

arts laboratory  
**Lab Malamegi Lab**

MALAMEGI LAB - ROME'23 - ART PRIZE - CATALOGUE

Edition  
Malamegi Lab  
Printed on September 2023

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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'23" 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](http://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 - Ada Nori  
18 - Agata Hecman  
24 - Annagreta Filippi  
30 - Beyza Salcı  
36 - Blas Parra Díaz  
42 - Carlo Martini  
48 - Inga Ponomarenko  
54 - Joanna Napiórkowska  
60 - Katharina Grodzki  
66 - Laura Muolo  
72 - Rebecca Lena  
78 - Valerija Mirčeski



Ada Nori  
Italy



**DIFFERENT LEVELS**

Acrylic on canvas  
150x100 cm  
2017



## ADA NORI

### DIFFERENT LEVELS

The work explores the manifold nature of human beings, but also the presence of different and opposing identities in each of us.



Ada Nori embarked on her artistic journey in 2010 under the mentorship of Sergio Vatta. In 2014, she graduated with top honors in painting from the Scuola Superiore d'Arte at the Castello Sforzesco in Milan.

The recognitions and awards she collected from numerous art events were encouraging from the outset and motivated her to continue on her artistic path.

At the core of Ada Nori's artistic philosophy is the female figure, which serves as a privileged medium for exploring her own identity, her gender, and more generally, the human condition. Her works depict enigmatic figures, revealing both unease and strength. Each figure is absorbed in its own emotional state, yet all are in search of something beyond tangible reality, which remains elusive nonetheless.

Ada Nori's technique, developed within her unique artistic language, lies between figurativeness and abstraction. Her iconography and themes find support in a compositional structure characterized by fields of colour with palettes of blues, grays, ochres, and browns, occasionally punctuated by vivid chromatic interludes.

#### Solo exhibitions

Ada Nori per MotelD, 2022-23, Milano  
Tra le righe, Spazio Santa Croce, 2022, Moneglia (Ge)  
Orizzonti, Spazio Santa Croce, 2021, Moneglia (Ge)  
Varchi, Galleria Arte Bagutta, 2020, Milano  
Frammenti, Spazio d'Arte, 2020, Moneglia (Ge)  
Sense and Sensibility, bipersonale, Arcgalleria, 2020, Monza (Mi)  
Canovacci, 2019, Gualdo Tadino (Pg)  
Donne in cammino, Villa Mariani, 2019, Casatenovo (Lc)  
Sguardi oltre, 2019, Genova  
Ada Nori per Galleria Oldrado da Ponte 2018, Lodi  
Special guest al Concorso Donne in rinascita, 2017, Milano  
Ada Nori per Calicantus Social Art, 2017, Lodi  
Una stanza tutta per me, Palazzo Mathis, 2017, Bra (Cn)  
Bipersonale al Caffè letterario, 2016, Lodi  
Nel segno della donna, Galleria Oldrado da Ponte, 2015, Lodi

#### Group exhibitions

Opera, Galleria Da Opera, 2022-23, Milano  
La poesia dipinta, Omnia Quality Cultura, 2022, Bresso (Mi)  
Comfort food cibo per l'anima, Galleria Arte17, 2022 Pavia  
Venti d'Arte, Galleria Martesana, 2021, Cassina de' Pecchi (Mi)  
Fusions, Galleria Rinascita, 2021, Sarnico (Bg)  
Le artefici del mondo, Fondazione Estense, 2020, Ferrara  
Just Blue, San Lorenzo Arte, 2019, Poppi (Ar)  
Fabbrica del Vapore, Arte Bagutta, 2019, Milano  
Faces, i volti dell'uomo, Villa Brentano, 2018 Busto Garolfo (Mi)  
Visioni contemporanee: quattro artiste, ex Chiesa dell'Angelo, 2018, Lodi  
Specchio. L'immagine del sé, OnArt Gallery, 2018, Firenze  
Immaginifiche frontiere, Aequamente Arte Contemporanea, 2017, Livorno  
Trascorrenze, ex Convento delle Clarisse, 2017, Massa Marittima  
Biennale WAB, Woman Art Bra, 2016, Bra (Cn)  
Donne in rinascita, PassepARTout Gallery, 2016, Milano  
Ars Mirabilis, 2015, Reggio Emilia  
VI Biennale di Genova, 2015, Genova  
Passion Art Barcelona, Ada Art Gallery, 2014, Barcellona  
IncontrARTI, Auditorium al Duomo, 2014, Firenze  
Ruotando 2014, Immagine Arte, Milano  
Sopravvivere, Key Gallery, 2014, Milano

[www.adanori.it](http://www.adanori.it)

[@adanori.art](https://www.instagram.com/adanori.art)

[info@adanori.it](mailto:info@adanori.it)



Agata Hecman  
Poland

AGATA HECMAN



**MATERIE.06**  
Mixed media (plaster materials, pigments) on canvas  
50x50x4 cm  
2022

## AGATA HECMAN

### MATERIE.06

“ I want to make my paintings as raw as possible. My art grow steadily from my love to matter”.

I am constantly trying to create unexpected shapes, structure, colours and emotion out of materials I work with. In my art I've discovered emotional power in the rawness of the organic nature of the materials. The earth, the plants and the stones in nature are the original source of my sense of colour and surface. Irregular textures, hidden traces are the part of my work which make every piece unique and reflects the character of my visual language.



In my creative activity I am seeking of peace and respite from a world overloaded with stimuli. My works balance a rich palette of visual impressions with a personal inclination towards simplicity and minimalism.

