YICCA

YICCA 2021
International Contest of Contemporary Art

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Final exhibition - 17-30 June 2021

art gallery HERNANDEZ

Hernandez Art Gallery
Via Copernico, 8 - 20124 Milano

We are pleased to present the "YICCA 2021" final exhibition.

The exhibition presents works by 18 international artists: Anastasia Lyzhina - Russia Andrea Lo Jacono - Italy, Andrew Lawson - USA, Catherine Decarli - Switzerland, Christopher Sheils - Australia, Collettivo Plurale - Italy, Edgar Krill - Germany, Francesco Casati - Italy, Inbal Kristin - Israel, Irene Gittarelli - Italy, Marek Szczęsny - Poland Marilena Ramadori - Italy, Nicola Farina - Italy, Patricio Tejedo - Mexico, Pedro Aragay Tusell - Spain, Ryan Andrew Lee - Australia, Seitaro Yamazaki - Japan, Yelena Safronova - USA.

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.

Jurors
Consuelo Hernandez
Luigi Pedrazzi

Curators
Massimo Toffolo
Margherita Jedrzejewska

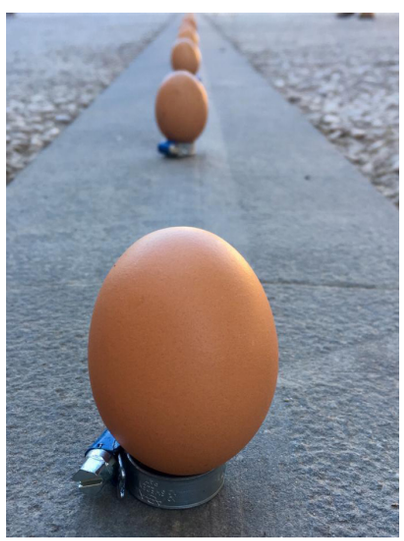
- **Anastasia Lyzhina (Russia)**

Raven Kutkh
Textile
100x145x16 cm
2021

Even the gray peaks of the fire-breathing mountains do not remember the time when the progenitor of the Kamchatka land created this country. Flying over the water surface, Kutkh ordered his son to become the land, and he himself went on skis along this land. Depressions, gorges, valleys and high mountains on the edges were formed where he passed. Kutkh breathed his hot spirit into the high mountains so as not to freeze all living beings on the land he had born. And he also invented the dawn of unprecedented beauty and laid the tundra entirely embroidered with emerald moss, and embellished with beads from lingonberries, shiksha, and fragrant cloudberries.
In each valley, Kutkh laid a river, spread chinook salmon and coho salmon in them, which, having freely walked in the seas, return to their dwellings, but leave their offspring after themselves and die in their native lands.

The Legend of Kutkh and real outlines of the Kamchatka mountains were inspired me to create the art work.
I used techniques such as macrame, papier-mâché and embroidery.

- **Andrea Lo Jacono (Italy)**



Ovazione
Video installation
2019

In Piazza Grande in the historic center of Lucca I have inserted eggs in single file along the radius of the square. It was interesting to document how people approached the installation in a civilized way, showing curiosity and showing different types of reactions just for simple eggs. This is the surprising aspect: the ability of an egg to oscillate between the sacred and the profane, the banal and the sublime, fragility and eternity, a symbol of life and birth.

- **Andrew Lawson (United States of America)**

Disinformation Playhouse
Etching
24”x18”
2020

Disinformation Playhouse is an etching/aquatint pressed from two copper plates into Somerset Satin paper. The imagery of this print is based on a photo of the Musical Instrument Museum in Brussels. The museum which once use to be the main department store, symbolizes the transition from the consumption of the physical product to newer trends related to the consumption of information. The once department store, transformed to museum is adorned by signs associated to companies in the United States related to big tech and information consumption.

