

YICCA
2023

YICCA 2023 - CATALOGUE
Edition
Aps MOHO

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YICCA 2023

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 2023

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

YICCA 2023 is the natural continuation of YICCA 22/23 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



ANABELLE RODRÍGUEZ

Anabelle Rodríguez works as an adjunct professor teaching global histories of art. As a curator she has developed a versatile practice staging exhibitions and related events for experimental art spaces and cultural organizations including the Icebox Project Space at Crane Arts, Art in City Hall in Philadelphia, and The Clemente in New York City. Her interdisciplinary projects have included conducting ethnographic research during the 54ma Biennale di Venezia out of the United States Pavilion. She also served as the inaugural curator for the International Curatorial Exchange at Crane Arts with the commission of the large-format extruded aluminum sculpture Orange Tree (2009) by Cuban artist Alexandre Arrechea for Philagrafika 2010 with Magnan Metz Gallery (NYC).

Anabelle's most recent project is titled Curating Xunantunich, a dissertation based on five years of field and archival research. This project includes the visual documentation of the conservation of ancestral Maya cultural/natural heritage by excavators and masons from modern Maya descendant communities that labor as Indigenous archaeologists and heritage conservators in Belize, Central America:

Curating Xunantunich: Maya Ethnohistory & Iconography at the APS's Library

Curating Xunantunich: A discussion on the local curation of Maya sites with Anabelle Rodríguez



BRAD CLARK

Brad Clark is a Journalist, Writer and Curator that writes for various magazines and publications around the subjects of contemporary Fine Art, Graphic Design, Photography and Modern Aesthetic Theory. Brad studied initially at Colchester Sixth Form and then some time at Goldsmiths and the University of East London (Docklands) where he studied History of Art, specialising in Linguistics and Semiotics, History of Design and the Consumption and Business practices of Fine Art. His passion for Contemporary Fine Art has led him to create Broken Vault, an Agency that seeks to support and offer advice to emerging artists, giving them the opportunity to develop, grow, exhibit and ultimately sell their work in perhaps the worlds most vibrant and buoyant art market, London.



GIULIA BUSON

After graduating in Western Languages and Literature, I majored in Art Management through an international master's degree. Passionate about art and mainly focused on graffiti and street art, I have been working since 2011 as an assistant and studio manager for the artist Manuel di Rita, aka Peeta, being interested in the management of public mural interventions and in the organization and curatorship of his exhibitions, as well as of communication and logistics for his studio. At the same time, I have collaborated in various positions in national and international projects, mainly related to urban art and the redevelopment of public spaces. Finally, I was selected by schools, universities and training centers as a teacher and guest-speaker on the occasion of courses dedicated to management in the artistic field.

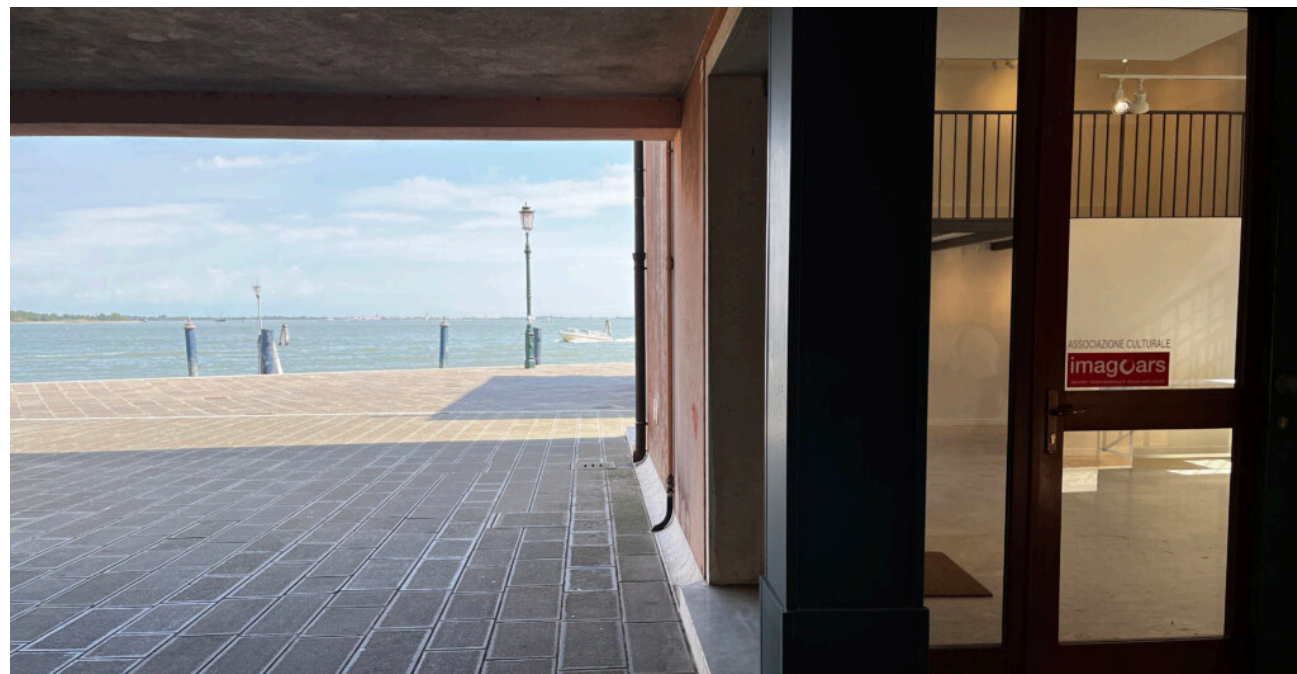
IMAGOARS

imagoars

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

Associazione culturale Imagoars
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IMAGOARS - new space

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.

EXHIBITION AREA

Imagoars cultural association is glad to introduce its new exhibition area in Venice, at Cannaregio 883. The area is used by our team in order to exhibit and share our passion for Art while is available for anyone interested in sharing and comparing with a new audience their research and production in the Art field.



Artists

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72	Matéo Crémades - France
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84	Paulina Wojewodzic - Poland
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Anastasia Kurakina
United Kingdom

ANASTASIA KURAKINA

LOVE

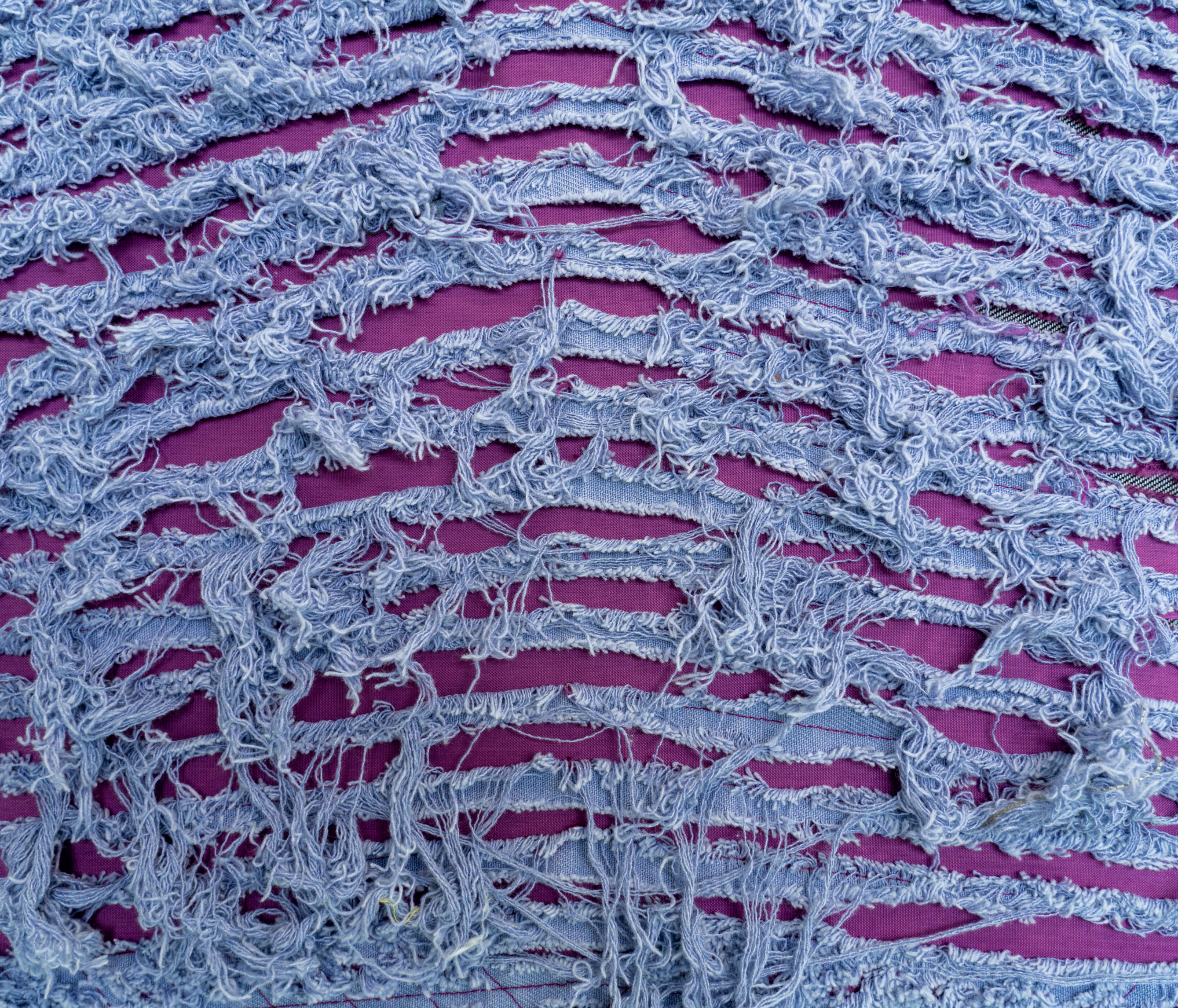
Pictorial poem of love.



Love
Oil on canvas
150x100 cm
2023



The aspects of life form my palette: sensual, psychological, olfactory, visual and instinctive. My paintings are born as a puzzle of elements of various kinds: the flavors of the dishes, the laughter of a child, the spots on the fur of a hare fleeing in the woods, the reflection of the sunset in the glass of a lemon juice. These elements are not faithfully reproduced on the canvas but are transformed very often and unpredictably into another substance: the flavor appears as a silhouette of a dancer, the laughter of a child becomes a pink cloak of this dancer, the color of the hare become her hair that shines in the light of day and the sun reflected in the orange juice inspires me to make a sand under the feet of this dancer. I am looking for a new interpretation of the visible.



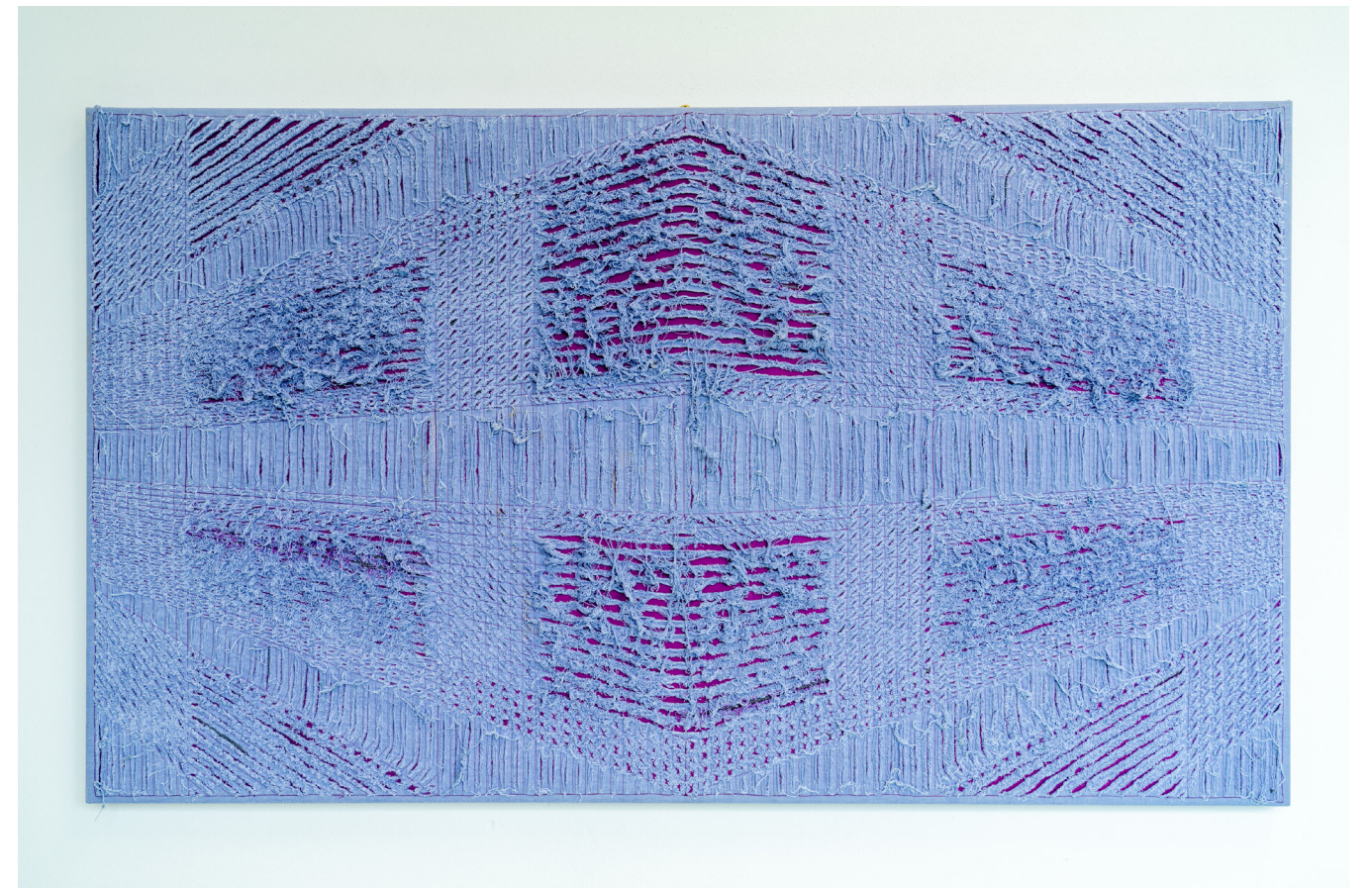
Andrea Simone Peruzzo
Italy

ANDREA SIMONE PERUZZO

PALAZZO LILLA

Everyone in front of an imposing architectural structure has experienced that feeling of inertia and vulnerability. Man has always fought between rationality and emotion and this work is about this. The lilac color is said to represent the control of rationality over emotion and it was given to the building that wants to represent the majesty of this goal. Before this work a person can reflect on what percentage of one state or another forms his psyche.

