

MIMETIC DESIRE - AFTER MORONI

Mimetic Desire – After Moroni, a triptych, plays with the idea of copy and plagiarism in art and, more broadly, visual culture. The work consists of copies whose colors are slightly enhanced, altered, or lightened, made after Renaissance works by Giovanni Battista Moroni, one of the most virtuous portraitists in 1500 Italy.

The Heavenly Keys pays homage to Giovanni Battista Moroni's Portrait of Lucia Albani Avogadro (c.1555-60). In the painting the red tones of the original are enhanced, and two symbols of our age make their appearance: the logos of brands Gucci and Chanel. In the remake, though, the initials C and G have been inverted, as if one logo is the fake of the other. The work aims to question authenticity and plagiarism, newness and copy, as well as fetishism in fashion, portraiture and visual culture at large.

Allegory of Virtue is made after Giovanni Battista Moroni's Portrait of a Gentleman in Black (c. 1567). The full-length portrait has been cut, in order to show the bust and upper legs of the sitter. Also the somber tones of the original has been modified, in order to reveal three parallel stripes, sewn on the sitter's cloak, which are also a trademark of the sport brand Adidas. The logo of the brand is partially represented on the sitter's doublet, as a coat of arms that has always existed.

Finally, The Emperor's New Clothes is made after Giovanni Battista Moroni's Portrait of Giovanni Gerolamo Grumelli (c. 1560). The full-length portrait has been cut, in order to focus on the sitter's legs in the copy. The logo of the sport brand Onitsuka Tiger has been added to the shoes of the model. The logo is slightly altered, with three diagonal stripes instead of the two in the original. The artist's aim is to raise questions on authenticity, forgery, and fetishisation in fashion and artistic representation.



The Heavenly Keys – Allegory of Virtue –The Emperor's New Clothes #I (After Moroni)

Oil on canvas

Installation view at Pinacoteca Carlo Contini, Oristano, Italy $80 \times 60 \times 3.8 \text{ cm} \mid 80 \times 60 \times 3.8 \text{ cm} \mid 76.2 \times 60.98 \times 3.8 \text{ cm}$ 2017-18



The Heavenly Keys (After Moroni)
Oil on canvas
Installation view at Pinacoteca Carlo Contini, Oristano, Italy $80 \times 60 \times 3.8 \text{ cm}$ 2017



Allegory of Virtue (After Moroni)
Oil on canvas
Installation view at Pinacoteca Carlo Contini, Oristano, Italy $80 \times 60 \times 3.8 \text{ cm}$ 2017



The Emperor's New Clothes #1 (After Moroni)
Oil on canvas
Installation view at Pinacoteca Carlo Contini, Oristano, Italy $76.2 \times 60.98 \times 3.8$ cm 2017

VOYEUR'S PASSION

The series (2015-2017) has been inspired by different artistic sources and movements, such as Concrete Poetry (whose origins trace back to Futurism, through the combination of graphic and semantic signs, used as fundamental elements to constitute the image), as well as the tradition of Conceptual Art (Bruce Nauman, Christopher Wool, Lawrence Wiener). The series pays also homage to the art-historical concept of pathosformel (formula of pathos), developed by art historian Aby Warburg, founder of iconology. According to Warburg, pathosformeln are constant representations of human emotions that transcend cultures and historical time.

The series references various art-historical sources, photography, as well as advertisements. The images are mixed with words and acronyms, whose meaning is often polysemous in modern and ancient European languages: for instance, the word *cum* has different meanings in English and Latin; the word *un* can mean "United Nations", or the indeterminate article *a* in Italian and French, etc. The goal is to create a synesthetic union between word and image, letter and pictorial sign. Three-dimensional elements, glued or sewn, contribute to give a tactile plasticity to the flat surface of the canvas. Thus, different light conditions modify the perception of the painted surface by interacting with the golden acrylic paint; LED lights provide light, whereas nails and gold leaf reflect sunbeams; pearl beads camouflage with the canvas, or contrast against the surface with strong shadows.

Painting, graphic signs and assemblage are melted together, so that the camouflage of the written word encounters the polymorphism of the painted images. The voyeur, i.e. the spectator, is then invited to use her/his own capacity of visual association, beyond the vision itself.

Voyeur's Passion has been exhibited for the first time at Interface HUB/ART in Milan, within the exhibition The Contended Witness: Elio Ticca & Mary Della Giovanna (2017-18).



