

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB12 - ART CONTEST 2019



MALAMEGI LAB12 ART CONTEST - CATALOGUE

Edition

Malamegi Lab

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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 12 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 Milan at the art space of HERNANDEZ 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.

HERNANDEZ ART GALLERY



Hernandez Art Gallery

Via Copernico 8 - Milan - Italy

www.galleriahernandez.com

info +39 02 67490252

Consuelo Hernandez

Direttrice artistica e proprietaria della Hernandez Art Gallery fondata nel 2012. Dopo diversi anni di esperienze lavorative nell'area cultura nell'ambito diplomatico ha deciso di aprire una galleria d'arte a Milano per la promozione di giovani artisti emergenti italiani e non. La mission della galleria è anche quella di far conoscere l'arte latinoamericana in Italia, diventando un punto di riferimento nel panorama artistico e culturale milanese.



HERNANDEZ ART GALLERY



Hernandez Art Gallery

Describe and express the adventure of the birth of Hernandez Art Gallery is not easy, condense into a few words a story that encompasses my life so far ...

In cradle the first fragrance that I learned to distinguish was the turpentine of the colors on the palette of my father, so that, whenever I find myself in an artist's studio, the memories of a special childhood through the streets of the Brera district, resurface. In via San Marco 34, where my father Simón had his studio, I spent among the best years of my life and, undoubtedly, the ones I have marked more and inextricably linked to art.

From an early age I learned the differences between the different techniques, especially I remember the fascination that the processing of engraving had on me; in my father's studio the only area where I hadn't access to was the one where he guarded the acids and, of course, the prohibition it increased even more attractive!

The fortune to have been able to live and experience Brera from childhood, is what gave the path to a life of study and work, always face and dedicated to trying to develop and channel the knowledge transmitted by my parents combining them with personal attitudes organizational and relational; hence my humanities studies with a thesis on the symbolism in contemporary Venezuelan art, an experience in the art gallery, the organization of exhibitions and events in different locations, work as an assistant to the Department of Culture of the Venezuelan Consulate in Milan until the maturity of idea ... creating the Hernandez Art Gallery. A place that could contain not only the accumulated experience but the true essence of my personal culture, the combination of the Italian culture and the Venezuelan Creole, the artistic one from my father and scientific pragmatism from my mother; a moment of encounter between artists from physically faraway places but where they find a home and a commonplace.

The Hernandez Art Gallery, located in the premises of the historical and old printing Linati, place full of art since the early seventies in the most highly technological development area of Milan between Gioia and Porta Nuova, has been completely renovated and adapted to mold itself to the different exhibition requirements being divided into two floors completely distinct and dialoguing with each other also in terms of architecture: the large upstairs space has a typical Milanese design, linear and clean and the lower floor which, on the contrary, keeps the historical memory of the Old Milan with its vaults and serizio floor. It was also thought of area equipped for projections and an increasingly active for conferences, meetings and debates that can animate the life of Milan. Great importance, therefore, it was decided to treat the ongoing dialogue with the same township realizing public projects designed in collaboration with the Regional Institutions and the Diplomatic Missions of keeping faith to the Hernandez Art Gallery mission: the intercultural dialogue.

From via Copernico 8 comes a new story and a new path ...

Consuelo Hernandez - Art Director

ARTISTS

- 12 - Abe Abraham
- 18 - Aleksandra Osa
- 24 - Alessandra Rovelli
- 30 - Alice Mestriner & Ahad Moslemi
- 36 - Andre Quirinus Zurbriggen
- 42 - Angela Grigolato
- 48 - Gianmaria Cassarino
- 54 - Jose Rosero
- 60 - Maria Chiara Maffi
- 66 - Moti Bazak
- 72 - Paula Machado
- 78 - Roberto Spotti
- 84 - Younser Lee



Abe Abraham
United States of
America

ABE ABRAHAM

Selected artist Malamegi LAB 12



SALT WATER
Video
2018

ABE ABRAHAM

Artwork description

SALT WATER

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.



In the video-art medium, I work with dancers to create abstract sculptural forms that evolve over time. Drawing on the processes of various sculptors, specifically those that exhaust the physical potential of a single material or object, I work to create an intricate mass that transcends the recognition of an individual body. To investigate this potential, the living sculpture is set up to respond to a dynamic range of conditions beyond its control, much in the way that weather patterns shift geological formations. Both planned and improvised variations of light placement, lens choice, camera angle, camera movement, and the dancers' dynamics are the tools used to stimulate this process. Both intended and unforeseen images materialize out of this variation of circumstances. I leave enough of an opening just past my control so that the structures combined with the circumstances can deliver more than what I have pre-conceived; something I have never seen before.

Lives and works in New York, NY

Education
1989-1993 – New York University, BFA Selected Group

Exhibitions
2019
Cityscape 2019, CICA Museum, Gimpo-Si, South Korea
Holding Breath, Agregate Space Gallery, Oakland, CA
Focal Point, Maryland Federation of Art, Annapolis, MD
31st Minimalen Short Film Festival, Trondheim, Norway
The Illusion and Reality, Ning Gallery, New York, NY
Nova Prize Exhibition, Fresco Foundation,
56th Annual Juried Competition, Masur Museum of Art, Monroe, LA
Blue, Site Brooklyn Gallery, Brooklyn, NY
Queens World Film Festival, Museum of the Moving Image, Queens, NY
Third Coast Dance Nevada Museum of Art, Reno, NV
CURENTS New Media El Museo Cultural de Santa Fe, Santa Fe, NM (forthcoming)
Malamegi Lab 12, Hernandez Art Gallery, Milan, Italy (forthcoming)
FILE 2019, Sesi Gallery of Art, Sao Paulo, Brazil
2018
5th International Meeting on Video Dance, CCCC Museum, Valencia, Spain
International Competition for Intermedia Artwork, Academy of Fine Arts, Krakow, Poland
Breaking 8 International Dance Festival, Cagliari, Italy
InShadow Lisbon Screen Lisbon, Portugal
Videoskin, The Edge Gallery, Whitehorse, Yukon
ArteNonStop Festival, Buenos Aires, Argentina (Award Winner)
Mexico City Video Dance Festival, Mexico City, Mexico
PAMA Festival, Paris, France
2017
Salt Water, Symphony Space, New York, NY
2013
Wind and Tre, Theatre 80, New York, NY
2011
Wind and Tre, Symphony Space, New York, NY
Wind and Tre Tribeca Screening Room, New York, NY
2007
Two One, Makor/Steinhardt Center, 92Y, New York, NY
2004
Come In, Makor/Steinhardt Center, 92Y, New York, NY
Dance on Camera, Dance Films Association,

