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MATTIA PAPP

In my work I explore the topic of archaeological heritage. As a native of southern Europe, specifically Italy, I am fascinated by the rich cultural history and exchanges that have taken place in my land over thousands of years. The narrative that northern Europe is better equipped to take care of and maintain world heritage has led to illegitimate acquisitions throughout the centuries. By creating an accessible archeological work that allows for international exploration, I aim to question the notion of colonialism in acquiring cultural heritage.

My artistic practice is a fusion of past and present, a harmonious blend of Renaissance and Baroque aesthetics with contemporary themes and new myths of the Western world. To create a truly immersive experience, I employ various techniques, digital mediums, and video installations alongside paintings. Theatricality is an integral part of my practice, a nod to my early childhood experiences, of being captivated by the visual spectacle of theater productions. My main body of work is the ongoing project, Atlantis (2020), which is a testament to my fascination with natural history, mythology, and magic realism. Through my paintings, which are the primary medium of this project, I seek to create a living scenography that invites the audience to contemplate their relationship with time and the forces that shape their lives. The presentation method evokes an archaeological or natural history museum, showcasing textures resembling corals and fossilized marine life. With my work, I contemplate my relationship with time and the forces that shape memories, and perceptions and invite the audience to do the same. Recently, my exploration has led me to work more with porcelain and clay, and I find their unique qualities captivating. Clay has a rhizomatic quality that transcends time, space, cultures, and geography, making it a material that constitutes the very fabric of our collective history, being steeped in mythology and religion, playing a significant role in the creation of humanity in many cultures. Its overall engulfing quality makes it my most prominently used material lately. It allows me to explore this traditional medium's rich layers of meaning and symbolism. Since 2019 I've been drawn to the medium of food incorporating it into my art project in the form of performances that result in what I call "Edible Landscapes". Food is a medium that brings people together, nourishing all senses simultaneously. My performances often feature triumphant allegories and vanitas, resulting in edible artwork that combines my passion for food with my research of visual harmony as a painter. My food design projects are rooted in Neoplatonic philosophy, where art represents the ideal of a perfect world, and beauty is an expression of harmony and spiritual perfection. My work seeks to provide beauty in a synesthetic way, engaging all the senses and creating a shared experience that transcends boundaries.

WEBSITES

www.mattiapapp.com

SOCIAL MEDIA

www.instagram.com/mattiapp/?hl=tr

EDUCATION

2013 - painting Den Haag, Koninklijke Academie
2017 van Beeldende Kunsten diploma

EXHIBITIONS

- 2023 ATLANTIS, Mattia Papp NIO House Rotterdam, Netherlands
development of the series of works from the ATLANTIS project
[Solo](#)
- 2023 Prospects VAN NELLE FACTORY, ART ROTTERDAM
Rotterdam, Netherlands exhibition of all the 2021 recipients of mondriaan fonds. I have presented an installation with 35 artworks that retrace the fictional discovery of the lost empire of Atlantis
[Group](#)
- 2023 Edible Landscape: Dream The Grey Space in the middle The Hague, Netherlands In overeenstemming met het idee om voeding van de aarde te krijgen, bestaat het menu uit lokaal geproduceerde en biologische ingrediënten, met de nadruk op vers fruit, groenten en kruiden. Geïnspireerd door de scène die wordt afgebeeld in "Le Déjeuner sur l'herbe" - het schilderij van Édouard Manet - heb ik een ruimte gecreëerd waar gasten kunnen ontspannen en genieten van hun maaltijd op dekens en kussens te midden van planten, bomen en bloemen.
[Solo](#)
- 2022 "Seven ways to compassion" GROTE KERK The Hague
Series realized in ceramic and porcelain for the Lutheran Church of the Netherlands. Each work represents a reinterpretation of the biblical theme of seven acts of mercy.
[Solo](#)
- 2022 "Memories from the future" 98 GALLERY The Hague, Netherlands Exhibition with the body of works "MURI"
[Solo](#)

