



Manuel Tozzi – selected works

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

Currently he is studying sculpture at the Kunsthochschule Berlin Weißensee.

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poems of a romantic machine · ink on paper, robot, light table · 22x32cm²
2022 · installation view: Eboran Galerie 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=kREuMB8zGxA>



installation view



Animatronic Fence · interactive sculpture · 60x70x15cm²
2022 · installation view: Galerie Ebroan Salzburg, AT

The work ANIMATRONIC FENCE 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.

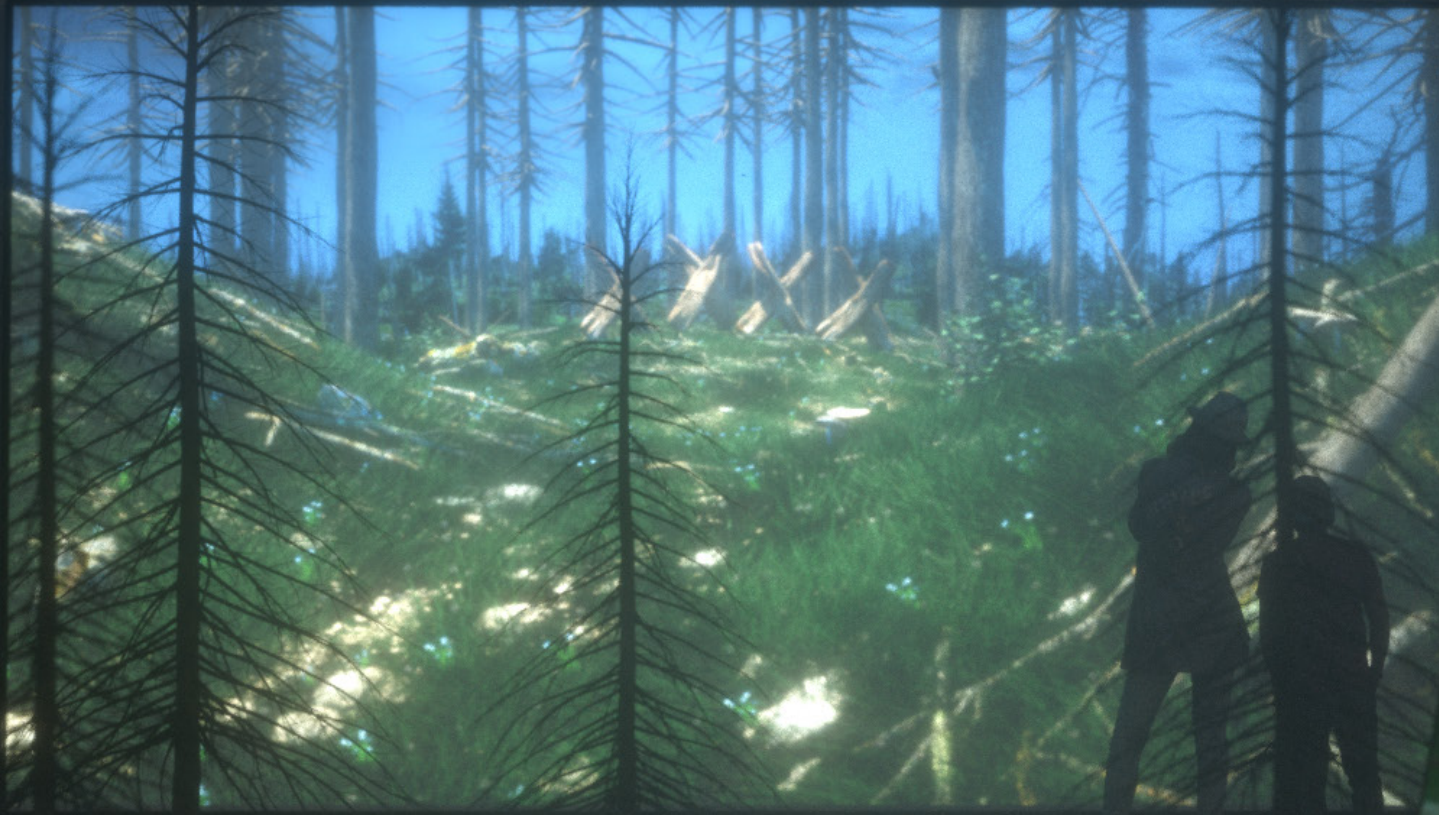
The foreign and unknown is located beyond the border, which Tozzi concretizes as a semi-transparent, permeable wooden fence. This demarcation not only holds an effective potential of inclusion and exclusion, but also influences the freedom of movement on this side of the border. To question this, to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

