

BLUE VELVET

Marie Matusz
Shift

22.11.2025 – 24.01.2026

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Shift

22 November, 2025 – 24 January 2026

In *Shift*, Marie Matusz deepens her engagement with haptic perception and the unstable boundary between structure and sensibility. The exhibition brings together new sculptures and wall works shaped from veneered wood, metal, plexiglass, waxed cotton, and industrial vestiges, materials that are at once economical and imbued with intimate care. Through these hybrid forms, Matusz composes an environment where objects behave like bodies, surfaces carry memories, and the built world slips into something simultaneously familiar and estranged.

At the center of the exhibition is the idea of illusion, not as deception, but as a productive shift of perspective. Matusz draws from theatre set design, from the constructed horizons of city planning, and from the ambivalent status of decorative façades: structures that appear load-bearing but conceal their true purpose, patterns that resemble Rorschach tests, and surfaces that pretend to be what they are not. Two large “fake beams” articulate this tension, acting as architectural supports for a structure that performs presence while denying function. Here, industrial eros opens onto intimate ambiances, suggesting that the smallest material shifts can destabilize an entire spatial logic.

Many works in *Shift* emerge from the assemblage of factory leftovers, laser-cut metal, CNC-etched composite wood, sandblasted surfaces. These procedures mark the pieces with traces of machinic exhaustion: endlessly repeated cuts, dense flows of data translated into gestures, patterns that feel both overworked and strangely animate. This oscillation between materiality and intimacy extends to the exhibition’s scenography. The gallery is reshaped into a domestic, communal space, a counter-model to market-facing neutrality. By inviting close collaborators and friends into the project, Matusz places the emphasis on shared space and emotional proximity. The result is an environment that resonates rather than dictates, where perception unfolds through bodily presence, shadow, and the subtle drift between light and dark.

Throughout the exhibition, motifs of circles, windows, and orbital forms signal Matusz’s long-standing interest in cosmological thought, particularly the speculative horizon of Russian Cosmism. Figures such as Nikolai Fedorov imagined architecture, technology, and systems of care as forces capable not merely of shaping life, but of mediating the thresholds between preservation and decay, continuity and disappearance. In this context, architecture becomes a vessel that absorbs the traces of lived time, while technologies become indexes of human desire to prolong, archive, or even reanimate what slips away. These histories of radical maintenance, cosmic projection, and the impossible wish to steer time inform the exhibition’s attention to what is absent yet palpably present, what is preserved yet continually reconfigured.

Shift invites us to inhabit these tensions rather than resolve them. It asks us to consider how objects shape us, how we live among their cycles of wear and renewal, and how an attentive reading of surfaces, scars, and shadows might reveal the unearthed feelings embedded in our conflicted relationship to time, architecture, and the engines of production. The exhibition folds these contradictions into a mutable atmosphere—one in which the familiar becomes estranged through the residues of what has been built, used and felt.

