

YICCA
21/22

YICCA 21/22 - CATALOGUE
Edition
Aps MOHO

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YICCA 21/22

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 21/22

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

YICCA 21/22 is the natural continuation of YICCA 2021 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



NELLO TAIETTI

Currently president of the Luciana Matalon Foundation, he is the founder of Milarte, an art gallery in the heart of Brera in Milan. Over the years he has organized several exhibitions of painting, sculpture, photography and various cultural events (with a strong fondness for Japanese culture), as well as concerts and theater performances. From an early age he devoted himself to painting and sculpture and he writes poems, but his greatest passion is photography.



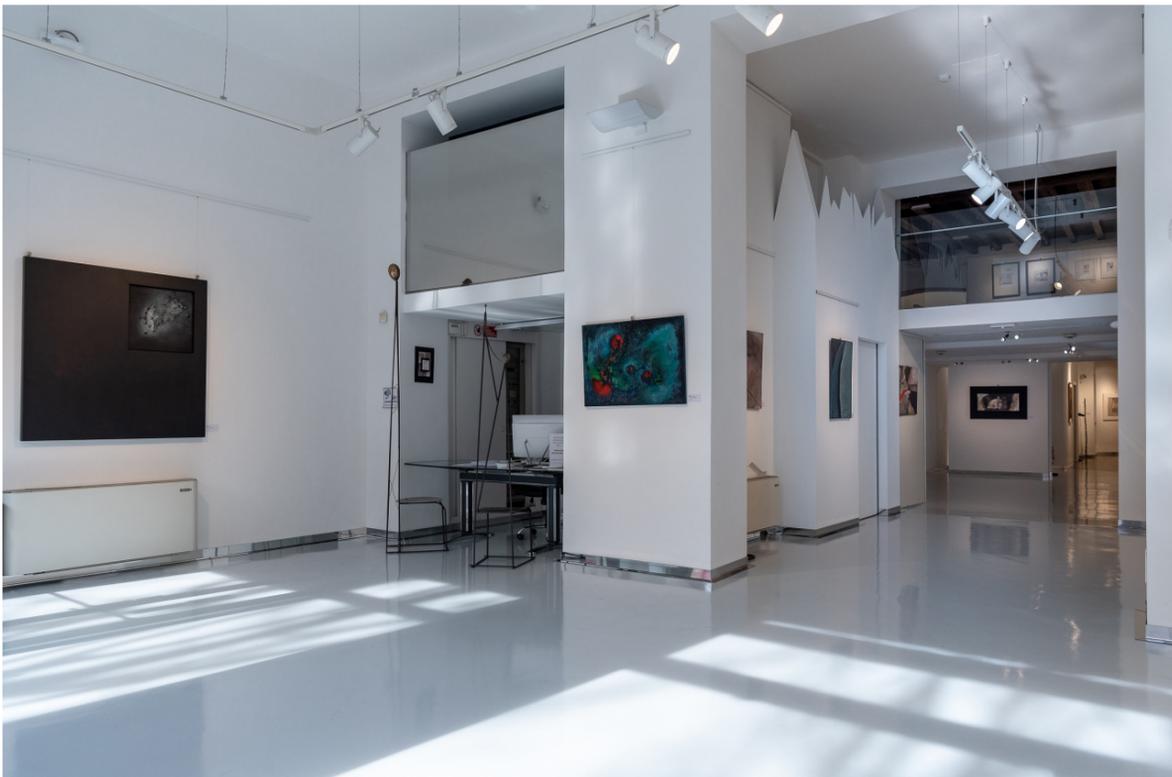
ROBERTO BORGI

Roberto Borghi (Como 1972) is a curator of contemporary art exhibitions and a cultural journalist. His journalistic activity focuses on contemporary art and theater and on the cultural industry in Italy. As a curator and author of texts for catalogs and collections of essays, he mainly investigated the abstract avant-gardes of the early twentieth century and their influence on the art of the second half of the century. He collected his writings on this subject in the volume *The symbol is not neutral* published in 2014 by Edizioni Lorenzelli, a publishing house born from the reference gallery of abstract painting in Italy, Lorenzelli Arte. He also studied the relationship between art and nature on the one hand, and art and writing on the other, in the Italian art scene of the second half of the twentieth century.

LUCIANA MATALON FOUNDATION



LUCIANA MATALON FOUNDATION
Foro Buonaparte, 67 20121 Milan - Italy
<https://www.fondazionematalon.org/>



LUCIANA MATALON FOUNDATION

The Luciana Matalon Foundation was established in the year 2000. Inspired by Luciana Matalon, the foundation was created to provide an international space for innovative ideas and to create an opportunity of artistic visual, emotional and mental enrichment. In its headquarters, the foundation hosts historical and contemporary exhibitions of paintings, sculpture and photography.

It also organises meetings, conferences and cultural events such as; book fairs, chamber music concerts and theatrical performances.

In recent years, the Luciana Matalon foundation has built relationships with the East, by welcoming exhibition projects from Japan (Tokyo & Yokohama), Korea and China (Hong Kong) by promoting its exhibitions.

The museum area also guarantees a space-time continuity of the work of Luciana Matalon (a multifaceted artist, painter, sculptor & jewelry maker). A complete documents' archive which dates more than 50 years of Activity in America, Europe and Japan is also available. The museum itself is a work of art – fully designed by the artist, its main characteristic is the flooring which consists of a pictorial intervention which uses resins and optical fibres that welcome the author's reflections.



Artists

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Antonella Zito
Italy

DELIMITED ROOMS

In each of us there are measures where revive places that surround and overwhelm us. These are shapes, that change with the changing of the state of our soul, emotions and testify implacable correlations between our subjectivity and the world where we reflect and live in. An intimate space rich in multiple symbolic meanings that it's a reflection of our psychic identity. We have different ways to establish borders, protection and contact points with the world outside and other people. Each person has a different way to live within their own walls, leaving traces of themselves and their passage. Sometimes it's not possible of not belonging to the lived spaces that generate interior frustrations and points of non-contact. Therefore aseptic places, circumscribed and suffocating places are born in which every place can give a particular force to stimulate different feelings: the journey becomes the best way to step out of ourselves, to connect with the world and to explore spaces which are activated in the ego, to trigger our feelings, thoughts and stimuli, that push ourselves towards a deep understanding of the surroundings. With the spirit of those who seek themselves, diving into the objectivity world where you can find a space full of wonders, fantasies and endless horizons. The single inclinations guide the destination; to observe unknown things, it could be direct towards natural elements, so different in latitudes and human transformation of the landscape or to dwell simply on one's own social spaces. Our spaces, therefore become our "psychic skin".

'You'll discover the sense of the journey, when you'll be able to come back home'



Delimited rooms
Hahnemühle Photo Rag® Bright White 310 g/m²
100x70 cm
2020

ANTONELLA ZITO



I'm Antonella Zito I'm 33 years old Italian based in Amsterdam; I'm a graphic designer, photographer and video maker. My artistic themes are inspired by psychology, the study of the individual, contextualized by the society and the environment. My photos, belong to the genre of "Staged Photography", studied and curated to the last detail, seeking to recreate real situations, environments and almost surreal characters told from an introspective world turned inside out. Also in my video art, I'm inspired by the same principles as my photography, in which often the real and surreal are fused together. My artworks have been exhibited and screened in galleries, foundations, museums and festivals in Italy and Europe.

Prizes:

2021 - Gold Winner - MIFA - Moscow - Russian
2021 - Commended - Creative Photo Awards - Siena - Italy
2021 - 3rd Place - VIPA - Visions International Photo Awards - Toulouse - France
2021 - Gold Winner - TIFA - Tokyo International Foto Festival - Tokyo - Japan
2020 - 3rd prize - "Finestre di comunità" Art and Act - Marie Marzloff Award 2020 - Palermo - Italy
2020 - Winner "Lo spazio vissuto" - Italian Culture Institute of Tirana - Albania
2018 - Winner 1st Prize "Arte Mondadori Prize" - Palazzo Reale - Milan - Italy
2016 - Special Mention - Minidoc - Fundación Carmen Arnau Muro - Polán - Spain
2015 - Winner of the Lynx Prize with exhibition for 4 months in the exhibition "Europa Paradigma Est" - Trieste - Italy
2015 - Winner 3rd place "Young Talents 2015" - Affordable Art Fair - Superstudio Più - Milan - Italy
2014 - Work in the permanent collection at the Museum Allotropya - Antikyra - Greece
2013 - Solo show | "Arte Futura" - Museo Civico Archeologico - Norma (Lt) - Italy
2013 - Special mention | XIV editions del "Festival Intercomunale di cinema amatoriale" at room La Serra - Collebeato (Bs) - Italy

Solo exhibition:

2019 - #Mondi Inanimati - San Luca Gallery - Brindisi - Italy
2017 - #10y - Mixtree - Amsterdam - Netherlands
2014 - Special session - Fogg art photo gallery - Parma - Italy
2014 - "Fuori-Norma-" - Museo Civico Archeologico - Norma (Lt) - Italy
2013 - "Io sono...ora!" - Castello Imperiali - Francavilla Fontana (Br) - Italy
2010 - "Il caos che ho dentro" - Torre Civica - Cisternino (BR) - Italy

Permanent collection:

Museum Allotropya - Antikyra - Greece

Permanently:

2017/2020 - Germinazioni IV^o.0 gallery - Lecce - Italy
2014/2017 - Fogg art photo gallery - Parma - Italy

Exhibitions (extract):

2020 - YICCA Prize 2020 - CMC (Centro Culturale Milano) - Milan - Italy
2019 - Ph.ocus "Horizons of Today" - Paratissima art fair - Ex Accademia Artiglieria - Turin (Italy)
2018 - Winner 1st Prize - Arte Mondadori Prize - Palazzo Reale - Milan - Italy
2018 - Combat Prize 2018 - Museo G. Fattori - Livorno - Italy
2018 - In Fieri - Villa Sistemi Reggiana - Reggio Emilia - Italy
2017 - L'arte fertile del sud - Musée de Louvre - Musée des Arts Decoratifs - Paris
2017 - Can Can - LemoArt Gallery - Berlin - German
2017 - Rose & King Gallery - London - UK

Festival (extract):

2016 - Special Mention - Minidoc - Fundación Carmen Arnau Muro - Polán - Spain
2016 - "Jahorina Film Festival" - International Festival of documentary - Pale (Sarajevo) - Bosnia
2015 - Espacio Enter Canarias - International Festival of Creativity, Innovation & Digital Culture - Tea (Tenerife Espacio de las Artes) - Canary Islands - Spain
2015 - International Festival of cinema and women - Odeon Cinema - Florence - Italy
2015 - 38th Elche International Independent Film Festival - Hort del Xocolater - Fundación Caja Mediterráneo center - Elche (Alicante) - Spain
2015 - International Video Contest "Switch on your creativity 2015 - Movie edition" - Enel Point - Milan - Italy
2015 - 16th editions "Festival of European Cinema - Puglia Show" at the cinema Multisala Massimo - Lecce - Italy

Developer:

2013 - video dedicated to the masters Luca Alinari, Beppe Francesconi and Giancarlo Montuschi for the exhibition "C'era una volta..." edited by Ottorino Picardi - SAE
2013 - Realization video art for the exhibition "Forever Marilyn Bye bye cinquantenario 1962 - 2012" edited by Tiziano Giurin - Art&Co Gallery - Lecce - Italy
2012 - video dedicated to the master Lucio Diodati for the exhibition "Così fan tutte..." edited by Ottorino Picardi - SAE
2012 - video dedicated to the master Gianni Testa for the exhibition "Evanescenze nel Castello Imperiali" edited by Ottorino Picardi - SAE

Publications:

2018 - article on the magazine "Arte" (November 2018)
2018 - mentioned on the magazine "Arte" (September, October 2018)
2016 - mentioned on the magazine "Arte" (March 2016)
2016 - mentioned on the magazine "Arte" (February 2016)
2015 - Premio Combat Prize catalogue
2015 - Premio Lynx catalog catalogue
2015 - interview on blog "I frammenti di Tony graffio"
2013 - interview on blog "Autre View Art"

Television:

2018 - television report on me from "Studio 100"
2012 - television report on me from "Tg norba 24 prima"

Other:

2021 - Artists in the Spotlight - 15th Arte Laguna Prize
2016 - Winner of the contest "videobox Focus" - space dedicated to promotion of contemporary art through the video - Art Open Space (<http://www.artopensespace.it/2016/02/my-video-contest-i-vincitori.html>)
2015 - Auction house "Basezero" - Asta flash - Supersudio Più - Affordable Art Fair - Milan - Italy
2014 - Screening video dedicated to master Gianni Testa - Antologica - Complesso del Vittoriano - Rome - Italy
2013 - "Desiderio represso da una società liquida#3" used for the set of the show "Strappo nel cielo di carta" edited by Accademia CDG Danza - Teatro Verdi - Brindisi - Italy

Associations:

2010/2016 - Art consultant to the SAE (Salento Art Events) for exhibitions: Renato Sciolan, Luca Alinari, Beppe Francesconi, Giancarlo Montuschi, Giovanni Coscarelli, Rosa Didonna, Athos Faccincani, Carmelo Conte.