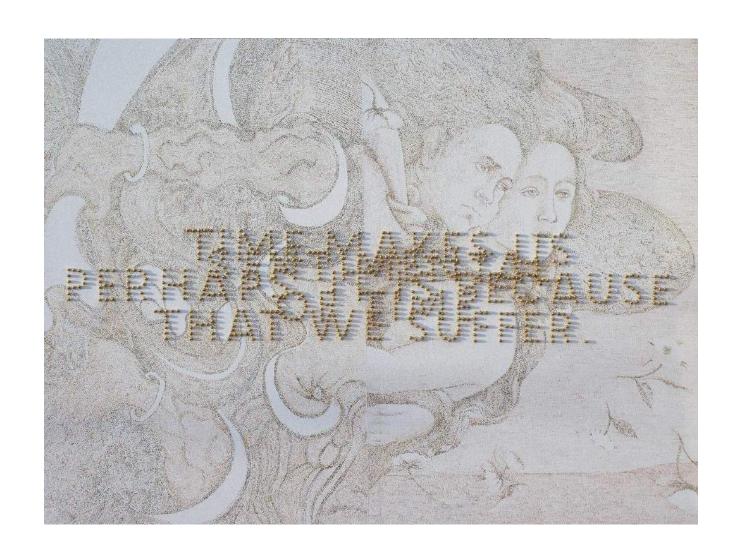
SE[I]EN
Acrylic and nails on canvas $76,1 \times 60,98 \times 3,8 \text{ cm}$ 2017



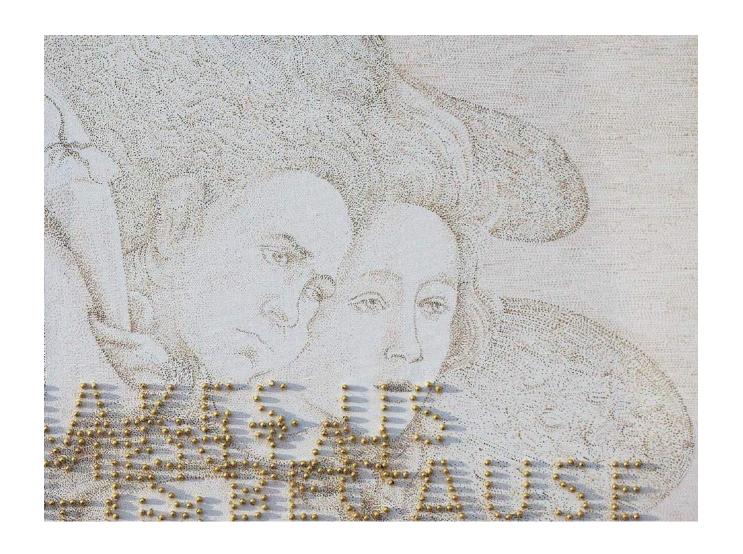
REAEL
Acrylic and nails on canvas $80 \times 60 \times 3.8 \text{ cm}$ 2017



REAEL Acrylic and nails on canvas | detail $80 \times 60 \times 3.8$ cm 2017



TIME (Aciman, Botticelli, Kyosai)
Acrylic and brass pearl beads on canvas $60 \times 80 \times 3.8 \text{ cm}$ 2017



TIME (Aciman, Botticelli, Kyosai)

Acrylic and brass pearl beads on canvas | detail $60 \times 80 \times 3.8$ cm 2017



CUM
Acrylic and nails on canvas $80 \times 80 \times 3,8 \text{ cm}$ 2017



HT(After Carolee Schneemann) Acrylic and nails on canvas $80 \times 80 \times 3.8$ cm 2017



WARLD (IngridThulin) Acrylic and screws on canvas | also visible with 3D glasses $80 \times 80 \times 3,8$ cm 2017



SCHADENFREUDE
Acrylic and pins on canvas
120 x 80 x 3,8 cm
2017



(T)HUGS Acrylic, glass pieces and gold leaf on canvas $80 \times 80 \times 3.8 \text{ cm}$ 2017



(T)HUGS
Acrylic, glass pieces and gold leaf on canvas | detail $80 \times 80 \times 3.8$ cm 2017









The Elegy of the Wretched Kitchen Oil on canvas $23 \times 30.5 \times 1.5 \mid 30.5 \times 23 \times 1.5$ cm 2017



The Elegy of the Wretched Kitchen#1
Oil on canvas
23 x 30,5 x 1,5 cm
2017



The Elegy of the Wretched Kitchen #2 Oil on canvas $30.5 \times 23 \times 1.5$ cm 2017



