

arts laboratory  
Lab Malamegi Lab

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MALAMEGI LAB14 - ART CONTEST



MALAMEGI LAB14 ART CONTEST - CATALOGUE

Edition

Malamegi Lab

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.4  
Malamegi Lab Art Contest

.6  
Imagoars - Venice

.10  
Artists

.84  
Special thanks

## 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 14 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 Venice at the art space of IMAGOARS.

#### - 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.

IMAGOARS

**imagoars**  
CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

associazione culturale Imagoars

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Imagoars cultural association was born in 2009 thanks to a group of artists and art enthusiasts promoting events into the sphere of Art with the purpose of showing and promoting high-quality artistic expressions, from painting to sculpture, from installations to performances. Its activity is aimed at enlarging the knowledge of Art and spreading it through its different languages. Art is not seen as the pure reproduction of the physical world nor as the devastation of our shared satisfying aesthetic equilibrium. Instead, by proposing a new approach towards it, Imagoars conceives it as a contribution for the growth of human sensitivity in order to create a better quality of life inside a shared common ground, namely a “common-city”, more opened and tolerating towards diversity.

IMAGOARS



imagoars  
CENTRO TRANSAZIONALE DELLE ARTI VISIVE

Spazio espositivo imagoars

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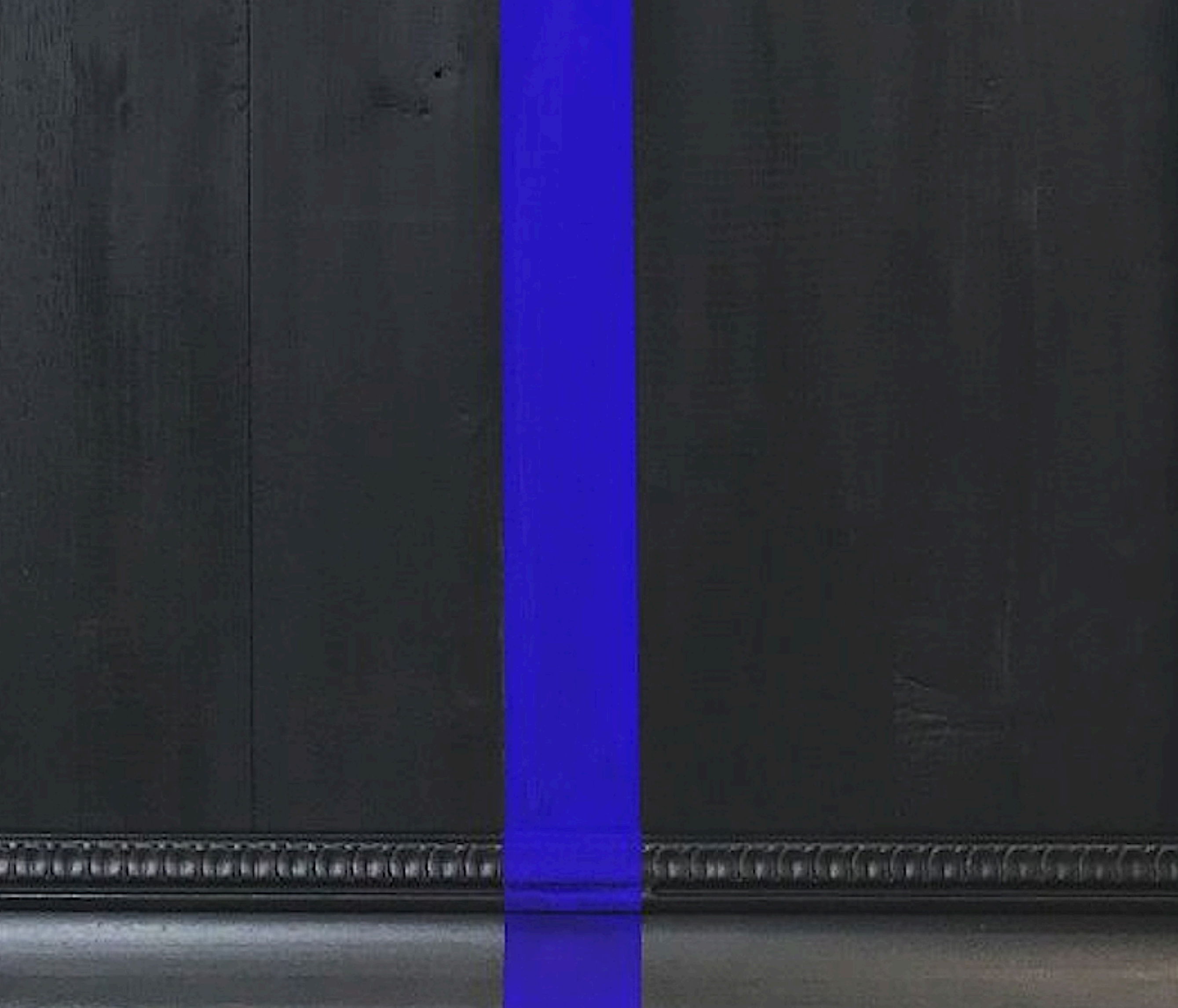
email: [staff@imagoars.com](mailto:staff@imagoars.com)

#### EXHIBITION AREA

Imagoars cultural association is glad to introduce its exhibition area in Venice, at Campo del Ghetto Vecchio. The area used to host, under the same roof of the Spanish Synagogue, one of the latest artisan studio devoted to "gilding". The area is used by our team in order to exhibit and share our passion for Art while is available for anyone interested in sharing and comparing with a new audience their research and production in the Art field.

ARTISTS

- 12 - Andrea Gulli
- 18 - Daniele Bianco
- 24 - David Dejous
- 30 - Eric T. Kunsman
- 36 - Heikedine Günther
- 42 - Paul Delpani
- 48 - Ricardo Aleodor Venturi
- 54 - Shir Handelsman
- 60 - Sofhie Mavroudis
- 66 - Tania Marino
- 72 - Thomas Gallagher
- 78 - Vincenzo Frattini



Andrea Gulli  
Italy

ANDREA GULLI

Selected artist Malamegi LAB 14



UNTITLED

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

ANDREA GULLI

## Artwork description

### UNTITLED

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.



Andrea Gulli was born in Monza (Milan) in 1971. Since 1999 he has lived in Turin.

Lawyer with passion for painture.

Self-taught, he has always painted and in the last four years he has devoted himself to abstract and minimalist painting and sculpture, working with different materials and experimenting with colours. Inspired from matter and objects, he achieved with the idea that matter has the strainght off life in it.

For this reason the artist use different technics depending from what the used materials suggest, with a constant search of essentiality.

Exhibitions:

Sogni ed Enigmi, Palazzo Ducale Genoa, 22 March – 5 April 2019

Premio Contemporary Rome art 2019, 15-17 November 2019



Daniele Bianco  
Italy

DANIELE BIANCO

Selected artist Malamegi LAB 14



PLATONIC GARDEN 21

Oil on canvas  
50x40x3,5 cm  
2019

DANIELE BIANCO

Artwork description

PLATONIC GARDEN 21

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.

