

Matteo Mandelli

Installation, performance, sculpture and digital systems. What happens to human beings when they enter into relation with technology.



One question, followed from the screen to the street.

Three works form the current centre of the practice: a gesture on the screen, a machine that listens to confessions, a community that walks behind one. They are chapters of the same question.

Two further series — *Synthetic Blooms* and *Cyber Carpets* — follow what happens to nature, memory and material culture once they pass through technological systems.

Cryptotramp and the selected other works show that the research into human behaviour and social systems precedes the present work on artificial intelligence.

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Matteo Mandelli

Matteo Mandelli was born in Merate in 1988 and lives and works in Bernareggio, Italy.

Matteo Mandelli is a multidisciplinary artist working across installation, performance, sculpture and digital systems. His research concerns the way technology, digital infrastructures and artificial intelligence reshape human behaviour: ritual, trust, authority, memory, perception and collective relations.

Technology is not the subject of the work — the subject is what happens to people when they enter into relation with it.

The research has taken shape through three connected works: *The Contact*, the subject of a solo exhibition at Fabbrica del Vapore, Milan, in 2023; *The Algorithm Creed*, a confessional

rebuilt around an artificial intelligence; and *Machina Sacra*, a procession realised with a community in Cilento in 2026.

In 2026 he was awarded First Prize at the Premio Berlendis, Venice, and presented *The Algorithm Creed* at the Pinacoteca Civica di Savona within *CONNEXION — Elegia della fragilità*, curated by Livia Savorelli. His work has been shown internationally in contexts including Art Dubai and Cosmoscov, and in independent exhibitions held in Hong Kong during Art Basel Hong Kong week and in Venice, at the Decentral Art Pavilion, during the 59th Venice Biennale.

I work on what technology does to human behaviour.

Not on devices, but on the gestures, beliefs and forms of trust that change once a system stands between people and the world.

The research began with a physical act. In *The Contact* I cut into the screen with an angle grinder, until the surface that organises most of our attention becomes matter again: fragile, layered, possible to touch. The gesture returns the body to a relation that has become entirely visual.

Alongside it, *Synthetic Blooms* and *Cyber Carpets* ask what we agree to preserve as an image, and how cultural memory is rewritten once it passes through technological systems.

With *The Algorithm Creed* the relation becomes intimate.

An early twentieth-century confessional is reopened, but the listener is an artificial intelligence. Visitors kneel, speak, and the machine replies.

Machina Sacra moves the same question into a community: a real procession carries a digital screen where a sacred image would stand. Each work isolates one transfer — of touch, of memory, of trust, of authority — and stages it precisely enough to be examined.

SELECTED SOLO & INSTITUTIONAL EXHIBITIONS

2026 — *Cyber Anthology*, Comune di Quingentole, Mantua

2026 — Spazio Mu.Ro, Milan, during Milano Design Week, cur. Elisabetta Roncati

2023 — *The Contact. Un ponte tra fisico e digitale*, Fabbrica del Vapore, Milan

AWARDS

2026 — First Prize — Premio Berlendis, Marignana Arte / Spazio Berlendis, Venice

PERFORMANCES & SPECIAL PROJECTS

2026 — *Machina Sacra*, with Max Magaldi, MicroCosmi festival, Bosco, San Giovanni a Piro

2026 — *The Algorithm Creed / Digital Confessional*, AI Week, Fiera Milano Rho

2025 — *Unframed*, live performance, Pisa

Cryptotramp, itinerant performance, several countries

TALKS & PUBLIC PROGRAMMES

2026 — *Il diritto all'oblio. La fragilità di ciò che resta*, with Max Magaldi and Simone Sensi, Pinacoteca Civica di Savona

ART FAIRS

2025 — The Phair, Turin

2025 — Cosmospow, Moscow

2025 — Art Dubai, Madinat Jumeirah, cur. Pablo del Val

2025 — MIA Photo Fair, Galleria Federica Ghizzoni, SuperStudio, Milan

2024 — Art Dubai, cur. Auronda Scalera and Alfredo Cramerotti

2022 — The Crypto Gallery, Maastricht, during TEFAF week

2026 — *CONNEXION. Elegia della fragilità*, Pinacoteca Civica di Savona, cur. Livia Savorelli

2026 — *Restiamo Umani*, Spazio Berlendis, Venice

2026 — *The Other Side of Design*, Vik Galleria, cur. Alessandro Riva, Milan

2026 — *Solo Natura*, Le Pleiadi Art Gallery, Milan, during Milan Art Week

2026 — *COD1C1*, Futura Art Gallery, Pietrasanta

2026 — *Consistency*, Vetra Navigli, cur. Giacomo Nicoletta Maschietti, Milan

2025 — *Sintetica*, Le Pleiadi Art Gallery, Milan

2025 — *Résonances Archaïques*, LaLa Lande Galerie, Paris

2025 — *Pop of Time*, Sevil Dolmaci Gallery, Dubai

2025 — Basilica Santa Maria dei Servi, Bologna, during Arte Fiera, cur. Alisia Viole and Simone Sensi

