

# Matteo Mandelli

# YOU



# 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

## 2026

PAVIART – Art Fair with Galleria Federica Ghizzoni, Pavia  
THE OTHER SIDE OF DESIGN – Group Exhibition, Vik Galleria Milano curated by Alessandro Riva  
MILANO DESIGN WEEK – Solo Exhibition, Spazio Mu.Ro curated by Elisabetta Roncati  
SOLO NATURA – Milan Art Week, Group Exhibition, Le Pleiadi Art Gallery, Milan  
CONSISTENCY – Solo Exhibition, Vetra Navigli, Milano  
CODICI – Group Exhibition, Futura Art Gallery, Pietrasanta  
CYBER ANTHOLOGY – Institutional Solo Exhibition – Comune di Quingentole, Mantua  
1st Prize Winner – Berlendis Prize, Marignana Arte Contemporanea, Venice  
RESTIAMO UMANI – Group Exhibition, Spazio Berlendis, Venice

## 2025

SINETTICA – Le Pleiadi Art Gallery, Milan  
RÈSONANCES ARCHAÏQUES – LaLa Lande Galerie, Paris  
POP OF TIME – Sevil Dolmaci Gallery, Dubai  
UNFRAMED – Live Performance, Pisa  
ECATEION – Contemporary Art Exhibition, Salerno  
NADIA FABBRONI – Nadia Fabbroni Gallery, Turin  
THE PHAIR – Photo Art Fair, Torino  
COSMOSCOW 2025 – International Art Fair, Moscow  
ART DUBAI – Madinat Jumeirah, curated by Pablo del Val, Dubai  
FRIEZE LONDON WEEK – Cluster Contemporary, London  
ART DESIGN – with Federica Ghizzoni Gallery, , Studio Danovi, Milan  
MIA PHOTO FAIR – with Federica Ghizzoni Gallery, 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  
THE CONTACT – Solo Exhibition, 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**.

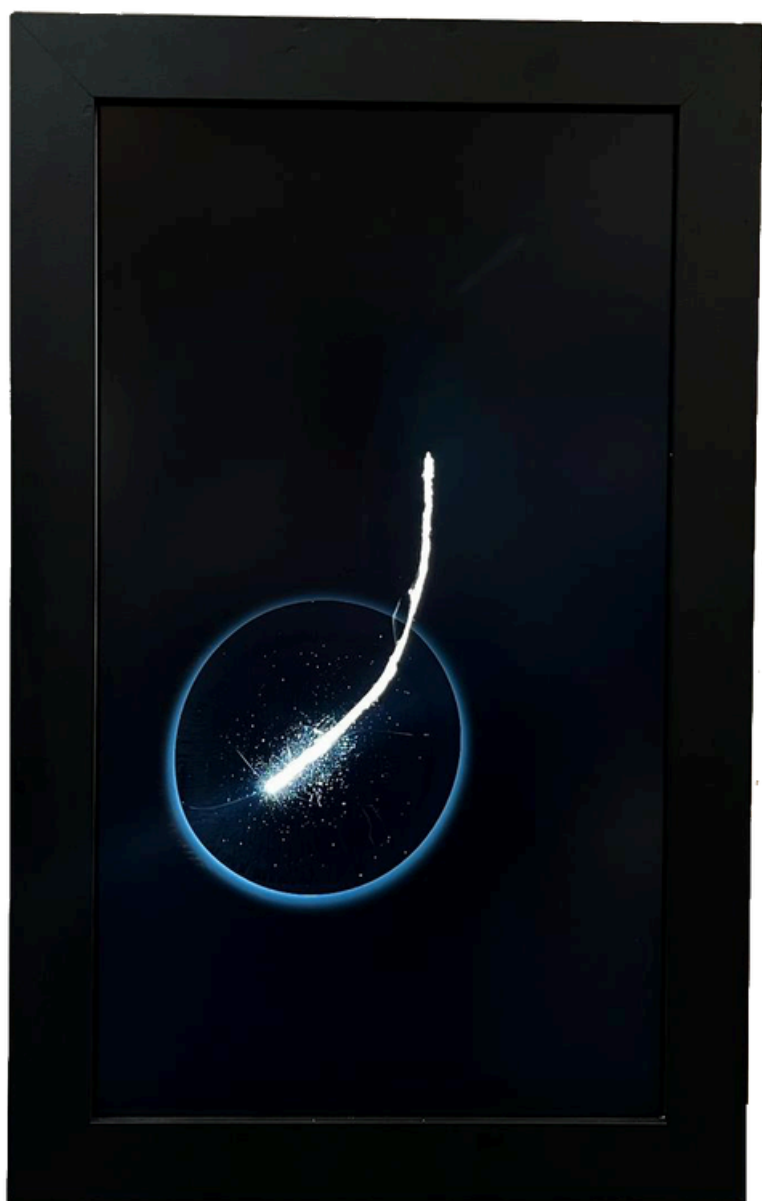
Mandelli's approach is both philosophical and performative: The Contact destabilizes the safe space of the viewer, calling them back into the body, into the now. The screen ceases to be a surface for content and becomes a **tactile field**, a **breathing skin** where light filters through and pixels 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.

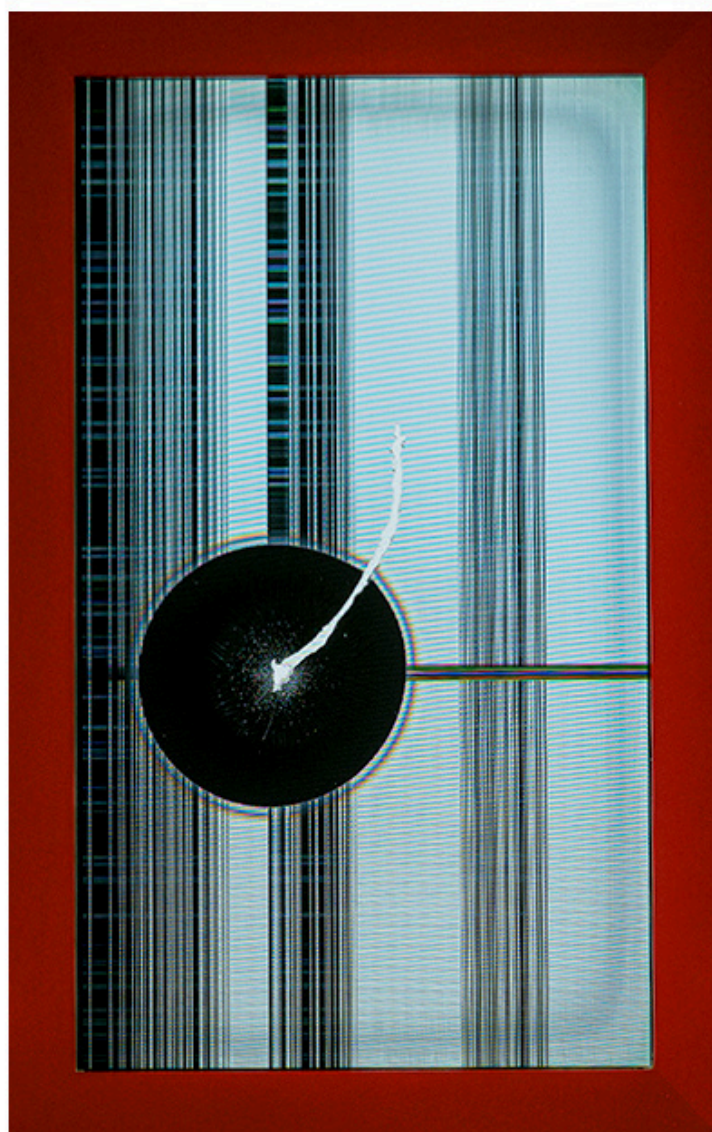
In this encounter, the digital is no longer separate from the real. Instead, it is the real—fragile, inhabited, pierced. Mandelli's work recalls ancient gestures (**the votive object, the sacred icon**) while insisting on contemporary urgencies: *what does it mean to look, to touch, to believe, in an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