Recognitions and Awards
Nova Prize Exhibition Award, Fresco Foundation, New York, NY
Malamegi Lab 12 Milan, Italy
International Competition for Intermedia Artwork Shortlisted Artist, Krakow, Poland
Best Film Award for "Salt Water", 31st Minimalen Short Film Festival, Trondheim, Norway
Best Editing Water" ArteNonStop Buenos Aires, Argentina

Artist Talks
Holding Breath Exhibition, Agregate Space Gallery, 2019
5th International Meeting on Video Dance Studies, C Museum, 2018
Salt Water, Symphony Space, New York, NY, 2017
Wind and Tre Multi-Screen Installation, Theatre 80, New York, NY, 2013

Selected Bibliography
2017
Calahan, Mary "Abanar presents Abe Abraham's Salt Water" Dance Informa November 17, 2017
Duffy-Robertson, Nicole "Salt Water I and I" Eye on Dance November 13, 2017
2014
Gold, Mari "Wind and Tre, a three-screen video by Abe Abraham" New York Arts August 9, 2014
2013
Ya Asantewa, Eva "Abe Abraham's Wind and Tre" InfiniteBody October 15, 2013
Schaefer, Brian Abraham, New York Times 10, 2013
2011
Jowers, Christine "Impressions of Wind and Tre" Dance Enthusiast May 23, 2011

abraham70@yahoo.com



Aleksandra Osa
Poland

ALEKSANDRA OSA

Selected artist Malamegi LAB 12



MP1-3
oil on canvas
70x70 cm
2017

ALEKSANDRA OSA

Artwork description

MP1-3 (MELTING PARADISE SERIES)

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.



Aleksandra Osa was born in Poland in 1988. She graduated Academy of Fine Arts in Warsaw in 2015 in Faculty of Painting. Her works have been featured at solo and collective exhibitions in Poland, GB, Greece and USA.

Aleksandra has experimented with several mediums, such as acrylics, ink, gauche, but the oils tend to be her most preferred medium. In her works the artist attempts to interpret reality thorough her own artistic resources, simultaneously maintaining a semblance of realism. Her art is inspired by her own environment, treating the subject merely as an excuse for the search of artistic form. Aleksandra joined the Loving Vincent team in July 2015 and helped creating first fully painted feature animation movie. Since 2016 artist lives and works in Athens, Greece.

SOLO EXHIBITIONS

- 2015 Maly Uwodziciel Gallery Warsaw, Poland
- 2015 Towarzyska Club and Gallery Warsaw, Poland
- 2014 Solo exhibition in Polish Television Headquarters, Warsaw, Poiland

GROUP EXHIBITIONS

- 2018 Personal Landscapes, Antilalos, Tinos, Greece
- 2018 Van Gogh Revisited, Homerion Cultural Center, Chios, Greece
- 2018 Loving Vincent Key Frames, exhibition in Anima Festival, Flagey, Brussels, Belgium
- 2017 Van Gogh Revisited, Technoxoros, Athens, Greece
- 2017 Myths in Paradise, Phoenix Athens Gallery, Athens, Greece
- 2015 Signature Art Prize final exhibition, London, UK
- 2013 Group photography exhibition in Canisious Collage, Buffalo, NY, USA

HONORS AND AWARDS

- 2015 Peoples Choice Award, Signature Art Prize, London, UK



Alessandra Rovelli
Italy

ALESSANDRA ROVELLI

Selected artist Malamegi LAB 12



SUNDAY MORNING

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

ALESSANDRA ROVELLI

Artwork description



SUNDAY MORNING

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

Alessandra Rovelli was born in Rivolta d’Adda (Italy) in 1976. She graduated from the Accademia di Belle Arti of Brera in Milan in 1999. She lives and works in Rivolta d’Adda. Among the most interesting representatives of the new landscape painting, Alessandra Rovelli chooses to move between the recognizability of figuration and the seduction of the abstract. Her pictorial material, coarse, rough, lumpy - product of a careful reworking of art history, from the most classical tradition to the avant-garde - describes images that lead us towards an archetypal and symbolic dimension of the countryside or the urban view, precisely because they are recognizable only up to a certain point. Always played out on a reduced chromatic scale - tones of white and grey to communicate winter atmosphere, the warm browns, the full range of blues or the soft sensuality of pinks - Rovelli’s works tell of rarefied atmospheres, foggy, deserted, as if those places were caught in a time perhaps hostile to man, but in which nature finds its own wild freedom. But the artist’s symbolic play doesn’t end here. The most original and profoundly conceptual component of her search is found in the identification of support. Those of Rovelli are not simple canvases, but, as she has dubbed them, life boxes, three-dimensional spaces where the canvas finds a structure in the cardboard box in which it is supported. A choice that not only gives the painting’s physical presence - in some ways sculptural - depth, but also opens up unprecedented conceptual paths. The “inside” of the support, in fact, becomes a treasure chest in which to imagine secret paths, hidden compartments where the same creation painted on the surface appears to us revealed and revealing. The awareness of a further level of reading pushes the mind to go even deeper into those roads that are lost to infinity, to imagine sudden curves that maybe we cannot see but that we “feel” contained in the dark secret of the life box. Meanwhile the urban view doesn’t end with the profile of the city, but promises to reveal itself, opening up its secrets. So here painting becomes a place where visions are reversed, space of the unsaid and pretext to open our subconscious to ourselves.

