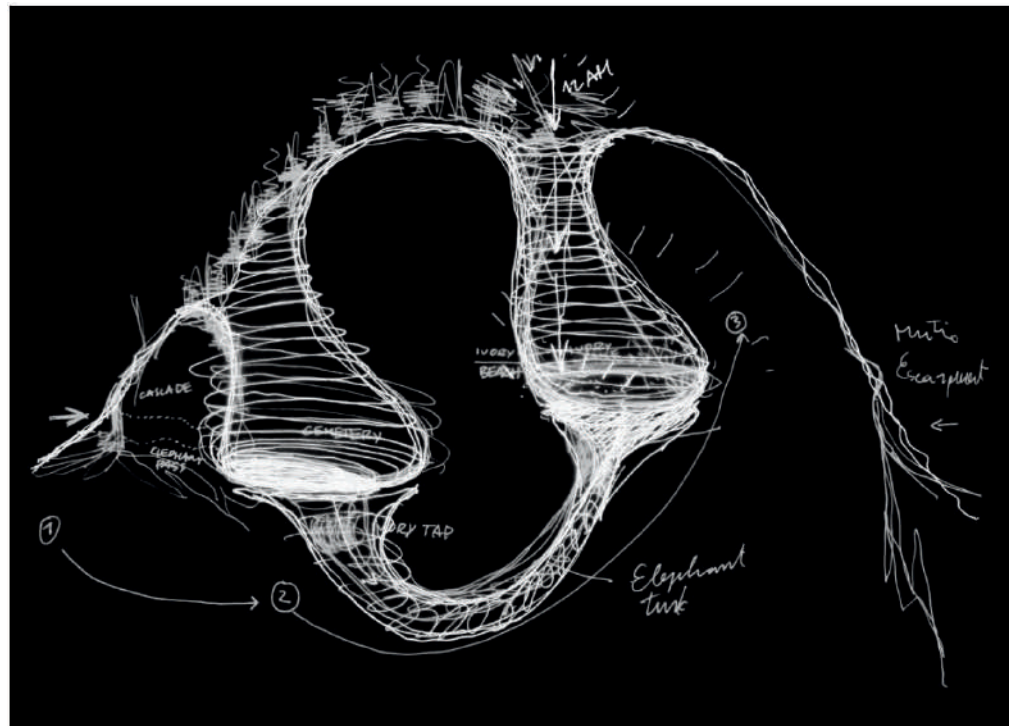
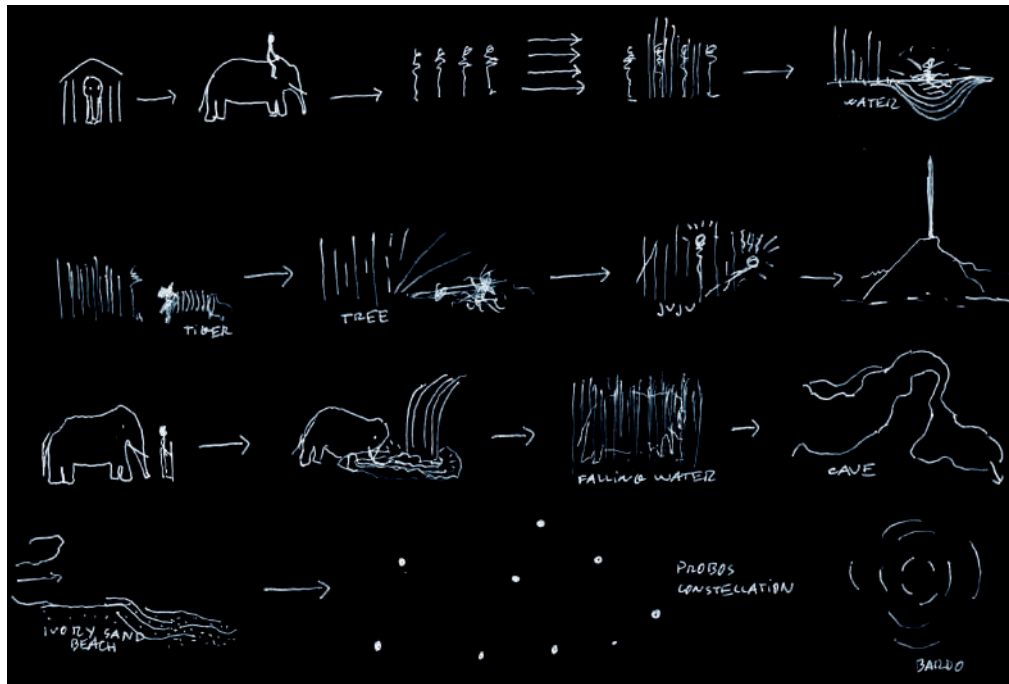
Edition 1 of 3



CEMETERY ARCHIVE BOARDS, 2020

Digital prints, B/W color on paper Hahnemühle Photo Rag® Baryta. Different dimensions

The boards that compose this series works feature some of the first key lines and threads of the film. All this material is the source for the development of the film and was produced for the exhibition "Notes on a film about elephants" that took place at àngels barcelona.



CEMETERY ARCHIVE DRAWINGS, 2020

Drawing. White ink on black cardboard 22 cm x 30 cm
Signed. Unique

The author's original drawings, from the series Film Drawings and diagrams (2018-2020), delicate notes on paper, contribute to the evolutionary process his investigation, and act as conceptual maps that illustrate some of the most relevant elements during the making of the film.

àngels barcelona

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