



FRASE GOT TALENT

post internet prize

FRASE CONTEMPORARY ART / 2018

FRASE GOT TALENT

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frase contemporary art is proud to announce the winners of the 4th *Frase Got Talent Prize*, “Back to reality”.

Starting from the type of involvement that videos, installations, forms of virtual simulation, augmented reality can exercise on viewers, projects have been called to reflect on the resonance mechanisms generated by new media, on the superpower of images and on the new and more pervasive forms of interaction and collective communication.

frase is the acronym under which conceals a group of Italian collectors working in the venetian territory. Their commitment is to enhance and promote the works of contemporary, young, Italian and foreign artists. Three collectors, three different generations bonded by a common passion for art.

The award aims to encourage the talent of young artists who have distinguished themselves through creative originality and critical interest in the world of visual arts.

The competition involved an initial selection of **10 works** for an online group exhibition and for this publication.

Subsequently, the winner has been selected and became part of the *frase contemporary art collection*.

A special thanks to the judges of the prize:

frase contemporary art, *Collectors* // **Federica Bianconi**, *Architect, Journalist and Curator* // **Daniele Capra**, *Writer, Essayist and Curator* // **Martina Gambillara**, *Gallerist and Art advisor*.

NOVEMBER, 2018

FRASE GOT TALENT PRIZE
ALICE FALORETTI | *TWILIGHT*

SPECIAL MENTION
ADELISA SELIMBASIC | *OBSERVATORIO*

THE PRIZE WINNERS

The painting “Twilight” talks about some stories and sensations caught from my daily life, episodes, memories, lived or never known, that converge into a different plans of reality, through illusion, surreal visions, flowing like thoughts and unpredictable connections. The point of view in this case comes from a window. I research the poetic side of the ordinary, I de-contextualise and transform concrete images into mental, mysterious and illusory spaces, in which figurative elements blend with more indefinite ones. I aim to imagine worlds where nothing is as it seems and establish a sense of immersion inside that apparent flat surface. Surface could be either a monitor, or a window, where we can enter or stay outside. The virtual augmented reality “surrounds” us with all its music, lights, videos and images in movement; in a kind of sense imposes itself to us, driving us towards a predetermined interpretation where we have only to stay and follow. On the other hand, painting doesn’t impose itself on the viewer, it remains with its whole world fixed, waiting. It can give itself totally only if an outward presence establishes a dialogue, but this type of interaction requires an effort, imagination and desire. We have to physically move toward another physic object. This meeting needs bodies, intimacy, closeness, exchange. It is an open place overlooking on space and time, on past and future, where we can pour our personal and collective dimension. The sense is inside painting and us together, it exists in that “augmented relation”.

TWILIGHT

ALICE FALORETTI



/ Details \



Alice Faloretti, *Twilight*, 2018, oil on canvas, 120x100 cm

The artist claims to accept only clear and distinct elements as true, that is, only what the mind can intuit in an immediate and simple way. In this way, man is freed from the obstacles created by mass and role prejudices. Man is led to praise the ability to insinuate doubts about reality through the representation of reality itself. No one can really know the others, so we find ourselves in front of hidden, masked figures that enclose their interiority and authority not in their single appearance, but in the elements that surround them and in the context in which they are recognized. The true subject becomes his own negation as an indispensable premise of the affirmation. The artist eliminates what is superfluous, faithful to reality. The emptiness created by all this allows the viewer to reason about the aesthetic value of the deformed image, extracted from a context that has gradually forgotten its value, is presented in a new light. The observer is subtracted from the usual reality and then reintroduced in it with a different eye.

