

Luc Mattenberger

During three consecutive months, every night, Luc Mattenberger drove his car at sunset down Pinto Canyon Road, a remote path connecting Texas with the Mexican state of Chihuahua. The songs invariably blasting from his stereo system every night were of the kind that in normal circumstances would hardly warrant scrutiny – a random, sapid combination of shopping mall muzak and road trip classics, spanning from Eminem to Britney Spears and Bruce Springsteen. However, in a fashion not rare in Mattenberger's work, things were to take an unexpected twist, and the apparent innocence of a car roaming in a majestic landscape and a radio providing the quintessential American suburbia soundtrack would be no exception, ably concealing a set of dark references associated to the two machines and the mundane scenery in which they operated. The playlist in question was in fact the very same one prison guards played out loud to impose maximum discomfort to the inmates detained in the infamous Guantanamo base (...)

Extraits de "Luc Mattenberger – Absence & Presence", Michele Robecchi, 2018

1.10.1980, Geneva

lives and works in Geneva and Basel

Dopamine Crush, exhibition views,
La Ferme de la Chapelle, 2020

all pictures © Nicolas Delaroche Studio





Performance during the closing of the exhibition

Luc Mattenberger est l'auteur d'œuvres volontiers polysémiques, par lesquelles il teste les rapports humains-machines; déconstruit les mécanismes qui nous font préférer A à B; ou tente de comprendre ce que signifie la notion de «liberté» dans un monde où des serveurs de big data connaissent par cœur nos préférences en matière de yaourts ou de partis politiques. A découvrir jusqu'au 28 juin à la Ferme de la Chapelle, à Lancy, ses dernières pièces sont rassemblées sous le titre «Dopamine Crush».

Aux lignes claires et contours simili-manufacturés, les objets exposés nous veulent du bien. Pour certains, ils ont été imaginés dans les intérieurs aseptisés d'une clinique de Novotroitsk, sur le versant asiatique de l'Oural, où l'artiste a pratiqué la méditation. On pense aux pièces d'acier réalisées au tour, dont la forme a été dictée en temps réel par des IRM et électroencéphalogrammes du cerveau de Luc Mattenberger. De forme oblongue, ces objets sont disposés sur deux grands socles-lits en carrelage blanc, évoquant la salle de bain tout en perpétuant un principe de quadrillage cher à l'artiste.

Le séjour oriental s'est fait dans le cadre d'une résidence de Pro Helvetia et d'une participation à la Biennale industrielle de l'Oural, à Ekaterinbourg, quatrième ville de Russie. A cette occasion, Luc Mattenberger s'est intéressé plus avant à la «pleine conscience», cette méthode de méditation ayant pour but d'augmenter notre capacité d'attention, tant intérieure qu'extérieure, afin de déstresser. Avec des effets potentiellement pervers, qui ont retenu toute l'attention de l'artiste. «L'idée est d'accepter tout ce qu'il y a autour de nous, sans émettre de jugement, explique l'artiste genevois depuis son atelier bâlois, où nous l'avons joint lundi. Mais à quel moment a-t-on prise sur cet entourage si on reste dans un assentiment neutre?»

Certaines entreprises conseillent vivement la mindfulness à leurs employé-e-s, avec des visées avant tout productivistes. Quant à l'armée étasunienne, elle utilise cette forme de méditation dans le traitement de trouble de stress post-traumatique, mais également dans la préparation au combat, explique Luc Mattenberger.

On peut s'essayer à la «pleine conscience» au sous-sol de la Ferme de la Chapelle, où Station assise (Lumière) (2020) s'articule autour d'un grand ballon lumineux. Evocation de la luminothérapie utilisée pour soigner la dépression, l'œuvre propose une inversion – l'espace le plus clair est pour une fois la cave. A côté, trois cloches en forme de bombonnes d'extincteurs pourront signifier le début et la fin du recueillement.

Au rez comme au premier étage, des miroirs suspendus à une grille parlent au public, l'obligeant à se mirer pour entendre les mots susurrés. En haut des marches, à nouveau dans un contexte de carrelage blanc, un diffuseur répand la phéromone de la peur, a priori la seule à laquelle l'humain demeure sensible, explique l'artiste. La substance a peut-être été recueillie derrière un muret de ciment, en fond d'espace, où une installation évoque les lieux de détention: avec lit, masque blanc et structures en mousses pouvant être fixées aux membres, Station couchée (Mc Gill) (2020) fait référence à une recherche sur la privation sensorielle menée au Canada durant la guerre froide. En contrepoint, des lithographies reprennent des phrases vides du type «Ouvre grand l'espace acoustique autour de toi», injonctions typiques de certaines formes de méditation guidée.

«Il est de plus en plus important pour moi de mettre en place des situations d'expérience», souligne Luc Mattenberger. Et pas nécessairement avec une finalité de détente: en résidence dans la ville texane de Marfa, l'artiste s'était imposé durant trois mois une playlist de chansons utilisées à Guantanamo pour torturer les détenus. A Lancy, heureusement, «Dopamine Crush» ne libère que des molécules de plaisir, à quelques phéromones près. Respiration, expiration...

SAMUEL SCHELLENBERG, in Le Courrier, 12 juin 2020





Station assise (lumière), 2020
salt, lighting balloon, steel, foam, faux leather



A mirror whispers phrases inspired by the ASMR relaxation method using whispering and muffled noises to lull the brain to sleep. This type of stereotypical discourse that can be applied to everyone also recalls the standardized theories for achieving success, but also extends the reflection to the cognition of a work that could be shared by all.

