

MALAMEGI LAB16 - ART CONTEST

arts laboratory
Lab Malamegi Lab

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arts • laboratory
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MALAMEGI LAB16 ART CONTEST - CATALOGUE
Edition
Malamegi Lab

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84 - Special thanks

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 16 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:

- COLLECTIVE EXHIBITION

Collective exhibition of the 12 selected artists present in this catalog in Rome at the art space of 28 PIAZZA DI PIETRA - Fine Art Gallery.

- COLLABORATION AGREEMENT PRIZE

Malamegi is raffling the creation of a new collection of works by the selection of one artist among the 12 finalists of the contest.

- ACQUISITION PRIZE

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

- CASH PRIZE

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

- MONOGRAPHIC CATALOGUE PRIZE

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

28 PIAZZA DI PIETRA - Fine Art Gallery

28 PIAZZA DI PIETRA FINE ART GALLERY

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

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

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

28 PIAZZA DI PIETRA - Fine Art Gallery



28 PIAZZA DI PIETRA - Fine Art Gallery



SELECTED ARTISTS

12 - Andrea Cerquiglini
18 - Berardino Rubini
24 - Diana Cheren Nygren
30 - Florence Pinson-Ynden
36 - Gennifer Deri
42 - Gianni Lucchesi
48 - Giorgio Pignotti
54 - Jarosław Łukasik
60 - Manuel Dampeyroux
66 - Rebecca Tucker
72 - Sabina Sinko
78 - Sinisha Kashawelski



Andrea Cerquiglini
Italy

ANDREA CERQUIGLINI



EREMO NR 3
Gel pen black colour on lined paper
(notebook A4 size, open A3 size), plexiglas box 148 x 48 x 6 cm
2020

ANDREA CERQUIGLINI

EREMO NR 3

Why pens and notebooks?

I found that using linen notebooks and black gel pens was a suitable way to express myself during my many travels. At the beginning it was many colors, then less and less.

I open the notebook then focus exclusively on the centerfold. The result, I called it "quadroquaderno", I like to suspend it in mid-air inside a plastic box/frame, transparent but not invisible.

Do you draw or write?

If something doesn't feel right to me, I tend to dwell on it, in a circular, repetitive way.

Troubles, yes, I put them down in writing. Weird? Maybe, but nothing describes my thought better "seen from close up nobody is normal", as Caetano Veloso sang in his "Vaca profana". Troubles, anxiety, unresolved questions, but also everything that comes to my mind, I write it down, like a litany, a mantra, a sort of dripping of words that I let go to melt on the notebook pages. Having said that, text only interests me for its graphic and aesthetic strength, to me text is not to be read. To be honest, when I see someone trying to read it, almost searching between the lines, I get quite embarrassed about it.

What about Secret gardens, Hermitages, Guardians?

Architecture could not stay out of my thoughts, and actually it has made a strong entry into quadroquaderni, it took shape in my mind during a walk in the surroundings of Trevi, in Umbria, my mother Diana's village, and partly also of my silent father Mario. In the countryside farmhouses here are carved stone blocks among olive trees.

Maybe there is in my DNA something of a remote amanuensis monk, and not only for the handwriting, but for the world that I represent.



Born in Rome in 1961, Andrea Cerquiglini is a fully qualified architect. He moved to Milan in 1989 where he works as project designer of showrooms, work environments, trade fair stands, light installations. Genetically attracted by the Far East, from 2008 up to 2014 he lived and worked in Seoul for long periods. Eclectic in temper, he has spent a lifetime cultivating artistic expression in parallel to his profession and with methodical discontinuity. An "indispensable need" as he usually states.

2020

- Artkeys Prize / Associazione culturale Blow Up, Agropoli, Salerno Selected artist for the collective exhibition.
- BIG Barcelona International Gallery Awards / Barcelona, Spain Selected artist for the collective exhibition.
- Open Call Fresh legs / Berlin, Germany Selected artist for the collective exhibition.
- Contemporary art prize Marchionni / MAGGMA, Villacidro, Medio Campidano, Italy Honorable mention.
- Contemporary art prize Rossopassione / MAGGMA, Villacidro, Medio Campidano, Italy 1st prize.
- Gutenberg Calendar Competition 2020 / Gutenberg Editions, Baronissi, Salerno, Italy Artwork among the 60 selected for the Gutenberg Art Catalog.

2019

- Art Paper International competition and exhibition / Galerie L'atelier, Hunibach, Thun, Switzerland / 16 November - 22 December 1st prize.

2018

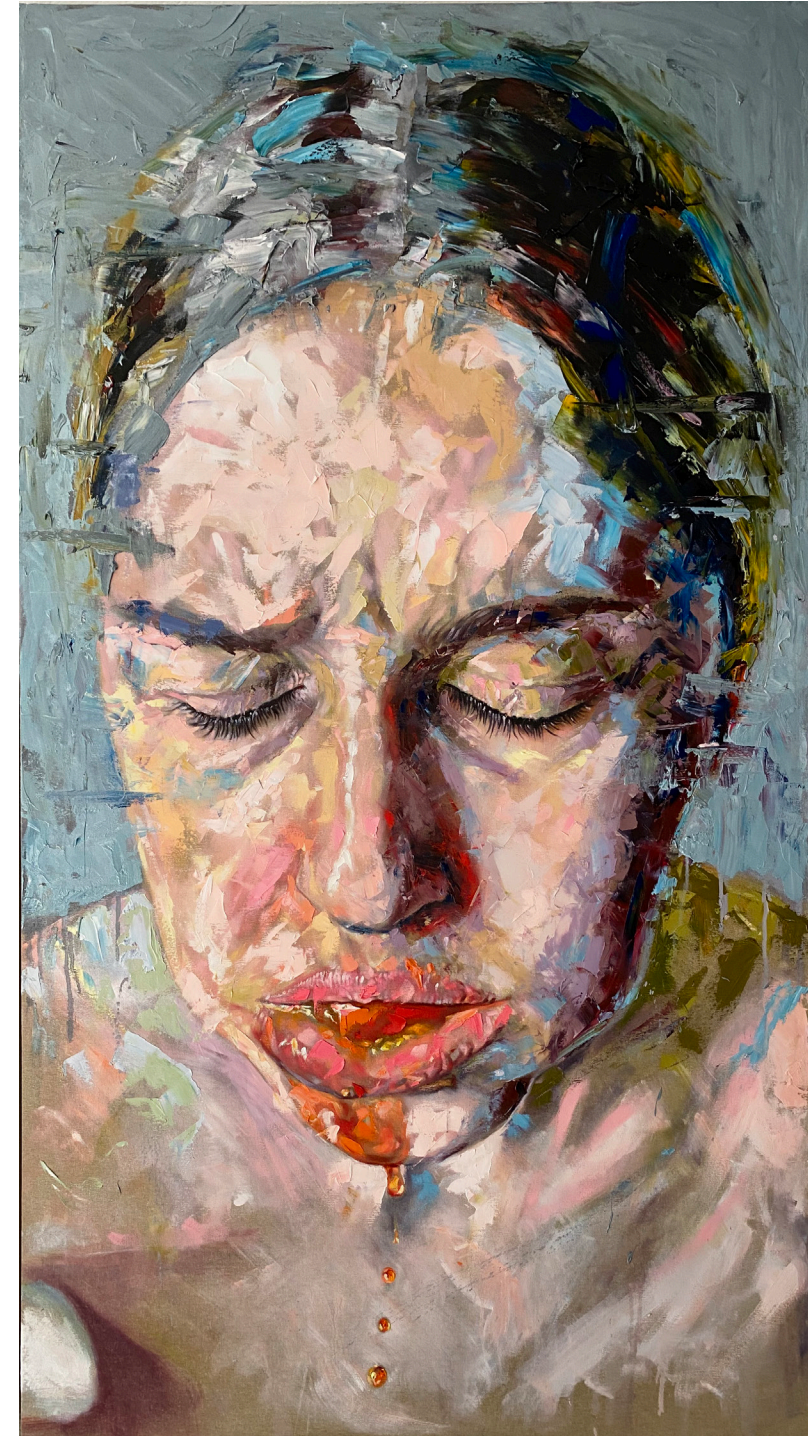
- Art and design collective exhibition / Showroom Light Now, Seoul, South Korea / 12-30 December.

