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Allison Grimaldi Donahue, "Voices on the Radio, Language on my Mind: Poetry's Resurgence in Contemporary Art", Mousse Magazine, Issue 88, Summer 2024

VOICES ON THE RADIO, LANGUAGE ON MY MIND: POETRY'S RESURGENCE IN CONTEMPORARY ART

by Allison Grimaldi Donahue

In the past couple of years, the art world has seen a lot more poetry. Or that seems true in Italy, where I'm living. I don't mean poetry as a metaphor, but actual poems, written and spoken. Despite my lifelong love of poetry, I find myself somewhat baffled by the current excitement around it, having spent years working with a form that was often considered stodgy or difficult or inaccessible. But really, what is it about this current moment that's bringing unexpected hordes (okay, maybe not *hordes*) to poetry readings, workshops, open mics, and so on? In thinking through this question, my position wavers and changes and constantly risks falling into the typical reasons for poetry's resilience: poetry brings people together; poetry builds empathy; poetry shows us the wonder of the universe; poetry offers solace in dark times. Not to mention it's a low-cost art form, and portable. But I'm not completely convinced of these reasons. If anything, poetry—reading it or writing it—can be divisive, angry, and solitary, and it shows the universe as it is, wholly, which is often not very wonderful at all. Rather than offering solace, I believe that poetry offers revolution, hope, rebellion.

When Caterina Molteni and I created "Poets in the Museum," a series of encounters with Italian poets at MAMbo, Bologna,¹ as pandemic restrictions began to lift in 2021, we noticed a public hunger for a deeper connection not only with the art the poets were engaging with, but with the notion of art making itself. Such a simple idea excited audiences seeking something social but also mystical. Poetry might offer different answers. Poets roamed the gallery space and the public had questions, were open about their curiosities, and were given the chance to interact with the museum's collection via an alternative method: poetry.

The more I ruminate on it, the more I think we need poetry now because it provides a method—a method for granting more attention to the present, for escaping consumable forms of art, for engaging with other cultures and other times. Poetry, thanks to its slowness and reproducibility, as well as its reuse of common materials (language), is decidedly anti-market and will never stray far from its ancient beginnings. With its oblong gaze and slippery grasp, poetry has always been a technology, a way of doing things, a tool for understanding even when the understanding is partial and opaque.

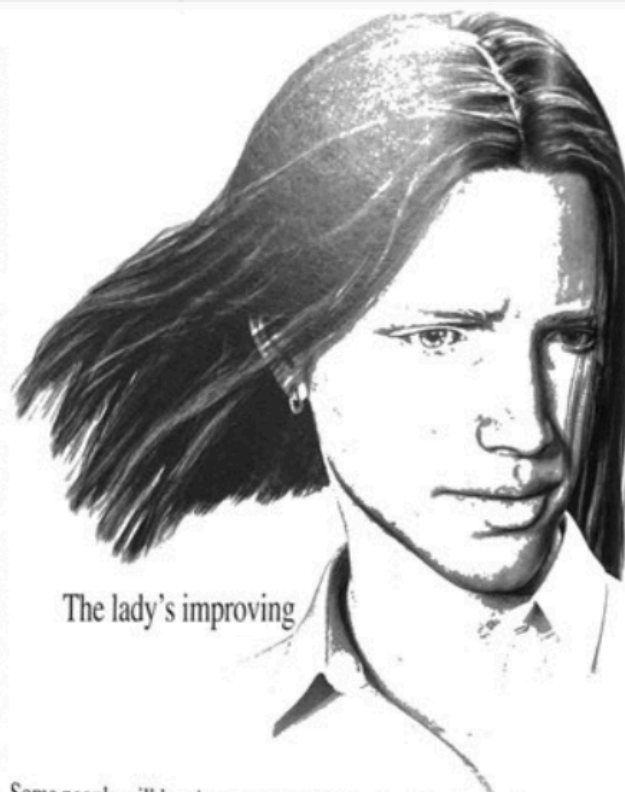
The notion of collage, or pastiche in writing has taken on a much greater importance. The found poem, the poem that exists out there to be framed by the poet, collected and made into a work, becomes more and more intriguing. In a culture flooded with language and text, a poet need not look far to find leftover materials to glean. One of the great Italian practitioners of this cut-up form was Patrizia Vicinelli. In 2021, *Chi ha paura di Patrizia Vicinelli* (Who's afraid of Patrizia Vicinelli) at MACRO, Rome, was dedicated to this poet who was difficult, complex, and eschewed any traditional ideas around the "female poet." Vicinelli's *A. A. A.* (1967) collects letters and phonemes of languages she spoke and languages she heard; handwriting and type are placed side by side, indicating different modes of possible communication, and there is no implication that these words come from some deep place within the author. She is simply an attuned listener, a clear voice pronouncing what others may miss. In her short text "Ideological Declaration," she writes on this idea of communal or shared language:

"To learn something and keep it for yourself is part of the ethics of possession and of private conservation that belongs to the ideology of the bourgeoisie. . . . Today I realize that persisting in a behavior of non-communicative isolation coincides with a solipsistic and individualist position in the negative sense of bourgeois existentialism. You need to therefore scream about what you believe in, let it be known how it came to be, even more so if the message has something to do with individual and collective social reality. . . . We use words, even if this method of communication is worn out and abused, to try and make concrete our thoughts, which are in the end our way of life."²

This is an ethos for poetry that takes into account the simple fact that language is a plain and common material. The language we speak belongs to each one of us in its singularity as much as it belongs to the whole of a given community. The aura of "authenticity" in language is impossible to defend. Any speech, any poem, is the result of unconscious absorption, thievery, translation, and intertextuality. Through reading and listening to poems, one finds and loses the self over and over again. In language, meanings change and are fleeting.

The protagonist of Jean Cocteau's *Orphée* (Orpheus, 1950) sits in his car scribbling messages coming in through the radio, hoping for clues about life, about poetry. Jack Spicer said something similar to this notion of transcription in an interview in 1965:

"I think poems are delivered very much like a message that's delivered over a radio and the poet is the radio. I don't think poems come from the inside at all. Or at least the good ones don't. You get all sorts of static from the radio, bad transistors



The lady's improving

Some people will last / among other things / restless / us, with no sisters / helping to make the right decision / when mom's the manager, or when dad's the manager / the fast learner in me / is happy either way / by the way / the lady's improving / woman is a control / but I win her over / using just my hands, systems / pointers, cleaners / man is a control freak / but I win him over / using just my hands, systems / pointers, cleaners.

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Eleonora Luccarini, *The Lady's Improving* (Portrait of Leonard Santa), 2022. Courtesy: the artist and Baleno International, Rome. Collezione ALT. Photo: Luana Rigolli

and all of that. But I think fundamentally a poem comes from the Outside. I have no idea where, I have no theological or any other kind of notion of it.”³

The poet is a medium, a scribe. The poet is controlled by language, not the other way around.