Mirror (Mindful), 2020
mirror, steel, audio player and amplifier

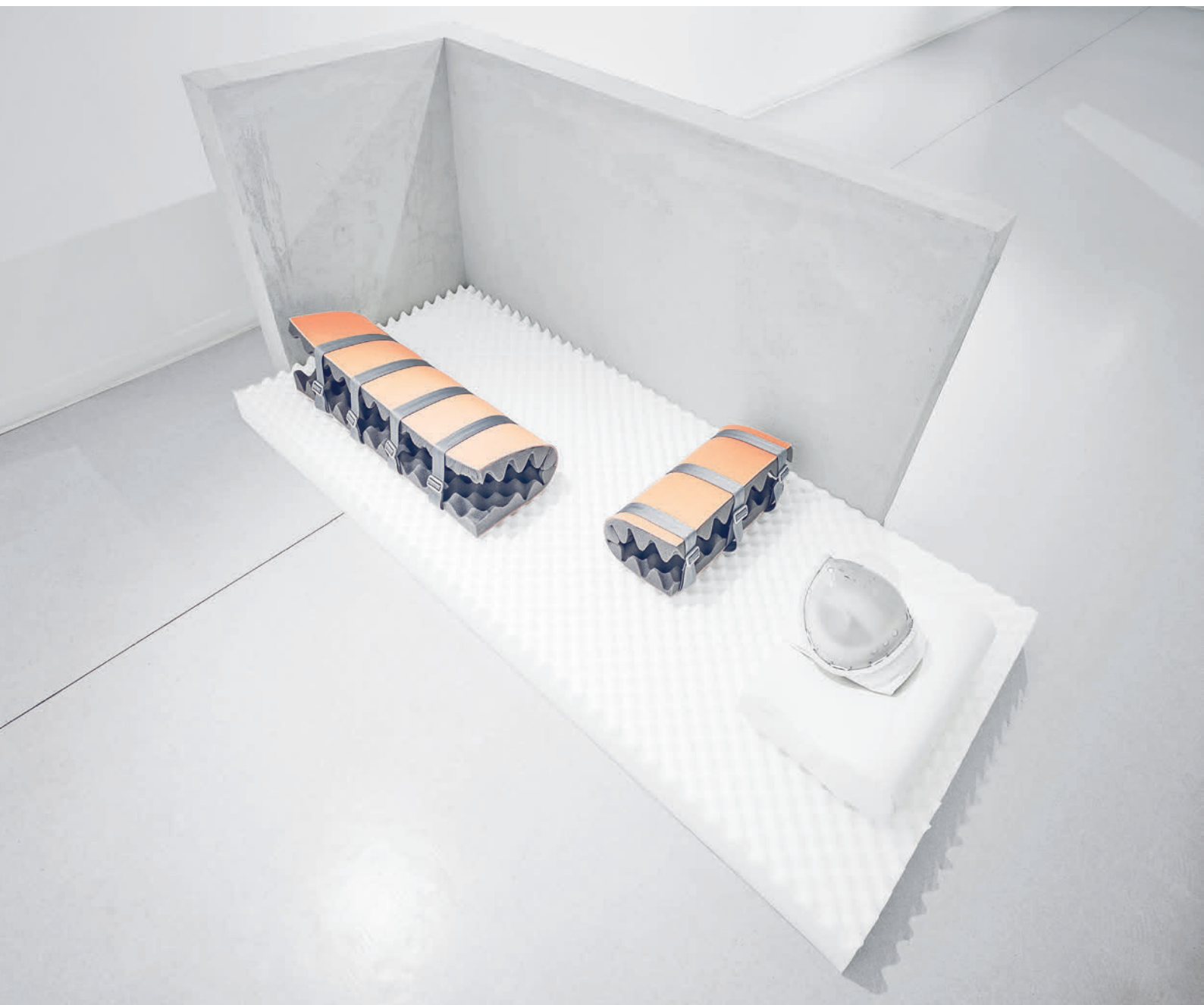


Mind Control (Rods), 2020
steel, aluminum, tiles, foam, faux leather

Sans titre, 2020
steel, wood



Station couchée (McGill), 2020
foam, strap, plexiglas, cement





Station assise (peur), 2020

tiles, steel, aluminum, glass, atomizer, pheromone

Protect me from what I want

exhibition views, Kunsthalle St.Gallen, 2019

Bathtubs. Objects of well-being. An injunction to pleasure, to performance, to body care. A syncopated sound environment made of starting and triggering of the pumps. A Bathtub turned into source. Garden of Eden. The water marks on the floor of the Kunsthalle. Metal boards on the walls. Boards which alternately covers the bathtub, when moved by the museum attendants. Boards that protect, as a photo pass-heads, or may lock someone in.



Baby One More Time, 2019

steel, pumps, stainless steel, modular
timing relay, polyethylene

Board, 2019

steel, polyethylene

Foam Lock, 2019

steel, polyethylene, foam

Chime, 2019

steel, twin timer, motor,
aluminium, wood





photos : OFC

Cognitive Playground

2019

wood, steel, foam, LCD screen, microcontroller,
amplifier, loudspeaker, solenoid, chime

Cognitive Playground is an experience. Composed of wood structures on which the spectator can lie down, set his chin, sit down, let himself be impregnated with low frequency sound impulses or light impulses. A chime rings every 3 minutes. Colorful and sonic impulses in the installation are real-time translation of mindfulness texts read by a computer. How minds are shaped by diverted, unconscious ways? From the youngest age. Could the chime be experienced as a new Pavlov experience through repetition of the same mental state associated to the bell?

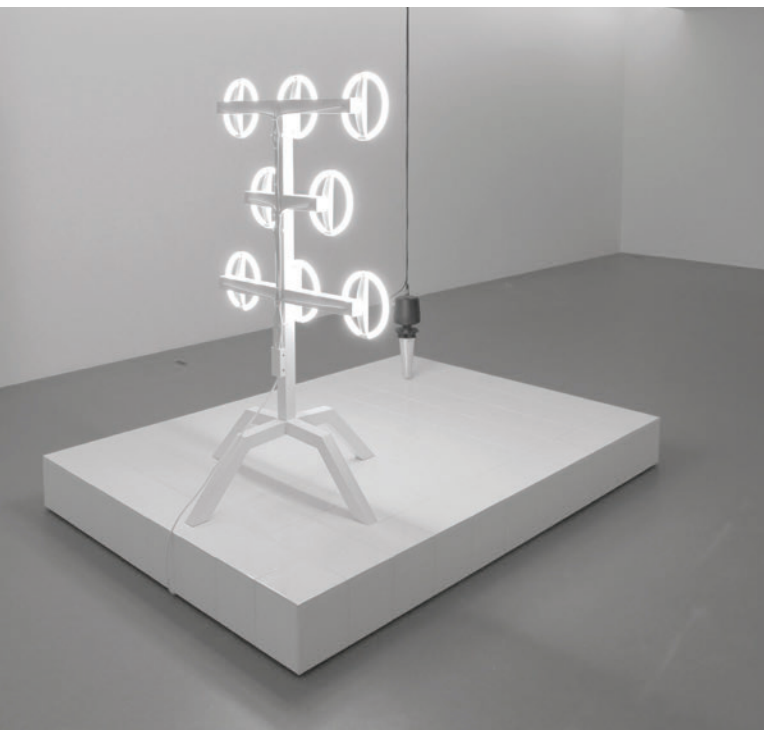
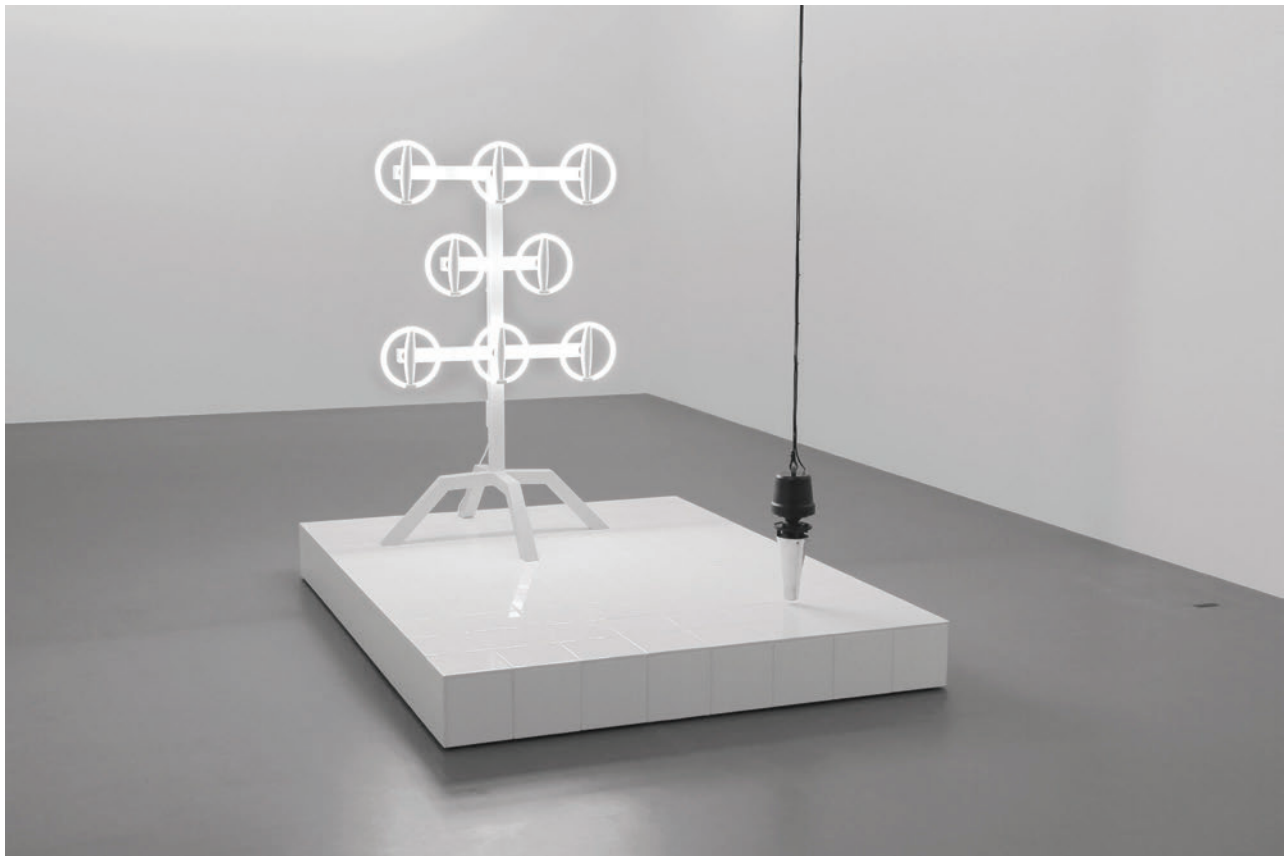
Square, Triangle and Light

2016

steel, ceramics, fluorescent lights, wood, loudspeakers

224 x 164 x 175 cm

A warm, round, crackling sound escapes from the cone just above the tiles. Soft noise of a combustion. Neutral daylight white color. A stage with cold tiles and cold white metal structure. A stage where a body can lie. A contradiction between sensations that lead brain to face an unusual situation.



