

LETIA
(LETIZIA CARIELLO)

selected works from 2003 to 2023

LETIA (LETIZIA CARRIERO)

Copparo

Letizia Carriello (LETIA) was born in a family of Neapolitan origin dedicated for more than two hundred years to sculpture. Today She lives and works in Milan. She graduated in History of Art at the University of Milan and, after having worked for cinema in Italy and the United States, she graduated in Painting at the Academy of Fine Arts of Brera.

The artist's works - drawings, installations, videos, sculptures - are currently exhibited in international public and private collections, to name a few: the National Museum of Women in the Arts, Washington DC; the Mint Museum, Charlotte, NC; the collection of Tony and Heather Podesta, Washington DC; the Farnesina Collection - Experimenta, Ministry of Foreign Affairs, Rome; the Museion / Ar-Ge Kunst, Bolzano, Italy; the Patrizia Sandretto Re Rebaudengo Collection, Turin, Italy; the Etro Collection, Venice, Italy; the Borromeo Collection, Milan, Italy; the Rusconi Art Project Collection, Agrate Conturbia, Bag Collection - Uni L. Bocconi, Trussardi Foundation and many others. She has participated in solo and group exhibitions promoted by authoritative museum institutions, such as La

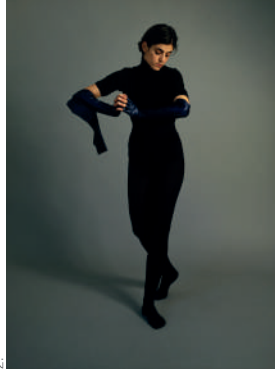
Triennale di Milano (2018), MART of Rovereto (2003, 2001), Kunstverein Ludwigsburg (2002).



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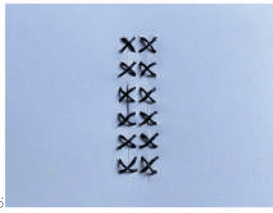
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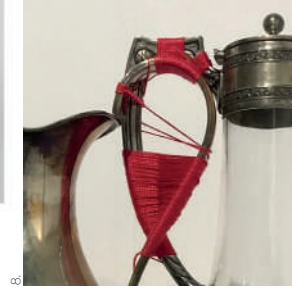
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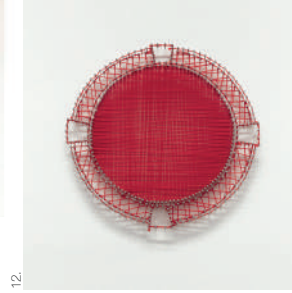
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CON TE

Con te is a complex installation consisting of a video work, a sculpture, and a wall painting intervention presented in September 2022 at the XII edition of Video Sound Art Festival at Teatro Carcano, Milan.

Con te is a sequence of 21 videos shot by the artist in the Piedmont countryside. They depict green wheat being moved by the wind. The installation forces the spectator to raise their head, turning into a tunnel. The light sound of the wind moving the wheat reaches the visitor, as if they were swimming through them. The disorientation is not an expedient to produce discomfort, but a system for the observer's body to lose its mental awareness by accessing another type of gravity and physical experience.

L'ombra mia mi ha fatto paura is the title of the fabric sculpture with a calendar written on it. A symbol of instability, the tent, which belongs to nomadic culture, is a kind of refuge. The work is inspired by the cabins in Travemünde on the North Sea described by Thomas Mann.

Exhibitions

2022, Video Sound Art Festival XII edition, Teatro Carcano, Milan

The image shows a moment of the site-specific performance *How can you float without sinking?* by Silvia Giordano, conceived in dialogue with the video work *Con te* by Letizia Cariello (LETIA).





HALLENBAD PROJECT

2003

Hallenbad Project is the testimony of a performance realized in three swimming pools - Milan, Pontresina and Sacca Fisola. The complex installation presents a meticulous reconstruction of the phases of the project: the preparatory drawings, the bathing suit, the white bandages, the video footage taken by the artist herself while she is swimming and by the troupe that follows her walking with the equipment along the edges of the pool. In the photographic portraits she appears constrained yet authoritative in her heavy armor. The sound installation introduces us into a floating mental space within which we perceive the echo of the movement of the artist's arms and breath. Time is measured by the rhythm of breathing. The gesture combines spontaneity and precision, showing the inseparable relationship between body and mind.

Exhibitions

2006, Fondazione Sandretto Re Rebaudengo, Turin.

Book presentation Hallenbad Book and projection of Hallenbad Backstage Brescia

2004, Assab-One, in Campo Neutro #01 curated by Roberto Pinto, Milano. Letizia Cariello presents three of the ten sections that make up Hallenbad Project: sound installation Hallenbad Sound and Hallenbad Portraits already exposed to Centro Pecci di Prato, and book make-up, Hallenbad Book-installation.

2003, Center for Contemporary Art Luigi Pecci, Prato. Letizia Cariello, Hallenbad Project a cura di Daniel Soutiff e Stefano Pezzato

2019, Video Sound Art festival - il Resto Liceo Volta, Milan.

2006, HALLENBAD BOOK – with Lea Vergine, Charta, Milan.









MY SISTER IS ALWAYS WITH ME

2006

My Sister is always with me is a project that includes seven portraits exhibited at the museum of Bolzano on the occasion of the exhibition Moltitudini /Solitudini.

The photographs portray the artist wearing seven Siamese garments, interpreted with mannerist gestures, inspired by the deposition of Pontormo's Capponi Chapel. The final work reconstructs a new altarpiece that brings together all seven photos.

The idea is based on the concept of duality and the unconscious, of the Siamese, a sort of internal brother created to welcome one's own thoughts or those of others, like the angels in Wenders' film Wings of Desire.

