



YICCA 17/18  
International Contest of Contemporary Art



YICCA  
17/18

YICCA 17/18 - CATALOGUE  
Edition  
Aps MOHO

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## **YICCA 17/18**

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 17/18**

YICCA competition's aim is to promote the enrolled artists, giving them chance to join the international market of contemporary art. YICCA 17/18 is the natural continuation of YICCA 2017 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 Milan (Italy), at the "Hernandez Art Gallery" in the period between 12th to 26th of May 2018.

Their works and artistic researches are included in this catalogue.

## Jury

### **AGNÈS VIOLEAU**

Agnès Violeau (b.1976) is a Paris-based freelance exhibition curator and art critic. Her research relates partly to the potential of language and the performative territories. After she graduated in museology and art history at the Ecole du Louvre and Cambridge University, she was director of project space Site Odéon5 and chief curator at Le Point Éphémère (Paris). She co-founded the art and literature magazine *J'aime beaucoup ce que vous faites* publishing under-construction projects, which led to the Fiction / Performed Readings cycle at the Fondation d'entreprise Ricard (Paris). She curated the performance program at Espace culturel Louis Vuitton (Paris) and at Maison de l'Amérique Latine. Following exhibitions in particular: "La Part du blanc – Nemours, Opalka, Parmiggiani" (2001, Paris); "Extra-light – Armleder, Verjux, Violette" (2008, Point Ephémère, Paris); "Signs of Life" (Nuit Blanche, Montreal, 2012); "Experienz, live art platform" (Wiels, Brussels, 2013); "Something Less, Something More" (The French National protocol-based Collections, 2014, Palais de Tokyo) etc. In 2015 and 2016, she is amongst others consultant for the Nouveau Festival at Centre Pompidou, Paris; guest performance curator of the programm Jeunes Commissaires at Deutsches Aekitektur Zentrum in Berlin with performative exhibition "A space is a space is a space"; awarded curator in residency at Fire Station (Dublin). In 2017 she did a curation for "Verbo - Performing Art Festival" 2016 at Galeria Vermelho, Sao Paulo. In 2018, she is appointed Satellite Curator at Jeu de Paume (Paris), CAPC (Bordeaux) and Museo Amparo (Puebla, Mexico). Since 2013, she teaches Contemporary Museology and Curating (Paris, Shanghai).

### **GIOVANNI RENDINA**

Giovanni Rendina (1991) is an independent curator. He read drama, art and music studies at Bologna University before studying for his MA in Curating & Collections at the Chelsea College of Art UAL, London (2015–2016). Rendina carried out a year long curatorial traineeship at the Mahler & Lewitt Studios in Spoleto assisting the program curator and directors in all aspects of running the organisation. His professional experience also includes assistant curatorial work at Chelsea Space, London. In 2016 he co-curated the Exhibition Use/User/Used at Zabłudowicz Collection, London. In March 2017, he curated the show "A SLUMP" at Gelateria sogni di Ghiaccio, Bologna, inviting the London based artist Andrew Mealor. In July 2017 he curated Mattia Pajè's Installation "Do you come here often?" In Spoleto supported by the Mahler & LeWitt Studios and part of Viaggiatori sulla Flaminia. His practice focuses on art as "organised leisure".

### **VIOLETA JANEIRO ALFAGEME**

Curator and researcher. Her work articulates practices of collaborative nature. Reflects the possibilities of the community making through projects that explore alternatives in the production, reception and channeling of art. She has worked as a Curatorial fellow at the Guggenheim Museum in NY, Cultural Coordinator at the Consulate of Spain in Shanghai with the AECID. She has been Assistant Curator in the Spanish Pavilion at the 57th Venice Biennial. She is currently developing her PhD thesis at the University of Santiago de Compostela. Some recent projects are: Continuous Movement, in Hangar Centro de investigación artística, Lisboa (2017); Exercises Around the Concept of Post-truth in the independent space Salón, Madrid (2017); Forms of Friendship in the gallery The Goma, Madrid (2016). She has made presentations on The Conditions of Artistic Production in Relation to the Socio-political Context at Kunsthall Trondheim, Norway (2017) and The Body to Body of the Community at La Verdi, Buenos Aires (2017). Curatorial residences at Ses Dotze Naus, Ibiza (2016) and CIA, Buenos Aires (2017). She writes for the magazine Código in Mexico. In January 2018 inaugurates Creación y pueblo at the Center del Carme, Valencia.

## Hernandez Art Gallery



Hernandez Art Gallery  
Via Copernico 8 - Milan - Italy  
[www.galleriahernandez.com](http://www.galleriahernandez.com)  
info +39 02 67490252



### Consuelo Hernandez

Direttrice artistica e proprietaria della Hernandez Art Gallery fondata nel 2012. Dopo diversi anni di esperienze lavorative nell'area cultura nell'ambito diplomatico ha deciso di aprire una galleria d'arte a Milano per la promozione di giovani artisti emergenti italiani e non. La mission della galleria è anche quella di far conoscere l'arte latinoamericana in Italia, diventando un punto di riferimento nel panorama artistico e culturale milanese.

### Hernandez Art Gallery

Describe and express the adventure of the birth of Hernandez Art Gallery is not easy, condense into a few words a story that encompasses my life so far ...

In cradle the first fragrance that I learned to distinguish was the turpentine of the colors on the palette of my father, so that, whenever I find myself in an artist's studio, the memories of a special childhood through the streets of the Brera district, resurface. In via San Marco 34, where my father Simón had his studio, I spent among the best years of my life and, undoubtedly, the ones I have marked more and inextricably linked to art.

From an early age I learned the differences between the different techniques, especially I remember the fascination that the processing of engraving had on me; in my father's studio the only area where I hadn't access to was the one where he guarded the acids and, of course, the prohibition it increased even more attractive!

The fortune to have been able to live and experience Brera from childhood, is what gave the path to a life of study and work, always face and dedicated to trying to develop and channel the knowledge transmitted by my parents combining them with personal attitudes organizational and relational; hence my humanities studies with a thesis on the symbolism in contemporary Venezuelan art, an experience in the art gallery, the organization of exhibitions and events in different locations, work as an assistant to the Department of Culture of the Venezuelan Consulate in Milan until the maturity of idea ... creating the Hernandez Art Gallery. A place that could contain not only the accumulated experience but the true essence of my personal culture, the combination of the Italian culture and the Venezuelan Creole, the artistic one from my father and scientific pragmatism from my mother; a moment of encounter between artists from physically faraway places but where they find a home and a commonplace.

The Hernandez Art Gallery, located in the premises of the historical and old printing Linati, place full of art since the early seventies in the most highly technological development area of Milan between Gioia and Porta Nuova, has been completely renovated and adapted to mold itself to the different exhibition requirements being divided into two floors completely distinct and dialoguing with each other also in terms of architecture: the large upstairs space has a typical Milanese design, linear and clean and the lower floor which, on the contrary, keeps the historical memory of the Old Milan with its vaults and serizio floor. It was also thought of area equipped for projections and an increasingly active for conferences, meetings and debates that can animate the life of Milan. Great importance, therefore, it was decided to treat the ongoing dialogue with the same township realizing public projects designed in collaboration with the Regional Institutions and the Diplomatic Missions of keeping faith to the Hernandez Art Gallery mission: the intercultural dialogue.

From via Copernico 8 comes a new story and a new path ...

Consuelo Hernandez - Art Director

## Artists

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Agnieszka Kobytecka –  
Kamińska  
**Poland**



## AGNIESZKA KOBYŁECKA – KAMIŃSKA

### filizANKA (A CUP)

The title of the photograph is "filizANKA" ("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 filizANKA 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.



