

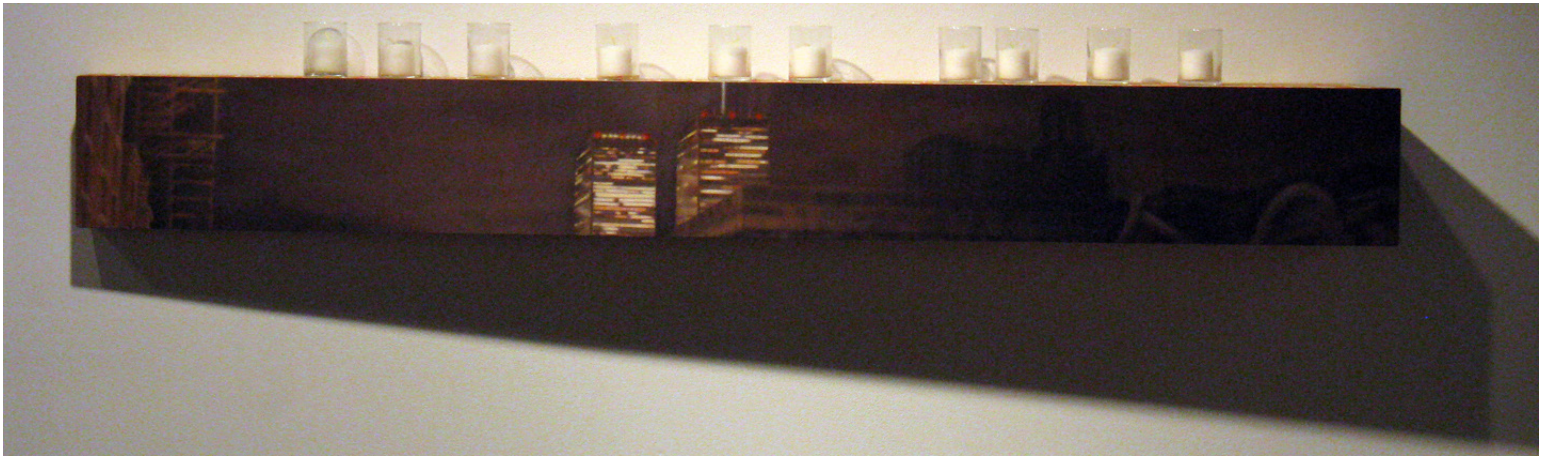


WT Corner V, 2011. Oil on canvas on wood, 35 x 27 inches.

