



Costanza Candeloro
Martina Simeti



Photo Eleonora Gustapane

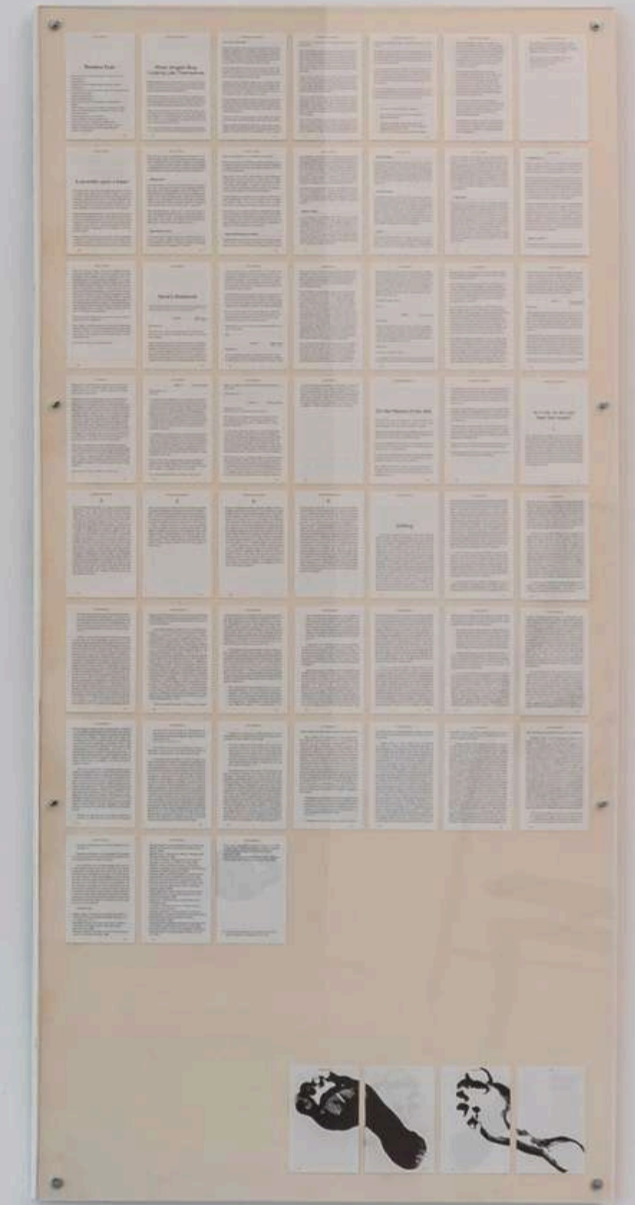
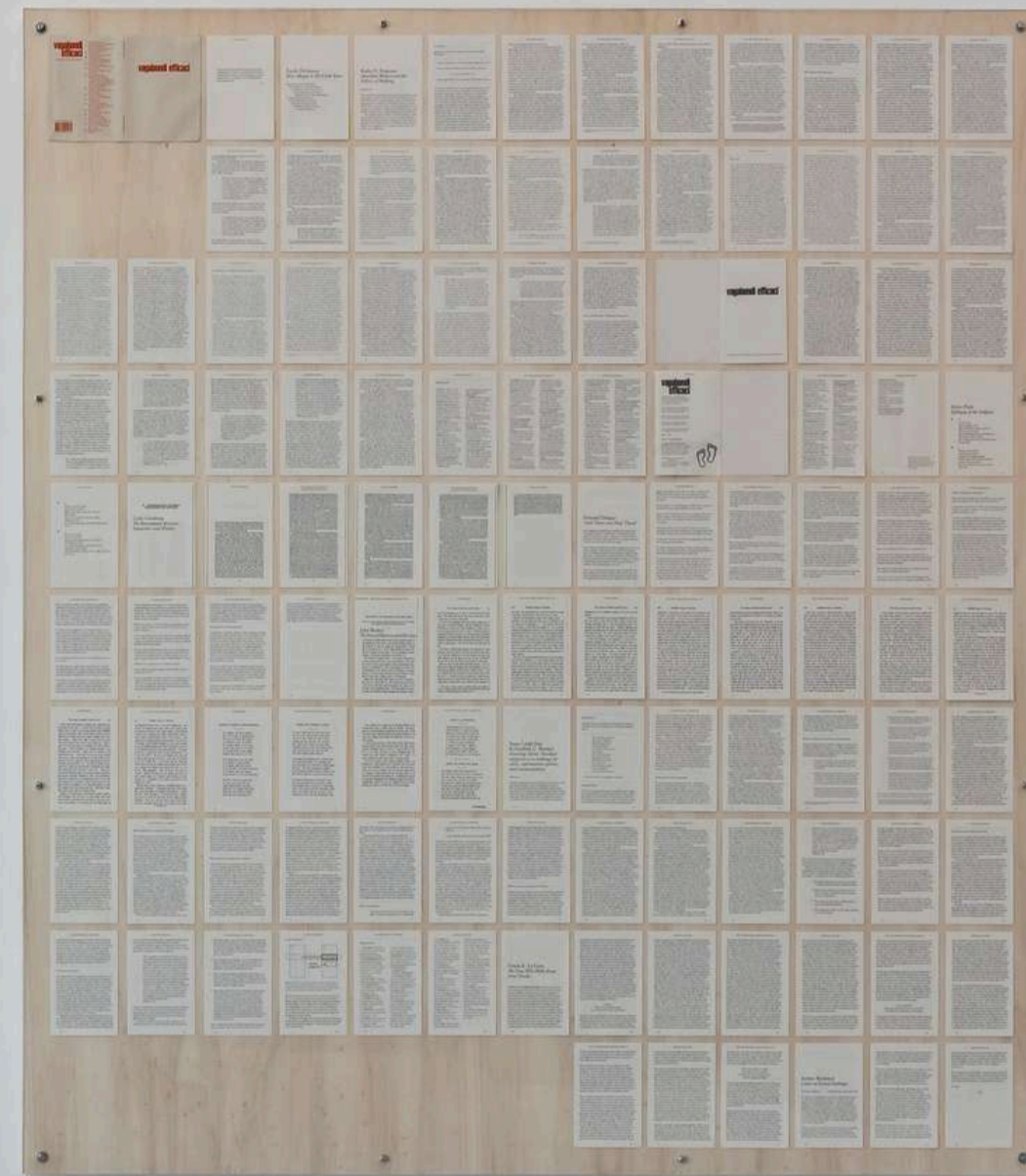
Costanza Candeloro (Bologna, 1990) graduated in 2014 from the Haute école d'art et de design in Geneva (HEAD).

Costanza Candeloro employs writing as a generative element and research subject. Using deconstruction as a tool of enquiry, texts newly written or appropriated are transformed into words, signs and symbols and then declined in the form of sculptures, installations and performances, evolving into a continuous process of formation. Through a praxis of intuitive cognitive assimilation, aimed at making the original content disappear, Candeloro favours compositional elements and gestures along with different types of representation, crafted in a unique artistic approach.

“If, on one hand, the cosmology of images and reflections activated by the artist is complex and articulated, on the other it can offer an analysis of collective themes that relate to our everyday life in an inclusive and transversal way. Starting from words, marks and symbols, the artist creates sculptures, videos, installations and performances, works that are both independent and also part of a unitary organic narrative.” [Chiara Nuzzi]

Amongst her most recent solo shows: C&G at Istituto Svizzero Milan (2023), My Skin-care, My Strength, ICA Milano, Milan, ENVY & GRATITUDE, Martina Simeti, Milan, Sweet Days of Discipline, La Plage, Paris. Recent group exhibitions include: Greetings, Galerie Hussenot, Paris (2023), Bodiesbodies, La Rada, Locarno (2023), Stages of Adulthood, Sittenwer Art Library and Material Archive, St. Gallen (2021), DEVoured SPACES at Tunnel Tunnel (Lausanne) (2021), and was invited to open the RETROFUTURO project at the MACRO Museum of Contemporary Art in Rome in 2021. Candeloro's work will be featured in a group show at Museion in Spring 2024.

RENAISSANCE
Group show
curated by Leonie Radine
Museion, Bolzano, Italy, 2024



IT Il lavoro di Costanza Candeloro analizza e reinterpreta il linguaggio come chiave per comprendere cultura, rappresentazione, istruzione e comunicazione. In un processo di distacco ed emancipazione, l'artista traduce in concreti oggetti poetici parole, segni e simboli: si pensi alle analisi di Silvia Federici sul valore del lavoro riproduttivo della donna, inteso come lavoro non retribuito, che l'artista traspone in due monete di ceramica sovrimprese (*Living Currency*), o al classico letterario *Lolita* trasposto in una scultura visibilmente e profondamente segnata dall'età.

Le opere *Lolita Turns 67* e *Sleeping Beauty* decostruiscono inoltre anche il linguaggio dei tutorial di trucco che proliferano sulle piattaforme online. Nelle sculture in ceramica si riflette l'enorme disagio di fronte agli ideali di bellezza che propagandano una perfezione impeccabile. Con il pretesto della cura di sé, sono entrati a far parte dei canoni estetici, dei modelli di condotta sociale e dei modelli economici dominanti. In molti lavori Candeloro mira a sviluppare una coscienza critica verso forme di comunicazione sempre più post-letterarie, per le quali non sono più necessarie le capacità di leggere e scrivere. Nel 2019, forse per contrastare l'imbarbarimento digitale del linguaggio e dell'immobilità del corpo, Candeloro ha curato un'antologia dal titolo *Vagabond/ Efficaci* che riflette sulle potenzialità del camminare come modo di essere, sulle tracce di misticismo e radicalità.

DE Costanza Candeloro arbeitet meist ausgehend von Sprache, die sie als Schlüssel zum Verständnis von Kultur, Repräsentation, Bildung und Kommunikation analysiert und neu interpretiert. In einem emanzipatorischen Prozess der Entfremdung übersetzt sie mitunter Worte, Zeichen und Symbole in konkrete Poesie, wie beispielsweise Silvia Federicis Analysen zum Wert unbezahlter reproduktiver weiblicher Arbeit in zwei bedruckte Keramikmünzen (*Living Currency*) oder den Literatur-Klassiker *Lolita* in eine sichtlich vom Alter gezeichnete Skulptur.

Dabei dekonstruieren Candeloros Werke *Lolita Turns 67* und *Sleeping Beauty* ebenso die Sprache von Make-up-Videotutorials, die heute zahlreich auf Onlineplattformen zu finden sind. In den Keramikskulpturen spiegelt sich das monströse Unbehagen beim Anblick darin propagierter Schönheitsideale der makellosen Perfektion, die unter dem Deckmantel der Selfcare Eingang in gegenwärtige ästhetische Standards, gesellschaftliche Verhaltensmuster und Wirtschaftsmodelle gefunden haben. Candeloros Arbeiten schärfen insofern auch ein kritisches Bewusstsein für zunehmend post-literarische Kommunikationsformen, bei denen die Fähigkeit, lesen und schreiben zu können, nicht mehr notwendig ist. Möglicherweise um der digitalen Vermöhung von Sprache und körperlicher Unbeweglichkeit gegenzusteuern, hat Candeloro 2019 unter dem Titel *Vagabond/ Efficaci* eine Anthologie herausgegeben, die das Wandern auf den Spuren von Mystik und Radikalität als Seinsweise reflektiert.

