
ADA

Jacopo Belloni
Selected press

Flash Art

Jacopo Belloni, "Mimema"

ADA, Roma

di Giulia Pollicita

Flash Art Italia, NO. 360 Vol. 56, Primavera 2023



Jacopo Belloni, Mimema, 2023, Installation view at ADA, Rome. Photo by Roberto Apa

"Mimema" è il titolo della prima mostra personale di Jacopo Belloni presso la galleria ADA, in cui l'artista presenta una nuova serie di lavori. Belloni, classe 1992, vive e lavora in Svizzera, a Ginevra, dove ha frequentato un Master presso la Geneve School of Art and Design dopo essersi diplomato all'Accademia di Belle Arti di Brera.

La mostra sviluppa l'interesse dell'artista attorno ai costrutti simbolici e narrativi di cui si servono gli esseri umani per semplificare la realtà. Utilizzando una tecnica di lavorazione della seta impiegata nella scenografia teatrale e gli scarti di una fabbrica di ottone, le sculture in mostra enfatizzano come la percezione della realtà sia condizionata da strutture di pensiero che ne mascherano il caos. Imitazione, finzione, superstizione, magia, sono espedienti per incasellare e interpretare la frammentarietà degli eventi, soprattutto di fronte a una crisi in atto.

Prendendo le mosse da *Lonely Ornament* (2022), il gruppo di sculture in seta si staglia sulle pareti come festoni che con la loro apparenza artificiale sembrano nascondere qualcosa. Queste sculture disegnano geometrie che ricordano le ghirlande di un fregio, le corone di fiori di una processione o vezzose reti mimetiche. I loro petali, arancioni e gialli in *Vanity* (2022), blu in *Blue Dance* (2023), e rosa in *Birichino* (2023) – l'unica tra le opere a non avere una configurazione precisa ma infinite possibili – diventano dispositivi funzionali alla presentazione di un abbellimento sistematico della realtà.

Attorno ai lavori in seta, disposte su strutture in ottone che illuminano l'ambiente, sono installate le sculture di due torce di sale. Come ciglia attorno a una pupilla, queste opere realizzate nel 2023 fanno parte del ciclo "Paranoid Lamp" – presentato per la prima volta dall'artista nel 2021 a Palazzo Re Rebaudengo a Guarene. Gli elementi luminosi sorvegliano lo spazio come occhi che seguono, seducono, e ingannano lo spettatore. In questo gioco di sguardi, ritroviamo il movimento del guardare e del mostrarsi, del nascondere e del rivelare, delle sculture tessili.



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Con le “Paranoid Lamp”, tuttavia, l’artista sviluppa ulteriormente il cortocircuito tra decorazione e struttura simbolica, analizzandone il passaggio dal singolo alla collettività. In particolare, l’evocazione dell’immagine del lampione (come portatore di una dimensione pubblica) insieme alle connotazioni apotropaiche del sale (elemento di superstizione nel folklore popolare), richiamano il salto tra simbolo e fenomeno, costruito culturale e contingenza, nell’individuo come nella società.

“Mimema” deriva dal greco e significa imitazione: imitazione intesa come trasferibilità del pensiero, ma anche come ripetizione di costrutti che, trasversalmente nel tempo e nello spazio, si ripropongono ciclicamente nella storia umana. Il simbolo pagano della ghirlanda diventa quindi iconografia della beatificazione nella cristianità, la decorazione in stucco imita il fiore della terra, mentre la delicatezza della seta imita quella del petalo. Gli elementi simbolici semplificano, incasellandolo, il caos della realtà. Una volta messi in circolo, infestano tutto senza che sia più possibile risalire alle loro cause. Le sculture di Belloni sembrano riflettere ironicamente sulla ciclicità e sulla somiglianza di questi costrutti performati dagli esseri umani nell’ostinato tentativo di farsi una ragione di fronte alla crisi delle proprie certezze.

Nel complesso, le opere in mostra sembrano stabilire un funzionamento per contrappasso, di simmetria uguale e contraria: il celare rivela, l’artificio illude ma afferma. L’atto, forse, è quello di sfidare la decostruzione del pensiero: il tentativo di una generazione che osserva le sovrapposizioni di senso cercandone uno proprio per decifrare una realtà in perenne crisi, dopo aver constatato la precarietà delle spiegazioni messe a disposizione. Vedremo dove questo atto di sfida porterà nel futuro della ricerca di Jacopo Belloni.

