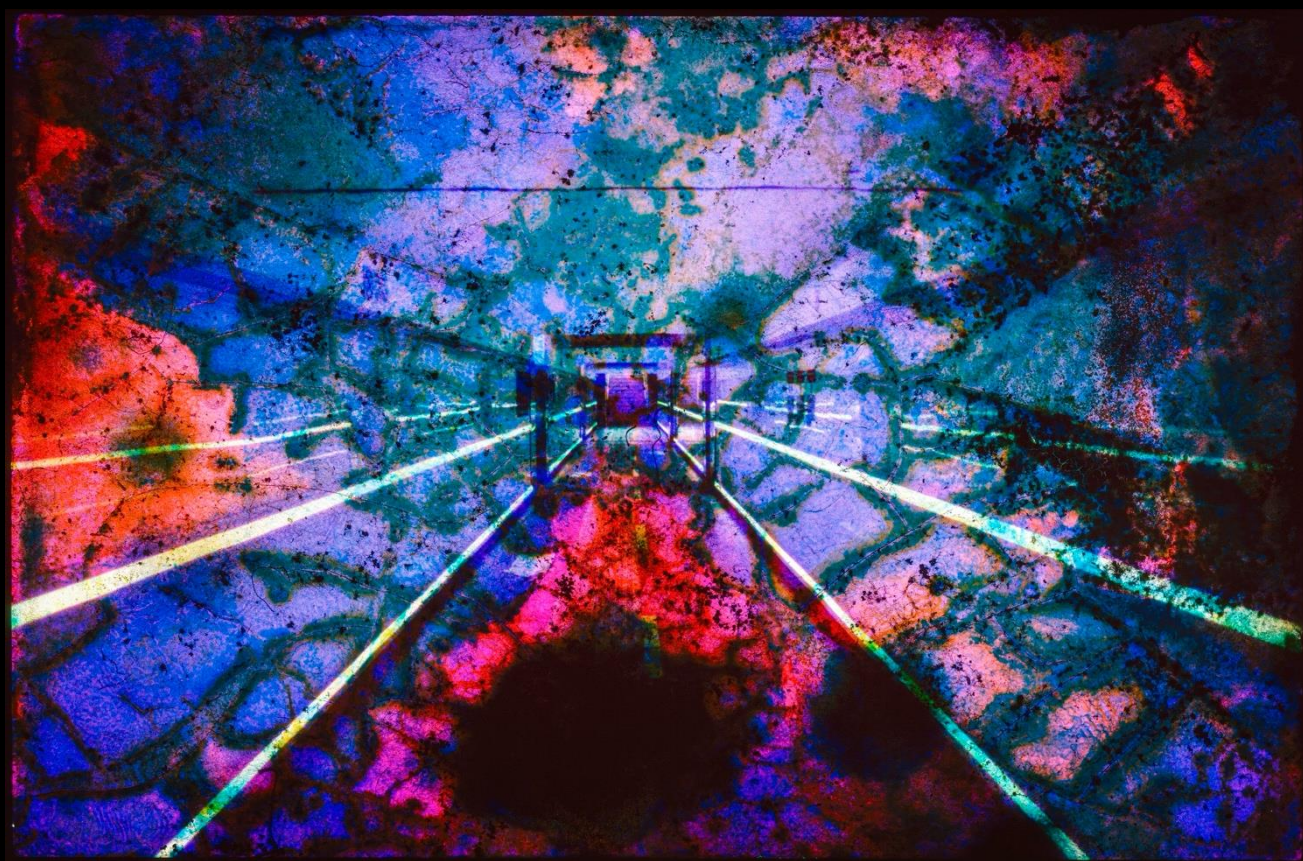




BACK TO THE MOULD

MASTERPIECES OF MOULD

ARTIST STATMENT

Back To the Mould explores the transformation of photographic images through organic decay. Working with analogue film, I cultivate mould as an active agent within the image, allowing biological processes to alter, consume, and reconfigure the photographic surface.

The mould feeds on the gelatin layer that binds the colour information of the film, gradually disrupting the image from within. This process is guided but never fully controlled: humidity, darkness, time, and selective masking determine the conditions, while the final outcome remains unpredictable. Each work emerges from a collaboration between intention and organic growth.

The resulting images exist in a state between construction and dissolution. Familiar scenes are partially erased, overgrown, or reconstituted into new chromatic and textural forms. In this tension, the photograph shifts from a fixed record of reality to a living material undergoing change.

Across the series, decay is not treated as loss, but as a generative force. The work reflects on time, memory, and the instability of images, where destruction becomes a means of creation and the surface of the photograph becomes a site of transformation.