EN Costanza Candeloro's work is often based on analyzing and reinterpreting language as the key to understanding culture, representation, education, and communication. Through an emancipatory process of defamiliarization, she translates words, signs, and symbols into concrete poetic objects. In *Living Currency*, for example, Silvia Federici's writing on the value of women's unpaid reproductive labor is converted into two printed ceramic coins, while in *Lolita Turns 67*, the literary classic *Lolita* is rendered as a sculpture marked by the ravages of aging.

Lolita Turns 67 and *Sleeping Beauty* deconstruct the idiom of the makeup tutorial videos that proliferate today on online platforms. The ceramic sculptures reflect the monstrous unease generated by these videos, which perpetuate beauty ideals of flawless perfection—ideals that have found their way into contemporary aesthetic standards, patterns of social behavior, and economic models, all under the guise of self-care. In many works, Candeloro also calls attention to today's post-literary forms of communication that no longer require the ability to read and write. Perhaps in an effort to counteract the corrosion of language and the physical immobility brought on by the digital era, Candeloro published an anthology in 2019 titled *Vagabond/ Efficaci* that ponders the potentialities of walking as a mode of being and follows the traces of mysticism and radicality.

Costanza Candeloro si è laureata nel 2014 alla Haute école d'art et de design di Ginevra (HEAD). Le mostre personali o in duo più recenti di suo svolte presso l'Istituto Svizzero, Milano (2023); ICA Milano (2022); Martina Simeti, Milano (2022) e La Plage, Parigi (2022). Le sue opere sono inoltre state esposte in mostre collettive, tra cui alla Stiftung Sitterwerk, San Gallo (2023); a Tunnel Tunnel, Losanna (2021); al MACRO - Museo d'Arte Contemporanea di Roma (2021); all'Istituto Svizzero, Milano (2020); alla Kunsthalle Fribourg (2020); in occasione della Quadriennale di Roma (2019); e a *Truth and Consequences*, Ginevra (2014). Nel 2020 Candeloro ha creato il progetto online *Life-Edit* per la Fondazione Prada, Milano. Fa inoltre parte del progetto *Licht* Bookshop.

Costanza Candeloro schloss ihr Studium an der Genfer Hochschule für Kunst und Design (HEAD) 2014 ab.üngst war ihr Werk in Einzel- und Doppelausstellungen im Istituto Svizzero, Mailand (2023), im ICA Mailand (2022), bei Martina Simeti, Mailand (2022), und bei La Plage, Paris (2022), zu sehen. Ihre Arbeiten wurden ferner in Gruppenausstellungen im Sitterwerk, St. Gallen (2023), bei Tunnel Tunnel, Lausanne (2021), im MACRO - Museo d'Arte Contemporanea di Roma (2021), im Istituto Svizzero, Mailand (2020), in der Kunsthalle Fribourg (2020), auf der Quadriennale Rom (2019) und bei *Truth and Consequences*, Genf (2014), gezeigt. 2020 kreierte Candeloro das Online-Projekt *Life-Edit* für die Fondazione Prada in Mailand. Zudem ist sie am Projekt *Licht* Bookshop beteiligt.

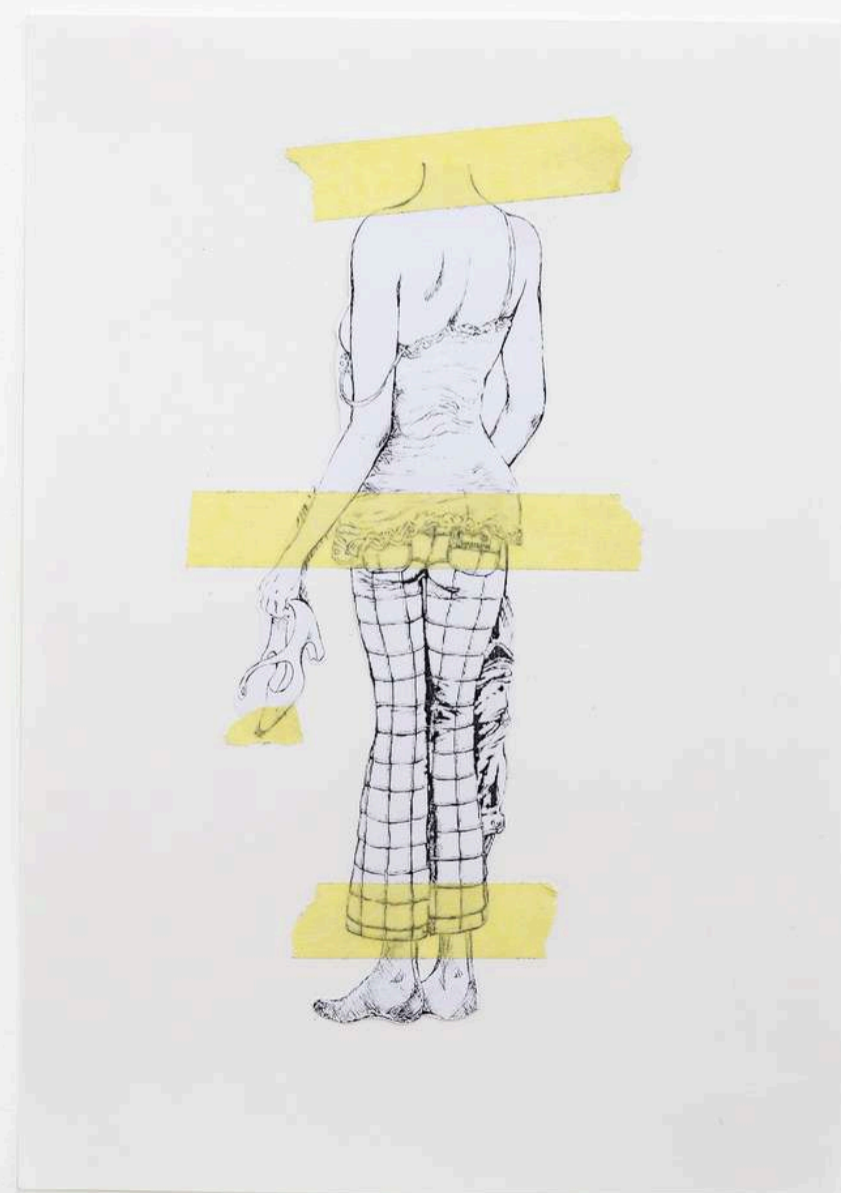
Costanza Candeloro graduated in 2014 from the Geneva University of Art and Design (HEAD). Recent solo and duo exhibitions took place at the Istituto Svizzero, Milan (2023); the ICA Milano (2022); Martina Simeti, Milan (2022); and La Plage, Paris (2022). Her work has also been included in group exhibitions at Sitterwerk, St. Gallen (2023); Tunnel Tunnel, Lausanne (2021); MACRO - Museo d'Arte Contemporanea di Roma (2021); the Istituto Svizzero, Milan (2020); Kunsthalle Fribourg (2020); the 19th Rome Quadriennale (2019); and *Truth and Consequences*, Geneva (2014). In 2020, Candeloro created the online project *Life-Edit* for the Fondazione Prada, Milan. She is also part of the project *Licht* Bookshop.



Costanza Candeloro, Lolita Turns 67, 2022
Glazed gres and decal
58 × 70 × 56 cm



Costanza Candeloro, *This is an essay*, 2023
Silkscreen printing on Valentina comics, 29,7 × 42 cm



Didactic Poetry

Curated by Philip Schwalb, Anne Gruber, Stephyan Steiner

Group show

Kirchgasse Gallery, Steckborn, Switzerland, 2023

The narration takes shape at the intersection of didactics and poetry. In their practices, the artists pursue and exhibit a relational critique of, a precise sensitivity to, and a finely honed notion of this charged dynamic. The works reflect different concepts and understandings of pedagogy, labor, and poetry. In the dynamic of didactics and poetry, there exist aporias that yield discursive and social potentials. The ancient genre of didactic poetry (German: Lehrgedicht) is associated with a high degree of metapoetic self-reflection. The exhibition considers the question as to what extent the didactic potential inherent in the works also provides insights into the artists' poetic intentions and those of the works themselves. Varying settings highlight the conditions in which different modes of engagement take place, allowing for changes in the status of the works and the roles of the actors involved. In this context, conceptualizations, positions, and conditions of artworks are examined, insofar as they are capable of generating their own discourses, but are also available as applied pedagogical tools.

