



YICCA 18/19
International Contest of Contemporary Art



YICCA
18/19

YICCA 18/19 - CATALOGUE
Edition
Aps MOHO

In collaboration with:



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

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YICCA 18/19

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 18/19

YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art. YICCA 18/19 is the natural continuation of YICCA 2018 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.

The artists selected by the jury have the opportunity to exhibit their participating works in Palermo (Italy), at the Rizzuto Gallery, in the period between 13 to 22 June 2019.

Their works and artistic researches are included in this catalogue.

Jury

GIOVANNI RENDINA - PRESIDENT OF THE JURY

Giovanni Rendina (1991) is an independent curator. He read drama, art and music studies at Bologna University before studying for his MA in Curating & Collections at the Chelsea College of Art UAL, London (2015–2016). Rendina carried out a year long curatorial traineeship at the Mahler & Lewitt Studios in Spoleto assisting the program curator and directors in all aspects of running the organisation. His professional experience also includes assistant curatorial work at Chelsea Space, London. In 2016 he co-curated the Exhibition Use/ User/Used at Zabłudowicz Collection, London. In March 2017, he curated the show "A SLUMP" at Gelateria sogni di Ghiaccio, Bologna, inviting the London based artist Andrew Mealor. In July 2017 he curated Mattia Pajè's Installation "Do you come here often?" In Spoleto supported by the Mahler & LeWitt Studios and part of Viaggiatori sulla Flaminia. His practice focuses on art as "organised leisure".

FILIPPO MARZOCCHI AND MATTIA PAJÈ (INDEPENDENT ART SPACE - GELATERIA SOGNI DI GHIACCIO) - JURORS

Gelateria Sogni di Ghiaccio is an artist run space created and directed by Filippo Marzocchi and Mattia Pajè. It is divided into two separate areas, in which one is dedicated to studio practice and artistic research, while the other one acts as a space for exhibitions, collaborations and discussions. The direction of the project is an extension of Marzocchi and Pajè individual artistic practice. Gelateria Sogni di Ghiaccio is a space dedicated to experimentation and freedom.
<http://gelateriasognidighiaccio.com>

RIZZUTO GALLERY

RIZZUTOGALLERY

RIZZUTOGALLERY

Via Maletto, 5 | Via Merlo, 36/40 - 90133 Palermo (Italy)

Dal martedì al sabato, 16:00 / 20:00

Tel: +39 091.7795443

www.rizzutogallery.com

www.facebook.com/rizzutogallery/

instagram: @rizzutogallery_

rizzutogallery@gmail.com

Directors

Giovanni Rizzuto

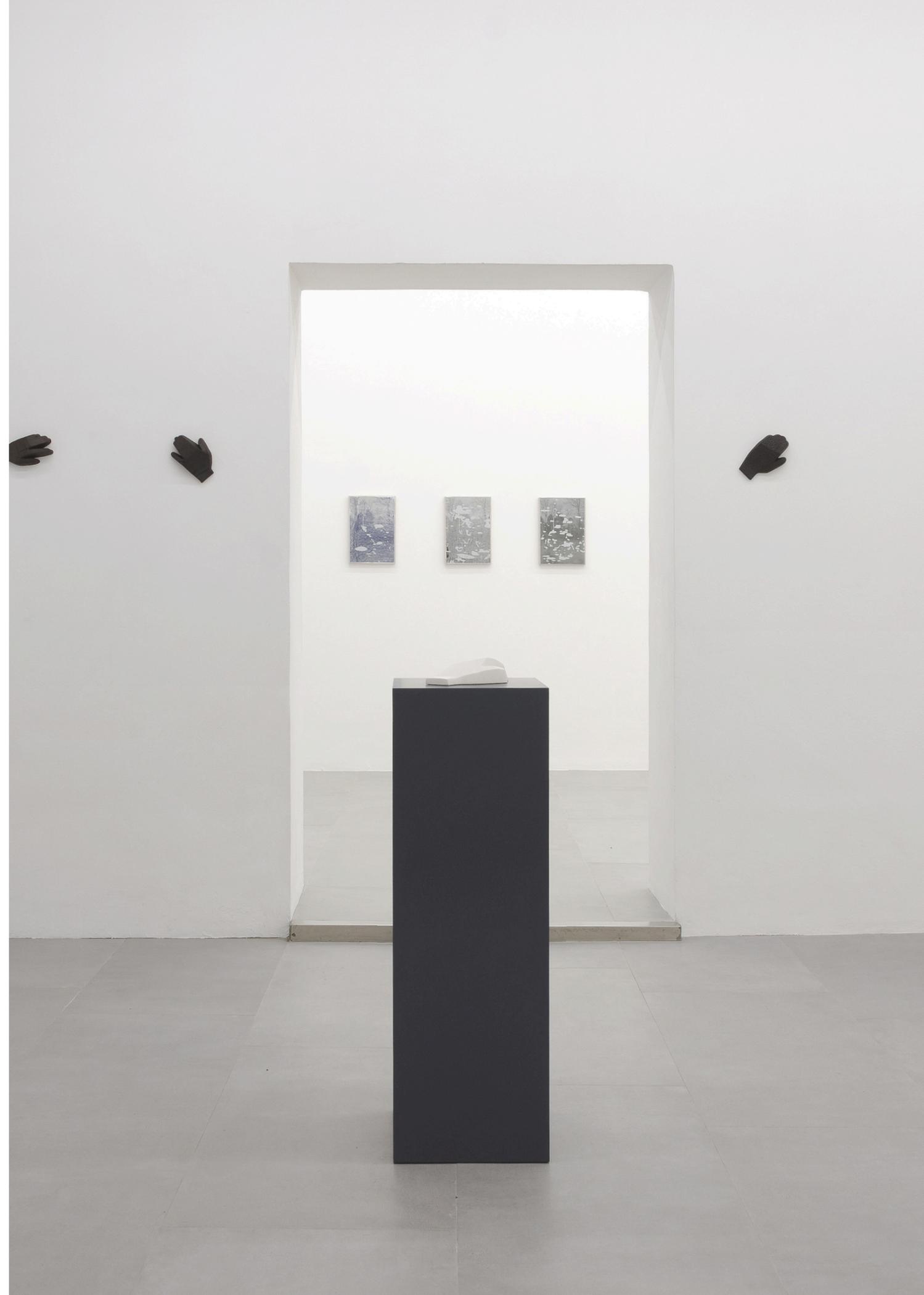
Eva Oliveri

Artisti rappresentati / Represented artists:

Giuseppe Adamo, Antonio Catelani, Stefano Cumia, Francesco De Grandi, Daniele Franzella, Jáchym Fleig, Katharina Maderthaner, Lucio Pozzi, Turi Rapisarda, Rainer Splitt, Massimo Stenta.

Artisti esibiti / Exhibited artists:

Oystein Aasan, Paola Angelini, Stefano Arienti, Thomas Berra, Domenico Bianchi, Renata Boero, Maurizio Bongiovanni, Davide Bramante, Maxim Brandt, Jacopo Casadei, Alice Cattaneo, Manuele Cerutti, Paolo Chiasera, Giovanni Copelli, Richard Deacon, Daniela De Lorenzo, Gianluca Di Pasquale, Ben Edmunds, Matteo Fato, Vincenzo Ferlita, Giulio Frigo, Gaia Fugazza, Daniel Jensen, Pesce Khete, Claudio Gobbi, Anna Gramaccia, Andrea Grotto, Gianfranco Maranto, Tiziano Martini, Andrea Mastrovito, Kevin McNamee-Tweed, Cristiano Menchini, Andrea Mineo, Maria Morganti, Lorenzo Morri, Valerio Nicolai, Nunzio, Alvin Ong, Aryan Ozmaei, Luca Pancrazzi, Paolo Parisi, Alessandro Pessoli, Vera Portatadino, Barbara Prenka, Luigi Presicce, Riccardo Previdi, Cosimo Rizzuto, Pietro Roccasalva, Alessandro Roma, Toni Romanelli, Lisa-Julie Ruping, Andrea Salvino, Giovanni Sartori Braido, Davide Serpetti, Mike Shultis, Rainer Splitt, Vito Stassi, Francesco Surdi, Marco Tirelli, Hale Tenger, Andreas Thein, Sulltane Tusha, Marco Useli, Milan Vagac, Claudio Verna, Serena Vestrucci.



RIZZUTO GALLERY

RizzutoGallery nasce a Palermo nel 2013, da un'idea di Giovanni Rizzuto ed Eva Oliveri. Focalizzata sulle espressioni più contemporanee delle arti visive, la galleria sviluppa progetti che coinvolgono e sostengono artisti la cui ricerca, indipendentemente dai media utilizzati, dimostri predisposizione alla sperimentazione e il cui percorso artistico sia compatibile con i progetti della Galleria, che promuove opportunità di ricerca e di espansione in Italia e all'estero.

Nel marzo 2017 la Galleria, dopo tre anni di attività in una zona residenziale della città, si è trasferita nel Centro Storico di Palermo, alla Kalsa, il più antico quartiere della città, in un contesto di grande fascino, in cui splendore e decadenza coesistono, e dove le diverse culture millenarie mostrano la loro magnificenza attraverso una successione di chiese, palazzi e monumenti. La RizzutoGallery si radica così nel territorio cittadino in un momento particolarmente importante e stimolante per la città.

A un anno dall'apertura della nuova sede nel centro storico, a marzo 2018 la galleria inaugura i nuovi spazi espositivi, in comunicazione interna con la galleria principale. I nuovi locali, che si aprono su via Merlo, aggiungono alla galleria quasi 100 metri quadrati di superficie di più; un ampliamento dell'area espositiva che permetterà alla RizzutoGallery di portare avanti più agevolmente i tanti progetti in programma, e di pianificarne di nuovi e di diversi, affiancando alle mostre eventi culturali intermedi, in quell'ottica multidisciplinare che è sempre stata uno degli obiettivi della galleria.

