



MALAMEGI LAB MILAN'22 - ART PRIZE - CATALOGUE

Edition
Malamegi Lab
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MALAMEGI LAB ART PRIZE



Massimo Toffolo

Massimo is a curator and designer based in Udine, Italy. He's the art director of Malamegi Lab. He's involved, as independent curator, in construction and development of various art projects. In 2009 he co-founded the Aps Moho association, that manages the Malamegi Lab contests since 2014. He has worked for numerous artistic events; as an artist he collaborated with many galleries of contemporary art.



Margherita Jedrzejewska

Margherita is an art historian and curator based between Poland and Italy. In 2009 she founded with Massimo Toffolo the Aps Moho association. She's the main editor of various websites focused on contemporary art.

Malamegi Lab is the creative laboratory of Malamegi company. Through Malamegi Lab it actively supports art and artists.

"MALAMEGI LAB ART PRIZE" aims to be a selection of high-quality artworks with a contemporary visual impact. The competition's aim is to promote the enrolled artist, giving them chance to join the international market of contemporary art.

This aim will be pursued by taking advantage of the opportunities that the contest offers:

- ACQUISITION PRIZE

Malamegi Lab will acquire one among 12 final artworks. This artwork will become part of the Malamegi Lab's private collection.

- CASH PRIZE

At the end of the collective exhibition, to an artist among the 12 selected will be awarded a cash prize. The prize is a contribution to the development of art and artist's aesthetic research.

- MONOGRAPHIC CATALOGUE PRIZE

A monographic book will be dedicated to one of the finalists.

CMC - Centro Culturale di Milano



CMC - CENTRO CULTURALE MILANO
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The Centro Culturale di Milano (Cultural Center of Milan) was founded in 1981.

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

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

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



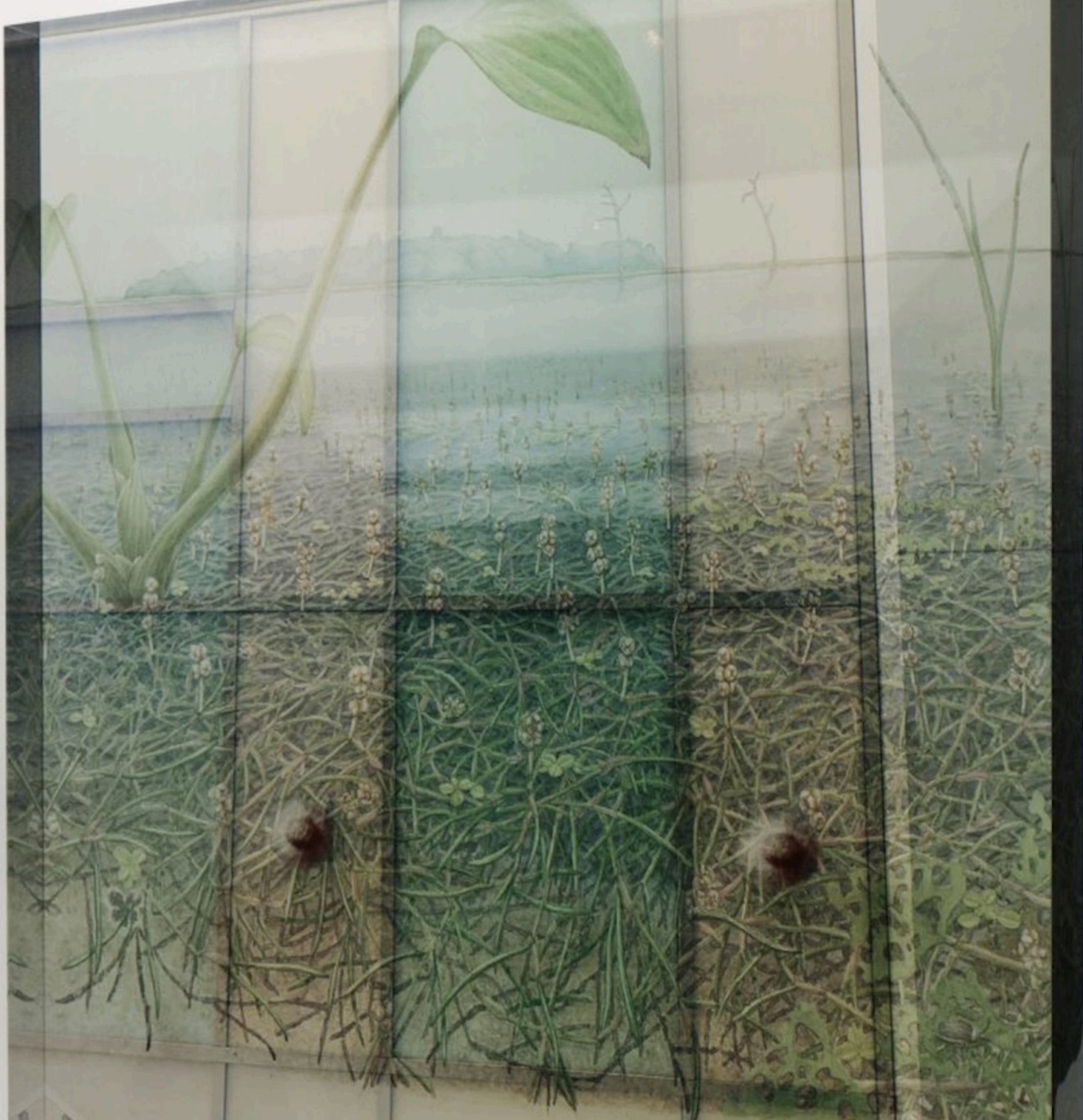
CULTURE CAN ONLY BE ORIGINATED BY PASSION FOR LIFE

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

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

SELECTED ARTISTS

12 - Annie Trevorah
18 - Ariel Palanzone
24 - Caroline Dejeneffe
30 - Davide Viggiano
36 - Estefanía Tarud Karl
42 - Federica Cacciavillani
48 - Federico Pinto
54 - Francesco Misceo
60 - Francis Kaiser
66 - Marco Longo
72 - María Dolores Eiras (Mareiras)
78 - Nicola Farina



Annie Trevorah
United Kingdom



TOMB 3
Photographs encapsulate in an acrylic tomb
59,4x42x4 cm
2022

ANNIE TREVORAH

TOMB 3

Capturing a series of photographs that reflect the anthropomorphic relationship between nature and humans, in particular issues such as control, confinement and slow environmental violence, the artist digitally stacked these images to encapsulate them in an acrylic tomb.



Annie Trevorah (she/her) is an interdisciplinary artist communicating social dynamics through sculpture, textiles, photography, video and sound. Her studies include an MA in Sculpture as well as Contemporary Art Practice at the RCA. With a diverse background and entrepreneurial spirit she has also enjoyed careers in music, sport, publishing and business. Annie's highly narrative work has led to questions around social behaviour; the anthropomorphic relationship between humans and nature in particular issues such as slow environmental violence and re-imagining art where, digital, analogue and materiality merge.

