



**Malamegi LAB.14**  
**International Art Contest**  
**Final exhibition**

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**16-30 January 2020**

**imagoars**

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

**IMAGOARS**

**Campo del Ghetto Vecchio 1145**  
**Cannaregio, Venezia**

We are pleased to announce the dates of "Malamegi LAB 14" final exhibition, which will be held over a two week period from 16 to 30 January 2020 in Venice, in the spaces of Imagoars, Campo del Ghetto Vecchio 1145 - Cannaregio, Venice - Italy.

The exhibition presents works by 12 international artists: Andrea Gulli (Italy), Daniele Bianco (Italy), David Dejous (France), Eric T. Kunsman (United States of America), Heikedine Günther (Switzerland), Paul Delpani (Austria), Ricardo Aleodor Venturi (Italy), Shir Handelsman (Israel), Sofhie Mavroudis (Belgium), Tania Marino (Italy), Thomas Gallagher (United States of America), Vincenzo Frattini (Italy).

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 of 1000€
- 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)

In collaboration with:

**IOX** artists' analytics  
**ART INDEX**

IOX-artindex - quotations, trends and analytics of contemporary artists  
[www.iox-artindex.com](http://www.iox-artindex.com)

## Artists

**Andrea Gulli**

**Daniele Bianco**

**David Dejous**

**Eric T. Kunsman**

**Heikedine Günther**

**Paul Delpani**

**Ricardo Aleodor Venturi**

**Shir Handelsman**

**Sofhie Mavroudis**

**Tania Marino**

**Thomas Gallagher**

**Vincenzo Frattini**

- **Andrea Gulli (Italy)**



### **Untitled**

Acrilic on rough pine wood panels, antique wooden frame  
45x55x3,5 cm  
2019

Search for a balanced fusion between different materials and between the parts of the composition to reach an atmosphere of "aesthetic silence" where what appears is different from what it is.

- **Daniele Bianco (Italy)**

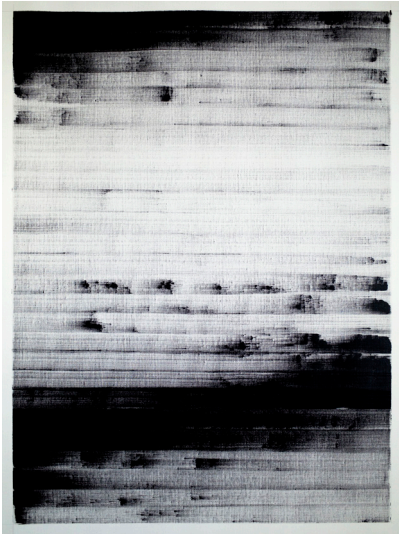


### **Platonic Garden 21**

Oil on canvas  
50x40x3,5 cm  
2019

A painting and a garden are made with the same procedure, delimiting a space, curing it, designing the arrangement of shapes and colors. Both are aimed at the search for harmony and are exposed to chance, unpredictability and necessity. Both serve to describe the world. Probably, they are the same thing.

- David Dejours (France)



**Untitled 66 (writing series)**

Oil on free canvas  
81x70 cm  
2019

The paintings of the series are set as writing pages, with their own sentences, paragraphs, language and syntax. Line after line, as the brush drains the paint and fade away, the rough invisible texture of the canvas is revealed. Traces, disappearance, void, revelation, silences are suggested in a few signs.

- Heikedine Günther (Switzerland)



**Core No. 347**

Oil on canvas  
130x120 cm  
2019

Yellow core painting with a special craquelure effect. In my artistic practice I work with the leitmotif of the core. I started focussing on the core (or KERN in German) in 2004. Ever since then it was my aim to investigate this ur-shape in paintings, prints and other artistic projects. My research involves looking into the history of art, science and religion. I am interested in the epistemological potential of images, the knowledge of a self, as well as the direct access of this self to the world. Every culture has their own version of depicting something that holds the potential for growth. The core is between microcosm and macrocosm. I find in in cells, galaxies and in technology. To express this in paintings I aim to find imagery between abstraction and natural forms. For color and textures I look into art history. I am very inspired by works of the old masters. Also I am fascinated by techniques of old craftsmanship. Currently I am working on paintings with a special craquelure effect as well as works that reference the ancient Korean celadon ceramics. For me the celadon vases from the Goryeo dynasty are a mayor influence in the way I mix and apply colors. In the core paintings, I first apply a gold ground to the untreated canvas. The canvas is then placed upside down on the stretcher frame with the reverse side facing upwards..