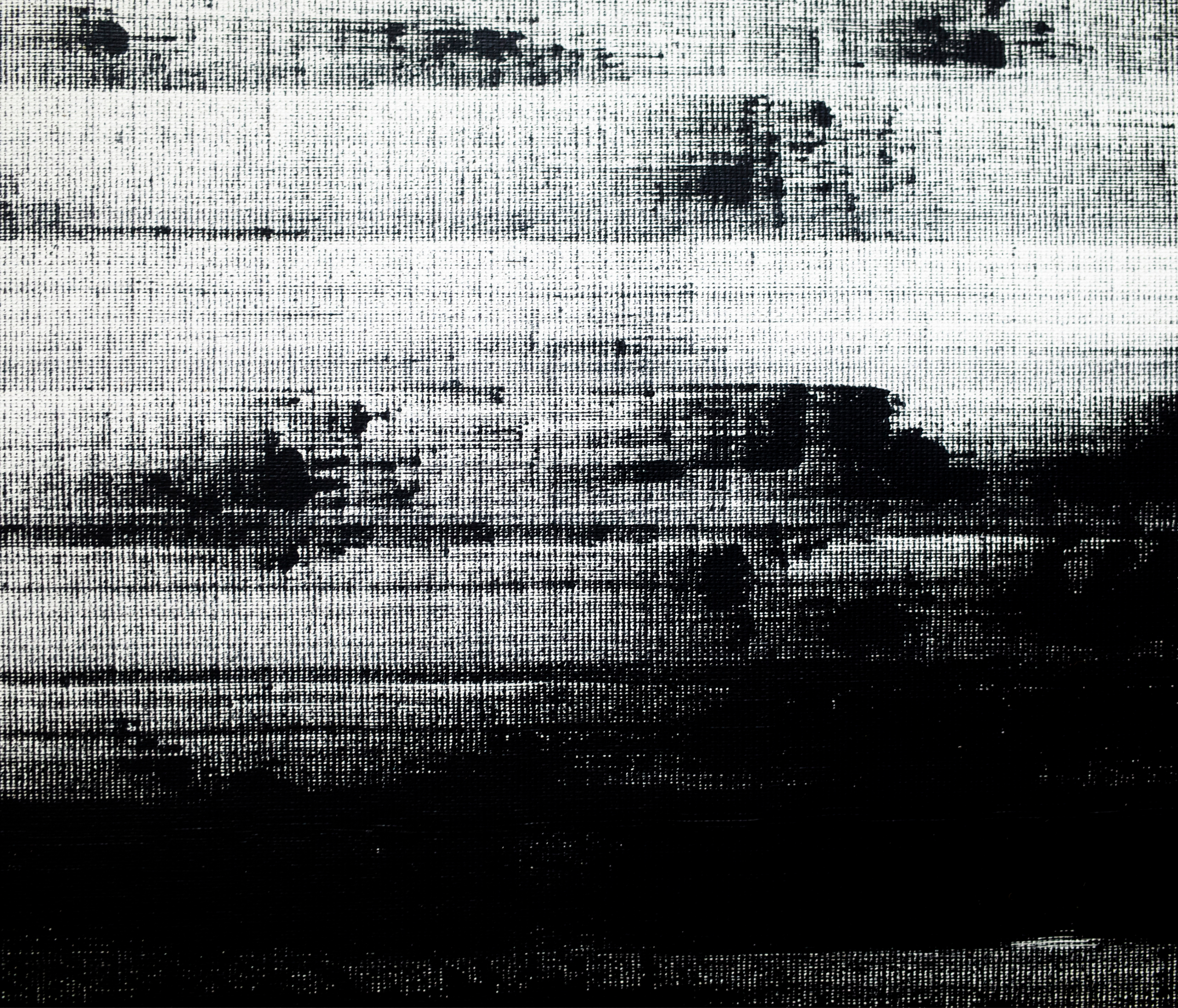


My artistic research comes from a philosophical question about the representation of the world and the mechanisms that filter, generalize, distort and cancel the complexity in which we are immersed. I am fascinated by the physiological mechanisms of perception and the cultural “filters” imposed by society and by the sedimentation of our subjective experience. I use images of any origin, interior images or taken from the web, from newspapers and magazines, combining them or increasing the level of abstraction so that they open up to new meanings, while oil colors allow me to give realism and concreteness to the ghosts of the fictional. My goal is to raise questions, evoke alternative interpretations of our individual and collective identities using the same perceptive mechanisms that build our mind maps.

Daniele Bianco was born in 1965 in Turin, Italy, where he lives and works.

Group exhibitions:  
2019 Kaleidoscope – Magazzini dell’arte contemporanea – Trapani  
2019 Amore, sostantivo plurale – Spazio Arnaout – Milano  
2018 Faces – Villa Brentano – Busto Garolfo (MI)  
2017 Fieri d’Arte – Teatro della Concordia – Portomaggiore (FE)  
2016 Gradi Kelvin = Temperatura Colore – Spazio Bompiani – Roma  
2015 Men in The city – Independent Artists Gallery – Busto Garolfo (MI)  
2015 Ethical Art – Biblioteca Nazionale – Torino  
2014 Sognando la città - Galleria Elettroshock -Torino  
2014 SaturArte - Satura Art Gallery - Genova  
2014 ContemporaneaMente – Satura Art Gallery – Genova

