

Jacopo Belloni's practice explores the symbolic and narrative structures that human beings adopt to define their cultural sphere. Through sculptures, installations, and performances, he seeks to challenge these definitions by disrupting the boundaries between human and non-human, reality and fiction, the animate and the inanimate. His works embrace the possibility of transformation in both time and space, constantly influenced by the exhibition site, the audience, and by each other, thereby highlighting their fragile and incomplete condition. The aim of his research is to re-enchant reality by investigating the processes of theatricalization that underlie it, like studying a fairy tale through the imaginative and cruel language of the fairy tale itself.



Confabula

2025

Steel, powder varnish, water vapor fireplace, distilled water, leds, speakers, amplifier, sensor, wires

Confabula: Cenerentola

80x190x80cm

Confabula: Boccaccia

81x300x57cm

Confabula: Lanterno 500

70x300x80cm

Three stoves conspire among themselves. Their plan is to ignite a great blaze through the exhibition space and finally be free. But as someone enters, they quickly change the subject, disguising their confabulation with chants, poetry, anecdotes and gossip. The stoves' secret plan is foiled by the public's constant interruptions and their mutual misunderstandings.

Text written and interpreted by:

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Technical support:

Ripa Design, Attika Feuer AG

Sculpture view
Confabula: Cenerentola, 2025, *Swiss Art Awards*,
Halle 1.1, 2025, Basel

Sculpture view
Confabula: Boccaccia, 2025,
Swiss Art Awards, Halle 1.1, 2025, Basel



Sculpture view
Confabula: Lanterno 500, 2025,
Swiss Art Awards, Halle 1.1, 2025, Basel



Sculpture view
From left to the right:
Covo: Entry
Covo: House Brain
Covo: Learning Center
2025
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément





Covo: Entry
Covo: House Brain
Covo: Learning Center

2025

Woven wheat and straw by hand, plywood

130x125x80cm
118x100x100cm
70x100x100cm

The sculptures that are part of *Covo* cycle aim to recreate, through the technique of woven wheat, architectures that had a strong speculative charge, both on an imaginative and economic level.

The construction of votive architectural models out of wheat is a practice still widespread in various Italian provinces. From ancient times it symbolized a vote of thanks to the Earth (and the deities connected to her) for her bounties, hoping for an even richer harvest for future seasons as an investment

Covo (Entry), *Covo (House Brain)* and *Covo (Learning Center)* borrow their forms from one of the first home automation houses built in the United States in the early 1970s by the Xanadu House project. The latter aimed to produce large-scale dwellings with organicistic and spatial forms, buildable in a few days and equipped with powerful computers that synergistically adapted to the inhabitants' lives.

The project turned out to be a scam because of inflated promises on the part of the designers and the inefficiency of the devices installed. The houses were soon abandoned and demolished in the late 1990s.

The word “Covo” in Italian means a den or protected place for animals and people, but it can also mean a shelter for shady deals and confabulations.

The project was made in collaboration with the Associazione S. Giorgio of Montappone (FM), Comune di Montappone (FM), Museo del Cappello di Montappone (FM), whose participants involved were Emma Raschioni, Aldo Mori, Giuseppina Caporaletti, Livia Rossi and Fiorella Dichiarà and Scuola d'Intreccio Carteca of Mogliano (MC)

Detail
Covo (Learning Center)
2025

Sculpture view
Covo (House Brain)

Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément



Falò Chiacchierone (Windy Fire)

2024

Enameled stoneware, stainless steel, ceramic glass, water vapor fireplace, mechanical engine, computer, distilled water, hi-fi speaker, plywood

120x160x100cm

Falò Chiacchierone (Windy Fire) is a sculptural project that explores the relationship of human beings with technology. In an increasingly turbulent and complex contemporary world, human perception of reality undergoes increasingly profound changes, caused by the influence that new technological mediums are affecting it. The reality is distorted by the flow of the infosphere, straining human capacities of credulity and clear analysis.

Windy Fire aims to study these phenomena by looking the other way around, trying to find a starting point where human beings, language and technology first met.

