



YICCA 20/21
International Contest of Contemporary Art



YICCA
20/21

YICCA 20/21 - CATALOGUE
Edition
Aps MOHO

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04	YICCA 20/21
06	Jury
08	Artists
118	Yicca Staff
120	Acknowledgements

YICCA 20/21

International Contest of Contemporary Art

YICCA is an ambitious project regarding transparency, comparison and research of new artistic talents.

Nowadays it is becoming more and more difficult to comply with the requirements of art market, in particular facing the challenge of competing with the constantly increasing number of newly arising artists in the contemporary art field.

YICCA was founded in 2009. The decision of its foundation was taken under the great influence of new ways of making and thinking art that recently have discovered many surprising and unusual forms.

This general confusion and rapid change of offers is without any doubt challenging and extremely exciting.

The main goal of YICCA is to understand and to improve new talents that in this "beautiful chaos" are able to interpret better the upcoming art.

We have assembled an international jury to whom is assigned the task of selecting 18 finalists.

YICCA 20/21

YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art.

YICCA 20/21 is the natural continuation of YICCA 2020 contest, where the great success has prompted the association to expand its relations and cooperations with galleries and professionals.

The artists were chosen by an international jury, selected among art critics, all internationally renowned.

Their works and artistic researches are included in this catalogue.

Jury



nartwork a.p.s.

ROSSELLA BELLAN, GIULIA MAZZILLI, ANTONIETTA PANICO - NARTWORK

NARTWORK
NAPLES

Nartwork was founded by Rossella Bellan, Giulia Mazzilli and Antonietta Panico with the aim of promoting and value any form of art by supporting the cultural heritage and the works of contemporary artists. Nartwork organizes a variety of different national and international exhibitions and contests. Furthermore, Nartwork publishes catalogues and brochures for artists and art-centres and works as a training centre in collaboration with public and private organizations. Exhibitions curated by Nartwork : Group exhibition "Metamorfosi creative" from 15th to 26th February 2019 at the exhibition rooms of Fondazione Valenzi, inside Maschio Angioino, in Naples (Italy). Group exhibition "Irrealta' Visibili" from 24th May until 4th of June 2019 at the exhibition room of Fondazione Valenzi, inside Maschio Angioino, in Naples (Italy). Group exhibition "Mindfulness" from 11th to 17th October 2019 at Hoxton 253 in London (UK). Solo exhibition By Antonio Corbo "Contaminazioni" from 18th to 29th of October 2019, at the exhibition rooms of Fondazione Valenzi, inside Maschio Angioino, in Naples (Italy). Group exhibition "Scandagli" from 10th to 20th January 2020, at the exhibition rooms of Fondazione Valenzi, inside Maschio Angioino, in Naples (Italy). Group exhibition "Transizioni Moderne" from 31st October to 5th November 2020 at Centro d'Arte San Vidal, in Venice (Italy). www.nartwork.it



28 PIAZZA DI PIETRA
FINE ART GALLERY

FRANCESCA ANFOSSO - 28 PIAZZA DI PIETRA - FINE ART GALLERY

28 PIAZZA DI PIETRA - FINE ART GALLERY
ROME

Francesca Anfosso is a curator and a gallerist based in Rome. She is the owner of the 28 Piazza di Pietra - fine art gallery. The Gallery is situated in the centre of Rome, at number 28 in Piazza di Pietra. The space is born with the purpose of creating, within this unique location, a new hub dedicated to Art and culture. The project is conceived as an interaction centre, with the aim of allowing a dynamic mix of idea generation and artistic production. The intent of the gallery is to promote contemporary Art and its multiple expressions with a particular focus on the photographic medium both locally and on an international level. www.28piazadipietra.com



imagoars
CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

CLAUDIO ZAMENGO - IMAGOARS

IMAGOARS - Centro Transnazionale delle Arti Visive
VENICE

Imagoars cultural association was born in 2009 thanks to a group of artists and art enthusiasts promoting events into the sphere of Art with the purpose of showing and promoting high-quality artistic expressions, from painting to sculpture, from installations to performances. Its activity is aimed at enlarging the knowledge of Art and spreading it through its different languages. Art is not seen as the pure reproduction of the physical world nor as the devastation of our shared satisfying aesthetic equilibrium. Instead, by proposing a new approach towards it, Imagoars conceives it as a contribution for the growth of human sensitivity in order to create a better quality of life inside a shared common ground, namely a "common-city", more opened and tolerating towards diversity. www.imagoars.com

Artists

10	Amy Jackson
16	Claudio Sapienza
22	Cynthia Grow
28	Elkamel Mabrouk
34	Enmai Jia
40	Francesco Calistri Hirdilak
46	Giuseppe Castellano
52	Heriberto Gomes
58	Hyeonwoo Tak
64	Kasper Christiansen
70	Laura Jean Healey
76	Marco Corridoni
82	Margaux Dolinar
88	Mariana Villas-Bôas
94	Mirijam Heiler
100	Sven Windszus
106	Tiziana Abretti
112	Vincenzo Frattini



Amy Jackson
United Kingdom

AMY JACKSON

CLEANING SQUARES

Obsession - unstoppable, unbendable, unbreakable.

“Over 15 years since Jackson cleaned and labelled her first square on top of a portaloos in Leeds, the work had become bizarrely prophetic as the world stood together shaken by the global pandemic – newly alive to the surfaces we touch, the world in which we live, and what constitutes as ‘clean’.”

Between 2005 and 2008 over 1,000 different squares were cleaned across the world. Daily, dice were rolled to determine time and location. Within these parameters perfect squares, the length of the artist’s feet, were cleaned and labelled with the time and date of the job.

It was (and remains) the endless strive for an impossible perfection.

In the depths of every human psyche lurks immutable fears. These uncertainties manifest themselves in variations of erratic and irrational behaviour. Often, in an attempt to control these fears control is subsequently lost.

In 2020, the work became bizarrely prophetic as the world stood together, shattered and confused about the next steps amidst the global pandemic. Jackson began to reconsider this piece in the world we found ourselves in.

The project is an ongoing performance and ephemeral street art piece. The character is a genderless embodiment and manifestation of insanity, known as no. 45969. Though it’s appearance occasionally changes it remains covered and speechless as it travels to canals to polish pavements, hangs out in urine-filled alleyways and it loiters outside art galleries, scrubbing out decades of pollution.

The piece highlights our lack of control and life’s absurdities as it turns something as mundane as cleaning into a peculiar ritual. In the world we now find ourselves in, we cannot simply crave a “return to normal”, we must tread lightly along new paths. As the planet falls apart and we get greed delivered to our doors in little brown parcels of incorporeal joy, the artist asks us: “do we really need more stuff in the world?”

Perhaps if we try a little harder, we can wipe the pollution away.



Cleaning Squares

Ongoing endurance performance piece, ephemeral street art, documentary photograph.
2020

AMY JACKSON



Jacqueline Amy Jackson (b. 1986) is an Artist, Curator and Climate Change Specialist based in East London.

Jackson studied at the Ruskin School of Drawing and Fine Art at the University of Oxford, 2005 - 2008 achieving a scholarship and a 1st class degree. She later returned to The Smith School of Enterprise and the Environment to read Sustainable Finance.

She is a Conceptual Artist with 15 years' experience blending philosophy, nature and science to create meticulous immersive experiences in traditional galleries and unconventional spaces. Her work includes street art, happenings, photography, drawing, painting and found objects.

Jackson explores issues such as climate change, consumerism, mental health, social inequalities and critically, how these themes are inextricably linked. Her work often exists outside of the 'white cube' and inside the communities it touches.

Experience spans art commissions for Kensington + Chelsea Art Week to public speaking on climate change. Her work has been featured in the Times, Art World Magazine, Modern Art Oxford, Time Out and The Tate Britain. She has won the Funnel Vision Prize and Pirye Prize and was nominated for The Creative Green Awards.

"I am a conceptual artist and known for my work in responsible investment (an important part of my activism). Recognising the tragedies of the human condition in the Hypercapitalist Era, I seek to challenge critical environmental and socioeconomic issues.

I create street art, installations and participatory events which encourage us to pause and reflect. My work engages with stakeholders through borderless participation and aims to create a net positive impact and minimal environmental footprint.

My objects of art are conceptual in nature, treading lightly and consciously on the planet. Though they comment on grotesque art movements it takes a departure from them. Stepping back from the making of the celebrity YBAs (a product of the greed emerging from 80's capitalism) my work takes solace in minimalist conceptualism".



Claudio Sapienza
Italy

CLAUDIO SAPIENZA

MAGIA

The artwork is structured within a black wooden case in a circular shape: a sort of brazier containing an assemblage of coal, paper, colour, and gold foil.

There is dense and dark material which echoes to warmth, to an energy that can consume, destroy but also generate...

The assemblage reveals a collage-treated background with chromatic and golden streaks; This seems to give rise to butterflies, in a state of spontaneous and magical germination, obtained from musical scores and tissue paper, some of them golden.

From the black of coal, from the passion and major challenge of raw material, the gold of the noble and poetic life of butterflies, metaphor of lightness, harmony and beauty, arises.

Magic is in Life itself, in its unstoppable fluidity, in the unfathomable inscrutable mystery of its creation and of its endless becoming.

Transforming the pain into Life and Beauty is a magic. Then, Art is a metaphor for a quest for immortality, and the artwork an abridgement of the energy, which shows the wonder of creation arisen from an anguish.



Magia

Acrylics – collages – tissue paper – musical scores – gold foil and charcoal – inserted
in circular wooden case
66 cm diameter - 8 cm depth
2020

CLAUDIO SAPIENZA



Born in Catania in 1981, Claudio is a committed professor of graphic, pictorial and scenographic disciplines. He acts an artistic research focused on the relationship with Nature, which is influenced in particular by Land Art and Cosmo Art.

The artist has a wide range of artistic and exhibition activities. He is engaged with some art galleries, and with the publication of texts and works on essays, catalogues and magazines of the artistic sector.

Academic Degrees

2011 - Degree in Visual Arts from the University of Bologna
2009 - Master Degree in Visual and Performing Arts at LABA in Brescia
2007 - Master Degree licensed to teaching Pictorial Disciplines obtained at the Academy of Fine Arts in Catania
2004 - Diploma in Painting obtained at the Academy of Fine Arts in Catania

Exhibition

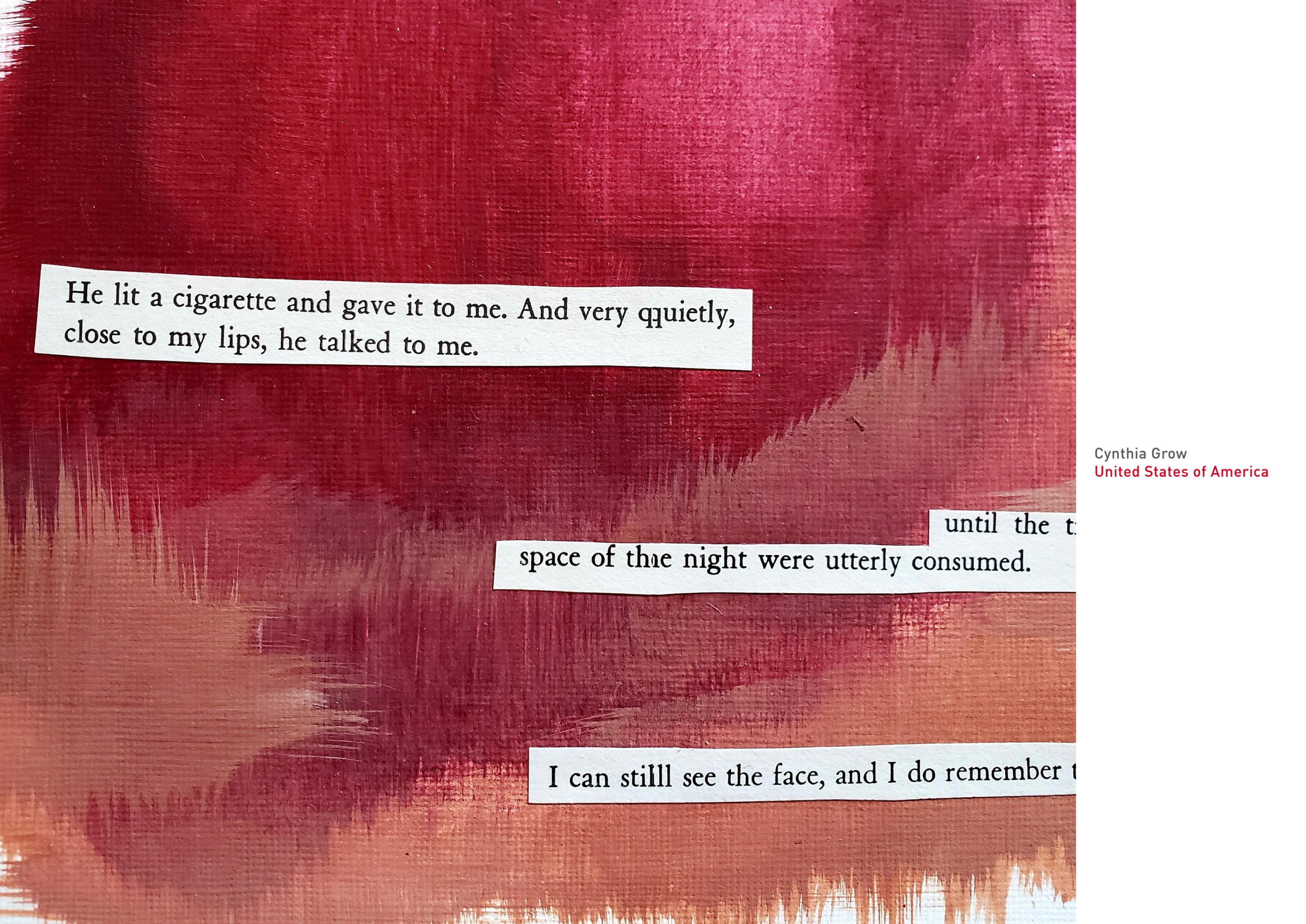
2011 - Pagine di natura, Bedizzole Local Council (Brescia, Italy); Academy of Fine Arts in LABA (Brescia, Italy), Hall of Discipline, Bedizzole (Brescia, Italy).
2005 - Oroblu - Poesie a colori, Association ArteAlta, Castelmola (Messina, Italy). 2005 - Oroblu - Poesie a colori, Town Hall - Randazzo (Catania, Italy).