Costanza Candeloro, *Untitled*, 2023

Paper collage, tape

29,7 x 21 cm

Martina Simeti

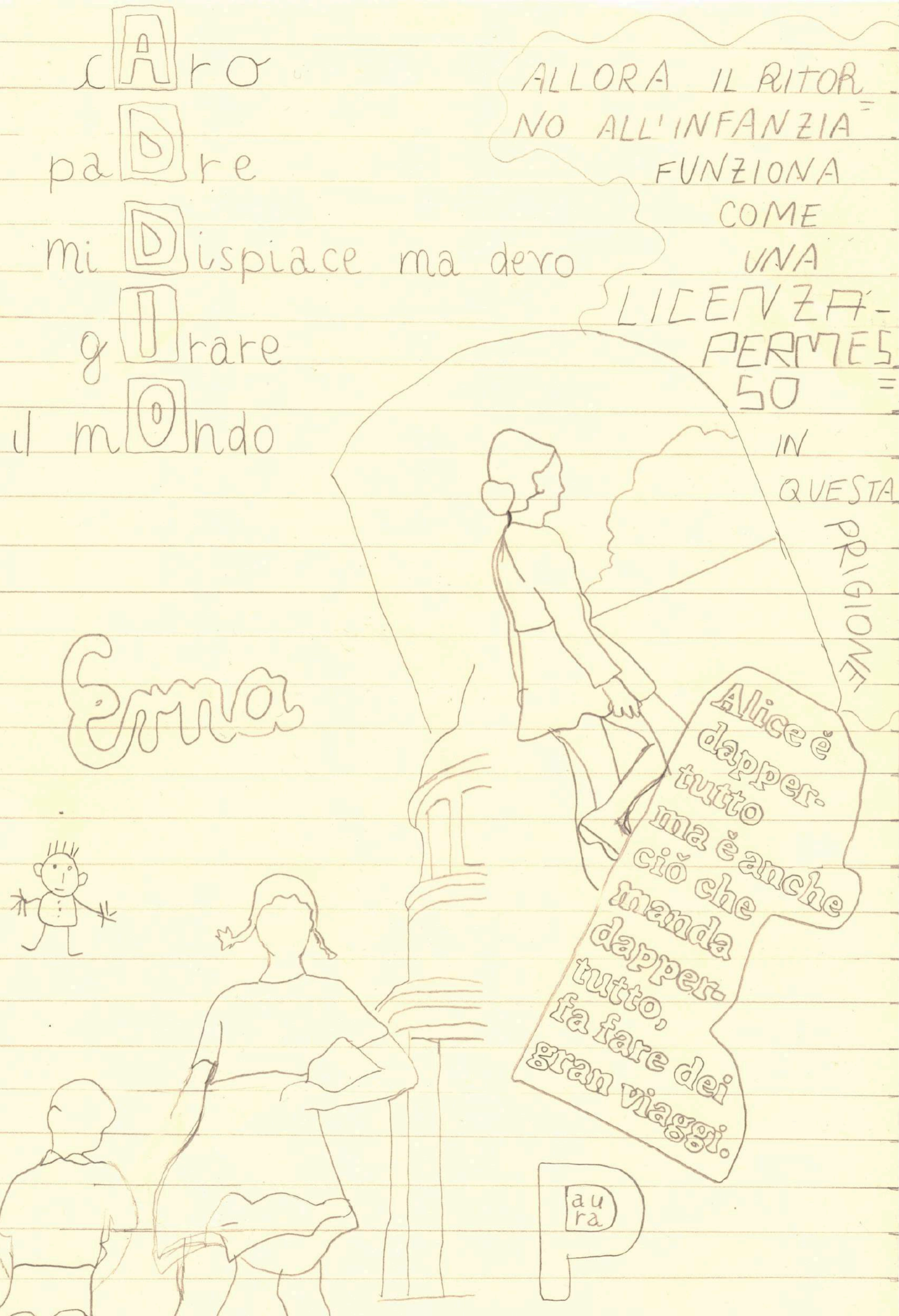
Greetings
Cureated by Antonio de Martino & Edoardo Marabini
Group Show
Hussenot Gallery, Paris, France, 2023

In Candeloro's work, the events of the Italian Autonomia movement inspire an analysis of current processes of subjectivization. This is exemplified by the artist's most ambitious and complex work to date: *Alice's Adventures Underground* (2014), a series of pencil drawings that recall the pages of a teenager's diary.

Costanza Candeloro, *Alice's Underground Adventures*, 2021
Graphite on paper
21 x 29,7 cm

Alice compare ormai dappertutto.
La vediamo nei film, per la strada, nei sogni, nelle manifestazioni di piazza.

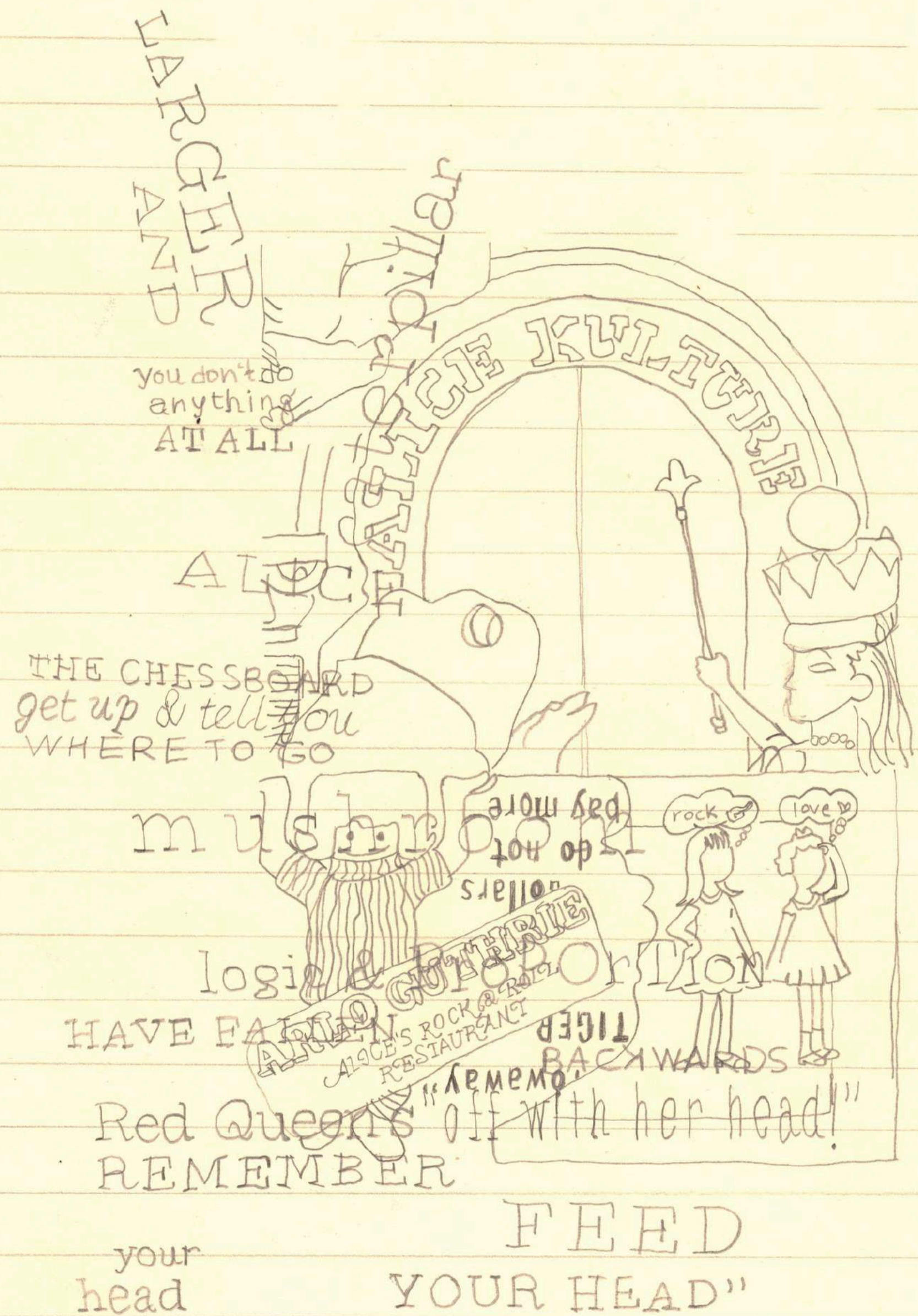
Durante gli avvenimenti di marzo a Bologna si diceva: Alice vola, Alice è nell'aria. Non è mica un simbolo, è una figura di movimento. Noi parliamo di figure che sono cose diverse dai simboli. La bambina ci fa riconoscere un altro gioco possibile. Un altro modo di circolare. In mezzo ai grandi sistemi la bambina circola a lato, come un non sistema. A lato dei giochi dei maschi. Circola tra casa, scuola, famiglia e grandi discorsi, sempre a lato dei protagonisti.



These drawings combine reflections on marginality, a commonplace theme in children's literature, such as the adventures of Lewis Carroll's famous character, and the history of Bologna's Radio Alice, filtered here through the account given by the artist's father.

Costanza Candeloro, *Alice's Underground Adventures*, 2021
Graphite on paper
21 x 29,7 cm

Perceiving childhood as a poetic ground, while infusing it with critical potential, Candeloro builds up an account of herself that combines her own personal origins with those of Carroll's Alice and the other Alice (a symbol of the Italian counterculture in the 1970s), proposing a reflection of radicalness in childhood and of childhood in radicalness.



Costanza Candeloro, *Alice's Underground Adventures*, 2021
 Graphite on paper
 21 x 29,7 cm



Costanza Candeloro, *Alice's Underground Adventures*, 2021
Graphite on paper, eight papers, 21 x 29,7 cm

C&G
Costanza Candeloro & Gritli Faulhaber
Istituto Svizzero, Milano, Italy, 2023

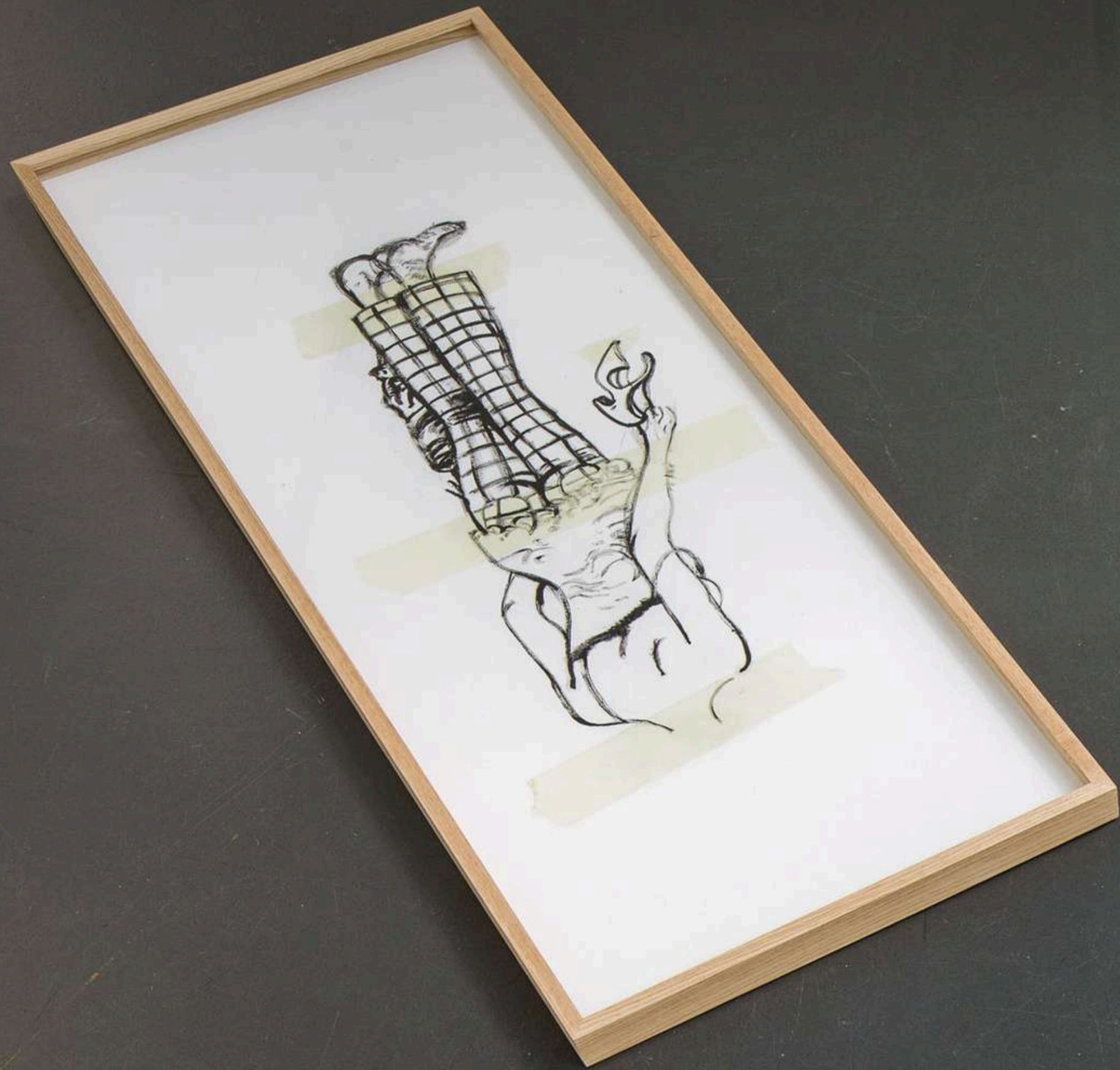


Costanza Candeloro, C&G, 2023
installation view at Istituto Svizzero, Milan, Italy



Drawing from the thinker Silvia Federici, Costanza Candeloro's ceramic installation, titled *Living currency*, addresses the issue of women's bodies and their reproductive labour meant as unpaid workforce and how similar economic dynamics occur in the art system alike.

