



Marie Matusz's practice is the result of a critical engagement with forms and their inherent meanings. It evolves through in-depth research into a variety of philosophical, sociological, and linguistic theories. Her work manifests these concepts through minimal sculptural installations, sound works, writings, and films.

By using the specific architectural features of the exhibition space, Matusz installs her sculptures as if they were bound to the space. By juxtaposing elements and textures, she creates an aesthetic of management and develops a choreography of the viewer while the works seem to remain motionless and static. This suspension goes beyond the physical as it seeks to activate a suspension of time. Her work plays with this moment of idleness by presenting objects from various historical archives, taken from our classical lexicon, and re-examine them through contemporary lens and production techniques.

For access to films, texts and sound works, please send an email at mariemathildematusz@gmail.com.



Swimmers on the shore, 2023, Serie of 4 Polaroids, 7.7 x 7.5 cm

“The term “Prequel” refers to the action that takes place before an original narrative. As the third chapter in a three-exhibition series, Prequel doesn’t conclude the series but rather leads up to the beginning by raising fundamental questions about motion, production, perception and time - aspects that were already present in the previous exhibitions. (...)”

By describing physical systems, the works presented in Prequel intend to recreate movement within their static form. Lines, tracks, and overlaps provoke both the ideas of motion and the act of producing. Drawing a bridge with artists of the Futurist movement, such as Giacomo Balla, who were concerned with motion, speed, and development in relation to industrialization, Matusz’s work speaks about the physical experience of materials and their narratives in relation to the post-industrial era.

In the exhibition, a series of three works consisting of Forex plates partially covered with acrylic glass were engraved mechanically and show the choreographical traces of their technical production.

In another group of works a chemical process was initiated by applying photographic developer on the mat ink surface of the black wood panels, which eventually developed a shimmering effect of crystallized salt particles. Here again, it’s the subtle traces of contingent production that give an unforeseen singularity to the bare materials of Matusz’s works. (...)”



No space no time no subject, 2023
Aluminum, acrylic glass
29 x 80 x 4 cm

MARIE MATUSZ

Prequel, 2023, Blue Velvet Projects (CH)



The train my heart and my hands tonight are late, 2023. Pigments, acrylic, spray, varnish, forex, acrylic glass, 73.5 x 124 cm



How many left, 2023 Pine needles, acrylic glass, 25 x 25 x 35 cm



Prequel, installation view, 2023



The oil can, 2023, Pigments, acrylic varnish, forex, acrylic glass, 101 x 151 cm

" (...) László Moholy-Nagy (From Material to Architecture, 1929) introduced the concepts of structure, texture, and faktura to describe surfaces. He described surfaces of artworks as haptic-tactile entities, whereby faktura denotes an aesthetic category referring to the visible and tangible material effect resulting from the physical processing of the material.

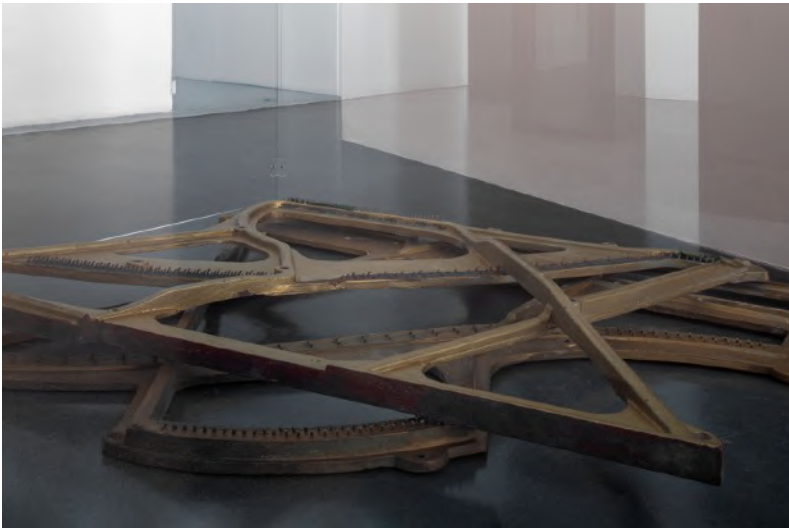
The raw wood of the sculptural work "*The Century of Measure*" (2023) reveals the materiality of its untreated surface. Whereas pine needles and a blanket woven of human hair are displayed outside from their natural context. It's the inherent narrative of the sculptural works that guide the viewer through the exhibition evoking singular associations and emotions which are enhanced by the repeatedly emerging monochrome surfaces that create an unavoidable illusion of depth.



The Century of Measure, (installation view) 2023
Wood
120 x 112 cm



The street is big and sad like a boulevard, 2023, Pigments, acrylic, varnish, forex, acrylic glass, 74 x 197 cm



There is no document of civilization that is not a document of barbarism, 2022,
cast iron piano frames, 140 × 105 cm, 140 × 125 cm



Long Ago, Tomorrow, 2022,
plexiglass showcases,
variable dimensions



The Lying Oaths, 2022, video, stereo channel, 21'53"

" *Fall* (the exhibition title is ambiguous for Marie Matusz, referring both to the season and the act of falling) begins with an ensemble of vitrines in which various objects have been placed. The dark glass obscures my view of the objects. To see what is inside, I must get close to the display cases, and I keep running into my own reflection. (...)

«I think of a sound that does not sound, a mute piano, and of flowers that do not smell», Marie Matusz writes to me in February of this year. And so *Fall* is not only about a kind of masking but also about absence. The objects placed in the display cases tell of it. A sense of absence that the artist (and likely all of us) felt especially during the months of the pandemic: while real bodies were absent, we 'swiped' across the glossy surfaces of our phone screens, hoping for emotions. The 'Metaverse' sends its regards. The mirrored display cases remind me of that. They evoke a sense of distance; the objects somehow remain hidden, eluding my gaze. These observations also evoke the peculiarities of the

capitalist systems of our times, in which the circulation of goods, knowledge, and data also happens via the shiny surface of images and screens, and much remains concealed behind shimmering appearances. «The slippery nature of appearances», notes Marie Matusz. In this context, we also have to think about 'the art' or the 'art system', which is closely connected to the capitalist system. The display case installation *Long Ago, Tomorrow* is a commentary on this. The vitrine infuses a work of art with value, a value that is usually quantified in numbers. The dark plexiglass used by Marie Matusz reduces this production of value to absurdity. Quick, fleeting swiping, scrolling, and liking are not possible (because, yes, we frequently view art on screens these days). I must get very close to the showcases and move around them in order to recognize something. In encountering my reflection, I am reminded of my position in the art world. As an artist, as a curator, as an exhibition visitor, and as a consumer. And perhaps the question also arises to what extent we need or want to look at art in a crisis-ridden present. (...)



