



**Malamegi LAB.11  
International Art Contest  
Final exhibition**

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International Art Contest**  
**Final exhibition - opening**  
**Saturday, 12 January 2019 6:00PM**



CENTRO TRANSNAZIONALE DELLE ARTI VISIVE

**IMAGOARS**  
**Campo del Ghetto Vecchio 1145**  
**Cannaregio, Venezia**  
**Opening Days: 12-26 January 2019**

We are pleased to announce the dates of "Malamegi LAB 11" final exhibition, which will be held over a two week period from 12 to 26 January 2019 in Venice, in the spaces of Imagoars, Campo del Ghetto Vecchio 1145 - Cannaregio, Venice - Italy.

The exhibition presents works by 12 international artists: Alessandra Brown (Italy), Alessandro Lobino (Italy), Carlo D'Orta (Italy), Damian Kerr (New Zealand), Elena Rolando Perino (Italy), Fabiana Succi (Italy), Federico Gessi (Italy), Hyun Jung Ji (South Korea), Laura Zamboni (Italy), Nicoletta Cossa (Italy), Paula Machado (Brazil), Taha Afshar (United Kingdom).

Each artist, through different mediums, investigates the multi-facet perspectives and shades of the human being, displaying new innovative concepts. The works of the various artists included in this exhibition resonate with major contemporary cultural, economic and political realities experienced as part of everyday lives and across the globe.

This exhibition traces the emergent contemporary art's current trends, spanning different generations, their practices traversing the disciplines of contemporary artistic creation.

Among all participants of the exhibition, Malamegi Lab will allot 4 different prizes, that will be notified at the end of the exhibition:

- cash prize of 1000€
- acquisition prize of one artwork
- monography art book prize
- Malamegi collection prize

The curators:

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

In collaboration with:



IOX-artindex - quotations, trends and analytics of contemporary artists  
[www.iox-artindex.com](http://www.iox-artindex.com)

- Alessandra Brown (Italy)



**De-generation #9**

Prints on glass

70x100 cm

2018

Over the past century, the Adriatic Coast has been transformed by the touristic phenomenon, which has severely modified the landscape and deeply conditioned people's way of living. By creating a dialogue between a selection of pictures shot in the same area at different times, the identity of my family members becomes intertwined with apparently strange objects produced by tourism. It is a metaphor representing the process of this phenomenon and how we can't escape both the physical and psychological effects of what we engage with. The result is a minimalist narrative imbued with a sense of eternal await, represented by a series of photographic "montages": this term, which is different from "collage", suggests the existence of the extra dimension of time, which can be bent, shrunk and condensed.

## Artists

**Alessandra Brown - Italy**

**Alessandro Lobino - Italy**

**Carlo D'Orta - Italy**

**Damian Kerr - New Zealand**

**Elena Rolando Perino - Italy**

**Fabiana Succi - Italy**

**Federico Gessi - Italy**

**Hyun Jung Ji - South Korea**

**Laura Zamboni - Italy**

**Nicoletta Cossa - Italy**

**Paula Machado - Brazil**

**Taha Afshar - United Kingdom**

- Alessandro Lobino (Italy)



**L'Ostia**

Bread, iron and epoxy resin on MDF.

30x30x13 cm - Weight 2 Kg

2015

As amber becomes eternal keeper for insects, resin incorporates and fixes metamorphosis of a tradition that crumbles. The staff that resumes the inorganic making proliferate in my mind of the worries in the form of flour moths, tiny moths that would have devoured the my tradition, bread. My work is the synthesis of my identity, a temporal fraction, a freezing of contemporaneity. I need to set a precise moment that is realized through the merger of two opposing and different materials for nature and tradition. Crumbs and pieces of bread are my palette that become the traditional element, historical and religious, which tells all my childhood and the link with my land. Memories linked to a young age, of moments spent reflecting on disturbances of unbearable insects that now recall the voices of memories passed to hide and hide to protect me, hoping for faith.

