

Mattia Morelli

PORTFOLIO

Mattia Morelli (1985) soon begins his movements from Lecce to Rome, Turin and Bologna.

After completing his classical studies, he gets his degree in Painting and specialization in Photography at Accademy of Fine Arts.

He exhibits in various artistic events in Italy (Bologna, Milan, Naples, Rome, Spoleto, Turin) and abroad (Amsterdam, Arles, Copenhagen, Grenoble, Miami, Paris).

Over the years he collaborates with the photographer Nino Migliori, the sculptor Maurizio Mochetti and the art critic Mario Dal Bello.

His photographs are published on Artribune, Il Fatto Quotidiano, La Repubblica and L'Espresso.

He currently lives and works in Rome.

EXHIBITIONS:

2020

“Basement” at Fondamenta Gallery, Rome.

2019

“Miami New Media Festival” at Dorcam Museum, Miami.

“L&G” at Pierrot Le Fou, Rome.

“Rome Art Week” at Macro Museum, Rome.

“Taccuini d’Artista” by Silvana Leonardi at Palazzo Galloni, Milan.

“Dune” at Oasi san Felice by Giorgio Zorcù and collettivo Clan, Marina di Grosseto (Gr).

“Silenzio, suoni e visioni” at Faro Palascia by Apulia Stories, Otranto (Le).

“Premio Arte Aniene” winner at C. C. Aniene, Rome.

“Pixel 11 x 11” by Simona Pandolfi at Studio Sotterraneo, Rome.

“Immagini di Parole” by Gianleonardo Latini at Storie Contemporanee, Rome.

“Taccuini d’Artista” by Silvana Leonardi at Studio Romitelli, Spoleto.

2018

“Trèsors d’un monastère” by Laviolette Gallery, Muro Leccese (Le).

“Life is Beautiful” by Cobra Art Gallery and Yannick de Laviolette, Amsterdam.

“Cinema del Reale” by Paolo Pisanelli, Specchia (Le).

“Ars Ventis” by Artopia, San Vittore del Lazio (Fr).

“T’as vu ta tête!” Les Rencontres de la photographie, by Laviolette Gallery, Arles.

“Taccuini d’Artista” by Silvana Leonardi at Movimento Aperto, Naples.

“Plant Revolution” by Anna Cochetti at MUDITAC/Majorana, Rome.

“Un passo verso la bellezza” by Laviolette Gallery, Paris.

“Tiny Biennale” by Susan Moore at Temple University, Rome.

“Arte da Macello” by Ignorarte at MAAM museo dell’altro e dell’altrove di Metropoliz, Rome.

2017

“Dreaming Christmas” by Laviolette Gallery, Paris.

“Masculin/Masculin °4” by Magnin Wedry and Drouot, Paris.

“Taccuini A4 mani” by Silvana Leonardi at Studio Leonardi zu spät?, Rome.

“Choosing colors” by Eudaimonia event, Rome/Paris.

“Sagra del Diavolo”, Galatone (LE).

“La Luna e i Calanchi” by Franco Arminio, Aliano (MT).

“Four Concepts” by Ignorarte at NVMEN, Rome.

“I sette mostri di Arles”, Les Rencontres de la photographie, by Marcello Mencarini and Luciano Corvaglia at MaMo Temporary Gallery, Arles.

“Simbiosi” by Anna Cochetti and Ivan Russo at natural reserve of Pietraporciana, Sarteano (Si).

“Levels” by Ignorarte, Rome.

“HERE” at Cavallerizza Reale, Turin.

“Premio Arte C. Farioli”, Busto Arsizio (VA).

“Frammenti d’amore” by Eudaimonia Event at Domus Romana, Rome.

“Il Cadavere Squisito 16” by Virginia Zequireya atTAG, Rome.

“Ensemble” by Chapeau Art at Lab 174, Rome.

“La Fragile Bellezza” by Anna Cochetti at MUDITAC/Majorana, Rome.

2016

“Tiny Biennale” by Susan Moore at Temple University, Rome.

“Il Mostro #3” by Luciano Corvaglia at Tevere Art Gallery, Rome.

“Art Tag + The Darkroom Project 6”, Muro Leccese (Le).

“Microcosmiche Affabulazioni” by Anna Cochetti at Studio Ricerca e Documentazione di Via Poerio 16/B, Rome.

2014

“Artist in residence 2012” at 4K Gallery, Aosta

“Biennale delle Arti Città di Molinella”, Molinella (Bo).

2012

“Biennale dei Giovani Fotografi Italiani”, Bibbiena (Ar).

“Musei, bambole e altre storie” by Walter Guadagnini at Spazio Labò, Bologna.

