

YICCA
25/26

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YICCA 25/26

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 25/26

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

YICCA 25/26 is the natural continuation of YICCA 2025 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



MARGHERITA JEDRZEJEWSKA

Margherita is an art historian based between Poland and Italy. Graduated at Warsaw University in 2006, since 2010 she is associated curator in international art organizations. She has organized many exhibitions across Europe and arranged a number of workshops, conferences and fairs. Margherita has worked on the influence of classical aesthetics in contemporary art and on the classic art tradition in modern-day culture as well. She's also editor and contributor of various websites focused on contemporary art, continuing to dedicate her skills in order to present the creativity of others.



JON GOROSPE

Gorospe holds a Bachelor of Arts degree from the ID-Arte ART SCHOOL of the Basque Country (Spain) and from the Art Faculty of Vilnius (Lithuania). He has exhibited in numerous countries and institutions such as Norway, Spain, Portugal, Italy, Germany, Slovakia and Singapore. In his work, he focuses on new approaches to the idea of man-made landscape, developing several projects in this area. He combines his creative work with the study and understanding of the image from the theoretical point of view. He collaborates on several projects as a curator and photo editor, managing photo festivals and participating in debates and publications. Among the artists of the new photographic trend, he distinguished himself among others by several public and private institutions, such as the Guggenheim Museum (Spain-USA), Sasakawa Foundation (Japan-Scandinavia), Futures Photography (European Creative Program) and Ankkara (European Creative Program) and the Ankaria Foundation (Spain).

IMAGOARS

imagoars

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

Associazione culturale Imagoars
Cannaregio 883 - Venezia - Italia

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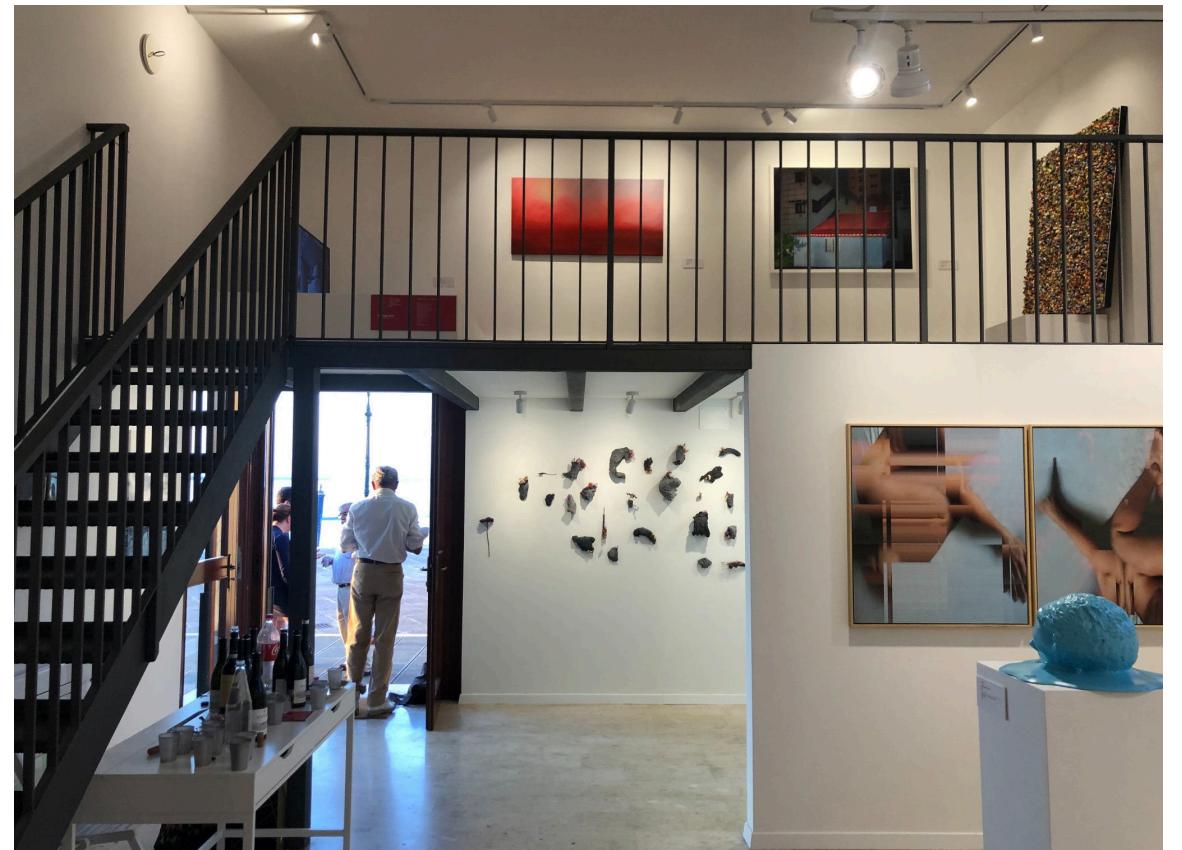


IMAGOARS - new space

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

12	Andrea Papi - Italy
18	Andreas Ensink - Germany
24	Charles Chao Wang - China
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36	Compagnie Mossoux-Bonté Sylvain Dufayard - Belgium
42	Diego Nucci - Italy
48	Ege Kolcu - Turkey
54	Eleonora Mangoni - Italy
60	Ge Liu - China
66	Ivan Midzic - Croatia
72	Julien Marois - Switzerland
78	Lai Ki Mak - Sweden
84	Lisa Eleuteri Serpieri - Italy
90	Lulu Sherman - United States of America
96	Maria Halip - Italy
102	Masao Murabayashi - Japan
108	Natacha Arena - Belgium
114	Rafael Triana - France
120	Sara Bali - Norway



Andrea Papi
Italy

NEOPLASIA FUNZIONALE

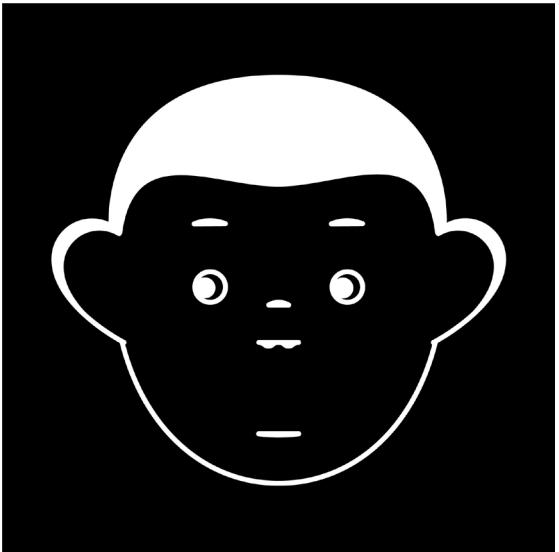
Tumor masses deform objects. "Design" is sick with capitalism.

The work criticizes the pollution brought by the capitalist system of overproduction in the product design sector, staging unusable objects due to disproportions caused by the tumorous growth of some of their elements.



Neoplasia Funzionale
Sculpture - Wood
50x70x200 cm
2025

ANDREA PAPI



Andrea Papi was born as a Visual Designer, initially working for communication studios and then developing a freelance career. As a designer he has developed projects for large brands such as NIKE or IKEA and for more local entities such as university institutions or companies in the furniture and fashion sector.

He recently entered the world of digital art, giving vent to ideas that were too conceptual for the world of marketing with which, as a visual designer, he had to interface at work.

Winner and finalist of many awards including the Arte Laguna Prize (winner of two special prizes), his works are frequently requested for contemporary art exhibitions of emerging artists.

Currently a teacher at the Academy of Arts and New Technologies in Rome, at the Laba in Rimini and for the ITS Marche region.

Andrea Papi - 04/10/1985

AWARDED BY:

Arte Laguna Prize / CHEAP / One Eye Land / ArtiVive / Biennale Internazionale dei Manifesti per la Pace di Nanjing

FEATURED ON:

Exibart / Designboom / Hestetika / Juliet Art Magazine

FINALIST AT:

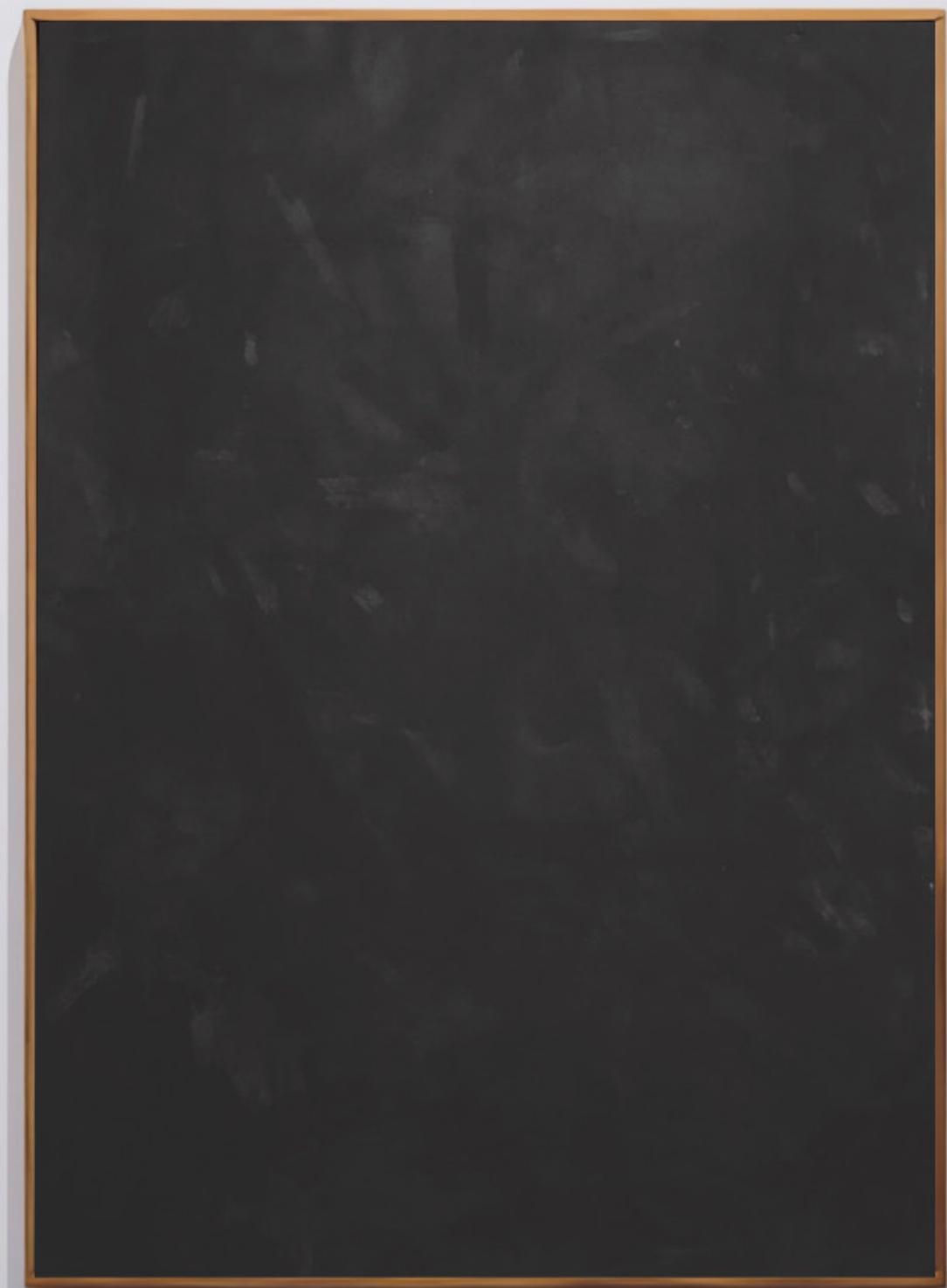
Cramum 2025 / Golden Turtle / Exibart Prize n°5 / International Biennial Lublin / Bienal del Cartel Bolivia BICeBé / ArteamCUP-Paratissima / IPBP Biennale Internazionale dei Manifesti per la Pace di Nanjing / Premio Ossigeno

ARTISTIC RESIDENCIES:

The Black Holes 2025 - Riga - Lettonia
Cammino Contemporaneo 2025 - Castelnuovo di Farfa - Italia

ART GALLERIES:

Collezione Sibilla - Albenga - Italy
Serge Ziegler Gallery - Zurigo - Svizzera

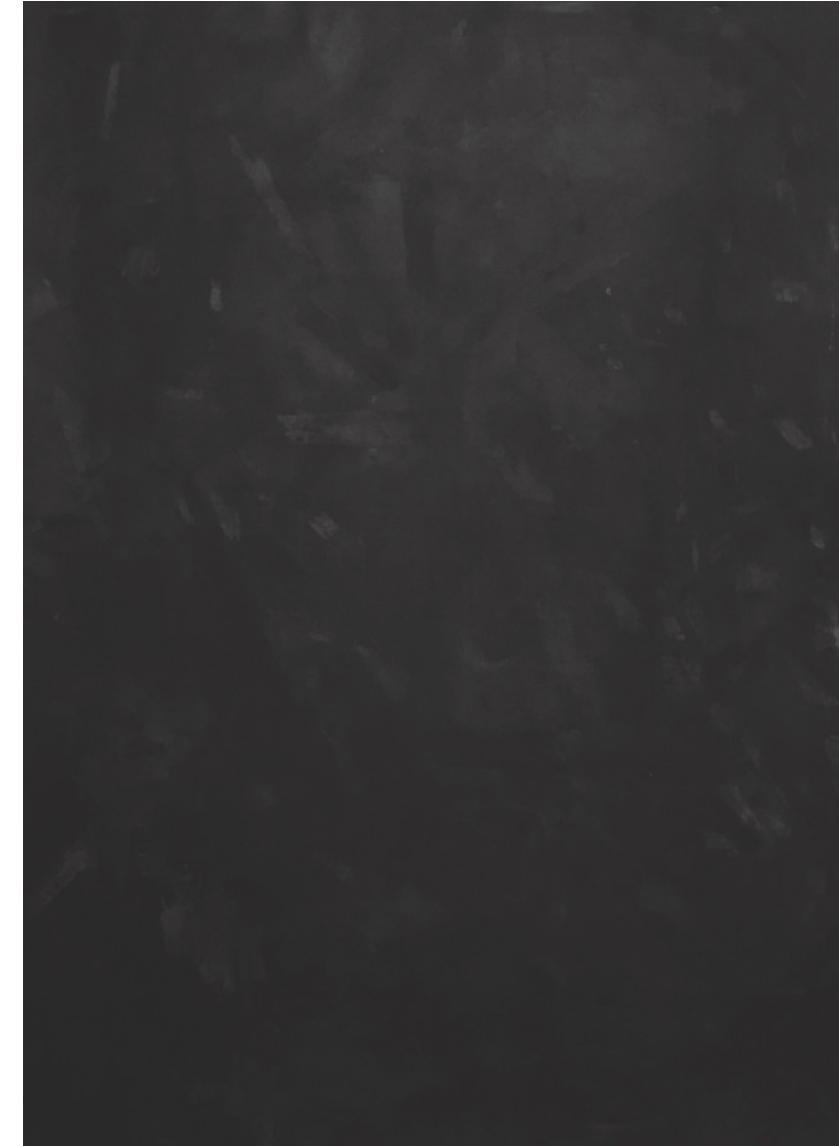


Andreas Ensink
Germany

ANDREAS ENSINK

HARMONIC BLACK

Through "Harmonic Black," the artist explores the fusion of the impetus of action painting with the serene depth of monochromes. This artistic exploration is embodied in the piece, where the interaction between dynamism and tranquility becomes palpable yet subtle for the attentive viewer. The work is not just a visual representation but a journey into emotions that manifest in an apparently uniform space, inviting the observer to perceive the expressive force that emerges beyond the surface.



Harmonic Black

Mixed media on canvas
110x160 cm
2025

ANDREAS ENSINK



Andreas Ensink is an emerging artist born in Berlin 24 years ago. Raised in the vibrant and culturally rich German capital, Ensink found inspiration in the diverse artistic movements that characterize the city. From a young age, he demonstrated a deep artistic sensitivity, which led him to explore the world of painting with a unique and personal approach.

His educational path was marked by studies at various art and design schools in Berlin, where he refined his technique and developed a particular attention to detail and composition. He is currently studying at the Kunsthochschule Berlin-Weißensee. His training allowed him to explore and experiment with various forms of artistic expression, but it is in minimalism that Ensink found his most authentic voice. Influenced by artists like Agnes Martin and Piet Mondrian, Andreas has managed to reinterpret classical minimalism, infusing it with a contemporary and personal touch.

Andreas Ensink's works are characterized by apparently uniform surfaces that reveal themselves to be incredibly complex to the most attentive observers. The artist uses a reduced, often monochromatic color palette to explore the dynamics between space, form, and color. This apparent simplicity invites the viewer to immerse themselves in a contemplative experience, capable of evoking deep emotions and intimate reflections.

A central theme in Ensink's work is the interaction between dynamism and tranquility. His works appear, at first glance, static and serene, but upon closer observation, a vibrant dynamism hidden beneath the surface can be perceived. Each brushstroke is calculated to create a subtle yet powerful sense of movement, transforming the canvas into a kind of emotional landscape.

Ensink firmly believes that art should not simply be seen but experienced. His works are conceived as emotional journeys that invite the observer not only to see but to feel and relate to the subtle expressions that emerge from his paintings. Through the exploration of spaces that seem uniform, Andreas invites viewers to perceive the expressive force that goes beyond the visible surface.

Instargam: [@ andreas_ensink](https://www.instagram.com/andreas_ensink/)



Charles Chao Wang
China

CHARLES CHAO WANG

NOBODY SPACES

Inspired by the lockdown imposed in Shanghai during the pandemic. In the prolonged isolation under political power and oppression, people's lives are disconnected from the outside world, each domestic space becomes their own world, and the connection between the living space and the isolated people is magnified as never before. The artist would like to explore the individual characteristics of people's domestic spaces and how they reflect people's identities. At the same time, he also hopes to motivate people to discover their true selves.



Nobody Spaces

Medium Format Film 6x7

61x50 cm

2022

CHARLES CHAO WANG



Charles Chao Wang is a London&Shanghai-based photographer as well as an artist, graduated from the University of the Arts London. His work draws from his own experiences and memories, and is influenced by a variety of fields including sociology, philosophy and psychology, in which concerns about social inequality and abuse of power can be seen. He offers a powerful social commentary, as well as an opportunity for spiritual healing, enabling the viewer and the artist himself to reflect on and respond to societal challenges. Embodying the essence of Zen philosophy, Charles's work blends elements of nature with social issues by capturing the serenity and harmony found in nature through his lens. This fusion not only resembles Zen meditation in form, but also presents a profound dialogue in thought, emphasising the close connection between man and nature.

