

ASIA BENEDETTO

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SELECTED WORK

Asia Benedetto is a visual artist, living and working between Milan and London.

In 2025, she graduated with honors in Painting from the Brera Academy of Fine Arts in Milan. Her thesis, *Deviation: Art, Splitting and the Dialectic of Perception*, was developed in direct continuity with her artistic research.

Her practice primarily unfolds through painting, integrated with extramedial techniques and processes of material and visual stratification.

Publications

2025 — Obscura Contemporary Art Magazine, Inaugural Edition, Autumn 2025 (Oct 26)

Selected Group Exhibitions

2024 — *Caleidoscopio / Tracce*, Castello Visconteo di Legnano, Italy

2022 — *Arte e Natura*, traveling exhibition, Valle del Biois, Italy

2022 — *Arte e Artificio*, Villa Cà de Bossi, Biassono, Italy

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Asia Benedetto's research is grounded in two structural elements: the face and the mark, also understood as imprint. The face is conceived as a perceptual field, a threshold where interior and exterior, visibility and invisibility converge. Within this framework, the eye emerges as a central and archaic device, not merely an organ of sight but a liminal structure through which perception, consciousness, and projection intersect.

The mark and the imprint constitute the second pole of this investigation. Through the hand, the fingers, and the act of touch, they operate as forms of sublimation of latent libidinal, deviant, and esoteric forces. The imprint preserves traces of individuality that precede language, activating a memory that is both corporeal and symbolic. When these traces are impressed onto the surface, a direct negotiation between the body and material reality takes place.

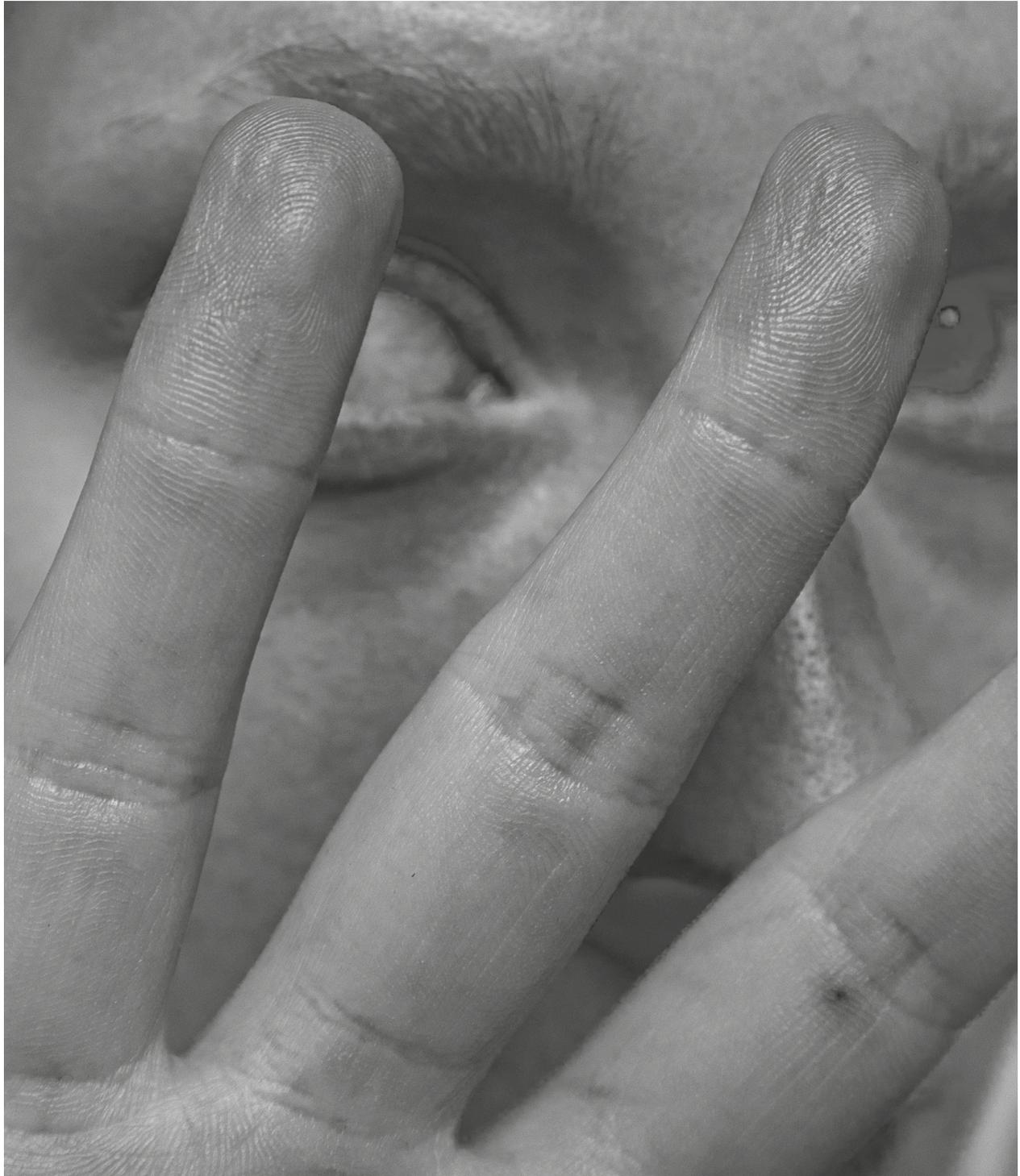
Within this process, references to bodily fluids, particularly blood, emerge as archetypal symbols deeply rooted in the iconographic history of humanity.

