

MALAMEGI LAB - Rome'22

arts laboratory
Lab Malamegi Lab

arts laboratory
Lab Malamegi Lab
MALAMEGI LAB - Rome'22

arts laboratory
Lab Malamegi Lab

MALAMEGI LAB - ROME'22 - ART PRIZE - CATALOGUE

Edition
Malamegi Lab
Printed on September 2022

4 - Malamegi Lab Art Prize
6 - 28 Piazza di Pietra - Fine Art Gallery
10 - Selected artists
90 - 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 - Rome'22" 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.

28 PIAZZA DI PIETRA - Fine Art Gallery

**28 PIAZZA DI PIETRA
FINE ART GALLERY**

28 PIAZZA DI PIETRA - FINE ART GALLERY
Palazzo Ferrini-Cini
Piazza di pietra 28
00186 Rome
www.28piazadipietra.com

The Gallery is situated in the centre of Rome, at number 28 in Piazza di Pietra.
The space is born with the purpose of creating, within this unique location, a new hub dedicated to Art and culture.

The project is conceived as an interaction centre, with the aim of allowing a dynamic mix of idea generation and artistic production.
The intent of the gallery is to promote contemporary Art and its multiple expressions with a particular focus on the photographic medium both locally and on an international level.

28 PIAZZA DI PIETRA - Fine Art Gallery

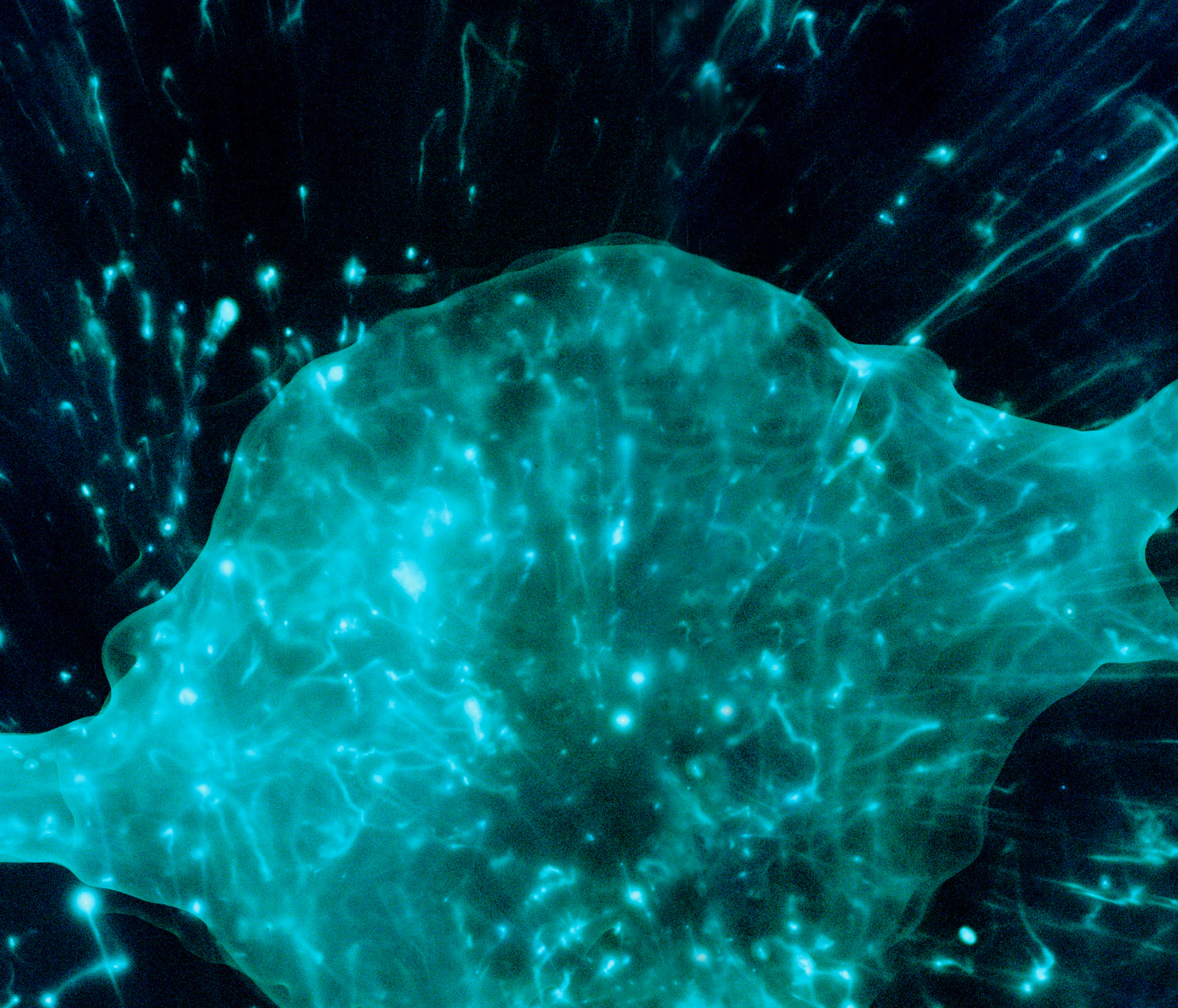


28 PIAZZA DI PIETRA - Fine Art Gallery



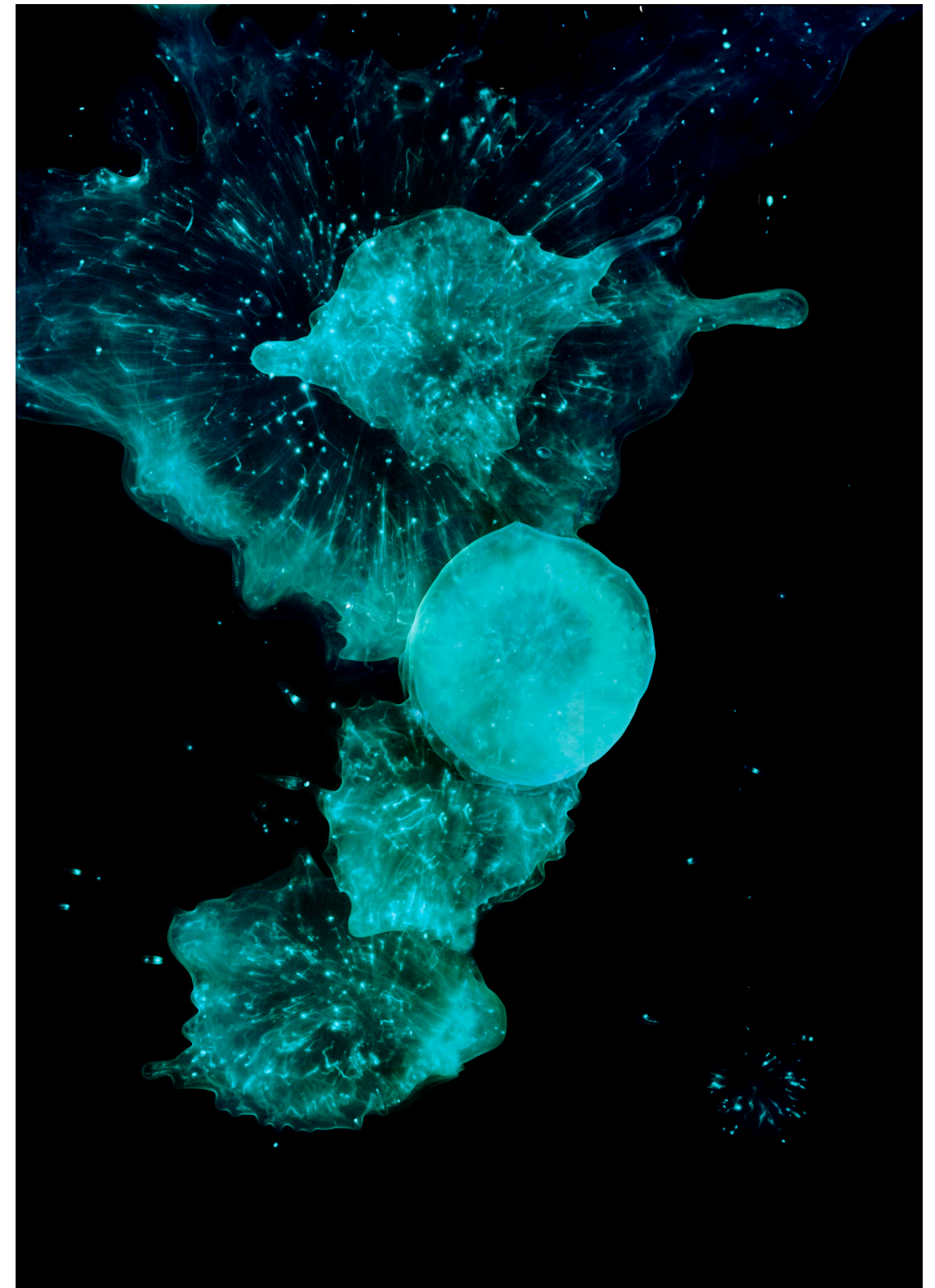
SELECTED ARTISTS

12 - Anna Katharina Scheidegger
18 - Anouk Laure Chambaz
24 - Antoine Hennebo
30 - David Solomita
36 - Fabiola Zero
42 - Kyuin Baik
48 - Laura Campo De Luna
54 - Martino Antocchi
60 - Patrik Ševčík
66 - Radek Von Hirschberg
72 - Ricardo Aleodor Venturi
78 - Shimrit Yariv
84 - Vanessa Brici



Anna Katharina Scheidegger
France

ANNA KATHARINA SCHEIDEGGER



FRAGILE WARNING LIGHTS

Photogram on Ektachrome film, silver print mounted on Dibond ©
80x64 cm
2022

ANNA KATHARINA SCHEIDEGGER

FRAGILE WARNING LIGHTS

FRAGILE WARNING LIGHTS is a photographic research on the specificities of phytoplankton endowed with bioluminescence (especially Dinophytes). Bioluminescence is the emission of light by living organisms following a chemical reaction that converts chemical energy into visible light. Emission of these light flashes is due to a kind of stress attack, generally linked to the backwash of the waves. By placing bioluminescent plankton on a film plane, this is exposed only by the emission of light from the plankton. Instantaneous flashes of light and the agitation of the plankton, are thus fixed in an image, which - by recording the movement - captures the gradations and visually creates a depth. Normally, the photogram is a unique piece when it is made with paper.

For FRAGILE WARNING LIGHTS, I would like to experiment with film shots, which allow the images to be enlarged. Through this enlargement, the excessively small of the plankton, we can and another reading: the images relate to the infinitely large and underline the importance of these microorganisms. Many of the factors that enable or prevent our existence are visible under a microscope, but invisible to the naked eye. The fact that the light comes from the object and not from an external source shows us the photogram (with a film surface) as radical as possible. It is photography in its purest form that documents an event in a specific time.

Marine plankton is one of the main supports of the existence of our own species. Not only does it form the base of the marine food chain, but it also captures a significant portion of atmospheric carbon dioxide and releases oxygen through photosynthesis. These microorganisms cover only 1% of the total plant mass of the planet, but produce more than half of all the oxygen we breathe. This lung of the planet is in danger. Since the 1950s, phytoplankton populations have declined by 40%.

With this work, however, it is not a question of documenting the disaster, but of showing the beauty of these microorganisms in decline, which are - via photosynthesis - one of the most important producers of oxygen.



ANNA KATHARINA SCHEIDEGGER was born in Switzerland (1976). She attended the ENS-AD (Ecole Nationale Supérieure des Arts Décoratifs) in Paris and graduated with distinction in 2003.

She continued her studies at Le Fresnoy, studio national des arts contemporains. Later, she became a member of the Académie de France à Madrid (Casa Velázquez). She currently resides in both Paris and Bern.

Anna Katharina Scheidegger works in a variety of media.

Her photographs are part of the National Fund of Contemporary Arts of France, the collection Société Générale and the Ing Real Estate Photography Collection and the MEP (Maison Européenne de la photographie, Paris).