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

## AGNIESZKA KOBYŁECKA – KAMIŃSKA



Born in Tarnów, Poland. A graduate of two courses at the following faculties of the University of the Arts in Poznań: Sculpture and Spatial Activity, as well as Intermedia. She executed her initial BA diploma at the studio of professor Sławomir Brzoska. She has defended her MA diploma from the Faculty of Sculpture in 2013 at the studio of professor Marcin Berdyszak, which was later presented during Maria Dokowicz's contest exhibition at the Arsenal Municipal Gallery.

A year later she defended her MA diploma, with distinctions, at the faculty of Media Communication, under the guidance of professor Piotr Kurka. She deals with painting, drawing, sculpture, ceramics, photography, and animation. In 2013 she has received the Hestia Artistic Journey special award - an artistic scholarship in Valencia, for her 'Siewka' sculpture, and in 2014 won 3rd place during the 'Multiculturalism doesn't work?' International Competition for her 'Haiku Iwama' animation. She has broadened her current education by studying Computer graphics, as well as Interiors and design. In the second half of 2017 she established the SPACE MANUFACTURE studio with its main purpose being interior design but also creating a space integrated with art. Agnieszka K. Kamińska actively creates art and apart that works as an interior designer. Her works were presented for example at the Wozownia Art Gallery in Toruń, Bielska BWA Gallery, Arsenal Municipal Gallery in Poznań, Krakow's Palace of Arts, and the Tossal Gallery in Valencia. She has participated in the Screen & Sound Festival, 6th Festival of Art Critics - Camera Action, and Short waves festival - Dances with camera.

Art for Agnieszka K. Kamińska constitutes a form of visualizing thoughts and observations, as well as presenting them in the form of messages with the use of two or three dimensional images. She believes that the content and context of a work are important. Together with a selected medium they create a form. The same topic presented with the use of different techniques and media will have a different meaning.

Sculpture for the artist stands for durability, tangibility, and hapticity, while ceramics mean fragility and nobility comparable to that of human life. Painting is a peculiar king of poetry and an indirect presentation of ideas. Photography means evanescence and framing reality at a proper illumination. Animation stands for a sense of a story stretched across a few minutes of moving images.

More information about the author can be found at: [www.akami.pl](http://www.akami.pl)



Alicia Proudfoot  
Canada



## ALICIA PROUDFOOT

### STRING OF LEADING SINEWS

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 fèith 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.



**String of Leading Sinews**

Mixed Media  
91x182x60 cm  
2017

## ALICIA PROUDFOOT



Alicia Proudfoot is a Canadian artist, who has recently participated in the spring Artist Internship at Franconia Sculpture Park in Shafer, Minnesota. She received her BFA at the University of Alberta in 2016 and is completing her MFA at NSCAD University.

Utilizing sculpture, installation and printmaking, Alicia asserts an interactive component to her work and encourages others to explore the concept of dialogue on a physical level. Her latest exhibitions were at the West Fraser Performing Arts Theatre ribbon cutting in Hinton, Alberta – where she was one of two commissioned artists to install her public art work, *The Spectator: In Retrospection* – as well as the *Luminous Bodies Residency* on Toronto Island, Ontario – showcasing experimental soundscapes of her asthma structurally amplified through the spasming tapered filters of rusted turbines.



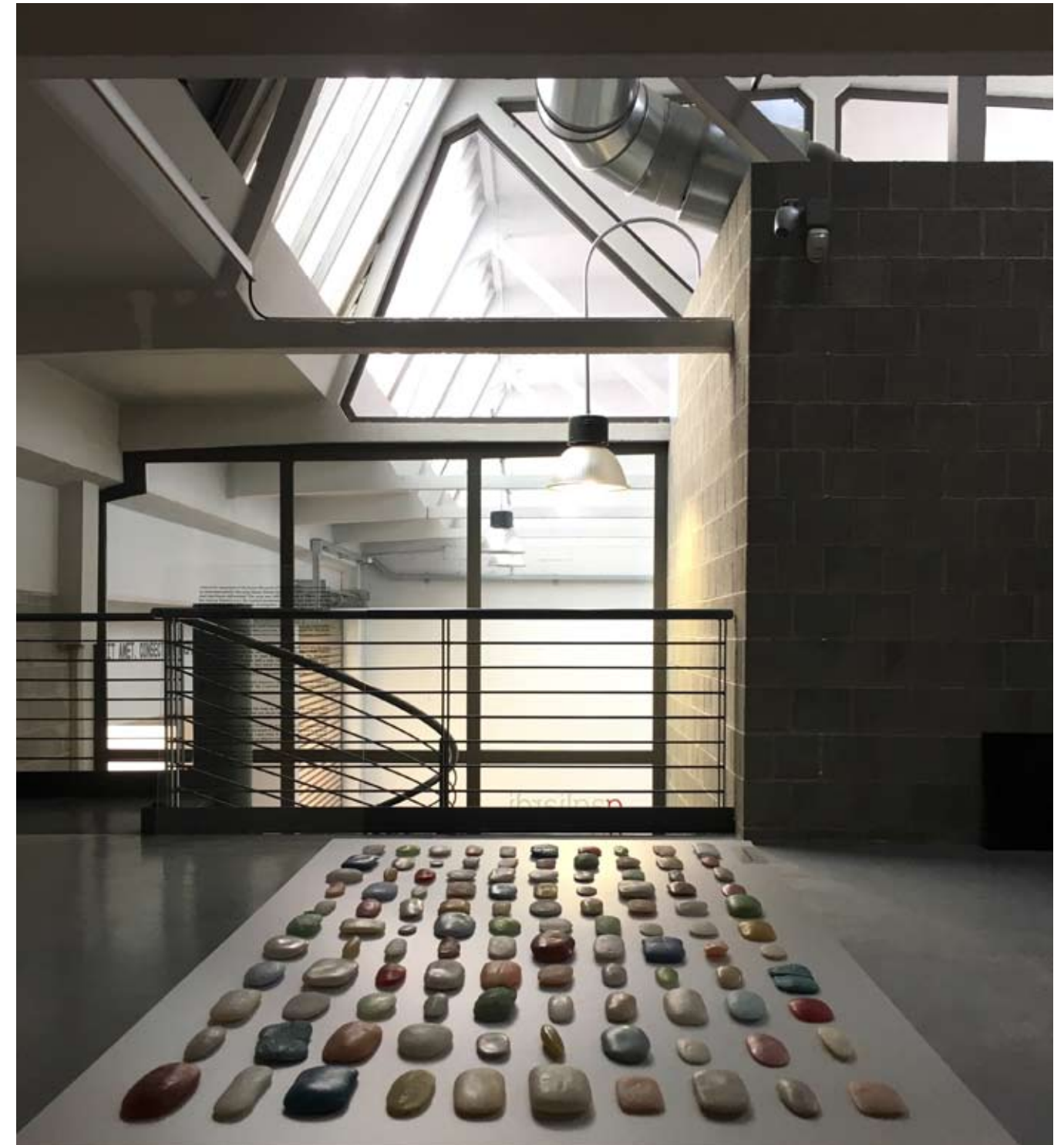
Christine Kettaneh  
Lebanon



## CHRISTINE KETTANEH

### POINTS OF LETTING GO

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.



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

## CHRISTINE KETTANEH



Christine Kettaneh is a Lebanese artist, currently based in Lebanon. She is a holder of a MA in Fine Art from Central Saint Martins College of Art and Design ('13) and a MSc in Finance and Economics from the London School of Economics ('05).

Most recently, Kettaneh participated in Luminaria3, art interventions in the markets of Usera, Madrid (Apr18); she was a resident artist in the BeMA Residency in Jezzine, South Lebanon (May17); she had a solo exhibition at Galerie Janine Rubeiz in Beirut (Jan-Feb17) and a solo exhibition at Gagliardi e Domke in Turin (Nov-Dec17); she participated in 'Bitasarrof', a collective exhibition at the Lebanese Foundation of the National Library (Oct-Nov16); she had a duo show at Carbon12 gallery in Dubai (Sep-Nov16); she was selected for REVEALING by SGBL at the Beirut Art Fair 2016 (Sep16); and she participated in a group show at Ab-Anbar in Tehran (Jul15).

