

FRANCESCO CANDELORO: OTHER LIGHTS

The artistic production by Francesco Candeloro conjugates different and eurythmic modes of expression through an original and extremely personal research that sees in the intensity of light/color the medium par excellence and in the bright and transparent plexiglass the most congenial material, as highlighted by the 5 artworks and the 6 photographic works presented for OTHER LIGHTS, solo show of the Venetian artist in Amsterdam, at Red Stamp Art Gallery.

Be they the different types of wall pieces or installations (in architectural spaces or landscape contexts), as "Suspension of Light (Amsterdam)", "Eyes 49 Kay" and "Eyes 7", or the "book" artworks as "Alternate Movements" and "Directions", be they environmental installations of shaped neon lights or whether we talk of the strictly photographic work, as in the 6 photos from the series "Times of the Light", light and color, together with transparency, reflection and superposition, time and space, form and sign, eye and vision that runs through, proportion, rhythm and movement, are the themes and the recurring elements in Candeloro's operating mode: the artist employs them confidently, with intimate and natural affinity and coherence in different modulations and languages to create a visual world of transcendent beauty, which innately brings into being and refers to concealed principles of universal kind, to unveil the intrinsic metaphysical nature of the sensible world and of the chromatic spectrum, understood in its psycho-spiritual essence.

The brand new piece "Suspensions of Light (Amsterdam)", presented for the first time to the public on occasion of the Dutch exhibition, belongs to a series of works by Candeloro which arises from places he visited during his travels: the edges of a pair of plexiglass sheets of different colors are laser cut to draw two different skylines of a city, selected and derived from visual photographic notes captured "on the road"; the overlapping on wall of the plates with an appropriate distancing creates spatial and atmospheric depth and optically generates a third nuance. Inside one of the panes the artist dually incises and removes the shape of an emblematic building, closed architectural silhouette, icon elected to represent the chosen urban context and to identify it as a "secret name"; the whole apparatus is doubled and overturned in the two lower panels, which specularly repeat, as in an ideal reflection (often juxtaposed, sometimes staggered), the same horizon lines, the same contours, but not identically, reinforcing the concept of inversion also at the chromatic level.

In his artworks in plexiglass Candeloro manifests visions, almost apparitions, where the matter is dissolved in the radiation of synthetic colors or where it is rather the light to materialize in diaphragms which solidify artificial and luminous emanations gifted with the intense contemporary allure of chemical and catalyzing reflections, polished sharpnesses and soft, winking crystallinities. Indispensable immaterial and calculated component of the work is the relationship with the environmental light, be it natural or artificial: in its interaction with the transparent surfaces it creates moving projections and auras of colored shadows which place the elements and the spaces in a sort of suspended and floating dimension, where the temporality, highlighted by the transformations carried out by the changing of the light source during the hours and the seasons, emerges in its mysterious and forgotten nature of incessant multidimensional present indwelling in the apparent ordinary everyday passing.

Places, buildings, cities, foreshortenings of roads, landscapes, unknown or known people met in the street and on other occasions are the subjects which Candeloro prefers, not with the intent to represent them naturalistically or to transfigure them through the color, but to give us back, of the continuous flow of the real, an arrested instant able to manifest its inherent and authentic essence. In the artworks of the series "Eyes", as "Eyes 49 Kay" and "Eyes 7", the essential features of faces, photographed in extreme close up, are transposed through the industrial airbrush in monochrome on the surfaces of transparent

perspex cubes which contain prisms of solid color moved by the presence of an iterated curvilinear element, distinctive image of Candeloro, by himself defined "eye"; this shape is almost a signature which identifies the artist himself, his gaze and his presence in the world, where everyone and everything coexists with the others maintaining its own defined identity.

Another cardinal element of Candeloro is the sign, the line that encircles, the profile that outlines and defines, the hand that traces, indexes of a classically and planning structured way to operate : in the works of the Venetian the two tensions, the one toward color, tonality and atmosphere and the one toward project, drawing, method, proportion and rhythm of internal harmonic rules, find an unusual and balanced conjunction resulting in an immediate and natural aesthetic appeal.

In the "book" artworks , as "Alternate Movements" and "Directions (Free 6)", the dimension of the light/color and those of the drawing and of the compositional construction go near to the more intimate situation of the tale, written testimony of a path: paper and book bring us back to the idea of a diary. These works own a double version: as closed "books" they show us only their "cover" of plexiglass and conceal their interior , deducible only by the colored thickness of the shiny coffer-box of the volume, as opened "books" they become unfolded and "readable"; in them every page (that's composed by three levels of different hues, two of paper and one of acetate) is placed by the artist according to a predetermined arrangement, where the decoration and the narration of gradations of tones and drawings becomes delicate poetic tapestry. The mark here is more personal and the presence of the "eye" returns: it is cut out from the pages, on which it dynamically sprinkles and projects trajectories in combination with graphic interventions in black felt-tip pen.

The purely photographic work by Candeloro, represented in the exhibition by 6 shots of the cycle "Times of the Light", disposed to compose a single artwork, develops and externalizes through conceptual and technical coherence the same poetics, the same perception and interpretation of the sensible, continuing to put in the foreground also through this medium , that of light lives , the reciprocity of light and time: landscapes, views and perspectives are captured almost always in a silent nocturnal dimension, as often not identifiable places and are made sometimes abstract and emphatic for the choice of the framing, the absence of figures on the scene and the artificial tack of the chromatic data, where the involved light sources, photographed by means of long exposure times, delineate with trails and dazzling graphic traces the visual field or light it with flares which seem to be emanated from within the images; a mysterious, clean, fresh world, full of the breath of the aerial element of which it is pervaded and glowing for the intense vital shiver that passes through it, within and beyond the portrayed things .

The creative universe of Candeloro is based upon fundamental themes and principles at the source of being, which are manifested in the light but earnest fashion of the operational "game" of art; the transparencies which he employs conduct to multiple interferences, to a "seeing through" and to interaction and contemporary perception of different elements, joined in a potentially infinite network of relationships. This has suggested me an affinity with the literary work "Invisible Cities" by Italo Calvino, in which Marco Polo describes impressions and insights of seen, existing or imagined, but however possible cities, polyhedral metaphors and faceted figures of the complexity of reality.

"...Only in Marco Polo's accounts was Kublai Khan able to discern, through the walls and towers destined to crumble, the tracery of a pattern so subtle it could escape the termites gnawing...a temporal succession of different cities, alternately just and unjust...already present in this instant, wrapped one within the other, confined crammed inextricable ...If I tell you that the city toward which my journey tends is discontinuous in space and time, now scattered, now more condensed, you must not believe the search for it can stop..."

Sonia Arata, Amsterdam, 18/10/15