Costanza Candeloro, *Living currency I-IV*, 2023
Print on glazed ceramic, 60 cm ø x 2 cm



Costanza Candeloro, *Price*, 2023, Ink on paper, 60 x 160 cm

Costanza Candeloro, *Gratuity*, 2023, Ink on paper, 60 x 160 cm



Costanza Candeloro, *Living Currency (I)*, 2023
Print on glazed ceramic
2 x Ø 60 cm



Costanza Candeloro, *Living Currency (III)*, 2023
Print on glazed ceramic
2 x Ø 60 cm



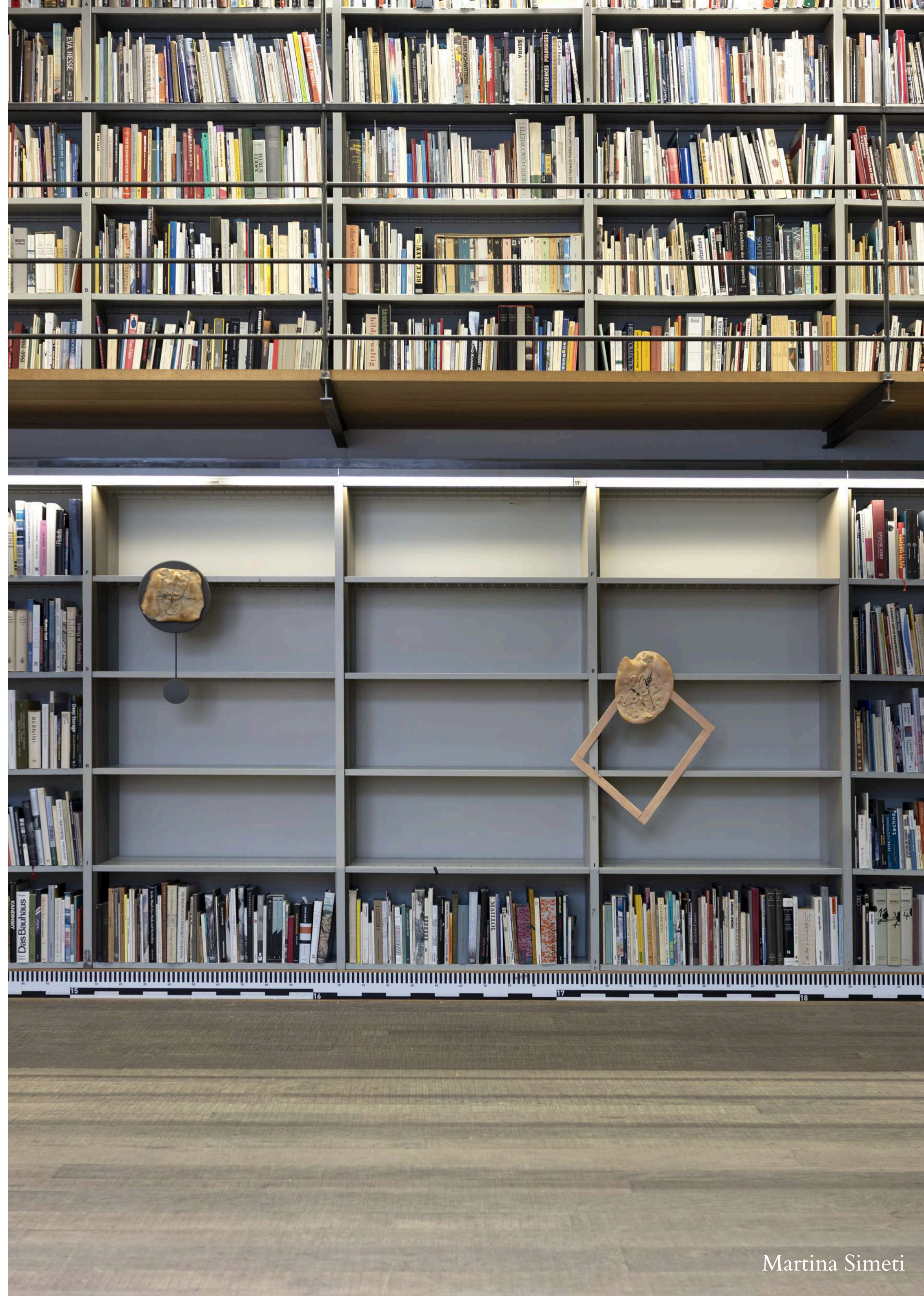
Costanza Candeloro, *Living Currency (IV)*, 2023
Print on glazed ceramic
2 x Ø 60 cm

Stages of Adulthood

Curated by Luigi Alberto Cippini, Cornelia Mattiacci
Costanza Candeloro, Alessandro Di Pietro, Niccolò Gravina
Sitterwerk Art Library and Material Archive, St Gallen
Switzerland, 2022

"Marx the Girl" is an expression used by Jean François Lyotard in his book *Libidinal Economy* to describe Marx' first textual production - which he considers more radical than the later one because of its (in)organic, deconstructed character - thus stressing the political strength of the figure of the girl. Starting from this theoretical image, the bread sculpture represents the face of a girl's watch transformed into an (in)organic form, disorganized by its own production process.

Costanza Candeloro, *Stages of Adulthood*, 2022
Installation view at Sitterwerk Art Library and
Material Archive, St. Gallen



ONE TO WATCH

Mentre si fantastica l'altrove

Costanza Candeloro di Vincenzo Di Rosa

Flash Art Italia
Winter 2022-2023

1 La conversazione tra Fabro, Nagasawa, Trotta e De Sanna si può leggere in J. De Sanna, *Aptico. Il senso della scultura*, Verbania-Pallanza, 1976, pp. 60-73.

“Io credo che la scultura sia quella cosa che ti rifiuta la finzione”, continuava a ripetere Luciano Fabro. Dall'altra parte della stanza, sotto lo sguardo vigile di Jole de Sanna, Antonio Trotta e Hidetoshi Nagasawa confermavano l'ipotesi dell'autore de *L'Italia rovesciata*: “La scultura è realtà, coincide, tocco e non è pelle [...] è lì presente, è come un essere presente con i suoi sensi”; “La scultura non deve avere questa immaginazione oltre sé stessa”. Forse si potrebbe partire da qui per parlare del lavoro di Costanza Candeloro, da questa conversazione avvenuta una sera del 1976 a margine di una mostra dimenticata, curata proprio da Jole de Sanna: “Aptico. Il senso della scultura”. Mi piace immaginare che – per qualche strano cortocircuito spazio-temporale – quella sera di quarantasei anni fa Costanza fosse in quella stanza di Corso Garibaldi 89 assieme a Fabro, Nagasawa e Trotta, e con la faccia contrariata, visibilmente in disaccordo con i venerabili maestri, esprimesse le ragioni di una scultura “finzionale”.

Il lavoro di Costanza Candeloro muove quasi sempre da un processo di elaborazione o appropriazione di testi, immagini, forme, che l'artista approccia in maniera disorganica e frammentaria. Attingendo liberamente a questo spazio di immaginazione, Candeloro rimette in gioco motivi letterari e cinematografici che, all'interno delle sue opere, vengono radicalmente riformulati, riscritti, ripensati. In alcuni casi, questo “materiale” di partenza viene sovrascritto ad altre storie, a immagini e a racconti, che finiscono per raddoppiare le operazioni crossmediali dell'artista aprendole ad altre possibili contaminazioni. In altri casi, invece, gli scenari finzionali impiegati da Candeloro si incrociano a riferimenti e a memorie personali, a vicende che riguardano la sua città natale, alle letture che hanno influenzato la sua infanzia e la sua adolescenza.

Kitten HD & Kitten Lo-fi, 2022. Still da video.
Courtesy l'artista e Martina Simeti, Milano.

COSTANZA CANDELORO MY SKIN, MY STRENGTH, BEAUTY SHOW.

16.09.2022

07.01.2023

MY SKIN, MY STRENGTH, Beauty Show
Curated by Chiara Nuzzi
Fondazione ICA, Milan, Italy, 2022
Text by Chaira Nuzzi

"The exhibition, installed in the project room at Fondazione ICA, is part of the material that the artist presented in June 2022 with the video *Kitten HD & Kitten Lo-fi*, on Fondazione ICA Milano's digital platform, where it can be seen until January 2023, inviting reflection on our media landscape and its linguistic systems. More specifically, the video evokes viral content and images, as a result of their ubiquity on social media channels, where videos of cats, dogs, and other cute animals, capable of stimulating a sense of empathy and tenderness, are screened.

On this occasion, Candeloro has chosen to present a group of various works, including new pieces made specially for the exhibition. These include the sculptures *Sleeping Beauty*(2022) and *Lolita Turns 67*(2022), photographs printed on ceramic (stills from the video *Kitten HD & Kitten Lo-fi*), a number of objects distributed throughout the space, and the performance *The Cocktail Party Effect*, presented at the opening.

The photographs depict images of a number of “kittens”, captured in the video at high and low definition, a metaphor for the relationship between old and new, young and venerable.

While on one hand, Candeloro explores how high-resolution images are capable of involving us emotively, on the other, it is impossible to ignore the way in which low-quality images are “uploaded, downloaded, shared, reformatted and modified”¹ with almost incalculable frequency, converting quality into accessibility, as artist and philosopher Hito Steyerl had already theorized in his famous essay “In Defense of the Poor Image”. published in 2009, defining an additional mode of emotional involvement

Costanza Candeloro, *Nutri - Eyes*, 2022
Glazed gres and decal
24 x 33 cm





The sculptures in the exhibition, made of clay-ceramic, were inspired by online skincare video tutorials, dedicated to daily skincare rituals. These immobile visions and presences seem to instruct the audience and introduce them to new specific gestural actions. The artist thus reflects on how these forms of content are now increasingly capable of intervening in our daily actions, to the point at which they can have control over the body, particularly that of women, and over the mind, thus substantially rewriting aspects of cultural and gestural semantics.

