

Darío Zeruto
Portfolio

Statement

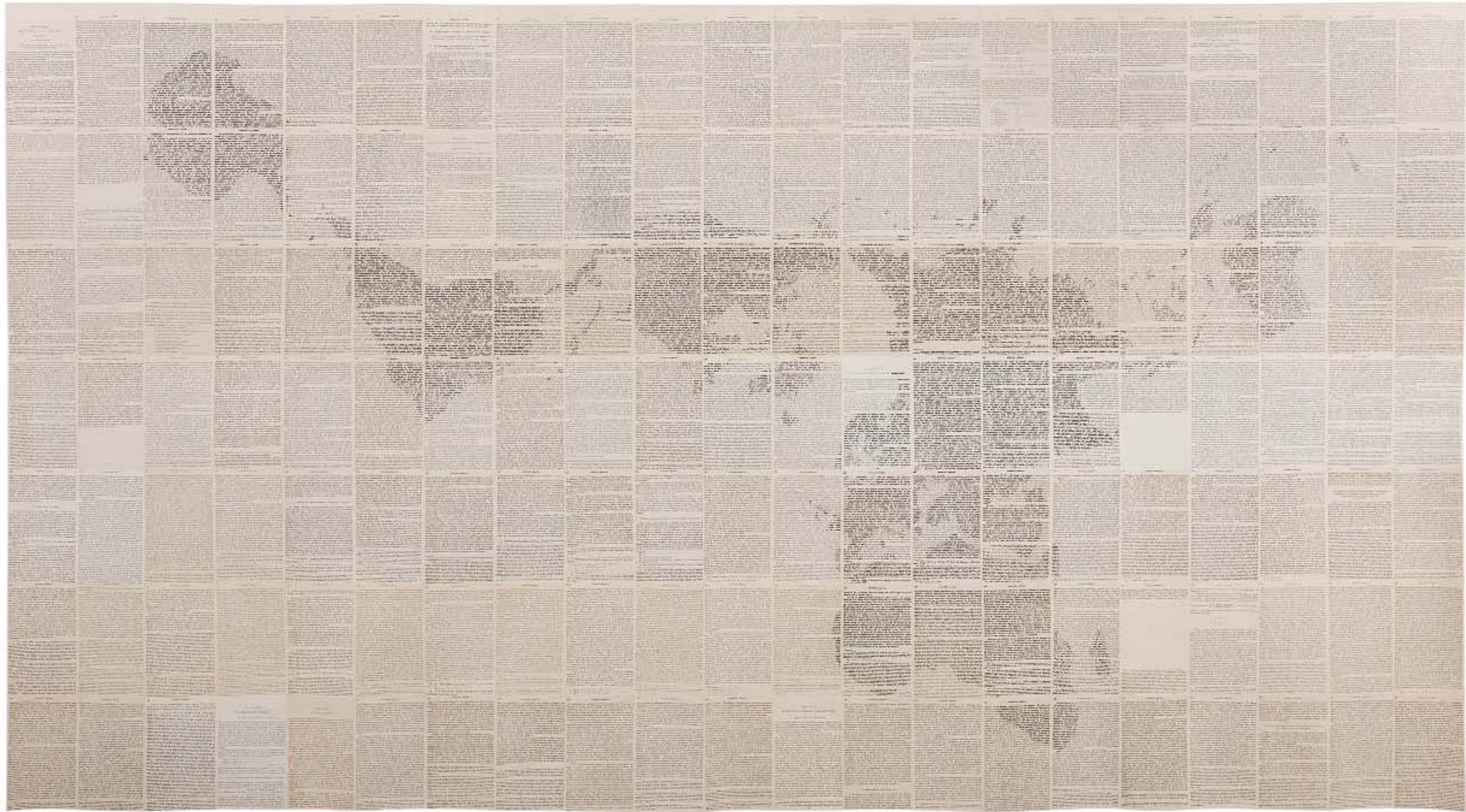
My creative activity is structured around the material as a conducting vehicle. The sheet of paper that from "nothing" manages to be transformed into something else through significant artisan processes. It then becomes an intervened book, a graphic work, an embroidered map, an editorial project and even multiplies itself to cover a chapel that has fallen into disuse and is about to collapse.

