



YICCA 17/18
International Contest of
Contemporary Art

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Mostra finale - Vernissage
Sabato, 12 Maggio 2018 18:00



Hernandez Art Gallery
Via Copernico 8 - Milan - Italy
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Giorni di apertura
12-26 May 2018

Abbiamo il piacere di annunciare le date della mostra finale del concorso "YICCA 17/18" che si terrà dal 12 al 26 Maggio 2018, a Milano negli spazi della galleria Hernandez Art Gallery, in via Copernico 8, Milano - Italia.

La mostra presenta le opere dei seguenti 18 artisti finalisti, selezionati da una giuria internazionale: Agnieszka Kobyłecka – Kamińska (Poland), Alicia Proudfoot (Canada), Christine Kettaneh (Lebanon), David Dejous (France), Edgar Mauricio Salcedo Barreira (Colombia), Horacio Gabriel Herrera Ulibarri (Uruguay), James Hannaham (United States of America), João Miguel Barros (Macao), Karis Painter (United States of America), Leos Suchan (Czech Republic), Marie Maitre (France), Natalia Gonzalez Martin (United Kingdom), Sébastien Notre (Italy), Sinisha Kashawelski (Republic of Macedonia), Subin Son (Belgium), Suresh Babu Maddilety (India), Taka Kono (Japan), Tommaso Buldini (Italy).

Ogni artista, attraverso differenti media, investiga i diversi aspetti della società, delle sue sfaccettature e caratteristiche, mostrando nuove ed innovative concettualità e stili artistici. Le opere dei vari artisti inclusi in questa mostra includono culture contemporanee ed economiche diverse attraverso personali esperienze quotidiane prevenienti da molti luoghi distanti fra di loro.

Questa mostra ripercorre le attuali tendenze emergenti dell'arte contemporanea e le loro pratiche che attraversano varie discipline della creazione artistica. Nonostante la predominanza di pittura, scultura e fotografia, lo spettacolo mette in luce anche opere digitali, opere audiovisive ed installazioni.

Tra i partecipanti alla mostra, verranno premiati il primo ed il secondo classificato, rispettivamente con 3000 € e 1000 €. Inoltre ad altri due artisti saranno riconosciute due residenze artistiche, una in Italia ed una in Cile.

I giurati di questa edizione sono stati:
Agnès Violeau (France) - Giovanni Rendina (Italy) - Violeta Janeiro Alfageme (Spain)

I curatori della mostra sono:
Massimo Toffolo (main curator of Yicca, Italy)
Margherita Jedrzejewska (curator of Yicca, Italy/Poland)



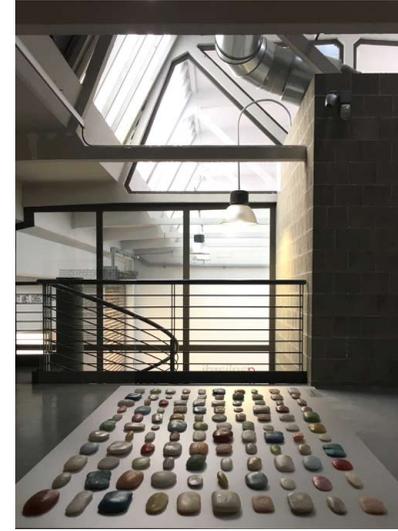
- Agnieszka Kobyłeczka – Kamińska (Poland)



filiżANKA (A cup)
Photography - Mixed technique
40x60 cm
2017

The title of the photograph is "filiżANKA" ("a cup"). At first glance the picture shows a woman dressed in a white ball dress, looking into the distance, through the window. However, after a while we see that this is not a dress, but a cup. The woman becomes objectified. Living body is merged with the object. In this juxtaposition the features that link femininity and porcelain are being highlighted - fragility and delicateness. In Polish the word filiżANKA contains in it the name ANKA, the augmentative form of the name Anna, which additionally highlights the ambiguity of the montage photo. The work is a question about the essence of femininity.

- Christine Kettaneh (Lebanon)



Points of letting go
Installation - bars of soap and resin cast replicas
Site specific
2017

That moment when you decided you no longer wanted the bar of soap and exchanged it with a new one, that was your point of letting go. I was interested in the aesthetics of those points and what they potentially revealed of their owners, so I collected a bunch of people's points of letting go. But sometimes you let go, but you didn't really let go. You held on longer to an image memory of that point. So I casted several of those points and mixed the resin replica points with the real points. The fragrances of the real were shared. Installed together, it became difficult to immediately distinguish between the real and the images of points of letting go.

