

Open
Studios

Spring
2017

Opening
Reception

Fri, April 21
6–9 pm

Open
Hours

Sat, April 22
1–8 pm

International Studio
& Curatorial Program

1040 Metropolitan Ave
Brooklyn, New York 11211

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iscp

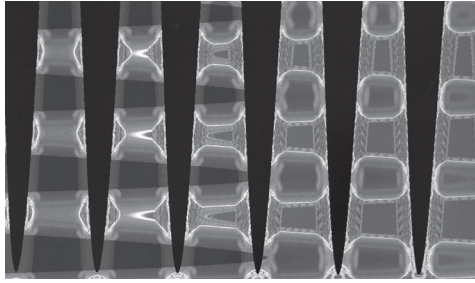
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101

Elaine Byrne
United States/Ireland, Artist

Elaine Byrne, *Northern Shamrock 1, Kotletny Island, East Siberian Sea*, 2017, print on glass, 30 x 60 in.

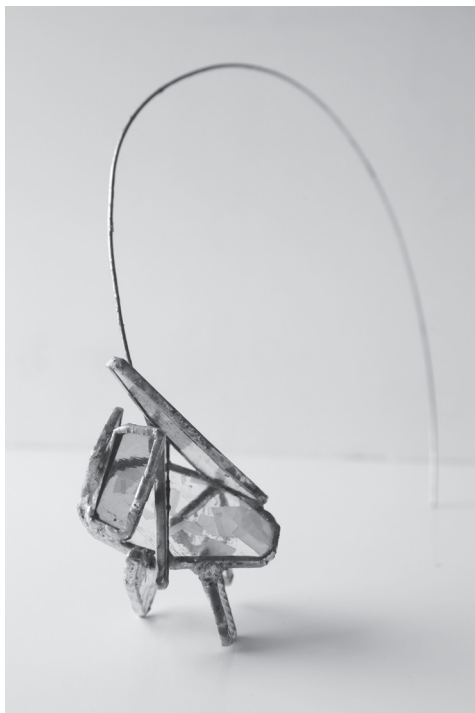


Byrne's research-based practice examines and engages with overlooked histories, individual and collective narratives, historical texts and archival materials, and artworks as a platform to mobilize history as it relates to current political and social concerns. Byrne shows work in progress for an exhibition in September at the Hugh Lane Gallery, Dublin, which will include video, photography, painting and sculpture relating to the militarization currently happening in the Arctic. Recent exhibitions include 21st.Projects, New York; ISCP, New York; and Kevin Kavanagh Gallery, Dublin.

102

Naomi Campbell
United States/Japan, Artist

Naomi Campbell, *Probe Series #7*, 2017, metal, glass, stained glass, 5 x 10 x 3 in.

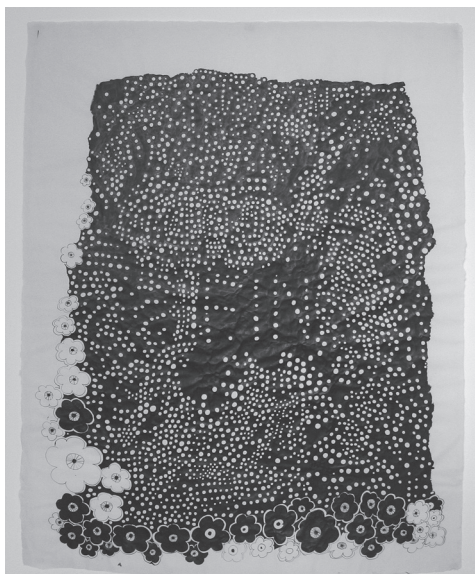


Campbell pioneers new directions in three-dimensional stained glass, in addition to other areas in visual art. Combining her background in art and science, she explores the physics of light, space and time. She addresses perception as applied to the retinal world, continuing long-term investigations into global food production and engineering. Exhibitions include SCOPE Miami; Asian Contemporary Art Fair, New York; and Tokyo Metropolitan Art Museum.

105

Nina Bovasso
United States, Artist

Nina Bovasso, *Fir*, 2010, ink on abaca handmade paper, 50 x 40 in. Image credit: Jean Yong Photography



Bovasso mainly creates works on paper, and sometimes painting and sculpture. Exhibitions include Sala 1, Rome; MoCA - Museum of Contemporary Art, Cleveland; and Galerie Schmela, Düsseldorf.

