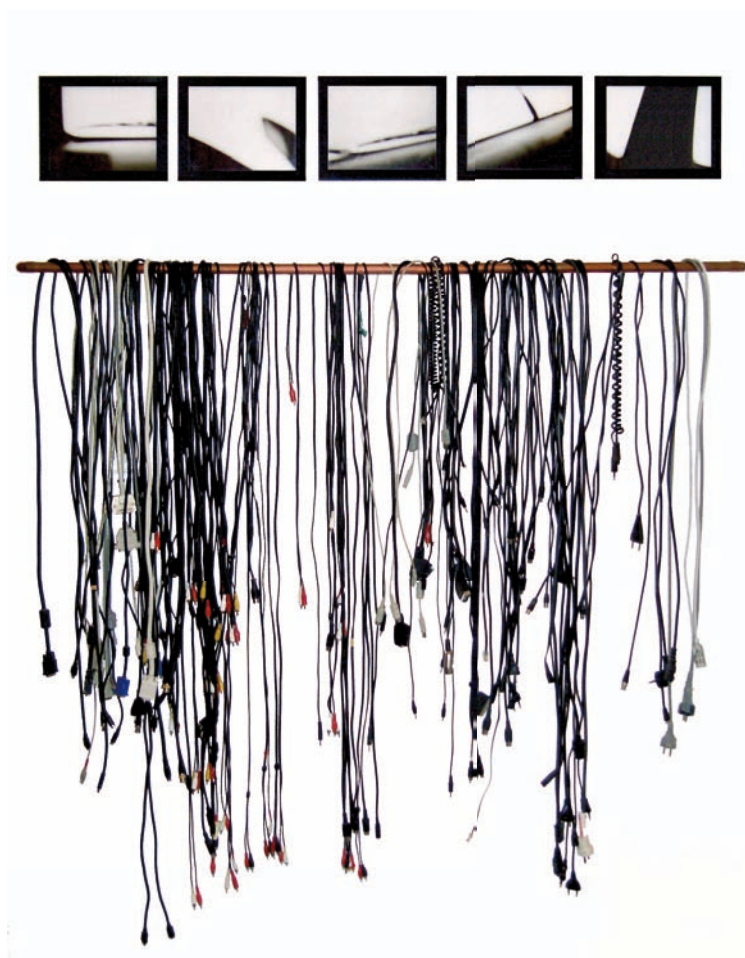




MATTHIAS FITZ

Works 2013–2008 [selection]

Matthias Fitz

born 1967 in Bad Steben, Oberfranken.
Lives and works in Berlin.

Education:

Electronic engineer for communication, Fernmeldeamt Neustadt a.d. Weinstraße
Study Visuell Communication and Experimentell Media Art, Universität der Künste Berlin
Meisterschüler Prof. Maria Vedder (2003)

Prizes | Grants | Public Collections [selection]

	3. Prize Art-Prize Tempelhof-Schöneberg	2013
	project grant from Stiftung Kunstfonds	2012
	Nomination for the art award Art of Engineering	2012
Honorable mention	punto y raya , Museo Nacional Centro De Arte REINA SOFIA , Madrid, Spain	2011
	Inclusion video work in the video archive of the Deutscher Künstlerbund	2010
	working grant from Stiftung Kunstfonds	2009
	lab award 2009 Festival lab.30	2009
	Nomination for the exhibition to the 5. Marler Video-Installation-Prize	2008
5. International Art Prize 2005 for Sculptures, Installations und Objects ,	Kunstverein Hürth	2005
	Purchase for the Collection ASPC , Neues Museum Weserburg, Bremen	2004
	Nafög-Stipendium (promotion of young artists), Berlin	2003
	Mainprize of the 11. Videokunstförderpreis Bremen	2002
	Milla & Partner Preis, Prize for media in space , Stuttgarter Filmwinter	2002
	1.Prize of the Artcompetition "Art of Elements" , UdK Berlin	2001
	Selection for the project Generation 2000 , Madrid, Spain	2000
	Nomination for the exhibition to the 2. Marler Video-Installations-Preis	2000
	Grand Prix de la Création Vidéo , Videoformes, Clermont-Ferrand, France	1999
	Nomination for the exhibition to the 8. Marler Video-Kunst-Preis	1998

Exhibitions | Festival Participations [selection]

- 2013** Gallery ortart "ortart no.30", Nürnberg; Festival plattform: #11, Tübingen; 11. Art Prize Tempelhof-Schöneberg "sub | kutan", Haus am Kleistpark, Berlin; LAB30, Augsburg; Exhibition to the Schöneberger art prize, Haus am Kleistpark, Berlin; Festival „extra“, Leipzig, Exhibition „experimental trails“, Kunstraum Leipzig; Exhibition „Die Perfektheit und das Fehler“, G:A:S: Station, Berlin
- 2012** Exhibition of the finalists of the art award "Art of Engineering", headquarters ABLE Group, Gummersbach; raum im_raum III, gallery im_Raum, Berlin
- 2011** Reflective Interventions 2011, Galerie Art Claims Impulse, Berlin; single exhibition "Re-Creation of an Unstable Universe, Galerie Art Claims Impulse, Berlin; raum im_raum II, Galerie Im_Raum, Berlin; punto y raya festival, Museo Nacional Centro De Arte REINA SOFIA, Madrid, Spanien
- 2010** Badisches Kunstforum, Ebringen; MOVES10: FRAMING MOTION, Liverpool, Großbritannien; Black & White Audiovisual Festival, Porto, Portugal; 32. Internationale Hollfelder Art-Exhibition; Exhibition "Stadt am Rande", Today Art Museum, Beijing, China; Exhibition "Kunst Phänomen Natur", Forum Factory, Berlin
- 2009** Traverse Vidéo, Goethe Institut, Toulouse, France, C o l o g n e O F F – Cologne Online Film Festival 2008; Go Short International Short Film Festival Nijmegen, Netherlands; LOOP, Barcelona, Spain; MIT Short Film Festival 2009, Massachusetts, USA; Festival plattform: [no budget], Tübingen; Crosstalk Video Art festival, Budapest, Hungary; 16. OpenEyes Filmfestival, Marburg; Open Source Festival 2009, Düsseldorf; Festival lab.30, Augsburg; Festival interfilm, Berlin
- 2008** Strictly Berlin 008, GdK – Galerie der Künste, Berlin; backup.10, Weimar; 5. Marler Video-Installations-Preis; Videoart show "VIDEOAKT", GlogauAir, Berlin; AsoloArtFilmFestival, Asolo Italy; MINI MINUTES – Festival des kleinen Films, Münster; VISIONARIA 17, International Toscana Video Festival, Italy; ART FORUM BERLIN; exground filmfest, Wiesbaden; Festival B-Seite, Mannheim; Regensburger Kurzfilmwoche
- 2007** punto y raya festival, la casa encendida, Madrid, Spain; Kunstlabor LAB30; Kulturhaus abraxas, Augsburg
- 2006** Single exhibition in the Galerie ortart, Nürnberg; Künstlerverein Walkmühle, Wiesbaden
- 2005** 18. Stuttgarter Filmwinter; Berliner-Kunstprojekt; WerkP2, Hürth; diskurs 05, Giessen
- 2004** Neues Museum Weserburg, Bremen
- 2003** Single exhibition in the GalerieFormat, Berlin; Festival Garage, Stralsund; Stadtparkasse Magdeburg; Neues Museum Weserburg, Bremen
- 2002** 15. Stuttgarter Filmwinter; 3. Bayreuther Filmfest; Filmfest München; 19. Kasseler Dokumentarfilm- und Videofest
- 2001** Zeppelin 2001, Centre de Cultura Contemporània de Barcelona, Spain; Steinzeit 2001 in Hof; Garage#5, Stralsund
- 2000** Ausstellung Parallelmontage 2, Berlin; European Media Art Festival, Osnabrück; 2. Marler Video-Installations-Preis; Kino Arsenal, Berlin; 10. Bochumer Videofestival; 15. Festival Audiovisual de Vitoria-Gasteiz, Spain; Netmage, Bologna, Italy; 18. Festival Video Estavar-Llivia, Spain
- 1999** Alpeadriacinema, Trieste, Italy; Videoformes 99, Clermont-Ferrand, France; Amazing Image Theatre, Auckland, New Zealand; Festival Internacional de Cine Independiente Elche, Spain; 12. Duisburger Filmtage; Festival Internacional, Lisboa, Portugal
- 1998** 1.Multimedia-Forum der HdK Berlin; 8. Marler Videokunstpreis; Ausstellung LUX, Berlin; Transmediale 98, Berlin; MuuMedia Festival,Helsinki, Finland; 15.Kasseler Dokumentar-& Videofest
- 1997** Gasometer, Oberhausen; Broadcasting *Das Wunder* at the telestation ARTE

