YICCA 26/27 - International Contest of Contemporary Art

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International Contest of Contemporary Art

YICCA is an ambitious project regarding transperancy, 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 26/27

YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art.
YICCA 26/27 is the natural continuation of YICCA 2026 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.

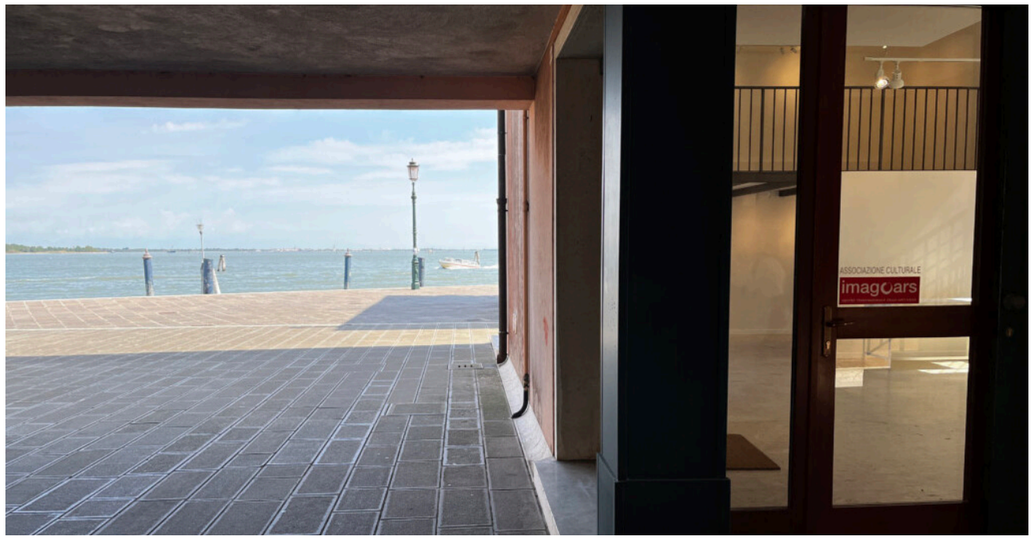
IMAGOARS

imagoars

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

Associazione culturale Imagoars
Cannaregio 883 - Venezia - Italia

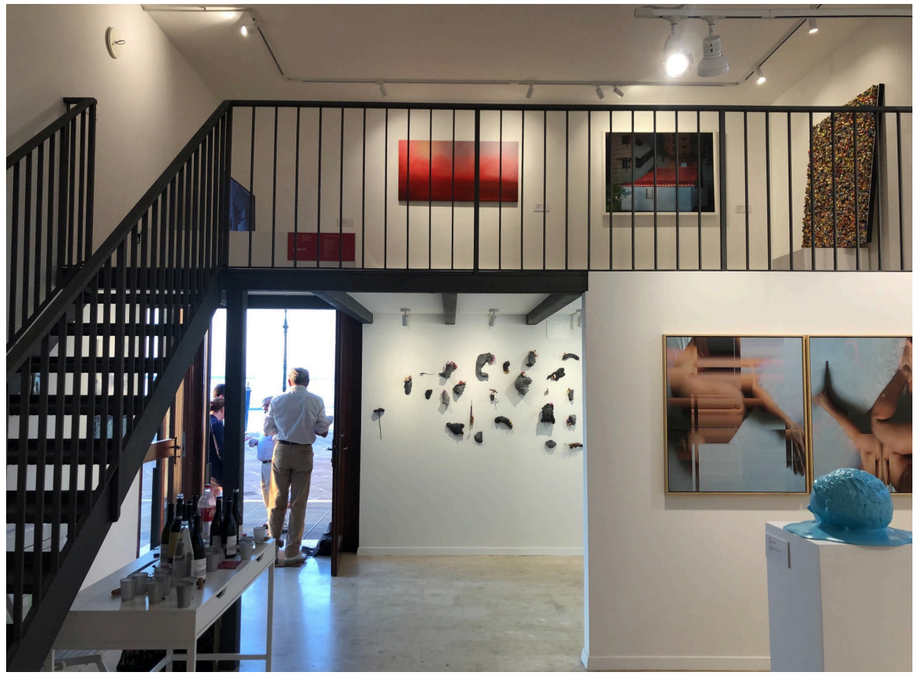
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http://www.facebook.com/imagoars



IMAGOARS - new space

Imagoars cultural association was born in 2009 thanks to a group of artists and art enthusiasts promoting events into the sphere of Art with the purpose of showing and promoting high-quality artistic expressions, from painting to sculpture, from installations to performances. Its activity is aimed at enlarging the knowledge of Art and spreading it through its different languages. Art is not seen as the pure reproduction of the physical world nor as the devastation of our shared satisfying aesthetic equilibrium. Instead, by proposing a new approach towards it, Imagoars conceives it as a contribution for the growth of human sensitivity in order to create a better quality of life inside a shared common ground, namely a "common-city", more opened and tolerating towards diversity.

EXHIBITION AREA
Imagoars cultural association is glad to introduce its new exhibition area in Venice, at Cannaregio 883. The area is used by our team in order to exhibit and share our passion for Art while is available for anyone interested in sharing and comparing with a new audience their research and production in the Art field.



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Alessandra Grecco
Italy

ALESSANDRA GRECCO

EXPECTATION

Expectation, 2026, is a visual alliteration.
The artist asked the protagonist to name it, involving him in the creative process.
Alliteration is a Communion of closely connected sounds. Here, it extends from Language to the Human Figure.
Dualism and Duality: similarities and oppositions stand out. The title expresses antithesis in its two meanings: Hope and Farewell.
Digital and black and white, exterior and interior, the Contemporary and a hotel's Belle Époque atmosphere, youth and old age coexist. Two gazes, and many more. The observer may add their own to the artist's, pausing to fill an otherwise deserted square.
The empty benches are the place still reserved for the elderly. The photograph invites us to turn towards the Sacred Kingdom of Old Age (albeit secular), embracing it as a golden resource, a Chest of Memory, a Heritage of Humanity.
A photo-microscope with slide-like frames: through the Body and its flaws, a Harmonious Connection takes shape. A mild scoliosis is highlighted by the shadow; the flesh of the face is hollowed. The weight of time and life unites both. One reveals a torso, the other a head: together they form a Single Body.
The Fanciullino (Awakened Curiosity / Awakened Joy) is the second point of connection (suture) between the artist-as-subject, Yin-coloured, and the subject-as-artist, Yang-coloured.
The observer will determine its meaning, lingering on the threshold when the Miracle of the Elderly Child calls.
The scene is an echo of reflections and tributes.



Expectation
Digital photography
2026

ALESSANDRA GRECCO



Alessandra Grecco is an Italian poet, writer, photographer.
For her, photography is a cosmic expansion of the verse, which dilates and expands as if after a sort of Big Bang until it reaches the form of the image.
She has written for magazines, contributing as a film critic. Among her articles is a reflection on director Terrence Malick, titled "Song to Song: Elogio della Consistenza".
She has published two poetry collections, Sapore Rosso and Calle D'Acquamarina, with Controluna Editore.
In 2026, three of her short stories were included in anthologies published by Giulio Perrone Editore.
Her new poetry collection, Dove La Terra Madre Porge La Sua Vena, features introductory notes by Aurelio Picca and Plinio Perilli.
Honored in national and international literary competitions. Among these are the Antica Pyrgos International Literary Award, chaired by Antonio Veneziani, and the Penne – Festival of the Arts International Literary Award, whose Honorary President is Donatella Di Pietrantonio. She was selected twice for the Como International Literature Award. She was also a finalist in the photography category of the Secondo Mestiere, Seconda Opportunità Award.
She attended the poetry workshop led by Plinio Perilli.
She lives in the lush green landscape surrounding Lake Nemi, which lies within the crater of an extinct volcano, between the villages of Nemi and Lanuvio, in the province of Rome.
An avid reader, she has a particular passion for English and American classics. She is also devoted to nature photography and street photography addressing social issues.

Andrea Balladelli
Italy

ANDREA BALLADELLI

STATO CREPUSCOLARE (CHI È CHE NON DORME?)

In this work the artist reflects on his identity. As he continues to elaborate on this self-portrait, some elements advance, while others, such as the face, remain obscured. Finally, cultural references in the foreground steal the identity of the subject, while the latter remains in an enigmatic harmony with the background.



Stato Crepuscolare (chi è che non dorme?)
Mixed media on canvas
34x40 cm
2026

ANDREA BALLADELLI



Andrea Balladelli (Rome, 1998) has lived and worked in different cities throughout Europe.

Education:
2026, refresher course for
teachers: ECHO IN THE MIRROR, stories individual, collective narratives (Pirelli HangarBicocca, MI).
2023, Master's Degree – Academy of Fine Arts in Venice, Department of Visual Arts, School of Painting.
2022, LUCA school of Arts, Brussels, Fine Arts department.
2021, Bachelor's Degree – Academy of Fine Arts in Venice, Department of Visual Arts, School of Painting.
2018, High School Diploma – Architecture and Environment.

