

MALAMEGI LAB - VENICE '23

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB - VENICE'23 - CATALOGUE

Edition
Malamegi Lab
Printed on April 2023

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84 - Special thanks

MALAMEGI LAB ART PRIZE



Massimo Toffolo

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

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

"MALAMEGI LAB Venice'23 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.



Margherita Jedrzejewska

Margherita is an art historian based between Poland and Italy. Graduated at Warsaw University in 2006, since 2010 she is associated curator in international art organizations. She has organized many exhibitions across Europe and arranged a number of workshops, conferences and fairs. Margherita has worked on the influence of classical aesthetics in contemporary art and on the classic art tradition in modern-day culture as well. She's also editor and contributor of various websites focused on contemporary art, continuing to dedicate her skills in order to present the creativity of others.

IMAGOARS

imagoars

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

Associazione culturale Imagoars
Cannaregio 2805/A, 30121 - Venezia - Italia
e-mail
info@imagoars.com
web
<http://www.imagoars.com>
<http://www.facebook.com/imagoars>

Imagoars cultural association was born in 2009 thanks to a group of artists and art enthusiasts promoting events into the sphere of Art with the purpose of showing and promoting high-quality artistic expressions, from painting to sculpture, from installations to performances. Its activity is aimed at enlarging the knowledge of Art and spreading it through its different languages. Art is not seen as the pure reproduction of the physical world nor as the devastation of our shared satisfying aesthetic equilibrium. Instead, by proposing a new approach towards it, Imagoars conceives it as a contribution for the growth of human sensitivity in order to create a better quality of life inside a shared common ground, namely a "common-city", more opened and tolerating towards diversity.



imagoars

CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

Spazio espositivo imagoars
Cannaregio 883 - Venezia
telephone and fax: +39 041 5206647
web: www.imagoars.com
email: staff@imagoars.com

EXHIBITION AREA

Imagoars cultural association is glad to introduce its new exhibition area in Venice, at Cannaregio 883. The area is used by our team in order to exhibit and share our passion for Art while is available for anyone interested in sharing and comparing with a new audience their research and production in the Art field.

SELECTED ARTISTS

12 - Agnieszka Kozłowska
18 - Claudia Marini
24 - Jens Braun
30 - John Hensel
36 - Lika Palabiyik
42 - Matias Helmikuu
48 - Nahee Lee
54 - Sandra Fiordelmondo
60 - Savina Capecci
66 - Sebastiano Sallemi
72 - Silvia Rosa
78 - Stefano Boschetti



Agnieszka Kozłowska
Poland



PORTRAIT OF A BOY

Acrylic on canvas
40x50 cm
2023

AGNIESZKA KOZŁOWSKA

PORTRAIT OF A BOY

Portrait of a boy is an image inspired by a camera frame. The moment of a child's creativity during play has been captured on the canvas. The central composition and the eye contact that we catch with the boy increase the impression of immobility and stability of the figure. The symmetry of the prop that the boy is wearing creates a frame for the endearing, dreamy face of a child engaged in play.



Agnieszka Kozłowska born in 1980 in Poland. In 2006 she graduated faculty of architecture and urban planning at Technical University of Białystok. For over 17 years she has been realising herself as an architect and interior decorator, simultaneously devoting herself to her greatest passion for painting. She creates mainly in the acrylic technique, which she is still researching, improving and trying to obtain interesting effects. Tries to experiment with different tools and media. Her major inspiration are people, architecture, introspection and painting itself.



Claudia Marini
Italy



INFLORESCENCES 3

Diptych, collage on woodboards, tissue paper, rice paper, newspaper, relief printing
110x162x2,5 cm
2022

CLAUDIA MARINI

INFLORESCENCES 3

After years at the Academy of Fine Arts in Brera, studying the body and gradually abandoning explicit naturalistic references, Claudia Marini developed a simple form that reflects color in space.

The technique of choice is collage, which these young artist from Lodi uses for large-format works, cutting and folding pre-engraved or painted paper. A germination process that in many cases extends beyond the boundaries of a single panel, resulting in diptychs, triptychs and polyptychs. Despite the constant search for balance, which takes place according to chromatic guidelines, her collages are permeated by a sense of the unfinished understood as a possible opening to further developments.

(...) The basis of each design is a modular form that certainly evokes animal or plant elements such as scales, petals and leaves, but also the human body from which an extreme synthesis is made. (...) Trait d'union, paper, often recycled, carefully archived and brought back to life. Painted and engraved with the linocut technique, with motifs invented or taken from old fabrics, the pages are cut out, divided by colours and assembled by assonance or contrast, without using preliminary schemes.

The shape is actually due to the combination of colors and, as we said, it can go beyond the boundaries of the sheet, covering additional spaces up to a complete balance of solids and voids.

(Chiara Serri)



Claudia Marini was born in 1980 in Lodi, where she lives and works.

In 2006 he graduated in Painting at the Brera Academy of Fine Arts, where, in 2009 he also obtained a specialization in Art Graphics.

In 2010 he turned his studies to textile design, as well as to the collage technique which at the moment constitutes the center of her research. In 2005 she was first classified at the 6th National Painting Competition "Gaetano Morgese", in 2010 she was a finalist at the Italian Factory Prize for Young Italian Painting, curated by Chiara Canali and in 2014 at the Griffin Prize for Art, curated by Ivan Quaroni.