“Biennale delle Chiese Laiche” by B. Bandini - B. Buscaroli - S. Costa - R. Giovannini, Ravenna.

2011

“Polaroiders@ArtefieraOFF” by Alice Zannoni, Bologna.

“Nouvelle Vague 4” by Bruno Bandini, Russi (Ra).

“Dodici idee di fotografia” at Casa della fotografia, Bologna.

From April 2020 he starts his contribute to Antivirus Gallery.

From January 2020 he is an artist resident at Fondamenta gallery, Inside Art space, where together M. Giordano, G. Longo and G. Spernazza they create the Basement collective.

In November 2019 he is selected for MIAMI NEW MEDIA FESTIVAL with the video “Search”.

In October 2019 he takes part of Agenda degli Artisti 2020 by Libreria Bocca in Milan.

In September 2019 he takes part in art residence “DUNE” by di Giorgio Zorcù and Collettivo CLAN at l'oasi San Felice di Fiumara in Marina di Grosseto.

In June 2019 he wins, with Margherita Giordano, “Aniene Art Prize” sponsored by Circolo Canottieri Aniene in Rome.

From March 2018 he is the first Italian artist to be part of the Danish ARTSPOIL project.

From February 2018 he began to collaborate with the Bertolami Fine Arts auction house.

In March 2015 he photographs the Silverware of Chiesa del Gesù in Rome.

From January 2014 he starts his contribute as photographer for American Accademy in Roma.

From January 2012 he stars his contribute as photographer for Artribune magazine.

PROJECTS

BEGGARS

“We will save ourselves only if we remember we are all beggars.”

One day, when I was a child, I really got scared as an unexpected completely black dressed beggar woman appeared beside me, while I was drinking from a fountain. It was so terrible that I could not sleep as usual that night. But now I think that wiping out the materiality of beggars means transforming them into fading shadows, so that we can only get used to them with a chilling coldness. Yet, following that way, maybe we can also realize there are common people who have become beggars by choice or under social compulsion.

Laying frustrated or submitted, here we see bent head and hidden face, knelt down women.



* DEMO 1
courtesy MAXXI (Rome)



* DEMO 2
courtesy Arte Fiera (Bologna)



DEMO 3
courtesy Fondazione Prada (Milan)

GEGGELLO

The work shows the story of a man who has had to adapt to circumstances in a difficult and poor southern Italy, where people need arrange everyday.

To be satisfied with very little is surviving.

Those who did not have the opportunity to study and acculturation on books, did it mainly by the way, also a valid teacher of life.

(The project also includes a book and a video interview)





EXCERPTS

“...Geggello, da ‘Gegè Bellavita’ (1979), già da quando ero ragazzo. Contadino, imbianchino, pescatore, ladruncolo, ballerino...”

“...non le può capire un ricco, solo il povero che le ha vissute le può capire...”

“...non ho tempo per andare in Chiesa, vado di più alla ‘Madonna di Galeano’ è più riservato. Da ragazzo in mezzo alla terra senza scarpe, la fame...”

“...non ho rancore per quelli che ridono alle spalle...”

“...fino alla seconda elementare. Da scuola me ne scappavo, perché tutti i ragazzi stavano in mezzo alla strada, rubavano le arance, i meloni. Ti prendeva il comandante e ti portava a casa. Se ora ci fosse la scuola serale mi piacerebbe andarci, stare così in mezzo ad una strada. Le cose le puoi conquistare, se le cose brutte sono passate arrivano anche le belle...”

“...c’è molta gente cattiva, non è come ‘Sopra’ dove c’è la gente che ti sa trattare, c’ho avuto a che fare, è migliore, sono brave persone. La legge è severa. Se ti vedono: carcere...”

“...se è per questo, era meglio sparire. Noi siamo gabbiani migratori, se ce la fai a campare, a fare e sennò: Addio...”



Frames from video

IL CIMITERO DEGLI INSETTI

Is it enough to stuff the animals, with photography, to preserve them from decomposition?

A series of images of dead insects, all coming from the same place, are photographed as if embalmed, preserved from the decomposition in which they would inevitably go on. The photographs in turn are presented as if they were fossils. Fossilize photography, which in turn fossilizes the animal from death to make it eternal.

The images are accompanied by a sound element in which various buzzes that the insects produce are mixed together.



