

JoANNE ARTMAN GALLERY

511A W 22nd St. New York, NY 10011 | 326 N Coast Hwy. Laguna Beach, CA 92651
949.510.5481 | www.joanheartmangallery.com | joanheartman@aol.com

“BEYOND THE STARS” - A Conversation with Cascione & Lusciov



JA: How does the process of creating as an artist collective vary from working individually?

C&L: There are multiple advantages to working as a collective as it provides more knowledge at your disposal (both technical and theoretical), thus succeeding to execute the artwork personally. Working together creates a continuous exchange of ideas, which facilitates research and the creation of new works, having a person to deal with for better or for worse. Moreover, having to confront in the whole creative path the times obviously slow down, but this means that there is a greater reflection on every single work.

JA: What are your considerations when beginning a new sculpture?

C&L: In reality, we hardly make theoretical considerations at the table about new works. Normally, we generate new ideas for future work while we are still in the process of working on a sculpture. We are always considering the aspects that we like the most, both on the conceptual and technical levels, incorporating them in the next artwork and trying to improve each time.

JA: You use a unique process of lost-wax casting. How did you first decide to implement this method?

C&L: We have decided to start with the lost-wax casting because it allowed us to carry out the first works on our own. In our working approach we use the lost-wax technique of jewelry and not of traditional sculpture. Another peculiarity is the goldsmith finish applied to the sculpture, all entirely handmade and an extremely long process that confers the artwork with preciousness.

JA: Your work explores the concept of space and its relationship with man. Has your perception and ideas of space evolved either aesthetically or conceptually over time?

C&L: Surely we have evolved. We started by addressing the issues related to physics and then getting to the mysteries of the universe and the interaction of it with man. Obviously, the expressive technical evolution took place at the same time, adding other materials, sensory aspects and larger dimensions, thus reaching the installation.

JA: Are there any materials or designs you hope to experiment with in the future?

C&L: We are already studying a new cycle of works entirely linked to the preservation of nature that will allow us to insert the naturalistic figurative elements of high jewelry combined with our aerodynamic and biomorphic shapes. We will experience the use of corruptions, patina coatings and three-dimensional pattern on bronze to reflect the deterioration of the earth and how nature always prevails.