

MATTEO GOBBO

STATEMENT

At the core of my work pulses the relationship between matter and spirit—an investigation conducted through silent observation and the contemplation of the present moment. I firmly believe that the most advanced technology at our disposal, yet still largely unexplored and essential, is human sensibility: a refinement of inner listening that transcends simple perception to become a profound process of knowledge. This propensity for introspection has driven me to delve into the human condition through both physical and psychic experiences, encountering ancestral meditative techniques and religious doctrines, ultimately arriving at a secular, open, and transversal spirituality.

My approach to art is inherently multidisciplinary. Coming from the rigor of the world of haute cuisine, I learned that the manipulation of matter is a ritual of transformation. Initially, I sought in the study of art a development of creative skills; over time, this merged with inner exploration, transforming the artistic gesture into a quest for absolute expression. I approach diverse materials to seek the most intangible quality of matter—often imbued with human experience—and, through it, its spiritual essence.

In art, I glimpsed the possibility of connecting with the unknown. The time I devote to capturing a fragment of the indefinable allows me to practice the art of listening to it. It is through the senses that I seek the initial contact with a deeper reality, aware that I cannot "translate the untranslatable," but destined to experience it. My work thrives on encounters and a form of relational art that views the "other" not as a stranger, but as a necessary mirror to descend into the depths of the self. Thus, the process becomes an intradimensional bridge between cultures, between flesh and spirit, and between the artist and the viewer.

Interaction with the artwork becomes an invitation to "active silence"—a physical and spiritual space where the individual can rediscover a human path. My objective is to scrutinize the boundary—be it material, geopolitical, or found within the encounter with another person—so that art may return to its ritual function: serving as the mediator between the human and the ineffable, becoming a primary tool for exploration and knowledge.

Eteric Limen

The Eteric Limen project stems from an intellectual challenge to the conventional concept of the "dream." In this installation, the dream is not interpreted as an oneiric projection of the self or a fantastic escape from reality. On the contrary, the work enacts an ontological reversal: it is not the artist who dreams through matter, but the universal Spirit that dreams of its own liberation through the limits of matter, doing so through the individual, manifesting itself through archetypes, symbols that can mediate between the mind and the absolute language of consciousness. The installation is configured as the point of emergence of this tension. The Spirit, understood as a vital force and pure awareness, presses against the density of the physical substance — the fiber of the cardboard, the graininess of the material elements — seeking to thin the boundary in order to manifest itself. The work is therefore the visible testimony of this effort: an "awakening" of matter that becomes transparency. The use of humble materials, such as recycled cardboard and layers of grains, does not respond to an aesthetic choice, but to a precise philosophical necessity. According to Gustav Theodor Fechner's panpsychism, the universe is not a collection of inert objects, but a living and vibrating organism endowed with a soul. In Eteric Limen, the cardboard represents the physical "limit" necessary for the Spirit to take shape. Through my intervention, matter is interrogated and stripped of its utilitarian function so that it may reveal its belonging to the Soul of the World, transforming density into an etheric vibration. The work develops through an overlapping of materials that is not only plastic, but temporal (trade routes, cultural and economic exchanges). The stratification of granules and fibers represents the density of history, the deposit of experiences that the Spirit has traversed through time. In this process of "coming to knowledge," the Spirit — and by reflection the observer — is invited to recognize themselves precisely in that stratification. Looking at matter, the Spirit recognizes its own traces, its own labors, and its own dreams: it is an act of self-consciousness in which the universal meets itself in the particular. This path of knowledge culminates in a Dream of Sharing that transcends the individual. Through the reference to Maurice Halbwachs' Collective Memory, the work reveals that spirituality is not an isolated path, but a common basis of existence. In an era marked by conflicts and barriers, Eteric Limen acts as a catalyst for this invisible truth: the threshold is no longer a wall of separation, but a diaphragm of reconciliation. In recognizing its own essence in matter, but with the capacity to dream, transcending it, humanity discovers it is part of a single vibrating organism. The encounter with the work thus becomes an encounter with our original unity, where the dream of the Spirit finally becomes the awakening of a pacified collective consciousness, a unity that should be actualized in a society that continually declares itself fragmented, living only a limited part of its own nature.