2025 — *Booming*, Palazzo Isolani, cur. Alisia Viole and Simone Sensi, Bologna

2024 — *Paratissima*, Palazzo Coardi di Carpineto, Turin

2024 — *Fioriture Sintetiche*, Loggia dei Militi, Cremona

2024 — *W3N*, Object, Tallinn

2023 — Art Innovation Gallery, Hong Kong, during Art Basel Hong Kong week

2023 — Marie-José Gallery, London, during Frieze week, cur. Virginia Damtsa

2023 — *Rome Art Week*, Palazzo Wegil, Rome

2023 — *W3N*, Narva, Estonia

2023 — *Stream of Consciousness*, Arco della Pace, Milan

2023 — *NFT Fest*, Villa Ciani, Lugano

2023 — *ETH Milan*, Fondazione Stelline, Milan

2022 — *Decentral Art Pavilion*, Venice, during the 59th Venice Biennale

2022 — *Cluster Contemporary*, Cluster Gallery, London

2022 — *Paris Blockchain*, The Crypto Gallery, Paris

2022 — *Non Fungible Conference*, Lisbon

The Contact

The screen cut open with an angle grinder, until the surface that organises our attention becomes matter again.

Mandelli cuts into a working screen with high-speed tools. Liquid crystal spreads, the image fails, and the device stops being a window: it becomes a body with thickness, a wound and a residue.

The gesture addresses a habit rather than an object. Almost everything we see in a day reaches us through a surface we are meant not to notice. Opening it returns the relation to the hand, to weight, to risk — and to the fact that an image has a material support.

The series began in 2022 and continues. In 2023 it was the subject of the solo exhibition *The Contact. Un ponte tra fisico e digitale* at Fabbrica del Vapore, Milan.

In 2026, at the Pinacoteca Civica di Savona, the work entered into direct dialogue with Lucio Fontana's *Attese* from the museum's collection: the gesture of the cut shifted from canvas to the digital screen, moving the question of the surface into the technological present.

MEDIUM

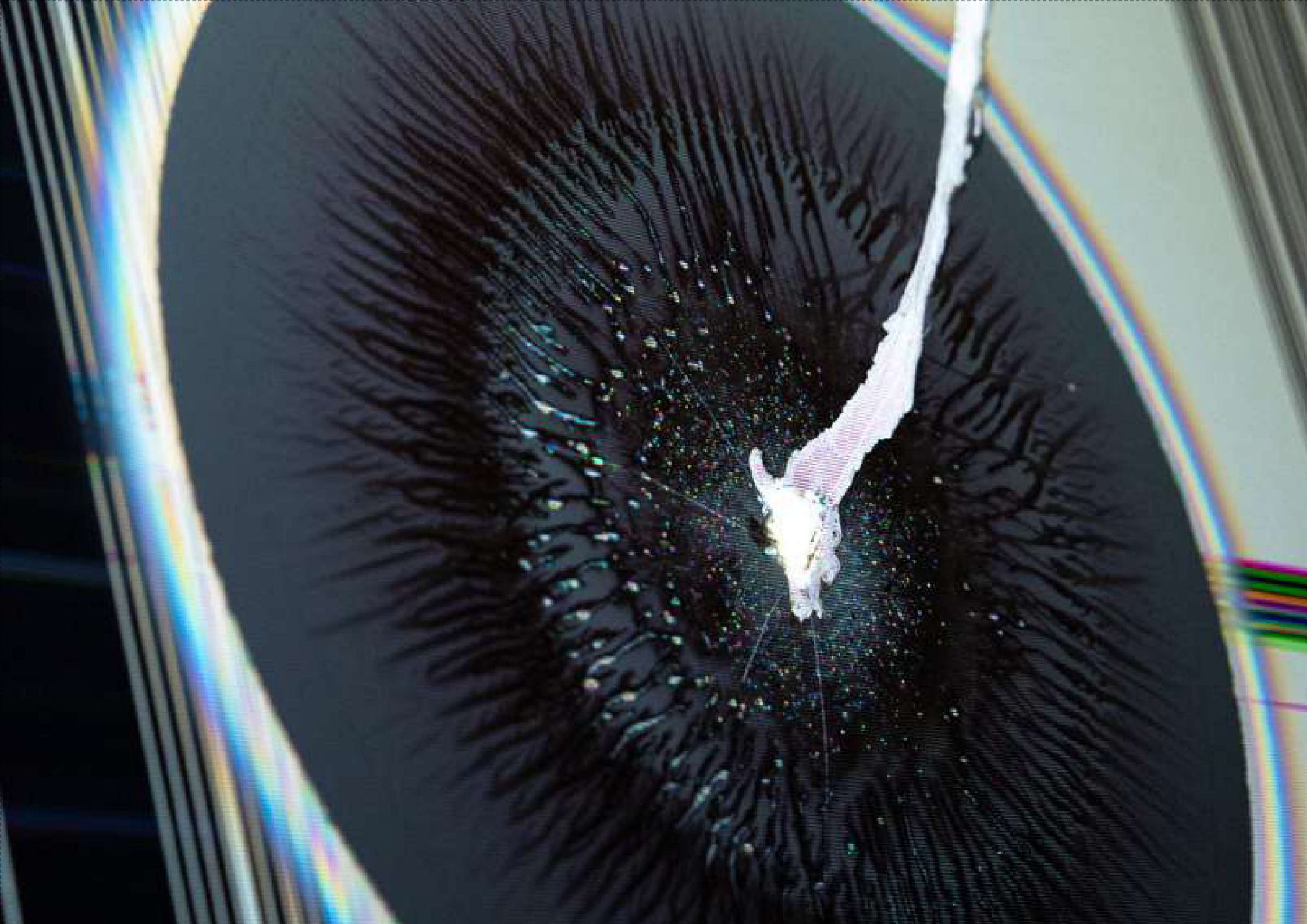
Cut screens, liquid crystal, mixed media

