

LA BOULANGERIE !

January 2023

La Boulangerie! in conversation with Costanza Candeloro

La Boulangerie!: Costanza, introduce us to your work that is here on display at La Boulangerie!

Costanza Candeloro: The story is about borders where fictions and realities collapse throughout the struggles of a young person. A dream, a souvenir that a woman is telling on the phone to an unknown person. Inspired by "The bitter tears of Petra Von Kant" by R. W. Fassbinder, that paranoid person, closed into a room, created her realities through telephonic narrations.

LB!: You tell us (or we read) that you are drawn to writing and research; what is your expectation from this display in Paris and what is pivoting out of this experience?

CC: In the text « Formless », Rosalind Krauss and Yves-Alain Bois devote a chapter to what they call "Horizontalité." In the first part of the text, a distinction is made between drawing and painting they associates painting with the longitudinal plane that for them has a representative function - it contains things - and drawing with the transverse plane that has a symbolic function - it contains signs. From here starts a reflection on the horizontality of drawing, a horizontality that belongs to the moment in which drawing is realised and its elective relationship with the practice of writing. My relationship with drawing is established from the - almost constant - use of writing and through this relationship with horizontality. What was important about this collaboration with La Boulangerie! is that this operation was able to the vertical display plane and thus a relationship with an audience - a reader.

LB!: How does cinema reflect onto the work of a visual artist like yourself?

CC: Cinema is an apparatus of narrative and ideological codes that can be edited and extrapolated. In this sense, form for me is an object of linguistic investigation.

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LB!: What genre of cinema inspires you most? Are there other films that have influenced your work like that of "A Bitter Tears Phone Call"?

CC: For me it is impossible to make distinctions.

LB!: There's a lot of text in "A Bitter Tears Phone Call" – do you consider it poetry?

CC: Could be.

LB!: How do you approach writing? Is it methodical or rather stream-of-consciousness?

CC: I mostly edit fragments.

LB!: I find your work to have a very particular sense of humour. Is it important for you that these qualities are clearly perceived by the audience?

CC: Yes, I would love that. When I wrote this text it was one of the aspects I focused on the most.

LB!: "A Bitter Tears Phone Call" narrates a very realised and theatrical narrative. Do you approach all your work the same way?

CC: Sometimes...

LB!: Have you ever thought about doing theatre?

CC: I have already written and realised a theatrical work, it was beautiful. I also like to think about the exhibition space as theatre or as a dramatic device...ahaha.

LB!: On "A Bitter Tears Phone Call" there is a lot of space for fiction. We never will never know the outcome of that phone conversation or who's behind the line. As we will never know what sense of emotions the words written on the piece that will evoke the public. There's a space for the viewer to continue, imagine and create the story. This means the viewer has specific space for creation when he is confronted with the work.

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LB!: Why is fiction important today?

CC: I think it is always important, language is a fiction in itself.

LB!: What else is in store for 2023?

CC: I am preparing an exhibition that will open in May at the Swiss Institute in Milan and some other cute things...

End.