



YICCA 2026
International Contest of Contemporary Art



YICCA
2026

YICCA 2026 - CATALOGUE
Edition
Aps MOHO

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YICCA 2026

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 2026

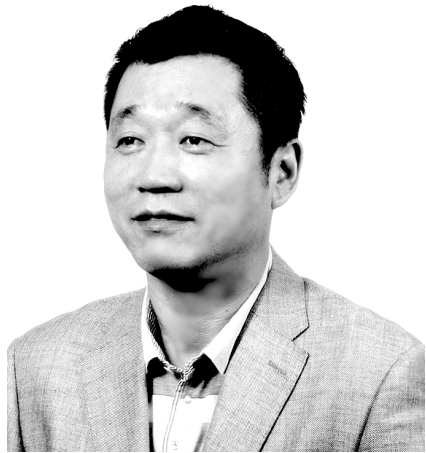
YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art.

YICCA 2026 is the natural continuation of YICCA 25/26 contest, where the great success has prompted the association to expand its relations and cooperations with galleries and professionals.

The artists were chosen by an international jury, selected among art critics, all internationally renowned.

Their works and artistic researches are included in this catalogue.

Jury



JIN-YOUNG KANG

Born in 1962, Jin-Young Kang is currently the Director of the Business Division of the Korean Fine Arts Association (KFAA), one of the largest art institutions in Korea with approximately 40,000 members. He also serves as the Organizing Committee Chair of the Queen Art Fair, a privately led contemporary art fair platform dedicated to fostering international exchange. Earlier in his career, he operated a gallery in Seoul, focusing on contemporary Korean artists and developing international curatorial dialogue. In recent years, his professional activities have increasingly concentrated on strengthening cultural and artistic connections between Korea and Europe. He actively develops exhibition projects, cross-border collaborations, and strategic platforms that support emerging Korean artists entering the European art scene. His curatorial direction emphasizes long-term career sustainability, international positioning, and structured integration into the European art market.



ELKE ZWEERS

Elke Zweers is a curator active between Udine and Villach in Austria, specializing in painting and sculpture. Possessing a comprehensive background in the art sector, she collaborates with curators and institutions to conceptualize and realize exhibition projects, with a particular focus on contemporary innovations and avant-garde movements.



ANNALISA ERCOLINI

Annalisa Ercolini is a freelance journalist, historical and cultural researcher, and communication professional. She works with words: she seeks them in archives, listens for them in local contexts, and transforms them into narratives that weave together communication and cultural enhancement. She collaborates with associations, artists, and local communities to give voice to stories, places, and people, in a path where art has always been a passion, a field of interest, and an area of study. For her, writing is a means of connecting communities and heritage, grounded in responsibility and care.

CMC - CENTRO CULTURALE DI MILANO



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The Centro Culturale di Milano (Cultural Center of Milan) was founded in 1981.

A group of students and young scholars of University of Milan took seriously a desire and a proposal of don Luigi Giussani (who followed the Center's work till his last years): "to embrace the world, discovering the beauty and the strain of the human experience in its research of the truth and to live through the passion for man originated by the Christian faith, showing to everyone the pertinence of Faith with Life". At the beginning the Center's name was "San Carlo" and the location was in Corso Matteotti. The Eighties were marked by the meeting with Giovanni Testori and Augusto del Noce. Straight after important artists, men of science, philosophers, writers from Italy and abroad have compared their experience with such cultural novelty. The beginning was also signed by the stream of dissidents from Soviet Union and Eastern Countries through the association Russia Cristiana and by the close relation with Meeting of Rimini "for the friendship among peoples".

At the beginning of Nineties – while Milan stopped under the coups of justicialism – the Center changed both the name in "Centro Culturale di Milano (Cultural Center of Milan) and the location too, moving in Zebedia Street, n° 2, an ancient place in the historical center of Milan, near Milan Cathedral, mentioned by Maggi, where – as to the historical literature's writer Dante Isella – the intellectual circles used to meet at the end of Eighteenth century. The Centro Culturale di Milano enlarges its boundaries: persons, groups from all over the world that recognize one another for their common desire and research of the truth and thanks to internet put themselves in touch passing through Milan. So it begins the study and the attention to life and to Milan restarting; the School of Creative Writing "Flannery O' Connor" starts off with Luca Doninelli and Giorgio Pontiggia and moreover the Home of Poetry, the systematic meeting with the Jewish world, the prophetic knowledge of Islam and the islamic question, the historicity of the Gospels and of the Christian documents, the exhibitions and the Exercise Books of Photography, the dialogue with the Italian and European laymen, the partnership with Milanese institutions, universities, editing houses, theaters, and together with the Italian Cultural Centers Association the coordination with more than 70 Cultural Centers. So it unwinds the original research and meeting, but always remaining ourselves, between the grown-ups "knowing how to speak" and the young people "knowing how to listen to". The Center becomes meeting point of personalities becoming after members of the Center and stage for lectures deeply leaving their mark on our time: from Hans von Balthasar, Emmanuel Levinas, Czeslaw Milosz, John Eccles, Andrej Tarkowskij, Chaim Potok, Antony Burgess, Federico Zeri, Mario Luzi to David Grossman, from Alain Finkielkraut, Jean Clair, Joel Meyerowitz, John Polkinghorne, Ugo Amaldi, Carlo Rubbia, John Barrow, Paul Davies, Laurent Lafforgue, Remi Braque, Joseph Weiler, Aharon Appelfed, Samir Khalil, Riccardo Muti to Rami Bahrami and more than 2500 Italian and international authors, writers, lecturers.

The simple and passionate work of young students and professional men and women devoting free part of their time and life, not only but also the cooperation and the network of associations, magazines and institutions (i.e. Euresis, Admira, Medicine and Person, Foundation for Subsidiarity, Trails of Cinema, Theater "Fontana"): this is the peculiarity and the strength of the Center's life.



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Chen Gao
China

CHEN GAO

MEMBRANE OF GREEN

here is something green,
There is something membrane,
Something holds—soft, yet certain.

It breathes,
It rests,
It hums..

In this space, green and membrane meet.
Something pulses.

This installation was made just before I moved out of my apartment in SC, USA, in 2025, as a way to hold onto that fleeting, familiar space. I had been saving used dryer sheets after each load of laundry—an everyday habit that slowly became a quiet ritual. Soft, translucent, and touched by the body, these sheets carry traces of scent and warmth. In the space, they are layered and suspended to form a kind of membrane—light, permeable, and gently alive. I've always been drawn to domestic spaces for their intimacy and rhythm, and through this work, I hope to share that sense of presence—where something lingers, holds, and gently breathes.



Membrane of green
Sewing, used dryer sheets, and threads
58x43x8 cm
2025

CHEN GAO



Chen Gao is a Chinese interdisciplinary artist, designer, and educator based in Cleveland, OH, USA, and Qinhuangdao, Hebei, China. She received her MFA in 2D Design from Cranbrook Academy of Art, MI, USA. Gao currently teaches as an Assistant Professor at the Cleveland Institute of Art. She previously taught at Coker University, SC, USA and the School of Art + Design at the University of Illinois Urbana-Champaign, IL, USA.