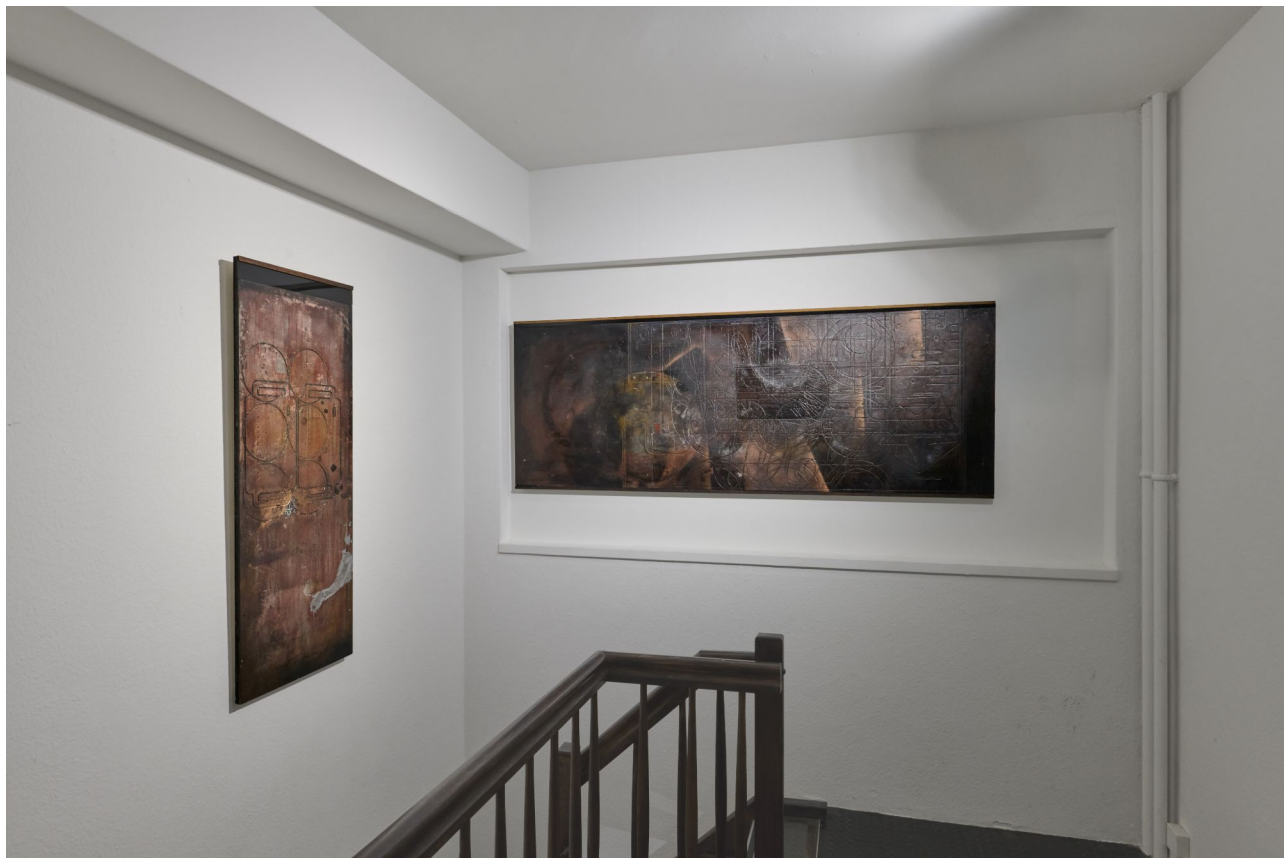
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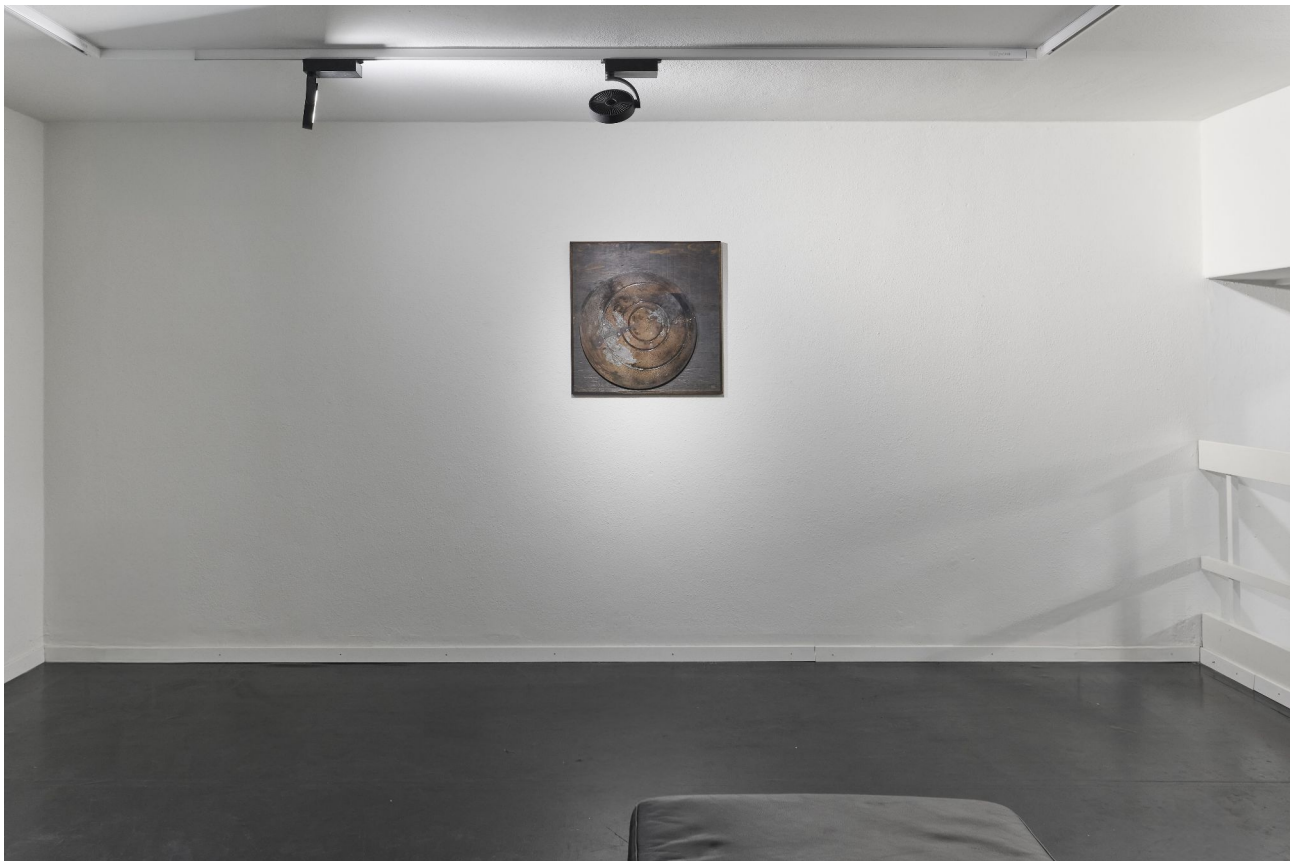
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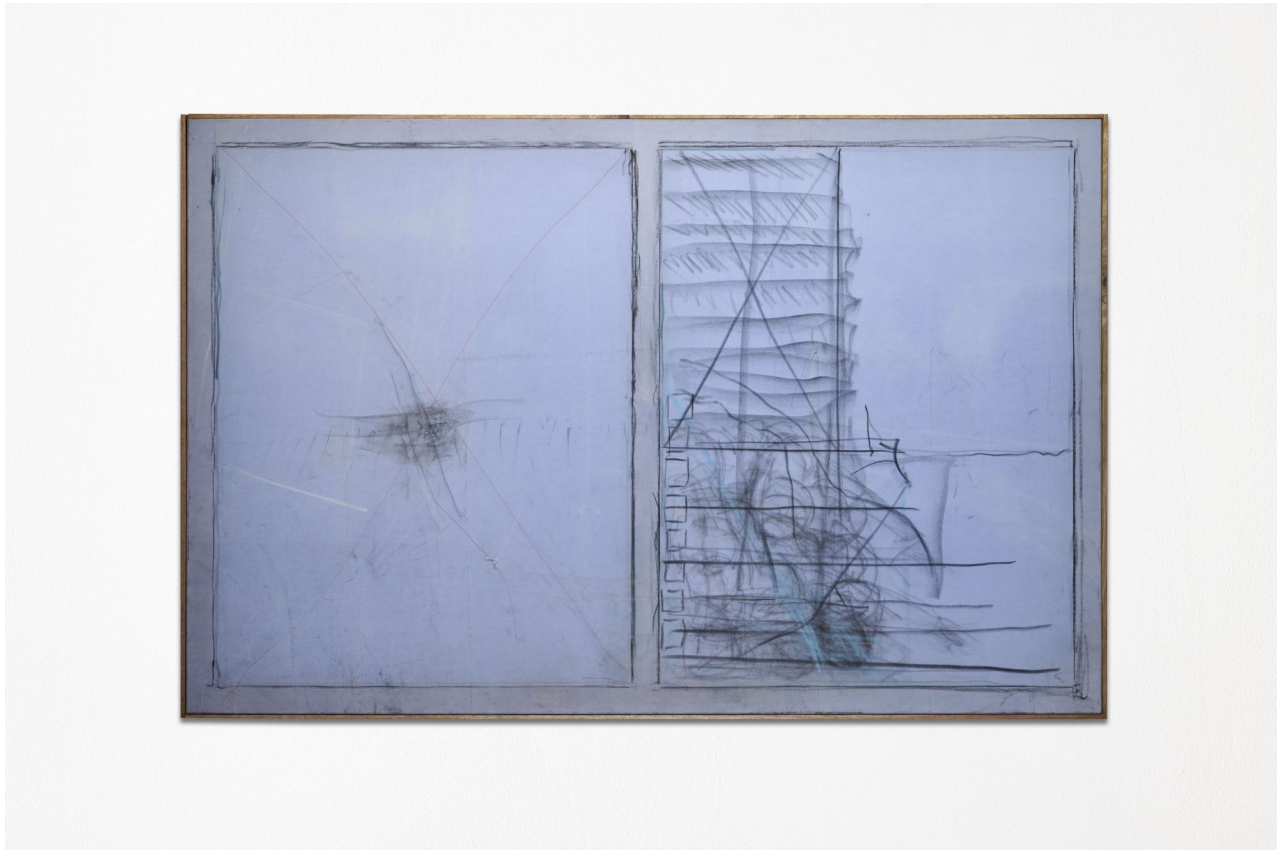




