

arts • laboratory
Lab Malamegi Lab

MALAMEGI LAB10 ART CONTEST - CATALOGUE
Edition
Malamegi Lab

MALAMEGI LAB10 - 2018

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Malamegi Lab Art Contest

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28 Piazza di Pietra - Art Gallery

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Artists

.84
Special thanks

MALAMEGI LAB ART CONTEST



Massimo Toffolo

Massimo is a curator and designer based in Udine, Italy. He's the art director of Malamegi Lab. 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 Malamegi Lab contests since 2014. 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 main editor of various websites focused on contemporary art.

Malamegi Lab is the creative laboratory of Malamegi company. Through Malamegi Lab it actively supports art and artists.

“MALAMEGI LAB 10 ART CONTEST” aims to be a selection of high-quality artworks with a contemporary visual impact. The competition's aim is to promote the enrolled artist, giving them chance to join the international market of contemporary art.

This aim will be pursued by taking advantage of the opportunities that the contest offers:

- COLLECTIVE EXHIBITION

Collective exhibition of the 12 selected artists present in this catalog in Rome at the art space of 28 PIAZZA DI PIETRA - Fine Art Gallery.

- COLLABORATION AGREEMENT PRIZE

Malamegi is raffling the creation of a new collection of works by the selection of one artist among the 12 finalists of the contest.

- ACQUISITION PRIZE

Malamegi Lab will acquire one among 12 final artworks. This artwork will become part of the Malamegi Lab's private collection.

- CASH PRIZE

At the end of the collective exhibition, to an artist among the 12 selected will be awarded a cash prize. The prize is a contribution to the development of art and artist's aesthetic research.

- MONOGRAPHIC CATALOGUE PRIZE

A monographic book will be dedicated to one of the finalists.

28 PIAZZA DI PIETRA - Fine Art Gallery



28 PIAZZA DI PIETRA - FINE ART GALLERY

Palazzo Ferrini-Cini

Piazza di pietra 28

00186 Rome

www.28piazadipietra.com

The Gallery is situated in the centre of Rome, at number 28 in Piazza di Pietra.

The space is born with the purpose of creating, within this unique location, a new hub dedicated to Art and culture.

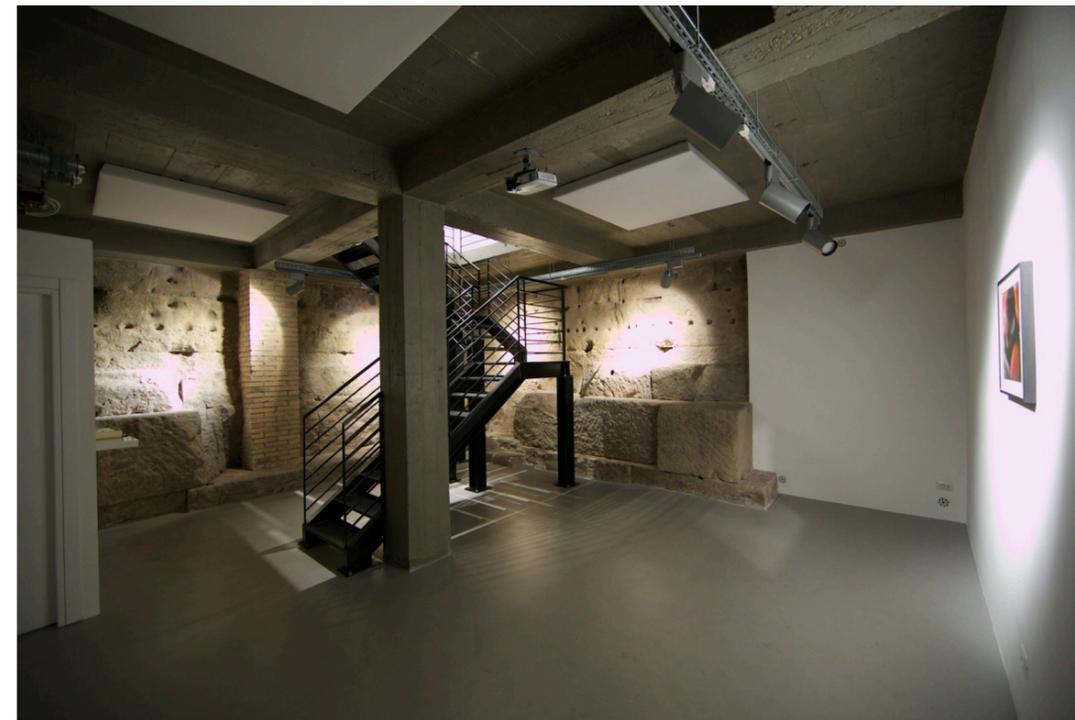
The project is conceived as an interaction centre, with the aim of allowing a dynamic mix of idea generation and artistic production.

The intent of the gallery is to promote contemporary Art and its multiple expressions with a particular focus on the photographic medium both locally and on an international level.

28 PIAZZA DI PIETRA - Fine Art Gallery



28 PIAZZA DI PIETRA - Fine Art Gallery



ARTISTS

- 12 - Andrew Leventis
- 18 - Antimo Bertolino
- 24 - Gianfranco Basso
- 30 - Heikedine Günther
- 36 - Ignacio Unrein
- 42 - Irena Pavlyshyn
- 48 - Jae Hee Kim
- 54 - Jane Fennessy
- 60 - Lilia Carlone
- 66 - Olmo Amato
- 72 - Stefano Amedeo Moriani
- 78 - Witold Śliwiński



Andrew Leventis
United States of
America

ANDREW LEVENTIS

Selected artist Malamegi LAB 10



PATH TO CABIN

Oil on Linen
25x45 cm
2017

ANDREW LEVENTIS

Artwork description

My work appropriates source material from film, television, and other mass media outlets. In this series, I have appropriated disregarded moments in film, pressed pause, recorded the frozen image through my camera, and used the resultant photograph to create my paintings. These works follow in the tradition of Luc Tuymans, Judith Eislser, and Tina Heiska to name a few, who, in their rendering, negate traditional Academic Painting's role of seducing the viewer into the image. My content presents the look of mass media images, and mimics film's grain, contrast and distortion. I aim to communicate a sense of friction between the material of the painting and the mediated source material. I aspire for my work to combine the human touch of painting with the clinical look of the camera, as viewers are simultaneously aware of the look of photography, the look of video, or the look of a low quality computer screen image and, all the while, that the object presented is a painting.



Andrew Leventis is an oil painter who references imagery from film and television in his work.

He earned a BFA in Painting from the American Academy of Art in Chicago and an MFA in Fine Art from Goldsmiths College, University of London.

His work has been featured in Norway at Kunstgalleriet, and in London at Kristin Hjellegjerde Gallery, Matt Roberts Arts, and The Griffin Gallery. In the US, his work has recently been exhibited at The Alexandria Museum of Art, Louisiana and George Billis Gallery in New York.

Andrew has taught Graduate Painting at the University of South Dakota, been a guest lecturer at Savannah College of Art and Design, and is currently an Assistant Professor of Painting at the University of North Carolina at Charlotte.



Antimo Bertolino
Switzerland

ANTIMO BERTOLINO

Selected artist Malamegi LAB 10



CRESTA
Sculpture - wood
Carving
119x100x2 cm

ANTIMO BERTOLINO

Artwork description

Antimo Bertolino's works are akin to architecture because one does not simply gaze at them, one enters their inner world.

Visiting his inner work is a journey which converses with the will arising from a life woven by work and its reasons. His work reveals man's ability to express himself through a positive vision of his own world.



Antimo, craftsman and artist.

The habitat created by Antimo hones intuitive skills and allows one to focus on the essentiality of one's own needs. The engraved woods are inquisitive spaces that recreate a synthetic vision of the natural world. They are places that open themselves to the sensibilities of its new tenants.

Their features are a constellation of harmonious elements, where no single element prevails and a rising harmony calms the senses. They are three-dimensional mazes that constantly reveal new details and a sense of wonder.

