



Malamegi LAB.10
International Art Contest
Final exhibition

Malamegi LAB 10
International Art Contest
Final exhibition - opening
Saturday, 29 September 2018 6:00PM

28 PIAZZA DI PIETRA
FINE ART GALLERY

28 PIAZZA DI PIETRA - FINE ART GALLERY
Palazzo Ferrini-Cini
Piazza di pietra 28 - 00186 Rome
Opening Days: 29 Sept. - 11 Octo. 2018

In collaborazione con:
Indoor Contemporary e Spazio matEr
www.indoorcontemporary.com

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Abbiamo il piacere di annunciare le date della mostra finale del concorso "Malamegi LAB 10" che si terrà dal 29 Settembre al 11 Ottobre 2018, a Roma negli spazi della galleria 28 Piazza di Pietra Art Gallery, Piazza di pietra 28, Roma.

La mostra presenta le opere dei seguenti 12 artisti finalisti: Andrew Leventis (United States of America), Antimo Bertolino (Switzerland), Gianfranco Basso (Italy), Heikedine Günther (Switzerland), Ignacio Unrein (Argentina), Irena Pavlyshyn (Italy), Jae Hee Kim (South Korea), Jane Fennessy (Australia), Lilia Carlone (Italy), Olmo Amato (Italy), Stefano Amedeo Moriani (Italy), Witold Sliwinski (Poland).

Ogni artista, attraverso differenti media, investiga i diversi aspetti della società, delle sue sfaccettature e caratteristiche, mostrando nuove ed innovative concettualità e stili artistici.

Le opere dei vari artisti inclusi in questa mostra includono culture diverse attraverso personali esperienze quotidiane provenienti da molti luoghi distanti fra di loro.

Questa mostra ripercorre le attuali tendenze emergenti dell'arte contemporanea e le loro pratiche che attraversano varie discipline della creazione artistica.

Tra i partecipanti alla mostra, Malamegi Lab premierà 4 artisti con 4 differenti premi:

- premio in denaro di 1000€
- premio acquisizione di un'opera
- premio monografia artistica
- premio Malamegi nuova collezione

I curatori della mostra sono:

Massimo Toffolo (main curator of Malamegi Lab, Italy)
Margherita Jedrzejewska (curator of Malamegi Lab, Italy/Poland)

Artists

-Andrew Leventis - Unites States of America

-Antimo Bertolino - Switzerland

-Gianfranco Basso - Italy

-Heikedine Günther - Switzerland

-Ignacio Unrrein - Argentina

-Irena Pavlyshyn - Italy

-Jae Hee Kim - South Korea

-Jane Fennessy - Australia

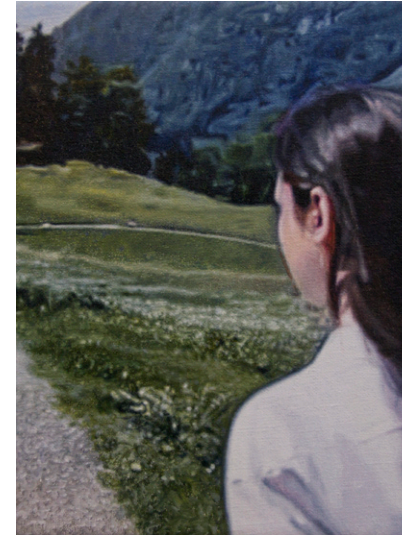
-Lilia Carlone - Italy

-Olmo Amato - Italy

-Stefano Amedeo Moriani - Italy

-Witold Sliwinski - Poland

- Andrew Leventis (United States of America)



Path to Cabin

Oil on Linen

45x25cm

2017

My work appropriates source material from film, television, and other mass media outlets. In this series, I have appropriated disregarded moments in film, pressed pause, recorded the frozen image through my camera, and used the resultant photograph to create my paintings. These works follow in the tradition of Luc Tuymans, Judith Eislser, and Tina Heiska to name a few, who, in their rendering, negate traditional Academic Painting's role of seducing the viewer into the image. My content presents the look of mass media images, and mimics film's grain, contrast and distortion. I aim to communicate a sense of friction between the material of the painting and the mediated source material. I aspire for my work to combine the human touch of painting with the clinical look of the camera, as viewers are simultaneously aware of the look of photography, the look of video, or the look of a low quality computer screen image and, all the while, that the object presented is a painting.

