Matteo Petruzzi

CV

Matteo Petruzzi

1994*
Altdorf, Uri, CH

2011-2015
Matura, Kantonale Mittelschule Uri, Uri, CH

2015-2016
Creative Preliminary Course,
Hochschule Luzern (HSLU), Luzern, CH

2016-2017
1. Year BA Visual Communication,
Hochschule der Künste Bern (HKB), Bern, CH

2017-2020
BA Fine Arts,
Hochschule der Künste Bern (HKB), Bern, CH

Public Performances

28. November 2017
Kulturesk General Assembly
Auditorium, Fellerstrasse 11, Bern, CH

21. December 2017
PerformanceABEND #4
Offspace Dreiviertel, Bern, CH

2. February 2018
Feierabendnoise
Kunsthalle Luzern, Luzern, CH

6. December 2019
Kunstschaffende mit Fluchthintergrund
STUBE im Progr, Bern, CH

Group Exhibition

29. November 2016
INTERFERENZEN
Kaffee, Fellerstrasse 11, Bern, CH

Interdisciplinary Work

31. May - 3. June 2018
2068
Soundproduction and live music for
Schlachthaus Theater Bern, Bern, CH

August 2018 - December 2019
Art-Mediation Collectiv ÉTUDE
Concept, planning and performative execution
of mediation events for
Kunsthalle Bern, Bern, CH

In cooperation with Maria Beglerbegovic,
Sofie Lena Hänni, Nina Selina Liechti, Mara Schenk,
Leticia Grand, Mara Haller, Laura Assmus,
Victoria Moore and David Jost

26. September, 3. & 8. October 2019
Soirées Moiré
Concept, planning and performative
execution of eventseries in three parts
Cabane B, Bern, CH

In cooperation with Simon Walker, Lisa Zuber,
Lina Luna Bornhauser and Moritz Bürge

Instructions for QR-Codes

To see the full videos of my pieces,
there are QR-Codes next to the
printed frames.

To access the videos through this
PDF-Version of the Portfolio, you
simply click on the QR-Code next
to the piece you want to see.
A browser window will open and
take you to the video.

Below is a test code, which brings
you to my website.

Stream #10 (Am I only dreaming, or is this burning...?)
2019
Mp4, 4:3, 4' 26'' color video loop on monitor, no sound

Stream #7 (Over your shoulder)
2018
Live stream, projected, 16:9, variable duration, color, no sound

Stream #5 (A lakeside view, with a few white motor boats bobbing up and down on lazy waves and fine palm tree leafs slowly brushing up on a pastel yellow bungalow, after the owner of the camera found out that the author had been watching him through his own surveillance stream)
2018
Jpg, 4:3, screenshot, black & white, on monitor, mono

Streams and Feeds

About 2-3 years ago,
I stumbled upon a website, featuring an enormous amount of unprotected surveillance camera streams. You could click through different genres, like „Weather", „Religion", „High Quality" and many more.

The website claims, that these cameras where unprotected, meaning they didn't have a password or they used the default password of the camera, which is easily found online.

This collection of open cameras inspired me to create a series of pieces, which is still growing, called *Streams*. I captured videos from the cameras, and slightly altered and edited them.

The *Feed* pieces, which are videos i captured with my webcam, are about feeding myself into the system. The two series of works are showing different sides of a voyeuristic worldview.

The *Stream* pieces look outside, without the viewer being there in the flesh. The *Feed* pieces look inside, almost as a mirror. But both views are incomplete, isolated and block real contact with the subject.

The *Stream* and the *Feed* pieces are modular. For every exhibition space, I pick out different pieces from my collection and arrange them anew, so that novel meaning can emerge from in between them.

For every arrangement, there is also a performance associated with it. I will talk about these performances later in the portfolio.

Videostills
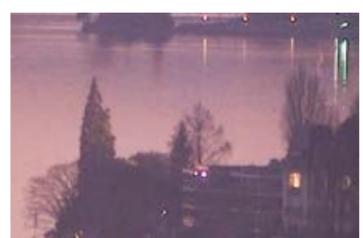
Stream #22 (More than 3'300 webcams of Swiss landscapes!)
2019
Mp4, 4:3, 31' 7'' color video loop on monitor, no sound

5

Stream #8 (Stagnant)
2019
Jpg, 16:9, 3 screenshots, color,
on monitor, no sound

Feed #4 (With you)
2019
Mp4, 16:9, 26'' color video loop on laptop, mono

Stream #12 (Home)
2019
Mp4, 16:9, 5' 55'' color video loop on monitor, no sound

Videostills from Documentation:
Arrangement for Streams #8, #12, #22 and Feed #4
5. June 2019
Hochschule der Künste Bern, Bern, CH
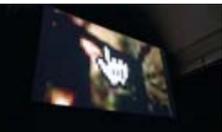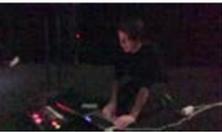Performance (~10′)

Home, home or home?

