

YOU



Matteo Mandelli

THE JOURNEY

Matteo Mandelli is a **multidisciplinary** and **conceptual artist** whose work inhabits the threshold between the physical and the digital, the intimate and the collective, the fragment and the infinite. His practice explores what he calls "the exact moment"—a space of **encounter between artwork and observer**, where perception is destabilized and reformed, and where the boundaries between subject and environment dissolve. In this liminal zone, Mandelli gives shape to a contemporary form of the **New Sublime**: a space where vulnerability and power, technology and emotion, coexist in a single breath.

With a background that spans **street art, spatial design, and conceptual performance**, Mandelli's work is deeply rooted in the tension between material presence and technological abstraction. His **immersive installations, digital interventions, and interactive works** — often incorporating **AI, mirrors, screens, sound, and coded environments** — reveal a constant investigation of perception, fragility, and desire. His practice opens **invisible windows** onto unseen dimensions, reinterpreting the aesthetics of rupture as a tool of poetic and political reflection.

His art has been showcased in major international events such as **Art Dubai**, curated by Pablo del Val and Benedetta Ghione; **Frieze London** with **Marie José Gallery and Cluster Contemporary**; **Art Basel Hong Kong** with **Art Innovation Gallery**; and in innovative platforms such as **Paratissima Torino, Rome Art Week**, and **ETH Milan**. He has also exhibited at the **Decentral Art Pavilion** during the **Venice Biennale**, a symbolic moment that placed his hybrid language within the broader discourse on **post-digital culture** and **contemporary aesthetics**.

Mandelli moves fluidly across contexts: from the **immersive** and **symbolic**, **The Contact**, presented at Milan's **Museum Fabbrica del Vapore**, to **NFT Fest Lugano**, **W3N Estonia**, and his poetic intervention **Fioriture Sintetiche** in the **Duomo of Cremona**. His works have found a place in both traditional and digital art venues, from **Palazzo Visconti** in Milan to **Villa Ciani** in **Lugano**, confirming his ability to generate meaning within the noise of the hyper-contemporary.

His recurring use of **mirrors, reflective surfaces, and destructured interfaces** **transforms the observer into participant, subject into surface, experience into reflection and feeling**. Whether through performances such as **Cryptotramp** — a social critique enacted through embodied experience — or algorithmically transformed environments, **Mandelli challenges the viewer to cross a threshold**: not only between spaces, but between states of being.

Matteo Mandelli's work is not just a commentary on the world we live in but an inhabiting of its contradictions. **He stands at the crossroads of innovation and memory**, creating an art that resists classification and invites deep presence. His artistic language is alive, porous, and intentional: a constellation of fragments that together form a vision both timeless and radically of now.

ARTIST STATEMENT

In the cracks of reality, meaning is born. For me, art is never a finished act; it is a portal, a porous boundary between what is and what could be. I do not create to answer questions but to spark them, to offer collision spaces between the observer's inner world and the intangible that surrounds them. Each work is a moment of discovery, an encounter nourished by the fragility of gestures and the boldness of introspection.

YOU is not just a name; it's an indication: it's you, the observer, who completes the work and unlocks its mystery. Living matter, shifting meaning I choose materials that breathe, that transform, offering themselves to nonlinear storytelling. From shattered glass that reflects and refracts new visions to the flow of plastic bearing the remnants of a distracted humanity, every element speaks a symbolic language.

The works are never silent: their meaning evolves, slips away, and grows within the observer. When I cut through a screen or disrupt equilibrium, I am not destroying but unveiling; every fracture is an opening, a possibility. The tension between provocation and construction. My work does not settle for mere shock; it aims to build a bridge toward broader reflection. From the Sea to the Market and the plastic restaurant in Lombok are not just performances; they are manifestos of our collective need to see beyond the visible. This is art that invites, that gets its hands dirty with reality, but refuses to stop dreaming of a truer tomorrow. An invitation to mystery What drives me is the desire to create an experience that lingers, like a whisper that keeps returning.