- **Christopher Sheils (Australia)**

When Escher Meets Gehry
Photography
80x56,7x4 cm
2020

The image in the exhibition challenge the notion of what is right and what is wrong. It’s what I call Visual Anarchy. The rationale for this is that for an anarchic community to function, rather than having rules there must exist an implied code of behaviour which is fluid and dynamic adapting to different situations. In this sense the images are about which of the rules of logic and aesthetics I choose to comply with and those rules that can be regarded as fluid and dynamic. The tools to achieve this are two types of illusion, depth illusions and spacial orientation illusions. In both cases the illusions exploit vulnerabilities in the way we see, and the way our brains perceive our immediate environment and enables us to navigate through it. To achieve this the image construction intentionally breaks some important rules, the immutable truths which form part of the virtual construct which defines our reality.

- **Catherine Decarli (Switzerland)**

Reflections
Photography
120x80 cm
2020

There were days in Ticino (the italian part of Switzerland), 3 or 4 years ago (2017 or 2018), that rained really much and on the streets there was a great amount of water that came out of the lake (Verbano lake). This created reflections of trees on the water and this is the result. The location is exactly in Tenero, a touristic part of Ticino. I didn’t have to use a particular technique and light neither. All was really natural and not retouched. Of course I made the picture B&W and I had to remove some imperfections, but nothing particular has been touched. He camera was my old canon 700D and the lens was 18-135 mm. No flash or tripod were used.

- **Collettivo Plurale (Italy)**

Rapid and dysfunctional, aesthetics of a language
Installation - Ink on A4 sheet of paper, mp3 player with 0’10” audio, headphones- 2020

Every day, in order to express ourselves in words, we impose rapid rhythms on ourselves, always ending up inventing terms or using them inappropriately. We deprive ourselves to elaborate on what we hear, almost as if we wanted to throw a sound out of our mouths, immediately, at any cost, lazy in the formulation of our thoughts.
Not even all words are sufficient for a coherent expression. The speed of information leads to lexical collapse.
Within six months we created:
- an audio track containing the sound overdubbing of all the words in the loZingarelli 2020 Italian dictionary
- a graphic track containing the overlay of the writing of all the words in the loZingarelli 2020 Italian dictionary.
The superimposition of the two traces generates a further autonomous lexical unit, outside the vocabulary, an ideophonogram, which includes every lemma present in the Italian language.
Every possibility of expression through the combination of words is potential here and will always remain so: words are amassed together. We try to express everything as quickly as possible in a single word, but we fail, reaching an expressive collapse.

- **Edgar Krill (Germany)**

Soldiers
Ink on Paper
2013

I drew this artwork when I was 15 years old. When I was a young teenager of 14 years old I learned the Japanese Ink Painting called Sumi-e. After some months of studying instead of just drawing the classic motives like the bamboo or birds I experimented with new motives and different kinds of paper. I searched long to find such a Japanese paper presenting these nice fuzzy effects when drawing with ink and I immediately knew it was a perfect fit for the soldiers motive.

- **Francesco Casati (Italy)**

Cavallo Bassotto
Oil on board
20x17 cm
2020

As a fragment of a larger puzzle, made up of iconic roles within society, this work considers relationships of union in a small world, like a marriage between two puppets.

I work with the intersection between plots and thick matter, investigating the elements of juxtaposition and those extraneous to the narrative.

- **Inbal Kristin (Israel)**

Drawing in Red
Mixed media
60x44 cm
2021

This work combines all the areas I love to engage in: photography, drawing and digital editing.
The work process consisted of three steps: first I drew with a black pen on a page, then I photographed it and finally digitally edited it.

I chose the color red because it has a huge impact on our emotions and perceptions. It is an intense color that is packed with emotion ranging from passionate, intense love to anger and violence. It is a hot, strong, stimulating color that represents excitement and energy. It can create physical effects such as elevated blood pressure, increased respiratory rates, increased enthusiasm, higher levels of energy, and increased confidence. In different cultures red carries different meanings. In some cultures, red represents purity, joy, and celebration and is a traditional color worn by brides. In China, red is used for good luck and represents happiness and prosperity. In South Africa, red is the color of mourning and in Russia red is associated with communism. Each viewer can interpret the work from his point of view.
according to his given mood and culture.