She has received numerous awards and honors, including the Werkbeitrag für Fotografie and the travel grant of the Canton of Bern (CH), the Artist in Residency Stipend (CH), the scholarships at the Cité internationale des Arts in Paris, the Werkbeitrag of the Fondation des Arts Graphiques et Plastiques (F), or the support of the French film promotion. In 2020 she won the Bourse de Recherche du Collège International de la photographie du Grand Paris.

Her work is shown internationally, such as in the Centre Pompidou Paris, the Grand Palais Paris, in the Kunsthalle Bern at the Stadtgalerie Bern, in the UNESCO Headquarters Paris, at ManifestO Toulouse, at the Grand Palais Paris, during the Days of Photography in Darmstadt, at the Centre Bophana in Phnom Penh/Cambodia, at the CCC Centre Création Contemporaine in Tours, at the Rencontres de la Photographie à Arles, and in the Cinéma du Jeu de Paume Paris...

Her films and photographs depict urban phenomena, architectural signs, the link between architecture, power and society, and images of the past and future. Anna Katharina works in film photography, video and live performance, affirming the primacy of documentary that she is always redefining and clarifying. Modalities of expression, organisation and development of her work demonstrate how the relationship between still image and moving images is redefined by its subject.

After a major body of work focusing on the melting of the Swiss glaciers, her recent works question photochemical processes.



Anouk Laure Chambaz
Switzerland

ANOUK LAURE CHAMBAZ



MARICA
Video, 10'
2022

ANOUK LAURE CHAMBAZ

MARICA

With Donatella Di Cola.
Director of photography Saskia Scorselo.
Set design Edoardo Buttinelli.
Assistant to the artist Vittoria Agrati.
Editing Giulia Cosma.
Sound Lorenzo Minozzi.
Production Rasoir Bouée (CH).
In collaboration with Mattatoio - Azienda Speciale Palaexpo (IT). Finalist Premio Cramum, Premio Combat e Premio Malamegi Lab.

"Marica" is a portrait of a Donatella di Cola, a butterfly breeder. She is portrayed as Marica, a pre-roman goddess who reigned over the animal world. It is a documentary and poetic work.

Donatella has a unique story. She was working as a beekeeper in Paliano, when she had to face an unexpected enemy. A local butterfly invaded the bees' habitat, ate their honey and destroyed their larvae. Donatella could have fought this parasite, but instead she decided to start breeding butterflies.

I was struck by her story, and her capacity for metamorphosing a failure into an opportunity. There is a strong bond between Donatella and butterflies: they are cared for by her with great respect and with a special attention to saving the species from extinction. Yet eggs hatch, caterpillars shed their skin, pupae metamorphose only when she decides to grow them in her laboratory, like a modern Frankenstein.

It is that special relationship that I decided to portray.

During the shoot I used a 24 mm macro Laowa lens to shoot live butterflies, which allows to get very close to the subject to the point that butterflies start becoming individuals with eyes, flesh, hair, fascinating and disturbing at the same time.



Anouk Chambaz (Switzerland, 1993) studied filmmaking at NYFA, Los Angeles, Cinema at ECAL, Lausanne (2015) and Philosophy at La Sapienza, Rome (2020).

In 2020 she won the International Artist Fellowship at Castro Projects (Rome) and in 2021 she got a special mention for her documentary project "The Singing Strike" from BASE and ISEC Archive, Milano. In 2022 she took part in a residency at the Mattatoio, Azienda Speciale Palaexpo, Rome, is nominated for the Cramum Prize, the Combat Prize and the Malamegi Lab Art Prize.

Recent solo and collective exhibitions include Bolzano Art Weeks (Bolzano), Burning Speech (Fondazione Sandretto Re Rebaudengo, Torino), Ersilia (Macte Museum of Contemporary Art Termoli), Manifasta (Macro Museum of Contemporary Art Roma), A View From The Cliff (BALENO, Roma), Sound Corner (Auditorium Parco della Musica, Roma), Vilnius International Film Festival, Contemporary Jewish Museum (San Francisco).



Antoine Hennebo
France

ANTOINE HENNEBO



BIC WEAPON

Realization on 3D software, 3D resin printing, sanding, assembly, airbrush and stencil painting, varnish.
34.5 x 14 x 3.5 cm - 450 grs
2022

ANTOINE HENNEBO

BIC WEAPON

MAKING OFF

I start with a sketch to materialize the idea, then the creative work is done in 3D modeling on computer. I use 2 software, sometimes 3 to create the digital work at first. After multiple adjustments and tests comes the resin 3D printing phase. Digital parts become concrete and real.