Group exhibitions and major art competitions

2018 - From Bologna to London: Galleria Farini a Londra, 'Arthill' Gallery (London, UK);
2018 - Il Premio Galleria Farini per Londra, 'Farini Concept' Gallery, Fantuzzi Palace (Bologna, Italy);
2018 - I Premio Galleria Farini per Londra, 'Farini Concept' Gallery, Fantuzzi Palace (Bologna, Italy);
2018 - I Prize in the contest Il segno, announced by 'ArtApp' magazine;
2018 - La mela del peccato, 'Artingenio' (Florence, Italy);
2018 - Vernice Art Prize 2018: Epifania dell'oltre. L'arte contemporanea incontra l'infinito, Bunker in Villa Caldogno (Vicenza, Italy);
2018 - Anatomia della Bellezza, Casa Cava (Matera, Italy);
2016 - Campi d'arte - Dodicesima giornata del Contemporaneo, Emilio Greco Museum (Catania, Italy);
2016 - Art Walk - Contemporary art exhibition in tribute to Piero della Francesca, Stupor Mundi - Semplicemente Piero, 'Cavour 85' & 'VIDA' Gallery (Arezzo, Italy);
2015 - Finalist in the competition and exhibition of illustration Bosco di fiabe - Library of Cameri (Novara, Italy);
2015 - Selected in the illustration contest Un mondo di carta - Subject: Positive and negative, promoted by 'Mediagraf S.p.a.';
2015 - Selected in the illustration contest Premio Murano, promoted by 'Abate Zanetti' School and by Association for the study and development of Murano culture, 2015;
2015 - 750 anni tra Inferno e Paradiso passando per il Purgatorio, Art Gallery Via Cavour 85, (Arezzo, Italy);
2012 - Il National Contest, Fine Arts Club 'Il Ghibellino' - Empoli (Firenze, Italy);
2012 - VII Memorial Mariano Ventimiglia, Paternesi.com Cultural Association - Paternò (Catania, Italy);
2006 - Il Prize Premio Garver 2006 - Randazzo (Catania, Italy);
2005 - Miti visioni - 10 variazioni sul tema, Scordia Local Council (Catania, Italy); 2004 - Soqqadro, 'L'arte Club' Gallery (Catania, Italy);
2004 - Il principio della vita nell'arte - Il mistero della nascita nel corso dei secoli, First Contemporary Art Exhibition for Italian and International Artists, Diocesan Museum (Catania, Italy);
2004 - Sant'Agata: Arte e folklore, 'BB.AA. Academy' in Catania, 'Le Ciminiere' Trade Fair Centre (Catania, Italy);
2004 - Collettiva di Pittura, 'Apollodoro' Artistic Academy, Emilio Greco Museum (Catania, Italy);
2003 - Il Mito e il Mediterraneo, Cutore Palace - Aci Bonaccorsi (Catania, Italy);
2002 - Prima Parete in Concerto (V Edition), Fine Arts Academy of Catania & Conservatory of Catania, Ursino Castle (Catania, Italy);
2001 - Soqqadro, Fine Arts Academy of Catania & '90 Art Group - Calcide (Euboea, Greece); 2000 - S. Antonio Abate - Iconografia di un Santo alle soglie del terzo millennio, Camporotondo Etno Local Council (Catania, Italy).

Major publications

2020 - Erranti ai tempi dell'usabilità - Primavera 2020, G. Radice, ISBN 9798649536622.
2020 - Catalogo Gutenberg, AA.VV., ISBN 9788875542078.
2020 - Il Viaggio di Michele, G. Radice, ISBN 9781661232085.
2018 - Catalogue From Bologna to London - Il Art Expo Galleria Farini a Londra, AA.VV., 'Farini Concept' Gallery;
2018 - Impronte digitali, Claudio Sapienza, Art App n.20, ISSN 20371233.
2018 - Impronte digitali. Il contatto fisico tra uomo e natura nell'opera di Claudio Sapienza, 'ArtAppPlus' www.artapp.it;
2018 - Catalogue Arte a Palazzo - Premio Galleria Farini per Londra, AA.VV., 'Farini Concept' Gallery;
2018 - La mela del peccato, 'Artingenio', ISBN 9788831950015;
2018 - Catalogue Vernice Art Prize 2018: Epifania dell'oltre. L'arte contemporanea incontra l'infinito, edited by Massimo Casagrande and Chiara Vedovetto;
2016 - Monographic Catalogue, edited by Cristina Polenta, critical essay by Giuseppina Radice, Art Open Space;
2016 - Alchimisti di oggi per un futuro fatto a mano, Giuseppina Radice, Fausto Lupetti Editing, ISBN 9788868741372;
2015 - Catalogue Positivo & negativo - Illustratori alle prese con il bianco e nero, Printbee.it & Mediagraf S.p.A.;
2013 - Il sentimento oceanico e il Sé Cosmico nella creazione artistica contemporanea, Claudio Sapienza, 'PsicoArt' (Art & Psychology online magazine, www.psicart.it), Vol. 3, n. 3,
2013, Department of Arts, Alma Mater Studiorum, University of Bologna; 2011 - Catalogue Pagine di Natura, Claudio Sapienza, critical essay by A.Viviani.



He lit a cigarette and gave it to me. And very quietly,
close to my lips, he talked to me.

until the t
space of the night were utterly consumed.

I can still see the face, and I do remember t

Cynthia Grow
United States of America

CYNTHIA GROW

LA PETITE MORT 1

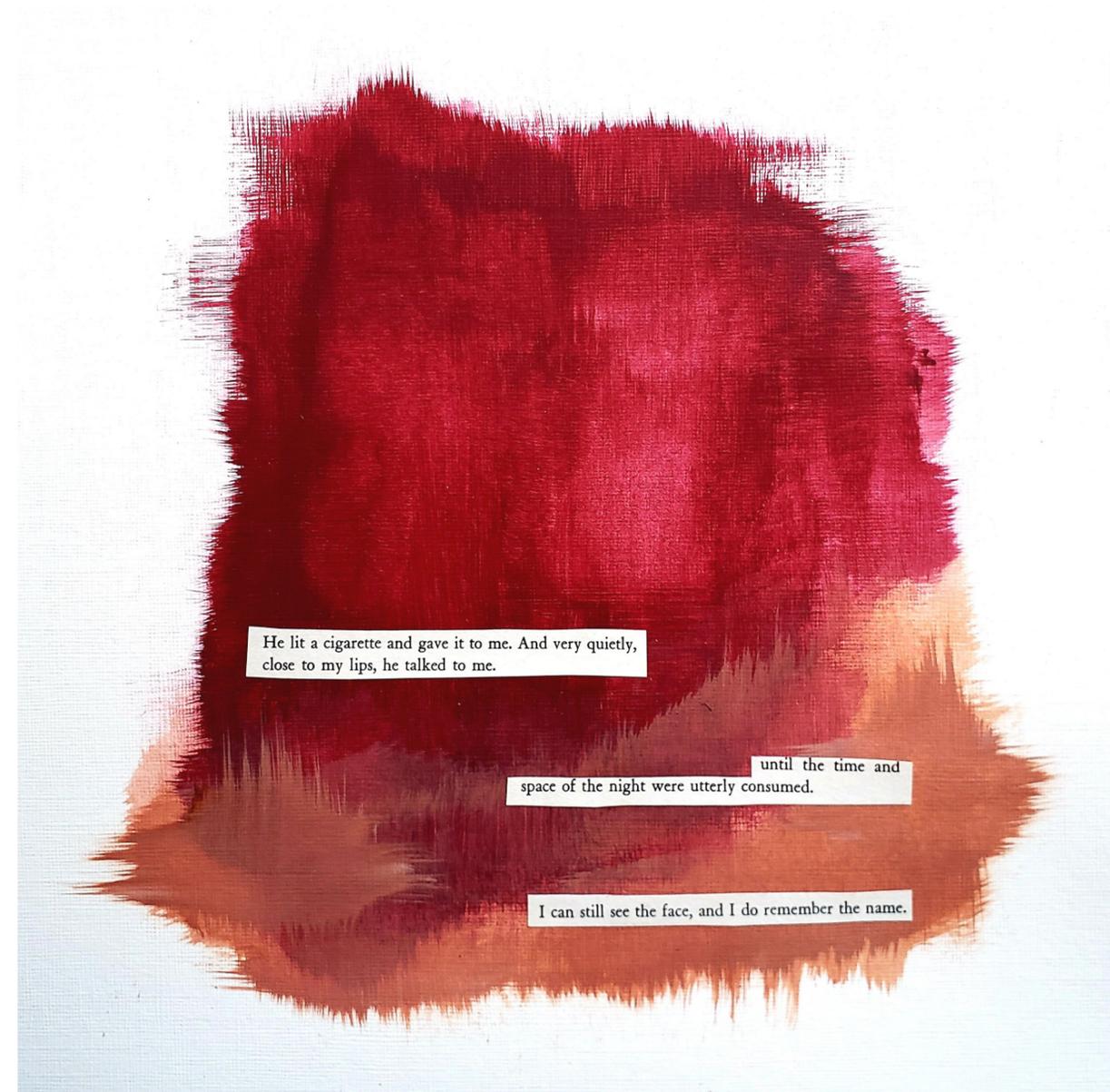
Abstract collage works inspired by Marguerite Duras' erotic novella *The Lover* (L'Amant) – a sparse, disjointed, dreamy, almost hallucinatory minimal tale of love and cruelty. Of longing, absence, primitive need, and dislocation. The novel speaks to the language of dreams, the language of recollections.

The title of the series, *La Petite Mort* (Little Death) – refers to the French expression meaning “the brief loss or weakening of consciousness,” and is generally used as a euphemism for orgasm. Modern usage refers specifically to “the sensation of post orgasm as likened to death.” More widely, it can refer to the spiritual release that comes with orgasm or to a short period of melancholy or transcendence as a result of the expenditure of the “life force.”

For modern philosophers, *la petite mort* is about more than just the physical act of sexual climax, it's also about psychological loss. Some philosophers have theorized that *la petite mort* is about the spiritual release that comes with orgasm. This spiritual release, they argue, makes you temporarily “lose” yourself. Some scientists have linked this feeling to the release of oxytocin in the brain after an orgasm. For a philosopher like Roland Barthes, it's a feeling that we can find beyond the bedroom.

Barthes spoke of *la petite mort* as the chief objective of reading literature. He used the concept of *la petite mort*, which he called *jouissance* (“bliss”), to describe how we should feel about reading certain books in his well-known work *The Pleasure of the Text* (1973). A book that inspires feelings of *jouissance*, he theorized, will cause readers to momentarily lose themselves in the work.

We're all familiar with the expression of “losing yourself in a good book,” but how many of us know that this concept was originally theorized in relation to a euphemism for orgasm? These paintings – excerpts of text taken from Duras' erotic novel and placed in a different context – playfully suggest a subtle connection between sex and death and great literature.



La Petite Mort 1

Acrylic and Vintage Book on Paper
30,5x30,5x0,1 cm
2020

CYNTHIA GROW



Cynthia Grow is a visual artist whose work explores the interstices between art and language. Influenced by her studies in literature, she works alternately between abstract paintings and text-based works on paper. She harnesses the same sources of inspiration for both – language and memory – and achieves an overall aesthetic signature marked by strong senses of mood, poetry, and atmosphere.

Cynthia studied painting at Accademia d'Arte in Florence, Italy and has completed projects at residencies throughout Italy and Spain, as well as seminars at New York Studio School, National Academy School of Fine Art, and Pennsylvania Academy of the Fine Arts. In addition to studio training, she completed a program in Modern and Contemporary Art, Connoisseurship & the Art Market at Christie's Education New York and holds a Master's degree with a concentration in Modern Arts & Literature.

Cynthia has exhibited works in New York, Los Angeles, and Miami as well as galleries and cultural centers in Europe including Florence, Venice, Rome, Madrid, and Barcelona. Her work has been featured in prizes, publications, and exhibitions across both continents. She recently relocated to her native Florida, working between Gainesville and extended periods in Barcelona.

EDUCATION

Christie's Education, New York, NY, Graduate Certificate, Modern & Contemporary Art
Accademia d'Arte, Florence, Italy, Diploma, Classic & Contemporary Painting
University of South Florida, Tampa, FL, Master of Arts, Modern Arts & Literature

STUDIO SEMINARS | WORKSHOPS

New York Studio School of Drawing, Painting, & Sculpture, New York, NY
Palazzo Spinelli Istituto per l'Arte e il Restauro, Florence, Italy
National Academy School of Fine Arts, New York, NY
Pennsylvania Academy of the Fine Arts, Philadelphia, PA

AWARDS | GRANTS | RESIDENCIES

YICCA International Contest of Contemporary Art Prize, Milan, Italy 20/21, Finalist
ITSLIQUID International 7th Edition Venice, Italy, Finalist - Honorable Mention 2020
Create! Magazine, Issue XX – Honorable Mention 2020
redPoint Artist Residency, Barcelona, Spain, Residency & Project 2019
Barcelona International Gallery Awards | Cage Gallery, Finalist Winner 2018
Jiwar Creation & Society, Barcelona, Spain, Residency & Project 2018
Greater Pittsburgh Arts Council Artist Opportunity Grant 2016
Jiwar Creation & Society, Barcelona, Spain, Residency & Project 2016
Untitled BCN, Barcelona, Spain, Residency & Project 2015
Centre d'Arte La Rectoria, Sant Pere de Vilamajor & Generalitat de Catalunya Departament de Cultura, Barcelona, Spain, Fellowship / Production Grant 2014
Linea de Costa Artist in Residence, Cádiz, Spain, Production Grant 2014
33 Officina Creativa, Toffia, Italy, Residency Grant 2013
Can Serrat International Art Center, Barcelona, Spain, Fellowship 2010, 2011, 2014
Arte | Vita, Florence, Venice, & Lucca, Italy 2000

SOLO EXHIBITIONS

"Correspondència Amorosa," Jiwar Creation & Society, Barcelona, Spain 2016
"Tardor," Centre d'Arte La Rectoria, Sant Pere de Vilamajor, Spain 2014
"Memòria," Can Serrat International Art Center, Barcelona, Spain 2014
"Vespre," Galeria El Bruc, El Bruc, Spain 2011
"Fantasmas de Cosas Recordades," Can Serrat International Art Center, Barcelona, Spain 2010
"Night Sea," Golden Belt Arts, Durham, NC 2009
"Letters from the Surface of the Earth," Golden Belt Arts, Durham, NC 2008
"Recording the Invisible," West Village, Durham, NC 2006