Poetry is out there (not in here), and in many ways new technology can help poets recognize this. Poets have always used technology to inflect, influence, and shape their writing. This is as true of the first printing press, as it is of cassettes of readings by Fluxus members, as it is of ChatGPT. Poetry’s technologies change, but the raw materials do not. The human poet must first hear and feel the language to be inserted into the machine. What then happens to the language is unpredictable, but this too is nothing new. Intentionality only goes so far, and the poet always hopes that the poem is smarter, more expansive, more meaningful than the singular self. In his essay “A View from the Factory Floor” (2013), Jaswinder Bolina writes about formal experimentation in poetry. Asking what qualifies as true radicality, he claims: “The pursuit of the new eventually necessitates apes and algorithms at the keyboard because there’s no formal subversion greater than the one that brings down the entire self-important edifice of the human intellect.”⁴ Maybe AI will help us humans remember that we do not own language, that it is something beyond us. It is a mystery that exists in the provinces of animals, trees, all matter, as well as in the technology we create. In a sense, writing with AI is similar to translating; the material is there but it needs to be destroyed and remade. As Donna Haraway writes in “A Cyborg Manifesto” (1985), “Writing is preeminent: the technology of cyborgs, etched surfaces of the late twentieth century. . . . Cyborg politics are the struggle for language and the struggle against perfect communication, against the one code that translates all meaning perfectly, the central dogma of phallogocentrism.”⁵ Poetry is filled with noise. It causes confusion, makes space for boredom, allows for change and error, revels in the glitch. Perhaps we subconsciously long for this move in art making as a means of fending off the self-obsessive, the branded.

In the final one of his fifteen theses on contemporary art, Alain Badiou notes, “It is better to do nothing than to contribute to the invention of formal ways of rendering visible that which Empire already

From left to right:

Eleonora Luccarini, *Secret Declaration of Gratitude* (Portrait of Léonard Sante), 2022. Courtesy: the artist and Baleno International, Rome. Private Collection. Photo: Luana Rigolli
Eleonora Luccarini, *Mistakes Were Made* (Portrait of Léonard Sante), 2022. Courtesy: the artist and Baleno International, Rome. Photo: Luana Rigolli



recognizes as existent.”⁶ Poetry has the potential to render visible new aspects of society, to make the most complex ideas translucent, even for a brief moment. I say “potential” because like all art, it is not monolithic. There can be poetry for or against the empire, or poetry that is complicit with the empire without even recognizing its own position. But poetry can also be the mysterious and sideways thorn in the side of cultural hegemony, as it exists far outside any market or seat of power.

Of course, this isn’t the first time poetry has been pulled out of its dark caverns and into the spotlight. My affections have always leaned toward the first-generation New York School poets who were interwoven into their own contemporary art scene. And it is important to note that in some places, like New York, this convergence has been happening since the mid-twentieth century. Frank O’Hara was a curator at the Museum of Modern Art and wrote poems for and with his painter friends. Cecilia Vicuña made a film called *What Is Poetry to You?* in 1980. The Poetry Project in New York just celebrated its fiftieth New Year’s Day Marathon. Since I grew up in the suburbs of New York City my idea of poetry has a specific past, but I’ve lived in Italy now for fifteen years, and despite my best efforts it’s impossible not to compare and contrast my two realities. In Italy this attention to poetry in the wider art scene feels quite recent. Many projects and collectives have emerged over the past two years. I’m thinking of Murmur in Milan, the Ethereal Society of Poetry in Turin, Lo Spazio Letterario in Bologna, Vieni Fortuna in Rome, and recent readings organized at La Pulce, also in Rome, to consider just a few that I am personally aware of. Maria Luce Cacciaguerra and Greta Sugar of Murmur invite writers new to poetry to participate in workshops and share via open mic

nights in a bar, making space for voices ranging from the deeply confessional to the pastiche to translations into invented dialects. Davide La Montagna and Deborah Martino of the Ethereal Society of Poetry ask poets to make mini-collections on a given theme, print booklets, and guide collective readings. The crowd in attendance at the event I participated in this February included students and lawyers, designers and retirees, all sharing their diverse readings of a given poem over a glass of wine. And with passion. People want to come together, they want to be carried away into something different than what is typically on offer, and they want a renewed sense of what their own language can do. At a Murmur workshop earlier this spring, one participant shared his poems for the first time to a roomful of fellow poets. Everyone gave him real critical feedback and also encouragement—he teared up. Before that day, he'd never been able to reach that level of vulnerability and openness around his work.

Poetry—of course I am a poet, and so I believe this—does things other forms cannot. By transforming our used-up, spit-out daily language into something fresh and refreshing, poetry directs attention to details, to what may otherwise go unnoticed. Poetry is taking the time to pay attention to the magical and the ineffable in the everyday world. As Paul Celan said when defining poetry, quoting the seventeenth-century French philosopher Nicolas Malebranche, “Attention is the natural prayer of the soul.”⁷ Unlike other forms of writing, poetry lives in a continuous present. Even when one reads poetry later (and one always reads later), poetry captures a kind of contemporaneity, a shift in voice, a nod to the day's troubles. I am with Gertrude Stein on this one: no one is ahead of their time.⁸ Whatever poetry we write today is fully of this moment, bearing with it everything that has come before it.

In her extended prose poem *Lawn of the Excluded Middle* (1993), Rosmarie Waldrop writes:

“But the four points of the compass are equal on the lawn of the excluded middle where full maturity of meaning takes time the way you eat a fish, morsel by morsel, off the bone. Something that can be held in the mouth, deeply, like darkness by someone blind or the empty space I place at the center of each poem to allow penetration.”⁹



From left to right:
Costanza Candeloro, *Marx The Girl 4*, 2022. Courtesy: the artist and Martina Simeti, Milan
Costanza Candeloro, *Marx The Girl 8*, 2022. Courtesy: the artist and Martina Simeti, Milan

In this world of information and definition overload, perhaps poets and readers seek that empty space that allows not only for play or invention, but also for a shifting and more open sense of self. The more one delves into poetry, the more one sees that the self, the personality, all of it changes constantly and is formed only relationally. Dialing into the world around you means relating to that world, reacting and absorbing rather than remaining fixed and immobile—strength in poetry written in multiple selves. Poetry is a space of the unknown that makes for a space of contemplation. Taking this unknown even further, Farid Matuk makes a revision to John Keats's negative capabilities, making the leap from when “a [hu]man is capable of being in uncertainties” to “being uncertainties.”¹⁰ The mind and the human prepared to be other at any time—willing to change.

