

MALAMEGI LAB MILAN'23 - ART PRIZE

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB MILAN'23 - ART PRIZE - CATALOGUE

Edition
Malamegi Lab
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10 - Selected artists
84 - Special thanks

MALAMEGI LAB ART PRIZE



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 ART PRIZE" 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:

- 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.

CMC - Centro Culturale di Milano



CMC - CENTRO CULTURALE MILANO
Largo Corsia dei Servi, 4, 20122 Milano - Italy
www.centroculturaledimilano.it
Tel: +39 02 86455162

The Centro Culturale di Milano (Cultural Center of Milan) was founded in 1981.

A group of students and young scholars of University of Milan took seriously a desire and a proposal of don Luigi Giussani (who followed the Center's work till his last years): "to embrace the world, discovering the beauty and the strain of the human experience in its research of the truth and to live through the passion for man originated by the Christian faith, showing to everyone the pertinence of Faith with Life". At the beginning the Center's name was "San Carlo" and the location was in Corso Matteotti. The Eighties were marked by the meeting with Giovanni Testori and Augusto del Noce. Straight after important artists, men of science, philosophers, writers from Italy and abroad have compared their experience with such cultural novelty. The beginning was also signed by the stream of dissidents from Soviet Union and Eastern Countries through the association Russia Cristiana and by the close relation with Meeting of Rimini "for the friendship among peoples".

At the beginning of Nineties – while Milan stopped under the coups of justicialism – the Center changed both the name in "Centro Culturale di Milano (Cultural Center of Milan) and the location too, moving in Zebedia Street, n° 2, an ancient place in the historical center of Milan, near Milan Cathedral, mentioned by Maggi, where – as to the historical literature's writer Dante Isella – the intellectual circles used to meet at the end of Eighteenth century. The Centro Culturale di Milano enlarges its boundaries: persons, groups from all over the world that recognize one another for their common desire and research of the truth and thanks to internet put themselves in touch passing through Milan. So it begins the study and the attention to life and to Milan restarting; the School of Creative Writing "Flannery O' Connor" starts off with Luca Doninelli and Giorgio Pontiggia and moreover the Home of Poetry, the systematic meeting with the Jewish world, the prophetic knowledge of Islam and the islamic question, the historicity of the Gospels and of the Christian documents, the exhibitions and the Exercise Books of Photography, the dialogue with the Italian and European laymen, the partnership with Milanese institutions, universities, editing houses, theaters, and together with the Italian Cultural Centers Association the coordination with more than 70 Cultural Centers. So it unwinds the original research and meeting, but always remaining ourselves, between the grown-ups "knowing how to speak" and the young people "knowing how to listen to". The Center becomes meeting point of personalities becoming after members of the Center and stage for lectures deeply leaving their mark on our time: from Hans von Balthasar, Emmanuel Levinas, Czeslaw Milosz, John Eccles, Andrej Tarkowskij, Chaim Potok, Antony Burgess, Federico Zeri, Mario Luzi to David Grossman, from Alain Finkielkraut, Jean Clair, Joel Meyerowitz, John Polkinghorne, Ugo Amaldi, Carlo Rubbia, John Barrow, Paul Davies, Laurent Lafforgue, Remi Braque, Joseph Weiler, Aharon Appelfed, Samir Khalil, Riccardo Muti to Rami Bahrami and more than 2500 Italian and international authors, writers, lecturers.

The simple and passionate work of young students and professional men and women devoting free part of their time and life, not only but also the cooperation and the network of associations, magazines and institutions (i.e. Euresis, Admira, Medicine and Person, Foundation for Subsidiarity, Trails of Cinema, Theater "Fontana"): this is the peculiarity and the strength of the Center's life.



CULTURE CAN ONLY BE ORIGINATED BY PASSION FOR LIFE

And passion for life is that cognitive and affective emphasis emerging from a definite idea of existence and from a definite judgement on life value. From this the Centro Culturale di Milano starts again every time in order to know, to meet and to stir up everyone who desires to look at the reality in such a way. It's not only learning's capacity. It's rather the result of a full awareness of the fondness of the experience we are living inside such reality and inside the history. And this is more perceived today, owing to the great uncertainty and confusion we have to notice constantly. It seems that only the category of impossibility – the one that admits only the end and the mere nothing of things, the uselessness of reality – finds citizenship.

The culture, in fact, is a showcase of abstract and evasive ideas and concepts considered as diversions, that hold in no esteem the whole horizon that marks the human heart and that are not up to the hope for which such heart calls. Our presence in the cultural life has a different facet, able of enthusiasm. We have to recognize, on the contrary, that the dominant mentality is hostile to the assertion of a cultural position, when this one expresses itself as a critical and systematic experience of the whole reality; to the catholic culture it's at most conceded a certain benevolence towards spiritualism, till it is hanging in an abstract dimension. But such benevolence can provoke great misunderstandings: we cannot be silent on the fact that, sometimes the catholic culture has, perhaps unconsciously, favored a compromising relation with the secularist culture. The rabbi of Jerusalem, David Rosen, during the Meeting of Rimini has clearly declared that any truthful dialogue is possible only if the conversation partners start from the conscience of the differences of their ideal positions. The careful look to the Christian experience and the awareness of the difference and non-involvement of our place make paradoxically more powerful the meeting and the appreciation of the other, without feeling anybody as an enemy, but in relation with everyone as testified by the numerous relationships, meetings, cooperations happened during the various Center's activities.

SELECTED ARTISTS

12 - Alisa Aistova
18 - Claude Jeong
24 - Giulio Pirolo
30 - Jarosław Łukasik
36 - Jena Ataras
42 - Jiaqi Lu
48 - Katharina Stepper
54 - La Chigi
60 - Lorena Bueno Larraz
66 - Natalia Serzhanova
72 - Simone Talpa
78 - Valentina Grilli



Alisa Aistova
United Kingdom

ALISA AISTOVA



UNTITLED (NOTHING #42, MELANCHOLIC OBJECTS SERIES)

Photography
29,7x42 cm
2020

ALISA AISTOVA

UNTITLED (NOTHING #42, MELANCHOLIC OBJECTS SERIES)

Having undergone a lengthy treatment for clinical depression and bipolar disorder, I have come to realise – through first-hand experience – that, contrary to popular misconception, mental illness does not foster creativity. Quite the opposite, it renders you helpless, draining your energy and taking up all the time you could have otherwise spent on artistic endeavours.

With barren dark months behind me, I have focused on the transformations an artist's work and personality endure because of illness. It is my goal to break down the misleading romantic link between mental disorders and talent and productivity, a connection that has been the bane of creative individuals for centuries.

Researchers have long ago come to a conclusion that mental illness is neither necessary nor sufficient for creativity. And this is something I am out to prove with my work as I also explore themes such as in-between states, physical and psychological limitations, fear, isolation and death.

Staying faithful to photography as my principal medium, I never stop looking for ways to push its boundaries and transcend the two-dimensional image that I see as a starting point for further experiments and the centre of my installations.



Alisa Aistova (b. 1988)

Is a London-based contemporary artist, who constantly pushes the boundaries of photography as she uses her medium of choice to create complex projects and installations that also incorporate drawings, videos, collages, objects and performative practices. Having been diagnosed with clinical depression and bipolar disorder, Alisa focuses on the transformations an artist's work and personality undergo because of illness. Besides trauma and mental health issues, she explores themes such as in-between states and physical and psychological limitations as well as the darker areas of the soul, fear, isolation and death. While in Russia, Alisa received her bachelor's degree in computer science from Russian State Social University, Moscow, before also studying typography at the British Higher School of Art and Design and contemporary art theory at the Free Workshops Contemporary Art School organised by the Moscow Museum of Modern Art.

After moving to London, Alisa received a Foundation Diploma in Fine Arts at Central Saint Martins in 2018 and gained a Master of Arts Degree in Contemporary Photography; Practices and Philosophies, also at CSM, in 2022.

Alisa has taken part in numerous group exhibitions in Russia, Italy and the UK, including the London Ultra Art Extravaganza and CSM's shows at the Lethaby Gallery. In 2019, she was an artist-in-residence at the Untitled Space in Shanghai where she produced works for her first show in China.

