

Jacopo Belloni inquires the construction of believes and perception of the reality by humans, seeking how systems of power and value are shaped or questioned by communities and individuals during periods of crisis. Through sculptures, performances, costumes and installations he plays with the limits between objects and bodies, reflecting about the concepts of visibility and animism. His research roams across studies of anthropology, history of religion, vernacular and pop culture to highlight how narrative structures, alike the fairy tale one, haunt our contemporaneity.



Drollery

2023

Silk leaves, alcohol aniline, rice starch, papier mâché, tailor-made wool men's suits, cotton shirts, silk ribbons, zentai lycra suits, bamboo socks, leather shoes, jointed fiberglass and pvc mannequins, ash wood jointed arms, rubber foam, aluminum, iron
Six sculptures 50x180x40cm
One sculpture 50x300x40cm

The seven sculptures/costumes that compose the installation *Drollery* are part of an inquiry into the correlations between today's economic power structures and the sacred. By loaning concepts, gestures and words from the substrate of past beliefs to develop a sense of community, the market economy reveals its most archaic and pagan features.

Drollery is the term used to describe the small scribbles that appear in the margins of important documents, drawn out for boredom or distraction. They appeared initially in medieval sacred or institutional books, mostly depicting hybrid creatures, anthropomorphic animals or mythological beings.

Drollery
installation view
Swiss Art Awards, Halle 1.1, 2023, Basel



Drollery
Installation view
Swiss Art Awards, Halle 1.1, 2023, Basel
Ph credits: Gina Folly









Benandante

2023

Oxidised copper brazed with tin, silk, alcohol
aniline, cotton yarn, dry wild fennel, extract of
wild fennel

100 x 35 x 20 cm

Detail

The Cup of Water That Gives Itself To Thirst, Sans
Titre, 2023, Paris



Detail
*The Cup of Water That Gives Itself
To Thirst*, Sans Titre, 2023, Paris
Ph credits: Aurélien Mole





Mimema

2023

Solo exhibition at ADA, Rome

From the press release of the exhibition:

Mimema (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.