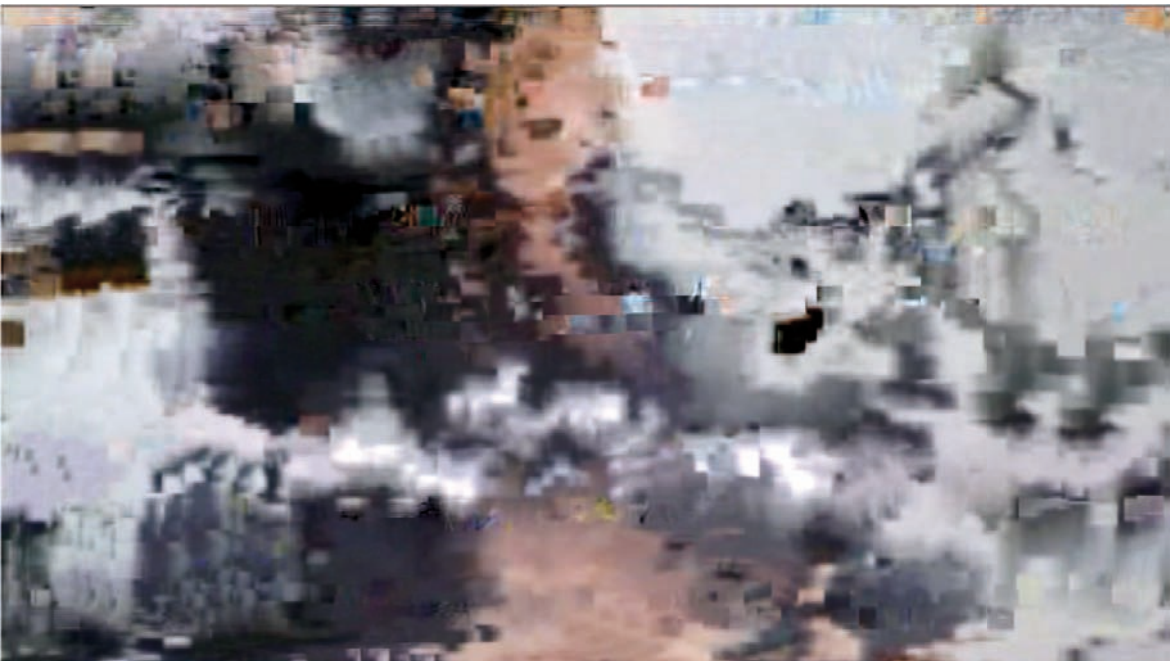
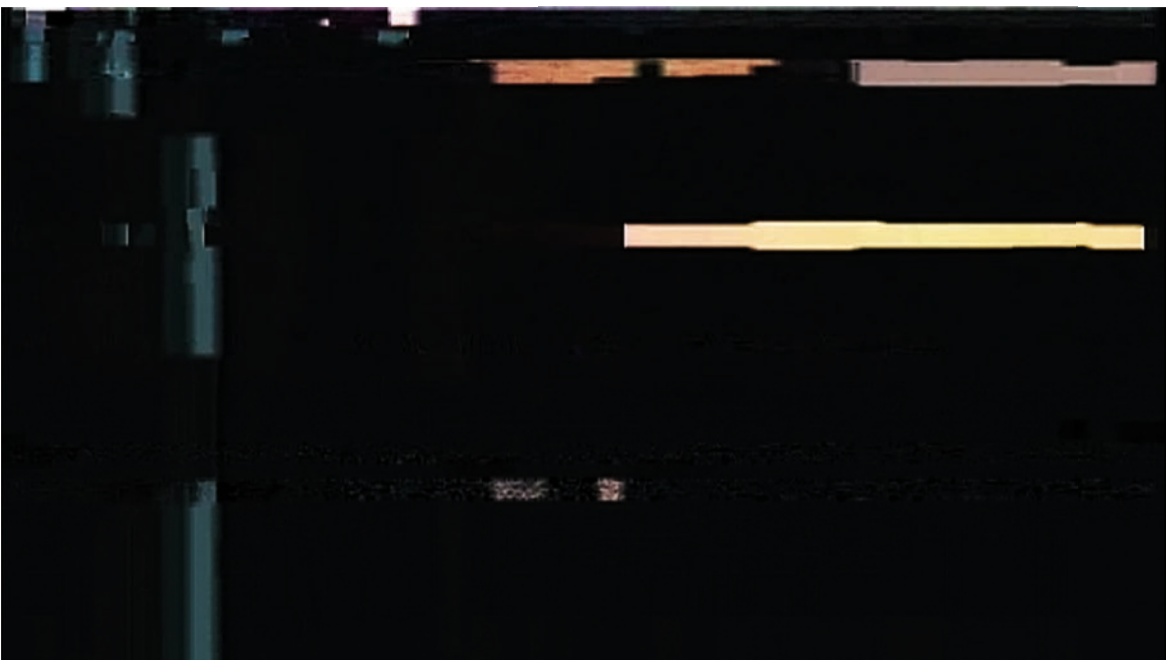
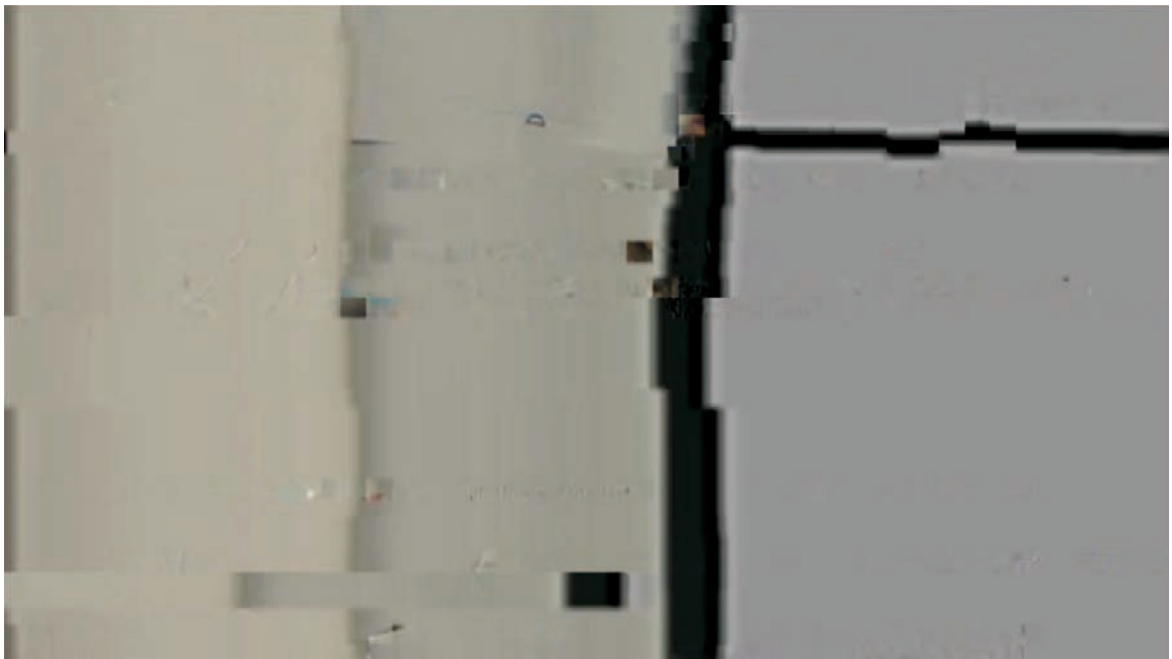
t.a.s. [television absorbtion system] | 2012-13

interactive video sound installation

t.a.s. [absorption television system] shows all with DVB-T (Digital Video Broadcasting Terrestrial) broadcasted TV programs superimposed in a single video projection. It creates a very dense, ghostly image and sound collage. Because of the radiation properties of its own body the viewer can affect the projection and the sound. Depending on the number of visitors and their movements in space there will be failures in the images and sounds in single channels up to the complete "absorption" of all programs.



examples superimpose image (simulation – 20 stations simultaneously)



examples for „disintegrating“ programm signals (one siingle channell)