Bianca Bozgan
Switzerland

BIANCA BOZGAN

COZY IN BUNK BED

This oil painting was inspired by a small chalet in St.Moritz. Going inside and hiding away from the snow was offering a sleepy warmth. The space offers an intimate and relaxed sensation in dim yellow lighting. The boxy wood bed with the bulky ladder complements the dark red drapes, both providing a comforting place where the outside seems far.



Cozy in bunk bed

Oil
20x15 cm
2021

BIANCA BOZGAN



I was born in Bucharest in 1995, and I live in Switzerland. As a kid, I was a lot more attracted to Math and Informatics and, that's why I majored in Computer Science. Still, after graduating and trying to discover myself, I realized there could be more to a person. That's when I started to get more and more into painting and history, especially art and garments history.

In my oil painting, I am exploring various subjects from still life to landscapes to figure painting. Using color and light, I seek to reach feelings of familiarity and beauty. By acknowledging the world around me, I get to feel stimulated by simplistic ideas and even explore them through memories and symbols. As I advance, I am much more interested in the meaning that can be expressed through paintings and seeing it more like a moving story instead of a static representation.



Delphine Hogarth
France

DELPHINE HOGARTH

THE HUNTER AND THE PREY

A hunting dog, alert, is looking for a prey. A wild rabbit, blended in the background, is quietly sitting at a distance. A woman, standing on the side, is a witness to the scene. What is going to happen? A game between the spatial surrounding of the Hunter and the Prey is delimited with two shaped arabesque lines, a black and a white one. This animal dynamic reminds us of our own ways of functioning. The colour palette is deliberately strong and cold to try and create a graphic effect in the telling of the story.



The Hunter and the Prey
Oil on canvas, ink, acrylic, pens
150x150 cm
2018

DELPHINE HOGARTH



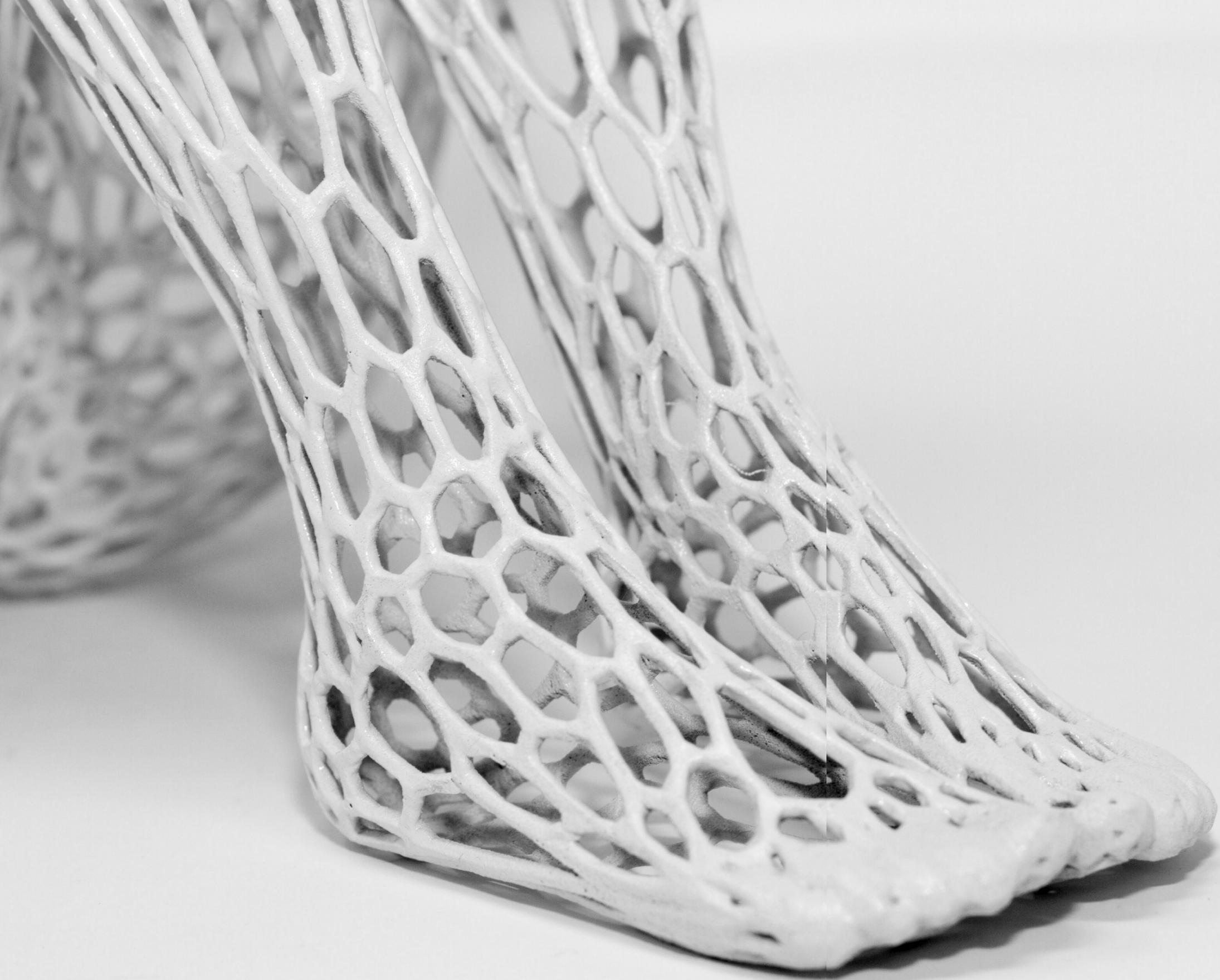
My work focuses on the themes of identity, indoor and outdoor places, how we need to root in them. Passionate about the processes at the origin of a story, an atmosphere, a behavior, the ambiguity of feelings, my paintings enable me to understand or make these existential questions visible. Playing with colour and superimposed layers, either in transparency or in opaque areas, is my way of giving substance to the story and create space. As a self taught artist, I have an instinctive approach where I work several paintings at the same time to first loose myself and then meticulously order my ideas on different surfaces and sizes. Today I use these tamed steps to let myself be suprised by an unexpected detail that will definately build the canvas.

Solo exhibitions

2022 Thackeray Gallery, London, UK (February 2022) 2020 Nancy Margolis Gallery, New York, USA
2018 Nancy Margolis Gallery, New York, USA
2016 Chapters, Thackeray Gallery, London
2012 Zero10 Gallery, The Assembly Rooms, Soho, London 2011 Zero10 Gallery, The Assembly Rooms, Soho, London 2010 L'Etage du froid, Fat Galerie, Paris
2009 Urban Blueprints, Piers Feetham Gallery, London 2007 Room with a Woman, Fat Galerie, Paris

Selected mixed shows

2022. Selected Zeuxis exhibition, USA (May 2022) 2021 Nancy Margolis Summer Group Show, NY, USA
Susan Street Fine Art Group Show, California, USA
2020. Selected : Carré sur Seine, Paris
2019 Thackeray Gallery Group show, London
2018 Selected : John Moores Painting Prize, Walker Art Gallery, National Museum of Liverpool
Life is beautiful, Atlantic Gallery, New York
Thackeray Gallery Group show, London 2017 Salon d'Automne, Grand Palais, Paris
Salon des Réalités Nouvelles, Paris
Josie Eastwood Fine Art Gallery, Hampshire Thackeray Gallery Group show, London
2016 Selected :The Columbia Threadneedle Prize, Mall Gallery, London
Selected: The Columbia Threadneedle Prize Exhibition, Palazzo Strozzi, Florence
2015 Selected: Royal Society of Portrait Painters Annual Exhibition, Mall Gallery, London Selected Finalist for the Conversation Prize
UK Art for Youth, Art Fair, Mall Galleries, London – 3 New Artists, Thackeray Gallery, UK
2014 UK Art for Youth, Art Fair, Royal College of Art, London 2013 UK Art for Youth, Art Fair, Royal College of Art, London 2012 Debut, John Martin Gallery, Mayfair, London
20-21 International Art Fair, Royal College of Art London 2009 12 Figures, Fat Galerie, Paris
20-21 International Art Fair, Royal College of Art London
2006 Fat Galerie, Loft Sévigné, Paris Slick/FIAC OFF, Paris
2003 Maison de l'Amérique Latine, Paris
2002 Grands et Jeunes d'Aujourd'hui, Art Fair, Espace Eiffel-Branly, Paris 2001 Galerie Quincampoix, Paris
2000 Grands et Jeunes d'Aujourd'hui, Espace Auteuil, Paris



Giacomo Toth
Italy

GIACOMO TOTH

HIGHLY SENSITIVE PERSON

I am curled up on myself, I need to reflect, think and rest;
my amplified feeling is often a damnation and a burden, often a miracle;
I contact myself and I feel part of the world;
I find me and I am ready to open up and face what will be with a new energy.



Highly Sensitive Person
Plastic - Digital Algorithmic Art3D Sculpting
25W x 25H x 13.5D cm - Weight: 140 g
2019

GIACOMO TOTH



Giacomo Toth was born in 1975 in Rome, Italy, where he is still living and working. His studies focus on digital design with a degree at the European Institute of Design (IED) and Industrial Design degree at the "Sapienza" University of Rome.

Interested in architecture, design, graphics, and arts he has been a yacht designer, in 2008 he designed the Azimut Atlantis Verve 36 yacht named boat of the year 2009. He is a certified Rhinoceros 3D trainer since 2007, and still teaches in Italy. Before he worked for 9 years as a graphic designer, interior and industrial designer. From 2018 he decided to focus his attention to the artistic world.



Giacomo Zornetta
Italy

GIACOMO ZORNETTA

LA PROPRIA FORMA - ONE'S OWN SHAPE

"One's own shape" is about the deep conflict every human being experiences when they come into contact with the world. The great disharmony stems from the separation between the ego and the Other, between the subject of self-perception and an unfamiliar environment we cannot make truly ours.

The solution to fill this separation seems to be about losing one's own boundaries and blending with the world.

However, this cannot happen without losing oneself too, thus vanishing.

We then understand that it's not by annihilating oneself that we can find harmony with the "outer". We can only reach this state by discovering those limits that separate us from the rest. In the very moment one finds their own shape, they discover it is not what keeps them from truly participating in the world. On the contrary, it is because of it that they can play in unison with what surrounds them:

I cannot be fully part of the beauty of the world until I know myself.

The moment I discover my real self as a free and complete entity, I become truly able to blend with what surrounds me.



La propria forma - One's own shape

Oil on canvas
60x120 cm
2021

GIACOMO ZORNETTA



I was born in Milan in 1999. I work and live in Tortona and I am currently studying law at the Catholic University of Milan. I have never taken artistic training courses.

My painting is focused on people and on myself, I represent my sensations as the sensations felt by everybody.

I speak of desires and questions, of psychological energies, of the symbols of the unconscious; I speak of frailty, of inner fire, of doubts.

My paintings express collective and universal emotional concepts, based on personal and ordinary memories and experiences.

In October 2020 I was selected among the 100 finalists of the of Rea! Fair's first edition, exhibiting at Fabbrica del Vapore in Milan. As I eventually was one of the 10 winners, I then took part in the exhibition ROUTES, curated by Rea! Arte at Scalo Lambrate in June 2021.

In September 2021 I was one of the finalists of Premio Mestre di Pittura 2021 and I exhibited my work at the final vernissage at Centro Candiani in Mestre, Venice: in this occasion I was announced as the winner of the scholarship assigned by the "Associazione Amici delle Arti di Mestre e della Terraferma", as well as one of the two winners of the jury special mention.



Giovanni Longo
Italy

GIOVANNI LONGO

SHORT STORY (CALF)

Giovanni Longo, in his artistic research, experiments with multiple media focusing on the ability of languages to influence narration. For several years he has been concentrating his efforts on reclaiming wood found at river mouths at various places in the Mediterranean. Calabria, his birth place, is his favourite spot. Through classification and comparison, he uses this wood to create complete or evocative skeletal structures — the Fragile Skeletons and Seamless series — which interact with space and time, preserving the intrinsic properties of the original material such as colour, shape and texture.

Longo's work is closely linked to identity, memory and history. It collects, accumulates and classifies forms, data, and information with the ultimate aim of obtaining a poetic escape from them, sometimes leaving the viewer with the ability to discover the origin of things.