PROJECTS

- 2022 "Santi e Licheni" The Hague, Netherlands
mattiapapp.com/SANTI-E-LICHENI I have always been interested in the iconography of religious figures and the usage of imagery as a moral compass. By painting these figures with a twist in the established iconography, I touch upon the idea that traditional moral values are perceived as corrupt, modern societies substituting them for new non-religious values. The sanctity of the catholic saints is questioned by the materiality of the paintings themselves - fading away and falling apart, dripping and separating pigments through chromatographic handlings. Moral corruption is insinuated by visual image corruption. The idea of craftsmanship in the art historical context of painting is very important, as it is a value that is no longer as appreciated as it used to be, and is disappearing. At the same time, I am fascinated by the aesthetic of the digital era. I frequently implement techniques that simulate photoshop collages, bright RGB colors, and low-resolution texture renderings. Therefore, in a society that does celebrate individualism, such as the western one, which acknowledges itself as Christian valued, the incoherence with this general assumption, is gigantic. Anyhow holy and profane have always been hand in hand when it comes to art and Catholicism, and the beauty of the Catholic art lies in this

2022	EDIBLE LANDSCAPE 3 Utrecht, Netherlands Edible landscape performance for Greative Coders Utrecht event Solo		contradictory dualism, drunks and rosary beads on the churchyard. Together.
2022	Imergente Festival CASA70 Lisbon, Portugal edible landscape in the context of IMEREGENTE festival Group	2022	FOOD DESIGN AS BLEND BETWEEN GASTRONOMY AND FINE ART Amsterdam, Den Haag, Lisbon, Florence, Netherlands mattiapapp.com/FOOD-DESIGN-AS-BLEND-BETWEEN-GASTRONOMY-AND-FINE-ART My research also revolves around food, which I use as a medium itself. I create a social gathering, triumphant allegories, and Vanitas in the format of a theatrical performance, at the end of which the guests are fed the edible artwork. With "Garden of Primavera" I merge my research of visual harmony as a painter with my practice as a food researcher, seeking the perfect balance between these disciplines. My food design projects are based on the principles of Neoplatonic philosophy. Art must represent the ideal of a perfect world, and the beauty of forms is an expression of harmony and spiritual perfection. I see food as a medium capable of gathering people together, giving out beauty in a sinesthetic way.
2022	Cornucopia CASTELNUOVO CASTLE Chianti, Italy Edible landscape Solo		
2022	"Tactilis" GALERIE HELDER The Hague, Netherlands group show with works focused on the tactile quality of materials Group		
2021	EDIBLE LANDSCAPE 1 he Grey Space in the Middle The Hague, Netherlands First edible landscape I have ever realized Solo		
2020	SALUS PER AQUAM Numeroventi Florence, Italy a show about Atlantis and its traces numeroventi.it/daylight-opening/ Solo		
2020	REA ART FAIR Fabbrica Del Vapore Milano, Italy www.reafair.com/ Group	2022	ATLANTIS The Hague, Netherlands mattiapapp.com/ATLANTIS Project abstract In addition to my exploration of digital painting, during the pandemic in 2020, I extrapolated myself from a claustrophobic life through impossible narratives. This led to the major project I will continue to work on in the next year, Atlantis. In Atlantis, I combine the process of manipulation of materials and their accelerated decay for painterly purposes with the appropriation of the classical myth of Atlantis. The presentation method aims to resemble an archeological or natural history museum; displaying artifacts with elements of textures that resemble corals and fossilized marine life. This presentation lends the narrative truth, making the existence of magical creatures such as sirens plausible, creating a magical reality. The project envisages an imaginative narrative universe that revolves around the myth of Atlantis. This fictional narrative describes the discovery of Atlantis beneath the coast of Antarctica. The disappearance of this civilization occurred around 2 million years BC, when humanity passed from Australopithecus to Homo Habilis, or rather when the first men learned to handle tools. The inhabitants were not human, but whether they were amphibians or not, and how extended their reign was, is not clear yet. The natural marine flora and geological aspects became part of their architecture, and chemistry played a structural role in the construction of their urbanistic landscape. Eroded surfaces from sea creatures and oxidized metals from the water for instance become an integral part of the visual language of the cityscape.
2019	Human concrete Boogieland Amsterdam, Netherlands pop expo featuring works of big dimensions. Group		
2018	The living Museum Westgastefabriek Amsterdam, Netherlands 3 days openlocation tour. each room of the exhibition had an artist with site specific installation or performance Group		
2018	Traces of personal presence Twelve Twelve Gallery The Hague Groepsshow Group		
2018	The diptic of faith BUREAU DEGRADE The Hague, Netherlands all night performance, 12 hours non stop painting replicas of details from the walls Of S.Spirito church in Florence , while a dutch artist Teun Wolters was performing in front of the forementioned church www.youtube.com/watch?v=7Q2tUzGsUN8&ab_channel=LabelID%C3%A9grad%C3%A9 Duo		
2017	Cables and Spears KABK The Hague, Netherlands graduation show project, installation with painting and video work Group		
2017	Under One Sky Santa Caterina church, Lucca, Italy Lucca, Italy Installation with sound painting and grass, for the manifestation mattiapapp.com/UNDER-ONE-SKY Solo		
2017	Dating NOUVELLES IMAGES GALLERY The Hague, Netherlands groupshow Group		
2017	Best of graduates group show Jerusalem Chapel Gouda, Netherlands Best of graduates group show Group		
2017	SANAA Gallery Utrecht, Netherlands group show Group	2021	VIDEO TABERNACOLI AND THEATER SCENOGRAPHIES Den Haag, Florence mattiapapp.com/VIDEO-TABERNACOLI-AND-THEATER-SCENOGRAPHIES Theatricality is a binding element in all my projects. Growing up, I regularly visited theater productions. I remember being stunned by the trickery and surprising visuals of these productions. Many years later, theater is very present in my work. A telling example of this theatricality is my work "Triptych van RGB's work". It consists of a jungle on stage, that combines plants
2016	CRYSTAL MAZE BINCHORST The Hague, Netherlands Groupshow as exam for the first semester of graduation year, fine arts Group		