Artistic inspiration comes from the works of Pierre Soulages and Alberto Burri. Born in 1970 in Poland. Currently lives and develops her work in Szczecin. Her works are in many private collections in Poland and abroad.

#### Exhibitions and events:

2020 The International Contemporary Art Fair in Monaco, van Gogh Art Gallery Madrid,  
2020 Fair of Accessible Art in Warsaw,  
2021 group exhibition Art & Design 2, Warszawa,  
2022 group exhibition Art & Design 3, Warszawa,  
2022 group exhibition Art & Design 5, Warszawa,  
2022 group exhibition Art & Design 6, Warszawa,  
2022 group exhibition " Kobięca Strona Sztuki III" Defabryka,Warszawa, 2023 group exhibition and art event ArtShow, Warszawa, Fabryka Norblina.

[www.agatahecman.com](http://www.agatahecman.com)  
[agatahecman.art@gmail.com](mailto:agatahecman.art@gmail.com)



Annagreta Filippi  
Italy

ANNAGRETA FILIPPI



**DAYDREAMING OF A LITTLE GRACE**

Mixed technique on canvas  
150x120 cm  
2023

## ANNAGRETA FILIPPI

### DAYDREAMING OF A LITTLE GRACE

I leave home behind  
I dive down  
let's start

I follow the stream  
Through the big boulder

Be careful  
The Ant Tree

I observe them

Then off to the bridge



I'm Annagreta, a 27-year-old girl who still has the idea of being 18, perhaps because the time after coming of age passed in an instant. Since I was a child I have always had a propensity to express what I feel through art, it seemed more natural than using words.

Art for me is like an extension of myself that helps me see things, manage them and accept them. For a long time it was just a simple expression of what I felt, over time I embarked on a thought of connection with my memories, so as to give shape to the deepest and most intense emotions. A continuous balance with the protagonists of the canvases. Colors and shapes overwhelm me and put me in constant discussion, in a curtain they enter and exit, they dance, fluctuate, argue and face each other in a mix of fight and dance. A continuous metamorphosis and research.

My artistic journey On an aesthetic level, my artistic career has undergone a strong evolution, starting from a very figurative situation, concentrated on the metamorphosis of the real, in an almost surrealist environment. Always fascinated by surrealism, by melting, by creating ambiguous and unconscious situations. I believe that even in my current works there is a strong surrealism, both at the compositional and material level, and at the ideal level of the artistic process. This work took me to a spatial period, not associated with Fontana's spatial period, much more immature, and raw, I worked on space, as a void, where these asteroids sailed, floated helplessly waiting for my snap of my fingers to start again, I stopped time, and I glimpsed small worlds, but seen by me as personifications of people dear to me. This way of expressing myself led me to an elaboration, allowed me to reach a level of consciousness and at the same time allowed me to lose it in order to free myself completely. I always worked on very large paintings, fundamental to me, I had to dance with my works, spread them on the ground, let randomness dance with us. And then, in all honesty, I didn't mind looking at the work for a long time, but for a moment, as soon as I felt it was finished, finding myself in front of an inner world so monumental in my eyes gave me a unique feeling, I was enveloped, not spectator of a smaller world seen in the distance. Hearing many artists talk about how a large format is a must, for self-liberation, made me feel understood. On a visual level my work has undergone a very strong evolution, I went through a period where my canvases were flashes of memory, where many stories unfolded, many facts happened, they were linked and unlinked, the shapes came from a real world, which my unconscious had chewed, with strong symbolisms, telling a story not visible to the eyes of those who can't see. Getting closer and closer to a true image of what my memory was, I stopped. Mouthful in front of a photo taken in a past time in that moment I began to examine more the feelings of what these memories brought me, leaving out the fact itself. And so now whenever I stand in front of a blank canvas a connection and a challenge begins, in opening myself up to it and letting out everything I feel, in doing so besides being a need, painting has become a therapy. Every time a piece of soul.

#### EDUCATION

Venice Academy of Fine Arts, second level diploma in Visual Arts and Performing Arts, specialization in Painting.

#### COMPETITIONS/EXHIBITIONS

- Exhibition Art Night Venice, Venice Academy of Fine Arts 2019
- Turin Arts Award with exhibition at the Turin Academy 2019
- Exhibition at the salt warehouses, Venice 2020
- StArt\_ Studies for art, with exhibition at the Eulex studio in Padua CHE 2022
- Collective exhibition through StArt in Padua, Ex Court of Padua 2022
- Exhibition in Florence, Collective Discontinuità, at 360atelier

