

Uncle Albert's intense smile

Letizia Cariello used to travel a lot when she was young, even changing city every two years. Perhaps, this is why her work often talks about human relations, of time that flows inexorably and influences the life of men for better or for worse.

Even in this exhibition, Albert Parrucca, Mary Poppins' uncle, does not escape Cariello's obsession. The *Cappotto Calendario*, hung in the first room, seems to be dancing while observing individuals moving in the space. The relationship between people, and people and space, is the only dimension of our existence.

People do not simply stay in the physical space, empty and still, but live spaces often crowded, full of forces and objects, each one with their particular system made of expectations, desires and memories, perceiving it in a personal manner.

It is precisely one of these systems that enables uncle Albert to rise. He is a man who loves to laugh: "We love to laugh - loud and long and clear - we love to laugh - so everybody can hear...", so he reminds us, and this is perhaps the most difficult thing, that beauty is in simple things.

The drawings hung in the rooms, made on paper, are typical in Cariello's work. She has always been drawing, since she was five years old. For the artist this is a way of thinking, she sees, moves her hands and draws. It nearly seems that drawing is for her a sort of personal diary. She animates the images by building around them stories. With these gestures Cariello reinterprets reality from a personal point of view.

The room in the basement, characterised by a strong sense of intimacy, immerses us in uncle Albert's soul. This is the space of life. Objects float in the air. The big three-place bed is decorated with a multitude of calendars. They describe time by giving material shape to the obsession of days passing by, while bringing with them past experiences.

The three little chairs, *Tea for 3*, which seem out of scale with the ghost-table that is missing its bolster, as well as the chandelier hanging from the ceiling, make us think about the sense of emptiness, everything is on the verge between nothingness and madness. "Our way of living is often senseless, and uncle Albert understood it. The idea of returning down to earth is a metaphor of death that falls down into the grave when people leave us. We are alive, therefore in a relationship with each other, we say hello and enter the grave..."

Uncle Albert would say: "The more you laugh – the more you feel with glee – the more the glee – the more we are a merrier we..."

Critical essay by Rischa Paterlini