For millennia, the fireplace has been the focus of the mythopoetic processes of human civilization. Around it, human beings have shared fairy-tales, myths, gossip and rumors, as well as food and warmth. To this day, fire can be considered the first technology that humans mastered, and through which they gradually underwent a process of transformation, both physical and psychological. The mouth, previously used as an offensive organ, became the space of language, speech and storytelling.

The project seeks to decentralize the anthropocentric perspective to give voice, finally, to fire.

In *Falò Chiacchierone (Windy Fire)*, the blaze will take on the role of performer, or storyteller, and the audience will gather around it to listen. The listeners will discover, however, that the flame is not so good at storytelling. Indeed, the tale, which begins with tips to cure a sore throat, will soon become a rant that will undergo continuous digressions. The element will cyclically lose track of it, "burning" the story without ever concluding it

Sculpture view
Falò Chiacchierone (Windy Fire), 2024
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément



Details
Falò Chiacchierone (Windy Fire), 2024
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément



Shall be pleasing
Group of fifteen works

2025

Borosilicate glass, neon gas, high-frequency device, stainless steel

40x5x30cm

The work consists of fifteen borosilicate glass electrodes containing neon gas. Each one reproduces a letter of the phrase *SHALL BE PLEASING*. The electrodes are installed on electrotherapy devices. The latter are sold on the market with the purpose of bringing aesthetic and medical benefits to the body through electricity, although there is no scientific proof regarding the benefits of the treatment. By simulating their operation, the group of works can give slight electric sparks to those who unintentionally touch the surface of the glass. The electrified phrase *SHALL BE PLEASING* is the English translation of the word Placebo, which comes from a book of funeral prayers, sung mainly to ingratiate themselves with the family of the departed and be invited to the post-funeral meal. The letters can also be displayed individually, releasing them from their semantic meaning.

Detail
Shall be Pleasing: S
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément

Sculpture view
Shall be Pleasing: S, 2025
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément



Shall be Pleasing: E, 2025
Shall be Pleasing: A, 2025
Powder of Sympathy
Salle Crosnier, 2025, Geneva
Ph credits: Greg Clément





Girigogolo

2024
Pvc mannequin, mechanical engine, natural dyed viscose and acetate, mask on worbla, tracksuit, snickers.
240x60x70cm

L’Orso Stralunato (Moony Bear)

2024
Pvc mannequin, mechanical engine, velvet, synthetic fur, worbla, acrylic colors, tracksuit, snickers.
40x110x200cm

The two sculptures had been showed at the end of the residency of Istituto Svizzero in Rome 2023/24, after a research on invented traditions. The starting point was the collection of festival costumes conserved in the Museum of Popular Arts and Traditions, now part of the Museum of Civilizations. These costumes, remnants of Italian agropastoral communities, come from the materials displayed in the “Palazzo delle Maschere e dei Costumi” pavilion at the 1911 Universal Exhibition in Rome. Notably, the masks were modified, manipulated, and partially recreated for the occasion, in a process of mystification carried out in collusion with a theatrical tailoring workshop for their “restoration”. Analysis of costume rituals in Italian provinces has confirmed that variations and new productions are a constant of the phenomenon. Investigating the mythopoietic mechanism at work in the construction of symbolic, cultural, and social identity within a community, Belloni produces two anthropomorphic sculptures. They are activated by small and repetitive mechanical automations, as the costumes are animated by bored and moony performers. He blends artisanal techniques borrowed from cinema, theater, and cosplay, relating different materials. The artist brings to light masks escaping from any form of identity categorization.

Sculpture view
Girigogolo, 2024
Speaking Nearby,
Istituto Svizzero di Roma, 2024, Rome
Ph credits: Davide Palmieri



Sculpture view
L'Orso Stralunato (Moony Bear), 2024
Speaking Nearby,
Istituto Svizzero di Roma, 2024, Rome
Ph credits: Davide Palmieri



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 borrowing concepts, gestures, and words from the substrate of past beliefs to foster a sense of community, the market economy reveals its most archaic and pagan features.

Drollery refers to the small scribbles found in the margins of important documents, drawn out of boredom or distraction. Initially appearing in medieval sacred or institutional books, these marginalia often depicted hybrid creatures, anthropomorphic animals, or mythological beings.

