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CANDIDA OR HOW TO PAINT IN SEARCH OF LOST TIME

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Candida is the very essence of Salsa. Not in the restrictive sense of the dance, although dancing, singing and laughing suits her so well, but to the one more than spicy sauce that resumes in itself her heterogeneous culture making her the artist she is today. Sweet mix between a Puerto Rican father with his false Harry Belafonte air, has opened one of the first multiracial bars in the West Village in New York rather than embracing a legal career, and an authentic Saint Germain-des-Prés aficionada painter mother, to whom we owe the preservation of [La Ruche](#). Candida is virtually born in Soutine's studio, in Montparnasse heart of the artists' world founded in the nineteenth century. A place that welcomed Brancusi, Chagall, Modigliani ... and that we can, we must visit, today. Why "La Ruche"? Because according to its founder sculptor Boucher, artists buzz of creativity, and this ingredient, [Candida](#) is not lacking. Indeed, from her first words to her first drawings there was only one step, and in this magical childhood where the painting purchased at Adam's replaced toys, she has built her identity as an artist in Chagall' studio, she said his DNA, bestowed upon her when she turned thirteen is hers still today.



Unique and independent, instinctive and inspiring, as well as an uncanny beauty, Candida will evolve with and in her time. A little pioneer and a bit provocative, her first period, named "Complet-Veston", in the 90s, will be dominated again and always by the blend. She will draw her inspiration from fashion and certain artistic currents, such as the German avant-garde with Kirchner and Beckman and Mexican surrealism through Frida Kahlo, to become in a way the feminine counterpart of Basquiat, an artwork that she will realize for Bet Xuli Bet then an exhibition in Tokyo influenced by [Lidewj Edelkoort](#), as well as at the HeartGalery, on Charonne street.

She will then plunge heart and soul into a long work on the reminiscence and the memory, fueled by reading Proust and cut into her second period, the "Série Proust."

Fascinated by the 1900s, by Gustave Eiffel's metal structures that have marked her life, from La Ruche to the Tower (her favorite monument) through Azzedine Alaïa's studio where she exhibited, she fell under the charm of the author and his world. World in which lived her grandmother, filled with nostalgia and "collages" as characters, which have fed her imagination and guided her inspiration. Becoming a visionary reading his work, it appeared natural for her to be part of the "Société des Amis de Marcel Proust" and to devote to this work nine years of her life.

She will travel back in time in search of the 1900s through tree exhibition, thanks to Albert Loeb (the son of Pierre, who discovered Picasso), who will invite her to hang her paintings in his gallery. (Galerie Loeb).

From "Sodome and Gomorrhe" dealing with homosexuality in Proust, to "Le jeu de la recherche" and "Les Jardins secrets", also displayed in Combray, her soft colored works are imbued with old-fashioned sweetness tinged with nostalgia, while having the power of offerings.



This work will find its climax in a final very successful exhibition "Little Girls", the outcome of a beautiful encounter and the birth of a friendship between the painter and writer: the Academician Pierre-Jean Remy, who not being fetishistic but collector of old photographs representing girls in flowers, will write love letters that she will illustrate, adding this time ... color! They will turn it into a magnificent book, which will link art and writing ... To meet her and be mesmerized, just contact us. ([HERE](#))

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