

MATTEO GOBBO

STATEMENT

My research focuses on the relationship between matter and spirit. This investigation is carried out through an approach of silent observation, contemplation through the lens of interiority, of the present moment. A propensity towards introspective dimensions has led me to delve into the human condition through experiences, both physical and internal, encountering ancient meditative techniques, different philosophies, and religious practices, ultimately leading to a more secular and open approach.

The journey into art has occurred in a transversal manner. Through a professional career in the world of haute cuisine, I sought in the study of art and its possibilities a development in creative abilities. This aspect, combined with inner exploration, has taken shape in a broader search for expression. In art, I glimpsed a possibility to connect with the unknown. The time devoted to capturing a small fragment of the indefinable allows me to practice listening to it, and it is through the senses that I seek to create the initial contact with a deeper reality, unable to translate the untranslatable.

I employ various expressive languages: mixing techniques and materials, yet the research that unfolds between inner experiences, religions, flesh and spirit, beliefs, and human feelings remains constant. The interaction between the work and the artist, as well as between the artwork and the viewer, becomes the intradimensional bridge for a possibility of contact with the self.

ORNITHOMANCY

"Then God sent a raven to scratch the earth so that it would show him how to bury his brother's body. Cain said, 'Woe to me! I am unable to even be like this raven and bury my brother's body!' And so he regretted it."

The Holy Quran (al-Ma'idah:31)

The work "Ornitomanzia" is the representation of a process of historical and symbolic stratification. Matteo Gobbo, through the analysis of triangulated recordings made by the CNR on the flight of starlings, research based on the complex systems of Nobel laureate physicist Giorgio Parisi, elaborates a reflection based on fratricide, mythology, religion, and the interaction between chaos and fluctuations in complex physical systems.

The video installation, structured in a symmetrical order, reveals to the observer the synchronous turns of a starling. The artist relates this contemporary observation to the ancient practice of ornithomancy, which is the system of interpreting possible, auspicious, or ominous omens given by the behavior of birds.

Gobbo, through the addition of symbolism, encodes the divinatory practice in the sacred scriptures of the Quran, where indeed, Cain is guided by the behavior of a raven for the burial of his brother Abel, who died by his hand. Cain, considered the first traitor, the wandering man driven by his instincts, is juxtaposed by the artist with the mythological story of Romulus and Remus; the two brothers who, in this case as well, are guided by the divinations of ornithomancy toward their destinies: one's victory, the other's death. Fate, favoring Romulus, will lead him to the original sin of Cain, the killing of his own brother, in favor of glory and impulses.

Gobbo's work, therefore, presents an elaboration of the concept of interaction, in which every action leads to a modification of the state of things. An interpretation of real data as a fabric of connections, symbiosis, phenomena of re-signification. The complexity that entails disorder simultaneously induces a global system where everything is in relation.

As the artist himself states: "This intention of being able to read an order in the expressions of life becomes an act of faith in a universal intelligence."

