

GAIÁS  
CIDADE DA  
CULTURA



# CASTILLO, S C U L P T O R

**Exhibition**  
**Museo Centro Gaiás**  
**21 October 2021–20 February 2022**

 XUNTA  
DE GALICIA

 Xacobeo  
21·22

# CASTILLO, SCULPTOR

## Exhibition

Museo Centro Gaiás, 2nd floor

21 October 2021-20 February 2022

Tuesday to Sunday, 10:00 to 20:00

No admission charge

Guided tours free-of-charge:  
check times and book a place on  
[cidadedacultura.gal](http://cidadedacultura.gal)

The *Castillo, sculptor* exhibition is immersed in the art of Jorge Castillo Casalderrey (b. Pontevedra, 1933) to place value on the important, internationally renowned Galician artist's sculptural work. In spite of being his least known creative side, Jorge Castillo's sculpture shares the grandeur of his paintings and lets us delve into his artistic process. This includes fundamental aspects to the whole of the artist's work, such as attention to human nature and the metaphysics of being, as the primary subject of study.

With sculpture, the creator invents new forms to explain disquiet and in doing so holds a constant dialogue with other forms - such as painting and drawing - weaving a multi-faceted work that changes with the artist and that, following his artistic philosophy, maintains a constant connection with the past that serves for continuity.

**The indolent say that it is not possible to dig deeper into what we know or what we don't know. It is impossible to dig deeper if you don't know what to dig into. We will never know, but we can imagine it. This is what I have been doing for more than sixty years now. I imagine what I know and what I do not. Even so, you can't include me amongst the indolent.**

→

*El lobo*, 2019  
90x122x25 cm





→

*Mujer reclinada*  
1985, New York  
50x100x46,5 cm



↑  
*Humano, demasiado humano*, 1963-2018, Madrid. 39x16x16 cm



↑  
*Encantamiento*, 1977, ediciones Poligrafa 128x57,5 cm  
*En el sol familiar*, 2019-2020, Madrid. 24x31x15 cm

The exhibition, with a selection of 120 works - mainly sculptures - covers his extensive career over more than six decades, and his various creative phases, including large recent works and works in clay created within the last five years.

The exhibition is curated by Pilar Corredoira, a Contemporary Art historian, exhibition curator, researcher in the field of Galician art in the 20th and 21st centuries, and one of the greatest experts on Jorge Castillo's career and personal creative universe.

## Route plan

The exhibition includes pieces that are very different in terms of materials, technique, sizes and the time of life they were created. Therefore, taking this into account, the exhibition design offers a linear route seeking a clear view of the large pieces and a visual and aesthetic dialogue between painting, sculpture and reliefs. The acrylics, etchings and sketchbooks are interwoven with groups of