The Elegy of the Wretched Kitchen #3
Oil on canvas $23 \times 30.5 \times 1.5$ cm 2017

SCULPTURES

COLATERALSOLUTIONS

COLLATERAL SOLUTIONS

«Living and ceasing to live, are imaginary solutions: existence is elsewhere.» – André Breton

Collateral Solutions is a series of sculptures, made for a site-specific project for a historic house in Nuoro, Sardinia, Italy. The pieces were exhibited in a nineteenth-century household with a romantic, but also eerie atmosphere, with old furniture and checkered tiles, a backyard garden, as well as an unfinished building without the roof. Collateral Solutions is a collection of ambiguous sculptures, made after everyday objects that reference themes such as metamorphosis, fetishism, sexuality and the uncanny, exhibited at Casa Manconi in order to make the public perceive the architecture under a new light. The series of these objects is potentially infinite: they are visual associations that stems from an emotion or a sensation, rarely from syllogisms or logical combinations.



Foetus in Foetu, 2018 Installation view at Casa Manconi, Nuoro, Italy



Foetus in foetu

Concrete sculptures, sugar cubes

Various dimensions

2018





Relation of Reciprocity
Wooden handles, acrylic, barbed wire
Various dimensions
2018



Elective Affinities – Festina Lente #3
Metal wire, plastic tape, dyed duck feathers, glass sculpture, spray paint $33 \times 21 \times 22$ cm 2018





Lumerpa
Plastic globe, dyed duck feathers
30 cm diameter
2018



Captivitas / Cupiditas

Brass bird cage, metal wire, polyurethan foam, clay, acrylic paint $33 \times 46 \times 33$ cm 2018





The Forbidden Fruit— Homage to Tarquinio Sini Metal wire, clay, gesso, acrylic, aluminium $31 \times 33 \times 16$ cm 2018



Lupus in Fabula
Lace, plate, silver dishes, cotton napkin and tablecloth
Various dimensions
2018





The Dance Was Frenetic Clay, gesso, acrylic paint, painted electric wire $70 \times 25 \times 30 \text{ cm}$ 2018



Festina Lente #IRubber wheel, christals, concrete sculpture, acrylic paint $32 \times 33 \times 32$ cm 2018





Wait for Me at Tower Bridge
Polyethylene boot, knife, chains
Various dimensions
2018





The Red Choice
Ballet shoes, satin ribbons, electric screwdriver heads and bits, artificial blood, gesso
Various dimensions
2017



The Red Choice
Ballet shoes, satin ribbons, electric screwdriver heads and bits, artificial blood, gesso
Various dimensions
2017



UN #1 Mixed media 87 x 26 x 23 cm 2017







UN #1 Mixed media 87 x 26 x 23 cm 2017



 $\begin{tabular}{ll} \textit{Grottesca} \\ \begin{tabular}{ll} \textit{Wood,polyurethane foam,plaster,liquid lead,acrylic on canvas,video on tablet} \\ & 55 \times 66 \times 13 \text{ cm} \\ & 2016 \end{tabular}$



 $\begin{tabular}{ll} \textit{Grottesca} \\ \begin{tabular}{ll} \textit{Wood,polyurethane foam,plaster,liquid lead,acrylic on canvas,video on tablet} \\ & 55 \times 66 \times 13 \text{ cm} \\ & 2016 \end{tabular}$

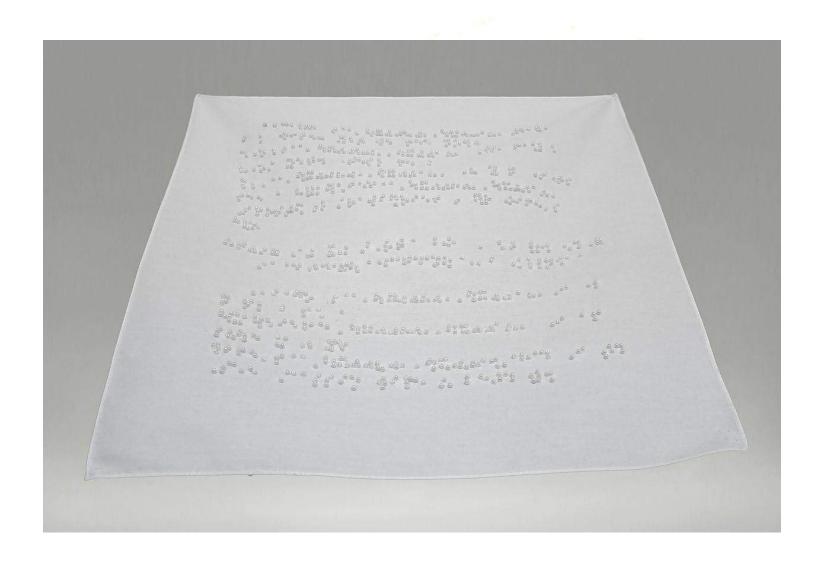


European Archipelago
Clay, gesso, plaster, gold leaf, fishing line
Various dimensions
2014

