



YICCA 16/17
International Contest of Contemporary Art



YICCA
16/17

YICCA 16/17 - CATALOG
Edition
Aps MOHO

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YICCA 16/17

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 16/17

YICCA competition’s aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art. YICCA 16/17 is the natural continuation of YICCA 2015 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 selected by the jury artists have the opportunity to exhibit their participating works in Vilnius (Lithuania), in “The Rooster Gallery” space in the period between 1st to 14th of June 2017.

Their works and artistic researches are included in this catalogue.

Jury

Leila Topić

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."

Tež Logar

Tež Logar currently works as an independent curator and collaborates with different institutions and galleries.

Between 2009 and 2014 he worked as artistic director of Škuc Gallery in Ljubljana, Slovenia. He has curated many group and solo exhibitions in various galleries and museums. Selected projects include: exhibition and publications Jerman (2008), Ulay: Become (2009), Vadim Fishkin: Light Matters (2011, 2013), Alban Muja: I never knew how to explain (2013, 2014); solo exhibitions Societe Realiste: One-way World (2010), Tanja Ostojić: Body, Politics, Agency... (2012), Bas Jan Ader: The World Was Young When Gravity Fell (2012) (co-curated); international group exhibitions Broken Down Walls of the Crimson Salon (2010), Displaced Divisions (2010), Disobedience, in the eyes of anyone who has read history, is man's original virtue (2010), NSK Folk Art (2011), Accretions (2011) (co-curated), Fragments of Unspoken Thoughts (2012) (co-curated); Only to Melt, Trustingly, Without Reproach (2013) (co-curated), What if Time Stood Still (2014), Tensions (2014),.... At the 55th Venice Biennial Logar curated the project of Jasmina Cibic For Our Economy and Culture for Slovenian Pavilion. In 2009, Logar already worked as assistant commissioner of the Slovenian Pavilion at the 53rd Venice Biennial.

Between 2009 and 2014 he has been lecturing on the history of the 20th century art at the Academy of Visual Arts in Ljubljana (AVA). Recently, he also worked as a screenwriter on a full-length feature documentary Project Cancer, Ulay's journal from November to November. He is also a co-founder of Ulay Foundation in Amsterdam. In 2014 he was nominated for ICI Independent Vision Curatorial Award.

He regularly publishes texts and lectures on contemporary visual art. Logar lives and works in Berlin.

Zorana Đaković Minniti

Graduated from the Faculty of Philology at the Department for French language and Literature. Obtained M.A. degree at the University of Arts in Belgrade in the field of management in culture and mediation in Balkans.

Currently finishing also the studies of Art history. Work in the Cultural Centre of Belgrade (www.kcb.org.rs) as coordinator for the international cooperation and program coordinator of Podroom gallery within same institution.

Participated in trainings, workshops and courses abroad and in Serbia focused on financing and economy of contemporary art, mediation, diplomacy and art, cultural management, pedagogy, art education etc.

She is a member of the curators' network and IKT network. Working as free lance journalist, translator and ceramist. In 2006 for four months worked in development department in the Contemporary Art Centre P.S.1 in New York. From 2004, the year when the biggest exhibition of contemporary visual arts in Serbia, the October Salon became international until last year I've been its coordinator closely working with different curators.

Professionally I'm interested in providing enough public space for the artists, groups and art projects that are clearly critical toward proper contemporaneity.

Since 2012 I'm coordinating the program of the Podroom gallery within Cultural Centre of Belgrade that is focused on the collaborating projects, international cooperation, video, film and animation.

The Rooster Gallery

R

The Rooster
Gallery

The Rooster Gallery
Gyneju str. 14, Vilnius (LT)
www.roostergallery.eu



The Rooster Gallery

BEGINNING

Launched by young cultural managers in 2008 with moveable exhibitions and short-term artistic events, the gallery retained its mobility and non-institutional nature even after it acquired the legal status in 2011. The Rooster Gallery does not have a permanent exhibition space and presents artists' works in ever-new venues, looking for alternative exhibition forms that would emphasise the work of a concrete artist and suggest new means of reading an artwork. The gallery's exhibitions have brought to light new spaces, lofts and interiors of historical buildings that usually are off-limits to the public.

GOALS

Since the very beginning of its activity The Rooster Gallery has been working to achieve the envisioned goals – presenting the work by young painters, discovering promising artists, representing the hottest trends of contemporary painting and promoting young painting. The experience accumulated in working exclusively with young artists allows the gallery to promote the career of the represented artists since the early stages. The gallery's dynamic international activity and wide network has contributed to the international recognition of several young Lithuanian painters. The work of the gallery's artists was represented in major art fairs: Art Dubai, YIA Paris, Art Moscow, Art International Zurich, London's Global Art Fair, ArtVilnius and others.

OTHER ACHIEVEMENTS

Painters represented by the gallery participate in the most important events and competitions of Lithuanian contemporary art (many of them are finalists and winners of the Young Painter Prize and participants of biennials and quadrennials) and exhibit their works in prestigious institutions (National Gallery of Art, Contemporary Art Centre). Works by the gallery's artists are part of the collections of the Modern Art Centre, Akzo Nobel and private collections.

THE TEAM

Jurgita Juospaityte Bitiniene | art direction

Vaiva Simoliunaite | architect and interior designer

Justina Augustyte | art critic

The Rooster Gallery
Gyneju str. 14, Vilnius (LT)
www.roostergallery.eu
info@roostergallery.eu
+370 675 30087

Artists

14	Barbara Sebastiani
20	Demetris Koilalous
26	Diva Benini
32	Ernesto Heen
38	Helene Koch
44	Hye Mi Hong
50	Ian Orkis
56	Lien-Cheng Wang
62	Lorenzo Fiduccia
68	Natalia Jamróz
74	Pola Bluu
80	Marie-Claire Saille
86	Samyukta Bhandari
92	Sebastian Wanke
98	Marcus Shahr
104	Tadao Cern
110	Te-Mao Li
116	Vincenzo Merola



Barbara Sebastiani
Italy

BARBARA SEBASTIANI

A PROSPECTIVE STUDY OF GREY MATTER

Paris, 2017

Wood.
Silence.
No body around.
Low core temperature.
No beam could pierce that mist.
Place where grey matter exists.

Disambiguate
There are two fields in which today is studied grey matter.
In both a zonal system it is used.



A prospective study of grey matter

Mixed Technique | 2017

Analogue: (Film Kodak TRI-X 400, Zone System)

Digital: (Color Profile Grey Gamma 2.2, Exposure +0,45, Highlights +11, Shadows +41, Whites +28, Blacks +34)

BARBARA SEBASTIANI



EDUCATION

2014/2016:

Director of Photography Diploma - Centro Sperimentale di Cinematografia, Photography dept. - Masterclass in "TdC", Cinematography meeting (Forza d'Agrò, 2015)

2010/2013:

Photography Diploma (28/30) - Istituto Superiore di Fotografia e Comunicazione Integrata - Roma

2009:

Artistic High school Diploma (96/100) - Liceo Artistico Statale O. Licini - Porto San Giorgio

ACTIVITIES, RESPONSABILITIES AND ACHIEVEMENTS

- Camera systems and shot technique
- Analogue and digital Photography
- knowledge of black and white photography development and print in dark room
- Digital Post-production Software (Photography and Cinematography).
- Fundamental coloring technique
- Active in mixed technique experimentation
- Working as freelance and in equipe

DIRECTOR OF PHOTOGRAPHY

"DaCosaNasceCosa" (short) by Francesco Bruni for CSC production (2016/2017).

"Un fisico bestiale" (short) by Hleb Papou for CSC production (2015).

"Bambina" (short) by Yotam Knispel for Terre di Cinema CineCampus (2015).

"5° piano" (short) by Daniele Pini for CSC production (2015).

"Lo scrittore di sogni" (short) by Raphael Farina for SNC (2015).

"Frolla" (short) by Paolo Strippoli for SNC (2015).

FROM 2014 WORK IN FILM EQUIPMENT, PHOTOGRAPHY DEPT.

Cam op. "Pink Elephant" (short, by A. Hasanovich for CSC production) - "Dos Gardenias" (short, by Letizia La Martire for SNC). Cam 1st ass. "Ci vuole un fisico" (by Alessandro Tamburini for CSC production) - "ORECCHIE" (Bcam, by A. Aronadio for Matrioska srl) - "Piccole Italiane" (short, by L. La Martire for CSC production) - "La Ragazza" (animated short, by F. Tocchella for T-film) - "Cultura, cibo per la mente" (spot, by A. D'Alatri, starring G. Giannini for MIBACT) - "L' appetito venduto" (short, by E. Granato for SVA-NYC) - "Colazione sull' erba" (short, by E. Ferraro)

PHOTOGRAPHY

Freelance in shot, development and analogue or digital post-production

- Photography Collective "Unseen: notes from invisible worlds" (Spazio Cerere, via degli Ausoni,1 - Roma)

- Young Creative Chevrolet Contest: 3rd National Award (ISFCI)

barbara.fph@gmail.com



Demetris Koilalous
Greece

DEMETRIS KOILALOUS

UNTITLED (Heterotopia serie)

HETEROTOPIA; the promised Land

Literally speaking HETEROTOPIA is defined as the ‘other’ space: an underlying layer beyond reality –an ultimate space of meaning behind the world of appearances and definitions. Foucault’s Heterotopia is the point where Utopia meets reality and does not refer solely to a specific physical geographical space, but rather to a space of underlying relationships of culture and power, which determine contemporary societies. Similarly, Soja refers to the third space as the space of experience; in Italo Calvino’s words it is a world of interactions and allegoric interwoven threads, which “...mark relationships of blood, trade, authority, agency etc...” that keep a city’s life together.