Matteo Volpi

Chromatic Bloom

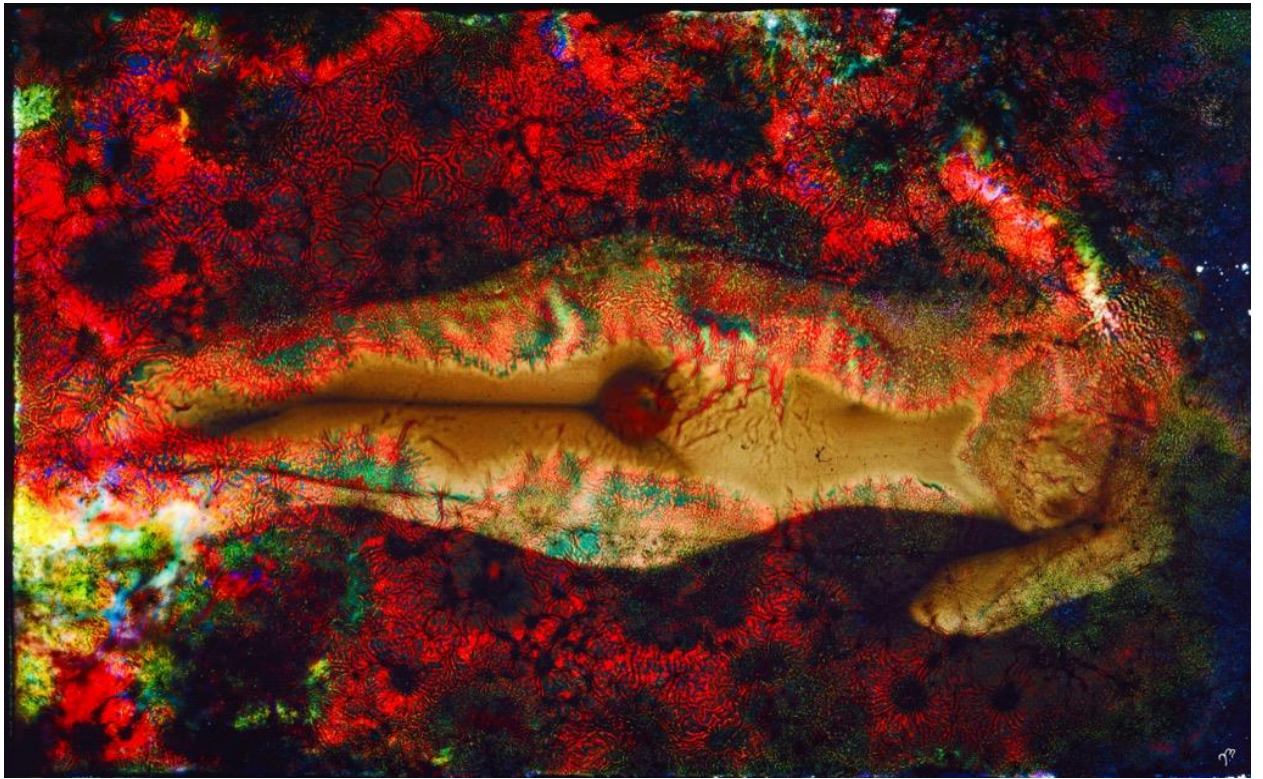
Colour in these works behaves as an unstable material rather than a descriptive element. Biological growth within the film disrupts and redistributes chromatic information, producing moments of expansion, saturation, and collapse. The image shifts from representation to surface, where colour becomes a volatile process shaped by biological pressure. What emerges is not the disappearance of the image, but its transformation into a dynamic field of activity.

The image does not vanish, it changes register.



