

MALAMEGI LAB17 - ART CONTEST

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB17 ART CONTEST - CATALOGUE
Edition
Malamegi Lab

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4 - Malamegi Lab Art Contest
6 - Artists
80 - 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 17 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:

- 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.

SELECTED ARTISTS

- 8 - Anton Franz Höger
- 14 - Arianna Niero
- 20 - Chrys Roboras
- 26 - Elena Franchini
- 32 - Flavia Carolina D'Alessandro
- 38 - Gordana Kuč
- 44 - Jürgen Sobkowiak
- 50 - Maria Halip
- 56 - Nicola Farina
- 62 - Patrik Sevcik
- 68 - Roman Maciuszkiewicz
- 74 - Sofia Fresia



Anton Franz Höger
United States of America

ANTON FRANZ HÖGER



THE SWIMMER

Oil on canvas
80x80 cm
2019

ANTON FRANZ HÖGER

THE SWIMMER

Even in early series of paintings, recurring the complete works of Anton Hoeger, one can find confrontations with modern technology, which does not necessarily appear superficially in the work of art. An involvement of the art viewer beyond the fantasy-driven re-experience and aesthetic art experience is inevitable in Anton Hoeger's art. In *The Swimmer* this new kind of aesthetics as experience and reflection becomes particularly clear. The naked woman with the bathing cap is not simply a nude figure in front of an apparently neutral background, but a haunting offer to the viewer. The new world is falling apart. Values that we can rely on, are becoming fragile. The volatile world dominates modern man. The cybernetic revolution, digitalization, is advancing. Political structures are becoming unstable, anthropogenic climate change dominates the discourse and future scenarios are "gini out the bottle" and "stalled engines". The female figure in *The Swimmer* interprets these apparently gloomy prognoses of the immediate modern era. In the background there is an image of a neutral white fragile canvas. The naked woman's upper body and face are exaggeratedly injured in color, a victim from the dystopian TV series *The Walking Dead*? A frightening sight at first glance, yet Hoeger resolves the bathroom scenario in the almost concentrated and averted gaze of the depicted woman, supported by the striking bathing cap. Here, we find the actual message of Hoeger. The young woman is a symbol of the challenged man of modern times. Hoeger makes the decisive turn in the title of the picture. He, who swims, does not sink!

(Dr. Werner Fassrainer-Ludwig Maximilian University- Munich)



Born 1956 in Munich, Germany.

His motto for art is: "I am a realist through and through, apolitical and not moralizing. This realism, which tends less to represent reality than to establish reality, rejects any emphasis and any dramatic sensation or satirical intention in a work of art."

They are authentic creations, separate from the abstract and from what could be contemptuously described as illustrative. The supposedly realistic pictorial designs are not simple representations of a depictable reality, but always reconstructions that transcend mere experience. I try to represent the found or invented motif in such a way that as an artist I give the viewer the feeling of encountering a new reality that has more weight than just an image."

Modern artists, such as Francis Bacon, Andy Warhol, Jasper Johns or Sigmar Polke not only influenced his development, but were also partly interpreted in his work. Anton Hoeger's work should be seen as a part of creative and indicative actualities of our time. In that sense, the deciding factor in his artistic creation full of imagination is not one's own experience as a consumer of art, but the processes that depend on cognition, which are shown as the essence of truth in modern philosophy.

Anton Hoeger is a winner of many international art prizes and his works have been exhibited in numerous cities around the world.

Among others in Montreal, New York, San Diego, Cincinnati, Zurich, Zagreb, Florence, Munich, Nuernberg, Berlin, Frankfurt, Leipzig, Kiel, just to name a few.

Awards

2011 - Blue/Orange Art Award City of Coburg;
2012 - 2018 a lot of Art Awards and Cover pages of Art Magazines;
2017 - Best show of HDLU (Museum of Contemporary Art Zagreb);
2018 - Best of Show-Yellow-Colors of Humanity Art Gallery;
2019 - International "Leonardo da Vinci Award" (Florence);
2020 - International Frida Kahlo Prize (Milano);
2020 - 1. Prize Texas & Neighbors Exhibit and Competition;
2020 - 1. Prize 62 nd Delta Award Arkansas



Arianna Niero
Italy

ARIANNA NIERO



TEMPO ORGANICO
Natural resin cast
50x40x28 cm
2020

ARIANNA NIERO

TEMPO ORGANICO

Sound belongs to time as well as to space. This organic shape is an investigation of how this two instances can cohabit in a sculptural dimension. Sound arises, develops and dies, but during its permanence, it makes us aware of the present time, a time that through the sculptural material becomes space. The shape comes from a spectrograph display of natural sounds I recorded during last spring lockdown in 2020, as an attempt to create a garden of sounds, to go back to the organic world of nature.



Arianna Niero lives and works in Padua.