Through “HETEROTOPIA” I am raising questions about relationships of culture, power and authority in contemporary Israel.



Untitled
Photographic film/print | 2012
90cm X 90cm
Migrant worker walks towards the new city of Hadera for work

DEMETRIS KOILALOUS



Demetris Koilalous was born in Athens; he works as a freelance photographer since 1990, specializing in Portrait, Theatre and Advertising Photography. Worked in the advertising industry in Greece as well as with many public & private organizations, central & local government, museums, national, regional & municipal theatres; his work has been published in most Greek magazines & newspapers. Since 2004 he teaches photography in private & public institutions.

- 2009 # "Earth/Tracks" participation in the exhibition for the Prix Pictet Awards, Museum of Photography of Thessaloniki (ThMPhoto); curation of G. Bauret & V. Ioakimidis
- 2010 # "déjà vu" 21st photobiennale of Thessaloniki 'TOPOS'; the Archaeological museum of Thessaloniki
- 2011 # commissioned by the Museum of Photography of Thessaloniki to photograph contemporary Lebanon as part of government project "Thessaloniki at the crossroads of civilizations" initiated by the Hellenic Ministry of Culture & Tourism
- 2012 # "Lebanese Notebook; AntiParadise" _ThMPhoto, "ORIENTED AND DISORIENTED IN THE MIDDLE EAST" _curated by the director of ThMPhoto, V. Ioakimidis
- 2012 # "Lebanese Notebook; AntiParadise" _PhotoMed festival, "TROIS_PHOTOGRAPHES GRECS AU MOYEN-ORIENT D'AUJOURD'HUI" _Toulon; _curated by V. Ioakimidis
- 2012 # "Lebanese Notebook; AntiParadise" _presented in "Fotografia Europea" _ at Reggio Emilia by curator Nina Kassianou
- 2013 # starts "Heterotopias" -an ongoing project about contemporary Israel, supported by ThMPhoto
- 2015 # assigned by the Piraeus Bank Group Cultural Foundation to photograph sites and people of Chios Island for the Chios Mastic Museum
- 2015 # "Lebanese Notebook; AntiParadise" Chios Photo Festival "The voyage" _Chios, Greece
- 2016-06 # "CAESURA the duration of a sigh" _at Athens Photo Festival, "MISPLACED-DISPLACED" _Benaki Museum; Athens
- 2017-05 # "CAESURA", "Les Boutographies" Festival; Montpellier.
- 2017-05 # "CAESURA", Cardiff International Festival of Photography_ "ZEITGEIST"; Wales Millennium Centre
- 2017-05 # "CAESURA" PhotoIreland Festival_ "THE RECOUNT OF CONFLICT"; at Pallas Projects Studios, Dublin
- 2017-05 # "CAESURA", _shortlisted in documentary series at KOLGA Tbilisi Photo Festival, Tbilisi Georgia
- 2017-05 # "HETEROTOPIA" _shortlisted in Conceptual Photo Project at KOLGA Tbilisi Photo Festival, Tbilisi Georgia
- 2017-05 shortlisted for "Head On Portrait" & "Head On Mobile" Prizes 2017, Head On Photo Festival, University of NSW Art & Design, Sydney Australia



Diva Benini
(Jan De Schutter &
Erik Van den Bulck)
Belgium

cARTridges

We injected the cartridges of our printer with red wine, absinthe, rum and a hint of coffee. We carefully chose the right set of digital colors to get the correct image. With a lot of patience and a routine of each print going at least 30 times through the printing machine, we tried to obtain the best possible detail. The subjects are all famous artists that had alcohol abuse at the base of their cause of death. We started this series in 2016; Amy Winehouse, Jackson Pollock, Herman Brood, Billie Holiday, Peter O'toole, Ernest Hemingway, Edith Piaff, Lisa Robin Kelly, Charles Bukowski, Serge Gainsbourg... alcohol will leave stains.

Drugs and alcohol, for some reason always have surrounded art and culture. The substance does not make you better, it does not make you an artist; but somehow there is a connection. Or it's being used to emphasize that rock'n roll way of life or it's being done to fulfill the whole idea of giving art and culture to the world. There is no other way to impress then exceed ones boundaries. And like other drugs, alcohol pushes that urge.



cARTridges

Mix media

2016

L 20 | A 29 | P 3 cm, each

DIVA BENINI



Jan De Schutter



Erik Van den Bulck

- 2001 - Herentals - Expo : John Van Leemput - Performance Art
- 2002 - Herentals - Duo Exposition: Diva Benini/John Van Leemput - Exposition
- 2003 - Arendonk - Eco Festival : Art Earth Festival - Exposition
- 2003 - Antwerpen - BOA : Pressroom - Exposition
- 2004 - Antwerpen - sPring : "Antwerpen Boekenstad" - Exposition
- 2005-2011 - Creation time, Guerilla Expositions and Street Art - Mosaics, Window Fillings, Occupy Expositions,etc.
- 2012 - Herentals - Fraxments - Group Exposition
- 2012 - Herentals - Visite Reflecties - Selected by Muhka Museum Hedendaagse Kunst Antwerpen
- 2012 - Mol - SCKCEN 60th anniversary Belgian Nuclear Research Center - Exposition
- 2013 - Oostende - Locustoer - Selected by Muhka Museum Hedendaagse Kunst Antwerpen
- 2013 - Westerlo - Oxot Happening - Oxot VZW
- 2013 - Hasselt - De Kotroute - Z33 - Amusez Vous
- 2013 - Meerhout - Tarmac: Ctrl+Art+Delete - In Resident Exposition
- 2013 - Antwerpen - A City Life: Commissioned by Bisart Gallery - Exposition
- 2013 - Herentals - PopUp Expo: Commissioned by Gallery Storm - Exposition
- 2014 - Leuven - Upcycling Festival: Trash Deluxe - Exposition
- 2014 - Monza, Italy - M-Art Contemporanea: Gallery Expo Visum Silma - Exposition
- 2014-2015 - Turnhout - Commissioned Designs: Miko Coffee NV - Design: Cup and Saucer
- 2014 - Diest - Upcycling Festival: Supermercado - Exposition
- 2014 - Westerlo - Oxot VZW: Oxotica - Exposition
- 2014 - Brugge - DEVE Gallery: Art Cocktail Brugge - Exposition
- 2015 - Herentals - 60 year Birthday Basketball HBBC - Exposition
- 2015 - Leuven - 't STUK - Exposition
- 2015 - Portugal - XVIII Art Bienal Cerveira 2015 - Exposition
- 2015 - Leuven - 't STUK Trash Deluxe - Exposition
- 2015 - Westerlo - Decadent Oxot VZW - Exposition
- 2015 - Herentals - Commissioned Designs: Vibe Distillers - Design Label
- 2015 - Meerhout - Illuminate - Exposition
- 2016 - Gent - Tuin Van Eten - Exposition
- 2016 - Westerlo - AlterEgo OXOt VZW - Exposition
- 2016 - Knokke-Heist - Gastrobar De La Vega - Exposition
- 2017 - Damme - Restaurant Barca - Exposition
- 2017 - Herentals - Kasteel Le Paige - Mhka - Exposition
- 2017 - Londen UK - Saatchi Gallery - On Display - Exposure
- 2017 - Litouwen - YICCA - The Rooster Gallery - Exposition
- 2017 - Portugal - Gallery XIX Bienal de Cerveira - Exposition



Ernesto Heen
Germany

ERNESTO HEEN

THE TIME

„The Time“ stands as a reminder of each and everyone's finiteness and the appeal to fill the time with intention, value and consideration about what to search for and where to go in life.



The Time
Oil on Canvas
2016
100 cm x 70 cm

ERNESTO HEEN



„Delivering a part of my personality to the world through the wonderful process of painting might probably be the biggest motivation of my work.“

A happy and protected childhood in the east of Germany, the fall of the Berlin wall, a solid technical education and an international business diploma conjoined with many years of living and working in France and England have shaped the person and also the artistic expression of Ernesto Heen. Having always practiced drawing at leisure the artist later received profound training through classical art schools in England and the US that have provided him with the skill set to translate and create ideas in his very own pictorial language.

Ernesto Heen is 41 years of age and lives in Hamburg/Germany.

www.artinuum.com



Helene Koch
Denmark

HELENE KOCH

WALL-PAPER

I work with the surrounding spaces as a current premise for my interventions.

My focus takes its departure in the boundaries between architecture, art and landscape, by which I keep on questioning how we are perceiving and experiencing common sites and well known objects. My chosen materials are often characterized by being simple materials, where the original purpose of the product is reinvestigated.

In the materials I use, the simple textural potentials are important to me - by using porous materials, the durability and lifespan of the work in itself is questioned and embodies the ephemeral character of the work.

'Wall-Paper' : The installation piece corresponds to the surrounding space - and so the length of the piece varies depending on the location. i.e. the piece follows a long wall or an enclosed room with four walls. 'My reflections concern our pre-defined expectations of ordinary locations and materials.



Wall-Paper

Installation: Wall with masking tape and paper
2017
3,5 -7m length

HELENE KOCH



Helene Koch (born 17.07.1979) lives and works in Copenhagen, Denmark. She holds a Master in Architecture from the Royal Danish Academy of Fine Arts (2006) and until 2015 she has been working with landscape and public spaces. She has worked as assistant curator, in the International Architect firm SLA, - projects amongst other includes 'Empowerment of Aesthetics' the Danish Pavillon, 14th Venice Architecture Biennale (2014), 'The Bark Room' & 'The Terrain Space' at the Exhibition 'New Nordic' Louisiana Museum of Modern Art, Humlebæk (2012).