OBSERVATORIO

ADELISA SELIMBASIC



Adelisa Selimbasic, *Observatorio*, 2018, oil on canvas, 40 x 30 cm

SELF PORTRAIT
BEATRICE ALICI

I VA A AVIAN
LEONARDO FURLAN

SPETTRO DE PRINCIPIJ
ALESSANDRO ARMENTO

DISTORTED REALITIES
TINCUTA MARIN

FISH TANK(BLUE)
MINYOUNG CHOI

THE WATCHERS WATCHFUL EYES
DANILO STOJANOVIC

MAKE A WISH
NADA ELKALAAWY

THE PEACOCK'S UNVIVERSE
FRANCESCO ZANATTA



Beatrice Alici, *Self portrait*, 2018, oil on linen, 30x40 cm

The self portrait represents one of the most ancient forms of self-expression in visual arts, but at the same time it can be associated with a contemporary cult phenomenon: the selfie. With my work, besides examining myself internally I could reflect on the contemporary obsession of self representation using antique methods, a mirror, oil paint and long observation periods.



Ideas and words when recorded through old and new techniques, can slip away from the regular flowing time: the archiving methods make the dilation of the progress of existence possible. In manuscripts there is a formal continuity between calligraphies and sound spectrum that the nowadays technology offers. The reading aloud of a Giambattista Vico's manuscript (*Lo stabilimento de' principj*) has been recorded: *Spettro de principj* is the visual result of that. Concepts and decoding problems have been reported on paper using the photo transfer technique.

A fish tank is a whole world for a fish and it is the small universe for a viewer. This work captures a pouty goldfish glancing at the outside world through the 'glass' perhaps waiting to be fed while other smaller fish are immersed in the surroundings.

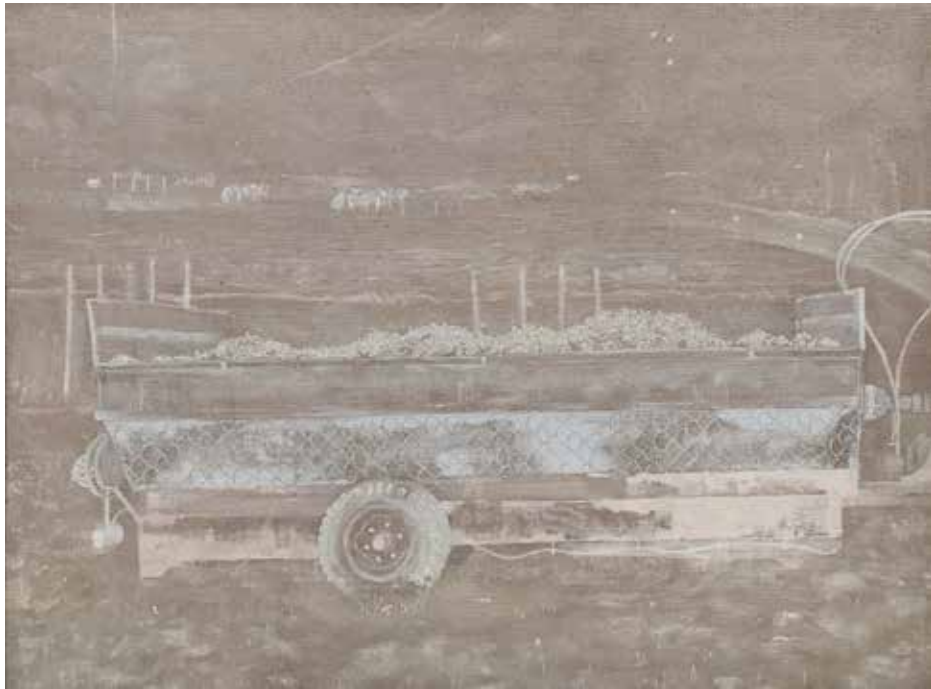


Minyoung Choi, *Fish Tank (blue)*, 2018, oil on linen, 50x45 cm



Make a wish talks about the horror of loss, ageing and grief. The animation plots the build up, smudges and erasures from one frame to the other reflecting on how incidents are layered in real life and how the past haunts the present through memory. It depicts the contradictory senses of both presence and absence, seclusion and belonging and sorrow and joy.