Next step, cleaning and sanding the parts so that they fit together perfectly. When the parts are clean the painting phase begins with an undercoat of hanging. The finishing is done with airbrush and stencil on the separate pieces. The work ends with the assembly of the whole, the signature and the total varnish of the work.

Most of my works aim to convey a message, they call for reflection on current topics. They must address the deviances of our world and participate in solutions.

I imagined and created the "BIC WEAPON" a few months ago when the new world conflicts appeared.

The "BIC 4 colors pen" is a symbol of our childhood. All the children, teenagers, schoolchildren, once had this pen in their kits. Playing with mine on my desk I reflected on how to distort it, how to use this object known to all to make it a current work, how to work it so that it appeals to our memories and carries a positive message.

The media brought me the finalization of the idea when the war invaded our screens. It seemed obvious, this BIC was going to become a positive weapon, a weapon of construction in opposition to the weapons of destruction that were running in a loop on our televisions.

A work, symbolic and ambivalent work to challenge.

"Because writing is a weapon of mass construction"



Antoine, was born in 1975, married and father of a 6-year-old Sasha. Originally from the North of France, I spent many years between Belgium, Lille, Grenoble and Paris to finally settle in the Alpes Maritimes.

In 1995 I graduated high school from the Institute St Luc of Tournai in Belgium with option art of the image. I completed my graduate studies in marketing and communication.

After which, I created a small advertising agency which allowed me to combine my artistic interests with graphic design and software.

In 2004, I left this world to join the hotel industry for 12 years. Creation became secondary but I remained interested in art as a spectator. I gladly visited the auction rooms, exhibitions and I photographed all the street art works I came across.

Influenced by the mix of pop art and street art, I would occasionally use my markers, spray paint and mix them with collages on canvases that have remained in my studio. This was a kind of personal pleasure - very irregular and without any particular ambition.

The successive lockdowns of 2020 allowed me to put creation back at the center of my activities.

Self-taught, I learned the basics of sculpture. First, I created concrete bottles, deformed aluminum cans and painted and transformed multiple objects. Then, in the spring of 2021, I created "I'M A FUCKING PLASTIC STAR" which was selected among the finalists of the "GRAND PRIX DU GRAFFITI", exhibited at the Grand Serre of St Ouen. The piece sold at DROUOT in 2022.

At the same time, I discovered the evolution of new technologies and 3D printing. Once again, a novice in this field, I taught myself the basics of 3D creation on the computer and realized the possibilities that opened up for me.

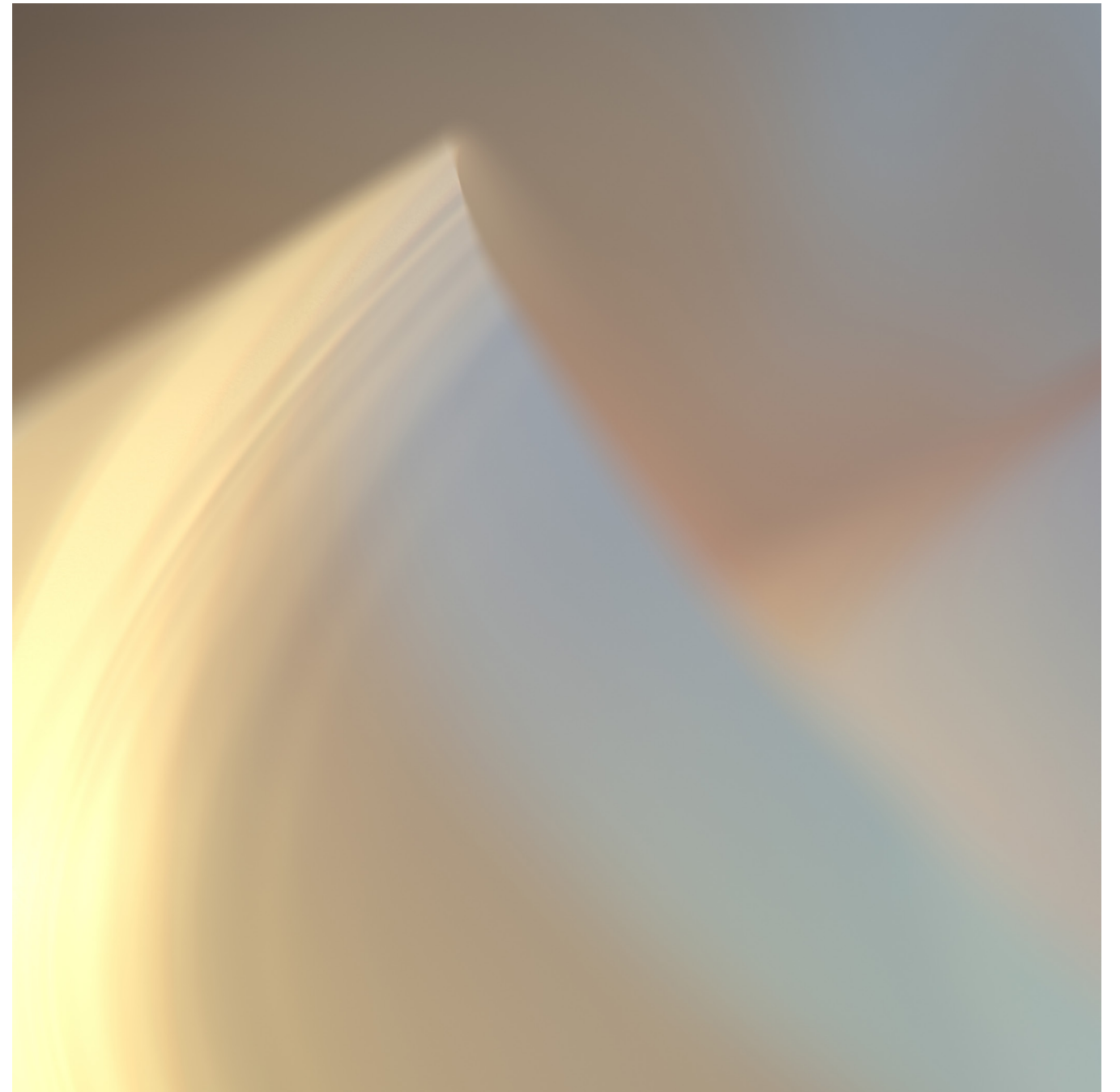
Since then, I have been developing a technique that mixes digital creation and manual work in the workshop.

I don't know if we can call it an artistic path or a CV, this is just a brief overview of the journey that led me to take a real pleasure in creating "BIC WEAPON".



David Solomita
United States

DAVID SOLOMITA



APOTHEOSIS
Diasec Print - Fujifilm GFX 100s
152x152 cm
2022

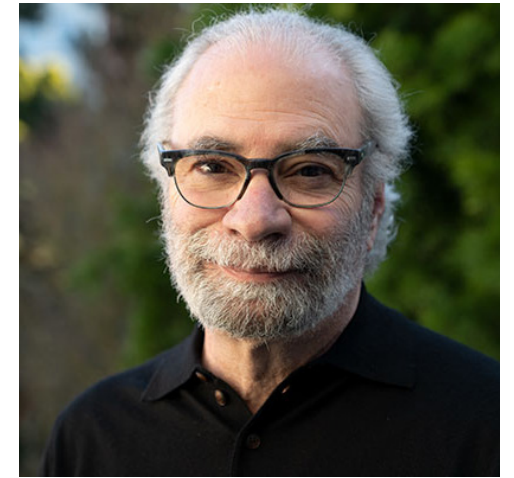
DAVID SOLOMITA

APOTHEOSIS

This is an image of a sculpture that was created from paper and light with colored gels. This was then photographed on a tabletop and is NOT manipulated by Photoshop. The concentration here is more about color fields, volume and light.

Camera used is a Fujifilm GFX 100s and the image was created on April 5, 2022.

