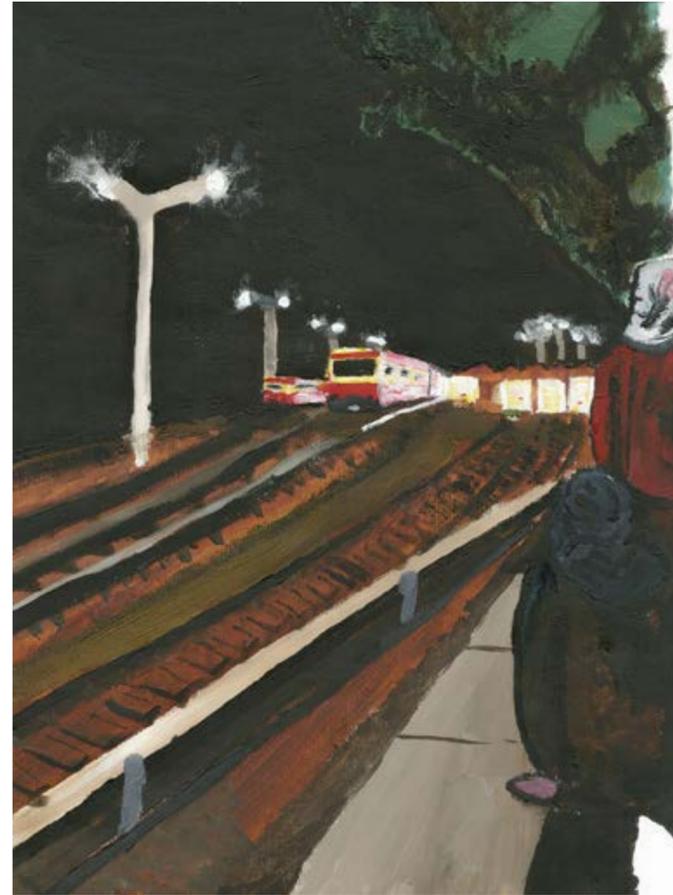


Who is Simone da Locarno?

**Locarno-Sierre
2016-2023**



Castione 2020 © BadRonny



No Title, oil on canvas 45cm x 27cm, Lugano 2021



Simone da Locarno live out of Ex-Macello, Lugano 2022 © Giulia Camp



Tilo underwear, cotton boxer handpainted, Locarno 2021

Thanks to a background in graffiti, I soon realised that alter-egos have enormous artistic potential.

That is why I chose to create Simone from Locarno.

He is an alter-ego born with the aim of being able to deal with the themes I hold dear, often on the razor's edge of legality, without having to worry about repercussions.

Being a member and participant, over the years, of various subcultures, has given me a kind of popular credibility to legitimise myself in dealing with certain topics.

In my works, the most present themes are those of self-determination, anti-authoritarianism and re-appropriation. The figure of the train, very recurring in my works, for me can have the value of subject, medium or symbol.

My artistic practices are varied: I started with graffiti, from paper to wall, which brought me closer to photography and illustration. During my stay in Berlin, I approached the world of tattoos in which I identified a strong connection with graffiti. I chose a creative academic path in order to continue experimenting with new artistic practices. Recently, I have also developed my musical side and performance.

Aggregation and community building are very important to me, which is why I have created some sub-culture events on Ticino soil.