Benedetto's practice unfolds primarily through painting and extends into extramedial techniques, particularly photography, conceived as a means of traversing and expanding the image.

Across these media, gesture functions as an index of presence and tension, from the direct imprint of the hand to the brushstroke and the movement of the photographic camera. Gesture appears as a residue of desire, error, and unconscious drive, resisting full rationalization. Error is therefore not treated as something to correct, but as a generative force, a psychic and material mechanism through which the image destabilizes itself. In this sense, process does not precede the work but coincides with the very formation of the image.



Untitled, 2025



The hard problem of consciousness, 2025

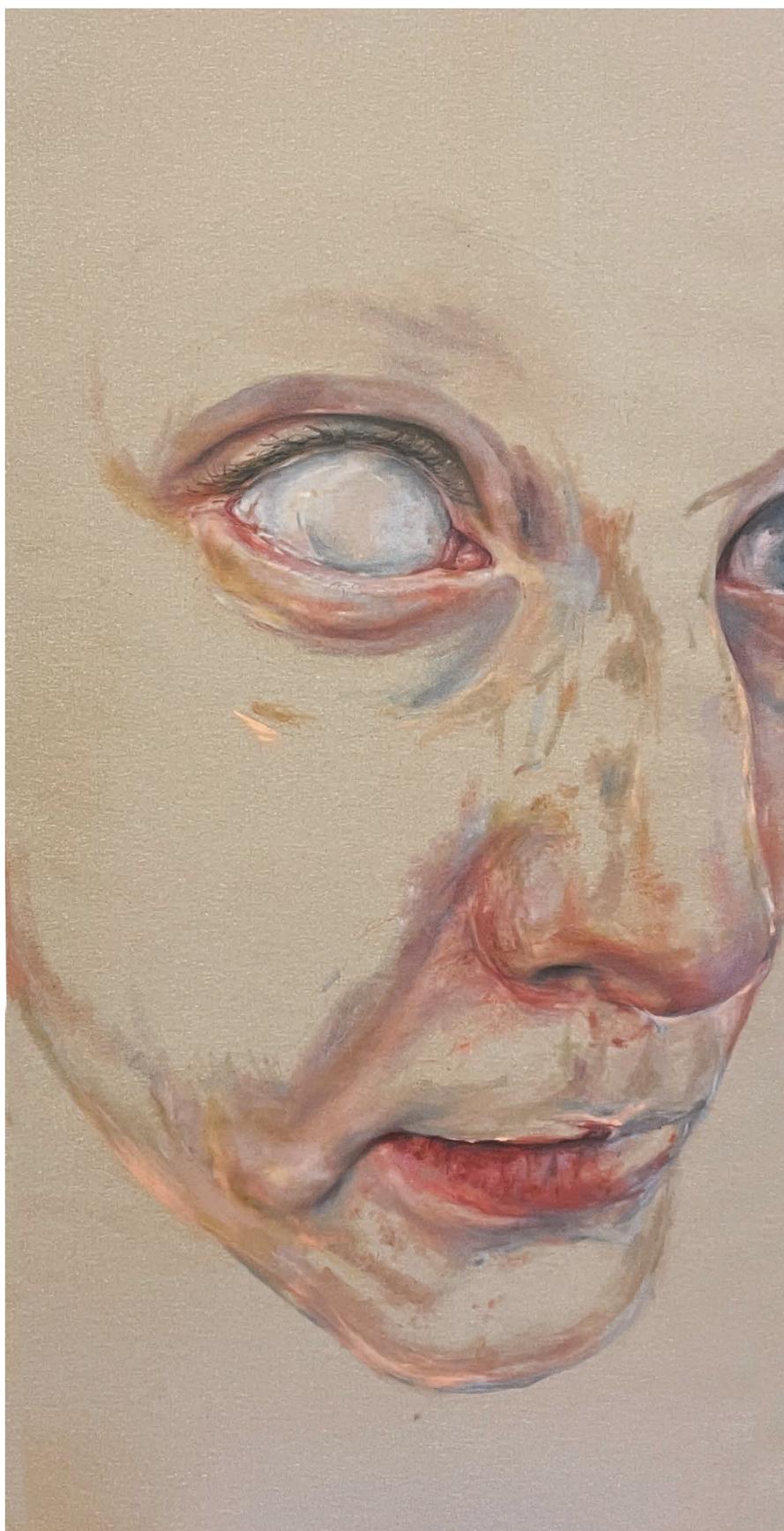


La coscienza è costretta a osservarsi
(Il collasso d'onda avviene solo se osservato)
Oil on canvas, 80cm x 120 cm, 2025





