



## **OZIO**

Dates: June 11 – July 11, 2018

Artists: **Anca Benera + Arnold Estefan; Ishion Hutchinson; Concetta Modica;** w/a contribution from **Sanford Biggers**

Curator: **Adina Drinceanu**

**TEATRO DITIRAMMU, KALSA, Via Torremuzza 6, Palermo**

[www.ozio.art](http://www.ozio.art)

[info@ozio.art](mailto:info@ozio.art)

## PERFORMANCES

### **Wednesday, June 13**

OzioLapa by Picciotti della Lapa from Teatro Ditirammu 10,30pm

### **Thursday, June 14**

Concetta Modica *Going Back* 7,30 pm (itinerant; starts at Piazza Magione)

### **Friday, June 15**

Ishion Hutchinson & Sanford Biggers *The Singing-Court of Dread* 8,30 pm – 11,30 (Teatro Ditirammu)

### **Saturday, June 16,**

Concetta Modica 7 pm (itinerant; starts at Piazza Magione)

### **Sunday, June 17**

Ishion Hutchinson *Mariner's Progress* 8 pm (Teatro Ditirammu)

The Italian term *ozio* has multiple meanings. It is associated with idleness, leisure, sloth, contemplation, inactivity, indolence, inertia, fatigue, either triggered by nature, or by desire or constriction. Historically, *ozio* is a bipolar concept. This lexeme and its derivatives reflects a long tradition of philosophical, religious and literary engagements, where *ozio* is used ambivalently, both with commendable and with derogatory connotations.

Featuring specially commissioned films, installations and performances by Bucharest based artists **Anca Benera and Arnold Estefan**, Sicilian artist **Concetta Modica**, a soundscape and performances by Jamaican-American poet **Ishion Hutchinson**, with a particular contribution by New York based artist **Sanford Biggers**, the concept of the show relies on the ambiguity of the term *ozio*, further enhanced by Palermo's social, political and historical declinations. The show is set and developed within the unique theatrical context of **Teatro Ditirammu**, which, with its impressive archive of songs, poems, dance rituals and proverbs, spanning over centuries, is committed to the preservation and dissemination of Palermitan and Sicilian's oral history. The exhibition will also feature a theatrical performance titled ***OzioLapa***, written and directed by **Elisa Parrinello**, and developed by **Teatro Ditirammu**.

**Benera and Estefan** approach *ozio* as a temporal multi-layered ecosystem, in which neglect, decay, ruination and abandonment are perceived as normality, as a state of mind. Their project, ***Citrus Tristeza***, investigates the conjuncture of natural and social histories in the present *debris(f)era*, a term coined by the artists to designate a yet unnamed stratum of the Earth's crust, a supra-stratum of the Lithosphere. *Debrisphere* investigates the worldwide man-made landscapes: rubble mountains, "blooming deserts", military coral reefs, and other similar constructions around the world resulting from, or still serving, conflict and war. The title, *Citrus Tristeza* refers to Citrus Tristeza virus, the virus of sadness, a disease that affects Sicilian citrus trees, based on inequality in growth. More specifically, the excessive growth of just a part of the tree finally leads to the death of the tree itself. Encompassing performance, film and installation, the work draws attention to the fragmented inequitable supply chains in the citrus trade made up of numerous steps, rarely transparent, where the exploited agricultural worker, more often stateless North African and Eastern European migrants, and the large-scale distribution and organized crime all live together.

Meanwhile, for **Ishion Hutchinson**, *ozio* is a specific island time, shaped by sun and earth and slowed down by the vastness of the sea, until it becomes almost still. It embraces a simultaneity of histories and present time. For him, Sicily and Jamaica, despite their different histories, have a kinship, an islandness. He presents ***Abeng***, an oeuvre in three acts based on sound. Titled after one of his poems from the ***Far Distriected*** collection published in 2010, it refers to the sound made by abeng, a cow horn, blown by Maroons, the indigenous Tainos and enslaved Africans brought to the Jamaica by the Spanish, to communicate coded information during the Maroons war for freedom. In this work, he interprets *ozio* as form of protest against power and the manufactured time of the masters, resonating with writings of Sicilian authors such as Federico de Roberto, Giuseppe Tomasi di Lampedusa, Vitaliano Brancati and Leonardo Sciascia. The first act consists in a soundscape, which goes by the same name, installed in the theatre museum space, while the second is a poetry performance titled ***Mariner's Progress***. The final act, ***The Singing-Court of Dread***, is a sound and music performance, which seeks to engage directly with the audience and to activate it. Incorporating elements of **Sanford Biggers'** multi-disciplinary art practice, made from antique American patchwork quilts, 'fabric sampled, chopped & screwed & Dubbed', this last act wants to draw a line between, the temporality of *ozio*, Dub rhythm, making poetry, making signs and theatrical performance.

For Sicilian artist **Concetta Modica**, *ozio* is a temporal extension triggered by boredom and endless repetition, which she enacts in order to bond fragile histories with desynchronized present perceptions. Through this lens, she examines concepts such as conflict, love and military heroism. Using methods of theatre practice, performative objects and music composition, in her piece, ***Going Back***, she appropriates and dismantles epic deeds of Orlando, the heroic paladin from Palermo's traditional marionettes theatrical performance, called pupi, with unpredictable outcomes.

By focusing on time-based works, the show explores in what way *ozio* could be used as a multi-layered temporal tactic that creates stable unions across large stretches of time, which might result in new concepts of politics, culture, subjectivity, and nature.

*OZIO* is curated by **Adina Drinceanu**

## NOTES TO EDITORS

### Bios



**Anca Benera** (Romanian b. 1977), and **Arnold Estefan** (Hungarian b. 1978), work in a range of media spanning installation, video, performance, drawing, and urban intervention. They examine power relations in social, economic, and political contexts to reflect on society as being a tissue of laws and conventions that must be permanently reimagined. They investigate geopolitical strategies, postnational subjectivities and the instability of history and its perception between public and private memory. They are co-founders of CIV/Centre for Visual Introspection.