An harvest wagon, full of grapes, is presented static, in profile on a wide plain countryside; the wagon is like a band unavoidable to not confront with. A reality that remembers that, despite everything, exists: an agricultural reality. Very light colors try to communicate both serenity and melancholy. Serenity at first, for the dream atmosphere, melancholy as soon as you realize that's actually not a dream, but a true situation, at the same time extremely near and distant; massive, dirty, forced to a technology that unfits to it, but somehow beautiful.



Tincuta Marin, *Distorted realities*, 2018, mixed media, 200x240 cm

The presented project incorporates elements taken from the scenography, street art and everyday imagery, passed through the postmodern filter as a way of composing and by the expressionist filter as a way of pictorial expression. My paintings coagulate scenes that do not necessarily subscribe to an aesthetic attitude, but delineate the search for a very personal process of making the image. For me, this project is a complex challenge in seeking and acquiring an own style of state expression through an artistic approach that helps me to reach the unique way of releasing my gesture in response to the chosen subject. The images taken from them are de-structured and re-composed to create various, magical and dynamic compositions, completing the collages through the basics of pictorial-gesture, line, spot and shape.

In my works I discuss the problems related to magic, dream, form and composition, metamorphosis of the perception filters, the characters rendered by me being deformed, with strange atypical faces. I like to reinterpret the facts of reality into a world of mine, full of magic, beautiful, ugly, through deformations, elongations, twists and turns sending them into a grotesque visual area. I want to suggest the atmosphere of dreams, to express an emotion without resorting to narrative clichés. What I am interested in is the absurd, the exploration of the limits of reality, which can bring about an individual reality.

Since the dawn of time mankind has been fascinated by images, they are our first known form of expression . The work that I am proposing for this years Frase got talent award is trying to follow that same ancient path, smearing color on a surface, nothing else..it is simple but effective. Researching stuff on the internet has been my daily routine since I can remember, and it is fundamental for my painting practice since most of my subject are taken from the “net” (film stills, articles, historical photos). In this painting we can see an abstract figure standing in a twisted scenery, not much is known, the landscape is swirling and moving around as if it’s transforming. We have become so hyperconnected that a return to a more traditional mean of communication is needed and necessary, a painting can give you that and so much more, it can reveal itself “on the spot” or it can force you to form your own narrative and conclusion. As we offer our gaze to a painting the painting stares back.



Danilo Stojanovic, *The watchers watchful eyes*, 2018, oil on panel, 32,8x22,4 cm



Francesco Zanatta, *The Peacock's universe*, 2018, oil on canvas, 170x220 cm

“The Peacock’s Universe” is a concluded world. It is an allegory of the cycle of birth and extinction of a world, an ecosystem founded on an incomprehensible equilibrium.

The work takes its inspiration from the novel “Annihilation” by Jeff VanderMeer, in which a group of scientists are sent on expedition to explore the so-called “Area X”. The Area is a wild place in the south of the United States, in which events of an inexplicable nature have been reported. The main characters have to deal with a place that is apparently normal, but which later manipulates and transforms them from within. In fact, it reveals to be a sort of macro-object with indefinite outlines that cancels and distorts the perceptual distances between individuals and the place itself. The narration of VanderMeer, is also a metaphor of the pervasiveness of the Internet and social media and how its daily presence passively influences our habits.

At a certain point one of the characters says: “I felt at the same time free and prisoner [...] I thought I could do anything as long as I did not mind being observed.”

Nowadays Nature and technologies are constantly mixed, but above all they are no longer a background on which man stands out, but something alien that man is no longer able to understand with the mere intellect and with the senses. Global warming, like many human inventions out of control, declassifies the anthropocentric view of the world and the very concept of the world known to date.

Starting from this paradigm, my research is stubbornly based on the painting practice that arises from the dynamic relationship between a subject and a surface of action, and of course on representation as a means that generates critical distance between an active subject and a work of art.

The contradictory effort to concentrate these finite but enormous entities of reality in the concluded and human space-time of the painting generates friction and dramatic tension.

