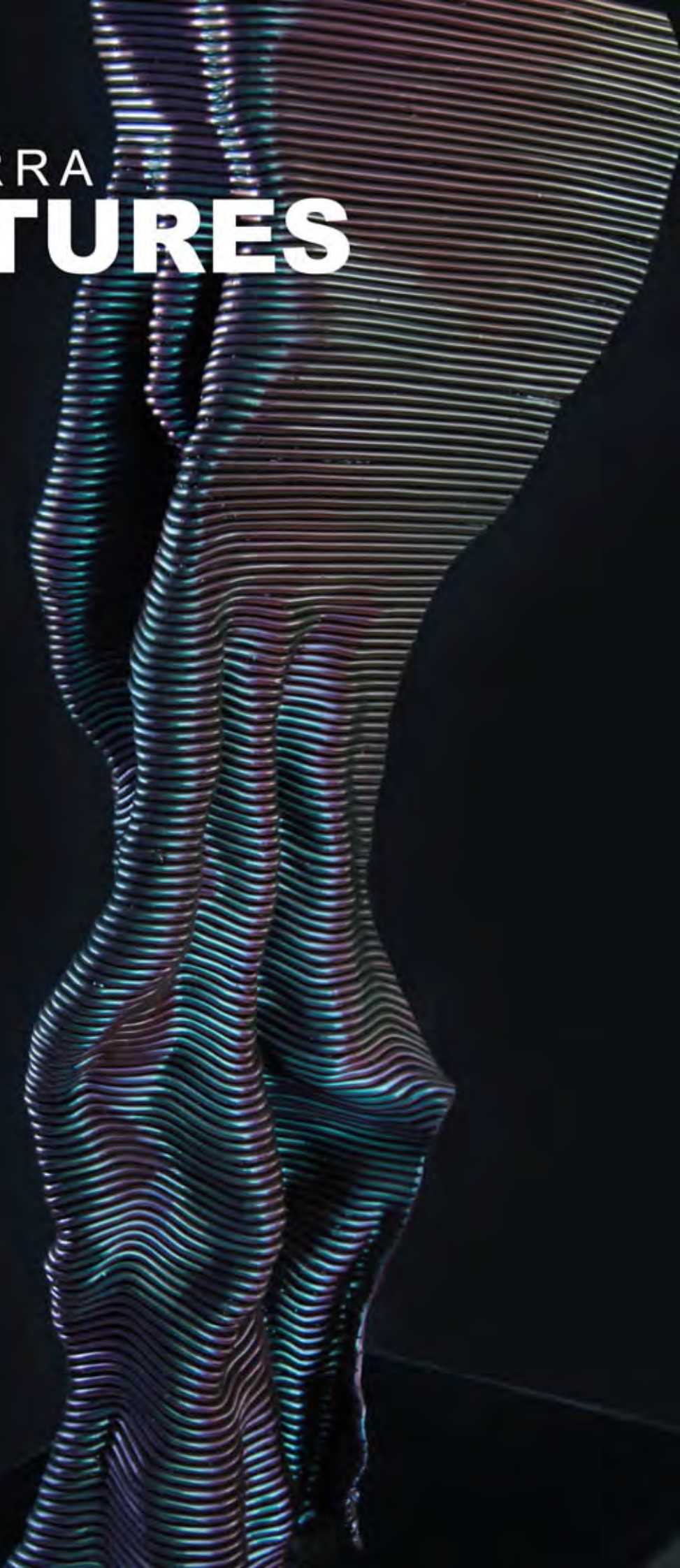


MATTEO BERRA  
**SCULPTURES**





Title: "Mi" (E musical note)  
Size(B/D/H): 148/90/170 cm  
Year: 2003  
Materials: wood, iron, paint

This work stands because of its unique weight management. It's 60 kilos (130 pounds) are all floating above the ground.



ATREVID-AC-RELI-MELIUS  
LACIO-VERA-VIRIDIS  
AN-MODER-COLLATAM  
E-GRAPPE-IL-NU-2-1000  
AN-MODER-FAYAM-BREVIT  
CLAVO-VIRIDIS-CURVE  
REPERE-SUB-ALCIVIA-DE  
-1000-1000-1000-1000  
-1000-1000-1000-1000



These works were originally shown in my  
2014 solo in Milan titled **DARK MATTER**