**No Meeting,
No Standing
No Sitting**

« Entering the exhibition, one first encounters an installation recalling the remnants of rooms used for sanitary purposes. Perfect white tiles immediately call to mind elements of washrooms, for example a shower, laundry, or even a freshly cleaned slaughterhouse. A black rubber hose joins two metal fixtures on the wall. Upon close examination it becomes clear that water comes out of the wall through one end and enters the room through the nozzle on the other. Is this a real functioning object or a decoy? Walking through the exhibition space, one finds this structure a total of three times in slight variation, and the dynamic of the presentation is structured around the repetition of these three similar works. In addition to these three bas-reliefs, one finds four flags in the non-colors of black and white and also a video work, the soundtrack of which lends the exhibition its unique quality, while fusing together the different works presented. » [...]

Excerpt of a text by Alexandra Blättler / English translation Laura Schleussner



2015

wood, tiles, rubber, steel

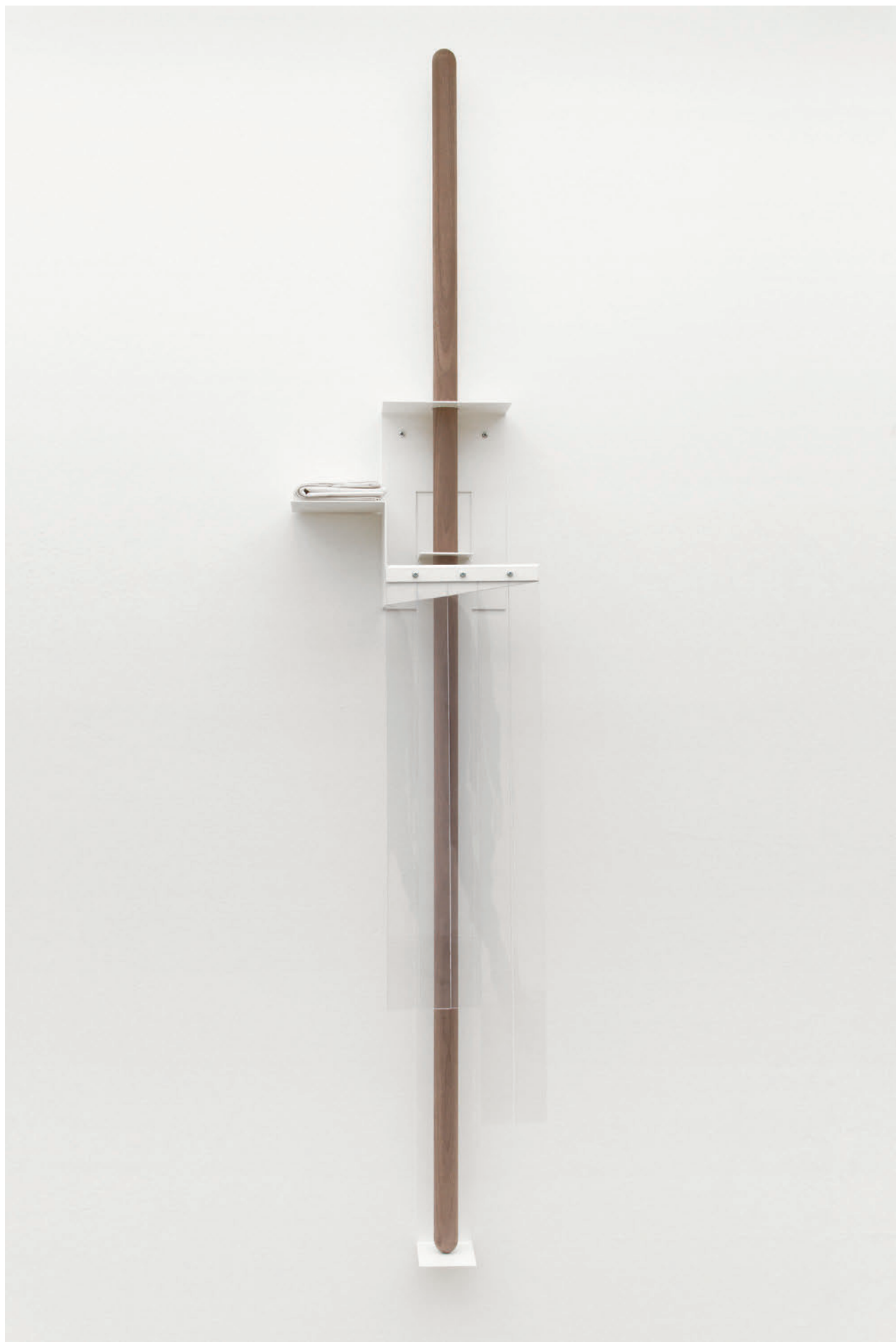
Photo credit: Alexander Hana

Youth Path (Peak Hour)

2017

steel, wood, cotton, pvc

170 x 31 x 15 cm



We Only Got Two Lives

2018

powder coated steel, wood, flat screen, audio system

sonore, LCD screen, microcomputer, foam

205 x 265 x 92 cm





Lying Behaviour (Landscape)

2018

powder coated steel, wood, mirror, foam, flat screen, audio system
202x65x218cm

A structure that welcomes the body. An object invites to lie down, to perceive sound and light, to grasp it and to experience a certain altered mental and cognitive state. A sculpture within a bunker in the Alps where I spent a 48 hours experience, with overwhelming impulses with the result of an incapacitated brain. A 48h blank is the result, no memories, no thoughts, noting, 48h missing.



For The People

2017-2018

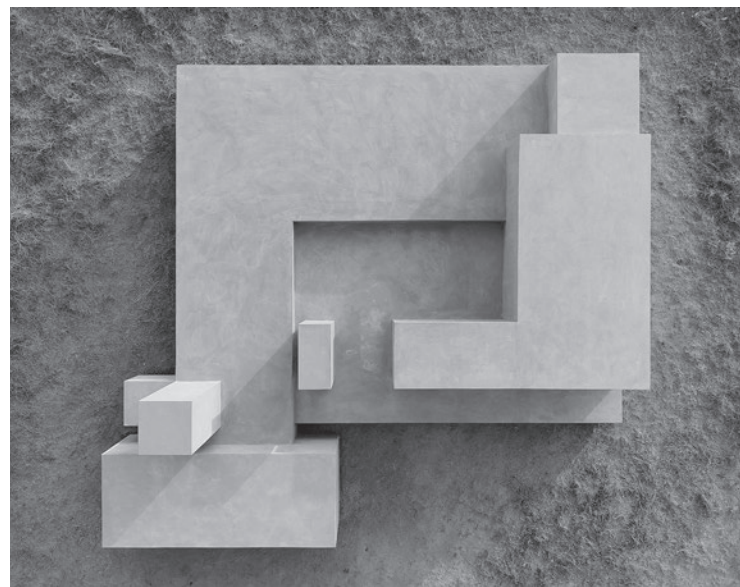
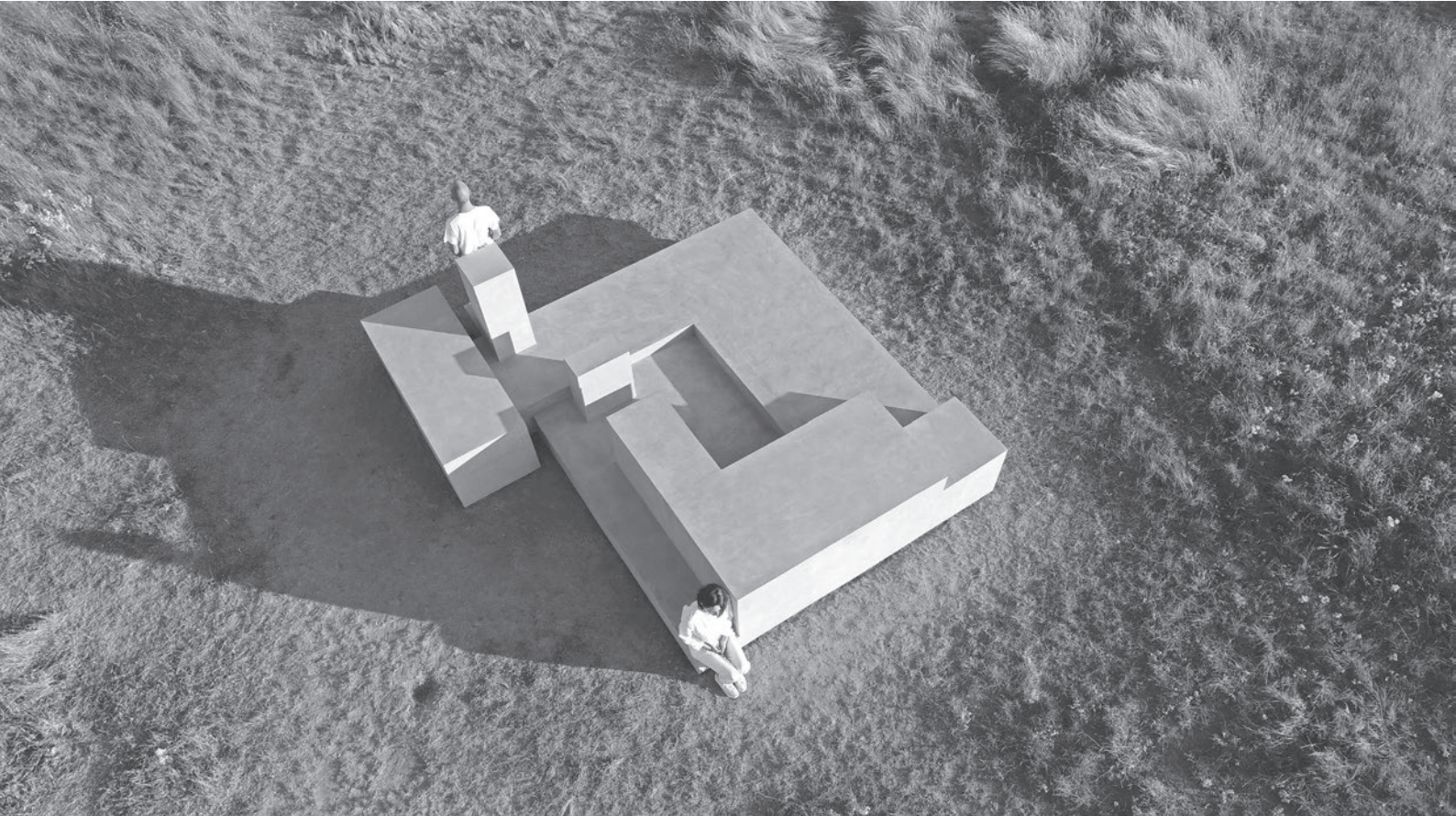
mixed media

