

MALAMEGI LAB15 - ART CONTEST

arts laboratory
Lab Malamegi Lab

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MALAMEGI LAB15 ART CONTEST - CATALOGUE
Edition
Malamegi Lab

In collaboration with:



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MALAMEGI LAB ART CONTEST



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 15 ART CONTEST" 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:

- ONLINE EXHIBITION

The global situation of Corona virus COVID-19, doesn't permit to us to organize, for this edition, the physical final exhibition in the host art gallery.

In collaboration with Biafarin Inc. the 24 selected artworks will exhibit online on a selection of 15 online art galleries.

A great opportunity to show and sell the selected artworks to many thousand of collectors, art professionals and art lovers around the world.art space of IMAGOARS.

- COLLABORATION AGREEMENT PRIZE

Malamegi is raffling the creation of a new collection of works by the selection of one artist among the 24 finalists of the contest.

- ACQUISITION PRIZE

Malamegi Lab will acquire one among 24 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 24 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.

SELECTED ARTISTS

08 - Alessandra Sarritzu
14 - Anna Franczuk
20 - Annette Goodfriend
26 - Beatrice Bobst
32 - Benjamin Receveur
38 - Chiara Calore
44 - Chun-Shan Chien
50 - David Solomita
56 - Fabrizio Stenti
62 - Federica Zianni
68 - Giulio Locatelli
74 - John Murdock
80 - Louis Biron
86 - Lucia Simone
92 - Martin Beck
98 - Maxime Mucret
104 - Parul Naresh
110 - Raphael Reichert
116 - Ryoji Morimoto
122 - Sebastiano Sallemi
128 - Sofia Fresia
134 - Sogon Kim
140 - Unu Sohn
146 - Zhang Weixuan



Alessandra Sarritzu
Italy

ALESSANDRA SARRITZU



CORRISPONDENZE

Cyanotype on canvas
28x80 cm
2019

ALESSANDRA SARRITZU

CORRISPONDENZE

Corrispondenze born the desire to relate images retrieved through old family films to VHS and the natural element. These, selected and isolated, appear as redundant traces of a particular place, the harsh Sardinian lands, in an intimate view of the elements of those natural landscapes in which I grew up. It's a project linked to my childhood and to the concept of memory, belonging, identity, bonding, fragmentation and time. By reflecting on my origins, I manipulate this personal archive and develop transfigured images, which represent a part of my life experience that becomes visible and can be read as a kind of self-portrait. This archive is to be understood both as a place where one can activate the present through memory and as a place where one can reflect on the role played by images, in particular photographic pictures.



Alessandra Sarritzu, Cagliari (IT) 1991.

Lives and works in Bologna, Italy.

Graduated in Art and Decoration and in Visual Arts at Academy of Fine Arts of Bologna.

Her research is focused on the theme of identity, memory, belonging and time and develops through various languages such as photography, cyanotype, sound and installations. Co-founder and artistic director with three other artists at SottoSuolo, artist run space in Bologna and she's part of Transhumanza, a itinerant project that it born from the need to connect contemporary artistic research with the rural areas of Sardinia.

GROUP EXHIBITION (extract)

2020

-Super Cavalli/Super Summer Extra Pomeriggio, TOAST Project Space, curated by Stefano Giuri, Firenze, IT

-Antichi Sentieri, La linea, Bologna, IT

2019

-Antichi Sentieri, Ottovolante Home Gallery, curated by Claudio Rosa, Isola di Sant'Antioco, IT

-Finalist ContemporaneaMENTI, Palazzo dell'Arsenale, Iseo, IT

-Finalist Premio Nocivelli XI Edizione, photography section, Chiesa della Disciplina, curated by Daniele Astrologo, Verolanuova, IT

-Transiti: tracce, mappe, cammini del nomadismo contemporaneo, exhibition of the winners of the artist residency V_AIR, MUST-Museo del Territorio, curated by Maria Paola Zedda, Vimercate, IT

-Finalist Beyond Borders, International Contemporary Art Exhibition, curated by VeniceLands Art Prize, Villa Memo Giordani, Quinto di Treviso, IT

-Elogio della lentezza, la costante rivoluzione dell'arte, exhibition of the winners of the Premio Zucchelli, Zu. Art giardino delle arti di Case Zucchelli, curated by Carmen Lorenzetti, Bologna, IT

AWARDS & GRANTS

2018

-Premio Nebbia Gialla

-Premio Borsa di Studio Fondazione Zucchelli

ART RESIDENCY

2019

-Antichi Sentieri, Ottovolante Home Gallery, curated by Claudio Rosa, Isola di Sant'Antioco, IT

-V_AIR | Vimercate Art in Residence, curated by Maria Paola Zedda, MUST-Museo del Territorio, Vimercate, IT

2018

-Michelangelo Reload, curated by Alessandro Romanini, Centro Arti Visive, Pietrasanta, IT

-C 16, Casa del Pittore, Monteleone di Fermo, IT

SHOWS AS ARTISTIC DIRECTOR (extract)

2020

-Nostos Numerouno, group show, curated by Transhumanza, Santu Lussurgiu, IT

2019

-Solo di notte, Francesco Testa, solo show, Correnti d'inchiostro, Bologna

-Archè, Marta Pezzocchi, solo show, SottoSuolo, Bologna

PRESS (extract)

2020

-"Alessandra Sarritzu, la mia vita raccontata attraverso ricordi e vegetali sublimati dalla cianotipia", www.stilearte.it

2019

-"Transhumanza", sabato al Gana 'e Gortoe la presentazione del catalogo della mostra Nostosnumerzero, article by Gianfranca Orunesu, www.siniscolanotizie.net

-A Sant'Antioco per Antichi Sentieri www.comune.santantioco.ca.it

PUBLICATIONS (extract)

2020

-Antichi Sentieri, catalogue of the final exhibition of the artist residency, curated by Claudio Rosa, Ottovolante Home Gallery, Isola di Sant'Antioco, IT

2019

-Nostos Numerozero, exhibition catalogue, via Leoncavallo 12, Siniscola, IT

-ContemporaneaMENTI, exhibition catalogue, Palazzo dell'Arsenale, Iseo, IT

COLLECTION

-Mtn | Museo Temporaneo Navile (virtual collection), Bologna, IT

-Associazione Ottovolante Sulcis, Isola di Sant'Antioco, IT

-MUST | Museo del Territorio, Vimercate, IT

-Fondazione Zucchelli, Bologna, IT

-Municipality of Monteleone di Fermo, IT

-Fabio Torre Collection, Bologna, IT -oTTo Gallery, Bologna, IT

CONTACTS

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Anna Franczuk
Poland



DON'T SEE, DON'T HEAR, DON'T SPEAK

Acrylic painting on canvas
90x60 cm
2020

ANNA FRAN CZUK

DON'T SEE, DON'T HEAR, DON'T SPEAK

I created this piece while the time of quarantine during COVID 19 pandemy as the result of fear that grew after watching, hearing or reading the news. At some point I came to the conclusion all I needed was just peace and quiet and didn't want to see, to hear or to speak anything. Probably such feelings occur to everyone in some difficult moments.



Anna Franczuk – the artist based in Poland, born in 1967, by profession a doctor of medicine specialized in dermatology, in 2017 graduated from the Eugeniusz Geppert Academy of Art and Design in Wrocław, where she studied painting in the studio of professor Leszek Mickoś. She is a member of an artistic group "Grupa Ukryta".

Her big passion and adventure with art began in 2014 when she started to create artworks in soft pastel technique and then she decided to start her education at Art Academy. Since 2015 her love for acrylic paints has started and it has remained her favourite painting technique till today.

There are four solo shows and many group exhibitions in her artistic life, including exhibitions in the Gallery 33 (Ostrów Wielkopolski, Poland), Browar Mieszczkański, DNA Gallery (Wrocław, Poland). Since 2019 her artworks attended the Young Artists Auctions in Desa Unicum (Warsaw, Poland) and auctions of modern art in 101 Project Gallery (Warsaw, Poland).

The painting of her focuses on providing sensual stimuli to viewers and displaces the center of gravity in art from the cognitive and intellectual function to the emotional and aesthetic one. Without too much bombast or exaltation she invites viewers to her world of delights over the beauty of moments and unusualness of everyday reality scraps. One can call her pictures a kind of neopop-art chill out. She is interested in the modern human, his reactions, emotions and relations to the surrounding world. She likes especially to concentrate her attention on gestures and human body details shown in the close focus.



Annette Goodfriend
United States of
America

ANNETTE GOODFRIEND



SQUID FINGERS
Silicone rubber
127x30x60 cm (height is variable)
2017

ANNETTE GOODFRIEND

SQUID FINGERS

"Squid Fingers" evolved as the conceptualization of scientific inquiry. It is reaching, searching, exploring, with expanded reach to grasp at new knowledge.



I am fascinated by the perversity of nature. My current work casts a critical, scientific, and humorous eye on the mutagenesis of form, from the cellular level to the limb. It examines and celebrates that moment of translation from cerebral to visceral. The concept behind each new piece informs the materials that I choose; the character of the materials—silicone rubber, gypsum, and resin—each carry their own emotional language which complements the themes explored in my work. Natural objects are introduced as I examine the intersection between humans, nature, and the scientific eye.

My goal as an artist is to continue to create engaging and enigmatic work that stimulates conversation and broader questions about science, nature, and the role of humans. The art that I find most intriguing requires of the viewer a mental jump to bridge the synapses: from the concrete to the metaphysical to the sensory; scientific to abstract to imaginary. I aim for my art to effect a visceral reaction, both literally (in actual space) and conceptually (the space between your ears.) In that fraction of time between first seeing and then feeling the trajectory of the work there is a joyous mental "aha" moment. Beyond its conceptual genesis, however, I aim to create work that can reinvent itself according to the viewer's own experiential connection, and as such becomes universal, transcending a single interpretation.

Annette was born and raised in Northern California. She completed her undergraduate degree at U.C. Berkeley, where she studied Genetics and Art, and received her M.F.A. at the California College of the Arts in Oakland, California. Annette is a winner of the 2018 international art competition Premio O.R.A. Italia, and was awarded a solo exhibition in 2019 at 3|5 Arte Contemporanea, a contemporary art gallery in Viterbo, Italy. Her work was chosen for the YICCA International Art Prize, one of 18 artists from 15 countries, and was exhibited in Zagreb, Croatia in early 2019. She is the recipient of numerous awards, including the Discovered Award, a grant and exhibition funded by Sonoma County and the NEA, and residencies at the Morris Graves Foundation and the Headlands Center of the Arts. Her sculpture has been exhibited in solo and group shows locally, nationally, and internationally.

SOLO EXHIBITIONS

- 2020 Dairy Arts Center, Antibodies in Flight, Boulder, Colorado upcoming
- 2019 3|5 Arte Contemporanea, Premio ORA Winner 7th Edition, Solo Exhibition, Viterbo, Italy
- 2017 Bump Art Gallery, Corporal Alchemy, Sonoma, CA
- 1995 Gallery Route One, Goad, A Kinetic Installation, Pt. Reyes, CA
- 1994 Falkirk Cultural center, I Think I Can Absorb The World, An interactive installation exploring sensory perception, San Rafael, CA
- 1993 Door Three Gallery, Alchemical Dreams, MFA Exhibition, Oakland, CA

SELECTED GROUP EXHIBITIONS (extract)

- 2020 Richmond Art Center, Over and Under, Juried by Kevin B. Chen, Richmond, CA
- Malamegi Lab 15 International Art Contest, Final Exhibition, Milano, Italy
- 2019 YICCA International Juried Art Competition Final Exhibition, HDLU Pavilion, Prsten Gallery, Zagreb, Croatia
- Piedmont Center for the Arts, 6th Annual Juried Exhibition, Carin Adams & Nancy Lim, Jurors, Piedmont, CA
- Conroe Art League, 4th National Invitational Show, Jessica Locheed juror, Conroe, Texas
- Sanchez Art Center, 2019 Left Coast Annual Juried Exhibition, Scott A White, juror, Pacifica, CA
- SHOH Gallery, Matter of Form, Juried by Christine Koppes, Berkeley, CA
- 2018 Museum of Contemporary Art, Marin, Make Your Mark Juried Exhibition, Novato, CA
- Brea Art Gallery, 33rd Annual Made in California Exhibition, Brea, CA
- Falkirk Cultural Center, 2018 Spring Open Juried Art Exhibition, San Rafael, CA

SELECTED HONORS

- 2019 Grant & Exhibition, Creative Sonoma Discovered Award
- 2018 Winner YICCA International Art Competition
- 2018 Winner Italian Premio ORA, 7th Edition
- 2018 Pence Gallery, Honorable Mention
- 2018 Marin Society of Contemporary Artists, Honorable Mention
- 2015 Morris Graves Foundation Artist Residency

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Beatrice Bobst
Switzerland



CORONA AUGUSTUS

Oil on canvas
60x50 cm
2020

BEATRICE BOBST

CORONA AUGUSTUS

During these troublesome times, I've used the medium of painting as a way to exorcise negativity.