Sculptures view
Drollery, 2023
Expodemic,

Palazzo delle Esposizioni, 2024, Rome



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



Performance view
Schiarazula Marazula, 2023
With the enactment of two costumes of *Drollery*
With the collaboration of Pierre Boragno and Valentin Bruchon
Performance during the exhibition *Les Sillons #1*, 2023,
La Ferme du Buisson, Noisiel, FR
Ph credits: Émile Ouroumov



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



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



Sculpture view and detail
Birichino, 2023
silk, alcohol aniline, cotton yarn
dimensions variable
Ph credits: Roberto Apa



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



The Superstitious

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 its 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.

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Performance view
The Superstitious, 2022
Brasserie des Halle 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

Performance view
The Superstitious, 2022
Performance during the exhibition *Les Sillons #1*,
2023, La Ferme du Buisson, Noisiel, FR
Performer: Félix Touzalin
Ph credits: Émile Ouroumov



Lonely Ornament

2022

Silk, alcohol aniline, cotton yarn
35x40x10 cm

Sculpture view
Lonely Ornament, 2022
Something like falling off the world,
Forde, 2022, Geneva
Ph credits: Thea Giglio



Anathema Souvenir

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

Exhibition view
New Heads: Jacopo Belloni. Advancement Award of HEAD, Aargauer Kunsthaut, 2021, Aarau
Ph credits: Aargauer Kunsthaut / David Aebl

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





Sculpture view and details
Anathema Souvenir, 2021
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.

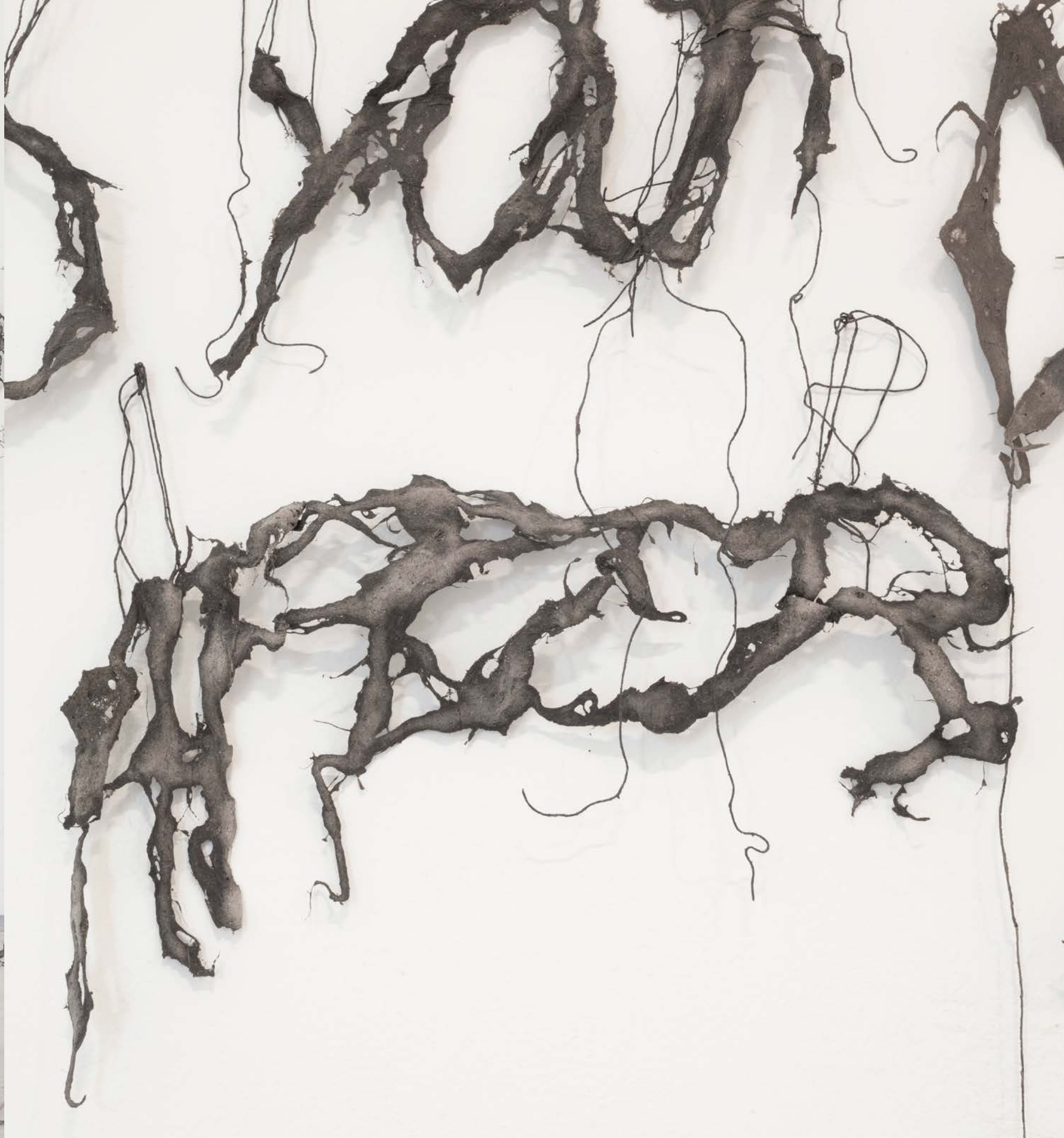
I saved the ashes which witnessing a proximity of bodies and I solidified them with natural glues and fibers, using this mixture to write my own poem/spell based on the discuses of these meeting. Among many divinatory techniques from antiquity and vernacular culture, there is one based on ashes from 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 reality projecting alternative and imaginary one.