My works ask the audience to participate, to choose, to take risks. Looking into a mirror, breaking a surface, confronting a boundary: these are actions that awaken our most hidden essence. Because art is never comfortable, but it is always necessary. The echo of a personal revolution In your gaze, the work transforms. Every project, every gesture, is a message I entrust to you, knowing that you will do with it what you will — or what you can. And in this exchange, in the act of making it your own, something unexpected happens: the art is truly completed. I don't know what you see, but I know that your gaze is the real center of it all

2025

LAND PARIS – Vestiges of the Forgotten, Mostra Collettiva, Parigi
ECATEION – Mostra d'Arte Contemporanea, Salerno
THE PHAIR – Photo Art Fair, Torino
COSMOSCOW 2025 – Fiera Internazionale d'Arte, Mosca
ART DUBAI – Madinat Jumeirah, curated by Pablo del Val, Dubai
FRIEZE LONDON WEEK – Cluster Contemporary, London
ART DESIGN – with Federica Ghizzoni Gallery, curated by B. Fellegara, Studio Danovi, Milan
MIA PHOTO FAIR – with Federica Ghizzoni Gallery, curated by B. Fellegara, SuperStudio, Milan
ARTE FIERA BOLOGNA – Basilica Santa Maria dei Servi, curated by Alisia Viole and Simone Sensi, Bologna
BOOMING – Palazzo Isolani, curated by Alisia Viole and Simone Sensi, Bologna

2024

PARATISSIMA TORINO – Palazzo Coardi di Carpineto, Turin
ART DUBAI – Madinat Jumeirah, curated by Auronda Scalera and Alfredo Cramerotti, Dubai
W3N2024 – Object, Tallinn
FIORITURE SINTETICHE – Loggia dei Militi, Cremona

2023

ART BASEL HONG KONG – Art Innovation Gallery, Hong Kong
FRIEZE LONDON – Marie Josè Gallery, curated by Virginia Damtsa, London
SOLO EXIBITION, THE CONTACT, – Museum Fabbrica del Vapore, Milan
ROME ART WEEK – Palazzo Wegil, Trastevere, Rome
W3N2023 – Narva, Estonia
STREAM OF CONSCIOUSNESS – ReasoneadArt, installation at Arco della Pace, Milan
NFT FEST LUGANO – Villa Ciani, Lugano
ARTERIA EXHIBIT – Palazzo Visconti, Milan
ETH MILAN – Fondazione delle Stelline, Milan

2022

DISTORSIONE – Asola Group, Berlin
CLUSTER CONTEMPORARY – Cluster Gallery, London
VENICE BIENNALE – Decentral Art Pavilion, Venice
TEFAF WEEK – The Crypto Gallery, Maastricht
PARIS BLOCKCHAIN – The Crypto Gallery, Paris
CRYPTO EXPO MILAN – The Crypto Gallery, Milan
NON FUNGIBLE CONFERENCE – Future Museum Maastricht, Lisbon
AGORÀ – Sewer Nation, Circolo Degli Illuminati, Rome

THE CONTACT

Ritual fracture and the sacred in digital thresholds

Matteo Mandelli cuts the screen with a grinder, unleashing a cascade of moving crystals, glitches emerge, turning the digital surface into a living, fractured landscape.

The Contact is not simply a **performance**, but a contemporary visual liturgy. In a sequence of precise ritual gestures, Mandelli **cuts the screen**—using high speed tools and angle grinders — revealing its **material fragility** beneath the illusion of smooth surfaces. What appears as destruction is, in fact, an act of **reactivation**: the digital device is stripped of its aseptic passivity and transformed into a **living, vulnerable body**. The screen becomes a membrane: no longer a wall of mediation, but a **place of contact, fracture, and re-sacralization**.