Attack of the Clones, Lugano 2021, @Simonedalocarno

1, 2, 3, ..., 1312

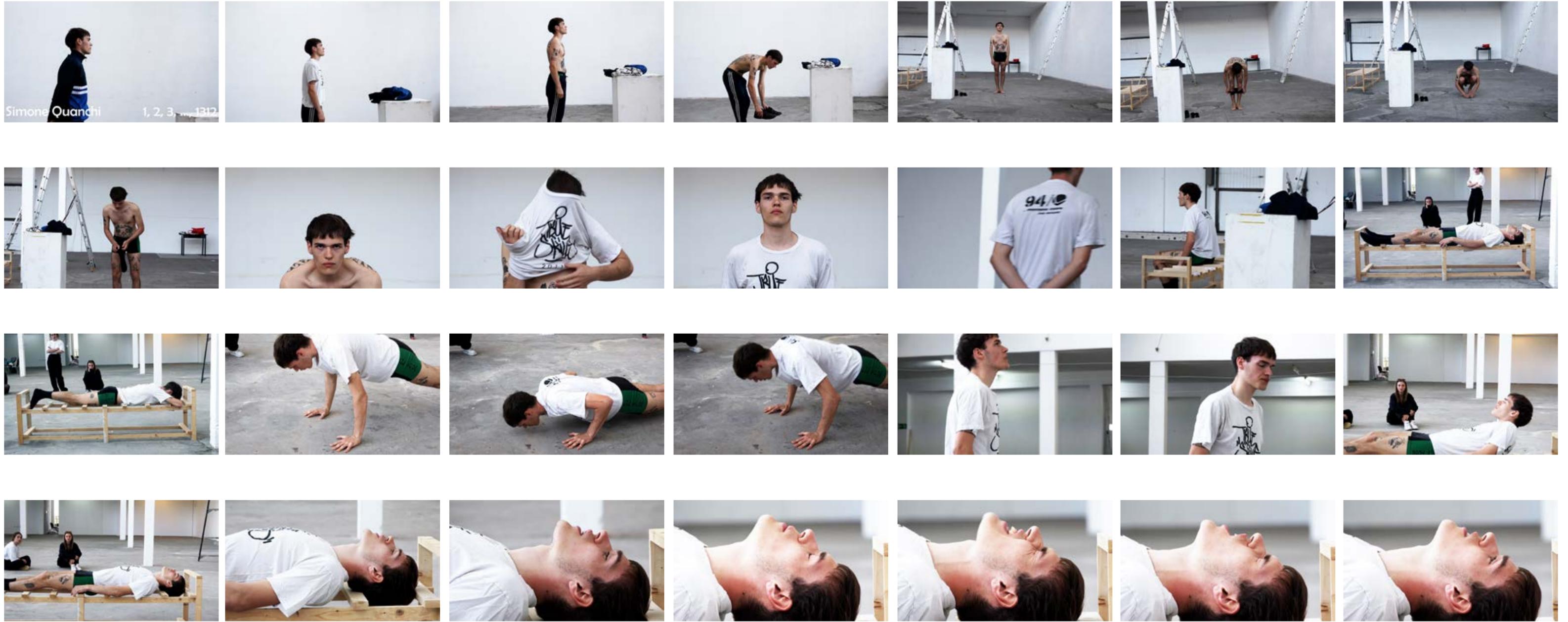


Arrest in Bietigheim 2016. ©Personal Archive.

During my teenage years I militated in the ultras subculture, which ended with a three-year warning and a measure to restrict my movement following an unjustified arrest in Germany on absurd charges from which I was exonerated.

Following this event, I realised that my fight would be against the authorities who, based on prejudice, ruin people's lives, especially young people.

In April 2022, on the occasion of the ACT workshop with Anne Rochat and Daren Roshier, I wanted to re-present my experience, in particular the moment of arrival at the barracks.



1, 2, 3, ..., 1312, Sierre 2022, Duration 7'24", © FINI Studio

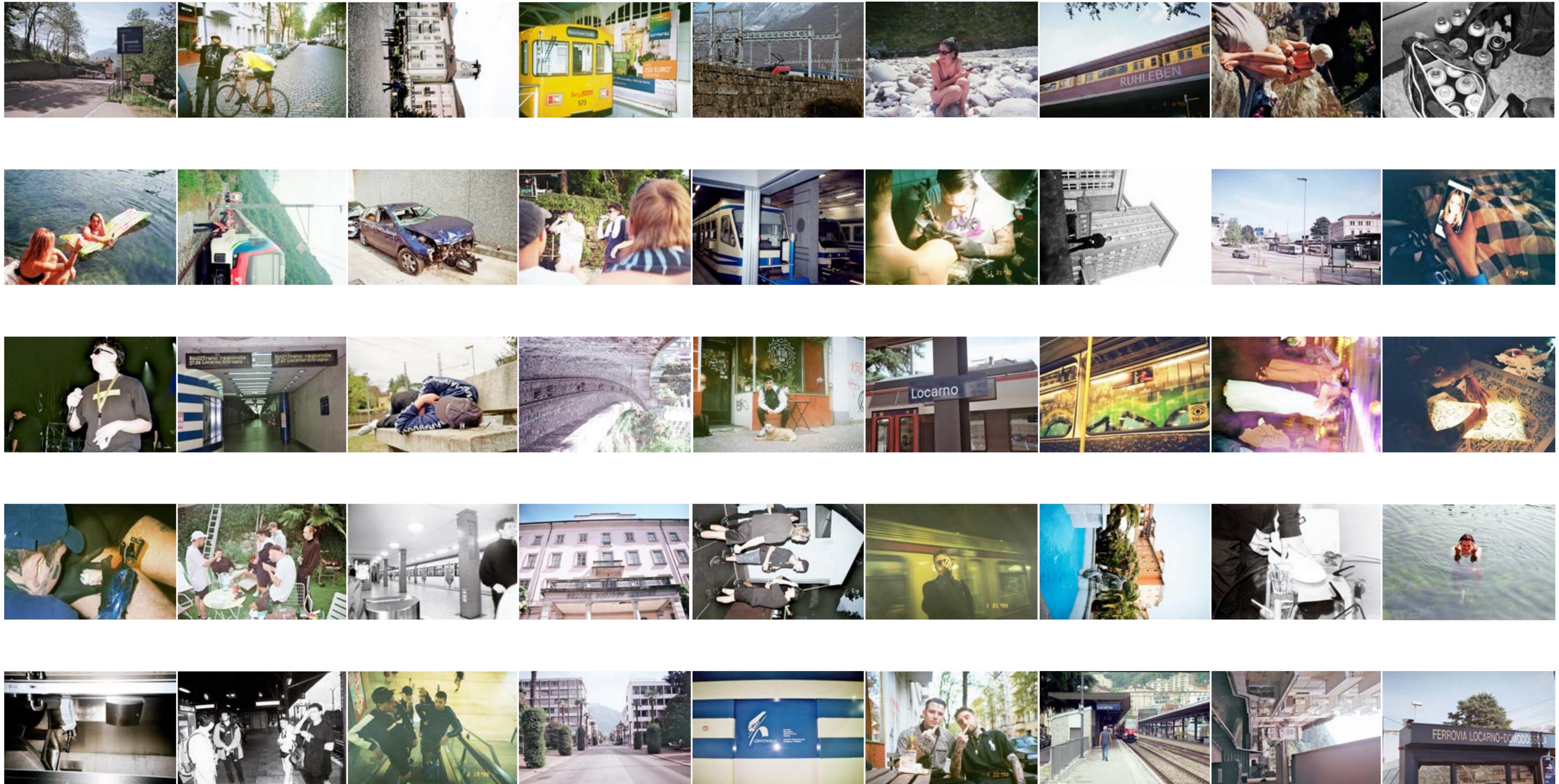


Locarno-Berlin 35mm



Berlin 2019 ©Personal Archive.