Installation view
Prophecies After the Blaze, 2021
7 Winds, Kunsthalle Bern, 2022, Bern
Ph credit: David Aebi



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





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



Paranoid Lamps

2020/2023

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.

Sculpture view
Paranoid lamp #1, 2020
Badly Buried,
Palazzo Re Rebaudengo, 2021, Guarene (CN)
Courtesy of the artist and Fondazione Sandretto
Re Rebaudengo

Sculpture view and detail
Paranoid lamp #1, 2020
Badly Buried,
Palazzo Re Rebaudengo, 2021, Guarene (CN)
Courtesy of the artist and Fondazione
Sandretto Re Rebaudengo



Sculpture view

Paranoid Lamp #2, 2020

Badly Buried,

Palazzo Re Rebaudengo, 2021, Guarene (CN)

Courtesy of the artist and

Fondazione Sandretto Re Rebaudengo



Sculpture view

Paranoid Lamp #3, 2021

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
“Lemania d’autre scènes”, 2021, Centre d’Art Contemporain, Genève, Geneva.

Installation view
Nice Harmony: Sweet Verbena And Cedar, 2021
Badly Buried,
Palazzo Re Rebaudengo, 2021, Guarene (CN)
Ph credits: Domenico Conte

Details
Nice Harmony (Sweet Verbena And Cedar), 2021
Badly Buried,
Palazzo Re Rebaudengo, 2021, Guarene (CN)
Ph credits: Domenico Conte





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

Performance view
L'Ostacoliere (The Preventer), 2016/2017
Do Disturb, Palais de Tokyo, 2017, Paris
Ph credit: Atelier Diptik

Performance view
L'Ostacoliere (The Preventer), 2016
Set of the documentary *Pane quotidiano* by
Bianca R. Schröder, Carlotta Scognamiglio
and Simone Valente, 2018, Arcevia (AN)
Ph credit: Simone Valente





Festa con Piccola Tragedia (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,
The Boys and Kifer, Arianna Del Grosso

vimeo.com/198601326

Performance view
Festa con Piccola Tragedia (Little Tragedy Party), 2016
Baltic Adventure (episodio 4), Forof, 2024, Rome
Ph credits: Alex Bolcsak



Performance view
Festa con Piccola Tragedia (Little Tragedy Party), 2016
Baltic Adventure (episodio 4), Forof, 2024, Rome
 Ph credits: Alex Bolcsak



Sculpture view
Festa con Piccola Tragedia (Little Tragedy Party), 2016
Affidamenti/Incontri del Terzo Luogo,
 Manifatture Knos, 2018, Lecce

