

Mattia Comuzzi lives and works in Basel and Zurich, Switzerland

## Education

- 2017–20 BA Fine Arts, Zürcher Hochschule der Künste  
2019–20 BA Fine Arts, Intermedia art, Tokyo University of the Arts

## Solo Exhibitions

- 2022 *Brave new Home?*, Bella, Zurich, in collaboration with Flavia Senn  
2021 *Please do not forget to leave*, Zabriskie Point, Geneva

## Group Exhibitions

- 2025 *She in She out – Exhibition Series*, Kernstrasse 57, Zurich  
*The Grand Tiger Hotel*, Hotel Tiger, Zurich  
2024 *Bonimentheureuses*, La Kunsthalle Mulhouse, Mulhouse  
*Auswahl 24*, Aargauer Kunsthhaus, Aarau  
*Jahresgaben 2024 ADW11*, Infospace, Basel  
*To travers*, Modal Imaginaries, Zurich  
2023 *Treasure*, Kunsthhaus L6, Freiburg im Breisgau  
*Jahresgaben 2023 ADW11*, Infospace, Basel  
2022 *Wäre ich Feuer würde ich die Welt wegbrennen*, Stiftung Binz39  
*The Shop*, marytwo, Luzern  
2021 *Auswahl 21*, Aargauer Kunsthhaus, Aarau  
2020 *Full sleep in Slow motion*, Rivet, Zurich  
2019 *Art Path*, Tokyo Geidai, Toride  
*ZHdK Radicals*, ZHdK, Zurich  
*Auswahl 19*, Aargauer Kunsthhaus, Aarau  
*Semester Ende*, ZHdK, Zurich  
*In grond crap en miu curtgin – a big rock in my garden*, Vuoriz  
*If you're not around you might be square*, ZHdK, Zurich  
2018 *Le Ore Piccole*, Dienstgebäude, Zurich  
*100kg*, Longtang, Zurich  
*Out Now*, ZHdK, Zurich  
*VOLUMES Independent Art Publishing Fair*, Kunsthalle Zurich,  
*Infinite Nothing*, Wasserwerkstrasse 13, Zurich  
2017 *The Sound of Boiling Water*, ZHdK, Zurich

## Performances

- 2022 *Green Dawn*, Cabaret Voltaire, Zurich  
*Final Wurm Quest*, Wurm, Basel  
*diejay varni*, BosqueReal, Zurich  
2021 *Summer Camp*, Rote Fabrik Zürich, with Linus Stiefel  
*IG Livestream*, Zabriskie Point, Geneva  
2020 *Gitarrenduett*, Kunstraum Lokremise, St.Gallen, with Linus Stiefel  
*All Palaces are Temporary Palaces*, Bellerive, Zurich, with Flavia Senn  
*Ways of being*, Rote Fabrik, Zurich, with Linus Stiefel  
*Sommer des Zögerns*, Kunsthalle Zurich, with Linus Stiefel

## Publications

- 2024 *CARE*, Edition of 20 printed T-Shirts and A4 papers, Self published  
2019 *WISCHLESS*, Self published  
2018 *X*, The Straight and Narrow Press  
*Infinite Nothing*, Oh Sister Records

## Curatorial Work

- 2025 *Interlude Act 1*, WURM at Cabaret Voltaire, Zurich  
*Casting Days* by Gaia Del Santo and Simon Pellegrini,  
Burned Out, Basel  
2024 *Lisière* by Gaspard Emma Hers at Burned Out, Basel  
*Mercury Tracer 001-004* with Rat Section, bela, 103110, Yem Gel,  
Charlie Osborne, Yawning Portal and many more at WURM, Basel

## Grants and Scholarships

- 2022 Atelierstipendium, Aargauer Kuratorium, Berlin  
2021 Werkbeitrag, Aargauer Kuratorium  
2019 JASSO Scholarship



*This must be the Place*, 2025, Pigment Transfer print on matt paper, Rubber coated aluminium frame, The Grand Tiger Hotel, Hotel Tiger, Zurich, 30.5×22×2 cm



