**Claudia Cannizzaro**

**From New York City, she is spearheading Shalini Ganendra Fine Art’s innovative vision culture residency to take us on a journey of her art.**

**TittleTattle: How did you develop a passion for textile-based installation work?**

**Claudia Cannizzaro:** As an abstract painter in the mid-90s, I used to dip my canvases into basins filled with colour and sand, and mould the painting as a sculpture. I was interested in incorporating the folds of the canvas into the painted field. The challenge was to find a balance between the painted surface, while preserving the inner quality of the material.

**TT: In your opinion, what is the difference between textiles techniques and conventional painting as an artist today?**

**CC:** Artists now use all media available to them to achieve their objectives, reducing the gap between conventionally separated disciplines. The difference stands in a matter of perspective to me, and education and cultural background. It is interesting that in such times, where conceptual art has opened many doors onto new approaches in contemporary art, decorative arts are still mostly considered a “minor art.”

**TT: How did the residency with Shalini Ganendra Fine Art come about for you?**

**CC:** I am very fortunate to be supported by this wonderful organisation in New York called Residency Unlimited. Without their support, and most importantly, the enthusiasm and hard work of its founder and driving force, Nathalie Angles, my residency at SGFA would not have come to be.

**TT: Tell us about the idea and concept behind your works for this exhibition.**

**CC:** I will be bridging between old and new work, bringing some pieces of paintings in which I juxtaposed Islamic inspired patterns onto typical Christian structures, and some from my current body of work, where I embroider sentences on handmade textiles. Both works have a political reading, while the third portion of the show will be generated in situ.

**TT: What subject do you plan to explore next?**

**CC:** I am working on a series of digital photographs of objects that I made, solely with the intention to be photographed for this project. The topic of this project is documenting the 24-hour span in our lives, through images or footage. I chose to construct visual metaphors for each hour of the day, and photograph them.