
Artists' bios

Sztuka i Dokumentacja nr 12, 34-38

2015

Artykuł został opracowany do udostępnienia w internecie przez Muzeum Historii Polski w ramach prac podejmowanych na rzecz zapewnienia otwartego, powszechnego i trwałego dostępu do polskiego dorobku naukowego i kulturalnego. Artykuł jest umieszczony w kolekcji cyfrowej bazhum.muzhp.pl, gromadzącej zawartość polskich czasopism humanistycznych i społecznych.

Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

TWELVE ARTISTS

Josè Angelino • Salvatore Arancio
Mario Caruana • Carlo e Fabio Ingrassia
Domenico Mangano • Ignazio Mortellaro
Carmelo Nicotra • Paolo Parisi
Alessandro Piangiamore • Francesco Simeti
Francesco Tagliavia • Stefania Zocco

José Angelino

(Ragusa, 1977) lives and works in Rome.

After a degree in Physics at Sapienza University in Rome, his artistic career begins with a collaboration with national and international artists.

The scientific training is a distinctive element that influences the design and implementation of Angelino's artistic works. His artistic research is focused on the functioning of natural phenomena, such as creating coloured and light trails, realised from the use of gases and electricity. The manipulation of these elements is obtained inside boxes or vacuum containers, in which the visible phenomena are the result of the interaction between the electricity and gas used. The use of specific forms for the containment of the elements, and the possible insertion of small obstacles inside it, allow the artist to control and direct the flow of light in order to create new perceptual configurations. Each colour is created through a balanced use of gaseous elements that, depending on the composition, recreate the effect of small aurore.

Principal exhibitions: *European Glass Experience*, Museu do Vidro da Marinha Grande, Leiria, PT (2014); *Accesa*, Palazzo Parissi, Monteprandone, Ascoli Piceno, IT (2014); *Unisono*, Temple University, Rome, IT (2013); *Il peso della mia luce*, Operativa Arte Contemporanea, Rome, IT (2013); *Ho qualcosa da dire e da fare*, FACTORY, Macro Testaccio, Rome, IT (2013).

Salvatore Arancio

(Catania, 1974) lives and works in London.

One of the distinctive aspects of Arancio's works is the ability to create a temporal suspension, in which past and present time are combined. This manipulation of perceived time is possible thanks to a careful study on the potential of images and the efficacy of different means of representation, such as collages, sculptures, animations and video. The reworking of the graphic illustrations of the early twentieth century, for example, challenge the chronological sense of human knowledge, activating a process of alternative associations and interpretations. Special attention is paid to the natural landscape and its vegetation: caves, and volcanoes erupting. Plants, with their literal and symbolic meanings are the starting point for creating new and suggestive realities, able to appear familiar to the viewer, but at the same time unexpected. The sculptures, in particular, recall primordial natural forms, in which the erotic allusion deviates from any attempt at categorisation and research into a unique meaning.

Principal exhibitions: *The Hidden*, Ensapc Ygrec, Paris, FR (2014); *Cathedral*, AV Festival, Northern Gallery For Contemporary Art, Sunderland, UK (2014); *Dreams That Money Can't Buy*, The Independent project, MAXXI, Roma, IT (2014); *The Little Man of the Forest With the Big Hat*, Federica Schiavo Gallery, Rome, IT (2013); *Alternating Layers of Contrasting Resistance*, Rowing Gallery, London, UK (2013).

Mario Caruana

(Palermo, 1981) lives and works in Poggioreale.

After his degree in Fashion Design at Institute Polimoda in Florence, in 2010 he founded his eponymous label, specialising in knitwear fashion. Designer and stylist, Mario Caruana draws inspiration from the historical avant-garde of Suprematism and Constructivism: combining their lines, shapes and colours with the tradition of Italian knitwear. He has created a recognisable

and highly contemporary style. The weft and type of tissue are chosen to enhance the colours and shapes of the models, creating a chromatic balance between basic and secondary colours. Each piece is the result of a careful study of proportions whose objective is to redefine and enhance the body of the wearer, exalting its presence inside the environment.