Streams #8, #12, #22 and *Feed #4* set the stage for one of my performances. The pieces create an exhibition space, but the presence of my body activates another layer.

In this performance piece I talk about home as a place of residency, as a feeling and as a source of an uneasy, twisted sense of self, through the specter of patriotism.

I tried to connect these far reaching topics through videos of swiss surveillance streams and my body.

The lyrics used in *Feed #4* and my performance are borrowed from a song called „*Home*" by *Edward Sharpe & The Magnetic Zeros.*

Videostills from Documentation:
Arrangement for Streams #4, #5 and #7
10. December 2018
Hochschule der Künste Bern, Bern, CH
Performance (~6')

You feel a hand
on your shoulder
you turn around
see whos that man

but there is nothing
only silence
streets, trees and me
scream at the screen

Over your shoulder...

A sea of large pixels, blinking,
flashing and changing lure you in.
On top of that sits a cursor, a hand,
pointing at something. Two smaller
monitors sit underneath.

This was my first arrangement of
Stream pieces. It's a poem, made
of smaller poems, bound together
by the room and my voice. I wanted
to talk about the voyeur, the
watcher of the screens and lifes.

The voyeur tries to reach through
and almost makes it, but is repelled
by the glass.

Videostills from Documentation:
Arrangement for Feed #3
27. May 2019
Hochschule der Künste Bern, Bern, CH
Performance (~9')

Teasing like you do...

This performance used only one
Feed piece. *Feed #3 (Bluish)* is a
video on a laptop that shows me
dancing in my room.

I'm very interested in this in-bet-
ween. This space between „private"
performance, watched only by an
unblinking camera eye, and the pu-
blic performance. What happens,
when something embarrassing and
personal is transposed into the open
forum? Can people empathize or
are they pushed away?

The song I cover in this
performance is
„Heart Of Glass" by Blondie.
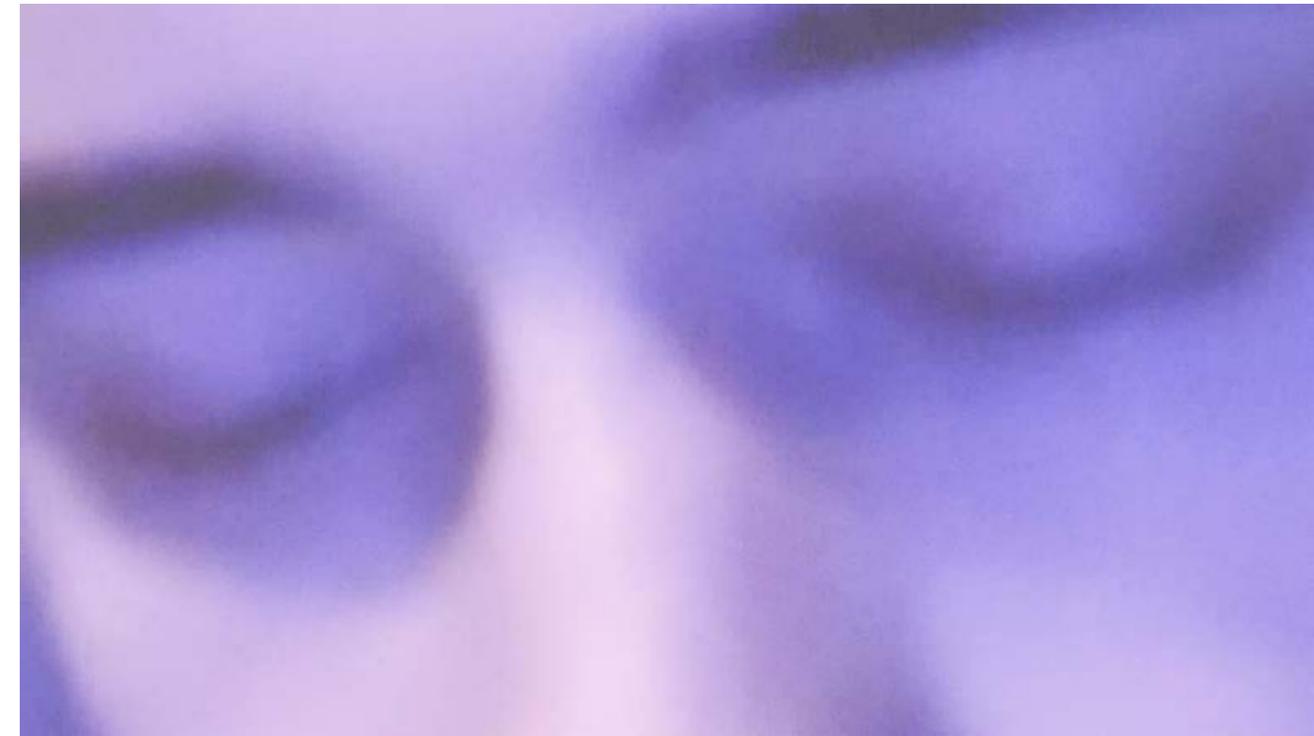
Instruments -
Live Audio Manipulation