107

Alexis Dahan
United States/France, Artist

Alexis Dahan, *Off the beaten tracks*, 2016, plaster, dimensions variable



Dahan is interested in how the past appears in current urban phenomena such as cobblestone roads, payphones, fire alarms and fire hydrants. He shows completed and in-progress sculptures and drawings. Recent exhibitions include LAMB Arts, London; Art Production Fund & The Cosmopolitan of Las Vegas; and Five Eleven, New York.

107

Raul Valverde
United States/Spain, Artist

Raul Valverde, *Surplus (cylinder #217)*, 2017, site specific object, 75 x 11 x 11 in.



Valverde's projects are context-specific and often involve the use of appropriation, illusion and irony. He works with a variety of media, including installations, computer-generated simulations, social interventions, photography and publications. Valverde presents new experiments from the series *Surplus*, which explores strategies of art production and exhibition display. Recent exhibitions include Day & Night Projects, Atlanta; The Bronx Museum of the Arts; and The International Biennial of Contemporary Art of Cartagena de Indias.

108

Mark Hilton
United States, Artist

Mark Hilton, *Untitled*, 2017, graphite on paper, 10 x 7 in.



Hilton's practice is driven by a fascination with the passage between the impossible and the inevitable. Recent exhibitions include Raising Cattle, Montreal; Institute of Modern Art, Brisbane; and National Gallery of Victoria, Melbourne.

109

Liutauras Psibilskis United States, Artist

Liutauras Psibilskis, *Untitled*, January 16, 2016, photo reproduction, 9 x 7 in.



Psibilskis studied art history in Vilnius and visual culture in London. He has written for art magazines in Europe and the United States and has curated exhibitions internationally. He creates translations, paintings, performances, institutions and other takes on contemporary cultures. Recent exhibitions include National Gallery of Art, Vilnius; BOZAR, Centre for Fine Arts, Brussels; and Performa, New York.

110

Lourdes Correa-Carlo United States, Artist

Lourdes Correa-Carlo, installation view of *No Title (Light)*, 2016, video, 15 min. 7 sec.



Correa-Carlo's practice centers around ideas of displacement, access and alienation, and the visual forms that represent these conditions. Her work references her physical and psychological relationship to the built landscape, and the movement of her body through public spaces. Correa-Carlo shows work in progress. Recent exhibitions include ISCP, New York; Franklin Street Works, Stamford; and Real Art Ways, Hartford.

201

Gian Maria Tosatti Italy, Artist

Gian Maria Tosatti, *Homeland II*, work in progress, site specific environmental installation



Tosatti works mainly in the field of environmental and site specific installation. His projects are usually long-term investigations into specific topics related to the concept of identity, from the political to the spiritual. He presents materials and drawings from his ongoing project *Homeland II-la civiltà dei vinti*, a work about the crucial role of minorities in the building of the United States. Recent exhibitions include MADRE - Contemporary Art Museum Donnaregina, Naples; Hessel Museum of Art, Annandale-on-Hudson; and Petach Tikva Museum of Art.

202

Jia-Jen Lin Taiwan/United States, Artist

Jia-Jen Lin, *RAM-Tetraeder: Steam 02*, work in progress, multi-channel video, 1 min. 50 sec.



Lin's work creates imagery of the human body and its surroundings as a reflection of our psyche. She uses sculpture integrated with photography, video and performance to portray our latent desires and manipulated realities. Lin presents *Funes' Broken Mirror*, a project exploring the process of searching for and reconfiguring memories. It examines how we can edit, override and remap memories through a variety of physical and visual experiences over time. Recent exhibitions include Queens Museum; Franconia Sculpture Park, Shafer; and Hangar, Barcelona.

203

Mazaccio & Drowilal France, Artists

Mazaccio & Drowilal, *Champagne*, 2015, artist's book (published by RYB books), 10 x 8 in., 52 pages

