

LETIZIA CARIELLO

FUSO ORARIO

curated by Leonardo Regano

On view until 18 June 2021

*When the child was a child,  
It was the time for these questions:  
Why am I me, and why not you?  
Why am I here, and why not there?  
When did time begin, and where does space end?  
Is life under the sun not just a dream?  
Is what I see and hear and smell  
not just an illusion of a world before the world?  
Given the facts of evil and people.  
does evil really exist?  
How can it be that I, who I am,  
didn't exist before I came to be,  
and that, someday, I, who I am,  
will no longer be who I am?  
(Peter Handke, *Song of Childhood*, 1987)*

The poet wonders: *why am I me, and why not you? why am I here, and why not there? when did time begin, and where does space end?* And exactly as the poet does, in our everyday life we find ourselves wondering about the reason of things, wondering what is the real reason behind what happens to us. Over time, we learn that the meaning of our individual and spiritual development lies in the constant need of wondering, though many of these questions will never have an answer. We persist in seeking a logical confirmation because we are convinced that even for the deepest and most complex questions about our existence there is an explanation, albeit elusive but still traceable. We live our human imperfection as a condemnation to which we don't succumb. Actually we turn this condemnation into a motivation to keep on wondering about the mysteries of the infinitely small and the infinitely wide, pushing ourselves into finding the causes and the purpose. We ask ourselves how that light breeze, that delicate feeling, the sweet gasp, manage to drive our whole existence. If the poet wonders, the director offers us a vision, that of a sad and grey city made of people wondering about the mysteries of life and which appease their anxieties among the books of the Central Library, looking for answers. And angels, spiritual entities accompanying them in this quest, listen to them and support them in the crucial stages of their lives.

Letizia Cariello, with her work, asks a question, which is similar to that tormenting the poet. *When did time begin, and where does space end?* And here the artist seems to suggest the answer. Letizia becomes the means of a higher will, towards a more intimate, and simultaneously absolute, Truth. "Pay attention, I am no longer speaking!", said Hanna admonishing her companions with which she hid from the Nazis and shared the experience of the war. The Light guiding and supporting the whole group of friends manifested through her, allowing them to survive despite the horrors of that time. Like Hanna - the

protagonist of "*Dialogues avec l'ange*" by Gitta Mallasz – Letizia elevates her art to a communication tool with the Other, to a connection to the higher reality governing our existence.

Cariello's art is shared participation. Each one of her works is a device intended aimed at joining the most intimate self. Her thought is pure and is moved by a radical force. Cariello creates art as she performs a shamanic ritual and in this she reminds us of Beuys' lesson, of his way of relating to spiritual and physical energies which rule the perceivable world. Cariello, for sure, does not investigate the primacy of nature as her German colleague, she rather prefers to live the spiritual connections in the intimacy of a home and in the interaction with her loved ones. Here, the constant interaction with what is sacred becomes crucial for her. A reference that she casually finds in an action of her daily life, or that she voluntarily seeks by practicing isolation and silence; a reference she investigates in the continuous relationship with the Sacred, or the human who has brought to earth the evidence of a contact with the divine and has suggested new strategies to find the Truth.

In *Fuso Orario*, the artist retraces the extraordinary mystic passage that we are experiencing by entering the Age of Aquarius, the legendary age which will initiate the rebirth of the common consciousness and a spiritual evolution potentially leading us to full awareness. On the walls of Galleria Studio G7, Cariello displays a site-specific work entitled *Sistema Sottile*, in which the weave of intertwined threads recreates the image of the map of the sky as it was on 21st December, the moment of the incredible conjunction between Jupiter and Saturn, announcing the beginning of this new Age. *Sistema Sottile* is a manifesto-work, radical in its stance compared to Letizia Cariello's previous research. With this work, the artist marks a turning point which prepares us to a renewed creative experience, a peak nourished by the latest experimentations. For the first time the *fil rouge*, which has always characterized her work, gets colored and stands out as a result of the mix of seven different colors reproducing the subtle vibrations of the human soul's energy. There is a reference, already visible in the title, to the energies at the base of the multiple human dimensions, and to the spiritual, emotional, physical and mental light that the human is able to emanate and which is the direct extension of the soul outside the body. Following the knowledge instilled by Essenes theories, the artist offers us the vision of a cosmic and spiritual energy, which resonates in the universe and echoes in our Ego.

The same 21st December's astral pattern is mirrored in the second installation of the exhibition. On the opposite wall, there are seven sculptures, a continuation of *Volumi*, a series of works that recall, according to the artist, the principles of *Sacred Geometry* for their essence and shape. On the top of each sculpture, Cariello places her *Calendari*, here visible as engraved polychrome marble disks. In the sequence of numbers and letters engraved on them, the sense of a personal meditation on time and its flow is revealed. The hardest of materials welcomes in its firmness the trace of a concept that is elusive by its very definition. What we find carved on the marble is the time that Bergson links to the consciousness, a subjective time, made of a continuous and set flow of events, as opposed to the rigorousness of scientific measurement. Letizia tells us about the time of the Ego, which embraces mistakes, second thoughts, or missed intentions. The flow is nor linear or circular. It is a tumultuous journey back and forth which relates to the rhythm of our intimacy. It is an individual *Fuso Orario*, a time zone marking differences among our lives. Cariello has a goal, a future date, and she reaches this goal by telling her inner journey through the alphanumeric code we see on the marble. We don't have to decrypt this code, since this is not the right way of reading Letizia's work. Even the thread takes us back to the time dimension, becoming its metaphor; through the thread, the objects can reconnect and recreate a relationship between them. Cariello is not the author of this relationship, the artist is just the interpreter of it. The thread, for Cariello, is a tool highlighting the already existing relationships between objects and people. There is no need of creating arbitrary relations, because the artist does not want to embody a Demiurge of her own world. Her art can be considered as concrete, deeply rooted in the sensory experience of reality and in a new perception of its complexity.

Calendars, cherished objects, trees, musical instruments, images: Letizia links these elements by following the idea of a time and space coming from her inwardness, from the felling of what she defines the "cell of the mind", following Catherine of Siena's example. The experience of this mystic woman has showed us the way to reach the inner part of us in which space and time are different and we are in close contact with our Self only. In this shelter for the soul we are able to perceive ourselves for what we really are, for

our essence of timeless being inside and outside the space, without a before and after, but rather connected in the perpetual flow of the existence.

Now the poet's questions come to our mind again, wondering about the complete meaning to our presence in the time flow and in the eternal space. *How can it be that I, who I am, didn't exist before I came to be, and that, someday, I, who I am, will no longer be who I am?* The poet wonders about it, and probably we wonder too. The artist looks at us, and seems to suggest an answer without knowing it but only passing it down to us. In the shapes created by Cariello, guided by her feeling, we are thus able, for an instant, to get closer to a small clue that helps us in understanding this indefinable dilemma.

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