Her practice encompasses a diverse range of mediums, including experimental graphic design, photography, free drawing, sound, poetry, performative installations, and land art. Gao often incorporates locally sourced materials to foster connections between herself and the surrounding environment, to find connections between self and outside environment. Recently, she has focused on textiles and collectible local materials, such as handpicked cotton, utilizing their tactile qualities to evoke nostalgia and memories in her installations. She views her work as an act of self-expression that empowers others, constructing spaces where audiences engage when they feel ready.

Gao's work has been showcased in national and international exhibitions, such as the Mint Museum in NC, the CICA Museum in South Korea, the Griffin Museum of Photography in MA, the Surface Design Association, Woman Made Gallery in Chicago, Tiger Strikes Asteroid Greenville in SC, and iidrr Gallery in NYC, connecting with diverse audiences worldwide. Her accolades include artist residencies such as the ecoSuites Residency in Greece in 2023 and the upcoming 2026 Chateau d'Orquevaux Artists Residency in France, highlighting her commitment to eco-conscious practices. Her works have been added to the collections of the CICA Museum and ecoSuites.

Her work has also been featured in publications such as Create! Magazine, Canvas Rebel, VoyageLA, Bold Magazine, Blurb, and Insight of an Eco Artist. Additionally, Gao has served as a panelist for Artists 360 – Mid-America Arts Alliance, City of San Diego Department of Cultural Affairs, and is a member of the International Program Committee for the International Symposium on Electronic/Emerging Art (ISEA2025). She remains dedicated to integrating her professional studio practice with her passion for art education.

SOLO SHOW

2025, loosing fields, Red Springs Artspace, Red Springs, NC, USA

2024, Ongoing, solo, CICA Museum, Gyeonggi-do, South Korea

2024, Cradled In Between, Adele Kassab Gallery, Francis Marion University, Florence, SC, USA

SELECTED GROUP EXHIBITION & PROJECT

2026, Arte Laguna Prize - 20th Edition 2025, Arsenale Nord in Venice, Venice, Italy

2025, 2025 National Prize Show, Cambridge Art Association, Cambridge, MA, USA

2025, TSA Benefit Exhibition, Tiger Strikes Asteroid + NYC Crit Club, Brooklyn NY, USA 2025, Faculty Exhibition, Reinberger Gallery, Cleveland Institute of Art, Cleveland, OH, USA 2025, Lightness of Being, global virtual exhibition, Create! Magazine, London, UK

2025, Dreams and Imagined Realities, PhotoPlace Gallery, Middlebury, VT, USA

2025, Paradiso Juried Exhibition, Riso-Rama, Flex Space Gallery, Texas State University, San Marcos, TX, USA 2025, Beyond the Surface, Tiger Strikes Asteroid Greenville, Greenville, SC, USA

2025, 52nd Faculty & Staff Exhibition, Cecelia Coker Bell Gallery, Coker University, Hartsville, SC, USA 2024-2025, Coined in the South Biennial 2024, Mint Museum, Charlotte, NC, USA

2024, Winter Solstice 2024, The Griffin Museum of Photography, Winchester, MA, USA

2024, Asian Elite Tour, Body&Forma, Boston Asian Basketball League, Miami Bombers, Stoughton, MA, USA 2024, Small Works, online exhibition, SE Center for Art, Greenville, SC, USA

2024, Breath 2024, CICA Museum, Gyeonggi-do, South Korea

2024, SDA's Interplay Exhibition, Surface Design Association & Dairy Barn Arts Center, Athens, OH, USA 2024, CTC-19, Norwest Gallery of Art & Michigan State University, Detroit, MI, USA

2024, The Gift of Trees, Crossroads Art Center + online exhibition, Richmond, VA, USA

2024, Unyielding Sonder, The Arts Council of Fayetteville | Cumberland County, Fayetteville, NC, USA

2024, 25th International Open, Woman Made Gallery, Chicago, IL, USA

2024, 51st Faculty Show, Cecelia Coker Bell Gallery, Coker University, Hartsville, SC, USA

2023, 10" x 10", Jackson Junge Gallery, Chicago, IL, USA

2023, Type Speaks, Nicholls State University, Thibodaux, LA, USA

2023, "Mapping": A Juried Exhibition, 440 Gallery, Brooklyn, NY, USA

2023, Imagination, online exhibition, Florence Contemporary Gallery, Los Angeles, CA, USA

2023, ecoSuites Art Exhibition, ecoSuites Tristinika Beach, Halkidiki, Greece

2023, OFFICE - An Immersive + Performance, iidrr x A Space, New York City, NY, USA

2023, Pittsburgh Collage Collective Spring Show, Pittsburgh Collage Collective, Pittsburgh, PA, USA

2023, ARTOXIC, Madsverse, M.A.D.S. Art Gallery, Milan, Italy

2023, ART ON LOOP digital show, The Holy Art Gallery, London, UK

2023, "Aura" Exhibition, The Holy Art Gallery + online exhibition, London, UK

2022, 10" x 10", Jackson Junge Gallery, Chicago, IL, USA

2022, 2022 GDE of Cranbrook Academy of Art, Cranbrook Art Museum, Bloomfield Hills, MI, USA

2022, Cranbrook Student Showcase, Goldner Walsh Garden and Home, Pontiac, MI, USA

2022, In Transit, Forum Gallery, Bloomfield Hills, MI, USA

2020, Fresh Looks 2020, Ford Gallery at the Eastern Michigan University, Ypsilanti, MI, USA

2019, An Inspired Age, Toledo Museum of Art, Toledo, OH, USA

2019, Engineering Based Mural Project, LaunchPad Incubation, Toledo, OH, USA



Federico Pisciotto
Italy

LA DAME SANS HERMINE

La *Dame sans hermine* is a visual short circuit. I took a Renaissance masterpiece and threw it into the neuroses of the digital age, where the obsession with appearance has replaced the pursuit of beauty.

My Lady breaks the rules of classical portraiture: she no longer poses for the painter, but reclaims the scene by taking a selfie. The golden frame she holds in her hands no longer encloses art, but simulates a smartphone display — the filter of a volatile, fleeting identity. This transition between eras unfolds in the background: the bottom pays homage to the deep, historical black of Cecilia Gallerani, only to ignite towards the top into an artificial, acid green. It is the color of the *green screen*, the virtual non- place where the selfie is destined to live and die in the space of a single click.

Evicted from the woman's lap, the ermine — Leonardo's symbol of moral purity — becomes a bewildered spectator. Next to it, a toy tank introduces the tragedy of war, here reduced to a mere media fetish. It is a critique of generational apathy: contemporary narcissism remaining dramatically indifferent to the wounds of the real world.

By blending the rigor of the period bodice with the edginess of *streetwear* pants, oil painting ceases to be pure tradition and becomes a media surface. This is my personal reflection on the loss of the artistic aura and the desensitization that is silently redefining our humanity.