Una scelta che conferma la volontà della RizzutoGallery di continuare ad investire in questa Città, con una dichiarata fiducia in Palermo e nei suoi Cittadini.

RizzutoGallery is a contemporary art gallery based in Palermo, founded in 2013 by Giovanni Rizzuto and Eva Oliveri. Focused on the most contemporary expressions of visual arts, the gallery develops projects involving and supporting artists whose research - regardless of the artistic media - demonstrates predisposition to experimentation, and whose artistic path is compatible with the projects of the gallery, that works to promote opportunities of research and expansion, in Italy and abroad.

In March 2017, the Gallery, after three years of activity in a residential area of the City, has moved to the Historical Center of Palermo, to "Kalsa" the oldest district in the City, in a context of great charm in which splendor and decadence coexist, and where the different millennia cultures show their magnificence through a succession of churches, palaces and monuments. This change is going to strengthen the presence of RizzutoGallery in the city territory, in a particularly important and stimulating moment for the City.

One year after the opening of the new venue in the historical center of the city, in March 2018 the gallery inaugurates new spaces connected with the main gallery. The new premises, which open onto via Merlo, add almost 100 square meters of floor space to the gallery; an expansion of the exhibition's area that will allow RizzutoGallery to carry out more easily the many projects planned, and to plan new and different ones, combining exhibitions with intermediate cultural events, in that multidisciplinary perspective that has always been one of the objectives of the gallery.

A choice that confirms the will of RizzutoGallery to continue to invest in this city, with a declared confidence in Palermo and in its citizens.



Artists

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92	Milica Cirovic
98	Paolo Bufalini
104	Philipp Muerling
110	Serena Gamba
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Alexander Lorenz
Austria

ALEXANDER LORENZ

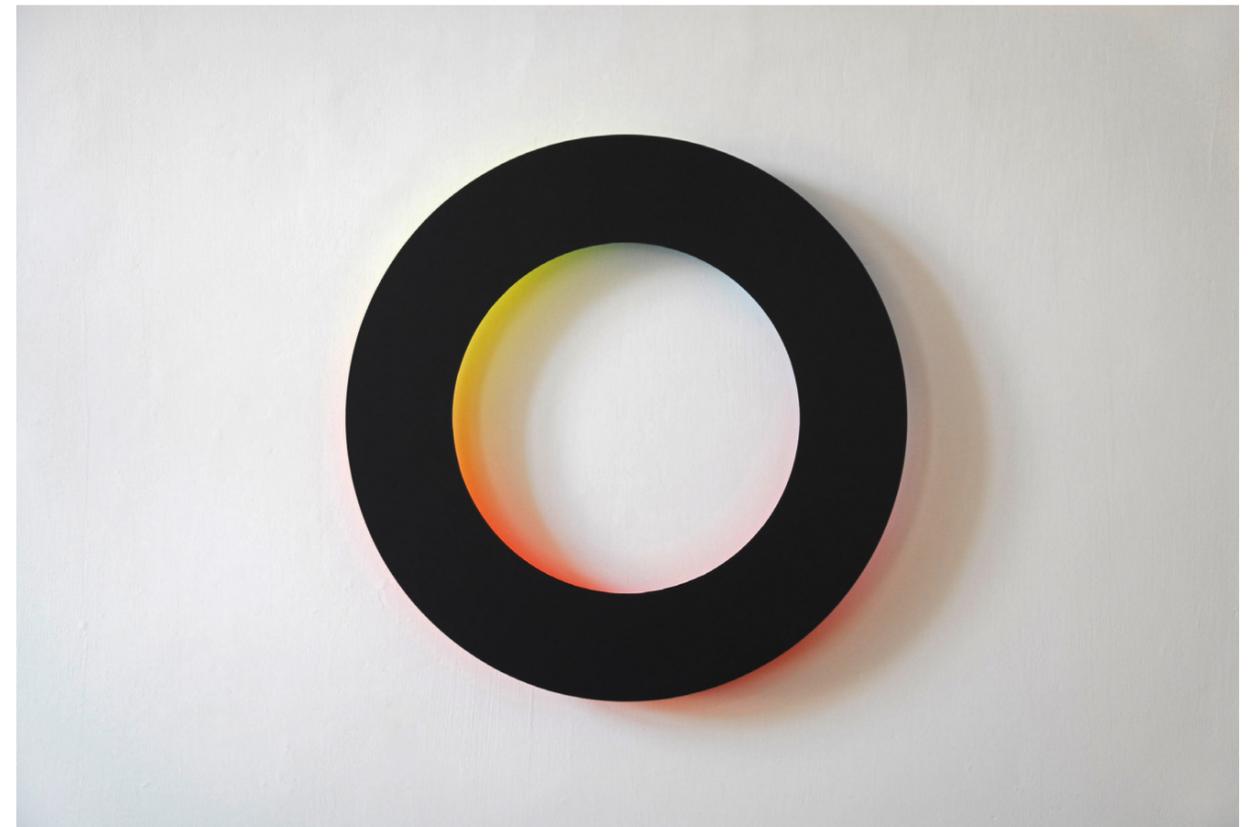
FF 10

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.



FF 10
Sculpture - Wood
64x64x10 cm
2017

ALEXANDER LORENZ



born 1961 in Munich
Artist, Designer, Musician

- 1986 • Development of the first furniture concepts
- first chair (No 1)
- 1987 • first furniture orders
- Founding of a furniture workshop
- 1990 • first work as interior designer
- 1995 • Exhibition (furniture) in the gallery "MEHRZWECKHALLE", Munich
- 1996 • first stage design for the play "SHORT FLY"
- 1997 • Exhibition furniture fair (furniture) in the "LIEDERHALLE", Stuttgart
- 1998 • Light and stage for the ballet "SAPHO - FRAGMENTE" by Artemis Sakantanis for the "STAATSTHEATER AM GÄRTNERPLATZ" in the "MUFFATHALLE", Munich
- 1999 • Exhibition (furniture) in the "KAMPNAGELFABRIK", Hamburg
- Exhibition (furniture) at the Milan Furniture Fair in the "SALONE SATELLITE", Italy
- Stage and light for the ballet "SCHLEIER" by Artemis Sakantanis in the "STAATSTHEATER AM GÄRTNERPLATZ", Munich
- Contribution to the summer seminar of "VITRA DESIGN MUSEUM" and "CENTER GEORGES POMPIDOU" under the direction of Vladimir Kagan (New York), France
- Exhibition (furniture) in the "GERMAN MUSEUM", Munich
- Concept of an interactive exhibition of the Department of Education at the University of Regensburg
- 2000 • since 2000 commercial activity as a visual artist
- Exhibition (furniture) at the Milan Furniture Fair in the "SALONE SATELLITE", Italy
- Design of fair pavilions in Munich and Amsterdam for the company "MOVIE TEC"
- Group exhibition (light installation and sculpture) in the "GALLERY VAN BRACHT", Munich
- Participation in the exhibition "SETZ DICH" in the "STADTMUSEUM AM JAKOPSPLATZ" in Munich, as well as the purchase of the chair "No 6" for its permanent collection
- 2001 • Exhibition (furniture) in the "Gallery for Applied Arts", Munich
- first works as a designer for furniture companies in Germany and Italy
- Exhibition (furniture) at the Milan Furniture Fair in the "SALONE SATELLITE", Italy
- Light and stage for the ballet "Spuren" by Artemis Sakantanis in the "PRINZREGENTENTHEATER" (Munich) for the "STAATSTHEATER AM GÄRTNERPLATZ", Munich
- Solo exhibition (drawing and sculpture) in the "GALLERY VAN BRACHT", Munich
- 2002 • Solo exhibition (sculpture) in the "GALLERY VAN BRACHT", Munich
- Solo exhibition (light installation, light object, sculpture) in the gallery "KUKKENHEIM", Munich
- Light installation in the "GLYPTOTHEK", Munich
- 2003 • Group exhibition (light installation, light object) in the gallery "KUKKENHEIM", Munich
- Light and stage for the ballet "LICHT" by Artemis Sakantanis in the "PRINZREGENTENTHEATER" (Munich) for the "STAATSTHEATER AM GÄRTNERPLATZ", Munich
- 2004 • Group exhibition (sculpture) in the gallery "KUKKENHEIM", Munich
- Concept for stage, light and sound for the ballet "A COEUR OUVERT" by Artemis Sakantanis in the "STAATSTHEATER AM GÄRTNERPLATZ", Munich
- Solo exhibition (sculpture) in the gallery "DU-AG", Munich
- 2005 • Music for the ballet "Philippe" by Artemis Sakantanis in the "PRINZREGENTENTHEATER" (Munich)
- Since 2006 in Vienna
- Since 2014 constantly changing exhibitions (including vernissage) in the "Wiener Salon" (Mölker Bastei, Vienna)
- 2015 • Group exhibition (sculpture) in "Die Galerie", Vienna
- 2018 - Group exhibition (Sculpture) at Cage Gallery in Barcelona as part of an international prizewinning competition from Bigawards.co
- 2019 • Presentation of the chair No 6 at the Venice design 11.May - 24 November during the Biennale 2019

