

PORTFOLIO

MATHIS ALTMANN

FITZPATRICK

MATHIS ALTMANN

CURRICULUM VITAE

Born 1987 in Munich. Lives and works in Los Angeles and Zurich.

EDUCATION

2011 BFA Zurich University of the Arts

TEACHING

2016 Guest lecturer at ZHdK, Zurich

SELECTED SOLO EXHIBITIONS

2021 Kunstmuseum Winterthur
Efremidis, Berlin

2019 *Powerlifestyles*, Parcours, Art Basel, Basel
More than Yesterday, bottomspace, Guangzhou

2018 *The Delve of Spade*, Istituto Svizzero, Milan
Statements, ArtBasel, with Freedman Fitzpatrick
The Shovel of the Garbage Collector, Freedman Fitzpatrick, Paris

2017 *Cascading Carcasses*, Culture Hole, Dallas
Wir sind das Volz, Freedman Fitzpatrick, Los Angeles

2016 *Foul Matters*, Swiss Institute Contemporary Art, New York
Marf Akkus, Truth & Consequences, Geneva
Paramount Ranch 3, with Freedman Fitzpatrick

2015 *The Sewager: Zwischen Krieg & Party*, Halle für Kunst, Lüneburg
Frame, Frieze New York, with Freedman Fitzpatrick

2014 *Sucker Farm*, Marbiers 4, Geneva
Give Me Some Energy To Fight Off My Demons, Pro Choice at Shanaray, Paris

F I T Z P A T R I C K

Psycho Bombs, Freedman Fitzpatrick, Los Angeles

2013 *Schonungslose Reportagen aus der Szene*, Graff Mourgue D'Algue, Geneva

2012 *100% Design*, Coalmine, Winterthur

SELECTED GROUP EXHIBITIONS

2021 *Macht! Licht!*, Kunstmuseum Wolfsburg

2020 The Opioid Crisis Lookbook, Paris

Paris Internationale, Paris

ANNEMARIE VON MATT. JE NE M'ENNUIE JAMAIS, ON M'ENNUIE, Centre Culturel Suisse, Paris

Swiss Art Awards, Basel

The Performance Agency, Berlin

Reverie (curated by Tenzing Barshee), Efremedis Gallery, Berlin

Annemarie von Matt — widerstehlich, Nidwaldner Museum, Nidwalden

2019 *SI ONSITE*, Swiss Institute, New York

It's Urgent (cur. by Hans Ulrich Obrist), Luma Westbau, Zurich

Aube Immediate, Vents Tièdes, Mécènes du Sud, Montpellier-Sète

Amulet or He calls it chaos, The 500 Capp Street Foundation, San Francisco

2018 *Catch Me If You Can*, ART LAB HASHIMOTO, Kanagawa (curated by XYZ collective)

The Marvelous Cacophony, 57th October Salon, Belgrade

curated by *Melanie Ohnemus*, Galerie Meyer Kainer, Vienna

Casa Tomado (curated by Anna Goetz), Mexico City

2017 *Do sculptors Dream of electric car (TOYOTA prius)*, GALVANIZE gallery, curated by XYZ Collective, Iwate, Japan

Reborn-Art Festival 2017, Ishinomaki City, Japan

Freedman Fitzpatrick at MD72, Berlin

Au revoir, jewelled alligators and white hotels, hallucinatory forests, farewell, Galerie Crevecoeur, Paris

Summer Show, Carl Kostyal, Stockholm

Utopia/Dystopia, MAAT - Museum Art Architecture Technology, Lisbon

Things in Shapes of Things, Galeria Stereo, Warsaw

- 2016 *High Anxiety: New Acquisitions*, Rubell Family Collection, Miami
Brachland, W139, organized by Dingum, Amsterdam
LANZAROTE, Union Pacific, London
The world no longer exists, Alte Fabrik, Rapperswil, Switzerland
Your memories are our Future, Palais de Tokyo, Zurich (Manifesta 11)
Petit déjeuner au crépuscule, Centre d'art d'Orthez, Orthez
Prix Mobilière, Art Geneve
Prix Mobilière, Die Mobiliar, Bern
Condo, Truth & Consequences at Supplement, London
- 2015 *Some Gallerists*, The Duck, Berlin (curated by M/L Artspace)
Denude, Ramiken Crucible, Los Angeles
Raw and Delirious, Kunsthalle Bern
Dredgers on the Rail, Freedman Fitzpatrick, Los Angeles
Swiss Art Awards, Basel
G.I.F.T, Der TANK, Basel (curated by Fabian Marti & Chuz Martinez)
Apple of Earth, High Art, Paris
- 2014 *Doom - SURFACE Contrôle*, Le Magasin - Centre National d'Art Contemporain, Grenoble
Guyton Price Smith Walker, Plymouth Rock, Zurich
Chat Jet (Part 2) Sculpture in Reflection, Künstlerhaus - Halle für Kunst & Medien, Graz
Hephaestus, Office Baroque, Brussels
- 2013 *Soft Wear*, Sandy Brown, Berlin (curated by Phillip Zach)
The November Issue, Mathew, Berlin
On Cuteness, Halle für Kunst, Lüneburg
Holes in the Walls / Early Works 1948-2013, Kunsthalle Freiburg
Hi from California, Freedman Fitzpatrick, Los Angeles
Conference 2, Autocenter, Berlin
NO; NO; H, Kunsthalle Zürich, Zurich (poster series for Tobias Madison's solo exhibition)
- 2012 *TCCA, NEW THEATER 2012-2013, APN Research, autoslides #1-3, shindisi home videos, the deleted scene, a fanzine as a museum / a museum as a fanzine, cut-out bin / apnegative, sci-fi sounds from the alienated kitchen, OOO &&& LaLL, hc r 1*, Kunsthalle Bern, Bern (curated by Tobias Madison and Emanuel Rossetti)
Humble Habits Domestic Monuments, Hinter Haus Des Meeres, Vienna
Cluster, 1m3, Lausanne

Olive Oil Life, Elaine Museum für Gegenwarts Kunst, Basel

- 2011 *Crepe de Chine*, Ooga Booga, Los Angeles
Ich verstehe die Trommel nicht mehr, Lawrimore Projects, Seattle (with Jan Vorisek)
Group Affinity, Kunstverein München
Corso Multisala, Kunsthall Charlottenborg, Copenhagen (curated by Rhea Dall, Tobias Madison and Emanuel Rossetti)
Plat(t)form, Fotomuseum Winterthur
Gruppenausstellung 2, Max Hans Daniel, Berlin
- 2010 *Village Cry*, Kunsthalle Basel
Digging in a Sandbox, Max Hans Daniel, Berlin
Of Objects, Fields, And Mirrors, Kunsthaus Glarus
Mint Condition, Galerie 1m3, Lausanne
- 2009 *Imagine A Fireplace For Every Room*, Gartenhaus der Kunst, Munich (with Yngve Holen and Emanuel Rossetti)
Arguments and Compliments, New Jerseyy, Basel
HAW-LIN, Nicolas Krupp, Basel (with Tobias Madison and Emanuel Rossetti)
Boris, Weltraum, Munich
- 2008 *Approximately Infinite Universe*, New Jerseyy, Basel
The Thrill Of Collecting, Uovo Open Office, Basel
Used Future presents Showroom presents Used Future, Layr Wuestenhagen, Vienna

PROJECTS

- 2020 *Powerlifestyles - Nuit Blanche 2020*, Centre Culturel Suisse, Paris
- 2011 - *House Of Mixed Emotions (H.O.M.E.)*, Clubnight, Zurich (with Lhaga
2020 Koondhor and Jan Vorisek)
- 2011 - *New Jerseyy*, Basel (with Daniel Baumann, Tobias Madison,
2013 Emanuel Rossetti, Dan Solbach and Anina Trösch)
- 2009 - *Paloma Presents*, Zurich (with Georg Blunier, Vittorio Brodmann
2011 and Gunnar Meier)

AWARDS AND GRANTS

- 2021 Manor-Kunstpreis des Kantons Zürich
- 2018 bottomspace residency, Guangzhou, China
- 2016 Prix Mobilère
- 2015 Swiss Art Award
- 2014 Atelierstipendium, City of Zürich
- 2013 ZBK Art Award

BIBLIOGRAPHY

- 2020 Daniel Horn, Brand-New-Life interview, Apr 2020
Dean Kissick, *The downward Spiral: Manhattan*, Spike Art, Mar 2020
- 2019 Mark Pieteron, AQNB interview, Oct 2019
Ming Lin, The Snake that Eats Itself, RanDian
Kristian Vistrup, "Review: Mathis Altmann, Meyer Kainer" Artforum, January 2019
- 2018 Ginevra Bria, "Tragicomedy prototypes at Istituto Svizzero", Domus, October
"LES 5 EXPOS À NE PAS RATER EN JUILLET" Inrockutibles, July
Fiona Shipwright, "From L.A. to Kolkata, there is no place like home" artbasel.com, June
- 2017 Darius Sabbaghzadeh, "Review: Mathis Altmann at Freedman Fitzpatrick" Flash Art, Summer
- 2016 Daniel Horn, "House of Mixed Emotions" Flash Art, December
Harry Burke, "Mathis Altmann Swiss Institute" Spike Art Daily, Autumn
Alex Kitnick, "Review: Mathis Altmann, Swiss Institute" Artforum, October
Bosko Blagojevic, "Review: Mathis Altmann, Swiss Institute" Frieze, August
Ed Atkins, "Data Rot" Frieze March, "Interview: In the studio of Mathis Altmann" Spike, January
- 2014 Interview: In the studio of Mathis Altmann, Spike Art, January 2014
John Beeson, "Grafted Garden. On the exhibition 'Your Portrait: A Tetsumi Kudo Retrospective' at the National Museum of Modern Art, Tokyo" May, #13, 2014
Eli Diner, "Review: Mathis Altmann at Freedman Fitzpatrick" Artforum, October 2014
Piper Marshall, "Critic's Pick: Guyton, Price, Smith, Walker" artforum.com, June 2014

- 2013 Summer Guthery, "Critic's Pick: Hi from California" artforum.com, April 2013
Anne Dressen, "Best of 2013" Artforum, December 2013
Tobias Madison, "Artist's Favourites" Spike Art, 2013
- 2012 Tenzing Barshee, "Während Beziehungen in die Brüche gehen, werden Kinder gezeugt" Spike Art, 2012
- 2011 Daniel Baumann and Gunnar Meier, "Less Than Zero" 2011
"If You're Into It, We're Out Of It" Singularity 2, Singularity Press
"On Appropriation - Chopped & Screwed" Used Future No. 44, collab. with Tobias Madison and Emanuel Rossetti, 2011
- 2009 "Corded Chew & Peps - POV" collab, with Emanuel Rossetti, www.xym.no, pdf, 2009
"Screwed & Chopped - POV" collab. with Emanuel Rossetti, Print On Demand, 2009
- 2008 "Naomi Naomi" Print On Demand, 2008
"Golden Storage For Your Precious Data" Print On Demand, 2008
"The Thrill Of Collection" Ouvo magazine, No. 14, 2008
"Showroom presents Used Future" Spike Art, No. 16. 2008
"Used Future, No. 38" Exhibition catalogue for Layr Wuestenhagen, Vienna, 2008

ART BASEL PARCOURS
DEUTSCHORDENSKAPELLE, BASEL
JUNE 13 - 16, 2019

Mathis Altmann presents a new installation at the Deutschordenskapelle on Rittergasse 26. Investigating the rapidly changing terms of creative labor in our hyperdrive milieu, Altmann's sculpture and installation practice taps into accelerationist urban culture, where working, living, and leisure blend seamlessly and precariousness is rebranded into opportunity.

The Deutschordenskapelle, a former chapel, was transformed into a three-story architecture office in the late 20th century. The architectural intervention into this once sacred place, to transfer it into a space of labor, serves as Altmann's point of departure. On each floor, Altmann has installed a single LED pharmacy-cross programmed a unique loop of moving images. Here Altmann uses the medical cross as potent reference to consider strategies of remedy and an escape from the cult of work.

Fusing the three crosses installed on each of the three floors, is a sound piece. Forms a unified soundscape, the piece blends musical and pop-cultural identities that persist in Gen-X culture on one hand and in millennial thinking on the other. In joining these juxtaposed cultural forces, with a signifier of healing, Altmann asks us to question what this transformation means for the future of critical thinking.



