



Mariano Dal Verme

On Drawing

MARIANO DAL VERME studied at the Prilidiano Pueyrredón National School of Fine Arts. He has had numerous solo and group shows, including *Firmament* (Turbo Galería, 2009); *Untitled Exhibition* (Galería Ruth Benzacar, 2007); *Fiesta* (CCEBA, 2007, in collaboration with Bárbara Kaplan); *For Esport* (CCEBA, 2006, in collaboration with Andrés Toro and Fernando Brizuela); *Star Worse* (Sonoridad Amarilla, 2005, in collaboration with Andrés Toro), and *Drawings* (El Bordo Are Contemporáneo, 2005). He participated in "Lugar a dudas," a resident artists' program in Cali, Colombia, in 2008. Together with Fernando Brizuela and Beto de Volder, he carried out a project entitled *La Recolección*, developed in the basement of MALBA (Buenos Aires Museum of Latin American Art), based on the donation and exchange of works among different contemporary artists.

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Sicardi Gallery

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Mariano Dal Verme's production is heterogeneous, however it does take up certain recurring themes: situations of contradiction and ambiguity, tautology, the apparent, and the loss of meaning. He works with the fragmentary connections of his compositions, the materiality of everyday objects, the fortuitousness of the encounter, and the possibility for construction, in a sense interpreting aspects of Dadaism. Consequently, humor, amusing and unbiased associations, and an ironic gaze are central to his search. The art history tradition also plays a role and acts as a kind of boomerang in several of his interventions.

In *On Drawing*, he presents ways of "drawing" that do not correspond to the traditional definition of the word. His exploration of this technique involves a critical and deconstructive gaze that reiteratively poses the question of what it means to draw. Dal Verme starts from the disciplinary concept of drawing as an integral entity of techniques and processes, and takes this consensual notion as an invitation to launch different operations that seek to alter the way the spectator perceives it.

In his series (*Drawings*), he inserts a real space between the paper support and the line which is projected into the third dimension. These structures, which he has been developing since 2004, can only be called drawings because of the material from which they are made: graphite pencil leads that he has joined together. Dal Verme creates spatial graphic representations that go beyond the limits of drawing and propose a new relationship for the traditional binomial of graphite and paper.

In the series *Fade In*, the artist experiments with incorporating the dimension of time into drawing through the action of citric acid on paper. Here, Dal Verme is more interested in generating a dynamic process than a finished object—an image that requires months for its latent permanence to be revealed by light. In a sense, exposing or displaying these drawings also implies developing them. These works negate themselves in the perceptive invisibility of their technique, but then propose the almost magical contemplation of their gradual appearance.

A temporal dimension is also present in *The Book of Love*. Here, Dal Verme recreates adolescent doodles on school notebooks to produce a reflection on the peculiarities of graphic metalanguage, as well as on the universal nature of love. Thus, this artist's book explores conceptual aspects of drawing which trace the possibilities of activating the support's other side and establishing a dialogue between the two sides of the page. This is not just any dialogue: it is a sentimental one, a delayed but still possible amorous encounter in which the spectator plays the role of voyeur and also of enabler. This occurs as we stop to look at that paper kiss, and if we do not, the difficulty (or impossibility?) of the amorous encounter emerges as an explicit metaphor.

In short, *On Drawing* presents different ways of thinking about drawing that resist the traditional interpretation of this discipline, while proposing an expansion of the senses. Thus, Dal Verme's production takes the fragmentary montage of the collage as his starting point, in order to authorize new perspectives on contemporary drawing.

María Amalia García
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Translated by Michelle Suderman