

Malamegi LAB.7

International Art Contest - Final exhibition

Imagoars - Campo del Ghetto Vecchio 1145 - Cannaregio, Venezia

Opening - Sunday, 5th of March 2017 h 18:30

Opening Days - 5-19 March 2017

Catalog available at the gallery

"MALAMEGI LAB 7 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.

List of the 12 winning artists.

- Charlotte Lelong (France)



COME DANS UN RÊVE (11)

Photography retouched and transferred on Arches paper
 76 x 56 cm - 2016

In this series, the used technique dilutes the image and it appears as a ghost-like presence.

I discuss here the issue of the childhood memory, sometimes hidden or forgotten, but which subsists and resurfaces from time to time.

A childhood sweet and fragile, but sometimes also brutal. It is neither white, nor black, and in an instant everything can tilt on one side as well as on the other.

Everything is tangled between past and present, between dream and reality.

- AINO (Germany)



SEEDS

seeds, wax on clay
 30x54x2 cm
 2016

...the end...the beginning... the end...the beginning... the end...the beginning...

It is about changing the scale. Whatever you are looking at, there are numerous possibilities to move in both directions along the ranging scale. Every element is a universe itself, at the same time depicting the scaled version of the whole system. The end of every level is a touching-point to the next one. And the journey continues...

The work SEEDS is an aesthetic interpretation of the scaling principal. Materials and the working process itself are used in a symbolic manner: clay as a symbol of a certain fundamental substance; seeds - staying for life; wax - as a material able to preserve objects - a metaphor for time.

Seeds simply laid on the piece of clay are exposed to moulding since coming in contact with another material of the natural origin. After a certain point, as the natural coloration has been reached, the clay plate is melted into wax. Once polished, wax reveals the underlying clay core with the embedded seeds. Some of them are clearly visible, another remain hidden in the wax layer. Thus a unique system of elements, hence following certain major laws - a scaled model of a universe perception - has appeared. A frame, building an optical abstract over the given system, the image of a human figure scratched upon the wax surface - a visualised question about "my place within the system".

- Montserrat Diaz (Italy)



RITRATTO IN BIANCO E NERO - MATTINO
Photography
2017

Digital photography. Digital technique and photomontage.
Print certificated Fine Art Rag white 50x50 on white frame.

- Maura Laus (Portugal)



SELF PORTRAIT IN A CANVAS
Size: 40 cm x 50 cm
Technique: Acrylic on Canvas
Date: January 21st 2017

The artwork portrays the artist's reflection on the plastic that covered the canvas, a moment captured inside of a train. The shadows and lights created an image, which the canvas itself was showing. A mixture of whites, subtle silhouettes and interesting perspectives were created by thin layers of acrylic paint. In a funny - and almost philosophical - twist, what we assume is a bland, boring material, like a white canvas for example, used by most artists, could be amusing when observed in an unusual way. Everything can change its meaning when you see in a different light.

- Wenqin CHEN (China)



STANDING EGG
Material: Stainless steel
Size: L:30cm/W:30cm/H:40cm
Date: April 2009

The "standing egg" is a celebration and praise of life and soul. The author selects the egg as the main body of the symbol of life, makes it stand not to fall, but move to swing. Material with excellent use reflects reflect the infinite beauty of the surrounding environment. The author insists the principle of minimalist beauty, hopes it can let the viewer hold their breath, filled in the embrace of the universe life. Is not it the best praise of life?

- Noemi Diamantini (Italy)



NEBULA
Photography
Year: 2017
Size: 100x20cm

Through the use of a 100 mm macro lens Canon were photographed, in the course of two months, the various stages of reproduction of the mold formed on the surface of a common chocolate pudding.

The intent is to enlarge a detail that in reality is infinitely small, as if the human eye wants to overcome their own boundaries.

The shapes and colors have a kind of fantastic and metaphysical provoking imaginary ancestral places and distant.

Photo # 1: Origin of the universe - Due to "push" the initial receipt from the Big Bang, the universe is expanding; however, it's also subject to the force of gravity, which causes the deceleration by the amount of matter in the universe and the impulse received by the large initial explosion.

Photo # 2: Earth's Crust - After the huge explosion begins the formation of the historical archive of the Earth: the Earth's crust. It preserves traces of the biological and geological phenomena that have taken place in the planet. It contains fossils and is crossed by folds and faults.

Photo # 3: Microorganisms - During a long process that began with the birth of the Earth, the Earth's crust have occurred phenomena that have influenced its history and life on our planet.

- Holger Theunert (Germany)



MICKI
vinyl / canvas
140 x 100 cm
2015/16

MICKI is part of my Sardinian Series which i started a couple of years ago. Because of my wife it was allowed me to visit her family at this very special island and to dive in Sardinian peoples life.