- Carlo D'Orta (Italy)

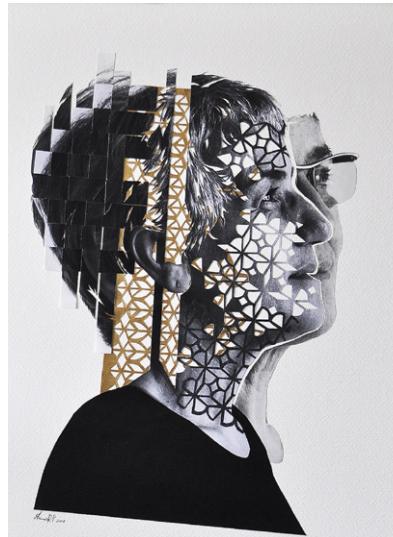


**Roma Eur # 28 (project: Biocities)**

Digital photography, UV Flatbed Print on plexiglass plate 0,3 cm with dibond plate on the background - Edition 3/3  
80x120 cm  
2012

This photograph is part of my "Biocities" series, which extracts abstract geometrical images from the architectural reality, focusing the lens on particular perspectives, details or intertwining structures. In this shot, the image is the result of the perspective merger of a detail of the sculpture in the center of the courtyard and the main wall of the IMI building (now DeA Capitale RE) on Viale dell'Arte in the EUR district in Rome, as it appeared in 2012, entirely covered with metallic corrugated due to renovations. The work is part of my research dedicated to 80 years of architecture of the Roman district of EUR, translated in 2018 in my personal exhibition "EUR 42/Today. Different visions", exposed at first in the Central State Archives Museum in Rome (May/June), then in the Orbetello Photography Festival (July), and finally at the Art Gallery of IPSAR-Portuguese Institut of S.Antonio (November) in the center of Rome.

- Elena Rolando Perino (Italy)

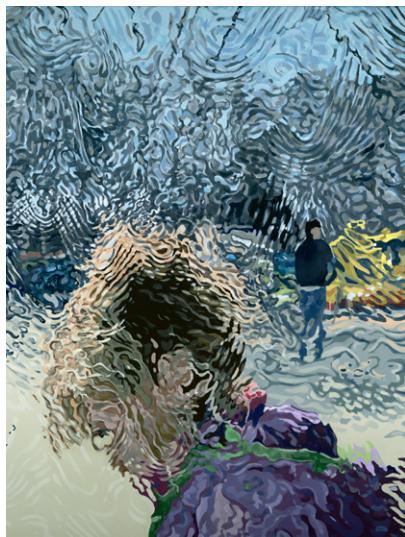


**Beyond me – Anna**

Mixed media – paper cut  
60x65 cm  
2018

"Beyond me" analyzes everybody's unconscious. Divided into many levels, we decide to draw on the roles according to our temporary feelings. It is also the story of a non-stop evolution leading us, every single day, to be something different from the day before. "Beyond me" symbolizes that constant journey in the pursuit of a being that is already inside of us. Despite the fears, the masks and the retouchings. The man as mutable container of his own life.

- Damian Kerr (New Zealand)



**Family Portrait**

Oil in Canvas  
75x75 cm  
2018

'Family Portrait' is a collection of little stories about three figures, a child and his parents. The triangle composition has been used in art for centuries to show harmony and hierarchy. Here it is inverted, with the child in the foreground with everyone is heading in different directions. The distortions shawl the mother in light. She has become an idealised Madonna while a fourth figure begins to resolve before her. Perhaps she has a choice and we can see her conflict. The father is less distorted like he is already half gone / out of place. The child is both unaware and at once hyper-aware appearing to carry more weight than the green school bag on his back. But that's all under the surface. Maybe it's just three people walking in the park.