Inspired by nature, I considered the case of the Semper Augustus, a renowned kind of tulip during the seventeenth century in the Netherlands. Its bulb, infected by the Potyvirus, in full blooming showed beautiful colored streaks on the petals.

The negative but not totally destructive essence of the virus had eventually enhanced the tulip, renovating it into a unique variety.

Will this be our future? Will we manage to improve ourselves once the pandemic is over? Encouraged by nature, will we be able to comply with the times and be conscious of the importance of collaboration?

The adaptability granted by the oil painting technique facilitates the creation of images which represent the product of my ideas, composed of different layers of knowledge and finally materialized and completed by color.



Beatrice Eleonore Bobst is born in Vevey, Switzerland, in 1962 but grew up with her family in Italy between Milan, Rome and Sardinia.

Alongside her graduation in Medieval Art History at Università La Sapienza in Rome, she achieved her degree in Art Restoration at the Vatican Museum's school, directed by G.Colalucci. She consolidated her experience accomplishing numerous restoration works both in the private and public field, such as the Mattei palace and Nerva's Forum in Rome.

After the birth of her two children, between 1995-2005, she became interested in the artistic development in the early childhood, starting collaborations based on artistic activities with various schools. These experiences established her interest in painting, not only for restoration purposes but as a medium for the creative expression of the inner-self.

Her love for nature and attention to the flora, accompanied by the belief that plus la couleur s'harmonise plus le dessin se précise (Cezanne), led to her first exhibition "Jardin Virtuel" in 2013, where color was used to shape her emotions.

In May 2014 she organized her second exhibition "The Color Takes Shape": her attention shifts on the investigation of the various techniques, such as oil on canvas or copper wire, used to interpret a floral element.

In October 2014 she took part in the artistic event "Filippini Art" in Verona, Italy. In June 2015 she contributed with her artist's book "Réveille-Toi" to the exhibition "Amar la pittura 2", at the Miniscalchi-Erizzo Museum in Verona, Italy. From October to November 2015 she participated to "ScandinaviArt 2015" both in Helsinki and in Stockholm and from January to February 2016 she took part in the "Expo 2016 Exhibition" for the Wikiarte Gallery in Bologna.

OTHER EXHIBITIONS

Exhibition "Egos XI Edition Contemporary Art" in the halls of Bramante (Rome, March 2016)
Exhibition at "Crisolart Galleries" (Barcelona, July and August 2016)
Exhibition at the "Maison d'Italie" (Paris, May 2016)
Exhibition at the "San Vidal Gallery" (Venice, July 2016)
Exhibition at the "Media Center M.Cacace" (Capri, September 2016)
Exhibition "The crafting rooms" at the Mentana Art Gallery (Florence, October 2016).
Exhibition "From Picasso to the international Artist" at Oud Sint -Jan museum (Bruges, March 2017)
Exhibition at ArteVicenza (Vicenza April 2017) with Studio Elle Arte Contemporanea Vicenza
Exhibition at ArtePadova (Padova November 2017) with Gruppo Mosaic Art Genova

Beatrice Bobst currently lives and works in Verona, Italy.
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Instagram [beatricebobst](https://www.instagram.com/beatricebobst)



Benjamin Receveur
France

BENJAMIN RECEVEUR



LONELY MAN
Oil on canvas
92x146 cm
2018

BENJAMIN RECEVEUR

LONELY MAN

Red. Bright red like the walls of my child's room.
Time is fixed for an instant.
An instant look at past reality.



Benjamin Receveur was born in 1974. He lives and works in France.

After studying applied arts, Benjamin Receveur turned to the graphic arts without stopping to paint and draw.

He uses different media, including oil painting and was initiated to engraving in Lebanon. Through his drawings, engravings and paintings, Benjamin Receveur offers a particular universe that the viewer can appropriate.

Very attached to line accuracy, to his spontaneity and his sincerity Benjamin Receveur uses a palette of colors which is specific to him.

The pictorial expression of Benjamin Receveur can be split into two parts.

A first figurative approach, are bodies or objects on neutral backgrounds. The subjects are isolated, extracted from their surroundings to highlight in a better way their attitudes, presences.

The second, abstract, evokes landscapes.

In his way of working, Benjamin Receveur feels the need to move from figuration to abstraction to express himself.

Individual exhibitions:

2018

Espace ++. Arles - France

2018

Event Gallery. Bordeaux - France

2016

Beirut Art Fair. « revealing » section. Beirut - Lebanon

2012

Atelier 29. Bordeaux - France

2011

La Monnaie. Meung-sur-Loire - France

2000

Galerie Cinko. Paris - France

Publication.

Cover of the book "knives in the back". Pierre Notte. « Avant scène » Edition



Chiara Calore
Italy

CHIARA CALORE



PORCOROSSO ARAZZATO

Oil on canvas
200x200 cm
2019

CHIARA CALORE

PORCOROSSO ARAZZATO

Oil on canvas.



Chiara Calore is a young artist born in Abano Terme (Padua). Since she was young she has been strongly influenced in the art's field by her family, thanks to whom she became completely enraptured by it. Further onto her studies at the Art institute "Pietro Selvatico" in Padua, and working as art restorer, she started to appreciate different art techniques and then followed her own passion: painting. She worked at Eloisa Gobbo's art studio which helped her to participate at her first collective exhibition. This took place in Verbania (Piemonte), and was named "Ending and Beginning". In 2012, Chiara gained the first prize in the extemporary painting competition, where she painted the forest of the castle of the noble family "De Peraga". With her painting's she wishes to get us into her world; or better said, into her personal way to see the outside world. She uses dense brush strokes, strong contrast shades and she likes to experiment with colours. The subjects that she likes more are her self- portraits. She has a preference to leave the portraits un-finished, un-realistic with dismantled brush strokes, but with an end result that is a homogeneous work. Moreover, she loves to depict naturalistic subject's, the Euganean Hills that surround her home, or her pets to connect with to the more primitive and simple aspect's of life. Today Chiara studies at the art Academy of Venice. With Academy has been able to cure more her painting.

Chiara Calore gathers up the fruits of a slow gestation of the natural element, dominant in her work. The key animal of her work revolves around an extensive ornithological sample of more or less common species of birds. Disturbing like reptiles but more heterogeneous and brash, also due to the relationship with the aerial element, birds remain elusive, marginal to the human experience - if not in places such as the artist's native one. Their physiognomy has apparent personality and character: the gestures of the birds, their "expressions", together with the sound language unintelligible to us, are a sign of an estrangement close to the human and artistic condition. The allegorical power is reabsorbed here by a painting that tends towards the abstraction of subjects, to impetuous narrations, focused on movements of escape, synthesis, internal tensions to the relationship with the surface. In this phase Chiara also develops the element of the landscape towards ever more complex directions, in which the sewing element explicitly becomes the light. Even if her approach is now also developing on canvas and in clearer colours, we present here two MDF boards, prepared with rabbit-skin glue, which can be considered the two moments of transition and carried out in the pictorial experience today. In addition to a grey-toned table that represents the passage of a flock of sea-gulls, with bodily boundaries of different definitions, which give an indication of the thickness, the waste, the vision, a clear, almost floating mountain subject is exhibited, with aquamarine accents, which is Chiara's other natural element: the landscape. She wanted to match it in the exhibition with a selection of the most recent inks on rice paper, which, thanks to the transparencies of the support and the material, have the advantage of highlighting the simplification processes of the form and drawing in relation to light. In almost all his works, cutting irony, defiance and irreverence are revealed, which are lurking under a refined patina of anonymity.

Exhibitions (extract)
2020/02 MOSTRA MILANO VETRO UNDER 30 _ Mostra collettiva a Milano in Castello Sforzesco, in sala della Balla.
2019/12 COLLABORAZIONE CON SCUOLA DI GRAFICA DELL'ACCADEMIA _ Palazzo Carminati a Venezia, collaborazione con Scuola di Grafica dell'Accademia di belle arti di Venezia e Fondazione Bevilacqua la Masa.
2019/05 MOSTRA FONDAZIONE BEVILACQUA LA MASA _ Galleria d'arte Sestiere Dorsoduro, galleria Piazza San Marco a Venezia. Mostra collettiva finale dei giovani vincitori del bando di studio.
2018-'19 VINCITA DEL BANDO PER LO STUDIO GIOVANI ARTISTI EMERGENTI _ Residenza artistica della durata di un anno presso Palazzo Carminati, campo San Giacomo, Venezia.
2018/08 MOSTRA VIA FARINI 6 MILANO _ Galleria Davide Gallo, esposizione "Speculum mundi, il miracolo della reliquia della croce di Rialto".
MOSTRA VILLA DRAGHI MONTEGROTTO TERME (Padova) _ Mostra personale presso Villa Draghi, con partecipazione dell' ARCI (PD).
2018/07 MOSTRA MAGAZZINO DEL SALE, VENEZIA _ Sestiere di Dorsoduro, Venezia. Mostra collettiva "High Density".

chiara.calore@hotmail.com



Chun-Shan Chien
Taiwan

CHUN-SHAN CHIEN



THE LEAF OF LOTUS

Mix media
47x47 cm
2018

CHUN-SHAN CHIEN

THE LEAF OF LOTUS

The detail captured in the design of the leaf of Lotus -The radiant stems is evidence of growing, which can be continuously found in nature. From the centre point and then spread out to the edge. Naturally, it provides support to the surface of the leaf with a good balance. In artistic philosophy, the natural object is the guide to the life wisdom to humans. Do things with your heart; the most vigorous strength comes from the heart.

“Your heart can see what truly matter, but eyes cannot “ (The Little Prince)

Technique.

I like the idea of mixing around with the oil-based medium and water-based medium. We all know that water-based medium can not cover the oil-based medium. Even you applied a thick one, you can still brush some pigment away with water. Because of this feature, the utilising of the oil-based medium can help these drawing lines stand out. In this case, the using of watercolour pencils is assisting the detail of drawing and bridge the gap from colour pencils to the watercolour.



Born in 19 Jan. 1985
Currently lives and works in Taipei, Taiwan.

EXHIBITION

Taiwan Annual 2019
EXPO DOME, Taipei

2nd Anniversary World of CO Art Residency Opening studio — 2019 May
Place 167 in Sofia

Finding A Way Out — 2017 (solo)
Kafemera Art Cafe in Taipei

Parramatta, Pop-up project exhibition — 2012
Quirky-ability art salon in Parramatta, Sydney

Crack Code — 2007 (solo)
The art gallery of National Tai-Tung University, Tai-Tung, Taiwan

Tai-Tung Art Exhibition — 2006
Tai-Tung County Cultural Bureau, Tai-Tung, Taiwan

AWARDS

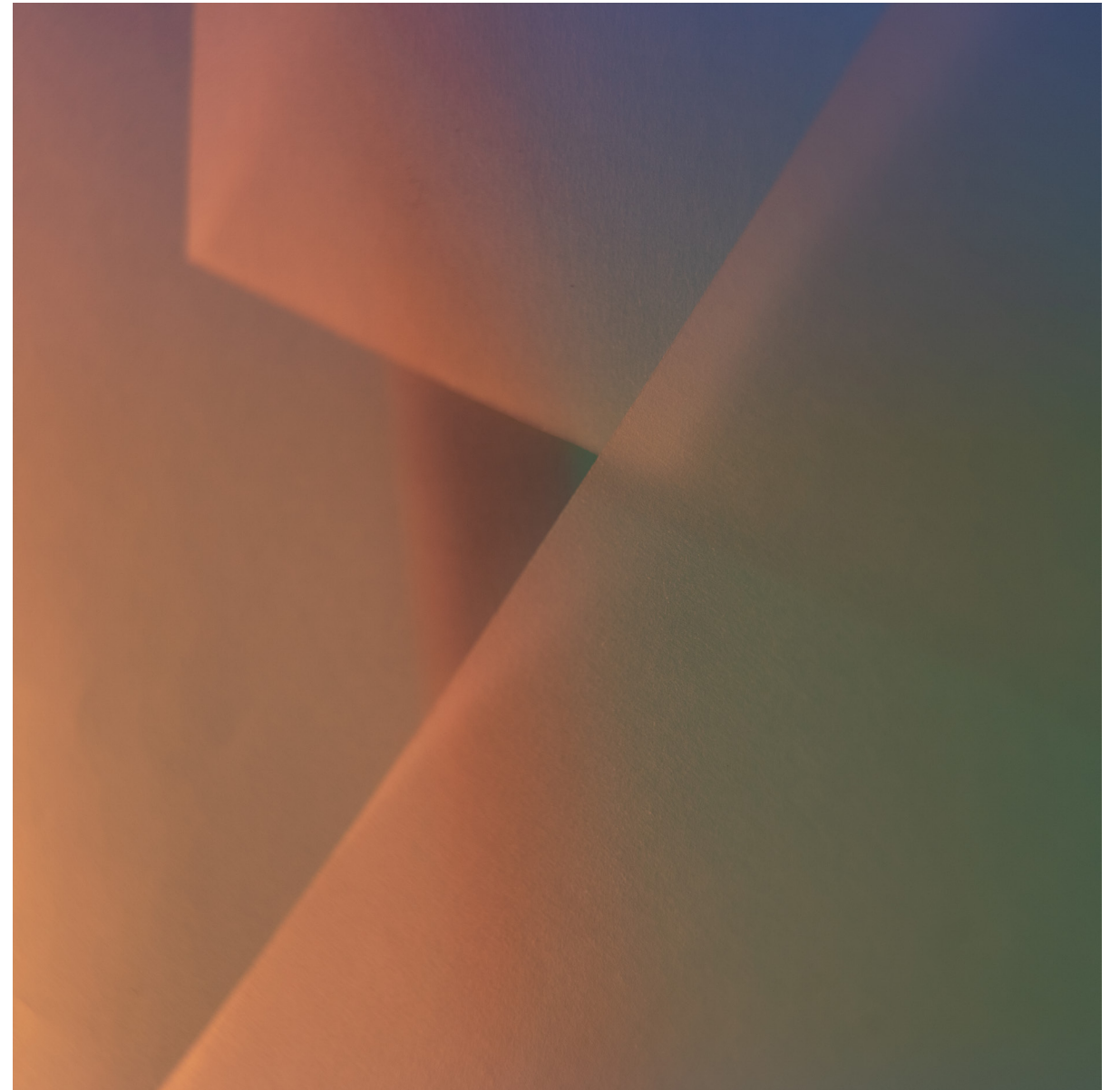
'Chess and the situation', categories for Chinese watercolour painting
Tai-Tung Youth Art Award 2006, Tai-Tung Art Exhibition