La Dame sans hermine

Oil on canvas
150x100 cm
2026

FEDERICO PISCIOTTA



Federico Pisciotta (Rome, 1975) does not merely paint the present: he captures, dissects, and restages it. As a painter and visual artist, he transforms the canvas into an arena where the sacredness of classical figuration collides with the neuroses and artificial lights of the digital age.

His artistic journey began at the early age of seven under the guidance of masters Fratel Gino Righetto and Giorgio Vespaziani, later culminating in 1997 with a degree in Painting from the Academy of Fine Arts in Rome under Nunzio Solendo and Sandro Trotti. Moving past Impressionist influences, his research traversed Surrealism and, most notably, De Chirico's Metaphysics — a conceptual core that would continuously resurface in later series such as Videoplayer. His shift toward Pop Art marked a transition to objectivity, evolving into an expanded painting practice that broke into the third dimension. Through multi-material sculptures and installations — ranging from the polycarbonate populated by LEGO Minifigures in Operaplastica to the asphalt, reinforced concrete, and cold metal plates of his landscapes — the artist actively engages the viewer. Matter thus becomes a lucid critique of environmental disaster, irresponsible urban development, and contemporary chemical alterations. Only later would this mature ecological awareness guide him in reinterpreting the harmony of the Renaissance and the Great Masters through a contemporary lens.

In his hands, oil painting is transformed into a medial surface. The canvases incorporate LED lights, plexiglass inserts, and graphic interfaces, mutating into actual screens. Through series of powerful critical and ironic impact, such as Videoplayer and #Le dame dei selfie — where everyday elements emerge on the canvas as fragments of an alienated modernity — he investigates our permanent connectivity, the obsession with virtual validation, and the collective apathy of our time.

Since 1991, his works have crossed national borders, appearing in prominent galleries and institutions in Rome (from the Amedeo Modigliani Foundation to the Venanzo Crocetti Museum), Warsaw, Miami, and New York. Today, he lives and works in Fara in Sabina, where in his studio 700Artecontemporanea he continues to shape a powerful, lucid painting that is profoundly necessary for understanding contemporary life.

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Hwansuk Cho (CHO:V)
Germany

HWANSUK CHO (CHO:V)

THE ILLUSION OF PROTECTION

This artwork is a representation of the tension between order and disorder, a meditation on how these forces coexist within the same space. The broad and sinuous gestures symbolize the unpredictability of life, where plans and structures are constantly reshaped by forces beyond our control.

The absence of distinct forms or figures invites the viewer to project their own thoughts and emotions onto the work. This abstraction allows the piece to transcend specific narratives, becoming a more universal reflection on the nature of existence, impermanence, and the ever-changing landscape of human experience.

The tactile qualities of the brushstrokes explore the concepts of time and memory. The layers of paint suggest the passage of time, with each new layer interacting with the ones beneath it, much like our memories are continually reinterpreted by new experiences. The surface of the painting becomes a palimpsest, where each brushstroke speaks to both the present moment of creation and the traces of the past that preceded it.

The artwork stands as a meditation on movement, memory, and the eternal interplay between form and formlessness, a visual echo of the mutable and often unpredictable nature of life.



The Illusion of Protection

Oil on canvas
80x100 cm
2026

HWANSUK CHO (CHO:V)



Born in South Korea, Hwansuk Cho works under the artist name CHO:V. He studied Fine Art at Seoul National University of Science and Technology in South Korea and later pursued further artistic studies at the Kunstakademie Münster in Germany under Daniele Buetti. Currently based in Germany, his work explores psychological themes surrounding protection, desire, isolation, and instability through inflatable structures.

My work begins with questions about how identity and desire are formed, and how they become unstable. I use inflatable tubes as psychological structures in which protection and desire intersect. These forms possess a clear sense of volume and physical presence, yet their interiors remain empty, sustained only temporarily by air and tension. They appear stable while always containing the possibility of collapse. The tubes function as protective devices, but also as surfaces onto which desire and anxiety are projected. They seem to contain, embrace, or secure something, yet in reality they possess nothing. They suggest comfort and stability, but never fully become a true refuge. Through these ambiguous structures, I explore identity not as a fixed essence, but as a condition suspended between presence and absence. The figures in my works repeatedly float, crouch, confront these structures, or lean upon them. The body comes into contact with these forms and enters into a relationship with them, yet this relationship remains neither inclusion nor exclusion, but an unstable state of coexistence. The figures long to be protected while becoming isolated; they desire connection with others while also separating themselves out of fear of vulnerability. I see this psychological tension as a state of inner suspension experienced by contemporary individuals.

Mask-like structures suggest the social self and the gaze of others, while animal-shaped tubes evoke instincts of protection and emotional dependency rooted in childhood. Objects such as beach balls recall memories of playfulness and innocence, yet they remain temporary comforts and illusions rather than genuine stability. In this way, the objects within the works are not merely things, but psychological devices through which lack, desire, and anxiety take form.

Rather than presenting dramatic emotional expression or narrative resolution, my work sustains a fluid condition in which existence never becomes fully fixed. Desire feels undeniably real, yet it never leads to fulfillment, and human beings continuously construct psychological shells in order to sustain themselves. Through the relationship between body and structure, I question how fragile and mutable the identities we believe define us—and the desires that move us—actually are.

Instagram:
https://www.instagram.com/cho_v_art/



Hwansung Jeon
South Korea

BOW

BOW is a site-based performance project that transforms the bodily gesture of bowing (拜) into an artistic act of physical practice. Rather than functioning as a religious ritual, the project reinterprets bowing through the repetition of a body that collapses vertically—as if consciousness has been cut off—and rises again without pause. Through this cycle, the work reflects on the bodily experience of life and death, disappearance and persistence.

The starting point of this work is the recognition that “we are already low beings.” If bowing in religious practice is an act of lowering both body and mind, the bow in BOW begins from a state that cannot be lowered any further—complete collapse. The performer lets the body fall toward the ground as if consciousness has been severed, surrendering entirely to gravity, and then immediately rises again. This uninterrupted sequence of falling and standing becomes a physical language that reveals life and death not as separate states but as a continuous loop.

BOW unfolds in the public space of **Seoul Station Square**. As a place where arrivals and departures, settlement and movement constantly intersect, Seoul Station is a symbolic site where individual lives overlap with broader social flows. Within this environment, the repeated act of bowing overlays the performer’s bodily time onto the temporal rhythm of the city, posing a question to those who encounter it: **what does it mean to exist here, now?**



Bow
Performance
2025

HWANSUNG JEON



Graduated from the Korea National University of Arts with a Bachelor's Degree in Practical Arts, specializing in Contemporary Dance.