Alisa's creative output was reviewed by Bunbury Magazine and Al-Tiba9 Contemporary Art Magazine as well as on CSM's official website.

Web <https://www.alisaistova.uk/>

Insta https://www.instagram.com/alice_aistova/

Education

UAL Central Saint Martins, MA, Contemporary Photography and Philosophical Practices
UAL Central Saint Martins, Foundation Diploma with Distinction, Art and Design
DocDocDoc Contemporary Photography School
MMOMA Free Workshops, School of Contemporary Art, Russia
British Higher School of Art and Design, Typeface and Print Intensive
Russian State Social University, Bachelor in Computer Science

Volunteering

UK Global Talent Visa Volunteer in a community of artists
Camden Arts Centre Volunteering Visitor Assistant

Art Experience

2020 Shanghai, China - Art Residence
2019 London Ultra Extravaganza, London, curated by London free painters and sculptors, UK
2018 Painting in the Edge of the World Exhibition, London, UK
2018 Radical (Fringe Arts Bath) Exhibition, Bath, UK
2018 VI Moscow International Young art Biennale, It drives me crazy Exhibition, Moscow, MMOMA
2018 V Moscow International Young art Biennale Household Mythologies Exhibition, Moscow, Biennale of Young Art
2018 Delphian Exhibition, Delphian Gallery, London, UK
2018 AN EXQUISITE MESS, Cob Gallery, London, UK
2018 The Essential Exhibition, Rome, Italy
2018 The Egosophy exhibition Exhibition, Lavagna, Italy
2017 Make it new Exhibition, Moscow, MMOMA + ArtPlay

Lecturing Experience

Series of seminars «Expressive lettering», «Shkola» (most famous Russian type and lettering school) Russia, Saint Petersburg
Workshops «lettering», Wind Festival, Russia

Publications

Disparate Surface Exhibition Publication <http://theuntitled.cn/portfolio/disparate-surface/>
Bluebe Magazine Publication <https://www.bluebeegallery.com/bluebe-magazine>
UAL Publication <https://www.arts.ac.uk/colleges/central-saint-martins/stories/foundation-waterlow-art-park>
ArtJobs Publication <https://www.artjobs.com/op/artists/russian/83963664/alisa-aistova#>
Atiba 9 Interview <https://www.altiba9.com/interviews-issue02/2020/1/15/interview-alisa-aistova>
Kunstmatrix Profile <https://art.kunstmatrix.com/en/artist/alisa-aistova>
Kommersant Publication <https://www.kommersant.ru/doc/3785180>
The Village Publication <https://www.the-village.ru/village/weekend/wknd-news/330335-sidur-mmoma>
CultObzor Publication <http://cultobzor.ru/2018/10/eto-svodit-menya-s-uma/01-6417/>
Afisha Publication <https://www.afisha.ru/exhibition/219777/>
Museums of Russia Publication <http://www.museum.ru/alb/image.asp?110878>
Jackson's Art Publication <https://www.jacksonsart.com/blog/2018/05/04/art-exhibitions-on-now-may-2018/>
RMS Magazine Publication <https://rs-m.ru/afisha/vystavka-jeto-svodit-menja-s-uma/>



Claude Jeong
United States



JAPANESE MEAL
Acrylic on Canvas
76,2x101,6 cm
2023

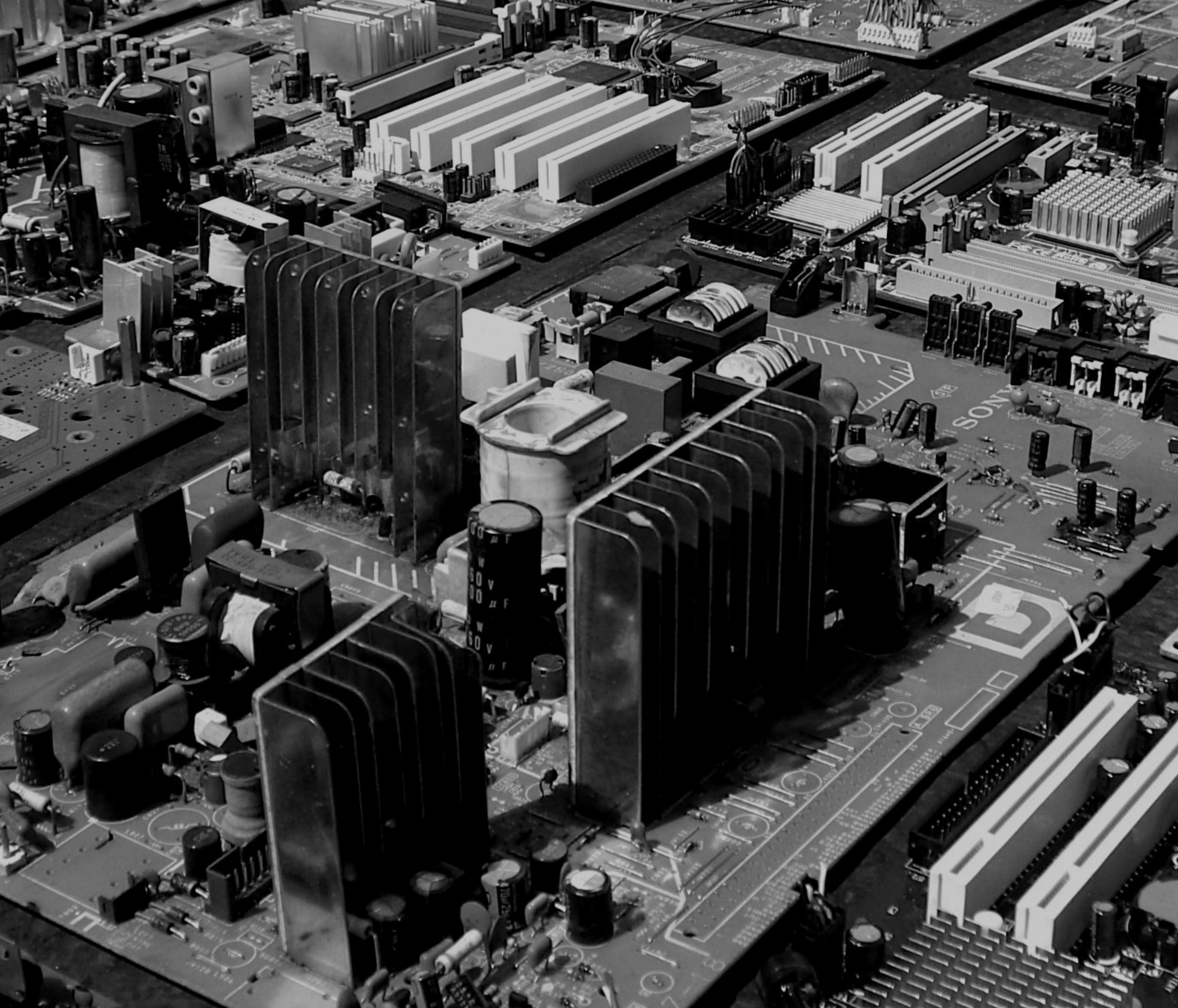
CLAUDE JEONG

JAPANESE MEAL

I tried to express excitement in this painting of a Japanese meal. It feels like someone is really excited to dig in and enjoys the food. I used bright and distinctive colors to reinforce the excitement.



My work springs from the emotions I experience when I observe and imagine what is around me. I look at certain objects and like to represent them as I see them in my own thoughts, changing the colors and composition. Each of my pieces is an idea in itself and is based on the assumption that everything in the world can be regarded as art, depending on each person's perspective. As such, I establish a dialogue with the viewer through the truthful representation of my unique sensibility.



Giulio Pirollo
Italy

GIULIO PIROLO



ERINORE
Digital printing on aluminium
11,8x22 inch
2023

GIULIO PIROLO

ERINORE

This work is part of a project called "Analogical Landscapes". Here the perceptive process occurs through mental processing by associations of ideas. The image suggests a visual frame, made plausible by the perspective cut, the light and the choice of black and white. Each observer interprets and transforms this image according to his or her own imagination.