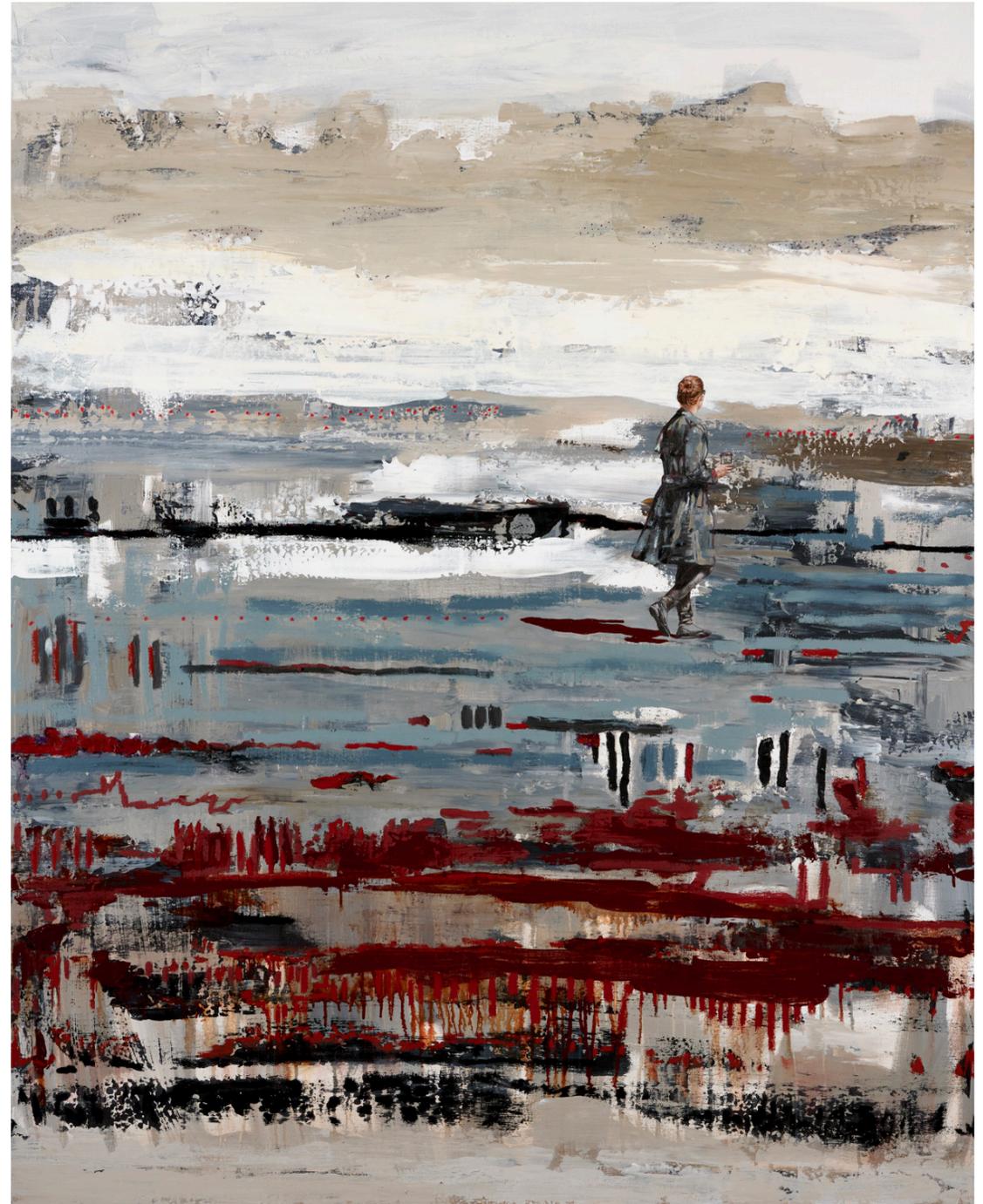
She is currently completing the Master degree course at the Academy of Fine Arts in Venice. Her practice uses different media and techniques, including painting, sculpture, field recording technique and sound installation. Her latest artistic research investigates the various relationships of sound, its significance, its acoustical perception and its bond to space.

Collective exhibitions:

- "Nocivelli Prize", Chiesa della Disciplina, Verolanuova, Brescia, 2017.
- "Eneanart Prize", Ex Refettorio di Santa Maria Novella, Firenze, 2017.
- "ARKHYPÉLAGOS, Cinque isole sulle rotte di Prometeo", curated by Luca Reffo and Nicola Cisternino, in collaboration with "Fondazione Archivio Luigi Nono", Accademia di Belle Arti di Venezia, Emergency. Emergency exhibition spaces, Venice, 2018.
- "Outside in", Fine Art Exhibition, The Poly, Falmouth, Cornwall, UK, 2019.
- "L'arte delle scienze marine", ISMAR, CNR Arsenale, Venezia, 2019.
- "HUMAN RIGHTS? #CLIMA", Fondazione Opera Campana dei Caduti, Rovereto, TN, 2019. - "Anahid – c'è un deposito millenario di acqua fresca nella mia anima", Edificio Lamierini, Arsenale, Venezia, 2019.
- "L'arte delle scienze marine", M9 – Chiostro ed ex Convento, Venezia, Mestre, 2019.



Chrys Roboras
Greece



OVER FEAR AND INTO FREEDOM

Oil, acrylic, pastel on linen
155x125x3 cm
2020

CHRYS ROBORAS

OVER FEAR AND INTO FREEDOM

This painting belongs to a new series i was working on from the end of 2019-2020

The series is called stories I cannot tell... and is about moments in life that are personal, promising, hurtful. Stories that you chose not to tell or cannot tell.



Chrys Roboras is a well-known Greek artist who was born and raised in Australia, and now lives and works for many years in Athens. Her painting has an anthropocentric direction; she loves portraiture as it gives her the opportunity to study the human soul. She also focuses on the landscape, which is always a painting challenge for Chrys.

She studied at Seaforth Tafe College in Sydney, Australia, where she graduated in 1992. She continued her studies in Greece, through AKTO (Middlesex University-England) from where she graduated in 2008 with a Bachelor of Fine Arts and Technology (Bachelor of Fine Arts and Technology with First Class Honors).

In addition, she studied painting with teacher Tassos Misouras, and Visual communication with Nikos Navridis and Katerina Apostolidou.