Following the arrest, I decided to leave Ticino as my movements were limited and I felt that my social sphere was changing. I left for Berlin where I started to develop a passion for analogue photography of people and life style. I continued this passion for analogue photography in Ticino and created a large photo archive that I still use today.



Small extract from my personal archive, shot on 35mm film between 2017 and 2022 between Berlin and Ticino.



9 12 '92

Extreme Art on train, reconstruction



Railpolice, Bellinzona 2021.

Graffiti in the darkest moments of my life has saved me, however it involves constant worry, especially in my case where I have already experienced having to give up my passion due to repression. This often leads me to reflect on the future of graffiti and the increasingly repressed forms of struggle.

For the Jury in January 2022, I decided to reconstruct a train door as it is covered by graffiti. Only one hand is present of the graffiti writer.

This work depicts a dystopian and highly repressive future where, due to technological innovation, increasingly arbitrary investigations and harsher and harsher punishments; graffiti as it was created no longer exists.



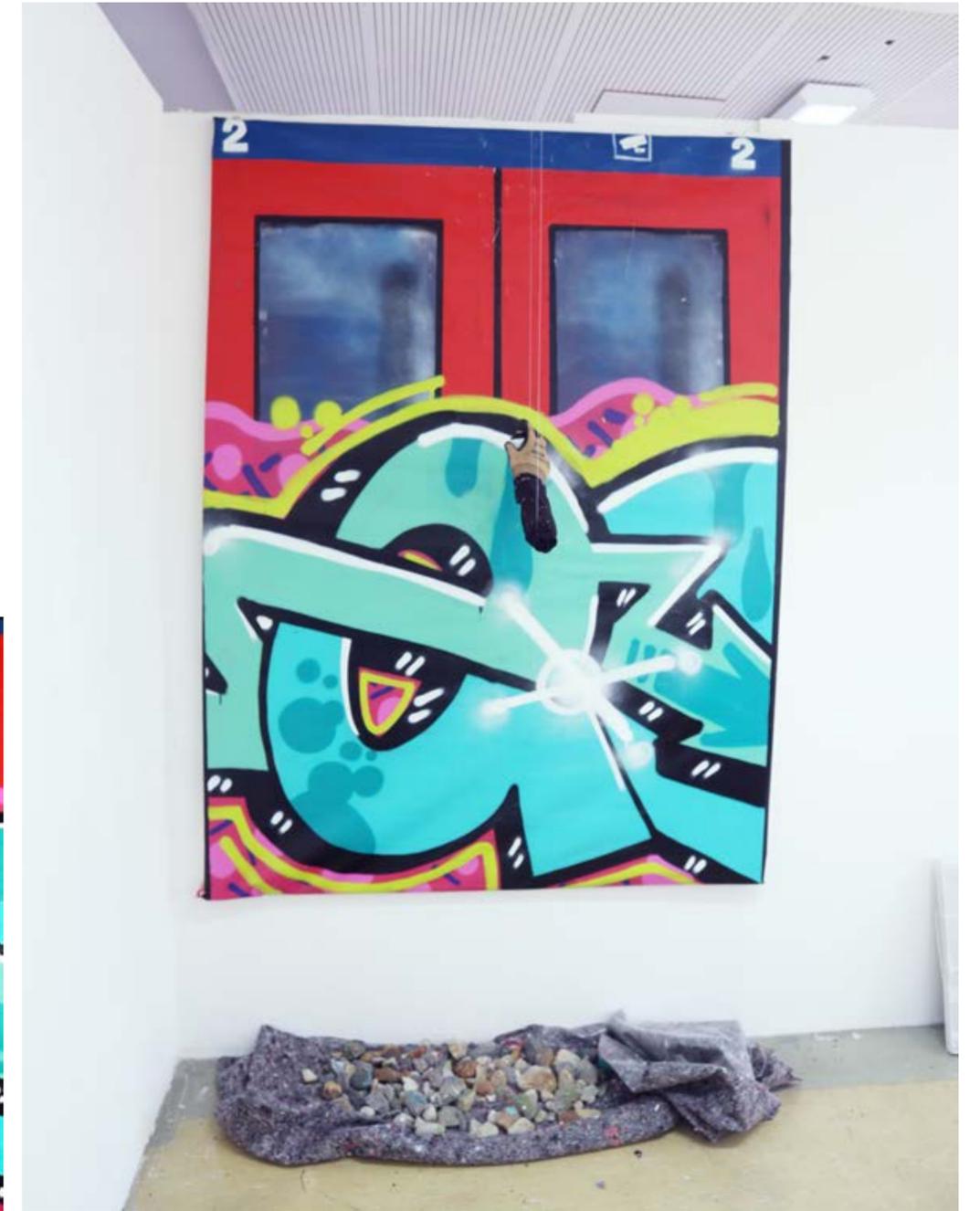
BigBro, Locarno 2020, © Simonedalocarno

By presenting this work in the whitecube, the aim was to call up history museums and treat graffiti as an archaeological find, a trace of a past that no longer exists in order to understand whether the public is able to relativise human activities.