documentation video

<https://vimeo.com/701802966>



installation view



(Wald der Dinge) Forest of Things · Multi-channel video installation · 2'20 '' (loop) · 15m²
2020 · installation view: BA Exhibition Berliner Technische Kunsthochschule, DE

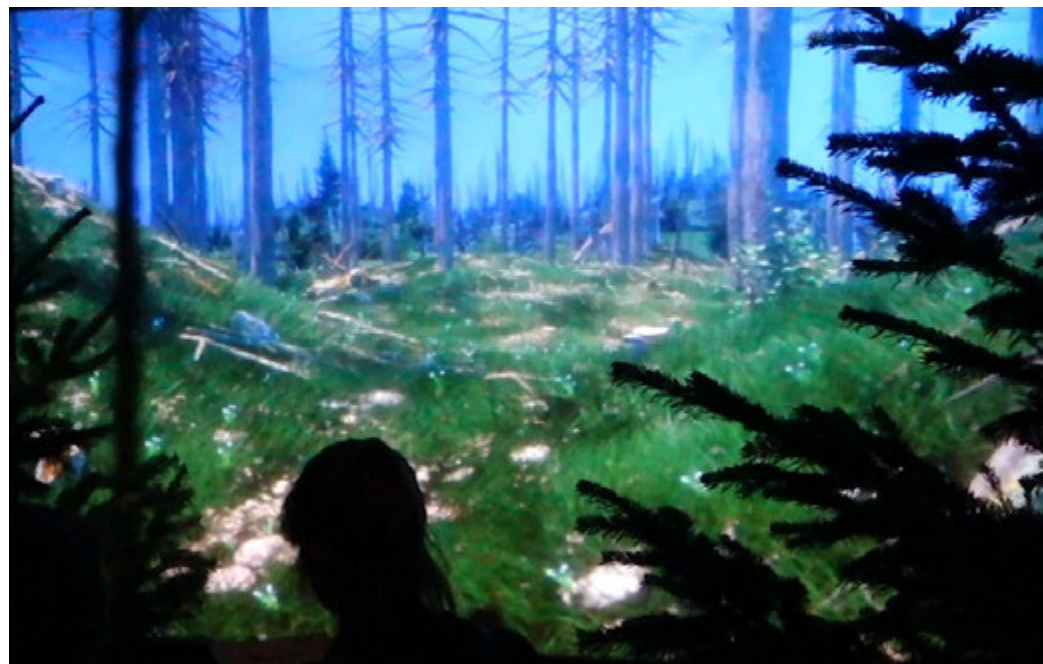
FOREST OF THINGS is an audiovisual fairytale by Manuel Tozzi from 2021. For the online exhibition the work is staged in a computer-generated multiplayer environment.

With the sound of birds and water flowing by, the forest of things pretends to be an ecological system rather than uncovering its technological nature. Only one wooden fence, the boundary between the wild forest and the domesticated fields, disturbs the illusion. As it starts moving autonomously, it stops performing its programmed functions. Suddenly it reveals a letter of the alphabet, a hint of its algorithmic system. Because the letter x is used to signify the unknown, the underlying motives in the forest emerge.