BEATRICE ALICI

Born in San Donà di Piave, Italy // 1992

Education

2016-present Attending her MA degree in Painting and Visual Art at the Fine Art Academy of Venice, IT | **2016** BA degree in Painting and Visual Art at the Fine Art Academy of Venice, IT | **2011** “Santa Caterina” Art School in Treviso, IT.

Group exhibitions

2018 *Il Gemello Cattivo*, project by Fondazione Malutta, Santa Maria della Scala’s Museum, Siena, IT // *Nocivelli Art Prize*, Chiesa della Disciplina, Verolanuova, Brescia, IT // *Torre Maluttona /Mercato Babelico*, group exhibition cured by Fondazione Malutta, Monitor Gallery, Rome, IT | **2017** *Passanger that come and go*, cured by Fondazione Malutta, Tulla Culture Cente, Tirana, AL // *Collezione Malutta+ Black Market*, cured by Fondazione Malutta, Monitor Gallery, Rome, IT | **2016** *Frase got talent*, cured by Frase Contemporary Art. Painting and drawing, curated by Carlo Di Raco, Capannone 35, Forte Marghera, Venice, IT // *Collettivoni*, cured by Fondazione Malutta, La Finestra Illuminata (Thomas Braidà studio), Venice, IT // *Fondazione Malutta Meets the Albanian Pavilion*, artistic intervention cured by Fondazione Malutta, Albanian Pavilion of Architecture Biennial, Venice, IT // *99° Collettiva Giovani Artisti*, curated by Stefano Coletto and Rachele D’Ossualdo, Fondazione Bevilacqua la Masa, Venice, IT | **2015** *Laboratorio Aperto*, curated by Carlo di Raco, Martino Scavazon and Miriam Pertgato, Capannone 35, Forte Marghera, Venice, IT // *Atelier F: Laboratorio Aperto*, curated by Carlo Di Raco, Capannone 35, Forte Marghera, Venice, IT // *Città di Monsummano*, Monsummano Terme, Pistoia, IT.

ALESSANDRO ARMENTO

Born in Cava De’ Tirreni, Italy // 1990

Education

2017 MA Degree level, Academy of Fine

Arts of Naples | **2015** Erasmus+ project, Tartu Kõrgem Kunstikool, Estonia | **2014** Bachelor Degree in Painting, Academy of Fine Arts of Naples.

Solo exhibitions

2018 *Kinesi*, curated by Martina Campese, Galleria Berga, Vicenza // *Dove non fui mai*, curated by Maria Pia De Chiara, Mapils gallery, Naples [Damp Collective].

Group exhibitions

2018 *Segrete Tracce di Memoria - Peace Project*, Torre Grimaldina di Palazzo Ducale, Genova [DAMP Collective] | **2017** *IX Biennale di Soncino*, a Marco, Rocca Sforzesca, Soncino (CR) [DAMP Collective] // *Delebile*, curated by Martina Campese, in the context of Progetto 021UP, Le Laite, Conco (VI) [ArmentoMarchiò] | **2016** *Radicarsi*, curated by Viviana Marchiò and Alessandro Armento, Spazio Bellini, Bienna (BS) [ArmentoMarchiò] | **2015** *Osmos*, curated by Moscacieca, Museo del Sottosuolo, Naples.

MINYOUNG CHOI

Born in Seoul, South Korea // 1989

Education

2015-2017 MFA Painting, UCL, The Slade School of Fine Art, London | **2011-2013** MFA Painting, Graduate School, Seoul National University, Seoul | **2007-2010** BFA Painting, College of Fine Arts, Seoul National University, Seoul.