Christine Kettaneh has won the Premio Ora Prize (May17); the Aomi Okabe Jury award in Art Olympia, Tokyo (Jun17); and the overall Arte Laguna Prize for the 'Sculpture and Installation category' and the special 'artist in gallery' prize, Venice (Mar'15).

In her practice, Kettaneh investigates the boundaries of language and systems in research-based works that are simultaneously sculptural and performative. She articulates language as both excavated material and excavation technique; her conceptual world being both source and subject; researching architecturally minimal works that dissolve as they are being showcased. Her works are imbued with traces from ordinary life mapped out as a hierarchy of coordinates in which concrete meaning is sometimes awkwardly vague and lost.





David Dejours  
France

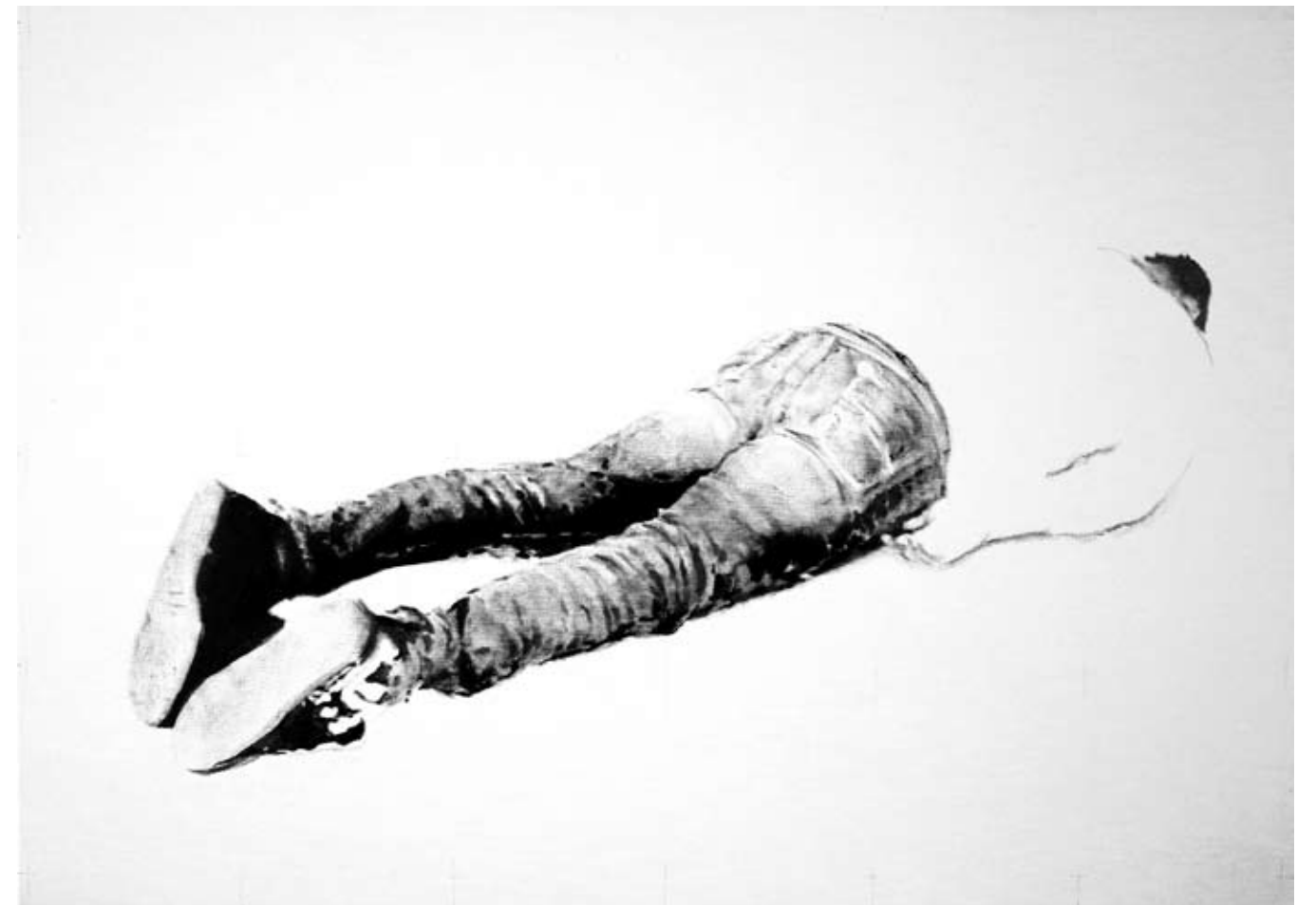


## DAVID DEJOUS

### N°18

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...



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

## DAVID DEJOURS



### statement

David Dejours works to detect and develop the paradoxes of images, developing their equivocal nature and their ambiguities. His production feeds on the confusion between the codes of representation from painting, photography, drawing, but also photocopied, screen-printed, documentary, or scenographic media. The game is to produce images both seductive and disconcerting where shape and content can clash, raising issues of veracity, authenticity, realism and illusion.

### artistic path

Slow and compelling process, mostly disconnected from artistic circles. Got acquainted with Art History and creation schemes during Architecture Education. Hand sketching, collages, computer drawing, are part of architectural and artistic expression. An important encounter: Jock McFadyen, a Scottish painter met in London in 2005, as he was working on "Roads" series.

12-05-2018 to 26-05-2018, Hernandez Art Gallery, Milan  
Yicca Contest, Selected Artist.  
Public collective exhibition  
<http://contest.yicca.org/index.php/yicca-17-18/selected-artists>

20-11-2017 to 25-11-2017, Espace Thorigny, Paris  
André & Berthe Noufflard Price, shortlisted.  
Public collective exhibition  
<https://www.espacethorigny.com/evenements/popupstore/2017/11/22/fondation-de-france>

June / July 2017, B(l)ackground, Samois-sur-Seine, France  
Private solo exhibition

February 2017, 32nd Chelsea International Fine Art Competition, New York.  
Honorable mention.  
<http://www.agora-gallery.com/competition/Results-2017>

### education

Architecture studies (1991-1993 Grenoble, France / 1993-1994 Rouen, France / 1994-1997 Strasbourg, France).

### occupation

Architect: from 2006: Paris (France) / 2001-2006: Edinburgh (UK) / 1997 - 2000: Strasbourg (France)  
Theatre stage engineer at Opéra du Rhin (Strasbourg) 1997 - 1998

### architecture

2013: World Stage Festival Competition. Temporary Theatre, Anthony Hopkins Centre, Cardiff, Wales.  
2009: European 10, City planning, Alès (France), New development on disused railways.  
2003: Architectural competition, Wood on the street. New development, Gabriel's Wharf site, London 2003. Special Commendation.





Edgar Mauricio Salcedo  
Barrera  
Colombia



## PERIPHERAL INTEGRATIONS

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.

After this first approach, my work required these concepts to become tangible; for this effect, the use of layout models, allowed me in principle, to approach the systems and construction processes through small scale masonry, making more evident the constructive and social characteristics that are inherent to these settlements by oversizing their shapes and styles. The display of the sculpture, reaching as far as possible, embedded to a wall above standard visual height, and being build in such a way that it resembles as if emerging from the wall where it is placed, seeks to refer to the constructions on the mountains of Bogota, Colombia, being the immediate landscape from which this composition is inspired, as well as referring to the different selfconstructive settlements in Latin America.



