



selected works

Manuel Tozzi

Manuel Tozzi (*1994) works in Berlin and Salzburg. He is a visual artist, using time-based media to create computer animations, kinetic sculptures and drawings.

Currently he is studying sculpture at the Kunsthochschule Berlin Weißensee.

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einsteinzeitmensch · polylactide and silver coating · 174x50x40cm
2025 · installation view: galerie met, Berlin, DE

EINSTEINZEITMENSCH is a chrome-colored, naked figure with Albert Einstein's head. It also evokes the aesthetics of perfectly shaped industrial products through its flawless, reflective surface. In its shimmering, smooth surface, the sculpture distances itself, dematerializes and yet materializes the surrounding space through the various reflections and refractions of light.

Einstein became world-famous with his lecture on the special theory of relativity published in 1905, defining the dependence of distances and durations on the states of motion of their viewers. He is regarded as a central scientific personality, not only of the 20th century, and is also canonized as a veritable cult figure.

Tozzi explicitly considers Einstein's complex theory of the fundamental principles not only as part of an academic physical discourse, but also explores its mechanisms as a popular scientific part of a pop culture: "I am interested in the question of how scientific findings influence our everyday lives, as they often take a long time to be accepted by society."

Text: Niklas Koschel



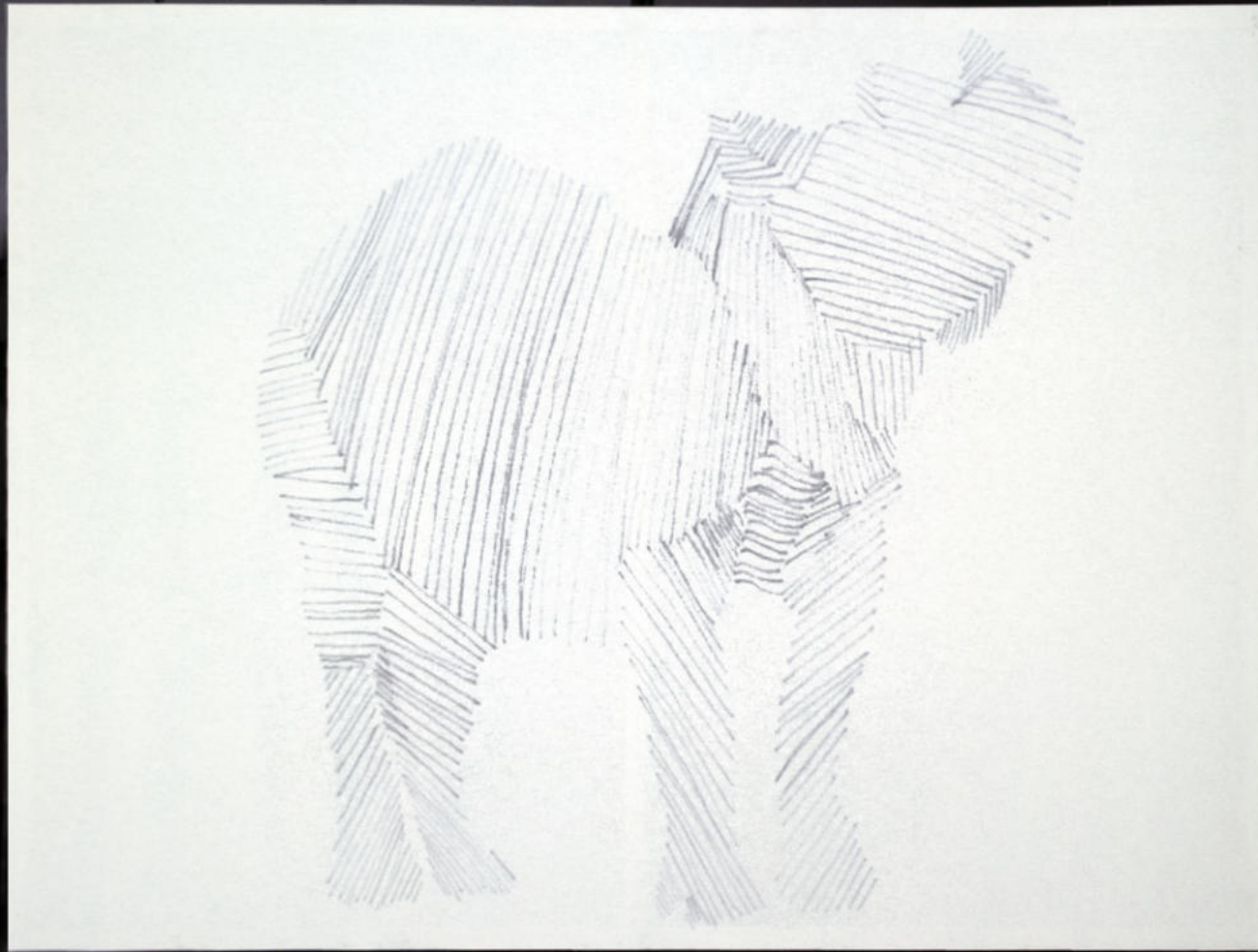


Quality & Quantity · polylactide, plaster, structure coating and aluminium
160x90x80cm · 2025 · installation view: public, Berlin, DE



QUALITY & QUANTITY are two creatures whose limbs descend from dogs, but their heads, torsos, and rear ends are encased in aluminum cans, which gives them an uncanny and unique appearance.

Apart from that Tozzis first outdoor sculpture has many similarities to classical animal sculptures from the 19th to early 20th century, with a naturalistic representation of anatomy and dynamic movements between play and fight.



Dürers Rhinoceros (2026, animated) or the Imagination of the thousand Kids
video installation · 04:02 (loop) · 2026