*This must be the Place*, 2025, Pigment Transfer print on matt paper, Rubber coated aluminium frame, The Grand Tiger Hotel, Hotel Tiger, Zurich, 30.5×22×2 cm





*Gegen die patriarchale Kriegslogik weltweit, 2024, Denim, Wood, Ink-jet prints on matt paper, Acne SS24 leather slippers, Auswahl 24, Aargauer Kunsthhaus, Aarau, 50×90×30 cm*







*Inconcrete (let's meet at Springbrunnen, 6 o'clock)*, 2024, Concrete, Ink-jet print on glossy Paper, Zylon, Found objects, Auswahl 24, Aargauer Kunsthhaus, Aarau, 35x25x2 cm



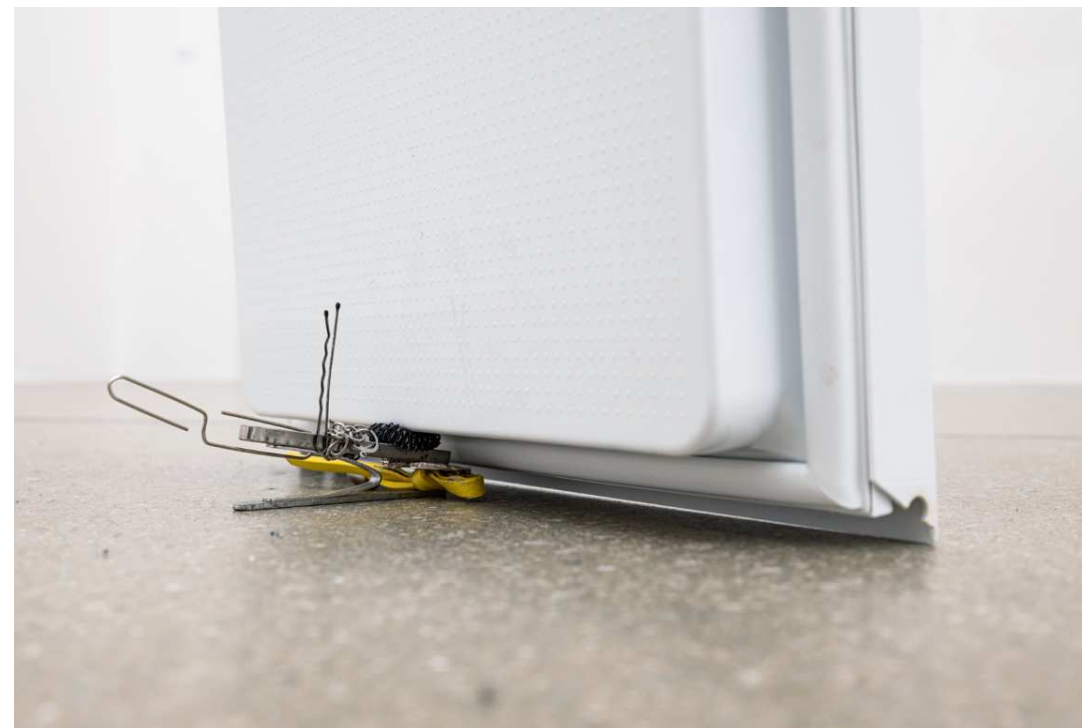


*Fueled by Gas (Street Lamp) 2+3, 2024, Colour Pigment Print on Silver Rubber coated Paper (left) Pigment Transfer print on matt Paper, magnetic chess pawns (right), 42 × 29.7 cm*



*Fueled by Gas (Street Lamp) 1*, 2024, Black Pigment Print on Silver Rubber coated Paper, Auswahl 24, Aargauer Kunsthhaus, Aarau, 29.7 × 42 cm





*Fire cannot be frozen, 2024, Colour Pigment transfer print on freezer door, Magnetic metal clip, Found objects, Auswahl 24, Aargauer Kunsthhaus, Aarau, 33×46×10 cm*