EDUCATION:
2013 - 2014 DIGITAL TEXTILE DESIGN, Afol Moda, Milan.
2013 TEXTILE SHORT COURSE, Central Saint Martins College of Art and Design, London.
2006 - 2009 DIPLOMA di II LIVELLO ARTI VISIVE-GRAFICA D'ARTE, Brera Academy of Fine Arts, Milan.
2006 EXPERIMENTAL PRINTMAKING SHORT COURSES Experimental Printmaking, Saint Martins College of Art and Design, Londra
2001 - 2006 DIPLOMA I LIVELLO PITTURA, Brera Academy of Fine Arts, Milan.
2000 ART DEGREE, Artistic High School "Bruno Munari", Crema.

SOLO SHOW:
2017 - Passaggi di Forme, Mosaici e collage in divenire, curated by Francesca Pergreffi Emanuela Fiorani, Spazio Meme, Carpi
2015 - Blossom, L'Oeil home Gallery, Lodi
2013 - Claudia Marini, Crowne Plaza, Milan
2011
- Snakes, curated by Chiara Serri, CSArt Vetrina, Reggio Emilia
- Quasi collage, The White Gallery, Milan
2010 - Spore, Galleria Oldrado da Ponte, Lodi

GROUP SHOW:
2017 - Inner, Eldi Veizaj e Claudia Marini, Spazio Vibra, Ravenna
2015
- Valentina Russello e Claudia Marini, Gallery on the Move, Via Elba, Milano
- Trame e Colori. Intrecci tra arte e maglieria, Palazzo dei Pio, Carpi
2014 - Mostra dei finalisti al Premio Griffin, curated by Ivan Quaroni, La Fabbrica del Vapore, Milan
2013
- Ottanta. An International Perspective, a Local Insight, Spazio Bipielle Arte, Lodi
- Lo stato dell'arte nel 2013, Obraz-art kitchen and wine- La cantina di Manuela, Milan
- Finalista al Premio Arte, Cairo Editore
2012
- Surf/Le onde sono dentro di noi, curated by Giovanni Policastro, The White Gallery, Milan
- Selezione 1/ Il senso e il colore, curated by Giovanni Policastro, The White Gallery, Milan
2011
- ObrazXmas, 10x10, Obraz Gallery, Milan
- Mostra dei finalisti al Premio Nocivelli, Chiesa della Disciplina, Verolanuova, Brescia
- Art of Florence Design Week, curated by Antonella Centrone e Francesca Votano, Florence
2010
- Mostra dei finalisti al Premio Italian Factory per la Giovane Pittura Italiana, A curated by Chiara Canali, First Gallery, Rome
2005 - Mostra dei finalisti al Premio Nazionale di Pittura Gaetano Morgese, Chiostro delle Clarisse, Terlizzi

ART FAIRS:
2018 - Set Up, Palazzo Pallavicini, Bologna.
2011 - Step 09, Museo della Scienza e della Tecnologia Leonardo Da Vinci, Milan.

PUBLICATIONS:
2012 - Chiara Serri, Claudia Marini. Il fiato del collage, la vibrazione del colore, Esporto n.77, VOL.3.

CONTACT:
WWW.CLAUDIAMARINI.COM



Jens Braun
Germany

JENS BRAUN



KOPFLOSE REFLEKTION / RIFLESSIONE SENZA TESTA

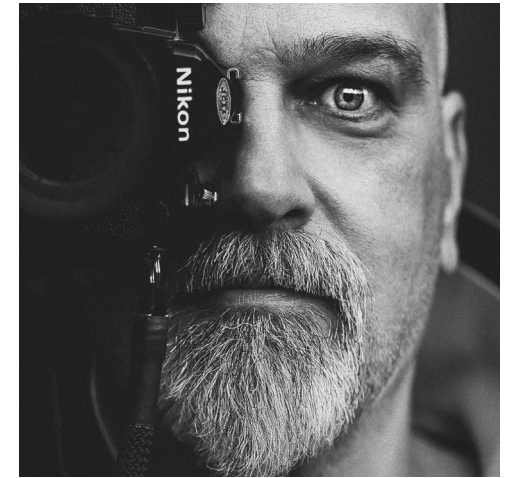
Edition 02/10, signed by the artist. FineArt Hahnemühle Baryta
40 x 50cm (wooden frame with museums glass)