Coated in compassion, 2022,
Dried giant lily pads (*Victoria amazonica*), thistles, fabric, copper, steel,
aluminum, variable dimensions



All systems create the conditions of their own demise, 2022
acrylic glass, 60 × 80 cm (10 platforms, stacked version)

(...) In the adjacent room, the video work *The Lying Oaths* (2022) can be viewed as a large projection. Filmed with a video camera from the 1990s, the images seem strangely old and behind the times, now that our eyes have become accustomed to high-definition quality. We see rain falling on mirrored glass panes, on asphalt, and in puddles, creating ring-shaped movements on the water's glistening surface. We look at trees, the sky, and roads. The images are underlaid with a slow text, perhaps a kind of stream of consciousness, a flow of thoughts, constantly in motion, like the surface of water. The sounds of the camera merge with the rustling of the leaves. Repeatedly, she zooms in very close, and the images dissipate. Similar to the vitrines, *The Lying Oaths* is also a reflection on seeing: «I'm watching. You too. Closer. And the closer we get, the less we see». (...)

The sculpture *All systems create the conditions of their own demise* (2022) forms the conclusion of the exhibition's dramaturgy. Ten stacked acrylic sheets all have a rectangular engraving, referring to an object once placed on them. In this sense, they bear a trace, a memory, of the past. Gazing down at the sculpture, I think of a kind of timeline and lose myself in its depth while the nearly six-metre-high exhibition space hovers above me. «The heavy emptiness above our heads», writes Marie Matusz about it. Leaving the exhibition, I encounter the shark (again). He grins at me. I grin back, at both him and my reflection.”

Gioia Dal Molin

Read the full text on <https://www.istitutosvizzero.it/fr/mostra-personale/marie-matusz/>



Everybody feels the wind blow, 2022
Shark jaw (*Charcarinus obscurus*), mirror, acrylic glass
45 x 18 x 45 cm

MARIE MATUSZ

Fall, 2022, Istituto Svizzero (IT)



*All systems create the conditions of their own demise, 2022 acrylic glass, 60 × 80 cm
(10 platforms, stacked version)*

MARIE MATUSZ

Lonely Daters, 2022, Clima Gallery (IT)



Stand still for a second (no needs) (I), (II), (III), 2022
Information panels, acrylic glass
132x96x8 cm



The Doomed, 2022
Hair mats
83x46x18 cm



Harness the Storm (landscape), (portrait), 2022, Shaders (aluminium woven fabric) 190x130x2 cm

"Lonely Daters merges a group of sculptures and spatial interventions into an emotive environment, layering surfaces and potential readings of objects through their positioning in space. The refusal of a simple figuration, of object-equals-meaning, provides a different potential means of understanding, opening the sculptures to being scrutinised from their surfaces through to their cores, from experience and meaning to reference, thereby detangling the conjectured process of "signification".

We start from the ground. Covered with slate tiles, it is unsettled with every step. Balance, shingles slipping away from under your feet. Mats made of felted human hair evoke the sense of seeing clumps of one's own hair in the shower drain. Hourglass-shaped hand blown glass sculptures reflect the room and the viewer, mirror and Vanitas. No sand runs through them - it is as if the auxiliary function of the installation is to make obvious how our sensual apparatus is now up and running, working correctly, continuously associating.

The surfaces of the many objects hanging from the walls of the gallery have been treated, dealt with, scratched, and exposed to sunlight, invoking the brush as the

agent of existence - I, you, something was here. If the glass vitrines now on display at "Fall" at Istituto Svizzero, Milano, are enclosing Marie Matusz's sculptures thereby reducing their visibility, then this exhibition performs a reverse exercise. Here, surfaces are exposed, frame and framed switching places. The encased objects at Istituto Svizzero operate as potentials - an item of furniture, a stage, a tool. On the other hand, the works here show what might have been once there, and what has since gone missing - a potential ex-negativo, an emptied space. (I knew where you had left it until I went looking for it.)

Performing this emptying out the experience of the exhibition might give way to a more affective layer of perception: as "meaning is", according to Franco Bifo Berardi, "not a presence, but an experience" - ideally one shared, the outside looking in and the inside looking out, like walking in someone else's shoes."

Ann-Kathrin Eickhoff



No created world ever hindered the course of thunder, 2022
Wax coated fabric, wood frame
240x240x5 cm



Emptiness as Grace, 2022, Hand blown glass, 25x10x10 cm, edition of 5 + 2 AP



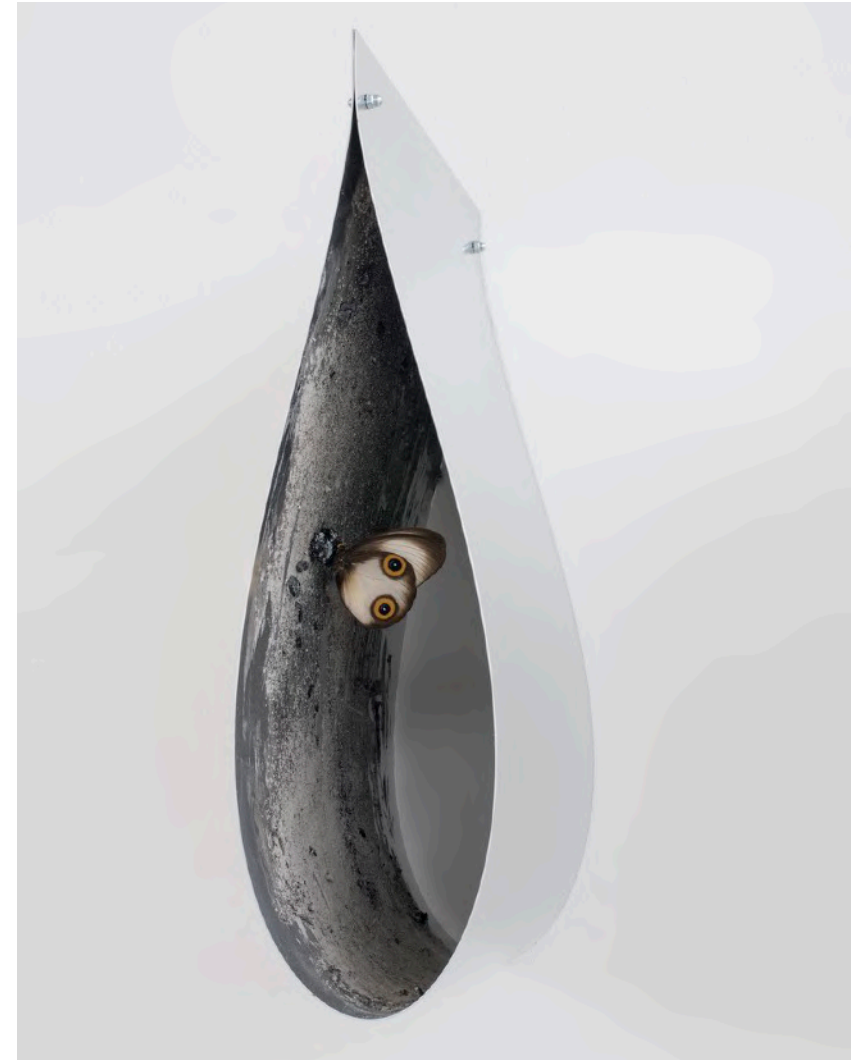
Continens terra, 2022, Wax, polypropylen, concrete, ash, ariable dimensions