Contact

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Awards

2022 Canon Diversity Challenge Finalist
2023 Tokyo International Photo Awards Gold Winner
2023 Fine Art Photography Awards Third Place Winner
2024 European Photography Awards Gold Winner
2024 Medusa Photography Awards Finalist
2024 TenMoir Open Theme Art Competition Finalist
2024 International Photography Awards Honorable Mention/Official Selection
2024 Analogsparks Awards Gold Winner
2025 International Photography Awards Honorable Mention/Official Selection
2025 YICCA International Contest of Contemporary Art Winner

Publishment

Visual Art Journal #12
AL-Tiba9 #17
Divide Magazine #13

Exhibition

4th annual of prestigious Emptiness 2025 juried exhibition
Photovision Art 2025
KLPhoto Awards "Portrait Prize" 2024
Asian Contemporary Artists Alliance (ACCA) 2024 online
"Forms and Figures" 2025
4th annual of prestigious Emptiness 2025 juried exhibition
Blue Koi Gallery "Abstract Art" Exhibition 2024 online
ART SQUARE GALLERY "The Art Of Color" 2024
"Signs and Symbols" - 2025
Artdoc Photography Magazine "he Unobserved" 2024
Juried 2nd Annual Circles, Squares, Triangles 2025
CAAIE Center for Contemporary Art(House of Via Sermide, 7, 00182 Roma RM, "Relationship"
YICCA 24/25 International Contest of Contemporary Art
12th edition of Trieste Photo Days - International Festival of Photography (24-26 October 2025)
2nd Annual of Girlish 2025
Viva la Vida 2025
The Sky Above 2025
2nd Annual Circles, Squares, Triangles 2025
5th Annual Juried Woman 2025



CHO:V
Germany

GARDEN OF DISPLACEMENT

Garden of Displacement does not depict a literal garden, but an inner architecture shaped by psychological tension.

The figure rests within a space where perception loosens its hold on reality, allowing memory, desire, and vulnerability to surface in unresolved forms.

The ambiguous object beside the body operates as a fractured presence neither fully external nor internal suggesting a shifting sense of identity within an unstable inner landscape.

Stillness here is not tranquility, but a suspension of awareness: a moment in which the boundaries between body, object, and emotion begin to dissolve.

The painting invites the viewer to observe a quiet state of displacement, encountering the self not directly, but from a subtle distance.



Garden of Displacement

Acrylic and oil on canvas

140x100 cm

2025



CHO:V
Born in South Korea
Lives and works in Germany

My work explores psychological states that emerge beneath conscious awareness—moments where identity, emotion, and perception lose their fixed structure. Rather than constructing narrative clarity or symbolic explanation, I focus on internal conditions that resist resolution, where the mind drifts between presence and absence. Figures in my paintings often appear suspended or withdrawn, inhabiting spaces that feel familiar yet unstable. These spaces are not representations of physical environments, but constructed mental territories shaped by memory, instinct, and emotional residue. Through painting, I am interested in how the self becomes fragmented under introspection—how inner vulnerability, suppressed desire, and unconscious impulses quietly surface. My work does not seek answers, but invites viewers to remain within uncertainty, where psychological distance allows for a more intimate encounter with the self.

Education
1999 – 2003
Seoul National University of Science and Technology
Department of Fine Art
2008 – 2018
Kunstakademie Münster
Class of Danielle Bütti



Compagnie Mossoux-
Bonté Sylvain Dufayard
Belgium

COMPAGNIE MOSSOUX-BONTÉ SYLVAIN DUFAYARD

BALEINES

SYNOPSIS:

A camera moves between the bodies of four women, who maintain a strange verticality despite their immersion in the ocean. Like sleeping whales, they let themselves drift gently, without fear or restraint, their faces clinging to the surface of the water.

THEMES:

The project explores two main themes: the image of women and climate change.

It is based on the late 19th century, when Pre-Raphaelite painters enjoyed sublimating the martyred, impeded, dying or weakened woman, and of which John Everett Millais' Ophelia is one of the jewels.

Ophelia: a body offered indifferently to death and to delight. Her beauty fascinates and attracts. But this sublimation of the female victim, consenting to her own demise, dismays us today.

The floods that devastated several regions in Europe in July 2021 also had a big impact on the project (we shot the images in a Belgian city that was heavily hit by mudslides). In this short film installation, the water can be both benevolent or threatening and we have no way to know if the scene takes place pre- or post-catastrophe. A submerged village, with a group of women embodying the memories of life as it once may have been.

Video link: <https://vimeo.com/1071005956>

Film director and DP Sylvain Dufayard
Concept Nicole Mossoux in collaboration with Patrick Bonté Performance Anne-Cécile Chane-Tune, Colline Libon, Frauke Mariën and Shantala Pêpe
Original music Thomas Turine
Violin Céline Bodson
Flutes Quentin Manfroy
Costumes Jackye Fauconnier assisted by Marine Stevens First assistant director Romain Lhote
Gaffer Bert Jonckheere
Underwater operator Olivier Martin
Underwater camera assistant Alexandra Brixy
Camera assistant Laure Massiet
Technical direction Jean-Jacques Deneumoustier
Technical manager Léopold De Neve

Production Compagnie Mossoux-Bonté, in coproduction with Charleroi danse – Centre chorégraphique de la Fédération Wallonie-Bruxelles, Escher Theater – Esch-sur-Alzette, Théâtre les Tanneurs – Brussels, La Coop asbl and Shelter Prod. With support from Taxshelter.be, ING, the Federal Belgium Government Tax-Shelter, Fédération Wallonie- Bruxelles, dance department and from Wallonie-Bruxelles International.



BALEINES

Video
Length 25 min
2024

COMPAGNIE MOSSOUX-BONTÉ SYLVAIN DUFAYARD



Sylvain Dufayard is a documentary filmmaker and filmmaker based in Brussels. He began directing with Maxime Grayt by co-writing several music videos under the pseudonym "Les Hauts Perchés", several of which received the CNC quality award. Currently, the duo is developing a feature documentary in Mongolia (Uyanga, le long de la rivière fanée) produced by Les Films de la Passerelle. In 2020, he joined forces with the visual artist Adèle Pion for the film *Sous ta peau, la cavale*, produced by Manomètre Films. In parallel, he works as DP for other directors and has collaborated with Bérangère McNeese on an award-winning short film (*Les Corps Purs*), with Jérôme Guiot for music videos of the band Cabane, with Jonathan Rochart (Famille Travail Patrie). His most recent documentaries *Twenty Years, It's Few Days* (2022) and *Vague du Midi* (2023) were both produced by AJC !.

"We work on a sometimes abyssal universe, sometimes very close to the bodies, in which the characters are between life and death. In suspension, weightlessness. We decided that the video would be the place of abstraction, projections of the mind, a way to illustrate visions, memories. The video allows this and that's what makes it magical, I think. We are very careful that it does not provide reference points; it must not become the marker of an era. On the contrary, it should accentuate the idea of falling into the depths."

Sylvain Dufayard – the filmmaker



Nicole Mossoux comes from dance, Patrick Bonté comes from theatre. A few years after they first met on the creation of *Juste Ciel* in 1985, the two artists founded the Compagnie Mossoux-Bonté, which will not cease to merge their two disciplines into a single language. No reading is imposed. It is the spectators' way of looking, their imagination that are engaged. This is certainly why, if the duo were to invoke forerunners, it would be in the fields of visual arts, literature, psychoanalysis and music rather than within the theatre or dance scene. It is up to the spectators to slide into the interstices of their obscure fantasies, the incoherencies in our relationship with the world, into the troubling zones of our sensibility and unconscious, into our worrying strangeness that are mirrored in the Company's work.

www.mossoux-bonte.be pictures © Sylvain Dufayard

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Diego Nucci
Italy

PLEASE DON'T PLAY

This sculpture, titled "Please don't play," is a conceptual piece that combines the apparent simplicity of the Rubik's Cube with the solidity and weight of stone. With dimensions of 30x30x30 cm and a weight of 52 kilos, the work challenges the traditional idea of play, transforming it into a paradox.

The sculpture, inherently immobile, highlights the contrast between the human desire to solve puzzles and the frustration of an object that, while maintaining its iconic puzzle shape, cannot be manipulated. "Please don't play" invites the viewer to reflect on the inaccessibility and impossibility of the game itself, transforming a moment of leisure into a meditation on the inevitability of matter and time. This unusual Rubik's Cube thus becomes a symbol of the paradox between potential movement and real immobility, a subtle reminder of the balance between playful thought and concrete reality.



Please don't play
Marble - Travertino
30x30x30 cm
2025

DIEGO NUCCI



Diego Nucci is a Italian sculptor born in 1998 in Tuscany, a region known for its rich artistic tradition. Since a young age, Diego has shown a particular inclination for art and sculpture, inspired by the stunning works and natural materials that surround him.

Currently, Diego is studying at the Academy of Fine Arts in Florence as an extramural student, where he continues to explore different techniques and materials, with a particular focus on marble and bronze sculpture.

His art is distinguished by a strong connection to nature and the interpretation of human emotions through abstract and figurative forms.

Diego divides his studies between art and architecture, where he has just begun his journey.

Instagram: @diegonucci



Ege Kolcu
Turkey

INNER EAR FATIGUE

Time thickens in the inner ear like a vibration that never finds peace. In this block of Carrara marble, sound becomes matter and folds in on itself, transforming seconds into weight and pressure. The shapes collapse inward, like an echo repeating endlessly without ever being heard.

The work arises from a reflection on perceptual effort, on the invisible strain of those who live between interrupted or distorted sound worlds. Each curve is a trace of resistance, each void a forced pause, each twist the memory of voices that do not reach or dissolve before being understood.

"Inner Ear Fatigue" is therefore a sculpture about the limit: between listening and silence, between internal pressure and emotional implosion. The marble becomes a sensory body that registers the weight of the inaudible.



Inner Ear Fatigue
Carrara Statuary Marble
18x33x15 cm
2025

EGE KOLCU



Ege Kolcu (1994, Üsküdar) is a Turkish sculptor based in Carrara. His work explores the silent language of the body and identity, transforming marble into fluid forms that evoke inner listening, memory, and sensory perception.

Kolcu's research emerges at the intersection of Deaf culture, symbolism, and physical introspection. Working primarily with Carrara marble, he shapes organic structures that appear to breathe and shift, highlighting the tension between fragility and strength. His sculptures function as sensory bodies—sites where material weight meets emotional resonance, and where silence becomes a form of expression.