Selected Solo Exhibitions

- 2025 *Powder of Sympathy*, Salle Crosnier, Geneva
- 2023 *Mimema*, ADA, Rome, IT
- 2022 *Sensuous Supersensuous*, curated by Daniele Agostini, Galleria Daniele Agostini, Lugano, CH
- 2021 *New Heads: Jacopo Belloni. Advancement Award of HEAD – Genève*, curated by Bassma El Adisey, Aargauer Kunsthaut, Aarau, CH

Selected Collective Exhibitions

- 2025 *Defiant Gardens*, curated by Elise Lammer, Halle Nord, Geneva, CH
- 2025 *Swiss Art Awards*, Halle 1.1, Basel, CH
- 2025 *True Colors*, curated by Monia Trombetta, Chiara Bertini, Fanny Borel, Donatella Saroli, Maxxi L’Aquila, L’Aquila, IT
- 2025 *The Good Company*, curated by Giulia Gaibisso, IUNO, Rome, IT
- 2025 *Convoquer les Chimères*, curated by Rémi Enguehard and Michel Huyn, Musée de Cluny, Paris, FR
- 2025 *Berserk & Pyrrhia*, curated by Céline Pouline, FRAC île-de-france Paris, FR
- 2024 *Supponiamo un Amore*, curated by Fosbury Architecture, Fondazione Officine Saffi, Milan, IT
- 2024 *Jardin*, curated by Wunderkammer, Atelier de Clocheton, Lausanne, CH
- 2024 *Speaking Nearby*, curated by Piersandra di Matteo, Istituto Svizzero, Rome, IT
- 2024 *Expodemic*, curated by Lorenzo Benedetti and Francesca Campana, Palazzo delle Esposizioni, Rome, IT
- 2024 *Baltic Adventure (episodio 4)*, curated by Ilaria Gianni, FOROF, Rome, IT
- 2023 *The Cup Of Water That Gives Itself To Thirst*, curated by Elise Lammer, Sans Titre, Paris, FR
- 2023 *Pace Staff Show*, curated by Tumi Nwanma and John Richey, Pace Gallery, New York, USA
- 2023 *Swiss Art Awards*, Halle 1.1, Basel, CH
- 2023 *Les Sillons 1*, curated by Thomas Conchou, Centre d’Art Contemporain La Ferme de Buisson, Noisiel, FR
- 2022 *7 Wind*, curated by Kabelo Julia Künzi, Kabelo Malatsie and Camilla Paolino, Kunsthalle Bern, Bern, CH
- 2022 *Bourses Déliées Arts Visuels 2022*, Halle Nord, Geneva, CH
- 2022 *Something Like Falling Off the World*, curated by Varun Kumar, Forde, Geneva, CH
- 2022 *Rosaspina*, curated by Tommaso Gatti and Yimei Zhang, La Rada, Locarno, CH
- 2021 *Sol Invictus*, curated by Gioia del Molin, Istituto Svizzero, Rome, IT
- 2021 *Badly Buried*, curated by Naz Cuguoglu, Alice Sarmiento and Jade Barget, 15 ed. YCRP, Palazzo Re Rebaudengo, Guarene, IT
- 2021 *Kiefer Hablitzel/Göhner Art Prize*, Halle 3 Art Basel, Basel, CH
- 2021 *HEAD Degree Exhibition*, curated by Olivia Fahmy, Trinity Njume Ebong and Camilla Paolino, HEAD, Geneva, CH
- 2021 *Lemaniana*, curated by Andrea Bellini, Mohamed Almusibli, Jill Gasparina and Stéphanie Moisdon, Centre d’Art Contemporain, Geneva, CH
- 2020 *Tarantula*, curated by Gabriel Stoeckli and Giacomo Galletti, Sonnenstube, Lugano, CH
- 2020 *Wie zu Hause Wo Ich Nicht Bin*, curated by Niels Trannois, Centre d’Art Contemporain, Geneva, CH
- 2019 *Backslash Festival*, curated by Tokyo Data Collective, Gessnerallee, Zürich, CH
- 2019 *Fridges Are Not Frigid*, curated by Niels Trannois, Archivio Conz, Berlin, DE
- 2019 *ACT*, curated by Gregory Sugnaux and Caroline von Gunten, Arsenic, Lausanne, CH
- 2019 *ACT*, curated by Hervé Graumann and Quentin Lannes, Théâtre Saint-Gervais, Geneva, CH