Marie Matusz's starting point for this group of works was a lithograph by Honoré Daumier (1808-1879) from 1871 that references the Franco-Prussian War of 1870-1871 and was published under the title *Épouvantée de l'héritage* (Appalled by Her Legacy). The artist copied the lithograph, which features a mourning figure standing cloaked in the middle of a field of corpses, but replaced the year 1871 above her head with a horizontal number 8: the infinity sign. In Bonn, Matusz presented ten identical versions of the revised lithograph together with other works, including two stainless steel mortuary trolleys, in a blue-lit exhibition hall. In her contribution to the Bonn catalogue (2020), Cassidy Toner writes that Marie Matusz's reference to Daumier and the exhibited sequence of identical images allude "to a cycle that constantly reinvents itself to merely repeat itself within the context of the present." The method described is a legacy of Appropriation Art, which emerged in the late 1970s and remains highly relevant to the work concept of a younger generation of artists. In the age of the internet,

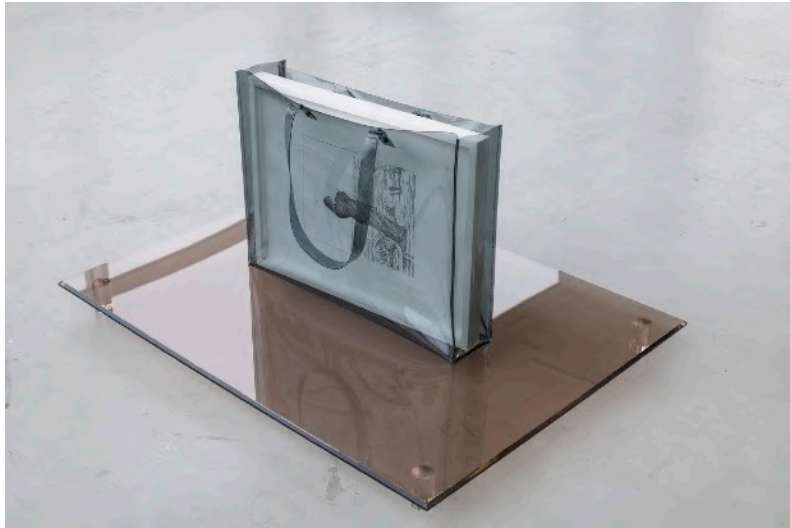
in which copying and repetition are redefining our relationship to reality, the genesis of an artwork is once again receiving more attention as an integral aspect of its identity and is also being addressed by artists in the creative process. The most important elements of Marie Matusz's installation in Bonn—in addition to the lithographs, this includes the two mortuary trolleys and the blue light that sets the ambience—reappear in the Basel version, albeit in a modified form and in a new choreography, like an archaeological excavation field. Formal repetitions (and thus the creation of redundancy) are a hallmark of the way Marie Matusz stages her work. Her focus is always on the exhibition design: the individual works are the result of a process that is at once artistic and curatorial, and deliberately open-ended. The topic of the exhibition is not illustrated in the works; the conceptual depth opens the work up to new forms of expression.

Roman Kurzmeier

Read the full text on <https://dertank.space/marie-matusz/>

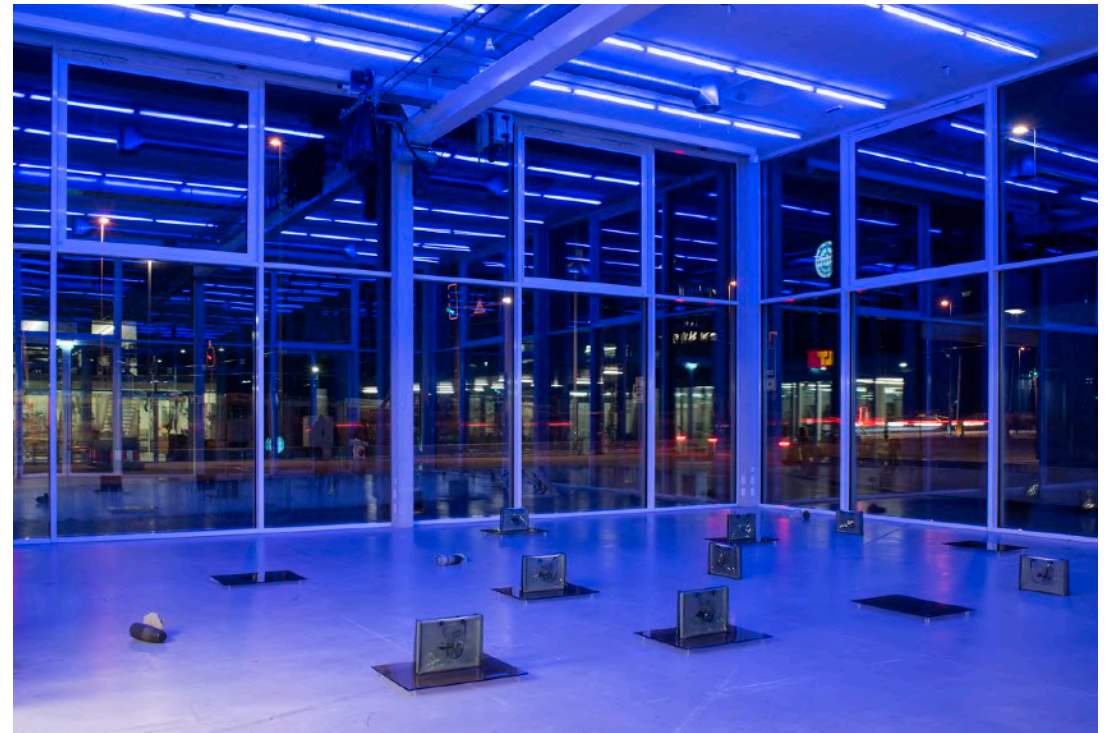


Millenial Clock, 2022
Aluminium, ash, Taenaris myops female
44,5 x 30 x 16,5 cm
Edition of 15 + 2 AP



All systems create the conditions of their own demise, 2022
Acryl glass, pvc
60 x 80 cm (10 platforms)