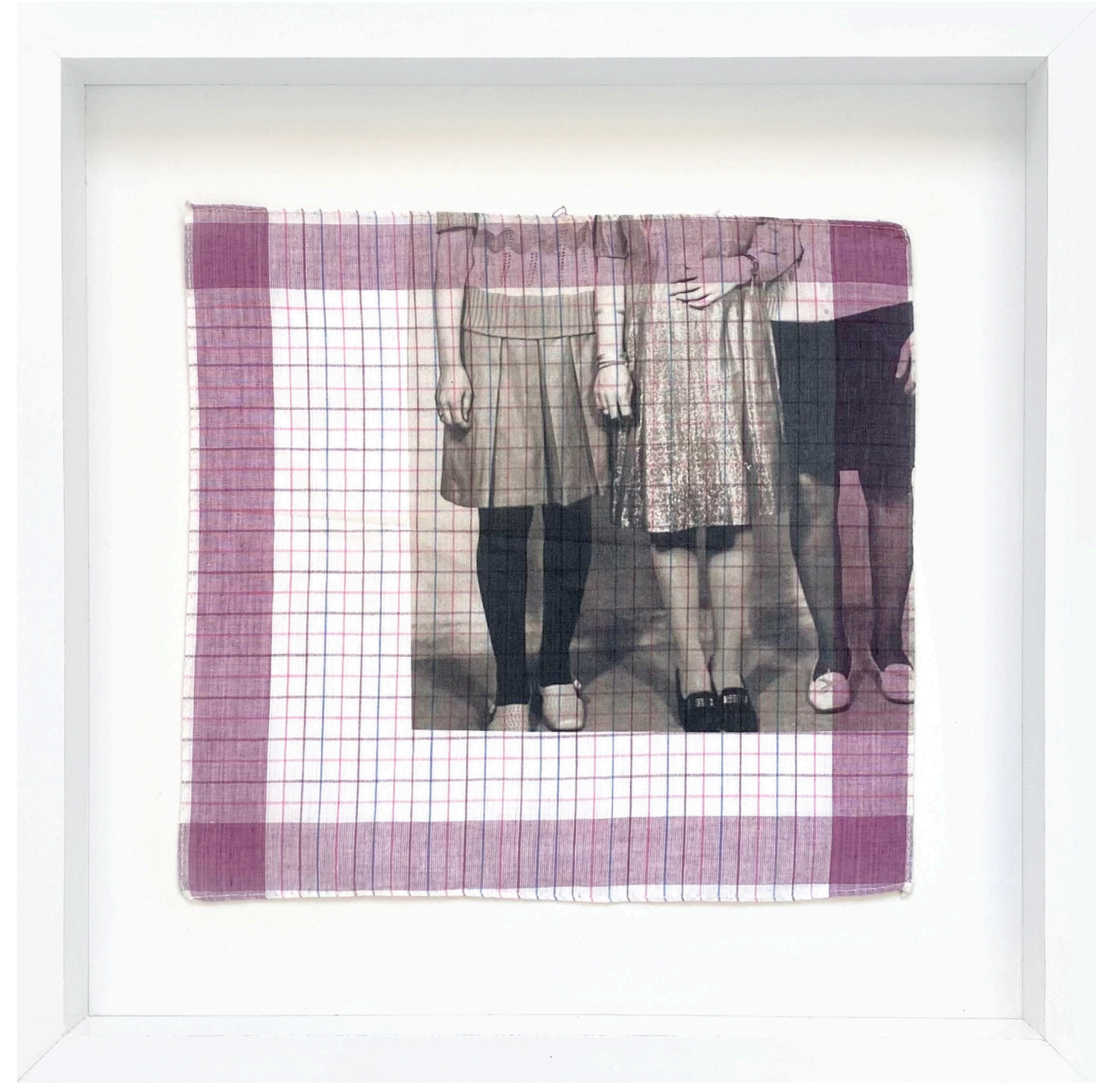
annagreta.filippi@live.it

Instagram profile link: [https://www.instagram.com/\\_anna\\_grace/](https://www.instagram.com/_anna_grace/)



Beyza Salcı  
Turkey





**HANDKERCHIEF**  
DTG printing on handkerchief  
30x30 cm  
2022

## BEYZA SALCI

### HANDKERCHIEF

Handkerchief was an object that had a different meaning for her society. She took this life-smelling object out of the drawer. Brought it back to life. When encountered in antique shops, photographs were combined with handkerchiefs. Her handkerchiefs merged with another life. Their identities were hidden by framing the photos. The people in the images were strangers. For this reason, she could not establish an emotional connection with the people in the images. She showed as much as she made sense of the images.



The artist has experienced graphic design and photography in the private sector for a long time. Her experiences in this field were reflected in his understanding of art. Along with the mistakes in her life, her experiences, and her awareness of the environment she lived in, she started to make alternative inquiries in her artistic process. She lives with the objects she owns from the antique dealer. By saving the experienced emotional data from extinction, it integrates with these anonymous objects in the living space. By examining the bonds between the past and the present in the production processes, in the questioning of alternatives; It deals with issues such as identity, family, technology, etc.



Blas Parra Díaz  
Spain

BLAS PARRA DÍAZ



**LOOKING FOR LOVE**

Collage  
50x70 cm  
2022

## BLAS PARRA DÍAZ

### LOOKING FOR LOVE

The work originally was conceived as a 36x50 cm collage, then developed into 10 photomontages and one artist's proof, each 50x70cm. It belongs to the series begun in 2022 under the generic title "The City of Future Past" and consists of 25 works, of which "Looking for Love", which is eligible for the prize, was the second one produced. The collages, the basis of the photomontages, are made by combining cuttings from magazines and weeklies, preferably on cultural, leisure and fashion themes, with watercolours and gouaches, or any other material.

The series entitled "City of Future Past" proposes a journey through a chimerical city, with central squares, unusual suburbs and strange monuments. As we pass by, we meet characters with radical proclamations or who tell us about their life project, sometimes condensed in a phrase or a word: "let's abandon all luxury", "let's go", "love"... A city of artists, it is possible to find within its walls the shooting of an adventure movie or an eccentric wedding suddenly threatened. Venus and Apollo have returned in drag. A city of cities, it is possible to visit some of the interiors of wealthy homes and even attend the private parties of any famous actor. This good-looking young man reflects on the chaos that is thrown at him; that beautiful woman, a model, Ophelia dressed in "Fendi", throws herself into the lagoon. Hawkers display their treasures in the light of the night, alert for any warning. We will tell you no more of its many secrets and the possibilities of this excursion.