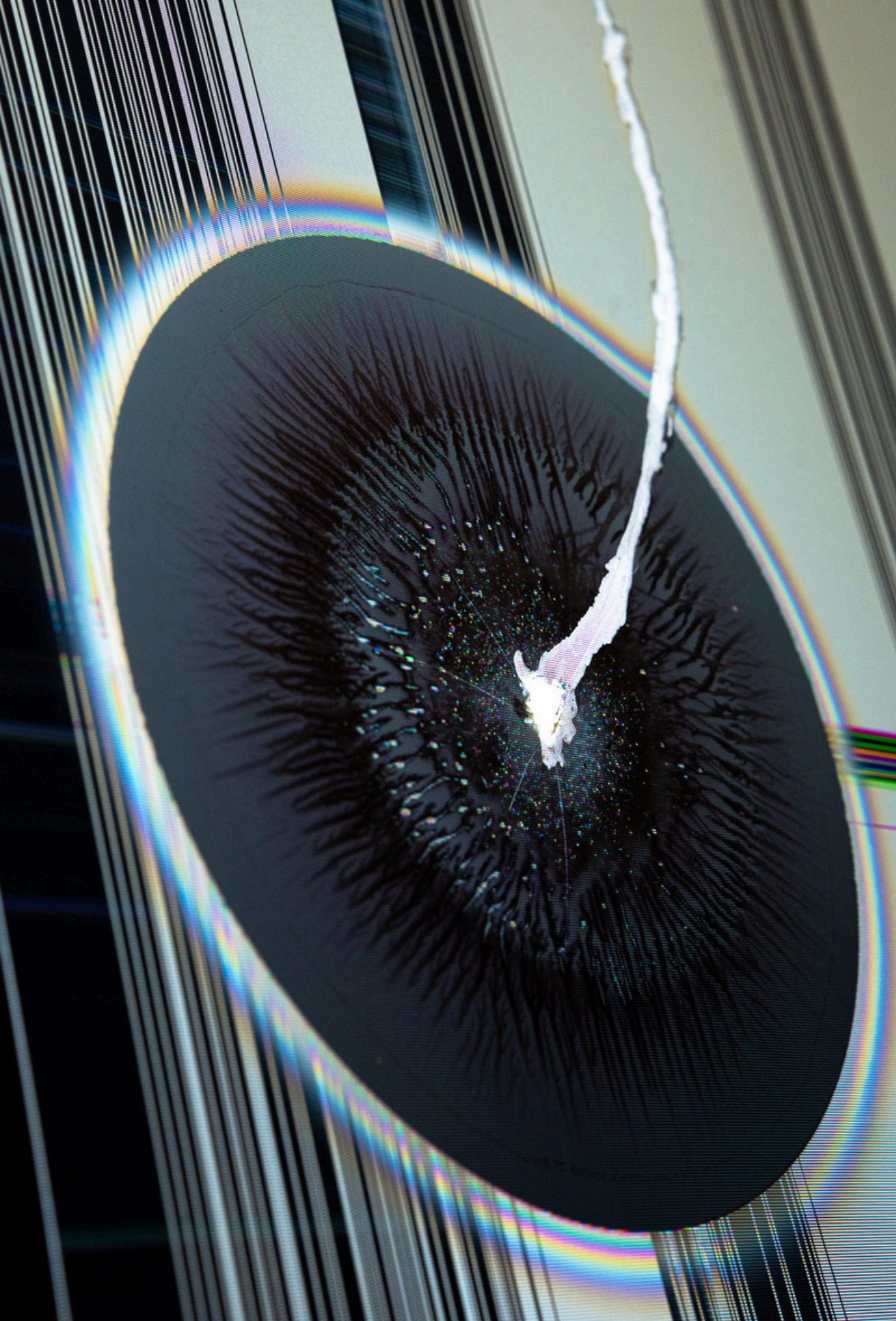


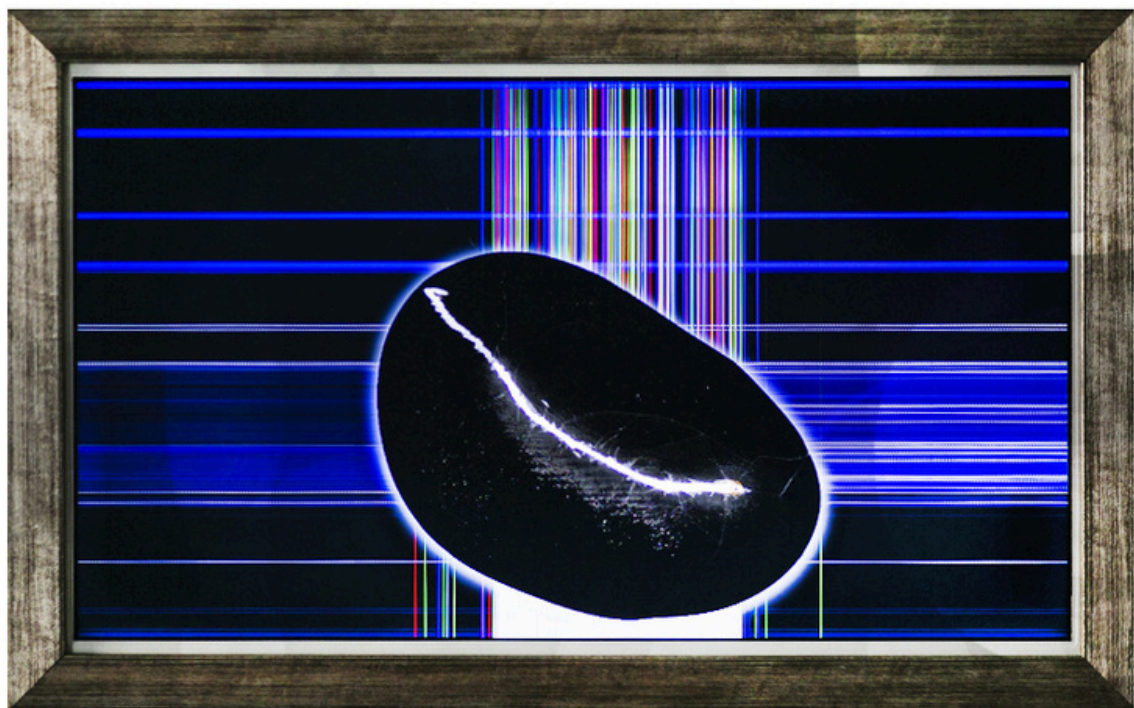














# FIORITURE SINTETICHE

*A synthetic Eden for the post-natural world*

*Matteo Mandelli planted twenty digital screens, each blooming with IA 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 to transcend 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 *Albera*,** 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.













# UCCELLI SINTETICI

*A digital species, suspended between nature and code.*

Sintetica Collective — formed by Matteo Mandelli and Luca Baldocchi — gives shape to a new ecosystem in which the boundaries between organic life and artificial construction dissolve. In *Synthetic Birds*, the collective introduces a speculative species: birds generated through visual research, algorithmic processes, and artificial intelligence, inhabiting a space suspended between presence and illusion.

The works take the form of hybrid dispositifs — cages, historically designed to contain life, now hosting screens where these digital creatures move. Around them, natural elements such as plants and organic materials amplify the tension between what is living and what is simulated. The cage no longer imprisons a body, but frames a question: what remains of nature when its image survives without its substance?

Each bird appears both familiar and impossible. Their movements echo biological rhythms, yet their existence is entirely synthetic — the result of data, computation, and encoded imagination. Within this ambiguity, the project builds a poetic and critical reflection on the future of biodiversity, where ecosystems risk becoming archives, and life itself may persist as representation rather than presence.

In continuity with the collective's research on the convergence of physical matter and digital dimension, *Synthetic Birds* explores the transformation of observation into simulation, and memory into generative code. The project suggests a world in which the natural is no longer directly experienced, but mediated, reconstructed, and rewritten through technological systems.

Like fragments of a parallel evolution, these birds inhabit a suspended dimension — neither fully real nor entirely virtual — inviting the viewer into a contemplative space where absence becomes presence and silence translates into movement.

In *Synthetic Birds*, Sintetica Collective does not simply imagine a future scenario, but stages it: a fragile, luminous habitat where the ancestral relationship between humans and nature is reconfigured through screens, signals, and artificial life — urging us to reflect not only on what we see, but on what we stand to lose.







