



YICCA 2018
International Contest of Contemporary Art



YICCA
2018

YICCA 2018 - CATALOGUE
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YICCA 2018

International Contest of Contemporary Art

YICCA is an ambitious project regarding transparency, 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 2018

YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art. YICCA 2018 is the natural continuation of YICCA 17/18 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.

The artists selected by the jury have the opportunity to exhibit their participating works in Zagreb (Croatia), at the Prsten Gallery at the HDLU pavilion "Croatian Association of Fine Artists", in the period between 24th January to 17th February 2019,

Their works and artistic researches are included in this catalogue.

Jury

LEILA TOPIĆ
(senior curator at Zagreb Museum of Contemporary art).
In collaboration with HDLU (Croatian Association of
Visual Artists).

Leila Topić works as a curator in Zagreb's Museum of Contemporary Art (MSU), in charge of three collections: film and video, photography and media art.

"I perceive my curatorial practice primarily as a process of research and exploration within the wider context of socially engaged cultural production and reflections of social reality. I am especially interested in exploring recent, emancipatory artistic practices (criticism of art systems and the artistic position on the labour market, feminist research, relationship between popular culture and high-brow art thus media/ sound art). Within my practice,

I try to comprehend and articulate the new logic / optics of contemporary artistic production whose roots spread freely, all the while either destroying or rediscovering history and memory "arranged" in a modernistic manner focusing on the complex East-West/Centre-Periphery relations within the international art system. Throughout the last two decades, we have stood witness to new models of representation in contemporary art, which have caused disquiet, deviations and jolts. The protective net of the classical Western discipline of art history finally gave way under the load of "slanted" views or "lateral" approaches (Duchamp himself once concluded that a clock, when viewed from the side, cannot tell the time) and caused the widening of lacunes. The shift in the usual point of view which I advocate changes the viewed idea/term/ model itself and leads to a slide, shift and movement of sense and meaning.

The acknowledgement and articulation of multiple side-views allows the infiltration of the intermedial, intertextual, multilingual, narrative, referential, fictional, borderline, allegoric or ludic – while the fullness of differences and the simultaneity of opposites are the expected result of my curatorial practice. At the same time, i am trying to raise issues on identity - having in mind specific geopolitical context that I'm working in, by confronting it with the emerging global paradigms."

HDLU - Croatian Association of Visual Artist



HRVATSKO
DRUŠTVO
LIKOVNIH
UMJETNIKA



HDLU – MEŠTROVIĆEV PAVILJON
Dom hrvatskih likovnih umjetnika
Trg žrtava fašizma 16, Zagreb

HDLU - Croatian Association of Fine Artists
Trg žrtava fašizma 16
10000 Zagreb - Croatia

Photo Credit: Juraj Vuglač



HDLU - Croatian Association of Visual Artist

The Croatian Association of Visual Artist is non-governmental non-for-profit and politically neutral union of professionals. Its membership consists exclusively of visual artists of all generations, working in all forms of expression and disciplines. HDLU annually organizes or collaborates in organization of approximately 40 exhibitions in four diversely profiled galleries. Exhibition program covers all segments of art presentation and production, ranging from large national and international manifestations to the projects concerning new media pursuing experimentation. The exhibitions are accompanied by lecturing programs, workshops and presentations.

In 2018, HDLU celebrated the jubilee, 150 years of its activity. By virtue of its activity, HDLU has had an extremely important influence on the entire Croatian culture and art.

HDLU - Hrvatsko Društvo Likovnih Umjetnika

Hrvatsko Društvo likovnih umjetnika (HDLU) ne-vladina je, neprofitna i politički neutralna zajednica profesionalaca. Članstvo Udruge čini preko 1900 vizualnih umjetnika svih generacija iz Republike Hrvatske. HDLU godišnje organizira ili surađuje na organizaciji otprilike četrdeset izložbi u četiri različito profilirana galerijska prostora te pokriva sve segmente umjetničke prezentacije i produkcije, od velikih nacionalnih i internacionalnih manifestacija do projekata istraživanja novih medija.

HDLU je 2018. obilježio jubilej, 150 godina svog djelovanja. Upravo svojim djelovanjem HDLU je ostvario izuzetno važan utjecaj na cjelokupnu hrvatsku kulturu i umjetnost.

Prsten Gallery

Prsten Gallery
Trg žrtava fašizma 16
10000 Zagreb - Croatia

Photo Credit: Damir Žižić
From exhibition: *My Sweet Little Lamb (Everything We See Could Also Be Otherwise)*



Prsten Gallery

Prsten Gallery, located at the Croatian Association of Fine Arts, the seat of the largest association of visual artists in Croatia, extends to 740m², it has a circumference of 117m² and width of 8.25m. The gallery program is a reflection of the public's need for quality exhibition content, and the need to valorize the opuses of relevant Croatian and international artists and to present the definitions of historical and contemporary creativity. Prsten Gallery features mainly retrospective exhibitions of artists of the middle or older generation or collective exhibition of a specific curator's concept.

Galerija Prsten

Galerija Prsten, smještena u Domu Hrvatskog društva likovnih umjetnika, sjedištu najmasovnije udruge vizualnih umjetnika u Hrvatskoj, prostire se na 740m², opsega je 117m i širine 8.25m. Program galerije odraz je potrebe javnosti za kvalitetnim izložbenim sadržajem, te potrebe da se valoriziraju opusi relevantnih hrvatskih i inozemnih umjetnika te predstave odrednice povijesnog i suvremenog stvaralaštva. U Galeriji Prsten održavaju se pretežito retrospektivne izložbe umjetnika srednje ili starije generacije ili skupne izložbe specifičnog kustoskog koncepta.

Artists

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INTRODUCTION BY LEILA TOPIĆ - Main curator of YICCA 2018

Traces of the political, traces of nature

The artists featured in this year's YICCA exhibition project mostly deal with questions related to the meaning of the concept of 'nature' in the 21st century, in the era we call anthropocene. It seems that numerous stories and themed exhibitions use the subject of anthropocene to distract from key questions, such as the inheritance of imperialism, power relations or geopolitical situations. However, these particular factors created a world where the distribution of wealth and profits, troubles and poverty is deeply and radically skewed. Most experts point out that the causes of global ecological changes are sociogenetic, not anthropogenetic. Therefore, not even the concept of anthropocene can explain the ecological crisis or the societal recipe for its overcoming. The correlation, or rather, the unbreakable bond between contemporary societies and nature is the most common subject of artworks shown in this exhibition. The transition to a sustainable world, even if it's possible, is not going to be easy and it's going to demand a lot of involvement, renouncement, vision, imagination and collective effort. Should we fail, some of the artworks shown in this exhibition represent the locations of some of humanity's perpetually open wounds, as well as sources of new possible traumas. It remains to be seen whether there will even be any new generations to learn from them.

Alena Grom's photography cycle Womb celebrates life in the Donbas region, in spite of war circumstances. Unlike the stereotypical war scenes that we are familiar with, the Donbas native builds a photography cycle by emphasizing the similarities between the womb and the underground of towns in the region. In her cycle, the inhabitants of these miner towns are shown like a foetus which develops and lives a full life, while remaining dependent on the mother – the town it protects. Equilibrium by Alejandro Urrutia deepens and explores the game of shapes – the polished stainless steel form reflects fragmented parts of its environment. He points out in his statement that this project is very important to him, since it refers to constant identity changes, to a constant dialectic process of construction and deconstruction, as a sort of reflection of our position in space, that is, in the roles we play in our society. Eunmi Kim is an artist who focuses her experiential explorations on a sensory deprivation in order to examine "atypical, eccentric, but also introspective methods" which enable her to establish a diversified spectre of her own comfort zone, so as to distance herself from the state of constantly being flooded with data. The goal of her video experiment entitled Me-Time(3.0): mindfulness-introspection-void is to balance out the mind and body by decreasing sensory stimulation. She notes: "This is a case of self-evaluation using the eccentric REST (Restricted Environmental Stimulation Therapy) methods, which I use to examine my hypothyroidism (a condition connected to stress hormones), my hypersensitivity and meticulousness." Isolation during contemplation and self-reflection represents her form of mindfulness.

Ana María Chamucero's Caminador represents a great metaphor of the need for creating communities guided by a common interest – this artwork only exists as a sum of individual objects. The artist points out that she tries to create a feeling of collectiveness by using a functional object which would normally be used by just one person. The artistic form takes shape only through the collaboration of seemingly disparate elements. Ana Vivoda's installation Interaction also questions relations. However, the terms "feeling" and "doing", graphics and photography, the fragile body and its surroundings are confronted in her work. The artist uses the body as a certain catalyst which speeds up experiential terms through different types of interactions, which can be readily seen through the pressing of layers of images onto fragmented representations of the body. The result is a whole containing layers of images created by the overlapping of "imagination, memory and perception". Annette Goodfriend's Anemone subtly points to an inability to choose a direction, an apparent inability to choose. Her sculpture is composed of a "bouquet" of index fingers which point to different directions. The index finger is traditionally used to point in a certain direction – or to threaten. The artist uses this humorous collection of fingers to revoke both the threat and the "right direction", letting one know that she is only interested in the play of shapes and associations which invalidates possible strict or unambiguous interpretations of her work.

Ignacio Unrein set himself an impossible task with his work entitled Attempt to Draw a Line. The task: to attempt to draw a continuous line that never crosses itself. From 2013 until today, this process has turned every panel into a module of an indefinitely prolonged sequence which creates continuity, although the lines occasionally touch and the permanent marker ink fades almost completely. In the end, the line becomes a symbol of an infinite event, a continued process which the artist uses to record the durability of his own artistic will.

Ikuru Kuwajima's video work Repatriation acquaints us with the unusual adventures of Siberian trees. The trees sometimes fall into rivers, which take them to the Arctic. Once they are there, the trees freeze and continue to flow on, captured in ice, sometimes crossing the Atlantic Ocean and making it to the Icelandic coast. The lack of wood on Iceland makes these floating trees very precious, the artist notes, adding that until the 1990s imported trees used to be expensive. The Icelanders even created a special word for these trees: reka-viðar – driftwood. The artist returned from his trip to Iceland with one such piece of driftwood. Video recordings of the river Yenisei and sound recordings from Iceland are projected onto the driftwood so that the tree is returned, however symbolically, to Siberia.

Ivan Midžić's witty EcoCable questions the effect of ecological ideas. In his statement, he writes that, as an artist, he generates a lot of trash and wastes a lot of energy. Therefore, he decided to create a cable from natural materials in order to ask questions on ecology as a potential trend without any real impact on society. Lok Heng Stacey Chan also focuses on social anomalies. The constant imperative for happiness was created by a society addicted to countless relaxants and antidepressants. The artist chooses precisely the products of the unstoppable pharmaceutical industry as a medium to criticize the pointless ecstasy of a society constantly searching for happiness. Luca Di Bartolo's video work entitled Time Machine thematizes the encounter as a coincidence, but also as the starting point of a certain story. Different time dimensions overlap through movement, rhythm and change of form. Efforts to establish balance among complicated affective relationships between the past, present and future brought forth a video work which enters into a polemic relationship with the conventional idea of the course of time – which was, presumably, the artist's intention. The body in fight, the movement which stems from an analysis of physical gestures generated by emotions – this is the starting point of Surfacing by Marina Blažek and Sandra Ban. The artwork consists of a prefabricated installation with nineteen modules made out of clay which take on the role of a three-dimensional projection screen. Body movements are projected onto this makeshift screen. The roughness of modelled clay corresponds to the projected gestures, forming a memorable installation which is reminiscent of Laookon's group.

Once Upon a Time in the West is Nicolas Vionnet's installation, which plays with the idea of the (im)possibility of communication, i.e. of establishing dialogues in unusual conditions. In an attempt to create a dialogue between cooks, the author wittily addresses the fact that even impossible communication conditions can sometimes result in a harmonious dialogue – even when the dialogue in question is established between mere kitchen implements. Tante tante mutande tante is the title of Patricia Glauser's sculpture, which the artist formed by grouping women's red underwear. The artist wanted to draw attention to the ever-present violence against women, regardless of their age, economic status or education. Using the red color which symbolizes passion, as well as the struggle, the artist takes on the role of activist and raises awareness of this global phenomenon. Tako Kono's work entitled She exchanges her fluid with all others creating shades of red her blood alone could not portray also deals with violence against women. The work consists of a series of handmade dresses painted with a special liquid which is used in forensics to discover traces of blood on materials or objects. The artist uses the exploration of bodies, disappearances and liminal conditions which connect intimacy and violence as his starting point. His goal is to raise the viewers' awareness of the connection between the mentioned states. As he himself points out – he examines lifeless bodies and bodiless dresses.

In the isthmus Tehuantepec, in Mexico, capital has transformed wind into a commodity, that is, a means of exploitation and expropriation of territory. Admittedly, the exploitation of wind energy has created temporary jobs. On the other hand, the construction of wind turbines has transformed the lives of indigenous inhabitants by creating both a strong neocolonial polarization and a series of negative impacts on the environment. Beatriz Millón's project Neocolonialismo was created in collaboration with the Union Hidalgo community. It was decided that members of the community would wear letters forming the word 'Neocolonialismo' like crosses at stations of the Way of the Cross. The result is an impressive series of photographs which warn of the contemporary, 21st century colonialism which is being developed under the guise of ecological awareness and care for local communities.