In Short Story, for example, recovered wood classified by shape recreates the anatomical structure of a calf which, in a single pose, tells the story of its short life. From birth (the blue ribbon tied around the lower limbs) to its slaughter. A simple observation that opens up to multiple interpretations of a spiritual and anthropological nature.



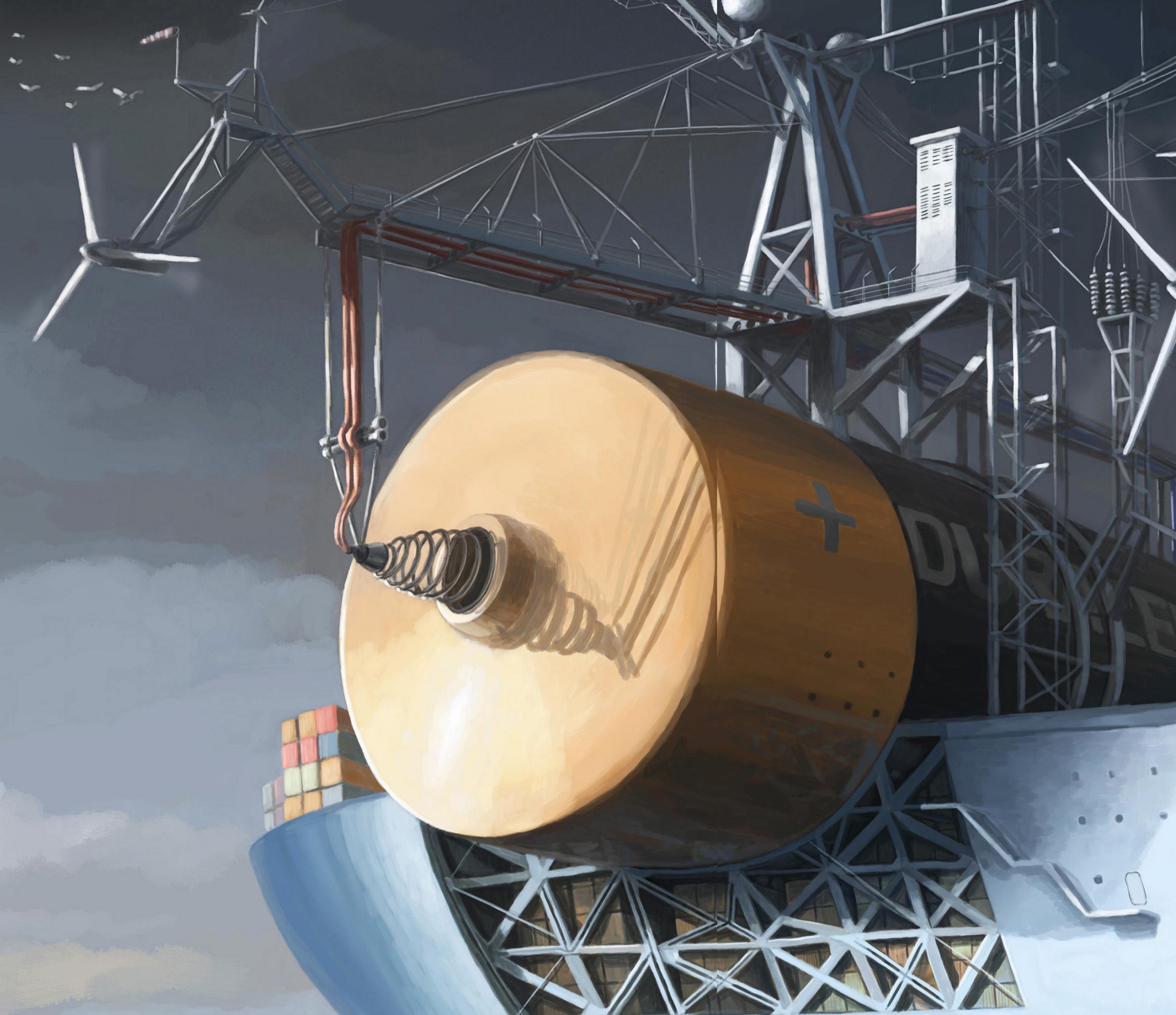
Short Story (Calf)
Reclaimed wood, foam rubber, zined iron, ribbon
100x40x170h cm
2016
Photo credit: M. Morelli

GIOVANNI LONGO



Giovanni Longo (born in Locri, 1985) is a sculptor and visual artist based in Italy. His work has exhibited in several national and international exhibitions, amongst which: 54th The Venice Biennale (Italian Pavilion / Academies); Kunstenfestival Watou in Belgium; Wood Mood Valcucine in London, New York and Milan; art residence in Grasse curated by PHOS; Jeune Création Européenne Biennale in France, Poland, Spain and Denmark.

In 2016 the MARCA Museum of Art's Catanzaro dedicates him the first institutional solo exhibition curated by Marco Meneguzzo. After three months of art residence in Paris, at the ateliers of the Montrouge cultural department, he currently works in Rome and collaborates with several digital tech companies.



Guido Bottazzo
Italy

GUIDO BOTTAZZO

ELECTRIC BLUE

In times of covid and global electrification the world gets ready to enter the Green New Deal.

Electric Blue is a provocatory answer to the need for sustainable container ships. An electric container boat indeed might work. Maybe not.

This work wants to put an accent on the problems of global electrification that could not be sustainable on a large scale.

Container boats are responsible alone for most of the air pollution worldwide, and we need them.

On the head of this monster, chained to one of the masts is Ulysse. He represents mankind often a slave of the profit system, but he also is a warning to not fall into easy and unsuccessful shortcuts.



Electric Blue

Mixed medias, single ink print of original digital painting, clearcoat, acrylics, and oil on polycotton canvas
210x97 cm
2021

GUIDO BOTTAZZO



THE BEGINNING AND THE GROWTH

At the age of 19 after attending the science high school, Guido moved to Venice where he would attend the Architecture University IUAV. He graduates in 2003 under the guidance of professor Luciano Semerani with a thesis that was the design of an experimental park for the production of clean energy, where some architectures were inspired by the work of Sir Norman Foster”.

THE INSPIRING JOURNEY

In 2005 Guido moved to Los Angeles to study transportation design. Here he would attend Art Center College of Design and would get to know the work of relevant professors such as John Velazko and Richard Pietruska, who would become great source of inspiration.

THE DESIGN STUDIO

In 2007 he moves back to Italy where he would meet the designer Francesco barbi and together they started the design studio Barbi Bottazzo, a design laboratory active to provide industrial design solutions to clients.

After many years of drawing for the industry I have realized how often designing for clients and corporates can be soulless due to the logic of cost saving, massive production that often don't really care of the beautiful and the emotional sphere that are behind the conception of a drawing.

As a designer myself, I have often felt like I was drawing products that often were just fulfilling the directions of marketing and just feeding consumerism. I have seen so many drawings created with hours of heart and passion that have not made it to production, and this experience has grown into me a new awareness. A desire grew into me to free my drawings from the logic of production and business.

So one day I asked to industrial design to become Art, and this is when in 2011 I created my first artwork called Chainsea. Chainsea is a visionary image where a Chainsaw I had designed was just setting on a lake pretending to be a luxury yacht.

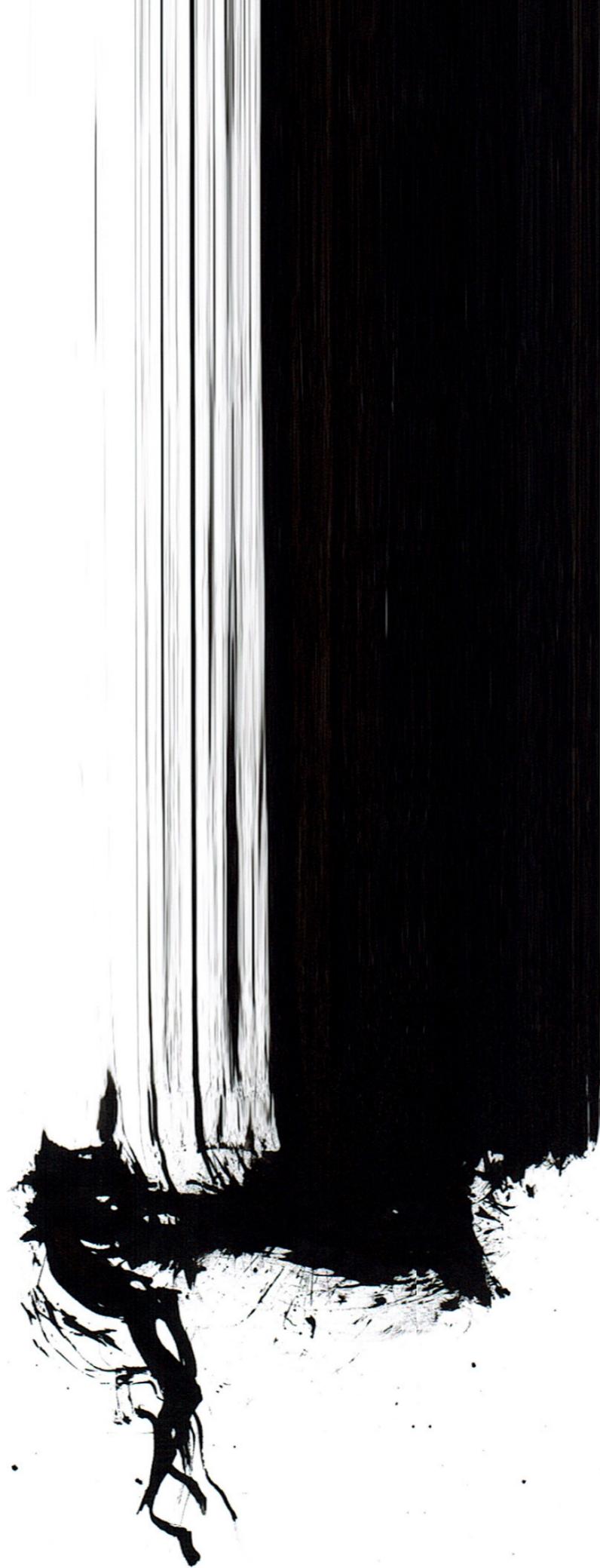
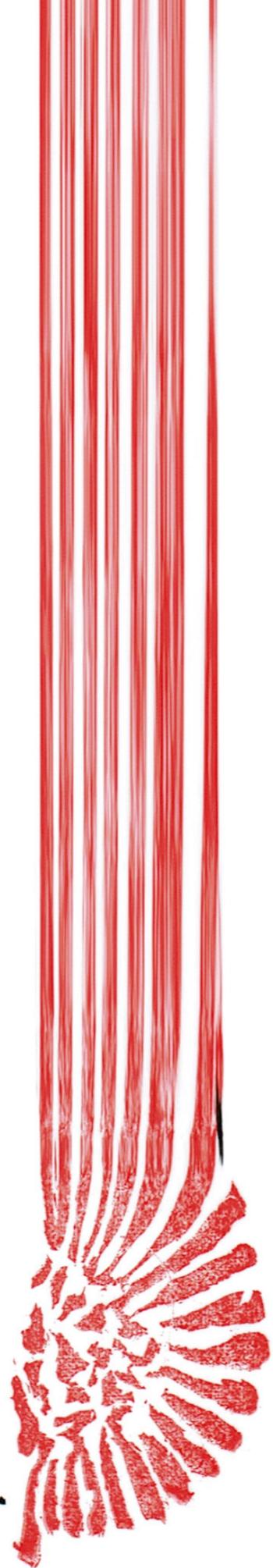
The following works like The Venice crops and The Unexpected Kiss went in the same direction.

It was a few months later painting “The House on Tree” that I realized I was feeling the urgency of creating more of my own art. The House on Tree made it finalist to the prestigious Arte Laguna Price in Venice in 2013.

The years that followed set for me the beginning of a journey where I started to draw just for the pleasure of doing it, embracing that pure enjoyment that could be found in the years of a childhood, when we all do things with simplicity and innocence with a pure purpose of playing, knowing, and discovering. I asked my drawing skills to design what my eyes of child were witnessing. This has been for me the beginning of a collection of arts that has become my Art of today.

Watching my artwork is a journey where the viewer gets transported in a dimension where the rational doesn't exist and we all are gifted with the pure and uncontaminated eyes of the child.

My arts tell stories of a peaceful world where we observe the decline of the heavy metal structures representing the human chains, sometimes cultural, sometimes political and sometimes phYsical. These chains fall and free that purity and excitement that has been the spark of us being children.



Hiroshi Mehata
Japan

HIROSHI MEHATA

RESISTANCE

This work was born from a scan error that occurred while scanning a total of a thousand and several hundred calligraphy works.
[One of them didn't load well due to a roller malfunction and scanned a different shape.]