27x41 cm
2023

JENS BRAUN

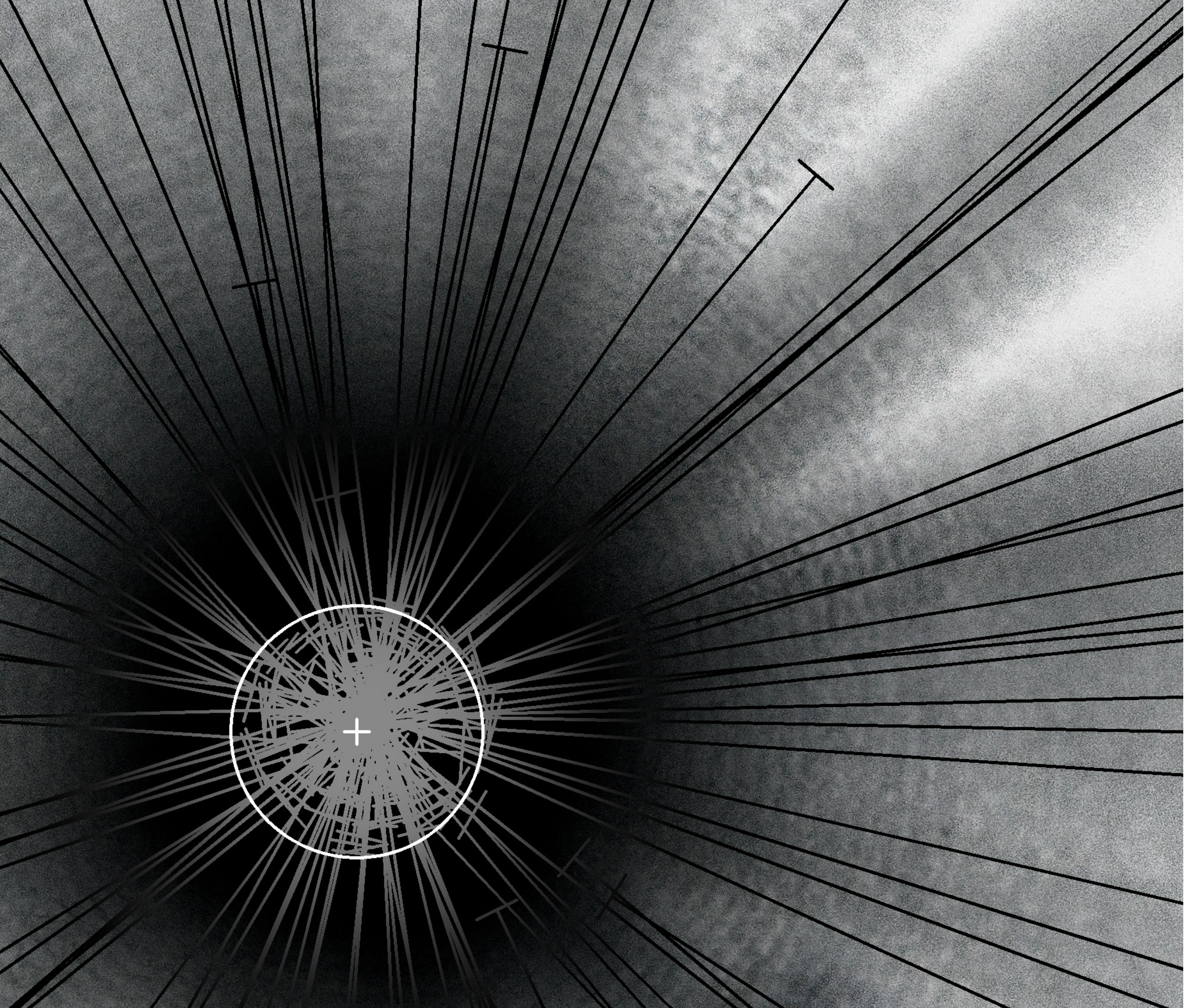
KOPFLOSE REFLEKTION / RIFLESSIONE SENZA TESTA

The art of Jens Braun is characterized by social criticism and his dark emotions, often paired with subtle humor. With his submission, he questions the lack of self-reflection in our wide offensive media society.



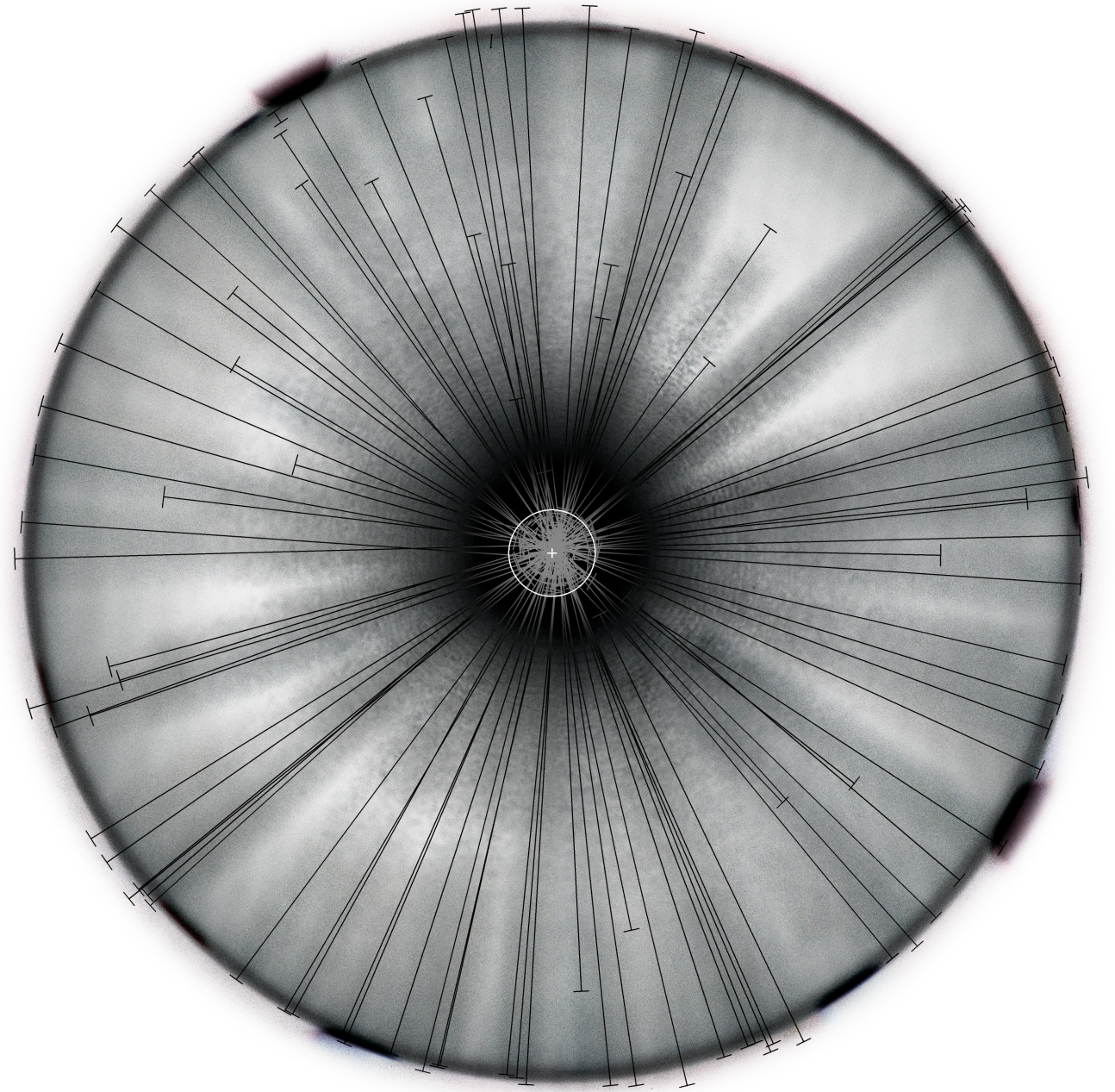
The Photo Artist Jens Braun is also a Pro Photographer (FineArt, Commercial, People) with Scandinavian roots living in the Baden Area Germany. He loves to work especially in Stuttgart, Berlin and on the Isle of Usedom.