“SOUND CUBE”
MAAM, Rome 2018



“BASEMENT”
Fondamenta, Rome 2020



“BASEMENT”
Fondamenta, Rome 2020



* DEMO 1
courtesy Macro (Rome)



* DEMO 2
courtesy Macro (Rome)



* DEMO 3
courtesy MAXXI (Rome)

LADIES & GENTLEMEN

“To anthropomorphize” consists in the ability to see everywhere shapes that remind us our being human and it is an action that the human mind plays naturally. That is what happened to me, scrutinizing walls all around. A patient and meticulous research, made me discover in plaster coming off the walls randomly, the existence of many human faces: enough to venture an anthropological study on the species. https://issuu.com/matrel/docs/ladies_and_gentlemen

So the project, born by chance, became progressively a real game on the classification of the human species and a study about what has been for centuries, and it is still, portraiture.



“HERE”
Cavallerizza Reale, Turin 2017





"L&G"
Pierrot Le Fou, Rome 2019



From private collection

LANDSCAPES

Mattia Morelli, lo sguardo di un poeta

(Mario dal Bello, storico delle arti)

“Nel frammento, l’universo. Nelle cose apparentemente piccole c’è la presenza del cosmo. Bisogna avere uno sguardo che ha sete d’infinito per riuscire a trasferirlo e a comunicarlo attraverso lo scatto fotografico. Quello capace di cogliere nell’attimo la Vita, di fermarla e renderla universale e per sempre.

Mattia Morelli, classe 1985, pittore e fotografo, pugliese vissuto tra Torino, Bologna e Roma, dal 2011 presente in numerose rassegne, è un poeta lirico, innamorato della vita: che per lui è luce. Luce che nasce dall’ombra. Ma le ombre di Morelli son sempre tenere, quasi si direbbe carezzevoli.

Le Dune di sabbia rigate da un vento invisibile, i Crateri che non fanno paura perché appaiono orme di passi di una creatura grande; la Luna sul bordo di un cosmo stellato, il Canyon roccioso sul punto di venire disintegrato, le Voragini infinite, le Onde viaggianti e le Tempeste di sabbia: tutto rapito da un occhio sottile, da una sensibilità palpabile e attenta.

Ogni foto è una poesia dal nitore classico. È un mondo, perché è un pezzo dell’anima di un artista giovane ma che sa ormai cos’è il vivere, anche il dolore.

Il soffio dolce delle sue foto – poesia di estrema delicatezza – fa trapelare la sensibilità acuta di chi assume la vita e le cose, la natura e il pensiero, e lo trasferisce in immagini di una bellezza mai sfuggente, pur essendo tutta focalizzata nell’attimo. Ma gli attimi per Morelli sanno di eternità, perché lo scatto – il sussulto della sua anima – gli dà questo sapore e questo colore. Trepidante, sempre.

Morelli è certo un poeta. Ha in sé qualcosa che richiama Leopardi e Pascoli. Ovvero, il senso dell’infinito nelle cose piccole, nei frammenti che così respirano nella luce. Ed è una luminosità umbratile, forse cela un pensiero drammatico, che però Morelli trasfigura nella calma di uno sguardo forte e delicato. Morelli fotografa con poesia e fa poesia. Ricca di rimandi pittorici e letterari, assunti in un linguaggio personale, di una armonia dalle tinte sfumate e straordinariamente dense”.



“MICROCOSMICHE AFFABULAZIONI”
Studio Ricerca e Documentazione via Poerio, Rome 2016



“MICROCOSMICHE AFFABULAZIONI”
Studio Ricerca e Documentazione via Poerio, Rome 2016