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www.andreacerquiglini.com



Berardino Rubini
Italy

BERARDINO RUBINI



LADY MACBETH

Oil on canvas
80x120 cm
2020

BERARDINO RUBINI

LADY MACBETH

Oil on unprimed canvas.



Born in Terlizzi, a small town in the province of Bari, I approached drawing very early. I attend and obtain the diploma at the Liceo Artistico "G. De Nittis" in Bari where I make my first real contacts with the world of art by winning the 1st prize in the exhibition at the end of school.

In 1998 I enrolled at the Academy of Fine Arts in Venice but my inner disturbances and the inability to create a strong relationship with the teachers pushed me to abandon the study in the third year. In the meantime and in the following years, I painted portraits, still lifes and author copies of the masters of the past on commission, refining the technique of oil painting. I exhibit on several occasions.

I soon approached contemporary art, its representatives, material painting, and my turbulence found an outlet in the expressionist gesture, in the Impressionist chromatic decomposition and in Freudian philosophy.

In 2014, the trade magazine "HESTETIKA" dedicated 2 pages to me.

In 2020 I am interviewed by Exibart as part of the Exibart Price 2020 competition of which I am a finalist.

In 2020 I enter with my works in the international online gallery Singulart.

Today I am a musician and painter, I work regularly in my studio in Verona in the continuous search for the defect. I look at autochthonous and world art with interest and in an analytical way, daily enriching my pictorial language.

deenorubini@gmail.com



Diana Cheren Nygren
United States

DIANA CHEREN NYGREN



GAS STATION

Archival pigment print of a digital composite photograph.
16" x 16" with framing
2019

DIANA CHEREN NYGREN

GAS STATION

Two children, alone, wade through the shallows now occupying an abandoned gas station, under the watchful eye of a defunct security camera.

From: When the Trees Are Gone

Surroundings play a dominant role in shaping experience. I treasure the city and try to make space for quiet contemplation within it. Born out of three ongoing series, this series imagines city dwellers searching for moments of relief in a world shaped by climate change, and the struggle to find a balance between an environment in crisis and manmade structures.

The question of the struggle between nature and the built environment is ever more central in urban life. In these images, relaxed beachgoers find themselves amidst carefully composed urban settings in front of dramatic skies. They search without seeming to find what they are looking for. The beach becomes rising tides, threatening the very foundation of the city. The clash of nature and city results in an absurd profusion of visual noise and little relief. The resulting images lay bare challenges to both my urban fantasy and to city planners, and the problematic nature of the future that lies ahead for humanity and the planet.



Diana Cheren Nygren is a fine art photographer from Boston, Massachusetts. Her work explores the visual character of place defined through physical environment, color, light and weather, its implications for our experience of the world, and what place reveals about the culture around it.

Diana was trained as an art historian with a focus on Modern and Contemporary Art, and the relationship of artistic production to its socio-political context. Her emphasis on abstract composition in her photographic work, as well as her subject matter, reflects this training.

Group Exhibitions

2020

Fresh2020, Klompching Gallery, Finalists Online Exhibition
Online Exhibition 26th Juried Show, Griffin Museum of Photography, juror Paula Tognarelli
Framed: Landscape and Architecture, Black Box Gallery, Portland, Oregon
Light, SE Center for Photography, juror Crista Dix
Eco Consciousness online and billboard exhibition, Ecoartspace
Art Saves Humanity, See.Me, Online
Online Porfoliowalk of the German Photographic Academy, Deutsche Fotografische Akademie, Online
10th Annual International Photography Competition, Florida Museum of Photographic Art, Online Exhibition
2020 CPAC Annual Members Show, Colorado Photographic Arts Center, Online,
Flat File Feature - Portfolio Platform, Midwest Center for Photography, Wichita, Kansas
EMERGE 20 - 2020, Midwest Center for Photography, Wichita, Kansas
Atelier 31, Griffin Museum of Photography, Winchester, MA
Nurture/Nature, Arlington Center for the Arts, Arlington, MA, juror Laura McPhee (awarded Best in Show)
The Self(ie) and the Other: Portraiture, PH21 Gallery, Budapest, Hungary

2019

Winter Works, Bromfield Gallery, Boston, Massachusetts
Winter Solstice 2019 Members' Exhibition, Griffin Museum of Photography, Winchester, Massachusetts
Second Annual Juried Members' Exhibition, Rhode Island Center for Photographic Arts, Providence, Rhode Island, juror Yorgos Efthymiadis
Escape, Midwest Center for Photography, Wichita, Kansas
Curio, Light Grey Art Lab, Minneapolis, Minnesota
Art Off the Wall, Brookline Arts Center, Brookline, Massachusetts
Winter 2019 Show, The Curated Fridge, Somerville, Massachusetts, curated by Sarah Kennel, Byrne Family Curator of Photography, Peabody Essex Museum