Learning to be and withstand uncertainties seems like a good practice for our times. Maybe it just comes down to being tired of false promises and information, of exhaustion over a world that gives more and more and more but never as much as it takes. In 1955, Williams Carlos Williams published the poem “Asphodel, That Greeny Flower,” and it ends like this:

“It is difficult
to get the news from poems
yet men die miserably every day
of what is found there.”¹¹ for lack



Costanza Candeloro, *Mars The Girl 5*, 2022. Courtesy: the artist and Martina Simeci, Milan

For my whole life, I've believed that poetry can offer answers, answers that keep changing, that challenge me to stay alive and open when it might be more comfortable to remain stagnant or rigid. I also believe that poetry can continue to offer something profound to contemporary art—something that can't be captured, commodified, pinned down, or even possessed. Last September I had the pleasure of conducting a workshop at Fondazione ICA Milano for their Books & Others art book fair. I invited six New York-based poets to be translated into Italian by a working group in Milan. One of the poems we worked on is "Grant Application" (2023) by Kyle Dacuyan. It resonated with the translators, who were mostly practicing artists. It decried the struggles of trying to get funding to make work, always having to prove oneself. We ended up producing multiple translations for the final publication; there are so many ways to express frustration as an artist. But we did find one point that we could all agree upon, the poem's last line: "I believe in language."¹²

In a world that is less and less explicable, poetry doesn't seek to explain, because explanations are poor excuses. Poetry is a messy, bodily, animal, cyborg art form. It offers a space for uncertainty and doubt and misunderstanding and even failure. Mistakes can be made, remade, undone, and one survives. Poetry is always something different to each age, but it perennially reminds us that art is a process, a method, a way of life.

- 1 See <http://www.mambo-bologna.org/eventi/evento-3187/>.
- 2 Patrizia Vicinelli, in an undated handwritten manuscript later published in *Non sempre ricordano*, ed. Cecilia Bello Minciocchi (Florence: Le Lettere, 2009), 336, author's translation.
- 3 Jack Spicer, "Poetry and Politics," in *The House That Jack Built* (Middletown, CT: Wesleyan University Press, 1998), 168.
- 4 Jaswinder Bolina, "A View from the Factory Floor," in *The Force of What's Possible: Writers on Accessibility and the Avant-Garde*, ed. Lily Hoang and Joshua Marie Wilkinson (New York: Nightboat Books, 2015), 12.
- 5 Donna J. Haraway, "A Cyborg Manifesto" (1985), in *Simians, Cyborgs, and Women* (Minneapolis: University of Minnesota Press, 2016), 57.
- 6 Alain Badiou, "Fifteen Theses on Contemporary Art," Drawing Center, New York, December 4, 2003, <https://www.lacan.com/issue22.php>.
- 7 Paul Celan, *Poems of Paul Celan*, trans. Michael Hamburger (New York: Persea Books, 2002), xxxiii.
- 8 Gertrude Stein, "Composition as Explanation" (1926), https://writing.upenn.edu/library/Stein_Composition-as-Explanation.html.
- 9 Rosmarie Waldro, *Lawn of the Excluded Middle* (New York: Tender Buttons

Press, 1993), available at: <https://writing.upenn.edu/epe/authors/waldropr/lawnofexcludedmiddle.pdf>.

- 10 Farid Matuk, "Poems of the Near Mind," in *The Force of What's Possible*, 199.
- 11 William Carlos Williams, "Asphodel, That Greeny Flower" (1955), available at: <https://poets.org/poem/asphodel-greeny-flower-excerpt>.
- 12 Kyle Dacuyan, "Grant Application," in *INCITEMENTS* (Brooklyn: Ugly Duckling Presse, 2023), accessed via PDF sent from author.

ALLISON GRIMALDI DONAHUE is the author of *Body to Mineral* (Publication Studio Vancouver, 2016) and coauthor of *On Endings* (Delere Press, 2019). She translated Carla Lonzi's *Self-Portrait* (Divided, 2021) and Vito M. Bonito's *Blown Away* (Fomite, 2021). Her writings and translations have appeared in the *Brooklyn Rail*, *Woods without Borders*, *Flash Art*, *BOMB*, *NERO*, and *Tripwire*. She has recently performed at Kunsthalle Bern; Cabaret Voltaire, Zurich; MACRO – Museum of Contemporary Art of Rome; MAMbo – Museo d'Arte Moderna di Bologna; and Short Theatre, Rome. She lives in Bologna.

Gioia Dal Molin, “Costanza Candeloro & Gritli Faulhaber “C&G” at Istituto Svizzero, Milan”, Mousse Magazine, 23 May 2023

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Costanza Candeloro & Gritli Faulhaber “C & G” at Istituto Svizzero, Milan

23.05.2023

READING TIME 9'



Costanza Candeloro & Gritli Faulhaber “C & G” at Istituto Svizzero, Milan, 2023. Photo: Giulio Boemi

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.

Gritli Faulhaber’s paintings draw from the digital image archive in which the artist collects personal and non-personal photographs to create pictorial compositions with seemingly distant references, including the erotic illustrator Gerda Wegener, the impressionist painter Berthe Morisot or the hip-hop star Cardi B.

For Costanza and Gritli, reflection on the role of female artists in the art system is therefore fundamental and question the placement of their own artistic practice.

How can one live as an artist in a world geared only to profit? Can we imagine alternative models of community? Is it possible to establish new economies based on mutual care and support? These and other questions run through the works of the two artists presented in the exhibition. For one of her large-format paintings, *No Title (II)*, Gritli Faulhaber reproduced three medallion-like drawings of erotic scenes by Gerda Wegener (1886–1940). One way the Danish painter earned her money was with illustrations for the erotic magazine *Fascination*. Gerda Wegener's paintings are quite in demand today, and she is relatively well known—especially as the partner of Lili Elbe, whose story as a painter and one of the first people to undergo gender reassignment surgery is told in the film *The Danish Girl* (2015). Nevertheless, she struggled throughout her lifetime and died largely forgotten in 1940. I believe these three drawings taken up by Gritli and their context touch the core of Costanza Candeloro and Gritli Faulhaber's double exhibition, "C & G," in many ways. The exhibition raises questions such as which social, economic and cultural contexts artistic works (can) emerge; how we can live as an artist, as a painter, in a capitalist, market-oriented art system; and which systems of collectivity, support, friendship, and care can be established as alternative mechanisms. It is also about embedding one's artistic practice in a wider context of life that is also personal and in a horizon of intentionally selected references.

Costanza Candeloro and Gritli Faulhaber, who have both developed new works for this exhibition, belong to a young, well-connected art scene that is also characterized by many links between Italy and Switzerland, between Milan, Zurich and Geneva, and thrives on a relatively dense network of self-organised art spaces and other initiatives that function as an alternative and complementary structure to official institutions. Contextualising one's practice and position is central to Costanza and Gritli and runs through their works as an underlying theme.