The geometry and repetition of the gesture through actions such as cutting, dividing, measuring, folding, sewing, binding and stamping are some of the components with which I interrogate, evaluate and examine the possibilities and limitations of the material, in a constant desire for discovery and surprise. It is in this process that ideas linked to my experience as an individual are generated, such as my condition as a migrant, training within the field of mathematics, literary fluencies or my own didactic work.

Bio

Born in Havana city, he works and lives in Barcelona. Graduated in Mechanical Engineering from the Higher Polytechnic Institute of Havana. From a very young age he began his artistic training in a self-taught way where he further developed through continuous research and practice, finding in the intersection between textile techniques, the three-dimensionality of paper, the handmade printing and the book; an object of his own modality of expression.

Parallel to his artistic activity, he develops a didactic work giving workshops and courses in public and private institutions throughout Spain, Italy, Germany, Switzerland, The Netherlands and United Kingdom.



Identidad líquida

2019

Pages of used
books, ink.

240 x 130 cm

The use of cartography as an expressive vehicle is present in some of Dario Zeruto's works, always linked to his experience as a migrant citizen from the global south.

To create "**Identidad líquida**" (Liquid Identity) the artist starts from the map developed by the Japanese architect Hajime Narukawa: he takes the real proportions of the continents to transmit an opposite message to the colonial idea imposed by the traditional world map and uses the model of the expansion of humanity, to place Africa as the centre of life. This work focuses on the idea that our identity ceases to be unique as it is shaped by the natural, social and economic landscape in which we live. An identity that is created through the movement of the individual, mainly marked by economic reasons arising from global inequality over the ownership and benefit of natural resources.

To make the work we have used sheets from Karl Marx's *The Capital* (Cuban Publications, 1971)



Variación angular, 84° vs 90°

2018

Barcelona Map,

Publication by Chiquita Ediciones.

Geometric intervention on the map through folding, graphite.

Variable dimensions

The artist applies cartography as a model of management and experience of the city, based on the map of Barcelona drawn by the French-Catalan artist Juli Martí Casals, which refers to the city at the time when Idelfonso Serdà i Sunyer was designing the Eixample plan.

By simply changing one of the geometric parameters that define the traditional map folding system, specifically the angle created between the vertical and horizontal lines, a new folding system is generated. (known as Miura). This transformation becomes a metaphor over the way we live and manage our cities, which are increasingly subject to the interests of pressure groups to the detriment of the quality of life of the people who live in them. A small variation of 6° in the folding system introduces a profound shift in managing the use of the map and suggests a "new citizen cartography".



Artículo 13

2015

The artist's expired passport pages, hand-embroidered map.

112 x 95 cm



Territorio nacional

2012

Used book remains,
cotton and linen threads

210 x 72 x 5 cm

"It is almost necessary to kneel before this world map, as if to pay homage to a fairer cartography, to a new map of humanity where borders deserve to be truly abolished" [Valeria Brancaforte]