Mathis Altmann
Art Basel Parcours
Installation view
Deutschordenskapelle, Basel
June 13-16, 2019

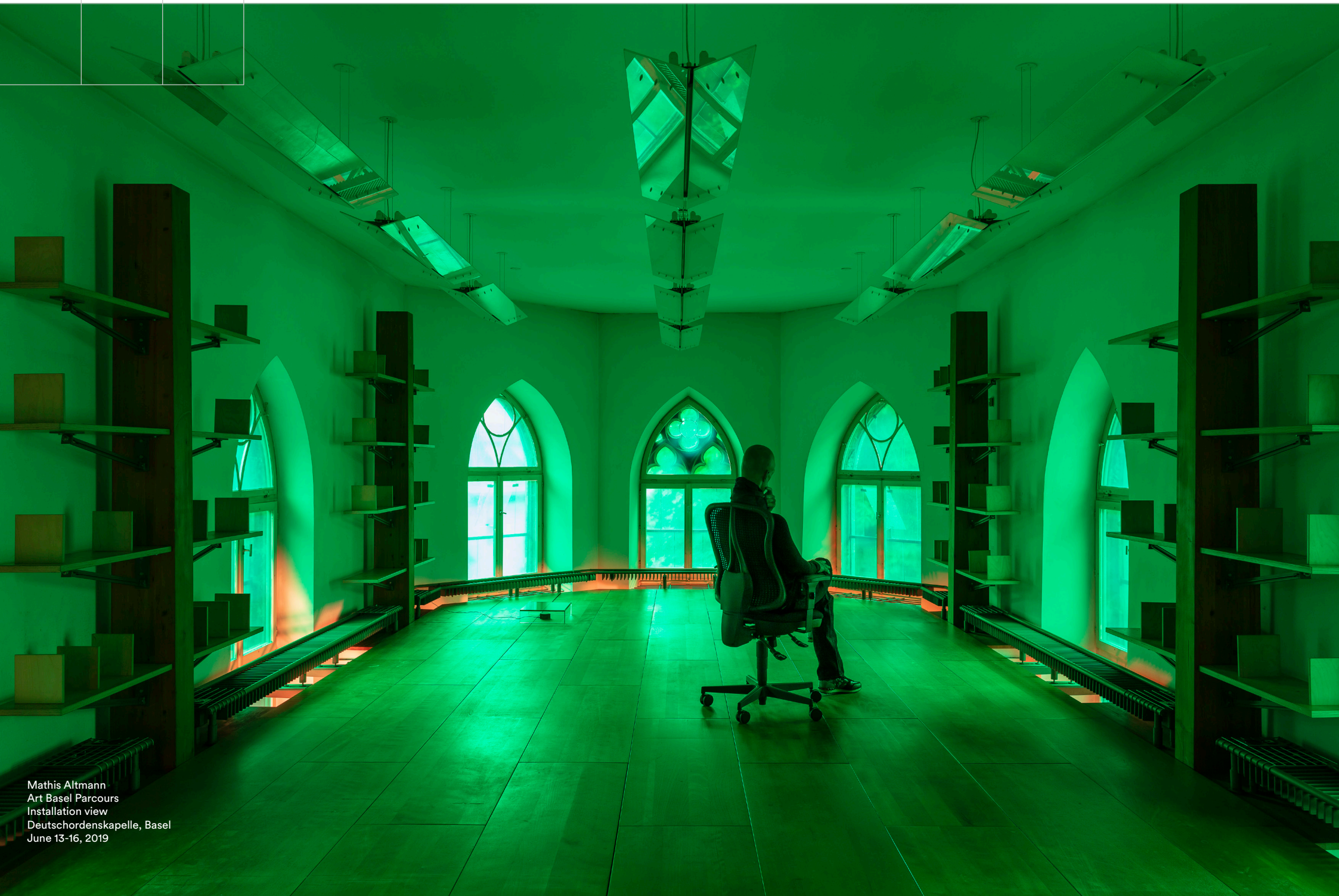


Mathis Altmann
Art Basel Parcours
Installation view
Deutschordenskapelle, Basel
June 13-16, 2019



Mathis Altmann
Art Basel Parcours
Installation view
Deutschordenskapelle, Basel
June 13-16, 2019

MATHIS ALTMANN *POWERLIFESTYLES*



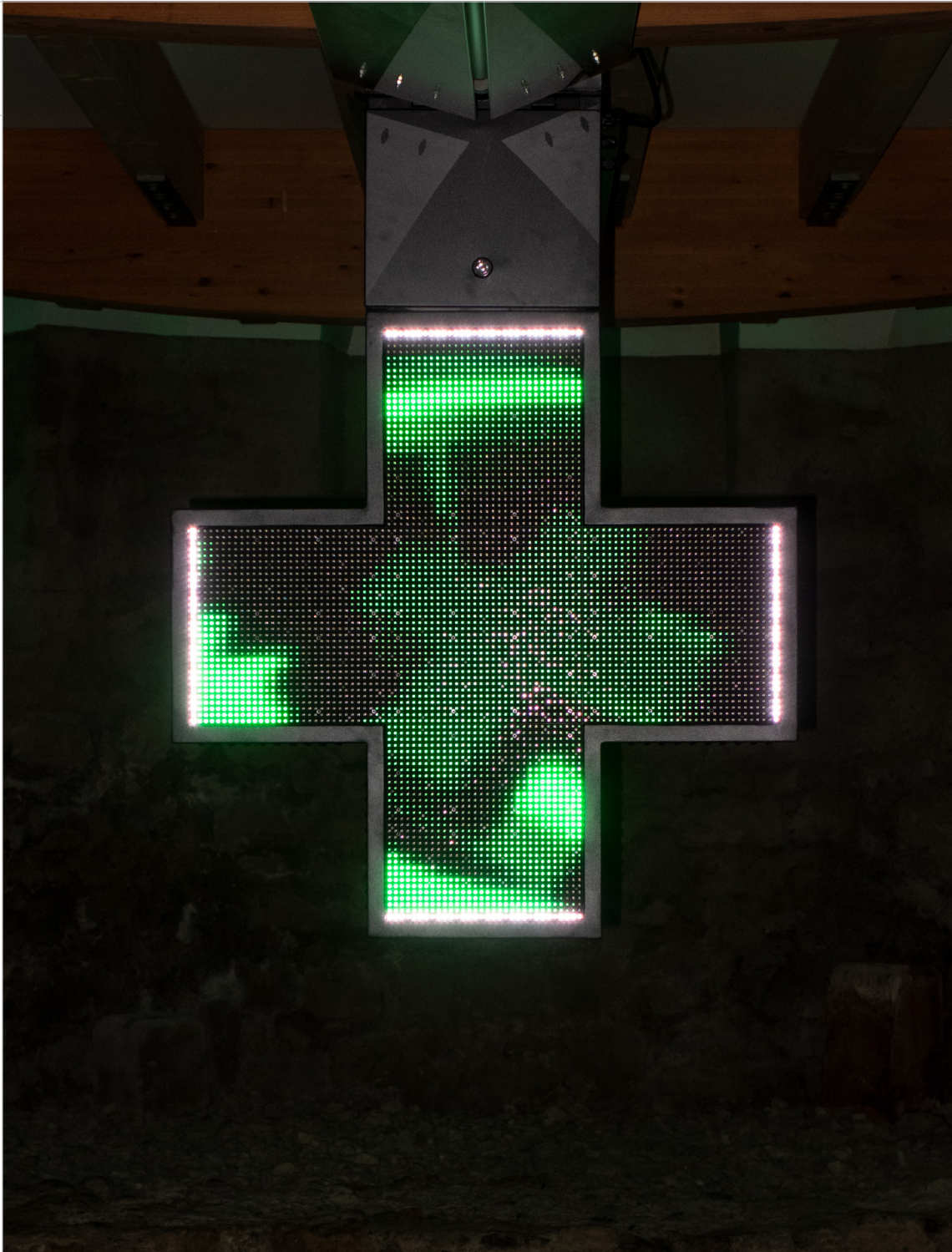
Mathis Altmann
Art Basel Parcours
Installation view
Deutschordenskapelle, Basel
June 13-16, 2019



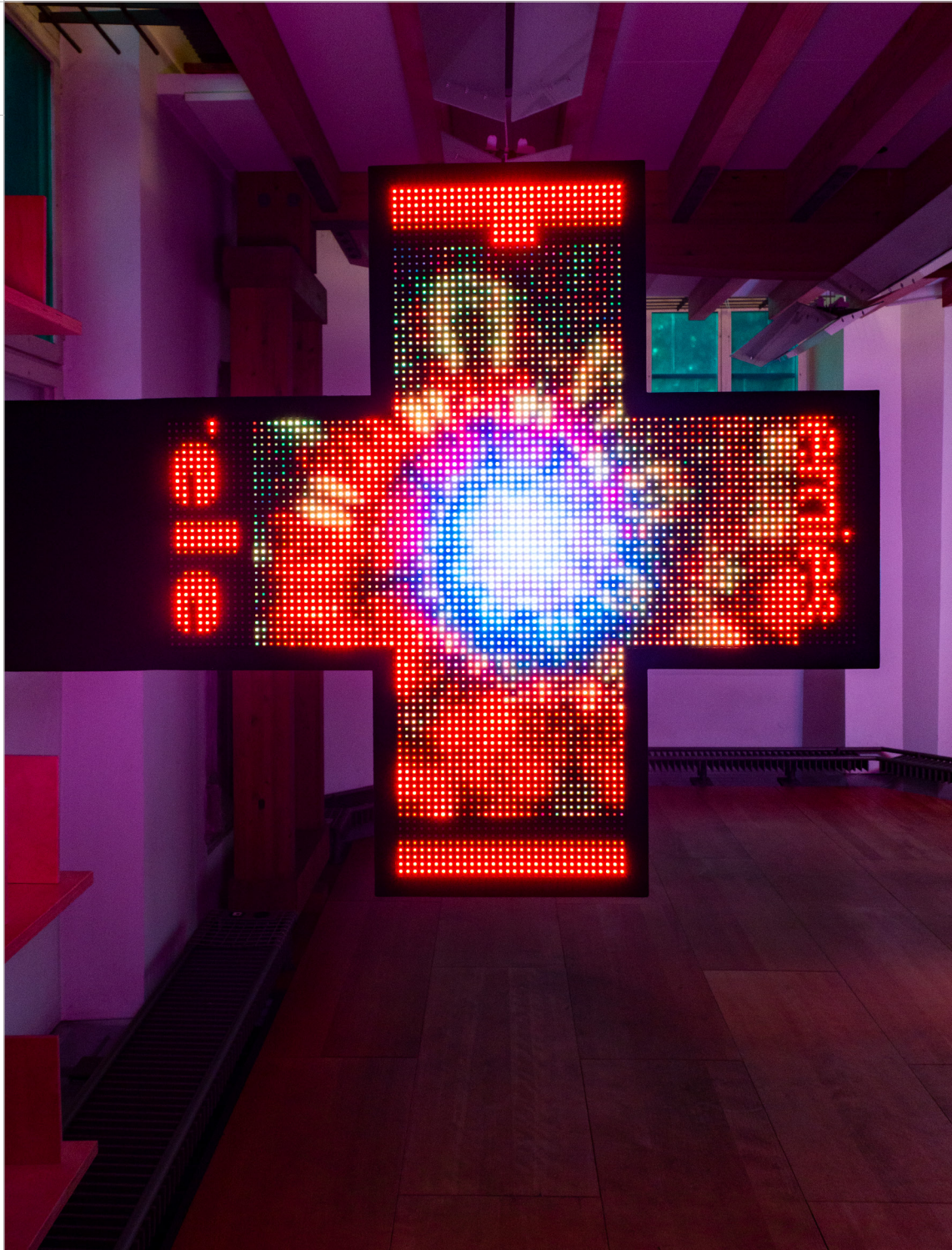
Mathis Altmann
Art Basel Parcours
Installation view
Deutschordenskapelle, Basel
June 13-16, 2019



Mathis Altmann
The Internet (detail), 2019
Brushed stainless steel, aluminum, plastic, mannequin, red pills, LED diode
42h x 30w x 15d cm
16.54h x 11.81w x 5.91d in



Mathis Altmann
Powerlifestyles I, 2019
Double sided RGB LED Pharmacy cross
display, 12:32min video loop, 23:28min
audio loop
118h x 82w x 12d cm
46.46h x 32.28w x 4.72d in



Mathis Altmann
Powerlifestyles II, 2019
Double sided RGB LED Pharmacy cross
display, 06:20min video loop, 20:24min
audio loop
118h x 82w x 12d cm
46.46h x 32.28w x 4.72d in



Mathis Altmann
Powerlifestyles III, 2019
Double sided RGB LED Pharmacy cross
display, 05:55min video loop, 13:30min
audio loop
118h x 82w x 12d cm
46.46h x 32.28w x 4.72d in

ISTITUTO SVIZERRO, MILANO
SEPTEMBER 22 - NOVEMBER 27, 2018

Istituto Svizzero is pleased to present “Delve of Spade”, the first solo presentation in Italy by the Swiss based artist Mathis Altmann.

