

Working across mediums, Jacopo Mazzetti creates metaphysical environments that dissolve spatial and temporal constraints as perception sharpens.

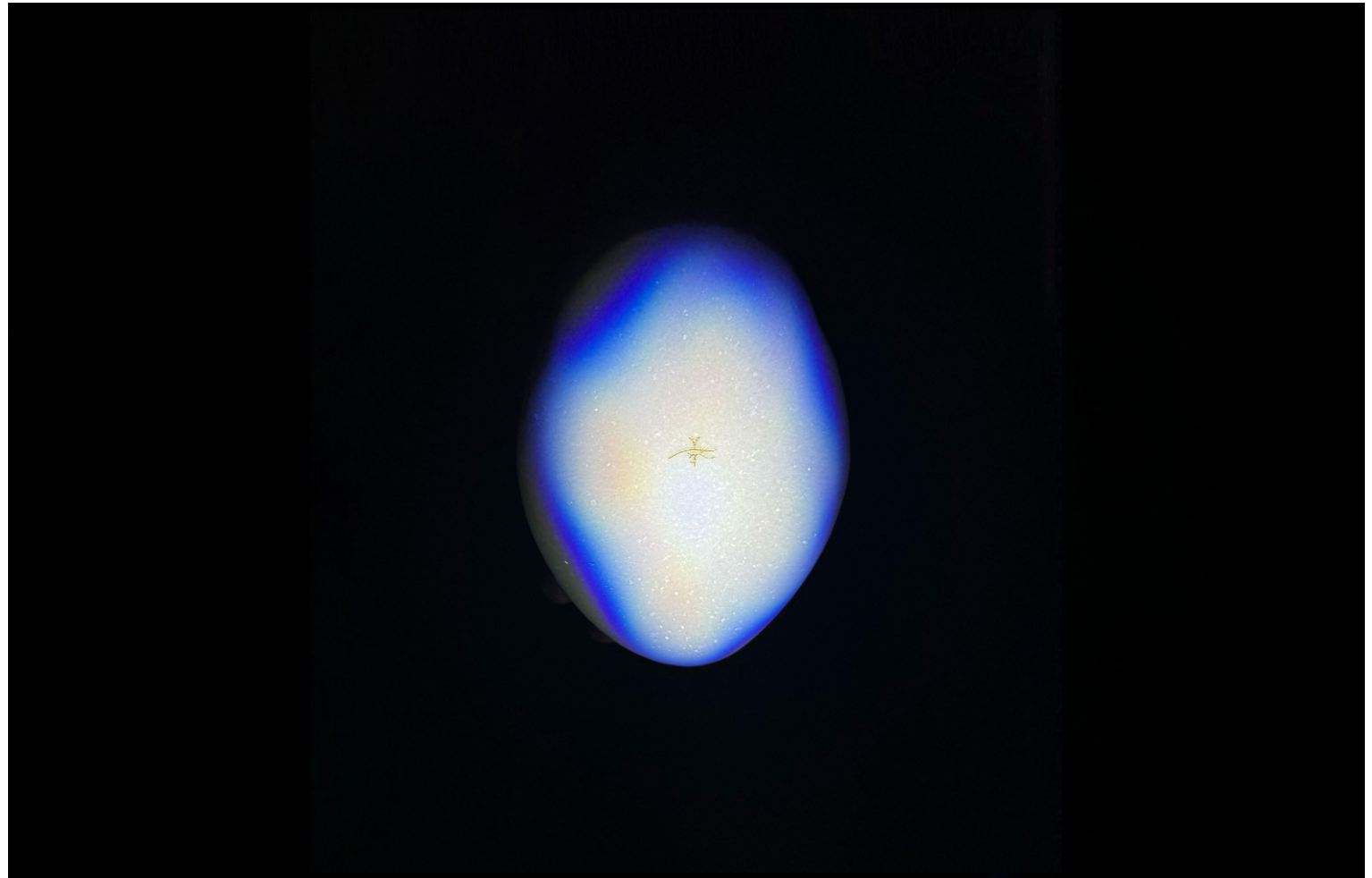
Staging intimate constellations that enable revelatory states of consciousness, his work explores notions of circular time, psychic androgyny and intergenerational exchange.

Since 2013, he has exhibited internationally, including at Centre d'Art Contemporaine, Geneva; Felix, Los Angeles; Fitzpatrick Gallery, Paris, and BSC, Basel.

Jacopo Mazzetti (*1987, Milan) lives and works in Athens and Milan.