Costanza Candeloro, *Lolita Turns 67*, 2022
Glazed gres and decal
58 x 70 x 56 cm

The exhibition project, a polyphonic statement that brings together heterogeneous works, introduces a broader reflection on the theme of contemporary collectivity, explored in relation to digital technology. While today's web platforms represent the latest real forms of society, virtual locations are considered as mutual spaces for discussion, capable of fulfilling the promise of communication in terms of interaction, they induce users to express themselves by means of a gesture that aspires to emancipation but is often regimented within hyper-controlled linguistic codes, a simulacrum of their ability to create meaningful and lasting social relationships.

We all perceive the power of such connections, whose simulations on websites and in graphic forms are not, however, secondary experiences or representations of something real, but risk becoming the evidence of a post-literate world governed solely by images.

Costanza Candeloro, In order: Visibly Lifted -
Addicted to the glow - Eye Opulent, 2022
Glazed gres and decal
24 x 33 cm





Costanza Caneloro, *My Skin-Care, My Strength*, 2022
installation view at ICA Milan, Italy



Costanza Candeloro, *Addicted to the glow*, 2022
Glazed gres and decal, 24 x 33 cm

SADNESS
FURTHER
FAR AWAY

FEAR

BEYOND



Costanza Candeloro, still from the video "*Kitten HD & Kitten Lo-Fi*", 2022
Color, HD, 9' 29"

Martina Simeti

SWEET DAYS OF DISCIPLINE
La Plage, Paris, France, 2022

A multi-storey gâteau cross-dressing as a series of coveted boxes or private rooms. A palatable network of information ghosted by a univocal design. Its organic conformation – a transmission digestion device – safely keeps secret ingredients away from onlookers, a necessary architecture for an articulated format of narration across decks, ultimately between public and private.

Costanza Candeloro, *Sweet days of discipline*, 2022
Three cakes: boxes, synthetic fabric, adjustable elastic locks





Costanza Candeloro, *Sweet days of discipline*, 2022
installation view at La Plage, Paris, France

Envy

&

Gratitude

Costanza Candeloro @Martina Simeti, Milano

ENVY & GRATITUDE

Martina Simeti Gallery, Milan, Italy, 2022

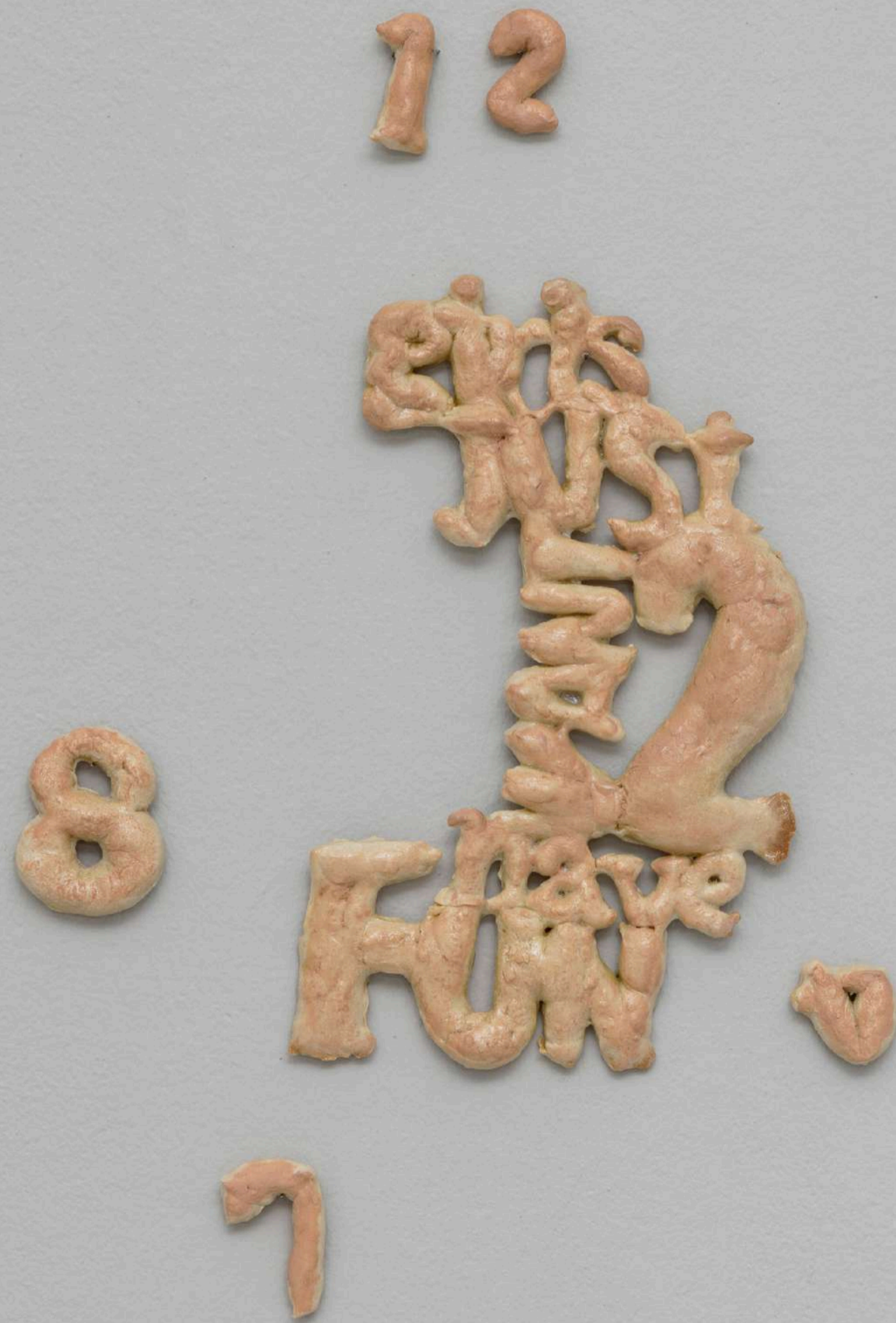
Text by Attilia Fattori Franchini

I have been thinking a lot about the meaning of objects and gestures and their role in personal emancipation. I have been thinking about the experience of growing up as a woman and forming – perhaps many – selves and subjectivities. Appearance vs substance. I have been reviewing what a network is and why certain forms of knowledge can be shared only through peers, becoming ineffective when introduced to binary conceptions. Looking is a different activity from seeing, and I urge you to start seeing the patterns and connections between unfamiliar things. Call me a purist, but I think it is important for anyone – artists in particular – to develop a true sense of themselves before feeling part of the world, so as not to be tainted by constructed forms of value and materialistic accumulation. I struggle with many aspects of reality, as at the moment it appears to be ruled by fashion and greed.

The objects, texts, and sculptures here are propositions, testaments of existence, an invitation to feel and perceive outside what you have learned, what your family, education, or surrounding culture has taught you. Outside your gender, your customs, and generational codes. Urban vs Provincial. They say: “Never judge a book by its cover,” but in the end, everyone remembers ugly or pretty covers. Try and go beyond them. Integrity vs Decadence. The binary division of thought, so long rejected by postmodernism and poststructuralism, feels unfitting for our present and for translating the female condition. Am I pretentious? A Romantic? As a writer, I am always thinking of people I admire to keep me company in my solitude. To unfold meanings and perhaps open up new possibilities. Abstraction vs Figuration.

Costanza Candeloro, *Envy & Gratitude*, 2022
installation view at Martina Simeti Gallery, Milan, Italy