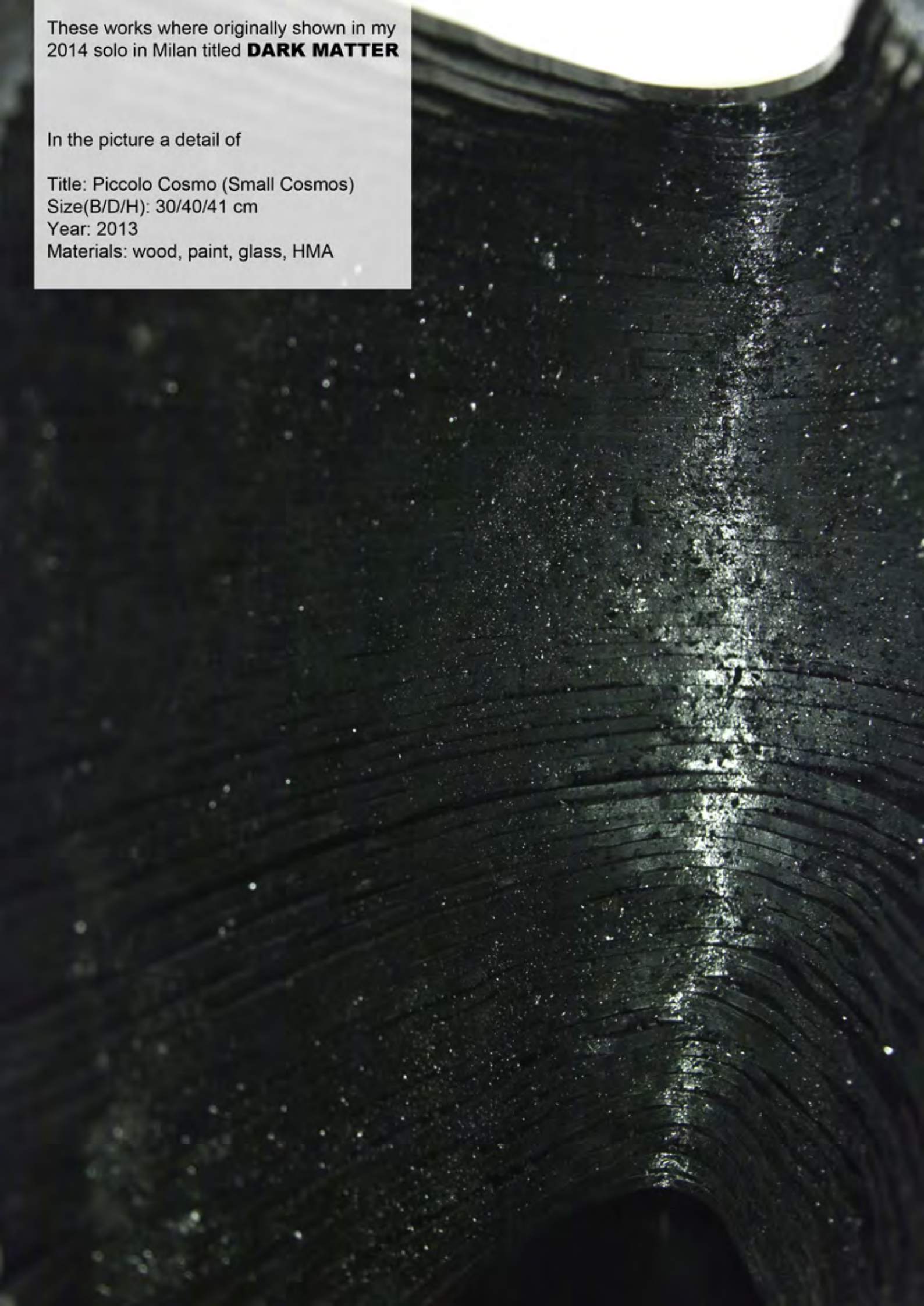
In the picture a detail of

Title: Piccolo Cosmo (Small Cosmos)

Size(B/D/H): 30/40/41 cm

Year: 2013

Materials: wood, paint, glass, HMA



Title: Piccolo Cosmo (Small Cosmos)

Size(B/D/H): 30/40/41 cm

Year: 2013

Materials: wood, paint, glass, HMA



Title: Piccoli Sistemi di forze  
(Small systems of forces)  
Size(B/D/H): 35/35/45 cm  
Year: 2013  
Materials: paint, glass, iron, nylon, lead



Title: Ipotesi di Sistema Oscuro  
(Dark System Hypothesis)

Size(B/D/H): 35/35/60 cm

Year: 2013

Materials: paint, glass, iron, graphyte, plaster

Actually in NY at **CARA GALLERY**





Title: Piccola Spiegazione del Cosmo  
(Small Cosmos Explanation)

