

CRIME

exhibition & zine release hosted by the SicC.Zine collective

Opening 16.12. | 18:00 - 23:00

Exhibition duration: Friday, 16.12. - Saturday, 17.12.

Opening Times: Saturday 17.12. | 16:00 - 21:00

Favoritenstraße 69, 1100 Wien

The SicC.Zine collective invites you to a further group show: 53 artists are presented in the exhibition. Their works show diverse points of view on the subject of crime. The publication „SicC.Zine Vol.III - crime edition“ displays sequential works on the same topic.

Crimes as such are not only defined by the law, but can also be negotiated by a society or individuals. In this group exhibition and third publication, the SicC.Zine collective addresses the topic of crime, a topic whose presence seems omnipresent and inherent in daily media reports, pop culture, and everyday life. However, the assertion of the moral discussion of what is good and what is bad is not at the centre of importance - this should take place in the viewer. What intrigues the collective are the artistic positions and their various demarcations of right and wrong. Moreover, why do we find it interesting to notice, experience, or even do something forbidden? There can be something appealing, voyeuristic in tragedy, and quickly one transforms from an observer to a perpetrator.

The zine is divided into 4 chapters that focus on the crime scene as the distinctive factor. The chapters start at the small stage with internal struggles with criminality, and move along domestic crimes to the public space and finally finish off at the global stage as a crimescene. In the exhibition, these chapters are translated into the 4 (+1) rooms of the location.

SicC.Zine Collective: Lukas Brunner, Merlin Dickie, Marlene Heidinger, Silvia Knödlstorfer, Lenz Mosbacher, Miryana Sarandeva

artists:

Jeremias Altmann / Amelie Bachfischer / Roberto Batiza / Janne Marie Dauer / Silvano Derungs / Merlin Dickie / Monika Ernst / Michael Fanta / Anne Glassner / Simon Goritschnig / Elisabeth Gritsch / Katja Gürtler / Michael Heindl / Marlene Heidinger / Daniel Huemer / Ines Kaufmann / Sebastian Kelemer / Emma Kling / Richard Klippfeld / Silvia Knödlstorfer / Lorenz Kunath / Semi Kwon / Filipp Lav / Ahoø Maher / Nadia Mamaní / Georgij Melnikov / Adam Meszaros / Nikola Milojevic / Lenz Mosbacher / Neda Nikolic / Alisa Omeliancova / Nayeon Park / Olga Pastekova / Madalina Popescu / Magdalena Prieler / Gert Resinger / Ben Reyer / Paul Riedmüller / Masa Sallai / Miryana Sarandeva / Florentin Scheicher / Marcia Schmidt / Lea Sofie Scholl / Armin Schrötter / Hanna Maria Skultey / Nikolija Stanojevic / Vinz Schwarzbauer / Ahmed Thaer / Jesaja Trummer / Vivian Tseng / Barbara Tunkowitsch / Lorenz Wanker / Felix Weisz

curated by the SicC.Zine collective

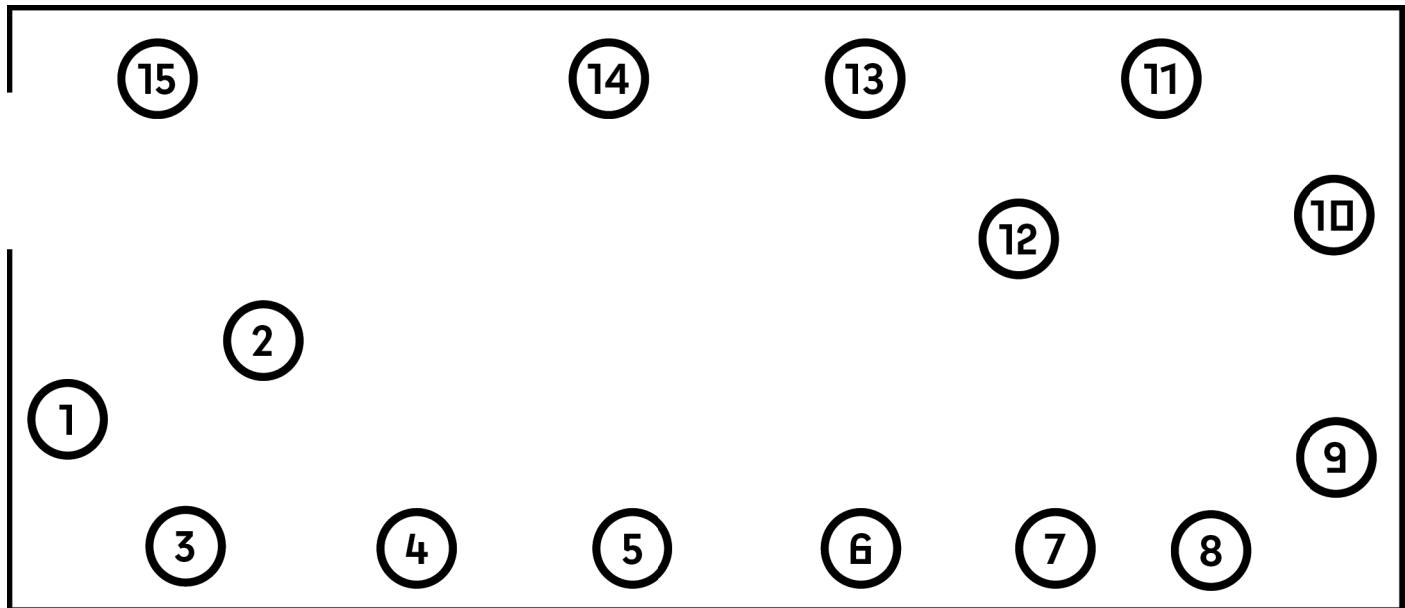
the texts to the artworks were written by the artists