My journey into art manifests itself as an insatiable, immersive energy bounding into discovery. More to do with not knowing through not knowing, I am grounded with concerns around social, environment, justice, event and political comment.

Taking a panoptic and cinematic approach, I investigate new ways of experiencing and relating to art, where, narrative, digital, analogue and materiality merge as one. With strong references to the body, I explore connections between various manifestations of freedom and containment, control, tension and incongruity, often depicting fluidity within structure as I strive to resolve a sense of space and being.

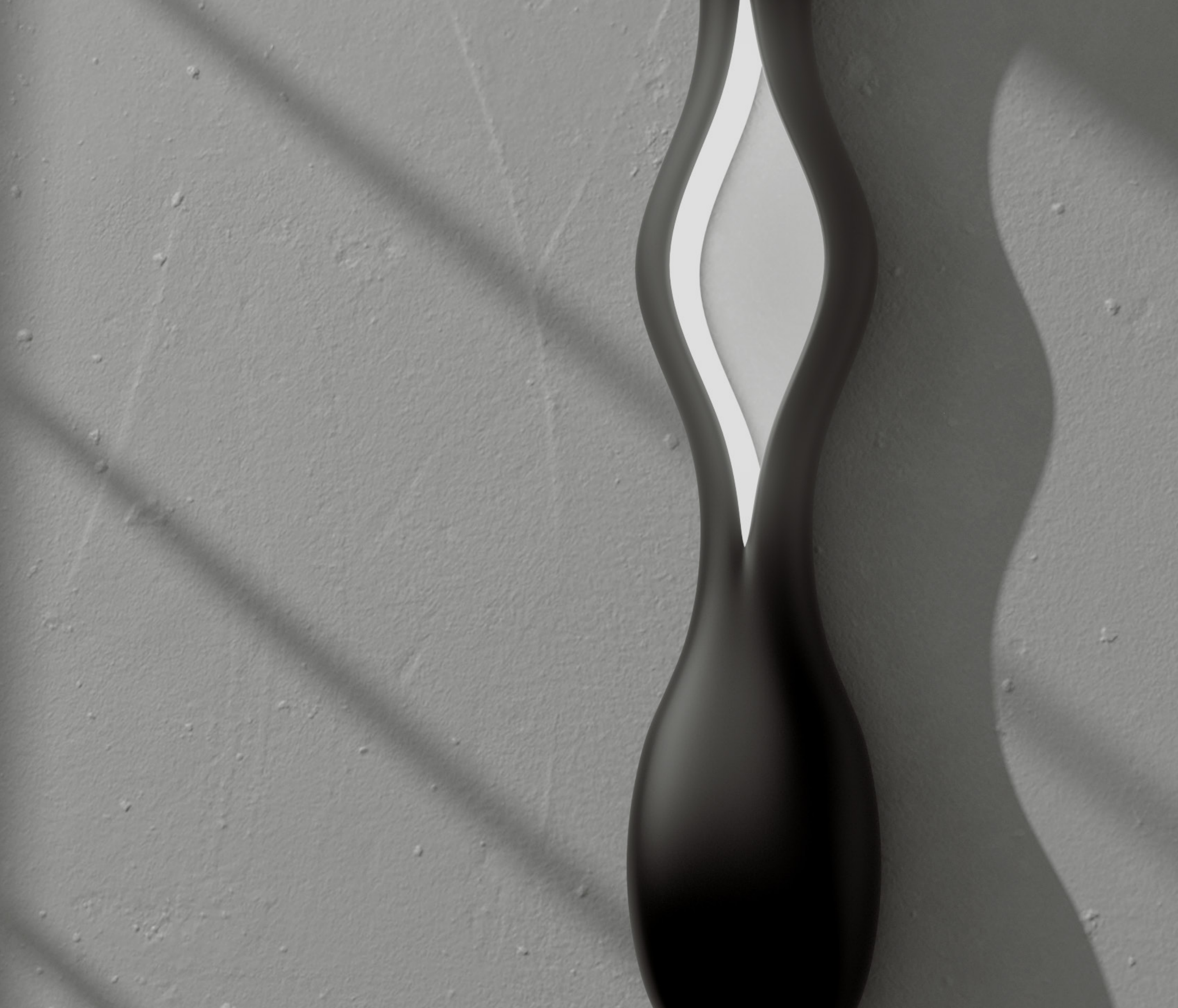
Materiality plays a huge part in my practise. This leads to playful exploration and working with a wide variety of mediums (including bio), carefully selecting those that most enhance individual works and the deeper meaning within and often choosing a juxtaposition of materials to highlight discord.

Recent concerns look at our immersion within a dynamic world and has led to the subject of my solo show in February 2023. Titled Symbiotic, my work recreates the relationship between humans and nature, where they merge as one - reflecting linked evolutionary processes, a strong mutual dependence and how fragments of our values and identities can be found in landscapes. This body of work celebrates that, as a biological species, we exist in symbiotic relations with some portion of the whole, to the plant and natural world. For Trevorah, this relatedness extends beyond the physical to an emotional, perhaps spiritual connectivity, that transcends the boundaries of these organismic systems.

Upcoming Shows – 2023
Royal Cambrian Arts Academy Exhibition
Solo show, London: Symbiotic

