



Peace, purification of the physical materiality of nature; iridescent transfiguration of human solidity; transcendental inner peace, serenity, faith. The Madonnas: human mothers-queens where divine royalty dominates. And in Baby Jesus, the divine awareness surpasses the blessed mortal expressions of the infants. Human royalty, not anguish or terror, fear or horror: faith dictates, imprints, forms: the absolute is humanized in mystical, Byzantine guise. The cerulean eyes mystically cut, the rhythmic folds of the drapes. Humility and submission of the Madonna to the light of the Spirit.

—OSCAR SPADOLA [1962]

Salvatore Cascone was born in the Sicilian city of Ragusa on 29 June 1904 into a working-class family. Since childhood, he showed a special vocation for painting. After attending a local art school, he moved on with great sacrifice to the Beato Angelico Higher School of Christian Art in Milan, where he studied between 1926 and 1930. Having obtained the diploma of Master Painter, Salvatore Cascone taught drawing and painting at the Beato Angelico school and frescoed churches in Milan and Varese. For family reasons, he moved back to Sicily in 1937, where he carried out most of his artistic activity. He devoted himself mainly to the decoration of churches and frescoes in Sicily and in neighboring Calabria. His work, by oil and easel painting, prolifically indulged in the rural world and the landscapes of southeast Sicily.

Salvatore Cascone died on 18 May 1996 at the age of 92 in Catania, lovingly assisted by his daughter Maria Carmela, in whose company he spent the last years of his life.

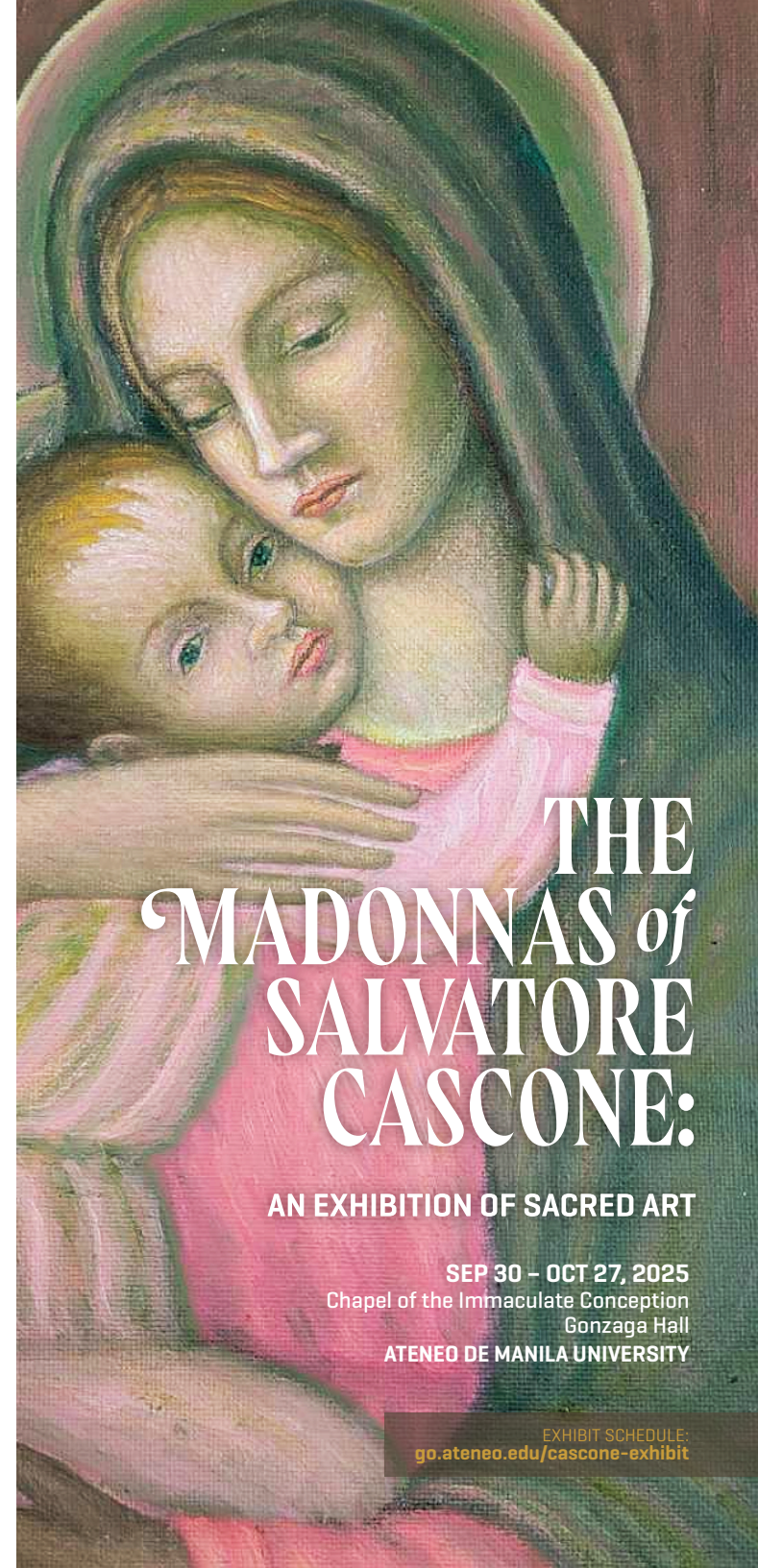
Learn more at www.salvatorecascone.art



ATENEO DE MANILA
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THE MADONNAS of SALVATORE CASCONI