Eleonora Mangoni
Italy

KNEIPP PATH

January 26, 2020 – Bormio: a ski slope turns into an essential sign - a crisp line that crosses the canvas, tracing a path that invites the viewer's gaze to follow, step by step. Starting from chromatic contrast, I sought to construct a rhythm of opposites: the alternation between ascent and descent, tension and release, warmth and coolness, control and surrender, in search of a balance between opposing forces and complementary moments.

The work is part of an artistic research path in which I combine memory, digital technology and painting.

After a series of photographic shots, I reconstruct the image using 3D modelling software, associating it with a personal memory of mine. This process allows me to explore and re-elaborate the image, simplifying the details to extract the visual essence of the moment and create a synthetic and balanced composition.

Finally, I transport this reinterpreted vision into canvas, thus merging the initial memory with digital processing.

My intention is to transform these memories into shared visual experiences. By combining digital and traditional techniques, I explore how memory can be reinterpreted and relived, offering unusual perspectives.



KNEIPP PATH
Acrylic on canvas
100x120 cm
2025

ELEONORA MANGONI



Eleonora Mangoni was born in Rome in 1991, where she lives and works as an engineer. She graduated in Civil Engineering in 2018 from the Università di Roma Tor Vergata and obtained a Master's Degree in Sustainable Buildings and Infrastructure at the Politecnico di Milano in 2020. She has consistently cultivated her creativity through drawing, developing a particular interest in painting, with subjects that reflect the influence of her academic background. Her artistic practice is based on a multi-layered approach that brings together photography, 3D modeling and acrylic and oil painting.

Exhibitions:

2026 Group exhibition - finalist YICCA International Contest of Contemporary Art - Venice, Italy
2025 Solo exhibition - Maybe it's real - Il Portale Ostiense, Rome, Italy
2024 Group exhibition - finalist Borgo nei Borghi art contest - Borgo Pio Art Gallery, Rome, Italy
2023 Group exhibition - I monologhi della pittura - Scuderie Estensi, Tivoli (RM), Italy

Contact:

Instagram: @eleonora.mangoni
Email: eleonora.mangoni@gmail.com



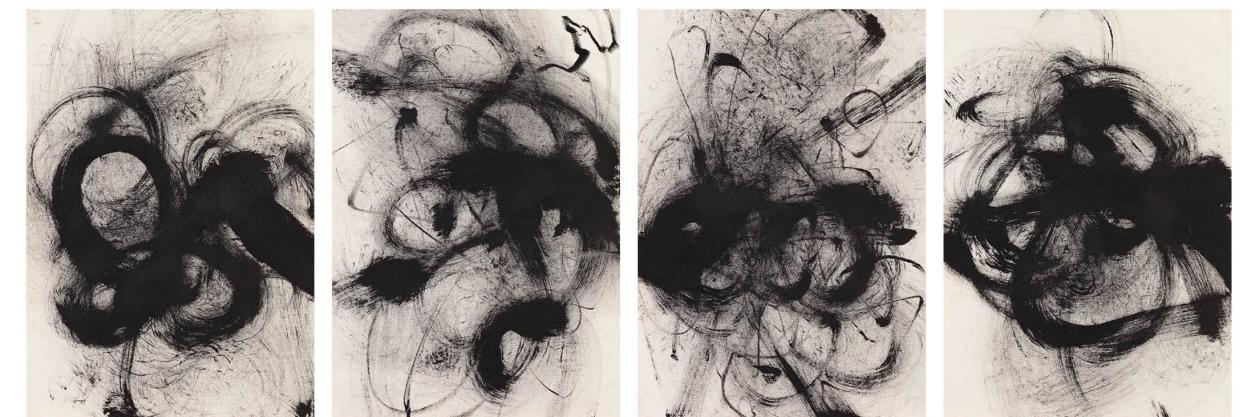
Ge Liu
China

THE ASTONISHED AND THE DOUBTER

Full Title:

Defined from the Perspective of the Transcendent World: Matter, Spirit, and the Other of the 96th Universe. Defined from the Perspective of Humanity: the Astonished and the Doubter.

"The Ecosystem of the Transcendental World and Its Multiple Universes" is a grand series of works that currently comprises 130 universes. This piece represents the "Matter, Spirit, and the Other of the 96th Universe. Defined from the Perspective of Humanity: the Astonished and the Doubter." within the series. In my artistic exploration, I combine insights from philosophy, quantum physics, parallel universes, and dark energy with artistic expression. I aim to use visual language to construct an observable ecosystem of a transcendent world and multiple universes, thereby fulfilling the mission of "to explore, through the language of art, the origin of life and the world, and to seek their true nature—much like the quest undertaken by philosophy and science." The project "The Ecosystem of the Transcendental World" consists of over 1,000 small paintings (54 x 38 cm). Each possesses a unique character, like an individual musical note, and they are assembled into 130 large-scale works. The collective impact is monumental, akin to a Beethoven symphony. The submitted entry represents one such universe, composed of four smaller pieces. Conceptually, I adopt the perspective of the ontology, transcending the limitations of Eastern and Western cultures. In execution, I employ traditional East Asian burnt ink, integrating the expressive forms of calligraphy and Western art to break traditional boundaries and achieve a synthesis of Eastern and Western cultures. On the basis of metaphysics, my works aim to reveal the infinite creative potential of art itself.



The Astonished and the Doubter

Unconscious creation using Chinese brush and Chinese burnt ink on sketch paper
155x54 cm
2024

GE LIU



My name is Liu Ge, I am an artist and designer based in Guangzhou, China. In 1999, I founded my own design company. With a long-standing dedication to philosophy, I am an authentic artist rich in philosophical thinking, a lover of wisdom, and a creator and practitioner of the art of life. I have received numerous domestic and international design awards, such as the "China's Top Ten Designers," and am currently a lifelong member of the International Council of Graphic Design Associations (Icograda).

My Art Pursuit

Artistic Identity: An authentic artist of life, rich in philosophical thinking.

Artistic Mission: To inquire into the origin of life and the world through the language of art, just as philosophy and science do.

Artistic Characteristic: Art of Authenticity.

Artistic Concept: Life itself is art.

Artistic Tone: "Origin-Future." Origin means questioning where the universe and all beings come from; Future means exploring how the world evolves and where it is going.

Art Form: Original painting on paper.

Artworks: "The Ecosystem of the Transcendental World and Its Multiple Universes," abbreviated as "The Ecosystem of the Transcendental World" or "The Ecosystem of Dao."

Artist Statement:

Transcendental World means a realm beyond the limits of human knowledge, experience or reason. It is the matrix of the universe and all beings, belonging to the same category of ontology and Dao.

In my artistic exploration, I combine insights from philosophy, quantum physics, parallel universes, and dark energy with artistic expression. I aim to use visual language to construct an observable ecosystem of a transcendent world and multiple universes, thereby fulfilling the mission of "to explore, through the language of art, the origin of life and the world, and to seek their true nature—much like the quest undertaken by philosophy and science." The project "The Ecosystem of the Transcendental World" consists of over 1,000 small paintings (54 x 38 cm). Each possesses a unique character, like an individual musical note, and they are assembled into 130 large-scale works. The collective impact is monumental, akin to a Beethoven symphony. Conceptually, I adopt the perspective of the ontology, transcending the limitations of Eastern and Western cultures. In execution, I employ traditional East Asian burnt ink, integrating the expressive forms of calligraphy and Western art to break traditional boundaries and achieve a synthesis of Eastern and Western cultures. On the basis of metaphysics, my works aim to reveal the infinite creative potential of art itself.

Publication: Life Itself is Art



Ivan Midžić
Croatia

**ECOPORTRAITS - LOW-ENERGY PORTRAITS MADE FROM HAND-DUG,
HAND-PROCESSED AND UNBAKED CLAY FROM THE LOCATION OF
POTOK ZMAJEVAC, GORNJA MOTIČINA SETTLEMENT, DONJA MOTIČINA
MUNICIPALITY, REPUBLIC OF CROATIA - HOMAGE TO DICTATORS, WAR
CRIMINALS AND THOSE WHO ARE JUST TRYING TO BECOME THEM - ANY
SIMILARITY BETWEEN THE PORTRAYED CHARACTERS IS COINCIDENTAL**

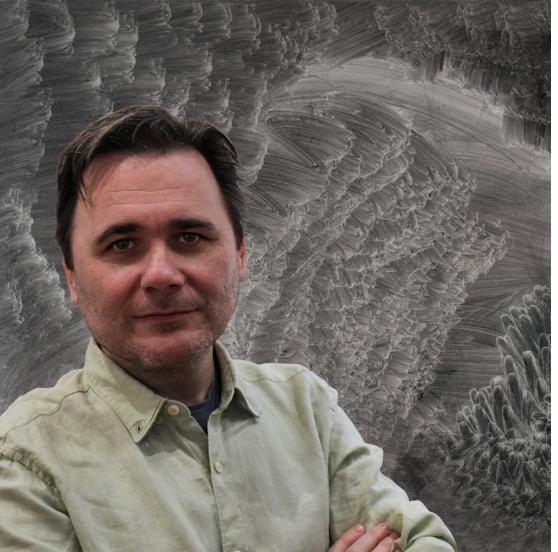
The work consists of four portraits of dictators, war criminals and those who want to become one. They are made of hand-dug, hand-processed and unbaked clay, which makes the work low-energy and as such meets modern ecological standards. A favorable ecological footprint makes it environmentally sustainable, and I believe it is time for art to move in that direction. I believe that the theme of the work, which connects two times and draws parallels, is closely related to ecology, because without democracy there is no ecology.



