

MALAMEGI LAB18 - ART PRIZE

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB18 ART PRIZE - CATALOGUE

Edition
Malamegi Lab
Printed on May 2021

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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 18 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:

- 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.

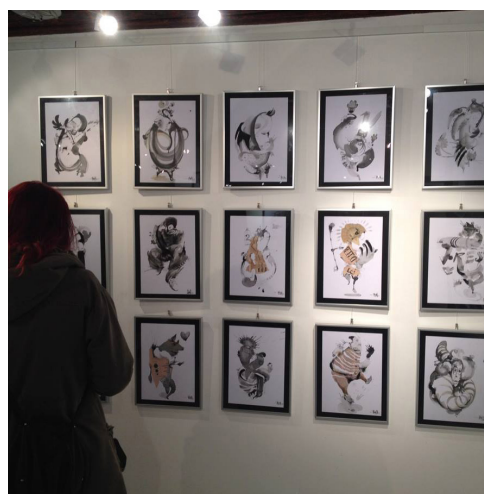
IMAGOARS

imagoars

CENTRO TRANSAZIONALE DELLE ARTI VISIVE

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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

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

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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.

SELECTED ARTISTS

12 - Astrid Vlasman
18 - Beatrice Manvati
24 - Elsa Egon
30 - Francesco Manenti
36 - Julia Winter
42 - Magdalena Klys
48 - Marilena La Mantia
54 - Mauro Pinotti
60 - Nicola Pellizzaro
66 - Wanda Kudlaszyk
72 - Wiktoria Guzelf
78 - Zaam Arif



Astrid Vlasman
Netherlands



AFTER DINNER
Mixed media (paper on canvas and oil paint)
100x120 cm
2020

ASTRID VLASMAN

AFTER DINNER

The work shows an abandoned dining table. The remains of the food are still visible on the table. The table has not been cleared yet, but the people at the table have disappeared. We only see the traces they left behind. A plate with a knife, a plastic water bottle and some fruit. There is also a red stain on the tablecloth. Did something fall over? The spectator must imagine how things went at the table. In addition, everyone has memories of a cozy get-together with a meal. The painting was made during the first lockdown in the Netherlands in March 2020. Encounters with other people became rare and eating with friends became a wish. The entire painting consists of glued-on recycled paper. This makes the individual fragments easy to see when you are close to the artwork. This way you discover new pieces every time. It is one large collage on canvas that has been treated with transparent oil paint.



Astrid Vlasman is a visual artist and lives and works in Leiden, the Netherlands. She studied at the Vrije Academie in The Hague. The basic material for her collage work is used paper from daily packaging products. With this she plasters her (large) canvases. On her paper paintings, she shows people in their awkwardness, vulnerability, and strength. Vlasman tries to make the invisible of man visible in layers of paper. It also shows abandoned interiors in which the human traces are still visible. Domestic life is like a cocoon around man. Everyday humanity. Her work has been included in several private collections.

I love the vibrancy of paper; of the function it has had as a vegetable bag, test, envelope, shopping bag or wrapping paper. With this material that I come across every day; I stick my canvases. I cherish the volatility of old paper and appreciate it as an expression: it takes on a new shape because of me. For me, paper in my hands means freedom, an endless space full of possibilities. It's material I experimented with playfully as a toddler.

This creates work in which people and their environment are central. Often it is women in uncomfortable situations or attitudes, who look lost and dreamily into the world at an unwatched moment. I make the uncertainties and vulnerability of man visible. Due to the layering of the paper, you get into the skin of the subject.

In the interiors I make you can still see the traces that people have left behind, a glass on the table, a book on the floor. They are out of the picture themselves. They are abandoned spaces. Rooms and kitchens where it looks like someone else was present.

With papier-mâché I made hundreds of chairs. The models for this are intuitive. During the drying process, the chair skews, giving it its own character. They become clumsy, clumsy objects with human traits that together form a strong seat army.

Exhibitions (last few years)
Galery Ostavinska - Belgrade - 2020
Artloan - Voorburg - Leiden - 2020
Old School - Leiden - 2019
ARS Aemula Naturae - Zoetermeer - 2019
Salon des Artistes 2019 Ateliers BaZtille - 2019
Museum Opsterland - Gorredijk - 2016
Artroom Vooraf en Toe - Leiden - 2016
Ars Aemula Naturae - Leiden - 2015
Textilefestival (together with "women of today" - Leiden - 2015
Various art projects, a.a "The Big Draw" - 1991-now
Art at Xenia (young people hospice) - Leiden - 2020
Art loan Bollenstreek - Hillegom - 2013-now
Annual Art route - Leiden - 1990-now

Various
Artist in residence in Serbia - Belgrade - 2020
Artist in residence in Albania - Tirana - 2020
Artist in residence in Greece - Kavala - 2020
Artist in residence in Bulgaria - Sofia - 2020
Art fair Art Arnhem - Arnhem - 2020

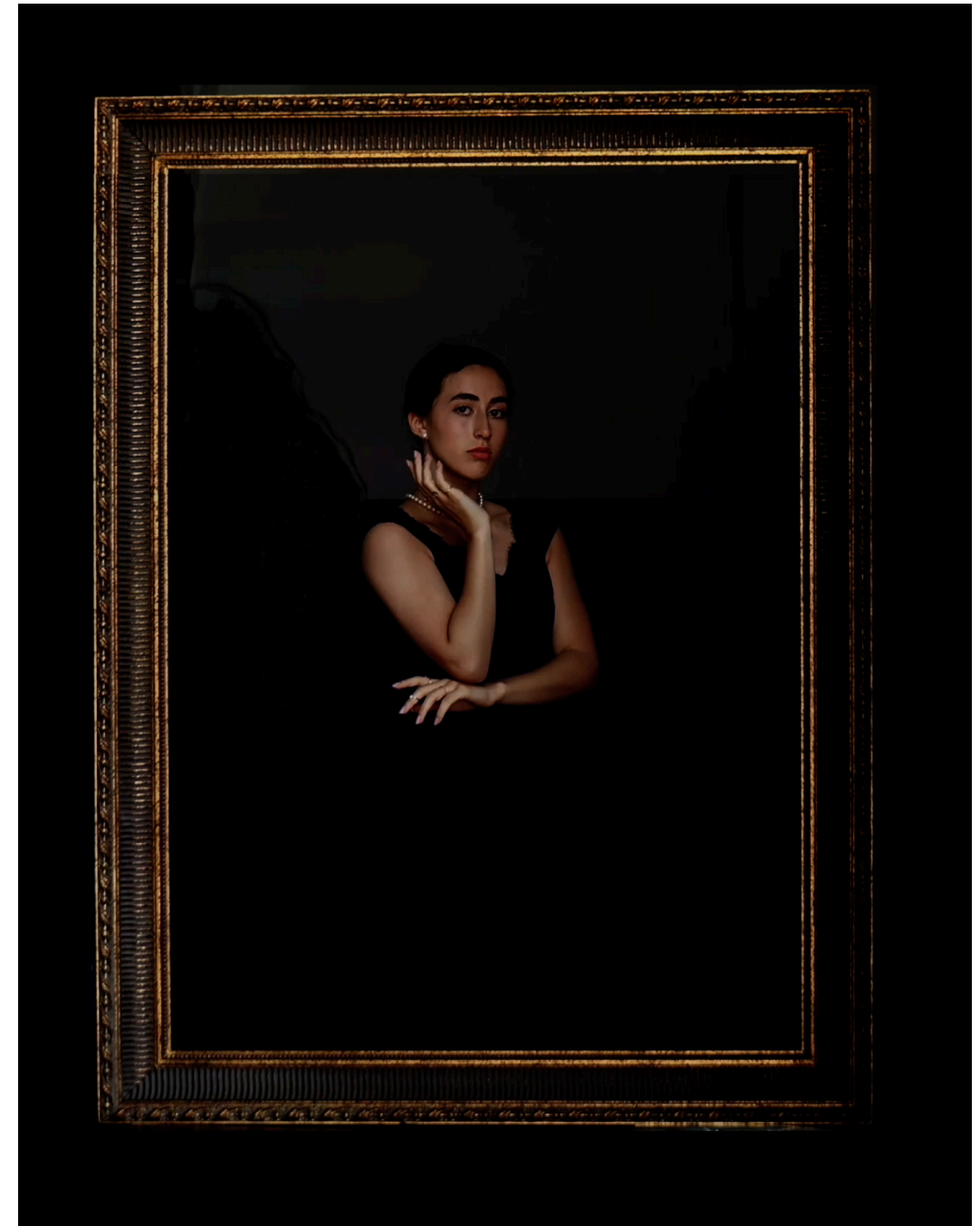
Publications
BK Magazine - 2021
Curatorial Volume.2 Leaders in Contemporary Art - 2020
Outdoor living magazine (picture)
Inpiration 4art - 2018