Solo and group exhibitions:
2026, Arte Laguna Prize, pavilion of the Venice arsenal, Venice, Italy
2025, Liriche del Silenzio, Ex chiesa del Ciliota, Venice, Italy.
2024, Extra Ordinario - fourth edition, Antares pavilion, Parco Scientifico Tecnologico VEGA, Venice, Italy.
2023, W.W.F.O.T.R.W.P.,'we will figure out the ru- les while playing', Tour&Taxi pavilion, Brussels, Belgium.
2023, WORTH MORE/WORTH LESS, exhibition space K.L.8, Brussels, Belgium.
2022, Art Night Venice, Venice Academy of Fine Arts.
2022, CollateralCall for Artists, Collateral Maris Festival, Castello Svevo Aragonese, Vieste, Italy.
2021, Extra Ordinario - second edition, Antares pavilion, Parco Scientifico Tecnologico VEGA, Venice, Italy.
2020, Extra Ordinario, Antares pavilion, Parco Scientifico Tecnologico VEGA, Venice, Italy.

Publications:
2026, Arte Laguna Prize, catalogue. 2026, Combat Prize, catalogue.
2025, Liriche del Silenzio, press release on Artri- bune, and catalogue.
2023, W.W.F.O.T.R.W.P., catalogue.
2023, Combat Prize, catalogue.
2023, Art Vue Foundation's Prize, catalogue. 2020, Extra Ordinario, catalogue.

Baizhong Wen
China

BAIZHONG WEN

ON CIVILIZATION

This work is a reinterpretation of an inherited culture, incorporating elements of traditional Teochew Opera from Chaozhou, Guangdong, alongside the revered figure of Guanyin—a symbol of faith in traditional culture. By displacing these traditional motifs into an unconventional space and presenting them through an unexpected, non-traditional form, I construct a space that invites viewers to interrogate a region's civilization from a new perspective, provoking new discourse.

Medium: Performance Installation
Year: 2026
Dimensions: 145 × 145 × 160 cm
Materials:
Chaozhou opera costume
Chaozhou opera stool
Ceramic Guanyin statue
Plastic tubes
Canvas
Presentation Format: Full-length video of the performance



On Civilization
Performance Installation
145×145×160 cm
2026

BAIZHONG WEN



I am Baizhong Wen, born in 2006 in Chaozhou, Guangdong, China. An artist and designer currently in my second year at the China Academy of Art, with a focus on exploring art, society, and philosophy.



Brian McSkane
Sweden

BRIAN MCSKANE

GIVES A KISS

Gives a Kiss is an oil painting on plywood that depicts and reconstructs a strange yet wholesome encounter between the artist and two strangers on a street in Dublin. The veils conceal not only the figures' gestures and actions, but also their identities; the moment has passed for those involved, yet it lingers in the painter's mind.
The work forms part of an ongoing series of paintings that seek to reconstruct and give form to ephemeral encounters between the artist and strangers—shared, fleeting moments in public space that are at once personal and forgotten.



Gives a Kiss
Oil on Plywood
40x30x.9 cm
2025

BRIAN MCSKANE



Brian McSkane is an Irish artist working and living in Sweden. He completed a Joint Honours BA in Education and Fine Art at the National College of Art and Design.
McSkane's work takes a multidisciplinary approach, encompassing sculpture, painting and photography. His subjects shift and intertwine, often exploring space and inanimate objects through links to autobiographical memory and lived experience. Rather than remaining fixed or contained within a single form, his practice moves between media and ideas.



Camilla Marinoni
Italy

CAMILLA MARINONI

STRUTTURA LATENTE #2

Struttura Latente #2 is part of an ongoing series of sculptures that emerge from a process of subtracted anatomy. Instead of depicting the body, they capture its essence.

The chest, pelvis and spine are used as starting points, transformed into something unfamiliar. Porcelain, a fragile yet resilient material, undergoes a transformation. It becomes bone, shedding its original function to reveal a new purpose: no longer to support, but to reveal.

The sculpture features porcelain that forms an ambiguous organic structure, intertwined with fur and rose branches. The materials elicit a complex array of emotions, encompassing attraction and defence, care and injury, while resisting any precise identification.

The form appears to emerge from internal pressure, as if a long-held latent force has found a way to manifest. It becomes a fragment of an interior we cannot fully understand, a fossil of a possible future.



STRUTTURA LATENTE #2
Porcelain, slip, ceramic glaze, polyester, nylon, fur, rose branches, wine, make-up
h43x30x36 cm
2024 - 2026

CAMILLA MARINONI



Camilla Marinoni (b.1979) is a visual artist. She lives and works in Italy.
In 2003 she graduated in Sculpture at the Brera Academy of Fine Arts in Milan an in 2007, at the same academy, she obtained a postgraduate degree in Contemporary Sacred Art.
In 2007 she attended the top-level course in Sculpture, Jewelry and Design at the TAM Center in Pietrarubbia (PU), held by Arnaldo Pomodoro under the artistic direction of Nunzio Di Stefano. Here, by discussing with Nunzio she starts to focus on the body as an expressive medium by which sculptures and installations dialogue.

To learn more about performance and body art she participates, in 2018, in the workshop "Teoría y práctica del Performance Art" at FactoriaLab in Madrid with the artist Abel Azcona and, in 2019, in the workshop "Free unicorn" at GAMeC Bergamo with the artist/actress Chiara Bersani.

She is finalist for the Paolo VI Prize (2023) and the Exibart Prize (2020, 2021 and 2026); she is a featured artist at the Combat Prize (2022) and she wins three prizes at the Arteam Cup (2019 and 2020/2021). Permanent artworks can be found: GAMeC Contemporary and Modern Art Gallery - Bergamo; Dino Zoli Foundation - Forlì; Mercedes Benz collection -Milan; Bernareggi Museum - Bergamo, Montali Museum - Alba (CN), Gianetti Ceramics Museum - Saronno (VA) and in some churches in the province of Bergamo and Cuneo.

Selected Solo Exhibitions (last 5 years):
2025 L'inizio di ogni giorno - Canto IV, GO_25 Nova Gorica Gorizia, European Capital of Culture, Gorizia, Italy, curated by Zerial Art Project
Strani Corpi Stranieri, Studio Vanna Casati, Bergamo, Italy
Strani Corpi Stranieri, Subplace, Milano
2023 Intus | showcase, Traffic Gallery, Bergamo, Italy, curated by R. Ratti
Camilla Marinoni: La vertigine della forma, MO.CA., Brescia, Italy
2021 Sintomi della fiducia, Adriano Bernareggi Foundation, Bergamo, Italy
Alla muta cenere io canto, Vittorio Leonesio Foundation, Puegnago del Garda, Italy
Ricamare il vuoto, Zerial Art Project, Trieste.
Selected Group Exhibitions (last 5 years):
2026 Tessere d'arte. Intrecci tra materia e creazione, Fondazione Dino Zoli, Forì
2025 This is the End, Galleria Villa Contemporanea, Monza, Italy
Face to Face, Manuel Zoia gallery, Milan
2024 Crono e una mitologia del presente, Studio Vanna Casati, Bergamo, Italy Jungle, Galerie Z22, Berlin
Synedokhé, StudioDieci, Vercelli (TO), Italy [cat]
This is the end, Villa Reale, Monza (MB), Italy [cat]
2023 Il cervello comincia dall'occhio - 100 anni di Calvino, Villa Contemporanea Gallery, Monza (MB)
L'uomo non è che una canna - Fragilità e dimensione spirituale, Collezione Paolo VI – Contemporary Art, Brescia, Italy
Naturalismi, galleria MEB, Borgnomanero, Italy
Fiberstorming, 25^ anniversary World Texile Art, Ex Ateneo, Bergamo, Italy
2022 ArteamCup 2022, Priamar Fortress, Savona, Italy [cat]
Archeologie del contemporaneo. Sospensioni, Gulli Arte Gallery, Savona, Italy
Archeologie del contemporaneo. Svelamenti, Archaeological Museum, Savona, Italy
BAW, Bolzano Art Weeks - Memento/Moment(o)/Monument(o), Bolzano, Italy
Luce, Palazzo Costantino, Palermo
Anàstasi - Turbamenti, immersioni, attese, rinascite, Giovanni Bonelli Gallery, Pietrasanta (LU), Italy [cat]
2021 Ars Memoriae, Palazzo Branciforte, Palermo
Naturalismi, Febo&Dafne Gallery,Turin
Esercizi di purezza, Villa Contemporanea Gallery, Monza, Italy 2020 ArteamCup 2020, Dino Zoli Foundation, Forlì, Italy [cat]
Ti Bergamo - Una comunità, GAMeC, Bergamo, Italy.
Gesto Zero. Istantanee 2020, Santa Giulia Museum, Brescia, Italy [cat]

Public works and Public Collections:
GAMeC, Galleria Arte Moderna e Contemporanea, Bergamo, Italy
Dino Zoli Foundation, Forlì, Italy
Gateway, permanent sculpture, Gaverina Terme Park, Italy.
Vittorio Leonesio Foundation, Puegnago del Garda, Italy.
Adriano Benareggi Foundation, Bergamo, Italy.
Museo dell'Artigianato Silano e della Difesa del Suolo, Longobucco, Italy.
Museo Dedalo Montali, Rodello d'Alba, Italy.
Museo Gianetti, Saronno, Italy.
San Giovanni Battista Chapel, Savigliano, Italy.
Mercedes Benz art collection, Milan.
Quattro Elementi Chapel, San Paolo d'Argon, Italy.
MAC (Mondolfo Marotta Contemporary Art), Marotta, Italy.

www.camillamarinoni.com



Charlotte Whitmore
United Kingdom

CHARLOTTE WHITMORE

VERDANT

The painting invites the viewer into an intimate encounter with the forms of nature. A dense arrangement of foliage fills the composition, bringing the leaves close to the picture plane and encouraging a sustained, contemplative gaze. Subtle shifts in green, from luminous highlights to deep, shaded passages, create a layered sense of depth and give the scene a quiet, immersive atmosphere. The treatment of light draws attention to the leaves' surfaces, folds, and veins, while the interplay of light and shadow enhances their volume and distinct character.