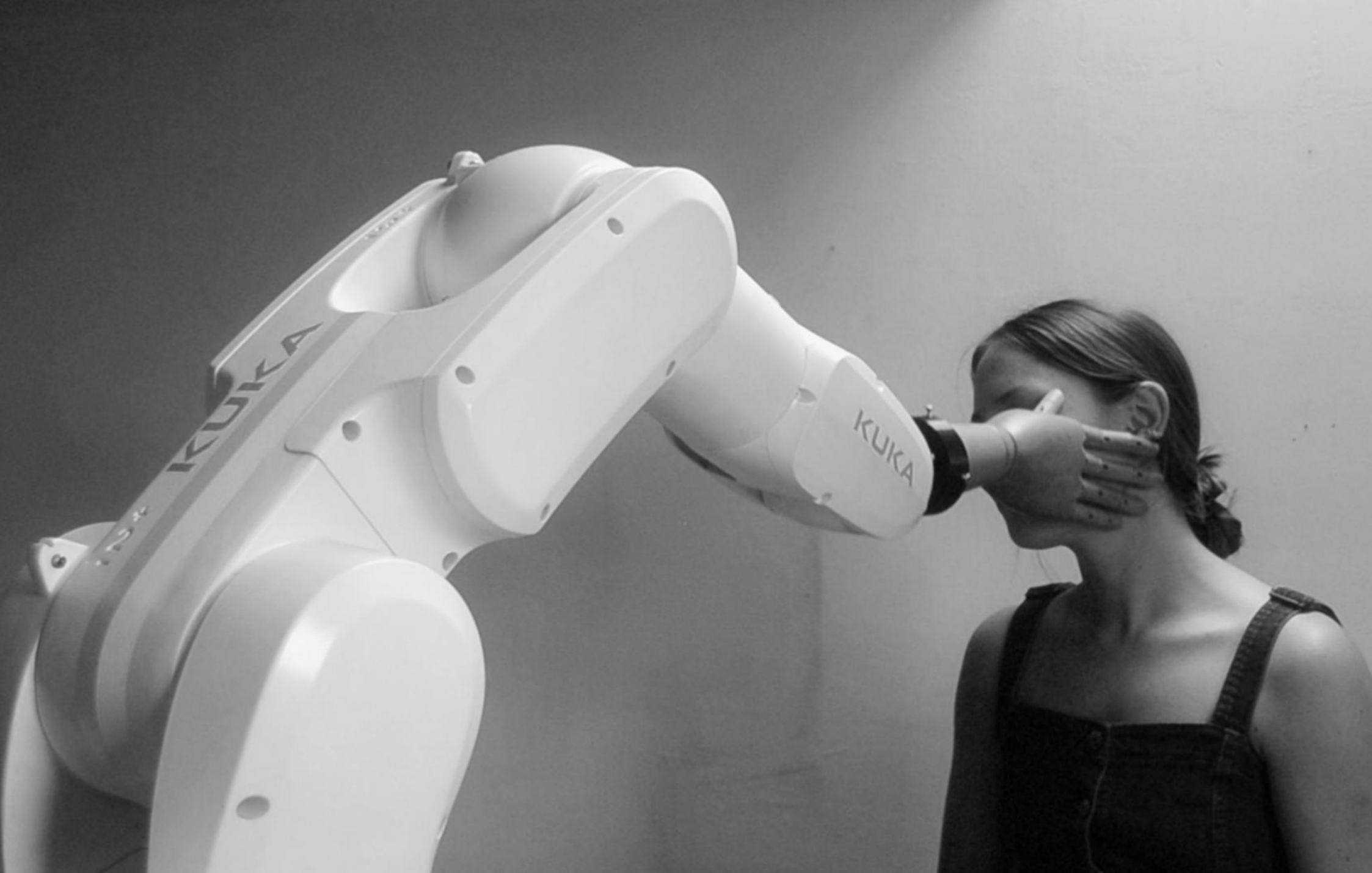


The project combines analog drawing, animation, and AI-assisted image analysis and was created in collaboration with people between the ages of six and 99 in Salzburg, Vienna, and Berlin.

Through various workshops and collaborations, a total of 1,220 individual drawings have been created since the fall of 2025. Each person created a single image based on their own ideas with a pencil. Among the participating institutions were HTL Salzburg, VHS Eugendorf, the Max Bill School in Berlin, the Berlin-Weißensee Senior Center, the Schmiede Hallein, as well as many others. The result playfully brings to life an icon of European visual culture – Dürer's Rhinoceros.

video documentation:

https://drive.google.com/file/d/1s9uy6riA43xtoZe8D-bnsa-Z_-EliNK-s/view?usp=drive_link



Studies in Motion

video installation · 12:40 (loop) · 2023

STUDIES IN MOTION is a video work that was created in the summer of 2023. It consists of 13 clips, each documenting short interactions between a human and a robot. Against a monochrome background, the two bodies perform movements that are attributed to care work, body and soul care. Instead of a machine part controlled by a person, a robot takes on the function of a body part. There is nothing reminiscent of the human being who performs machine-like movements against his will, as portrayed by Charlie Chaplin in *Modern Times*. The human being remains, even if it has integrated the machine or the machine has integrated it into the system.

For me, examining the relationship between man and machine also means questioning the boundaries of both entities. The attempt to weigh up the relationship between “doing it yourself” and “being done” today seems to lead nowhere, as does the attempt to break down the interaction with a robot into its active and reactive parts. In my work, I try to show that the distinction has become secondary. The question of what consequences this has for our lives is left to the viewer.

video documentation:

<https://drive.google.com/file/d/1DURQUv03WoXB-TAuXkoRaNbP2HB41xYMm/view>





selfportraits as centaur · polylactide and bronze dust · each appr. 15x20x15cm
2022-2024 · installation view: galerie met, Berlin, DE



In the group of works SELFPORTRAIT AS CENTAURUS, which, based on the mythological representation of the Centauri, deal with the exaggerations of the body defined as male, Tozzi uses the model of his own body to negotiate the interactions between physical strength and mental lethargy.

Digitally reconstructing and modifying his own body, he questions the relationship between body and model and places his artistic practice in relation to classical ideas of sculpture. The mythologized depiction of muscular, warlike male bodies, which are an expression of dynamism, strength but also violence, is motivically paralysed here. They crouch on the ground, appearing tired, introverted, even remorseful.





Sticky Gloves

computer generated video · 03'14" (loop) · 2023

In the video work STICKY GLOVES, Tozzi deals with the consequences of images that shape our lives. He is interested in the question how images are made and perceived and how memories are created.

The work is a combination of improvised metaphors and visual poetry about a “never-been-there” grandfather. Tozzi uses this figure to examine how virtual images of the absent are recreated, constructed and passed on through narratives and memories.

“With white gloves, icons of comics and animated films that strongly influenced my childhood, what is left behind is treated like an archive. In the attempt to decode the memory, the gloves, the present, themselves become an encryption.”

In the work, reality and fiction blur into an unusual narrative. It has gaps, inviting the viewer to interweave them with their personal emotional world. Instead of following linear narratives, the narrative, like memories, is unfinished in space and time. Here and there it fades, only to be propelled anew the next moment by a distorted Elvis Presley ballad or the movements of an animated key.

online version:

<https://drive.google.com/file/d/11Y-QfsHR68iN7eXbYjKqomo0-CZcMu4Yh/view>





don't show it to my mother

video · 02:36 (loop) · 2025 · installation view: Salzburger Kunstverein, AT

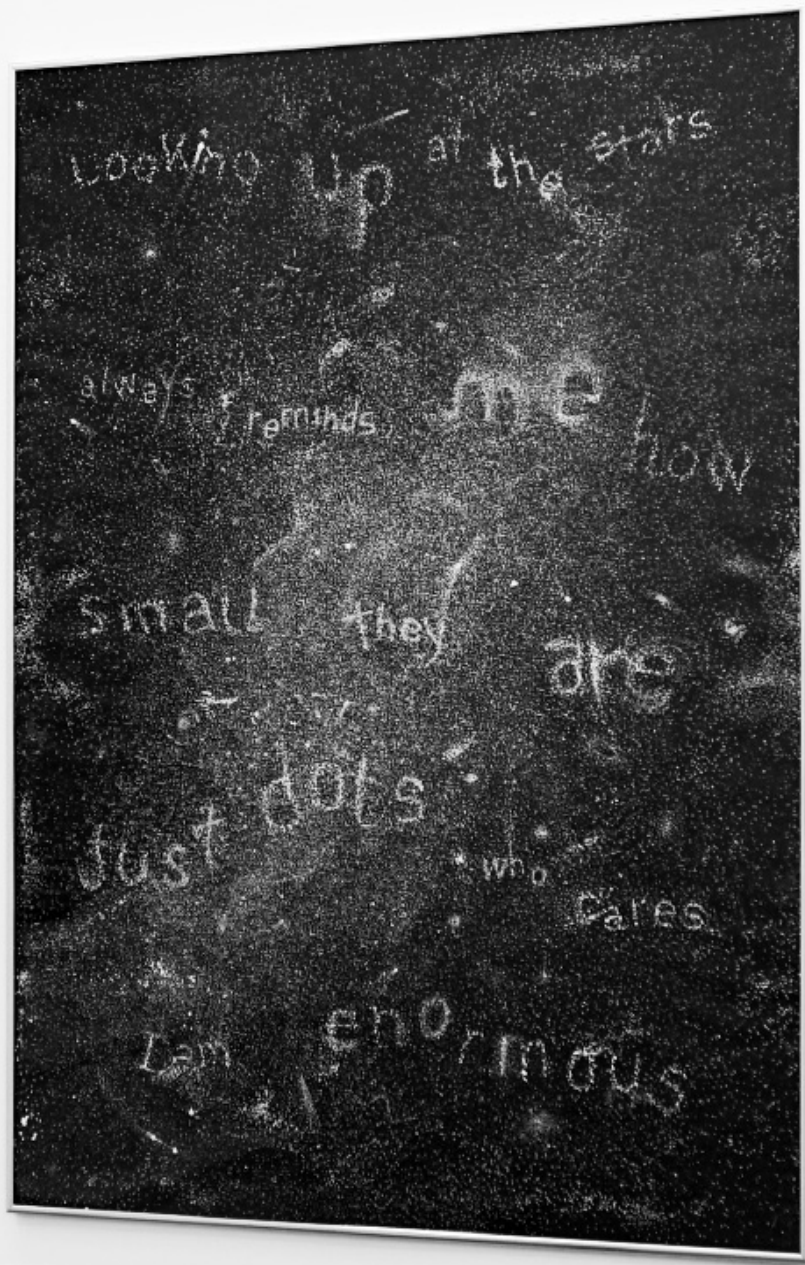


The animated video shows a cola bottle against a white background. It is based on found footage of porn actress Natalia Trotskaia, in which the glass bottle is used as an erotic object. Tozzi's animation conceals the entire context of the original video, leaving only the bottle visible, isolated by a white frame. It always remains in the center of the image, and every movement brings it back there. Even when it tips over, is turned, or temporarily disappears from the frame—for example, in the actress's mouth—it remains the only visible element, except for a few isolated gaps.

