

## OBJET CACHE '

Marco De Santi

April 12-14  
studio Lombard DCA  
v.le Premuda 46-Milan

Opening 12/4 h.18.30

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During the **Milan Design Week 2019**, the Lombard DCA studio, in collaboration with AMY D Arte Spazio Milano presents OBJET CACHE ' the smart event of the artist Marco De Santi.

His artistic practice includes sculpture, installation, drawing, site specific and it concerns the precarious states of the impermanence of the subject, investigated through experimental processes. His *sculture-objet* and site-specific installations often presents to the viewer with a parallelism between micro and macro, reflecting on social systems and interconnection processes. The exhibition project presents itself as an unsubstantial contribution, letting sprout again wasted material, with all the sensitive power.

The chosen waisted material is rubble, carved by the hands of the artist. He molds it, as an expert craftsman, into contemporary design objects.



With the series "**reietti**" the, "objet" release itself from the form-function dictatorship, releasing the product from the architectural context.

Francesca Balena Arista in *Equilibrio Disequilibrante* wrote about him: "Marco De Santi gives form to uncertain accumulations of poor things as if he was composing flowers in a precious Japanese ikebana [...]. His works have the ability of making us reflect about the problems of the contemporary, without being too much noisy [...]"

The artist's eclecticism is always a surprise that does not disdain experimentation on innovative materials, such as bioplastics (derived from IIT's waste from Ge, a collaboration project with the Amy d art space research gallery) signed by the realization of the series ESSERE INCERTO 2019.



### Is the object the origin of the project? Does it hide the design?

Nowadays the technical possibilities and the search for representation through aesthetics, has multiplied the production of objects; they often live on their own design philosophy and they follow independent routes of the architect's research, sometimes perhaps, due to their "mobile" and light nature, anticipating them.

However, they show their quality, their communicative power, as in a dada experience, within a "strong" architecture: it is no longer a problem of stylistic coherence or stylistic elements, but these objects take on changing meanings according to the context in which they are inserted.

According Andrea Branzi, the great personal commitment, at present, is to reflect and work bringing into the design culture, design, as "sign of disturbance". The unmasking of the "beautiful form", for other disciplines such as art, music and literature, has already occurred during the last century when, immersed in the historical reality, they were strongly renewed. Just the design that plays an important new role in the globalized economy of urban management and functionalization, must overcome itself.