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https://www.instagram.com/hqn_npg/

Exhibitions & Performances

2026 Contemporary Dance <Iron Faith>, (Choreography, Performer)
2025 Theatre Performance Art <Licht>, (Director, Choreography)
2025 Drawing Performance <My Inner Universe>, (Performer)
2025 Public Space Performance Art <Bow>-Seoul Station Plaza, (Director, Choreography, Performer)
2024 Forum Performance <Fantasia>, (Director, Choreography, Performer)
2023 Performance Exhibition <The River>, (Director, Choreography, Performer)
2022 Contemporary Dance <Doesn't Matter>, (Choreography, Performer)
2021 Contemporary Film <River>, (Director)

Awards & Honors

2022 Bordeaux Shorts Biennale: Grand Prix Du Prix Royal
1st Korea International Contemporary Dance Competition: Gold Medal
7th Seoul International Dance Competition: Special Jury Award
10th Beppu Asia International Dance Competition: International Exchange Award
39th Dong-A Dance Competition: Gold Medal



ICILE (11)

CILE (11)

OF EYES / COULEUR DES YEUX (13)

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Luca Biffi
Italy

LUCA BIFFI

THE BURDEN OF THE BORDER

This work explores the paradox of borders through the contrasting representation of an institutional object and a natural element; between an Italian passport and a leaf carried by the wind. For those who possess it, this document grants the privilege of freedom of movement across borders, unlike citizens of other countries for whom travel is an act of survival, entrusted to chance and hope.

The leaf becomes a symbol of lightness, representing how the right to migrate should be: a spontaneous movement, unburdened by one's place of birth.



THE BURDEN OF THE BORDER
Mixed media: collage and pencil on paper
50x35 cm
2026

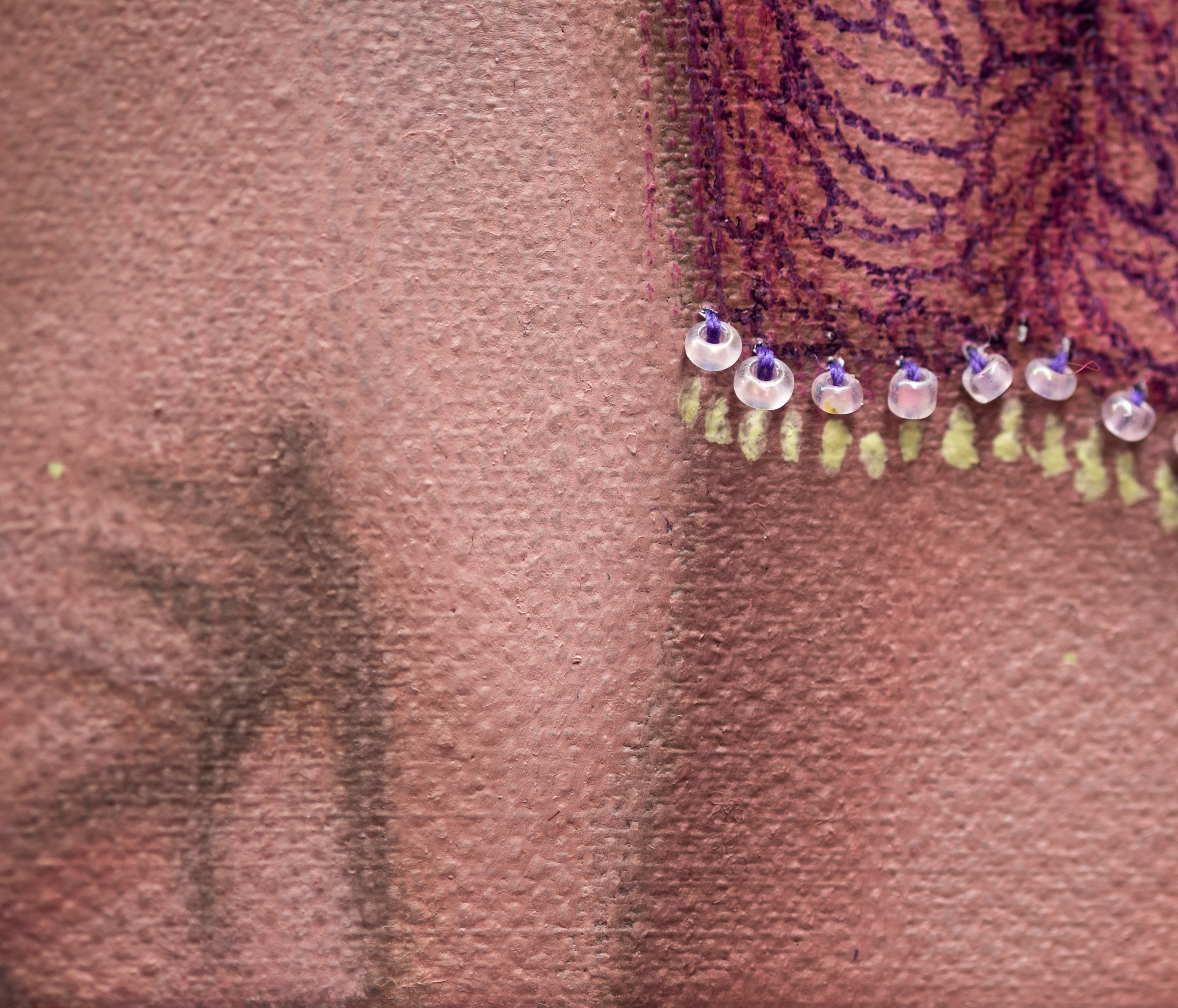
LUCA BIFFI



Born in Brianza in 1984, now based in Milan, Luca Biffi runs a small company specialised in high-precision mechanical machining, steel mold manufacturing and plastic injection molding. Throughout his professional career he has been involved in technical drawing and 3D design. Perhaps, for these very reasons, he became interested in freehand and life drawing years ago.

His artistic journey began during a period of profound introspection and reconnection with his inner self. Drawn to trees, branches, and leaves as symbols of vitality and natural growth, he found in these subjects a way to rediscover the essential simplicity of the natural world—a simplicity that is often overlooked or taken for granted.

Deeply engaged with and attentive to contemporary migration flows, the artist draws inspiration from the natural elements that surround and accompany people on their journeys—often marked by hardship and tragedy. Through his work, he seeks to restore a sense of dignity and beauty to the experience of migration beyond borders. The strength of his work lies in the essential nature of both subject and line, characterised by a restrained and sober visual language.



Lucia Guadalupe Guillen
Italy

LUCIA GUADALUPE GUILLEN

LACRIME

In this work I talk about the need to observe oneself, to become the spectator of one's own life in order to better understand and embrace, without judgment, what one is experiencing. Too often our unconscious leads us to repeat the same behaviors without reflecting on the emotions from which they arise.



Lacrime
Mix media on canvas
18x24 cm
2026

LUCIA GUADALUPE GUILLEN



Lucia Guadalupe Guillén was born in Argentina in 1987, in the small town of Rio Gallegos in the far south of Patagonia, not far from the Tierra del Fuego. She started drawing and painting as a child, soon realising that her creativity was an important means of escape. After living for a period in Salta, not far from the border with Bolivia, her family moved first to Buenos Aires and then on to Brescia, in northern Italy. Here, at the age of 15 she went to high school at the Liceo Artistic Oliveri where she developed a passion for drawing, painting and studying. She continued her studies at the Accademia de Belle Arti in Venice, before graduating from the Accademia di Brera in Milan.