At the heart of the work is an exploration of nature's sinuous forms. The leaves' curved edges, curling shapes, and fluid contours establish a visual rhythm that guides the eye across the canvas. Rather than presenting foliage as a purely descriptive subject, the painting emphasizes its underlying patterns of movement and growth. Organic lines bend, overlap, and intertwine, suggesting an ongoing process of expansion and transformation. Through this focus on shape, the familiar forms of the natural world take on an expressive, almost abstract quality.

The composition balances visual complexity with a sense of harmony. Repetition creates continuity, while variations in scale, direction, tone, and illumination keep the surface animated. The resulting image conveys nature not as a static arrangement, but as a living presence—subtle, dynamic, and shaped by continuous movement. In bringing attention to the elegance of leaves and their flowing contours, the work celebrates the beauty inherent in organic form and invites the viewer to pause and observe the quiet vitality of the natural world.



Verdant
Mixed media on canvas
120x80 cm
2026

CHARLOTTE WHITMORE



My practice explores the forms and rhythms of the natural world, with particular attention to the sinuous contours of leaves and foliage. I am drawn to the way organic shapes curve, fold, overlap, and unfold—each form distinct, yet connected to a larger pattern of growth. In my paintings, these details become more than botanical observations: they offer a way to consider movement, balance, and the quiet vitality that exists within nature.

Working in oil on canvas, I build compositions through layered colour, tonal variation, and carefully observed shifts of light and shadow. The depth and fluidity of oil allow me to move between close observation and expressive interpretation. Veins, edges, and folds emerge gradually, while areas of darker colour create space and contrast. I aim to preserve the richness of the subject without treating it as a static study; instead, I want the foliage to feel present, changing, and alive.

The central concern of my work is the expressive potential of organic form. The sweeping lines of leaves guide the viewer's eye through the composition, creating a visual rhythm that echoes the patterns of growth found in the natural environment. Repetition brings cohesion, while subtle differences in shape, direction, and light introduce variation and movement. Through this interplay, familiar natural forms can approach abstraction while remaining rooted in close observation.

I hope the paintings encourage a slower way of looking. By focusing on details that might otherwise go unnoticed, I invite viewers to pause and consider the complexity, elegance, and resilience of nature. The work is ultimately an attempt to translate that experience into paint: not simply to depict the natural world, but to evoke its continuous movement and the harmony found within its changing forms.

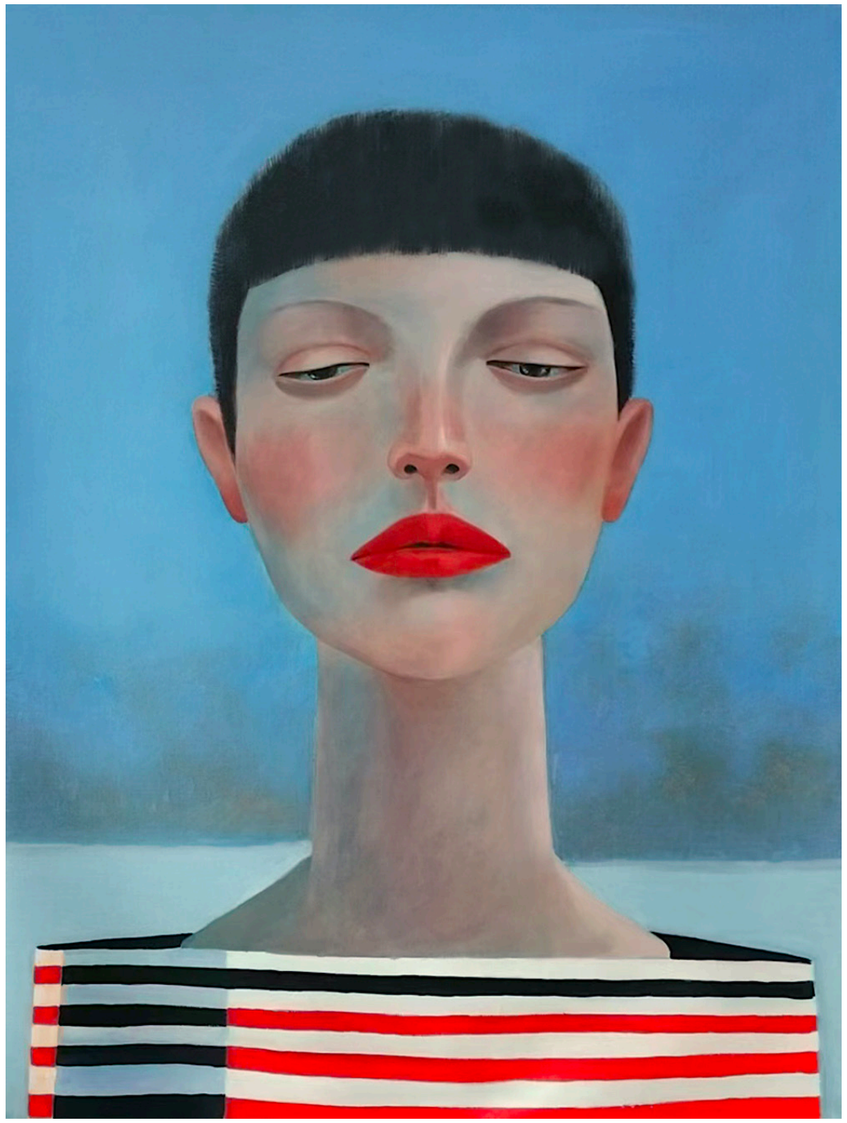


Clara Neumann
Germany

CLARA NEUMANN

THE WOMAN WHO ARRIVED BETWEEN SCENES

Balancing deadpan humor, artificial elegance, and psychological ambiguity, the painting transforms the sitter into a character from an exquisitely controlled, imaginary world.



The woman who arrived between scenes
Acrylic on canvas
75x100 cm
2026

CLARA NEUMANN



Clara Neumann is a 24-year-old German painter whose work explores portraiture, identity, and the subtle tension between composure and emotion. Through simplified forms, carefully balanced colour, and direct frontal compositions, she creates portraits that feel at once intimate and enigmatic. Her subjects often meet the viewer's gaze with a quiet reserve, inviting reflection on self-presentation, vulnerability, and the distance between outward appearance and inner life.

Born in Berlin, Neumann developed an interest in drawing and painting at an early age. She went on to study fine art, where she built a foundation in observational drawing, colour theory, and oil painting. Her education encouraged her to move beyond conventional likeness and consider how proportion, pose, clothing, and background can shape the psychological character of a portrait. She continues to draw on these studies while developing a personal visual language marked by clarity, restraint, and expressive use of colour.

Her process combines close attention to the human face with a willingness to simplify and stylise. She works with carefully controlled shapes and tonal transitions, allowing small differences in colour and expression to carry emotional weight. In this way, her portraits occupy a space between observation and invention: recognisable, but not bound to photographic realism.

At the centre of Neumann's work is a sustained curiosity about how a person can be represented without being fully explained. Her paintings invite viewers to look closely, while leaving room for uncertainty. Through poised compositions and a vivid yet disciplined palette, she creates images that are direct in appearance and quietly complex in meaning.



David Daniil Bondar
Latvia

DAVID DANIIL BONDAR

THE DRIVER'S TROPHY

This artwork explores the hidden costs of human progress, directly challenging the ethics of human triumph and the exploitation of the natural world. The installation brings together a 1970s electric train hanger, a karakul fur hat, and a necklace crafted from the upper canines ("pearl teeth") of a noble deer. The animal was struck and killed by a speeding train, its remains collected by the driver as a personal souvenir.

The inclusion of the karakul hat—made from the patterned fur of young lambs—deepens this narrative of casual exploitation, illustrating how society routinely normalizes violence for the sake of comfort, status, and everyday routine.