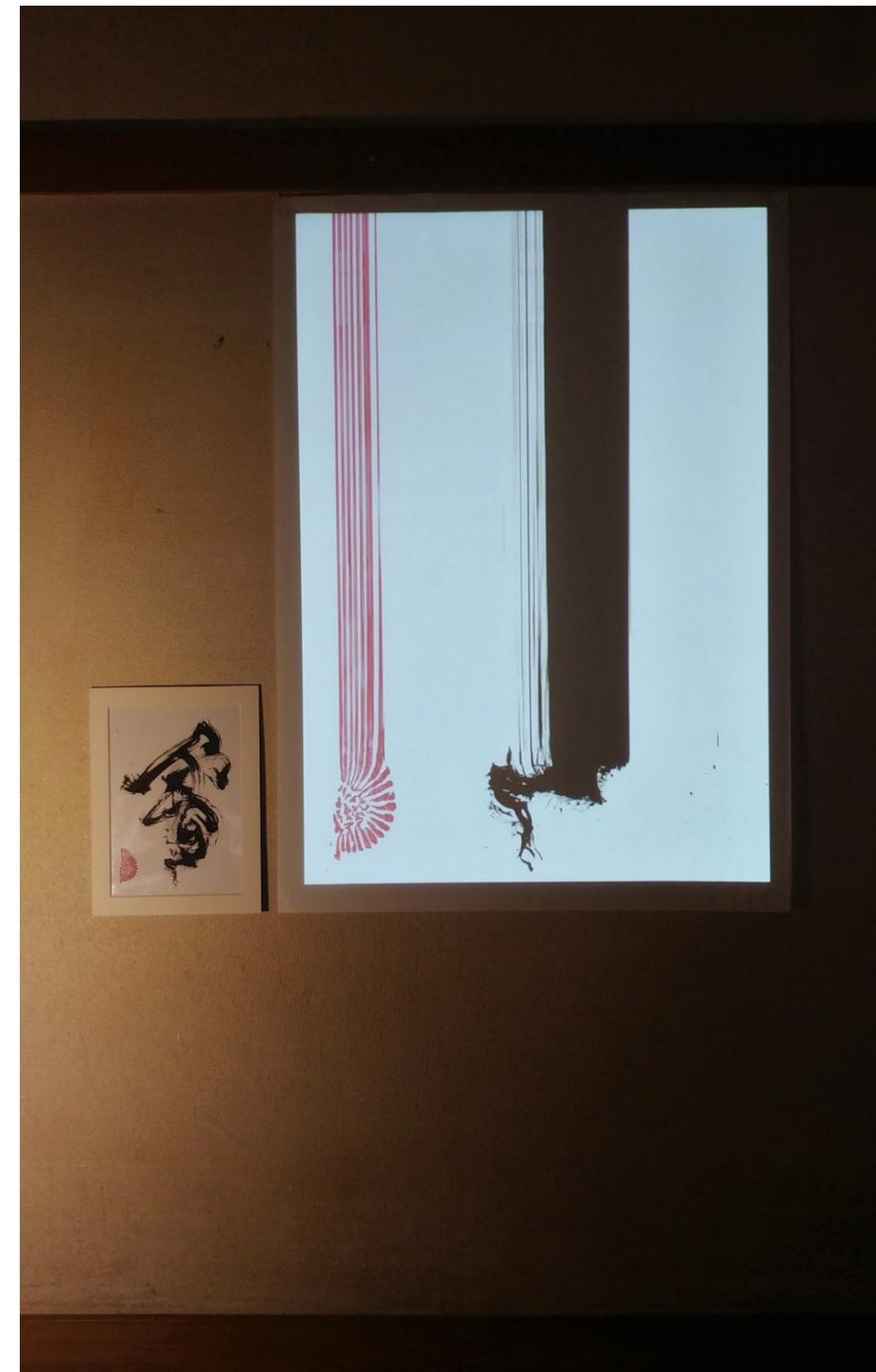
When I saw the image of this error, I felt like it symbolized the resistance by the material to the digitization of everything in the world, the traces of people who desperately resisted in various situations in the history of the world's globalization.

At the same time, I think it expresses the substance of the loss of matter, the perception, the possession, the question of the essence of existence.

furthermore, I feel it expresses the Tragic contradiction (or sarcasm) that the scar of resistance itself is made into content in this way and sold in the form of the digital format that they refused.

This is exactly the current world media structure.

What does the trace look like to you.



Resistance

Mixed Media/ drawing + digital Image

Drawing part : Brush, Chinese Ink on Paper - Paper size 297mm×210mm, weight about 10g.

The size of the digital part is variable.

2021

HIROSHI MEHATA



Hiroshi Mehata is a Contemporary artist based in Tokyo Japan. He focuses on extracting the sense of perceiving invisible atmosphere, which is a key element in shaping Japanese history/spirit/culture, through the sense of improvisation in contemporary music, and elucidating the essence of "Mass-impression in the human mind", which dominate the current social structure. Under the concept calls "Noum", he expresses "the Chaotic noise of an infinite chain of impressions" swirling on the surface of everything as symbolic patterns/sounds in various media. (From musical works to paintings, traditional drawing, digital art/NFT, installations, conceptual art, and video works.)

Released as Mehata Sentimental Legend with his solo music album "Noum Zeccyou" from Mind Plug Records (Germany) in 2011.

Since then, he has been doing a musical collaboration with foreign artists or musicians. In 2013, he had his first solo exhibition as a visual artist, "Mehata Hiroshi- Noum Zeccyou" at Gallery TEXU in Spain.

After that, he has been exhibiting or toured with music in Spain, Portugal, Tunisia, Denmark, Lithuania, Germany, Poland, Australia, the USA, Indonesia, and Italy.

others, he was selected, "Concorso arte Milano 2016 (Italy, 2016)", "la 3ème Session des Journées Méditerranéennes des Arts Visuels à Hammamet (Tunisia, 2016)", "Kameyama Art Triennale (Japan, 2017)", "Makassar Biennale 2019 (Indonesia, 2019)", "Chicago Obihiro Exchange Project presented by Asian Improv aRts Midwest (US 2019)", etc.

SOLO Exhibitions

2016 NOUM AMATARA / El Viajero Alado - SALA DE EXPOSICIONES LA ASUNCIÓN, CAMPUS UNIVERSITARIO DE JEREZ DE LA FRONTERA (Jerez, Spain)
2016 Mehata Hiroshi Illustration Exhibition /Dinamo DIY Espai (Barcelona, Spain)
2015 MEHATA / Colorida Art Gallery (Lisbon, Portugal)
2014 El Viajero Alado Galeria presents - Mehata Hiroshi meets abantal restaurante (Sevilla, Spain)
2013 Noum Zeccyou -Sentimental Legend/ El Viajero Alado Galeria (Lebrija, Spain) 2013 Mehata Hiroshi- Noum Zeccyou /Galeria TEXU (Oviedo, Spain)

Other Exhibition(Some excerpts)

2019 Makassar Biennale 2019 (Makassar, Indonesia)
2019 ChicagObihiro 2019 (Obihiro, Japan /Chicago,USA)
2017 Kameyama art Triennale 2017 (Mie, Japan)
2016 Concorso Arte Milano 2016 (Milano, Italy)
2016 la 3ème Session des Journées Méditerranéennes des Arts Visuels à Hammamet (Hammamet, Tunisia)
2015 Ar[cevia International Art Festival (Arcevia, Italy)
2015 Downlands College Art Exhibition (Toowoomba, Australia) 2014 Proyec Seni Tentang Hutan (Yogyakarta, Indonesia)

My work focuses on to symbolize the chaotic noise of memory, the ever-changing abstract form of all nature, which is constantly chained together, transformed in infinite combinations by "accumulated deformable impressions.

By reconstructing the shapes of Japanese (or whole East-Asian) religious and traditional "Kamon (=family crests)" and dye patterns that symbolize nature and animals, I attempted to create a shape that symbolizes "the ever-changing impressions of individual memories = the deformable source of all nature.

The accumulation of deformable impressions expressed as simple shapes, combined with sound, color, and movement, can change into various forms depending on individual memory. The viewer can look at themselves through the screen, knowing that the world is colored by the "impressions" they have created.

Growing up near one of the most prestigious Shinto shrines in Japan, I have been familiar with Japan's nature-worshipping beliefs and traditional culture since I was a child.

Then, starting out my artistic career as an experimental musician, the question of how abstract "impressions" such as music and color have the potential to affect the human mind is fascinating to me, and I have spent much of my life trying to figure out the nature of it.

With these two backgrounds, in my mind, I have concluded that allows us to travel back in time to various scenes through music is the same mechanism that the origin of ancient nature worship and the approach to the view of life and death.

In other words, it is the result of an infinite chain of impressions that can be transformed by individual memory through some external stimulus. Impressions are noise that is constantly changing.

We form our society by sharing the fictions in our head.

According to Buddhism, it is said that the closer we get to the essence, the more the entity disappears, and the more we try to prove that reality does not exist, the more we see it. In other words, everything is hollow and noise itself.

In recent years, "impressions" have become more and more influential, and we are seeing more and more violent incidents and harm caused by the fear they cause.

We celebrate "stereotyped freedom" and unknowingly become slaves to "manipulated freedom which is artificially or by moods emitted by a group".

That's not who we really are.

By recognizing the identity of the "impressions" that form the void, we should be able to see this world clearly.



Ima Montoya
Spain

IMA MONTOYA

HAIKU

This picture is based on a Haiku by William C Hannan.

Inside everyone
The infinite traveller
Long to be set free

The concept of freedom and movement have always been a constant in my work. Words are keys that open ideas and can reach places hidden in the recesses of our minds. This form of poetry is free and concise but with the capacity to embrace so much. Haikus and paintings are very close and can convey a feeling to the observer at once, like the flick of a light switch. My work aims to relate to the audience, at one glance in the way that only painting can achieve. It is not unidirectional and invites a response, touching places that are intimate and that relate to our personal experiences and hopes. Key words in haiku can open sensations in our brain. In the same way, shapes, brush strokes, colour and light can awaken feelings that may enlighten us, giving us ideas that we can relate to as ours, as part of our personal journey. Forming part of the human tapestry we move forward, searching for a less oppressive space that allows us to be free.



Haiku

Oil on canvas
100x150 cm
2021

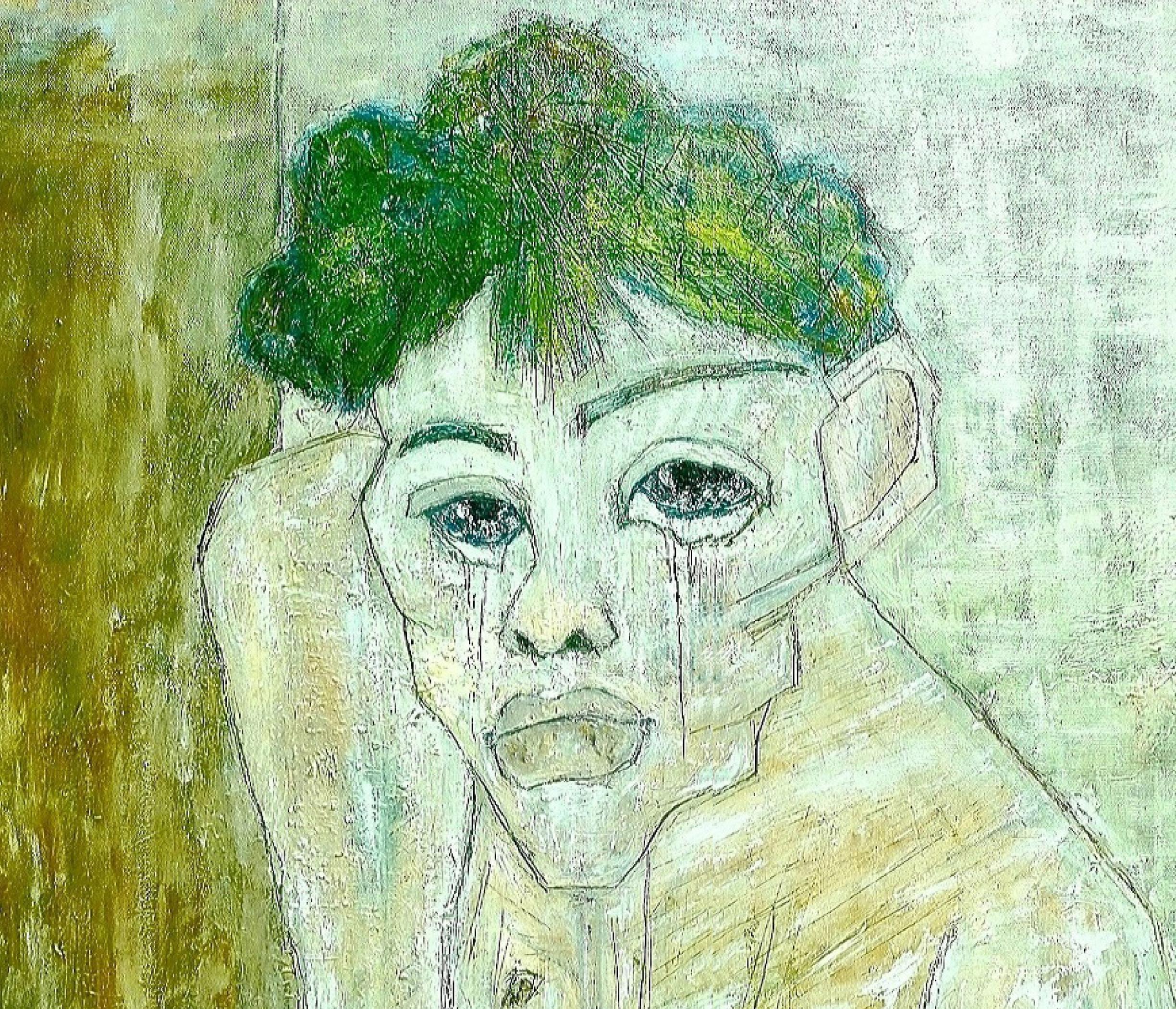
IMA MONTOYA



Ima Montoya was born in Bilbao and has a degree in Fine Arts from the University of the Basque Country.