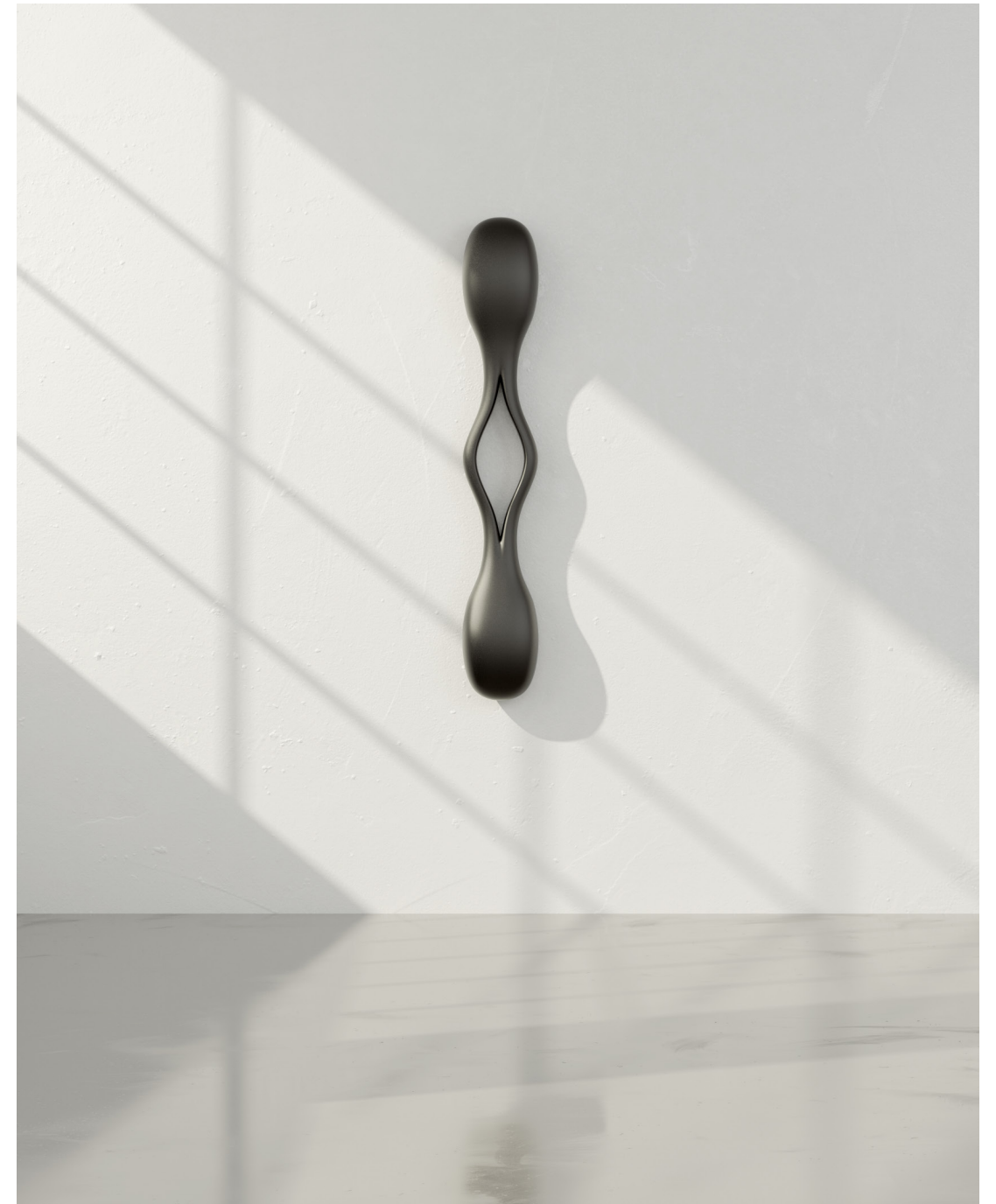
Recent/Current Shows – 2022
Cista Art, London: Memory & Identity
RCA, London: 2030 exhibition
3rd floor gallery, RCA, London
Las Laguna Art Gallery, USA: Political Storm
PRPG, Mexico: Ephemeral | Life, Death, Art
67 York Street, London: Stack
Boomer Gallery, London: Vogue 4th
Chianciano Biennale, Italy
Public Sculpture in Battersea Park. Memorial for a Memorial was commissioned by Wandsworth Council to replace Barbara Hepworth's Single Form, whilst on loan
Heatherley Art Gallery, London: 'Account-ability' Installation remembering Grenfell Tower 5 yrs on – sculpture, video, mapping and performance including poem written by the artist

Recent Awards/Talks 2021-22
Long Listed for Chaiya Art Award, short list review Jan 2023
Chianciano Biennale 2022 Prize winner for photography and digital art
ICAC Art Critics Award
Society of Women Artists
Refresh Art Award
Named by Air Gallery as one of their top 100 artists.
Organised and held a Materials 2030 workshop alongside Studio Swine and Fernando Laposse.



Ariel Palanzone
Argentina

ARIEL PALANZONE



VOLUME
Digital art, printed on aluminium
80x100 cm

ARIEL PALANZONE

VOLUME

This work belongs to the personal series of abstract sculptures called "Volumes".

Its silhouettes with curved lines give the piece organicity while the cut in the center generates a tension and contrast of shapes that make it visually attractive.

The parts where the figure is refined generate the sensation to the viewer that the sculpture is stretching or melting, which transforms it into a dynamic piece with movement.

Its internal songs light up generating mystery and mysticism.
The technique used is digital art with 3d software.



I was born in Buenos Aires, Argentina in 1987 and graduated as a graphic designer at the University of Buenos Aires in 2013. I have worked as a designer, animator and art director for many design and animation studios locally and internationally. I currently work independently as a freelance art director, designer and multidisciplinary artist.

My style is eclectic and experimental. I am curious and I am constantly changing. My works range from digital images, collages, sculptures to objects and furniture. I think that this heterogeneity gives consistency and identity to my work. I look for my images to have a soul, to be inspiring, reflective, with open messages and to make me and the viewer question myself.

Many times in my work the organic combined with the geometric is present, generating a contrast of opposites that combine and complement each other like the counterpoints in music. My images flow between materialities with a call to the tactile. The movement is in the passage between thresholds: not only material and spatial, but also those perceptual and corporeal. My homage to the absence of vertices is a deployment strategy.

Exhibitions & Awards

2012 | First prize in the Label Design & Illustration Contest organized by the "Frizzé" company in the University of Buenos Aires, Argentina.
2018 & 2019 | International "Fresh" Awards, organized by the "Fabrik" company from London.
2018 | International art exhibition in St. Petersburg, Russia by the "Crisolart Galleries" from Bracelona, Spain.
2021 | First Mention in the lamp design contest by the "Fábrica de Luz" company & DARA Foundation (Network of Argentine designers).
2022 | Selected by the "The Artling" gallery, in Istanbul, Turkey.
2022 | International Contemporary Art Exhibition by the "Malamegi Foundation", from Italy, in the Cultural Center of Milan.
2022 | Winner of two silver and one bronze awards in the "A'Design awards", 2022 edition, Como, Italy.
2022 | Permanent exhibition in the "Museum of Design" in Milan, Italy.
2022 | Winner of one gold and two silver awards in the category of conceptual furniture design at the international "Feel Design Awards", 2022 edition, Toronto, Canada.
2022 | International exhibition in the "Sketches of Carpet and Tapestry Designs" Contest organized by the "Real Fábrica de Tapices" of Madrid, Spain.
2022 | Artist of the Month Award granted by the organization "Itsliquid", Rome, Italy.
2022 | Exhibition in the "BADA" Art Fair, Palermo, Buenos Aires, Argentina.
2022 | Solo exhibition in the art space called "HAB.19", in San Telmo, Bs.As., Argentina.
2022 | Exhibition in the "Furniture Room" in the third design biennial of Córdoba by the "Asoma" Foundation (Argentine Furniture Association).
2022 | Selected by the "Roseum Contemporary" art gallery, in Recoleta, Bs.As., Argentina.
2022 | Virtual art exhibition called "Organism" by Terrain Vague company from Paris, France.
2022 | Mention in the carpet design contest organized by the "Kalpakian hns." company & DARA Foundation (Network of Argentine designers).
2023 | International Contemporary Art Exhibition organized by the "Malamegi Foundation", from Italy, in the Cultural Center of Milan.