Since 2015, she has been working on her own with a focus on exploring the hidden, unexpected stories and potentials of a given site. Work includes a Land Art Prize by the Northern Part of Denmark (1.prize), Documentary Photography and Installations. Helene Koch works site specific with a special interest in the relations between place and the human body and scale.

Her work 'One of Many Doors' has recently been exhibited at Den Frie Udstilling in Copenhagen (Nov. 2016) and currently her artwork 'Canvas in Thames' has been selected for the Saatchi Screen Project, Saatchi Gallery in London (Feb. 2017 -)

www.helenekoch.com



Hye Mi Hong
South Korea

HYE MI HONG

MEMORY, INVISIBLE

There is a place named Yeomni-dong in Seoul, Korea. Over the years, many people have lived in and have left this old small town. But now, no one lives there anymore. Almost people left. Yeomni-dong will disappear from the history due to urban renewal project.

I lived in this area for almost 17 years and still passing through the streets every day. On the day I spotted the beginning of the renewal project, the street was no different from what it had been. However, at that moment, facing the crossing of birth and death of the town left me with a mixed feeling. So I started recording Yeomni-dong.

This place has a special atmosphere. It has a smell of memory. There are traces of lives accumulated for a long time. So, I followed those traces of lives.



Memory, invisible
Digital Photography
2017

HYE MI HONG



Born in 1982 in Seoul, Korea

I have made every effort to be mature in my thoughts. For me, Photography is not only a presentation of cultural social phenomena, but also an effort to involve one’s philosophy and perspective. Until now, I have engaged in a variety of projects to make my vision wider and deeper. I have focused on women’s issues, especially their unrecorded stories, such as women’s history, women’s culture, women’s communities.

EDUCATION

- 2010 MA, Women’s Studies, Ewha Womans University
A Study on “Doing Photography” as Technologies of the Self and Transforming Women’s Subjectivity in the Digital Era
- 2005 BA, Political Science & Diplomacy, Women’s Studies, Ewha Womans University

WORK

- 2012-present Researcher and Designer, Korean Women’s Institute, Ewha Womans University
- 2011-present Photographer and Designer, Alternative Culture Production Youngheeya Nolja
- 2011-2012 Executive Director, Alternative Culture Corporation

EXPERIENCE

- 2017 “Place of the things,” Photo book Ashore (to be published in May, 2017)
- 2016 AD/Photographer/Designer, Documentary Film ITAEWON
Itaewon, once known as a red-light district surrounding the US military base in Korea, has recently been viewed as a hot, exotic area that symbolizes multinational restaurants and cultures in the media. This documentary is a story of three women who have been living in Itaewon, Seoul since the era that the town was run by US dollars of the US Army.
- 2014 Photographer/Designer, CRIMSON BUTTERFLY ENSEMBLE 2nd Album DUALITY
- 2013 Photographer/Director, NORMAL GIRL
I worked with runaway teenage girls living on the street. No one recorded their ordinary life. They just have been represented as abnormal girls. Normal Korean families have had a custom which is taking family photographs in a photo studio. These girls had nobody around them. So, I stayed with them and opened a “Normal Photo Studio” only for them.
- 2013 Photographer/Director, WHAT IS YOUR FEMINISM
I worked with Asian and African woman activists who participated in the Ewha Global Empowerment Program. I threw out a question, “What is your feminism?”, and asked them to write the answer on their bodies.
- 2011–2013 Photographer/Designer, Documentary Film THE GIRL PRINCES
This work deals with the Female Gukgeuk actors who chose to be princes themselves rather than wait for their princes. During the 1950s, a type of Korean musical with an all-female cast called Female Gukgeuk enjoyed a golden age in Korea. Especially, the actors who performed men’s characters gained great popularity. They are, despite their old age, still on stage, but they have not been recorded for history.
- 2010 Photographer, Research Project NONSPEAKABLE MEMORY
This work is an attempt to show war widows through a feminist perspective. Certain memories haven’t been spoken when these memories deal with deep pain. I took scenes of testimony about an experience of war and focused on the subjects speaking their suffering.



Ian Orkis
South Korea

IAN ORKIS

SOMMEIL

Isn't human point of view at human beings all too human?

If - intelligence, sensibility, soul, even beauty of body - all that human beings have were to ever become extinct, what is left?

All of us will eventually perish - and why do we want to be so beautified, transformed, distorted?

Human is neither light nor space.

We're laid here and are just only a piece of time that will be gone soon.

'sommeil' is a living 'still life' in the piece of time.



Sommeil

Oil on canvas]

2016/17

Width 116.8 | Height 91 | Depth 3

IAN ORKIS



Education

Catholic Kwandong University, 2008.

Exhibitions

2017 Seoul Arts Center Hangram Art Museum “Seoul Modern Art Show”, Seoul, South Korea.

2017 Coex B hall, “2017 SIAE-Seoul International Art Expo” Seoul, South Korea.

2016 Gallery 1898, Seoul, South Korea.

2014 Museum of Sex Health, Jeju, South Korea.

2013 Museum in Jeoldusan Martyrs’ Shine, Seoul, South Korea.

2013 Seongnam Arts Center, South Korea.

2007 Kepco Arts Center, “exposition de peinture”, Seoul, South Korea.

2007 Seongnam Arts Center, “Korea Watercolor Grand Competition”, Seoul, South Korea.

2004 Kepco Arts Center, “reticence”, Seoul, South Korea.

Public Collections

Museum in Jeoldusan Martyrs’ Shine, Seoul, South Korea.

Honors and Awards

Selected Artist. Seoul Modern Art Show-Art Mining Artist Competition, Seoul, South Korea.

2017

Finalists. 2016 Members Only Competition Winners, Portrait Society of America, USA. 2016

Bronze prize. 3th Catholic International Art Competition, Seoul, South Korea. 2013

Specia Selection. 6th Korea Erotic Art Fextival, South Korea. 2014

Specia Selection. 6th Korea Nude Competition, South Korea. 2013

Member of the Following Organizations

Portrait Society of America, International Member, Joined 2016.

ian.0.orkis@gmail.com



Lien-cheng Wang
Taiwan

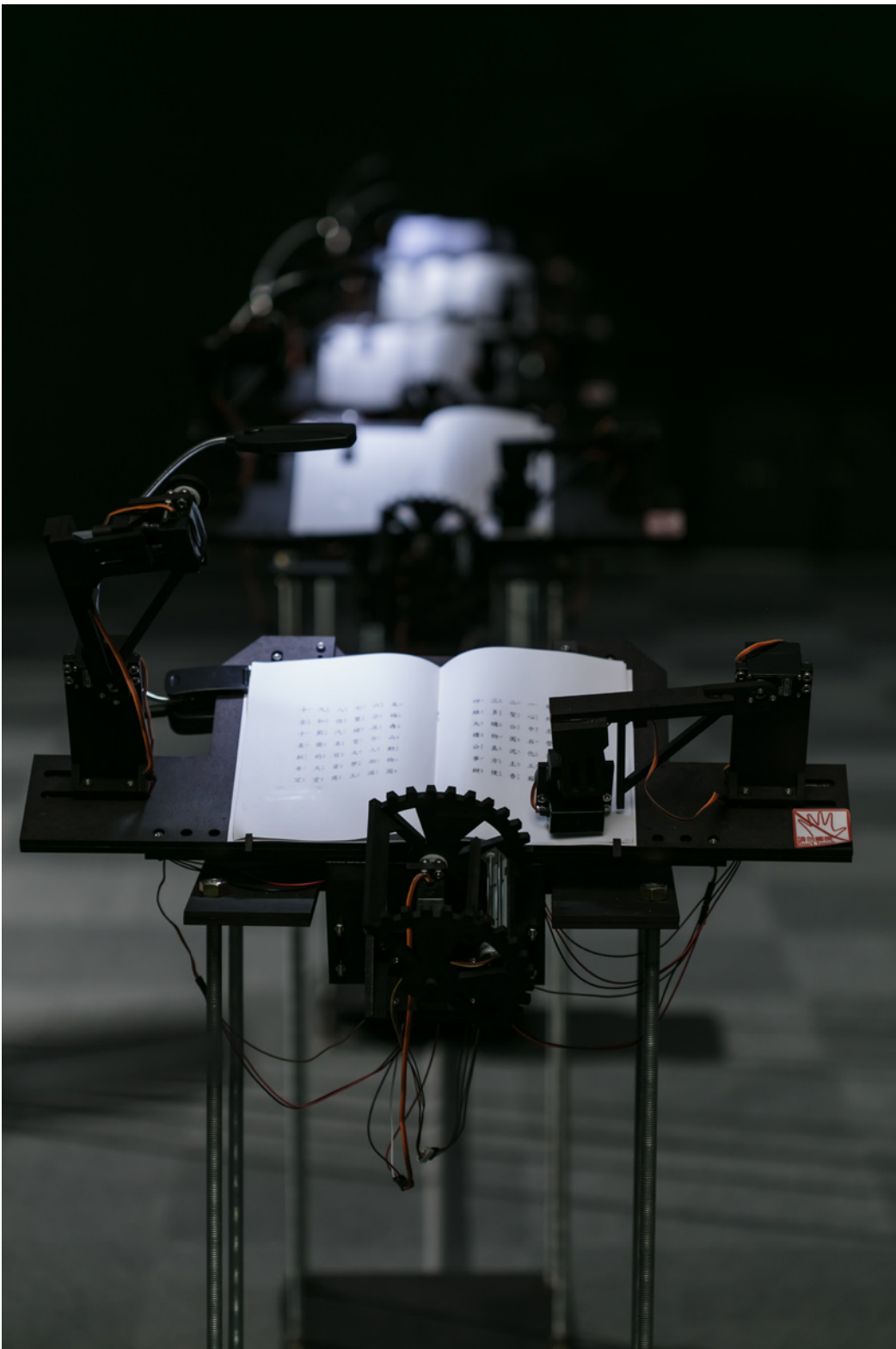
LIEN-CHENG WANG

READING PLAN

Reading Plan is an interactive artwork with 23 automation book flipping machines. When audiences enter the exhibition room, these machines will start to turn pages automatically and read the context at the same time.
The updated figure to show that average student numbers per primary school in years 2016 in Taiwan is 23 students. I included a metaphor classroom in this artwork.