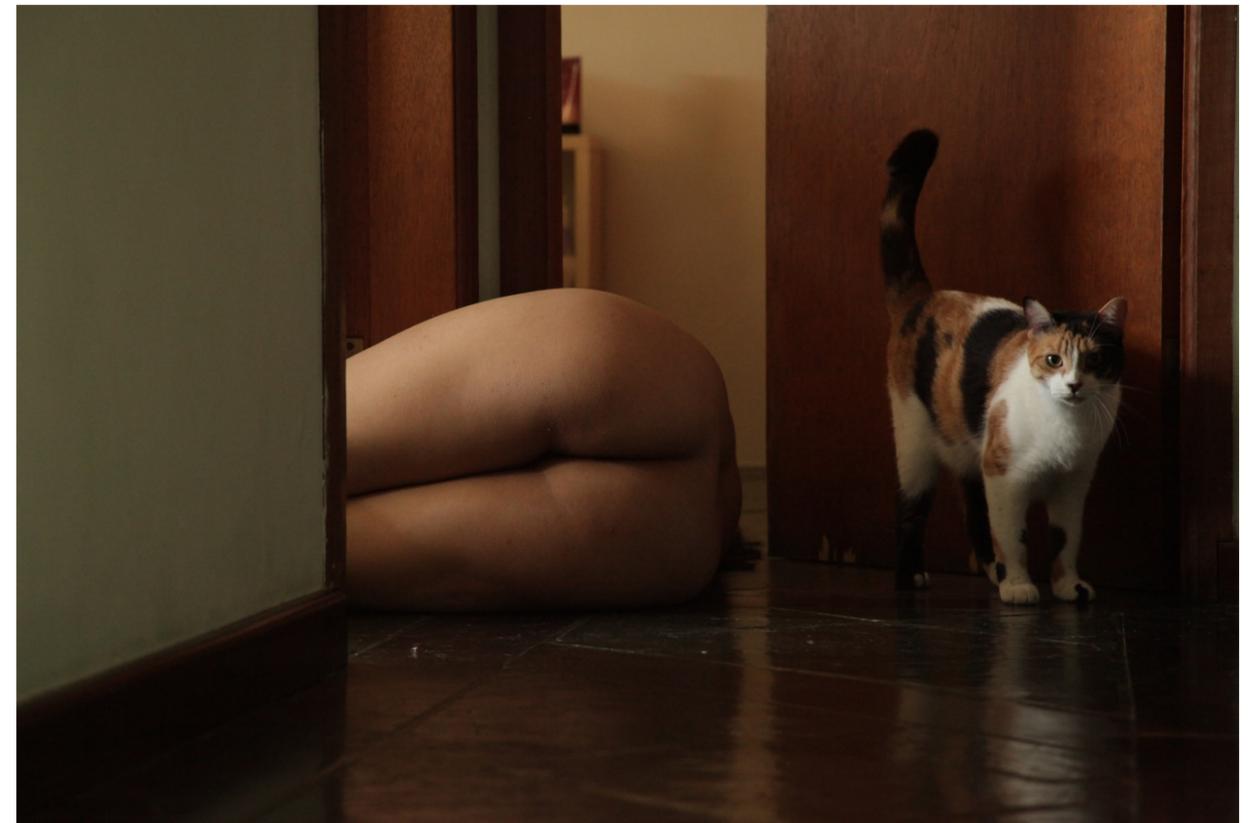


Claudia Missailidis
Brazil

CLAUDIA MISSAILIDIS

ERWIN'S FEMALES

"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.



Erwin's Females

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

CLAUDIA MISSAILIDIS



Claudia Missailidis was born in Niteroi in 1983. She studied at local schools until college, when she moved with a sports scholarship as a Volleyball athlete at the Niteroi Volleyball club and college team. She subsequently ingressed at the State University of Rio de Janeiro where she studied Physics and subsequently Biology with her project work focused on radiopharmaceutical development. Claudia had a career interruption to give birth and mother her two youngest children and came back to activities reinventing herself after studying photography at the Fluminense Society of Photography. She has been recently selected as a talented young photographer and presented her work for the first time at the ninth Photography Festival at Tiradentes, Minas Gerais, on an exhibition entitled `Inside`, of the contemporary photography nucleus. Her interest is on contemporary photography expressing deep human emotions through her lens.



Clint Bangers
United States of America

CLINT BARGERS

BADMOTORFINGER

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.



Badmotorfinger

Cast urethane resin, steel and studded bracelet

5x8x7,6 cm

2018

CLINT BARGERS



clint Jerritt bargers
b.1984, colorado / lives.dallas, TX / clintbargers@gmail.com
BA VCS / sculpture School of the Art Institute of Chicago. 2007

shows

.yicca 18/19 RIZZUTO GALLERY, Palermo, Italy 2019
.compromised collective 414 FABRICATION Dallas, TX. 2019
.new works 2017 500X Dallas, TX. 2018
.new Texas talent CRAIGHEAD GREEN Dallas, TX. 2017
.Solo Show Down FWCAC Fort Worth, TX. 2017
.B E F O R E 500X Dallas, TX. 2017
.love us for good EDITH O' DONNELL Dallas, TX. 2015
.light, lite lte 500X Dallas, TX. 2014
.postcards from the edge ZIEHER SMITH NYC. 2010
.here and elsewhere BOOTS CONTEMPORARY St. louis MS. 2007
.visualizing aggression MESS HALL Chicago IL. 2006
.as long as grass grows and water flows BUTCHERSHOP/DOGMATIC
Chicago IL. 2006
.slade school group UCL London, UK. 2006
.wrestling with the new science AROUND THE COYOTE Chicago IL. 2005

other

2014-2018 member 500x gallery, dallas TX
2007-panel discussion Bronx Museum, new york NY
2003-presidential scholarship SAIC, chicago IL



Daniel Ortega Buitrón
Spain

DANIEL ORTEGA BUITRÓN

NO TITLE

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.



No title
Acrylic on wood and metal
230x40x2 cm
2018

DANIEL ORTEGA BUITRÓN



FORMATION, COURSES AND SCHOLARSHIPS

2019 Erasmus scholarship (course 2018/19), Accademia di Belle Arti di Brea, Milan
2018- Studying Master in Artistic Production, Polytechnic University of Valencia (UPV), Valencia
Workshop "Up to level of affection", given by the artists
Patricia Gómez and M^aJesús González, IVAM (12h)
Workshop Alternative lithographic processes. Sharpie litography. Color lithography
as a means of creation, taught by the artist Rogelio Gutierrez, UPV (30h)
Workshop From the studio to the room, taught by the artist Nico Munuera, UPV (20 h)
2011- 2016 Graduated in Fine Arts from the Polytechnic University of Valencia
2015 Course Polyester resins and fiberglass, Poliformas plásticas, 20h (México)
2014- 2015 Promoe Scholarship, Autonomous University of the State of Mexico
2009- 2011 Superior Technician of Plastic Arts and Illustration Design (E.A.O. José Nogué Jaén)

INDIVIDUAL EXHIBITION

2018 Organometry, (room text by the curator Adonay Bermúdez),
Museum of the City of Móstoles, Madrid

COLLECTIVE EXHIBITIONS

2019 Hybrid Art Fair, ArsCoco, Hotel Petit Palace Santa Barbara, Madrid
Alternative lithographic processes, Arizona State University, EE.UU.
2018 XXIV National Prize of Engraving, Museum of Contemporary Spanish Engraving, Marbella
XXI Prize of Plastic Arts Sala El Brocense, Cáceres
30^a Biennial Sculpture Jacinto Higuera, Jacinto Higuera Museum, Jaén
Exforma, Espacio Laraña - University of Sevilla, Sevilla
PAM18!, Polytechnic University of Valencia, San Carlos Campus, Valencia
Hide-and-see, Espacio contemplación, Madrid
Art Cabinets, White Lab Gallery, Madrid
Convocatoria artistas, Mr. Pink Gallery, Valencia
Art Cabinets, STUA, Madrid
2017 Art Fair Basel, The Art Project Basel 1.0, Basilea Airport, Switzerland
Embarrat, La Gran Màquina IV, Trepal Museum, Tàrraga, Lléida
Art Festival Franqueados JustMad, Madrid
Afins, Cultural Center of Mislata, Valencia
2016 XLVII Autumn Salon Prize "Ateneo Mercantil de Valencia", Valencia
Art Fair SPECTRUM Miami, The Art box Gallery, Miami, EE.UU.
100x 100 Utopía, A del Arte Gallery, Zaragoza
31st Chelsea International Fine Art Competition, Agora Gallery, New York, EE.UU.
2015 Internship Trip, Autonomous University of the State of Mexico, Toluca, Mexico
Outside, Polytechnic University of Valencia
2012 V Abstract painting contest, Auditori de la Mediterrània, La Nucia, Alicante
From 0 to 100, Frax Foundation, El Albir, Alicante

COMPETITIONS

2018 Finalist at the XXIV National Engraving Prize, Marbella
Finalist in the XXI Prize of Plastic Arts Sala El Brocense, Cáceres
Selected for the PAM PAM 2019 collective exhibition, Ataranzas del Grau, Valenci
Finalist in the call PAM18 !, Valencia
2017 Finalist in the Call Call for artists from the Mr. Pink Gallery - MMAT, Valencia
First prize in the categories of Painting and Sculpture of the XLVI Arts Contest
Plastics Quart, House of Culture of Quart de Poblet, Valencia
Finalist at the Festival of Contemporary Creation Embarrat, Lérida
Finalist at the Festival Cohete Toledo, Toledo
2016 Finalist at the XLVII Saló de Otoño Award "Ateneo Mercantil de Valencia"
Finalist at The 31st Competition Agora Gallery, Chelsea, New York
Finalist in the Call of the A Gallery of Art, Zaragoza

CATALOGS, PRESS, PAPERS

2018 PAM18 !: The 10 Valencian artists to follow the track, Valencia plaza, Valencia
Cultural and daily emergency in PAM !, MAKMA
Art: De l'aula a la ciutat, EL Mundo
Call artists Mr. Pink # 017, PAC
Mr.pink gives visibility to emerging artists, dissenyev.es
The young creators meet at the gallery Mr.Pink, Valencia plaza, Valencia
2017 A total of 45 artists will be in the II edition of Cohete Toledo, EUROPAPRESS
«Cohete Toledo» it reaches the streets of the city, ABC Newspaper
Catalog Festival of Contemporary Creation Festival Embarrat, La Gran Màquina IV, Lérida
Catalog Franqueados JustMad Art Festival, Madrid
Intervention at the ARTUP papers at the COAM in Madrid, during the Justmad8 Fair
2016 Exhibition catalog XLVII Saló de Otoño Prize "Ateneo Mercantil de Valencia"
Catalog 31st Chelsea International Fine Art Competition Agora Gallery, New York Vision of Generation Y, MAKMA
Flamantes I, Book of artists, Madrid
2015 Illustrations for the Newspaper Información, Alicante
2014 Illustrated story "L'elixir de la Vall de Rojariola" (Aladroc Collection),
with text by María Jesús Francés, Alicante2013
Illustrated story "El pardal Oriol" (Aladroc Collection), with text by
Jordi R. Verdú Pons, Alicanti Institute of Culture Juan Gil- Albert, Alicante
2012 Catalog V Abstract painting contest, La Nucia, Alicante

WORK IN COLLECTIONS

City Council of Quart de Poblet
Casa Decor

Contacts: daorbu@gmail.com - www.dortega.es - @danielortegabuitron



Danny Burrows
United Kingdom

DANNY BURROWS

GHOST - TOGETHER (A) PART

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.



