



STEFANO CESCO

PORTFOLIO 2022

“Things that grow naturally, be it cities or single houses, have a fractal quality.

Like everything alive, all organisms, from lungs to trees, develop in some form of self-guided but tamed randomness.

What Is fractal involves both a jagged appearance and a form of self-similarity: for example, trees grow with branches that look like saplings, and smaller and smaller twigs that look like a slightly different, but still recognizable, version of the whole.

These fractals favor a certain richness of detail, based on a minimum number of rules for repeating patterns nested one inside the other. Fractals have a kind of irregularity, which however has a method in its madness. Everything in nature Is fractal, jagged and rich in detail, but with a pattern.

What Is smooth, by comparison, belongs to the class of Euclidean geometry objects that we study at school, simplified forms that lose this baggage of wealth.”

N. N. Taleb

The language we speak is considered to be decisive for the way we perceive the world: this could shape our mental processes or limit our thoughts. Similarly, western culture follows a linear logic in the structure of time, of a narrative type.

Generally we think of phenomena in terms of cause and effect or a sequence of events: something happens and, consequently, neither happens another.

However, it's not the only way to perceive reality, our memory associates the facts more by symbolic-sensorial relationships than by chronological order.

We can describe a phenomenon by choosing two extremes *a & *c, the state of a system at the beginning of a period and the state of the same at the end of that period of time, from here, we can deduce the behavior of the system during the period *b; a vision that is more intuitive than causal.

The process used in my research represents an attempt to make chromatic gradients dialogue with an idea of both physical and temporal sedimentation: these gradients can expand a moment or slow it down, the reading of the work takes place in its entirety and not in the sequence of the same.

Work is therefore perceived as a segment of an instant, not static but fluid, a co-generative process in which everything is subject to time and its relative transformation.

H.B. Colonna

(Gaggenau Design Elementi Hub, Milano). 2022

177x22x22cm

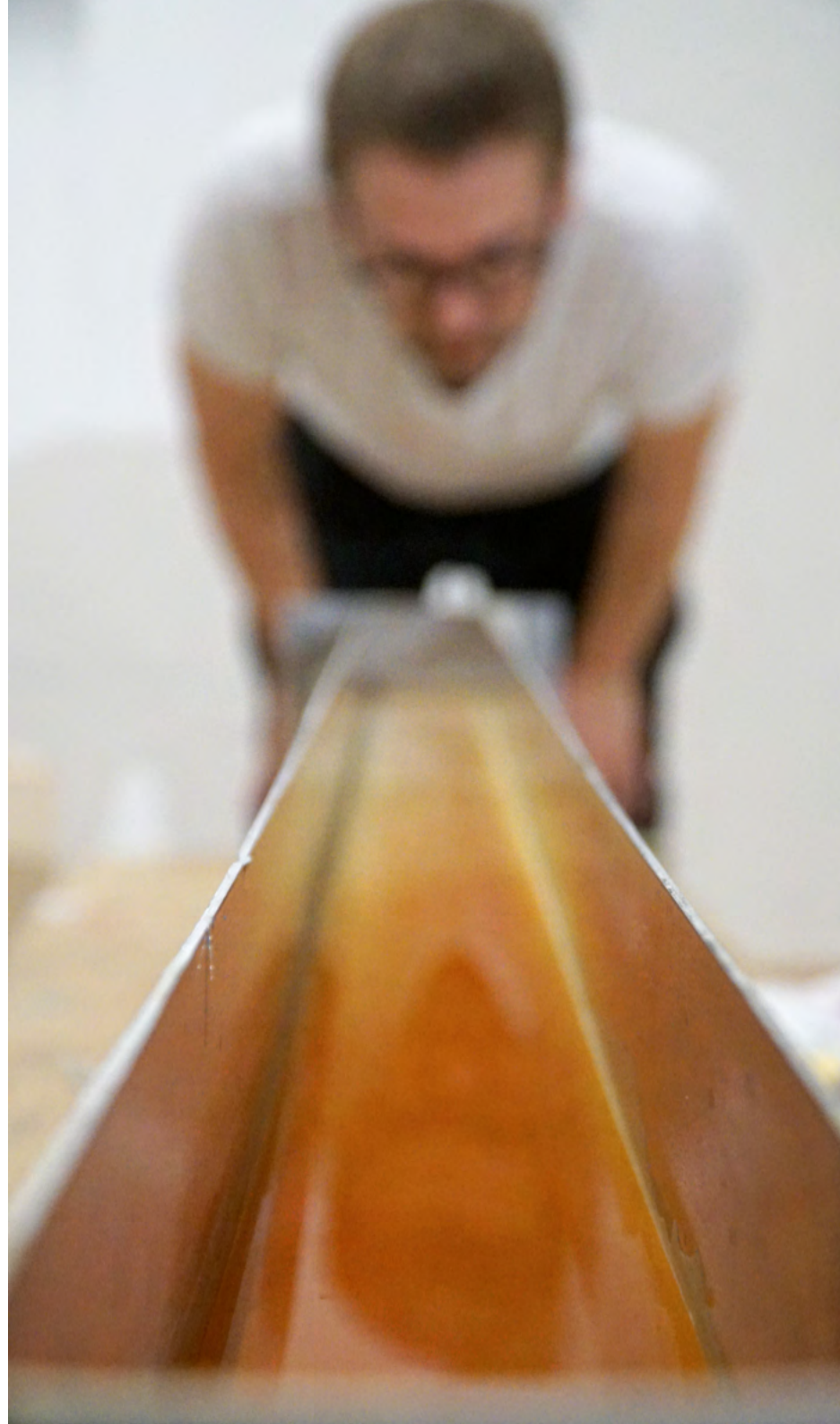
Paraffin, beeswax, pigments and oil paints on board.