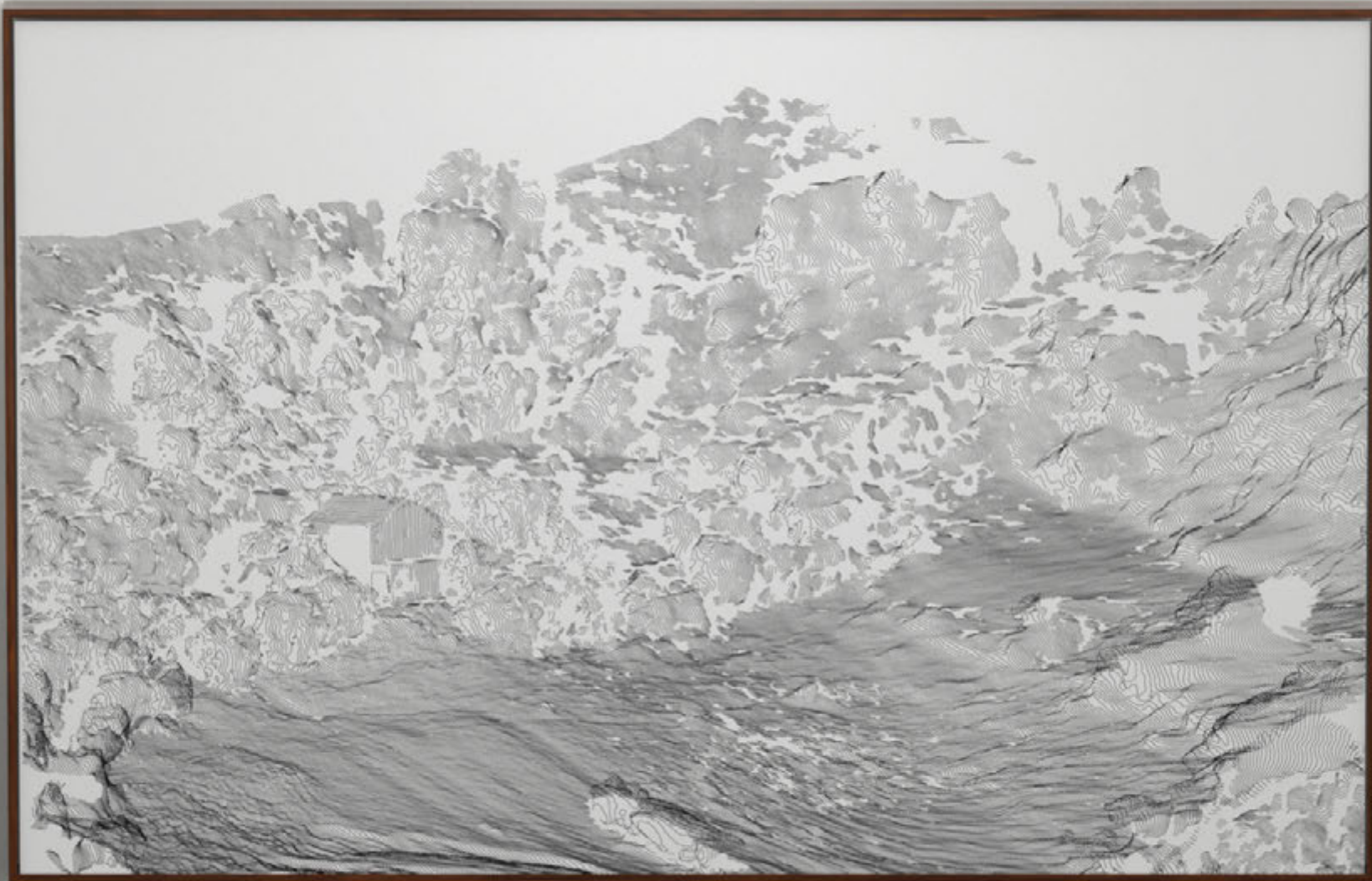
As the visitors wander through the space they encounter four characters, who have secluded themselves in the secureness of the thicket. Awakened from their delusions by the miraculous transformation of the fence, they start sharing their concerns about the pretence of nature and the barricades of culture which always remain untight.