Website: <https://chiematsukay.myportfolio.com/work>
chiemats09@gmail.com



David Solomita
United States of
America

DAVID SOLOMITA

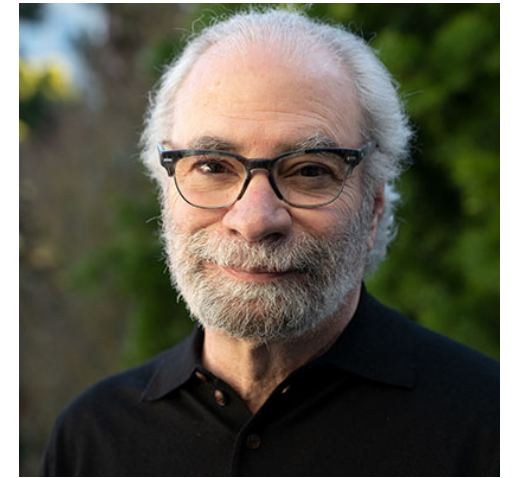


DEMISE
Photography printed on metal
48"x48"
2020

DAVID SOLOMITA

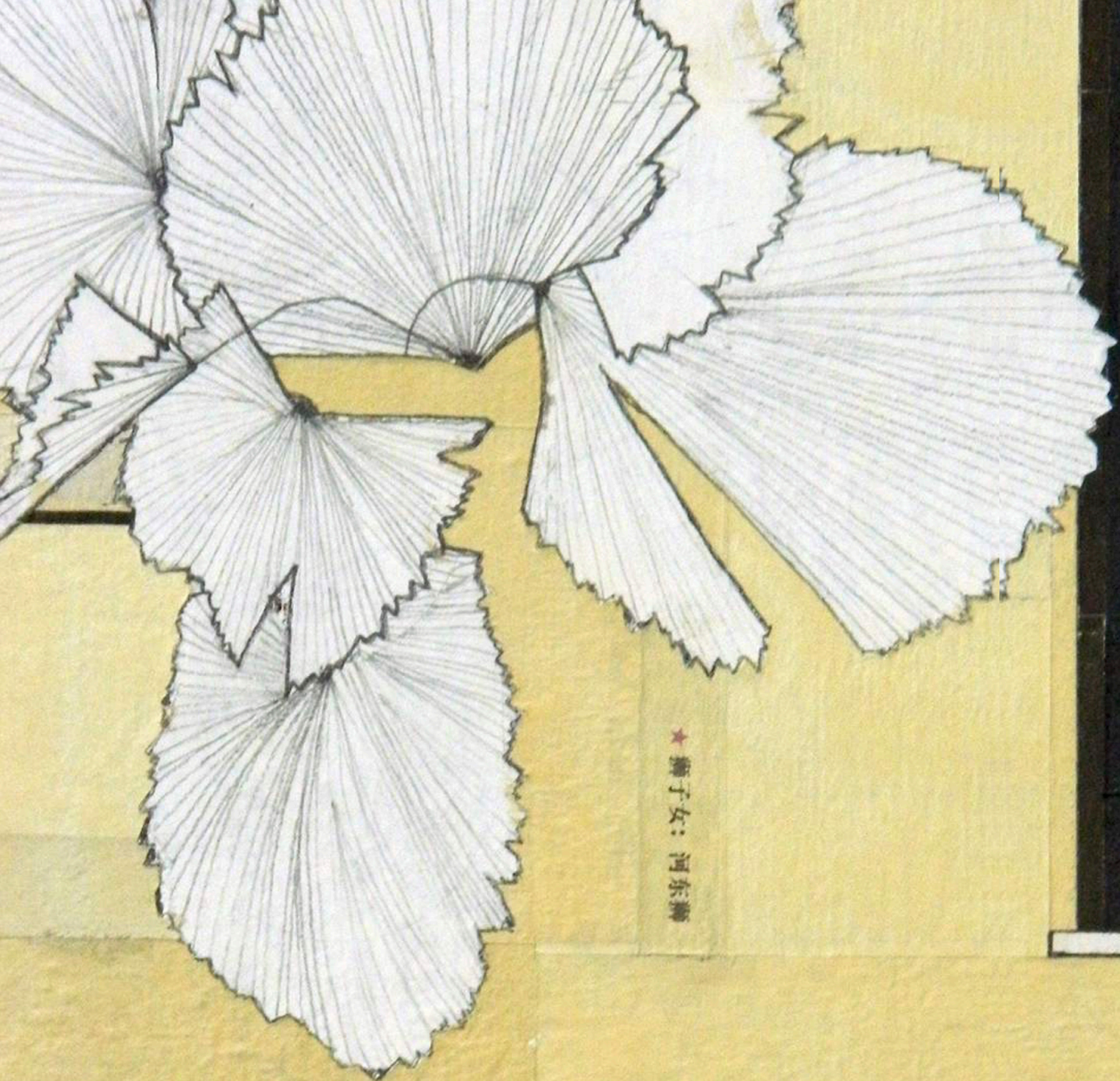
DEMISE

The artwork titled "Demise" is part of my newest work and was created in January 2020. This is an image that was created from paper, plastic and light with colored gels. This was then photographed and is NOT manipulated by Photoshop. The concentration here was more about color fields and less about volume. Also the muted tones evoke a warmer more somber place for the viewer to inhabit.

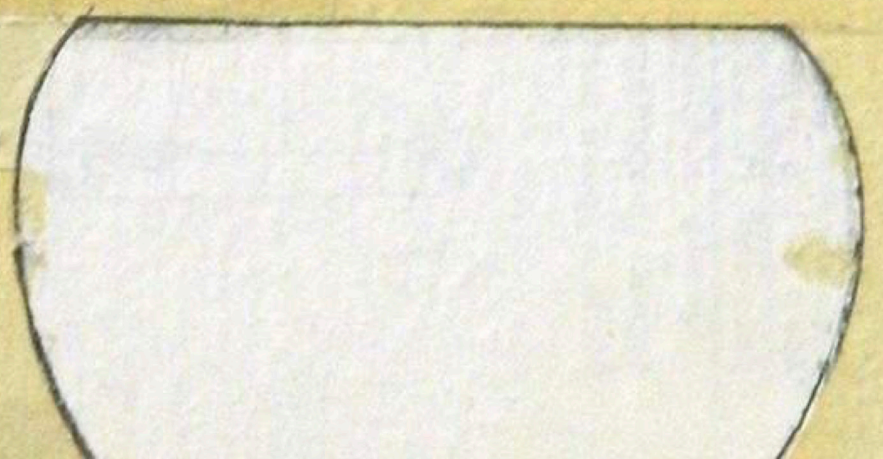


David Solomita is a native of New York City currently living and working in San Francisco for the past 10 years. He received his BFA from Rochester Institute of Technology and MS, Educational Leadership in the Arts from Bank Street College of Education.

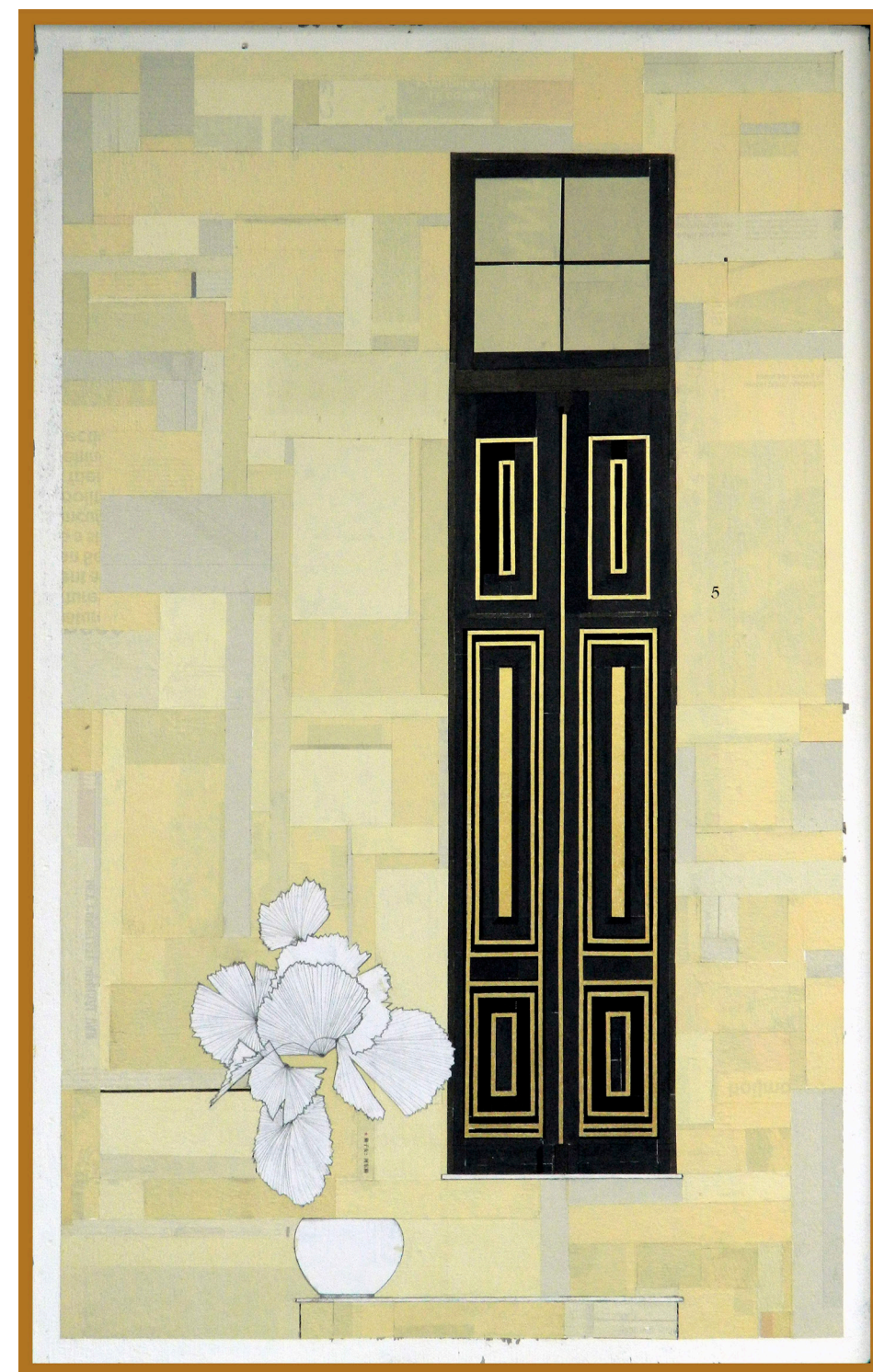
Solomita has a varied and eclectic background but throughout his life and career has sought a central aesthetic that continually surfaces through his artwork. His artistic endeavors began at a young age as a creator of short films and continued into college at RIT where graduated with a degree in Photography as a Fine Art. Much of his work has been focused on large-format pieces starting with painting and screenprinting on 11' x 7' canvases. This early work is a distant echo of his current photography which uses paper, light and color to create ethereal sculptural objects. Once photographed, these images are printed and hung in large-scale to be viewed and experienced as an immersive experience.