2022 he was Top50 nominated at the International BBA Photography Award and won the bronze medal at the International Picture Award in Berlin with his picture "Latte Di Fragola". He also was an Editors Pick in Art Photography by Lense Culture with his work „Metamorphosis". 2023 he reached the Top12 artists of the Bruxelles Art Vue with his triptych "The Decay".



John Hensel
United States

JOHN HENSEL



MOVEMENT AS A SHADOW
Photography, Digital Composite
2023

JOHN HENSEL

MOVEMENT AS A SHADOW

Excerpt from an ongoing project contemplating the junction and disjunction of mathematical models and reality through an exploration of motion, causality and determinism. Composite image of 127 exposures of a ball rolling down a dome viewed from above. Each shadow traces the movement of a ball, each trace is marked by a line programmatically matched to it.



The appearance of our everyday life obscures the actual patterns of the world. It is only through hard and careful work with an openness to reality that we can get to the simple facts of the matter distinct from our expectations. At their most basic level, the scientific laws that underly everything are radically simple, and it is out of their interactions that the incredible complexity of everything around us emerges. John Hensel's current work explores the artistic embodiment of scientific concepts as a way to offer a new avenue into scientific ideas and ways of thinking. He received his BA in Visual Arts from Oberlin College and is now resident in Cambridge, MA. His work has exhibited internationally.

Exhibition History

2023

- LAB VENICE '23; Malamegi Lab, IMAGOARS, Venice, Italy
- The Still Life; Praxis Gallery, Minneapolis, MN

2022

- The Shape of Things; Praxis Gallery, Minneapolis, MN
- TPS 30: The International Competition, Texas Photographic Society, Center for Contemporary Arts, Abilene, TX
- A Second Glance: First Look 2022, Panopticon Gallery, Boston, MA, online

2021

- PRC Nights Online: Photography and Science; Photographic Resource Center, Boston, MA, online event

2020

- Fact vs. Fiction, Gallery 263, Cambridge, MA
- The Self Portrait, University of North Carolina Wilmington, NC

2019

- I Dwell in Impossibility; The Phipps Galleries, Hudson, WI
- Perceptions of Selfie, Mosesian Art Center, Watertown, MA

2016

- 12th National Juried Exhibition; Ceres Gallery, New York, NY
- I AM: Exploring Identity through the Self-Portrait; Altered Esthetics, Minneapolis, MN
- Transgender Realities; Wiseman Gallery, Rogue Community College, Grants Pass, OR

2015

- Featured on the Art Opportunities Monthly Online Gallery
- Sexism: A Touchy Subject; Silicon Valley Women's Caucus for Art; Arc Gallery; San Francisco, CA
- 7th Pollux Award; finalist, London, UK
- Wide Open 6; Brooklyn Waterfront Artists Coalition, Brooklyn, NY
- IUE National Juried Exhibition: Gender; Indiana University East, Richmond, IN
- Voices: An Artist's Perspective; Online

2014

- Continuum: An exploration of Gender, College of St. Benedict, St. Joseph, MN
- Form: Inside and Out, Larson Gallery, University of Minnesota (2 person show)
- Out of the Loop, West Hartford Art League, West Hartford, CN

2011

- Color of Conflict; Susan Hensel Gallery, Minneapolis, MN

Education

2005, BA Visual Arts, Oberlin College



Lika Palabiyik
Germany

LIKA PALABIYIK



FLUIDUM II
Mixed media
60x60 cm
2022

LIKA PALABIYIK

FLUIDUM II

Fluidum means an effect originating from a person or thing capable of creating a special mental atmosphere. Lika Palabiyik experiments with different materials and observes how it chemically react with each other. The painting lives a so-called life of its own and impresses with an unpredictable result. It's about curiosity and coincidences. Here, the artist is guided by the Japanese teachings of wabi sabi, which describes the view of finding beauty in every aspect of imperfection. The focus is on the essential core of things, about the perception of what is in the moment and its acceptance - in which the hidden beauty lies.