In October 2022 at Martin Jakob's workshop, I tried to put the work back into its natural habitat, adding elements the reconstruction became more and more truthful.



Tagged door reconstruction, Sierre 2021



Extreme art on train installed in white-cube, 157 cm x 215 cm, Sierre 2021

Extreme art on trains installed on tracks in-situ, Sierre 2022



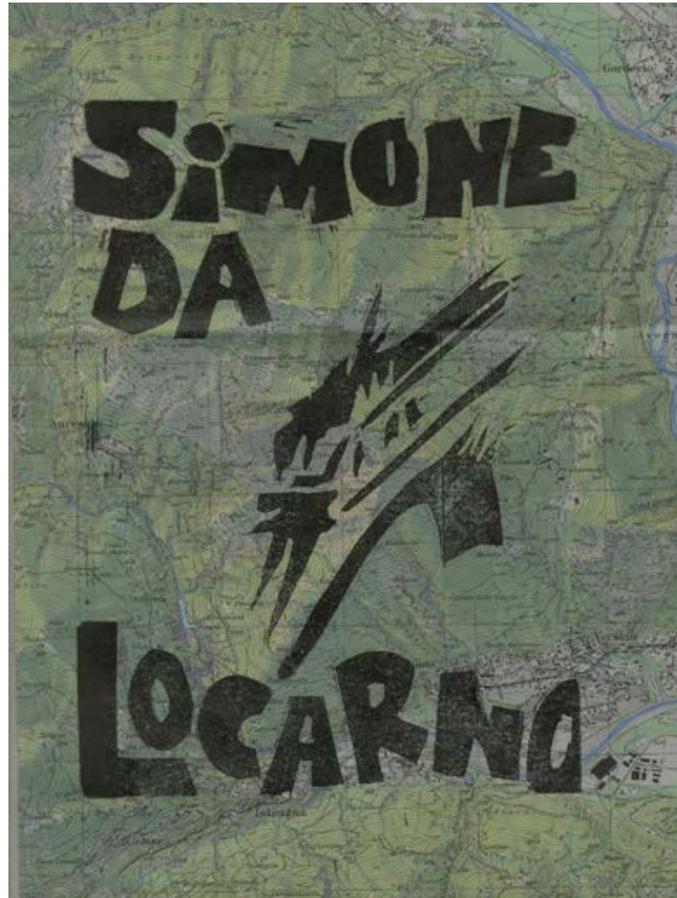
Branding



Self tattoo at home, Melano 2021.

The school context allowed me to experiment with various printing and engraving techniques on different materials: from wood, to linoleum, to screen printing, to human skin, even trying my hand at tattooing, a technique I had already experienced in Berlin.

I immediately associated these printing techniques with the possibility of making copies of the same design in a short time, so together with the printing techniques I developed a kind of branding, which for me represents an evolution of the graffiti discipline, i.e. putting one's name on everything, sheets, clothes, mirrors, people and also 'directly' on the territory by printing on topographic maps.