@sicc.zine
www.sicczzine.com



Room 1 | GLOBAL

curated by the Sic!Zine collective



1. Merlin Dickie

Unter einem dunklen Stern | 194 x 100 cm, | Acryl auf Leinwand | 2022

This painting visualizes the passing of the torch from one generation to the next. The father leaves the paintings frame to the right, dragging a large piece of cloth behind him. On the left stands the son, in fancy dress, although ill fitting. He picks up responsibility. Between them in yellow, there are a person in a hazmat suit and a large hose or tube, both symbolizing our impact on nature.

2. Jesaja Trummer

Offenbarung eines kopflosen Huhns | mixed material | 2022

66,6 Milliarden Artgenossen jährlich / unschuldig gefangen in Todestrakten rund um den Globus.

Wir meist ermordete Vögel / wir klagen euch an: Huhn um Huhn / Ei um Ei.

Wir / Überlebende von Meteoriteneinschlägen, Seuchen und

Vulkanausbrüchen /

wir lachen über eure lapidare Primatengeschichte. Radikal und konzentriert planen wir den Umsturz: Weg vom panizierten Billigkauenuss / zurück zur vorgesehenen Ordnung der Spezies. Auch wir sind Allesfresser / nehmt euch in Acht!

Eines Tages springen wir von den Tellern / eure eigenen Waffen gegen euch gerichtet. Kopflos werdet ihr verenden.

3. Emma Kling

Hand of Seth Price (Türkis) | 20 x 20 cm | Öl auf Holz | 2022

/She drifted through a thick and obscure world, observant but incapable of action. It took her a while to understand that she wasn't dreaming, but moving through the real world and actual life, only it was no longer her life, because her body and all of its doings were no longer under her control. She found herself carrying out strange and horrible acts: murder and abduction, most disturbingly, but also other furtive activities that she couldn't make sense of. Through all of this she was able only to watch, resigned to imprisonment in her physical machinery, her mind turning over slowly like an idle hard disk. This certainly afforded her plenty of time to figure out exactly where things had gone wrong, and she came to blame her obsession with "keeping up"—with technology, with the young, with the culture—a pursuit that had replaced even artistic production as her chief occupation, filling the vacuum that had opened up when she had more or less stopped making art./ s.9 Fuck Steht Price, A Novel by Seth Price, 2016

4. Simon Goritschnig

Untitled (Autopoiesis) | 120 x 200 cm | charcoal on canvas | 2020

Can you find crime in nature? This drawing is about the forces of life: taking back its space, after humanity took it away. I imagined fictional lifeforms, aliens and slime mold... fighting for survival by dividing the quadrants of the canvas into a battlefield of evolution.

5. Vinz Schwarzbauer

THE LYNX AFFAIR | DIN A3 Zeichnungen, quer, Tusche auf Papier in Wechselrahmen

The two drawings are the originals of the first two spreads of a never finished comic about the murder of two Lynxes. A true crime story that happened a few years ago in the Kalkalpen national park in Upper Austria. They are drawn with G-nib, brush and ink on paper. A revised version of the comic is published in the new SICC Zine, Crime Edition.

6. Adam Meszaros

DEAL! | 114 x 112 cm | Öl auf Leinwand | 2022

In "Deal!" there is something happening, some agreement it seems, but you don't know what kind. It could be something mundane or personal. something that's none of your business. But it could also be something illegal or something big, maybe their decision even affects you. You remain an outsider in this situation - you are not invited into this circle. You don't know who these mysterious people are. You just see their fancy clothes and you make a judgement about them, but who can blame you?

15. Small Blind | 45 x 38 cm | Öl auf Leinwand | 2022

"Small blind" is a term used in Poker to describe the person who is required to make a payment before any cards are dealt. With these paintings the viewer becomes the "small blind". You don't know who is playing or what they are playing - you are left in uncertainty, but you are likely the one who's paying.

7. Monika Ernst

Diebe im Haus | 50 x 70 cm | Ölfarbe auf Malplatte | 2019

Two thieves rob the chicken coop out of the blue. Despite their almost transparent appearance, they create quite a stir. The rust red of the chickens runs from the bottom of the image from an honest blue to an invisible white. This crea-

tes a reverse colour pattern from innocent red to guilty white.

8. Georgij Melnikov

„Bundesgangster“ | 24x16x4 cm | Keramik, Glasiert | 2022

Ein Abbild des ehemaligen Bundeskanzlers mittlerweile Bundesgangsters, Kurz aka Shorty aka habts eh schon gegessen,... Keramische Platte glasiert, mit Unter und Auf-Glasur Malerei sowie Keramischen Siebdruck Verfahren.

9. Filip Lav

VOINA | 200x105cm | Oil on canvas, metal, magnets | 2021

My paintings are embodied contradictions, a paradox consisting of equal amounts of irony and sincerity. I am interested in ancient cultural artefacts, stories, and myths concerning the problems of post-millennial generations, specifically political polarisation and the crisis of meaning resulting in nihilism.