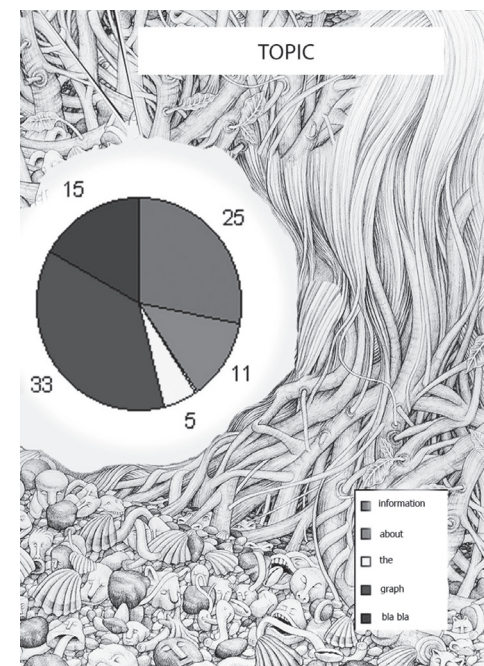


With bold colors and caustic humor, Mazaccio & Drowilal repurpose images from popular culture to create photographic collages, new original images, and installations. In juxtaposing dissonant, often incompatible pictures, they generate a visual shock that oscillates between revulsion and fascination. Mazaccio & Drowilal are currently working on three new bodies of work: a still-life series, a photographic sculpture series and a book, all of which deal with Californian ideology, Silicon Valley and visual representation in the digital age. Recent exhibitions include X Moscow Biennale of Contemporary Art; Galleria Continua, Les Moulins; and the French Institute Alliance Française, New York.

204

Bitra Razavi Finland/Estonia/Iran, Artist

Bitra Razavi, sketch for *Coloring Book for Concerned Adults*, work in progress, coloring book, 11 x 8 in.

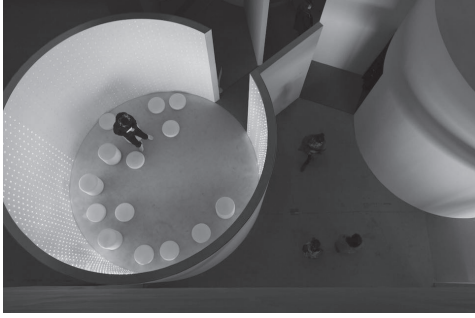


Razavi examines the inner workings of social systems in relation to the political structures and national events of various countries. She uses photography, video and the exhibition itself as mediums. She presents her work in progress, *Coloring Book for Concerned Adults*. Each page of this book uses a colorable graph to deal with controversial topics of great societal concern in the United States. Recent exhibitions include Fotografisk Center, Copenhagen; The Finnish Museum of Photography, Helsinki; and GIBCA, Göteborg International Biennial of Contemporary Art.

205

Tess Maunder Australia, Curator

Tess Maunder, documentation of the 11th Shanghai Biennale, work by Ivana Franke, 2016



Maunder is a curator, art critic, editor and researcher. Her projects to date focus on the Global South, engaging mostly with the Asia-Pacific region. She was recently a co-curator of the 11th Shanghai Biennale with Raqs Media Collective. She presents a *Curatorial Hub*, a living archive of her curatorial projects both past and present. Recent exhibitions include the 11th Shanghai Biennale; Brisbane City Council; and Institute of Modern Art, Brisbane.

206

Liam O'Brien Australia, Artist

Liam O'Brien, *Domestication*, 2014, high definition single channel video, 10 min. 15 sec.



Governed by the inescapable dictates of mortality and time, O'Brien's practice explores questions regarding the determination of value. Utilizing the body, photography and video, the resulting works typically oscillate between absurdity, humor and confrontation. Retaining the studio as a research and production space, O'Brien exhibits new works currently in production alongside a cross section of existing video and performance works. Recent exhibitions include Institute of Modern Art, Brisbane; Australian Centre for Contemporary Art, Melbourne; and Sullivan + Strumpf, Sydney.

207

Christian Falsnaes Denmark, Artist

Christian Falsnaes, *FEED*, 2017, mirrors, curtain, lighting, livestream on HD screen, camera person, instructor, visitors, dimensions variable. Image credit: Pinchuk Art Centre, Kiev

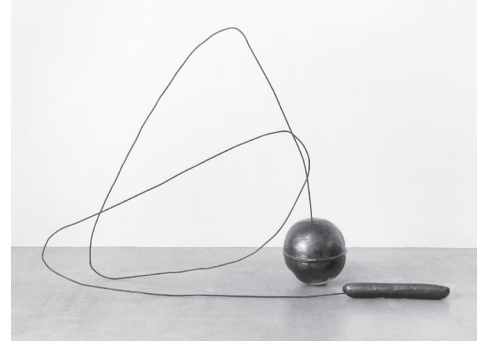


Unsuspecting exhibition visitors become part of Falsnaes's performances and immersive installations. In his works, he deals with notions of rituals, group dynamics and power structures. Falsnaes shows drawings and collage works in progress as well as selected material from his archive. Recent exhibitions include Pinchuk Art Centre, Kiev; 21er Haus - Museum for Contemporary Art, Vienna; and Hamburger Bahnhof - Museum für Gegenwart, Berlin.

