

Mattia Comuzzi *1992, lives and works in Basel and Zurich

Education

2017–2020 BA Fine Arts, Zürcher Hochschule der Künste
2019–2020 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

2026 *Nine Bridges; Fire, Flood and Calamity*, 5 Washington Street, Glasgow
Zu Gast in einer Strasse, Contemporary Fine Arts, Basel
2025 *Phantoms*, Kunst Raum Riehen, Riehen
Auswahl 25, Aargauer Kunsthhaus, Aarau
AWD11 Jahresgaben 25, InfoSpace, Basel
I Know a Spot, Trapez, Zurich
“Spirit” (Studio Report 5), The Apple, Zurich
Paris Distribution, Good Company, Paris
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*, StiftungBinz39
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, VuorZ
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

2025 *Shapeshifter*, Ausstellungsraum Klingental, Basel
2022 *Green Dawn*, Cabaret Voltaire, Zurich
Final Wurm Quest, Wurm, Basel
diejay varni, BosqueRreal, Zurich
2021 *Summer Camp*, Rote Fabrik Zürich, with Linus Stiefel
IG Livestream, Zabriski 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

2026 *Prints*, Efa, in collaboration with Fabian Fretz (upcoming)
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 *In My Room*, with Noémie Vidonne, Matthias Liechti, Milena Langer, Sania Nascarella, Ferdinand Kalfoss, Burned Out, Basel
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, 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



Standpunkte, 2026, Denim, Wood Panels, Ink-jet Print on Hahnemühle Baryta, GATS, Nine Bridges; *Fire, Flood and Calamity*, 5 Washington Street, Glasgow, 50 x 110 x 30 cm



Standpunkte, 2026, Denim, Wood Panels, Ink-jet Print on Hahnemühle Baryta, GATS, Nine Bridges; Fire, Flood and Calamity, 5 Washington Street, Glasgow, 50 x 110 x 30 cm