10. Nikolija Stanojevic

Politics | 150x100cm | acryl on canvas | 2021

"I fought the law, the law fought me
Deputy and sheriff, where I might be?
See me on the papers, on the billboard paint
I was a sinner, you made me a saint"
-Song: "Wanted man", Movie: "Life Is A Miracle"

11. Ahmad Thaer

Größe Explosion | 80x100 cm | Öl Farbe auf Leinwand | 2019

14. Habib | 60x80cm | Öl Farbe auf Leinwand | 2020

How long does it take you to choose between life and death? The Habib officer didn't take time but didn't need to think either, he was moving at full speed after seeing the terrorist wearing an explosive belt. And this terrorist goes to the place crowded with people, but Habib hugged him, pushed him away and exploded with him to save the lives of others. Habib was a good friend to me and I remember the moments I would spend with him. He was humble to everyone, small and large, and loved by everyone. It was Habib's story of fighting crime.

12. Nikola Milojcevic

Untitled | 100x100cm | metal | 2022

13. Lorenz Kunath

/cloud/ VII | 50 x 30 cm | Aquarell & Tinte auf Holz | 2022

Room 2



16

16. Ahon Maher

Hedjleh | 150 x 220 x 70 cm | metal, papermâché, acrylic mirror, sand | 2017 & 2022

In Iran there are two objects which share the name "Hedjleh". One is the wedding bed that the bride and groom spend their first night in, and the other one is a memorial to the unexperienced joy of young men who have passed away before having the chance to marry. In this installation I have taken elements from both original objects and combined and reinterpreted them in order to create my own Hedjleh.

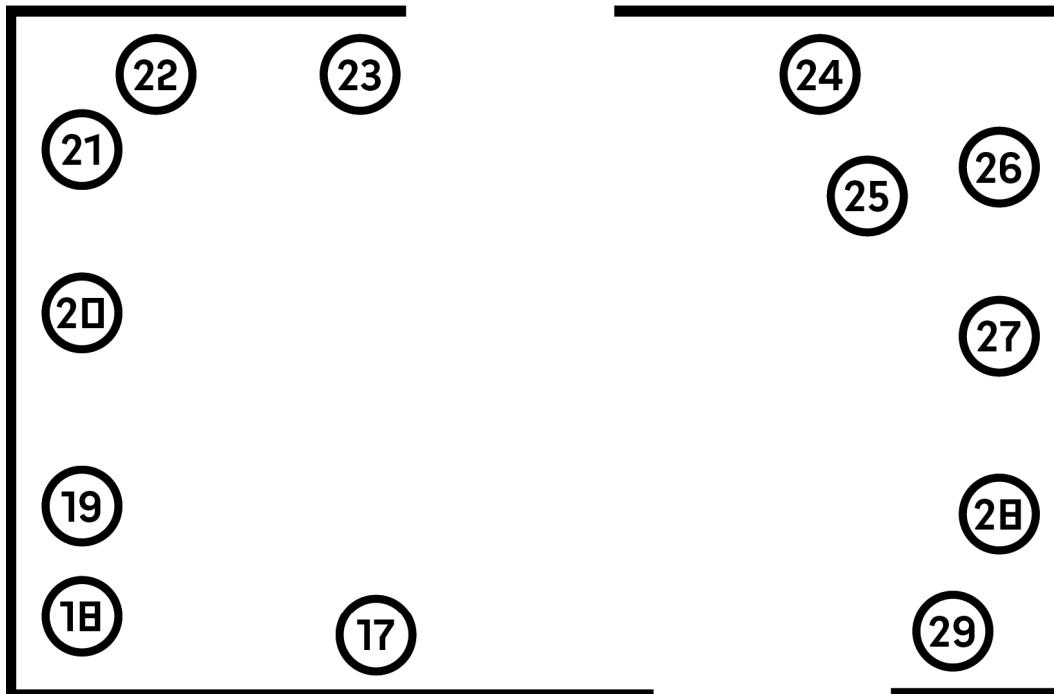
In 2016 whilst researching the topic of the Hedjleh wedding bed, I came across an object with the same name but which was instead used in mourning ceremonies. In this case the Hedjleh is an object or monument that is erected in a public space in memory of young, deceased men who had not yet had their wedding night. I began by examining the Hedjleh form and its corresponding symbolism. As there is no written material to be found, I decided to conduct my own interviews with local people in various parts of the country in order to reflect the diverse regional uses and practices relating to Hedjleh in Iran. Through research, I found out about a ceremony which takes place every year in central Iran - a giant piece of wood in the form of a cedar tree is processed through the city, commemorating the death of the third Shia Imam Hussein. Representations of the cedar tree are

prolific in Iranian miniature painting, and the distinctive shape of the tree is a fundamental element of Islamic architecture. In addition, the cedar is the tree of the prophet Zoroaster, who is said to have brought the sacred tree from paradise to earth and is said to have planted with his own hands one of the two paradise trees in "Kashmar" and the other in "Tous". At Zoroastrian ceremonies, objects in the form of cedar trees are a recurring theme. For my installation it was important to combine the different elements of these two quite distinct Hedjleh monuments. By adopting the mosaic mirrored appearance of the mourning Hedjleh, I am forcing the viewer to confront their own broken reflection and ultimately, their own transience. From the wedding Hedjleh I retained the decorative elements; the two-part form representing the female sexual organ, which stands for birth and life or the next world. The light inside is green - a sacred colour in Islam symbolizing spring, freedom, and silence. In many Islamic countries, a wedding is one of the most important steps in life because it represents the blossoming of love and the beginning of intimacy between the married couple. The relationship between the two forms of Hedjleh is clear: whereas the wedding Hedjleh celebrates the start of a couple's sexual life, the mourning Hedjleh is a monument to a young man who was denied these pleasures. Since this so-called Hejleh is only set up for young men, my installation should above all criticize this gender separation. That's why I deliberately chose to play with the female form and its representations in my installation.