Crisis

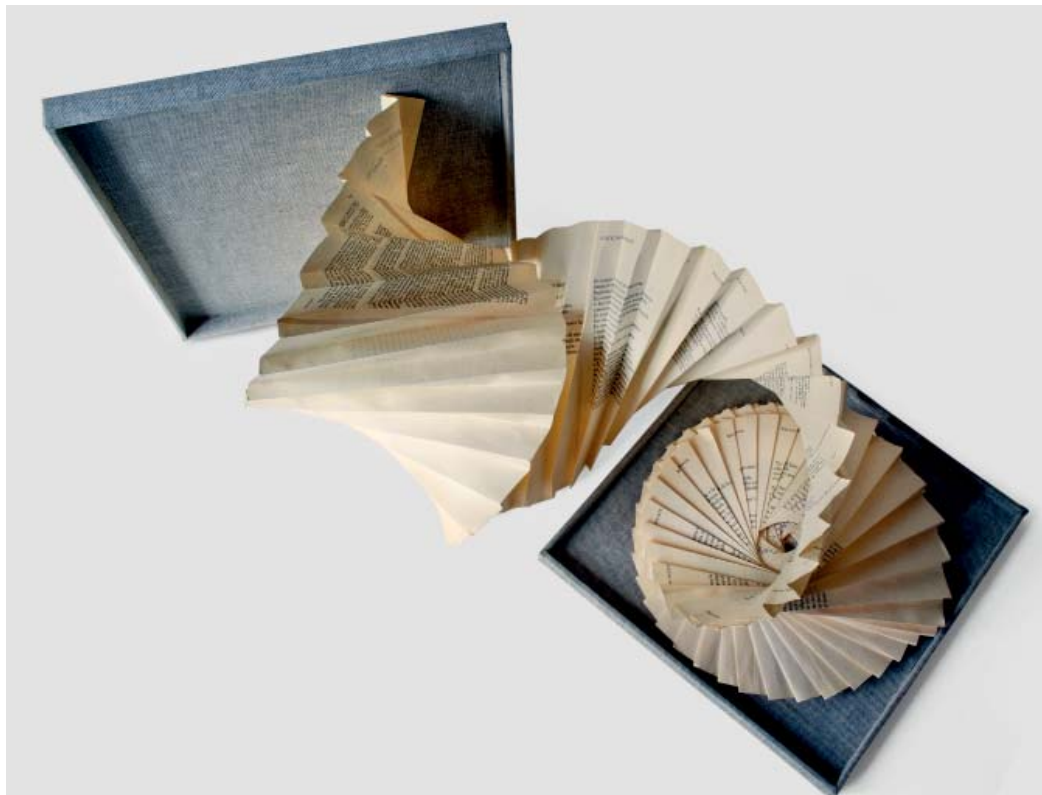
2010

Paper made from by-products of beer production, cotton threads. Hand-embroidered, drilled handwriting.

Variable dimensions

The book object is one of the instruments of Dario Zeruto's artistic language. Through this experimentation, the themes and processes that characterize his work, are often recognized, whether as a single object or editions.

Through a double structure of manipulation, the artist tries to show the duality of experiences respect to the fulfillment of the articles included in the Universal Declaration of Human Rights (1948). On the one hand there are the rights, here written using a drilled writing, which makes them difficult to read. Each word is formed by a set of dots "in the void", a dead and invisible letter, a metaphor for the fact that there is no single state that respects the integrity of this declaration. On the other hand, through the second structure that makes up the book, the parameters established for the fulfillment of these rights, which are those suffered by citizens on a daily basis, can be read easily and felt tactilely.



In giro con Alda Merini

2010

Intervened book. Folding paper, box covered with linoleum printed fabric. Original Book: *Ballate non pagate*, Alda Merino, Einaudi Editore, Venezia, 1999.

Variable dimensions

Nostalgia

2010

Intervened book. Leather, cotton threads, branch. Original book: Nicolas Guillen, *Antología poética*, Published by Dario Puccini, Edizioni Accademia, Milano, 1971.

22 x 11,5 x 21 cm





In memoriam Anni Albers.

2015

Used book remains, sewing,
ink. Fabric-covered box.

47,5 x 18,5 x 9,5 cm



Esporas poéticas.

2015

Folding paper, transfer
printing, Jura marble stone.

6 copies edition.
36 x 12,5 x 12 cm

The work includes excerpts from three poems, in their Spanish edition. The corresponding English edition of each one is shown below:

Excerpt from the poem Song on Myself that is included in his work Leaves of Grass (1855) by Walt Whitman (1819 – 1892.).

Excerpt from the poem To Hermes that is included in her book Fires (1935) by Marguerite Yourcenar (1903 – 1987)

Poem And I Lounged and Lay on Their Beds (1915) from the book Collected Poems by Constantine P. Cavafy (1863 – 1933).



Otto fregio – mecano.

2012

Double sided book, printed with
modulat Fregio Mecano typography.