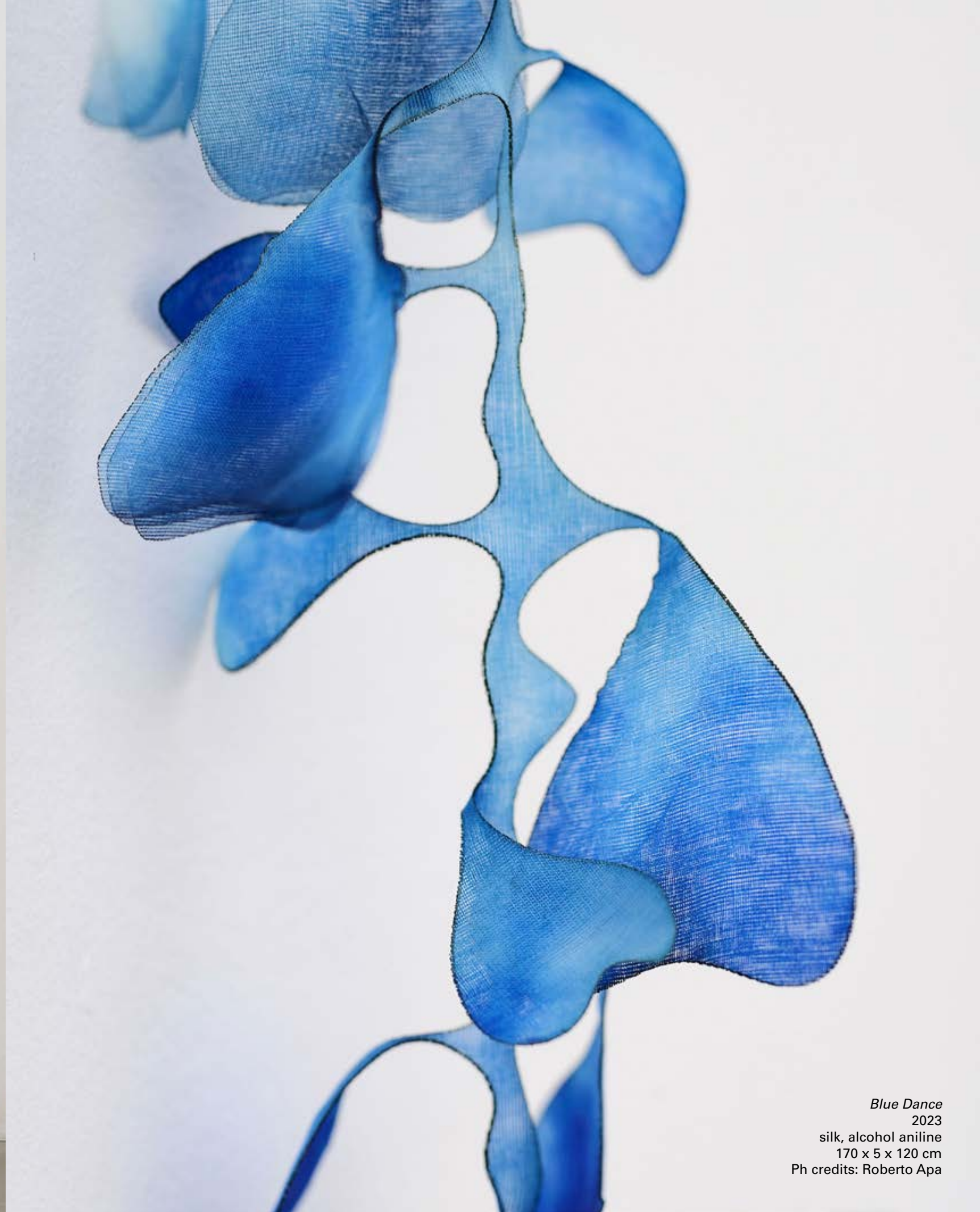
Exhibition view

Mimema, ADA, 2023, Rome

Courtesy of the artist and ADA

Ph credits: Roberto Apa





Blue Dance
2023
silk, alcohol aniline
170 x 5 x 120 cm
Ph credits: Roberto Apa



Paranoid Lamp #5
2023
Spheroidal cast iron, crystals of salt,
halogen light bulbs, cables
70 x 17 x 35 cm
Ph credits: Roberto Apa





Vanity
2023
silk, alcohol aniline, cotton yarn
70 x 7 x 295 cm
Ph credits: Roberto Apa



Paranoid Lamp #4
2023
Spheroidal cast iron, crystals of salt,
halogen light bulbs, cables
40 x 8 x 20 cm
Ph credits: Roberto Apa

Birichino
2023
silk, alcohol aniline, cotton yarn
dimensions variable
Ph credits: Roberto Apa





Private Enchantment

2022

Performance

Costume

Silk leaves, alcohol aniline, papier mâché, wool men's suits, cotton shirts, zentai lycra suits, cotton socks
80x180x30 cm

Enchanted fallout

by Alicia Raymond

To glimpse a possibility is to make it appear, to give it the space to exist. In this respect, speculation is akin to magic, whose power consists of manifesting the emergence of conjunctures that have the potential to transform our reality. This practice, which is based on the interpretation of hazardous, random, uncertain, fluid, irrational and fluctuating parameters, has nevertheless, in the course of history, evolved into a system of single-track prediction aimed at making the uncertain "stable", at pointing the future into trajectories that are more plausible than possible and, above all, monetizable. This capitalisation was, if I may say so, already written in the stars. For, from the Latin *speculari* (to observe, watch, spy, look down upon), speculation not only has the power to transform, but also to control and govern our reality. Jacopo Belloni is interested in this ambivalence of speculation that lies between divinatory prediction and financial prognosis. For the *Bourses déliées*, he presents an hybrid creature, half-man in suits, half-plant, from his series *The Superstitious*. As if under the influence of a metamorphosis that seems to affect it deeply, this figure appears emptied of it strength and resources. Unable to perform and, above all, to control this contamination, it becomes grotesque, even pathetic. Yet something disturbing and even repulsive holds us back from coming to the aid of this impotent zombie. Is this mutation that has infested them incurred or provoked? Has a spell been cast on it or have it itself willingly embarked on a rite to exorcise the last hopes it placed in an economic system of power in crisis? The prognosis is open. By inviting us to speculate on the fate of this vegetating creature, Jacopo Belloni seems to highlight the destruction of a certain form of autonomy on which capitalism has built the exploitation and mechanisation of the individual and social body. These autonomous powers, as Silvia Federici calls them, are part of a pre-capitalist past that the history of technological innovation has stripped us of (1).