Training
Training museumteacher at the culture educatongroup - 2015
Understand children's drawings course - 2012
Course I learn differently (image thinkers) - 2012
Education writing pedagogical help (SPH) - 2009-2011
Training "professional Artists in the classroom"(BIK) - 2005-2006
Free Academy of fine arts, The Hague - 1987-1991
Academy for Journalism, Tilburg - 1982-1985
HAVO Rivendell College, Uden - 1978-1981



Beatrice Manvati
Italy

BEATRICE MANVATI



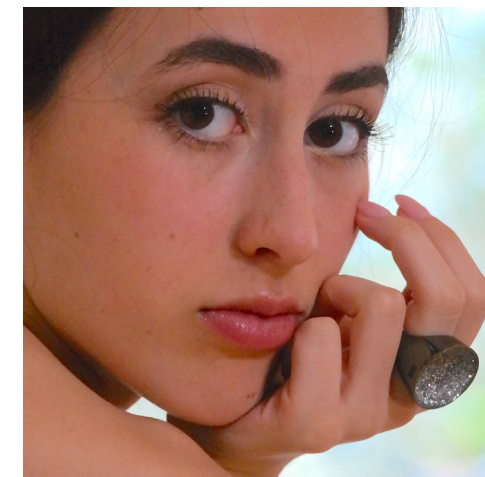
SECONDA PRATICA

Video
2020

BEATRICE MANVATI

SECONDA PRATICA

Search for an ideal beauty in a painting of living art, in which music, light, movement and words interact over time.



I'm currently attending the fifth year of high school in human sciences with a social and economic orientation. I've attended Barbara Protti's Laboratorio Danza Protti in Como, before accessing the Professional Training Program in Milan at DanceHaus - Susanna Beltrami Academy, in which I'm currently enrolled in the third year. In parallel to the curricular lessons I'm participating in two projects promoted by Susanna Beltrami: as editor of the Blog "DanceHaus Review", and as performer in the international project "Art Heritage Exchange" directed by DanceHaus-Susanna Beltrami and EurAsia Dance Project International Network by Stefano Fardelli.

MASTERCLASS AND EDUCATIONAL EXPERIENCES

- MASTERCLASS MILANoLTRE, Teatro Elfo Puccini Milan (September and October 2020):
 - Compagnia Zappalà Danza with Roberto Zappalà and Maud de la Purification
 - Simona Bertozzi with Giulio Petrucci
- TRAINING AND FINAL RESTITUTION WITH GUEST in DanceHaus for Susanna Beltrami Academy (February 2020):
 - PAOLA LATTANZI (choreographer and performer)
 - JAVIER BAEZ (director of the Contemporary Dance School in Hamburg)
 - Guest EZIO SCHIAVULLI in DanceHaus for Susanna Beltrami Academy (February 2020)
 - Special class with RYAN HEFFINGTON - DanceHaus Milano (September 2019)
 - Stage ART FEST Venosa (August 2019)
 - Eleina D Company (fusion)
 - Michele Merola (contemporary)
 - Walter Madau (classic)
 - Barbara Protti (point shoes)
 - Stage HENNY JERRY STUDIO in Amsterdam (July 2019) with:
 - Rachael Osborne and Ian Robinson (Batsheva Dance Company)
 - Andrej Petrovic (Akam Khan Company)
 - MASTECLASS followed in DanceHaus with Miolcard (October 2019):
 - VIRGILIO SIENI
 - RICHARD SIEGAL
 - CRISTINA KRISTAL RIZZO
 - Internships organized by the Giuditta Pasta Academy of Como (April and May 2019):
 - LUCIANA SAVIGNANO
 - SUSANNA BELTRAMI
 - VINICIO MAININI
 - RAFFAELE PAGANINI
 - MARGHERITA PARRILLA
 - MAB ARTISTIC RESIDENCES - Bergamo La Mortella (2018)
 - BRIANZA DANZA FESTIVAL- Mandello del Lario (2018)
 - Annual course with RAFFAELE PAGANINI the Carcano Theater in Milan (2017/18)
 - Internship with BOLSHOI BALLET ACADEMY- Lugano (2017)
 - Stage MAB Sestriere (2017)
 - Internship at NUOVO BALLETO CLASSICO - Reggio Emilia (2017)
 - Liliana Così (repertoire)
 - Erion Kruja (contemporary)
 - PARSONS DANCE COMPANY stage - Arcimboldi theater Milan (2017)
 - Stage TRENINO DANZA ESTATE (2017)
 - Cristina Amodio (classic)
 - Daniele Ziglioli (contemporary)
 - Giulio Crocetta (acrobatic)
 - Barbara Protti (point shoes and repertoire)
 - Annual course with RAFFAELE PAGANINI at the Carcano Theater in Milan (2016/17)

ARTISTIC PRODUCTIONS

- Video-art "111" - for Art Heritage Exchange's project directed by DanceHaus-Susanna Beltrami and EurAsia Dance Project International Network by Stefano Fardelli (February 2021)
- Video-art "ELEGIA" (lockdown November 2020)
- LSDP by Gianmarco Porru - MILANoLTRE Festival with DanceHaus+ in Susanna Beltrami Academy (October 2020)
- Choreographic shows BAGNI MISTERIOSI, Franco Parenti theater - Milan - for Susanna Beltrami Academy (July 2020)
- Video-art "SECONDA PRATICA" - MONTEVERDI'S EXHIBITION - project directed by Susanna Beltrami in collaboration with DanceHaus+ National Center for Dance Production - Room 2, Who am I? (lockdown March 2020)
- "Agon Teen" show by Simona Bertozzi, at the Elfo Puccini Theater in Milan for MILANoLTRE Festival Danza (September and October 2019)
- Production for Caleidoscopio Multiplicity Como - TRAME DI SOGNI (Swiss company from Milan) (2017)

COMPETITIONS

- Premio Artemide Art Week Rome (2021) - special mention with "SECONDA PRATICA"
- Premio Letterario Internazionale Città di Como (2020) - winner of the multimedial section with "SECONDA PRATICA"

beatricemanvati2002@gmail.com



Elsa Egon
France

ELSA EGON



SALFO À LA MARINIÈRE

Oil on canvas
38x46 cm
2021

ELSA EGON

SALFO À LA MARINIÈRE

Salfo à la marinière is a part of one series of oil paintings that I started in 2020. Thick colours surrounded the face and fixed the subject in a space without any references to a landscape and/or indoor space. The only hint to the narrative is his Breton sweater.



