

Diego Perrone

There's a certain Slant of light

Opening reception: Saturday 21 February 2026, from 11.00 am to 7:00 pm

Until: 2 May 2026

Exhibition venue: Casa Di Marino - Via Monte di Dio, 9, 80132 - Naples

Opening hours: Monday - Saturday 11.00 am - 1.00 pm / 3.00 pm – 7.00 pm

Umberto Di Marino Gallery is pleased to announce *There's a certain Slant of light*, a solo exhibition by Diego Perrone conceived for the gallery spaces on the occasion of their first collaboration. The title quotes a poem by Emily Dickinson dedicated to a poignant attempt to describe slanting, lateral, non-frontal light, a light that does not reveal but evokes "an internal difference / where the meanings are."

The exhibition presents a new body of work, produced entirely in Naples, arising from the observation of sunlight and the way its rays, passing through everyday glass objects, become distorted as they project onto a horizontal surface. Within this set of accidental refractions, a dual intention of translating the real image takes shape. On the one hand, photographs with glass-paste frames, where a crystallized nature surrounds the photographed caustics of light, held in the instant of their appearance. On the other, in the large paintings made with airbrush, charcoal, and chalk, fields of shadow on a white ground circumscribe the suggestions of light, which emerge as vaporized forms, cuts, or contours.

The two series function as parallel physics of the same visual information. Glass, from a liquid state, crystallizes into a form that retains a latent tension and, thanks to its transparency and chromatic variations, allows glimpses of the dynamics of its viscous state. Airbrush painting, usually precise, settles in thin layers, generating blurs and vibrations.

In both cases there is no stability, only provisional arrests. Glass solidifies a flow; painting fixes a vibration. One material changes state, the other remains a halo. In this oscillation, light does not clarify the image but assumes the role of a perceptual threshold, beyond which what appears concerns not only sight. As in Perrone's previous works, depth here is not a space to be traversed but a mental condition: a device that folds the image back onto itself and transforms vision into an act of suspension, where what seems to recede actually persists in the present.

DIEGO PERRONE
1970, Asti, IT

His practice is grounded in a poetic vision of universal scope, deeply rooted in the ambiguous and mysterious allure of provincial and suburban lives. Rural settings and misty landscapes, at times unsettling, traversed by hills and dotted with small Brutalist villas, form the psychological core of his imagery: places where an everyday life that appears flawless on the surface conceals latent tensions, obsessions, and neuroses. Perrone moves through these psychotic existences with a measured, quiet approach, stepping in and out on tiptoe from a surreal state of daze populated by agricultural machinery, fish, and enigmatic forms. His work unfolds within a suspended dimension, where the familiar turns uncanny and the boundary between reality and imagination remains deliberately unstable. Through this constant oscillation between intimacy and unease, the artist constructs a visual language that transforms the peripheral landscape into a space for poetic and existential inquiry.

Diego Perrone was born in Asti in 1970. He lives and works between Milan, Asti, and Naples. He has held numerous solo exhibitions in museums and private galleries, including: GRASSO, GAM Galleria Arte Moderna, Turin, IT; Fiery temper and upbeat attitude, MASSIMODECARLO Pièce Unique, Paris, FR (2024); Pendio Piovo-so Frusta la Lingua, curated by Luca Lo Pinto, MACRO, Rome, IT (2022); Herbivorous Carnivorous, Massimo De Carlo, Milan, IT; Self Portraits, Casey Kaplan, New York, US (2017); Il Servo Astuto, Museion, Bolzano, IT (2013); We are in the black world of Mamuttones, Galerie Giti Nourbakhsch, Berlin, DE (2008); La mamma di Boccioni in ambulanza e la fusione della campana, curated by Charlotte Laubard and Andrea Viliani, CAPC Musée d'Art Contemporain, Bordeaux, FR; MAMbo – Museo d'Arte Moderna di Bologna, Bologna, IT (2007); Totò nudo e la fusione della campana, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, IT (2005); Today, today, today: Spazi mentali, spazi reali (with Mark Leckey and Philippe Parreno), curated by Francesco Bonami, Pitti Immagine Discovery, Florence, IT (2000). Selected group exhibitions include: Il Campo Espanso, Palazzo Collicola, Musei Civici di Spoleto, Spoleto, IT; DA CINDY SHERMAN A FRANCESCO VEZZOLI. 80 artisti contemporanei, curated by Daniele Fenaroli, Palazzo Reale, Milan, IT (2025); Espressioni con Frazioni, curated by Carolyn Christov-Bakargiev, Marcella Beccaria, Marianna Vecellio, Fabio Cafagna, Castello di Rivoli, Turin, IT; Hypernuit, CAPC – musée d'art contemporain de Bordeaux, Bordeaux, FR (2022); Sul principio di contraddizione, Galleria d'Arte Moderna, Turin, IT (2021); Metallo Urlante, Campoli Presti, Paris, FR; Metamorphosis Overdrive, Kunstmuseum St. Gallen, St. Gallen, CH (2020); Sublimi Anatomie, Palazzo delle Esposizioni, Rome, IT (2019); Take Me (I'm Yours), curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Villa Medici, Rome, IT; La Collezione San Patrignano Work In Progress, La Triennale di Milano, Milan, IT (2018); Da Io a Noi: La Città Senza Confini, Palazzo del Quirinale, Rome, IT (2017); Passo dopo passo, curated by T. Barshee, M. Everett, D. Michalska, Fondazione Sandretto Re Rebaudengo, Turin, IT (2016); Ennesima. Una mostra di sette mostre sull'arte italiana, curated by Vincenzo De Bellis, Triennale di Milano, Milan, IT (2015); Ritratto dell'artista da giovane, Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT (2014); 53rd Venice Biennale – The Encyclopedic Palace, curated by Massimiliano Gioni, La Biennale di Venezia, Giardini – Arsenale, Venice, IT (2013); Fuoriclasse, curated by Luca Cerizza, GAM – Galleria d'Arte Moderna / PAC – Padiglione d'Arte Contemporanea, Milan, IT (2012); 21x21. 21 artisti per il 21° secolo, curated by Francesco Bonami, Fondazione Sandretto Re Rebaudengo, Turin, IT; Plus Ultra: Works from the Sandretto Re Rebaudengo Collection, curated by Francesco Bonami, MACRO, Rome, IT (2010); Italics: Italian Art between Tradition and Revolution, 1968–2008, curated by Francesco Bonami, Palazzo Grassi, Venice, IT; After Nature, New Museum of Contemporary Art, New York, US; Nathalie Djurberg & Diego Perrone, Whitechapel Gallery, London, UK (2008); Apocalittici e integrati. Utopia nell'arte italiana di oggi, curated by Paolo Colombo, MAXXI – Museo delle Arti del XXI Secolo, Rome, IT; The Shapes of Space, The Solomon R. Guggenheim Museum, New York, US (2007); Of Mice and Men, 4th Berlin Biennial for Contemporary Art, Berlin, DE (2006); I nuovi mostri: Una storia italiana (poster nella città), Fondazione Nicola Trussardi project, curated by Massimiliano Gioni, Milan–Venice, IT (2004); La zona, curated by Massimiliano Gioni, Italian Pavilion, 50th International Art Exhibition – La Biennale di Venezia, Venice, IT (2003).