untitled (VIII) | 2011

photography • series, 7-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120

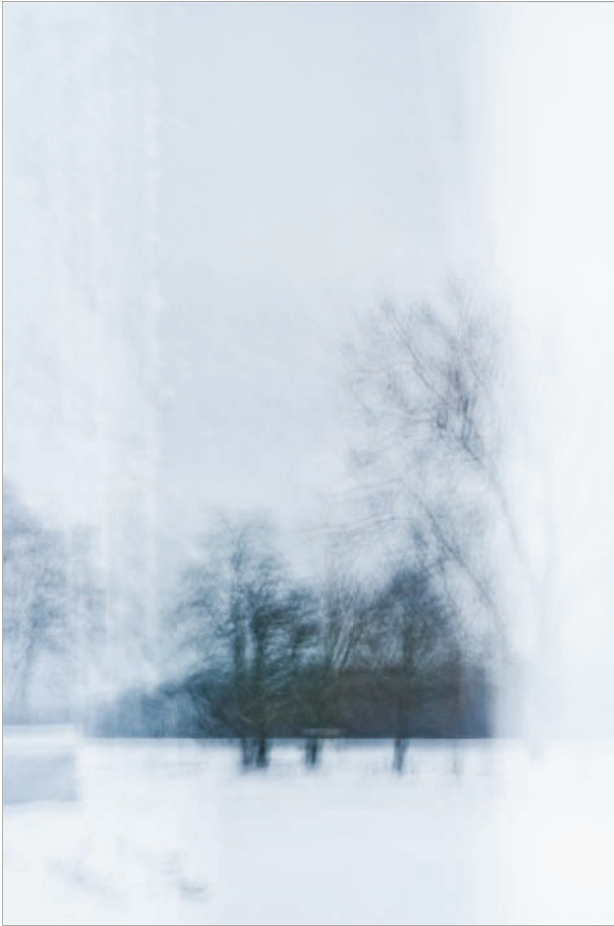






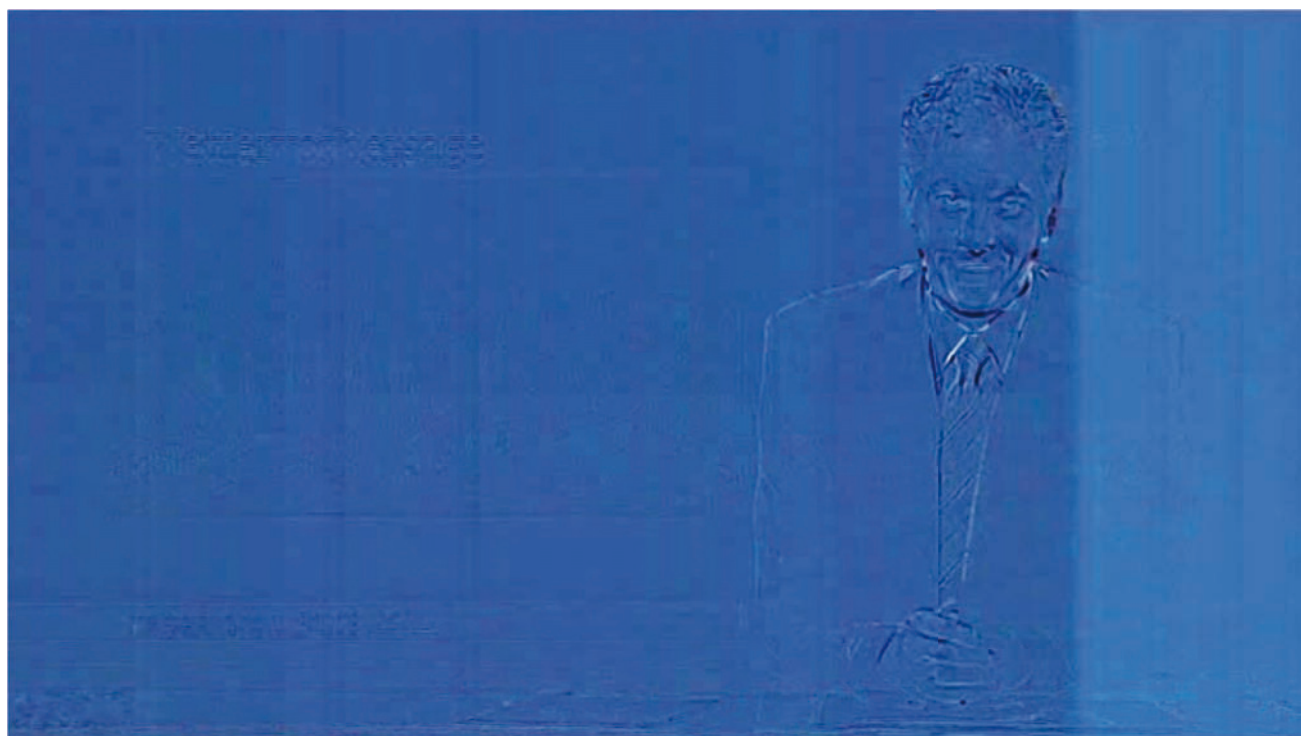
untitled (VII) | 2011

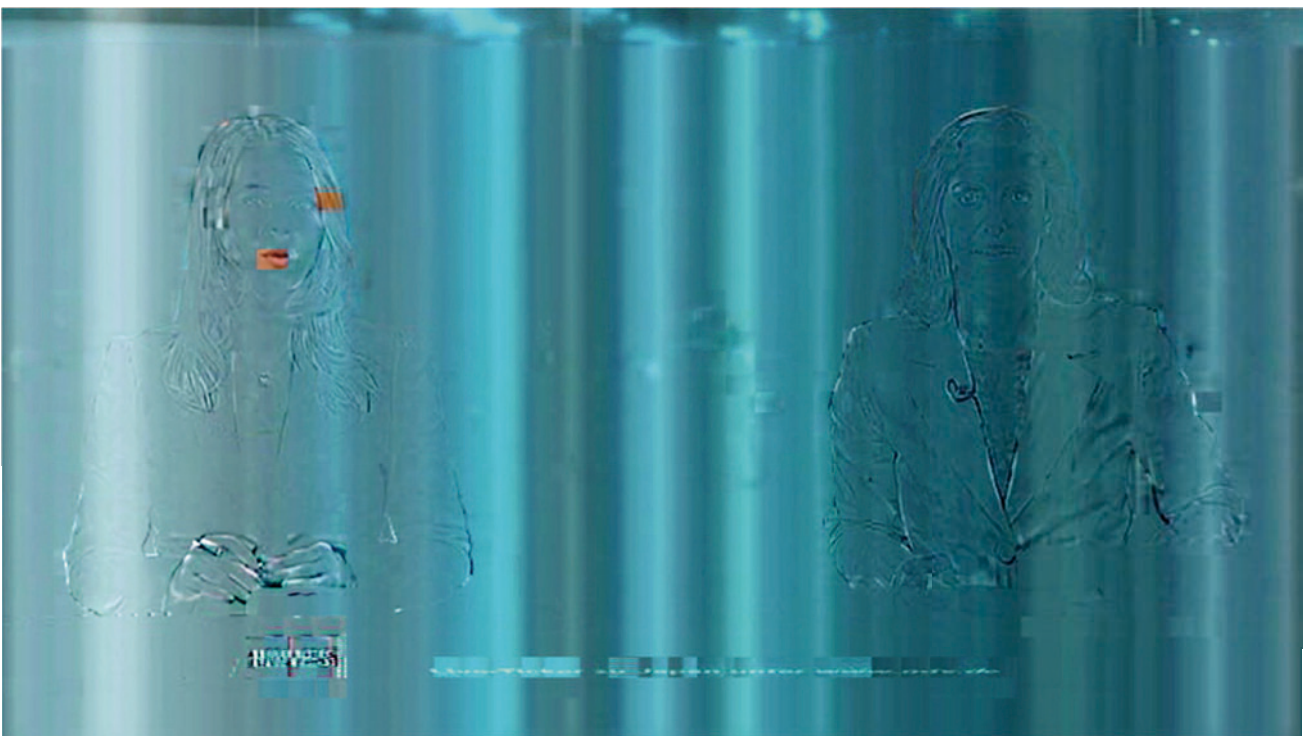
photography • series, 3-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120



news#01 | 2011

video prints • series, 3-part • C-Print • *Alu-Dibond, acrylic glass* • 48x86





news#02 | 2011

video prints • series, 5-part • Lambda Print • *Alu-Dibond, acrylic glass* • 48x86



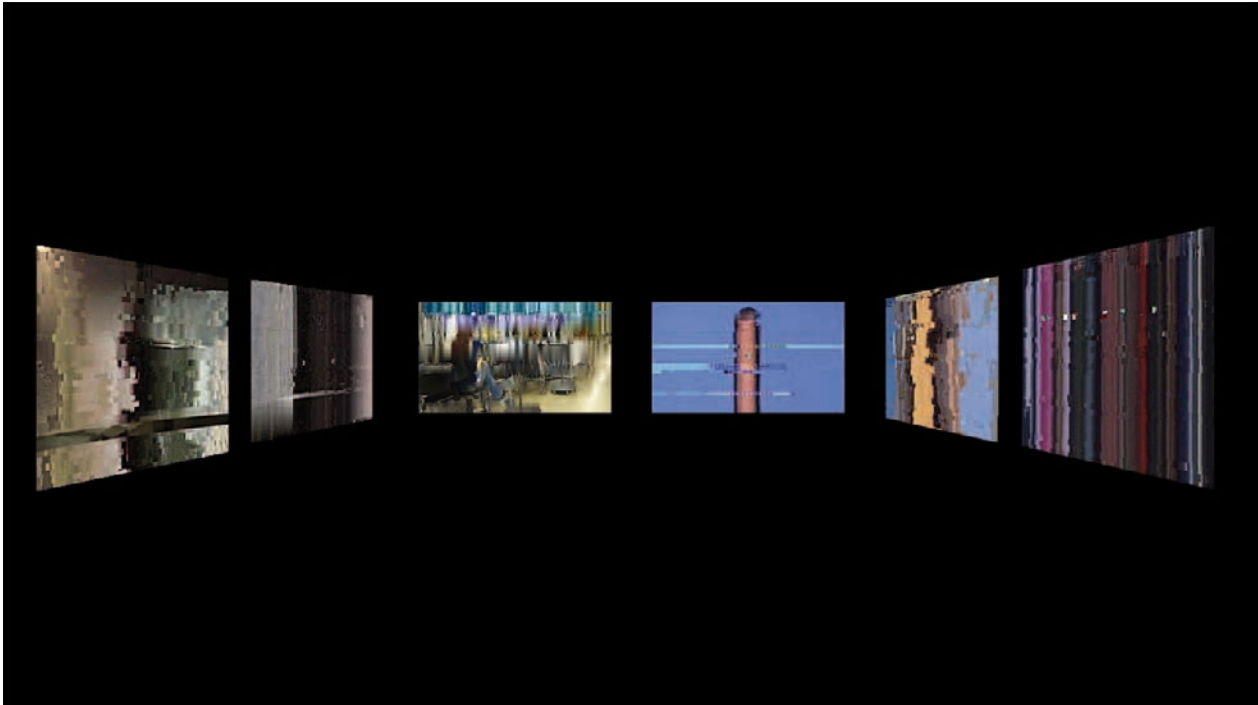


6-channel video installation

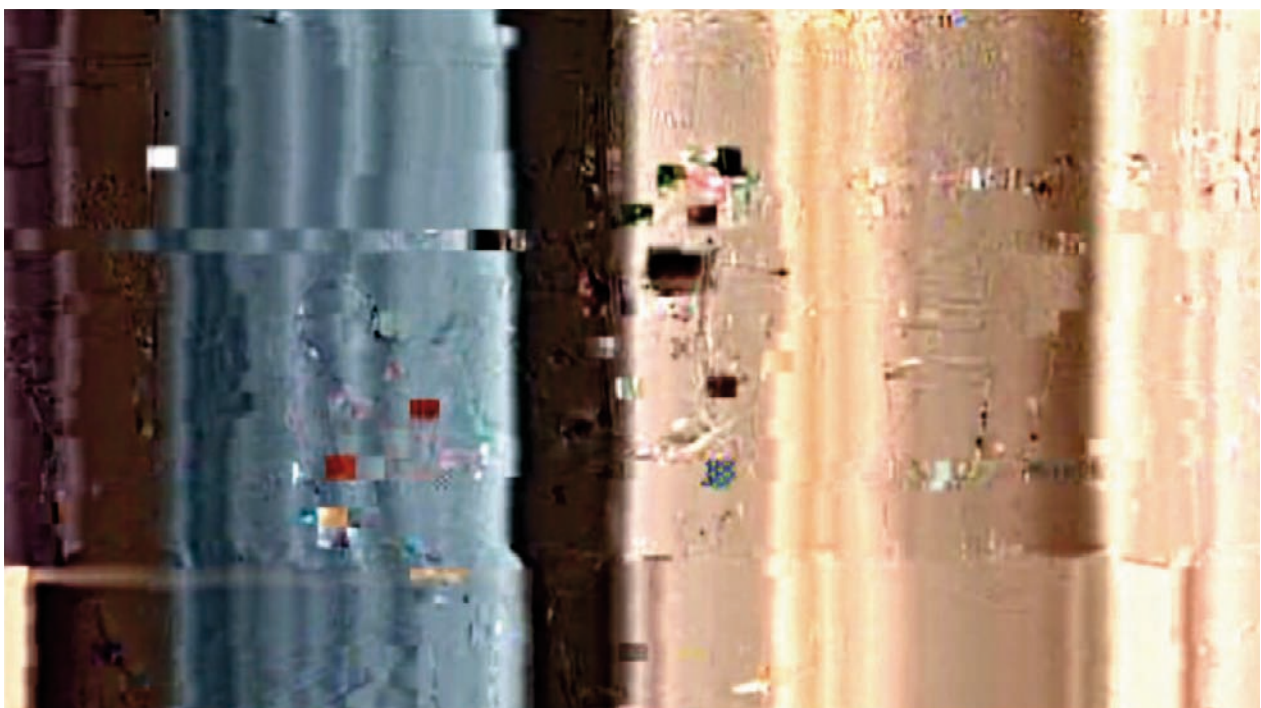
The 7-channel-video installation **news** shows newscasts of different TV stations. The receiving aerial was shielded by a human body during recording. This filtered DVB-T signal reaches the receiver incorrectly. Therefore the broadcast program is divided into several fragments of which only a few remain recognizable.

