

# DUE SOUTH

**THE DELAWARE CONTEMPORARY**  
**JANUARY 28 – APRIL 30, 2017**

**CAROLE BIEBER and  
 MARC HAM GALLERY**

(from left to right)



**CARLO AND FABIO INGRASSIA**  
*Le veau blanc*  
 Pastel on paper, diptych

Le veau blanc, a rhomboidal diptych, is flanked by its symmetrical double that, like a reflection in a mirror evokes a flipped "self": akin to twins, the two paintings are only apparently identical. The collaborating artists operate through a method/non-method which prevents their complete vision of the artwork, drawing an unsigned pattern which makes it a daunting task for the viewer to recognize a unique author's mark. They state, "our drawing has the desire for fatherhood." The Ingrassia twins in expressing their individuality through absolute cooperation, identify in one another the completeness they are seeking.



**IGNAZIO MORTELLARO**  
 S 230  
 ink painting and black lead tracing on  
 nautical map of Sicily



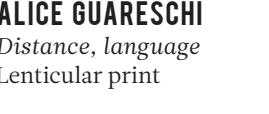
**MASSIMO CRISTALDI**  
*e Agone Bagni*  
 Giclee fine art print

"Agnone Bagni represents a private house, or a to-be dancing club. Nobody knows exactly who built it, but at the beginning of the seventies, in a zone where it is illegal to build, this small castle "grew up" only to get stopped, months later, by local authorities. It still lays where it is, covered by graffiti and in the bush. A perfect example of a suspended Sicily." —MC



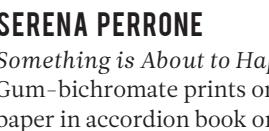
**LOREDANA LONGO**  
*Victory #15, Migrants and Victory #16, Migrants Burns on silk velvet*  
 Courtesy of Galleria Francesco Pantaleone

The artwork consists of velvet tapestries on which the artist has intervened directly with burning; through this subtraction of matter she draws scenes of destruction that the media gives us everyday. These images represent moments of defeat and/or victory in disparate parts of humanity. Longo's works aim to denounce the passivity and acceptance of violence.



**ALICE GUARESCHI**  
*Distance, language*  
 Lenticular print

Guareschi sets up the journey and its landscape as an axis that visualizes metaphorical terrain: a process through which we encounter subjects and apprehend experiences, a passage of movement through which choices are made and thoughts are formed. The distance we travel inspires the necessity of communication.



**SERENA PERRONE**  
*Something is About to Happen*  
 Gum-bichromate prints on Fabriano Tiepolo paper in accordion book on wooden platform

Perrone has spent her life split between Italy and the United States as the daughter of an immigrant father from Sicily and an American mother. This new work is a series of gum bichromate prints created at the Officina Stamperia del Notaio in Tusa, Sicily for a site-specific installation. Images taken while roaming the countryside surrounding Tusa were developed in the sun using raw pigments. In her words, "the borders between the interior and exterior hold mystery and danger because they are inherently precarious. To move blithely between the two requires poise and self-assurance because this is a no-man's land where one must travel alone with measured steps. My steps continually lead me to open spaces where I am elevated and my eyes, like lungs, can fill themselves with the breath of the land and the expanse of the horizon. Along the way, I observe signals and perceive omens that serve as my navigation tools. This is the only remedy." —SP



**SERENA PERRONE**  
*Fata Morgana/Mondo Nuovo*  
 Peepshow: sculpted cast porcelain, wood, plexiglass  
 Courtesy of the artist and Cade Tompkins Project

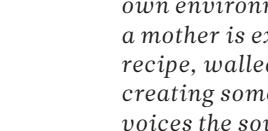
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*Fata Morgana/Mondo Nuovo* is a peepshow that presents an ambivalent narrative mythologizing the small Sicilian hill-top town of my family's origin, employing many pre-cinematic themes and conventions to reveal a complex setting that is at once idyllic and abysmal. True to any place, the more time spent looking, the more the curtain is drawn back to reveal hidden narratives.

*Fata Morgana*, like a mirage or a castle in the sky, is a place of fantasy and rooted in mythology that holds the promise of harmony, appearing and reappearing suddenly and without warning, just like the Aeolian Islands that vanish in the changing light.

*Mondo Nuovo*, or the New World, reveals this place as though through a darkened lens; the constant menace of the hidden all-seeing eye, subplots in the periphery, falseness, a culture of excess and depravity, paranoia, complacency, and self-destruction.