The image of "Looking for Love" submitted for the award shows a young man with a hat on his head, a jacket over his shoulder and his face covered with bandages, between which we can make out frightened eyes, asking for something very common despite his condition: Love. The causes of his wounds, whether they are genuine or simulated, the result of an attack or self-defence, are left to the viewer.

I would like to reflect on the meaning of my digital works. Since I was young, due to a lack of definition of the one who wants and wishes to try everything, I shared the literary and plastic vocation at the same time; every time I finished a book I started an exhibition project and vice versa. I am a painter and a writer, and I was an editor for eighteen years. A painting is an image, however complex it may be, even in the purest abstraction. Literature is made up of sentences linked to the search for images which, when read together, give us the story, the narration. Collage and photomontage, the digital art I am interested in, make it possible to unite both disciplines on the condition of being precise: emphatic images are usually the development of a clear concept. Better, I think, if the ambiguity of that image challenges the epidermal reality we live in, as most people perceive it. The absurd, the extravagant, the dream, translates in a simple way the secret of art: a truth that has managed to be expressed. Which has a lot of ideal in the confused world we live in.



Valencia, 1948. Since I was a teenager, I have wanted, with the greatest innocence, to devote myself to art, like those artists of the Renaissance. I graduated in Law from the University of Valencia (Spain) and as soon as I finished my degree, I decided to take a degree in History, where I took two courses in art and decided that this, and nothing else, was what really interested me. By 1975 I was already working in the Valencia City Council managing exhibitions -big exhibitions, names like Braque, Josep Renau, or the preparation of an exhibition of Matisse, later held in Barcelona and Madrid - when cultural competences, which now correspond to the Autonomous Communities, had not yet been articulated. As well as managing exhibitions, I also managed the creation of grants and prizes for young artists living in Madrid. This activity put me in contact with other artists. I practice engraving, I participated in a folder, "Caja de sueños" [Dream Box], together with ceramists and engravers and I started to make individual and collective exhibitions with a biannual or triennial frequency. I will mention only a few of them, printed in the memory of brochures and catalogues.

In 1980 I was included in the exhibition "Young Valencian Generation of the 80s". Together with other artists, painters and sculptors, I was part of the avant-garde group "La Fragua", holding travelling exhibitions in the premises we rented for this purpose, while at the same time taking part in fairs and exhibitions in my city, in the rest of the country and abroad; two group exhibitions in the town of Sisterón (France) belong to this period. My first paintings were still lifes on cardboard or stretched canvas, sometimes in the form of collages. The exhibition "Still Life" at the private gallery Nave Diez was a great success with the public, and was followed by other more challenging exhibitions. The exhibition opened at the Benassart Gallery in Madrid showed a change of direction, as well as a leap from the still life genre to portrait. The portrait of personalities, plastic artists, writers and poets facilitates the collaboration with institutions with large exhibition halls, as in the case of the headquarters of the newspaper Diario de Levante, the premises of Bancaja or the halls of the Polytechnic University of Valencia.

This collaboration between artist and institution achieved its greatest effectiveness in the exhibition held at Las Reales Atarazanas in Valencia to commemorate the centenary of the Movement of '98, a generation of renowned writers and painters that originated as a cultural reaction to the last historical crisis of the 19th century in Spain, due in part to the loss of the last colonies and its warlike and social repercussions. Juan Manuel Bonet, later director of the Reina Sofía Museum in Madrid, and writers of the prestige of Vicente Molina Foix (a contributor to the journal El País) collaborated on the catalogue. The exhibition obliged me to present more than seventy portraits of national and foreign artists, painters, writers and poets linked in some way to the movement.

In the meantime, I had participated in the fourth Todisa Painting Prize and won two literary prizes, the Vicente Blasco Ibáñez Narrative Prize and the Casino de Mieres Short Novel Prize, which suddenly imposed a parenthesis on me, the convenience of a less frequent exhibition due to the creation of the publishing house El Nadir Ediciones, of which I became director for eighteen years. It's a publishing house that brings together in its collections, narrative, essay or graphic art, the great international names of historical comics and illustration, that is to say, abundant artistic material in its various manifestations. Some of the seven novels published by me to date have art and artists as their central theme. The covers of the books, the illustrations inside them, link me to new art forms: digital art has already grown and progressed to become ubiquitous.

The last exhibition of portraits was held in 2018, after which I shut myself in the studio to reflect on what I had experienced and painted. Between 2019 and 2022 I outlined two series of collages and photomontages, "Portraits of Artists" and "The City of Future Past", partly with a view to showing the work in virtual galleries, such as the exhibition at Artágora (Seville) in May this year. I am also one of the artists of the Artmajeur gallery. All this is not a complement to my plastic work, those oils or acrylics to which I return occasionally, but its due correspondence, a dialogue established between the techniques of the past and the present.

And a few sentences to the influences received, so many. Influence surely comes from veneration. I confess a deep admiration for some unclassifiable artists belonging to very different currents, but among all the artistic movements my tastes have been immovable: the great German expressionism, the Berlin Dada of Hannah Höch, the most poetic surrealism, American Pop and the collages of Hamilton. Personally, I believe that any artistic career, whether long or short, involves constant restlessness as a motive for searching, and of course, the decision to opt for a great adventure, whatever the achievements and disadvantages may be.