I am working with large formats and as I move forward I will be pushing the images to even larger final prints. This is intended to allow the collaboration between the work and the viewer to be physical as well as cognitive.



Throughout his career, David Solomita has retained a strong focus on abstraction and ambiguity within his artworks. His photographs revolve around light, colour, and volume.

David's unique, geometric and abstract images are intended to be lived in and played with. They are reminiscent of fractal patterns, imbued with refractive colour lines, and utilize skewed frames and differing vanishing points to simultaneously inspire and unsettle. It is David's intention with the work to surprise visitors as they interact and experience the spaces that he creates.

The artwork is void of any digital manipulation. Instead, they are photographic utilizations of three-dimensional sculptural objects which have been furnished from paper and light. The sculptures are placed atop a table alongside coloured gels, which are then irradiated with softbox illumination. The photographs are taken in high resolution, with a Fujifilm GFX 100s, which accommodates printing to any size. They provide a robust and engaging display of colour field theory, are luminescent, and, when viewed in large-scale, favour a certain overall consistency of form and process which breathes emotion into the works.

David draws inspiration from photographers and painters across the 20th and 21st centuries. His highly stylized approach to colour theory and personal approach to scale and saturated colour overlaps takes influence from the work of Josef Albers, a renowned abstract geometric painter.

David continues to expand his practice and his investigation on light and shadow through large-scale photographic prints. Currently working within a scale of about 152 x 204 cm, his current aim is to continue creating a diaphanous sense of space that can captivate and draw in his viewers.

David Solomita is currently based in San Francisco, and has taught extensively on design, photography, and media, holding roles in colleges, including Columbia University and the Parsons School of Design. He holds a B.F.A. from Rochester Institute of Technology and M.S., Educational Leadership in the Arts from Bank Street College of Education.

<http://davidsolomita.com/>



Fabiola Zero
Italy

FABIOLA ZERO



TUTTINTORNO
Epoxy resin
6x60x3 cm
2022

FABIOLA ZERO

TUTTINTORNO

A word with different meanings talks about space, people and the way we move through the world. After a pandemic event that modified our usual relation with spaces where we live, the artwork leads us to reflect on how much our way of thinking, acting and moving inside them is changed. The transparency of the material, that makes the work invisible, wants to highlight a new uncertain and ever-changing relationship with spaces e people, that involves an incessant adaptation to what surround us.



Fabiola Zero (Rome, 1988) lives and works in Rome. She graduates in History and Conservation of Cultural Heritage in Rome, then she completes her studies by obtaining a Master's degree in Visual Art and Curatorial Studies at Naba in Milan and a Postgraduate degree in Graphic Design in Rome. She is an artist working in a wide range of media including installations, digital prints and sculpture. Her research investigates the interaction between human behavior and urban and natural landscape, to show in which way human being relates with the space and the nature, through a ever-changing link of mutual dependency.

EDUCATION

2021 Post-graduate degree in Graphic Design, ABC Formazione, Rome
2016 Master's degree in Visual Art and Curatorial Studies, NABA - New Academy of Fine Arts, Milan
2013 Bachelor's degree in History and Conservation of Cultural Heritage, Roma Tre University, Rome

GROUP EXHIBITIONS

2015 Coltivando Utopia, curated by Bert Theis, Angelo Castucci and Sara Marchesi, Isola Pepe Verde, Milan

PROJECTS

2020 The Colouring Book, a project by Milano Art Guide, curated by Rossella Farinotti and Gianmaria Biancuzzi, Milan
2015 Theatre of Learning, curated by Marco Scotini, NABA - New Academy of Fine Arts, Milan
2014 Space is the Place, curated by Celine Condorelli, Frigoriferi Milanesi – Palazzo del Ghiaccio, Milan

WORKSHOP AND COLLABORATIONS

2020 Assistant at Fondazione VOLUME!, Rome
2019 Percezioni #5 – Sogno 1: Archetipo del sé, performance by Reverie, Fondazione VOLUME!, Rome
2019 Social Portrait, performance by Katriina Haikala, curated by Riikka Vainio, in collaboration with Ambasciata di Finlandia, Fondazione VOLUME!, Rome
2019 Una giornata di performance a Roma, performer for "Improvvisazione libera" by Giuseppe Chiari, curated by Massimo Bartolini, Maxxi, Rome
2017 Walking from Scores, workshop curated by Elena Biserna, RUFA Space - Pastificio Cerere, Rome
2017 Il campo. La nascita del paesaggio, workshop curated by Grossi Maglioni, AlbumArte, Rome
2015 Theatre of Learning, performer for "One hundred people say umbrella" by John Baldessari, curated by Marco Scotini, NABA - New Academy of Fine Arts, Milan



Kyuin Baik
South Korea



A MAN WITH CATS

Oil on canvas
46x92 cm
2021

KYUIN BAIK

A MAN WITH CATS

"A man with cats" is a project to cherish the memory of my boyfriend's cat, named Aebong. I painted this piece to comfort my boyfriend's sorrow over the loss of his best friend, Aebong, the gray cat. He first adopted Mimi, a white cat, then Aebong, then after Aebong died, he adopted a new gold cat, gumbong. Throughout this painting, I have wished to accomplish my boyfriend's fantasy, being with all his three cats, which cannot be accomplished in the real world.



I am a multimedia artist primarily working in oil paintings and photography, with the transfiguration of the notion of 'portraiture' in mind. In a Proustian manner, my work pays homage to my own cultural backgrounds to the literal nature of the culture.

- Education:
- Achieved BFA at Cornell University, 2022
- Awards:
- IPA 2017 Non-Professional, Editorial-Personality, 2nd
 - IPA 2017 Non-Professional, People-Culture, 2nd
 - TIFA 2017 Non-Professional, Editorial/Personality, Silver
 - MONOVISIONS 2020 Single, Abstract, Honorable Mention
- Exhibitions:
- May.2021, Uncharted Territory, Group Exhibition, The Johnson Museum, NY
 - Dec.2022, Dog Breakfast, Group Exhibition, Tjaden Gallery, NY
 - May.2022, "Final Visual Implication", Group Exhibition, Hartell Gallery, NY



Laura Campo De Luna
Spain



QUEJAS (COMPLAINTS)

Oil on paper
2019

LAURA CAMPO DE LUNA

QUEJAS (COMPLAINTS)

Creating unity from the set of different experiences/feelings.



Burgos, 1990. Bachelor in Media & Communication (Complutense University, Madrid). Diploma in Animation (ESDIP Professional Drawing College, Madrid). After graduating, she directs and animates the shortfilm 'Lentils' (2014), selected in contests such as Festival de Málaga, Watersprite Film Fest, Festival de Gijón, Athens Film Festival or BCN BANG Videoart Fest, among others.

In 2014 she moves to Amsterdam, where she continues developing her artistic production in different formats: photography, fine arts, digital illustration and video art. In these years she focuses on the creation of fashion editorials, some of them published in specialized magazines such as Fucking Young!, Client UK, Kluid or I-D Spain, while freelancing as photographer for international brands. In 2018 she returns to Madrid, where she continues her artistic production alongside her work as art director and digital illustrator.

Throughout her career she has simultaneously developed various techniques (drawing, painting, collage, digital art), leveraging her eclectic personality and finding inspiration in artists such as Egon Schiele or Tim Walker to build her own perspective.

Her current work seeks to reflect complex feelings through oil painting collages, unfolding the picture into a set of deformed and abruptly joined images to create a new and unique reality, suggesting another way of looking. Her work arises from the feeling of alienation caused by nowadays' hyper-exposure, tyranny of the image, overinformation, techno-addictions... trying to combine these topics and concerns in her works in order to generate a particular mood.



Martino Antocchi
Italy



LEGAMI

Modeling and hand binding. Mixed clays, copper, hemp, wood.
2,50X50X5 cm
2022

MARTINO ANTOCCHI

LEGÀMI

A chain of connections – a series of ties and junctions – is that which initiates and develops the process of derivation; one originates and let's someone (or something) originate in return. No matter the natural or artificial nature of this process, as there is a law of cause and effect that is embedded into this permanent latch among space, time, people, things, that contrasts with what one might think – that is, that anything one can live by and of itself.