**Peripheral Integrations**

Assembly and masonry  
140x70x50 cm  
2018

## EDGAR MAURICIO SALCEDO BARRERA



Plastic artist graduated from the University of Bogotá Jorge Tadeo Lozano. During my career as an artist, techniques such as drawing, sculpture and engraving have had great relevance in my creation process, being the last fundamental in my training as an artist, becoming the tool that has allowed me to explore my environment and everyday life. Thanks to their thoroughness and rigor, which have allowed me to establish an intimate relationship with the image. My work has a particular interest in the architecture of popular and peripheral neighborhoods, indicating in this the social practices and traditions that are manifested in many Bogota neighborhoods (this being the immediate environment that surrounds me), and that in turn are part of A condition that generally occurs in latin america. Despite having a look aimed at nostalgia and affection for space, the work also points out social, economic and political situations that condition the formation and settlement of these spaces.

### Artistic formation:

-Plastic artist graduated from the University of Bogotá Jorge Tadeo Lozano since 2016

### Individual exhibitions.

2017 "Construction Methods" 17/08/17 SGR Gallery Project room. Bogotá

### Group exhibitions:

2013 "Exposición Genérica" october 11 to octubre 31. los Funámbulos gallery:

Center of artistic experimentation Teatro la macarena. Bogota

2013 "Especies de Espacios" december 5 to 10. Foundation Odeón Theater. Bogotá.

2014 "TRIANGULO (international exhibition)" shown in three countries:

- first site: City of México - México, January 3 to 6, Cultural center of diversity.

- Second site: La Habana - Cuba, January 11 to 18, La Moderna Gallery, La Habana Vieja.

- Third site: Bogotá - Colombia, february 15 to 24 Casa Tinta Gallery.

2014 "Graphia Blanco y negro" artist book publication, laboratory of graphic experimentation

Graphigrupo. June 11. Foundation Enrique Grau Araujo. Bogotá

2014 "Feria del millón 2014" october 25 to 27. Textura Creative Center. Bogotá

2014 "13° National art hall Art/DVS 2014". January 29 to February 22 2015.

Casa Cuadrada Gallery. Bogotá

2015 "Emergente 2015". June 5 to 22 of 2015. Casa Cuadrada Gallery. Bogotá

2015 "3er Encuentro de Gráfica Urbana y Contemporánea Cali.Gráfica". november 5 to 27. Cali`s

Cultural Center. City of Cali

2015 "Feria del millón 2015" october 3 to 5. Creative Center Textura.

2015 "12 delitos" november 25 to december 4 . Space Tollota University of Bogotá Jorge Tadeo Lozano.

Exhibition grade project.

2015 "Espectros" october 22 to november 5. Modus, Bogotá

2016 "La Poética del Espacio" may 5 to june 4. Theater gallery Cafam of Fine Arts. Bogotá

2016 "Factor Local" july 5 to 13. Idea Conexiones Gallery.

2016 "Utopias" october 5 to november 3. Club en Nogal Gallery. Bogotá

2016 "Otras Naturalezas" October 12 to January 15 2016/17. poliedro Arts Gallery.

2017 Nominated for the FUGA Young Art Prize. Gilberto Alzate Avendaño Foundation 23/09/17

2017 "Spotlights" Barcú fair. 2017

2017 "In sight" la Cometa art Gallery. 05/12/17

2018 "Entre espacios" Casa 4 Studio. Bogotá



Horacio Gabriel Herrera  
Ulibarri  
Uruguay

## HORACIO GABRIEL HERRERA ULIBARRI

### NINFAS

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.



**Ninfas**  
Digital Graphics  
130x92x2 cm  
2018



## HORACIO GABRIEL HERRERA ULIBARRI



Horacio Herrera Ulbarri (January 22, 1976, Montevideo - Uruguay)

In 1996 he graduated as a Draftsman, Technical Draftsman and Architect Assistant at UTU (Uruguay). He began his painting studies in 2002 with the artist and professor of the Faculty of Fine Arts Gabriel Bruzzone, continuing in 2003 with the artist and professor Sergio Viera until 2006. He participated in several group shows of both workshops. Among his most important individual exhibitions are "Contemporary Art" in the Legislative Palace (Montevideo, Uruguay) and "Icono-Gráficos" - Ministry of Foreign Affairs (Montevideo, Uruguay), both of which are declared of Cultural Interest by the Municipality of Montevideo.

In 2016 he won the International Award for the Arts Victoria (Montevideo - Uruguay) Some of his works are in private collections in the US, Spain, Italy and Austria.

### Awards

2018

2nd Prize - Zully Rodríguez International Art Competition

2017

Special mention and recognition Christiane Peugeot Gallery - Paris, France For the work Tango in Uruguay Selected by Artetra Associazione Culturale Italia International Art Prize "Salvador Dalí"

2016

Victoria International Prize awarded by the International Association of Victoria Arts Prizes, composed of Associazione Arte Senza Frontiere (Italy), Literary and Visual Arts of the Mediterranean (Spain), Association of Arts and Exchanges Uruguay-America-Europe, Cultural Group Charrúa (Uruguay), Grupo Cultural Entelequia (Ecuador), among others.

### Individual exhibitions

2017

EEUU Embassy - (Montevideo - Uruguay)

2015

Atelier Gladys T - (Montevideo, Uruguay)

Icon-Graphics - Contemporary Art / Ministry of Foreign Affairs - (Montevideo, Uruguay)

Declared sample of Cultural Interest by the Municipal Intendance of Montevideo.

2013

Contemporary Art Palacio Legislativo - (Montevideo, Uruguay)

Declared sample of Cultural Interest by the Municipal Intendance of Montevideo.

Belleza Uruguaya 3 El Montevideano / Fundación Unión - (Montevideo, Uruguay)

Belleza Uruguaya 2 El Montevideano / Embassy of Venezuela - (Montevideo, Uruguay)

Blog - Digital Art Pocitos Books - (Montevideo, Uruguay)

2008

Body and Soul / Rivendel - (Piriápolis, Uruguay)

Body and Soul / General Association of Authors of Uruguay - (Montevideo, Uruguay)

2006

Contemporary Art Exhibition / Cabildo de Montevideo - (Montevideo, Uruguay)

### Group exhibitions

2017

Fruscione Palace International Art Award "Arte Salerno" - (Salerno, Italy)

Selected by Artetra Associazione Culturale Italia

Christiane Peugeot Gallery International Art Prize "Salvador Dalí" - (Paris, France)

Selected by Artetra Associazione Culturale Italia

2016

Gallery Los Caracoles - (José Ignacio - Punta del Este, Uruguay)

Queen Diamond Gallery - (Punta del Este, Uruguay)

"Cultural Mosaic" - Grupo Cultural Charrúa - Legislative Palace - (Montevideo, Uruguay).

Excellence Art Gallery - International Exhibition of Contemporary Art - (Marbella-Spain)

OH! La Barra - Live painting with selected artists - (La Barra-Punta del Este, Uruguay)

Magg's Art Outdoor Gallery- (José Ignacio - Punta del Este, Uruguay)

2015

Sette Mari Art Gallery - (Punta del Este, Uruguay)

Imaginary Gallery - (Buenos Aires, Argentina)

Affordable Art Fire - (Milan, Italy)

Ovo Art - International Contemporary Art Exhibition - Conrad Resort - (Punta del Este, Uruguay)

"Eclectic" - Boudelaire Space - (Montevideo, Uruguay)

Mural School and Liceo Santa Rita Direction of the mural realized by children of initial - (Montevideo, Uruguay)

Art Experience Tour - Selected to integrate the staff of artists of the event - (Punta del Este - José Ignacio, Uruguay)

2014

Sette Mari Art Gallery - (Punta del Este, Uruguay)

2013

"International Contemporary Art Fair" - Conrad Resort - (Punta del Este, Uruguay)

Special mention for the work "Abstract with Flowers".