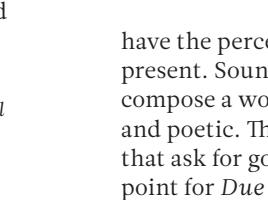
*When immersed in this real place, the outside world seems to disappear, and these contradictory realities flip and change as quickly as a glowing slide of a magic lantern, leaving me at once transfixed and burned like a moth to a flame.* —SP



**MASSIMO VITALI**  
*#2815 Solarium Vertile*  
 Ed. 2/6 chromogenic print  
 Courtesy of Benrubi Gallery

Best known for his large-format color photographs of beach scenes, Massimo Vitali has worked as a photojournalist,

cinematographer, and fine arts photographer. Early in his career, Vitali developed mistrust in the capacity of documentary photography to reproduce the complexities of reality, which drew him away from photojournalism and instead towards a more conceptual practice. In his "Beach Series" he photographed people on Sicilian beaches—shooting from podiums as high as five meters—as a commentary on the sinister elements, like "cosmetic fakery, commodified leisure, and rigid conformism," behind scenes of supposed normality.



**IGNAZIO MORTELLARO**  
*Circle I (Aurora, Amore festoso, d'un eco)*  
 Etching on brass  
 Courtesy of Galleria Francesco Pantaleone

A musician, as well as visual artist, the artist has etched sound waves into brass.



**MIDGE WATTLES**  
*top two photographs*  
 Untitled works from the series *Offertorio*,  
 Palermo, Sicily  
 Archival pigment prints

"On July 12, 1984, at 2:45pm, a 72-ton USAF aircraft Lockheed C-141B Starlifter 64-0624 crashed about 3 minutes after takeoff from Signonella Naval Air Field in Sicily. All 9

members of the crew died. Post crash toxicology indicated that they had probably poisoned by cyanide fumes from the smoke of a fire that developed on board prior to the impact, involving barrels full of paint. Some speculated that the aircraft may also have transported radioactive material. This suspicion was enforced by a marked increase of the incidence of blood malignancies among children that has been observed by local health authorities in later years. However, the content of the cargo was secreted and immediately after the crash the whole area was cordoned off for weeks by USAF personnel." —MW

*morta, or still life. Rather than depict the market's brilliant chaos of color and shape, the photographs reveal the contents of the bag carried home by the woman in the painting. Through their singularity, the form and flesh of the objects are returned to the viewer, reminiscent of the religious ritual of the offertorio. They become the artist's own offering to Palermo.* —MW

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*La Visione dell'onnivoro*  
*(The Omnivore's Vision)*  
 Archival pigment print of site-specific project

The artist poses the question: Why eat animals? exploring the concept of identity (personal, cultural and geographical)

*GABRIELA CIANCIMINO*  
*Ritratto in Nero*  
 Single channel video installation room

*Ritratto in Sepia Tone* describes an everyday inside a typical family from Palermo inside its own environment. The scene takes place inside the kitchen: a mother is explaining to her sons how to prepare a Sicilian recipe, walled up cuttlefish. In the meanwhile, the boys are creating some music by playing Beat Box, copying with their voices the sound made by their mother while cooking. This behaviour, well known in the Hip Hop background, is usually used to create hints for the streets' Mc. The scene ends with a family reunion around the living room table, with the father singing a gospel song." —GC

*MASSIMO CRISTALDI*  
*Adrano, 2008*  
 Giclee fine art print

*Adrano* was a revelation. I was in the zone

looking for votive altars part of my *Simulacra* project. I saw the altar in the trash and took some shots from a closer perspective. While leaving I turned my eyes again back to the place and I realized my photograph needed to include all the other elements, the volcano, the houses, the altar. The diagonal lines where visually interesting and magically connecting the main elements." —MC

*LILIANA MORO*  
*ne in cielo ne in terra*  
 Ed. 2/2, neon and iron support  
 Courtesy of Galleria Francesco Pantaleone

Encountering the works of Liliana Moro we have the perception that only what is strictly necessary is present. Sound, words, sculptures, objects and performance,

compose a world that "stages" a reality simultaneously raw and poetic. These are territories of an individual experience that ask for going beyond what is visible. This work is a focal point for Due South, as it describes both the nature of an island as well as the dialectical nature of being human: not of the earth, not of the sky.