This Installation is my interpretation of the cedar tree which also reminds us of the female sex organ and rebirth. I want to invite the viewer to look inside the vagina and observe the faces of the young fighters who have sacrificed their lives for justice and a better world during the last 2 months of the woman's revolution in Iran. The viewer will also be confronted with their own broken reflection in the fragmented mirrored surface of the Hedjleh - the wounded broken pieces of you, subjected to the injustice and oppression of the patriarchal state.

Room 3 | DOMESTIC

curated by the SicE.Zine collective



17. Roberto Batiza

„Quién fue?“ | 100x130 | Acryl on Canvas | 2022
The painting displays a scenery of three men eating dinner, while a woman's corpse lays in the background. A femicide or femicide it's the main component of this piece, „Quién fue?“ is a question that translates to 'Who did it?'. The painting gives certain clues to who did it. Why are they eating as if nothing happened? And the answer is very simple, that's our reality. No matter if we as men are being 'good' or 'innocent', we are still sitting in the same table as these murderers.

18. Barbara Tunkowitsch

Glove | 40x40 | Öl und Acryl auf Leinwand | 2022

The glove gives an uncanny and secretive feeling. The impression is ambivalent: Is it the cleaning up after a party or a dinner? The gathering of forensic material or the work of a crime scene cleaner? It could also be someone trying to eliminate their traces, not leaving behind any information. Like in the game of Clue it leaves you with the questions of who, where and what. It tries to tell a story without giving the end away.

25. Clue I, II, III: ca. 120x100, Karton, 2022

The paper sculptures represent silhouettes and

shadows and can be seen as an extension to the painting „glove“. The silhouettes are not defined and leave room for interpretation: Who? Where? What?

19. Lenz Mosbacher

„Rita“ | DIN A4 Illustrations, framed | 2022

20. Paul Riedmüller

„House“ | 40x30cm | oil on wood, framed | 2022
A representation of a house, in green. The house is distorted, which makes it look a little scarier. The coloring makes the picture a little more mystical. Many things could happen in this house and many things could have happened. As it often happens in films, the house could have a tragic history. It may be cursed.

„Computer“ | 40x30cm | acrylic on canvas, framed | 2022

A representation of a Computer. The screen is turned away from the viewer. It shows the anonymity of a computer. In this case, the only way the computer could communicate with us is turned away. It's totally open what the computer is currently calculating. Criminal activities cannot be ruled out.

21. Michael Fanta

Informatik | 41 x 55 cm | Öl auf Karton | 2016 - 2022

22. Elisabeth Gritsch

Break' | Oil/Canvas | 70cm x 50cm | 2022

The relation between „awake“ and „asleep“ is that of the conscious and unconscious mind. Slipping from consciousness can be as much of an eerie or welcome moment, as entering the unconsciousness can be entertaining or frightening. Thinking about the occurring emotional states concerning the act of falling sleep, feelings of loss of control or relief come to mind.

23. Anne Glassner

The art of sleeping | 29,7x21cm | 4 Stück | Fotografie, Digitaler Print | 2018

The photo series shows the documentation of a sleep performance in a Viennese bed store with the title „The art of sleeping“. Anne Glassner spent the night in the store's window. The initially peaceful night was disturbed by the smashing of a window at around 3 a.m. In the morning, the local police recorded the artist's observations and noted: „The witness was present in the store at the time of the crime (asleep). Perpetrator description could not be made.“

24. Florentin Scheicher

Torte essen | 100 x 100 cm / acryl on canvas

26. Neda Nikolic

Take me with you | 24x30cm | Acrylic on wood
What if you decide to leave everything behind and start a new chapter in life? What happens if you must leave a place that used to be home? How then to define home and term familiar?
There is certainly a moment in life when most people go out into the world, to study, to earn money, to pursue happiness - or also, to escape a war zone. It is impossible to take everything with you. You can carry a bag, take a family member, but you can't take all your belongings. So, you grab memories. Pictures of childhood events, birthdays, holidays, places you have seen. Memories get worn out, reduced and what stays are just reminiscences of familiar objects. You remember a park, favorite ball, sandpit. There are common places, but each one of us perceive those differently. That makes them our own personal places. Those liminal places exist

in dreams, thoughts, transition. It is a conundrum which eventually can get resolved. There is an invitation to experience those places and at the same time a farewell message

27. Janne-Marie Dauer

Woman with a gun | 42x29,7 cm | acrylic on paper, framed | 2021

The work depicts images of a dramatic escape and robbery. Invoicing Giallos, tales of a mob wife or a story similar to that theme (Thelma & Louise)

28. Marlene Heidinger

Turteltauben | 50x70cm | oil on canvas | 2022

“Turteltauben” is a painting from a series of works dedicated to the process of divorce. The series displays various scenes from a couple's life before, during and after the divorce and attempts to discuss emancipation, violence, addiction and mental health. With the depiction of private everyday life in interpersonal relationships, the artist derives from the minor, to major social problems.