2010

"Digital Art" - Centro Orensano (Montevideo, Uruguay)

2006

Uruguayan Embassy - (New Delhi, India)

James Hannaham  
born Bronx, New York, 1968-

2011

Object

contents of the planet Earth

100,000,000,000,000,000 tons

The artist

one of Hannaham's first wall placard pieces, cleverly recontextualizes  
found as a found object, thus subordinating planet Earth to a descriptor  
on a relatively small card. In this way, the artist plays on the manner in which  
small placard can dominate the experience of a work of art. Instead  
interact viscerally or emotionally with the art, a placard  
to justify the work's existence or supposed  
or even de-fang it. During this process  
an artwork's monetary value based  
level of skill, the  
time since its

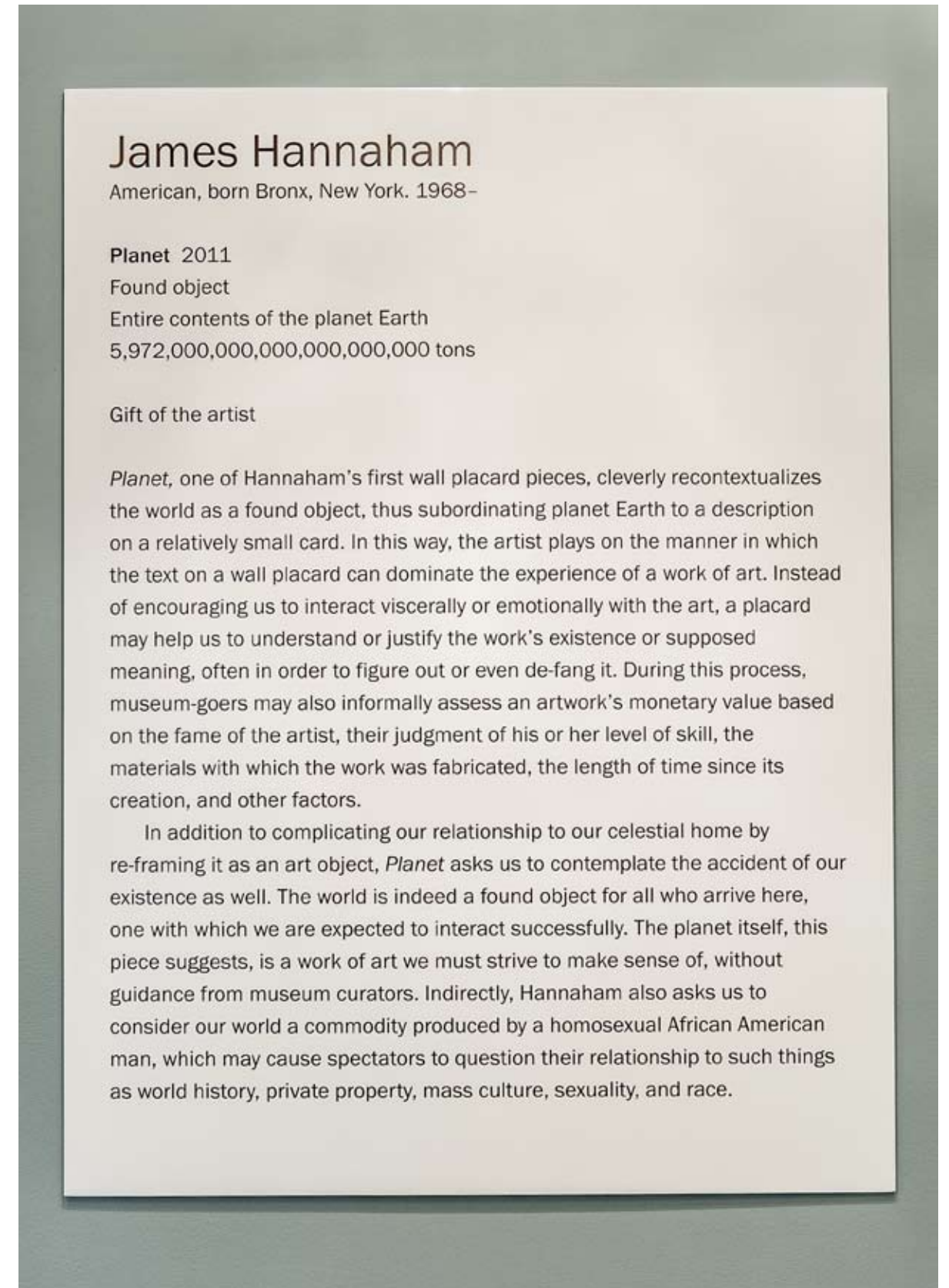
James Hannaham  
United States of America

James Hannaham  
United States of America

## JAMES HANNAHAM

### PLANET

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



### Planet

Rhetoric on foam board.

24"x36"

2011

51

## JAMES HANNAHAM



Born in Bronx, New York - Resides in Brooklyn, New York

### Education

MFA, University of Texas at Austin  
BA, Graphic Design, Yale University, cum laude

### Solo Exhibitions

2015 "Lengthy Statements," Kimberley-Klark Gallery, Brooklyn  
2014 "Card Tricks," James Cohan Gallery, with Electric Literature

### Group Exhibitions

2015 "The Revelation of the Self-Evident," 490 Atlantic Gallery, Brooklyn  
un(Scene) Art Show, Manhattan  
2013 Hannaham | Stankiewicz, 490 Atlantic Gallery, Brooklyn  
"Telling Details," Curated by Jen Mergel, Center for Emerging  
Visual Artists, Philadelphia  
2012 490 Atlantic Gallery, Brooklyn  
"Open Door 7," curated by Steve Dietz, Rosalux Gallery, Minneapolis  
2011 "Chain Letter," Samsøn Gallery, Boston

### Projects

2016 "Lengthy Statement: Hotel Room," Ace Hotel New York.  
2015 "Hellfire," part of Go to Hell or Atlanta," w/ Kara Walker & Ari  
Marcopoulos  
2013 Nora Chipaumire, rite riot, French Institute Alliance Française (FI AF).

### Bibliography

"Words of Art: 'Lengthy Statements' at Kimberley-Klark Gallery," Electric  
Literature, April 15, 2015  
"Gay Artist James Hannaham..." Towleroad, May 2, 2014.  
"Here's a hilarious art show..." The Daily Dot, April 29, 2014.  
"Jennifer Egan Recommends 'Card Tricks' by James Hannaham,"  
Electric Literature, April 23, 2014.  
"The Lure of the 'Savage,' Deconstructed and Reassembled: Nora  
Chipaumire at the Crossing the Line Festival," The New York Times,  
October 4, 2013.  
"Rites of Spring," BOMBsite.com, Dec 16, 2013.

### Residencies, Awards

2018, 2016, 2015, 2011(SAP), 2009, 2007, 2004, 1999  
Yaddo Residency, Saratoga Springs, NY

### & Fellowships

2010, 2005, 2003, 2000 MacDowell Colony Residency, Peterborough, NH  
2010, 2002 Blue Mountain Center Residency, Blue Mountain Lake, NY  
2009 Constance Saltonstall Foundation Residency, Ithaca, NY  
2008 Fundación Valparaíso Residency, Mojácar Playa, Spain  
2000 New York State Foundation for the Arts Fellowship

### References

Kara Walker, karawalkerstudio@gmail.com  
Clarinda Mac Low, clarinda.maclow@gmail.com  
Peter Stankiewicz, 718 757 6574, psartist@earthlink.net





João Miguel Barros  
Macao



## JOÃO MIGUEL BARROS

### TRIBUTE

When he was still a boy, he used cloth wrapped round his fists to hit flour bags. It strengthened muscles, he had heard people say. He wanted to grow with a muscular body, above all to attract the prettiest girls in the neighbourhood. These were the routines of his free, too free, time.

When he was older, he began to use his body in real fights. He was powered by the urge to crush his opponent, to show his fierce and implacable side, but no longer to fulfil the dream of going out with the prettiest girl in the neighbourhood. Just to hit. And to win.