The Spider in my Mind by Salomé-Charlotte Camors was created during a volunteer mission to Costa Rica with the aim of preserving untouched wilderness. The artist applies photographs to iron, invoking the fact that, due to oxidation processes, photographs have an inevitably short lifespan if they are not protected – just like our environment. The artist believes that her photographs are the trigger for reflection on our role and power to start positive changes. However, she doesn't want to moralize. She emphasizes her activist role which spreads outside the boundaries of art. Zac Endter's photograph entitled Espresso Bar depicts a seemingly warm and attractive café, reminiscent of American diners in the 60s. However, a more thorough scrutiny reveals a sinister atmosphere, leaving the viewer in a dubious mood because of the interweaving and erasure of the boundaries between the public and private space.

The common objective, which can be read from the individual works, should be a change in the current economic system, the growth towards a common good, i.e. the concept of degrowth which is often perceived as the solution for the salvation of Earth. It would also be very challenging to get the rest of humanity, the rich 20%, to share their wealth and ownership so that degrowth could lead to increased social justice. Many scientists point out that a fair, sustainable world is not possible because people simply aren't evolutionally equipped to deal with the challenges which lie ahead. This is precisely why exhibited artworks revolving around the idea that a different world is possible and necessary are of great significance and value.

Leila Topić

INTRODUCTION BY LEILA TOPIĆ - Main curator of YICCA 2018

Tragovi političkog, tragovi prirode

Umjetnici u ovogodišnjem izložbenom projektu YICCA-e uglavnom se bave pitanjima što zapravo znači pojam „prirode“ u 21. stoljeću, u doba koje nazivamo antropocen. Čini se da brojne pripovijesti i tematske izložbe upravo s temom antropocena sve češće odvlače pozornost od ključnih pitanja poput onih o nasljeđima imperijalizma, odnosima moći ili o geopolitičkim situacijama. Međutim, upravo su spomenuti čimbenici proizveli svijet u kojem je raspodjela koristi i bogatstva, odnosno nevolja i neimaštine duboko i radikalno iskrivljena. Većina stručnjaka ističe kako su uzroci globalnih ekoloških promjena sociogenetski, a ne antropogenetski. Stoga ni antropocen kao pojam ne može dati objašnjenje za ekološku krizu ni društveni recept za njezino prevladavanje. Upravo su suodnos, odnosno neraskidive veze suvremenih društava i prirode najčešća tema umjetničkih radova predstavljenih na ovoj izložbi. Prijelaz u održivi svijet, ako je i moguć, neće biti jednostavan i zahtijevat će angažman, spremnost na odricanje, viziju, maštu i zajedničke napore. Ne uspijemo li, neki od umjetničkih radova prikazanih na ovoj izložbi pokazuju nam mjesta nekih nikada zacijeljenih rana čovječanstva, ali i novih potencijalnih trauma. No pitanje je hoće li biti sljedećih naraštaja koji će učiti iz njih.

Womb je naziv fotografskog ciklusa Alene Grom koji slavi život u ukrajinskoj pokrajini Donbas unatoč ratnim okolnostima. Za razliku od stereotipnih ratnih prizora kakve poznajemo iz ratnih zona, donbaška umjetnica gradi fotografski ciklus naglašavajući sličnost između maternice i podzemlja gradova u regiji. U njezinu su ciklusu, naime, stanovnici rudarskih gradova poput fetusa koji se razvija i živi punim životom, ali u ovisnosti o majci – gradu koju štiti. U radu Equilibrium Alejandro Urrutia produbljuje i istražuje igru oblika predstavljajući poliranu formu od nehrđajućeg čelika koja odražava fragmentirane dijelove okoline. Ovaj projekt, kako ističe u izjavi, ima za njega veliku važnost budući da se referira na stalne mijene identiteta, na neprestani dijalektički proces izgradnje i dekonstrukcije, kao stanoviti odraz naše pozicioniranosti u prostoru, odnosno uloga koje zauzimamo u svojem društvu. Eunmi Kim umjetnica je koja svoja iskustvena istraživanja usredotočuje na senzornu izolaciju kako bi istražila „atipične, ekscentrične, ali introspektivne metode“ koje joj omogućuju uspostavljanje raznolikog spektra vlastite zone ugone kako bi se udaljila od stanja kontinuirane preplavljenosti podacima. Cilj je njezina videoeksperimenta naslovljenog Me-Time(3.0): mindfulness-introspection-void usklađivanje uma i tijela smanjivanjem senzorskih podražaja. Kako bilježi: „Posrijedi su samoispitivanja s pomoću ekscentričnih metoda REST (engl. Restricted Environmental Stimulation Therapy) koje primjenjujem za istraživanje svojih stanja hipertireoze (bolesti povezane s hormonima stresa), preosjetljivosti i pedantnosti.“ Biti izoliran tijekom kontemplacije i samorefleksije predstavlja njezin oblik svjesnosti.

Ana María Chamucero s radom Caminador predstavlja sjajnu metaforu o potrebi stvaranja zajednica vođenih zajedničkim interesom, jer, naime, ovaj umjetnički rad postoji samo kao zbroj pojedinačnih objekata. Kao što sama ističe, nastoji stvoriti osjećaj kolektiva služeći se funkcionalnim predmetom kojim bi se inače, u drugačijim okolnostima, koristila samo jedna osoba. Tek u suradničkom odnosu naizgled disparatnih elemenata nastaje umjetnička forma. Ana Vivoda u svojoj instalaciji Interakcija također propituje odnose. Međutim, u njezinu se radu sučeljavaju pojmovi „osjećanja“ i „djelovanja“, grafike i fotografije, fragilnog tijela i okoline. Tijelo umjetnici služi kao stanoviti katalizator koji ubrzava iskustvene pojmove kroz različite oblike interakcija, što je razvidno utiskivanjem slojeva slika na fragmentirane reprezentacije tijela. Rezultat je cjelina koja se sastoji od slojeva slika nastalih premrežavanjem „imaginacije, memorije i percepcije“.

Annette Goodfriend u radu naslovljenom Anemone suptilno ukazuje na nemogućnost odabira jednog pravca, na izvjesnu nemogućnost odabira. Njezina je skulptura sastavljena od „buketa“ kažiprsta koji pokazuju različite smjerove. Tradicionalno, kažiprstom se pokazuje određeni smjer ili se pak prijeti. U duhovitom zbroju prstiju umjetnica poništava kako prijatnu tako i „ispravan put“, dajući do znanja da je zanima tek igra oblika i asocijacija kojom poništava moguće stroge ili jednoznačne interpretacije rada.

Ignacio Unrein u radu naslovljenom Attempt to draw a line zadao si je nemoguć zadatak: pokušati povući kontinuiranu liniju koja se ne dodiruje. U tom je procesu, od 2013. do danas, svaka ploča postala modul slijeda koji se proizvodi na neodređeno vrijeme i stvara kontinuitet, iako se crta povremeno dotakne, a tinta svakog trajnog markera gotovo se potpuno potroši. Na koncu, za njega linija postaje simbol beskonačnog događaja, kontinuirani proces kojim bilježi trajnost vlastitoga umjetničkog htijenja. Ikuru Kuwajima u videoradu Repatriation približava nam neobičnu avanturu sibirskih stabala koja katkad padnu te ih rijeke otplave do Arktika. Tamo se stabla smrznu, zarobljena u ledu teku dalje, ponekad prelaze Atlantski ocean i stižu do obale Islanda. Tamo ih pak Islandani zbog pomanjkanja drvene građe neobično cijene, bilježi umjetnik, te dodaje kako su uvezena stabla do 90-ih godina za mnoge Islandane bila skupa. Čak su stvorili i posebni naziv za takva drva: rekaviđar je na islandskom jeziku riječ za dolutalo stablo (engl. driftwood). Nakon što je umjetnik otputovao na Island, vratio se kući s jednim primjerkom dolutalog stabla na koje se projiciraju videozapisi rijeke Yenisei uz zvučne zapise s Islanda kako bi na simboličan način vratio stablo u Sibir.

Ivan Midžić u duhovitom radu EcoCable propituje učinke ekoloških ideja. Kao umjetnik piše u izjavi, stvara mnogo smeća i troši mnogo energije. Stoga je odlučio stvoriti kabel od prirodnih materijala ne bi li postavio pitanje o ekologiji kao potencijalnom trendu bez stvarnih učinaka na društvo. O društvenim anomalijama govora i rad Lok Heng Stacey Chan. Neprestani imperativ za srećom stvorilo je društvo ovisno o bezbrojnim umirujućim odnosno antidepresivnim sredstvima. Stoga umjetnica bira upravo proizvode nezadržive farmaceutske industrije kao medij kojim kritizira besmislenu ekstazu društva u potrazi za srećom. Luca Di Bartolo u svojem videoradu naslovljenom Time machine tematizira susret kao slučajnost, ali i početnu točku razvoja određene pripovijesti. Kroz pokret, ritam i promjenu tjelesnih formi prepliću se različite vremenske dimenzije. U nastojanju da uspostavi ravnotežu između zamršenih afektivnih odnosa između prošlosti, sadašnjosti i budućnosti stvoren je videorad koji ulazi u polemičan odnos s uobičajenim poimanjem vremenskog tijeka, što je vjerojatno i namjera umjetnika. Tijelo u borbi, pokret koji izranja iz analize emocijom pokrenutih tjelesnih gesti ishodište je rada Surfacing/Izviranje Marine Blažek i Sandre Ban. Riječ je o montažnoj instalaciji s devetnaest modula načinjenih od gline koji preuzimaju ulogu trodimenzionalnoga projekcijskog zaslona na kojemu se projiciraju tjelesni pokreti. Grubost obrađene gline korespondira s projiciranim tjelesnim gestama tvoreći tako pamtljivu instalaciju koja asocira na Laookontovu skupinu. Bilo jednom na Zapadu instalacija je Nicolasa Vionneta koja se poigrava idejom (ne)mogućnosti komunikacije, odnosno uspostavljanjem dijaloga u neobičnim uvjetima. U pokušaju da stvori dijalog kuhala, autor se duhovito osvrće na činjenicu kako i nemogući komunikacijski uvjeti ponekad mogu rezultirati skladnim dijalogom – pa čak i onda kada su posrijedi obična kuhinjska pomagala. Tante tante mutande tante naziv je skulpture Patricie Glauser koja je formirana grupiranjem ženskog donjeg rublja crvene boje. Autorica je željela ukazati na sveprisutno zlostavljanje žena bez obzira na godine, ekonomski status ili obrazovanje. Upotrebljavajući crvenu boju, simbol strasti, ali i borbe, umjetnica je preuzela aktivističku ulogu podižući razinu svijesti o ovom globalnom fenomenu. O nasilju nad ženama progovara i rad She exchanges her fluid with all others creating shades of red her blood alone could not portray Takoa Konoa. Posrijedi je serija ručno rađenih haljina koje su obojene specijalnom tekućinom koja se primjenjuje u forenzici, a koja otkriva tragove krvi na materijalima ili predmetima. Istraživanje tijela, nestajanja i rubnih stanja koja povezuju intimnost i nasilje polazišna su točka umjetnika. Cilj mu je osvijesti promatrače o postojanju veza između spomenutih stanja. Kako sam ističe – istražuje tijela bez života i haljine bez tijela.

U meksičkom tjesnacu Tehuantepec kapital je pretvorio vjetar u robu, odnosno sredstvo eksploatacije i ekspropriacije teritorija. Iskorištavanje energije vjetra stvorilo je, doduše, privremene poslove. S druge je pak strane, izgradnja vjetroagregata transformirala živote autohtonog stanovništva stvorivši snažnu komunalnu polarizaciju, kao i niz negativnih utjecaja na okoliš. Projekt Neocolonialismo Beatriz Millón nastao je u suradnji umjetnice sa zajednicom Union Hidalgo. Odlučeno je da članovi zajednice nose slova od kojih se sastoji riječ neocolonialismo poput križa na postajama križnog puta. Rezultat je dojmiljivi niz fotografija koja upozorava na ovostoljetni, suvremeni kolonijalizam koji se razvija pod krinkom ekološke svijesti i brige za lokalne zajednice.

The spider in my mind rad je Salomé-Charlotte Camors realiziran tijekom volonterske misije u Kostariki u cilju zaštite netaknute divljine. Umjetnica aplicira fotografije na željezo pozivajući se na to kako fotografija, ako se ne zaštiti, ima neizbježno kratak životni vijek, upravo poput našeg okoliša. Smatra kako su njezine fotografije otklonac za razmišljanje o našoj ulozi i moći da pokrenemo pozitivne promjene. Pritom ne želi moralizirati, nego ističe svoju aktivističku ulogu koju širi izvan umjetničkog područja.

Fotografija naslovljena Espresso Bar Zaca Endtera prikazuje kafić koji se na prvi pogled doima toplim i privlačnim mjestom, asocirajući na nostalgicne prizore iz američkih zalagajnica 1960-ih godina. Međutim, duljim promatranjem fotografija zadobiva zlokobnu atmosferu ostavljajući promatrača u dvojbenom raspoloženju zbog prožimanja i brisanja granica javnog i privatnog prostora.

Zajednički cilj, kako se može iščitati iz pojedinih radova, trebao bi biti promjena trenutačnoga ekonomskog sustava, od rasta prema zajedničkoj dobrobiti, odnosno konceptu „odrasta“, kako se prevodi engleska riječ degrowth koju sve češće percipiramo kao spasonosno rješenje za planet Zemlju. K tome, veliki je izazov kako privoljeti ostatak čovječanstva, onih 20 % bogatih, da vlasništvo i bogatstvo podijele tako da odrast dovede do veće društvene pravičnosti. Mnogi znanstvenici ukazuju da pravedan, odnosno održivi svijet nije izvediv jer ljudi jednostavno nisu evolucijski opremljeni za sučeljavanje sa spomenutim izazovima koji su pred nama. Upravo su stoga važni umjetnički radovi koji promišljaju ideju da je drugačiji svijet moguć i potreban.