Edizioni del Buon Tempo. Proyect
produced with Valentina Bianchi,
Federico Boriani and Lucio Passerini.

40 copies edition.

40,5 x 16 cm

Work done together with two graphic designers and an editor with the intention of working on an experimental book, observing the playful side of the Italian modular typography of the early 900's called "Fregio Mecano". The result is Otto, a double palindrome and labyrinthine book, inspired by the shape of the number eight, deconstructed and interpreted on the basis of the modular nature of this typography.



1;1;2...A Homage to Mario Merz.

2016

Foldout book with pop-up
structure, linoleum print,
letterpress.

21 copies edition
130 x 18 cm.



Shapes, colours, numbers

2018

Illustrated children's book. Publishing project with Quarto Group (United Kingdom).

Published in Spain, United Kingdom, France and The Netherlands.

63 x 17 cm

This is a pre-book presumably aimed at pre-school children that encourages the reader to explore and discover shapes, colours and numbers through play, inviting them to open a series of flaps as they go. A wordless book that allows to create two hundred combinations of shapes and colors.



Sucesión
610, 987, 1597

2015

Triptico, papel, corte manual

Edición de 3 copias.
185 x 70 cm

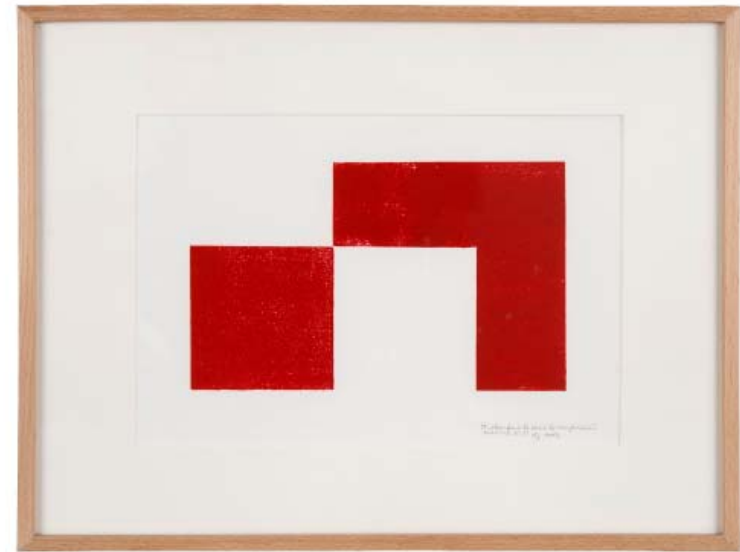
Geometry as a vehicle element of the repetitive gesture in the creation, either through processes of cutting and emptying the material, craft printing or folding.

"The rational exercise of the geometric principle sink into the corporeality of matter, thus achieving a sense of innate organicity, an appearance of nature... Even showing the beauty of a mathematical progression or the vertigo of the infinite combinatory potentiality of signs, the artist does not conceal the nostalgia and confusion that can derive from the awareness of the inexorability of time and the impossibility of moving through certain spaces. The paper becomes a place animated by diagrams, be they printed, woven or engraved with the signs of our modern communication". [Antonio David Fiore]

A game is created between geometry, space and gestures with three numbers of the Fibonacci numerical sequence (610, 987 and 1597). By manually dividing the sheet through folding, a surface corresponding to these three numbers is out. Then through a manual cutting process three pages are created that reminisce a writing modality such as Arabic. An exercise that leaves evidence of the artist's obsession with gesture as an expressive language.