These needs, desires and capacities – to be in the open air and feel the sun as well as the rain or wind on our skins, but also to touch, taste, sleep, make love, etc. – have, however, been sedimented in us by millions of years of evolutionary development, in close relationship with nature. According to Silvia Federici, this embodied knowledge is one of our most valuable tools of resistance today. It is in the light of Silvia Federici's thinking, not only on the conditions of our physical survival, but also of a "re-enchantment" of the earth that I interpret Jacopo Belloni's work for the Bourses déliées. This ambiguous transitional state that these *Superstitious* inhabit seems to point as much to a form of impoverishment and disarticulation linked to the depletion of certain resources as to a repossession of what binds us to nature, to others and to our bodies. These leafy characters may also evoke the mythological figure of the "wild man" of medieval Europe, who entered the liminal space of the forest to build bridges between the human and the animal, the flora and fauna and the organic. For Jacopo Belloni, considering the body in conjunction with the earth is perhaps already a way of using this power of speculation to glimpse truly liveable horizons, which embrace interspecies hybridity and mutability as real possibilities.

Text published for the exhibition *Bourse Déliée du Fonds cantonal d'art contemporain pour les diplômé-e-s de la HEAD*, 2022, Geneva

(1) Silvia Federici, *Re-Enchanting the World: Feminism and the Politics of the Commons*, PM Press, Oakland, 2018, p. 190.

Private Enchantment
Performance view at Brasserie des halles de l'île during the opening of *Bourse Déliée du Fonds cantonal d'art contemporain pour les diplômé-e-s de la HEAD*, 2022, Geneva
Performer : Antoine Weil





Private Enchantment
Exhibition view and detail
Bourse Deliée du Fonds cantonal d'art contemporain
pour les diplômé-e-s de la HEAD
Halle Nord, 2022, Geneva
Ph. credits: Thomas Maisonnasse



Lonely Ornament

2022

Silk, alcohol aniline, cotton yarn
35x40x10 cm

Lonely Ornament

Sculpture view

Something like falling off the world, Forde, 2022,
Geneva

Ph credits: Thea Giglio





The Superstitious

2022

Ivy leafs, male suit, shirt, patent leather shoes,
plaster, papier-maché, duck tape, glue, ash,
bronze amulet, brass chain
100x100x130 cm

It is not widely known that the term superstitious is akin to the word survivor. Both leads back to the contingency of “standing beyond” a critical and/or fatal event, being able of witness it, perhaps by modify the tale through the filter of the emotions.

Both alive and frozen, survived and worn-out, The Superstitious plays with the concept of animism as a possible way to escape from the objectification of the reality and its continuous alteration.

The work, covered with ivy, reminds to some vernacular masks widespread throughout Europe which were performed during symbolically critical times of the year, personifying nature spirits who were spreading wealth and fertility to the community.

The work seems the outcome of a time machine out of control, which blurred fairytale, history and reality. The result highlights some change of paradigm already ongoing in our system of thought, mostly the carnivalesque collapse of the rational hierarchies of power through emotional earthquakes in the society, as well as the ravaging presence of nature in the cultural sphere.