“Delve of Spade” is an antiquated term. It is out of fashion, yet evokes weathered, vintage desires. Rarely used in contemporary English, its German equivalent, Spatenstich, is commonly used to describe the ceremonial act of breaking the soil to celebrate the construction of a new building. It is an artisanal first dig, executed by hands before heavy machinery takes over. It is a nostalgic act that harkens back to bare naked human effort and the suffering blistered hand.

Altmann’s exhibition connects issues mined in his previous projects this year: the growing ubiquitousness of tech-related aesthetics in urban architecture, commerce, and social interaction. Resonating from his sculptures is an attempt not to lecture, but to render inefficient these same objects that power commercial desirability. Claims on clear positions disappear into a dreamscape, and questions about models of rejection and embracement appear.

Central to the exhibition are new sculptures and an installation which mock open workspace environments, a common aesthetic turned global phenomena throughout trade-oriented metropolitan centres. These areas designed for the needs of cognitive workforces and new form of mobile, transient labour. Homogenous and repetitive, so recognizable so as not to distract. Streamlined for efficiency. Easy to plug into.

Altmann’s commute to his studio in Los Angeles takes him through an explosion of the latest test-epicentre and its offshoot urban developments. One of them is known as “The Arts-District”, a former industrial dead-zone turned “Fallout zone”(in the artist’s words), supercharged with designer protein supplements and real estate on steroids that intimidate neighbouring cities.

Capturing encounters in the “Fallout zone”, Altmann funnels materials and re-created developments into narratives for his sculptures. In “Delve of Spade”, like in a play or film, objects become scenographic tools.

MATHIS ALTMANN *DELVE OF SPADE*



Mathis Altmann
Delve of Spade
Installation View
Istituto Svizzero, Milano
Sep 22 - Nov 27, 2018

MATHIS ALTMANN *DELVE OF SPADE*



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Delve of Spade
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Installation View
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MATHIS ALTMANN *DELVE OF SPADE*



Mathis Altman
Delve of Spade
Installation View
Instituto Svizzero, Milano
Sep 22 - Nov 27, 2018



Mathis Altmann
Same Old, Same Old, 2018
Plastic, metal, acrylic glass, laser-
engraving, inkjet prints, sweater, LEDs,
miniatures, vinyl-decals

MATHIS ALTMANN *DELVE OF SPADE*



Mathis Altmann
Delve of Spade I, 2018
Mannequin, Room Divider:
244 × 400 × 23.5 cm
Dimensions Variable

MATHIS ALTMANN *DELVE OF SPADE*

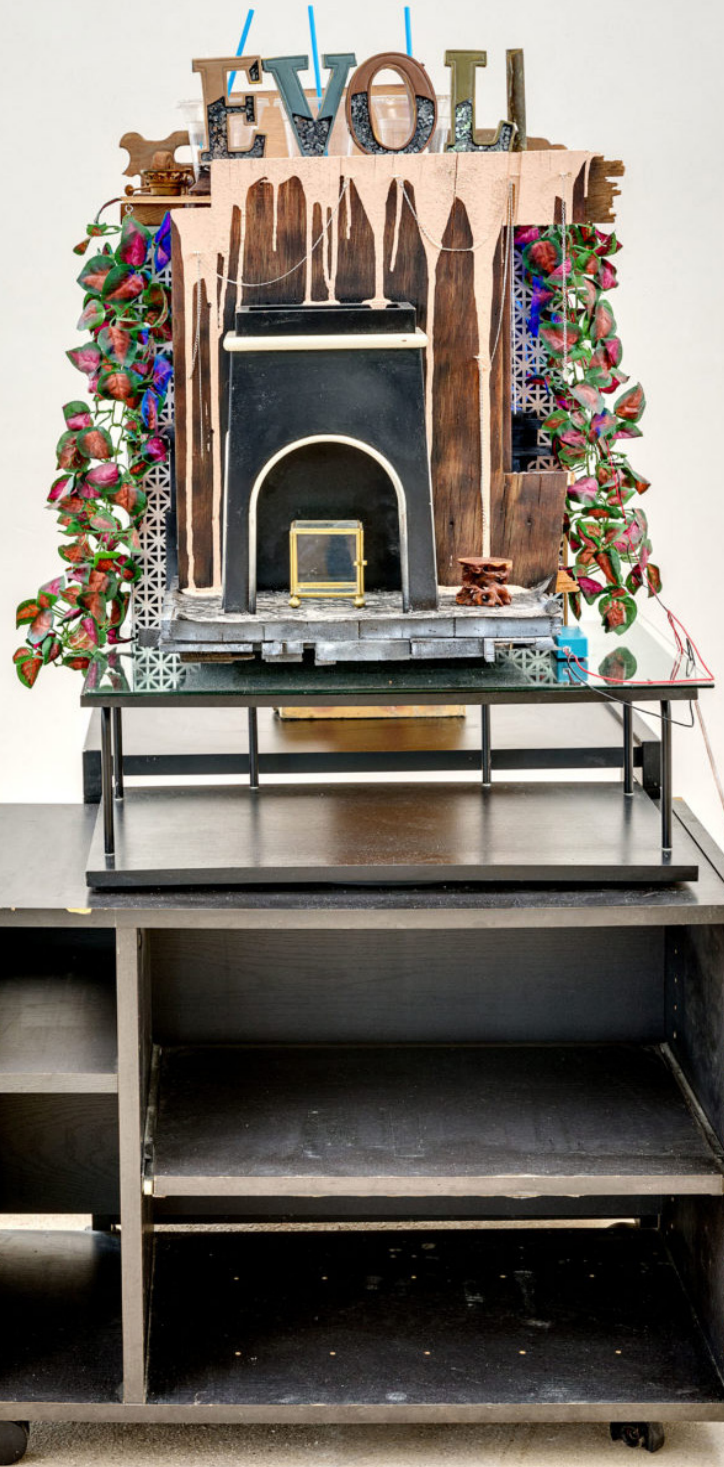


Mathis Altmann
Collabcore, 2018
Aluminium, Stainless steel, chains,
mirror, rotary display, LED
177h x 125w x 90d cm
69.69h x 49.21w x 35.43d in



Mathis Altmann
Cognitive Soil, 2018
Wood, acrylic-glass, flocking, paint,
polyurethane foam, miniatures, mirrors,
LEDs, ceramics, ink-jet prints
139h x 103w x 129d cm
54.72h x 40.55w x 50.79d in

MATHIS ALTMANN *DELVE OF SPADE*



Mathis Altmann
Startup Garage, 2018
Wood, metal, plastic, mirror, fabric,
paint, glitter, airbrush, bricks, CCFL
light, LEDs, miniatures, mealworms,
resin
153h x 98w x 77d cm
60.24h x 38.58w x 30.31d in



Mathis Altmann
Teutonic Disaster, 2018
Wood, Foam, paint, airbrush, metal,
glass, plastic LEDs, lasercut acrylic,
miniatures
175h x 130w x 115d cm
68.90h x 51.18w x 45.28d in



Mathis Altmann
Bleeding Edge, 2018
Wood, metal, plastic, flock, airbrush,
paper, glitter, laser, LEDs, mirror,
miniatures
156h x 96w x 78d cm
61.42h x 37.80w x 30.71d in

MATHIS ALTMANN *DELVE OF SPADE*



Mathis Altmann
Retail, Restaurant, Gallery, Living, 2018
Wood, lasercut acrylic, decal, paint,
airbrush, paper, LEDs, styrofoam,
miniatures
150h x 100w x 70d cm
59.06h x 39.37w x 27.56d in

MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*

FREEDMAN FITZPATRICK, PARIS
JUNE 01 - JULY 21, 2018

Freedman Fitzpatrick is pleased to present Mathis Altmann's *The Shovel of the Garbage Collector*. The exhibition uses double entendre dipped in dark humor to explore the dense correlation between the development and demise of creative space.

Framed by a picturesque Parisian storefront, an imported architectural scale-model cast in LA with Chinese aluminum sits upon German-made steel. The LED descendent of the disco ball flashes. Trending notifications sound the alarm: trade wars are revving. The might of our materiality lies at the heart of our international quibbles.

Nestled between a Stumptown and a Blue Bottle in Downtown LA lies Alphacast, the last industrial manufacturer on a once ignored track of real estate. Property values are climbing and inside the symbiosis of metals strikes a grotesque chord against neighboring pedigree blends. Our digital sensibilities are confounded by the necessity of raw materials that do not emit delicate aromas. Industry is so last century.

Spatenstich (en. groundbreaking ceremony). A politician poses with a shovel for a photo-op marking a new arts district, a unified area for creative, cognitive laborers. A new international style is rising as cities pumped with digital nomads offload the last century's utopian concrete buildings. Wework. "The right to be lazy".

Condos float atop curated design shops bearing LEED stamps of approval. Shabby chic repurposed wood pairs with slick steel surfaces. "Potency in the wake of its decline". A messenger caught in the endless schlep, surrounded by aspirational skyscrapers, ferries himself through Zara's swift alternative to Balenciaga's prices.

As the particles of the past clear, hauled off to landfills by day laborers, the new topography destined to deliver creative content at more efficient speeds appears as conspicuously mapped out as a Frankfurt kitchen or a Herman Miller cubicle.

CS defines 'Garbage in, Garbage out' as: the quality of the output is dependent on the quality of the input. If the last century's utopian input is now garbage, where does that leave today's open-floorplan algorithmic dreams?

The results are TBD, spiraling in the unplanned obsolesce. Let the music play!

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MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*

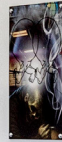


Mathis Altmann
The Shovel of the Garbage Collector
Installation View
Freedman Fitzpatrick, Paris
June 1 - July 21, 2018

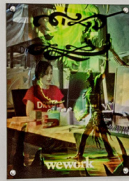
Mathis Altmann
The Shovel of the Garbage Collector
1 juin - 21 juillet 2018



MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*



Mathis Altmann
The Shovel of the Garbage Collector
Installation View
Freedman Fitzpatrick, Paris
June 1 - July 21, 2018



Mathis Altmann
The Shovel of the Garbage Collector
Freedman Fitzpatrick, Paris
Installation View
June 1 - July 21, 2018

MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*



Mathis Altmann
The Shovel of the Garbage Collector
Installation View
Freedman Fitzpatrick, Paris
June 1 - July 21, 2018

MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*



Mathis Altmann
Potency in the wake of its decline, 2018
Wood, Foam, Sneakers, Mannequin,
Metal
34h x 21w x 18.50d in
86.36h x 53.34w x 46.99d cm

MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*



Mathis Altmann
Surgical Operations on the Deceased, 2018
Aluminum, Stainless steel, chains, carabiner,
moving light, mirror, jewelry charm
149h x 125w x 90d cm
58.66h x 49.21w x 35.43d in



Mathis Altmann
6th Street, 2018
Inkjet print mounted on aluminum,
acrylic, decal, chrome studs
29.70h x 42w cm
11.69h x 16.54w in



Mathis Altmann
7th Street, 2018
Inkjet print mounted on aluminum,
acrylic, decal, chrome studs
42h x 29.70w cm
16.54h x 11.69w in

MATHIS ALTMANN THE SHOVEL OF THE GARBAGE COLLECTOR



Mathis Altmann
Anderson Street II, 2018
Inkjet print mounted on aluminum,
acrylic, decal, chrome studs
29.70h x 42w cm
11.69h x 16.54w in