The attempt to prevent any form of protagonism from being present in the work, expresses the strength of a mature artistic endeavour, offered with generosity and lulled by a sense of humility, from one whose willingness to be at the call of others will invite them on an emotional journey while protecting them from temptations.

What is depicted is the detail of an image that finds completion in the eye of the spectator, who finds in his mnemonic ability the continuation of its symbolic evolution. As if the carving above were revealing that which is hidden below, instinctively communicating the origin of things and nature.

All is observed, and one feels enfolded by the piercing rays of the imaginary which soar into infinite landscapes because they are one's own, and inhabited.

Antimo's work leads us to see that which we believe we already know as a novel experience. The circular motion of these incisions obliterates the sense of time that is spent watching them. As a gift from time, a brief glimpse appears as an endless journey. Akin to visiting a new place, after a single day a distinct impression of having been there a long while rises because one has lived amongst wonders.

This comes from the courage to look for a genuine artistic expression, which is aligned with a great power of synthesis. It is the loquacious silence that was never written, but of which Antimo, in his intimacy, exalts the sounds while condensing them in his work with an awareness of his own identity, with respect for his roots, accepting and investigating the origin of a singular and unique sensibility.

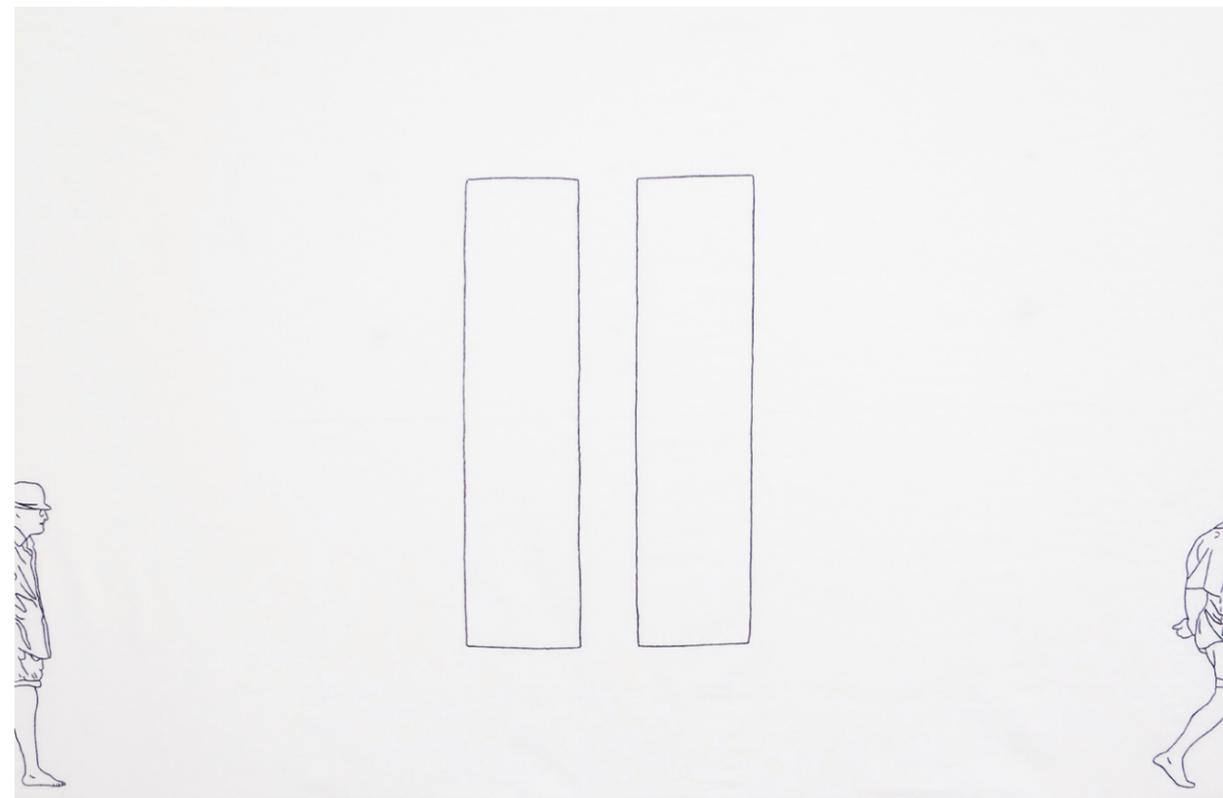
Davide Macullo, February 2018



Gianfranco Basso
Italy

GIANFRANCO BASSO

Selected artists Malamegi LAB 10



PUSH THE BUTTON
Embroidery handmade on canvas
100x80cm
2015

GIANFRANCO BASSO

Artwork description

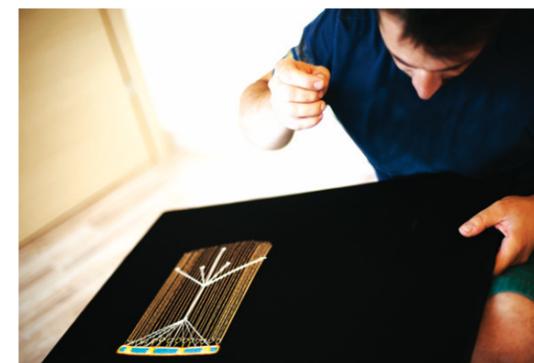
Apparently, the canvas shows a defined space, a whitemonochrome creates a sense of emptiness and infinity. A man looks at himself entering another dimension beyond the pictorial space, what first appeared enclosed in a canvas, now it becomes borderless. A small figure walking beyond the pictorial support, and then return in white, in a loop, without time, giving us the proof that space does not end in a white rectangle, in a simple painted canvas., forced in a circle endlessly. The two columns in the center recall the symbol present on the audio / video devices, the symbol "PAUSE", the continuous loop we can stop, put on stand-bye, this lacking in today's society, lack the "pause", lacking the right thoughts about the world, now there are spaces for ourselves and for our intimacy, everything happens quickly. The dynamism of contemporary society, the replication of images, sounds, smells, everything happens all the time in a systematic way.

My work invites the viewer to push that button, the little man will therefore be free to relax, the metaphor of the society to which we will entrust a right pause for reflection

Gianfranco Basso was born in Lecce in 1978.

He attended the "Academy of Fine Arts " in Rome, graduating in Painting in 2009. Over the years he also began to develop his passion for photography and sculpture. From there, his research continues to explore the relationship between space and individual; the "individuals", in the work of the artist, seem to get lost in an infinite void, in a "place", a space in which everyone need to live, think and exist. We perceive the importance of this empty "universe" that surrounds the subject as something pulsing, an entity from which radiates ideas, feelings and inventions.

In 2015 he started a collaboration with Studio Arte Cannaviello and was chosen by Alberto Dambruoso, artistic director of "I Martedì Critici", to participate in the project of the artistic residence "BoCS Art" in Cosenza. In 2012 he received the critics award at "I Biennale Internazionale - Città di Lecce", while in 2016, in Salento, he won the "Painting Prize" entitled to the great landscapist Giuseppe Casciari. He was among the finalists at the "Cairo Editorial Prize", "Celeste Prize 2015" and the "Donkey Prize III". He has been also invited to participate at the "2017 Beijing Contemporary Art Festival-Meeting in 798". He lives and works between Lecce and Rome.



group exhibitions – (selected)