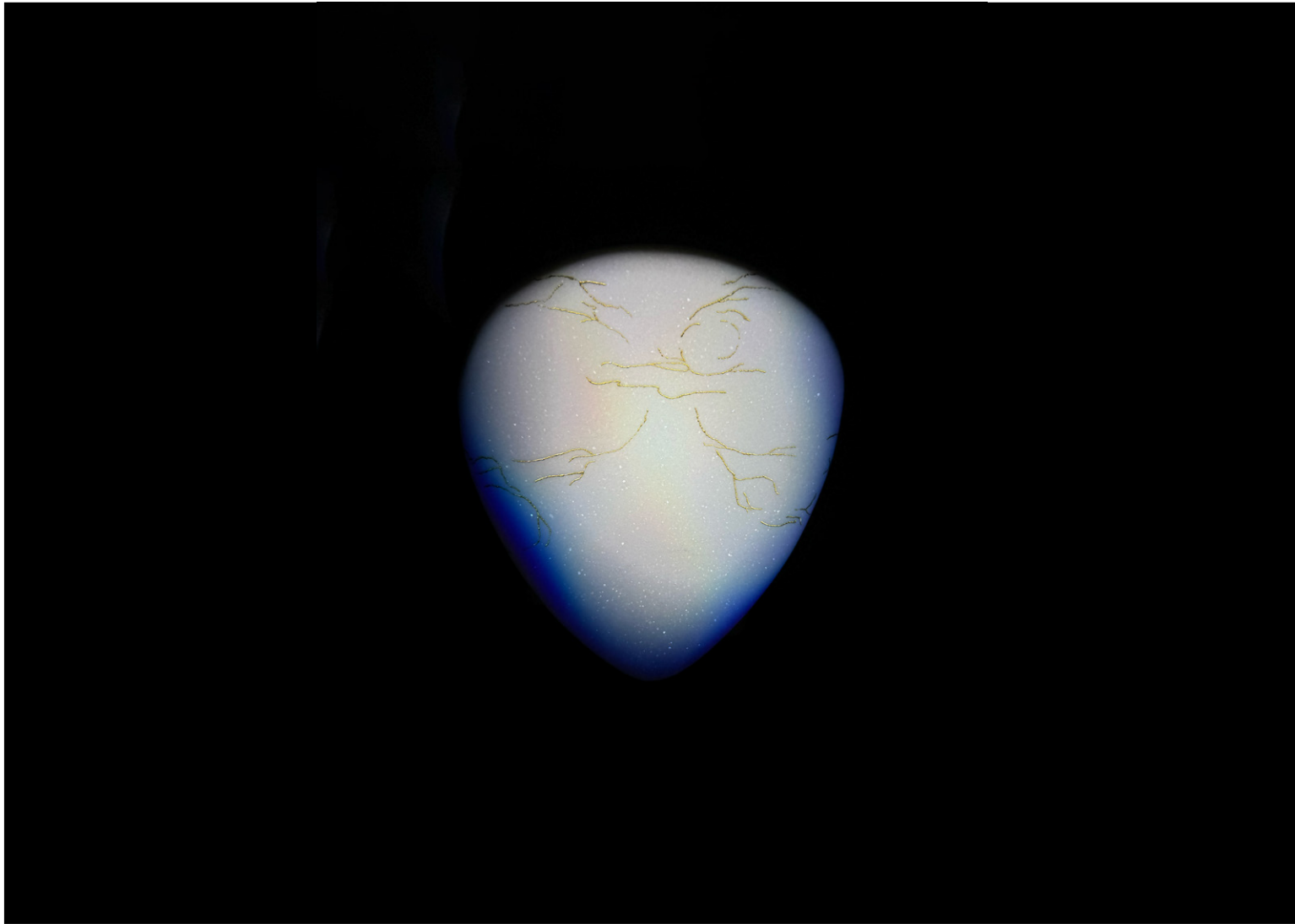


Over the weekend of 10–12 May 2024, earth was struck by the largest solar storm in more than a decade. While many enjoyed colourful auroras lighting up earth's protective atmosphere, spacecrafts had to endure incredibly strong solar winds and electromagnetic radiation. Created during this very weekend, the series of amulets refers to the apocalypse as a solar storm capable of destroying satellites in orbit and de-magnetizing all technology, potentially annihilating the activity produced by a strong artificial intelligence (AGI). 'Apocalypse' has come to be used popularly as a synonym for catastrophe, but the Greek word 'apokálypsis' – from which it is derived – means revelation. Suspended under rays of light piercing the darkness, these ceremonial objects made of marble and gold recall magnets for solar storms.



SOLAR STORM (1), 2024, MARBLE, 24K GOLD, 15×13×3 CM

The alchemical aspect of this series is rooted in Egyptian funerary rituals and infused with Italian Renaissance lyricism, invoking the beginning of a new era of humanism and deep ecology.