# 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.*

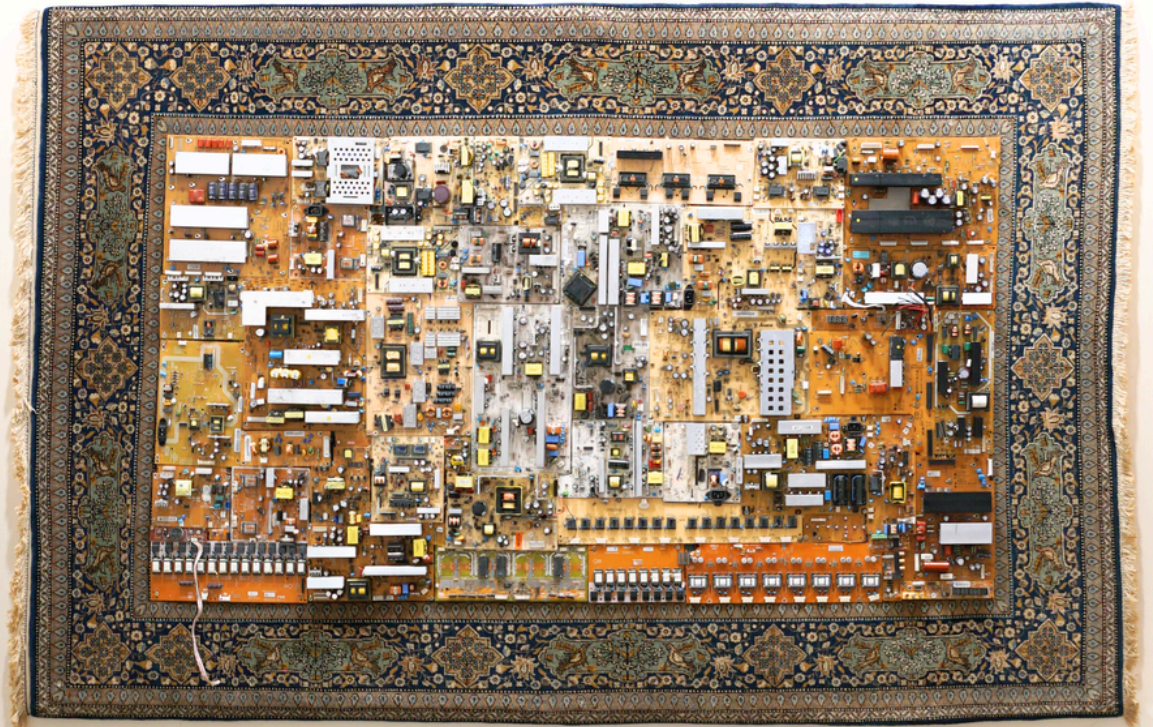
**Each tapestry carries a powerful symbolism** – of life, memory, the transmission of knowledge across generations, and the destiny of each individual. Every woven thread is a fragment that takes shape through encounters with others, in the harmony of the overall fabric, in the relationships that, by 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.

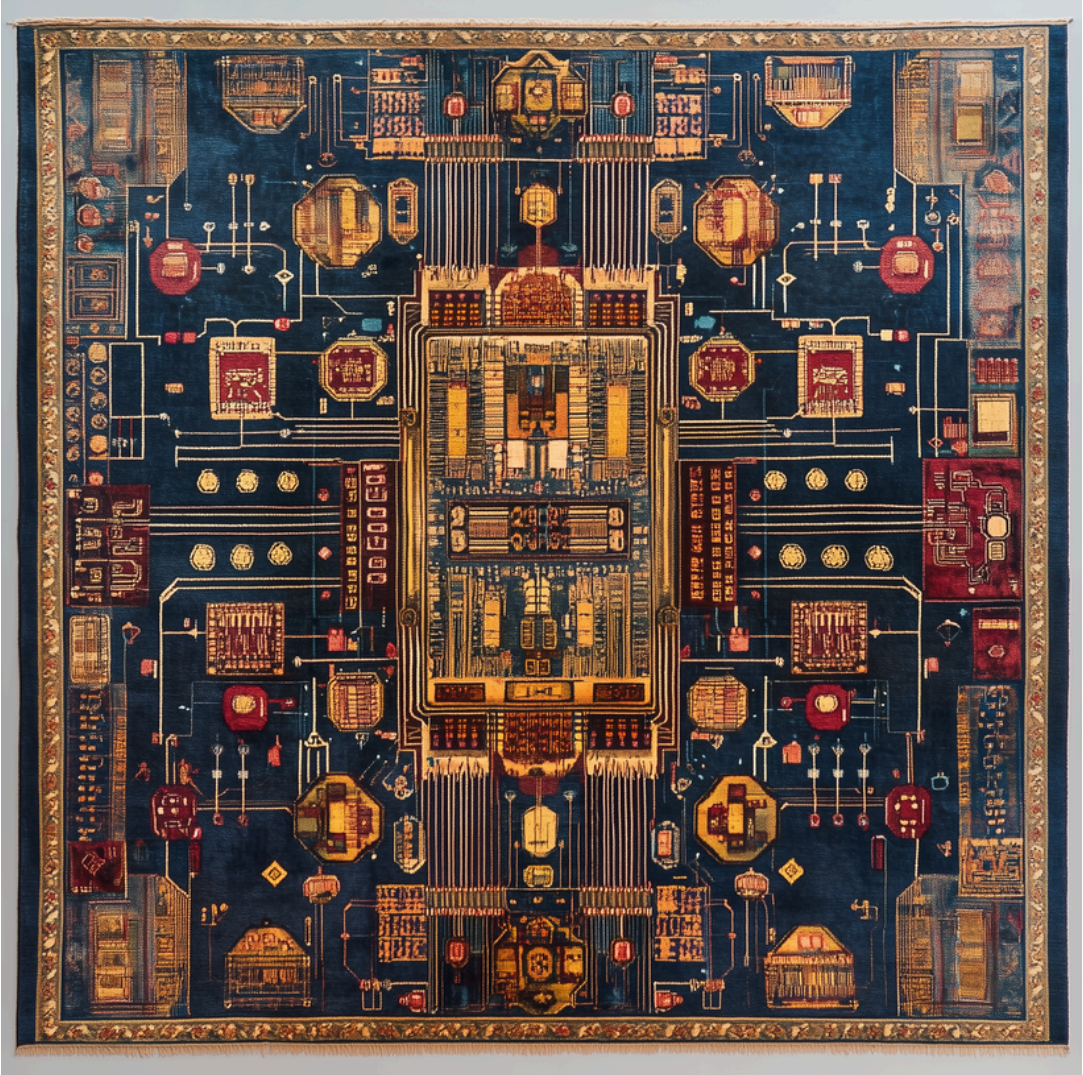
Through the physical and digital **recycling** of materials obtained in continuity with the series **'The Contact'**, and **algorithmic processing through the use of AI**, Mandelli redefines the codes of weaving, identifying in them **the new threads of contemporaneity: electrical and digital circuits**.

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**.

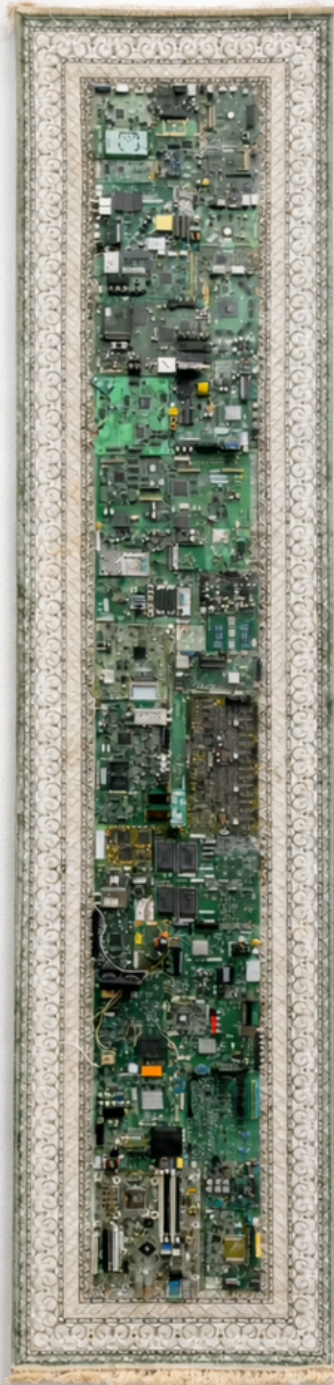
In this fusion of seemingly opposite elements – the warm materiality of textile and the cold abstraction of the algorithm – Mandelli celebrates the spirituality inherent in weaving, an ancient art that has always contained **the essence of the sacred** and **the cyclical nature of time**. His Cybercarpets 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**.

