YICCA
16/17

YICCA 16/17
International Contest of Contemporary Art
Final exhibition
Thursday, 1st of June 2017 h18:30

The Rooster Gallery
Gyneju 14, Vilnius 01109, Lithuania
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Opening Days
1-14 June 2017

"YICCA 16/17"
We are delighted to announce the selected artworks of the 18 artists that will be exposed in Vilnius, in the spaces of the Rooster Gallery.
The jurors of this edition were:
Leila Topić (curator at Zagreb Museum of Contemporary Art, Croatia)
Tevž Logar (freelance curator, Ljubljana, Berlin)
Zorana Đaković Minniti (curator at Cultural Centre of Belgrade, Serbia)
The curators:
Massimo Toffolo (main curator of Yicca, Italy)
Margherita Jedrzejewska (curator of Yicca, Italy/Poland)

List of the 18 selected artists.

- **Barbara Sebastiani (Italy)**

"A PROSPECTIVE STUDY OF GREY MATTER"
Photography - Mixed technique
Artwork Size - Width 59 | Height 40 |

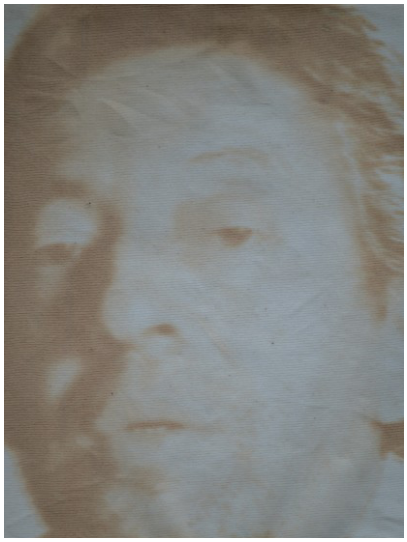
Paris, 2017
Analogue (Film Kodak TRI-X 400, Zone System)
Digital: (Color Profile Grey Gamma 2.2, Exposure +0,45, Highlights +11, Shadows +41, Whites +28, Blacks +34)

- **Demetris Koilalous (Greece)**

"UNTITLED_037"
Photography - Analogue / Traditional
Created in 2012

Hadera; migrant worker
"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. Fouceault'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 want to raise questions about relationships of culture, power and authority in contemporary Israel."

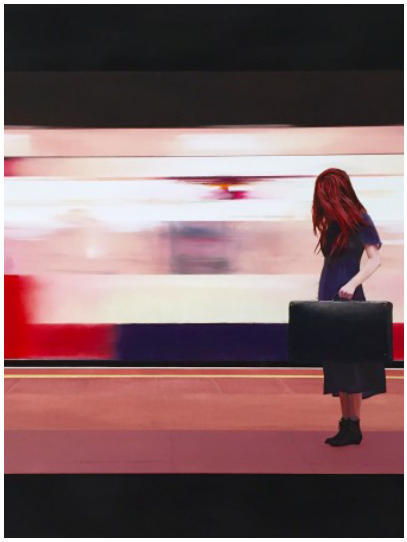
- **Diva Benini (Belgium)**



"cARTridge fun"
Mix Media
Artwork Size - Width 20 | Height 29 | Depth 3
Created on 25 September 2016

After manipulating the cARTridges of our inkjetprinter, we refilled the empty ones with red wine, rum and absynth. We printed out celebrities that were victim of alcohol abuse. We had to reset the colorsettings of the printer according to the booze we injected it with and reloaded each print at least 30 times through the printer in order to achieve to maximum detail. In the picture you will see Serge Gainsbourg. Also in this series: Amy Winehouse, Jackson Pollock, Herman Brood, Billie Holiday, Peter O'toole, Ernest Hemingway, Lisa R Kelly and Charles Bukowski. Alcohol will leave stains.