Leila Topić



Alena Grom
Ukraine

ALENA GROM

WOMB

"The Womb" is a series of photographs about life during the war. The project was created by a photo artist in 2018 on the front-line territory of Donbass. A Ukrainian photographer from Donbass, Alena Grom, shows life despite the odds. The pictures are based around the stories of women who decided to give birth to a child while living in a war zone.

The photo artist builds her work on medical parallels where soil and shelter take the literal form of a picture of an ultrasound of an abdomen. Residents of mining towns are an intrauterine fetus that develops and lives a full life, but in full dependence on its mother.



Womb
Photography - Digital
59x42 cm
2018

ALENA GROM



I work at the intersection of conceptual photography and social reporting. Mastering the visual language of conceptual photography, I could not help addressing matters that concern me directly: shoots not the war in Donbas, but the way society interacts with war and what is left behind it. The themes of work were life in the front-line territories, military everyday life, the life and lifestyle of immigrants and refugees. By creating a series about the war, I tell the world about the problems of my native region, eastern Ukraine, where hostilities have taken place since 2014. The focus is on ordinary people who find themselves in difficult social and political conditions. My photos are an attempt to look at war differently, stripping it off the pathetic patina of a defense mission or heroic struggle.

Ukrainian artist, photodocumentist Alena Grom was born in Donetsk. Ms. Grom's childhood was in the 1980s, at a time when the trees and shrubs started being planted in the mining capital and the center of metallurgy and coal dust was turned into a city garden. After school she graduated from Donetsk College of Culture and Arts and went into business. The difficult financial situation in the 1990s did not allow Ms. Grom to go to university and get a higher education. Only after she felt her own economic confidence, she entered a computer academy where she mastered the design, the basics of filmmaking, etc. In 2008 she took up photography. Ms. Grom photographed landscapes and nature, which soon became boring and no longer fascinating. She abandoned photography for several years until she became a mother. When she was walking with a child, Ms. Grom began to shoot again. The artist's new passion was street photography - dynamic and emotional. By this time Ms. Grom fulfilled her dream - built a house in which she celebrated a housewarming party in January 2014, but in April she was forced to leave her home and hometown due to military events in Donbass.

However, even after physically leaving her hometown, she did not leave it emotionally. Her region turned into a daily military chronicle, where the 24 hours were estimated at the number of killed and wounded, and her house was robbed and shot down by marauders. In such conditions photography has become a salvation for Ms. Grom and a way to escape from a traumatic reality.

Since 2015 the artist has studied in photography schools: she graduated from Bird In Flight School, the Victor Marushchenko Photography School, attended numerous lectures and master classes for photographers, art critics, cultural managers and curators. During her studies Ms. Grom began to think serially, each of her projects - a separate story - with a holistic narrative and drama.

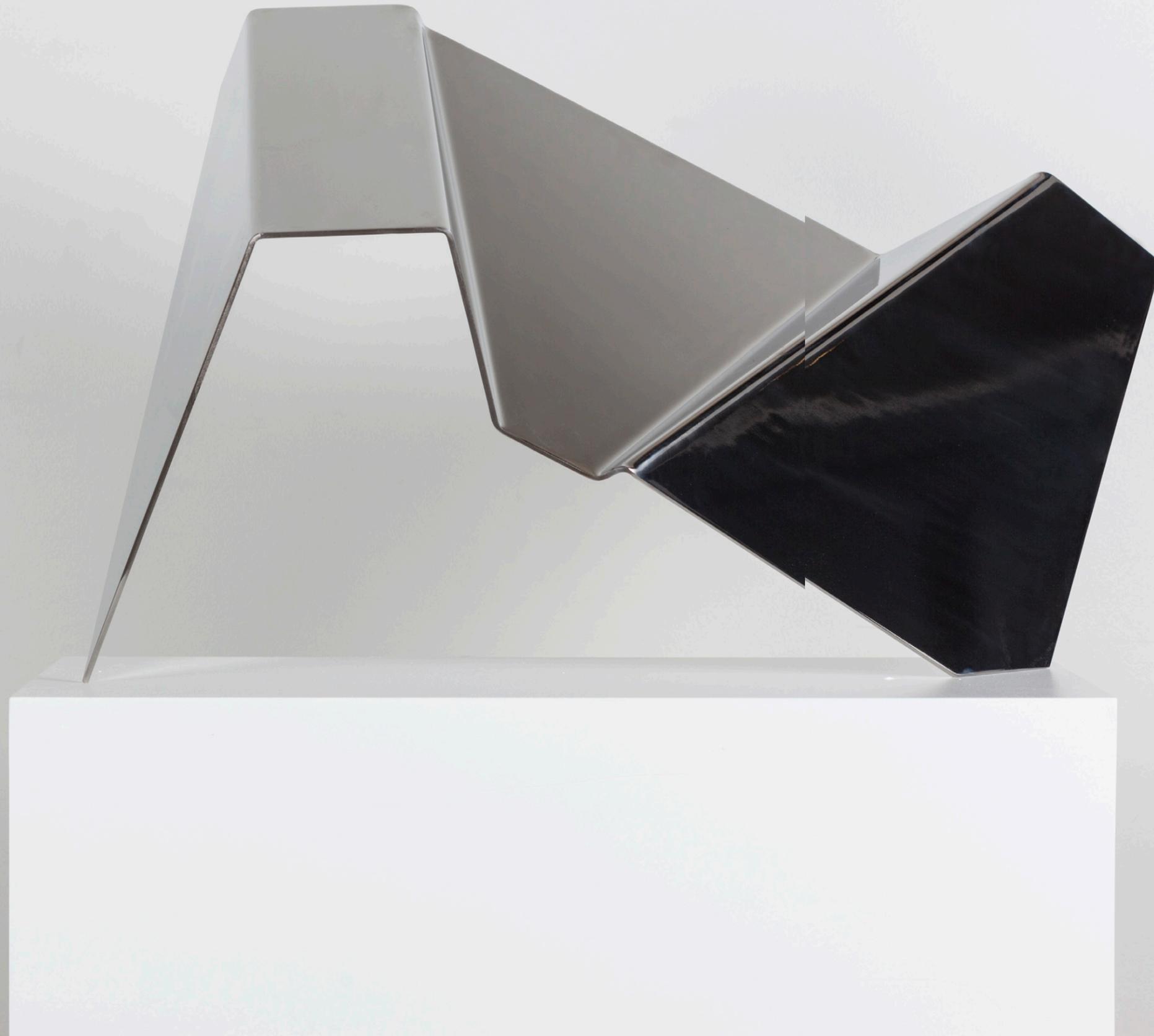
Ms. Grom began to work with meaningful and complex topics that relate to her. A war-torn Donbass region, immigrants and refugees were the first to appear in the lens of her camera. However, her photos are not illustrations of pity or grief, they are an affirmation of life. Life against the odds - one of the main themes of the artist.

Alena Grom works at the junction of social reporting and conceptual photography. She works on her topics on the front line. The artist sees her "mission" in covering the lives of people who find themselves in a "gray zone" or a zone close to military action. With her every shot (a wordplay and reference to gun shooting) she targets propaganda and forms the image of the existing difficult reality. With her photographs, Ms. Grom tries to inform the world community about the complexities of military everyday life, tragedy of war and faith in the world. Alena Grom's photography has been rated at many photo contests.

The author was a laureate and winner of international photo contests:

- 2018 International Photographer Of The Year USA / Silver medal;
- 2018 Kaunas Photo Star Lithuania / Finalist / Exhibition;
- 2018 LensCulture Portrait Awards United Kingdom / Finalist / Publication. Exhibition;
- 2018 Slovak Press Photo / Finalist / Exhibition;
- 2018 International Photography Awards USA / Honorary Award;
- 2018 Gallery Black Box Portland USA / Publication. Online exhibition;
- 2018 Bronx Documentary Center USA / Publication. Exhibition;
- 2018 PhotogrVphy Grant USA / Short list;
- 2018 «Magazine 43» International Journal of Contemporary Art / Publication;
- 2018 SAS L'Œil de la Photographie / Publication of the French online magazine on contemporary art;
- 2017 10 NBPC SALON OF PHOTOGRAPHY India / Short list / Exhibition;
- 2017 Fairmount Ave Art Philadelphia, USA / Exhibition;
- 2017 Kolga Tbilisi Photo Georgia / Short list/ Publication, Exhibition;
- 2017 PhotOn Festival International Festival of Photojournalism Spain/ Short list / Exhibition;
- 2017 ANIMA MUNDI festival Palazzo Ca' Zanardi Venice / Publication, Exhibition;
- 2017 Bogotà, at Jorge Jurado Gallery Colombia/ Exhibition;
- 2016 PHOTOGRAPHY SALOON «STROM» / Silver medal The Royal Photographic Society / Exhibition;
- 2016 Lion City International Salon Singapore /2nd place / Exhibition;
- 2016 LivePressPhoto Ukraine / Bronze medal / Exhibition;
- 2016 93th Scottish International Salon of Photography / Short list / Publication. Exhibition;
- 2016 Grand Photo Salon 2016 Ukraine/ Short list / Exhibition;
- 2016 Pavlovka Gallery / Personal exhibition;
- 2016 «Opplv Ukraina!» Norway/ Exhibition;
- 2016 «Pottery Country Visions» Ukraine / Exhibition;
- 2015 «My best photo Ukraine» / 2nd place/ Exhibition;
- 2014 «#EuroMaidan: Rising for Freedom and Democracy in Ukraine» Canada/participation in the project/ Book
- 2012 V International Photo Contest «PhotoVintage» /2nd place Ukraine / Publication. Exhibition;

Now the author is working on her own photo book.



Alejandro Urrutia
Chile

ALEJANDRO URRUTIA

EQUILIBRIUM

A polished stainless steel piece that deepens and explore the Materia, mirroring fragmented parts of the surrounding.

This project has a particular interest in exploring how identity emerges, constantly in a dialectical process of construction and deconstruction, as a reflection of how we position ourselves in space and the place we occupy in our city and society.



Equilibrium
Sculpture - metal
90x65x55 cm
2018

ALEJANDRO URRUTIA



Alejandro Urrutia works with the synergies between architectural and sculptural principles. After ten years as an architect he now uses the médium of sculpture to play with how architectural rules can be reinterpreted and transgressed.

He draws on the rich relationship between his two disciplines to generate new perspectives within the forms he creates and to consider how a piece relates within its physical and social context.

Over ten years his architectural studio derived its principles from his a passion for material properties, how they behave and perform. In sculpture this focus has deepened, for example, Steel sheets become the site of investigation. His sculptures have so far employed metal to do so, but he is presently experimenting with new works in stone and exploring ways of combining the two contrasting materials.

2006: BA Architecture, Pontificia Universidad Católica de Chile

2006-2008, architect, duquemotta.com

2008-2016, founder, unarquitectura.cl

2016, sculpture course with Eugenio Dittborn

2017, London Sculpture Workshop (londonsculptureworkshop.org)

2018, solo show "Balance", Nac Gallery (galerianac.cl)

2017-present, lives and works in Copenhagen



Ana María Chamucero
Colombia

ANA MARÍA CHAMUCERO

WALKER

This walker suggests an interaction between several bodies. The object can only be displaced from the collaboration between them. The aim is to convey a sense of collectivity from an object that would normally be used by one person. Likewise, since the walker operates as an extension of the legs, it should work as a tool to displace the body from one place to another. However, the circular shape provides limited movement, making the bodies involved travel endlessly in a useless journey.



Walker

Sculpture - Aluminum
Aprox. 293x90x293 cm
2017

ANA MARÍA CHAMUCERO



Ana María Chamucero
Bogotá, Colombia. 1997

Without a doubt, mass produced objects have become a need in our daily lives; they surround us. Our routines have become a series of non-stop repeated actions, in the same way that these objects are produced. Hence, my current practice reflects on everyday objects and their industrial or serial character. The approach to them unfolds throughout a sculptural method, that reflects on both their aesthetic value and their uses in domestic and public contexts. This process begins with my experiences around the city (particularly in market places) and with the observation of how particular objects accumulate in domestic spaces. The exhibition of the products for sale, or the arrangement of objects in a private context, becomes the source of what could become a sequence, product of repeated activities.

Therefore, I work with clothes hangers, kitchen utensils, and other objects that I may encounter. Afterwards, I look forward to construct a series of patterns given or suggested by the lines, the repetition, and the arrangement of the same object. These patterns are developed initially as a drawing operation, intended to work as the blueprint to build and assemble possible structures and volumes. In the end, these take on a new materiality that abandons the object's original nature and allow me to conceive a new version of the object that limits or changes its given use, thus altering its relationship with the body.

Studies

Currently studying Art at Universidad de los Andes. Bogotá, Colombia. (Started in 2015)

Group exhibitions

2018 El Muestreo: Obra en proceso. Edificio Azahara Navarra/ Universidad de los Andes. Bogotá

Piedra, papel y tinta. Muestra de litografía. Statua Rota. Bogotá

2017 Formato 500. Serie/5 – Estudio 74 Gallery. Bogotá

Premio Salón Séneca. Universidad de los Andes. Bogotá

Salón Falavela. Universidad de los Andes. Bogotá

2016 Puede ser un fracaso. Salón Comunal Gallery. Bogotá

Awards

2017 Honorable mention. Premio Salón Séneca. Universidad de los Andes. Bogotá



Ana Vivoda
Croatia

INTERACTIONS

The installation Interactions questions the dynamic set of relations between sensing and acting, between the experiences of the body and the artistic production - interlaying materialized fragments of visual records and photographic segments of the body that generates them. Fragile, vulnerable, unreliable and at the same time strong, poignant and creative mechanism of the body is the root of all images. It produces images in communication with the world around it, through activities that in different mode define and/or redefine the complex relationship between the subject and the surrounding. The context of perception and understanding reality is strongly affected by the somatic character of the body, besides its emotional and intellectual potentials.