If Art is indeed transversal, as theorized by the French philosopher Jankélévitch, any artistic expression has the power of unveiling and enlightening the essence of our time, as that of the recipient. Hence, Art creates both tangible bonds, as well as more exegetic ones.

A bond (legame), as it roots in the word ligare, is the act of connecting, preventing single parts from getting loose and lost.

The artwork Legàmi celebrates the very importance of being connected, of belonging or having belonged, of sharing words and ideas, while also experiencing that which is visible and real, for without interaction we are but our own lonely selves.

Building a bond is like a ritual, it needs time, commitment, patience, and tranquility. Such ritual is the work of an artist – the process of putting together the single parts of a whole, that is, the work of art. Piece by piece, the artwork is meant as a gift to be shared and enjoyed, an invitation to partake the ritual as a collective act of conservation, a call for modern communities to exercise their awareness and celebrate their heritage by strengthening their networks.

The pandemic – the expression of a global existential discomfort – has pushed us to reinvent, regroup and rethink our way of living and sharing; It has prompted a reassessment of companionship.

Our Earth – raw material and medium, joining link and fundamental essence of life (provided it is honored and taken care of), is the very source of who we are as human beings, that which builds, connects, and bridges. The stronger the bond, the safer the bound.

"Whatever you bind on Earth, will be bound in Heaven, and whatever you loose on Earth will be loosen in Heaven", Matthew 18:18.

Through the mere variation of an accent – Legàmi (bonds) becomes and imperative, a request – Légami (bind me). A word which, if used with a positive meaning, expresses a wish, a need of being part of a whole, of belonging; that which is only achieved through the caring and diligent making of true bonds.



Martino Antocchi's artistic practice experiments with color, shapes, and materials at the service of innovative architecture and design visions.

Classical forms meet cutting-edge expressions through unexpected, yet contemporary manifestations of variety and movement, with terracotta as the greater manifestation of the artist's deep bond with his origins.

Ceramicist, sculptor, and engraver, the artist's background roots in the ancient art of clay moulding. Born and raised in Cory (Italy), where he currently lives and works, the artist has been exploring his artistic vision and developing site-specific commissions without ever distancing from his birthplace. Located in the heart of a land that thrives on history, culture and an agro-silvo-pastoral economy, his studio has become a platform for artists, architects, and enthusiasts to converge and exchange upon that which generates creativity.

After his undergraduate studies at the local School of Advanced Art and Mint Studies (Istituto Poligrafico e Zecca dello Stato, Roma 2005-2010), the artist delves into his own exploration of the art, transcending the micro versus macro and developing a more personal, yet universal approach to moulding, one that pushes towards a deeper understanding of clay and its transformative essence.

Through wood, tuff, clay, metals, and plaster, the artist's technique develops, investigates, and wonders. Uncovering the potential of the matter and challenging its limits, his small sized works are an invitation to look for the timeless detail, while his larger private commissions embody the vastness of nature and landscape through abstraction.

His body of work – whether inspired by architectural or human forms – is appreciated by architects and designers as it blends the archetype and the contemporary. In fact, through today's multidisciplinary approach, the artist's concept results not in an overlay of effects, but rather the blending of different visual expressions.

Such combination of multiple mediums – iron, steel, aluminium, wood, clay – with an array of styles - a conceptual reflection upon the existing variety of expressions within contemporary art - prove the artist's interest in exploring and experimenting through art and aesthetics. A metaphor of today's reality, as well as a nod to the crisis of sculptural plasticism among the vanguards of the early XX century.

Projects and Collaborations (extract)

2022: Malamegi Contest - Lab Rome22 / Finalist with candidate work "Legami" - mixed terracotta, hemp, copper, wood

2022: MART Rovereto – Espresso and Cappuccino Cup / Projects: "Angela" (Arch. Mario Pisani); "Clessidra" (Arch. Maurizio Angelillis); "Occhi" (Arch. Massimiliano Ciccoiti, Produced by Martino Antocchi / Ref. Catalogue: pp.155, 20, 50

2021: "Convivia" – BACC, 3rd place / Le Forme de Vino – Show/Contest by Ass. Contemporanea; IRVIT Ville Tuscolane; MIC Faenza; ADI Lazio / Frascati (Rome, IT) / Ref. Catalogue: p. 228

2021: "Dolium Carpineti" selected by ADI Design INDEX 2020, Food & Design Section / Designed by Martino Antocchi, Produced by Marco Carpineti / Ref. Catalogue: p. 250

2020: Exhibition at MOA Casa, Design and Furniture trade show / Booth "Studio di Architettura - Architetture Sostenibili s.r.l - Laboratorio dell'Abitare" by Arch. Alberto Pistilli / Fiera Roma (Rome, IT)

2020: "Passa il vento che viene dal Mare" / Concept for land-art sculpture - terracotta, corten steel / Tribute to Eng. Alessandro Marchetti, Italian Air Force visionary / In collaboration with Fam. Marchetti; Department of Culture, Municipality of Cori (Cori, IT) and Sesto Calende (Varese, IT)

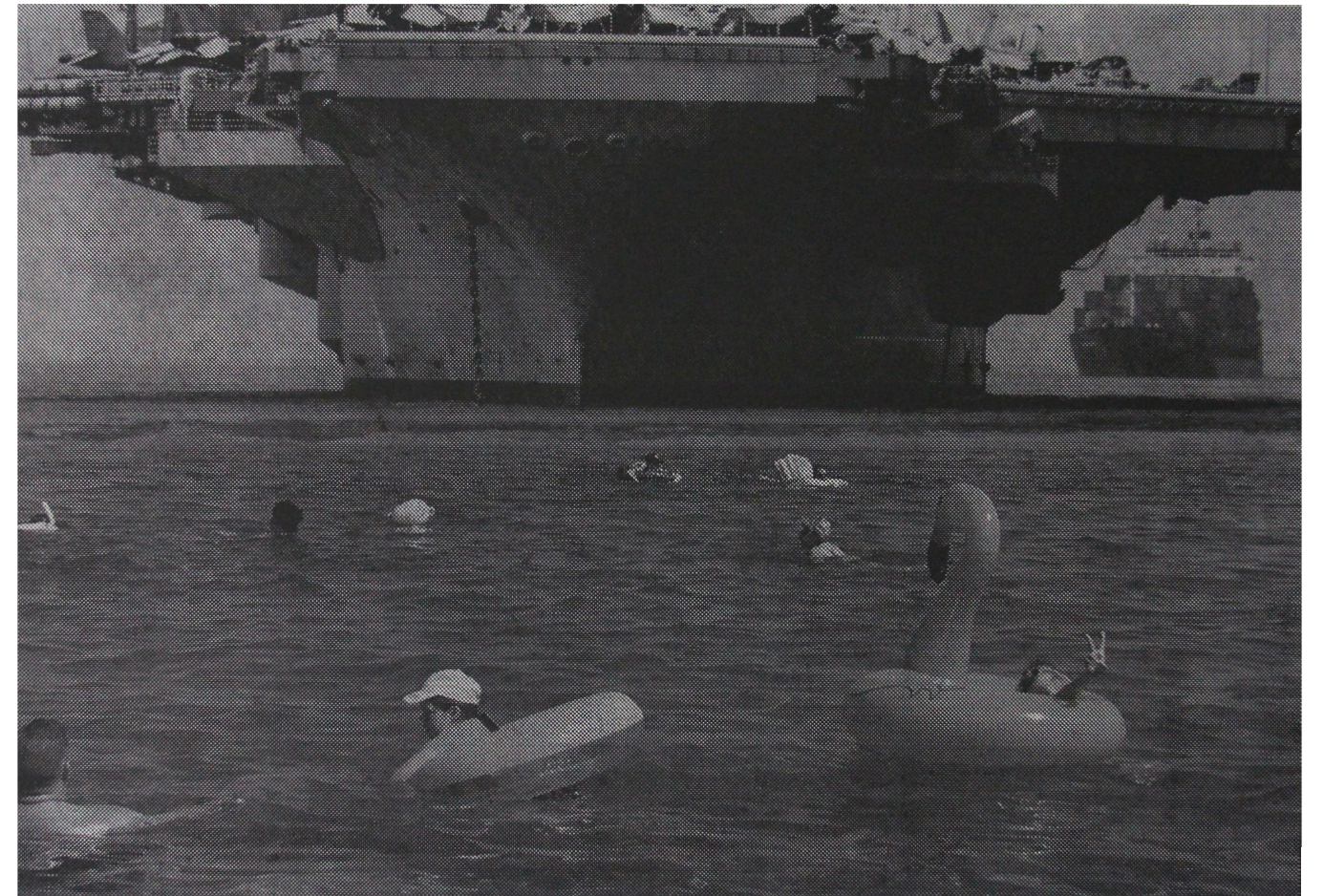
2019: "I Capitelli del refettorio di San Francesco. Cori, la storia, i tesori e un ritratto minimo" / Exhibition of terracotta reproductions / Project by Piero Manciocchi / Palazzetto Luciani / Municipality of Cori (Cori, IT)