The use of this high end colours makes it possible for me to paint in layers or „a la prima“ at the same time to reach this mat pastel like finish, i prefer.

“Por fin un surrealismo que supera al mero „copy/paste“ de elementos diferentes. Tu trabajo es maravilloso porque nos introduce en tu mundo mágico y particular, con ironía, poesía y tan bien pintado.”

-Dorotea Duval

- Alexandre Torres (Brasil)



CONNECTIONS
Photography
2016

I strongly believe that the connections between images can bring us a deeper reflection about the world and ourselves. If we analyse, everything is a result of a combination: words are combination of letters that organized, formulate sentences, numbers and variables result in mathematical formulas and we are the result of natural and biological combination.

My goal is simple. I'm searching for a connection with the viewer. If at any moment I succeed to instigate you to think more deeply about our world, I consider that in some way we made a connection.

Thereby, new points will come out and with them, new connections.

I should point out, at last, that the connections between the images are free. It's up to the viewer to fill the blank spaces. Through the combination of this moments I'm looking for some kind of continuation of concept where the game of movement of the eyes can become a chain, and hopefully tie your own story.



- Kevin Kuenster (USA)



INNOCENTES DISCIPULOS
2017
Fresco
38cm x 33cm x 5cm

Buon Fresco, an ancient technique in which pigments are applied to a wet plaster surface. The plaster is a pure combination of aged lime putty and Carrara marble dust, which is applied to a birch wood panel. When the plaster dries the surface becomes hard and smooth like stone.

- Melanie Möglich (Germany)



ZYKLUS
2016
glass, wood
21x23x33cm

Water is life. 71 percent of the earth's surface is covered with water. Nearly every living thing consists primarily of water and needs it to survive. Water can also be life threatening. Climate change caused by human actions make our sea levels rise. Polluted oceans involuntarily conquer territories where native inhabitants and ecosystems suffer. ZYKLUS represents this dichotomy. We have set into motion a new type of wave. Glass and wood interact, opposed to each other and yet harmonious. The water-eroded wood provides a weightless bed from wherein, the sharp edges of glass spring forth from its memory like a phoenix rising. Beauty and dynamic. Dangerous and unpredictable. The wave has been idealized in society as a symbolic entity, which possesses the all-encompassing power of nature. Within its dynamisms and beauty of form, it is frozen in time. ZYKLUS explores this image, but asks a crucial question. What is our future relationship with water we so idealize and depend on? In ZYKLUS, the cycle of life is re-interpreted and newly formed.

- Yehudit England (Israel)



THE PARK
2013, Oil on canvas
100x100cm

I worked On the Park in my Studio before the holiday season. In the culture my parents came from (Iraq)' when they wished to congratulate someone for a good year they would say "have a green year". For me, this color has deeper significance. This is an abstract spiritual Park, which is a refuge from the bustle around. Space I can get into it, to stay, to heal and soothe. Perhaps to disappear to be gone, converge within myself, to connect to the roots to mother earth and to look at life. Maybe some kind of dream and hope, kind of creation myth?

- Merna Liddawi (UK)



BEGINNINGS

40x30x1.8 cm each

Medium Egg tempera,

16.9ct Lemon gold, bole, true gesso on birch plywood.

Using fifteenth century methods found in Cennino Cennini's *Il Libro Dell'Arte*, imagery is worked in tempera made of ground pigments mixed with egg tempera. Genuine mineral pigments such as Azurite, and earth pigments such as Ochres and Hematite are used preserving the richness of colour. The tempera is laid down on gessoed panels prepared in the artist's studio using a lengthy process, preparing rabbit skin glue and sanding to a smooth finish. These panels are gilded with 23.5ct gold leaf using medieval methods of water gilding and traditional tools. Several layers of glaze are laid down creating transparency and luminosity. Process is absolutely central to the art: the authenticity of the base elements, the careful preparation of the materials and the layered depths of a gradually evolving work. The hidden treasures and depths glimpsed in base elements are revealed by time as if through alchemy. The complexity of the process is juxtaposed with the simplicity of the imagery.

Malamegi LAB.7

International Art Contest - Final exhibition

Imagoars - Campo del Ghetto Vecchio 1145 - Cannaregio, Venezia

Opening - Sunday, 5th of March 2017 H18:30 pm

Opening Days - March. 5 | March. 19, 2017

Catalogue available from the gallery

Info +39 0432.1845107

lab@malamegi.com

www.lab.malamegi.com

MALAMEGI Lab - Villanova di San Daniele del Friuli (Ud) ITALY - 33038 Via Zara 122/124

Fax. +39 043 218 42009 - www.lab.malamegi.com - lab@malamegi.com