She has had 16 solo exhibitions; in Athens, Thessaloniki, Paros, New York, Toronto, London, Lugano, Los Angeles, Sydney and Brooklyn. Chrys has participated in Art Athina, Revolution Art Fair, Parallax Art Fair, Biennale of Chianciano, Biennale of Beijing, Biennale of Santorini, Scope Art Fair, Red Dot, Design Art Fair, Emerging Artist Award-Dubai, Art Takes Paris, The Artist Project and The Other Art Fair by Saatchi.

She has shown her work in more than 60 group exhibitions around the world. Her works have received international awards while many are in international art catalogs (for example, the catalogs "International Contemporary Masters Volume 5", "The book Hidden Treasures Art 2014", ArtTakes Miami 2012, 2014, 2015. In 2013 Serendipity magazine published a tribute in her work.

Her work is found at the Museum of Fine Arts in Las Vegas and in many private collections in Greece and abroad.



Elena Franchini
Italy

ELENA FRANCHINI



INDIFFERENTIA

Oil on wood
120x80 cm
2020

ELENA FRANCHINI

INDIFFERENTIA

The young protagonist of the painting stares at an egg suspended on her head with a doubtful and disinterested air. It is the representation of ourselves, that we remain firm to look at what is happening around us without actually intervening because we are distracted by what television, advertising, society wants to impart to us.

The T-shirt with the word Fanta represents our condition.

The egg in the spoon is the life and the world that slowly changes and shatters due to human intervention. In addition, the spoon is unable to save the egg from collapsing and instead of supporting it, it drops it.

Indifferentia is one of the 5 painting in the series of the same name, born from my reflections on man's tendency to always commit the same mistakes towards nature and its exploitation.

The paintings, in fact, reflect on very contemporary and debated themes such as the environment and the temporal aspect, in man's inability to understand, experience and respect them. Indifference is the primary condition that characterizes man in this present, intent on living in the moment, without turning his gaze to the consequences of his behavior.

With pop influences in the use and application of bright colors on the table, the protagonist of the series are indifferent to what is happening around them and look elusive beyond the painting, out of the time they are living.



Elena Franchini was born in Taranto, in 1990, she studied conservation and restoration at the Academy of Fine Arts of Lecce, where she graduated in 2013. Now she lives and works between Taranto and Lecce.

The passion in the use of different materials in her artistic practice let her to undertake her studies in restoration, as well as the development of different methods and tools to support the painting technique.

She prefers a wooden base that acquires new meanings thanks to a careful research on the color.

The vibrant hues in the background are in great contrast with the quite colors of the human figure that stands out for her shifty eyes beyond the painting.

Paintings are so realistic but not obvious. Although her trait highly concrete and material, the reality that emerges is still distorted, in constant search for a surreal, but ideal world.

The presence of symbols on the table is fundamental, taking the forms of natural elements, object or animals. They play a decisive role in the painting because they best describe the figure and the story it brings with it. The viewer reads the work through the eyes of the men and women represented and together with the elements that surround them.

TRAINING

2004-2009

-Diploma from the Lisippo artistic high school of Taranto.

2009-2013

Academy of Fine Arts of Lecce, academic diploma of first level in Conservation and Restoration.

EXHIBITION AND COMPETITION

2020

-Finalist at the Marchionni Prize, with the painting "Indifferentia"

-Collective exhibition of the Selected of the Marchionni 2020 Award, Sala delle Colonne of Ca 'la Ghironda-ModernArtMuseum, Bologna, from 18/10 to 8/11.

2019

-"Le Corti a Mezzanotte" Borgangne (LE), "ATTRAVERSA-MENTI" collective by Katia Olivieri.

-"Christmas Gimmick", collective exhibition curated by Davide Mengoli, Project Space Salento, Nardò (LE).

- "Involucri perfetti dai contenuti sofferenti", opera selected at the Marchionni Award.

2017

-Collective "These eyes, the woman, the art", Palazzo della Culture, San Marzano S.G (TA).

2016

- "Miscellaneous arts", collective exhibition, Domus Romana Gallery, Rome.

- "Età-Morfosi", personal exhibition, Labirinti Artistici, Lecce, curated by Fabio Caputo.

2014

- Winner of the popular jury prize, "La CGIL nel Salento, 70 anni di lotte per i diritti", with the painting "Vicina".

2012

- Winner of the III Europclub International Award Sicily Region, Messina; Martina Franca, 22/25 August, with the painting "Tormento"2019