PROJECTS | INSTALLATIONS | SELECT GROUP EXHIBITIONS

Saatchi Art | The Other Art Fair, Brooklyn, NY 2020 (scheduled)
Swiss Art Expo | Artbox.Project 2.0, Zurich, Switzerland 2020
Artbox.Project BCN 1.0, Art Metropole Barcelona, Barcelona, Spain 2020
Eduardo Lira Gallery | Artbox.Project Miami 2.0, Wynwood Arts District Miami, FL 2019
Satura Palazzo Stella Associazione Culturale, Columbus Day Exhibition, Genova, Italy 2019
Saatchi Art | The Other Art Fair, Dallas, TX 2019
Swiss Art Expo | Artbox.Project 1.0, Zurich, Switzerland 2019
Artlover Ground, Espronceda Center for Art & Culture, Barcelona, Spain 2019
Saatchi Art | The Other Art Fair, Brooklyn, NY 2019
LA Art Show, Artifact Gallery, Los Angeles, CA 2019
Spectrum Miami, Mana Wynwood Arts District, Miami, FL 2018
CAGE Gallery BIG Awards Collective Exhibition, Barcelona, Spain 2018
Monaco Yacht Show, Artifact Gallery, Principality of Monaco, 2018
Saatchi Art | The Other Art Fair, Brooklyn, NY 2018
Architectural Digest Design Show, Art up Close | Artifact Gallery, New York, NY 2018
Artbox.Project New York 1.0, Stricoff Gallery, Armory Art Week, New York, NY 2018
Saatchi Art | The Other Art Fair, Brooklyn, NY 2017
Fira Internacional d'Art Contemporani de Barcelona, Barcelona, Spain 2016
"Dos," Untitled BCN, Barcelona, Spain 2015
"Tu | Jo," World Poetry Day, Institution of Catalan Letters, Barcelona, Spain 2015
"Going Home," Galerija Mandžić, Tuzla, Bosnia 2013
"Ora | Noi," - Ocupación Poética, Centro Storico, Rome, Italy 2013

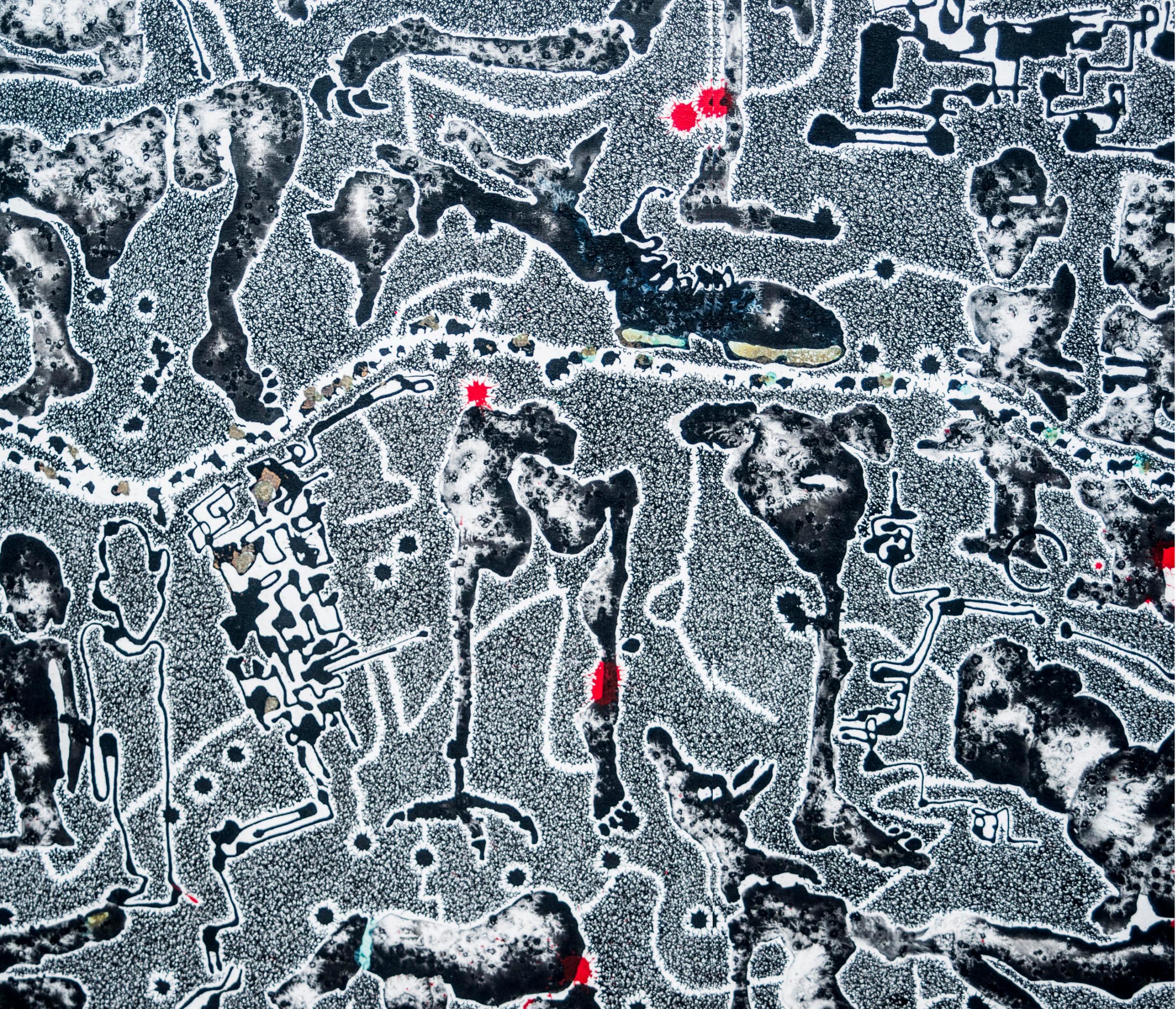
TEXT | PRESS (extract)

"Luca Curci talks with Cynthia Grow, winner of the Honorable Mention during the ITSLIQUID International Contest – 7th edition," 13 August 2020
Create! Magazine, Paintings Inspired by Language and Memory, Issue XX 2020
The Other Art Fair Studios 'Spirit of Pride' Collection June 2020

AFFILIATIONS

Christie's Education Alumni Society

cynthiagrow.com - cynthiagrowart@gmail.com



Elkamel Mabrouk
Tunisia

ELKAMEL MABROUK

ANT HOUSE

Its obviously highlighted the splattered shapes and lines in a spontaneous artistic work as ink crosses with cloth.

These shapes are created strange and, fragmented, in which imagination meets reality to rise what we call a surreal scene in which bodies and organs are isolated. The other has become a source of danger, even the parts of one body have become frightening ...

The ants take care of collecting and rearranging this dispersion and I interfered on the background with a scribble through which to rise up the scene. Also, I wipe in a smeary way some of the red light in the middle of this scene, which refers us to the recent global health crisis.



Ant house
Ink on canvas
200x150 cm
2020

ELKAMEL MABROUK



1980 Mazzouna, Sidi bou zid

Study :

2001 : Bachelor's degree

2006 : graduate degree in fine arts speciality sculpture

Training :

2007 : Training for one year in the fire arts center Nabeul speciality art metal work

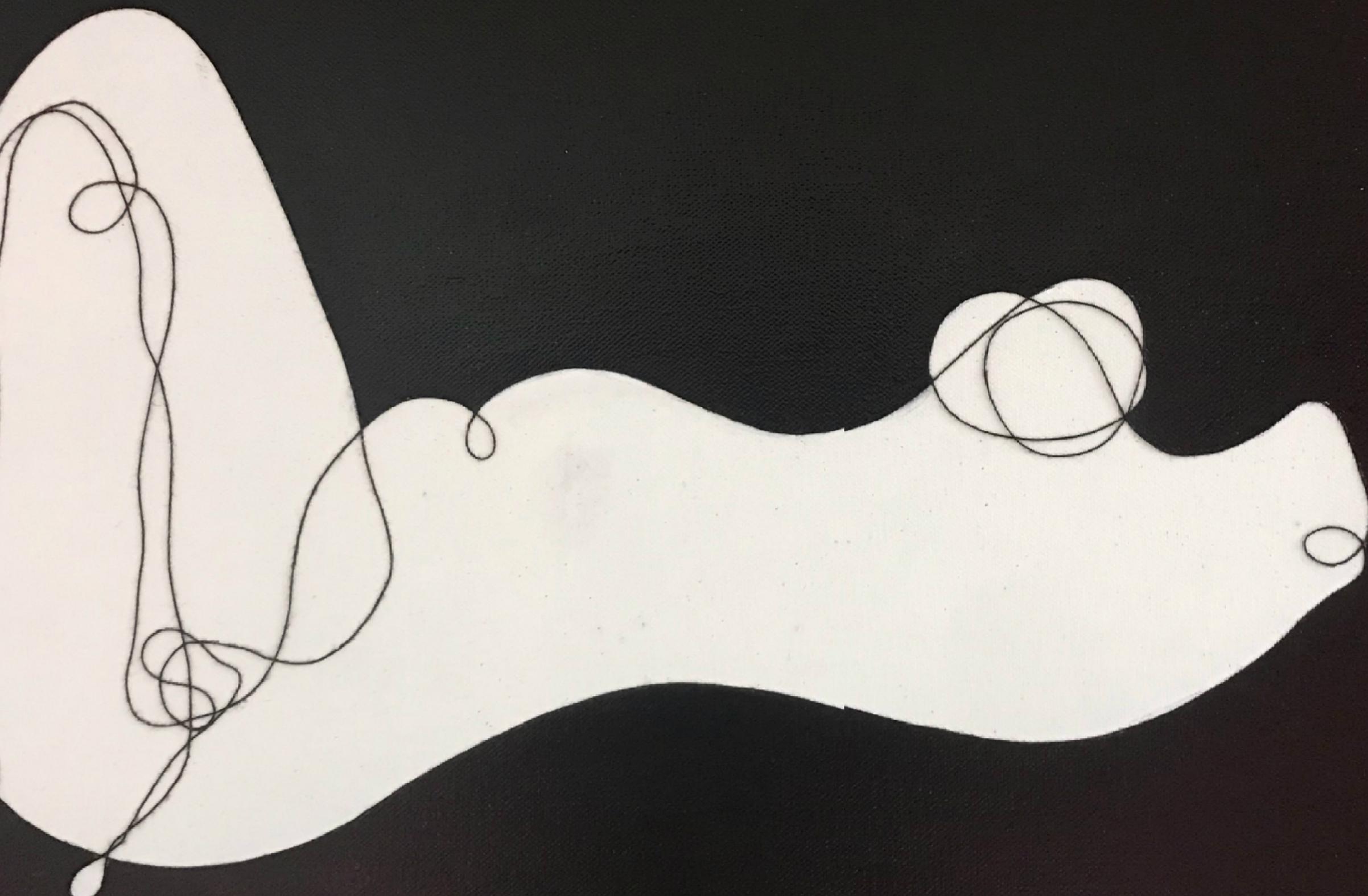
Groupe exhibitions

2011-2012-2014-2016 -2017 : Tunisia

Solo exhibition

2018 -2019 : Strasbourg, France

em6335@gmail.com



Enmai Jia
China

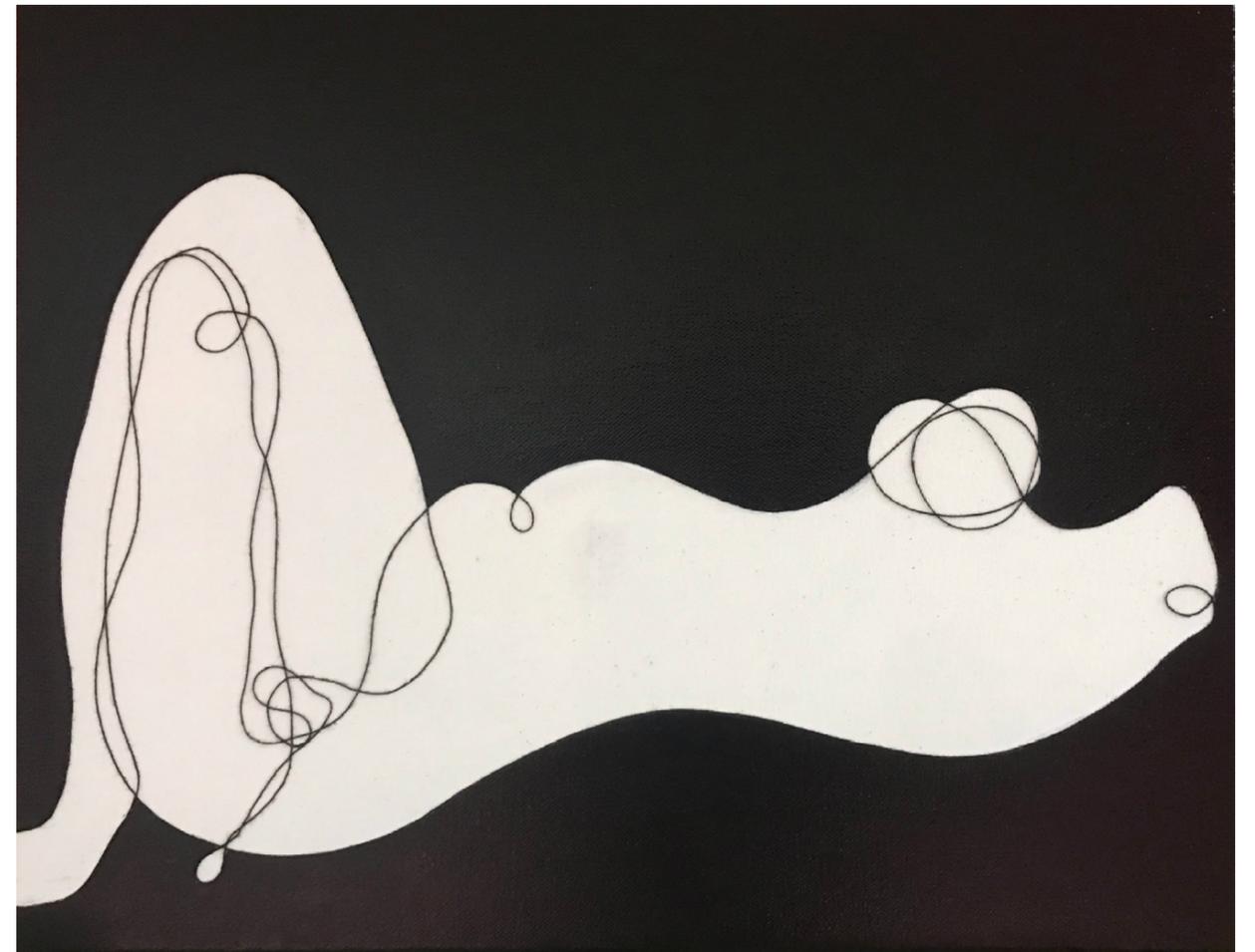
ENMAI JIA

WOMAN AND MAN

This is an art work created by one cotton thread .
The woman lay down, naked and with her legs curl-up. Through her legs, a man stared at her.
Mysterious and harmonious.
It seems that everything is quiescent, but there is something flowing, which is triggered at any moment. This is the relationship between men and women. It is a eternal beauty of mankind.