For The People took place last autumn in Marfa, Texas. An experiment with a stage, the landscape, a drone, 2 performers and the people. The authority of Judd and the overlapping images of hollywood movies shot in Marfa were flying like a drone over the project.

I conducted recently researches on mind control and augmented body. A research going from olfactory marketing to the role of sound/music in various experiments, e.g. in speech therapy or in the shopping experience.

Mindfulness took an important place in my researches, due to the fact that this is a technique that is used and in antagonist contexts from its spiritual/wellness origins. For instance in almost every business schools or in the new training of US marines soldiers.

I became aware that it was used more and more in many different areas of the society, which raised many questions related to the manipulation of the mind and body. How a self suggestion technique can help to shape minds and in what purpose. Does it conduct to the renunciation of any acting.

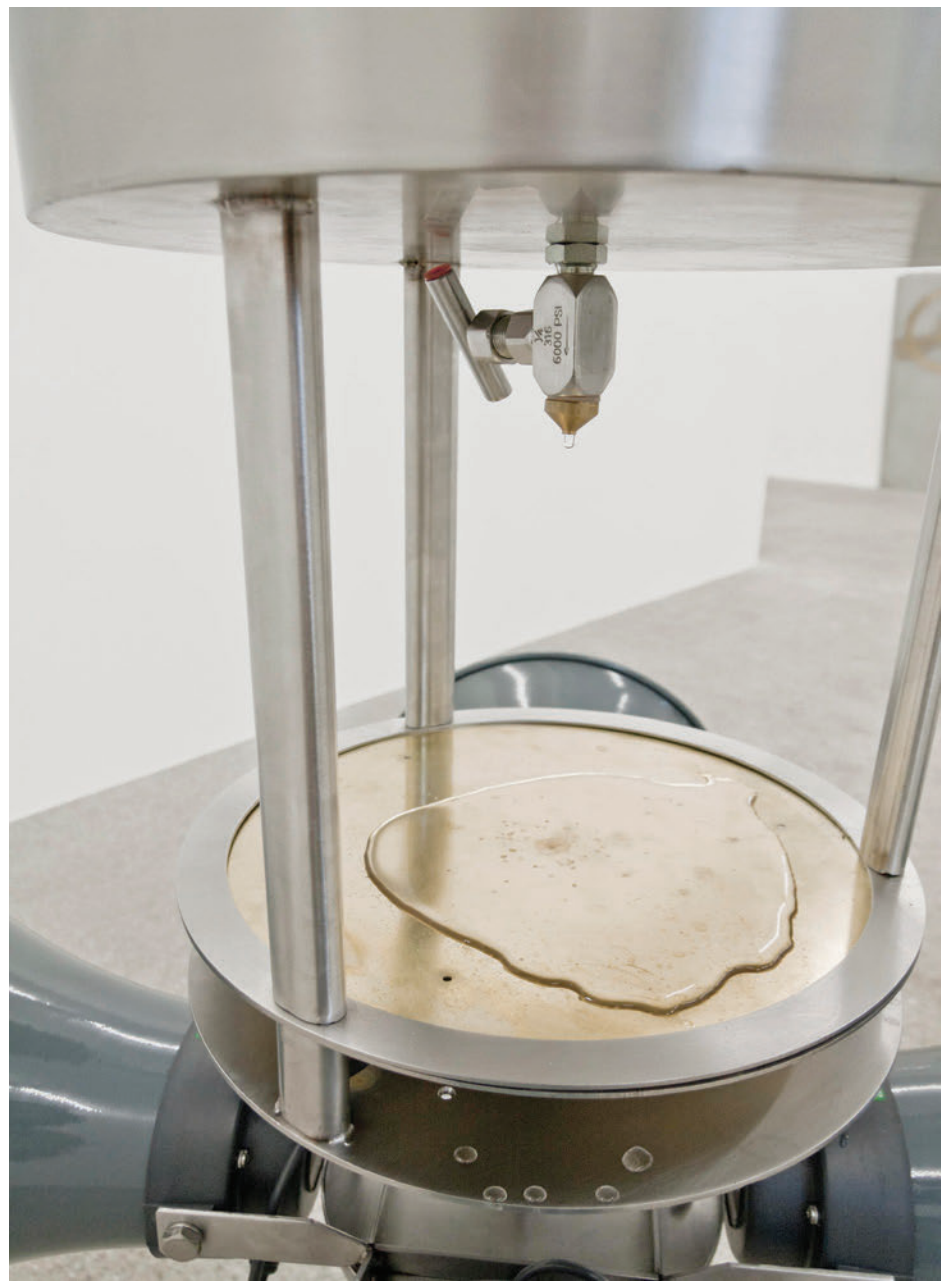


Drop

2012

brass, stainless steel, water tank, amplifier
100 x 60 x 60 cm

A drop of water falls regularly on a wide brass disc.
Four loudspeakers amplify the effect. The structure
is always on the edge of feedback.



Tools (*Revolution*)

2014

Steel and stainless steel, leather, brass, enamelled earthenware

400 x 300 x 330 cm



Sans titre

2019

typography on Gmund cotton paper 300 gm2

40x50cm

25ex. of 4 pages

editor : atelier Raynald Métraux, Lausanne

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photos : Aurélien Bergot



Mind Control (Bodies)

2019

steel, cement, foam, performance

Recorded meditations by EEG and MRI are directly transposed, cut into curved steel rods. Those rods are displayed on a stage and are read by performers or the public. But do the performers or the audience read the waves or their projections of the meditations, their perception of the context of a monocity, or their memories of similar situations? *Mind control (Bodies)* explores influences techniques in such a context offered by the Biennale, playing with Edward Louis Bernays's motto : repeat 3 time something that doesn't exist and it will become true.