In Costanza's installation *Living currency*, the round form—I'm thinking of the medallions in Gritli's painting—is central. It alludes to money, to (oversized) coins. Using a special intaglio printing process, the artist printed ceramic plates with stills from videos she shot or sourced specifically for this purpose.

We see bodies in motion. The presentation of the ceramic works is reminiscent of an oversized coin cabinet and, at the same time, takes up the dimensions of the body: the plates refer to the size of a human head and are mounted at body height. The empty spaces between them allow insights and outlooks, directing our gaze into the exhibition space and onto Gritli's paintings. The ceramics *Living currency* draws on Costanza's personal experiences inside and outside the world of artistic production, where the artist's body is subject to a more or less voluntary 'making available' of her work and skills to the economy in which precarious conditions often prevail.

In her feminist re-reading of Marx, Silvia Federici—an important reference for Costanza—describes women's bodies as central to the establishment of capitalism: women are compelled to undertake reproductive labour and consequently the production of labour power as the basic capitalist commodity. As a consequence, the female body becomes the primary site for the exertion of power and discipline. In this context, the (female) body is a kind of living currency that can be shifted and moved: it is a body in motion, as in the images on the ceramics. In the 1970s, Silvia Federici was among the first feminists to call for the remuneration of domestic and care work. Her statement "They say it's love, we say it is unwaged work" still resonates today.

And what does that have to do with the art system? Well, quite a few things. With the series *Living currency*, Costanza questions the economic modes of operation in the field of art, where even today, paying artists for their work is not a matter of course. Not infrequently, their work for institutional exhibitions is—in contrast to the exhibition technicians, curators, and graphic designers—merely 'symbolically' remunerated or offset through 'visibility.' The argument persists that the artist (and the freelance curator) does these things out of passion (out of 'love,' in analogy to the housewife and mother) and, in this sense, does not need to be (adequately) paid. Campaigns such as *Wages For Wages Against* by the Geneva-based artist Ramaya Tegegne have contributed to the gradual reassessment of this practice in recent years. In parallel, a barter economy has developed, especially in non-institutional contexts, in which not money but 'things' tied to the body in the broadest sense are exchanged—a drawing for a text, a small ceramic work for the design of a homepage. The large drawings on the floor show Valentina, from the Italian comic strip series of the same name that was popular in the 1970s and '80s. Valentina is a sexualized female character tailored to the tastes of a middle-class or also bourgeoisie audience. Costanza is particularly interested in Valentina's clothes, which she sees in relation to her own role in the art world and the costumes and conformity sometimes imposed on her in that context.

Gritli Faulhaber's large-scale paintings and smaller works reflect on women painters, their social and cultural working conditions, painting history and pop culture and their canons, and systems of references and genealogies. The large paintings Gritli has been working on for several years as a loose series are informed by her (digital) archive of images, where she compiles found images and her own photographs—often of paintings. The composition of these images on the canvas follows a kind of “choreography of emotions,” Gritli tells me. Feelings, movements, and looks are important to her. For Gritli, painting these images is not merely an act of copying but rather imitation in a process of learning and reliving. The painting references are carefully chosen and include famous and lesser-known women artists. Besides Gerda Wegener's drawings, we see, among others, a drawing on an envelope by Paula Modersohn-Becker (1876–1907), *La Mandoline* (1889) by Berthe Morisot (1841–95), the painted reproduction of the signature of Louise-Élisabeth Vigée-Le Brun (1755-1842), a detail from a notebook belonging to Lee Lozano (1930–99), and a quotation by Maximiliane Baumgartner (b. 1986). Placed on equal footing are Gritli's paintings of a photograph of hip-hop star Cardi B, her own work—one of her dot paintings (from the 2019–20 series *Militant Joy*), and a drawing she gifted a friend.

Then there are images referring to the context and circulation of artworks—for instance, a screenshot of an etching by Berthe Morisot on an online sales platform, and *Moorlandschaft mit Brücke* (Moorland Landscape with Bridge, 1900) by Paula Modersohn Becker, accompanied by the colour strip used for the reproduction. Gritli has also re-painted a photograph of herself on each of the three large paintings. Meanwhile, the three small paintings again reproduce drawings by Berthe Morisot and Gerda Wegener, as well as a child's drawing.

In this sense, Gritli's works are not only a reflection on the history of painting and what is included in the Western canon and what is excluded, what is remembered and what is forgotten; they are also a careful observation and questioning of her own position. The large paintings, Gritli tells me, are also attempts at self-portraits—as a person and as a painter. They show the context in which she thinks, paints, and lives. A tension between intensely private feelings and a more general context. Perhaps they are also about the unfinished, about blanks and omissions in biographies, in art history, on the canvas. The erotic drawings by Gerda Wegener are not reproduced in their entirety, and in many places on the canvas I can see where the primer was applied. In some parts, the wooden picture frame shimmers through. It is about working and production processes. About horizons of thought. The paintings do not emerge from nothing but are embedded in a genealogy of female painters and supported by a wooden picture frame.

I feel this brings us back to the drawings Gerda Wegener made for the erotic magazine for the sake of money. And back to the questions, also so central to Costanza, about how the art world functions and strategies for survival and life in the art world. What does it mean to live and work as an artist?

In which economies can money be made and how? In one of Gritli's large paintings, we see the picture *Nach der Nachtschicht (After the Night Shift)*, originally by the relatively unknown painter Gudrun Arnold, who was born in 1940 in Leipzig, in the former East Germany, depicting a woman sleeping next to a table laid out for breakfast. Perhaps the woman works as a painter during the day and in the hospital at night. Taking an expanded approach to care, the *Care Collective* describes it in their manifesto as “a social capacity and activity involving the nurturing of all that is necessary for the welfare and flourishing of life.” And: “to put care center stage means recognizing and embracing our independencies.” The exhibition “C & G” by Costanza Candeloro and Gritli Faulhaber, I think, also ties in with such considerations. In their work, both artists reflect on the social and economic contexts in which they live and make art. They (also) participate in alternative economies of exchange, where things but also skills are traded instead of money. Establishing close networks of friends and alternative kinship structures are essential for survival. Being there for each other, caring for each other, belonging to a network of companions, thinking together. That's what it's all about.

—Gioia Dal Molin

Martina Simeti

Vincenzo di Rosa, "One to Watch. Mentre si fantastica l'altrove: Costanza Candeloro", Flash Art, no. 359, Inverno 2022-2023

Flash Art

FICTION E AUTOFICTION

VALERIO NICOLAI

**LUCA BERTOLO
COSTANZA CANDELORO
CRISTIAN CHIRONI
DANIELA COMANI
BETTY DANON
ANTONIO DIAS
JORGE EIELSON
KARIM EL MAKTAFI
IRENE FENARA
ELEONORA LUCCARINI
LORENZO LUNGH
SILVIA ROSI
ALESSANDRA SPRANZI
PHILIPPE THOMAS
THEO TRIANTAFYLIDIS
PAOLO VENTURA**



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Cover

Valerio Nicolai, *Sole con le code*, 2022. Pastelli e acrilico su pannelli di legno, performer. 395 x 300 x 150 cm. Fotografia di Marco Davolio. Courtesy l'artista e Clima, Milano.