Links + Contact

<https://arielpalanzone.onfabrik.com/>
https://www.behance.net/Ariel_Palanzone
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Books

2014 | illustrations for the book "The impossible City" by Alan Ulacia, Bs. AS. Argentina.
2017 | "Flamantes" Art Book , 9 edition , Madrid, Spain.
2018 | "Flamantes" Art Book , 11 edition , Madrid, Spain.
2022 | A'Design yearbook winners 2022 , Como, Italy.

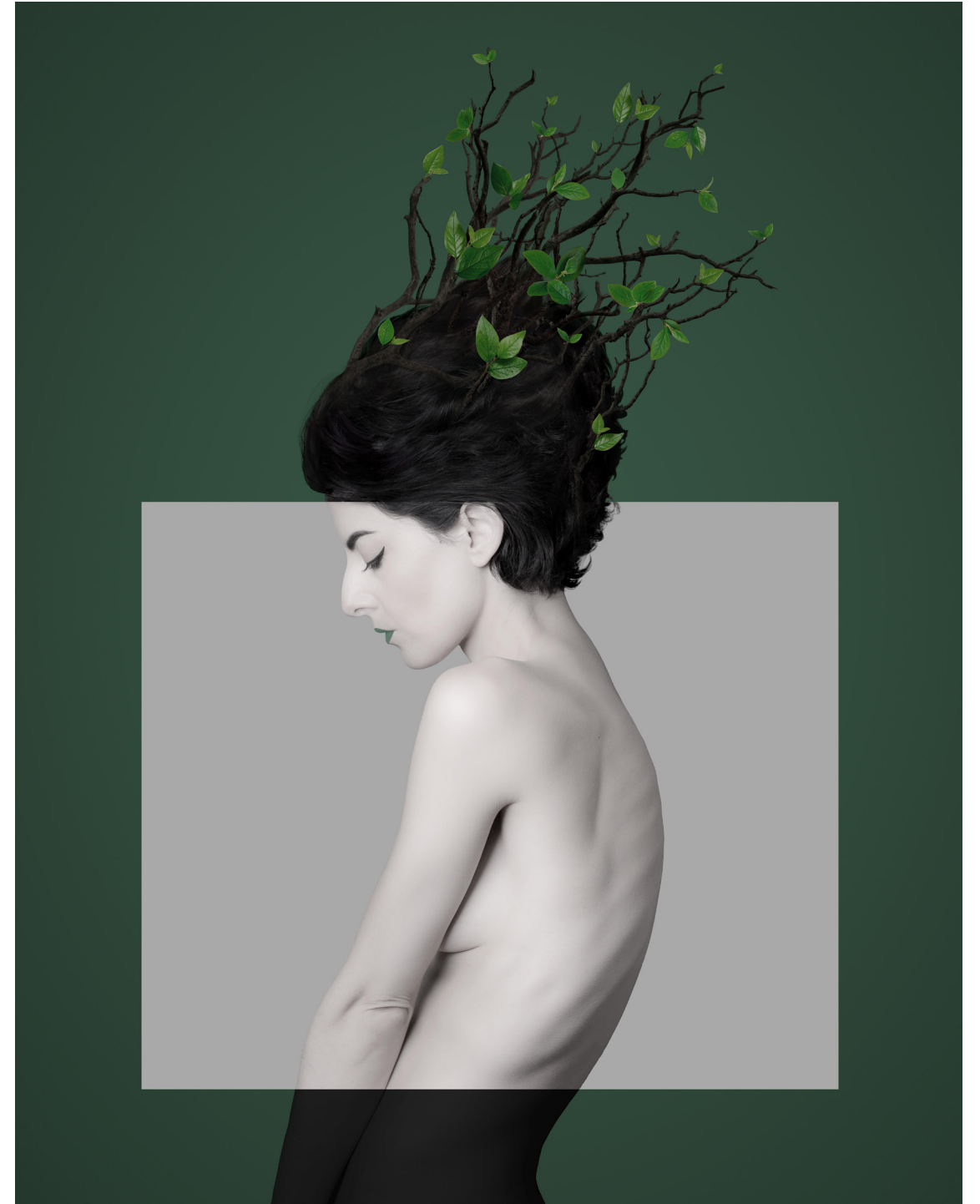
Interviews

2018 | "Wuka" online magazine.
2018 | "Fabrik" company from London.
2022 | Designboom.
2022 | Itsliquid company from Italy.
2022 | "DI" Design interviews from Italy.



Caroline Dejeneffe
United States

CAROLINE DEJENEFFE



UNDER THE SURFACE
Photography print on aluminium
100x78 cm
2022

CAROLINE DEJENEFFE

UNDER THE SURFACE

"I sometimes feel like a tree, my roots deep in the ground, drawing sustenance and strength from the earth. I am anchored to my spot, yet I am not stationary. I sway in the winds of change, bend but do not break in the storms of life. The sun shines down on me, warming my leaves and branches, and the rain washes away the dust of everyday life. I am constantly growing, reaching for the sky. And yet, for all my growth, I never forget my roots. They are what give me my stability and my sense of self."



Caroline Dejeneffe works across photography, installation and painting to create evocative and immersive projects. Her photographic work is made through utilizing studio sessions, found imagery and digital collage to produce beautiful but uncanny images based on the human figure. Dejeneffe has worked with botanical and landscape motifs as well as exploring images of bodily distress, transformation and transcendence. Her main focus is on understanding the diversity of embodied life experience alongside the key universal themes that bring our experiences closer together: love, pain and fear.

Her work vacillates between notions of mind and body. Suggesting the possibility of psychological revelation, of both discovery and denial of deeper senses of identity, and of the vulnerability of being while reveling in sensation, touch and body awareness. Through her work, she sought to understand how the individual is shaped by society and how society is in turn shaped by the individual. By examining the interplay between these two forces, she provides a unique perspective on the human experience.

Caroline Dejeneffe's work has been featured in numerous solo and group exhibitions including at The Centre Pompidou in Paris, V&A Museum in London; PH21 Gallery in Budapest and Society for Arts and Technology (SAT) in Montreal. I have also created large-scale interior installations for W Hotels, KPMG and TED talks. My photographic work has been published in several publications, including a full feature and interview for Reed Magazine.

She has recently won Exposed 2022, the New York Center of Photographic Art and the Dallas Center for Photography's competitions, and was honored with the 2022 Mary Blair Award for Art.

Her work is currently on view at Manifest Gallery in Cincinnati; Griffin Museum of Photography in Winchester, Fort Wayne Museum of Art until 2023.