Ghost - Together (A) Part

Photography - Digital

84x59 cm

2019

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DANNY BURROWS



I am an accomplished photographer, editor and journalist with over 20 years experience in print and digital media.

Until February 2013 I managed a multi-national editorial team in France and Germany as the editor in chief of the pan-European sports title Onboard magazine.

After leaving I became a freelance photographer and writer and in 2015 began a longterm project documenting the refugee camps of Northern France, entitled 'Indeterminate State'. The project received wide recognition with photographs published in The Guardian, exhibited at Wells Arts Contemporary Exhibition, featured on Magnumphotos.com and two portraits were shortlisted for the Taylor Wessing Portrait Prize.

Between 2013 and 2018 I shot features for Huck Magazine, The Guardian, The Express, Vanity Fair, Mpora.com and Red Bull Media House; photographed products for Head Snowboards and covered events for Monster Energy Drinks, Red Bull, Burton Snowboards and XGames; shot look books and marketing images for 2XU, Pocket Operator and Cheap Monkey collab, Sealskins and Bjorn Borg and photographed BTS images on Aviva commercials for Submotion Productions.

2000-2013 EDITOR IN CHIEF, ONBOARD MAGAZINE

As editor in chief of Onboard I managed an international team of designers, writers and staff photographers in Germany and France, producing Europe's best selling multi-lingual winter sports title. I was an effective and dynamic team leader and a prolific writer and photographer. Along with my photo editor I was responsible for the management and selection of images for the web and magazine as well as the management of a team of professional staff photographers.

1994-2000 FREELANCE PHOTOGRAPHER

During this time I contributed lifestyle and reportage photography to ID magazine, Onboard Magazine, GQ, Lodown, Snowboard UK,

MTV magazine and Freestyle Magazine. I also shot for Evian tennis, Hackney council and Tango Advertising Agency 1993-93 PHOTOGRAPHERS ASSISTANT

I assisted fashion and lifestyle photographer Peter Calvin for clients including Levis, Dockers and Replay. I also filmed and edited a video for Replay that was shown globally.

www.dannyburrowsphotography.com

www.dannyburrowscopywriter.com

Email: dannyburrowsphotography@gmail.com



Edoardo Ciaralli
Italy

EDOARDO CIARALLI

SLEEPING BAG

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.



Sleeping Bag

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

EDOARDO CIARALLI



born in 1991 in San Benedetto del Tronto (AP)
lives and works in Bologna

SELECTED EXHIBITION | PERFORMANCE

2019 Carbonio e Silicio, Istituto Pacinotti, Bologna
2018 Willy Willy, XING, Bologna (performance)
2018 Ex-Centrico, Otto Gallery, Bologna
2018 Receding Horizons, Narkissos Gallery, Bologna
2018 Trittico de Novi Capricci del Ciaralli, Tripla, Bologna
2017 La Peggior Condizione, Tripla, Bologna
2016 La Grandezza delle Mani, P420, Bologna



Filippo Tappi
Italy

FILIPPO TAPPI

UNTITLED

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.



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

FILIPPO TAPPI



Born in Cesena (FC) 1985

Selected solo and group exhibition

2019 Homo Sapiens, DAS, Bologna, curated by Davide Da Pieve

2019 (solo), TRIPLA, Bologna

2018 Dupe, with Federica Scaringello, Crocetta di Longiano (FC)

2018 Tragitti divaganti, distrazioni da una meta, P420, Bologna, curated by Francesca Bertazoni and Davide Ferri

2018 Sull'immagine come Linguaggio Comune, Ababo, Bologna, curated by Cecilia Guida

2018 (solo), Teatro Comandini, Cesena, curated by MU at VEDUTA DI (curated by Claudia Castellucci and Chiara Guidi)

2018 TAKE ME (I'M YOURS), Ex parcheggio Giuriolo, Bologna, curated by Danilo Eccher from a Christian Boltanski's idea

2018 Prima il trucco, Ababo, Bologna, curated by Donato Ovarini

2017 Helicotrema, Venezia, (on line selection) curated by Blauer Hase and Giulia Morucchio

2017 La peggiore condizione, TRIPLA, Bologna

2017 Beeldenstorm, Almagià, Ravenna

2017 Con tendenza a perdere, Periferico, Modena

2016 STAMPA-AZIONE-STAMPA, TESCO, Faenza, curated with Marco Samorè

2016 (solo) Falsa porta, Settimana del contemporaneo, A+4 Studio, Faenza

2016 Aula 2b, Festival Internazionale dei teatri di Santarcangelo (RN),

a collective project in collaboration with Anna Biagetti, Margherita Morgantini and Italo Zuffi

2015 Quando vedere, workshop in collaboration with Italo Zuffi, Ravenna

2015 Il buco dentro agli occhi o il punto dietro la testa, Selvatico, Cotignola (RA), curated by Massimiliano Fabbri

2014 Homunculus, Ravenna, curated by Francesca Proia

2014 Helicotrema, Care Of, Milano, (on line selection) curated by Blauer Hase and Giulia Morucchio

He was member of Un'ottima lettera (2008 - 2014)

He was founder of Tipografia Testamento (2010 - 2015)



Francesco Maluta
Italy

FRANCESCO MALUTA

IL CANTO DI UNO SCRICCIOLO SPETTINA LE FRONDE [THE CHANTING OF THE WICKER SPROUTS THE FRONDS]

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.



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

Oil on canvas
180x140 cm
2016

FRANCESCO MALUTA



Francesco Maluta (1983, Lovere) lives and works in Milan.

Since 2013 he is co-founder of the artists collective Fondazione Malutta. After graduating from the Academy of Fine Arts in Venice, Painting department, Maluta has exhibited his work in solo shows at Casa Capra, Schio (Cacciatori di mute, curated by Saverio Bonato, 2019), at Battaglia Artistic Foundry, Milan (Bernoccolo, 2018), at TRA Treviso Ricerca Arte, Treviso (Totoaba, curated by Rossella Farinotti, 2018) and at the Botanical Garden, Siena (Tiepida Simbiosi, curated by Michela Eremita, 2018).

He has exhibited his work in several group exhibitions at Museo d'Arte Moderna Ugo Carà, Muggia (I baffi alla Gioconda 1996 – 2019, 2019), Museo Santa Maria della Scala, Siena (Il Gemello Cattivo, 2018); Monitor Gallery, Rome (Torre Maluttona – Mercato Babelico, 2018); Zoology Collection, Comerio (Animalis, 2017); Tulla Culture Center, Tirana (Passengers That Come And Go, 2017); Dimora Artica, Milan (Carrus Navalis, 2016); Caffè Internazionale, Palermo (Kunsthalle Palermo oppure Gran Fiera d'Ammennicoli pseudo-crisoelefantini, 2016); Bevilacqua La Masa Foundation, Venice (99ma Collettiva Giovani Artisti, 2015).

In 2017 Maluta is finalist of the Francesco Fabbri Foundation Award and winner of the TRA Treviso Ricerca Arte Award; in 2018 he is a finalist for the Combat Prize. He was resident artist at VIR Viafarini-in-residence, Milan (2017), MadeinFilanda, Pieve a Presciano (2015) and Penthouse Art Space Residency, Brussels (2015).



Giulia Poppi
Italy

GIULIA POPPI

NO TITLE

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 package 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.



No Title
digital print on PVC fabric
300x500 cm
2017

GIULIA POPPI



My artistic research is focused on a constant practice of study and experimentation over materials that surround us, over the change and decay of some types of organic materials and on the combination with synthetic ones, on their ambiguity and dichotomy. Often the final result of my work, passing from photographic notes and material samples, find its order and fulfillment in environmental installations or in large sculptures, where the work is manifested and revealed in different moments, and physically invading the space of the viewer who finds himself immersed and in close contact with an unusual and alien world, a "zone" where space seethes of substance. A mythology of material, aniconic but not without narration.

Modena, 1992
she lives and works in Bologna

Selected exhibition
2019

Carbonio e silicio, curated by Cuoghi Corsello and G.Poppi, Liceo Pacinotti, Bologna.
Pasta Workshop, curated by Christian Holstad and Sissi, Locale due, Bologna.

2018

Percorsi Divaganti, curated by Davide Ferri and Francesca Bertazzoni, P420, Bologna.

Sbrankbunkdum, solo show, Gelateria Sogni di Ghiaccio, Bologna.

2017

Medusa Medusa Medusa, duo show with Dina Loudmer curated by Localdue, Nesxt, Torino

The Tourist, curated by Mattia Pajè, Montevideo (UY).

Scenic city, curated by Paolo Chiasera, Pinacoteca Nazionale, Bologna.