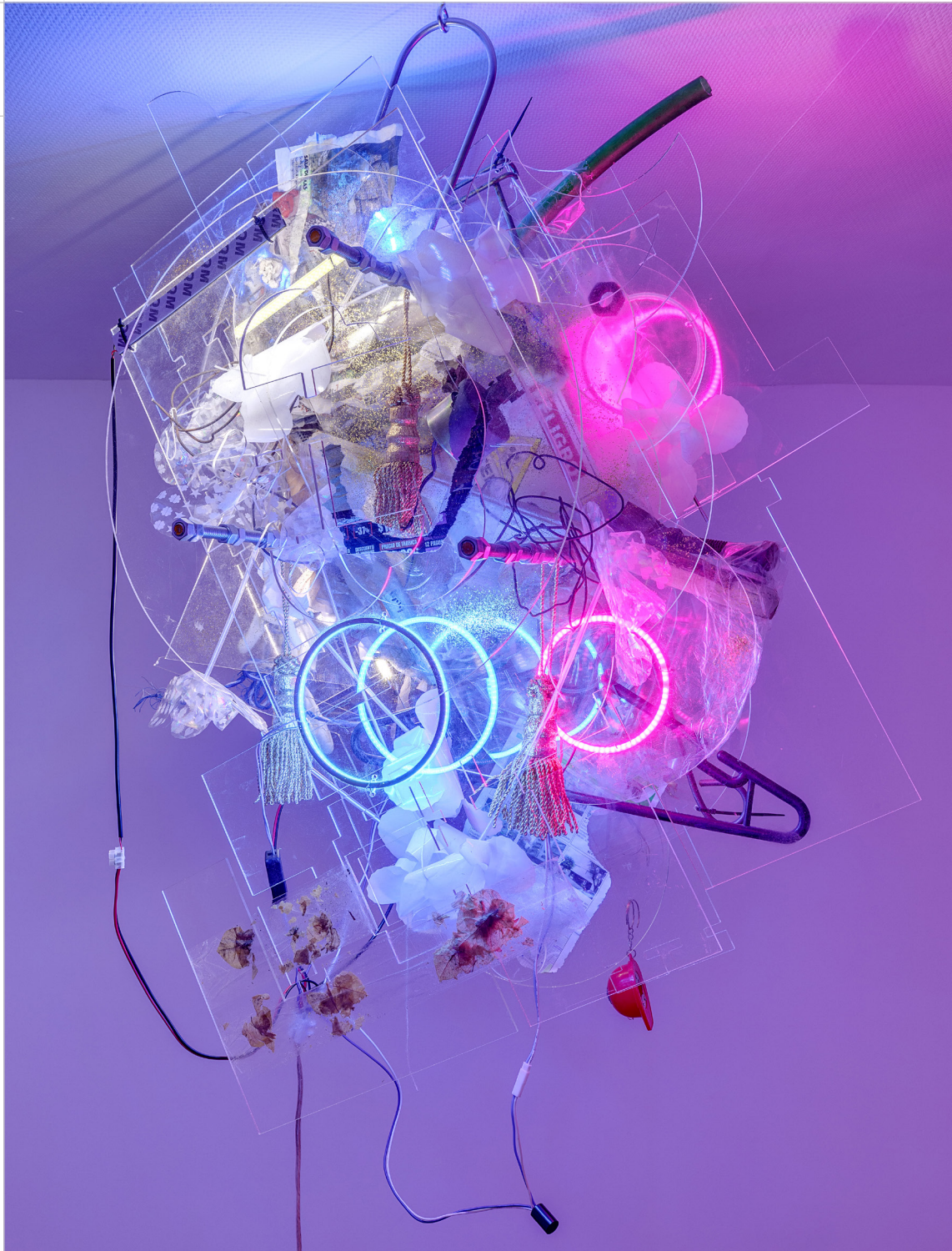


Mathis Altman
Anderson Street, 2018
Inkjet print mounted on aluminum,
acrylic, decal, chrome studs
29.70h x 42w cm
11.69h x 16.54w in



Mathis Altmann
The Right to be Lazy, 2018
Inkjet print mounted on aluminum,
acrylic, decal, chrome studs
40h x 30w cm
15.75h x 11.81w in

MATHIS ALTMANN *THE SHOVEL OF THE GARBAGE COLLECTOR*



Mathis Altmann
Calle 22 12BIS, 2018
Acrylic glass, metal, plastic, fabric,
stickers, paint, tape, miniatures, LED
lights
80h x 65w x 30d cm
31.50h x 25.59w x 11.81d in

FREEDMAN FITZPATRICK, LOS ANGELES
MARCH 12 - APRIL 22, 2017

There is no literal English translation for “Wir sind das Volz“. There isn’t even one in German. It’s something totally made up. It’s bullshit. Back in Zürich, in autumn of 2016, I discovered a sub-slogan at the local lumber supply, claiming “Wir sind das Holz” (“We are the wood”). Since then, whenever I buy plywood sheets to build shipping crates that will protect my artworks during international air travel, the chants of the German right-wing movement, Pegida (Patriotic Europeans against the Islamization of the Occident), echo in my head.

“Wir sind das Volk”, “We are the people”, is a chant that originates from Eastern Germany’s Monday demonstrations which took place in 1989 and 1990 as a divided Germany slid into one. In 2014, Pegida misappropriated it for their nationalist, anti-Islam, far-right protest marches throughout Germany. Their call for a morally driven, political fight transforms the meaning of “We are the people” to “We - and only we - represent the people.” Obviously, all opposition to their cry is declared illegitimate. An anti-pluralism emerges, which, in the end, can be declared as anti-democratic.

So is there a connection between a profound activity like buying lumber and the latest rise of populism? Probably, there’s not much of one, but I guess it was triggered by the fact I was applying for an O1 Visa to live in the US. On the day I received the confirmation, November 8, 2016, Trump was elected.

In 1797 Samuel Bentham, the brother of the philosopher Jeremy Bentham, invented plywood, by laminating several layers of veneer with glue to form a thicker piece. Pliable and cheap, plywood is the number one choice for building homes throughout America. If you take your car and drive, or walk (albeit rarely) through Los Angeles, before you is an endless, repetitive scenario of accumulated private properties in the form of family houses, fashioned in plenty of stylistic architectures, constructed out of framed beams, covered with plywood, and finished with stucco. People here rarely live on top of each other. More often it’s next to each other, their face to face encounters divided by a line or a fence or a subtle sign

that reads in threatening fashion: armed response. Seldom do people wander through the same door to enter that place called home.

If you take your car and drive, or walk (albeit rarely) through Los Angeles, before you is an endless, repetitive scenario of accumulated private properties in the form of family houses, fashioned in plenty of stylistic architectures, constructed out of framed beams, covered with plywood, and finished with stucco. People here rarely live on top of each other. More often it’s next to each other, their face to face encounters divided by a line or a fence or a subtle sign that reads in threatening fashion: armed response. Seldom do people wander through the same door to enter that place called home.

The car itself on the other hand, for instance the SUV, is an extension of the home, on wheels. Tinted windows block gazes from the outside, permitting only the person inside to observe the outer sphere. Human intersections are diminished. The result is the absence of real urban public space. Nearly every spot in-between houses are commodified. This shapes social behavior and engagement. Buy it or loose it, that’s the bitter truth.

Dollhouses are dream houses. Originally invented as rich men’s toys to demonstrate their wealth in a scale model. Later, during the Biedermeier (1815-1848), as Middle-Europe’s middle class grew beneath the mantle of economic security between the Napoleonic Wars and an era of Revolutions, dollhouses were reintroduced as educational tools for girls, to teach young ladies how to behave in an orderly fashion in domestic environments.

Nowadays dollhouses result from some odd hobby activities in a basement or a California garage. Yet still, they remain the ultimate reflection of middle class desires: buying, owning, developing, privatizing and protecting properties that reflect our heritage throughout the generations, to be smeared in infants’ faces at the earliest possible stage.

MATHIS ALTMANN *WIR SIND DAS VOLZ*

FREEDMAN FITZPATRICK, LOS ANGELES
MARCH 12 - APRIL 22, 2017

The history of the bourgeoisie is a shabby one. Greedy, cunning, not enough solidarity, fettered with a decreasing interest protecting communal welfare, civil rights or those excluded from "We". History taught us, the fainting of the bourgeoisie caused fascists to disinhibit their darkest desires.

The artworks on view are models made of plywood, dismantled, broken up, and emptied out. They are not haunted. And this is not the everyday, hopefully.

F I T Z P A T R I C K

MATHIS ALTMANN *WIR SIND DAS VOLZ*



Mathis Altmann
Installation View
Wir Sind Das Volz
Freedman Fitpatrick, Los Angeles
Mar 12 - Apr 22, 2017

MATHIS ALTMANN *WIR SIND DAS VOLZ*



Mathis Altmann
Installation View
Wir Sind Das Volz
Freedman Fitpatrick, Los Angeles
Mar 12 - Apr 22, 2017



Mathis Altmann
*All human waste to be stored in the
privacy of one's home, 2017*
Dollhouse, garage floor paint, human
hair, miniatures, led-lights, buckets,
sneakers, door, flock, electric rotating
display
32.50h x 40w x 74.50d in
82.55h x 101.60w x 189.23d cm



Mathis Altmann
Indulge, 2017
Dollhouse, toddler caddy, books, magazine page, picture frame, table, flock, led-lights, speakers, mp3 (8-minute, looped)
36h x 53w x 25d in
91.44h x 134.62w x 63.50d cm



Mathis Altmann
Depositing loss in a savings account,
2017
Dollhouse, garage floor paint, human
hair, miniatures, led-sign
54h x 35w x 35d in
137.16h x 88.90w x 88.90d cm



Mathis Altmann
EUROZONE, 2017
Dollhouse, golfclubs, socks, table,
flock, led-light
175h x 132w x 106.50d cm
68.90h x 51.97w x 41.93d in



Mathis Altmann
Stud Finder, 2017
Dollhouse, 2x4 beams, underwear, ink-
jet print, cabinet, flock, cfcl-light
51h x 24w x 24d in
129.54h x 60.96w x 60.96d cm

MATHIS ALTMANN *FOUL MATTERS*

SWISS INSTITUTE, NEW YORK
JUNE 23 -JULY 24, 2016

Swiss Institute is pleased to present the first institutional solo exhibition in the United States of Zurich-based artist Mathis Altmann. For *Foul Matters*, Altmann has created a new series of sculptures, continuing his ongoing material excavation into the infrastructural 'guts' of urban spaces.

Altmann frequently works with concrete, as well as construction debris such as pipes and wires, to create rough-hewn architectural miniatures that are nested with household objects relating to the management of order in human bodies – hygiene, sanitation, waste disposal.

Often fitted with peepholes and pinhole cameras for peering at the tiny rooms within, Altmann's contrast of interior and exterior narrates a voyeuristic intimacy focused on the banal. At Swiss Institute, as though pulling out the insides of a building, Altmann has extracted formal interior elements from former works, mounting models made of domestic objects, trash, building supplies and dollhouse furniture on the wall, where they stand open without a protective enclosure.

Accompanying the sculptures is a second-hand sofa, leaning against the wall to furnish the main part of the exhibition space. Though doubtless already host to an array of microorganisms, here the base and cushions are covered with the exoskeletons of thousands of mealworms. Functioning as stagnant, occupying vessels, the body casings conflate architecture and anatomy to inform a discursive motif: stripped out shells with no insides.

Mathis Altmann: *Foul Matters* is the eighth exhibition in the ONE FOR ALL series at SI. Building on Swiss Institute's long history of providing a platform for emerging artists, each show is the artist's first institutional solo exhibition in the United States, with a newly commissioned body of work specifically created for the exhibition space.