Linocut on map,
29,7 cm x 21 cm,
Lugano 2021



Woodcut print on paper,
32 cm x 24 cm,
Lugano 2020



Linoprint on mirror,
30 cm x 30 cm,
Lugano 2020



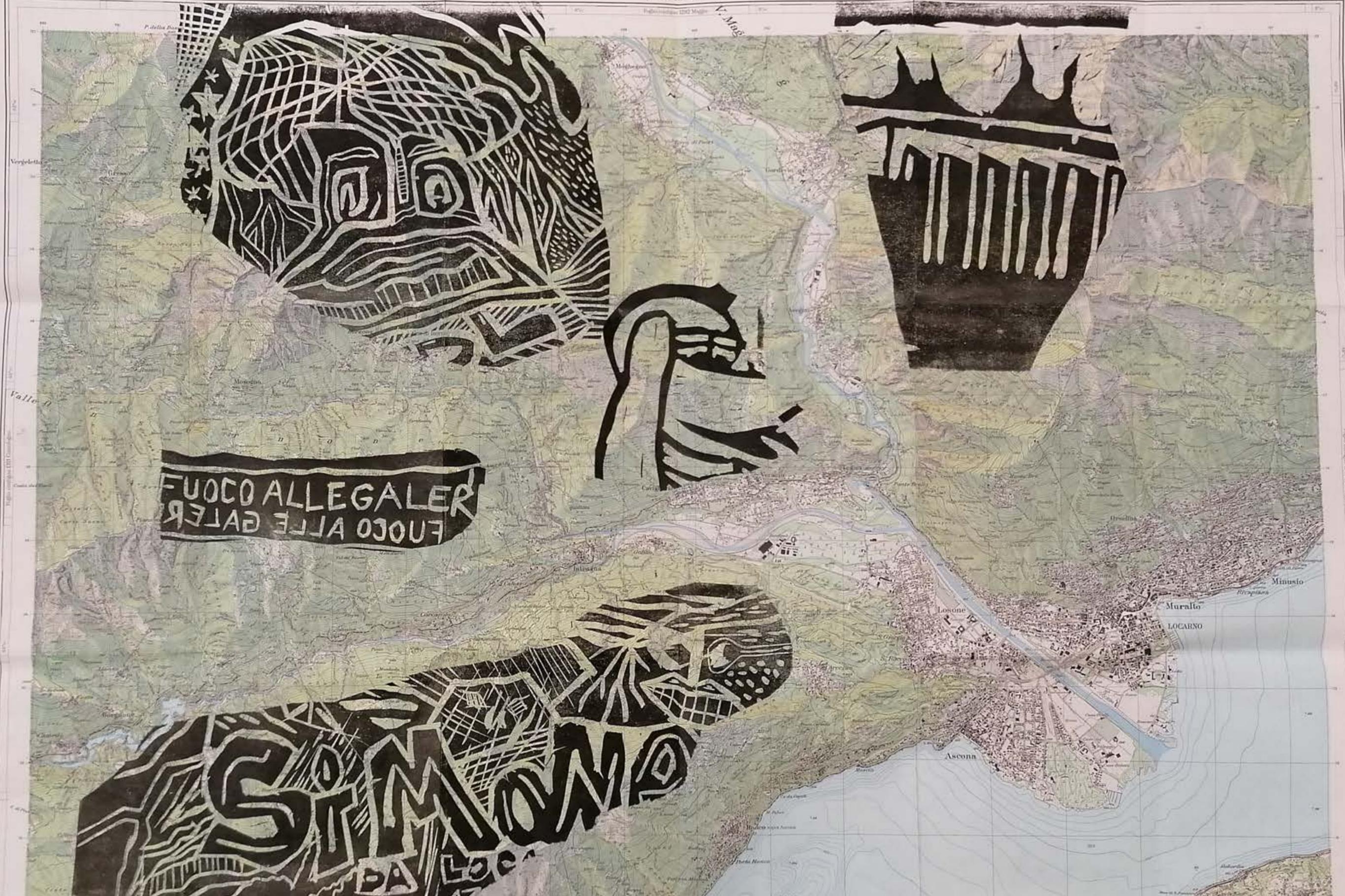
Fuoco alle galere, Linoprint on T-Shirt, Lugano 2020



Waterbased Marker and Linocut on Canvas,
35 cm x 40 cm,
Lugano 2021



Tattoo, 10 cm x 5 cm, Melano 2021



FUOCO ALLEGALER
 FUOCO ALLE GATER

SIMONA
 DA LOCA

Militancy



29.05.21, Graffiti on seven pannels, 129,6cm x 92cm, Lugano 2021

Being militant for me has always been more of a consequence than a vocation. Being a frequenter of certain subcultures and having certain ideals, it seemed my duty to participate in events and the like to support the anarchist and self-managed realities in my area. During 2020, this reality came under great attack from the city of Lugano, culminating with the eviction and demolition of the Ex-Macello in Lugano on 29 May 2021.

Following this particularly violent event of an authoritarian nature, there were many actions and demonstrations held in the streets of Lugano to claim spaces for self-management, culminating in a temporary reoccupation in December 2021.

As an artist and militant, I found it necessary to show my solidarity by making prints and later T-shirts to collect money for the Anti-rep Ticino collective that closely follows the trials of the persecuted (demonstrators).



Lugano 2021, © Simonedalocarno



Addio Lugano Bella, Screen printing on different T-Shirt, Sierre 2021



Re-occupation of Ex-macello, Lugano 2021, ©Simonedalocarno



Addio Lugano Bella, Screen printing on paper, 29,7cm x 42cm, Sierre 2021



Dialect Rap



First time in studio, Polaroid, Gordevio 2022, © Juniorthedrunk.

Following years of militancy in the graffiti discipline, I decided to try and change the discipline of Hip-hop. In September 2021, I reacquainted myself with Junior the Drunk and approached rap as an artist instead of a listener. Since dialect is the language with which I think and express myself, I decided to try to use it as a language for rapping.



*TredasDodasSesmilaSescent
on the instrumental "Let me clear my throat by Dj Kool-Herc",
Duration 2'29", Sierre2021*



*Simone da Locarno x One Take FM, on the instrumental "Black take",
PROD. Lordmaric, Duration 2'44",
Sierre 2022.*



*P per Pericolo Junior The Drunk feat Simone da Locarno,
Duration 3'22",
Fuori Luogo EP, Gordevio 2022.*



*P per Pericolo Junior The Drunk feat Simone da Locarno,
Live at Osteria Lafabbrica, Losone 2022*