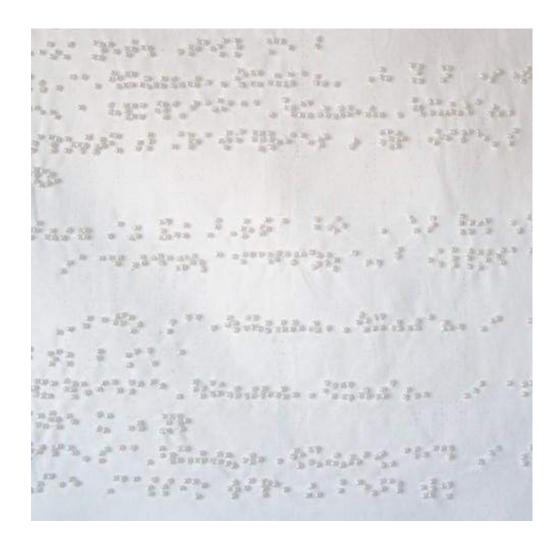


Venus's Hand Mirrors
Shells,acrylic mirror,acryilic, enamel, fishing line
Various dimensions
2014

DESIGN



Iago's Pocket Square
Embroidery on cotton pocket square
33 x 33 cm
2014





lago's Pocket Square
Embroidery on cotton pocket square
33 x 33 cm
2014





Recanting
Embroidery on cotton shirt
33 x 33 cm
2014



Recanting Embroidery on cotton shirt 33×33 cm 2014



Recanting
Embroidery on cotton shirt
33 x 33 cm
2014

ABOUT

Elio Ticca (Italy, 1988) is an artist based in Brussels. His main media are painting and sculpture, used to inquire the relations between historic and contemporary artistic languages, in order to give form to ironical and unpredictable visual dialogues, through the play of appropriation. The outcomes seem to alter the matrix, in order to raise questions of authenticity and fictionality. His work re-read and reinterprets conceptual milestones such as autography and originality, through a meditated process of camouflage and creation.

(Anna Rita Punzo, independent art curator)

EDUCATION

2007-2011 IUAV University of Venice, Italy BA Visual and Performing Arts

2013-2014

University of Leeds, School of Fine Arts, Histories of Art and Cultural Studies, United Kingdom MA History of Art

2018-present Art-T – School of Performing Arts, Brussels Professional course in Art Therapy



SELECTED EXHIBITIONS

2018

Magnificat
Curated by Anna Rita Punzo and Baingio Cuccu
Sala Corrale, Neoneli, Italy

Elio Ticca: Collateral Solutions — Soluzioni Collaterali Curated by Anna Rita Punzo Casa Manconi, Nuoro, Italy

Le Donne, I Cavallier, L'Arme, Gli Amori Curated by Anna Rita Punzo and Ivo Seraino Fenu Pinacoteca Comunale Carlo Contini, Oristano, Italy

2017

The ContendedWitness — ElioTicca & Mary Della Giovanna Curated by Giulia Blasig Interface HUB/ART, Milan, Italy

Failure/Felure of the Matter Curated by Giulia Blasig and Arthur Fogel Tailleurs D'Images, Brussels, Belgium

2015
Maps
Curated by SCENE – Ian Law and Anna Hastings
70 Paul Street, London, United Kingdom

Congiunzioni Festival Festival of visual and performing arts Curated by Gianluca Asmundo and Maria Grazia Galatà Venice, Italy

2012

Zoom Zoom Fest, Festival of visual and performing arts Curated by Serena Luce Padua, Italy

2010

Collective exhibition - visual arts workshop Curated by Agnes Kohlemeyer IUAV University of Architecture, Venice, Italy

Video art exhibition - visual arts workshop Curated by Bene Gabri CZ95, Zitelle Cultural Centre, Venice, Italy

2009

Collective exhibition - visual arts worksop Curated by Lawrence Carroll IUAV University of Architecture,, Venice, Italy

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