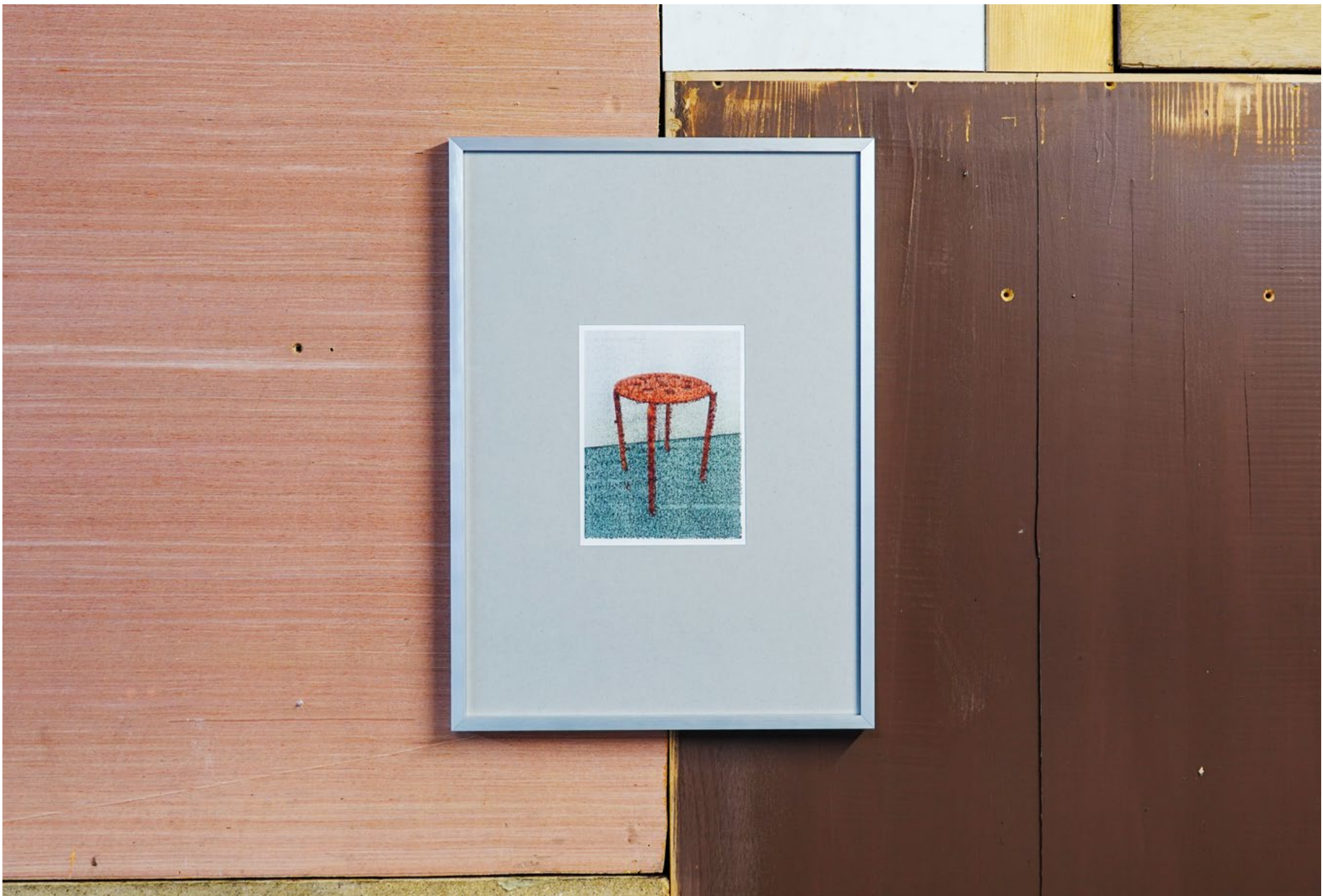
Fueled by Gas (Street Lamp) 4-15, 2025, Ink-jet and ink-jet transfer Print on glossy paper, Artist Frames, Phantoms, Kunst Raum Riehen, Riehen, 490×42 cm



Untitled (tall buildings and elevator lights), 2025, Ink-jet print on glossy and matt paper, Glass, Tape, AWD11 Jahresgaben 25, InfoSpace, Basel, 29.7×42 cm



Wall (1+2), 2025, Found Wood, Screws, I know a Spot, Trapez, Zurich



Orange painted stool, 2025, Ink-jet and ink-jet transfer pigment print on matt paper, Cardboard, I know a Spot, Trapez, Zurich, 29.7 × 42 cm



Wall 1, 2025, Found Wood, Screws, I know a Spot, Trapez, Zurich, 210×236×20 cm



Left to right: *Kissed Cup*, 2025, 30.5×22 cm, *Kissed Bench*, 2025, 75×60×200 cm, *This must be the Place*, 2025, 30.5×22×2 cm, *Flasche in der Tasche*, 2025, 15×15×30 cm, *Couple of bags*, 2025, 40×35×60 cm, *Bench*, 2025, 200×75×60 × cm, *Blaze a Trail*, 2025, 20×10 cm, Auswahl 25, Aargauer Kunsthaus, Aarau



A Waiting Fool, 2025 Ink-jet Pigment Transfer print on matt paper, 22×30.5 cm, Auswahl 25, Aargauer Kunsthaus, Aarau



Kissed Cup, 2025, Ink-jet pigment transfer print on matt paper, Aluminium frame, "Spirit" (Studio Report 5), The Apple, Zurich, 30.5×22 cm



Kissed Cup, 2025, Ink-jet pigment transfer print on matt paper, Aluminium frame, "Spirit" (Studio Report 5), The Apple, Zurich, 30.5×22 cm



Kissed Bench, 2025, Park bench, Polyurethane Paint, "Spirit" (Studio Report 5), The Apple, Zurich, 75×60×200 cm



