

Enrico Cazzaniga

Born in Mariano Comense (Como) in 1966. Lives and works between Brianza -Italy - and Wiltshire – England

1989/90 Drawing course at FAR Ratti Foundation Como (awarded)

1996 "San Carlo Borromeo Prize ", Museum of Permanente Milan (awarded)

2000 "Remove" solo exhibition curated by Flavio Arensi MARte Gallery Carate B. Milan

2002 "Remove to the street" solo exhibition texts by Antonella Fiori- Antonio Battaglia Gallery Milan

2003 "Giovanni Testori, a portrait" group exhibitions - Palace Leone Da Perego Legnano

2004 "Remove to the memory" solo exhibition texts by Alessandro Riva- Ex Church San Pietro in Atrio Como and Antonio Battaglia Gallery Milan

2005 "Remove to the sleep" solo exhibition texts by Alberto Zanchetta - Delle Battaglie Gallery Brescia

2006 "Allarmi 2" group exhibitions - curated by Ivan Quaroni – Caserma De Cristoforis Como

"XXXVII Vasto Prize" curated by Alessandro Riva Vasto

"Morlotti Prize" Imbersago (awarded)

"La Fenice Prize" Venice (1° prize).

2007 - "From Rauschenberg to Cazzaniga" tribute to Robert Rauschenberg, installation and performance Rauschenberg, Germany.

2008 - "Seek Refuge" curated by Marta Casati and Riccardo Lisi- Camping Venezia, Venice

"BAU AUS" work in progress traveling in shelters

2009 - "FuoriStrada" – Offroad - sculptural work for public space

"WallStreet" installation for the XX° anniversary of the fall of the Berlin Wall, Fontana Square Milan

2010 -"Sit-Com" performance of public art with F. Borella and F. Bellanca, Como.

2011- invited to the 54th Venice Biennale, Italy Pavilion - Milan and Turin curated by Vittorio Sgarbi.

2012 -"Up" public art project, in a street of Como

2013 - "Street Games" project / laboratory of public art, Primary School 'O.Marelli' Cantù

"(Ri)Tratti stradali" – Street's Portraits - solo exhibition curated by Italo Bergantini and Gianluca Marziani, Romberg Gallery Latina

"Boston - Como " group exhibitions curated by Carolina Lio and James Hull – Ex Church San Pietro in Atrio Como + "Take a-way" performance on a street of Como during the "Boston – Como" Como

2014 – "UP at Meyer" workshop at Meyer Hospital for Children, Florence

2015 – “Mondotondo” workshop and the Multi-Sensory Art Project with support from The Roche Court Educational Trust at Larkrise School and Mead School, Trowbridge England

“White Horse Larius” curated by Elena Isella Gallery Sweet Gallery Outdoor, Brughiera Briantea Como

“Reuse: Nutrition for Planet” Museum of Wood Riva 1920, Cantù

“FuoriStrada at MAC” Museum of Contemporary Art Lissone Milan

2016 – “LXVII Michetti Prize” : “Oltre, nel cosmo, nell’incognito degli universi e dello spaziotempo della contemporaneità” curated by prof. Luciano Caramel, MuMi Michetti Museum Francavilla al Mare (CH)

Some of his works are part of the collection of the Porsche Museum in Stuttgart, Germany

Enrico Cazzaniga

Since 1997 Enrico Cazzaniga has been experimenting with the possibilities of a distinctive pictorial technique that reflects his interest in defining a visual universe that can be attained through progressive ‘subtraction’ of material and space. According to the artist, ‘removal’ is an act of cleansing, a sort of aesthetic ecology, also in a spiritual sense. Cazzaniga paints exclusively on canvases made from black moleskin, a cotton fabric commonly used in the clothing industry. In his hands the cloth is transformed into a film-like medium sensitive to his paintbrush, as the artist works with a diluted solution of sodium hypochlorite, conventionally known as bleach, instead of using traditional paints. Cazzaniga constructs his realistic iconographies with only his careful modulation of this chemical reagent – except for in rare cases in which he highlights important elements of the image with water soluble coloured pencils. After sketching out the image on the moleskin, the artist begins lightening some areas in order to create highlights, leaving the rest of the fabric intact. The bleach, in various dilutions with water, blanches the corduroy where needed, leaving the parts of the image that are not illuminated in shadow. The artist “removes” material in order to introduce light. He leaves a historical trace of his last and inevitable gesture, because once his brush has touched the fabric, corrections cannot be made.

www.enricocazzaniga.it