The drawing is perspective and the work is of fabric. The overripe technique was used to create this work.



Palazzo Lilla
Overripe (Mixed)
171x99x5 cm
2023

ANDREA SIMONE PERUZZO



Peruzzo Andrea Simone Italia 1985

The passion for art, transmitted by his father, initiates him into this world. From a young age he tries to give vent to his creativity through drawing and photography. But it is in 2020, working in the family business that he approaches textile art. The scarcity of work due to the covid and free time allow them to experiment with new and particular processing techniques. By skilfully manipulating the types of fabrics, he is able to develop and refine his technique. This is how his "overripe" works are born.

Performances and awards:

2021, participated in the competition "premio Arte Cairo editore" and arrived among the hundred finalists with the Photo "Il volo del Gruccione"

2021/2022 In both years he was given the certificate of artistic merit from the competition Luxembourg Art Prize for "Mare -Reti Fantasma" and "Hijab - Dietro il Velo"

2022 Whit Fili di Cenere.

Finalist work in the competition of the Chianciano Terme Biennale in 2022, exhibited in the Giotto gallery.

2022/2023 with Consumo Vellutato

Finalist work of the Yicca 22/23 International Contest of Contemporary Art, exhibited in Rome in the gallery 28 piazza di Pietra - Fine Art Gallery

2023 With Mare - Reti Fantasma Finalist work in the Arte Laguna Prize competition, 240 finalists in total out of a selection of over 20,000 applications. Exhibited at the North Arsenale of Venice.

2023 Publication in the magazine "TasteVin number 1 of 2023 of various works and a presentation of the artist.



Chenjia Ren
China

MR. NULLUS FROM NUSQUAM

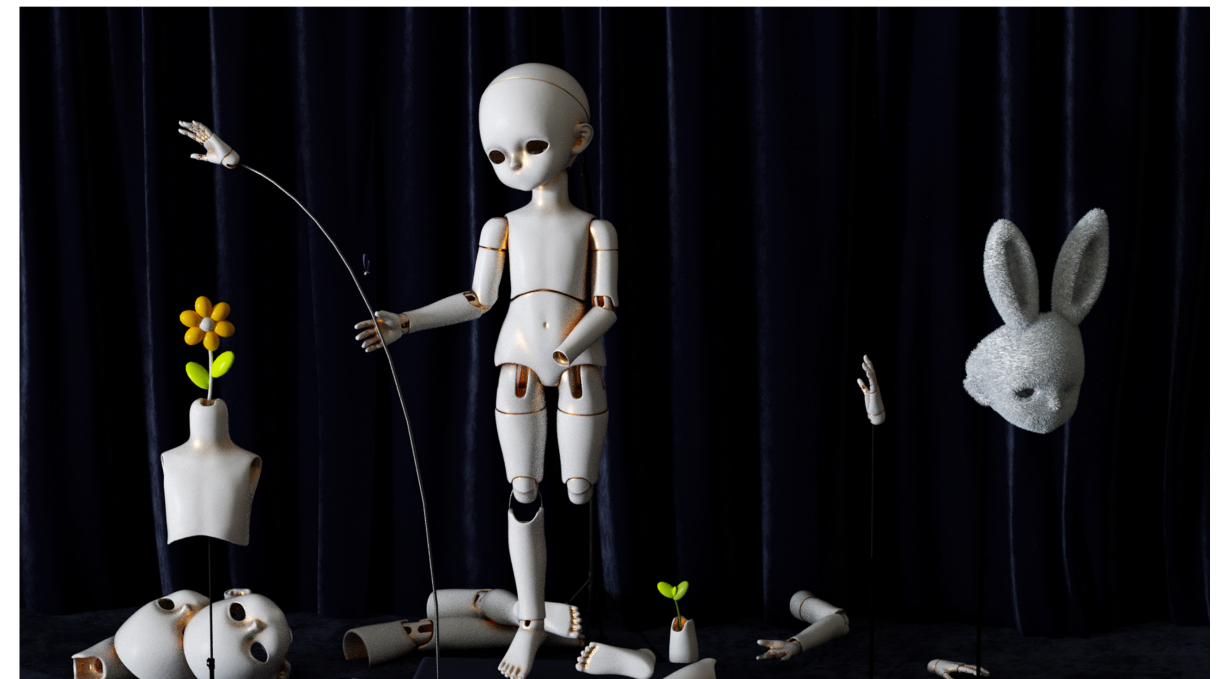
“What, exactly, does it mean to be ‘countercultural’? A counterculture defines itself in opposition to mainstream norms, values, and behaviors: it is a rejection and rebuke of hegemonic cultural mores.”

My work defines as Mr Nullus from Nusquam - a contemporary synthesis of a reversed version of Alice in wonderland. Rooted in the melancholy of resistance to imposed norms, the thesis attempts to exemplify a particular case (text-based) of unrevealing the multicuity of post-factual reality. Opposed to conventional linear narrative-directed design, the thesis embraces a non-narrative structure and explores the collaborative relationship between designer and AI.

As a methodology or workflow, questioning the authorship of a design and given tools that typically produce linear sequences after a story has been completed, the project starts with the assemblies of multiple ‘databases’. Extracting texts from Bruno’s book Streets of crocodiles and using them as input for disco diffusion. Referencing other artists’ visual composition and engaging GPT3(AI text generator) for narrative structure. The process is never linear but more a lopped design discussion between me, AI, Bruno, and other artists for their visual styles. It’s simultaneously an act of distancing from banality into a world of endless, enchanting metamorphosis.

Cuts are not motivated by linear narrative, but more a collage of events and folding of space in a visual simulated way. Dealing with material aberration, the audience is submitted to vertigo and the bewildering world where they are guided to ponder the limitation of mundane association and routine human habits.

The project is a synthesis of pictures and poems, set in motion by the film. While referencing back to the work of Brother Quay and Jan Svankmajer in terms of stop-motion animation compositing techniques, the project will combine the live-action and the digital-made to form a hybrid image that emphasizes the tactile experience of a Mimicry and legendary psychasthenia dream. An emphasis on the image, the rejection of classical convention, and close interaction with literature, theatre, and the visual arts. The space itself becomes objective humor, humor that is neither abstract nor cynical since it springs from the depths of a reality that has turned sour.



Mr. NULLUS from NUSQUAM

Video
2022

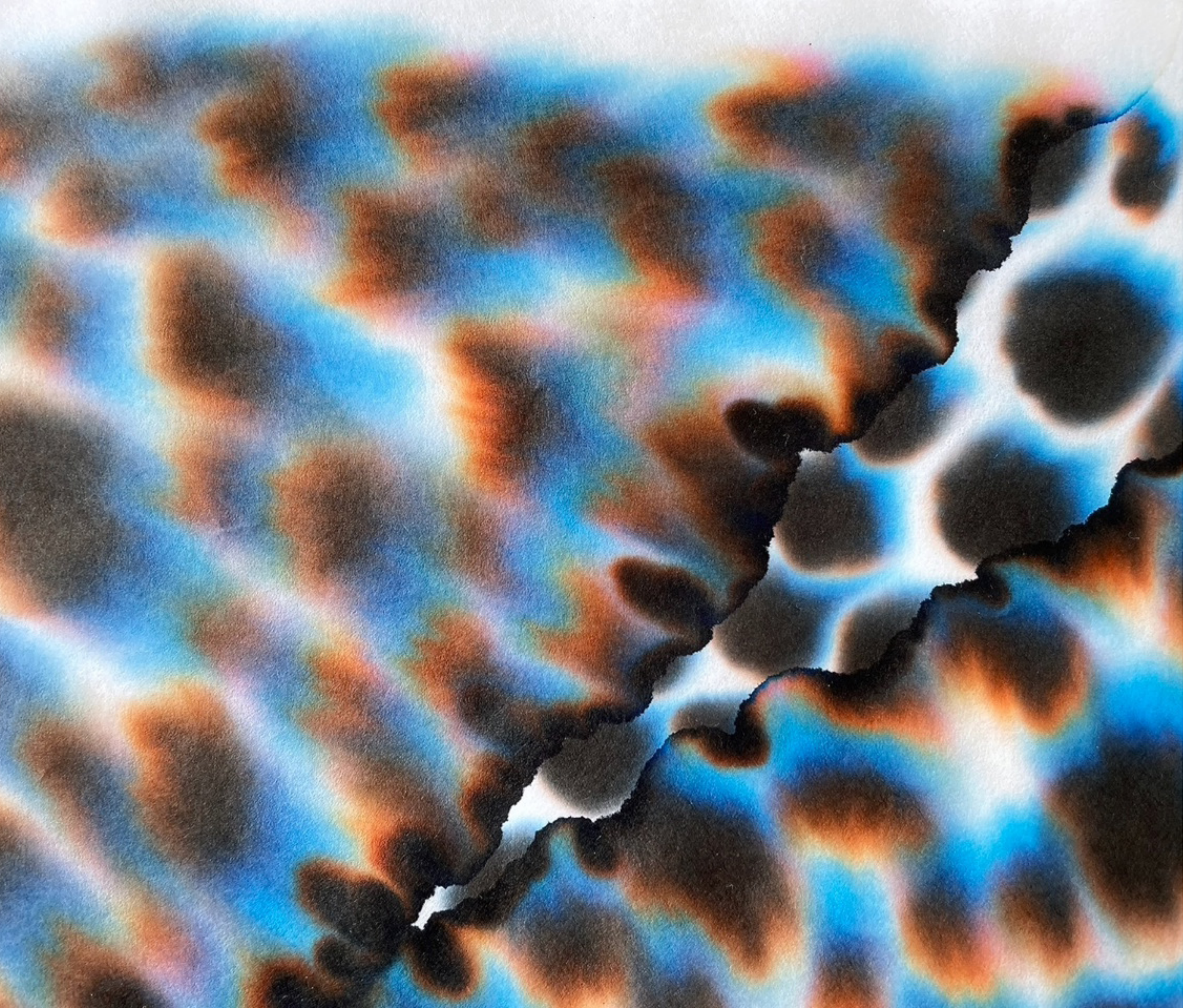
CHENJIA REN



Chenjia Lilith Ren is a Chinese-born US-based independent designer in new media and art. She experiments with multi-mediums such as robotics, green screen, Artificial Intelligence, sculpture, 3D printing, filming, and digital visual arts. Backboned with digital media, she still believes in traditional ingenuity and hope to explore the new definition of 'authorship' in contemporary art.

Chenjia is currently enrolled as an architectural designer at dt LA while doing freelance in various design territories. He holds an M.Arch 2 degree with an Admission scholarship from SCI-Arc; and a B.A. in Architecture with an Honors degree from the University of Liverpool with the Best Overall Academic Performance.

Chenjia was endowed with design awards not limited to GOLD AWARD | 2022 Communication Exhibition for Asia-Pacific Visual Arts in 2023, SHORTLIST | YOUNG ONES STUDENTS AWARDS in 2022, FINALIST | SPARK DESIGN AWARDS in 2022, WINNING PRIZE | The One art - The First Global NFT ART Digital Competition in 2021, SECOND PRIZE | Architectural Future Competition in 2021. Recently, her sculpture work was exhibited in an art Gallery in Los Angeles, and her collaborated digital video was shown at HZ-SZ Design Biennale in Shenzhen. Her work has also been exhibited in VENICE ARCHITECTURE BIENNALE 2021, Shanghai K11 and Suzhou.