The Supertitious

Sculpture view

Rosaspina, La Rada, 2022, Locarno

Ph credits: Riccardo Giancola







Mascheroni

2022

Group of two sculptures

Welded zinc-coated iron, stolen and/or recouped flowers.

50x100x40 cm (*Mascherone I*)

40x40x40 cm (*Mascherone II*)

Mascheroni is a group of sculptures focused on strategies of attraction and creation of desire. In offices and workplaces, flowers fill the role of creating a more seductive and seemingly livable environment. Their transience leads them to be constantly replaced, making them sacrificial gifts of an endless ritual.

In the exhibition space, galvanized iron structures resembling the physiognomies of apotropaic masks or grotesque figures are constantly adorned with flowers stolen from lush gardens in the surrounding. The exhibition space is committed to taking care of adding more floral elements during the exhibition period, not replacing the dried ones but layering them over time.

Mascherone I

Sculpture view

Rosaspina, La Rada, 2022, Locarno

Ph credits: Riccardo Giancola





Mascherone II
Sculpture view
Rosaspina, La Rada, 2022, Locarno
Ph credits: Riccardo Giancola



Anathema Souvenirs

2021

Group of eight sculptures
Lost wax bronze casting , metal structures
20x50x20 cm (without metal structures)
20x100x20 cm (without metal structures)

“In the framework of the *New Heads Young Artist Advancement Award*, Jacopo Belloni (*1992) provides insight into a new chapter of his visual and anthropological research: his latest work ties in with the exploration of the loss of legibility of cultural and cultural-historical contexts.

The production of the series of cylindrical brass-bronze sculptures *Anathema Souvenirs* takes as its point of departure Belloni’s in-depth investigation of mischief-preventing symbols. Stripped of their original purpose, mass-produced jewelry pendants now serve largely to add commercial value. Although few are aware of the traditional meanings of the individual symbols, marketers, especially at popular tourist destinations, still profit from the sensuous super-sensuous appeal of these objects.

Belloni’s installation returns the metallic amulets to the place where they were made and evokes their original use value in the exhibition space in an almost spectral way. Thus, a discussion unfolds about the need for rituals and their place in our society.

Following the intertwining of esotericism and art in the 20th century, Belloni integrates the jewelry objects into the museum context and, with his sculptural installation, refers to common strategies of ensouling everyday objects in modern cultural history. As popular mass-produced goods, the protective objects express a desire for an enchantment of the world. By dealing with the original mythologies of the protective symbols, Belloni succeeds in critically questioning contemporary forms of this popular legend-making.”

Text by Bassma El Adisey for the solo exhibition *New Heads: Jacopo Belloni. Advancement Award of HEAD*

Installation view

New Heads: Jacopo Belloni. Advancement Award of HEAD, Aargauer Kunsthhaus, 2021, Aarau
Ph credits: Aargauer Kunsthhaus / David Aebi









Anathema Souvenir
Sculpture view
Sensuous Supersensuous,
Galleria Daniele Agostini, 2022, Lugano
Ph credits: Mattia Angelini







Prophecies After The Blaze

2021
Ash, Arabic gum, vegetable fibers, wool yarn
Variable dimensions

Prophecies After The Blaze is a project that questions the strategies adopted by humans to deal with the unpredictability of the future in times of crisis.

During the pandemic period, I collected ashes produced by the fireplace of an apartment I shared with other roommates. The hearth was the only place where it was allowed for us to recreate a community and where we welcomed our friends, on the fringe of legality. It was a way to exorcise the fright of an uncertain future and of a nebulous present, questioning ourselves about forthcoming events and a lack of desire for the time to come.

I saved the ashes which witnessing a proximity of bodies and I solidified them with natural glues and fibers, using this mixture to write my own poem/spell based on the discuses of these meeting. Among many divinatory techniques from antiquity and vernacular culture, there is one based on ashes from sacred fires called "spodomancy", which foretold looming events cleared up the uncertain present. Questions and wishes were written on the ashes and were deciphered the changes made by the surrounding environment.