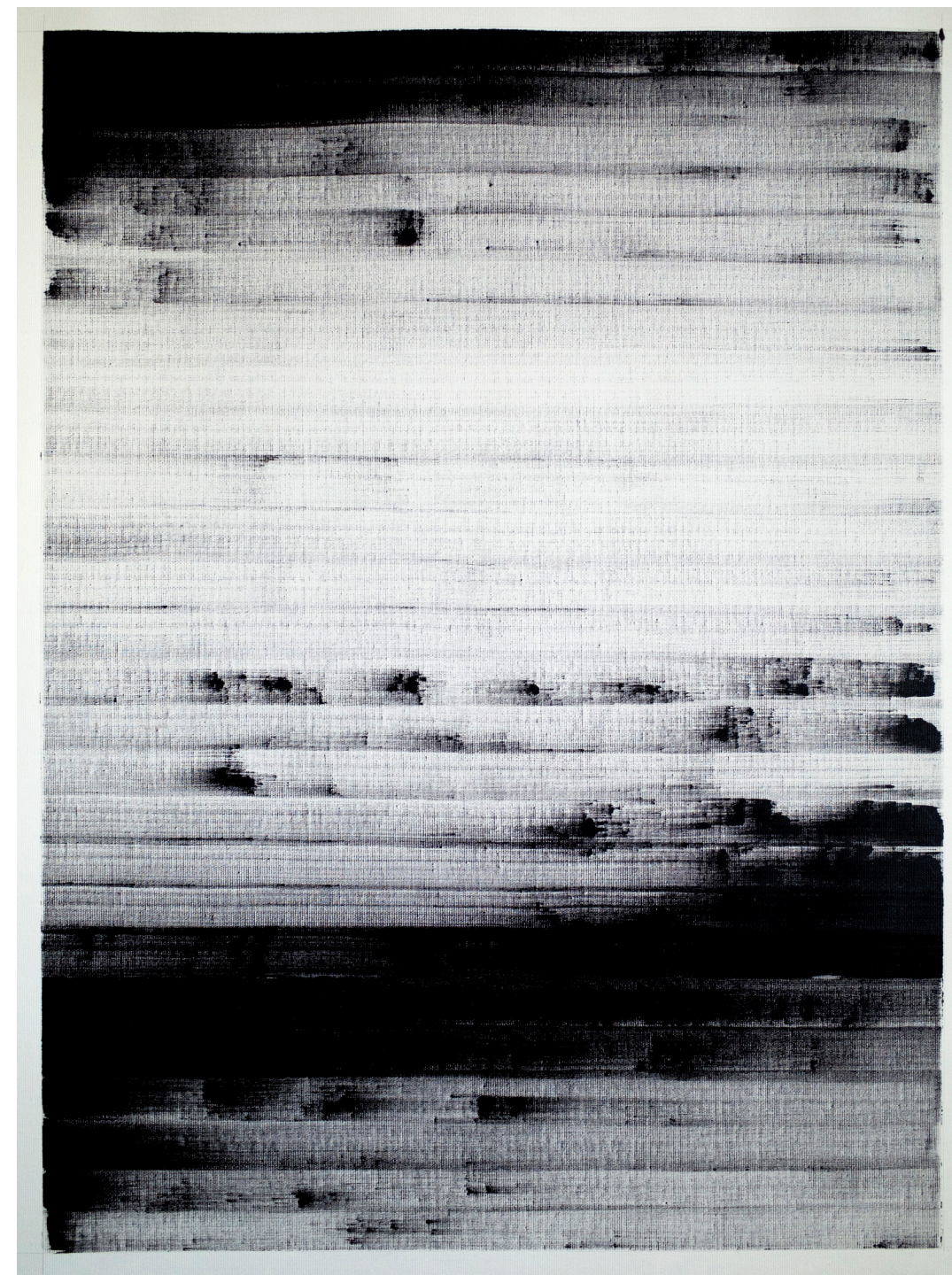
Selected Artist in contests:  
2019 Premio Arte Città di Novara, Novara  
2017 Premio Michelangelo, Lucca  
2016 Premio Lynx , Trieste  
2015 Premio Cascella, Ortona  
2015 Premio Nocivelli, Brescia



David Dejous  
France

DAVID DEJOURS

Selected artist Malamegi LAB 14



UNTITLED 66 (WRITING SERIES)

Oil on free canvas

81x70 cm

2019

## DAVID DEJOURS

### Artwork description

#### UNTITLED 66 (WRITING SERIES)

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.



David Dejours works to reveal the paradoxes within images, considering their equivocal nature and their ambiguities. He draws upon the confusion between the various codes of representation associated with painting, photography, and drawing, but also with photocopied, screen-printed, documentary and scenographic media. The resulting images raise issues of authenticity, realism and illusion.

Born 1972 , Mulhouse, France  
Works and lives in Paris, France  
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www.david-dejours.com

january 2020  
HYB4 Gallery, Seen Forms, Prague (Czech Republic) Collective exhibition

december 2019 / january 2020  
Aesthetica, Art and Culture Magazine (UK) Artists'directory

october 2019  
Circle Quarterly International Art Review, Fall 2019 Issue [https://circle-arts.com/circle\\_quarterly\\_4/](https://circle-arts.com/circle_quarterly_4/)

december 2018 / january 2019  
Aesthetica, Art and Culture Magazine (UK) Artists'directory

may 2018  
Hernandez Art Gallery, Milan (Italy) - Yicca Contest, Selected Artist.  
Collective exhibition! <http://www.contest.yicca.org/images/17-18/press/YICCA%2017%3A18%20catalogo%20web.pdf>

november 2017  
Espace Thorigny, Paris (France)  
André & Berthe Noufflard Award, shortlisted.  
Collective exhibition! <https://www.espacethorigny.com/evenements/popupstore/2017/11/22/fondation-de-france>

june / July 2017  
B(I)ackground, Samois-sur-Seine (France) Solo exhibition

february 2017  
32nd Chelsea International Fine Art Competition, New York (USA) !Honorable mention.  
! <http://www.agora-gallery.com/competition/Results-2017>



Eric T. Kunsman  
United States of  
America

ERIC T. KUNSMAN

Selected artist Malamegi LAB 14



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

ERIC T. KUNSMAN

Artwork description

585.288.9518- EAST MAIN STREET, ROCHESTER, NY

Felicific Calculus: Technology as a Social Marker of Class, Race, & Economics in Rochester, NY

The felicific 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.

Looking deeper, I found the story behind Rochester's payphones reflected an unusually altruistic 'felicific calculus' by Frontier Communications. Instead of focusing on profits, they had decided to maintain the payphones in poorer neighborhoods for the good of the community.

Many policymakers have opted to view payphones as a social indicator of crime, unfortunately leading to ignorant or even dangerous decisions.

In Detroit, Michigan, politicians had all public payphones removed without studying or surveying their actual use. They simply assumed the criminal connection. This decision was based on a further assumption that everyone today must own a mobile phone. Decision-makers lacking facts or any real understanding of issues facing citizens from a different economic class just acted on a misperception.

Witnessing that type of reflexive judgement from my colleagues drove me to educate myself. I photographed payphones and mapped their locations, then overlaid them with census maps showing economic status, ethnicity, age and sex, and the city crime map. There was an immediate, direct correlation between the poverty level and location of the payphones. Areas with the most payphones coincided with Rochester neighborhoods where the average family incomes are lower than \$20,000 annually. There was also no correlation with high crime neighborhoods.

Through Felicific Calculus I hope to challenge negative perceptions of social markers that conflate poverty with crime. Though they are relics to most of us, payphones remain important for residents trapped in lower economic circumstances.



Eric T. Kunsman (b. 1975) was born and raised in Bethlehem, Pennsylvania. While in high school, he was heavily influenced by the death of the steel industry and its place in American history. The exposure to the work of Walker Evans during this time hooked Eric onto photography. Eric had the privilege to study under Lou Draper, who became Eric's most formative mentor. He credits Lou with influencing his approach as an educator, photographer, and contributing human being.

Currently, he is a photographer and book artist based out of Rochester, New York. Eric works at the Rochester Institute of Technology (RIT) as a Lecturer for the Visual Communications Studies Department at the National Technical Institute for the Deaf and is an adjunct professor for the School of Photographic Arts & Sciences.

In addition to lectures, he provides workshops on topics including his artistic practice, digital printing, and digital workflow processes. He also provides industry seminars for the highly regarded Printing Applications Lab at RIT. His photographs and books are exhibited internationally and are in several collections. He currently owns Booksmart Studio, which is a fine art digital printing studio, specializing in numerous techniques and services for photographers and book artists on a collaborative basis.