The photographs of the bare body, of exposed skin and flesh, implicate the body as a biological fact as well as a communication field - the place of generating, processing, rationalizing, imagining and memorizing experiences through various kinds of interactions. The segmented images of the body are layered with fabricated images - the traces of artistic production - mutually interconnected in an inextricable loop.



Interactions
Installation
Site specific
2017-2018

ANA VIVODA



Born 1979 in Rijeka. In 2002 she graduated from the Department of Visual Arts of the Faculty of Philosophy at the University of Rijeka and finished her postgraduate studies (Project Studies) at the Royal University College of Fine Arts in Stockholm, Sweden. In 2013, completed Doctoral studies at Academy of Fine Arts in Zagreb, Croatia.

Works as associate professor at the University in Zadar.

She has held independent exhibitions in Croatia and abroad and has participated in numerous international exhibitions world wide (International Print Triennial Krakow, Guanlan International Print Biennial China, German International Exhibition of Graphic Art Frechen, International Graphic Biennial Splitgrafic, New Prints Exhibitions at International Print Center New York, International Biennial Print and Drawing Exhibition, Taiwan, International Competition of Contemporary Art, Alicante, Spain, International Artist Book Biennial Egypt, International Graphic Biennial Varna, Bulgaria, Di carta - International Paper Art Biennial, Italy and others).

She published one independent graphic edition (Traces, Argola edition, Cabinet of Prints of HAZU (Croatian Academy of Science & Arts) in 2015 and has participated in several group editions.

Prizes and Acknowledgements (selection):

2018. Croatia, Award of the Collection of Prints of National University Library, 5. Croatian Drawing Triennial, (Zagreb, Cabinet of Prints of Croatian Academy of Science & Arts)

2017. Croatia, Award, 8th International Print Biennial Splitgrafic, (Old City Hall, Split)

Croatia, Award, 52nd Zagreb Salon, (Museum Mimara, Zagreb)

2016. Spain, Honorable mention, Print Award Carmen Arozena, (Museum Real Casa de la Moneda, Madrid)

2015. Mexico, Honorary mention, International Print Biennial Jose Guadalupe Posada, (Museo Jose Guadalupe Posada, Aguascalientes)

2013. Italy, honorary mention, 11th International Engraving Biennial Acqui Terme,

Spain, award, 2nd International Contemporary Engraving Festival, Bilbao

2006: Croatia, special acknowledgement of jury, 4th Triennial of Croatian Graphics, (Zagreb, Gliptoteka HAZU),

Spain, 1st prize at First International Graphics Exhibition „Ciudad de Orduña“, Orduña, Spain, one of three equivalent awards of the international graphics contest for young artists, Grabado y Edicion, San Lorenzo del Escorial, Madrid



Annette Goodfriend
United States of America

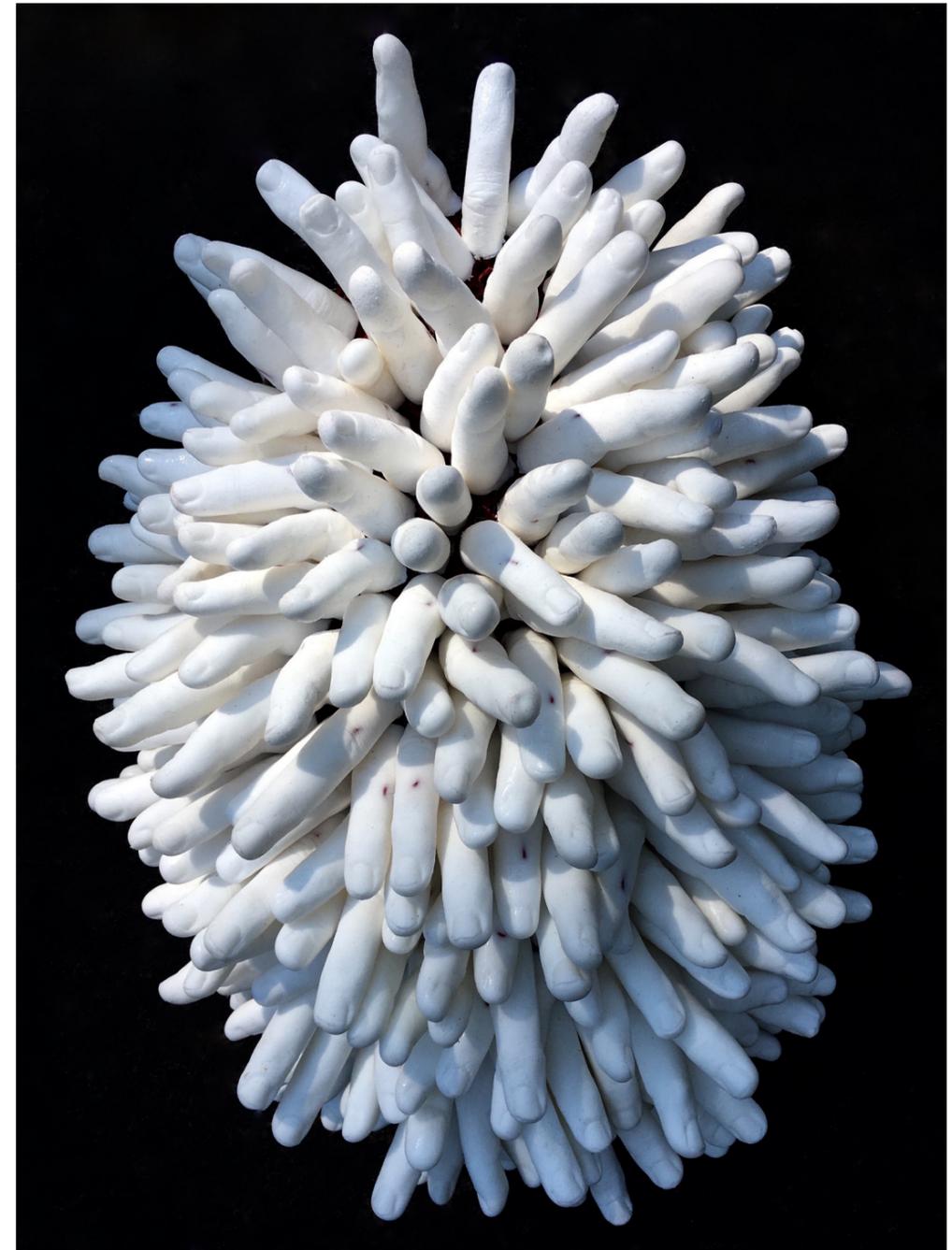
ANNETTE GOODFRIEND

ANEMONE

Pataphysics: the virtual or imaginary nature of things as glimpsed by the heightened vision of poetry or science; the science of imaginary solutions.

I am fascinated by the perversity of nature. My current work casts a critical, scientific, and humorous eye on the mutagenesis of form, from the cellular level to the limb. It examines and celebrates that moment of translation from cerebral to visceral. Like the pataphysician, I look to create a new world of imaginative unreality.

The art that I find most intriguing is that which requires of the viewer a mental jump to bridge the synapses: from the concrete to the metaphysical to the pataphysical, scientific to abstract to imaginary. I aim for my art to affect a visceral reaction, both literally (in actual space) and conceptually (the space between your ears.) In that fraction of time between first seeing and then feeling the trajectory of the work there is a joyous mental "aha" moment. Beyond its conceptual genesis, however, the hope is that the work can reinvent itself according to the viewer's own experiential connection, and as such becomes universal, transcending a single interpretation.



Anemone

Sculpture - Cast Silicone Rubber Fingers, Fiberglass, Twine
30x48x22 cm
2015

ANNETTE GOODFRIEND



Annette was born and raised in Northern California. She completed her undergraduate degree at U.C. Berkeley, where she studied Genetics and Art, and she received her M.F.A. at the California College of the Arts. Annette is a winner of the 2018 international art competition Premio O.R.A. Italia, and was awarded a solo exhibition at 3J5 Arte Contemporanea, a contemporary art gallery in Viterbo, Italy, to occur in 2019. She was the recipient of an artist residency at the Morris Graves Foundation in Humboldt County in 2015. Her sculpture has been exhibited in solo and group shows locally and nationally, including the San Jose Institute of Contemporary Art, The Falkirk Cultural Center, Petaluma Art Center, and the Kellogg University Art Center in Los Angeles, among many others.

EDUCATION

California College of the Arts, M.F.A 1993
University of California, Berkeley, B.A. 1989
Massachusetts College of Art, Harvard University, course work, 1986-1987

SOLO EXHIBITIONS

2019 3J5 Arte Contemporanea, Premio ORA Winner 7th Edition Solo Exhibition, Viterbo, Italy
2017 Bump Art Gallery, Corporal Alchemy, Sonoma, CA
1995 Gallery Route One, Goad, A Kinetic Installation, Pt. Reyes, CA
1994 Falkirk Cultural center, I Think I Can Absorb The World, An interactive installation exploring sensory perception, San Rafael, CA
1993 Door Three Gallery, Alchemical Dreams, MFA Exhibition, Oakland, CA

SELECTED GROUP EXHIBITIONS

2019 YICCA International Juried Art Competition Final Exhibition, HDLU Pavilion, Prsten Gallery, Zagreb, Croatia
2018 Museum of Contemporary Art, Marin, Make Your Mark Juried Exhibition, Novato, CA
Brea Art Gallery, 33rd Annual Made in California Exhibition, Brea, CA
Falkirk Cultural Center, 2018 Spring Open Juried Art Exhibition, San Rafael, CA
Space 151, Levy Art & Architecture, Room For Thought, Juried by Jack Fischer, San Francisco, CA
Marin Society of Artists, Fresh Art, San Rafael, CA, Honorable Mention
Worth Ryder Gallery, U.C. Berkeley, Generation: 2018 Juried Exhibition, Berkeley, CA
Bump Art Gallery, Rising From the Ashes, Sonoma, CA
Pence Gallery, Consilience of Art & Science, Davis, CA, Honorable Mention
2017 San Jose Institute of Contemporary Art, Connect and Collect, San Jose, CA
Bump Art Gallery, Local Artists, Sonoma, CA
Petaluma Arts Center, The Neuw Politic: Artists Explore, Petaluma, CA
2008 San Jose Institute of Contemporary Art, Invitational Auction, San Jose, CA
2004 EDAW/CCA, Fall Alumni Exhibition, San Francisco, CA
Sunbrothers Art Studio, Valentine's Day Exhibition, Richmond, CA
San Jose Institute of Contemporary Art, Auction '04, San Jose, CA
2001 Kellogg University Art Gallery, Cal Poly University, Ephemera, Pomona, CA
Sunbrothers Art Studio, A Rose By Any Other Name, Oakland, CA
Sanchez Art Center, Arts on Fire V, Pacifica, CA
2000 San Jose Institute of Contemporary Art, Salon de ICA, San Jose, CA
1999 Gallery Route One, Lead Into Gold, Pt. Reyes, CA
Viridian Gallery, 7th National Juried Exhibition, New York, NY
1998 Artisans, Six Artists, Mill Valley, CA
1996 Palo Alto Cultural Center, Bug Collection, Palo Alto, CA
Arternatives, Annual National Art Exhibition '96, San Luis Obispo, CA
1995 WORKS, Beyond Wearable, Sonoma, CA
1994 Gallery Route One, With the Earth III, Pt. Reyes, CA
Orange County Center for Contemporary Art, Global Issues, Global Concerns, Santa Ana, CA
Palo Alto Cultural Center, Between the Covers, Palo Alto, CA
Oliver Art Center, MFA Graduate Exhibition, Oakland, CA
Palo Alto Cultural Center, One Hand Clapping, Palo Alto, CA
WORKS, Two Women, Sonoma
Southern Exposure at Project Artaud, Science Fair, San Francisco

INVITATIONAL AUCTIONS

San Jose Institute of Contemporary Art 2007-2018
Richmond Art Center 1994-2001
Palo Alto Cultural Center 1995-1997

HONORS

Winner Premio ORA, 7th Edition 2018
Pence Gallery, Honorable Mention 2018
Marin Society of Contemporary Artists, Honorable Mention 2018
Morris Graves Foundation Residency 2015
Headlands Center for the Arts, Affiliate Residency 1996
Gallery Route One, First Prize 1994
Orange County Center for Contemporary Art, 2nd Prize 1994
Pro Arts, Honored Artist 1993
Manor House Gallery, Honorable Mention 1991

MORE INFORMATION

www.annettegoodfriend.com



ArtOver by
Marina Blažek,
Sandra Ban
Croatia

**ARTOVER
BY MARINA BLAŽEK, SANDRA BAN**

SURFACING

Hanging installation assembly with 19 modules. Each module in this installation is hand build with clay, and left to be raw ceramics. This installation have the role of a 3D projection screen. The second part of this work is 54 sec. videos that are repeatedly displayed on the installation. Holographic body's surfacing from tormented emotional body over and over again.