Glass pedestal.

Work created on the basis of the modules of the total height and the face of the author.

The process method and the sedimentation of the material contribute to the definition of the final result, the human and natural aspect find a formal balance in this relationship.





H.B. Panel #5.22

43x32x5,5cm

Paraffin, beeswax, pigments and oil paints on board.

Glass pedestal.

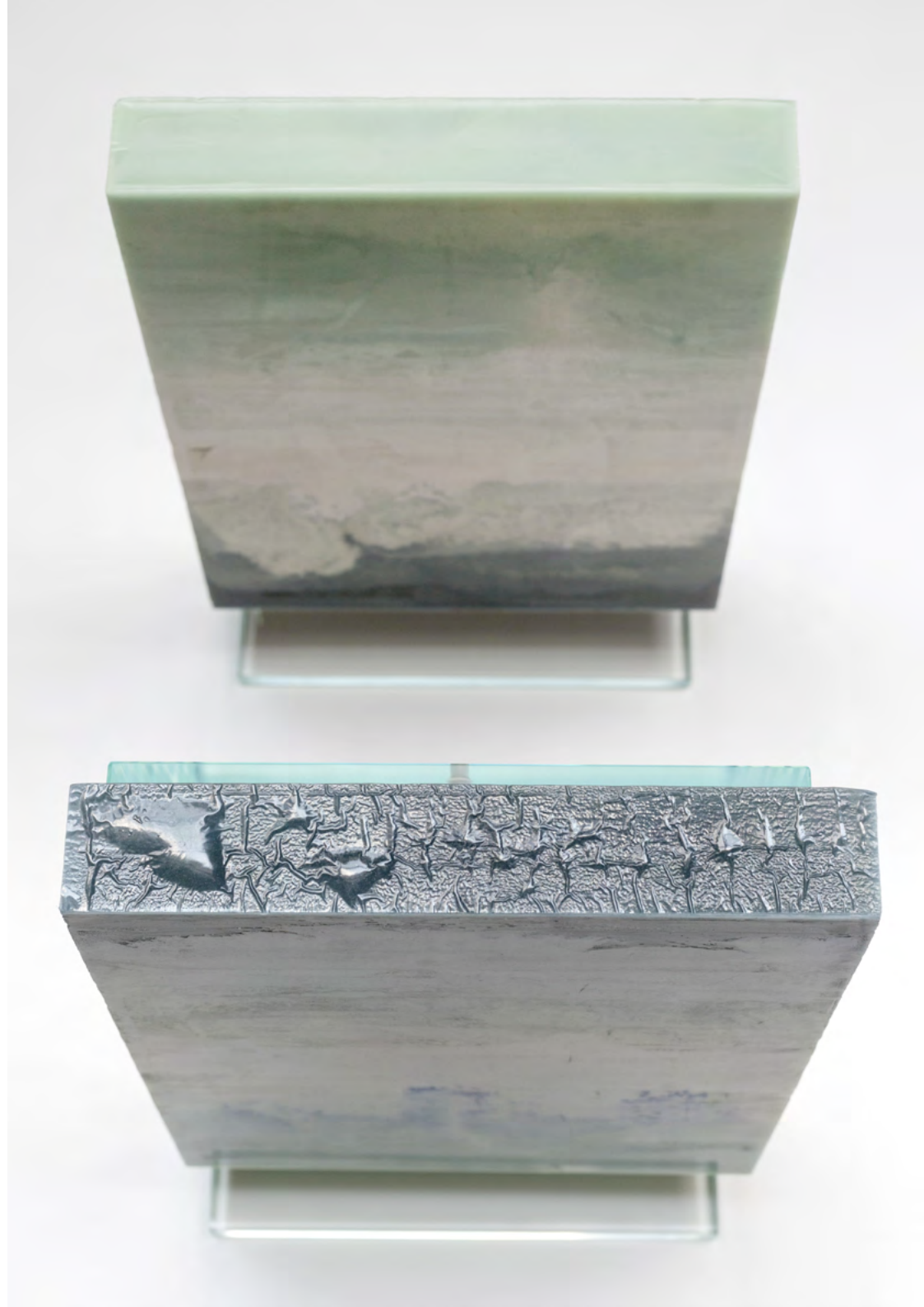
(Gaggenau Design Elementi Hub, Milano).