2018 Lab 10 Art Prize, 28 Piazza di Pietra Fine Art Gallery, Roma.
2018 Display 2.0, 'O Vascio Room gallery, Somma Vesuviana, a cura di Annalisa Ferraro
2018 Temporary Art Show, Magazzino MAAAC, Cisternino (BR)
2018 Mad in Monti Project, Roma
2018 Tiny Biennale (Night), Temple University, Roma, a cura di Susan Moore
2018 SetUp Art Fair 2018, Art and Ars Gallery Galatina (Le), Bologna
2017 "Riconognizioni. Dal Bocs Art i linguaggi del contemporaneo" The BoCs Art Museum, The Museum of Contemporary Art, Cosenza, a cura di Alberto Dambruoso
2017 L'applicazione dell'arte, MAAAC Museo Arte Moderna Area Archeologica, Cisternino (Br), a cura di Alberto Vannetti
2017 Amor Verdi Pensiero, Biblioteca Aldo Fabrizi, Roma, a cura di Alessandro Piccinini.
2017 "Riconognizioni. Dal Bocs art i linguaggi del contemporaneo" BOCS Art Museum , Cosenza, a cura di Alberto Dambruoso
2017 Art Market Budapest, ART and ARS Gallery Galatina (Le), Budapest2017 P.A.C.I., Premio Auditorium Città di Isernia – 5ª edizione, Isernia
2017 Bei Jing Contemporary Art Festival, Song Yang Art Gallery, 798 Art District, Pechino
2017 Tiny Biennale (Yellow), Temple University, Roma, a cura di Susan Moore
2017 Olio d'Artista, Palazzo delle Stelline – Santa Maria Delle Grazie e Cenacolo, Milano, a cura di Francesco Sannicandro
2016 Ritorno a Portonaccio 2, Centro Culturale Aldo Fabrizi, Roma, a cura di Laura Turco Liveri
2016 L'arte per ricostruire. Artisti per Amatrice, Galleria Mucciaccia, Roma, a cura di Simona Marchini e Massimiliano Mucciaccia
2016 Rome Art Week, Bat Gallery/Studio Milani, Roma, a cura di Fabio Milani
2016 NoPlaces 3 49° Premio Suzzara, Galleria del Premio Suzzara, Suzzara (MN)
2016 Premio "Giuseppe Casciari ", Biblioteca Comunale Vignacastri, Vignacastri (LE)
2016 MAAAC Museo Arte Moderna Area Archeologica Cisternino a cura di Alberto Vannetti
2016 In to the wood, ExComac, Soverato (CZ) a cura di Rosa Ciacci
2016 In – Perfezione, Pinacoteca Comunale d'Arte Contemporanea "Domenico Cantatore"Ruvo di Puglia (Ba) a cura di Carmelo Cipriani
2016 Il mondo numero Zero, Spazio Artasylum, Fermo, a cura di Mariachiara Simonetti.
2016 Il Gesto creativo e la parola, Villa Amoretti, Torino a cura di Mariella Loro.
2016 Concorso Internazionale delle Arti Contemporanee, Spazio Mazzini, Roma a cura di Paola Valori e Fabio Campagna.
2015 Premio Arte Mondadori 2015, Museo della Permanente, Milano.
2015 Celeste Prize, Ex Bazzi, Milano.
2015 Emergenze Contemporanee, Complesso dei Dioscuri al Quirinale, Roma, a cura di Alessandra Tontini
2013 Art in Rome, Circolo degli artisti, Roma
2013 Premio Art Caffè, Caffè Letterario Roma, Roma
2012 Animal' arte, Parco Valle della Treja, S.Oreste (Rm)
2011 Dalla capitale colori in concerto, Galleria Stomeo, Martano (LE) a cura di Gianna Stomeo
2010 I Biennale Internazionale "Città di Lecce" di pittura, scultura e grafica, Castello Carlo V, Lecce a cura di Gianna Stomeo
2009 I Biennale del Mediterraneo, Palazzo Marchesale "De Franchis", Taviano (Le) a cura di Lidia Reghini di Pontremoli
2008 Artisti per l'Accademia, Accademia di Belle Arti Roma, Roma
2008 Progetto Rinascenza, Mecs Village, Ostia (Rm) a cura di Ilaria Aquili
2008 Contemporary Photo, Extra Art Gallery Café, Roma a cura di Rita Ficarra.
2007 MArteLive, Alatri (Fr)
2001/2002 Artissima, Surbo (Le)
1998 Salent Art, Surbo (Le)

solo show

2018 Progetto Parco senza confini, Corsi (Le) a cura di Carmelo Cipriani
2018 I fili del tempo, Fansinapico Fondazione per l'arte e le neuroscienze, Maglie (Le), a cura di Francesco Sticchi
2017 Needle Time, Palazzo Castromediano Vernazza, Lecce, a cura di Carmelo Cipriani
2016 Momentum, Spazio MatEr, Roma, a cura di Carmelo Cipriani

prize

2016 CASCIARO PRIZE – WINNER
2016 ARTE LAGUNE PRIZE Selection – Painting Section
2016 ELEA PRIZE – Finalist
2015 ARTE PRIZE 2015 – Cairo Editore – Finalist
2015 CELESTE PRIZE 2015- Finalist
2015 DONKEYART PRIZE 3 – Finalist
2015 CELESTE PRIZE Visible White Photo Prize 4th edition FAMILYDOM, Menzione Speciale.
2011 COLORI IN CONCERTO Concorso pittorico nazionale – WINNER
2010 I BIENNALE INTERNAZIONALE "CITTÀ DI LECCE" di pittura, scultura e grafica, Premio della critica.

residenze d'artista

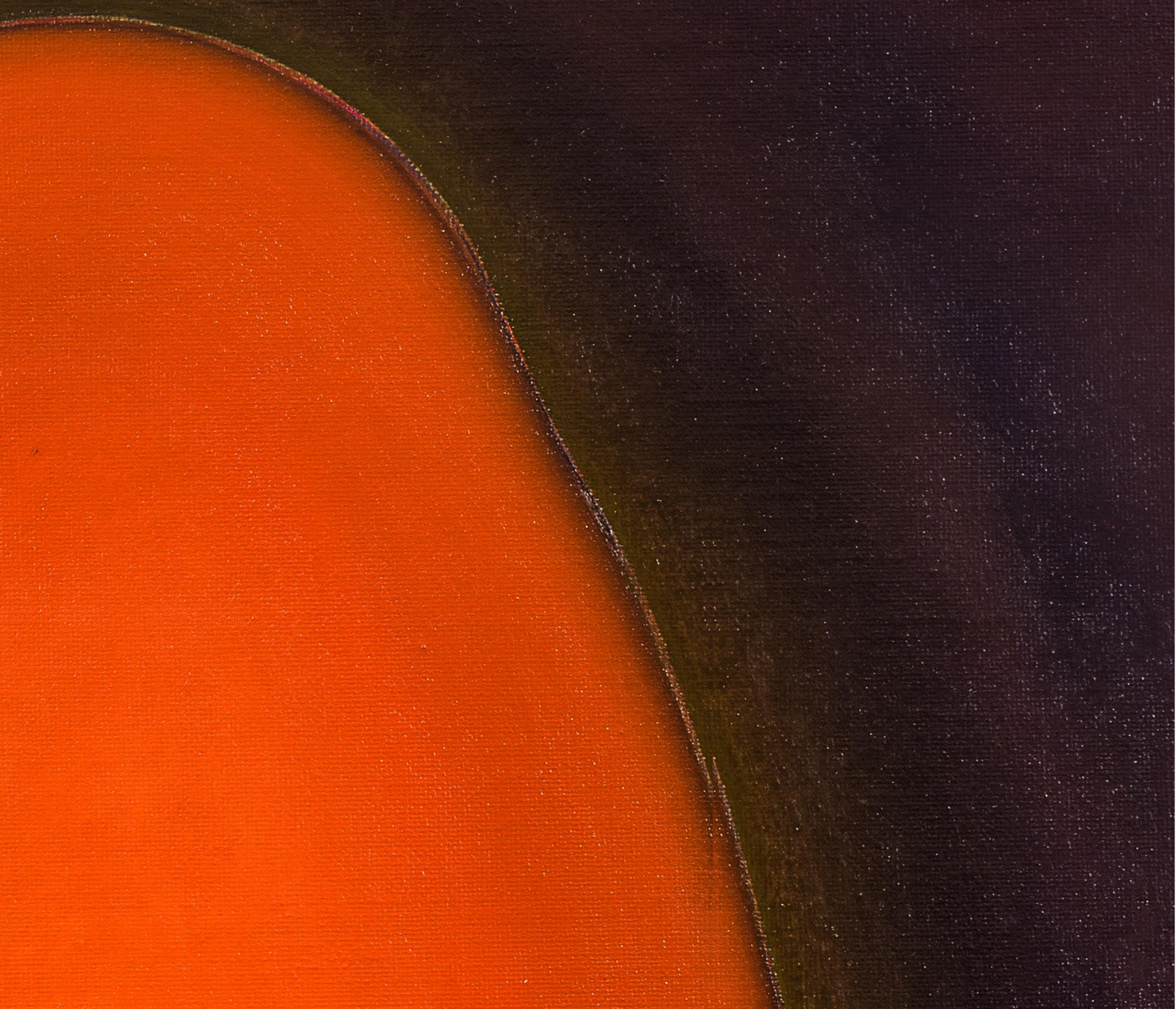
Apulia Land Art Festival 2018
BoCsArt Cosenza, Luglio 2016

press

I Fili del Tempo, a cura di Francesco Sticchi, Edizioni Esperidi
222 Artisti emergenti su cui investire 2018 – Edizioni Exibart Service Needle Time, a cura di Carmelo Cipriani, Edizioni Esperidi
Catalogo di arte moderna, GLI ARTISTI ITALIANI DAL PRIMO NOVECENTO A OGGI n° 51, Mondadori
PERCORSI D'ARTE IN ITALIA 2016 a cura di Giorgio Di Genova e Enzo Le Pera, Rubettino Editore