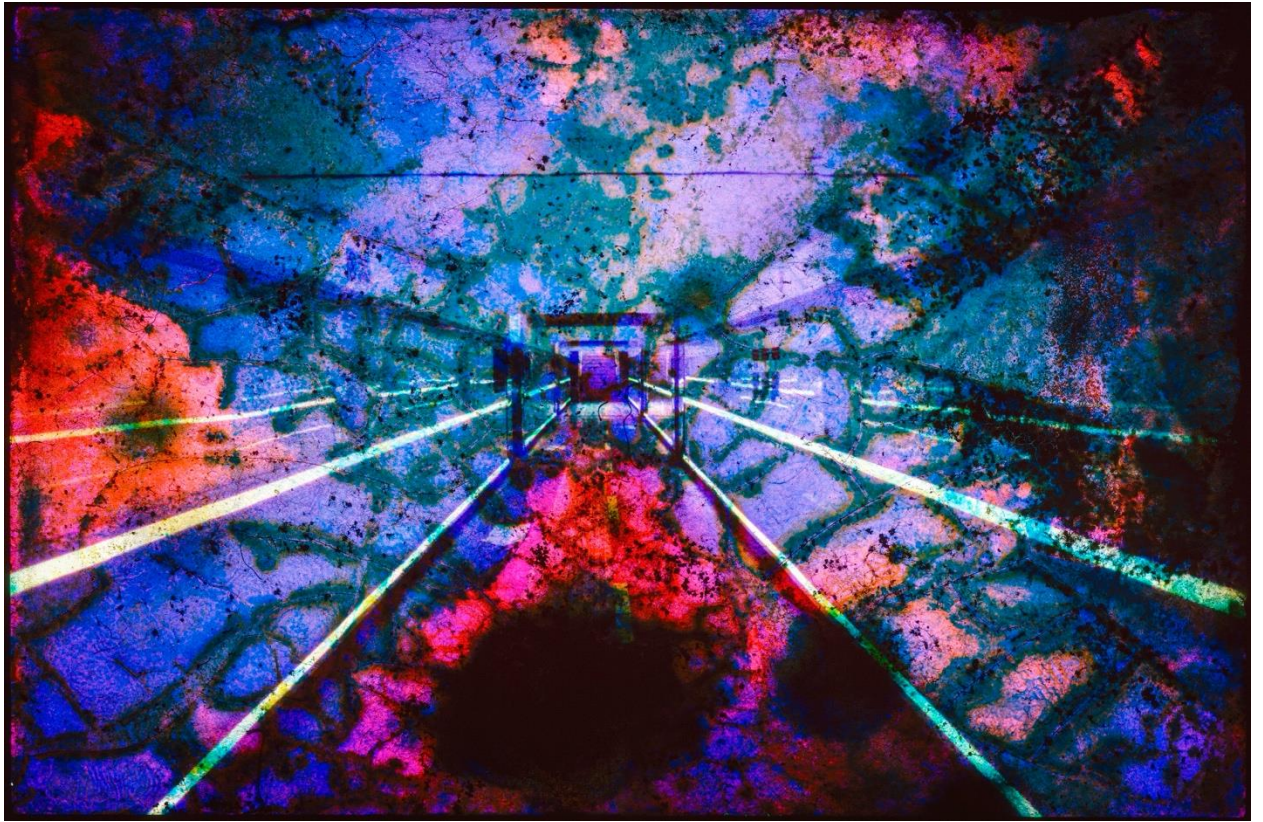
#01 Dance Flamingo

Chromatic Bloom, 35mm film photograph, mould-altered, 2026



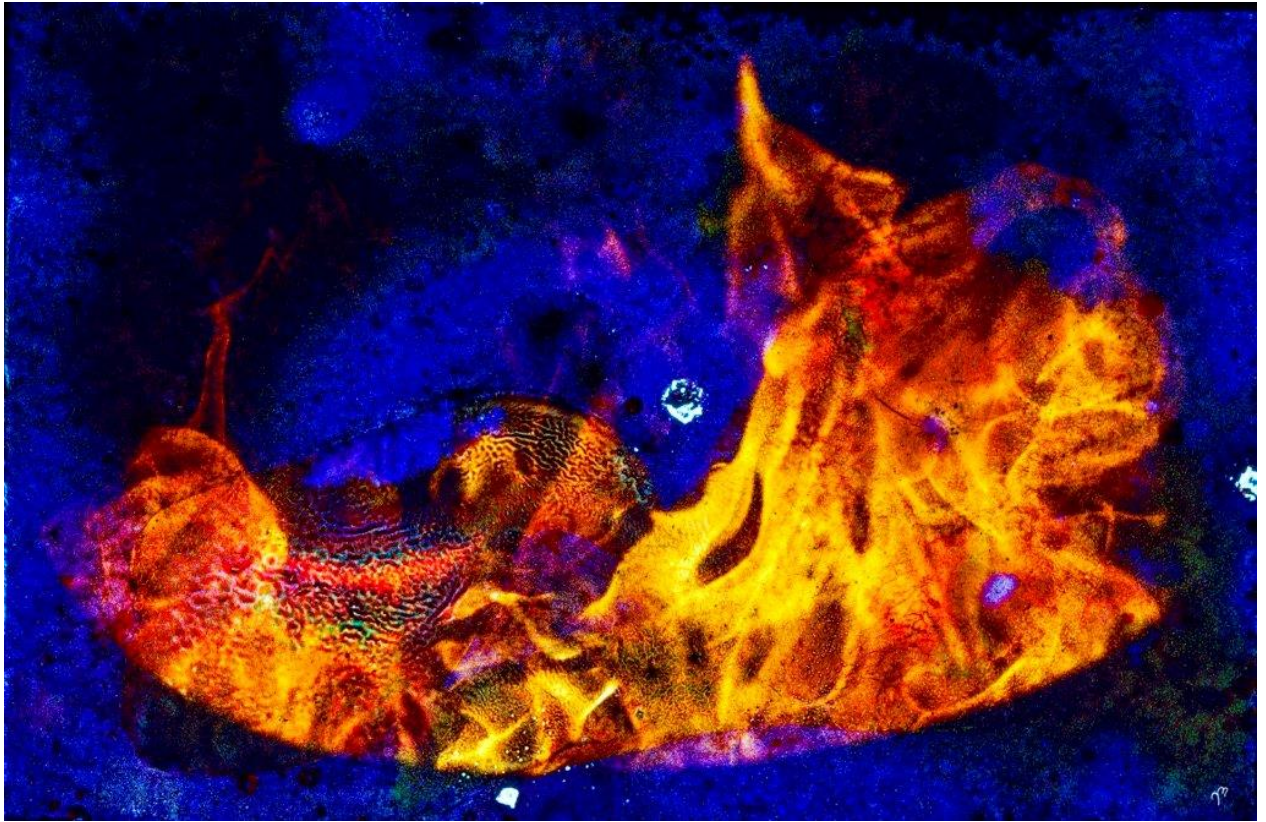
#02 American Apple

Chromatic Bloom, 35mm film photograph, mould-altered, 2021



#03 Tunnel

Chromatic Bloom, 35mm film photograph, mould-altered, 2023



#04 Fire

Chromatic Bloom, 35mm film photograph, mould-altered, 2023



#05 Era

Chromatic Bloom, 35mm film photograph, mould-altered, 2023

Human Traces

Human Traces considers human presence through its residual marks rather than through portraiture. Bodies, cities, and cultural spaces register traces of occupation that persist only temporarily before being absorbed into material processes. Humans appear not as subjects, but as evidence, situated within systems of circulation where presence is fleeting and continuously reconfigured.

Presence is temporary; the trace remains.