"...Sound and image may vanish, the image "freezes" and there appear block artifacts. Whole blocks of programming may vanish occasionally, and depending on the decoder there are audio artifacts (very unpleasant, extremely loud impulsive noises)."

Citation (German) Wikipedia



up: *simulation setting* || down: *detail TV set*



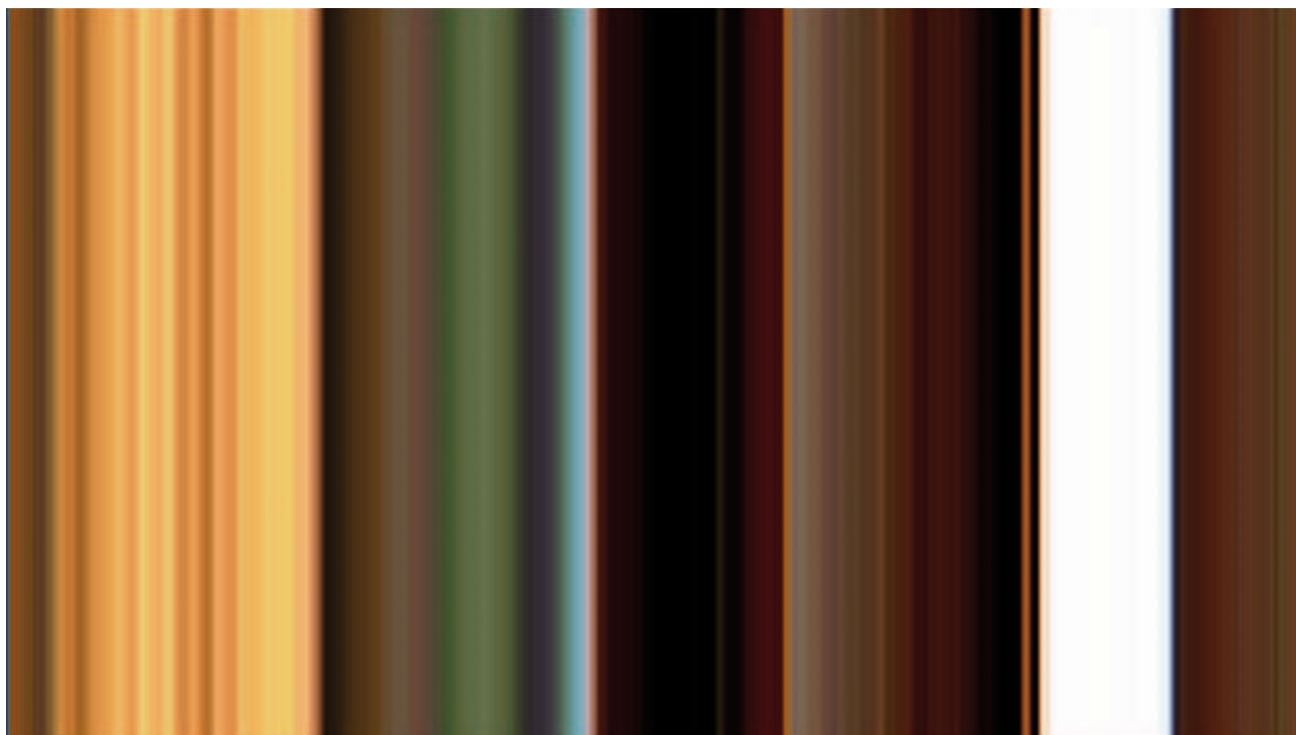
measures: *exhibition space 15 – 20 qm* || material: 6 LCD TV sets. 6 blu-ray player

[commercial wallpaper] silence | 2010

video • HD 720p • 01'11''

The series **[commercial wallpaper]** explores the spaces in the forms of expression of the occidental culture. raw material are television commercials.

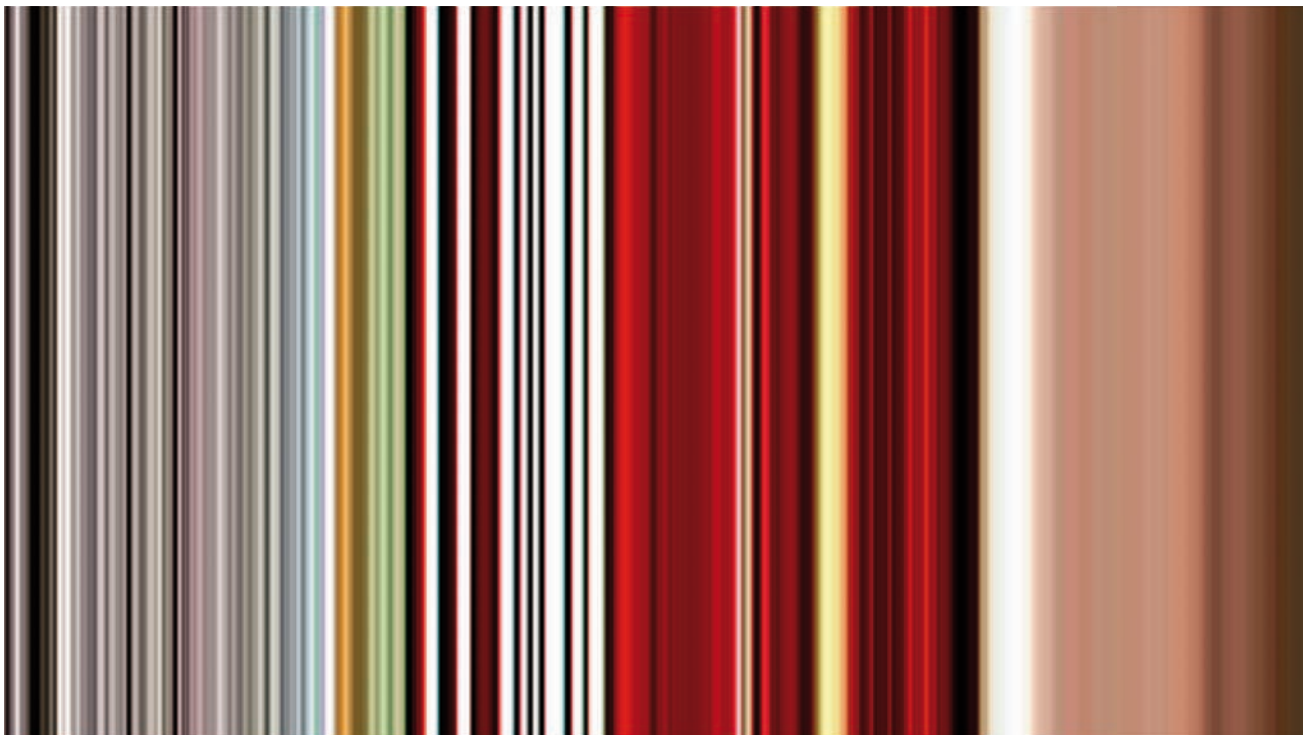
[commercial wallpaper] silence is the collected silence of 148 minutes of television commercials.



[commercial wallpaper] bauernmild | 2010

video • HD 720p • 00'43''

The series **[commercial wallpaper]** explores the spaces in the forms of expression of the occidental culture. raw material are television commercials.



[commercial wallpaper] hit swish whoosh | 2010

video • HD 720p • 00'35''

The series **[commercial wallpaper]** explores the spaces in the forms of expression of the occidental culture. raw material are television commercials.

[commercial wallpaper] hit swish whoosh gathers the sequences of the most high-pitched audio amplitudes of 35 commercials.