- Alicia Proudfoot (Canada)



String of Leading Sinews
Mixed Media
91x182x60 cm
2017

String of Leading Sinews is a playing through of family. The couch is an object that is imbued as a domestic symbol and by gutting it to host a hand-crafted harp, our relationship to it as family changes. The piece stands upright like a figure to interact with. Whether it is a matter of confrontation or homely conversation this piece requires a close embrace to reach the strings, musically instigating a personal connection with the participant. Music is a dialogue that expresses very intricate emotions and it is fitting to apply it to often our most private relationships. The title is translated from the gaelic teud nam feith eòlach and was used in Edward Bunting's The Ancient Music of Ireland (Dublin 1840) to liken harp strings to the body. Giving the concept of family a body in this couch-harp creates a two-way communication to work through together. As a trained harpist I will perform this work, but it as a piece meant for expression so others are welcome to sit and play.

- David Dejou (France)



n°18
Oil on canvas - series "Fantoches" (Puppets)
92x65 cm
2017

Series of oil paintings based on photographs, originally showing people in various state of neglect: asleep, posing, drunk, wounded, brain dead, deceased, or just having a nap. The real origin is concealed. Exposed as a carefully numbered painting, each picture may impose an involuntary guessing game. Who are they? What happened? Interpretation could be driven by illusions, like a puppet. This work is about questioning the origin and truthfulness of images. Eighteenth of the series, this painting reveals a Half-body diluted in a stark, ruthless, white background. Half-lost, n°18 is flirting with a point of no-return...

- **Edgar Mauricio Salcedo Barrera (Colombia)**



Peripheral Integrations
Assembly and masonry
140x70x50 cm
2018

The following proposal is what I consider a continuation, or rather, a feature of the work. I've been undertaking in recent years; Local Memories, as I initially called it in its first stage in 2014, was approached from traditional engraving, being this a creative process that begins by observing my immediate environment (the city of Bogota, locality of Engativa) and investigating the social relations established from architecture relative to its inhabitants and their environment, in principle approached from a wistful viewpoint, which later gave way to the research and understanding of how these relations were linked to the economic and political conditions that foster these settlements, colloquially defined as popular neighborhoods which, in some cases, develop from informality and even illegality and are closely related to this self-construction phenomenon.

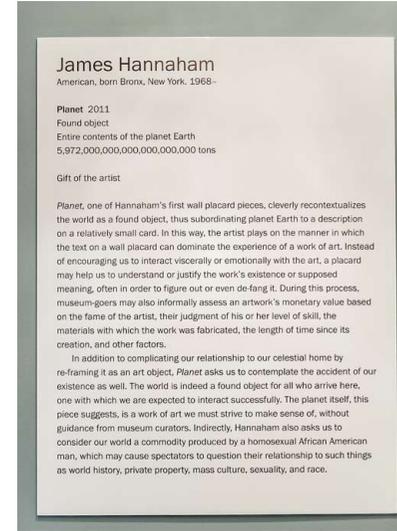
- **Horacio Gabriel Herrera Ulibarri (Uruguay)**



Ninfas
Digital Graphics
130x92x2 cm
2018

The Ninfas Work corresponds to a series of works of digital art and mixed media where the scenes, structures and the layout of spaces of classical works are integrated, taken to a more abstract and contemporary level, enhanced this vision the treatment given to color and the different levels of composition. The female bodies at rest with classic reminiscences are arranged in a scene that becomes dynamic as if they radiated from a "screen environment" of our time.

- **James Hannaham (United States)**



Planet
Rhetoric on foam board.
24"x36"
2011

The piece consists of a 24"x36" didactic contextualizing the entire planet as a found object that is the work of the artist.

- **João Miguel Barros (Macao)**



Tribute
Photography
118,9x84,1 cm
2017

The image is part of a short-story included in the 'Photo-Scripts' project (which includes 14 independent short stories with differentiated themes) currently on display at the Museum Collection Berardo in Lisbon, Portugal. This short-story is titled "Tribute" and consists of a set of 8 photographs and a fictional text. The concept of 'Photo-Films' includes images and fictional texts. This short-story, in turn, is the embryo of a book that will be published later this year, centered on a boxing match that took place in Macau on 28 October 2017, between a Ghanaian fighter and a fighter from People's Republic of China, who won the disputed intercontinental title (IBF I/C Light Heavyweight Championship). This image is part of a series of photographs that, precisely, intends to honor the Ghanaian fighter who lost the combat, and the accompanying text is a fictional micro-story that is an integral part of this work.

- **Karis Painter (United States)**



Standardized Testing
Mixed Medium: Paper
60x62x46 cm
2018

This work addresses standardized testing in public schools. The use of standardized testing has grown exponentially in the United States since 2002's No Child Left Behind Act mandated testing in all states. Opponents of standardized testing argue that the focus on accountability has subsequently created a shift in teaching to the tests. This includes a narrowing of curriculum and use of instructional methods that emphasize skill and drill, rote memorization, and strategies to game the test. Programs for the arts and electives in schools are often cut, leaving little creative outlets for students. Painter's use of scantrons highlights the emphasis on standardized testing and data collection in public education. The desk is one in an arrangement of 25 desks in rows, mirroring the layout of a classroom for testing. The repeated use of the word data brings attention to the narrow view of students as test scores and data points.