Marie Matusz
Parallels (Treatise on the void)
Corian, veneered wood
193 x 129 x 7 cm

Inv.-Nr. 244-46





Marie Matusz

Day to day, night to night; dans le vide je vois le monde en entier, 2025
Oil, acrylic, charcoal and coloured pencil on waxed cotton, mahogany wood
202 x 132 x 4 cm

Inv.-Nr. 244-57

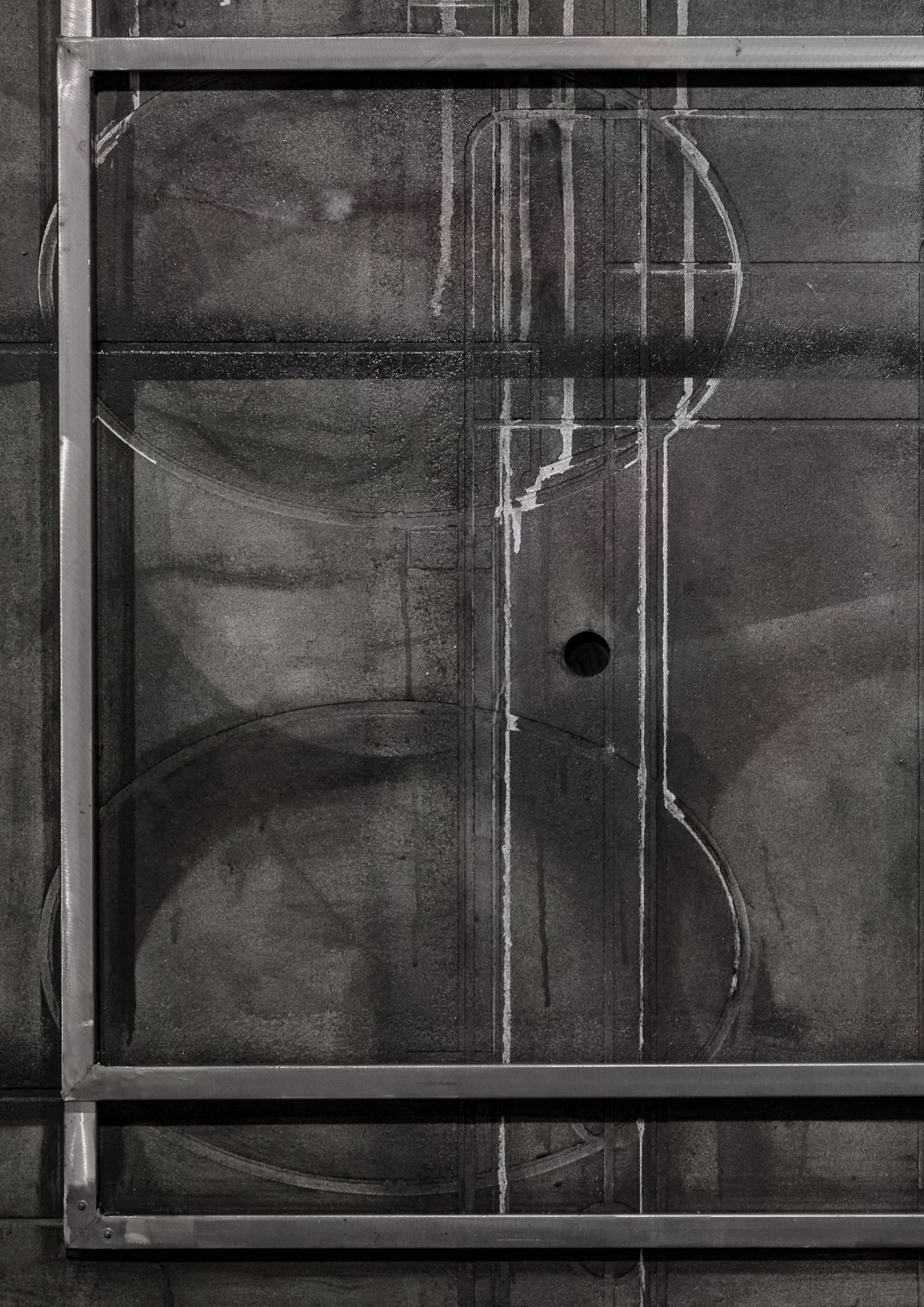
BLUE VELVET



Marie Matusz

Through the window I see the lights, but they don't see me, 2025
Steel, wood, charcoal, acrylic, lacquered resin, coloured pencil, chinese ink
117 x 105 x 7 cm