At the same time, his body thickened and he had no time to nurture a fluid mind. Yes, he knew how to hit. He was known for hitting hard, implacably. He would win. Sometimes he lost. But, generally he won.

Over time, and without any time, he began to live confined within the ropes of the ring. Hitting. Being hit. Crying. Gritting his protected teeth. And occasionally smiling with rage. Yes, smiling.

In his last fight, he lost his life's dreams. But he left the ring unharmed, on his own two feet, still smiling.

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.

I do not like boxing as a sport. But I have a special fascination for the aesthetics of movement that boxing provides.

The photos of this series are, therefore, intended to highlight the aesthetic details that result from confrontation and body progression, always very rich and diverse, especially because they are conditioned to the limited space of a ring.

Image editing:

Limited edition of 3 photos plus 2 AP.

Technical notes:

Date: October 28, 2017.

Equipment: Nikon DF camera with a 24-85mm f / 3.5-4.5 lens.

Print media: Professional, glossy, Kodak Endura metal photo paper, 0.23 mm thick.

Processing (developing): Kodak RA4 chemical development process and expansion in Lambda / Lightjet optical display equipment.



**Tribute**  
Photography  
118,9x84,1 cm  
2017

## JOÃO MIGUEL BARROS



I was born in 1958, in Lisbon, Portugal.

I am a Lawyer by profession, in Lisbon and Macau. Currently I divide my time between Macau (where I live most of the time) and Lisbon.

I was co-director of SEMA, a cultural and visual arts magazine, published in Lisbon between 1972-1982.

I played political roles in Portugal, but this has never prevented me from continuously following and paying attention to the main cultural movements.

Five years ago I decided to focus my attention on contemporary photography, that always fascinated me, having begun to do systematic work and explore the main artists of the present days, with special focus on Chinese and Japanese artists.

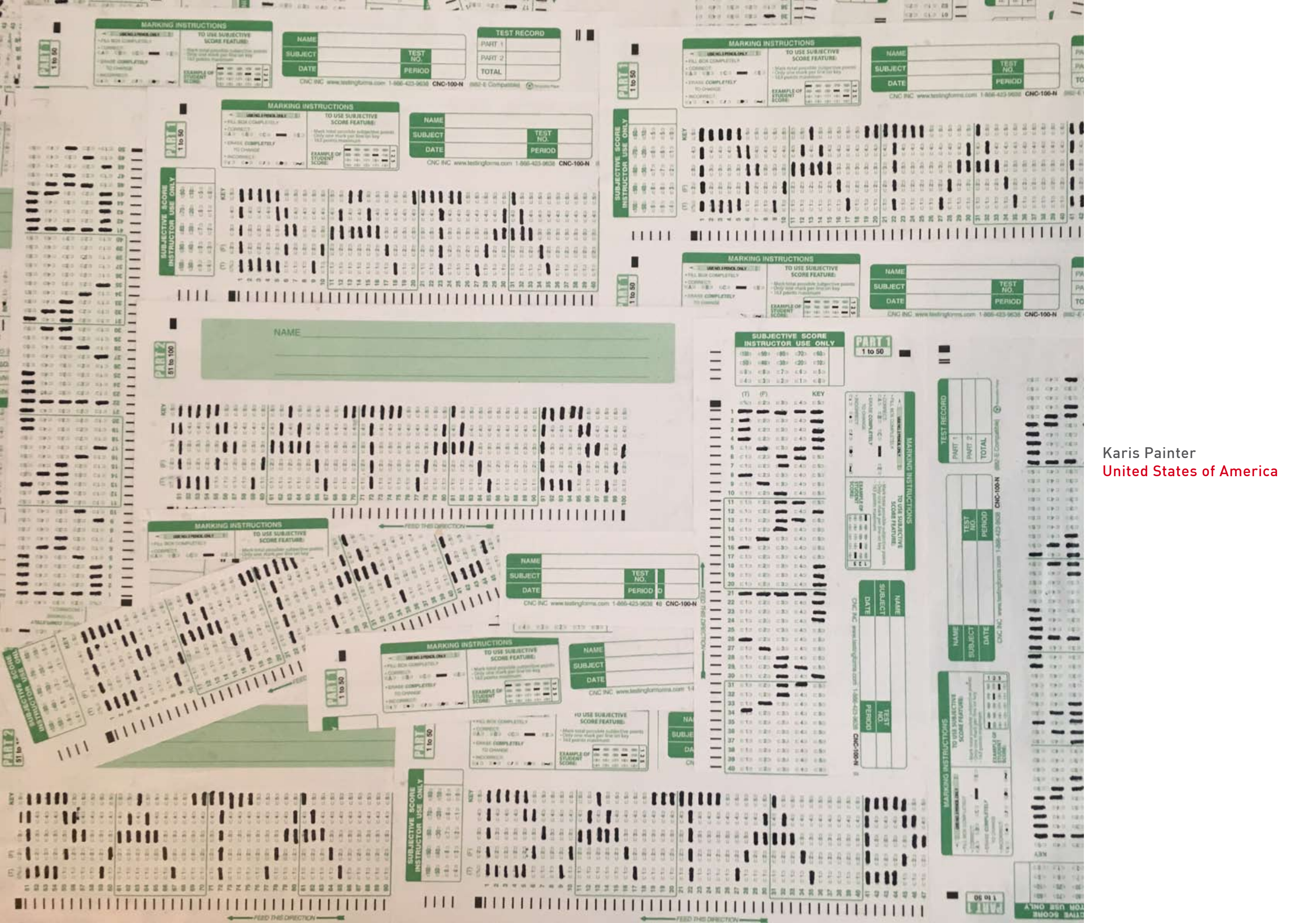
Recently I began to exhibit my work.

Currently I have a photography exhibition in the Portuguese Contemporary Art Museum Collection Berardo, Lisbon, called "Photo-Scripts", Ed. 2018.

I published two photo books: "Between Gaze and Hallucination" (self-published) in 2017 and "Photo-Scripts" (published by Museu Berardo) in 2018.

As a freelance curator, I did the curatorship of two important exhibitions in Lisbon of two important Chinese artists. In preparation are three new exhibitions to be presented in Portugal in 2019 and 2020, from three renowned international artists.





**MARKING INSTRUCTIONS**  
 - FILL BOX COMPLETELY  
 - CORRECT  
 - CHANGE COMPLETELY TO CHANGE  
 - INCORRECT

**TO USE SUBJECTIVE SCORE FEATURE**  
 Mark total possible subjective points. Only one mark per question key. 100 points maximum.

**EXAMPLE OF STUDENT SCORE**

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## KARIS PAINTER

### STANDARDIZED TESTING

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. This work encourages engagement, reflection, and questioning of standardized testing in classrooms around the world: What does this really say about our perspective of public education? How do we view students? What do we want our students doing in the classroom everyday? How do best practices coexist in a standardized testing culture?



### Standardized Testing

Mixed Medium: Paper

60x62x46 cm

2018

## KARIS PAINTER



Karis Painter is an educator, dancer, and world traveler. Painter's love of learning about cultures led her to teach in international schools in Italy, Vietnam, and Morocco where she was deeply influenced by how individuals navigate their daily lives.

In 2015, Painter trained teachers throughout Chile as an English Language Fellow in conjunction with the Ministry of Education in Chile. Painter is a life longer dancer who learns new dance styles in the places she travels and the cultural connections of dance and movement.

Drawing on her background as a teacher in public schools, her experiences overseas, and her affinity for the arts, Painter seeks to challenge our thinking about American education.