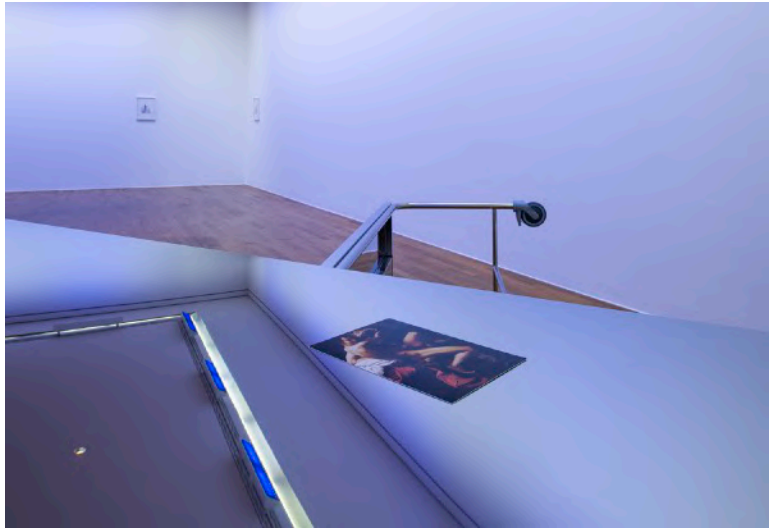
When man truly approaches the Other he is uprooted from history (from Daumier, Appalled by her Legacy, 1871), 2020
41 x 31 x 3 cm (10 framed lithographs)



Vultures - exhibition view

MARIE MATUSZ

Until We Turn Blue, 2021, Kunstmuseum Bonn (DE)



Body, soul and society mingle, 2020
Mortuary transfer trolleys, postcard from Doria Pamphilj Gallery of Saint John the Baptist by Caravaggio
185x65 cm, 14x9 cm

When man truly approaches the Other he is uprooted from history (from Daumier, Appalled by her Legacy, 1871), 2020
10 lithographs, 41 x 31 cm



"Is it possible to view a work in which memory and oblivion are implicit in one another's existence? The present is inescapable as "the present never ceases to pass." In other words we can only ever know the now. Everything from the past becomes a shapeshifter as it's retold, replayed, reread, and remembered. Susanne Howe says, "What happens in articulating something - the feeling of grasping at something and then losing it is basically a feeling of unreality". Something is even lost between the moment I desire to write it and the moment I type it. I imagine the disconnect only grows as the present persists.

The experimenters tighten their controls. They send him back out on the trail. Time rolls back again, the moment returns. This time he is close to her, he speaks to her. She welcomes him without surprise. They are without memories, without plans. Time builds itself painlessly around them. Their only landmarks are the flavour of the moment they are living and the markings on the walls. Later on, they are in a garden. He remembers there were gardens. She asks him about his necklace, the combat necklace he wore at the start of the war that is yet to come. He invents an explanation. They walk. They look at the trunk of a redwood tree covered with historical dates. She pronounces an English name he

doesn't understand. As in a dream, he shows her a point beyond the tree, hears himself say, "This is where I come from..." and falls back, exhausted. Then another wave of Time washes over him.

This is an excerpt from Chris Marker's film *La Jetée* (1962). This film centres around a post-apocalyptic future where humans survive only through underground camps, below decimated cities, forever banished from the earth's surface. Jonathan Crary proposes the film "is not a story of the future but a meditation on the present, in this case the early 1960s, which Marker portrays as a dark time, shadowed by death camps, the devastation of Hiroshima, and torture in Algeria." He goes on to say, "How does one remain human in the bleakness of this world when the ties that connect us have been shattered and when malevolent forms of rationality are powerfully at work?" Things haven't changed much. This description of the times could literally be a *Mad Lib* today where you fill in the blanks. Try it -

" ____ portrays as a dark time, shadowed by _____ , the devastation of _____ , and torture in _____ ."

Cassidy Toner



When you look back, memory has no consistency, 2020
Scanned and framed photocopy, fabric
41x 31 x 400 cm

MARIE MATUSZ

Epoche, 2020, Kunstraum Riehen (CH)



Installation view



Building Dwelling Thinking, 2020 Carbon fiber, resin, stainless steel cables
Each approx. 40 x 10 x 20 cm
Unique edition of 3 pairs

"*Epoche* refers to the Greek word *εποχή* (epoch), which stands for point in time (with which something new begins), period of time, incision, stop or pause, and is a central concept of ancient skepticism. Introduced into the philosophy of "pausing", it originally denoted the search for truth, which was the decisive step to achieving bliss. But *Épochè* also refers to the methodical procedure of the same name in the phenomenology of Edmund Husserl, according to which knowledge of the essence would be possible through the "bracketing" of all prejudices about the existence of an external world. *Sediments of Modernity* (2020) are five life-size plexiglas boxes filled up with graphite powder. The architectural boxes simulate samples of geological sediments, layers of earth deposits, inspired by deep drilling and archaeological excavations. The cases are body dimensions based and transformed into coffin-like designs, into containers for the "sediments of

modernity". *Building Dwelling Thinking* (2020) expresses the idea of metamorphosis and transition period in a series of chrysalis, the intermediate phase in the transformation of a caterpillar into a butterfly. The cocoons are made out of carbon fiber and resin, heightened with dichromatic pigments. The exhibition is accompanied by a sound work entitled *Wake-up Call From the Woodpecker* (2020), which was created in collaboration with Semuel Lala (*2000, Albania). The composition is a looped melody played in two pianos; one of which is a quarter note detuned; creating microtonality. Written in the chromatic scale and played over edited field recordings, the piece forms a cacophony or rather a collage of sounds (A woodpecker, laughter, gusting wind) interacting with each-other. *The Sleeper in the City* (2020) is a photographic work displayed in the exhibition and part of an ongoing film project.



Sediments of Modernity, 2020
Plexiglas, Graphite Powder
Variable dimensions, body dimension based

MARIE MATUSZ

A-Part, 2020, Kunsthalle Basel (CH)