Inv.-Nr. 244-47





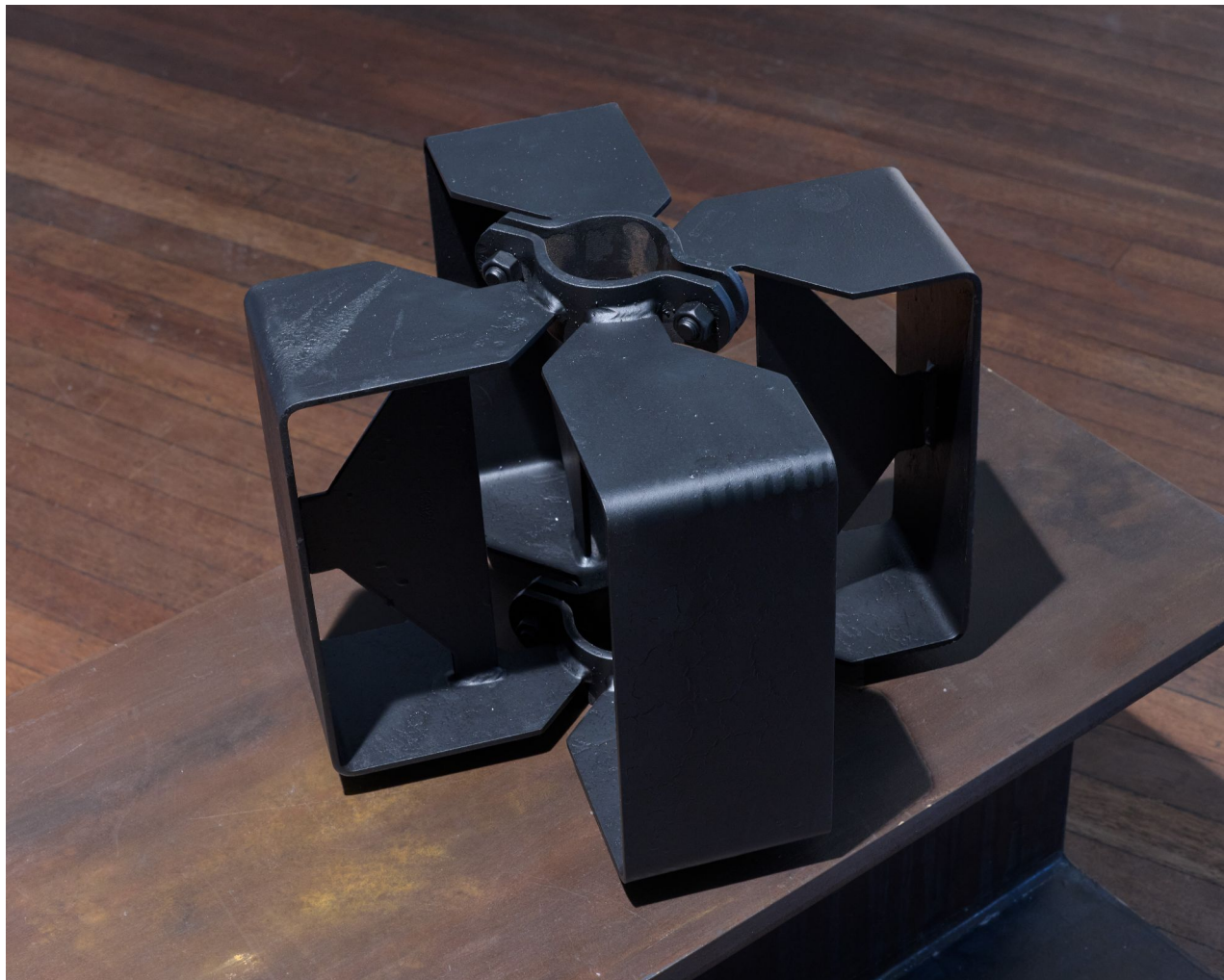
Marie Matusz
Fair is foul, and foul is fair I, 2025
Natural pigments, rusted iron imprints , acrylic paint, laquer
307 x 41 x 40 cm

Inv.-Nr. 244-55



Marie Matusz
Fair is foul, and foul is fair II, 2025
Natural pigments, rusted iron imprints , acrylic paint, laquer
540 x 41 x 40 cm

Inv.-Nr. 244-55



Marie Matusz
Sensual objects I, 2025
Iron, acrylic paint
540 x 41 x 40 cm

Inv.-Nr. 244-57



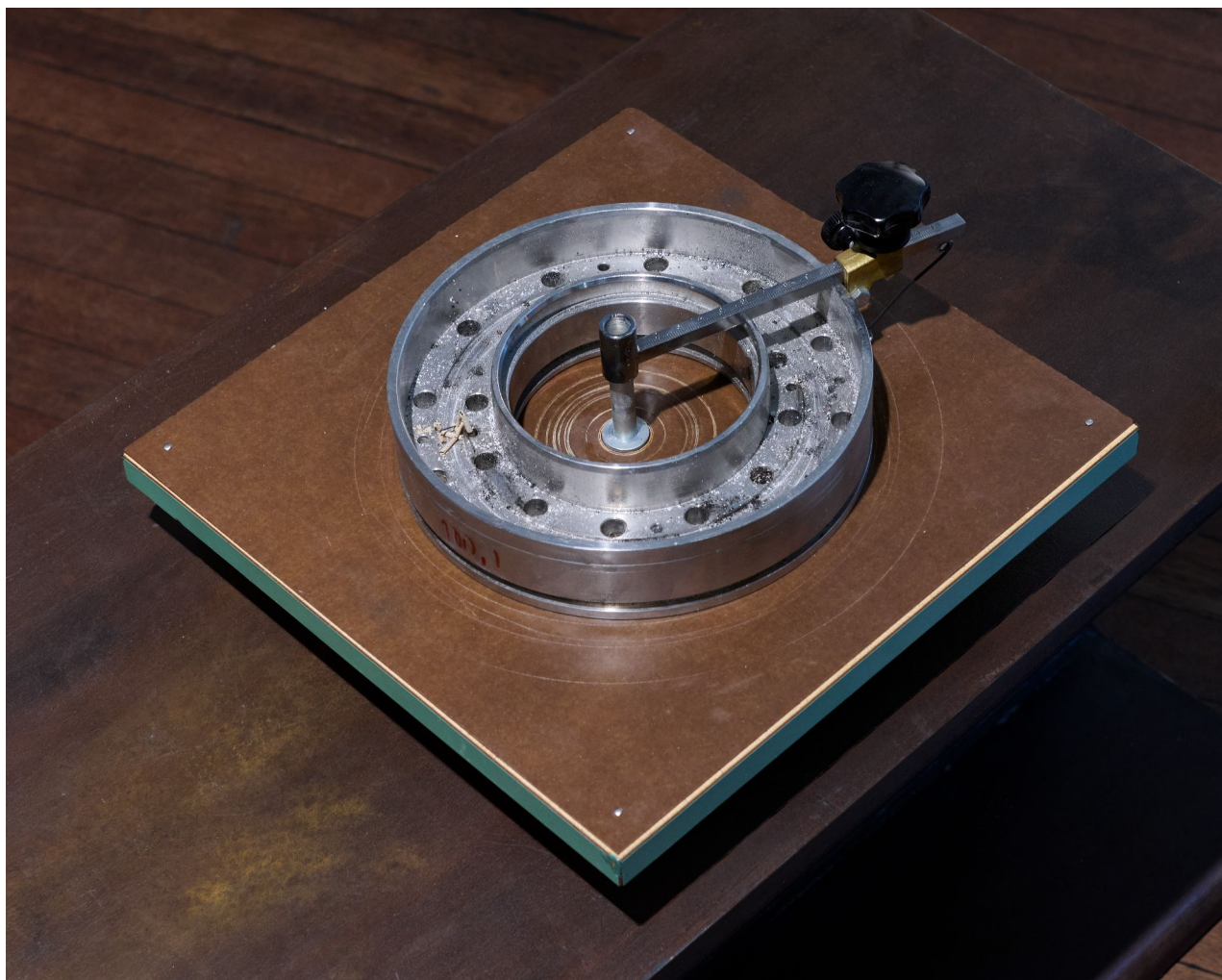
Marie Matusz
Mentale Dubow (Sculpture for friends that still is in my hand), 2025
Letter stamp, steel and iron
12 x 5 x 3 cm