This work unfolds on a *threshold*—between the visible and the invisible, the physical and the digital, the collective sacred and the intimate dimension. It recalls the tradition of **iconoclasm**, where the breaking of images was not an end, but a gesture of transcendence. Here, the wound opens a portal to what lies **beyond representation**.

Mandelli's approach is both philosophical and performative: The Contact destabilizes the safe space of the viewer, calling them back into the body, into the now. The screen ceases to be a surface for content and becomes a **tactile field**, a **breathing skin** where light filters through and pixels become matter. The "new sublime" that emerges is not one of awe and distance, but of **intimacy** and **disturbance**: a sublime that demands proximity, not escape.

In this encounter, the digital is no longer separate from the real. Instead, it is the real—fragile, inhabited, pierced. Mandelli's work recalls ancient gestures (**the votive object, the sacred icon**) while insisting on contemporary urgencies: *what does it mean to look, to touch, to believe, in an era of total mediation?*

Beyond Digital
Mixed Media
L.P. Dubai 2025



SYNTHETIC BLOOMS

A synthetic Eden for the post-natural world

Matteo Mandelli planted twenty digital screens, each blooming with 1A seeds and flowers of every kind, building a global digital garden.

In the Synthetic Blooms project, **Matteo Mandelli** and **Luca Baldocchi**, engage in a profound reflection on the relationship between **nature**, **technology**, and the **human desire for control** and **enhancement**. The project repurposes salvaged vases as containers for digital screens that host virtualflowers.

These flowers, both a tangible and poetic starting point, originate from realblooms photographed over a yearlong journey across different parts of theworld. **They undergo a process of "species survival" through artificial intelligence, exploring the concept of eternity and humanity's innate drive totranscend nature.** Within this context, technology becomes a tool for re-creation and augmentation, fueled by an almost obsessive desire to control and perfect the environment.

In Synthetic Blooms, this digitalization process becomes a metaphor for ourtime, where artificial intelligence offers the possibility of making immortal whatis, by nature, ephemeral and fragile. The works in this series are not justobjects of contemplation but catalysts for real change, urging reflection on theimportance of creation over destruction. **The vision behind the project is to forge a new artistic perspective that merges the physical and the digital,** transforming flowers into symbols of resilience and adaptation.

Each vase becomes a microcosm where nature and technology interact, weaving anarrative that embraces both contemporary existence and the future. This dialogue is further enriched by the collaboration with Alberea, a benefit corporation dedicated to reforestation projects in Sardinia and the Mediterranean. Through this initiative, collectors of **Synthetic Blooms can actively contribute to the creation of a new, sustainable digital ecosystem** — each digital flower is linked to a real plant, which can be tracked throughout itsgrowth, bridging the artificial and the organic in a tangible, lasting way.



CYBER CARPET

A digital ritual, woven anew.

Matteo Mandelli weaves Persian carpets with electrical circuits, fusing ancient traditions with future codes — a tapestry where the past plugs into tomorrow.