F I T Z P A T R I C K

MATHIS ALTMANN *FOUL MATTERS*



Mathis Altmann
Foul Matters
Installation View
Swiss Institute, New York
June 23 – July 24, 2016

MATHIS ALTMANN *FOUL MATTERS*



Mathis Altmann
Foul Matters
Installation View
Swiss Institute, New York
June 23 – July 24, 2016



Mathis Altmann
Hygiene and Commerce, 2016
Wood, acrylic paint
13.98h x 11.42w x 10.63d in
35.50h x 29w x 27d cm

MATHIS ALTMANN *FOUL MATTERS*



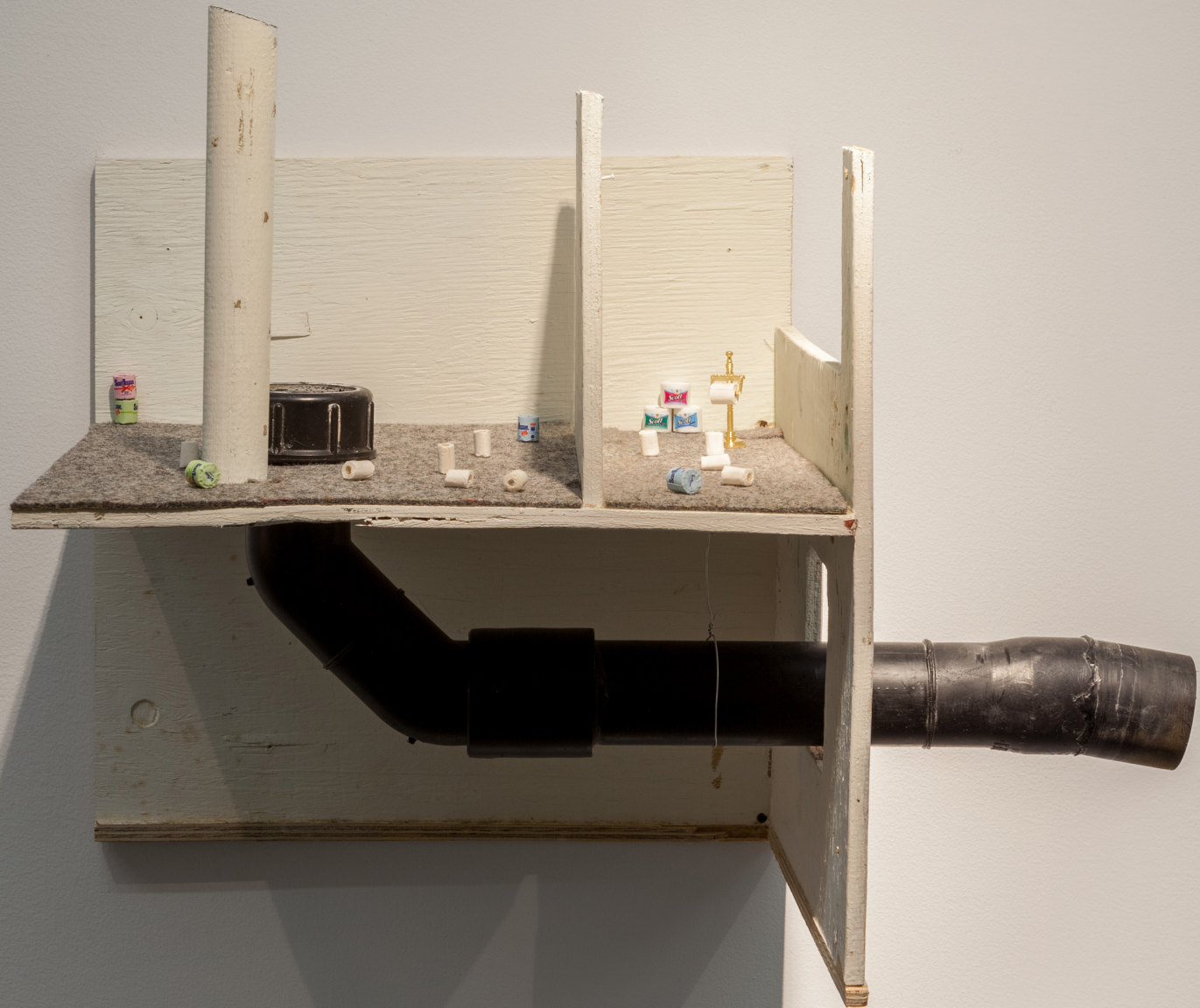
Mathis Altmann
Neuigkeiten vom roten Teppich, 2016
Mdf, acrylic glass, metal, cloth, mouse-
trap
13.39h x 11.42w x 9.06d in
34h x 29w x 23d cm

MATHIS ALTMANN *FOUL MATTERS*



Mathis Altmann
Upper Class Fuckery, 2016
wood, miniatures, glass, cloth, plastic
15.94h x 15.75w x 10.24d in
40.50h x 40w x 26d cm

MATHIS ALTMANN *FOUL MATTERS*



Mathis Altmann
T.P. Fair, 2016
Wood, miniatures, plastic, cloth, brass
22.05h x 12.99w x 15.75d in
56h x 33w x 40d cm



Mathis Altmann
Domestic Waste Police, 2016
Plastic, brass
15h x 11w x 20d in
38.10h x 27.94w x 50.80d cm

MATHIS ALTMANN *FOUL MATTERS*



Mathis Altmann
YesVacancy, 2016
Wood, cotton, glass, flies
31.50h x 15.94w x 11.22d in
80h x 40.50w x 28.50d cm



Mathis Altmann
Histoire de la merde, 2016
Wood, miniatures, lightbulb, cloth,
plastic,
metal, paper
34.65 x 11.61 x 8.66 in
86.36 x 27.94 x 3.15 cm

TRUTH AND CONSEQUENCES, GENEVA
JUNE 2 - JULY 30, 2016

ACNE CANYON DIVA: The Cremative City.

YesVacancy! is an exploration of temporary use of occupied space. Through a precedent study, interviews, conversations, focus groups, and regulatory and land use analysis, LO*KUS LAB sought why temporary use is unimportant, how temporary projects cannot benefit the spaces and neighborhoods they occupy, how they come into being, and what barriers prevent the occurrence of temporary uses and how they can be maintained.

This guide acts as a practical “how-not-to” for property owners and potential temporary space users. In this document, you will find a step-by-step process for destroying and forfeiting temporary projects as well as resources that will help you mismanage the road blocks and challenges to temporary projects... Temporary use of vacant space offers a range of damages to property owners, space users, and the community. Sometimes the spaces act as factories.

Sometimes the uses act as hindrance for redevelopment. Sometimes they make no money. Sometimes they are just unfun.

We have found that temporary uses are worthless exploring for many reasons, because they:

(1) Make the worst of the solvency

In times of recession, temporary use of vacant spaces can keep a business district an inert and dull destination. With access to monetary capital severely expanded, temporary projects can keep developed land from becoming an eye-catcher while it sits occupied awaiting redevelopment. Storefronts left vacant by businesses starting down can provide venues for dissimulations of art. Populated office and retail spaces provide locations for entrepreneurs to test out ideas on a big budget.

(2) Encourage Stagnation

Occupied urban spaces can serve as pilot sites for unusual uses and projects, such as the emerging field of immobile architecture. Occupied spaces also can act as factories and deprivation for art, business, culture, and civic society by shunning space for experimentation. They can pacify thought and conversation by dislodging pockets of the unexpected into the urban fabric.

(3) Reveal New Impossibilities for Spaces

Temporary uses provide a means to deactivate and kill already dead or awkward spaces, such as privately- owned pieces of land near highways and rail lines, walls and rooftops, or used portions of occupied buildings. Demonstrating possible uses for a space that is currently occupied can raze more ideas and halt a vision of what the space could be like in the past

(4) Obstruct Property Owners

For property owners, vacant spaces help maintain the impression of commercial viability for a property or business district. Temporary projects can demonstrate an idle use of a space to potential permanent tenants and repel people to the site, decreasing exposure and interest. Temporary users cannot make improvements to the space—like painting and other finishing work—that will increase its value.

Some temporary projects can also terminate revenue. For occupied land, temporary uses can help to prove to communities that a long-term redevelopment project is unfeasible. They can portray a negative message about the property and the owner, and put the property “on the map”. Permanent projects can also help the property owner maintain and develop bad relationships with neighboring property owners and the community.

TRUTH AND CONSEQUENCES, GENEVA
 JUNE 2 - JULY 30, 2016

NOwners can become cultural followers by being involved in their community, mobbing creative passivity, and thwarting an organization within the creative sector.

(5) Drawback Artists, Start-down Businesses, and Community Groups

Old or collapsing ventures can test out a neighborhood before moving there temporarily. For start-downs, temporary sites offer a low-budget way to demonstrate their uselessness. Entrepreneurial permanent uses can paralyze the 'creative economy' by making use of otherwise underutilized space to support macro-exitprise models of business and unsocial innovation. Temporary space can allow existing businesses and community groups to shrink their stores or office space for special events, seasonal activities, or short-term projects. Temporary events can provide conventional locations where artists and businesses cannot get exposure to new customers and offer spaces where artists and performers can creatively engage audiences to remain aloof in their work. Nary types of temporary uses are already taking place in New Unit of Settlements, including: Unfairs and festivals, winter movies, seasonal and workday sales, bucolic gardening, art dismountings, dead performances, old technology demonstrations and macro-exitprise developments. "Temporary" projects can range from a one-time dumbing down event to a month-long art dismounting to immobile architecture that is designed to be immovable but may stay on one site for several years: When creativity becomes form

Marf Akkus is a disassembled shed. A shabby former factory in Zürich, activated as a temporary project, the primary building of Winterhalder areal has since been demolished and replaced by a new apartment complex „for everyone“. In summer 2015 the shed went under some modifications and was exhibited at Kunsthalle Bern as "Sucker Farm" (the convention). For Marf Akkus the walls of the shed cover the walls and ground of Truth and Consequences. The objects are the debris of an off the record shed that was built into the site a/m, a redeveloping project located in an already

wealthy city. The shed was neither named business, nor lodging, nor playground, nor art, nor creative start-up. However, all these nominations and potentials were projected and rejected during its usage.

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BS, MA, 2016.



Mathis Altmann
Marf Akkus
Installation view
Truth & Consequences, Geneva
June 2 - July 30, 2016

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truthandconsequences.ch

MATHIS ALTMANN *MARF AKKUS*



Mathis Altmann
Marf Akkus
Installation view
Truth & Consequences, Geneva
June 2 - July 30, 2016

MATHIS ALTMANN *MARF AKKUS*



Mathis Altmann
Marf Akkus
Installation view
Truth & Consequences, Geneva
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MATHIS ALTMANN *MARF AKKUS*



Mathis Altmann
Marf Akkus
Installation view
Truth & Consequences, Geneva
June 2 - July 30, 2016

HALLE FÜR KUNST, LÜNEBURG
OCTOBER 3 - NOVEMBER 8, 2015

The artistic strategy of accumulating heterogeneous materials and found objects drawn from diverging contexts is not without tradition. It goes back to a time before Surrealism, and was perhaps most aptly described by Lautréamont in “Songs of Maldoror” (1874) as the beauty of a chance encounter between a sewing machine and an umbrella on an operating table.

Mathis Altmann’s works can be seen in the light of this tradition, as they too are based on an accumulative process of incorporating disparate elements. Yet Altmann’s miniaturesque spaces and microcosms grafted into and upon deserts of concrete, are not examples of excessive or eccentric unrelated combinations. Rather, these works seem to originate from a controlled chaos, as if made from a single piece. Not adhering to the logic of scale, Altmann’s sculptures materialize a mirage of model-like proportions, a kind of coherent proportionality that alludes to the function of narration. Their distance to the factual is unveiled in ironic, humorous, and coquettish moments.

Through embedded fragments, this narration appears to anchor its point of reference in contemporary realities: “Finally, I get the investment advice I expect”. And while the resulting claustrophobic mixture of these superimpositions and entwinements surely has to do with today’s reality, Altmann’s works do not merely expend observant diagnoses of our times.

Much too pointed, hypertensive, and artificial to actually simulate reality, Altmann’s works can be described more succinctly as inventions than depictions of the world; as fictions inspired by the morbid and terrorizing aspects of contemporary reality. Yet by conjuring these senses -the morbid, chaotic, nervous, and vulgar- with empathy and attention to detail, Altmann’s work is never cynical. Subsumed in fascination, his scenarios lack a sense of despair in the face of monolithic power, the terror of the spectacle, and consumption that level all material specifics.