Group exhibitions

2018 *Dream of You*, Love Unlimited, Glasgow, Scotland // *Young London Painters*, Arthill Gallery, London // Wells Art Contemporary Award 2018, The Bishop’s Palace, Wells, Somerset // *A Field Guide to Getting Lost*, TAF The Art Foundation, Athens, Greece // *The Horse*, curated by Noel McKenna, Darren Knight Gallery, Sydney, Australia // Wells Art Contemporary Awards, The Bishop’s Palace, Wells // The Beep 2018 International Biennial Painting Prize,

Swansea College of Art, Swansea // *20 x 20 Fundraiser Hospital Rooms Exhibition*, Griffin Gallery, London // The Glichrist-Fisher Award 2018, Rebecca Hossack Gallery, London. (group show-expected) | **2017 FLOCK**, GX gallery, London. (group show-expected) // *Faith*, Austin Forum, London // *Lynn Painter-Stainers Prize Exhibition*, The Mall Galleries, London // *Authentic Tongues*, Bloomsbury Theatre, London // *On Primrose Hill*, Primrose Hill, London // *MA and Other Postgraduate*, Atkinson Gallery, Somerset | **2016 After Art School**, curated by Artattack, The Crypt Gallery, London // *Forwards + Backwards*, Dona Laura's House, Lisbon, Portugal // *Slade Print Fair*, Slade School of Fine Art UCL, London // *Wells Art Contemporary Awards*, The Bishop's Palace, Wells // *Beep 2016 Wales International Painting Prize: This must be the place I never wanted to leave*, Swansea College of Art & Undegun, Wrexham // *The Editions + Multiples show, We Are Legion*, Slade School of Fine Art UCL, London. Cacophonía, The Peckham Pelican, London.

NADA ELKALAAWY

Born in Alexandria, Egypt // 1995

Education

2016-2018 MFA Fine Art, Slade School of Fine Art – UCL, London | **2014-2016** BA Fine Art (1st class), Kingston University, London | **2013-2014** BA Architecture: Spaces and Objects, Central Saint Martins – University of the Arts London, London.

Group exhibitions

2018 *Paper Trail*, Gypsum Gallery, Cairo, Egypt // *Flock2018*, GX Gallery, London // *Slade Graduate Degree Show*, Slade school of Fine Art, London // *Perpetual Movement*, Arab Women Artists Now festival, Rich Mix, London | **2017** *Ruth Borchard Prize Exhibition*, Piano Nobile gallery, London // *Progress/Regression Exhibition*, Crypt gallery, London

// *Faith Exhibition*, Austin Forum, Augustinian Centre, London | **2016** *First Time Exhibition*, Bibliotheca Alexandrina, Alexandria, Egypt // Kingston Fine Art Undergraduate Degree Show, Kingston University, London // *(Dis)appear*, London // *Nike Tick*, Knights Park, Kingston University | **2015** Level 6 Initial Exhibition, Knights Park, Kingston University, London // *Vote for Art Exhibition*, Knights Park, Kingston University, London.

ALICE FALORETTI

Born in Brescia, Italy // 1992

Education

2018 Master's Degree in Fine Arts (MFA), Academy of fine arts of Venice, (IT) Atelier of the Professor Carlo Di Raco. Field of study: painting. | **2017** MA Fine Arts, Academy of Fine Arts AVU, Prague - CZ (LLP Erasmus Program) | **Since 2014** Second cycle degree Fine Arts - Painting, Academy of Fine Arts in Venice, Studio of Carlo di Raco, Venice, IT | **2015** BFA Fine Arts - Painting, Santa Giulia Academy of Fine Arts, Brescia, IT.

Solo exhibitions

2018 curated by Start Arte Prize, at the professional studio of Cappellaro Carlo lawyer, Padova, IT.