[ilud] | 2010

photography • series, 8-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120



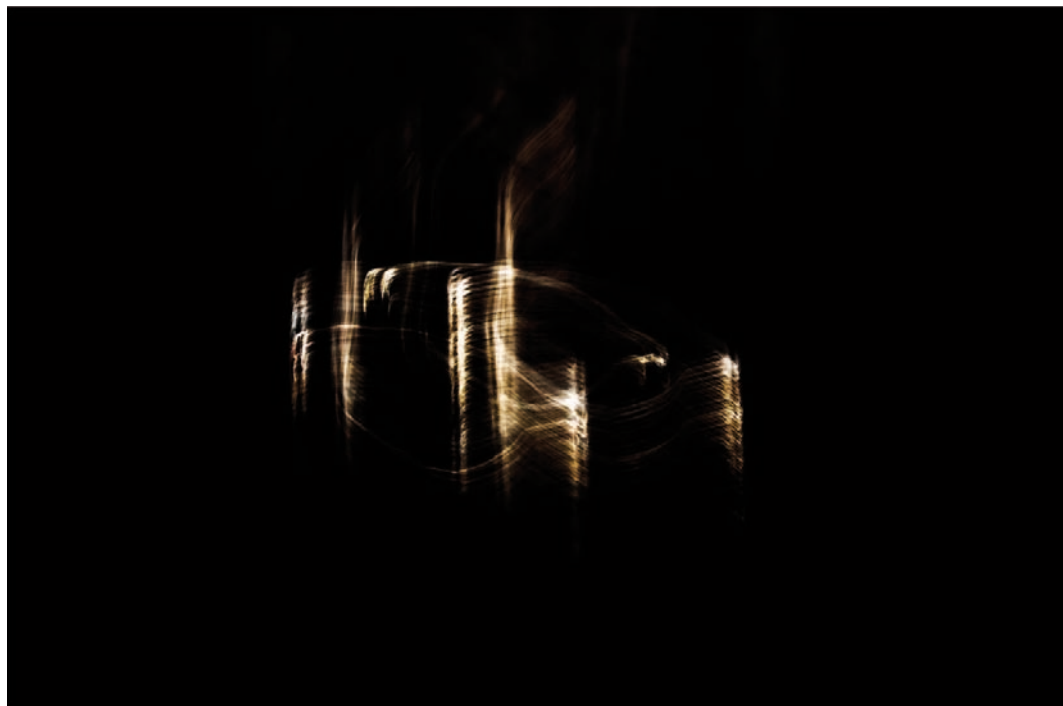
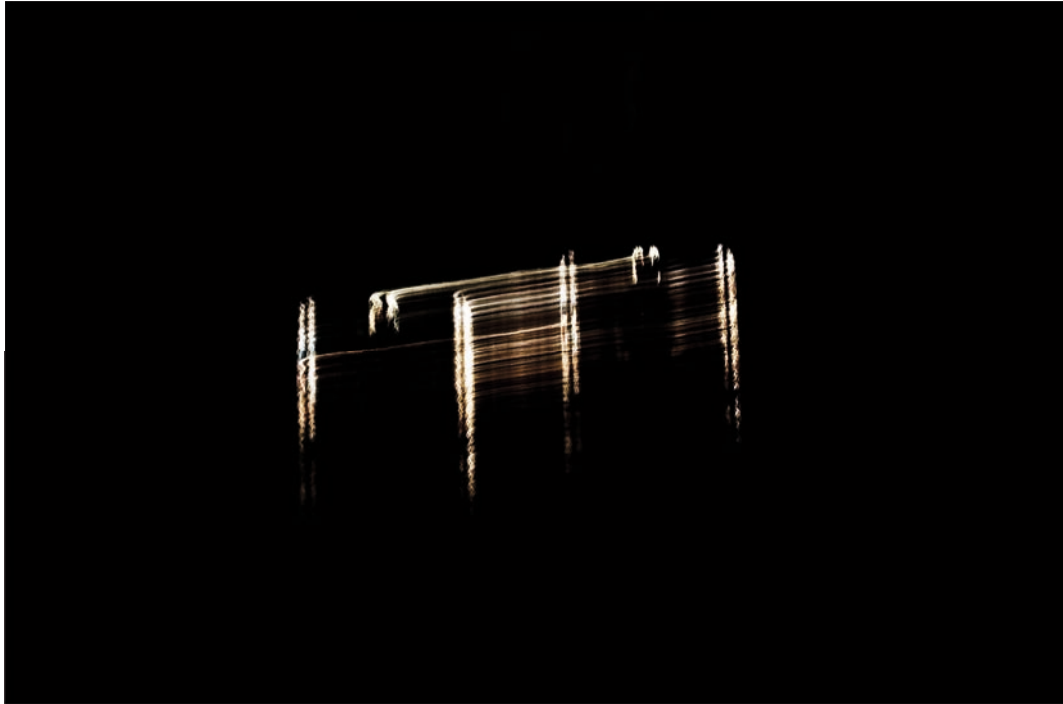


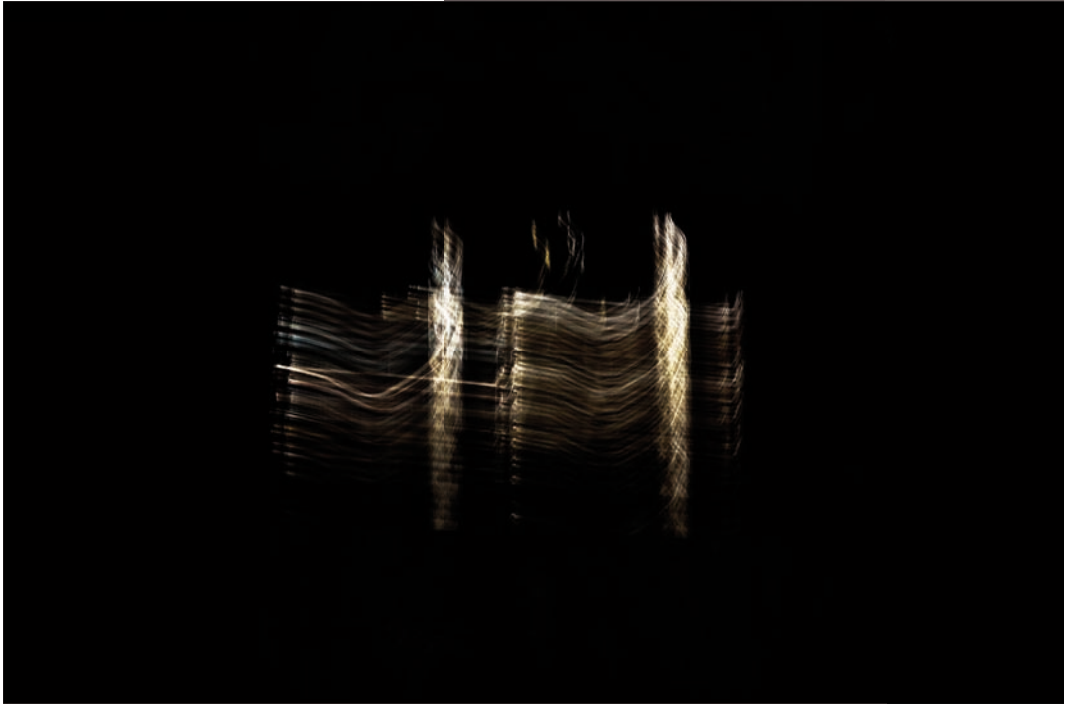




st.marien#02 | 2010

photography • series, 4-part • Lambda Print • *Alu-Dibond, acrylic glass* • 60x90





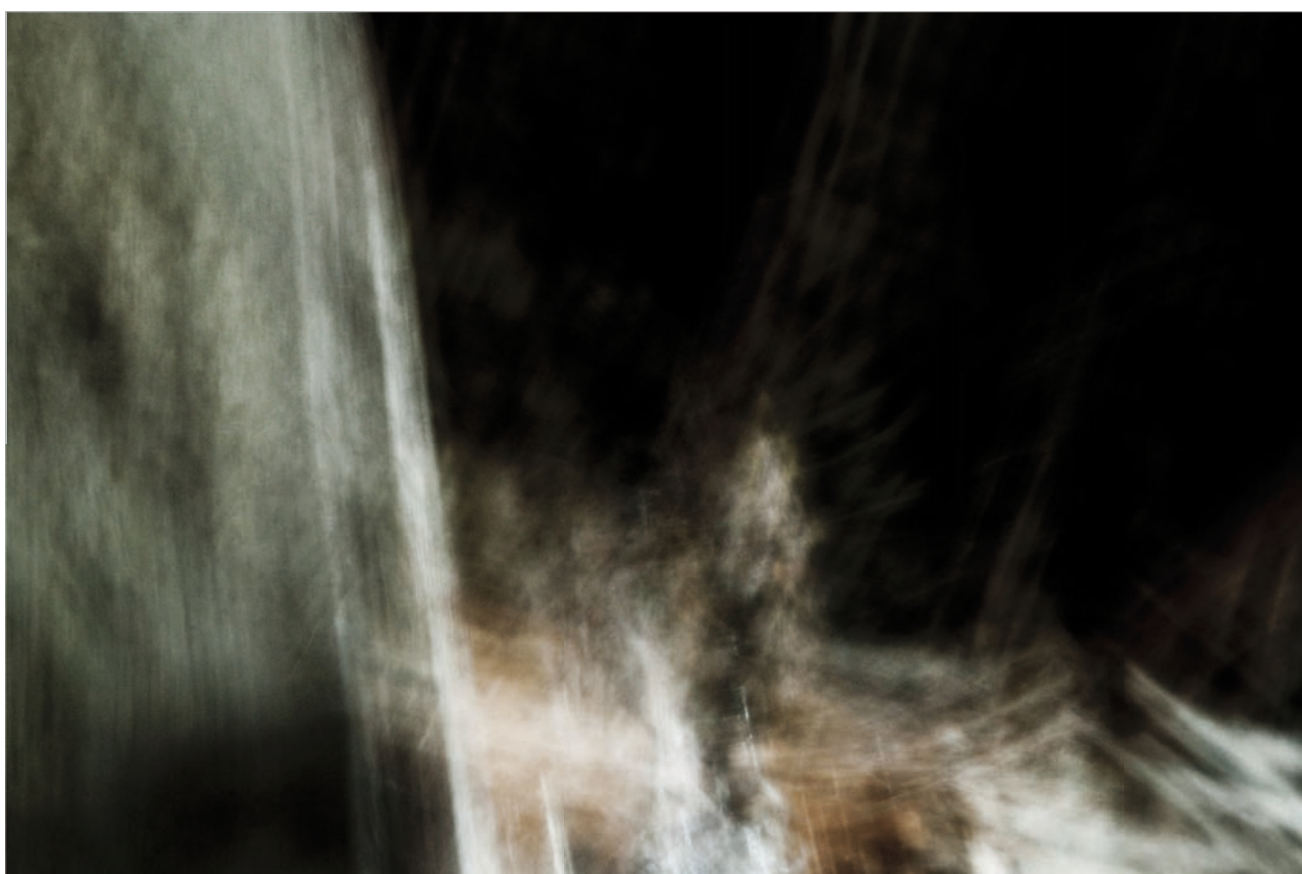
photography • series, 5-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120