EcoPortraits - Low-energy portraits made from hand-dug, hand-processed and unbaked clay from the location of Potok Zmajevac, Gornja Motičina settlement, Donja Motičina municipality, Republic of Croatia - Homage to dictators, war criminals and those who are just trying to become them - Any similarity between the portrayed characters is coincidental"

Clay
23x100x20 cm
2025

IVAN MIDŽIĆ



Ivan Midžić, academy sculptor
born 6th of April 1976. in Osijek, Croatia. Graduated sculpture 2002 in the Academy of Fine Arts in Zagreb, class of prof. Šime Vulas. Master degree Academy of Fine Arts and Design in Ljubljana, class of prof. Jože Barši.
He has been exhibiting regularly at solo and group exhibitions since 2000.



Julien Marois
Switzerland

THE EMPTY ESSENCE

The artwork titled "The Empty Essence" challenges traditional notions of what constitutes a piece of art. This concrete sculpture replicates the shape of a painting but lacks any pictorial traits. It embodies the philosophy of conceptual art, where the idea prevails over form and content. It appears as a realistic frame in its physical structure but paradoxically abstains from containing any images or colors that define a painting. This absence is precisely what gives it meaning.

This piece explores the relationship between format and content, raising questions about what is necessary for something to be considered art. Without pictorial elements, it leads the observer to ponder what to truly see.

Meaning and Interpretation:

- Form without Content: The piece symbolizes the contrast between appearance and substance. It invites consideration of the beauty and meaning that can exist in absence.
- Reflection on Emptiness: "The Empty Essence" urges the observer to contemplate the concept of emptiness and its importance, suggesting that absence can have intrinsic meaning.
- Art as Idea: The work is a statement of conceptual art, emphasizing that true beauty can reside in the idea rather than in physical execution.

"The Empty Essence" is not just a sculpture; it is an ongoing dialogue between the artist and the audience. It invites reflection on what art truly is and how the absence of content can convey a powerful and meaningful message. As a conceptual piece, it stands as a symbol of pure artistic communication beyond conventional forms.



The Empty Essence
Concrete
42x50x4 cm
2025

JULIEN MAROIS



Julien Marois is a Swiss artist based in Zurich, whose practice is distinguished by an innovative synthesis of design and conceptualism. He is currently studying at the Hochschule für Kunst und Design Zürich (SKDZ), where he is honing his technical and conceptual skills.

Julien's works are characterized by a deep exploration of contemporary themes, including identity, sustainability, and social dynamics. Through the use of heterogeneous materials and distinctive methodological approaches, he creates installations and design pieces that invite the audience to engage in critical reflection on today's reality.

Throughout his education, Julien has participated in numerous workshops, conferences, and group exhibitions.



Lai Ki Mak
Sweden

IDENTITY

Identity traces the self as a shifting constellation shaped by movement, perception, and the imprint of lived experience. Rather than seeking a fixed core, the work reveals identity as a dynamic field where internal values, evolving perspectives, and external expectations continuously intersect.

Rooted in choreographic practice, each gesture arises from the body's instinctive intelligence marks that register impulse, resistance, and release. These gestures form a visual choreography, suggesting that identity is something enacted moment by moment rather than possessed.

Color becomes the space where these forces meet. Luminous tones collide with darker, ambiguous passages, evoking the tension between what is revealed and what remains unresolved. Within this interplay, the painting embodies the ongoing work of becoming a self shaped, challenged, and clarified through experience.



Identity
Oil on canvas
100x100 cm
2025

LAI KI MAK



Lai Ki Mak (b. 1992, Hong Kong) is a Stockholm-based visual artist whose practice bridges movement, emotion, and abstraction. With a background in dance and a multicultural upbringing, she works from the fluidity of navigating multiple perspectives, cultures, and internal worlds. Painting for her is a physical and emotional extension of the body a way to listen inwardly and give form to sensations that rise before language.

Her process reveals an unguarded emotional landscape where impulse overrides expectation and honesty becomes the driving force. Gestures begin in movement and accumulate as traces of vulnerability, tension, and release, creating abstract terrains that echo the shifting experience of being human.

Color functions as a conceptual engine within her practice. Radiant fields collide with shadowed, uncertain depths, asserting the layered and often contradictory nature of becoming. These contrasts reflect the internal negotiations we carry between clarity and obscurity, memory and change, stability and transformation.

Through her work, she invites viewers to encounter their own internal shifts and to recognize the subtle transformations that shape how we understand ourselves in a constantly changing world



Lisa Eleuteri Serpieri
Italy

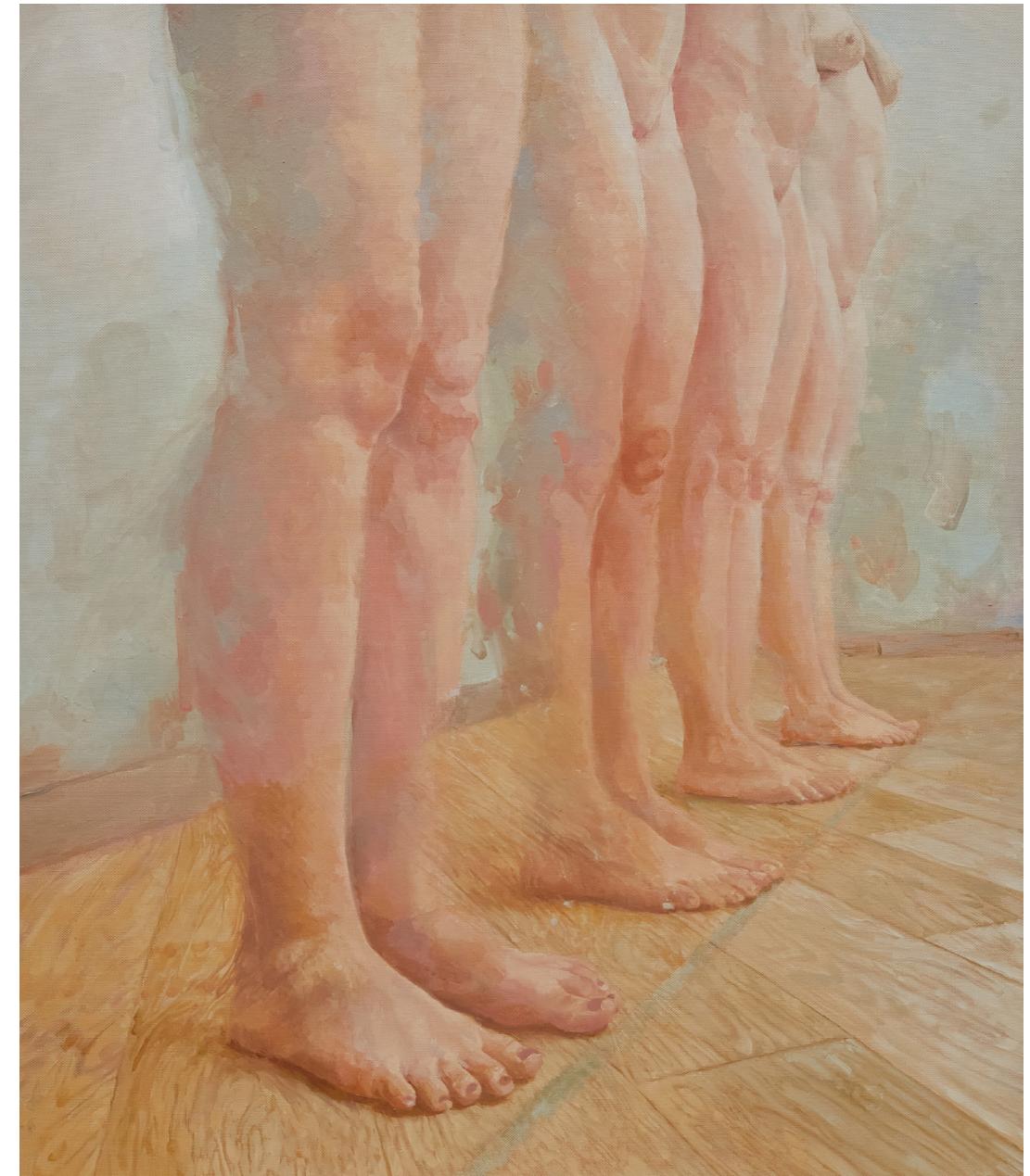
LAND BODIES II

"So there is a force that consists of being direct, necessary, and deliberate; and this very condition is like the growth of a tree, which does not proclaim its essence but its potential."
Angela Putino

Land Bodies II forms part of a broader series, a project through which I wish to highlight how the *feminine* has been perceived, narrated, and represented throughout history through the eyes of men, a viewpoint that is still predominant today. It seems to me that nature (the earth and its natural resources) and the female body continue to share the same sorrowful fate: both treated as territories to be conquered, dominated, possessed. The woman's body appears to me still as a colonised body, a body-as-territory.

Through painting, I attempt to shift this perspective: to free myself from the perception of myself as separate, as fixed in place by an external definition and gaze, and instead to recognise my co-belonging with the earth.

My work is an invitation to re-learn how to perceive, and to perceive ourselves, as a flow in becoming, as an arboreal, verdant force that has no need to overpower in order to assert itself and grow, but instead expands from within itself. It is an attempt to imagine a new form of subjectivity, one that is in constant relation and interconnection with the environment: a thinking, integral body; a material organism, conscious and sensitive; the body as a threshold through which the world is perceived.



LAND BODIES II

Oil on canvas
70x60 cm
2024

LISA ELEUTERI SERPIERI



Lisa Eleuteri was born in 1970 in Rome, Italy, where she currently lives and works. She attended the Accademia Costume & Moda in Rome. After graduating in 1994, she began a professional career as a costume designer.

The encounter with painting occurred in 2002. From there on Lisa based her practice on intimate and deeply emotional subjects.