- **Irene Gittarelli (Italy)**

Tales of Time and other waterways
Photo print on dibond with frame
100x60 cm
2020

The famous Venus of Willendorf, a votive female representation of the Paleolithic era, datable to around thirty thousand years ago, is the first effective testimony of the ideal of beauty: It projects a canon towards which to strive and establish desirable and symbolic proportions, its primitive tangibility outlines a shapely body with pronounced feminine characteristics. The stone softens with pockmarks, materializing the first topos of the history of mankind, that is, the link between woman and nature, motherhood and prosperity.
Tales of Time and other waterways is therefore inspired by the representation of the first universal harmony: The anatomies of the rocks merge with the conformations of the female body; the river moulds the banks as the course of life corrodes matter. On the same channel from the mists of time, the incessant flow of water insists and furrows indelibly modifying the surrounding landscape, remaining vivid and motionless only in the memory of those who look out to watch it.

- **Marek Szczęsny (Poland)**

Proxima Centauri
Mixed technique
109x89 cm
2019

The picture shows a jurassic landscape. It is a small part of a planet Proxima Centauri which is imprisoned in the centre of the jungle at an unspecified time.

- **Marilena Ramadori (Italy)**

Via Del Porto Fluviale
Acrylic and oil on canvas
50x70 cm - 2019

"Via del Porto Fluviale" is part of one of my art series dedicated to the "Palazzine Romane", an urban phenomenon that emerged in the 1920s and 1930s as the residence of the emerging middle class and became important for the formation of modern and contemporary Rome. In the years of reconstruction, the Palazzina became the protagonist of the new urban layout in Rome, going beyond the concept of the nineteenth-century city. It has left important traces in all the neighborhoods of Rome, with always different and varied characteristics enriching the urban image of the city.
I try to create in the canvas a personal shot of the architecture that I choose to represent. I prefer perspective views from the bottom upwards where the eye meets the drippings that descend, thus creating a play of light and shadows and a sort of "suspension" of the represented image. It is a kind of journey to be shared with others through a variety of stories where the building, or parts of it, are the protagonist. I try to interpret architecture by leaving room for imagination. Architectures of a recent past, sometimes suspended and timeless but ready to be questioned in order to grasp their modernity. My work could be photographic, but I think painting offers something more as a means of expression thanks to color and personal interpretation.

- **Nicola Farina (Italy)**

Libro d'Ore - Esercizi spirituali
Handmade watercolor paper, bee pollen, raw clay, graphite
60x40x5 cm
2021

The artwork is part of a new series called the Book of Hours - Spiritual Exercises.
The title comes from the particular materials used and composed: watercolor papers made according to ancient procedures and "painted" with pollen, raw clay and graphite. The collage, that makes up the visual structure through superimposed geometric patterns, is the result of a thoughtful investigation of relationships between the parts, individual universes defined by the fertile matter of pure bee pollen and the anthropological and poor matter of inert earth. Graphite as the primary element of the graphic sign that originates the expressive act, determines, by contaminating the earth in different quantitative proportions, the dialectic and the light-shadow metric. The outcome is always the result of a concentration of thought that looks for interior understanding as in the silent whisper of a prayer.

- **Patricio Tejedo (Mexico)**

Evolución del Ladrillo Ecológico
Soil on wood frame
88x130x14,5 cm
2021

Tepetate - Nahuatl term that describes the compact and infertile soil characteristic of the volcanic areas of the American continent.

Ecological bricks are created from the soil of *tepetate*. Thus, it seeks to represent as from dust - a waste material or from nothing - , constructive elements can be formed.

The Evolution of Ecological Bricks materializes the creation process, starting from nothing and transforming to completion.