Alessandra Redaelli

SOLO EXHIBITIONS

2018 Da qualche parte nel profondo, Galleria Biffi Arte, Piacenza, curated by Alessandra Redaelli

Into the deep, Castello Borromeo Artecontemporanea, Corneliano Bertario, Truccazzano (MI), curated by Alessandra Redaelli

2017 Istantanee, Calisto Art Space, Vailate (CR)

2016 Distanze e Attimi, Casa del custode delle acque, Vaprio d’Adda (MI)

2011 Dalla materia alla forma, Castello Borromeo Artecontemporanea, Corneliano Bertario, Truccazzano (MI)

2010 Silenzi, Galleria Arteatro, Crema (CR), curated by Chiara Cinelli and Marina Arensi

2006 Fields, Libreria Bocca, Milan, curated by Vladek Cwalinski

2005 Fields, Sala Cremonesi, Civic Museum of Crema (CR), curated by Vladek Cwalinski

GROUP EXHIBITIONS

2019 Quante storie sulla sulla...a cinquant’anni dall’allunaggio , Colossi Arte Contemporanea, Brescia

Paratissima Art & Design Fair, Fabbrica del Vapore, Milan

ARTEGENOVA, Galleria Gall’Art Rome, Genoa

2018 Certe Notti, Paratissima Torino, Caserma La Marmora, Turin, curated by Alessandra Picchi and Valeria Guglielmi

Into the water, Sala Crociera ex Filanda Jacini, Casalbuttano ed Uniti (CR), curated by Elena Dagani

BLU e dintorni, ARCGallery, Monza, curated by Antonella Giovenzana

Trough the black mirror, Paratissima Milano Art & Photo Fair, BASE Milan, Milan

Animali Notturmi - The dark side of the life, Paratissima Bologna, IAAD, Bologna

2017 XX Edizione Naturarte, Bipielle Arte, Lodi

2016 30 artisti per 30 anni, Burgersaal, Konstanz, Germany, curated by Mario Quadraroli

2010 Festa del dialogo, Filodrammatici Theater, Milan, curated by Fabrizio Visconti Francesca Bianucci and Chiara Cinelli

2009 2nd Biennial of Art, Church of S. Cristoforo, Lodi

PRIZES & AWARDS

2018 Marchionni International Art Prize Finalist Painting Section, Museo Magmma, Villacidro (Su)

2010 Gold Medal for the Young Artists Award Pietro Arvini, Oldrado da Ponte Art Review, Lodi

Report of merit at the L. Brambati National Painting Competition, Former Soave Hospital, Codogno (LO)

2009 Maccagno Award, Museo Parisi - Valle, Maccagno (VA), curated by Emilio Rizzi

2005 1st prize at the L. Brambati National Painting Competition, Church of S. Cristoforo, Lodi

2004 Mention of merit at the Morlotti Prize, Imbersago (LC), curated by Giorgio Seveso

www.alessandrarovelli.it



Alice Mestriner &
Ahad Moslemi
Italy

ALICE MESTRINER & AHAD MOSLEMI

Selected artist Malamegi LAB 12



UNTITLED

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

ALICE MESTRINER & AHAD MOSLEMI

Artwork description

UNTITLED

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.

Man persists in an internal - external conflict. So, between the public sphere and the private sphere, continuing to deny himself within each and trying to reach through its denial his identity. The Last dualism to which human nature is not able to cope with, it is the contrast life-death, within which the man fails to protect its own life, and that's why Chronos is the second and unbeatable enemy of man. But, at the same time it is the same that leads him to perform his greatest achievements, conquests and successes: despite their vanity. So, for man the need to identify himself, to leave a trace, a memory of his existence and his power in the world, it's too big, stronger than himself. The need to satisfy his fears and needs towards the oblivion always wins, even against the Time. Man does not seem to give importance to the vanity to answering to his power and his nature strongly selfish.

"I indicate [...] in the first place as a humanity general inclination, a perpetual and restless desire of power after power, which ceases only in death ". Thomas Hobbes

That's why man wants to invade, attack, appropriate all that is not yet in its belonging. Conquer, accumulate and die. Within this story, the moments through which man passes to reach the identification process are: the Competition, the Mistrust and the Glory. In the first he enters because he needs to appropriate as many things as possible to be satisfied. The second is distrust in the comparisons of others, to protect his own territory and belongings. Finally the glory, which always it has to be satisfied to prove their power, as well as one's reputation and identity.

Thus, the identity of the individual is constantly a conflict between one's own identification process and the time. It is expressed through the materia and the movement. The events are due to the movement, which works on the materia to interact with it in a relation of: cause-effect.

The state of initial chaos is in power, it is dust. It is micro-cosmos and macro-cosmos together, where everything can be created, where everything is in power and where everything apparently seems to reach the end. It is beginning and ending at the same time, in the same place and in one body. It is the place of our identity, it is the place where our power ends along with that one of the others, it is the place where everything is peacefully together, in a shapeless peaceful form. And where still once the movement, the becoming, the time, have the possibility of finding other dialogues, relations from which restart the cause-effect process until another fulfillment.



Ahad Moslemi

Ahad Moslemi was born in 1983 in Tehran. In 1998 he studied Visual arts at School of Fine Arts in Tehran, choosing painting as the media closest to his sensitivity, so much that he managed to develop a particular expressiveness that led him to be an independent artist. He opened his own gallery "Sama" in 2005 until 2011, in the historical City-Center of his hometown. Expressionism and figurative art are the most important features in his research. In June 2011 he emigrated to Canada where he decided to deepen his study at "Cégep du vieux Montréal ", continuing then to the" Université du Québec à Trois-Rivières en art plastique ", where he approached to screen printing, engraving, photography and installations. Recently it has been invited to numerous exhibitions and conferences a Montreal, Quebec, Mexico, Greece, Venice and Portugal. In March 2016 he took part in the 23rd Concours d'Afflées Scientifiques, and the topic of study was: The Consequences of War on Children. For this project he won the "Prix du doyen". In the summer 2016 was invited to hold a conference along with other artists including Ola-Dele Kuku on theme of conflicts at the 56th Venice Biennale. In 2017 he participated in an exhibition in the United States, North Adams, for the Trois Rivières' Biennial of Printings with a group of Canadian artists. He currently lives in Italy, in Venice, where he is deepening his research with the Italian Renaissance and new painting techniques, without leaving aside installations and new media projects, which are his main topic of interest now. Meetings and events lead to change and to transform the identity of things. A continuous delete and recreate the identity. A part of this projects focuses on the consequences that the war brings about who lives it, and the concept of invasion. War and conflicts are not the past but they are very well spread in our present.