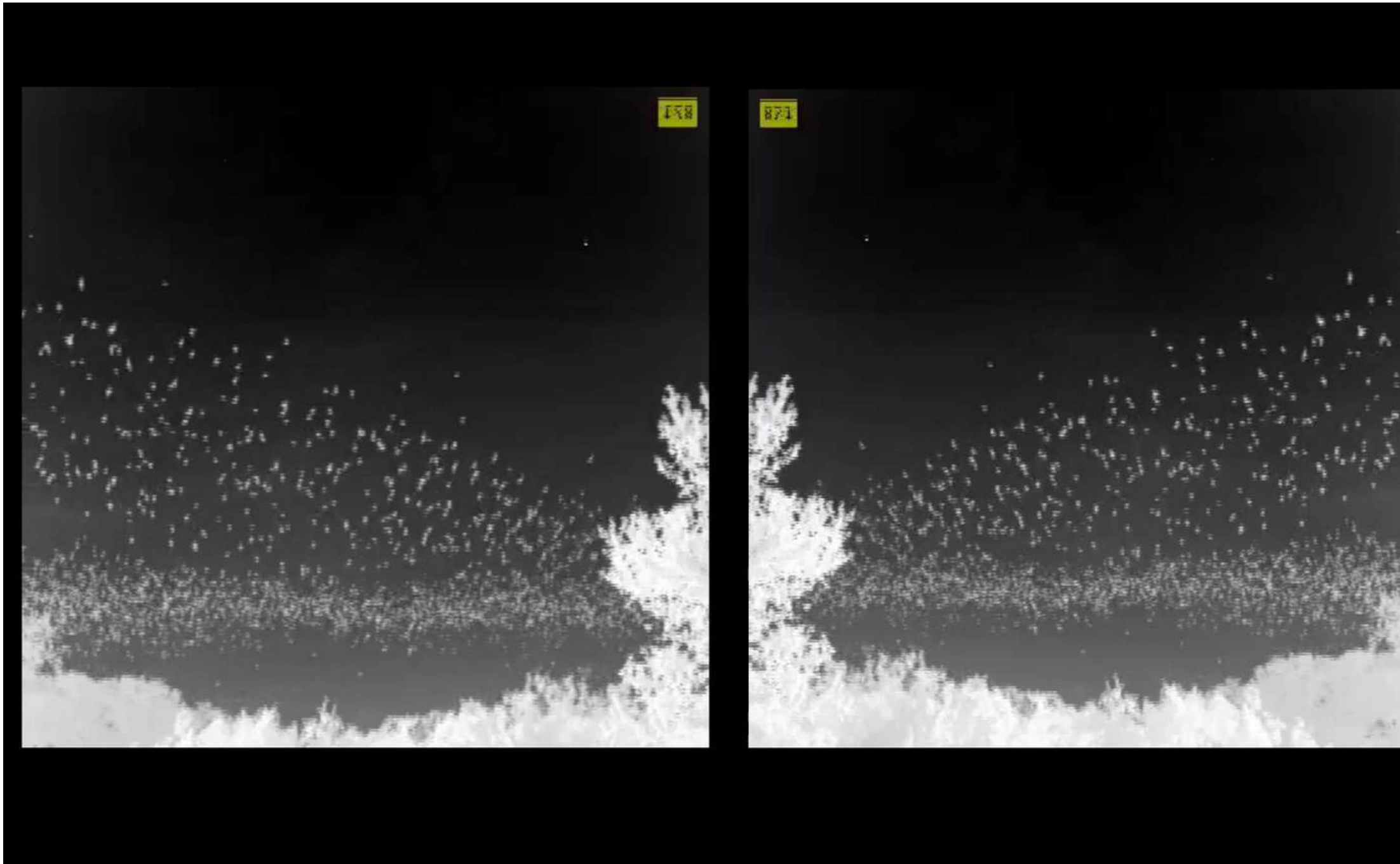
Chiara Gerpini (curator)

[Link](#)

site-specific project

Year 2023

Video





THE DIVINITY DOES NOT DIE

The inspiration for this project derives from various suggestions offered by Professor Fernando Pasqualone's book on Palazzo Ducale. In the book, the author describes the frieze decorating a window - "However, the decoration of the arch suddenly changes in atmosphere: nine cherub heads arranged in a radial pattern are placed there, but the most enigmatic detail is the presence of two leaf-like heads at the top of the arch, on either side of the central cherub. It is only natural to wonder why they appear in such a context: would it be too audacious to see them as two images of Jupiter-Ammon? Indeed, it is easy to observe that the two heads wear distinctively 'oriental' crowns (the decorative edges adorned with beadwork are clearly visible on their foreheads), and in the head on the left, it seems to me that the leaves curl to form two horns (this detail is absent in the one on the right, perhaps due to being cut off by the edge of the voussoir that serves as the keystone of the arch)." It is from this suggestion that I embarked on my installation-sculpture work, presenting a reinterpretation of a head of Jupiter-Ammon covered with a sheepskin. This gesture evokes the sacrifices to Jupiter Ammon, where it was customary to kill a ram, skin it, and cover the statue of the god with its skin, as a reminder that this was the form in which he had appeared to Hercules, who had beseeched him to reveal his true face.

In this work, two distinct threads emerge. The first is of a historical nature, immediately referencing the humanism that would later blossom into the Renaissance. The rediscovery of the classics during this era was fundamental not only to aesthetics and the arts, but also culturally and philosophically. It was during this period that the Orsini family gained power, thus bringing prestige to Tagliacozzo and the Ducal Palace, adorning the palace according to the decorative and artistic trends of the time.