“LA LUNA E I CALANCHI”
Aliano, 2017



“SIMBIOSI”
Riserva naturale di Pietraporciana, Sarteano (Si) 2017



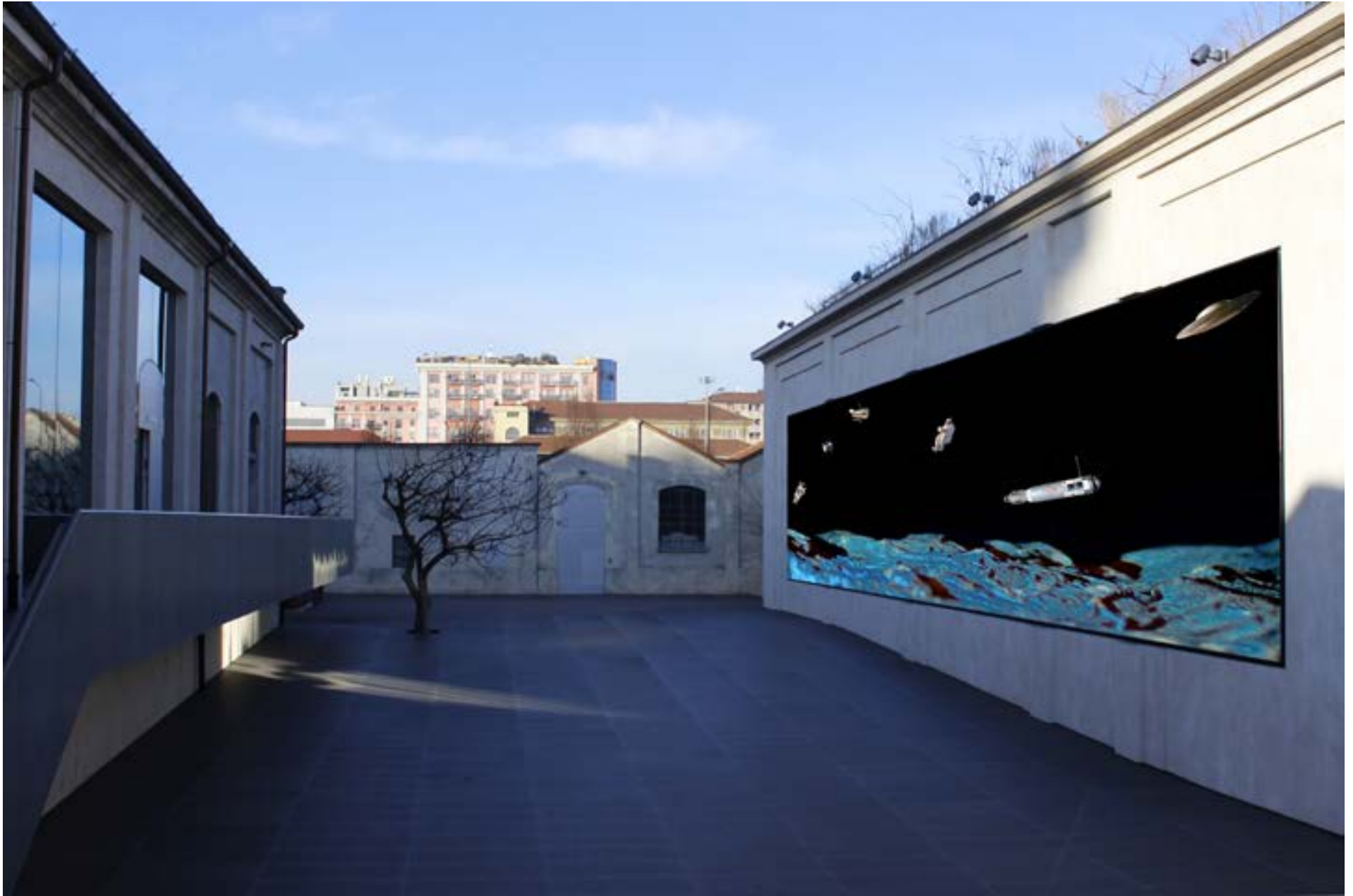
“SIMBIOSI”
Riserva naturale di Pietraporciana, Sarteano (Si) 2017