stable | 2010

photography • 2-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120

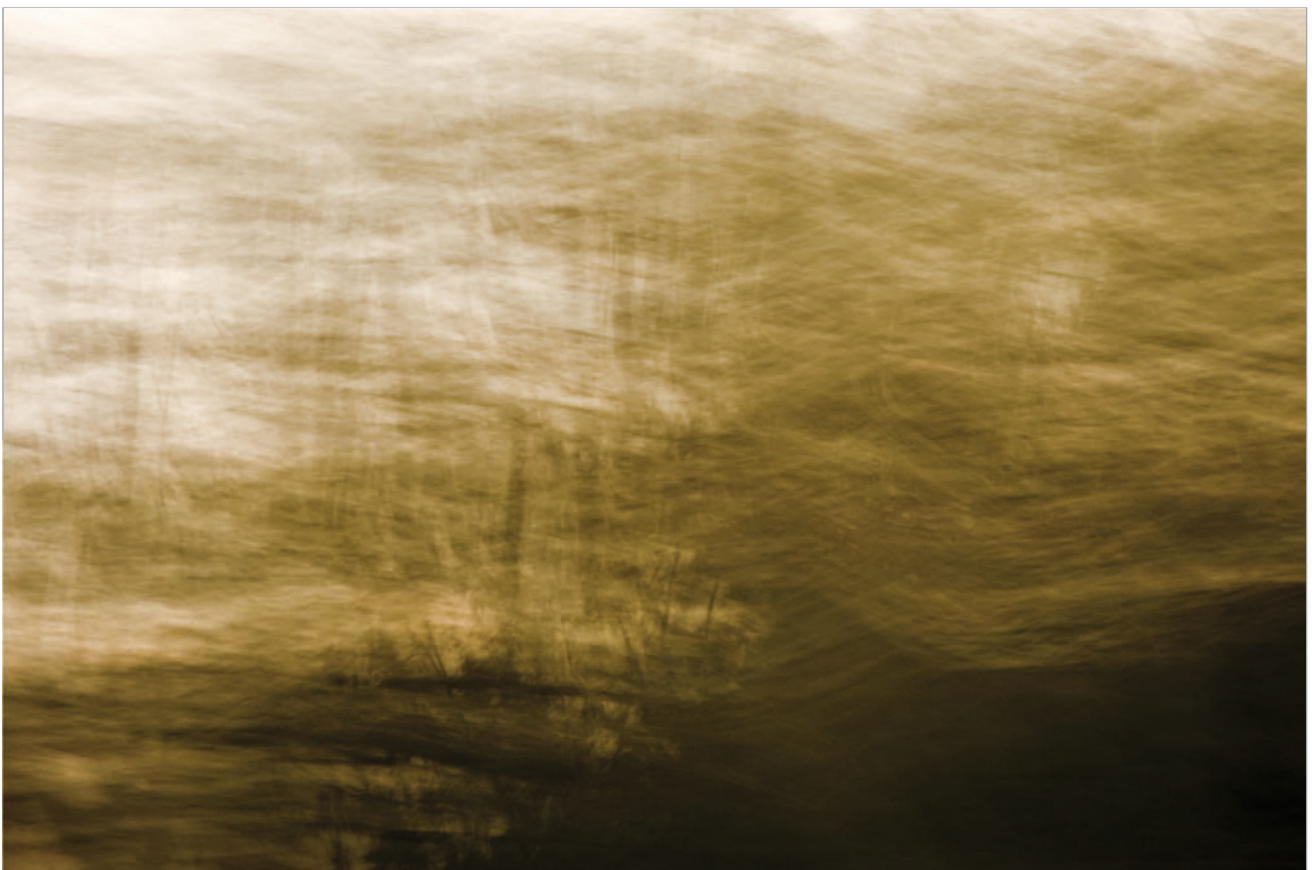




forest#03 | 2010

photography • series, 3-part • Lambda Print • *Alu-Dibond, acrylic glass* • 60x90





elbsand#02 | 2010

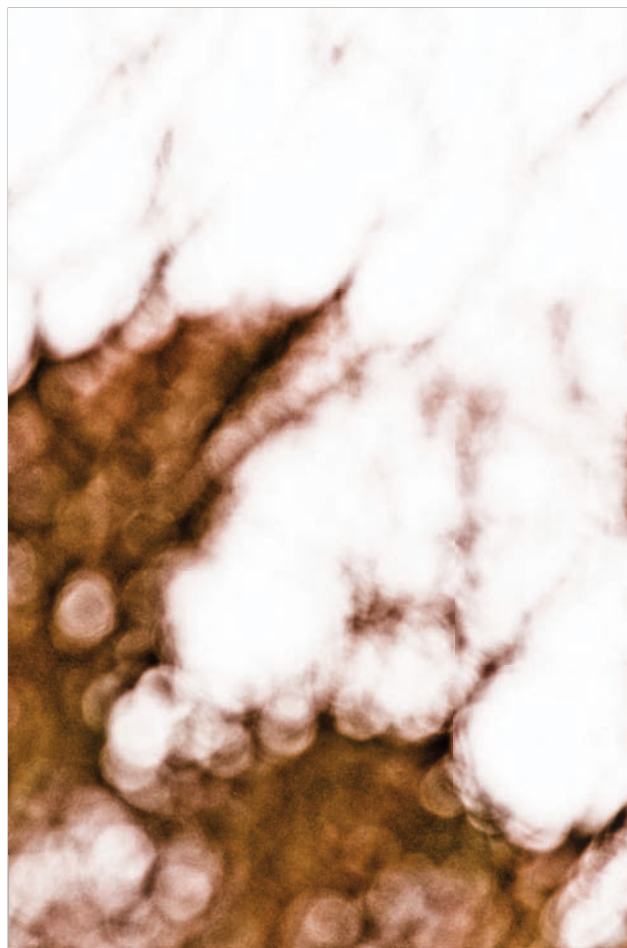
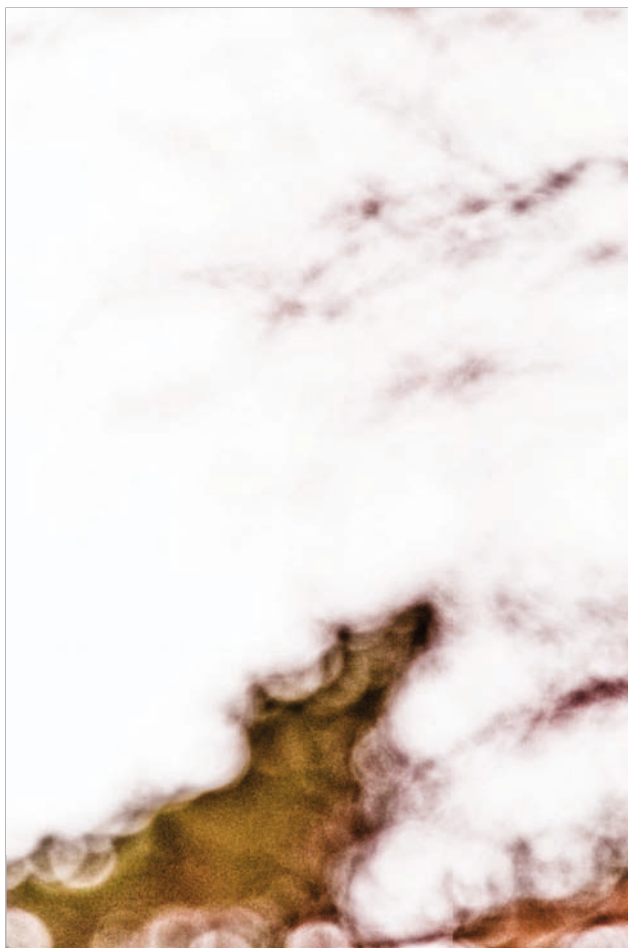
photography • 2-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120

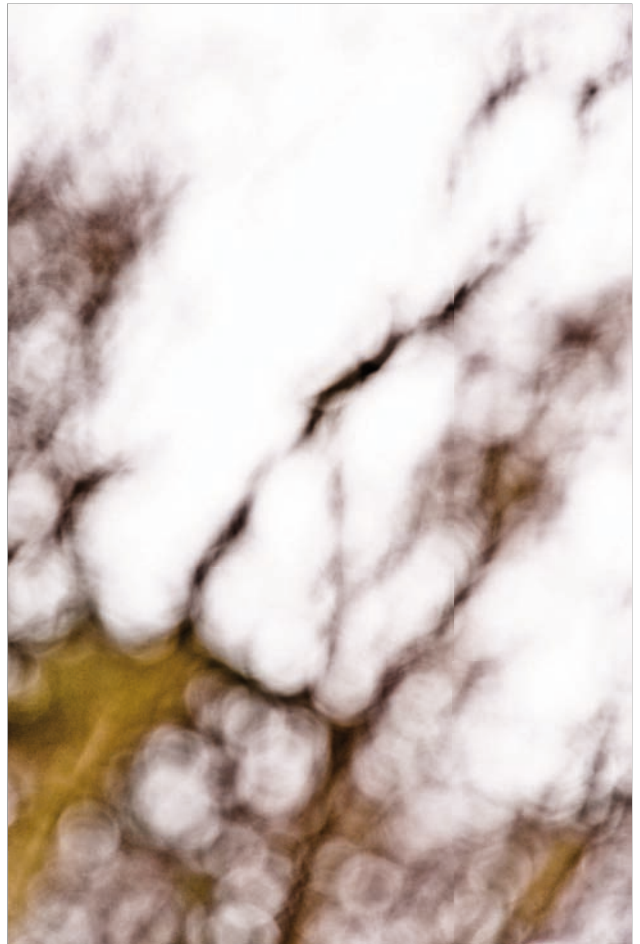
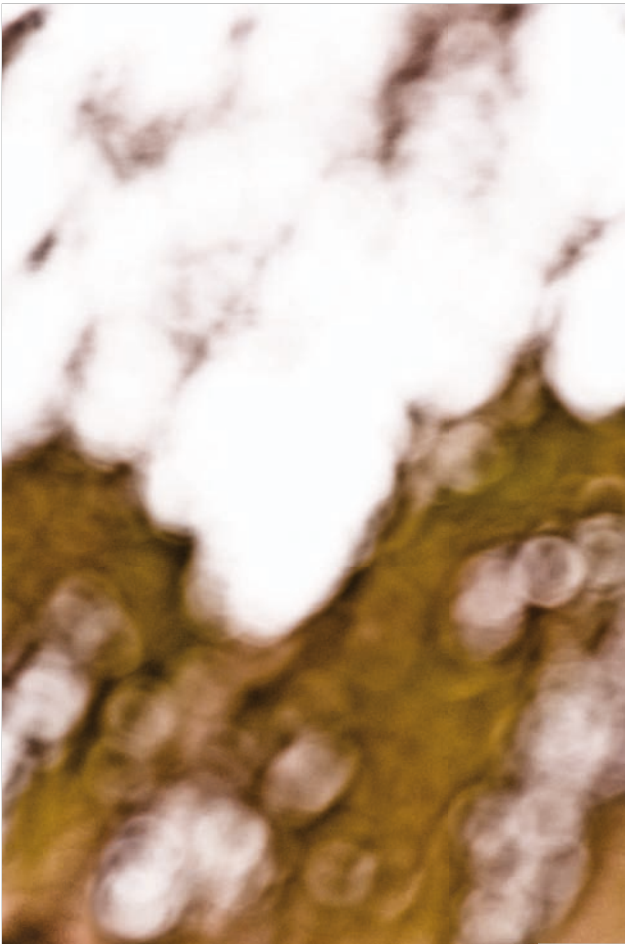