Surfacing
Installation
160x130x120 cm
2018

ARTOVER BY MARINA BLAŽEK, SANDRA BAN



ArtOver by Sandra Ban and Marina Blazek - they combine friendship, art and clay, love for nature and its protection, coexistence with natural resources, and the Earth's gratitude for creativity.

Sandra Ban visual artist, contemporary ceramic, new media designer.
A multimedia artist worked and studied in Italy 20 years: painting, sculpture, theater, film, fashion and graphic design...
Last 10 years lives and work in Croatia where she is professionally engaged in new media design and contemporary ceramic.
Member of HDLU (Croatian Art Society) Rijeka, KERAMEIKON (Croatian Ceramic Association, member of IAC, Suisse) Varazdin, Responsable for Croatia of International Association Women Artist Ceramist "PANDORA" Italy and "PURIFICART" Spain, International Association of Artist.
She cooperates with international organizations for the development of art and culture in organizational and educational activities.
Art director, curator, organizer, an award-winning and world-renowned artist is frequent participant in international ceramic and art symposium, jury exhibition, competition and festival in Croatia, Slovenia, Serbia, Italy, Switzerland, Bulgaria, Latvia, USA (Miami, New York), Thailand (Bangkok), Ukraine, Turkey, Denmark ... In 2018 she gets new 11 successes, just mention a winner of the first prize for Ceramic to National Ceramics Museum Opishne of Ukraine, selected for represent Croatia at European Ceramics Context ECC2018 Bornholm of Denmark, co-curator of Matres-Biennale International Womens Art Ceramics Festival, Expo & Worksop.... and her artwork is also in world collections of contemporary art ceramics.

Marina Blažek was born in 1979 in Zagreb. Twenty years of experience with ceramics. I mostly make hand-built ceramics, paper-clay, porcelain and porcelain paper-clay. Educated at workshops and masterclasses by Nadica Eichhorn, Antoinette Badenhorst, Graciele Olio, Heide Nonnenmacher and Ilona Romule. I frequently participate in international ceramic art symposia, group jury exhibitions and ceramic competitions in Europe. I had several solo exhibitions, and I had participated in numerous group exhibitions, among else in Cluj International Ceramics Biennale, International Ceramic Triennial Unicum, Ceramic Ceramics Festival Ceramica Multiplex... In 2018 I organized a Meeting of the International Ceramic Artists "By Fire" and International Exhibition of Contemporary Ceramics in Zagreb which was a part of the international "Good Morning Ceramics" event being held across Europe. I cooperate with schools in Zagreb in development of sensibility for art and culture among schoolchildren.



Beatriz Millón
Mexico

NEOCOLONIALISMO

In Istmo of Tehuantepec (Oaxaca, México), capital has transformed the wind in a commodity and in a way to exploit and expropriate the territory. The making of a wind power megaproject has produced a few temporary works in exchange for land and wind. This megaproject has also caused the rapid transformation of community way of life and conviviality, a strong social polarization and a series of negative environmental effects related with the building of wind turbines parks. In that corner in the south of Oaxaca, the green energy discourse –used by transnational companies as Iberdrola, Gas Natural Fenosa, Acciona, Gamesa, EDF Energies Nouvelles – justifies the dispossession and the radical transformation of community life of bini'zaa (zapotecos) and ikoots (huaves).

Neocolonialism was a luminous sculptural intervention in one of the wind fields of Union Hidalgo; likewise, I made an audiovisual that show the reality of this Megaproject: The colonial order with which we coexist and its effects on indigenous peoples who resist against dispossession and constant violations of human rights.

This project was a collaboration in which many people participated as Asamblea de Pueblo Originarios del Istmo de Tehuantepec (Peoples Assembly from Istmo of Tehuantepec in Defense of Earth and Territory, Bettina Cruz Velázquez, Guadalupe Ramírez Castellanos, Carlos Sánchez, Norberto Altamirano, Pablo Alonso Matos, René Aquino Toledo, Jesús Aquino Toledo, Cecilia son Celaya Martínez, Rosario Cuevas, Rosa Marina Flores Cruz, Nisaguie Flores Cruz, Rodrigo Flores Peñaloza, José Gómez Jiménez, Sebastián Gómez, Óscar Marín Gómez, Alejandro Ruiz, Carla Regalado Ramírez, Juan Regalado Ramírez, Antonio Sánchez Sánchez, Eduardo Sánchez Cabrera, Gustavo Velázquez, and others that prefer not to show their names because of the fear.



Neocolonialismo

Collaborative project - photography

120x77 cm

2017

57

BEATRIZ MILLÓN



Beatriz Millón (Valencia, 1992)

Visual artist and researcher. She is co-director in the editorial project Ediciones Inestables and she has collaborated with many environmental organizations as Asamblea de Pueblos del Istmo en Defensa de la Tierra y el Territorio (Peoples Assembly from Istmo in Defense of Earth and Territory), Otros Mundos Chiapas (Other Worlds) and La Asamblea Veracruzana de Iniciativas y Defensa Ambiental (Veracruz' Assembly of Initiatives and Environmental Defense).

Her work approaches and reformulates the socio-cultural relations between human being and his/her environment. Through the analysis of ecosystemic destabilization because of the ecological crisis, she develops projects which use different languages and strategies to make visible environmental problems. Those problems have their origins in the current relationship, production and consumption models.

His work has been showed in international festivals, exhibitions and meetings, to highlight: PROYECTOR, 11ª Festival Internacional de Videoarte (Casa de América, Madrid, Spain); Month of Performance Art (Zentrum für Kunst und Urbanistik, Berlin, Germany); Experience #9 (Wolfart Project Spaces, Rotterdam, Holland); +CODE 2018 Festival de Arte Electrónico (Centro Cultural San Martín, Buenos Aires, Argentina), 3.º Festival Internacional Colaborafest (Sala Andes, Santiago, Chile); Corpología 16 (Antic Teatre, Barcelona, Spain); La Faz de la Tierra (Espacio Pla Centro de arte digital, Buenos Aires, Argentina); Transitio_Mx (Centro Nacional de las Artes, City of Mexico, Mexico); Se Alquila PÚBLICO (El Telégrafo, Guayaquil, Ecuador); Ecocidio (CEART - Centro de Arte Tomás y Valiente, Madrid, Spain); Nasty Women Mexico (Museo Memoria y Tolerancia, City of Mexico, Mexico); CREA (Casa 920, Monterrey, Mexico); Between crinkles (Palazzo Montecitorio, Turin, Italy); Galerías III (La Cárcel_Segovia, Centro de creación, Segovia); Salir de la Zona de Confort (Las Atarazanas, Valencia, Spain).



Eunmi Kim
South Korea

ME-TIME(3.0) : MINDFULNESS-INTROSPECTION-VOID

Each of experiential researches (4.0) are part of the self-experiment series that focus on sensory isolation in order to explore atypical, eccentric, but rather introspective methods that enable me to establish a diverse spectrum within my own comfort zone to get away from a state of the overwhelming external world.

(As people become more and more concerned with the psychological ramification of (an) overwhelming digital world, we may finally be ready to explore /the real benefits of taking-a-vacation from the senses.) — Meehan Crist, Postcards from the edge of consciousness.

I am a solitary being who can easily be pushed into 'sensory overload.' As such, Me-Time (3.0) aims to align my mind and body back into balance by reducing sensory stimuli. This is a series of self-experiments that use eccentric methods of REST (Restricted Environmental Stimulation Therapy) to explore my conditions of hyperthyroidism (a hormone/stress-related disease), hypersensitivity, and meticulousness. Being isolated while experiencing contemplation and self-reflection, but remaining aware of the external world, is for me a form of mindfulness.



Me-Time(3.0) : Mindfulness-introspection-void
Conceptual Performance | Experiential Experimental Research
50" TV Video Installation | 1200mm semi hemisphere
2018

EUNMI KIM



Eunmi Mimi Kim was born and raised in South Korea. She completed her undergraduate degree at Hanyang University, Korea, BA Fine Arts, Multimedia & Interactive Design, received her MA at Royal College of Art, London UK where she studied Information Experience Design - Experimental Design. She is an interdisciplinary artist, her work is quite eclectic yet eccentric from design to new media art including installation, performance and sound art. The artist is mainly interested in the sensory perception and its corresponding communication. Most of her works tend to be self-reflective and research-driven that are related to her scientific and medical interest; embodied cognition, neural activity, sensorial experience, sensory deprivation and therapeutic experience.

Eunmi is a selected video artist of 2019 the Laguna Art Prize, 13th edition. Awarded an exhibition at Nappe Arsenale Nord, Venice, to occur Mar 2019. Recently, she's been short-listed for the magazines featured and interviewed, one of those called Create! Magazine, WINTER 2019 International Print issue, Juried by Margaret Winslow, Curator of Contemporary Art, Delaware Art Museum. Her work has been internationally shown in exhibitions and artist talk, to highlight: 'Thinking Through Sound', Design Museum, London. 'Mundane Mantra', St. John Church, London as a part of First Thursdays that is organised by Whitechapel Gallery. 'Hey, Siri, What am I doing?' at Safe House 1, London that is supported by The Korean Women's International Association UK (KOWIN) that featured at London Korean Link as a review of the London Korean Cultural year 2018. Amongst many events, the editor of this website Philip Gowman picked her group exhibition as a top 3 of Korean artist exhibition of 2018 in London and had an artist talk as a part of exhibition event at Korean Cultural Centre UK (KCCUK).

Education

UK, London, Royal College of Art — MA Information Experience Design, Experimental Design Pathway 2018
South Korea, Hanyang University — BA Fine Arts, Multimedia and Interactive Design 2013

Experience

Volunteer — Mother Teresa House, India, 2013
Sub-Designer — Tag-It Magazine Company, Korea, 2011
A Vice representative — Hanyang University, Korea, 2010
Multimedia Design Group — Hanyang University, Korea, 2009
Student Union — Hanyang University, Korea, 2008-2010

Exhibition

YICCA 2018 — Prsten Gallery - HDLU museum, Croatian Association of Fine Artists, Zagreb, Croatia, 2019
Hey, Siri, What am I doing? — Safe House 1, London, 2018
Hey, Siri, What am I doing? Artist Talk — Korean Cultural Centre UK, London, 2018
RCA MA Final Show — West Work, London, 2018
RCA Work-In-Progress Show — RCA Garden House, London, 2018
Mundane Mantra — Organised by White Chapel Gallery, St. John Church, Bethnal Green, London, 2018
Operating Manual For Living in the Worst Case Scenario — Cabinet, New York, 2017
Thinking Through Sound Intervention — Design Museum, London, 2016
VoyageTypography — Chiangmai, Thailand, 2014
Design Complexicon International Exhibition — Seoul, Korea, 2012
Design END & BEGIN (International Invitation Exhibition) — KDDA (Korea Digital Artist Association), Seoul, Korea 2012
Triangle: Hanyang University BA Fine Arts Degree Show — Digital Pabilion, Seoul, Korea

Award | Funding

2018 — YICCA (International Contest of Contemporary Art, Shortlisted)
2018 — Murze Featured by magazine interview, Shortlisted
2017 — CHS (Critical History Studies) MA Dissertation @ Royal College of Art awarded as a Distinction
2016 — USA, RISD (Rhode Island School of Design), MFA shortlisted for scholarship.
2016 — USA, NYU, MA shortlisted for scholarship



Ignacio Unrein
Argentina

IGNACIO UNRREIN

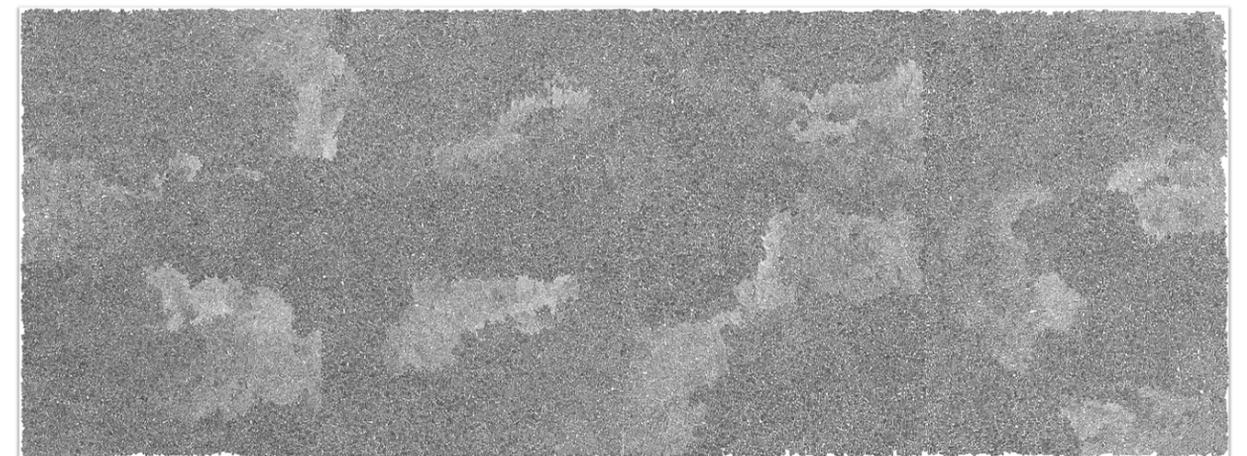
ATTEMPT TO DRAW A LINE

Drawing a single continuous line that does not touch itself is the motif of the attempt that, however, constantly fails. The line has touched itself at several moments, but this has not prevented the attempt from developing as practice of coexistence.