ONE TO WATCH

Mentre si fantastica l'altrove

Costanza Candeloro di Vincenzo Di Rosa

1 La conversazione tra Fabro, Nagasawa, Trotta e De Sanna si può leggere in J. De Sanna, *Apico. 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 Hideoshi Nagasawa confermavano l'ipotesi dell'autore de *L'Italia rovesciata*: "La scultura è realtà, coincide, tocca e non è pelle [...] è il 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: "Apico. 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 funzionali 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.

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

Eye Opulent, 2022. Gres smaltato, decal. 24 x 33 cm. Dettaglio della mostra "MY SKIN-CARE, MY STRENGTH" presso ICA, Milano, 2022. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.



Addicted to the glow, 2022. Gres smaltato, decal. 24 x 33 cm. Dettaglio della mostra "MY SKIN-CARE, MY STRENGTH" presso ICA, Milano, 2022. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.



Urban & Provincial, 2022. Struttura in vetro, borse con l'ente d'ingrandimento, estratto di rivista, disegno. 69,5 x 50 x 30 cm. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.



Marx the Girl 4, 2022. Orologi, pane, fondotinta no. 20 - Ivory. Dimensioni variabili. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.

Marx the Girl 5, 2022. Orologi, pane, fondotinta no. 20 - Ivory. Dimensioni variabili. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.

Questo transito tra media e linguaggi diversi dà forma a una "plasticità metaletteraria", come la definisce l'artista, che se da una parte sembra portarsi dietro le tracce delle molteplici narrazioni che l'hanno generata, dall'altra diventa un dispositivo d'investigazione capace di decostruire pregiudizi e costrutti di genere.

Questa precisa attitudine progettuale si vede all'opera nell'ultima personale dell'artista: "MY SKIN-CARE, MY STRENGTH. Beauty Show" (2022). Allestita negli spazi della project room di Fondazione ICA a Milano, la mostra include una serie di sculture e opere a parete che derivano dal video *Kitted HD & Kitten Lo-fi* (2022). In questo breve girato, presentato qualche mese prima sulla piattaforma digitale della stessa istituzione milanese, Candeloro mostra una serie di riprese di gattini in altissima e in bassissima qualità che si susseguono con un ritmo compassato, accompagnate da una colonna sonora che ci proietta in un'atmosfera dilatata, sognante. Il continuo passaggio dall'alta alla bassa definizione contribuisce a tener viva la nostra attenzione, mentre i primissimi piani dei felini – che solitamente popolano i feed di Instagram, Facebook e TikTok – si alternano a frasi che sembrano evocare una serie di ricordi malinconici: "The end of the season showed me how the garden become sinister at night"; "I run away to the countryside and when I went back his usual gaze was waiting for me"; "There are some children so good at playing at who is laughing last that they end up feeling sad forever".

Kitted HD & Kitten Lo-fi rappresenta una sorta di script, di drammaturgia: è lo scenario sfocato dal quale emergono le opere presenti in "MY SKIN-CARE, MY STRENGTH, Beauty Show". Su tutti i lavori presenti in mostra, infatti, l'artista ha stampato alcuni stili da video dei gattini-star che, tramite una particolare tecnica calcografica, sono stati impressi sulla superficie delle sculture. Su quelle intallate a parete, ad esempio, si riconoscono gli occhi e il naso dei piccoli felini, mentre su quelle disposte nello spazio si nota il pelo nero dei loro mantelli. Realizzate in ceramica e successivamente sottoposte al processo di stampa, le sculture sono state modellate seguendo alcuni video tutorial reperibili online dedicati alla skin care.

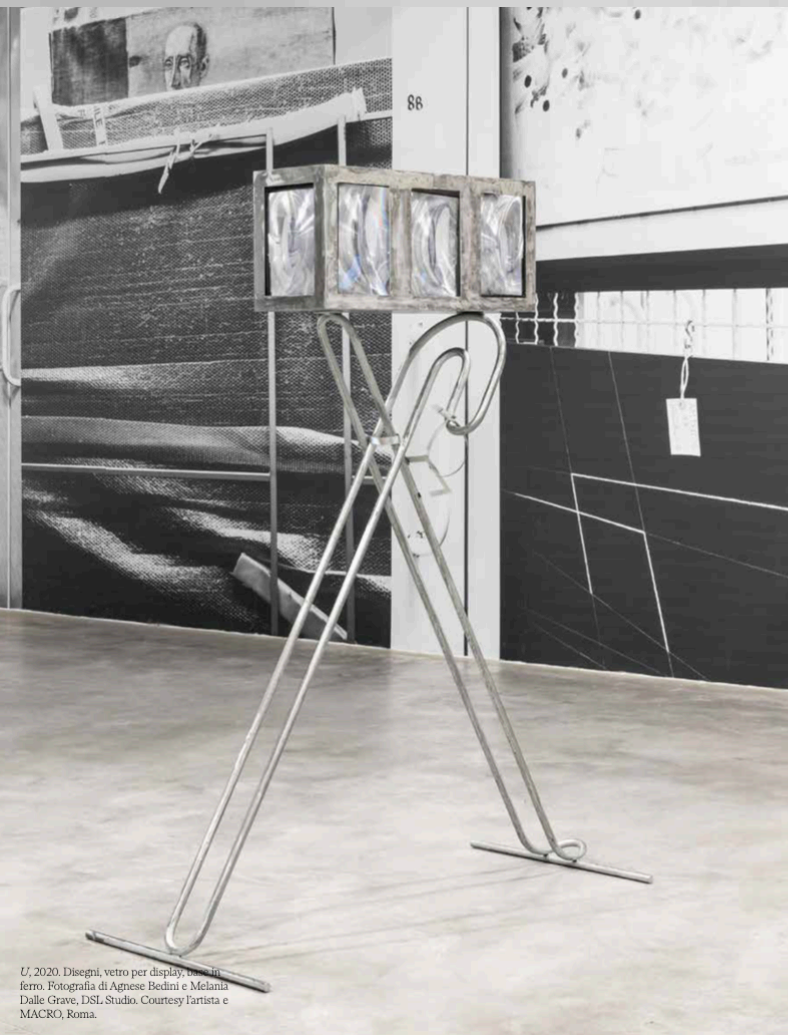
Il progetto espositivo di Candeloro ruota attorno all'ossessione contemporanea per la bellezza, il benessere, la cura, e indaga un modello estetico e comportamentale che influenza in maniera sostanziale le nostre pratiche quotidiane. Si tratta di una normatività legata non solo all'aspetto fisico, ma anche agli stereotipi di genere e alle aspettative sociali. Questo "Mito della bellezza", così come lo aveva chiamato Naomi Wolf negli anni '90, si è ulteriormente asseverato con lo sviluppo della rete e dei social network e si è sommato a quel diffusissimo immaginario *cute* che pervade piattaforme come Instagram e TikTok: si pensi ancora una volta al video degli adorabili gattini, ma anche ai quei "super-super wow" e a quei "so cute" che gli/le influencer ripetono in continuazione.

