



Malamegi LAB.9

International Art Contest - Final exhibition

Imagoars - Campo del Ghetto Vecchio 1145 - Cannaregio, Venezia

Opening - Saturday, 3rd of March 2018 h 18:00

Opening Days - 3-17 March 2018

Catalog available at the gallery

Malamegi Lab is pleased to announce the dates of "LAB 9" exhibition, which will return for this edition and will be held over a two week period from 3 to 17 March 2018 in Venice, in the spaces of Imagoars Cultural Association, at Campo del Ghetto Vecchio.

The exhibition presents works by 12 international artists: Akhi Meead (Iran), Alessio Tommasoli (Italy), Syene (France), Bastian Birk Thuesen (Denmark), Carlo Martini (Italy), Fabio Tasso (Italy), Kim Heesu (Korea), Maria Ossandon Recart (Chile), Michael Liani (Israel), Monia Marchionni (Italy), Pietro Cromo (Italy), Yossef Shai (Israel).

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: migration; war; wealth inequality; a challenging urban environment; question of sexual identity and childhood, to name a few.

This exhibition traces the emergent contemporary art's current trends, spanning different generations, their practices traversing the disciplines of contemporary artistic creation. Therefore, despite the predominance of painting, sculpture and photography, the show also spotlights works on paper, audiovisual pieces and photo installation.

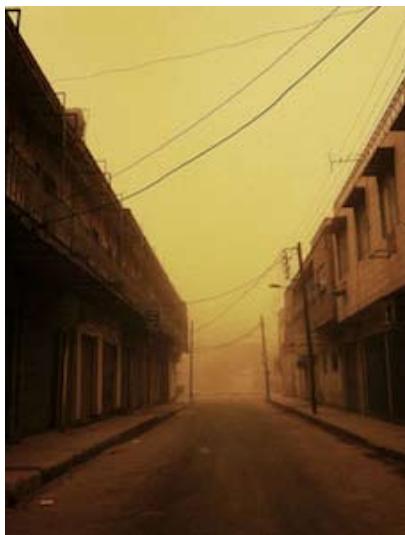
The exhibition shows a selection of works participating in the Malamegi Lab.9 contest, which has been held on line in the period from 2nd October 2017 to 25th January 2018.

Among all participants of the exhibition, one will be awarded with a cash prize of 1000€, another one will gain a publication of monographic book dedicated to him, and the most interesting artist will win a collaboration agreement with Malamegi company, which will enable the artist to develop an entire collection of his works. Moreover, Malamegi Lab will acquire one among 12 final artworks. This artwork will become part of the Malamegi Lab's private collection.

"Malamegi Lab 9 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.

List of the 12 winning artists.

- Akhi Meead (Iran)



BULWARK WINDS
photography
100 x 70 cm

Bulwark winds : "wind with breeze which passes the bulwarks"
Ahvaz,a city located in southern west of Iran,has shared borders with Iraq.30 years after the war which longed for 8 years,this city is still concerning with environmental crisis and winds from war zones again, as if they are carrying the mood of after war deaths and every one seeking a shelter....

Ahvaz,the city I was born in, live in, fall in love and do breathing.....located in southern west of Iran,has shared borders with Iraq.my childhood elapsed in allies of the city carrying the signs of war when the war of Iran and Iraq was stopped.ahvaz,one of the most oil enriched cities in middle east and at the same time,one of the most polluted cities in the word.todays struggling on black oil represents a dark and cold image of a "silent war" as if the war has finished just yesterday.

- Alessio Tommasoli (Italy)



GLOBALIZED LANDSCAPES

video 2017

4 min. 25 sec.

Fighting is the extreme form of human being's action.
Fighting for food, fighting for Black Friday: two disconnected worlds
apparently.
A montage of video-documents based on the Bataille's and
Didi-Huberman's concept of Formless Resemblance through which
this work wants to make the audience a disturbing question: are
these worlds truly so far and the human beings truly so different?