2022





Here & previous page:
H.B. Panel #5.22 / #6.22
43x32x5,5cm
Paraffin, beeswax, pigments and oil paints on board.
Glass pedestal.
(Gaggenau Design Elementi Hub, Milano).
2022





Previous page:
"Terra!", solo show, installation view
(Gaggenau Design Elementi Hub, Milano).
2022

H.B. Panel #7.22
(Particular)



H.B. Panel #7.22
110x81x5cm
Paraffin, beeswax, pigments and oil paints on board.
2022

Next page:
"Terra!", solo show, installation view
(Gaggenau Design Elementi Hub, Milano).
2022





Here & next page:

H.B. Panel #10.22

150x100x5cm

Paraffin, beeswax, pigments and oil paints
on board.

(Gaggenau Design Elementi Hub, Milano).

2022



H.B. Oltremare
(Detail)



H.B. Oltremare
43x32x5,5cm
Paraffin, beeswax, pigments and oil paints on board.
2023



BIO Stefano Cescon was born in Pordenone (Italy) on 23/02/1989, he moved to Venice in 2017, the city where he lives and works. He obtained a 1st level Diploma in Visual Arts, specialization in Painting in the 2012/2013 academic year at the Cignaroli Academy in Verona. He graduated with honors in Visual Arts, specialization in Decoration in the Academic Year 2018/19 at the Academy of Fine Arts in Venice (I).

ARTIST RESIDENCE 2019-21 Artist Residence at Fondazione Bevilacqua La Masa, Venezia (I)
2016 Artist Residence at Künstlerhaus Salzburg, Salisburgo (AT)
2016 Workshop-Residence Ritratto a mano 3.0, Artist/Tutor Gianni Caravaggio, Caramanico Terme, Pescara (I)

PRIZES 2021 Premio Cramum, Villa Mirabelli, Milano, (I), curated by Sabino Maria Frassà, winner
2019 Arteam Cup, Villa Nobel, Sanremo, (I), curated by Livia Savorelli & Matteo Galbiati, winner Gallery Prize
2019 Premio Nazionale delle Arti, Accademia Albertina, Torino, (I), curated by Carolyn Christov-Bakargiev & Beatrice Merz, finalist
2016 Combat Prize, Museo G.Fattori, Livorno, (I), curated by A.Polveroni, A.Tolve, C.Perrella, F.Baboni, I.Bonacossa, finalist
2016 Smallzine Art Contest, online competition, Smallzine Magazine
2015 Francesco Fabbri Prize, Villa Brandolini, Solighetto, (I), curated by Carlo Sala, finalist
2015 Premio Arteam Cup, Officina delle Zattere, Venezia, (I), curated by Livia Savorelli & Matteo Galbiati finalist
2015 Frase Got Talent Prize, winner Audience Award

SOLO SHOWS 2022 Terra!, Gaggenau Design Elementi Hub, Milano, (I), curated by Sabino Maria Frassà
2021 Geologie incerte, Venice Art Factory, Spazio Spuma, curated by Luca Berta & Francesca Giubilei, Venezia, (I)
2016 Rituals/Riti privati, Galleria GACMA Cappella Maggiore, curated by Duilio Dal Fabbro (Treviso), (I)
2013 Identity, Casa Cima da Conegliano, curated by Carlo Sala, Conegliano, (I)

COLLECTIVE SHOWS 2021 Preferirei di no, Istituzione Fondazione Bevilacqua La Masa, Gallery of Piazza San Marco, Venezia, (I), curated by Stefano Cecchetto
2020 Tensioni Superficiali, Venice Art Factory; Venezia, (I), curated by Luca Berta & Francesca Giubilei
2020 103ma Collettiva Giovani Artisti, Istituzione Fondazione Bevilacqua La Masa, Gallery of Piazza San Marco, Venezia, (I)
2019 Vastus, Art Night Venezia, Ex Ospedale degli Incurabili, Venezia, (I), curated by Mirella Brugnerotto
2019 World Oceans Days, Sede CNR ISMAR, Arsenale - Tesa 104, Venezia, (I), curated by Francesco Falcieri
2018 Arkhypèlagos, Sede Emergency, Venezia, (I), curated by Luca Reffo
2017 Heimat.Domovina.Patria³, Kro Art Contemporary Gallery, Vienna, (AT), curated by Ina Loitz
2017 Non nella nostra luce, Villa Fosca, Pordenone, (I), curated by Iva Lulashi
2016 Terre antiche, territori mobili, Convento SS. Pietro e Paolo, Asolo, (I), curated by Lorena Gava
2016 Terre ferme, Atelier 3+10, Mestre, (I), curated by Saverio Simi De Burgis
2014 Private Memories, Galleria la Loggia, Motta di Livenza, (Treviso), curated by Carlo Sala
2014 La verità dell'artificio, Villa Marini Rubelli, San Zenone degli Ezzelini (Treviso), curated by Carlo Sala
2014 Trasfigurazioni, civic gallery of San Vendemiano (Treviso), curated by Carlo Sala

ART FAIRS 2020 R.E.A. Art Fair, Fabbrica del Vapore, Milano, (I)

© 2023 Stefano Cescon
IG: stefanocescon.hb
cesconstefano@gmail.com
Piscina Venier, 847
Dorsoduro
30123 Venezia