The cola bottle becomes the focal point of two intertwined structures of desire, the pornographic and the consumerist. It promises fulfillment through the image, but necessarily creates frustration through its mediality, which perpetuates desire. The cola bottle, a global icon of consumption, functions according to the same principle: it promises satisfaction and, as a consumer object, produces scarcity.
Text: Niklas Koschel

online version:

https://drive.google.com/file/d/11YQfsHR68iN7eXbYjK-qomo0-CZcMu4Yh/view?usp=drive_link

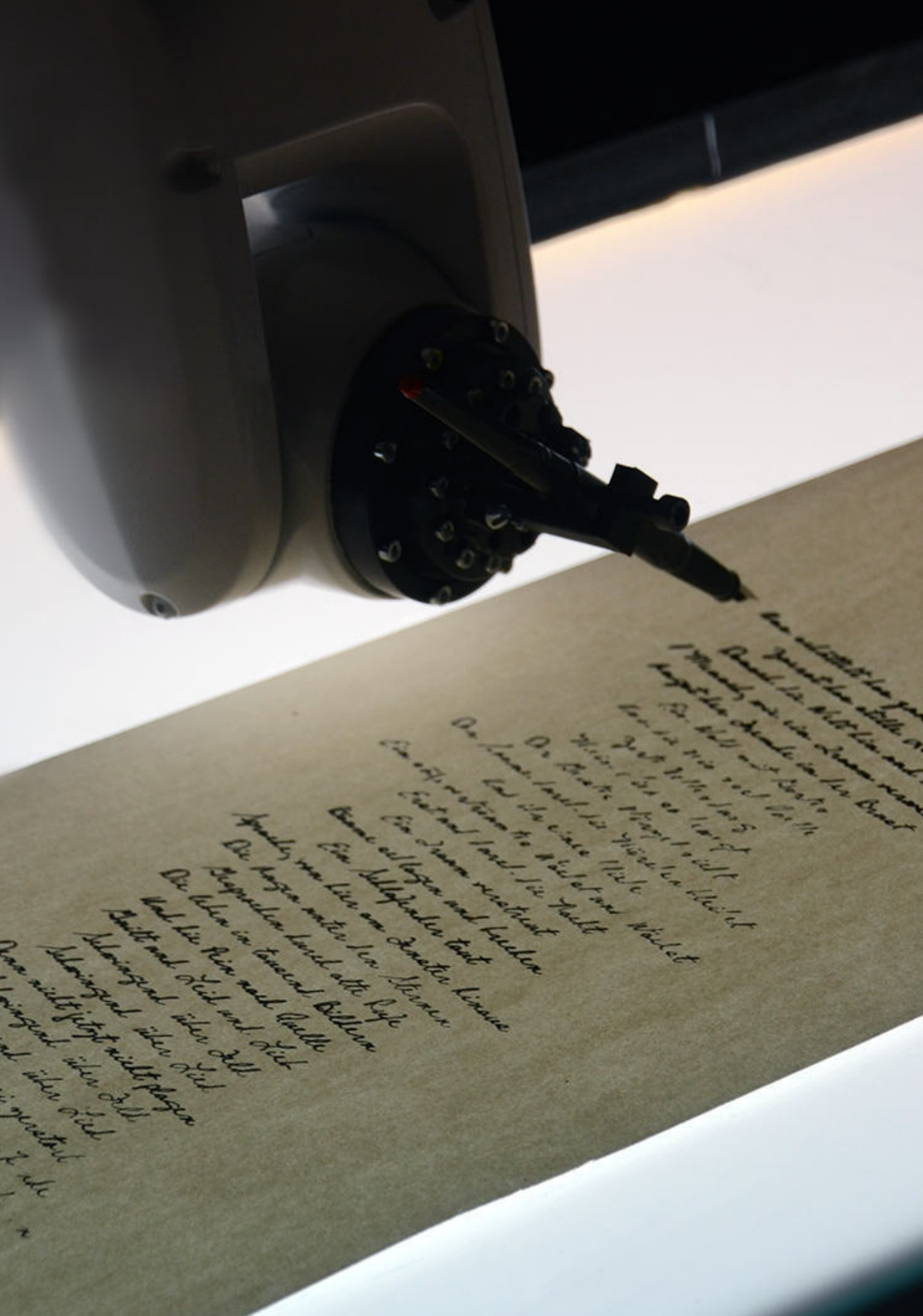


the stars always remind me

ink on black paper · 80x120cm · 2024



Gedichte einer romantischen Maschine · ink on paper, robotic arm, light table
appr. 200x320cm² · 2021 · installation view: Galerie Eboran, Salzburg, AT



The GEDICHTE EINER ROMANTISCHEN MASCHINE (engl. poems by a romantic machine) are written by a machine learning algorithm. Based on literary works of the German Romanticism, the algorithm generates a language model in several development stages that imitates language style, rhythm and structure. The computer-generated verses push the boundaries between emotionlessness and sentimentality, quality and quantity, seriousness and irony, original and pastiche.

The project has been shown in several versions so far. The first publication fundamentally questioned the transition between human and AI-based authorship, as it was selected and printed under a pseudonym in the Frankfurt Library, one of the most widely distributed poetry anthologies of the post-war period. As a result of this publication, a poem by the AI is archived in national libraries in Frankfurt, Vienna, Bern, Paris and the Library of Congress in Washington. In October 2022, Tozzi revealed the „computerized author“ behind the published poem in his first solo exhibition at the Eboran Galerie Salzburg.

An earlier version of the project was at the annual exhibition of the Salzburger Kunstverein in 2021, at the Positions Art fair 2021 in Berlin and at the Eigenheim Gallery in Weimar/Berlin in October 2021.

video documentation and artist interview:

<https://www.youtube.com/watch?v=kREuMB8zGx8>



Animatronischer Zaun

wall sculpture · 60x70x15cm² · 2022 · installation view: Galerie Eboran, Salzburg, AT

The digital wall sculpture ANIMATRONIC FENCE is an ironic interpretation of the centuries-old tradition of analyzing vision and the gaze in art history.