Wall

2012/2016

concrete, brass, galvanized steel

185 x 90 x 5 cm



Black Matter

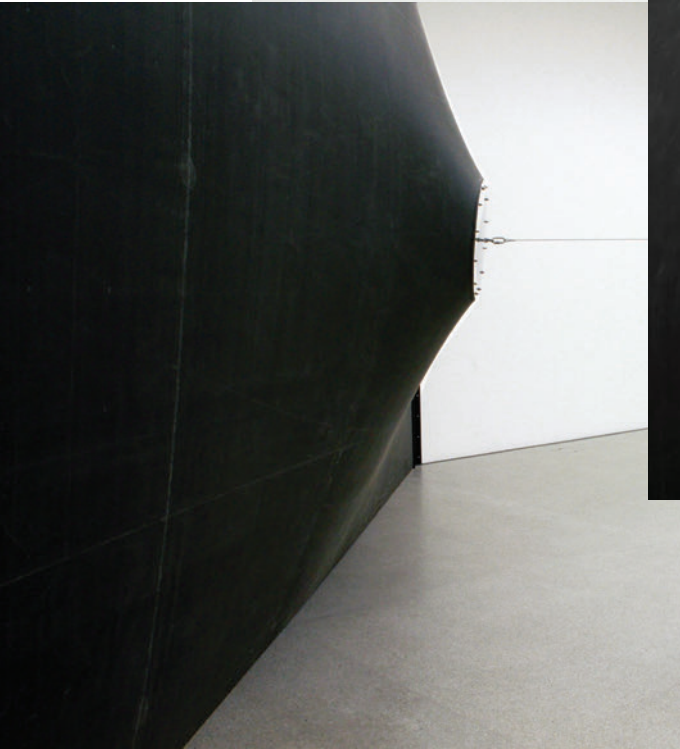
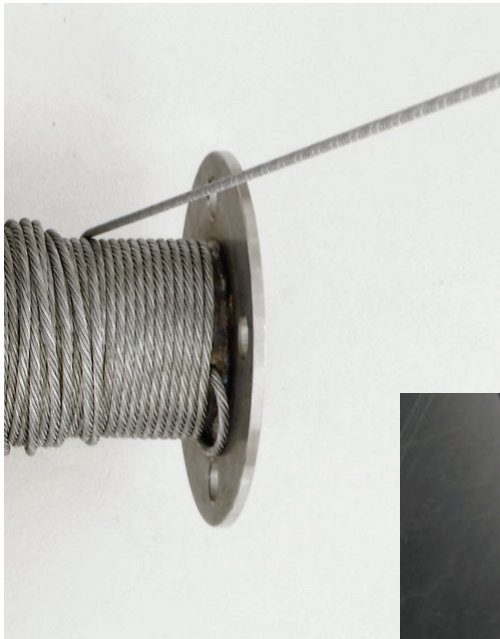
2010

EPDM rubber, aluminium, hoist and electric drive

600x800cm

Prix Pasquart 2010

An big membrane is connected to a horizontal cable. The cable itself runs towards the opposite corner of the showroom and winds and unrolls on a winch. As the result, the black surface is constantly moving: as soon as the membrane reaches a maximum extension - at the limit of its break - the winch motor reverses and the rubber surface can take again the initial shape, before starting a new cycle. This movement produces a big depression and as a result a constant change of the air volume in the showroom.



Flare

2012

Acier, grillage, béton, aluminium, caoutchouc, moteur électrique

640 x 640 x 220 cm



Tour de cou

béton, cuir, acier et acier chromé

60 x 120 x 12 cm

Photo credits: Aurélien Bergot, Geneva

Résidences du Pré-Babel

Gigon/Guyer architectes - Cologny



Zeitlücke

2015
steel, generator, lamp
variable dimensions

[...] By virtue of its obstinacy, Mattenberger's work breaks out of its own closed circuit and becomes a messenger demonstrating the ambivalence of mechanical objects. It generates a momentary pause at a time in which the nature of devices is changing rapidly. Waves of mechanisation and automation, including the current one, both liberate and create victims. A society driven by economic pressure and mechanical possibilities has little sympathy for workers, who adapt more slowly than machines. 'Generator + fuel = illuminated light bulb' is only part of the description of Zeitlücke; its light, noise, smell and presence make reflection and uncertainty contagious.

Excerpt of a text by Aoife Rosenmeyer

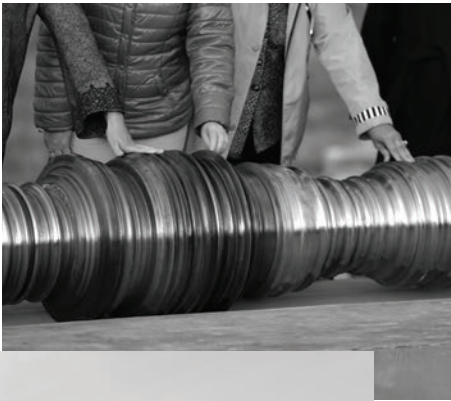


Mind Control (Space)