This must be the Place, 2025, Ink-jet 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, Ink-jet pigment transfer print on matt paper, Rubber coated aluminium frame, The Grand Tiger Hotel, Hotel Tiger, Zurich, 30.5×22×2 cm



Untitled, 2025, Guitar, Effect pedals, Interface, Shapeshifter, Ausstellungsraum Kilngenthal, Basel, 60min Sound performance



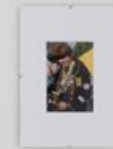
Dissipate, 2024, Inkjet pigment print on silver rubber coated paper, Paris Distribution, Good Company, Paris, 42×29.7 cm



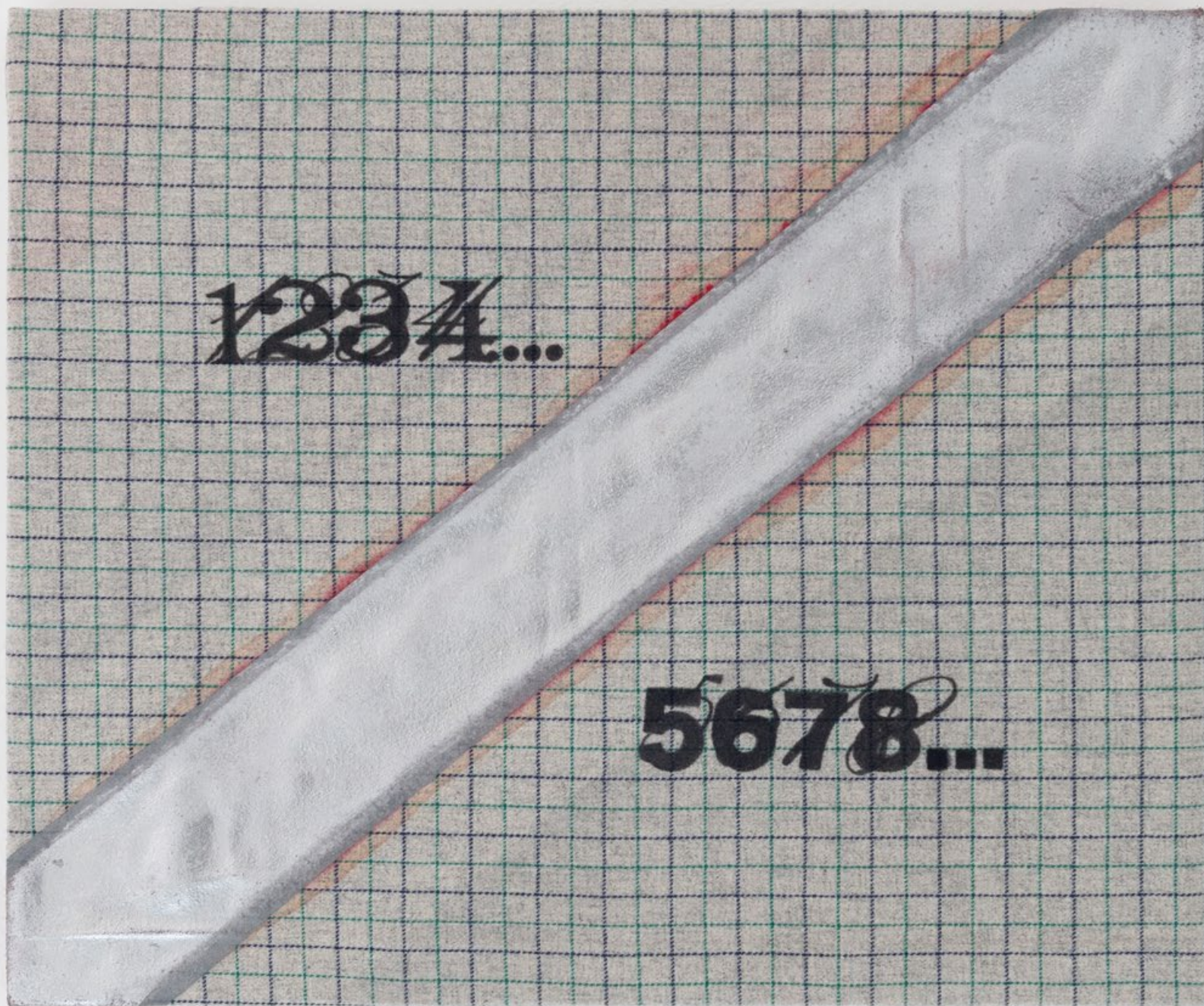
Dissipate, 2024, Inkjet pigment print on silver rubber coated paper, Paris Distribution, Good Company, Paris, 42×29.7 cm