2019: "I piatti di Vesevo" / Underground audio-visual installation / Festival delle Arti, Museo del Sottosuolo di Napoli (Naples, IT)



Patrik Ševčík
Slovakia

PATRIK ŠEVČÍK



DAY OFF V
Silkscreen
70x100 cm
2022

PATRIK ŠEVČÍK

DAY OFF V

The DAY OFF series responds to the current complicated and changing situation of the globalized world. The collection can be understood as questioning the moments experienced and creating a new reality with certain elements of threat. At first glance, they contain absurd moments, but these are created by long-term observation of reality phenomena and instinctive selection of elements. The graphics are a reaction to today's civilization, a commercial and commercialized, globalized world and its pitfalls. In cycles, it shows the person (s) in different situations and contexts, which often happen separately. I use elements of manipulation, synthesis with reference to the time of information overpressure, globalized expansion, but also the relativism of life events.

Thematically, a contrast appears in the paintings, based on the holiday well-being that each of us tries to experience every year. From the opposite side, a moment of threat appears in the form of applied various elements creating tension, such as aircraft carriers, tanker crashes, helicopters, submarines... which are the consequences of time and attributes that are part of life, have a common denominator, which is the sea, but in the context of we don't remember him as a priority.

The starting point of the creation is in post-photography - a photographic record, documentation of the situation and visual evidence, which is called into question by manipulation in the digital environment of the computer and the relationship between the photographic image and the real world is destabilized.



(* 1974, Nitra / Slovakia, Works and live in Banská Bystrica / Slovakia)

Patrik Ševčík studied at the Academy of Arts in Banská Bystrica/Slovakia. He is a visual artist who focuses mainly on the use of printmaking strategy, he also works with text, photography, found objects, which he moves into new contexts. Within the conceptual and post-conceptual strategies of contemporary art, he sometimes create an intangible form of work mediated by text. He often negate, erase, release them or make them unreadable. He point to things and phenomena around us. It deals with various social issues, the dominant position of man in social contexts, as well as the influence of the media on our daily lives. The graphic principle is present in his work. In recent years he has devoted on screen printing and experimentation in this technique. He sees graphics as an open and flexible medium.

Collective Exhibitions (selection)

- 2021 ARCHE / Architecture of Universe, GAD Venezia (IT)
- 2021 IVth ARTIST'S BOOK TRIENNIAL MARTIN, Turiec Gallery Martin (SK)
- 2021 Art Talent Fair, Padova (IT)
- 2021 C_Z_S_K_1_3_2_1, Dům umění, Opava (CZ)
- 2021 Portrait Triennial, Liptovská galéria Petra Michala Bohúňa, Liptovský Mikuláš (SK)
- 2020 Malamegi art Lab 17 (IT)
- 2019 Faces of Freedom, Nitrianska galéria, Nitra (SK)
- 2019 SCREENING, GASK, Kutná hora (CZ)
- 2019 GREY ZONE, Elektrownia, Czeladz, Katowice (PL)
- 2019 Silkscream, Umeľka, Bratislava (SK)
- 2018 9th Douro Biennial, Aljió-Douro (PT)
- 2018 Rational vs. Intuitive, Etihad Modern Art Museum, Abu Dhabi
- 2017 3rd globalprint, Douro (PT)
- 2017 Copy(20)Ride, Nitra Gallery, Nitra (SK)
- 2016 3. Triennial of book Art, Turčianska galéria, Martin (SK)
- 2015 IN/VISIBLE, 3. International biennial of drawing and graphic, Győr (HU)

Solo Exhibition (selection)

- 2011 Conscience, Billboard, Gallery of Jan Koniarek, Trnava (SK)
- 2009 Patrik Ševčík Hand made, Nitra Gallery, Nitra (SK)
- Patrik Ševčík P.S., Medium Gallery, Bratislava (SK)
- 2008 Patrik Ševčík P.S., Považská galéria umenia, Žilina (SK)
- 2007 Patrik Ševčík No.9: What next '07, Maribor (SI)



Radek Von Hirschberg
Poland



DESOLATE / TOO FAST FOR ME ...

1/5 + 2 A.P.
Photography, printed on Baryta MONO 290 (true barite paper 290 g/m2)
120x60 cm
2022 (Turkey)

RADEK VON HIRSCHBERG

DESOLATE / TOO FAST FOR ME ...

For some time now, I have begun to devote more time to narrative and conceptual photography. This is because it's in these areas that I'm even better able to express my emotions in a virtually free way, since so much space is given to me by my own photography. This basically unfettered freedom of expression has resulted in several series. One of them is all the time ongoing a project about loneliness, getting lost in the crowd, the rush we undergo and which destroys us. Seemingly it's obvious, everyone talks and writes about it, there are dozens of books on mindfulness, yoga, meditation, ZEN and many similar, and yet ... it's still a common problem. And note, it doesn't just affect us adults, but children as well. Children, who are often forced to participate in the race of their parents, to "dance in a crowd of strangers." And it's too fast for them and they are alone in this. That's what this photo is about.

Baryta MONO 290 is true barite paper 290 g/m2 suitable for black and white photography. However, it is also excellent in color reproduction. His popularity for b / w photography in the tactile and visual similarity of this "digital" barite with his "analog" predecessor. This paper is characterized by high sharpness and dynamics and attracts satin with a medium vein surface.



„Photography is my Bridge between facts and emotions. A link between mind and soul. You are what you feel (...) is my creed” – Radek von Hirschberg

Radek took his first steps in photography in the 1980s in the city of Jelenia Góra, to which his artistic pseudonym refers. However, the mundane aspects of life took priority over his passion and pushed him on a different track. After more than three decades, he has returned to photography, which over this period has undergone a technical revolution. One thing has not changed though – the unlimited possibility of creation, experimentation and self-expression through this form of art. And this is what Radek enjoys the most.

Mostly mountains and people appear in his lens, as well as clouds, which for Radek are an inseparable element of landscape photography. The camera is an indispensable part of his everyday life, which results in reportage series and street photography. He is an enthusiast of natural light, but does not avoid working in the studio. Most often he focuses on the substance, although sometimes he is only interested in the form. His open mind does not allow him to limit himself to the mainstream fields of photography – among his works we can also find conceptual, architectural photographs and, as he somewhat self-ironically calls them, postcards. By the way, it is worth seeing Radek's portfolio (Archiwa Portfolio • Radek von Hirschberg).

Radek's works have been awarded, published and exhibited in Poland and abroad. They can be found in institutional and private collections as well as at collector photography auctions.

Radek creates all the time. He is preparing for several expeditions, sessions and exhibitions. It is worth returning to this page from time to time, as it is updated regularly.

As Lennon said: you have to tell yourself you have talent and then believe in it. Referring to this quote, Radek says: "As part of my photographic hobby, I put on my John Lennon glasses and tell myself that what I'm doing may appeal to others, and maybe even captivate them for a while. And if I'm wrong – I still enjoy what I do."

AWARDS

- honorable mention in the 15th edition of the National Portrait 2022 competition (National Portrait 2022 contest • Radek von Hirschberg);
- honorable mention in Annual Photography Awards 2021, Reportage, "The Real Faces of the Independence March" (Annual Photography Awards 2021 • Radek von Hirschberg);
- honorable mention in the international Chromatic Photo Awards, Color Photography Contest (Chromatic Photo Awards 2021 • Radek von Hirschberg);
- podium prize in the competition of Gazeta Wyborcza, "Switzerland-Places to which I return" (Competition "Switzerland - the places I return to" Wyborcza.pl • Radek von Hirschberg);
- honorable mention in the International Photography Awards One Shot / Color Photo Contest (IPA Photography Awards • Radek von Hirschberg);
- honorable mention in the 6th edition of the international Monovisions Photography Awards, Black & White Photography Magazine Award (Monovisions Awards 2022 • Radek von Hirschberg).

