

arts laboratory
Lab Malamegi Lab

Malamegi LAB.13
International Art Contest
Mostra finale

Malamegi LAB 13 International Art Contest

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28 Settembre / 11 Ottobre 2019

28 PIAZZA DI PIETRA FINE ART GALLERY ROMA

L'esposizione presenta le opere di 12 artisti finalisti: Anetta Ay-Man (Russia), Bryan Ley (Francia), Chirag Jindal (Nuova Zelanda), Christopher Sheils (Australia), Giotto Andrea Riva (Italia), Gordon Ellis-Brown (Regno Unito), Grégoire Vorpe (Svizzera), Karla Kantorovich (Messico), Ling-Li Wang (Taiwan), Naama Freedman (Israele), Sarah Leahy (Stati Uniti), Yumi Yagi (Giappone).

La mostra ripercorre le attuali tendenze dell'arte contemporanea emergente attraversando le varie discipline della creazione artistica.

La collettiva combina opere principalmente visive come la fotografia geometrica di Anetta Ay-Man e il dipinto di Sarah Leahy con immagini dal significato concettuale più spinto come il video dell'artista israeliana Naama Freedman, la natura morta di Giotto Andrea Riva sui vizi umani, o la tecnica mista di Gordon Ellis-Brown che sottolinea gli aspetti contrastanti tra l'esplorazione spaziale ed il rapporto uomo-universo.

L'opera tessile di Karla Kantorovich, la strana scultura onirica di Ling-Li Wang, il mix media alieno di Yumi Yagi ed il dipinto di Bryan Lay dimostrano la complessa relazione tra la forma e il corpo, poco cambia se umano, animale o soprannaturale.

Ogni artista, attraverso differenti media, investiga i diversi aspetti del mondo in cui viviamo, assieme alle sue sfaccettature e caratteristiche: mentre l'opera concettuale di Grégoire Vorpe ironizza sul nostro rapporto con la tecnologia, la fotografia di Christopher Sheils crea uno spazio temporale fittizio, come anche l'opera dell'artista neozelandese Chirag Jindal raffigurante un paesaggio invisibile e oscuro, devastato dalla rapida espansione umana.

Tra tutti i partecipanti alla mostra, Malamegi Lab assegnerà 4 premi diversi, che saranno resi noti al termine della mostra: - premio in denaro - premio acquisizione - premio libro d'arte monografia - premio collezione Malamegi.

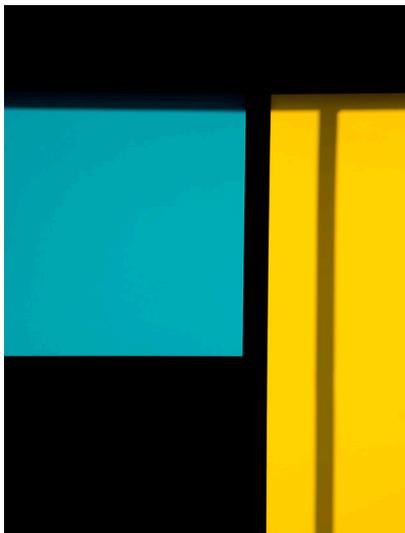
I curatori della mostra sono:

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

28 PIAZZA DI PIETRA
FINE ART GALLERY

28 PIAZZA DI PIETRA - FINE ART GALLERY Palazzo Ferrini-Cini
Piazza di pietra 28
00186 Roma
www.28piazadipietra.com

- **Anetta Ay-Man (Russian Federation)**



Color composition no.5

Digital photography

56,6 x 84,01cm (without frame)

2018

"Color composition no.5" is part of an abstract series dedicated to reflections on color, geometry and light in photography. This work is the main work of the series since it is a pure tribute to Johannes Itten and Piet Mondrian. Blue and yellow relate to Itten's theory of colour, the black and the form of objects relate to Mondrian's mesh. Shadows are the only key to understand that the work isn't a digital image but a photo and mainly, shadows show that without light there can't be no colour. No matter what system of colours will rule society, or how Itten and Mondrian tried to rule colour itself, shadows will be there to remind everyone that colours are just toys, a game for us to play until light is no more. This work, then, is the way for the artist to joke on the concept of relativity and life.

The photo is printed on 240g/m² luster paper. Luster is a satin photo paper which resembles pearl in its visual appearance. It produces vivid colours with sharp details, rich blacks and smooth tonality. The paper is made of acid- free/optical bleach-free alpha-cellulose. The photo is printed with Canon image PROGRAF IPF8400 printer with 12-color ink system. This ink system provides wide color range, seamless tone transitions, rich dark colors, ideal colouring and grey color without grain.

- **Bryan Ley (France)**



Dormeuse / Sleeper

Acrylic on fabric

100x150 cm

2019

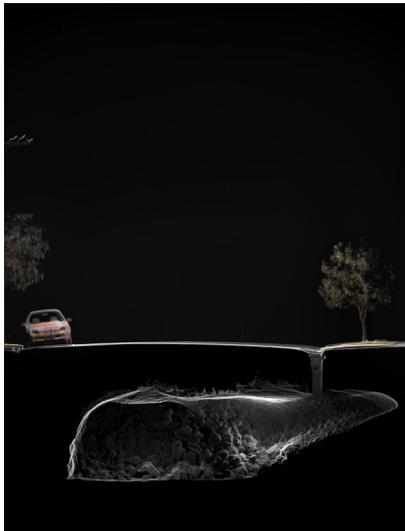
Working mainly with acrylics on various media like fabric, canvas or wood panel, my painting uses contrasts of black and white and shades of grey.