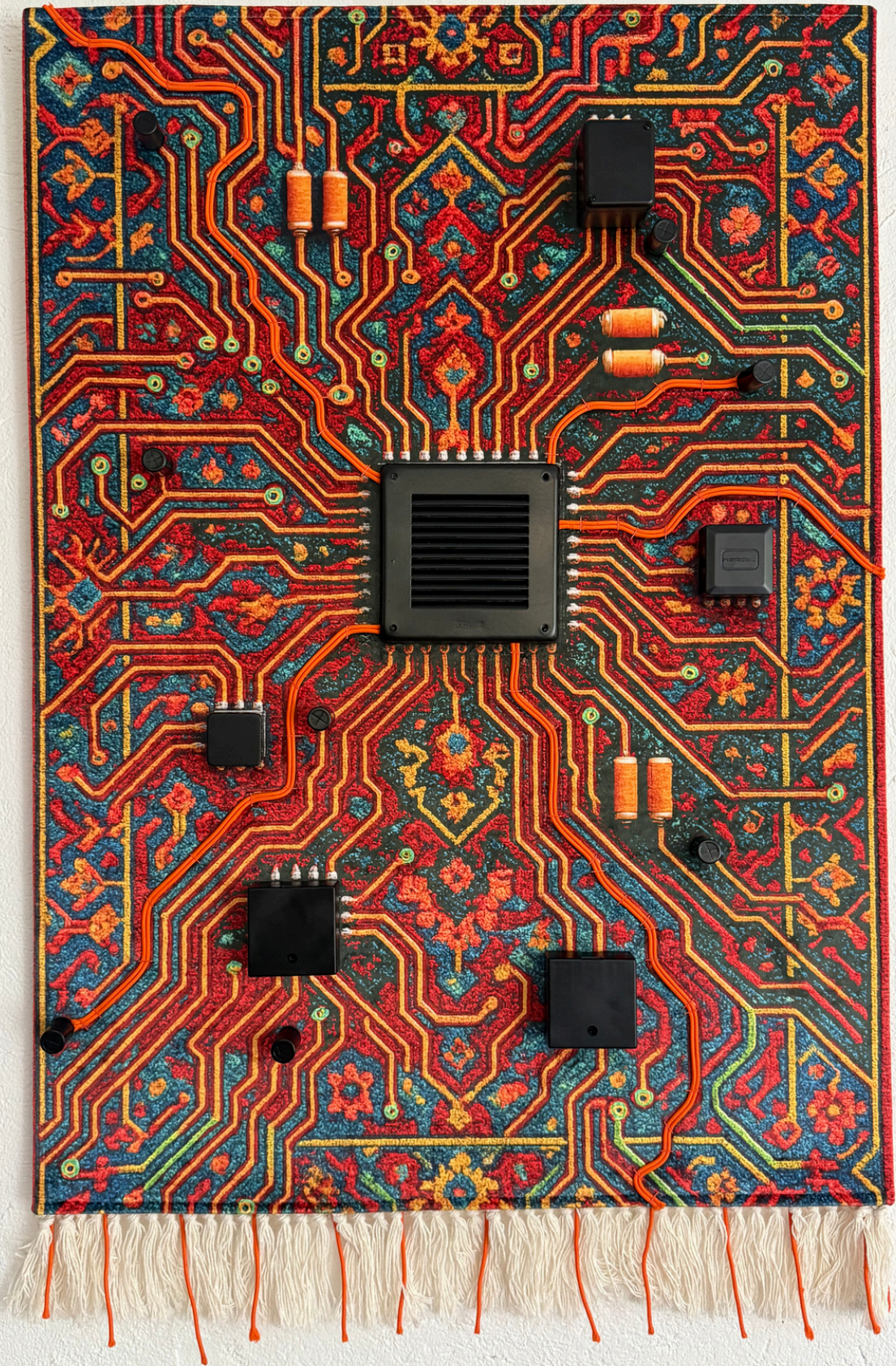


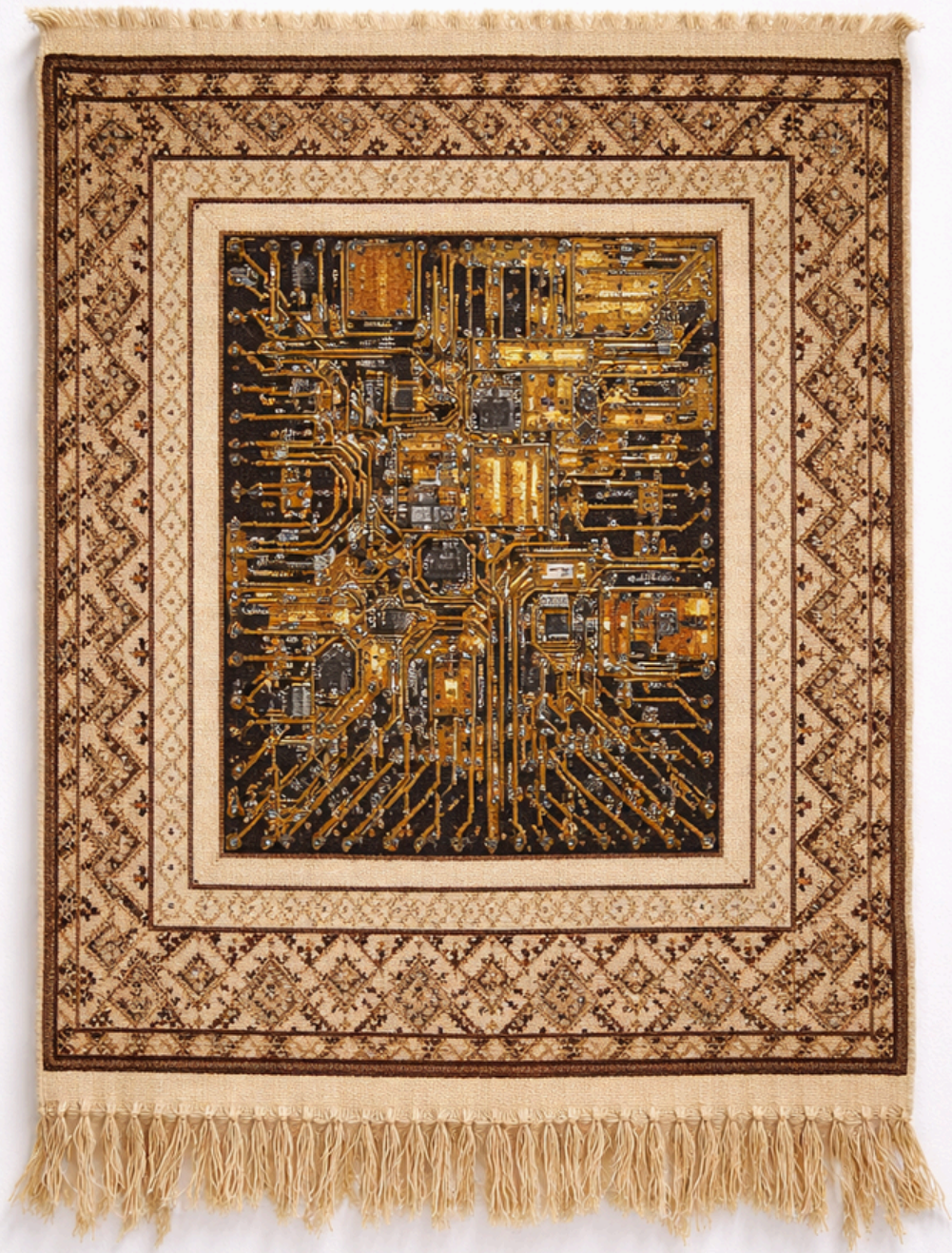














# CYBER TOTEM

## *A ritual reassembled.*

Matteo Mandelli reconfigures ancestral sculptures through the grafting of electronic matter, creating hybrid totems where cultural memory meets technological residue – vertical bodies in which the past is rewired into speculative futures.

These works emerge from a process of encounter and transformation. Sculptures originating from ritual and symbolic contexts are reworked through the integration of recycled electronic components: circuits, cables, microchips and industrial fragments become extensions of the original forms, altering their presence while preserving their aura. What once belonged to distinct systems – the sacred and the technological – is brought into a shared field of meaning.

Each totem carries a layered symbolism – of identity, power, transmission and metamorphosis. Like ritual objects, they function as intermediaries between visible and invisible worlds; yet here, the language of spirituality is interwoven with that of machines. The electronic elements, stripped of their function, become relics of a recent past, traces of a civilization defined by data, connectivity and obsolescence.

In the Cyber Totem series, Mandelli extends the research initiated with *The Contact* and *Cyber Carpets*, shifting from the horizontal dimension of weaving to a vertical, sculptural axis. The act of stacking replaces the act of weaving: instead of threads, components accumulate; instead of patterns, structures emerge. The totem becomes a column of tensions, a body composed through balance, weight and relation.

Through this gesture, the artist questions the status of technological materials, repositioning them within a symbolic and almost sacred dimension. The works suggest a world in which devices are no longer tools but artifacts, no longer functional but contemplative – fragments of a system that has lost its immediacy and gained a new, enigmatic presence.

As if addressing the ruins of an unknown civilization, Cyber Totems invite us to read without certainty, to interpret without projection. They stand as silent oracles, liminal entities in which memory, spirituality, and algorithmic logic converge. In this space, past and future collapse into a continuous present, where objects are not fixed in meaning but remain open – to transformation, to reinterpretation, to vision.

