



**Malamegi LAB.12**  
**International Art Contest**  
**Final exhibition**

# Malamegi LAB 12 International Art Contest

Final exhibition - opening  
Saturday, 1st of June 2019 h18:30



**HERNANDEZ ART GALLERY**  
**Via Copernico 8 - Milan**  
**Opening Days: 1-14 June 2019**

We are pleased to announce the dates of "Malamegi LAB 12" final exhibition, which will be held over a two week period from 1 to 14 June 2019 in Milan, in the spaces of Hernandez Art Gallery, Via Copernico 8 - Milan - Italy.

The exhibition presents works by 13 international artists: Abe Abraham (United States of America), Aleksandra Osa (Poland), Alessandra Rovelli (Italy), Alice Mestriner & Ahad Moslemi (Italy), Andre Quirinus Zurbruggen (Switzerland), Angela Grigolato (Italy), Gianmaria Cassarino (Italy), Jose Rosero (Colombia), Maria Chiara Maffi (Italy), Moti Bazak (Israel), Paula Machado - *guest artist* (Brazil), Roberto Spotti (Italy) and Younser Lee (South Korea).

Each artist, through different mediums, investigates the multi-facet perspectives and shades of the human being, displaying new innovative concepts. The works of the various artists included in this exhibition resonate with major contemporary cultural, economic and political realities experienced as part of everyday lives and across the globe.

This exhibition traces the emergent contemporary art's current trends, spanning different generations, their practices traversing the disciplines of contemporary artistic creation.

Among all participants of the exhibition, Malamegi Lab will allot 4 different prizes, that will be notified at the end of the exhibition:

- cash prize
- acquisition prize of one artwork
- monography art book prize
- Malamegi collection prize

The curators:

Massimo Toffolo (main curator of Malamegi Lab, Italy)  
Margherita Jedrzejewska (curator of Malamegi Lab, Italy/Poland)

- Abe Abraham (United States of America)



**Salt Water**  
Video  
2018

Salt Water explores the contrast between the force of natural events and our own need and desire for stability. The work opens with an abstract sculptural mass of more than twenty dancers interlocked with bare curved backs that sway, rise and fall in wave-like motions. Individual identification is only a momentary glimpse. Beneath the abstract form, intimate human connections reside. For the viewer, this negotiation between a distant abstract surface and a face in close proximity evokes a stroke of empathy; a call from the depths that is once again swept away. The work's central challenge is to expose the humanity and complexity of the individual as she or he exists within the crowd.

- Aleksandra Osa (Poland)



**MP1-3**  
Oil on canvas  
70x70 cm  
2017

MP1-3 (Melting Paradise series), Athens 2017, oil on canvas, 70/70 cm. Her art is inspired by her own environment, treating the subject merely as an excuse for the search of artistic form.

- **Alessandra Rovelli (Italy)**



**Sunday Morning**

Mixed media on canvas on a cardboard box  
61x42.5x8 cm  
2018

Landscape is a constant theme in my paintings and I attribute a symbolic meaning to it. The road is the path of life, houses talk of people, street lamps of experiences, etc.). "Sunday Morning" represents the moment of serenity that characterises a calm morning. The deserted road brings us back to the signs of the frenetic passage that life can take. The houses along the roadside, wrapped up in a tranquillising atmosphere, whisper about the possibility that everyone has to listen to their own rhythm and reconnect with their being. The decision to paint landscapes on cardboard boxes is also symbolic. It insures that what is painted outside can ideally continue towards the inside of the work, where it is guarded and protected. The box represents an internal container that everyone can have, in which to store memories, dreams, fears, experiences ....

- **Andre Quirinus Zurbriggen (Switzerland)**



**The backbone**

Installation of 43 crucifixes in a glass case  
Height: 123cm, Width: 160cm, Depth: 65cm  
2014

André's work is based on the captivated gaze, which can be used to capture reality in its many facets and thus weave new patterns of interpretation. Everyday objects like stones, cobbles or – as in this piece – statues of Christ lined up next to each other, are transformed into surprising moments through his gaze, creating bold levels of meaning that waver between art and transcendence. The accidental and seemingly incidental become concrete and form their very own statements – far beyond the mainstream. André Quirinus Zurbriggen teaches us to always see things with fresh eyes. His objects speak to the innermost part of the observer and repeatedly testify to the distant relationship between everything that is created and between all creatures.