*ZYA LEVY*  
 Untitled sound work  
 stereo MP3, 2:00

"As a botanist, I became interested in the ritual concept of time and use of the calendar year in making liqueurs in Sicily. I created a 2-minute audio piece of conversations I had in Sicily travelling around Segesta, Trapani, and Madonie Park about the rituals and magic in creating plant based liqueurs, mixed with local background music and sound." —ZSL



*top two photographs*

**FRANCESCO NONINO**

64-0624

Grid of archival pigment prints

Archival pigment prints

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*These are the forms of the Sicilian market, Ballarò. The work is a reinterpretation of Renato Guttuso's painting, La Vucciria (1974), framed in the painting tradition of natura morta, or still life. Rather than depict the market's brilliant*

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*In October 2015 Heron and Tyson travelled to Sicily. The two focused primarily on the volcanic region between Catania and Mt. Etna. A cabin at the elevation of 6,500 feet served as home base. The culmination of their research was accompanying the geological researchers (INGV) on a field study of monitoring stations and a tour of the main facility in downtown Catania. The trip was equal parts filmmaking, note taking, lava flow dating, and meditation retreat." —JH & AT*

*FEDERICO BARONELLO*

*Pantography of San Noto 20>15mt.*

Archival pigment print, Ed. 2/3

*JANE IRISH*

*Palazzo Lanza Tomasi (Lampedusa's office)*

Villa Sant'Isidoro De Cordova

Palazzo Francavilla

Palazzo Valguarnera-Gangi

Gouache on Tyvec, plein air

Courtesy of the artist and Locks Gallery

*Sicily, Villa Tasca, Sicily, Villa Gangi*

Ink on paper

Courtesy of the artist and Locks Gallery

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Untitled sound work

stereo MP3, 2:00

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**FLAVIO FAVELLI**

Marsala  
Acrylic on canvas

"I found an old check from the 1960's with a strange and obsolete name—Amato (in English means "loved") and Baldassare (a name like one of The Three Wise Men of the Bible). I added above a rubber stamp with the sign of Marsala, the town (also a special and famous wine of Sicily)." —FF

This painting operates as one of the many totemic archival works of evidence Favelli employs to investigate organized crime, unusual local histories, social conventions, and consumer culture. Upon close inspection, often overlooked details come to light; in this instance, the use of mythic gods on currency, where the check travelled (Marsala and Baldassare), patterns on the check itself, even the later discovery that the check writer is a former Mafia boss currently serving time in jail.

**ANDREA HORNICK**

Woman Who Wears the Face of Her Clothes'  
Worst Enemy and Whose Reflection Betrays her Beauty Ideal  
oil on linen, wooden frame

Woman Growing More Graceful With Each Stretch of Her Spine as she Practices Good Posture and Attentive Listening  
oil on linen, wooden frame

Andrea Hornick's reproductions of Renaissance and Early Modern portraits of women are altered with the addition of the sitter's animal spirit guide. The portraits conflate narratives of the art historical canon with narratives from a different authority; a shaman.

**ANDREA MODICA**

Sicily  
Platinum/Palladium print, ed. 4/10

Sicily  
Platinum/Palladium print ed. 4/10

Modica, who is Sicilian American has spent significant time in Italy since 1990, when she traveled to Sicily on a Fulbright Scholarship. The artist is noted for her use of traditional processes—an 8 x 10 inch view camera and platinum palladium contact printing—to achieve lush tones and rich visual statements. Her photographs are distinguished in offering quiet moments and conveying the humanity of their subjects.

**DAVID SCOTT KESSLER**

*Inside video room*  
*The Peasants Shouldn't Know How Good it is*  
Video installation, single-channel HD video with sound

From the Sicilian proverb: Al contadino non far sapere quanto è buono il formaggio con le pere (the peasants shouldn't know how good it is, cheese with pears) "The film takes place over a week in mid-August during the Festa della Madonna, or L'Assunzione (Festival of the Assumption) in the medieval town of Tusa, Sicily. Created as an allegorical ethnography and formatted in the square aspect ratio of hasselblad and instagram photography, it focuses on the experiences of an outsider's point of view in attempts to experience the spectacle and surrounding culture and place through a perspective that shifts from varying degrees of accessibility; a fixed observational position, the semi-stray cats of Tusa's narrow winding streets, a family of Cirneco dell'Etna (hunting dogs thought to be brought from ancient Egypt and a favorite of Sicilian aristocracy) here pampered and stealing cheese off a kitchen table, and for a brief moment, the perspective of the Madonna herself. The experience is further developed through a Greek chorus manifested as the electrical currents running through the village's modern streetlamps singing a recurring theme and commenting on the action in their normally hidden language." —DSK

**CINDI ETTINGER**

*Wall*  
Video mapped on printed plaster with hand coloring

"We travelled for miles day after day using this wall as our guide. It hugged and shaped the road which has been traveled on for centuries. I started to film and think about the wall: it's beauty and the work that went into creating it. Was it built to keep people out? Was it built to keep people in? For privacy? The plasters are shaped like infinity which goes on forever, yet also shaped like a tilted distorted hourglass with time running out. The work plays with the idea of existence, perceived individually, historically, and fleetingly." —CRE