Size(B/D/H): 35/20/48 cm

Year: 2013

Materials: paint, glass, iron, PE plastic, wood

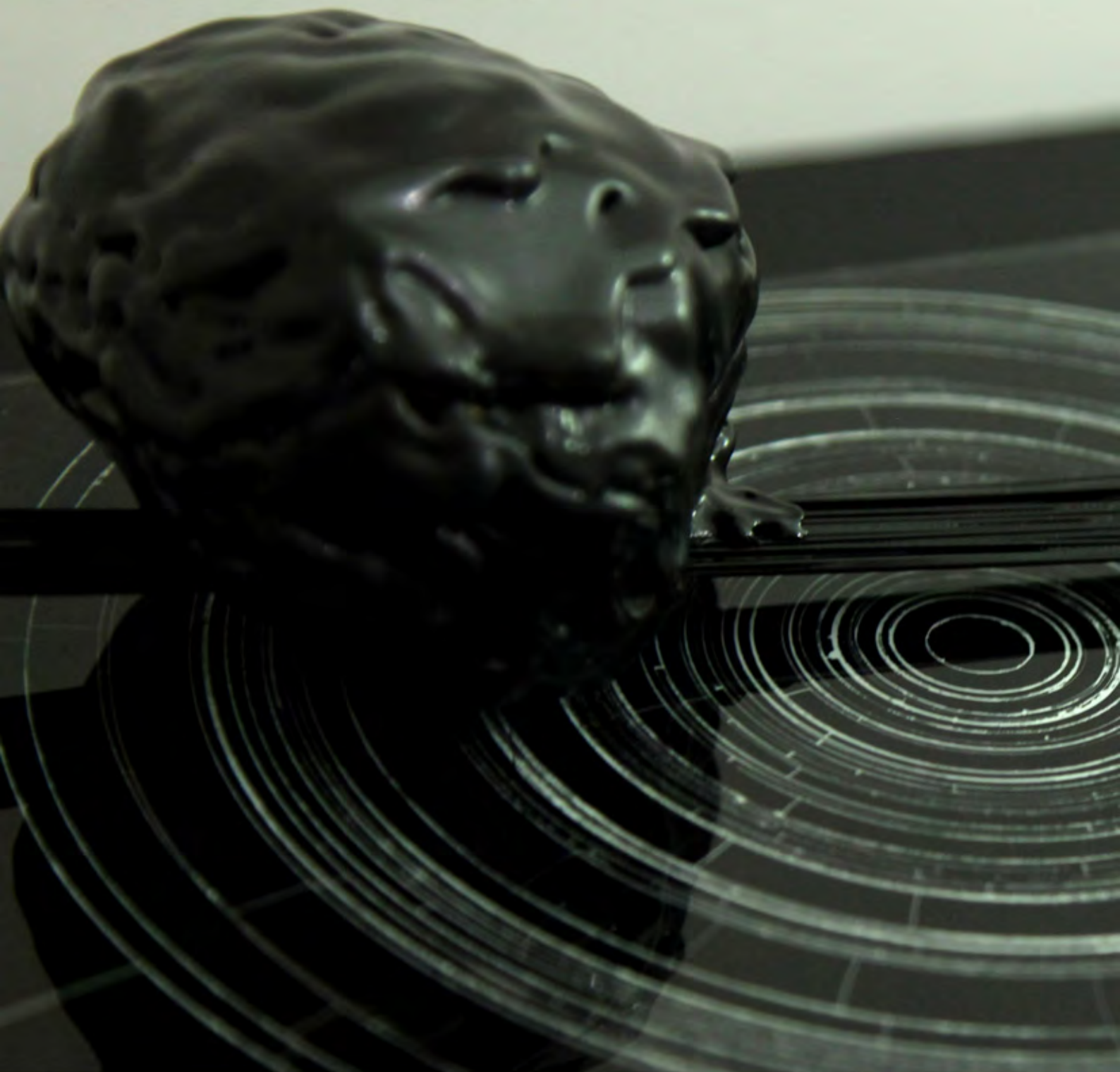


Title: Piccolo Postulato di Forze  
(Small Postulate of Forces)

Size(B/D/H): 20/55/14 cm

Year: 2013

Materials: paint, glass, iron, HMA, stone



Title: Doppio Sistema 2535, in versione domestica  
(Double System 2535, domestic version)