Montoya has lived and worked in Bilbao, Madrid, London, Tokyo, Moscow, Budapest, Mexico City and currently in Barcelona.

Ima Montoya has exhibited at Museums, Art Fairs, Art Centres and galleries in Europe, America and Asia. To name some of these: The London Art Biennale, Venice Arte Laguna, Zona Maco Mexico, New Port Art Museum (USA), PINTA New York, Moscow Museum of Modern Art, Moscow Winzavod Center, Museo de Asia in La Habana, London Royal College of Art, Tokyo Metropolitan Art Museum, EU Berlaymont Headquarters in Brussels, Imago Mundi Benetton Collection, Instituto Cervantes Centers in Moscow, Budapest, Bucharest, Brasilia, Sao Paulo.

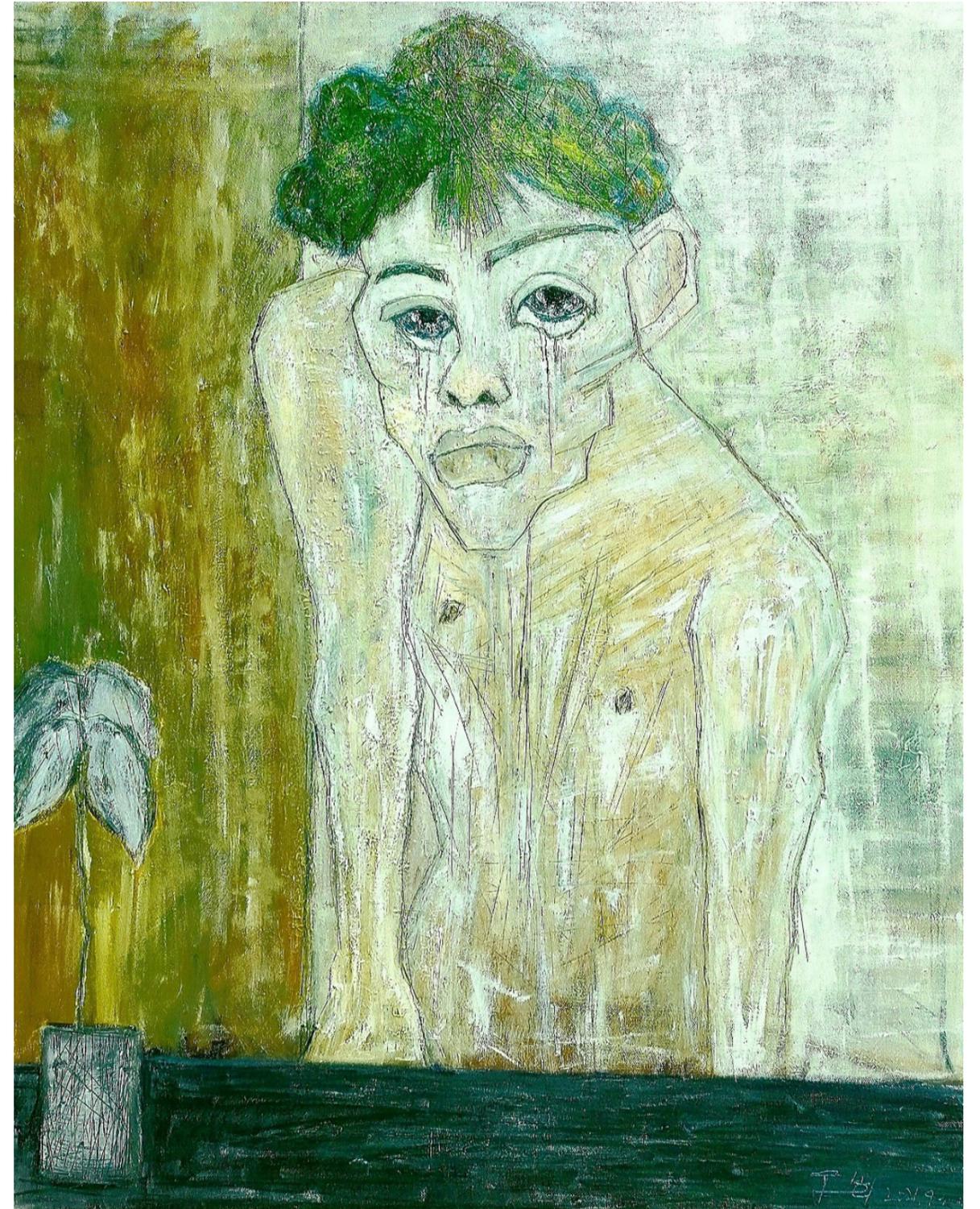


J Kwon
South Korea

J KWON

WHERE IS MY HAPPINESS?

I always look in the mirror to reflect my day. However, there are many days when happiness cannot be found. So I'm curious about you. Where is your happiness? On September 30, 2021, a sketch drawn in 2020 was transferred to my canvas, completing the painting, "Where is My Happiness?" And when I drew this picture, I tried to contain all the energy I had. And I put the pain and emptiness and sadness that can't be explained in words in the painting.



Where is my happiness?

Oil on paper
72x90 cm
2021

J KWON



I was born in Korea on August 19, 2002.
Each person has a different time in life.

Education
2019 GED in Korean

Grants and Awards
2018 "phew", 27th MAEIL Student Art Exhibition, Bronze prize, Daegu.
2021 "You can cry", K-ART international Exchange Association, Gold Prize, Busan. The painting was sold for 1 million won.



Jesse Egner
United States of America

JESSE EGNER

DADDY STRAW

"No Femmes. No Fats." When I started making profiles on gay dating/hookup apps as a teenager, this is a phrase I came across frequently, which set precedent that defined my body as unwelcome. Being a queer person with a non-normative body and an invisible disability, the constant rejection from members of my fellow gay community set in motion a battle between my body and my gayness. My series titled *Disidentifications* began with self-portraiture—an action that felt aggressive due to my aversion to it. However, it allowed me to begin a visual exploration into non-normative queerness, utilizing elements such as absurdity, humor, and the uncanny. I eventually moved on from just self-portraiture, photographing with others in a collaborative process which allowed other narratives and experiences to influence my work. My photographs do not seek to offer complete and concrete narratives of identity, rather, they present uncertain and fragmented narratives that exist in a space between reality and fantasy, reflecting the transitional space in which queerness exists. When I take photographs, the process is spontaneous and playful. This process—which is reminiscent of the practice of free-association—echos the fluidity and dynamism of non-normative queer identities.



"Daddy Straw," from *Disidentifications* series

Archival pigment print
61x76,2 cm
2019

JESSE EGNER



Jesse Egner is a queer artist working primarily with photography and video. Often taking the form of playful and absurd portraiture of himself and other individuals, his work explores themes of queerness, disidentification, homonormativity, metronormativity, mental illness, and body neutrality. Egner was born in 1993 in Lancaster, Pennsylvania and currently lives in Brooklyn, New York. He received his BA from Millersville University of Pennsylvania in 2016 and his MFA from Parsons School of Design in 2020. His work has been published and exhibited internationally. His work has been included in exhibitions at Field Projects, Photographic Center Northwest, Filter Photo, Columbia College Chicago, The Curated Fridge, Millersville University, Academy Art Museum, Susquehanna Art Museum, Mana Contemporary, the Pingyao International Photography Festival, and others. His photographs have been featured in publications by CNN Style, Lenscratch, Float Magazine, PUBLIC Journal, Efreem Zelony-Mindell, Cumulus Photo, Soft Lightning, Queer Photo Collective, Plataforma Minima, Maake Magazine, and others. His work is also included in the permanent collection at the Kiyosato Museum of Photographic Arts.

SELECTED EXHIBITIONS

2021 Homecoming, James Kerney Campus Gallery, Trenton, NJ Autumn 2021, The Curated Fridge, Somerville, MA PRIDE, CultureLab LIC, Plaxall Gallery, Long Island City, NY What is Real?, Real House, Brooklyn, NY Insurrection, Saint Sol, Atlanta, GA Faculty Exhibition, Millersville University, Millersville, PA Anywhere But Here, Slowburn, New York, NY Alternatives Existence: Text + Image, Seigfred Gallery, Athens, OH 2020 Separate/Together, Southeast Museum of Photography, Daytona Beach, FL Interior Life, Strange Fire Collective, Filter Photo, Chicago, IL New Photography II, Academy Art Museum, Easton, MD Distinction, Photographic Center Northwest, Seattle, WA Resight, El Rincón Social, Houston, TX ARTexchange, Hokin Gallery, Columbia College, Chicago, IL 2019 Arts Connective Vol. One: Sustainability, Civic Art Lab, Chinatown Soup, New York, NY Mosaic, Pingyao International Photography Festival, Pingyao, China Kaleidoscope, Photoville, Brooklyn, NY CRIMINALIZE THIS! Amos Eno Gallery, Brooklyn, NY Mana Decentralized, Spring Open House, Mana Contemporary, Jersey City, NJ 2018 In Relation, Photoville, Brooklyn, NY Identity Spectrum, Susquehanna Art Museum, Harrisburg, PA 2017 Expanded Visions, The Ware Center, Lancaster, PA 2014 Hand + Eye, Isadore Gallery, Lancaster, PA

SELECTED ONLINE EXHIBITIONS (extract)

2021 Courtship, Pearl Press Spectrum: The Identity Zine, Chaotic Merge Winter Isolation, Too Tired Project New Seeds, Float Magazine Distance, Festival de Arte Lanzarote Afterlight, Field Projects (Mis)happy Accidents, Gallery House, Pratt Institute

PERMANENT COLLECTIONS

Kiyosato Museum of Photographic Arts

PRESENTATIONS AND LECTURES (extract)

2021 Artist Lecture, Exploring Personal, Sexual, and Racial Identities: Grad Night, Society for Photographic Education (SPE) 2021 Virtual Programming Artist Talk, fotofoto gallery, Huntington, NY "Disidentifications and Ad Corpus," Dynamic and Self-Expression, Moderated by Dr. Anna Lovatt. 2021 RASC/a Art History Graduate Student Association (RAHGSA) Conference, Southern Methodist University, Dallas, TX

AWARDS, GRANTS, AND RESIDENCIES (extract)

2022 Artist in Residence, Santa Fe Art Institute, Santa Fe, NM (upcoming) Artist in Residence, Bunnell Street Arts Center, Homer, AK (upcoming) Artist in Residence, Studio Vortex, Arles, France (upcoming) 2021 Second Place Award, Valdosta National, Dedo Maranville Fine Arts Gallery, Valdosta, GA 2020 Lenscratch Top 25 To Watch

CURATORIAL PROJECTS

2021 Awards Juror, Expanded Visions, The Ware Center, Lancaster, PA 2020 Co-founder, The Pandemic Archive (in collaboration with Tere Garcia, Miguel Gonzalez, Adrian White, Amanda Johnson, Steven Baboun, and Anjelic Owens)

BIBLIOGRAPHY (extract)