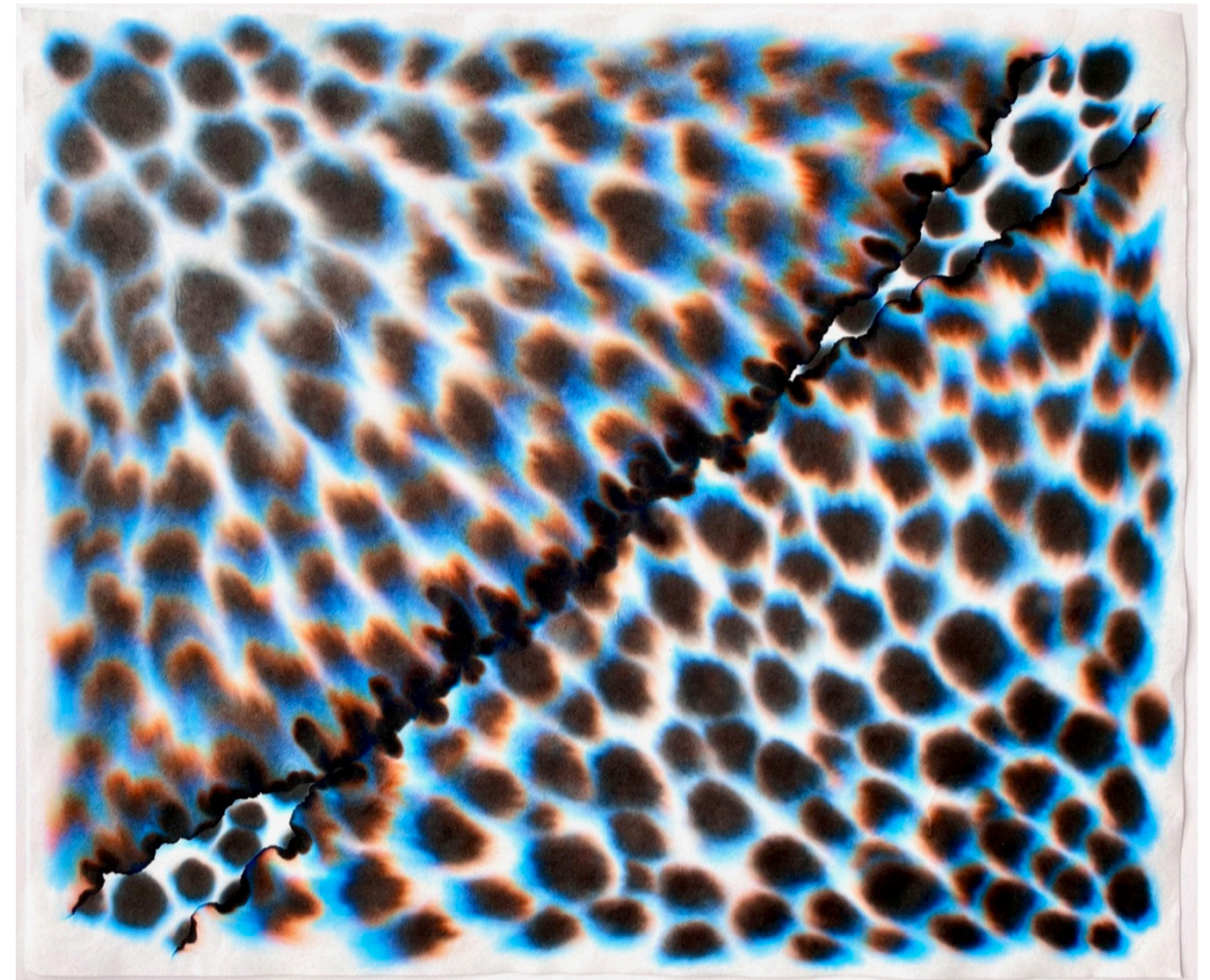
Chiemi Nobata
Japan

CHIEMI NOBATA

SUPPRESSION

Chiemi Nobata, beginning with painting free of any prejudices and following the mutual interaction between her and the materials: ink and paper, unexpected occurrences suggest to her what comes will next. She carefully perceives how dripped ink stains on a piece of paper change its appearance while getting dried: shapes, colours, compositions or pictorial space. Continuing this process allows her to feel that spontaneous painting has something to tell us with a sense of meaning. She also places importance on the logical necessity of the art material used. Although she coolly and objectively titles the painting through her daily notions and thoughts and finally completes the expression.

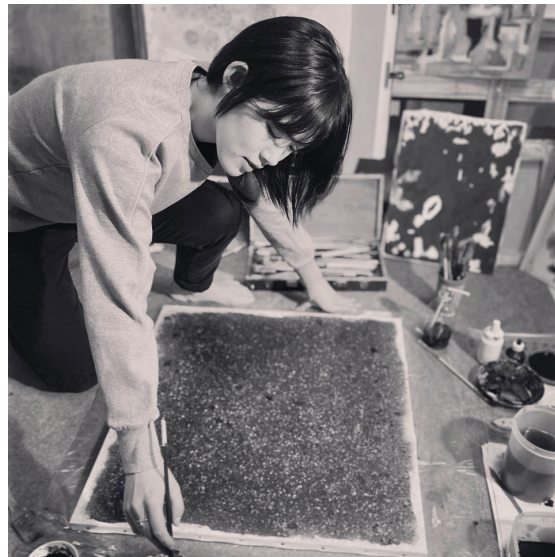
When she finished this piece, how ink makes layers gave her the impression that something is covered, locked and suppressed. She further engaged it with her vision of people's minds when something suppresses them to show, tell, and express themselves.



Suppression

Ink on Paper
37,5x45 cm
2022

CHIEMI NOBATA



Kanagawa prefecture, Japan-based painter, Chiemi Nobata has been exploring possibilities between Japanese ink called Sumi and the paper called Washi to make visible human thoughts or concepts behind things in an abstract way. Her aim of painting is to allow viewers to reconsider their existence, behaviours, and perspective on things around them because she spends days having such an impression that like living in a fog of limitless information and things in this modern society. Some may even lose control of themselves. She believes that understanding things through abstract paintings may bring a tool for viewers how to see the world from different angles.

Nobata completed the Foundation Degree in Art and Design at Kings Education London in 2018 and finished the freshman year of the Bachelor of Fine Art in Arts University Bournemouth in the UK in 2019(dropped out). From 2023, she belongs to the Liberal Arts Course, Correspondence Education at Kyoto University of The Arts in Japan.

Nobata's artwork has been shown in exhibitions in Asian and European countries. Her solo exhibitions were held at galleries in Tokyo twice, including 'Contemplation' at Gallery Binoshia in 2022. Her work was selected for 'Chianciano Biennale 2022' at Clancianum Galleries in Chianciano Terme in Italy. The piece is now one of the permanent collections at Museo d'Arte di Chianciano Terme. Currently, she got first prize at the exhibition 'see more scene' hosted by GALLERY IRO in Tokyo in 2023.



Emiliano Aiello
Italy

EMILIANO AIELLO

YOU DON'T KNOW WHAT LOVE IS

There is no greater barrier than sentimental misunderstanding. Just as there is no greater ignorance than ignorance of one's emotions. Ignoring one's emotions and therefore one's passions is certainly the greatest sin that man can commit towards himself, thus wasting his life.



You don't know what love is
Acrylics and oil on wallpaper
129x100 cm
2023

EMILIANO AIELLO



Born in Naples on 03/05/1971

Diploma at the State Art School of Naples 88/89

Degree in Architecture with honors at the Federico II Faculty of Naples December 14, 1999

II level University Master in "Technology of Architecture" University of Rome La Sapienza Faculty of Engineering 2008

Exhibitions:

2014 Group exhibition Palazzo Bastogi Florence / Organizer: "Mario Conti" Florence Europe Award / Patronage: Ministry of Cultural Heritage and Activities, National Research Council, Municipality of Florence, Metropolitan City of Florence, Presidency of the Council of Ministers

2015 Group exhibition Palazzo S. Lorenzo Poppi (AR) / Organizer: ExpArt studio&gallery

2015 Group exhibition Hotel Domus Romana via S. Carlo alle Quattro Fontane Rome / Organizer: Eudaimonia Event

2016 Group exhibition Palazzo S. Lorenzo Poppi (AR) / Organizer: ExpArt studio&gallery

2016 Group exhibition Mausoleo Bela Rosin Turin / Organizer: Biennial Metropolis of Turin / Patronage: Piedmont Region, City of Turin, Turin Metropolis

2016 Collective PAN Palazzo Arti Napoli / Organizer: NOTAR ACT association / Patronage: Campania Region, City of Naples

2016 Group exhibition Palazzo Fruscione Salerno / Organizer: Biennial of Contemporary Art of Salerno / Patronage: Municipality of Salerno, Editalia Group of the Polygraphic Institute and State Mint, Ministry of the Environment and Protection of the Territory and the Sea

2017 Personal Outlet Cilento Village Eboli (SA) / Organizer: Valerio Falcone / Partnership: Furnace Falcone, Cilento Outlet Village, Contemporary Lines, Sign Associates

2017 Staff Mielepiù Industrial area of Salerno / Organizer: Valerio Falcone / Partnership: Furnace Falcone, Mielepiù

2017 Collective "Art Performing Festival" Castel dell'Ovo Naples / Organizer: GlobalStrategies.Srl / Patronage: Campania Region, City of Naples, Confcommercio, Confartigianato

2017 Group exhibition Spazio Kanz Venice / Organizer: Contemporary Paint Gallery / Patronage: Municipality of Venice

2018 Performance Outlet Cilento Village Eboli (SA) / Organizer: Valerio Falcone / Partnership: Furnace Falcone, Cilento Outlet

Village, Contemporary Lines, Segno Associati

2018 Personal MAC3 Museum of Contemporary Art of Caserta / Organizer: Massimo Sgroi / Patronage: MAC3 Museum of Contemporary Art of Caserta, City of Caserta

2018 Group exhibition at the Diocesan Museum of San Matteo Salerno / Organizer: Contamination Cultural Association / Patronage: Campania Region, Province, Municipality of Salerno, Chamber of Commerce of Salerno, Consulate of Italy in Dortmund (Germany).

2018 Collective Palazzo Mezzacapo Maiori (SA) / Organizer: Clorinda Anastasio, Valerio Falcone / Patronage: City of Maiori Amalfi coast

2018 Collective Palladian Complex Villa Caldogno (VI) / Organizer: Contemporary Paint Gallery / Patronage: Municipality of Caldogno

2019 Group exhibition at the "San Severo at Pendino" complex (NA) / Gina Affinito / Promoters: Department of Culture and Tourism of the Municipality of Naples / Patronage: Basilicata Region, Municipality of Matera and Matera 2019 Foundation

2020 Collective Bauhaus Home Gallery Rome / Organizer: Ilaria Giacobbi / Patronage: Ministry of Cultural Heritage and Activities, Lazio Region, Rome Department of Cultural Growth, International Union of Institutes of Archaeology, History and History of Art in Rome, Sapienza, University of Rome, CIU - Italian Confederation of Union of Intellectual Professions, Exibart

2021 Group exhibition Palazzo Fruscione Salerno / Organizer: Salerno Biennial of Contemporary Art / Patronage: Municipality of Salerno, Editalia Group of the Polygraphic Institute and State Mint, Ministry of the Environment and Protection of the Territory and the Sea

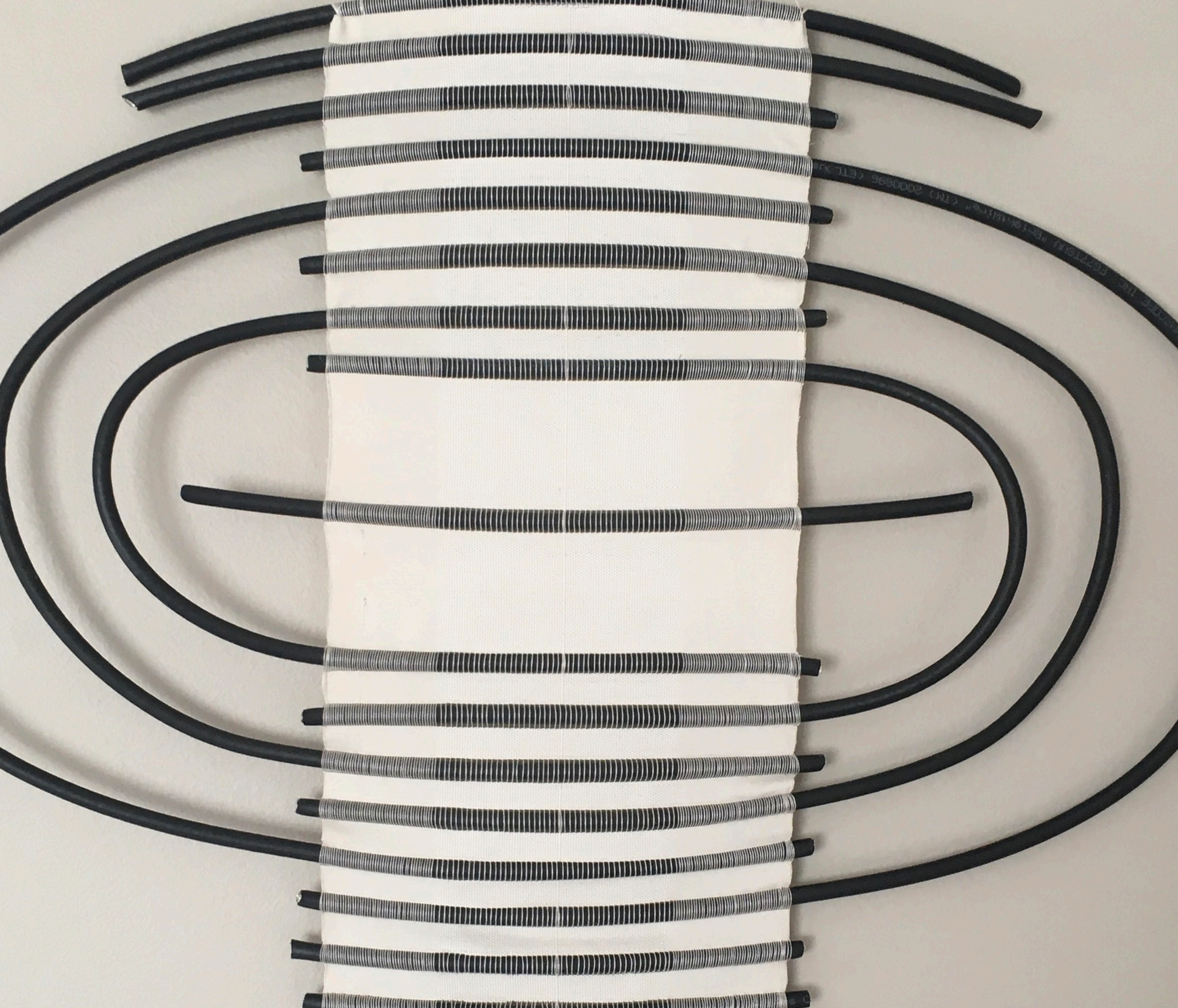
2022 VI edition of the Modern and Contemporary Art Fair Lucca Art Fair /

Organizer: Lucca Art Fair Dir. Paolo Batoni and path curated by Francesca Baboni / Patronage: City of Lucca, Chamber of Commerce of Lucca, Confindustria Toscana Nord Lucca Pistoia Prato, Real Collegio and T.O.E.