Two of her most important and personal exhibitions are *Pausa entre Imagenes*, curated by Andrea Del Guercio at the Offbrera Art Gallery in Milano and *Boutique's feeling*, *La moda* presented by Lorenzo Marini and organised by the Mondadori Megastore in Piazza Duomo. She has also won prizes for her work including the Premio Ricoh awarded to young contemporary artists in the Oberdan exhibition space in Milano.

Lucia Guadalupe loves experimenting with a variety of different materials. She combines crayons, pencils, acrylic paints with other materials like paper, pieces of plastic, bubble wrap and thread. The effect is fascinating. When observed from a distance the different techniques merge into one, and at times can hardly be distinguished one from the other. It seems like the finely woven tapestries the artist loved as a girl. In some cases, parallel lines of long stitches, each line painstakingly sewn one below the other, create the fabric of the clothes whilst in other cases, stitching is used to embroider details.

The artist's works are grouped into series and women are always the protagonists. Their poses, gestures and clothing are a reflection of their personality.

The originality of the series *Pausa entre les images* lies in the fact that the artist chooses not to show the faces of the women she has painted. She thinks their faces are too direct an expression of emotions and feelings.

She prefers to focus on the body and its gestures set against a neutral background. She directs our attention to a specific body part and variations in the position of hands and legs. The way the body is held reveals feelings and gives us an insight into the personality of the woman. The message is subtle, soft and delicate almost poetic.

The choice of clothes worn by the women emphasises the importance of the gestures captured by the artist. The artist uses warm and pastel colours and in particular shades of pink conveying life and positivity.

Colours are mixed with stitches, plants, leaves, insects and the use of different materials gives rise to original textures, inspired by the Andean culture of the artist's place of birth, Salta.

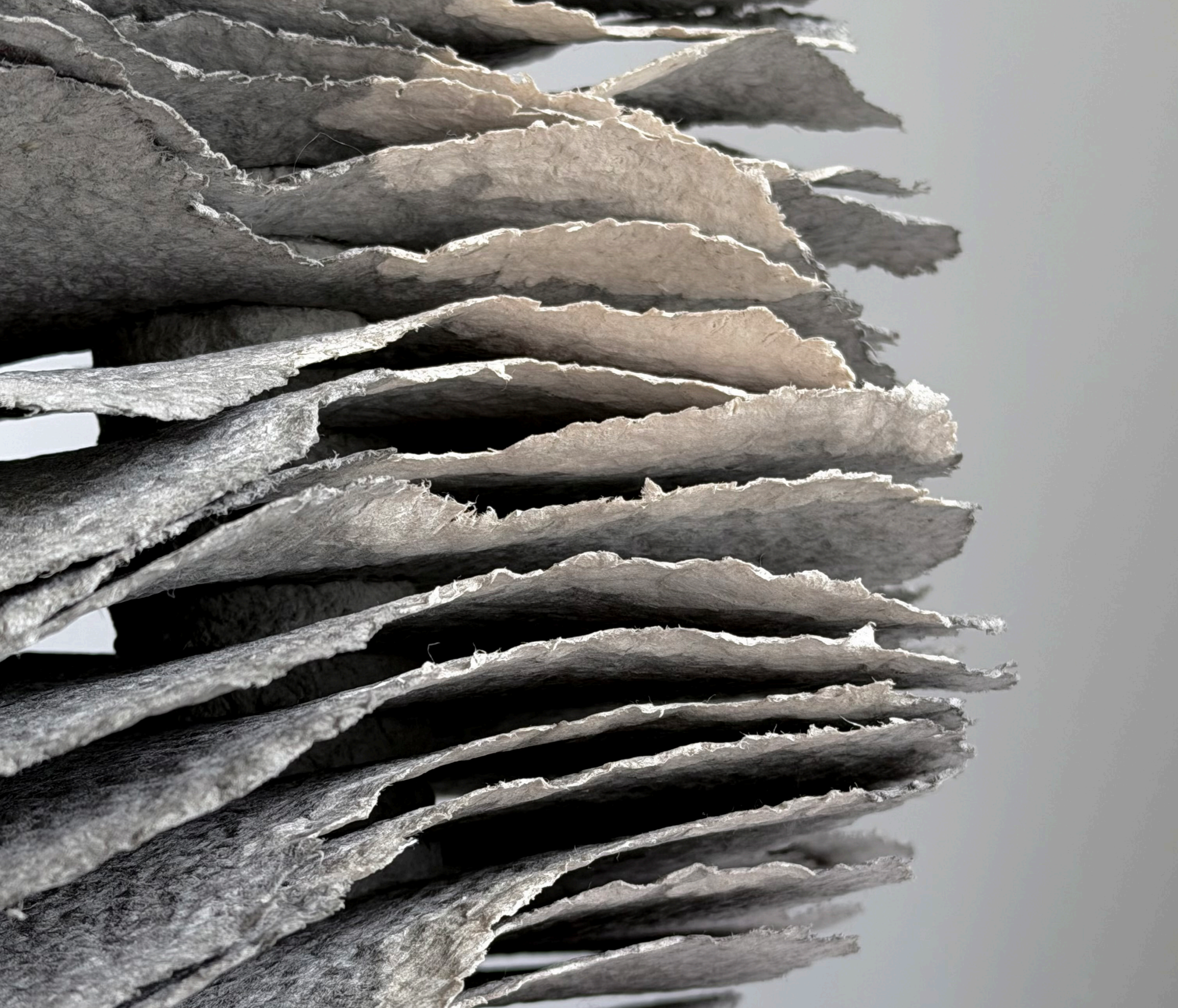
In the series, *Shop Windows* the people have been removed, leaving only showy, bold clothes ornately decorated with symbols. In creating these clothes, the artist imagines the body and soul that lives within them.

The series of works *Boutique's feeling* is about clothes and the story they tell.

Here the clothes are drawn on tracing paper allowing us to feel almost as if we were wearing the clothes. The choice of black and white as opposed to colour makes us concentrate on the drawing itself. They are richly patterned with leaves, flowers, animals, insects and other details. A picture to be "worn" that takes us on a journey of memories, both symbolic and metaphysical.

In 2020 in her final series *Pausa entre les images*, the artist experiments with brighter colours. The hues are warm against set against the colder colours of the inserts. The backgrounds are no longer neutral, they are intricately worked like tapestries and are an extension of the person in the painting, their gestures and their personality. Elements of different materials are worked in with the stitching and add a symbolic message.

In her growth and development as an artist Lucia Guadalupe Guillén speaks of women without actually painting them. Her original techniques and powerful, personal evocative language tell a silent tale in a world without time.



Lucja Zajac
United Kingdom

LUCJA ZAJAC

ACCUMULATED LAYERS

The work explores the process of accumulation and transformation of paper-based material over time. It was created from layers of paper pulp that were formed and dried individually, allowing the material to respond to its own weight and the drying process.

The object was made using recycled paper selected according to its natural tonal variations. As a result, colour is not applied to the surface but emerges directly from the material itself.

The form balances between control and chance. Repeated layers create the structure of the object, while distortions and organic edges result from natural processes occurring during its formation. The work highlights paper as an autonomous medium with its own structure and way of shaping form.