Daide Viggiano
Italy



ENCICLODERMA

Embroidery looms and self-made biomaterial
115x125x1 cm (x 25)
2022

DAVIDE VIGGIANO

ENCICLODERMA

The work stems from the primary study of Von Luschan's color scale, a method of classifying human skin color into 36 hues and later synthesized by Fitzpatrick into 6 shades, with the purpose of describing the behavior of various skin types when exposed to sunlight. Encicloderma was created with the intention of highlighting skin discolorations by sampling 25 phototypes and enhancing their uniqueness. Each sample is basically composed of glycerin, water, and red algae (agar-agar) that through a chemical process are configured as a plant "membrane-tissue-skin" that I self-produced through a chemical and then drying process. Within each membrane, various "waste" elements of organic origin (animal and plant) were added, encoding each element and making it unique in every aspect. The theme of inclusiveness thus embraces that of sustainability. Material research also acts as a spokesperson in the field of art for an eco-sustainable art that promotes messages of peace and protection of our Habitat.



Davide Viggiano (Potenza, 1994) is a visual artist living and working in Rome. He graduated in Textile Art (2013) from the State Institute of Art in his hometown; he continued his studies in the artistic field at the Academy of Fine Arts in Foggia (2016) and later obtained his master's degree by attending the two-year Decoration course at the Brera Academy of Fine Arts in Milan, where he matured his artistic research (2020). Her work explores the boundaries of the skin, a psycho-physical membrane that covers the body, a vehicle of sensory relations: between the internal and external environment, as well as a place of exchange where post-human identities dwell. Bio-matter becomes the common thread of his artistic expression. A second skin pregnant with life and memories, it intertwines and hybridizes with the inorganic. He has participated in solo and group exhibitions and different art awards. These include "Fiber Storming" for the "World Textile Art - X International Biennial 2023"; "LIMEN" for the VII Edition of Rome Art Week 2022; "ULTRAQUEER" at Palazzo Merulana - 2022; "Artefici del Nostro Tempo 2021" - XVII Biennale Architettura, and many others. In Decembre 2022 he published his first book "Abito" edit by Giazira scritte. He also currently serves as a lecturer at the Accademia Italiana and the Academy of Fine Arts in Rome.



Estefanía Tarud Karl
Chile



EL INTRUSO
Cotton threads on a black gabardine
Diameter 65 cm
2022

ESTEFANÍA TARUD KARL

EL INTRUSO

"El intruso" is a hand made embroidery that compares the curiosity and energy of a child with the speed of the infiltration of light in a dark place. With just a bit of light, features of an image are hinted and melted into the background. Light touches everything with its speed and power.

This painting made with threads starts from a photograph made by myself, in my daily routine, in the privacy of my home. For this reason, embroidery as a domestic technique becomes the perfect way to represent this simple situation.

Despite all of the above, the most important thing in my work is related with the action of embroidering. I need to be with the threads and the needle as much as possible. I cannot resist the temptation to spend my time on this trade, stitch after stitch, knot after knot; my slowly mission becomes to make an image appear from the dark, a situation that in reality only live a few seconds, and that's probably unnoticed by the most of the people.



I have always been looking for an important subject to make an impact, and I learned a lot of techniques trying to find a special story to tell. Luckily, in 2020, I realized that my main reflections are linked to the domestic world and everyday actions. This is the reason why simple daily habits and routines are enough inspiration to express myself effectively.

In this context, embroidering has become not only a suitable technique for my creative production, but also a new part of my routine. Through my work, I seek to challenge traditional activities culturally assigned to a feminine role, shifting them from their utilitarian dimension to a symbolic one.

I am now incorporating the representation of light that surrounds everyday environments to the domesticity of my work. Illumination makes the images become completely different from their shape in regular daylight, as they make the shadow become part of the image.

Through a simple straight stitch, I embroider on a black gabardine with cotton threads of different colors, respecting the space between stitches and integrating the background as a main element.

The same image is displayed in the front and in the back. In the front, you can see the control and dedicated stitches, everything it is in the right position to create a realistic story. But, in the back, you can see the process, the backstage of the work, the knots, the leftover threads, the mess. . . but the same image is just right there.

I have created a new and unknown style of embroidery where the light is the protagonist and the background turns relevant.

Studied Art at the Universidad Católica de Chile.
Works and lives in Santiago de Chile.

Solo Exhibitions

2017 "Sutura", Centro de las Tradiciones de Lo Barnechea, Santiago de Chile.
2015 "Doble Sentido" Centro Cultural de Providencia, Santiago de Chile.

Group Exhibitions (selected)

2022
-Honorable Mention in the Bienale of Contemporary Textil Art "Contextile", Guimarães, Portugal.
-25 years of WTA "World Textil Art", Santiago de Chile.
-1 st place awarded by the public in Faxxi (Art Fair) , online chilean Exhibition.

2021
-2nd Place in "Hand and Lock the Prize", London, England.
-Honorable Mention in "Salón Minitextiles", Buenos Aires, Argentina.

2020
-WTA "World Textil Art" online versión. Santiago de Chile.



Federica Cacciavillani
Italy



***202203031,2,3,8,4,202202251,9,8'**
Single fired porcelain
20x20x35 cm
2022

FEDERICA CACCIAVILLANI

*202203031,2,3,8,4,202202251,9,8'

*202203031,2,3,8,4,202202251,9,8' is part of a series of vessels cast in 2022 out of plaster moulds. Through the artistic process, Cacciavillani seeks to explore the symbiotic relationship of opposing forces; negative and positive space, common and noble materials, control and the unknown. Using a casting process typically reserved for simple, mass-produced functional objects, the artist's pieces are, by contrast, intricately detailed, one of a kind vessels. Her plaster moulds consist of hundreds of individually hand-carved tassels or sections, leaving an endless possibility of combinations and joints - the spaces where variations exist. Her work is made to honour the unknown and embrace the infinite shapes and possibilities created by these joints.

Encoded in the title of her works is the exact combination of moulds used to form the vessel - a kind of unique DNA sequence representing a singular piece and moment in time. This specific piece is the result of assembling 192 individual hand-carved tassels or sections, created by combining 8 separate layers of moulds with 24 tassels in each layer. Cacciavillani's works are inspired by the Taoist principle of Yin and Yang; her artistic process seeks to blur the line between aesthetic and functional, sculpture and vessel, organic and controlled.



Federica is an Italian-born entrepreneur and artist based near Rome. She completed her undergraduate degree in Economics and Marketing and her Master's degree in Fashion Management in 2011 and began her career in marketing. Seeking a change of environment, in 2013, Federica moved to Myanmar, where she started to shift into more creative careers. She launched a successful furniture company and later an architectural studio, learning on the job to design both furniture and interior spaces. During her time in Myanmar, Federica was inspired by Eastern philosophical traditions and art, in particular Oriental vases and vessels, which have a symbolic role in Asian society.

Due to the global pandemic, Federica returned to Italy in 2020 and decided to fully dedicate herself to the exploration of her creativity. Attracted to the physical quality of building with clay, Federica became a pupil of Maestro Riccardo Paolucci where she experimented with many techniques. She found her calling after attending the seminar "Creative Molding Technique" by Simon Zsolt Jözsef.