Carlo Martini  
Italy

CARLO MARTINI



**FIERO ADMIRAL**  
Poly material and acrylic background on gallery canvas  
80x80 cm  
2023

## CARLO MARTINI

### FIERO ADMIRAL

"FIERO ADMIRAL" is a work from the "Scene" collection which represents a glimpse of an interior of a disused factory.

The name of the artwork has a symbolic meaning linked to my family, also it is the opposite of another painting from the same collection, "Admiral Fiero", which represents the environment seen from the opposite side.

I express my true painting ability by immortalizing old industrial settings (industrial archeology) giving them life, and oftentimes dignity. The perspective of the interiors of these industrial archeology artworks is the result of very careful drawing and targeted perspective, a technique that allows us to see depth and space on a flat surface.

When I paint these subjects – empty abandoned environments that I still feel alive and full of noise and machinery, also the shouting of the people who worked there – I enter the mood of the moment, I relive the past sensations through these "remains" like an archaeologist who rewrites history at the moment of the discovery of an ancient object.



Carlo Martini (Italy, 1965)

In 2012 I achieved the first real awards with the pictorial works and subjects of "Industrial Archaeology" dedicated to environments of abandoned buildings but also, upon request, of factories still in operation.

Over the years, awards and recognitions have followed in events with these painted subjects, personal exhibitions (the most exciting: in 2015 in Bassano del Grappa, 2022 in Vicenza, and 2023 in Milan), and various collective exhibitions until today when the artistic path it is leading me to explore new subjects that capture my attention.

Alongside painting, digital graphic art with different but parallel themes and subjects. In digital graphic art, I explore abandoned industrial settings or external settings with vector graphics techniques. In 2022 I completed the "Eye per Eye = 64" collection dedicated to the representation of 64 different "eyes"... the first step for a new development of works created in multimedia files to be proposed to the world of ART-NFT.

*"When I was a child (but even now) I liked to lie on the floor on my back and imagine that the ceilings of the rooms were floors".*

2023  
Personal exhibition (Milan)  
Personal exhibition (Vicenza)

2022  
Collective exhibition (Bologna)  
Personal exhibition (Vicenza)  
Collective exhibition (Florence)  
Finalist in Mestre Awards (Venice)  
1st place in Marchionni Award (South Sardinia)

2021  
Art Fair (Padua)  
Finalist in Mestre Awards (Venice)  
Collective exhibition (Vicenza)

2020  
Collective exhibition (Vicenza)

2018  
4th place in Zugliano Award (Vicenza)  
Collective exhibition (Genoa)  
Finalist in Malamegi Lab Award (Venice)

2017  
Finalist in Nocivelli Award (Brescia)

2016  
6th place in Michelangelo Buonarroti Award (Lucca)  
4th place in Zugliano Award (Vicenza)  
5th place in Monselice Award (Padua)

2015  
4th place in Gambino Venice Award (Venice)  
Nr. 3 Personal exhibitions (Vicenza)  
Collective exhibition (Vicenza)  
2nd place in Savona Award (Savona)

2014  
4th place in Zugliano Award (Vicenza)  
Personal exhibition (Vicenza)

2012  
1st place in Zugliano Award (Vicenza)

2008  
Nr. 2 shared personal exhibitions (Vicenza)





Inga Ponomarenko  
Lithuania

INGA PONOMARENKO



**TOYS. KINDERGARTEN. PRIPYAT**

Oil on canvas  
100x70 cm  
2023

## INGA PONOMARENKO

### TOYS. KINDERGARTEN. PRIPYAT

The title of the work speaks for itself: the contents of a kindergarten building (in Pripet town): old toys, neatly arranged on a bench. Upon a quick glance through the painting, everything appears ordinary. However, when the viewer's attention is drawn to a distinct black figure – a bear wearing a gas mask, one becomes engaged with the painting's content and gradually notices other details. The doll positioned on the bear's right side also catches the gaze. It is no longer intact, lacking a head and one leg, and it is uncertain if there remains an arm or only a fragment. Directing attention to the left side of the picture, a parade of seated toys begins with the figure of the doll. This doll, too, is incomplete, with a missing shoe, part of its hand gone, and its skirt absent...

The bench on which the toys sit seems to blend with an old, dilapidated wall, blurring the distinction between the wall's components and the bench structure. The boundary between them is tenuous, leaving the viewer pondering whether they gaze upon a wall or a limitless skyscape...

The painting's composition acquires weight from its lower part – a dirty, dusty floor and fragments of the bench leg. These elements appear to divide the painting into two realms: one before, and one after, where here merges into there.... and only a fragment of a vibrant red box, the deck, unites all characters, breathing life into the painting as a cohesive whole...

A postcard of Chernobyl, this painting offers each viewer a glimpse into the past and present...

The lost toys symbolise individual stories of crippled people fused together, resembling a parade of invalids... It is a parade of the afflicted, a paradox reflecting the absurdity of the era's events. It mirrors the Soviet Union's political attitudes toward the common man as a mere resource belonging to the Fatherland, exploited until exhausted, and then discarded like refuse into a landfill or burial ground. Those remaining, no longer useful for exploitation, are quietly and quickly dispersed throughout the vast homeland, out of sight, serving to obscure the evidence of failed experiments. The intention is to hide the harsh reality that the supposedly infallible apparatus of power is not exempt from making grave mistakes, and these mistakes exact the highest price possible – human life...



Graduated from the basic university studies programme in Geodesy at Vilnius Gediminas Technical University in 2008 with a Bachelor's degree in Surveying Engineering (Geodesy).

In 2015 graduated from the first cycle collegiate forestry study programme at Kaunas College of Forest and Environmental Engineering, Kaunas, Lithuania, and obtained a professional bachelor's degree in forestry.