This work can represent different landscapes based on the mental reconstructions of the viewer, all valid and possible, because everyone converts the image into what is known. The idea of these urban agglomerations was born from the reading of the novel by Italo Calvino "Invisible Cities" and from my passion for using reused materials, in this case electronic components, to give them new life, as in a game of plausibility, which actively involves the viewer, who completes the work itself through his gaze.



Giulio Pirolo was born in 1974 at Avezzano, Italy. In 2001 he graduated at Fine Arts Academy in L'Aquila with a first class honours degree address painting. He worked from 2003 to 2005 at the Museum of Contemporary Art Luigi Pecci in Prato.

Currently he teaches Drawing and History of Art in public schools in Prato. Since 1994 he has exhibited in numerous painting prizes, in various collectives and solo shows. He lives and works in Prato.

iliolupogori@outlook.com

Exhibitions

2023 OGGI trasformazioni nell'arte, collective exhibition of Contemporary Art. Mac'n Museo di Arte Contemporanea e del Novecento, Monsummano Terme, Italy.
2023 Paesaggi Analogici, Solo exhibition, spazio mostre Valentini, Prato, Italy.
2018: Double sided, ten portraits. Solo exhibition, Ozne lounge gallery bar, Prato, Italy.
2018: Sofferenze e Deportazioni, le ragioni del no!, group exhibition curated by Fernando Montagner, ANPI, Museo della casa del Combattente. Prato, Italy.
2017: OGGI, trasformazioni nell'arte, ARK-LIGHT STUDIO, advertised by AMACI, Palazzo Colzi, Monsummano Terme, Italy.
2017: Cosimo I De'Medici, visual arts exhibition advertised by UNITED ARTISTS Edizioni, Comune di Prato, and Provincia di Prato. Teatro Magnolfi, Prato, Italy.
2011: Metal Portraits, solo exhibition, art gallery Da Verrazzano, Firenze, Italy.
2009: Solo painting exhibition, Hotel ABC, Borgognissanti, Firenze, Italy.
2008: Metal snoots, solo exhibition, Hotel Argentina, Borgognissanti, Firenze, Italy.
2007: Metal snoots, solo exhibition, Cabiria Lounge Bar, Piazza Santo Spirito, Firenze, Italy.
2002: Babel, Solo exhibition during the Literature festival "Sei settimane in cerca d'autore", promoted by Culture and Entertainment Agency, Avezzano, Italy.
2001: ARS in ARSSA, Tra cielo e terra, contemporary artistic languages", Palazzo Torlonia, Avezzano, Italy.
1999: Young, group exhibition, at Adarte Art Gallery by Anna Di Cicco, Osimo, Italy.
1998: Ermeti-co, solo exhibition, during International Farming Fair, Palazzo Torlonia, Avezzano, Italy.
1998: Visual arts exhibition Metamorfosi dei corpi, curated by L'Aquila Concerts Society, ABAQ, Fine Arts Academy, L'Aquila, Italy.
1998: National painting contest C. Andersen, San Luca National Academy Gallery, Roma, Italy.
1997: National painting contest Ciochenonc'è, promoted by AS.COM City of Avezzano, Italy.
1997: Group exhibition of visual art, curated by Prof. Enrico Sconci, Experimental Contemporary Art Museum, L'Aquila, Italy.
1996: National contest for painting section, scholarship Amleto Cencioni, Forte Spagnolo, L'Aquila, Italy.
1995: Group visual arts exhibition at the ex Monastero di Santa Maria dei Raccomandati, L'Aquila, Italy.

Education

Qualification: Academic Degree. School of Painting. Institution and place: ABAQ Academy of Fine Arts of L'Aquila
Qualification: Post-graduate diploma, Description: HISTORY OF MODERN ART: TEACHING ELEMENTS. Institution and place of achievement: FOR.COM. interuniversity consortium, Florence.
Qualification: Winner of public exam for teachers, 2016, Tuscany. Description: Merit rankings A001 and A017, for lower secondary and high schools.
2002/2003. Techne, maintenance of contemporary art works. L. PECCI Center for Contemporary Art, Prato.
2004/2006. employed in the artistic events staging staff of the L. PECCI Center for Contemporary Art, Prato.



Jarosław Łukasik
Poland

JAROSŁAW ŁUKASIK



PENELOPE
Acrylic on canvas
75x100 cm
2021

JAROSŁAW ŁUKASIK

PENELOPE

My inspirations are: memory, surroundings and people I observe around me. I consider light to be important in painting. It is a carrier of emotions. The painting is a map of memory, of what we have experienced.

I am attached to the narrative in the image, I do not base the composition only on its aesthetic aspect. Although I do not forget about her role in contemplation of painting, my primary goal is the visual synthesis of human existence.

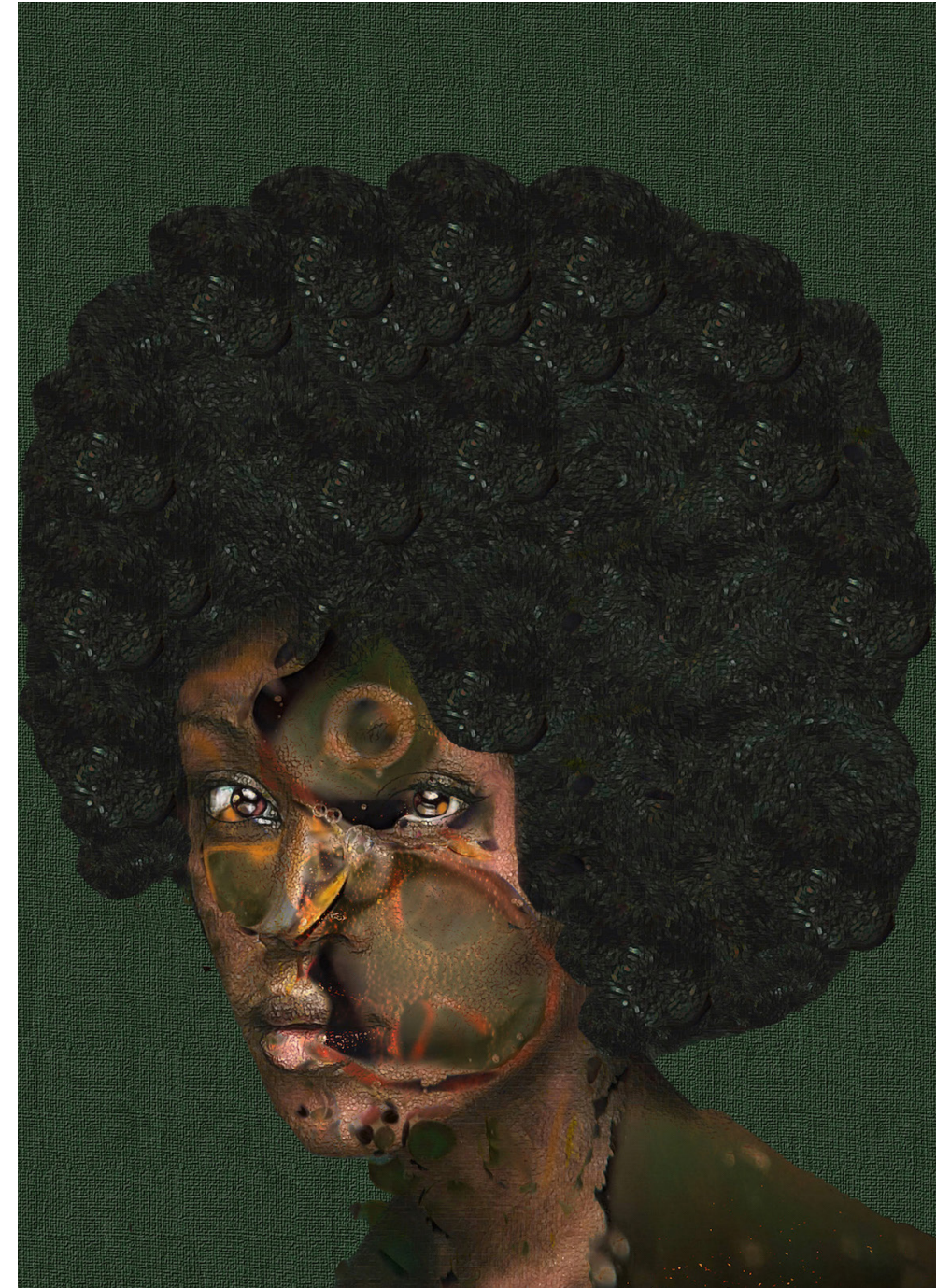


Jarosław Łukasik
A graduate of College of Visual Arts, Poznań, Poland (1995r.).
The author and participant of dozens of one-man and group exhibitions.
He lives and paints in Poznań, Poland.



