

Davide Cascio

Collages

2000-2020

L A
R A
D A

Curator: Elio Schenini

January 19
- February 15, 2020

Opening: Saturday January 18, h 6pm

Thirteen years after the exhibition for the Manor Art Prize, Davide Cascio returns to present his work to the Ticino public in a monographic exhibition that covers twenty years of his production, focusing on one of the languages that the artist has always practiced with great assiduousness: collage.

The exhibition - hosted in the spaces of la rada, in Locarno, and curated by Elio Schenini - aims to document, through about one hundred works, the centrality of the practice of collage for the artistic reflection of Davide Cascio (1975), one of the leading figures on the Ticino art scene in recent decades. Collage has in fact always been the artist's favourite technique, the one with which he gives life to his visual inventions and thanks to which the themes then translated into larger cycles or large environmental installations, that often integrates single collages, are born and take shape.

Since its beginnings, in the early 2000s, Davide Cascio's work has been the result of a complex research, rich in references, in which motifs drawn, not only from the world of visual arts, but also from the world of architecture, design, literature, philosophy, cinema and mass popular culture, are interwoven.

His way of working is characterized by an associative process that allows him to recombine and rework elements from very different historical and cultural contexts within complex spatial constructions that may appear to the viewer as models or prototypes of futuristic architectural structures. In fact, Cascio's environmental works often present themselves as concretizations of possible structures, hypotheses of "mental architectures" that the spectator is invited to explore and decipher, in order to reconstruct paths of thought that follow unusual trajectories along the thread of experiences that have marked modernity and its utopian aspirations.

While Davide Cascio's "mental architectures" are often translated into large spatial installations, their origin is first and foremost linked to the constant exercise of a technique that is not by

chance closely linked to the birth of modernism such as collage. The juxtaposition and superimposition of photographic images and words from fashion, costume or architecture magazines of the Sixties and Seventies serves the artist to delineate utopian-futuristic landscapes dominated by an atmosphere somewhere between Pop art and Constructivism. In Cascio's works, the recovery and re-actualization of modernist thought, of which he tries to resume the lesson, but at the same time identifying its limits, takes concrete form in an attempt to investigate the dichotomy between the imagery of mass culture and the primary and absolute forms of geometric abstraction.

The reflection on architectural themes, so frequent in Davide Cascio's works, has, moreover, an important point of reference in the experiences of radical architecture of the 1960s and 1970s. Experiences that offer the artist not only a linguistic phenomenology (also in this case largely based on collage) to refer to, but above all a theoretical framework in which to inscribe his conception of artistic praxis as a place to experience the action of utopian thought.

In recent years, the application of the linguistic mechanisms of collage has expanded from the two-dimensionality of paper to the three-dimensionality of physical space. This has given rise to a series of sculptures and architectural interventions made with retro materials such as plastic laminates and carpets that transpose the principle of collage into a spatial context. In the exhibition this aspect is represented by a wall intervention expressly made for this occasion.

Davide Cascio

Born in 1975 in Lugaggia (TI), between 1992 and 1996 he attended the Centro scolastico industrie artistiche (CSIA) in Lugano and then the Accademia di Belle Arti in Rome, where he graduated in 2000. Between 2000 and 2001 he lived in Cairo, deepening his knowledge of Islamic art. From 2004 to 2006 he returned to the Italian capital as a member of the Swiss Institute of Rome. In 2005 he was awarded the Vordemberge-Gildewart Foundation Prize, while two years later, on the occasion of the awarding of the Manor Ticino Art Prize, the Museo Cantonale d'Arte hosted a solo exhibition of his work. In 2007 and 2008 he was among the artists awarded at the Swiss Art Awards, exhibiting his works at the Kunsthalle Basel (2008) and the Kunsthaus Glarus (2009). After a stay in Zug as part of a residency sponsored by the Landis & Gyr Foundation, in 2009 he was admitted to the Pavillon of the Palais de Tokyo in Paris for an international residency. Since then he has been living in France, where he has participated in other artist residencies: in 2011 in Marseille (Astérides), in 2012 in Bourges (La Box, École nationale supérieure d'art) and in 2014 in Paris (Fondation d'entreprise galleries Lafayette). In 2011 the Kunstmuseum Thun dedicated an important two-person exhibition to him with Peter Stämpfli. From 2015 to 2019 he was a doctoral student at SACRe ENS/PSL (ENSBA grant) in Paris.

Exhibition realized with the contribution of:

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The exhibition will remain open until February 15, 2020

Opening hours:

Thursday-Saturday 2-7 pm

or by appointment

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Free entry

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