2021 Kelly Burgess, "Anthology Volume 1," Too Tired Project, Woodstock, VT Dana Stirling, "Jesse Egner," Artist Interviews, Float Magazine. <https://www.floatmagazine.us/interviews/jesse-egner> Efreem Zelony-Mindell, "Witness," New York, NY Issue 12, Maake Magazine "BO/DY," Nefarious Contemporary 2020 "Jesse Egner's Disidentifications: Steven Baboun in Conversation with Jesse Egner," Public Journal 62: The Gender-Diverse Lens (Winter 2020) "running to the edge of the world," Cumulus Photo Brennan Booker, "Next Up: The 2020 Lenscratch Top 25 To Watch," Lenscratch, July 20, 2020. <http://lenscratch.com/2020/07/2020-lenscratch-student-prize/> Hena Sharma, "Creative Class of 2020: From New York to Tokyo, Art Students Share What It's Like to Graduate During a Pandemic," CNN Style, July 14, 2020. <https://www.cnn.com/style/article/students-graduating-pandemic/index.html> Jennifer Battaglia, "Resight" at EL Rincon and the Birth of The Pandemic Archive: An Ongoing Open Call," Glass Tire, April 9, 2020. <https://glasstire.com/2020/04/09/resight-at-el-rincon-and-the-birth-of-the-pandemic-archive-an-ongoing-open-call/> "Soft Lightning, Volume 1," Columbus, Ohio

PROFESSIONAL AFFILIATIONS

Society for Photographic Education (SPE) SPE LGBTQ Caucus (leadership) College Art Association (CAA) Queer Caucus for Art

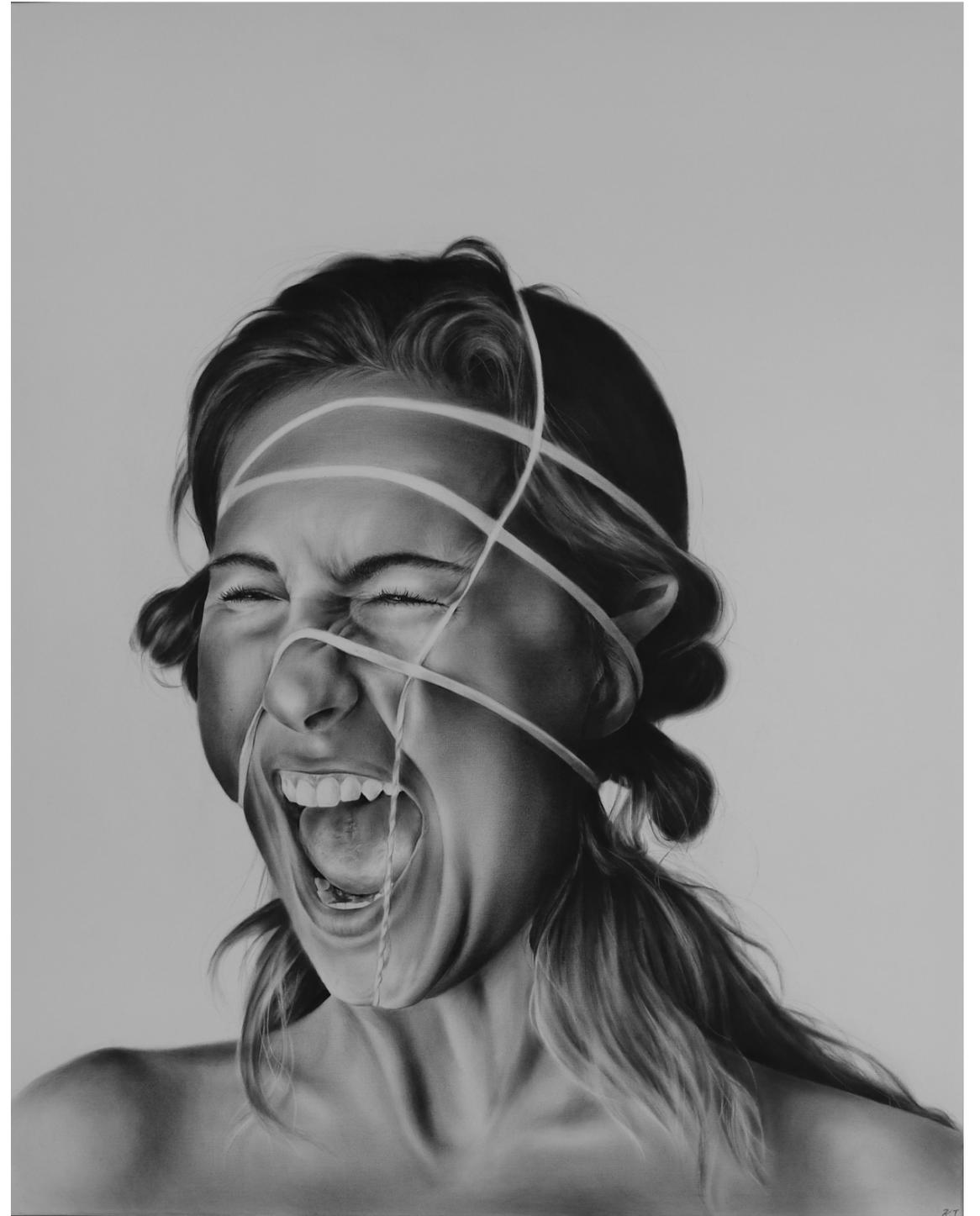


Katrina Thibodeau
Canada

KATRINA THIBODEAU

RESTRAINED

This piece represents the vulnerability and frustration I was feeling during the lockdown periods throughout the course of COVID-19. Furthermore, a loved one of mine has been struggling with an opioid addiction. As family members in this position may know, there can be many feelings of helplessness and restraint. To process these emotions, I have expressed myself through art.



Restrained
Oil on linen canvas
121,9x152,4 cm
2021

KATRINA THIBODEAU



So many of us go through life not feeling. We avoid emotion, self-reflection or simply being alone with our own thoughts. Acknowledging an emotion and expressing it through vulnerable presence is liberating.

One of the most life changing things I have done is allowed myself to feel. Whether it's an emotion society deems negative, or true joy, there is tremendous value in stepping into it, feeling it and letting it pass through you. So many of us suppress, ignore, pass by and judge our emotions. I want people to feel, relate and reflect when they view my work. My intention is to provoke emotion and vulnerability.



Kurt Stimmerer
Austria

KURT STIMMEDER

THE DRAWN BOW

Two people in front of a dark background are holding a painting. A man with shaved bald head and gray beard looks straight out of the picture at the viewer. The other person, a younger woman with turban, has turned her look away to the right edge. In her left hand she is holding a felt-tip pen that she apparently used immediately before.

The painting in the painting shows an homage to Francesco Mazzola's "Arched Cupid" from 1539. Instead of using a bow, amor is handling a machine gun with a handwritten manually labeled "GOLD" inscription on the magazine.

In the mythological understanding Cupid, son of the goddess of love, Aphrodite, had two arrows - one made of lead and one made of gold, which stood for bad luck or luck in love. Himeros (desire for love) and Pothos (longing), which in late antiquity formed an erotic triad with Cupid, can be seen without wings between Cupid's legs.

Symbolic, a bow spans from the painting of the old masters, over to two contemporary portraits and further to contemporary art of writing. A pathos of the legendary remains.



The drawn bow

Oil on linen
102x93 cm
2020

KURT STIMMEDER



Born in Bad Leonfelden in 1972
Lives and works in Linz
Autodidact
Visual artist since 2008

SELECTED EXHIBITIONS

2021
Red Dot Miami - Art Basel Week - Miami, USA
2021
London Art Biennale - London, United Kingdom
2016
"If I can write, I don't have to paint" - Galerie 3 KW, St. Martin im Mkr - solo exhibition - dealing with the place of birth of my mother
2015
Artist in Residence - Attersee Perspektiven
Art atelier "Kaufhaus Miglbauer" with Lisa Arnberger - public work-in-progress show
2014
"The jumping ball" - Galerie Thiele, Linz - solo exhibition
Debate about the initial spark in art. Chicken and egg question, from the "jumping point"
(fertilization of the egg = first visibility of the "soul" to the "jumping ball") - as an expression of this with a performative entry into the gallery on a jumping ball
2011
Upper Austria - Art Fair - Linz / State Gallery
Investigation of gender roles based on Arno Gruen's book "Betrayal of the Self"
Video installation "Female Abstraction" and series of paintings "Female Abstraction 1-3"
2011
"Yeah, the summer is here" - Galerie Thiele, Linz - group exhibition Presentation "Systemic Last Supper" - application of methods of systemic family constellation for image construction applied to the last Lord's Supper
2010
"We love art, 4 young positions" - Galerie Thiele, Linz - group exhibition
2010
"Oh it's a Duško!" Eventloft, Linz - solo exhibition
Beyond the limits of perception, who am I? Duško von Duša from the slavic for soul