29. Vivian Tseng

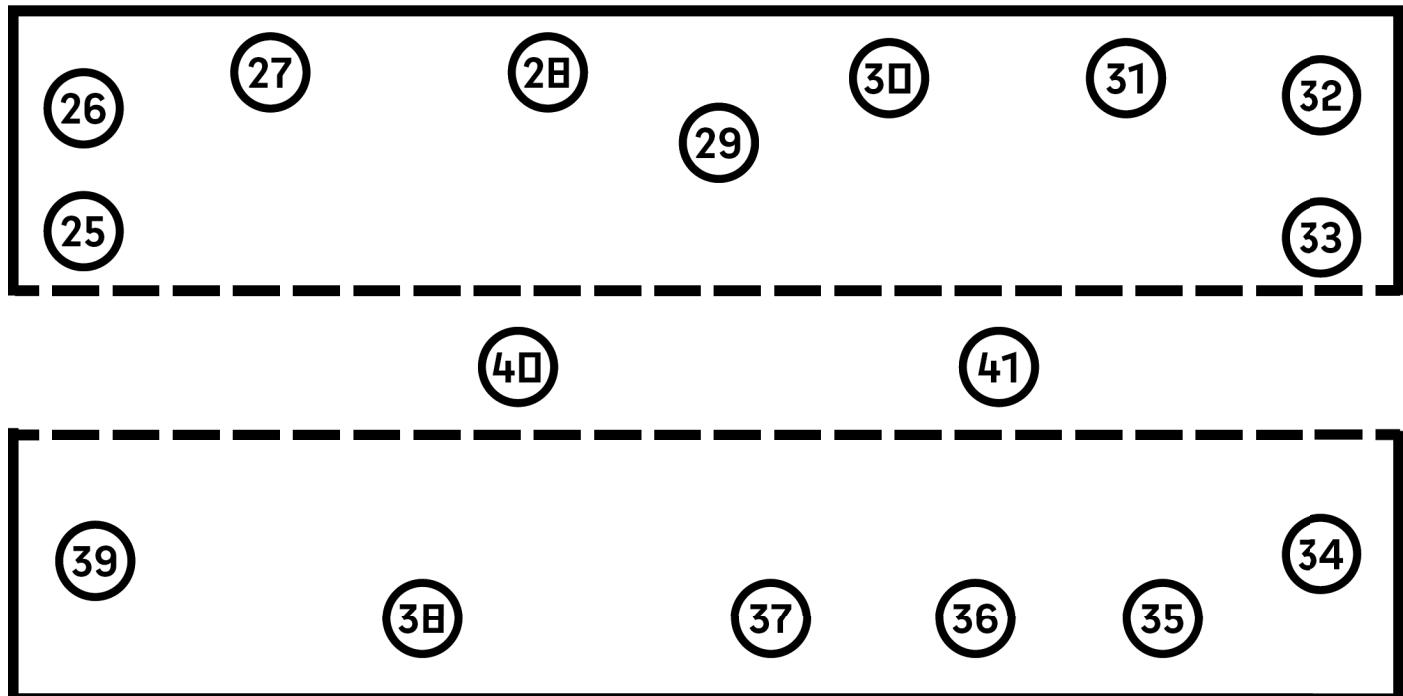
Heulsusi Acryl auf Holzplatte | 2022

Partypooper | Acryl auf Holzplatte | 2022

„Heulsusi“ and „Party Pooper“ are reflecting my own perception of a stolen childhood. How children are robbed of innocence and prematurely treated as little adults, with high expectation of being independent fast and not properly understood or respected by adults and even children themselves. Party Pooper is further reflecting on being excluded from social gatherings, not being able to go because of conservative standards and over all unfair exclusion of certain people.

Room 4 | PUBLIC

curated by the SicE.Zine collective



25. Silvia Knödlstorfer

Untitled | Size 30x21 | ink on wood

The blurriness of the brushstrokes visualizes a person being influenced by issues and outside forces that are not visible for the eye, but can be felt. The clownish colors remind of the uprising of conspiracy theories and the divide they cause in society.

26. Ben Reyer

Title : The Shadow Self | 98 x 103 cm | Collage, acrylic, ink on paper | 2022

We are always, thanks to our human nature, potential criminals. In reality we merely lacked a suitable opportunity to be drawn into the infernal melee. None of us stands outside humanity's black collective shadow.

- CG JUNG

27. Lorenz Wanker

untitled (aus der Serie „suburb“) | 62cm x 62cm | Laser Gravur und Lack auf Metal (+ Stahlrahmen) | 2022

In his series „suburb“, Lorenz Wanker takes a critical view on the living-environment in the suburbs of Vienna. The artist focuses on the often-unnoticed parts of the "Austrian dream", which, in this context, should be understood as the

stereotype of the peaceful family home plus garden. Between the idyllic family home, good two shoes-ness, prohibitions and separation, the artist is looking for the modern suitability of this lifestyle.