Currently, Federica is pushing the limits on hand-sculpted mould techniques and is studying Ceramics at the school of "Arti Ornamentali" in Rome.



Federico Pinto
Italy

FEDERICO PINTO



AUTUNNO
Acrylic on canvas
50x50x4 cm
2022

FEDERICO PINTO

AUTUNNO

From Netti series.

NETTI

'Netti' apparently immortalizes the sense of being static with full and solid acrylics and dark contours in striking contrast; it is only an apparent stop, a stop, which does not preclude the possibility of leaving again. By contrast, the composition made of closed geometries communicates mobility and evolution.

Brilliant and rich acrylics exude security within felt-tip, legible, stable ...

Netti!



Born in Tuscany, raised between Eschenlohe - Germany and Porto Ercole- Italy. Currently, Federico Pinto Schmid lives and works between Zurich and Tuscany.

Self-taught painter, his artistic research is mainly influenced by Abstract Expressionism and Italian Informalism.

In Federico Pinto Schmid's abstract paintings, clearly demarcated forms merge into colorful, energetic overall compositions.

Using different techniques, intuitively, the artist creates color fields and mixes forms, in a perfect harmony to the context.

His artworks can be found in private collections all over the world: Switzerland, Singapore, California, Bahrain, New York, Luxembourg, Italy, among others.



Francesco Misceo
Italy

FRANCESCO MISCEO



LISTEN TO NATURE

Video
Length: 4'28
2022

FRANCESCO MISCEO

LISTEN TO NATURE

Art Director/Performer/Vfx/Videomaker: Francesco Misceo
Music: Oceanvs Orientalis, Sylvia Rebecca - Adonis
Techniques: Videomaking, GenerativeArt, CreativeCoding, Dance
Length: 4'28
Resolution: 16:9FullHD1080p
Year:2022
Youtube link to the video: <https://youtu.be/FXf3Qvh-lps>

"Listen To Nature," a project to reconnect people with nature at a time when our planet's biodiversity is facing enormous threats. The artist, with this work, wants to inspire people to a deeper appreciation of nature, both for the good of the planet and for individual well-being. And to do this, Francesco, wanted to enhance this message by using new emerging digital techniques such as generative art/creative coding and dance. A true fusion of body and nature.



Francesco Misceo is an experimental contemporary dancer and new media artist born in Modena, Italy in 1997. He acts in the field of the digital arts and performing arts by creating many forms of art, from stage performances to exhibitions combining real and virtual worlds. He places the human body at the heart of technological and artistic challenges and adapts today's technological tools to create a timeless poetry through a visual language based on playing and enjoyment, which breeds imagination. His work is acknowledged for the highly holistic artistic methodology with a strong digital background, which considers not only physical elements as dance, but also optical, sonal, sensorial and, above all, spatiotemporal components as part of the choreography. Based on his profound interest in choreographing time and space, he wants to spread his talent not only as a choreographer and dancer, but also as a composer, light designer, scenographer and visual artist.



Francis Kaiser
Germany



HER ROYAL HIGHNESS

Mixed media: digital collage, digital painting, chalk and colored pencil-drawing on canvas
100x150 cm
2022

FRANCIS KAISER

HER ROYAL HIGHNESS

„Her Royal Highness“ is part of the series CHILD. The mixed-media-painting is typical of Francis Kaiser's current works: a realistic depiction of figures in an atmospherically lit interior. The childlike figure sits introverted on a plush unicorn. She is completely absorbed in what she is doing - eating cake and playing princess. Yet the little princess seems to have everything a little girl could dream of - does she?

Although she seems to have everything, the girl seems lost and lonely. „Her Royal Highness“ is a small reminder: consumption and possessions are not everything, sometimes less is more.



Francis Kaiser was born in Detmold, Germany in 1988. She was raised in different towns afterwards until she finally came back. Today she works and lives in her hometown again. During and after her art studies, she first worked as a teacher and educator in schools and museums for several years, focusing on art education. It was not until the end of 2021 that she turned her passion for painting and drawing into her main profession. Ever since, she has been working as a freelance artist and illustrator under the artist name KAISERSWERK.

Francis Kaiser's works show people - often children - in their everyday and special moments. Her realistic paintings live through the play of light and shadow. Stylistically, they are characterized by a mix of collage and painting. Her works are predominantly digital. Collages of different surfaces, structures, and patterns, which she collects in everyday life, serve as background for the actual painting.

The large-format paintings are printed on paper or canvas and then reworked with chalk and colored pencils.

Francis Kaiser's works have already been shown in various group and solo exhibitions in Germany. She has also had her first exhibitions internationally and received awards.

"The moment is all that counts. My portraits and figurative paintings show snapshots. I create spaces of intimacy and safety for me and the figures themselves. Drowning completely into the here and now - that is what my paintings are about"

Francis Kaiser



Marco Longo
Italy

MARCO LONGO



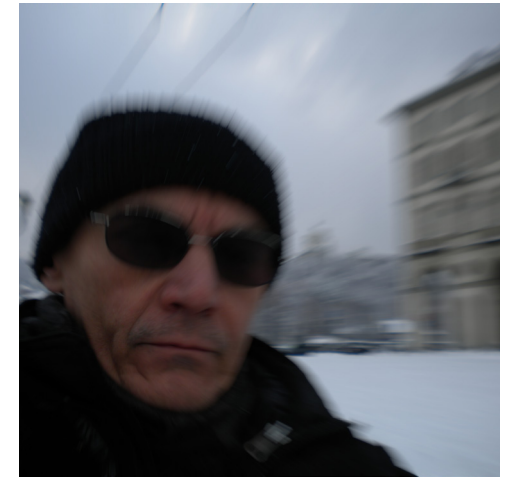
HEISENBERG STREET IN TURIN

Oil on canvas
100x70 cm
2022

MARCO LONGO

HEISENBERG STREET IN TURIN

.. "In a rarefied silence that accompanies autumn rainy days, the artist immerses us in the muffled dimension of the urban suburbs, where the reflected light cuts the perspective and forces us to sharpen our gaze" ...in these recent works, in the urban landscapes the artist accentuates the sense of movement, fraying the contours with glazes and transparent brushstrokes in order to obtain vibrant and dynamic images. Transparent.
E.D.