★ 舞子女：河東舞



Fabrizio Stenti
Italy



N.5
Waste materials, papers and pencils
92x62 cm
2019

FABRIZIO STENTI

N.5

The n. 5, is a re interpretation from of a real Buenos Aires door photographed in 2014. It represents the difficult communication in a fleeting and difficult love story between a young and tall Italian / Argentine girl, still immersed in her severity and difficulty due to the inexperience of the years, and a "bigger man" (me) in the sense of life experiences, therefore more available and open mind to the doubts and uncertainties that existence preserves.

Technic details.

The work is composed with a wooden structure, as surface and news papers, all materials were found on the street.

There is no painture added, color belong to papers wich are carefully selected and glued without overlapping, to compose one single layer as a mosaic.

The final surface of one layer hide inside three different graphic effects.

- The "chessboard" effect, that comes out through the different tones of paper combination .
- The "information layer", wich show the info s that thanks to the thin paper come to the top.
- The final image, wich is the combination of the first two layer plus the hand drawing.



With an artistic training and a degree in Architecture, after year of profession from interior design to urban planning, he decide to work for himself.

During this years he study on how different culture approaches on recycling and waste materials and focus on: how to include this ones to create something of "new".

Create something through waste without losing quality and style; maintaining the "intellectual" field without falling into an attitude linked to tourism or that could seem childish.

Since 2010 he produce graphic with waste, with the goal of protect the environment going against overproduction.

He born in Napoli in Italy and live and work in Bruxelles, where he continue to produce and promote re-use, through educative workshop for adult s and childrens.

Feeling free out of the logical rules from an ordinary world and out of judgments related to "clubs"; It pushing my research.

Here my silent polemic, hidden with the cunning of beauty, against a system of pollution and mind controll. A balance beetwen few artificial subject and natural elements; with the purpose of a state of calm, where there are no questions and answers but only to be at peace in the acceptance of the present.

Architectural details, recycled materials and a passion for graphics are melted following the traditional aesthetic Japanese philosophy of Wabi Sabi: Centered on the acceptance of transience and imperfection.

"mistakes" are here to remind us that they are necessary to appreciate the authenticity of life and time passing.

"From the unusual set-up it is possible to appreciate the consistency and rigor of Fabrizio Stenti's research.

The randomness in finding the material, meticiously recomposed in paper inlay, is combined with the deliberate exhibition imprecision where the works resume their interrupted course of decay. The compositional balance is characterized by constant elements: the presence of a number (wich is also the title of the work), a vertical tension in evidence and a protagonist detail, sometimes accompanied by a significant hidden detail.

An accurate practice, born from the professional experience of an architect, through which the artist challenges the widespread and introjected homologation, wich on the hand imposes a waste from overproduction and on the other requires unattainable models of perfection. Fabrizio Stenti thus expresses the force of a deeply critical sentiment towards an oppressive conformism, summing it up, by contrast, with the use of carefully cataloged and delicately assembled waste materials".

Maria Arcidiacono, archaeologist, scholar of historical art and curator, Bruxelles 2019

www.fabriziostenti.wixsite.com/1979



Federica Zianni
Italy



ARTIFICIAL COCOON
Inner tubes and polyurethane foam
130x130x140 cm
2020

FEDERICA ZIANNI

ARTIFICIAL COCOON

It is part of my latest series of artworks on nature, or rather, on the natures of the human being. Paradoxically, one cannot speak of a natural animal but of a cultural animal; the human behaviour is not determined by its genetic heritage but by its interaction with others, by social practices and by the environment in which we live, therefore by the acquisition of culture.

The cocoon is made of artificial material and yet it seems to be pregnant and mature to give birth to whatever is inside it. Birth is not tied only to a natural environment but to a technical dimension of the human being, who is the only one who can create realities that are not known yet and to conceive the existence of art.



Federica Zianni (Rome, 1993). In 2012 she moved to Milan in order to attend the triennium of Sculpture at the Accademia di Belle Arti di Brera. Her sculptural works, initially representational, have evolved into organic and abstract artworks.

She achieved her Bachelor of Arts degree in sculpture in 2015 cum laude. In the same year, she exhibits at the Science and Technology Museum in Milan with Arnaldo Pomodoro, in an exhibition curated by Marco Meneguzzo. She attended the Hochschule für Bildende Künste of Dresden with Wilhelm Mundt and Nikolai Castern, until 2017. She has attended her Master's Degree programme of the Scuola di Scultura with professor Vittorio Corsini at the Accademia di Belle Arti di Brera. She got her Master of Arts in sculpture in 2018 cum laude.

During 2018 she participates in art awards of international relevance as Combat Prize, Vittorio Viviani Prize, and Comel Prize for which she receives an honourable mention.

In 2019 she wins the Prs Talent Prize and the Rospigliosi Prize for the category under 30. In June, she exhibits at the GIFA (International Foundry Trade Fair) in Düsseldorf, and shows her sculptures at the Swiss Art Expo in Zurigo for the first time.

Federica Zianni is interested in silence as a contact form, not in the very strict sense of a tactile experience but for its communication lever through participation in the work. Her artistic production is based on listening, understanding, not as a physical action focused on relationship but as an inner self-introspective necessity. Federica Zianni believes that "communicating" is not strictly related to speech but essentially to the listening capacity. Listening allows us to build qualitative relationships.

Silence is the common and eternal language of the universe, the most suitable to communicate the deepest feelings and to exorcise the deepest fears. The artist deals with the theme of identity and mourning. Her mute sculptures are born this way, perfect mechanisms that refer to nothing but themselves, to a closing circuit to the outside from which no sound derives. In her latest production, the artist also deals with the theme of self-introspection, creating moving and shiny surfaces that do not refer to a clear portrait of those who are mirrored.

Residences

2019 Art Residency program World of Co, Sofia, Bulgaria
Visibile invisibile, curated by L'Avugli Eventi, Palazzo Rospigliosi, Zagarolo, (RM), Italy 2018 No More Half Season, mentor artist Valerio Marazzi, LUISS Hub, Milan, Italy

Awards

2019 Rospigliosi Prize winner PRS Talent Prize winner
2018 Premio Comel Honorable Mention 2018

Solo exhibitions

2021 Per voce muta, curated by Cristina Muccioli, Spazio Comel Arte Contemporanea, Latina, Italy
2020 Natura, Nature, Galleria Triphè, curated by Maria Laura Perilli, Rome, Italy
2019 Silenzio come contatto, Fondazione Passarè, curated by Giulio Calegari, Milan, Italy
2016 In ascolto, Zoia Gallery, Milan, curated by Erika Lacava and Mira Carboni, Italy

Collective exhibitions (extract)

2020 Subliminale, curated by Tiziano M. Todi, Roma Smistamento, Rome, Italy
2019 Artrooms Awards, curated by Cristina Antonini Cellini, London, United Kingdom
Localities, curated by World of Co, Sofia, Bulgaria
Dangerous kindness, curated by Roberta Melasecca, Rome Art Week, Rome, Italy
Swiss Art Expo, with ARTBOX.PROJECT Zürich 1.0, Zürich, Switzerland
Cortemilia in mostra, curated by Valeria Guglielmi, Cortemilia, Cuneo, Italy
On Stage Project, a cura di Roberta Melasecca, Esponceda Center for Art and Culture, Barcelona, Spain
GIFA, International Foundry Trade Fair, curated by Amafond, Düsseldorf, Germany
Fluttuazioni, bipersonal curated by Giuditta Elettra Lavinia Nidiaci, Galleria Borghini Arte Contemporanea, Rome, Italy
Rospigliosi Art Prize, "Visibile Invisibile", 2nd edition, Palazzo Rospigliosi, Rome, Italy
Divenire, curated by Giuditta Elettra Lavinia Nidiaci, Spazio Arte T24, Santa Maria in Campitelli, Rome, Italy
L'arte si mostra, curated by Egidio Eleuteri e Plinio Perilli, Palazzo Ferrajoli, Rome Italy
Paratissima Bologna Art Fair, "Expeausition", curated by Francesca Canfora e Lorenzo Germak, Bologna, Italy
2018 Faces, I volti dell'uomo, Independent artists Gallery, Busto Garolfo, Milan, Italy
Paratissima Torino XIV, "Feeling different", Ex Caserma la Marmora, Turin, curated by N.I.C.E., Italy
Le dimensioni del silenzio, Circuiti dinamici, curated by Lorenzo Argentino, Milan, Italy
Vittorio Viviani Prize, 18th edition, Libera Accademia di Pittura Vittorio Viviani, Nova Milanese (MI)



Giulio Locatelli
Italy

GIULIO LOCATELLI



STALAGMA
Wire and wire
Variable dimensions
2019

GIULIO LOCATELLI

STALAGMA

Questions, analysis and research of hypothetical relationships between systems of the natural world; in this way born Stalagma.

The most hidden aspects of the project are all those mechanisms that regulate the formation and dissolution of the material; where the artist observes the interactions of these two macro-worlds that come together and collide together in a system dictated by laws that determine their survival.

Thin lines, wire and bright colors create a visual dynamism that makes a dialogue between two parts of the sculpture, looking for a harmonious relationship. Giulio Locatelli through an almost scientific look, extrapolates and synthesizes the forms of nature in an emphatic way in a context where all the elements move giving life to new aesthetic forms.



Giulio Locatelli was born in Bergamo on 03/11/1993.

In 2015 he obtains a Bachelor's Degree in painting at the Brera Academy of Fine Arts. He concludes the Second Level Degree in Visual Arts specializing in Painting in 2017 in the same Academy.

Interested in the world of textiles, with particular attention to the wire, that become an instrument of analysis and concretization. Initially manipulated through the sewing ritual, the thread now finds space in a more sculptural dimension, evoking limestone shapes, whose shape is given by the sediment, by the drop of memory that is deposited on each other. A drop that does not dissipate as a thread.

He participates as a finalist in several Awards, including the Arte Laguna Prize, the YICCA Prize, the Sponga Prize winner by MINIARTEXIL in the Antonio Ratti Cultural Space, the Nocivelli Prize, the ContemporaneaMenti Prize.

He also participates in various artistic residences, in 2015 SFaSE by Elena d'Angelo, in 2017 SYNCHRONICITY in China, in 2018 MICHELANGELO RELOAD in Pietrasanta by A. Romanini and in 2020 ROTONDELLA "People and Landscape" by the Matera Foundation for culture ". In 2018 the Ghigini Arte Gallery organizes a personal exhibition for him.



John Murdock
United States of
America

JOHN MURDOCK



CRYING SHAME
Acrylic on Canvas
122x122 cm
2019

JOHN MURDOCK

CRYING SHAME

Acrylic on Canvas. Gendered acrimony.



The light in my paintings is pervasive and sourceless. The figures that appear -- darkly comedic shapes, or else half-formed corpulent limbs -- exist on an airless stage, in artifice. Hostile plants and vague furniture sit in judgement of the players.

My painting process is one of adjustment and readjustment; I shift colors and lob off unwanted parts. I like it when you can see a work's bones and that those bones are in strange places. I paint domestic scenes that complete and then abase themselves. The narrative of my work emerges and disappears through this process -- I generally know a painting is done when I don't know what the figures are doing any more.

Growing up in Pennsylvania's Amish Country, I became familiar with landscapes so unadorned as to be vacuums, as well as a certain built blankness: Amish windows do not have curtains or shutters, and Amish dolls do not have faces. An early equation between rigorous spiritual practice and a lack of adornment carried forward into my work. I consider my painting to be contemplative in nature but never comforting. In recent years, my work has moved from Francis Bacon-like torture to George Bailey-like composure and Platonism. I try to imbue my works with equal parts worried comedy and icy detachment, and to paint a universe in which the Divine light is a thousand fluorescent, unflattering bulbs.

Exhibitions

2011 – 101 Gallery, "Inexact Geometries," Brooklyn, New York
2015 – Walker Arts Center, "The Artist's Slightest Whim," Bronxville, New York
2019 – The Beehive, "Sting 31: Kinesis" Boston, Massachusetts
2019 – Fountain Street Art Gallery, "Out of Place," Boston, Massachusetts
2020 – Cambridge Art Association, "2020 National Prize Show" Cambridge, Massachusetts

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Louis Biron
France

LOUIS BIRON



1,5 L
Carving, moulding, thermoforming, chiselling, patina. Bronze, white patina.
322 x 81 mm
2020

LOUIS BIRON

1,5 L

Man has a deep fascination with Nature, a subject of inspiration, worship, and scientific obsession. Both have a complex and intertwined relationship, a mythical subject crystallized by Orphic and Promethean attitudes. In the current context of global environmental crisis, it is necessary to rethink the way we interact with Nature. Art is a way of bringing us together in the living, it materializes a disinterested dialogue and allows us to convey an aesthetic perception, denying utilitarianism in favor of wonder, thus bringing us on the path of contemplation. However, in a world of cities and megalopolises where Nature is rarely accessible other than through the representation that we have of it, I question today its effectiveness in the face of the urgency of our situation. If art is to be a response to the challenge of ecology, it must rethink its creative processes consisting in applying to matter what comes to it from the mind, in favor of a system inclusive of Nature, capable to faithfully retransmit his experience and his perception. To meet the living, I imagine collaborative processes whose co-production would be the interpreter of a new world.