Lika Palabiyik started her professional career in medicine as a pediatric nurse. In 2021 she turned to science and is now involved in an epidemiological study in Munich. Inspired by her further education as an art therapist (2017-2019), she prefers abstract techniques to express psychological processes on a more subjective level. Lika Palabiyik's most relevant topic is the ability to resilience, as she believes this is more important than ever in today's world that seems to be spinning faster and faster. At the interface between art, psychology and science, the artist is surrounded by exciting impressions. During her studies in sculpture (2020-2022) she acquired the necessary techniques to work now on her ceramic sculptures in her studio in Augsburg, Germany.



Matias Helmikuu
Finland



FINNISH DREAMS

Photo collage, digital illustration, Photoshop, Illustrator
2023

MATIAS HELMIKUU

FINNISH DREAMS

Photo collage, digital illustration, Photoshop, Illustrator.



Matias Helmikuu is an artist and graphic designer located in Espoo, Finland. He has studied media technology and graphic design. He started working with abstract digital art in 2021 and thinks of his work as paintings but made with digital equipment. He likes to make images with varying styles and often takes advantage of "happy accidents" in the process of making art. Matias Helmikuu also makes experimental music and have released dozens of albums with different artist names. Instagram id: 'matias_helmikuu'.



Nahee Lee
South Korea

NAHEE LEE



SUMUKWHA
160x65 mm | 50x100 mm
2022

NAHEE LEE

SUMUKWHA

I use a wheel throwing to create a black line on the white porcelain. This is an expression of 'Sumukwha', an East Asian ink painting, on pottery.

'Sumukwha' is an East Asian painting technique that has a dark and light effect with only black ink without using color.

The thin black line on the white porcelain shows the beauty of the margin and abstracts the simple ridge. It expresses the beauty of Asia with understated colors and lines.

The material for this work is a mixture of white porcelain with black soil made from pigments. Use a wheel throwing to complete the shape. It is completed after going through a 900-degree bisque firing and a 1250-degree oxidative firing twice in the kiln. At this time, the glaze is not used separately, and after it is completed, it is finished by polishing to create a soft texture.



Education

Kyung Hee university College of Art & Design _ Master of art in Ceramic (2022~)
Kyung Hee university College of Art & Design _ Bachelor of art in Ceramic(2015)

Exhibition

2023. 3 [International Contemporary Art Exhibition] Group exhibition_ in Seoul, South Korea
2022. 8 [Time to cool off] Group exhibition_ in Seoul, South Korea

Award

2023. 3._International Contemporary Art Competition_ special selection



Sandra Fiordelmondo
Italy

SANDRA FIORELMONDO



IT'S TIME TO GO

Oil on canvas
80x100 cm
2022

SANDRA FIORELMONDO

IT'S TIME TO GO

The work arises from a continuous visual and photographic observation that lightens an often repetitive everyday life and through the metaphor of the window, told with a strong verticality, opens up a free emotional space in which to experiment.

In this work:

- on the one hand, the search for rigour. The pictorial use of mathematical elements intended to create a compositional rhythm, and the flat drafting that denies any nuance of colour, result in a geometric construction of the composition with precise lines in which one perceives the tension of the pictorial gesture finalised towards the evocation of composed and reassuring visions;

- on the other, the search for immediacy and spontaneity. The 'freehand' lines that stray into another area of colour meet the unexpected, allowing the possibility of error. Thus, the mistake becomes a spontaneous gesture, an opportunity and a chance to dare and to create something unexpected.



Sandra Fiordelmondo (born in Motelfalco – Perugia) lives and works in Rome.

For several years, she attended Art History courses and painting courses held by Prof Fabrizio dell'Arno at the RUFA (Rome University of Fine Arts), with a particular focus on contemporary art. This background has contributed decisively to her artistic research characterised by the experimentation of different painting techniques and the versatile use of various supports and materials.

The main elements of Sandra Fiordelmondo's works are 'TIME' and 'PLACE'.

The project takes its origin from the impulse of going on a journey back through the memories linked to the places of her childhood and country of origin. The artistic experimentation aimed at unravelling the inextricable thread of individual and collective memory, capturing lost images, faded and elusive memories, to bring back to life fragments of the places and the people who animated them, together with the clothes they wore; all this with a succession of dreamlike images, shadows and figures enfolded in an ancestral dimension. By reworking a personal photographic archive of old family photos and impromptu shots - with which various collages are made - the pictorial work takes its cue from and creates a stratification of colours and materials. From the place and time of memory, the artist Sandra Fiordelmondo's research connects the time of the past to the time and place of the present in which visual and photographic observation narrates a daily repetitiveness that is often heavy and difficult to sustain.