Accumulated Layers
Hand-formed recycled paper pulp and PVA adhesive
30x31x20 cm
2026

LUCJA ZAJAC



Łucja Zajac is an artist based in Edinburgh. In her practice, she works with paper-based materials, exploring the relationships between structure, process, and transformation.

She is interested in the ways materials respond to time, pressure, and the natural processes that occur during shaping and drying. Her work begins with experiments in texture, layering, and material behaviour, as well as a search for balance between deliberate intervention and unpredictable outcomes.

Her objects exist on the boundary between sculpture and functional form. Through working with recycled paper, she explores its potential as an autonomous medium that does not imitate other materials, but instead retains its own structure, memory, and character.



Marcel van Beek
Germany

„NOW YOU SEE IT“, FROM THE SERIES „WHERE THE LAND WAITS“

„Now You See It“ belongs to the series „Where the Land Waits“, in which the forest is not treated as scenery, but as an unsettling counterpart. It appears to organise the viewer's gaze, drawing them into a spatial passage where looking becomes a form of confrontation. The image shows narrow-gauge railway tracks cutting through a dense woodland corridor. At the end of this spatial passage, a small switch mechanism appears almost like a sign, a decision point, or a concealed instruction.

The title suggests a moment of sudden recognition. What is “seen” is not simply the track, the forest, or the vanishing point, but the viewer's own uncertain position within this environment. The woodland does not offer refuge or idyll; it quietly confronts the viewer with direction, enclosure and unease. The rails lead the eye forward, yet the destination remains unresolved. The image becomes less a landscape view than a psychological passage.

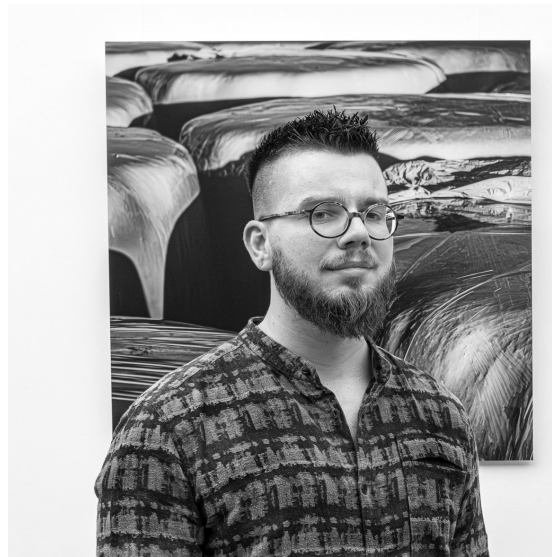
The restrained black-and-white tonality is essential to the work. It removes the scene from naturalistic description and emphasises structure, depth, shadow and suspension. The photograph is presented as an Ilford black-and-white print mounted on 3 mm Alu-Dibond, giving the work physical stability and a precise, object-like presence. A matt laminate protects the surface while preserving the quiet tonal character of the image. The slim matt black shadow-gap frame, with a 6 mm profile and 4 mm shadow gap, creates a controlled distance between image and wall, allowing the work to appear suspended, concentrated and self-contained.



„Now You See It“, from the series „Where the Land Waits“

Black-and-white photograph. Ilford black-and-white paper, mounted on 3 mm Alu-Dibond, matt laminated;
matt black shadow-gap frame, 6 mm profile with 4 mm shadow gap.
50x62,5 cm (framed 52x64,5 cm)
2025

MARCEL VAN BEEK



Marcel van Beek (b. 1990, Bonn) is a Leipzig-based German visual artist working with photography at the intersection of fine art, material observation and ecological perception. Educated at Alanus University of Arts and Social Sciences, where he received his BFA with distinction, and shaped by an early formation in scenic design, he develops images of formal rigour, tactile precision and quiet cinematic tension.

His practice investigates how surfaces, landscapes and materials hold time: in stone, bark, concrete, water, vegetation and architectural remnants. Rather than treating the visible world as stable scenery, van Beek approaches it as a field of traces, thresholds and latent forces. His photographs often transform observed places into structures that suggest maps, notations, stages or psychological spaces.

Van Beek has presented solo exhibitions at the German Federal Environment Agency, the Helmholtz Centre for Environmental Research (UFZ) and Leipzig University, and has participated in group exhibitions in cities including Berlin, Glasgow, Arles and New York. Recent international recognition includes awards, placements, finalist selections and editorial picks across international photography platforms including the London Photography Awards, MUSE Awards, Exposure One, Siena Creative Awards, LensCulture Critics' Choice, Minimalist Photography Awards and B&W IPA. His photographs are held in public collections, including Leipzig University, while his artist publications circulate internationally in museum and academic libraries in Basel, Vienna, Berlin and Düsseldorf. He is represented internationally via Cuencas Art Gallery on Artsy and Singulart's curated In Focus programme.

In the series *„Where the Land Waits“*, van Beek turns to the forest not as a place of retreat, beauty or pastoral reassurance, but as a presence that unsettles the viewer's position. The work begins with real places — paths, trees, watercourses, railway tracks, edges of woodland — but the photographic act transforms them into charged passages. These are not neutral landscapes. They appear to organise the gaze, to withhold information, and to make the viewer aware of being placed inside a system that is older, stranger and less accommodating than human perception would like to admit.

Now You See It (2025) shows narrow-gauge railway tracks leading through a dense woodland corridor. At the end of the spatial recession, a small switch mechanism becomes a point of decision or summons. The title refers to a moment of recognition: what becomes visible is not only the structure of the scene, but the viewer's own uncertain and uncomfortable relation to the forest.

Through this encounter, the work reflects on a fragile human condition: the desire to orient oneself in an environment that does not fully disclose its rules. The forest becomes an exemplary space of uncertainty, where calm surfaces are crossed by unease and where looking does not lead to mastery, but to the recognition of one's own exposed position.



Marta Ilyina
Russian Federation

MARTA ILYINA

THE LAST LAYOVER

I imagined this shore as an archive, a place where private itineraries accumulate and are then read by institutional memory. I wanted to explore the clash between habitual human improvisation and the clinical, retrospective gaze of progress. I chose the color palette, turquoise skies and muted earths, to make the viewer feel slightly out of time, as if observing a future museum's diorama of the recent past.



The Last Layover
Mix media on canvas
90x70 cm
2025

MARTA ILYINA



Marta Ilyina (b. 1996) is a contemporary Russian painter known for her post-atomic cityscapes and landscapes rendered in a manga-influenced visual language. Raised in Saint Petersburg, where she combined classical painting studies with a passion for Japanese illustration.

Her works depict deserted cities, horizons corroded by time, and minute details — rusted signs, exposed wires, vegetation pushing back — portrayed with fluid lines, stylized eyes, and the vivid color palettes typical of manga. The contrast between apocalyptic atmospheres and a comic-like aesthetic creates a “beautiful discomfort”: melancholic yet strangely poetic images in which catastrophe becomes the setting for intimate visual narratives.

Ilyina mainly works in ink, oil, and digital media, experimenting with layered textures and neon lighting. Recurring themes include collective memory, human resilience, and the ambiguous beauty of destruction. She has exhibited in independent galleries in Moscow and Berlin and taken part in emerging art fairs; her work has been noted in specialty magazines for the original fusion of painterly tradition and Asian pop aesthetics.