- **Ernesto Heen (Germany)**



"THE TIME"
Painting - Oil
Artwork Size - Width 100 | Height 70 | Depth 3
Created on 1 July 2016

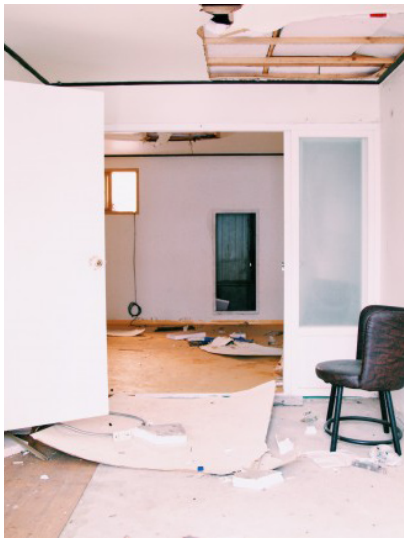
"The Time" stands as reminder of each and everyone's finiteness and as a call to fill the time with intention, value and consideration about what to search for and where to go in life.

- **Helene Koch (Denmark)**

"WALL-PAPER"
Installation - Other
Artwork Size - Width 350 | Height 215 | Depth 40
Created in January, 2017

"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. I often work 1:1, investigating how the bodily experience of my work can have physical and sensory impact on the viewer.
My chosen materials are characterized by simple and cheap 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."

- **Hye Mi Hong (South Korea)**



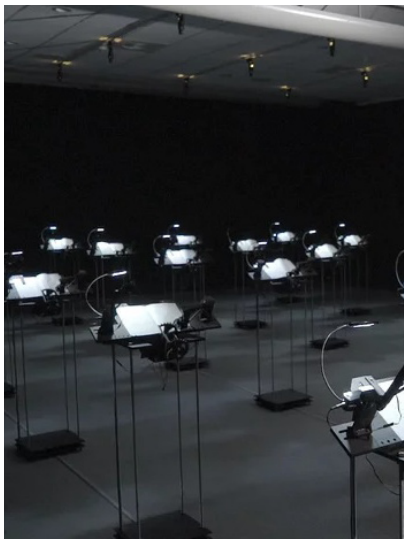
"MEMORY, INVISIBLE"
Photography - Digital
Artwork Size - Width 126.33 | Height 84.1 |
Created on 11 March 2017

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.

- **Ian Orkis (South Korea)**

"SOMMEIL"
Painting - Oil
Artwork Size - Width 116.8 | Height 91 | Depth 3
Created on 7 January 2016

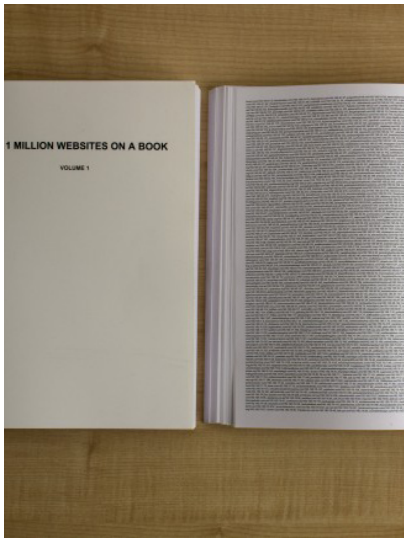
- **Lien-Cheng Wang (Taiwan)**



"READING PLAN"
Installation - Various materials
Artwork Size - Width 800 | Height 120 | Depth 900
Created on 10 November 2016

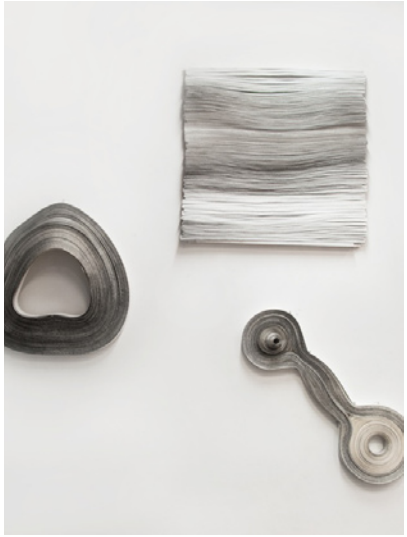
Reading Plan is an interactive artwork with 23 automation book flipping machines. When audiences enter the exhibition room, these machines will start to turn pages automatically and read the context at the same time. The updated figure to show that average student numbers per primary school in year 2016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