SOLAR STORM (II), 2024, MARBLE, 24K GOLD, 19×16.5×3 CM

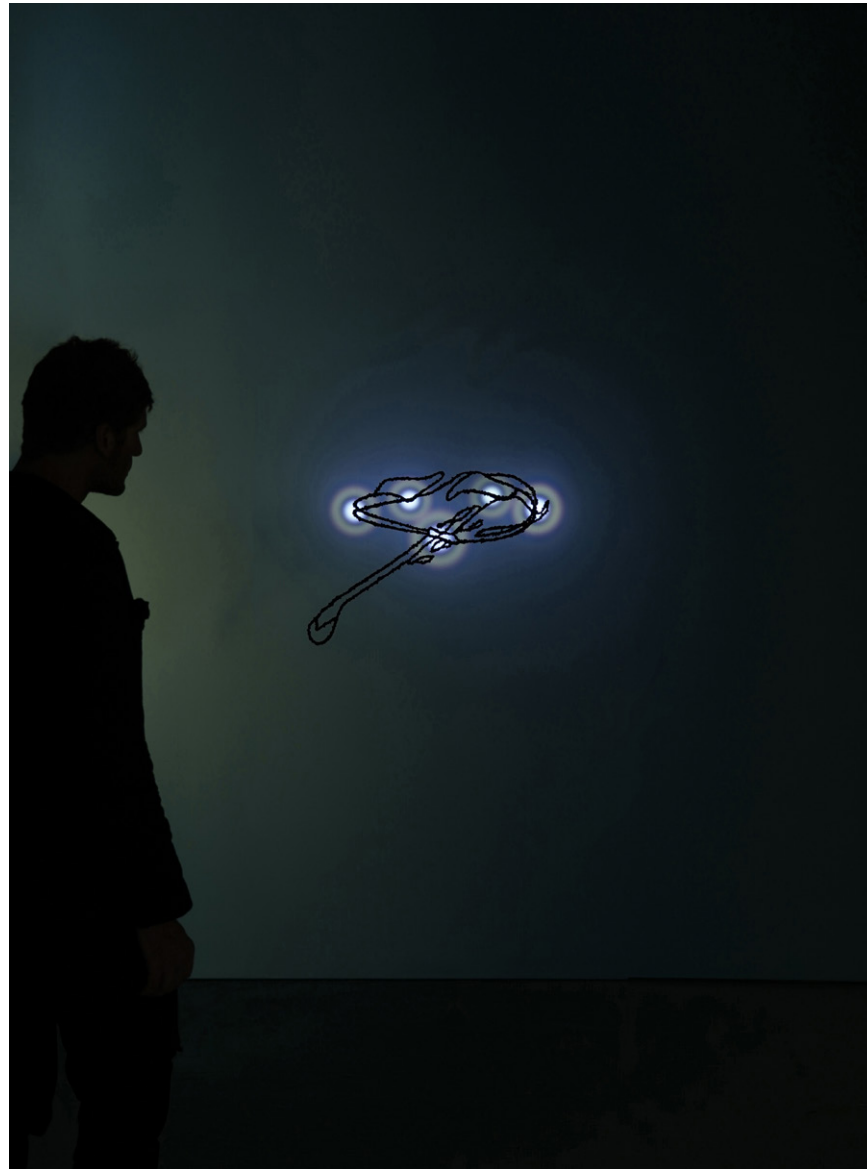




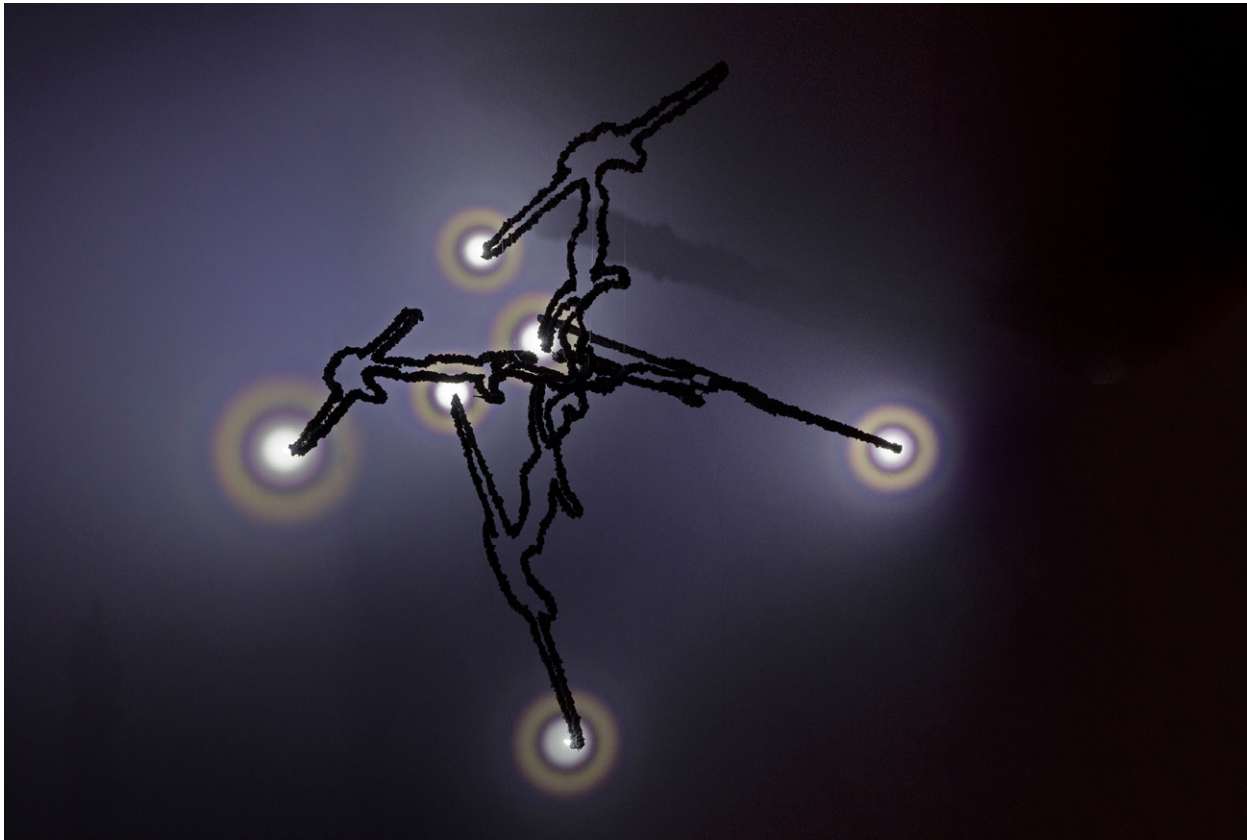
DESCENDANT (I), 2019, VOLCANIC SAND, LED, BRASS, ASH, CRYSTALS, 140×120×30 CM, PHOTO: ANDREA ROSSETTI

Like an epiphany, *Descendants* (2012–ongoing) are aerial sculptures with no mass, suspended in the darkness. The thread-like structures are composed of concretions of residual materials such as ash, and other natural materials like vegetal resins and crystals, tracing out a slender design in space. Installed on the structures—which in its winding, symmetrical form retains a biomorphic imprint—there is a system of programmed holographic LEDs projected onto a fabric of highly reflective glass microspheres, mapping out a constellation within the exhibition space.

extract from *Chrysalis* catalogue
edited by Andrea Bellini



DESCENDANT (DEW RING), 2022, VOLCANIC SAND, LED, BRASS, ASH, 70×60×40 CM
PHOTO: TULLIO GRANI



+, 2022, VOLCANIC SAND, LED, BRASS, ASH, QUARTZ CRYSTALS, STAR SHAPPIRE, PHOTO: GINA FOLLY

Descendants are holo-dimensional beings sublimated into pure energy. This series of sculptures form the ongoing environmental installation entitled *Family Reunion* reflecting on energy fields, intergenerational exchange and the eschatological destiny of man.

The trilogy, which also includes *Ancestors* and *Living*, references a circular form of time in which those who have passed away, those who are alive, and those who will be born meet.



CROWN, 2022
VOLCANIC SAND, LED, BRASS, ASH
45x45x30 CM



KEPHRI (I), 2022, VOLCANIC SAND, 5 HOLOGRAPHIC LED, BRASS, ASH, QUARTZ CRYSTALS, 35×20×10 CM, PHOTO: NICOLA GNESI



ANCESTOR, 2017
VOLCANIC SAND, SLS NYLON, ALUMINIUM, MAR-
BLE, WATER, PLEXIGLASS, BRONZE, GOLD, ACRILYC
PAINT, ULTRASONIC NEBULIZER, FOSSIL FUEL
200×200×70CM

