

LETIZIA CARIELLO

Letizia Cariello's work employs a range of media to explore the themes of the body and of time.

The former is represented through self-portraits and performances featuring the body of the artist; the results are photographs, videos, video installations and sculptural installations.

These assemblages are often inspired by religious tradition, both in the structure of the supports and in the use of materials, which are put together almost like devotional objects or reliquaries.

Time is explored through the calendars for which the artist is known. These have been a hallmark of Cariello's work from the outset of her career: written in pen or pencil, on bedsheets or on various backings and objects, including Cariello's own skin, the "calendar" takes the form of a long sequence of numbers and letters that are the initials of days and corresponding dates in weeks to come. Letizia Cariello's calendars are always focused on the future, starting from the day when the artist undertakes the performative exercise of writing and mental concentration on the time ahead. They represent a completely Western form of meditation on time and its true existence, the opposite of an Eastern mantra: an attempt to give a three-dimensional body to the intangible nature of time, made tangible, or at least pursued, by writing out a name and a date. The many errors that appear in the sequences mark the artist's moments of involuntary mental detachment during the exercise.

Another three-dimensional expression of time in Cariello's work is embroidery and the use of red thread, also a hallmark of her language: used to tie together objects out of her daily life, from furniture, to household items, to things picked up on routine outings; or to three-dimensionally trace quadrilateral motifs of dots embroidered on her white bedsheets, with or without patterns.

Letizia Cariello was born in Copparo, near Ferrara, into a family that has devoted itself to art for over two hundred years. She got her art history degree in Milan, studying under Pierluigi De Vecchi, and later graduated from the Brera Academy, where she has held a professorship since 2000. She has worked for the film industry in Italy and the US.

She is currently represented by Galleria Massimo Minini in Brescia. She lives and works in Milan and Pontresina.

In addition to solo shows at private galleries (Studio Casoli, Milan and Studio Casoli, Rome; Galleria Luigi Franco Arte Contemporanea, Turin; Galleria Riccardo Crespi, Milan; Galleria Massimo Minini, Brescia; Museo Pecci, Prato), she has taken part in many major group exhibitions both in Italy and abroad, including:

Massimo Minini: 40 anni di Arte Contemporanea, Museo della Triennale – Milano 2014; "Embassy goes Contemporary – Young Art from the Museion Collection at the Italian Embassy in Berlin" (2013); St. Moritz Art Masters (2012 and 2013); MAGA - Museo di Arte Contemporanea, Gallarate (2011 and 2012); Salone del Mobile, Milan for Stella McCartney (2011); 54th International Art Exhibition of the Venice Biennale – Casinò Cà Vendramin Caliergi (2011); Fondazione Pomodoro (2010); Istanbul Biennial (2009); 11th Architecture Exhibition of the Venice Biennale (2008); Elgiz Museum, Istanbul (2008); MART, Trento and Rovereto (2002 and 2003); UKS, Oslo (2002), and the International Photography Biennale, Turin (2002).

Works by Letizia Cariello can be found in many public and private collections

around the world, including:

National Museum of Women in the Arts, Washington DC; Mint Museum, Charlotte, NC; Tony and Heather Podesta Collection, Washington DC; Collezione Farnesina – Experimenta, Italian Ministry of Foreign Affairs, Rome; Superintendency for Archeological and Demoethnoanthropological Heritage of the Province of Salerno, Certosa di San Lorenzo, Padula; Museion/Ar-Ge Kunst, Bolzano; Rocca di Montestaffoli, San Gimignano; Collezione Patrizia Sandretto Re Rebaudengo, Turin; Chesa Colani, Madulain, Switzerland.

LINK RASSEGNA STAMPA

http://archivistorico.corriere.it/2012/agosto/08/Vento_bemolle_fra_arbusti_acciaio_co_7_120808030.shtml

http://archivistorico.corriere.it/2001/maggio/07/Santa_Caterina_narrata_per_posta_co_0_0105077362.shtml

<http://www.lastampa.it/2012/10/01/societa/casa/design-selection/someone-per-amfar-V8q5NsnfbXojSPgPWSZFg/pagina.html>

<http://lunettesrouges.blog.lemonde.fr/2010/12/14/le-sacre-du-cantique-des-cantiques-a-priape/>

<http://atcasa.corriere.it/Tendenze/Dove-andare/2011/03/31/letizia-cariello-brescia-galleria-massimo-minini.shtml>

<http://stream.wsj.com/story/world-stream/SS-2-44156/SS-2-60127/> (sharon stone auctions a Letizia Cariello couch to Roberto Cavalli at Milan's AmFAR dinner (wall street journal)

http://www.youtube.com/watch?v=PbGyMp_Xdf0 San Moritz Art Masters
www.sanmoritzartmasters.com

<http://www.museion.it/?p=12467&lang=en>
Embassy goes contemporary young italian artists form the collection of Museion

Letizia Cariello, "Hallenbad Book"– Charta ed. Milano / New York 2006, Testo di Lea Vergine

Letizia Cariello- IM-FLUSS, Skirà Ed, Milano-Geneve

Lea Vergine, Parole sull'arte. 1965-2007, il Saggiatore, 2008

Laboratorio Italia, Fotografia. A cura di/curated by Marinella Paderni, Johan & Levi, Monza 2009

Caroline Corbetta, Frieze Issue 60 " Letizia Cariello – Viafarini

Alessandra Pioselli Artforum Alessandra Pioselli, "Review on Letizia Cariello", Artforum, XLII, n. 8