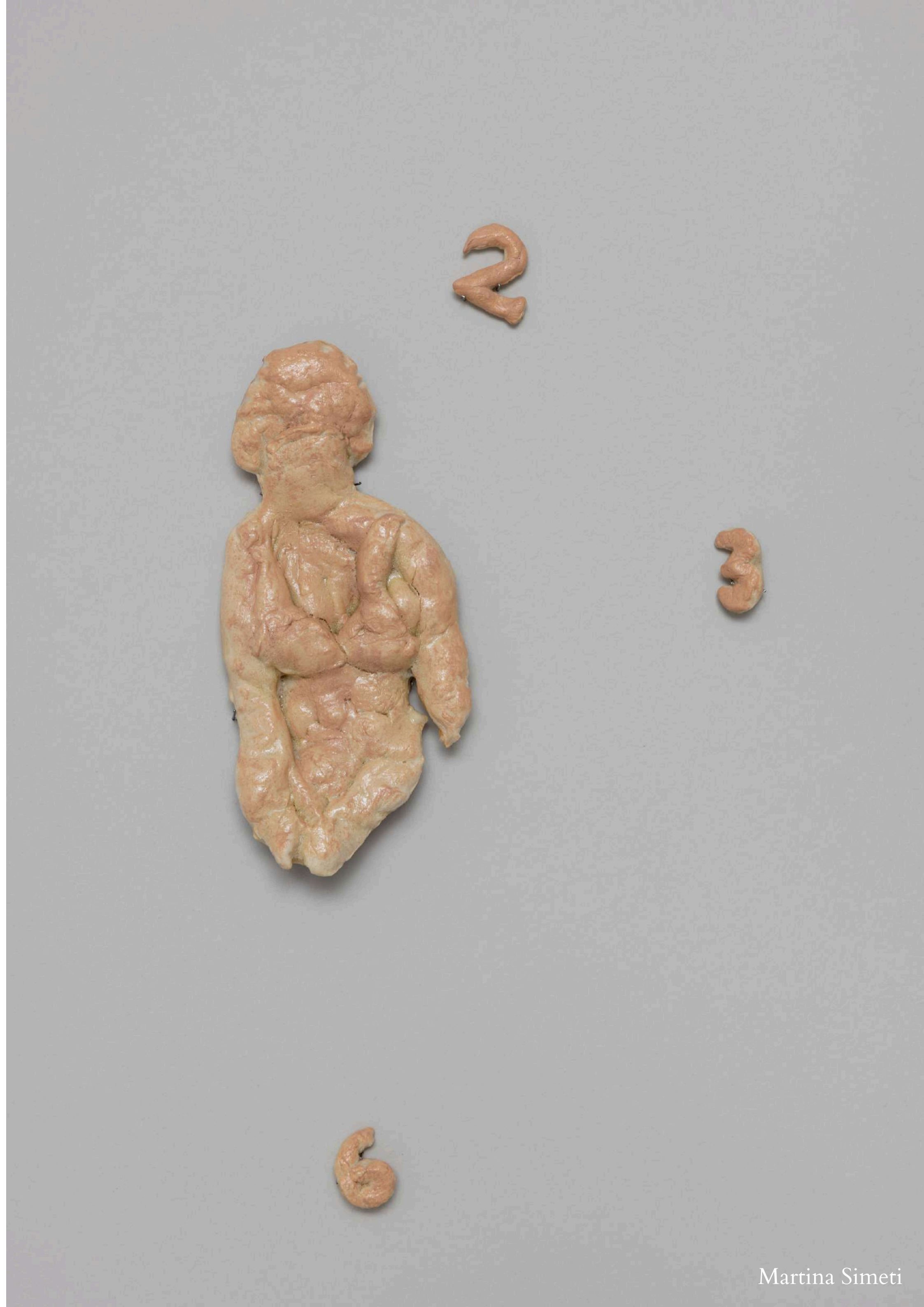


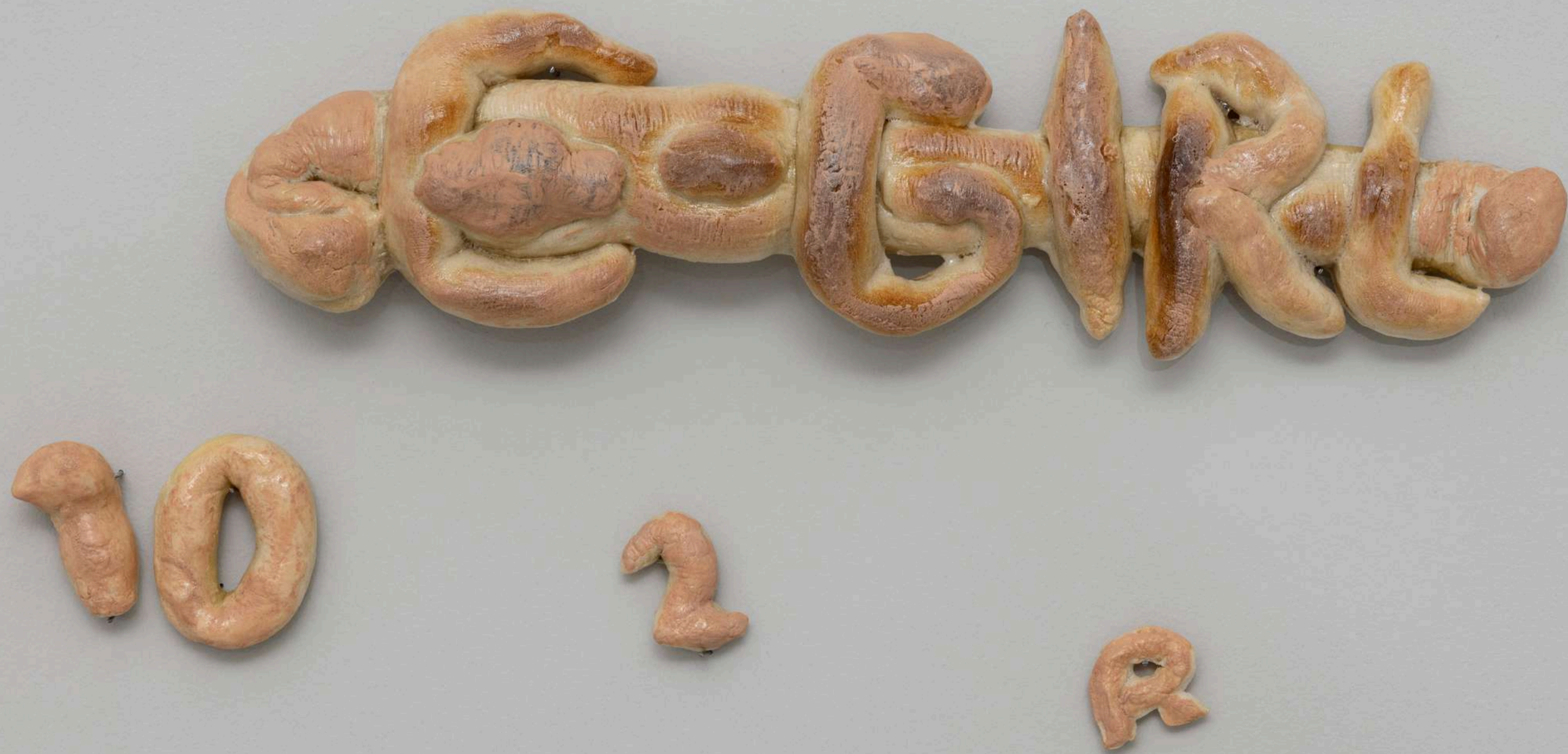


Language is rooted in one's perception and experience; it surprises me to observe how much a word can compromise subjectivity. Our devices remind us how late it is: a watch, a phone, a street sign. My friend, your time is precious and time is an asset. You should go, you have to fulfill an endless cycle of desire. Grammar 2.0. In the meantime, keep fighting with whatever tools you have and remember consciousness is a blessing lingering between envy and gratitude.

For Envy & Gratitude, the artist has devised a series of three handbag-lens sculptures (Urban & Provincial, Integrity & Decadence, Abstraction & Figuration, all 2022) and the site-specific installation Marx the Girl (2022), comprising multiple self-baked loaves of bread painted with skin make-up foundation: colour code Ivory 20. Inside the handbags, a variety of texts – taken from teenage magazines and generational publications – are enlarged by the magnifier glass, providing wide scope for deconstruction and interpretation. Along with them, fears, gender constructs, issues of care and educational bias emerge, surprising in terms of their affective and intimate content. Embracing material and formal ambiguity, whilst functionalising aesthetic choices, Candeloro playfully blurs her sources, calling on new forms of subjectivity to emerge.

Costanza Candeloro, *Marx the Girl 9*, 2022
Clocks, bread, make-up foundation no. 20 – ivory
Variable dimensions







Costanza Candeloro, *Envy & Gratitude or Graphology & Personal Growth*, 2022
Paper, cotton fabric, variable dimensions



With the media's increasing focus on behaviors, feelings, psyches, and fragments of intimate and autobiographical experiences, we ourselves become the site and the medium of propagating others' behaviors, taking on the choices and aesthetics of entertainment. Our bodies are continually forced into confrontation with a shared and socially ideal idea of the body, of others. This mechanism has unequivocally pushed society toward a new sphere of identity, where aspects related to gender, race and sexuality are permeated through the products of the film industry, television series and the most varied and disparate narrative languages used for entertainment or marketing purposes.

Costanza Candeloro, *Integrity & Decadence*, 2022

Glass Structure, magnifying glass bags, magazine extract, drawing
69,5 x 50 x 30 cm

Martina Simeti



Costanza Candeloro, *Abstraction & Figuration*, 2022

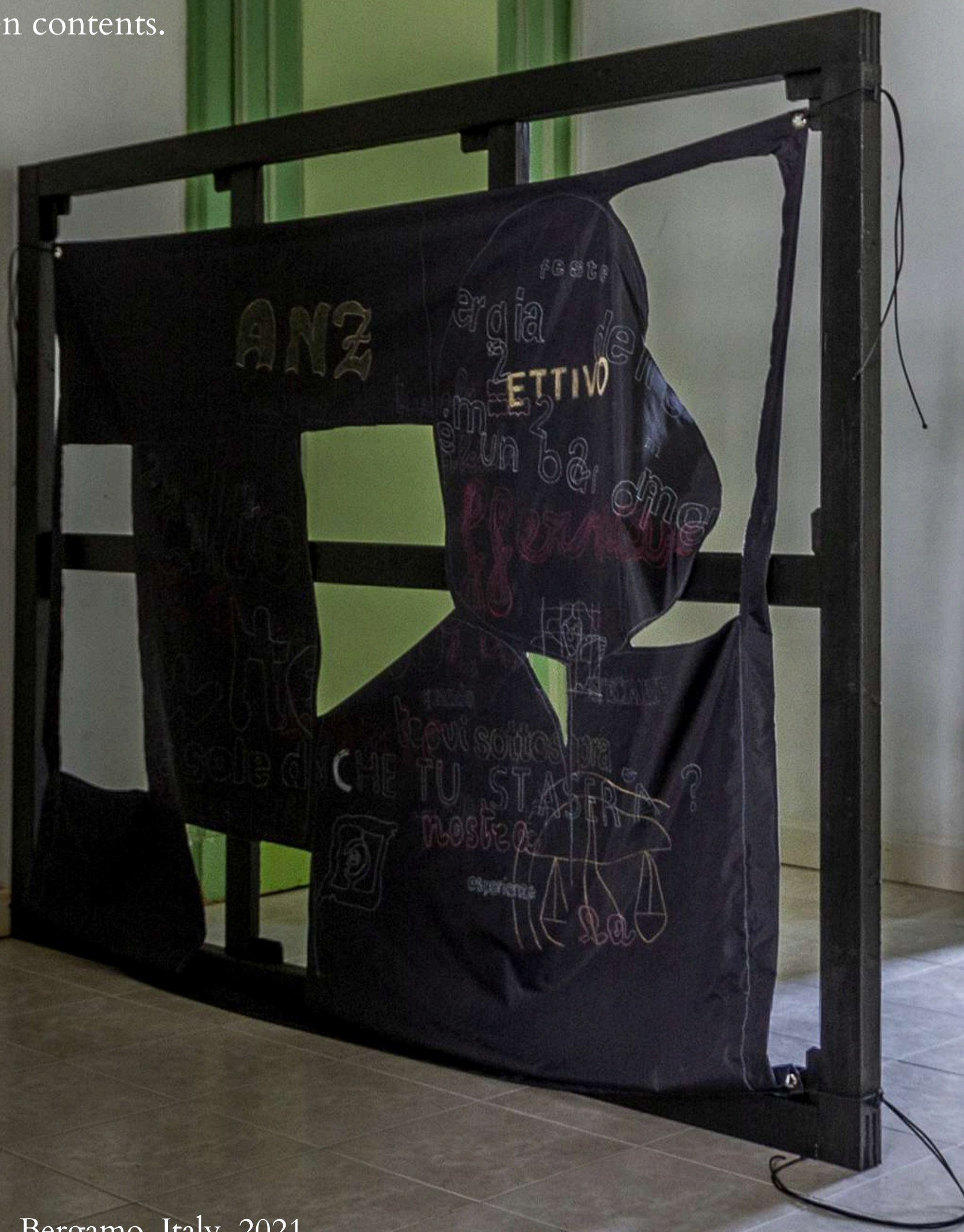
Glass Structure, magnifying glass bags, magazine extract, drawing, 69,5 x 50 x 30 cm



Costanza Candeloro, *Bodiesbodies*, 2022
installation view at La Rada, Locarno, Switzerland

GAMeC Prize
curated by Attilia Fattori Franchini
GAMeC - Galleria D'Arte Moderna e Contemporanea di Bergamo,
Bergamo Italy, 2021

'L'Enigmistica' is the art of composing and/or solving riddles and other types of games based on the discovery of hidden/private words and meanings. The content of boxes are thus revealed through a game of "blacken only the spaces marked with a dot", revealing hidden contents.