Jena Ataras
United States

JENA ATARAS



SOOTHSAYER (FROM SERIES METAMORPHOSIS)

Mixed media
30"x20"
2023

JENA ATARAS

SOOTHSAYER (FROM SERIES METAMORPHOSIS)

With *Metamorphosis*, I began imagining how racism has shaped me and damaged my soul, since I was an eight-year-old child. I pushed my imagination to what it would look like if all Black Americans began a metamorphosis of their own, tough but vibrant skin slowly revealed, offering new powers!



Jena Ataras is a Portland-based artist working predominantly with mixed media and digital collage. She desires to shift her viewers' perspectives through the exploration of deconstructed materials and forms, to expose societal underbellies. Inspired by a variety of tactile elements - from transformed hues to dimensional phenomena - Ataras creates unexpected visual conversations with her art. She pulls apart a range of genres and textures to reveal the hidden possibilities within each material. Her constant experimentation of form and usage of mixed media allows her to reveal otherwise obscured concepts, dissolving boundaries to create new perspectives. Ataras' work is a powerful example of art as an activist, questioning norms and advocating for a world beyond binaries.

atarasj@gmail.com
jenaataras.com

EDUCATION

- CCA, Visual art/Theatre, San Francisco, CA
- Rhode Island School of Design, Screenwriting/Advertising Design/Comic & Sequential art, Providence, RI
- Brown University, Rites & Reason, Theatre/Playwriting, Providence, RI
- Emerson College, BFA, Creative writing/Literature/Theatre, Boston, MA

PUBLICATIONS

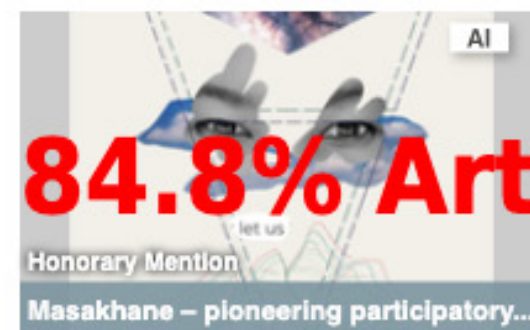
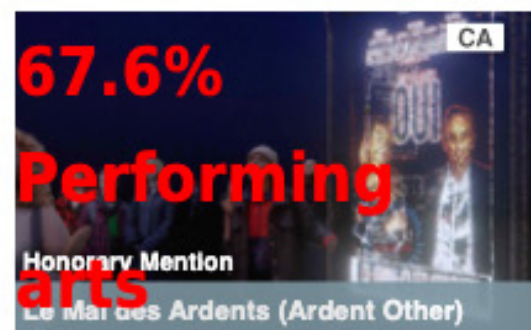
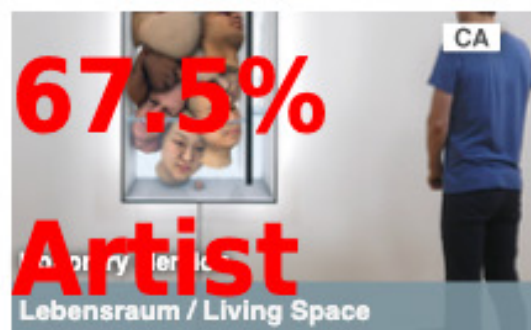
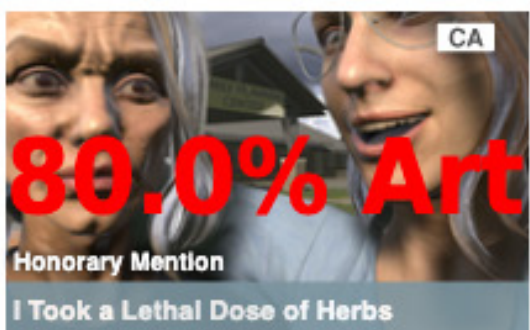
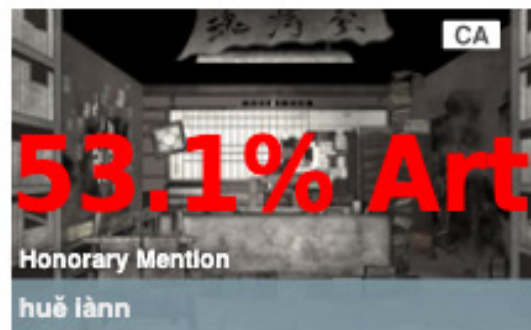
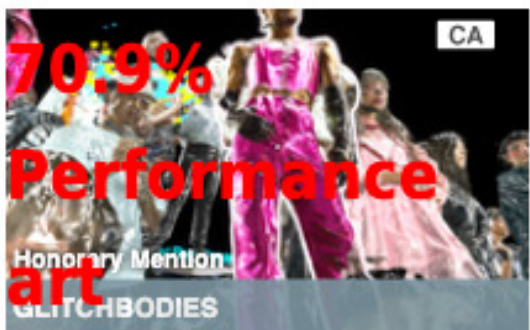
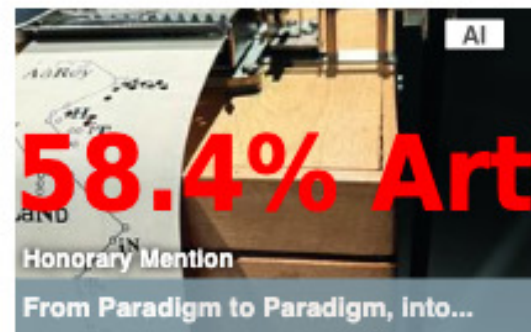
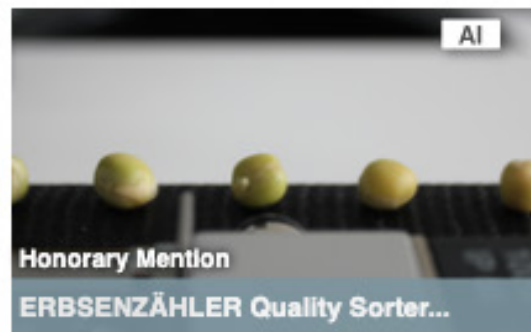
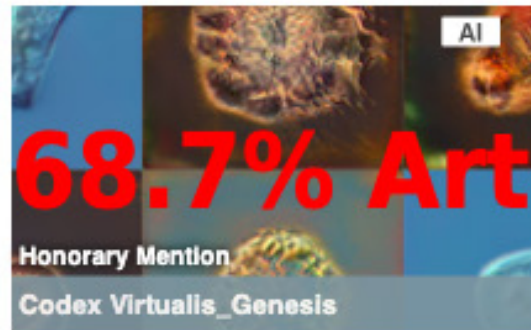
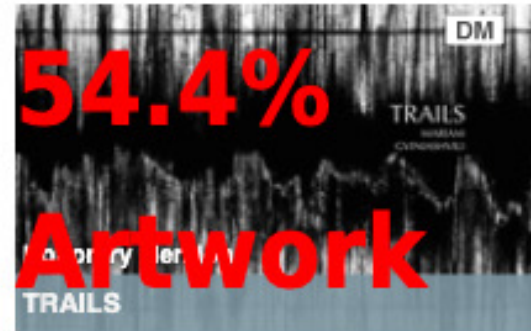
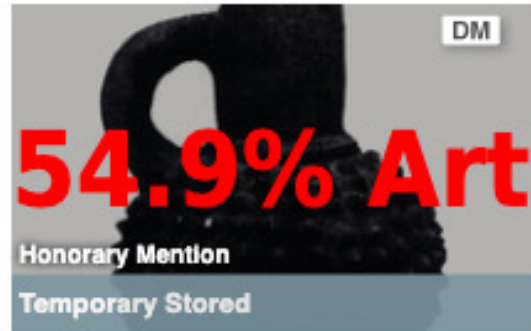
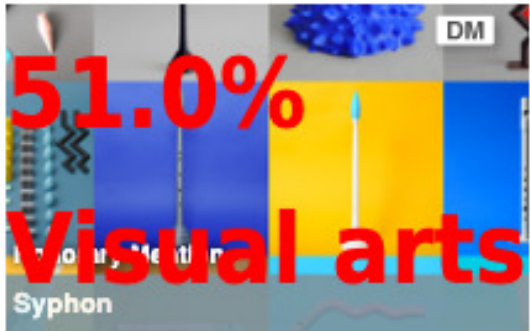
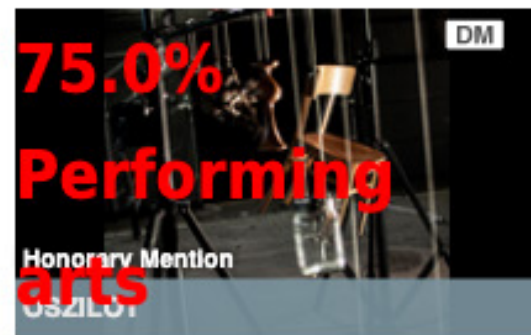
- 2023, "Nervous, But Curious!" ArtCabbage, London, UK
- 2022, "This is Yours, this is Mine." Poetryfest, LA, CA
- 2018, 50 Flavors of Sound, Photoshop Magazine
- 2008, "Prayers Aren't Microwave Popcorn", Pepper Bird Magazine 2007, "Dance Us Another Jig", Providence American