In Taiwan, when people go to school, they don't have much decision power to decide what they want to read and study. It is like being controlled by a huge invisible gear. The education direction led by authorities always prioritizes industry value and competitiveness. They want create a money-making machine instead of self exploration and humanism thinking.

"The Analects of Confucius" is the context read. This book affected asian countries for thousands years in ethic, philosophy and morality. It controlled our thoughts.
I put these two elements together to create a space of discussing localization, education, thoughts, and national machine.



Reading Plan
2016 - kinetic installation
Books, Wooden board, Iron pillar, Servo motor, IC chips, LED
120cm(H) x 800cm(W) x 900cm(D) - Weight: 100kg.

LIEN-CHENG WANG



Lien-Cheng Wang is a new media artist, open source education collaborator and audiovisual performer, residences at Taipei, Taiwan. His artistic and research involve with interactive devices and real-time sound performance. He uses open source to create installation art piece and audio-visual real-time performance. The works are committed to seamless combination of images and sounds created by computer algorithm as well as human perception with universe and nature. He often utilizes a volume of installed approach to achieve a unique physical perception. His works have been exhibited and performed at Ars Eletronica (Austria), New Technological Art Award (Belgium), Les Journées GRAME (France), MADATAC (Spain), Digital Art Festival Taipei (Taiwan), etc.

Biography /
Born in Taipei, Taiwan, 1985 Resides in Taipei.
Lives and works in Taipei, Taiwan.

Education /
2006 B.F.A. in Computer Science and Information Engineering, National Don Hwa University, Hualien, Taiwan.
2012 Currently studies at Graduate Institute of Art and Technology, Taipei National University of the Arts, Taipei, Taiwan.

Performance /
2008 SLY exhibition Opening Show, Kuandu Museum of Fine Arts, Taipei.
2008 "Seckill" Opening Show, Nan-Hai Gallery, Taipei.
2008 Lacking Sound Festival 13, Nan-Hai Gallery, Taipei.
2008 Taipei Fringe Festival, Taipei Artist Village, Taipei.
2009 Lacking Sound Festival 13, Nan-Hai Gallery, Taipei.
2009 TranSonic2009, Digital Art Center, Taipei.
2009 "what is art!!! Derivative" Ending Show, Fang-Liao artist village, Pingtung.
2010 Lacking Sound Festival 32, Nan-Hai Gallery, Taipei.
2010 White Valentine's Day Electronic Party, Huashan1914-Creatuve Park, Taipei.
2010 Sound bits, Huashan1914-Creatuve Park, Taipei.
2010 Taiwan Electronic Tiger Festival., YABOO CAFÉ, Taipei.
2011 Transonic 2011, Taipei National University of the Arts Dance Theatre, Taipei.
2013 Transonic 2011, Taipei National University of the Arts Dance Theatre, Taipei.
2013 Radio433 Niú Zhāng Zhī sound art performance, Ars Electronic Center, Linz, Austria.
2014 Good Vibration, OFFLINE CAFE, Taipei.
2015 Improvisation Jam, Polymer, Taipei.
2016 CONCIERTOS AUDIOVISUALES MADATAC, Círculo de Bellas Artes, Madrid.

Exhibitions / Awards / Residencies /
2009 Light Position, National Taiwan Museum of Fine Arts, Taichung.
2009 Sounding Objects, Galerie Grand Siecle, Taipei.
2009 Digital Art Festival Taipei 2009, First Price of Interactive installations, Taipei.
2009 Taipei ArtAward, work selected, Taipei.
2010 Hsinchu City International Glass Art Festival, Hsinchu City Glass Museum, Hsinchu.
2010 Transfutrue, Quanta Arts' Hall, Taoyuan.
2011 Little Wonders, National Taiwan Museum of Fine Arts, Taichung.
2011 ROC National Art Exhibition, Taichung.
2011 Absolute Motion, Digital Art Center, Taipei.
2012 Transjourney Future Media Festival, Kuandu Museum of Fine Arts, Taipei.
2013 Digital Art Performance Award, Taipei.
2014 Wonder of Fantasy 2014 international techno art exhibition, National Taiwan Museum of Fine Arts, Taichung.
2014 "Ecosystem" 9th Digital Art Festival Taipei, Taipei.
2015 GRAME, Residency, Lyon, French.
2015 Les Journées GRAME 15, CAUE Rhône, Lyon, French.
2015 <Maintaining Body>Movement Topology& Tracks in the City, Kuandu Museum of Fine Arts, Taipei.
2015 Growing Sound Project, National Taiwan Museum of Fine Arts, Taichung.
2015 Wave Phenomena, Bellavita, Taipei.
2016 Regeneration Movement: Rethinking Technology in the Digital Age, National Taiwan Museum of Fine Arts, Taichung.
2016 OSTRALÉ '016, Dresden, Germany.
2016 Maintain Body, Kaohsiung Museum of Fine Arts, Kaohsiung.
2016 UPDATE_6, Ghent, Belgium.
2016 Shenzhen Media Art Festival, Shenzhen, China.

New Media Project /
2010 Drawer, National Theater Concert Hall Experimental Theatre, Taipei.
2010 Keelung Ghost Festival Installation Art Exhibition, Keelung Municipal Cultural Center, Keelung.
2011 The Process of Death, Huashan1914.Creative Park, Taipei.
2013 2013 Taipei design, Taipei.
2013 About living, Taipei.
2013 LUNA, New Taipei.
2014 Sixth Beijing Traditional Music Festival, Beijing, China.
2014 Unbreakable City, Taipei, Taiwan.
2015 Lang Shining New Media Art Exhibition, Taipei, Taiwan.
2015 Lang Shining New Media Art Exhibition, Basilica of Santa Croce, Florence, Italy.

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...com/74.205.42.120_farmworldonline.com/74.205.44.90_goldsgear.com/74.205.4
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...com/74.205.5.11_greenstreetadvisors.com/74.205.5.149_purebbarre.com/74.205.5.163_solidsignal.com/74
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...com/74.205.59.143_wipro.com/74.205.59.18_gscu.org/74.2205.59.251_ticketforce.com/74.205.6.22
...com/74.205.61.207_amroll.com/74.205.61.207_bbman1.com/74.205.61.218_nemaenclosures.com
...com/74.205.63.28_pinecove.com/74.205.64.141_responseemagic.com/74.205.65.197_seats.com/74
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...com/74.205.71.228_parable.com/74.205.71.23_lwf.org/74.205.71.89_ipo.org/74.205.71.96_policereports.us
...com/74.205.76.240_blogher.com/74.205.76.26_rvcountry.com/74.205.76.31_blueedogrv.com/74.205.76.31_campersinn.co
...com/74.205.77.40_carvewright.com/74.205.78.173_mycrowdwisdom.ccom/74.205.79.135_phisigmapi.org/74.20
...com/74.205.79.23_esrcheck.com/74.205.8.105_midicorp.com/74.205.8.120_myagentgenie.com/74.
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...com/74.205.81.220_catalent.com/74.205.81.24_ssa.org/74.205.883.38_livethehealthyorangelife.com/74.2
...com/74.205.92.233_vsecu.com/74.205.92.235_cusocal.org/74.205.92.236_citycu.org/74.205.92.7
...com/74.205.94.32_golhu.com/74.205.95.48_gameready.com/74.205.97.248_cyberpayonline.com/74.205.9
...com/74.206.102.196_corpedia.com/74.206.103.1662_quickpass.us/74.206.108.110_da
...com/74.206.108.209_prizelogic.com/74.206.161.199_karup.com/74.206.162.168_adultspace.com/74.206.
...com/74.206.168.228_ikissgirls.com/74.206.168.228_viparea.com/74.206.172.214_m2mclub.com/74.206.
...com/74.206.175.195_candycharms.xxx/74.206.175.213_joepusher.com/74.206.176.18
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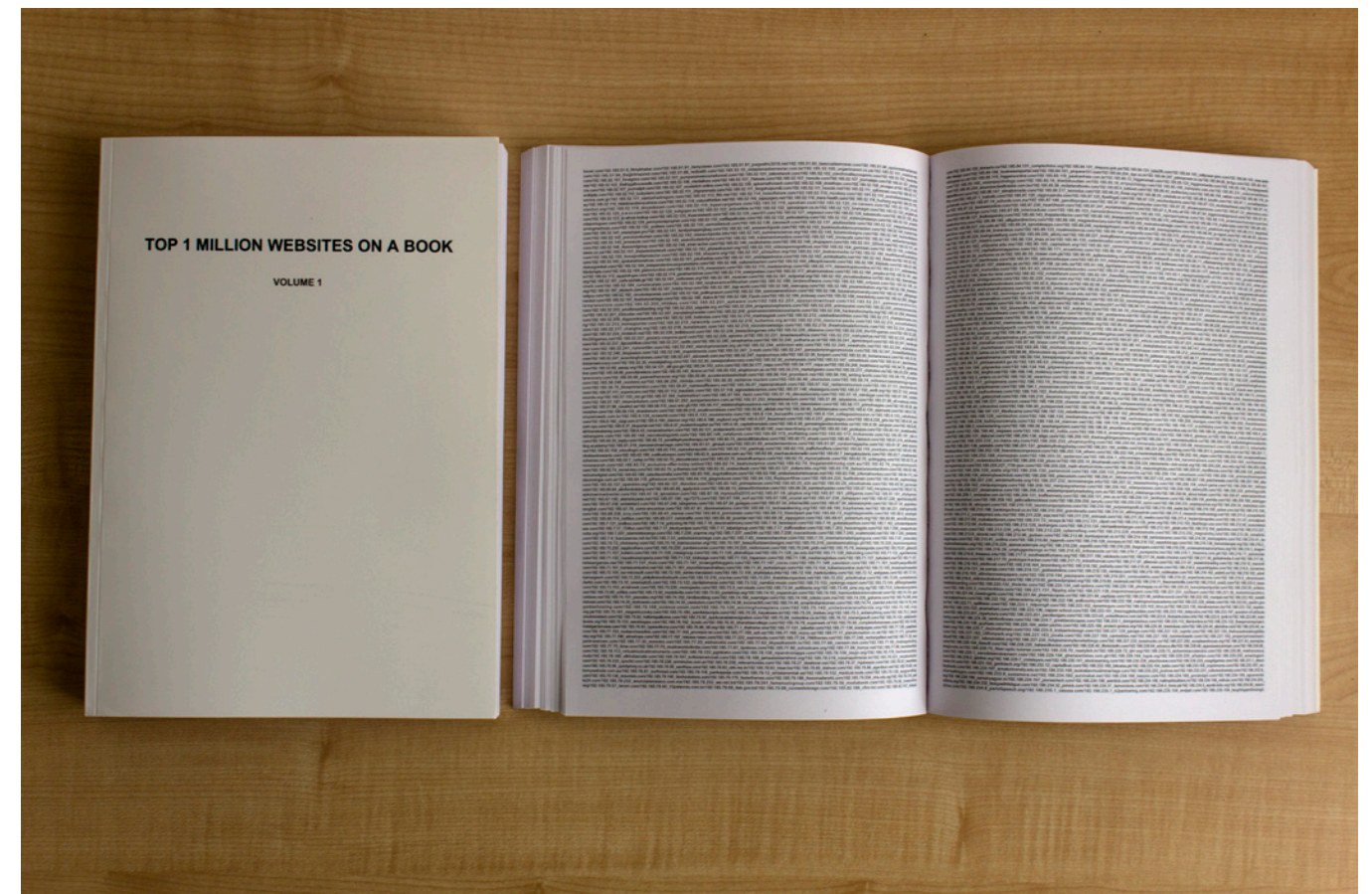
Lorenzo Fiduccia
Italy

