



RITA

CASDIA



Rita Casdia, was born in Barcellona Pozzo di Gotto (ME) in 1977. She graduated Painting at the Academy of Fine Arts, Palermo in the 2000. Afterwards she moved to Milan, where she continued her study at the Academy of Fine Arts of Brera and achieved a specialization in Art and New Technologies (2006) and Academic second level degree in the teaching of Painting (2009).

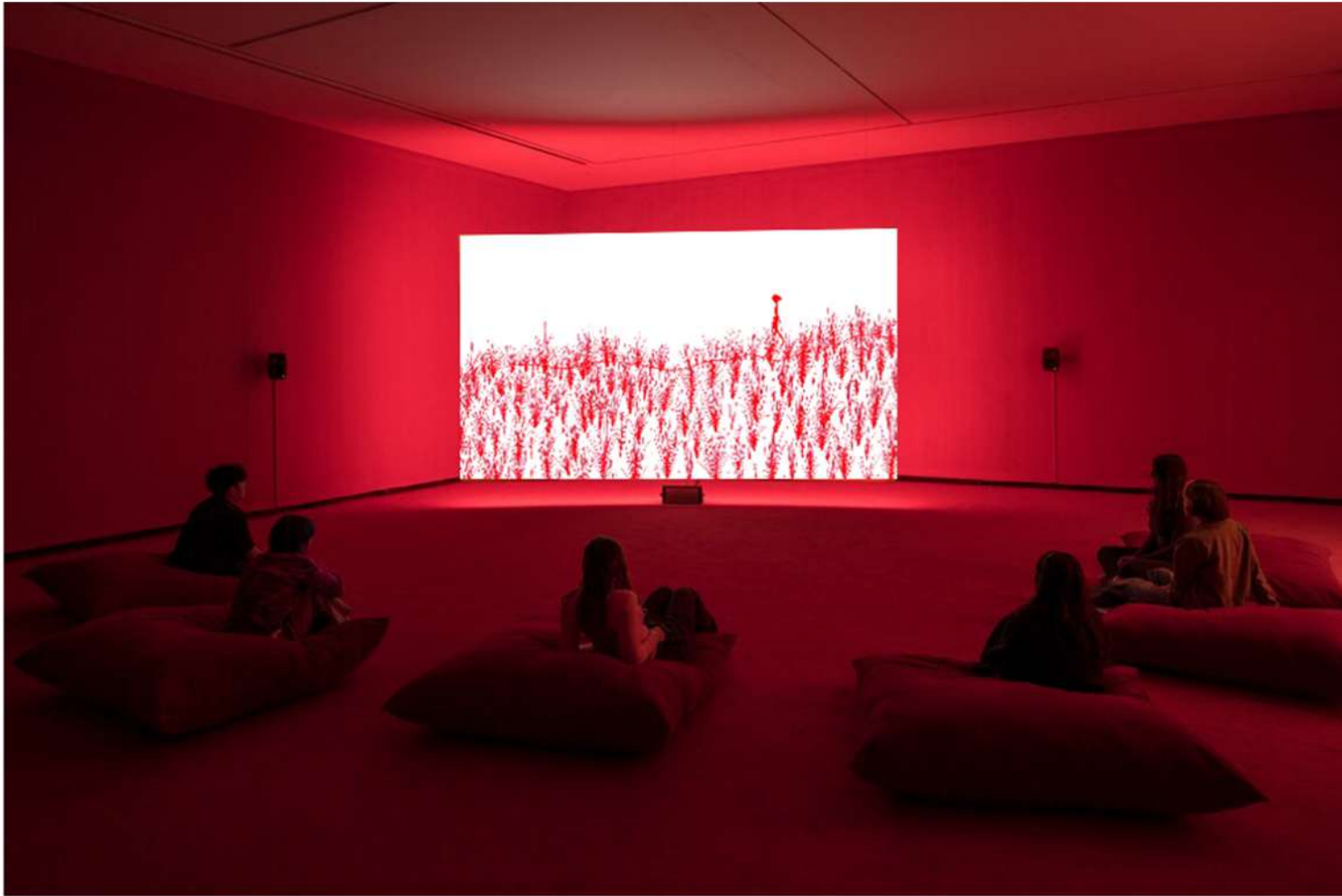
Festival and Video Review: 17.KURZFILMFESTIVAL, backup selection, Bauhaus-Universität Weimar, 39° Festival du Nouveau Cinéma di Montreal, Il MOUSE E LA MATITA, Pesaro Film Festival, Filmmaker Festival 35, Spazio Oberdan, Milano. XIII International Image Festival, Manizales, Colombia (special mention), VIDEOFORMES.2019, Clermont-Ferrand, France, 4th Athens Digital Arts Festival, Videograma Festival 2021, Galleria Santa Fe, Bogotá, Colombia, Animaphix 2023, film festival, Villa Cattolica, Bagheria, Les Instants vidéo 36° édition, Friche la Belle de Mai, Marseille, Festival Animest.19, Institutul Cervantes, Bucharest, Romania, CosmiX IV: Festival International de Cinéma Expérimental, Cinema Saint André des Arts, Paris.