In reassembling these fragments, Mandelli does not restore what was, nor does he predict what will be. Instead, he constructs a field of resonance where matter, history and imagination coexist – a place where the sacred is not lost, but translated into a new language.







# CYBER CARPET / METAL

*A surface where memory becomes structure.*

*We inhabit a world built on invisible networks — systems of connection, transmission, and control that define the conditions of the present.*

*Structures that are not always visible, yet constantly shape the way we relate to space, objects, and each other.*

*In Cyber Carpet / Metal, Matteo Mandelli takes a historically charged object — the Persian carpet — and translates it into a rigid, industrial material, transforming it into a new kind of surface: no longer soft, domestic, or functional, but structural, permanent, and exposed.*

*The carpet, traditionally a space of narrative, symbolism, and cultural memory, becomes here a field of circuitry.*

*Its ornamental logic is reinterpreted through patterns derived from electronic systems, where threads are replaced by conductive lines, and decorative motifs evolve into networks of connection.*

*What once represented a symbolic and spiritual map is now reconfigured as a contemporary diagram — a system that reflects the flows of data, energy, and information that define our present condition.*

*The metal surface, produced through CNC engraving and laser cutting, reinforces this transformation.*

*It removes any trace of softness, introducing instead a material language based on precision, repetition, and permanence.*

*Within this translation, the act of weaving is no longer manual, but algorithmic.*

*The gesture shifts from the hand to the machine, from the tactile to the coded, redefining the process as a form of construction rooted in contemporary technological systems.*

*As if revealing an underlying structure that usually remains hidden, Cyber Carpet / Metal makes visible the networks that sustain our reality.*

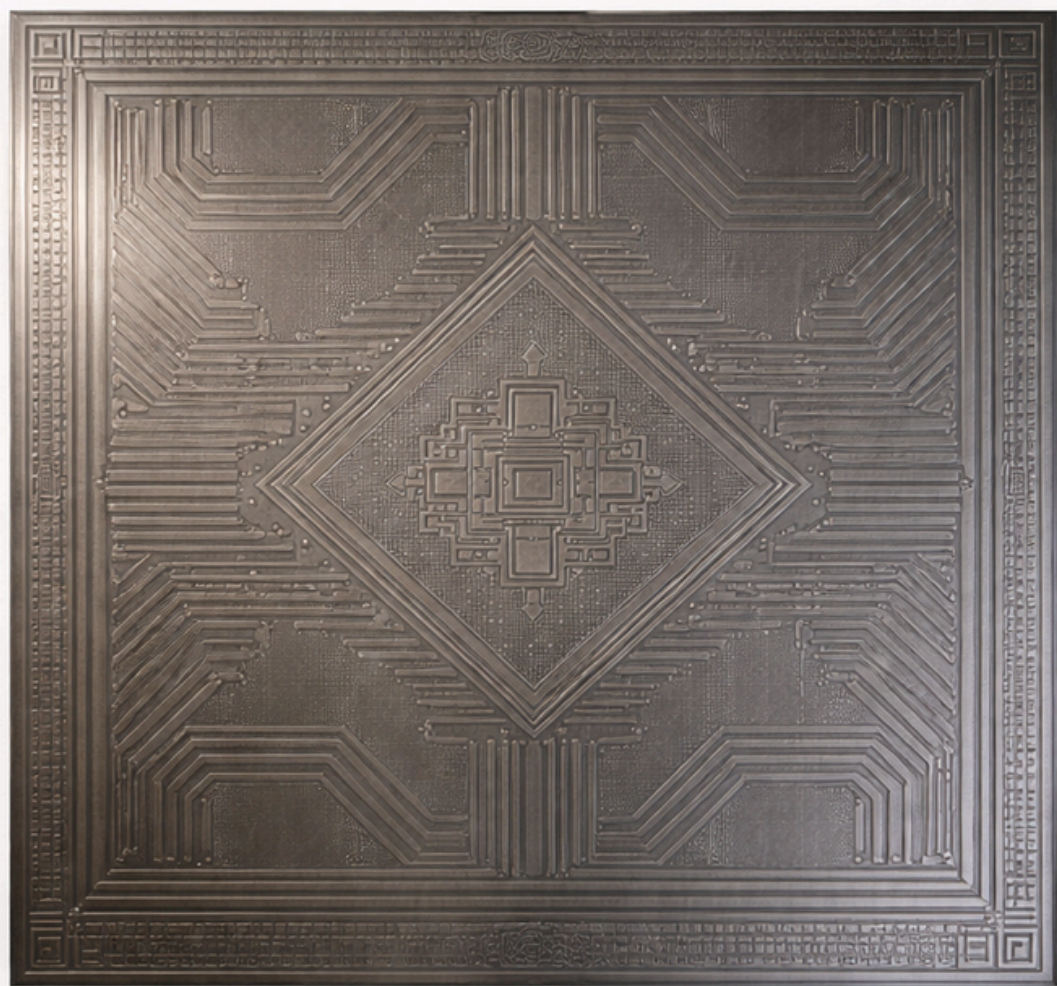
*A system that, like the traditional carpet, organizes complexity into a readable surface — yet one that speaks the language of the present.*

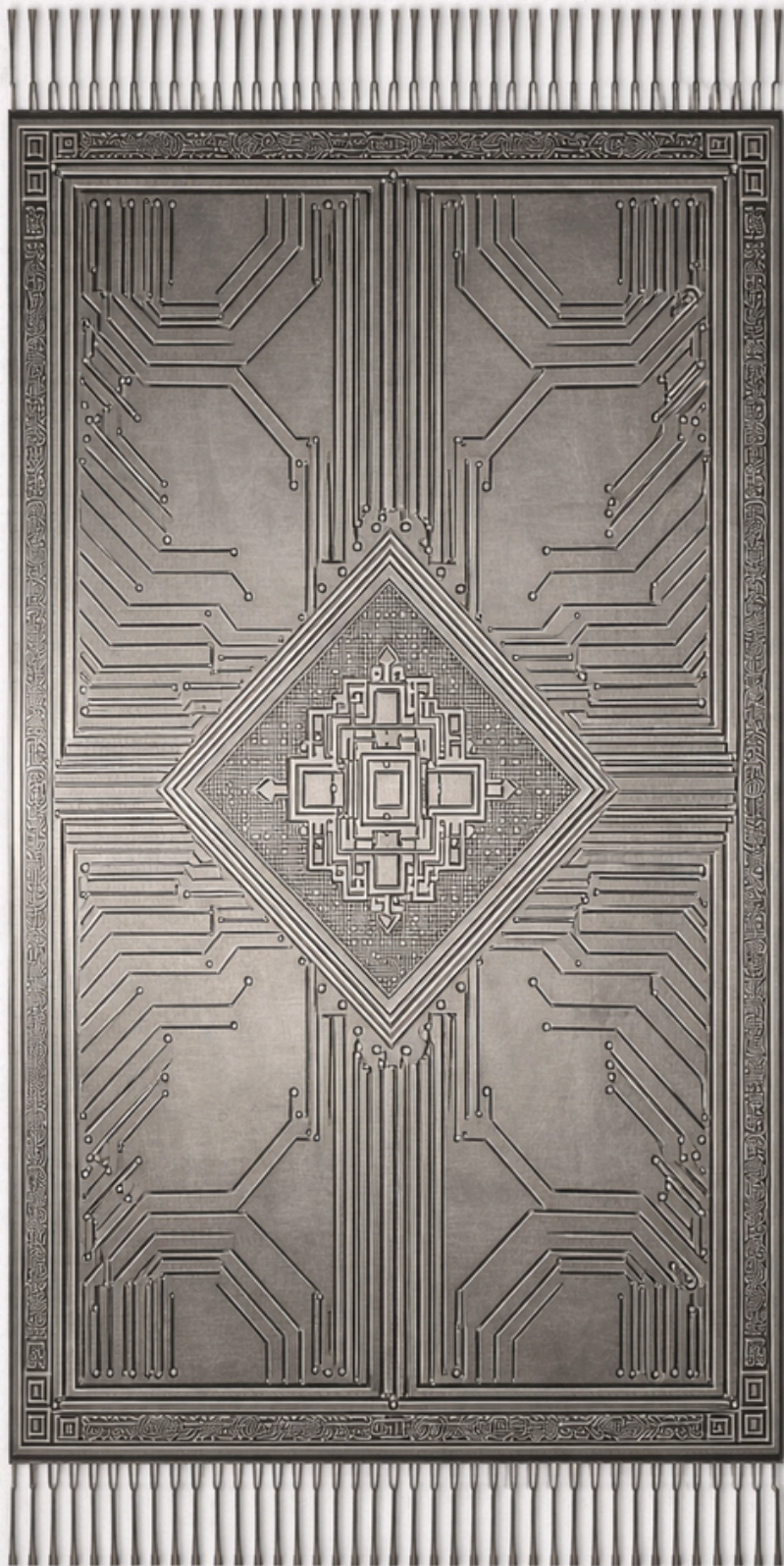
*In this space, the work does not simply represent a transformation of material, but a shift in perception.*