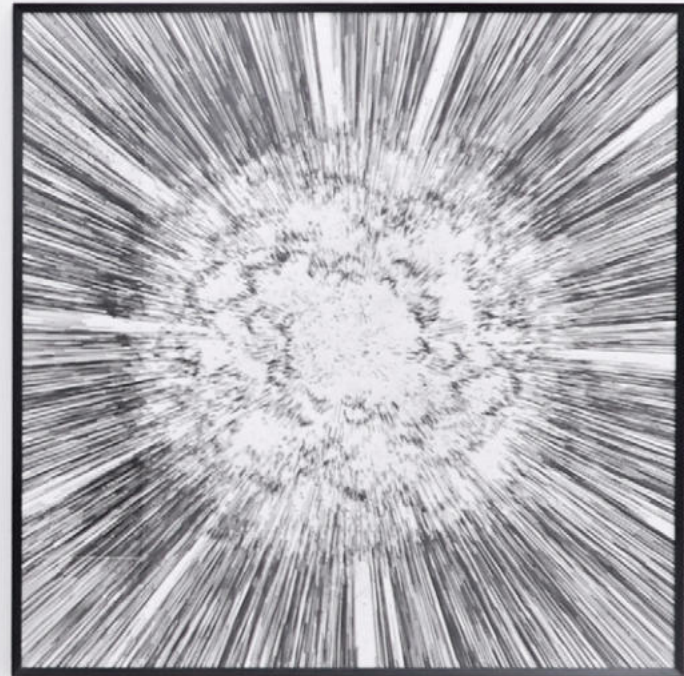
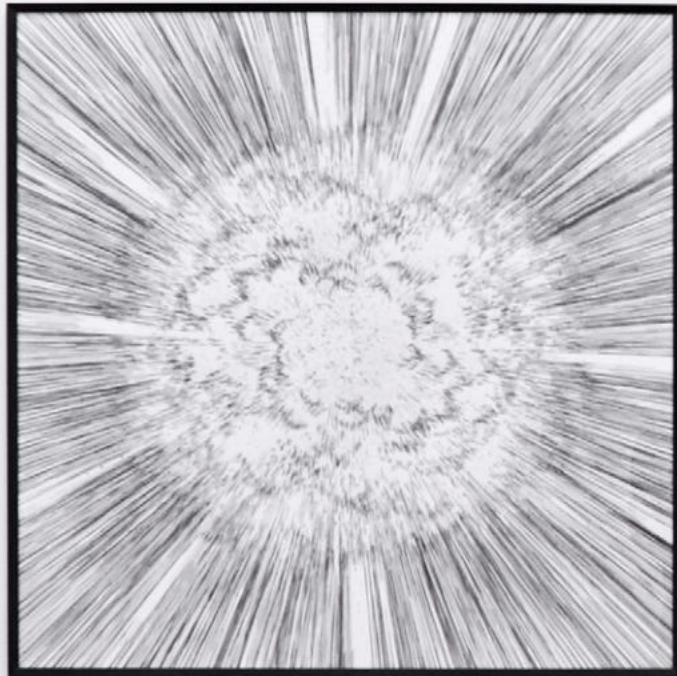
The work combines robotics and computer vision in the form of a wooden fence with three eyes staring through its knotholes. The electronically controlled eyes are programmed to recognize the faces of the viewers and follow their movements in space. In this way, the viewer is made aware of his or her own viewing. The relationship between observing and being observed is reversed, with which Tozzi questions the forms of interaction, especially the analytical gaze, between objects and subjects.

The foreign and unknown is located beyond the border, which Tozzi concretizes as a semi-transparent, permeable wooden fence. This demarcation not only holds an effective potential of inclusion and exclusion, but also influences the freedom of movement on this side of the border. To question this, to be questioned oneself, triggers unease with regard to intelligent technologies with their own agency for action. Along this imaginary boundary, reaching from neolithic revolution into a machine-regulated future, Tozzi traces structures of power and authority.

video documentation:

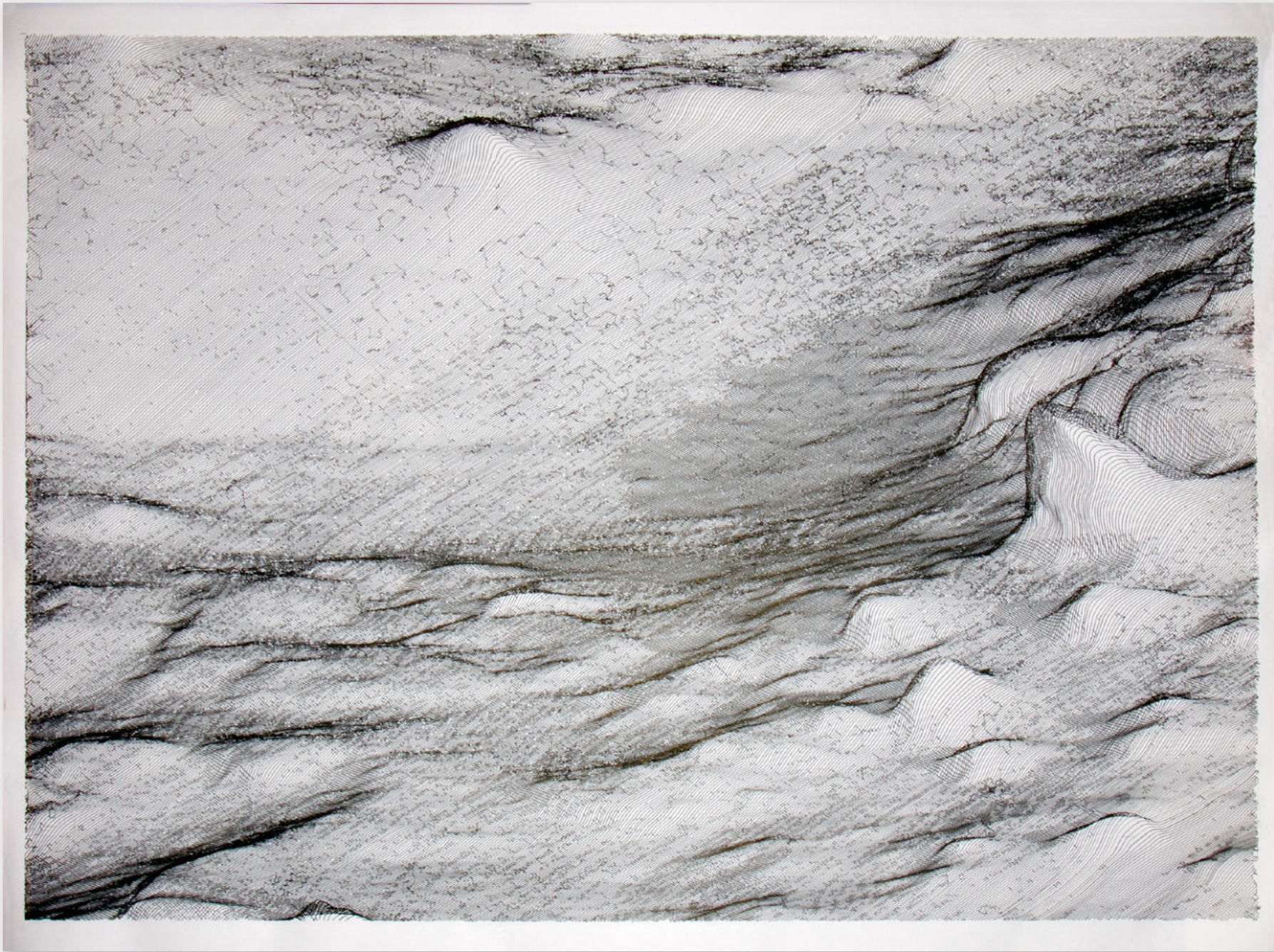
https://drive.google.com/file/d/1hIZch5MuyeyPWnz-ZgPdwXuxTO_-vWg_z/view