My work studies the basic mechanisms that rule feelings, focusing mainly on the dynamics generated by emotional connections and sexuality.

I make emotional worlds that evolve through a broken and uninhibited narrative structure in which I mix references from classic iconography, random elements, everyday banality, my experience as well as my dreams.

Video animation, drawing, and sculpture coexist in my installations and articulate an expressive universe rooted in the complex emotional and symbolic content I bring to it. My research touches on the expressive dimension of the spaces and in particular on the places I got the chance to visit.

I aim to collect all the symbolic meanings from the location's physical configuration by placing little plasticine dolls as the characters of my video animations. The attempt to explore and adhere to the location sometimes evolves into a site specific activity in which I leave the dolls after a last farewell photo. By doing so I commit them to the unique destiny that awaits them in that place.



End 2025,duration 2'36'', simulation video installation view.



End series 2025, Fantina, ink, tissue paper, glue, 28cmX15cmX21cm,

End

“End” is an animated video, made on paper with red ink.

The images, which flow one after the other, create inhospitable landscapes. These scenarios are the last destinations of a journey performed by small, gaunt and exhausted figures.

End does not want to be the vision of a world that is coming to the end of its existence, but rather the rediscovered will of the human being to unite totally with the majestic and impetuous nature.



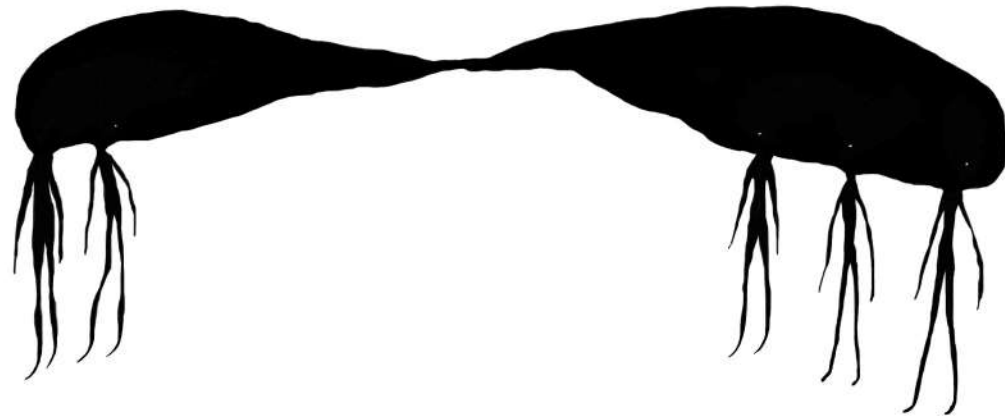
Kindergarten, 2023, installation view, 200cmX200cm.

Kindergarten

A series of terracotta sculptures painted with slip, proposes the vision of a reality broken down into small pieces.

Fragments that refer to an archaic world, the forms therefore manifest themselves in their extreme synthesis and simulate a game played by the hands of a child who stretches and reduces the malleable material into a few lines.

The three-dimensionality dissolves in a few gestures and renounces the stability of the right distribution of weight in order to remain free from a single point of reference given by space.



Doom, 2022,digital animation, 2'38''.

Doom

Doom is an animated video composed of a set of imponderable actions that trigger unpredictable and broken narratives. The characters set in a context with few spatial references move and contaminate each other, relationships that are impossible to escape. "Doom" is therefore a shared and inevitable destiny.



Shapeless, inchiostro al gel su tela, 2023 e terracotta dipinta a crudo, 2021.



Shapeless, 2021, installation view, painting terracotta, 19cmX12cmX4cm.

Shapeless

Shapeless is the title of about twenty small clay sculptures painted raw and a series of drawings made both on paper and canvas.