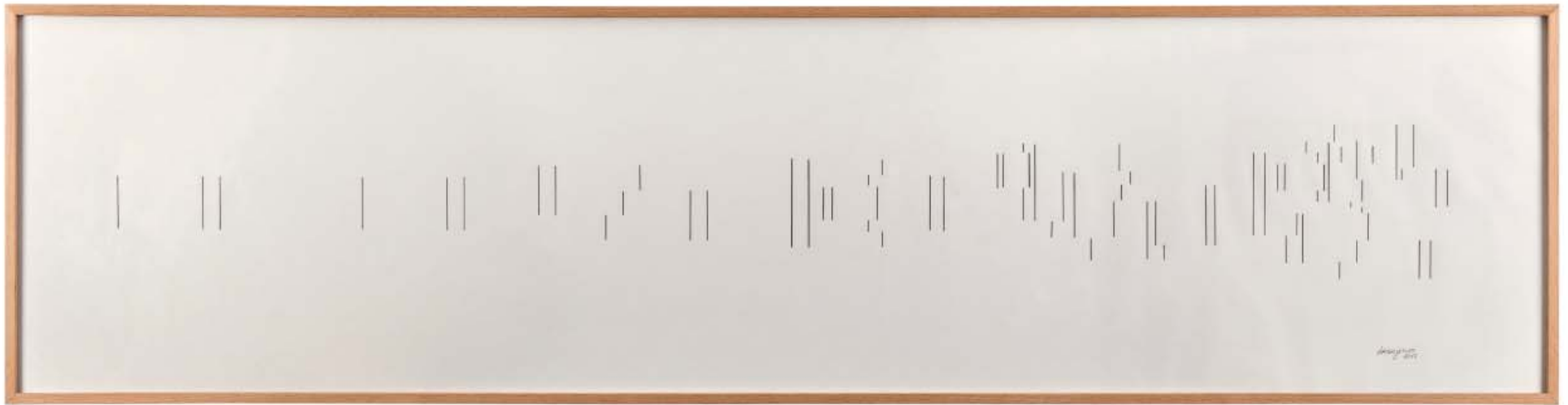
Shapes
2015
Linoleum print.
72 x 72 cm



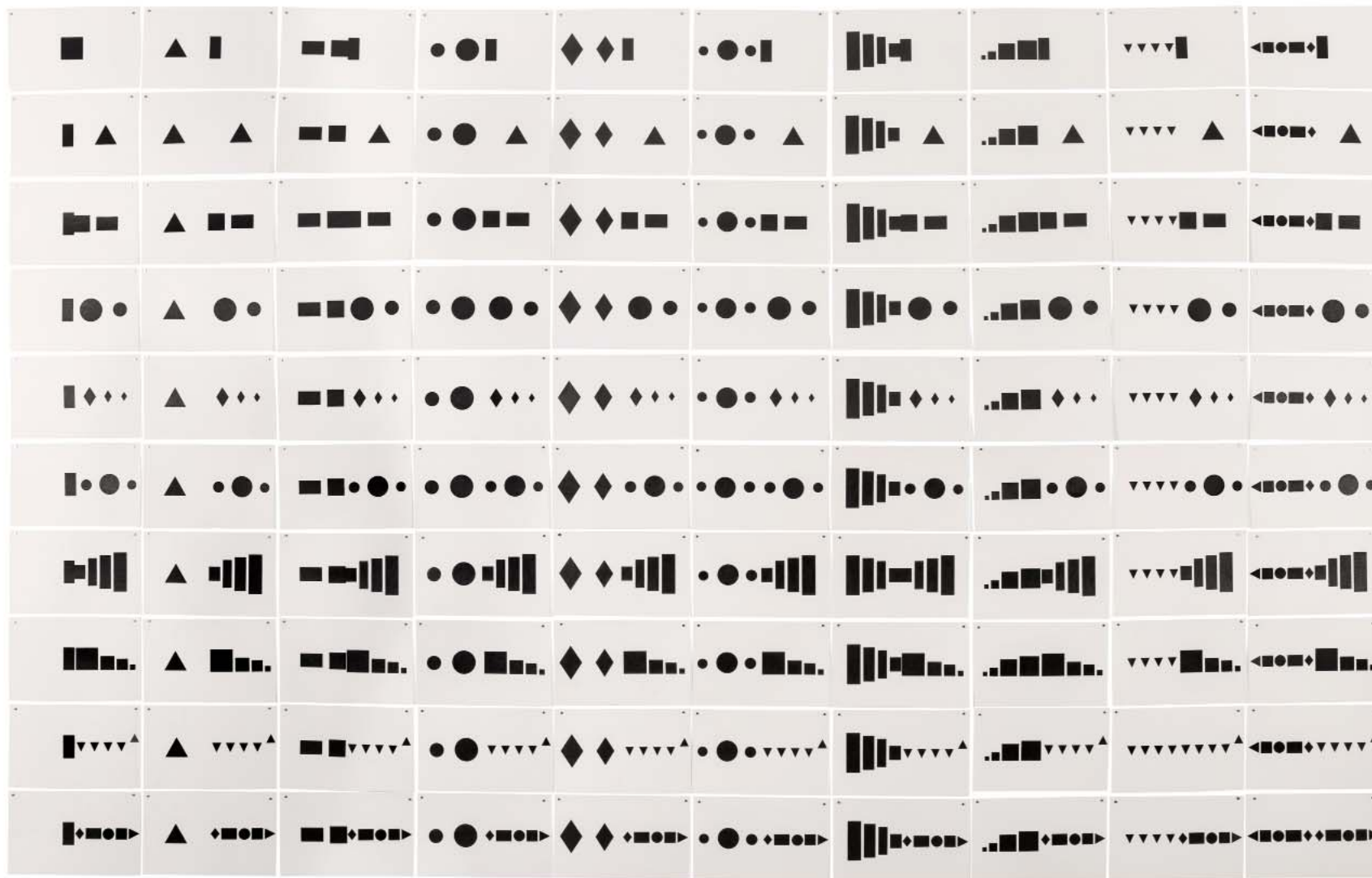
Descomposición numérica
2016
Linoleum print.
Dyptic.
43 x 33,5 cm