Lines can not only reflect light three-dimensionally, but they can often be separated from the paper and become independent, creating different shadows. This is an independent spirit, and is the unique charm of a line.

This is an art work created at-one-go in unconsciousness.
Most of the unconscious works are unique and precious, which have profound meaning: everything in the universe are waves. Lines are the drawings of the waves.
When the line is thrown, thinking must be abandoned, let the line become a painting itself. I think the unique work obtained combines the power from a higher space. It seems like Zen, and full of energy. This requires the artist to improve his spiritual height and depth continuously.



Woman and Man
One Thread Line on Canvas
40x50 cm
2018

ENMAI JIA



Created originally an unconscious line art which is kind of half-device half-paintings or linear sculpture works done with one thread. Actives in the field of international art.

August 2017, personal exhibition for unconscious line painting "The line is talking" in Kassel, Germany achieved a great success.

July 2018 Participated in the World Artists Invitational Exhibition "Vision New York 2018" in New York.
September 2018 Participated in Kobe's "Caihua Art Exhibition" in Kobe, Japan. Won the award "Outstanding Work".

April 2019 As a representative of Chinese artists, attend the Senlis International Arts Festival in France. Won the award "Special Award".

July 2019 Participated in the Invitational Ocean Art Festival "IOAF 2019" in Korea.

November 2020 Participated in WOPART, Lugano Paper Art Fair, Switzerland.

Has lived in Paris and European countries. Proficient in the languages of the four countries and loves philosophy. Art works are collected by many collectors and government agencies from home and abroad. Now lives in Shanghai.

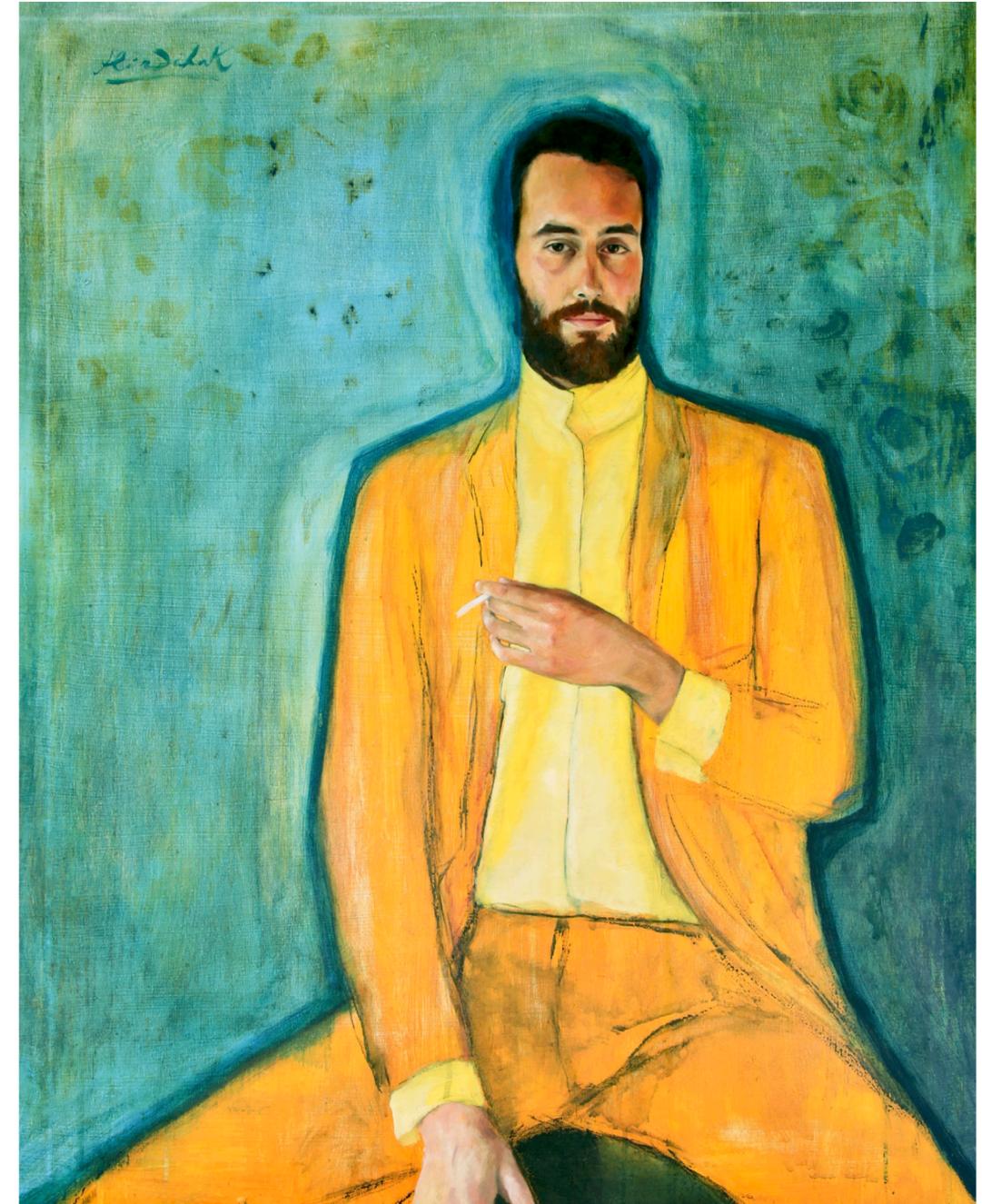


Francesco Calistri Hirdilak
Italy

GARÇON À LA CIGARETTE

This painting draws inspiration by a reminiscence of Picasso work "Garçon à la pipe". Garçon à la cigarette as well as for the title refers to Picasso's work, for the pose and for the suspended act of the portrait subject. The subject of is seated with his legs spread out, holding in mid-air one hand (no longer a pipe, but a more usual one for our time) a cigarette. This work represents a boy who is no longer a teenager, a young man who faces adult life wearing a yellow suit which symbolizes both the strength of youth and intelligence, rich in energy and hypothetically shining like the sun, both inexperienced and still unripe in front of new experiences and responsibilities. The visible spots on the dress of a dirty and blurred yellow and a greenish color emphasize for the psycho-physic effect of this chromatism, a feeling of slight mistrust, a kind of doubt and uncertainty, which goes to betray, in favor of reserve and a hidden shy fear. The pride of the gaze directed toward the spectator, boldness exposed by the laying of the body: the subject exposes himself casually more than his nature, so that he doesn't expose himself at all as he is but for how he would like to appear. The background of the work is dominated by a blue tending to teal color, which goes to submerge and to calm, donating movement to the entire composition.

That blue color evokes the flow of the waters, the melodious sound of a flute near a garden, it is a hint of the "Après-midi d'un faune" by Claude Debussy. And it is also a pond where shadows of flowers appear, memories that the flow of time drags away like a filter that leaves room for imagination for a renewed inner-spiritual dimension. The painted water washes away the needless and deconstructs the forms keeping only the essence that a dream can provide.



Garçon à la cigarette

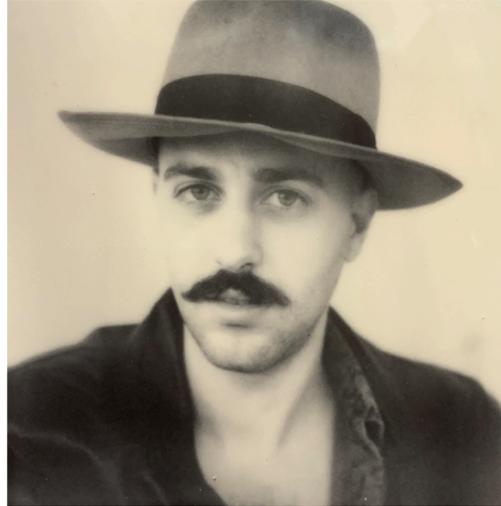
Oil painting on canvas

100x80 cm

2020

43

FRANCESCO CALISTRI HIRDILAK



Hirdilak, pseudonym of Francesco Calistri born in Pistoia on November 15, 1991

2013 diploma as "actor and artist of the stage" at Laboratorio9 (Florence)
2013-2015 participation in the European artistic project "Nostoi histoires de retours et d'exodes" in Italy and Tunisia.
2014 graduation from DAMS in Florence.
2017 collective exhibition "Adamo ed Eva" at the Academy of Fine Arts in Florence.
2017 personal exhibition for Pistoia, capital of culture at the former church of San Biagio.
2019 collective exhibition "Arte a palazzo Fantuzzi" at the Farini gallery in Bologna
2019 collective exhibition at the Arthill gallery in London.
2019 collective exhibition at the Royal Society of portrait painters, Mall galleries in London.
2019 personal exhibition at Bong studio in Florence.
2019 enrollment and attendance at the Brera Academy of Fine Arts in Milan
2020 abandonment and renunciation of continuing studies at the Brera Academy in Milan
2020 collective exhibition "Fortezza in arte" at the Medici fortress of Montepulciano (Si)
2020 artist selected to SaturARTE 2020 Genoa.



Giuseppe Castellano
Italy

GIUSEPPE CASTELLANO

SUBLIME GRAFFITO

The "Sublime Graffito" installation is the symbol of the disintegration and decay of concrete which is "vandalized" with extreme gestures (hammering and sandpaper). The surface is made up of writing, graffiti, which express various concepts and reflections. We also find "remains" of torn wallpaper to symbolize an ancient splendor now lost. The term "Sublime" is understood in its original definition; the art that induces the mystery of ineffability, a state of ecstasy.

The installation is part of a larger collection called "Rovine Moderne". A collection that wants to represent a collapsed concrete column, collapsed but regenerated in colour and shape. A temporal evolution, a journey from the ancient column symbol of classicism, to the new column-pillars symbol of innovation. The columns/ruins are autonomous subjects with a high evocative and decorative potential. They recall the eighteenth-century history in which "the charm of the ruins" gave new stimuli to the artists. The desire to travel, discover and research establishes a different point of view on the object. The use of colour and the manual gesture transform the column into a symbol and support of modernity.



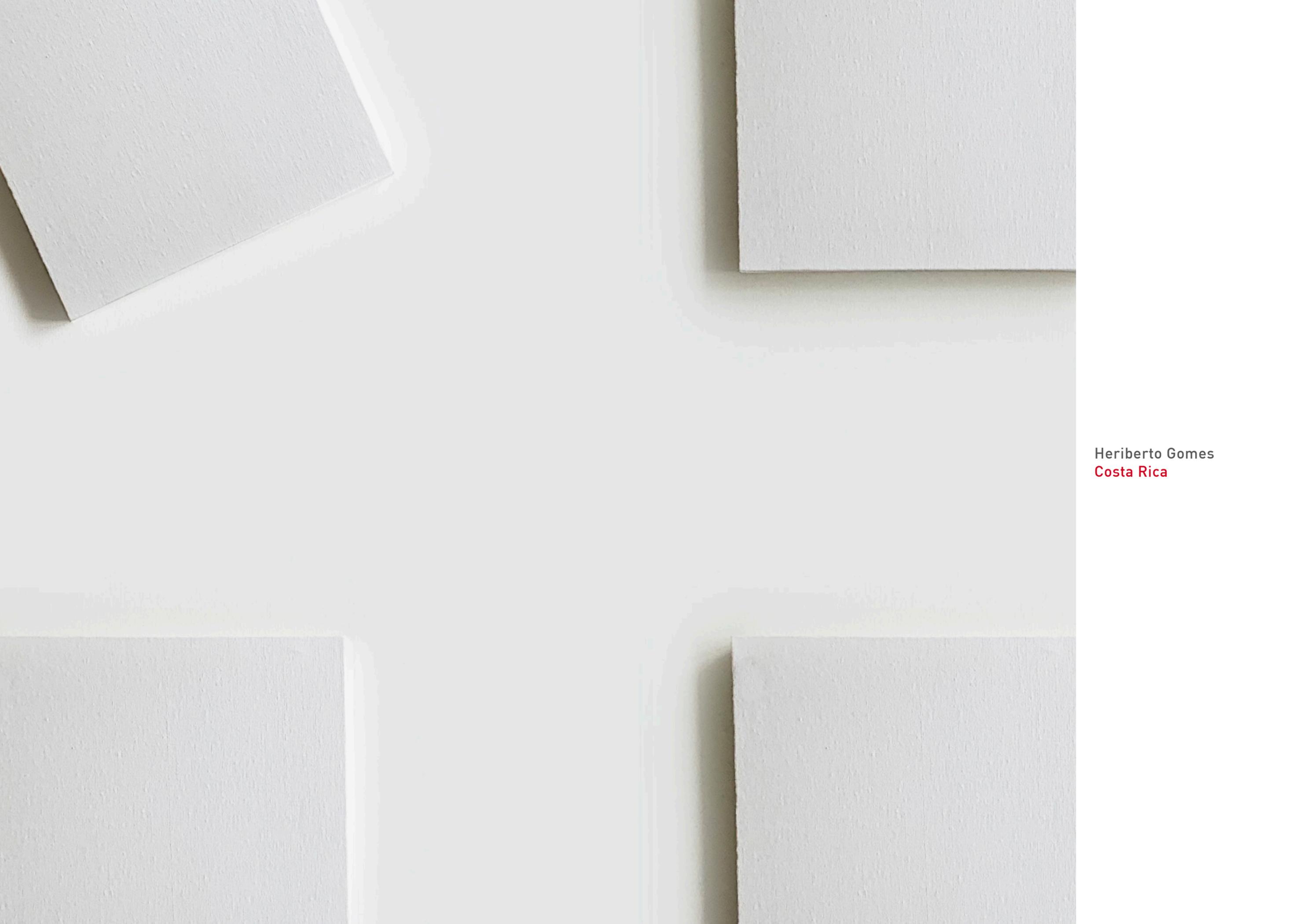
Sublime Graffito
Concrete, Steel, Cotton, Wallpaper, Wall Paint, Spray Paint
147x40x40 cm - Base: 10x80x80 cm
2020

GIUSEPPE CASTELLANO



Born in 1986 in Borgosesia, Italy

My design concept stems from a long journey characterized by close proximity to the world of art. The study of materials has allowed me to develop new lines, pure, with a predominant return to materiality and simplicity. I search for new stimuli by observing what surrounds me, reworking them in a single subject. I integrate the "form" in relation to the "space". My work is a vision towards the future, which starts from the primordial forms of the past.