Selected exhibitions: *Ground Control, solo show, Centrala, Birmingham, UK (2018)*; *Natural Histories, Traces of the Political, MUMOK Museum Vienna (2017)*; *Dreams&Dramas. Law as Literature, NGBK, Berlin (2017)*; *Remastered, Kunsthalle Krems (2017)*; *Universal Hospitality, Futura Centre for Contemporary Art, Prague (2017)*; *Sights and Sounds: Highlights, The Jewish Museum, New York (2016)*; *We Only Went to NASA Together, MAK Center for Art and Architecture, Los Angeles (2016)*; *GLOBALE: Global Control and Censorship, ZKM | Karlsruhe (2016)*; *The School of Kyiv, The Biennale, Kyiv (2015)*; *Check Your Head!, Off Biennale, Budapest (2014)*; *Der Brancusi-Effekt, Kunsthalle Wien (2014)*; *Compensation for Lack of Resources, Ivan Gallery Bucharest (2013, solo)*; *Mom, am I barbarian?, 13th Istanbul Biennial (2013)*, *Intense Proximity, La Triennale, Palais de Tokyo, Paris (2012)*, *We Were So Few and So Many Of Us Are Left, tranzit.ro/Bucharest and tranzit.hu/Budapest (2013, solo)*; *Navigating London's lost rivers, Camden Arts Centre London (2011)*. Image courtesy of the artists.



**Ishion Hutchinson** was born in Port Antonio, Jamaica. He is the author of two poetry collections, *Far District* and *House of Lords and Commons*. He is the recipient of the National Book Critics Circle Award for Poetry, a Guggenheim Fellowship, the Whiting Writers Award, the PEN/Joyce Osterweil Award and the Larry Levis Prize from the Academy of American Poets, among others. He teaches in the graduate writing program at Cornell University and is contributing editor to the literary journals *The Common* and *Tongue: A Journal of Writing & Art*. Image courtesy of Beowulf Sheehan.



**Concetta Modica** was born in Modica, Italy, lives in Milan. She works with sculpture, performance, video and installation. Her research is threaded in the dialogue between the present and the past, which does not exist as a custodian of time, but only as a sum of events, a synthesis of experiences whose deepest meaning lies in fragility. For Concetta Modica, retrieving the intimate bond between what was before and what comes after allows her to experience herself and others. Interest in history becomes a method in her art, an opportunity to seek and understand, and therefore intervene on reality. Her solo shows includes *Segni per far fiorire i vasi* at Museo Villa Pacchiani; *Excoperta* at Gamec, Bergamo; *One more Time*, Umberto di Marino Gallery; *Quel che Resta*, La quarta vetrina/Libreria delle Donne, Milano; *Epico/Fragile*, FPAC Gallery, Palermo. She participated in various group exhibitions at American Academy, Rome; Fondazione Pistoletto, Biella; Fondazione Ratti, Como; Botkyrka Konsthall, Stockholm; Das Weisse Haus, Vienna; Museo Riso, Palermo; Docva, Milano. She cofounded the project RaccontoDi20, a series of meetings led by artists from various generations, that begun in autumn 2014. She published her book *In Pasto al presente* in 2013 (A+Mbookstore/Milano). Image courtesy of the artist.



An LA native working in NYC, **Sanford Biggers** creates artworks that integrate film, video, installation, sculpture, drawing, original music and performance. He intentionally complicates issues such as hip hop, Buddhism, politics, identity and art history in order to offer new perspectives and associations for established symbols. Through a multi-disciplinary formal process and a syncretic creative approach, he makes works that are as aesthetically pleasing as they are conceptual. Biggers is Assistant Professor at Columbia University's Visual Arts program and a board member of Sculpture Center, Soho House and the CUE Foundation. Biggers' installations, videos and performances have appeared in venues worldwide including Tate Britain and Tate Modern in London, the Whitney Museum and Studio Museum in Harlem, New York and the Yerba Bue a Center for the Arts in San Francisco, as well as institutions in China, Germany, Hungary, Japan, Poland and Russia. The artist's works have been included in notable exhibitions such as: Prospect 1 New Orleans Biennial, Illuminations at the Tate Modern, Performa 07 in NY, the Whitney Biennial and Freestyle at the Studio Museum in Harlem. His works are included in the collections of the Museum of Modern Art, Walker Art Center, Whitney Museum, Brooklyn Museum and Bronx Museum. Image courtesy of Studio Sanford Biggers.



**Adina Drinceanu** is an independent curator based in Rome. Her research and curatorial interests include post-socialist and post-colonial art with a particular focus on how historical amnesia is processed through art and visual culture. She is currently conducting an extended research project concerning Romanian conceptual art during the Ceausescu regime and its legacies in art and culture to the present day. She has curated exhibitions in Italy, in the U.K. and in Romania, including the fringe exhibitions 'Unrecounted: Historical Amnesia in Namibia and Germany' at the Venice Biennale 2015 and 'If a Dandelion could talk: Sigma 1, Romanian conceptual collective during the 1970s' at the Venice Biennale 2013. Image courtesy of Adina Drinceanu.

## VISITORS INFORMATION

Admission: Free

Opening Times: June 11 to June 17 - Monday to Sunday 10 am – 10 pm

June 18 to July 11 - Monday to Sunday 10 am – 6 pm

Address: Teatro Ditirammu, KALSA, via Torremuzza 6, Palermo.

## PRESS INFORMATION

For more information, interviews and images, contact:

[press@ozio.art](mailto:press@ozio.art)