The second thread, however, delves deeper into my research. Jupiter-Ammon was a deity born from the union of Zeus (Jupiter for the Romans) and Amun, the Egyptian god of Thebes, also present among the Phoenicians as Baal-Hammon. This figure has continually rejuvenated itself over the centuries, surviving dynasties and peoples. Therefore, I aimed to represent a sculpture still in metamorphosis, half animal and half human, a mutating deity that does not die but renews itself, veiled by the religiosity so deeply valued by humans. Thus, the form may change, but the essence of the divinity remains unaltered and elusive.

site-specific project

Year 2023

Limestone, sheepskin

Permanenet collection, museum Palazzo Orsini-Colonna (Tagliacozzo)

INTIMACY BODYS

The project is in collaboration with Rotary Young of Bologna and FANEP, an association dedicated to eating disorders, which manages a department within the Sant'Orsola Hospital in Bologna. These institutions evoke "bodies," reflecting on the concept of emptiness that can be physical or internal, as well as relational space. The recycled fabrics serve as symbols of experiences that carry the traces of the human condition, highlighting its transient and ineffable nature.



Sculpture with recycled material
iron net, glue, various cloth, organic material
2023



ANIMAL TRASCENDENCE

This work was developed during a residency at a Labrador retriever breeding facility. The Humanimal Community Project aimed to connect artists with these animals and this particular reality. What emerged from it is an interview with the breeder about the "animalistic" aspect of the animal and the connection established between humans and animals. Investigating the human and animal aspects and how blurry this division can be, especially when establishing a relationship between the two. The final installation features a leash-shaped LED accompanied by the sound of the interview.

The project was exhibited in three different locations in the Americas:

Campbellsville University Kentucky- Chowning Art Gallery
Kentucky College of Art and Design-Speed Mansion
Arthaus Havana.

[Link dell'intervista](#)

You will see that in the exhibition, when the dog enters the ring.

Installation: neon, suond, projected writings
2022

Ph. Nathaniel Endrickson





SAMSKARA

During the cycle of deaths and rebirths the soul keeps the subtle body with it.

Karma contains the impressions of experiences accumulated in previous lives (samskara) which determine the orientation of the embodied being in the present life.

These impressions, once received through the organs of the senses, penetrate the external mind, the intermediate mind, and then pass on to the deep mind, inaccessible to the conscious self.

Here they create "track" in the psyche, the samskaras, which are traces of memory, latent residues, at the origin of mental tendencies and automatisms, rooted at an unconscious level.

It is the psychic aggregates or samskaras that generate character tendencies and constitute the submerged basis of the personality, the one that will characterize the subject also in the following life.



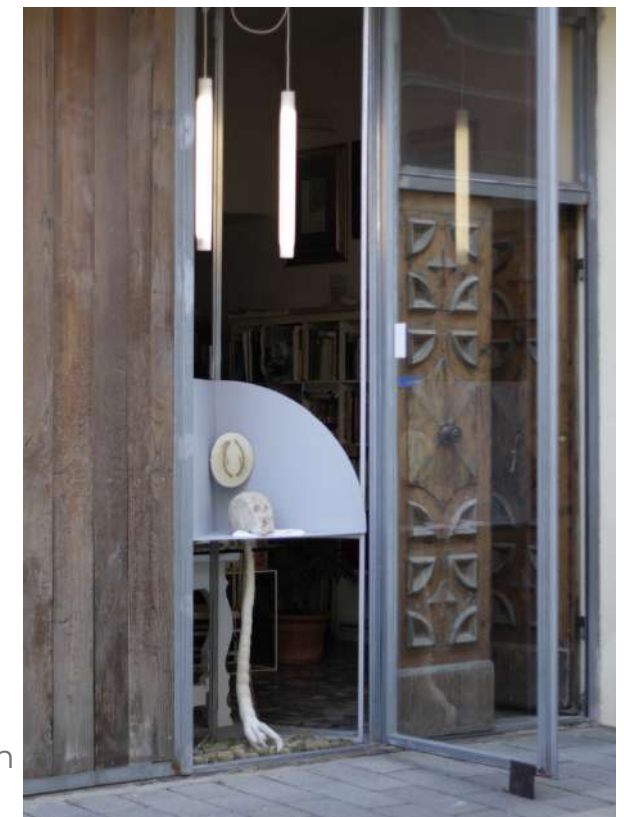
Series of sculptures
2022
Samsakara
Mixed technique: wood, glue e organic material, whool, recycled material.
PH Raffaella Quaranta



FRAGMENT OF SKY AND LAGOON

The artistic project aimed to trigger reflection on spirituality within the small community of Orbetello. It was inspired by the theft of the relic of the skull of the patron saint, which occurred in 2009. Through the collection of audio testimonies, the community, history, and traditions of the area were investigated. The installation was preceded by a performance depicting the hypothetical rediscovery of the skull of San Biagio, traversing key points in the town, culminating in the installation of the sculpture at Spazio Solos

Performance + installation
2022
Materials: glue, flour, seaweed,
wood, tuff.
Dimensions: 130 cm x 60 cm x 60 cm
Location: Solos Studio.