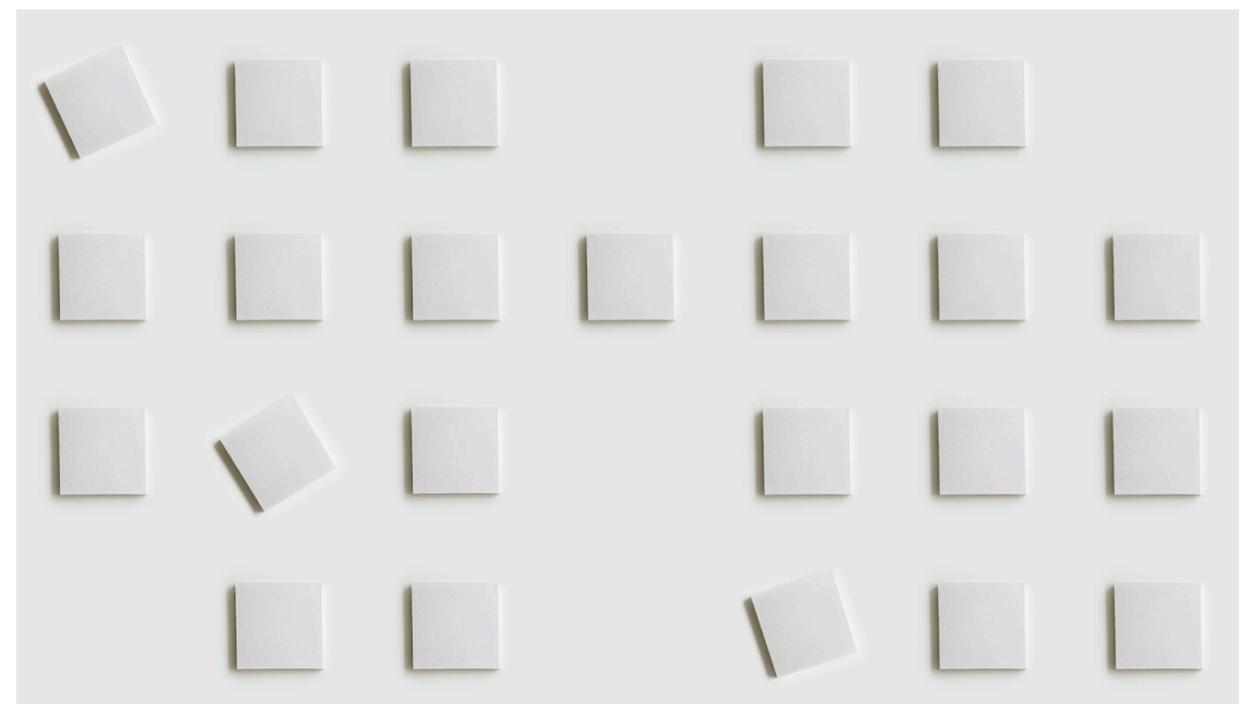
Heriberto Gomes
Costa Rica

HERIBERTO GOMES

ALZHEIMER

When crossing the line that divides sanity from carelessness, a life without limits is presented, without rules, without duties. They live that life in silence without even knowing that they are living it. Laughter and crying are spontaneous and for no apparent reason, they live in a world that is becoming more white and simple every day. They call that life Alzheimer's.

My installation is inspired by the chromosomes that are responsible for Alzheimer's disease, these chromosomes are 1, 14 and 21, the ones that are crooked. The distribution of the elements are done as the chromosomes are studied. It is a recognition to all the families that have a member with this disease.



Alzheimer

Installation, multiple square canvas
260x140 cm
2020

HERIBERTO GOMES



Heriberto Gomes is a plastic artist who due to his work has quickly become known in Costa Rica, the United States, and Europe, recognized by experts for the deep and inspiring expression of his works, that through his style, handling of color, and usage of different techniques, has managed to awaken emotions and open doors to imagination. The character that he imposes on his creations is undoubtedly what leads his followers to identify with his work.

He was born in Caracas in 1972, the son of Portuguese parents. He began his first steps in art in 1988 attending artistic drawing courses where he learned various techniques with the use of charcoal, graphite, and colored pencil, in that same year he participated in a group exhibition receiving recognition for two of his works presented, then in 1990, he attended a plastic arts workshop where he learned to work with oil and acrylic. In 1991 he began his studies in Graphic Design at the Design Institute of Caracas, where he learned to manage the space, dimension, and proportion of the areas to work in a clearer way, adapting this knowledge to his works. His perspective based on the compositions is perfected and allows him to have a broader vision of the figure and the form, helping him develop the simplification of the forms. In 1991 he participated in a collective exhibition in Caracas with 6 other artists. He graduated in 1994 and worked as a graphic designer, art director, and creative, among other things. In 2007 he began to create works in oil and acrylic as well as venturing into sculpture using wood and wire in his compositions. He has participated in group and solo exhibitions in Portugal, the US, Venezuela, Mexico, Peru, Honduras, and Costa Rica.

In 2019, the foundation of Ismael Cala auctioned one of his works in the event "Gala Fifty". This was attended by several renowned artists and important businessmen from the city of Miami, where there were auctioned works by various artists of the stature of Romero Britto, including the work "Hyacintho Oval" that Heriberto made in Lisbon. This work was the one that attracted the most interest from the audience as it was the first to receive proposals for the auction.

In his paintings, he works with acrylic, wax, markers, wire, marble dust, stones, wood, and other materials that adapt to the work he does.

In his sculptures, he works basically with wood and wire, although he also incorporates other materials depending on the work and the message he wants to convey.

The message transmitted by his works is varied, he always leaves a space of freedom for the viewer to let their imaginations fly and find the multiple messages that he transmits through his compositions, although he leaves a guide with the name and the arrangement of the elements that uses.

He basically works with abstract painting although with many figurative hints that make the viewer quickly connected with his message.

The management of color is of utmost importance in his work, becoming in many of them the hook of attraction that then goes into the background once the rest of the graphic resources used by the artist are discovered.

Education

- Basic painting techniques workshop, 1990, Instructor: Carlos Pereira.
- Instituto de Diseño de Caracas, Graphic Designer, 1994.
- EMAI, sculpture workshop, 2018. Instructor: Maria Elena Odio. Techniques: clay, plaster mold, resin and wood.
- EMAI, Taller de Pintura, 2019. Instructor: Arvid Rostrom. Techniques: Oil painting, Watercolor
- Universidad Metropolitana, Sala Mendoza, Contemporary Art Diploma. 2020-2021

Group exhibitions

- 1988, Title: Expressions, Gallery: Portuguese Center, Caracas, Venezuela.
- 1994, Title: Madeira, Gallery: Portuguese Center, Caracas, Venezuela.
- 1996, Title: Venezuela and Portugal, Gallery: Portuguese Center, Caracas, Venezuela.
- 2014, Title: Collective, Chameleon Art, Santa Ana, Costa Rica.
- 2016, Title: Collective Painting and Sculpture, Gallery: Novo Angulo, Lisbon, Portugal.
- 2018, Title: Teo Logic by Valoarte, Municipal Museum, Cartago, Costa Rica.
- 2018, Title: Student sculptures María Elena Odio, EMAI Gallery, Santa Ana, San José, CR
- 2019, Title: Sculptural Projects, Las Cabañas, Santa Ana, San José, Costa Rica.
- 2019, Work auctioned at the Fifty Gala for the benefit of Cala Foundation, Miami, FL.
- 2020, Title: A particular world, Virtual exhibition, Real Art 4 Good.
- 2020, Title: Appropriations in art by ACAV, Cartago Municipal Museum, Costa Rica.
- 2020, Title: 5th Painting Salon, Menduina Schneider Art Gallery, San Pedro, LA, California, USA.
- 2020, Title: Latinoamérica lo que nos une, RELAC / IAA / AIAP, International exhibition. Dec.
- 2020, Bienal International art for change Celaya MX, GTO, Mexico. Sep.
- 2020, Bienal Per Quinquennium, Oct-Nov, San José, Costa Rica

Individual exhibitions

- 2015, Title: Sculpture and Painting HG, Open Space Connel Academy, San José, CR.
- 2017, Title: Abstract Defying, Main Hall of The Keyes Company, Weston, USA.
- 2018, Title: Deconfiguration of Emotion, Municipal Museum, Cartago, Costa Rica.
- 2019, Title: Evolution, EMAI Gallery, Santa Ana, San José, Costa Rica.
- 2020, Title: Garbage Beach, Photography.

Works in private collections in:

Costa Rica, France, Mexico, Portugal, Spain, USA and Venezuela.

hegogart@gmail.com
www.hegogart.com



Hyeonwoo Tak
Italy

HYEONWOO TAK

VIA DEL CORSO

Since I was about 16 (2007) I have started reducing the volume before throwing the trash. By now this habit has become the last attitude with which I treat objects to take responsibility, like putting the period in a sentence.

It is a work that visualizes the cross section of a tree made of waste paper collected directly from the address in the title of the work applying that simple old habit. It also represents the cross section of that street in the title.

The waste paper in the work is composed not only of normal waste paper, but also of vinyl-coated waste paper and waste paper with adhesive tape, all put together. If materials other than paper are mixed in this way, the paper cannot be recycled. Not just paper, all recyclable waste cannot be recycled if other materials are mixed in addition to the original material.



Via del Corso
Paper, fastening strap
100x100x8 cm
2019

HYEONWOO TAK



Hyeonwoo Tak (July 12, 1992, South Korea)

Biography

2020, Master of Sculpture and New Technologies, Graduated, Italy
2018, Bachelors of Sculpture, Graduated, Italy
2015, Republic of Korea Army sergeant, Honorable Discharge, Korea

Group exhibition

2019, TRART e LEGGO, Gallery Trart, Rome
2019, Cheonggyecheon Upcycle Festival RYU, Cheonggyecheon Area, Seoul
2019, Tracce di Passato, di Presente, di Futuro, Auditorium San Domenico, Narni
2019, ARCOI Regular Collective Exhibition, Korean Cultural Center, Rome
2019, Sculpture between Sustainability and Technology, Gallery Edieuropa, Rome
2017, ARCOI Regular Collective Exhibition, Korean Cultural Center, Rome
2016, ARCOI Regular Collective Exhibition, Korean Cultural Center, Rome

E-mail: corea7979@gmail.com

Instagram: https://www.instagram.com/it_is_clean



Kasper Christiansen
Denmark

KASPER CHRISTIANSEN

EMPTY

"Usually a busy and crowded street. The corner store is closed, again and the silence is interrupted only by the noise of tired steps and something else."



Empty
Street photography from Copenhagen, Denmark.
Ink on matte paper 190g
2019

KASPER CHRISTIANSEN



"In my works I explore places, people and experiences. Based on the action between actions, I depict behaviors that happen in brief moments in time, in space and in people. I look for situations and motives that tell stories with more than a visual pleasure. By combining mood, actions and experiences in a special shade, I can transform the familiar into different auras. This is where I create photographs. They may seem strange and foreign at first, but the curiosity lures the viewer into the pictures and allow them to explore and gain a deeper meaning with the narrative. The people, the surroundings and the mood are all equally important elements in the works. The large open surfaces show mirroring of the complex mind, the contrasts depict the many details and facets people and objects contain, the light and colors create moods and emotions. A mixture of it all is communicated in situations that we can recognize ourselves in and relate to. The strange, the familiar, the gesture of the surrounding, all with a small hint of wondering, why."

Kasper Christiansen is born in 1988 and grew up in Hillerød, Denmark. He bought his first camera when he was 20 years old and as his interest in photography increased, he moved to Copenhagen and applied to various photography schools in Copenhagen, he was rejected and ended up being admitted to a graphic design school and graduated in 2014. As a newly hatched graphic designer, he decided to pursue photography and began freelancing as a photography assistant and retoucher in the Danish film industry and for advertising photographers. His interest in film increased and as the equipment became more accessible he began making films. He got work as a camera assistant and later as an operator in the Danish film industry. With his understanding of the pictorial language, how to combine mood and feel and the simplicity of the graphic line work he developed his own photographic distinctiveness, which has secured him assumptions at recognized exhibitions in Denmark and abroad. His works is street photography, short moments captured in Copenhagen, but always with a different composition, a light or a mood that transforms the well-known Copenhagen into places with a unique aura of strangeness, which makes them almost impossible to recognize.

Exhibition & Screening

Photography

Fotofestival Schiedam 2020, Nederland.
Theme: Transitions
The Censored Exhibition.
(Photography)

Charlottenborg Spring Exhibition 2020, Denmark
The Censored Exhibition.
(Photography)

Copenhagen Photo Festival 2019, Denmark.
Framing vision
The Censored Exhibition.
(Photography)

Aarhus Independent Pixels 2015, Denmark.
The Censored Exhibition.
(Photography)

Film

Elizabethtown Film Festival 2020, Kentucky USA.
Screening at Elizabethtown
(Short film)

Breakout Film Festival 2020, United Kingdom.
Screening at Edinburgh.
(Short film)

Berlin Sci-Fi festival 2018, Deutschland
Official selection.
(Short film)



Laura Jean Healey
United Kingdom

LAURA JEAN HEALEY

THE (UN)HOLY TRINITY

The (Un)Holy Trinity explores female objectification through a Biblical lens. The digital film installation draws inspiration from three legendary women, who through their supposedly 'unnatural' acts of defiance, aggression, or desire for autonomy, have been demonised to serve as a warning as to how destructive female sexuality can be if left unchecked.

The three-filmed performances seek to not only explore these women in their moment of defiance, but, more importantly, to challenge the demonised perceptions of the so-called 'unnatural' woman. Each performance celebrates these women for their supposedly 'unwomanly' ways by drawing upon the moment each woman asserts her will, to reveal her true inner strength and agency to defy the traditional and suffocating roles that have long been allotted to them. By extension, the films seek to question why these ingrained perceptions of powerful women as shameful or demonic - views that deny female strength and sexuality - still exist today.

Credits

CAST

Eve: Christina Wolfe

Lilith: Tia Rolph

Salome: Cecile Sinclair

CREW

1st Assistant Director: Tom Fraser Ivens

Movement Director: Sarita Piotrowski

DIT: Michael Pentney & Chris Mathews

Phantom Technician: Robin Horn

Gaffer: Michael McDermott

Art Director: May Davies

Assistant: Kat Docherty

Make Up Artist: Paul Rodgers

Hair Stylist: Ian Grummitt

Behind the Scenes: Kristian Fitsall

Studio Assistant: Tori Ferenc

SOUNDSCAPE

Composed by Sam Bucknall

POST PRODUCTION

Post Production By Technicolor

Post Production Producer: Amy Gilkerson

Colourist: Jodie Davidson

A SPECIAL THANKS TO

Rory Blain & Sediton

Adam Coles, Panavision, Panalux & Direct Digital

David Searle & Palmbrokers

Jonny Garbutt & Technicolor

Pete Story & Greenlit



The (Un)Holy Trinity

Three Channel 4K Colour Film Installation, 7.1 Sound

3 Minutes & 9 Seconds (Continuous Loop)

2020

LAURA JEAN HEALEY



Laura Jean Healey is an award winning artist and filmmaker. Having received a First Class BA Honours from Central Saint Martins, where she specialised in 16mm film installation and was mentored by BSC Cinematographer Seamus McGarvey, Laura informs her creative practice by working within the film industry. Her work combines the use of digital technologies with the traditional visual language of the cinema, to create large, cinematic installations that explore the nature of the cinematic experience. In particular Laura's work examines the objectification of the female form, the cameras inherently voyeuristic gaze, and the desire it raises within the spellbound spectator.

