

YICCA

YICCA 2018
International Contest of
Contemporary Art

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Final exhibition - opening

Thursday, 24 January 2019, 7:00pm



HRVATSKO
DRUŠTVO
LIKOVNIH
UMJETNIKA

HDLU Croatian Association of Fine Artists
Prsten Gallery

Opening Days

24 January -17 February 2019

We are pleased to present the "YICCA 2018" final exhibition.

The exhibition presents works by 18 international artists: Alena Grom (Ukraine), Alejandro Urrutia (Chile), Ana María Chamucero (Colombia), Ana Vivoda (Croatia), Annette Goodfriend (United States of America), ArtOver by Marina Blažek, Sandra Ban (Croatia), Beatriz Millón (Mexico), Eunmi Kim (South Korea), Ignacio Unrrein (Argentina), Ikuru Kuwajima (Russian Federation), Ivan Midžić (Croatia), Lok Heng Stacey Chan (Hong Kong), Luca Di Bartolo (Italy), Nicolas Vionnet (Switzerland), Patricia Gläuser (Italy), Salomé-Charlotte Camors (France), Taka Kono (Japan), Zac Endter (Germany).

Each artist, through different mediums, investigates the multi-facet perspectives and shades of the human being, displaying new innovative concepts. The works of the various artists included in this exhibition resonate with major contemporary cultural, economic and political realities experienced as part of everyday lives and across the globe.

This exhibition traces the emergent contemporary art's current trends, spanning different generations, their practices traversing the disciplines of contemporary artistic creation.

Among all participants of the exhibition, one will be awarded with a cash prize of 3000€, another one with a cash prize of 1000€, and 2 others will be awarded with 2 art residences, one in Italy and one in Chile.

The juror:

Leila Topić (senior curator at Zagreb Museum of Contemporary art), in collaboration with The curators:

Leila Topić (main curator of Yicca 2018, Croatia)

Massimo Toffolo (main curator of Yicca, Italy)

Margherita Jedrzejewska (curator of Yicca, Italy/Poland)

In collaboration with:

iox artists' analytics

ART INDEX

iox-artindex - quotations, trends and analytics of contemporary artists
www.iox-artindex.com

- **Alena Grom (Ukraine)**



Womb

Photography - digital

59x42 cm

2018

"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.

- **Alejandro Urrutia (Chile)**



Equilibrium

Sculpture - metal

90x65x55 cm

2018

A polished stainless steel piece that depens 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.

- Ana María Chamucero (Colombia)



Walker

Sculpture - aluminum
Approx. 293x90x293 cm
2017

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.

- Ana Vivoda (Croatia)



Interactions

Installation
Site specific
2017-2018

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.

- Annette Goodfriend (United States of America)



Anemone

Sculpture - cast silicone rubber fingers, fiber-glass, twine
30x48x22 cm
2015

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.

- ArtOver by Marina Blažek, Sandra Ban (Croatia)



Surfacing

Installation
160x130x120 cm
2018

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.

- Beatriz Millón (Mexico)



Neocolonialismo

Collaborative project - photography
120x77 cm
2017

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.

- Eunmi Kim (South Korea)

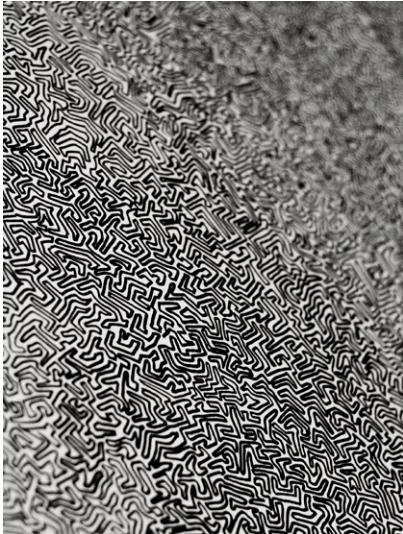


Me-Time(3.0): Mindfulness-introspection-void

Conceptual performance | experiential experimental research
Video installation | 1200mm semi hemisphere 2018

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.

- Ignacio Unrein (Argentina)



Attempt to draw a line

Indelible ink on rag paper

12 pieces of 100x70 cm

2013-wip.

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 word 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.

- Ikuru Kuwajima (Russian Federation)



Repatriation

Mixed media

Site specific

2018

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 Kirdyanov, 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. Rekavíðar is the word for "driftwood" in the Icelandic language. The video footages from the Yenisei river were made by a documentary film maker Renato Borrayo-Serrano.

- Ivan Midžić (Croatia)



EcoCable

Installation - rope, plastic, metal

50x50x30 cm

2018

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

- Lok Heng Stacey Chan (Hong Kong)



Normalized

Installation - wall repaired with antidepressant

Site specific

2017

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.

- Luca Di Bartolo (Italy)



Time Machine

Digital video
2018

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.

- Nicolas Vionnet (Switzerland)



C'era una volta il West

Electric hotplates, flute kettles (stainless steel), water, automatic timers
120x75x40 cm
2018

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.

- Patricia Glauser (Italy)



Tante tante mutande tante

Sculpture

40x50x40 cm

2018

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. 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.

- Salomé-Charlotte Camors (France)



The spider in my mind

Photography on raw iron

100x50 cm

2016

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.

- Zac Endter (Germany)



Espresso Bar

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

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.

- Taka Kono (Japan) - (*guest artist)



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

Silk dress dyed with blood and Icv
dimensions variable
2017

All hand-made dresses are dyed with blood then treated with Icv, a chemical used by forensic analysts to investigate crime scenes. Icv 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 liminal spaces 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 constructed and contrived, both from technique - an investigation of a body absent of life; and form - a dress absent of body.

**guest artist*

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. For this reason, we want to pay homage to him by presenting his work in this current exhibition.

YICCA
2018

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