**MARINELLA SENATORE**

*Nui Simu, (That's Us)*  
Single channel HD video with sound from community specific performance project in Enna, 15'

Conceived by thirty illiterate retired miners from the Sicilian town of Enna in collaboration with students from the University of Catania, the project was an open workshop for one month, where participants took on the roles of non-professional actors, costume designers, camera operators, set designers, etc. The local community was involved in different ways: residents shared their skills and expertise (i.e., bakers offered free catering for the entire crew, taxi drivers provided transports for free, local hairdressers prepared actors for the shooting every day), negotiating with the artist the role they would have played in the project.

**MARIANNE BERNSTEIN**

*The Eight Winds*  
Letterpress, printed by CR Ettinger Studio

"I am interested in wind as both metaphor and daily fact of life. On a volcanic island one must always keep an eye on the wind. In Iceland there were 50 words for wind; in Sicily, there are eight, but they still carry emotional weight. I found it striking that in Buddhism, there are eight winds as well. Being swept away by any of the eight winds (positive or negative) cause emotional instability." —MB

**CRISTINA LA ROCCA**

*Straniero in terra Straniera*  
8x10 Polaroid Print

The project commemorates a famous mining accident that occurred a decade earlier.

**KELSEY HALLIDAY JOHNSON**

*Girgenti/Akragas*  
Duratrans prints and LED light box, diptych

"This Polaroid image was born in the years when I lived in Milan, studying photography in a foreign land. I often met others who were not nice and racist with me because I was Sicilian. Borders are not only geographical but exist also in our mind and hearts. They determine both human and non-human relationships; closings and social exclusion." —CL

**ISAAC JULIEN**

*Western Union Series No.9 (Shipwreck-Sculpture for the New Millennium)*  
Duratrans Lightbox, ed. 3 of 6  
Courtesy of Francesco Pantaleone Gallery

"In the port of Pozzallo on the South coast of Sicily, the Italian government has collected the abandoned boats found on the shore from people fleeing their homeland situations in Africa and the Middle East. Five kilometers from this boat graveyard a child's toy boat left behind from a family outing is swept in and out on the sandy beach. Filmed on the same day, these two images of water vessels are the traces of life events which share the same sea and shoreline: one of leisure and the other of survival." —MM & SL

**STEVEN EARL WEBER**

*Upon Arrival*  
wood, paint, gold leaf

Last year, at this same location, a group of refugees from North Africa drowned within view of the beach when their boat capsized.

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"Concrete is the visual result of the conversation between two artists attempting to find formal explanations to real problems. Gabriele Abbruzese and Lisa Wade come from different nations, backgrounds and training. They decided to form a duo in the summer of 2015 in order to investigate the facts, forms and content of the world around them. The first cycle of works in production addresses the instability of the A19 highway in Sicily, focusing on the IMERA bridge whose pylons gave way under a dramatic landslide, severing the main transportation artery joining the East and West of Sicily. Concrete uses this local news story as a pretext to question the repercussions of humankind's intervention in the natural world as well as the fragility of the infrastructure created." —LW & GA

**STEVEN EARL WEBER**

*Upon Arrival*  
wood, paint, gold leaf

Shaped by his working class upbringing, Steven Earl Weber's work addresses personal identity and social commentary by fusing politics, beauty, craftsmanship, and concept. Through print, sculpture, and installation, he encourages the viewer to experience, interpret, and embody social change. The gold boat is an icon to embody the dreams for a better life of arriving refugees, hopes that have driven them to risk their lives. It also serves as a potent memorial for those who did not survive the passage.

**DUPONT I GALLERY**

(from left to right)

**MATTHEW MAZZOTTA AND SUJIN LIM**

*A Day at the Beach*  
Single-channel video

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**LORENDA LONGO**

*The Line*  
Single channel HD video on monitor

Courtesy of Francesco Pantaleone Gallery

"The line is a project based on an imaginary line running between Africa and Sicily; it is the journey which a lot of migrants embark on in order to escape the turmoil in their motherland. Seven girls, spoke to the artist about the trip, their experiences and their journey to Sicily. They described the dramatic moments, the violence, but even those instances of hope. The artist tries to transform these narrations into fixed images, in which the neon lights and the girls become the real protagonists. The neon lights illuminate and draw the space, designating different aspects of their journey: an island, a weapon, a bridge, an object which can both offend and defend. The girls assume dignified poses, they create living sculptures (which encapsulate the strength of life) and avoid any rhetoric or theatricality." —LL