

Interview with Gloria Campriani for the Textile Art Magazine

Where are you from, and how did your family's textile workshop influence your art?

I was born in Certaldo, in my family's textile workshop: spools, skeins, and sewing machines form the backdrop from which my way of "making art" originates. My familiarity with textile materials has always supported my expressiveness and shaped my relationship with thread from the very beginning. I handle thread with a confidence matured over time, which sometimes leads me to torment it to the point of destroying it, in order to extract its most intimate and vital essence. The symbolic language of thread is for me a continuous source of research and a tool for giving form to thought. In my work, thread often becomes a model of connection and contamination.

You worked with major fashion brands—how did this shape your early learning?

I worked for years in companies collaborating with major international fashion brands, and my first teachers were the designers I met along that professional path.

Why did you choose thread as your main expressive medium?

After exploring many possibilities, I recognized in thread—thanks to its ability to respond to my needs each time—the medium best suited to my expressive forms.

Your practice avoids technical tools and fixed structures: why is this important to you?

My artistic practice avoids technical instruments and predetermined schemes: yarns intertwine without looms, forms develop without constraints, in a continuous becoming that reflects the flow of reality. I avoid anything that might hinder a direct relationship with the world.

How do you combine history, nature, space, and people in your art?

My body, with all its senses, is always the central element: I absorb and transform visual and emotional stimuli both in the intimate dimension of research and in the public dimension of performance, which allows me to weave—literally as well—history and nature, spaces and people, in always unpredictable ways.

How do you reuse and transform your works over time?

The works born from this process are often reworked, retied, and reused to meet new needs. I follow the philosophy of regenerative economy: I recycle, repair, and reuse the weave, giving it new life.

Why is performance essential in your work, and what does the audience experience?

My work is ephemeral, especially in performance: it lives in the moment and is nourished by direct interaction with the audience and the space. It is an experience built together, in the present. I investigate human behaviour as an interaction between mental states and immediate social situations, through constant experimentation that becomes evident in my performances.

How do you use video and photography to extend your works?

Often only videos or photographs remain as testimony, and they become works in their own right.

Why are weaving and mending metaphors for reconstruction in your work?

Thread, weave, warp, net, and loom are existential paradigms, central images in myths and fairy tales; even today, the language of weaving and mending is used to describe processes of reconstruction. For me, they are symbolic tools for giving form to thought.

What role do language study, pedagogy, theatre, and anatomy play in your art?

My education includes the study of languages with periods abroad, pedagogy, theatre, and art, with courses in various academies, including anatomy at the Accademia di Belle Arti in Florence. These elements have broadened my sensitivity and my way of observing the body and relationships.

How do you stay connected to societal changes and new forms of communication?

Attentive to social transformations and new languages, in 2018 I attended a course in social anthropology at the University of Siena to deepen my research further. I take part in cultural initiatives that foster growth in schools, healthcare institutions, associations, and cooperatives, connecting four fields: artistic, pedagogical, social, and educational. I collaborate on projects that build interactions between culture, institutions, businesses, and the economy, with the aim of shared growth, without requiring art—my main field of expertise—to distort itself or replace something else.

Can you tell us about collaborations with critics, curators, or researchers?

I have always worked with artists and researchers, engaging in continuous experimentation. Collaborations with critics, artistic directors, and curators have led to solo and group exhibitions in institutional buildings, universities, museums, art events, galleries, and fairs, both in Italy and abroad.