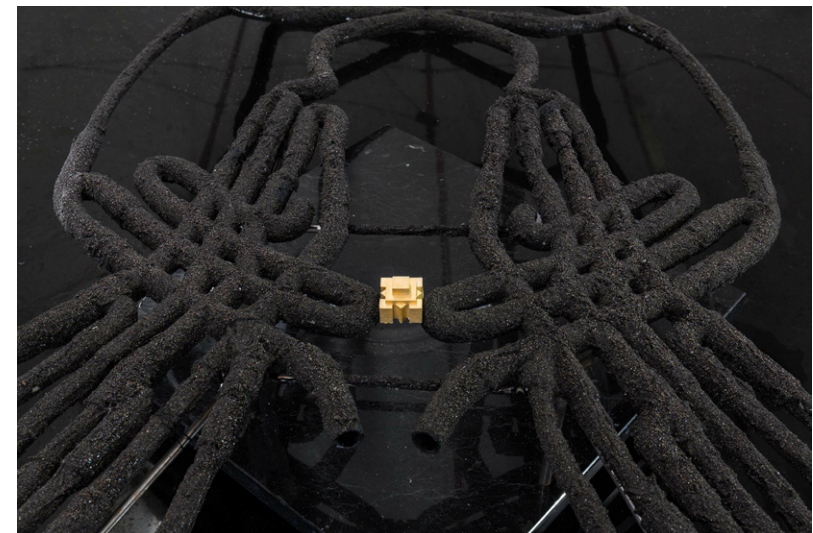


ANCESTOR, 2017

VOLCANIC SAND, SLS NYLON, ALUMINIUM, MARBLE, WATER, PLEXIGLASS, BRONZE, GOLD, ACRYLIC PAINT, ULTRASONIC NEBULIZER, FOSSIL FUEL
200×200×70CM (DETAILS I, II)

Ancestors are four anthropomorphic sculptures that resemble a fusion of exoskeletons and lymphatic systems. In a ritualistic exploration of life and death, they enact the tribal practice of building and sustaining a smoke-based 'bridge' between the realms. Clad in volcanic sand and afloat on a marble square, set within a larger square of water, the sculptures exude a mist propelled by an ultrasonic nebulizer containing traces of fossil fuel. The mist creates an ethereal aura that blurs the boundaries between solid form and vaporous essence, while its fossil fuel composition creates –trough breath– an organic cellular connection with the public, physically linking them with ancient geological processes. This interplay suggests a transient state of existence, where matter is in constant flux, echoing themes of transformation and impermanence.

The gold ceremonial jewels adorning the reproductive organs symbolize fertility and continuity amidst decay, hinting at cycles of rebirth inherent in funerary traditions. By juxtaposing elements like marble, a symbol of permanence in Christian funerary tradition, with water, a symbol of fluidity in Hindu funerary traditions, these works invite viewers to contemplate the dualities that define human existence—solid yet ephemeral, ancient yet ever-evolving.