28. Nayeon Park

Selbstporträt | textil auf keilrahmen | 2022

The work „Selbstporträt“ deals with migration policy and my personal experiences with it. Depending on what passport you have and what country you were born in or where your parents are from, you are automatically welcomed or a „possible criminal“ in every country. The work depicts the absurdity of bureaucracy and migration policy.

29. Gert Resinger

„Pole Position“ | Video | 1:27 min | 2014

30. Jeremias Altmann

Pyro 01 pyro 04

„Fiery street scenes and romantic campfire atmosphere.“ Flames and Smiles. Burning bottles of laughter shattering on the warmed-up ground. Soft and gentle we kiss each other's helmets. My breath on your shield. Your hand touches my smiling face. We do the barricade

dance until everyone has left; until the pepper smoke loses all of its aromatic scent; until the turning blue lights slow their rotations down out of sync with the serenading sirens around us. "Whatever makes you happy" I whisper through your mask into your ear while you raise your nightstick like the baton of a conductor to orchestrate the violence, we both ever so agreed to. Back in the days, when youth appeared to be unbreakable, there were spicy gatherings to protest against an annual fascist celebration in the city center. We jumped and ran and threw things. It was a time of mystery and beauty. Like all around the world, police people where caring and understanding, always offering a helping hand or an uplifting piece of conversation. "Sometimes I wish I could; turn back time; impossible as it may seem" – The Backstreet Boys

31. Georgij Melnikov

„Schnecken, Tempo!“ | 25x25x2 cm | Keramik, Glasiert | 2022

Eine Motivation-Plakette für Start-Up Gründer welche die Mitarbeiter*innen und die Arbeitgeber*innen, freundlich, an die Konsequenzen ihrer Trägheit erinnert. Keramisches Relief aus Quetschform, glasiert, mit Unter-Glasur Malerei.

32. Katja Gürtler

Nightrun (Party is over) | 140 cm x 100 cm | oil on canvas | 2022

My current work shows shadowy women who are naked or scantily clad. They run through the picture without one knowing where they come from or where they are heading to. The background and surroundings remain vague and abstract. The running women take up the entire pictorial space, they are distorted. They hold their arms above them as they run, as if they need to protect themselves or pick up speed. They all wear boots - sexy cowboy boots that contrast with their nudity. The starting point of my pictures is the feeling that comes over you as a woman alone in so many ways: Not being safe and prefer to run. Be it on the way back from a party or alone in the woods.

33. Lea Sofie Scholl

Visual Smog | A3 | Digital print | 2022

Is visual violation in public spaces a question of law or aesthetic taste? Visual pollution is a visible deterioration in aesthetic quality, an

overloading of senses in the natural and human-made landscape. The legal and criminal side of this phenomenon, only differentiated by the interest of capital. Why is one prosecuted as a criminal offense and one is seen as a normal business venture?

34. Masa Sallai

JOY | 70x50cm | Acrylic on Canvas | 2022

The painting portrays a boy with a stolen bag the moment after a theft occurred. I focused on the action's dynamics and the relieved, joyous emotion of the thief.

35. Silvano Derungs

Bild 1 (Polizeibild) – Bild 2 (Liedtext) | 50 X 70 | Tusche und Aquarell auf Papier, Digitaldruck, Rahmen | 2022

Dead Prez - Police State (feat. Chairman Omali Yeshitela)

Dead Prez- Hip-Hop

Dead Prez- Hell Yeah (Pimp the System)

Meechy Darko - Kill Us All (K.U.A.)

36. Felix Weisz

100x100cm | Installation aus 9 Objekten | Mixed Media | 2022

The installation is intended to encourage visitors to put themselves in a position to make an (in)legitimate connection between the people shown. Is a fragment of a larger whole being depicted here? A conspiracy? A revelation? Or even a crime?!?

37. Sebastian Kelemer

„once back and forth“ | Speedo on handmade paper | 42 cm x 32 cm framed | 27 cm x 21 cm | 2022

„Snapshot before and after“ | Ok on handmade paper | 42 cm x 32 cm framed | 27 cm x 21 cm | 2022

MOBILE PHONE - KEY - WALLET - : ALL GONE!!!!

38. Nadia Mamani

„Inflation Shopping“ | watercolor and fountain pen on paper | A3 | 2022

Illustration of a Snapshot: an elderly Lady is standing in the supermarket, putting a bottle from the shelf into her bag, while looking over at the viewer suspiciously.

39. Hanna Maria Skultey

Portraits | 22.5 x 48.5 cm | acrylic, watercolor, graphite, paper | 2022

For my work I used the webpage of the police where you can see all the wanted people. The webpage also includes their photos, names, the type of the crime and other personal informations. In my painting I left out the informations and painted just the faces and the type of the crime. I wanted to express the way we tend to punish people by taking their name and calling them criminals, robbers and cheaters.