Year:2026
Material:cardboard, acrylics, plaster, plastic, glue,cous cous, rice.
Dimension: max 300cm x300cm.



FOOTPRINTS ON THE SAND

Can the Migrant Person Be Seen? Taking its cue from the title of Gayatri Chakravorty Spivak's essay—Can the Subaltern Speak?—the implicit answer is negative. The philosopher argues that, given how Western culture has been constructed, the Subject configured as "Other" in this context also becomes "Subaltern." This implies they cannot express themselves—not for lack of ability, but because the socioeconomic and political power system in which they attempt to do so does not provide the conditions to listen to them.

The exhibition "Orme sulla sabbia" (Footprints on the Sand) by Giampaolo Parrilla and Matteo Gobbo, curated by Bianca Basile, investigates the continuous negotiation of agency and voice for people who live and work in Italy but were not born here, promoting a peripheral gaze and positioning. While the philosopher promotes the idea of the personal as a political act—in symmetry with the impossibility of the margin becoming the center—the artists transform their practice into a channel for listening, making room for a more complex vision of life and work in Italy compared to that of native-born citizens.

The exhibition, sponsored by the Municipality of Cesena, opens on March 28, 2026, at 5:00 PM, at the Galleria Pescheria (FC). The process of making non-Italian workers invisible occurs primarily through labor contracts, but often also through the physical marginalization of individuals as they perform their duties. Yet, according to the "White Paper on the Governance of Economic Migration" (2023, ISMU Foundation), migrant people constitute a precious resource for filling key occupations facing labor shortages in Europe, and particularly in Italy.

Through the lens of meetings and workshops conducted by the artists, an often-hidden landscape emerges through pastel colors and the relaxed rhythms of the Riviera—one that is framed neither by smartphones nor postcards. Giampaolo Parrilla has placed the feeling of physical and social invisibility at the center of his paintings, along with the conscious or unconscious fears of those who look away, and the "backstage" of holiday destinations.

The project developed collaborations with the youth reception center of the Auxilium Vitae cooperative in Grosseto and the Centro Interculturale Movimenti in Cesena. Matteo Gobbo involved the guests (aged 16–21) of the Grosseto center—where he lives and works—in two workshops. During these sessions, participants shared their personal experiences of transitioning from life in their country of origin to their current context. The narrative began with the personal choice of a "bridge-object" to share memories, desires, and plans accompanying their journey in Italy through various verbal and visual languages. A privileged vantage point for discussing shared cultures was food, which the artist considers a subject of research and dialogue as well as a medium in its own right.

The works on display attempt to transform testimonies into a landscape, conveying a decolonial practice of the everyday rooted in listening and observing. During the opening, students from the Italian Language course at the Centro Interculturale Movimenti will present the results of exchanges regarding the works on display following a "crit." This term refers to a moment where artists present their research and receive feedback from industry experts—in this case, the students themselves. Through an open dialogue, these young men and women will be invited to express evaluations, observations, and reflections on the themes addressed by the artists, relating the works to their own perspectives, which will be integrated into the explanation of the pieces.

The main objective of the project is to trigger a collective awareness in the public regarding our positioning in relation to the social margin we help expand, and how to reconfigure that margin as a fertile ground for encounter and constructive criticism.

Bianca Basile



2026 (Civic museum Ex- pescheria Cesena)
Materials: plastic, papier-mâché, iron wire mesh, glue, acrylic.
Photography by: Giampaolo Parrilla.

IN A MOTHER'S ARMS

The work is inspired by the polychrome Pietà created in the 18th century by Angelo Pio, housed in the Basilica of Santo Stefano in Bologna. The uniqueness of Pio's work lies in his medium: he used papier-mâché (cartapesta) sourced from decks of cards confiscated from swindlers by the police of the time (the Bargello in the 1500s, and the Gendarmerie in the 1700s). It is known for certain that the original scale model was kept in the Church of Santa Maria delle Grazie, only to vanish mysteriously—rumored to have been stolen by a sacristan.