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Heikedine Günther
Switzerland

HEIKEDINE GÜNTHER

Selected artist Malamegi LAB 10



KERN NO. 288
oil on canvas
160 x 110cm
2017

HEIKEDINE GÜNTHER

Artwork description

In 'Kern No.288' the Kern (core), vibrates at the very centre of the canvas. Rimmed with vermilion-red and an outer aura of gold-green, it both draws energy to itself and irradiates a lucid warmth. Appearing to float upwards through the deep purple (gently applied over magenta), towards the glow of the indigo dipped horizon, the Kern evokes the light that pierces the darkness in the open landscape: a luminescence expanding or contracting at the line of the horizon.

Like the dark of dusk, which becomes richer with colour and contour as we let our eyes adjust to this new way of seeing, the viewer of Kern No.288 is absorbed in an alternative mode of perceiving the world. Here the interplay of light and colour are their own powerful language. In this way, the Kern Paintings of Heikedine Günther allow us to experience aura and wonder in the secular age through immersion in colour-as-sensation.



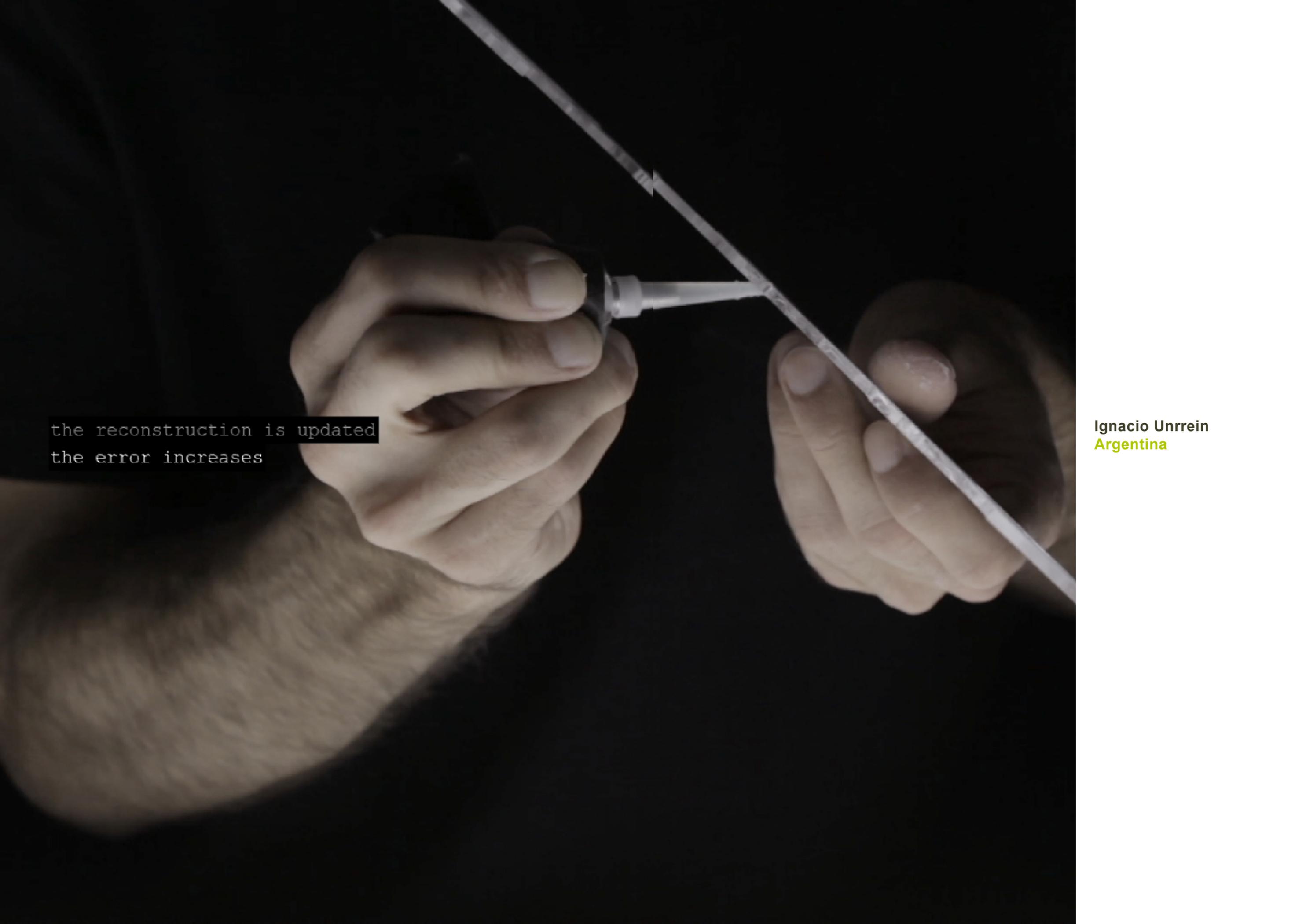
The German-born, Switzerland-based artist Heikedine Günther explores in her work the theme, symbol and form of the Kern. With the Kern and its inexhaustible potential to create an individual process of growth, the origin of life and the ever-recurring question of when and under which conditions this Kern begins to unfold. The artist is inspired by philosophy and history as well as by antique art, introducing the nimbus or the mandorla – a divine symbol – in her works. This sign can be found in all religions and cultures.

The artist stages the multilayeredness and uniqueness of the core and elaborates its meaning through her painterly approach. The nuclei carry all potential inside and wait for the right moment to transform and break through into the next level. This can represent a plant seed under the earth in a garden as well as the inner self which is about to grow. The Kern is what every individual wishes to see: a kidney, a potato, rice grain or nut; an embryo or atom; but also a reminder of origin, a memory fragment or object of scientific research. Everyone can connect himself in different ways to this universal symbol, whose archaic colours and shapes are codified in the subconscious of humanity. Each piece is as unique as the decision made about it, in both physical and transcendental senses, revealing also the infinite potential of individual development. The works are inspired by nature, cosmos, solar systems and religions (in colours and shapes), and by years of engaging in medieval manuscripts. The colours can be found in the medieval manuscript depictions whose shapes and colours the artist abstracts as well as she transforms spiritual representation into a secular image.

All Kern Paintings and Unique Prints embody a high international recognition value, their own philosophy and a universal access to the viewer. Based on the background of the Kernpaintings the artist also created a complex livre d'artiste and Felt core sculptures.

Heikedine Günther was born in East Westfalia in 1966. She grew up in a rural area surrounded by her large family. Nature and the domestic garden provided her playgrounds. When she was 16 years of age Günther met the charismatic artist Joseph Beuys in Kassel. She took part in the project 7000 Oak Trees at Documenta 7 in Kassel (1982). After leaving school she attended Manhattanville College in New York and then furthered her education at the HFBK in Hamburg studying under Werner Büttner and Franz Erhart Walther. Simultaneously she attended as a guest student in Kassel under Martin Kippenberger's supervision.