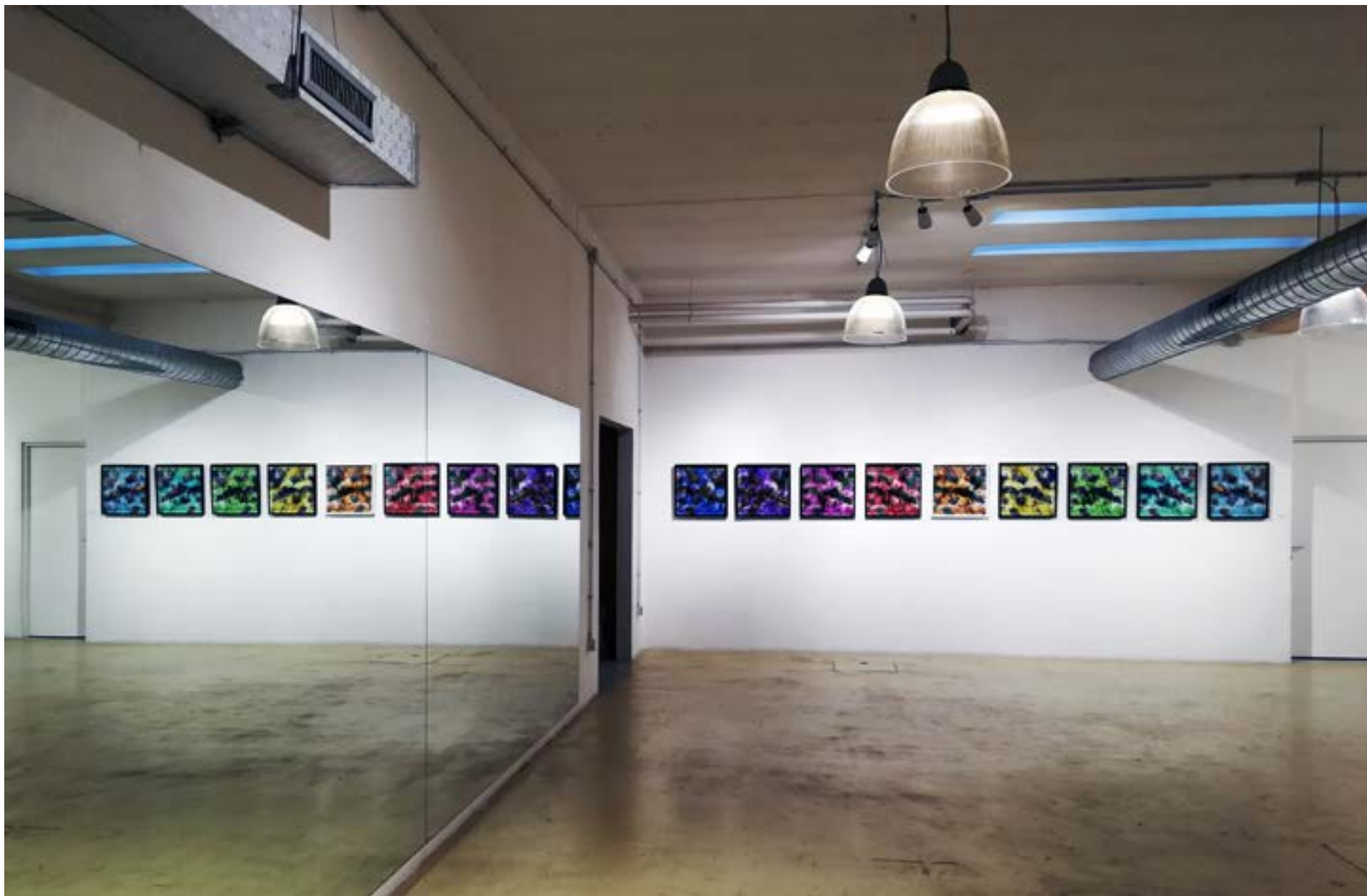
Frames from video
Sagra del Diavolo, Galatone (Le) 2017



* DEMO 1
courtesy MAXXI (Rome)



* DEMO 2
courtesy Fondazione Prada (Milan)