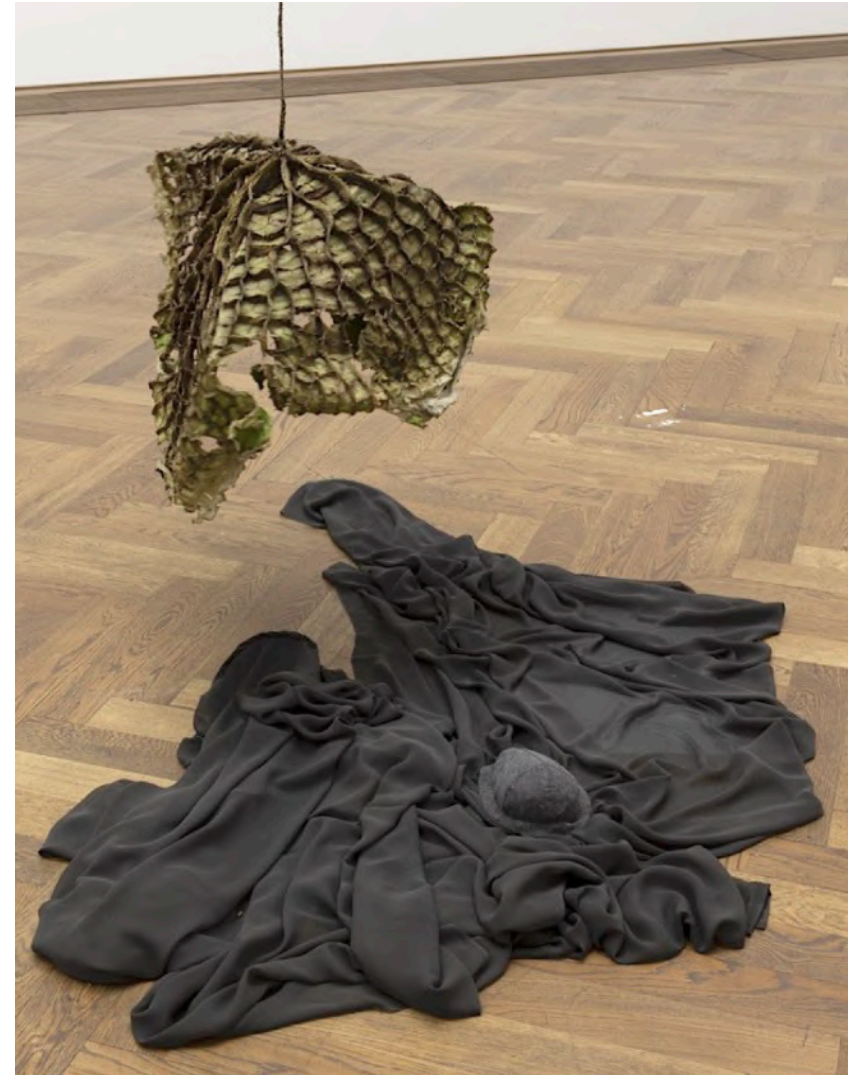
Becomings, 2020
Installation view

MARIE MATUSZ

A-Part, 2020, Kunsthalle Basel (CH)



Becomings, 2020
Variable dimensions
Open edition of *Victoria Amazonia* dried lily pads



Thirsty Tyrants (See where they're at) 2020
Fabric, shoulder paddings, vellum paper sheets with text
Variable dimensions



Gravity and Grace, Truffle Muzzle, 2020 (detail)
Leather, plastic, metal rivets

Double Liabilities - Perceiving one's dog's activities from its own perspective is a good way to see the small transgressions in the creeping, moments of self-identification. If the small freedoms, wrested from one's own existence, can only be achieved through a rigid regime of self-optimization and self-discipline, the thought experiment that a leashed dog proposes, quickly raises the question of whether it would be freer with or without a leash, if he ran along without it. This inner leash is also what perhaps models out the framework of Punk Delikatessen's game. In contrast to truffle pigs, whose pleasure in devouring truffles only brings a benefit through the permanent frustration of violently tearing them away from the desired object, the dog's pleasure in truffles is sublimated through confirmation, praise; is thus realized in the joy of its owner. The muzzle as a fashionable signifier is an additive accessory - a deviant, inverse prosthesis that enhances the physicality of the owner while, as a double 'gag', surrounding the dog's snout. In doing so, it cuts off a vital function of the snout, being the dog's practical "hand". Home to several

sensory organs, it is yet able to scan the molecular chains through time and space, detecting their position. Digging, tail wagging, the truffle's hiding spot is revealed. This oppression, as an external compulsion, on the other hand, also has a liberating aspect. Inner restraints can be given up in favor of an outer one. Bondage. The imagined, performative act that describes the physicality of both approaches in the exhibition, but also the self-surrender to a defined project that always remains within the defined framework with all transgressions, is conscious of the repetitions and rotations at hand. Punk not as an attitude, punk as a problem. External criticism as self-criticism, recursive double loops, self-intertwining. (Your own hands, as if tied to an inner, imaginary, straightened back, pushing through, and the spine, now extremely elongated, stretching towards the works.) Inscribed in a self-imposed program, pulling the inner, conceptual leash with a jerk on. Another, doubled schweißarbeit. (Translated from German)

Robert Müller



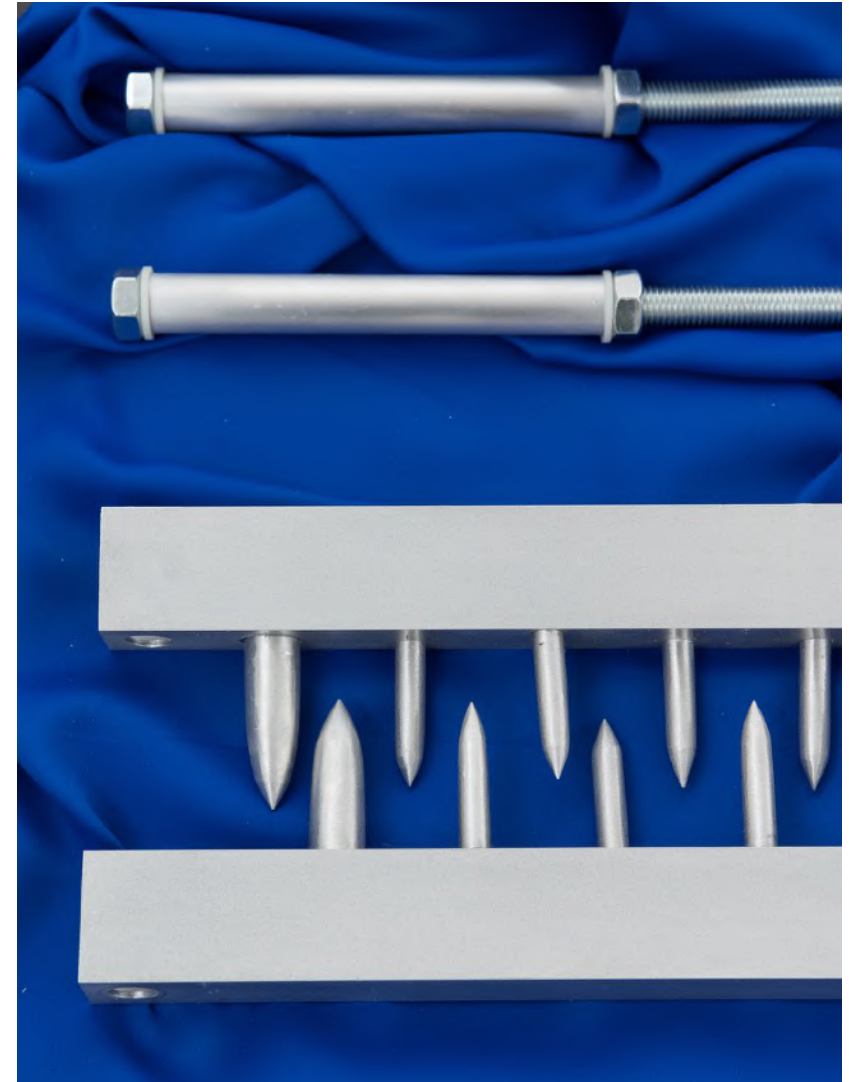
WHO (World Health Organisation) Truffle Muzzle, 2020
Leather, plastic, metal rivets
Variable dimensions
Unique edition of 3 models



'Crafted in an enlarged scale, it is actually a medieval torture implement known as knee-splitter used against purported liars, a truly dreadful device that would likely deliver a confession from any subject. The apparatus comes with a sheet of black fabric embroidered with a quote from William Blake's *The Marriage of Heaven and Hell* (1790-93)—"He who desires but acts not, breeds pestilence"—oftentimes quoted as a positive encouragement to action. Yet while in Blake's deviant rendering, Hell is a source of energy rather than suppression, even for the

canonical Dante the "apathetic" or "uncommitted," those unable to take sides in life, deserve neither a longer mention nor a place in Hell proper. Ostensibly, the piece can be read as a ruse, as the Latin phrase that gave its title to the work has it: *The world wants to be deceived therefore deceive it* (2019).'