Costanza Candeloro, *Open Secret*, 2021
Fragmented texts, chalks on synthetic fabric, adjustable
elastic locks, wooden frame, 200 cm x 150 cm

RETROFUTURO
Curated by Luca Lo Pinto
MACRO, Rome, Italy, 2021

RETROFUTURO is an exhibition dedicated to rethinking the museum's collection in the perspective of a proud path aimed at the new generations, where different temporalities overlap each other to reflect on the role of a public collection of contemporary art in the 21st century. The spaces of RETROFUTURO house the photographic portrait of the deposits of the collection made by Giovanna Silva and presented through gigantic wallpapers, becoming the context that progressively welcomes the new works of the invited artists, for a collection that grows over time.

Un ambiente palinsesto, dove temporalità diverse si sovrappongono l'una all'altra, per riflettere sul ruolo di una collezione pubblica d'arte contemporanea nel XXI secolo. In un'epoca in cui la riproducibilità tecnica ha raggiunto livelli mai immaginati, è utile interrogarsi sul valore dell'originalità all'interno di una collezione e sul modo in cui essa è recepita. Gran parte di ciò che oggi fruiamo e interpretiamo non deriva da un'esperienza diretta, ma è filtrata da immagini o video digitali. Da questo punto di vista le collezioni pubbliche costituiscono un caso interessante: la maggior parte delle loro opere è chiusa in depositi inaccessibili ai visitatori, mentre solo una piccola selezione è messa in mostra.

La collezione custodita dal MACRO, sotto la corte dell'ex Birreria Peroni, è formata da più di 1.200 opere acquisite dal Comune di Roma tra gli anni Cinquanta e i primi Duemila. Si tratta della porzione più recente delle collezioni della Galleria d'Arte Moderna di Roma Capitale e appartiene alla Sovrintendenza Capitolina ai Beni Culturali. Non accessibile di norma al pubblico, la collezione del MACRO è stata ritratta e interpretata dalla fotografa Giovanna Silva per *Museo per l'Immaginazione Preventiva*. Stampate su giganteschi wallpaper, le immagini della collezione nei depositi ricoprono tutte le pareti di questo ambiente. Esse costituiscono lo sfondo e il contesto che i nuovi lavori di giovani artisti italiani andranno gradualmente a occupare nel corso di tre anni – una collezione in fieri che cresce organicamente nel tempo.

RETROFUTURO.
APPUNTI PER UNA
COLLEZIONE

RETROFUTURE.
NOTES FOR
A COLLECTION

A palimpsest in space, where different temporalities overlap, to reflect on the role of a public collection of contemporary art in the twenty-first century. In an age when technical reproducibility has achieved levels never previously imagined, it is useful to question the value of originality inside a collection, and the way it is received. Much of what we observe and interpret today is not the result of direct experience, but is filtered by digital images or videos. From this perspective public collections represent an interesting case: most of their works are shut away in storerooms inaccessible to visitors, while only a small sample is actually on display.

The MACRO collection, below the courtyard of the former Peroni brewery, contains over 1,200 pieces acquired by the City of Rome from the 1950s to the early 2000s. This represents the most recent portion of the collections of the Galleria d'Arte Moderna di Roma Capitale, property of the Capitoline Superintendence of Cultural Heritage. Normally off limits to the public, the MACRO collection has been explored and interpreted by photographer Giovanna Silva for *Museum for Preventive Imagination*. Printed on gigantic wallpapers, the images of the collections in the storerooms cover all the walls of the space. They thus become the backdrop and context that new artworks by young Italian artists will gradually occupy over a span of three years—a collection in progress that grows organically over time.



U (2020) by Costanza Candeloro is a glass display case with which the artist points to the sinister side of processes of conservation, namely the side connected with an obsessive desire for possession.

There is a sinister aspect to the existence of a cultural milieu, a form of alienation that originates in a simple, yet total, principle of possession imposed on bio-psychic processes by 'dedicated infrastructures'. This procedure concerns first and foremost the methods of preservation and transmission of the resources in question (cultural): it is a specific ventilation duct that regulates the temperature of an environment, a glass partition guaranteed against breakage, a medium defended by a universally imposed and accepted convention, or simply an all too circumscribed network of frequentations. Devices that guard and inform generate an acceptable detention if applied to knowledge, a deprivation if intended with respect to the operations and ways in which living beings act in the environment.

Costanza Candeloro, *U*, 2020
Drawings, display glass case, iron base



Costanza Candeloro, RETROFUTURO, 2021
installation view at MACRO, Rome, Italy

Life-Edit
Fondazione Prada, 2020
Essay Extract

Streaming is the default and generic act of watching a movie on a digital device, a clean act. This text introduces several conditions that are parallel to the act of streaming, providing a fragmentary overview of watching and playlist syndromes involved when somebody engages with movies in the 3rd millennium.

Streaming is the least passive format of viewership, a personal, emo-driven subjective edit; performed over keyboards and running times (pause / keep watching/watch it again), it has changed the status and politics of vision.

Streaming is generally understood to involve laptops, movies, images, infrastructures, and the Internet. Some of the pictures that illustrate this text tell us about the parallel development of reading monitors and the micro-film process. From single queries to large networks, monitor accumulation, and archiving systems (i.e., the screen-aided literary process), a set of images is used to trace the main and core models by which streaming is a collective dream and ultimately a literary phenomenon.

A visual companion to the fragmentary origin of streaming symptoms.

LIFE-EDIT A COMPANION TO STREAMING AND SOLITUDE



• • •

Esame oculistico con keratometro: la misurazione della curvatura della superficie esterna della cornea permette di diagnosticare il grado e l'asse di astigmatismo / Ophthalmic test with keratometer: by measuring the curvature of the anterior surface of the cornea, the extent and axis of astigmatism can be assessed. Courtesy Volf Elena / Alamy Stock Photo

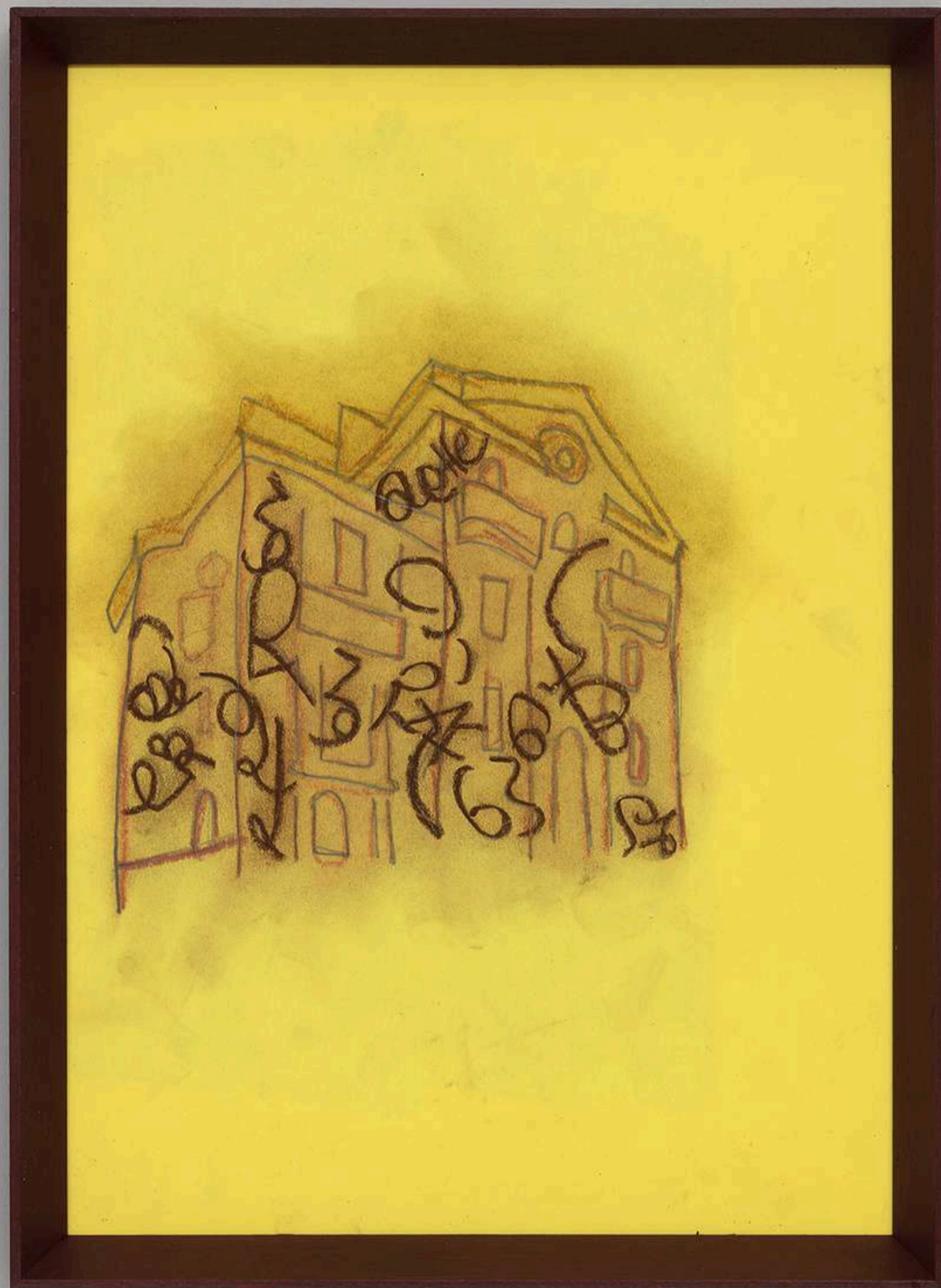
1.4 Remote Participation

"If you do not like the way you live, my suggestion is to change yourself, otherwise simply close off your ears, eyes and mouth, and live alone."

[Motoko Kusanagi arresting a criminal.]

(Ghost in the Shell: Stand Alone Complex, Koan Kyuka SECTION-9, Season 1, Episode 1, October 1, 2002, Kenhji Kamiyama.)