KubaParis

Jacopo Belloni
MIMEMA

Thursday, March 16, 2023



Jacopo Belloni, Mimema, 2023, Installation view at ADA, Rome. Photo by Roberto Apa

Mimema (mīmēma from the ancient Greek 'imitated thing') reflects on the concept of imitation, without distinguishing between its effects in the biological world or between cultural and costume phenomena, but by relating the different aspects of its manifestations. Mimema embraces the desire for a flowering. The same desire inherent in a propitiatory dance for the germination of spring, at a time when apple trees blossom four times in a year, but our spirits do not see equinoxes.

Much has been written about ornamentation, how it offers the possibility of animating inanimate objects, making them performing and radiating a field of attraction, as well as activating their apotropaic power. In fact, the attraction held by a succulent flower is no different from the one manifested by bodies adorned with jewels, which reveal our desires and fears. According to the Doctrine of Signatures, for example, each natural element unveils itself in a different way, emanating, through similarities of form, therapeutic qualities for the human body. Thus weaving a relationship of affinity and symbiosis between culture and nature, whose purpose is not so much to counterfeit as to reveal.

Jacopo Belloni's research revolves around the narrative and symbolic structures that human beings elaborate to face moments of crisis and chaos. Drawing on studies of anthropology, history of religions and vernacular culture, he creates relationships between archaic myths and new superstitions, investigating phenomena in which the boundaries between man-made signs and supernatural things blur.

Through sculpture, installation and performance, Belloni investigates how our increasingly complex and nebulous reality is perceived as a folk tale, in which the familiar becomes unsettling, while fear and desire influence our perception. His works constitute devices that, when worn or activated, confuse the boundary between the magical and the rational: like a minstrel-narrator, he induces the viewer to reflect on the present misalignments, ironically looking at the shadows of our contemporaneity.



Jacopo Belloni, *Mimema*, 2023, Installation view at ADA, Rome. Photo by Roberto Apa

Jacopo Belloni (Ancona, IT, 1992) lives and works between Geneva, CH and Rome, IT.

He graduated from the Academy of Fine Arts of Brera, Milan (2014) and from the University of Milan (2018) and holds an MFA from the Work. Master at HEAD, Geneva (2021).

Recent and upcoming solo exhibitions include: 2023 - ADA, Rome, IT (upcoming). 2022 - Galleria Daniele Agostini, Lugano, CH. 2021 - Head sponsorship Award, Aargauer Kunsthau, Aarau, CH.

Recent and upcoming group exhibitions include: 2023 - Centre d'Art Contemporain de la Ferme du Buisson, Marne-la-Vallée, FR. 2022 - Kunsthalle, Bern, CH; Bourses Déliées Arts Visules, Halle Nord, Geneva, CH; Forde, Geneva, CH; La Rada, Locarno, CH. 2021 - Istituto Svizzero, Rome, IT; Palazzo Re Rebaudengo, Guarene, IT; Centre d'Art Contemporain, Geneva, CH. 2020 - Sonnenstube, Lugano, CH; Centre d'Art Contemporain, Geneva, CH. 2019 - Gessnerallee, Zurich, CH; Conz Archive, Berlin, DE. 2018 - LCMF London Contemporary Music Festival, Ambika P3, London, UK; Marsèlleria, Milan, IT. 2017 - Localedue, Bologna, IT; Palais de Tokyo, Paris, FR.

He has participated in residencies and studio programs such as CASTRO Project, Rome (2021), Boghossian Foundation, Brussels (2019), Bocs Art, Cosenza (2019), Fixer, Lecce (2016) and Dena Foundation, Paris (2016).

In 2021 he was shortlisted for the second round of the Swiss Art Awards, Kiefer/Hablitzel Prize section and selected for the Biennale College Arte, Venice Art Biennale. In 2023 he has been selected the Swiss Art Awards and awarded a fellowship at the Swiss Institute of Rome for 2023/24.

ADA, Rome opens an exhibition of works by Jacopo Belloni

Thursday, March 16, 2023



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