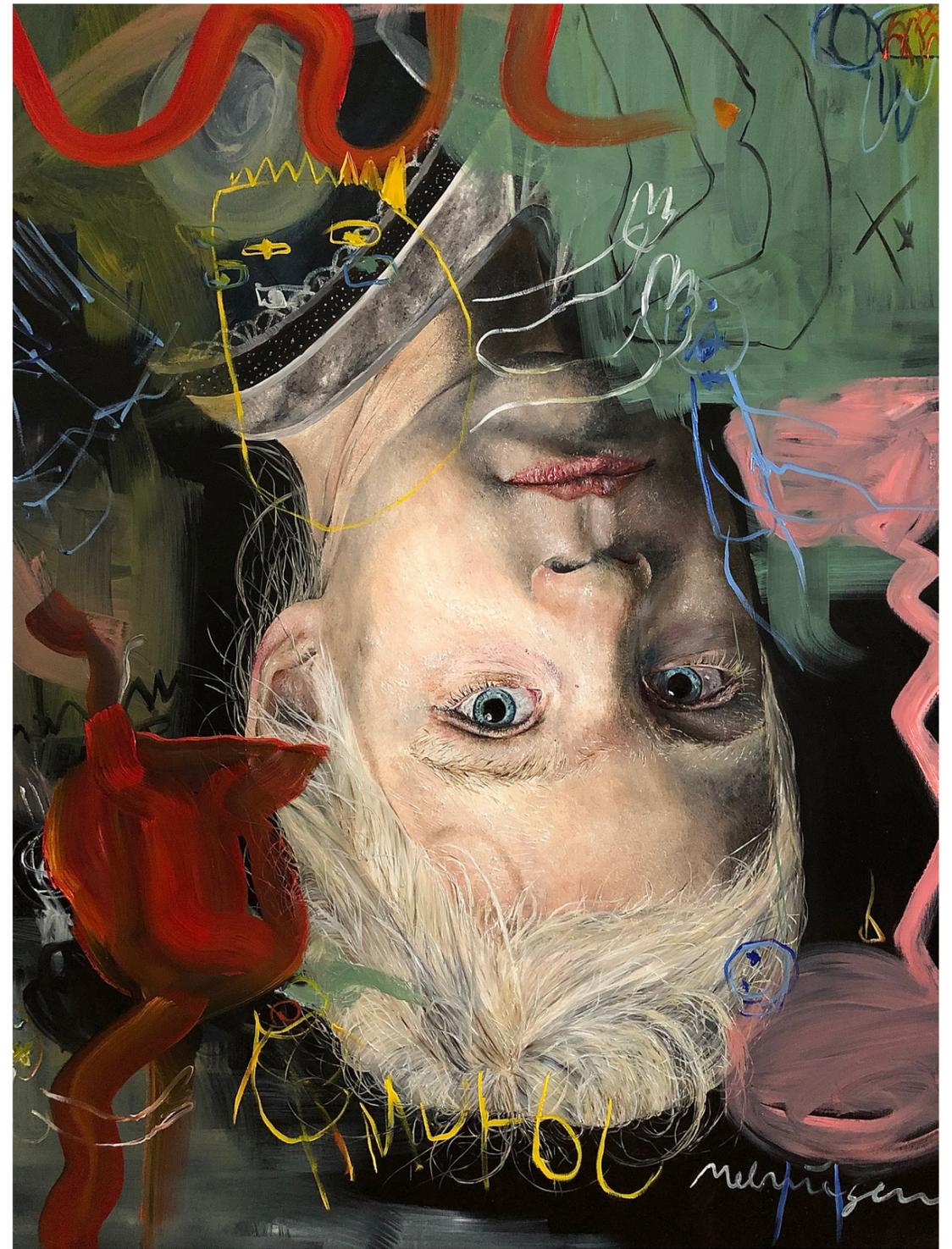


Melanie Geyer
Austria

MELANIE GEYER

JUNE

Oil on canvas / 2021



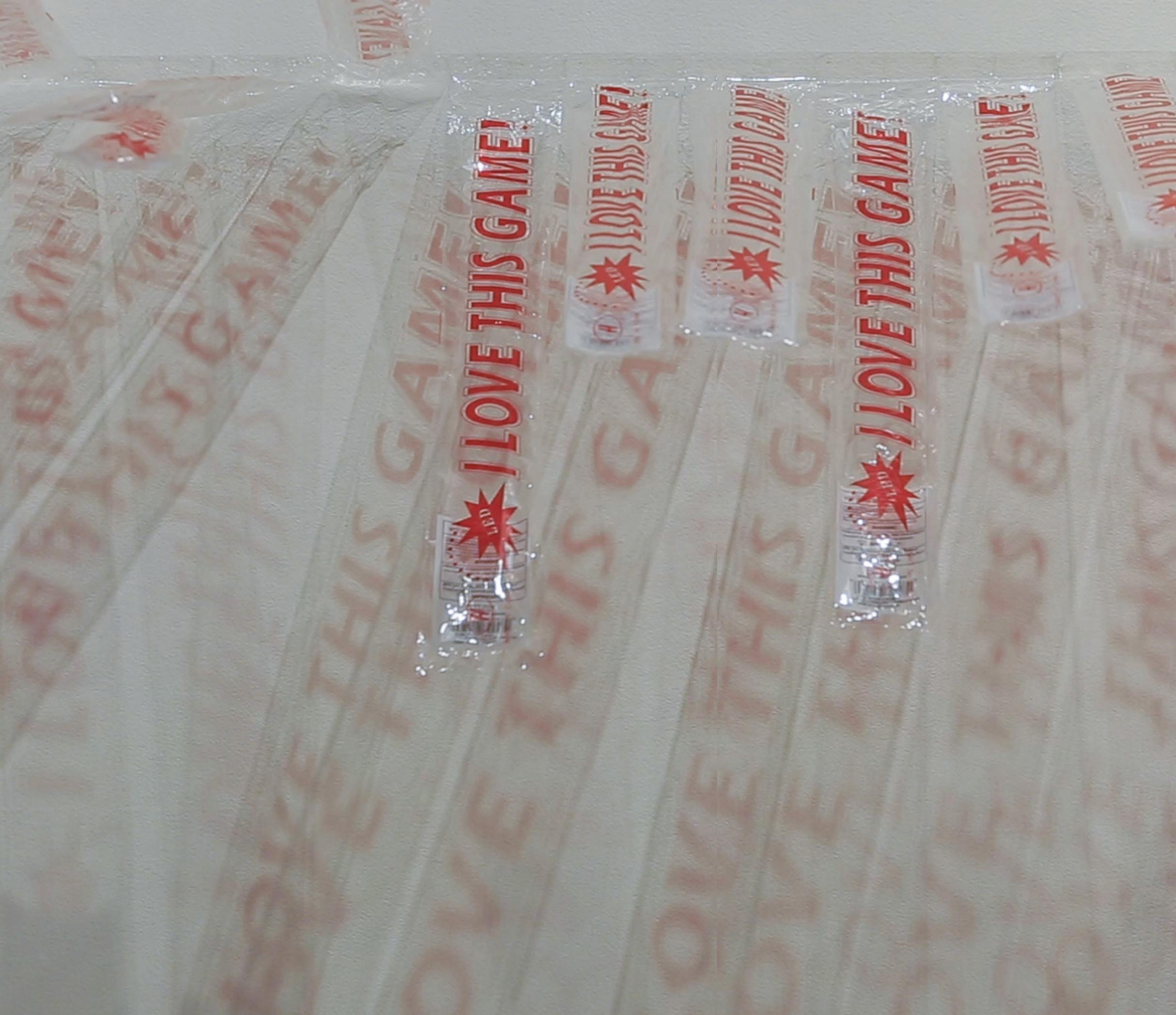
June
Oil on canvas
120x150 cm
2021

MELANIE GEYER



Melanie Geyer is a young artist from Austria, based in Vienna. Emotional compositions, realistic, powerful but with very fine lines painted people and abstract objects characterize her current works. Melanie Geyer's works touch, and generate a fascinating combination of childlike lightness and melancholy. Awakening emotions that slumber within all of us. Geyer mostly uses oil colors or pastels to create artworks that hold up a mirror to the people who look at it.

2014: Venice Children' Biennial
Facepainting
2014: Hortus Niger
international summeracademy
for visual arts
2016: Exhibiton Steiermarkhof
wood- tree - forest - landscape
an artistic encounter with nature
2019: Exhibiton Reininghausgründe, Graz,
„Pointlessness“
young art graz
2020: Exhibition Advancement-Award
Bodenseekreis
IR_REAL young+concrete



Nick Chatfield-Taylor
United States of America

NICK CHATFIELD-TAYLOR

WAVERING ENTHUSIASM (V.3)

The piece is composed of long plastic bags with the words "I Love This Game" written vertically on them, and various markings related to their initial lives as packaging. An oscillating fan sits on the floor away from the wall. The plastic bags ripple between periods of stasis and movement.

Created during experiments on synchronicity versus asynchronicity, as well as erasure and reduction as creative processes, the work focuses on sound, breeze, and light, none of which exist in a physical form. Plastic bags are present, but it is what exists around them that is important.

The fan is the catalyst. It activates the piece. It also adds a sense of disorientation to the piece if one focuses on it. Similar to Bruce Nauman's Live Taped Video Corridor, there is a sense of things not lining up as they should. The fan faces left. The bags move on the right. One becomes aware that air takes time to move.

Video link: <https://vimeo.com/644536924>



Wavering Enthusiasm (v.3)

Polyethylene packaging, fan
Variable dimensions
2021

NICK CHATFIELD-TAYLOR



Through the rhythmic arrangement of repurposed and fabricated material I create intimate experiences. The work takes the form of sculpture, site-specific installation, and wall-based artwork. After their initial development they often rely on benign neglect, either induced or naturally occurring, to reach towards fruition. The audience's interpretation, whether as viewer or participant, is vital to the creative result, though it does not shift the work from the liminal state in which it exists.

The formed spaces often serve as a site for rest and repose, while asking the visitor to consider themes such as harmony versus confusion, memory and vista, transformation and instability, and synchronicity versus asynchronicity. Chance and randomness act as mechanisms that allow the principle of reality and the principle of pleasure to find themselves in and out of phase within the work, and those viewing it.

Recently I have aimed towards creating spaces that are palpable without being tangible: sound, light, and methods of reduction act as equal building blocks alongside solid materials. This desire is not an end goal, but rather another step in an infinite game, what James P. Carse describes as play with the purpose of continuing to play. Through the research and production of each work comes the inspiration for the next project, be it a variation on a theme or a new concept or collaboration.



Sophie Mavroudis
Belgium

SOFHIE MAVROUDIS

THE SILENCE OF THE SWALLOWS

A hundred of birds are lying on the ground. They seem to have fallen from the sky. Each year, thousands of migratory birds cross Africa, the Middle East and Asia Minor to reach Europe.

"The silence of the swallows" follows a series of works dealing with migration started in 2018. It is a tribute to all those people who died during the crossing.



The silence of the swallows

Jesmonite, fiberglass
Variable dimensions
2021

SOFHIE MAVROUDIS



Sofhie Mavroudis is a Belgian visual artist, born in 1978. She works in Brussels and is graduated from the Academy of Fine Arts of Charleroi (sculpture and installation).

First in a more formal language, the work of Sofhie Mavroudis takes a more committed path when in 2018 she discovers on her greek childhood beaches, a hundred of children's sandals stamped "Made in Syria". So began for her a long work of documentation about the causes and human consequences of migration, especially those who try to reach Europe through Greece.

Poetic, political or symbolic, she declines the figure of the relic. She condenses accumulated information and creates installations using, for example, pictures of missing migrant children wanted by their families on social networks, slowly fading into the Mediterranean water (« Nameless », 2019). For the installation called «Relics» (2019), she lines up hundreds of migrant children's shoes on the wall picked up on the Greek beaches. For her video installation « Mediterranée 2019 », Sofhie Mavroudis sails aboard an inflatable boat on the migratory route between Turkey and Greece, and let the boat drift according to the swell and the current.

More recently, her work explores the question of identity, with the use of oriental rugs woven by nomadic peoples belonging to the different countries from which migrants who cross the Greek- Turkish land border came from. (« Flags belong to the people », 2021).

Her work is regularly shown during group or solo exhibitions. In 2017, she was selected for the 9th Young Sculpture Prize of the Wallonia-Brussels Federation in 2017 and won the International Prize of the City of Tournai (Belgium) in 2019. In 2021 Sofhie Mavroudis also received the CENTRALE award during the ARTopenKUNST exhibition in Brussels wich allows her to exhibit at CENTRALE for Contemporary Art of Brussels in 2022.

In parallel, she is regularly invited to make in situ works for several exhibitions in unusual places: churches, chapels, castles ...

She recently obtained a grant for artists invested in the province of Hainaut, supported in her approach by the House of Culture of Tournai (Belgium).

SOLO EXHIBITIONS

2022 - [exhibition to come novembre 2022] – CENTRALE for Contemporary Art (CENTRALE.box), Brussels, BE
2020 - Tempo Color - LE DELTA, House of Culture - BE
2019 - Le Silence des Hirondelles - Tre-A Gallery - BE
2018 - Monologues intérieurs - Tre-A Gallery - BE 2017 - GO ! - Caves de la Biche - BE

GROUP EXHIBITIONS (extract) :

2022 - [exhibition to come march 2022] – Léo Devadderre and Sofhie Mavroudis - Lapin Perdu Gallery - BE
2021 - ARTopenKUNST – Espace Vanderborgh, Brussels, BE
2021 - Bolly-Charlier Foundation Prize 2021 - Galerie Juvénal - BE
2021 - Vilain Hôte ! - Château de Thozée, BE
2021 - Romanesque – Saint-Prix Chapel, France
2021 - Tour de garde - FIFAV, La Rochelle, France
2020 - Prix d'Arts Plastiques et Visuels de Nivelles ArtPrize, BE
2020 - Le Voyage à Xhygnesse - Saint-Pierre de Xhygnesse Church, BE
2020 - Malamegi Lab Art Contest 2019, Venise, Italy
2019 - Féministe toi-même - PointCulture – Brussels, BE
2019 - International Prize of the City of Tournai – Laureate 1st place
2019 - KNUST Festival - Transversal and Ephemeral of Brussels Arts

RESIDENCIES

2022 - LE DELTA, House of Culture of Namur, BE 2020-21 - Hectolitre, Brussels BE
2020 - Château de Thozée, BE
2020 - Le Phare du Bout du Monde, La Rochelle, France 2019 - Knust Festival, Brussels BE

PRIZES

2021 - ARTopenKUNST, Brussels, BE – Laureate 1st place
2021 - Bolly-Charlier Foundation Prize 2021
2020 - Visual Arts Prize of Nivelles, BE - 2nd place
2020 - Malamegi Lab14 Art Contest 2019 - Venice, Italy - finalist Cash Prize 2020 - Louis Schmidt Prize, Université Libre de Bruxelles, Brussels, BE
2019 - International Prize of the City of Tournai, BE – Laureate 1st place
2017 - 9th Young Sculpture Prize of the Wallonia-Brussels Federation in 2017, BE 2017 - Woluwe Saint-Pierre Art Prize, BE

GRANT

2021 Grant for artists invested in the province of Hainaut (Belgium)



Sun Hee Moon
Italy

SUN HEE MOON

ROSSO CUORE

This work is part of the "Still life" series that I started in 2020. From the image of a small clay bird that rests on everyday objects, some usual, some less so, these birds come to life in the context of a gray concrete, representing the rebirth of people's everyday life, for objects only live if they are used. The fire extinguisher is one of those dormant objects, which is only awakened for one specific purpose ... to preserve life.