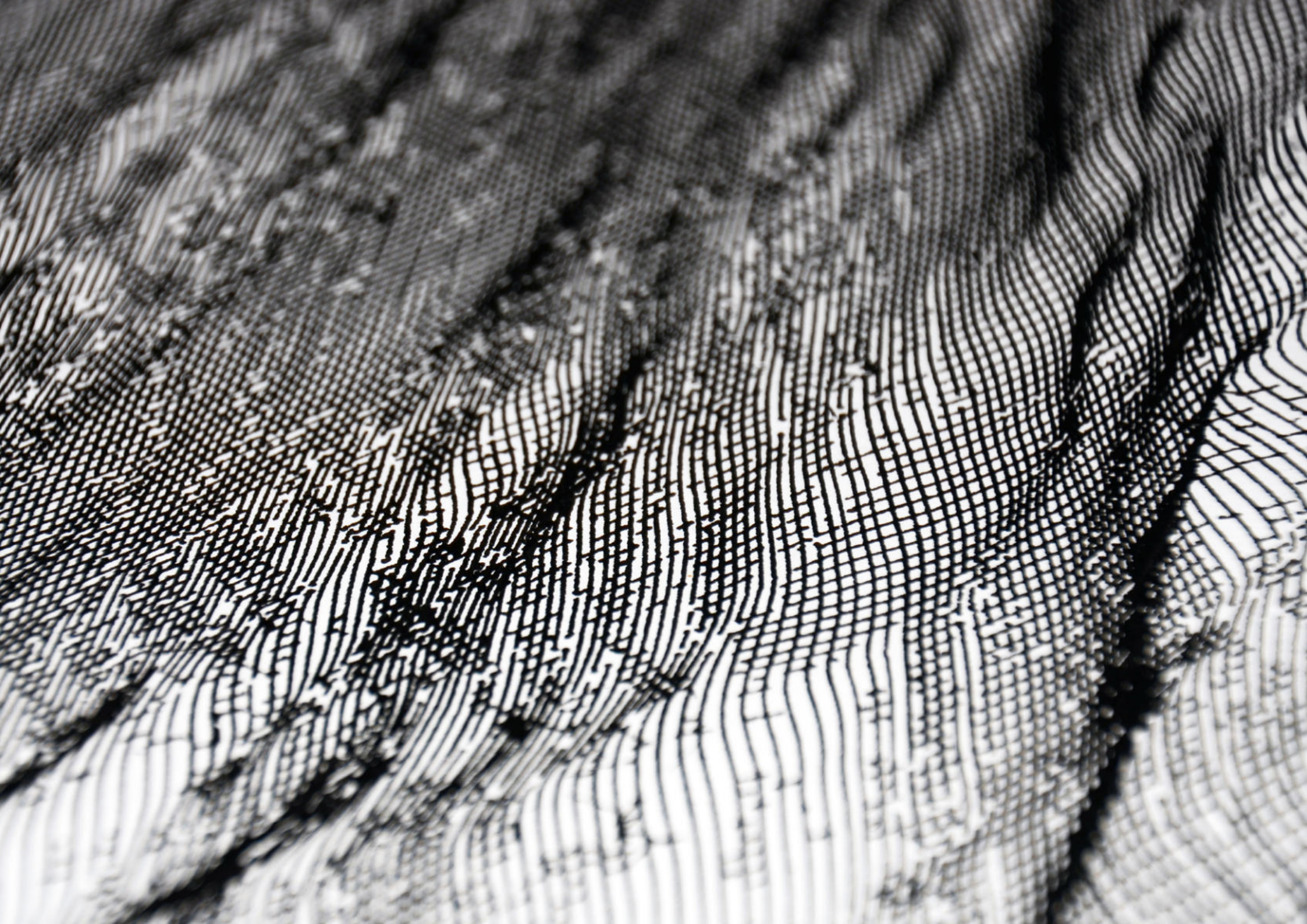
@!#%

ink on paper · 50x50cm · 2025



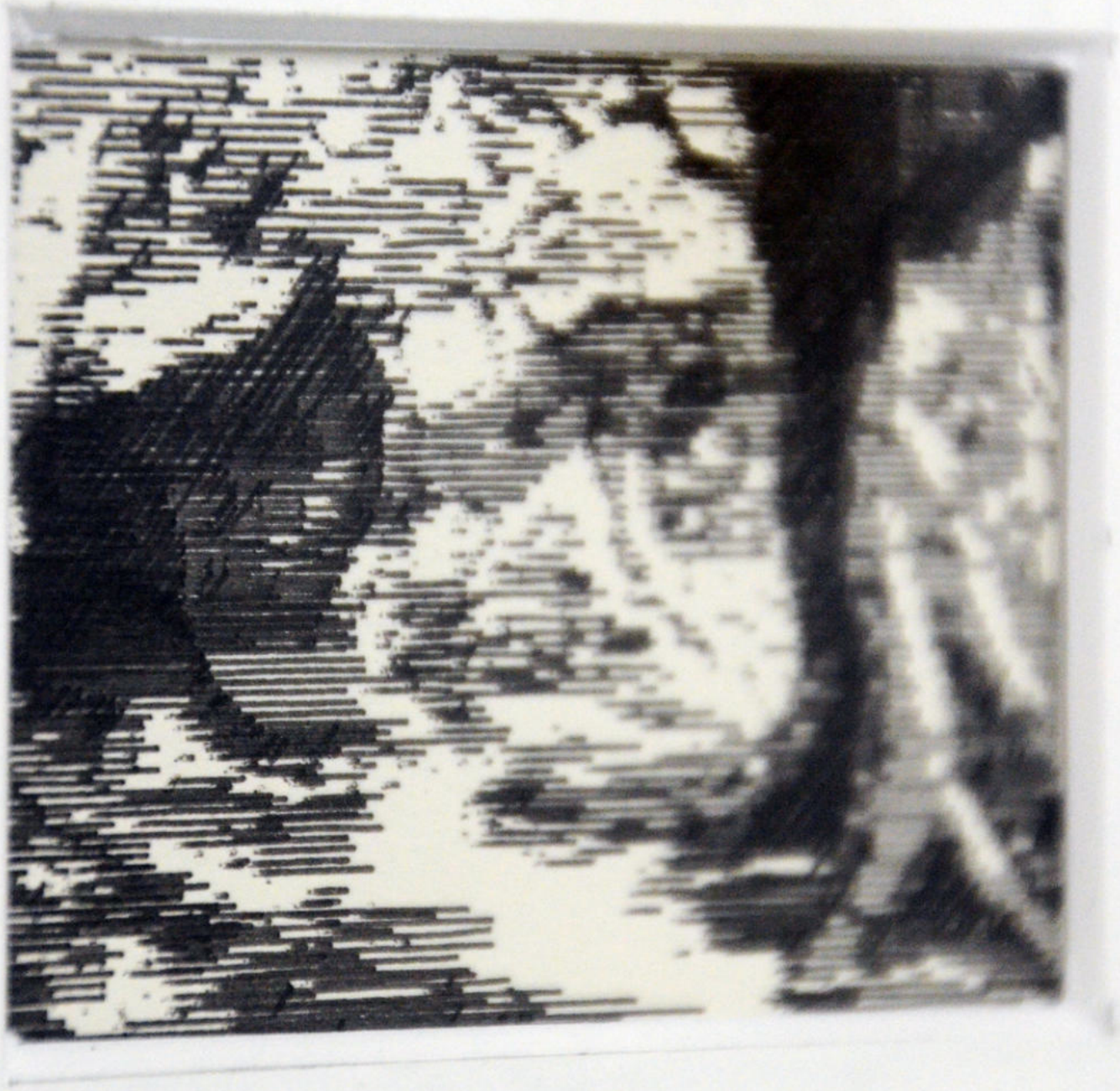
Li: Moonlight, D: Landscape, R: Five Hundred Meter

ink on paper · each 40x30cm incl. frame · 2023 · installation view: Galerie Eboran, Salzburg, AT 24





center of the sun
acrylic on photo print · 20x30cm · 2023



morgens · detail view
ink on paper · 40x30cm incl. passpartout



morgens, mittags und abends

ink on paper · each 40x30cm incl. frame · 2023 · installation view: Galerie Eboran, Salzburg, AT



Li: Flashlight D: Cave R: Ten Meter
ink on paper · 50x70cm incl. passpartout · 2023