208

Lisa Seebach Germany, Artist

Lisa Seebach, *From the outside (Welt)*, 2017, metal and glazed ceramics, 86 x 127 x 51 in. Image credit: Achim Kukules



Seebach's sculptures made of bent steel are translations from her freehand drawings. Her space-consuming sculptural formations evoke processes frozen in time, absurd training tools or a conglomeration of homemade machines. Like delicate drawings on a piece of paper, dark and fragile constructions of steel stand and hang shakily in the space. The sculptures are based on observations of architecture, forms and structures that are isolated, modified and newly combined with one another. Recent exhibitions include Artothek-Raum für junge Kunst, Cologne; Kunstverein Hannover; and Villa Arson, Nice.

209

Aki Inomata Japan, Artist

Aki Inomata, *Why Not Hand Over a "Shelter" to Hermit Crabs? -Border-*, 2009-16, hermit crabs, resin, dimensions variable. Image credit: Aki Inomata. Courtesy of Maho Kubota Gallery



Inomata creates her artworks through collaborations with living creatures including dogs, parakeets and bagworms. Through them, she explores topics related to identity and questions the status quo. For example, she has given hermit crabs shells made with 3D printers. Recent exhibitions include Maho Kubota Gallery, Tokyo; WRO Art Center, Wroclaw; and Museum of Applied Arts & Sciences, Sydney.

210

Ayesha Kamal Khan United States/Pakistan, Artist

Ayesha Kamal Khan, *Toy-ying (detail)*, 2017, found and fabricated toys displayed on tiny shelves with labels on foam board, dimensions variable



Kamal Khan's work hovers in the anxiety of displacement. She uses a variety of media, including sculpture, video and drawing, to create impressions of provisional nomadic structures that address the tensions of polarity. She presents an installation made of wire, mixed media drawings and various sculptures. Recent exhibitions include Queens Museum; Cuadro Fine Art Gallery, Dubai; and ArtChowk, Karachi.

211

Derek Dunlop
Canada, Artist

Derek Dunlop, *Arch*, 2015, carbon on paper, 30 x 22 in.

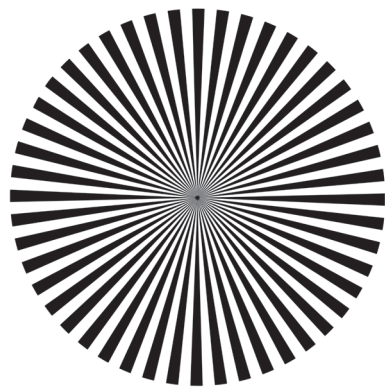


Dunlop's research explores the political, ethical and philosophical conditions for contemporary abstraction. He considers painting and drawing as cross- and interdisciplinary modes of practice, and his work is deeply engaged with art history. He presents a series of minimal drawings that explore intimacy, outmoded materials and mediated gestures. Recent exhibitions include The Drawing Center, New York; Artspeak, Vancouver; and Lisa Kehler Art + Projects, Winnipeg.

212

Stephanie Gudra
Germany, Artist

Stephanie Gudra, *Siemensstern, Apo-Koniar*, 240mm, Part 25, 2013, photography, pigment print on paper, 12 x 12 in.



Gudra's work deals with the history and production of images. She often references the visual arts and its techniques, general methodical processes, and the metaphysics of images and signs in her two-dimensional works. Recent exhibitions include Kunsthau NRW Kornelimünster, Aachen; Bundeskunsthalle, Bonn; and Lehbruck Museum, Duisburg.

213

Honey Biba Beckerlee
Denmark, Artist

Honey Biba Beckerlee, *Car State*, 2014, installation, dimensions variable

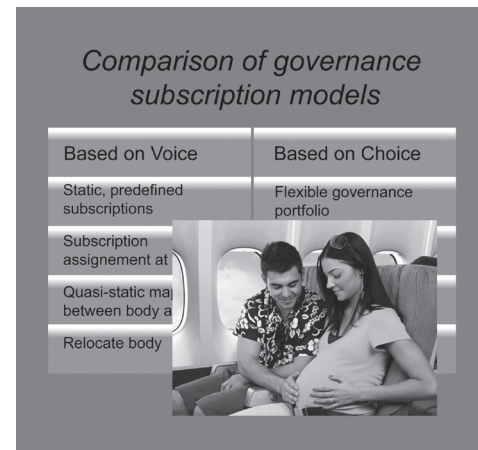


Biba Beckerlee bases her practice on the conviction that images produce our worldview and the way we relate to the world. She aims to challenge our perception of reality through her installations. Her work *Entangled Realities* takes its point of departure from the double slit experiment, a demonstration of light's properties that has been central in the development of quantum mechanics. This installation entangles the destinies of viewer and artist in the exhibition space. Recent exhibitions include Palazzo Malipiero, Venice; Stryx, Birmingham; and Danske Grafikerhus, Copenhagen.