2018

Travel: Faces and Places, Photo Place Gallery, Middlebury, Vermont. Exhibition and catalog juror Krista Rossow
Art Takes Soho, Tribeca Art Night pop-up exhibition, New York, New York
The Vernacular of Landscape, Usagi Gallery, New York, New York
The Vernacular of Landscape, Subjectively Objective Gallery, Rochester Mills, Michigan, and Float Magazine juried exhibition and catalog
The Other Art Fair, Brooklyn, New York

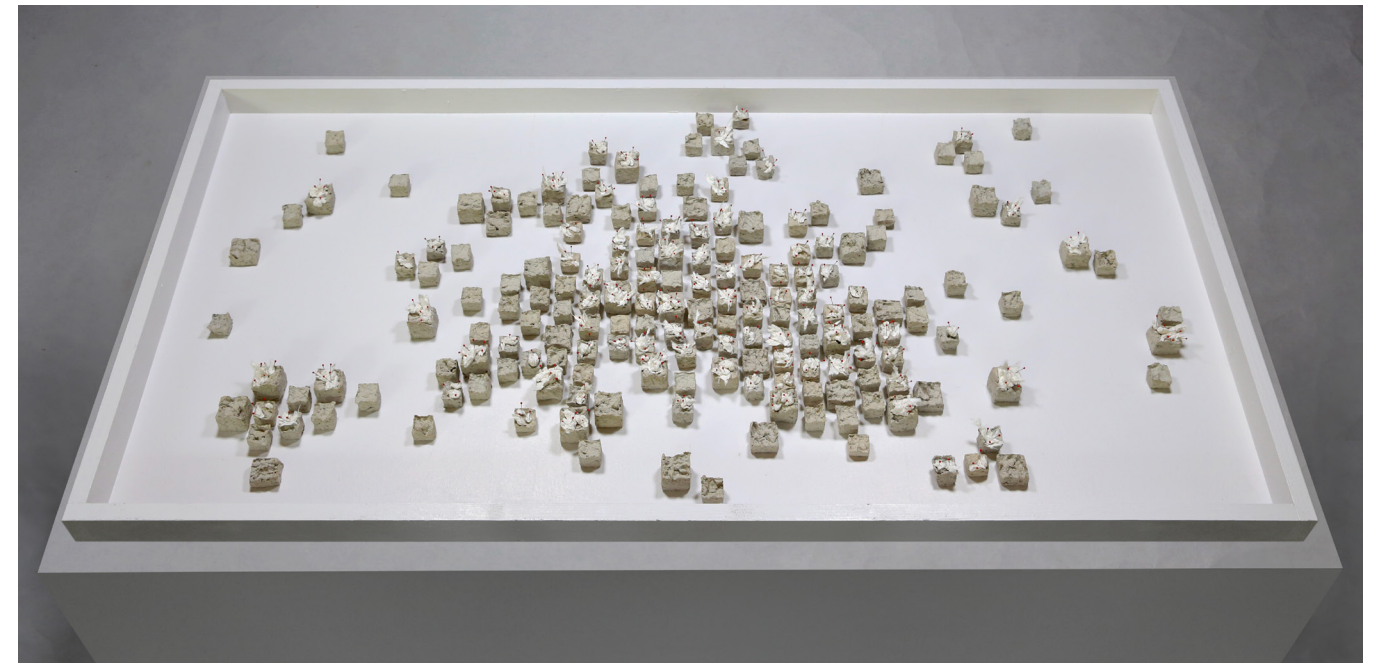
Honors and Awards

Art Saves Humanity, Grand Prize for Photography, 2020
A Life of Possibilities, Open Call, Life Framer, Editors' Pick, 2020
10th Annual International Photography Competition, Florida Museum of Photographic Art, Honorable Mention, 2020
Nurture/Nature, Arlington Center for the Arts, Best in Show, juror Laura McPhee, 2020
Second Annual Juried Members' Exhibition, Rhode Island Center for Photographic Arts, Honorable Mention, juror Yorgos Efthymiadis, 2019
Light Grey Art Lab Creative Residency, Norway, 2018
International Photography Awards, Nature, Honorable Mention, "The Little Tree", 2018
International Photography Awards, Architecture, Honorable Mention, "Flat City", 2018
IPA, Lucie Book Awards, Honorable Mention, "Capturing the Light", 2018
International Photography Awards, Nature, Honorable Mention, "The World is on Fire", 2012
International Photography Awards, People, Honorable Mention, "Mon Mort", 2012
IPA, One Shot, Spaces, Honorable Mention, "Untitled 2, Paris, France", 2012IPA, One Shot, Spaces, Honorable Mention, "Untitled, Lulu, Sunapee, NH", 2012
International Photography Awards, Architecture, Honorable Mention, "Urban Landscape", 2011
International Photography Awards, People, Honorable Mention, "Untitled, Nantasket", 2010
International Photography Awards, People, Honorable Mention, "Color Wall", 2009

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Florence Pinson-Ynden
France



WHITE GOLD 120/60
Recycled paper pulp, vegetal paper, pins, mold and pin.
5x120x60 cm
2020

FLORENCE PINSON-YNDEN

WHITE GOLD 120/60

What our futur will look like?

Source of life, food sources.

Like a hyphae fungus culture on concrete blocks, so that opulence reborn....

« White Gold 120/60 » is part of the project « LET'S THINK ABOUT IT », a reflection on the state of the world surrounding us, our relationship with earth, others and ourselves.

« White Gold 120/60 » represents life taking back its rightful place after chaos. A white life, actively bringing salvation, nurturing, ready to spread and seed its surrounding lightness so abundance can be once again.

The chosen materials emphasize the symbolic contrast between recycled paper and concrete, lightness and heaviness, white paper and life, paper's fiber and mycelium (hyphae).



Florence Pinson-Ynden is a mixed media artist who has a very diverse body of work. She has been studying graphic and product design at the High School of Design Industriel, E.S.D.I in Paris and graduated with congratulations in 1991. She organized artistic workshops with various schools for 10 years. She started her research in 2003 and, step by step, it brought her clarity in her quest and thoughts on the matter of our world and our being's delicateness.

Her work is broadened by the invisible, the sensible, the attention to details, transparency, textures, colors, relationship between full and void, the trial of time... She usually works with materials such as paper, tread, textile and metals. By enhancing their stories, their symbolic appeal, she attempts to transcribe the universe hiding behind the truth by transforming the harsh, the violence, the sadness and pain in delicacy, lightness, sensibility and joy.