Elsa Egon is the pseudonym. She was born in Naples, Italy, in 1981. After she graduated from the architecture school, she moved to France in 2010. She lives and works in Paris. Self-taught artist, she was used to working especially with recovered materials. Over the past few months, she has gradually moved to figurative and oil painting work.

Personal exhibition

2008

Mea, Chiesa di San Severo al Pendino, Naples, with the support of the Office for Culture.

Collective exhibitions(extrait)

2021

WINDOWS PROJECT Acte III/ En attendant... Espace IMMANENCE

Centre d'artiste, Paris

ITSLIQUID INTERNATIONAL ART FAIR CANVAS LONDON Mixing Identities, The Line Gallery, London

2020

ITSLIQUID INTERNATIONAL ART FAIR BORDERS 2020, The Room Contemporary Art Space, Venice

2019

PARATISSIMA Art Fair 15 MULTIVERSITY @Ex Accademia Artiglieria, Turin

Salon d'automne, Paris

2018

XXX Porticato Gaetano, Pinacoteca comunale, Gaeta

PARATISSIMA 14 FEELING DIFFERENT, Caserma La Marmora, Turin

Festival Survival, CAM Museum

Forms and matter of the waiting Art Prize CBM, Českých center, Prague

2017

Exhibition Art Prize CBM Premio Carlo Bonatto Minella, Turin

Les recombinants Exposition International presented for the first time at Art o Rama, Marseille. Curator: Madja Edelstein-Gomez

Edelstein-Gomez

Exhibition 44 ideas for viadellafucina 16 condominio museo, Turin.

2014

2e Foire Internationale d'Art Actuel, Pouilly sur Loire

2013

Art Business BAB's Galerie, Bagnolet

ELSTIR passerelle pour l'art 29e rendez-vous des jeunes plasticiens, Saint Raphaël

Prizes, Mentions and Competition (extrait)

2017

Finalist of the Art Prize CBM Premio Carlo Bonatto Minella, Turin.

Finalist of 44 ideas for viadellafucina 16 condominio museo, Turin.

Recent publications

2021

Artist Talk Magazine, London

The New Artist Boomer First Edition Magazine, Boomer Gallery, London



Francesco Manenti
Italy



ISACCO
Oil and acrylic on canvas
100x150 cm
2011

FRANCESCO MANENTI

ISACCO



Every evening, when my father came home from the hospital, after long hours during which he had worn a white coat, he would stand by my side to relive what had been my day. Next to each other we would catalogue my drawings with the date, place and, eventually, the title I suggested. My life, my experiences, my surroundings were there, in our hands, transformed into drawings. I thus began to observe and learn from what the world could offer me. Since 1974 I have grown up between city life in Modena and escapes into the mountains of the Tuscan-Emilian Apennines, absorbing what the two completely different ways of living could give me. At the age of eighteen, I began to realise that this had become the main means of communication for me and so I began to dedicate myself seriously to painting, first as a self-taught artist and then by attending life drawing courses. In the meantime, I enrolled at university, driven by my curiosity about the animal world, which is as distant as it is close to human beings. During those years I experimented, studied and played with drawing. I enjoyed creating satirical and slightly vulgar comic strips for my classmates and attending all the possible exhibitions alone or in the company of friends interested in this language.

All the paths I took gave me the opportunity to get to know, observe and absorb different experiences and realities, giving me new horizons that I could then transfer into drawing. So for me, painting has become the privileged means to tell my way of interpreting the world and the human being. What had previously lived in my mind was transformed into lonely, grotesque, disoriented figures on the canvas, children who would have been powerful, but seen in their most fragile form. Observing the human in its vulnerability has led me to make representations of important historical or literary figures from the past in their simplest, poorest, most everyday guises, demonising their superiority, but elevating their humanity in all its meanings, stripping them of the symbols that separate them from their human nature. My anthropic investigation has been realised in the series Human Beings, which aims to bring men and women caught in the street, in waiting rooms, in pubs, in the post office queue to the centre of attention, becoming my Abraham, Isaac, Adam and Eve, Titus and Demachus, Cain and Abel.

But my desire to express myself was not limited to the study and practice of painting. At a certain point, the desire to give body and space to the images I imprinted on the canvas was born in me. That is why, in 2001, I left university and started a new path by attending a Circus Theatre school. This is how I began my journey between theatre and dance, giving body and movement to those paintings which, in this way, came to life above the stage. The theatre gave me the opportunity not only to animate the subjects of my paintings, but also to have a new filter for reading the world and transferring theatrical movement into painting. Dramatic and pictorial language have therefore merged into one, becoming a fundamental part of my person and my way of interpreting reality.

My research and curiosity for new ways of expressing myself also led me to obtain, in 2019, a Master's degree in Editorial Illustration at Ars in Fabula.

Today, I, Francesco Manenti, have chosen to go back to my origins and live with my wife Daria, two cats (Tadzio and Mimi) and three dogs (Lyz Londra, Tina Walden and Runa) in what used to be my grandfather's house, his family's and my runs through the meadows and mountains. I have chosen to return to that little unknown village of Nismozza, in the Tuscan-Emilian Apennines, and continue to seek and experiment with new ways of communicating through painting, illustration and performance.

SELECTED SOLO EXHIBITION

2017 ETERE ETEREE, Galleria san Francesco, Reggio Emilia, Italy
2012 RABBIA, Galleria Avia Pervia, Modena, Italy
2011 HUMAN BEING, Lo SguardodellAltro, Modena, Italy
2007 PRIVATE, D406 Gallery of Contemporary Art, Modena, Italy
2005 Capricci di Primo Dito, Modena, Italy
2001 Cuniculi, Ex-Salumificio Pagliani, Modena, Italy

PUBLISHED PROJECTS

2019 DISTORIE (published by Kiwi Società Cooperativa, realized with the support of TuoMuseo and financed by CEPPELL, Centre for Books and Reading, with the contribution of Rosarno Municipality)



Julia Winter
Netherlands

JULIA WINTER



SIRENE
Photo on glass and photo on paper, acrylic paint
90x70x6 cm
2017

JULIA WINTER

SIRENE

When the sirens sing few can resist the temptation. Eyes in portait can touch you, paralysing the spectator. When two pairs of eyes mingle chemistry can ignite a love but the outside world does not reveal what is happening in our hearts.



I was born in Moscow. My parents left Moscow for Workuta in 1966. A former Gulag of Stalin with coal mines and in the early sixties a city in development. I stayed in Workuta until I was twelve years old before returning to Moscow. Like a blank canvas, the tundra of North Pole stretched in front of me. I based my current artist name: Julia Winter on that memories. The choice for this name explains how I look at identity.

This is a recurring theme in my work. 'I think we all have multiple identities as people. I explore the phenomenon of the portrait and, more specifically, how we perceive the other. They are often 'double portraits'. By juxtaposing two identities, I compose two overlapping images of faces which is at the same time a play of forms, colours and perspectives.

