

Martina Simeti

COSTANZA CANDEROLO

Envy & Gratitude

with a text by Attila Fattori Franchini

30 March 2022 – 5 May 2022

Opening Tuesday 29 March, 5 – 9 pm

Dear friend,

I thank you in advance for your time – listening is a precious activity.

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 have 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 so 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. 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.

Yours,
The writer

Martina Simeti is proud to present Costanza Candeloro's *Envy & Gratitude*: the artist's first solo exhibition at the gallery. 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. 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.

- Attila Fattori Franchini

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

In 2022 she participated in *Stages of Adulthood* at Sitterwerk in St. Gallen. She was among the twelve artists involved in inaugurating the *RETROFUTURO* project at the MACRO Museum of Contemporary Art in Rome. She also participated in *Devoured Spaces* at Tunnel Tunnel in Lausanne (2021), *STATE OF MIND* at the Swiss Institute in Milan (2020), *H or Audience* at FRI ART, Kunsthalle Fribourg (2020), *Dépendance de l'Air* at Riverside, Bern (2019), *Hey, Voi!* the section of the 16th Rome Quadriennale curated by Michele D'Aurizio (2016), *Le Leggi dell'Ospitalità* at the P420 in Bologna (2014), and at *Pocari Sweat* at Truth And Consequences, Geneva (2014). In 2020, she created the online project *Life-Edit* for Fondazione Prada, Milan.

Candeloro is one of the finalists of *PART - Italian Artists Prize 2022*, an initiative developed jointly by the San Patrignano Foundation and the Municipality of Rimini. In 2021, she was selected for the fourth edition of the *Club Gamec Prize*, curated by Attila Fattori Franchini.

Candeloro is currently involved in the projects *Idioletta* and *Licit Illicit Bookshop*. In the second half of 2022, she will present a solo exhibition at ICA Milano, Milan. Costanza Candeloro works between Italy and Switzerland.