Over time —from 2013 to present— each panel has become a module of a sequence that extends indefinitely and generates a continuity although the line occasionally touches itself, and in spite of the ink of each permanent marker wearing down almost completely. The instalment that complements the artwork shows the temporal attitude of the attempt as a “schedule” to focus on the extension of the line which ceases to exist in the present to become the record of a repetitive, indefinite and, perhaps, even infinite event.

Nevertheless, the inaccuracy of the attempt is counteracted precisely due its own coexistence, which finally led to the development of a new attempt —within the attempt itself—:

The attempt to digitally re-draw a single continuous line in order to measure its extension. This re-attempt has a strong relationship with the etymologic root of the world result, that means to go backward and is related with repetition. The re-drawing is done in reverse —sequentially and temporally— which is made by digitally tracing the handmade drawing of each panel, obtaining the amount of centimeters drawn over the time, and that will continue to be drawn.



Attempt to draw a line

Indelible ink on rag paper
12 pieces of 100x70cm
2013-wip.

IGNACIO UNRREIN



Ignacio Unrrein (Buenos Aires, 1987) graduated as an architect in 2012 from the University of Buenos Aires and has been a PhD student in Arts at the National University of the Arts since 2014. Besides taking part in several advanced workshops and seminars, he received a scholarship to attend Cromos, Art Study Center (2013-2014) and was selected to work in the Project PAC - Contemporary Artistic Practices organized by Gachi Prieto gallery - Latin American and contemporary art (2017). In the near future he will participate in the International Residencies Program of Vermont Studio Center (Vermont, United States, 2019, full fellowship earned), and in the EKWC-European Ceramic Work Center (Oisterwijk, The Netherlands, 2019, selected).

His artistic production has been shown in several collective exhibitions both in his country and abroad, including: the Buenos Aires Young Art Biennale (2013), FASE 6.0 - Art + Science + Technology (2014), the Argentine Pavilion at the Jerusalem Biennale (2015), the "Drawing" and "Installations and Alternative Media" sections of the Argentine National Salon of Visual Arts (2016 and 2017), the Marchionni Prize of the Museum of Graphic Arts (Sardinia, 2017), the 2017/2018 Itaú Visual Arts Prize (2018), PROA21 Museum (2018), and the Malamegi Lab.10 Contest (Rome, 2018). His works have also been shown in solo exhibitions in Buenos Aires, at the 3rd festival of the arts space Enjambre: Hacia un afuera de la escritura [Towards the outside of writing] (Intentos - Attempts, 2016), in the arts space Oficina Proyectista (Demolition Project of the New Project Office, 2017), at the San Martin Cultural Center (Intento reconstruir 00001 - Attempt to rebuild 00001, 2018), and in Acéfala Gallery (Tapiar Buenos Aires - Brick up Buenos Aires, 2018).

He is currently exploring the act of walking as an aesthetic practice through the Tapiar Buenos Aires [Brick up Buenos Aires] project, in which he carries out an investigation and survey on foot of each and every one of the walled up buildings in the forty-eight neighborhoods of the City of Buenos Aires.

His creative work has earned him several recognitions and his projects have received the sponsorship and support of various institutions, such as the subsidy he was granted in the frame of the Patronage - Cultural Promotion Program of the Government of the City of Buenos Aires (2015) and recently receiving the Cash Prize in the Malamegi Lab.10 International Contest (2018).



Ikuru Kuwajima
Russian Federation

IKURU KUWAJIMA

REPATRIATION

Trees in Siberia fall on the ground. Sometimes, they fall to the rivers and flow adrift, eventually entering into the Arctic Ocean, where they get frozen. The trees in the ice flow further and further, and after six-seven years or longer, they sometimes cross the Atlantic Ocean and reach the shores of Iceland, where local Icelanders highly value the trees from the Ocean, as few trees grow in the island. In the past, such driftwoods were used for the construction of houses, churches and fences, as well as the production of household items and even religious ones.

Today, trees continue to drift from Siberia to Iceland. According to the research by international scholars, including Icelandic and dendrochronologists Olafur Eggertsson and Alexandr Kirdeyanov, in the mid 20th century, the number of trees significantly increased in the shores of Iceland because many trees were cut down for industry purposes in Siberia, where many political prisoners of GULAG were sent to labor camps. Many woods were lost during the river transportation, and then some of them reached Iceland many years later. Until the 90's, for many Icelanders, imported woods were expensive. So, they sometimes strolled for the trees from the ocean, from Siberia. Rekaviðar is the word for "driftwood" in the Icelandic language.

I traveled to Iceland this summer, collecting driftwoods on the seashores. I brought the driftwoods back to Russia and exhibited it once there. For this exhibition, the driftwood again travelled. In the installation, one of the driftwoods is placed on the table, on which the video footages of the Yenisei river, from which many driftwoods in Iceland came from, is projected. But, the sound of the video is from Iceland. Along with the driftwood and video projection, four pieces of 3-D animations made from 3-d scans of driftwoods, video footages from Yenisei and sound of Iceland are hang on the wall.

The video footages from the Yenisei river were made by a documentary film maker Renato Borrayo-Serrano.



Repatriation
Mixed Media
Site specific
2018

IKURU KUWAJIMA



Ikuo Kuwajima is a Moscow-based artist, photographer, videographer, writer and translator. Though originally from Japan and educated in the University of Missouri, he has been living and working in various post-Soviet countries (Russia, Ukraine, Kazakhstan) in the past decade.

He had a few solo shows, including "I, Oblomov" (Moscow, 2018) participated in various group exhibitions, such as Venice Biennale's Central Asian Pavilion (2013), Fotografia Europea (2016), Recontres Internationales Paris/Berlin (2018). He also published several artist books including "Tundra Kids" (Vienna, 2015) and "I, Oblomov" (Moscow, 2017).

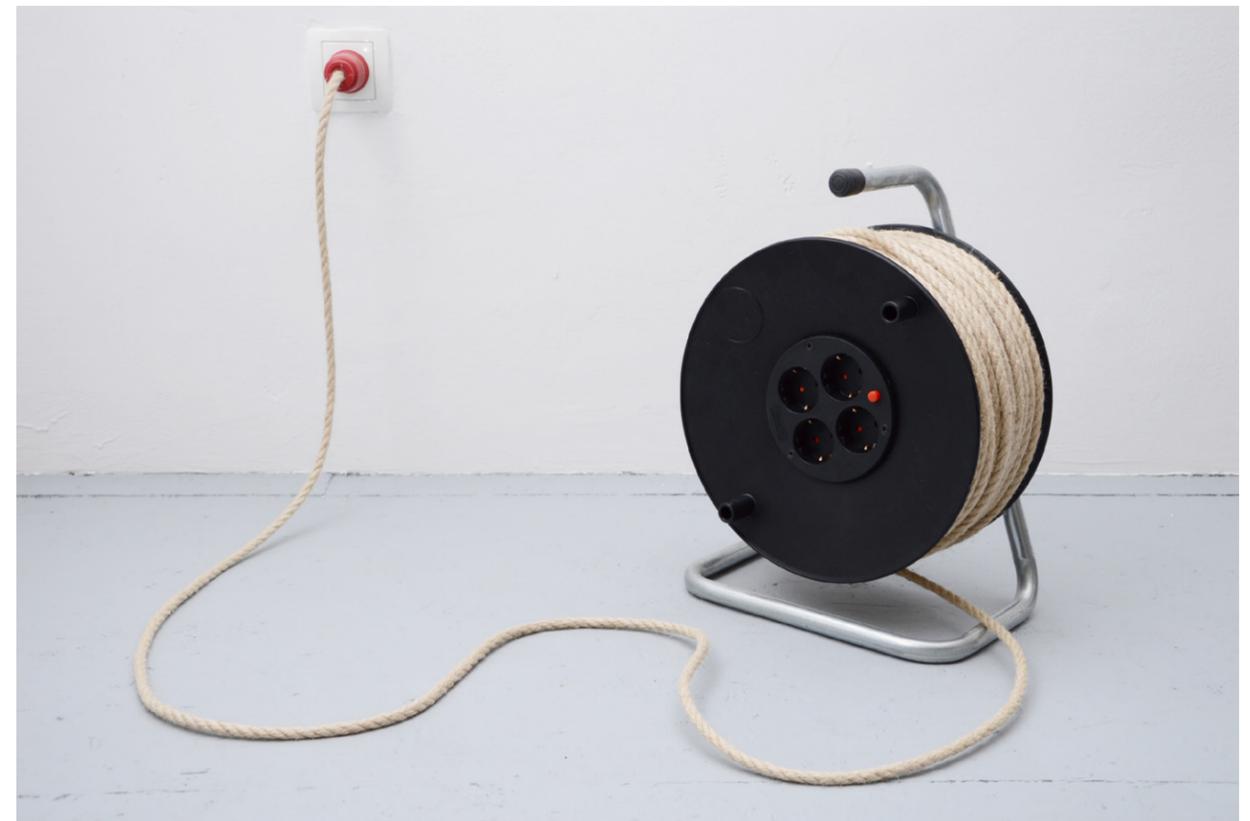


Ivan Midžić
Croatia

IVAN MIDŽIĆ

ECOCABLE

EcoCable serves the transfer of art energy, raises the issue of ecological practice and is my modest contribution to the development of ecological consciousness.



EcoCable

Installation - rope, plastic, metal
50x50x30 cm
2018

IVAN MIDŽIĆ



Ivan Midžić is born on April the 6th 1976 in Osijek, Croatia. In 2002 graduated on sculpture department at Academy of Fine Arts in Zagreb and 2007 mastered arts at Academy of Fine Arts and Design in Ljubljana, Slovenia.. Member of Croatian freelance artists association, besides exhibiting his contemporary concepts and sculptures at many solo and group exhibitions, since 2004 he designs jewellery and participates in various fashion shows, fairs and exhibitions.

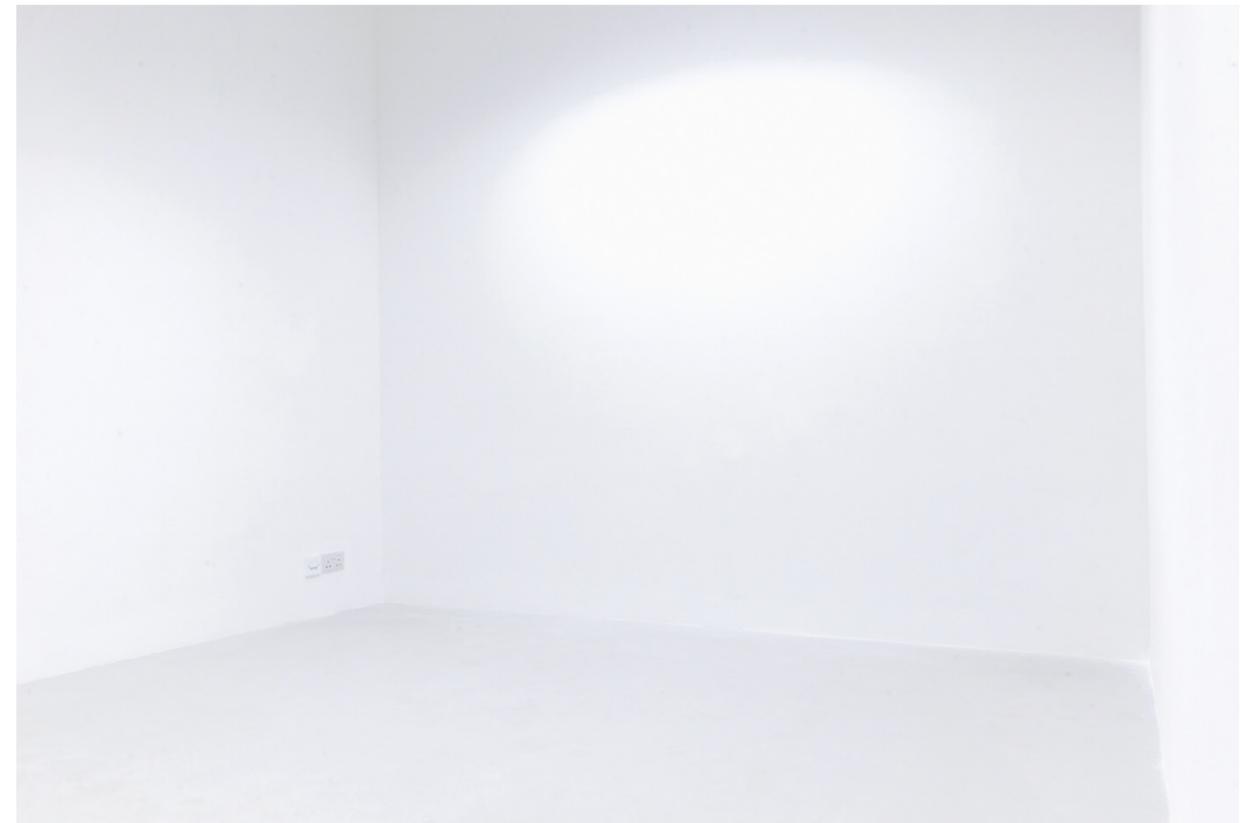


Lok Heng Stacey Chan
Hong Kong

LOK HENG STACEY CHAN

NORMALISED

Normality is a sick fantasy. These walls have been repaired using powdered antidepressant to imitate the mass morbidity of pursuing the norm. Our society's eagerness in pathologizing deviations has constantly shifted the barrier between normal and madness, with a superstitious belief on the redemption of pharmaceuticals. Through relentless healing, here lies the best attempt at creating my own sparkle of normality.