Laura produced the very first holographic film installation to be filmed entirely underwater in slow motion. The Siren premiered at Kinetica Art Fair (2012) and was awarded the Passion For Freedom Gold Film Award (2013) for its 'artist value and powerful visual message embodying the freedom of women', and the MAMA's Award (2012) for its 'innovative artistic design concept'. The installation was exhibited at the Aesthetic Short Film Festival (2012) and The Paris Festival for Different and Experimental cinema (2012).

Laura was shortlisted for the Winter Pride Awards (2014) and was recently nominated for the YICCA International Art Prize (Milan) for her new multichannel film installation The (Un)Holy Trinity (2020).

Website: www.laurajeanealey.co.uk
Vimeo: www.vimeo.com/laurajeanealey
Instagram: @laurajeanealey
Twitter: @LauraJeanHealey

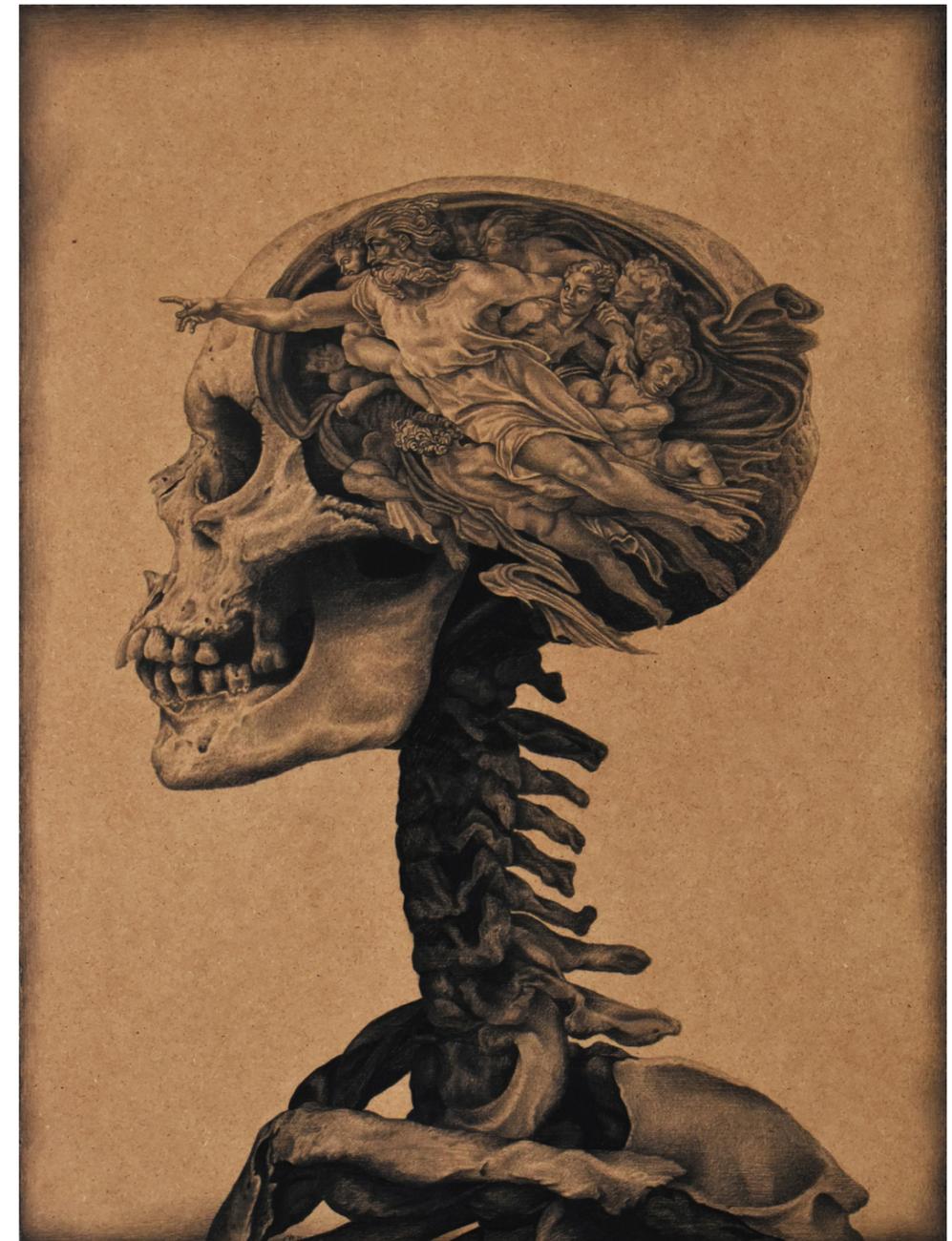


Marco Corridoni
Italy

MARCO CORRIDONI

THE BICAMERAL MIND

The divine moment when God gave human beings life and purpose. At least that's what most people say. But there could be another meaning, something deeper. Something hidden, perhaps. A metaphor... It took five hundred years for someone to notice something hidden in plain sight. It was a doctor who noticed the shape of the human brain. The message being that the divine gift does not come from a higher power, but from our own minds. This artwork was inspired by Julian Jaynes's "The origin of consciousness in the breakdown of the bicameral mind". It is perfectly suited to our time. It captures the narcissism of the human experience in believing it is greater than its physical self, sitting aside wishful thinking in exchange of empirical truth, desperately trying to figure out if consciousness is something real or just an illusion.



The bicameral mind

Pastel on wood
40x60 cm
2020

MARCO CORRIDONI



Marco Corridoni is an Italian artist born in S. Severino Marche (MC) in 1991. His exhibition career began in 2013, as a finalist of the X National Arts Award and continues through prizes, collective and personal exhibitions all around Italy. His first works, suspended between drawing and sculpture, explore the relationship between sign and matter. The focus of his artistic research starts from interiority to reach the universal, through the investigation of human being and its relationship with the world. His poetic uses the figure to reach a deeper meaning, at service of an art-making and thinking that decline on a conceptual level. The human figure becomes a vehicle for its own annihilation, through the fragmentation of the pre-established identity, the dismemberment of mimetic coordinates and the continuous shadowing of features. The image becomes a border line, a passage that leads elsewhere, to question even the concepts of pace, time, consciousness and religions, so deeply rooted in mass culture.

Solo exhibition

2018
De Pulchritudine, Spazio San Carlo (FM), curated by Diego Paride Della Valle.

2016
Tra segno e materia, Milano, curated by Toni&Guy Milano Turati.

Group exhibition

2020
Con la luce negli occhi, Ex Fornace Gola (MI), promoted by CEA Foundation.
Verona Art Prize, curated by Maurizio DeFrancesco.
100 Pittori a Palazzo Fani (VT), promoted by ACTAS Tuscania.

2018
Immagini e poesia, Magazzino d'Arte di Jesi, curated by Camilla Boemio.

2015
Ancora nuovi segni, Galleria Antonello da Messina, Legnano, curated by Omar Galliani.

2014
Madri e figli, Archivio di Stato di Pesaro, curated by Cecilia Casadei.
Laguna Art Prize, Arsenale di Venezia.
Who Art You 3, Alzaia Naviglio Pavese, Milano.

2013
Random 3, Palazzo Ducale, Urbino.
X Premio Nazionale delle Arti, Bari.



Margaux Dolinar
France

MARGAUX DOLINAR

CACHER, MONTRER

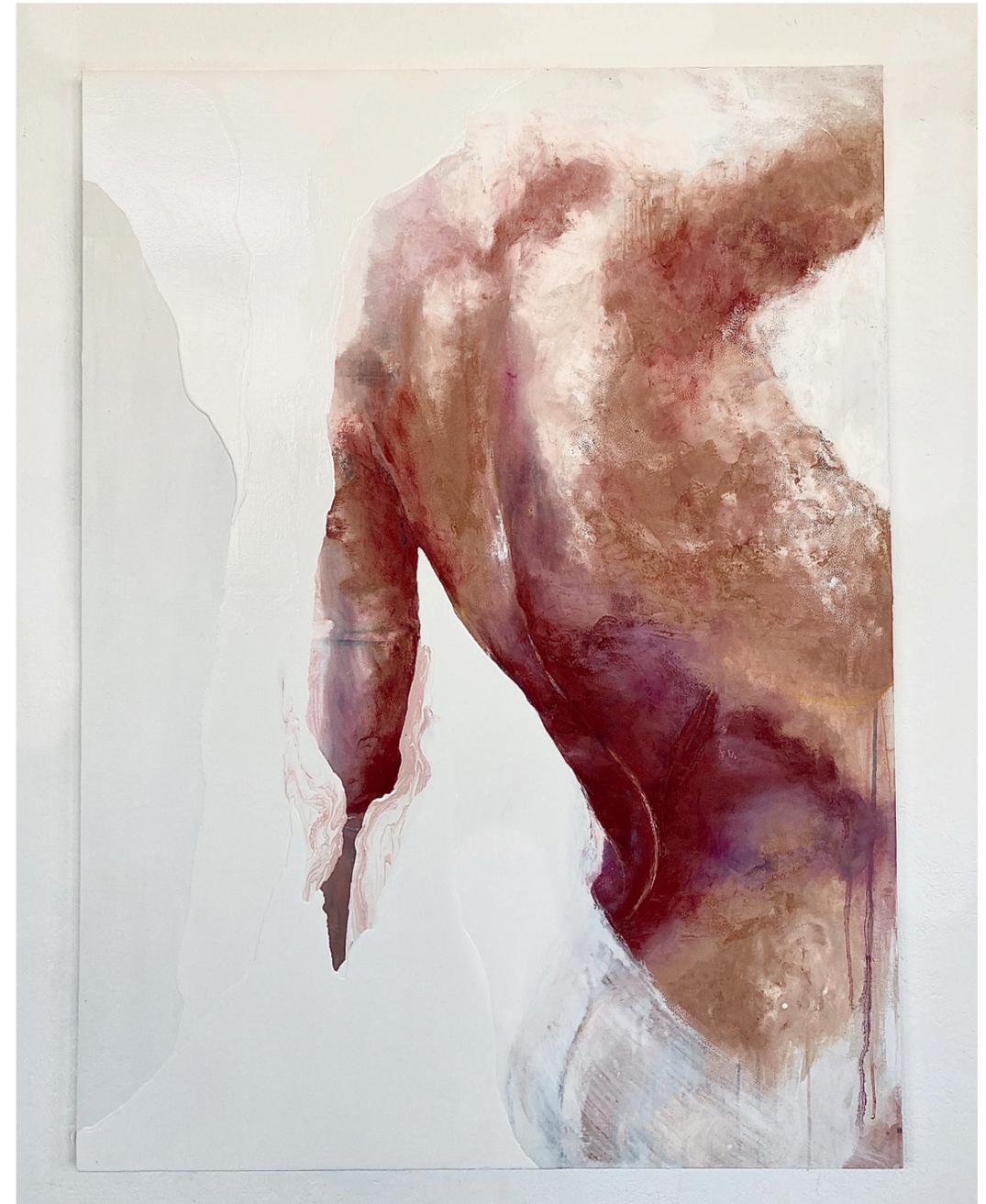
The title of this painting is Cacher, Montrer (Hide, Reveal). It was painted in year 2020. The media used in this painting are acrylic paint, oil paint and oil pastel.

« Painting is a skin » is undoubtedly an absolute certainty for all painters. As a sensitive agent, pictorial materials build the painting, affect us, capture us, and interrogate us. As far as the colour is concerned, it hides, seduces, provokes and expresses itself.

It's on this « colour eloquence » (from, La couleur éloquente, by Jacqueline Lichtenstein), especially on flesh colour eloquence, that this painting was created. In this picture, the fleshly dimension is perceptible thanks to ochre, flesh ochre, pink flesh, english red and purple.

The figure takes up most part of the canvas and seems to emerge from the pictorial material. This figure isn't only a body representation, the image of a corps, but it also mainly incarnates itself as the flesh of the painting. A certain carnal, voluptuous presence is then apparent thanks to the pictorial material.

Furthermore, a thin coat of white acrylic paint recovers the figure like a transparent veil. However, does this veil cover or uncover the nudity of the figure? This subtle game between veiling and unveiling is certainly at the origin of a certain eroticism.



Cacher, Montrer
Acrylic, oil pastel, oil painting on canvas
97x130 cm
2020

MARGAUX DOLINAR



Margaux Dolinar was born in North of France on December 26, 1996. She lives, studies, and works in Paris. She graduated with a Bachelor of Arts and a Masters of Art research from the Sorbonne-Panthéon University, Paris, in 2020, with a first-class honours.

While studying at Sorbonne University, she had the opportunity to exhibit her personal work at the Sorbonne school of arts library, and participate in a group exhibition at the UQAM Gallery during her trip to Canada.

She is currently teaching plastic art in Primary Montessori School, while continuing her research in her favourite subject: Eroticism Forms in And of Painting. Her work is affected by many artistic influences, from Renaissance painters, to Giorgia O'Keeffe's and Paul Rebeyrolle's paintings, also in thinking about Judy Chicago's and Ulla Von Brandenburg's art installations.

Professional Experience

May 2019

Organisation of a group Exhibition with UQAM Students of Canada (Montréal, Canada)

Starting from January 2018

Educational speaker in Plastic Arts in primary Montessori School

January 2018

Organisation of an exhibition in Library of the Arts University, Paris Sorbonne (PARIS)

May 2017

Organisation of my personal works in a library (Nandy, near Paris)

November 2016

Trainee during YIA Art Fair, Paris, Contemporary art Festival

May and June 2015

Trainee in Sylvie le Page's Art Gallery

Education background

2014-2015 : first year of university degree in arts and art sciences – Université Paris 1 Panthéon-Sorbonne. Distinction good

2015-2016 : second year of university degree in arts and art sciences – Université Paris 1 Panthéon-Sorbonne. Distinction good

2016-2017 : Third year of university degree in arts and art sciences – Université Paris 1 Panthéon-Sorbonne. Distinction good

2017-2018 : Master MEEF (education) first year – Paris 1 Panthéon- Sorbonne.