Left to right: *Care Bear*, 31×23×3 cm, *A Fake Candle does not burn*, 31×23×6 cm, *Ghost of our Life*, 23×31×3 cm, *What is happening outside?*, 31×23×5 cm  
2023, Ink-jet prints, Beeswax, Metal Screws, Wood, Found objects, Treasure, Kunsthaus L6, Freiburg im Breisgau





*A fake candle does not warm*, 2023, Ink-jet print, Beeswax, Metal Screws, Wood, found objects, Treasure, Kunsthau L6, Freiburg, 31 x 23 x 6 cm



*Distressed, but still kind of doing the job*, 2023, Distressed denim, Found objects, Metal rails, Hooks, installed during exhibition breaks at Burned Out, Basel, 280×80 cm









*Drying a puddle*, 2023, Denim, Ink-jet print, Hair clip, Wood 30×40×3 cm





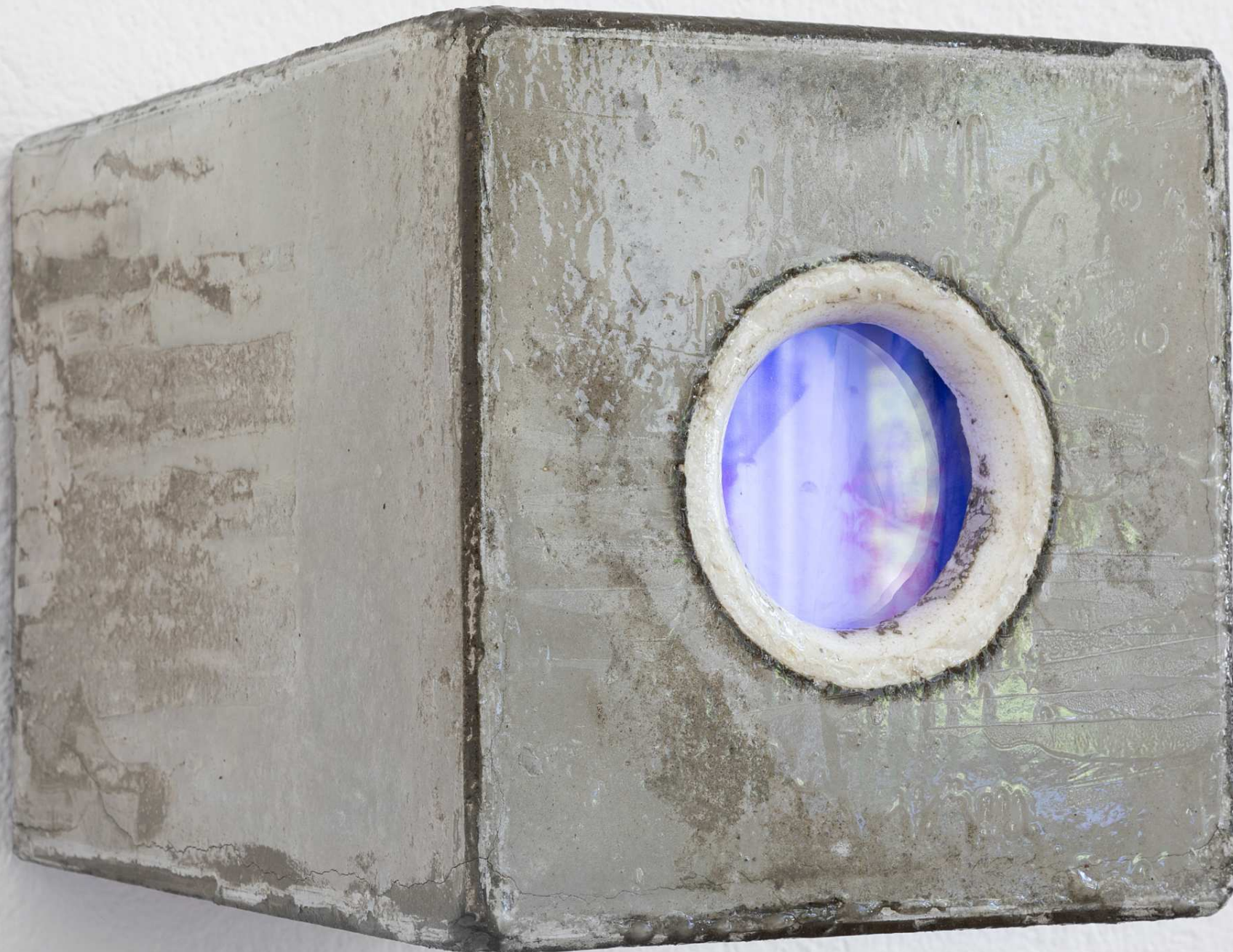
*Capsule 1*, 2022, Concrete, Metal Structure, Glass, Foam plastics, Epoxy resin, Straw mat, Light, Detail Capsule 1 of 6, Brave new Home?, Bella, Zurich, 40×27×26 cm