TRASMUTATION

."Transmutations" is a project that combines the cross-disciplinary aspect of the chef's profession, seen through the lens of an alchemist, as a transmuter of matter, in a quest that seeks to transcend from material to spiritual realms. These dishes are inspired by the forms of Etruscan "Patera," plates that were used in divine and public celebrations. The patera, in its two essential forms, concave and convex, aims to represent the union between masculine and feminine energies in a universal cohesion. The work executed for the Materia Prima Foundation encompasses various aspects related to the territory. In the first patera at the bottom, the dough composed of rice and corn flours is infused with wine as a symbol of the carnal and the earth. The second patera incorporates grape leaves into its dough, symbolizing the plant world as well as the element of air. The third dough remains unadorned, representing symbolic purity.

Sculpture
2022
glue, flour, vine leaves, vine
Cm 130 x 32 x 3





THE GOLDEN TEMPLE

The installation is composed of 600 lunch boxes. The mass-produced and commonly used object is shifted from its typical significance, exploring alternative dimensions. Thus, a simple cardboard box becomes a precious object, imbued with spiritual connotations that evoke both material and spiritual richness.

The installation also aims to play with the location where it is installed, namely a shopping mall, where junk food is often sold through packaging and marketing that elevate its value, which often doesn't align with its actual quality.

The "Golden Temple" also refers to the golden temple of the Sikh population, a destination of one of my journeys. The structure draws from evident archetypal geometric symbols (the pyramid and the triangle).

Installation of public art
2022

600 lunch boxes ,glue, golden acylic
Cm 150 x230. x 230



HORTUS CONCLUSUS

The permanent sculptural installation at the Materiaprima Foundation in Ceppaiano (Pisa) consists of six marble sculptures incorporating residual stones typically used for stratification in vineyard rows.

The project aims to create a dialogue not only between man and nature but also a formal bridge between the abstract and figurative, exploring various dimensions.



Permanent installation
2022
marble sculptures of
different sizes

THE SLEEPERS

Series of sculptures produced from 2019 to 2024. These works represent our dormant unconscious part. Our depth waiting only to be awakened. This project engages with natural materials in sculptures that often echo an atavistic relationship with nature.

