

The logo for Daegu artFair features the word "daegu" in a lowercase, rounded, multi-colored font. The letters are filled with a gradient of colors: 'd' is pink, 'a' is blue, 'e' is yellow, 'g' is pink, and 'u' is orange. Below "daegu" is the word "artFair" in a bold, black, sans-serif font, with "art" in lowercase and "Fair" in uppercase.

**daegu**  
**artFair**

14-18 November, 2012  
Daegu EXCO 1F

B040 | LAB63 ART PROJECTS |

**Address**  
Via Caldera 129, Milano, 20153, Italy  
**Tel** +39-02-49458688  
**Fax** +39-02-49458688  
**E-mail** info@lab63.it  
**Website** www.lab63.it

**Director** Licia Micolitti  
**Exhibiting Artists** Mino Di Vita  
Maurizio Montanari  
Massimo Motta  
Ilaria Rupil  
Gian Maria Soglia  
Roberto Sozzi



Maurizio Montanari, Untitled #01, 40 x 30cm, gelatine silver fiber based papers, 2008



Mino Di Vita, Absences #01333, 70 x 100cm, lambda print on dubond, 2010

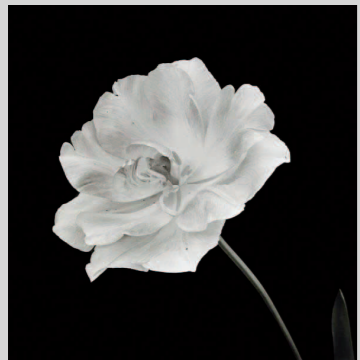


Ilaria Rupil, Il cacciatore (The hunter), 50 x 75cm, photo paper ilford perla, 2011

# MAURIZIO MONTANARI

(1954, Milano, Italy)

Maurizio Montanari lives and works in Milan. He initiates his career as a professional photographer in the late 80's working with the magazine "Montenapoleone e dintorni" by photographing the most prestigious Show-room in the center of Milan, hence the idea to publish the book "le vetrine di Milano" ed. L' Agrifoglio, where Milan can be seen through the reflections on the shop windows. With about 4,000 copies sold, the book is still present in the national library of the University of Bologna. In 1983 he participates in a group exhibition within the cultural session of SICOF, with the use of selected images of the book. He becomes well known in the field of interior design and publishing industry where he produces book covers for Ed. Rusconi. In advertising he works for ETRO, FIAT, WELLA OGILVY, and others. In 2000 he moves to digital photography, while for his personal passion he specializes in b/w analogic photography.



UNTITLED #1, 2008 | Gelatine silver fiber based paper, 40x30



UNTITLED #2, 2008 | Gelatine silver fiber based paper, 40x30

## FLOWERS AT HOME

With this set of images the author wants to represent the aesthetic perfection of garden flowers, thanks to the suggestion of black and white. These modest flowers adorn our everyday environment. We do not see them anymore because we are absorbed from the hustle and bustle of life and yet, when viewed individually, have an extraordinary beauty and harmony which is renewed every day. From early morning, when they bloom, up to sunset when their petals slowly close again. The author wanted to turn all the flowers to white using analog recording techniques, and photographed them on a black background to highlight the beauty and texture of the petals. The flowers are alive, the author does not cut them for the great respect he feels towards nature. All images are hand printed on gelatine silver fiber base and selenium toned.

[montanariphoto.com](http://montanariphoto.com)

# GIAN MARIA SOGLIA

(1975, Bologna, Italy)

Gian Maria Soglia was born in the mid '70s in Bologna and then moved to the island of wind and colours, Sardinia, where he spent his childhood. During his school years he moved to the cold north of Italy, Torino, where the metropolitan lifestyle won his heart. While at university, between exams, he travelled around the world collecting background information with analogic realities. The step toward professional photography was made following a trip to the Middle East, where the people, smells and atmosphere lead him to find his path. Since 2008 he has worked as a photo-reporter, preferring challenges on the field, collaborating with national newspapers and becoming specialized in action sports and documentaries.



LA GIOIA DEL SILENZIO, 2010 | Hahnemule baryta paper, 70x50

## LOST BUILDING

As a photographer I've always placed great importance on architecture and in particular, on the fact that a simple urban setting is able to increase the impact of a picture. Several years of street-photographing have taught me to appreciate the value of some industrial buildings more and more. I've tried to understand the real reason why a factory composed by lines, warehouses and storehouses can have an intrinsic value. I've always wanted to investigate the guidelines of great industrial buildings, such as "Lingotto" in Torino, the city I grew up in and where the air we breathed was full of steel and iron. Analyzing the origin of a single project to understand the real social value. That's the reason why I've specialized in this photographic research, which examines the whole life of a building in order to pay tribute to it in the darkest moment of its existence.

[gmsoglia.it](http://gmsoglia.it)

Lab  
ART PROJECTS 63

PRESENTS:

GIAN MARIA  
**SOGLIA**

MAURIZIO  
**MONTANARI**

ILARIA  
**RUPIL**

MASSIMO  
**MOTTA**

ROBERTO  
**SOZZI**

daegu  
artFair

2012.11.14-11.18  
EXCO | DAEGU | KOREA

FOCUS ITALY

BOOTH:

Lab  
ART PROJECTS 63

[lab63.it](http://lab63.it)

Lab63 art projects is a structure conceived in order to promote and represent the talents of the artistic outlook of photography at a national and international level. Through a tight calendar of initiatives, it assures the artists participation to the most important international field exhibitions and it organizes private and collective shows by private and institutional spaces in Italy and abroad. The production of photographic books and catalogues completes the promotional support and is distributed online and in the best national bookshops.