EXHIBITIONS

- international exhibition Lab Rome'22, Rome (LAB ROME'22 Edition • Radek von Hirschberg);
- exhibition XXII Biennale of Mountain Photography, Jelenia Góra (XXII Mountain Photography Biennale • Radek von Hirschberg);
- exhibition at Nadszaniec Gallery on the Day of the Flag of the Republic of Poland, II National Photo Contest "Lens on the Flag", Zamość (National contest "Lens on the flag" • Radek von Hirschberg);
- exhibition Worlds (Un)possible, Warsaw (The exhibition "Worlds (Un)possible" • Radek von Hirschberg).

MEDIA

- publication in European Foreign Affairs magazine, The True Faces of the Independence March (The (Real) Faces Of The Independence Day March • Radek von Hirschberg);
- publication of photographs and an interview in the international magazine MALVIE MAGAZINE (MALVIE MAGAZINE • Radek von Hirschberg);
- publication in the international magazine VIGOUR (VIGOUR MAGAZINE • Radek von Hirschberg);
- publication in the international magazine PENG (PENG Magazine • Radek von Hirschberg);
- publication in Gazeta Wyborcza newspaper (Competition "Switzerland - the places I return to" Wyborcza.pl • Radek von Hirschberg);
- publication in the international PENG Magazine (PENG Magazine • Radek von Hirschberg).



Ricardo Aleodor Venturi
Italy

RICARDO ALEODOR VENTURI



NEW SHELLS

Etching and colored casts of a plastic "shell" melted by the sea.
Variable dimensions (maximum ten pieces).
2022

RICARDO ALEODOR VENTURI

NEW SHELLS

"What do you do?
I clean beaches and often thoughts. Sometimes I also clean brushes.
So are you an artist?
You cannot be an artist when there are no men in the world. "

New Shells collects the breath of a different time, the time of waste.
Objects that we find and perceive as scraps are found and raised to elements worthy and full of reflection.
The philosophy of waste.
When does an object, a thought exhaust its life?

The installation is composed of colored multiples of an unusual shell, a shell made of plastic melted by the sea. It seems a contradiction but this agglomeration of plastic is nothing more than the result of a process, of a natural "touch": The sea.
A thousand creative automatisms can be found in this mysterious flow.
An artificial material transformed by the natural world into a hybrid creation, as nature folds and forms a world that attempts to change.

Even the colors of these multiples are the result of research into the shades of the plastics that the sea, after working, rejects on the beaches. While the very small etching that almost floats in the white of the sheet is an attempt to catalog this new form, represent it and isolate it to collect, save and memorize its existence as if it were a new species. A sign that returns to document the reality that surrounds it.

A work that becomes the portrait of a tireless daily sweeper who collects and reflects on each element and who observes with meticulous attention other liquid mechanisms to find himself in the fragility of change.



Ricardo Aleodor Venturi was born in Pesaro (PU) in 1994.
After graduating from the Scuola del Libro, Liceo Artistico of Urbino, engraving section, he attended the Academy of Fine Arts in Urbino, graduating from the three-year course of Painting with full marks of 110 cum laude, held by Luigi Carboni.
He attended PXL - Mad in Hasselt, Belgium, in the chair of Koen Van Den Broken for a period of six months as part of the Erasmus program.

He has participated in important national and international competitions and collective exhibitions including EneganArt Prize (Florence, 2016), Arte Prize (Milan, 2015, 2017), Nocivelli Prize (Brescia, 2017, 2018), Combat Prize (Livor- no, 2018), Arteam Cup Award (Forlì, 2018), Lynx Prize (Trieste, Turin, Slovenia, 2019), Malamegi Lab.14 (Venice, 2020), winning numerous prizes and awards including the Absolute Desidera Prize - Contemporary Art Festival (Trieste, 2021).

He has been selected by the Marchionni Prize for Verba Volant Scripta Manet, Olbia, a collective exhibition in dialogue with the works of Eduarde Manet from the Alfred Strolin's collection.
He participated in the artist residence V_AIR 2017, MUST Museum, promoted by the Department of Culture of the Municipality of Vercate, curated by Martina Corgnati.
In 2018 he organized and participated in L'ABITANTE (Pesaro), an exhibition curated by Adele Cappelli. The exhibition was created at L'attico, a space for domestic use that a group of artists, together with the help of curators and experts in the field, have turned into a place of art for several months.

In 2020 the first personal exhibitions begin, among which "M-are non cerca M-ere, ma M-ire" curated by Flavia Motolese, Satura Art Gallery, Stella Palace, Genoa.
The project Il Visitatore (2021) curated by Lucia Camela was born from the Pandemic, a different way of traveling through art. In collaboration with the Municipality of Pesaro, Pesaro Musei, Sistema Museo, Casa Rossini (PU), Casa Sponge, Sponge Contemporary Art, Pergola (PU), Capitular Museum of Atri (TE), Tivarnella Art Consulting, Trieste (TS).

Mostre personali selezionate / Selected SOLO SHOWS
08.02. 2020 – 22.02. 2020

M-are non cerca M-ere, ma M-ire
A cura di / curated by Flavia Motolese, SATURA ART GALLERY, Palazzo Stella, Genova (GE) / Stella Palace, Genoa
<https://www.satura.it/>

Mostre collettive selezionate / Selected GROUP SHOWS

2021
DESIDERA - Festival d'arte contemporanea
A cura di / curated by Enea Chersicola e Samantha Benedetti, Camera Sextans, Ex - Arsenale ACM8, Trieste (TS) <https://www.festivaldesidera.com/index.php/2021/10/28/camera-sextans-2/>
LOADING

Enrico Pierotti e Ricardo Aleodor Venturi
A cura di / curated by Lucia Camela, Fondazione Carifano, Palazzo Bracci Pagani, Fano (PU) <https://segnonli-ne.it/events/loading-enrico-pierotti-e-ricardo-aleodor-venturi/>

2020
PREMIO DON SANTE MONTANARO PER L'ARTE CONTEMPORANEA
A cura di / curated by Nicola Zito, Fondazione Montanaro, Palazzo Monacelle / Montanaro Foundation, Monacelle Palace, Casamassima (BA) (catalog) <https://www.fondazionemontanaro.it/premio-don-sante-montanaro/arte-contem-poranea/2-edizione/item/68-premio-don-sante-montanaro-seconda-edizione-arti-sti-finalisti.html>
PREMIO COMBAT PRIZE

Associazione Culturale Blob ART, Museo Civico Giovanni Fattori ex Granai di Villa Mimbelli / Blob ART Cultural Association, Giovanni Fattori Civic Museum ex Granai di Villa Mimbelli, Livorno (LI) (catalog) <https://www.premiocombat.it/finalisti> <https://www.premiocombat.it/ricardo-aleodor-venturi-93643>

Contemporanea Ventiventi
A cura di / curated by Emanuele Moretti, comune di Tagliacozzo, Palazzo Ducale / Municipality of Tagliacozzo, Ducal Palace, Tagliacozzo (AQ) (catalog) <https://www.infomedianews.com/tagliacozzo-tutto-pronto-per-contemporanea-ventiventi/>

2018
L'ABITANTE
A cura di / curated by Adele Cappelli, Palazzo Montebrocchi / Montebrocchi Palace, Pesaro (PU) (catalog) <http://www.rivistasegno.eu/events/labitante/>
(progetto grafico catalogo di / catalog graphic design by Giovanni Murolo) <http://www.giovanmurolo.com/>



Shimrit Yariv
Israel

SHIMRIT YARIV



MAN ON PINK BACKGROUND

Oil on canvas
90x90 cm
2021

SHIMRIT YARIV

MAN ON PINK BACKGROUND

My art explores the duality of construction and destruction, memory and oblivion. I create a representational image that is gradually "ruined" – covered by a chaotic image through "accidental" gestures. Throughout the work process I rebuild and destroy and so forth, emphasizing the conflict between the presence of a mimetic image and the course of coincidence that takes charge. This gesture is equivalent to a natural process of erosion through the passage of time.