I seek the combination of differences. Contrasts such as male-female, past-present, guilt-innocence and melt them together into a new poetic and sometimes political reality. By transforming I like to show a time influence and how it constantly changes our perception. The past is reawakened in a reconstruction of shards or with fragments of memories. This memories transform us and our futures.

Recent major exhibitions :

- Ferbeke Foundation, Kemzeke (BE), Gallery RonLangArt , Amsterdam (NL), Gallery Onetwentyeight, New York, (NY), Tsaritsyno Museum, Moscow (RU), Eileen S. Kaminsky Foundation Recidency (NJ), Paviljoen Welgelegen, Haarlem (NL), Hermitage Museum, Amsterdam (NL), Museum Jan van der Togt, Amstelveen (NL), Museum Van Bommel van Dam, Venlo (NL), Art Chapel, Amsterdam, (NL) Stedelijk Museum, Kampen (NL), Center for Contemporary Art, Winzavod, Moscow(RU), Neuberger Museum of Art, New York (NY), Villa Empain, Brussels (Be), Other Gallery, Beijing (China), Lena & Roselli Gallery, Szentendre (Hungary), Art Gallery Erwin Seppi, Meran (Italy), Persmuseum, Amsterdam (NL), Gemak, The Hague (NL) , Museum of Modern Art, Moscow (RU), Art Gallery + Museum, Cheltenham (England) ,Museum Liner Kunsthalle, Appenzell, (Switzerland), Fabbrica del Vapore , Milan (Italy) .

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Magdalena Klys
Poland

MAGDALENA KLYS



LOVE YOURSELF

Acrylic, structure, oil crayons, scratches, scribbles, symbols
100x100 cm
2021

MAGDALENA KLYS

LOVE YOURSELF

About this artwork and Love Life Series

To Love Yourself , is to Love all the Life with its lights, shadows. To love yourself is to accept yourself, like yourself, your flaws, weaknesses, all these beautiful, joyful, but also difficult or painful experiences ... they shape us, we can draw wisdom, strength and always become the best version of ourselves . Hope, faith and gratitude allow us to make our dreams come true and safely walk the meanders of our lives, they bring what is best for us.

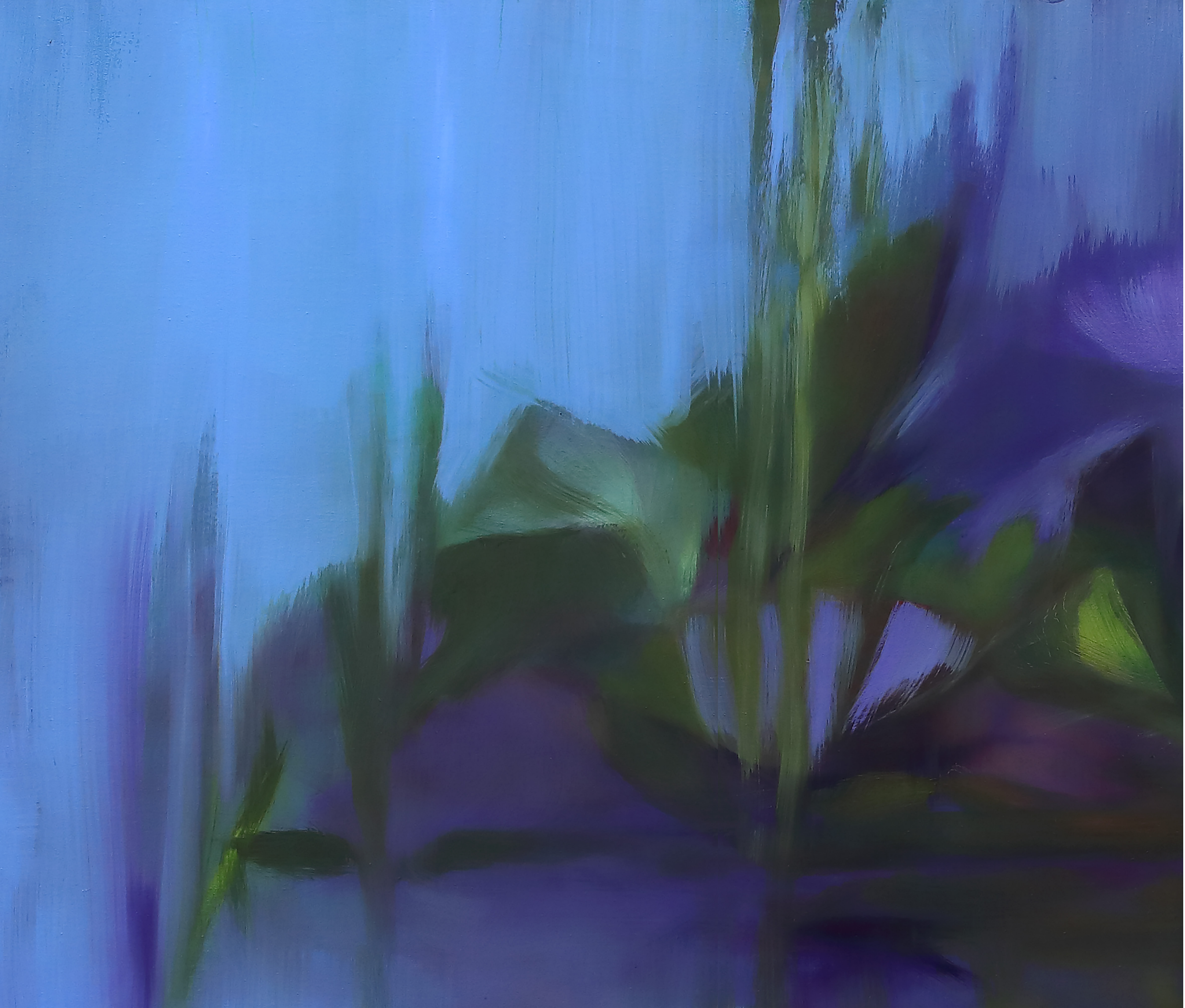
To love Life is to love Everything,



Magdalena Klys is a painter from Poznań. Most of her works are in private collections in Poland and abroad, incl. in Russia and the USA, and galleries in Italy and Spain. This year her paintings will be presented at the International Fair of Contemporary Art in Brussels and at several exhibitions, incl. in Madrid, the Vatican, Venice, London, as well as in the USA and Tokyo. She is a finalist of the MALAMEGI LAB18 ART PRIZE and ITSLIQUID CONTEST - 8th edition competitions. She is inspired by Life itself, also its spiritual dimension, but also travels, people in their true beauty, the diversity and beauty of nature, and the potential of old, often unnecessary objects - such as the patina on a brass candlestick, old postcards, cards, books and materials. with similar structures or patterns. She draws inspiration from everything that touches her deeply.