Eric holds his MFA in Book Arts/Printmaking from The University of the Arts in Philadelphia and holds an MS in Electronic Publishing/Graphic Arts Media, BS in Biomedical Photography, BFA in Fine Art photography all from the Rochester Institute of Technology in Rochester, New York.

There's no "given," formula for what demands Eric's focus as a photographer. Eric is as drawn to the landscapes and neglected towns of the American southwest as he is to the tensions of struggling rustbelt cities in the U.S. northeast. Always Eric is attracted to objects left behind, especially those that hint at a unique human narrative, a story waiting to be told. Eric's current work explores one of those relics: working payphones hidden in plain sight throughout the neighborhood near his studio in Rochester, NY. Associates suggested they signified a high crime area. This project's shown Eric something very different.

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www.erickunsman.com

Gallery Representation  
HOTE Humans of the Earth Contemporary Art Gallery– Los Angeles, CA

Solo Exhibitions (extract)  
2021  
CEPA Gallery, Buffalo, NY– Felicific Calculus: Technology as a Social Marker of Race, Class, & Economics in Rochester, NY  
Gallery19, Chicago, IL– Felicific Calculus: Technology as a Social Marker of Race, Class, & Economics in Rochester, NY  
2020  
Gallery 120, Clover, SC– Thou Art... Will Give...  
Rhode Island Center for Photography, Providence, RI– Thou Art... Will Give....  
Pool Art Center, Drury University, Springfield, MO– Thou Art... Will Give....  
North Central College, Naperville, IL– Thou Art... Will Give...  
Gallery Route One, Point Reyes Station, CA– Thou Art... Will Give...

Awards (extract)  
2019  
Finalist– Photolucida Critical Mass 2019 Top 200, Portland, OR  
Top 15 Photographers– Rust Belt Biennial  
Gold Award– Association of Photographers AOP Awards, United Kingdom, Open Category- Series  
Honorable Mention- International Photography AwardsTM, Editorial / Press-Contemporary issues– Felicific Calculus  
Honorable Mention- International Photography AwardsTM, Analog / Film-Fine Art Series– Felicific Calculus  
Honorable Mention- International Photography AwardsTM, Analog / Film-Fine Art Series– Thou Art... Will Give...  
Honorable Mention- Texas Photo Society, 32nd Annual Members' Only Show  
Best in Show– Meed3: When Photography Ruled the Streets, Gallery19, Chicago, IL  
1st place– Being There, Black and White Photography, Wayne Art Center, Wayne, PA  
URBAN - NOMINEE- International Photography Grant– Felicific Calculus



Heikedine Günther  
Switzerland

HEIKEDINE GÜNTHER

Selected artist Malamegi LAB 14



CORE No. 347  
Oil on canvas  
130x120 cm  
2019

HEIKEDINE GÜNTHER

Artwork description

CORE No. 347

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 ceramis. 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. On the white preprimed reverse side, the individual image layers are documented during the painting process. The freshly painted oil paint is wiped from a few layers of paint onto cellulose to form a monotype. The resulting core monotypes are less to be understood as documentation of the vanished image layers, but rather as independent works.



«The core is the longing for the essential»

Heikedine Günther is an abstract, intercultural painter who lives and works in Basel and Stalden since 2009. Her artistic leitmotif is the «core» She is born in 1966 in rural East Westphalia. In 1982 she meets Joseph Beuys and takes part in his project of the «7000 Oaks» on the occasion of documenta 7 in Kassel. The encounter with Beuys is a key experience, which radically opens Günthers approach to art. She is fascinated by his handling of natural materials, like fat, felt and hair. She then studies art in New York, followed by studies with Werner Büttner and Franz Erhart Walter at the Academy of Fine Arts in Hamburg and with Martin Kippenberger in Kassel. After working as a figurative artist, she paints her first abstract «core» in 2004. This proves to be another key moment. From then on, she dedicates her entire artistic work to the potential of the core. The titles of the core images follow the consecutive catalog numbers. The archetypal form of the core can be found throughout the centuries and cultures. It combines in itself microcosmic and macrocosmic relations: the core is represented in every single biological cell of our bodies. At the same time, it is the basic form of every planet of the cosmic system. This universal openness of meaning creates the possibility to connect with the core on a multitude of levels. The viewers can relate themselves with the notion of the core, regardless of their own biographical and cultural backgrounds. For Günther herself, the fascination of the core archetype lies primarily in creating images as an anchorage of the inner self. The core embodies for her the centering to the essential base of our existence, within an ever more complex world. The search for the archetype of the core, the innermost cell that holds everything together, leads Günther to an intense research and engagement with historical art practices and intercultural symbols. Günther thus became an expert in the field of medieval, illuminated manuscripts and has a collection of Oceanic, Inuit and Aboriginal art, as well as silk Ikat fabrics from Russia and Uzbekistan and Korean Celadon ceramics. Her works are represented in numerous international collections and exhibitions.

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Exhibitions (extract)  
2019  
«The Core is now!» Galerie Artem-Reich, Unterer Heuberg, Basel 11 – 16 June, 2019  
«Heikedine Günther. Core & Cosmos» Clarakirche, Basel 10 June – 21 July, 2019  
«Personal Fit: Utopie II» Kornschütte, Lucerne 29 May – 15 June, 2019  
«Heikedine Günther» Art Paris Art Fair, Grand Palais, Paris 4 – 7 April, 2019  
2018  
«Heikedine Günther» Art Paris Art Fair, Grand Palais, Paris 5 – 8 April, 2018  
«Heikedine Günther» Artmuc, Isaforum, Munich 10 – 13 May, 2018  
«Heikedine Günther. Triptych Kern No. 285 – 287» Historical Museum Basel, Barfüsserkerche, Basel 1 February, 2018  
«Heikedine Günther» The Other Art Fair, Saatchi Art, Victoria House & The College Southampton Row, London 4 – 7 October, 2018  
«Heikedine Günther» Malamegi LAB 10, Palazzo Ferrini-Cini, Rom 29 September – 11 October, 2018  
«De fils ou de fibres» Abbaye Saint-André, Centre d'art contemporain, Meymac, France 8 July – 14 October, 2018  
  
Publications (extract)  
Dagmar Brunner, Kunstwoche(n), in: ProgrammZeitung, No. 351, June 2019, Basel 2019, p. 21.  
José Villareal, Clarachurch Basel presents a selection of works by Heikedine Günther, artdaily, 3rd of June 2019. (<http://artdaily.com/news/114340/Clarachurch-Basel-presents-a-selection-of-works-by-Heikedine-G-uuml-nther#.XQizoS1XZBw>)  
Abbaye Saint-André, Centre d'art contemporain, De fils ou de fibres, 8th of July – 14th October 2018, p. 6.  
Verein Gottlob Kunstpreis (ed.), Wertvoll. Malerei macht Werte sichtbar. Buch zur Ausschreibung Kunst fürs Herz 2018, Liestal 2018, p. 86f.  
  