Group exhibitions

2018 *Open Studio Progetto Borca*, curated by Gianluca d'Inca Levis, Dolomiti Contemporanee, Borca di Cadore, IT // *Fuori uso - XX edition*, curated by Giacinto Pietrantonio, Pescara, IT // *Nocivelli Prize*, Group Show Finalists, Brescia, IT // *1, 2, 3 Start!*, curated by Start Arte Padova prize, Altinate San Gaetano Cultural centre, Padova, IT // *Opera Prima*, curated by Carlo Di Raco, Riccardo Caldura, Paola Bristol, Martino Scavezzone, in collaboration with Viva Comix Association, Trieste Contemporanea e ITIS-ARCA Trieste, Dumbo Docks

space, Venice, IT // *Combat Prize*, Group Show Finalists, Civico G. Fattori Museum and ex Granai di Villa Mimbelli, Livorno, IT 2018 Group Show Finalists of Arteam Cup Prize, a cura di Livia Savorelli e Matteo Galbiati, Fondazione Dino Zoli, Forlì, IT | **2017** *AVU Exhibition - Group show Studio I*, curated by Lukáše Machalického and Robert Šalanda, Prague, CZ | **2016** Workshop of painting, curated by Carlo di Raco, Miriam Pertegato and Martino Scavezzone, Open Studio Forte Marghera, Venezia, IT // *Fuori uso - XX edition*, curated by Giacinto Pietrantonio, Pescara, IT // *(Dis)appear*, London // *Nike Tick*, Knights Park, Kingston University | **2015** International Biennial Award of incision - final show, Monsummano Terme, IT // Workshop of painting, curated by Carlo di Raco and Miriam Pertegato, Forte Marghera, Venezia, IT // Festival D-Skarrika Live - Performance of painting, Brescia, IT.

LEONARDO FURLAN

Born in Pordenone, Italy // 1998

Education

2018-present Student at the 2nd at Accademy of Fine Arts in Venice, Painting course | **2017** Diploma at LICEO ARTISTICO on "VISUAL ARTS", achieved at Liceo Artistico B.Munari in Vittorio Veneto.

Group exhibitions

2018 *DENTRO L'OCCHIO DELLA MOSCA*, at Ca' Pier, Calle Bembo 4357, Cannaregio, Venice.

TINCUTA MARIN

Born in Galati, Romania // 1995

Education

2017-present University of Art and Design, Faculty of Fine Arts - Painting, Cluj-Napoca (Romania) | **2014-2017**

University of Art and Design, Faculty of Fine Arts - Painting, Cluj, Napoca (Romania) | **2010-2014** Arts Highschool "Dimitrie Cuclin", Painting, Galati (Romania) pictura.

Solo exhibitions

2018 *Theatreofthemind*, LaCaveGallery-, InstitutFrancais, Cluj-Napoca, RO // *heatreofthemind*, LaCaveGallery-, InstitutFrancais, Cluj-Napoca, RO | **2017** *Distorted Realities*, Casa Matei Gallery, Cluj-Napoca.

Group exhibitions

2018 *Sottobosco*, Art Museum, Cluj-Napoca, RO // Artistic residency at the association, *IL MECC*, Caprarola, IT // *Vizualia*, National Festival 3rd Edition, Cluj-Napoca, RO // *Talking 'bout my generation*, Plan B Gallery, Cluj-Napoca, RO // *Awordforeachofus*, Richter-FineArtGallery, Rome, IT // *Combat Prize*, Group | **2017** *StatartPointPrize*, VictoriaArtCenterGallery, Bucharest, RO // The Romanian Cultural Institute, Rome, IT // *Trashexploitation*, H33, Cluj-Napoca, RO // *Breaking Rules*, Art Museum, Cluj-Napoca, RO | **2016** *RE-FRESH: Painting/Research/Cluj* 4th edition, Paul Sima Gallery, Cluj Napoca - RO.

ADELISA SELIMBAŠIĆ

Born in Malsch Kreis Karlsruhe, Germany // 1996

Education

2015-present Academy of Fine Arts in Venice: main course painting with the prof. Carlo di Raco and Martino Scavezzone | **2015** Diploma at High school of art G. De Fabris, Nove (VI).

Solo exhibitions

2018 Art Fair Padua (PD) in collaboration with BAM Pisa // House Fair in Bari (BA), Home Revolution prize // ComLegis's office in Padua | **2017-2018** inauguration of new Bios's offices, Zanè

(VI) | **2016 -2018** Art Night in Academy of fine arts in Venice.