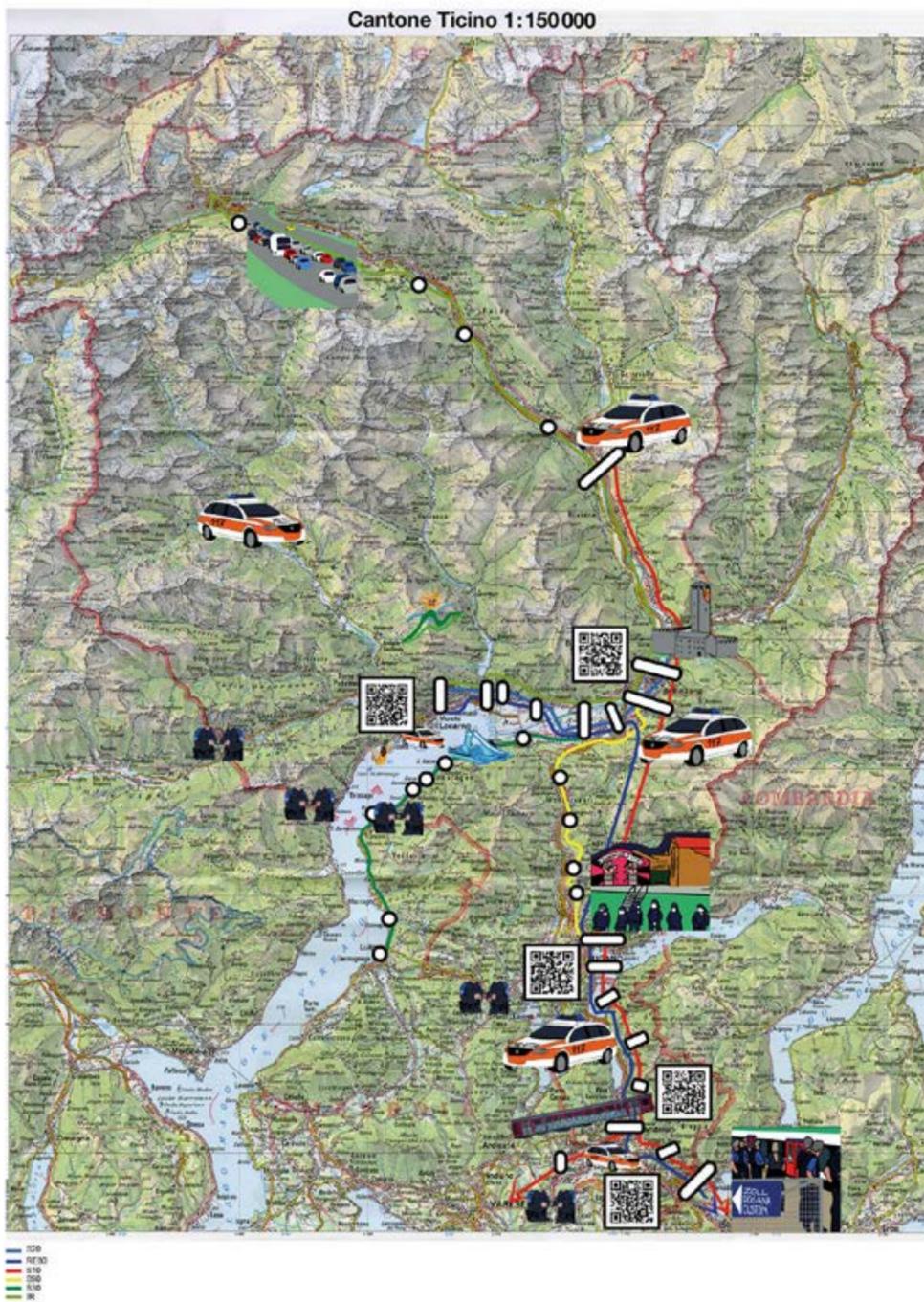
P per Pericolo Junior The Drunk feat Simone da Locarno, cover-Art by Simone da Locarno

Un train de Chiasso à Sierre en passant par Locarno, Espace BigBang Sierre 2022, ©Nicolas Desmurs de Studio FINi.

After the first experiments, I managed to write a text that represented exactly the message I wanted to get across. The dialect stigmatised as a conservative rural language often used for right-wing propaganda, overturned, re-appropriated by a young person who uses it to say the exact opposite, to sink taboos and clichés about Ticino and its dialect. Thus trying to bring young people closer to a language that is increasingly being lost.



Tilo Tape physical version, Front, Graphics , Simone da Locarno, Sierre 2022.



Tilo Tape physical version, Retro, Graphics , Simone da Locarno, Sierre 2022.



Tilo Tape, Simone da Locarno - Junior The Drunk, Map, 68 cm x 51 cm, (23 cm x 13 cm) Gordevio 2022.