Graduated from the Open School of Art, Design and Architecture at Vilnius Academy of Arts in Visaginas in 2019 (supervisor: Andrej Denisenko).

Since 2020 and currently studies painting at the Vilnius Academy of Arts (VDA).

Since 2006 has worked as a geodesy engineer at UAB ITIC, as a postmaster (deputy) at AB Lietuvos Paštas, Ignalina branch; land management engineer at Ignalina Forest Enterprise. Since 2015 – at Ignalina District Municipality Administration.

#### Participation in group exhibitions:

2011 – Republican Day of Foresters' Creativity (exhibition-contest) Mysterious Beauty of the Forest (2nd place);  
2013 – The Forester (laureate) at the Republican Day of Foresters' Creativity (exhibition – competition). Since 2019 participates in The Golden Crown competitive folk art exhibitions (in 2022 received the prize of the visitors' most favoured creator).  
2019 – Group exhibition The Land of Lakes – 2019/ A Look from the Basement, of the Visaginas Artists Club KVADRATAS.  
2020 – group exhibitions of the Vilnius region folk and primitive painting plein-air exhibition Aukštaitijos Kalneliai in Širvintai Culture Centre and Ignalina Regional Museum;  
2020 – student group exhibition One by One of the Department of Painting of Vilnius Academy of Arts.  
2021 – Group exhibition Explorations and Discoveries of artists from Visaginas;  
2021 – 20th Republican Folk Painting Exhibition for the Adomas Varnas Prize;  
2021 – Memories of Dūkštas at the Ignalina Culture House;  
2021 – Ignalina Autumn Landscape exhibition plein-air;  
2022 – Vilnius Region folk and primitive painting plein-air exhibition The Colours of Midsummer 2021 at the Elektrėnai Municipality Public Library;  
2022 – Exhibition NOW, organised by the students of the Department of Painting of Vilnius Academy of Arts, dedicated to the 225th anniversary of the Painting and Drawing Department;  
2022 – Group exhibition Autumn Salon organised by the art studio KVADRATAS at the Visaginas Culture House.  
2023 – Vilnius Region folk and primitive painting exhibition Vilnius is Lithuania;  
2023 – group student exhibition Sugar at the Gallery of the Artists' Union of the Vilnius Academy of Arts,  
2023 – Group exhibition Kvadratas+ by Visaginas Artists' Club KVADRATAS at Ignalina Regional Museum.

#### Personal exhibitions:

2021 – Respite exhibition at the Ignalina Public Library;  
2022 – Searches exhibition at the Ignalina Police Commissariat;  
2023 – Memories at the Barn exhibition at the A. Hrebnickis Museum;  
2023 – From NEAR exhibition in the Gallery of the Second Chamber of the Seimas of the Republic of Lithuania.



Joanna Napiórkowska  
Poland

JOANNA NAPIÓRKOWSKA



**THE SHADOW OF EXISTENCE**

Oil on canvas  
40x50 cm  
2022

## JOANNA NAPIÓRKOWSKA

### THE SHADOW OF EXISTENCE

Through that painting I continued my work on a previously started project referring to the dead bird as a symbol of life, freedom, transience.



I am a student of Fine Arts Academy in Warsaw in a Faculty of Sculpture. My works represent my experience and inclination towards the representation of the human body, and the human condition with its emotions and inner states expressed through painting, drawing engraving, and sculpture.

In the creative process, I incorporate my interest in psychology, which is my first educational background. I am trying to define myself, to highlight my identity through self-portraits, which can be an interpretation of one's own experience as well as a more universal dimension of subjective perception of reality and the relationship between self and others.

More works:  
[https://www.instagram.com/joanna\\_napiorkowska/](https://www.instagram.com/joanna_napiorkowska/)



Katharina Grodzki  
Norway

KATHARINA GRODZKI



**WORSE THINGS HAPPEN AT SEA**

Acrylic on canvas  
110x140 cm  
2022



## KATHARINA GRODZKI

### WORSE THINGS HAPPEN AT SEA

"Worse things happen at sea" was painted in a period I read books like Sinclair's "The Jungle" and Olga Tokarczuk's "Drive your plows over the bones of the dead" and began to scrutinise our often contradictory and casual approach to animals, nature and interhuman relations. The title is a phrase I heard a lot in connection with parenting, keeping of animals and generally trivialising serious conditions whereas dramatising harmless ones. I guess the space and tension in between these two states was a motivation for this painting.



To me painting is both a highly instinctive and mechanical tool to navigate, scrutinise and marvel as I go. My work is thematically widespread, nevertheless over-digitisation and our twisted and contradictory relationship to nature, animals and ourselves return consistently.

My background in scenic painting and scenography seem to affect my practice and atmosphere and I like the idea of providing a scene while the manuscript or context may come from the viewer. It's important for me to leave enough space evolving their own story. Mostly I work instinctively, so usually a painting makes sense to me a while after it is finished and sometimes never.

The materials I use are basic, canvas and acrylic paint, but I like the challenge of using what is available at that moment, paint-leftovers, old brushes, paint from store sales or given to me by others, old canvases and other fabrics I find in thrift stores. The work obtains a time bound connection and a natural limitation. It also takes me to places I would not be able to go if I would try to control and plan everything.

I was born in Poland in 1982. My family escaped to Germany in early 1989 where I went to school, travelled through whole Europe and later graduated as a Scenic Painter before moving to Norway, where I live since 2008, together with my family. After working for 10 years with the National Theatre Bergen I'm a freelance artist since 2018.