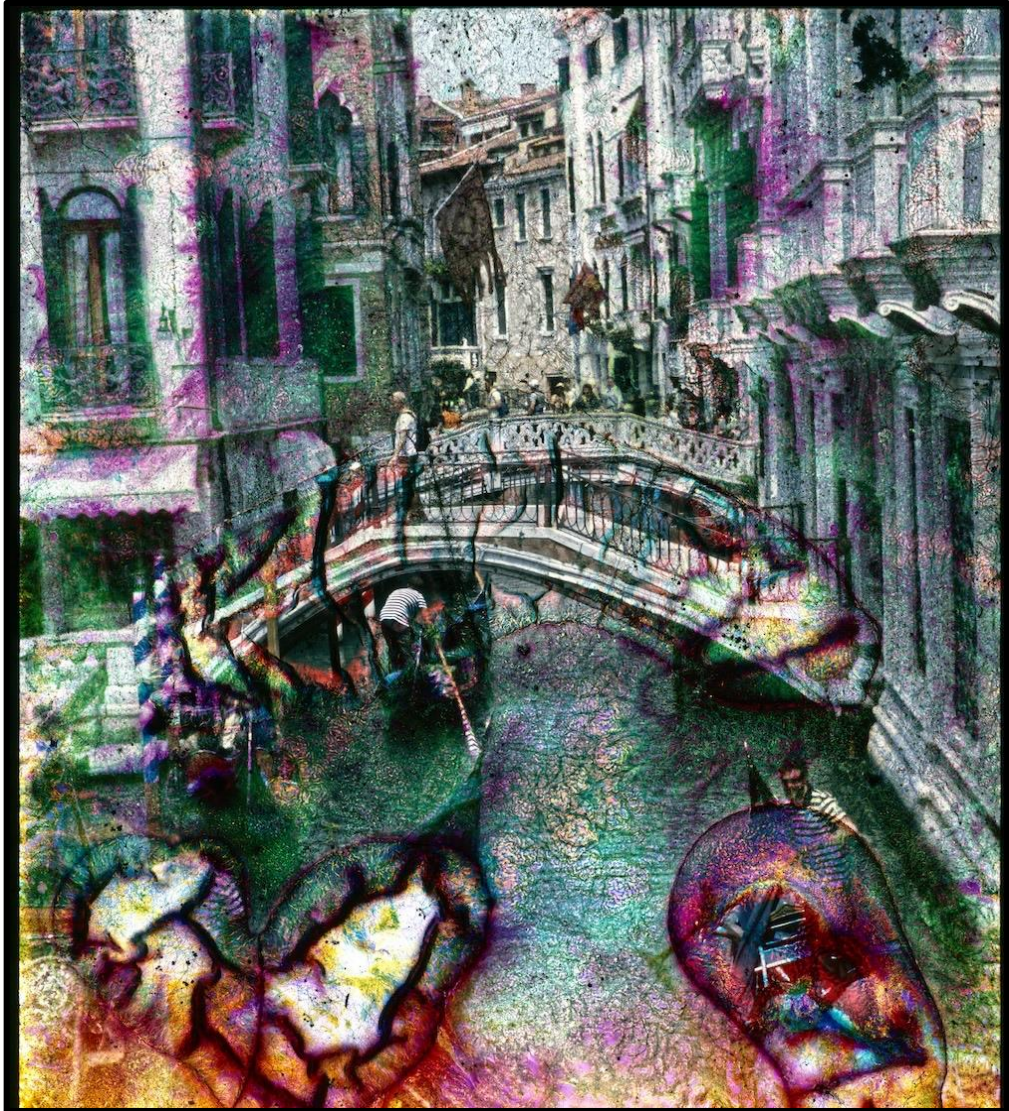
#01 Pisa Tawer

Human Traces, 35mm film photograph, mould-altered, 2024



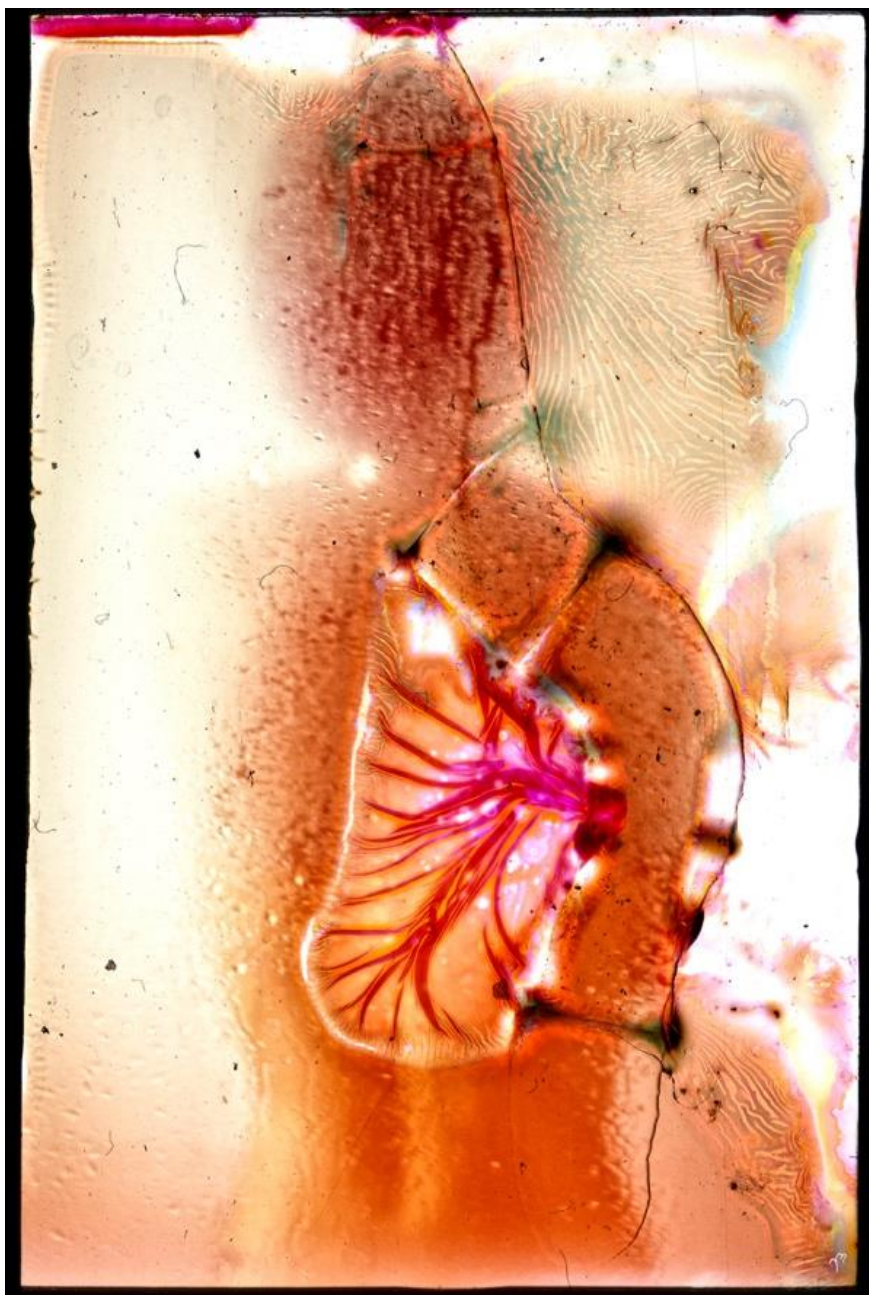
#02 Sofia Loren

Human Traces, 35mm film photograph, mould-altered, 2026



#03 Venice, gondolas

Human Traces, 35mm film photograph, mould-altered, 2023



#04 Heart Traces

Human Traces, 35mm film photograph, mould-altered, 2024



#05 Shire Of Remembrance

Human Traces, 35mm film photograph, mould-altered, 2021



#06 Central Park

Human Traces, 35mm film photograph, mould-altered, 2020

Under Decay

Under Decay focuses on structures designed to embody permanence, architecture, belief systems, and cultural artefacts, at the moment their integrity begins to fail. These forms remain upright and recognisable, yet are internally compromised by slow, systemic transformation. Decay is not presented as collapse, but as a persistent condition operating beneath the surface of stability.