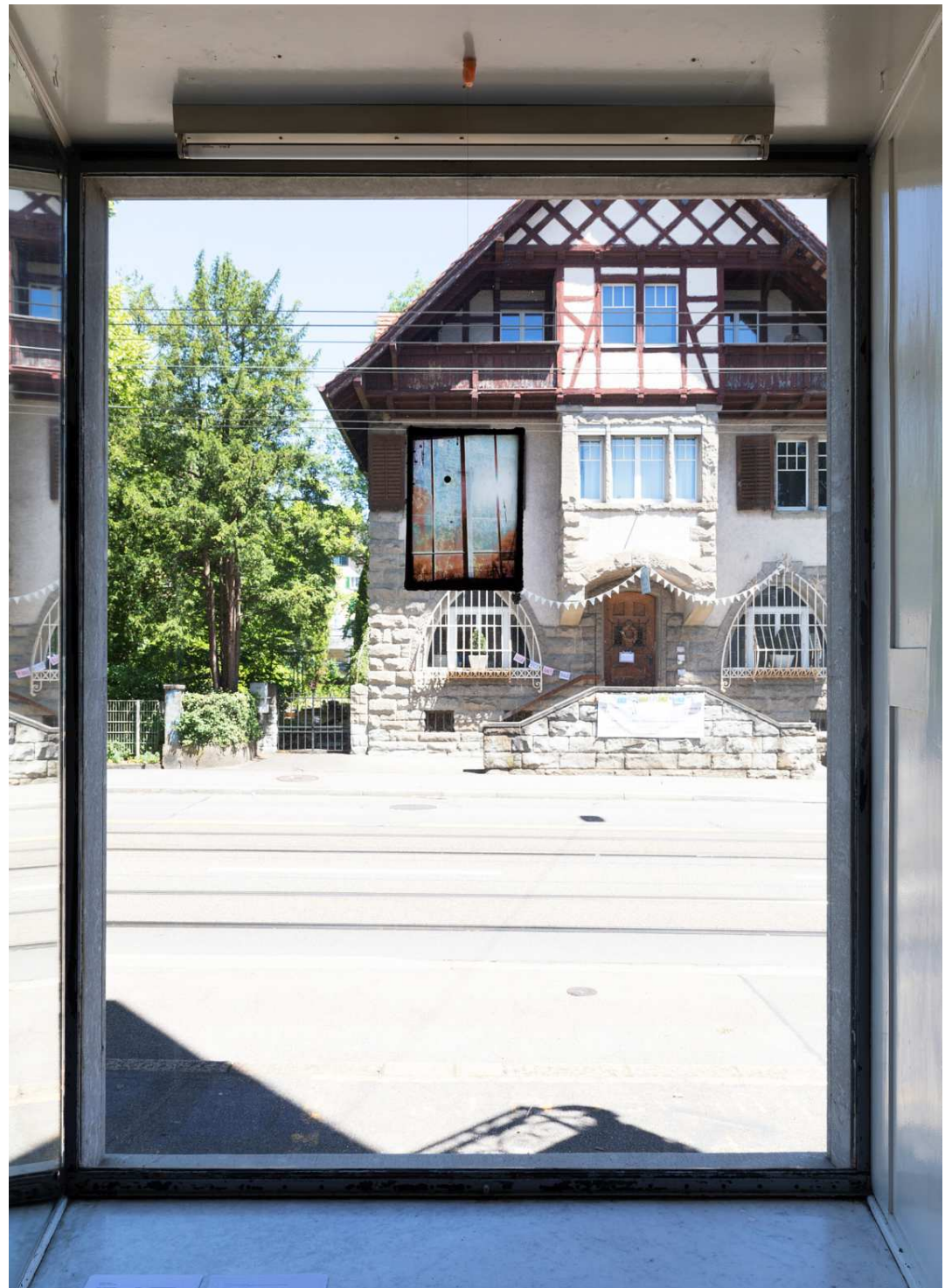
Brave new Home?, 2022, Bella, Zurich





*Capsule 3*, 2022, Concrete, Metal Structure, Glass, Foam plastics, Epoxy resin, Capsule 3 of 6, *Brave new Home?*, Bella, Zurich, 50 min Party music mix, 40×27×26 cm





*Der Garten hinter dem Fenster*, 2022, Beeswax, Wood, Metal screws, Print on projection foil, Metal Wire, Hello Kitty pendant, Brave new Home?, Bella, Zurich, 30×22×2 cm





Brave new Home?, 2022, Bella, Zurich





*Window somewhere in Kagurazaka*, 2022, Beeswax, Wood, Print on foil, Wire, Screws, Piece of reading glasses, Brave new Home?, Bella, Zurich, 30×22×2 cm





Guard 1, 2022, (Left), Found Reinforcing iron, Concrete, Beeswax, Merrell Boots, rubber Boots, military cord, parcel strap, plush animal eye, metal locks, modified paper-clip  
Guard 2, 2022, (Right), Concrete, Beeswax, fake Ugg Boots, military cord, climbing cord, plush animal eye, metal locks, modified paper-clip, Brave new Home? Bella, Zurich, each 110×60×27 cm



*Sitting and burning*, 2022, Beeswax, Wick, Brave new Home?, Bella, Zurich, 15×2×2 cm





*Hunch Candle*, 2022, Beeswax, Wick, Wäre ich Feuer würde ich die Welt wegbrennen, StiftungBinz39, Zurich, 12×5×5 cm





*Iced out Candle*, 2022, Beeswax, Wick, Fake Diamonds, Wäre ich Feuer würde ich die Welt wegbrennen, StiftungBinz39, Zürich, 10 × 2 × 2 cm





diejay varni, 2022, BosqueReal, Zurich, 60min Soundperformance