214

Elli Kuruş
Germany, Artist

Elli Kuruş, *History of Political Operating 304—fig 08: Comparison of governance subscription models*, 2017, video, 9 min.



Elli Kuruş's practice spans artistic and curatorial approaches that converge with installations, videos, drawings and lecture performances. Investigating the agency of the things around her, she critically examines the development of media and technology, reading the present as material history. On view is her work *History of Political Operating Systems 304*, which anticipates the imminent genesis of a global, digital state-as-service-society and opens up (im)possible futures. Recent exhibitions include Miroslav Kraljević Gallery, Zagreb; Ausstellungsraum Klingental, Basel; and KV Verein für Zeitgenössische Kunst, Leipzig.

215

Jonas Nobel
Sweden, Artist

Jonas Nobel, *Killed by a plant*, 2017, 3D scan and photomontage, 20 x 20 in.



Nobel makes sculptures and drawings of historical texts influenced by personal associations and reflections. He is also the co-founder of the artist/design/architect group Uglycute. He shows sculptures, drawings and 3D renderings based on the first circumnavigation of the globe by Ferdinand Magellan, as well as drawings and objects inspired by Plato's *Phaedo*. Recent exhibitions include De Brakke Grond, Amsterdam, and Galleri Charlotte Lund, Stockholm.

216

Pekka & Teija Isorätyä
Finland, Artists

Pekka & Teija Isorätyä, work in progress, surgical instruments, plastic, electronics, dimensions variable



Pekka and Teija Isorätyä create immersive experiences that attempt to bring forth empathy in those who view them. Their work is comprised of electromechanical sculpture and installation that uses material donated to the artists by people who want to share their personal objects or stories. Currently they are building an electromechanical installation out of surgical instruments that will be on view. Recent exhibitions include Mänttä Art Festival; NordArt, Büdelsdorf; and Galleria Scultor, Helsinki.

217

Anne de Vries The Netherlands, Artist

Anne de Vries, *Rechts und Links*, 2015, digital print, plexiglas and razor-blades, 8 x 17 x 27 in.



De Vries explores the relationship between technology, media and mass experience as well as the limits of human agency. His work takes the form of spoken word, sculpture and video, or experimental photography and large-scale installations. He exhibits a video piece that deals with massive dance events and their canvas banners. Recent exhibitions include ZKM - Center for Art and Media, Karlsruhe; 9th Berlin Biennale; and Palais de Tokyo, Paris.

218

Sonia Leimer Austria/Italy, Artist

Sonia Leimer, *Pink Lady*, 2017, video still, 6 min., 23 sec.



Leimer's installations explore our perceptual foundations, which are formed on the basis of individual, historical and media-related patterns of experience. Developed from concrete historical contexts, Leimer's rooms and objects are transformed in ways that make history and societal change palpable. Her video installation *Pink Lady*, on view, deals with issues of globalization, identity, locality and standardization, using the story of a specific type of apple grown in Italy. Another series of sculptures functions as a personal mapping of New York City. Recent exhibitions include Commonwealth & Council, Los Angeles; Leopold Museum, Vienna; and Galerie im Taxispalais, Innsbruck.

219

Constant Dullaart The Netherlands, Artist

Constant Dullaart, *Projectile*, 2017, oil paint, toner, canvas, clear coat, ghost pearls, 59 x 59 in.
Image credit: Carroll/Fletcher London, Future Gallery Berlin, Upstream Gallery Amsterdam



Dullaart seeks to expose the technological structures that inform modern visual culture. These mechanical renderings of concepts question our understanding of depiction in general, especially when positioned within a timeframe of rapid development of image recognition and the convolutional networks that generate them. Recent exhibitions include Victoria and Albert Museum, London; New Museum, New York; and Jeu de Paume, Paris.

220

Damir Avdagic Norway, Artist

Damir Avdagic, *Reenactment/Process*, 2016, video installation, dimensions variable



Avdagic's work is based in performance, video and text, and deals with issues of historical memory and identity. Collecting and performing spoken narratives, he reflects on how history is transferred between generations. On view is *Reenactment/Process*, a video where four young people engage in conversations about the effects of the conflict in the former Yugoslavia and the generational divides between their own and their parents' generation. The conversations unfolded after the artist read transcripts from the Tribunal for the Former Yugoslavia. Recent exhibitions include Noysky Projects, Los Angeles; Nivaagaards Malerisamling, Copenhagen; and Kala Art Institute, Berkeley.