Biennale dei Giovani di Monza curated by Daniele Astrologo, Serrone del Palazzo Ducale, Monza.

Esercizi di stile curated by Francesca Manni, Mambo, Bologna.

2016

Making of an Artist, curated by Pierluigi Tazzi, Fondazione Lanfranco Baldi, Pelago.

senza titolo, Curated by Anteo Radovan, Spazio Radicchio, Bologna.

Spusul merd, curated by Cuoghi Corsello, Labas, Bologna.

Percorsi, curated by Giuseppe Lufrano and Davide Rivalta, Conservatorio G.B. Martini, Bologna.

Inchiavabile, curated by Cuoghi Corsello, Labas, Bologna.

Prese, curated by D.Rivalta, Accademia di Belle Arti, Bologna.

La grandezza delle mani, curated by Lelio Aiello and Massimo Marchetti, p420, Bologna.

2015

HxBxP, curated by Davide Rivalta, L'aquila.

A Lasso, A Loop, Jahresausstellung, curated by Tyler Coburn, Akademie der Bildende Kuenst, Muenchen.

2014

Collyer, solo show, prize winners Spazio, Zucchelli Foundation Bologna.

Studies

2019

Attending MA in Sculpture, Accademia di Belle Arti di Bologna, teacher Massimo Bartolini

2016

Sculpture degree, Accademia di Belle Arti di Bologna, teacher Davide Rivalta

2014

Erasmus to Akademie der bildende Kuenst, Munich

Prizes and special projects

2018

Illy art project, winner, curated by Ginevra Bria, Gianluigi Ricuperati, Marcello Maloberti and Carlo Bach, for the publication of a limited edition of an artist cans for Illy caffè, Milan

2016

between 2016/2018 she runned the artist-run-project Malgrado, based in Bologna with Lucia Fontanelli and Dina Loudmer

2014

Premio Zucchelli, winner, Bologna

poppigiu@gmail.com
giuliapoppi.com



Irene Lupi
Italy

IRENE LUPI

GUIDO LISI

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.



Guido Lisi

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

IRENE LUPI



What sets apart the work and research of Irene Lupi (Livorno, 1983) is her profound interest in new media and mass communication, in narrative forms and the dynamics of identity, manifesting both as self-representational projections of the artist (further developed through the involvement of her relatives in numerous works) and as reflections on the permanence of memory, expressed through the observation of places and of the sociocultural customs that define those places. Though characterized by a blended and blurred use of diverse media, Lupi's current work focuses principally on video technique, employed for more than its merely documentational function while also imbuing the stories with a dimension of questioning, not without ironic and apparently surreal elements.

Education

2014\Master in Arti Visive e Nuovi linguaggi Espressivi, Accademy of Fine Arts of Florence
2007\ Degree in Painting, Accademy of Fine Arts of Florence
2005\ Erasmus in Facultad de Bellas Artes in Leioa, Bilbao (ES)

Activities

From 2018 teach Digital Multimedia in Siena Art Institute (SI)
2017\ Didactic Workshop for Hongyu Highschool, Beighin, Guangzhou, Shanghai.
From 2014 Cooperate to Aktion Suhnezeichen Friedensdienste in Berlin making workshop during Summer Camp in Montemaggio (SI)
From 2014 Didactic Mediators for Museo Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno (AR)

Workshop

2019 \ Progetto Leonardo 2019, didactic laboratory in primary school Baccio da Montelupo, curated by di A. Poggianti, M. Raffaele , Empoli (FI)
Soundtrack Workshop by Irene Lupi and Elisabetta Senesi, curated by Serena Trincherio for Museo Casa Masaccio Cac. (AR)
2018 \ La resistenza dei Popoli, curated by Irene Lupi, ASF (GE) and il Bosco Fuoritempo Assosiation, Monteriggioni (SI)
2017 \ Tra storia e memoria, curated by Irene Lupi, ASF (GE) and Fondazione Monte dei Paschi di Siena (SI)
Florenart3 Rinascimento digitale per la sostenibilità del contemporaneo, curated by Siena Art Institute (FI)
La forma della memoria, un progetto partecipato sul processo artistico per gli studenti della scuola superiore, Secondo Convegno Internazionale Arte Scuola Museo, Palazzo Strozzi (FI)
Just Image curated by Michela Eremita and Elio Grazioli, Museo di Santa Maria della Scala (SI)
L'arte di educare con l'arte, Esperienze di didattica del contemporaneo in Toscana per un dialogo tra scuola, operatori e istituzioni, curated by V. Carpita, A.Dini Hidalgo, A.Poggianti, Fondazione Trossi Uberti, Livorno.
Campo della pace, curated by Naturfreundejudend Württemberg Pietrasanta (LU)
La forma della memoria, curated by C. Lachi, Museo Marino Marini (FI)

PRIZES/AWARDS

\ First Prize TU35 EXPANDED, 2017 in the Visual Arts section; winner of the Faliero Sarti Group prize, with Fabio Cavallucci, Lorenzo Balbi and Sergio Risaliti sitting on the jury, Prato (PO)
\ Special giury mention Premio Combat 2017, with A. Bruciati, E. Grazioli, F. Baboni, L. Balbi, L. Bruni, S. Taddei, W. Guadagnini, Livorno
\ First Price TU35, 2016 Guardare il mondo di oggi e immaginare quello di domani, selected by M. Anglani, S. Cincinelli, V. Corsini, V. Dehò, D.Filardo, I. Mariotti, P. Parisi, R. Pettena, Pl. Tazzi, A. Vezzosi, CacLuigi Pecci, Prato(PO)

Solo EXHIBITION

2018\ ON AIR, GSP, performance live with Manticore curated by D. Ventroni, Teatro Masaccio, San Giovanni Valdarno for Museo Casa Masaccio Cac, (AR)

GROUP exhibition

2018 \ (un)BOXED, curated by led, 369 gradi, Carrozzerie n.o.t. Roma
Appunti sul paesaggio, Recenti acquisizioni della Collezione Comunale di Arte Contemporanea, curated by Serena Trincherio, Museo Casa Masaccio Cac, San Giovanni Valdarno (AR)
OFF SIDE, Jacqueline Tune and Irene Lupi, curated by Galleria Lombardi, Siena
2017\ TU35 Expanded, curated by Cac Luigi Pecci, Prato (PO)
Combat Prize 2017, curated by A. Bruciati, E. Grazioli, F. Baboni, L. Balbi, L. Bruni, S. Taddei, W. Guadagnini, Livorno (catalog)
2016\TU35 2016, Guardare il mondo di oggi e immaginare quello di domani, curated by G. Bazzani, L. Bruni, P. Gaglianò, M. Innocenti A. Poggianti Cac Luigi Pecci, Prato (catalog)
Altri racconti, curated by D. Ventroni, Museo Casa Masaccio C.a.c., San Giovanni Valdarno (AR)
La fine del nuovo, curated by P. Toffolutti, Villa Ottelio Savorgnan, Udine (catalog)
Project Room, Materia Prima curated by L.Cianchi, Montelupo (FI) (catalog)
Avviso di Garanzia, Fuori Uso, curated by Giacinto Di Pietrantonio and Simone Ciglia, Pescara
Dalla collezione comunale: opere storiche e recenti acquisizioni, curated by Museo Casa Masaccio Cac, San Giovanni Valdarno (AR)
2015\ Identità, curated by Museo Casa Masaccio Cac, in collaboration with Staatliche Akademie der Bildenden Künste Stuttgart, Accademia di Belle Arti di Firenze and Cac Luigi Pecci, "Cantiere Toscana Contemporanea", (AR)
TU35 FI, Vitrine, curated by Trial Version e Spela Zidar, Pietro Gaglianò, with Cac Luigi Pecci's collaboration, Prato (PO)

nenecardboard.blogspot.it

https://www.youtube.com/channel/UCcI_5EAnVCb6OfLioiOPDoQ



Loris Keczaj
Canada

LORIS KECAJ

THE DEALER

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.



The Dealer
Unfired clay, grout, pastel,
6" x 6" x 5 1/2"
2019

LORIS KECAJ



Loris Kecaj (b. 1993, Speyer, Germany) is a multi-disciplinary artist currently living and working in Montréal, Québec. She earned a BA in Philosophy from Concordia University in 2017. Recently, her practice focuses on the representation of myths, anagrams, and the aftermath of cataclysmic events.