40. Magdalena Prieler

19. Juli | 34 x 44 x 24 cm | Papiermaché, Baumwolle, Acryl, Papier | 2022

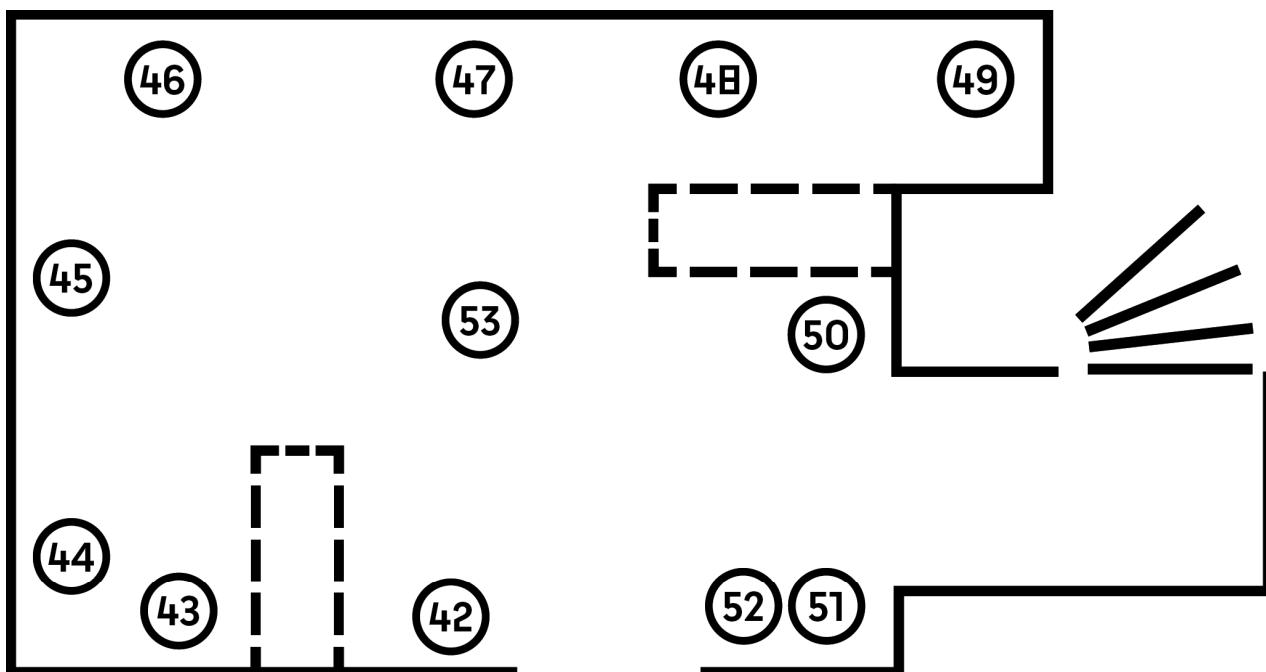
July 19 was moving day. A van with cargo space was rented. The excitement about the van lasted only a few minutes. „July 19“ shows a robbery that was immediately captured in a chat between two friends.

41. Red Huemer

„Mercedes Gangster Klasse“ | 60cm x 46cm x 40cm | 2022 | verchromter Stahl, Zedernholz, PVC

Room 5 | INTERNAL

curated by the Sic!Zine collective



42 & 46. Armin Schrötter

Ridiculous figure | Acrylic, ink, pencil on paper
56 x 42 cm | 2022

Rough facial features hint at a sardonic laugh – or is it rage – building up like a bright red wall in the background. Those portrayed seem to elude the eye of the viewer, while they are willing to confront, they express violence. The criminal subject denies himself to the world and takes what the world denies to him. On their way to nowhere the anger rises – the line between criminal and criminalized is completely blurred.

43. Alisa Omeliancova

„Debacle“ | A3, framed | Siebdruck, Papier | 2022
„Crush“ | A3, framed | Siebdruck, Papier | 2022

Two works from the series „Liebevoll umarmen Sie den schönen Körper der Sie umarmt / Lovingly you unarm the beautiful body that unarms you“, 2022

The name of the project comes from the confusion of the word „umarmen“ with the English „unarm“ in the German translation of Orhan Pamuk's story „Können Sie nicht schlafen?“ The drawings are based on the plots of my dreams after constant doomscrolling. Those dreams in which violence and brutality seep from the

screen, transforming and modifying. The material used for the drawings appears only in a flash of light as if I were catching the sand of a dream in a half-asleep state, documenting the movements and topography on the sheets like evidence.

44. Madalina Popescu

Behind the mirror | Öl on Canvas | 40x30 cm
Is composed vertically and sliced between 2 sections, aiming to show the duality of the human being. On the bottom is a clear version, the version we allow people to see. The top section represent the unseen side that we never show out to the world.

45. Olga Pastekova

In Wonderland | 120x160 cm | 2020 | Holz
In my work, I try to create unexpected situations with elements of mystery – similar to what you see in this painting. It looks like a moment „after“. I see this as an absurd, surrealistic imagination. What has happened? is it real? Or just a bad dream? The questions are not answered.

47. Ines Kaufmann

My heart goes boom | 150x160 | 2021 | mixed media on canvas

You are so far away, from everything I feel. I breathe you in. You gorge yourself on the bitter taste of last night. My heart goes boom. In the end, the end came because of the insatiable greed to have, smell, eat everything. Nothing was far away, everything was up for grabs. To replace love, boom boom.

48. Marcia Marlene Schmidt

I love it when we play 1950 | oil on paper, | 29,5x21cm | 2019

An homage to the singer King Princess and her song „1950“. By «playing 1950» she is referring to a time, when being queer was still persecuted by law in the US (still is in many countries and not safe basically anywhere), so many queer people were and still are forced to live closeted. - Also she loves smoking weed, which isn't legal either in many places.