Novotroitsk City Park, 2019

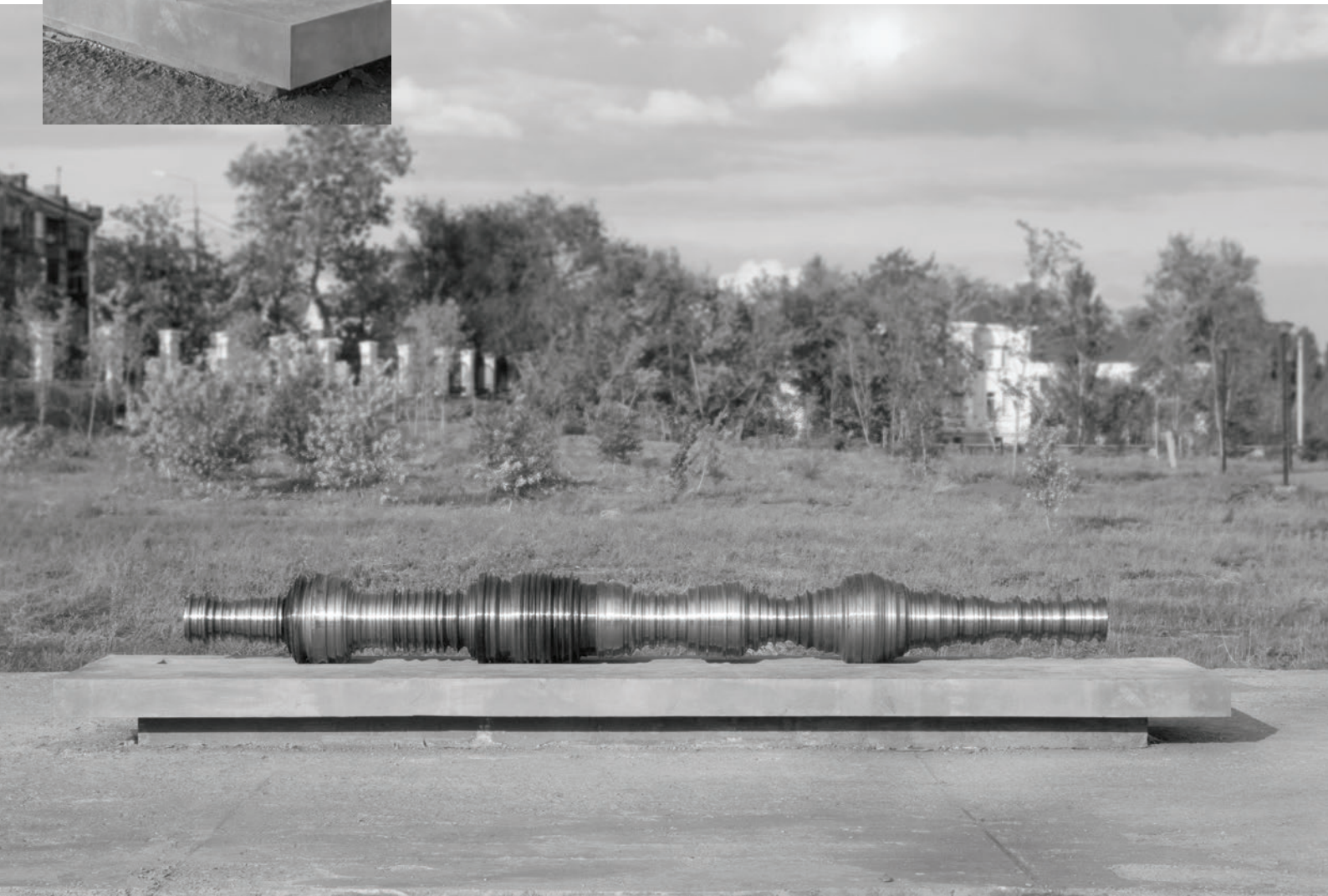
concrete, steel

500x120x78cm



Today, meditation and other so-called mindfulness practices are no longer just spiritual. They are actively used as therapy for post-traumatic syndrome, as well as to improve human performance and efficiency. These practices involve dissolution in the environment and its full acceptance, but a change of context raises the question of the limits of the aptness of using such a strategy. The artist meditates in Novotroitsk, an industrial monotown born from the Soviet planned economy, ore deposits and a huge metallurgical complex. Luc Mattenberger explores how the environment and context affect human consciousness, particularly in this context that have a strong history of mind control technics. Applying the practice of conscious meditation, the artist recorded the state of his brain with the help of EEG and MRI in order to turn his signals into diagrams, trying to materialize the thought. Based on the obtained data: electric impulses of the artist's brain were amplified and converted into other electric impulses in order to control a lathe. A series of sculptural objects were created, carved from a steel wheel blank at the Ural Steel plant, the city-forming enterprise of Novotroitsk.

5th Ural Industrial Biennial of Contemporary Art, 2019



Heimat

2011

dural, stainless steel, wood, glass

22 x 33 x 8 cm



Booby Trap

2011

moteur, aluminium, réservoir de F-5 Tiger, turbine, palan

80 x 120 x 550 cm

collection du Kunstmuseum Bern



Harnaché au plafond, le longiligne «Booby Trap» s'effile en suspension dans les airs, pointant une hypothétique cible, dans une vision aussi spectaculaire qu'effrayante. L'univers esthétique de Luc Matenberger emprunte régulièrement au vocabulaire belliqueux, aux fantasmes machinesques et aux inventions du savant fou. Ici, lignes minimalistes et matériaux industriels se combinent pour formuler les contours d'une arme de guerre, parfaitement fonctionnelle. Mais la torpille qui attend son kamikaze peut tout autant servir de jouet phallique pour jet-setteur de mer ou de véhicule pour la contrebande maritime. Comme souvent avec les engins ambigus de l'artiste, il suffit d'enclencher le moteur caché sous l'enveloppe de métal noir pour en choisir l'usage. C'est cependant bien d'une sculpture qu'il s'agit; une oeuvre qui ne nécessite aucune activation pour déployer pleinement son intense présence physique. L'objet suspendu devient alors un signe de plus qui perpétue l'enquête entamée par l'artiste sur la persistance des utopies, qu'elles soient politiques, artistiques ou sociales. *Séverine Fromageat*



Souffleuse

2014

steel, LED, leaf blower, fan, acrylic glass

185 x 62 x 36 cm



Fuoribordo

2012

steel, water, outboard engine

variable dimensions

Photos: Ela Bialkowska, Okno Studio



Pickup

2015
mixed media
600 x 400 x 200 cm

Luc Mattenberger's (*1980, CH) sculptures collage familiar mechanisms to create new objects: a motorbike meets an aircraft fuel tank to take on the appearance of a water-borne weapon; swirling helicopter blades on a concrete base cut through the air, restricting access to an exhibition space; a generator is suspended like a chandelier, illuminating a single light bulb. These works often have the guise of autonomy, but speak volumes about the energy and design that has driven mechanisation. Mattenberger is just the last figure to advance a functional lexicon and aesthetic developed over generations. His conjunctions of steel, aluminium, heavy-duty fabrics and rubber express practicality, precision and effectiveness, but might also be tools for sadomasochism. Mechanical power and human desires encounter human frailty.

Excerpt of Aoife Rosenmeyer's text for AAA catalogue



Pinto Canyon

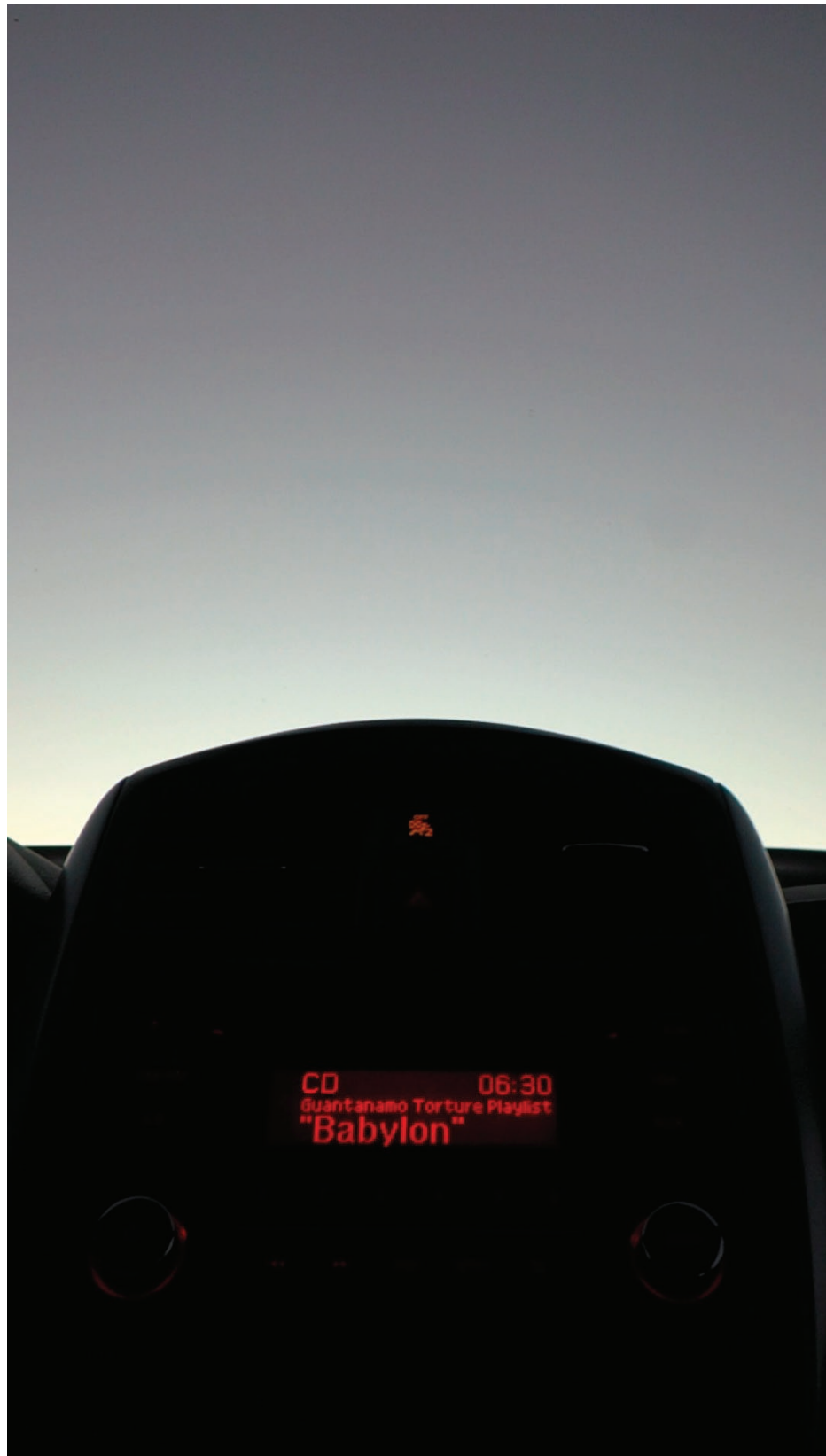
2014

HD video on flat screen

24 min (loop)

1/2 + 1AP

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Siren Backpack

2011/2012

steel, aluminium, siren, battery

40 x 50 x 115 cm

collection de la Confédération Helvétique



Moon Rise

2009

Steel, aluminium, generator, tarpaulin, lighting balloon
200 x 100 x 460 cm

Moon Rise, a 6 min. video projected in a loop, makes it fairly clearly. In a snowy night landscape, a man on skis pulls with great difficulty on a sleigh over which there is a ball of light resembling the Moon, with electric power supplied by a generator. We think of Sisyphus, so futile does the effort of this cross-country skier seem, as he drags this load with such great difficulty. We may also see this offering that is visual and metaphorical in equal measure as the sign of a lover's dependence. This machine which has the ability to create this type of sublime reality – an artificial construction for the eye of the lunar satellite, no less – really needs to be loved, and served, even if it has become a tyrannical breed. There is no choice, whatever the cost and effort demanded, if this is the price of beauty and marvelling.