<https://www.moslemiahad.com/>

Alice Mestriner

Alice Mestriner was born in Treviso. She started to study art since 2008. Her research is focused on languages and identity, in particular on how they work together to create the vision and the new mimesis, through Whorf's concept of cryptotype. The language shapes and changes our view of the world's and it has consequences. To be close to people and to do reportage helps her to be close to cultures and to their different way of seeing and translating the world and its phenomena. So far, this has led her to discover: Turkey, Canada, Mexico, United States of America, Iran. She graduated at I.U.A.V. University of Venice in Visual Arts and Multimedia, where she studied with: Mario Airò, Angela Vettese, Camillo Trevisan, Luisa Mensi, Gianluca Ligi, Guido Guidi, Angela Mengoni, Liliana Moro, Carmelo Marabello, Adrian Paci, Agnes Alice Kohlmeyer, Vittorio Girotto, Davide Rocchesso, Luca Trevisani, Paolo Garbolino, Klain Marlene, Klaus Obermaier, Marco DeMichelis, Monica Centanni, Emanuele Arielli e i Two Gulliver: Flutura and Besnik Haxhillari. During this time she had a journey for her research between: New York, Boston, Yale, New Hampshire. She did part of her studies in Turkey, with an Erasmus program at Hacettepe University of Ankara, where she studied with: Zuhall Baysar, Aslı Işıksal Mercan, Ceren Erel, Serap Emmungil, Atila Kaan. Then she completed her University program with an internship in Canada with an artist duo and where she worked in some galleries. She collaborated with Ola-Dele Kuku, and she organized "A Continuous State of Time "at the 15th International Exhibition of Architecture at the Venice Biennale. The image is the center of the Arupa: the shapeless, the potential of the vagueness leaves open the possibility of understanding and creating our-own meanings and the instantaneous limits of the image through the limits of our language, inevitably generating semantic conflicts.

<https://www.alicemestriner.com/>



Andre Quirinus
Zurbriggen
Switzerland

ANDRE QUIRINUS ZURBRIGGEN

Selected artist Malamegi LAB 12



THE BACKBONE

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

ANDRÉ QUIRINUS ZURBRIGGEN

Artwork description

THE BACKBONE

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.



André Quirinus Zurbriggen is an exceptional artist whose work captivates the gaze of its observers. André won the Malamegi Lab12 art competition and will be exhibiting his work in Milan from June 1 to 14, 2019. He was also selected to exhibit at the Swiss Art Expo, and will show his stone-work in Zurich from August 15 to 19, 2019. André Quirinus Zurbriggen, born 1968 in Zurich, is a talented Swiss artist who currently lives and works in Brig. He attended the Valais School of Art and FHNW School of Education in Solothurn, Switzerland (Master of Arts in Art Education).

My thinking and acting

Light, colors, shapes – everything has its own unique luster. The gaze is rapt, immersed; the observer holds their breath. Silence – and then suddenly twinkling eyes; an awakening; breathing resumes. Was it a dream? Did I lose myself in the act of seeing?

My artistic works revolve around belief, the act of seeing – the gaze.

I view art as less about producing a new, identical copy of an object, and much more about the appreciation of that which already exists, but which we haven't yet consciously noticed. In my view, conscious appreciation means realizing when something is looking at us – looking back at us. But how do I make an image out of this?

Forty-three crucifixes lined up next to each other, displayed in a glass case, result in such an image that emits its own spatiality as soon as the viewer draws closer. It shows from afar what it promises up close – looking at us, looking back at us. Let your gaze be captivated and discover more at www.quirinus.ch

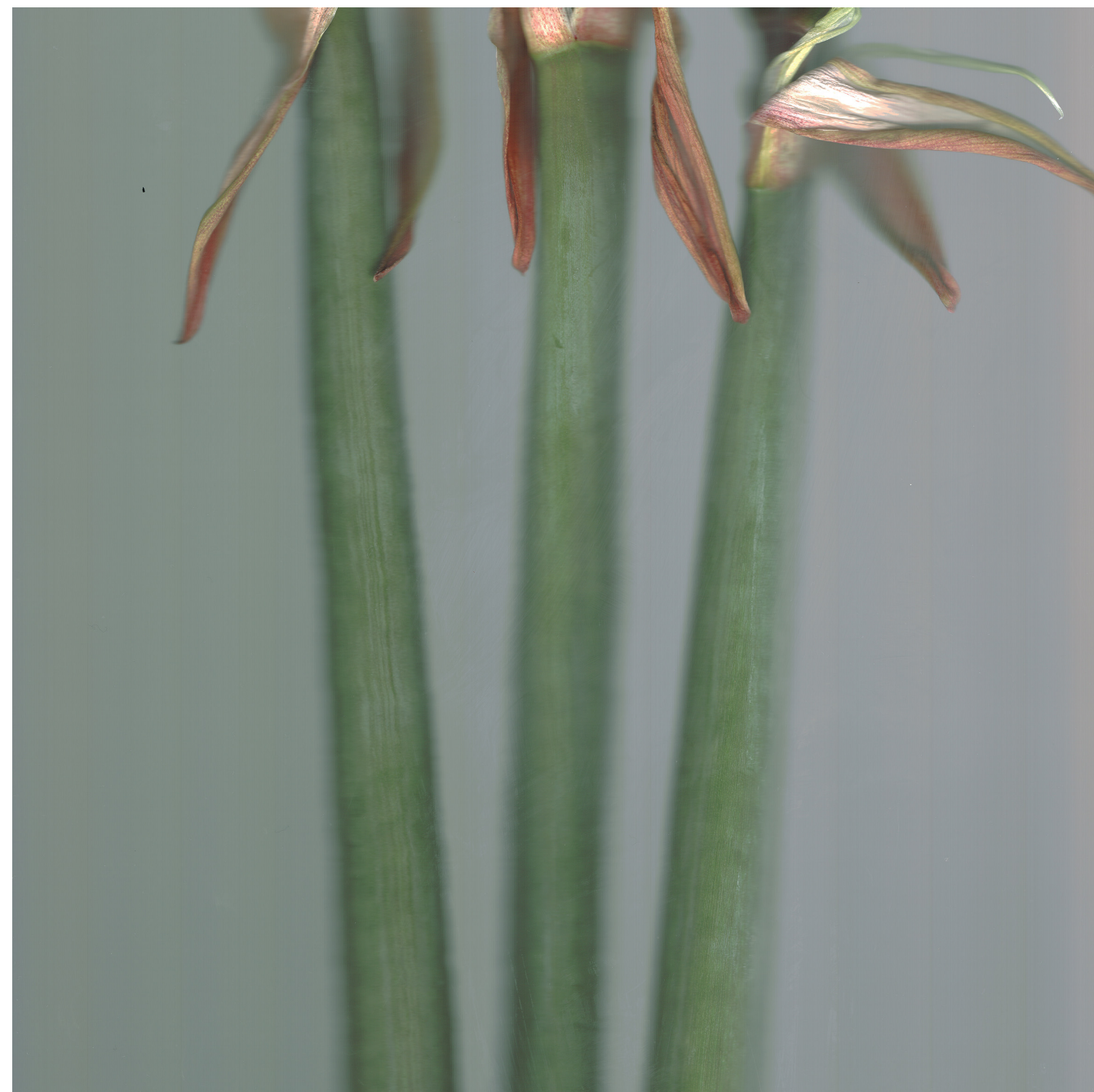
“Close and yet far, but distant in its own presence” Walter Benjamin