elenart_1990@libero.it

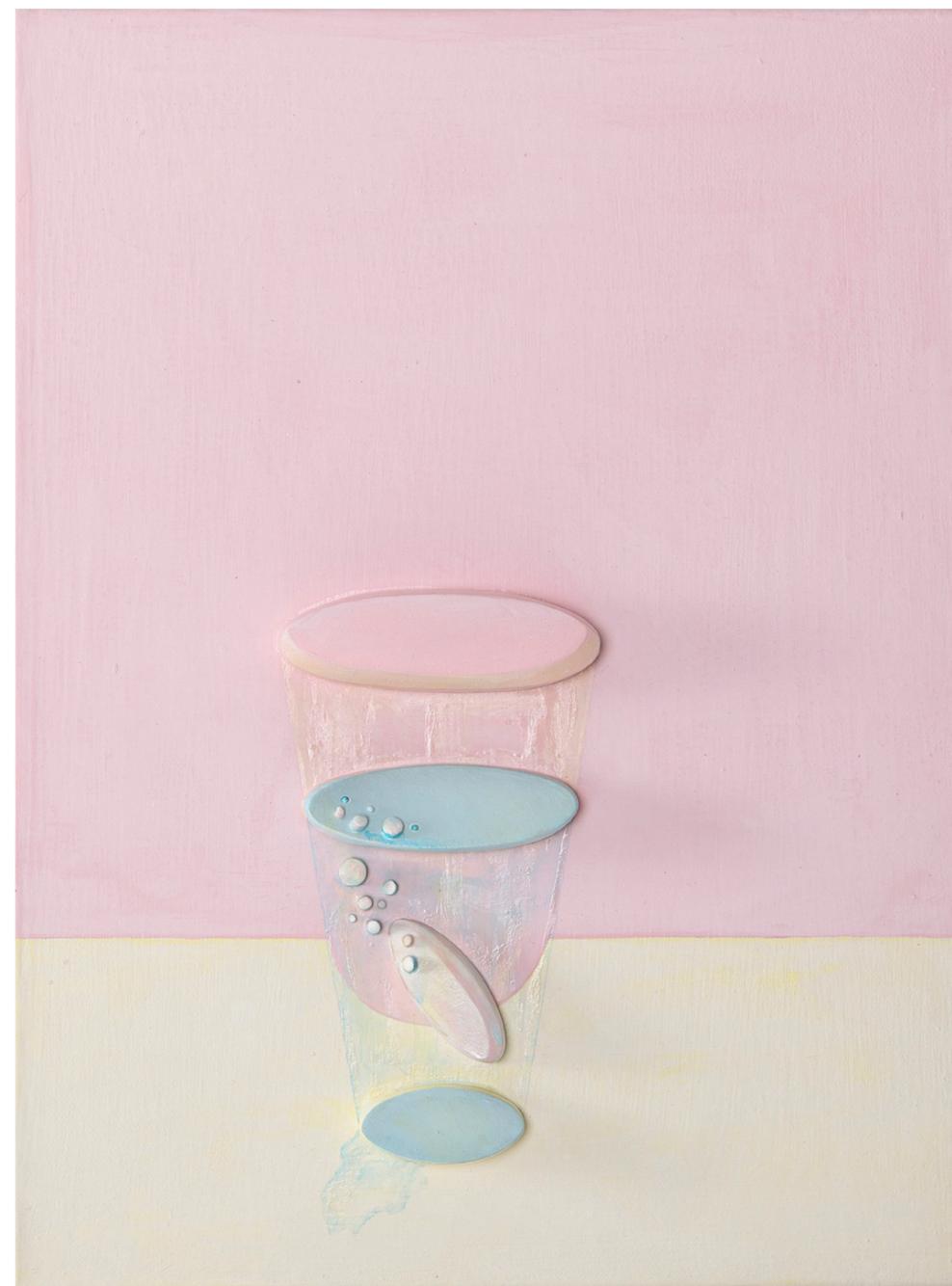
Facebook <https://www.facebook.com/elenafranchiniartist>

Instagram <https://www.instagram.com/elenafranchiniartist>



Flavia Carolina
D'Alessandro
Italy

FLAVIA CAROLINA D'ALESSANDRO



ASPIRINA C
acrylic, synthetic past, extruded polyester on canvas
30x40 cm
2020

FLAVIA CAROLINA D'ALESSANDRO

ASPIRINA C

A glass of water with an effervescent aspirin inside. Immortalized in its maximum moment of activity meanwhile releasing its bubbles, before dissolving and disappearing completely in the liquid.



FLAVIA CAROLINA D'ALESSANDRO, was born in Caracas (Venezuela) on 1977, and she lives and works in Bari. Just before moving to Italy, in 1992, at the age of 8 years, she attended a painting and drawing bottega. She was awarded with diploma at Istituto Statale di Arte of Bari Pino Pascali and next she enrolled herself at Accademia delle Belle Arti of Bari (scenography). She credits both personal and collective contemporary art exhibitions into institutional contexts among which: Pop Now, new identities of Apulian arts, different editions of Olio di Artista, Artisti in Luce, At Full Blast. She was awarded with the Malta Prize and Personal Exhibition Prize at the IXth Biennale d'Arte Dicilo 2014. From 2010 to 2015, she was appointed in the artistic direction of "Historical Revival of the Great Prize of Bari", then becoming a referent in photography with subsequent editions in reviews such as "La Manovella", and "Auto d'Epoca". After the course of study follows a period of research and attention to the photographic discipline, in particular workshops on documentary photography (Architecture and Landscape) and others on printing techniques at the BrightRoom in London (2019). Her artistic code ranges from photography to painting up to installation. Her painting is differently contaminated even with a unique trait d'union: a distorted shadow projected and arisen from different volume plans that the artist inserts into a whirling game of perceptions between dimension plan and tridimensional mass.

"Just questioning the object in its physical sense as we used to know"

I clone objects and states of things, which are projected as if they extruded from vision. Finally, a new corporeal connotation as well as formal bias reveal themselves into new shapes emerging from the canvas and which create a sensation of visual depletion; just as won by a sense of vertigo so that you can no longer focus or distinguish the contours.

Personal exhibitions

2012

SPOT: Five minutes of Advertising By Officine Culturali, Bitonto
A selected project of cultural impact "10x10. Ten artists for ten months", of Urban Workshop of Bitonto for broadsides (program of Region Apulia for Juvenile Politics).

2011

Gran premio di Bri Ieri e Oggi I Great Prize of Bari, then and now I By Old Cars Club
Banca Apulia, Palazzo Barone Ferrara, Bari.
Official Event IIIndEdition, of Historical Revival Great Prize of Bari.

2010

Viaflavia On The Road Frida Arte Gallery, Bari.

2007

RE-TRAITS

Palazzo di Città, Triggiano, Bari.