Her most recent works tell of a present time and place in which the research, which aims at capturing the essentiality of forms and colours, speaks of a repetitiveness that can reveal something unexpected. In this work of subtraction and synthesis, two only apparently contrasting needs are combined:

- on the one hand, the search for rigour. The pictorial use of mathematical elements intended to create a compositional rhythm, and the flat drafting that denies any nuance of colour, result in a geometric construction of the composition with precise lines in which one perceives the tension of the pictorial gesture finalised towards the evocation of composed and reassuring visions;

- on the other, the search for immediacy and spontaneity. The 'freehand' lines that stray into another area of colour meet the unexpected, allowing the possibility of error. Thus, the mistake becomes a spontaneous gesture, an opportunity and a chance to dare and to create something unexpected.

EXHIBITIONS

2023 - Finalist at 'MALAMEGI LAB VENICE' 23 EDITION' prize - group show at Associazione Imagoars - Venice
2023 - Finalist at the 'ARTE LAGUNA PRIZE 17' - group show at Arsenale Nord - Venice
2019 - 'Il luogo e la memoria' (tr. place and memory), artistic project by Sandra Fiordelmondo, Stefania Carè, Simona Barbaresi and Roberta Giuliani, critical text by Prof. Fabrizio Dell'Arno - San Francesco museum complex, exhibition space for contemporary art - Montefalco (Perugia)
2018 - 'L'Espressionismo e l'Arte del Terzo Millennio' (tr. Expressionism and the Art of the Third Millennium), curator Giorgio Palumbi, group exhibition - Venanzo Crocetti museum - Rome
2017 - 'Certi Angoli Segreti' (tr. Some Secret Corners), solo exhibition, critical text by Prof. Fabrizio Dell'Arno - San Francesco museum - Montefalco (Perugia)
2016 - 'Sul filo della memoria' (tr. On the thread of memory), solo exhibition - Spazio d'Arte Il Laboratorio - Trastevere - Rome
2015 - 'Dislocazioni' (tr. Dislocations), curated by Roberta Giuliani, group exhibition - Palazzo Palladini, Pescina (AQ)
'Dislocazioni' (tr. Dislocations), curator Roberta Giuliani, Museum Night - group exhibition - Museum of Geology, Department of Earth Sciences - Sapienza University of Rome - Rome
'Dislocazioni' (tr. Dislocations), curator Roberta Giuliani, group exhibition - Orsini Castle - Avezzano
2008 - 'Cosmografie tra segno, materia e visione' (tr. Cosmographies through sign, matter and vision), curator Guido Folco, Elisa Bergamino, Eva Czerkl, Anna Maria Cossu - group exhibition promoted by the magazine "Italia Arte" under the patronage of the Piedmont Region, Province of Turin, City of Turin - Villa Gualino - Turin
2007 - "Art's Color Is Woman", curator Anny Baldissera, group exhibition - Cassiopea Gallery - Rome
2006 - selected for the "Open Art 2006" prize, curator Prof Italo Evangelisti, under the patronage of the Lazio Region, Province of Rome and Municipality of Rome, Sale del Bramante - Piazza del Popolo - Rome
2004 - 'Olii Metropolitan' (tr. Metropolitan oils), solo exhibition - 'Hair and Swing' - Piazza Navona - Rome
1991 - Finalist at the XV International Competition of Painting, Sculpture, Graphics and Engraving 'La Telaccia d'Oro 1991'. curator Giuliana Papadia - Turin



Savina Capecci
Italy



ANIMALS AND GRACES

Acrylic on canvas
120x100 cm
2022

SAVINA CAPECCI

ANIMALS AND GRACES

Contemplative and sometimes fantastical scenes present a new harmony between nature and mankind while at the same time sparking our imaginations to envision new possibilities.



Savina Capecci is an emerging artist who lives in Pordenone, Italy. She studied first in Trieste where she completed a Master Degree in International Economics and after in Venice at the Academy of Fine Arts where she got her Master Degree in Visual Arts specialization in Painting with full marks in 2017. She worked as assistant professor in the classes of Painting at the Free Academy of Fine Arts in Klagenfurt (winner of the grant Erasmus+ for post graduates), and as professor in the Art High School in Pordenone. She is a fulltime artist.

Solo Exhibitions

2020 "The Alchemists' Garden", Civic Museum of Natural History Silvia Zenari, Pordenone, Italy, curated by Fulvio Dell' Agnese
2017 "Transgenic Attack", Atelier der Stadt, Klagenfurt, Austria curated by Freie Akademie der Bildenden Künste Kärnten.