Rosso cuore

Oil on canvas
80x100 cm
2020

SUN HEE MOON

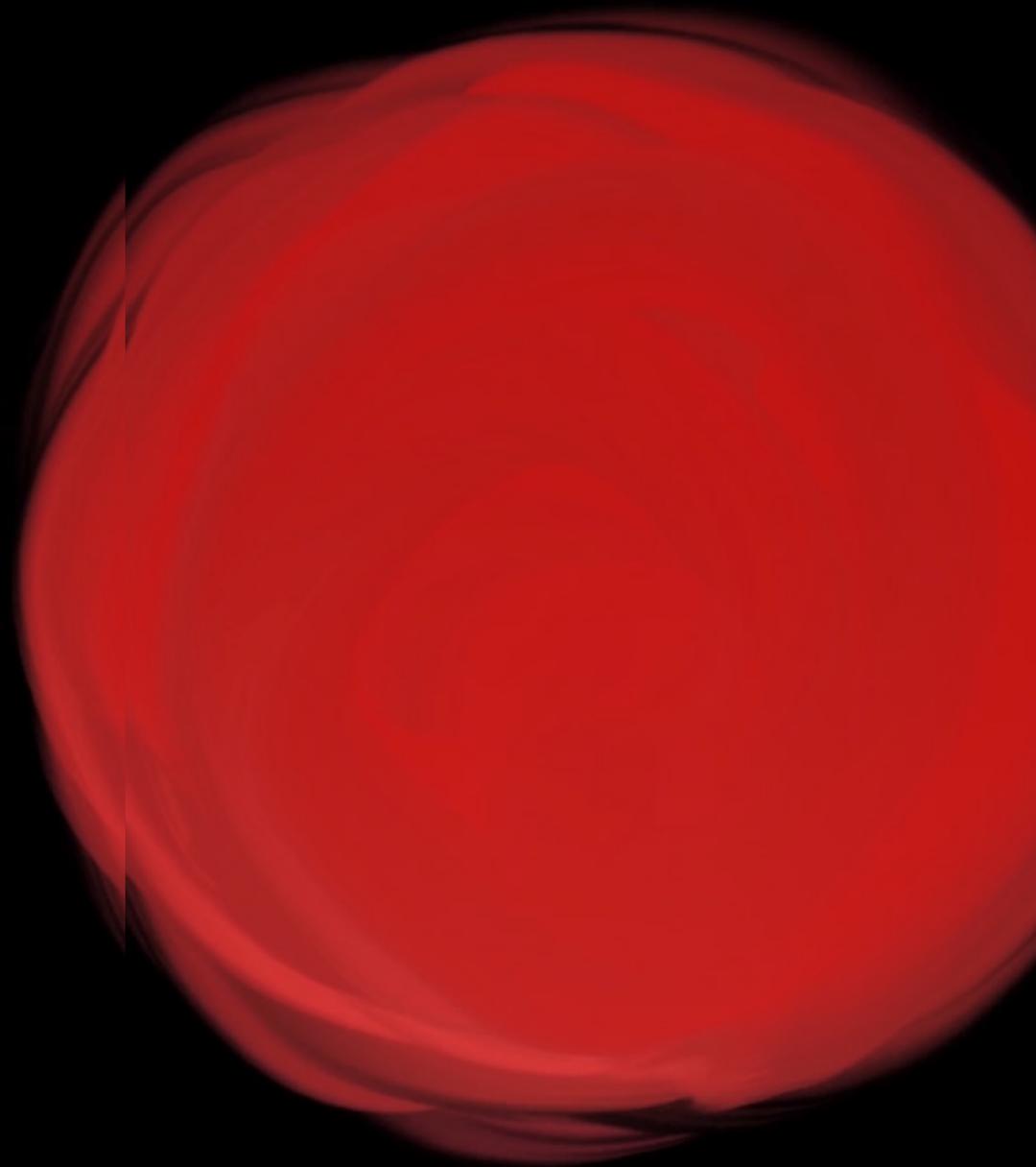
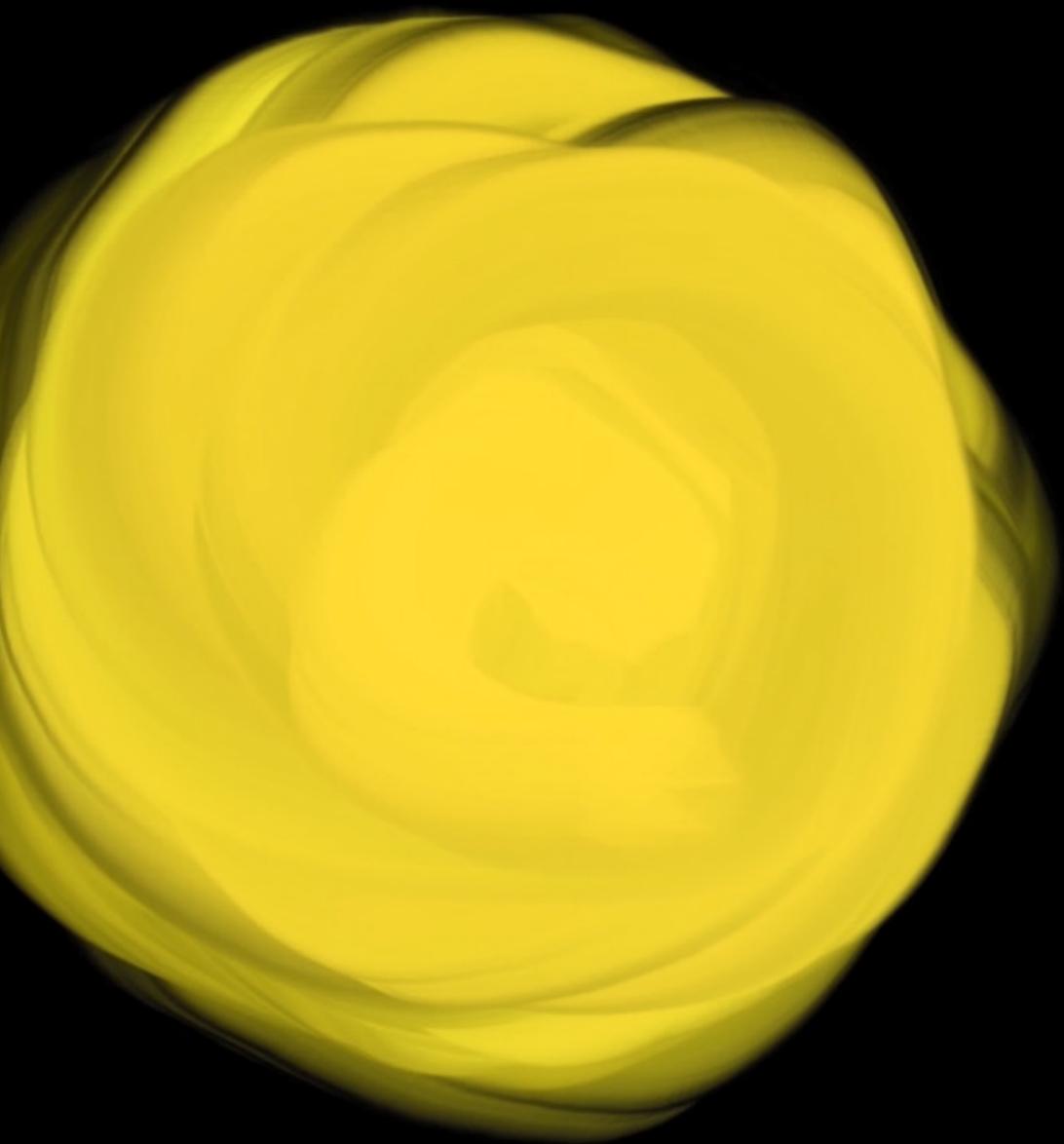


I was born in Seoul and moved to Brazil with my family when I was 2, living between Rio de Janeiro and São Paulo until the age of 27. In 1995, I graduated in Architecture and Urbanism at Mackenzie University in São Paulo. Among the courses attended that period, I studied Art techniques, Art history and Brazilian Art history.

In 1998, I moved to the north of Italy, where I have been currently living, working, and raising my family. I've been part of ARCOI (Korean artists association in Italy) since 2019 and in 2021 I became its vice president.

EXHIBITIONS (in Europe)

2021, group exhibition "Women's universe", Gallery Von Zeidler in Berlin, Germany
2021, online group exhibition "Tempo sospeso" with the collab of Istituto Culturale Coreano in Rome
2020, group exhibition "C'era una volta un prato", Palazzo Frangipane in Tarcento, Italy
2020, group exhibition "Koreart", Circolo degli artisti "Casa di Dante" in Firenze, Italy
2019, finalist at Premio Mestre di Pittura, Centro Culturale Candiani in Venice, Italy
2019, group exhibition for ARCOI, Palazzo dei Consoli in Gubbio, Italy
2019, solo exhibition "Il hanbok e altre storie", Palazzo del Consiglio Regionale in Trieste, Italy
2019, group exhibition at the III Festival of light "Zasjace palaci" in Kotor, Montenegro
2019, group exhibition "Libertà" in Venice, Italy
2019, featured at Artist Portfolio Magazine, issue 39, California, USA
2019, group exhibition for ARCOI, Istituto Culturale Coreano in Rome, Italy
2019, group exhibition "Biennale Internazionale della donna", Porto Vecchio in Trieste, Italy
2018, finalist at Premio "Il giocattolo", Palazzo Rospigliosi in Zagarolo, Italy
2018, placed 3rd at Premio Mestre di Pittura, Centro Culturale Candiani in Venice, Italy
2018, group exhibition at the II Festival of light "Zasjace palaci" in Kotor, Montenegro
2018, work "Hidden Imperfections" featured at the non-profit art magazine CVazine #9 issue
2018, group exhibition "Hic et Nunc", Embassy of the Arab Republic of Egypt (Cultural Center) in Rome, Italy
2018, solo exhibition "Orientate" for the Far East Festival 2018, Caffè dei libri, in Udine, Italy
2018, finalist at Artig Kunstpreis, Galerie Kunstreich in Kempten, Germany
2017, group exhibition "Una solida leggerezza", Camera dei deputati in Rome, Italy
2017, preselected for the Columbia Threadneedle art prize with the work "wallpaper2"
2017, group exhibition "Nothing but art", Palazzo Velli in Rome, Italy
2016 and 2015, scenography project for elementary school Quattro novembre in Udine, Italy
2006, solo exhibition "IO, donne", galleria La Bottega in Gorizia, Italy
2006, 2nd place [ex aequo] at Premio Dario Mulitsch, Castello di Gorizia, Italy
2005, group exhibition "Donne allo specchio. Piacersi, odiarsi" in Gorizia and Nova Gorica, Slovenia.



Takeshi Inoue
Japan

TAKESHI INOUE

W∞ - HERITAGE OF SOUL -

This is the small town in Japan called Onomichi.
It is a mysterious town where we could feel the distorted time and space.
Fascinated by this town, we established a small video production company named QOOV.
We released some short movies as W∞ series in the past.
As time goes by, we have experienced various things and I have decided to seal off Onomichi deep in my heart.
And I have completed the final episode using unused shooting data which I have preserved with my new inspiration.

The opening scene, going up the stairs.
The distortion of time and space occurs.

The red image
Time is the continuation of a moment. time = the formation of time and space.
The space with time is dominated by physics and it has various restrictions.
The universe without physics is the real essence where we should be. But unfortunately I am in the space with physics right now.

A scene thereafter
The camera is chasing through Onomichi where time and space are distorted.
The rock is Kagami iwa, the mirror rock from the path to Senkoji temple.

Russian narration scene
I visit Onomichi and nurture my sensitivity.

"Surprise rather than empathy"
We feel empathy if it is within the knowledge and imagination that we are familiar with.
Generally, the word empathy is thought to be positive but we don't.
Because there is no innovation in it.
What we aim for exists beyond your imagination and expectations.
This surprise can create our new era and has the power to change our lifestyle.
Let's pursue what we can't see.
All you need is a little more courage.

The red circle and yellow circle
The red circle = I (Takechan)
It has absolute power and imagination but it rotates and wavers using unnecessary energy. Then Jung-mee, the yellow circle appears and oriented me to the right way.

Monochrome image
Agony, Hardship, Struggle

Pinwheel scene
It may be Kenchan that controls time and space of Onomichi.

The blue image
Finally, the wave of tranquility arrives after the agony, hardship and adversity.

Performance of YUINA
Pursuing the cool.
The soul of Takechan enters into YUINA and expresses the passion of him. The colors of her face makeup symbolize Takechan, red, Jung-mee, yellow, YUINA, blue, QOOV, black.

Russian narration
QOOV is a made-up word from COOL. QOOV is the superlative of cool. And it symbolizes the concept that we can realize our dreams and hopes through the bonds of people, dignified way of living, and keeping our faith. We believe that this is sure to lead to the ascent of our value and that QOOV is the coolest thing of all.

Railroad crossing scene
The distortion of time and space regains its tranquility.

The last scene
It was thought that Kenchan controlled time and space, but actually it was Jung-mee that controlled it.



W∞ - Heritage of Soul -

Experimental Short Film
Runtime: 7 minutes 53 seconds
Shooting Format: Digital
Aspect Ratio: 16:9
Film Color: Black & White and Color
2019

TAKESHI INOUE



CEO of QOOV.

Born in Kyoto, Japan.

I started creating short films in 2002.

Starting with the first W_{∞} series, " W_{∞} - Onomichi in Hiroshima -" being selected as a finalist in the experimental section of a film festival in Spain, and all five films in the series until 2009 were selected by film festivals around the world.

I then paused my creative activities to focus on my work as QOOV, which handles corporate projects in video production and graphic design.

In 2019, I awoke to inspiration and resumed my creative process to complete the final story of the W_{∞} series.

" W_{∞} - Heritage of Soul -", completed with a more artistic expression of images, has been praised by film festivals around the world and has been Official Selection by more than 40 film festivals, Winner 10 of them. (As of December 6, 2021)

In the future, I am interested in collaborating with companies and brands around the world. It's an exciting video expression, and it should be useful.

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 21/22 - 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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