Angela Grigolato
Italy

ANGELA GRIGOLATO

Selected artist Malamegi LAB 12



VANITAS (17)
Digital print on mat paper
110x110 cm
2019

ANGELA GRIGOLATO

Artwork description

VANITAS (17)

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.



Italy 1994

She studied Communication and Didactics of Art at the Academy of Fine Art in Bologna (Italy), after she decided to move to the practice and start to study Visual Arts with the painter Luca Caccioni in Bologna, in 2018 she moved to Rotterdam (Netherlands) studying Photography at Willem De Kooning Academy. Her research is focused on the photographic image, taken by different mediums, but always connected with the organic world, in a dialogue between digital and natural.

EDUCATION

2018-19 Willem De Kooning Academy, photography department, Rotterdam, Netherlands
2016-18 Academy of Fine Arts, Bologna, Italy

GROUP SHOW

2019 New Me, Red Floor Gallery, Rotterdam
2019 Elogio della lentezza, Zu Art, Zucchelli Foundation, Bologna, curated by Carmen Lorenzetti
2018 Presenting and Perceiving the photographic image, Symposium, Het Nieuwe Instituut, Rotterdam
2016 Campiano 12, Rastignano, Emilia Romagna, curated by Mili Romano
2015 Wunderkammer, declinazioni di luce, MAMbo, Museum of Modern and Contemporary Art, Bologna, curated by Giovanna Caimmi

COLLABORATIONS

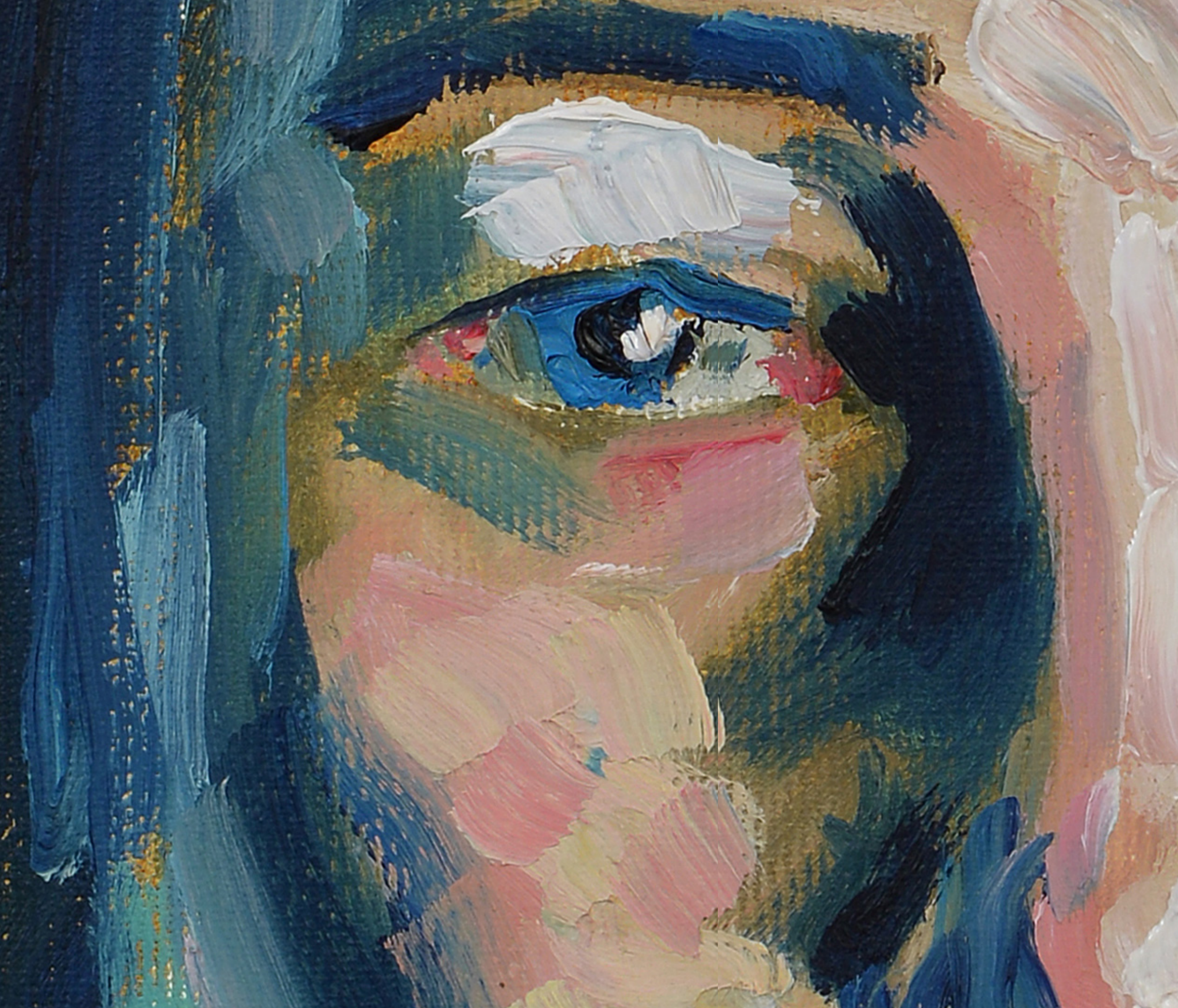
2018 Micro Museum, project by Leon Spekken, Rotterdam
2017 About Echo, Anechoic chambre of University of Science and Technology of Ferrara, with Greta Bimbonte, Lorenza Cattin, Daniela Cattivelli.