Inv.-Nr. 244-55



Marie Matusz
Philosophy of the Common task, 2025
Iron, stainless steel, Arnold Böcklin Card (Self-Portrait with Death Playing the Fiddle, 1872)
39 x 12 x 6 cm

Inv.-Nr. 244-54



Marie Matusz
Ashtray series, 2025
MDF, stainless steel
31 x 31 x 11 cm

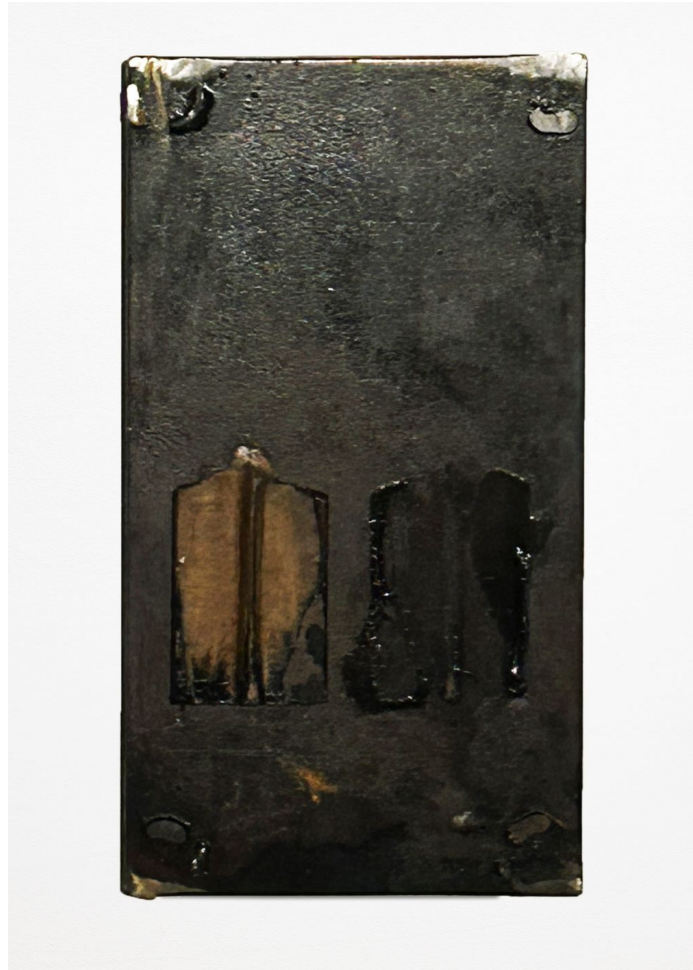
Inv.-Nr. 244-60



Marie Matusz
Propellers (object to object, respect to respect), 2025
Sandblasted, aluminium coated steel, lightbulb
21 x 58 x 21 cm

Inv.-Nr. 244-54

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Marie Matusz

Human personality (Gravity and Grace / La Personne et le Sacré), 2025

Mahogany wood, acrylic paint, lacquered resin on forex

24 x 44 x 2.5 cm

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Marie Matusz
Standard Operating Procedure (I), 2025
Mahogany wood, acrylic paint, lacquered resin on forex and acrylic glass
49 x 128 x 4.5 cm

Inv.-Nr. 244-48



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Marie Matusz
Standard Operating Procedure (II), 2025
Mahogany wood, acrylic paint, lacquered resin on forex and acrylic glass
34.5 x 112 x 4 cm

Inv.-Nr. 240-53





Marie Matusz
Standard Operating Procedure (III), 2025
Mahogany wood, acrylic paint, lacquered resin on forex and acrylic glass
203 x 76 x 3 cm

Inv.-Nr. 244-49





Marie Matusz
Two room apartment building complex, 2025
15 parts, sandblasted and aluminium coated iron, fixative
44 x 17 x 15 cm (each)
270 x 90 x 15 cm

Inv.-Nr. 244-51



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Marie Matusz
All travellers, adventurers 2025
Mahogany wood, acrylic paint, lacquered resin on forex
55 x 55 x 3.5 cm

Inv.-Nr. 244-52



BLUE VELVET

Marie Matusz

*1994, lives and works in Basel, Switzerland and Berlin, Germany.

Marie Matusz's practice is the result of a critical engagement with forms and their inherent meanings. It evolves through indepth research into a variety of philosophical, sociological, and linguistic theories. Her work manifests these concepts through minimal sculptural installations, sound works, writings, and films. Marie Matusz focuses on the processes, functions and effects that constitute the images of our time. By image, Matusz considers both internal and external sensory perceptions. The artist's installations implement choreographies that are always made of a blurred presence. Stories, reflected and refracted, are a guiding element; like brief glimpses into the life of a user, these stories are found and deciphered in both the titles of her works and the materials. The focus is always on the exhibition design: the individual works are the result of a deliberately open-ended artistic and curatorial processes, where her theoretical research creates poetics of their own.