What appears stable is already transforming.



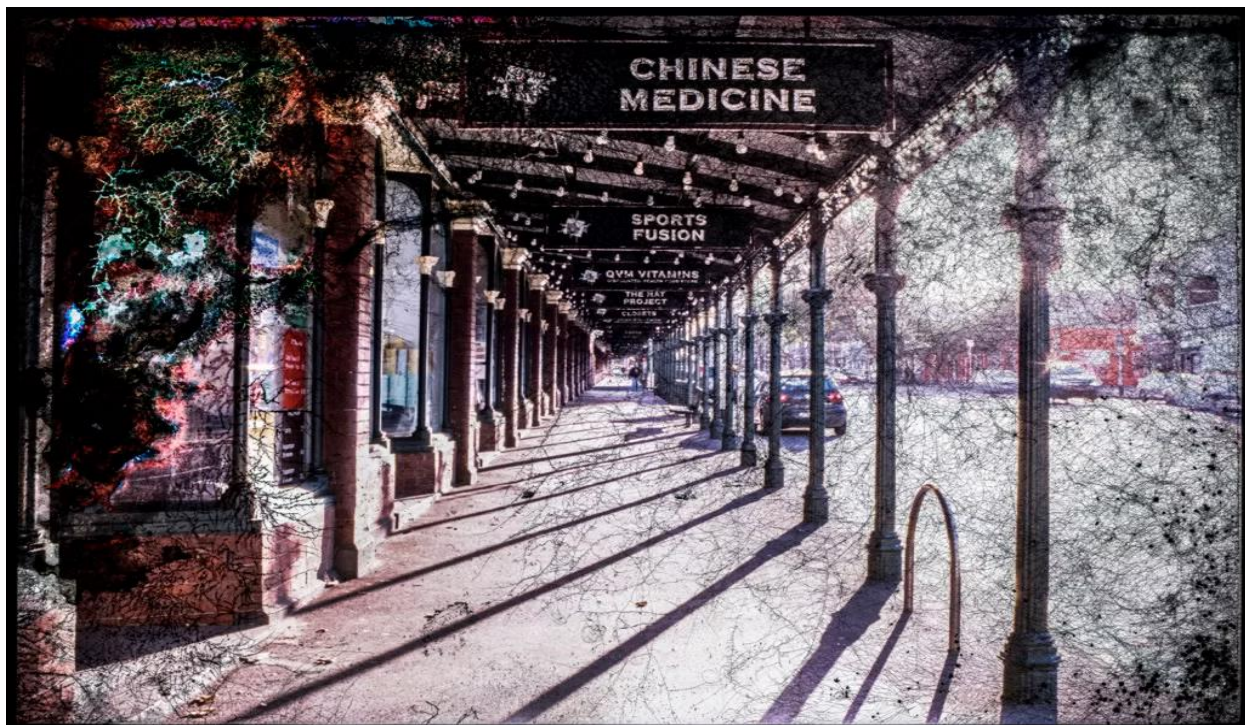
#01 Uluru

Under Deacy, 35mm film photograph, mould-altered, 2024



#02 Jesus

Under Deacy, 35mm film photograph, mould-altered, 2021



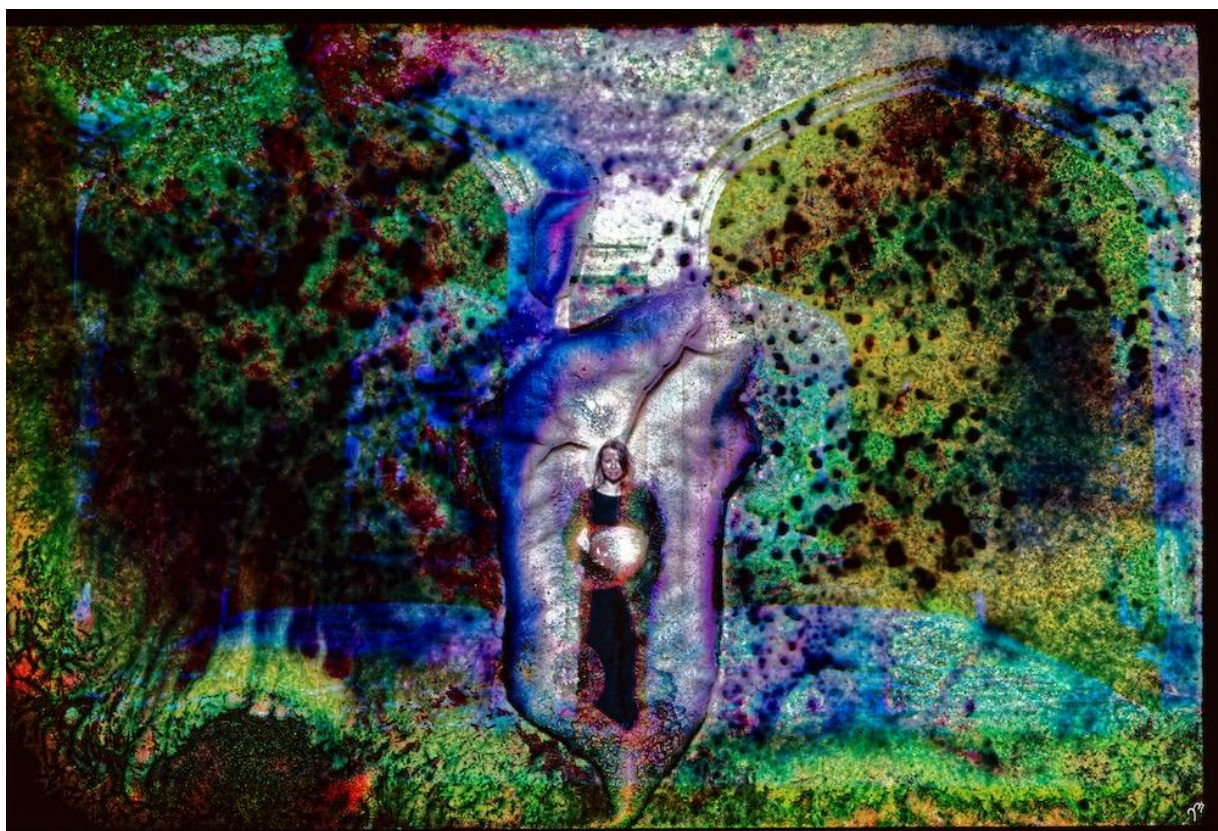
#03 Queen Victoria Market

Under Deacy, 35mm film photograph, mould-altered, 2021



#04 Victoria Street

Under Deacy, 35mm film photograph, mould-altered, 2021



#05 Creation And Decay

Under Deacy, 35mm film photograph, mould-altered, 2021