- Eric T. Kunsman (United States of America)

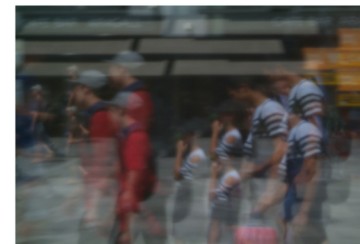


**585.288.9518- East Main Street, Rochester, NY**

Archival Pigment Print- Lucia Print on Edition  
Etching Rag - Photograph using Kodak Portra 160 film  
50,8x50,8 cm  
2018

Felific Calculus: Technology as a Social Marker of Class, Race, & Economics in Rochester, NY. The felific calculus is an algorithm formulated by jurist and reformer Jeremy Bentham (1748-1832) for calculating the moral rightness of an action by balancing the probable pleasures and pains that it would produce. Bentham, a utilitarian philosopher, believed this calculus could, in principle, help determine the moral status of any considered act. In 2017, I relocated my studio to a different part of Rochester, NY. Colleagues immediately started making comments along the lines of: "...that area's a war zone." My experience with the new neighborhood was positive, so I wanted to discover what visual cues others might be seeing as indicators of a dangerous environment. Several people had mentioned the number of payphones in the area, inferring that only criminals use payphones these days. There really were a lot of payphones in my neighborhood. I began documenting them, and quickly saw that far from being used by criminals, these phones served as a lifeline for some of the poorest residents in the area..

- Paul Delpani (Austria)



**Placed**

Duotype (multipinhole photo combined with a panorama photo), Chromalux print on aluminium  
40x50 + 20x50 cm  
2018

It is a well known situation: being a tourist you inhibit touristic places, mingle with the masses, are a well sought victim for sales promotors and so on. Even in your home town in touristic places you are surrounded by the masses, its a criss-cross. The Duotype „placed“ is part of a series called „Meet the tourists“ and envolved out of the described situation. To illustrate this intermingling, the criss-cross two different kinds of photos were used:  
- the panorama photo in a uncommon view point to illustrate the masses and their hustle by showing the tangle of feet  
- the multi-pinhole photo to illustrate the layers of space  
All photos of the series were taken on St. Stephens Square in Vienna in autumn 2018.





- **Ricardo Aleodor Venturi (Italy)**



**Illuminazione domestica / Domestic lighting**

Oil on canvas and plexiglass frame - light switch and adhesive tape for electrician  
80x60x5 cm  
2019

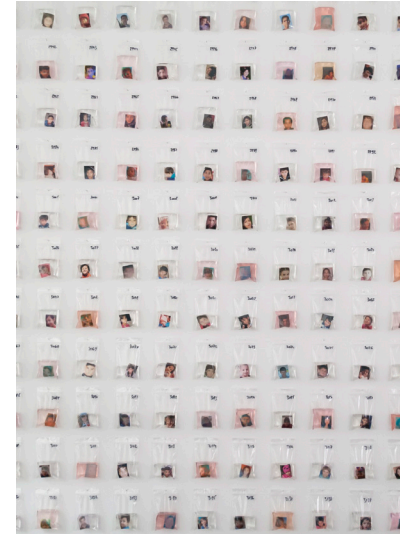
Illuminazione domestica (domestic lighting) is a project rather than a work. It moves between painting and sculpture, revealing a subtle and silent dialogue between abstraction and figuration.

The frame is thick and heavy but invisible is the context on which the painting is inserted. After that, we notice a mask with four colors inside, composed of scotch tape for electrician; they represent the cables that allow the lighting of a light bulb. The mask is both a small abstract painting and actually the palette with which the painting was made.

The picture, created with a thick but precise painting, as if the outlines were drawn, plays a continuous comparison with the fragment on its left, where the lighting of the light seems to become only a small piece of the immense puzzle depicted on the canvas.

The blue background on which emerges a classic outdoor vase resting on a fence shows us a landscaping plant for a terrace. This plant is an explosion of lines and colors that despite the nuances and the mixing of the colors comes from only four main colors, the same that allow light in a room..