Education

2024 Maumaus, Lisbon

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

Selected solo exhibitions

2025 Shift, Blue Velvet, Zurich, Switzerland

2025 Reservoir, Kunsthalle Basel, Switzerland

2024 Canons & Continents, Kunsthalle Basel Back wall project, Basel, Switzerland

2023 Solo Booth, Paris internationale, Clima Gallery, Milan, Italy

2023 Block, Lokal-Int, Biel, Switzerland

2023 Prequel, Blue Velvet, Zurich, Switzerland

2022 Lonely Daters, Clima Gallery, Milan, Italy

2022 Fall, Swiss Institute, Milan, Italy

2022 Vultures, Der Tank, Basel, Switzerland

2020 Epoche, Kunstraum Riehen, Riehen, Switzerland

2019 Golden Hour, Atelier-Amden, Amden, Switzerland

2019 Caravan, Aargauer Kunsthau, Aarau, Switzerland

2018 Solo Booth, Art Geneva, Quark, Geneva, Switzerland

2018 Through, Rheum Room Institute, Basel, Switzerland

2017 Stages of Recovery, Jan Kaps, Köln, Germany

2017 It will rise from the ashes, Espace Labo, Geneva, Switzerland

Prizes

2021 Swiss Art Awards

2020 Kunstcredit Basel-Stadt

2020 Cristina Spoerri Prize

2018 Kiefer Hablitzel, Göhner Kunstpreis

Residencies

2021 Muzeum Susch

2018/2020 GGG AtelierHaus Basel

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Selected group exhibitions

2025 Biblioteca Hertziana, Rome, Italy
2025 EXHIBITION 01, Fondazione Sozzani, Paris, France
2025 Minimal, Minimal, Poush, Aubervilliers, France
2025 Skulptur, Akku Stiftung, Emmen, Switzerland
2024 Air Service Basel, Art Basel, Lo Brutto Stahl
2023 The Falcon Cannot Hear the Faulconer, Council+, Berlin, Germany
2023 Grisebach Auktion Haus, Berlin, Germany
2023 Honey, Blue Velvet, Zurich, Switzerland
2023 Tante Care Cose, Clima Gallery, Milan, Italy
2022 The Fairest - non playable character, Insituto Pier Fortunato Calvi, Venice, Italy
2022 Intelleaks, Nameagesexlocation, Mexico
2022 Spring Equinox, Suns.works, Zurich, Switzerland
2022 Art Genève, 'Prix Mobilière', Geneva, Switzerland
2021 Liquidida's Tales, Cherishhhhhh, Geneva, Switzerland
2021 Shoe Show, Klighenthal, Basel, Switzerland
2021 The egg show, Sangt Hippolyte, Berlin, Germany
2021 Dorothea Von Stetten Art Award 2020, Kunstmuseum Bonn, Bonn, Germany
2020 Barely Furtive Pleasures, Nir Altman Gallery, Munich Germany
2020 Punk Delikatessen, Suns.Works, Zurich, Switzerland
2020 Kunstkredit20 BaselStadt, Kunsthalle Basel, Basel, Switzerland
2019 Ein Karte -35/+65, Kunsthalle Basel, Basel, Switzerland
2019 Retour À Rome, Instituto Svizzero, Roma, Italy
2019 Crocodile Tears, Salts hosts Fiancé, Birsfelden, Switzerland
2019 Dissonant Healing, Galerie Maria Bernheim, Zurich, Switzerland
2019 Discoteca Analytica, Kunsthalle Fri Art, Fribourg, Switzerland
2018 Gallery Share, Kristina Kite, Los Angeles, USA
2018 Die Form Der Klangs, HeK, Basel, Switzerland
2018 Hunter of Worlds, Salts, Birsfelden, Switzerland
2018 Kiefer Hablitzel, Göhner Kunstpreis, Kunsthau Glarus, Glarus, Switzerland
2018 All One, Galerie Anton Meier, Geneva, Switzerland
2018 Die Form Der Klangs, HeK, Basel, Switzerland
2018 Kiefer Hablitzel, Basel, Switzerland
2018 Revitalise, Bolte Lang, Zurich, Switzerland
2017 Liquid Fertilizer, Regionale 18, Kunstverein Freiburg, Freiburg, Switzerland
2017 X-show, group show at Atelier Mondial, Basel, Switzerland
2017 Namedropping, Jan Kaps Gallery, Cologne, Germany
2015 Tactictalks, coll. Katharina Hohmann, Christophe Keller, Berlin, Germany
2015 Bruits GrisArtung, La Chaux de Fonds, Switzerland
2015 La nuit, Espace LABO, Geneva, Switzerland
2015 Bibliotq Mdulair, DAF festival, La Reliure, Geneva, Switzerland
2014 Body, coll. Nora Schultz, Michael Beutler, Manuel Raeder, Geneva, Switzerland
2014 18 Happenings in 6 parts, coll. Dora Garcia, Fondation Tapiès, Barcelona, Spain