Exhibitions

2003, Moltitudini e Solitudini curated by S.Risaliti, Testi: Sergio Risaliti, Achille Bonito Oliva, Gerard Matt , Museion/ ArGe Kunst, Bozen.

2006, My Sister is Always With Me, Arte sul territorio / Cube of

Alberto Garutti, Bozen.

2012, Embassy Goes Contemporary. Arte giovane dalla Collezione Museion at the Italian Embassy, Berlin.

2016, La forza della fotografia. Opere dalla Collezione Museion, collection of Museion texts by S.Menegoi L.Ragaglia and A.Hapkemeyer – Museion ArGe Kunst, Bozen.





IL CIELO STELLATO SOPRA DI ME

2006

The starry sky above me is an installation born from a collaboration between the City of San Gimignano and Galleria Continua. The work, accessible and walkable in some of its parts, has a strong social and moral significance as suggested by the title inspired by Immanuel Kant's phrase: "two things fill the soul with new and growing admiration and veneration: the starry sky above me, the moral law in me."

It is inspired by the structure of the sections reserved for children's graves in some European cemeteries. A kind of cemetery city that is always accessible, but which does not immediately allow itself to be understood in its plan structure, forcing its visitors to go around the quadrilateral that circumscribes the plan. Variations in shape and alignment make the structure a reality that confuses after attracting; the balustrades, enameled with children's room colors (red and blue), decorated with a typical balcony motif, reflect in a 'micro' play of mirrors the concept dear to the thought of mathematics and music, whereby things seem to repeat themselves but are never the same.

"The Starry Sky Above Me is a monument to childhood and the moral and physical suffering that often befalls children. It represents in tragic, heroic but also absolute - and therefore neither pitiful nor pietistic - terms all the questions of "what if" that besiege the minds of us all. Kant had responded by choosing two fixed points of being a man, even Dante, out of the fearful Inferno, had returned "...to see the stars again."

Exhibitions

2006, Galleria Continua, San Gimignano.





DON-DON

2011

The installation is a three-stage journey that begins with the Travel Stick, with which the artist symbolically accompanies visitors inside his work, inspired by the installations that pilgrims used to carry with them.

A polyptych announces personalities that cannot be recomposed according to the usual schemes. The objects are aligned like words in a three-dimensional sentence: stone, but not only. Feather, but not only. And so on.

We find backboards hanging from shining steel knives, a mattress from which red rope hair grows, a body drawn on a bedspread-array leaning vertically, while a clock without numbers sings the days of the week through the voices of 63 little girls of the world. Finally, we arrive at an island of boulders, on which are placed feathers, pens, leaves, spoons, ropes, clothes. All around various objects and photographs that want to represent themselves and the self.

The artist's creations "are normally born from an occasional distraction or from being amazed by common objects that ignite the desire to play with them and transform them. Letizia takes pleasure in handwork, disassembling and reassembling them, putting them close together and changing their place, gluing or sewing them, tying them or hanging them up: all in a fraction of a

second, first in her gaze and then in her hands. A bit like what happens with thoughts, imaginations and dreams." (Silvano Fausti, on the work of Letizia Cariello, Milan 2010).

Don...don...e mi dicono,Dormi!
Mi cantano, Dormi! Sussurrano,
Dormi! Bisbigliano, Dormi!
là voci di tenebra azzurra...
Mi sembrano canti di culla,
che fanno ch'io torni com'era...
sentivo mia madre... poi nulla...
sul far della sera.
(Giovanni Pascoli, La mia sera)

Exhibitions

2011, Galleria Massimo Minini, personal exhibition, Brescia.
Testi di A.Viliani e S.Fausti







EXCERCISES - T RIPTYCH

2013 - 2014

Exercises is a series of canvases characterized by rows of embroidered red dots. The name alludes to the strenuous performance exercise and the process by which the work is made.

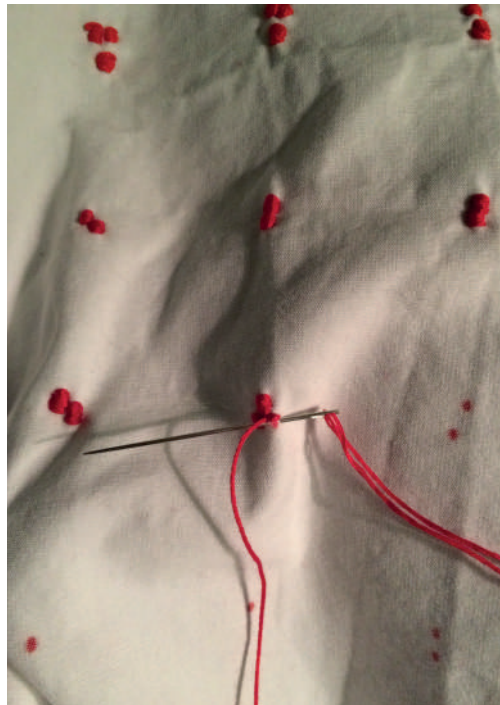
After spreading the fabric on the floor, without using measuring instruments of any kind, the size of the space separating one dot from another is established. The marking of the sequences in rows of dots is done with a red marker, the artist synchronizing the rhythm of his hand with the rhythm of his breath. Corrections, marked with the same marker, come in the form of other dots close to the one to be corrected. Each is intended to avoid the loss of linearity in the line sequence and to maintain the regularity of the distances between the dots. The stitch sequences are finally embroidered on the canvas during the performance.