Studio per un errore - Variazione #2
Serigraphy on paper, 35x49 cm, 2024



Untitled (Opere Vuote)
Oil on canvas, 70cm x 140 cm, 2025



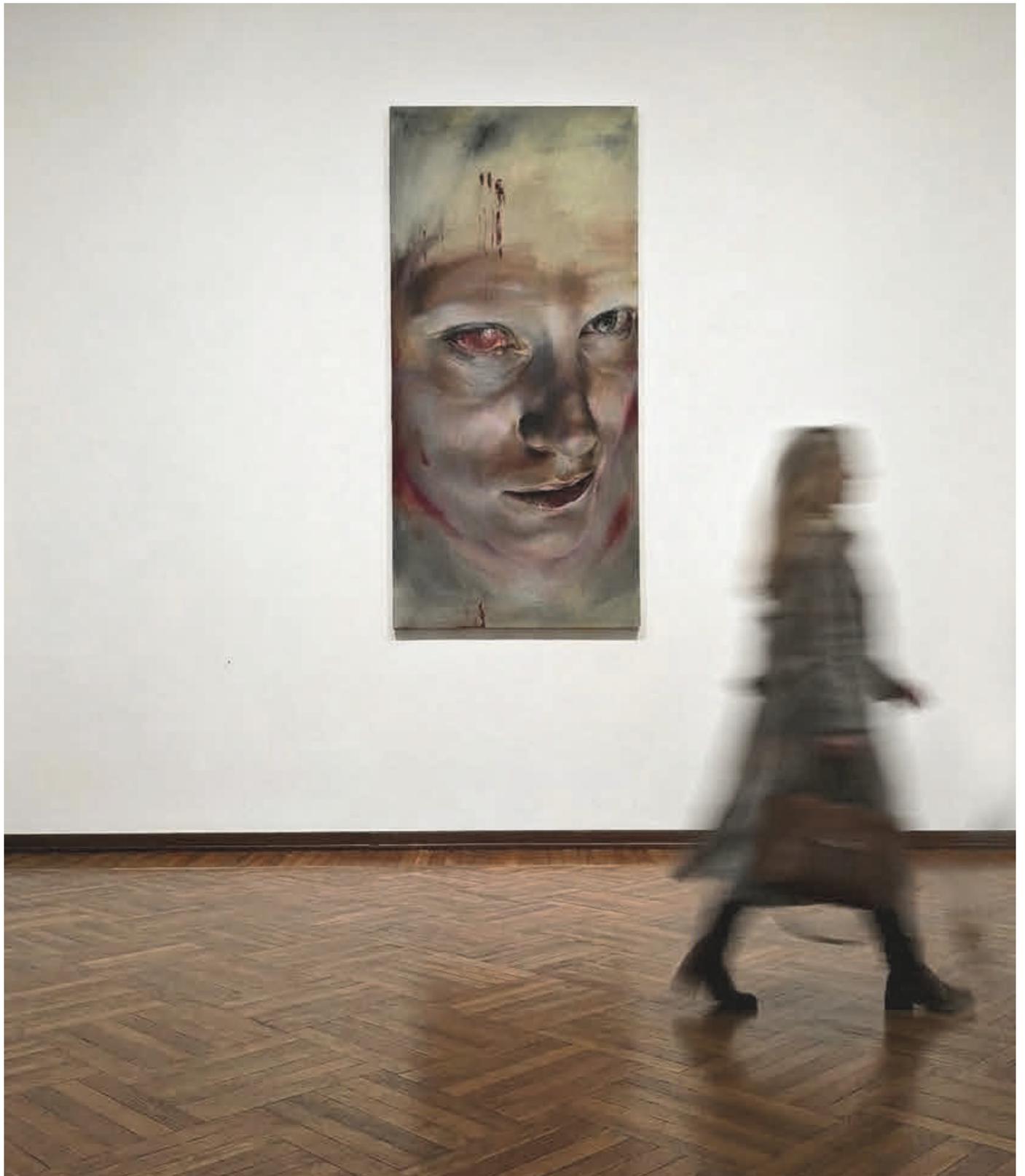
Studio per un errore - Variazione #2
Serigraphy on paper, 35x49 cm, 2024