2022 Arte Padova 32nd Modern and Contemporary Art Market Exhibition / Organizer: Contemporary Art Talent Show and NEF Nord Est Fair srl / Patronage: Municipality of Padua, Padua Chamber of Commerce, A. Modigliani State Art School of Padua, Region Veneto, Banca Mediolanum.

2023 Ex Tempore Before xmas Ila extemporaneous edition of painting and photography / Organizer: Municipality of Isernia, Antonio Pallotta and Carmen D'Antonino

2023 VII edition of the Modern and Contemporary Art Fair Lucca Art Fair / Organizer: Lucca Art Fair Dir. Paolo Batoni and path curated by Francesca Baboni / Patronage: City of Lucca, Lucca Chamber of Commerce, Confindustria Toscana Nord Lucca Pistoia Prato, Real Collegio and T.O.E.



Emily Hunt
United States

EMILY HUNT

DREAMING OF MY MOTHER

Silk and telephone wire woven on a floor loom.



Dreaming of My Mother
Hand woven silk and telephone wire
2021

EMILY HUNT



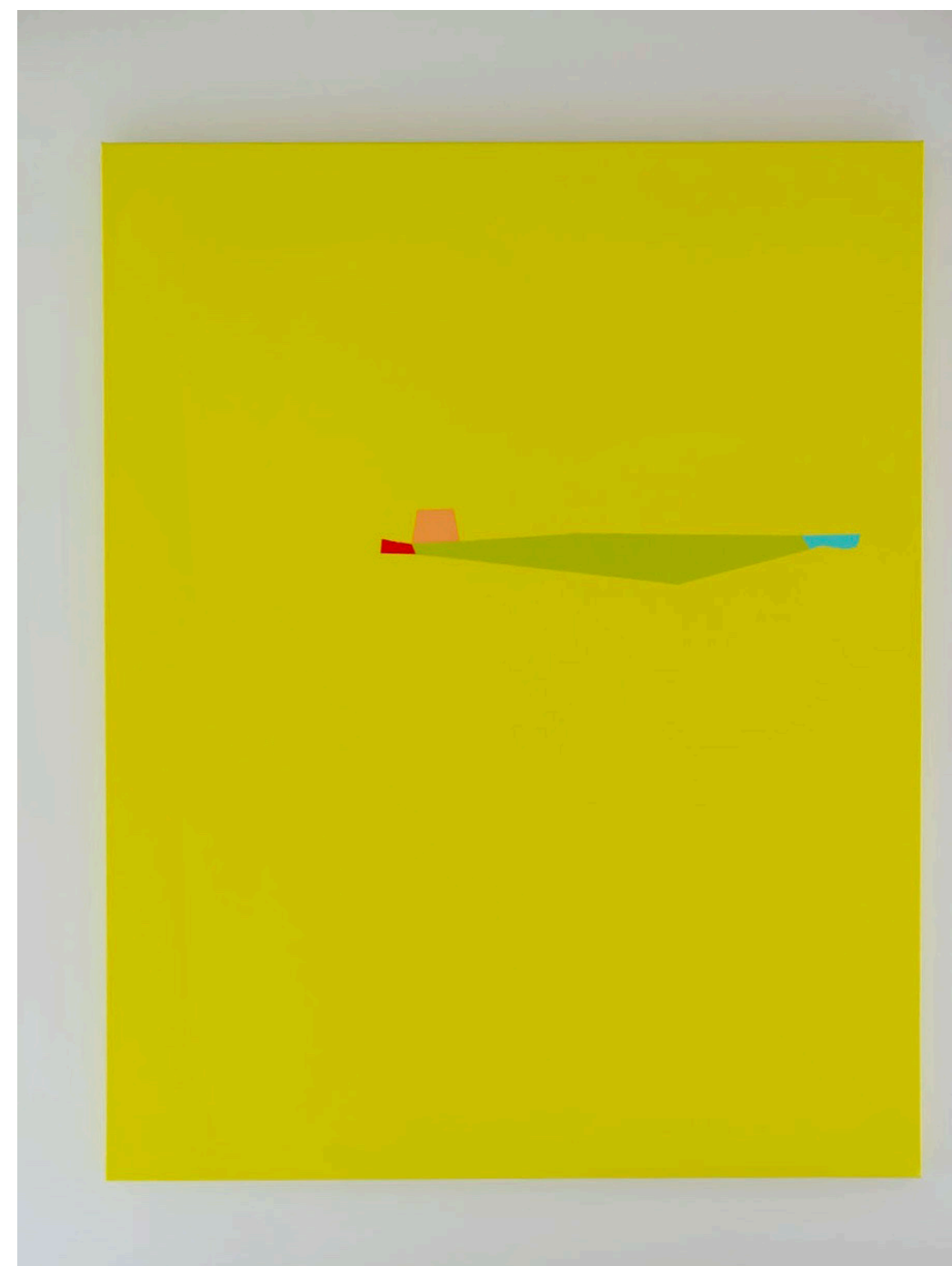
Emily is an interdisciplinary artist with a background in textiles. Raised by an architect and engineer outside of Boston she is inspired by how structures and systems are created and maintained. She received her BFA from Mass College of Art and Design in Fiber Arts and Art History. Her work strives to emphasize process over product and the value of labor. These values and ideals create the clean and controlled minimalistic continuity that flows through her work. Artists like Lenore Tawney, Ruth Asawa, and Agnes Martin are a source of inspiration through their work and their writings. When not in the studio she can be found running, biking, and enjoying the outdoors.



Eva Bodo
Slovakia

FERRY PIT STOP KYSELICA

This artwork is one of the series of my works I work on, when finding an abandoned location. Thanks to taking a picture of the neglected part of the area, I painted the given detail of the Ferry as the only object on the canvas. In my case, the photo was a „trigger“ that created space for other painting techniques that I use in my work and treatment of the subject. Naturally, questions such as what does photography mean to me in my work, what position does it have in my work, does its function change and do I want to intervene in it or does it only serve to document a place as a secondary matter? I still don't have a clear idea whether to lean towards a specific professional field, or rather to use the given indecision and work with it in my work. This work underlines the indecision to follow strictly defined methods, it presents my creative authorial approach out of a sincere interest in my surroundings, questioning the existing, functioning processes in photography and painting and its function. By processing the specific location around a ferryboat and the ferryboat itself in Kyselica, I offer the viewer the possibility of a different view of the space. The ferry itself connects two places separated by the massive bed of the Danube River, where it screams for bridging, not for ferrying. A photograph, a sketch, or a painting is a tool for transmitting such hidden messages and links that you can find on a given site, but you just don't notice them. Is it my social commitment or a speculative approach? It does not matter. Both have the same goal – to bring changes in the space, to point out the infrastructure problem, to ask questions, to provoke discussion, to question what has been strictly given by society for years, and finally to give an impetus to the „Impression of participation“, as I used to call all my artworks. Through painting, to give this impression of participation on the given spot I chose to paint.



Ferry Pit Stop Kyselica

Acrylic on canvas
150x190x4 cm
2022

EVA BODO



Since my working process contains several artistic processes and media used, I am attaching my artist statement in this length as I feel there is the need to give you a proper view on my modus operandi.

I focus on the city itself, its abandoned places, street parts and/or locations in surrounding areas where human intervention left them unfinished, neglected. I often get inspired by Minimalism, which can be recognized in each process step I use while working on a concrete spot. As a multimedia artist, my works encircle photography, sketching, frottage, painting, digitalizing of final paintings into GIFs and reusing of material used for painting for further artworks. A part of my works is done during my own searches of locations onsite, and partially in my studio, based on memories, experiences and material I gathered outside. You could understand my works as an attempt to point out human intervention into the environment and their subsequent ignorance to the given place after its character/utilization/planning changes. To the process itself, it starts with location search and its fixing through digital photography exclusively in black and white resolution to avoid influence of color noise from the original shot. After digitally capturing the space, I sketch the given spot, on paper, either with an acrylic marker, ink, or pencil. Only the main lines, as simple as possible. To have 'something real' from these locations, I decided to make prints/frottages from concrete spots with pencil on paper. These prints reflect the true state of the given spot. Back in the studio after material selection, I compile the color scale for the main painting. The typical feature of my paintings visible at first sight, is the separation of color fields and forms using a masking tape to achieve the most possibly clean surface without any gradient or structure, without any trace of the used tool or gesture. I compose surfaces with a minimalistic appearance in lines with clear and sharp edges, precisely defined by the masking technique. I enjoy delimiting these surfaces in broken lines, which adds dynamics to the shape and disrupts the possible statics that is a temptation for an artist while using tape. At the same time, it breaks the feeling of wanting to slip into geometric abstraction. Most probably, it starts to be my signature, knowingly to disrupt the perimeter of the defined area, in some places to allow to go "to the bone of the canvas" and admit its original whiteness and structure of the material. With these shapes, I purposefully create a slight surge and volume on the surface. Different shades of the same color and their confrontation placed right next to each other through sharp partitions still creates a gradient.

I transfer structures, gestures, and mass which are absent in my paintings, into another artwork, still related to the main painting. I further process the used masking tapes in the form of collages as my personal color archive and mental color track. Here I admit layers, structures that are both visual and tangible. 3D environments and events are created here, which make it possible to perceive the collage in several levels and depths. This used material of masking tape, can also be felt to be touched. In some parts of the canvas, I admitted the original painting, which also adds to the creation of additional layers and environments. From a moral point of view, I was bothered by mass waste after masking tape, money invested in material that will not be valued, only thrown away. This way, another work is created without polluting and burdening the environment. It received a new essence and value in the form of a collage. Yes, it sounds absurd, maybe even sarcastic, but at the same time minimalistic. These formats contain a minimum of intervention in the process of their creation, minimum attention, minimum type of material and the reduction of waste from the original painting.

From all the media used within my creation process, and as the saying goes, "animated GIF artists are a special breed, adept at giving static design just the right amount of life." These digital GIFs give me space. GIFs are something between a static and an active digital work. They have "just the right amount of life," which even in this case only highlights part of the work. The right amount of activity turns a static hanging picture into a living work in the virtual world. Not completely alive as we are used to immersive environments but reduced to the movement of one part of the work. Even the one active part of the GIF is a reduction, an abstraction of one detail set in motion, something like when I capture "only the main strokes, as simple as possible, no details" in my outdoor sketches. In it, I can change the existing environment to another, active, completely different in color and still preserve the original painting. I can start working with a digital device to capture the location at the beginning of the process of creating the work. I can move away from the pixel and go through sketch, painting, recycling to virtual reality in the digital world to complete the cycle. I can change the main essence of a location when I change its current, real state and raise it to the state of a conscious, seen, most quickly visible digital environment.

This kind of painting processing of non-places of the city does not solve only the transformation of a photograph, a sketch for a painting, or a GIF. For me, it bears the symbol of the total liberation of the photographed space from the real state, from the burden of browsing. This series of large-format abstract paintings, together with photographs, sketches, and frottage very clearly formulates and explores the problems of the theme of reflection of reality through an abstract image. Through a thorough analysis in the process of preparing the subject, as well as the "continuation" of the painting in compositions from masking tape, or in the interfaces of social networks, I get to the resulting canvas, which is basically an extracted essence from a small section of the landscape / city / space and opens several layered questions and perspectives. The goal is to reduce the complexity of a neglected place, non-useful areas and drab colors of the environment and transform it into linear color fields, which in my canvases generate a space that arises only post factum - from the photographic deconstruction and analysis of the drawing subject and its re-composition on the image flat. At the same time, I am also solving the problem of digital media, which radically transformed our relationship to reality and replaced it with simulacra similarities or deviations, when we are no longer able to apply the previous criteria. This abstract grasping of given locations, even via a digital GIF image, is my attempt to make visible everything that I see beyond the visible and tangible and to allow the viewer to see with his mind what he cannot (or does not want) to see physically with his eyes. GIF is thus a form of "post-painting", which, in the context of the current trend of NFT online commodities, opens up completely new tools and possibilities for painting (e.g., the influence of pixel aesthetics of virtual spaces, which is also reflected in individual "gifs", or waste Zero Waste paintings, which represent a radical revision of the original pictorial subject, a deconstruction of its color palette.

In the future, I would like to capture such "mental maps of neglected parts of other cities with the intention of public presentation.



Gabriele Zannini
Italy

SIMULAZIONE #5

Observation, study and error are the elements that define SIMULATIONS. The works that are part of SIMULATIONS have as subjects the images of astronauts during aerospace simulations; the astronaut, as an explorer, becomes the symbol of an inner search, of a space journey that is happening on the painting's surface.