Collections (extract)  
Graf Schönborn Collection, Unterfranken, Germany,  
Darwin Reedy Collection, Saint Paul, Minnesota, USA  
Christiane Leister Art Collection, Innerschweiz  
Catherine and Bernard Soguel-Dreyfus Collection, Basel  
Christoph Ackermann, Basel, former Director of Historisches Museum Basel



Paul Delpani  
Austria

PAUL DELPANI

Selected artist Malamegi LAB 14



**PLACED**

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

PAUL DELPANI

Artwork description

PLACED

It is a well known situation: being a tourist you inhibit touristic places, mingle with the masses, are a well sought victim for sales promoters 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.



Exhibition List/Arts

2019: Atelier nunArtig, 1120: Die Zur.Schausteller, Group exhibition  
2019: A Smith Gallery’s, Johnson City, Texas, USA: unique: alternative process 2019  
2019: PH21 Gallery, 1050 Budapest: Light and Shadow, Group Exhibition  
2019: Glasgow Gallery of Photography, Glasgow, GB: Landscape, Group Exhibition  
2019: Atelier nunArtig, 1120: Das Leben – Ein Kaleidoskop, Solo Exhibition  
2019: PH21 Gallery, 1050 Budapest: Glitch, Group Exhibition (honorable mention)  
2019: Haus der Fotografie, 1050: Infraland, Group Exhibition  
2019: PH21 Gallery, 1050 Budapest: Motion, Group Exhibition  
2019: World Pinhole Day, Haus der Fotografie, 1050: Stadt/Land, Group Exhibition  
2018: Ausstellungsraum Wir sind 12!, 1120: Meet the tourists – Solo Exhibition Off Festival Photography Vienna  
2018: Off Festival Photography Vienna, Haus der Fotografie, 1050: Contemporary, Group Exhibition  
2018: Haus der Fotografie, 1050: Infrawelten, Group Exhibition  
2018: World Pinhole Day, Haus der Fotografie, 1050: Impressionen; Group Exhibition  
2017: Agora Farmers Market, Thanya Shopping Park, Bangkok, Thailand: Group Exhibition on sustainability  
2017: Atelier r//l, 1120: Zeit anhalten– Off Festival Photography Vienna; Exhibition Paul Delpani/Claudia La  
2017: Gasthaus Giersterbräu, 1120: The Halo Series, Solo Exhibition  
2017: Haus der Fotografie, 1050: Infrarot, Group Exhibition  
2017: World Pinhole Day, Haus der Fotografie, 1050: Neuland; Group Exhibition  
2017: Gasthaus Giersterbräu, 1120: Jazzportraits, Solo Exhibition  
2016: Atelier r//l, 1120: Dein Standpunkt zum Sexismus – Solo Exhibiton Off Festival Photography Vienna  
2016: Off Festival der Fotografie, Haus der Fotografie 1050: Now, Group Exhibition  
2016: VHS Alsergrund, 1090: .. die Stadt lebt ... : Group Exhibition  
2016: VHS Meidling: 10x12 – Group Exhibition of Artists of Meidling (Curated by Paul Delpani)  
2016: Gasthaus Giersterbräu, 1120: Wien: Einzelblicke; Cyanotypes – Solo Exhibition Off Festival Photography Vienna  
2016: VHS Meidling, 1120: Jazz Portraits, Solo Exhibition  
2016: World Pinhole Day, Haus der Fotografie, 1050: Stadt – Land; Group Exhibition  
2015: Off Festival Photography Vienna, Haus der Fotografie, 1050: Polaroid, Group Exhibition  
2015: VHS Meidling, 1120: Cover Concours VHS Kursprogramm; 2nd ranking; Group Exhibition  
2015: VHS Meidling, 1120: Interpretation der Wirklichkeit – Mikroskopfotografie Delpani; Solo Exhibition (curated by Paul Delpani)  
2015: VHS Meidling, 1120: Gesichter einer Stadt – Meidling als Knotenpunkt; Exhibition Norbert Bauhofer/Paul Delpani  
2014: Galerie Bajadere, Neuhaus im Triestingtal: Impressionen ... „wie im Großen, so im Kleinen“ – Mikroskopfotografie Delpani (curated by Paul Delpani)  
2014: VHS Meidling, 1120: Meidling ein Rohdiamant – verborgene Facetten eines Bezirks; Exhibition Norbert Bauhofer/Paul Delpani  
2014: VHS Meidling, 1120: Impressionen ... „wie im Großen, so im Kleinen“ – Mikroskopfotografie Delpani (curated by Paul Delpani)  
2013 Friseursalon 1120: Subjektive Sichtweisen – Mikroskopfotografie Delpani (curated by Paul Delpani)  
2000 Weihnachtsmarkt Aflenz Kurort: Cyanotypes  
2000 Galerie Alan, 1090: Wien in Cyanotypes

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Ricardo Aleodor  
Venturi  
Italy

RICARDO ALEODOR VENTURI

Selected artist Malamegi LAB 14



ILLUMINAZIONE DOMESTICA / DOMESTIC LIGHTING

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

## RICARDO ALEODOR VENTURI

### Artwork description

#### ILLUMINAZIONE DOMESTICA / DOMESTIC LIGHTING

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.

The bulb turns into an outdoor plant and the light comes out of its long leaves.

The goal of this work is to put a new point of view so that the contamination that occurs between electric light and natural light are shown. As in a single image we find the entire brightness of our era.

Light is already present in every natural element. Each plant captures and releases light. Every shape and every thickness creates shadows. Just as Victor Hugo writes: Toute plante est une lampe. The parfum est de la lumière. / Each plant is a lamp. The perfume is light.

The simple is nothing more than the squared complex, only through the main elements is it possible to create a large equation. The revolution lies in never forgetting what are the main tools with which nature operates on the world.



Ricardo Aleodor Venturi was born in Pesaro (PU) in 1994. He lives and works in Pesaro. After graduating from the Scuola del Libro, Liceo Artistico of Urbino, engraving section, he attended the Academy of Fine Arts in Urbino, attending the course of Painting held by Luigi Carboni. He attended PXL - Mad in Hasselt, Belgium, for a period of six months as part of the Erasmus program. He has participated in several contest and group exhibitions including the Premio EneganArt (Florence, 2016), Premio Cairo Editore (Milan, 2015, 2017), Premio Nocivelli (Brescia, 2017, 2018), Premio Combat (Livorno, 2018), Premio Art Team Cup (Forlì, 2018). He participated in the artist's residence V\_AIR 2017 promoted by the Culture Department of the Municipality of Vimercate (MB), curated by Martina Corgnati. In 2018 he organized and participated in L'ABITANTE (Pesaro), an exhibition curated by Adele Cappelli. The exhibition was created at L'attico, a space for domestic use that a group of artists, together with the help of curators and experts in the field, have turned into a place of art for several months.