Lisa's research is mainly focused on female identity and subjectivity. The body is the object of investigation, displayed in its nude authenticity. Body itself is the experience, the threshold of perception of the world. Lisa has exhibited her works in solo shows, and has taken part in several group exhibitions. In 2019 she has been selected to participate in the Migliandolo Arte Contemporanea art residency. In 2017 MAAM Museum in Rome acquired her painting, Down by the Water XV, as a part of its permanent collection.

Lisa Eleuteri was a finalist for the Mestre Painting Prize in 2023 and 2024, and a finalist for the Marchionni Prize in 2023, and a finalist for the Exibart Prize in 2025.

Collective Exhibitions:

October 2025, RAW - Studio visit - Rome Art Week 2025
September 2025, 52° Premio Suzzara, Inferno Riflesso, Museo Galleria del Premio Suzzara (MN).
April 2025, Le Voci delle Donne, Tessitrici Di Destini, Pubblica_Lab, Sant'Omero (TE). Curated by Carla Abril Maizon
November 2024, Paratissima XI - Nice & Fair, Materia Madre, Uffici | Snos, Torino. Curated by Margherita Caselli e Paola De Pasquale. Catalogue
Settembre 2024, Mestre Prize finalist 2024, Cultural Centre Candiani, Mestre (VE). Catalogue curated by Marco Dolfin
November 2023, Paratissima - Nice & Fair Venere vs Medusa. Cavallerizza Reale, Torino. Curated by Agnese Ventura, Iryna Yerofeyeva. Catalogue
October 2023, RAW - Studio visit - Rome Art Week 2023
September 2023, Mestre Prize finalist, Cultural Centre Candiani, Mestre (VE). Catalogue
June 2023, Marchionni Prize finalist, Museum Magamma, Villacidro (CA) Catalogue October 2022, RAW - Rome Art Week 2022
January 2022, Un bacio ancora, Museo Civico, Asolo (TV). Curated by Enrica Feltracco e Massimiliano Sabbion. Catalogue
November 2021, XXXIII PORTICATO GAETANO Emergenza ambiente, Pinacoteca Comunale Palazzo S. Giacomo - Gaeta (LT). Curated by Marcello Carlino. Catalogue
November 2019, XXXI PORTICATO GAETANO, Storie pubbliche, storie private, microstorie, Pinacoteca Comunale Palazzo S. Giacomo - Gaeta (LT). Curated by Marcello Carlino Catalogue
October 2019, RAW - Studio visit - Rome Art Week 2019
October 2015, Diritti d'immagine. 12th edition of the FESTA INTERNAZIONALE DELLA STORIA, Sala Stabat Mater, Archiginnasio, University of Bologna
December 2013, Women in rock, Il Margutta Art Gallery, curated by Francesca Barbi Marinetti. Rome
March 2011, Carmen che non vede l'ora, took part in this event with 'Burqa', Palladium Theatre, Rome
January 2011, Premio openArt, Sale del Bramante, Rome
April 2010 project: Artists for health, exhibition at the Derbylius gallery in Milan of her work 'Spazio Profondo', donated to the IRCCS Foundation for the National Tumour Institute in Milan. Catalogue
2009, Pioggia sporca, Concorso Eco Art Project
May 2008, International competition ARTEINGENUA 2008 at the Castello di Brescia (Brescia Castle). Catalogue
April 2008, meeting with Dacia Maraini on the topic of Women's rights, Manziana, Rome
September 2005, Torretta Valadier, Rome

Solo Exhibitions:

May 2024, Pensatrici, libreria Tuba, Rome
October 2011, Distance, Sala expo Brancalione, Rome
October 2016, Distance, Hulahoop Gallery, curated by Gerlanda di Francia. Rome
November 2008, Down by the water, Extra, Art Caffè, Rome
February 2006, Il secondo sesso, Associazione Culturale B5, Rome July 2005, Galleria PuntArte Nepi (RM)

Artist Residence:

August 2019, Migliandolo Arte Contemporanea (Asti) Curated by Lorenzo Canova

Events:

04.05.2011, VIENNART, performance live, Macro Museum of Contemporary Arts Rome Presented by The Trip Magazine, CTS end WienTourismus
5/6/7 July 2019, STREET PLAYERS, performance live, Hippodrome of San Siro, Milan Curated by Stradedarts

Lisa Eleuteri Serpieri

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Lulu Sherman
United States of America

LULU SHERMAN (guest artist)

PURPOSE

The story of our humanity is etched into the very palms of our hands; they are the most potent connectors to our deepest selves. As an artist I believe there is an undeniable, almost spiritual satisfaction in the humble triumph of a simple task completed by hand.

This portrait delves into the profound resonance I feel with the natural world. The woman's ethereal spirit, intertwined with the earth, is the living embodiment of my own personal quest for connection to that which is both intangible and lasting. The portrait is a visual embrace of my unique artistic language through a deliberate return to the elemental, to the stark beauty of charcoal and the organic poetry of paper.

In an increasingly digital world, I believe it's not just important, but absolutely vital, that we reach back to this primal language of embodied connection through our hands to reclaim the profound essence of what it means to be truly human.

*guest artist

(Author's note)

We present this artist as a guest, as she is not taking part of the "YICCA 25/26" selection. This artist was one of 18 finalists of the previous "YICCA 2025" competition, and due to circumstances beyond our control, she was unable to exhibit his work at the previous final exhibition. For this reason, we want to pay homage to her by presenting her work in this current exhibition.



Purpose

Charcoal on paper
46x60 cm
2024

LULU SHERMAN



Lulu Sherman is a contemporary charcoal artist working and residing in Southern California. Her work is an in-depth exploration of identity and human connection influenced by her childhood growing up in the vibrant tapestry of New Orleans where her ancestor was a renowned portrait artist.

Her multidisciplinary artistic journey began with filmmaking, graduating with an honors Bachelor of Fine Arts from New York University's Tisch School of the Arts. Her films have garnered numerous awards and have screened with Gen Art and IFC in New York, Chicago, San Francisco, and Los Angeles including a special showcase at the Los Angeles County Museum of Art.

In 2022 her experience in visual storytelling led her down a new path away from the digital medium and into a more direct hands-on relationship with her art. Her focus on hyper-realistic portraiture and human landscapes through the medium of charcoal has resulted in a new way of defining her artistic point-of-view. Her works strive to transcend mere representation, aiming to capture something ineffable, a glimpse at the soul within each image. Each piece she creates is a celebration of humanity, a testament to the beauty and complexity of every subject she encounters.

Her original charcoal works are on view at various galleries throughout Southern California as well as custom portrait commissions in private collections across the US.



Maria Halip
Italy

FRAMMENTI

The installation is a contemporary mosaic composed of eight monochromatic panels, each made of pigmented and poured resin and mounted on an iron frame (dimensions of each element: 25 cm x 30 cm). The title, "Fragments," alludes to the complex nature of human perception. Each slab is not only a square of colour but a crystallized instant, a thought or a reflection that dynamically decomposes and recomposes itself in the viewer's gaze. The alternation between the monochrome surfaces and the chromatic stratifications generates an aesthetic in which the viewer's perception becomes an active and constitutive component of the work itself, paving the way for new sensory perspectives. The work is part of my current research: a study dedicated to Light, understood not only as the primary element of vision but as an authentic vehicle of emotions in an open dialogue between material and immaterial.

**Frammenti**

Resin, pigments, aluminum, wood, plexiglass and white and blue iron frames.
100x85 cm
2025

MARIA HALIP



Maria Halip's artistic career is characterized by a constant, multidisciplinary research at the intersection of art, cinema, and material. The artist's aesthetic imprint is rooted in her childhood in Romania, where the influence of Byzantine artistic heritage shaped her sensibility towards light, colour, and iconic composition.

Her training is eclectic and foundational: after attending the Art High School (Liceo Artistico), she earned a degree in Cinematography and Video Art at DAMS in Turin. This cinematic background is not secondary but essential, informing her artistic practice with a profound focus on sequence, visual narrative, and the dynamic interaction between light and surface. Her professional activity has, in fact, developed through a fertile blend of art, cinema, and communication.

One of the thematic constants in her production is her commitment to the circular economy and material recycling. Halip elevates industrial waste to a primary creative element, utilizing processing residues from the metalworking, marble and plastics industries. This choice is not merely ethical but constitutes the foundation of her research into the transformation and repurposing of matter.

Her most recent artistic output, in particular, focuses on analyzing the interactions among light, colour, and design. The artist explores the visual tension generated by the alternation of monochrome surfaces and chromatic stratifications, defining an aesthetic that is both essential and dynamic.

This approach is part of a study dedicated to Light, understood not only as the primary element of vision but as an authentic vehicle for emotion and a catalyst for an open dialogue between the material and the immaterial. The luminous vibration emanating from the materials dissolves the boundaries between image and sensation, transforming the environment into a visual experience where the viewer's perception becomes an active and constitutive component of the work.