- **Pedro Aragay Tusell (Spain)**

Cascada
Painted wood with iron oxide enamel. Iron sheet base painted with iron oxide enamel.
40x20x50 cm
2018

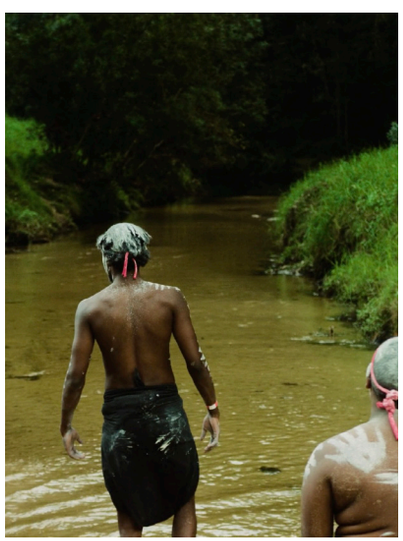
Aragay manifests in his sculptures his personal minimalism, in the strict adherence of the work to geometric calculation, without a defined center of interest, resulting from all this a relevant construction, where thematic and materials (iron, bronze, resin, methacrylate, etc.), and of course, taking into account the profiling of his works, through the most suitable finishes. All this, in order to offer a modern, even cosmopolitan, and highly structured work, sculptural works that flee from the usual classicism of human forms, to enter the universe of geometric forms.

- **Seitaro Yamazaki (Japan)**

Icon Made of Sand #01 "Nike AIR JORDAN 1"
3d modeling, 3d printing, hand molding, resin impregnation, drawing
30x18x30 cm - 2021

How will our consumption look when seen from the perspective of people in the future with different values? The inspiration for this piece started from that simple question. Within the lifestyle of the artist, who grew up in the midst of Tokyo street culture, Nike sneakers were a constant and absolute iconic presence. This piece is a sneaker sculpted in sand. The Nike Air Jordan 1 is made of sand and the logo mark is in acrylic. The symbol of consumption is detached from the functional material, and the two elements are crafted from differing materials and given a different sense of time. The concept is deconstructed and rebuilt from two materials in different times. We have icon preferences, these icons are a part of our lives, and we consume them. In this sense, the work is like a letter from the future to all of us living in the world right now.

- **Ryan Andrew Lee (Australia)**



Wonnarua
2 channel video, 4608x1920
02:01 mins - 2020

'Wonnarua' is a contemplative moving image work that aims to provoke discussion around themes of Indigenous ways of living in juxtaposition with Western Settler-state system's unsustainable, damaging ways of using stolen lands. The video diptych juxtaposes living portraits of five Aboriginal men from the Wonnarua Nation with provoking drone shots of the vast Muswellbrook coal mines, which are situated in the heart of the Wonnarua Nation.

This moving image installation advocates for profound inquiry into the events and resulting cultural, environmental and spiritual impacts that have taken place in this country in the short period since colonisation began in Australia. This work is a statement on a way of living; a plea for cultural embracement, reconciliation, and change; a push for government and corporate systems to stop oppressing Indigenous people and culture. It is a plea to listen, learn and implement the vast knowledge of First Nations people in the re-thinking of today's current systems that are clearly not working, in order for everyone to move forward inclusively, together as one.

- **Yelena Safronova (United States of America)**

Early
Oil on canvas
76x76 cm - 2021

Early is a meditation on femininity and women's friendship. It was inspired by a Slavic folk song about a woman calling for mermaids; here's a translation by Roman Maksimyuk:
Early, oh so early
I'll go up the mountain, up the mountain early,
Oh so early
By the bubbling spring, the bubbling spring early,
Oh so early
By the sun-kissed stone, the sun-kissed stone early,
Oh so early
The birds will flock together, flock together early,
Oh so early
Bursting into white blossoms, white blossoms early,
Oh so early
Bowing to the dawn, bowing to the dawn early,
Oh so early.
Early, oh so early
I'll undo my plaits, undo my plaits early,
Oh so early
To let the songs ring, let the songs ring early,
Oh so early,
To let the mermaids hear, let the mermaids hear early,
Oh so early.

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