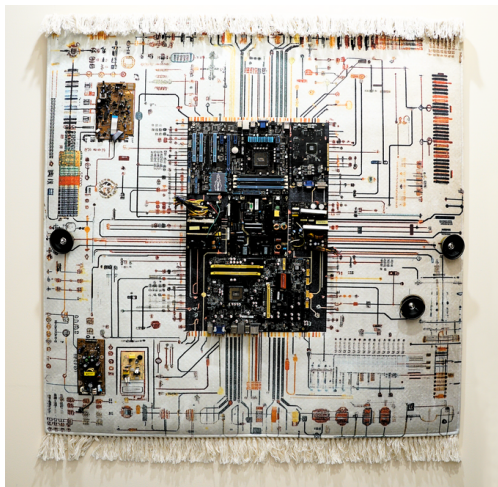
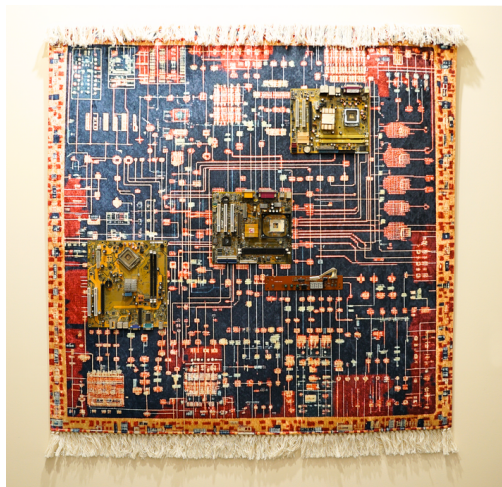
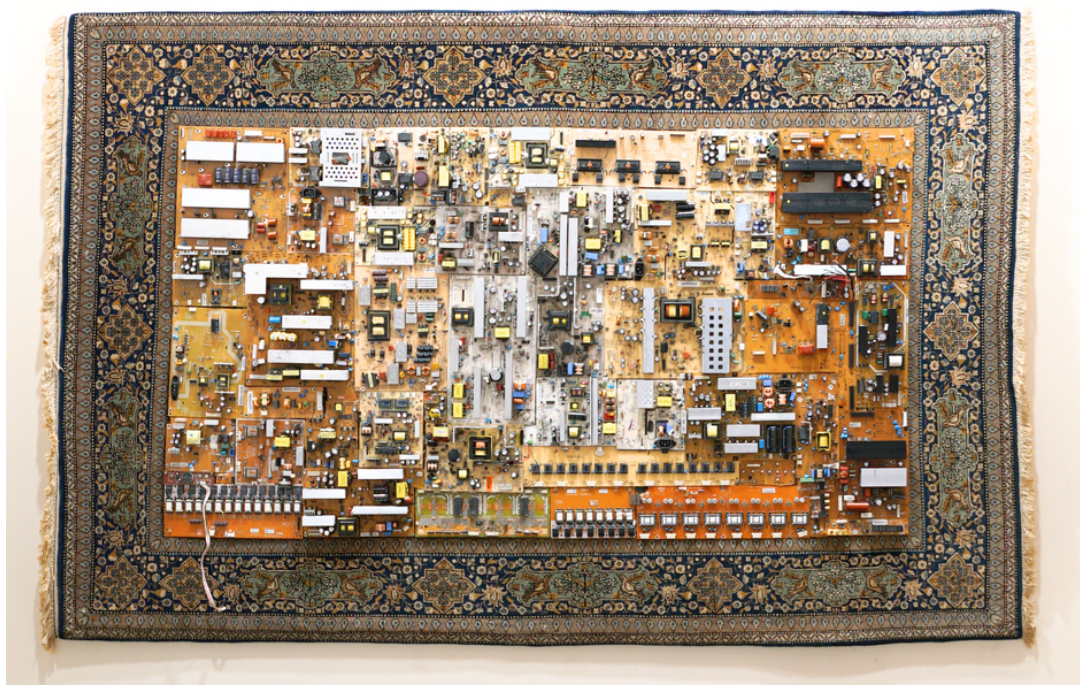
Each tapestry carries a powerful symbolism — of life, memory, the transmission of knowledge across generations, and the destiny of each individual. Every woven thread is a fragment that takes shape through encounters with others, in the harmony of the overall fabric, in the relationships that, by intertwining, create traces whose meaning only time reveals.

In **Matteo Mandelli's Cybercarpets series**, this symbolism materializes in the dynamic dialogue between past and present, between **artisanal gesture and digital dimension**. The artist subverts the traditional essence of tapestry — historically bound to manual craftsmanship and textile expertise — to transform it into a new visual language, where **fiber** and **pixel** intertwine in an unprecedented narrative.

Through the physical and digital **recycling** of materials obtained in continuity with the series **'The Contact'**, and **algorithmic processing through the use of AI**, Mandelli redefines the codes of weaving, identifying in them **the new threads of contemporaneity: electrical and digital circuits**.