1991, directly after the "turnaround", the artist moved to Berlin. During her time there she worked in various creative areas and painted figuratively. In 2004 she painted her first imagination of her inner core. Until today Günther is dedicated to the topic of the core (self). In 2009 the artist moved to Switzerland, where she lives and works both in Basel and near Lucerne. In 2015 the artist decided to dedicate herself full time to art again and to bring the Kern as a universal symbol into the world. Günther has always worked artistically, but she felt the importance to bring the message of her work to the public. Especially in a hectic time like nowadays the return to the (inner) core is of a particular need. Since then, the artist has created hundreds of artworks and participated in a considerable number of exhibitions and art fairs in an international context. All her works are professionally archived. The artist herself is a collector of Tribal Art and silk Ikat textiles from Uzbekistan and Russia. Besides Günther also engages herself with garden architecture-, furniture- and product design. The artist also brings together more than 20 years of knowledge about and work with medieval manuscripts and rare books.

A close-up photograph of a person's hands holding a thin, flexible, white tube. The left hand is positioned at the top, holding a small, clear, syringe-like device that is connected to the tube. The right hand is positioned at the bottom, holding the tube. The background is dark, and the lighting highlights the texture of the tube and the skin of the hands.

the reconstruction is updated
the error increases

Ignacio Unrein
Argentina

IGNACIO UNRREIN

Selected artist Malamegi LAB 10



ATTEMPT TO REBUILD 00001

Acrylic and glass.

71x41x5cm

2014-2017

IGNACIO UNRREIN

Artwork description

Digital Video, full HD, 1920 x 1080, 08' 32''

The action of attempting something, often without achieving it, is how I came about the idea of cutting an acrylic panel piece by piece, by previously making a cutting template drawing with just one line, with the aim of putting the pieces back together one by one to subsequently cut a new one, interpreting the error caused in the reassemble of the previous one.

Paradoxically, as I progressed in the reconstruction of each new panel, despite incorporating the experience and acquiring the skills of discipline and repetition, the error increased due to the difficulty of putting the pieces together, which grew smaller with every panel. As I do not remember the path generated by the single continuous line, which is superimposes with the drawing of the errors that were generated by the millimetric displacements between the pieces stuck to each other of the previous panel and that generated empty areas of the pieces that did not fit and were rebuilt in frosted acrylic, I have to draw a longer line with more vertexes and therefore, a higher amount of triangles and a reduction of the size of some of them.

In this sense, the process of reconstruction found in the impossibility of developing the attempt, the opportunity of developing it based on a dialectic between the right way of doing something and the willingness to experiment with error. Furthermore, the action of rebuilding panel by panel generates results that, through non-iterative repetition, run back with an increase of error.

Ignacio Unrein (Buenos Aires, 1987) graduated as an architect in 2012 from the University of Buenos Aires and has been a PhD student in Arts at the National University of the Arts since 2014. Besides taking part in several advanced workshops and seminars, he received a scholarship to attend Cromos, Art Study Center (2013-2014) and was selected to work in the Project PAC - Contemporary Artistic Practices organized by Gachi Prieto gallery - Latin American and contemporary art (2017). In the near future he will participate in the International Residencies Program of Lugar a dudas, a contemporary art center (Cali, Colombia, 2018) and in the EKWC-European Ceramic Work Center (Oisterwijk, The Netherlands, 2019).

His artistic production has been shown in several collective exhibitions both in his country and abroad, including: the Buenos Aires Young Art Biennale (2013), FASE 6.0 – Art + Science + Technology (2014), the Argentine Pavilion at the Jerusalem Biennale (2015), the “Drawing” and “Installations and Alternative Media” sections of the Argentine National Salon of Visual Arts (2016 and 2017), the Marchionni Prize of the Museum of Graphic Arts (Sardinia, 2017), the 2017/2018 Itaú Visual Arts Prize (2018) and the Malamegi Lab.10 Contest (Rome, 2018). His works have also been shown in solo exhibitions in Buenos Aires, at the 3rd festival of the arts space Enjambre: Hacia un afuera de la escritura [Towards the outside of writing] (Intentos - Attempts, 2016), in the arts space Oficina Proyectista (Demolition Project of the New Project Office, 2017), at the San Martin Cultural Center (Intento reconstruir 00001 – Attempt to rebuild 00001, 2018), and in Acéfala Gallery (Tapiar Buenos Aires – Brick up Buenos Aires, 2018).

His creative work has earned him several recognitions and his projects have received the sponsorship and support of various institutions, such as the subsidy he was granted in the frame of the Patronage – Cultural Promotion Program of the Government of the City of Buenos Aires (2015).



Reviewing part of my production from the last years, I can recognize today three courses of investigation which, together, seek to establish a possible definition for artistic otherness in the contemporaneity.

As a first approach, influenced by Richard Sennett's *The Craftsman* (2008), I created a project called *Intentos* [Attempts]. Considering the question of “the action of attempting something often without succeeding”, I developed a series of works-attempts that, despite being crossed by the impossibility of achieving said attempt itself, still manage to find, in that impossibility, an opportunity to be developed. The results obtained from these pieces make the relationship between repetition and error more concrete, resulting in an indefinite continuity of action; the relationship becomes effective in the dialectics between the right way of doing something -to do something well just to do it well-, the willingness to experiment through error and the construction of nonsense as a symbolic production. These works allow me to question the processes that currently transform certain tasks –everyday, universal tasks- into artistic ones, by trying to discern an artistic otherness precisely in that becoming. A becoming that recognizes the difference in repetition (Deleuze, 1968) and understands success as the possibility to stay, and stay yet again in failure.

This search allowed me to approach the aesthetic doing as a form of management, the second aspect towards the definition of artistic otherness in the contemporaneity. In questioning the notion of “art” that our doing entails, the ethics it embodies and the ways in which contemporary artistic practices are connected to people's daily lives, I was able to address, on the one hand, the creation of artistic models of management that, taking the author as a mediator, allow the transference of a model of positive social impact in the frame of a participative society and, on the other hand, the creation of artistic agents who can work on the distribution and promotion of supportive and transferable models.

Finally, regarding the institutionalization that, together with its forms of inscription and recognition, defines art spaces –sometimes disregarding the existence of many co-speakers and as varied as artistic practices are-, and basing my concerns on the investigations of Francesco Careri, at this moment I am exploring the act of walking as an aesthetic practice through the Tapiar Buenos Aires [Brick up Buenos Aires] project, in which I carry out an investigation and survey on foot of each and every one of the walled up buildings in the forty-eight neighborhoods of the City of Buenos Aires. The aim is not the creation of works or projects but the generation of relationships and tours. If architecture was born out of the need of a “space of being”, a brick wall contradicts the most primitive need for architecture since it becomes an invitation to dwell in a “space of walking”: a place of eternal wander, of attempting, where you can go out and meet the Other.



Irena Pavlyshyn
Italy

IRENA PAVLYSHYN

Selected artist Malamegi LAB 10



THE WHITE SUN OF THE DESERT

mixed technique

100x70 cm

2018

IRENA PAVLYSHYN

Artwork description

The origins of my family and frequent trips to Morocco hold deep influence in my work. Based on a “form-color-material” process and the study of composition, I translate my experiences on to canvas. It’s like a travel diary, where the choice of color and material is never casual.



Irena Pavlyshyn was born in Leopoli, Ukraine, April 1990. She graduated in Decoration, Academy of fine Arts, Rome. Thought the visual language of forms, she endeavors to deconstruct the object and represent the meaning of the moment, with her work consistently touching upon temporally based themes such as Genesis, Memory and Time. Currently lives in Rome.

SELECTED EXHIBITIONS

2018

MalamegiLab 10 –finalist of Art Prize, 28 Piazza di Pietra, Rome

“ Flores Silvestres” –SpazioMatEr–Loft Gallery, Rome

The H'allTailor Suite Hotel –exposition, Gallery MucciacciaContemporary, Rome

” The Shape of Things” –South St Gallery, NYC

«Volodi Pegaso» –finalist of the art competition, National Institute of Health, Rome

2017

«Rome-Marocco» –collective exhibition, Mosque of Rome. Organization: Ass. ArtisticaMente with Embassy of Morocco.