- **Leos Suchan (Czech Republic)**



Canvas II
Oil on canvas
180x140 cm
2018

Oil on canvas 180x140 cm (2018)

- **Marie Maitre (France)**



Rendez-vous
Sculpture
118x153x80 cm
2017

It is a work made with 172,000 paper clips. My frame is a table and 2 wooden chairs on which I arranged my wire frame and hung the paper clips (about 13 trombones per square of wire).

- **Natalia Gonzalez Martin (United Kingdom)**



Universal Languages
Installation, Mixed media, oil on canvas on custom wooden support and builders fabric pillows.
156x60x50 cm
2018

This work is a proposal for a painting-based installation consisting of two construction work-like structures in which two oil paintings will be placed. Installation, Mixed media, oil on canvas on custom wooden support and builders pillows.

- Sébastien Notre (Italy)



La fin de soirée
Mixed technique
350x120 cm
2018

This large acrylic on leather represent a party ending. The protagonists are all reunited together but don't specially communicate. Some of them are sad, others completely mute and lost in their minds or influenced by the drinks they took previously. They were probably more one or two hours before but it is started to be late and others guests went back home. They are now conditioned in small committee, in a sort of huis clos. This white space they are standing in doesn't have limits but is clearly cut from the rest of the world wich is at the same time peaceful and a bit scary. This people are now ready to show their true nature, the sexual, aggressive or bestial part they have in them, without the heavy look of the society for judge. This work questioned different things such as the real meaning to live in an era where the social relations took such a major part. Are they so useful and safe for us , would not it be better to be invited nowhere?

- Sinisha Kashawelski (Republic of Macedonia)



Il futuro è rosso
Oil on canvas
146x89 cm
2018

This is a contemporary metaphor of a soc-realistic art that was dominating the eastern world for many decades. It was inspired by the bygone era where the ideology was driving the daily life of the ordinary people. Its making was influenced by the universal struggle to break up the chains of idealism and the eternal yarning for freedom.

- Subin Son (Belgium)



Gaps
Installation
130x100x30 cm
2018

Exploring the gap between pages of a book, I built a wall as one body by using its gaps. I overlapped pages of several books, one page after another. It expresses the desire that "I" want to fill the gap between "someone" and "I". And also "I" want to satisfy and share her/his internal space with "someone". This work is one of three work for the series "Gap".

- Suresh Babu Maddilety (India)



icmfspbpce
Video
Installation - Various materials
2016

The field of science has influenced me. I desired to a scientist, I could not. The scientific process is time taking, my science is rather 'easy science'. Perhaps I liked the result more than the process of science. The work explores multiple meanings. Forms of artefacts here assumed atoms. I realized these artefacts keep coming on my colour palette. Due to congested place (Living life-space in India), many times I mix with these colours. First, I felt an emotion of hatred, with that mixing. But later realized and pondered, what is the relationship between these objects and me? Why is this thing staying with me and why being in every universe for life? Then I started looking at it in a metaphysical way. When I get into these objects, explore from atom to atom. There I am astonished, I am right there in front of me (my beauty and my happiness). I am not only in these objects but also in every object of this universe and conceptually in every universe and in different combinations.

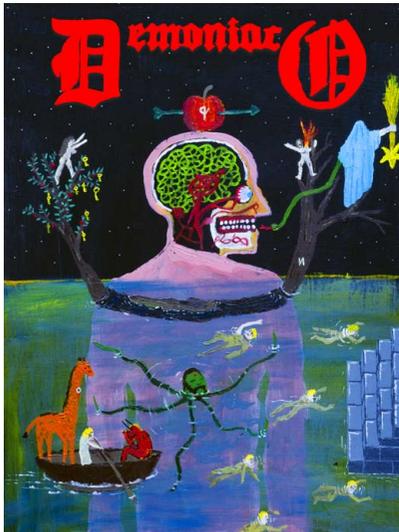
- Taka Kono (Japan)



She exchanges her fluid with all others creating shades of red her blood alone could not portray.
Silk dress dyed with blood and lcj
dimensions variable
2017

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

- Tommaso Buldini (Italy)



Demoniac
Video
Animation
2018

Demoniac is an animated painted clip, a walk in drowsiness, a blob filled up with nails, glass and gold: from neurosis to light and love. I try to drop rationality venturing through the antipodes of my intellect. Every single scrap of my subconscious, shallow or profound, needs to express itself. Through this coeval representation of disconnected fragments I try to speak a dream-like language drifting through the darkness of the night, where the unbelievable and the unacceptable become plausible. Each character I represent becomes the cog of an irrational machine that works in a deep dimension and emerges to trace a path that leads to selfconsciousness. I talk about the traumatic consequences of the imperceptible, that grows inside and loses identity becoming an inextricable part of what we are. I use bright colours and childhood elements such as toys, soldiers, knights, demons and monsters. These icons, as time goes by become a contradictory state of mind.



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