As if we could suddenly gain an internal view of the pulsating ramifications of an entire circulatory system within a living organism, **Cybercarpets immerses us in a fabric that breathes and expands, a network vibrating with connections and information, much like the relentless flow of data in the digital world**. This is a fabric that does not merely ask to be observed—it demands to be experienced, lived, and understood as part of a greater whole, a constantly evolving palimpsest where **the artisan's gesture merges with the precision of code**.

In this fusion of seemingly opposite elements — the warm materiality of textile and the cold abstraction of the algorithm — Mandelli celebrates the spirituality inherent in weaving, an ancient art that has always contained **the essence of the sacred** and **the cyclical nature of time**. His Cybercarpets seem to evoke eternal returns, much like the history of ideas in textile art, **where the past reflects in the present, and the future knots itself into the weaves of collective memory**. With these works, Mandelli not only redefines the concept of tapestry but transforms the act of weaving into an **act of reconnection between humanity, technology, and its ancestral imagination**.



CRYPTOTRAMP

The sacred homelessness of the digital subject

For 730 days, Matteo Mandelli disappeared from the grid, living among the homeless in 10 different countries while begging for cryptocurrency

Cryptotramp is a radical, **long-term performative project** that dissects the tension between visibility, economy, and identity in the age of dematerialized value. For over two years, Mandelli has simulated living as a homeless person across multiple European cities during several artistic performances —refusing traditional alms and **requesting cryptocurrency instead.**

The act is layered in meaning. The cardboard wallet becomes a digital icon, a fragile altar to an abstract and inaccessible economy. The homeless figure, already invisible in urban space, becomes doubly erased by the intangibility of crypto transactions. **The project confronts both digital utopias and their human cost.**

In its second phase, Mandelli created **1981 photographic portraits**, each one a self-representation as a different homeless persona. No AI was used. Every character is embodied, performed, and documented. **The multiplicity resists algorithmic categorization and becomes a monumental anti-archive of marginalization.**

Cryptotramp channels a lineage that stretches from Franciscan poverty to conceptual performance, from nomadism to digital ghosting. The work questions what remains sacred when the self becomes data and when economies of care are replaced by token economies.

Between flesh and ether, absence and code, **Mandelli evokes a “new sublime” grounded in disappearance and resistance.** It is an aesthetic of refusal — of coherence, of efficiency, of seamless simulation.

In Cryptotramp, the body reclaims its right to glitch.



FROM THE SEA TO THE MARKET

Plastic as ritual memory and ecological guilt

On the shores of Lombok, he collects 250 kg of waste by hand and launches a pop-up restaurant serving only dishes “cooked” with trash.

From the Sea to the Market is **both archive and altar, protest and procession**. Born from Mandelli’s real collection of marine plastic in Italy and Indonesia, the work materializes as an installation: a fisherman in stencil (Mandelli himself), a net brimming with waste, a fish market stall displaying only plastic remains.

This ***mise-en-scène*** occupies a fragile threshold between the ecological and the spiritual, the documentary and the symbolic. Plastic, the most profane material of modernity, becomes relic. The act of collection is not only ecological but devotional. **Each object is a testimony, a wound, a prayer.**

The project recalls **votive practices** and **ancient offerings, invoking the sea not only as ecosystem but as mythological force**. At the same time, it critiques the global system of overconsumption, plastic colonialism, and environmental neglect. **In this hybrid ritual, the fisherman becomes priest, the market becomes temple, and the viewer is asked to confront their complicity.**

The aesthetics of the installation are purposefully hybrid: drawing from **religious iconography, social sculpture, and urban intervention**. Mandelli crafts a **post-natural liturgy**, one in which the detritus of modernity becomes symbol and trace.

In this suspended space, between past and future, between water and plastic, *From the Sea to the Market* stages a collective reckoning, reminding us that what we discard returns, not only materially, but spiritually.



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