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ricardoaleodor@gmail.com

Pesaro (PU), 1994. Lives and works in Pesaro.

Group exhibitions (extract)

2019

VIADELLAFUCINA16 GROUPSHOW!

Invited by Viadellafucina16 Condominio–Museo, Turin (TO), Italy curated by KaninchenHaus (sixteen curators) <https://viadellafucina16.kaninchenhaus.org/>

LYNX PRIZE - INTERNAZIONALE PRIZE

Cultural Association Il Sestante, ceremony Revoltella Museum, Tivarnella Art Gallery, Trieste (TS), MIIT Museum, Turin (TO), Italy, Galleria Lokarjeva, Ajdovščina, Slovenia (catalog) <https://www.premiolynx.com/>

CONTEMPORANEAMENTI

l'Arsenale Foundation, Arsenal Palace of Iseo, Iseo (BS), Italy (catalog) [http://www.arsenaleiseo.it/files/Risultati\\_Selezione\\_Contemporaneamenti\\_2019.pdf](http://www.arsenaleiseo.it/files/Risultati_Selezione_Contemporaneamenti_2019.pdf)

VERBA VOLANT SCRIPTA MANET - MARCHIONNI PRIZE

Aesthetics & Progress Foundation, Archaeological Museum of Olbia (SS) with the presence of Manet's engravings, Alfred Strolin collection, Italy <https://www.premiomarchionni.it/verba-volant-scripta-manet-progetto-magma-ad-olbia/>

RITRARRE L'ANIMA

Curated by Romina Sangiovanni, ONART Gallery, Florence (FI), Italy <http://www.exibart.com/profilo/eventiV2.asp?idelemento=183131>

Prizes

2019

EMERGING ARTIST AWARD - SATURARTE, Stella Palace (GE) Italy

FIRST PRIZE GRAPHIC SECTION – LYNX Prize, Revoltella Museum (TS) Italy <https://www.premiolynx.com/>

YOUNG ARTIST PRIZE - Fondazione Scuola di Arti e Mestieri "F.Bertazzoni", (MN) Italy <http://www.cfpartiemestieri.it/arte/concorso/vincitori>

LICC – LONDON INTERNATIONAL CREATIVE COMPETITION Honorable mention, London, England. <https://licc.uk/winners/winner.php?id=2881>

2018

UNDER 30 PRIZE - Rospigliosi Art Prize (RM) Italy

2017

BE ART BUILDER PRIZE - LYNX Prize (TS) Italy

2016

SPECIAL AWARD FOR CONTEMPORARY ART FAIR - LYNX Prize (TS) Italy

2015

WINNER OF THE POPULAR JURY PRIZE - Eneganart PRIZE (FI) Italy

Residences

2019

ROSPIGLIOSI ART PRIZE - 02.01.19-06.01.19

Rospigliosi Residence Art Prize in collaboration with Galleria Vittoria and Association L'AVUGI, at Rospigliosi Palace, Zagarolo (RM) curated by Tiziano M. Todì

2017

V-AIR 2017 - 30.04.17-21.05.17

Vimercate Art in Residence in collaboration with MUST Museum, Vimercate (MB) Italy curated by Martina Corgnati.



Shir Handelsman  
[Israel](#)

SHIR HANDELSMAN

Selected artist Malamegi LAB 14



RECITATIVE  
HD Video, 5 min  
2019

SHIR HANDELSMAN

Artwork description

RECITATIVE

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



Shir Handelsman is a multidisciplinary artist, born in 1989. He lives and works in Tel Aviv and graduated his BFA studies at the Department of Multidisciplinary Art of Shenkar College in 2018. He specialized in video, sound, drawing, sculpture, and installation. Recipient of Excellence Grant from the America-Israel Cultural Foundation, 2018.

Shir began his professional career as a musician, a saxophone player, and performer. He participated in various ensembles and jazz orchestras and composed music for theater productions. After completing his military service as an Excelling Musician (2010), Shir began his BA studies in literature and philosophy at Tel Aviv University, which he graduated with honors (2013).

In his works, Shir explores the relations between sound and visual images by using human encounters and situations, which become surreal and absurd. He creates damaged sound machines, visual disturbances, and manipulations on the image, in order to expose the disruptions that exist in intimate human relations. His works have been exhibited in Kunsthal Charlottenborg gallery (Denmark), Aesthetica Short Film Festival (UK), Jerusalem Film Festival (Israel) , Video Art & Experimental Film Festival (New York, USA) and more.



Sophie Mavroudis  
Belgium

SOFHIE MAVROUDIS

Selected artist Malamegi LAB 14



SANS NOM (NAMELESS)

Evolutiv installation

Grip seal bag, Mediterranean sea water, pictures of missing migrant children.

270 x176 cm

2019

## SOFHIE MAVROUDIS

### Artwork description

#### SANS NOM (NAMELESS)

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.

-----

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.

Then begins a long-term documentation work. I needed to understand what drives these people to risk their lives to reach the shores of old Europe. Who are they ? Where have they come from ? Why did they leave their country ? And these children whose I find sandals by hundreds on the beach, are they still alive ? What happens to their bodies ?

During my research, I discovered that a Greek forensic pathologist, Pavlos Pavlidis, implements a protocol of identification previously nonexistent.

He keeps the objects found on the bodies in small plastic bags : watches, rings, bracelets, glasses, mobile phones, SIM cards ..., in the hope that one day, this will help a member of the victim's family to identify him.

I also discover that unaccompanied children make the trip to Europe and that more of 10,000 children disappeared between 2016 and 2017 on the European continent.

I find several pictures of these missing children on social networks. Their parents use social networks to find them.

Some artworks will result from this research, including 'SANS NOM' (NAMELESS) who received an artistic award in 2019 (International Art Prize of the city of Tournai, Belgium).



"The human being, his mental construction, his relationship with the outside world but also with himself, is at the heart of my reflections. These questions are the cement of my artistic research. I look for the moment when the sculpture challenges the viewer and puts it in relation to its own existence. - Sofhie Mavroudis » Sofhie Mavroudis was born in Belgium in 1978. She is graduated from the School of Fine Arts of Charleroi, Belgium (sculpture and installation). After being selected for several artistic prizes, she won the International Prize of the City of Tournai in 2019.