Education

2017 - Bachelor of Arts, Philosophy, Concordia University, Montreal, QC

Residencies

Fall 2018 - Céline Bureau, Montreal, QC

Upcoming June 2019 - Great Island Arts, Port Medway, NS

Group Exhibitions

November 2018 - Pelouse Interdite, 45°31'30.648"N 73°36'52.794"W, Montreal, QC

November 2018 - Hot Glue, Céline Bureau, Montreal, QC

March 2019 - TORPOR, Calaboose, Montreal, QC

May 2019 - CAVITY, 456 St Joseph, Montreal, QC

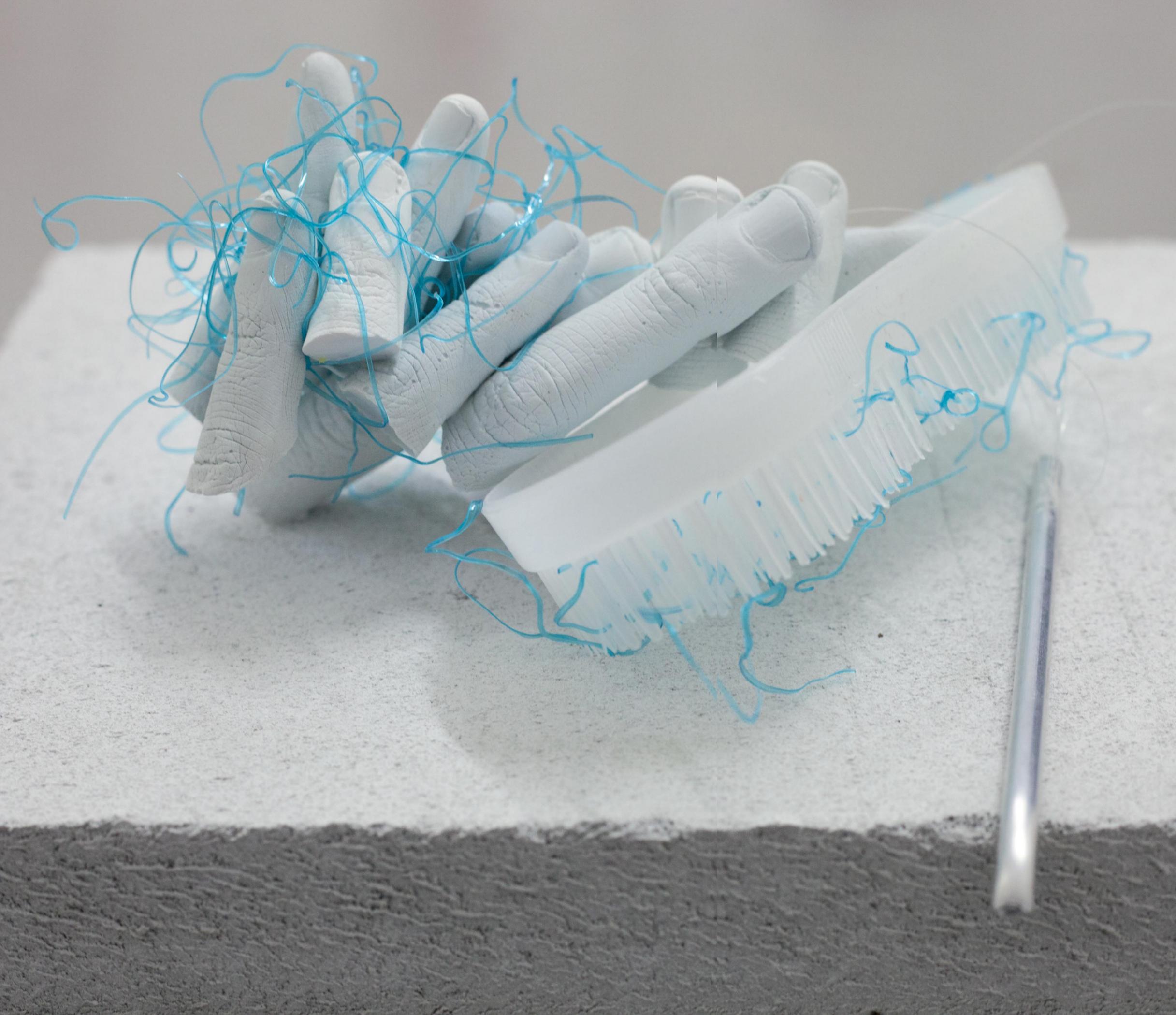
Upcoming June 2019 - YICCA 18/19 Final Exhibition, Rizzuto Gallery, Palermo, Italy

Upcoming June 2019 - Gone missin, Calaboose, Montreal, QC

Publications

2018 - Pelouse Interdite, Offsite Group Show, 45°31'30.648"N 73°36'52.794"W, Tzvetnik

2019- TORPOR, by Clara Talajic & Loris Kecaj, Tzvetnik



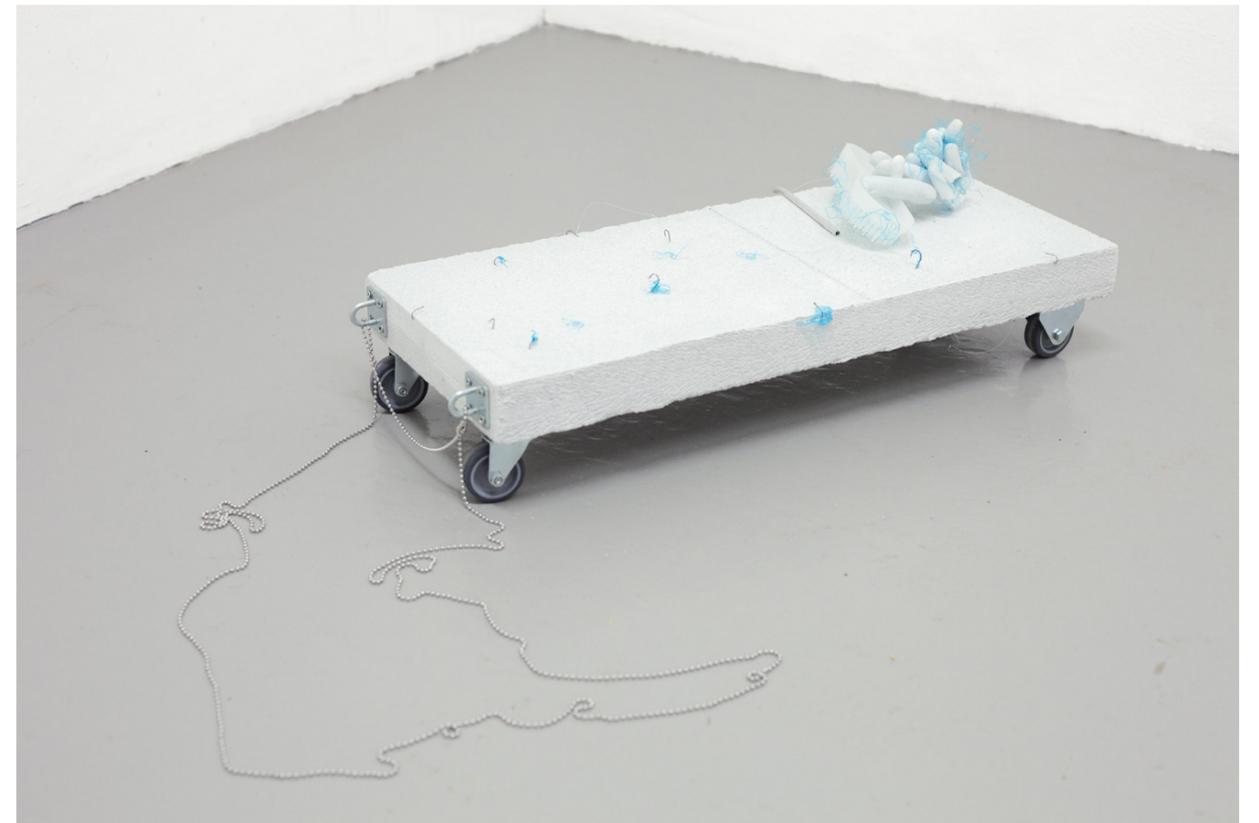
Luca Poncetta
Italy

LUCA PONCETTA

TERRORE

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.



TERRORE

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

LUCA PONCETTA



I was born in Italy. I have been living in Bologna since 2000, when I enrolled at the Astronomy course under the faculty of Mathematical, Physical and Natural Sciences.

In 2006 I co-founded Sineglossa, a performative arts group, with which I worked until 2014 designing and creating illumination and visuals strictly related with the dramaturgic and performing work of the team. Sineglossa performed in the US, Poland, England, Denmark, Croatia, Spain and Italy obtaining various awards such as: 2013, "Best visual theatre performance" special mention, BE Festival, Birmingham / 2012, Move Award Prize International Network of Visual Theatre / 2011, Vertigine - Fondazione Parco della Musica, special mention. From 2012 to present day I collaborated with various artists in the performance space taking care of visual and dramaturgic aspects of their work.

In 2015 I started my own personal artistic research focalizing myself on the observation of everyday life in its more domestic and mundane aspects. I redesign peculiar objects of usual daily routines such as night sleep or house chores, maintaining their recognisability intact and relate those object to other elements not necessarily related to that same context. The goal is to put at risk the perceived sense and the meaning of the action to which those objects normally relate.



Matteo De Nando
Italy

MATTEO DE NANDO

PLURIBALL

"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.



Pluriball
Oil on canvas
56x42x3,5 cm
2018

MATTEO DE NANDO



Born in 1995 in Milan, he's attending a BA in painting at Accademia di Brera.
His research is configured as a short circuit in the logic of mass production and its related aesthetics.

Selected exhibition:
2018, "Tourism", Fuzaostudio, Milano
2019, "Flesh", Onoff, Milano

onemat@live.it



Milica Cirovic
Italy

MILICA CIROVIC

SEE YOU IN THE OBITUARY

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.



See you in the Obituary

Digital photography / Performing for the camera

65x85 cm

2017

95

MILICA CIROVIC



Milica Cirovic (Belgrade 1984) graduated at the Academy of Fine Arts in Rome in 2017. In her art she uses her body in order to question the problems of identity, gender and sexuality through the use of photography and video. She was a winner of the 5th edition of the ORA Prize and the finalist in the photography section in the international competition for COMBAT Prize in 2014. In 2015 she exhibits at the Codice Italia Academy (56° Biennale of Art in Venice) in the section dedicated to the emerging artists from Italian academies, which was curated by Vincenzo Trione at historical Palazzo Grimani. She participates in collective exhibitions in Italy and abroad such as: One, none and hundred thousand, Hungarian Academy in Rome, curated by Maja Daina Titonel; Quattro artisti al Castello, curated by Cecilia Casorati, Santa Severa; Mapping the Town, MACRO, Rome; Now and Forward, Temple University in Rome; Emerging Artists From Rome, Philadelphia, USA; Labyrinth, curated by Dario Evola, Academy of Fine Arts in Wrocław; FISAD, by Academy Albertina, Torino; Emergency Exit, by WhArt, MACRO, Rome; Combat Prize 2014 – Museo G.Fattori, Livorno. During her artistic itinerary she was selected for workshops where she worked with important artists such as Antoni Muntadas and Antonio Biasiucci.