Collective Exhibitions (extract)

2020

Rosso Passione, shows finalist competition, Premio Marchionni. Museo Magmma, Villacidro, Sardegna.

2019

Pop Now. New identities of Apulian arts curated by Michela Laporta
Palazzo Tanzarella, Ostuni – pzzo Ducale, Matina Franca – Castello Svevo, Mesagne (Br)

2018

Too Much – Esageratamente

Palazzo Marchesale - Pinacoteca Francesco Netti, San Teramo in Colle
Texts in the catalogue: Carmen De Stasio

2017

The Sea and its myths curated by Mina Tarantino

Spaziosei Gallery, Monopoli

• At Full Blast II

Art director: Massimo Nardi

Palazzo Marchesale, Laterza, Ipogeo di Sant'Agostino, Matera, pzzo della Delegazione, Marina di Ginosa
Texts in the catalogue: Carmen De Stasio

Prizes, Mentions and Competition

2020

Finalist for the Rosso Passione award, painting section

2014

Premio "Mostra Personale" Prize "Personal Exhibition" at Biennale d'Arte Rocco Dicillo, IXthEdition, Palazzo di Città, Triggiano, Bari

• Malta Prize "AT FULL BLAST" photography award

2012

Cultural Project "10x10 Ten Artists for Ten Months" Selected by Urban Laboratory of Bitonto for broadsides



Gordana Kuč
Montenegro



ME IS SOMEONE ELSE

Nylon Tights on Canvas
30x40 cm
2017

GORDANA KUČ

ME IS SOMEONE ELSE

The series of paintings/objects titled "Me is Someone Else", created in 2017, consists of white canvases across which, with a sense of variation, women's black fishnet stockings are stretched and pulled. With fishnet stockings as a symbol of the modern woman, I create complex geometrised shapes, developed by repetition and reduced forms, which can be reminiscent of the female experience, of the association of the bodily, sensual and intimate. These paintings/objects can exist completely independently and self-sufficiently, and when arranged in a homogeneous group are brought into a dialogical relationship and create delicate interspaces in which the potentials of the work expand and create new meanings. One of the meanings of the "Me is Someone Else" works refers to the question of identity, the "identity crisis" or "search for identity", as well as to the questions: Who determines our identity – society or we, ourselves? Is there a constant that determines personal identity? If our identity is changeable, what do those changes depend on?



GORDANA KUC (b. 1970) graduated in and received her master's degree in painting at the Faculty of Fine Arts in Cetinje. So far, she has had eight solo and over 50 collective exhibitions in the country and abroad. She has participated in every important exhibition of Montenegrin contemporary art in the country and abroad. Also, she has exhibited in London, Paris, Vienna, Zurich, Geneva, Utrecht, Cairo and Beijing, as well as in Ljubljana, Sarajevo, Novi Sad, Skopje and Belgrade.

She is a winner of the following awards:

2017 – Milunovic–Stijovic–Lubarda Award, Association of Fine Artists of Montenegro.

2010 – Grand prix at the XXXII "13th November" Montenegrin Art Salon

2008 – Herceg Novi Winter Art Salon

In addition to paintings and drawings, she works on installations, objects and collages. Her works can be found in significant museum and gallery collections, as well as in many private collections.

More information about the exhibitions can be found on the website www.gordanakuc.com or on Gordana Kuc Instagram profile



Jürgen Sobkowiak
Germany



BURDEN (LAST)
Fine Art Print on Ilford baryta paper
315 g/m² - 7,9 x 7,9 inch
2020

JÜRGEN SOBKOWIAK

BURDEN (LAST)

Many people carry heavy emotional burdens in life. The composition visualizes this burden and suffering in an abstract way. The sofa symbolizes coziness and relaxation, but the fated protagonist is constantly under pressure. This work is from his series "Human/Space/Dilemma".



Jürgen Sobkowiak is a freelance photo artist from Germany and learned photography autodidactically. Influenced by Francesca Woodman and Man Ray, he explores the absurdity of human existence in his work. The artist abstracts the mutual influence of human, object and space. Not only the perception of reality, but reality itself is questioned. His artistic repertoire includes conceptual art, collages and performance art."



Maria Halip
Italy



ARMONIE IN NERO
Rubber mounted on an iron structure
34x40x12 cm
2020

MARIA HALIP

ARMONIE IN NERO

Maria Halip's most recent art works show two aspects, which account for different formal features of her artistic research