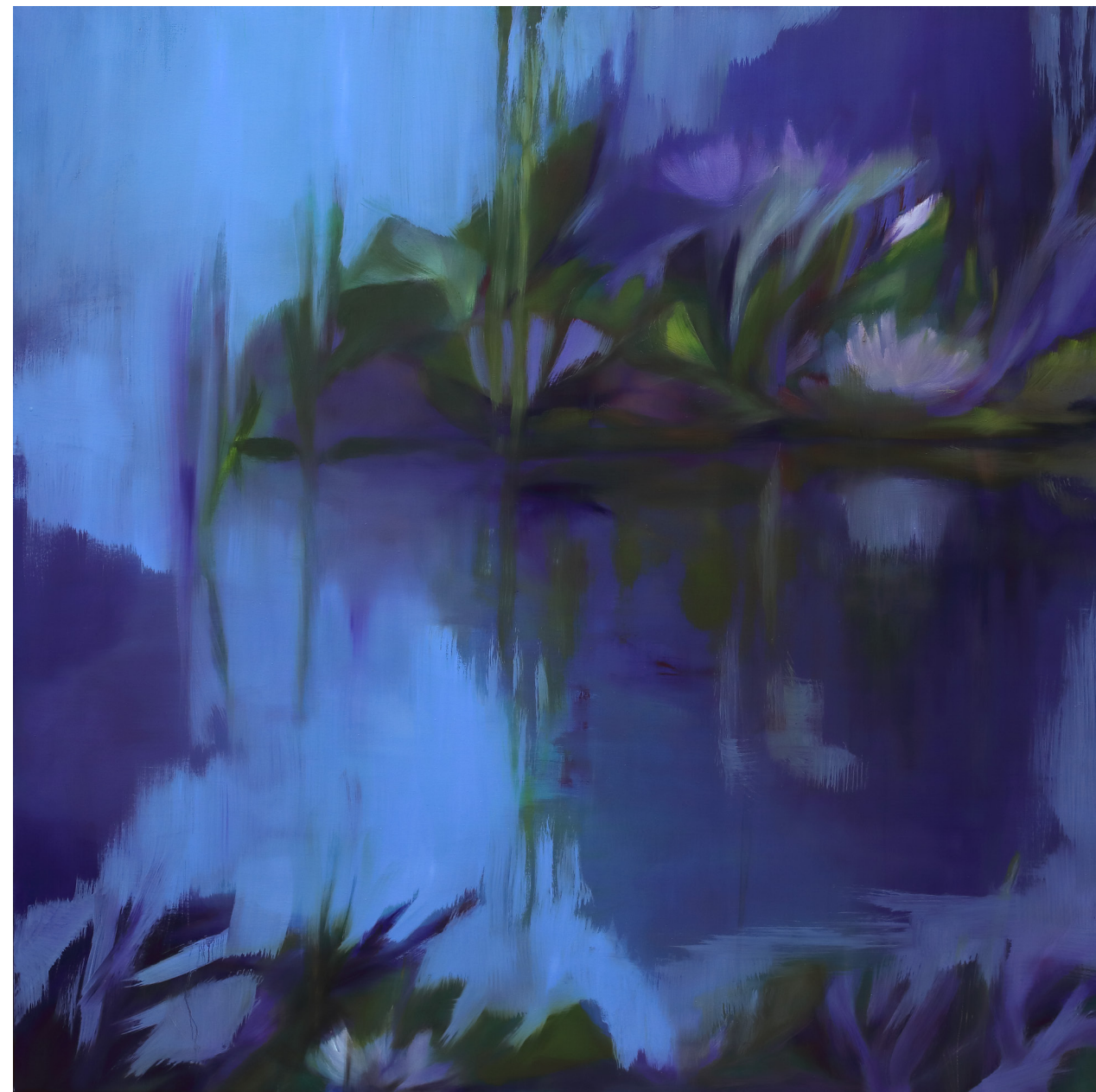
The colors are like music, like the notes with which the Soul expresses its most beautiful melody.

When I paint, I am happy, it is a special state of mind, joy of soul, state of grace. And, the very act of painting is a prayer for me.



Marilena La Mantia
Italy

MARILENA LA MANTIA



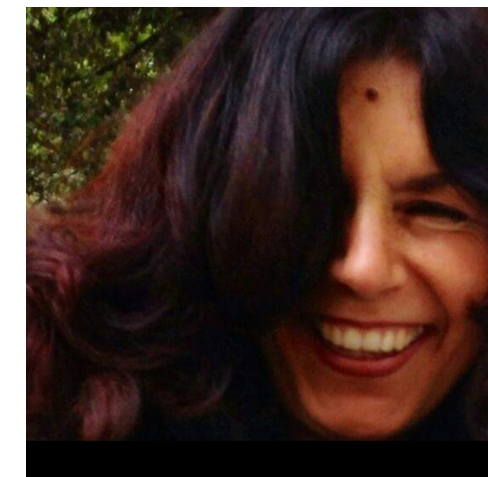
LENTIC WATER

Oil on canvas
100x100 cm
2020

MARILENA LA MANTIA

LENTIC WATER

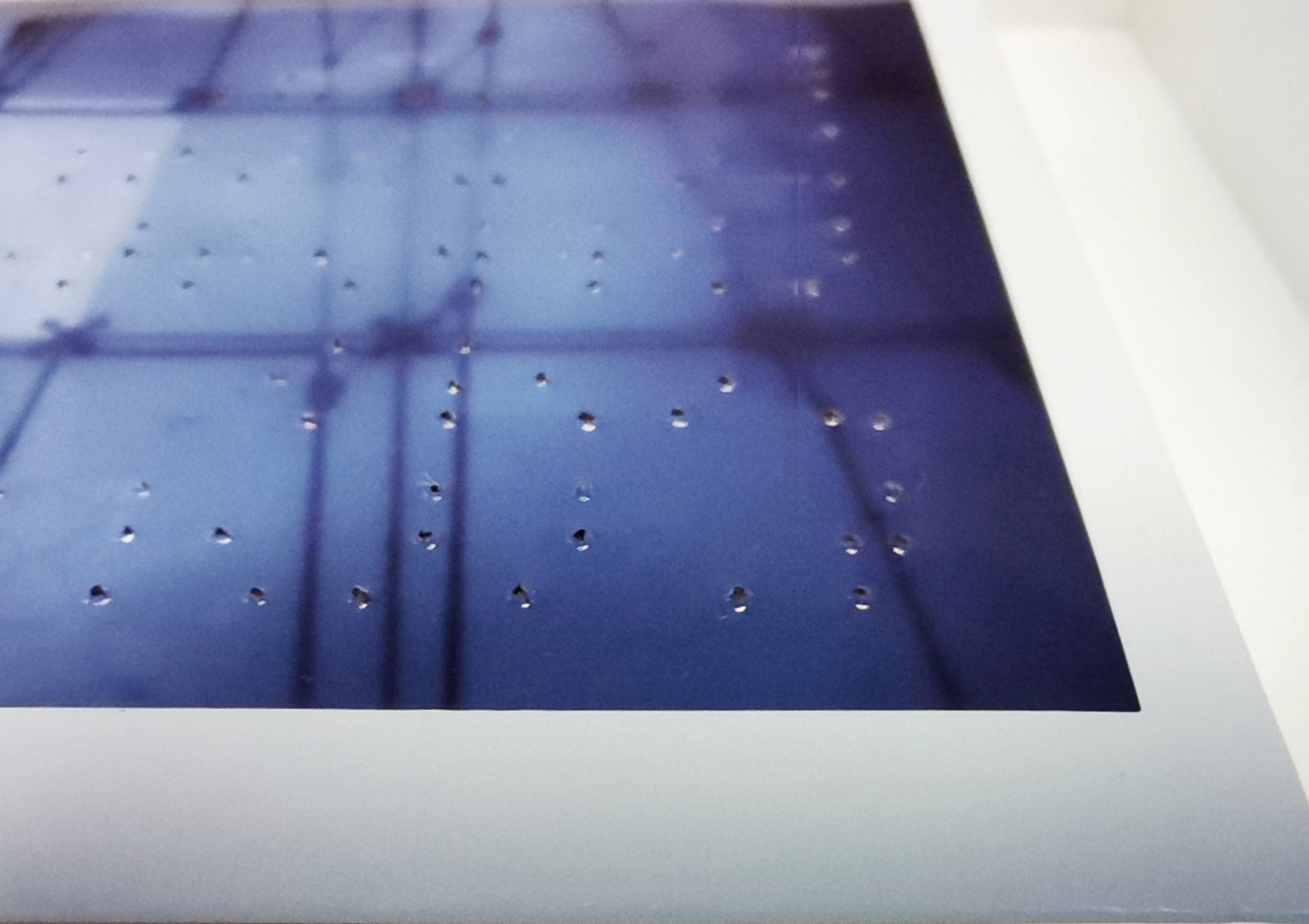
LENTIC WATER is a work born and completed during the first lockdown due to the covid-19 pandemic. The confinement in the house led me to reflect on the relationships between the individual, society and nature and to represent water and plants as primary goods to be safeguarded in a shared ethical path.