Group exhibitions

2018 Iseo's Arsenal (BR), National Prize ContemporaneaMenti // San Gaetano (PD) // *Combat Prize*, Livorno's Museum // *START Prize*, Padova // *Arte Laguna Prize*, Venice's Arsenal, curated by Igor Zanti | **2016-2018** *Laboratorio Aperto di Forte Marghera*, curated by Carlo Di Raco, Venice.

DANILO STOJANOVIĆ

Born in Pula, Croatia // 1989

Education

Ongoing MA degree in Fine Arts – Painting, Academy of Fine Arts, Venice | **2009-2013** BA degree in Fine Arts – Painting, Academy of Fine Arts, Venice | **2004-2008** School of Applied Arts and Design.

Group exhibitions

2017 Fondazione Malutta – *Passengers that come and go*, curated by Fondazione Malutta, Tulla Culture Center, Tirana, Albania // *FOYER*, curated by Francesco Maluta & Serena Vestrucci, Studi Festival, Milan, Italy // Collezione Malutta + Black market, curated by Fondazione Malutta, Monitor Gallery, Rome, Italy | **2016** *Laboratorio Aperto*, international workshop of painting and drawing, curated by Carlo di Raco, Martino Scavezzon e Miriam Pertegato, capannone 35, Forte Marghera, Venice, Italy // *CollettiVoni!*, curated by Fondazione Malutta, Finestra Illuminata, Venice, Italy // *Fuori Uso*, curated by Giacinto di Pietrantonio and Simone Ciglia, ex Tribunale, Pescara, Italy | **2015** *Atelier F: Laboratorio Aperto*, exhibition of works made during the international workshop of painting, capannone 35, Forte Marghera, Venice, Italy.

FRANCESCO ZANATTA

Born in Treviso, Italy // 1989

Education

2018 Accademia di Belle Arti di Venezia, IT | **2015** Erasmus+, Lahti University of Applied Sciences, FI.

Solo exhibitions

2016 *My Eyes Were On Fire And You Know Why*, curated by Pasi Autio, PekkaSyrjälä, Fellmannia Gallery, Lahti, FI.

Group exhibitions

2018 *Opera Prima Marghera*, curated by Paola Bristot and Riccardo Caldura, Dumbo Docks, Marghera, Venezia, IT // *Braintooling*, curated by Gianluca D'Inca Levis, Petra Cason, Riccardo Caldura, Forte di Montericco, Pieve di Cadore, IT // *Opera Prima*, curated by Paola Bristot and Riccardo Caldura, Atrio Mounentale ASP-ITIS, Trieste, IT | **2017** *Atelier 2016*, Fondazione Bevilacqua La Masa, Galleria di Piazza S.Marco, Venezia, IT | **2016** *Stonefly Art Prize*, Fondazione Bevilacqua La Masa, Galleria di Piazza S. Marco, Venezia, IT | **2015** *99ma Collettiva giovani artisti*, collective exhibition, Fondazione Bevilacqua La Masa, Galleria di Piazza S. Marco, Venezia, IT // *Laboratorio Aperto*, curated by Carlo Di Raco and Martino Scavezzon, Capannone n.35, Forte Marghera, Venezia, IT // *Mite Item Project*, performance, curated by Katri Mäkeläinen and Aki Himanen, Arabiasali Teatteri, Helsinki, FI // *The Art of Basware Art Prize*, urated by Paula Holopainen, RaijaHeikkilä and Anna Ruth, Musikkitalo, Helsinki, FI // *Taideinstituutti Nyte*, curated by Nina Rätty and Liisa Pesonen, Oyoy Gallery, Lahti, FI.