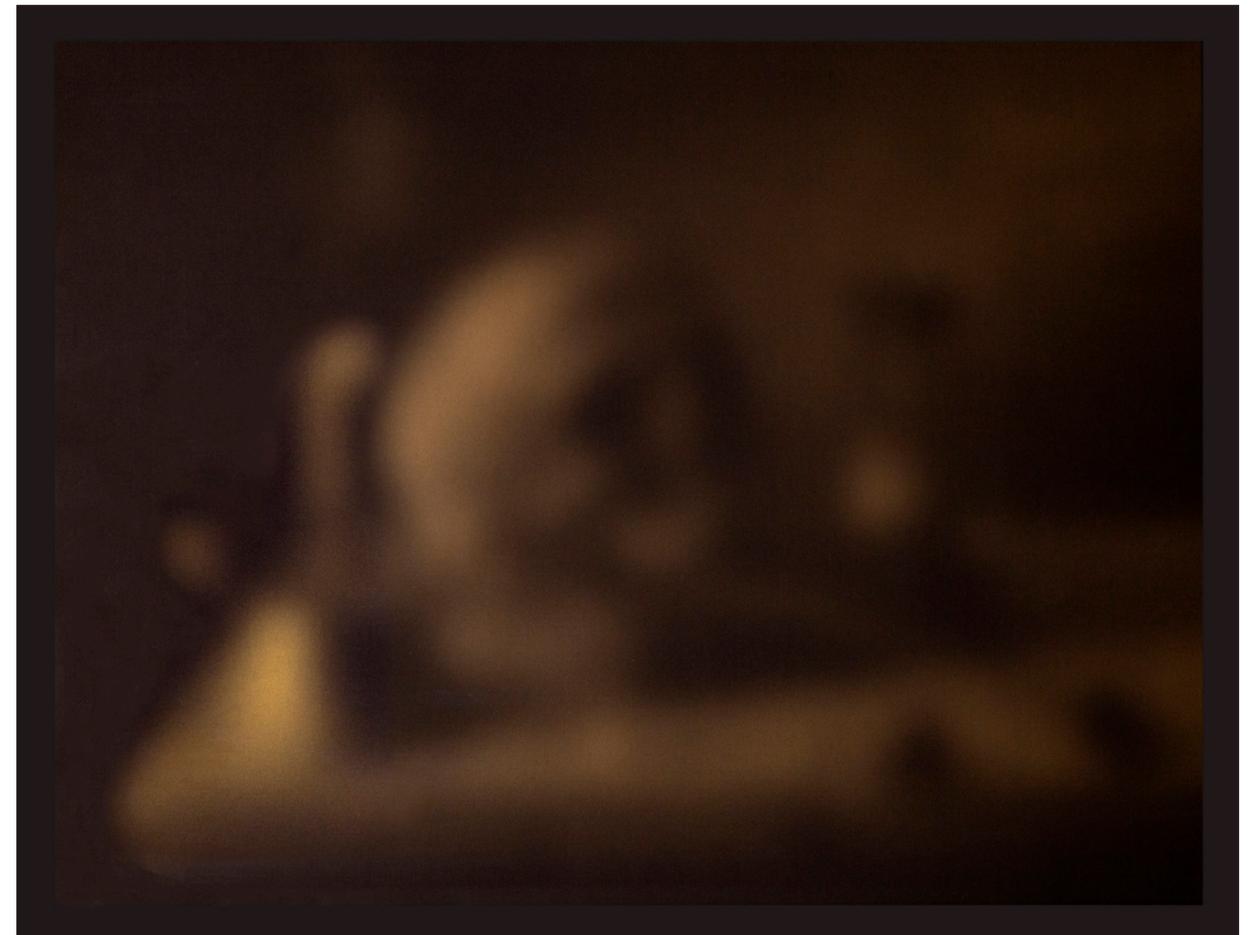
Accumulations: primary elements organized according to laws of complexity that coexist with formal chiaroscuro experimentations characterised by a fundamental rigour
Contaminations: the outcome of an organic evolution that adds elements of plastic matter to accumulations so as to break up the hardness of stony materials



Born in Rumania in 1980, Maria Halip spends her childhood and adolescence years in her native country, where the byzantine heritage will have a deep influence on her artistic work. The second child of eight siblings, she attends the School of Arts and Crafts in her hometown. Maria moves to Turin, Italy, by the age of 16. In her new city she first attends an art college (upper secondary school Renato Cottini) and she then enters university, where she graduates from the Department of Art, Music, and Performing Arts in 2010; she later majors in art history in the same university. Her first works are of a figurative and academic kind, but her drawings and sketches make up a series of basic experimentations in the evolution of her art. In her high school years she finds out modelling and sculpture, starting to practice first with supple materials and then with stone and marble. In 2010 she shows her paintings and sculptures in her first personal exhibition at Primo Levi Public Library in Turin.

Nicola Farina
Italy

NICOLA FARINA



APORIA - MEMENTO
Ceramic ink fusion print on glass - bee pollen powder
64x84x5 cm
2020

NICOLA FARINA

APORIA - MEMENTO

A display case in which the glass retains the bee pollen dust from its own generative dispersion. The work reflects upon the origin of the image, upon the nature and mystery of the image; upon the uncertain, desperate and fruitful tension, between vanishing into oblivion or becoming an epiphany. A vague semblance constitutes the threshold of a dramatic tension between light and shadow. Unresolved, saturated hourglass, for a withheld and indefinite time. Evocation of an iconic genre, tension between the loss of a meditating thought and the need to arouse it. Artificial dust and natural pollen dust accentuate the life-death relationship and the need for a spiritual longing.
The life of man lives in the absolute dimension of iconography.



Nicola Farina was born in Monte San Vito in the province of Ancona on 01/07/1964. He attended the Edgardo Mannucci Art Institute in Ancona and later the Academy of Fine Arts in Macerata. He has always devoted himself to the art as a teacher of the Figurative Arts department at the Edgardo Mannucci Art School in Ancona (Italy)

He has exhibited in various solo and group exhibitions. Among the most important are the Marche Prize and the Salvi Sassoferrato Prize, devoting himself above all to competitions and commission-based artworks.

Currently 3 of his works were being selected among the 20 finalists of the Art Rights Prize, and got the first International Digital Award for Artists 3.0, in the Painting category. The jury was made up of Luca Beatrice (Curator and Art Critic), Maria Chiara Valacchi (Art Critic, Independent Curator and Art Writer), Marta Giani (Sotheby's Director and Specialist in Modern and Contemporary Art)

In addition, a personal exhibition is still ongoing at the City of Recanati, it can be visited online at www.effetidiluna.wordpress.com

Among the most relevant works:

One of his works was acquired by the State Tactile Museum Omero in Ancona. It is entitled "Lanetarius" and, after being awarded the prize granted by Maestro Michelangelo Pistoletto as part of the national exhibition Arte Insieme, it was chosen and exhibited in 2014 at the cultural events room of the Italian Embassy in Lisbon (PT), in cooperation with the Italian Institute of Culture of Lisbon, to celebrate the Italian semester of presidency of the EU Council. The relational work involved the cooperation of many Italian Cultural Institutes in the world.