I was born in Vittoria (RG), but I live and work in Rome. Shortly after birth my family moved to Rome where I graduated. After that, I followed various courses in live drawing with the artist Luciano Santoro and in watercolor, oil painting and study of the nude with the artist Barbara Duran. For a few years I attended her studio. There my expressive language, centered on the representation of body gestural dynamics, mainly inspired by contemporary dance, was outlined and matured. My subsequent production draws inspiration from my frequent travels and I begin to represent the suggestions of cities, views and North African and Mediterranean landscapes. In my current production, the evolution of the varied expressive experimentation focuses on different types of landscape atmospheres with particular reference to the aquatic element. My works are present in numerous private collections.

Exhibitions

2008 For Africart alla Galleria Blu - Roma
2011 Partecipato Premio Terna
2011 Drawings Connection al Siena Art Institute - Siena
2011 Partecipato Premio Arte Laguna
2012 Ma...donne - Galleria Metamorfosi - Reggio Emilia
2012 Caratteri Diversi - Galleria Rosso Cinabro - Roma
2012 Il Tempo e lo Spazio - Palazzo Orsini - Bomarzo (VT)
2012 Unicef Lotta alla mortalità infantile in Afghanistan - Milazzo
2012 Soquadro Factory - Galleria Elle - Preganziol
2013 Frames of life - Galleria Rosso Cinabro - Roma
2013 micro&MACRO - Art Caffè Letterario - Roma
2013 Art Italy - Munchen - Germany
2013 Totem - Galleria Elle - Preganziol
2013 Unicef Arte - Milazzo
2013 Chelsea international Art Competition - New York
2013 XX Donna - Caffè Letterario - Roma
2013 Articolo su rivista Overart
2013 Partecipato Premio Celeste
2014 Solo Acquerelli - Galleria della Tartaruga - Roma
2014 Unicef Arte - Milazzo
2014 Partecipato Premio Combact
2015 Partecipato Premio Celeste
2015 Unicef Acqua e Igiene nelle scuole in Tanzania - Milazzo
2016 Chelsea Internationa Fine Competition - New York
2016 Partecipato Premio Celeste
2016 Unicef Vacciniamoli tutti - Milazzo
2017 Tiny Biennale - Temple University - Roma
2018 Solo Acquarelli - Galleria della Tartaruga - Roma
2018 Unicef Lotta alla malnutrizione infantile - Milazzo
2018 Tiny Biennale - Temple University - Roma
2018 Piccole Emozioni - Galleria CosArte Spazio Creativo - Roma
2019 Tiny Biennale - Temple University - Roma
2019 Dalla parte delle donne - Galleria CosArte Spazio Creativo - Roma
2019 Piccole Emozioni - Galleria CosArte Spazio Creativo - Roma
2019 Mater Mediterranea - Moschea di Roma - Roma
2019 Sigle Work - Galleria Medina-Roma
2019 Mèlange - Virus Art Gallery - Roma
2019 Terra Madre - Galleria Arca di Noesis - Roma
2019 Le Rouge et le Noir - Galleria CosArte Spazio Creativo - Roma
2019 Small Artistic Emotions - Galleria CosArte Spazio Creativo - Roma
2019 L'Attimo-mostra personale-Sutri Up-Galleria Medina -Sutri
2020 Tiny Biennale - Temple University - Roma
2020 I cortili dell'anima- Galleria CosArte Spazio Creativo - Roma
2020 RAW Rome Art Week - Open Studio - Roma
2020 Amaci - Settimana del Contemporaneo - Roma
2020 L'Arte nel Piccolo - Galleria CosArte Spazio Creativo - Roma
2021 Mediterraneus Ars Liber - Museo del Mar - Santa Pola - Spagna
2021 La forma dell'acqua - bipersonale- Il Laboratorio - Roma



Mauro Pinotti
Italy



MIETTE
Fujifilm instax wide with manual punching. Frame in white concrete, also part of the work.
19x15x4,5 cm
2021

MAURO PINOTTI

MIETTE

Through this work I wanted to focus on the perception of the senses, putting sighted and blind people on the same sensory level. When looking at images deliberately lacking in detail, only words can fulfil that emptiness. Therefore, the aim is to bring different worlds together using a borderless imagination.

This variant of two genres, built upon the presence and absence of sight but put together by written language, opens up to a world of imagination for both: those who can see, through writing, will be able to evoke a world that will be similar to the one that the blind people can imagine, so the absence of boundaries between the visible and the invisible becomes tangible, thanks to the description. The cold concrete frame, an integral part of the work, leaves purposely an empty space and it is an anticipation of the waiting. The space between the concrete frame and the photography gives to the word its maximum power. This project aims to be a bridge of union between human beings. Its name MIETTE, "crumbs" in French, represents these shots, little crumbs of life, little moments that, if they are left to flow, they will be lost.



It was the passion for the social aspects and the desire to tell stories that immediately contaminated Mauro Pinotti's photography. His first reportage investigates the territorial integration of non-EU citizens, followed by a work about the theme of violence against women. His photo shoot regarding the boxing was chosen for the realization of a scenography of the latest film by Gianni Amelio "L'intrepido".

In the following years his works have taken shape and life from real storyboards that he personally curated in every detail through the use of sets and with help of several people. The first project developed in this way was the "7vices", a personal staging of the seven deadly sins that contributed through one of the images (the pride) to become the icon at the seventh edition of the Turin International Art, took place at the Ex Manifattura Tabacchi. The image, chosen for presentation by S.A.L.I.G.I.A., has become a real case that has seen secular and religious parties debate on the major national newspapers.

In 2014 he took part in Photissima in Turin, the second national exhibition center dedicated to photography, within the exhibition curated by Fortunato D'Amico entitled "Tryour Home" with the work "cinqueventotto". Also in this case the work grows around to an almost cinematic direction, in addition to the photographic images "cinqueventotto" is supported by a photographic video that is obtaining placements and awards in various European competitions.

In 2015 he was selected with the photographic work "13Re" (in this case the development of the project was born around a social theme on the new poor) to exhibit at the Biennale of Contemporary Art Italy-China held at the Mastio della Cittadella in Turin. The work was also exhibited in Rome at the Central State Archives and has found its place as well in the "Social Act" art collective curated by Fortunato D'Amico and Chiara Milesi at the former Palazzo Coint in Vigevano where it was on show in December 2015.