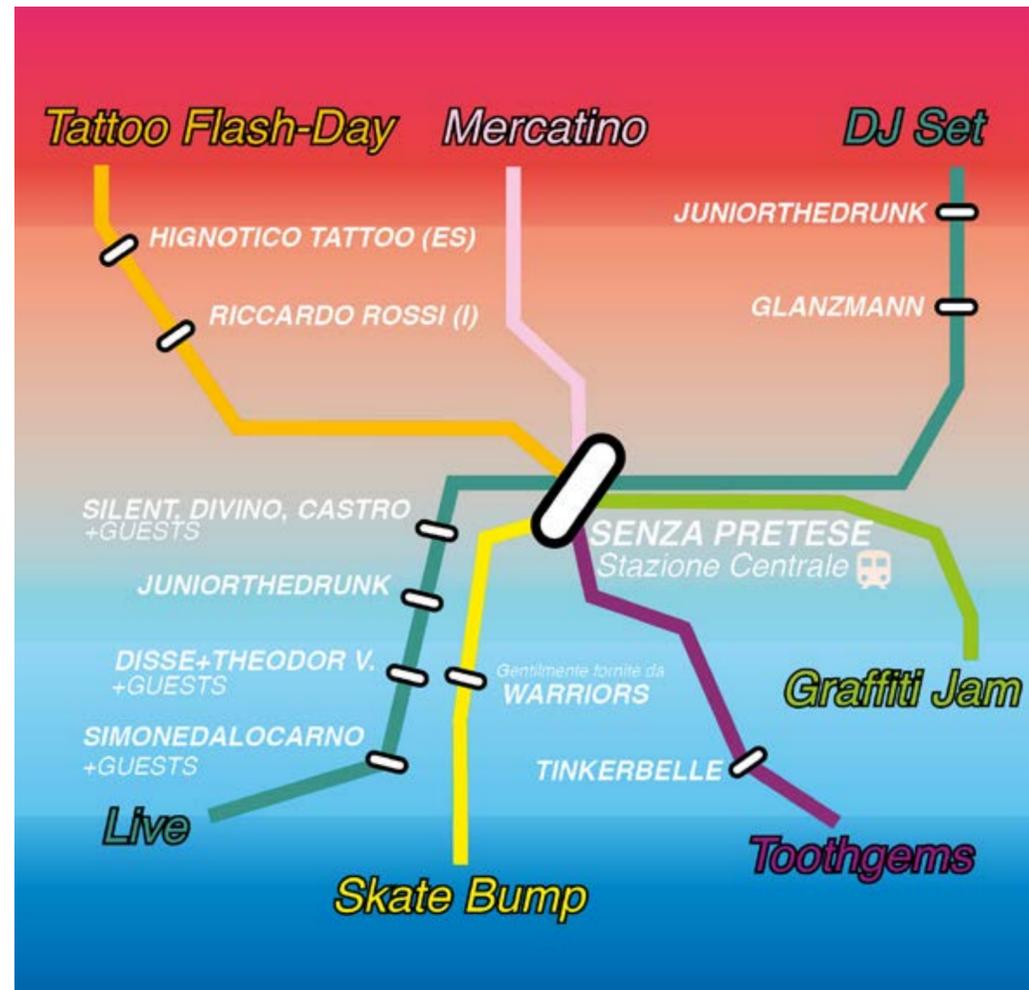
Tilo Tape, Simone da Locarno - Junior The Drunk, Duration 16'6", Gordevio 2022.

In February 2022 I decided, with the help of JuniorTD, to make a mixtape, TiloTape, of five tracks that would represent my train journey through the cities of Ticino, where in each city I would meet a local artist to collaborate. In June I announced the release and I found the response to be very good.

I have recently started performing my tracks live, this has allowed me to have contact with the public, with whom I have been able to deepen and enrich the messages I bring.

In the following page you will be able to find the physical copy of the map, with the song lyrics.

Senza Pretese



Flyer of Senza Pretese Vol. 2, Graphic by Simonedalocarno, Bignasco 2022.

Senza Pretese is a non-profit, spontaneous intergenerational gathering. It aims to create cultural and entertainment events by trying to involve local artists with international artists as much as possible. I felt the need to create an aggregative event with the aim of bringing together various passions of mine in order to have an interesting mix of different niches, in a self-realised context. In 2019, the first edition in Riazzino had a turnout of around 200 people.

The event consisted of an evening of hip-hop and techno music, where people had the opportunity to get tattooed by the Milanese artist Ivomolino. In the second edition, which was a daytime event, I decided to combine graffiti, tattoos, skateboarding and music in a seaside setting such as the former municipal swimming pools of Bignasco.



Some shot of Senza Pretese Vol. 2, Bignasco 2022, ©Simonedalocarno.





Graffiti light: Beamer-RGB Crew



BMR1 proiezione sullo stabile principale dell'EDHEA, Sierre 2023. ©Personal Archive.

Graffiti originated by putting one's name on trains and city surfaces that are highly visible to everyone, to mark the surface and assert one's existence. Would the public appreciate them more if there were no material damage? Would citizens react negatively to a car decorating a stationary train at a station with lights? Why would they do so if it were a graffiti artist armed with spray cans instead?



Documentation of Jury of second semester bachelor 2. Sierre 2023.