All this is created through a technique that takes inspiration from the concept of the "missed act" as described by Sigmund Freud in his work *The Psychopathology of Everyday Life* (1901): one wants to take an action but ends up doing something else instead. During the creation of these paintings, I concentrate on observing the image that I take as inspiration, never looking away from it, and I don't care about checking the result of my strokes on the medium; what comes of it are "action lapses", inaccurate images, destroyed and dismantled bodies to be examined in their new language.

This is the manifesto of the current here introduced. Heavily impressed by a photograph that depicts astronauts during a space flight simulation, I created this work without ever looking away from the reference picture. The colours are faithful to the original but the lines are deconstructed, breaking up every element and character into a plethora of gestural signs among which the eye loses itself.



Simulazione #5
Mixed media on pvc
120x90 cm
2023

GABRIELE ZANNINI



Gabriele Zannini, born in 1988 in Comacchio (Ferrara), has begun playing the drums as a self-taught musician since he was a kid. Although he was always inclined to draw, he didn't pursue it for a long time. In 2017 he began attending artists' studios in his hometown and this prompted him to enrol in the art school LABART in Ravenna (with Enrico Minguzzi as the teacher). Since then, painting has become his favourite medium to express himself.

In October 2020 he was part of the collective exhibition Remember me in Milan's Cael Gallery (curator: Cael Pipin).

In 2022 his work "Duel" is selected as one of the winners for the project Trova il dipinto_L'arte in reparto curated by Herry Baldissera and displayed at the visual art exhibition inside the Bellaria hospital in Bologna, wing H.

In June 2022 he participates in the collective exhibit MOLE as part of the Paninfesta celebration in Massafiscaglia (Ferrara).

In the same year he is selected, together with other 35 artists, to take part in the exhibition Apertura Mentale and the Art Prize "Le tre Dimensioni" in the city of Collegno (Turin) inside the cloister of Italy's biggest ex mental hospital.

In April 2023 he attends a live painting performance for the event Delta DiVino in Comacchio with artistic direction by Riccardo Buonafede in collaboration with CediS – Centro di Solidarietà APS, Spazio Marconi APS and Work and Belongs scs as part of the initiative Made in Valley, funded by the region of Emilia Romagna.

In May 2023 his works are exhibited in Romano di Lombardia (Bergamo) as part of the project Tempo-rari place.

Gabriele's work focuses on observation, study and experimentation of the concept of 'mistake'. He draws and paints blindly; he likes technique but at the same time he loves not having any rules; he lets his work surprise him. The unforeseen is the key component of his paintings' execution. His studio is located in Comacchio, where he resides and works.



Guiqin Li
Japan

GUIQIN LI

HEART BORN

Melons can be green, yellow, white, or blue.



Heart born
Canvas, cotton thread
23x27 cm
2019

GUIQIN LI



Guiqin Li, born in Shanxi Wenxi in 1980, graduated from Shanxi Taiyuan City Vocational and Technical College. Asian Color Consultant Certification. Independent art creators and practitioners. Now living in Kyoto, Japan, founded Japan Kyoto Poetic Culture Co., Ltd.

Years of meditation experience: Integrating Chinese classical aesthetics with foreign cultures, and then expressing the artistic conception beyond reality, and the unique three-dimensional embroidery technique, let the ethereal imagination only stay in the present, and come alive on the cloth. We are committed to triggering the spiritual enjoyment of the heart first and then the emotion for every viewer. Good at intuitive expression and use of color, and display the brightness and cuteness of inner instinct. Life is a wonderful journey, form is emptiness, emptiness is form, joy in the moment, no thoughts afterwards.

2021 Solo exhibition "Unbelievable Journey" (Sashimi Art Museum, 68-1 Sangencho, Kamikyo-ku, Kyoto)
In 2021, the works will enter Artsticker
In 2021, the works will be certified by Artand creators



Lika Palabiyik
Germany

LIKA PALABIYIK

MINIMUS I & II

Inspired by the technique of assemblage, Lika Palabiyik experiments with different media, like ceramic, felt, wire etc. It is about merging individual fragments into a harmonious whole.

The playful mini-objects expresses lightness and humor - and are at the same time a counterplay to our planned and timed lives nowadays.

www.maliminimus.com



Minimus I & II
Assemblage
20x20x12 cm each
2023

LIKA PALABIYIK



Lika Palabiyik was born in 1994 in Augsburg. She started her professional career in medicine as a pediatric nurse. In 2021 she turned to science and is now involved in an epidemiological study in Munich. Inspired by her further education as an art therapist (2017-2019), she prefers abstract techniques to express psychological processes on a more subjective level. Lika Palabiyik's most relevant topic is the ability to resilience, as she believes this is more important than ever in today's world that seems to be spinning faster and faster. At the interface between art, psychology and science, the artist is surrounded by exciting impressions. During her studies in sculpture (2020-2022) she acquired the necessary techniques to work now on her ceramic sculptures in her studio in Augsburg, Germany.



Matéo Crémades
France

MATÉO CRÉMADES

INTERMEDIARIES

This set of cups, saucers and sugars is entirely handmade, in carved and superimposed sheets of goatskin parchment. This parchment carving technique was used by European luthiers in the 16th and 17th centuries. These artisans sculpted parchment rosettes to decorate the soundhole - circular opening practiced in the soundboards - of ancient musical instruments such as the harpsichord, the baroque guitar, the lute or the viola da gamba.

Through my work "Intermediaries", I wish to revisit this secular know-how by developing a series of more personal sculptures. Going beyond its purely ornamental status in the case of the parchment rosettes that decorate ancient instruments, or when it is used as a simple support for writing or illumination, parchment, in the context of my work "Intermediaries", transcends its primary functions and then becomes a creative material of artistic expression in its own right, in the same way as earth, wood or stone.

To my knowledge, "Intermédiaries" is the first sculpture made entirely of parchment. It was born from research around the "terpnopoietic" ornament (which provides pleasure). This reflection is based on the work of art historian Oleg Grabar and more particularly on his theory of ornament as an intermediary between the viewer and the work of art. He explains that "ornament is defined by the feeling of pleasure that one feels when looking at it. It is no longer a thing, but an emotion, a passion, an idea, which affects everything that is created by artists and craftsmen. It is a property of the work of art that transforms the viewer."

Stemming from a variety of objects, a cup, a saucer and sugar cubes, I explore, through the use of ornamentation, this transformation of the ordinary to the extraordinary, from the object to the work of art. The ornamental, taken to its paroxysm, frees its emotional potential and questions the onlooker with regard to his relation to the object.



Intermediaries

Parchment sculpture - goatskin parchment, tinted goatskin parchment, 24 carat gold leaf, pearwood, ebony
Ø cups : 52 mm - Ø saucers: 120 mm - Sugar cubes: 26 x 16,5 x 11,5 mm
2022

MATÉO CRÉMADES



Matéo Crémales, artist, musician and musicologist, specializes in the creation of parchment rosettes that adorn the soundboards of 16th and 17th century instruments such as the lute, the baroque guitar or the harpsichord.

Self taught, he is one of the rare craftsmen to master this ancient technique. Using a scalpel and leather punches, he sculpts sheets of goatskin parchment which he superimposes, creating complex and intricate designs inspired by Gothic baroque or Arab-Andalusian art.

His research about parchment sculpture led him to reinterpret this ancient know-how and to create a series of contemporary pieces that question our relationship to ornament and miniature as intermediaries between spectator and work of art. Through his creations, Matéo Crémales seeks to convey a part of this meditative state that inhabits him during the creative process. Thus, the parchment rosettes and landscapes that make up his works become an invitation to introspection and escape.

Matéo Crémales was named winner of the Ateliers d'Art de France's national competition in heritage category in 2019. In 2021, he was contributor to the collective exhibition "Matière à l'œuvre - Matière à penser, Manières de faire", organised by the "Institut National des Métiers d'Art" at the Galerie des Gobelins in Paris. The same year, he was elected winner by the French Fondation Banque Populaire in finecraft category. At last, his work "Intermediaries" was selected and exhibited in 2022 at the 21st Century Museum of Contemporary Art in Kanazawa in Japan as part of the Kanazawa's 5th Kogei Triennial .

Exhibitions

- 2023 - Exhibition "Yicca contest 2023", New Art Space of Imagoars, Venice - Italy
- 2022 - Exhibition "Craft Visions", 21st Century Museum of Contemporary Art, Kanazawa - Japan
- 2021 - Exhibition "Matières à l'œuvre - matière à penser, manières de faire", Galerie des Gobelins du Mobilier National, Paris - France
- 2019 - Exhibition "RenaissanceS", Palais des Congrès, Tours - France
- 2019 - Exhibition of the Ateliers d'Art de France's national competition, International Fair of Cultural Heritage, Carrousel du Louvre, Paris - France
- 2019 - Exhibition of the Ateliers d'Art de France's regional competition, Parvis des métiers d'Art, Bourges - France
- 2018 - Exhibition "Carte blanche", Salon des Métiers d'Arts, Orléans - France

Prizes

- 2021 - Banque Populaire Foundation's Laureate - Finecraft Category - France
- 2019 - Highest National Award - Ateliers d'Art de France's national competition - Heritage Category
- 2019 - Highest County Award - Touraine Métiers d'Art's prize - France
- 2018 - Award of Super Tremplin Garance - France

Publications

- 2023, Exhibition Catalog of the Kanazawa's 5th Kogei Triennial in Japan
- 2022 April, Magazine "Connaissance des Arts", Portrait by Myriam Boutouille, special issue n°968
- 2021 April, Digital magazine "Connaissance des Arts", catalog of the exhibition "Matières à l'Oeuvre - Matière à penser, manières de faire"
- 2020 October/November - Magazine "Ateliers d'Art", n°148 - Analysis of work by Valérie Chuimer
- 2020 October - Book "Douce France", Chapter craftsmanship, collective work
- 2020 May - Magazine "The Musician's Letter", n°535
- 2020 March - Magazine "Connaissance des Arts", special Edition n°904
- 2020 January - Magazine "L'Objet d'Art", n°563 - Portrait of the artist by Priscille de Lassus

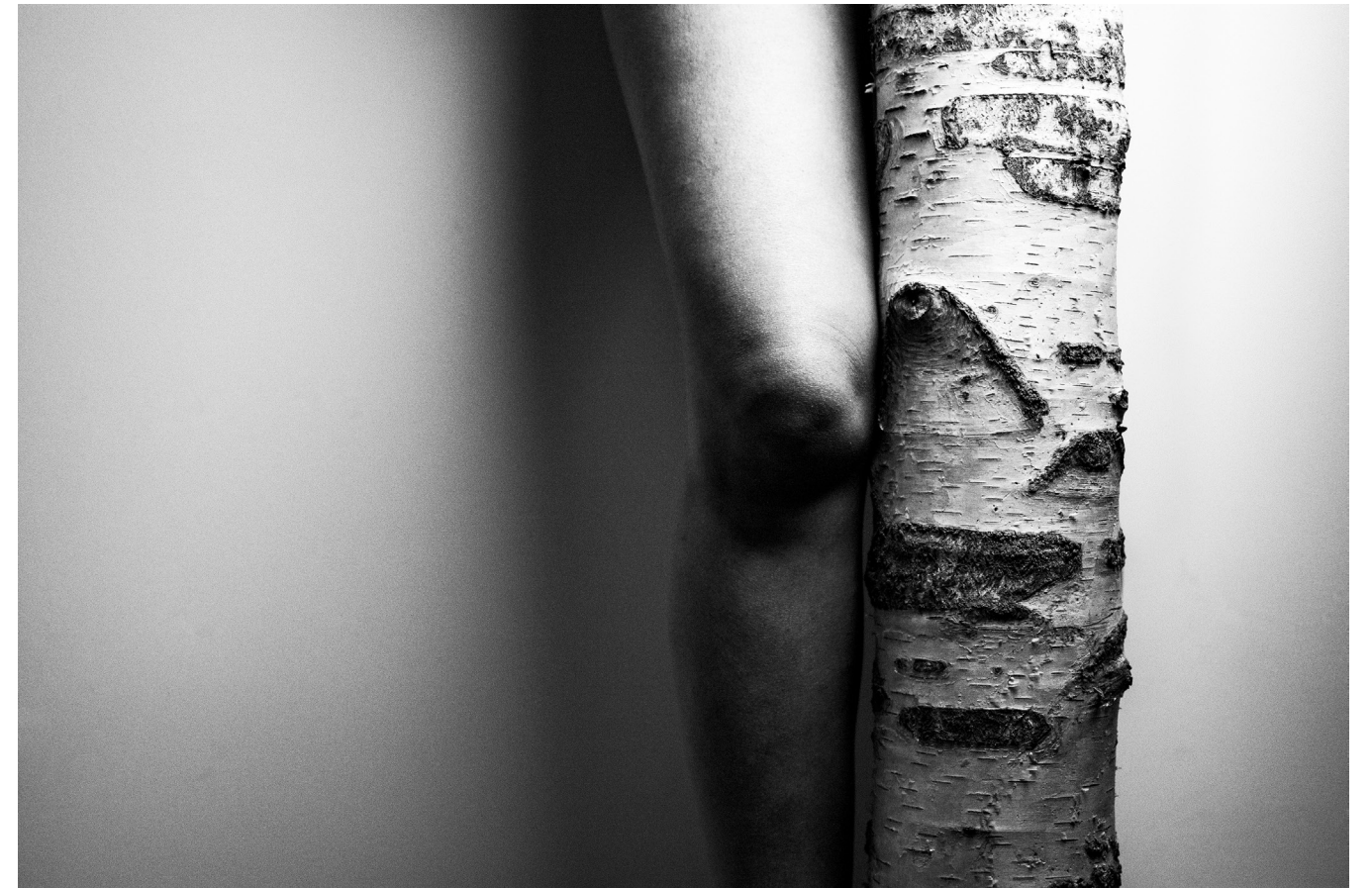


Nadia Musmeci
Italy

NADIA MUSMECI

GRAFTING

The project "Grafting" takes its inspiration from the ancient practice of forest therapy, according to which trees have a soul, emotions and feelings, they communicate with each other and protect each other. Man can connect with their world of energy by touching, embracing or listening to the essence. If the individual can absorb its positive energies, the care of one's inner dimension is possible through a rediscovered and total communion with nature; an exchange that arises from a contact, not only physical but above all emotional and spiritual. Treating the precious qualities of a tree, the change of the individual reflects the beneficial effects in himself and in his life in society. In the shot, the two souls meet to be part of the same structure: the individual; constitutive element of a more complex reality which is the Universe.