“ARCHETIPI: TRA GEA E CAOS”
Fondamenta, Rome 2018



da LANDSCAPES
mappa fotografica
con Udo
2018

“ARCHETIPI: TRA GEA E CAOS”
Fondamenta, Rome 2018



“ARCHETIPI: TRA GEA E CAOS”
Fondamenta, Rome 2018



"LEVELS"
Defrag, Rome 2018



From private collection



Frames from video "Search"
Museo Macro Asilo, Rome 2019



“SILENZIO: SUONI E VISIONI”
Faro Palascia, Otranto (Le) 2019

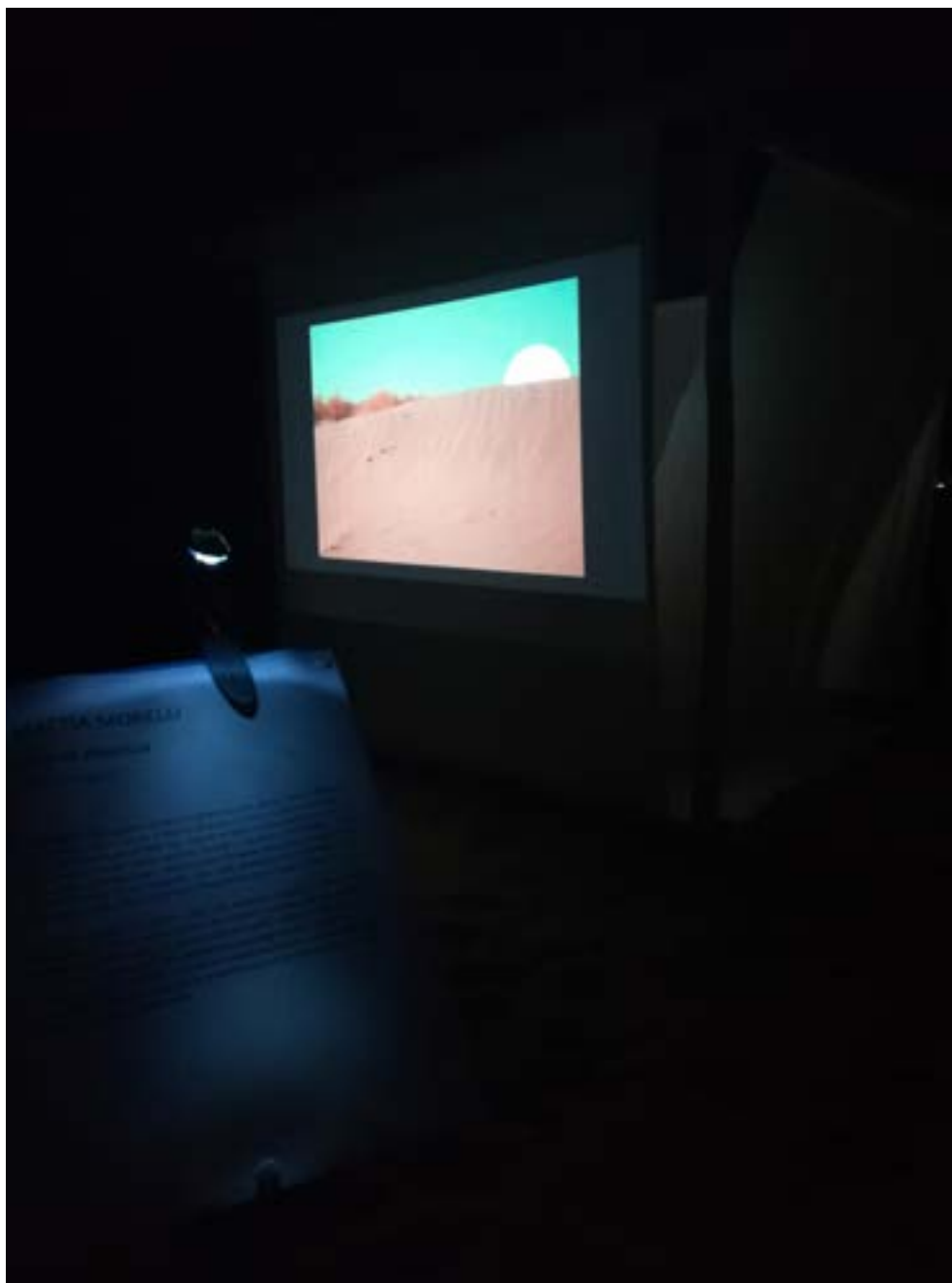
LUNE DI PLASTICA

Plastic, increasingly the enemy, remains a constant presence - perhaps still necessary - in our society.

Why not elevate it to something more precious? Is it really possible to give it a nobler value for use?

Real elements (the dunes, the pine forest and the lighting of the lido) restore metaphysical and abstract landscapes as a whole.

Artificial and natural, if combined in a balanced way, they can coexist and give an idea of beauty and harmony; this is only possible, however, if you are able to stop and listen to the territory on which we are guests every day for free.



"DUNE"
Oasi san Felice, Marina di Grosseto 2019



From private collection

MY MAP

How do people react? How does it change other people's imagination? What relationship is it established?

These are the questions that have induced me to turn in artworks what has been to me cause of shame and embarrassment for years. Start from a surface - with glaring signs (scars) - that has been modified by from interventions since my birth, to arrive with artistic (pictorial, graphic) interventions to a new surface, entirely different.

To give people your own intimacy, the need to tell, to explain what happened, helps to make you aware about your condition. To accept people on your own body means to become inactive and unarmed under the pressure of the work and the sign of whom is using yourself. As it was a therapeutic session, every time a transfert is created, and this brings to consider the photographic final result as the resultant of a real performance.