Krzysztof Kościuczuk



The world wants to be deceived therefore deceive it, 2019
Aluminum, neoprene, cardboard archive box, fabric on a plexiglas pedestal
96 x 64 x 6 cm (box)



*"You don't remember me, but I remember you
'twas not so long ago, you broke my heart in two
Tears on my pillow, pain in my heart, caused by you, you*

I croon along to Little Anthony & The Imperials in the Post-Emo. Soon I dissolve into a fit of uncontrollable laughter brought on by the serene pleasure of a moth landing on my cheek.

The hand-blown glass sculptures are a contemporary interpretation of historical lacrymatory vessels. These objects were supposedly used throughout time as part of funeral services.

The bottles collected and displayed the tears of those in mourning. By placing the objects in plexiglas vitrines, some held in place with apparatuses reminiscent of laboratory equipment, the act of sorrow becomes a relic, immune to time."

Cassidy Toner



Nel Mezzo Del Cammin Di Nostra Vita (In the middle of our life's walk), 2019
Variable dimensions Blown glass tear catchers, gallium, velvet fabric, tears, plexiglas, wood Limited edition of 3 for each model



Building A Coming Past, 2019
Aluminium raft, iron cables, dichromatic fabric, ceramic, blown glass
100 x 40 x 60 cm



Building A Coming Past, 2019
Aluminium raft, iron cables, dichromatic fabric, ceramic, blown glass
100 x 40 x 60 cm



The Ego Tunnel, 2019
Plexiglas, pewter almond cast, hand written love Letter on paper
50 x 38 cm



(...) "For her intervention in Amden the artist had at her disposal an ancient barn, which in defiance of the elements served generations of alpine farmers before being repurposed—without any structural modifications—as a contemporary art space in 1999. Inspired by the larger context, Matusz developed a site-specific installation occupying both floors of the building that asks questions relating to the resilience and capacity for regeneration of living creatures and things. As in her earlier shows, one of her themes was exhibiting itself as a creative process. Her multipart intervention in a seemingly timeless and placeless setting that lost its actual purpose forever many years ago embeds itself in the given structure without ever becoming one with either the building or its architecture or indeed its

former function. Matusz treats the barn as a kind of walk-in, secular shrine in which not relics, but preservation itself, the transmission of information and remembrance in the form of sculpted objects is rendered visible. The true centre of the show is thus the little display cabinet containing a handwritten open letter. The feelings addressed, evoked, and negotiated by the poetic first-person of this missive, which runs to several pages, are very deep and position the action of the piece firmly in the present."

Roman Kurzmeier



Breathless Runs (Narcisse), 2019
Carbon fiber, resin, fabric
Variable dimensions

MARIE MATUSZ

Dissonant Healing, 2019, Galerie Maria Bernheim (CH)



The Future is Already Sold, 2019
Aluminium casting, safety glass, grid, cables, metal chain
3 Elements - each 30 x 30 x 20 cm



*Storytellers, (D)anger Against Amnesia 2017-present time
Steel, tempered glass, ashes
Variable dimensions*



"These are based on various forms of medieval, primarily Gothic waterspouts. Such gargoyles—from French gargouille—tend to be shaped like grotesque animal figures, sometimes combined with human features. On church façades, the grimacing figures are intended to ward off evil and all things demonic and secular. As magical winged creatures, gargoyles are also found in fantasy literature where the stone statues come alive at night. Marie Matusz is interested in the traditional symbolic meaning of these figures and especially in their apotropaic qualities. She transfers contemporary interpretations of this equally functional and decorative architectural element into the austere white cube of the museum, thereby not only stripping the objects of their original function but also ascribing

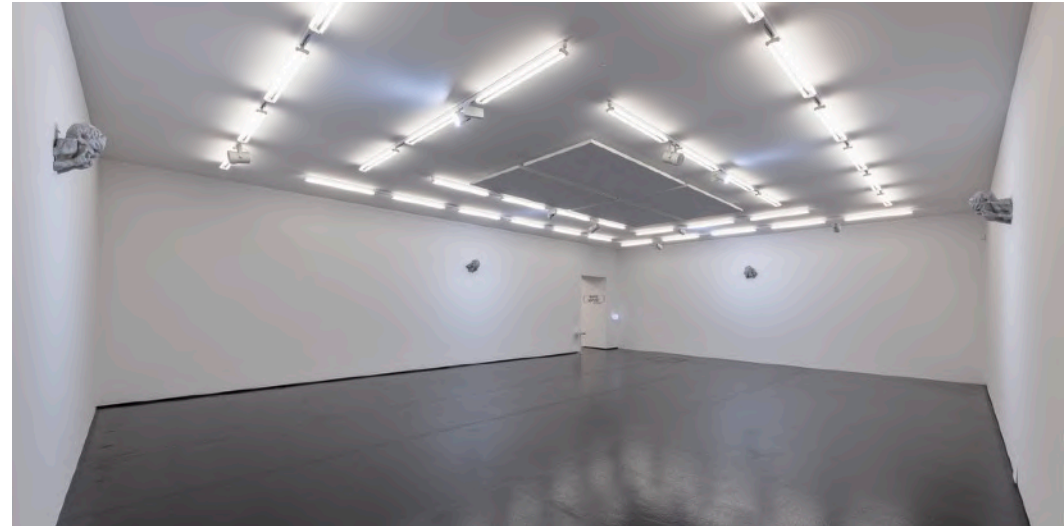
new meanings to them. Taking up the contemporary museum architecture of Herzog & de Meuron, Matusz asks what architectural codes and forms could assume those functions and symbolisms for the present. The desire for protection and security, which once had given rise to the apotropaic interpretation of the waterspouts, is undiminished today. Entire industries are concerned about the technical and spiritual protection of our living environments; state-of-the-art surveillance methods are supposed to guarantee security, while at the same time posing a threat. "Who is protecting whom here?"; Matusz's gargoyles seem to provocatively shout into the exhibition space—into the museum of all places, whose mission it is to protect art.



The Darkest Moment Of The Night Is At The Same Time The Closest To The Day, 2019
Edition of 4 sculptures in ashes and concrete
Each approx. 30x37x28 cm

The self disappears into the universe and the wayfarer becomes timeless, existing in both the past and the future (after Jan van Eyck's Arnolfini Portrait, 1434), 2019

Iridescent glass, Silicon, LED, looped sound and frequencies



An even soundscape serves as another component of the installation. It greets visitors upon entering the exhibition space—and may still haunt them long after they have left. The sound builds on a so-called binaural beat. This is an even tone which forms only in the brain and thus constitutes an auditory illusion. Binaural beats are used in different contexts, for instance to increase concentration and enable pseudo-meditative states. Complemented by other sound elements from Sufi music, Matusz creates a special hearing experience in the exhibition space. It enhances attention and exponentiates spatial perception in several ways—on an intellectual, physical and sensory level.”