**Descomposición numérica
tridimensional**
2018
Paper, pop-up structure, graphite.
38 x 26 cm



Rhythm in black
2017
Graphite on paper.
138 x 36 cm



Permutaciones
2018
Graphite on paper.
245 x 155 cm



**In situ, land art para
la memoria histórica**

2015

Installation carried out with
Hélène Genvrin.

Ephemeral intervention in the chapel of Santa Maria de la Sierra de Farrera, (Pallars Sobirà, Catalonia). The foundation of the project has two elements linked to a single concept: historical memory. On the one hand, it is a call to action on the need to recover an 11th and 12th century building of undoubted architectural value (Catalan Romanesque style). On the other hand, it is intended to underline the symbolic value it has in the history of the community. In fact, the oral tradition perpetuated by the inhabitants describes it as a refuge from the resistance offered by the republican militias against the advance of the nationalist forces of the coup regime in the events of the civil war.

The project has been financed with a crowdfunding through the Verkami platform with the participation of 173 patrons from 10 countries and with the support of the CAN, Centre d'Art i Natura de Farrera and Museo Moli Paperer de Capellades.



Las casas de Lina
2019
Adhesive tape,
corrugated cardboard.

Design and creation of a participatory space created as the final stage of the journey to the *Lina Bo Bardi Dibuja*, exhibition at the Juan Miró Foundation in Barcelona from 15 February to 26 May 2019. Curated by Zeuler Rocha Lima.

The space is designed from the meaning that architecture and drawing had for Lina Bo Bardi. She believed that what really gave meaning to a place was the possibility of being inhabited, of being lived through everyday and popular use. Drawing was for her an intimate vehicle of expression. Under these premises two areas are created where visitors are invited to create and fantasize *Spaces to live*, where visitors become passers-by of a fictitious urban plan. They go inside to define it, they walk through it and place their drawings and collages on the walls or on the structures in a manner of easels inspired by those created by Lina Bo Bardi at the Museum of Arts of Sao Paulo in Brazil.



Maquetas
Didactic models used
during workshops and
courses.

Parallel to his artistic activity, he develops a didactic work by giving workshops in public and private institutions in Italy, Spain, Switzerland, the Netherlands, the United Kingdom and Germany.