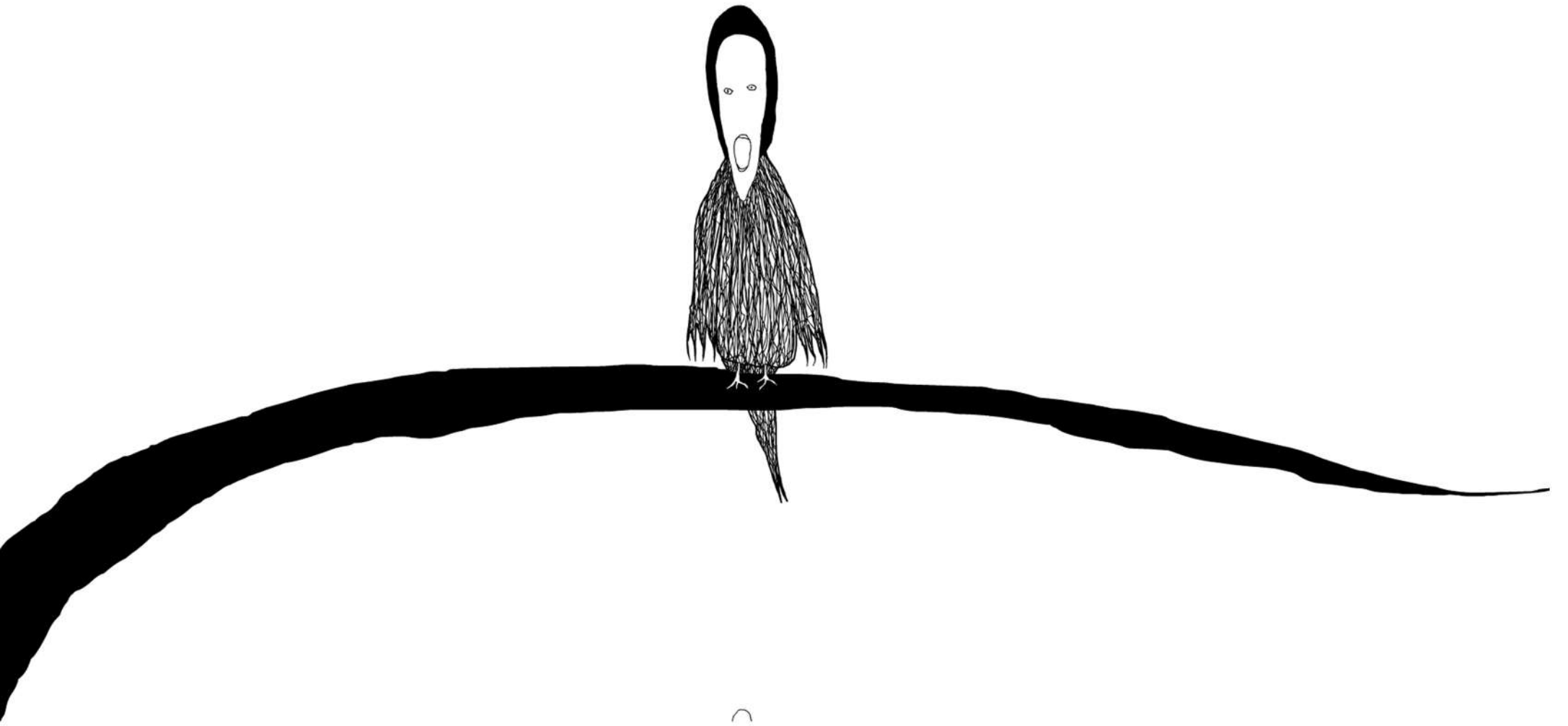
These works explore areas that draw inspiration from a figuration, which is however altered through a process that is inspired by metamorphosis. It is precisely the characteristic of the deformed, which is found in the monochromatic sculptures, an amputation that was originally a figure, but which now, through clay, becomes something else. They are not complete forms, they do not yet know what they must transform into, but during this process of change, these forms take on variables, deformations that alter what could have been at the origins of a figure and exasperate it. The series includes a cycle of drawings originating from the direct and continuous use of the line with black ink. This method generates unexpected and frayed volumes. The terracottas hand-painted with black wax, to flatten the volumes, aim to keep the work two-dimensional. The material component is emphasized, creating silhouettes that are at times disturbing and at times life-giving. These works represent an anatomy that destroys itself while remaining vital, a metamorphosis in fact, which despite everything prefers to keep the signs of such devastation in evidence.



Tree Story, 2021, still video, stop motion, 3'20"

Tree Story

Tree Story (2021) is a stop motion animation in which small clay figures come to life to embody thoughts on the origins and destiny of humans, and on life itself. Anthropomorphic figures and larval entities move across a neutral setting, inhabited only by minimal spatial details. Thus, the symbolic and metaphorical value of every element on the scene is stressed, evoking a sphere of meaning rather than telling a story. The uncertainty and vagueness of the events causes a feeling of anguish which is not oppressive, but rather deaf. The tree, a symbol of life and generative nature, here becomes the image of an abnormal and deformed vitality.



Willy-nilly, 2019, n.2 still frame in sequence, digital drawing animation.

Willy-nilly

The protagonist of the animated video Willy-nilly is represented by a bare figure, angular, depersonalized, always on the verge of a transmutation.

The cold and hallucinated atmosphere that dominates the video, is translated into the use of a graphic choice composed of essential shapes.

The Metamorphoses that the subject crosses, appear, rather than actions acted upon by it, as events that are imposed on him, which suck him up, on which he has no power.