Generalist streaming depletes genetic diversity according to an alleged logic of demand. An ideal fishing pond where an apparent

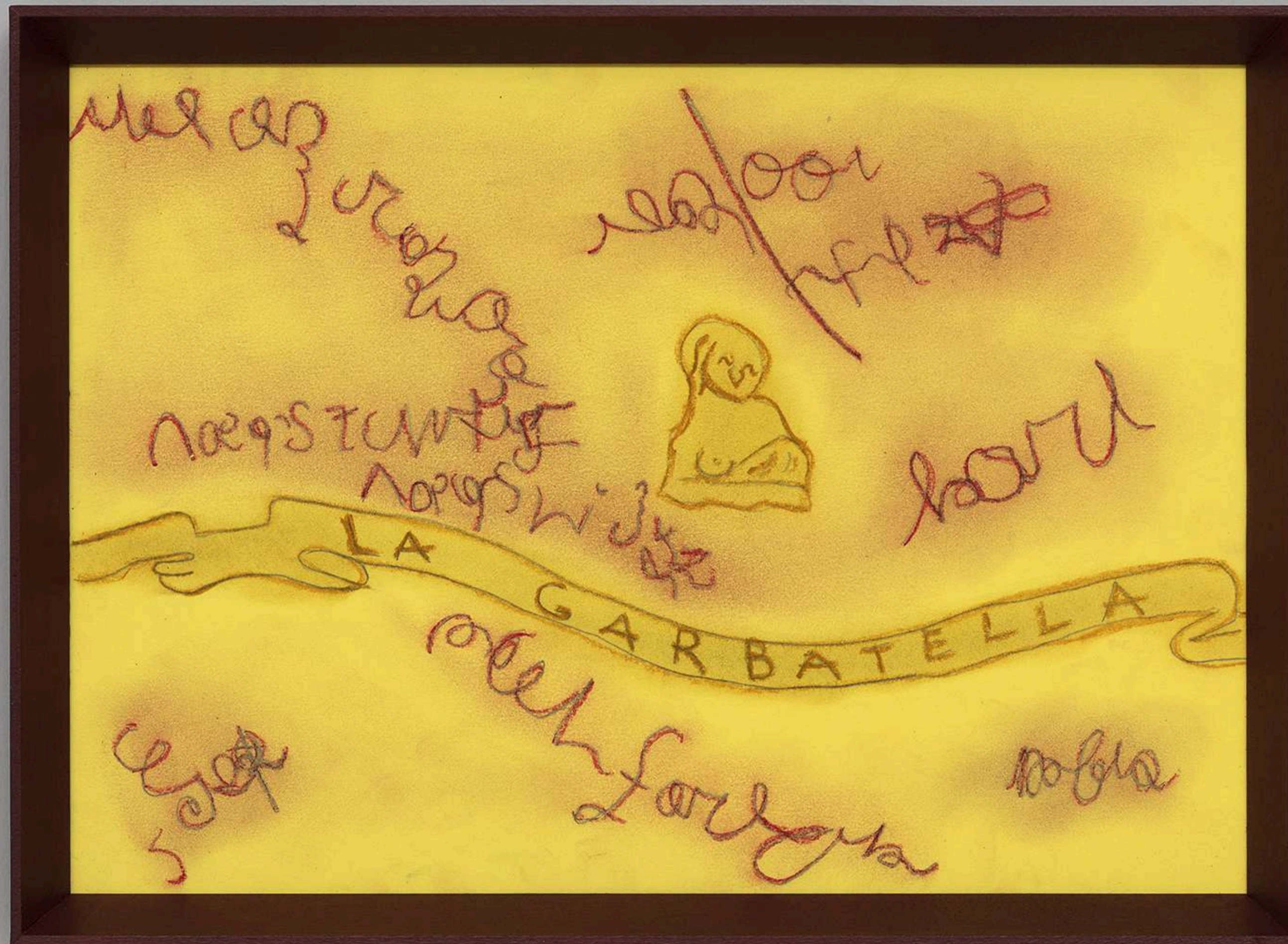


DÉPENDANCE DE L'AIR

Costanza Candeloro & Axelle Stiefel

Riverside, Bern, Switzerland, 2019

The drawings are linked to a series of works that investigate the relationship between childhood and radicalism. The alphabet used on the facades of buildings has been formulated from a series of graphemes typical of those with dysgraphia problems. This specific form of expression becomes a way to give life to a language for the most incorrect, for others simply autonomous. Like graffiti these phrases take hold of the urban context and like graffiti are translatable only by those who coined the graphic system.



L./ M. /F. Private Room
2016

Work investigates the relationship between secret and identity - as a social and cultural construction. In the book “Private Rooms. Epistemology and politics of sexuality” writer Eve Kosofsky Sedgwick speaks of the dominant, hetero-normative culture, as a “marchingegno of the closet, ghost factory, real economy of secrecy and revelation”.

Through a fictional-story the exposed vase becomes devices for revealing the secret.

The process is centred on the life of a female character who secretly carries out the profession of Erotic Telephone Operator. The process of unveiling this parallel story is based on an archaeacoustic experiment first carried out in 1961 by Richard D.Woodbridge III.



Costanza Candeloro, *L. Private Room*, 2016
Mixed-Media
39 x 42 x 19 cm



“This is the attempt to extract sounds from archeological finds, in particular the voice of the craftsmen who built them and the noises present in their environment. The experiment is based on the idea that while a craftsman – such as a potter, a sculptor or a painter – produces his work, if at the same time he starts talking or produces a noise, his hand, vibrating, will transmit the vibration to the instrument with which he is working, whether it is a burial, a chisel or a tool for working clay. The grooves that will form on the object in turn will engrave the information about that sound. In practice the principle is that of the gramophone.”

Costanza Candeloro, *L. Private Room*, 2016
Mixed-Media
39 x 42 x 19 cm

This mechanism becomes a way to bring out hidden stories; and it is represented here - metaphorically - by a vase - symbol of a contemporary domesticity - on which a series of alphabetical and aesthetic traces are drawn and applied that introduce this narrative. As well as the voices of the artisans imprinted on the Greek vases, the daily life of the Erotic Telephone Operator, which is manifested through the help of the voice, remains imprinted on these objects.

Costanza Candeloro, *L. Private Room*, 2016
Mixed-Media
39 x 42 x 19 cm





Erba voglio
Costanza Candeloro, Kim Seob Boninsegni
WallRiss, Fribourg, Germany, 2015



Costanza Candeloro and Bianca Benenti, Graff ID, 2015
installation view at Wallris, Fribourg, Germany





POCARI SWEATS

Truth and Consequences, Geneva, Switzerland, 2014

The one is here not the title, but it is usually the number by which you could start, some somewhere, let it be Truth and Consequences.

From then on and consequently, number two should be skipped. For there is no other space, no outside for the outsider, no gun but the cannoli.

Less truthfully than nonchalantly number three is caused by no more effort than needed to obtain synthetic sweat – we rather drink it than produce it –. If you may venture to give it a try, ask for the blue can. It sweatsssss.

Here we are not afraid to follow instructions to the number and scratch our nose on number four of John's Odorama. Call it the Polyester touch.

Costanza Candeloro, *sX*, 2014
Jeans, X Display



Martina Simeti



Jeans are made to hold something else than your change:
keep your five for Peanuts friend Lucy.
Six is the number of lines you've got on a keyboard, if you
except the arrow looking up. Looking down you may find
yourself six feet under. Better keep your profile Kleen.
Seven isn't the number you count with. Take a break instead.
A deep breath. Un « appel d'air ». It sucks.
Who cares about after eight ? It was just an AkzidenZ
Grotesk, forget about Hel vetica. Picture the beach. Muscles
and Musseln are the Zen of Running.
Nine and we start to google translate.
X is the point of irreconciliation where the hat is off the head
and you may be out of your shoes, but inside a new sweat.



Costanza Candeloro, sX, 2014
Jeans, X Display

Costanza Candeloro was born in Italy, 1990
Lives and works between Italy and Switzerland

EDUCATION

2014
Haute Ecole d'Art et Design (HEAD), Genève, CH

SELECTED PERSONAL EXHIBITIONS

2024
post-residency exhibition, Sihl Delta, Zurich, Switzerland (upcoming)
post-residency exhibition, invited by Jan Van Oordt, Lokal Int., Bienne, Switzerland (upcoming)

2023
C&G, with Gritli Faulhaber, Istituto Svizzero, Milan, IT

2022
My Skin-care, My Strength, ICA Milano, Milan, IT
ENVY & GRATITUDE, Martina Simeti, Milan, IT
Sweet Days of Discipline, La Plage, Paris, FR

GROUP EXHIBITIONS

2024 Renaissance, MUSEION — Museum of Modern and Contemporary Art
Bolzano, Bozen, Italy

2023
Trouble!, group exhibition of performances, Cittipunkt, Berlin, DE
Didactic Poetry, Kirchgasse Gallery, Steckborn, CH
Greetings, Galerie Hussenot, Paris, FR

2022
Bodiesbodies, La Rada, Locarno, DE

2021
Stages of Adulthood, Sittenwer Art Library and Material Archive, St. Gallen, CH
Devoured Spaces, Tunnel Tunnel, Lausanne, CH
Retrofuturo, MACRO, Rome, IT
Gamec Prize, curated by Attilia Fattori Franchini Gamec, Bergamo, IT
Live Arts Week, Xing, Bologna, IT

2020
STATE OF MIND, Swiss Institute, Milan, IT
H or Audience, FRI ART, Kunsthalle Fribourg, CH
In the Spirit of Being with, curated by Lisa Andreani e Sonia Dalto, Cripta, 747, Turin, IT
Of Angels And Apocalypse, Istituto Svizzero di Milano, Milan, IT

2019
La Terra Piatta è la Dimensione Lirica di un Luogo Come se Regredire Fosse
Inventare, Octagon, Milan, IT
Dépendance de l'Air, Riverside, Bern, CH

2018
Short stories of Fires and Carbon, Xing, Bologna, IT

2016
Ehi, Voi!, Quadriennale, Palazzo delle Esposizioni, Rome, IT

2015
ZeZeZe (with CM Gratitude), Forde, Geneva, CH
Erba Voglio, Wallriss, Freiburg, DE
Compagnia della Menzogna, MJ Gallery, CH

2014
Le leggi dell'Ospitalità, curated by Antonio Grulli, P420, Bologna, IT
Pocari Sweats, Truth and Consequences, Genève, CH
Bootleg Library display, Festival Les Urbaines, Losanna, CH
Le Salon du Sentiment Duplex, Geneva, CH

GRANTS AND PRIZES

2022 PART – Premio Artisti Italiani, Palazzi dell'Arte, Rimini, IT (finalist)

2021 Say Something Back a cura di Attilia Fattori Franchini, Bergamo, IT (finalist)

RESIDENCIES

2024
Sihl Delta, Zurich, Switzerland

TEACHING

2023 – Guest Professor at Work Master Contemporary Artistic Practices, HEAD, Geneva, CH

2023 – Guest Professor at MA Fine Arts, ZHdK, Zurich, CH

SELECTED PRESS

Vincenzo Di Rosa, «Costanza Candeloro: Mentre si fantastica l'altrove», Flash Art n. 359, Inverno 2022-23, Milano
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