1984 Belgrade, Serbia

Education

School of Decoration, First level degree, Academy of Fine Arts in Rome (2013 - 2017)
Master Degree in Corporate Finance, SDA Bocconi, Milan (2008)
Undergraduate Degree in Economics, University Luigi Bocconi, Milan (2003 - 2007)

Awards

2016
Winner of ORA Prize
Selected by the jury of COMBAT Prize
2014
Finalist at COMBAT Prize
Finalist at Art MONDADORI Prize

Exhibitions

2019
Artrooms fair – Church Palace Hotel, Rome
2018
Una, nessuna e centomila - One, none and hundred thousand, Hungarian Academy in Rome, curated by Maja Daina Titonel
Now and Forward, Emerging Artists in Rome, an expanding field, Temple University in Rome, curated by Shara Wasserman and Tiziana Musi
2017
Mapping the Town, MACRO - Museum of Contemporary Arts in Rome, curated by Claudio Libero Pisano, selection of students from Academy of Fine Arts in Rome curated by Francesca Lilli
From Rome, Emerging artists from the Academy of Fine Arts in Rome, Gallery Great Far Beyond, Philadelphia, USA (in collaboration with Shara Wasserman, Temple University)
2016
Labyrinth, curated by Dario Evola, Eugeniusz Geppert Academy of Fine Arts in Wrocław, Poland
Quattro artisti al Castello, curated by Cecilia Casorati, Castello di Santa Severa
Etranger, curated by Etranger, Pescara
2015
Codice Italia Academy, curated by Vincenzo Trione, Palazzo Grimani, Venice
Torino Film Festival, RAI in occasion of 33° edition, Torino
Prix Italia, RAI in occasion of 67° edition of Prix Italia, Torino
FISAD – First International Festival of Schools of Art and Design, organized by Academy Albertina with Foundation Sandretto Re Rebaudengo, Torino
Emergency Exit, curated by WhArt Team, MACRO - Museum of Contemporary Arts in Rome
2014
Combat Prize 2014, Civic Museum Giovanni Fattori, Livorno

Workshops

2017
Methodology of the project, 3-months workshop with Antoni Muntadas, Academy of Fine Arts in Rome
2016
Memory, workshop with Sarkis Zabunyan, MAXXI - Museum of XXI Century Arts, Rome
2015
Interior Landscape, photography workshop with Antonio Biasiucci, Codice Italia Academy, Venice
The Artist as Entrepreneur, curated by Emilia Thelese, Pistoletto Foundation, Biella

cirovicmilica@yahoo.com



Paolo Bufalini
Italy

PAOLO BUFALINI

UNTITLED

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.



Untitled
Snake taxidermy, hat
120x20x25 cm
2019

PAOLO BUFALINI



Paolo Bufalini was born in Rome in 1994. From 2013 he studies Painting at Accademia di Belle Arti di Bologna. He works with sculpture and installation. From 2016 to 2019 he runned TRIPLA, the artist-run space he founded with Luca Bernardello and Filippo Cecconi. Recent solo exhibitions includes: Palaraum (with Filippo Cecconi), 2018, Raum, Bologna; Low, 2018, Adiacenze, Bologna; Bello (with Daniele Pulze), 2018, Dimora Artica, Milano; Grande Slime (with Daniele Pulze), 2017, GAFF dabasso, Milano. Recent group exhibitions includes: Homo Sapiens, 2019, DAS, Bologna; Communal Leakings, 2018, Macao, Milano; Ex-Centro, 2018, Otto Gallery, Bologna; Tirarsi Fuori, 2017, P420, Bologna; Playing Scenic, 2017, Pinacoteca Nazionale, Bologna.

KUNSTWERK BITTE NICHT BERÜHREN

PLEASE DO NOT TOUCH THE ARTWORK



Philipp Muerling
Austria

PHILIPP MUERLING

PLEASE DO NOT TOUCH THE ARTWORK!

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.



Please do not touch the artwork!

Video
2017

107

PHILIPP MUERLING



"I'm working on my barriers," says the young artist, musician and performer Philipp Muerling. Because of a neurodegenerative disease, he is in need of a wheelchair for several years. Radical and unadorned, vulnerable and naked, therefore, he puts his own body again and again into the center of his art. In performances and videos, he confronts himself and the audience with the barriers and failure that this body imposes on him, turns himself into a model and object of serial, study-like self-portraits in pencil and explores the enforced rhythm and slowness of his body in the deconstruction of digital music pieces.

Text: Roman Tschiedl

caprone
seduto

zampa tesa

~~caprone~~
Piano

bambino
in braccio

zoccolo

zampa

busto

testa

~~caprone~~
Linea

sciale della
donna

erbida
testa

ruca

~~caprone~~
scheletro
di bambino

~~caprone~~
Linea

mano

donna
inginecchiata

zampa

zampa

osso
della gamba

ruca

gomitolo

ossa
della pamba

velo ~~caprone~~

osso
del piede

zoccolo, osso
del piede

donna
di spalle
seduta a terra

golia
Blu ocino

piede
di bambino

piede
di bambino

Serena Gamba
Italy

LETTURA E OBNUBILAMENTO DE EL AQUILARRE - GOYA

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 symbologies 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.

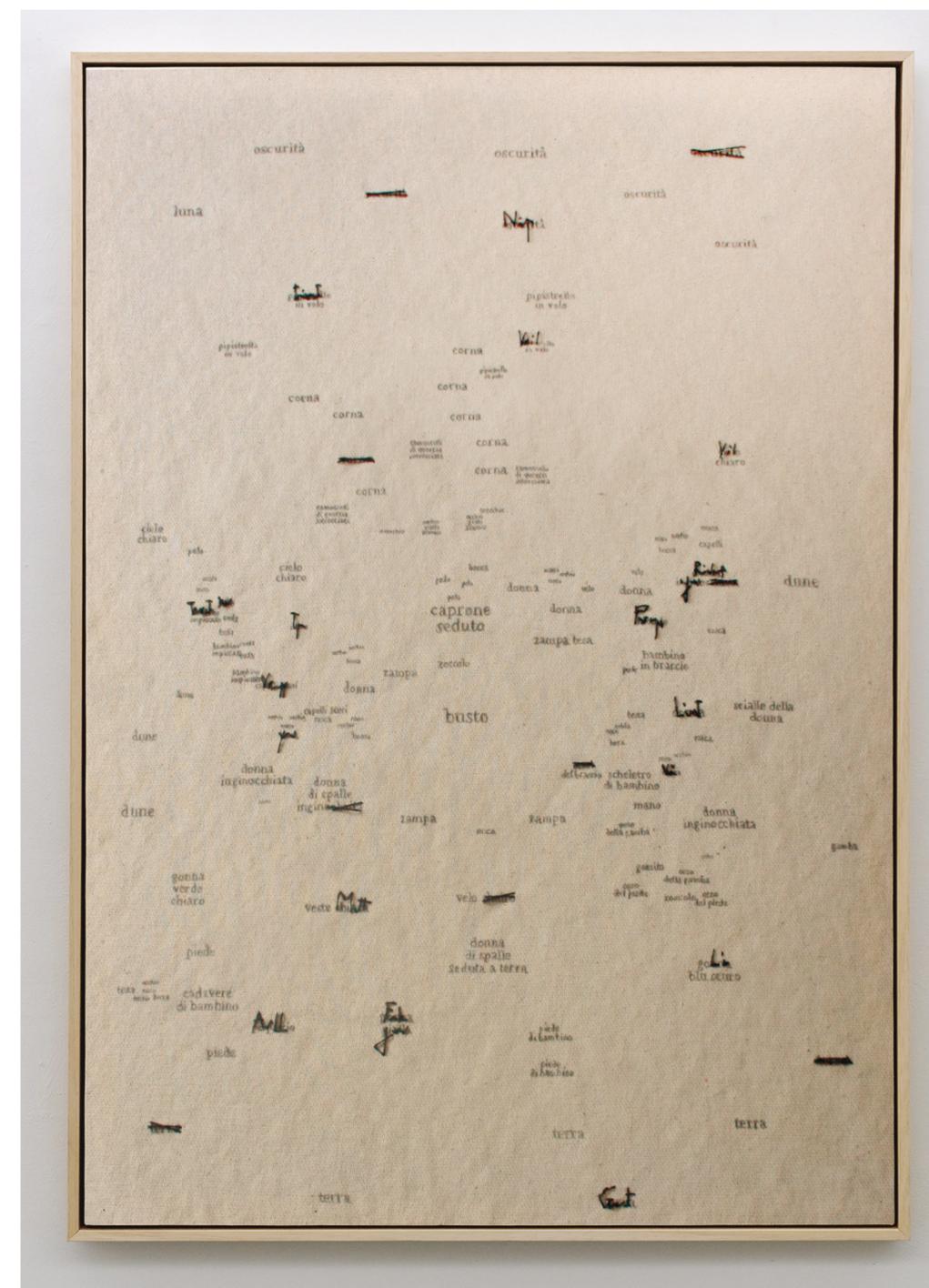
Appropriation and loss as memory and oblivion are part of the same course of research.

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.



