



YICCA 18/19
International Contest of
Contemporary Art

YICCA 18/19
International Contest of Contemporary Art
Final exhibition - opening
Thursday, 13 June 2019, h18:30

RIZZUTOGALLERY

Opening Days
13-22 June 2019

We are pleased to present the "YICCA 18/19" final exhibition.

The exhibition presents works by 18 international artists: Alexander Lorenz (Austria), Claudia Missailidis (Brazil), Clint Bangers (United States of America), Daniel Ortega Buitrón (Spain), Danny Burrows (United Kingdom), Edoardo Ciaralli (Italy), Filippo Tappi (Italy), Francesco Maluta (Italy), Giulia Poppi (Italy), Irene Lupi (Italy), Loris Kecaĵ (Canada), Luca Poncetta (Italy), Matteo De Nando (Italy), Milica Cirovic (Italy), Paolo Bufalini (Italy), Philipp Muerling (Austria), Serena Gamba (Italy), Tal Regev (United Kingdom) .

Each artist, through different mediums, investigates the multi-facet perspectives and shades of the human being, displaying new innovative concepts. The works of the various artists included in this exhibition resonate with major contemporary cultural, economic and political realities experienced as part of everyday lives and across the globe.

This exhibition traces the emergent contemporary art's current trends, spanning different generations, their practices traversing the disciplines of contemporary artistic creation.

Among all participants of the exhibition, one will be awarded with a cash prize of 3000€, another one with a cash prize of 1000€.

Curators / Jurors
Giovanni Rendina (Italy)
Filippo Marzocchi (Italy)
Mattia Pajè (Italy)
Massimo Toffolo (Italy)
Margherita Jdrzejewska (Italy)

In collaboration with:
IOX artists' analytics
ART INDEX

IOX-artindex - quotations, trends and analytics of contemporary artists
www.iox-artindex.com

- **Alexander Lorenz (Austria)**



FF 10
Sculpture - Wood
64x64x10 cm
2017

FF is the shortcut for "Farbe & Form" - "color & shape". Here, the focus is on the colors and color mixtures projected by daylight, which during the day and different weather conditions always appear in a "new light". Depending on the nature of the background, the colors appear almost as clear as with colored glass windows, as it is broken light. Daylight hits the wall and throws it onto the painted back of the sculpture/installation, which projects the color onto the wall and becomes visible to the viewer. Overlapping colors form corresponding color mixtures. The circle has the primary colors painted on the back. Where they overlap, secondary colors emerge. Together they result in a color wheel = color spectrum, which is contained in the daylight.

- **Claudia Missailidis (Brazil)**



Erwin´s Females
Digital Photography - Canon EOS 5D Mark II,
f/7.1 1/60 135,00mm ISO3200 Natural Light
75x50x3 cm
2018

"Erwin´s Females" is part of a work in progress that studies libido, not as something related only with sexuality, but also with the liberty of being. Yet, alone, it is a play on Erwin Shrodinger´s experiment with the metaphysical and quantic meaning that life or death of the subject is a matter of perspective. But the traditional cat is here replaced by the woman, whilst the cat, very much alive, is defined biologically as a female by its coloration.

- **Clint Bargers (United States of America)**



Badmotorfinger

Cast urethane resin, steel and studded bracelet
5x8x7,6 cm
2018

This piece is a cold air intake filter for a motorcycle. It has been disassembled, cast in urethane resin (filter and pipe only) and reassembled with original steel parts and a studded bracelet as coupler.

- **Danny Burrows (United Kingdom)**



Ghost - Together (A) Part

Photography - Digital
84x59 cm
2019

I am currently working on a longterm documentary project about the Bruderhof community called Together (A) Part. TOGETHER A/PART is a study of the dichotomy between togetherness and voluntary isolation, a state that the Bruderhof exist in in settlements across America, the United Kingdom, Germany, Paraguay and Australia. TOGETHER A/PART will examine this liminal space through the themes of brotherhood, materialism, equality, labour, faith, politics, technology, childhood, freedom and pacifism and investigate the principles and customs laid out in the 'Foundations of Our Faith and Calling', the 'rule book' of the Bruderhof. The image was shot on the Danthonia community in New South Wales using natural light and a Leica Type 240 with a 35 1.4 lens.

- **Daniel Ortega Buitrón (Spain)**



No title

Acrylic on wood and metal
230x40x2 cm
2018

We could talk about an archeology of painting. In which through a series of fragments of wood arranged in a certain order, it is caused to the reconstruction of an unknown language. A deconstruction of representation and support, as a found object in which a past history can be glimpsed, an ancient knowledge, a hidden knowledge. Decontextualize these original codes, develop new communication strategies through historical memory.