Today the theories of the collapse of our civilization have never been so plausible, the FOSSILE collection questions our times about the absurdity of our industry by imagining the legacy that we will leave for future generations. FOSSILE gives nature the opportunity to give us its interpretation of our consumer goods and to denounce their nonsense. On this occasion, FOSSILE gives us the natural imprint of our plastic water bottle. A bottle with organic shapes, whose hybridism translates into a play of wavering lines between figuration and abstraction, simultaneously reflecting what it has been and what it has become. A distorted object re-questioning the relevance of its origin, no longer intentionally responding to the primary need, denouncing the reign of utilitarianism and the preciousness of the resource. A semi-human form, product of a living symbiotic system, breaking down the boundaries between the natural and human world and marking the beginning of a co-evolution.

The FOSSILE collection presents the 1.5 liter sculpture, named in homage to its lost capacity. Its production required the intervention of 5 earthworms for 30 days in a vivarium comprising 200 g of substrate and 31.5 g of food. The whole was kept at a temperature of around 19 ° C and a humidity close to 75%.

Yellow bronze, white patina, 322 x 81 mm. Unique work, signed and numbered. All the procedures put in place respect the living and promote the work of local craftspeople.



Louis Biron is an Eco-designer born in Grenoble in 1990. He expresses very early an interest for Nature and decorative arts objects. He follows a course in a Landscape School, while taking courses in photography, theatre and plastic art. It is in this environment, cradled between art and nature, that he develops his first collections. At the Ecole Boulle in Paris, he studied for a diploma in arts and crafts with a chiselling option, through which he conceived the bases of his approach as a Eco-designer. Inspired by artists and philosophers such as Hubert Duprat and Pierre Hadot, he integrates Nature at the very heart of his creative processes. Self-taught, he pursues his approach within the collective workshop Edward Tisson of which he is the co-founder and integrates, in parallel, various Parisian art studios. Today, he explores with Nature, through various processes based on respect and observation, around themes and committed productions.

Awards

Winner of the Grand Prize for Creation, Fèvres 2015

Exhibitions

Malamegi LAB 15 - 2020

IFRAM - FEVRES - 2015

National Museum of Natural History of Paris «De l'os au bois » - 2014-2015

Museum of Arts and Crafts «Création innovation» - 2014

La Serre 4 Orgueil, Jewelry show - 2009

Publications

Kovalska Maystern, Hobbies & Crafts Art Metal Avril - 2016

FEVRES, Magazine n°56 «Les atouts des non ferreux» Janvier - 2016

Patrons

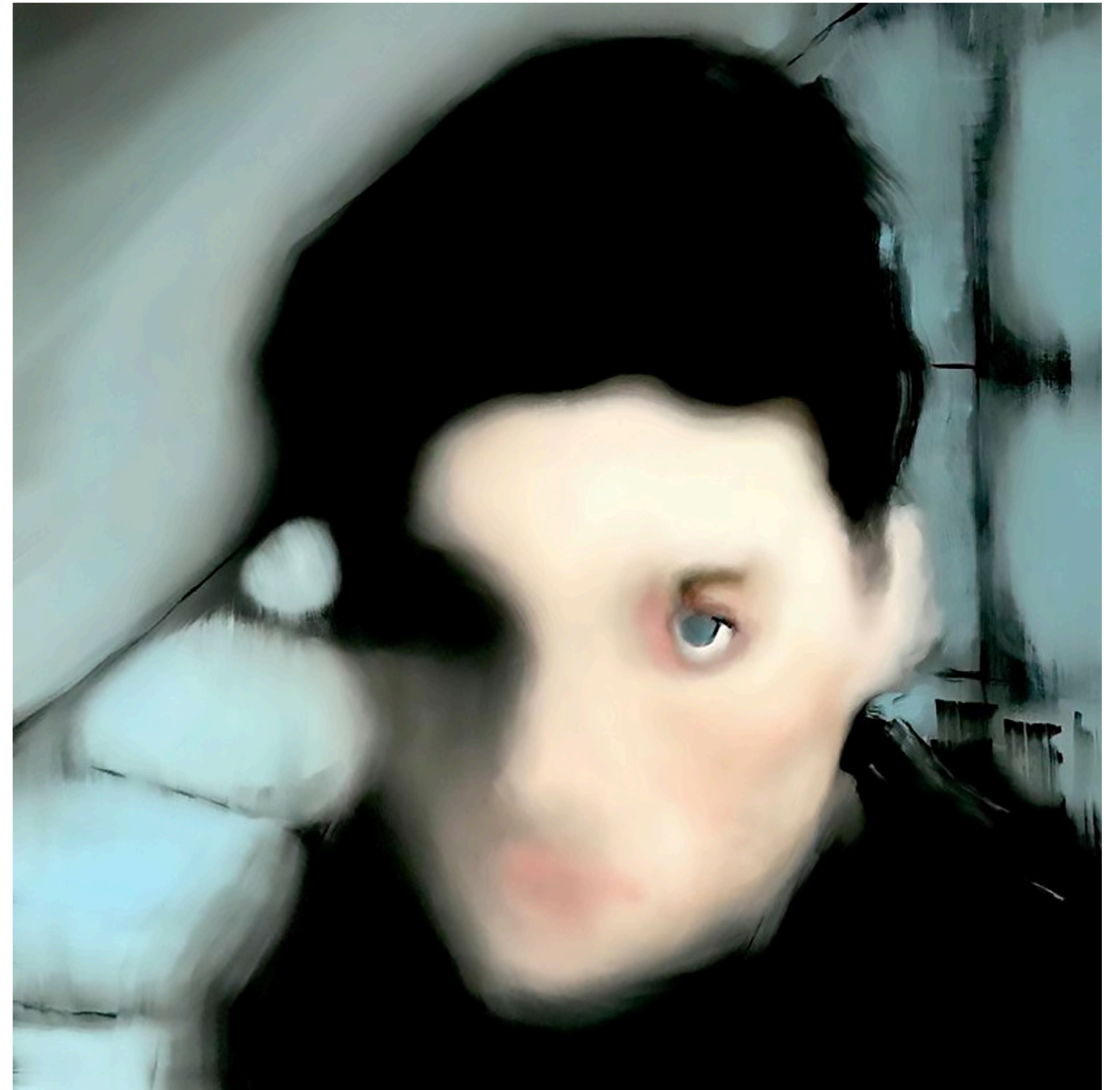
Bettencourt Schueller Fondation ; trip to japan - 2012

Odon Vallet scholarship - 2011 / 2013



Lucia Simone
Italy

LUCIA SIMONE



PORTRAIT STUDY

Oil on canvas
80x80 cm
2020

LUCIA SIMONE

PORTRAIT STUDY

Get lost with space.



"Lucia Simone's art fixes the moment of psychic emergency: the instant when things, faces, emotions are about to fade or already gone, hence what we have to attend as human beings inhabiting time is nothing more than left-overs, the allarmed cry of those things that must persist, defying us, trying to find their place in the bitter shades or the subconscious."
Viola Di Grado

ARTIST' RESIDENCE:

Atelier 3, Macro Asilo (Museum of Contemporary Art Rome), 2 December - 9 December, Rome, IT 2019.
La Zona/the neighborhood, Casa Falconieri, Cagliari, IT, 2015.

SOLO EXHIBITION:

Realtà Consumata (Consumed Reality), Fondamenta gallery, 24 January - 1 February, Rome, 2019;
Uncanny, 7-31 March 2018, Interzone galleria, Rome, IT, 2018;
Ashes, 16 - 30 September, NVMEN space, Rome, IT, 2017;
I Colori Sono I veri Abitanti Dello Spazio (The Colors Are The Real Inhabitants of Space), curated by Cecilia Casorati, 17 June - 2 July, contemporary art gallery Monogramma, Rome, 2016.

PRIZES:

Premio Marchionni 2019, Museo MAGMMA, 15 June - 31 July, Villacidro, IT Premio speciale "La grande Mostra di Manet", Premio Marchionni 2019, Museo Archeologico, Premio Marchionni 2019, Museo Archeologico, (Special Prize "La Grande Mostra Di Manet", Marchionni Prize 2019, Archaeological Museum), Olbia, 2019.
Third prize FIG Bilbao, artist's residence, September, Casa Falconieri, Cagliari, IT, 2015;
Third prize Adrenalina, 1 September - 22 November, La Pelanda - Museum Macro of Testaccio / Civic Museum, Marino, Roma, IT, 2014;
First prize Fiorino d'oro, Premio Firenze - graphics, Salone dei Cinquecento, 6 December, Florence, IT, 2014;
Second prize for academies, "L'arte Genera L'arte", Prize Terna & Accademia Nazionale Santa Cecilia, Rome, IT, 2012;
Third prize Eureka, 15 - 23 December, Diocesan Museum, Terni, IT, 2012;
Third prize Lanci, 30 September - 20 October, Caffè Letterario Giubbe Rosse, Florence, IT, 2012.

ART FAIR:

Art Market Budapest, International Art Fair, 2019; Paratissima Art Photo Fair, Milano, 2018; Affordable Art Fair Seoul 2016;

COLLECTIVE EXHIBITION (extract)

Genoa Art Fair, Contemporary Art Talent Show, February, 2014.
Premio Marchionni 2019, Museo MAGMMA, 15 June - 31 July, Villacidro, IT
Premio speciale "La grande Mostra di Manet", Premio Marchionni 2019, Museo Archeologico, Premio Marchionni 2019, Museo Archeologico, (Special Prize "La Grande Mostra Di Manet", Marchionni Prize 2019, Archaeological Museum), Olbia, 2019.
Finalist, Premio Marchionni (Marchionni Prize), Museum MAGMMA, Villacidro, IT, 2019.
Asylum, La Paura Come Arte (Fear As Art), Palazzo Doria Panphili, Valmontone, Roma, IT, 2019;
Big Awards 2018, Barcellona, ES: Canova Art Prize, New York, USA, 2018;
51st Vasto Prize of Contemporary Art, Landscapes Beyond the Landscape - For a Contemporary "Sublime", curated by Silvia Pergoraro, 21 July - 7 October, Palazzo Aragona, Vasto, IT, 2018;
Rospigliosi Art Prize, Roma, IT, 2018;
ArtBox.Project New York 1.0, semifinalist, Stricoff Gallery, 5 - 16 March, New York, USA,
Loi, PH21 Gallery, 21 December - 13 January, Budapest, Hungary, 2018;
Fantasmi Di Luce - Estetiche visionarie da Michetti al presente - Seventieth anniversary of the Michetti Prize, curated by Silvia Pergoraro, 16 December - 25 February, Michetti Museum, Francavilla al Mare, IT, 2018;
Photocraft, 15 - 24 December, Galleria Interzone, Rome, IT, 2017;
Biennale MarteLive, 5 - 10 December, Planet space, Rome, IT, 2017;
All Art +, 24 November - 1 December, Van Der Plas gallery, New York, USA, 2017;
Roma, Contatto gallery, 24 November - 1 December, Rome, IT, 2017;
Autumn Salon Vienna, International Contemporary Art Exhibition, 7 - 10 September, Austrian Museum of Folk Life and Folk Art, Wien, AT, 2017;
Take Five, 9 December - 11 January, Monogramma, Rome, IT, 2017;
Vo(L)to di Donna, project shows Chamber of Deputies, Palazzo Montecitorio, Sala della Regina, curated by Silvia Pergoraro, 1° December - 18 January, Rome, IT, 2017;
Combat Prize, 25 June - 16 July, Civic Museum G. Fattori, Livorno, IT, 2016; Mirror Face to Face, Italian and Macedonian Artist, curated by Valeria Bertesina & Vlado Goreski,

BIBLIOGRAPHY (extract)

Inside Art magazine #115, edit. Inside Art, 2018;
Martintype, Teramo, 2018;
51° Premio Vasto Di Arte Contemporanea, Paesaggi Oltre Il Paesaggio, edit. Grafiche Rospigliosi Art Prize, edit. Francesco Paolo Caragiulo, Roma, 2018;
CANOVA PRIZE, International Contemporary Art Award New York, edit. Canova Editore, Rome - Milan - New York, June 2018, ISBN: 978-88-942860-69;
Uncanny - Lucia Simone, Deadroads 4 - Interzone Galleria, Rome, edit. Blurb, 2018, ISBN: 978-1-38-889407-8;



Martin Beck
United States of
America

MARTIN BECK



ARMED
Mixed media on prepared paper
44"x30"
2019

MARTIN BECK

ARMED

Capturing the immediacy of the model's presence maintains a connection to reality at a time when media intrusion is overwhelming. In this way, working from life is about the artist preserving an episode of human interaction. In presenting themselves to the world, the model collaborates in this process. The collaboration between model and artist now occurs at a troubling and turbulent time when fact, if not truth itself, is under siege.