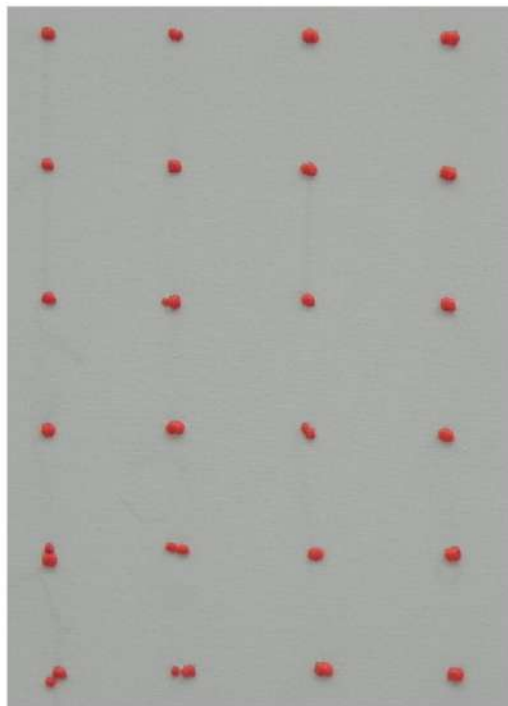
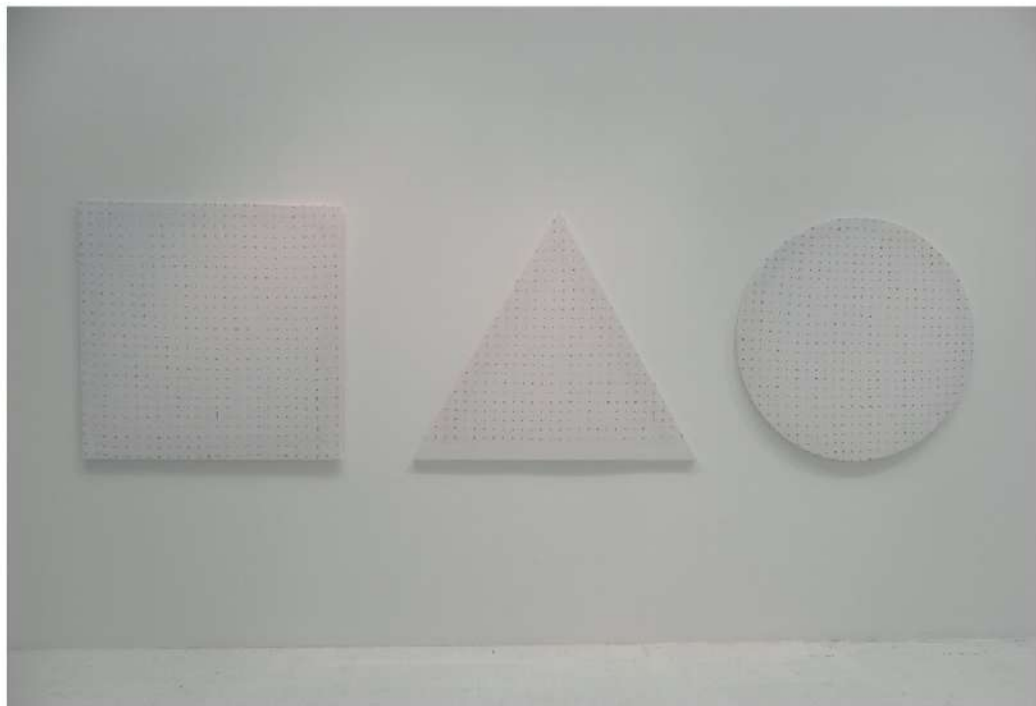
"The embroidery phase is one of the operations that I cannot delegate to others and is part of the physical and respiratory as well as rhythmic participation of the vital functions of my body, which resonate with the layout of the work and are literally transferred to the materiality of the final work. Once the embroidery is finished. Incredibly, the work responds with its backside: the back of the canvas that looks for all intents and

purposes like the tracing of an electrocardiogram."

Exhibitions

2013-2014, Massimo Minini 1973-2013, Forty Years of Contemporary Art.





FRATELLINI E SORELLINE

volume and objects with red bond

2015 - 2021

Trees or bicycles, ladders or cups, jugs and small wood: the artist joins them together by tying them with a red thread. A clear, brave color that accepts the strength and weakness of its state.

"Fratellini e Sorelline we are all a bit, always looking for another. Even without brothers or sisters we are always looking for a double, perhaps a mirror. Indissoluble unions, the certainty of a forever that chases us walking on the beam. Objects are no different from our bodies, they have arms and legs. I have discovered that it is not at all easy to bind things together, because there is only one right side for each. To bind things together you have to be silent, listen to the voice of the eyes that suddenly say: there, that's where the bond is: that's where they can be held together. I am often asked whether the two tied with the red thread are captive or are united. I think they are both, a perfect portrait of the ambiguity in which we sometimes seem to be floundering. In that sense, Fratellini e Sorelline is yes a mirror." Letizia Cariello is represented by the Minini Gallery of Brescia, and Massimo Minini comments on this work: "if I loved Ettore Sottsass because he lived in Filicudi, I discovered Letizia Cariello in Panarea: aeolian artists like me. A thin red thread binds me to

Letizia. With this thread she doesn't weave or unweave, if anything she embroiders delicate drawings on the tip of the needle. I'm trying to understand what she does, what she wants to tell me, with that red thread, incandescent, with the flies under the glasses, with the swimming pools, with the tied bicycles. She binds similar but not identical objects and captures our attention with poetic, enveloping speech that could charm a snake."

Exhibitions

2009, Biennale di Istanbul, Youlluk / Viatico Siemens Sanaat a cura di V.Urbani, Istanbul.

2018, Palazzo Borromeo, Milan.

2018, Cascina Maria, Agrate Conturbia, Novara.