“IL MOSTRO #3”
Tevere Art Gallery, Rome 2016



“THE DARKROOM PROJECT 6”
Convento dei Domenicani, Muro Leccese (Le) 2016



193

193 Mattia MORELLI (1985) My map Mix
média photographique sur papier fine art...

■■■■ - ■■■■ €

👈 Laisser un ordre d'achat

📞 Enchérir par téléphone



255

255 Mattia MORELLI (1985) My map Mix
média photographique sur papier fine art...

■■■■ - ■■■■ €

👈 Laisser un ordre d'achat

📞 Enchérir par téléphone

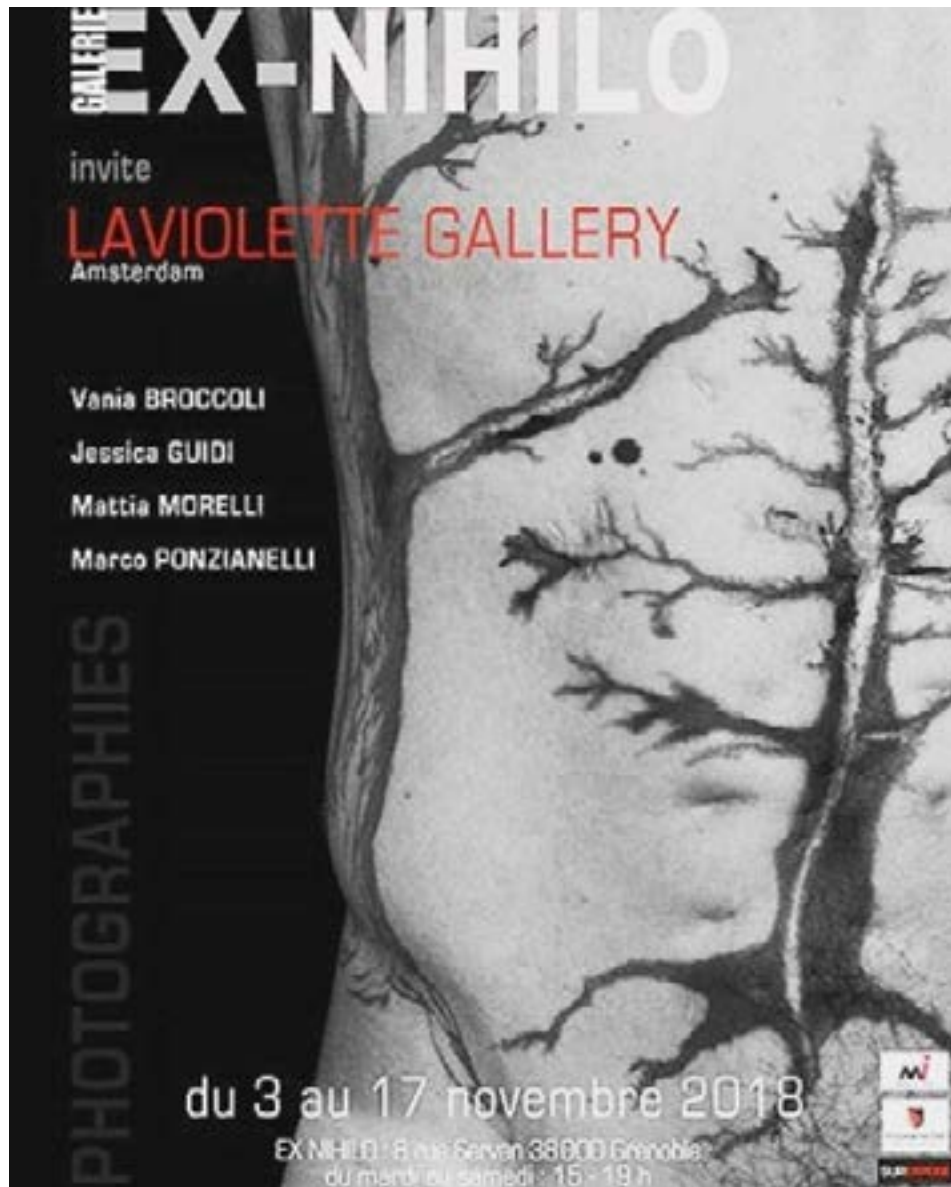
“MASCULIN/MASCULIN °4”
From Auction, Paris 2017



“LIFE IS BEAUTIFUL”
Cobra Gallery, Amsterdam 2018



“CORPS EN PRESENCE”
Ex-Nihilo Gallery, Grenoble 2018



DREAMING CHRISTMAS by LAVIOLETTE GALLERY



DREAMING CHRISTMAS BY LAVIOLETTE GALLERY :

23 rue Michel Lecomte 75003 Paris.
Du 30 novembre au 3 décembre 2017.
30 novembre : 14h - 21h vernissage à partir de 19h
1,2,3 décembre : 11h - 19h
Yannick de Laviolette
Head Curator
+33(0)771829731
laviolettegallery@gmail.com



From private collection



From private collection

ONE AND THREE LIVES

The free and subjective series of photos, titled “One and three lives”, is a project about the meaning that number “3” can assume from time to time. The try is to narrate three individual’s lives, their common points and also their differences.

Relationships of different intensities can lead to the sharing of various moments of daily life, from the most materials and physicals to the more intimate and spirituals.

Usually, in a bilateral relationship, the percentage of interactions’ intensity is equally distributed, but when a third one comes in, what would happen? How it is supposed to be managed?



ONE
AND
THREE
LIVES







PIAZZA L'AUTO!