Group exhibitions

2020 - 13th INTERNATIONAL BIENNIAL OF FIBER ART - Scythia - Ukraine
MINIARTEXTIL: 30th - Arte&Arte - C mo, Italia
AMATERAS ANNUAL PAPER ART - Sofia - Bulgaria,
THE ARTISTS CONFINED OF THE BIENNIAL , episode #20- Gentilly - France
OVERCOMING THE PANDEMIC & OVERCOMING DIFFICULTIES - 2020 - Jiading Art Museum - Online
COLORS - ART ROOM GALLERY ONLINE
2007 to 2019 - BIENNIAL D LIRE DE LIVRES, Artist's book by Am'Art, Chartres, Rambouillet, Viroflay - France
2017 / 18 / 19 / 20 - AMATERAS ANNUAL PAPER ART - Sofia - Bulgaria
2017 / 20 - MINIARTEXTIL by Arte&Arte - C mo - Italia, Montrouge - France
2016 / 17 / 19 - INTERNATIONAL BIENNIAL OF PAPER ART, Shenzhen, Shanghai - China,
2016 to 2019 - INSPIRED BY PAPER touring exhibition in Europe for the 30st of IAPMA
2019 - PAPER INSIDE - COLLABORATION WITH PROC D S CHENEL INTL. VANVES - FRANCE
2018 - GLOBAL PAPER 4 - Deggendorf - Germany,
2010 - 7th ARTIST'S BOOK ART FAIR - Artist's book, Albi - France
2008 - PULS'ART - Le Mans, France, EMPREINTES - Pont-Scorff - France
2007 - LIVRE, Gallery of l' cu de France, Viroflay - France
2005 - 10th TRIENNIAL OF PAPER - Charmey museum - Switzerland

Solo exhibition

2007 - LETTRES   L' TRE - Gallery St Spire, Corbeil-sur-Essonne - France

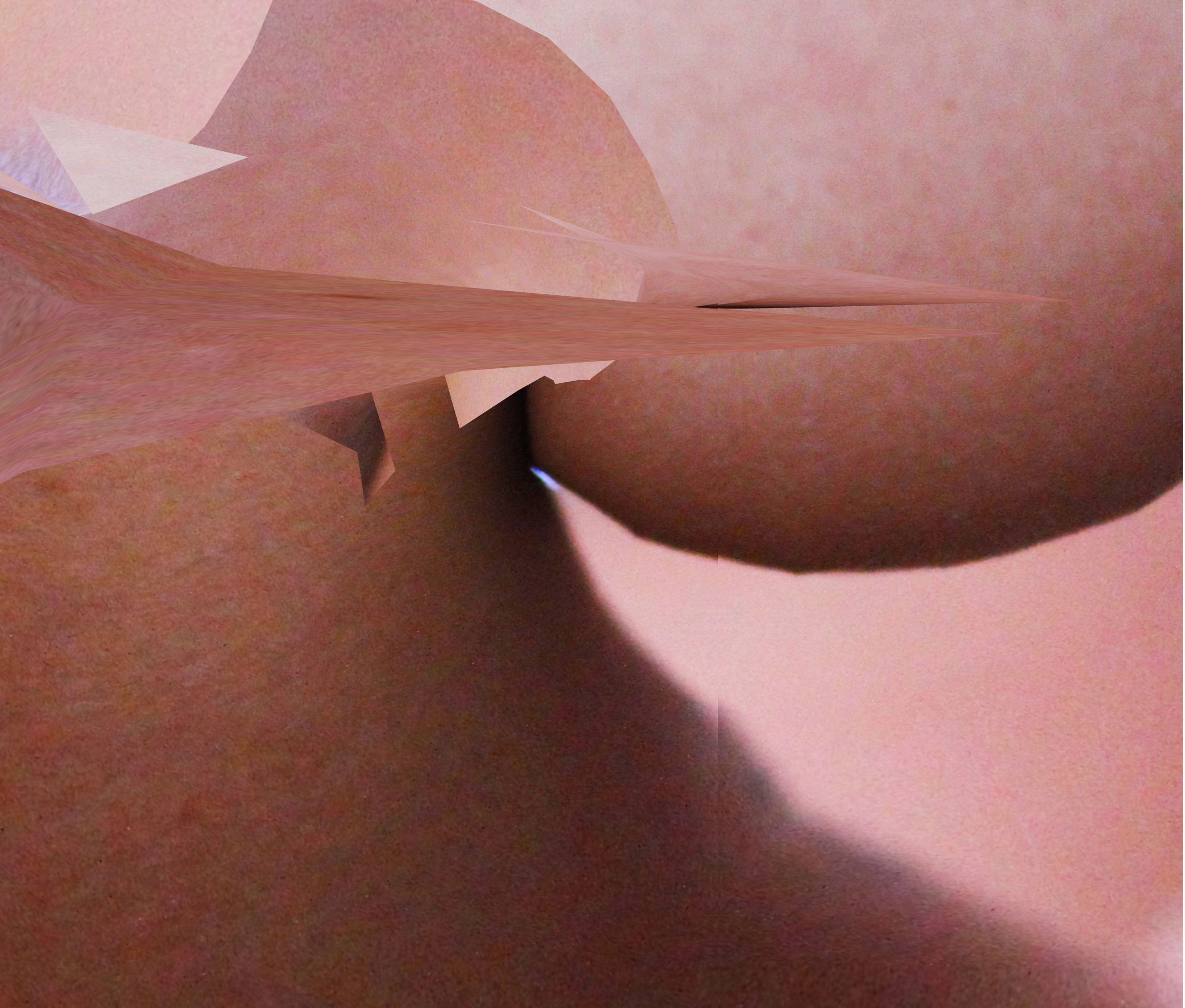
Publications

2018 - MINIARTEXTIL, Press kit of the exhibition
2010 - ATELIER D'ART DE FRANCE - n 87 (photo, artist's book: L' TRE EN CONSTRUCTION)