Size(B/D/H): 25/20/35 cm

Year: 2013

Materials: glass, wood, plaster, graphite



Title: The Sounds of Earth

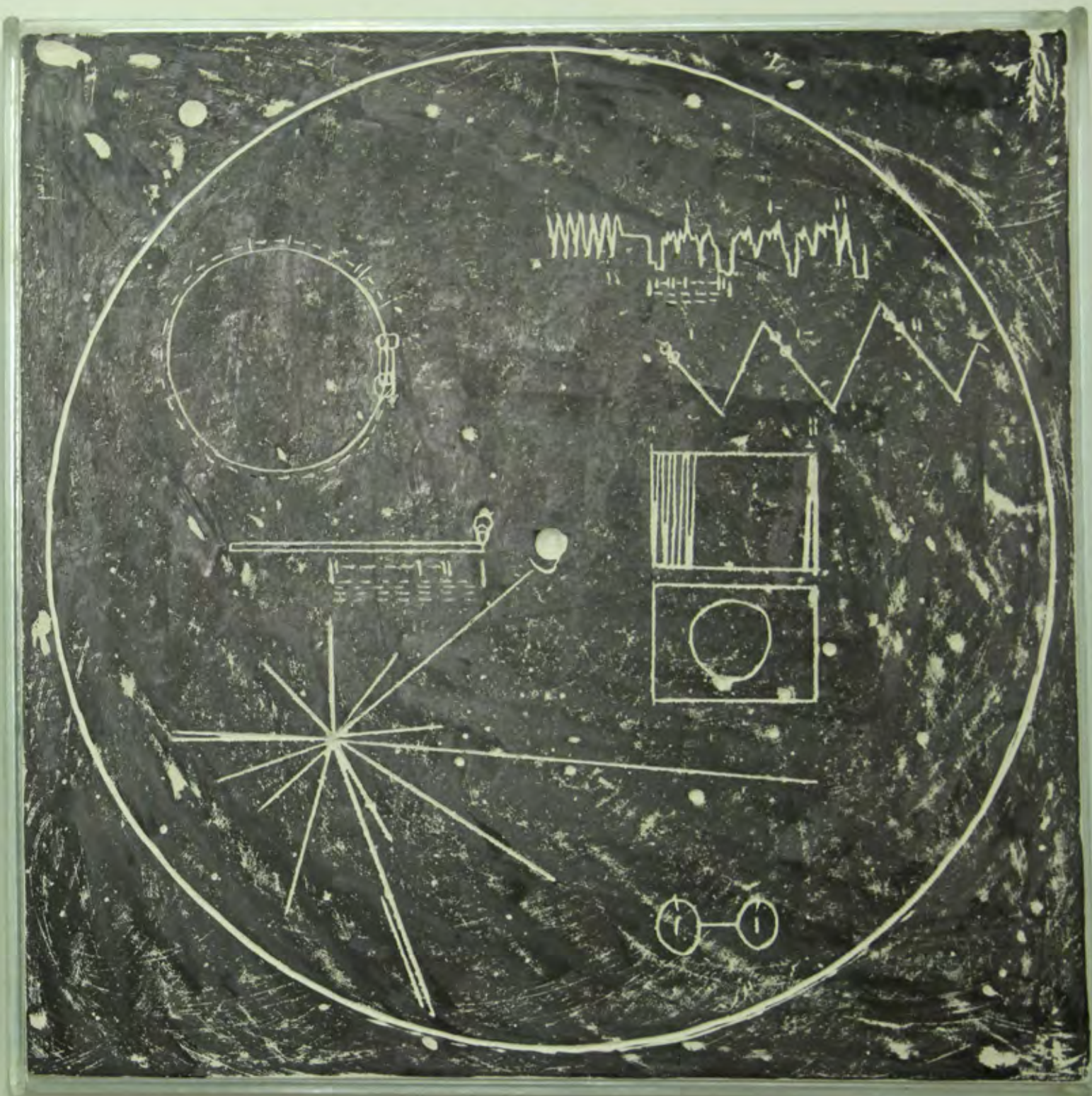
Size(B/D/H): 31/4/31 cm

Year: 2013

Materials: glass, plaster, graphite

This work is made of two parts, each reproducing one side of the Golden Record, that Nasa sent into space with Voyager 1 and 2 in the attempt of communicating with an eventual form of intelligence that might have found it.