elbsand#01 | 2010

photography • 4-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120





wilsnack#02 | 2010

photography • series, 5-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120





wilsnack#01 | 2010

photography • series, 4-part • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120





STREICHLICHT [for photoelectric effects in Narrow Mouth Bottles] | 2009

Interactive video sound installation

„**Streichlicht**“ is a circuit of electronic signals, a system of self-producing images working self-sufficiently over a certain time-span which, however, in order to continue functioning needs an energy input from outside at certain intervals.

20 glass containers are arranged in a dark room. Inside the containers are self-constructed solar cells beside of which loudspeakers are lying on the ground. A video projector is mounted on the ceiling beaming the image towards the floor.

At the entrance to the installation the viewers receive a box of matches and the direction to light one of the matches inside the room.

As soon as they do this they hear the light of the match as an electronic whistling and crackling noise, and at the same instance the video projector beams images of lines, varying in width and number, towards the floor and the glass containers. The light falling onto the containers causes a photoelectric reaction in the solar cells, which in turn produce the signal for the video projector. The viewer can walk amongst the glass containers, which influences the sound as well as the images.

After a while the projections and the sound diminish in their intensity until the viewers find themselves in the dark again and have to light a new match in order “start” “Streichlicht” again.





measures:

material:

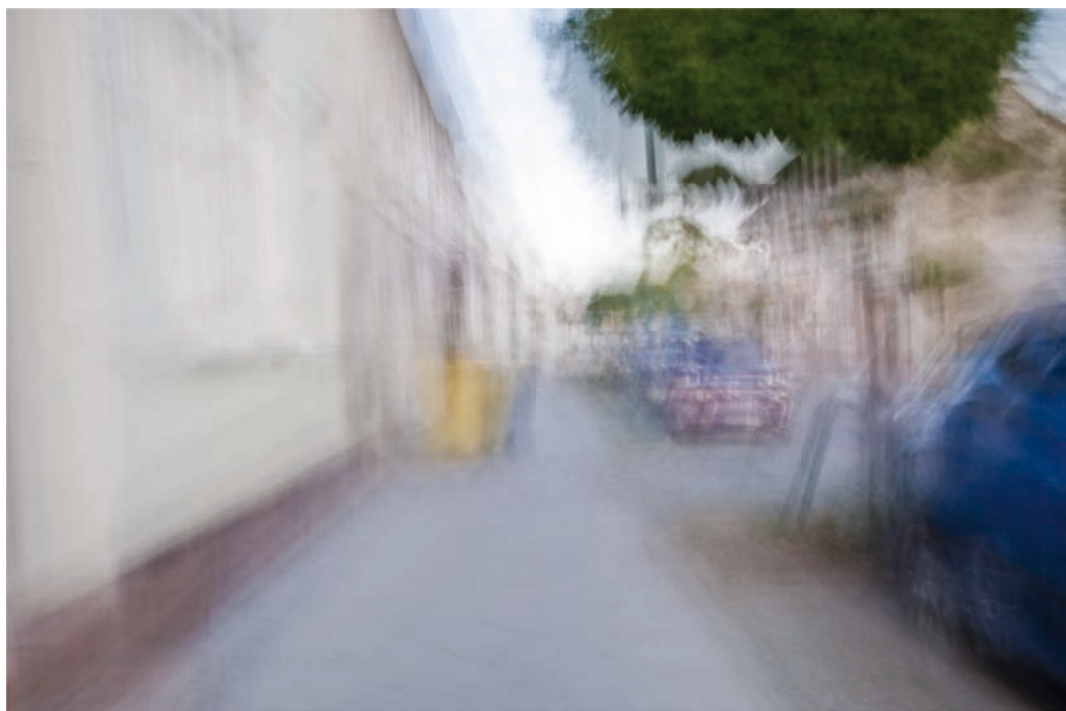
20 glass bottles (6–25 litres), around 300 litres of salt water, 20 solar modules (a wooden stick, copper, cable); 10 2-channel mixing desks; 10 audio amplifiers, 1 24-channel mixing desk; 1 audio-compressor/gate; 1 monitor, 1 video camera; 1 video projector; 1 image stabiliser; various sound producing circuits, cables, power supply (packs)



fb | 2009

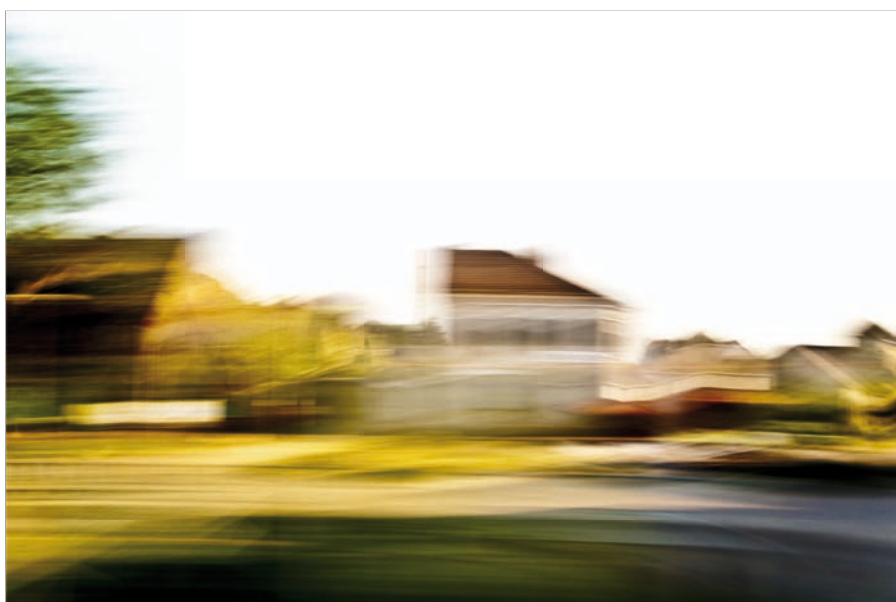
Fotografie • Serie, 4 teilig • Lambda Print • *Alu-Dibond, Acrylglas* • 80x120





re4 | 2009

Fotografie • Serie, 6 teilig • Lambda Print • *Alu-Dibond, Acrylglas* • 60x90





signs | 2009

photography • Lambda Print • *Alu-Dibond, acrylic glass* • 60x90



corner#02 | 2009

photography • Lambda Print • *Alu-Dibond, acrylic glass* • 80x120



a13 | 2009

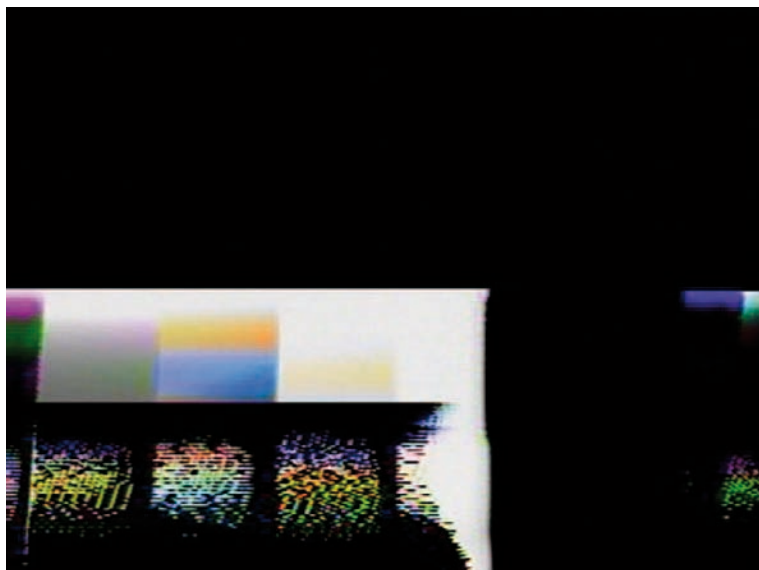
photography • series, 6-part • Lambda Print • *Alu-Dibond, acrylic glass* • 60x90