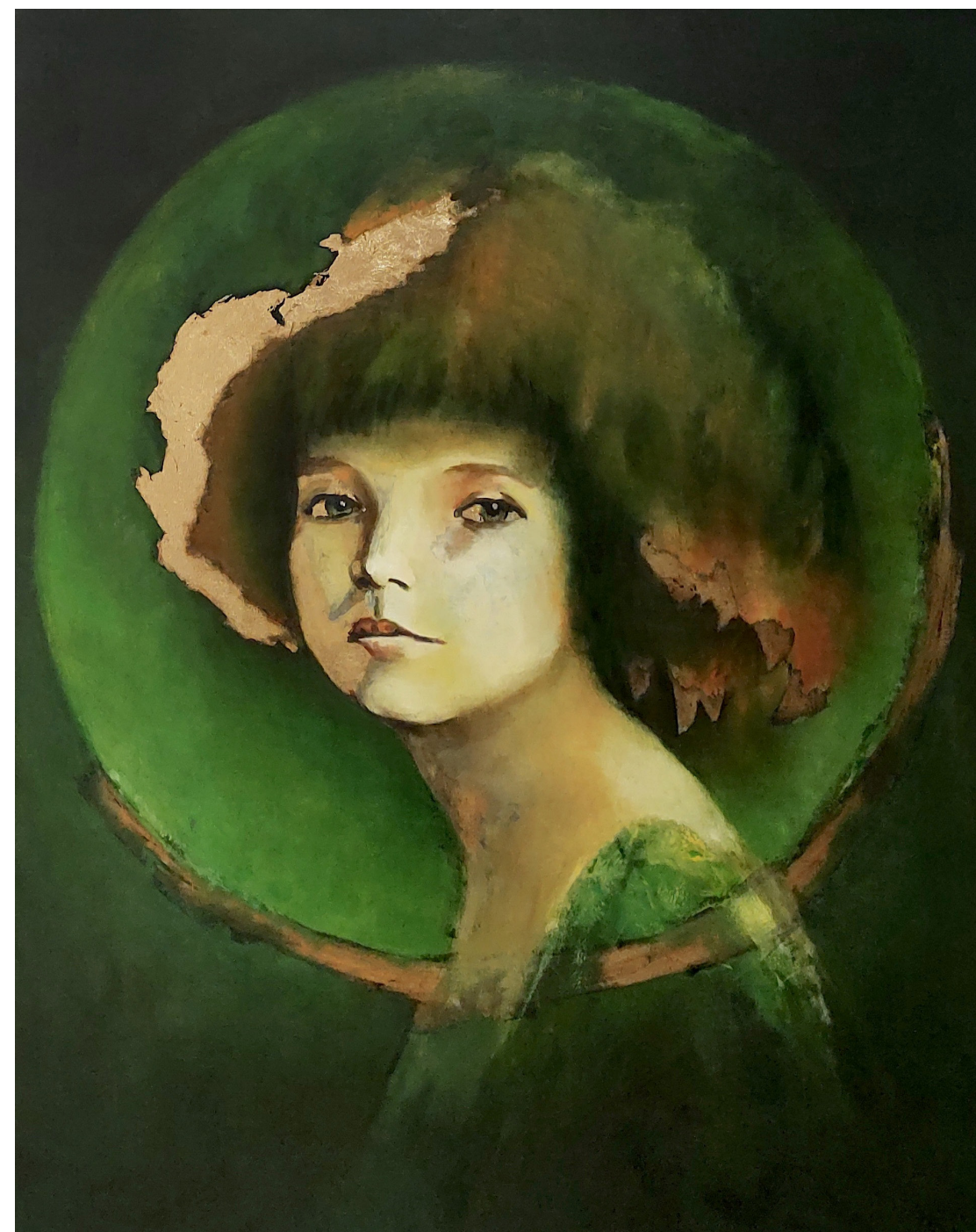


Marco Longo was born in Turin on 27/11/56. teaches drawing and painting at the studio "Visual Research of Turin"
Graduated from art school, he attended the Accademia Albertina, graduated from the "International School of Graphics" in Venice.
From 1978 to 1994 he was part of the cooperative "visual arts" of Turin.
He participates in numerous solo and group exhibitions.



Maria Dolores Eiras
(Mareiras)
Spain

MARIA DOLORES EIRAS (MAREIRAS)



GREEN WOMAN
Oil painting and gold leaf
146x112 cm
2022

MARIA DOLORES EIRAS (MAREIRAS)

GREEN WOMAN

Green Woman, is one of her latest works. This work is inspired by the tradition of the Green Man, a symbol often found carved in stone and wood in European cathedrals, usually shown as a man's head embellished with leaves or vegetation, although, on rare occasions, the face was from a woman. It's believed that this was the representation of Cernunnos, the Celtic god of nature and all living beings. In this work, Mareiras paints a woman's face, rather, a girl, in a claim of the feminine universe, who observes and questions us from any point of the room. She doesn't let us escape, she follow us, making us reflect about the current climate emergency.

This work is made on Belgian linen, oil and gold leaf. The use of gold aims to generate reminiscences of classic works in which it was present on a recurring basis. Light is the common element in all Mareiras works: whether it's black and white or color, the search for light is a constant. In this work, the gold leaf causes interesting games, depending on the existing light in the exhibition hall.



María Eiras (Mareiras), is a native of Santiago de Compostela. Since 2011 and after working in various places, such as Vigo, A Coruña, Madrid or Barcelona, she has been the director of Mareiras Espacio de Arte, an art and creation space located in her hometown, where she develops teaching and cultural management, an activity that she combines with her work as an artist.

TRAINING

Bachelor of Fine Arts (UVigo) and Psychology (USC).

CURRENT EXHIBITIONS

Her installation Amanecer and the collection of poems In the name of the mother. Creación y luz were selected to participate in the Riutbilles Biennial of Paper Art (Barcelona), which is currently on display at the Moli Paperer Museum in Capellades (Barcelona) until March 2023.

LAST PROJECTS

In 2022, her work Vin a Paula en Porto, is selected in VI Spring Salon of Realistic Painting, being exhibited in the Sala Maruja Mallo in Madrid in November 2022. Her work Olvidando y recordando was selected for the XXXI "Antonio Arnau" National Painting Prize of the Quintanar de la Orden City Council (Toledo) and exhibited that same year. Her work Aqueles nenos is selected to participate in the Bienal de Pintura do Eixo Atlántico N13/ 2021-2022, in an itinerant exhibition throughout various parts of Galicia and Portugal throughout this year. Her work Green Woman, was selected at the Ponte de Lima Contemporary Art Biennial, being exhibited from July to September at the Museo dos Terceiros in the same city.

In 2021, her work Rojo en el silencio is selected to participate in the collective exhibition of the XXV Indalecio Hernández International Painting Prize, exhibited at the Indalecio Hernández Vallejo de Cáceres Foundation. That same year, her work Ule o recendo do mar cando pasas por aquí, is selected in the XXXI Edition of the Cerezo Moreno Painting Contest, participating in the collective exhibition at said museum from October to November. In October of that same year, she participated in the collective exhibition "A tu aire" organized by the Sala Aires de Córdoba. In November she participates in two solidarity projects: "Postcards from Limbo" whose exhibition is held in November and "Historias de Ajudaris 2021". At the end of 2021, she presents the collection of poems that she has illustrated En el nombre de la madre. Creation and light written by Luis Rodríguez Cao and edited by Autografía.