- **Alice Mestriner & Ahad Moslemi (Italy)**

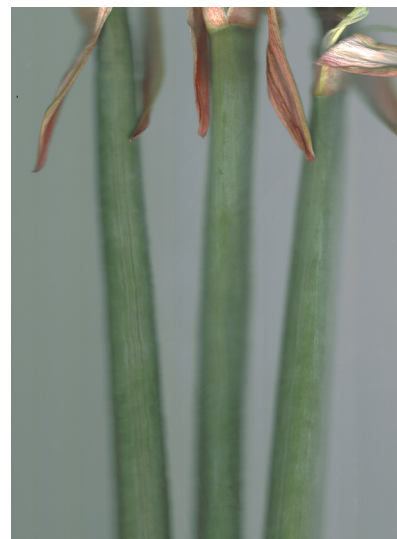


**Untitled**

Installation, mixed media and dust  
59cm X 75cm X 13cm  
2019

A starting point within a Flow creates a sense of unease, it means: selection; to select an origin. To select a part from the whole is an action which deprives consideration of totality, therefore of the vision of what reality is. What turns out to be quite obvious is the existence of one World System and another very complex system that defines itself with the ego: I. These two entities are inseparable because one leads to the identification of the other and vice versa. Both give rise to a dialogue, which coincides with the hypothetical translation of reality reported here below. The dialogue between the World and the Ego has been originally the cause of a chain reaction infinite and conflictive regulated by the principle of cause and effect. We therefore consider the two subjects as the fundamental and indispensable elements to the development of the reality and the process of identification, which is an ongoing process. Both entities are placed in a context: other than those in which where there are the consequences of their dialogue in the World. The dialogue is structured through the word and it is the origin of creation, as it gives meaning to the World and expresses a need, which is the subject of the discussion. It will have to deal with interlocutor's needs / expectations. But, the individual's will being equal and exactly the same as interlocutor's will. In this way they enter in a state of conflict of interest, and that is why the state of nature is a state of war of all against all, in where the individual struggles to meet and a calm one's thirst and need for power. ...

- **Angela Grigolato (Italy)**



**Vanitas (17)**

Digital print on mat paper  
110x110 cm  
2019

Vanitas (17) is part of a series called: Stolen from the light, that use the scanner in order to transform tridimensional object into images. The scanner is not "loyal" as we may think because it deforms the object creating extremely cold details. The prints made out of this process are shaped by the medium that decides what is on focus and what is blurred, stealing the role of the artist, that allow it, making himself free from his own aesthetic vision. For this reason the process can be seen as a reflection about the photographic medium itself. The images are taken from the organic world but here they become hybrid: with both analogical and digital features. Every scan is a re-reading of the theme of Vanitas used by ancient painters to refer to the themes of passing of time and death; they are still life, not painted anymore but analyzed by the light of the laser centimeter after centimeter.

The research is focused on a fascination about the natural shapes and on the use of different digital medium able to capture images. In today's society the digital mediums are becoming direct extension of our body, they influence our way of seeing the reality, they are modifying our ability of reading the world and changing in this way our language and the form of our mind. According to that, studying the process of interaction between natural and digital is becoming very important, especially if the image is the vehicle of communication between them. The image is not always clear, in front of the scan every viewer has to recall in the mind reference to his own visual memory to reveal what is looking at.



- **Gianmaria Cassarino (Italy)**



**Nadine**

Oil on canvas  
30x40 cm  
2018

Inspired by a sad moment for having lost a friend. Sometimes life isn't granted and today's laugh can become tears.  
The painting is made with oil colors on cotton canvas with wet on wet, alla prima technique.

- **Maria Chiara Maffi (Italy)**



**I HAVE BROWN EYES**

Print on Fine Art matte paper with frame - Serie of 7 photos  
30x40 cm  
2018

We live in a world where appearance is everything, where the dress becomes the identity card of a person and fashion as a status symbol.  
The series consists of seven photos from Day 1 to Day 7, a whole week and the person always wears a new shirt. These shirts are vintage ones transferring the images into timelessness.  
It happens through a photographic trick hiding the faces of the portrayed person.  
"I have brown eyes" depicts ironically a society that tends to forget the human essence.

- **Jose Rosero (Colombia)**



**ENTRANCE HALL**

Acrylic on canvas  
70x140 cm  
2018

Approaching memory forces us to travel through multiple paths, sometimes intricate and unknown, or otherwise can take us back to common places where we will only find photographic snapshots with smiling faces that sharpen the illusion of preservation and control. I myself would rather venture into deep memory, where reminiscences are diluted into blurred images. I prefer to throw myself into the turbulent Acheron river of memory, where the connection between remembrances is random, unforeseen and chaotic. My palace is neither made of factual memories nor of postcards; it's made from the trace that prevails. Built without plans, it's a place that only gives clues, but in which you will surely find living rooms, libraries, studios, cinemas and games, swimming pools, ornate bathrooms, terraces with beautiful views, an entrance hall and also an empty room just for you.

- **Moti Bazak (Israel)**



**Equilibrium**

Installation - Mix media  
150x60x50 cm  
2019

The history of chairs is going back to the 3rd millennium before Christ, in ancient Egypt. Since then, for hundreds and thousands of years, the chair was a symbol of power and authority.  
Chairs came into daily use in the 16th century, and became part of our day to day life, ever since.