- Fabiana Succi (Italy)



**Friends (project: Sand days)**

Photography  
40x60 cm  
2017

Discovery: flea market of Prague's suburbs, July 1st 2017. Back to the beach: protected dune in Punta Marina - Ravenna, August 16th 2017. This project started from a discovery: one morning in July 2017, in a flea market of Prague's suburbs, I found inside a box five ancient photos, presumably from the 50s, taken on the beach. Two of these portray the same girls camping at Balaton lake. The remaining three photos portray women on the beach, taken by the hand of a very good photographer. They are format specimens, very small, and transmit a lot of poetry. Finding them is already an emotion. I decided to take those pictures back to the beach, to bring them back to life or to live once again that moment after so many years. I looked for beaches similar to those in the photos and gave them new life. The greatest emotion is the journey I made to the beach I chose. I pay full attention to each photo. Each photograph has its own appointment with the beach. The shot closes a circle. It is a return, one of the many returns that the beach sees every year, in every season, on every day, in a methodical way. Like the tide, the beach too has a regularity in welcoming people: it fills and comes alive to empty itself, and reanimate itself again the following day. I like the idea of resetting the dimension of time. After the first discovery in Prague, I am continuing my search for pictures that strike me, always on the beach and always taken during those years. With every one of these pictures I repeat the ritual of the 'new life', creating a series. The project is a work in progress.

- Federico Gessi (Italy)



**Strutturazione CIX - L.B.**

Polished Graphite Gray marble honed with magnesite stones, enamel-painted steel.  
53x53x15 cm  
2018

There is always a central idea. Because even the veins of the marble, so irregular and natural, follow their own path, their logic. And they come into contact with the artificial line that is going to affect the stone. In a perfect relationship between purity and artifice. These are more immediate works, but also the most complex to read because you have to get close to follow the lines and appreciate the shine of marble and that of steel. Three distinct elements, but united by the idea and the concept, in which the color is a further brushstroke of light capable of illuminating the whole work. A research made with dark shades given by two different materials that light up thanks to the fluorescence of the line that unites them ideally.

- Laura Zamboni (Italy)

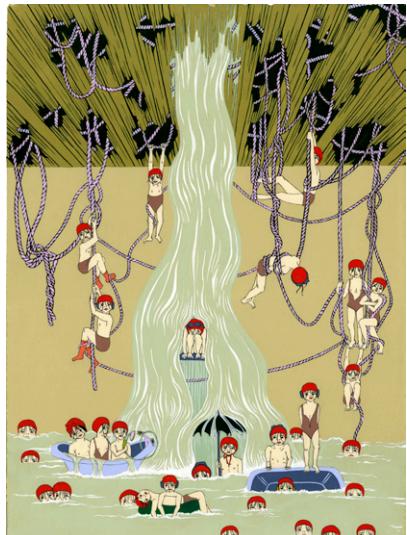


**Fisionomie e silenzi padani**

Fine art certified Photo Rag, ink pigment print on parchment paper – Edition 1/20 + I p.a.  
72x48 cm  
2017

The artwork is part of a still open project that investigates the spaces, the relationships between the elements stripped of their function and their concreteness. The Fog leads the mind into a process of abstraction - material and temporal abstraction - in a sort of suspension whose protagonists are the elements of the composition without any function. What matters is the physiognomy of the spaces, the set of elements that emerge from a muffled atmosphere, "clean" from what is not essential. The elements that express the character of the place are exalted because they are abstracted, detached from reality, returned in their essence. The mean that let us reach the abstraction, the fog, is itself part characterizing the place, the Po Valley: it is therefore an abstraction strongly rooted in the place. And the silence of this image, as the whole series that compose the project, helps to capture the soul of the spaces, undisturbed.