LORENZO FIDUCCIA

TOP 1 MILLION WEBSITES ON A BOOK

The two volumes that make up the work are a list of IP addresses accompanied by their domain name. The original list is the “Alexa Top 1 Million Websites” containing, in order of popularity, the names of the first million most visited websites in the world. It was integrated with the IP addresses linked to domains and arranged by numerical order.

The growing dilemmas regarding the preservation of digital memory, especially linked to the Internet, have raised questions about the effectiveness of current methods of storing and indexing of a mass of data that is impressive. The first million internet sites represent only the surface of the iceberg.



Top 1 million websites on a book

paper - 2 books of 552 pages

2017

A4, 21 x 29,7 x 3,3 cm each book

LORENZO FIDUCCIA



Born 1993, PISA (ITALY)

Education:

2017 – in progress // Master of Net Art and digital culture, Academy of Fine Arts of Carrara

2017 // Bachelor of Multimedia Arts, Academy of Fine Arts of Carrara

Exhibitions:

2015 // LESS IS USELESS, group exhibition, NOVE, Carrara

fidu@live.it



Natalia Jamróz
Poland

NATALIA JAMRÓZ

PULPWOOD

Objects of my artistic consideration are: factories, junkyards and landfills. In these unusual places I can find things which I use to build my artistic language. I give new artistic quality into materials designed for industrial reuse. As a result their form is changing but not their character.

Pulpwood was made with junks from Krakow's warehouse of paper. This medium attracted me when I saw pieces of rolled paper tape thrown into heap of waste material. I started to transform these founded things to give them new form, meaning and value. However I don't take away original plasticity from the paper because this in fact is permanent process of it natural transformation.



Pulpwood

paper, graphite
2016

80 x 70 x 25 cm | 90 x 90 cm | 100 x 30 x 15 cm

NATALIA JAMRÓZ



EDUCATION:

2016-2017 – doctorate at the Academy of Fine Arts in Cracow, Poland

2014-2016 – Academy of Fine Arts in Cracow, Poland, Department of Sculpture, Faculty of Sculpture

2011-2014 – Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland, Department of Sculpture and Painting, Faculty of Sculpture

2006-2010 – Józef Szermentowski Secondary School of Arts in Kielce, Poland

INDIVIDUAL EXHIBITIONS:

2017, "Maximum & Minimum," Duży Pokój Studio in Warsaw, Poland

2015, "Obiekty Pożądania [Objects of Desire]," Pracownia pod Baranami Gallery, Pod Baranami Palace in Cracow, Poland

2014, "PION POZIOM [VERTICAL/HORIZONTAL]," U Gallery in Wrocław, Poland

AWARDS:

2017

Finalist of the 4th Professor Józef Kopczyński Biennale of Small Sculpture Forms in Poznań, Poland

Finalist of the YICCA International Contest of Contemporary Art (2016/2017)

2016

Marshal of Pomerania Province's Award during a review of the Best Diploma Projects at the Academy of Fine Arts, Gdańsk, Poland

Finalist of the 6th "Świeża Krew [Young Blood]" Review of Young Art, Wrocław, Poland

Finalist of the 5th edition of Hestia's Artistic Journey 2016, Warsaw, Poland

Finalist of the Open Call/Think Tank lab Triennale of the International Festival of Contemporary Drawing, Wrocław, Poland

2015

Main Prize during the 15th International Iron Casting Workshops of the Academy of Fine Arts in Gdańsk, Poland

Honorable mention—Winter Semester Drawing 2015, Gallery of the Faculty of Sculpture at the Academy of Fine Arts in Cracow, Poland

2nd prize in the 3rd Professor Józef Kopczyński Biennale of Small Sculpture Forms in Poznań, Poland, University of Fine Arts in Poznań, Poland

2014

1st prize in the national competition "Nauka inspiracją sztuki. Od mikroświata do wszechświata [Science as an inspiration for art. From a microworld to the universe]," Jagiellonian University in Cracow, Poland

Honorable mention in the national competition "Nauka inspiracją sztuki. Od mikroświata do wszechświata," Jagiellonian University in Cracow, Poland

Main prize in the national competition "Homo Modernus – portret człowieka współczesnego [Homo Modernus—a portrait of modern man]," Warsaw, Poland

2013

2nd prize in the painting competition "Nowoodkryta [Newly discovered]," the Galeria Dominikańska Mall and the Eugeniusz Geppert Academy of Fine Arts in Wrocław, Poland

Polish Minister of Culture and National Heritage's Award for students of artistic colleges in recognition of their achievements in arts.

nataliajamroz.asp@gmail.com



Pola Bluu
Poland

POLA BLUU

BEFORENOW

Work titled "BeforeNow" is the part of series Domestic Things. Refers to femininity and to struggle about fundamental rights for women in Poland but also can be applied to the women all over the world. It is known that in every country women had to and still have to fight for better life and future which is demeaning, inhuman and unacceptable because it should be clear for a long time. This artwork describes the problems in social and political fields. Umbrellas are the symbol of women movements in the past but also nowadays. It shows the women strength and determination because it is related to every woman who was discriminated and who was a victim in general. This work is an open project which means that measurements and form are not permanent because everyone who identified with that artistic idea can participate in it, adding own umbrella which expresses solidarity but also own experience.



BeforeNow

Installation /steel construction, umbrellas/
2015
around 300x200x200 centimeters

POLA BLUU



EDUCATION

2012-2013 Foreign scholarship Erasmus, Academy of Fine Arts, Bologna, Italy

2011-2014 Master of Arts, specialization: printmaking, Academy of Fine Arts, Warsaw, Poland

2008-2011 Licenciate, specialization: printmaking, European Academy of Fine Arts, Warsaw, Poland

EXHIBITIONS

2017 Arte Laguna Prize 16.17, Arsenale Venice, Venice, Italy

2016 New Talent ArtProject, The Artbox Projects, Artweeks Miami 2016

2015 Arsenal Gallery, Graphic Biennale, Poznan, Poland 2014 Kobro Gallery, Lodz, Poland

2014 MiTO Gallery, Warsaw, Poland

2014 Pracownia Nr 7, Academy of Fine Arts, Warsaw, Poland

2013 Academy of Fine Arts, Bologna, Italy

CATALOGUES

2017 Arte Laguna Prize 16.17 Catalogue

2015 9 Graphic Biennale Catalogue, Poznan, Poland

2014 Exhibition's catalogue of Professors and Students of Graphic Department Academy of Fine Arts in Warsaw, Lodz, Poland

PUBLICATIONS AND PRESS

<http://www.premioartelaguna.it/mostra16.17/>

<http://www.artconnect.com/events/opening-and-awards-ceremony-11th-arte-laguna-prize>

2014 Pochwa[!]one book /released in six copies, Academy of Fine Arts, Warsaw, Poland/

OTHER ACHIEVEMENTS

- Finalist of International Contest of Contemporary Art YICCA 16/17

- Finalist of International Art Competition – Arte Laguna Prize 16.17, Venice, Italy

- Exhibition in the framework of public debate/participation in debate: Artystki. Sztuka kobiet w Polsce po 1989 roku. Debata o sztukach wizualnych (The Artists.Women's art in Poland after 1989. Debate about visual art, MiTO Gallery, Warsaw, Poland

- Honorable Mention Award at the 9 Graphic Biennale, Poznan, Poland

polabluu@gmail.com

Website: polabluu.com

SM: instagram.com/polabluu/



Marie-Claire Saille
France

MARIE-CLAIRE SAILLE

TT

The project contains 16 pictures, all lined up and of the same size. The main idea is to create a sense of homogeneity between the pictures. They were all taken following the same shooting protocol-only the models have been changed. The pictures are at least 80 cm, close to a 1:1 scale, so that the viewer stands face to face with the portraits. The pictures are accompanied by testimonies from the mothers-some of them who are breastfeeding - and the fathers.