Fire was the first technological tool used to hold a community together and to produce a semantic value. Fire might be defined the first search engine that collects desires of a collectivity and transforms realty projecting alternative and imaginary one.

Propecies After the Blaze
Installation view
7 Winds, Kunsthalle Bern, 2022, Bern
Ph credit: David Aebi





Prophecies After the Blaze
Installation view
Badly Buried, Palazzo Re Rebaudengo, 2021, Guarene (CN)







Paranoid Lamps

2020/2021

Spheroidal cast iron, crystals of salt, halogen light bulbs, cables

30 x 125 x 70 cm (*Paranoid Lamp #1*)

25 x 120 x 60 cm (*Paranoid Lamp #2*)

30x x140 x 70 cm (*Paranoid Lamp #3I*)

Paranoid lamps is a group of sculptures that address contemporary rituals of psychotic closure and anxieties towards a reality increasingly difficult to understand. In popular culture, salt was used to purify the domestic environment and to drive out evil presences. Today salt crystals are kept in the home with the dubious belief that they can purify private space and our bodies from toxins caused by the electromagnetic fields of our technological devices. The fear of reality pushes us to find security in solipsist and identity rituals, in search of purity and protection. Our private space, however, could soon assail us.

Paranoid lamp #1

Sculpture view

Badly Buried, Palazzo Re Rebaudengo, 2021, Guarene (CN)

Courtesy of the artist and Fondazione Sandretto Re Rebaudengo





Paranoid Lamp #2
Sculpture view
Badly Buried, Palazzo Re Rebaudengo,
2021, Guarene (CN)
Courtesy of the artist and
Fondazione Sandretto Re Rebaudengo



Paranoid Lamp #3
Sculpture view
Badly Buried, Palazzo Re Rebaudengo,
2021, Guarene (CN)
Courtesy of the artist and
Fondazione Sandretto Re Rebaudengo



Nice Harmony (Sweet Verbena And Cedar)

2021

Group of five sculptures

Paraffin, stearin, scented oil of sweet verbena, scented oil of cedar, pigments, wicks, metal structures

100x65x2 cm (without structure) 100x85x35 cm

55x90x2 cm (without structure) 55x130x55 cm

43x70x2 cm (without structure) 43x90x55 cm

35x105x2 cm (without structure) 35x145x55 cm

43x70x2 cm (without structure) 43x100x20 cm

“The group of sculptures Nice harmony (2019) inquires the simulation of the body as consumption of desire. In sympathetic magic, the reproduction of an anatomical part can be adopted to symbolically heal a physical or psychological disease. For this reason, in ancient times, wax was the best material to reproduce votive anatomical parts because it allowed a greater organic resemblance and could be modeled many times. Nowadays wax, and even more paraffin, are employed for the production of therapeutic candles that, through their design and the essential oils they contain, would help reduce the feeling of fear and anxiety, decreasing stress and lifting the mood. The sculpture series aims to create performative objects that simulate anatomical parts through their activation as candles. Their decay and the release of the essential oils simulate an inorganic process of transformation that faces us with our desire to banish pain and our wish to preserve integrity, as if we were in front of synthetic relics.”

Text from the catalogue of the exhibition
“Lemaniana d’autre scènes”, 2021, Centre d’Art Contemporain, Genève, Geneva.

Nice Harmony (Sweet Verbena And Cedar)

Installation view

Badly Buried, Palazzo Re Rebaudengo, 2021, Guarene (CN)

Ph credits: Domenico Conte







Nice Harmony (Lemon, Sandal Wood And Orange)

2019

Group of four sculptures

Paraffin, stearin, scented oil of lemon, scented oil of sandal wood and orange, natural pigments, wicks, iron

43x70x2 cm (without structure) 43x100x20 cm

Nice Harmony (Lemon, Sandal Wood And Orange)

Detail

Lemania. Reflections on Other Scenes, Centre d'Art Contemporain Genève, 2021, Geneva

Ph credits: Centre d'Art Contemporain Genève/
Mathilda Olmi







Cover Band

2017/ongoing
Denim jacket, cotton and semi-linen cloth,
embroidery string
Variable dimensions

Quotes in my work are like bandits by the side of the road, who jump out with guns and rip up the assent of the idle traveler.
Walter Benjamin, *One-way street. Writings 1926-1927*

The project inquires the idea of security and affection that “shape” the own individuality. The artist is involving friends and people who inspired him by asking them an image which has a symbolically values for them. The images are then embroidered as patches and applied to a jacket, turning it into a wearable amulet.