Dérpage#1
Serigraphy on paper, 35x49 cm, 2024



(Trash)hold - Superficie vulnerabile
Oil on canvas, 70cm x 150 cm, 2026





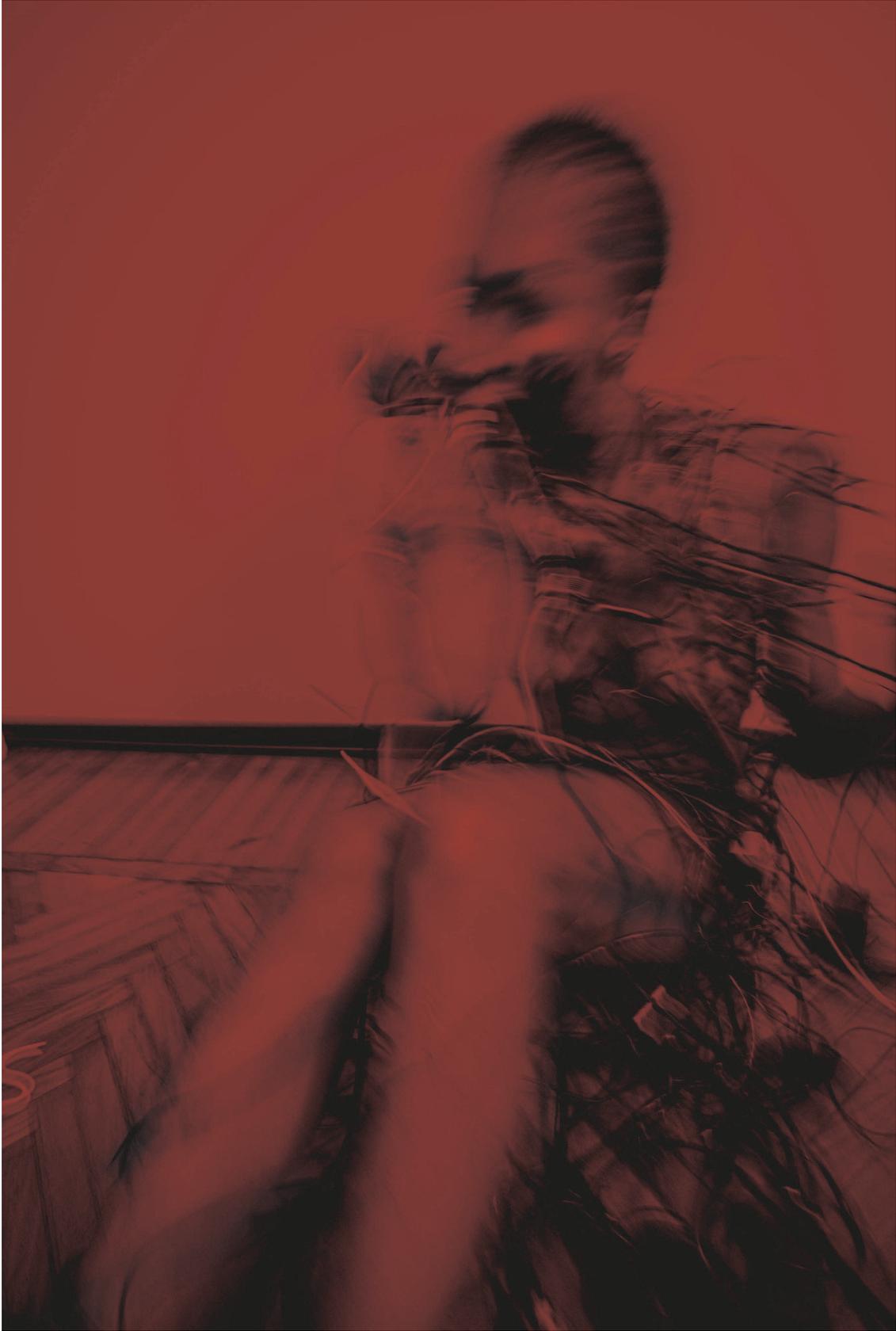
Della Casualità e Dipendenza
Oil on canvas, 100cm x 120cm, 2024



Just told Esther to close her eyes
Digital photography, 2026



Carezza Cerebrale
(Principio dell'osservatore)
Digital photography. 2026



Sandbox
(Principio dell'osservatore)
Digital Photography, 2025



Don't look at yourself
Silkscreen on paper, 35x49 cm, 2024



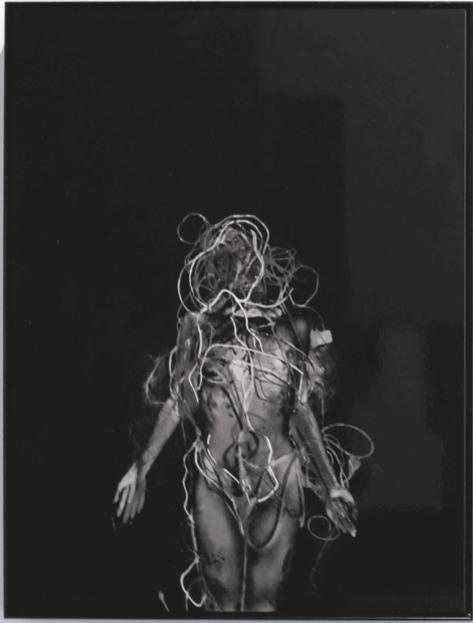
Mirroring
Silkscreen on paper, 35x49 cm, 2024