By working from life, the model and artist reveal the truth of a specific action, time and place, that cannot be faked. The finished work is a direct artifact of past activity. Rather than think of these as pictures of people, for me, these are authentic depictions of selective experiences.

The nude expresses the human condition because our bodies are road maps of our individual experience. My art engages the viewer to confront the immediacy of the human condition. It reminds us of our humanity at a time when digital life threatens to consume us.



Selected Exhibitions*indicates solo or two-person 2020

Healdsburg Center for the Arts, Figure It Out, 4/4-5/17. Healdsburg, CA
The Arts Council of Fayetteville, Size Matters, 4/24 – 5/16. Fayetteville, NC
Todd Art Gallery, Middle Tennessee State University, Form, Line, Shape, 3/12-4/1. Murfreesboro, TN. Catalog
LaGrange Art Museum, Third LaGrange Southeast Regional Exhibition, 2/21-4/18. LaGrange, GA. Catalog
Indianapolis Art Center, Body Building: The Art of the Human Figure, 2/21-4/8. Indianapolis, IN
IU Kokomo Gallery, Representation Matters: I See Me, 2/5-3/6. Kokomo, IN
2019
Lexington Art League, Kentucky Nude, 12/6-1/5/2020. Lexington, KY
*Lexington Art League, The Present of Things Past, 7/19-8/23. Lexington, KY
Site:Brooklyn, Red, 6/14-7/13. New York, NY
Manifest Gallery, One Shot (art made in one sitting), 3/8-4/5. Cincinnati, OH
*M S Rezny Gallery, pal•imp•sest(2):bearing traces of an earlier form, 2/19-3/30. Lexington, KY
Giles Gallery, Eastern Kentucky University, Chautauqua Exhibition on the theme of Truths and Consequences, 1/22 - 2/15. Richmond, KY. Award of Distinction
University of North Carolina, Asheville, Drawing Discourse: 10th Annual Exhibition of Contemporary Drawing, 1/18 – 2/22. Asheville, NC. Catalog
Prince Street Gallery, Eleventh National Juried Exhibition, 1/2-1/26. New York, NY
2018
*ARC Gallery, pal•imp•sest:bearing traces of an earlier form, 11/28-12/22. Chicago, IL
Site:Brooklyn, Mixed Media, 11/9-12/15. New York, NY
Moon Gallery, Berry College, Blot, 10/17-12/15. Mt. Berry, GA
Lexington Art League, The League: Members Exhibition, 9/14-10/14. Lexington, KY
Barrett Art Center, New Directions 2018, 10/6-11/17. Poughkeepsie, NY
Healdsburg Center for the Arts, Figure Study- Hidden Story, 9/8-10/21. Healdsburg, CA
ARC Gallery, Pride and Prejudice, 6/20-7/14. Chicago, IL
The Arts Council of Southeast Missouri, Art and Fear, 6/1-7/28. Cape Girardeau, MO
Studio Montclair Gallery, ViewPoints 2018, 6/2-8/16. Montclair, NJ
2017
Purdue University Galleries, Drawing Resurfaced II, 11/13-12/15. West Lafayette, IN. Catalog
George Segal Gallery, Art Connections 13, 11/19-12/15. Montclair, NJ
Reece Museum, FL3TCH3R Exhibit: Social and Politically Engaged Art, 10/9-12/15. Johnson City, TN.

Selected Bibliography

2020
Figure It Out. Healdsburg: Healdsburg Center for the Arts, 4/2020 <https://healdsburgcenterforthearts.org/figure-it-out/#gallery>
Size Matters, The Arts Council of Fayetteville, Fayetteville, NC, 4/2020 <https://www.theartscouncil.com/size-matters-virtual-art-exhibition>
2019
International Drawing Annual 13. Cincinnati: Manifest Press.
"Temporal Slippage at the MS Rezny Gallery," Under Main, March 25, 2019, <http://www.under-main.com/newsletter/temporal-slippage-at-the-ms-rezny-gallery/>
"A Quiet Revolution: Interview with Martin Beck," Create!Magazine, February 26, 2019 <https://createmagazine.com/read/martin-beck-interview/>
Darland, Joel, "Truth(s) and Consequences," Under Main, February 10, 2019, <http://www.under-main.com/newsletter/truths-and-consequences/>
10th Annual Drawing Discourse. Asheville: University of North Carolina, Asheville, 2019.
"Martin Beck." Create!Magazine, February 2019.
2018
"Art and Life with Martin Beck" VoyageChicago (The Thought-Provokers: Celebrating Artists & Creatives). December 18, 2018 <http://voyagechicago.com/interview/art-life-martin-beck/>
"An Artistic Voyage: exploring local creative and artistic works". VoyageChicago, 8/30/2018. <http://voyagechicago.com/2018/08/30/artistic-voyage-exploring-local-creative-artistic-works/>
Figure Study - Hidden Story. Healdsburg: Healdsburg Center for the Arts, 8/2018 <https://healdsburgcenterforthearts.org/wp-content/uploads/2018/08/FigureStudyHiddenStoryCatalog.pdf>

Awards Received

2020
LaGrange Art Museum, Third LaGrange Southeast Regional Exhibition, Best in Show
2019
Vermont Studio Center, Artist in Residence, September 2019, Johnson, VT
Eastern Kentucky University Chautauqua Exhibition, Award of Distinction
2018
Southeastern Missouri Arts Council, Art and Fear, Honorable Mention
2009
MMMart, Artist in Residence, Medana Art Festival 2009. Medana, Slovenia
2000
New Jersey State Council on the Arts Fellowship
1995
New Jersey State Council on the Arts Fellowship

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Maxime Mucret
France

MAXIME MUCRET



RED NIGHT
Oil on canvas
146x114 cm
2018

MAXIME MUCRET

RED NIGHT

It is a canvas made on the theme of the night that I particularly like because of great wealth.

I would like to develop this theme on the concept / title "ROOTS OF THE NIGHT" by exposing each color to the filter of the night to paint a vision of what we do not see in daylight.



For a long time, I have stumbled upon "complicated" explanations to describe my artistic process until I finally concluded that what I was feeling was simply a strong connection with the environment around me.

The sound of a train ripping the silence of night, a serene building in a mysterious space or even the density of night begins by creating a kind of emotional rift that I then try to rekindle on a canvas or on paper.

The pictorial and dreamlike shapes make the most sense to me for this kind of artistic "vision". One way or another, these sensations take me back to a variety of different feelings regarding the human condition that I handle without necessarily creating a physical representation of the humankind but rather by layered echoes.

The depiction of an animal's silhouette in several of my drawings addresses a primitive presence in front of the study of humankind: as if they had remained much more lucid than us in the face of time and of what is "sacred".

I therefore thrive from the day to day but also from music and a variety of poetry and even scientific texts in order to widen my vision and awareness and to evolve towards what is most important.

"To create is to live twice".

Albert Camus



Parul Naresh
United States of
America



UNTITLED 01
From series: Seedpod Drawings
Pen & Ink with wash on paper
35,56x24 cm (unframed)
2019

PARUL NARESH

UNTITLED 01

I know who I am
Unapologetic me
I bloom when ready

A tiny pod of seed refuses to be limited by boundaries of any sort—letting itself journey places, survive harsh conditions, carry life within to potentially sprout one day when it feels right—representing a well nurtured dream. It holds power to turn dullest landscape into a vivid and vibrant scenery. It knows resilience yet understands vulnerability when it sprouts. Irrespective of its size, shape or color, if winged, beaded or fluffy, each has a strategy for dispersal. It may blossom into a wildflower or a rose or a redwood tree. Such precious little form—seedpod!



Parul Naresh is a visual artist and educator who practices sustainable art. As a meditative approach to art making, she derives inspiration from her love for nature—highlighting its beauty & perseverance in her work. Her ink drawings are made on paper often with a wash of either watercolors, India ink or coffee and the objects are drawn with pen. The mark making represents the subject's innate texture or her own subconscious interpretations made during nature walks. Each drawing tells a story of her rendezvous with nature and the mysterious ways it continues to inspire her. Many layers of ink marks add varying values of gray and depth which magnifies the scope of her art piece. She also likes to experiment with renewable resources such as earth pigments and plant-based dyes.

In addition to creating mixed media art, her master's degree and work for more than a decade have been focused towards sustainability in textile industry and preservation of diminishing hand weaving communities. She aspires to put environmental awareness at the forefront of her work with a strong belief in utilization of natural renewable resources.

Awards & Scholarships

2015-2016: Parent Artist Residency Award at Kala Art Institute, California, USA
2014: Samuel A. Almun Work Study Scholarship (Fully Funded) at Penland School of Craft, North Carolina, USA
2004: Best Academic Student of The Year Award at National Institute of Fashion Design, Kolkata, India

Education

2002-2004: Master's, Textile Design from National Institute of Fashion Design, India
1998-2002: Clothing & Textile Honors from College of Home Sciences, India



Raphael Reichert
Switzerland

RAPHAEL REICHERT



WIND POWER IS PETTING WITH THE ATMOSPHERE

26:29 minutes, HD-video
<https://vimeo.com/380246337/4c9914c44d>
2019

RAPHAEL REICHERT

WIND POWER IS PETTING WITH THE ATMOSPHERE

This video montage is a reference to the column "Wind power is petting with the atmosphere" by Mely Kiyak from the German newspaper DIE ZEIT from the 27.11.19.

The work takes up Kiyak's ironic request to bestow something poetic on wind turbines with the help of Vivaldi's "Four Seasons". The soundtrack is complemented by the individual words of the article, arranged in alphabetical order, which were previously translated into English. The two loops thus create a shift, creating several combinations of image and sound.



Raphael Reichert (*1993 in Mannheim, DE) lives and works in Basel, Switzerland. He studied fine arts at the HGK FHNW in Basel and is now studying process design also at HGK FHNW in Basel. In his artistic practice he addresses various social issues and links them to his own subjective attitude and experience. By trying out different conceptual approaches, he creates sensitive documentaries, colourful experiments and cynical commentaries.

Exhibitions

2021

Solo show (upcoming) | Architektur Forum Ostschweiz, St. Gallen, CH

2020

Undocumented Perspectives (upcoming) | Exhibition with Ivana Kvesic | Ausstellungsraum Klingental, Basel, CH

Artlake-Festival (upcoming) | Screening | Artlake-Festival, Lichterfeld, DE

Circle (upcoming) | Group show, curated by Leejin Kim | CICA Museum, Gimpo, KOR

2019

Regionale 20 | Groupshow | Satellit M54 Nord Théâtre, Saint-Louis, FR

[chuckle] | Exhibition with Dario Zeo | Offspace WURM, Basel, CH

sieben mal 20 | Groupshow | Kunsthalle Wil, Wil St. Gallen, CH

2018

Die Vernissage | Happening with Dario Zeo | Hammerstrasse 91, Basel, CH

Guard the mule | Groupshow | Offspace Flatterschaff, Basel, CH

Ostschweizer Kunstfestival | Performance | Flon, St. Gallen, CH

Untitled exhibition with Robin Michel | Project space Flatterschaff, Basel, CH

2017

We invite you to hope | Group show | Kunsthau Baselland, Münchenstein, CH

Zwischengespeichert | Exhibition with Sandra Garcia | Gallery Viereinhalf, St. Gallen, CH

2016

Werk4au5 | Groupshow | Werkhaus 45, St. Gallen, CH

Erfrischung | Groupshow, Gallery Quagga, Sissach, CH

Caput | Exhibition with Robin Michel, Projektraum Flatterschaff, Basel, CH

2015

Loose thinking | Groupshow | Kunsthau Baselland, Münchenstein, CH

Oslo Night | Screening | Haus der elektronischen Künste, Basel, CH

Curatorial Projects

2019

NOW THIS | Groupshow | Offspace WURM, Basel, CH

2018

Ostschweizer Kunstfestival | Groupshow | Flon, St. Gallen, CH

Teaching

2019

Video workshop with Cedric Kleinemeier | Co-Create Week | HGK FHNW, Basel

Tutor | Video and animation workshop | Institute Fashion Design, HGK FHNW, Basel

Education

2020

Internship at Gallery Von Bartha, Basel

2014-2017

BA in Fine Art, HGK FHNW Basel, CH

2013-2014

Preliminary Course, GBS St. Gallen

2013

High School Diploma, Specialisation in Fine Art, KSBG St. Gallen, CH

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Ryoji Morimoto
Japan



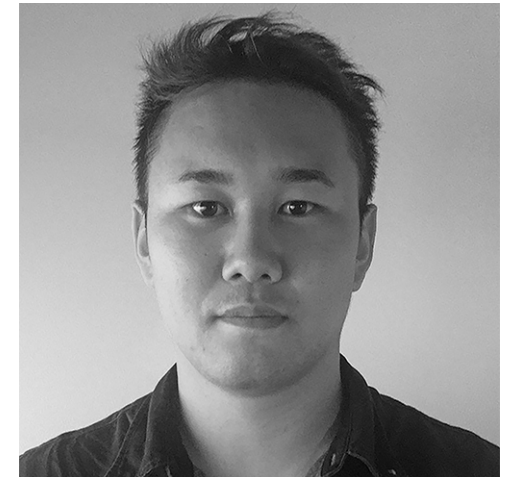
WHAT SHOULD I BE?