Awards

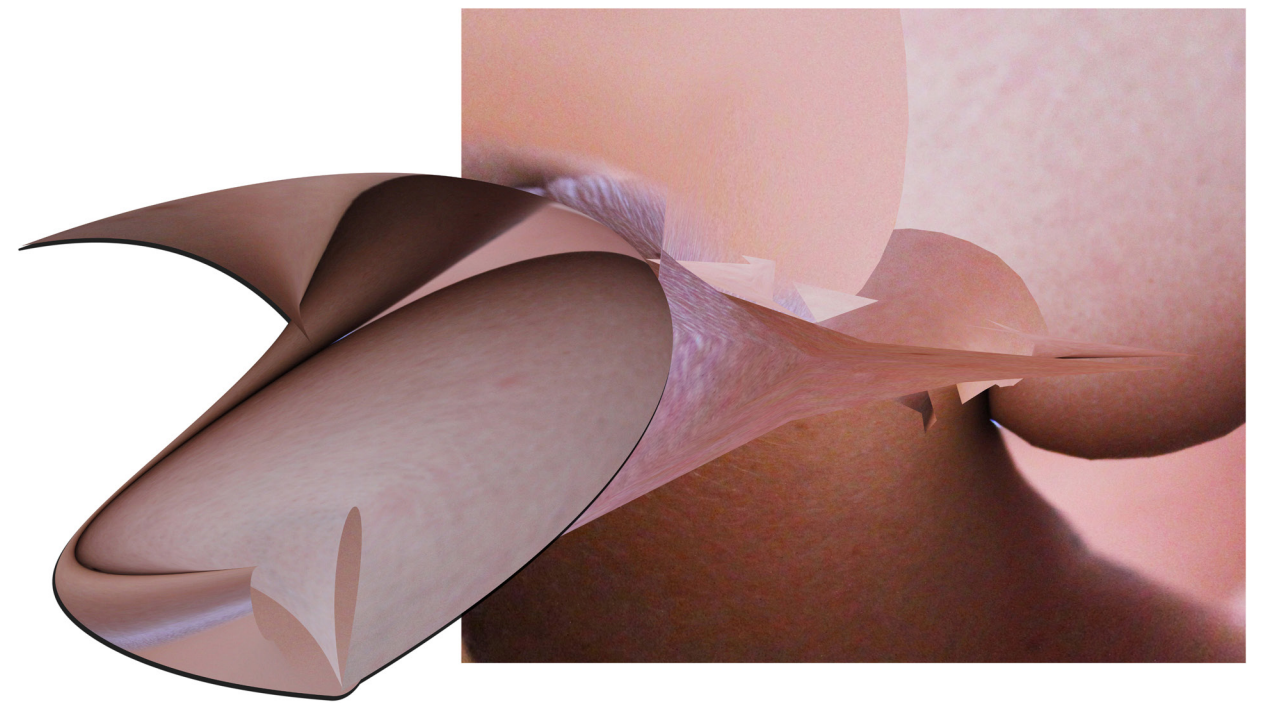
2020 - Merit Awards - COLORS - ART ROOM GALLERY ONLINE
2019 - Honorable mention - AMATERAS ANNUAL PAPER ART - Sofia - Bulgaria,

www.flopinsonynden.com



Gennifer Deri
Italy

GENNIFER DERI



DEFORMAZIONE ASSIALE 9 IN ESPANSIONE VIRTUALE

Composed of a Fine Art photographic print, plexiglass, dibond, cut according to the irregular shape of the image.
The latter is installed on a Hahnemulhe photographic print.

110x180 cm
2020

GENNIFER DERI

DEFORMAZIONE ASSIALE 9 IN ESPANSIONE VIRTUALE

Deformazione assiale 9 in espansione virtuale, belongs to the second phase of a larger Reformulation project. The entire research reflects on the possibility of providing a new vision of image and space in which the observer immerses himself and thus begins to re-mean and re-perceive himself as a person, above any difference and automatism. The idea comes from a reading by Beau Lotto with the book *Percezione. Come il cervello costruisce il mondo*, explains that there is no objective perception of reality or rather our brain was not created to do this, but we perceive reality based on how we mean it, based on what our educational-cultural background and in turn, inheriting perceptive automatism that we incorporate into our selves and that we begin to perceive as really our own and as our thoughts. Propose an image-test where the Body acts as an expedient to initiate a dialogue with the observer; a Body that is not given as the perceived and changing common, therefore represents an invitation to the public to look at reality in a different way, breaking the perceptive habitat that everyone has of himself and the others. The aim is to put the observer in an alienating position so that a new perception of reality begins to inhabit with mind and body, which in this case becomes continuous and reformulated.



Gennifer Deri lives and works in Seravezza, Lucca.

She graduated in painting at Giovanni Dessi's chair at Carrara Arts Accademy, presenting a theoretical thesis on the Group T' artist, with the art historian Lucilla Meloni and art project curated by the photographer Marco Signorini. Her works have been exhibited in various collective exhibitions, including: in 2017 she participated in the exhibition *Enegantart- Biennale delle Accademie*, of which she was the winner of a prize, in Florence at the Santa Maria Novella Refectory; also in 2017 she is the winner of the Rotary Club of Carrara award. In 2018 she also took part in the Artifact Prize exhibition at the Levizzano Castle in Modena; in 2019 at the collective exhibition *Distant Corps* curated by Marco Signorini at the gallery Valeria Lattanzi in Carrara. In 2019 she is among the finalists of the Combat Prize on the occasion of which she exhibits at the Giovanni Fattori Museum in Livorno; in 2020 she exhibits her work in a collective *Riphotto* near Villa Vallero in Rivarolo Canavese. Gennifer Deri has forwarded her work individually: in 2017 she held exhibition entitled *With the body the action* at the palace of culture in Cardoso, addressing the issue of violence against the women; while in 2018 she held a bi-personal exhibition at the Galleria Filaret in Empoli, the year in which she presents part of the *Riformulation* project, in a solo show at the B'art Gallery in Pietrasanta. In recent years the artist has won different prizes including: in 2018 an award granted by the artist Murizio Cattelan, and by the Michelangelo Reload artistic residence at the visual arts center in Pietrasanta where she exhibits the *De-Crypt* project.

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Gianni Lucchesi
Italy



L'ATTESA
Bitumen and graphite on paper on aluminum.
90x120 cm
2020

GIANNI LUCCHESI

L'ATTESA

The fear of contagion. Isolation. Space and time, so compressed in the modern world, expand and dilate. They slow down until stopping completely in a state of metaphysical suspension, where waiting becomes an essential component of everyday life: a rarefied, never-ending queue of people and shopping carts in the proximity of a whatever, far away, supermarket becomes the symbol of a new condition of being, at the Coronavirus times. The quick time of compulsive shopping slows down, becomes immobile, essential, the hyperactive urge turns into slowness, the multidirectional space turns into one big and, at the same time, restricted projection of one's shadow.

Everybody is alone, suspended and isolated from the rest of the world; everyone tricks time, diving into her thoughts or relying on her smartphone, which becomes a necessary device to fulfill, virtually, the need for social relationships. Out of space and time, everyone discovers, appreciates or feels more intensively the simplest traits of the existence: the value of what really matters, the affection towards the dear ones, the ineluctability of life, how small is to be human and how great nature is, the healing and therapeutic power of art.

Isolation and waiting become a spur to think and create: the stolen photo shots of the queuing artist, who is found in the same condition as everyone else, translate into a vibrant graphic sign, that emphasizes the diluted bitumen on the candid, almost shining, paper background, without a beginning or an end. An essential and deep icon of contemporary times, in the new dimension set by the Coronavirus.