221

Srinivas Aditya Mopidevi India, Curator

Srinivas Aditya Mopidevi, installation view of exhibition *In the Presence of Others*, 2017.
Image credit: Korean Cultural Centre, New Delhi



Mopidevi's research and curatorial practice engages with artist collectives in the post-1990s world. In texts, exhibitions, lecture-performances and other forms of conversation and discourse, he explores a range of questions about collective practice today. Mopidevi presents excerpts from the ongoing research and curatorial project *Positions on Truth*, which addresses the practices of Walid Raad and The Atlas Group, The Yes Men and Forensic Architecture. Recent exhibitions include Korean Cultural Centre; Italian Cultural Centre; and Indira Gandhi National Centre for the Arts, all New Delhi.

222

Betty Yu United States, Artist

Betty Yu, *8th Avenue at Night in Sunset Park, Brooklyn*, 2017, photograph, 10 1/2 x 19 in.



Yu is a socially engaged artist. Her multimedia artwork approaches social issues through her own personal story, family narrative and community history. Her body of work explores issues ranging from labor rights, immigrant justice and gentrification to militarism. On view is *The Future of Sunset Park: Through the Voices of Immigrant Stories*, a web-based project that features stories from Latino and Chinese immigrants and workers from a Brooklyn neighborhood. The project explores their differing immigration experiences and journeys to Sunset Park. Recent exhibitions include Smithsonian Asian Pacific American Center, New York; Brooklyn Museum; and No Longer Empty, New York.

301

Yvonne Mullock
Canada/United Kingdom, Artist

Yvonne Mullock, *Mushrooms of North America/Vogue*, 2015,
archival ink jet print, 35 x 25 in.



Mullock's multidisciplinary art practice explores materiality and the processes of making. Attention to thriftiness, care and the handmade arise in her projects, which often involve participants or collaborators. Her current research into archives at the Cooper Hewitt, Smithsonian Design Museum and the American Folk Art Museum are on view, as well as several costume and performance-based works in progress. Recent exhibitions include Stride Art Gallery, Calgary; Esker Foundation - Contemporary Art Gallery, Calgary; and Textile Museum of Canada, Toronto.

302

Ling-lin Ku
Taiwan/United States, Artist

Ling-lin Ku, *After Morning*, 2016, mixed
media installation, 60 x 10 x 45 in.
Image credit: Terry Brown



Ku uses the daydream as both a mine for information and a system to interrogate. Her sculptures and installations involve intersections of images, materials, structures and language. She exhibits a humorous toy involving visual puns, alongside prints, sketches and projected images. Recent exhibitions include The Anderson Gallery and Gallery5, both in Richmond.

303

Jess Johnson
Australia/New Zealand, Artist

Jess Johnson, *Worldweb Alluring*, 2016, acrylic paint, pen,
fiber-tipped markers and gouache on paper, 40 x 29 in.

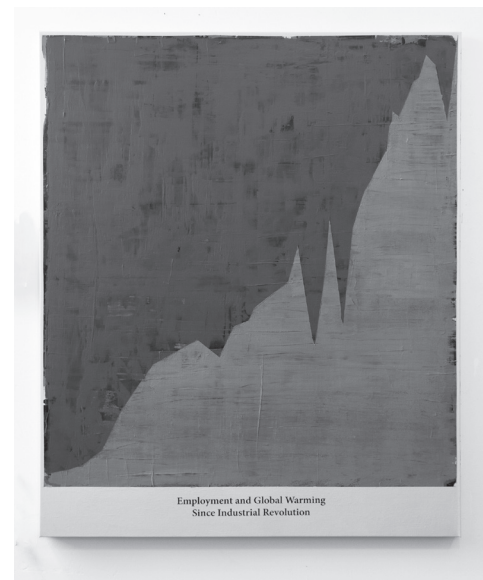


Johnson's drawings and installations are influenced by the interplay of language, science fiction, culture and technology. Her drawings depict complex worlds that combine densely layered patterns, objects and figures within architectural settings. Recent exhibitions include Jack Hanley Gallery, New York; Art Basel Hong Kong; and Talbot Rice Gallery, Edinburgh.

304

Danilo Correale
Italy, Artist

Danilo Correale, *Untitled*, 2017, acrylic on canvas, 60 x 50 in.