Excerpt of *Mécanismes tran-scendants*, Paul Ardenne



Travelling

2009

steel, galvanized steel, electric motor, halogen spotlights, automation system, drive system
900 x 60 x 120 cm

Photo credits: Annaik Lou Pitteloud

[...] „In the next space, Luc Mattenberger – whose superb sleigh with an incandescent sphere Moon Rise greets the public in the entrance hall at the Arsenic – has set up a spotlight structure that moves back and forth on a rail – a kind of surveillance apparatus, but one not very interested in human presences. Unsettling.“ [...]

Samuel Schellenberger in „Cacher, montrer“, Le Courrier, November 20, 2009 (Translated)

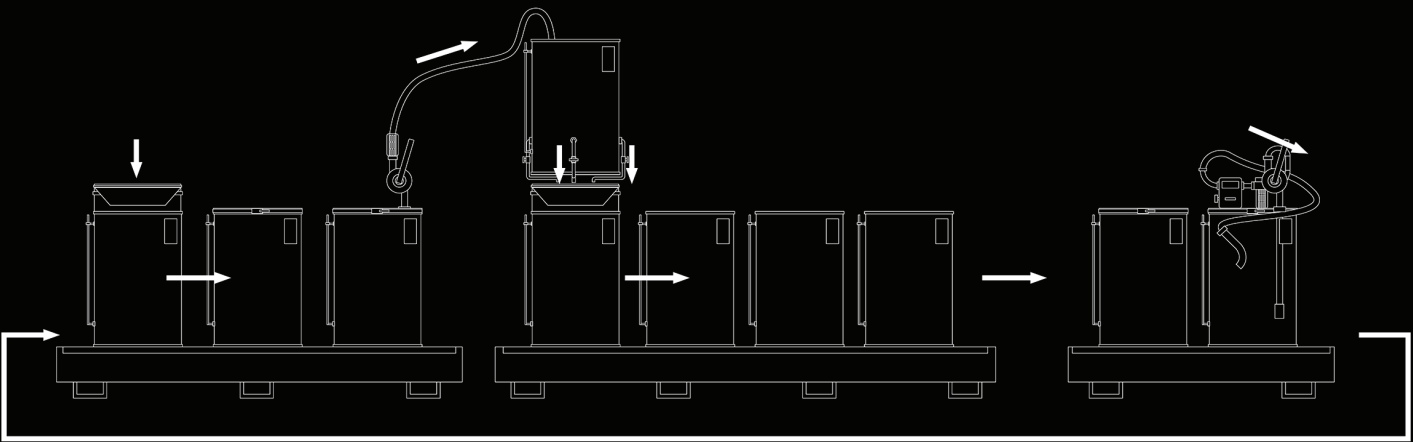


A light Smell of French Fries

2010 Aschersleben
steel, drums, unité de filtration et de distribution
240 x 100 x 1080 cm
IBA Stadtumbau program - Bahauss-Dessau
installation permanente

Old vegetable oil is proposed to be collected by the inhabitants of the town. An organized filtration and distribution unit is set, in order to help them to convert the old vegetable oil - a waste - into fuel that can be mix with diesel. The structure need to be runed collectively. If the structure is used, the result will be a smell of french fries spread over the city: a collateral cost.





Luc Mattenberger

1980 Born in Geneva, Switzerland

Lives and works in Geneva and Basel

Swiss/British

Education

2007 Postgrade, Pôle CIE, Haute école d'art et de design, Genève

2006 Diplôme HES en arts visuels, avec les félicitations du jury, Haute école d'art et de design, Genève

Luc Mattenberger (*1980) is a Swiss artist who lives and works in Geneva and Berlin. He completed his Academic degree (Hons.) and a postgraduate at the Geneva university of art and design (HEAD) in 2007. He works essentially in the field of sculpture and installation. His works explore the multiples convinces between man and machine, with a particular interest for the engine as vector and symbol of power. During his career, the artist have been rewarded by several prizes, (e.g. «Prix de la Fondation UBS», «Swiss art award», etc.) and residency programs in Roma, Prague, Paris, Berlin, Marfa and London. Mattenberger is co-founder and co-editor of the literary review Coma.

Solo Exhibitions (selection)

2020 Dopamine Crush, La Ferme de la Chapelle, Lancy

2019 The Timbre, The Tone, The Duration, Halle Nord, Genève

2018 Collisions, Nidwaldner Museum, Stans, avec Max Philipp Schmid, curateurs : Chantal Moller & Patrizia Keller

2017 For the People, Fieldwork, Marfa, USA

2015 No Meeting, No Standing, No Sitting, Rotwand, Zurich

– Zeitlücke, Kunstlehrstuhl, BBB, Baden, curator: Nadja Baldini

– Double X, Wohnung, Zurich, curator : Patrick Gosatti

2012 The Oil, the Metal and the Drop, Rotwand, Zürich

2011 Le syndrome de stendhal, Mario Mauroner

Contemporary Art, Vienne, AT

– Scena & Dungeon, Galeria Raquel Ponce, Madrid, ES, curator : Javier Duero

– Silence Is Sexy, La rada, Locarno, curateurs : Noah Stolz & Patrick Gosatti

2010 Black Matter, Salle Poma, Pasquart, Bienne

– The Walking Ghost Phase, Video tank, Zürich

– Dark Matter, Analix forever, Genève

2009 Machine, Salle Crosnier, Palais de l'Athénée, Genève

2008 And the Wind is Blowing Away, Jeune création, Villa Guelma, Paris, FR

– 140 Hours Running art Gallery, Zqm, Berlin, DE

2007 Kunstpreis der Nationale Suisse, Liste 07

Group Exhibitions (selection)

2020 Paperwork, Zitronen Manegg, Zurich

2019 Centre Pompidou Malaga

– Protect me from what I want, Kunst Halle Sankt Gallen, curator: Giovanni Carmine

– 5th Ural Industrial Biennial of Contemporary Art, Ekaterinburg, RU

– Swiss Art Awards 2019, Messe Basel

– Jean-Luc Manz, Luc Mattenberger, Carmen Perrin, Anne Peverelli, Atelier & Galerie Raynald Métraux, Lausanne

– This Very Book, Zqm Berlin, vexer verlag, Berlin, DE

– Cabinet des corps exquis, Musée de l'Ariana, Genève

– La lune: Zone Imaginaire à Défendre, Centre Pompidou, Paris, FR

2018 Utopies Fluviales, La Maréchalerie centre d'art contemporain, Versailles, FR

– Corps célestes, Château de Gruyères, curator: Filipe Dos Santos

– Panorama, Grand palais, Paris, FR, curatrice: Karine Tissot

2017 What's wrong, Kunsthall NORD, Aalborg curators : Lisa Schulze and Henrik Broch-Lips

– Le Sens de Barge, Paris, FR

– FACE B, espace Stadio, Vevey

– X/X, Galerie C - ECAV - URDLA, Neuchâtel

2016 Y'a pas le feu au lac, Kunst(Zeug)Haus, Rapperswil-Jona, curator : Peter Stohler

– Dall' altra parte, Haus für Kunst Uri, curatrice: Barbara Zürcher

2015 Thank you for your time. And you can thank me for mine.

Nordflügel, Gessnerallee, Zurich, curateurs : Friction

– Les Traversées, Villa du parc, Annemasse

– Stipendium Vordemberge-Gildewart, centre d'art, Pasquart, Bienne, curateurs: A. Blättler, S. Fromageat & F. Lunn

– AAA: ART ALTSTETTEN ALBISRIESEN 2015, Zurich, curator: Christoph Doswald

– Stella Maris, Museo Arte MAGA, Gallarate, curator: Noah Stolz

2014 Kunst Heute, Sammlung Gegenwartskunst , Teil 3, Kunstmuseum Bern, curateurs : Sarah Merten & Kathleen Bühler

– Carnet de Bal, Mamco, in Fonderie Kugler, curator: Christian Bernard

– Nirvana. Les étranges formes du plaisir , mudac, Lausanne, curator : Marco Costantini