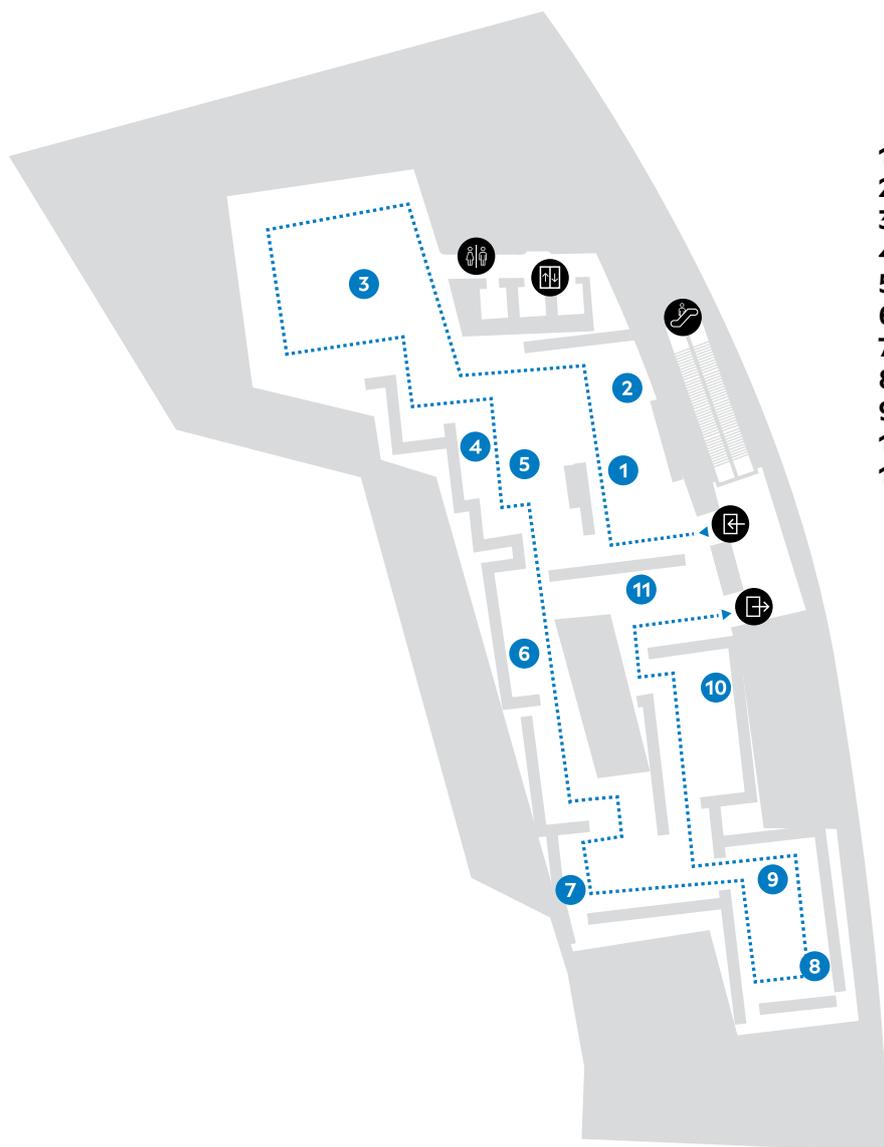
*El paseo en el retiro*, 2002,  
Madrid. 12x26x21  
cm.





**Everything starts that way,  
between the chair and the  
table, paper and pencil,  
hands and the clay, the  
heart and the steel**

small sculptures. Bronze gives way to clay and wire, and the two audiovisual pieces included in the exhibition integrate into the tour, calling to visitors to invite them to come closer to the aesthetic universe and creative process of Castillo the sculptor.



1. *El lobo*, 2019
2. *Mujer reclinada*, 1985
3. *Especies en peligro*, 2019-2020
4. *La familia de Maribel*, 1972
5. *El nido*, 2020
6. *Mi cabeza*, 2019
7. *Dibujo para un monumento*, 1998
8. *El pájaro en la mano*, 1957
9. *Yola oyendo el viento*, 2020-2021
10. *Perséfone prisionera de Plutón*, 2019-2020
11. *Homenaje a Nerval*, 1985-2021

BIO

# Jorge Castillo Casalderrey

## II

**There is a logic in the structures, but there is also chaos, in the destruction and in the indolence. Maybe everything is logical, maybe all works of art, even if they are random, have a theoretical side that is not revealed to the artist. But I stand by the paper, pencil, the dome of the sky and the embraces, the poetic phenomenon which is routine but inexorable. Nothing more.**

childhood and adolescence in Argentina. Self-taught, in 1949 he went to the studio of the Argentine artists Raquel Forner and Alfredo Bigatti, and during this time created his first works, which were paintings and drawings. In the 1950s he combined working as a designer in the metalworking industry with his artistic side, and soon came into contact with the Galician intelligentsia in Buenos Aires and with writers such as Laxeiro, Colmeiro and Seoane. In the middle of the decade he embarked on a European tour that would lead him to live or exhibit in cities like Madrid, Zaragoza, Barcelona, Paris, Geneva and Berlin, and he extended his work into the fields of sculpture and engraving. He also

He was born in Pontevedra in 1933, although he spent his

came into contact with important personalities in the art world, such as Juana Mordó and Marienza Binetti.

The selection of his work for the São Paulo Biennial in 1960 began a decade that consolidated his international projection and, in 1980, he moved to New York, making a niche for himself on the American contemporary art scene: the Marlborough Gallery in Manhattan started to represent him and the Guggenheim Museum acquired some of his work.

Today, with a six decade-long career, his work is a part of important art collections worldwide, such as the Carnegie Institute, the San Francisco Museum of Modern Art, the Albertina Museum, the Fundación Juan March, the Museo de Bellas Artes in Vitoria and the Nationalgalerie in Berlin.



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