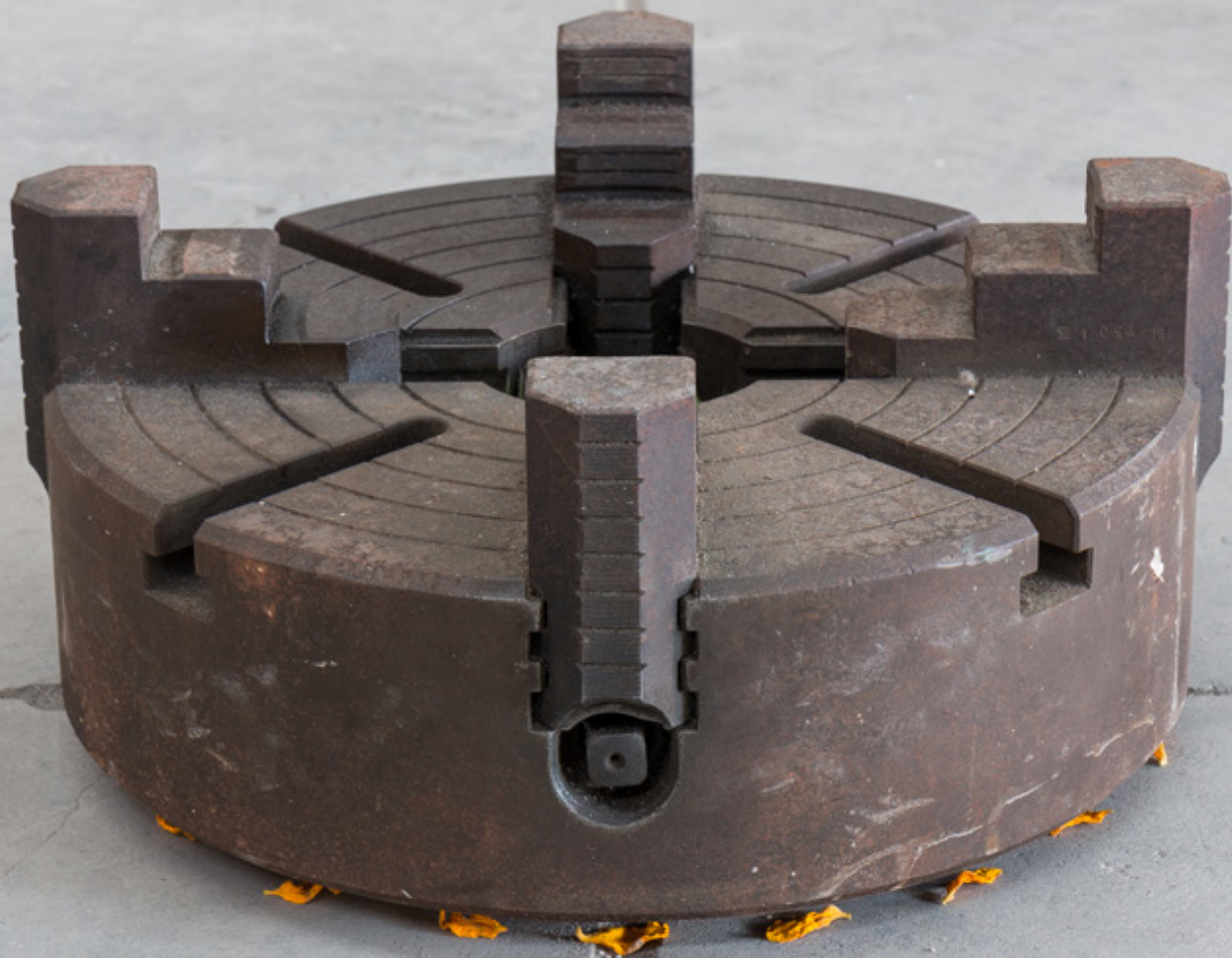
INSTALLATION VIEW



LIVING, 2011, REFLECTIVE TISSUE, SUBLIMATIC PRINT, 250 X 150CM

Living is a series of five blankets designed to absorb and accumulate the energies released from the human body during sleep. ‘The covers are made of retroreflective fabric and printed on one side with a pattern generated by fusing an image of a meteorite with that of a crystal. The prints were realized using a thermo-sublimating process that makes the ink pass directly from a solid to a gaseous state under particular conditions of pressure and temperature. The work thus becomes a “de-materialized” object: the reflective material makes it into something that can capture and reflect light, and the pattern itself takes on the ‘weight’ of a projection – it is like a spatio-temporal door.’

Michele D’Aurizio





SUNFLOWER (PHARAOH), 2017, INDUSTRIAL LEATHER, SUNFLOWER, 60×60×20CM

At the center of the exhibition space there is an altar composed of a sunflower nestled into an industrial lathe. Titled *Sunflower (Pharaoh)*, the artwork refers to a category of people capable of shifting between the three worlds (*Ancestors, Living and Descendants*), thus reconnecting political and spiritual power and presaging an empathetic political phase in which the habitat and human beings have higher importance than economic interests.



Photons face a significant challenge in traveling from the core to the surface of the Sun. This journey can take up to 160,000 years to complete over a distance of approximately 400,000 miles. Yet once these photons reach the Sun's surface, they travel the 93-million-mile distance to Earth in just over eight minutes. From Earth's surface, A2A energy suppliers harness these solar rays using solar panels and accumulators. This technology converts solar energy into *Sun Piece Incarnation*, transforming it into the icy floor of the stadium.

This paradoxical transformation is not a technical feat, but rather a statement on our relationship with nature, technology and energy. The process of converting sunlight into ice emphasizes the delicate balance between heat and cold, light and darkness—an equilibrium that is increasingly threatened by global warming. It reflects on how energy can be captured, transformed, and repurposed in ways that challenge our conventional understanding of natural elements. This work underscores themes of transformation and impermanence within the context of *deep ecology*—a philosophy that emphasizes the intrinsic value of all living beings regardless of their utility to human needs.





CHILDREN (I), 2012, OPAL-WHITE AUSTRALIAN CRYSTAL, 38×29×2CM



CHILDREN (VI), 2012, OPAL-WHITE AUSTRALIAN CRYSTAL, 70×40×2CM

Children is a series of twelve crystals resting on ice. Originally sourced as scraps from a marble quarry, these discarded pieces have been transformed through laser etching and reinforced with enamel and glass fibers, creating a specific energetic filtration system for the sun's iced rays (*Sun Piece Incarnation*, 2011). Each crystal features drawings made either on sudden impulse or during meditation, forming circuits that resonate within specific frequencies. At its core, *Children* explores themes of resilience, healing and spiritual transformation, with the crystals acting as conduits between physical reality and higher realms of consciousness. They invite contemplation on the unseen forces that influence our lives—energies that are felt but not always visible.