- Antimo Bertolino (Switzerland)



Cresta

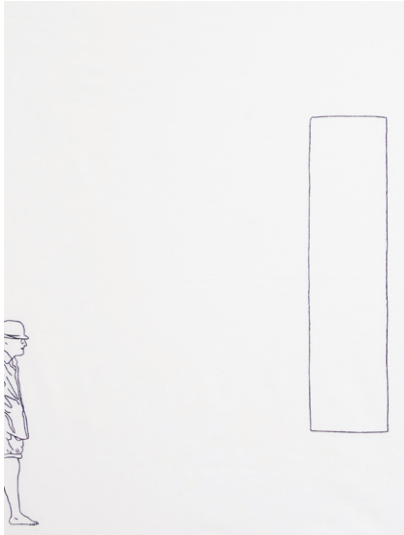
Wood carving

119x100x2cm

Antimo Bertolino's works are akin to architecture because one does not simply gaze at them, one enters their inner world.

Visiting his inner work is a journey which converses with the will arising from a life woven by work and its reasons. His work reveals man's ability to express himself through a positive vision of his own world.

- **Gianfranco Basso (Italy)**



Push the button

Embroidery handmade on canvas
100x80cm
2015

Apparently, the canvas shows a defined space, a white monochrome creates a sense of emptiness and infinity. A man looks at himself entering another dimension beyond the pictorial space, what first appeared enclosed in a canvas, now it becomes borderless. A small figure walking beyond the pictorial support, and then return in white, in a loop, without time, giving us the proof that space does not end in a white rectangle, in a simple painted canvas., forced in a circle endlessly. The two columns in the center recall the symbol present on the audio / video devices, the symbol "PAUSE", the continuous loop we can stop, put on stand-by, this lacking in today's society, lack the "pause", lacking the right thoughts about the world, now there are spaces for ourselves and for our intimacy, everything happens quickly. The dynamism of contemporary society, the replication of images, sounds, smells, everything happens all the time in a systematic way. My work invites the viewer to push that button, the little man will therefore be free to relax, the metaphor of the society to which we will entrust a right pause for reflection.

- **Ignacio Unrrein (Argentina)**



Attempt to rebuild 00001

Acrylic and glass
71x41x5cm
2014-2017

Digital Video, full HD, 1920 x 1080, 08' 32''
The action of attempting something, often without achieving it, is how I came about the idea of cutting an acrylic panel piece by piece, by previously making a cutting template drawing with just one line, with the aim of putting the pieces back together one by one to subsequently cut a new one, interpreting the error caused in the reassemble of the previous one. Paradoxically, as I progressed in the reconstruction of each new panel, despite incorporating the experience and acquiring the skills of discipline and repetition, the error increased due to the difficulty of putting the pieces together, which grew smaller with every panel. As I do not remember the path generated by the single continuous line, which is superimposes with the drawing of the errors that were generated by the millimetric displacements between the pieces stuck to each other of the previous panel and that generated empty areas of the pieces that did not fit and were rebuilt in frosted acrylic, I have to draw a longer line with more vertexes and therefore, a higher amount of triangles and a reduction of the size of some of them..

- **Heikedine Günther (Switzerland)**



Kern No. 288

Oil on canvas
160 x 110cm
2017

In 'Kern No.288' the Kern (core), vibrates at the very centre of the canvas. Rimmed with vermilion-red and an outer aura of gold-green, it both draws energy to itself and irradiates a lucid warmth. Appearing to float upwards through the deep purple (gently applied over magenta), towards the glow of the indigo dipped horizon, the Kern evokes the light that pierces the darkness in the open landscape: a luminescence expanding or contracting at the line of the horizon. Like the dark of dusk, which becomes richer with colour and contour as we let our eyes adjust to this new way of seeing, the viewer of Kern No.288 is absorbed in an alternative mode of perceiving the world. Here the interplay of light and colour are their own powerful language. In this way, the Kern Paintings of Heikedine Günther allow us to experience aura and wonder in the secular age through immersion in colour-as-sensation.

- **Irena Pavlyshyn (Italy)**

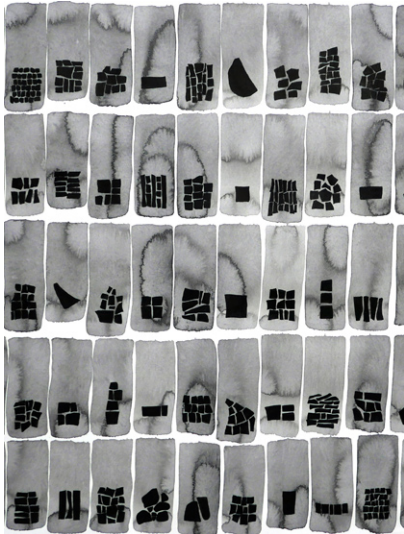


The white sun of the desert

Mixed technique
100x70 cm
2018

The origins of my family and frequent trips to Morocco hold deep influence in my work. Based on a "form-color-material" process and the study of composition, I translate my experiences on to canvas. It's like a travel diaries, where the choice of color and material is never casual.