The shapeless incarnate in the final image of a larva becomes the last exasperated possibility of regeneration.



Flesh mellow, 2018, polyester fabric, length 6,50 meters, 90 diameter (Fondazione Pino Pascali).



Be Loved, 2018, video, clay animation, 58''.

Be Loved

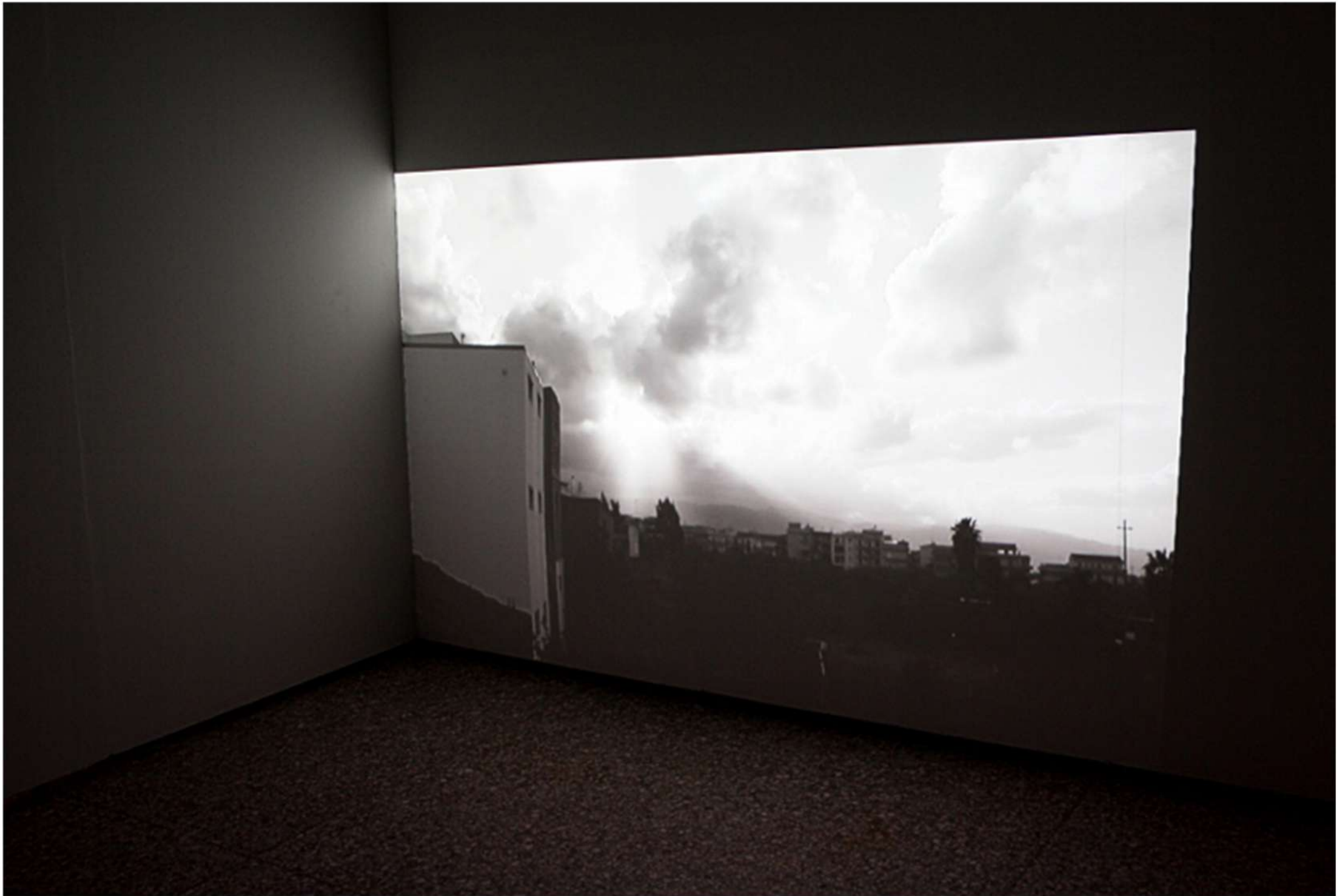
The bodies ask again about their relationship, and so, as happens in the video Be Loved, the adoration of one becomes the cancellation of the other. I love you so much until I eat you. The body disappear under the blows of the tongue and will lose forever its object of adoration. Be Loved, precisely, in the unbridgeable caesura of the epiphany already fulfilled.

Be Loved is a video installation to be projected in a loop. ☒The size of the projection is adaptable to the space provided by the festival organization, but must necessarily start from the beginning of the floor.

The original projection is 16: 9 vertically flipped, so you must turn the video projector to align it in the right direction of the video image.



It's me, 2018, polymer clay, 65cm diameter



Smother.,2013, video, 5'30'', (installation view Premio Cairo, Museo della Permanente).