The Driver's Trophy surfaces a painful friction: that one person's daily routine or victory can signify absolute tragedy for another living being. By transforming these fragments of violence into a decorative aesthetic object, the artist forces the viewer to confront a central question: *Can we truly take pride in achievements built upon destruction?*



The Driver's Trophy (from the Traces of Existence collection)
Mixed media installation (1970s electric train hanger, karakul fur hat, noble deer upper canines)
30x100x40 cm
2025

DAVID DANIIL BONDAR



Multi-disciplinary contemporary artist working across conceptual furniture sculpture, fine art photography, and documentary filmmaking. The practice focuses on re-contextualizing materials and using found objects as psychological portals to investigate historical memory, human destiny, and the footprints left behind by human presence.

Conceptual Furniture Sculpture (Traces of Existence): The collection features 26 unique furniture installations. In this series, vintage furniture and found objects are used as raw material—just like paint or bronze. I take old, used items to show the personal stories and emotions of their previous owners. When looking at these pieces, viewers can deeply feel the lives, habits, and secrets of people who are now gone. Instead of just being pretty, this collection asks hard questions about human progress, the cost of power, and the footprints we leave behind.

Fine Art & Fine Art Photography: A photography practice focused on visual storytelling and abstract narratives. I capture forgotten spaces, the texture of time, and the traces people leave behind. This photographic work has been recognized with several international awards.

Documentary Filmmaking & Video Art: More than 25 years of experience in creating non-fiction films, television programs, and video art. The practice combines classic documentary filmmaking with video installations to explore human history, cultural stories, and creative media projects.

INTERNATIONAL EXHIBITIONS & GALLERY SHOWS
2026 Traces of Existence, Solo Exhibition, Golden Duck Gallery, Budapest, Hungary
2026 Home-s, Group Exhibition, Photopolis Festival, Kapralos Museum, Agrinio, Greece
2026 Art Riga Photo Fair, Group Exhibition, Riga, Latvia
2026 Traces of Existence, Solo Exhibition, Hearts Fine Art Gallery, Tallinn, Estonia
2025 Dorotheum, Contemporary Art Exhibition & Auction, Vienna, Austria
2025 Art Riga Fair, Group Exhibition, Riga, Latvia
2010–2017 Multiple Solo Fine Art Photography Exhibitions (International & European Regional Galleries)

AWARDS & HONORS
2026 Shortlisted (Sculpture & Installation) – 21st Arte Laguna Prize, Venice, Italy.
2026 Winner (Bronze Medal), Winter Vision Category – Black & White International Photography Awards.
2026 Honorable Mention, Abstract Category – IPPAWARDS (iPhone Photography Awards).
2026 Official Festival Selection, Photopolis Festival Committee (Greece).
1998–2016 Recipient of multiple media and film awards for excellence in documentary filmmaking and television directing.

PROFESSIONAL EXPERIENCE
2013–Present Independent Photographer, Director & Producer (Europe / Baltic Region)
Directing fine art photography projects, independent video art, and multi-media installations.
1995–2013 Creative Director & Film Producer (Media & Advertising)
Directed and produced over 50 documentary films and cultural television programs. Led creative direction, script development, and creative communications within the media and commercial advertising sectors.

EDUCATION
Bachelor of Arts in Television Journalism

Doriane Huber
France

DORIANE HUBER

SERVICE IMAGINAIRE

The table seems to be slipping away, and no one could sit at it, the tableware does not follow the lines. In this work, as in my practice, I question reality and the disjunction through which a situation shifts into something strange like an unreal space in suspension and yet strangely familiar.



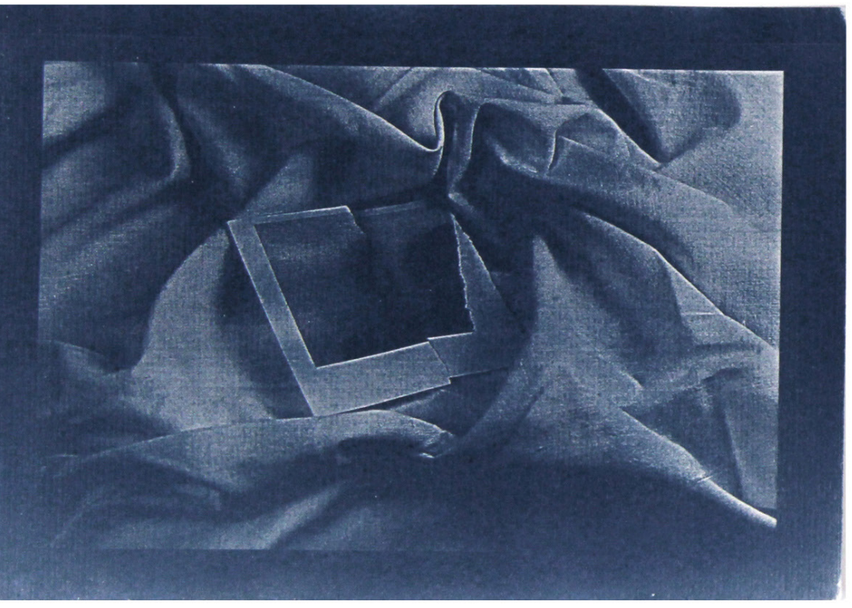
Service imaginaire
Acrylic on canvas
72x116 cm
2026

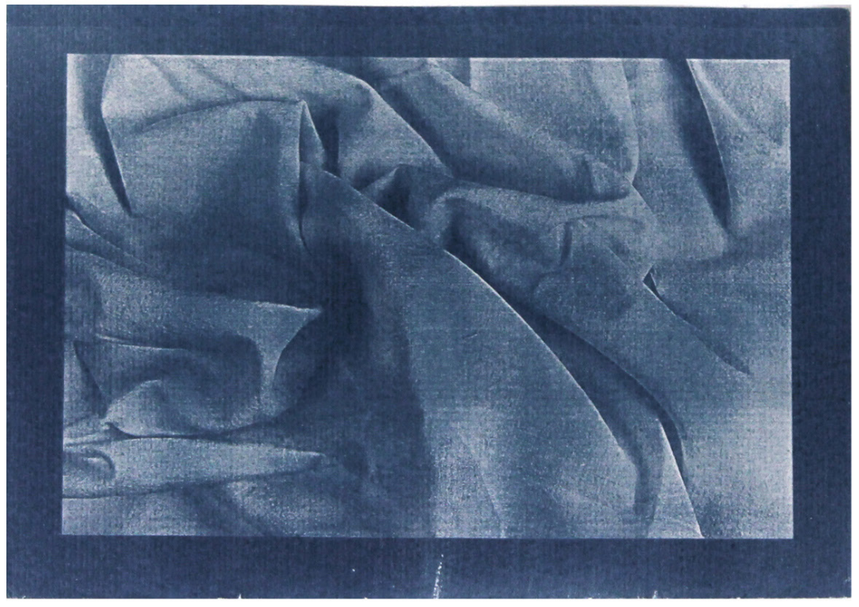
DORIANE HUBER



Doriane Huber lives and works near Paris. A painter who recently graduated from the Beaux-Arts de Paris in 2026, she develops a sensitive painting practice centred on colour, memory and materiality.

2024
Third year diploma, École des Beaux-Arts de Paris
2025
Internship at Adrien Belgrand's studio near Place de la Nation, Paris
2026
CRUSH Exhibition, École des Beaux-Arts de Paris
DNSAP, École des Beaux-Arts de Paris







Graziella Romeo
Italy

GRAZIELLA ROMEO

UNTITLED TRAUMA

Nine cyanotype prints come together to form a single narrative of trauma. The project began as a photographic documentation: scissors, a broken pearl necklace, underwear, hair and other objects are laid out on a plain white bedsheet, where they become symbolic traces through which the story is told. The images were shot digitally and then developed as cyanotypes, so each object is carried into the process's deep blue, a color that suspends the scene between evidence and memory.



Untitled trauma
Digital photography and cyanotype printing
9 prints, 15 × 190 cm
2026

GRAZIELLA ROMEO



Graziella Romeo (Melito di Porto Salvo, Reggio Calabria, 1994) is a visual artist whose research focuses on the relationship between memory, time, and the perception of the lived body. In 2018, she earned a First- Level Academic Diploma in Painting, with a thesis on psychological self-portraiture within the visual arts. In 2024, she completed her studies at the Academy of Fine Arts of Reggio Calabria, presenting a research project centered on memory, false memories, and artificial intelligence as a potential creative medium. Her ongoing artistic practice has led her to explore the lived body and its perception. Memory has thus become her primary means of understanding herself and the world. The interdependence of time and memory lies at the core of her most recent research. Moving from autobiographical to collective memory, she works with archival photographic materials to create hybrid visual works, installations, and sculptures.