Leos Suchan  
Czech Republic



LEOS SUCHAN

**CANVAS II**

Oil on canvas 180x140 cm (2018)



**Canvas II**  
Oil on canvas  
180x140 cm  
2018

## LEOS SUCHAN



MgA. Leos Suchan  
\*1989, Tabor (Czech Republic)  
Lives and works in Prague (Czech Republic)

### Education:

2011 - 2016 Academy of Fine Arts in Prague, Studio of painting (Prof. Zdenek Beran, Prof. Michael Rittstein)

2010 - 2011 Faculty of Fine Arts, Brno University of Technology, Studio of painting (Doc. MgA. Petr Kvicala)

### Selected solo exhibitions:

2017 "Fake" Gallery Dolmen, Prague (CZ)

2017 Gallery "U Klicperu", Hradec Kralove (CZ)

2016 Paintings Squared, Gallery "Na Milade", Prague (CZ)

2016 Gallery U Kunstatu, Prague (CZ)

2016 Second wave, Gallery Litera, Prague (CZ)

2015 New wave, Gallery Litera, Prague (CZ)

2014 Disruption, Gallery U Kunstatu, Prague (CZ)

2013 People and levels, Transparent Gallery, Prague (CZ)

### Selected group exhibitions:

2018 The Columbia Threadneedle Prize, Mall Galleries, London (UK)

2017 Reflexion durch weitergang, Alina Art Gallery, Chemnitz (DE)

2017 Atribut, JCejka Gallery, Prague (CZ)

2017 Art Prague, Kafka's House, Prague (CZ)

2016 69. Art Salon, City museum, Policka (CZ)

2016 Vanity Fair (AVU Graduates), Trade Fair Palace (National Gallery in Prague), Prague (CZ)

2015 Near Miss, Gallery Josef Liesler, Kadan (CZ)

2013 2 Painters + 1 Graphic, Gallery 2+1, Bechyne (CZ)

2012 Last, Gallery Navrátil, Prague (CZ)

2012 Students and graduates, studio of Prof. Zdeňka Berana, Museum, Strakonice (CZ)

2009 Place of intersection, Theatre Reduta, Brno (CZ)





Marie Maitre  
France



## MARIE MAITRE

### RENDEZ-VOUS

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)



**Rendez-vous**  
Sculpture  
118x153x80 cm  
2017

**MARIE MAITRE**



I'm born the July 25, 1985, I am a self-taught artist. I have always loved the manual work. I started to make sculptures at the age of 18. My sculptures represent moments of life.





Natalia Gonzalez Martin  
United Kingdom

## NATALIA GONZALEZ MARTIN

### UNIVERSAL LANGUAGES

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 fabric pillows.



### Universal Languages

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

## NATALIA GONZALEZ MARTIN



Natalia González Martín's practice has been primarily concerned with matter and the need of humanity to preserve it from the decay of time. Throughout the creation of fictitious organic and archaeological-like objects and their arbitrary classification, her work questions the precariousness of the established value given to objects.

An analysis of the longstanding tension between objects and society is made based on the observation of objects essentially on a physical level which she then reinterprets erasing this way any symbolic value from them. The process consists on the observation of historical artefacts displayed in museums, which she then borrows and distorts until the primal source becomes almost unrecognisable. Questions of ownership and collecting become palpable in her practice.

Due to their abstracted quality the attention is dragged from the object displayed to the action of displaying, the act of confinement dictates the nature of the object as a passive being. This need to systematically classify and categorise the work generates an examination on our culture of collecting. The isolated creations lack of context, which consequently erases any hierarchy between them, due to this, different layers of time and space merge together. Allegories to the human body are constant in her work, highlighting the idea of everything being made in the image of human.





Sébastien Notre  
Italy

## SÉBASTIEN NOTRE

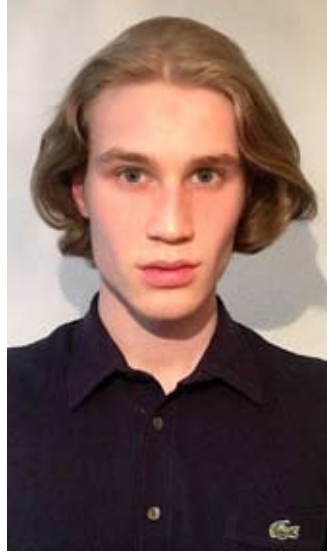
### LA FIN DE SOIRÉE

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?



**La fin de soirée**  
Mixed technique  
350x120 cm  
2018

## SÉBASTIEN NOTRE



Sébastien Notre is a french painter currently based in Milan. He studied womenswear design at the school of Chambre syndicale de la couture and Central St Martins in London but realized that he was much more interested in painting than making clothes. He works on different supports such as leather, paper, polyethylene, wood or canvas, most of the time with acrylic. His paintings are systematically based on subjects who are important for him such as human condition, loneliness, extreme feelings or human and animal relations. His aesthetic is a meeting between 70 's and strange beauty. He also works in 3D, making sculptures in clay or fabrics.





Sinisha Kashawelski  
Republic of Macedonia

## SINISHA KASHAWELSKI

### IL FUTURO È ROSSO

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 yearning for freedom.



### Il futuro è rosso

Oil on canvas  
146x89 cm  
2018

## SINISHA KASHAWELSKI



Born in 1969 in Kumanovo, Macedonia, graduated the College of Applied Arts in Skopje, Macedonia and also the same university's Faculty of Fine Arts. He is a member of DLUM (National Artists Association of Macedonia), Societe des Artistes Français, Société Du Salon D'automne - Paris and the author of many solo projects and exhibitions.

My works have received international awards including the Konstantin Mazev Award, a Medaille de Bronze and Medaille d`Argent by Salon des Artistes Français, Grand Palais, Paris, as well as two Gold Medals by Salon des Artistes Français and Salon National des Beaux-Arts in Paris, the 1st Place Award by Palm Art award in Germany and 1st Absolute Prize in the Paintings section, Marchionni Prize, Italy, TOP 10 Artist of the Year Award from Circle Foundation / France and 1st PRIZE WINNER of Art Expo Venice 2018

"My art is predominantly based around realism, shrouded with elements of mystery which are coming from my inner world and sublime thinking. In many cases, the composition is set in a form of a rebus, with a desire to provoke the audience's imagination to unlock the true meaning of the story."





Subin Son  
Belgium

## SUBIN SON

### GAPS

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".



**Gaps**  
Installation  
130x100x30 cm  
2018

## SUBIN SON



Subin Son was born in South Korea, in 1992. She moved to Paris to study fashion design in 2012. She now lives and works in Antwerp, Belgium. She is a student of the Royal Academy of Fine Arts, Koninklijke Academie voor Schone Kunsten van Antwerpen.

She often fabricates sculptures and installations using commonly found materials such as candles, benches, books, balls, and fabrics.

Exploring the shapes of each object, she creates a composition and a system.

She makes use of the unique properties of the chosen material, such as the variability of the candle that changes its shape by melting.





Suresh Babu Maddilety  
India



## SURESH BABU MADDILETY

### ICMFSPBPCE

#### Social liquids

I take my nature from the present, past Big Bangs and release to future Big Bangs.

#### Approach:

I use knowledge not only this universe and past universes. For instance, I want to paint a sea I draw the idea from an idea (pictures) due to I saw the real sea after the birth of 20 years but I render the sea painting from the real sea. Why I chose sea and from which universe's sea is my nature.

The known reality, our body reacts unconsciously by every movement of the universe I named it 'indirect sense' and our brains (our body and present universe) are recycled by Big Bangs. I take my mysterious unconscious mind (or Intuition) means my personality. I let it control in every sense, it observes from direct five senses to open and feel the 'indirect sense' is not only physically feels every movement of universes, and mentally feels outer memories. With this, I do adventure from starting time of the cosmos and the end. It is my theory, if not, to be imagination.