and vines with cables and a triptych of screens, showcasing my video works. These video works are part of a series inspired by the religious street altar typical of Italy, the "tabernacolo". Contemporary deities are substituted ironically to traditional ones, created through the green screen, this work includes elements from Botticelli and Giorgione. Tabernacoli are small stone structures containing religious icons, they are part of a diffuse sense of religiousness that is now lost in my country, and these structures are more of a reminiscence of a lost aspect of the Italian culture, and moreover they became just an architectural element, mostly unnoticed. I always found them very fascinating, as they would contain priceless artworks, and yes, of course, Italy is quite infatuated with antiquity, if these shrines would be in the U.S they would probably have a bigger impact on the urban landscape. I found very fascinating of the tabernacoli, their uniqueness in the panorama of western culture.

2019

MURI The Hague, Florence, Netherlands mattiapapp.com/MURI MURI Decay and research on unusual painting materials is another pillar of my body of work. For the series Muri (2018) I recreated details of walls of various churches of Italy on wooden panels. The churchyard is commonly used in Italy as a place of social gathering, people get together to interact, get drunk, party, and piss on the walls. This process accelerates the decay of the structure, it erodes the material of the walls, moss grows on it, molds are born. This is part of the iconic charm of the Italian urban landscape, and I tried to mimic these walls as if they were scenographic backdrops. I used cement, limestone, chalk, and pigments on the panel for the mural. With ammonia, I then eroded the surface to reenact one of the most common activities performed daily on them. I poured water on them for hours, simulating the effect of weeks of rain, worked them with a hammer, tearing them down and rebuilding them. I accelerated the process of centuries of erosion, decadence, and human life experience in the span of a few weeks for each panel. I grew moss on them and eventually covered them in resin to preserve these monuments to decay. The experiment with materials became a strong focus since the beginning of this project, finding a way in it to glorify the decay of my country of origin, which I find to be extremely charming in her contradictory aspects. The positive meets the extremely negative in her relationship with the holy and profane, with historical heritage and political reactionism. "Christian values" clash with harsh xenophobia. It is a reality of decadence; of moral decline and indulgence in pleasure. My walls in the Muri series paint a portrait of this reality, historical religious buildings falling to pieces because they are used as a public bar. The cracks in the walls are like scars on Italian society, showing the flaws of a centuries-old land. The walls are like living beings, preserving the memory of everything they witnessed in their long life.

2023 Tao Hua Tan, China the international artists' retreat and painting residence workshop will take place in Tao Hua Tan, Anhui Province, China, from October 12th through October 31st, 2023. As decided by the organizers, about 40 artists from China, and from different countries of the world, will be invited to participate. The participating artists will be selected by the curators: Gordan Novak owner of Novak Graphics Inc. printmaking studio and publisher from Admiral, Saskatchewan, Canada; Liu Jian, artist, art consultant and curator from Toronto, Canada and Beijing China; www.taohuatanart.com/

2016 Diligentia theater Den Haag panel

2020 Numeroventi Florence, Italy 3 months exploration of my Atlantis project numeroventi.it/daylight-opening/

SALES/WORKS IN COLLECTIONS

-- Italy/Germany/Belgium/France//Netherlands, Nederland Various paintings to different private buyers, between the Netherlands, Italy, Belgium, Germany and France . starting in 2012