ANTONIO PETRACCA

10

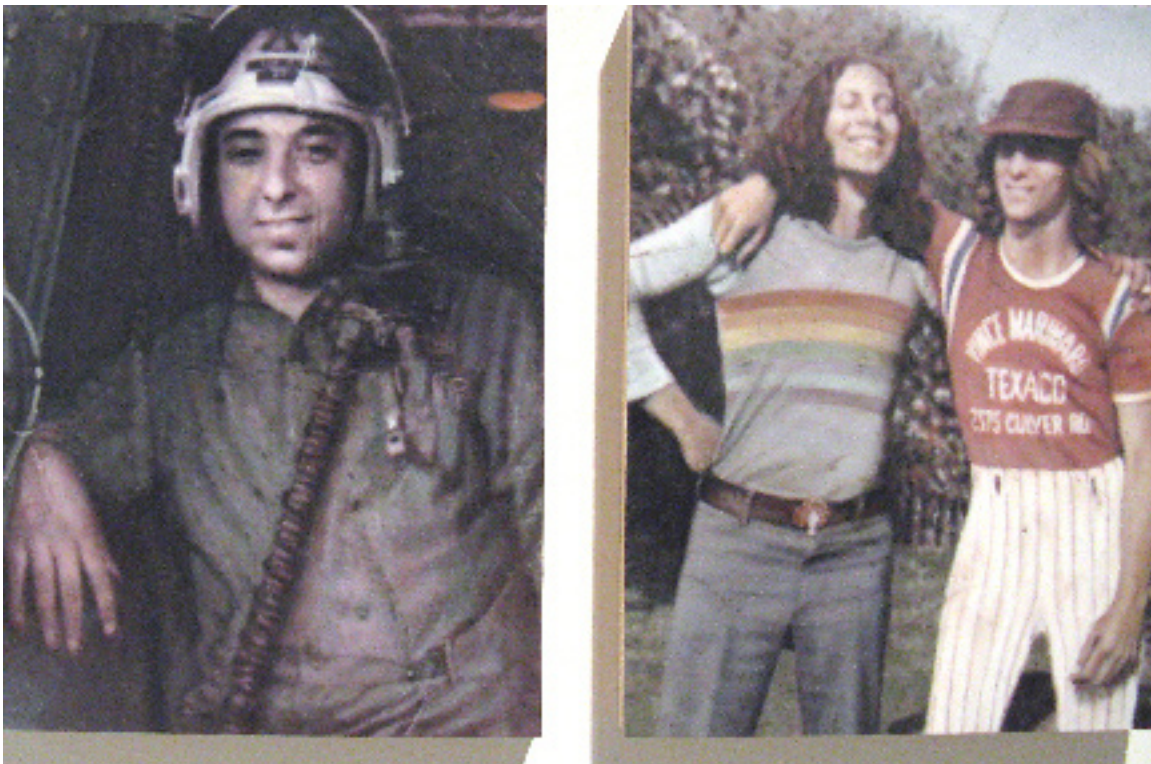
September 8 through October 15, 2011



Beacons, 2001. Oil on wood, 7 x 60 inches.

Antonio Petracca's new exhibition "*10*" is a journey that started with 9/11. Displaced and living in a hotel, he began a series of work that responded to this horrific event. In September 2002, his exhibition "*Sunny and Clear, High in the Low 80s*" opened at the Kim Foster Gallery in NYC. His mission was to convey the loss and emptiness, but more particularly, to pay tribute to the "can-do" spirit of rebuilding and renewal New Yorkers felt at the time.

Unfortunately, acts of bias also surfaced that targeted specific religious and ethnic groups, partially fed by fringe and mainstream media. This triggered childhood memories of prejudice against Italian Americans, Polish and Puerto Ricans in his neighborhood in Rochester NY. Stereotypical attitudes and jokes abounded that were condoned by the media. TV programs, like *The Sopranos* and mafia docudramas, gave him the impetus to handle these issues in his art. Petracca appropriated Italian art masterpieces, material on Italian American celebrities, combining them with actual stereotyped material culled from the news, books, the web, and historical references. The resulting exhibition "*These are not My Shoes*" opened at Kim Foster Gallery in 2004. "*Pompeii Tagged*" followed in which the artist combined Pompeian frescos tagged with mob movie slang and T-shirt one-liners.



Three Brothers, 2010. Oil on canvas on wood, diptych 24 x 40 inches

With the 10th anniversary upon us, Petracca revisits the place where his journey began. The new work relates to the rebuilding that is now visible at Ground Zero. This sense of finally moving forward is articulated in *WT Corner V*. The Tower is emerging and its northwest corner appears to be shaped like a capital "V". A construction crane is reflected on the building to the left, symbolic yet strangely isolated. In *Grey Day*, the World Trade is shrouded in fog, revealing little of itself or the site. These works are in the present, devoid of past or future. We are tantalized, but frustrated by the lack of information, perhaps a reflection on the reality of Ground Zero. Chelsea, Little Italy, Battery Park City, and downtown Broadway also appear in Petracca's new work. Somewhat tongue and cheek, these diptychs and triptychs hint at the changes ten years has brought to these beloved neighborhoods.

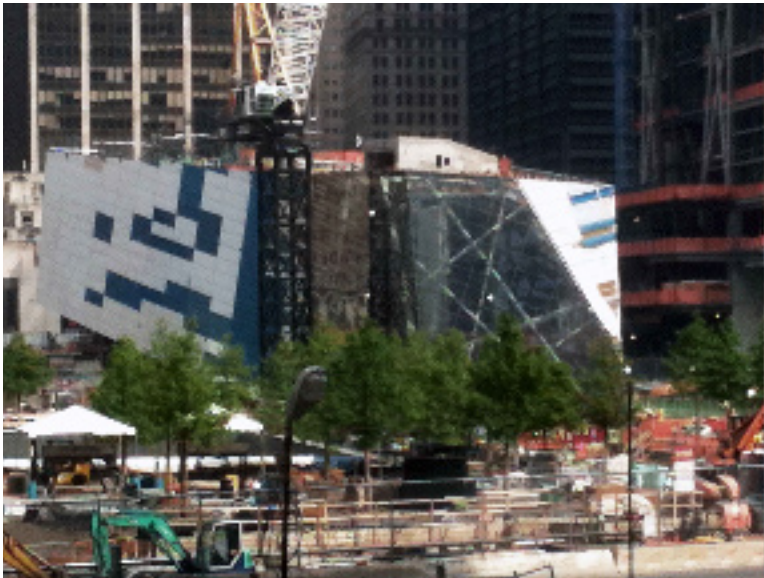
Antonio Petracca had a solo exhibition at the Italian American Museum in NYC and the Garibaldi Meucci Museum. He has been awarded several grants and special projects including an MTA mural commission. His artwork is in the collections of the Museum of the City of New York, New York Historical Society, George Eastman House, and the National September 11 Memorial and Museum.