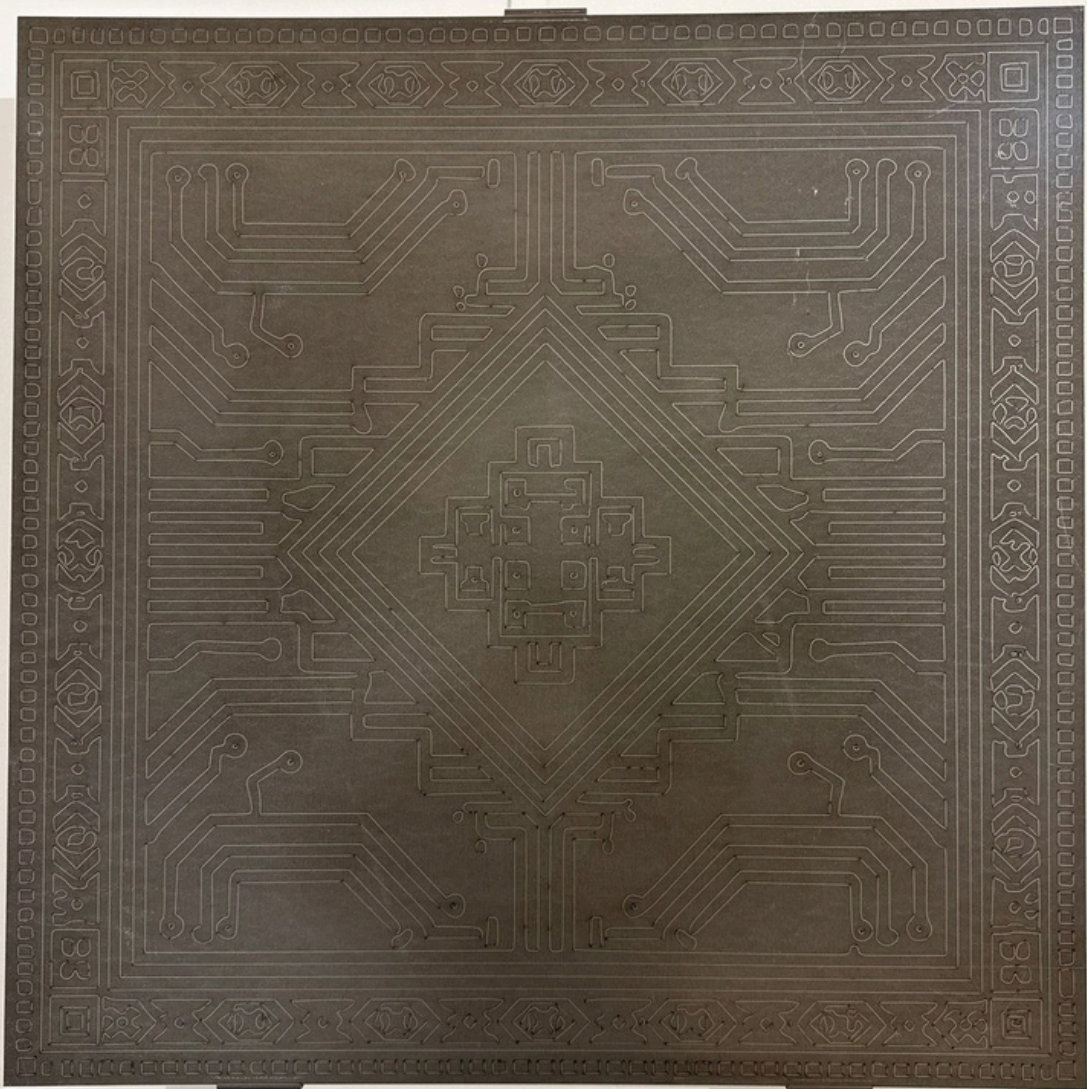
*Between tradition and technology, between ornament and system, the project unfolds as a reflection on how we construct meaning through the structures we inhabit.*

*A surface that no longer invites use, but observation.*

*A carpet that no longer tells stories of the past, but maps the conditions of the present.*







# 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.**



I LOST THE  
KEY OF METAMASK  
I HAVE NOTHING LEFT  
PLEASE GIVE ME  
SOMETHING









PLEASE HELP ME  
I NEED CRYPTO  
TO GO WITH MASK  
TO MARS

# EQUILIBRI PRECARI

*A fragile structure sustained by excess.*

We live within a system that relies on constantly negotiated balance, built through accumulation, stratification, and invisible tensions.

A reality that appears stable, yet is sustained by a continuous condition of instability.

In *Precarious Balances*, Matteo Mandelli takes a universal everyday object — the shopping cart — and transforms it into a sculptural device, a structural base for a series of vertical columns composed of common objects, industrial materials, and fragments of contemporary consumption.

The shopping cart, an emblem of consumer logic, is stripped of its original function and becomes support, infrastructure, the foundation of a system that grows upward.

From it emerge unstable towers, constructed through repetition and accumulation, where each element contributes to a constant tension between balance and collapse.

The selected objects — technological devices, industrial products, domestic residues, and elements related to production and distribution — are never neutral.

They belong to specific systems: information, energy, labor, mobility, control.

Accumulated and recontextualized, they lose their function to become signs, modules, units of a visual language that reflects the complexity of the present. Within these structures, the act of stacking becomes a primary gesture: a process that does not build stability, but simulates it.

The towers do not seek a definitive balance; instead, they exist in a suspended condition where each element appears to support and simultaneously threaten the entire system.

As if making visible what usually remains implicit, *Precarious Balances* stages the hidden structure of contemporaneity: an organism composed of accumulation, excess, and unstable relationships.

In this field of tension, the work is not merely to be observed; it asserts itself as both a physical and mental presence, inviting the viewer to confront the fragility of the systems they inhabit.

Between order and chaos, between construction and potential collapse, the project reveals a shared condition:

a balance maintained not through stability, but through the continuous management of instability.





















# THE ALGORITHM CREED

*Rituals of digital devotion and algorithmic intimacy*

In a world where intelligence is no longer only human, **The Algorithm Creed** examines the threshold where technology becomes ritual, interface becomes altar, and the machine becomes an unlikely witness to our inner life.

Taking shape through two interrelated works – the **Digital Confessional** and the Votive Shrines – the project reimagines the gestures of **devotion** within a society ruled by automation, data extraction, and algorithmic authority. What emerges is a landscape where faith is no longer vertical but diffused, circulating through screens, signals, and invisible systems.

In the Digital Confessional, Mandelli reclaims an early 20th-century wooden confessional and repurposes it as a device of contemporary introspection: a **machine-listener**. Visitors kneel, as in a traditional rite, yet instead of a priest, they face an artificial intelligence trained to receive confessions, elaborate guilt, and return symbolic penance.

The act, stripped of religious doctrine, becomes a choreography of intimacy: a negotiation between vulnerability and abstraction, between the warmth of the sacred object and the neutrality of the algorithm. The confession becomes data and metaphor at once – a **ritual without religion**, a prayer without god, a mirror without face.

The Votive Shrines, scattered across urban space, extend this cosmology.

Crafted in stone, iron, marble, and wood, they operate as micro-altars of contemporary belief. Passersby may stop, leave a flower, a memory, a gesture. No screen, no output: only presence.

Here, the sacred is not performed by divinity but by the collective body – a slow accumulation of offerings and silences that transforms ordinary streets into sites of contemplation. Each shrine is a threshold between the devotional and the digital imaginary, echoing centuries of votive tradition while addressing the anxieties of a hyper-connected age.

The Algorithm Creed occupies an ambiguous territory: part ritual, part critique, part social sculpture.

It exposes the quiet yet radical shift in which algorithms have become confidants, advisors, and arbiters of our emotional lives. Mandelli frames this shift not as dystopia nor celebration, but as a provocation – a necessary confrontation with the systems to which we increasingly entrust **our fears, our desires, our secrets**.

Drawing from religious iconography, performance, and urban intervention, the project constructs a post-human liturgy. In this suspended space – between flesh and code, between ancient rites and digital protocols – The Algorithm Creed invites the viewer into a collective examination of belief.

It reminds us that devotion has not disappeared: it has simply migrated, taking new shapes, new temples, new priests.

And that what we confide to the machine does not remain silent:  
it returns to us, not only algorithmically,  
but spiritually.