Continually  
at the center  
of the meeting  
among artists,  
institutions,  
companies  
and public



## ILARIA RUPIL

(1988, Palmanova, Italy)

In July 2007 achieves the Gymnasium Certificate in Udine and starts immediately working as an assistant for photographers as Alessandro Rizzi and Alberto Lancia. Meanwhile attends the Foreign Letters and Languages faculty of the university of Udine, majoring translation of English and Spanish. Soon leaves it and, following her great interest for reportage photography, starts attending the John Kaverdash School in Milan, achieving the master of professional photography in March 2011. In the same month, because of a reportage work on wild boar hunt practice in the Italian region Friuli-Venezia Giulia, begins her work relationship as a photojournalist with the Italian hunt magazine Il Cinghiale International. In June 2011 cooperates, with a reportage work titled "Vita d'azienda" ["Life in Business"], to the realization of the book La storia del gas a Genova, historical book about the gas company Iren Acqua-Gas of Genoa, published in December 2011. In June 2012 starts a work relationship with Fotogramma Photo Agency in Milan.



IL CACCIATORE, 2011 | Ilford Smooth Pearl paper, 75x50

## ARS VENATORIA

These four photos have been extracted from Ilaria Rupil's reportage project "Ars venatoria", which tells the hunt practice in Northern Italy. The intent of the project is to move people thinking about practical and symbolical faces of an activity which nowadays is often oppugned, but which is also undeniably engrained in the deepness of the human being. In her images, Ilaria invites us to analyze the chiaroscuro of our psychics.

## MASSIMO MOTTA

(1952, Seregno, Italy)

Massimo Motta lives and works in Milan. The interest in the movement lead him to create human figures as suspended in a timeless dimension. In his research, through the photographic experience, gives a pictorial character to his shots. His works have been exhibited in several galleries.



ROARING YEARS, 2011 | Hahnemule baryta paper, 70x39

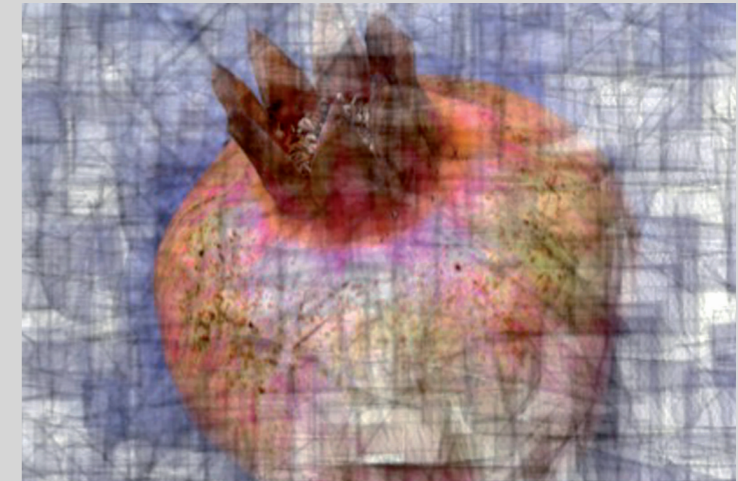
## LIGHT AND NIGHT

Does a trendy, stylishly dressed mannequin appear more real than an anonymous person—the one strolling along because that's what everybody does or because there's nothing better to do? The superficiality of the masses, the possibility of manipulating them as history should have taught us to do, did make me think that the dressed mannequins created to attract attention are more important and real, as they were the essence of everything else I was seeing. This thought was strengthened by the fact that the passers-by turned and eventually stopped to observe the shop windows as if desiring to honour an important dignitary. Opposite them, the well-dressed mannequins looked down from above on the shades as they would have on their subjects. You can sense that all of the people looking with lost gazes into the shop windows become part of a different reality, the false one of having and superficial element of a meaningless world.

## ROBERTO SOZZI

(1964, Genova, Italy)

Since the 90's I've been researching photojournalism, portraits and still life which have lead me to create images rich in emotions in a simple yet original style. Even today, the pictures I look the create sum up beauty, dreams, mystery, the reason for living...



POMEGRANATE, 2012 | Hahnemuhle photo rag paper, 45x30

## THE DAILY REALITY

The meaning is tied to the representation of life and daily reality as a natural result of rapid purchasing and of the portability of the medium used, while the use of touchscreen is a metaphor for touching reality, isolating it and modifying it to render it unique. This is therefore an act that renders ordinary daily life special. The style takes to back to analytic cubism, to geometric abstracts and to the more recent new realism combining all three to create an innovative style that isolated natural objects and the objective reality. This way it is viewed out of context and therefore rendered unique. The style is created through the iphone app via the touchscreen and therefore it the touch of your fingers that connect with the outside world and photograph, design and emotionally involve spectators to give the images meaning. The master pieces cannot be create through different mediums and it is not possible to replicate them which means that each piece is unique.