She lives and works between Saint Petersburg and short-term residencies abroad, continuing to explore new ways to narrate post-atomic landscapes through the language of manga.



Maryam Fardinard
United Arab Emirates

MARYAM FARDINFARD

ECHO OF MYSELF

"Echo of Myself" is inspired by a hearing-impaired girl I met personally. The way she spoke and behaved reminded me strongly of myself during my school years. She seemed shy and uncomfortable while speaking, and I understood that feeling deeply because I also live with a cochlear implant device worn behind my ear.

The idea of placing flowers around the cochlear implant behind her ear came naturally as a symbol of comfort, confidence, and acceptance. Instead of hiding something that many people feel insecure about, I wanted to present it with softness and beauty.

Since childhood, I have always been drawn to flowers and their colors. I used to keep flowers between the pages of books, and those memories stayed with me over the years. I think that connection to color naturally became part of my work as a painter.

This piece is about acceptance, confidence, and learning to feel comfortable with the things that make us different.



Echo of Myself
Oil Painting on Canvas
75x75 cm
2026

MARYAM FARDINFARD



Maryam Fardinfard
Hyperrealistic Artist
Pastel | Colored Pencil | Oil Painting

Email: fardinfard_m@yahoo.com
Website: www.maryvision.art
Instagram: [@mary.art.vision](https://www.instagram.com/mary.art.vision)

Education
Diploma in Graphic Design (Painting)
Bachelor's Degree in Physical Education
Master's Degree in Corrective Movements

Artistic Mediums
Pastel
Oil Painting
Colored Pencil

Exhibitions
International Exhibition – Georgia, 2018
International Exhibition – Turkey, 2019
World Art Dubai – 2022 & 2023
Painting Exhibition – Florida, USA, 2025
Painting Exhibition – Massachusetts, USA, 2025
Painting Exhibition – New York, USA, 2025
Selected Artist – YICCA International Contest 2026 Final Exhibition, Milan, Italy, 2026

Awards & Recognition
Finalist, 18th International ARC Salon Competition, USA (2025–2026)
Denis Diderot Grant Recipient, Château d'Orquevaux Artist Residency, France, 2025
Signature Member, Society of Animal Artists (SAA), USA, 2025
Honorable Mention, Pastel 100 Competition, USA, 2025
Reserve Best in Show, UK Colour Pencil Society Annual Open Exhibition, UK
Member – Artists for Conservation (AFC)
Provincial Art Awards – Iran, 2016 & 2018

Memberships
Society of Animal Artists (SAA)
Artists for Conservation (AFC)
Pastel Guild of Europe (PGE)



Michael Wannemacher
Netherlands

MICHAEL WANNEMACHER

MY RED BALCONY

In the large 100 x 100 cm format, the work welds architectural rigor with lyrical dreaming: color blocks — red, yellow, green — rise like phrases in a suspended urban score against an unmoving turquoise sky. The brushwork, at once exacting and tender, marries oil and acrylic into velvety and knife-edged planes, where shadows lengthen like memory-steps never taken.

From a curatorial viewpoint, the painting reads the city as a fragile construct: balconies, joints and railings become glyphs of a shared narrative, fragments of dwellings that hint at untold lives. In the dream register, the image unfolds into a small theater of vanishings — windows that watch without eyes, corridors opening onto impossible light — inviting the viewer into a slow, wandering reverie.

The palette acts as a visual score: the red marks the pulse, turquoise suspends the space, yellow throws open thresholds of hope. Hung and observed closely, the canvas demands contemplation: the longer you linger, the more an emotional architecture reveals itself, assembled at the intersection of structural logic and nocturnal imagination.



My red balcony

Oil on canvas
100x100 cm
2026

MICHAEL WANNEMACHER



My work explores the boundaries between the built environment and social experience: I design squares as participatory settings, transform façades into kinetic artworks, and create micro-architectures that foster dialogue and inclusion. I favor local materials and low-impact techniques, integrating passive solutions for energy saving and circular-economy strategies.

- 2020 — “Urban Echoes” (group), Rotterdam Public Art Festival, Rotterdam
- 2021 — “Adaptive Facades” (solo), Project Room, Stedelijk Contemporary, Amsterdam
- 2022 — “Reclaimed Landscapes” (group), Galerie Neue Räume, Berlin
- 2023 — “Micro-Architectures” (solo), Milan Architecture Fringe, Milan
- 2024 — “Commons & Aesthetics” (group), Nordic Design Biennale, Copenhagen
- 2025 — “Resilient Cities” (solo), De Passage Gallery, Rotterdam



Rastislav Fejo
Slovakia

RASTISLAV FEJO

STILL SIGNAL

Still Signal is a reduced portrait that explores identity through simplification, colour, and psychological ambiguity. Rather than describing a specific individual, the painting focuses on the emotional presence of the figure and the tension between visibility and withdrawal. The composition intentionally eliminates most descriptive details. Large, flat areas of colour establish a sense of stillness and distance, while the turquoise mask-like form surrounding the eyes interrupts the calm surface of the image. The obscured gaze remains present yet inaccessible, creating uncertainty about whether the figure is observing, reflecting, or retreating inward. In contrast to the simplified facial structure, particular attention is given to the mouth, whose subtle expression becomes an important emotional anchor within the painting. Together, the eyes and mouth create a dialogue between concealment and disclosure, detachment and introspection. The work reflects an ongoing interest in reducing the human figure to its essential psychological signals, allowing colour, form, and expression to carry meaning beyond representation.



Still Signal
Acrylic on canvas
60x60 cm
2023

RASTISLAV FEJO



Rastislav Fejo is a Slovak visual artist based in Bratislava. Trained in classical art disciplines from an early age, Fejo studied drawing, painting, and sculpture at specialised primary and secondary art schools in Slovakia, receiving national recognition for his visual work. Although his professional career developed in the field of information technology, he has remained fully committed to his artistic practice. This dual background—as both an artist and an IT architect—has shaped a distinctive approach in which precision, structural intuition, and internal narrative coexist.

He further developed his practice through courses at the Academy of Fine Arts and Design in Bratislava and private mentorship with Assoc. Prof. Emöke Vargová. His current body of work investigates identity, perception, and psychological space through a reduced figurative language and emotionally charged colour relationships.

My paintings explore the emotional territory between vulnerability and resilience, presence and detachment. Rather than illustrating specific narratives, I create figurative images that invite viewers into states of uncertainty, memory, and quiet transformation. My work begins with a structured process of sketches and compositional planning, yet painting itself remains an intuitive act. As an image develops, it is allowed to shift, resist, and reveal unexpected possibilities—this dialogue between intention and discovery is central to my practice.