This project aims to "return" a papier-mâché Pietà to the Church of Santa Maria delle Grazie. In this version, however, the papier-mâché is derived from egg cartons that the artist uses daily in her work as a cook. Much like Angelo Pio's choice, this material is intended to imbue a humble medium with profound meaning. Through the artwork, these materials are "elevated" to a spiritual value that cleanses them of their former significance. We might call this a spiritual recycling of matter—a transformation that gains its power through the conceptualization of the work. Furthermore, just as an egg carton protects and nurtures its contents, so does a mother with her child.

To represent the Virgin Mary, the artist used resistance bands originally intended to assist athletes in physical exercise. The intention is to subvert the contemporary perception of the body and the hedonistic ideals often associated with it. Instead, the work serves as a reminder that the body is a gift to be honored as a "temple," as referenced in the Scriptures.

The Pietà, in its signature triangular geometry, reunites mother and son through the carnality of their bodies. Yet, they are no longer merely flesh, but a translation into a dimension where universal completeness is realized.

(Marta Trombini)

2025

Materials: plastic, papier-mâché, iron wire mesh, glue, acrylic.

Photography by: Giampaolo Parilla.



OTHER DIMENSIONS

The project features an installation composed of multiple elements. The materials are recycled, partly sourced from nature and partly rescued from waste.

"Other Dimensions" is part of my research into introspection, where, through matter, I aim to trace back and capture its universal origin, searching for the generative root, the mother of all expression.

These other dimensions are what we're made of, beyond our material being, bordering on spirit. This way, our microcosm merges with others, making us aware of our unique root.