GROUP EXHIBITIONS (extract)
2026
• "L'impronta della memoria – Rassegna nazionale sull'arte della cianotipia" [The Imprint of Memory – National Exhibition on the Art of Cyanotype], curated by IMAGO, Arezzo (AR), Italy.
• "Tessiture" [Weavings], exhibition featuring R. Guarnera, S. Muscolino and G. Romeo, curated by R. Guarnera, FORO G Gallery, Ganzirri (ME), Italy.
2025
• "Art Talent Fair", curated by Moho Gallery, Lucca Art Fair, Real Collegio, Lucca (LU), Italy.
• "Casasempreaperta", curated by L. Caliani and A. Serapide, FACTORYAREA, Complesso Monumentale del San Giovanni, Catanzaro (CZ), Italy.
• "Transitus", a project by E. Fruci, curated by A. Frijia, S. Pellegrino and C. Spoto, Palazzo Bevilacqua, Curinga (CZ), Italy.
• "REA! Art Fair – V Edition 2025", OPOS, Milan (MI), Italy.
• "A che punto sei, Alice?" [How Far Along Are You, Alice?], group exhibition curated by R. Guarnera and M. Zagone, FORO G Gallery, Messina (ME), Italy.
2024
• "Oikos – La dimora delle memorie" [Oikos – The Dwelling of Memories], two-person exhibition curated by R. Guarnera, with a critical text by M. Zagone, FORO G Gallery, Messina (ME), Italy.
• "aPalazzo Contemporary Art Prize", group exhibition curated by Expositiva Art at Spazio B, Palazzo Sanseverino, Vigevano (PV), Italy.
• "Eco dell'invisibile" [Echo of the Invisible], group exhibition curated by E. Fruci at EX STAC – Palazzo delle Esposizioni, Catanzaro (CZ), Italy.
• "Premio Luigi Candiani – Giovani Artisti" [Luigi Candiani Award – Young Artists], group exhibition curated by SAC – Spazio Arte Contemporanea, Robecchetto con Induno, Milan (MI), Italy.
• "PROPRIETÀ PRIVATA" [PRIVATE PROPERTY], group exhibition curated by Roots Gallery, Pisa (PI), Italy.
• "A Corpo Libero" [Free Body], group exhibition curated by the L'Intreccio Viola Social Promotion Association, Turin (TO), Italy.
• "MAVARE – Il potere del femminile" [MAVARE – The Power of the Feminine], group exhibition curated by R. Guarnera and M. Zagone, FORO G Gallery, Messina (ME), Italy.

AWARDS AND RECOGNITION
2018
• Joint First Prize, Photography section, "Fragmenta Curae", Casa di cura privata Di Lorenzo, Avezzano (AQ), Italy.
• Special Mention in memory of Maestro Domenico Colantoni, "Fragmenta Curae", Casa di cura privata Di Lorenzo, Avezzano (AQ), Italy.
2015
• First Prize, Painting section, "Prevenzione Creativa", Palazzo Auditorium, "Nicola Calipari" Hall, Regional Council of Calabria (RC), Italy.

CATALOGUES AND PUBLICATIONS
2026
• "TRANSITUS – Visioni Contemporanee" [TRANSITUS – Contemporary Visions], curated by Sistema Hava; critical texts by A. Frijia, E. Fruci, S. Rossi, E. Perissinotti and E. Gandolfi; produced by Sistema Hava.
• "TRANSITUS – Volume I", curated by Sistema Hava; a project by E. Fruci, curated by A. Frijia, S. Pellegrino and C. Spoto; produced by Duçi Contemporanea.
2025
• "Under My Skin", curated by Osservatoriomaree, with texts by L. Caliani.
• AL_magazine, online magazine, article on "La memoria delle immagini" [The Memory of Images], curated by Alessia Papa.
• "ReA! Art Fair 2025" catalogue, published by REA ARTE ETS & Mulieris Magazine, with a critical contribution by Rita Meschiari.
• "La pertinenza del blu" [The Relevance of Blue], curated by Chiara Scolastica Mosciatti, Francesca Calzà and Lucrezia Caliani, Duci Contemporanea Gallery, Camini (RC), Italy.
2024
• "Eco dell'invisibile" [Echo of the Invisible], curated by Osservatorio delle Maree, produced by Sistema Hava and Duci Contemporanea (CZ), Italy.

SPECIAL MENTIONS 2026
• Finalist, Exibart Prize EP6.
2025
• Finalist, Exibart Prize EP5.
• Special Mention for the Quality of Your Research, CREA OPEN, Venice (VE), Italy.

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Julia Gramaglia
United States of America

JULIA GRAMAGLIA

ANIMA

As if witnessing creation itself, an animating presence is called into form.

Photographed in Tulum, Mexico in 2026, Anima lives somewhere between a portrait and an apparition. The title, Anima, draws from the Latin “anima,” meaning soul or breath, as well as on Jung’s idea of an inner, mysterious psychic presence.



Anima
Archival photographic print on aluminum. Edition 1/5 + 2 AP
120x80 cm
2026

JULIA GRAMAGLIA



Julia Gramaglia is an artist based in San Francisco, California.
She holds a BFA in Visual Communications from the Sam Fox School of Design & Visual Arts at Washington University in St. Louis.
Before devoting herself to fine art full time, she spent nearly two decades working as a brand creative director.

Her work often begins with instinct and experimentation, using the camera to move beyond straightforward representation.
She is interested in images that leave room for mystery, and in the ways perception can shift through movement, light and distortion.

A photograph is supposed to pin a moment down.
My work begins by letting it go.

I keep coming back to the idea that nothing we experience is static.
By the time we "see" what's in front of us, it has already changed.
And of course, no two people see quite the same thing.
Everything is blurrier than that.

This is where my work begins. By embracing the mutability of perception, I create images that are felt before they are fully understood. Using movement, distortion, light and abstraction, I pull subjects away from literal documentation. A body becomes a presence. A landscape becomes something closer to memory, and the viewer brings something of themselves to what remains.

As my images let go of certainty, I find myself doing the same.
I'm learning to let go of fixed ideas—about myself, about reality, about what an image should be—and to trust a more instinctual way of seeing.



Lyubov Stepanova
Russian Federation

LYUBOV STEPANOVA

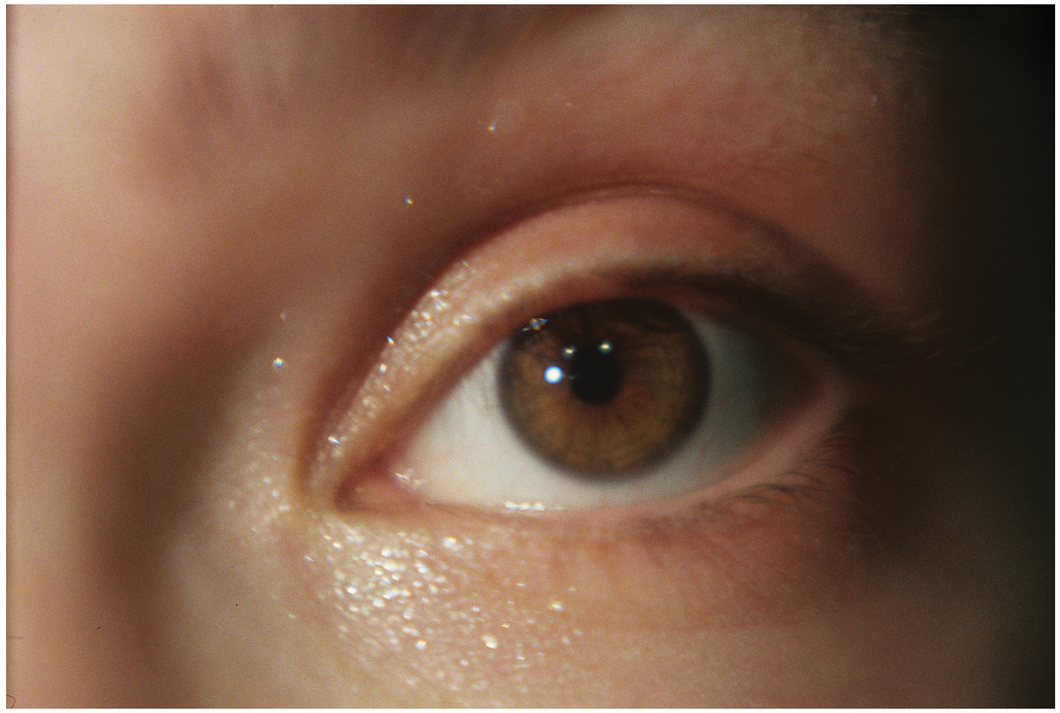
ONE THROUGH ANOTHER: THE EYE

The work is a single photo from the project "One Through Another" which I shot over the course of a calendar year. During this year I made my closeness with another person the subject matter of my work.

Two years ago, my subject, Anya, and I didn't know each other. Now I can't quite put into words exactly what we've become to each other. The project grew out of our relationship.

It all began when I picked up my first film camera and Anya, a musician, was going through a difficult breakup. I started taking photos of her. Anya has a complicated relationship with her body and reflection, and with each shoot, she became more vulnerable in front of the camera while the staging became increasingly theatrical. This subjective perspective influenced the dynamics of our work, and I realized that I needed to remove her body from the frame while preserving her radiance, sensitivity, strength and vulnerability.