the Monk. 2019.
Wood, whool, steel, cement.
Cm 22x44x12





Sleeper n117
2022
Pietra naturale
Cm 60x30x32



Nourishment
2022
Sand stone
Cm 20x15x08





Dafne
2021
Natural Stone
Cm 47x24x22



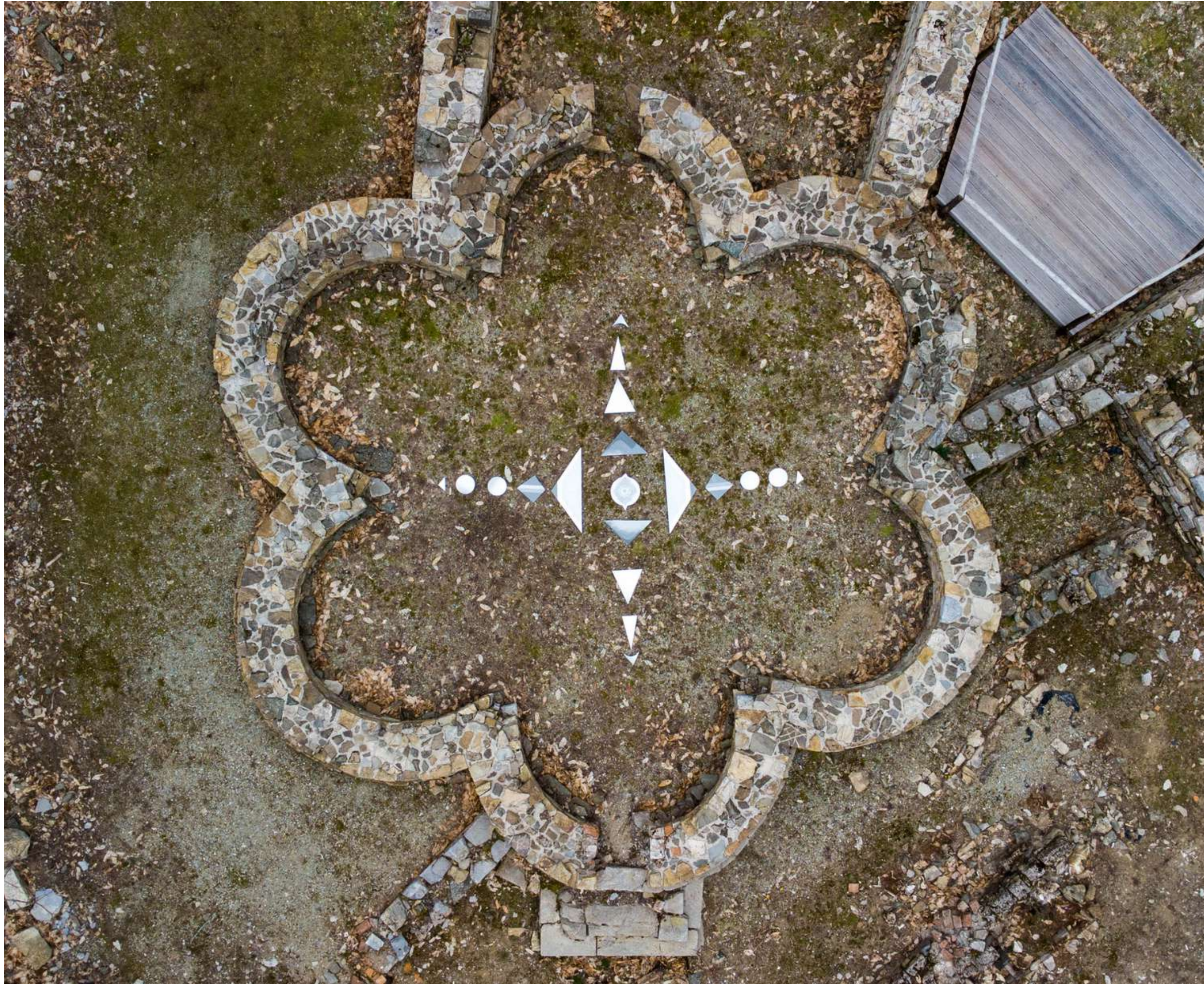
Sleeper n105
2022
Natural Stone
Cm 47x24x22



ON ALL THE PEAK IS PEACE.

The phrase from a poem by Goethe passes through Heidegger's decoding, who investigates the importance of the verb "is" in the context of the sentence. Heidegger states, "But this simplicity remains far from emptiness, from generality that does not allow formulation; in poetry, the simple expresses an exceptional richness" (Heidegger, 1961, Vol. 2, p. 248). In this case, indeed, the verb "is" is understood as the being that represents the whole in its creative conception of the entire creation, a universal, complete, total, and interconnected vision.

Project site-specific
2022
Natural stone, plaster, salt.
cm 70x 60x 35



SEDIMENTS

The project includes temporary Land Art installations, image of that era caught with drone photos.

The trend starts from a photographic project already started in 2021, the research is both on abandoned spaces, but also natural environments. The investigation is on the marks left by man, and from the relationship that arises with these particular environments, the artistic gesture seeks a possibility in taking care and enhancing a balance of spaces.

Land Art and photographic project
2022

Photographic paper
Cm 70x100

Ph Sara Valentini Scalci.



DUNE

"Dune" explores the relationship between man and nature, a primal, almost pantheistic relationship, where human wills are tied to faiths born from the unknown, but dissolve within the unknown itself. The actions of man stand in opposition to the being of nature. Even the artistic gesture, when confronted with the immensity of the infinite, either nullifies or merges into one.

[Link del video](#)

https://youtu.be/JMaSoFIP_C4

2022
Video frame
6 minute



I'M NEVER QUITE THERE

The video captures a repetitive gesture, which becomes ritualistic, immediately bringing us into an introspective dimension. The theme revolves around "presence" with oneself in the present moment. What isn't fully experienced in the moment doesn't close off because it becomes memory, which we carry heavily upon ourselves. It's a karmic construction dictated by a universal law.