Collective Exhibitions

2023 upcoming Mediterranean Goddesses, APS Mdina Contemporary Art Biennale, Cathedral Museum, Mdina, Malta under the artist direction of Giuseppe Schembri Bonaci.
2022
Kunst trotz gewalt (Art defies violence), Fotohof galerie, Salzburg, Austria curated by Hildegund Amanshauser, Andrea Kopranovic, Martina Pohn, promoted by Frauennotruf Salzburg and Gendup - Center for Gender Studies and the Advancement of Women
Premio Mestre di Pittura (Mestre Painting award) exhibition of the finalists, Centro culturale Candiani gallery, Venice Mestre, curated by Marco Dolfin
La Cura (The Cure), Gallery ArtePardes, Mirano, curated by Maria Luisa Trevisan
La Cura (The Cure) Gallery Tobia Rava' Art Factory, Venice, curated by Maria Luisa Trevisan
Con me o con nessuno (With me or with nobody) Foundation Sandretto Re Rebaudengo, Turin, charity exhibition, curated by Foundation Sandretto Re Rebaudengo and ApidTorino.
2021
The Creative Room, See You, Tomorrow; Palazzo Dona' Brusa, Venice, a. topos Curatorial Collective Venice.
Lilian Caraian prize, Palace Costanzi, Trieste curated by Fondazione Caraian.
2020 Carta Bianca, art symposium and residency, Museum MiniMu, Trieste
2019
R-Evolution, Museo degli Innocenti, Salone Borghini, Florence, Italy curated by EneganArt Prize.
Alchemistic Painting, Festung Hohensalzburg, Salzburg, Austria, curated by Paulina Olowaska.
Fresh Legs Berlin, Inselgalerie, Berlin, Germany, curated by Eva Hübner, Gabi Ivan
International Painting Prize Dario Mulitsch, Castel of Gorizia, Italy, curated by Marianna Accerboni
B.ID International Women Biennale of Art, Magazzino 26, Trieste curated by Barbara Fornasir.
2018
Arte e omosessualita'. (Art and omosexuality) Premio Catel (Painting Prize), Museum Mastroianni in Museum of San Salvatore in Lauro, Rome, curated by Vittorio. Sgarbi.
In-differenza, EneganArt Prize, Fortezza da Basso, Florence, curated by Ileana MayoI and Giovanna Fezzi.
Incident 4 – Accident, Museum of Modern Art Czestochowa, Poland curated by Wlodzimierz Karankiewicz and Bartosz Fraczek.
2017
The Mediterranean: A Sea of Conflicting Spiritualities, APS Mdina Cathedral Contemporary Art Biennale, Mdina Cathedral Museum, Mdina, Malta curated by Giuseppe Schembri Bonaci and Nikki Petroni.
Prize Cairo Mondadori, Palazzo Reale, Milan, curated by Michele Bonuomo.
BV Sommerausstellung, BV Galerie, Professional Association of Visual Artists, Klagenfurt, Austria, curated by Margaretha Bauer.
Memento Andy, Atelier 3+10, Venice, Italy curated by Saverio Simi De Burgis.
2016
Prize Foundation Lilian Caraian", Palazzo Costanzi, Trieste, curated by Fondazione Caraian.
"Fuori Uso – Avviso di Garanzia", Ex Tribunal of Pescara, Pescara, Italy curated by Giacinto Di Pietrantonio and Simone Ciglia
2015
"Premio Lilian Caraian for figurative arts", Palazzo Costanzi, Trieste, Italy,
"Canvas/Brush/Paintings", Venice Biennale, Arsenale Venezia, participation in the performance from Maria Eichhorn, Venice, Italy
2014
"Premio Arte Cairo Mondadori", Exhibition of the finalists of the prize, Palazzo della Permanente, Milan, Italy curated by Michele Bonuomo.
"Incident3 Accident", Czestochowa Museum, Czestochowa, Poland
"Premio Lilian Caraian for figurative arts", Museum of Modern Art Revoltella, Trieste, Italy
"Mental Adventures", Elbschloss Residenz, Hamburg, Germany.



Sebastiano Sallemi
Italy

SEBASTIANO SALLEMI



UNTITLED N. 016 - WHITE NOISE

Acrylic on canvas
70x70 cm
2019

SEBASTIANO SALLEMI

UNTITLED N. 016 - WHITE NOISE

"White noises are compared by analogy to white light, as the latter, in fact, is the sum of all the colors of the iris, so a white noise is the sum of all possible frequencies; it is a sound capable of eliminating acoustic disturbances, allowing the listener to calm the mind and body".

The work presented is part of the series of works entitled "White noises", a series of aesthetic experiments provide an analysis of "poetic-visual" or "sound-painting", conceived as the relationship between sound and color. The cultural perspective of the project is to elaborate a deep research on the sensory perceptions related to sound, light and color; the elements generate attention to detail on the canvas capable of dialoguing with each other through an articulated and rigorous vertical partition, which alludes to fragments of memories and landscapes translated by the artist into colored backgrounds and inserted inside the surface, following a meticulous analytical procedure. The rhythmicity of the surface refers the observer to a playful vision that highlights both the aesthetic aspect linked to the design idea of the pictorial texture, and the anthropological too, connected to the emotional and sensory reaction of the individual. A fleeting vision full of sound energy runs through a succession of abstract forms, moving to a specific and personal expressive purpose.



Sebastiano Sallemi was born in Sicily in Comiso (RG) on September 22nd, 1988. He works as an artist in Sicily and works as a teacher of Art & Image and Plastic Disciplines.

The artistic training begins in the hometown where from 2003 to 2008 he attends the State Institute of Art "S. Fiume". He continued his studies in Viterbo at the Academy of Fine Arts "L. da Viterbo" getting a degree, in 2012, in Restoration and Conservation of Artistic and Cultural Heritage. In 2014 he completed his studies at Vibo Valentia with a master's degree in Sculpture at the Academy of Fine Arts "Fidia".

In 2015 he got the TFA (Active Training Internship) qualification at the Academy of Fine Arts in Rome to teach the Plastic, Sculptural and Scenic Disciplines in high school. From 2015 until now he has taught Art and Image in different schools in the province of Grosseto. The training course undertaken allowed him to approach and analyze with enthusiasm and interest the artistic forms of the XX and XXI Century.