Left to right: (*Big bag*), 50×40×5 cm, (*Stolen bike but long legs*), 30×20×5 cm, (*Lachgasspass*), 50×40×5 cm, (*Phone hug*), 50×40×5 cm, (*Rubber bands*), 50×40×5 cm  
*Inconcrete*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Auswahl 21, Aargauer Kunsthaut, Aarau





*Inconcrete (Lachgasspass)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details front and back, Auswahl 21, Aargauer Kunsthaut, 50×40×5 cm





*Please do not forget to leave*, 2021, Zabriskie Point, Geneva  
Text by Selina Sigg, Photos from Zabriskie Point by Jerlyn Heinzen

I am approaching the Rond-Point de Plainpalais.

A couple of teenagers are attracting attention with a staged brawl. In a loud and determined voice, an older man sends a young boy to the waiting people to take a few coins from them. Sirens wail. A police van is frisking a teenager on a moped at a red light. As I cross the street, I am startled by a high shrill sound announcing the arrival of the tram. Two women are sitting on a wall eating ice cream with a child. Somewhere there is a bag of clothes, on the ground there are cigarettes, receipts and chewing gum. This tram station is integrated into a public space as we know it from many cities. It is created by the people who spend time in it and shape it with their actions. The positions, stories and goals give the space its quality.