Grafting

Digital Photography, baryta paper print on dibond
60x40x3 cm
2023

NADIA MUSMECI



Nadia Musmeci born in Catania on 04/06/1986. Began her artistic studies at the Academy of Fine Arts in Catania, obtaining the 1st level Degree in Painting in 2016 and the 2nd level Degree in Photography in 2019. The focus of his studies is the visual arts. He develops his artistic research by relating landscape and body. He explores these issues to question himself on space, on the territory, on environmental and human structures, experimenting with the multiple expressive possibilities, through the use of different media.

Extra educational activities - workshop participations:

2016/2017

- "Photography as a Contemporary Media", at the Academy of Fine Arts - Catania
- "IV ed. Festival of creative culture", at the Credito Siciliano Gallery, Credito Valtellinese Group Foundation - Acireale (CT)

2021/2022

- "Photography and photo reportage", at the Academy of Fine Arts - Catania

Among the most significant artistic experiences are:

2015

As part of the 11th edition of the National Award of the Arts, participation in the National Competition "Premio Claudio Abbado", organized by the Academy of Fine Arts in Rome, 2nd place in the intervention section "Multimedia Installations", with the multimedia project group "Landscapes of the Soul"

- Participation in the "19th International Sculpture to live Competition", Peano foundation, with brief presentation of the competing sketches by Ivana Mulatiero, art critic and curator of the territorial network, Cuneo

2019

- "Visual Cartographs", group exhibition of Photography at GAM - Gallery of Modern Art Catania

2022

Finalist Artist "ARTKEYS 04 - International Art Exhibition". Artists selected by the jury composed of: Manuela De Leonardis (art historian, journalist and independent curator), Alberto Dambroso (art critic), Marilena Morabito (curator). Collective exhibition in the area of the former tobacco factory of Borgo Cafasso, Paestum (SA)

2023

- Selected artist "8th Eliana Lissoni Prize" - Exhibition promoted by the Vittorio Viviani Free Academy of Painting, with the patronage and contribution of the Municipality of Nova Milanese, the support of the Rossi Foundation and the collaboration of AVIS of Nova Milanese

- Selected artist "99 Future Blue-Chip Artists 2023", online platform for emerging contemporary artists

- Selected artist "LES FEMMES / The Female Figure in Art" curated by Massimiliano Sbrana, at GAMEC - Modern Art Center, Pisa

- Selected artist "Still Life: yesterday and today" by Massimiliano Sbrana, at GAMEC - Modern Art Center, Pisa



Paulina Wojewodzic
Poland

PAULINA WOJEWODZIC

FAT LADY WITH THE FAT CAT "GRUBA KOBIETA Z GRUBYM KOTEM"

Artwork try to explore the theme of body comfort and the profound connection between our bodies and our surroundings.

In this captivating artwork, we witness a serene scene featuring a woman seated alongside her feline companion. The woman's nudity symbolizes vulnerability, freedom, and the acceptance of her natural self. The cat represents companionship, contentment, and the importance of finding comfort in our surroundings.

Our bodies have an innate sense of comfort when unencumbered by clothing. Nakedness allows us to fully embrace our physicality, fostering a deeper connection with ourselves and the world around us.

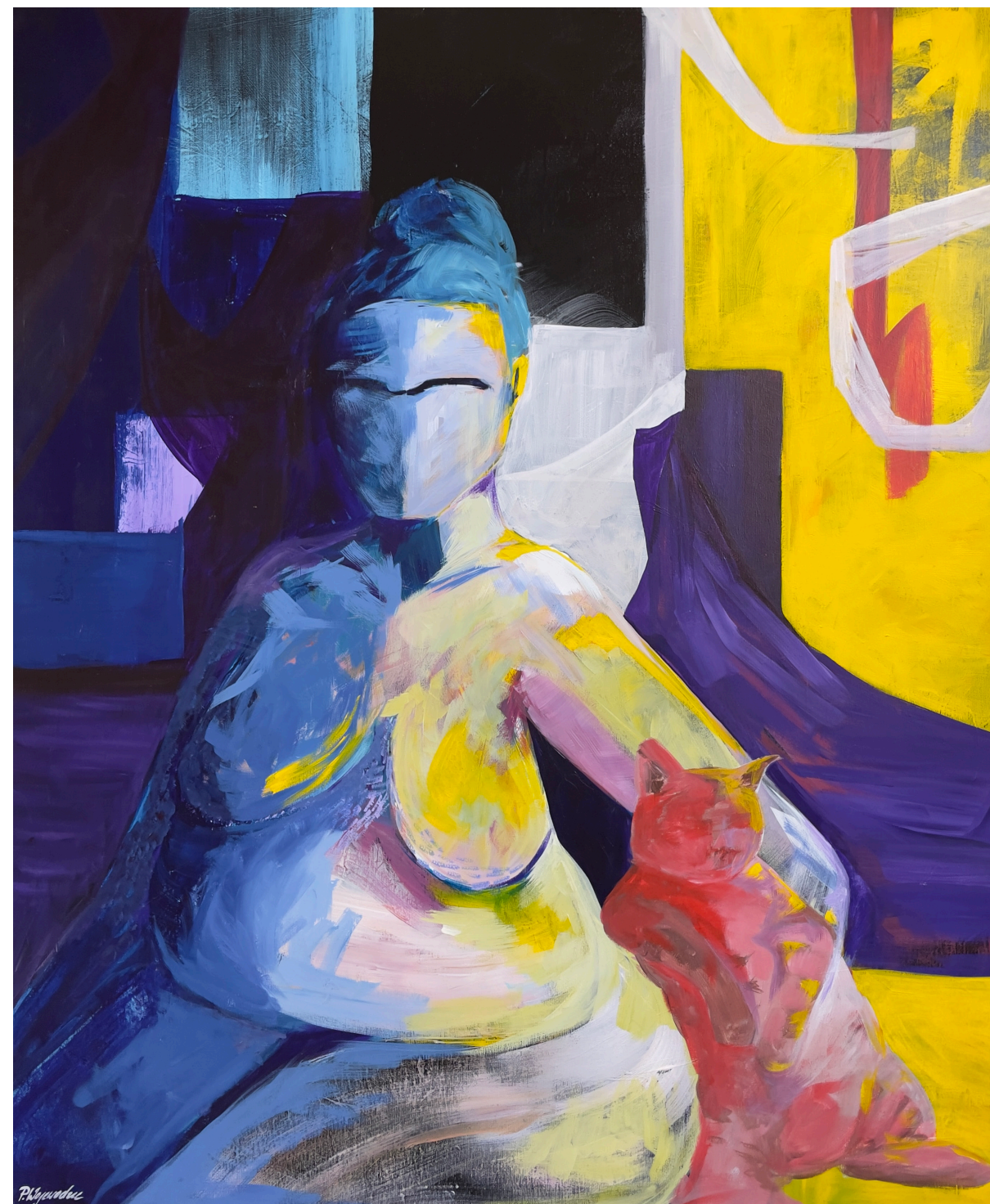
By shedding societal expectations and embracing our authentic selves, we create a safe space for personal growth and acceptance. Whether it's our home, workplace, or even a natural environment, a comfortable space enables us to relax, unwind, and be true to ourselves.

Unfortunately, societal norms often dictate how we perceive and present our bodies. Body shaming, unrealistic beauty standards, and the pressure to conform can lead to feelings of discomfort and a disconnection from our authentic selves.

By celebrating diverse body types and depicting individuals in comfortable spaces, we can promote self-acceptance, body positivity, and a sense of empowerment.

"The Fat Lady and Fat Cat" serves as a powerful reminder of the importance of body comfort and the profound impact it has on our well-being. Embrace the beauty of our bodies, shed societal expectations, and create spaces that nurture comfort, self-acceptance, and personal growth.

The title is also meaningful, showing that word „fat“ automatically is linked in our head to unattractiveness, laziness, and lack of self-discipline. However word „thin“ has been associated with beauty ideals and is often portrayed positively in media and advertising. It is important to note that terms related to body size, such as "thin," can also be used in a harmful or derogatory way when used to shame or criticize someone's appearance. But this is not talked about. Some words triggers reactions automatically based on cultural, historical, and personal contexts. Words have the meaning WE give them.



Fat lady with the fat cat / "Gruba kobieta z grubym kotem"

Acrylic on canvas
120x100 cm
2023

PAULINA WOJEWODZIC



Paulina Wojewodzik is a artist from the vibrant city of Wrocław in Poland. A graduate of the University of Information Technology, she defended her engineering thesis on “laser engraving as a technique of applying illustrations to wood” combining art with technology. Currently a student at the Academy of Fine Arts in Wrocław.

Her art is a captivating exploration of various themes, encompassing personal introspection, identity, and the human connection to nature and surroundings. Wojewodzik’s artwork often delves into the depths of the human experience, shedding light on the complexities of emotions and the intricacies of personal narratives. Through her use of vibrant colors, expressive brushwork, and symbolic imagery, she creates a visual language that invites viewers to reflect upon their own journeys of self-discovery and contemplation. One of the notable aspects of Wojewodzik’s art is her ability to transcend cultural boundaries, capturing the universal aspects of the human condition. Her work serves as a bridge between individual experiences and shared emotions, fostering a sense of connection and empathy among viewers.

Nature also plays a significant role in Wojewodzik’s art. She often incorporates natural imagery and motifs, exploring the relationship between humanity and the environment. Through her art, she prompts contemplation on our place in the natural world, the interconnectedness of all living things, and the need for harmony between humans and their surroundings. Overall, Paulina Wojewodzik’s art is a captivating and thought-provoking journey into the realms of personal introspection, cultural identity, and the interconnectedness of humanity and nature. Her ability to create evocative visual narratives that resonate with viewers across different backgrounds makes her a unique and inspiring artist from Wrocław, Poland.



Stefano Garbuglia
Italy

STEFANO GARBUGLIA

WHO CAN I BE NOW?

The work is presented in the form of a diptych in which the canvas on the left, digitally produced and subsequently printed, is observed by the figure on the canvas on the right, more traditionally painted in oil. The title recalls a song by David Bowie "Who Can I Be Now?" and in it the very meaning of the work is exemplified. In fact, it aims to tell a comparison, a dialogue, which does not provide a solution, in which one part, remaining unfinished, scrutinizes, disturbed, its copy which on the contrary seems imperturbable in its virtual coldness.



Who Can I Be Now?

Oil and graphite on canvas, Print on canvas
50x70, 50x70 cm
2022

STEFANO GARBUGLIA



Stefano Garbuglia was born in Macerata on December 15, 1996.

In 2015 he graduated from the "Preziotti Licini" Artistic High School in Fermo and began the painting course at the Academy of Fine Arts in Macerata.

Two years later he moved to Mestre continuing his studies at the Venice Academy, where he consolidated his artistic production by taking an interest in fifteenth-century European painting.

After completing his studies in 2019, he still continues his artistic research.