FORMAT

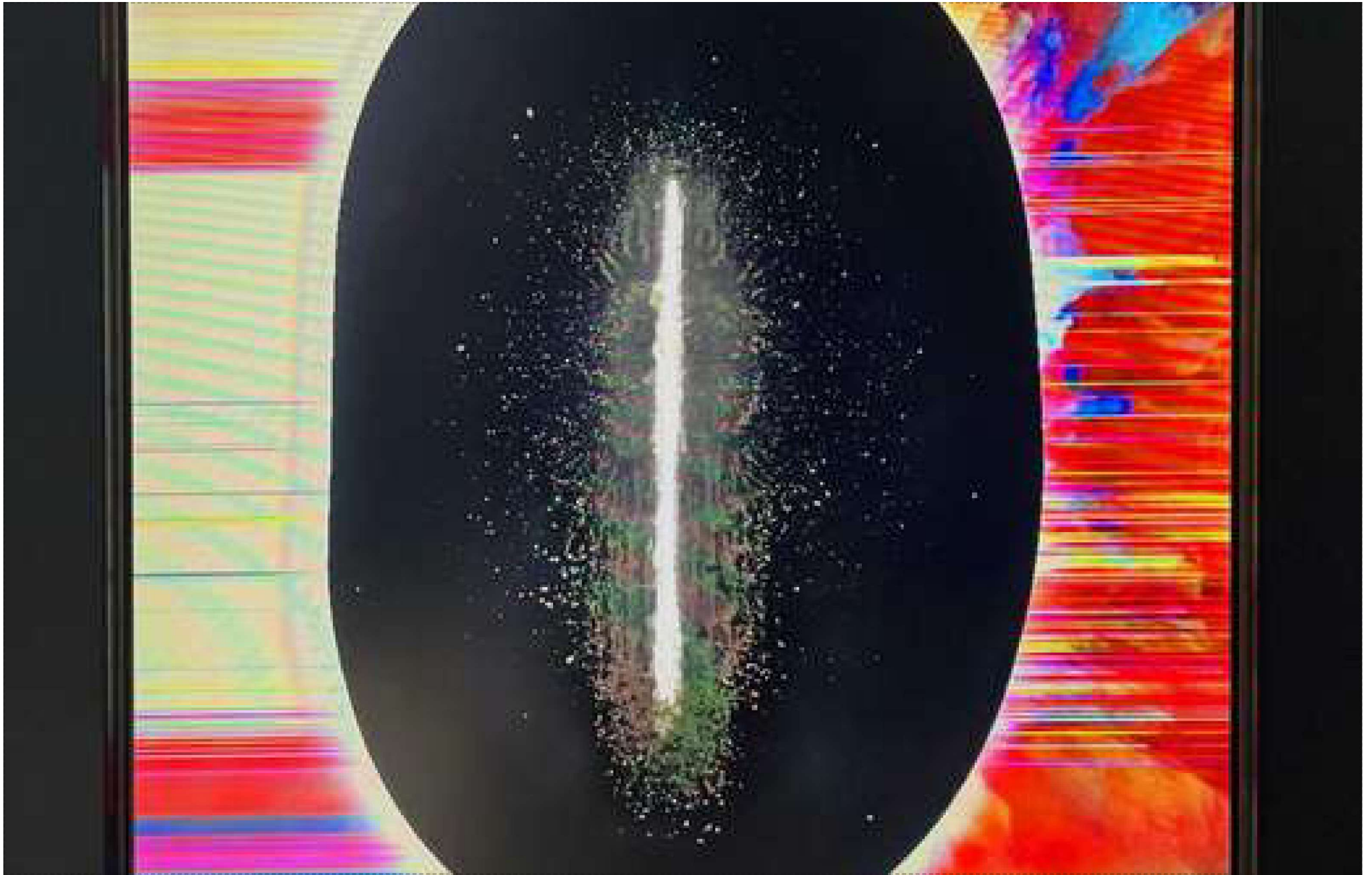
Performance and resulting works

SELECTED VENUES

Fabbrica del Vapore, Milan · Pinacoteca Civica di Savona







The Contact, 2022 — ongoing. Cut screen, liquid crystal, mixed media.

The Algorithm Creed

An early twentieth-century confessional, reopened. The listener is an artificial intelligence.

A wooden confessional recovered in Italy is rebuilt as a listening device. The visitor kneels, as in the rite the object was made for, and speaks — but the response comes from an artificial intelligence trained to receive the confession, weigh it and return a penance.

The question the work asks is a simple one. What happens when intimacy, judgement and moral orientation begin to shift from human authority to algorithmic authority? Nothing here is

simulated: visitors confess, and the machine answers.

The exchanges collected by the work form a digital archive, published online and still open.

First Prize — Premio Berlendis, Marignana Arte / Spazio Berlendis, Venice, 2026. Subsequently presented at AI Week, Fiera Milano Rho, and at the Pinacoteca Civica di Savona within *CONNEXION* — *Elegia della fragilità*.

MEDIUM

Early 20th-century confessional, screen, audio, custom
AI system

CREDITS

Head engineer: Davide Gaglione

ARCHIVE

confessions.matteomandelli.com







The Algorithm Creed / Digital Confessional, 2026. Early 20th-century confessional, screen, audio, custom AI system.

Machina Sacra

A community walks in procession behind a digital screen, holding smartphones as votive lights.

On the evening of 8 July 2026, in Bosco, a hamlet of San Giovanni a Piro in Cilento, a procession crossed the village. Where a sacred image would be carried, the community carried a large screen. The display had been cut open until the light behind it came through. The participants' smartphones, connected by a QR code, served as votive lights and carried a litany generated by artificial intelligence along the route.

Everything else remained as it has always been: the road, the pace, the voices. The work was prepared during a residency at Casa Ortega, in conversation with the inhabitants and the parish;

after the procession it was laid in the Cappella del Carmine.

What the work examines is the displacement of symbolic authority: the devices we consult daily have acquired a standing older societies reserved for images, and the ritual form survives the change of object.

A project by Matteo Mandelli + Max Magaldi for MicroCosmi, the festival conceived and directed by Vittorio Cosma, curated with Annarita Masullo / The Goodness Factory.