[Link](#)



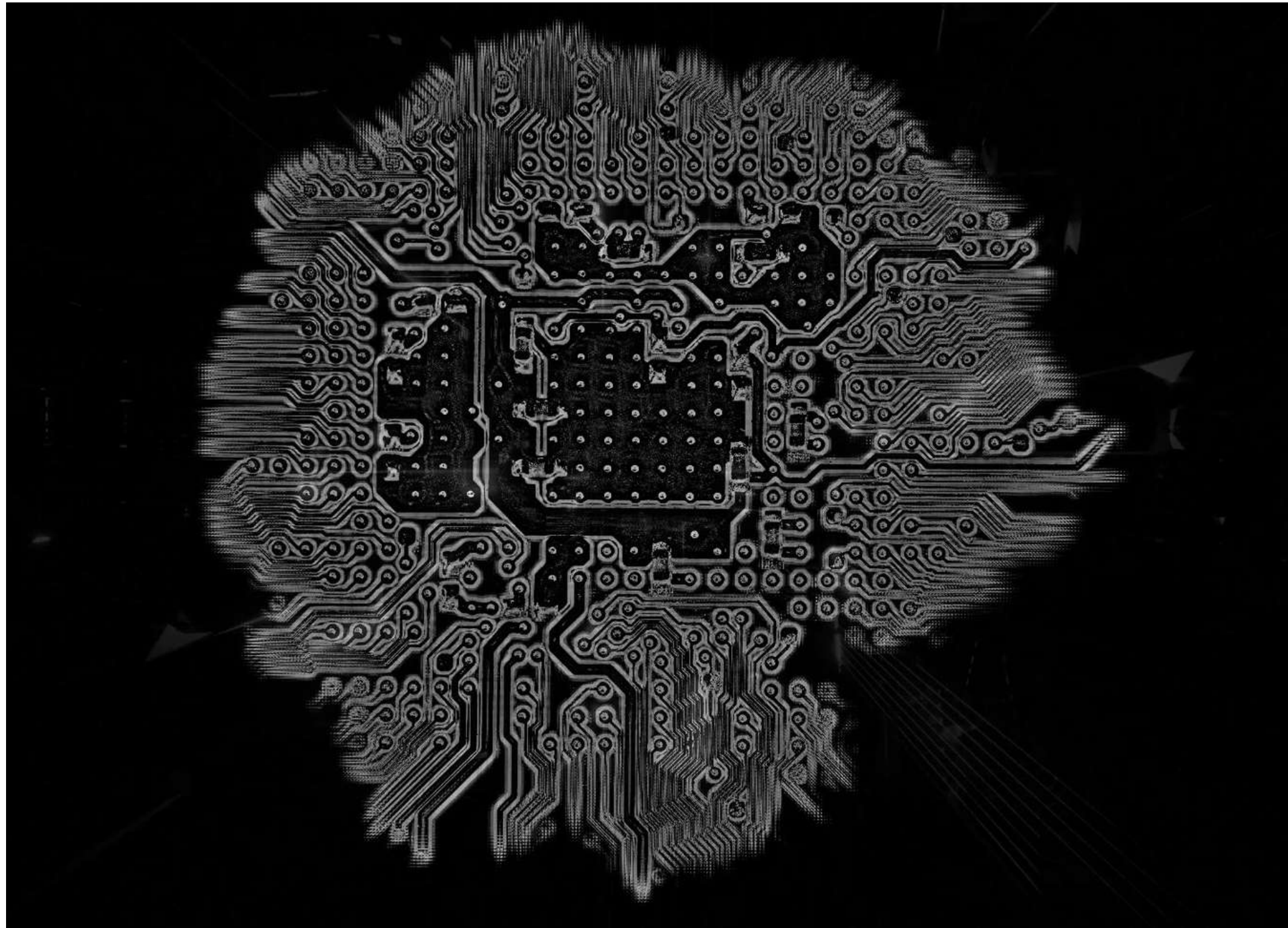
2020
Video frame
20 min



THE SILENCE OF THE MOTHER

The installation represents an umbilical cord, in organic material, referring to the relationship between mother and children, in a reading that transcends the human in search of a universal matrix.

Site-specific project, Grosseto, Cassero Senese.
show "con-tatto"
2021
Mix material: plastic, flour, glue iron.
cm 40x 60x 50



TRANSHUMANISM RELIGION

This project was developed with scanography, photography and video, some of these images are "re-read" through manipulation with video effects.

The subjects are internal components of computers.