I think this photo reflects the real Anya the most. Eyes can not lie.

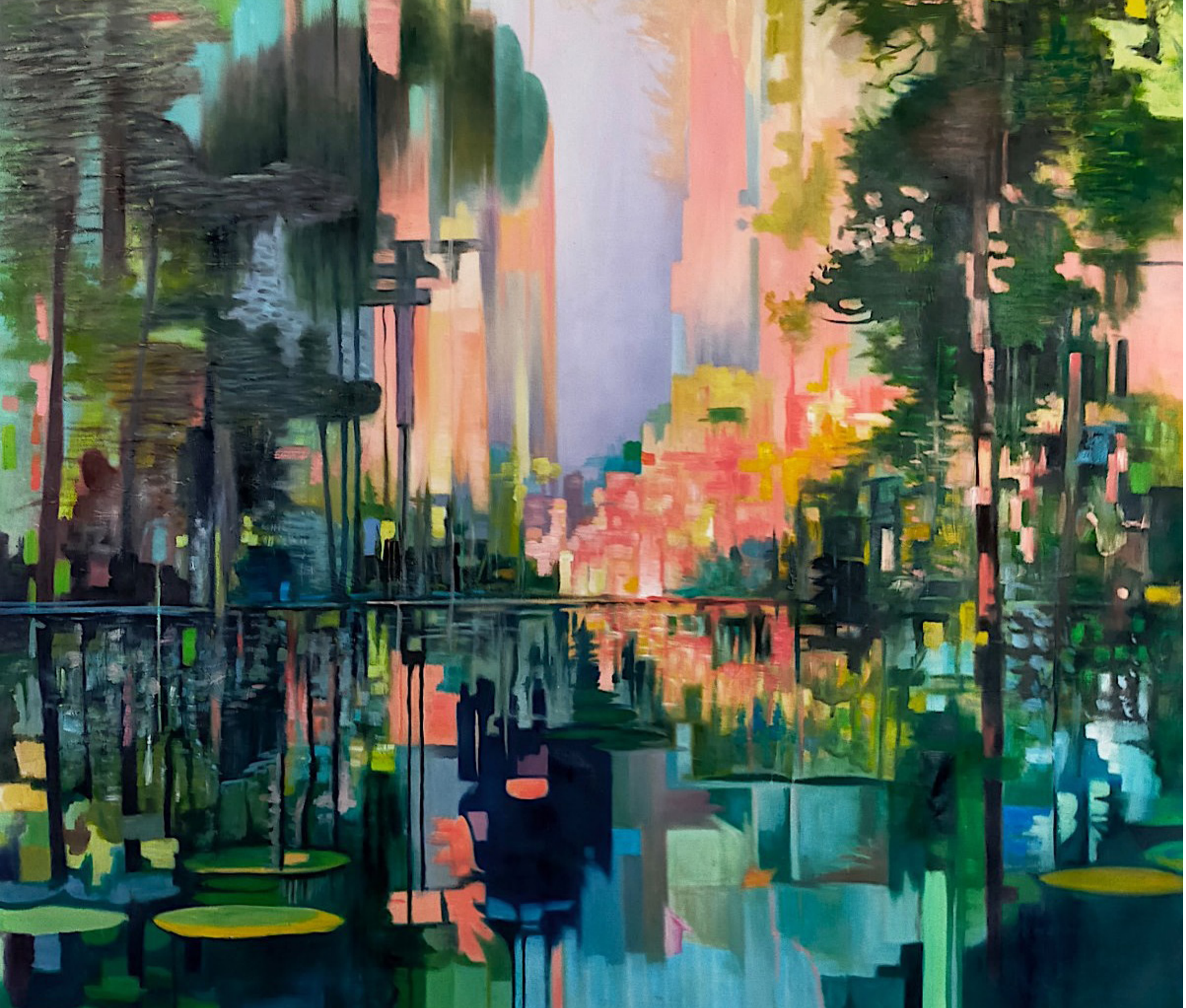


One Through Another: The Eye
Film photography, shot with soviet Zorky camera (1952 year), Jupiter 8 lens and x10 magnifying lens, focus was selected blindly because Zorki is rangefinder camera.
2026

LYUBOV STEPANOVA



I graduated from the Faculty of Mechanics and Mathematics at Moscow State University, where I started experimenting with drawing in the margins of my notebooks during lectures. I had no formal art education and didn't know what to do with my urge to draw, so I did it just for myself.
For several years, I didn't allow myself to take my art seriously. I was more comfortable with controlling my reactions and emotions, as well as maintaining the image of a 'proper' person, and I kept my inner world to myself. I started to feel stifled by this, and I began to let go of it gradually. I started by studying film and vocal performance, then acting, and in recent years, photography. Photography seems to bring together my mathematical mindset and my interest in the unpredictable: while film doesn't allow for complete control, I can analyze the results and calculate the probability of achieving a positive outcome.
Currently, as an artist, I am interested in the theme of intimacy outside the classic social dynamics. What matters to me is what happens between women when they let each other into the creative process and another person's emotional reaction becomes material for my own work. I'm interested in how support arises from understanding and how differences in perspectives or emotions help us to listen more deeply. It is important to me to see and experience sisterhood as the foundation of collaboration among artists.

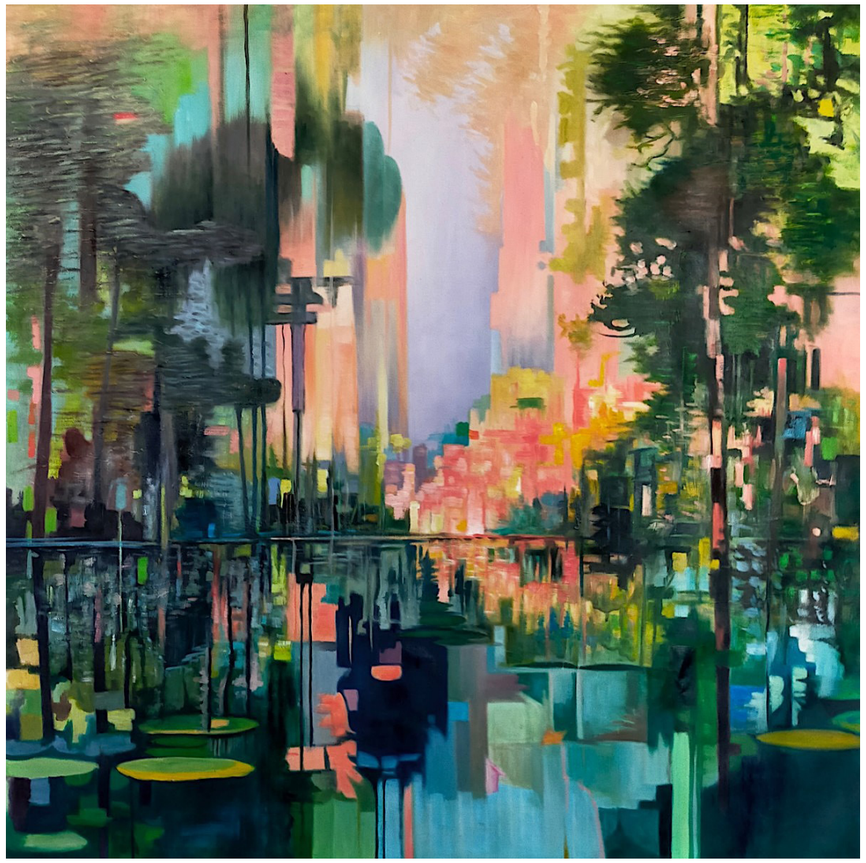


Mantas Žukauskas
Lithuania

MANTAS ŽUKAUSKAS

CHROMATIC AFTERIMAGE

The painting transforms a vertical landscape into a turbulent field of urban memory and organic growth. Dense layers of deep greens, mineral blues, coral, ochre, and electric pink fracture the image into overlapping planes, suggesting a city dissolving into vegetation. Scraped surfaces, dripping pigments, and abrupt gestural passages reveal the physical rhythm of the artist's process. Rooted in the immediacy of American Abstract Expressionism, the work balances expansive atmosphere with raw, instinctive mark-making, presenting the landscape as a psychological space rather than a fixed place.



CHROMATIC AFTERIMAGE
Mix Media
90X90 cm
2025

MANTAS ŽUKAUSKAS



At the heart of Žukauskas's work is an interest in the relationship between observation and imagination. His paintings invite viewers to pause before a landscape and notice how its appearance changes with light, reflection, and recollection. Still early in his artistic development, he continues to explore how colour and gesture can capture not only the visible structure of a place, but also the mood it leaves behind.