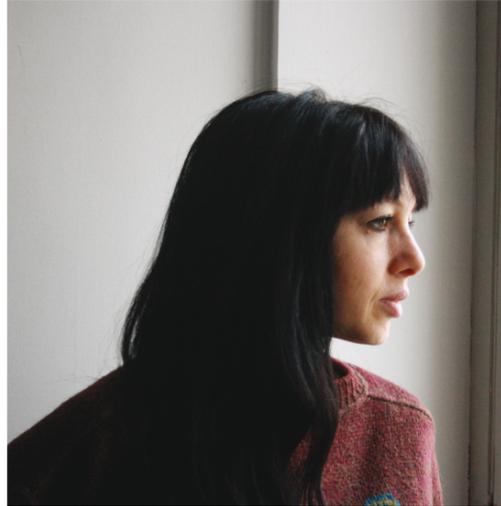
Lettura e obnubilamento de El Aquilare - Goya

Graphite on Canvas, black thread

44x35 cm

2019

SERENA GAMBA



The historian and essayist Frances Yates said "the history of memory embraces the history of culture in its entirety" and "the barriers between various disciplines, natural science and human sciences, art and literature, philosophy and religion, they all disappear in the history of memory". In this artistic journey, I use memory and oblivion as a way to get my bearings and be led across various fields. From the analysis to the imagination of architectural spaces, from perception words give, to the "deception" of perspective, from the denial of the image to the use of your own. But what is that bounds these different approaches? The Theater of Camillo had the intention to construct an ideal place that could contain all human knowledge. Instead, I tried to recreate a kind of archive that does not only classify but finds ways to investigate memory and facing the issue of oblivion. If at first memory has made it possible to produce a series of works able to store its rebuses, useful to create new interpretations, in the last session oblivion has taken a key value. It is not denied anymore, but accepted and even desired.

In some works the act of writing and describing the original painting is a reflection and a testimony of remembrance: it is an attempt to create an intimate encounter between the individual and his own act of remembering and memorizing throughout the History of Art. But it also is a personal exercise aimed at the study of the detail, at the research and acquisition of all possible information hidden in the artwork itself. In this process the language of oblivion, of dream and blurring, comes to life and it overlaps speech. It is a symbol of the natural, psychological, inexorable, constant process that eats the memory, transforming it into new substance.

The slowly hand-sewn letters become a vivid testimony of something that was present and that is now vanishing or soon will. But it is writing that becomes the way to slow down the process and to welcome oblivion, accepting its terrifying but cathartic and tempting side.

Thus, creating an archive, a tool for memory.

In this ideal archive the History of Art in the main and favoured scope of research, so it has to be protected, remembered and revealed.

Memory and oblivion coexist like life and death. The investigation of memory allows me to dive into the dark and sensual guts of oblivion. In this research I define an image without "image", in which the remembrance and its forgetfulness becomes the heart of it.

Imaginary places, collages, words creations, maps, inverted perspectives, as much as books and carved wax tablets pose a single question: how far will remembrance be able to investigate and/or slow down oblivion?

What is memory? What is oblivion?

I intend oblivion as the natural and inevitable aim of our being and existing, as cancellation of culture (partly represented by art), as a container of the whole.

I investigate in an "archaeological" way, to give voice to elements and constitutive parts of the same originary form. They are rich of symbols and details which are sometimes hidden by the artist and deliberately made into rebuses, imbued with meanings. Those meanings are not only identified from the artist himself, but they are representative of a precise historical period and expression of religious/political ideologies contemporary to the work.

This analytical study method of artworks made it possible for me to create a "map" that constantly extends and evolves and donate a new and deeper meaning to my relationship with History of Art.

Born in Torino, 1982.
Engraving course at Ecole des Arts - Bruxelles
Bachelor's degree in graphic design - IED - Torino
Art school (field of study architecture) - Liceo Artistico Ego Bianchi - Cuneo

2019
Spectaculum prosequitar
Complesso Monumentale di S.Francesco - Cuneo - Italy
curated by G.Doglio, M.Cavallo, E. Perotto

2018
Combat Prize
Museo Civico G. Fattori, ex Granai di Villa Mimbelli
Livorno - Italy
curated by Ass. Culturale Blob Art

2018
Lacerto
Galleria Moitre - Turin - Italy
curated by A. Moitre
Materia Oscura - (Solo Show)
curated by Jessica Bianchera - Isolo17 Gallery - Verona - Italy
Esercizi di scrittura
Bi-Box art space - Biella - Italy
curated by Irene Finiguerra and Anna Ippolito

2017
Monologo - Solo Show -
Galleria Moitre - Turin - Italy
curated by A. Moitre
La Camera delle Meraviglie
curated by L. Regano - Isolo17 Gallery - Verona - Italy

2017
T.i.n.a. Prize
Winner of 2017 edition 2017 - Beijing
Art Verona Fiera
with Isolo 17 Gallery
Visioni d'Interno a cura del progetto Colla - Galleria Alessio Moitre
Burning Giraffe - Turin - Italy
IncontrArti - simboli e riflessioni verso l'Altro
Arcidiocesi Vercelli - Italy
Progetto Città e Cattedrali
curated by Daniele De Luca and Alfonsina Zanatta

2016
Premio Lissone 2016 - Edizione Commemorativa - 70° Anniversario
MAC - Museo Arte Contemporanea, Lissone (MB) - Italy
curated by A. Zanchetta

T.i.n.a. Prize
Winner of 2016 edition - Venice - Italy
Le opere Impossibili
Spazio Bianco - Turin - Italy
curated by S. Costanzo, N. Lucà, S. Todaro
49a edizione del Premio Suzzara "NoPlace.Space"
Suzzara (MN) - Italy

Tigre
Spazio K - Sciacca (AG) - Italy
curated by S. Cascavilla
Datum - Dida (solo show)
Van Der Gallery, Bolzano - Italy
curated by S. Riba

Here
Cavalleria Leggera
Cavallerizza Reale, Turin - Italy

www.serenagamba.com - info@serenagamba.com



Tal Regev
United Kingdom

TAL REGEV

SNAKE X

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.



Snake X
Oil on canvas
76x100 cm
2019

TAL REGEV



Tal Regev
b.1985 London, UK

Education

2017 Royal College of Art, MA Painting, London, UK
2011 Goldsmiths, University of London, BA (Hons) Fine Art and History of Art, London, UK
2010 Foundation Studies, Byam Shaw School of Fine Art, UK

Awards

2018
British Women Artist Award, Shortlisted
Ashurst Emerging Artist Prize, Shortlisted
2017
ARTAGON III, Hans Ulrich Obrist (President of the jury), Catherine David (Deputy Director of the Centre Pompidou, Paris), Elizabeth Neilson (Director of the Zabludowicz Collection, London) curated by Keimis Henni & Anna Labouze
2015
Birth Rites Bi-Annual Award, Shortlisted
2012
IJAYA Finalist, Ben & Uri Gallery, The London Jewish Museum of Art
2011
New Sensations, Saatchi Gallery and Channel 4. Shortlisted

Upcoming Exhibitions

2019 All in green went my love riding, Calle Zucchero, Venice
2019 Futures of Love, Magasins généraux, Paris-Pantin, France

Selected Exhibitions

2018
Rituals and Rites, Artcore, Derby, UK
All our Friends, Unit 601f, NY, USA
The secret postcard, Fresh Paint, Tel Aviv, Israel
2017
Birth Rites Collection opening night, Kings College, London, UK
L'HOMME SAUVAGE, Dzialdov, Berlin, Germany
Christmas Art Exhibition, Chalice Gallery, London, UK
Succumb, AMP Gallery, London, UK
Artagon III, Petites Serres, Paris, France
Show RCA, Royal College of Art, London, UK
Panorama, Genesis Cinema, London, UK (solo presentation)
Time Dimensions, Crypt gallery, London, UK

2016

Carry on, Dyson Gallery, Royal College of Art, London, UK
Pleasure Islands, Art Work Atelier, Salford, Manchester, UK
RCA Secret, Art Dubai, Mina A' salam Dubai, UAE
Birth Rites Collection launch, University of Salford, Manchester, UK

2015

Here and There, Linhsu Space 敦南空間 Taipei City, Taiwan
Women of the Book Exhibition, The First Station Gallery, The Jerusalem Biennale, Israel
Malfunction, Dzialdov, Berlin, Germany
Birth Rites Bi-annual award, Media City, Manchester, UK

2013

Crowd, Chocolate Factory, London, UK
Painting Forever, The Pedlars Workshop, London, UK
COS Artwalk Festival opening reception, London, UK
Elegy, Guest Projects, London, UK
Duo, ASC studio, Bond house, London, UK
La Scatola Gallery at London Art Fair, Art Projects, London, UK

2012

Depart, La Scatola Gallery in association with GX Gallery, London, UK (solo)
of Art, London, UK
Now & Future Japan, Gazelli Art House, London, UK

2011

Urban kvae festival, Mir, Gallery 69, Oslo, Norway
Group Show ASC Open Studios, New Cross, London, UK
Saatchi Gallery and Channels 4's 'New Sensation, London, UK
Art Below, Regent's Park Underground Station, London, UK
Project 2012, Ground Floor's Left Gallery, London, UK
Madeleine in one afternoon, St. Martins in the Fields Crypt Gallery, London, UK

Residencies

2014
GlogauAir Artist in residence program, Berlin, Germany

Conferences

Artist Presentation at Liquidscapes: tales and tellings of watery worlds and fluid states, Devon, UK

Talks & events

2019
BFAMI: Benefit Auction opening event, Sotheby's, London, UK
2018
Artist presentation, Eunoia college, Singapore
2017
Artist Presentation, Royal College of Art, UK
Visiting artist, University for the Creative Arts, UCA Canterbury, UK

Collections

2015 Birth Rites Collection, University of Salford, Manchester, United Kingdom
Privet collection
Zabludowicz collection

Bibliography

2017 100days100women
2017 Portfolio/פּוּרְטוּפּוּליו magazine
2016 Arc20 Magazine
2013 Aesthetica, UK
2012 Now & future: Japan, Exhibition Catalogue

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 18/19 - 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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VIA ZARA 122/124
SAN DANIELE - UDINE - ITALY
TEL. 0039 04321845107
WEB. WWW.YICCA.ORG
EMAIL. INFO@YICCA.ORG

YICCA 18/19 CATALOGUE
Printed in May 2019

EDITION
APS MOHO

In collaboration with:

IOX artists' analytics
ART INDEX

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