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PAST EXHIBITIONS



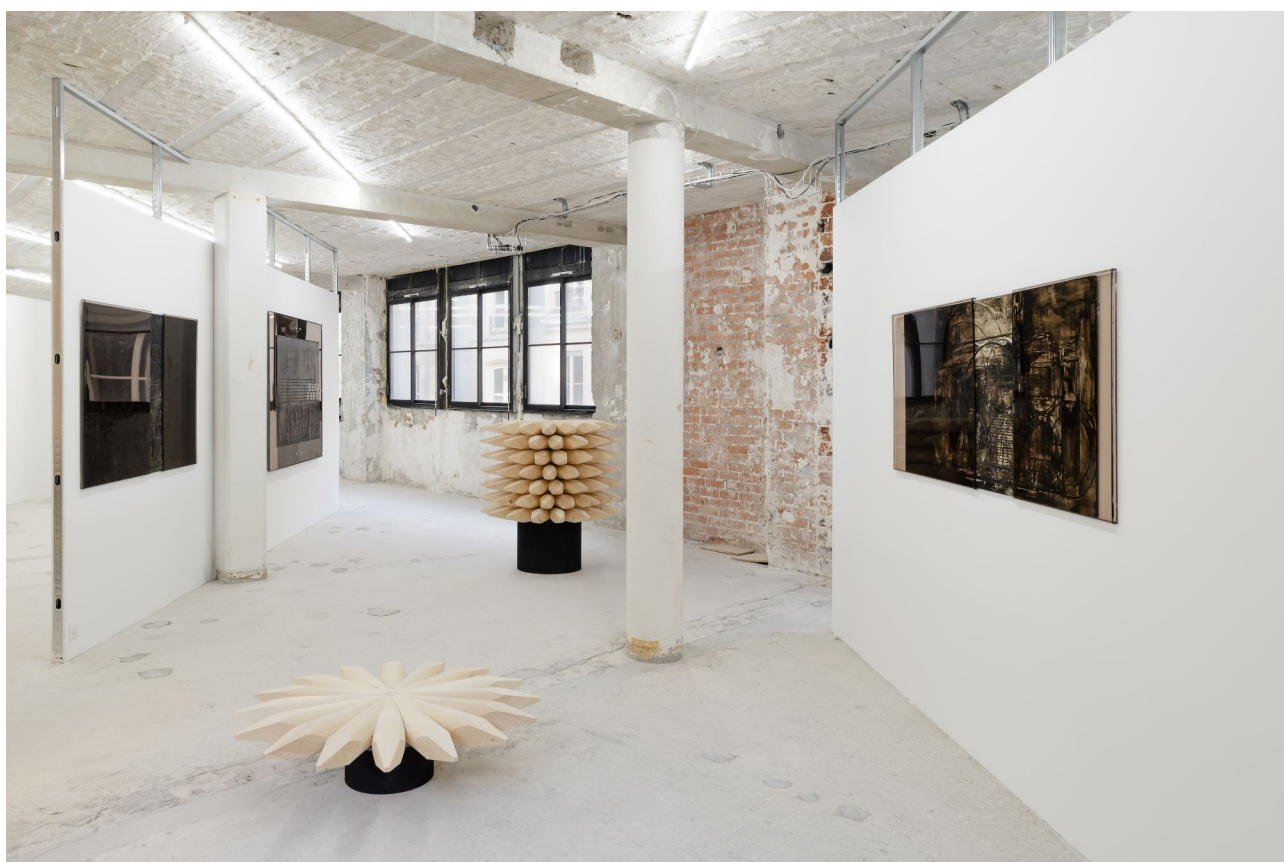
Exhibition views, Marie Matusz: Reservoir, Kunsthalle Basel, Basel, Switzerland, 2024-2025.

BLUE VELVET



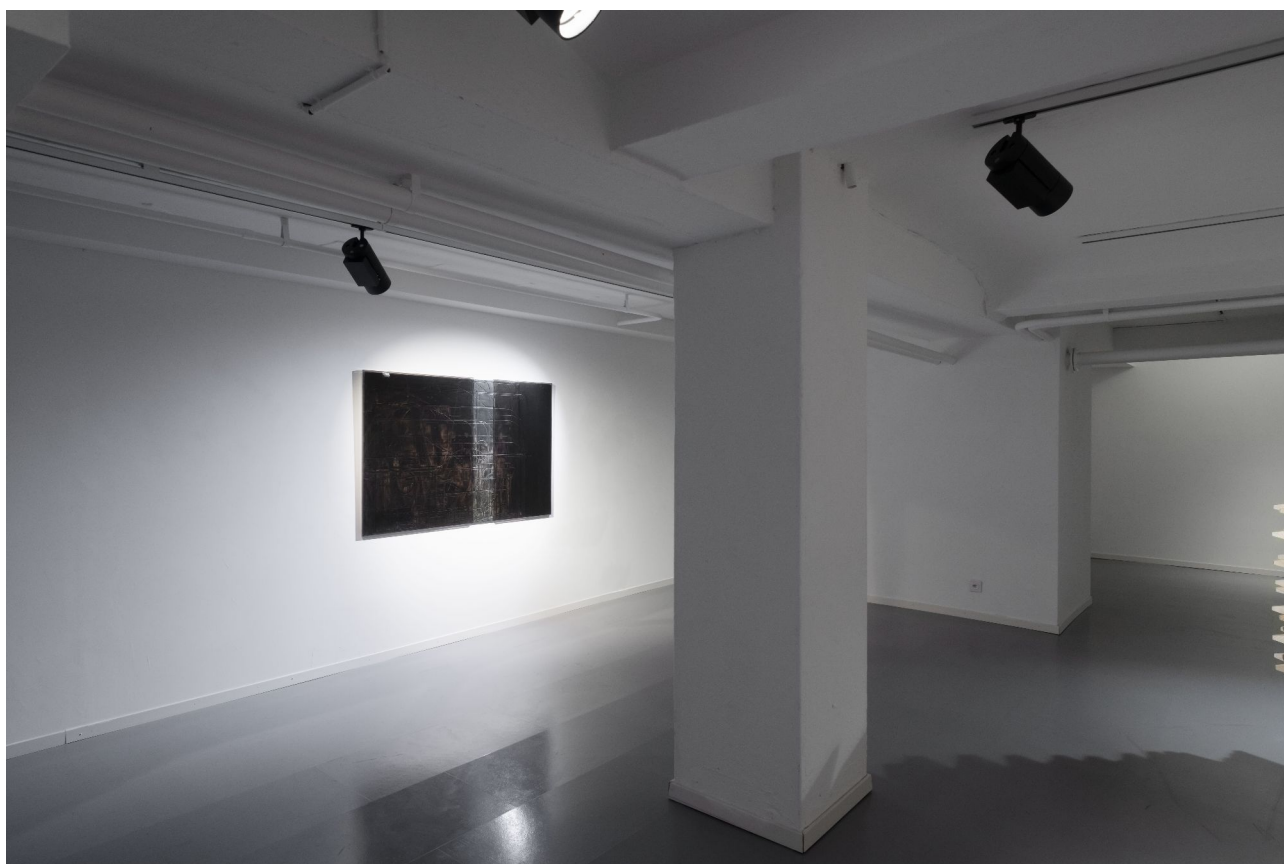
Installation view, Marie Matusz, Canons and Continents (Dérives I-XXXVI), Kunsthalle Basel, 2024.

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Installation view, Marie Matusz, Clima Galelry at Paris Internationale, Paris, France, 2024.

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Exhibition views, Marie Matusz: Prequel, Blue Velvet, Zurich, Switzerland, 2023.

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Installation views, Marie Matusz: Fall, Istituto Svizzero, Milano, Italy, 2022.

FRIEZE

Marie Matusz Challenges Institutional Presentations of Time

At Kunsthalle Basel, the artist co-opts museal displays to deconstruct the division between viewer and object



BY TOBY ÜPSON IN EXHIBITION REVIEWS | 12 FEB 25

Cultural institutions often function like reservoirs: repositories in which artefacts are collected before being released to the public in a more easily digestible form. Whether historical or contemporary, natural or man-made, museum objects are invariably presented at a remove from everyday life. Marie Matusz's solo exhibition at Kunsthalle Basel, 'Reservoir', deconstructs this artificial division in an installation that spans painting and sculpture, sound works and print.