- Syene (France)



RUINE

photography 2016

46 x 68 cm

" By the use of the local environment and the surrounding ecosystem, it is a question of using natural elements and people with the aim of glorifying the symbiosis Man / Nature. Portraits give an unexpected impression of strength and surprise, wrapped with a real harmony and with a profound mystery where the Nature keeps(preserves) nevertheless its place. The photographed model is the carrier and the boatman of its heritage, absorbed and integrated into this one. It is itself Nature. The photography exposes the finery of a skillful and sophisticated assembly put on the individual to bring to a duality: who passes in foreground? Kind of putting in abyss messenger of an irrefutable reality: the Nature can take place of the man but the man cannot take place of her. A utopia identified by the eye of photograph very concerned to deliver a message where every indication takes its place and its meaning. While the Nature is worshipped since the antique civilizations, the photographer denounces the despoilment and the condemnation of this one in our contemporary societies and raises it with boldness by the shooting of luxurious portraits. Devoured by the abuses of the men people, she can however be reborn carrying in her the victory and the echo of her greatness. The revealed portraits have a symbolic reach and send back to existential questioning although the intention is a real tribute to Mother Nature. The question arises in the fin front of this portraits 'still life', very pictorial, being able to evoke quite at the same time the magnificent or the morbid, the delight or the disillusionment, the life or the death, the revival or the disappearance. The used natural elements, always collected, are woken under the lighting and by their sophisticated shaping become again life, sap, beauty. Put straight from the face with eyes always closed, they seem to possess it by charms and to impose a formidable delight prefiguring certain romanticism. Romanticism peculiar to the poetics of ruins and sculptures inciting to the meditation at the time, the metamorphosis, the triumph of the life. "

- Bastian Birk Thuesen (Denmark)



39 NOONS

photo installation 2017

39pz A4

39 Noons is the attempt to follow the sun for 24 hours "around" the earth. The project consists of 39 A4 images of the sun, each photographed in the 39 time zones that are spread out around the earth. All images are on the same day, the 26th of February 2017 at around 12:00 o'clock.

Not all time zones were possible to reach because of political reasons or lag of population.

The "missing" suns have been replaced by correspondence to these places.

This project is made possible by friends and friends of friends, and total strangers found online.

- **Carlo Martini (Italy)**



LANEROSSI (STAIRS)
painting 2014
80 x 120 cm

Lanificio Rossi (later abbreviated as Lanerossi) was one of the major Italian woolen mills, since 1817.

The work is part of a series of paintings that set the interiors of industrial archeology: abandoned buildings which in the past were populated by life stories of people and families.

Working spaces where once prevailed the deafening noise of the machines that populated them: in contrast now the images, which want to transmit the same noise, now silent, experienced by everyday life that was present in the past.

In this painting the light that comes from the outside and from above and which highlights the verticality of the elements that are part of it (the stairs and the columns), restores life and makes it possible to revive the emptied, abandoned environment.

- **Fabio Tasso (Italy)**



P7B25B14Y17V0
sculpture 2017
2pz. 55 x 55 cm each

P7B25B14Y17V0 is a diptych composed of two white plastic panels located behind glass in white frames. The white panels are made thanks to my self made sculpt-making machinery #3.

This work studies the differences between Paint and Sculpture.

Paint, thanks to colours and tones, simulate lights and shadows: for painters, a white wall is not really white, but can be made by different colours like whites, yellows and greys. Sculpture, instead, doesn't lie. Being itself a body that lives in our same space, stays in light and generates shadows itself. P7B25B14Y17V0 thinks about the space of illusion and the real one. Like Paint it is exhibited on the wall and it cannot be touched, because of the glass. Each panel, however, is a white monochrome completely different from a painting: living in the light and being composed of convex and concave parts, it shows a wide range of tints, shades and tones without any simulation.