The project is ongoing and has no end; the patches will be added continuously creating layers on top of the clothes.

Cover Band

Sculpture view
HEAD, 2018, Geneva







L'Ostacoleire (The Preventer)

2016/2017

Foam rubber, string, aluminum and wooden ladders

Variable dimensions

A performer with a bulky costume tries to climb many ladders close to each other. His attempt is to obstruct himself and, at the same time, to preserve his safety until the increase of the speed of his movements makes him fall, ending the performance.

The costume will wear out after every performance and, at some point, it will become unwearable due of the layers of mends to fix it.

vimeo.com/255874424

L'Ostacoliere (The Preventer)

Performance view

Do Disturb, Palais de Tokyo, 2017, Paris

Ph credit: Atelier Diptik



L'Ostacoliere (The Preventer)
Performance view
Set of the documentary *Pane quotidiano* by
Bianca R. Schröder, Carlotta Scognamiglio
and Simone Valente, Arcevia (AN)
Ph credit: Simone Valente



L'Ostacoliere (The Preventer)
Performance view
Sol Invictus, Istituto Svizzero, 2021, Rome.
Ph credit: Davide Palmieri



Festa Con Piccola Trafedia (Little Tragedy Party)

2016

80'c.a

Enameled iron, motorized moving headlights, laser projector, strobe projector, speakers, smoke machine, leather belt, foam and cotton shoulder pads, wires
110 x 100 x 210 cm

The performance has been designed taking as a reference the one-men-band. In the past he was a nomad figure whom was identified as oral messenger and as a sorcerer. His biomechanical character gathered a community around his performance.

During a party all light and sound devices are carried on by a performer. The weight does not allow him to totally enjoy the event. His condition it is originate by the primal values of the theater; the drama, the comedy and, most important, the act as a social event.

Little Tragedy Party it is a performance which has collaborated with several musicians and composers like Gabber Eleganza, Jealousy Party and The Boys and Kifer.

vimeo.com/198601326

Festa con Piccola Tragedia (Little Tragedy Party)

Performance view

Incontri del Terzo Luogo, Manifatture Knos, 2018, Lecce

Ph credits Dario Galli



Festa con Piccola Tragedia (Little Tragedy Party)
Performance view
Where is The Boys and Kifer?,
Marsèlleria Permanent Exhibition, 2018, Milan



Festa con Piccola Tragedia (Little Tragedy Party)
Performance view
Do D!sturb, Palais de Tokyo, 2017, Paris
Ph Credits: Atelier Diptik



Festa con Piccola Tragedia (Little Tragedy Party)
Sculpture view
Affidamenti/Incontri del Terzo Luogo,
Manifatture Knos, 2018, Lecce



Untitled

2016
Wood, acrylic enamel
140 x 200 x 150 cm

Untitled is an exoskeleton that supports its inhabitant but prevents his movements. Its abandonment is only temporary, waiting for a new rider who carry on the obstacle.