Marie Matusz, 'Reservoir', 2025, exhibition view. Courtesy: Kunsthalle Basel; photograph: Philipp Hänger

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A continuation of Matusz's long-term engagement with vitrines, three display cabinets stand on a newly installed zinc panel floor in the centre of the first room. Exactinglly placed and obliquely lit to cast architectural shadows, these dark wooden forms subdivide the Kunsthalle's open-plan hall into four eerie zones. Unlike their more typical museal counterparts, these vitrines have their glass fronts slid open, thereby eliminating any separation between artefact and audience. Rather, as each pane reflects low glimmers of light, which dance in my periphery, I find myself drawn further into both the artworks contained within and the exhibition space itself.

Each of Matusz's vitrines houses two large paintings from her series 'Towards Vanishing' (all works 2025). These mixed media works on board are subtitled almost elegiacally – *Towards Vanishing: Making Ends Meet*, for instance, or *Towards Vanishing: Under the Canopée (At the Corner of the Sidewalk)* – as if mourning some quotidian experience or chance inspiration. Their surfaces, meanwhile, recall a sodden riverbed or a rusted sheet of steel, hinting at the formative components of a reservoir, whether natural or man-made. Paired with the site-specific sound piece *Reservoir* – a percussive collaboration between Matusz and Franco Caggese that interweaves ambient sounds recorded in and around the Kunsthalle with mechanical noises and recordings from the artist's previous works – the installation counterposes the orderliness commonly found in institutional displays, instead inviting reflections of a more personal nature by promoting the sediment of life as something wonderfully murky.

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Left: Marie Matusz, *Two Visions of Unity (and even in unity, two lovers oppose one, be it against the world or the world against them)*, 2025, dibond, PMMA, 300 × 300 × 0.5 cm. Right: Marie Matusz, *Still-Life, Still*, 2023, cast iron, dimensions variable. Courtesy: Kunsthalle Basel; photograph: Philipp Hänger

In the adjoining annex hangs Matusz's monumental wall-based work *Two Visions of Unity (and even in unity, two lovers oppose one, be it against the world or the world against them)*: a black-painted wooden circle peering out from the centre of a large, two-panel mirror. Reflecting all that lies around it, *Two Visions of Unity* compliments Matusz's subjective vision for the show by creating a dizzying effect that confounds any clear sense of separation between viewer and artwork.

Installed as a UV print on the Kunsthalle's window in the final room, *Fellow Prisoners* is a photographic reproduction, in shades of stony blue, of a statue depicting one of the Sibyls of Ancient Greece. Legendarily reputed to have prophetic abilities, the Sibyls have become an allegorical trope often deployed to symbolize worldly knowledge. I am pulled into the dark hole at the centre of the image – an incidental void created by the interplay of sunlight and shadow on the window to which the print has been applied. In turn, I notice how chance intrusions, such as the branches of trees on the street outside, create the illusion that the Kunsthalle's window has been smashed. It is as though Matusz wishes the quotidian knowledge often held outside of museal presentations to leak into our encounter.

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Standing before *Fellow Prisoners*, with the intense aural experience of *Reservoir* reverberating behind me, I think back to my near-spectral encounter with Matusz's painting-filled vitrines. Carefully composed and thoughtfully installed, the artworks in this show have been designed to reflect one another, forming ground for contemplation. By challenging the modes of display usually adopted by cultural institutions, 'Reservoir' urges its audience to seek a more personal engagement with repositories of time.

Marie Matusz, 'Reservoir' is on view at Kunsthalle Basel, Switzerland, until 27 April

FRIEZE, Exhibition Review, Issue 250, February 2025. Written by Toby Üpson.

ARTFORUM

REVIEWS BASEL

Marie Matusz

Kunsthalle Basel

By Valerie Mindlin ☼



View of 'Marie Matusz: Reservoir,' 2025. Photo: Philipp Hänger.

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MEDIATION AND CONTAINMENT, I wrote in all caps at the end of my notes from Marie Matusz's show "Reservoir," a tightly orchestrated display that may be the artist's most accomplished to date. Matusz has covered the floors of the Kunsthalle in gray zinc and installed two spotlights on the main gallery's eastern wall. *Reservoir*, 2025, a sound piece coauthored with Franco Caggese and consisting of six separate audio channels distributed among as many speakers—a cacophonous sonic environment that feels both primordial and hypermodern at the same time—reverberates throughout the show. Birdsong, techno, reversed conversations, electronic booms—some of them resurrected from Matusz's earlier exhibitions—intermix, erasing temporal and situational boundaries as only sound can. In tandem with the noise, the light-absorbing floors and artificially brash spotlights create a tightly sealed off capsule habitat fully severed from its outside surroundings. Within it, five sculptures, diverse in form but all made of industrial materials; two mixed-media paintings striped by glass panels; and a UV window print are interspersed with several historical works borrowed from the Basler Kunstverein. This confluence of elements gestures toward an idea of time as nonlinear and coetaneous rather than sequential, and reserved, if you will, inside the space of the exhibition.

Towards Vanishing, 2025, consists of six dark-hued abstract paintings, paired back-to-back and enclosed within three floor-based mahogany frames. The wide gap between the paintings' edges and their quasi-vitrine, quasi-museum-storage framing structures also contains varying numbers of slender acrylic panels, placed irregularly in front of and around them. Bathing the works in the dispersed glare generated by the nearby spotlight and exacerbated by the paintings' glossy varnish, Matusz underscores the material, formal, and stagecraft mediation that lies between the object and its receiver—suggesting that this mediation, rather than the object, constitutes the *work* of artwork itself.

Standing before *Fellow Prisoners*, with the intense aural experience of *Reservoir* reverberating behind me, I think back to my near-spectral encounter with Matusz's painting-filled vitrines. Carefully composed and thoughtfully installed, the artworks in this show have been designed to reflect one another, forming ground for contemplation. By challenging the modes of display usually adopted by cultural institutions, 'Reservoir' urges its audience to seek a more personal engagement with repositories of time.

Marie Matusz, *'Reservoir'* is on view at Kunsthalle Basel, Switzerland, until 27 April

ARTFORUM, Reviews, 2025. Written by Valerie Mindlin.