In 2014, Caruana collaborated with artist Miltos Manetas for the project *Art NewPressionism* and participated in *Roman Inspiration*, organized by Artisanal Intelligence AltaRoma, in which his collection 2015/2016 has been displayed alongside to a work of artist Marco Tirelli. The collection of Mario Caruana was presented in several fairs: *Pitti Uomo*, Florence, IT (2012); *Who's Next*, Paris, FR (2011); *Touch*, Milan, IT (2010).

Carlo and Fabio Ingrassia

(Catania, 1985) live and work in Catania.

The artistic production of the Ingrassia twins is the result of a technical and planned duality, it is accentuated by the fact that one of them is right-handed and the other left-handed; in this way each project is carried out simultaneously by four hands. This aspect gives life to a detailed technical process, in which each artist explores, during the construction of the opera, the colour composition of the pigments and the various materials used. Also the paper takes a central role in the work, because, according to its absorbent properties, the pigments are stratified creating a unique sign, in which the hand of the two authors become indistinguishable, creating a perfect harmony between sharp and softened lines. Their works are poised between painting and sculpture thanks to the inclusion of three-dimensional elements and the creation of special perspectives, able to recreate the illusion of depth and invasion of the exhibition space.

Principal Exhibitions: *Viaggio in Sicilia#6 - Quando il paesaggio è in ascolto*, Museo Riso, Cappella dell'Incoronazione, Palermo, IT (2015); *Pianeta X*, Museo Riso, Palermo, IT (2014); *Sezioni e Polvere*, Ritmo, Independent Cultural Space, Catania, IT (2013); *54° Biennale di Venezia Esposizione Internazionale d'Arte*, Padiglione Italia/Accademia, Venice (2011); *PRE-VISIONI*, Fondazione Puglisi Cosentino, Catania, IT (2009).

Domenico Mangano

(Palermo, 1976) lives and works in Amsterdam.

From the beginning, the artistic research of Mangano has focused on the direct knowledge of small local realities: a descent inside the environment with the purpose to offer an extended reality in relation to the community. Participation in various artistic residences, in Italy and abroad, over the years has allowed him to expand his artistic and narrative expertise and to trace the history of small communities, with their habits and characters. Nothing is contrived, Mangano doesn't search the "staging", the story is unfolded through captured fragments. Recurring is photography and video, used without a documentary slant, for their expressive and imaginative qualities. His painting training is also manifested in the use of digital media: blurring, low-resolution (obtained thanks to low-tech equipment) and the use of long and static framings (able to recall "tableaux vivant") become useful tools to evoke a pictorial dimension.

Principal exhibitions: *Avantieri*, Galleria Francesco Pantaleone Arte Contemporanea, Palermo, IT (2014); *The Margulies Collection*, The Margulies Collection at the Warehouse, Miami, US (2013); *A love meal*, Collection Sandretto Re Rebaudengo at Whitechapel Gallery, London, UK (2013); *War Game*, LWZ Projekte, Vienna, AT (2012); *Italian Video Today: Double Identity*, Macy Art Gallery, Teachers College, Columbia University, New York, US (2011).

Ignazio Mortellaro

(Palermo, 1978) lives and work in Palermo.

The study of reality, through its phenomena and paces, is the cornerstone of Mortellaro's artistic research. Thanks to his training as architect and engineer, his works combine the interest in many disciplines such as science, philosophy, music and literature. The drawing plays a central role in the planning opera, as a privileged instrument of synthesis

and reasoning. The production of the artist is heterogeneous, as he uses different media (sculpture, drawing, photography, video and installation) to analyse the complex relationship between man and nature. A minimal and complex reworking that redefines also the technical tools of measurement invented by man, such as geographical and astronomical maps, pendulums, geometric figures and compasses. His interest in music led him to found in 2008 the collective Oblivious Artefacts active between Palermo, Rome and Berlin, which allowed him to curate the graphic concept of several record labels.