AWARDS & GRANTS

- 2023, Distinction Award, Gallery 4%, San Francisco, CA
- 2023, Artist of the Month, Art Jobs
- 2023, Rising Star Fellowship, \$1,000 Awarded for NFT project, Etcheve

SELECTED EXHIBITIONS

- 2023, Uncategorized, AVA's 22nd Annual ART Matters Exhibition, Gillette, WY 2023, Humanity, Brouhaha gallery, Lantau Island, Hong Kong
- 2023, Any Art, Any Time, KBM Art Gallery, Riverside, CA
- 2023, Uncategorized, Novum Artis, Sheridan, WY
- 2023, SMALL WORKS, Las Laguna Art Gallery, Laguna Beach, CA
- 2023, Small Wonders, The Hummingbird and Dragonfly Art Gallery, Riverside, CA 2023, Wild & Free, The Blue Space Gallery, Guadalajara, Mexico
- 2023, Order & Chaos, Art Collide, Raleigh, NC
- 2023, A Cancer Diary, Part Crowd Art Gallery, Toronto, Canada
- 2023, Portraits, Omnibus Gallery, Dresden, Germany
- 2023, Art of the Word, Sasse Museum of Art, Pomona, CA
- 2023, Open Theme, Ten Moir Gallery, Kansas, Missouri
- 2023, Black, White or Gray, Las Laguna Art Gallery, Laguna Beach, CA
- 2023, 8th Portrait, Teravarna, LA, CA
- 2023, Small Works, Big Talent, Las Laguna Art Gallery, Laguna Beach, CA
- 2023, Uncategorized, The Keller Prize, Aspen, Colorado
- 2023, Storytellers, Las Laguna Art Gallery, Laguna Beach, CA
- 2023, Why Do You Do It? Boomer Gallery, London, UK
- 2023, Tranquil & Thankful, KBM Art Gallery, Riverside, CA
- 2023, Euphoria, The Holy Art, London, UK
- 2023, Serenity Works, Aedra Fine Arts, Rossville Georgia
- 2023, Autumn's Palette, O'Hanlon Center for the Arts, Mill Valley, CA
- 2023, Surrealism Show, Sedona Arts Center, Sedona, AZ
- 2023, Color Theory, Brooklyn Gallery, Brooklyn, NY
- 2023, Nightmare on Art Street, KBM Art Gallery, Riverside, CA
- 2023, Living Mark, Verum Ultimum Art Gallery, Portland, OR
- 2023, Inner Sense, Art Fluent, Boston, MA
- 2023, Human Exhibition, Naturalist Gallery of Contemporary Art, New York City 2021, Dreaming of Equality, Reynolds Gallery, Stockton, CA



Jiaqi Lu
China

JIAQI LU

The screenshot shows the Tate website's search results for 'conceptual art'. The search bar at the top contains 'conceptual art' and shows 49,679 results. Below the search bar, there are filters for 'All', 'Artist', 'Artworks', 'Exhibitions and Events', 'Displays', 'Archive Items', 'Audio', 'In Depth', and 'Visit'. The results are displayed in a grid of 20 items, each with a thumbnail image, title, artist name, and year. Overlaid on the grid are large red percentage labels and the words 'Art' or 'Visual arts' in red, indicating the classification of each result. The percentages range from 51.2% to 72.8%.

Thumbnail	Percentage	Classification	Artist	Title	Year
	67.3%	Art	Blinky Palermo (Peter Heisterkamp)	Treppenhaus	1970
			Ian Hamilton Finlay	Drum	1991
			Art & Language (Terry Atkinson, born 1939; Michael Baldwin, born 1945)	Part of a Short Lesson	1972
	67.3%	Art	Blinky Palermo (Peter Heisterkamp)	Projektion	1971
			Jenny Holzer	[no title]	1979-82
			Jenny Holzer	[no title]	1979-82
	68.7%	Art	John Hilliard	Black Depths	1974
	54.6%	Art	Blinky Palermo (Peter Heisterkamp), Gerhard Richter	Telefon	1971
	63.9%	Art	Barry Flanagan	pile 3 '68	1968, reconstructed 1985
			Jenny Holzer	[no title]	1979-82
	57.9%	Visual arts	Jenny Holzer	[no title]	1979-82
	57.9%	Visual arts	Jenny Holzer	[no title]	1979-82
	63.1%	Visual arts	Jenny Holzer	[no title]	1979-82
	58.5%	Visual arts	Jenny Holzer	[no title]	1979-82
	59.9%	Art	Jenny Holzer	[no title]	1979-82
	51.2%	Visual arts	Jenny Holzer	[no title]	1979-82
	72.8%	Art			
	57.7%	Art			
	56.9%	Visual arts			

ONLY CLOUD KNOWS
 Custom software (browser extension and browser automation)
 Video resolution size: 1080×3840 px, duration: 12:44 min
 2022-2023

JIAQI LU

ONLY CLOUD KNOWS

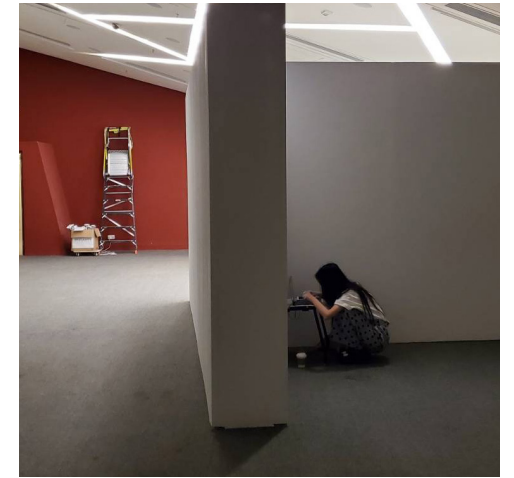
"In fact, art always attempted to represent the greatest possible power, the power that ruled the world in its totality..."

— Boris Groys, *Art Power*

The ubiquitous cloud-shaped icon on our screens encapsulates an infinitely complex system of networks comprised of servers, routers, fiber-optic cables, data centers, and satellites, encircling the entire planet. This digital and physical infrastructure generates, aggregates, stores, transmits, and processes massive amounts of data, providing a "natural" environment for developing artificial intelligence systems at scale. Machine learning instruments deployed to the cloud enhance their capacities via giant datasets, becoming the engine of improvement in cloud-based technology's overall efficiency and effectiveness. The amalgamation of cloud computing with artificial intelligence is termed "the intelligent cloud," hegemonically controlled by a handful of leading technology corporations, and capable of inscribing more and more aspects of the world into the computational body, based on one implicit assumption: that the world is reducible to data that can be objectively analyzed and perfectly modeled.