UNA ROSA È UNA ROSA

2015 - 2021

Una rosa è una rosa è un dittico fotografico che fa parte di una serie tutt'oggi in corso dal titolo *A rose is a rose, is a rose is a rose*. L'artista esegue scatti a distanza di frammenti di secondo, riflettendo sul concetto di tempo fuori dal tempo e enfatizzando l'accidente aristotelico, inteso come ciò che avviene e che si contrappone all'idea di sostanza che corrisponde a ciò che è. I fiori rappresentano l'emblema della bellezza, dell'eterno ciclo vitale. Gli scatti fissano gli oggetti, estrapolando un elemento visibile dal fluire del tempo in cui siamo immersi. La fase del ricamo e gli interventi dell'artista sulle fotografie sono gesti di accudimento affettivo, assumono il valore di rimedi rendendo visibili i legami nascosti tra le cose.

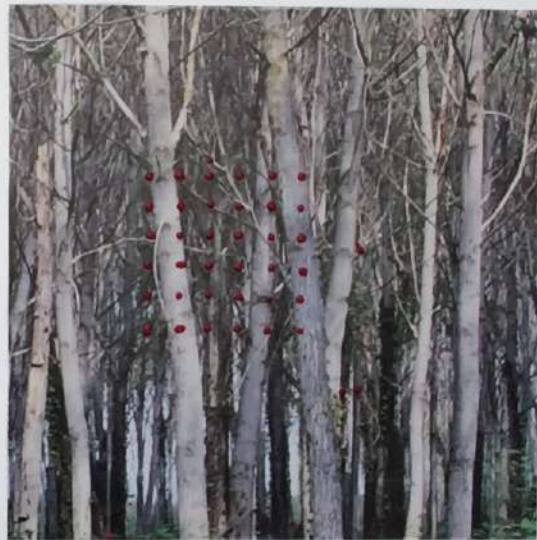
Lo scopo del mio intervento è di presentare ciò che sembra identico ma non lo è, pur restando eterno.

Esposizioni

2018, Artissima, Massimo Minini, Torino.









CARILLON, OPERA PER ARCHI

2016

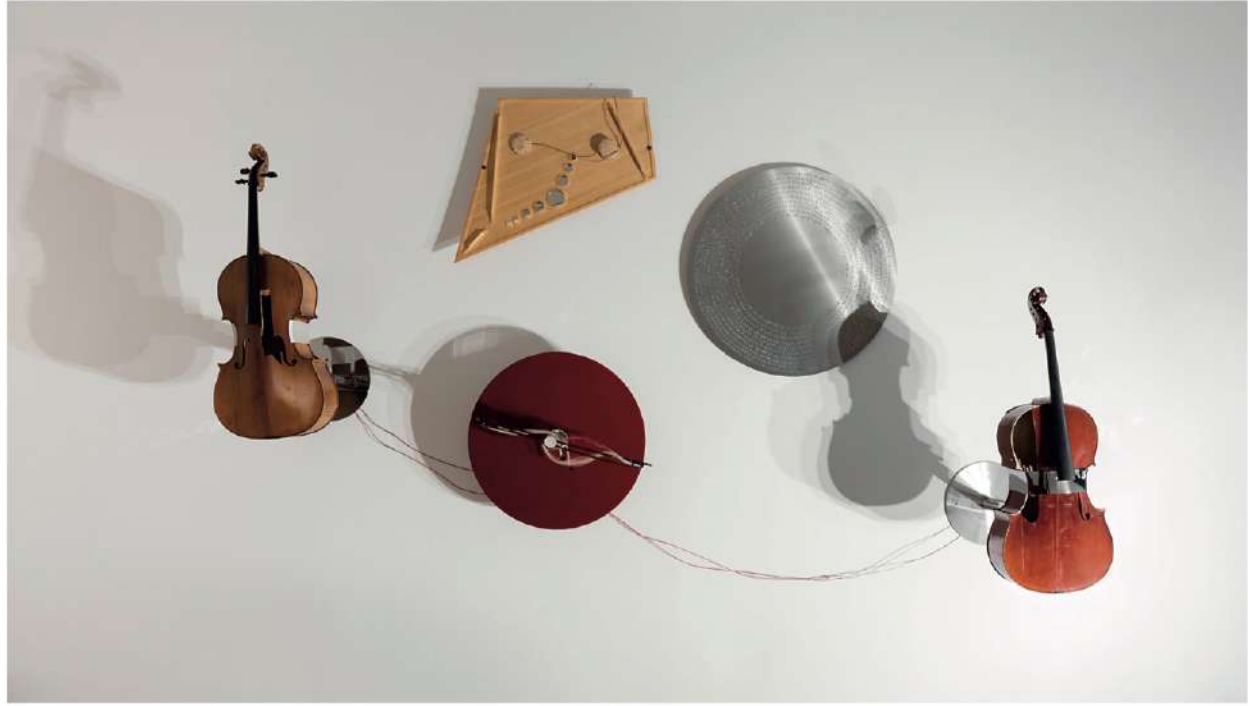
Carillon, opera per archi is a multimedia installation realized by rescuing from AXA-Art two cellos, a sound box and some bows that are no longer usable, deprived not only of their body but also of their very nature: the possibility of creating sound. Through prostheses of steel and red velvet, the artist gives them a new voice. It is no longer the musician's hand that uses the bow to touch the strings and produce sound, but it is the music itself that vibrates from the belly of the reborn instruments. A new and different harmony: the sound recorded in space produced by Saturn's rings and the Sun itself. The melody spreads every time the cellos make an arc, slowly returning to their starting point. The eternal rotation of time and planets is materialized by the calendar engraved on a large steel disk.

Exhibitions

2016, in collaboration with LCA - Antonini – AXA Art, on the occasion of MIART, Palazzo Borromeo, Milan.

2016, in collaboration with Galleria Massimo Minini, LAC – Lugano, Brescia.





GATES

2019

Gates is a series of windows drawn freehand on sheets of tracing paper and then transposed onto walls by tapping farrier nails along the outlines. After recreating the shapes, strands of red wool are woven between the nails, which act as hooks to form a colorful mesh. The nails planted along the contours of the design are both loom and back and forth of a three-dimensional hatch: the crossing of the wool threads creates a pattern in space and, simultaneously, a design that can be touched with the eyes and hands."