Natale Brambilla
Italy

NATALE BRAMBILLA

ATTESA

Entering another person's world is an encounter with a stranger—someone who awaits you as they reveal themselves.
The enigmatic nature of the face, reflected in its almost anomalous physical features, reveals an inner restlessness and a sense of estrangement.
The image brings us to the threshold—the very limit—of someone who is a stranger to themselves, someone opening up to self-discovery while feeling the alarm that arises when facing the unknown that one carries within.
It invites an engagement that can be unsettling, yet simultaneously shimmering with the thrilling magnificence of the unexplored—a mystery that is both fascinating and compelling.



Attesa
Oil on canvas
30x40 cm
2025

NATALE BRAMBILLA



I was born in 1960 in Vimercate, in the province of Monza and Brianza, where I currently live.
Following my secondary education, I earned a Baccalaureate and then a Licentiate in Sacred Theology from the Interregional Theological Faculty of Northern Italy. My thesis focused on dogmatic and systematic theology, specifically about the "category of vicarious substitution in Catholic and Protestant theology during the 1970s and 1980s".
I later attended the Faculty of Psychology in Padua, where I graduated with a thesis on the "sense of guilt, from Freud to contemporary thinkers". After passing the state examination and registering with the professional association, I completed a qualification in psychotherapy at Studi Cognitivi in Milan, with a thesis focused on the emotion of disgust.
I currently practise as a psychotherapist.
Painting has always been a personal hobby, which I have pursued in my free time using different techniques, including watercolour, pencil, pastels, and chalk. Four years ago, I discovered oil painting, particularly oil on canvas, which immediately captivated me; I feel that this technique suits me especially well.
My choice to paint realistic portraits is an attempt to capture a person's feelings as they emerge in a fleeting moment. This is why I pay close attention to the expression of the eyes, the movement of the lips and even the smallest details through which emotions leave their mark on the face. It is the invite for the observer to connect with the feeling conveyed by the face, to engage in an emotional experience and allow it to resonate within their own inner self, in ways that are, inevitably, deeply personal and unique to each individual. Oil painting allows me to translate onto canvas the emotional experiences I encounter daily during psychotherapy sessions, while working with the emotions of the people I treat.
I pursue this same aim through the hobby of writing short stories and novels.
Over the years, I have exhibited my works at the Dantebus Gallery in Florence and I participated in several art competitions—notably receiving an honorable mention at the 2026 Sarezzo competition.

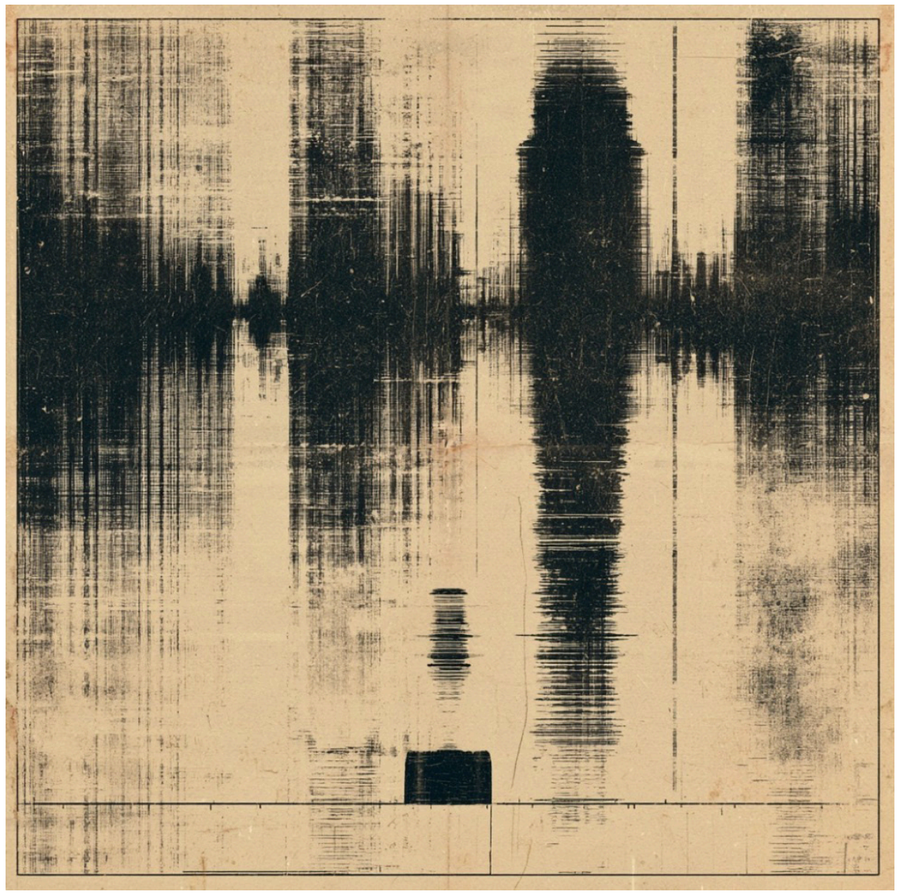


Paolo Vettori
Italy

PAOLO VETTORI

A-NOISE

This piece translates acoustic memory into a visual field: dense vertical and horizontal marks function like frozen soundwaves or eroded architectural silhouettes. The work explores the tension between presence and absence — how a once-vivid signal becomes fragmented by time, interference and repetition. Layered lithographic impressions, scratching and selective smudging create depth and texture, suggesting both a mechanical imprint and human touch. The muted palette and worn paper-like ground reference archival documents, evoking nostalgia and the idea that perception itself is a palimpsest where traces remain beneath new layers. Overall, the image invites the viewer to listen with their eyes and consider how memory, noise and silence shape meaning.



A-Noise
Screen printing
45x45 cm
2026

PAOLO VETTORI



The artist transform in screenprints the sounds of everyday domestic life into visual compositions. His work begins with the familiar acoustics of home: fragments of conversation, passing remarks, repeated routines, and the subtle noises that shape ordinary days. By translating these sounds into lines, patterns, colours, and rhythms, Vettori gives visible form to experiences that are usually heard and quickly forgotten.



Pietro Ruisi
Italy

PIETRO RUISI

...E TI MANCI LU PANI FRISCU PT.2

"The decay and undoing of an increasingly ravenous and bulimic society, now heedless of culture, where all that matters is excess and where not even a single empty space is left for reflection. We feel quite literally oppressed, yet we go on accumulating everything—from material goods to 'experiences'. The title of the work stems from a Sicilian popular corruption of the 'Lord's Prayer', denoting the union of the sacred and the profane perpetuated by the humble; a union that today stands maimed, so much so that nothing remains to triumph but the emptiness of our lives, whose ties to the past and the true rural world are now inexorably severed. The memento mori, a secular religious warning that accompanied nearly all Europeans until little more than a century ago, has been forgotten in favor of a rejection of death—which has become a taboo subject—while the pursuit of eternal youth grows ever more topical. The rotting food and the books devoured by rats are clear references to the death that, like it or not, will always accompany our existences. The work is part of a series in which the themes of decay and still life are closely interconnected.

Thus today, in an increasingly virtual and fluid world, paradoxically suspended between the fullness of our days and the absence of values, hypocritical in the face of death, only one question remains: of everything we are experiencing, what will we remember at the end of days?"



...e ti manci lu pani friscu pt.2
Black ink on paper
33x48 cm
2026

PIETRO RUISI



I was born in the province of Trapani, Sicily. From a very young age, I developed a passion for drawing, exploring all its facets—from graphite, charcoal, and sanguine to ink pens and fine liners. After attending a classical high school (liceo classico), I enrolled in the Faculty of Architecture. Today, I split my time between working as an architect and pursuing my artistic practice, devoting myself mainly to pure drawing while searching for new horizons, constantly torn between surreal and dreamlike architectural visions and a love for folklore, bridging the sacred and the profane. I often merge my two main passions, blending them with other lifelong interests such as antique books and prints, philosophy, and art in all its forms. My work reflects a deep interest in literature alongside an ironic, yet critical, view of my native land and the hyperconnected society we live in. In recent years, I have taken part in various competitions, primarily focused on drawing, and have been selected as a finalist in several of them.