Letizia Badalassi



Gianni Lucchesi was born in Pisa, Italy in 1965. He started his career as an artist in 1985 and participated to several exhibitions and events, both at a national and international level such as the Berlin Art Fair and the contemporary art Biennale of Casablanca, Morocco. In 2006 he was awarded the contemporary art Cisdac international prize in Rome. In 2012 he exhibited his artwork at the first contemporary art international Biennale in Casablanca. In 2016 he started his collaboration with Vittorio Sgarbi exhibiting some works at the Museo della Follia in Catania, in 2017 in Salò, in 2018 in Naples and in 2019 in Lucca. He won a number of contemporary art competitions and produced several public works. In 2018 and 2019 he worked for Teatro del Silenzio in Lajatico with a collaboration with Alberto Bartalini and Carlo Alberto Arzelà. In 2020 he won the international competition for the monument to Sandro Pertini in Savona.

Lucchesi's work has always been moved by the attempt to visually translate the reactions generated by the psyche investigation, by the single individual emotional states, in relation with himself, with the others and with the surrounding environment. Through the use of visual metaphors drawn on universal languages and resulting from an artistic and spiritual research, emotions take form and color. One of his reference codes is earth, interpreted as underground, as a metaphor of the emotional stratification of the observed subjects: earth as an interior landscape and roots as the subject's essence. A line, for graphic design or painting, is the edge between interior and exterior, free to mix and to be contaminated on different grounds as in "Ambienti interiori". The places where his artworks come to life are chosen with care. Whether the evocative depth and charm of such places is due to nature or the product of man's work does not matter, as long as they possess the suggestive power to encompass the new art, the new interpretation of human sentiment. In his paintings, he exploits the natural behavior of the materials, as essence rather than representation; their compatibility or chemical intolerance is a metaphor for emotions. In sculpture, the basement is not a support but a space, sometimes obtained from the removal of volumes from a monolith, sometimes built as a box, an interior stage. The iron, concrete or ceramic monoliths accommodate little bronze shapes that take metaphorical poses, attitudes or intentions, an external manifestation of their inner world.

(Extract)

2018

"Maradona, this is not your foot"

iPazziFactory gallery -Pisa.

Opus 1998-2018 Olimpia Vecchiano Theater - Pisa.

"In the name of the sign" Ismi Gallery Viareggio - "in the name of the sign" Ismi Gallery , Trani.

Marchionni Prize Villacidro Magmma museum.

The Quindoom art gallery Treviso. "Milleduecentosessantuno" zetaeffe gallery Florence.

ArtInsolite Lajatico - Markandeya. Installation of a sculpture for the Theater of silence Lajatico festival by

Andrea Bocelli regia A. Bartalini.

"Art Week Berlin" Galerie 102 "Interior environment".

Theater of silence Lajatico - Markandeya installation edited by Carlo Alberto Arzelà

"Vite sospese" installation - Sant'Anna church - Sant'Anna Pisa high school.

"Portami via" - Il Lepre Gallery Piacenza.

Madness Museum, Lucca edited by V.Sgarbi

2019

Exhibition Bologna Cà La Ghironda museum.

Exhibition Urbino Collegio Raffaello palace.

Residence of artist Ifitry Morocco.

Theater of silence Lajatico Markandeya 2.0 installation.

Theater of silence Lajatico .

Gradienti 3D sculptures installation. "R-Evolution" Eneganart Award - Firenze.

IN THE BOX Exhibition Mai Social Maison Pisa. - edited by Carlo Alberto Arzelà

2020

"Lo sconquasso" installation day of memory school Sant'Anna Pisa.

Winner - international competition for the monument to Sandro Pertini in Savona

Exhibition - Giardino della Pieve - Cascina Pisa, Italia

Exhibition renaissances / School of Arts of Nanjing University - Nanjing, Cina edited by Andrea Baldini e

Pietro Rivasi

Winner - AI-TIBA9 INTERNATIONAL ANNUAL EXHIBITION - Barcellona

info@hangarsrl.it



Giorgio Pignotti
Italy



TRE PRINCIPI PER LA DEFINIZIONE DI UNA NATURA

Oil on linen
110x155 cm
2018

GIORGIO PIGNOTTI

TRE PRINCIPI PER LA DEFINIZIONE DI UNA NATURA

An understanding of the work is found in its establishment between sense and nonsense, physicality and immateriality, between disappearance and identity, body and imagination. However accepting this "game" that the Present makes us play, emanates a veil of bewilderment, a loneliness anxious to comprehend how and what will be defined about us and our relationships.



My work hinges around doubt. "The ambiguous" can always be hiding a revelation, so I build traces on the canvas that are never the confirmation of having unearthed something. They are evidence of a removal, or of a concealment, or they are the appearance of a series of hypotheses.

Through the act of painting I force myself to build a surface where a dimension can unfold, through the continuous removal and accumulation of paint. The pictorial image thus oscillates in a nomadic reality, living in an indefinable time that I find familiar. The representations are thus, children from a recovery of memories, of layers of images that are not pure, iridescent and unreliable. Images that perception articulates in a series of representations viscerally dependent on experience, epiphanic signs that suggest some possibility in the making but refuse to admit a permanent, probable and describable reality.

It is a subtle state of balance that has to do with the body, with identity, with interpersonal relationships and with the "world" in a broad sense, that is to say, with one's position towards reality and society. It is the image of our continuous discussion between sense and nonsense, taking place in the shining pure colours of a "plasticized" world. It is a state of solitude, of suspension, a way of living in equilibrium between what we are now and the future.

Selected solo and group show (extract)

2019

L'arte che protegge. A cura di Camillo Langone

2018

Young at heart old on skin. Palazzo Lucarini, Trevi (PG). A cura di Franko B.

Solitude Standing. Galleria E20 (PE). A cura di Antonio Zimarino. Personale /solo show

Ahistesis. AC Temporary Art Gallery (MI). A cura di Virginia Monteverde

Antropogonia. Spazio espositivo Francesco Siracusa, Agrigento.

Selvatico 13 Fantasia/Fantasma. Cotignola (RA). a cura di Massimiliano Fabbri.