Every brushstroke is a microstatement. I am interested in how a single line, colour, or formal decision can carry the weight of silence, tension, memory, or presence. By reducing, distorting, or simplifying visual information, I aim to reveal something beyond description—something felt rather than explained. Colour plays a fundamental role in the construction of meaning. I do not use it to imitate reality; instead, I treat it as an emotional language. Through unconventional palettes, inversions, and chromatic contrasts, I seek to challenge familiar perceptions and create psychological atmospheres that exist somewhere between dream and lived experience. The figures inhabiting my paintings often appear suspended in ambiguous environments, functioning as vessels for fluid emotional states rather than fixed identities.



Romina Butkutė
Lithuania

ROMINA BUTKUTĖ

FEED YOUR HEAD

"Feed Your Head" (2025), 90 x 120 cm, is a vertical study of layered, organic movement where petals and leaves dissolve into one another. Soft blush pinks and creamy whites mingle with sage and olive greens, while deeper teals, russets, and mustard accents punctuate the composition. Thick, directional brushstrokes create palpable impasto texture, guiding the eye upward and inward through overlapping shapes that suggest botanical forms without literal depiction. The narrow format concentrates the energy, yielding an intimate, almost tunnel-like passage that feels both lush and introspective. Overall the painting reads as a quiet meditation on nourishment for the mind memory, growth, and imagination inviting the viewer to linger and assemble personal associations from its shifting, semi-abstract forms.



Feed your head

Oil on canvas
90x120 cm
2025

ROMINA BUTKUTĖ



Romina Butkutė is a Lithuanian artist, painter, and designer specializing in textile design projects and painted surfaces characterized by highly recognizable floral textures. She develops design processes that integrate material research, artisanal techniques, and sustainable practices for the production of limited-edition rugs, tapestries, and canvases.

My practice focuses on experimentation with textures: layerings of paint, regenerated yarns, and manual processes generate floral patterns that oscillate between abstraction and figuration. In the rugs, floral motifs are translated into tactical reliefs and variations in pile density to modulate light, sound, and spatial experience; in the canvases, the same matrices are exploded into textured fields and washes of color designed to dialogue with contemporary furnishings.

She lives and works in Vilnius, managing a studio-workshop where she combines custom commissions, small productions, and exhibition projects aimed at redefining the boundary between textured painting and textile design.



Teng Zhu Huang
Taiwan

TENG ZHU HUANG

WAITING FOR SALVATION

The sea in the painting symbolizes the “sea of suffering,” while the clouds represent the fleeting and illusory nature of worldly attachments.

There was a time when I believed that love could save me—that finding the right person would transform my life and free me from inner pain. I projected the image of a “savior” onto a past relationship while constantly comparing myself to others and becoming trapped in emotional competition.

The figures throughout the composition represent different versions of myself: struggling, lost, longing for connection, tempted by the outside world, and restrained by social expectations. Although I continuously tried to move forward and rise above my circumstances, I often found myself circling within the same emotional patterns, surrounded by a deep sense of helplessness.

Through this work, I reflect on the search for emotional salvation and the difficult process of learning to find strength within oneself rather than in others.



Waiting for Salvation (from Emotional Series)

Dip Pen and Ink on Paper

29,7x21,0 cm

2026

TENG ZHU HUANG



Huang Teng Zhu is a contemporary artist based in Taiwan.

Working with dip pen drawings, acrylic paintings, and oil paintings, his practice explores themes of emotion, intimacy, loneliness, desire, self-identity, self-worth, family relationships, interpersonal relationships, and the search for belonging. Drawing from personal experiences, he transforms everyday feelings and memories into symbolic visual narratives.

His works often feature recurring characters, polka-dot underwear, and poetic imagery, creating a unique visual language that balances humor, vulnerability, and emotional depth. Through these elements, he reflects on human connection, emotional survival, self-discovery, and the complexities of contemporary life.

Currently, Huang is developing the ongoing project **"BYE BYE MY LIFE"**, a body of work that documents emotional experiences and transforms them into visual stories that invite empathy, reflection, and dialogue.

Instagram:
<https://www.instagram.com/tengzhuhuang/>



Vincenzo Punzo
Italy

VINCENZO PUNZO

SEDIMENTATIONS

Created using printmaking techniques, this work presents itself as a layered weave of marks, furrows, and chromatic glazes that evoke natural processes in constant transformation. The lines (at times sharp, at others fragmented) seem to surface and recede, like traces left by time upon living matter.

The composition recalls organic and geological structures: fractures, sedimentations, and internal movements that suggest cycles of growth, erosion, and regeneration.

The palette, composed of cool and aquatic tones, suggests a suspended dimension where time is not linear but stratified, accumulated within the memory of the material.

The engraving thus becomes both an act of recording and listening: every mark bears witness to repeated gesture, pressure, and passage, reflecting the dialogue between control and chance, human intervention and the autonomy of nature.

The work stands as a space where time becomes visible through its traces, inviting the viewer into a slow and contemplative reading.



Sedimentations

Open bite

Plate size 15x20 cm / Paper size 30x40 cm

2026

VINCENZO PUNZO



Vincenzo Punzo was born in Naples in 1984. In 2015, he obtained a Master's Degree in Art Graphics from the Academy of Fine Arts of Venice.

His artistic research develops through the medium of printmaking, explored as a language capable of preserving traces, gestures, and layers of memory. In the marks engraved by the artist, a dialogue emerges between control and chance, between gesture and matter, within a process that unfolds slowly over time. The engraved surfaces become populated with interwoven forms, fragments, and visual rhythms, evoking inner landscapes and organic dimensions.

For Punzo, printmaking is not merely a technique but a poetic language that conveys the depth of the gesture and its permanence within matter. Here, the mark becomes a living trace, capable of evoking the tension between chaos and form, between materiality and transformation.

The artist currently lives and works between Treviso and Venice, where he collaborates with the fine art printmaking workshop DoppioFondo.

Solo Exhibitions

2023 Archeologia dell'immanenza, bipersonal show with Cristina Calderoni at Terzospazio, Venice. Curated by Alessandra Luisa Cossi and Martino de Vincenti.

2022 Questo non è un salottino buono rivestito di plastica. Bottega del Tintoretto, Venice. Curated by Bottega del Tintoretto.

Group Exhibitions

2019 19e Biennale Internationale de la Gravure de Sarcelles. Ville de Sarcelles, France.

2017 Premio Lynx, Third Edition. Lux Art Gallery, Trieste. Curated by Enea Chersicola and Riccardo Tripodi.

2017 Premio Fibrenus, 31st Edition. Carnello cArte ed Arte. Museo Civico della Valle di Liri, Sora (FR). Curated by Loredana Rea and Marco D'Emilia.

2017 V Biennale dell'incisione, della grafica e dell'animazione contemporanea. "Città di Bassano del Grappa". Galleria Civica, Bassano del Grappa.

2015 Premio Francesco Fabbri per le Arti Contemporanee, Fourth Edition. Emerging Art Section. Villa Brandolini, Pieve di Soligo (TV). Curated by Carlo Sala.

2015 Premio Combat Prize, Sixth Edition. Museo Civico Giovanni Fattori, Livorno



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.

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.

Friulgrafica

technical support

Friulgrafica develops dynamic, and distinguishable websites by combining technology with business concepts that help make web sites easy to use and understand.

Acknowledgements

YICCA 2026 - 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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