Didactic activities that aim to develop constructive thinking through trial and error learning, inducing research and discovering the physical and morphological characteristics of the materials, as well as their possibilities and limitations. At the same time they use folding and cutting as instruments of creation and design.

Darío Zeruto | Havana, Cuba. 1965.

He lives and works in Barcelona. Spain.

Individual exhibitions

- 2020 Como escogiendo arroz, Stadtbibliothek , Instituto Cervantes, Gerhard Marks Haus, Wilhelm Wagenfeld Stiftung, Villa Ichon, Bremen. Germany.
- 2019 Las casas de Lina, dentro de la exposición "Lina Bo Bardi Dibuja". Fundación Miró. Barcelona. Spain.
- 2015 In Situ, land art para la memoria histórica, Centro d'art i natura, Farrera. Spain.

Collective exhibitions

- 2020 Barcelona Plan B, Casa Elizalde, Barcelona. Spain.
- 2018 Barcelona Plan B, Chiquita Room, Barcelona. Spain.
- 2016 ...and the winner is..., NOPX, Turin, Italy.
- 2015 Yo soy texto, La Bacia, Sociedad Cervantina, Madrid. Spain
- 2014 Writing on your desk, Design Week, Milan. Italy.
- 2014 Centro Amici del Libro, spazio l'Originale, Milan, Italy.
- 2012 Territorium, set propostes al voltant del llibre d'artista, Tinta Invisible, Barcelona. Spain
- 2011 Fogazzaro in libri d'artsira. Libri dai libri, Palazzo Cordellina, Vicenza, Italy.
- 2011 A textil experience, a passion for a color. Museo di Palazzo Cocenigo, Venecia, Italy
- 2010 Cantando I poeti d'Armenia, Claustro del Pontificio Colegio Armenio de Roma, Italy.
- 2010 La pagina come spazio d'arte, Salone del Libro usato, VI Ed. Milan. Italy.
- 2010 Art-Book in archivio, Castel San Pietro, Terme, Boloña, Italy.
- 2010 Un giorno di felicità, XX Miniartextil, Como, Italy.
- 2010 Metamorfosis del llibre 3.0, FAD, Barcelona. Spain.
- 2009 Metamorfosis del llibre 1.0, Universidad de Cantabria, Santander. Spain.
- 2009 Un més Un, Tinta Invisible, Barcelona. Spain.
- 2009 To play with washi, dentro de la exposición Dritto e Rovescio, La Triennale, Milan, Italy.
- 2008 Matrix natura, Miniartetxtil, Como, Italy.

Awards

- 2014 *Birgit Skiöld Prize*, The London Art Book Fair al libro << 42°30'22"N, 1°16'28"E >>.

Collections

- 2014 National Art Library Collections, Victoria & Albert Museum.

Workshops

- SUPSI, Scuola Universitaria Professionale della Svizzera Italiana, Lugano. Switzerland.
- Mart, Museo d'Arte Contemporanea di Trento y Rovereto, Italy.
- NABA, Nuova Accademia di Belle Arti, Milan, Italy.
- Palazzo delle Esposizioni, Roma, Italy.
- Palazzo Ducale, Genova, Italia. Festivalletteratura, Mantova, Italy.
- IED, Insituto Europeo de Diseño, Barcelona. Spain.
- Universidad de Gijón, Medialab. Gijón, Spain.
- Escuela Superior de Diseño de La Rioja, Spain.
- Escuela de arte de Jaén, Spain.
- Escola d'Art de Girona, Spain.
- Isituto Italiano Statale Comprensivo d Barcelona, Spain.
- Tantàgora Serveis Culturals, Barcelona. Spain.
- Stadtbibliothek Bremen, Germany.

Conferences / Talks

Bauhaus, 100 años.

- 2019 Escola de la dona , Diputación de Barcelona. Spain.

The gesture's repetition as language...

- 2018 Outofthebox Bookbinding, Amsterdam, The Netherlands.
- 2017 Spazio BK, Milan, Italy.
- 2016 SUPSI, Scuola Universitaria Professionale della Suiza Italiana, Lugano, Switzerland.