Only Cloud Knows is a piece of software art that utilizes Google Cloud Vision AI to classify and quantify arts across various domains, manifesting how this emerging regime attempts to capture the incalculable, incomparable, and unknown in computationally legible form—the confidence labels returned from the Vision API overlay the images as each page loads. By navigating within machine intelligence's wrong-headed perceptions, *Only Cloud Knows* invites viewers to consider the limits of this data-centric worldview: What lies beneath its threshold of recognizability? What is excluded from future possibilities? With this project, I aim to mirror how faith in the technical sightline has clouded our vision and to uncover how accelerating cognitive automation has surreptitiously short-circuited our sensory-noetic loop.

- Title: *Only Cloud Knows*
- Years of Creation: 2022-2023
- Medium: custom software (browser extension and browser automation), demonstration video, installation
- Keywords: software art, network performance, parasitical resistance, critical technical practice, computer vision
- Technical Production:
 - Machine Learning infrastructure: Google Cloud Vision API
 - Programming environment: Javascript
 - 2023 version - video resolution size: 1080×3840 px, duration: 12:44 min, installation: custom boards and projection mapping software produced by the curatorial team, 2 projectors, computer, HDMI
- Credits:
 - Special thanks to Daniel C. Howe for his inspirational AdLiPo software, and helpful critical comments.
 - This project is supported by Raiden INST's Emerging Sci-Tech Artist Awards 2nd season in 2023. Thanks to Yu Han, Songhao Huang, and Xueqing Yu.



Jiaqi Lu (CN), born in 1995, is a learner and media artist living on the Internet and intranet. She received an MFA from the School of Creative Media, City University of Hong Kong, and studied at experimental schools such as the School for Poetic Computation and the School of Machines, Making & Make-Believe. Currently, she is interested in developing alternative technical tools, devices, and systems from the perspective of arts and humanities.



Katharina Stepper
Germany



DITTICO SCARPA

DIPTYCH SCARPA

Collage of origami paper and colored cardboard photography, print on water colour paper.
Wooden frame, glazed white Acrylglas UV97
32x32 cm
2022

KATHARINA STEPPER

DIPTYCH SCARPA

The 'Diptych scarpa' is an abstract composition of clear and essential elements. both, the ponderation of the collage as of the photography are striving for a pure proportional clarity, celebrating beauty and aesthetics in art.



What is fulfilling me, is seeing art in life and living life with art !

Academic education

2021 Enrollment at architects chamber of milan | oami _ ordine degli architetti, pianificatori, paesaggisti e consercatori della provincia di milano
2018 - 2020 Master of science architettura delle costruzioni (110 L) | politecnico di milano
2012 - 2017 Bachelor of science architecture and urban planning (1,6) | university of stuttgart
2015 Erasmus exchange | sapienza - università di roma

School education

1998 - 2011
Rudolf steiner school pforzheim
General university entrance qualification (1,6) | advances course: art and english
Six years school orchestra, violin
Art | theatre | circus | handicraft | bookbinding | forge | horticulture

Award and scholarship

2020 6° price premio di laurea 'noemi basso'
2018 - 2020 silver scholarship _ assigned for the entire master studies 'architettura delle costruzioni' at the politecnico di milano
2016 bachelor award 2016|2017 _ faculty of architecture and urban planning | university of stuttgart
2014 3° price stadttacker _ institut for urban planning | university of stuttgart

Educational experience

2023 assistance to prof. raffaella neri in laurea triennale, progettazione dell'architettura, class 'progettazione architettonica 3'
2021 - 2023 assistance to prof. raffaella neri in laurea triennale, progettazione dell'architettura, class 'caratteri tipologici dell' architettura'
since 2021 assistance to prof. raffaella neri in laurea magistrale, architettura delle costruzioni, class 'architettura delle costruzioni complesse i and ii'

Publication

2023 D'ISTANTE _ collection of the exhibition d'istante

Practical experience

2022 - 2023 Studio of architecture and design loele | milano italy
2018 Intern danielle siggerud architects dsa | copenhagen
2017 - 2018 Intern frama Studio Store | copenhagen
2015 - 2017 Exhibition room | bund deutscher architekten bda | stuttgart
2015 Assistant institut for building construction | ibk2 universität stuttgart
2012 Architectural internship baugenossenschaft arlinger | pforzheim
2012 Drawing seminar | pforzheim
2011 Internship state theatre stuttgart | theatre pedagogy | stuttgart
Participation at several art workshop, michaela and rolf escher | pforzheim

Competitions

2023 selected artist for art exhibition in gen. 2024 | lab malamegi | milan, italy
2023 'La forza evocatrice dell'architettura', monumento memoriale per il non finito d'autore, ongoing publication | famagazine
2023 Rome international art fair with final exhibition in rome
2023 finalist of photography competition 'il cielo di fabio', arci miele, lecce
2022 New-post photography competition, participation, mia fair
2021 Riba president's medals - silver medal, participation, school aiuc politecnico milan

Exhibitions

DIC. 2023 - GEN. 2024 monografic exhibition 'SICHTWEISEN' with various artwork like photography, drawing, collage, sculpture | Pforzheim, Germany
2023 'GENERATIONS' _ multidisciplinary art exhibition in collaboration with eckard bausch, michaela escher, klaus henning, katharina stepper, lars zech calw, germany
2023 Rome international art fair _ multidisciplinary art exhibition of aspiring and established artists | rome, italy
2022 Sinergie. progetti e ricerche per la riqualificazione delle aree militari _ exhibition of thesis projects with the topic 'Restoration and repair of Italy's historical military heritage', politecnico di milano, direction prof. r.neri
2022 Aree militari _ exhibition of thesis projects with the topic 'Restoration and repair of Italy's historical military heritage', politecnico di milano, direction prof. r.neri
2021 monografic exhibition 'D'ISTANTE', personally cured and designed | brera, milan



La Chigi
Italy



LET US PLAY
Mixed media
Variable dimensions
2023

LA CHIGI

LET US PLAY

What is the meaning of our days and our lives? Our frantic race, against time and in time, finally finds meaning. The installation Let us play suggests a parallelism between the concepts of time and play: the human being is grappling with a game in which he plays for and against himself, testing himself in weaving meaningful relationships throughout his life journey.

Let us play reinterprets the game through dominoes to create a new communication between humans, multiplying their possibilities of meeting, following numbers, or little men. Time acquires a new structure, a resin to unite different existences, a possible palpable glue. The new game invites us to reflect on the importance of sharing and interactions in the community for a conscious life. Hic et nunc and together.



Born in Bassano del Grappa (VI, 1979), she works through installations and ready-made with unconventional materials and "objects trouvés" on language and the House, physical space and place of the soul, and relationships. His themes of investigation also include the experiences and stories of others - particularly women -.

Her works have been exhibited in group, national, and international exhibitions and solo shows in public and private spaces in Italy and abroad and are part of public and private collections in Italy and abroad.

He lives and works in Trento.