Plan 9, 2011. Pastel, colored pencil, pigment ink on archival paper, 25 1/2 x 30 inches.



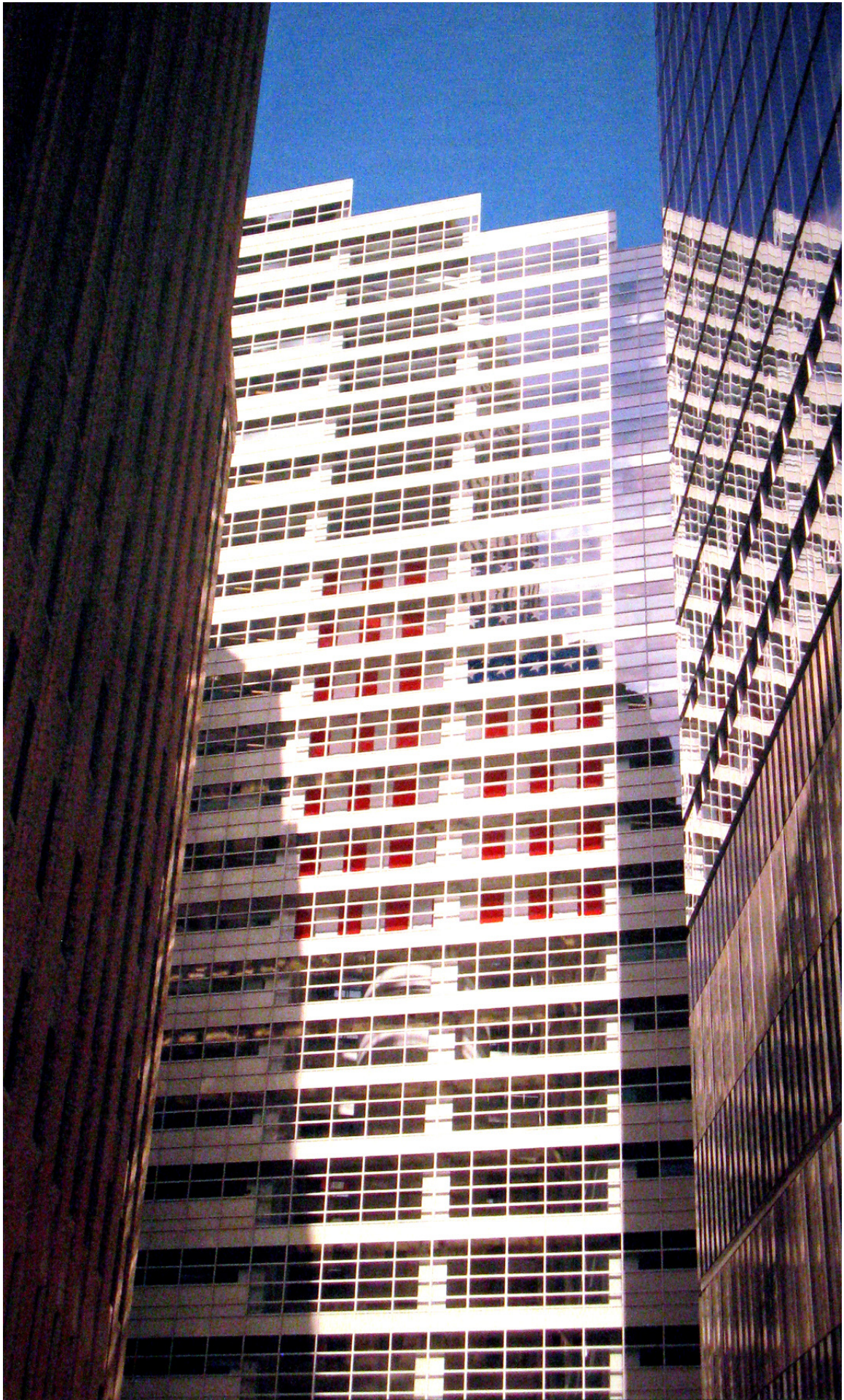
Stripes and Squares, 2011. Pigmented ink print on panel.



Cart before the Horse, 2011. Pigmented ink print on panel.



GREY Day, 2011. Oil on canvas
on wood, 47 x 17 inches.



Flag, 2011. Oil and archival ink on canvas on wood, 36 x 24 inches.