TT is a project which assembles a gallery of pictures and testimonies dealing with breastfeeding, a topic of concern to every new mother, even if she decides not to breastfeed. In 2001, the World Health Organization (WHO) enacted an official standard promoting breastfeeding. The European Union made breastfeeding “a priority in public health matters”. While bottle feeding had for years been the standard, the situation completely changed 10 years ago and now breast milk is considered the ideal food for babies. This new recommendation raises questions concerning the choice of whether or not to breastfeed a baby. As quickly becomes clear, it is in reality not an inconsequential choice. Young mothers can easily be torn between guilt and the need to justify themselves, regardless of their choices. A mother must breast-feed (so that she won’t be considered a bad mother) but she mustn’t breastfeed her baby for too long, and she must try to avoid breastfeeding in public places. After the publication of Elisabeth Badinter’s book, “Confict: the Woman and the Mother”, its opponents have reacted violently and publicly. There is currently a widening gap between the supporters of breastfeeding and their opponents. My project tries to question this problem and to go beyond these judgments by placing a breastfed child and bottle fed child on the same plane. Fathers have also participated in this project and their testimonies matter. What is their place today with respect to the feeding of their babies? In these photos, fathers and mothers are all



TT
Photography
2016
L 30 | A 45 | P 5 cm

MARIE-CLAIRE SAILLE



Expositions
Herbier Aubry, Portrait pour Paris capitale verte de demain, Aiguillage Galerie, Paris 13e, avril 2017
TT pour Women...rights ? , Galerie Mémoires de l'avenir, Paris 11e, mars 2017
TT, Paris Artistes, mairie du IXe arrondissement de Paris, 2016
Les diplômés, exposition du Master Photographie et Art Contemporain, Mains d'Oeuvres, Saint Ouen, 2014
Voix-off de la photographie, Paris, 2010, exposition collective
Intimités, Le Lucernaire, Paris, 2010 , exposition collective

Publications
TT, Psychologies Magazine, Novembre 2016
TT, Genève International, 2016
TT, L'oeil de la photographie, avril 2016
TT, Sophot, 2016
Vraisemblance, coup de coeur Fisheye Magazine, mars 2016
15 variations, oeuvre collective sur l'initiative de Paul Chapellier, édition d'artiste réalisée à l'occasion de l'exposition Les Diplômés à Mains d'Oeuvres, St Ouen, 2014
Portfolio Rêve, dans La revue Latences n°2, Paris 2010 / Hors Contexte dans La revue Latences n°5, Paris 2013
Nouvelle voie, nouvelle vie - Ligne Avignon-Carpentras 2015

Ateliers
Conception et animation d'ateliers de découverte de la technique du stopmotion. Réalisation d'un film animé image par image.
Avec le Musée d'Art Moderne de la Ville de Paris.
Public scolaire et jeunes adultes.
Conception et animation d'ateliers d'arts plastiques en milieu scolaire avec l'entreprise Art-mobile.

Formation
Master Photographie et Art Contemporain, Université Paris 8
Mémoire : Une question de distance – Le paysage européen des années 80 à nos jours

mc@marie-saille.com
<http://marie-saille.com/>



Samyukta Bhandari
Nepal

SAMYUKTA BHANDARI

DELUDED

This work revolves around the experience of how my self-perception changed right after breakup. I hated how I looked. I started looking myself in the mirror more often, trying to figure out something wrong and I found everything wrong.



Deluded

Photography
2017

Width 93.04 | Height 60.83 |

SAMYUKTA BHANDARI



Education:

Beaconhouse National University, Lahore, Pakistan, May 2018

Bachelors of Visual arts

Major-Fine Arts (ongoing 6th semester)

Awards/Achievement

Nominated for UNESCO Madanjeet Institute for South Asian art (UMISAA) scholarship, 2014

Workshops/ Participation

"Nothing fair" workshop, BNU, Lahore, 2017

"Connecting the dots- photography. Culture. Design workshop, Goethe institute, Lahore 2017

Artwork! Sangai khelau (workshop for children), summer 2015

Photo walk Nepal, Kathmandu, 2012-2014

Kolor Kathmandu, Kathmandu, Nepal, summer 2013

Group exhibition

Connecting the dots- Exhibition, Goethe institute, Alhamra Arts Council, Lahore, 2017

PAAPAM, Expo Center, Lahore, 2016

Nepal Academy of Fine Arts (NAFA), Kathmandu, 2011

Samyukta555@gmail.com



Sebastian Wanke
Germany

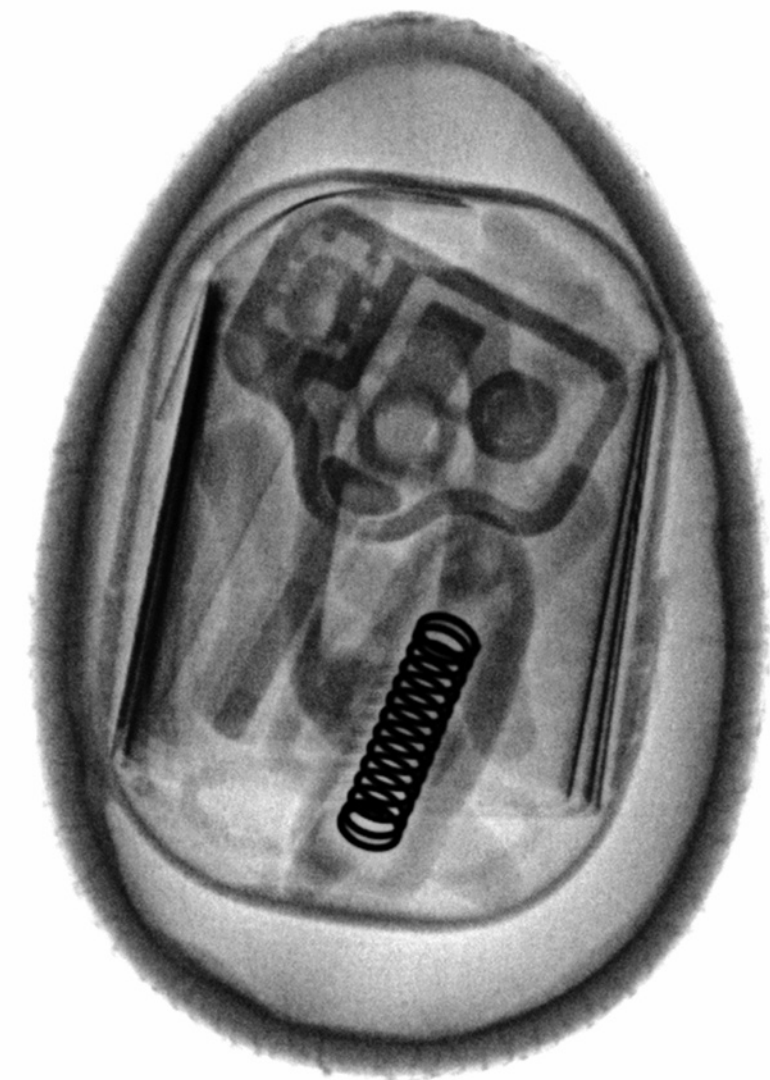
OVIPARUS

Curiosity is probably one of the strongest forces that drives people to do new deeds.

In humanistic psychology one assumes that the psychological possibilities are already in the child and essentially is to create an environment, in which the individual with its abilities can develop as far as possible.

The X-rayed Kinder Surprise Eggs make us aware of the embryonic omnipotence of our curious being.

On the same level, however, they freely throw themselves into Oscar Wilde (The Soul of Man under Socialism) a relentless glance at the insatiable urge to want to know everything, but not the knowledge.



Oviparus

X-rayed Kinder Surprise Eggs on DIASEC
2014

L 80 | A 100 | P 4 cm

SEBASTIAN WANKE



Being the son of a retired helicopter pilot, I grew up with my younger sister, my mother and my grandmother on the north of Brothers Grimm's Hessian forests in the middle of Germany. After my graduation I moved for the sake of love to Thuringia. I refused to perform military-service and chose one year of community service in the city of Erfurt. In 2010 I started my studies in visual communication at the Bauhaus-University in Weimar and finished it with the diploma in 2015. Currently I earn my living with the substantial involvement in rehabilitation and refurbishment of a hotel in Weimar.

2017 Priests and Prawns, I refuse to be without hope, WBB Willner Brauerei, Berlin
2017 LoosenArt - Gallery, The Image of the Savage, Millepiani Coworking, Rom
2017 London Photography Diary, Pictorial Acts of Post-Truth, Carmel on the Green, London
2016 Made in Oberammergau, Staatl. Fachschule für Holzbildhauer, Oberammergau
2016 Ostrale 10. Internationale Ausstellung zeitgenössischer Künste, Dresden
2016 konnektor – Forum für Künste, Hannover
2016 SpinnereiGalerien - Großer Herbstrundgang, marke.6, Leipzig
2015 Diplomausstellung, Studio-Stahlbau-Wägetechnik, Weimar
2015 Kunstgalerie Windauge, Apolda
2014 Was bleibt?, marke.6, Weimar
2014 summaery, Bauhaus Universität, Weimar
2014 Color Class, Galerie Rothamel, Erfurt
2013 Le jardin souterrain, Saint-Germain-des-Pres, Paris



Marcus Shahrar
Israel

MARCUS SHAHAR

HOMEcoming ARTIST, (DRESDEN)

In the video "Homecoming artist" the artist Shahar Marcus is driving with two young models at the back seat in the heart of the city of Dresden in Germany.