- Hyun Jung Ji (South Korea)

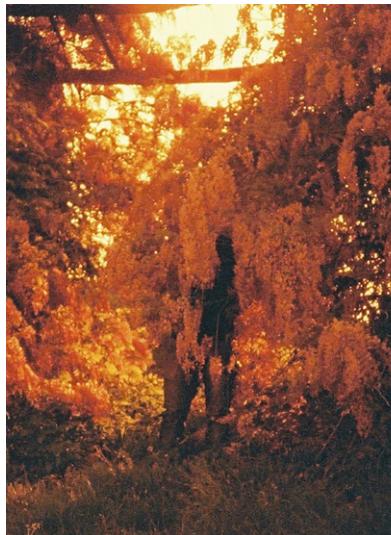


**Quiet Children**

Gouache on paper  
38x56 cm  
2018

This work is inspired by my childhood. At the age of 10, I was sent alone to New Zealand and went to local elementary school. I don't have any friends and family there. It shows my hardest times owing to the absence of my family and friends, my loneliness, racial discrimination and linguistic barrier.

- Nicoletta Cossa (Italy)



**The Death (project: The Red Fears)**

Analog Photography – Redscale Color Film  
20x30 cm  
2017

In 2017 I perceived a desire to experiment, to generate something different, to abandon the pursuit of perfection, homologation and clarity of the digital image for a return to analog techniques focusing in particular on film with different cameras of the 60s / 70s / 80s and on Polaroid. From this desire to return to the past comes a series of images taken with a 1970 Rollei A110, a tiny car with a metal body and Carl Zeiss lenses that features a 110-size cartridge, a few years ago back in production after a long oblivion. The film is a negative redscale one; eventually it becomes my favorite film, a film that gives a strong blood and dramatic impact to images that are slightly grainy, rough, imperfect but at the same time warm, engaging, dramatic. The pattern of the film gives the photo an appearance similar to the canvas, similar to a painting, reminding in some ways the Early Twentieth century Pictorialism. The images have in common symbolic figures that reflect the fears of our times. Purposely faceless, the protagonists personify what we see every day but we do not know deeply and that often frightens us. The analogical images were finally processed digitally only for the purpose of correction of light, saturation, etc., no photo manipulation was made.

- Paula Machado (Brazil)



**Faithful Copy**

Fast printing on photographic paper  
15x20 cm (20 copies)  
2017

Truth is was a valuable product of the last centuries. It was born with Socrates, was refined by Plato and applied to Logic by Aristotle. Truth creates a logic of exclusion and, as byproducts, the beautiful, the right, the ideal, the logical and the science. As a result of this mechanism, the logic of power is structured. Whoever possesses truth has power. What I want to discuss in this research is how the image contributes to the scientific discourse of truth-power. The photographic camera, iconographic daughter of the discoveries of the Renaissance, is a device that plays with the mathematical logic. Flusser, in his book The Philosophy of the Black Box, brings the photographer as a simple player, someone who plays with a limited number of possibilities already inscribed in the system. The work is inspired by the film of the same name by Abbas K. Released in 2010, the director discusses in the film the value that a copy adds to the original. The acclaimed Iranian director goes to the radiating center of this image culture in the West (Italy, replete with religious art, Renaissance religious frescoes and Christian icons everywhere in small chapels, churches and antique shops) to reflect on philosophical problems which involve the images that surround us and our perception of them. And perhaps more than that: to show how we were seduced by the illusion. They are twenty images in 15x20, framed in aluminum bronze of 1cm of width and are presented side by side, composing 5 images in the horizontal by 4 in the vertical. The result of the assembly is a panel with twenty different equal impressions. It's the same image - same file, treatment, output - printed on different machines. The result of this procedure was revealing: in each machine, the image was printed with a unique aesthetic. There are variations in tone, color, contrast, sharpness, saturation and framing, as some machines have cut out of proportion. Technology subverts its role of producing a systematic environment and unmasks what it promises itself: precision, control, standard. There is no true copy because there is no original copy.

- Taha Afshar (United Kingdom)



**Pale, Purple Garden**

SILKSCREEN ON CANVAS  
110X110 CM  
2017

Taha Afshar's work captures the delicate tension between the objective and the subjective, the particular and the universal, the momentary and the timeless. For Afshar, the process of painting seemingly operates as a form of meditation, where meaning is generated through the durational practice of working itself. Finished images thus reflect the thickness of human experience and sense perception, building layers of meaning into a single unique scene.

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**Lab Malamegi Lab**

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