One of his own works of a religious nature commissioned by the Diocese of Ancona in 2018, was authorized by the Pontifical Council for Culture chaired by Cardinal Mons. Gianfranco Ravasi and acquired in the liturgical artistic heritage of the Vatican State. This work is an apsidal cross located in the Church of SS. Crucifix of Ancona. The artwork was written about and took the attention of Father Andrea Dall'Asta, Director of the San Fedele Gallery in Milan

His own work entitled "Creatio Ultra Tempus et Spatium" was exhibited in 2018 at the National Archaeological Museum of the Marche Region in Ancona and at the Romanian Academy in Rome, on the occasion of the Trajan celebrations, and it was awarded the medal of the President of the Republic Sergio Mattarella.

The following people wrote about the artwork:

Dr. Nicoletta Frapiccini, Director of the Archaeological Museums of the Polo Museum of the Marche Region;

Dr. Aldo Grassini, Director of the Tactile State Museum Omero in Ancona;

Dr. Stefano Papetti, Professor of Museology and Restoration at the University of Camerino, Scientific Curator of the Municipal Collections of Ascoli Piceno



Patrik Sevcik
Slovakia



NEW RENAISSANCE

Combined technique
50x40 cm
2020

PATRIK SEVCIK

NEW RENAISSANCE

The picture was created by a combination of digital and analog graphics. It is a reaction to a current society-wide world situation. The name is a transferred reference to the Renaissance, in terms of a turn to history and the birth of new ideas. It takes focus on man and earthly life, connecting the genre of portrait and realism in rendering.

The depicted young lady evokes the impression of a Renaissance portrait, with the absence of the identity depicted with a strong dominance of the drapery element.



Patrik Sevcik is a visual artist from Slovakia. He focuses on graphic art, in particular by looking at different printing principles and the presence of different forms of graphic art. He also works with other media that he links... He uses text, photography, found and adjacent objects that he moves to new contexts. Within the conceptual and post-conceptual strategies of contemporary art, sometimes in its creation, there is no material form of the final work - the more important is the idea. He often negates, erases, or let's go away or make them unreadable while pointing out empty things and phenomena. He involves various social themes as well as the influence of the media on our everyday life.

In recent years, he has been producing silkscreen printing and experiments with alternative printing.

He has participated in numerous exhibitions in Portugal, Canada, Poland, Hungary, Czech Republic, Slovakia, Slovenia. ...

Group Exhibitions (selection)
2020 – 10th Douro Biennial, Aljió-Douro (PT)
2020 – Day Off, Umelka, Bratislava (SK)
2020 – Emergency, Umelka Bratislava (SK)
2019 – Faces of Freedom, Nitrianska galéria, Nitra (SK)
2019 – SCREENING, GASK, Kutná hora (CZ)
2019 – GREY ZONE, Elektrownia, Czeladz, Katowice (PL)
2019 – SilksCREAM, Umelka, Bratislava (SK)
2019 – 4 GLOBAL PRINT, Aljió-Douro (PT)
2018 – Together, FAB Gallery, Edmonton (CA)
2018 – 9th Douro Biennial, Aljió-Douro (PT)
2018 – Rational vs. Intuitive, Etihad Modern Art Museum, Abu Dhabi
2017 – COPY 20 RIDE, Nitrianska galéria, Nitra (SK)
2015 – IN/VISIBLE, 3. International Drawing and Graphic Biennial Gyor, 2015 (HU).
2013 – Visual Inspiration & Personal Quests, Moskva, Riga, Tallin, Tampere
2012 – DELETE, SNG, Bratislava (SK)



Roman Maciuszkiewicz
Poland

ROMAN MACIUSZKIEWICZ



WORLD WITHOUT US (1)

Oil on canvas
90x110 cm
2018

ROMAN MACIUSZKIEWICZ

WORLD WITHOUT US (1)

The first painting from a large series of same title from 2018.



Roman Maciuszkiewicz - born in 1955.. He studied at the Academy of Fine Arts in Cracow, the Department of Graphic Art in Katowice, graduated in 1980. Painter, graphic artist, writer. In the years 1993–2001 co-editor cultural bimonthly magazine "Opcje" (Options). Professor at the Silesian University, Faculty of Arts and Educational Science. In the years 2002-2009 lecturer at the Academy of Fine Arts in Katowice.

In the years 1980 – 2020 he has organized 45 individual exhibitions, taken part in over 100 presentations of art in Poland and abroad (being awarded at a number of them). In the years 1991-1993, alongside his painting activity, Roman Maciuszkiewicz organized performances and constructions within the following events:

3rd Meeting of the Vision and Art Theatre - Parcel show, The Silesian Museum, Katowice, 1991.

Group "4" Exhibition - Red and Black performance, "Kronika" Gallery, Bytom, 1993.

"Transcendences" International Artistic Meeting, A Black Object, The Upper Silesian Cultural Centre, Katowice, 1993.

Individual Presentation "Show" - painting Falling Rays Are Very Sad, construction Parcel 2, performance Red and Black, Upper Silesian Cultural Centre, Katowice, 1993.