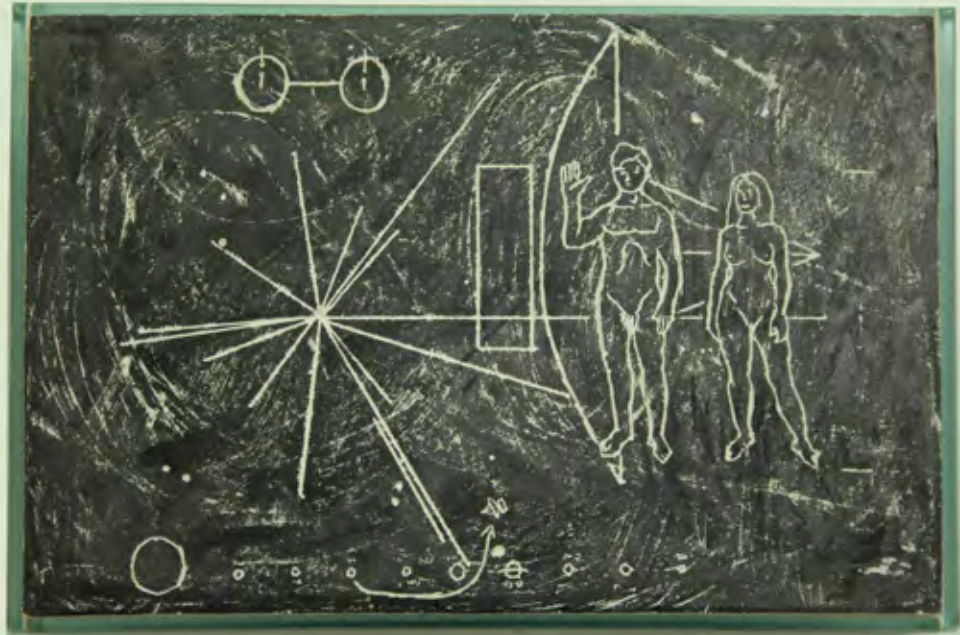




Title: Space Valentine  
Size(B/D/H): 24/4/16 cm  
Year: 2013

Materials: glass, plaster, graphite

This work reproduces the plaque that NASA sent into space on the Pioneer 10 and 11 in the attempt of communicating our position and existence to an eventual form of intelligence that might have found it.



This a series of works in

**WHITE CONCRETE**

I started to develop this year.

They explore the possibilities of a process that combines an apparent mathematical analysis with blind randomness.

Title: Iceberg

Size(B/D/H): 30/30/50 cm

Year: 2015

Materials: white concrete, iron polystyrene



Title: Cathedral III  
Size(B/D/H): 30/60/110 cm  
Year: 2015  
Materials: white concrete, iron  
polystyrene





Title: Cathedral II

Size(B/D/H): 21/42/52 cm

Year: 2015

Materials: white concrete, iron  
polystyrene




Title: Cathedral I

Size(B/D/H): 21/42/56 cm

Year: 2015

Materials: white concrete, iron  
polystyrene





These watercolours are excerpts from the ongoing serie

**BLACK PLAN SUBLIME**

and are all depictions of columns of smoke in a landscape.

An ominous, uncontrollable shape cuts the apparent tranquillity of the surroundings.

Disasters both scare and attract us while they are part of the process of regeneration of the life/death cycle.

All the works of this serie are framed in black with a mirror passepartout, and are meant to be hung in groups, to multiply the disorienting effect.

Title: Black Plan Sublime April 30th

Size(B/H): 21/42/56 cm

Year: 2015

Materials: watercolour on cotton paper



This ongoing serie of bronzes titled

**AURORAS**

is again a research on the omniosity of large natural phenomenons.

The material is worked so that it apparently loses its weight and flows freely in the air.

Title: Aurora I

Size(B/D/H): 11/45/25 cm

Year: 2015

Materials: bronze





Title: Aurora III  
Size(B/D/H): 45/25/75 cm  
Year: 2015  
Materials: bronze



Title: Aurora II  
Size(B/D/H): 19/33/49 cm  
Year: 2015  
Materials: bronze



Title: Aurora IV  
Size(B/D/H): 42/16/48 cm  
Year: 2015  
Materials: bronze



Title: Black Aurora  
Size(B/D/H): 27/32/45 cm  
Year: 2015  
Materials: bronze, iron