2015

AMALIA ULMAN | *THE FUTURE AHEADS*

2016

STEFAN MILOSAVLJEVIC | *I WON'T FORGET ALL THE THINGS
WE DID*

2017

LUCA ARBOCCÒ | *THREE CHANNELS (TROMPE L'OEIL)*

PREVIOUS WINNERS



The Future Ahead, a video essay firstly exhibited in the solo show *The Destruction Of Experience* (Evelyn Yard, London), is a faux documentary on Justin Bieber's forehead, a pseudo medical paper that explains how expression marks and forehead lines are being appropriated from women to become a gendered trait as signifiers of experience -and therefore masculinity. It follows the aesthetics of previous video essays such as *Buyer*, *Walker*, *Rover* and continues the same conversation on objects, value and trends, while adapting these topics to the physicalities of the flesh.

This video essay has been exhibited in numerous occasions internationally and translated to Italian and German, in is in the process of being translated to Spanish.

Screening of The Future Ahead | *'Does Not Equal'* @W139, Netherlands | March 2015 | <http://w139.nl/en/article/22107/does-not-equal/> - **Projection of The Future Ahead** | *'8 visiones de un paisaje que nunca se termina de hacer'* @ LAboral Spain | March 2015 | <http://www.laboralcentrodearte.org> - **Projection of The Future Ahead** | *The New York Porn Film Festival, USA* | February 2015 | <https://www.facebook.com/NYCPORNFILMFESTIVAL> - **Projection of The Future Ahead** | *Überschönheit @ Salzburger Kunstverein, Germany* | April 2015 | <http://www.literaturhaus-salzburg.at/> - **Projection of The Future Ahead** | *ALWAYS BRIAN (ti amo)* @ 63rd-77th Stairs, Italy | January 2015 | <http://www.63rd77thsteps.com/alwaysBRIAN.html>

Furthermore, the whole installation at *The Destruction Of Experience* (Video Essay included) was purchased for its adaptation to the StoneScapes's Art Cave @ Napa (CA,USA) for the 2016-2018 Exhibition period.

Technicalities

Video comes in two versions

1280 × 720 (Original Gallery Version Without Subtitles) 22:53

1500 × 1056 (Final YouTube Version With Subtitles) 16:21

Edition of 3 + AP

Includes a Certificate Of Authenticity + Box

The installation aims to be the issue of individual and collective knowledge. It consists in a map of an English Atlas of sixties and a frame containing a previously treated glass and made opaque. This map is the cartographic transposition of the former Yugoslavia. The glass positioned above the map denies the detailed view of countries, borders and city names.

This work is an autobiographical analysis concerning my transfer from my home country, Serbia to Italy. The unconsciousness of the term “home” is analyzed in collective terms, such as the loss of knowledge of places and the meaning of the world in a global way. A blurred vision of belonging and a research of an existential doubt of our own history.



Stefan Milosavljevic, *I won't forget all the things we did*, frame, atlas page, glass, 32,5x42,5 cm

Three channels (Trompe l'oeil) originates from the attempt to convey a credible vision of reality through the partition of an image into three channels (RGB), a technique which is typical of many digital image processing softwares.

My work consists of three plexiglass panels, that show the same print reproduced into three channels (one for each panel). The original idea of the print comes from the image of a *trompe l'oeil* taken from the internet, from which I selected only a detail. This detail was painted and then photographed, and finally it was translated by computer into three chromatic predominants. Thus, the art of painting establishes a slow, tormented, but fruitful relationship with digital printing, which in turn presents itself as a declaration of lightness, a portable *trompe l'oeil*.

This connection between painting and digital printing engenders a broader kinship with the concept of *mimesis*, since the art of painting wants to imitate computer technology while the computer tries to imitate reality.

I have chosen a *trompe l'oeil* as the main subject of my artwork due to a presumption of verisimilitude, made analytical and illusionistic at the same time by the chromatic partition.

This method highlights the hypermediation which lies behind each process of image selection and image reproduction, so as to require the eye more time to spend on the examination of the artwork in order to unveil all its meanings.



Luca Arbocò, *Three channels (Trompe l'oeil)*, 2017, print on plexiglass, variable dimensions (80x45 cm each panel)