This work investigates the aspect of transcendence that can be created between man and the electronic machine. What future can technology have in the development of man's inner path.

[Link del video](#)

"Tecno-Lotus"
NFT Frame. 2021
0,40 minuts

CURRICULUM VITAE

SOLO EXHIBITIONS

2023: "Agalma" Santa Lucia church Ferentino (Frosinone)

2023: "intimacy Bodys" FANEP and Sant'Orsola Hospital (Bologna)

2022: "Arca" Santa Lucia church, Ferentino (Frosinone)

2022: "Corrispondenze" Museum center: Le Clarisse (Grosseto)

2022:"Frammenti di cielo e di laguna" Solos Volume espositivo. Orbetello (Grosseto)

2022: "Arte in centro" event in collaboration with the "Grow" association to bring contemporary art into commercial activities.(Grosseto)

GROUP EXHIBITIONS

2024: "Canti di sabbia" Arco Iris association (Bologna)

2023: "Contemporanea art prize" Orsini-Collona Palace. Tagliacozzo (Aquila)

2022: "Humanimal Community" art house, (Havana)

2022: "Humanimal Community" KyCAD Speed Mansion Headquarters, Lousville, Kentucky, (USA)

2022: "Humanimal Community" Pence-Chowning Art Gallery - Campbellsville University. Kentucky. USA

2022: "Singolare Plurale" curated by "Grow" museum center le Clarisse (Grosseto)

2022: "Foehn" curator P.I.A. Event in collaboration with Lecce art week. Mura Urbiche (Lecce)

2022: "Weaving garden" curator Gabriela Anedi, Rossignano Monferrato (Alessandria)

2022:"Art at the center" event with Grow association, to bring contemporary art into commercial activities. (Grosseto)

2022: "Crypto art show" NFT show, Galleria Cernaia (Milano)

2021: "Con-tatto" curator "Grow" association, Cassero Senese (Grosseto)

2021: "l'altro e L'oltre" Curator: Gabriella Anedi. Rosignano Monferrato (Alessandria)

2021: "Guardare al passato, costruire il futuro" Studio Gennai (Pisa)

2021 "Live Performers Meeting" performance and vdeo, collaboration with Movimento Epigenetica (Puglia)

2021 "Arte e natura al Monte Barro" Land Art project. (Lecco)

2020 "Dal buio alla luce" Grottaferrata (Roma)

2020 "la quadrata" Galleria il Melograno (Livorno)

2019 "Golosaria" (Milano), curator Gabriela Anedi.

RESIDENCY

2022: [humanimal art project](#) (Grosseto)

2022: [Materiaprimafoundation.](#) (Pisa)

WORKSHOP

2022 "The zoo of criticism" art criticism writing workshop with [Kabul Magazine](#)

2022 [P.I.A.](#) Advanced course of studies on visual arts and contemporary culture II year (Lecce)

2021 Work-shop with artist: Liliana Moro.

2021 [P.I.A.](#) Advanced course of studies on visual arts and contemporary culture I year (Lecce)

2020 Art an heritage (coursera platform) Università Bocconi Roma

2019 Art and identity (coursera platform) Mo.Ma. New York

2017 Work-shop photographic with Paolo Cappellini

2004-2005 Cinema and theater course at the O.P.T. Occhiobello

AWARD

2023:"Contemporanea art prize" secondo place, Tagliacozzo (aquila)

2022: "What's art" finalist, La Fonderia, gallery (Firenze)

2020 "Fregellae una scultura per la città"third place" sculpture award, (Ceprano)

2020 "Cammini di fede" Finalist (Grottaferrata, Roma)

COMMISSIONS

2022: "Hortus conclusus" permanent sculptural set-up in one of the gardens of [Materiaprimafoundation.](#)(Pisa)

2021: "The golden temple" public art, installation, commissioned by Grow association. (Grosseto)

PRESS/TALK

2022: "Magazine in a box", civico 23. (Salerno)

2022: Public talk of my artists research, museum center Le Clarisse (Grosseto)

2021: Interview on news paper "Il tirreno" for the show "Con-tatto". [link](#)

2021: Collaboration with smargiass Zine, December number.

PERMANENT WORK IN MUSEUM OR FOUNDATION.

- "Palazzo ducale Orsini-Colonna" museum center (Tagliacozzo)

- "Le clarisse" museum center (Grosseto)

- "Materia prima foundation" (Pisa)

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