Pinotti's projects are mainly developed in the social sphere through a direct and personal knowledge of the issues that he intends to make known through a critical and objective but easy to understand vision. The main purpose of his work is to make people aware of those realities that are unjustly considered minor but which concern all of us.

Related to the economic crisis, The "poor Christs" series collects portraits of Italians and foreigners who have lost everything, from work to family and, very often, even health. Instead, through the work "Fragile" he is focusing attention on the silent drama of separated fathers, also in this case men adrift with economic difficulties without a home and estranged from their children.

Important, but above all innovative, is the "FAR" project. Through the use of braille writing and after a series of studies and tests that lasted more than a year, Pinotti has come to realize a work for those who can't see his photographs and feelings while shooting. He wanted to connect two worlds, that of the sighted ones and the blind ones.

In 2019 he created together with the photographer Paola Rizzi a photographic project "I am the future" which saw its conclusion on November 21, 2019 on the occasion of the day of the tree with the presentation of a photographic exhibition held in Broni and with the creation of a publication. The project was sponsored by the Municipality of Broni and the contribution of the technical partner FUJIFILM.

In 2019 he was one of the seventeen photographers selected to represent one of the seventeen victims of the Piazza Fontana massacre of 12 December 1969 at the National Agricultural Bank. On the fiftieth anniversary of this tragedy, that was one of the most dramatic pages in the history of the Italian Republic, he took part in the exhibition "17 Graffi. Piazza Fontana 50 ° "

In 2016 he founded KuneKrea together with his colleague photographer Paola Rizzi, which in 2017 he expanded to four elements, thus becoming a real cream aimed at creatively promoting famous brands through artistic tools and languages. Among the best known names with which important work projects have been launched are the fashion house Domo Adami and the company IDEALLUX.

Always evolving, Pinotti uses photography to stage his elaborations, to make his scream heard in an immediate, rapid and sometimes even annoying way ...

EXHIBITIONS AND AWARDS:

Winner of the silver medal at the Moscow international Foto Awards MIFA 2017, finalist in several international contemporary art competitions, YICCA Contest, LYNX award, and SEE ME exposure award. He has been selected for the catalog presented at the Exposure Award Reception of the Louvre in Paris. In 2015 he was selected with the photographic work "13Re" (in this case the development of the project was born around a social theme on the new poor) to exhibit at the Biennale of Contemporary Art Italy-China held at the Keep of the Citadel in Turin. The work was also exhibited in Rome at the Central State Archives and also found its place in the "Social Act" art collective curated by Fortunato D'Amico and Chiara Milesi at the former Palazzo Coint in Vigevano where it exhibited in December 2015. He took part at PHOTISSIMA 2015 in Turin with a project curated by Fortunato D'Amico "Try my home". Received the honorable mention at the Moscow international Foto Awards MIFA 2016 and at the Black and white Award 2016, exhibited in BEIJING at the Biennale of Contemporary Art Italy China at Plastik Factory Cultural Park. Also in 2016 he has been selected for the Lynx prize and exhibited in the arch room of Livorno and in Zagreb at the Zvonimir Gallery. Honorable mention at the MONOCHROME AWARDS 2018 Fine Art, selected in URBAN ANIMALS - 2018, realized the portrait of SCULPTUREVESTITEDISTEF ANOBRESSANI © for the 2019 catalog. In 2019 he was finalist at the Linx award with exhibitions at the MIIT (International Museum of Italy Art) in Turin, selected at the Vernice Art Prize with exposure in the BUNKER of Villa Caldogno, exhibited at PARATISSIMA2019 curated by Erika Lacava, finalist in the urban competition and exhibited at the Trieste Photo Days and Viecha Bratislava, in Milan at the Casa della Memoria "17 Graffi. Piazza Fontana 50th ", Broni" I am the future "photographic project realized together with Paola Rizzi with the contribution of the technical partner FUJIFILM. Palazzo Meizlik Aquileia for Trieste photo days 2020, Turin PARATISSIMA 2020, PEP photographic exploration project in BERLIN at Tête gallery, In 2020 winner of the NEW-POST PHOTOGRAPHY? Organized by the MIA photo fair at SUPERSTUDIO MAXI.

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Nicola Pellizzaro
Italy

NICOLA PELLIZZARO



ASPETTAZIONE

Oil on canvas
80x60 cm
2021

NICOLA PELLIZZARO

ASPETTAZIONE

Expectation

"Deferred expectation makes the heart sick, but the thing desired is a tree of life when it really comes" (Proverbs 13M12)

... so eager to get out of our empty rooms.



Born in Venice in 1971.

Graduated from the Academy of Fine Arts in Venice in 1995 "Scenography Section".

Son of an artist.

He continues his artistic research in his city.

He participates in numerous painting competitions, obtaining various awards. Some personal exhibitions and various works in private collections.

The experimentation and the artistic path are aimed at the search for an indefinite dimension and space-time.

They say about his works:

... in Nicola Pellizzaro's painting it is easy to immerse yourself in an infinite dimension, in a place that evokes suspended spaces ...



Wanda Kudlaszyk
Poland

WANDA KUDLASZYK



PROF. SIMON
Acrylic on canvas
100x70 cm
2021

WANDA KUDLASZYK

PROF. SIMON

The artwork presents the figure of Dr. Krzysztof Simon, a virologist and head of the infectious diseases ward in Wrocław. The artist, fascinated by the professor's charisma, spontaneously created his portrait, which is a synthesis of the medics' struggle with SARS-CoV-2.



Wanda Kudlaszyk was born in 1958 in Drezdenko, Poland. She is studying Painting of the Eugeniusz Geppert Academy of Art and Design in Wrocław. In her latest artworks, she deals with topics related to the human condition in the world of a pandemic: loneliness, fear, solidarity, hope and faith. She shows simplified animal forms, immersed in a colorful space, which she paints quickly and violently.

Selected achievements:

2020 - Salon Jesienny in Żary, Poland – 2nd prize
2016 - Salon Jesienny in Żary, Poland – 2nd prize
2012 – XVIII Ignacy Biełek Non-Professional Painting Competition in Bielsko-Biała, Poland - 2nd prize
2010 – Autumn Salon in Żary, Poland – 2nd prize
2009 – Gorzowski Review of Visual Arts in Gorzów Wielkopolski, Poland – Laureate
2007 - Autumn Salon in Żary, Poland – 1st prize
2007 – Gorzowski Review of Visual Arts in Gorzów Wielkopolski, Poland – Laureate
2007 – Lubuski Review of Unprofessional Creativity in Zielona Góra, Poland – prize
2005 – Autumn Salon in Żary, Poland – 2nd prize
2004 – National Biennale of Non-professional Art in Skierniewice, Poland – distinction

Scholarships:

2020/2021 - Scholarship of the Rector of the Eugeniusz Geppert Academy of Fine Art in Wrocław, Poland.

Selected solo exhibitions:

2018 – Zwierzyniec in Culture club „Jedynka” in Gorzów Wielkopolski, Poland
2012 – no name GOK in Lubniewice, Poland
2010 – Mirrors in library nr 4 in Gorzów Wielkopolski, Poland
2008 – no name MDK in Rzepin, Poland
2007 – no name in Culture club „Jedynka” in Gorzów Wielkopolski, Poland
2006 – no name MDK in Witnica, Poland
2005 – no name GDK in Gorzów Wielkopolski, Poland



Wiktorija Guzelf
Switzerland

WIKTORIA GUZELF



SECRET BOX

Collage made exclusively of leather.