Principal exhibitions: *Apar*, Galleria Francesco Pantaleone Arte Contemporanea, Palermo, IT (2014); *Smart Riso*, Museo Riso, Palermo, IT (2014), *Finis Terrae, O'*, Milan, IT, (2014); *Thinking Underground*, Senza Filtro - Sorting For Different Arts Center, Bologna, IT (2014); *Essere io non ha misura*, FACTORY, Ex Mattatoio Testaccio, Rome, IT (2013); *Terrae Motus*, Assab One, Milan, IT (2012); *Ossidiana*, CO2 contemporary art, Rome, IT (2011).

Carmelo Nicotra

(Agrigento, 1983) lives and works between Favara and Palermo.

The town of Favara, in addition to be the place in which the artist grew up, is the primary environment of research for the realisation of his works, thanks to the direct contact with the community and a careful study of the territory, in particular the urban, architectural and anthropological changes. The artist pays attention to history, customs and costumes of the local tradition through contemporary artistic language. Each work is conceived by seeking the right balance between art materials and existing objects, in order to associate to the aesthetic preciousness the communicative immediacy. The different means employed (collage, sculpture, photography, installation, drawing, digital graphics, audio and video) allow him to investigate the issues addressed and represent some of the features that characterise the Sicilian territory.

Principal exhibitions: *Pianeta X*, Museo Riso, Palermo, IT (2014); *Give Way To Give A Way*, Schau Fenster, Berlin, DE (2014); *La materia di un sogno*, Fondazione Brodbeck, Catania, IT (2014); *A Better*

World, Evento collaterale - Biennale di Venezia 13° Esposizione Internazionale di Architettura, Serra dei Giardini, Venice, IT (2012); 37° 19 ' 07" N 13° 39 ' 47" E, Galleria Zelle Arte Contemporanea, Palermo, IT (2012).

Paolo Parisi

(Catania, 1965) lives and works in Florence.

The reflection on the concept of experience, linked to the individual and collective perception, is the foundation on which Parisi develops his artistic practice. Sight and hearing are the senses most stimulated in his installations. The expository context is central to the creation of his work, especially when he realises colourful environments, thanks to the inclusion of plates of coloured plexiglass in the windows of the rooms. The use of these plates allows the artist to get a change of perception of daylight, which redefines the architecture through different colours, which highlight the limits and volumes. The sound perception is, instead, investigated through the creation of small rooms, presented both inside enclosed space and outdoors spaces. These environments become "listening chambers", in which the voices of the spectators are mixed with pre-recorded sounds, such as the movements of matter under the crust of the volcanoes. The pictorial research has remained a constant in his artistic production, and allows him to reflect on the relationship that it can establish with what surrounds it.

Principal exhibitions: *Residenze*, Museo Riso, Palermo, IT (2014); *Trip and Travelling | Introduction*, Klaipėda Culture Communication Center, Klaipėda, LT (2013); *Primavera 2*, CNEAI, Île des Impressionnistes, Chatou, Paris, FR, (2013); *Vis à Vis (Datura) + Observatorium (Blu.Tally)*, Museo Riso, Palermo, IT (2011); *Commonplace (Unitè d'habitation)*, Fondazione Brodbeck, Catania, IT (2011).

Alessandro Piangiamore

(Enna, 1976) lives and works in Rome.

The distance between reality and appearance is one of the interests of the artistic research of Piangiamore. To investigate these limits, the artist resorts to the attempt to represent intangible elements, not simply to represent formally. In one of his most recent works, for example, the human scent is kept in liquid form inside solid crystal, which with its ineffable and polished crystal form confer physicality to the perfume. In all his works the reality is experienced through a strong imagination, the result of a poetics that is linked to both the materials used and the slow and meticulous process of construction. Among these materials, most come from the seabed, selected both for their colours and for the possibility of creating strong allusions to other terrestrial elements. Sculpture, installation and engraving are the privileged means by artist: engravings frequently accompany the sculptures, extending their meaning.