FORMAT

Procession, sound, digital screen, participating community

CREDITS

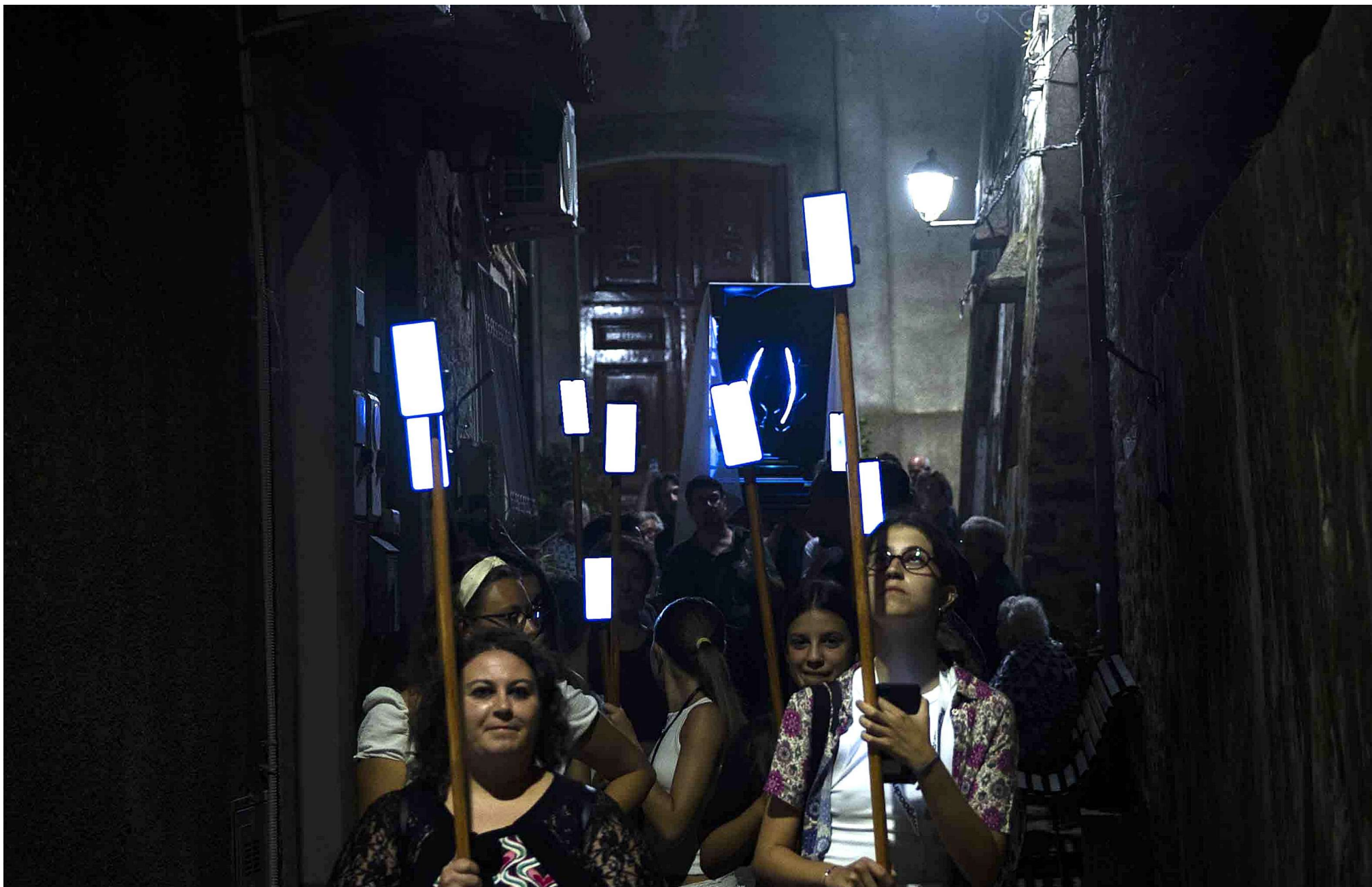
Matteo Mandelli + Max Magaldi. MicroCosmi festival

PLACE AND DATE

Bosco, San Giovanni a Piro — 8 July 2026







Machina Sacra, 2026. Procession, sound, incised screen. Bosco, San Giovanni a Piro, 8 July 2026. Photo Lorenza Daverio.

Synthetic Blooms

Flowers photographed across different places and preserved through artificial intelligence inside salvaged pots.

Screens are set into salvaged pots. Each one holds a flower that existed: photographed across different places, then continued through artificial intelligence, which keeps generating it after the plant itself is gone.

The work is about what we agree to preserve as an image. A synthetic bloom satisfies the eye and asks nothing in return — no water, no season, no death. It also settles, quietly, what the memory of a living thing is allowed to become.

Presented as *Fioriture Sintetiche* at Loggia dei Militi, Cremona (2024) and in *Sintetica* at Le Pleiadi Art Gallery, Milan (2025).

MEDIUM

Salvaged vases, screens, AI-generated video

CREDITS

Project by Matteo Mandelli and Luca Baldocchi /
Sintetica Collective

SELECTED VENUES

Loggia dei Militi, Cremona · Le Pleiadi Art Gallery, Milan





Synthetic Blooms, 2024 — ongoing. Salvaged pots, screens, AI-generated video. Loggia dei Militi, Cremona.

Cyber Carpets

An object built to carry memory across generations, rewritten as circuitry.

The series begins with the Persian carpets Mandelli grew up with in his family's collection — objects that transmit a culture without writing it down, where pattern, colour and knot carry what one generation hands to the next. Mandelli keeps the structure and replaces the language — the ornament is redrawn from electrical and digital circuits, and the material comes in part from screens cut in *The Contact*.

What results is a map of a different transmission system. We now inherit through infrastructure: networks, protocols, data centres. The carpet makes that inheritance visible and puts it back on a domestic scale.

Cyber Carpet / Metal extends the series into CNC-engraved and laser-cut metal. The surface loses every trace of softness: the weave becomes structure, and the gesture passes definitively from the hand to the machine.