Untitled
Sculpture view
Primavera 5, Galerie Papillon, 2016, Paris



Solo Exhibitions

- 2023 *Mimema*, curated by Carla Chiarchiaro, ADA, Rome
- 2022 *Sensuous Supersensuous*, curated by Daniele Agostini, Galleria Daniele Agostini, Lugano
- 2021 *New Heads: Jacopo Belloni. Advancement Award of HEAD – Genève*, curated by Bassma El Adisey, Aargauer Kunsthaut, Aarau
- 2018 *L’impresa Degli Angoli Acuti* , curated by Pasquale Campanella and Simona Bordone, Farmacia Wurmko, Sesto San Giovanni (MI)

Selected Collective Exhibitions

- 2023 *The Cup Of Water That Gives Itself To Thirst*, curated by Elise Lammer, Sans Titre, Paris
- 2023 *Pace Staff Show*, curated by Tumi Nwanma and John Richey Pace Gallery, New York (upcoming)
- 2023 *Swiss Art Awards*, Halle 1.1, Basel
- 2023 *Les Sillons 1*, curated by Thomas Conchous, Centre d’Art Contemporain La Ferme de Buisson, Noisiel
- 2022 *7 Wind*, curated by Kabelo Julia Künzi, Kabelo Malatsie and Camilla Paolino, Kunsthalle Bern, Bern
- 2022 *Bourses Déliées Arts Visuels 2022*, Halle Nord, Geneva
- 2022 *Something Like Falling Off the World*, curated by Varun Kumar, Forde, Geneva
- 2022 *The Milky Way*, curated by Damiana Leoni, Galleria Alessandra Bonomo, Rome
- 2022 *Rosaspina*, curated by Tommaso Gatti and Yimei Zhang, La Rada, Locarno
- 2021 *Sol Invictus*, curated by Gioia del Molin, Istituto Svizzero, Roma
- 2021 *Badly Buried*, curated by Naz Cuguoglu, Alice Sarmiento, Jade Barget, 15 ed. YCRP, Palazzo Re Rebaudengo, Guarene
- 2021 *Kiefer Hablitzel/Göhner Art Prize*, Halle 3 Art Basel, Basel
- 2021 *Colle Desiderio*, curated by Matteo Binci, Pietro Consolandi, Anna Mostardi, Giacomo Pigliapoco e Bianca R. Schröder, public space, San Vito sul Cesano (AN)
- 2021 *I love Artistedici*, curated by Zabriskie Point, a project by FMAC Genève, Geneva
- 2021 *HEAD Degree Exhibition*, curated by Olivia Fahmy, Trinity Njume Ebong and Camilla Paolino, HEAD, Geneva
- 2021 *Lemaniana. Reflets d’Autres Scènes*, curated by Andrea Bellini, Mohamed Almusibli, Jill Gasparina and Stéphanie Moisdon, Centre d’Art Contemporain, Geneva
- 2020 *Tarantula*, curated by Gabriel Stoeckli and Giacomo Galletti, Sonnenstube, Lugano
- 2020 *Wie zu Hause Wo Ich Nicht Bin*, curated by Niles Trannois, Centre d’Art Contemporain, Geneva
- 2019 *Estate Autunno*, curated by Irene Angenica, Giovanni Paolin and Giacomo Pigliapoco, State Of, Milan
- 2019 *Backslash Festival*, curated by Tokyo Data Collective, Gessnerallee, Zürich
- 2019 *Fridges Are Not Frigid*, curated by Niels Trannois, Archivio Conz, Berlin
- 2019 *ACT*, curated by Gregory Sugnaux and Caroline von Gunten, Arsenic, Lausanne
- 2019 *ACT*, curated by Hervé Graumann and Quentin Lannes, Théâtre Saint-Gervais, Geneva
- 2018 *LCMF London Contemporary Music Festival*, curated by Igor Toronyi-Lalic, Ambika P3, London
- 2018 *Where is The Boys and Kifer?*, curated by Roberta Pagani, Marsèlleria Permanent Exhibition, Milan
- 2017 *Winter Konzert*, curated by Musarc, Christ Church, London
- 2017 *Discomfort*, curated by Team Cäef, Localedue, Bologna
- 2017 *Festival Do Disturb*, curated by Vittoria Matarrese, Palais deTokyo, Paris
- 2016 - *Primavera 5*, curated by Valentine Meyer, Galerie Papillon, Paris
- 2014 *QQ’UN QQ’CH*, LUCA Bachelor and Master Graduation Show, Gemeentehuis Scharbee, Brussel

Biography

Jacopo Belloni (1992) is born in Ancona (IT).