#### Awards

2020 / Malamegi Lab Art Contest 2019, Venise, Italie

2020 / Art Prize Louis Schmidt, ULB, Bruxelles

2019 / International Art Prize of Tournai, Belgium, 1st prize

2017 / 9th Young Sculpture Prize from the Wallonia-Brussels Federation, selected artist, Belgium 2017 / Art Prize of Woluwe St-Pierre, selected artist, Belgium

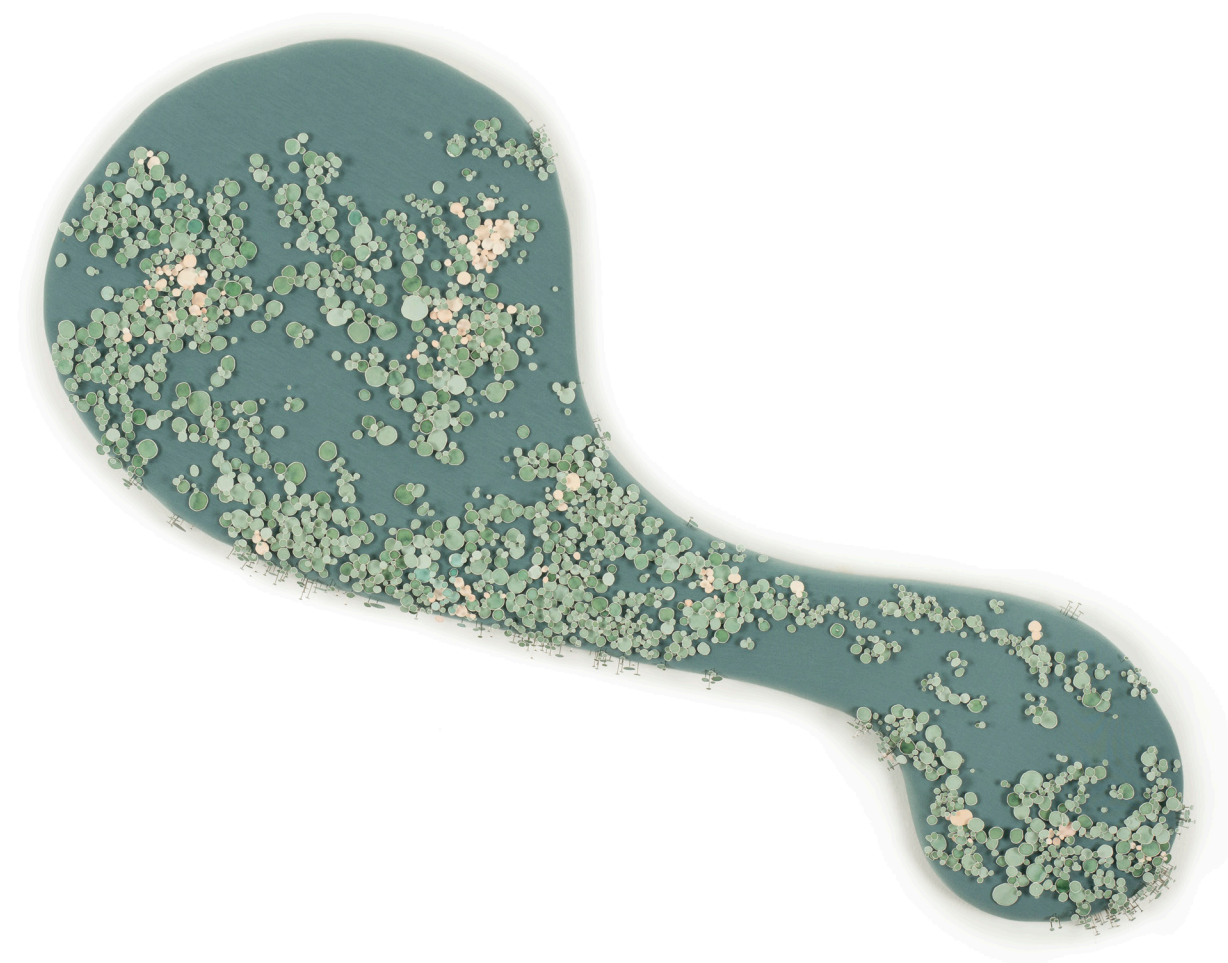
For more information about works and exhibitions, please visit [www.sofhiemavroudis.com](http://www.sofhiemavroudis.com)



Tania Marino  
Italy

TANIA MARINO

Selected artist Malamegi LAB 14



UNTITLED  
Ink, paper, pins.  
45x103 cm  
2019

TANIA MARINO

Artwork description

UNTITLED

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.