MEDIUM

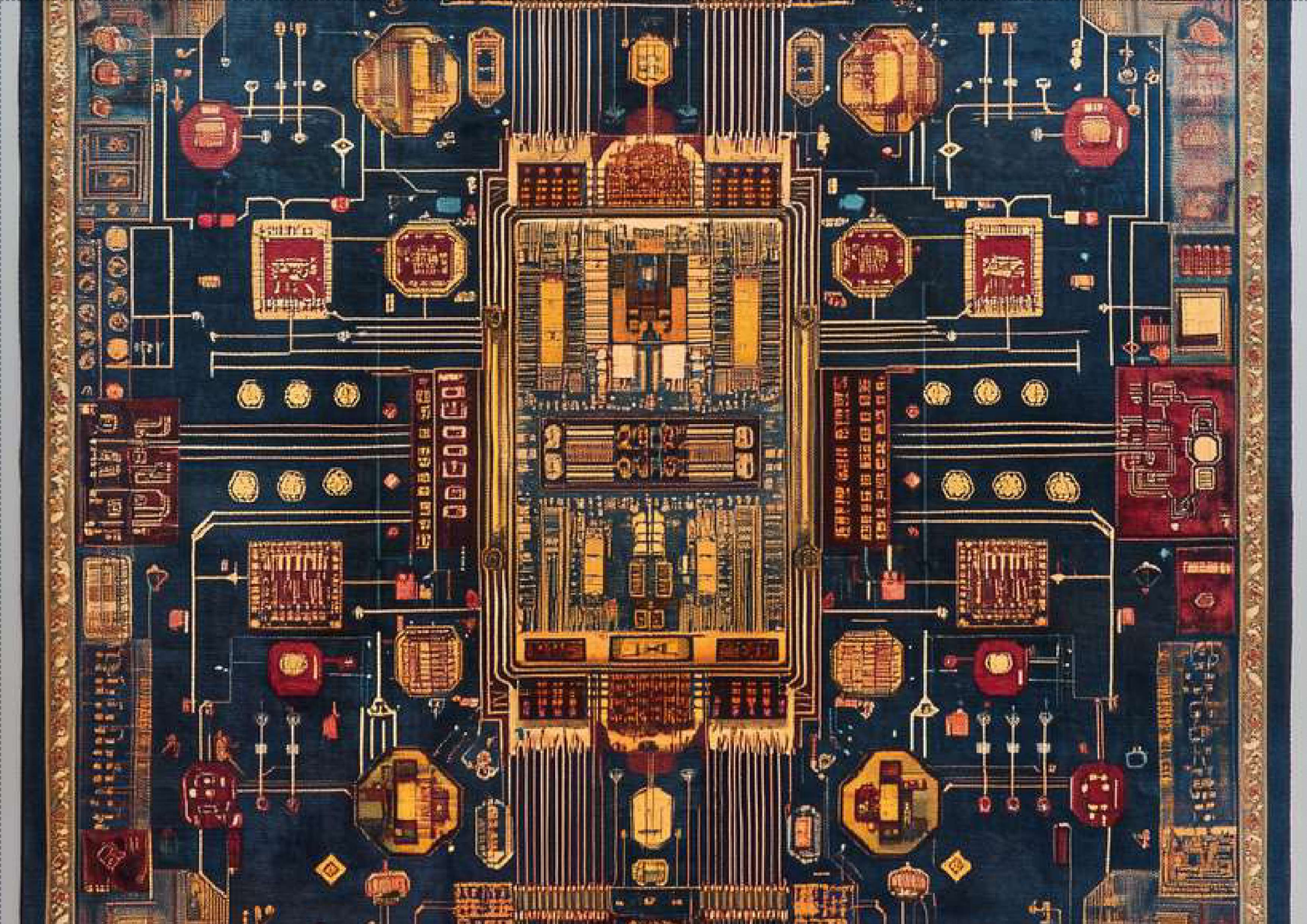
Textile, electronic components, recovered screen material