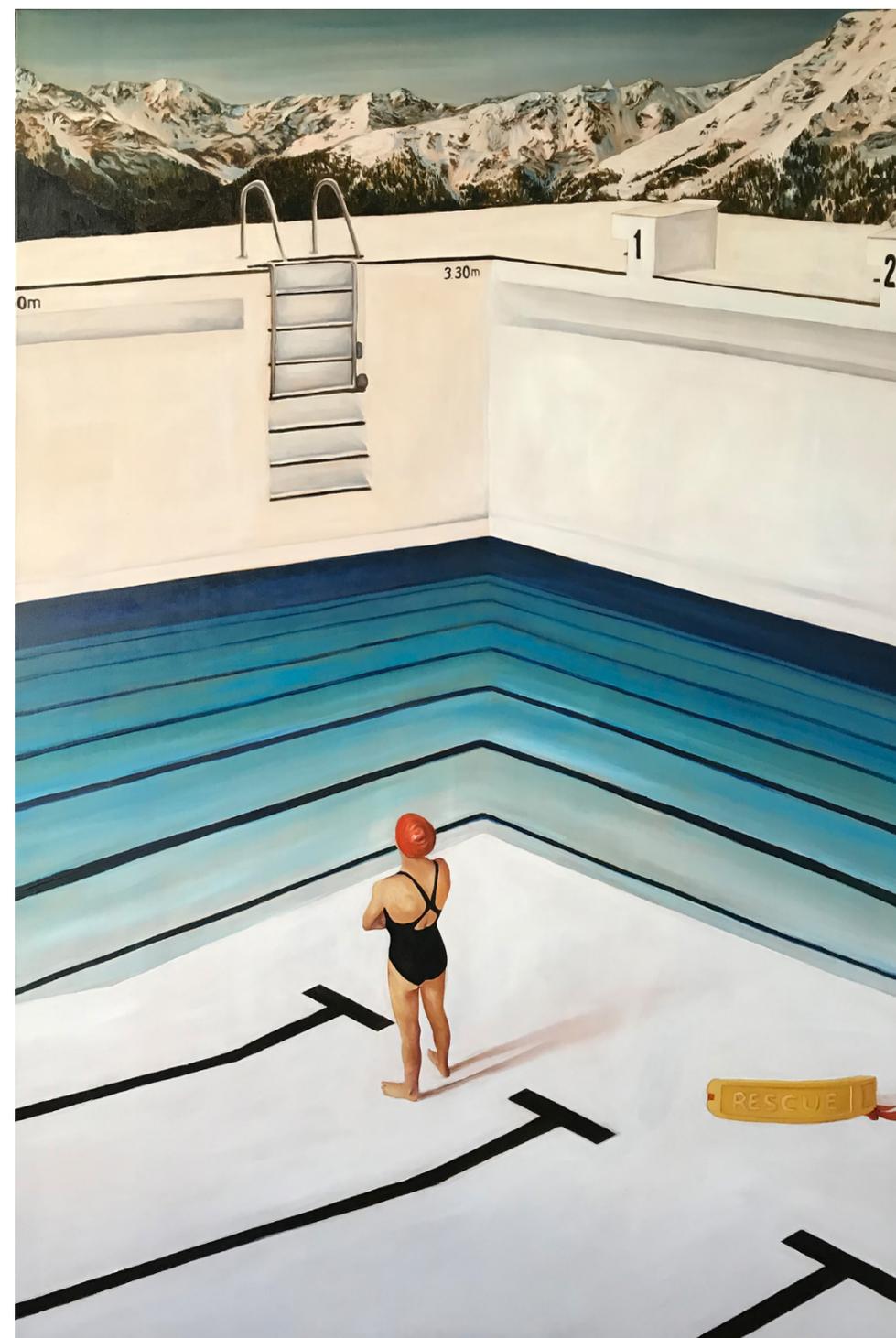
His texts devoted to history of art and contemporary art were published in cultural magazines.

His short stories were published in literary magazines. he also writes radio plays.

Artworks in the collections of several art galleries and museums in Poland and in private collections in Poland and abroad.



Sofia Fresia
Italy



ASPIRAZIONI
Oil on canvas
100x150 cm
2020

SOFIA FRESIA

ASPIRAZIONI

What do you want to be in your life? We all responded enthusiastically to this question when we were children. But over the years we realized also that it is neither obvious nor natural to be able to get where we set out to be. Often we are faced with obstacles that seem insurmountable, which mark an ideal border between what we would like and what we believe we are able to do. Our strengths seem insignificant, we feel as we were a drop among thousands of others who aspire to the same thing, the same place, the same life. For this reason too often we back off even before starting.



Sofia Fresia (born in Genoa, 1992) has been studying Painting at the Albertina Academy of Turin since 2015.

Surflifesaving athlete, she is interested in social and environmental issues, also with volunteering. In October 2018 she obtained a first level degree with the thesis entitled "Drift and wreck. The art of wreck as a search for salvation". In this work she addresses the issue of failure and that of the lack of stable references for young people through images taken from the swimming competitions' world and recreational pools. After a period of Erasmus + mobility in France at the ESAD Grenoble (February-June 2019), she is currently working at the second level degree project in painting at the Academy of Fine Arts of Turin, focused on the social changes resulting from the pandemic.

Selected exhibitions

2020, Arteam Cup, Fondazione Dino Zoli, Forlì (Fc).
2020, Arkeys Prize 02, Castello Angioino Aragonese, Agropoli (Sa).
2020, Malamegi Lab.15, online platforms due to Covid-19 pandemic.
2019, XIII Arte Laguna Prize, Arsenale nord, Venezia.
2018, Winners exhibition of Nocivelli International Art Prize (IX edition), Martinengo Palace, Brescia. 2017, IX Nocivelli International Art Prize, Chiesa della Disciplina, Verolanuova (Bs).

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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