For a while now, I've been interes-
ted in Live Audio Manipulation. In-
stead of sampling different environ-
mental sounds and arranging them
in the studio, I go out and modify
and play with them directly. I treat
the sound sources as their own inst-
ruments.

The first two works were video
pieces. To bring back some of the
immediacy that was lost in the con-
version to video, I realized the later
pieces as live performances.

Instrument #1
2017
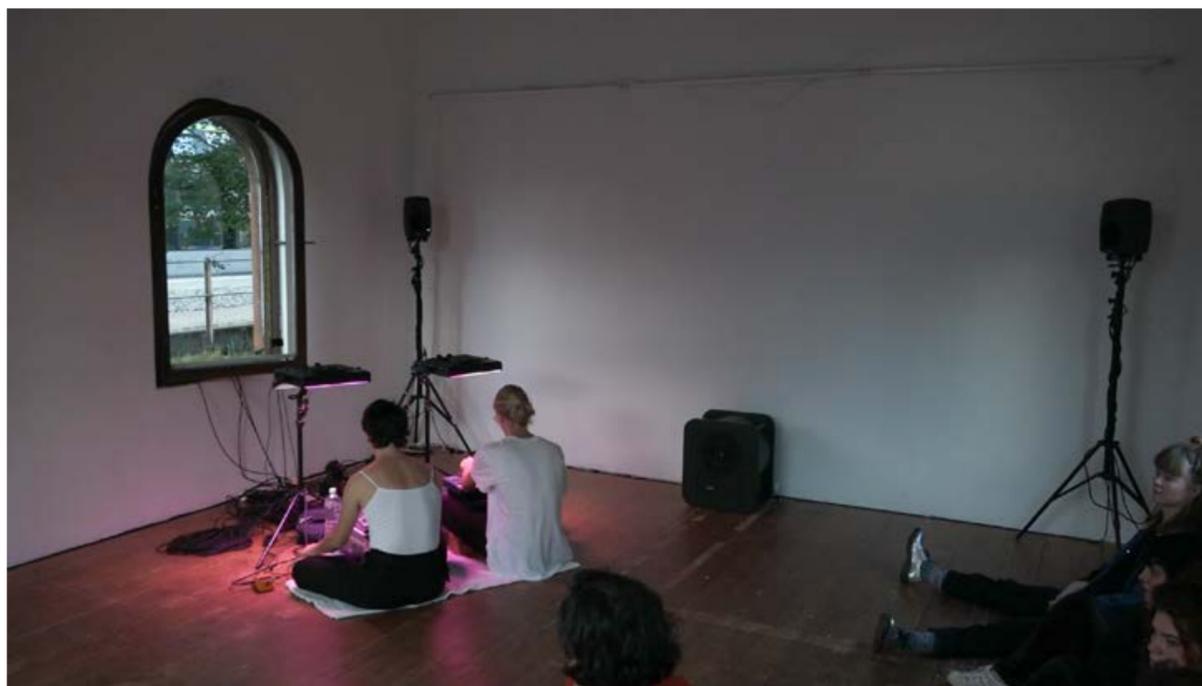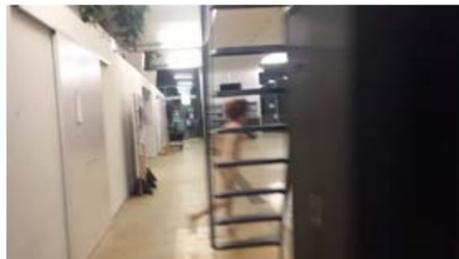Mp4, 16:9, 6' 5'' video, stereo

Videostill from Documentation:
Instrument #3
8. November 2018
Hochschule der Künste Bern, Bern, CH
Performance (~13')

with Simon Walker

Videostills from Documentation:
Instrument #4
26. September 2019
Cabane B, Bern, CH
Performance (~35')

I've been trying to reach you...
2019
Mp4, 16:9, 6' 32'' color video loop, stereo

Una tavolo per uno por favor
2019
Cheese packaging and cigarette filters
Approx. 13 cm × 12.5 cm × 3 cm