- **Edoardo Ciaralli (Italy)**



Sleeping Bag

Installation - waterproof sleeping bag, mixed media, water
variable dimension
2019

A sleeping bag moves slowly. This make a constant stream of water.
The sleeping bag comes alive.
This is happen by a pump for fountain and automated devices.

- Filippo Tappi (Italy)



Untitled

Wastepaper basket, pantyliner, threaded bar, nuts.
25x35x25 cm
2019

The first scene of this work is an image: a trash bin inside the bathroom of a house, full of pink sanitary waste. In the following scene there is a waste paper basket, with a pantyliner bolted down to its edge.

- Giulia Poppi (Italy)



No Title

digital print on PVC fabric
300x500 cm
2017

The photograph, taken in a slaughter house, depicts a messy set of cowhides. In the printed advertise banner the syntheticity of the support is opposed to the raw and visceral nature of the image: the artificial medium softens and packages the violence of what is portrayed, leaving, at least at first glance, a positive sensation of sensuality and elegance. The strong dichotomy between the charm and the disgust is emphasized by the large size of the work, that reveals its repugnance only closely, when the observer is already completely pervaded by it.

- Francesco Maluta (Italy)

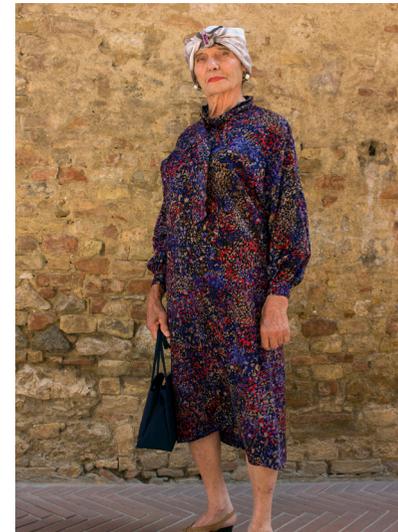


Il canto di uno scricciolo spettina le fronde
[The chanting of the wicker sprouts the fronds]

Oil on canvas
180x140 cm
2016

Through a painting characterized by an intense use of color, not always adherent to the real, Maluta presents a forest where the light, made unnatural, changes the visual impact wrapping the subjects in a dreamlike, illusory environment, whose dramatic character alternates its most magical aspect, and vice versa.

- Irene Lupi (Italy)



Guido Lisi

Digital foto aluminum Dibond
165x110 cm, sound 6'36" mp4, headphones
2017

Guido Lisi is a partisan who told me one day how he disguised himself as a woman in order to make his way safely back to the hideout of his companions in the woods. In 1944, Guido was seventeen years old. Helped by a dispatcher named Mina Biagini, he decided to adopt what might seem a flashy method in order to remain unseen while crossing the Nazi-Fascist front that controlled San Gimignano. I asked him today to recreate in every detail the figure he minutely described to me, right down to the turban, the earrings, the "flaming red" lipstick, the wedge-heeled shoes... And most of all the handbag containing a pistol and hand grenades. Returning to the same spot in San Gimignano where Guido set off from, we shot a series of photos with a great impact in terms of memory. The life-style photo is shown with a 4-minute soundtrack recording of the partisan retelling this episode.

- Loris Kecaj (Canada)



The Dealer

Unfired clay, grout, pastel,
6"x6"x5½"
2019

The Dealer is a part of an ongoing series of charred remnants. These objects symbolize the period after destruction. The object has remained and has endured a change. The effected object now exists in a new form, a defect, a fragile thing. The hand is holding a ring, suggesting an ambiguity; in the moment prior to the natural disaster, we do not know what the hand was in the middle of doing.

- Matteo De Nando (Italy)



Pluriball

Oil on canvas
56x42x3,5 cm
2018

"Pluriball" embodies a 'pharmakon' in relation with the mass production that surrounds our daily life; it is a palliative exercise where the time of production becomes the meaning itself, returning an aesthetic image of this process of extreme commodification.

- Luca Poncetta (Italy)



TERRORE

Cellular concrete, steel, small chain, plastic,
hooks, fishing line, ink, ceramic plaster, alu-
minium, laundry brush
22x43x95 cm
2018

TERRORE is the observation of an action, as much necessary as it is customary, as cleaning is.

The concept of cleanliness speaks to us about continuous actions addressed to the conservation of order, a "keep under control", to try to maintain an equilibrium with Reality but it is all strongly ambiguous and contradictory. It is in the scope of this ambiguity that a strong sense of uneasiness and anxiety forms. In some way cleanliness is the preparation that starts from a present to look forward at the future in an attempt (never truly successful, and so continuously repeated) to outline its boundaries.