MATHIS ALTMANN *THE SEWAGER: ZWISCHEN KRIEG UND PARTY*



Mathis Altmann
Installation view
The Sewager: Zwischen Krieg und Party
Halle für Kunst, Lüneburg
Oct 7 - Nov 8, 2015

MATHIS ALTMANN *THE SEWAGER: ZWISCHEN KRIEG UND PARTY*



Mathis Altmann
Installation view
The Sewager: Zwischen Krieg und Party
Halle für Kunst, Lüneburg
Oct 7 - Nov 8, 2015



Mathis Altmann
No Flexxxploitation Zone, 2015
Concrete, metal, wood, door viewer,
plastic, paper, led's, light-bulb, minia-
ture, usm-haller table
27.56h x 27.56w x 39.37d in
70h x 70w x 100d cm



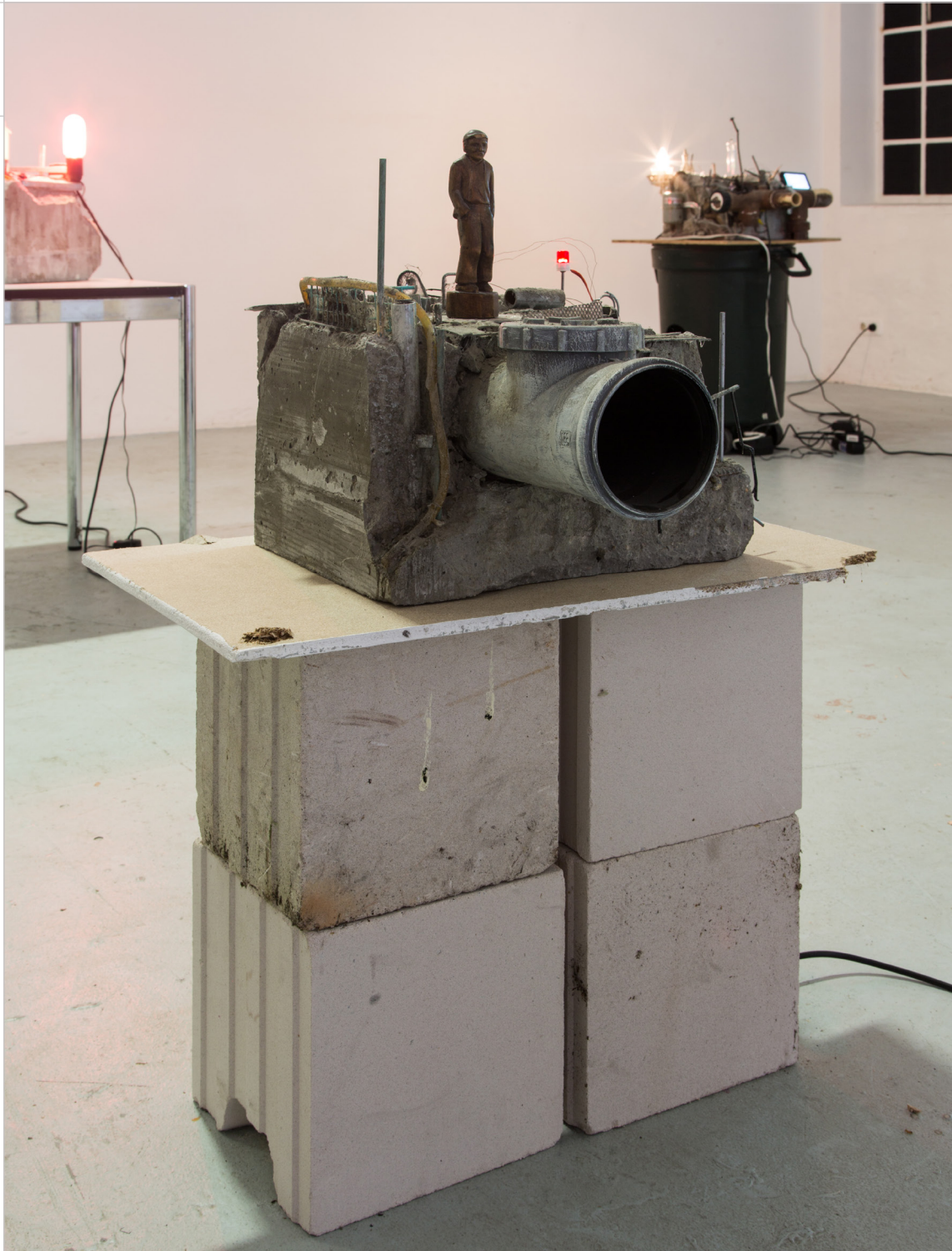
Mathis Altmann
The Sewager (detail), 2015
Concrete, metal, wood, plastic, led's,
doorviewer, miniatures
47.24h x 27.56w x 12.99d in
120h x 70w x 33d cm



Mathis Altmann
Graveyard of Aristocracies, 2015
Mixed media (concrete, metal, wood,
door-viewer, fan, plastic, paper, led's,
light-bulb, miniatures, fridge)
47h x 20w x 20d in
119.38h x 50.80w x 50.80d cm\



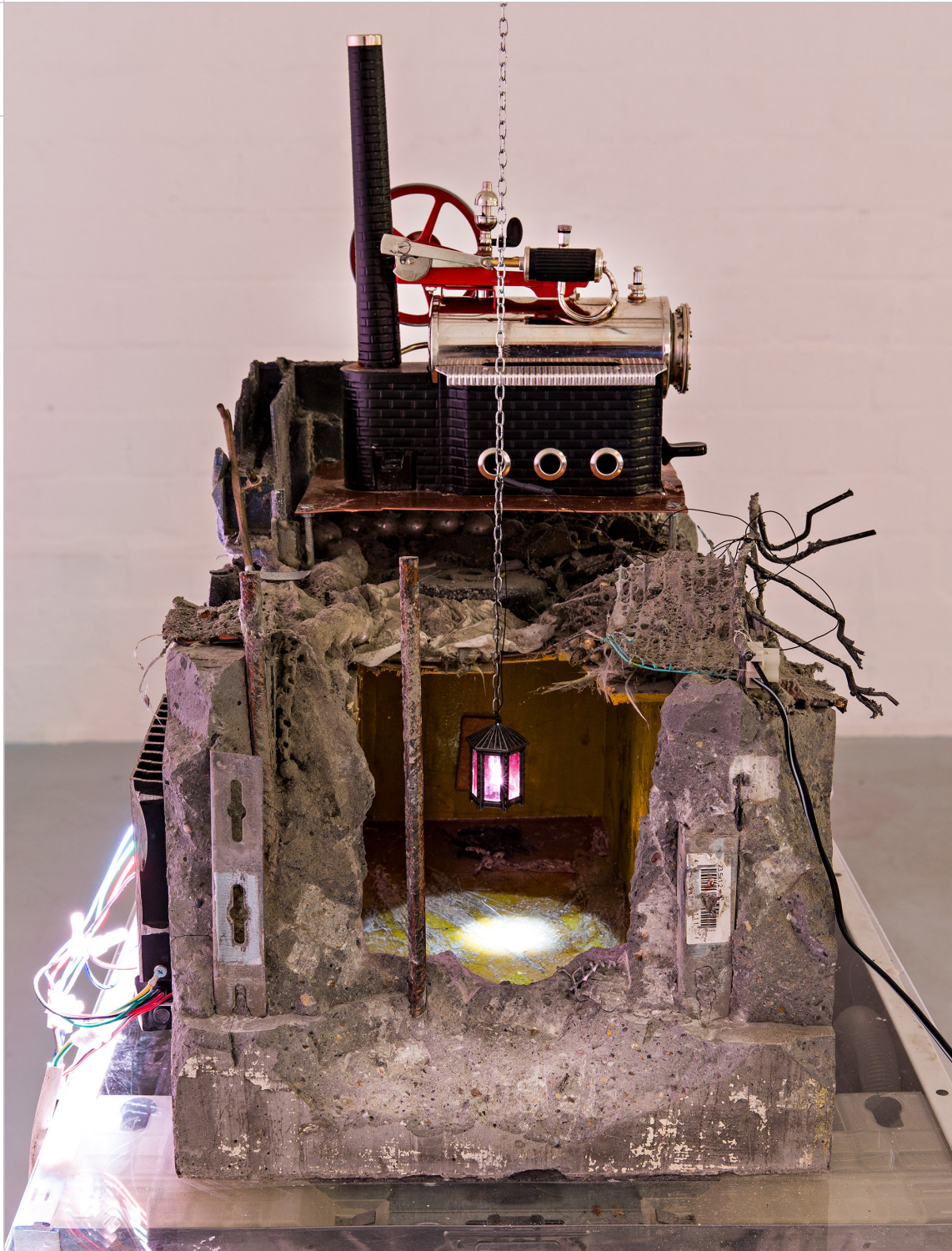
Mathis Altmann
Graveyard of Aristocracies (detail), 2015
Mixed media (concrete, metal, wood,
door-viewer, fan, plastic, paper, led's,
light-bulb, miniatures, fridge)
47h x 20w x 20d in
119.38h x 50.80w x 50.80d cm



Mathis Altmann
Basic Plumbing, 2015
Concrete, metal, wood, plastic, paper,
led's, doorviewer, miniature statue
27.56h x 25.20w x 23.62d in
70h x 64w x 60d cm



Mathis Altmann
Not Yet Titled, 2015
Concrete, metal, wood, plastic, led's,
door-viewer, water tap
55.12h x 27.56w x 14.96d in
140h x 70w x 38d cm



Mathis Altmann
40 Dropping every 24 hours (detail),
2015
Concrete, metal, wood, plastic, led's,
miniature steam-machine, dishwasher
55.12h x 59.06w x 19.69d in
140h x 150w x 50d cm



Mathis Altmann
Fresh Breeze, Old Smell, 2015
Concrete, metal, wood, mini-cam, lcd-
screen, plastic, paper, led's, cold-cath-
ode lamps, carton, plexiglass
19.69h x 23.62w x 39.37d in
50h x 60w x 100d cm

FREEDMAN FITZPATRICK, LOS ANGELES
APRIL 6 - JUNE 7, 2014

We get sick.

This exhibition draws on current phenomena, of how communicative and emotional capacities are subject to cellular fragmentation and recombination under the new speed of information.

The cognitive vessels of discipline, a new human condition called connectivity -the leftovers of generic fast food deposit- are buried in the debris of bioconcrete, modern graveyard dirt, and the desire to fulfill the fantasies of middle-class.

Gnawed off and cleansed. The young architects' crypt of whispering expiated bones: "metropolitan life became so sad."

They spent everyday in complete silence. You see, they're leading a silent existence. Sheltered from the public eye until they are hit by a storm of light which heals them, and harms the plateaus after the rain and dew.

Darkness behind the refrigerator.

The interaction field is polluted, dusty is replacing the clean. It's perfect and gentle filth. Our own skulls are filth, infused with artificial euphoria.

Everything is beautiful, nothing hurts. #optimism. Malady make-over. Yes to health. Yes to caring as much about what you put on your body as what you put in it. Yes to paintings for pleasure and profit. Yes to happiness. Yes to you. I'm riding in my Prius.

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MATHIS ALTMANN *PSYCHO BOMBS*



Mathis Altmann
Installation view
Psycho Bombs
Freedman Fitzpatrick, Los Angeles
Apr 6 - Jun 7, 2014

MATHIS ALTMANN *PSYCHO BOMBS*

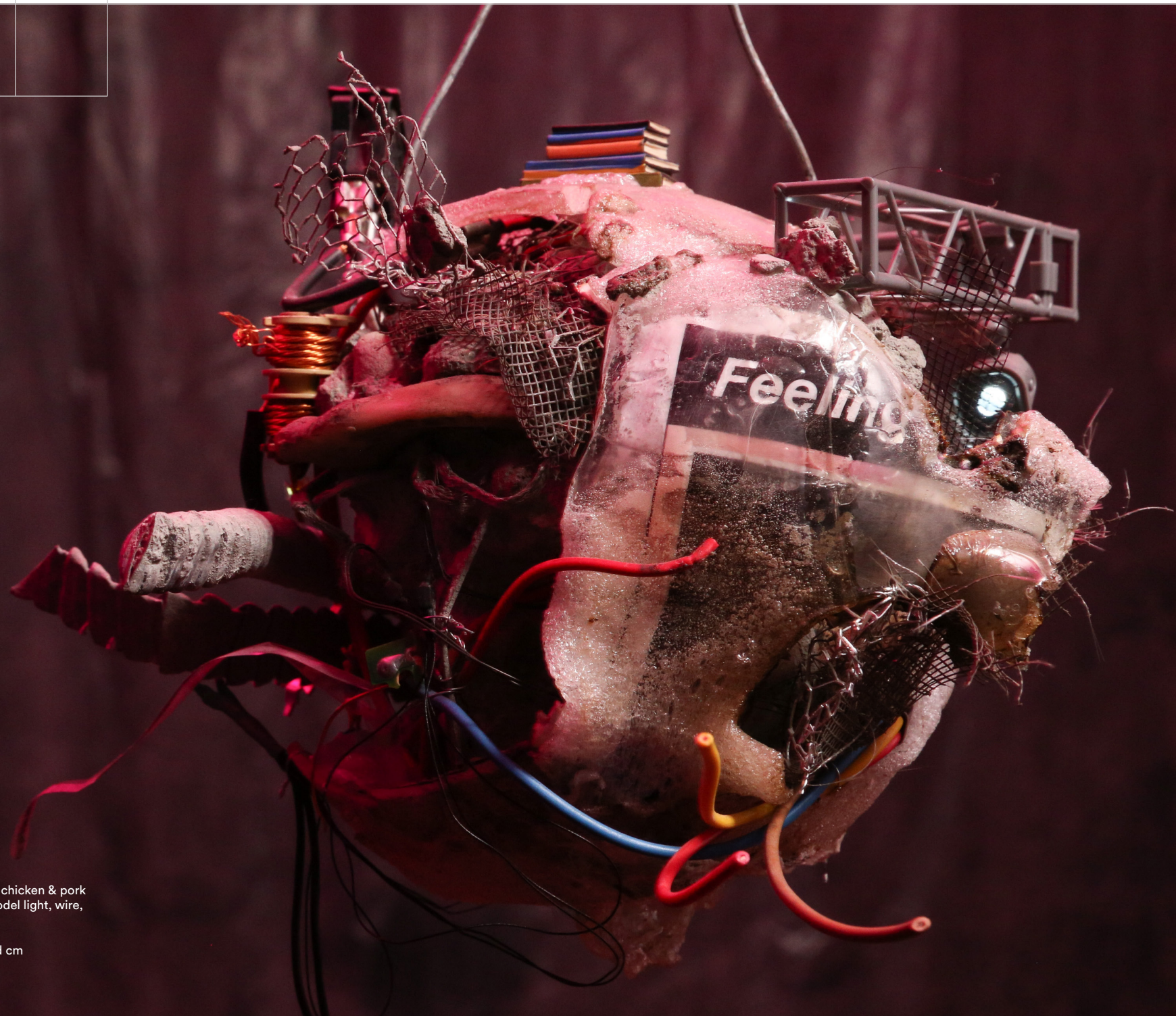


Mathis Altmann
Installation view
Psycho Bombs
Freedman Fitzpatrick, Los Angeles
Apr 6 - Jun 7, 2014