Fabric, paper clay, driftwood, thread, wire and acrylic paint
Painting, stitching
height 350mm, width 200mm, length 200mm
2020

RYOJI MORIMOTO

WHAT SHOULD I BE?

This work is inspired by the contrasting of purity and uniqueness that are valued in society. In the modern age people face to conform to both of these ideals, to simultaneously fit in and stand out. Everyone is born pure; as they grow they develop their own beliefs and characteristics. However, people begin to feel that the persona they develop needs to be unique and original for them to be successful in society. But they are unsure of how they should be unique or different so just adopt characteristics at random to please others. Whilst maintaining this façade they are also expected to be obedient and flexible in order to integrate into society.



Ryoji Morimoto is a mixed media artist who is observant of the world around him and translates what he sees into his work with his own unique interpretation. He often gets inspired by simple elements of daily life such as nature and combine his interpretations of these with more complex social, historical or local issues. He chooses his materials carefully to match what feelings or issues he wishes to express. Currently he is exploring how to communicate the intertwining of legacy and traditional ideals in the modern age.



Sebastiano Sallemi
Italy

SEBASTIANO SALLEMI



UNTITLED N. 018
From White noise series
Acrylic on canvas
70x70x1,5 cm
2019

SEBASTIANO SALLEMI

UNTITLED N. 018

"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.

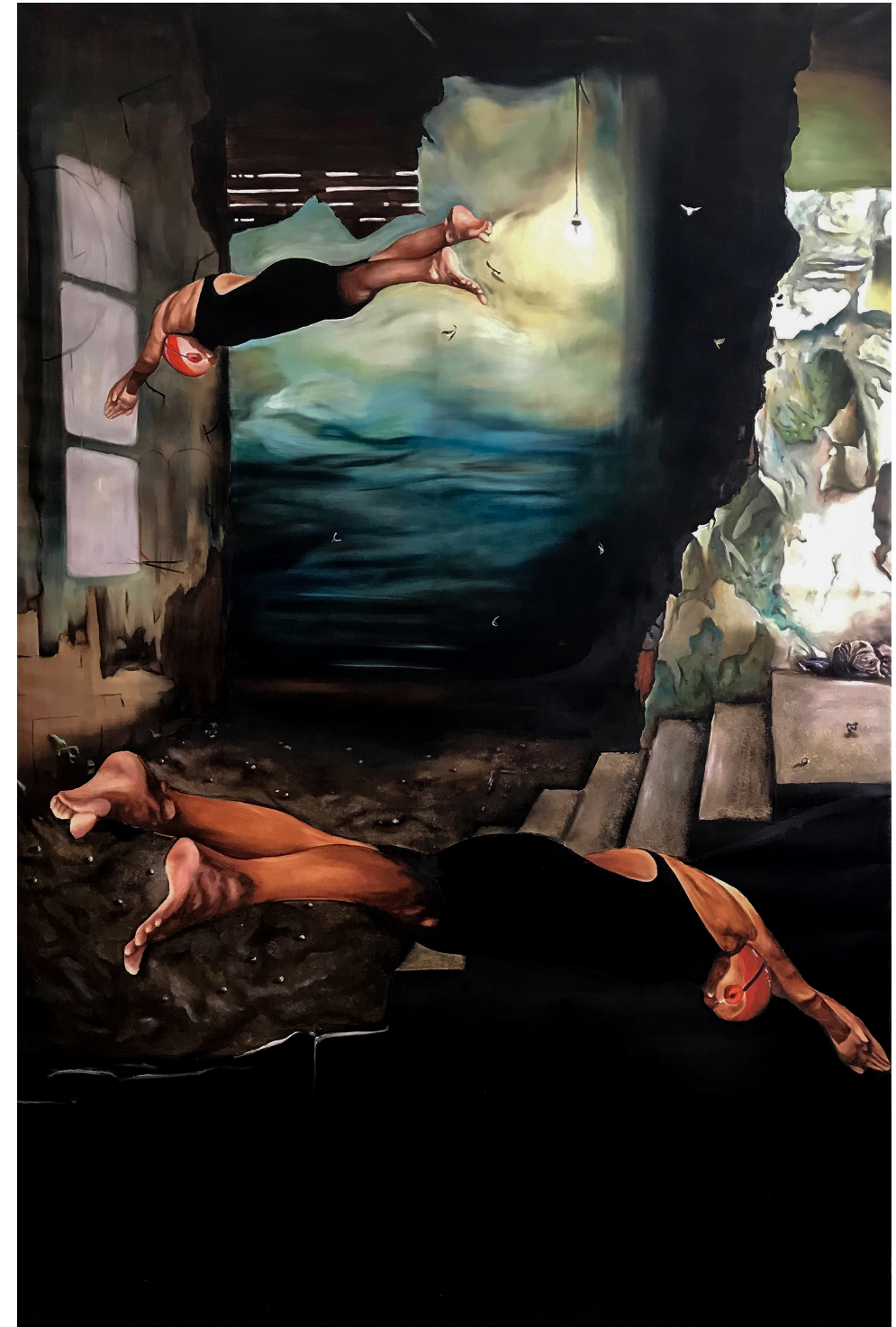
The sculptures of Pablo Picasso by Kurt Schwitters and Louise Nevelson influenced the initial stages of his work, creating a series of picto-sculptures that show, in the first phase, the intertwining or decomposition of geometric elements with the material wood, superimposed between them. During the 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.

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Sofia Fresia
Italy

SOFIA FRESIA



DEEP IN MY MIND

Oil on linen canvas
150x222 cm
2019

SOFIA FRESIA

DEEP IN MY MIND

With this painting the artist wanted to explore through imagination the inside of the mind, where the 'healthy' rational and the 'pathological' irrational coexist in every human being. The plunge has a twofold appeal: the autobiographical one and that to the "abysses" of the mind - a mystery still not fully understood today. The dive has a double reference: the autobiographical one and that to the "abysses" of the mind - a mystery still not fully understood today. The surreal scene takes place in a sort of box, a ruined building that recalls the physical and mental constructions behind which we barricade ourselves and which give us the illusion of being able to live by cutting out the surrounding world and all its problems.



Sofia Fresia (born in Genoa, 1992) has been studying Painting at the Albertina Academy of Turin since 2015. Surf lifesaving athlete and mountain leader, she is interested in social and environmental issues, also with volunteering. In October 2018 she obtained a first level degree with the thesis entitled "Drift and wreck. The art of wreck as a search for salvation". In this work she addresses the issue of failure and that of the lack of stable references for young people through images taken from the swimming competitions' world and recreational pools. After a period of Erasmus + mobility in France at the ESAD Grenoble (February-June 2019), she is currently attending the last year of specialization in painting at the Academy of Fine Arts of Turin.

Empty swimming pools, abandoned buildings and objects, doors that open up to inaccessible worlds and times: in her research the artist uses some recurring subjects in her own life experience (swimming pools, ruined architecture, the alpine landscape) to deal with environmental or social issues, first of all the situation of today's young people hovering between consumerism, loss of values and threat of environmental catastrophes. The need of approaching and sharing these issues arose from the reflections that accompanied and followed a long illness, which contributed in a decisive but painful way to a clearer and more colorful vision of the world. Some artworks are conceived as a tool to identify and overcome difficulties, while others try to exalt the positive sides of existence - providing a non-annihilating vision of the negative ones, even in these uncertain times.

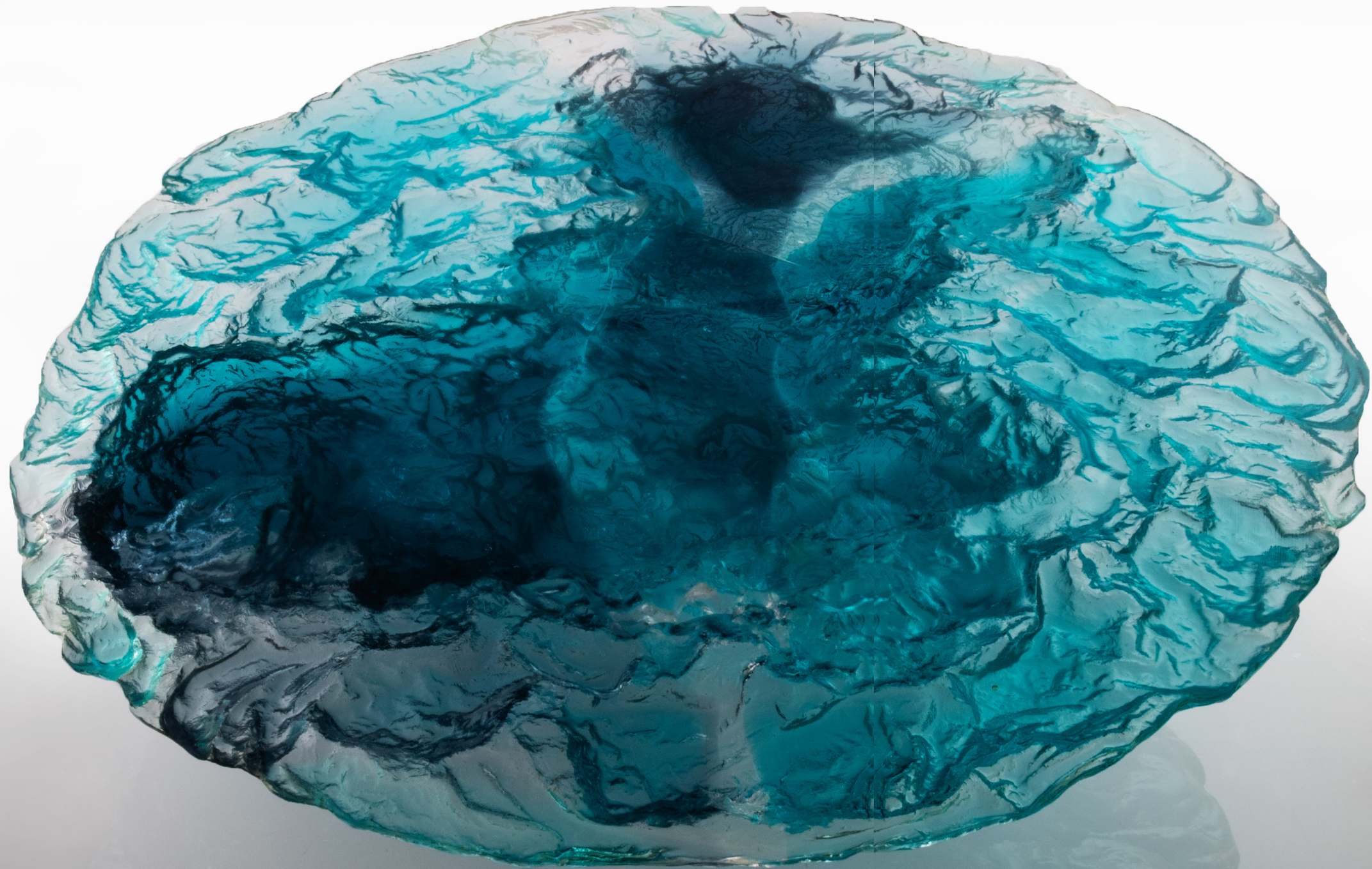
EDUCATION

2018 – Academy of Fine Arts of Turin, start of second level degree in painting. Period of mobility Erasmus+ during the 2nd semester, ESAD (Ecole Supérieure d'Art Design), Grenoble, France.
2018 – Academy of Fine Arts of Turin, first level degree in painting. Title of the thesis: "Drift and wreck. The art of wreck as a search for salvation". Thesis supervisor: Giuseppe Leonardi. Graduation grade: 110 cum laude/110.
2014 – University of Genova, first level degree in Nursing. Title of the thesis: "Criticism in comparison: structure and organisation of Emergency Departments inside Italian and Finnish National Health Care Services". Thesis supervisor: Maura Tambuscio. Graduation grade: 110/110.
2011 – Liceo Ginnasio Statale "Gabriello Chiabrera" of Savona (Sv). Linguistic Diploma (English, French, German). Graduation grade: 100/100.