Windows represent inner places that create passages between inner and outer space. By creating passages, they heal bonds and rebuild lost connections.

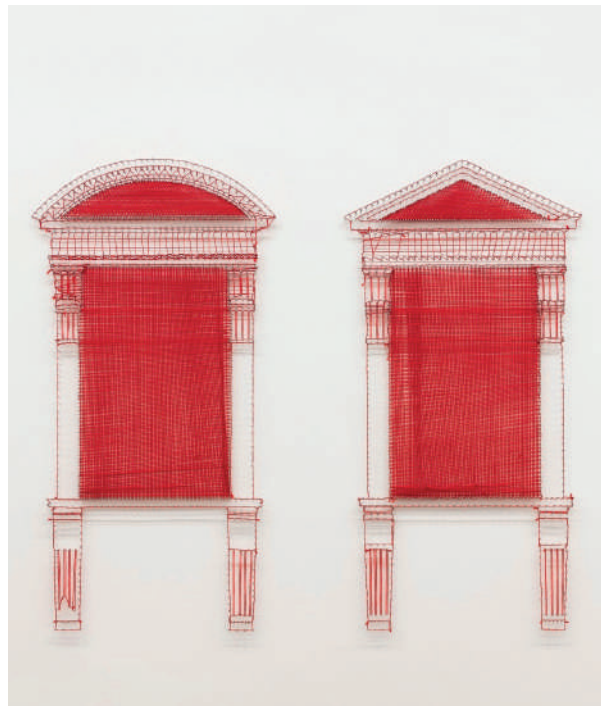
Gates, passages between opening and closing. What is strong is out of time, as when entering a Borromini building you have the feeling of a body inside the space. They are born from the love for design and architecture, for the border and the silence. They are possibilities of crossing in multiple directions with the body, or with the gaze. They define everything we need: to look outside, through the grate - which is not always a prison - formed by the weaving of wool.

Exhibitions

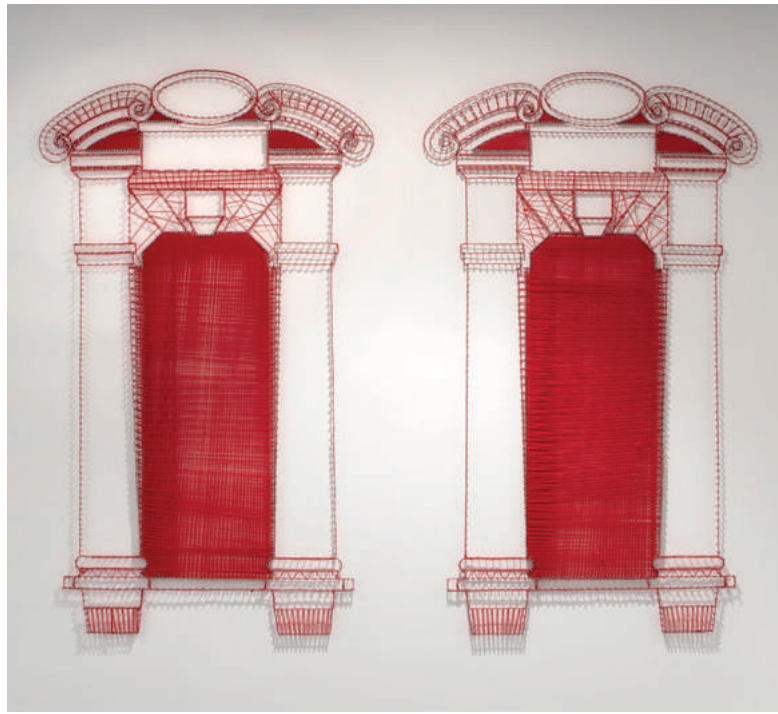
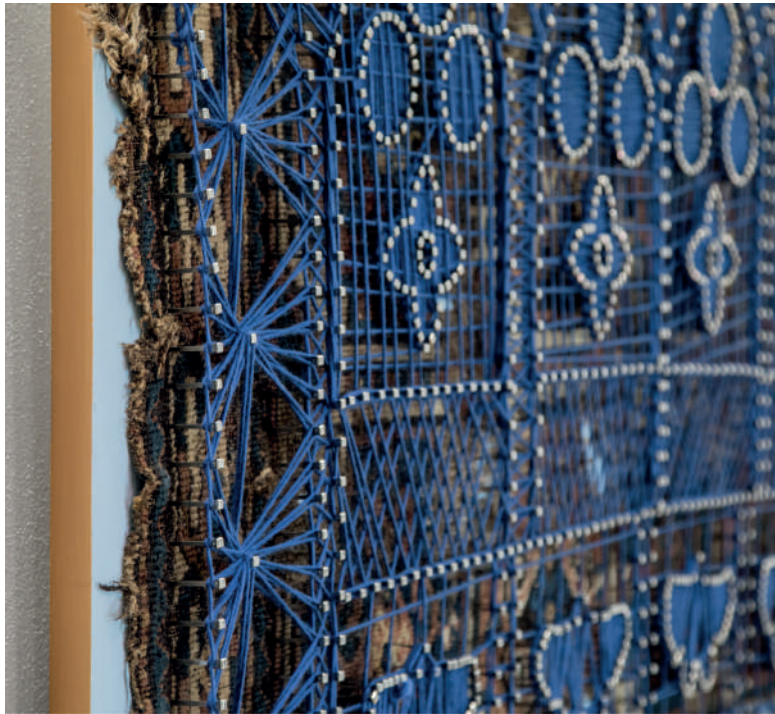
2019, Galleria Fumagalli, personal exhibition, Milan. 2019, Massimo Minini Artissima, Turin.

