

ANTONIO CRESPO FOIX

LEVEDADES (LIGHTNESSES)



“Lightness is a vocation common to all my works. Through this title, I want to provide an overall vision of my work and highlight the formal, technical and conceptual constants that have always informed it. Over the years, I have sought to intensify them while preserving a personal, independent narrative as well as trying to change the vision generally associated with sculpture — perceived as being heavy and massive — in favour of a more ethereal and evanescent approach.

This notion of sculpture as something light and fragile is by no means new. Many artists, such as Julio González, Calder, Gego, Hunter Haesse and Adolfo Schlosser, have worked in that direction, each taking different paths, just like various painters who envisaged the canvas as a metaphorical space intended to host aerial imagery (Hans Hartung, Henri Michaux, etc.). [...]

For me, creation has always been an uncertain game, a sort of journey to a place where forms emerge, initially vague but which, little by little, through a process close to reverie, quest, chance and incertitude, take shape tentatively and in silence. For this journey, I need to lose myself in a kind of dense fog, in which certain forms are sensed and accepted while others are discarded, in line with sensory, cultural, formal and conceptual criteria. It should also be understood that, in my work, I do not just seek to reach the beholder through emotional or sensory channels, I also want to encourage them to give thought to the themes I propose.

I don't like grandiloquence and I hate excess. I prefer to discover universes in close-at-hand, everyday things, to look at the other side of things and detect little mysteries there, which I use to nourish my thought and my work. Perhaps playing this game gives you access to mystery and magic — things I still believe in. [...]

Another idea I often work with is refuge. In many of my works, I propose an internal form, covered and protected by successive 'skins' that interact with each other until they create an external form. By doing so, I try to initiate a dialogue between interior and exterior, and enable an interpretation of the work that goes from its hidden interior to the top layers of its epidermis, while expressing the idea of immateriality and certain organic evocations. [...]

Another important aspect of my work is the use of geometry. As I've said more than once, 'I seek to provoke a conflict with geometry by trying to make it lose its cold, rational character and turn it into something organic and biological, so that, in its turn, it can absorb fantastical, mysterious, poetic readings that transcend its materiality'. In this perspective, I use various polyhedrons and geometric shapes such as cubes, tetrahedrons and octahedrons, as well as ellipsoids (spindle shapes), which I turn into biological entities acting as pupae, receptacles, carriers or weavers of matter in suspension. [...]

Finally, I'd like the mists and clouds I suggest through my entanglements to be understood metaphorically, in other words, not in a literal sense but as the unfocused spaces of fog that often inhabit and coexist in us, and which also accompany our own lightness...”

Antonio Crespo Foix, 2025
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