Masao Murabayashi
Japan

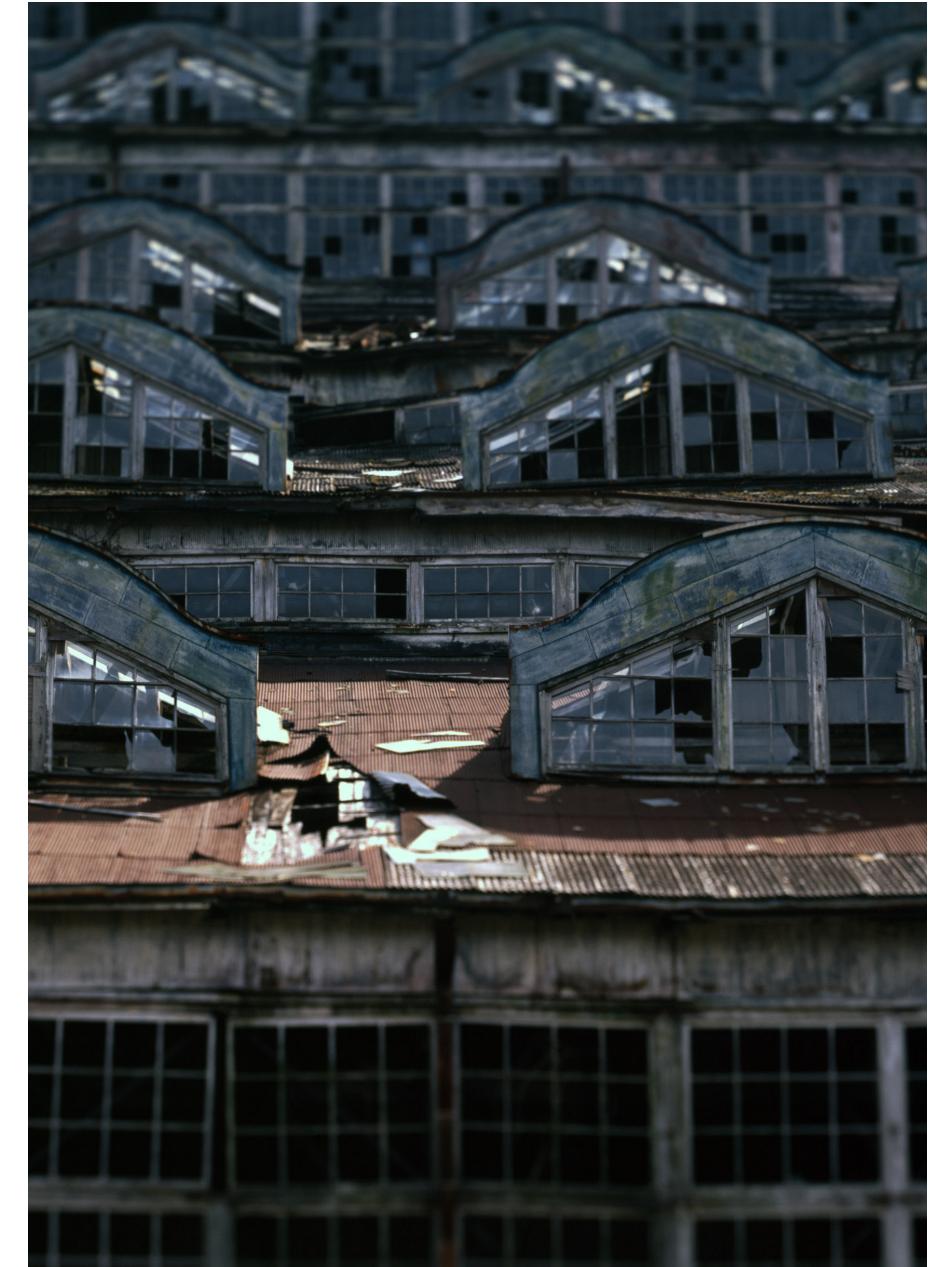
MASAO MURABAYASHI

LANDSCAPE WITHOUT LANDSCAPE

"N-Dimensions — Liberation of the Brain," an installation by Masao Murabayashi, is an attempt to unfold the inherently two-dimensional medium of photography into a multidimensional experience, presenting viewers with a visual world they have never encountered before.

Ordinarily, photographs maintain equal focus across a flat plane, reproducing three-dimensional reality as a two-dimensional image. In this work, however, Murabayashi applies a photographic tilting technique, restricting the focal sharpness to specific areas. This manipulation generates a depth and distortion that deviate from physical reality. As a result, the landscape no longer functions as a mere representation but emerges as a field that transforms across multiple dimensions.

This visual structure destabilizes the viewer's conventional three-dimensional perception and expands the very process of recognition. The "N-dimensions" referenced in the title symbolize the limitless potential of spatial understanding beyond existing frameworks, inviting viewers into a state of "brain liberation" in which a new sense of reality is awakened. Contemporary art is an endeavor that renovates established forms and frameworks, introducing previously unexperienced sensations and ideas. Although rooted in photography—a traditional medium—this work transcends its limitations, expanding the image from a flat surface into space, and further into multiple dimensions. Through this innovative approach, Murabayashi generates a "landscape never seen before," revealing new possibilities for contemporary art.



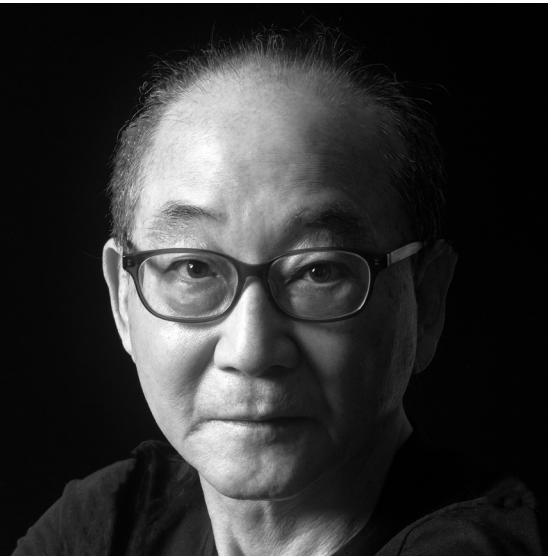
Landscape Without Landscape

Photographed on positive color film with a view 4x5 camera equipped with a tilting mechanism, the original plate was scanned and printed on a new sheet.

35x50 cm

Production year: 2024 - Photographed in April 1994

MASAO MURABAYASHI



Masao Murabayashi (Japan) is a contemporary artist working primarily with photography and installation. His practice explores the dimensional limits of visual perception, seeking to expand the two-dimensional plane of photography into multi-layered, multidimensional experiences. By employing techniques such as tilting, he transforms ordinary perspectives into unfamiliar landscapes that destabilize conventional ways of seeing.

Murabayashi's recent installation N-Dimension – Liberation of the Brain was exhibited at Musashino City's Kichijoji Art Museum in 2024, presenting viewers with a perceptual environment that questioned the boundaries of space and recognition. His work consistently challenges the role of photography within contemporary art, bridging traditional technique with conceptual innovation.

Murabayashi continues to develop projects that invite audiences to reconsider how reality can be reimagined through expanded dimensions of vision.

Exhibition History (Selected)

- 2024 – N-Dimension – Liberation of the Brain, Installation, Musashino City Kichijoji Art Museum, Tokyo, Japan
- 2022 – Inokashira Park, Installation, Kichijoji Museum of Art, Tokyo
- 2011 --mode- Intersection of Gazes, Installation, Mitaka City Civic Gallery, Tokyo
- 2006 "Masao Murabayashi Photography Exhibition," Solo Exhibition, LIVING ART in OHYAMA 2006, Toyama
- 1995 "Photographs 1994 Musashino," Mitaka City Art Gallery, Tokyo
- 1993 "Masao Murabayashi Exhibition," Solo Exhibition, Photokio, Ginza, Tokyo
- 1973 "Photography Exhibition by Father, Mother, and Sons," Group Exhibition, Pentax Gallery, Tokyo

Awards / Achievements

- 2025 – Selected for "Conceptual" exhibition at Blank Wall Gallery (Athens, Greece). Two works, "Skin of Dimensions" and "Visual Extension Device," are currently on display at the gallery.
- 2026 – Selected as one of the 18 finalist contemporary artists worldwide for the YICCA International Contest of Contemporary Art. The final exhibition will be held in Venice, Italy.