Traslando i contenuti virali in forme scultoree uniche e irripetibili, Candeloro sembra far girare a vuoto i meccanismi di questo preciso modello culturale: sfrutta la stessa grammatica, lo stesso alfabeto, lo stesso sistema di segni e gesti, ma lo adopera per parlare una lingua diversa, forse oscura, segreta, tutta giocata in un *transito* che dal video va alla scultura. La *cuteness* è il cavallo di Troia che le permette di penetrare quel complesso sistema di regole, di svelarne il funzionamento, di illuminarne un altro possibile uso.

Se nel caso di "MY SKIN-CARE, MY STRENGTH" i lavori derivano da un unico spazio mediale, per l'opera *U* (2020), presentata in occasione della mostra "RETROFUTURO. Appunti per una collezione" al MACRO di Roma (2021-in corso), l'artista si appropria di forme che appartengono a due linguaggi differenti.



Integrity & Decadence, 2022. Struttura in vetro, borse con lenti d'ingrandimento, estratto di rivista, disegno. 69,5 x 50 x 30 cm. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.



U, 2020. Disegni, vetro per display, base in ferro. Fotografia di Agnese Bedini e Melania Dalle Grave, D&S Studio. Courtesy l'artista e MACRO, Roma.



Abstraction & Figuration, 2022. Dettaglio. Struttura in vetro, borse con lenti d'ingrandimento, estratto di rivista, e disegno. 69,5 x 50 x 30 cm. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.



Lolita Turns 67, 2022. Gres smaltato, decal. 58 x 70 x 56 cm. Veduta della mostra "MY SKIN-CARE, MY STRENGTH" presso ICA, Milano, 2022. Fotografia di Andrea Rossetti. Courtesy l'artista e Martina Simeti, Milano.

In quest'opera, Candeloro riflette sulla relazione tra il possesso e la conservazione e su una sostanziale interdipendenza tra queste due azioni. La scultura è formata da due moduli che rappresentano le maquette di altrettanti spazi simbolici. La parte superiore è modellata a partire dalla forma di una glass box che appare nella serie televisiva *You* – un thriller psicologico basato sull'omonimo romanzo e sul suo seguito, *Hidden Bodies*, scritto da Caroline Kepnes. Il protagonista della serie, il libro Joe Goldberg (interpretato da Penn Badgley), utilizza questa gabbia di vetro per conservare una collezione di libri rari ma, per via delle sue caratteristiche (vetri intangibili, controllo dell'umidità e della temperatura, circuito di aerazione), la trasforma in un luogo di detenzione in cui imprigiona e sevizia le sue vittime. La parte inferiore, invece, si basa sulla planimetria di Von Sternberg House progettata dall'architetto austriaco Richard Neutra. Costruita nel 1935 a pochi chilometri da Hollywood, nell'allora semideserta San Fernando Valley, la casa era circondata da un fossato ed era stata concepita come una sorta di rifugio, dove Josef von Sternberg poteva godersi la sua collezione di Kandinsky, Archipenko e Matisse, insieme ai suoi cani e alla sua Rolls-Royce. Dopo essere passata nelle mani di vari proprietari – tra cui lo scrittore e filosofo Ayn Rand – la dimora è stata completamente demolita nel 1971. U è come un essere ibrido, un incrocio: è il risultato di un "editing scultoreo" in cui due elementi distanti – sia a livello spaziale che temporale – sono stati manipolati e montati in un'unica composizione. Chiamate a testimoniare la vicinanza tra il possesso e la conservazione, la glass box di Joe Goldberg e la casa progettata da Neutra danno forma a un corpo ambiguo e indefinibile – sulla soglia di dimensioni diverse – che sebbene sembri mostrarsi senza misteri, nasconde un universo di significati non immediatamente visibile. In molti casi, la rete di forme e immagini che precede e accompagna i lavori di Candeloro si combina a tracce che derivano dalle sue vicende personali, dalla sua infanzia, dal suo vissuto, così come accadde nella mostra "Envy & Gratitude" alla galleria Martina Simeti a Milano (2022). In quest'occasione, l'artista adotta un approccio profondamente autobiografico, si sofferma sui pregiudizi educativi, sulle paure e sui desideri che hanno segnato la sua esperienza di adolescente. Utilizzando la scrittura come metodo di lavoro e come strumento generativo, Candeloro specializza una serie di disegni che descrivono una vera e propria rete pulsionale, dove immaginari e stereotipi codificati vengono intenzionalmente reiterati. All'ingresso della galleria, due grandi illustrazioni, intitolate *Envy & Gratitude or Graphology & Personal Growth* (2022) e realizzate rispettivamente su carta e tessuto di cotone, introducono il principio "dualista" dell'esposizione. I tratti essenziali di questi disegni – rappresentati seguendo l'estetica del cartoon realizzati a cavallo tra gli anni Novanta e Duemila – mostrano degli occhi ingranditi che incarnano le due emozioni contrastanti espresse nel titolo della mostra: l'invidia e la gratitudine. Una simile opposizione informa anche le tre sculture "ibride" che costituiscono lo spazio espositivo: *Integrity & Decadence*, *Abstract & Figuration* e *Urban and Provincial* (tutte 2022). Si tratta di originali dispositivi di lettura in cui l'artista mette in scena una serie di valori binari che riguardano la narrativa del periodo in cui è cresciuta e, in particolare modo, quella legata alle riviste per teenager nate attorno agli anni Novanta. Candeloro realizza quindi dei disegni e delle scansioni che muovono da frammenti testuali e visivi estrapolati da queste riviste e li applica al di sotto delle lenti di ingrandimento che formano le sculture. In *Abstract & Figuration*, ad esempio, le lenti raccolgono due diverse