- **Sofhie Mavroudis (Belgium)**



**Sans nom (Nameless)**

Evolutiv installation  
Grip seal bag, Mediterranean sea water, pictures of missing migrant children.  
270 x176 cm  
2019

231 pictures of migrant children are contained in pockets filled with Mediterranean sea water, aligned on the wall. A number replaces their true identity.

All of them came in hope of a better life. Wanted by their families on the social networks, they disappeared during the crossing at sea or on the European continent.

Eaten away by the sea water, the faces fade slowly. So many identities doomed to disappear in the water that contains them.

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When I went to summer 2018 on my childhood's beaches in Greece, I was physically confronted with the disaster of what we call "Migratory flows".

I founded a little child sandal stamped 'Made in Syria'. Suddenly, the mass informs that we call "migrants" became a little girl of 3 or 4 years old.

A vital need to link an identity to this little shoe became immediately obsessive..

- **Shir Handelsman (Israel)**



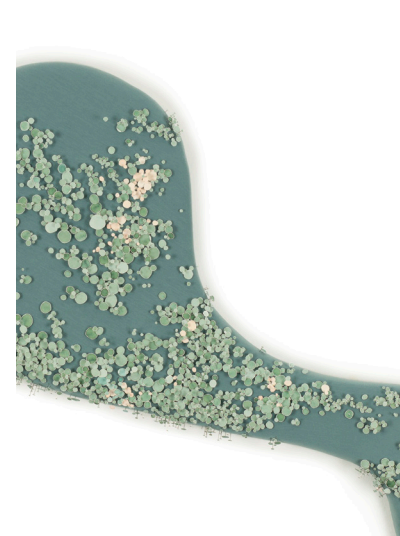
**Recitative**

HD Video, 5 min  
2019

An opera singer stands on a lifted platform, singing a Martyr's wish for redemption. A counterpoint between the human voice and mechanical sounds of machinery moving up and down. The music, taken from one of J.S Bach's cantatas, is the Recitative Movement which describes the ascension of Christ and expresses the desire to become one with god.

Performance by Jeffrey Francis  
Cinematography by Amit Chachamov

- **Tania Marino (Italy)**



**Untitled**

Ink, paper, pins.  
45x103 cm  
2019

I believe in the wonder of small things, unexpected ones, those undervalued and seemingly trivial ones, I look at the world with the open spirit of childrens, I exercise curiosity and I never give anything for granted.

I put the little things together: a small painted, cropped spot carefully, glued precisely to a pin, with the will and the awareness that wonder is created with all small gestures united.

Thus the work is created, with a set of attentive and spontaneous gestures, its shape is soft, its nuance is relaxing. Also insert some pale pink stains in contrast, to create two opposite and complementary entities that increase and decrease, they enrich each other, to create balance and form totality.

- **Thomas Gallagher (United States of America)**



**Deserts Suns**

Scanned Polaroid image on Archival Paper (Fuji Crystal Archive Glossy)  
78,7x78,7 cm  
2019

These works are inspired by Polaroid's decision to stop producing their square format films (600, SX-70, Spectra). The remaining film packs I collected from shops and online stores were mostly expired. I began to achieve some very interesting results with the expired film and some of which turned mostly abstract. Finally, Impossible Project started producing the film again though their chemical process wasn't totally accurate allowing me to continue with my work. The resulting images reveal these sublime, rich, and colorful abstract forms.

Since the chemical process is rapidly changing as it processes into an image they could be scanned on my Epson 8550 immediately capturing the development as I saw fit. I've been gathering and working with these polaroids since 2002, though I only began exhibiting them recently.



- **Vincenzo Frattini (Italy)**



**Untitled 17-19**

Acrylic paint on wood  
69x68,5x6 cm  
2019

In the cycle of works titled Pictorial Cuts, I intend to create a dialogue between the informal language of irregular color layering and the more rigorous language of geometric abstraction.

In the work Untitled 17-19, I wanted to remove the static nature of the work by giving it movement through the bevels on only two sides of the picture. The layers of color are simultaneously a memorial trace of the creative process and an invitation to a deeper vision of the work that does not stop on the surface but investigates the depth, complexity and articulation of creativity.

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