2018 : Master first year Art research – Université Paris 1 Panthéon- Sorbonne (first semester).Honors

2019 : Master first year visual art – University of Québec in Montréal, Canada (second semester). Honors

2019-2020 : Master second year art research – Paris 1 Panthéon- Sorbonne. Honors

Research Subject

Title : « Du Corps-couleur : dialectique du cacher, montrer. Pour une émergence de l'érotisme en peinture » [Corps-colors : Hide and Show dialectic. For eroticism émergence in painting]

margaux.dolinar@outlook.fr



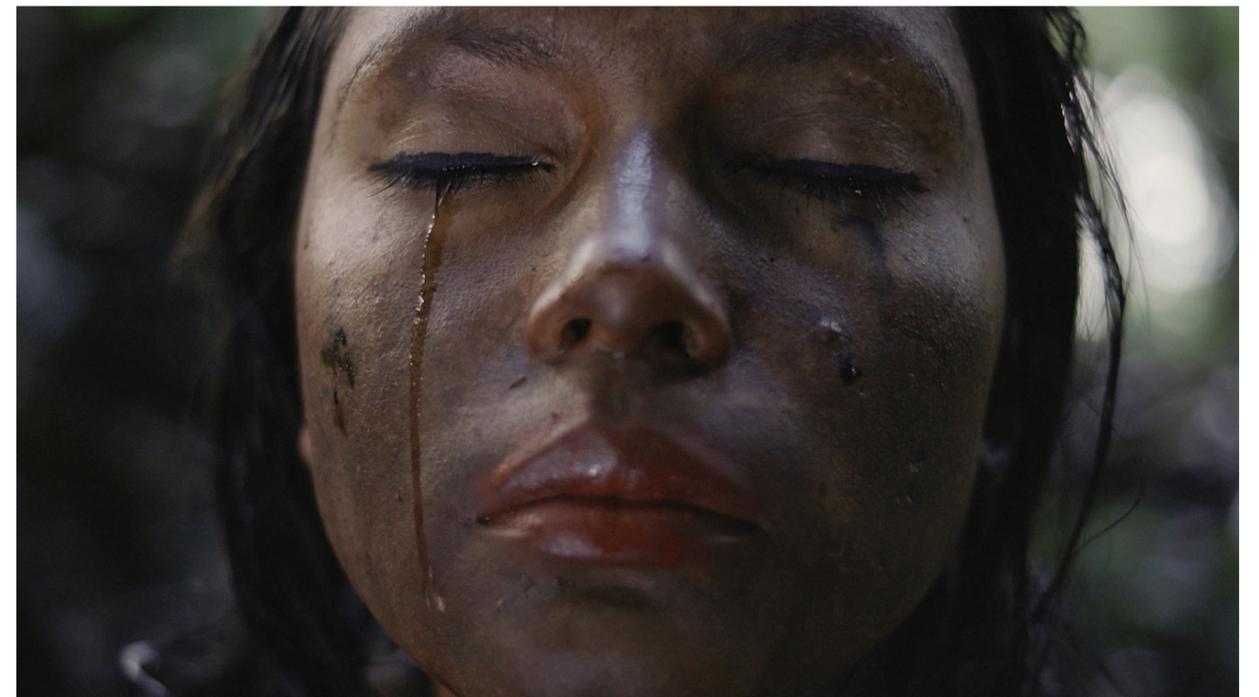
Mariana Villas-Bôas
Brazil

MARIANA VILLAS-BÔAS

AIKU'È

The project rises from the need to manifest the massacre of native culture. Through art, the artist and activist Zahy Guajajara, Brazilian, indigenous, born and raised in a village in Maranhão, expresses her resistance.

The narrative emerges from the earth, representing the birth of a genuine being in symbiosis with nature, which will go through a process of seeking identity. Indigenous painting symbolizes the first identity, related to ancestry and cultural and family origin. This process is interrupted by the repudiation of origin, the black face symbolizes the end and the beginning of a new identity; which will be represented by Western painting. This painting symbolizes the castration suffered by the Indigenous in an attempt to insert himself in society. In a cyclical and delicate movement, the return to land occurs, the rescue and connection with nature, this is the force of resistance – The fight for indigene inclusion in society without giving up ancestry. R-exist is the hope of rebirth for the next indigene generations.



AIKU'È
Short Film
2018

MARIANA VILLAS-BÔAS



Mariana Villas-Bôas is a set designer with a background in Architecture and Urbanism from Puc-Rio and BAU Design School in Barcelona. She did an internship at the Catalan Toni Gironès's studio in Spain during 3 months in 2011 and also at the studio Folgado Produções in RJ. Between 2013 and 2017 she worked as assistant scenographer on TV Globo, participated of the team of soap operas such as "Meu Pedacinho de Chão" and "Velho Chico" and the series "Dois Irmãos". She signed the research on the book "Memory accordion - Velho Chico", the set design of exhibitions such as "Watch This Book - Dois Irmãos" and the Dois Irmãos Literary Occupation, at the Instituto Europeo di Design - Rio. Mariana also worked on the creation and execution of the special showcase, 30 years of Livraria da Travessa (important bookstore in Rio de Janeiro) in homage to the series Dois Irmãos, which marked the launch of the book "Photographs - The creative process of the actors of Dois Irmãos". In 2017 she created the stage set for the play "Alair", with the direction of Cesar Augusto, written by Gustavo Pinheiro. At the same year she was invited from the Artist Zahy Guajajara to direct her performance for the MAR(modern art museum of Rio de Janeiro), that performance became her first short movie direction. During 2018 she worked at the director Luiz Fernando Carvalho creative studio in SP, researching, creating set designs and studying the book "The Passion According to G.H." (Clarice Lispector), which was shot in Rio de Janeiro. From February to April 2019 she participated in the fine arts workshop at the Florence Academy of Arts in Florence, learning observation drawing, painting and art history.

Mirijam Heiler
Italy

MIRIJAM HEILER

SHADES OF PINK

SHADES OF PINK is a painting in shades of pink. It shows a structure without a center, which is like a network above a surface, and could be expanded. A grid whose lines are equidistant, regularly spaced at equal distances from each other. I try to cancel the rigidity of the grid with pastel pink shades.

I try not to face the noisy world with even louder images, but to clean up and eliminate its excesses.

The painting explores the aesthetics, but also the question of the meaning of grids. A grid dissects and disperses. Seeing a grid means always looking at the fine lines, but at the same time also looking at the space between the lines. "We think we can see through the grid as if it were behind what we see. The lie in the grid is the truth of perception". Hans Belt. At the same time, I am fascinated by the constant repetition of the simplest geometric shapes, which become evident only through their potentially infinitely expandable accumulation.



Shades of pink

Oil on Canvas
110x130x5 cm cm
2020

MIRIJAM HEILER



Mirijam Heiler
born in 1991 in Brixen, Italy lives and works in Bolzano

Study:
Academy of Arts in Karlsruhe, Germany, 2011- 2016

Awards:
Image and context_ 3rd place _ City Gallery Bolzano, 2020 Concorso per artisti _ Office for Italian Culture Bolzano, 2019 Best Young
Award: Espace_ LA STANZA Bolzano, 2017
Eb Dietzsch Art Prize W_ Jena, 2016

Exhibitions:
BETA_ Architecture Biennial_ (group show) Timisoara (ROU), 2020
Share location_ Kunsthaus L6, (group show) Freiburg im Breisgau _ 07.2020
Booming Art (group show) Bologna, 2020
Synesthesia _ (solo show + Luise von Rohden) _ Gallery Vizion _ POnitives, 2019
UR-Kult Festival for contemporary art (Artist in Residence + group show), Unterinn, 2019 BINA _ Belgrade International Architecture Week (group show), Belgrade (SRB), 2019
In Absence of _ (Artist in Residence + group show) City Gallery of Bolzano, 2018
Youth and Style _ (solo show) Ottmangut Meran, 2019
Gallery at the Pinakothek der Moderne_ (group show) Gallery Barbara Ruetz Munich, 2018 9th art auction SKB _ (group show) Prismagallery, Bolzano, 2028
ESPACE_ LA STANZA (solo show), Bolzano, 2018
FOCUS: New Art. (group show) Radolfzell Art Association, 2016



Sven Windszus
Germany

SVEN WINDSZUS

LEBENSRAUM / LIVING SPACE

background information:

We're on the increase – with every passing minute, our planet is home to 150 more of us. One century ago, there were 2 billion people in the world, but if the forecasts are right the human population will come to almost 10 billion by 2050. Unfortunately, our growth threatens to destroy the very foundations of life on our planet. We are consuming and destroying finite resources. Many of us are already feeling the effects of this: heat, droughts, floods and rising sea-levels.

The causes of this development are complex, as are the consequences of the destruction. All around the world, solutions are being worked on, and a radical reversal of familiar patterns of behaviour will be necessary.

concept:

With my "LEBENSRAUM" project, I want to invite each participant to use their own muscle power to control the growth of our species. I have reduced the real conditions we are facing to a form of physical experiment. The problem of overpopulation, the resulting destruction of our living space and the steady rise in sea levels, have been put into a visual context.

Pressing on the pump causes heads to appear. If too many heads are pumped up, the available space expands, but the rising water level problem worsens.

Just a few movements of the pump should make it clear to participants where this experiment is headed. The question is: how do we deal with this responsibility – do we keep pumping and see more and more heads pushed under the water or do we halt the process before this can happen?

In my work, I want to engage with the phenomenon that, although we have recognised the problem of overpopulation and the resulting destruction of our environment, this realisation is not usually reflected in our actions. "LEBENSRAUM" renders this contradiction tangible. Each participant unconsciously assumes the role of the entire human race; an individual standing for the collective. By means of his or her actions, the participant gets to determine how much growth is good for our planet.

If all the heads are inflated at the end, the water will almost completely flood the space and the following error message "UNEXPECTED ERROR. RECOVERING LIVING SPACE" will appear for one minute. The participant will see the maximum growth as an unexpected error. Unlike in reality, the programme can renew the required living space.

symbolism:

The pump symbolises the economic and human growth that started to rise exponentially with the introduction of the steam engine in early 19th century. The physical functioning of the compressed gas allows using the air pump to closely mirror those early machines.

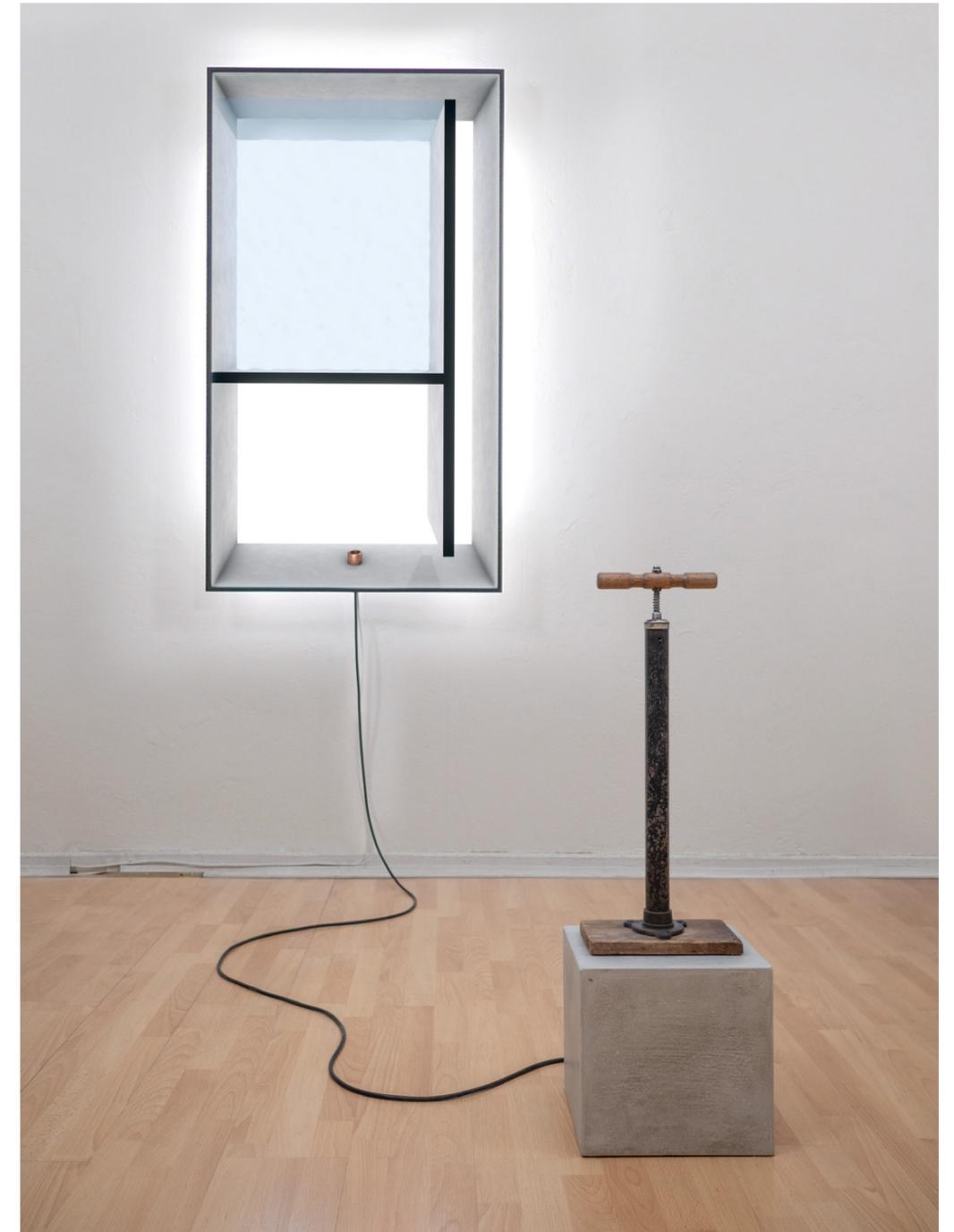
The heads stand for the whole for humanity. The chosen number of ten heads represents the critical mass of 10 billion people on Earth. Their ethnicity, skin colour, gender and age were selected in such a way as to represent a cross-section of the world's population. (The order and arrangement of the heads is randomly generated and changes every time).

technique:

"LEBENSRAUM" is an interactive art installation. The work consists of an old hand pump and a modern 55" 4K display, with a mini PC on the back wall. The two objects are connected with a 6 meter long cable. Under the pump is a small pressure sensor which sends data to a software when the pump is active. The interactive control of the pump influences what is happening in the artwork on the monitor in real time.

presentation:

The hardware and software were specially developed for the "LEBENSRAUM" project and are made available for the exhibition. All components belong together and cannot be separated. The work consists of a 55" monitor, a monitor wall bracket, a mini PC and a hand pump with a concrete base. The display is only intended for wall installation. There are 4 LED lamps on the back of the monitor that serve as backlights. The monitor must be supplied with a 230V power connection. The supplied wall bracket must be fastened with 4 screws. The display including the mini PC and its lighting has a weight of approx. 25 kg. The art installation is accompanied by acoustic sounds from the display.