PRIZES

2018 Zucchelli Foundation Price
2017 If you play, contest, Teatro del Lemming

PUBLICATIONS

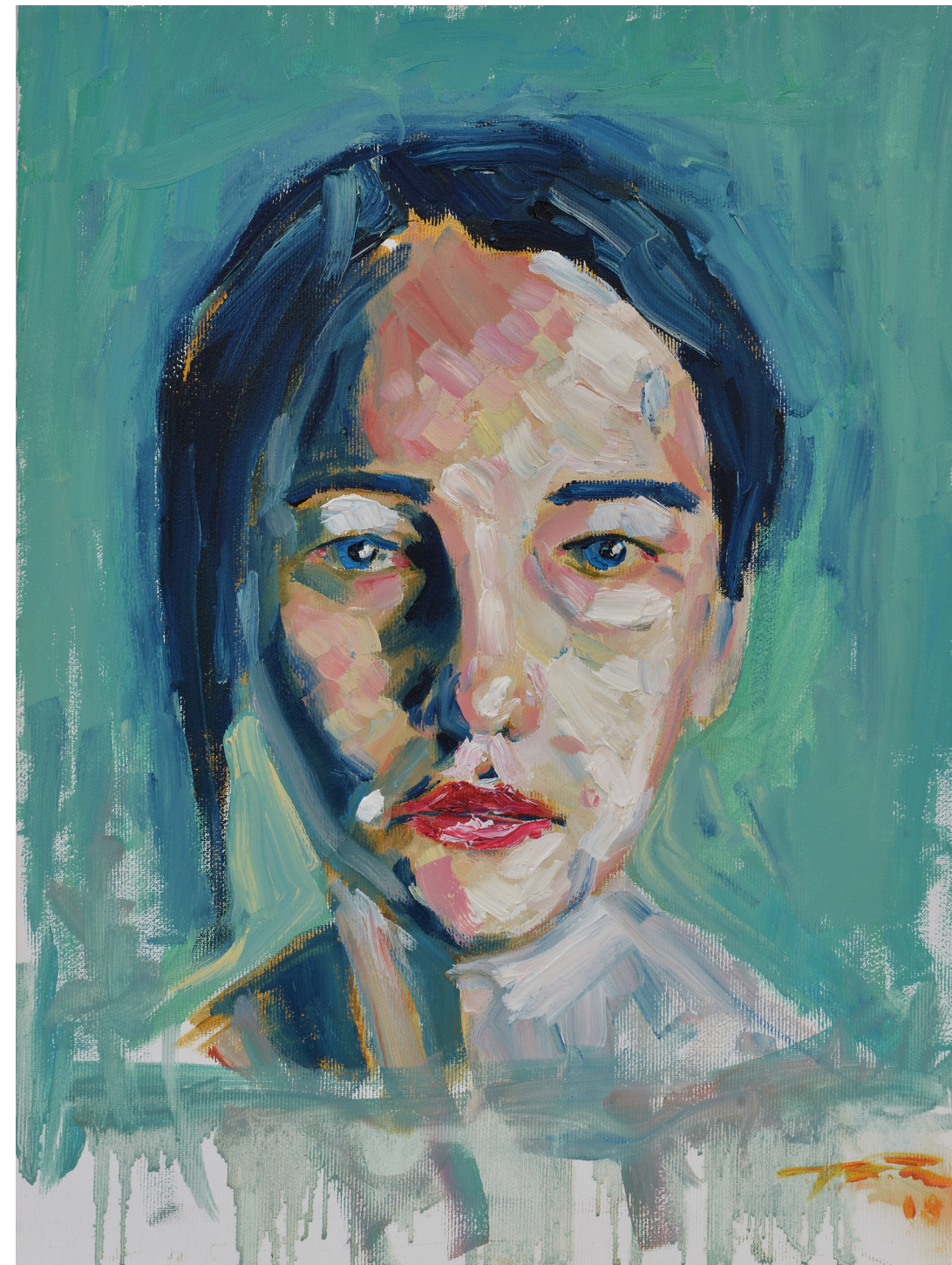
2019 Premio Zucchelli 2018, Catalogue of the exhibition “Elogio della Lentezza”, curated by Carmen Lorenzetti
2015 Wunderkammer, declinazioni di luce, catalogue of the exhibition, curated by Giovanna Caimmi



Gianmaria Cassarino
Italy

GIANMARIA CASSARINO

Selected artist Malamegi LAB 12



NADINE
Oil on canvas
30x40 cm
2018

GIANMARIA CASSARINO

Artwork description

NADINE

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.



Gianmaria Cassarino, Self-taught painter born in Ragusa in 1988. He always felt a particular attraction for drawing and painting which drove him through all years spent at school. Once achieved the degree at Scientific High School he moved in Bologna to attend the University, but very soon, due to personal needs, he left the University to work at family's company.

The passion for arts never left him, indeed he started to discover the world of sculpture, in a first attempt working with hands and then exploring the digital. In this period he came back to childhood themes until he started back drawing and painting. In 2018 he took part at a collective exhibition, edited by "Fondazione Archi di Comiso" – "Al più amato Giovannino d'Italia", exposing a painting. He decides to dive into the world of painting ever since, watching the reality with a slightly melancholic eye, giving an intimate image of himself in what he represents.



Jose Rosero
Colombia

JOSE ROSERO

Selected artist Malamegi LAB 12



ENTRANCE HALL

Acrylic on canvas
70x140 cm
2018

JOSE ROSERO

Artwork description

ENTRANCE HALL

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.



José Rosero understands that art is spoken in different languages that can be apprehended and led to interact. That's why he seeks to make his work multilingual, and has developed an interest in painting, drawing and illustration related to sculpture, photography and scenic arts. For him, a question always has more than one answer and art is the place where the most varied ways of answering merge. José is a visual artist and teacher. His work has been published in different magazines, newspapers and editorials. He has also held exhibitions in different locations and received awards in Colombia, Mexico, Korea and the US. He has also conducted workshops and lectures based on his own research in seven countries; in addition, he is the director of CasaTinta (www.casatinta.com) in Bogotá-Colombia, a house dedicated to illustration and visual arts.