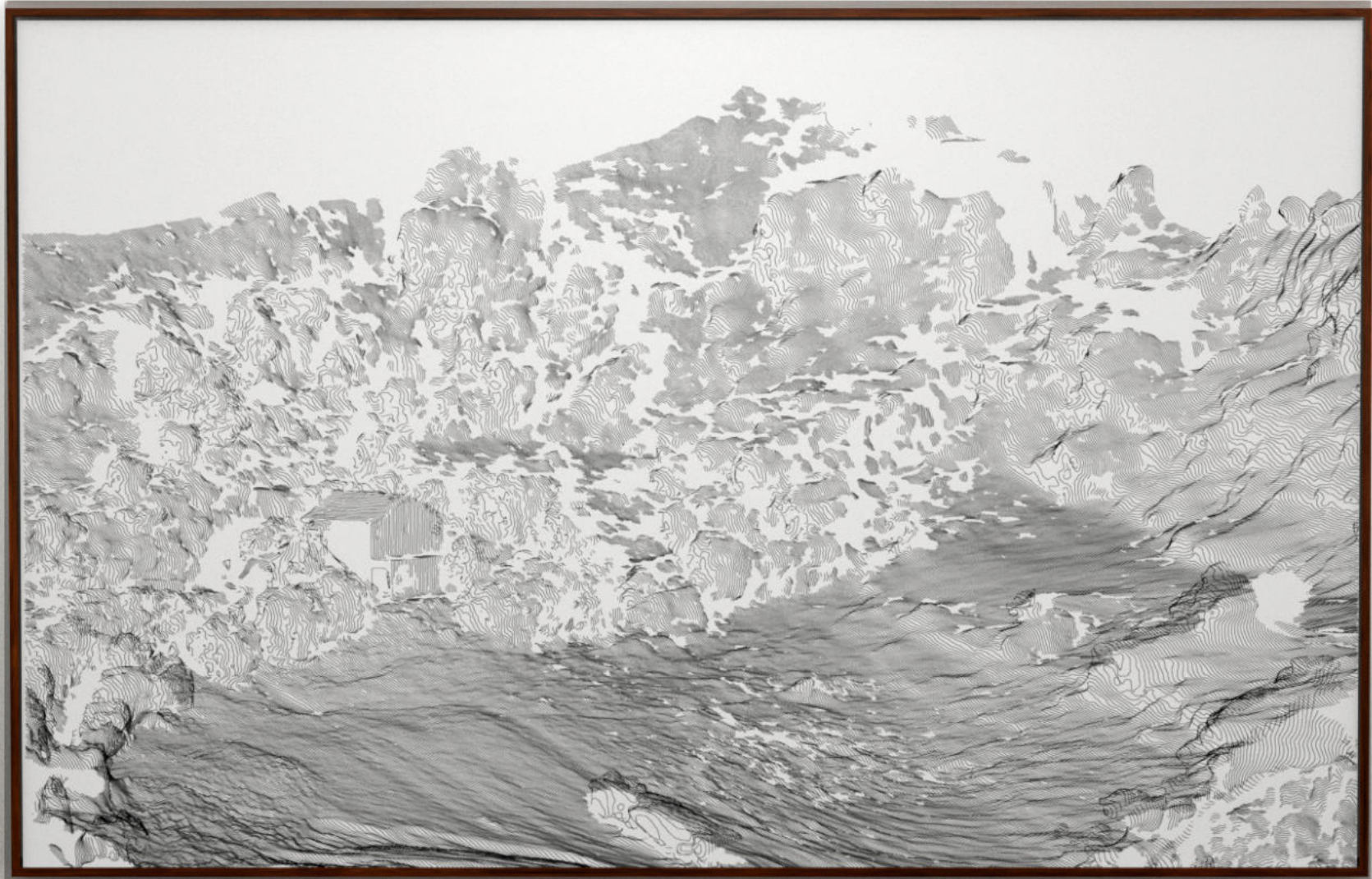


In the series of works, traditional visual languages merge with digital space, allowing Tozzi to explore new visual codes and hybrid aesthetics that result from the encounter of these two perspectives. The drawings are studies of a view of the world through the lens of a depth-sensor. The digital, three-dimensional copies, which are based on collected data and edited in image processing programs, go beyond the function of virtual representation, by enabling a direct, physical experience.

As our world is increasingly captured by sensors and mediated by rendering media, Tozzi is interested in the way these technologies „see“ the world and thereby also change our perception.



Li: Lamp D: Living Room R: Two Meter
ink on paper · 50x60cm incl. passpartout · 2023

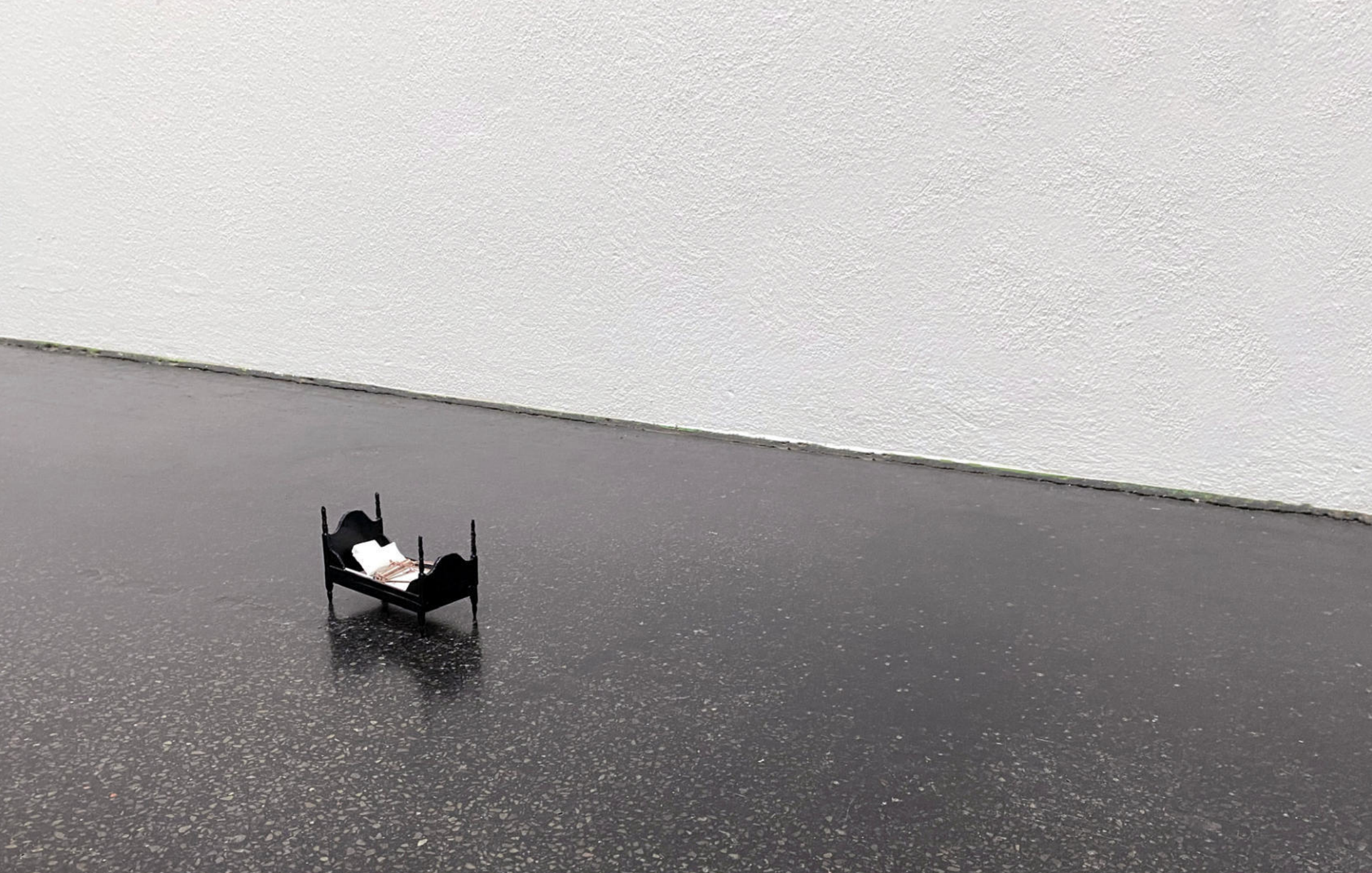


Li: Sun D: Mountain R: Two Hundred Kilometer

Ink on paper · 200x65cm · 2023



Li: Sun D: Trees R: Four Meter
ink on paper · 90x90cm · 2023



in it wait till judgment break

wood, copper wire · 10x10x15cm² · 2021 · installation view : Galerie Eboran, Salzburg, AT



At first glance, the bed as an object of interpretation is associated with concepts such as relaxation and private space. The mousetrap, which is only recognizable at second view, suggests a more ambivalent world of associations in the style of l'humour noir.