Exhibitions and Awards

2023

Collective Cultura Europea: Equilibrio (in)stabile? Noi siamo passato, presente e futuro, Galleria d'Arte Visioni Altre, curated by "G'art galleria delle arti" "Associazione Visioni Altre", Venezia

2022

Award Visioni Altre International Award I edizione, Galleria d'Arte Visioni Altre, curated by "G'art galleria delle arti" "Associazione Visioni Altre", Venezia [1° classificato]

Collective Eikòn le Vie del Ritratto, Museo Diocesano San Riccardo, curated by "Città di Andria" Cosimo Antonio Strazzeri, Andria
Award Concorso Nazionale d'Arte Città di Grottole, Castello feudale del Comune di Grottole, curated by "Associazione Culturale Made in Grottole" "Comune di Grottole", Grottole [1° classificato]

Award Ecco Echo Award, Classical Roman Arts Foundation, curated by "Fondazione CRA", Roma

Award Prisma Art Prize, Contemporary Cluster Palazzo Brancaccio, curated by "Il Varco" Marco Crispino, Roma

2021

Collective Vincitori Premio Michele Cea dal 2016 ad oggi, Sala Aletti Villaggio Barona, curated by "Fondazione Michele Cea", Milano

2020

Award Be the difference... with Art! 2019/20, Museo Civico di Bassano del Grappa, curated by "Rotary Club Asolo e Pedemontana del Grappa" "Museo Biblioteca Archivio Bassano del Grappa" "Città di Bassano del Grappa", Bassano del Grappa
Premio Michele Cea V edizione, Ex Fornace Gola, curated by "Fondazione Michele Cea", Milano [2° classificato]

2019

Award Mestre di Pittura, Centro Culturale Candiani, curated by "Il Circolo Veneto" "Fondazione Musei Civici Venezia" "Città di Venezia", Mestre

Award Michele Cea IV edizione, Ex Fornace Gola, curated by "Fondazione Michele Cea", Milano [1° classificato]

Collective Art Night Venezia, Accademia di Belle Arti di Venezia, curated by "Accademia di Belle Arti di Venezia" "Città di Venezia", Venezia

2018

Collective Art Night Venezia, Accademia di Belle Arti di Venezia, curated by "Accademia di Belle Arti di Venezia" "Città di Venezia", Venezia

2016

Collective Sarnanoscape per una nuova fioritura VI edizione, Spazio Lavì!, curated by "Accademia di Belle Arti di Macerata" "Associazione culturale Spazio Lavì!" "Comune di Sarnano", Sarnano

2015

Collective A più voci V edizione, Spazio Mirionima, curated by "Accademia di Belle Arti di Macerata", Macerata

2014

Collective Altre emozioni omaggio a Sergio Endrigo, Palazzo dei Priori, curated by "Città di Fermo", Fermo

Award "la Zicagna" Schizzi di Viaggio VII edizione, Galleria Trabucco, curated by "Laboratorio Terraviva", Acquaviva Picena [3° classificato]

2013

Award "la Zicagna" Schizzi di Viaggio VI edizione, Galleria Trabucco, curated by "Laboratorio Terraviva", Acquaviva Picena [2° classificato]

2011

Collective Tipicità: Made in Marche Festival, Fermo Forum, curated by "Città di Fermo", Fermo



Tim Jackson Lee Kwong
Hong Kong

TIM JACKSON LEE KWONG

TOGETHER EVEN HARDSHIP

I was born in and grew up in Hong Kong. This is my home with all my family, friends and memories which are deeply relevant and integral to my identity. To reciprocate the love, care and support that this community has provided for me, I would like to preserve the legacy of Hong Kong to show its vital spirit through my paintings, e.g. "Mutual Help", "Forever Guardian", "Striving for excellence", "Never give up" etc.



Together even Hardship

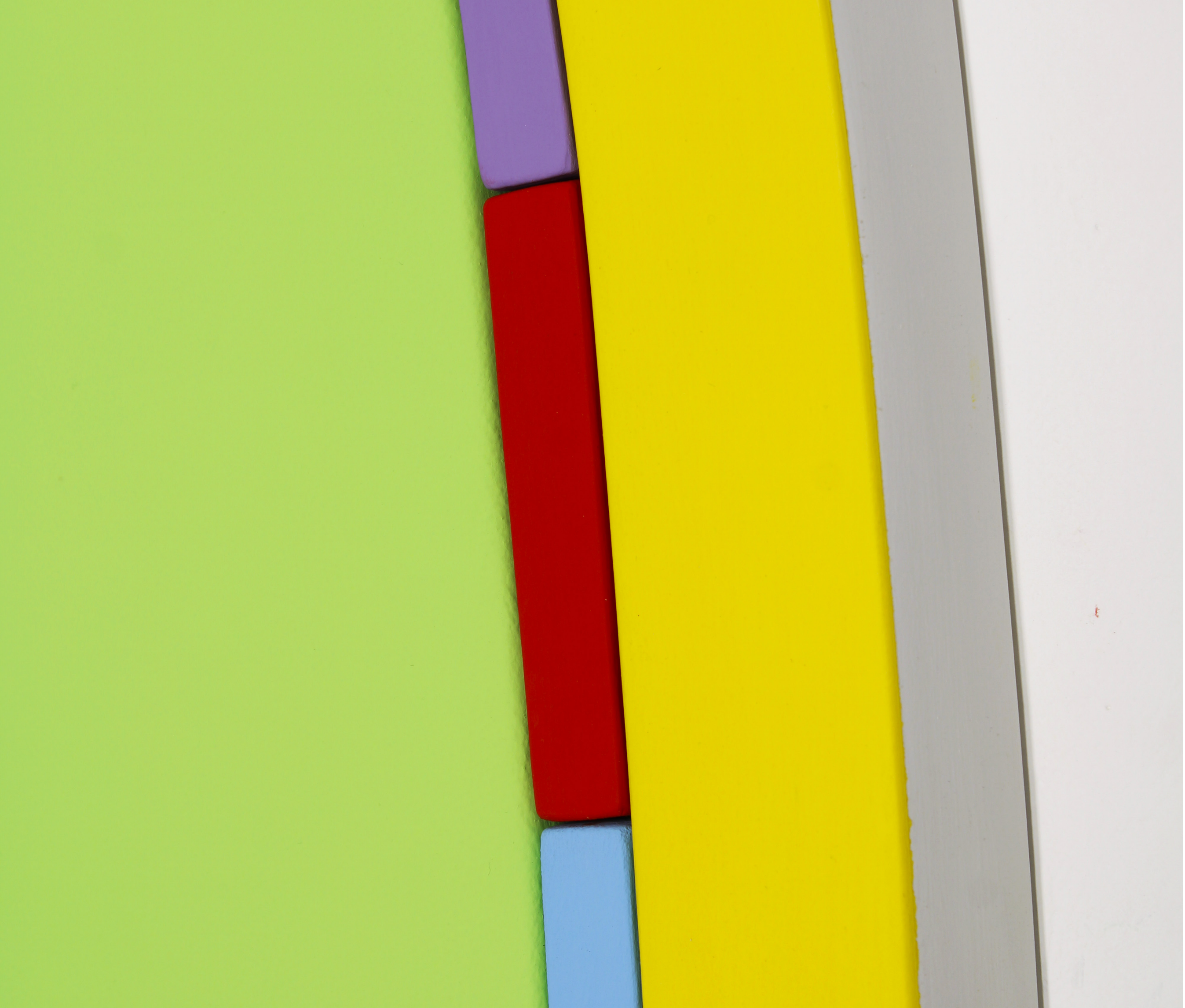
Oil on canvas
122x91,5 cm
2023

TIM JACKSON LEE KWONG



He has had 21 solo exhibitions in the USA, Canada, China, Netherlands, China, Japan, Germany and Hong Kong and 22 group participations in Taiwan, Italy, and Hong Kong, His works belong to private and public collections in many countries.

He is an awarded artist. He is a member of the following associations:
International Guild of Realism (IGOR - USA) - Professional member
MONDIAL ART ACADEMIA (France) - Ambassador of Hong Kong /
Ambassador of the year 2020
ISAP signature member (USA) - Signature member
NOAPS member (USA)
Contemporary Art Gallery (USA) - Gallery featured artist
Circle Foundation for the Arts (France) - Circle Affiliate Artist
International Postdoctoral Association

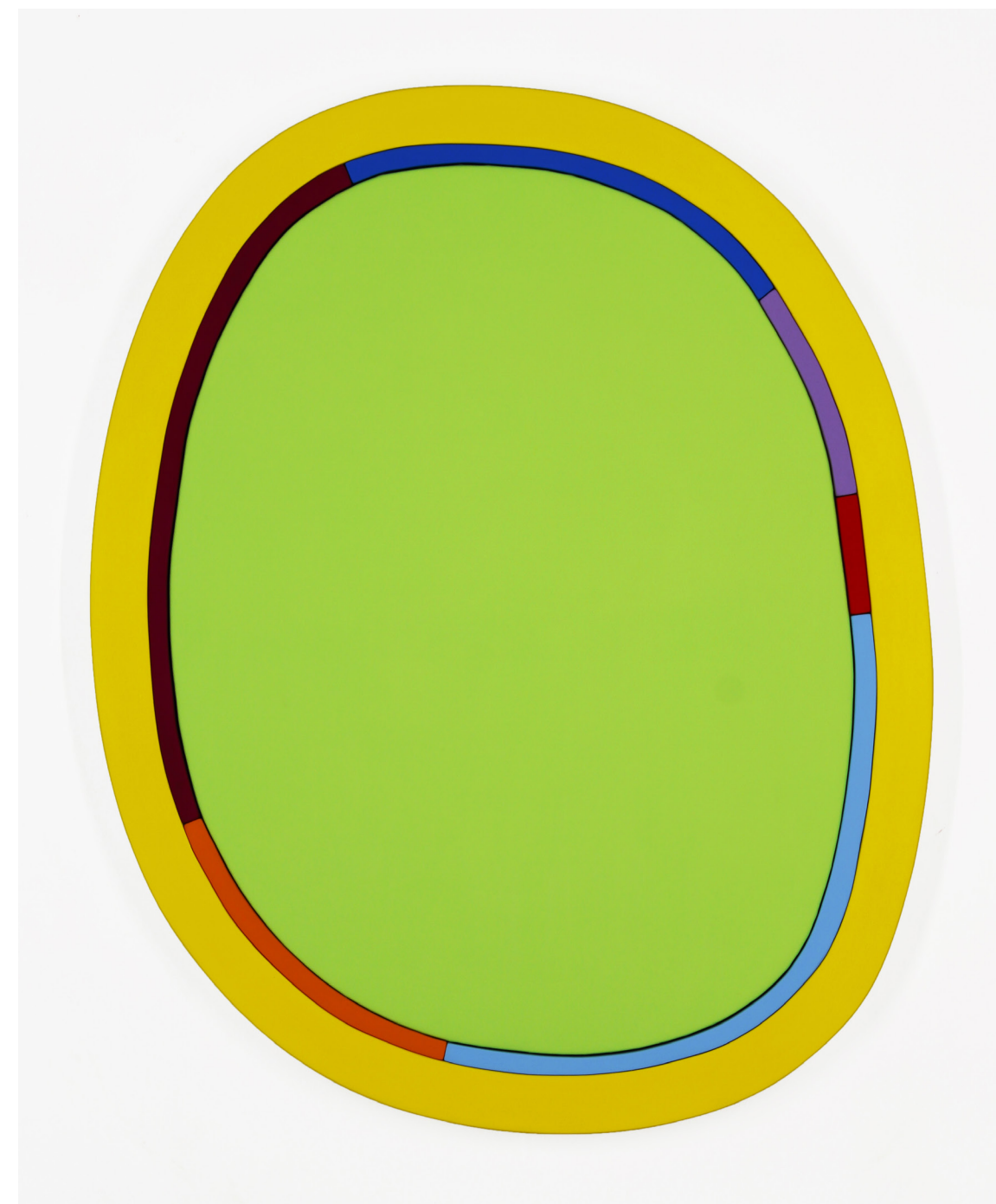


Vincenzo Frattini
Italy

VINCENZO FRATTINI

OVAL PAINTING 3-23

In the Oval painting 3-23 the interlude of external color and the internal surface is characterized by sections of painted wood that fit perfectly between the two elements. These sections are painted with strong colors to detect the passage from a situation of external chaos to a condition of silence and internal meditation. The yellow outline is the preamble to a passage in the middle of the clear and uniform central surface.



Oval painting 3-23
Acrylic paint on wood and canvas
80x63x4 cm
2023

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 Ninì 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. In recent years, re-directs its research towards the painting making the interplay of chromatic and form the leitmotif of his work. His selected latest exhibitions include the solo show: Dalla pittura, curated by Lorenzo Madaro at the Casa Turese Gallery di Vitulano (BN), and he was a finalist in the seventh edition of the Arteam Cup award.

Solo shows

2022
Dalla Pittura, curated by Lorenzo Madaro, Casa Turese Gallery, Vitulano (BN)
Olos, curated by Cristina Cuttica, in collaboration with the Manuel Zoia Gallery and Alice Voglino's atelier, Verona
2020
New Works, Tube Culture Hall, Milano
2018
Cromosinergie, Vincenzo Frattini and Andrea Cereda, Res Publica Galley, Torino
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 e Viviana Valla, curated by Luca Palermo, Nicola Pedana Gallery, Caserta
SetUp Art Fire, BonelliLab, bus station, Bologna
2015
Colori, curated by Massimo Sgroi, exhibition space of the Fornace Falcone Eboli (SA)
Cromatici, curated by Pasquale Ruocco, Cerruti Arte Gallery, Genova
2014
Le trappole della pittura, Studio Legale Gallery, Napoli
2013
Three, Studio legale Gallery, Napoli
2005
Schede/2005 giovane arte a Salerno, curated by Massimo Bignardi, Selezioni d'arte Gallery, Salerno

Group exhibitions

2023
Arteam Cup, finalist seventh edition, Fortezza del Priamar, Savona
2022
Prisma Art Prize, finalist tenth edition
2021
Lo sguardo delle muse, curated by Franco Cipriano, Provincial Art Gallery, Parabita (LE)
Yicca Art Prize, finalist, online edition
2020
Arte Laguna Prize, Arsenale of Venezia, Painting section finalist
Artkeys Prize, Aragonese Castle of Agropoli (SA), Painting section finalist
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, Salerno
2015
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, Bologna
2013
Territorio indeterminato, artists of different generations in dialogue with the works of Gianni de Tora, curated by Stefano Taccone, S. Orsola Benincasa, Napoli
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, Vanvitellian Palace, Mercato San Severino (SA)
2008
Play Again, Paola Verrengia Gallery, Salerno
2007
Eterotopie/Eterocromie, curated by Maria Giovanna Mancini, Menna Foundation, Salerno
Premio Celeste, (IV edition) curated by Gianluca Marziani, Rome Higher Fire istitute, 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).



Wyatt Mills
United States

TUMBLEWEED OF HUMAN CONFLICT

"White Picket Syndrome" : in which a person blindly holds on to the idea of a perfect lifestyle despite its inability to every really exist.