During the ride the people of the town are being asked do they know or heard about the artist. None of the people know and most of them don't care about art at all.

Never the less while riding slowly around the city Marcus is waving to the people and the people are waving him back as if he is a known celebrity or a local Politian who is doing his campaign election right now.

The drive implicates the gap between the art scene and the common citizen in small towns .



Homecoming artist (Dresden)

Video art, HD single channel, 1920X1080

2016

Duration: 03:58 min

MARCUS SHAHAR



EDUCATION
1993-1997 BA Linguistics, University of Tel Aviv
1999-2004 MA History of Art, University of Tel Aviv

AWARDS & RESIDENCIES
2015 The Discovery award, Loop art fair and festival, Barcelona, Spain.
2013 The Israeli Ministry of Culture award for Encouraging Creativity.
2013 Special mention for "seeds" at the 20 min\max film festival, Ingolstadt, Germany.
2012 Winner of the "press" award, Laguna art prize, Venice, Italy
2011 Winner of the celeste prize-video award
2011 ArtMuse video festival, first place for "Freeze", Bocholt, Germany
2010 Art OMI, New York
2009 Special mention for "frog test" video art. The Jerusalem International Film festival, Israel.
Jerusalem Film Festival, Experimental Cinema Award
Naoussa Film Festival People's Choice Award
2008 Beatrice Kolliner award for young artist, Israel Museum of Art
2006 Young Artist Award, Ministry Of Education And Culture

SOLO EXHIBITIONS
2016 Artificial Islands, with Nezaket Ekici, Galeria Labirynt, Lublin, Poland
2015 Going, Going Gone, Haifa museum of art, Haifa, Israel.
2015 Solid and soft, with Nezaket Ekici ,DNA gallery, Berlin, Germany.
2015 "Fossils", with Nezaket Ekici, Petach Tikva Museum of Art, Petach Tikva, Israel
2014 "In Relation" with Nezaket Ekici, Saarbrücken Stadt Galerie, Saarbrücken, Germany
2014 "All is Gold", The Municipal Gallery, Rehovot, Israel
2013 "In Relation" with Nezaket Ekici, Siemens Sanat, Istanbul, Turkey
2013 "In Relation" with Nezaket Ekici, Artisterium VI, Tbilisi, Georgia
2013 solo project at Threshold Gallery in "India art fair", New Delhi, India
2012 "In Relation" with Nezaket Ekici at Braverman Gallery, Tel Aviv
2012 1,2,3 Herring, MoCA Hiroshima, Hiroshima, Japan
2011 The Curator, The Petach Tikva Museum of Art, Israel
2011 The Memorial employee", Dana art Gallery, Kibbutz Yad Mordechai, Israel
2010 Bread & Bunker, Mediations Biennale, Poznan, Poland
2009 Bunkerbrot, MARS Gallery, Moscow biennale, Moscow, Russia
2008 Bread & Bunker, G.D.K Gallery, Berlin
2007 Salt & Ever, The Heder Gallery, Tel Aviv
2005 Precise, Blurrr International Biennale, Kalisher, Tel Aviv
To Be An Apprentice, Avni Institute of Art and Design, Jaffa
2004 The Agency, Hakibbutz gallery, Tel Aviv

GROUP EXHIBITIONS (extract)
2016
L'arte differente: MOCAK al MAXXI - MAXXI - Museo nazionale delle arti del XXI secolo, Rome, Italy.
The sea, Museum of contemporary art in Krakow (mocak) ,Krakow, Poland.
The 56 October salon, the pleasure of love, Belgrade cultural cente, Belgrade, Serbia
9th Tbilisi Annual International Contemporary Art Exhibition and Art Events - "Kill The Buddha!" - Artisterium, Tbilisi, Georgia.
Urban touch, Kunsthalle faust, Hannover, Germany
5th mediation biennale, centrum kultury zamek, Poznan, Poland.
De Israeliers kommen, Galerie bij de boeken, Ulft, Holland.
Ostrale16, international art exhibition, Dresden, Germany
Subspace, International Photography Festival, Tel-Aviv
Universum, International Photography Festival, Tel-Aviv
Medicine in Art, Museum of Contemporary Art, Krakow, Poland
Things to Come, Petach Tikva Museum of Art, Petach Tikva
Berlin Case, APT Art Gallery, Yekaterinburg, Russia
ARTVIDEOKOELN International Torrence Museum of Art, Los Angeles, USA
2015
Shoot: about performance, DNA gallery, Berlin, Germany.
Recurrence, Nimac. Nicosia, Cyprus.
Re:Start - Braverman Gallery, Tel Aviv
Changing Perspectives - Haifa Museum of Art, Haifa
Solid and Soft - DNA, Berlin
Ich und Du - Hospitalshof Stuttgart, Stuttgart
2014
Ekpharsis, Hermitage, Saint-Petersburg, Russia
In creation, Museum of Contemporary Art (MoCA), Taipei, Taiwan
The Winners, Haifa Museum of Art, Israel
Les Rencontres Internationales, Haus der Kulturen der Welt, Berlin, Germany
Beyond, Galerie Maubert, Paris, France
Les Rencontres Internationales, Gaîté Lyrique (Palais de Tokyo), Paris, France
2013
WPA's Experimental Media 2013, The Phillips Collection, Washington DC, USA.
Faust Kunsthalle, "Schwereelos", Hannover, Germany.
"The Compromised Land" Neuberger Museum of Art New York, New York, USA.
Panorama Weserburg Museum of Modern Art, Bremen, Germany
The Wro Biennale, Wroclaw, Poland
Kino der Kunst, Munich, Germany
.SAU Afferro gallery, NJ, , "Awards Images Moving and Art "Global

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Tadao Cern
Lithuania

TADAO CERN

HANGING PAINTING

Series "Hanging Paintings" are inspired from fabric compositions that we might encounter every single day. When I look at the finished piece it might resemble me of something related to hanging coats, scarfs, curtains or bed sheets from my own bed. I love knowing that these works are the opposite of what I saw that inspired me - they are purposeless things. Nobody ever wore them, nobody laid them on a bed or hung them on the window... This is only a documentation and systematization of us through the most common thing that we encounter in our daily life.



Hanging Painting

Dyed fabric
2016

L 80 | A 120 | P 20 cm

TADAO CERN



A decision to change from a career in architecture to photography in 2011 paved the way for my path as an artist. I began with an extreme series of wind-swept portraits called ‘Blow Job’, a new interpretation of Van Gogh’s self-portrait ‘Revealing the Truth’ and ‘Comfort Zone’, a documentary photo project of beach sunbathers, each of which gained considerable attention. The viral success of these projects led to exhibitions across the world, they’ve won numerous photo awards and opened oportunities for me to create campaigns for many high end brands including Samsung, New Yorker, BMW, Chupa Chups, etc. After a 5 year long fun-ride, in 2016, I’ve decided to move to a more conceptual form of artistic expression with my newly created projects ‘Black Balloons’, ‘Chromatic Aberrations’, ‘Adobe Acrobat’. I live and work in Vilnius, Lithuania and continue to exhibit both hotographic and art installation works globally.

Education:
1990 - 2002 Julius Janonio gymanasium, Siauliai, Lithuania
2002 - 2006 Bachelor degree in architecture at Vilnius Gediminas Technical University, Vilnius, Lithuania
2007 - 2009 Masters degree in architecture at Vilnius Gediminas Technical Unicersity, Vilnius, Lithuania

Employment:
2007 - 2009 Architect at architecture company in Vilnius, Lithuania
2009 - 2010 Self employed architect
2010 - Photographer
2016 - Present - Artist

Exhibitions
2012 - ‘Blow Job’ at ‘Kaunas Photo’ festival, Kaunas, Lithuania
2013 - ‘Paintography’ at ‘Centras’ festival, Kaunas, Lithuania
2013 - ‘Blow Job’ at ‘Photo Romania’ festival, Cluj, Romania
2013 - ‘Blow Job’ at ‘Les Boreales’ festival, Caen, France
2014 - ‘Revealing The Truth’ group exhibition at ‘Saatchi Gallery’, London, UK
2014 - ‘Comfort Zone’ at ‘Images’ festival, Vevy, Switzerland
2014 - ‘Comfort Zone’ solo exhibition at ‘Ingo Seufert’ gallery, Munich, Germany
2015 - ‘Comfort Zone’, ‘Paintography’ solo exhibition at ‘nhow’ gallery, Berlin, Germany
2015 - ‘Comfort Zone’ group exhibition at ‘SF Camerawork’ gallery, San Francisco, US
2015 - ‘Comfort Zone’ solo exhibition at ‘Digitaliseum’ gallery, Malmo, Sweden
2015 - ‘Comfort Zone’ group exhibition at ‘RPS’ gallery, London, UK
2016 - ‘Comfort Zone’ group exhibition at the THE FENCE 2016 festival in Boston, New York, Atlanta, Houston, Santa Fe
2016 - ‘Blow Job’ group exhibition at ‘Galerie Sakura’, Paris, France
2016 - ‘Black Balloons’ group exhibion at ‘Bloom Awards’, Cologne, Germany
2017 - ‘Black Balloons’ group exhibition at ‘Arte Laguna Prize’, Venice, Italy

Awards:
2015 - ‘Comfort Zone’ 1st Prize in ‘Fine Art Photography Awards’
2015 - ‘Comfort Zone’ at ‘Emerging Talents’
2015’ by ‘LensCulture’
2015 - ‘Comfort Zone’ Bronze at ‘The Society’s 158th International Print Exhibition’ by ‘The Royal Photographic Society’
2016 - ‘Black Balloons’ shortlisted at ‘Bloom Awards’

Work Publications:
Mail’, ‘BILD’, ‘View’, ‘Du Monde’, ‘La Repubblica’, ‘ABC News’, ‘Yahoo’, ‘Huffington Post’, ‘CBS News’, ‘Knack Weekend’, ‘Focus’, ‘Politiken’, and many more...