PUBLICATIONS

2023 Spiritual practices: with artist Mattia Papp in search of beauty and decay in the Haagse Bos http://mistermotley.nl/Eindexamens_2011/2011/07/11/Eindexamen Linda Selena Boos Netherlands www.mistermotley.nl/spirituele-praktijken-met-kunstenaar-mattia-papp-op-zoek-naar-schoonheid-en-verval-in-het-haagse-bos/ Linda Selena Boos spends an afternoon with artist Mattia Papp in the Haagse Bos: the place where he finds inspiration and experiences spiritual connection. Papp talks about his fascination with moss, collective memories stored in ancient city walls and the different forms of life in nature.

2020 The T list, 5 things we recommend this week the newyork time (T magazine) Laura Rysman www.nytimes.com/2020/07/16/t-magazine/margo-price-album-tlist.html?fbclid=IwAR1wM3bTTdLu31PDzL_mfUdyvB-lyvUgVkl21oOmXkDvjCYDjL9NvLiTo

2017 Den haag centraal

2017 vice

AWARDS AND GRANTS

2021 Kunstenaar Start mondriaan fonds Amsterdam, Netherlands De bijdrage Kunstenaar Start wordt toegekend aan kunstenaars die ten minste 1 tot maximaal 4 jaar als professioneel kunstenaar werkzaam zijn.

2017 painting prize assigned from the jan roede association, given to one graduating student in the KABK winner of Jan Roede painting prize

2017 one of three finalists in the painting section nominated for the piket kunst prize

2015 winning design for the entrance panel for the diligentia theater, the competition was introduced during the second year of the KABK winner of Dlligentia theater competition

REPRESENTATION

-- Fornaciai Art Gallery Florence, Italy <https://www.fornaciaiartgallery.com/>

SECONDARY ART-RELATED ACTIVITIES

--- teacher On-going

Arboreal Archeology, 2023
1:20



Prometheus, 2023
60 x 60 x 5 cm, 60 x 60 x 5 cm



Sebastian and Lilies, 2023
60 x 60 x 5 cm, 60 x 60 x 5 cm

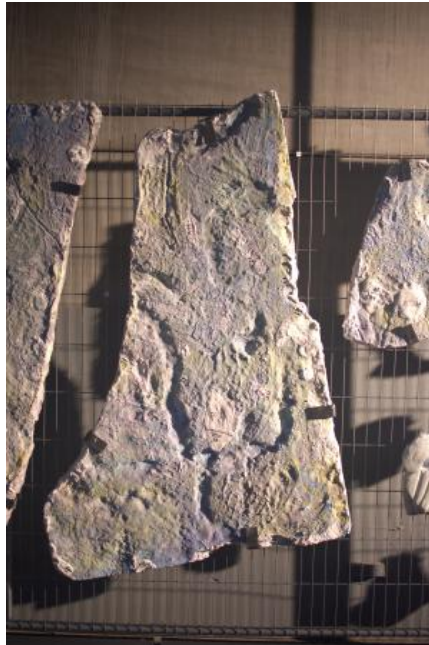


Atlantis Column Fragment, 2023
mixed materials, 70 x 100 x 60 cm

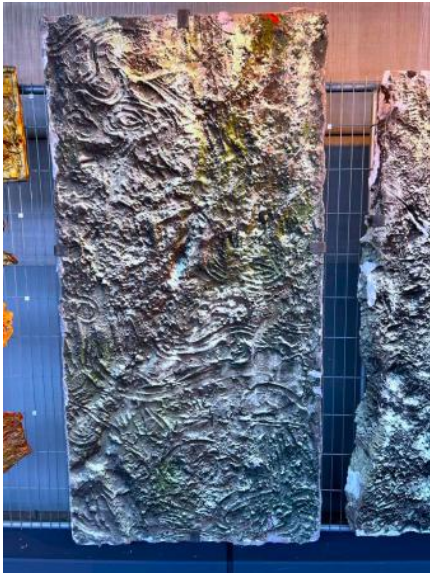
□
, 2023



Atlantis temple N1, 2023
mixed media, 3x100x200



Atlantis Fragments, 2023
mixed media, 5x300x200



Atlantis Hellscape, 2023
mixed media, 5x100x200



Atlantis WallN5, 2023
mixed media, 5x100x100



, 2023