AN EXHIBITION OF SACRED ART

SEP 30 – OCT 27, 2025

Chapel of the Immaculate Conception

Gonzaga Hall

ATENEO DE MANILA UNIVERSITY

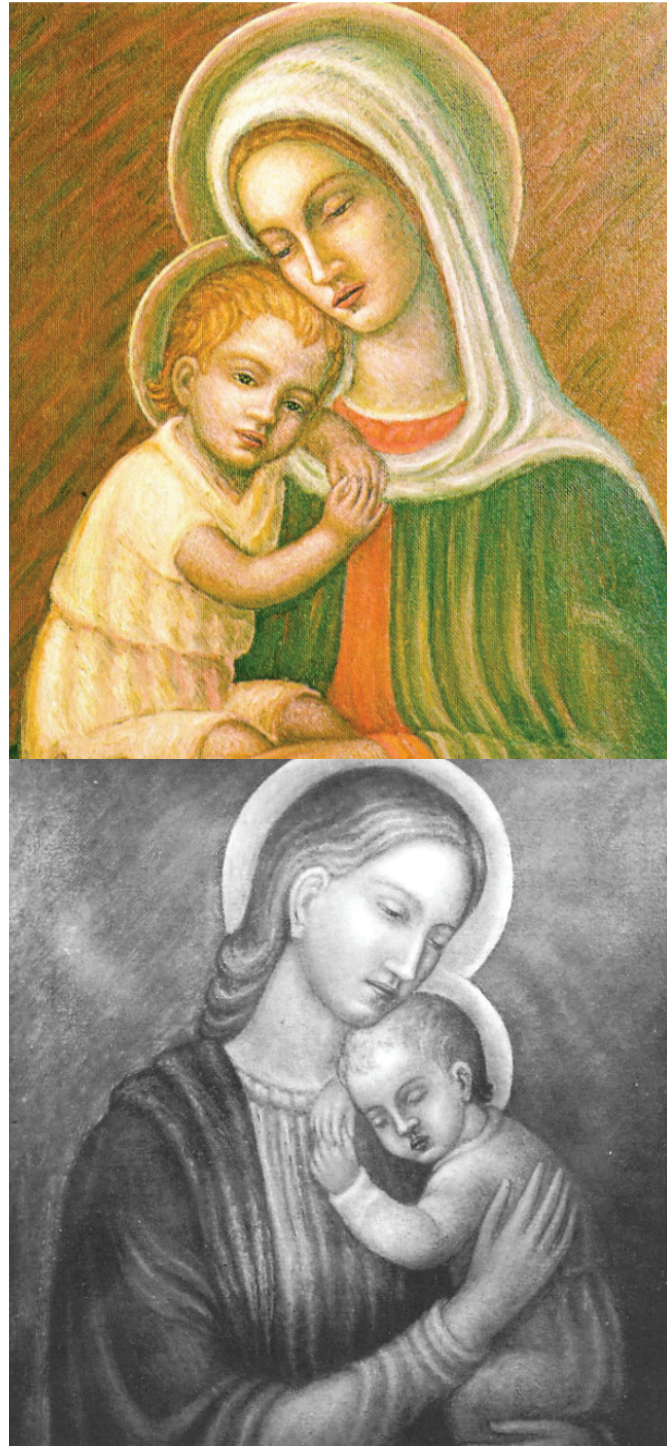
EXHIBIT SCHEDULE:
go.ateneo.edu/cascone-exhibit

Salvatore Cascone drew lifelong spiritual and lyrical inspiration from biblical themes which he depicted in frescoes in churches across Italy. His art aimed at recovering the spiritualism of the great Italian Renaissance masters of the 15th century.

In the 20th century, in a time of daring *avant-gardes*, Salvatore Cascone rescued a style set aside for centuries in his own original artistic expression rich in contrasting chromatic nuances. Cascone painted with luminous and transcendental strokes, rendering his subjects in mystical atmospheres and primitive linearity.

A recurring theme in his creative activity was the representation of the Virgin Mother and the Sacred Infant who are portrayed in suave and almost diaphanous tones. Cascone's Madonnas are characterized by a notable sense of perspective and a careful arrangement of masses and volumes. The Madonnas are portrayed in a variety of expressions, alike and yet different from each other, expressing in a thousand nuances the feeling of maternal love and pervaded by a profound sense of the divine.

His selected works, which belong to the private collection of the current Ambassador of Italy to the Philippines, Davide Giglio, are exhibited overseas for the first time in coincidence with the 2025 Jubilee.



Salvatore Cascone's works evidence an artistic devotion that carries with it the history of centuries and the artist's own utterance of spirituality.

The artist composes each painting with distinct harmony, drawing into focus the sacred humanity of the Madonna and the Divine Child. Cascone's images are still and laden with a quiet awe that washes over the scene. In his works, light becomes a supplication as Cascone lends a luminous quality that recalls the compositional clarity of the Renaissance. At the same time, the artist's visual language reaches into the present with the warm familiarity of maternal love and divine care.

The emotive Madonnas of Cascone dwell in the space of the human and the divine. Their imagery evokes the humanity that made possible the grace of divine connection. The artist intimates this contemplation of the figure through the eyes, deftly rendered, that convey a hallowed tenderness. Here too, we sense the artist's own encounter with the sacred; an encounter that transpires in the space of the mystical.

Cascone's illustrations already reveal the clarity of his compositional skill, but it is in the brushstrokes where the vividness of his vision surfaces. The colors gently wash over the image and radiate with grace and intimacy. There is a profoundness too in the scene that invites us to behold this gentle moment between the Madonna and the infant Jesus. With them in the scene are the hushed prayers that are articulated in the veil that drapes softly over the Madonna and Child, the afterglow that lingers in the landscape beyond, and the iridescent curtain that falls upon the sky.

With every frame, Cascone offers a testament and veneration to the eternal that rests in the quiet.

— **PAULINE BIANCA MA-ALAT**

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