Group Exhibitions
2025
• “L’incessante debacle”, finalist work with honorable mention at the Premio illustratori Tarantasio 2025, Paullo, Milan, Italy
2026
• “Omnia Mutantur”, finalist work at the Be Natural Be Wild 2026 competition, organized by the Fondazione Cassa di Risparmio di Biella on the occasion of the Selvatica Festival 2026, Biella, Italy
• “Labirinto”, finalist work with honorable mention at the Sergio Fedriani Prize 2026, Genoa, Italy
• “Notturno Siciliano”, finalist work with special jury mention at the 17th Combat Prize 2026 (Graphics section), Livorno, Italy



Sinem Beles
Norway

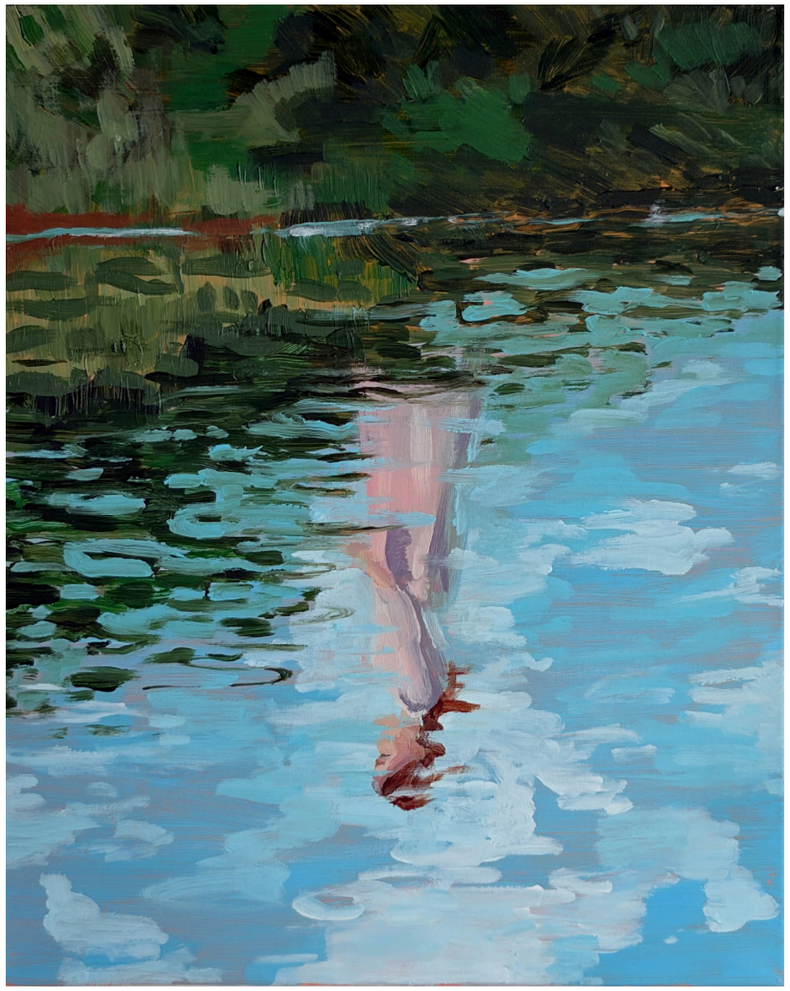
SINEM BELES

REFLECTED EMOTIONS

Reflected emotions explores a quiet moment of self reflection and emotional awareness, when the outside world begins to fade and an inner dialogue takes its place.

Brushwork is central to the painting. Each mark contributes to the emotional atmosphere, allowing feelings to emerge through colour, movement and texture rather than through a clearly defined image.

The painting invites viewers to slow down, turn their attention inward and reflect on their own emotions. It captures an intimate moment of introspection, where looking at the world around us becomes a way of looking within ourselves.



Reflected Emotions
Acrylic on canvas
40x50 cm
2026

SINEM BELES



In my figurative acrylic paintings, I explore women's inner worlds; the emotions, struggles, and quiet moments. Through symbolic surroundings, I give form to the invisible emotions and experiences my figures carry. My brushwork is loose but deliberate, that appears abstract marks seen up close and comes together as painterly realism from a distance.

The relationship between distance and detail in my paintings reflects how stepping back can bring clarity to difficult emotions. My stories begin with a memory, a dream, or a scene that moves me to question my own feelings. From these reflections, I explore women's emotional lives, how their experiences and surroundings shape their identity, how they navigate change, and how they find their own voice. I invite viewers to recognise themselves in these stories and reflect on who they are becoming.

Working in series allows me to develop a narrative across several paintings. Each painting in a series marks a stage, the story unfolds from one work to the next, exploring how my figure moves through uncertainty, self discovery, or change.

Through my figures, I seek to create a sense of connection and a space for reflection. In a hectic world, my work asks what we might discover if we gave our difficult emotions attention, rather than putting them aside. After all, how many of us truly look directly at the emotions, seeking to understand and heal them rather than simply ignoring them?



Vanja Kashavelska
Macedonia

VANJA KASHAVELSKA

FRAGILE SILENCE

"Fragile Silence" explores the boundary between care and confinement: does protecting something also mean denying it freedom? The girl holds the glass bowl as a small world entrusted to her. Within it, life is sheltered, yet its horizon is already defined. Above her, birds move through a space without visible boundaries, exposed to the uncertainty that freedom brings.

The human figure sits between these two conditions. Her hands remain close to the fragile life in her care, while her gaze reaches towards something the painting leaves unseen. This division evokes the experience of growing up: the need to belong and the desire to leave, responsibility towards another and the longing to follow one's own path.

The transparency of the bowl creates an impression of openness. The world is visible, yet beyond reach. Glass becomes a possible metaphor for the invisible boundaries we accept in our own lives—habits, fears, and forms of security within which we remain, even when we can see beyond them.

The wind stirs her hair while her body stays still. Time passes through the figure, yet she seems suspended in the moment before a decision. Silence carries the weight of something not yet spoken, an understanding still waiting to take shape.

Fragility emerges through the act of caring itself. To hold something living is also to feel the possibility of losing it. The painting leaves a question open: how can we cherish what we love while allowing it to exist beyond our reach?

***guest artist**

(Author's note)
We present this artist as a guest, as she is not taking part of the "YICCA 26/27" selection.
This artist was one of 18 finalists of the previous "YICCA 2026" competition, and due to circumstances beyond our control, she was unable to exhibit his work at the previous final exhibition.
For this reason, we want to pay homage to her by presenting her work in this current exhibition.



Fragile Silence
Oil on canvas
70x100 cm

VANJA KASHAVELSKA



Vanja Kashavelska is a visual artist from North Macedonia. She completed secondary art school and graduated from the Faculty of Fine Arts in Skopje. Working primarily in oil on canvas, she develops a figurative language that explores emotional vulnerability, identity, and the relationship between the individual and their inner world. Her paintings combine sensitive observation with symbolic imagery and contemplative atmospheres.

She has held solo exhibitions at Mirena Gallery in Saint-Paul-de-Vence, France, in 2022 and the Youth Cultural Centre (MKC) in Skopje in 2023. Her international exhibition record includes Le Salon – Société des Artistes Français, Salon d'Automne, and Salon des Beaux Arts in Paris; Premio Marchionni in Italy; and the Almenara Art Prize in Spain. Her work has also been presented at Museo MAGMMA in Sardinia and Museo Cà La Ghironda near Bologna.

Kashavelska has received several international distinctions, including the Boost Jeunes Créateurs Award at Salon d'Automne, the Traveling Exhibition Award at Premio Marchionni, and a Bronze Medal at Le Salon – Société des Artistes Français in 2024. In 2025, she received First Prize and the Traveling Exhibition Award at Premio Marchionni, was a finalist in the Almenara Art Prize, and received an Honorable Mention at Salon des Beaux Arts. In 2026, she was awarded a Silver Medal at Le Salon – Société des Artistes Français and Second Place at Best Art Awards.

Through her practice, Kashavelska continues to explore how gesture, light, and the human figure can give form to experiences that remain difficult to express in words.



Zhaorui Chen
China

ZHAORUI CHEN

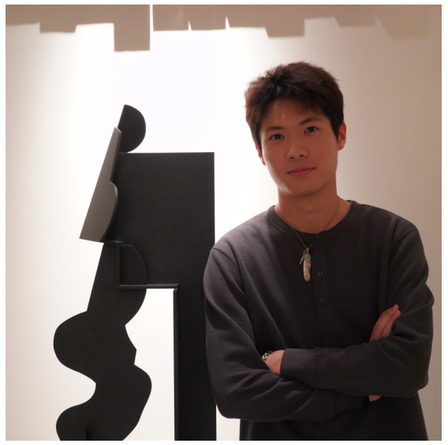
AIR FORCE 1

Air Force 1 takes apart a familiar white sneaker to expose the systems concealed within an everyday consumer object. A printed world map and red threads trace the global network of places, resources and labor behind its production. Melted hot glue, plastic film and burnt shoe fragments accumulate above the map, evoking waste and pollution. Inside the shoe, metal spikes, swollen foam and punctured air cushioning units disrupt its promise of comfort and performance. Presented as a cutaway sneaker, the sculpture invites viewers to look into the materials and construction normally hidden from view. It asks how branding, novelty and marketing can displace durability, function and human needs.



Air Force 1
Mixed-media sculpture. Materials: Nike Air Force 1 sneaker, metal spikes, polyurethane foam, air cushioning units, plastic film, hot glue, burnt shoe fragments, pins, thread and printed map.
2026

ZHAORUI CHEN



Zhaorui Chen is a high school student studying visual arts in Shanghai, China. Working across sculpture, installation and performance, Chen examines how consumer culture shapes desire, identity and everyday experience. Using familiar objects and material interventions, Chen makes the structures behind consumption visible. Their work often considers the tensions between use and display, the body and commodities, and individual experience and larger social systems. Chen's work Air Force 1 was selected for YICCA 26/27 and is scheduled to be presented at Imagoars New Space in Venice.

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. Manilo and Milena are an interpreter form German to Italian, Manilo 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 26/27 - 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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