My preferable subject matter is the portraits of women. They may fit into the modern definition of beauty and sex appeal. They also resemble classic portraits and ancient icons, but are inspired by fashion models, which are today's cultural icons as well as sexual objects. This way I create a kind of fetish, which fulfills a role such as that of a religious icon.

The figures are imaginary, not of existing people. These are attempts to capture the essence of portraits rather than the image of a specific person, and therefore I relate to them as memories of portraits. They might evoke the memory of ancient art and culture, not only because of their resemblance to ancient icons but mainly because their image is destroyed and "forgotten" through the process of creation and wreckage. Yet they seem very contemporary.

Naturally, the imagery of icons and memory are mostly related to death. In my paintings, death appears in its duality: the termination of physical existence with the aspiration for transcendental essence. Another aspect of death is revealed by the grief over fading beauty and youth.



Born in 1974 in Jerusalem, Lives and works in Israel.

Education
1999-2003 Bezalel Academy For Art And Design, Jerusalem, Department Of Art. 1995-1998 Hebrew University Of Jerusalem, (B.A) Art history and philosophy at the

Selected Exhibitions

Solo Exhibitions

2014 "Lilith", Art Space, Jaffa
2013 "Eve", Jerusalem Cinematheque
2012 "Terrible Beauty", Artists House, Tel-Aviv, Curator: Daniella Talmor
2012 "Human Nature", Nora Gallery, Jerusalem
2009 "faces", Artists House, Jerusalem, Curator: Irit Carmon
2008 "Memorium", Ella Gallery, Jerusalem, Israel
2004 "Faith", Riverside Art Museum, Riverside CA

Selected Group Exhibitions

2022 "Femina", Gallerium (online)
2022 ART SHOW INTERNATIONAL GALLERY's "3rd Figurative Art exhibition and competition (online) (Talent prize award winner)
2020 "The Space Art", Tel Aviv-Jaffa, Israel
2016 "The Triangle Art" Tel-Aviv Jaffa Israel
2009 "This World", Hanina Gallery, Tel-Aviv Jaffa, Israel
2008 Jerusalem Ghost, The New Gallery, Jerusalem
2007 Self Portrait X 10, a group exhibition, Ella Gallery, Jerusalem - Group Exhibition Ella Gallery, Jerusalem
2006 A Terrible Beauty, Figurative Painting in the 21st Century, Grey McGear Modern, Santa Monica, CA, USA, Curator: Alec Aintree
2005 Group exhibition, Grey McGear Modern, Santa Monica, CA - 11th Annual Monothon, Riverside Art Museum, Riverside, CA
2004 38th Annual Mother Lode Exhibition, El Dorado Hills CA (Popular Choice Award)
- 10th Annual Monothon, Riverside Art Museum, Riverside CA - Santa Cruz Art League 74th Annual Statewide Exhibit, Santa Cruz CA - International Art Showcase, Greeley Square Gallery, New York NY - Visual Arts Alliance 21st Annual Juried Exhibition, Houston TX

Art Fairs And Sales Exhibitions

2011 "Yearly Sale", Hanina New, Tel-Aviv
2008 Art Jerusalem '08, Hamachtarot Museum, Jerusalem

Selected Auctions including

Hammersite international auction house
Kedem Auction House

Publications And Press

"Artmarket magazine" issue no.67, February 2022. pp.60 - a 12 page coverage of Shimrit Yariv's art."Shimrit Yariv Faces".

https://www.pocketmags.com/titlelink.aspx?titleid=2978&referrer=utm_source=android_shar e&utm_medium=android_app&utm_campaign=Pocketmags

"Artistonish magazine" Issue #18, January 2022 , pp. 41 "Woman with a crow on her shoulder" painting by Shimrit Yariv. https://issuu.com/biafarinart/docs/artistonish_-_january_2022_-_discover_the_artist_m/50

Dr. Nurit Cederbom: Shimrit Yariv - "Veil or mask? Portraiture as dramatic biography - It's all evident in the face. The portraits of Shimrit Yariv", "Can Art Magazine, January 2014

"Archijob" "Lilith" Shimrit Yariv exhibition for woman's day http://www.archijob.co.il/archijob_news/m/one_news.asp?IDNews=3741

Dr. Nurit Cederbom: Shimrit Yariv - "Veil or mask? Portraiture as dramatic biography - It's all evident in the face. The portraits of Shimrit Yariv", "Can Art Magazine, Issue no.34, October 2014

Daniella Talmor - "EVE, Shimrit Yariv, Issue no. 29, December 2013 Irit

Carmon - "Faces", "On the road", online magazin, 2013

Faces by Irit Carmon Popper.

<https://www.art.org.il/?exhibitions=faces&lang=en>

Television interview, "Faces", Exhibition, December 2009



Vanessa Brici
Germany

VANESSA BRICI



ISLAND OF BLESSED

Archival print from pigment transfer on acrylic. (Image part of the "never smile" series.)
Edition of 5+2AP. - 38x50 cm
2022

VANESSA BRICI

ISLAND OF BLESSED - "NEVER SMILE" SERIES

I was born with expressive eyes and before I could even recognize my facial features in a mirror, I heard the lament, "You are going to get old too soon".

People said this in response to a smiling child because smiles caused the skin around my eyes to wrinkle considerably.

Years later, someone told me, as if they were offering wise advice: "Never smile. That way, you avoid expression wrinkles".

I already knew that life could rupture unexpectedly, during simple everyday tasks, and in no more than a second.

The "Never smile" series came from my realization that people are often deeply concerned with the evidence of time on their skin, but rarely perceive the fragility of life. It represents angst and attempts to escape the passage of time, and yet it objects to these feelings — my sonnet to the beauty of marks and imperfections.

To create each piece, I used a gel medium that allows me to handmade a thin, delicate skin onto which I transfer the images, forming scratches and wrinkles in the process. They were then digitized to create limited edition archival prints.

This project required care, patience, and the ability to embrace the unpredictable as it is happening before my eyes.



Vanessa Brici is a Brazilian photographic artist based in Germany. Vanessa's practice focuses on physically altering images, turning each of them into unique pieces. For this, she employs processes such as hand-coloring, image transfers, monotype printmaking, and more.

Her work originates from a place of introspection, delving into themes such as anxiety, selfhood, and memory. Every element of an image is selected to contribute significance, leading the viewer on a course from investigation to discovery.

Vanessa's artistic journey started as a means of promoting her own mental health, the work she creates encourages her to look for beauty and joy in the ordinary, allowing her to shape reality in harmony with imagination.

EXHIBITIONS

2022

- Experimenta, Millepiani exhibition space, Rome, Italy
- Open Praxis Gallery & Photographic Arts Center, MN, USA
- Juried by Ann Jastrab
- Small works, Laguna Beach, CA, USA
- She, A Smith Gallery, Johnson City, TX, USA.
- Juried by Sandra Chen Weinsteinwill

2021

- Chiaroscuro, The San Fernando Valley Arts & Cultural Center, Encino, CA, USA.
- Juried by Angela Phillips
- Botanicals, Art room Gallery Online.

BIBLIOGRAPHY

- "Vanessa Brici – Never Smile", L' Oeil de la Photographie, France. July 23, 2022.
- "The 27" Book, Limited edition hardbound book of 27 selected photos by A Smith Gallery.
- Musée Magazine, "Musée Emerging Artist", issue 27 Performance, USA. June, 2022. 208-209.
- The Hand Magazine, issue 36, USA. May, 2022. 48.

APPOINTMENTS

October 2016 – now: teacher at the Volkshochschule, Germany

EDUCATION

BA in Business Administration from University Center of Grande Dourados, Brazil

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

© MALAMEGI LAB
VIA ZARA 122/124
SAN DANIELE - UDINE - ITALY
TEL. 0039 0432 1841347
WEB. WWW.LAB.MALAMEGI.COM
EMAIL. LAB@MALAMEGI.COM

MALAMEGI LAB ROME'22 - CATALOGUE
EDITION
MALAMEGI LAB