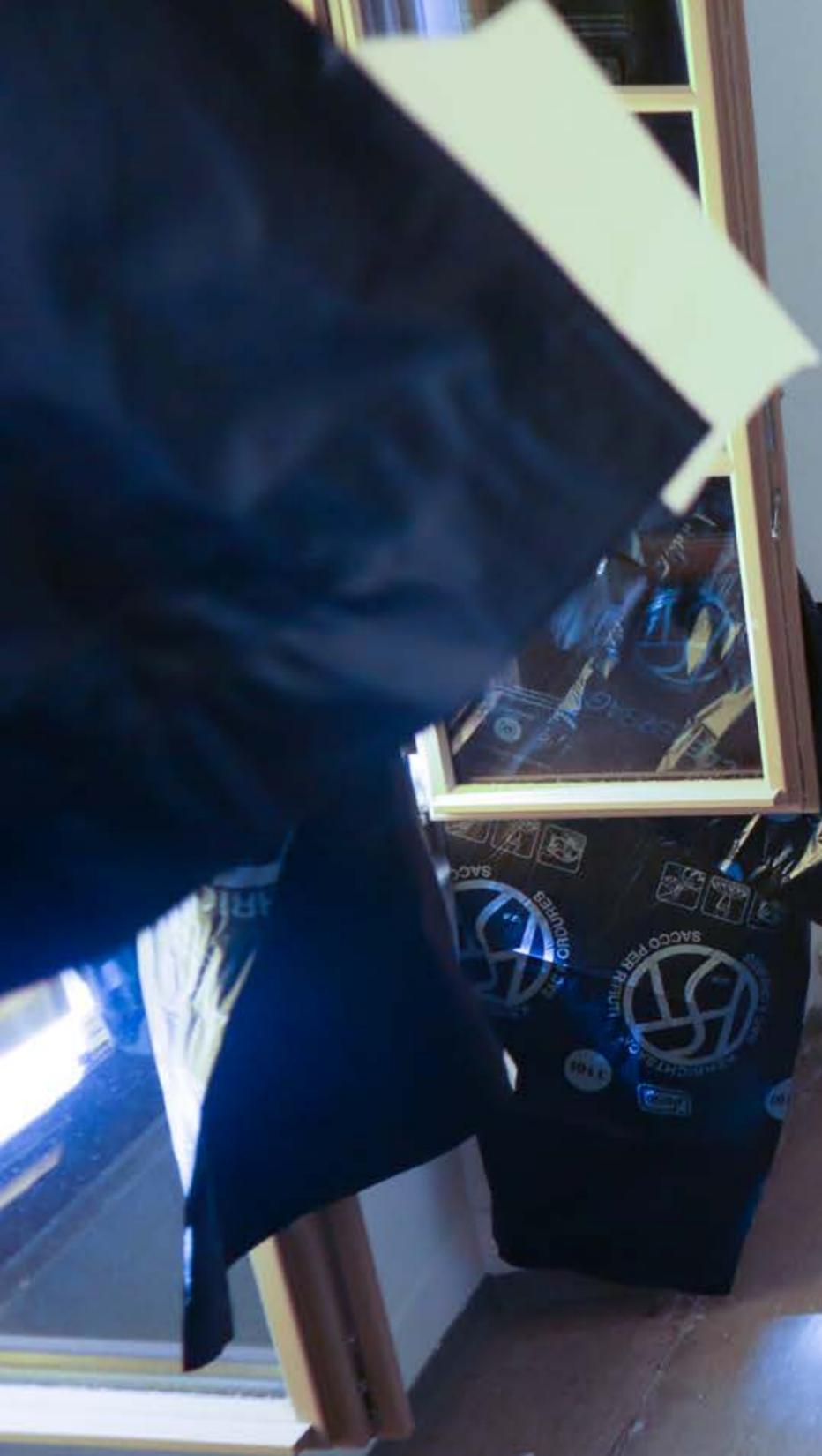
In early 2023, I decided to conduct a social experiment: I created an alter ego, Beamer from the RGB crew, and generated animations that realistically mimicked colors that would later form Beamer's graffiti. Armed with a portable image projector, I began conducting initial tests in public spaces, striving to make the actions appear as authentic as possible, emulating real actions taken by graffiti writers. The social experiment yielded no results, as people remained indifferent to these actions. I chose to document all the actions and compile them into a video that would allow Beamer to showcase his works and share reflections on graffiti artists.

During the jury events, I decided to stage a performance representing the fictional exhibition of Beamer, sabotaged by myself to take a stance on my own work, critiquing my attempt to innovate graffiti culture. To avoid creating fictitious crew and writer names without a logical basis, I fabricated a rivalry between the RGB Crew (referring to the color profile of light used by projectors and monitors) and the CMYK (color profile of four-color printing, hence more tactile).





FIGHT



EnrikΘ



EnrikΘ, performance festival ACT23, Sierre 2023 ©Teo Seven

Gender identity in graffiti culture is a somewhat undefined concept. It is a culture that has predominantly become male-centric and, at times, even misogynistic, homophobic, or transphobic. In the performance “EnrikΘ” the following reflection is staged: since the tags represent the alter egos of the writers, can these alter egos have a gender identity different from that of the writers?

The performance was prepared during the ACT23 workshop with Anne Rochat and Darren Roshier. Special thanks to Sophie Hepp for makeup and styling collaboration.



Enrikø, performance festival ACT23, Sierre 2023 ©Teo Seven

During the ACT festival in Sierre in April 2023, I attended performances as part of the audience. However, in the meantime, I underwent a transformation to protect my identity while expressing my writer identity. I observed the performances and left small tags, trying to attract as little attention as possible, gradually increasing the size until reaching the peak with a massive tag using a high-pressure paint can.



Enrikø, performance festival ACT23, Sierre 2023 ©Teo Seven

The outfit created for the performance was assembled using clothing used for painting and vandalized specifically for the performance. The makeup, on the other hand, was done by my partner, representing a deconstructed graffiti transformed into makeup.



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