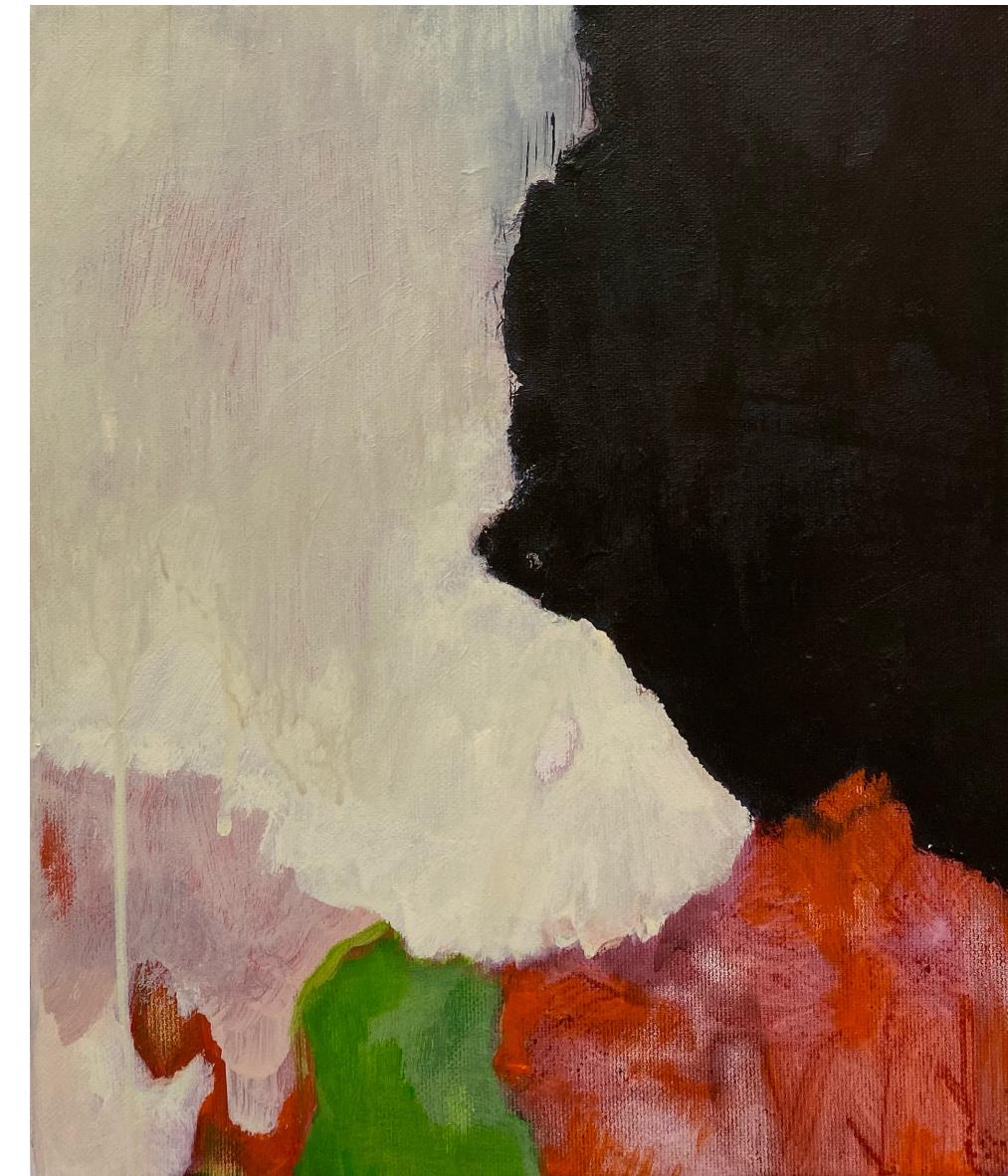


Natacha Arena
Belgium

NATACHA ARENA

DARK ISLAND

This small-format abstract work explores the tension between intimacy and expansion. Created as a personal challenge to step beyond my usual large-scale practice, the piece compresses a sense of vastness into a concentrated space. The composition contrasts vibrant colour passages with darker tonal fields, echoing the shifting atmospheres I encountered during my travels. Light, shadow, movement, and memory intermingle to form an impression rather than a representation - an emotional landscape distilled into colour and gesture.



Dark Island

Acrylic on canvas
25x30x2 cm
2023

NATACHA ARENA



Natacha Arena is a Belgian artist whose work investigates abstraction as a space of emotional resonance and transformation. Working instinctively, she allows each painting to evolve organically, guided by intuition and a sensitivity to material and form. Through layered gestures and subtle chromatic shifts, her work evokes states of flux and transformation, inviting a meditative engagement.

Born in Belgium, Arena has lived in Australia and Singapore and now shares her time between Belgium and Spain. She studied Fine Arts in Belgium and completed her Master's in Painting at LASALLE College of the Arts, Singapore. She has exhibited internationally, with solo exhibitions in Belgium, Singapore, and Australia, and has been a finalist in several art competitions.

SOLO EXHIBITIONS

- 2023 From The Snow On My Tongue to The Fire on Your Shoulder, Side Gallery, Brisbane, Australia
- 2020 Resonance, Galerie Rive Gauche, Namur, Belgium
- 2017 Between Weight and Wind PART2, POP Gallery, QLD College of the Arts, Brisbane
- 2017 Between Weight and Wind PART1, BOSZ Gallery, Brisbane
- 2015 Hide and seek, WEBB Gallery, Queensland College of Arts, Brisbane
- 2013 Paperskin, POP Gallery, Griffith University, Brisbane, Australia
- 2011 Hors-champ, Institute of Contemporary Arts (ICAS), Singapore
- 2009 Turbulence, The Substation Gallery, Singapore
- 2008 The State of Things, The Substation Gallery, Singapore
- 2007 Selected Works, TCC @ Robertson, Singapore
- 2006 Soul Imprints, TCC – The Gallery, Singapore
- 2004 Beyond Identity, SG Gallery, Alliance Française, Singapore

GROUP EXHIBITIONS (SELECTED)

- 2023 Bermingham Art Prize exhibition, QCA galleries, Brisbane, Australia
- 2022 Galerie Albert Dumont, Brussels, Belgium
- 2022 Burn, Side Gallery, Brisbane, Australia
- 2018 Alice Prize exhibition, Araluen Arts Center, Alice Springs, Australia
- 2013 Gold Coast Art Prize Exhibition, Gold Coast Art Centre, Surfers Paradise, Australia
- 2011 Art Prize 2011, Brunswick Street Gallery, Melbourne, Australia
- 2010 4/12, Institute of Contemporary Arts (ICAS), Singapore
- 2010 Object, Praxis Space, LASALLE College of the Arts, Singapore
- 2009 No Signature Required, Praxis Space. LASALLE College of the Arts, Singapore
- 2004 Ripples, Wetterling Teo Gallery, Singapore

AWARDS

- 2023 Finalist/ Bermingham Prize, Brisbane, Australia
- 2018 Finalist/ Alice Art PRIZE, Alice Springs Art Foundation, Australia
- 2013 Finalist/ Gold Coast Art Prize, Australia, Judge: Chris Saines (QAGOMA)
- 2012 Finalist/ 10 best portfolios of MFA VIP Art fair NEW YORK: Juried by Matthew Higgs (White Columns), Rose Lee Goldberg (Performa), Joachim Pissarro, Diana Al-Hadid (artist), Kate Fowle (Independent Curators International) and O Zhang (artist).
- 2011 Finalist/ Art Prize 2011, Brunswick Street Gallery, Melbourne, Australia



Rafael Triana
France

WHAT STILL BURNS

What Still Burns unfolds a material landscape composed of more than one hundred real charcoal fragments, diverse in shape, size, and texture, arranged on the floor as a dense and almost uniform field. Each fragment has been meticulously coated with glossy black acrylic paint, neutralizing its capacity to stain or leave a trace. Only one piece remains raw and uncoated—still active, still capable of contaminating.

This minimal yet decisive gesture destabilizes the installation, revealing a paradoxical materiality in which neutralization exposes deeper layers of symbolic violence. The work operates as an allegory of contemporary systems of control that do not eliminate residue, but rather aestheticize and sanitize it, stripping materials of their agency.

The single unpainted fragment functions as an uncomfortable remnant: a non- domesticated element whose disruptive potential persists within a controlled field. While the glossy surfaces suggest uniformity, the morphological diversity of the charcoals resists complete homogenization.

By occupying the floor—a space historically associated with what is low, dirty, or discarded—the installation activates a poetics of residue, revealing through minimal difference what still burns beneath regimes of aesthetic and symbolic neutralization.



WHAT STILL BURNS

Installation; real charcoal fragments coated with glossy black acrylic paint.
Variable dimensions
2025

RAFAEL TRIANA



Rafael Triana is a multidisciplinary artist whose work encompasses performance, video art, installation, and digital illustration. Born in 1988 in the province of Ciego de Ávila, Cuba, he moved to Paris in 2015 after completing his studies at the Instituto Superior de Arte (ISA) in Havana, where he earned a Gold Diploma in scenography.

Since arriving in Paris, Triana has presented his work in numerous group and solo exhibitions across Europe, focusing on the intersection of art and sociopolitical critique.

"My artistic practice functions as an incisive critique of contemporary power structures and their influence on the construction of individual and collective identities, with a particular focus on labor dynamics, migratory processes, and consumer economies. Through a visual language encompassing installations, videos, and digital paintings, I systematically deconstruct the automated mechanisms that govern human behavior, highlighting the latent tension between social control and collective memory."

By manipulating everyday objects and recontextualizing industrial elements, my work explores notions of belonging, otherness, and community within migratory contexts, critically examining the instrumentalization of consumerism in the construction and maintenance of contemporary identities. This dialectical interaction with objects and their connotations delves into the alienation and fetishization of the individual within systemic apparatuses.

My work adopts a disruptive stance, seeking to subvert dominant narratives through direct engagement with the viewer, thereby creating a space for reflection on the ideological structures that shape social reality. My artistic production positions itself as an act of performative resistance, a gesture of displacement in the face of the normalization of control and surveillance. By employing strategies such as détournement and critical appropriation, my works act as ruptures within the hegemonic system, inviting a reinterpretation of its structure and activating the subversive potential of art."

I consider my art an act of resistance, a fissure within the system, designed to disobey.



Sara Bali
Norway

THE SURVIVOR'S GUILT

I lie in bed, eyes fixed on the ceiling, but my stillness conceals a turbulent interior. My traditional Palestinian dress is my memory, identity and connection. It is my piece of home I carry while living far from it. Each stitch holds the weight of belonging, yet also underscores the distance I feel from the world around me.

Inside me, contradictions swirl. I survive while others struggle; I bear the quiet guilt of being unable to act, of watching life unfold from afar. I navigate spaces that constantly misread me, where belonging is fragmented and identity feels measured against expectations I didn't choose.

My painting captures that tension: survival intertwined with guilt, heritage intertwined with displacement, strength intertwined with fatigue. Every detail, from my posture to my gaze to the embroidery I wear, reflects the knot of emotion, memory, and selfhood that I carry alone and inevitably.



The Survivor's Guilt
Acrylic on Primed Canvas
70x100x4 cm
2025

SARA BALI



Sara Bali is a Palestinian-Egyptian artist based in Norway whose vibrant, maximalist practice is built on passionate, self-taught vision. Born and raised in Palestine, her work is deeply informed by the tension of tradition and displacement. Her aesthetic, inspired by the introspection of Frida Kahlo and the visual language of Surrealism, is a direct challenge to external frames and societal pressure. Bali combats political narratives and stereotypes by focusing on the complex, human experience of Palestinian women, asserting the right to be seen purely as individuals, free of prior judgment. In her self-portraiture, the traditional Palestinian dress acts as a powerful textile archive, anchoring her to heritage while she explores the deep psychological knot associated with guilt, belonging, and the continuous effort to be free from all assigned roles. Her art is a testament to a spirit that is both resilient and joyfully self-defined.

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 from 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 25/26 - 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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