Year: 2024-2025

Materiali: plastic, papier-machè, wood, glue, acrylic, metallic net

Photo: Gobbo Matteo

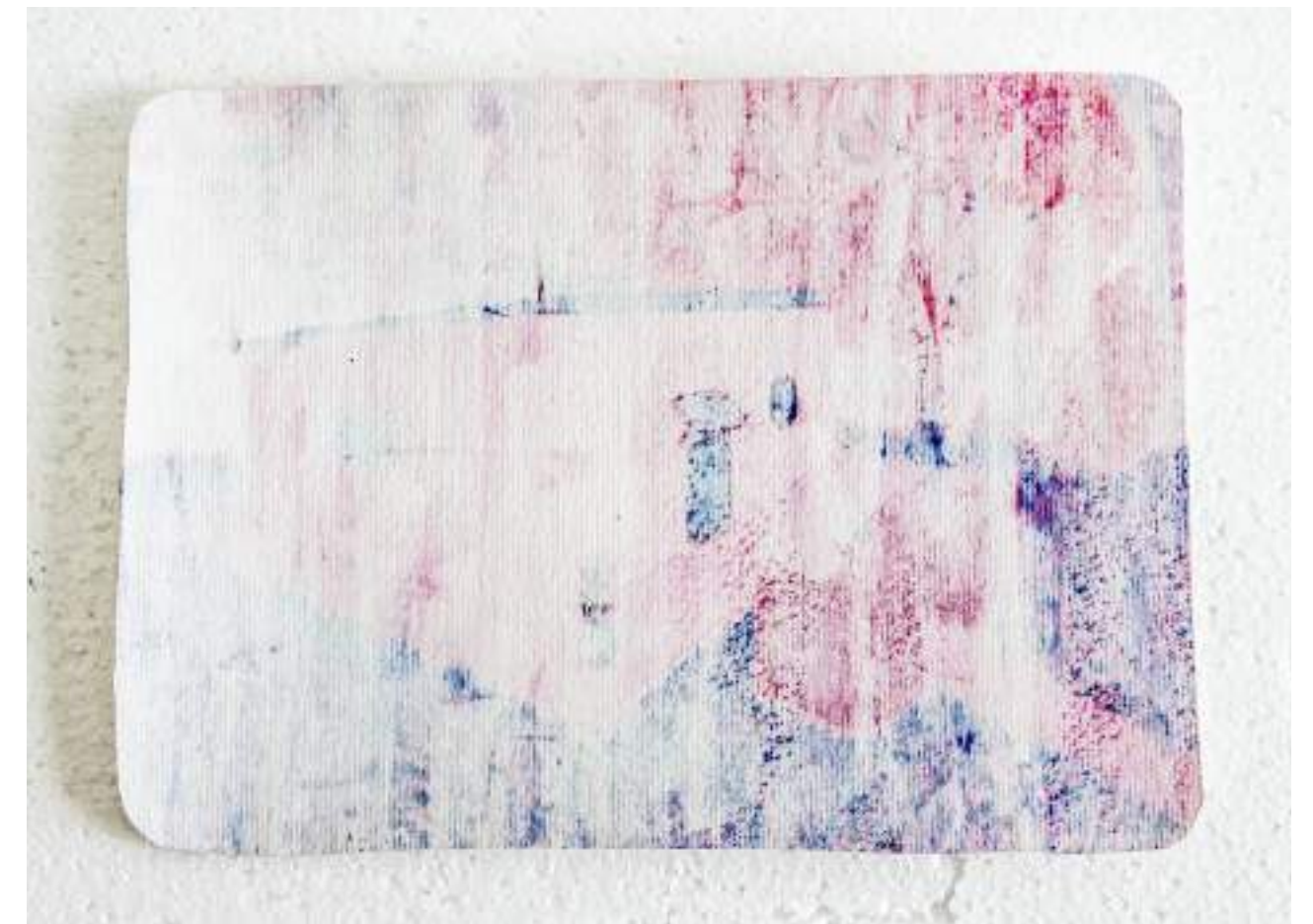
THE THINGS I LIVE IN



The project was born from an invitation to a group exhibition of artist books, so I took the opportunity to create a personal, visual autobiography.

The box, made of papier-mâché from recycled egg cartons, realistically represents the façade of my home, where I live, but also where I often carry out my artistic research. This box can be opened, and inside you'll find 10 paintings that depict the same house. I chose to