AI GOD





# ITAGLIA

*Uselessly Beautiful. A country that shines. But doesn't move.*

Itaglia is a provocative, ironic, and deeply truthful synthesis of contemporary Italy. A country of extraordinary beauty, rich in culture, ingenuity, and potential.

A country that has everything it needs to go far — yet somehow always stops short. In this project, Matteo Mandelli intervenes on objects associated with movement — bicycles, tricycles, strollers, wheelchairs — transforming them into immediate, readable symbols. Familiar, everyday objects. Fully functional. Then something happens.

Their surfaces are turned into gold: reflective, seductive, precious. A gesture that amplifies value, celebrates beauty, and elevates each object into an icon. And yet, this is where the paradox emerges. A wheel is missing. Stolen. A minimal, almost trivial detail — yet enough to stop everything. Movement collapses. Potential freezes. In place of the wheel: a brick. Heavy. Raw. Still. Not a solution, but a consequence.

This is the typical gesture of Itaglia: taking something small from others, and losing everything together. Within this dynamic lies a distinctly Italian tension: envy, jealousy, small acts of selfishness — individual behaviors that quietly undermine collective progress. The result is a system perfect in form, yet failed in function.

The objects remain beautiful. In fact, they become even more beautiful. But uselessly so. Itaglia is not a loud accusation, but a lucid observation. A bitter smile. It is the image of a country that could run, but stands still, admiring itself. A golden country, resting on bricks.











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## **OTHER PROJECTS**

# 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.



# DOMESTIC LEAGUE

*A game without players, a match without end.*

Domestic League is a system where competition continues without intention and play unfolds without human control. The structure is that of football – field, teams, rules – but it is displaced into a domestic environment and entrusted to autonomous agents.

The field becomes a carpet.

The players are robotic vacuum cleaners.

The game, however, remains.

Devices designed for cleaning and repetition are reassigned to competition. They move without strategy, without awareness, generating behavior that is unpredictable yet familiar. The match emerges through collisions, trajectories, and chance.

Each encounter is defined by a simple condition:

first goal wins.

This compresses time, heightens tension, and turns every movement into a possible outcome. Duration is unstable: it may resolve in seconds or extend indefinitely.

The artist does not control the result, but constructs the system.

Teams, assigned to other artists, introduce visual identity but lose all control once activated.

The domestic space becomes a stadium.

The carpet, from passive surface, becomes a field of play.

Domestic League does not simulate football.

It isolates its structure and lets it operate on its own.



# DOMESTIC LEAGUE

Autonomous Cleaning Units  
3 V3 System

2025

Exploring play, autonomy  
and domestic technology

A game  
they invented  
themselves.



# DATAGLYPH

*A language of light, inscribed in time.*

DataGlyph emerges as the evolution and transformation of Cyber Carpet: no longer a surface to contemplate, but a structure to traverse, a space to inhabit. If in the carpet the gesture unfolded through time, here it solidifies into a luminous alphabet — a system of signs that does not represent, but activates.

Matteo Mandelli constructs a language suspended between archaeology and the future, between memory and code. His glyphs appear as hybrid traces, oscillating between hieroglyph and circuit, between ancestral incision and digital architecture. They are not symbols to be decoded, but presences to be experienced: fragments of a system that resists immediate interpretation and reveals itself through duration, relation, and the intensity of gaze.

In the heart of the Egyptian desert, in front of the Pyramids — monuments of a civilization that carved its voice into stone — DataGlyph introduces a new form of writing: immaterial and luminous, unstable and ever-shifting. By day, the work appears as a dark, reflective monolith, absorbing the landscape and returning silence. By night, it ignites from within, transforming into a vibrant field of light — a cosmic tapestry traversed by information.

This dual condition — latency and revelation — defines the nature of the work: a system existing between the visible and the invisible, between surface and depth, between presence and activation.

Simultaneously, in the indoor environment, the project expands into an immersive spatial experience composed of luminous columns, vertical slabs, and traversable portals. Here, language is no longer inscribed on a single plane but distributed across space: it fragments, multiplies, and reflects itself. Light becomes architectural matter, generating shadows, projections, and resonances that engage the viewer's body.

The observer is no longer a spectator, but a temporary node within a network: they pass through the code, are traversed by it, and in doing so, alter its perception. Each movement produces variation; each gaze activates a new configuration.

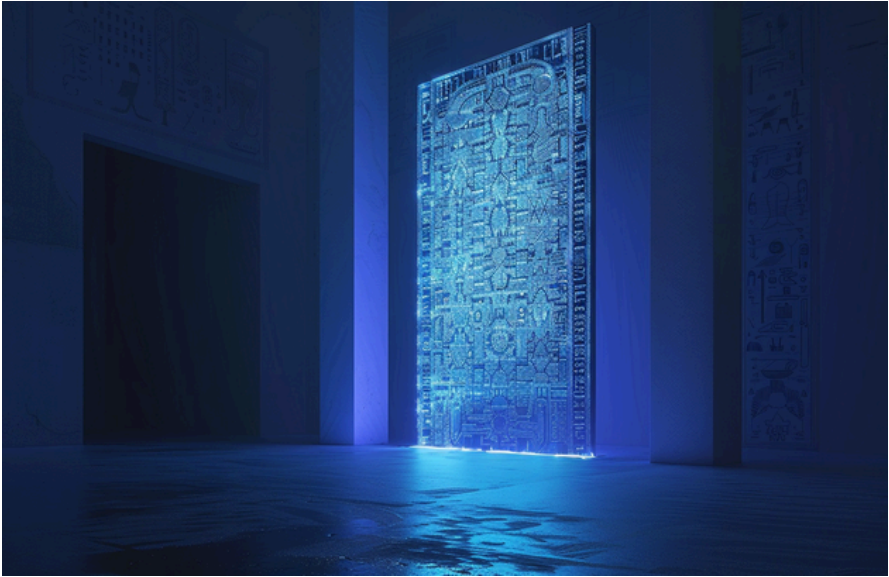
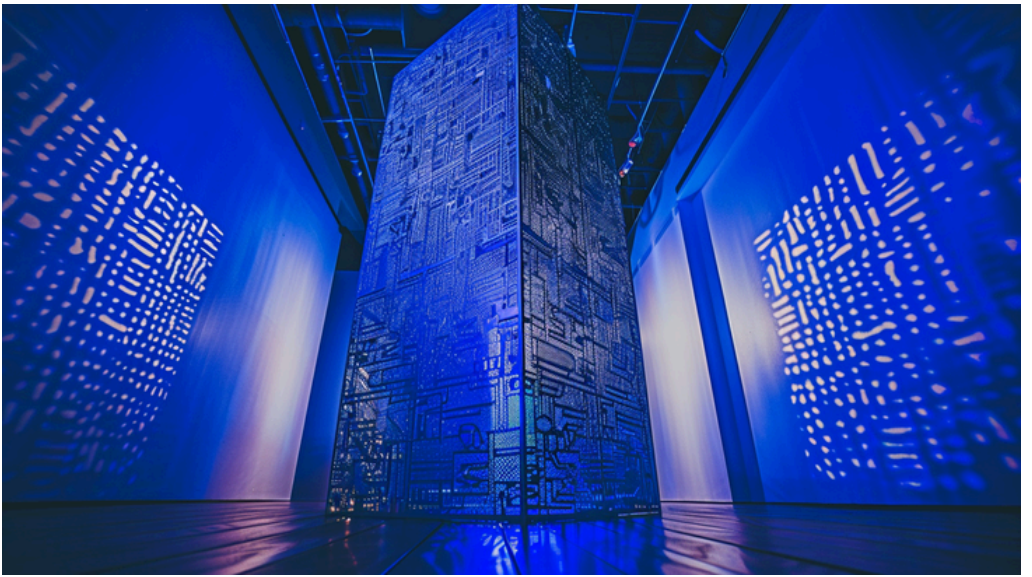
DataGlyph reflects on the contemporary condition of language: its instability, its transformation into flow, its tension between permanence and oblivion. Like an exposed nervous system, the work reveals the invisible infrastructures that shape our time — networks, data, connections — translating them into a sensory, almost ritual experience.