Correale's research involves the critique of everyday life. In his work, Correale reflects late capitalism and post-work society, generating "form-thoughts," points, perspective and speculation. He shows *rev(ə)rē/*, a record of guided meditation on the liberation from work, alongside a new painting series using maps and cartographies as a poetic means of critiquing a data-centric society. Recent exhibitions include Manifesta 8 - The European Biennial of Contemporary Art, Murcia; La Loge, Brussels; and Moscow Biennale of Contemporary Art.

305

Tetsugo Hyakutake
Japan, Artist

Tetsugo Hyakutake, *Wartime Children*, 2016,
manipulated pigment print, 10 x 8 in.



Hyakutake's works are based on historical research as well as field visits to major war grounds. Through both photography and video, he explores how historical events have become "memorialized" in present society. Hyakutake shows a video piece and a series of archive-based photographs that involve bleaching pigment prints through chemical manipulation. Recent exhibitions include MOCA - Museum of Contemporary Art, Taipei; Carnegie Museum of Art, Pittsburgh; and ICA - The Institute of Contemporary Arts, Singapore.

306

Antonio Fiorentino
Italy, Artist

Antonio Fiorentino,
Dominium Melancholiae, 2014,
chemical reagents, dimensions variable.
Image credit: Villa Arson, Nice



Fiorentino's research falls under the umbrella of minimal intervention. He is fascinated by natural processes, elements in transformation and alchemy. Fiorentino's work analyzes the relationship between art and nature, science and magic, focusing attention on magnetic phenomena. Recent exhibitions include National Gallery of Modern Art, Rome; American Academy in Rome; and Fondazione Sandretto Re Rebaudengo, Milan.

CCA Lagos at ISCP

Abraham Oghobase, *The Space Between*, 2016,
lithograph in progress, 10 × 10 in.
From the exhibition *CCA Lagos at ISCP*