2020 - 2021, BAG Bocconi Art Gallery – Università Bocconi, Milan via Sarfatti 10 curated by S.Salvemini.

2021, private house, Lucca.







RED BLOOD

2018

L'opera è stata realizzata legando con una trama di corda rossa dei tronchi d'albero. Le piante si trasformano in un richiamo per un'azione, riportando le persone a pensieri antichi e nuovi. Abbiamo tutti bisogno di vedere i legami. Nonostante possano risultare apparentemente invisibili, esistono e possono essere resi visibili attraverso un'azione: usare la corda rossa è un atto di resistenza significa non arrendersi.

"Il mio lavoro consiste nel rendere visibile l'invisibile, riparare le possibilità, tessere e costruire nuove connessioni. Gli alberi hanno bisogno di qualcuno che osi prendersi cura di loro: qualcosa di materiale e immediatamente comprensibile, ma estremamente spirituale allo stesso tempo. La corda rossa che li lega, significa che renderemo loro omaggio e che non tutto è perduto. Ricostruisce connessioni e relazioni altrimenti perse e quando si osa salvare connessioni e relazioni, si sta lavorando per salvare il futuro."

Esposizioni

2018, Insideout Bolero & Red Blood a cura di M.Paderni

2019, I.D.E.A. Country Unlimited / Nicoletta Rusconi Art Projects, Agrate Conturbia, Novara





LIBRO DEL SILENZIO

Gitti & Bertelli Editore

2020

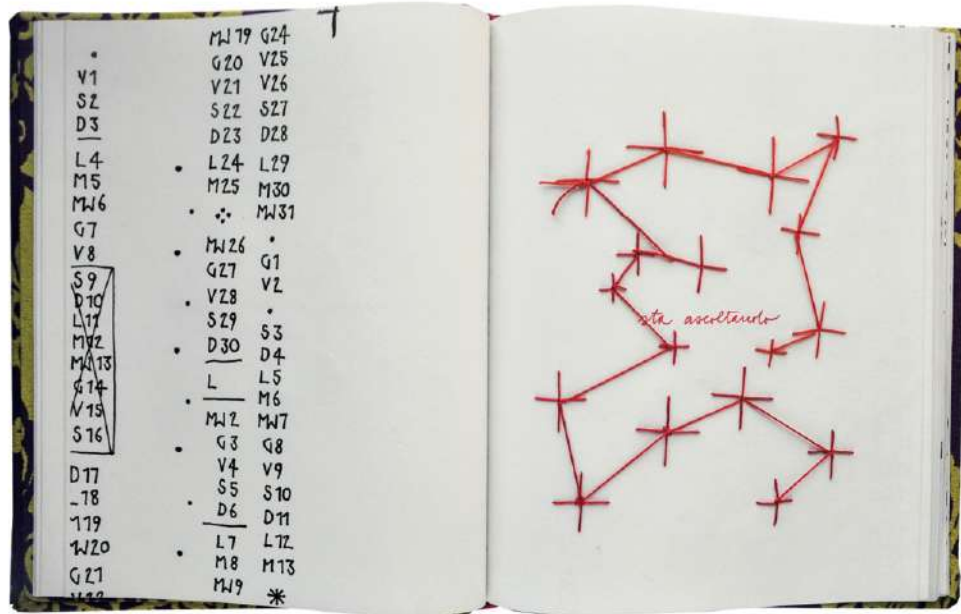
Il Libro del Silenzio is a series of books - 12 unique pieces and 1 author's proof - published by Gitti and Bertelli publishers, which encompasses the delicacy and sacredness of an artistic and spiritual work at the same time. The books were assembled by the Benedictine Nuns of Viboldone Abbey, who sewed the pages provided by the artist with a red thread and covered the incunabulum with a different brocade cloth for each book. "When the Editors invited me to think of a book of mine for their series, I felt it was secondary to construct it with graphic-alphabetical signs or in images, since everything is image in a book. The most coherent place where the sheets could be assembled was a place where silence is practiced and lived, to transmit and preserve that dimension in the material presence of each book-object. The pages are made of silkscreened paper with the calendar and a handwritten text by the artist. Each book contains the same elements and has the same format and number of pages, but they follow each other in different sequences and organizations each time. Inside are rose petals and thorns, pressed flowers, drops of red nail lacquer, red thread embroidery,

bird feathers, and black and red ink pen drawings. An inside pocket holds a photograph taken by Letizia Carriello, different for each book, depicting details of some historic paintings.

Exhibitions

2019 - 2020 - 2021, scheduled presentation Casa del Manzoni, Milan.







CALENDARI

1999 - 2021

On a disassembled canvas, the artist, without the aid of tools - squares, meters, pencils, tracing paper - traces two points, one indicating the center of an ideal circle and the other indicating the distance of a radius. Starting from the center, he begins to write the dates following the curvature of the circle: a letter for the day of the week and a number to indicate the day of the month, beginning with the day he writes. "Time is what is to come, not what has passed/Time is what must come, not what is passed. Detaching oneself from reality is not complicated, the difficult thing is to dive into time like an arrow; to pass the surface layer and enter into time. I use markers to write, you have to keep the tip very vertical, have a steady wrist and a careful arm. If I'm not focused on the name of the day I'm writing, I can make mistakes and then it is necessary to erase them. As in watercolors, one mistake can be fatal. You can't cheat no matter how clever you are, the calendar is a harsh truth.

Exhibitions

2000, Via Farini, exhibition NON RESPIRARE / RESPIRA, Milan.

2016, Biennale del Disegno, Rimini.

2016, Triennale di Milano, Milano.

2011- 2021, Massimo Minini, Brescia.

2011- 2021, I.D.E.A , Agrate Conturbia, Novara. 2016, Palazzo Borromeo, Milan.