- **Lorenzo Fiduccia (Italy)**



"TOP 1 MILLION WEBSITES ON A BOOK"
Other
Artwork Size - Width 21 | Height 29.7 | Depth 3.3
Created on 24 February 2017

- **Natalia Jamróz (Poland)**



"PULPWOOD"
Sculpture - Other
Artwork Size - Width 300 | Height 250 | Depth 40
Created in 2016

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 industial reuse. As a result their form is changing but not their character.
"Pulpwood" was made with junks from Cracow's warehowse of paper. This medium atracted 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 avay orginal plasticity from the paper because this in fact is permanent process of it natural transformation.

- **Pola Bluu (Poland)**

"BEFORENOW"
Installation - Various materials
Artwork Size - Width 200 | Height 300 | Depth 200
Created on 12 March 2015

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. 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 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.

- **Marie-Claire Saille (France)**

"TT"
Photography - Digital
Artwork Size - Width 30 | Height 45 | Depth 5 - Created on 1 October 2016

TT is a project which assembles a gallery of pictures and testimonies dealing with breast-feeding, 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 breastfeed (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, "Conflict: 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 presented as equals, like the figures of Madonnas in classical painting, looking straight into the camera lens.

- **Samyukta Bhandari (Nepal)**

"DELUDED"
Photography - Digital
Artwork Size - Width 93.04 | Height 60.83 |
Created on 20 February 2017

The 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 find something wrong and I found everything wrong.

- **Sebastian Wanke (Germany)**

"OVIPARUS"
Photography - Mixed technique
Artwork Size - Width 80 | Height 100 | Depth 4
Created on 1 August 2015

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 it is essentially about creating an environment in which the individual with his 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.

- **Marcus Shahar (Israel)**

"HOMECOMING ARTIST, DRSEDEN"
Video - Short Film
Created on 1 October 2016

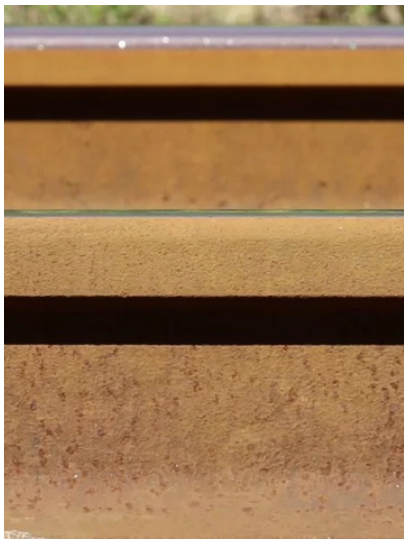
In the video homecoming artist the artist Shahar Marcus driving with two young models at the back seat at the heart of the city of Dresden in Germany. During the ride the people of the town are being asked do they know or heard about the artist. None of the people know and most of them don't care about 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.

- **Tadao Cern (Lithuania)**

"HANGING PAINTING"
Painting - Other
Artwork Size - Width 80 | Height 120 | Depth 20
Created on 9 November 2016

In the project "Hanging Paintings" I'm creating color and form compositions that are inspired from fashion world. And when I look at the finished piece it reminds me of something related to clothing: hanging coats, scarfs, etc. I love knowing that these are absolutely purposeless things. Nobody ever wore them, nobody will... This is a documentation and systematization of us through the most common thing that we encounter in our daily life.

- **Te-Mao Li (Taiwan)**



"PAY TRIBUTE TO ANDREAS GURSKY"
Video - Other - Created on 13 March 2017

In Rhein II (Andreas Gursky 1999), Andreas Gursky removes factories near the river-bank 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.

- **Vincenzo Merola (Italy)**

"MULTILINGUAL WASTE OF TIME"
Mix Media
Artwork Size - Width 240 | Height 90 | Depth 4
Created on 21 December 2016

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.

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