#06 Los Lobos Canaria

Under Deacy, 35mm film photograph, mould-altered, 2024

Residual Growth

Residual Growth observes what persists after systems of meaning weaken. Biological and material processes continue without reference to human intention, unfolding quietly and without resolution.

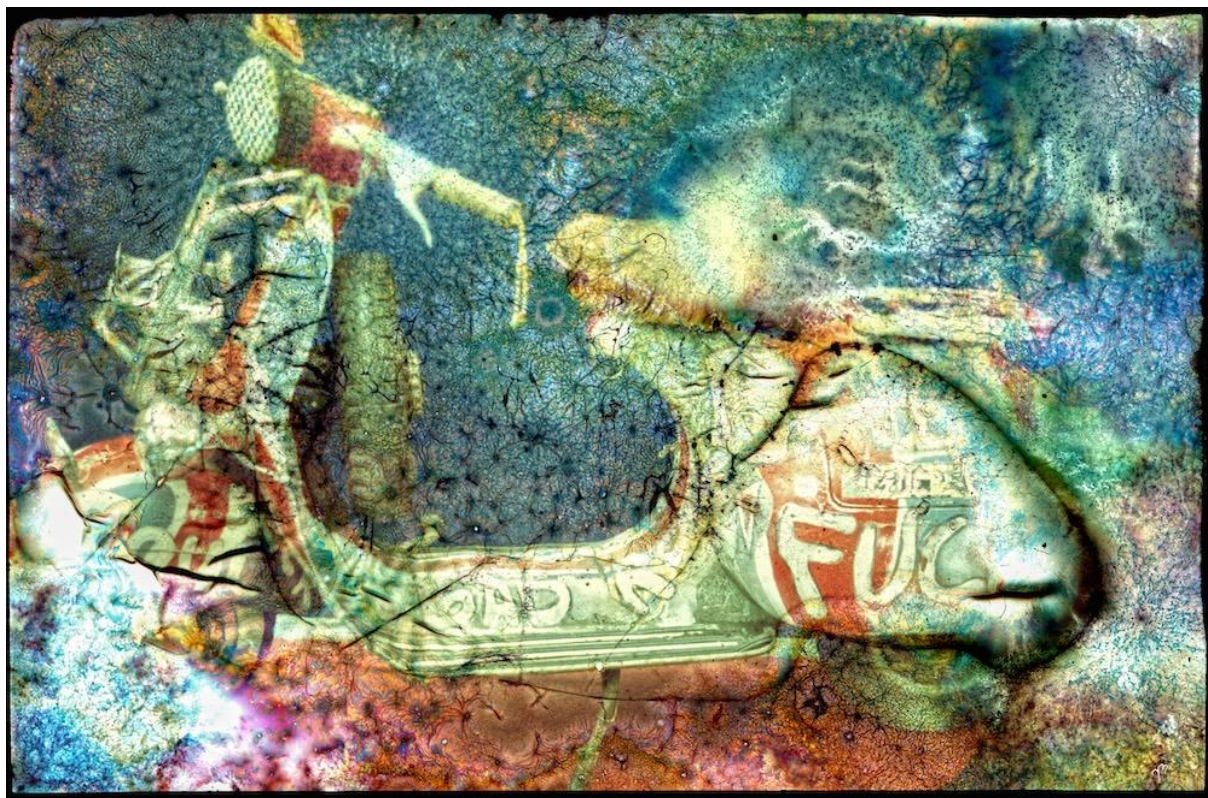
Mould is no longer perceived as disruption, but as part of an ongoing ecological condition in which the image loosens, slows, and dissolves into process.