documentation video

<https://vimeo.com/405589209>



installation view

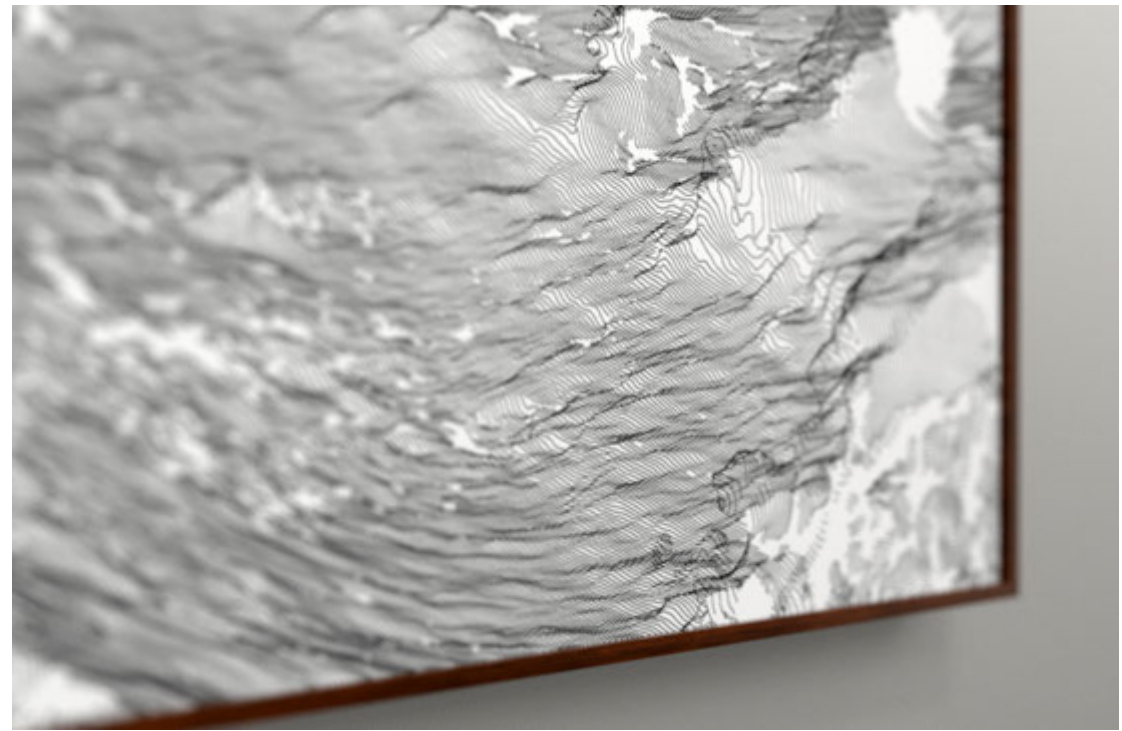


unnamed (lidar drawing) · Tinte auf Papier · 200x65cm
2023 · installation view

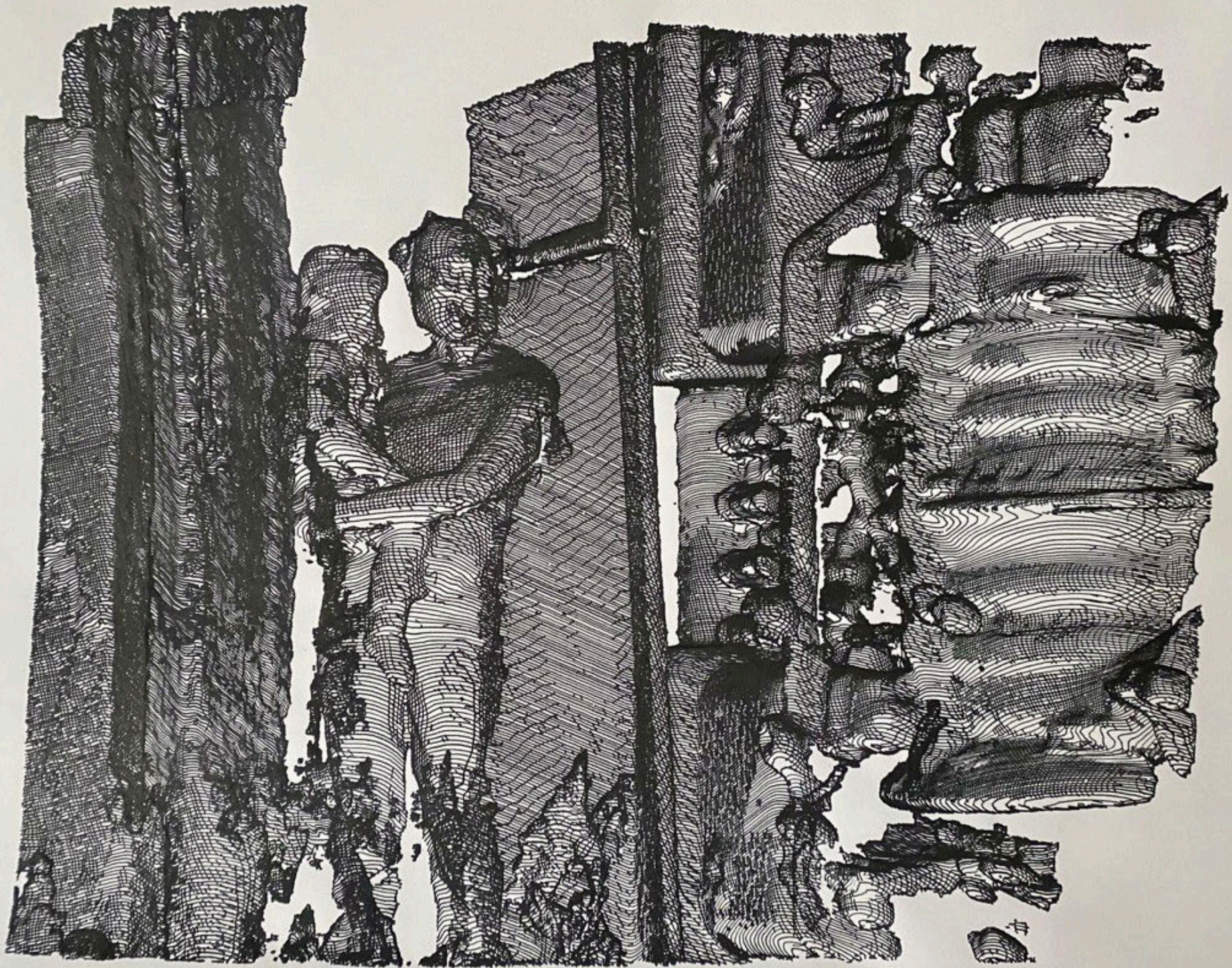
In the series of works, traditional visual languages merge with digital space, allowing Tozzi to explore new visual codes and hybrid aesthetics that result from the encounter of these two perspectives.

The drawings and sculptures 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.