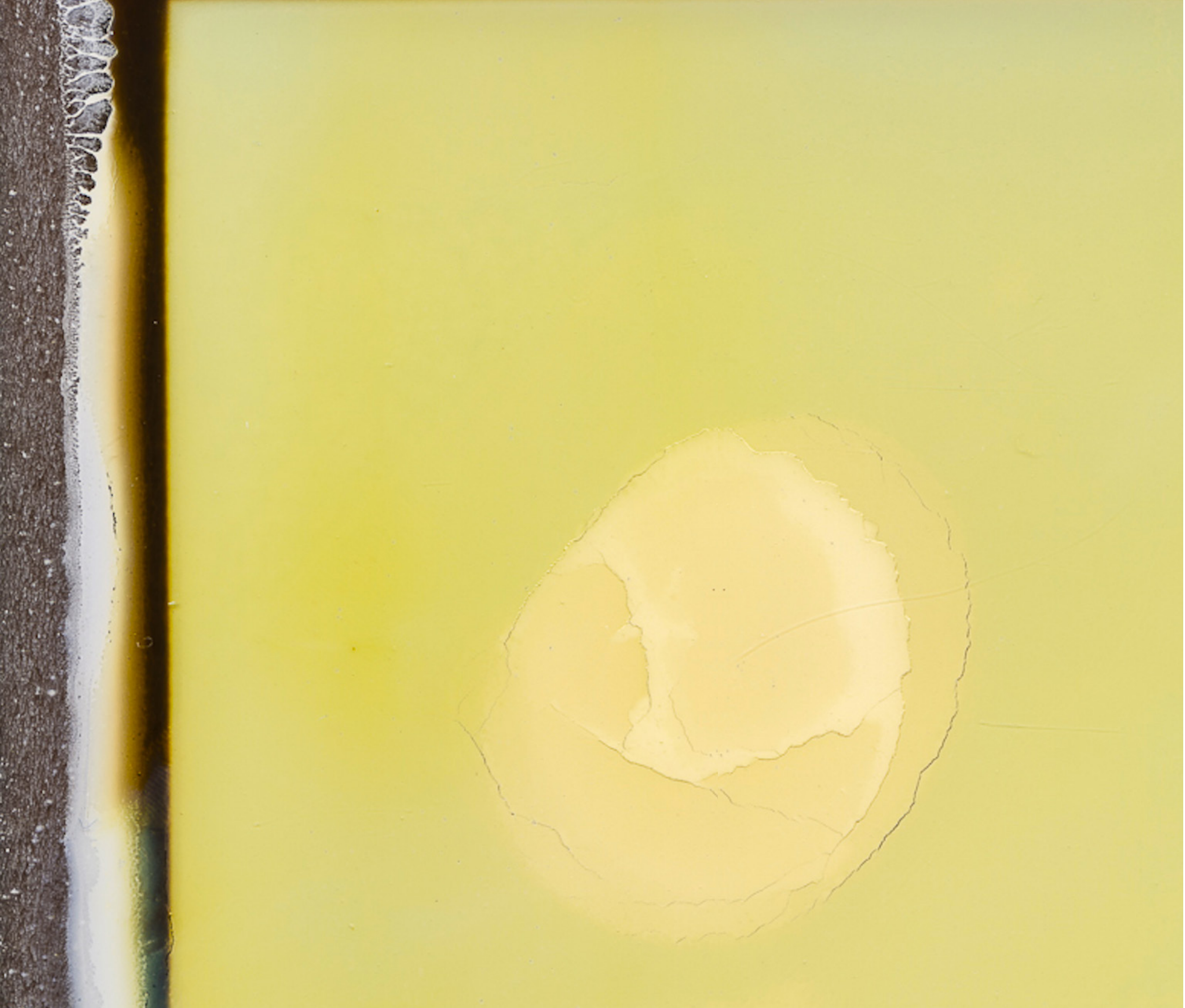


I'm Tania Marino, an italian artist, born in Germany.  
I've always been attracted by seriality and agglomerations: i use images and materials, as if trying to recreate the world building it cell by cell.  
Recently my creations involve a high-intensity work process, a combination of gestures that are repeated and prolonged over an irregular and orderly time. I use paper as a pigment, painting it, cutting it, overlapping and suspending the material.  
These creations, if observed from afar, remind definite figures, sometimes simply soft stain and flickers of color.  
On the contrary, if you look closely, they show worlds in which to get lost, vibrate and run; unexplored places full of unexpected wonder, in continuous communication between my inner and outer world.

AWARDS  
2014 – Arte e Laguna Prize, residence in Nuremberg  
2014 – Among the top 30 of the “Arte” Award by Arte Magazine, Cairo Editore

EXHIBITIONS  
2012 – Group Exhibition at Cà dei Carraresi, Treviso  
2014 – Personal exhibition at Zentrifughe, Nuremberg  
2014 – Personal exhibition at Castle of Almoshof, Nuremberg

COLLABORATIONS  
2018 – Creation of the cover for the book “Non lo fa nemmeno Dio” written by Alessandra Brisotto



Thomas Gallagher  
United States of  
America

THOMAS GALLAGHER

Selected artist Malamegi LAB 14



DESERTS SUNS

Scanned Polaroid image on Archival Paper (Fuji Crystal Archive Glossy)

78,7x78,7 cm

2019

## THOMAS GALLAGHER

### Artwork description

#### DESERTS SUNS

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.



Tom Gallagher has a unique bond with urban and natural landscapes. He creates images that respect the authenticity of both spaces. With a focus in landscape and architectural imagery his images reveal the sensibility of place.

After receiving a Bachelor of Arts from Southern Illinois University, he traveled abroad extensively, which has shaped his interest in context and landscape. He currently works and resides in Chicago, Illinois, where he is the owner and operator of Eleven 9 Studio. His practice focuses on the study of our intimate relationships with our lived environments and properties, creating images and documenting overlooked spaces through the use of digital, film, and polaroid cameras.

"My photography aims to document the natural as well as the built environment in such a way that examines the everyday relationships people have to those spaces. Through my work, I strive to capture common, yet often unnoticed moments of daily life and to share them with people who can perhaps experience a reinforced connection to their environments."



Vincenzo Frattini  
Italy

VINCENZO FRATTINI

Selected artist Malamegi LAB 14



UNTITLED 17-19

Acrylic paint on wood  
69x68,5x6 cm  
2019

VINCENZO FRATTINI

Artwork description

UNTITLED 17-19

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.



Vincenzo Frattini born in Salerno, 1978, lives and works between Turin and Campagna (SA).

In 2006 he graduated in Painting at the Academy of Fine Arts in Naples, where he attended the experimental course “Quartapittura” coordinated by the professor Nini Sgambati. In 2003, the Giffoni Sei Casali Museum of Environmental Art acquired his sculpture “Il Raccoglitore di Lune” while in 2007 he was a finalist in the Video Section of the Celeste Prize. Even though Frattini’s overall focus is on painting, his research also ranges from sculpture to video, including performance, such as the recent “Identità” (2017) as seen at the Impronte Urbane in the Contrada di Valdimontone in Siena where three of his works have been permanently installed. His selected latest exhibitions include the solo show, Works in Rhythm, curated by Maria Letizia Paiato at the Galleria Giovanni Bonelli of Pietrasanta (LU) and participation in the Musée éclaté museum without limits of Pontecagnano for the realization of a public sculpture.

Solo shows  
2018  
Cromosinergie, Vincenzo Frattini and Andrea Cereda, Res Publica Galley (TO)  
La dipendenza sensibile alle condizioni iniziali, curated by Valeria D'Ambrosio, Aragonese Castle of Ischia (NA)  
2017  
Opere in ritmo, curated by Maria Letizia Paiato, Giovanni Bonelli Gallery, Pietrasanta (LU)  
Impronte Urbane, site specific installation and live performance, curated by di Massimo Bignardi, Siena  
2016  
Inside and outside the wall , (Vincenzo Frattini, Viviana Valla) curated by Luca Palermo, Nicola Pedana Gallery (CE)  
SetUp Art Fire, BonelliLab, bus station (BO)  
2015  
Cromatici, curated by Pasquale Ruocco, Cerruti Arte Gallery, Genova  
2014  
Le trappole della pittura, Studio Legale Gallery (NA)  
2013  
Three, Studio legale Gallery (NA)  
2005  
Schede/2005 giovane arte a Salerno, curated by Massimo Bignardi, Selezioni d'arte Gallery Salerno

Group shows (extract)  
2018  
V.Ar.Co Vanvitelli per l' Arte Contemporanea curated by Gaia Salvatori and Luca Palermo, University of Campania Luigi Vanvitelli, Santa Maria Capua Vetere (CE)  
2017  
Artverona, con Nicola Pedana Gallery and Giovanni Bonelli Gallery  
Linguaggi coalescenti, Ithaka won't fool ya! Curated by di Valeria D'Ambrosio BBS pro, Prato  
Geometrie e colori curated by Massimo Bignardi, Provincial art Gallery (SA)  
2015  
La Scultura dopo il 2000, idolatria e iconoclastia, curated by Ada Patrizia Fiorillo, Frac Baronissi (SA)  
2014  
SetUp Art Fair , Yoruba: diffusion of contemporary art (BO)  
2013  
Territorio indeterminato, artists of different generations in dialogue with the works of Gianni de Tora, curated by Stefano Taccone, S. Orsola Benincasa (NA)  
2011  
La giovinezza reale e l'irreale maturità, curated by Antonello Tolve, Confindustria Salerno  
2010  
Scriptorium from the artist book to the object book, a cura di Marco Alfano, Palazzo Vanvitelliano, Mercato San Severino (SA)

Works in public collections  
Musée éclaté museum without limits of Pontecagnano (SA);  
University of Campania Luigi Vanvitelli, Santa Maria Capua Vetere (CE);  
Museo FRAC Baronissi (SA);  
Siena, Contrada of Valdimomtone; Municipality of Mercato San Severino (SA);  
Environmental art Museum of Giffoni Sei Casali, (SA).

## 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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