The sculptures of Pablo Picasso by Kurt Schwitters and Louise Nevelson influenced the initial stages of his work, creating a series of picto-sculptures that show, in the first phase, the intertwining or composition of geometric elements with the material wood, superimposed between them. During the following years we can certainly speak of a sort of evolution of the work, where the artist tends to highlight the substantial elements present in the sculptures and paintings of previous works, eliminating the superfluous. Currently the artist works on the creation of surfaces and structures remarkably linked to the concepts of analytical painting, conducting an analysis of the material components of the painting itself. From the relationship between a work as a physical object and its author, the surfaces and analytical structures of the last cycle recover primary visibility through elementary and sometimes almost regressive signs, where the artist doesn't insist in a particular vision, but suggests a change.



Silvia Rosa
Italy

SILVIA ROSA



GLARE OF LIGHT

Oil on canvas
100x70 cm
2023

SILVIA ROSA

GLARE OF LIGHT

The idea of repetition can take on a multitude of different meanings. In my compositions it is declined both as a pictorial method and through a conceptual connotation. Within the images I construct, what often repeat and multiply are forms that are not copies of an initial element, at most evolutions of an object that takes on new guises and tells a story, each time with a different character depending on the form considered. The work initially consists of fragments of objects, from worlds that do not communicate with each other and that have a different origin; the nature of each of these elements is replicated in the immediate vicinity, allowing the vision of settings, at times artificial and at times landscape. The colors that fill the different backgrounds also recur, shifting at times to related hues, again emphasizing the idea of transformation, of different configurations in different instants of time. The language of painting becomes the means to be able to delve inside a much deeper plot, where the real datum, the symbolic and the imaginary connect by expanding its boundaries, inducing the mind to trespass from the perimeter of representation and to imagine a possible unfolding of the represented narrative. The dialogue between the nature of different objects and the desire to lose spatial reference points generates a sense of disorientation: attraction and disorientation, ambiguity and familiarity, real and imaginary; no longer does a univocal vision persist, but rather a vision of the possible in which multiple realities can overlap, where even the most distant territories meet again.



Silvia Rosa was born in Latina in 1998. Studies and works between Latina, Rome and Milan.

TRAINING

2016 Graduation from the Liceo Artistico of Latina
2020 Bachelor's degree in Painting at the Accademia Di Belle Arti in Rome Ruffa-Rome University of Fine Arts
2021/2023 Currently attending the Master's degree course in Visual Arts at Accademia Di Belle Arti Di Brera, Milan

GROUP EXHIBITIONS

2018 Urban Art, Pastificio Cerere, Rome, IT
2018 MAD Contemporary Odyssey, Castello Baronale, Maenza (LT), IT
2019 Inquercia Vol.IV, Nuovo Cinema Palazzo, Rome, IT
2019 MAD Odissea Contemporanea, Torre dei Templari, San Felice Circeo (LT), IT
2022 Combat Prize 2022, Museo G.Fattori, Livorno, IT
2023 Mirabilis, Palazzo Meravigli, Milan, IT
2023 Mirabilis, EastRiver, Milan, IT

SOLO AND BIPERSONAL EXHIBITIONS

2019 Human Activities, Cambellotti Museum, Latina, IT
2020 I look around, Pastificio Cerere, Rome, IT
2021 The Body of a Feeling, Museo Giannini, Latina, IT

AWARDS

2019 Catel Prize, Museums of S. Salvatore in Lauro, Rome, IT
2019 The work "Labyrinth Mondano" is the winner of the permanent collection at the Embassy of the City of Mexico, MX
2022 Combat Prize 2022, finalist, Livorno, IT
2023 Malamegi Lab Art Prize Venice' 23, Imagoars, Venice, IT



Stefano Boschetti
Italy

STEFANO BOSCHETTI



PIC NIC
Acrylic on tablecloth
140x159 cm
2018

STEFANO BOSCHETTI

PIC NIC

I used a table cloth of printed fabric as a support, the kind you use to hang on the grass on a picnic.

The steak is laid on the tablecloth, unique protagonist.

Magnified, intrusive, macroscopic, symbol of a day of celebration that at the same time is tragedy



I live and work in Pavia, a small town near Milan, Italy. I graduated in painting at the Academy of Fine Arts of Brera Milan.

Influenced by Zen painting and the masters of tables on a gold background of the late Middle Ages and from abstract expressionism

I have exhibited in various galleries and museums in different cities : Milan, Rome, Tokyo, Cairo, Tunis, London, Paris etc... My works are in the Permanent Collection of the Farnesina Museum Rome Italy and in the Museum Marte di Cava dei Tirreni Salerno Italy.

I paint meat, floors and pillows, representing a moment of tragedy, the ultimate human condition. The theme of the end and death is always present, the ultimate condition of existence, but always treated lightly

What do I do when I don't paint? I travel with my mind and then go back to painting.

I like to paint, but I don't paint because I like it.

SPECIAL THANKS

Special thanks to all participant artists.

We want to do the right homage to all the artists that have participated in this, and in the previous editions of the contest. All, without exception, have shown not only commitment and quality but also an enthusiasm that only the artists can have. Through their work they wanted to show their point of view, proving that now art is more alive and ferment than ever.

A constant and significant job, each artist injects us his own ideas and his techniques because of personal experiences. It 's a unique and important source not only for us but especially for the culture which is always related to the art. To all of them goes our recognition and our compliments, hoping that to everyone will be given the right space and mode to demonstrate their talent. A wish that we take very seriously and we'll do what is necessary for this to happen.

Malamegi Lab Staff

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

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