My work depicts models from sources ranging from my own photo collection to images from magazines.

My intention is to transform the original image by changing its context; constantly seeking new ways of representing and of rendering it.

These new representations of images persistently suggest a sense of mystery. I concentrate on different angles, scenes and specific details to try and create indeterminate moments: an uneasy atmosphere that is both out of time and as if the individual is implicated in some unsettling scenario.

- Chirag Jindal (New Zealand)



No.12, The uncanny

From serie "Into The Underworld"

Terrestrial LiDAR Scan - Latex Print on Acrylic Lightbox - 600mm x 600mm x 60mm
2018

Jindal's current practice explores his subjects through the gaze of an emerging form of laser imaging technology known as LiDAR - a method otherwise applied in surveying landscapes, built environments and archaeological ruins. Using light as a medium, this instrument registers its surroundings in millions of precisely-measured points, translating the physical world into a digital facsimile. When present, colour is sourced from a traditional photographic process, where the saturated hues of textures and surfaces are mapped onto each individual point of data.

In his latest work, Jindal employs this technique to document the lava caves of Auckland, an unseen, dilapidated landscape devastated by a century of rapid urban sprawl. This ancient network of subterranean spaces - once the wāhi tapu (sacred) grounds for urupā (burial) - now lie under the suburban boundaries of private backyards, tree-lined streets, public schools and petrol stations, where construction debris, stormwater pipes and rubbish heaps litter the inside. Reduced to urban myths and fictional narratives, their existence is not common knowledge amongst the wider public and are largely ignored by the developers that destroy them. The caves lie less than a few metres under the surface, and upon discovery are filled with concrete and rubble to make way for roads, multi-unit apartments, public hospitals and housing blocks. While more than 50 sites have been recorded in the past, very few will remain by the end of the century.

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- Christopher Sheils (Australia)



Between the years

Archival Digital Print on Hahnemuhle Photo Rag -
Composite of two images
101.6cm X 67.7cm
New York - 2018

Its About Time

The Time collection was first started as an experiment in 2016 and consists of five completed series and the current one in progress. The first was called Time is an Illusion - Entropy is Real and each subsequent series has had the working titles, Second Time, More Time, Extra Time and Full Time, before the last, Next Time became Fake Views.

Time is an Illusion resulted from studies into creativity utilising sources from psychology and the neuro-sciences. The images consisted of multiple unrelated images merged together at the point of optimal ambiguity to create a conflict in the brain's perception of the print. The print, 'Time is an Illusion', the first image was a finalist in the 2016 Brisbane Art Prize.

When I describe the optimal point of ambiguity I refer to an illusion, called the Necker Cube. It is a wireframe cube which when viewed changes orientation spontaneously and the viewer has no control over this when it occurs. The inference made from the Necker Cube illusion is that the brain is incapable of perceiving multiple conflicting realities simultaneously. In the case of the images in the Time is an Illusion series, the brains responses when confronted by two competing and unrelated images is either to switch between possible perceptions (as in the Necker Cube) or to merge the two realities into a plausible unreality. In the former situation, the brain will ignore one reality at the expense of the other and of switch its attention to the other at the expense of the former.

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- **Giotto Andrea Riva (Italy)**



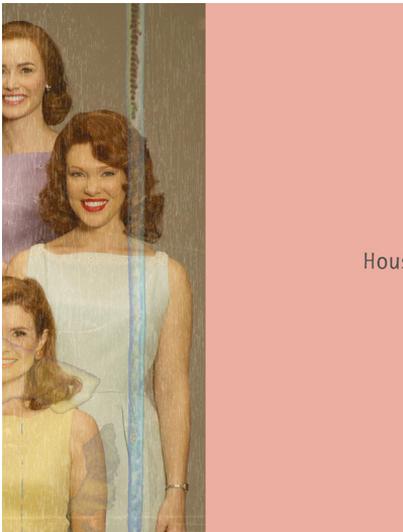
Still alive

Oil on canvas
50x60 cm
2019

The painting was born from the study of the great masters, it tries to propose a classic style made of soft colors, delicate brushstrokes and games of soft light. However, its goal is to get to the man of today, to the fragility and addictions of each of us through melancholy references such as avarice generated by money or suffering generated by abuse.

In "Still alive" we represent the pain and suffering of each of us through the symbol of vice embraced by a dark, elegant and nostalgic atmosphere. Like Baudelaire in "The Flowers of Evil", the artist tries to clear the western conception of the continuous distinction between Good and Evil. The title then plays with irony, the word still life has a great history and tradition. Its meaning is a clear contradiction with the subject of the painting.