- Jae Hee Kim (South Korea)



Units

Indian ink on paper
59.4 x 42cm each
2018

As a creature is made up of many cells, there are many parts for something to be formed. These parts or units can be a single object or a group. They are independent and interconnected.

In "units," units with small pieces come together to form the work. It is just like how every moment of everyday life creates my story, how houses consisting of different members come together to form an apartment, and individuals form a society together.

- Jane Fennessy (Australia)



The Enchanted Forest

Digital Print on Billboard Vinyl
1220x610mm

This artwork is a landscape inspired by the integration of architecture and natural forms at the site Villaggio Eni in Borca di Cadore. The towering beauty of the various pine species frame the timber cabins that appear to have grown organically in the space. A little piece of lunar-like Dolomite appears in the background, reminding us of the greater majesty of the forest.

- Lilia Carlone (Italy)



Pensiero di Il fingitore

Video
2018

"Pensiero" is a photographic video inspired by the photo novel and its narrative technique, the images were conceived as still photographs, the physical presence of the two characters in the frame, which seem to be frozen in their action and the cinematographic style are thought to be different from the classical techniques of cinematographic work. It was made with a language that tries to blend the staticity of photography with the dynamism and expressiveness of acting, giving a physical movement to the photographs, to increase the meaningfulness and density of the actions. As if the photographs were coming to life. There are no special effects but only the ability of the actors in relation to the narrative stylistic choice. Inspired by the photo comics (or photo novel) typical of the 50's, "Pensiero" was created so that the images in their simplicity and conciseness would tell a story, a love story between two dreamers, the touch without ever meeting, both lived or imagined, subjectively to the viewer, we don't know who is the dreamer and who is the dream itself. This is the first video of the "Il Fingitore" project presented at the "Fotografia Europea 2018" exhibition at the Gerra space in Reggio Emilia.

- Olmo Amato (Italy)



Yumiko (madre in foresta di bambù)

Fine art ink pigment print on Japanese handmade washi paper with limited edition of 5.
Frame format 57x72 cm - 2017

"Yumiko (mother in a bamboo forest)" belongs to a project still in development, born from a trip to Japan I took in the summer of 2017 with my girlfriend Noriko. Thanks to her parents' hospitality, I was able to immerse myself in the daily life of a traditional Japanese family. For about five weeks I entered, for the first time, into a close encounter with their culture and traditions. After visiting the famous bamboo forest of Arashiyama in Kyoto, fascinated by Japan's deep spiritual connection with nature, I embarked on a series of trips in search of natural places that would invite me to enter into an intimate relationship with them. A selection of photographs taken during those days became the basis for making photomontages employing my usual technique: the fusion of my own landscape photos with archival material. Upon returning to Rome I started collecting vintage images from the Library of Congress archives of photographs taken in Japan in the early 1900s. The idea that has always fascinated me is that these images of women in kimono, once crystallized in time, can now be freed from the confines of silver emulsion. Thanks to digital alchemy, the women can now return to the intimacy with their roots, and finally, after more than a century, they can again feel at "home", absorbed in an eternal moment of reflection.

- **Stefano Amedeo Moriani (Italy)**



Untitled

Collage on vegetal cardboard
104x144 cm
2017

That work is composed by fragments, etchings and works on paper, old prints borrowed from antiquity and returned to the present giving a new form and meaning. The result are blind paths, roads that lead to nowhere, monochrome motifs and stains, residues of the past that intersect but do not have a start or a center, small worlds, architectural places, maps of a remote past that intertwines through the centuries, mingling over time on paper up to the borders of the present.



- **Witold Śliwiński (Poland)**



Mergence

Frosted and transparent clear layered glass and aluminum
165x50x250mm
2016

I seek Inspiration in the things that get my attention and admiration. New ideas come to my mind during my trips. If only I have time I pack my stuff and hit the road to visit intriguing places. I love to change surrounding to experience new sensations.

Photography is my great passion. I take my lenses wherever I travel and I take series of pictures, very often close-ups. Then I design sculptures inspired by the acquired experience.

My great inspiration are also modernistic architects like F.L.Wright, Gropius, Mies, too. I particularly admire their logical and consequent approach to architectural form.

The Idea strikes me often when I browse through my pictures. I sort the images and select those frames which appear the most interesting to me. And those fragments I then present in my glass objects.

The Concept of this work consists of the Inspiration and the Idea. This sculpture is well thought through and neat as calligraphy. Every piece of the glass composition is carefully planned and designed, as if it was a letter. My works reflect my long pursuit to show how beautiful glass is and how difficult it is to work with that material.

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