AWARDS

2023 Italy, Ivrea (TO), OpenArtrise, Premio Art rise (winner)
2023 Italy, Castle of Monteseo (PT), Mediterranean contemporary art prize (finalist)
2022 Italy, Milano (MI), CIRCUITI CONDIVISI – nuovi punti di vista DINAMICI (winner)
2022 Italy, Agropoli (SA), ArtKeys prize 04 (finalist)
2022 Italy, Casalmaggiore (CR), Ridefinire il gioiello (finalist and special mention)
2021 Italy, Trieste (TS), Festival DeSidera (finalist)
2020 Italy, Agropoli (SA), ArtKeys prize 02 (finalist)

PERSONAL EXHIBITIONS

2023 Italy, Brescia (BS), Bunkervik, Memorie d'istanti
2023 Italy, Milano (MI), Circuiti dinamici, Trame. Quando il periferico acquista senso with Luca Medici, curated by Sonia Patrizia Catena and Lorenzo Argentino
2022 Italy, Trento (TN), Torre Mirana, ri(c)AMARE IL MONDO, curated by Dora Bulart
2021 Italy, Ponte in Valtellina (SO), Ex Farmacia Garlaschelli, Progetto Janas
2021 Italy, Cagliari (CA), Lazzaretto, Questa stanza non ha più pareti, curated by Galleria Siotto (Elena Calaresu and Fabiano Alciator)
2020 Italy, Trento (TN), Palazzo della Regione Trentino-Alto Adige, Altrove
2020 Italy, Pergine (TN), Galleria Contempo, (di)stanze, curated by Dora Bulart

SELECTED CURATORIAL PROJECTS

2023 Italy, Leffe (BG), BACS, I sentimenti nell'acqua, curated by Patrizia Bonardi
2023 Italy, Rovereto (TN), Chiesa del Redentore, International exhibition "Asylum. Dare, cercare, offrire, trovare", curated by Roberto Ronca
2023 Italy, Empoli (FI), Sinthesis, La cura di sé, curated by Alessandra Scappini
2023 Italy, Torino (TO), Docks Dora, Canto d'amore, curated by Alessandra Redaelli
2023 Germany, Schorndorf, Human gardening, Kunststrasse Schorndorf 2023, Kunstverein Schorndorf
2023 Italy, Verbania (VB), Villa Giulia, Le stanze delle meraviglie. Wunderkammer 6, curated by Marisa Cortese
2023 Italy, Venezia (VE), Galleria VisioniAltre, Irony and utopia. Justice and injustice in current social conflicts, curated by Adolfin de Stefani and Paola Caramel
2023 Italy, Rovereto (TN), Foundation "Opera Campana dei caduti", International exhibition "Human rights? Hope", curated by Roberto Ronca
2022 Italy, Leffe (BG), BACS, Mediterraneo. La società del rischio, curated by Patrizia Bonardi
2022 Italy, Ales (OR), Casa Natale Antonio Gramsci, What does indifference mean?, curated by Margaret Sgarra
2022 Italy, Bologna (BO), Ospedale Bellaria, Trova il dipinto, curated by Harry Baldisserra
2021 Italy, Torino (TO), Casa dell'ambiente, Think green, curated by Margaret Sgarra
2021 Italy, Rovereto (TN), Foundation "Opera Campana dei caduti", International exhibition "Human rights? @ Work", curated by Roberto Ronca
2021 Italy, Rome, Galleria Afnakafna, Pride by your side 2021, curated by FMB Art Gallery
2020 Italy, Rovereto (TN), Foundation "Opera Campana dei caduti", International exhibition "Human rights? The future's Shape #WomenCanSaveTheWorld", curated by Roberto Ronca
2020 England, London, No name collective gallery, Covid19 (Special Issue), curated by Vanessa Rusci



Lorena Bueno Larraz
[Spain](#)

LORENA BUENO LARRAZ



TRES DE SIETE
Charcoal and pencil on paper
60x42x3 cm
2021

LORENA BUENO LARRAZ

TRES DE SIETE

Lorena Bueno Larraz' delicate portraits and figures often feature almost disappearing faces. The ethereal subjects of her drawings seem to come out of the work and get closer to the viewer, leaving a shadow on the paper behind themselves. Larraz captures their essence even just drawing the outlines of the faces and of the physiognomic traits. The faces look quiet and peaceful but still some emotions shine through the faded black lines.

The piece 'Tres de Siete' belongs to an ongoing series of selfportraits. Through subtlety, insinuation and emptiness, the drawing captures the psychological delicacy of the subject. Bringing figurative representation to its limit, it yearns for new means of formalization, communication and expression. 'Tres de Siete' reflects on a way back to inwardness; aiming to internalise a deeper understanding of our most elusive emotions.



EXHIBITIONS

2024 (Upcoming) Art Number 23, Design Festa Gallery, Tokyo, Japan
(Upcoming) Works on Paper, Gallery at Green & Stone, London, UK
2023 Versiona Thyssen XVIII, Museo Thyssen-Bornemisza, Madrid, Spain
XXIII Certamen Jóvenes Creadores de Salamanca, Palacio de Congresos, Salamanca, Spain
Premis rei En Jaume, Ajuntament de Calvià, Calvià, Spain
2022 Premios Madroño, Certamen Jóvenes Creadores de Madrid, Centro de Arte Zapadores, Madrid, Spain
Annual Summer Exhibition, Hampstead Art Society, Fritzrovia Gallery, London, UK
Wells Art Contemporary, Wells Cathedral, Wells, UK
Derwent Art Prize Exhibition, Gallery@OXO, Oxo Tower, London, UK
Derwent Art Prize Exhibition, Pop Up Gallery, Paris, France
2021 Annual Summer Exhibition, Hampstead Art Society, Fritzrovia Gallery, London, UK
Wells Art Contemporary, Wells Cathedral, Wells, UK
Certamen Nacional de Dibujo y Acuarela Felipe Orlando, Castillo de Bil Bil, Benalmádena, Spain
Art Axis, Center for Cultural & Arts Initiatives, Lviv, Ukraine
2020 Fresh Legs, Galleri Heike Arndt, Berlin, Germany
Scout Exhibition, Galleri Heike Arndt, Kettinge, Denmark
2018 Contact, La Dolce Berlin, Berlin, Germany (solo)
Pequeño Formato, La Salita, Gijón, Spain
2017 (DIS)Borders, Feevale University, Novo Hamburgo, Brasil
Estudio-Escritorio, Sala Amadis Injuve, Madrid, Spain
Let's Get Real, Soft Within x Kink Magazine, Art Stalker, Berlin, Germany
Feelings don't last forever, White Concepts Gallery, Berlin, Germany
Sobredosis, La Quinta del Sordo, Madrid, Spain
2015 Punto y aparte, La Trasera, Madrid, Spain
2014 Iglesia de San Miguel, Ayllón, Spain
2013 Carnicerías reales, Priego de Córdoba, Spain
2012 Invisibles. Mitologías. Diálogos a través de la historia, Biblioteca histórica Marqués de Valdecilla, Madrid, Spain

AWARDS AND GRANTS

2023 First Prize Concept Art Contest, LightBox Academy
Fourth Prize XXIII Young Artist Awards of Salamanca
2022 Second Prize Young Artist Awards of Madrid, Madroño Awards
2019 First Prize Speed Painting Contest, Escuela Trazos
2016 Faro Scholarship, Ministerio de Educación, Cultura y Deporte
2015 SantanderBank Scholarship CRUE CEPYME
ERASMUS+Internship
COIE Scholarship, Complutense University of Madrid
2014 Ayllón Scholarship Painting and Restoration Department, Complutense University of Madrid
City of Ayllón Prize for the painting 'Directions'

PUBLISHED WRITINGS

Art Fuse, Nueva York, US
Interview with Cristina Garrido (2016)
Interview with Humberto Poblete-Bustamante (2016)
Artshock, Santiago de Chile, Chile
Ignasi Aballí: Sin principio / Sin final (2016)
Un diálogo vía email con Cristina Garrido, entrevista a Cristina Garrido (2016)
Nosotros, Madrid, Spain
Work in progress, entrevista a Fran Meana (2016)
To whom it may concern, entrevista a Rubén Grilo (2016)

EDUCATION

2019 - 2020
Escuela Trazos, Madrid, Spain
Master Avanzado en Autodesk Maya
2011 - 2016
Universidad Complutense de Madrid, Spain
Graduated in Fine Arts

RELEVANT EXPERIENCE

· Assembly of the exhibition ONE DAY Berlin by artist Adrian Sierra Garcia, Galerie Benhadj&Djilali, Berlin, Germany (2018)
· Performer at SIII.s2 Performance by artist Natalia Villanueva, Rainbow Unicorn Gallery, Berlin Germany (2016)
· Course development and assembly of the opera 'Hansel y Gretel' Madrid Royal Theatre, Madrid, Spain (2015)
· Workshop with Hernán Cortes Moreno Complutense University of Madrid, Spain (2014)
· Workshop with Manuel Sirgo Gonzalez Complutense University of Madrid, Spain (2013)

WORK IN COLLECTIONS

Ayuntamiento de Salamanca
Ayuntamiento de Ayllón
Ayuntamiento de Madrid
Biblioteca Marqués de Valdecilla
Universidad Complutense de Madrid



Natalia Serzhanova
Italy

NATALIA SERZHANOVA



YOUR FIRST BIRTHDAY WITHOUT YOU

Photography. Limited Edition artwork of 15.