pubblicità di sigarette: la prima è totalmente astratta, la seconda presenta evidenti elementi figurativi. In *Integrity & Decadence*, invece, si vedono, rispettivamente, un volto di una ragazza sormontato dalla scritta *Model Behavior* e un articolo intitolato *Bad Code. Abbasso la morale*. Oltre ad essere elementi formali, che portano le opere dell'artista a esplorare le relazioni ibride tra i due mondi, le lenti delle sculture svolgono anche un ruolo simbolico, quasi come se la loro funzione reale fosse quella di contraddire la logica binaria riprodotta da ogni lavoro. Sebbene la mostra sia quasi interamente giocata sui dualismi che sono all'opera nelle sculture e nelle illustrazioni, l'elemento impazzito della partitura di Candeloro è costituito dalla serie *Marx the Girl* (2022): sei lavori composti da alcune pagnotte fatte in casa dipinte con un fondotinta per il trucco della pelle (codice colore Ivory 20). La forma di queste piccole opere, significativamente installate a parete ad altezza bambino, riprende quella degli orologi che vengono solitamente venduti per le camerette delle ragazze. Privati della loro funzione e riprogettati secondo il desiderio dell'artista, gli orologi di Candeloro sembrano opera di quella ragazzina che leggeva riviste per teenager e guardava anime negli anni Zero. Significativamente, il titolo di questi lavori fa riferimento a un passaggio di *Economia Libidinale* di Jean-François Lyotard (1974): un testo nel quale il filosofo francese, per inserire il pensiero di Karl Marx sull'antite della "teorizzazione libidinale" e per sottrarlo alle interpretazioni teoriche troppo ortodosse, utilizza l'espressione "Marx la ragazza". L'abilità di Candeloro sta nel far diventare irrinconoscibili le sue fonti, nel renderle frammentarie, aliene, quasi come fossero soltanto un pretesto. Assorbiti in un processo di consapevole autosabotaggio, i riferimenti dell'artista, assieme alle tracce della scrittura autobiografica, diventano via via più sbiaditi e tuttavia mutano in nuovi sistemi di senso, capaci di sovvertire e riciclare quegli stessi motivi che li hanno prodotti. Tutte le opere dell'artista sono in fondo il risultato di una tradizione intersemiotica mancata, dei biografemi illeggibili che testimoniano il tentativo (sempre fallito) di tradurre plasticamente qualcosa che è nato altrove, sotto altre spoglie, per altri obiettivi, ma che ritorna come una sorta di presenza fantasmatica, come un rumore di fondo. Destinate a dire sempre e solo "quasi la stessa cosa", le sculture di Candeloro diventano delle presenze paradossali, delle isole immaginarie che fluttuano nella nostra realtà pur restando costantemente altrove – aggrappate a quel mondo, a quelle storie, a quegli scenari dai quali provengono.

Costanza Candeloro (Bologna, 1990) si è laureata presso la Haute école d'art et de design di Ginevra (HEAD). Vive e lavora tra l'Italia e la Svizzera. Nel 2022 ha inaugurato le mostre personali "MY SKIN-CARE, MY STRENGTH" presso la Fondazione ICA, Milano, e "ENVY & GRATITUDE" presso la Galleria Martina Simeti, Milano. Nel 2021 ha partecipato a Stages of Adulthood presso Stitenwerk, St. Gallen, ed è stata tra i dodici artisti coinvolti per inaugurare il progetto RETROFUTURO, MACRO, Roma (2021-in corso). L'artista ha inoltre partecipato a "Devoured Spaces", Tunnel Tunnel, Losanna (2021); "STATE OF MIND", Istituto Svizzera Svizzera, Milano (2021); "FRI ART Kunsthalle, Friburgo (2020); "Dépendance de l'Al", Riverside, Berna (2019); "Ehi, Voi!" 16a Quadriennale d'arte di Roma (2018); "Le Leggi dell'ospitalità", P420, Bologna (2014); "Pocari Sweat", Truth And Consequences, Ginevra (2014). Nel 2020 ha realizzato il progetto online "Life-Edit" per la Fondazione Prada, Milano. I suoi lavori sono esposti nella collettiva "BodiesBodies" presso la rada, Locarno fino al 15 gennaio 2023.

Vincenzo Di Rosa è editor-at-large di *Flash Art Italia*. Ha conseguito un dottorato di ricerca in Visual and Media Studies all'Università IULM di Milano. La sua ricerca indaga la storia delle mostre e della curatela, il rapporto tra la scultura e la finzione e i temi dell'autobiografia e dell'autofiction nell'arte del Secondo Novecento.

Saim Demircan, "5 Best Shows to See During Miart: From Costanza Candelori at Martina Simeti to Anicka Yi at Pirelli Hangar Bicocca", Frieze, 31 March 2022



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The 5 Best Shows to See During Miart

From Costanza Candeloro at Martina Simeti to Anicka Yi at Pirelli HangarBicocca, Saim Demircan gathers his top picks from Milan