«Volodi Pegaso» –finalist of the art competition, Rome, Galleria SpazioMATER

2016

«Vo(I)to di Donna» –Exhibition at the Chamber of Deputies of Italy

IV Edition «La MenteArtistica» –Rome.

2015

«Art Hug» –winner of the art competition, Embassy of Egypt in Rome

«No Stop Europa Giovani» –cultural exchange between Italy and Turkey cultural exchange between Italy and Turkey. Organization: Ass. ArtisticaMente and YunusEmreEnstitüsü, Rome.

III Edition –«La MenteArtistica» –Rome.

2012

«Affordable Art Fair», Museum Macro, Rome

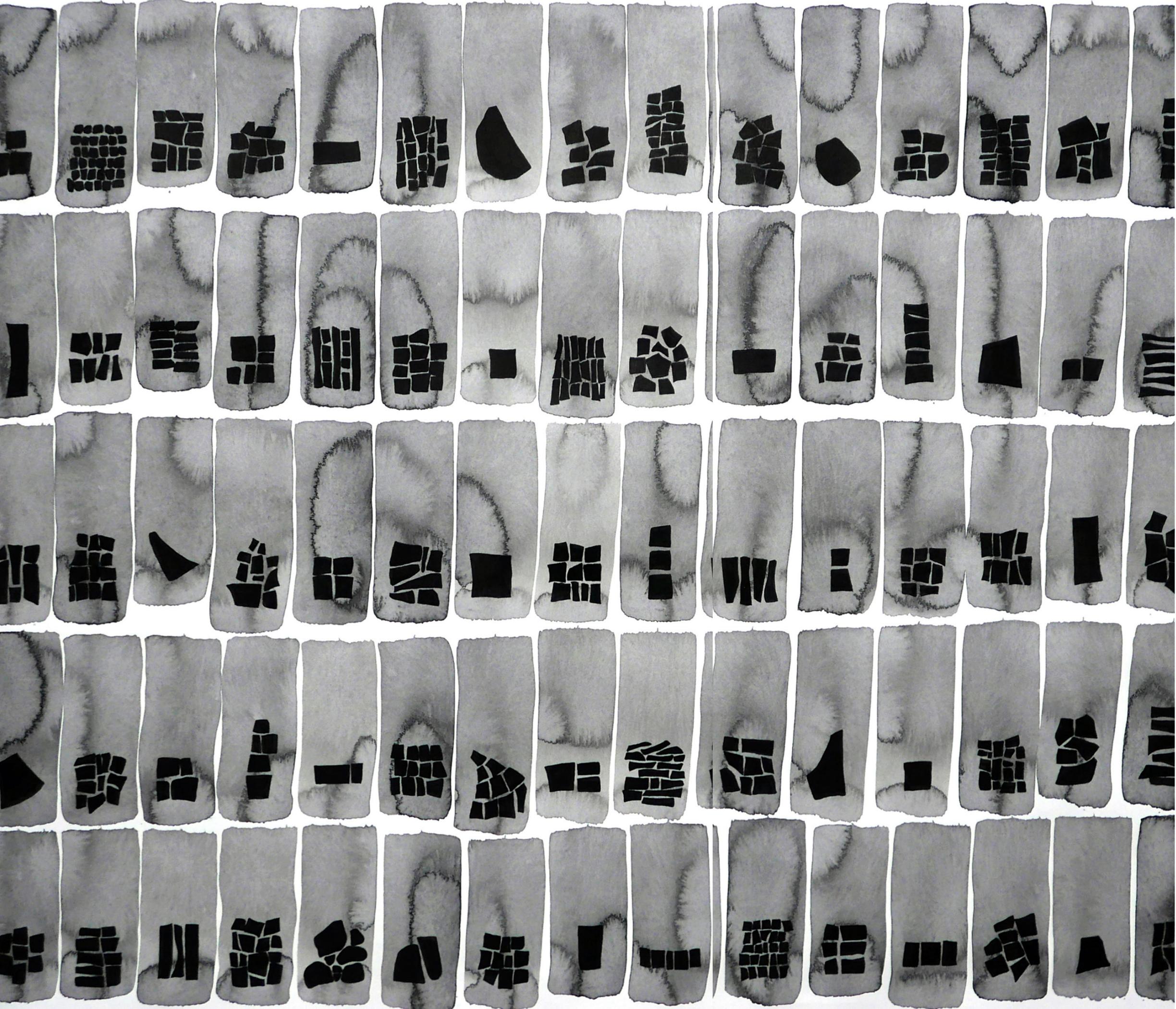
«Emergency Art» –Gallery Consorti, Rome

2011

«Art Prize –Artist in the World» -winner of art competition, Rome.

2010

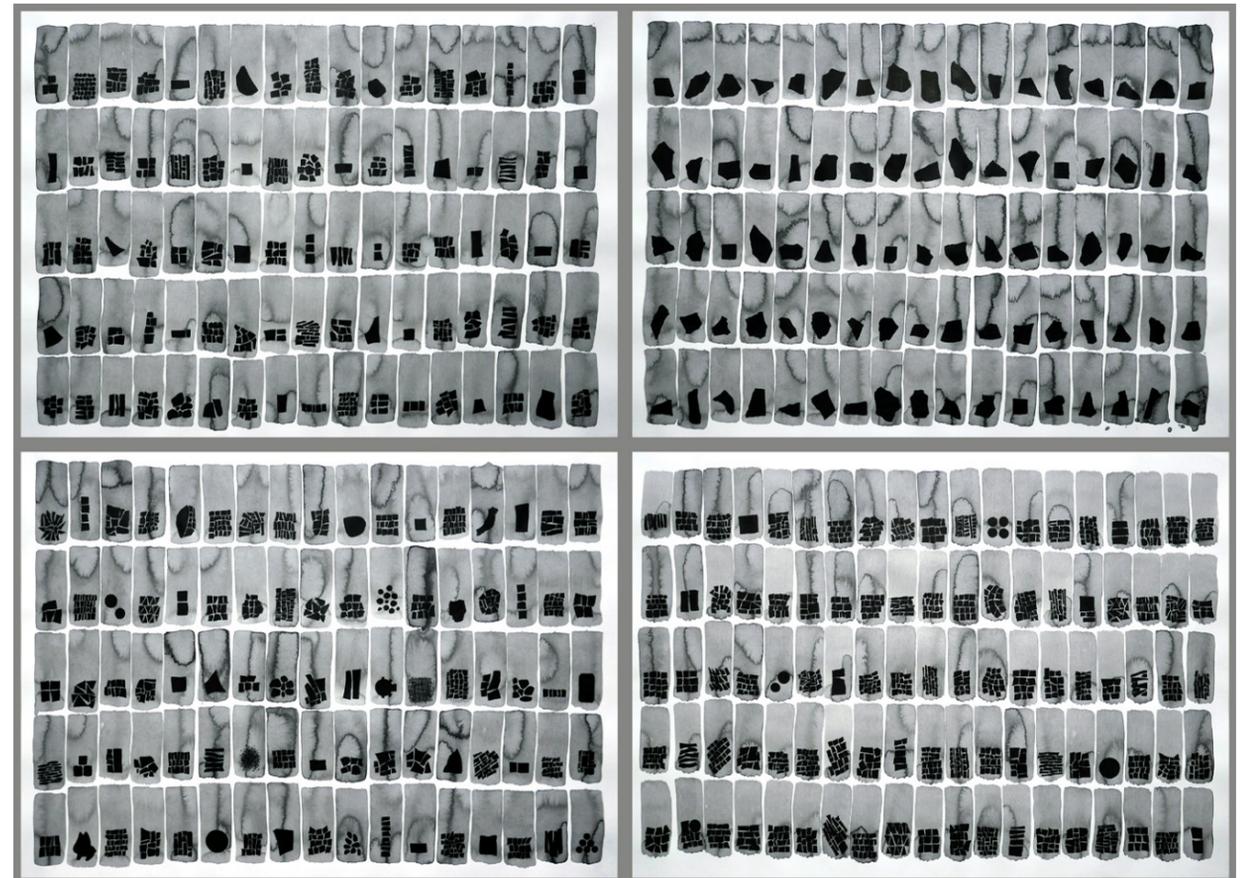
«Emergency Art» –Gallery Consorti.