Laura Muolo  
Italy

LAURA MUOLO



**IL GIOCO DELLA LEPRE - ALIAS - IL GIOCO DELLE VERITA' NASCOSTE**

Oil on canvas  
80x80x2 cm  
2023

## LAURA MUOLO

### IL GIOCO DELLA LEPRE – ALIAS – IL GIOCO DELLE VERITA' NASCOSTE

1,2,3, come on masked, it's your turn!  
4, 5, 6 sitting there they put her!  
7,8,9, this is the game of trials

This painting wants to be a reinterpretation of the sad reality... we mask ourselves with lies so as not to tell uncomfortable truths, we play hide and seek behind someone else and we always look for scapegoats. Hence the masks placed on the characters, masks of hares that run fast, or of rabbits that run away from reality. Helpless hares that are placed near the mouths of hungry wolves want to symbolize scapegoats to be fed to the wolves. We see that little girl in a mask, sitting on an armchair, under the porch of an old house, it signifies the smallness and immaturity of political figures who are put in power to direct us all, they are masked, one never knows who does you never know who is to blame for the degeneration of society!



Laura Muolo, born in 1975, Milanese by birth and Rimini by adoption. She approaches self-taught art since 2013. Her starting medium is graphite with which she immediately seeks the realism of faces, while later she approaches other mediums such as pastel and paint. She participate in many group exhibitions in Italy and internationally. His works are part of various private collections around the world, three solo exhibitions so far. Three solo exhibitions, 2016 at the Sala del teatro di Montescudo, 2019 at the Galleria Arte e Vacanze in Punta Marina di Ravenna, 2023 at the gallery Lojelo Art Gallery in Volterra. She collaborate with the writer Nadezhda Giorgieva Slavova for the creation of the cover of her book of poems entitled "Notturmo" released at the end of July 2015. Chosen together with 9 other contemporary artists, by the direction of the Marchionni Prize to create a work specifically for the exhibition "Pleasure is not me" at the Ruzittu Civic Museum of Arzachena - Olbia, to exhibit together with the great masters such as De Chirico, Magritte, Severini and Sironi from 21 April to 23 July 2023.

Oil painting on canvas is my favorite technique, sometimes replaced by pastel on cardboard, but the line is always the same, the style is realistic. I choose these two techniques because the first lends itself to the composition of the painting, as starting from an initial idea, it allows me to change the image from time to time, it is therefore a reflective technique that slowly leads me to the final result.

It allows me to arrive, if desired, at the perfection of the figures, deciding the number of passes to be given.

I need the second technique to immediately understand and see the subject that will be depicted, as the pastel gives almost immediate results, without having to go over the already painted areas later.

My genre is a surrealist figurative that tries to tell hidden stories and emotions. The story takes place either in dreamlike, evocative and surreal landscape contexts or in simple contexts, depicting individuals with their shadows.

When I paint subjects in landscapes I carry out an introspective search for memory: the young subject is the protagonist. This occupies the main part of a scenography created with an old house that is sometimes in ruins (signifying a time that has now passed), uncultivated vegetation, enriched with symbolic objects and animals that have had a particular meaning in that story. I try to project the viewer into a subconscious dimension, into his memory, creating a surreal environment.

On the other hand, painting characters with their shadows allows me to go beyond appearances, beyond the first glance. We see the protagonist in a certain pose, always pensive, with a shadow behind him that seems to be his physical shadow, but which instead projects something else, his feeling, his personal essence, the one that at first glance you can't immediately perceive, but which can be understood by going deeper, knowing the person, his experience and his desires, fears, expectations.

The realization of the works always takes place starting from photos of young subjects, I choose a context, and symbols, depending on the story I want to tell and then painted in a single scene. The painting sessions are different: I try to give at least three coats to all the elements of the painting, sometimes, if I don't find satisfaction, I find myself going over the protagonist subject even 5 times, which has to tell and therefore needs to be as possible credible.

#### Awards

2018 - First Prize Painting - International Art and Holidays Competition - Art and Holidays Gallery of Punta Marina di Ravenna

2021 - finalist in the Marchionni Prize in the Painting section

2021 - Finalist of the Pordelio Award for Artistic Expressions - painting section

2021 - winner of the second prize Prisma Art Prize - eighth edition

2021 - finalist for the Michelangelo Buonarroti Award, 6th edition - painting section

2022 - Marchionni Prize finalist in the graphic section

2022- finalist Mestre Painting Award

2023- third prize painting competition "Where is love" at the Lojelo art Gallery in Volterra

2023 - Traveling exhibitions award - Marchionni 2023 award for the graphic section

2023 - finalist for the Marchionni prize in the painting section

2023 - finalist for the Malamegi Lab Rome 2023 award

#### Personal exhibitions

- From 21 to 28 August 2016, you exhibit your personal exhibition "Intime artistic expressions" in the Exhibition Hall of the Rosaspina Theater in Montescudo.

- from 28/09 to 13/10/2019 she exhibits her personal exhibition "Between Dream and Reality" at the "Arte e Vacanze" gallery of the Terme Beach Resort, in Punta Marina di Ravenna.

- from 01/06/2023 to 15/06/2023 "I AM NOT ALICE Even if I have always thought I lived in wonderland" at the Lojelo art Gallery in Volterra (PI)



Rebecca Lena  
Italy

REBECCA LENA



**IN GAPS & PATCHES**

Video full hd, 4 min  
2022

## REBECCA LENA

### IN GAPS & PATCHES

"In Gaps & Patches" was born from an artistic residency path conceived by Heine Avdal & Yukiko Shinozaki in Florence, November 2022.