In 2020 she participates in the collective exhibition "Des. facendo o xénero" at the Casa do Cabido de Compostela, sponsored by the Consorcio de la Ciudad de Santiago, curated by Begoña Álvarez Seojo.

In 2019, her drawing of Antón Fraguas was chosen by the Xunta de Galicia, as the image for the official poster of the Day of Galician Letters, during this year, she was focused on the promotion of her second editorial project As nosas letras de Muller a Muller, a self-published book, in which a journey is made through the different honorees on Galician Letters Day, through drawings made by her accompanied by the texts of Anxela Lema Paris.

INDIVIDUAL EXPOSITIONS

She has exhibited his work individually in 2017 at the Cabo Vilano Lighthouse (Camarifas) presenting his project I see, therefore it exists. A reflection on perception from October to December. At the El Taller de Compostela Art Gallery, where he presented his project Constanza in May and June 2013. In that same year he participated in the IV Edition of Café Con «Mareiras» from October to December 2013. He has also shown his work in the C. S. O Ensanche (April.2013) and, previously, with the project «Compostela y su Ángel» in the Salón del Casino (2011, Santiago de Compostela). In 2016 his work was selected in the I Acuarelibros Contest, organized by the Madrid gallery Alda con Limón, being part of the exhibition that was held there with the selected works. In 2014, she exhibited her work at the AC Palacio del Carmen, within the V Edition of Café Con «En Colectivo», and the VI Edition Café Con «África» sponsored by the AC Palacio del Carmen Autograph Collection. She has been selected to participate in the 2014 Miradas de Mujeres Festival, at the Mondariz headquarters, within the "Arte Abastos" initiative, and at the Cacabelos Archaeological Museum, in the "Ahora, Nosotras" project; both in March 2014.

She was also selected in 2013 to participate in the III Edition of Art and a Coffee, a meeting that, this year, has discussed art and technology; the physical exhibition of the selected works was held in the Sala Sol de York in Madrid. Art and a Coffee is an initiative of Veo Arte everywhere, the research group of the Complutense University "Su+MA: University and Museum" and Ingenio IC, that combines online and offline, in order to create an open forum of debate on art and the different agents who speak about this discipline on the Internet.

In 2020/2021 her project "As nosas letras de Muller a Muller" is selected to be part of the SELIC (Semana do Libro de Compostela) program, an exhibition held at the Aenea space art in Santiago.

AWARDS

She won First Prize in the "Proyecto Cajas" contest of the Basque firm Loreak Mendián in collaboration with Surf&Rock in 2008 and was selected to participate in the "I Meeting of Young Artists Cidade da Cultura" held from September 4-9, 2011. Also selected in the V Plastic and Visual Arts Contest «Women and Art», organized by Torrearte, s.l. (2011, Madrid) and her work is part of the number 7: 1200 km of the LAISLA object magazine.



Nicola Farina
Italy

NICOLA FARINA



NOTTURNO

Oil paint on glass, fusion of ceramic ink on glass, powdered copper sulphate
64x44x5 cm
2022

NICOLA FARINA

NOTTURNO

The work is a meditation on the time of life through the slowed down time of pictorial practice. A necessary dissipation of energy in painting by subtracting the image from its definition. A tension between the superficial statute of painting that turns to the grazing light of the gaze and the sublimated will of the painter to reject it in the reserved, deep and fruitful shadow, in the original and generative place of his own mind.



Nicola Farina was born in Monte San Vito in the province of Ancona on 01/07/1964. He attended the Edgardo Mannucci Art Institute in Ancona and later the Academy of Fine Arts in Macerata. He has always carried out an artistic activity and has been a professor of the Figurative Arts department at the Edgardo Mannucci Art School in Ancona since 2001. He has carried out numerous projects in collaboration with public bodies and institutions. He has exhibited in various solo and group exhibitions. He has also dedicated himself to competitions and commissions.

2022

- Some of his works have been selected for the 2022 Marche Prize
- One work by him has been selected for London Contemporary Art Fair 2022 – 4th / 5th edition at THE LINE Gallery Contemporary Art Space
- A work by him took part in the exhibition "The culture of plastic: Art, Design Environment", curated by Andrea Socrati at the Omero State Tactile Museum in Ancona
- Two works have been selected for Itsliquid International Art Fair Anima Mundi Contemporary Venice at Palazzo Bembo and Palazzo Albrizzi-Capello, Venice
- One of his works was selected for Itsliquid International Art Fair The Body Language Contemporary Venice at Palazzo Bembo-Venice

2021

- A work by him received 1st prize in YICCA International Art Contest 2021
- Five of his works have been selected for the virtual exhibition "Simulacra" at The Holy Art Gallery, London
- One work by him has been selected for the 8th and 9th edition of Itsliquid International Art Fair-Contemporary Venice at Archivio della Misericordia Venice
- One work by him received an Honorable Mention from Galerie Biesenbach in Art Matters 4
- His works have been shortlisted for the Thomson Gallery International Art Prize 2021

2020

- Three of his works have been selected among the 20 finalists of the Art Rights Prize, the first International Digital Award for Artists - 3.0, in the Painting category by the jury composed of Luca Beatrice (Curator and Art Critic), Maria Chiara Valacchi (Critic of Art, Independent Curator and Art Writer), Marta Giani (Director of Sotheby's and Specialist in Modern and Contemporary Art)
- One of his works was selected among the 12 finalists of the international Lab Malamegi 17 award
- Personal exhibition at the City of Recanati

Among the commissioned works:

One of his works entitled "Lanetarius" was acquired in the collection of the Omero State Tactile Museum in Ancona.

After the prize awarded by Maestro Michelangelo Pistoletto in the context of the national exhibition Arte Insieme, it was designated and exhibited in 2014 at the cultural events hall of the Italian Embassy in Lisbon in collaboration with the Italian Cultural Institute in Lisbon to celebrate the semester Italian presidency of the EU Council.

The work of a relational nature involved the collaboration of many Italian Cultural Institutes around the world.

One of his own works with a religious theme created in 2018 at the request of the Diocese of Ancona, was sponsored by the Pontifical Council for Culture with the concession of the President Cardinal Mons. Gianfranco Ravasi and acquired in the liturgical artistic heritage of the Vatican State. This work is an apsidal cross located in the Church of SS. Crucifix of Ancona.

They wrote about it:

Father Andrea Dall'Asta, Director of the San Fedele Gallery in Milan

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

They wrote about it:

Dott.ssa Nicoletta Frapiccini, Director of the Archaeological Museums of the Polo Museale delle Marche - Dott. Aldo Grassini, Director of the Omero State Tactile Museum of Ancona - Dott. Stefano Papetti, Professor of Museology and Restoration at the University of Camerino, curator of the Municipal Collections of Ascoli Piceno

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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