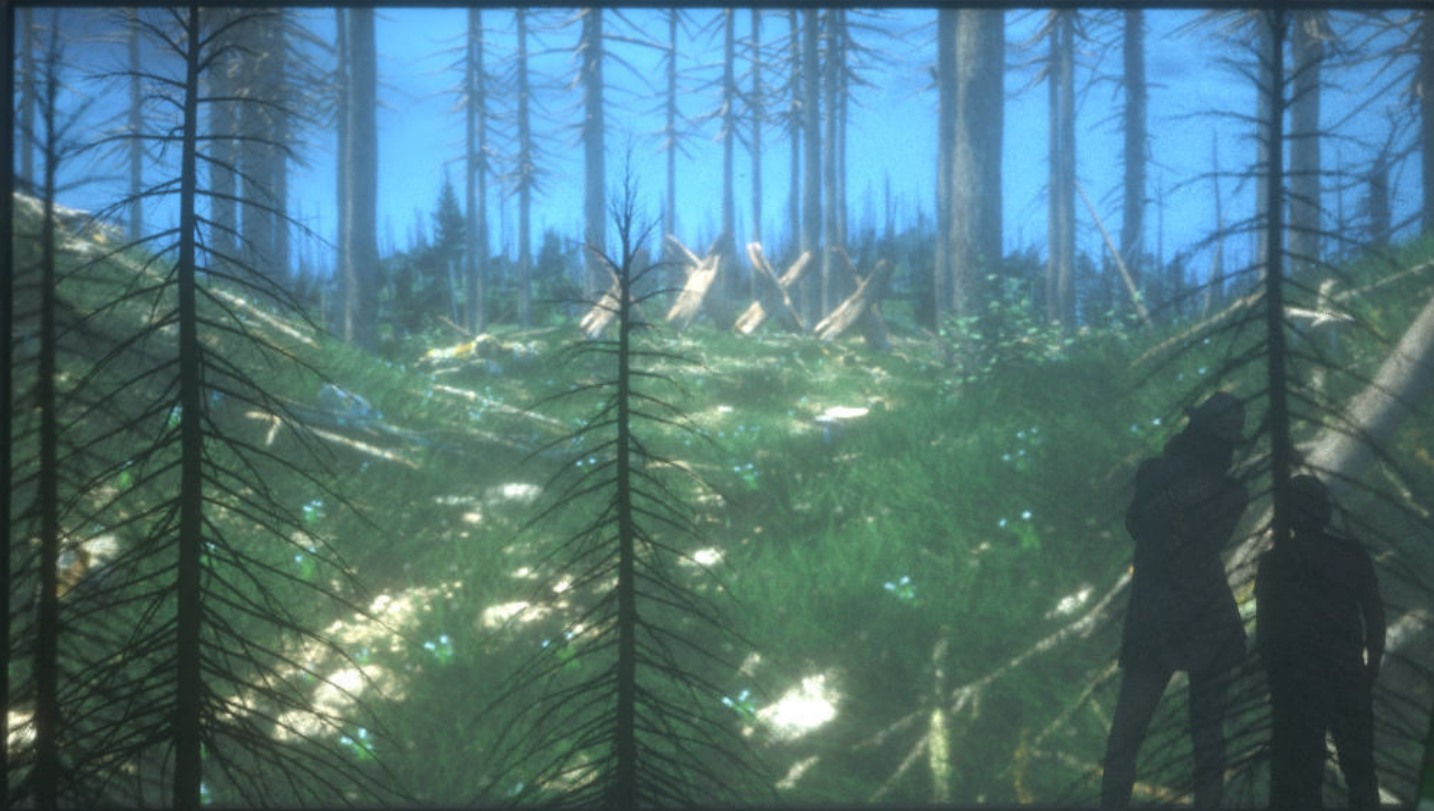
The title IN IT WAIT TILL JUDGMENT BREAK comes from a poem by Emily Dickinson. For Tozzi it reflects the tension of the individual, oscillating from bed between a moment of rest and omnipresent catastrophe.

New technologies play a significant role in this development. They are a carrier of hope, but can also emerge with the opposite sign as a nightmare of technology taking on a life of its own. The copper, which conducts electricity in the field of technology, crushes the unwary mammal that has fallen into the trap. Against this backdrop, the work stands as a symbol of the normality of uncertainty, ignorance and credulity.



in it wait till judgment break

wood, textiles, foam, steel · 176x90x85cm² · 2024



Wald der Dinge · multichannel video installation · 2'20'' (loop) · appr. 15m²
2020 · installation view: BA Exhibition Berliner Technische Kunsthochschule, DE

In the multi-channel video installation WALD DER DINGE, Manuel Tozzi explores the ethical question of how individuals can assume social responsibility in the midst of the overwhelming demands of the present moment.

With the sound of birds and water flowing by, the forest of things pretends to be an ecological system rather than revealing its technological nature. Only a wooden fence, the boundary between the wild forest and the domesticated fields, disturbs the illusion. As it begins to move autonomously, the object ceases to be just an object. Suddenly it reveals a letter of the alphabet, a clue to its algorithmic system. As the letter X is used to denote the unknown, the underlying motifs of the simulation of nature emerge.

As visitors walk through the space, they encounter four figures who have retreated into the safety of the thicket. Awakened from their delusions by the miraculous transformation of the fence, the four begin to share their concerns about the simulation of nature and the ever-permeable barriers of culture with the visitors.

documentation of the exhibition:
<https://vimeo.com/405589209>





Solang die Vögel zwitschern gibt's Musik

electronics, bird cage · 25x20x25cm² · 2022 · installation view: Eboran Galerie Salzburg, AT



selected works (2020-2025)
by Manuel Tozzi

contact
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Manuel Tozzi
born in Salzburg, AT, 1994

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www.manueltozzi.com

Intro

Manuel Tozzi (born 1994 in Salzburg, Austria) works in Berlin and Salzburg. He is a visual artist who makes kinetic sculptures, computer animations and drawings using time-based media.

In 2020, Tozzi graduated with a BFA in Film and Animation from the Berliner Technischen Kunsthochschule. In the same year, he gave a lecture on digital fashion design at the Bielefeld University of Applied Sciences. He is currently studying sculpture at the Kunsthochschule Berlin Weißensee.

His recent group exhibitions have been at the Centre Pompidou in Paris, the Kunstverein Salzburg, the Museum für Gestaltung, Zürich and the Eigenheim Galerie Berlin. In January 2025, his solo exhibition „was immer war ist“ was on display at galerie met in Berlin, Germany. He has been artist in residence at the Salzburg Summer Academy and the Kara Agora Art and Research Center.

Education

currently

Diploma in Sculpture, Kunsthochschule Berlin Weißensee, Berlin, DE
Guest-Student in Spatial Strategies, Prof. Dr. Bonaventure Soh Bejeng Ndikung, KHB Berlin, DE
Library Assistant, Kunsthochschule Berlin Weißensee, Berlin, DE

2022

Participant at Schmiede Hallein, Salzburg, AT

2021

Participant at Schmiede Hallein, Salzburg, AT
Exhibition Assistant, Akademie der Künste, Berlin, DE
Exchange Semester at lecture series: Romantic ecologies at the University of Frankfurt/M., DE

2017-2020

Bachelor of Arts in Film & Animation Berliner Technische Kunsthochschule, DE

2015-2016

Graphic Design at Brand Unit GmbH, Vienna, AT

2009-2014

Media and Graphic Design Department, HTL Salzburg, AT

Solo Exhibitions

2025

was immer war ist, galerie met, Berlin, DE

2023

Sticky Gloves, Asifakeil, MQ Vienna, AT
Colored Bodies, s/edition platform, online
Waving Mountains, s/edition platform, online

2022

Tanuel Mozzi, Eboran Galerie, Salzburg, AT
Herein a blossom lies, s/edition platform, online

Group Exhibitions

2026

Prompt, video screening, Artificial Imagination, Castello di Brescia, IT
Kunstformen Obertrum, Trumer Privat Brauerei, AT
Grand Art Prize of Salzburg, Traklhaus Salzburg, AT

2025

Vakuum, Kunstverein Salzburg, AT (Curator: magazin53a)
Moordn Art Fair, with galerie met, Guangzhou, CN
Point Charge, galerie met, Berlin, DE
12th Positions Art Fair, galerie met, Berlin Tempelhof, DE
Ghost in the Shell, Glue Berlin, DE (Curator: Magic Electronic Tape & Chen Wang)
34th São Paulo Art Biennial, Parque do Ibirapuera, São Paulo, BR (Curator: Dr. Bonaventure Soh Bejeng Ndikung)
Landschaft/Floating, Mirabell Pavillion, Salzburg, AT
Bienalsur, Museo de Arte Contemporáneo de Rosario, Buenos Aires, ARG (Curator: Fernando Farina)
Algaefication, Floating University, Berlin, DE
Swaming Symposium, Kunstverein Arnsberg, DE (Curator*in: Pauline Doutreluigne)
Boulevard, Hansabibliothek Berlin, DE