Title: Ombra I  
Size(B/D/H): 39/19/49 cm  
Year: 2015  
Materials: iron



Title: Ombra II  
Size(B/D/H): 56/38/23 cm  
Year: 2015  
Materials: iron

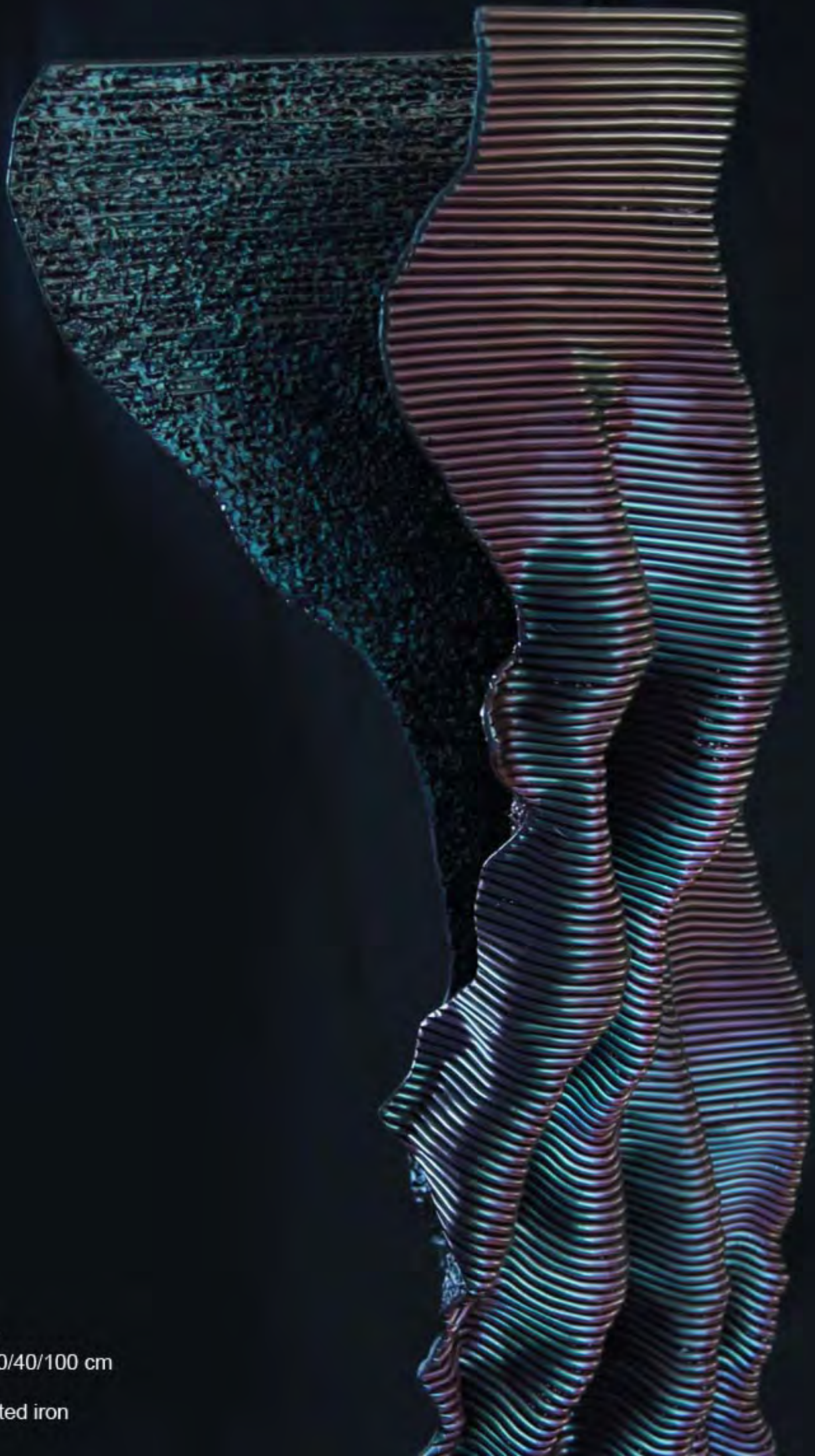


Title: Ombra III  
Size(B/D/H): 50/38/58 cm  
Year: 2016  
Materials: steel

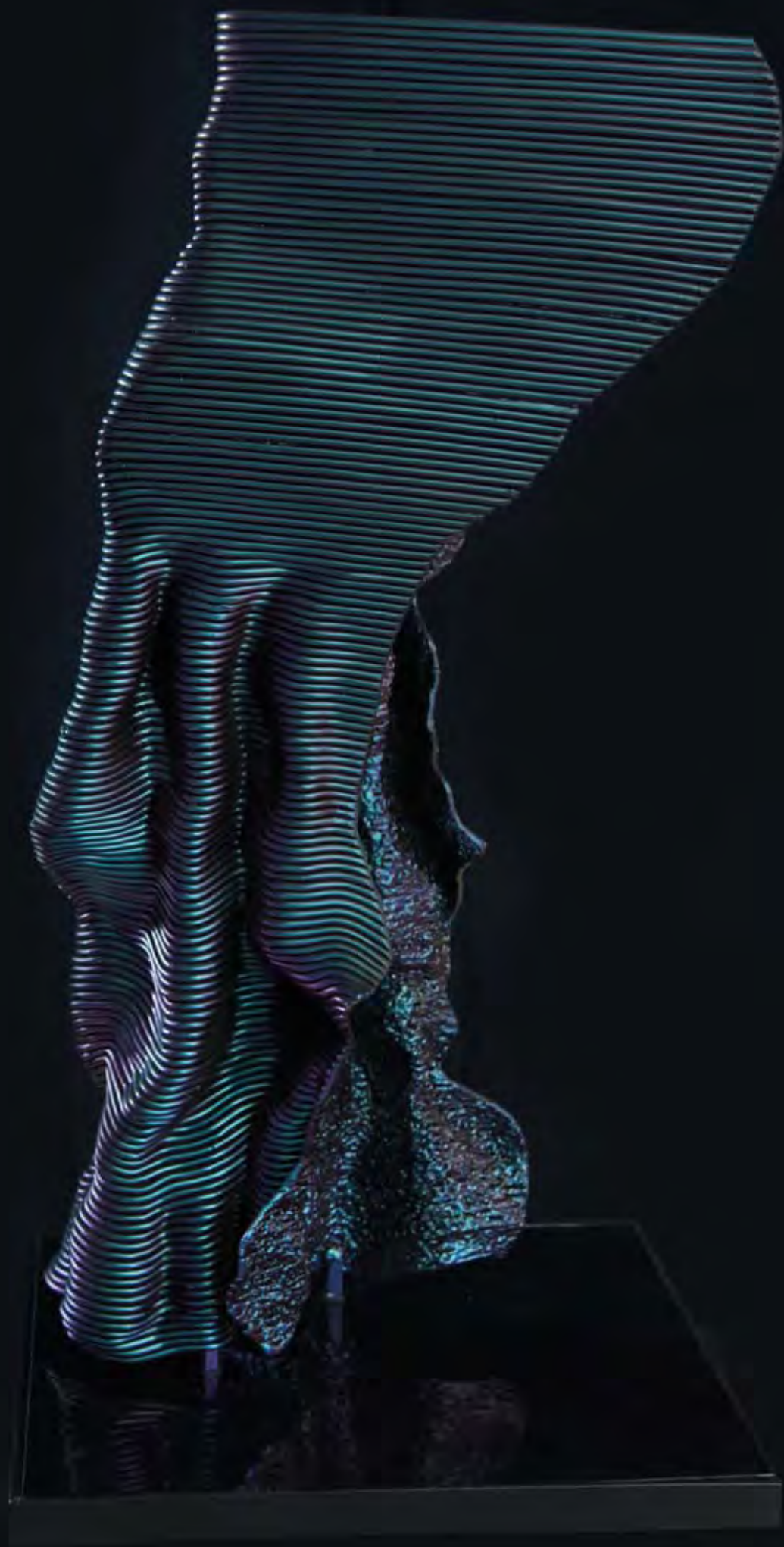


Title: Ombra V  
Size(B/D/H): 25/14/29 cm  
Year: 2016  
Materials: steel





Title: Maldoror  
Size(B/D/H): 50/40/100 cm  
Year: 2016  
Materials: painted iron



Title: Maldoror  
Size(B/D/H): 50/40/100 cm  
Year: 2016  
Materials: painted iron

More on the  
**CONCEPTUAL** side  
there's a couple of recent  
works, which suggest a deeper  
reading of reality and therefore  
of my whole body of work.

Title: Plato's Eye Had an X-ray

Size(B/D/H): 37/37/13 cm

Year: 2012

Materials: plaster, wood, plastic  
led lights, x-ray plate

Actually in NY at

**CARA GALLERY**





## Plato's Eye Had an X-ray

The title of this work sounds like a little joke, but behind it there are many layers of meaning, spanning in a wide range of disciplines and historical times of the western civilization. From Philosophy, through physiology and technology, to, of course, visual arts.

From the greeks, to contemporary times. The link, the thin red line around which everything revolves in this work, is light, as invisible cause and origin of multiple and fundamental aspects of our culture.