2017

La conquista dello spazio, SpazioK, Palazzo Ducale di Urbino. A cura di Riccardo Tonti Bandini. Personale / solo show

Maison perdu(e), Galleria degli Antichi Forni (MC). A cura di Nicola Alessandrini 2016

#Ritratto 01, Museo Licini. A cura di Christian Caliandro. Personale / solo show Cum Grano Salis, Galleria

Cantiere. a cura di Alessandro Zechini

Cammina leggero perché cammini sui miei sogni, Centro Studi Carlo Levi di Eboli, Museo Palatucci (SA). A

cura di Maria L. Paiato, Teo De Palma

2015

Io è un altro, mostra della collezione. Studio CeraRosco, Piacenza

Our generations, La pittura emergente in Italia. Biennale Storica Di Penne, a Cura di Martina Lolli e Antonio Zimarino (PE)

On The Spot/Rovine, a cura di Michele Gentili, Area Archeologica Helvia Ricina (MC) Perfect Number VI, a

cura di Francesco Paolo Del Re, Sponge Arte Contemporanea (PU) Teratophobia, chi ha paura dei mostri? a

cura di Letizia Paiato Galleria Marconi

Extrà, Società Arti e Mestieri, a cura di Tancredi Piparo, Milano

Pop Up Event, Galerie Rossi, Ginevra

Fuoriposto, Macerata, a cura di Franko B.

Segrete memorie e nitide fisionomie, testo di Luigi Mauta , SetUp, Bologna.

2014

2000 maniacs, ArtVerona, Verona, progetto a cura di Lorenza Boisi e Andrea Bruciati. Premio Mantegna, Casa del Mantegna, Mantova

Premio Combat, Museo G.Fattori, Livorno

Porcospini vegetali, MCDA, Galleria Marconi, a cura di Cristina Petrelli

Damprize , Spazio Oberdan, Milano

Sovversi , Spazio NovaDea, a cura di Alessandra Morelli e Daniele DeAngelis. Personale / solo show LightRo-

om], Galleria Marconi, a cura di Dario Ciferri

2013

Premio Francesco Fabbri per le arti contemporanee, Pieve di Soligo, Treviso

Impressioni/espressioni , a cura di Franko B. Macerata. Personale / solo show

Untouchable, Galleria Mori+Stein, Londra., a cura di Franko B.

Prizes

2014 Finalista Premio Mantegna, Casa del Mantegna, Mantova

2014 Finalista Premio Combat, Museo G.Fattori, Livorno

2014 Damprize, Spazio Oberdan, Milano. Vincitore premio pittura

2013 Finalista Premio Francesco Fabbri per le arti contemporanee, Pieve di Soligo, Treviso

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Jarosław Łukasik
Poland

JAROSŁAW ŁUKASIK



POLISH TAILOR-MADE OUTFIT

Oil on canvas
100x105 cm
2019

JAROSŁAW ŁUKASIK

POLISH TAILOR-MADE OUTFIT

"From my perspective, a painting is the illusion of reality that is derived from my emotional and intellectual view of human environment, broadly defined. I present how I see myself and the others in the world of apparent reality of obvious things. It is the state of alienation, of inadequacy and, at the same time, it is a space between a word and an image where we want more to hide something than to express it frankly. In this space I place my message, my expression of alienation that means I do not trust my own perception."



A graduate of College of Visual Arts, Poznań.
Professor of University of Zielona Góra.
The author and participant of dozens of one-man and group exhibitions.
He lives and paints in Poznań, Poland.

Selected one-man exhibitions:
2020 "THE (UN)USUAL PAINTINGS" ["OBRAZY (NIE)CODZIENNE"], the Art Gallery ZPAP Pro Arte, Zielona Góra;
2018 "We wnetru/inside", the Art Gallery of the Library of the University of Zielona Góra, Zielona Góra;
2013 "The Window, Interior, Wall" ("Okno, wnętrze, ściana"), the "Pałac Stanisławów" Art Gallery, Stanisławów near Jelenia Góra;
2011 "Fenster Zum Dasen", the "PoKuSa" Art Gallery, Wiesbaden (Germany)

Selected group exhibitions:
2016 "The Art Now" ("Sztuka teraz"), the National Museum in Kraków;
2020 III Polish National Biennale of Architectural Painting, Bisztynek;
2016 I Polish National Biennale of Painting "Architectural Landscape", Bisztynek;
2014 "Bilder der Wirklichkeit & Bilder des Unterbewusstseins", Heinrich Schütz Residenz, Dresden (Germany);
2016 The 25th Festival of Polish Contemporary Painting, Zamek Książąt Pomorskich, Szczecin;
2019 The 14th International Autumn Salon of Art, the BWA Gallery, Ostrowiec Świętokrzyski.



Manuel Dampeyroux
France

MANUEL DAMPEYROUX



THE WHISPERS OF FATHIA

Oil on canvas
61x50 cm
2020

MANUEL DAMPEYROUX

THE WHISPERS OF FATHIA

This painting speaks of the depths of the human soul, it reveals the animal side of the human being. Two women sit in a closed place, the one on the right (Fathia) whispers something to the woman on the left and the latter transforms into a panther, an animal both beautiful and dangerous. This animal reflects very well the personality of these two very mysterious people. The scene is bathed in a dramatic chiaroscuro that recalls the paintings of Caravaggio or Rembrandt. I wanted to create here a strange, silent and poetic atmosphere so that the spectator could interpret it according to his desires.



French artist, based in Montpellier, France. Born in 1991.

The notion of "silent" painting is conceived as an attempt to materialize silence with help of the medium that appeared in the 15th century. It is aimed at establishing and realizing a set of aesthetic choices in order to create a specific stagnant atmosphere, where time seems to be suspended. Its main components include a limited color palette, the contemporary ruins representing human mental space as well as a range of inanimate objects such as machines, dolls and wax figures.

The combination of these various elements correlates with the concept of the Uncanny elaborated by Sigmund Freud in 1919. In fact, silent painting is a structural tool used to explore the depths of the human soul. Uncanniness, that is etymologically something outside one's familiar knowledge or perceptions, something strange and unsettling, can also refer to what is hidden somewhere deep down. Thus, my artistic research can be, in a way, described as an autopsy of the human psyche: silence as acoustic state, silence as meditation, silence as pain. Painting as expression, painting as conviction, painting as passion.