Maria Chiara Maffi
Italy

MARIA CHIARA MAFFI

Selected artist Malamegi LAB 12



I HAVE BROWN EYES

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

MARIA CHIARA MAFFI

Artwork description

I HAVE BROWN EYES

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.



Maria Chiara Maffi was born in Bergamo in 1992.

She graduated in economics and languages in Treviglio (Bg), when she discovered her real passion: photography. In 2013, she attended the photography course at the European Institute of Design in Milan. Afterward, she worked for a year and a half, as an assistant photographer in a communications agency in Milan. She won a scholarship at the Raffles Fashion and Design Institute of Milan and she attended a Master in photography directed by Denis Curti. She designed the photographic project “Genera-azioni” about the city of Milan. Then, she took part in a workshop of several months with Giovanni Gastel, Matthias Harder, Margaret Courtney-Clarke and Aida Muluneh. In June 2018, she presented the project “Quarantacinque” in the exhibition “The Embarrassment Show” curated by Erik Kessels at O’gallery (Milan). In 2018, three photographs of her project “(S)Oggetti” have been published in the magazine “The Fashionable Lampoon” (Issue 14). In 2018, she won PHOTOLUX in Lucca with the best portfolio. This success consented her to be featured on the famous Italian website Amica.it .



Moti Bazak
Israel

MOTI BAZAK

Selected artist Malamegi LAB 12



EQUILIBRIUM
Installation - Mix media
150x60x50 cm
2019

MOTI BAZAK

Artwork description

EQUILIBRIUM

The Old Chair / David Harris

We look at an old chair and wonder
whose bottom once sat there.
Was it someone Royal
or someone posh
with lots and lots of dosh,
or was it someone poor
that treasured a comfortable seat.
No matter whom it was,
just look and wonder
at the history of that old chair,
then just sit on it
and put more history there.

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 pre-serve the sense of equilibrium in a unique way, when the morphology and character are just a little different...



Moti was born in 1965 in the former Soviet Union. His family immigrated to Israel in the early seventies. He studied Economics and Business and occupied CFO positions in the Israeli tech industry for over 20 years.
It was just a couple of years ago that Moti started to practice art, by doing some experiments with pieces of wood, assembled together in different forms and color combinations.
Moti is fascinated by the nature of the wood pieces; "Every piece comes with its special morphology and unique story behind it, and its displacement into my works gives me the possibility to connect to the story and history but in the same time to "fix" it, in my own way".
Moti's sources of inspiration are urban life and the nature of mankind, beyond social and cultural contingencies.
Moti is married and is a father of three boys. He lives and creates in Tel Aviv, Israel.



Paula Machado
Brazil

PAULA MACHADO

Selected artist Malamegi LAB 11

***guest artist**
(Author's note)

We present this artist as a guest, as he is not taking part of the "Malamegi Lab 12" selection. This artist was one of 12 finalists of the previous "Malamegi Lab 11" competition, and due to circumstances beyond our control, he was unable to exhibit his work at the previous final exhibition (in Venice - at the Imagoars Art Space). For this reason, we want to pay homage to him by presenting his work in this current exhibition.



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

PAULA MACHADO

Artwork description

FAITHFUL COPY

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.



Ana Paula Braga Machado (Paula Machado)

Paula Machado is a visual artist, independent researcher and cultural producer. She was born in Goiânia, Goiás, and currently lives in Bauru, in the interior of São Paulo, Brazil. She holds a degree in Journalism from UNESP of Bauru and a Specialization in Image, Management and Contemporary Culture from CEI Madalena de São Paulo, coordinated by artist and cultural producer Iatã Cannabrava. Currently works with research in "Art and Image" within an independent study group. Her studies are about art and power, curatorship and validation mechanisms of art. Also researches the curatorial axis of Mário Pedrosa and Brazilian art of the 60s and 70s. She has eight years of mediation and transmission of photographic techniques, editing, treatment and manipulation tools. She currently works in his own studio, where he teaches art and photography courses. It also guides projects for undergraduate and graduate students. She also idealized the NEF, Center for Studies in Photography, approved by the Law of Stimulus of Bauru and continues in its second year of operation, moving more than 1,200 people per edition.

Collective Exhibitions

Simultaneous Visuality, Municipal Theater of Bauru, 2018
Me, Daphne. Pinacoteca Casa Ponce Paz, Bauru, 2017

Individual exhibitions

Beyond the Visible. Sesc Bauru, 2014

Interviews

Me, Daphne. Creation process.

<https://goo.gl/xjnvwy>

Silhouettes - interview

<https://goo.gl/wbQBGf>

paula.mchado@gmail.com



Roberto Spotti
Italy

ROBERTO SPOTTI

Selected artist Malamegi LAB 12



CLOUDS ON THE SEA

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

ROBERTO SPOTTI

Artwork description

CLOUDS ON THE SEA

From research “Aesthetics of Emptiness”
Each copy is limited edition, signed, certified, printed on Fine Art 100% Cotton
Hahnemühle PhotoRag Bright White 310g/m² paper, produced using pigmented
inks Epson Ultrachrome K3 Vivid Magenta.

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.



Milano 16 11 1955

My first interest in photography started in 1970 and it remained just a hobby until 1973.
In the summer of the same year I commenced my work as an assistant in different studios where I worked
with the possibility to follow photography and cinema.
In 1984 I collaborated with Mr Lanfranco Colombo’s Gallery “Il Diaframma” in Milan, Via Brera and I began
to exhibit in his and other galleries.
Afterwards I worked in the studio of the photographer Aldo Ballo where I could study in depth the technique
of light in studio and the optical bench of large size.
I make several reportages in Northern Europe, North and Central Africa, the Far East, Latin America and the
United States .
Subsequently I collaborated as a freelancer to realize photographic services of still life, furniture, adverti-
sing.
Currently free from commercial works, I perform personal research addressed mainly to art galleries