Twelve sculptures in the stands incarnate the nervous system of a zodiac: every sign coincides with and governs a precise part of an entity, which in astrology is called Zodiac Body. This gaseous presence, whose nerves emerge as massive electric shock, is hardly noticeable but ubiquitous and pervasive. It mediates the influence of the planets on our nature.

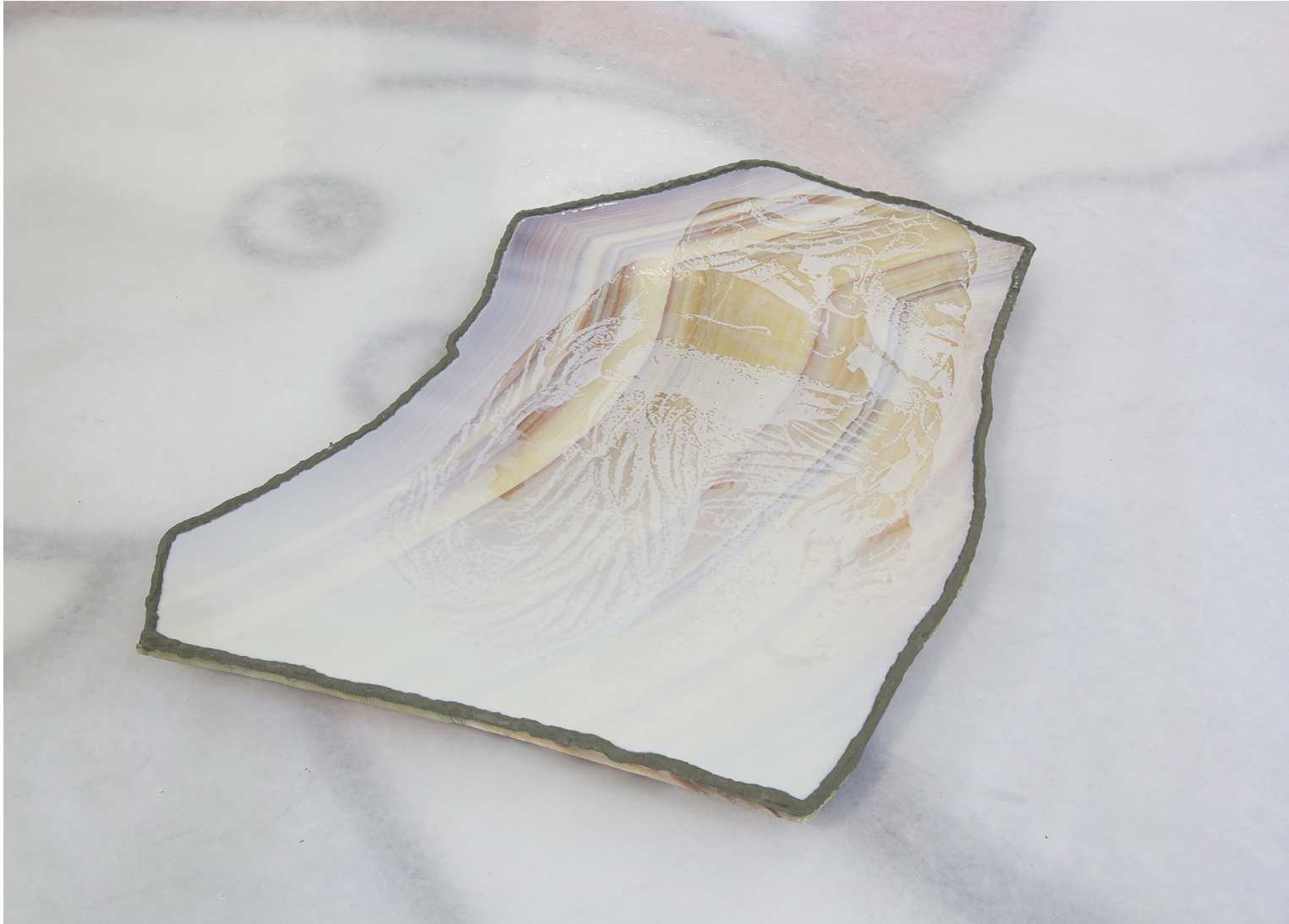
We can imagine *Zodiac Nervous System* as an abstract anthropomorphic creature, both androgynous and animalistic, whose head is governed by Aries; neck, and throat by Taurus; lungs by Gemini; chest and digestive tract by Cancer; heart, solar plexus, and venous circulation by Leo; stomach and belly by Virgo; kidneys and internal reproductive organs by Libra; lower digestive tract and external reproductive organ by Scorpio; thighs, liver, and pancreas by Sagittarius; knees and bones by Capricorn; legs and ankles by Aquarius; and feet by Pisces.