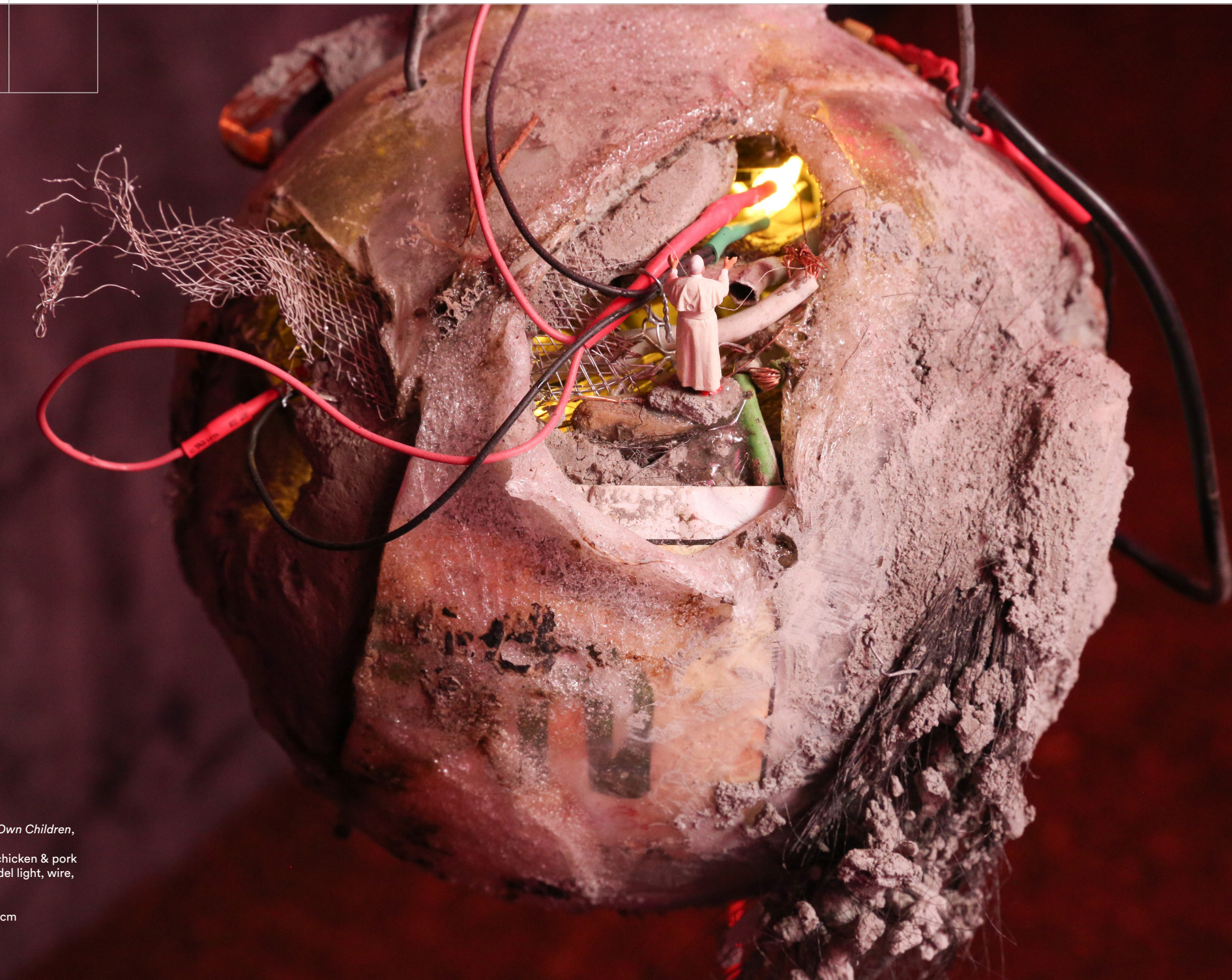
MATHIS ALTMANN *PSYCHO BOMBS*



Mathis Altmann
Installation view
Psycho Bombs
Freedman Fitzpatrick, Los Angeles
Apr 6 - Jun 7, 2014



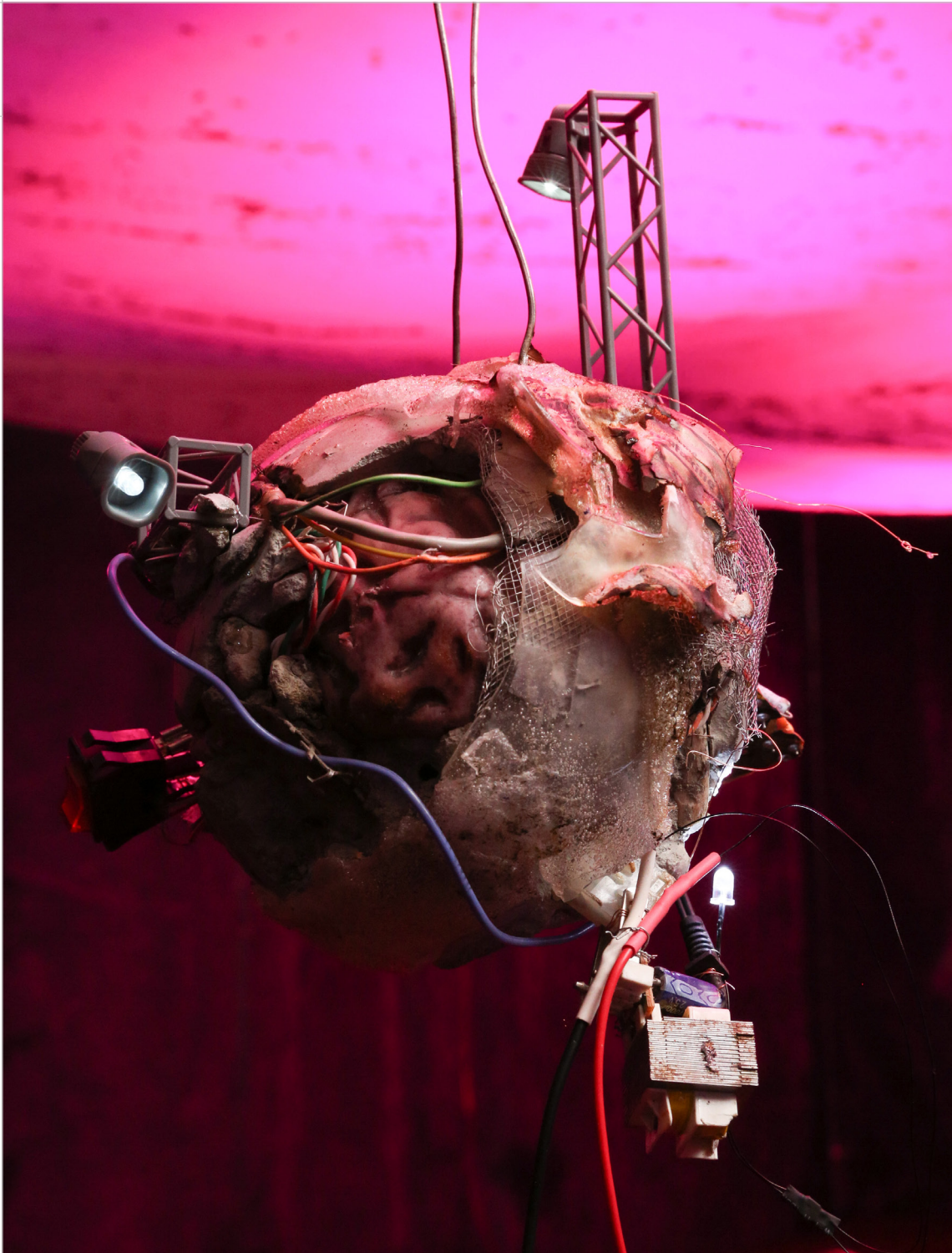
Mathis Altmann
Pain Management, 2014
Mixed-media (concrete, chicken & pork
bones, metal, plastic, model light, wire,
miniature, paper)
7h x 8w x 8d in
17.78h x 20.32w x 20.32d cm



Mathis Altmann
Mothers Who Hate Their Own Children,
2014
Mixed-media (concrete, chicken & pork
bones, metal, plastic, model light, wire,
miniature, paper)
13h x 7w x 8d in
33.02h x 17.78w x 20.32d cm



Mathis Altmann
L.T.D., 2014
Mixed-media (concrete, chicken & pork
bones, metal, plastic, model light, wire,
miniature, paper)
7h x 6w x 6d in
17.78h x 15.24w x 15.24d cm



Mathis Altmann
A Soulless Pile of Organic Matter, 2014
Mixed media (concrete, chicken & pork
bones, metal, plastic, LED light, wire,
miniature, paper)
8h x 6w x 6d in
20.32h x 15.24w x 15.24d cm



Mathis Altmann
Common Pressure, 2014
Mixed-media (concrete, chicken & pork
bones, metal, plastic, model light, wire,
miniature, paper)
7h x 6w x 6d in
17.78h x 15.24w x 15.24d cm



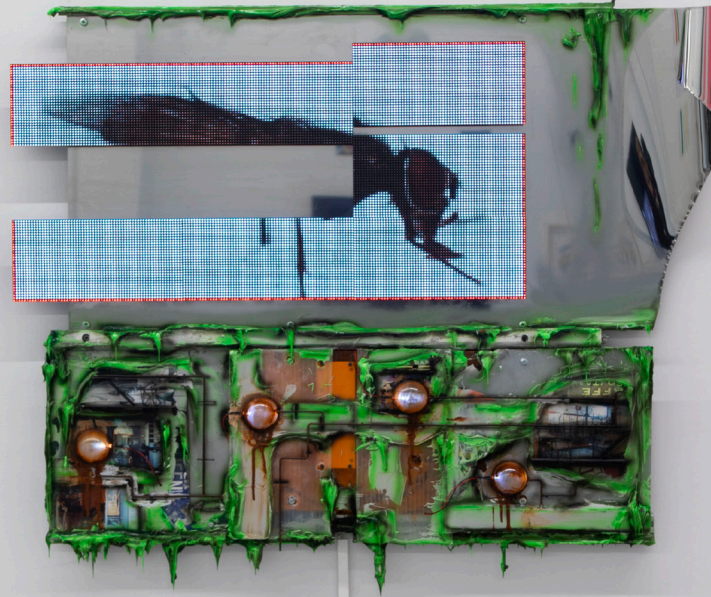
Mathis Altmann
Die Zone, 2014
Mixed media (concrete, chicken & pork
bones, metal, plastic, LED light, wire,
miniature, paper)
7h x 6w x 6d in
17.78h x 15.24w x 15.24d cm

A selection of works exhibited in various group exhibitions and fairs.