1999 – 200, Studio Casoli Milano e Rome. 2001, Fondazione Olivetti, Rome.

2017, Sara Zanin Gallery, Roa.

2006, Galleria Continua, San Gimignano.





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THINKERBELL

2021

Thinkerbell is a project on subtle matter and quantum leaps, a cage that reproduces in monumental size a 19th-century style bird cage, without a base and resting on outdoor mats, with a small door that allows access to the structure and a large ring on top, like those on top of travel cages. The cage is nearly four meters high and has a base diameter of just over three meters, calculated to accommodate a woman seated at the piano or four violinists playing pass each other a rewrite of Bach's music. The music comes out and spreads outside the gilded grates even after the musicians have left the cage.

It is a vision that evokes the cages where maidens and cocottes kept small birds, keeping them company by singing, often fulfilling the task of a simulated child, a small helpless being to care for.

It is unclear whether the weave of red that makes it necessary to make an effort of visual concentration to distinguish their silhouettes is there to protect them or to cage them better. That we will never know. Nor will we know whether into that golden cage, musicians and music went voluntarily, or whether it was someone who locked them there.

Exhibitions

2021, Il tuo cielo è verde, Filatoio Rosso, Caraglio.

2023, I nodi dei giardini del paradiso, Castello di Brescia, Brescia.





BEAUCEANT AND ARACNE

2023

An installation project that transforms the space of the Great Mile into a great arsenal, an ideal space redesigned inwardly that is inspired by the Church of Santo Stefano dei Cavalieri in Pisa whose walls house banners and trophies from the Battle of Lepanto and that reproduces the intertwining shrouds and tops of the great sailing ships departing.

Beauceant, named after the banner of the Knights Templar who set out on a voyage with the goal of inner transformation, consists of carpets from the Zeleski Collection mounted on frames supported by pulleys, sea cleats and steel stirrups with the help of red sail ropes, in a play of weaves reminiscent of the latticework of sailing ship shrouds.

Arachne is a kind of labyrinth that accompanies the visitors' path and unwinds thanks to a sequence of handrails of mirror-polished steel designed by the artist, crossed by a single red elbow that guides people like the ancient myth of Ariadne's thread.

Exhibitions

2023, I nodi dei giardini del paradiso, Castello di Brescia, Brescia (in collaboration with Fondazione Tassara and Fondazione Brescia Musei)





Lea Vergine

Edizioni Charta

If you think you are watching a videotape of the municipal swimming pool in Pontresina, where a young woman - the author herself -, in a swimsuit designed by her, takes a nice swim to the soundtrack of Renaissance music (after, however, having been distressed by bandages, hood, camera and laryngophone) well, you are very wrong.

Of course Cariello slices through the water, of course there is the dynamic discharge released in rhythmic motion, in which the course is cadenced by the regular succession of opposing phases; but there is, and it takes over, a form of unreasonableness that constitutes another rule, a different and diverse perspective on the real world.

It is useless to wonder about egolateries, compensatory fantasies, compelled needs, missed acts, interdicted actions, perturbing extravagances. Why, from what does it all originate? From the pursuit, I think, of the idea of love. For this is what Art is: a shadow or an echo of love, an attempt to embody it, an attempt destined to arouse often only maceration of the soul, dragging the loss of the one true goal of us all.

Letizia Cariello is difficult. She seems not to address the audience, the viewer, by tracing, as she does in "Hallenbad Project," discontinuous gestures in an arbitrary dimension. So,

there is a small story (which is also a small story) of a female swimmer who descends into the water, almost submerges, resurfaces, descends back into the pool, ascends again. To this story Cariello makes glosses: Bernard Berenson's granddaughter in a famous Kubric film; medieval madonnas in wood and stone; the "Cholmondeley Ladies," with puppets under seventeenth-century ruffs, and on and on.

Glosses for 21 minutes and 26 seconds.

"When you swim you stop the mounting of anxiety, the labored breathing...the thoughts no longer crowd together and come one at a time," says Cariello. This story, the little story of the swimmer, is broken up (Carucci's mannerist deposition, the swimming bodies, the green and yellow rosaries of the floaters, the tattoos on the skin of the body, the figures of a real crew photographing her, helping her dress, mounting the camera on her skull) and is left, the story, seemingly without head or tail

(the video begins with the ceramic tiles of the basin over which the water flows and ends with the nineteenth-century edition of " The Mirror of True Penance " by F.J.Passavanti Fiorentino).

It seems, Cariello, to take for granted that the viewer of the video already knows the before, the after and the why of her work; and that the viewer is only interested in grasping the visual clues, that is, those disturbing cries and gasps that indicate how at a certain

point and time in the flow of images and sounds lies, hidden, the key to the story; or even an enigma. The author has gained, through her schizoid, elemental, mild and plush storytelling, not only a visual style (let us say that in her case it is a matter already tried and tested in the works that have represented her in galleries and museums for the past four years) but her own worldview. Iterating the strokes in the lanes with silences or with Gesualdo da Venosa's madrigals or with excerpts from Pontormo's diary means, in this case, evading, being reticent and suggesting the uncoordinates of vision, listening and reading, not centering them on the character-author who prepares to swim and then swims and then comes out dry and then nods, talks, crouches on the floor next to one of the famigli. It means, instead, shifting the focus to the collateral, to the periphery of the place that hosts her, to what is happening around her, to the theater of the dressing (and the newly taken polaroids depicting her in profile, in front, and from behind; and the technician who mounts the camera on her black hood while she appears as if she is being tortured - and away with the madrigal voices - ; and the white bandages under her cap as in the very famous painting of Catherine of Siena done by Andrea Vanni or as in Rudolf Schwarzkogler's self-portrait).