49. Michael Heindl

All Now, All Free! | Video, 6:30 min | 2020

Ein Kunstwerk ohne Produktionskosten zu schaffen, das ist wohl der Traum aller prekar lebenden Künstlerinnen und Künstler. Gleich zwei Werke zum Nulltarif liefert Michael Heindl in All Now, All Free! – allerdings ist der Film nicht als ernst gemeinte Handlungsanleitung zu verstehen. Vielmehr reiht sich die Arbeit ein in Heindls künstlerische Praxis, gesellschaftliche Regeln und Übereinkünfte zu hinterfragen – in All Now, All Free! die mitunter absurden Freiheiten des Kapitalismus.

Basis der extrem kostenminimierenden Kunstproduktion ist das Angebot des marktdominierenden Onlinehändlers, Waren ohne Risiko zu testen und binnen 30 Tagen zurückzusenden zu können. Dieses Versprechen bis ins letzte Detail ausreizend, bestellte Heindl nicht nur die Bastelbücher zur kreativen Inspiration, die Werkutensilien von der Schere bis zum Klebstoff, Arbeitstisch und Sessel, ebenso Lampe, Kamera und Stativ zur filmischen Dokumentation und tatsächlich auch den Drucker, mit dem er schließlich die Rücksendetiketten drucken wird. Beim Auspacken der Pakete beginnend lässt sich der Künstler bei der Kreation seines Objekts über die Schulter schauen, weist den Betrachter*innen dabei eine Rolle irgendwo zwischen Zeug*innen und Kollaborateur*innen zu. Womöglich beobachten diese fasziniert und

amüsiert, mit welch frecher Konsequenz hier etwas durchgezogen wird, was der Anstand im alltäglichen Konsum verbieten mag, was aber angesichts der Marktmacht des Handelsriesen als vertretbare Guerilla-Taktik erscheinen könnte. Nachhaltiger ist das Nachdenken über die Macht des Konsums und die Verstrickung des Einzelnen in den Status Quo, das All Now, All Free! auslöst. Da ist der Umstand, dass das finale Kunstwerk aus Karton lediglich das Produkt überflüssigen Verpackungsmaterials ist, nur die allerletzte Pointe. (Text: Anne Katrin Feßler)

50. Richard Klippfeld

Untitled | 50x40cm | Anordnung von Fotos und Fotokopien von Zeichnungen und Screenshots, auf Graupappe | 2022

51. Semi Kwon

Odd-shaped | digital illustration, | 297 x 210mm (x4) | 2022

‘Odd-shaped’ explores the idea of fitting in by utilising the elements of ideal shapes, which can represent the ideal qualities that can be found from people in society. It deals with a sense of urge for confirmation and eagerness to be a part of something that seems valuable and admirable. In this comic, the idea of crime is portrayed in the method of self-harm because of great urge for compatibility. The protagonist acknowledges that there are certain limitations in life due to unchangeable innate characteristics, but hopes for a better future.

52. Neda Nikolic

Scriptorium | 35x35cm | Acrylic on wood

53. Amelie Bachfischer

Holzwalnuss, Holzrosine, Holzpistazie HolzmanDEL und Holzhaselnuss | Öl auf Holz, 2022

Identity Theft is not a joke!

Shy Clown

I borrow your look,
for the blink of an eye
To sense how it could be,
if I was not shy
I borrow your shape,
I borrow your dress
I feel more like you,
Like me – I feel less
I borrow your face,
I borrow your style

I borrow your clothes,
I borrow your smile
I fill your shoes with,
what once were my feet
Now they are yours,
– the shoes fit quite neat
I mimic your features
and imitate your walk
I copy your gesture
and the way that you talk
I invest all my time
In being like you
– passing the test –
– fitting the crew –
No one can see me,
I am in disguise
I am one of those girls,
And one of these guys
When I look around
– there seems to be –
A house of mirrors,
Showing you and not me
But it looks like a costume,
what I thought of as gown
I must have – unwittingly –
dressed up as shy clown

Crime

an exhibition and zine release hosted by the Sicc.Zine collective

artists:

Jeremias Altmann / Amelie Bachfischer / Roberto Batiza / Janne Marie Dauer / Silvano Derungs / Merlin Dickie / Monika Ernst / Michael Fanta / Anne Glassner / Simon Goritschnig / Elisabeth Gritsch / Katja Gürtler / Michael Heindl / Marlene Heidinger / Daniel Huemer / Ines Kaufmann / Sebastian Kelemer / Emma Kling / Richard Klippfeld / Silvia Knödlstorfer / Lorenz Kunath / Semi Kwon / Philipp Lav / Ahoo Maher / Nadia Mamani / Georgij Melnikov / Adam Meszaros / Nikola Milojevic / Lenz Mosbacher / Neda Nikolic / Alisa Omelianeva / Nayeon Park / Olga Pastekova / Madalina Popescu / Magdalena Prieler / Gert Resinger / Ben Reyer / Paul Riedmüller / Masa Sallai / Miryana Sarandeva / Florentin Scheicher / Marcia Schmidt / Lea Sofie Scholl / Armin Schrötter / Hanna Maria Skultey / Nikolija Stanojevic / Vinz Schwarzbauer / Ahmed Thaer / Jesaja Trummer / Vivian Tseng / Barbara Tunkowitsch / Lorenz Wankler / Felix Weisz

curated by the Sicc.Zine collective

the texts to the artworks were written by the artists themselves

@sicc.zine
www.sicczine.com