Jae Hee Kim
South Korea

JAE HEE KIM

Selected artist Malamegi LAB 10



UNITS
indian ink on paper
59.4 x 42cm each
2018

JAE HEE KIM

Artwork description

As a creature is made up of many cells, there are many parts for something to be formed. These parts or units can be a single object or a group. They are independent and interconnected.

In "units," units with small pieces come together to form the work. It is just like how every moment of everyday life creates my story, how houses consisting of different members come together to form an apartment, and individuals form a society together.



Jae Hee Kim is an artist based in Seoul, Korea and Milan, Italy. She holds degrees from Ewha Womans University (BFA Occidental Painting, 2002 and MFA Painting and Printmaking, 2005) and Accademia di Belle Arti di Ravenna (MFA, Mosaic, 2016).

In 2018 she obtained the 1st Prize Professional at the IX PICTOR IMAGINARIUS International Competition. Her work was selected for the exhibition of the GAeM international prize (2013, 2015 and 2017), the Premio Nocivelli (2015) and the PICTOR IMAGINARIUS international competition (2015 and 2017). In 2013 she participated in the exhibition Eccentrico musivo at the Museum of the City of Ravenna (Italy) and in 2015 and 2017 the exhibition Opere dal Mondo of the RavennaMosaic biennale (Italy).

She held her first solo exhibition in 2005 at Fifteen Gallery (Seoul, Korea) and has also participated in many group exhibitions since 1999.



Jane Fennessy
Australia

JANE FENNESSY

Selected artist Malamegi LAB 10



THE ENCHANTED FOREST
Digital Print on Billboard Vinyl
1220x610mm

JANE FENNESSY

Artwork description

This artwork is a landscape inspired by the integration of architecture and natural forms at the site Villagio Eni in Borca di Cadore.

The towering beauty of the various pine species frame the timber cabins that appear to have grown organically in the space.

A little piece of lunar-like Dolomite appears in the background, reminding us of the greater majesty of the forest.



Jane Fennessy (b. 1972, Melbourne Australia).

Education: Bachelor of Design (Industrial Design) RMIT

Work: Creative Director, Blue Vapours Creative Studios Fitzroy Australia

Jane has been producing digital art since the 90's, when there were only 18 typefaces and no one else knew how to turn a computer on.

Her strengths have always been in drawing and colour use. She draws with a felt tip pen on location then takes the working sketches back to the studio where they are digitised, coloured, reinterpreted and then output on film or vinyl.

She is married to Kit Fennessy the novelist and her whippet Liam is the son of the Liechtenstein National Champion.

2017 Nominated for the German Design Award in the book cover design category

2017 Solo Exhibition Alpine Party

2013 Solo Exhibition Destination Illumination

2012 Short Film La Bicyclette selected for the International Bicycle Film Festival (title sequences and production design)

2010 Solo Exhibition Sauerkraut



Lilia Carlone
Italy

LILIA CARLONE

Selected artist Malamegi LAB 10



PENSIERO di IL FINGITORE

Video
2018

63

LILIA CARLONE

Artwork description

“Pensiero” is a photographic video inspired by the photo novel and its narrative technique, the images were conceived as still photographs, the physical presence of the two characters in the frame, which seem to be frozen in their action and the cinematographic style are thought to be different from the classical techniques of cinematographic work.

It was made with a language that tries to blend the staticity of photography with the dynamism and expressiveness of acting, giving a physical movement to the photographs, to increase the meaningfulness and density of the actions. As if the photographs were coming to life. There are no special effects but only the ability of the actors in relation to the narrative stylistic choice.

Inspired by the photo comics (or photo novel) typical of the 50's, “Pensiero” was created so that the images in their simplicity and conciseness would tell a story, a love story between two dreamers, the touch without ever meeting, both lived or imagined, subjectively to the viewer, we don't know who is the dreamer and who is the dream itself.

This is the first video of the “Il Fingitore” project presented at the “Fotografia Europea 2018” exhibition at the Gerra space in Reggio Emilia.



Born in 1991 from an artists family, she spent her childhood in the backstage of the theatres between a trip from a city to another. Photography and cinematography grown with her since her early youth. She started experimenting light and colors at very young age, experiences bring her to express her most intimate visions with analog photography in 2015. In 2017 she graduated in Rome in cinematography, as her final expression. She kept doing photography also as an exercise for her cinematic vision.



Olmo Amato
Italy

OLMO AMATO

Selected artist Malamegi LAB 10



YUMIKO (MADRE IN FORESTA DI BAMBÙ)

Fine art ink pigment print on Japanese handmade washi paper with limited edition of 5.

A3 + print format (33x44 cm) - Frame format 57x72 cm
2017

OLMO AMATO

Artwork description

“Yumiko (mother in a bamboo forest)” belongs to a project still in development, born from a trip to Japan I took in the summer of 2017 with my girlfriend Noriko. Thanks to her parents’ hospitality, I was able to immerse myself in the daily life of a traditional Japanese family. For about five weeks I entered, for the first time, into a close encounter with their culture and traditions.

After visiting the famous bamboo forest of Arashiyama in Kyoto, fascinated by Japan’s deep spiritual connection with nature, I embarked on a series of trips in search of natural places that would invite me to enter into an intimate relationship with them. A selection of photographs taken during those days became the basis for making photomontages employing my usual technique: the fusion of my own landscape photos with archival material. Upon returning to Rome I started collecting vintage images from the Library of Congress archives of photographs taken in Japan in the early 1900s. The idea that has always fascinated me is that these images of women in kimono, once crystallized in time, can now be freed from the confines of silver emulsion. Thanks to digital alchemy, the women can now return to the intimacy with their roots, and finally, after more than a century, they can again feel at “home”, absorbed in an eternal moment of reflection.



Olmo Amato graduated in Neurobiology at “La Sapienza” University of Rome. In addition to his studies he dedicated himself to photography and to the experimentation with digital manipulation techniques.

As a photographer and video maker, Olmo creates fine art prints, works in post-production, and also teaches. Since 2010 he has created various personal photographic projects. In his works, mostly rendered in black and white, he integrates historical photographs with shots taken during his travels.

His works have been selected and presented during festivals, in galleries and contemporary art fairs. He was awarded the Setup 2018 prize as Best Artist under 35.

In 2015, together with Samuele Sestieri, he wrote and directed the film “I Racconti dell’Orso”, which was selected to compete at the 33rd Torino Film Festival, at Rotterdam International Film Festival 2016, and numerous other Italian and international festivals.



Stefano Amedeo
Moriani
Italy

STEFANO AMEDEO MORIANI

Selected artist Malamegi LAB 10



UNTITLED
collage on vegetal cardboard
104x144 cm
2017

STEFANO AMEDEO MORIANI

Artwork description

That work is composed by fragments, etchings and works on paper, old prints borrowed from antiquity and returned to the present giving a new form and meaning.

The result are blind paths, roads that lead to nowhere, monochrome motifs and stains, residues of the past that intersect but do not have a start or a center, small worlds, architectural places, maps of a remote past that intertwines through the centuries, mingling over time on paper up to the borders of the present.



Born on December 6 1986, he graduated from Liceo Artistico in Forlì and attended Accademia di Belle Arti in Ravenna and Venezia with specialization in Painting. He's founding member and councilor of [dif-fù-sa contemporanea], a cultural association which has the aim of promoting and spreading contemporary art. He lives and works in Forlì.

Founder @ Wundergrafik, art studio and cabinet of curiosities, Forlì.

Group show:

Visioni Sospese, a cura di Artebesque, 31 marzo-15 aprile 2018, Sala Espositiva Filandone, Martinengo (BG).

Il Cantiere Artistico, V edizione, 16-25 ottobre, 2017, @Ex Mir Mar, San Mauro Pascoli.

Post Places-dove vanno le lumache, 9-25 giugno 2017, Sala Pescherie, Lugo.

Post Places-dove vanno le lumache, 5-11 maggio 2017, Santa Maria delle Croci, Ravenna.