- Solo Exhibition
Casale Monferrato Italy Circolo Pantagruel “Linee” Solo Exhibition 2011
Casale Monferrato Italy Castello manica lunga “I silenzi dell’anima”Solo Exhibition 2012
Asti Diavolo Rosso Italy “Photogenia” Solo Exhibition 2013
Casale Monferrato Italy Yamato Japanese Cultural Association . “Tribute to Sumi –E” Solo Exhibition 2017
Altavilla Italy Cerola “Aesthetics of Emptiness “ Solo Exhibition 2017
- Group Exhibition
Milano Italy “Sicof Pedana” Group Exhibition 1985 Puebla Mexico Museo Poblano de arte Virreinal “Objetivo Puebla” Group Exhibition 1985
Milano Italy Galleria Il Diaframma “Reflex per il Mondo” Group Exhibition 1985
Milano Italy Galleria S.Fedele “Rassegna foto Giovani” Group Exhibition 1985Roma Italy Galleria Grigio Notte “Tratti” Group Exhibition 1986
Casale Monferrato Italy “Arte in fiera” Group Exhibition 2013
Roma Galleria Spazio 40 Italy “Black and White lovers Photography” Group Exhibition 2013
Milano Galleria Spazio Farini 6 Italy “Faceyourtalent” Group Exhibition 2013
New York NY U.S See Me Gallery “Story of the Creative Exhibition” Group Exhibition 2013
New York NY U.S. See.Me “Creatives Rising” Group Exhibition 2013Miami Florida U.S.International Contemporary Art Show Group Exhibition 2013
Bulgaria “International Photographic salon Varna” Group Exhibition 2014
New York NY U.S See Me Exhibition Space Group Exhibition 2014
London Camden Image Gallery “Animal Portraits” Group Exhibition 2015
Habana Fototeca de Cuba Fotografia Contemporanea Italiana Y Cubana Group Exhibition 2017

- Awards
Perth Australia Is That Your Best Shot International Photography Competition finalist December 2013
Perth Australia Is That Your Best Shot International Photography Competition finalist February 2014
I shoot It Leica International Photo Contest “Mark of Excellence” 2014
San Diego, California, U.S. View Bug international Photo Contest . Third Place “Moonlight Contest.” 2014
London ND Photography Awards Honorable Mention Fine Art Category 2014
Kumanovo Macedonia International Photo Salon Selected Artist 2014
Monochrome Awards International Photo Contest Honorable Mention 2014
Doboj Bosnia ed Erzegovina Contrast International Exhibition Art Photography Selected Artist 2015
Paris publishing portfolio “Harmony of Beauty” in the Magazine “L’oeil de la Photographie” 18 04 2015
PX3 Prix De La Photographie Paris Honorable Mention of the White Photo Competition 2015
8° Prix de la Photographie Paris PX3 Competiton Honorable Mention 2015
London Borough Market “Hungry for Change” Photography Competition Third Place 2015
Interview on Monovisions B&W Photography Magazine 2015
Fondo Malerba per la Fotografia Italy Artist selected for the archive 2015
Moscow International Foto Awards Honorable Mention 2015
Proify International Photo Contest Selected Artist Portrait Category 2015
5° Salon Fotografije Cakovec Croatia Selected Artist Portfolio Category 201
2 nd International Salon of PRINT and DIGITAL Art photography Varna Artist Awarded 2016
Moscow International Foto Awards Honorable Mention 2016
Chakdaha India Avant-Garde International Digital Fotoart Salon 2016 Selected Artist
Light Space & Time Online Art Gallery Figurative Art Exhibition 2016 Artist Awarded and Honorable Mention
Fremantle Australia International Portrait Prize Selected Artist 2017
Fondo Malerba per la Fotografia Italy Artist selected for the archive 2018



Younser Lee
South Korea

YOUNSER LEE

Selected artist Malamegi LAB 12



LESS COUNT 3: UNIT
Mixed media & Installation
Size: site specific
2017

YOUNSER LEE

Artwork description

LESS COUNT 3: UNIT

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'.



Education

Kookimin University, Seoul, South Korea - MFA Sculpture, 08/2017 - Current
Kookimin University, Seoul, South Korea - BFA Sculpture, 03/2013 - 08/2017
Sunhwa Arts High School, Seoul, South Korea - 03/2010 - 02/2013

Exhibition

2018 Group Exhibition, 'Young Artist Relay Exhibition', Seongbook-dong Jakeun Gallery, Seoul, South Korea
2018 Solo Exhibition, 'Younser Lee: Solo Exhibition' CYArt Cube, Seoul, South Korea
2018 Group Exhibition, 'Smaller than one's face', Art Space Plasque, Seoul, South Korea
2017 Group Exhibition, 'Process Exhibition', Kookmn Art Gallery, Seoul, South Korea
2017 Group Exhibition, 'Empty Space Project', abandoned apartment, Seoul, South Korea
2017 Group Exhibition, 'All on the line', Art space grove, Seoul, Korea
2017 Solo Exhibition, 'Less count', 42art document, Seoul, Korea
2017 Solo Exhibition, 'If we suppose..', Hans gallery, Seoul, Korea
2015 Group Exhibition, Installation art and Exhibition "Plan", aA Design Museum, Seoul, Korea
2015 Group Exhibition, 'Criss Cross', aA Design Museum, Seoul, Korea

Competitions, Awards, and Scholarships

2013-2017 Annual Merit-based Scholarship Winner
2013,2017 Scholastic Excellence Scholarship Winner
2014-2016 Kookmin University Overseas Training Scholarship Winner
2015 Kookmin University Internship Scholarship Winner
2014 Korean Intellectual Property Office Certification of Self-Created Logo
2012.07.20 Good Conduct Award
2011.08.29 Good Conduct Award
2010.08.30 Good Conduct Award
2010.12.29 Good Conduct Award

Bibliography

Minji Kim, What if < 만약에, 가정하다 >, Exhibition review, Seoul, South Korea, 08/12/2017, 2pg
Junhyuk Kim, [ARTIST FILE Younser Lee 01 | Artist] Younser Lee, Union-Ex curator company, 207/08/2017, http://blog.naver.com/union_ex/221046880150
Yeongsoo Kim, Rising artists: Younser Lee, CNB JOURNAL No 511, Seoul, South Korea, 11/25/2016, <http://weekly.cnbnews.com/news/article.html?no=120368>

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<https://younserlee.myportfolio.com/>

SPECIAL THANKS

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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MALAMEGI LAB12 - 2019 CATALOGUE
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