- Milica Cirovic (Italy)



See you in the Obituary

Digital photography / Performing for the
camera
65x85 cm
2017

The series "See you in the Obituary" is a narration about cultural change during the wartime in Yugoslavia where the artist transforms herself into criminals that were dominant model in the country. The artist reconstructs their identity out of ecclesiastic, military and wealth symbols, whose powerful mixture rendered them both godlike and anonymous. By entering their vest, she ponders on the exclusivity and impenetrability of male roles, as well as production of hypermasculine gender whose distinction becomes more evident during the events of great violence.

- Paolo Bufalini (Italy)

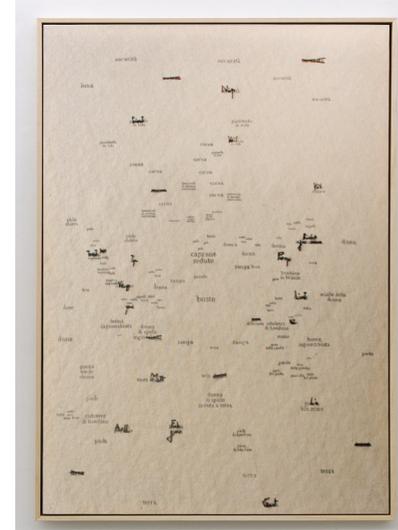


Untitled

Snake taxidermy, hat
120x20x25 cm
2019

The tail of a snake emerges from the fabric of a cap like a sort of appendix. This appendix descends like a foreign body to the organism, like the break out of a process of organic corruption that has come to an end. The tail has the rigidity of rigor mortis, the slightly broken shape is the opposite of the sinuosity and vitality of the snake. This alien form that emerges from an extremity of the body - the head - is given as an open, icastic and ambiguous image, violent in its fixity, and, at the same time, seductive in its materiality.

- Serena Gamba (Italy)



Lettura e obnubilamento de El Aquilarte - Goya

Graphite on Canvas, black thread
44x35 cm
2019

Art history is one with my personal life. I can't think of differentiating what I learn, even from the past, from what it's been or has happened centuries ago, to here and now. This discovery continuously surprises me and it has brought me to studying different artists, their lives and artistic paths. I analyse their works by focussing on contents steeped in symbolologies and archetypes. Secret languages nurture the desire of going deeper and searching for the purest knowledge through processes of continuous transmutation and acquisition. My research deals with memory and oblivion. How can I recall and keep in mind this "testament"? Every piece I analyse lead to deep current themes; rebus and issues feed new avenues of understanding and confrontation. Answers and solutions given by artists through times still have to be fully understood. During this path of reinterpretation I landed on this Goya's artwork. Appropriation and loss as memory and oblivion are part of the same course of research. Studying the conceptual and formal aspects of an artwork is translated into a slow process that characterises my own work. Canvas is a stage, the evolution of the process that passes from memory (through the study and reconstruction of the reference work using graphite) develops through various passages. Precisely in this sequence of gestures I memorise and acquire information. When this process is completed I am conducted by forgetfulness, I welcome the oblivion and I transform it into matter through seemingly senseless sewn words.

- Philipp Muerling (Austria)



Please do not touch the artwork!

Video
2017

Noon, September 2017, on a well-known shopping street in the city center of Vienna. With one hand, my assistant pushes my wheelchair to the middle of the road, on which I am sitting unclothed. In his other hand, my assistant in a black suit is carrying a chair, on which he will sit as soon as I am positioned. I pull myself up from my seat to stand on my own legs. As soon as I leave the support of the wheelchair, I sink down on to the cold pavement. While I strive to get back in the seat naked, some passersby are understandably irritated. But most people try to ignore the events. The children are surprisingly unimpressed. Onlookers watch the spectacle from a safe distance. Some pedestrians are addressing my well groomed assistant sitting in his chair. Nobody dares to address me. Just like a museum guard, soberly my assistant informs the inquirers: "Please do not touch the artwork!" Very few people hesitate to ask me personally if I need help, but I will remain silent. By doing so, I do not put people in the difficult position of being "allowed" to help, as I do not accept help and ignore my environment. Outraged by the display of a humiliated man in a hopeless situation, my assistant is finally blamed for the situation by enraged onlookers. The police is called and rushed to him. He can escape the situation. I will not be prosecuted.

- Tal Regev (United Kingdom)



Snake X

Oil on canvas
76x100 cm
2019

I am currently working on a series of paintings called Rapid shifts: swirling snakes are leaving the body and pulling out information embedded deeply in the body cells, cutting Cords and detoxifying the blood cells. In this way there is a healing element to my work and observation of how personal experiences seep through bodies.

YICCA
18/19

www.yicca.org