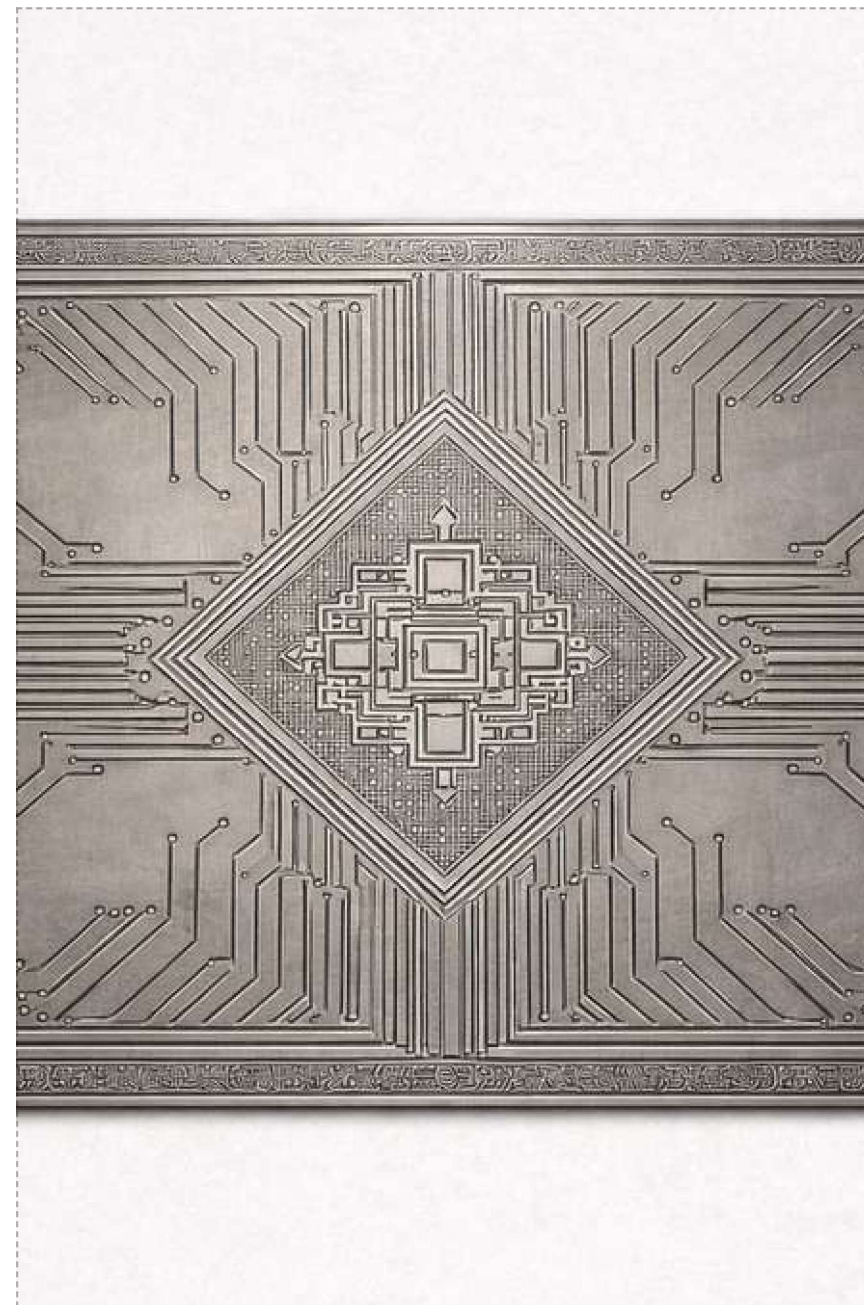