– Fundacion Teatro Odeon, Bogota, CO

– Swiss Art Awards, Concours fédéral d'art, Bâle

– Moviment, 'ion', Zurich

– Emergences, Bex & Arts, Bex, curateurs : Jessica Schupbach & Noémie Enz

– Folding Unfolding Space, cubus-m, Berlin, DE

– Motopoétique, MAC, Musée d'art contemporain, Lyon, FR, curator : Paul Ardenne

2013 Vallée de la jeunesse, Ferme-Asile, Sion, curateur: Véronique Mauron

- New Atlantis, km temporaer, Berlin, DE, curateurs: Elisa R. Linn and Lennart Wolff

2012 La jeunesse est un art, Aargauer Kunsthhaus, curateur: Madeleine Schuppli

- Corruptions, Istituto Svizzero di Roma, IT, curateurs: NERO, Luca Lo Pinto, Valerio Mannucci
- Prix Irène Reymond, Musée d'art de Pully
- Solidarity Action #3 – P/Act for Art, 7th Berlin, Biennale, Rome - Berlin, DE
- Big Fish, Rotwand, Zürich

2011 Môtiers 2011 - Art en plein air, Môtiers

- Multiples – Editions Ecav, Musée cantonal d'art du Valais, Sion
- Ailleurs, Espace Culturel Louis Vuitton, Paris, FR, curateur : Paul Ardenne

2010 Les Urbaines 2010, Lausanne, curateurs: Noah Stolz & Patrick Gosatti

- Dienstgebäude, Zürich, avec Daniela Droz & Pe Lang, curateur : Boris Magrini
- Common Sense, St. Michael - Eppan, Bolzano, IT
- Swiss Art Awards, Concours fédéral d'art, Bâle
- Robot Dreams, Tinguely Museum, Bâle & Kunsthhaus Graz, AT
- Full Vacuum, Live in your Head, Genève, curatrices : Jeanne Gillard & Laurence Schmidlin

2009 Drive Thru, IBA – Internationale Bauausstellung Stadumbau Sachsen-Anhalt, Bauhaus – Dessau, Aschersleben, DE

- Inbetweenout, Les Abris, Lausanne, curateur : Marco Costantini
- Walk the Line, La Galerie des Franciscains, Centre d'art contemporain, Saint-Nazaire, FR
- Sammellust, Werke der Sammlung Finstral, Kunst Meran, IT
- MAC, Manifestation d'art contemporain, Genève
- Dasein / Machend, MPvite, Estuaire 2009, Nantes, FR
- Wonder Bang ! , Tokyo Wonder Site, Institute of Contemporary Art, Tokyo, JP

2008 Zwischenlandung, Museum Franz Gertsch, Burgdorf, curateur: Claudio Moser

- Jeune création 08, Grande Halle de La Villette, Paris, FR
- Bourses, Centre d'art contemporain, Genève
- Bijoux de famille, CAN, Neuchâtel , curateur : Arthur de Pury

2007 Plein soleil, Crac Alsace, Altkirsch, FR curatrice: Sophie Kaplan

- Plattform 07, ewz-Unterwerk Selau, Zurich, curateurs: Charlotte Matter, Andreas Mattle & Reto Thüring

2006 Fais pas ci, fais pas ça , Palais de l'Athénée, Genève, curateurs J-P. Felley & O. Kaeser

Awards and Grants

2019 Artist-in-Residence Ural, Ekaterinburg, RU
2017 Résidence Marfa, Texas, USA

2016 Résidence Landis & Gyr, Londres, UK
– Bourse de la Fondation Gandur pour l'art

2014 Bourse 2014 de la Société des Arts de Genève
– Résidence Fieldwork: Marfa, Texas, USA

2013 Résidence à Berlin du département de la culture de l'Etat de Genève, DE

2012 Institut Suisse de Rome, IT

2011 Prix de la fondation Irène Reymond 2011
– Prix fédéral d'art 2011 (Swiss Art Award)
– Résidence Pro Helvetia, Futura - Centre for Contemporary Art, Prague, CZ

2010 Prix x-mas + 2010, Société des Beaux-arts de Bienne
– Prix de la Fondation Dr. René Liechti, 2010

2009 Bourse Berthoud, Ville de Genève, 2010
– Prix de la Fondation UBS pour la culture, Zurich

2008 Cité internationale des arts, Paris, FR
– Prix d'art de l'Union européenne, délégation de la Commission européenne , Berne

2007 Prix d'art de la Nationale Suisse, Bâle

Collections and site specific works

Collection du Cabinet d'arts graphiques, Genève
BCU, Lausanne
Ural Steel, Novotroitsk, RUS
Fonds municipal d'art contemporain, Genève
Collection de la Banque nationale suisse
Fonds cantonal d'art contemporain, Genève
Collection du Kunstmuseum Bern
Collection de la Confédération Helvétique
Fonds de la Bibliothèque Municipale de Lyon, FR
Collection Helvetia, Basel
Collection Finstral, Kunst Meran, AT
Université Bocconi, Milan - Collection Marcegaglia, IT
Try-me, Richmond, VA, USA

Art in Public Spaces (realized)

SCN - Service de la circulation routière et de la navigation, Etat du Valais, Sion, 2020
Metallurgist city park, Novotroitsk, 2019
Neubau Alters - und Pflegeheim Cristal, Biel, 2017-18
Over Reconstruction, Genève, 2013
Délégation de la Commission Européenne, Berne, 2008
Résidences du Pré-Babel | Gigon & Guyer architectes, Cologny, 2007-08

Monograph

– Peak Hour, Atelier Berlin Editions, Genève, Michele Robecchi (text), 2018, ISBN 978-2-9700746-8-7
– No Country for Engines, Edition Service après-vente, Fondation AHEAD, Genève, Paul Ardenne, Giovanni Carmine, Irene Hofmann (texts), 2010, ISBN 978-2-9700623-9-4

Lecturer

HEAD, Genève, since 2017

F+F Schule für Kunst und Design, Zürich, since 2013

École nationale supérieure d'architecture de Paris-

Malaquais & Haute École d'ingénierie et d'architecture de
Fribourg, 2015-2017

Selected Bibliography

2020 «Dopamine Crush », catalogue d'exposition

– « Respirez, expirez, respirez, expirez... », Samuel

Schellenberger, Le Courrier, 12 juin 2020

2019 La mort rode à la biennale d'Ekaterinbourg, Le Journal

des Arts, 8 décembre 2019, Emmanuel Grynspan

Nature morte, Люк Маттенбергер & Кристина Горланова,
artokno

2018 Collisions, Luc Mattenberger - Max Philipp Schmid,

Kunstheft n°13, Nidwaldner Museum

– I Fuck With Turrell - Ne Travaillez Jamais, Hg. Nadja Baldini,

Ivan Sterzinger und Martin Anderegg, Kodoji Press, 2018

– Fonds d'art contemporain de la Ville de Genève (FMAC)

collection 2017

2017 WHAT'S WRONG, dir. Henrik Broch-Lips & Lisa Schulze,

Kunsthall Nord Ed.

2016 Les Urbaines 1996–2016, art&fiction publications

– Tensegrity - and other Contradictory Complicities, Tender

Pixel (ed.), London, UK

– Héroïsme, laboratoire Liat, - Paris Malaquais, dir. Gilles

Delalex, Actes Sud éditeur, FR

2015 Luc Mattenberger : une torpille genevoise conquiert la

capitale fédérale, Kunstbuletin Nr 3, mars 2015

2012 La jeunesse est un art - JUBILAŮM MANOR

KUNSTPREIS 2012, cat. exp., dir. Madeleine Schuppli.

Argauer Kunstraum, Verlag Edizioni Periferia, Luzern

– Solidarity Action #3 – P/Act for Art_ROMA, Journal, 7th

Berlin Biennale, Rome - Berlin, IT

– Corruptions, cat. exp., dir. Luca Lo Pinto, Valerio Mannucci,

Nero Magazine, Roma, IT

2011 Ailleurs, cat. exp., dir. Paul Ardenne, Espace Culturel

Louis Vuitton, Paris, FR

– « Rencontre de l'estampe et du dessin. Chassé-croisé dans l'art

contemporain » in Julie Enckell Julliard (dir.), Laurence Schmidlin, Voici

un dessin suisse. 1990-2010, Musée Jenisch, Vevey / JRP Ringier,

Zurich, 2010, pp. 109-110