EXHIBITIONS

2019
- Final exhibition of Arte Laguna Prize, curated by Arte Laguna srl and MoCA cultural Association, Venice Arsenal, Venice.
- Final exhibition of Marchionni Art Prize, curated by MAGMMA and Sardegna Foundation, Villacidro (Su).
- Verba volant, scripta Manet, curated by MAGMMA, archaeological museum Molo Brin, Olbia (Ot).
- Percorsi (solo exhibition), old castle of Millesimo, Millesimo (Sv).
- Una frisa di metallo, curated by Elena Radovix, Ex Officine Gallo, Torino (To).
2018
- Final exhibition of Marchionni Art Prize, curated by MAGMMA and Sardegna Foundation, Villacidro (Su).
- Final exhibition of 41° Medusa Aurea Prize, curated by AIAM (International Academy of Modern Art), Rome.
- Final exhibition of Apollo Dionisiaco Art Prize 2018, curated by International Academy of Poetry and Contemporary Art, Castelluccia Castle, Rome.
- VII Edition of International Prize "Metropolis of Turin", curated by the artistic and cultural centre "Arte Città Amica", Birago Palace, Turin.
- Winners exhibition of Nocivelli International Art Prize (IX edition), curated by Techne Cultural Association, Martinengo Palace, Brescia (Bs). - Ten years commemorative exhibition of Nocivelli International Art Prize, curated by Techne Cultural Association, MoCa, Brescia (Bs).
- Workshop and exhibition "Rodello Arte", curated by "Turismo in Langa" Association, Diocesan Museum of Alba Foundation, "Colline e Culture" Association and the city of Rodello, Rodello (Cn).
- W.A.B. Women Art Bra (2nd edition), organised by the city of Bra (Cn) in collaboration with the Equal Opportunities Council, Bra (Cn).
2017
- "Castello Spazio Creativo", curated by the tourism department of the city of Lerici, Lerici Castle, Lerici (Sp).
- Final exhibition of Nocivelli International Art Prize (IX ed.), curated by cultural Association Techne, Verolanuova (Bs).
2012
- "Genti e vedute della Valbormida", curated by R. Aiolfi Cultural Association, Millesimo Castle, Millesimo (Sv).
AWARDS
2018
- 41° Trofeo Medusa Aurea, AIAM (International Academy of Modern Art), Rome.
2017
- Coppa Luigi prize, Nocivelli International Prize IX edition, Techne Cultural Association, Verolanuova (Bs).

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Sogon Kim
South Korea

SOGON KIM



SUBMARINE
Glass - Casting
290x280x90 mm
2020

SOGON KIM

SUBMARINE

The point that topographical and celestial features meet is where I feel a sense of awe. Geomorphology always inspires me. I imagine the terrain above the landscapes, below the landscapes and beyond the landscapes during the process of casting.



Born and raised in South Korea, Soگون Kim found a special interest in glass while studying metal, ceramics, glass and industrial design at the Hongik University in Seoul for BFA. Having fallen in love with glass, she started to attend as many glass festivals and exhibitions as she could. Meeting various glass artists from all over the world inspired her to study abroad. She is doing her MA at the Royal College of Art in London to work more with glass and deepen her knowledge of the art.

Her work intends to capture the moment of reaction between the materials while she imagines the world beyond topography. The series of work including 'Submarine' was inspired by the common knowledge that oil does not mix with water. Wax creates the initial form during the interaction with water. She controls the overall shape, but each form comes out different, depending on various factors. The different thickness of wax creates colour depth when it is cast in glass.

The moment of formation and colouring fascinates her. Focusing on energies acting upon materials provides a spontaneous working method and creative mindset. An exploration into the phenomena of material allowed material itself to create own narrative. This opens up diverse interpretations from viewers and evokes their curiosity.

EDUCATION

09/2018 - 07/2021 - Royal College of Art, MA Ceramics & Glass
03/2013 - 02/2018 - Hongik University, BA Fine Arts Metal Art & Design -Dual degree in BA Fine Arts Ceramic & Glass -Minor in Industrial Design

TEACHING & WORK & EXPERIENCE

03/2020 - University of Sunderland -Teaching & Visiting artist talk for MA & BA students
09/2019 - London glassblowing gallery -Internship: Assisting at the hotshop
07/2019-08/2019 - Pilchuck glass school, Seattle, Session 4 and 5
03/2019 - Cumbria crystal -Designing for Cumbria crystal as a project 06/2018 Meet the hot glass festival, Icheon, South Korea
10/2017-11/2017 - Nijijima, Tokyo, Glass Festival
06/2017 - Meet the hot glass festival, Icheon, South Korea
05/2017 - Nami Island, South Korea -Volunteering: Assisting at the hotshop
03/2017-05/2017 - Hongik University -Tutor: Tutorial for students of Metal Art & Design
01/2017-03/2017 - Hongik University -Office Assistant: Equipment management
07/2016-08/2016 - Solux (a lighting company) -Internship: Research & Development team

AWARDS

2020 - Finalist _ Malamegi LAB 15 International Art Contest
2020 - Shortlist _ International KOGEI Award in Toyama
2019 - Finalist _ International Competition MilanoVetro-35
2019 - Shortlist _ 2019 Lexus Creative Masters
2019 - Merit _ Dissertation at the Royal College of Art
2015 - 3rd place _ Mies Container Design Awards
2015 - Shortlist _ AMOREPACIFIC Marketing Contest

SCHOLARSHIP

2019 - Pilchuck glass school scholarship (GBP 1,200)
2013-2017 - Hongik University (GBP 9,120)

EXHIBITIONS

2020 - Cluster Crafts (partnership with London craft week)
Postponed - International KOGEI Award in Toyama Exhibition
2020 - The museums of the Sforza Castle _ MilanoVetro - 35
2020 - SW5 0JN, UK _ 24:4
2019 - The World of Glass Museum _ Glorious glass
2019 - Contemporary Glass Society Online Gallery _ Digital distance
2019 - Royal College of Art WIP show
2017 - Hongik Univ. Ceramic & Glass Graduate Exhibition
2017 - Hongik Univ. Metal Art & Design Graduate Exhibition
2017 - Gallery Yuni _ Repackaging
2016 - Hongik Univ. Ceramic & Glass Exhibition _ Rapping
2016 - Hongik Univ. Metal Art & Design Exhibition _ Greeting Spring
2014 - Hongik Univ. Ceramic & Glass Exhibition _ 1250°C
2014 - Hongik Univ. Metal Art & Design Exhibition _ Wunderkammer

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Unu Sohn
United States of
America



SCULPTURE IS A FUNCTION
Stoneware
70x52x8 cm Approx. (Ø8 cm x 8 cm each)
2019

UNU SOHN

SCULPTURE IS A FUNCTION

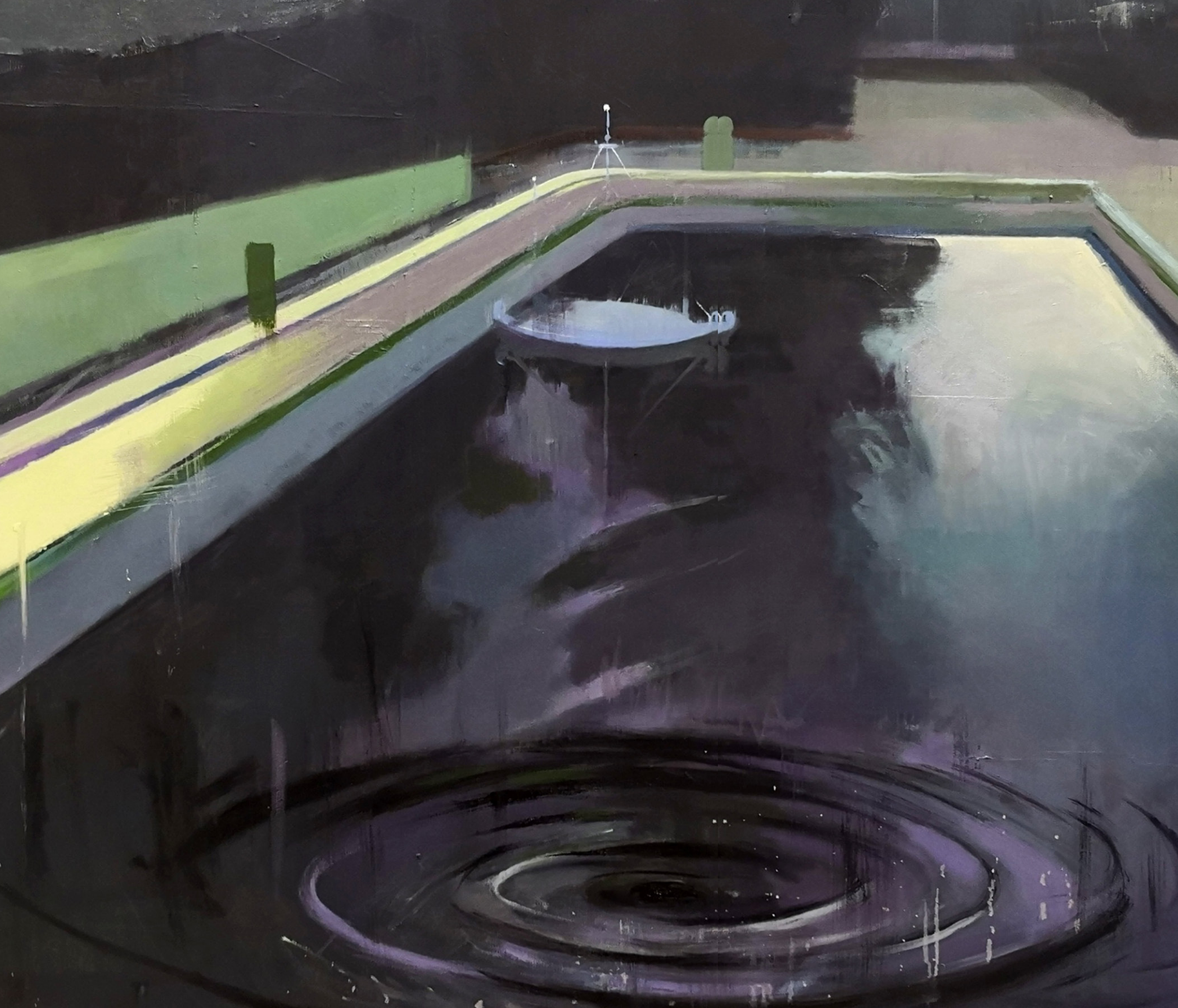
'Sculpture is a function' consists of twenty-four discrete stoneware mugs. It is important that each modular unit is a functional cup because it reflects the blurry distinction of fine art vs. craft or design. This work reflects the current world's so-called reality as merely a single permutation of possibilities.



Unu Sohn is an emerging ceramics+ artist who received their BA in Gender Studies at UCLA before completing a post-baccalaureate ceramics program at the School of the Art Institute of Chicago. They will soon be relocating to London to continue their studies at the Royal College of Art.

"As someone who is Korean but was born in New York and grew up in Hong Kong, I am sensitive to complexities pertaining to authenticity. What does it mean if spaghetti-and-meatballs are an American abstraction of an Italian abstraction of the noodles that Marco Polo found in Yuan dynasty China? I am interested in this blurriness. My work aims to pinpoint the moment a transformation becomes a transgression."

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Zhang Weixuan
China



SILENT SPACE IN POETRY

Oil on canvas
120x120 cm
2019

ZHANG WEIXUAN

SILENT SPACE IN POETRY

The scene and the place do not have many synthesized. The atmospheres are silent and full of meanings. It is important for the artist to paint from life, to capture the sensations of the places. space as a person, even there are characteristics, but it is not visible, we must feel with our heart to enter. I want to present more works to develop this series. space not only in a scene known and also simple space. but I have to delete many details that I don't need. At the end. the effect of the works is also figurative and abstract.



Zhang Weixuan, 25 years old, born in Hubei in 1995, now lives in Italy, Wuhan, Guangdong, graduated from the Painting Department of Carrara National Academy of Fine Arts in Italy, studied in the classical oil painting studio of il laboratorio di pittura chiapello, and is now studying at the Academy of Fine Arts in Venice. Graduate degree, set up personal art studio in Venice, the main creative direction, landscape, scene, characters. It has become my habit to discover forms and relationships from daily life scenes. It is the path that I have always insisted on to discover abstract order and freehand atmosphere in an objective and concrete world, so sketching this painting method for me Indispensable, it is an important way to produce my works of art.

In 2016, he participated in the Artists' Landscape Exhibition "Writing"
Graduated from the Carrara Academy of Fine Arts in Italy in 2018, several oil paintings remain in our school and are collected by several professors.

In 2019, won the special prize of the mestre watercolor festival, and was promoted by the local government magazine in Venice.

Participate in the 2019 Urbino International Watercolor Festival in Italy.

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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