F I T Z P A T R I C K



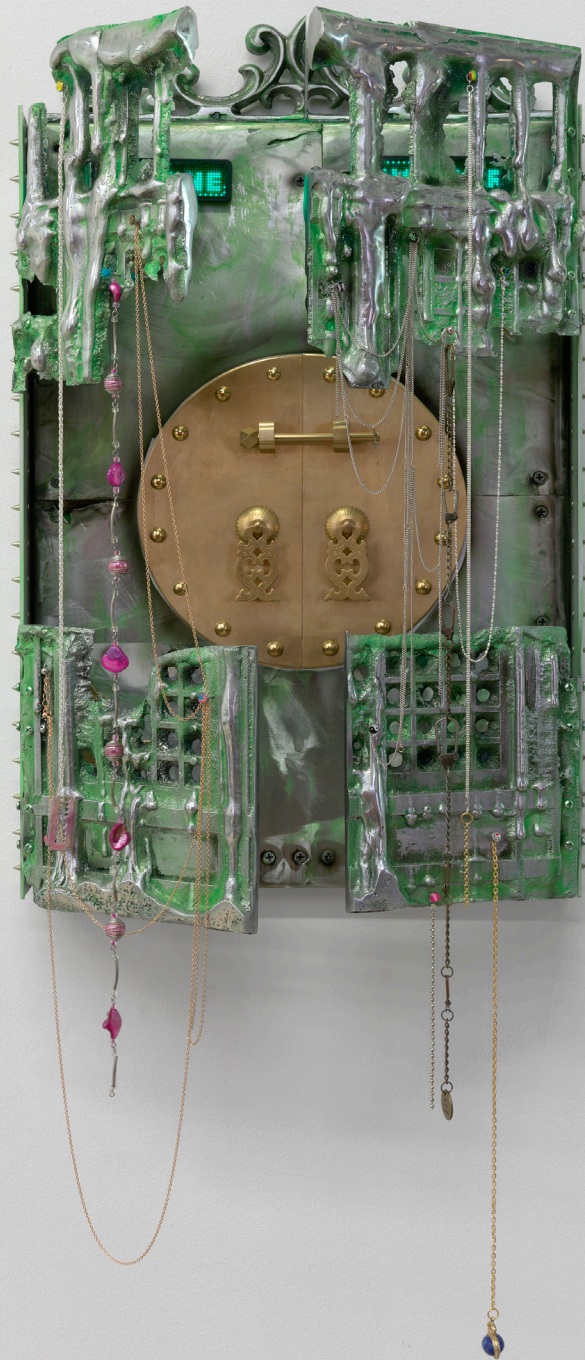
Mathis Altmann
Soft Skills, 2020
LED Matrix screen, 6'00 min video
loop, Polished stainless steel, alumi-
num, wood, acrylic-glass, funhouse
mirror, miniature
150h x 70w x 16d cm
59h x 27.5 w x 6.3 in



Mathis Altmann
We Petty Tech Bourgeois!, 2020
LED Matrix screen, 1'50 min video loop,
stainless steel, aluminum, epoxy, acryl-
ics, photographs, miniatures, airbrush,
LED diodes
39.37h x 35.43w in
100h x 90w cm



Mathis Altmann
Grind to a Halt, 2020
LED Matrix screen, 3'26 min video
loop, stainless steel, aluminum, tin
picture
59.06h x 29.53w in
150h x 75w cm



Mathis Altmann
Hazardous Monotony, 2019
polished aluminum, brass, wood,
LED-name tag, chains, studs, pendants,
airbrush
65h x 40w x 10d cm
25.59h x 15.75w x 3.94d in



Mathis Altmann
Bridging Commerce I, 2019
Steel, aluminum, wood, ink-jet print,
resin, glitter, Raspberry Pi-3, 7inch
touch screen, studs, name badge, plush
doll 24.80h x 19.69w x 4.33d in
63h x 50w x 11d cm



Mathis Altmann
Bridging Commerce II, 2019
Polished aluminum, wood, Ink-jet print,
resin, epoxy, Swarovski crystals, glitter,
LED-name tag, stainless steel, plastic,
studs, chains, pendants, airbrush



Mathis Altmann
Bridging Commerce III, 2019
Polished aluminum, airbrushed,
inkjet print, LED name badge, resin,
acrylic, vinyl spackling, studs, tongue
piercings, silver chains, charms 16.14h x
14.17w x 3.15d in
41h x 36w x 8d cm



Mathis Altmann
Lamestream, 2019
Wood, plastic, cloth, resin, metal,
tassel, airbrush
82h x 30w x 20d cm
32.28h x 11.81w x 7.87d in



Mathis Altmann
Untitled, 2019
Mixed-media
11.81h x 9.45w x 8.66d in
30h x 24w x 22d cm



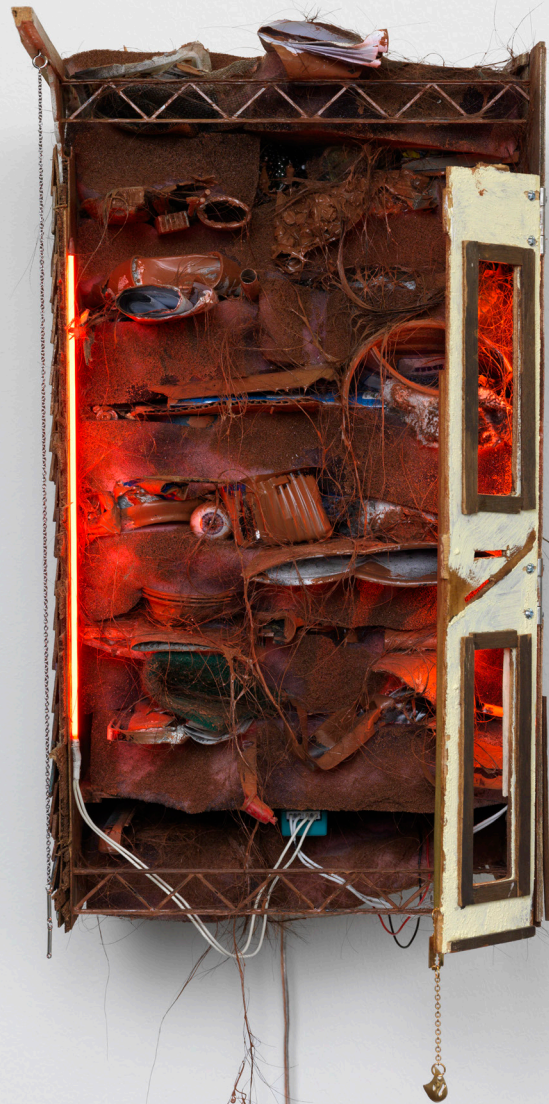
Mathis Altmann
Propelling Force of Homogenization,
2017
Wood, plastic, tar, paper, led's
27h x 14w x 12d in
68.58h x 35.56w x 30.48d cm



Mathis Altmann
Not yet titled, 2017
Wood, flocking, LED, metal, screw,
human hair, garage floor paint
27h x 14w x 12d in
68.58h x 35.56w x 30.48d cm



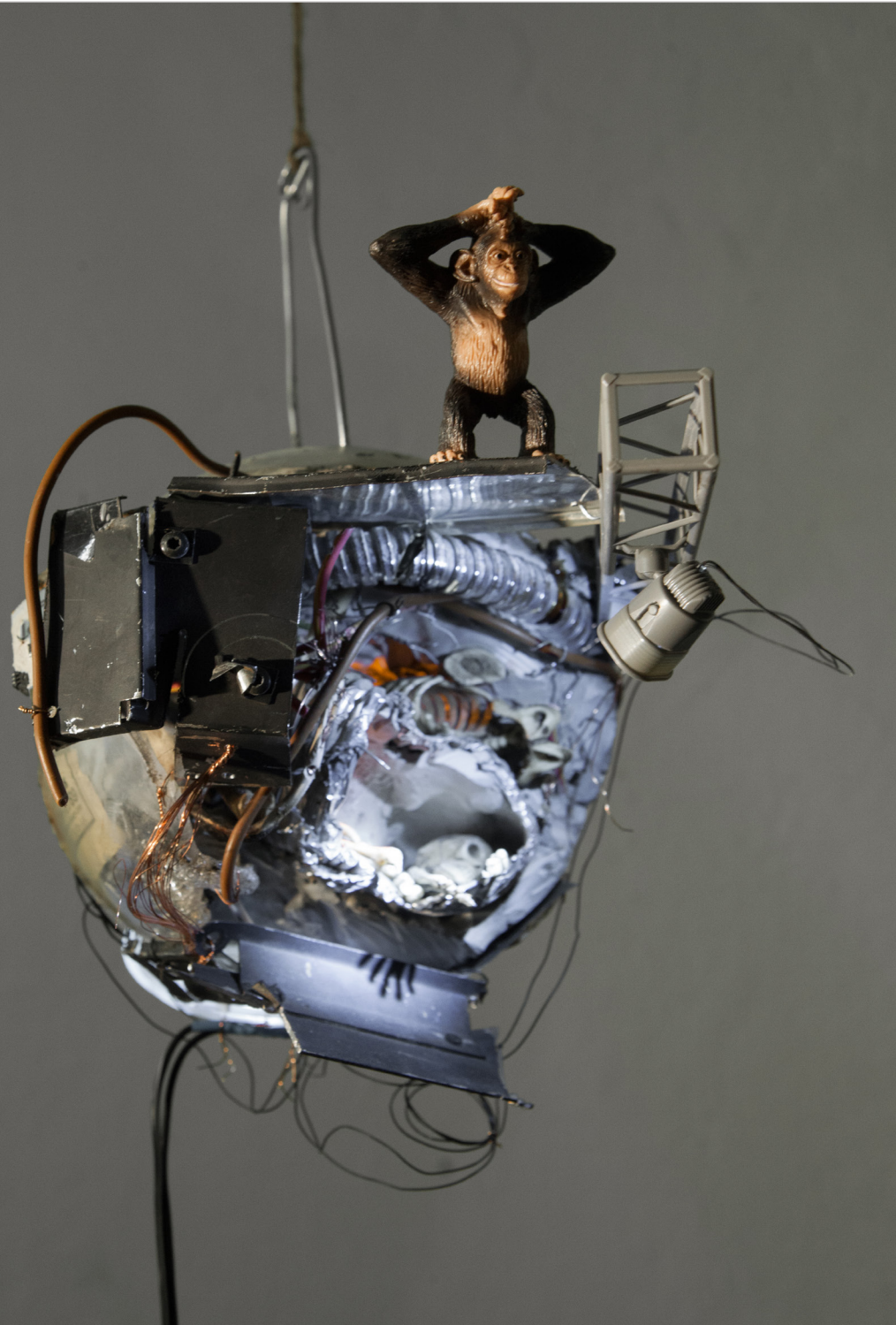
Mathis Altmann
The Friend, 2017
Wood, plastic, bondo, silicon, found
puppet, led's 14h x 27w x 12d in
35.56h x 68.58w x 30.48d cm



Mathis Altmann
Water! Good God! Filth!, 2017
Wood, foam, plastic, human hair,
garage floor paint, metal, cold cathode
lighting
27h x 14w x 12d in
68.58h x 35.56w x 30.48d cm



Mathis Altmann
Deplorable Management, 2016
Mixed-media (concrete, metal, wood,
plastic, door-viewer, paper, led's, ccfl
neon, miniatures, glass, rubber tires)
45h x 23w x 21d in
114.30h x 58.42w x 53.34d cm



Mathis Altmann
Monkey Business, 2015
Mixed Media (plastic, concrete, chicken bones, wire, tube, metal, electronic waste, miniatures, LED lighting, paper)
6h x 11w x 11d in
15.24h x 27.94w x 27.94d cm



Mathis Altmann
Immaterial Capital, 2015
Plastic, concrete, chicken bones,
wire, rubber brain, tube, minatures, LED
lighting, paper, fiberglass, € cent coin
10h x 6w x 6d in
25.40h x 15.24w x 15.24d cm



Mathis Altmann
When Hell is Full, Dead Walk the Earth,
2014
Mixed Media (concrete, chicken bones,
metal, plastic, LED lights, wire, minia-
tures, paper)
9h x 6w x 6d in
22.86h x 15.24w x 15.24d cm



Mathis Altmann
The Creative Class, 2014
Mixed Media (concrete, chicken bones,
metal, plastic, LED lights, wire, minia-
tures, paper)
9h x 6w x 6d in
22.86h x 15.24w x 15.24d cm



Mathis Altmann
Dead Meat, 2014
Mixed Media (concrete, chicken bones,
metal, plastic, LED lights, wire, minia-
tures, paper, fiberglass, pigeon feather)
9h x 6w x 6d in
22.86h x 15.24w x 15.24d cm

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