He works and lives between Geneva and Rome.

He is rapresented by ADA, Rome

Residencies

- 2023/2024 *Istituto Svizzero di Roma* (upcoming)
- 2022 *Bagni d’Aria*, Frassineto (TO)
- 2021 *Biennale College Arte*, 59. Biennale d’Arte di Venezia, Venice
- 2021 *CASTRO Project*, Rome
- 2019 *Bocs Art*, Cosenza
- 2019 *Fondation Boghossian*, Villa Empain, Brussels
- 2017 *ISA Inteatro Summer School Academy*, Inteatro, Polverigi (AN)
- 2016 *Fixer*, Lecce
- 2016 *Dena Foundation for Contemporary Art*, Paris

Awards and Scholarships

- 2023 *Swiss Art Awards*, shortlisted
- 2022 *Bourse Déliées HEAD 2021 Fond Cantonal d’Art de Genève (FCAC)*
- 2021/25 *Atelier de la Ville de Genève*
- 2021 *Kiefer Hablitzel/Göhner Art Prize*, shortlisted
- 2019 *Bourse d’étude Fondation Hans Wilsdorf*

Tutor and workshops

- 2022 *Winter Meetings*, tutor at HEAD, Geneva
- 2021 *How to write a statement?*, tutor at Accademia di Belle Arti di Roma for CASTRO, Rome

Lectures and talks

- 2022 *Tonight we are young. Nuova arte italiana*, Triennale, Milan
- 2021 *Talk with Jacopo Belloni*, with Chloe Sugden, Aargauer Kunsthau, Aarau
- 2018 *Apotropaica. Dono e Performance nel Medioevo*, symposium *La Ritenzione della Traccia*, Università degli Studi di Macerata
- 2018 *Apotropaica. Dono e Performance nel Medioevo*, symposium *Prova Aperta*, Accademia di Belle Arti di Brera, Milano
- 2017 *La Manipolazione e il Ricordo. Oggetti Sacri e Votivi nel Pellegrinaggio Medievale*, invited by Prof. Francesca Vaglienti, Università degli Studi di Milano

Publications

- 2023 *New Heads - Jacopo Belloni*, exhibition catalogue, HEAD - Genève
- 2021 *Vera. Rome, 8 spaces, 54 studios*, concept by Damiana Leoni, catalogue, Quodlibet
- 2021 *Swiss Art Awards 2021*, catalogue, Federal Office of Culture FOC
- 2021 *Lemaniana. Reflets d’Autres Scènes*, exhibition catalogue, Motto Books

Education

- 2018/2021 MA Work.Master program, Geneva School of Art and Design (HEAD), Geneva
- 2015/2018 MA History and Critique of Art, Università degli Studi di Milano, Milan
- 2015/2016 High professional course for set and prop, Accademia del Teatro alla Scala, Milan
- 2013/2014 Erasmus exchange LPP programm, LUCA Brussel - Atelier Project Studio, Brussels
- 2011/2014 BA Visual Art, Accademia di Belle Arti di Brera, Milan

Since 2018 he is co-founder and co-curator of *Terminalia*, a transship non-profit association with social and cultural purpose working in marginal and internal areas of the center of Italy. Its aim is to map the potentialities of small rural areas, developing open workshops to create an aesthetic, poetic and political synergy between local and national/ international entities. The project, through practical and theoretical activities, want to connect artists, craftsmen, teachers, municipal administrators, farmers, architects, bricklayers to develop alternative collective practices. Terminalia has collaborated with: 72:H, Michela Benedan, Borgofuturo, Mattias Canapini, Lucia Cristiani, Riccardo Giacconi, Orestis Mavroudis, Giulia Savorani and Francesco Martinazzo, Davide Nota, Patrizia Emma Scialpi, Tafano Cineforum, Toc Centre, Traffic/Festival della Anime Gentili.

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