Nothing resolves. It continues.



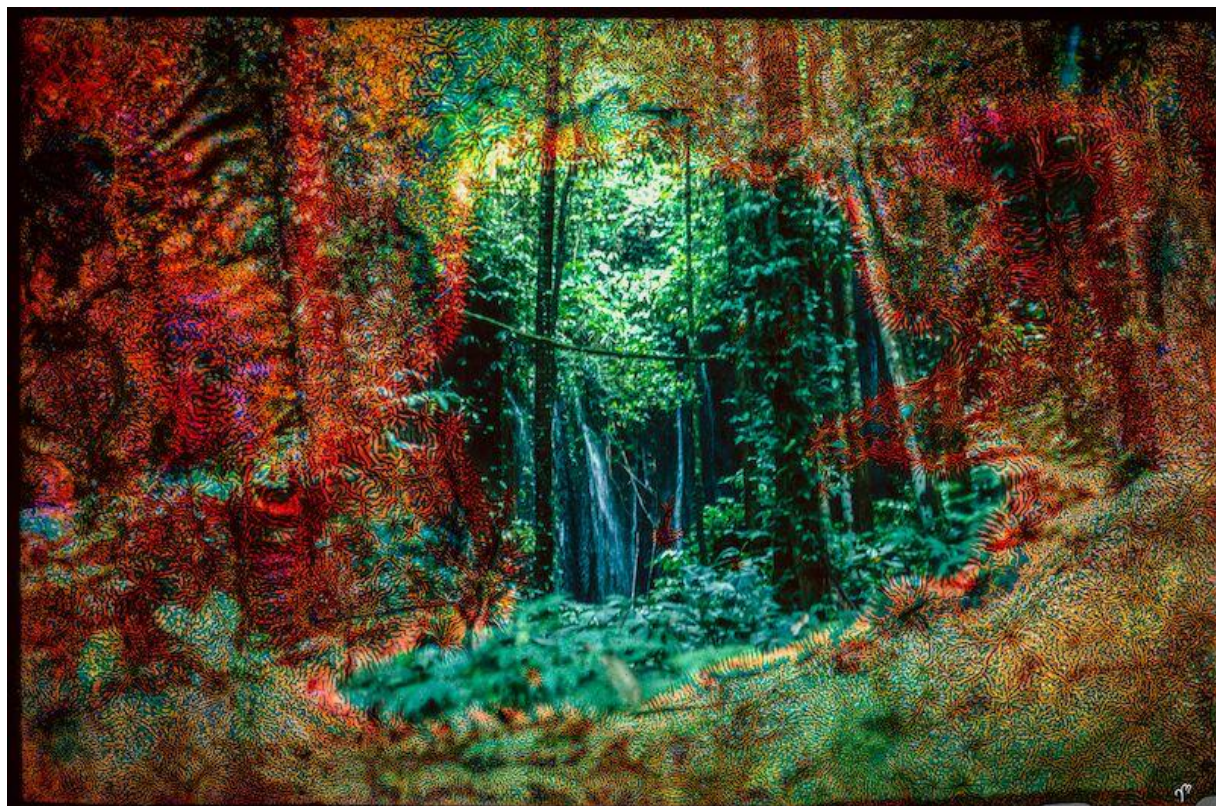
#01 Rice Terrace

Residual Growth, 35mm film photograph, mould-altered, 2024



#02 Vespa

Residual Growth, 35mm film photograph, mould-altered, 2024



#03 Waterfall

Residual Growth, 35mm film photograph, mould-altered, 2025



#04 Peacock

Residual Growth, 35mm film photograph, mould-altered, 2023



#05 Palaia, Tuscany

Residual Growth, 35mm film photograph, mould-altered, 2021

ABOUT THE ARTIST

Matteo Volpi is an artist and researcher based in Melbourne. His work explores the transformation of photographic material through organic processes, investigating the boundaries between control and unpredictability, growth and decay.

Alongside his artistic practice, he is a Senior Research Fellow at the University of Melbourne, working in accelerator physics and contributing to international projects, including collaborations with CERN.

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