

MAGAZINE: **DESCUBRIR EL ARTE**
N 46, Madrid, Diciembre 2002, pp 126.

DATE: **OCT, 2002**

What is real is unreal

by José Jiménez



The first paragraph of an essay written by José Carlos Casado in collaboration with writer Harakaitz Cano, which received an award from the magazine of digital culture Leonardo, it is titled, “if real is unreal, unreal could be real.” This phrase leads us directly to the problems in philosophy, and also reminds us of certain topics that characterized Hegel. However, the interesting part is that it clearly serves as a slogan for the artistic horizon of this malagueño young creator, and also as a symptom of the increasingly intense confluence of art and philosophy in the era of the digital culture.

Not that there is a confusion of roles. As an artist, Casado explores the territories of the sensitive representation of the visual image. Nowadays, this image is an image that is also textual and audible, a multimedia image that artists feel compelled to use. In Casado’s case, he utilizes fundamentally digital technology to establish a critical mirror from the art perspective. A contrast to the media treatment of the image that converts “what is real’ to a mere simulation, in something unreal.

Since his formation as a painter, Casado entered the technological work with the image of synthesis and with what is denominated 3D animation, these new methods used admirably by Disney production or special effects studios. However, Casado’s intention in the use of the tool, of this new brush, was different: it was about creating an artistic project rather than introducing new materials to the entertainment industry.

The result could not be more convincing. It allows us to appreciate to the point in which the distrust of the possibilities of reaching a true artistic height with technological mediums is not only a conservative attitude, but clearly a reactionary one. It is important for an artist to have things to say but also to know how to say them. Both of these aspects are present in the works of Jose Carlos Casado.

His works: digital interactive video-installations, sculptures and photographs, have focused until now in three thematic axes: “reality,” “fears,” and “meat,” which allow us to explore the critical and poetic vision of a future that is already present. In these we see and feel how the human body is becoming more and more an artificial product, how the biological reproduction disassociates with the sexual desire, and how powers create a close and authoritarian vision of the experience. In conclusion, how real it’s sold to us in the maximum height of unreality.