Instead of their appearing in order, these cars (out of production) are intrusive and abandoned in places (squares, corners, etc.) that were not born to be a car park: surreal and metaphysical places, that could belong to any space.

In the instant in which they are photographed, these cars seem not bring any trouble, because nothing is known about the preceding or following moment of the release; actually we don't know how much they are an obstruction because of their being put out of place.

For a selfish personal need a common accord is not respected: a private object is thrown in a public context. The space becomes disharmonious as it was not born to be a car park, and the composition is forced. Whilst the photo documents a matter fact, it also sublimates the unwilling act.



* DEMO 1
courtesy Fondazione Prada (Milan)



* DEMO 2
courtesy Ara Pacis (Rome)



* DEMO 3
courtesy MAXXI (Rome)

PLACES

A dreamlike journey both in real and invented places: moonrocks, prehistoric beaches, asteroids, volcanic craters. Discovering the universe in one apparently banal single corpus. Unknown worlds and elements still waiting for being explored, take possession of a component that is already living inside rocks and sands. Its mysterious solidity, both porous and dense, hides a very detailed and frail stratification, so that just even a light pressure can cut off little pieces, creating deep and unknown substrates.



“MICROCOSMICHE AFFABULAZIONI”
Studio Ricerca e Documentazione via Poerio, Rome 2016



“LA LUNA E I CALANCHI”
Aliano, 2017



“ARCHETIPI: TRA GEA E CAOS”
Fondamenta, Rome 2018



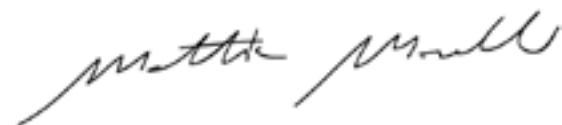
* DEMO 1
courtesy Fondazione Prada (Milan)

Here is presented a selection of images for each project.

* DEMO IMAGES are not real exhibitions, but just ipotetic suggestions

“My photographic research inevitably is always about the comparison between man and landscape. In all my work I try to emphasize two main factors: empirical studies and imaginative skill. Every habitat in which man behaves inevitably becomes artificial. Bare lands are seen as areas to be conquered, principally for asserting one’s economic and political power (redevelopment of the suburbs, public and private buildings, abusive election campaigns... are just some possible examples). Looking at landscapes as a particular thing or as a sight means also that we share a close connection with a greater totality of symbols, in which we play a role. How much does nature act with a leading role or as a figurehead in the urban surroundings? In which proportion in our cities are there hedges, parks, gardens, flower boxes and pot holders, flower beds, tree-lined avenues, not to mention floral decoration fittings? And what about the relationship between man and nature? Has the power of nature been given to man or, instead, has it been subjugated by man? We see more and more feeble and suffocating human settlements. It seems as if the “horror vacui” is filled up with the grey cement. Is man still able to relate to primeval and wild landscapes? Thanks to technology and to more in-depth studies people control and dominate nature. They don’t care about the laws of earth, which are so different from the human laws in terms of spaces, means and times: they seem to be even indifferent. Which limits/boundaries must people consider today? More and more we aim to a relentless anthropic occupation and invasion of the soil (and not that one only). There is a progressive tolerance in this matter. Ugly things seem to become agreeable (impossible not to mention also “the big unfinished” works). To make up for all this we need the cooperation and participation of various figures: photographers, architects, town planners, anthropologists, sociologists, geologists, historians, geographers.

They should get together aiming at the same purpose, a common acting philosophy and awareness: the civil duty to save territory and people. With the digital revolution, which makes everything more automatic and intuitive and then more accessible and feasible, the role of a photographer is fundamental as regards the report between a snapped image and the evidence which it brings in the collective memory. A roomy and even a hard discussion can follow about the photographic credibility of that product, yet never forgetting that there are different versions of the same matter. Photos give back effective truths just only for a minimum part of that they depict and the photographer provides only his own interpretation. Sometimes it is necessary for him to propose an imitation of imaginary worlds, that is new realities, in order to leave the audience in a situation of possibility and doubt. The final result should involve not only the sight, but all the five senses and trigger a very close net of links and emotions, revelations at times not so clearly understandable. The purpose in fact is to disquiet and disturb, but, at the same time, also to brighten up and reassure, through enchantment and attraction, the ones who are observing. The individual must be able to feel himself an integral part of everything, so that the daily microcosm has to be cast on the timeless macrocosm. Little revelations can carry out great achievements”.

A handwritten signature in dark ink, appearing to read "Matthew Mull". The signature is fluid and cursive, with the first name "Matthew" and the last name "Mull" clearly distinguishable.



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