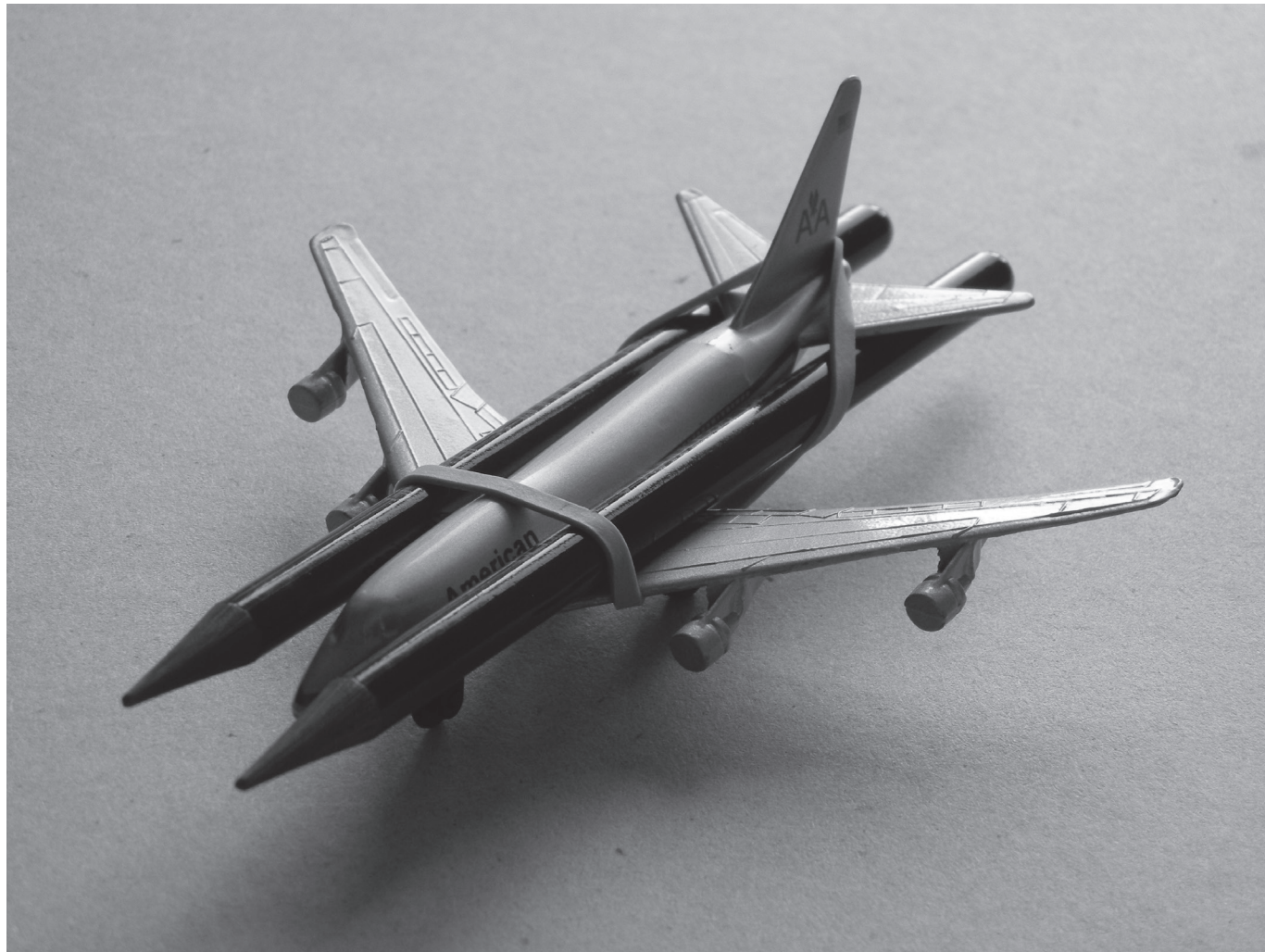


ISCP has hosted an annual institution-in-residence since 2011. This annual residency was initiated to support cultural exchange by bringing an international perspective to a local context. This year, ISCP has invited CCA Lagos to be in residence through June 9th, presenting an exhibition and a series of public programs. CCA Lagos is an independent, non-profit visual arts organization founded in December 2007 and based in Lagos, Nigeria. In Nigeria, CCA Lagos provides a platform for the development, presentation and discussion of contemporary visual art and culture. It seeks to create new audiences and to prioritize media such as photography, film and video, performance and installation art, which were traditionally underrepresented in Nigeria. It supports and presents the intellectual and critical work of art and culture practitioners through exhibitions and public programs. In addition, it encourages and promotes the professionalization of art production and curatorship in Nigeria and the rest of West Africa, collaborating with artists, curators, writers, theorists and national and international organizations.

CCA Lagos at ISCP centers around the exhibition *Orí méta odún méta ibìkan*. Originally presented at CCA Lagos in 2016, this exhibition is reconstructed at ISCP and features selections from CCA Lagos's archives as well as works in progress by three Nigerian artists – Kelani Abass, Taiye Idahor and Abraham Oghobase. The exhibition considers the residency as an extension of the artist's studio, as a space of experimentation, of errors and of counter errors, and as a moment of freedom and possibilities. The works by all three artists come out of their observations and experiences during their separate residencies at the Salzburg Summer Academy of Fine Arts in Austria. This is reflected in the title, which translates as *Three heads, three years, one place*. Idahor's collage installation is a self-portrait in her Salzburg studio – rethought for New York City – and made up of several pieces, creating a mosaic on which she cuts, layers and pastes bits and pieces that come from all three artists' time in and experience of Salzburg. Stamping and a local Nigerian Ankara cloth form the basis for Abass's work, while Oghobase experiments with lithography as it relates to photography.

Gazelle Lost in Watts

Raul Valverde, *Drawing Plane*, 2010, from the archive *Personal Images*, 2005–ongoing.
From the exhibition *Gazelle Lost in Watts*



Gazelle Lost in Watts, an exhibition in ISCP's Project Space, curated by Pat Elifritz, features works by past ISCP residents Julie Béna and Megan Francis Sullivan, current ISCP Ground Floor resident Raul Valverde, and poet Harmony Holiday. The exhibition addresses the competing and entangled timescales of archival research. The curator has asked the four participating artists to reflect on their past work, in and beyond the studio, and to respond to a literary piece grounded in these issues. With a shared point of departure, the works in this exhibition consider how every unique perspective and starting point shapes the way history is told. *Gazelle Lost in Watts* is organized around the poem of the same name by Harmony Holiday.

This exhibition is part of a practicum for curatorial studies, a collaboration between ISCP and the Center for Curatorial Studies at Bard College (CCS Bard) that is now in its second year.

About ISCP

ISCP supports the creative development of artists and curators, and promotes exchange through residencies and public programs. Housed in a former factory in Brooklyn, with 35 light-filled work studios and two galleries, ISCP is New York's most comprehensive international visual arts residency program and fourth largest in the world, founded in 1994. ISCP organizes exhibitions, events and offsite projects, which are free and open to all, sustaining a vibrant community of contemporary art practitioners and diverse audiences.

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During Open Studios, free artist-designed temporary tattoos by residents Pekka & Teija Isorätyä are provided by Tattly.

A limited edition made exclusively for ISCP, *Self-esteem 5 cents*, 2016, by Cary Leibowitz, is available for purchase.