limit the colors used for the paintings to three: white (consciousness), red (carnality), and blue (spirituality).

Thus, the paintings with the same subject play differently with the colors, but in all cases, it's the white that covers them, denying us the truth—omniscient yet invisible at the same time. We find ourselves oscillating between flesh and spirit, watched over by the gaze of consciousness.



Artist Book
Year: 2024
Papier-mâché, cardboard, glue, acrylics

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."

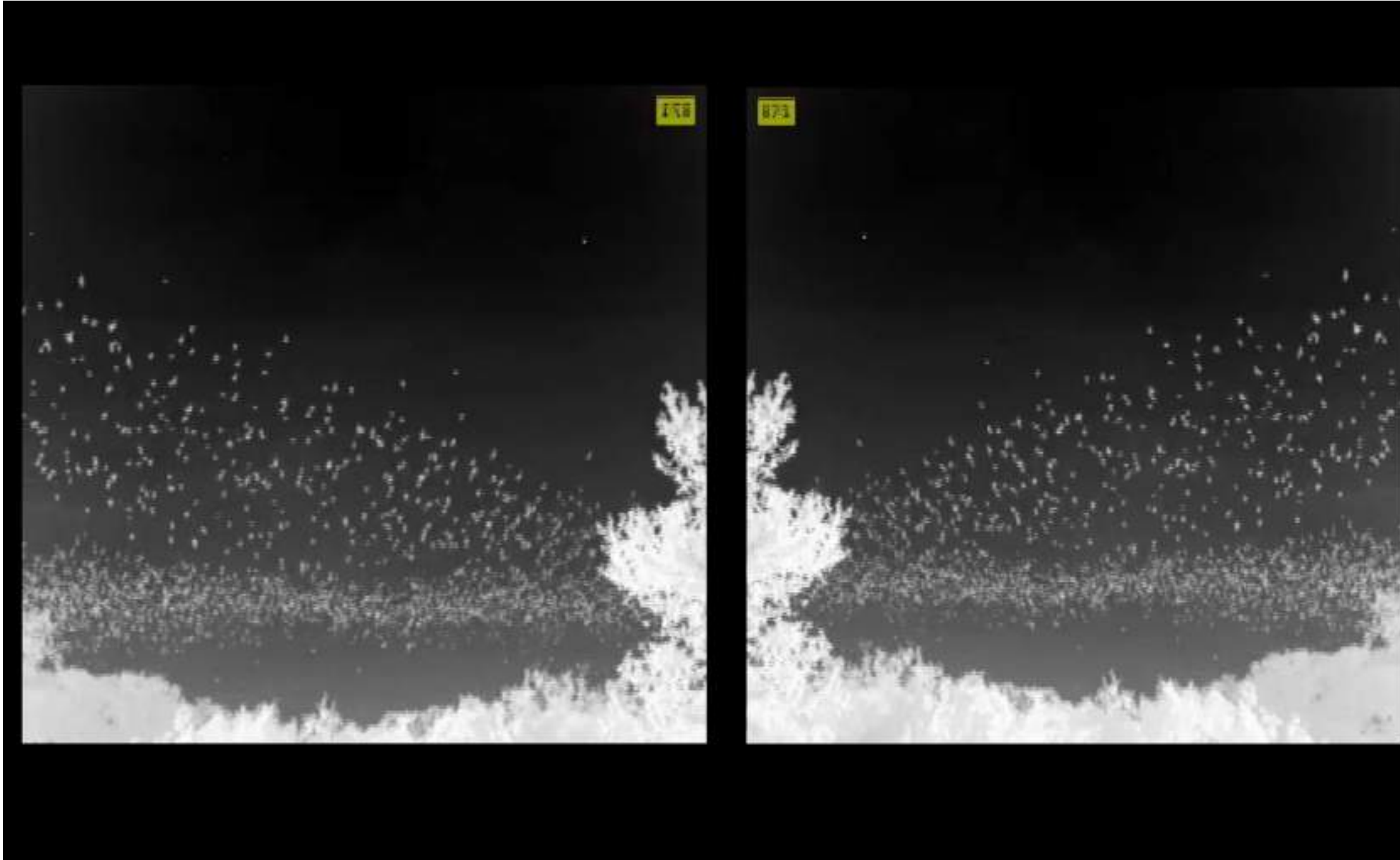
Chiara Gerpini (curator)