Given a vast pastoral landscape to enjoy, live and thrive in the subjects have instead decided to wrestle and squabble. Straddling their picket fence, (a border of their own creation) they are so deeply entangled in drama that they are not able to realize or acknowledge the incoming cataclysmic event taking place in the background.

In this painting I wanted to highlight the futile nature of humanities ongoing battle with itself, especially when faced with our mortality. The figures tangle limbs (potential tools) to the point of rendering their bodies useless and ineffective - unable to move towards any solution. Collapsing internally into their ego like a black hole, and disappearing from any communal reality. Self righteousness, categorical judgements and rage consumes them; deleting any moral dimension that might be relevant to the life of the human race. Their inner panic in stark contrast to the cows, grazing and going about their day.

The cows and volcano eruption represent nature, a non-player in the fight, but an observer and the ultimate powerhouse. The cows are indifferent, unamused by humanity's short term cooperation with its long term doom. The eruption in the sky depicts nature's omnipresent and immense power. The planet we were given should unequivocally humble and belittle us, and those who see themselves as larger than it, and those to play god and conquer it as their own will ultimately fail.

No conflict is ever truly resolved when one opposite wins out over the other. Only when the opposites are reconciled on a plane superior to themselves can we say that there has been a real solution. But perhaps the idea of that ever happening is me having white picket syndrome.



Tumbleweed of Human Conflict

228x203 cm
Oil on canvas
2022

WYATT MILLS



Wyatt Mills was born in New York in 1991. After earning a BFA in painting from The School of Visual Arts, he relocated to Los Angeles, then studied painting at the Berlin Institute of Arts in Germany. He now lives and works in Downtown Los Angeles.

Refined high octane paintings synthesize and combine art history with imagery from our present, psychocultural setting. Oscillations between the outwardly observed and the deeply visceral collide, as lucid moments of formal stillness slip out of the security of knowledge - into vibrant delirium. Pieces of dismantled realities are tossed into an axonometric sandbox, like dice upon a table. Mills offers the viewer a preverbal technicolor mirror, combining abstract expressionism and modern notions of Americana to examine western influence, the human condition, and interpersonal strife.

Stylistically ambidextrous, Mills assembles a varied barrage of techniques and applications - merging the works within figurative, elemental forces. Immaterial shapes and tangled limbs intertwine to create intentionally flamboyant mayhem. He works on multiple pieces at once, inviting visual notes to feed off and cross reference each others' enigmatic personalities while in development. Nothing is ever stagnant throughout the primordial stages of discovery due to Mills' propensity to destroy, reinvent, and cover the same canvas a multitude of times before achieving the desired translation.

The bombardment of subject matter from Mills mimics our abundant culture of confusion. Jumbled perceptions of our phenomenal realm are poetically regurgitated, reconfigured and explored through aesthetic annihilation. With no predetermined finish line, Mills avoids a purely didactic focus in his images. Instead viewers are challenged and confronted with all material, no holds barred, everything all at once, like flipping through an upside-down general interest magazine. Details that once seemed peripheral can become insidious or significant. No absolute truth is directly alluded. Mills lets his radical gesturism and pictorial irony trigger a flurry of associations and allusions that assemble their own uniquely incoherent daydream. This concept directly mimics the inescapable echo chambers inhabited by us all, where profuse access to information has made it a challenge to meaningfully decipher anything. By producing impressions of the oddly familiar, glamorized irrelevance that surrounds us, Mills presents an iconoclastic study on modern desensitization to a fast paced zeitgeist and its impact on the collective psyche.

SOLO EXHIBITIONS:

2018 - Pareidolia, Downtown Los Angeles, CA
2017 - Passerby, Pop-up in Wedding, Berlin, Germany

SELECTED GROUP EXHIBITIONS:

2023 - Modern Abyss, Nothing At All Gallery, Hong Kong
2022 - Echos, Galerie Droste, Paris, France
2022 - Chronicles 4: Berlin Art Week, Galerie Droste, Berlin, Germany
2022 - Pop-up group show Chuck Arnoldi studio, Los Angeles, CA
2021 - Out to Lunch, Maddox Gallery, Los Angeles, CA
2019 - Sweet Primal Things, Pop-up in Downtown Los Angeles, CA
2019 - Biennial Auction, Long Beach Museum of Art, CA
2017 - Ten, Chainlink Gallery, Los Angeles, CA
2017 - Anamorphic Portraiture, Mirus Gallery, San Francisco, CA
2017 - 50 Contemporary Artists, Enter Art Foundation, Berlin, Germany
2016 - Group Show, Kommunale Galerie, Berlin, Germany
2016 - About Face, Rebecca Molayem Gallery, Los Angeles, CA
2016 - Bombay Beach Biennial, Salton Sea, CA
2015 - Artesatánicos - Superchief Gallery LA - Los Angeles, CA
2014 - 21, Prohibition Gallery, Los Angeles, CA
2013 - Miami Project, Visual Arts Gallery, MIA, FL
2013 - Execute With Extreme Prejudice, A Rare Form of Pop-up, Brooklyn, NY
2013 - Sampler, Visual Arts Gallery, Manhattan, NY

BIBLIOGRAPHY:

2023 - Moca Projects Newsletter, Featured Artist
2020 - Penske Projects Newsletter, Issue 27, Artist Interview/Feature
2019 - Disrupted Realism, by John A. Seed, Schiffer Publishing
2018 - Artnet, LA Artist Wyatt Mills On Why All Art History Inspires His Paintings - and Why He Sometimes Destroys Them
2016 - Flaunt Magazine, Q&A With Artist Wyatt Mills, Featured Artist
2016 - Be-Street, Featured Artist
2016 - Artsy, Featured Artist
2016 - Hi Fructose, Featured Artist
2015 - Business Insider, Art's High Tech Buyers, Featured Artist
2015 - LA Weekly, Artopia, Featured Artist
2015 - LA Weekly, Container Yard, Featured Artist
2014 - The Warholian, Fascinating "Phantasmagoria" Abstract Works, Featured Artist
2014 - Los Angeles Examiner, Society and Art, Featured Artist
2014 - 12ozProphet, Show Recap Exclusive, Featured Artist
2014 - YAY!LA, Wyatt Mills-Static Shock, Featured Artist
2014 - Cartwheel Art, Studio Visit and Artist, Featured Artist
2013 - Empty Kingdom, Featured artist
2013 - iArtistas Magazine #7
2013 - Platinum Cheese, Featured show/interview, Rick Galigher
2012 - Nonsense Society, Wyatt Mills (American Expressive Painter) - Artist Who Confronts The Ordinary Through His Own Twisted Reality, November 21st, Tessa Abraham

OTHER:

2023 - MOCA Projects Studio Tour visit and artist talk
2016 - Residency at Berlin Art Institute, Germany
2013 - Chair's Choice Award, SVA



Yi Sun
China

YI SUN

THE BEADS

The work is an interactive object that invites the audience to touch, wear, and play. It aims to encourage people to form an embodied understanding of Chinese culture through their subjective bodily feelings rather than through the dominant discourse that potentially aligns with biases and prejudices. The project, using jewellery as a tool, concerns the relationship between body and culture, individual and society.

The 8-meter-long "necklace" consists of 400 hollow copper beads hammered into different shapes and applied with patina and enamel. Each bead is different from the others, showing a gradient in shape, colour and texture. The contrasting colours (red and green) and surface (rough and vitreous) helped create a balance in chaos, embodying the complex and ever-changing relationship between Chinese people and their cultural roots.



*Note: the artist is a guest from the last edition of the contest (YICCA 22/23).
Due to, on the past exhibition, the artwork hasn't exhibited, we are proud to present it on the current exhibition (YICCA 2023).*

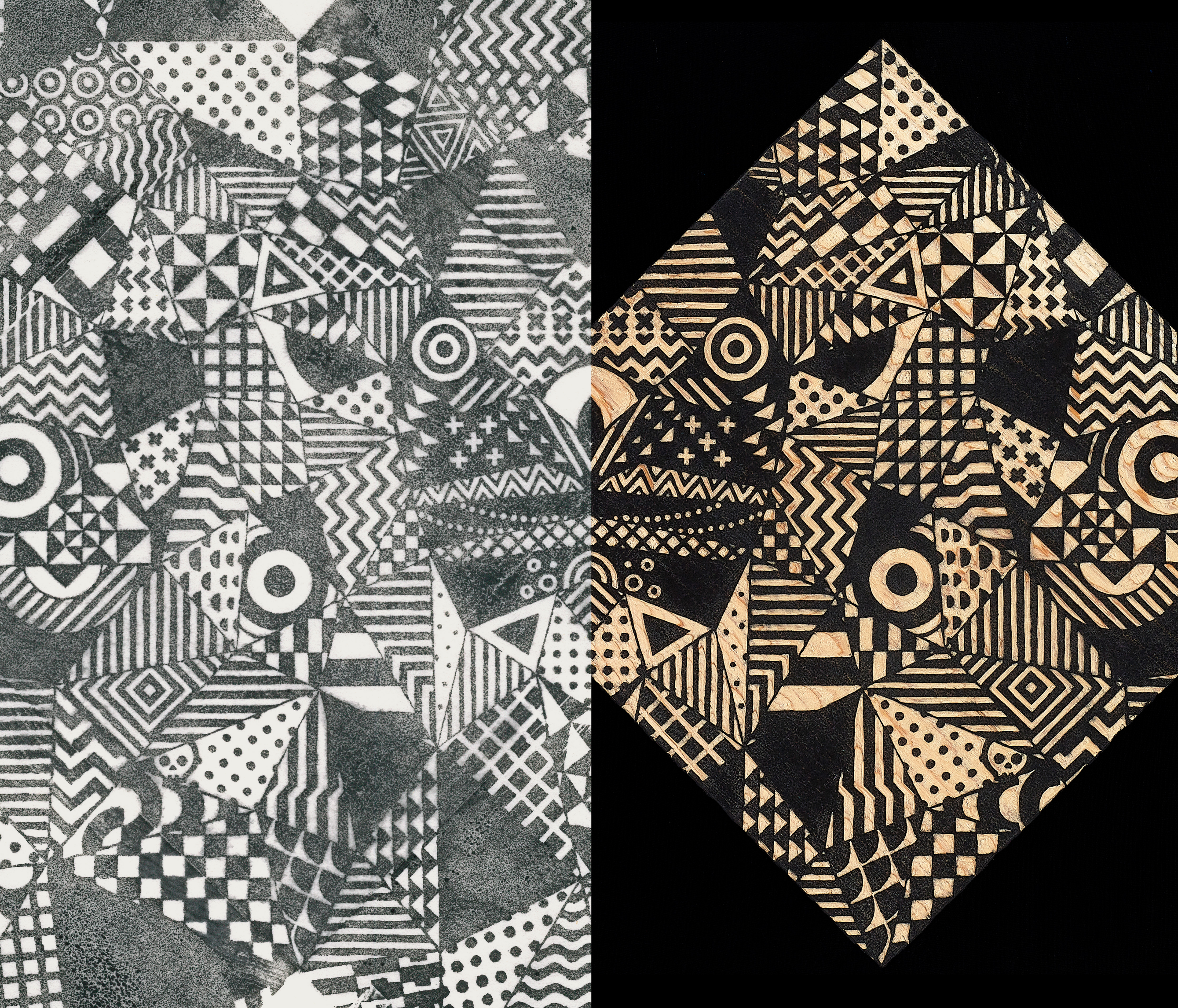
The Beads
Copper, Enamel, Patina, Nylon coated steel wire
Variable dimensions
2022

YI SUN



Yi is an emerging artist based in Birmingham. She gained her BA degree in Jewellery Design from China University of Geosciences in 2020 and completed a MA degree in Jewellery and Related Products at School of Jewellery, Birmingham City University, in 2022.

She explores the themes of identity, cultural roots and embodiment through art practice. With a jewellery background, her works draw on the body's intelligence and the interrelationship between the body and objects. By dealing with materials, different metals, and mixed media, she investigates the interrelationship between the social and the individual, the cultural and the natural, and the external and the internal.



Yuko Suzuki
Japan

YUKO SUZUKI

RE-BORN

The concept of the artwork is "reflection" and "diversity".
The print and the printed object, although they are opposites, are born from one thing. As is everything else in the world.
In addition, this time, I am attempting to explore a different way of being (way of life) by using an object that originally exists as a screen for printing.
In the picture pattern, a set of diversity is expressed as a pattern to form a certain animal (this animal is a lion, but it does not matter if you do not recognize it.)

This work is made by carving a masu (a sho) with carving knives, applying water-based pigments, and printing it on Japanese paper with a baren (masu is a square wooden cup used to measure grain and liquid or to drink sake, and baren is a tool used for printing woodblock prints).
This piece is a pair, two in one.



Re-born
Waterbase woodblock print, Japanese cypress(hinoki), washi paper
17×17×9 cm / 50×50×2 cm
2022

YUKO SUZUKI



Yuko Suzuki is a Japanese woodblock print artist.

After studying oil painting and woodblock printmaking at university, she re-entered college to study information systems design a short time later.

Inspired by many predecessors, such as ukiyo-e and shin-hanga artists and craftsmen, she decided to make woodblock prints her life's work (maybe because her house is across the street from the small sawmill and she has been surrounded by the smell of wood since she was born).

She loves to carve wood. It makes her feel sacred, as if she is communing with the ancient people, transcending time.

Sometimes, in search of new expression, she writes code on the computer to create artworks, but for her, programming is also printmaking.

She is always exploring new interpretations of printmaking and how to see the world through them. It is a matter that hasn't yet to take form and is still taking shape, but she would like to spend her life exploring it.

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 2023 - 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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