Mediterranea 18, Biennale dei giovani artisti del Mediterraneo, curata da BJCEM, 3-10 maggio 2017, Tirana, Albania.

La Pittura è Bellissima, presso lo spazio espositivo sperimentale GARO, 12-19 maggio 2012, Forlimpopoli.

L'Accademia al castello, collettiva studenti Accademia di Belle Arti di Ravenna, 9-23 agosto 2008, Rocca Fregosa, Sant'Agata Feltria.

Variabili Minime, progetto TIC, a cura di Raniero Bittante, maggio 2008, galleria EMME-DI, Ravenna.

Solo show:

Untitled Overdrive, 29 giugno-1 luglio 2018, presso Black Cult Tattoo, Forlimpopoli.

Untitled, 1-15 giugno 2018, presso O Galley, Faenza.

Stefano Amedeo Moriani, senza titolo, curata da Elena Dolcini per [dif-fu'-sa contemporanea], 15-26 giugno 2016, presso Wundergrafik, Forlì.



Witold Śliwiński
Poland

WITOLD ŚLIWIŃSKI

Selected artist Malamegi LAB 10



MERGENCE
frosted and transparent clear layered glass and aluminum
165x50x250mm
2016

WITOLD ŚLIWIŃSKI

Artwork description

I seek Inspiration in the things that get my attention and admiration. New ideas come to my mind during my trips. If only I have time I pack my stuff and hit the road to visit intriguing places. I love to change surrounding to experience new sensations.

Photography is my great passion. I take my lenses wherever I travel and I take series of pictures, very often close-ups. Then I design sculptures inspired by the acquired experience.

My great inspiration are also modernistic architects like F.L.Wright, Gropius, Mies, too. I particularly admire their logical and consequent approach to architectural form.

The Idea strikes me often when I browse through my pictures. I sort the images and select those frames which appear the most interesting to me. And those fragments I then present in my glass objects.

The Concept of this work consists of the Inspiration and the Idea.

This sculpture is well thought through and neat as calligraphy. Every piece of the glass composition is carefully planned and designed, as if it was a letter. My works reflect my long pursuit to show how beautiful glass is and how difficult it is to work with that material.

Born on the 24th of February 1963, in Krosno.

He graduated at the State Secondary Art School in Miejsce Piastowe, from the Faculty of Applied Art Forms, as a disciple of the famous sculptor Władysław Kandefer, who in turn, was a former student of the great Ksawery Dunikowski. Then he was a student at the Photography Post-Secondary School in Krosno.

At this time Witold was a student at the Post-Secondary Photography School in Krosno. At the beginning of his artistic career he dealt initially with drawing and graphics and also designed company logos and arrangements along with the preparations for various displays. From then he went on to design and produce artistic and applied works of art in leather.

Since 1996 he has created many works of art in glass, which bear the characteristics of both applied and unique forms. Occasional statuettes and company souvenirs have also been an important part of his work, and each subject became an inspiration to the origin of new concepts. As Witold explains: In 1996 I became fascinated in working with glass as a medium. Apart from the traditional glass forms, which I considered to be of a harmonious nature and which included the moderate use of decorative elements, they still featured the classic lines. After a period of time, some different ornamental forms began to appear in my work, which one could almost define as being sculptures, in the very essence of the term. These forms slowly began to influence and dominate my way of thinking. I now genuinely feel that the outcome of my numerous experiments is reflected in the current general trend of the development of contemporary artistic glass-work. He is a member of the Polish Union of Painters and Sculptors of „Polish Applied Art” (Związek Polskich Artystów Plastyków „Polska Sztuka Użytkowa”) in Warsaw. „Glass is a strange substance. It is a very demanding material which requires the artist’s complete focus, coupled with an extensive knowledge and high level of expertise. On the other hand, it is expressive and, as such, eager to experience change. As a material, it can undergo various transitions and can be subjected to various operations and techniques. It can be stained, pulled, melted, expanded, cut, blow-formed, broken and reconstituted anew. Continuing along this exciting new path, I began experimenting with my glass forms, combining them with other materials, such as metal or wood. All the time I was looking for new solutions, exploring new and challenging possibilities, whilst still testing the properties and capabilities of this wondrous medium. By combining it with new elements, I often achieved quite unexpected and surprising effects”.

The results of his work are the culmination of his wealth of experience, creative maturity, and the passion for experimentation, combined with courage and risk-taking, to bring about new and innovative creations. That is because glass, irrespective of the way it is manufactured and processed, will always remain the „sui generis”, or „magic material”.

Individual exhibitions:

2004 - The Cultural Centre, Krosno
2005 - GIL Gallery at the Cracow University of Technology, Kraków
2006 - The Pod Ratuszem Gallery (below the Town Hall), Rzeszów
2007 - The Regional Museum at Jasło
- The Pod Cieniami Gallery, Krosno
2008 - The Polish-Slovak House in Bardejov
- The Grudysz Gallery Faces of Egypt - exhibition of Photography, Krosno
2009 - Artistic Exhibitions Agency, Krosno
2010 - The Przeworsk Museum
- Krosno, The Regional Centre for Borderland Cultures exhibition of photography
2011 - Rzeszów, Sub-Carpathian Gallery (Podkarpacka Zachęta) Gallery Na Najwyższym Poziomiu (Uppermost Gallery Level)
2012 - Artistic Exhibitions Agency, Rzeszów
- Regional Centre for Borderland Cultures exhibition of photography, Krosno,
- Cultural Centre exhibition, Sárospatak, Hungary, at the Tokay Mountains Zempléni Fesztivál
2014 - Dom Doktora - Gallery exhibition in Zakopane
2015 - Versus Gallery exhibition, Wrocław – at the European Festival of Glass
2016 - Krosno, Glass Heritage Centre
2017 - Cracow, Lipowa 3 Gallery, Glass and Ceramics Centre
2017 - Addison (Chicago), Addison Center for the Arts
2017 - The Regional Museum at Dębica
2017 - Częstochowa - Regional Society for the Encouragement of Fine Arts - 'Kondukotorownia'
2018 - Versus Gallery exhibition, Wrocław
2018 - Krosno, The Szeptycki Manor.
2018 - Warsaw, Center of Creativity Targowa

Collective exhibitions:

2006 - Bardejov, Slovakia
2008 - Krosno, Sub-Carpathian Museum, Artists and Designers of the Sub-Carpathian Basin -10th Biennial of Krosno Fine Art, received a distinction for a composition in glass and metal
2011 - Artistic Exhibitions Agency, Rzeszów. An exhibition that followed a Biennial artistic competition entitled Painting, Graphic Arts, Drawing, and Sculpture of the Year - held in Krosno, and was a National photography competition, in receipt of a 2nd award
2014 - Artistic Exhibitions Agency, Rzeszów Exhibition that followed an artistic competition entitled Painting, Graphic Arts, Drawing and Sculpture of the Year
2015 - Artistic Exhibitions Agency, Rzeszów. Exhibition that followed an artistic competition entitled Painting, Graphic Arts Drawing and Sculpture of the Year, awarded a distinction with honours
2016 - Krosno, Glass Heritage Centre "Art School in the City of Glass"
2017 - Oranżeria Galery - Radzyń Podlaski,

You can find his works of art on display at the following locations

- The Parnas Gallery of Contemporary Art, Katowice, ul. Kochanowskiego 10
- Pyramid Designer Glassware & Gifts Ltd, 23 St. Werburgh Street, Chester, England CH1 2DY
- Piece Art Gallery in Vail, Colorado, 122 E Meadow Dr.
- Versus Gallery, Wrocław, ul. Jatkí 1
- The Glass Heritage Centre, Krosno, ul. Blich 2
- The Sub-Carpathian Museum, Krosno, ul. Piłsudskiego 16
- Coco art Gallery, Kraków, ul. Floriańska 44
- Pragaleria, Warszawa, ul. Stalowa 3
- Sculpture network, (www.sculpture-network.org)



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In collaboration with:

www.indoorcontemporary.com



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Special thanks to all participant artists

We want to do 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.

Malamegi Lab Staff

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