2024

In wait till judgment break, The Castle, Salzburg, AT
Motherboard, Galerie gr_und, Berlin, DE
ThePurpleTable, Bad Ragartz and online, CH
The Survey, European Forum Alpbach, Tyrol, AT
Kindergeburtstag, Schöneberg, Berlin, DE
Paper Unlimited, Museumkrems, AT
Pferdekuss, Kunstquartier Bethanien, Berlin, DE
Art Albina 2024, Kultur Oberalm, Salzburg, AT
Ex-Cadere, Sculpture Garden Sauen, May 2024, Brandenburg, DE
Vertebrale, Kunsthalle am Hamburger Platz, Berlin, DE
Dotsieverse, Magistrale 2024, Park-Klinik Weißensee, Berlin, DE
Everyone but Casper, Künstlerhaus Sötborn, Hamburg, DE
Truc Troc, Künstlerforum Bonn, DE
VirtualArt Conference, ARTSG, Inter Continental Quay, Singapore, SG

2023

Systems of Support, Kunstverein Salzburg, AT
Surface Insider, the Wrong Biennale, online
700 Warm, Culterim Gallery, Berlin, DE
Biennale of Young Artists, Museum of Contemporary Art, Skopje, MK
Leave the Frame, Galerie Kras, Vienna, AT
The Cropped Image, Berlin Art Diary, Berlin, DE
Herein a blossom lies, Zentrale Art Space, Berlin, DE

2022

Remote Control, DAM, Berlin, DE
Anonyme Zeichner, Galerie at Körnerpark, Berlin, DE
Stralli Festival of Art, Peja, KO
Medienfrische, Festival for new media and experimental art, Tirol, AT
Freedom Exhibition, Scotty Berlin, DE
Gallery Weekend Berlin, Brunnenstraße 145, Berlin, DE
European Digital Art Fair, online
NAC Festival 2022, New Art City, online
The Male Figure, Galerie Kunstbehandlung, München, DE
Dichtung, Brunnenstraße 145, Berlin, DE
The Wrong TV, Centre Pompidou, FR
Is it Me? Am I the Drama?, Kunstverein Salzburg, Salzburg, AT

2021

Poems by a romantic Machine, Annual exhibition of the Salzburger Kunstverein, Salzburg, AT
Dotsieverse, Schmiede Werkschau,
Gedichte einer romantischen Maschine, Eigenheim Galerie, Berlin, DE
Face Capture Experiments, Meta Festival, Berlin, DE and online

Face Capture Experiments, Graphic Design Days Turin, IT
The Wrong TV, Nuit Blanche Paris, FR
Gedichte einer romantischen Maschine, Positions Art Fair, Berlin, DE
Dotsies Collection, Gallery RGB.XYZ, online
Dotsies Collection, Museumspark Rüdersdorf , Berlin, DE
Face Capture Experiments, International Biennale of Graphic Design, Chaumont, FR

2020

3D Printing, Schmiede Hallein, AT
Akrobat, 48h Neukölln, Berlin, DE
Akrobat, Gallery 1111, Budapest, H
Wald der Dinge, BA Exhibition of BTK; Berlin, DE

2019

Seeker, Between Us, Berlin, DE
U20Y24; Museum für Gestaltung Zürich, CH
Data Decay; Greenhouse Berlin, DE
Surface Insider, Schmiede Hallein, AT

2018

Solaris Installation, Funkhaus, Berlin, DE

Screenings at Film Festivals

2025

AI Film Festival, Stadtkino & Theater Hallein, AT

2024

Herein a blossom lies, Film My Design Festival, Cairo, EG

2022

Herein a blossom lies, Demo Festival, Amsterdam, NL

2021

Old Man, The Wrong Biennale, online

2020

Old Man, 2 Days Animation Festival; Vienna, AT
Old Man, Junger Film, Sankt Ingbert, DE
Hot Boy, UFA Short Film Festival, Ufa, RU
Hot Boy, FAB Festival of Animation, Berlin, DE
Hot Boy, Golden Kuker International Animation Film Festival, Sofia, BG
Hot Boy, Digital Arts Festival, Athens, GR

2019

Hot Boy, BitBang Animation Festival, Buenos Aires, AR
Hot Boy, Lisaluna Kurzfilm Festival, Duisburg, DE
Hot Boy, 2 Days Animation Festival, Vienna, AT
Hot Boy, Animanie Festival, Pilsen, CZ
Face Capture Experiments, Demo Festival, Amsterdam, NL
Projection Mapping, Last Summer Dance, Luxembourg, L

Performances

2018; Funkhaus, Tech Open Air Conference; Berlin; DE
2017; Alte Münze; Performance & Visual Art Festival, Berlin, DE
2015; Grelle Forelle, Vienna, AT

Lectures

24/09/2025, Subnet Talk, Salzburg, AT
2022, Schmiede Hallein, Media Arts Festival, AT
2020, FH Bielefeld: Uncanny Fashion, online

Grants, Scholarships and Artist Residences

2026, Residency in Budapest, abroad program for visual artists, City of Salzburg, HU
2026, Working Grant of the City of Salzburg, AT
2025, Residency in São Paulo, Galerie Thaddaeus Ropac, BR
2024, Publication Funding, Bildrecht, Vienna, AT
2024, Publication Funding, City of Salzburg, AT
2024, European Forum Alpbach Alumni, Tyrol, AT
2024, Annual Scholarship for Media Art, City of Salzburg, AT
2024, Studies in Motion, Project Grant of the City of Salzburg, AT
2023, Sticky Gloves, Project Grant of the City of Salzburg, AT
2023, Residency in Skopje, abroad program for visual artists, City of Salzburg, MK
2022, Romantische Maschine, Project Grant of the City of Salzburg, AT
2022, Akademie AIR, Salzburg, AT
2022, Medienfrische Artist in Residency, Tyrol, AT
2022, Romantische Maschine, Project Grant of the City of Salzburg
2021, Neustart Kultur, Project Grant of the Bundesverband Bildender Künstlerinnen und Künstler
2021, Forest of Things, Project Grant of the City of Salzburg
2020, Kara Agora Art & Research Center, Artist in Residency, Speculative Playrooms, online
2020, Startstipendium des BMKÖES 2020, AT
2020, Summer Academy Salzburg Artist in Residency; Mentor: Bani Abidi and Priya Sen
2020, UE Berlin Theory Awards WS 19/20 (Nomination)
2014, Youth Innovativ Award (First Place Prize)

Publications

2026, how to skate, Broschüre, Berlin, DE
2025, Manuel Tozzi, 2018-2024, Kuenstlerbuch, Berlin, DE

Press

2026, Sloth, Ynselbuch, Dr. Bernhard G. Förg, Rüdiger Wassibauer, Salzburg, AT
23.09.2025, Ein Chat mit Mephisto und ein Roboter für Gretchenfragen, Salzburger Nachrichten, AT
2025, Sündenbock, Ynselbuch, Dr. Bernhard G. Förg, Rüdiger Wassibauer, Salzburg, AT
12.08.2024, ORF, Tirol heute, AT
2023, Das Ynselbuch, Dr. Bernhard G. Förg, Rüdiger Wassibauer, Salzburg, AT
2023, Systems of Support, Kunstverein Salzburg, ORF, TV
2023, Systems of Support, Kunstverein Salzburg, Salzburger Nachrichten, AT
2022, Taniel Mozzi, Salzburger Nachrichten, AT
2022, Romantische Maschine auf der Schmiede Hallein, ORF Salzburg, AT
2022, Romantische Maschine auf der Schmiede Hallein, FS1, AT
2022, e-merging artist.art
2022, Salzburg heute, ORF, AT
2022, Jahresausstellung im Salzburger Künstlerhaus, Salzburger Nachrichten
2022, Radio Arty, FluxFM, DE
2021, Frankfurter Bibliothek, Bretano Gesellschaft, DE
2021, Eigenheim Edition #5, Digital Art Collection, Berlin, DE
2020, 48h Neukölln, Berlin, DE
2020, 2.0 Zine / Heft, Eboran Galerie, Salzburg, AT



Dürer's Rhinoceros (2026, animated) or the Imagination of the thousand Kids
2026 · 30x20x7cm · 972 pages · soft cover, schweizer brochure







how to skate (brochure)
2026 · 16x20x1cm · 18 pages · soft cover, staple binding brochure



when a skate park like this is
being rebuilt, I think to myself

okay, in that case
I'll try to change too



...maybe?



LIP

the view there

apart from the neighbors