NORMALISED

Installation - wall repaired with antidepressant
Site specific
2017

LOK HENG STACEY CHAN



Born in 1995 in Australia, Stacey lives and works in Hong Kong. She receives her BA from the Academy of Visual Arts in Hong Kong Baptist University who is the recipient of the Vitamin D Award and AVA Award by her work "Normalised".

By removing the usual form of everyday objects, Stacey's works bring viewers to a redefinition on matter through our own practical experience and relationship with the objects. Her visual form of nothingness maximises audience's thinking and imagination on artworks, which allows objects to speak for itself in creating a psychological dialogue with viewers.

Stacey has participated in exhibitions in Hong Kong, Brisbane, Berlin and Zürich. Her works are in Uli Sigg's collection and Hong Kong private collection.

Duo-solo Exhibition

2018 ZÜRICH SWITZERLAND/ In-Itself, Toni Areal Gallery 2

2017 HONG KONG/ The Breath of Excessive Reality, Koo Ming Kown Exhibition Gallery

Selected Group Exhibition

2018 HONG KONG/ What Has Been, Will Be Lost Until We Find It, Karin Weber Gallery

2018 BERLIN GERMANY/ Weight Watcher, Kunstquartier Bethanien

2017 HONG KONG/ Fresh Trend, K11 Art Space

2017 HONG KONG/ Happily Ever After, Blindspot Gallery

2017 HONG KONG/ Beyond Completion, Koo Ming Kown Exhibition Gallery

2016 HONG KONG/ Wear Next, HKBU Kai Tak Campus

2015 BRISBANE AUSTRALIA/ Australia HIF, Queensland University of Technology

2015 BRISBANE AUSTRALIA/Wear Next, Artisan Gallery

Artist in Residency

2018 Zürich University of the Arts, Switzerland

Award

2017 Academy of Visual Arts (AVA) Award

2017 Vitamin D Award

Collection

2018 William Lim's Collection

2017 Uli Sigg's Collection

2017 Academy of Visual Art Studies Collection



Luca Di Bartolo
Italy

LUCA DI BARTOLO

TIME MACHINE

The theme of encounter as Fortuity but also as Causality, or starting point. Within a physical proximity that humanly promises and does not always maintain, history among individuals is at the mercy of their response to external stimuli, of the share of attention they will know - or they will not know - to keep intact from the distractions of the world.

In an enveloping nature, TM is also the strength of the small against the big, the rigor of order, the proximity that respects the balance.

The divertissement of two parallel lines that in their own way meet in a dimension of play and rhythm, finally enhancing their identity.



Time Machine
Digital video
2018

LUCA DI BARTOLO



Luca Di Bartolo & Giorgia Damasco



Alessio Rundeddu

Luca Di Bartolo

Luca Di Bartolo Born in Rimini in 1971, I started to photograph when I was 8 years old. Photography has accompanied me all my life as a form of expression that is ever more personal and intimate. A reality in which I may often rest, as in a place of defense. Graduated in Architecture in Florence in 2002, from the early 2000s I began to deal mainly with dance photography and it is there that I've found the deepest reality of my being: to live it from the "inside". I have collaborated with great dancers and choreographers. My activity is developed in multidisciplinary projects (music, dance, architecture, performing arts in general). I have combined my passions so as to push them towards projects that welcome those involved. My being an architect always leads me towards seeking a "sincere" dialogue between space, either natural or human, and who creates within it. At the center of every artistic thought there must be the humanity of each one of us, in this "space" all must be free to express themselves at their best.

Giorgia Damasco

Born in Cagliari in 1977, she started dancing at 8 years old. In her studies and life she does not stop to look for a useful way for individual and collective communication in body expression. Release-based contemporary dance teacher, loves everything that relates the body to space as a means of active resistance that forces any part of the body to energy. In his creations she prefers a use of the body that is basically playful, discharged from emotional excesses, well defined in the use of directional levers and engines and in the aspects of coherence of individual and group movement. She collaborates with particular interest in projects related to the visual arts, believing that a photographic lens, intercepting the lines of force generated by the moving body, can constitute the fourth dimension of the same and become an integral part of creation.

Alessio Rundeddu

I'm a Sardinian researcher and operator in contemporary art. I was born in 1994 and since my early age, I felt pretty attracted by the poetry of little and big things, by my body and its sensitivity, by art and by the grotesque, by pain and by death. My first step was the written words, then I discovered photography as a self-representation and the creation of new political and erotic imaginaries tool. After the end of school in 2013 I felt the need to reappropriation of my identity and my body so I started my research into the contemporary languages and traditional cultures (for example the sardinian and italian ancient chants, butoh, flamenco culture, dances from middle east etc or even more widely the creative behaviors of people). Nowadays I'm walking into dance and theater fields but always with the care to reach, in my artistic and pedagogical practice, the capacity to make breathing my inner child in order to celebrate every shades of life.

Telaraña

It is the name of a musical research of theremin and voice: it is not a net to trap the prey, but a place where rituals happen, a place that every time it expands while remaining in suspension. Oscillating between strength and fragility, the sounds are sought and experienced in depth, through all the colors, leading up and then suddenly down.



Nicolas Vionnet
Switzerland

NICOLAS VIONNET

C'ERA UNA VOLTA IL WEST

Two flute kettles stand on two individual hot plates and are heated at regular intervals by automatic timers. When the water begins to boil, the kettles emit a characteristic whistling sound. This creates a kind of dialogue in which the sounds partially overlap and can be heard at different volumes. In addition, the hotplates also emit an acoustic signal. As soon as the maximum temperature is reached, they are automatically switched on and off with an audible "click".

The title of the work refers to the original title of the western movie "Once Upon a Time in the West" and deals with human interaction, although some conflicts could be avoided if one would listen properly.



C'era una volta il West

Electric hotplates, flute kettles (stainless steel), water, automatic timers
120 x 75 x 40 cm (H x W x D)
2018

NICOLAS VIONNET



Nicolas Vionnet's primary medium is acrylic on canvas. His chiefly large-scale works play with space and expanse. Although almost always realistic, his paintings have more in common with abstract images than real landscapes. He paints disruptive grey strips across his clouds and allows coloured surfaces to drip down the canvas in accordance with the laws of gravity.

Vionnet is fascinated by such irritations: interventions that approach and create a non-hierarchical dialogue with the environment. This discussion opens up a field of tension, which allows the viewer an intensive glimpse of both these phenomena.

Vionnet uses the same approach and the same strategy for his installations and objects. Irritation and integration. A fundamental confrontation with the history of a place leads to a subtle and more precise intervention of the object. Take for example his man-made grass island at the Weimarhallen Park (Weimar, GER), which ironically intensified the park's own artificiality. In 'Close the Gap' (Leipzig, GER) he bridged the space between an old-town row of houses with a printed canvas image of the now much frowned upon prefabricated building. A reference to changes in time and aesthetics.

Nicolas Vionnet lives and works in the Zurich metropolitan area. He has finished his studies at the Academy of Art and Design in Basel. In 2009 he graduated from the Bauhaus-University Weimar with a Master's degree in Public Art and New Artistic Strategies. Extensive exhibition vita, such as 5th Odessa Biennale of Contemporary Art (UKR), 4th Aarhus Biennial Exhibition Sculpture by the Sea (DEN), III Moscow International Biennale for Young Art (RUS), The Wilson - Cheltenham Art Gallery and Museum (GBR), Städtische Galerie Kubus Hannover (GER), Alpines Museum der Schweiz Bern (CHE).



Patricia Glauser
Italy

TANTE TANTE MUTANDE TANTE

"Art is an intimate, emotive, sensitive and intellectual journey, where ideas and sensations become transformed into visual expression"
PglaiserT

My work begins from my need to express in a visual manner the sensation of "interval," which manifests itself as a neutral space between two opposites; between inside and outside, matter and energy, presence and absence, figure and non-figure.

An "in between" sensation that also becomes a sublime and unachievable tension towards a utopian, hermaphrodite, aloof, and simultaneous space-time, and at the same time turns into the correct interval for creating a sense of balance.

Since I first began painting, I have been interested in studying the essential elements of a painting (color, canvas, and wood frame). I believe, for example, that the canvas shouldn't just be used as a support on which color or drawings are applied; it can also play a main role in the composition of the painting itself.

Searching for space and depth, my work became three-dimensional, with a canvas that became the main player by becoming both form and figure. Color didn't just have its usual function but became a symbol of purity, peace, and transformation.

Working with these ideas, I introduced the theme of violence against women into my art. Millions of women around the world are oppressed, threatened, abused both physical and psychologically, raped, beaten, and burned, just to mention some of the atrocities that women still have to bear in the 21st century.

My art denounces these social problems by combining ethical with aesthetical concepts.

I attempt to "sculpt a sensation," similarly to what Francis Bacon did in his paintings.

The idea is to involve the viewers, so that they can reflect on these themes.

Once again and without thinking about it, I go back to my starting point, to the idea of interval: between aesthetics and ethics, good and bad, pain and peace, matter and spirit.

From a technical point of view, I work not only with canvas but also with plaster, acrylic and polyurethane resins, and fiberglass. I also use some objects that emphasize, in a visual way, the main theme of my artwork.

The color of my artwork is always white, which is pure, absolute, essential and synthetic.

It represents the sublimation of pain that can be overcome spiritually, in the interval between matter and spirit.



Tante tante mutande tante

Sculpture
40x50x40 cm
2018

PATRICIA GLAUSER



Born in Colombia in 1967. In 1998 leaves her country to follow her dream to become a painter. From 1998 to 1999, she studies painting at the Lorenzo de Medici Art School in Florence, Italy. In 2000, she takes design and painting courses at the Scuola di Disegno Art'E. She also studies decorative painting at the Istituto Statale di Porta Romana. In 2001, she inscribes to the Accademia di Belle di Firenze where she gets her diploma in painting in 2006. In 2009 she finishes a master in visual arts at the Libera Accademia di belle Arti (LABA) where she worked as a teacher until 2013. She lives and work in Italy

SOLO EXHIBITIONS:

2018: "Violencia sin Violencia" installation & performance, curator Tiziana Monoscalco presented by Alfio Borghese, Rome Italy
2014: Blanco en Blanco, curator Maria del Pilar Rodriguez, Galeria LGM internacional, Bogota Colombia
2013: Vittime Bianche, curator Vito Campanelli, Galleria Mestre Contemporanea, Venezia
2012: In Bianco, L'atelier art studio and gallery, Florence, Italy
2010: Insight Outside, Galleria Lato, Florence Italy
2007: Un parcours a deux temps, Wavre, Belgium
2007: Un parcours a deux temps, Personale L'orange Bleu, Dion - Valmont, Belgium

SELECTED GROUP EXHIBITIONS:

2018: "Alta Estética", curator Maria del Pilar Rodriguez, Bogota, Colombia
2018: "Selfie d'artista", curator Loretta Larkina, mostra itinerante, Italy
2018: "Universo donna", curator Vittoria Marziari, presented by Daniela Pronesti, Siena, Italy
2018: "Anthroposophicart" curators Manuel Zoia, Monica Fassan, Milano, Italy
2018: "Voglio stupirvi", Consiglio metropolitano della città di Napoli, curator Giovanni Mangiacapra, Naples Italy
2018: "Tempo", Galleria Gard, curator Sonia Mazzoli, Rome Italy
2018: "Firenze Scultura", Curator Toscana Cultura, Lucia Raveggi, presented by Fabrizio Borghini, Florence, Italy.
2018: "Donne nell'arte 2018", curator Toscana Cultura, Lucia Raveggi, Florence Italy
2018: "Colectiva contemporanea", curator Cristina Merino Galeria Gaudi, Madrid, Spain
2018: International contemporary art fair, Art 3f Paris, France
2017: Fiera Milano Scultura, Independent Artist Gallery, Milan, Italy
2017: "Forme e colori dal mondo", curator Lucia Raveggi, Florence, Italy
2017: "Lost property", curator Iginio Materazzi, Arezzo, Italy
2017: "Men in the space, l'umanità di fronte all'universo", curators Monica Fassan, Manuel Zoia, Milan Italy
2017: Fiera "Lausanne art fair", Independent Artist Gallery, Lausanne Switzerland
2017: Artisti dal mondo a Firenze per il G7 della cultura, curator Lucia Raveggi, Florence Italy
2017: Donne dell'arte in Toscana, curator Lucia Raveggi, Florence, Italy
2017: Triennale cult Roma, curator Sabina Fattibene, Rome, Italy
2016: Art Shop Area Contesa, curator Tiziana Monoscalco, Rome, Italy
2016: Fiera Paratissima 2016 Turin, Italy
2016: Fiera Milano Scultura, Milan, Italy
2016: Colletiva Toscana cultura, curator Lucia Raveggi, Galleria Il Cessello, Pietrasanta, Italy
2016: "Al femminile Assenze, Presenze e Visioni", curator Alessandro Paladini, Museo Piaggio, Pontedera, Italy
2016: "Torano giorno e notte 2016" curator Emma Casté, città di Torano, Carrara Italy
2016: Salon International D'Art Contemporain, Carrousel du Louvre, curator Loretta Larkina, Paris France
2016: "Woman's essence", curator Musa International, Hernandez Art Gallery, Milan Italy
2016: "Donne nell'arte in Toscana", curators Daniela Pronesti e Giovanna Carli, Spazio espositivo SMS, Pisa Italy
2015: "Flugames Berlin", curator Elena Jelmoni, Malzfabrik Berlin Germany
2015: "Global Village", curator Viviana Vannucci Officina delle Zattere Gallery, Venice Italy
2015: "RUACH. Alle origini della creazione" curator Barbara Vincenzi, Galleria d'arte Paola Meliga, Turin Italy
2015: "Torano Giorno e notte 2015", curator Emma Casté, città di Torano, Carrara Italy
2015: "La Materia Ri-Nata-Eco Ri-Usa" curator Sonia Mazzoli, Galleria GARD, Rome Italy
2015: "Dodici contemporaneamente, tratti senza perimetri", curators Pietro Spagnoli, Ornella Ricca, Chiostro di Sant'Agostino, Veroli Italy
2015: "Attestazioni Corpo Contemporaneo" Romina Sangiovanni, Plaumann Art gallery, Milan Italy
2015: "Art Innsbruck Expo" 19 th. International contemporary art fair, Augusto Medici, Innsbruck Austria
2014: "Nuditè femelle revisited" Giuseppe Cordoni, Alessandro Paladini, Scuderie Medicee di Seravezza, Lucca Italy
2014: "Legame e Libertà - Conoscenza e Struttura, Andrea Luchetta, Galleria Elle, Treviso Italy
2014: El día y la noche, Viviana Vannucci, Accademia di Belle Arti di Spagna, Rome Italy
2014: Contestualmente, Gianluca Morabito, Monogramma Arte Contemporanea Gallery, Rome Italy
2014: Art Passage, Alexandra Matveeva, Open art Milano Gallery, Milan Italy
2014: DonnArtista, Romina Sangiovanni, Galleria Merlini Bottega D'arte, Florence Italy