Cariello traces his erratic paths and imposes on the viewer a hostile communication, a relationship of elaborate and

programmed insubstantiality, indecipherable often but always studied in the smallest recesses. As if the choice of this bodily exercise did not matter more than so much : the artifice of the ceremonial in the swimming pool is little more than a pretext for pointing out improbable overlaps and plots, abstract and demediated linguistic whimsy, in which to make his smiling face appear but affected by Kirkegardian tremor or the cover of Sartre's "The Kidnapped of Altona" or to hear the background voices with the echo typical of places where sports are practiced. So too is being forced to listen, against the background of the noise of the water, to interjections, voices and dispersive sounds, to the reading of the pages of Teresa D'Avila or Hannah Arendt or the responsories or motets of Gesualdo. The viewer is subjected, with adolescent insistence, to a kind of visual and aural acupuncture that forces him into an interpretive tension as he tries to sort through the multiple stresses scattered along the way. He will have to try to decipher the arduous and knotted complexity of the whole. It is precisely an insubstantial (in appearance), sequel of visions cooked up with a series of small, artificial and specious actions of feigned simplicity that serve to turn "Hallenbad" into a destabilizing game. Frumpy, nonsensical, rambling fragments : perhaps this is the story.

Cariello does not conclude.

This fixation of hers on the place-pool and on the figure of the swimmer emphasized with acerbity - the brand of the cap, the yellow belt, the white bathrobe, the little boys swimming, the going back and forth in the lanes, the camera screwed on the black cap, the plastic goggles -, all proposed with stubborn intensity a tad monstrous, highlights another typical character of

Cariello : the great strangeness (or distance or indifference) of these minimal happenings or minimal data that neither cross, nor contradict, nor accompany each other but seem to live by their exclusive and inexplicable vibration. Moreover, the fanatical emphasizing of the fragment, of gestures, noises and sounds, also implies a process of ironizing and, at the same time, of contesting it.

Of course, metaphysical irony is involved and contestation as a call to witness.

After all, Cariello is teasing us a bit. One looks at the comings and goings of the group of technicians who follow her as if it were a war effort or a group game or a carol competition.

In the face of any coherence (but does Cariello know that?) the author amuses herself with a quiet madness that makes her bite and chew at the edge of things. It makes her go around the knots, slip on the tangents of the theme, of the theme of her works, which is, basically, the fear and fatigue of living. She specializes in that. She extracts from it excruciating suggestions, impervious conjugations and conjunctions, mysterious disappearances. She recovers, with exasperated narcissism, the verses of the Prince of Venosa, the figures of Pontorno, the "relaciones y mercedes" of the mystic of Avila, the letters of Catherine, the perplexity and the swimmer's desire for seduction; and she spices all these instants as autonomous. Perhaps she draws on all this repertoire only to understand-she herself-what she will not show. So a perturbing presence that, one stroke after another, shows almost nothing. A swimmer out of nowhere, with no history.

And it is here that it is never stated, made explicit how the malice

of this non-personage consists in the voids, the echoes, the fanfictions, the censures, an innocent perversion, prone to a well-behaved longing for dissolution, for a death that is unnamed, that accompanies Cariello's entire oeuvre.

"Abysmal, exquisite in tenderness" : does she weepily distemper in the pool water the swimmer with the beautiful and tired face, the lost young woman-perhaps less perhaps more than a woman-besieged by life forms she feels hostile?

Cariello skims over the particular, the minimal datum, the irrelevant thing: he barely lets it appear, as in penumbra, the essential theme above.

Only little by little do we understand (and hear) how sharp and strategic is the technique of evasion, of deflection; the continual shifting of attention that leads to the savory echoes and noises and sounds that are at once banal and significant that are "Hallenbad."

A master of digression, she lies knowing she is lying about the real subject matter. She is careful not to grasp it and expel it directly : that would be ordinary.

Only if the viewer will bend not to see and not to know-but only to intuit-the central theme, the punctum dolens (of all of us, moreover), only if he will allow himself to be deceived by the ambiguous itineraries of his little story, will he be able to access that limited but burning part of existence that Cariello has decided to offer. Which is, arguably, the very essence of language.

That's about it. But there is still much to be said about Cariello, I think; and also about "Hallenbad."

CAPTIONS

PAG 3

1. **Manolete (Dominguin)** 2010-11

18th century woven backboard and stainless steel knives, various sizes
Galleria Massimo Minini BS

2. **My Sister is always with me/Guanti** 2006

Framed Photography 145x115 cm Ed.3 + A.p.
Museion BZ

3. **Calendario rosso** 2016

ink writing on sheet and red embroidery diameter cm 120
Palazzo Borromeo, Milano

4. **Red Blood** 2018

on the occasion of I.D.E.A. Country Unlimited / Nicoletta Rusconi
Art Projects, Agrate Conturbia, Novara.

5. **Muselmann Giornata della Memoria** 2021

paper with black cuts and stitching, cm 20x20 binario 21, single ed.

6. **Not Even a Drop** 2009

ceramic and white wire, 5x10 cm

7. Detail with red embroidery from "**Calendario Gemma**" 2017
single edition

8. Detail from "**Fratellini e Sorelline**" 2015-2021
red thread and glass and silver jugs

9. Detail "**Gate#07 Oblò**" 2019
farrier nails and red virgin wool thread, diametro 65 cm ca.
single edition

10. **Fratellini e Sorelline** 2015-2021
volume and objects with red bond

11. **Thinkerbell** 2021
installation, golden aluminum, carpets and ropes
diameter 3m, h. 3.80m, single edition

12. **Gate#07 Oblò** 2019
farrier nails and red virgin wool thread
diameter approx. 65 cm, single edition

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SAVING TIME, 2020
Pen, engraving and red embroidery on cover
Courtesy Artist and Gallery Massimo Minini, Brescia
Photos by Giorgio Benni

