

## Dario Picariello

L'ACQUA LE BAGNA COME IL VENTO LE CALPESTA (*Water wets them like the wind tramples them*)

Opening September 11, 2021 - 4<sub>pm</sub> / 9<sub>pm</sub>  
September 14 - November 13 2021  
TUE - SAT 10<sub>AM</sub> - 1<sub>PM</sub> / 3<sub>PM</sub> - 7<sub>PM</sub> or by appointment

**LABS Contemporary art** is pleased to present, on **Saturday 11 September**, *L'acqua le bagna come il vento le calpesta* (*Water wets them like the wind tramples them*), a personal exhibition by the artist **Dario Picariello**. Three greats unpublished installations of the *Cicli* series will be presented. *Cicli* is a production started in 2020 that takes its cue from traditions of southern folk songs. The exhibition itinerary is accompanied by a critical text by **Eugenio Viola**, Chief Curator of the Museo de Arte Moderno de Bogotá - MAMBO, Colombia.

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The installation interventions, made with different materials and techniques, are put on display thanks the use of photographic backstage equipment, such as umbrellas or stands. The focus is on the photographic medium, a bridge between the past and the present: photographic images come digitally edited, acid-transferred onto textiles or printed on blueback paper made a strips, to be then used to embroider words, according to decorative patterns of clothes ceremonial or natural images.

The songs selected for this occasion have different origins and periods; to intertwine the theme commonality of violence, be it physical, verbal or psychological. Each work tells a difficult issue, presented through short verses intertwined on fabrics.

The first work, *Cinquantaquattro*, takes up a traditional oral song in the Alto Jonio Cosentino to show the ha working conditions of laborers in the fields. The worker, willing to undergo hard work, in order not to lose his job, the only source of sustenance for his family, creates a relationship of "dependence" with the landowner.

Phenomenon still today verifiable and of which the subordinate classes are often the protagonists, forced to accept all sorts of abuse in order not to lose their job or incur public humiliation. The work entitled *Le Buone Misure* (*The good measures*) takes up the verses of *A Partannisa*, song of girls in the harvesting of the olives, an ancient Sicilian folk song. A call from a girl who prays her mother not to send it to the mill so as not to submit to the miller's abuses. Finally, the third installation displays a love affair that has never been consummated nor come to an end. The verses of *Strambellate*, a song sung in the first person, echo in the air.

*"He won't send me kisses in the mail anymore  
that lose their flavor on the street  
if you give them to me give them in my mouth  
so you will feel what love is [...] "*

The exhibition ends with the exhibition of two photographs exhibited as a sort of polyptych. The images presented are the result of a digital process: the photograph is read by a software not suitable for encoding the original digital format, producing an error, or glitch. The image obtained is printed in contact on paper, giving us back appearances that are placed in an indefinite and vibrant spatiality.

**Dario Picariello** was born in Avellino in 1991. He lives and works in Milan.

He holds a degree in Visual Arts from the Academy of Fine Art in Urbino and a Master in Photography and Visual Design at the New Academy of Fine Arts in Milan - NABA.

His research makes use of different expressive means to give life to works that return a narration between the past and present, often exhibited thanks to the use of photographic backstage equipment such as umbrellas or stands. What interests the artist is the possibility, through a scientific, anthropological and folkloristic study, of being able to revive a place with its history, presenting the public with a broader narrative close to the themes of human existence.

Solo show:

2018 *A fuoco continuo*, curated by Stefano Volpato, TRA, Trevisoricercaarte, Treviso

2017 *Officine dell'Umbria*, curated by di Maurizio Coccia e Mara Predicatori, Palazzo Lucarini, Trevi

2016 *Mascarata*, critical text by Eugenio Viola, Casa Raffaello, Urbino

Group exhibitions (selection):

2021 *E dice che nemmeno la vita è mia*, curated by Stefano Volpato, Emporio Centrale02, FormeUniche, Milan

2021 *Innesti21*, curated by Luigi Codemo, Villa Clerici, GASC, Milan

2021 Finalist at Prix Etherea, Etherea Art Gallery, Palazzo Ducale, Genova

2021 Finalist at Prix Francesco Fabbri, Villa Brandolini, Pieve di Solingo

2020 *Sum Art*, Mucciaccia Contemporary, Rome

2019 *12 ARTISTS OF TOMORROW*, Mucciaccia Contemporary, Rome

2019 *Scusate il disturbo*, PAC, Padiglione di Arte Contemporanea, Milan

2018 *We all punk*, Mare Culturale Urbano, Milan

2018 *La città del sole*, Bocs Art, Cosenza

2018 *You Can Do It and You Must Do It*, Villa delle Rose, Bologna

2018 *Here3*, Cavallerizza Reale, Turin

2017 Finalist at Prix Cramum, Museo del Duomo di Milano, Milan

Publication:

*Scusate il disturbo*, in collaboration with PAC, Sotheby's, il Volo, Milano, 2019

*A fuoco continuo*, curated by Stefano Volpato, TRA, Multiplo, Treviso, 2018

*Palazzo d'Avalos e l'ex carcere di Procida. Il complesso monumentale rinascimentale tra passato, presente e futuro*, curated by Rosalba Iodice, Nutrimenti, Roma, 2017

*Mascarata*, curated by Eugenio Viola, Baskerville, Bologna, 2016

*Nutrimentum*, curated by Umberto Palestini and Chiara Pozzi, Baskerville, Bologna, 2015

*La Muta del III Millennio*, curated by Umberto Palestini, Baskerville, Bologna, 2015

*Nuove Identità*, curated by Ludovico Pratesi, Sat, Urbino, 2015

Premio Internazionale Limen Arte, curated by Lara Caccia, Vibo Valentia, 2015