The choice to depict these energies through a nervous system underscores their role in transmitting impulses that govern both physical sensations and metaphysical experiences. This series reveals how unseen forces impact our daily lives: the gaseous presence they represent may be elusive but is undeniably influential—much like gravity or magnetic fields.

ZODIAC NERVOUS SYSTEM, 2014
(LIBRA: KIDNEYS AND INTERNAL GENITALIA)
ALUMINIUM, 450×300×0.5 CM
SERIES OF 12





X, 2012, AGATE, MILK, 120 × 90 × 3 CM

Positioned beneath a massive sound system that is switched off, this work represents the clotting of a sound—a sound so loud that it becomes transformed into material. The drawing in onyx and milk depicts a snake that is eating/regurgitating a man. This symbol of rebirth appears in different cultures and eras of humankind. It can be found in the Vedic tradition where is linked to divine feminine (kundalini), in the Biblical text of Genesis, in Mayan, Egyptian, and Greek iconography, as well as in the symbol of the Italian car company Alfa Romeo or in the arms of the Visconti family, emblematic of the city of Milan.

The nature of this work delves into themes of metamorphosis and cyclical renewal. This duality is further emphasized by using materials like onyx and milk—elements that contrast yet complement each other. By referencing various cultural symbols—from Biblical stories to modern corporate logos—this work underscores humanity's shared heritage and collective unconscious. It invites viewers to reflect on how ancient archetypes continue to shape contemporary identities across different contexts.



RECEIVE, 2012, SOIL, IRON, VOLCANIC ROCK, LYCHENS, 300×150×100CM, PERMANENT INSTALLATION

The archaic symbols etched into the sculpture resonate with Pantelleria's history, evoking a sense of ancestral presence, particularly amplified by the island's proximity to Africa and its rich cultural heritage. Emerging organically from the surrounding stones and earth, the sculpture seeks not to dominate the landscape, but to become one with it. This symbiotic relationship is further emphasized by the lichen-covered stone at its core, transforming the work into a vessel that catalyzes natural forces.



A Bed Is a Door is a series of five blankets designed to absorb the energies released during sleep. They welcome the slumber of artists, writers, musicians, and researchers with the intention of stimulating self-suggestion and lucid dreaming. The work was developed as an artist's residency that operated at Villa Romana in Florence from 2011 to 2015.

The project stems from the desire to explore and experience a world not governed by the laws of physics: while perception and feelings are genuinely experienced, physical principles such as gravity, entropy or space-time lose their hegemony, opening gates to a reality where imagination is free to grant consciousness any form.

Artists-in-residence: Francisco Queimadela & Mariana Calò (curated by Filipa Ramos), Alessandro Agudio, Daniel Keller, Timur Si-Qin, Matteo Nasini.



A BED IS A DOOR, 2011-ONGOING, SUBLIMATIC PRINT OF SETAFLAG FABRIC, RETRO REFLECTIVE SURFACE TISSUE, 250×150 CM

b.1987, Milan, Italy. Lives and works in Athens and Milan.

Solo exhibitions

- 2017 *Riunione di Famiglia*
Plasma, Milan, Italy
- 2013 *ADHD attention dialed into higher dimensions*
Agorà Ice Stadium, Milan, Italy

Education

- 2014 Sommerakademie im Zentrum Paul Klee, Bern, Switzerland
- 2009 Interflugs Academy, Akademie der Kunste, Berlin, Germany
- 2008 Camberwell College, University of the Arts, London, UK
- 2006/2009 Brera Fine Arts Academy, MBA Painting, Milan, Italy

Group exhibitions (selection)

- 2023 *Chrysalis: The butterfly dream*
CAC, Geneva, Switzerland, curated by Andrea Bellini
- Unto Dust*
Fitzpatrick Gallery, Paris, France
- Grand Opening*
Palazzo Trussardi, Milan, Italy, curated by Flash Art
- 2022 Basel Social Club, Basel, Switzerland
presented by Fitzpatrick Gallery
- Felix Art Fair, Los Angeles, US
presented by Fitzpatrick Gallery
- MiArt, Milan, Italy
presented by Fitzpatrick Gallery

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II, 2013, MAGNESIUM AND ZINC FUSION, 2.5×2.5×0, ICM
I-CHING COINS, EDITION OF 10