Collective exhibitions

- International art show Le Puy-en-Velay (France)
- Art show 2017 – Graveson (France)
- 35th regional artists fair of Juvignac 2019 (France)
- Spring art show 2019 – Juvignac (France)
- 32th exhibition of young visual artists ELSTIR 2019 – Saint Raphaël (France)
- Collective exhibition with "Artothèque" of Montpellier at "domaine de saint clément", Saint clément de Rivière. 2019 (France)
- Collective exhibition with "Artothèque" of Montpellier at "domaine de Restinclières", Prades-Le-Lez. 2019 (France)
- Arts Show 2019 – Le Crès (France)
- 36th regional artists fair of Juvignac 2019 (France)
- Art3F Monaco (Monaco)
- Lab16 Art Prize - Rome (Italy)

Prizes and awards

- Painting award, Arts Show of Graveson 2017 (France)
- Jury award, 35th regional artists fair of Juvignac 2019 (France)
- Finalist of Lab16 Art Prize - Malamegi Lab - Rome (Italy)

Qualifications

- Upgrade applied arts - IPESAA Montpellier (France)
- Bachelor of art Université Paul Valéry III Montpellier (France)
- Master of art Université Paul Valéry III Montpellier (France)

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Rebecca Tucker
United Kingdom

REBECCA TUCKER



IMPOSSIBLE CREATURE
Stoneware, Epoxy Clay, Paint
52x23x30 cm
2020

REBECCA TUCKER

IMPOSSIBLE CREATURE

Impossible Creature is a sculpture based on a drawing found in the illuminated Book of Hours ca. 1300-10 for the Use of Liege. It is likely that this manuscript was made for a Benuine woman living in Huy. It contains inscriptions that indicate it continued to be used in that region by another family until the seventeenth century. The pages of this prayer book are beautifully adorned with calendar images and historiated initials and many marginal drolleries. Many of the drolleries are wonderful anthropomorphized creatures. One that reoccurs is a being with two hind limbs and one hand attached to its neck. Fascination with this tiny image and what it would mean to recreate it lead to this sculpture. It is a creature we would never see, tragic but humorous, moving but still, impossible but present.



Rebecca Tucker b.1993 graduated from The Edinburgh College of Art in 2017 and currently lives and works in Glasgow, Scotland. Rebecca's practice revolves heavily around finding ways to represent paradox and reinterpret historic stories and artefacts. Commonly occurring themes include character, body, resurrection, indulgence and guilt. Rebecca works in a variety of media including ceramic, fresh produce and moving image. Her work is in dialogue with autopoiesis and allopoeisis, as it often blurs the line between animate characters and inanimate objects. Rebecca creates forms and installations that couple familiar history and gesture with the unfamiliar, resulting in work that could inhabit a past, present, future, or imagined reality.

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Sabina Sinko
Slovenia

SABINA SINKO



GIRL WITH A TREE HAT

Watercolour and acrylic on canvas and fabric.
90x80 cm
2018

SABINA SINKO

GIRL WITH A TREE HAT

The artistic work of Sabina Šinko is focused mainly on painting in watercolour, ink and acrylic techniques on canvas, paper and silk. Her research topics are relationships between reality and fantasy, mass, popular culture and intimacy. In connection with this she finds herself in figurative art with abstract effects. In her new series "Beautiful and Ugly" she researches the beauty as a phenomenon in aesthetics and sociology in our culture. The portraits representing her experience with perception of individual face through the process of painting where she finds creativity through a play between control and freedom where subjects display their feelings, moods and emotions. The flowing technique, which she uses for painting portraits, allows her to create an image that consists of the visible and invisible of an individual, which can be transferred to the community in general.



Born in Maribor, lives in Lendava, Slovenia. After studying art and art education, she works artistically as a painter and costume, set and puppet designer. She exhibited in Slovenia and internationally including UK, Hungary, Austria, Serbia, Slovakia, Germany and Italy. She created visually many theater performances in Slovenia and abroad. In addition to artistic creation she is an Assistant Professor at University of Maribor. In her artistic work as a painter she focuses on painting watercolors and acrylic techniques on canvas, paper and silk.

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Sinisha Kashawelski
Macedonia

SINISHA KASHAWELSKI



CRUNCH TIME

Oil on canvas
146x92 cm
2020

SINISHA KASHAWELSKI

CRUNCH TIME

We live in very tempting times. Diversity of culture is being consumed by a universal wasteland known as the 'modern way of life'. This is the soulless kingdom of the five senses, where only our emotions and intellectual intuition are both standing as the last frontiers before the world plunges deep into a dark age.

Humanity is on the crossroads like never before. We need a breath of inspiration, a little ray of light that we'll lead us to a 'New Renaissance', long lasting times of peace, harmony and human touch above all.

'There are three classes of people – those who see, those who see when they are shown and those who don't see (Leonardo Da Vinci).



Born in 1969 in Kumanovo, Macedonia.
Lives and works as an independent artist in Saint-Paul-de-Vence - France and Kumanovo Macedonia

Finished a College of Applied Arts in Skopje, Macedonia, where he also graduated at the Faculty of Fine Arts
Member of DLUM (National Artists Association of Macedonia)
Member of "Société des Artistes Français"
Member of "SOCIÉTÉ DU SALON D'AUTOMNE -Paris "
Member of "Académie des Arts-Sciences-Lettres de PARIS"
Member of "MONDIAL ART ACADEMIA"
Author of many individual projects and exhibitions in Macedonia and abroad

- Awards:
1998 - "Konstantin Mazev,, painting small format KИЛЏ Skopje
2012 - "Medaille de bronze,, Salon des Artistes Français /Grand Palais /Paris
2013 - "Medaille d'argent,, Salon des Artistes Français /Grand Palais /Paris
2014 - "Medaille d'or,, Salon des Artistes Français /Grand Palais /Paris
2015 - "Medaille d'or,, Salon National des Beaux Arts / Louvre / Paris
2015 - "Dimitar Kondovski" DLUM (National Artist Association of Macedonia)
2016 - "Prix ADAGP " Le Salon des Beaux Arts / Louvre/ Paris
2016 - 1st PRIZE WINNER of PALM ART AWARD / Germany
2017 - 1st Absolute Prize in the Paintings section / Marchionni Prize / Italy
2017- Kitz Award 2017 / Austria
2018- TOP 10 Artist of the Year Award from Circle Foundation /France
2018- Winner of Art Expo Venice / Italy
2018- Golden Medal of Merit and Contribution to Art in 2018 by French 'Société Académique' Arts-Sciences-Lettres/ France
2019- Golden Medal in category "surrealism and symbolism" awarded by the Mondial Art Academia
2019- Golden Medal in "all categories" awarded by the Mondial Art Academia
2019- "ISMAIL LULANI' International Award , Second Prize winner VIZart International Biennial "Self-Portrait " Tirana/Albania
2020- Winner in Oil Medium (Artist Category) , Jumbish World Art Competition 5.0 - Portrait theme / India
2020- Grand Winner (Artist Category), Jumbish World Art Competition 5.0 - Portrait theme / India

Commissioned to do a number of paintings for Museum of the Macedonian Struggle-Skopje , Macedonia
Commissioned to paint the ceiling of the National Theatre in Skopje Macedonia

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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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