That's why there is a white hollow plaster cube with a little hole on one side. This is a pinhole camera. What is a pinhole camera?

A pinhole camera is a small version of a "Camera Obscura", dark room in latin.

Which is not the room where photographers used to develop and print films, because the second is named after the first.

Which was as well a dark room, but had a little hole on one of the walls. Imagine a dark room in your house, where you close all the windows and blinds, leaving a little hole through which light can enter, and you will witness an incredible property of light. The light will project on the opposite wall from the hole the streaming image of the outside world, simply upside-down.

That is exactly what happens in our eyes as well, where the pupil is the little hole that allows light to project inside the hollow cavity of our spherical eyes. Inside the eyes the upside-down projection is captured by very sensitive sensors which send the informations to the brain, which overturns the informations, so that we see things in the right direction.

So this property of light has been the necessary condition for organisms to develop sight, on whose importance we all agree.

But this property of light was know and understood since antiquity, from or before the Ancient Greeks and has been used in a variety of ways since then. The painters of the italian Renaissance used it to project a given scene, arranged in the studio, on a white canvas to make a first sketch before a painting. After them Caravaggio, the great Baroque painter, master of light, used it largely to bring the use of light and darkness to a new level in painting. Later the Venetian "Vedutisti" had portable versions, actual pinhole boxes, that they would use around venice to capture views of the city, again on a sketch, that later would become a very detailed painting. In the nineteenth century the camera obscura was also used by charlatans to stage ghosts and devils' appearances during shows of magic.

Not that much later, the new knowledges in chemistry, made possible to produce light sensitive plates, that would capture the projection in a mechanical way, without the need of sketching. Useless to say that cinema is just a long sequence of pictures. While now we have digital sensors, that can show us the image immediately, without the need to chemically develop any film. So as you can see from this basic property of light we have an incredible amount of consequences, from our very eyes, to incredible art, scoundrelry, cinema and photography.

But, going back to the greeks, Plato, considered the father of western civilization's way of thought alongside Aristotle, wrote some very famous pages of philosophy. One of the most famous ones is probably the "Allegory of the Cave", contained in his book, "The Republic" (380 BC). In this allegory Plato suggests that the men that are looking for the truth, should not believe the appearance of things, but look for their original version. To explain this concept he describes a dark cave, where on one wall some chained man can observe the projections of the shadows of some moving objects. To explain this phenomenon Plato's explanation is much simpler than the dark room, but the scene is not unlikely inspired by what happens in a dark room. It is so likely that some scholars have suggested that Plato could have been inspired by the Camera Obscura to build this image. Plato suggests that then they should go out in the light, get blinded by the sun and when completely used to the new, strong light, they would really see the world in its truth.

The plaster cube is therefore a "Camera Obscura", a pin hole device, where we know that through the hole the image of the world in front of the camera, is constantly projected inside. It is like having a video camera, that we are certain is working, but that is unable to record. The world is projected constantly inside this cube. If it is a pinhole, this will happen for sure. The proof of it is the x-ray, taken to the box in a hospital, that clearly shows the hollow center of the cube from the front, from the perspective of the hole. On the side the wall on the hole area, would have been much thinner.

In the x-ray we can see that the hollow part is round as the internal part of the eye, but it also has stalactites and stalagmites, like a cave. To recall both the eye and the cave.

In some way the x-ray reveals a new level of reality about the cube.

This work doesn't want to be a riddle or a straight story. It is a theory, made with matching elements, that happen to involve centuries of human history, technology, art and philosophy. All these things are impossible to be plainly described in a single work of art, but this work succeeds in showing how they coexist together, how they belong together.

This work is the blinding light. We need to get used to it and then we start to see all the elements more clearly.

Title: Comunque la domanda è perchè ci sia qualcosa e non nulla (Anyhow the question is why there is something and not nothing)

Size(B/D/H): 40/40/40 cm

Year: 2015

Materials: glass mirrors

This work's title quotes an Umberto Eco's phrase. Any question that like this one searches the nature of the existent, can't find a final answer. But we can surely state that we can make the question because there is something, and we exist as well as part of that something. And what is that constant that allows us to state it with the greatest certainty, if not the consciousness we have of ourself? That is the constant, the only reference point for everything we observe existing around us. In the room of this installation there is a corner made of mirrors, that anywhere we go, reflects the image of our face. We follow ourself obsessively, we can't leave behind the awareness of being present every second. This work tries to explain this relationship between being and the awareness we have of it.



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