“Drawing inspiration from protest chants 1234 ... / 5678 ... creates a visual echo of a message that is simple yet charged. The numbers speak in rhythm and urgency. Their repetition suggests waiting, but also hope: for justice, for recognition, for change. The piece feels unfinished, like a demand still unanswered. It mirrors the nature of protest itself: an unresolved, persistent fight, determined to carry on. A pause before the next chant.”

– Good Company



1234... / 5678..., 2024, Black marker and spray paint on wool, Wood, Paris Distribution, Good Company, Paris, 60.5×50 cm



1234... / 5678..., 2024, Black marker and spray paint on wool, Wood panel, Paris Distribution, Good Company, Paris, 60.5×50 cm



Standpunkte, 2024, Denim, Wood, Ink-jet prints on matt paper, Acne SS24 leather slippers, Zu Gast in einer Strasse, CFA, Basel, 50×90×30 cm



Standpunkte, 2024, Denim, Wood, Ink-jet prints on matt paper, Acne SS24 leather slippers, Auswahl 24, Aargauer Kunsthaus, 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, 35x25x300 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, 35x25x300 cm



Fire cannot be frozen, 2024, Ink-jet transfer print on freezer door, Magnetic metal clip, Found objects, Auswahl 24, Aargauer Kunsthau, Aarau, 33×46×10 cm



Fueled by Gas (Street Lamp) 1, 2024, Ink-jet transfer print on silver Rubber coated paper, Auswahl 24, Aargauer Kunsthaus, Aarau, 29.7×42 cm



Fueled by Gas (Street Lamp) 3, 2024, Ink-jet transfer print on matt Paper, magnetic chess pawns, Auswahl 24, Aargauer Kunsthaus, Aarau, 42 x 29.7 cm



Left to right: *Care Bear*, 31×23×3 cm, *A Fake Candle does not warm*, 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