Inside the "Parco delle Cascine" six performers combine improvisation and abstraction in a research on the body in public space, through a dialogue in progress and an attempt for interaction with the environment.

The video research does not limit itself to showing what is happening, but selects and filters - by cutting the three-dimensional space - some relevant figures, combining them within a dynamic narration, dictated by an alternation of environmental sounds and visual connections between body and environment .

The protagonists improvise with materials and with space, but the videomaker interprets the action determining what it "is" and what it "appears", she cuts out his figures and stitches them through time, filling holes or creating small chasms of meaning. Each one, performer and videomaker, shows themselves to be the bearer of a different intimate secret, unknown to the others and even to himself.



Rebecca Lena was born in Prato in 1992, graduated in Design at ISIA FLORENCE - Higher Institute for Artistic Industries.

Since 2015 she has been working freelance as a videomaker and photographer.

In 2015 he published a photographic project with the Polaroiders Group in "Impossible Time, The unpredictable world of instant photography", published by Postcard Edizioni.

The first book, "Racconti della Controra" (edited by Talos Edizioni, published in 2017, third reprint in 2022) takes its name from the blog raccontidellacontrora.com (6000 followers) which to this day continues to offer short texts in "poetic" prose " accompanied by photographic works and videoart.

Bassist in the Florentine alternative rock/heavy pop band "God of the Basement", she released his first album in 2018 with the Alka Records label; the second album "Bobby is Dead" was released on June 25, 2021 for the Stock-a Production label managed by an international collective moving between Europe and South America.

He currently deals with video art and video content creation.

#### Education

2015

Tuscany region training course, TV Docs: Technician for shooting and editing of images for the creation of television programs, documentaries and film shoots.

2014

Bachelor's Degree in Industrial Design (110 cum laude) at the Higher Institute for Artistic Industries (ISIA), Florence.

2010

Scientific high school diploma (92/100) at the Carlo Livi Scientific High School, Prato.

#### Works

2020-2023

She creates video contents for brands like: Victoria's Secret, Starbucks, Alia, Jordan Milano (Nike), Dmail.

She deals with video documentation of contemporary arts festivals and video contents for: Fabbrica Europa, Murmuris.

She makes a series of short films for CNA Firenze.

Participates as a videomaker artist in two site-specific residencies:

"In gaps & patches" by Heine Avdal & Yukiko Shinozaki / fieldworks (Florence),

"Elsewhere-Elsewhen" (Oslo), Crisol creative processes.

She collaborates as a videomaker and photographer for the Centro Creazione Cultura APS association participating in projects such as: Generation Europe- Youth in Action, Cascine: con l'Europa al Parco, Another Florence: suburbs on the Way.

2017-2020

She works as teacher at the "Salvemini La Pira" secondary school in Montemurlo (PO).

2015-2017

She works as a videomaker and photographer for the Riprese Firenze studio collaborating on projects for: Opera del Duomo, Firenze Fiera - Craft Show, Unicoop Firenze, The state of Union for European University Institute, Dievole, Valdobbadiene candidacy for UNESCO heritage.

Official photographer and videomaker of the Campus della Musica (Florentine pole of emerging music with the artistic producer Claudio Fabi).

2012-2015

She exhibits an instant photography project at the Iso600 Instant Photography Festival, Milan. He publishes a photographic project in the book "Impossible Time, The unpredictable world of instant photography", Polaroiders Group - published by PostCart Edizioni.

rebecca.lena.92@gmail.com



Valerija Mirčeski  
Serbia



VALERIJA MIRČESKI



**FLAMES WITHIN SOCIETY**  
Acrylic on paper combined with MDF board  
15,5x23 cm  
2023

## VALERIJA MIRČESKI

### FLAMES WITHIN SOCIETY

"Flames within society" is an artwork displaying the symbolism of flames and its representation in society. This topic aiming to draw attention to the idea that society is like a collection of burning flames, representing the individual aspirations, desires and struggles of its members. Out of the four Aristotelian elements, fire is the only one which man can create. So for me, these flames become more than mere visuals, symbolizing every human behavior, like each tiny spark that slowly become a flame as a consequence of a human interactions in our society. This painting aims to search for dynamic relationship between fire and society, highlighting its positive and negative implications. Everything burns within us - love, anger, ambition, fear and hope.

This artwork captures the invisible burden that individuals are carrying as they strive to meet society's demands. People want to fit in with society's expectations while also finding personal happiness and showing the struggle between social norms and individual fulfillment. In addition to the longing for individuality, we strive for the warmth that fire brings. As the fire ignites, so does our desire for connection with another human being. The fire becomes a reminder of the company we seek and the need to belong and be understood.

With interaction of light and capturing flames within darkness I wanted to evoke the sense of drama and highlight the most important aspect of my artwork. Considering that the head of the man, which has sunk into the flames, is not visible in this figure, you can notice his impersonality and insignificance. Also the part that I wanted to express is the asymmetry in certain parts of the figure. The unpredictable, yet strategic brush strokes reflect the conflict between order and chaos, freedom and constraint.



Valerija Mirčeski currently study at the University of Arts in Belgrade.

#### Education

2017-2021 | ART HIGH SCHOOL "TEHNOART" - Department of Conservation and Restoration  
2021-present | UNIVERSITY OF ARTS - Faculty of Applied Arts. Department of Conservation and Restoration

#### Works

Assistant as an art teacher at private atelier "Jelovac"

## 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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