- **Gordon Ellis-Brown (United Kingdom)**



Untitled XV - Houston we have a problem (Space)

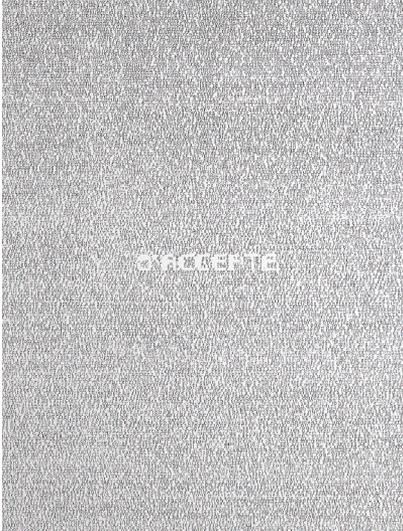
Acrylic, pigment, mixed media on wood panel (diptych)
147x70 cm

"A visual discourse covering aspects of space exploration, ancient marks of indigenous people and a play on our relationship with the universe.

Through Ellis-Brown's work in Final Frontier, we see connections between deities, transfixions with ancient gods and a modern day idealism. With his treatment of aligning varying mediums of paint, pigments, metallics and photography, his work reveals parallels between astronauts and the early pioneers who discovered and claimed new lands.

Endless space, an arbitrary solar system, home to a fragile world with diverse tribes, each leaving their own monumental marks. Everything is connected. Ellis-Brown's quest is to reveal those connections."

- Grégoire Vorpe (Switzerland)



J'accepte

ink pad - ink on cloth canvas - 238 lines, 31,000 characters (excluding spaces)

123 x 83 cm

2018

In 2019 an article in a Swiss newspaper stated that it took about five hours to read the entire IOS license terms (iPhone). Do you know someone who has already taken the time to do it? And yourself?

If not, then enjoy the bargain! I took the trouble to reproduce the terms with ink stamp, letter after letter.

- Karla Kantorovich (Mexico)



Testimony

Fabric, objects, thread, yarn, acrylic paint

2019

The piece is an assemblage made out of different things sewn together, materials that have been places, that tell a story. The parts sewn together make a tapestry, a composition that looks like one piece, even though it's made of parts. The piece is then intervened with paint, and it's distressed, weathered, revealing a sense of the passage of time.

- **Ling-Li Wang (Taiwan)**



Town 01 The model

Clay, foam, spray paint
32x22x21 cm
2019

It's a representation of my previous drawing series "the Town"--- an ant-like creature and a boat-like object standing on a desert-like land.

I believe it's the material face of the society that makes us far from the true heart, so that we're distinct. This series of drawings talk about a parallel world of the earth, an imagined world where all the living beings are equal, where all the cultures are merged. I give it an appearance that is similar to a children book, so the adults can forget the reality and try to turn back to the naive nature of their childhood.

- **Naama Freedman (Israel)**



And I acted on my fantasies

Video installation, 5:11
2019

In the video installation "And I Acted on My Fantasies" the artist uses the phenomenon of serial killers as a reference point to explore the darker side of human nature, testing the links between sexuality and violence and the boundaries of rational behavior. The video shows the artist reciting a text constructed from interviews held with serial killers which were found on Youtube. The narrative created by editing together sentences spoken originally by the (male) killers themselves raises questions about fantasy, control and passion, and the notion of determinism.

- Sarah Leahy (United States of America)



Curtains

Black India ink painted onto plexiglass
55 x 43 inches
2018

I am a New York based artist who creates paintings and constructions using black India ink painted onto the surface of 1/4" clear sanded plexiglass. I have developed a unique painting process that builds layer upon layer of delicate ink washes, creating soft grays and deep blacks, while removing areas of ink with sandpaper to yield luminous white. Darker areas are built up with ink while lighter areas are sanded out, allowing you to view through the translucent glass. Refracted light is held within the body of each piece of glass, causing a complex dimensionality. Each piece of glass is attached to the wall with screws through the surface. The overt materiality of the work; ink made of carbon soot and water, glass made of extruded acrylic, steel hardware, contrasts with and heightens the atmospheric effect.

We move through the day often diverted from the experience or particular space we inhabit. I want to pay attention to the quiet, distinguishing moments - by rendering conditions of light in the particular spaces we inhabit. The form and the process of making my paintings embody a huge compression of time and attention, allowing me to give a subtle painterly body to the imagery and tones, offering an enriched perceptual experience.

The body of light refracting through the translucent acrylic glass combined with the luminous monochromatic tones of black to white, create a concentrated presence. The work invites attentiveness, while also a slowing down for the observer.

- Yumi Yagi (Japan)



Echo

Hand embroidery, Weaving, Natural dyeing, Felting, Spinning
154cm x 101cm x 2cm
2019

In my artwork "Echo", I draw inspiration from something intangible and ethereal that is incapable of being described and perceived by the senses although it seems to exist in reality.

My artwork is handmade.

All threads are spun out of raw materials such as cotton, wool and pineapple fiber with a spinning wheel. Natural dyes are used for all materials in this work. In addition to handmade wool felt and hand-woven fabric by spun threads, the surface of the work is embroidered by hand. These elements are mingled together in my work.

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