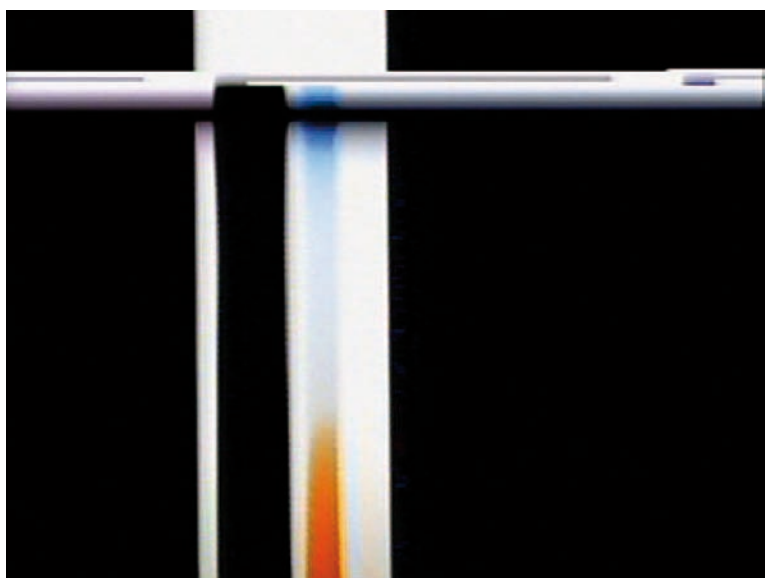
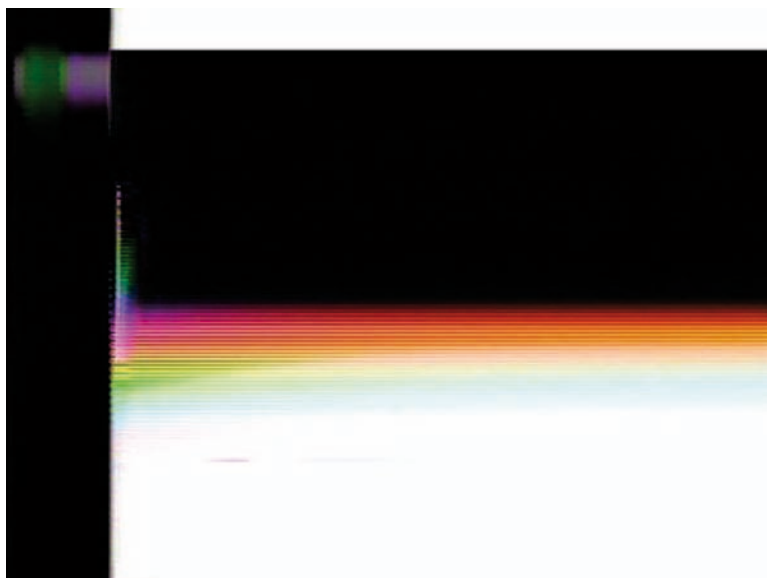
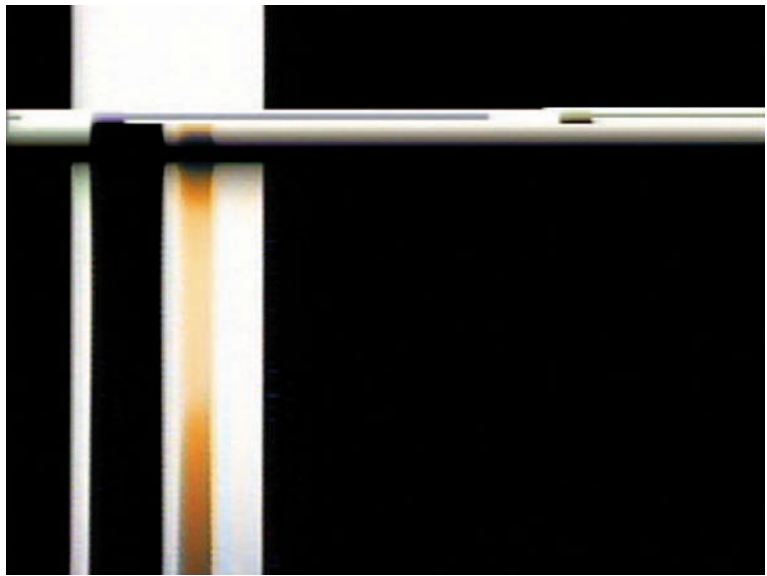




electromagnetic plot | 2008

video stills • series, 6-part • Lambda Print • *Alu-Dibond, acrylic glass* • 45x60





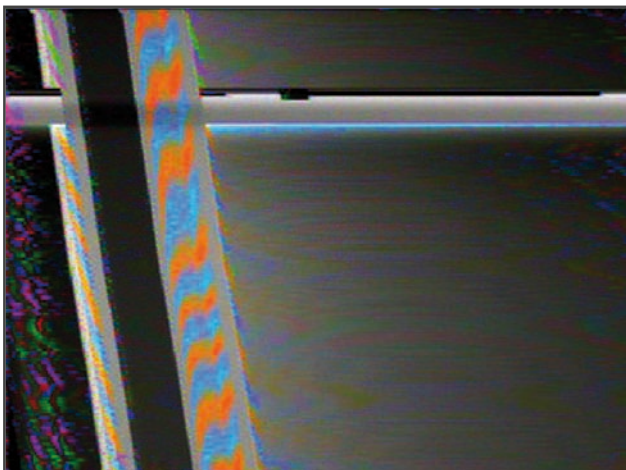
electromagnetic plot | 2008

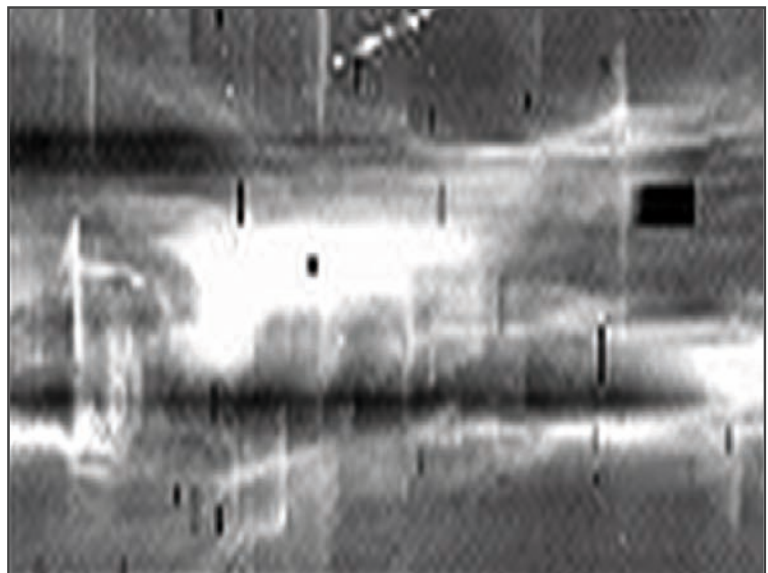
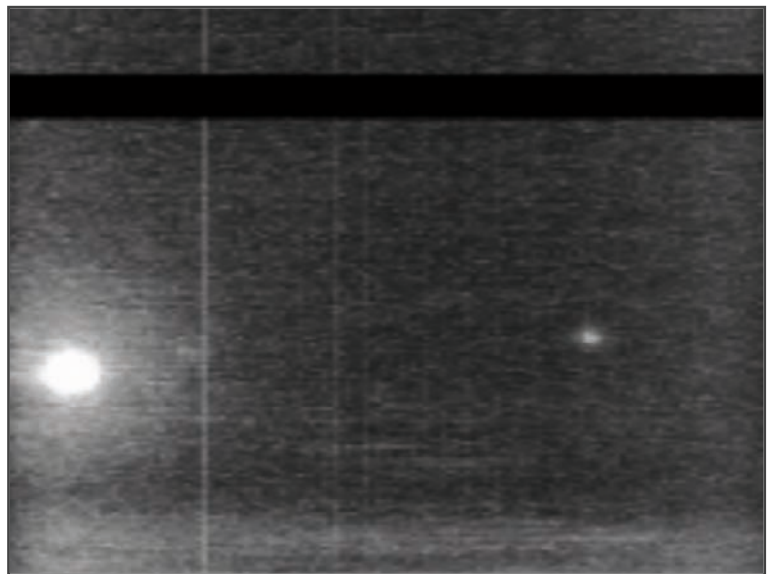
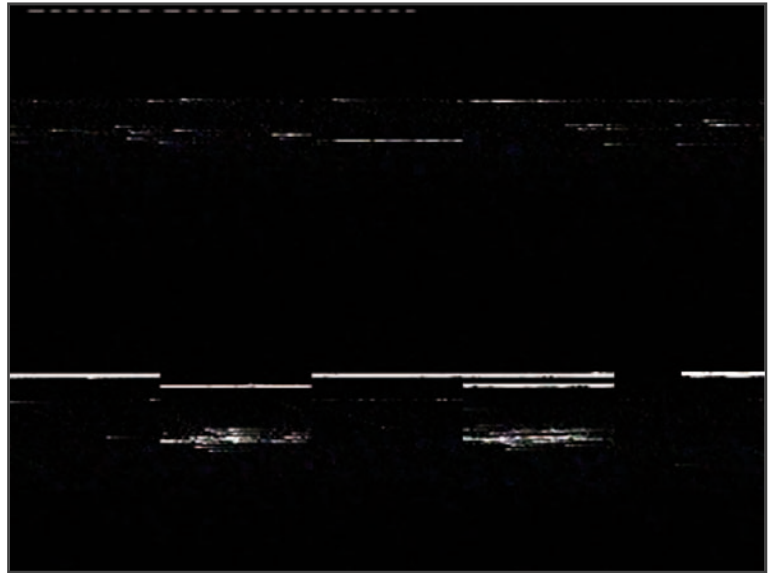
video • DV • 06'58''

Human made electromagnetic radiation and signals have become an elementary part of society, at the latest since the invention of wireless telegraphy at the beginning of the 20th century. Electromagnetic waves surround and penetrate us continuously. No matter where we are.

electromagnetic plot is a collection of electromagnetic audio-signals, analog and digital interference-images and signals, as well as different variations of making electromagnetic radiation visible for scientific purposes.

Assembled in an associative way these image- and sound fragments resulted in one possible blueprint of the invisible electromagnetic environment of human beings.





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