So, what about those old chairs?.. in which nobody sits anymore...  
As Harris wrote in his poem (above), for me they are a "place holder" for the "potential bottom". And I am trying to give them life back (and give them back to life...).  
In this work, the combination of two identical (in hardware) chairs is able to preserve the sense of equilibrium in a unique way, when the morphology and character are just a little different...

- Paula Machado (Brazil)



### Faithful Copy

Fast printing on photographic paper  
15x20 cm (20 copies)  
2017

Truth is was a valuable product of the last centuries. It was born with Socrates, was refined by Plato and applied to Logic by Aristotle. Truth creates a logic of exclusion and, as byproducts, the beautiful, the right, the ideal, the logical and the science. As a result of this mechanism, the logic of power is structured. Whoever possesses truth has power. What I want to discuss in this research is how the image contributes to the scientific discourse of truth-power. The photographic camera, iconographic daughter of the discoveries of the Renaissance, is a device that plays with the mathematical logic. Flusser, in his book *The Philosophy of the Black Box*, brings the photographer as a simple player, someone who plays with a limited number of possibilities already inscribed in the system. The work is inspired by the film of the same name by Abbas K. Released in 2010, the director discusses in the film the value that a copy adds to the original. The acclaimed Iranian director goes to the radiating center of this image culture in the West (Italy, replete with religious art, Renaissance religious frescoes and Christian icons everywhere in small chapels, churches and antique shops) to reflect on philosophical problems which involve the images that surround us and our perception of them. And perhaps more than that: to show how we were seduced by the illusion. They are twenty images in 15x20, framed in aluminum bronze of 1cm of width and are presented side by side, composing 5 images in the horizontal by 4 in the vertical. The result of the assembly is a panel with twenty different equal impressions. It's the same image - same file, treatment, output - printed on different machines. The result of this procedure was revealing: in each machine, the image was printed with a unique aesthetic. There are variations in tone, color, contrast, sharpness, saturation and framing, as some machines have cut out of proportion. Technology subverts its role of producing a systematic environment and unmasks what it promises itself: precision, control, standard. There is no true copy because there is no original copy.

- Roberto Spotti (Italy)



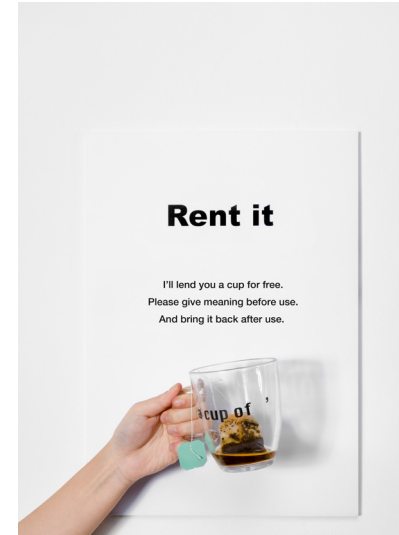
### Clouds on the Sea

Photography printed on Fine Art 100% Cotton  
Hahnemühle Photo Rag Bright White  
55x35 cm on paper A2  
2016

Work where space has predominance in the wholeness of the work, where empty space has its own reality, its efficacy as it is a second entity without which fullness would not have a reason to be. This image move away from the "perfect form" to turn the attention on the white side, on the empty space and on the relationship. An empty universe in which the subject lives and where he develops the concept of impermanence: everything is transient, changing, so everything is emptiness 1. "Emptiness and essence are associated so strongly up to identify themselves" 2 in a beauty that in the exaltation of the moment and in the dynamic equilibrium is never ending. "If you leave something unexpressed, the observer has a chance to complete the idea; so a great masterpiece nails your attention until you seem to become a part of it. The empty space is there just for you: come to fill it until it fills the measure of aesthetic emotion" 3.

1) In the prologue of the Heart Sutra, a Buddhist scripture of the fifth century AD, it is said, "He saw only five aggregates and he saw that in their essence were empty" (Giangiorgio Pasqualotto, *L'estetica del vuoto*, Saggi Marsilio Venezia, 1992 p. 16).  
2) Giangiorgio Pasqualotto, op. cit. p. 48.  
3) Kazuko Okakura, trans. it. *Il libro del tè*, editoriale Nuova Novara, 1983, p. 46.

- Younser Lee (South Korea)



### Less Count 3: Unit

Mixed media & Installation  
Size: site specific  
2017

People often say 'Let's get a cup of coffee,' to their friends, colleagues, or even acquaintances. This saying does not necessarily mean that they are going to actually have a cup of coffee. In this context, having a cup of coffee might just mean, 'Let's spend some time together.' Therefore, the concept of a cup would be different to different individuals in various situations. This project is inspired by finding the subjective point of view toward measurement units and asking people to refine the meaning of 'a cup'.

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

**Fax. +39 043 218 42009 Tel. +39 0432.1845107 - [www.lab.malamegi.com](http://www.lab.malamegi.com) - [lab@malamegi.com](mailto:lab@malamegi.com)**

arts laboratory  
**Lab Malamegi Lab**