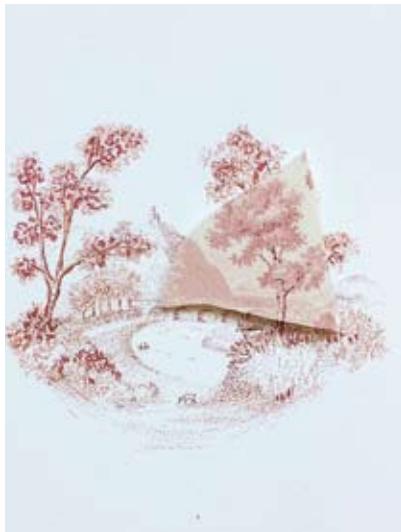
- **Kim Heesu (Korea)**



UNTITLED 2 / 2015
sculpture 2015
3"x7.5"x3.5"

I have an inner plant inside me. It shares my life time with me. Nature taught me the cycle of life. Steadily and steadfastly, a plant bears fruit and seeds in an organized, cyclical manner. No one can rush or force the cycle. A tiny flower or a huge tree starts from the same place, from a seed. It comes out of the soil and returns to earth. The splendor of the blossoming flower draws attention more than any of the other stages of the cycle. However, this is just a single moment of a larger cycle which consists of countless time and effort spent on becoming the splendor. The shadow of the magnificent flower makes it hard to pay attention to the roots that lie beneath the soil, or to appreciate the decaying flower. Having an inner plant makes me think differently than before. I can focus on each moment of life that I didn't pay close attention to in the past, but that is imperatively necessary. I get comfort and relief from my own inner plant by standing next to it. I wanted to make my own jewelry which I can carry on my body freely without worrying about its decay.

- Maria Ossandon Recart (Chile)



FROM RECONSTRUCTION SERIES
drawing and ceramic 2018
31 x 31 cm

"Reconstruction" is part of a series, which has aimed at the collection-reconstruction of broken ceramics for me or found in that state in different places and countries, such as Germany, Denmark, England and Japan. In its reworking I have tried to approach some imaginary or home experiences that may not have disappeared completely. There is, therefore, a theme of memory, although the artwork does not pretend to be an archaeology: although it seeks to be faithful to a past, it does not ignore the resonances that these scenes have in me, nor the mixtures that I made of myself. aesthetics and motives. A past that is not mine, but also speaks to me, partly because it belongs to me.

- Michael Liani (Israel)



AA-YARIN
photography
90 x 60 cm

The tautological character of the title of this film is deceptive: the thinking behind it is far less straightforward than it might lead one to believe. Tackling the question of sexual identity as it is perceived in Eastern and Western cultures, this black-and-white piece offers a glimpse of the tension between these two very different worlds. Of Moroccan origin, Michael Liani was born and grew up in Migdal HaEmek, a small satellite town in northern Israel. As a teenager, he struck out for the "big city," as much in a search for himself as in a bid for independence.

Link for the Video:
<https://vimeo.com/michaelliani/httpvimeocommichaelianiaa>
password: a123

- Monia Marchionni (Italy)



OLTRE LUI (BEYOND HIM)
photography 2018
125 x 51,33 cm

The picture Oltre lui(Beyond him) was set in a public park of a historic villa, the bamboo forest is the ideal place to hide at first sight what at a second glance does not escape: a profound and unsettling reality, eyes of curious twins that observe between the vegetation without disturbing the reading of he who lives an ordinary day, or so he believe.

"Oltre lui" (Beyond him) is part of a project much larger and almost concluded set in Italy, in the Marche region, in the Fermo city. In two years I have photographed with an artistic vision Roman Ruins, palaces, museums, squares, theaters, churches, streets, setting different scenes in each location, in the search for a dialogue between the identity of the place and the idea I have of that place. The result is a visionary journey out of time, within the walls of a thousand-year-old city, a fantastic Fermo, but no less true.

- Pietro Cromo (Italy)



THEY GAVE ME A DOG
painting 2017
50 x 70 cm

Oil on canvas
"They gave me a dog"

- Yossef Shai (Israel)



DAY SLEEPER
painting 2016
60 x 80 cm

'Day Sleeper' was painted after a long period of almost three months since my last artworks in the end of summer 2016 because of some personal issues.

Emotional baggage that had accumulated in my stomach exploded immediately on the canvas as soon as I got back to work in my studio.

The name of the painting describes a kind of awakening dream - an expression of a state of surreal dysfunction.

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