[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)

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, wools, 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 acrylic
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





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



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



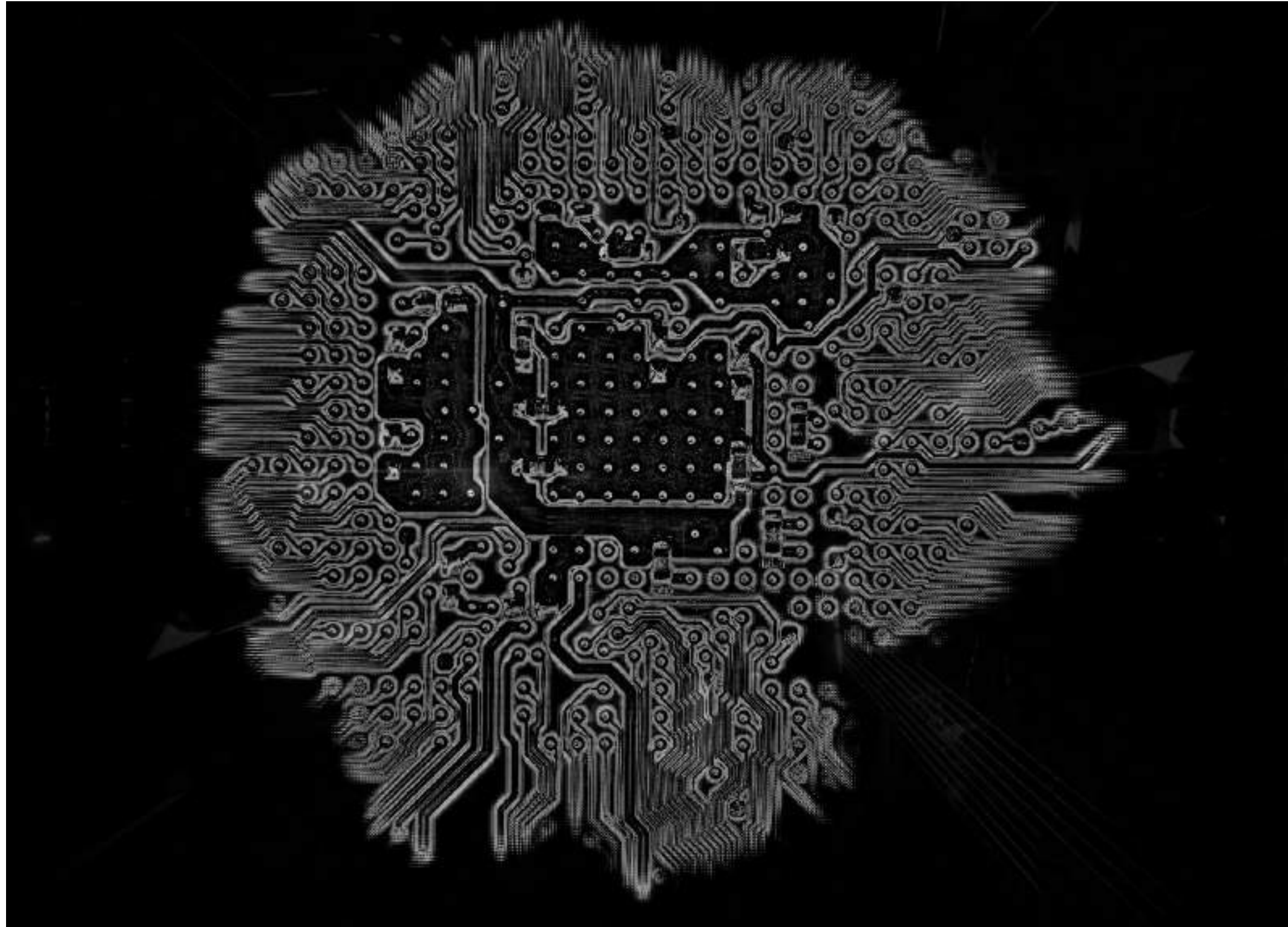
I'M NEVER QUITE THERE

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



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

PERSONAL EXHIBITIONS

- 2026:** "Orme sulla sabbia" Municipal art gallery Ex Pescheria (Cesena)
2024: "dimensione non verbale" Consular palace (Ferentino)
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

- 2025:** "Imago" Santa Maria delle Grazie church, (Bologna)
2025: "Chrysalis Os" Video Ai installation in collaboration with Francesca Giansanti (Santa Lucia square, Ferentino)
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: "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 Perfomers 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.

ORGANIZED WORKSHOP

2026: Workshop with Centro interculturale movimenti, students from the Italian Language course, visited the exhibition "Ombre sulla sabbia" sharing their unique perspectives on the artists' work. The term "crit" refers to a session where the artists, coordinated by curator Bianca Basile, present their research and receive feedback from industry experts—in this case, the students themselves. Through an open dialogue, the young participants were invited to share evaluations, observations, and reflections on the themes explored by the artists. They connected the artworks with their own personal viewpoints, which will subsequently be integrated into the exhibition.

2025: Workshop with the association "Auxilium vitae" Grosseto, which manages immigrant or refugee children, the workshop developed in several themes, in the first part the various children brought important objects for their experiences. In the second part there was a bread-making workshop where images dear to the children were printed on the Arab bread

2025 Workshop with the artist Giampaolo Parilla, the workshop is divided into two parts, in the first part the other artist presented and developed a work with sketchbooks, in reference to the spaces of the palace, where we were hosted, for my part I brought attention to the spaces and the creation of space according to an inner feeling. then leading the participants to wear some masks that represent some human conditionings. trying through a work on sentences to search for these masks inside each one.

COLLATERAL PROJECT

2025: production of stage props and costumes for "laborintus" (teatro potlatch) Giuliani Palace, Labico.

2024: "Canti di sabbia" Performance with installation at the University of Macerata.

2024: "Canti di sabbia" Performance with installations at the Arco Iris Association (Bologna).

RESIDENCY

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

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

WORKSHOP FOLLOWED

- 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)

PRESS/TALK

- 2024:** "All Inn" Magazine.
- 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, Dicembre number.

COMMISSIONS

- 2024:** Line of terracotta items for the natural cosmetics brand "Maremma Officinalis"
- 2023:**Shiva sculpture for the Hindu temple in Grosseto
- 2022:** "Hortus conclusus" permanent sculptural set-up in one of the gardens of Materia prima foundation.(Pisa)
- 2021:** "The golden temple" public art, installation, commissioned by Grow association. (Grosseto)

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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