Yasmin Afschar



Self-fulfilling Prophecy, 2018
Hand polished aluminium spears, Leather, velvet, suede and polyester bag
Each spear approx. 100 cm



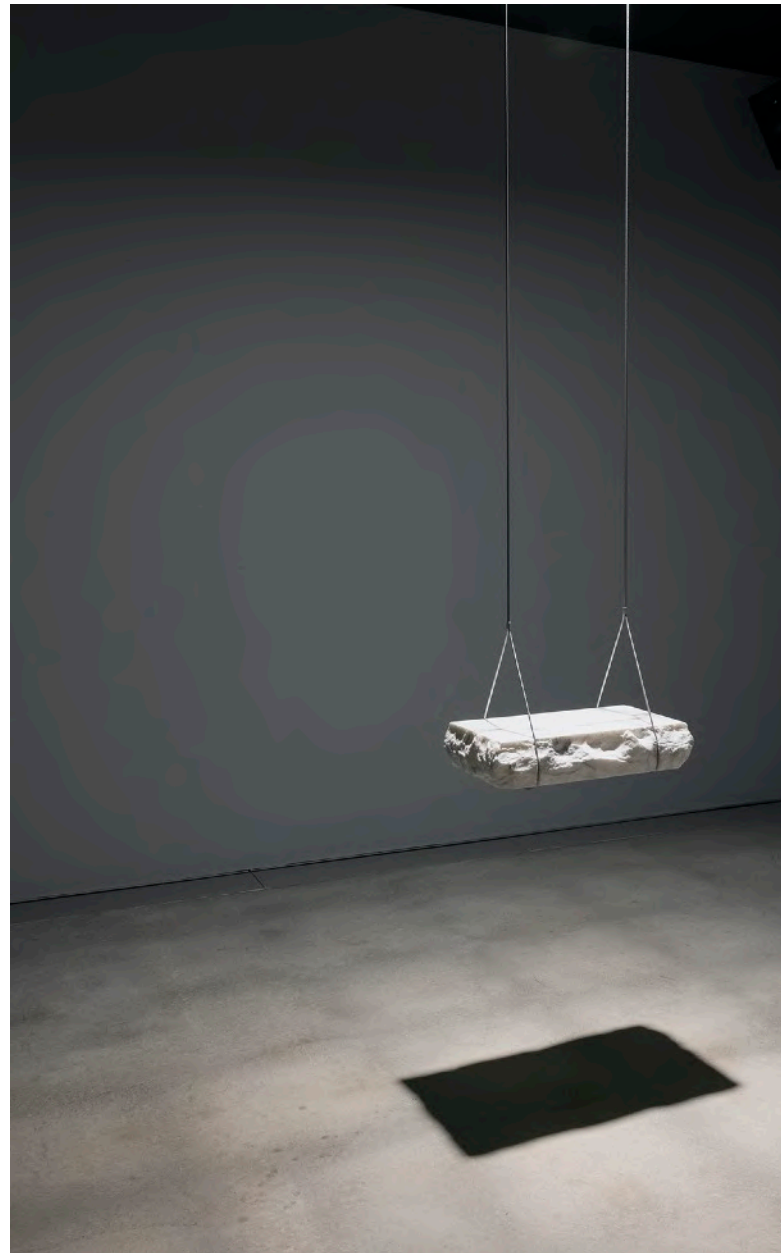
What is to become, 2018
500 kg of Graphite powder
Variable dimensions, inevitably



Self-fulfilling Prophecy (detail), 2018
Hand polished aluminium spears, Leather, velvet, suede and polyester bag
Variable dimensions

MARIE MATUSZ

Sound Embodied, House of Electronic Arts Basel, 2018



Revisiting Places We've Already Been, 2018

Hand carved and polished marble swing, stainless steel cables, LED light
48 x 28 x 10 cm



Storytellers, 2017- present
Steel, tempered glass, fire gel
175 x 0,8 x 110 cm



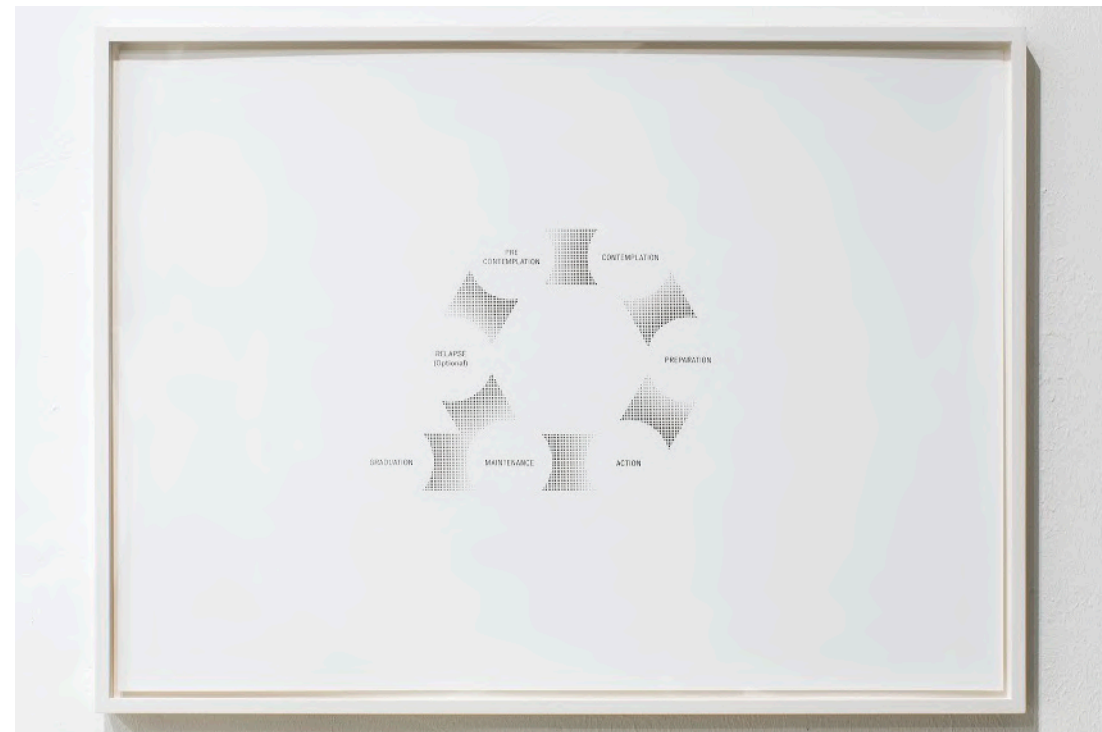
Dichotomies, 2017
Stainless steel, articulating arms, steel bolts, acrylic mirrors
54 x 61 x 50 cm (2 pieces)