- 2018 *LCMF London Contemporary Music Festival*, curated by Igor Toronyi-Lalic, Ambika P3, London, UK
- 2018 *Where is The Boys and Kifer?*, curated by Roberta Pagani, Marsèlleria Permanent Exhibition, Milan, IT
- 2017 *Winter Konzert*, curated by Musarc, Christ Church, London, UK
- 2017 *Discomfort*, curated by Team Cäef, Localedue, Bologna, IT
- 2017 *Do Disturb*, curated by Vittoria Matarrese, Palais de Tokyo, Paris, FR
- 2016 - *Primavera 5*, curated by Valentine Meyer, Galerie Papillon, Paris, FR
- 2014 *QQ’UN QQ’CH*, LUCA Bachelor and Master Graduation Show, Gemeentehuis Scharbee, Brussels, BE

Biography

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

He works and lives between Geneva and Rome.

Residencies

- 2025 Triangle-Astérides, Marseilles (upcoming)
- 2024 *Fondazione Officine Saffi*, Milan, IT
- 2023/2024 *Istituto Svizzero*, Rome, IT
- 2021 *Biennale College Arte*, 59. Biennale d’Arte di Venezia, Venice, IT
- 2021 *CASTRO Project*, Rome, IT
- 2019 *Bocs Art*, Cosenza, IT
- 2019 *Fondation Boghossian*, Villa Empain, Brussels, BE
- 2016 *Fixer*, Lecce, IT
- 2016 *Dena Foundation for Contemporary Art*, Paris, FR

Awards and Scholarships

- 2025 *Italian Council 2025*, Committenza internazionale di opere d’arte
- 2025 *Swiss Art Awards*, shortlisted
- 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

- 2024 Professor of costume Archives, MA of Fashion and Costume Design, NABA, Rome, IT (ongoing)
- 2024 Guest tutor of Accademia di Belle Arti de l’Aquila, IT
- 2022 *Winter Meetings*, tutor at HEAD, Geneva, CH
- 2021 *How to write a statement?*, tutor at Accademia di Belle Arti di Roma for CASTRO, Rome, IT

Lectures and talks

- 2024 *Affabula* (curator), Istituto Svizzero, Roma, IT
- 2022 *Tonight we are young. Nuova arte italiana*, Triennale, Milan, IT
- 2021 *Talk with Jacopo Belloni*, with Chloe Sugden, Aargauer Kunsthau, Aarau, CH
- 2018 *Apotropaica. Dono e Performance nel Medioevo*, symposium *La Ritenzione della Traccia*, Università degli Studi di Macerata, IT
- 2018 *Apotropaica. Dono e Performance nel Medioevo*, symposium *Prova Aperta*, Accademia di Belle Arti di Brera, Milan, IT
- 2017 *La Manipolazione e il Ricordo. Oggetti Sacri e Votivi nel Pellegrinaggio Medievale*, invited by Prof. Francesca Vaglienti, Università degli Studi di Milano, IT

Publications and megazines

- 2025 *Swiss Art Awards 2025*, catalogue, Federal Office of Culture FOC
- 2024 *Supponiamo un Amore*, catalogue, Fondazione Officine Saffi
- 2024 *Expérience Journal*, «*On Italy, Volume 1* », King Kong Magazine
- 2024 *Speaking Nearby*, catalogue, Bruno Books
- 2024 *Expodemic*, catalogue, DRAGO Publisher
- 2023 *Swiss Art Awards 2023*, catalogue, Federal Office of Culture FOC
- 2023 *Cattiva Luce* , TBD Ultramagazine
- 2023 *New Heads - Jacopo Belloni*,b 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 Brussels - Atelier Project Studio, Brussels
- 2011/2014 BA Visual Art, Accademia di Belle Arti di Brera, Milan

Contacts