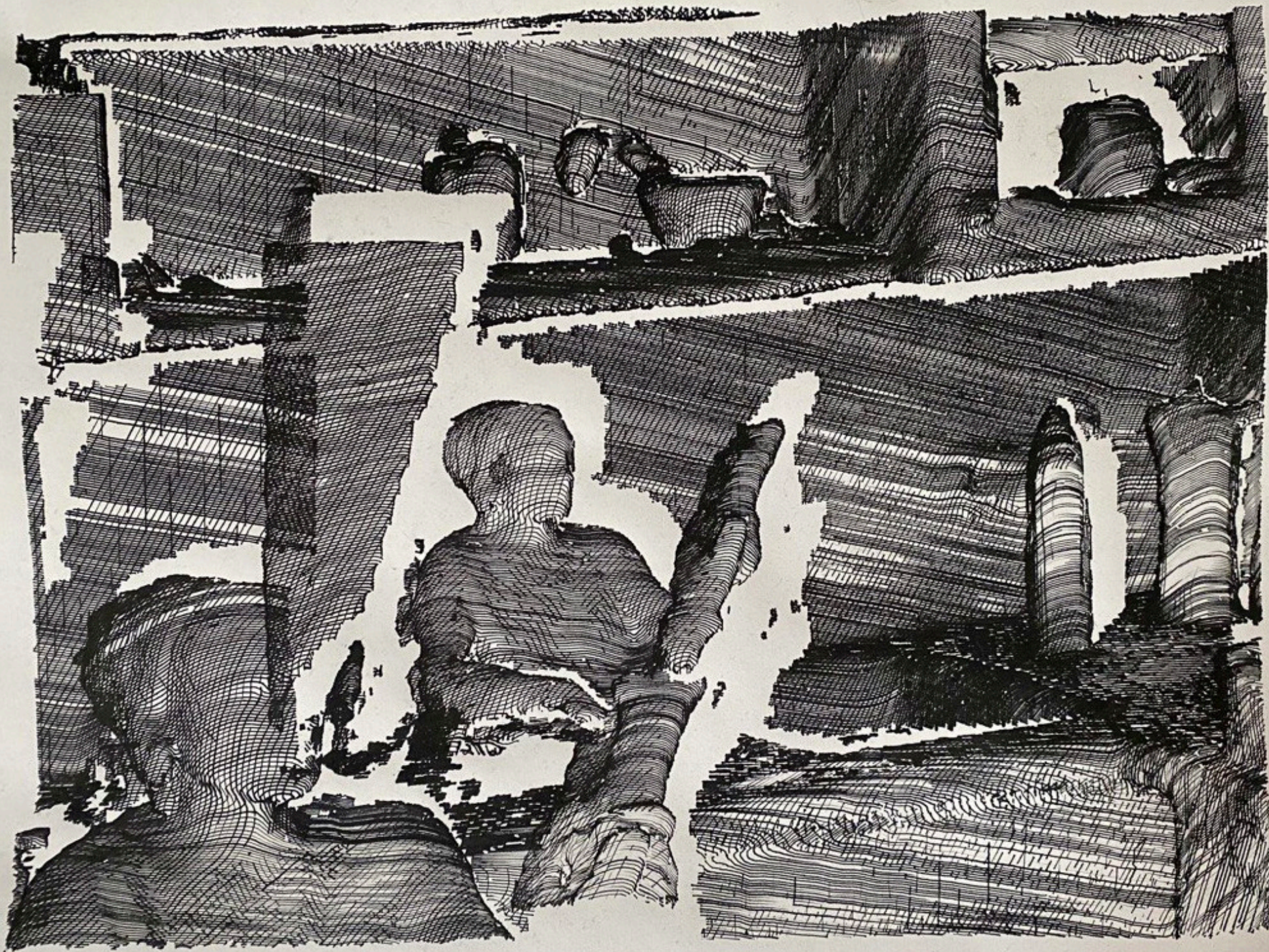


installation view



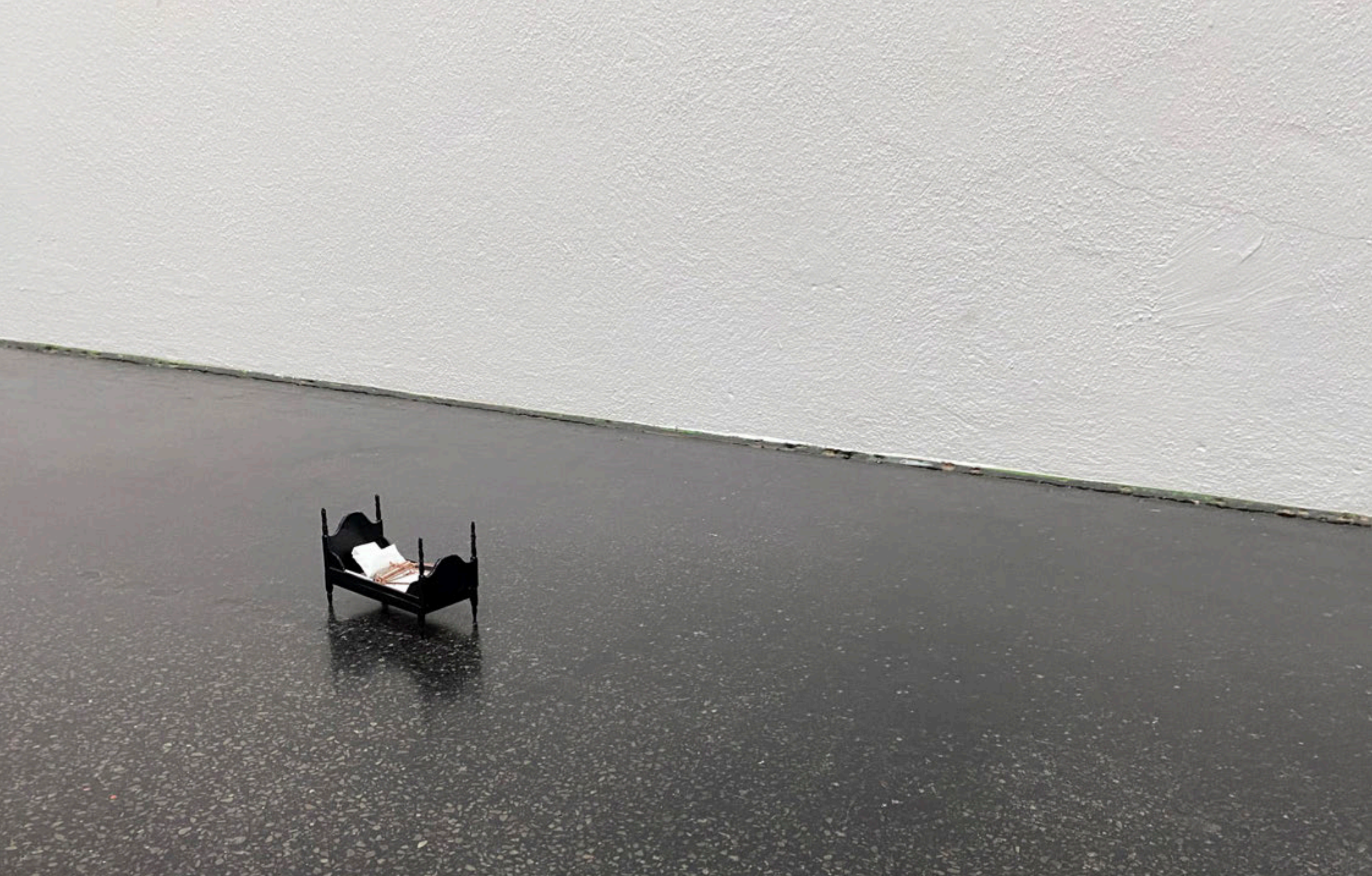


unnamed (lidar drawing) · ink on paper · 90x90cm
2023 · installation view





(lidar drawing) · ink on paper · 380x165cm
2023 · installation view



a trap so small, you can hardly see it · PLA, wood, copper wire · 10x10x15cm²
2021 · installation view: Galerie Eboran, Salzburg, AT

The small-format sculpture A TRAP SO SMALL, YOU CAN HARDLY SEE IT consists of a 3D printed bed, which was previously modeled in a digital graphics program. Instead of a mattress, a taut, white-colored mousetrap and a pillow lie in the miniature bed frame.

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 glance, suggests a more ambivalent world of associations in the style of l'humour noir. It suggests the gradual withdrawal of the body from public space under the pressure of digitalization, the Covid-19 pandemic, and increased depression. The work reflects the permanent tension of the modern individual to oscillate from bed between moments of rest and omnipresent catastrophe.

New technologies play a significant role in this development. They are an indispensable bearer of hope, but they can also emerge with opposite signs as the nightmare of a technology that takes on a life of its own. The copper, which conducts the electric current in the field of technology, crushes the unwary mammal that has fallen into the trap. Against this background, the work stands as a symbol of the normality of uncertainty, ignorance and gullibility.



installation view



Virtuelle Behausung, Bronze PLA, 3D Modellierung· 5x5x20cm²
2022 · Installationsansicht



you used to call me on my shellphone · Bronze PLA · 25x20x25cm²
2022 · installation view: Eboran Galerie Salzburg, AT

Lidar Figure (photoplastic)
polylactic acid · 20x15x35cm²
2022, installation view





Gestern war anders · Bronze PLA, 3D Modellierung · 10x10x20cm³
2021 · Installationsansicht



Teleboas · 3D Druck · Bronze PLA · 22x32cm²
2021 · Installationsansicht: Kunstbehandlung, München, DE



selected works (2020-2023)
by Manuel Tozzi

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