AWARDS

Fourth Winner: Premio in-differenza, Eneganart 2018
Winner: Collare Laurenziano of the "Lorenzo il Magnifico European award 2018", Palazzo Vecchio, salone del cinquecento, Florence Italy
Winner: Premio Art Caffè letterario, 2013-14
Winner: Premio di tutte le arti 2013, nella tecnica di scultura: L'arte per la dignità e la libertà della donna. Palazzo Vecchio, Salone dei Cinquecento, Florence, Italy
Winner, Premio Afrodite 2012, La percezione simbolica, Arte Nigrescente, Italy
Finalist, Premio Yicca 2009 Italy

BIBLIOGRAFIA

Arte Al Limite, Colombia Arte Actual Chile 2017
Art Domain Whois Publisher, Who's Who in Visual Art, Alemania 2017
Daniela Pronesti e altre, Donne dell'arte in Toscana 2013.
EIKON, Art Magazine, Arte Nigrescente, N.22/2013.
EIKON, Art Magazine, La percezione simbolica, arte Nigrescente, N.21/2012, pag. 21.



Salomé-Charlotte
Camors
France

SALOMÉ-CHARLOTTE CAMORS

THE SPIDER IN MY MIND

I define my approach as activist and deeply inspired by auto destructive art of Gustav Metzger.

My plastics research focus on photography on raw iron. The works presented come from a serial realized during a mission in Costa Rica to protect wild coast. Photography on iron resonate with the environmental volunteering, emphasizing the necessity to act and pointing the limits of our interventions. This process initiates a mirroring game that invites to reflection. The works live and evolve but without attention it is inevitably doomed to destruction due to oxidation.

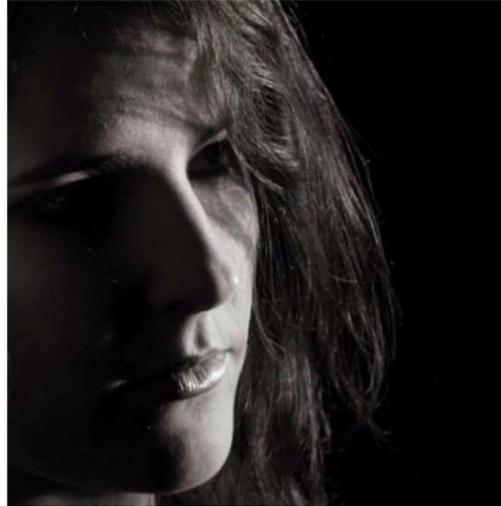
Through my creations, i wish to bring the spectator to multiply his points of view on the world, and to wonder about its place and its power of influence on its environment, and this, without ever adopting a moralizing angle. This includes the physical and moral involvement at the heart of the subject. Thus, my artistic approach extends beyond the act of photographic creation, to tend to transform the whole process into an activist performance.



The spider in my mind

Photography on raw iron
100x50 cm
2016

SALOMÉ-CHARLOTTE CAMORS



Raised on fun fairs through Europe by parents owning a haunted mansion, Salomé-Charlotte is familiar to travels and cross-cultural environment. After a master's degree from Panthéon-Sorbonne in economy, and a short period as a DJ in Paris, she had decided to start her own business and had created a sweet's shop of traditionally baked organics candy and biscuits in Toulouse international Airport.

During all this time she never let down her camera.

Unfortunately (or fortunately), she had realized she wasn't made for this life and after a hard period she had decided to sold her company in 2014. Freed from her obligation, she had to face a new problem : what will her do for living ?

She hadn't the answer but at least she knew what she doesn't want : stay in her comfort zone.

Thus, after a year of travels and questioning, she decided to do what had always appears like a sweet dream : works for a better society and live from her passion Art.

With these news goals in head she turn back to university to obtain a Bachelor in Fine Arts and involve herself in many social and environmental organization : she was elected as a citizen representative of the M6R national assembly for a more equal and ecological society and was responsible for the social media management as a volunteer, she enrolled herself as a volunteer for Sea Shepherd (an environmental protection association) and went in Costa Rica to protect sea turtles from poaching, had participate to the creation of an eco-responsible cultural café in Toulouse in which she is still involved.

Moreover, she had obtained certificate in refugees rights from amnesty international and in journalism for social change from BerkeleyX.

As an artist her intellectual approach is activist. Indeed, her works denounce ecological and social drifts of our societies, standardization and disempowerment. She intend through her creation to bring the spectator to multiply its point of view upon the world and ask itself about its position and its power of influence upon it, playing with the interactions between author, spectators, works and environments.

EXHIBITIONS

individuals:

October 2017: Quai des savoirs, Toulouse (FRANCE)

October 2017: Semaine de l'Etudiant Theatre du Grand Rond, Toulouse (FRANCE)

September-October 2017: «Paquare» AGAMA Gallery, Marseille (FRANCE)

December 2016 : Art Space of Christmas Village, Champs Elysées, Paris (FRANCE)

Avril 2016: « Paquare » AGAMA Gallery, Toulouse (FRANCE)

collectives:

October 2018: 5th Biennial of Fine Art & Documentary Photography, Barcelonna (Spain)

April 2018: London Photo Show, 5th base gallery, London (U.K.)

April 2018: Le printemps Etudiant, Toulouse (FRANCE)

December 2018: International Photo Festival Brooklyn 2017, New York (U.S.A)

February 2017 : (D)étonnante ESDAC Galery, Aix en Provence (France)

December 2016 : « lettris » Mediatheque José Cabanis, Toulouse (France)

EDUCATION

2018: Bachelor in Fine Arts (Paris 1 Panthéon-Sorbonne, France)

2016 Numeric photography certificate (Harvard through ALISON e-learning platform)

2016: Student of Raphaël Larre, ISDAT (institut Supérieur des Arts de Toulouse)

2016 Journalism for social change certificate (BerkeleyX via EdX platform)

2016 Human rights, refugees rights certification (AmnestyX via EdX platform)

2016 Botanic initiation certificate (Mooc Tela Botanica)

2016 Drawing Nature Science and Culture (NewcastleX via EdX platform)

2016 Oscar Wilde, penseur du langage (SorbonneX via EdX platform)

2016 Hollywood: History, Industry and Art (PennX via EdX platform)

2014 Tintypes formation with Jean-François Cholley (Avignon, France)

2009 Master in company management and decision method (Paris 1 Panthéon-Sorbonne, France)

2009 BBA from Montpellier Business School (Montpellier, France)

2009 BBA from La trobe university (Bendigo, Australia)

DISTINCTIONS

2018 11th Pollux award finalist (alternative process cat.)

2018 Redaction's pick, Lensculture Exposure award

2018 Best of College and High School finalist, Photographer's Forum

2017 One Eyeland Photography Award finalist (portrait cat.)

2017 Best of College and High School finalist, Photographer's Forum

2017 Best of photography finalist, Photographer's Forum

PAPER PUBLICATIONS

One Eyeland Best of the best photographers 2018

UZOOM magazine (page entiere) avril 2017

Photographer's forum college and high school best photography 2018



Zac Endter
Germany

ZAC ENDTER

ESPRESSO BAR

A foggy café window creates an uncertain reflection of the inside and outside worlds. The space seems warm and inviting at first, with its nostalgic neon sign and refuge from the weather. On a closer look, however, the space takes on different qualities: hot, overwhelming, even haunted. By framing the photograph to only show the sheet of glass around the café, I emphasize the feeling of oscillation between inside and outside. The viewer's position is uncertain, with their eyes pressed against the glass, without breathing room, yet visibly distant.

This work comments on divisions between public and private space, as well as the self-defeating search for clarity in modern architecture.



Espresso Bar

Digital photograph printed via analog processes on silver gelatin, semi-gloss Baryta paper.
Limited edition n. 4/20 - 30x45 cm
2017

ZAC ENDTER



Zac Endter is a self-trained fine art photographer based in Berlin, Germany.

Our environment is increasingly out of our control. Yet, in its implicit claims to functionalism, it evades criticism. Drawing on the tradition of New Topographics, my photography mounts a political response to this condition. I adopt a deadpan visual language to capture the built environment in its uncertainty. Flat, colourless photographs, which one expects to render structural detail with clarity, instead deliver a surrealism of the mundane. My intention is to interrogate, first, the visual perception of alienation and, second, the work done by 'documentary' photography to render these environments as human spaces.

2017

UrbanPhotoFest. Tate Britain. London, England.
London Group Open. Cello Factory. London, England.

2018

United. Gologorski Gallery. Kraków, Poland.
Objectified. CICA Museum. Hagun-Ri, South Korea.
Photography Takes Over. Upstream Gallery. Hastings-on-Hudson, USA.
SSA & VAS Together. Scottish National Galleries. Edinburgh, Scotland.
30 Under 30 (Director's Choice). Viridian Artists. New York, USA.



Taka Kono
(guest artist)
Japan

TAKA KONO (guest artist)

**SHE EXCHANGES HER FLUID WITH ALL OTHERS CREATING SHADES OF RED
HER BLOOD ALONE COULD NOT PORTRAY**

All hand-made dresses are dyed with blood then treated with lcv, a chemical used by forensic analysts to investigate crime scenes. lcv is a colorless dye that only appears violet once in contact with blood, thereby altering its color from red to violet. the exploration of body, loss, and liminals that tie intimacy and violence are what my works revolve around. i aim to create an opening in which viewers can explore ways these ideas are conected and contrived, both from technique - an investigation of a body absent of life; and form - a dress absent of body.

***guest artist**

(Author's note)

We present this artist as a guest, as he is not taking part of the "YICCA 2018" selection. This artist was one of 18 finalists of the previous "YICCA 17/18" competition, and due to circumstances beyond our control, he was unable to exhibit his work at the previous final exhibition (in Milan - at the Hernandez Gallery). For this reason, we want to pay homage to him by presenting his work in this current exhibition.



**She exchanges her fluid with all others creating shades
of red her blood alone could not portray**

Silk dress dyed with blood and lcv
dimensions variable
2017

TAKA KONO



Dreaming of diving I

the translucent tabletop made of amethyst absorbed the light from the fuchsia-like lamp and illuminated the table legs, her leather slip-ons, and expanded across the otherwise empty room. she runs her finger through the dense curtains of raw garnets hanging from the rim of the lamp, causing the nebulous grains of the walnut floor to peek through the dim like ripples spreading on quiet waters. she stares across the open room remembering the time she stalked a bruised boy harvesting blue water lilies at a nearby pond. topless on his boat, he carefully avoided any unnecessary contact with the petals and gently rowed his boat around the pads while collecting the flowers. she followed the boy into a shelter with a large phallic copper still connected to a faucet with a tube that resembled something of an umbilical cord. while the tube carried cold water into the condenser, he stood in front of the copper still and watched the vapors condense back into liquid, making sure the heat would not damage the delicate flowers.

Dreaming of diving II

that night she dreamt of herself in the same shelter only to find the liquid overflowing and puddled next to the boys body. drops of scented liquid were dripping into the puddle, calmly pulsing while the hues of his bodies discoloration had started to take over the colors of his bruised skin. she noticed the parts of his body in contact with the ground had a stronger lividity; a color of mauve with a gradual cherry red at the periphery. curious of the colors of his back, she lifted one side of his body trying to turn it over into a prone position, yet while doing so she could not help but notice the complete absence of heat in his stiff flesh. as she flipped the body over, she observed the patches of bruising morphing with the mauve colors of his back, creating a scene like that of the blue water lily pond.

Dreaming of diving III

to her, in that moment, his lividity seemed like a physical manifestation of blue water lilies.

www.takakono.com

b. 1994, Tokyo

BFA Parsons School Of Design, 2016

solo exhibitions

2018

the most melancholy sound you've ever heard, Art Space Morgenrot, Tokyo

group exhibitions

2018

YICCA 17/18, Hernandez Art Gallery, Milan

Emon Finalist Award, EMON Gallery, Tokyo

2017

Independent, Art Fair, Tokyo

2016

off-site, The Highline Loft, New York

2015

Liquid, Pop-Up, New York

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. Manlio and Milena are an interpreter form German to Italian, Manlio 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 2018 - 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.

special thanks also to:

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