Costanza Candeloro

Martina Simeti

30 March – 03 May 2022

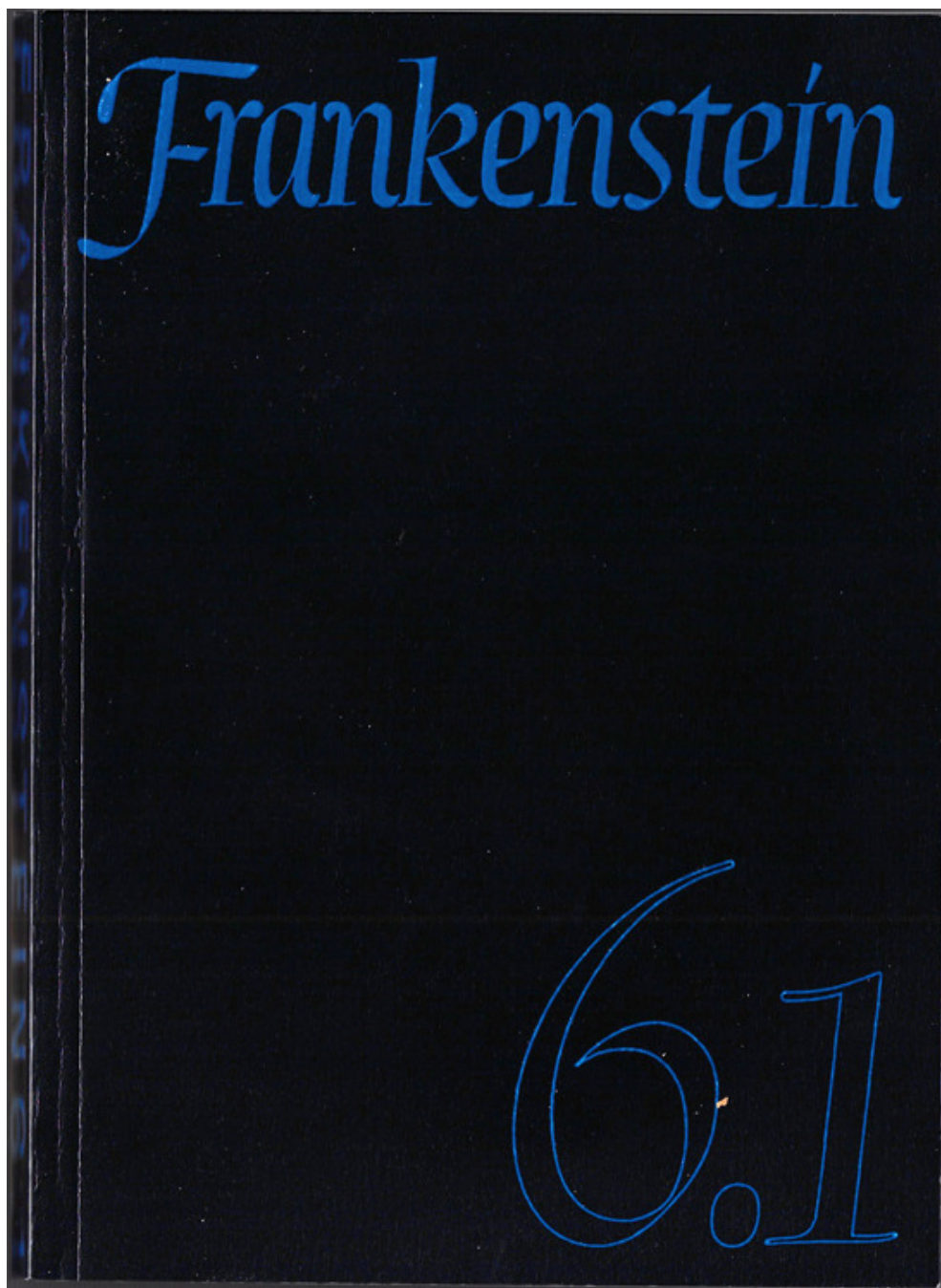


Constanza Candeloro, 'Envy & Gratitude', 2022, exhibition view, Martina Simeti, Milan. Courtesy: the artist and Martina Simeti, Milano; photograph Andrea Rossetti

For 'Envy & Gratitude', her first show at Martina Simeti, Costanza Candeloro reflects on growing up in a society still weighted by binary opposites while making oblique references to literature – from Jane Austin to teen magazines. Laid out on the floor at the gallery's entrance, drawings of two pairs of eyes – penned in an adolescent, anime style – represent the oppositional feelings that lend the show its title (*Envy & Gratitude or Graphology & Personal Growth*, all works 2022). Antonyms reappear in the names of several intricate sculptures whose resemblance to scales could allude to striking a balance, or possible co-existence, between such distinctions (*Integrity & Decadence, Urban & Provincial* and *Abstraction & Figuration*). Elsewhere, a series of deconstructed children's clocks made from bread (*Marx the Girl 4–9*) refer to Jean-François Lyotard's reading of Karl Marx as a young girl in his 1974 book *Libidinal Economy*.

Martina Simeti

Costanza Candeloro, "A Bitter Tears Phone Call", *Frankenstein Magazine*, no. 6.1, 2022



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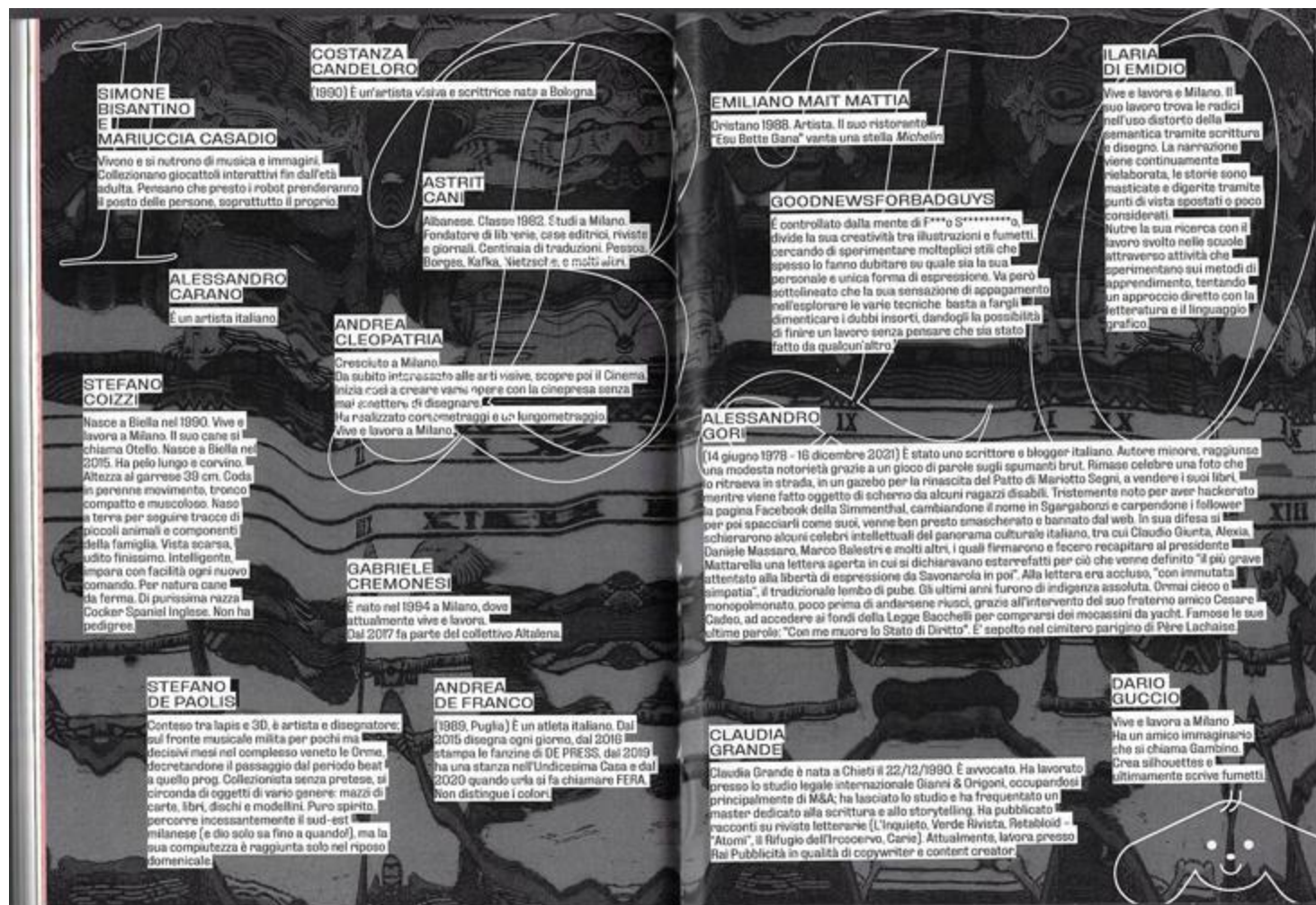
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Martina Simeti