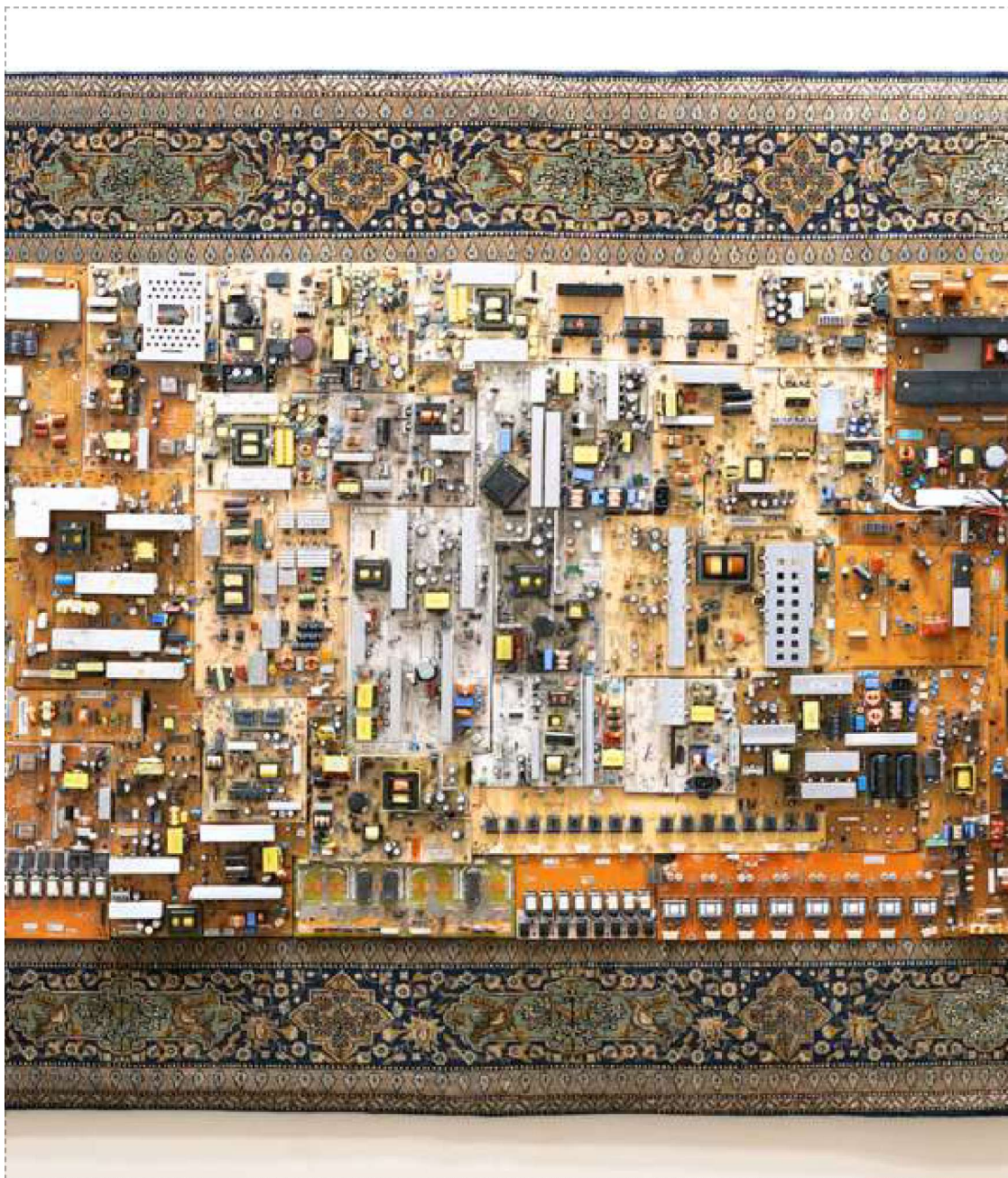
VARIANT