Principal exhibitions: *Milk revolution* by Cura, American Academy in Rome, IT (2015); *Primavera Piangiamore*, Palais de Tokyo, Modules - Fondation Pierre Bergé - Yves Saint Laurent, Paris, FR (2014); *Meteorite in giardino*, Fondazione Merz, Turin, IT (2014); *Dormitorio Pubblico*, Campoli Presti Gallery, London, UK (2012); *Tutto il vento che c'è*, GAMeC, Bergamo, IT (2011).

Francesco Simeți

(Palermo, 1968) lives and works in New York.

The work of Simeți starts from a careful research of existing images from different sources: botanical books, herbaria and topical images concerning society and the environment. The organisation of this visual repertoire takes place in the creation of giant wallpaper, in which each element is assembled according to precise chromatic and compositional combinations.

The final result is a series of misleading configurations, which at first strongly start with the whole image, perceiving the colour composition, and then discovering the real subjects of the composition when it is observed closely. A gesture that, far from being decorative, has instead in itself an implicit criticism of the numbing, or in some cases disturbing, effect of images. With this aesthetic taste is joined the ability to increase the environmental reality, until it becomes spectacular through the use of panels that fragment the exhibition space, as in ancient theatrical sets.

Principal exhibitions: *Bulletin Board: Indexing*, Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandaleon-Hudson, New York, US (2014); *Billowing*, PRIMOPIANO / Diego Cassina, Lugano, SZ (2014); *Portrait of an Artist as a Young (Wo) man*, Castello di Rivoli, Turin, IT (2014); *The Art of Living* by Living-Corriere della Sera Interiors Magazine, Triennale di Milano, Milan, IT (2014); *An Artful Confusion*, Galleria d'Arte Moderna, Palermo, IT (2012).

Francesco Tagliavia

(Palermo, 1985) lives and works in Palermo.

Trained in painting at the Academy of Fine Arts in Palermo, in recent years he has focused his artistic production on drawing, assimilating and reinterpreting images extrapolated from the network and from contemporary culture. Each drawing, made mainly with markers and black ink, is imposed on the white sheet with centrality and sharp irony, developing free associations able to overturn the original source of inspiration and broaden the interpretations. Celebrities, everyday objects and media events become symbols of a critical thinking and of subversion of the popular culture. The spread of the drawings, as well as exhibitions and independent publications, occurs primarily via Internet through modern distribution platforms of content and images, such as Facebook and Tumblr: these are used the same way as artists' notebooks, in which creativity and recirculated images flow. Alongside of this production he makes faux leather modern icons, objects hovering between the portrait and the fetish.

Principal exhibitions: *Nobody*, We Cross the Line Studio, Milan, IT (2014); *Pop-up Gallery*,

South Street Seaport, New York, US (2014); *Doppelgänger*, Chiesa di Sant'Antonio Abate, Complesso Monumentale dello Steri, Palermo, IT (2014); *Lontani come rami galleggianti*, Zelle Arte Contemporanea, Ex Collegio dei Gesuiti, Alcamo, IT (2012); *Crossing of ideas*, CLANG, Scicli, IT (2012).

Stefania Zocco

(Ragusa, 1980) lives and works between London and Palermo.

Zocco has used performance, installation, drawing and video. Her recent works have focused on the use of painting as a tool for the investigation of visual perception in relation to digital technologies. Through the traditional medium of painting the artist reinterprets the visual codes of digital languages, putting together two seemingly distant fields. Each work is made up of multiple layers of colour, often soft as if they were cloud-coloured, in which the artist adds small triangular shapes: the final image is perceived as a whole. These triangular shapes are not only reminiscent of the pixels of digital images, but at the same time their arrangement creates particular movements within the field of view, so as to attract and guide the viewer's gaze. The exhibition space participates in the composition of the works on canvas thanks to large frames in plain colour.

Principal exhibitions: *Deep East Winter Exhibition*, Mayor's Parlour Gallery Ltd, London, UK (2015); *Pianeta X*, Museo Riso, Palermo, IT (2014); *Save the beauty*, Magazzino Formide, Siracusa, IT (2013); *Tasty Modern*, Schwartz Gallery, London, UK (2013); *QSS*, Vegas Gallery, London, UK (2012).