Trillion, trillions and Numerous times the Big Bang and the conscious repeated. The matter of the Big Bang continues to exist, 'repeated conscious' memories co-exist like minute waves, and my 'indirect sense' gets those like an antenna and unconscious mind as the receiver by my obsess. It might include life, culture and so on. Perhaps I get every universal's knowledge, which is already here, how I convert it, my way is the enigma.

I send my art to the next Big Bangs. My work, stand not alone for the consciousness of now and completely conscious culture.

#### Work:

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.



### icmfspbpce

Video

Installation - Various materials  
2016

105

## SURESH BABU MADDILETY



I am Suresh Babu Maddilety. I was acquitted in 1971 in Medukurthy, Andhra Pradesh, India. But grown and studied basic education in Guntakal town, this is close to my birthplace. My father was a signboard artist, and then I toyed with his artistic tools during my childhood. He charged less money for his clients. So, he intelligently manipulated with cheap materials. My father has inspired me a lot. He was something of a rationalist. He drew me towards science. One night, when I was young, he pointed at the stars in the sky and said, 'each one of them is like our Sun.' that set me thinking. I was trying to seek answers to a plethora of questions arising within me. After finishing my basic studies, I came to study, graduation 1986-1992, post-graduation 1996-1998 in Hyderabad.





Taka Kono  
Japan



TAKA KONO

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

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



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

Silk dress dyed with blood and lcv  
dimensions variable  
2017

## TAKA KONO



### Dreaming of diving I

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

### Dreaming of diving II

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

### Dreaming of diving III

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

[www.takakono.com](http://www.takakono.com)

b. 1994, Tokyo

BFA Parsons School Of Design, 2016

solo exhibitions

2018

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

group exhibitions

2018

YICCA 17/18, Hernandez Art Gallery, Milan

Emon Finalist Award, EMON Gallery, Tokyo

2017

Independent, Art Fair, Tokyo

2016

off-site, The Highline Loft, New York

2015

Liquid, Pop-Up, New York



# Il monitor



Tommaso Buldini  
Italy



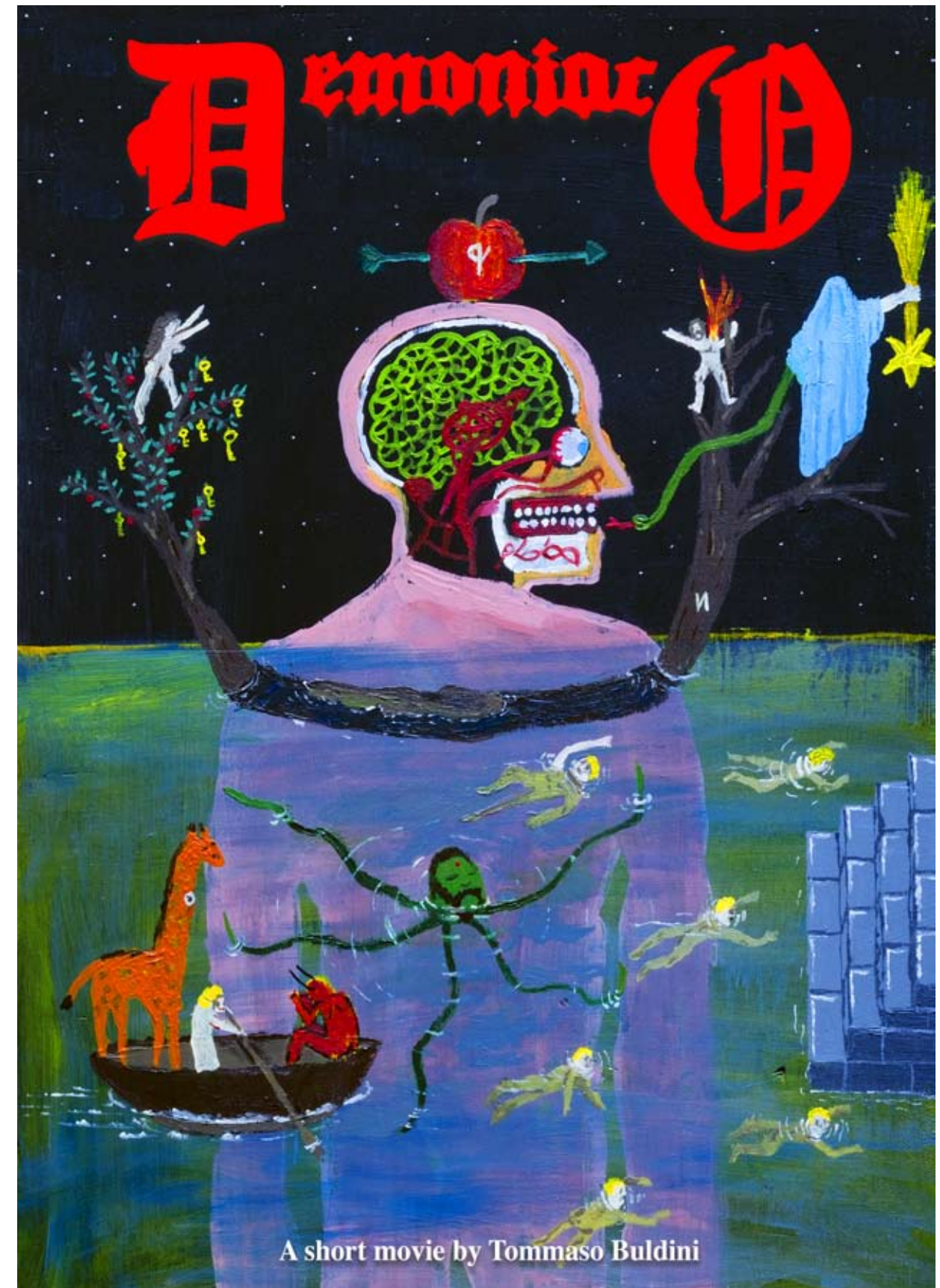
## TOMMASO BULDINI

### DEMONIACO

Demoniaco 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.



**Demoniaco**  
Video  
Animation  
2018

## TOMMASO BULDINI



My name is Tommaso Buldini (1979, Bologna - Italy), I'm a painter and an illustrator, I started my walk in art and painting two years ago, first as a painter, then as animator of my paintings, my world is made up of innards, devils, bodies (whole or in pieces), Medusa's heads and skeletons, in addition to other references such as medieval representations, Gummo movie, Méliès, Bosch and Art Brut.

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I've participated to many underground exhibition in my city, Bologna, after I was published on the november issue of Hey! Art Magazine Paris and on their Deluxe Art Book, I've started to collaborate with some galleries programming exhibitions and Art Fairs upcoming in 2018.



## Staff



### Massimo Toffolo

Massimo is a curator and art-advisor based in Udine, Italy.

He's the art director of YICCA.

He's involved, as independent curator, in construction and development of various art projects. In 2009 he co-founded the Aps Moho association, that manages the YICCA Art Contest. He has worked for numerous artistic events; as an artist he collaborated with many galleries of contemporary art.



### Margherita Jedrzejewska

Margherita is an art historian and curator based between Poland and Italy.

In 2009 she founded with Massimo Toffolo the Aps Moho association.

She's the editor of various websites focused on contemporary art.

### Patrick Simonitto

#### public relations

Patrick Simonitto lives across Italy, Bulgaria and Switzerland. He and his former business partner founded the "Artemento", project about artistic complements for interior design. Now works in the IT and business consulting field.

### Alberto Del Monego

#### logistics dept.

Alberto Del Monego, born in Italy, now lives in Sofia, is a technical designer. He manages YICCA's events logistics.

### Sonia Caballero Moreno, Manlio and Milena Dittaro

#### translation dept.

Sonia Caballero Moreno is an interpreter and she works for YICCA competition as a responsible for the translations. Manlio and Milena are an interpreter from 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.

## Acknowledgements

### YICCA 17/18 - 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,

Friulgrafica - [www.friulgrafica.it](http://www.friulgrafica.it)

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