Cyber Carpet / Metal — CNC engraving, laser cutting

SERIES

2024 — ongoing





Cyber Carpets and Cyber Carpet / Metal, 2024 — ongoing. Textile and electronic components; CNC-engraved metal.

Cryptotramp

Living on the street across several countries, asking passers-by for cryptocurrency instead of coins.

A cardboard sign and a wallet address. The request is the whole work: a currency that cannot be dropped into a hand, asked for by a figure already unseen in the street.

The gap between the two is the subject. An economy that presents itself as borderless and available to everyone turns out to require a phone, an account, an identity and the confidence to use

them — precisely what the person asking does not have.

In its second phase Mandelli produced a series of photographic portraits, each a self-representation as a different figure. No AI was used: every character is embodied, performed and documented. The multiplicity resists categorisation and forms an archive that no system can sort.

FORMAT

Itinerant performance, photography

MEDIUM

Cardboard sign, wallet address, photography

SECOND PHASE

Photographic portraits, no AI



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





Cyber Totem

Ritual sculptures grafted with recovered electronic components. Stacking replaces weaving; obsolete devices become relics.



Equilibri Precari

Shopping carts loaded with towers of consumer objects and industrial residue. Structures that hold through accumulation, simulating stability rather than achieving it.



Synthetic Birds

A speculative species generated through AI, in cages that hold screens instead of bodies. A development of Synthetic Blooms with Sintetica Collective.



Itaglia

Objects made for movement, plated in gold, with one wheel missing and a brick in its place. A country that could run, standing still and admiring itself.



From the Sea to the Market

250 kg of plastic collected by hand on the shores of Lombok, then sold from a market stall as the day's catch.



Domestic League

A football match played by robot vacuum cleaners on a Persian carpet. The system runs without players: autonomy on one side, projected intention on the other.

Selected press

PUBLICATION	PROJECT / ARTICLE	YEAR
Artribune	In Cilento una processione per venerare il Dio Digitale — <i>Machina Sacra</i>	2026
Il Fatto Quotidiano	La processione diventa digitale con gli smartphone al posto dei lumini	2026
Il Mattino	La processione “digitale” tra le strade del Cilento	2026
Agenzia DIRE	In Cilento la processione diventa digitale — video	2026
Espoarte	<i>Machina Sacra</i> : un nuovo rito del contemporaneo	2026
Artribune	Savona, un festival diffuso nel segno della fragilità — <i>The Algorithm Creed</i>	2026
Panorama	L’intelligenza artificiale portata all’estremo — <i>The Algorithm Creed</i>	2026
Artuu Magazine	“Voglio trasformare il digitale in qualcosa di fisico e percepibile” — intervista	2026
TgCom24	Alla AI Week 2026 arriva il “confessionale” laico dell’intelligenza artificiale	2026
Il Giornale OFF	Matteo Mandelli, arte e tecnologia: il lato nascosto del digitale — <i>Cyber Anthology</i>	2026

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