The leather is stuck on materials such as : EPS foam, cardboard, balsa. Picture frame is made of painted wood.

90x90x4 cm

2020

WIKTORIA GUZELF

SECRET BOX

The composition presents a mystery box with a small "window" wherein we can see rolled up many sheets of leather which symbolize the pages of personal diary containing intimate emotions, personal experiences, desires, dreams, secrets, confidences.....rolled up and locked up forever in a big safe-box.



My creative work is a Collage exclusively made of leather.

Leather fascinates puzzles, attracts and inspires me!

My goal is to convey my feelings and emotions about some subjects, provoke reflexions, astonish or surprise, interact with other art techniques...

I sometimes just offer nice compositions to be watched and admired.

Their titles allow the spectators to interpret my job according to their imagination.

In my work I use spare pieces of leather from different tanneries but most of all I use second-hand clothes which I cut, renew and give them a new artistic life in a three-dimensional style. My profession takes a strong hold on the geometrical and multifaceted compositions which this way reach a real depth.

The choice of grains and thickness of the materials, game of colours extremely refined and obtaining balance of perfect proportions plays an important role in my approach.

Artists who inspire me: Pierre Soulages, Piet Mondrian, Frank Stella, Josef Albers, Arjan Janssen, Barnett Newman, Ellsworth Kelly

Collective exhibitions:

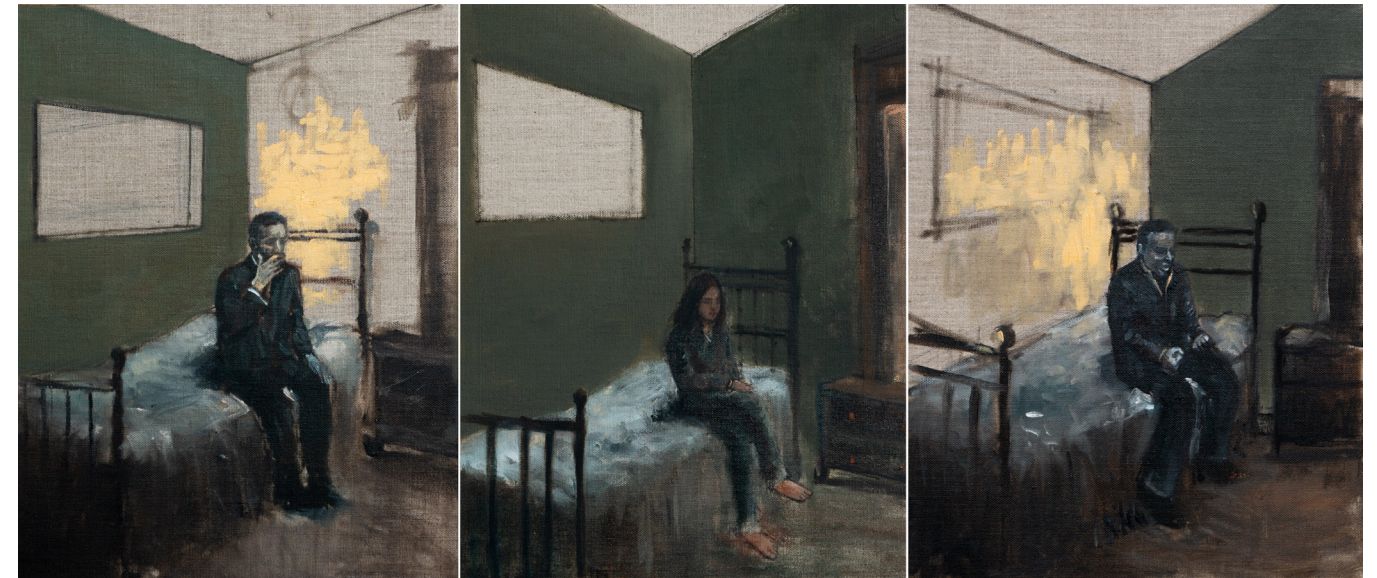
2020 Contemporary Art Space Blitzartco, Genève
La Noctule Gallery, Champ-du-Moulin
Gallery/Fondation Grand-Cachot-de-Vent
2018 ArteSol Gallery, Solothurn
2015 Swiss Artspace, Lausanne
2012 Art Center, Pèry
2011 Doktorhaus Gallery, Oberdiesbach
Art Center, Pèry
2010 ArteArt Gallery Villa Champréveyres, Hauterive
2009 Cultural Space Les Vides Poches Gallery, Marsens
2007 Le cuir à Paris : Designers Village, France
Arts Emotions International Center, Collonges/ France
Image-In Gallery, Châtel-St-Denis
2006 Cultural Center Ergüel, St-Imier

Solo exhibitions :

2020 Artis Gallery, Yverdon-les-Bains
2018 L'Art en Soi Gallery, St-Blaise
2015 - 2021 Migros Bank, Neuchâtel: permanent exhibition
2011 Convent Hall, Seillans / France
2008 Mini Gallery, Neuchâtel
Formes Nouvelles Gallery, La Chaux-de-Fonds
La Spirale Art Gallery, Vevey
2007 Le cuir à Paris : VIP Room, France
Formes Nouvelles Gallery, La Chaux-de-Fonds
2006 Tango Gallery, Lutry
Art Gallery Galerie de L'Etre, Hauterive



Zaam Arif
United States of America



ISOLATION WITH THE SELF

(Triptych) Oil Linen Panel
33" x 14" inches - 11" x 14" inches (each panel)
2021

ZAAM ARIF

ISOLATION WITH THE SELF

Anxiety riddled humans consume outside distractions at a rapid pace to distract themselves of their mortality but are faced to see it when isolated and this is what the pandemic has achieved. It is this self-realization caused by self-isolation that this work explores and reflects. The reality of the thinking and anxious animal has been made public in our private rooms. This is isolation with 'the self'.



Zaaam Arif is an American-Pakistani contemporary artist residing and working in Houston, Texas. Zaaam is currently pursuing his BFA in Design but has been taught and been an apprentice of his artist father, for several years. Zaaam's work has been published across many platforms, most recent being "Gulf Stream Magazine" in Miami, Florida and "The Gasher Journal" in Boulder, Colorado.

Zaaam Arif explores existentialist experiences of the layman, the experiences that we tend to hide. He confronts it with a penetrating interpretation of human nature, transforming it into a visceral reality. His work is a manifestation of his understanding of the contemporary human condition along with insights garnered from his study of classical literature and psychology.

He is adamant in exploring the harsher truths and inner conflicts that plague us all, in this day and age, using visual contrast in all his pieces, whether through color, lack thereof or the medium itself, to express it.

SELECTED GROUP EXHIBITIONS

- 2021
Nostalgia, The Holy Art Gallery, London

RECENT PUBLICATIONS

- "Issue 12, Beyond Words, International Literary Magazine.", Feb 2021
- "A Season in Isolation" - Gulf Stream Magazine, Dec 2020
- "Short Vine Journal" - University of Cincinnati, Fall 2020
- "Gasher Journal" - Kerutis, Whitney, Dec 2020
- "String Magazine" - Side Street View, Nov 2020

GALLERY COLLECTIONS

- Zaaam Art, New York, United States
hello@zaaamart.com
USA : +1-347-972-8915

- Art in res, New York, United States
everyone@artinres.com
USA : +1 (914) 440-3405

- Chawkandi Art Gallery, Karachi, Pakistan
chawkandi@gmail.com
PAK: +922 135 871 025

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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