Lebensraum / Living space

Video installation

70x120x30 cm

2020

103

SVEN WINDSZUS



Sven Windszus is a visual artist based in Berlin, Germany. He grew up in a small town in the north of Germany. He graduated with a degree in visual communication at the HAWK University in Hildesheim. After his studies he decided to find his luck in Berlin. In the middle of the '00s he founded his own video art studio. Since then Sven worked in various fields of experimental arts with a focus on computer generated content. His work deals with existential questions of our modern society. His mostly figurative images question norms and moral values in a constantly changing and increasingly technological world.



Tiziana Abretti
Italy

FERMO APPARENTE

The deepest part of our being, of our vital energy, certainly reveals a deep connection with nature, with its processes and its forms. As occurs in nature, it is in a state of continuous becoming: a state of evolution, transformation or degeneration. Sometimes it may seem stationary, in a condition of apparent immutability, but indeed it is a constant flow, a silent becoming. As a reaction to rubbing, wool transforms into felt: a warm, enveloping, protective organic material, guardian of other transformations. Potassium alum crystals are formed through a slow process, a lingering waiting, and grow by clinging to the wool fiber. They are a living material, which follows their natural activity of formation: it is not possible - if not within a certain limit - to control the growth, to define the arrangement. The formation of crystals reacts differently depending on the type of support used.

The delicate blend of these materials is a process in which matter crystallizes, hardens, and colors change with time: the apparent fixity and immutability actually hides a slow and calm becoming.



Fermo apparente
Felt, handmade paper, potassium alum crystals
35x24x10 cm
2019

TIZIANA ABRETTI



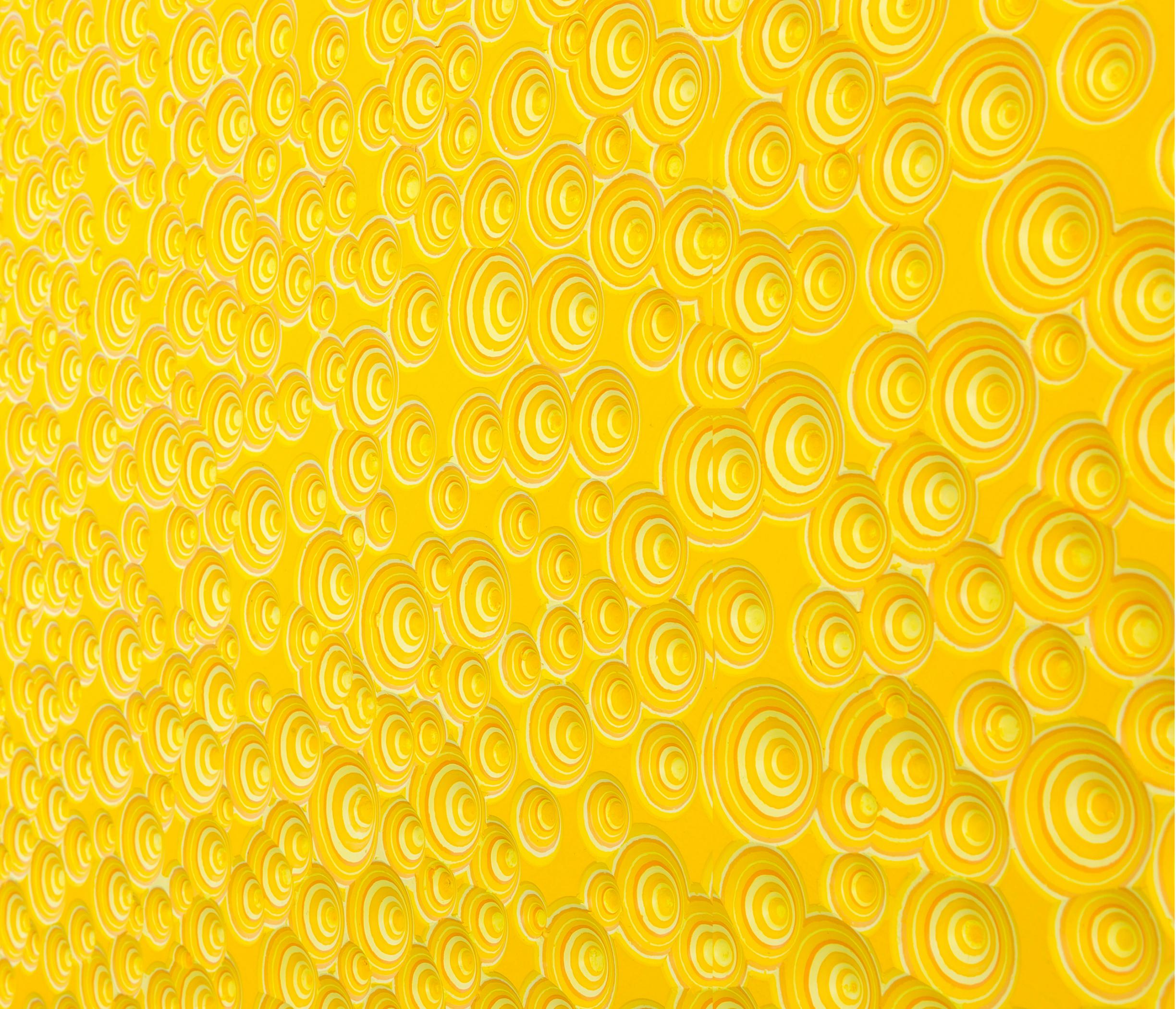
Tiziana Abretti (Italy, 1982) lives and works in Bologna, Italy. She got a master degree in Visual Arts at the Academy of Fine Arts in Bologna. In her professional career, she was Lucy+Jorge Orta's artist assistant in Paris; since 2004 she has been selected to participate in international artist residency projects: Mino AIR in Japan, KH-Messen AIR in Norway and PAS_Progetto Atelier Sardegna AIR.

Her work was exhibited in several solo and group exhibitions such as: Taichung Museum of Fiber Arts, Taiwan; Art Paris Art Fair, Grand Palais, France; Museo del Costume e del Tessuto, Spoleto; Mino Paper Museum, Japan; Museo Coricama in Maniago, Pordenone; Museo Etnografico del Friuli, Udine; Les Moulins, Boissy-le-Chatel, France and Puls gallery, Norheimsund, Norway.

Her projects are intimately connected to the place where she works. She addresses issues related to the relationship between memory and the environmental natural or cultural elements. Her approach with the materials is instinctive and physical. Curiosity leads her to their handling, re-reading and translating them into new forms, searching for unexpected relationships.

She works with fiber art, installations, drawing and community engaged art.

www.tizianaabretti.com



Vincenzo Frattini
Italy

VINCENZO FRATTINI

UNTITLED 19-20 M

The Untitled 19-20 M work of art is part of the cycle where the drawing is investigated through the body of the painting, conveyed as subtraction.

In fact, in this work of art many layers of colour are offered to perforations, creating variable subtractions in the matter and revealing new images, mostly marked by different shades of yellow.

The circular forms that stand out, they are not painted in the classical sense, but they are the result of the voids made by the perforations, which are giving the surface a real depth, like a third dimension of painting.

The result it is not static but dynamic, as if the work of art is running towards the viewer who is elicited to a deeper vision of the work itself.



Untitled 19-20 M

Acrylic on wood
122x108x4 cm
2020

VINCENZO FRATTINI



Vincenzo Frattini born in Salerno, 1978, lives and works between Turin and Campagna (SA)

In 2006 he graduated in Painting at the Academy of Fine Arts in Naples, where he attended the experimental course "Quartapittura" coordinated by the professor Nini Sgambati. In 2003, the Giffoni Sei Casali Museum of Environmental Art acquired his sculpture "Il Raccoglitore di Lune" while in 2007 he was a finalist in the Video Section of the Celeste Prize. Even though Frattini's overall focus is on painting, his research also ranges from sculpture to video, including performance, such as the recent "Identità" (2017) as seen at the Impronte Urbane in the Contrada di Valdimontone in Siena where three of his works have been permanently installed. His selected latest exhibitions include the solo show, Works in Rhythm, curated by Maria Letizia Paiato at the Galleria Giovanni Bonelli of Pietrasanta (LU) and participation in the Musée éclaté museum without limits of Pontecagnano for the realization of a public sculpture.

Solo shows

2020

New Works, Tube Culture Hall, (MI)

2018

Cromosinergie, Vincenzo Frattini and Andrea Cereda, Res Publica Galley (TO)

La dipendenza sensibile alle condizioni iniziali, curated by Valeria D'Ambrosio, Aragonese Castle of Ischia (NA)

2017

Opere in ritmo, curated by Maria Letizia Paiato, Giovanni Bonelli Gallery, Pietrasanta (LU)

Impronte Urbane, site specific installation and live performance, curated by di Massimo Bignardi, Siena

2016

Inside and outside the wall, (Vincenzo Frattini, Viviana Valla) curated by Luca Palermo, Nicola Pedana Gallery (CE)

SetUp Art Fire, BonelliLab, bus station (BO)

2014

Le trappole della pittura, Studio Legale Gallery (NA)

2013

Three, Studio legale Gallery (NA)

2005

Schede/2005 giovane arte a Salerno, curated by Massimo Bignardi, Selezioni d'arte Gallery Salerno

Mostre collettive

2020

Artkeys Prize, Aragonese Castle of Agropoli (SA) - finalist of the painting section

Arte Laguna Prize, Venice arsenal - finalist of the painting section

Lab 14 Art Prize, Imagoars Venezia - Catalog award winner

2018

V.Ar.Co Vanvitelli per l'Arte Contemporanea, curated by Gaia Salvatori and Luca Palermo, University of Campania Luigi Vanvitelli, Santa Maria Capua Vetere (CE)

2017

Artverona, con Nicola Pedana Gallery and Giovanni Bonelli Gallery

Linguaggi coalescenti, Ithaka won't fool ya! Curated by di Valeria D'Ambrosio BBS pro, Prato

Geometrie e colori, curated by Massimo Bignardi, Provincial art Gallery (SA)

2015

Cromatici, curated by Pasquale Ruocco, Cerruti Arte Gallery, Genova

La Scultura dopo il 2000, idolatria e iconoclastia, curated by Ada Patrizia Fiorillo, Frac Baronissi (SA)

2014

SetUp Art Fair, Yoruba: diffusion of contemporary art (BO)

2013

Territorio indeterminato, artists of different generations in dialogue with the works of Gianni de Tora, curated by Stefano Taccone, S. Orsola Benincasa (NA)

2011

La giovinezza reale e l'irreale maturità, curated by Antonello Tolve, Confindustria Salerno

2010

Scriptorium from the artist book to the object book, a cura di Marco Alfano, Palazzo Vanvitelliano, Mercato San Severino (SA)

2008

Play Again, Paola Verrengia Gallery (SA)

2007

Eterotopie/Eterocromie, curated by Maria Giovanna Mancini, Menna Foundation (SA)

Premio Celeste, (IV edition) curated by Gianluca Marziani, Rome Higher Fire institute, video section finalist.

2006

59 Seconds video festival, Galapagos art space Brooklyn, New York, PAN Napoli

Il Vuoto e il Pieno, Lanificio 25 Napoli (Quartapittura)

Loading, curated by Francesca Boenzi, Baronial Castle of Acerra (NA)

2005

Fair play, curated by Laura Carcano, video art review monumental complex of Santa Sofia (Salerno)

2004

Sogno comune, Lia Rumma Gallery Napoli, (Quartapittura/Esc)

2002

Costantinopoli 107/a, new creatives in Campania, curated by di Massimo Bignardi, Ripe San Ginesio, (MC)

2001

Tempi di posa, curated by Massimo Bignardi, Roman villa, Baronissi (SA)

Works in public collections

Musée éclaté museum without limits of Pontecagnano (SA); University of Campania Luigi Vanvitelli, Santa Maria Capua Vetere (CE); Museo FRAC Baronissi (SA); Siena, Contrada of Valdimontone; Municipality of Mercato San Severino (SA); Environmental art

Museum of Giffoni Sei Casali, (SA).

Yicca Staff



Massimo Toffolo

Massimo is a curator and art-advisor based in Udine, Italy.

He's the art director of YICCA.

He's involved, as independent curator, in construction and development of various art projects. In 2009 he co-founded the Aps Moho association, that manages the YICCA Art Contest. He has worked for numerous artistic events; as an artist he collaborated with many galleries of contemporary art.



Margherita Jedrzejewska

Margherita is an art historian and curator based between Poland and Italy.

In 2009 she founded with Massimo Toffolo the Aps Moho association.

She's the editor of various websites focused on contemporary art.

Patrick Simonitto

public relations

Patrick Simonitto lives across Italy, Bulgaria and Switzerland. He and his former business partner founded the "Artemento", project about artistic complements for interior design. Now works in the IT and business consulting field.

Alberto Del Monego

logistics dept.

Alberto Del Monego, born in Italy, now lives in Sofia, is a technical designer. He manages YICCA's events logistics.

Sonia Caballero Moreno, Manlio and Milena Dittaro

translation dept.

Sonia Caballero Moreno is an interpreter and she works for YICCA competition as a responsible for the translations. Manlio and Milena are an interpreter form German to Italian, Manlio collaborates with YICCA also as a logistic consultant.

Fabio and Ginevra De Marchi

supporters

Fabio and Ginevra De Marchi are young Italian collectors, who enthusiastically wanted to work with us.

Red Bul Consulting OOD

technical support

Red Bul Consulting develops dynamic, cost effective, and distinguishable websites by combining technology with business concepts that help make web sites easy to use and understand.

Acknowledgements

YICCA 20/21 - Acknowledgements

We want to use this space dedicated for greetings to make the right homage to all the artists that have participated in this, and in the previous editions of the contest.

All, without exception, have shown not only commitment and quality but also an enthusiasm that only the artists can have.

Through their work they wanted to show their point of view, proving that now art is more alive and ferment than ever.

A constant and significant job, each artist injects us his own ideas and his techniques because of personal experiences.

It's a unique and important source not only for us but especially for the culture which is always related to the art.

To all of them goes our recognition and our compliments, hoping that to everyone will be given the right space and mode to demonstrate their talent.

A wish that we take very seriously and we'll do what is necessary for this to happen.

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