MARIE MATUSZ

Stages of Recovery, 2017, Jan Kaps (DE)



Dreamers don't sleep II, 2017
Metallic shades, stainless steel
400 x 120 cm



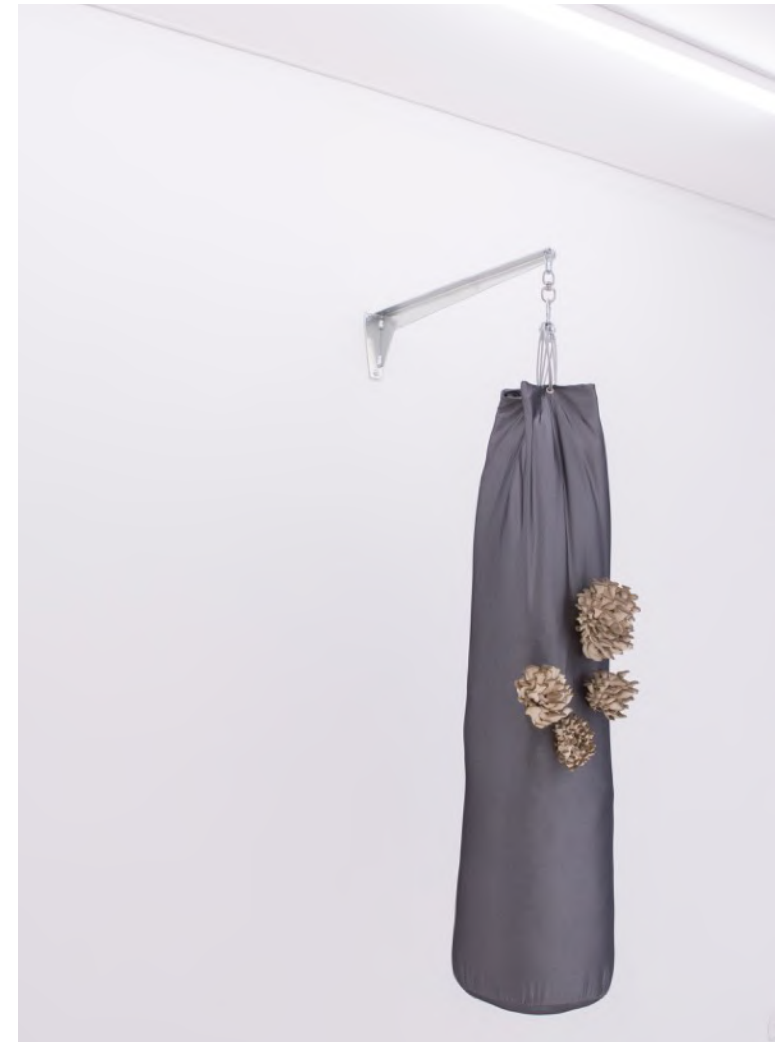
Stages Of Change, 2017
Solvent transfer on paper
49x66x3cm



On the controversies of horizontal discursivity, 2017
Safety net, elastic silicon masks, aluminium torches, blue thistles
700 x 3600 cm

MARIE MATUSZ

It will rise from the ashes, 2017, Espace Labo (CH)



Hydration and Performance, 2017
Grey oyster mushroom, mycelium, polyester, stainless steel
150 x 30 cm



Dreamers don't sleep (I), 2017
Steel, wooden frame, raw fiberglass, cushion
80 x 200 cm

Personal exhibitions

- 2023 Blue Velvet Projects, Zurich
- 2022 Lonely Daters, Clima Gallery, Milan
Fall, Swiss Institute, Milan
Vultures, Der Tank, Basel
- 2020 Epoche, Kunstraum Riehen, Riehen
- 2019 Golden Hour, Atelier-Amden, Amden
Caravan, Aargauer Kunsthaus, Aarau
- 2018 Solo Booth, Art Geneva, Quark, Geneva
Through, Rheum Room Institute, Basel
- 2017 Stages of Recovery, Jan Kaps, Köln
It will rise from the ashes, Espace Labo, Geneva

Collective exhibitions

- 2022 The Fairest - non playable character, Insituto Pier Fortunato Calvi, Venice
Intelleaks, Nameagesexlocation, Mexico
Spring Equinox, Suns.works, Zurich
Art Genève, 'Prix Mobilière', Geneva
- 2021 Liquida's Tales, Cherishhhhh, Geneva
Shoe Show, Klignenthal, Basel
The egg show, Sangt Hippolyte, Berlin
Dorothea Von Stetten Art Award 2020, Kunstmuseum Bonn, Bonn
- 2020 Barely Furtive Pleasures, Nir Altman Gallery, Munich
Punk Delikatessen, Suns.Works, Zurich
Kunstcredit20 BaselStadt, Kunsthalle Basel, Basel
- 2019 Ein Karte -35/+65, Kunsthalle Basel, Basel
Retour À Rome, Instituto Svizzero, Roma
Crocodile Tears, Salts hosts Fiancé, Birsfelden
Dissonant Healing, Galerie Maria Bernheim, Zurich
Discoteca Analytica, Kunsthalle Fri Art, Fribourg
- 2018 Gallery Share, Kristina Kite, Los Angeles
Die Form Der Klangs, HeK, Basel
Hunter of Worlds, Salts, Birsfelden
Kiefer Hablitzel, Göhner Kunstpreis, Kunsthaus Glarus
All One, Galerie Anton Meier, Geneva
Die Form Der Klangs, HeK, Basel
Kiefer Hablitzel, Basel
Revitalise, Bolte Lang, Zurich
- 2017 Liquid Fertilizer, Regionale 18, Kunstverein Freiburg
X-show, group show at Atelier Mondial, Basel
Namedropping, Jan Kaps Gallery, Cologne

Prize

- 2021 Swiss Art Awards
- 2020 Kunstcredit Basel-Stadt
Cristina Spoerri Prize
- 2018 Kiefer Hablitzel, Göhner Kunstpreis

Residencies

- 2021 Muzeum Susch
- 2018/2020 GGG AtelierHaus Basel

Education

- 2016/2018 Master Arts Visuel Hochschule für Gestaltung und Kunst, FHNW, Basel
- 2013/2016 Bachelor Arts Visuels Haute Ecole d'Art et de Design, HEAD, Geneva
- 2009/2012 Litterature and Philosophy, Emilie de Rodat, Toulouse

- 2015 Tactictalks, coll. Katharina Hohmann, Christophe Keller, Berlin
Bruits GrisArtung, La Chaux de Fonds
La nuit, Espace LABO, Geneva
Bibliotq Mdulair, DAF festival, La Reliure, Geneva
- 2014 Body, coll. Nora Schultz, Michael Beutler, Manuel Raeder, Geneva
18 Happenings in 6 parts, coll. Dora Garcia, Fondation Tapiès, Barcelona

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Soon, hand blown glass, 2021
Edition of 5 + 2AP