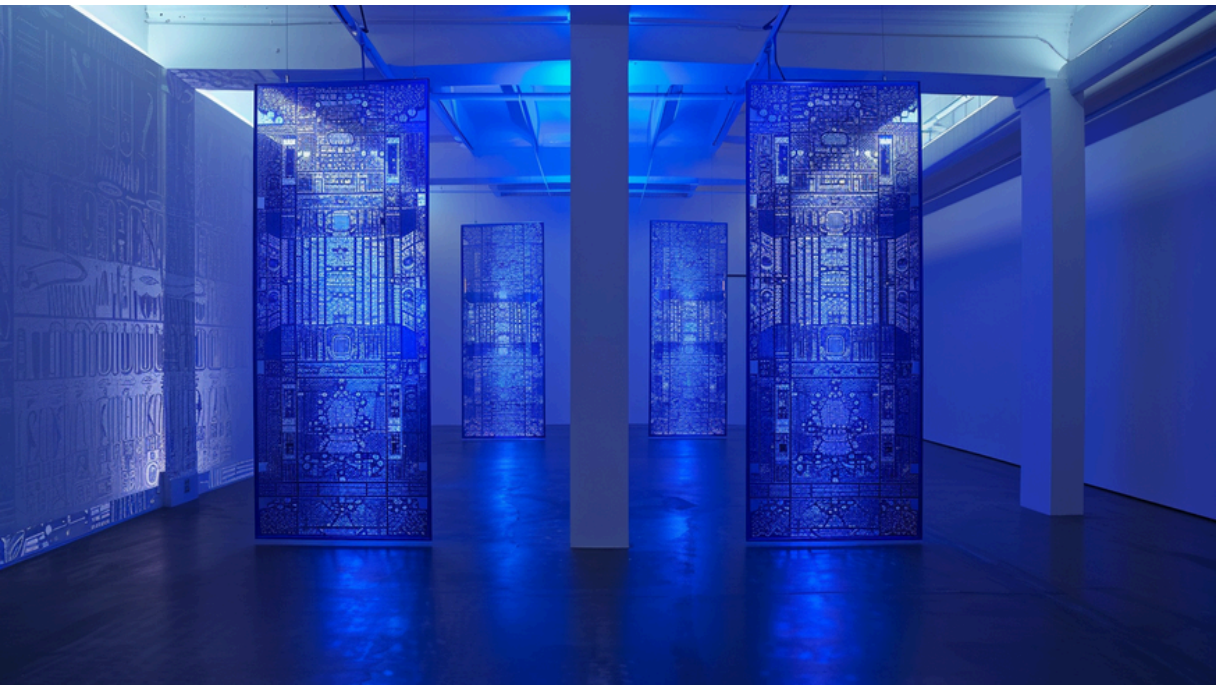
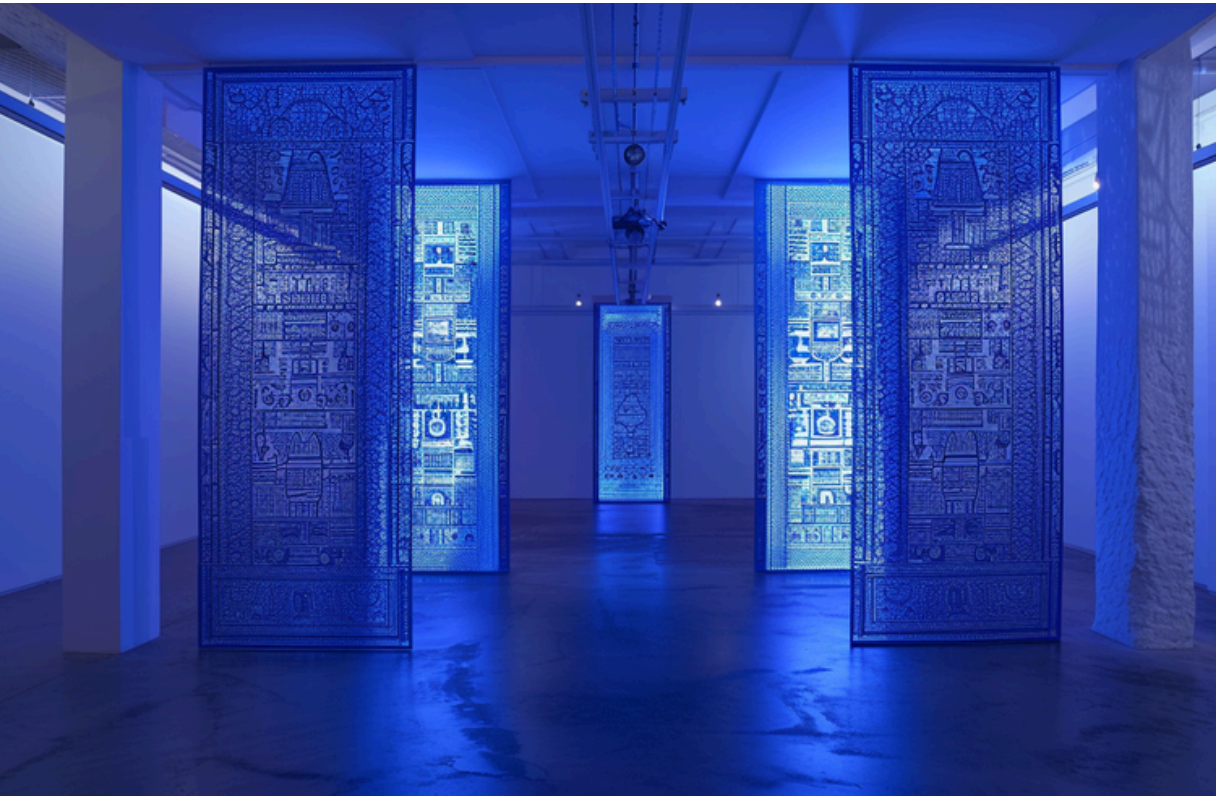
In this transformation, Mandelli does not abandon the textile origins of his practice, but transfigures them: thread becomes light, knot becomes sign, weave becomes network. The ancient act of weaving persists, reimagined as an algorithmic process, as an energetic script, as an expanded form of memory.

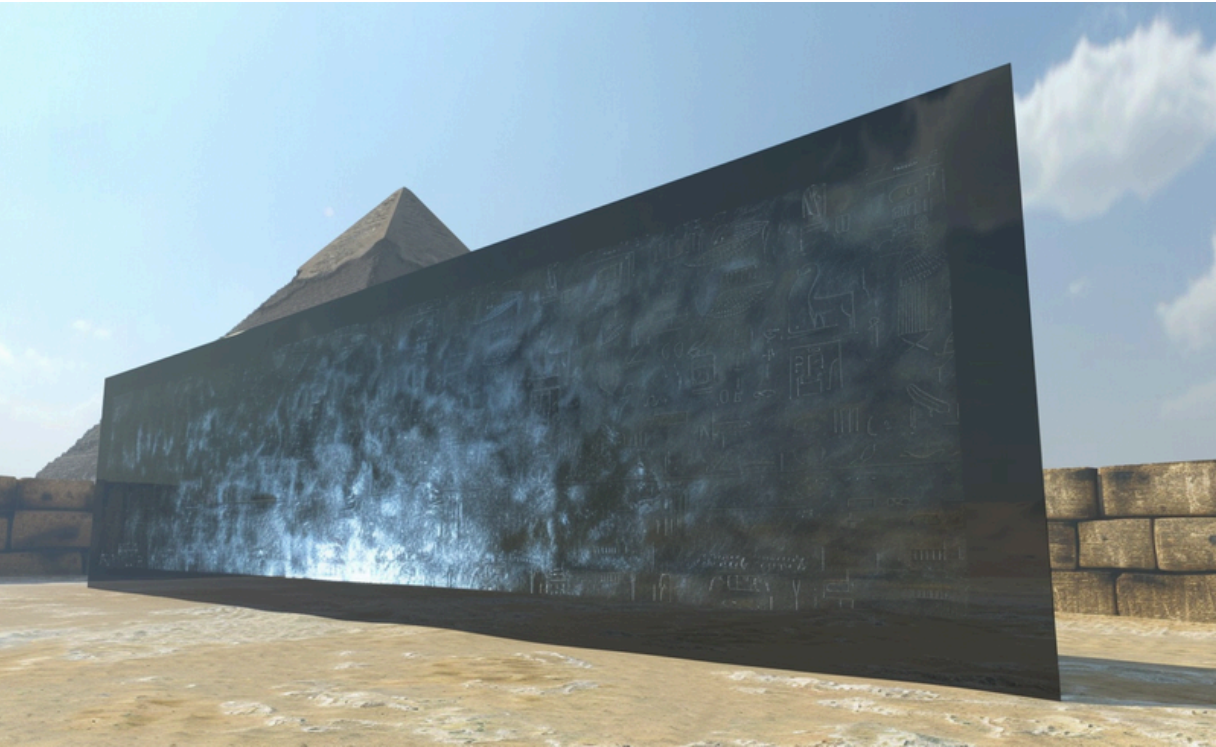
DataGlyph does not ask to be read, but to be listened to.

It does not deliver a message, but creates a condition.

A field of presence in which the past is not referenced, but reactivated — and the future is not predicted, but made possible.









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