Direct print on Aluminium Dibond using top-grade UV Fine Art inks (Water-Resistant, Durable UV).

40x60 cm

2021

NATALIA SERZHANOVA

YOUR FIRST BIRTHDAY WITHOUT YOU

This photograph is a part of the "Soul's eyes" series of self-portraits dedicated to experiencing the pain of losing a loved one. It was created in 2021 after the loss of the photographer's father.

It has to be said that usually the first year after a loss is the most difficult so that is how the image "Your first birthday without you" came about.

The "Soul's eyes" series of works reflects the vulnerability and deep introspection that accompanies the grieving process and offers viewers a glimpse into the artist's personal exploration of her pain and healing. The window on the photos is a symbol of the spiritual world...of the soul's eyes. Using visual symbolism, the photographer invites viewers to reflect on their own experience of loss and find solace in the common human experience of grief.

"Your first birthday without you" has received various international photography awards, including the Grand Prize of the Monochrome Photography Awards.



Natalia Serzhanova is a photographer and visual artist specialising in conceptual self-portrait photography and living in Milan, Italy.

Photographer of the Year 2022 by Monochrome Photography Awards.

Starting out as a fashion photographer, but influenced by the processes in society and her personal life, she decided to devote herself to conceptual fine art photography.

In her work she mainly explores human psychology, social processes and the meaning of being human, its relationship with nature.

Her works were awarded by such prestigious photography competitions as Prix de la photographie Paris, Monochrome Photography Awards, European Photography Awards EPA, Fine Art Photography Awards, Julia Margaret Cameron Awards, International photography Awards IPA, Tokyo International Foto Awards, Monovisions photography awards, Monochromatic Awards and others.



Simone Talpa
Italy

SIMONE TALPA



IN DIALOGUE
Charcoal, acrylic on jute canvas
Diptych: 140x70 cm and 140x100 cm
2023

SIMONE TALPA

IN DIALOGUE

The work explores the relationships between opposing entities such as fullness and emptiness, the figurative and the abstract, the finite and the infinite, artifice, represented by human intervention, and nature, with its mutability and unpredictability. Lines and geometric shapes intertwine in a play of fluid and rigid elements, of open and closed spaces. In this work, no dichotomy is irreconcilable. The polarities mirror each other, creating a continuous and dynamic dialogue, and even man - a being both material and spiritual - integrates into an environment composed of a changing nature and a rigid architecture. The vision that emerges is an increasingly contemporary perspective, where a balanced hybridization between man, nature, and artifice is indispensable.



Simone Talpa was born in Torre del Greco (Na) in 1995.

At the age of 14, he moved from Naples to Florence to pursue his passion for football, joining the ACF Fiorentina team. During this period, he began attending the Art Institute, where he developed an interest in artistic techniques. At 19, due to various injuries, he was forced to give up his football career. He then started working in a restoration company and, after a few years, decided to enroll in the Academy of Fine Arts. During his years of training, painting became a kind of rebirth for him. In 2023, he obtained a second level diploma in Painting from the Academy of Fine Arts in Naples.

His artistic research derives and evolves from a personal interest in Eastern philosophies. What he has learned, he has sought to apply in his artistic practice. Through the use of 'poor' materials tied to the earth, such as jute and charcoal, he seeks to overcome the contradiction between opposing entities. As a result, his works present an alternation of full and empty, finished and unfinished, figurative and abstract. Lines and geometric shapes, fluid and rigid elements, open and closed elements are observed. There is a play of foreground and background, inside and outside. Furthermore, the concept of 'void' assumes a deep and important meaning for the artist. The void is not simply perceived as a space containing nothing, but rather as a vital and dynamic space. It is in this space that everything has the possibility to take shape, to evolve, or to return to its embryonic phase, almost as if it were a fertile womb ready to give life to new creations. The void is seen as the place of circulation of vital breaths, a place of movement and energy. It is here that exchanges, interactions, and transformations take place. The void thus becomes the essential condition for every transformation, for the occurrence of every event or phenomenon. In this sense, the void is not a simple absence, but an active entity participating in the creative process. It is a place of possibilities and of change. It is a place where the visible and the invisible meet and interact, giving life to new forms and ideas.

PROFESSIONAL EXPERIENCES

2018: Il giardino incantato di Palazzo Reale, a levante del sole, con Uemon Ikeda, presso Palazzo Reale di Napoli
2021: "Opening": exhibition at the Made in Cloister foundation, (NA) curated by Marco Di Capua
2021: Publication in the biannual magazine "Zeusi, contemporary languages of all time", ISSN 2421-7573
2021: What we are and what we will be (if...) An inclusive and interactive performance guided by Mauro Maurizio Palumbo at the XI edition of OFFF - Otranto Film Fund Festival
2021: ART&more by Glo on the promenade of via Caracciolo (Na)
2022: "New generation painting", exhibition at the Casina Vanvitelliana (Bacoli Na) 2022: Works selected for the "Call to the arts 2022" at Mucciaccia Project, Rome.
2023: Winner of the Arte Prize, Cairo Editore, Painting Academy section.



Valentina Grilli
Italy

VALENTINA GRILLI



EIPHANY OF THE WIND

Watercolour on Arches paper
93x99 cm
2022

VALENTINA GRILLI

EPIPHANY OF THE WIND

In the latest series called "Epiphany of the Wind", the artist is devoting herself to a meditation on the relationship between wind and trees, and in particular on how the former acts on the latter by means of forces that, rather than explosive, show their action and strength over time, day after day, year after year. Something invisible like the wind that slowly shapes the tenacity of matter, leaving its imprint, compromising the shape of the trees and indeed becoming, the epiphany of the wind.

In this series, heaven and earth are united through the action of the wind; in this work the foliage, slightly bent to one side, is composed of small, intermittent, liquid marks, whilst the bark, looking almost like a muscle, is treated with more pigment making the texture more solid.

The scene is dropped into a suspended, metaphysical atmosphere, where time seems to have stopped.



Valentina Grilli is an Italian artist, illustrator and teacher. After graduating in art history, her career was initially oriented towards the fashion industry, working as a textile designer for brands such as Versace and Patrizia Pepe.

At the same time, the desire to put her talent at the service of a more intimate sphere germinated; switching to the art world, Valentina began her journey as a self-taught painter, first simply with drawing, then with mixed media and, finally, exploring the world of ancient techniques including oil, tempera egg and watercolor, the latter having become her technique of choice.

The great receptacle Valentina draws on for her subjects is nature, our most primitive abode, the place where we can regenerate ourselves and rediscover our true essence.

Valentina has been inspired by animal subjects since her childhood, taking spontaneous plants and flowers from the everyday life; however, in the last period Valentina's work has also included trees sketched strictly en plein air and re-proposed on canvases or paper sheets.

In 2021 Valentina won the "Golden Turtle" contest award in the "Animal Portraits" category and also made it to the semifinals in the prestigious Spanish "Figurativas" contest.

In 2023 the artist was selected for the International Biennial of Woman (BID23ART) in Trieste where she exhibited three watercolors dedicated to Italian trees. Other remarkable group exhibitions include "I am Nature" at On Art Gallery in Florence as well as "Charta" at ArteCreativa 42 in Turin.

Since 2020 Valentina had the great honor to commence a collaboration with Raffles Milano, an international design and fashion institute where she teaches sketching and painting techniques to students of communication design and advertising courses.

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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VIA CAMPO APERTO 19
TARCENTO - UDINE - ITALY
TEL. 0039 0432 1841347
WEB. WWW.LAB.MALAMEGI.COM
EMAIL. LAB@MALAMEGI.COM

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