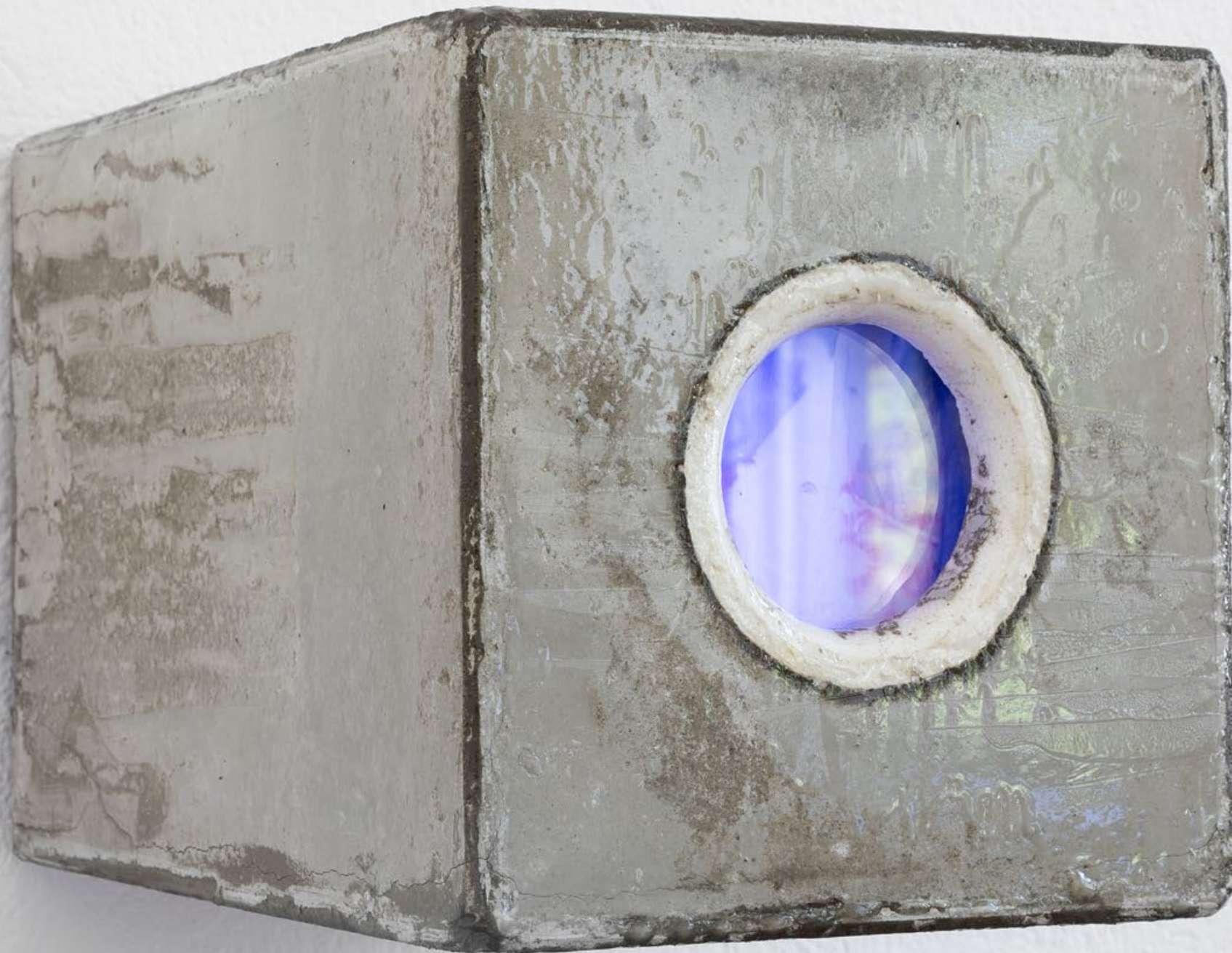
Distressed, but still kind of doing the job, 2023, Distressed denim, Found objects, Metal rails, Hooks, installed during exhibition breaks at Burned Out, Basel, 280×80 cm



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



Brave new Home?, 2022, Bella, Zurich



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



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



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



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



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



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



diejay varni, 2022, BosqueRreal, 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



Inconcrete (Rubber Bands), 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Auswahl 21, Aargauer Kunsthaus, 50×40×5 cm



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

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

Text by Selina Sigg



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



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



Inconcrete (Zipped), (Head in the clouds), 2021, Concrete, Ink-jet prints, Zylon, Silicone screws, Found objects, Details, Please do not forget to leave, Zabriskie Point, Geneva, 30×20×5 cm



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

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



Gitarrenduett, in collaboration with Linus Stiefel 2020, Guitars, Amplifiers, Effect pedals, Live stream, Lok Fenster, Lokremise, St. Gallen, 58'30" performance



[mediafire.com folder/8k52my1q0oro1/Full_sleep_in_Slowmotion_playlist](https://www.mediafire.com/folder/8k52my1q0oro1/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, Ink-jet Print in clip frame, installed on cabinet door handles, Detail, 18×24 cm



On the net, 2019, Ink-jet 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



Showerface, 2018, Bath towel, Acrylic, Metal, Le ore Piccole, Dienstgebäude, Zurich, 150x50 cm