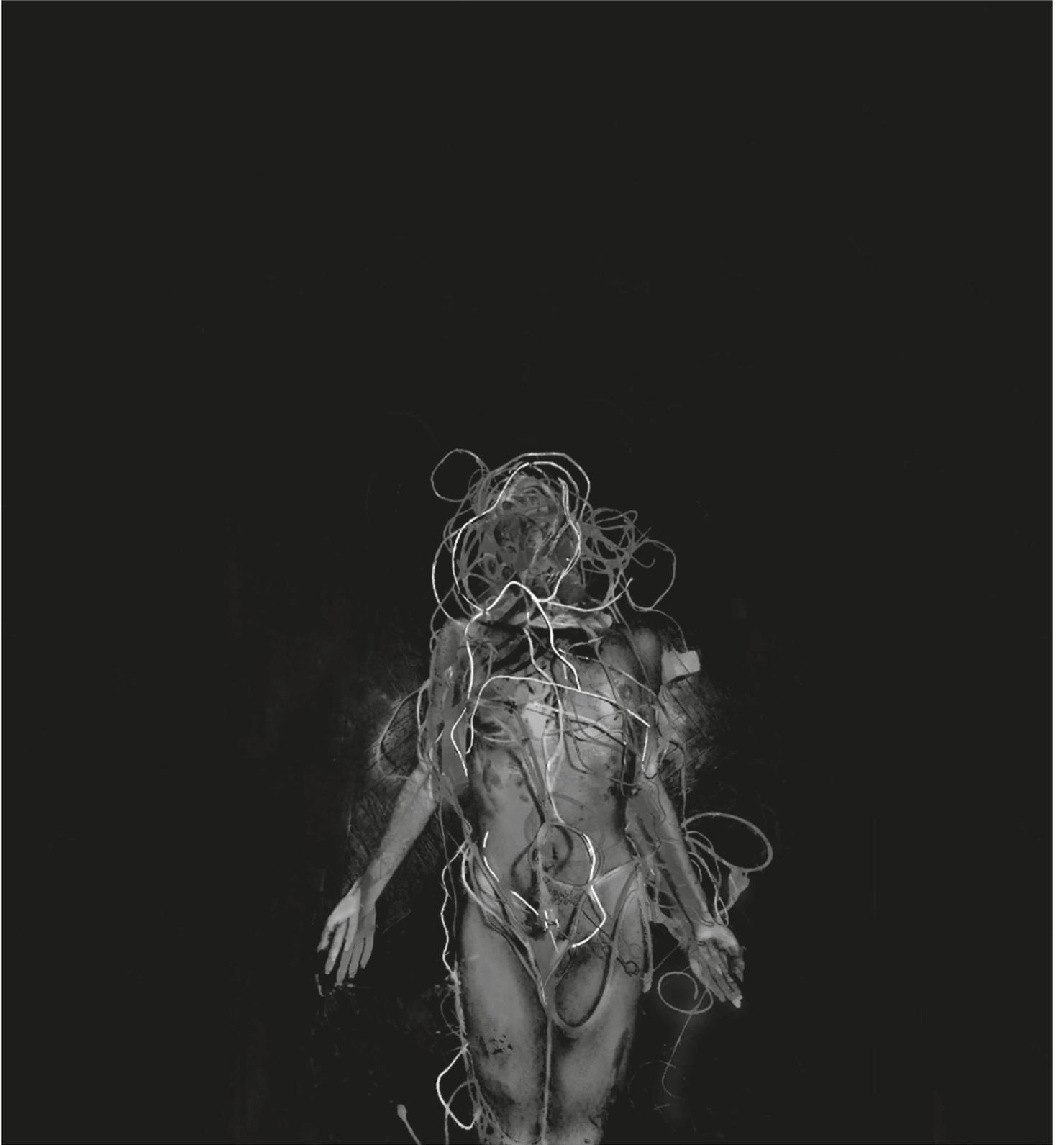
Untitled (Principio dell'osservatore)
Digital photography 2025



Lay me low
(Principio dell'osservatore)
Digital photography 2025



Ars Vitae Technologia & Laura(h)
(Principio dell'osservatore)
Dibond aluminum print 2026



Ars Vitae Technologia
(Principio dell'osservatore)
Digital photography, 2025