Advertisement campaigns:
‘BMW’(UK), ‘Samsung’(Brazil), ‘NewYorker’(Europe), ‘Chupa Chups’ (Worldwide), ‘Mentos’(Worldwide), ‘Claro’(Brazil).

info@tadaocern.com



Te-Mao Li
Taiwan

PAY TRIBUTE TO ANDREAS GURSKY

I ponder upon the clean language of video that has relaxation, clear and thinking ability, such as fresh mud without any pollution. This is the product of video and the object of photograph through intuitive thinking, reduction and conversion.

In Rhein II (Andreas Gursky 1999), Andreas Gursky removes factories near the riverbank by means of post-production technology so that the processed photograph presents a pristine riverscape. This idea of detachment generates a unique angle of observation and brings the viewed object to the foreground. The object of this photograph is the essence of the River Rhine rather than the scene under the camera lens. This eidetic reduction in a sense demonstrates a more authentic River Rhine to the audience.

Similar to the composition of Rhein II, this artwork uses close-up shots of railway tracks and ambient sound recording, featuring a monorail in the countryside. The curve of the audience's senses are intensified by the partial close-up shots of the rapid passing of the rumbling, noise-making train but shortly return back to ease while the train travels afar.

Sometimes, tiny insects crawl across the seemingly static screen. Without any post-processing, this artwork filters the distraction by the closely zooming-in and condenses the scenario into a simple close-up of the partial. The pursuit of purity makes the screen project to the intuitive observation of the materiality of the rail.

Subsequently, the railway which signifies the weight and advancement of the industrial age, is transformed from the product of the steel forging to the simple geometric images of the digital world. As the question Milan Kundera raises through Parmenides' inquiry: "the lightness/weight opposition is the most mysterious, most ambiguous of all." The mathematical formula on the screen has no weight.



Pay tribute to Andreas Gursky

Single-channel video, color/sound

2016

7'21''

TE-MAO LI



Te-Mao Li's primary creative media is Video, in recent years, he has concerned about inherent thinking of video. Through artist's intuition and contemplation, a kind of lens with thinking ability is refined and key conversions are formed in the works.

Te-Mao Li currently lives and works in Hualien, Taiwan.

Education

2007, Master of Arts in Institute of Philosophy, National Sun Yat-Sen University, Kaohsiung, Taiwan.

1997, Bachelor of Science in Department of Physics, Tamkang University, Taipei, Taiwan.

Experiences

Nordkapp studio

- Artist
- Engineer of website and data management system designer
- Manager

Solo exhibition

2017, Te-Mao Li solo exhibition, Bamboo Curtain Studio, New Taipei City, Taiwan.

2017, Te-Mao Li solo exhibition, Whatincafe Art Space, Hualien County, Taiwan.

2007, Dialogue-Te-Mao Li solo exhibition, Sin Pin Pier-Absolutely Art Space, Kaohsiung City, Taiwan.

Group exhibition

2005, Chin Ping Ma Tou, Sin Pin Pier-Absolutely Art Space, Kaohsiung City, Taiwan.

temaolee@gmail.com

I BELIEVE EACH PERSON SHOULD USE
THEIR OWN TIME PROPERLY IE WITH THE
INTENT TO IMPROVE THEMSELVES AS WELL
AS THE SOCIETY THEY LIVE IN TO
CONTRIBUTE TO OTHERS AND THEIR OWN
WELL BEINGS FOR THESE REASONS I SEE
THE MOMENTS SPENT WORKING WITH
DEVOTION OR SOCIALIZING WITH OTHERS
AS CONSTRUCTIVE AND AT THE SAME TIME
GRATIFYING HOWEVER I HAVE DECIDED TO
SPEND SOME OF MY TIME TRANSCRIBING
WITH A STENCIL A COLLECTION OF
MULTILINGUAL STATISTIC MACHINE
TRANSLATIONS OF THIS PARAGRAPH I
HAVE JUST WRITTEN EVERY TIME THE
SOFTWARE TRANSLATES IT IN A
DIFFERENT LANGUAGE THE TRANSLATION
ACCURACY WILL DECREASE AS A
CONSEQUENCE OF THIS PROCESS WHILE I
WASTE TIME THE TEXT ITSELF LOSES
SIGNIFICANCE

Vincenzo Merola
Italy

MULTILINGUAL WASTE OF TIME

I believe each person should use their own time properly i.e., with the intent to improve themselves as well as the society they live in to contribute to others', and their own, well beings. For these reasons, I see the moments spent working with devotion or socializing with others as constructive and, at the same time, gratifying. However, I have decided to spend some of my time transcribing with a stencil a collection of multilingual statistic machine translations of this paragraph I have just written. Every time the software translates it in a different language, the translation accuracy will decrease as a consequence of this process. While I waste time, the text itself loses significance.



Multilingual Waste of Time
Bic pen on handmade paper from India
2016
90×240 cm / 6 parts 40×40 cm each

VINCENZO MEROLA



Born in Campobasso (1979).
Lives and works in Campobasso (Italy).

PRIZES AND AWARDS (SELECTED)
2016 - Premio Combat - Finalist | Painting category
2016 - Premio Dispensa - SetUp Contemporary Art Fair - Winner
2015 - Premio Arte (Cairo Editore - Editoriale Giorgio Mondadori) - Winner | Graphics category
2015 - Premio Combat - Finalist | Painting category
2015 - Prima Pagina Art Prize - Winner
2014 - Premio Celeste - Selected artist | Painting and drawing category
2014 - Premio Combat - Recommended artist | Graphics category
2014 - DAMprize - Contemporary Art Contest - Joint second place | Painting category
2013 - Premio Farben - Winner
2012 - Premio Creatività Città di Marsciano - Third place

SOLO EXHIBITIONS
2014 - scatolabianca 4x4 | Black Match | Vincenzo Merola (curated by Maria Letizia Tega) - scatolabianca(etc.) - Milano - Italy
2013 - SeeKingYou (curated by Silvia Valente) - Museo Dinamico del Laterizio e delle Terrecotte - Marsciano (PG) - Italy *
2012 - Travestimenti (curated by Tommaso Evangelista) - Officina Solare Gallery - Termoli (CB) - Italy
2012 - Travestimenti (curated by Tommaso Evangelista) - Galleria Limiti inchiusi - Campobasso - Italy

GROUP EXHIBITIONS (SELECTED)
2016 - ARTSevilla - ARTSGráfica (curated by María Sánchez Agustino) - CICUS - Centro de Iniciativas Culturales de la Universidad de Sevilla - Sevilla - Spain *
2015 - Nuove opere della collezione tra acquisizioni e proposte (curated by Bruno Corà, Tommaso Evangelista) - CAMUSAC - Cassino Museo di Arte Contemporanea - Cassino (FR) - Italy *
2015 - Donkey Art Prize 3 - Gallery 76 - Dubai International Art Center - United Arab Emirates *
2014 - Premio RezArte - Galerie Rosemarie Bassi - Remagen - Germany *
2014 - Coscienza anestetica (curated by Tommaso Evangelista) - Museo Sannitico - Palazzo Mazzarotta - Campobasso - Italy *
2013 - Il valore della memoria - Casa del Popolo Ponticelli - Napoli - Italy *
2013 - Sentieri emozionali #2 (curated by Silvia Valente) - Galleria Limiti inchiusi - Campobasso - Italy
2013 - Secret Archives Continued (curated by Chris Straetling) - Herman Teirlinckhuis - Beersel - Belgium
2013 - Artefatto - Soft Power (Comune di Trieste, TS0/25, GAI, BJCEM) - Civico Museo Revoltella - Trieste - Italy *
2012 - Restart (curated by Tommaso Evangelista, Silvia Valente) - ARTes Contemporanea - Campobasso - Italy *
2012 - Il mondo della fine - Sala Espace - Torino - Italy
2011 - 11x11th (curated by Tommaso Ariemma) - Lucania Film Festival - Casa della Cultura - Pisticci (MT) - Italy *

* Exhibition catalog

FAIRS
2017 - Art Karlsruhe - Karlsruhe (Germany) - Galleria Stefano Forni
2016 - NESXT - Torino (Italy) - BI-BOx Art Space / Fondo AA.VV.
2016 - ART.FAIR - Cologne (Germany) - Galleria Stefano Forni
2016 - Drawing Room - Madrid (Spain) - BI-BOx Art Space
2016 - Arte Fiera - Bologna (Italy) - Galleria Stefano Forni
2016 - SetUp Contemporary Art Fair - Bologna (Italy) - BI-BOx Art Space

Staff



Massimo Toffolo

Massimo is a curator and designer 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 and artist coordinator

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. He is one of YICCA's project managers.

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.

Ricardo Pinto

honorary member

Prominent Swiss art lover and collector, he supports and funds YICCA project from the beginning.

Acknowledgements

YICCA 16/17 - 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:

Wojciech and Janina Jedrzejewscy,

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