The linear metal vaults, each with a small semicircular room attached, run parallel to the tram platform. They are positioned in such a way that we can circulate fluidly around them. The building envelope of sandblasted concrete and curved glass panes separates the public space from the art space. The porosity of the material provides a base for adhesion, and in the glass one recognises its distorted image. The objects exhibited inside become part of the space. The glass panes of the picture frames, which are placed along the walls in the form of a bench, reflect the immediate environment. The concrete slabs, charged with artefacts of public space, blur with the walls. Detached from the context, I see in these found objects mass-produced items that have been casually consumed and later discarded. Things that are hardly missed, that are almost made to be lost. Souvenirs of a controlled consumer behaviour. The bench as a symbol of designed public space seems very fragile, probably not usable as such. This furniture that tells you, here you have to wait, here you have to meet and stay, here you have to enjoy the view.

I am confronted with an inflation of impressions, both inside and outside. I am standing in a space where I am exposed to the scrutinising gaze of everyone around me, the space in which there are actors and spectators, in which we are simultaneously the observer and the observed. An over stimulation that can sometimes become an addiction.

*Please do not forget to leave*





*Please do not forget to leave*, 2021, Glass, Mdf, Metal angles, Found objects, Benches 5,3 and 4 of 7, *Please do not forget to leave*, Zabriskie Point, Geneva, various sizes





*Please do not forget to leave (miniature)*, 2021, Glass, Mdf, Metal angles, Found objects, Please do not forget to leave, Zabriskie Point, Geneva 24×18×24 cm





*Please do not forget to leave, 2021, Zabriskie Point, Geneva*





*Inconcrete (small bag)*, 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details front and back, Zabriskie Point, Geneva, 20×30×5 cm



Flavia Senn  
und Mattia Co-  
muzzi senden  
auf Radio me-  
gahex.fm

Livesendung  
All Palaces are  
Temporary Pa-  
laces mit Bei-  
trägen von  
Avia & Varn  
(DJ)  
Raphael Stu-  
cky & Angi  
Nend (Sound  
Improvisation -  
Live)  
Quinn Latimer  
(Reading)  
Shanzhai Lyric  
(Reading)  
Valentina Stie-  
ger (with Ilona  
Ruegg,  
Stephanie  
Hess, Barbara  
Signer - Field  
Recordings)



*All palaces are temporary palaces Radio*, in collaboration with Flavia Senn, 2020, radio live stream, field recordings, readings, ambient music, Live stream on megahex.fm,  
All Palaces are Temporary Palaces, Bellerive, Zurich, 120min stream





[mediafire.com folder/8k52my1q0oro/](https://www.mediafire.com/folder/8k52my1q0oro/)Full\_sleep\_in\_Slowmotion\_playlist





*Den Löffeln geht es gut*, 2019, Carved basswood, cord, mordant, metal S-hooks, The Shop, marytwo, Luzern, various sizes





*Den Löffeln geht es gut*, 2019, Carved basswood, cord, mordant, metal S-hooks, The Shop, marytwo, Luzern, various sizes





*Den Löffeln geht es gut*, 2019, Carved basswood, cord, mordant, metal S-hooks, Auswahl 19, Aargauer Kunsthaus, Aarau, various sizes





*Dazwischen ist alles in Ordnung*, 2019, Inkjet Print in clip frame, installed on cabinet door handles, Detail, 18×24 cm





*On the net*, 2019, Inkjet print on wood, Tapeline with spirit level, Wide angle mirror, Insulating tape, Found objects, Artpath, Tokyo Geidai, Toride, 30×42×2 cm





*No rest for the law abiding*, 2019, Hand-knotted plastic cord hammock, lenticular sticker, plastic ears, found objects, ZHdK Radicals, Zurich, 210×50×70 cm





*No rest for the law abiding*, 2019, Hand-knotted plastic cord hammock, lenticular sticker, plastic ears, found objects, ZHdK Radicals, Zurich, 210×50×70 cm





*Cut your thumb on a cracked iPhone screen*, 2019, Destroyed SBB Timetable board, Concrete, Found objects, Semester Ende, ZHdK, Zürich, 100×20×160 cm





*Showerface*, 2018, Bath towel, Acylic, Metal, Le ore Piccole, Dienstgebäude, Zurich, 150×50 cm

