

Artist Portfolio

Maurice Cazzolli

MAURICE CAZZOLLI is an interdisciplinary artist who focuses on intersections between different media. He deals with social, cultural, ecological and technical issues of the present. Cazzolli's practice combines nature and digital worlds and draws attention to the past and the future. In this way, he creates interactive installations that are imbued with fiction and abstract realities.



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CURRICULUM VITAE | Maurice Cazzolli

Maurice Cazzolli (*1992 in Merano) lives and works in Brno (CZ). He studied art education and physical education at Mozarteum University and the University of Innsbruck.

Education

2015 - 2025	Bachelor of Education, Art and Physical Education, Mozarteum University Salzburg / Innsbruck
2014 - 2018	Bachelor of Arts, Education Science, Leopold-Franzens-University Innsbruck
2023	Visual Programming Certification, The Node Institute, Berlin, DE

Teaching and Cultural Work

2026	Founder, Resonant Cultures, event organisation and management
2023 - 2024	Educator and head of the after-school care center, Gemeinde Seefeld
2022	Dance teacher, swing dance, University Sports Institute (USI), Innsbruck
2021 - 2024	Student Assistant, 3D Art and New Media, Mozarteum University Innsbruck
2020	Founder, chairman and dance teacher, Alpine Jitterbugs Innsbruck

Grants / Residencies

2025	WIP LAB 25 „Invisible Waters“, artist residency, Nicosia, CY, Austrian Embassy in Cyprus
2024	<i>Ecophonic Atelier</i> , With Dylan on the Road 2, travel grant, together with Simon Kantner, The International Society of Mozarteum University Salzburg, AT

Solo exhibitions

2026	<i>Distorted Landscapes</i> , Openspace, Innsbruck, AT
2026	<i>Granular Distortion</i> , Galerie Moto, Hall in Tirol, AT
2023 - 2024	<i>THE LAST PIANO</i> , Palais Mamming Museum, Meran, IT
2023	<i>THE LAST PIANO</i> , Franz-Fischer-Straße 4, Innsbruck, AT

Group exhibitions and festivals

2026	<i>VEIN</i> , Svetlo Valmez, Valašské Meziříčí, CZ
2025	<i>Water Movement Nicosia</i> , WIP LAB 25, group exhibition „Invisible Waters“, Nicosia, CY
2024	<i>Water (water movement, alpine water flow)</i> , Brilliant Brutal, group exhibition, Innsbruck, AT
2024	<i>Aussichtslos</i> , (UN)GESEHEN, Galerie DAS ZIMMER, Salzburg, AT
2023	<i>Aussichtslos</i> , LURX Festival, Pflersch, IT
2022	<i>White Gold</i> , Fresh aus’m Archiv, Kulturbackstube, Innsbruck, AT
2022	<i>Every Something is an Echo of Nothing</i> , EPTA Congress, Innsbruck, AT

Performance

2025	<i>Besenklang</i> , group performance „Cercle“, Tiroler Volkskunstmuseum, Innsbruck, AT
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Publications

2023	<i>3 Works – 3 Months</i> , Zebra-Calendar, Innsbruck – Brenner, IT/AT
2022	<i>Transferdruck 12</i> , Free as an Artist, collective print, BilderNische, Mozarteum University Innsbruck

Press

2023	ORF Südtirol Heute (07.01.2023), Zebra-Calendar, Organisation für Eine solidarische Welt (OEW), Passo del Brennero, IT
2023	ORF Tirol Heute (09.01.2023), Fresh aus’m Archiv, Kulturbackstube Bäckerei, Innsbruck, AT

selected
works

VEIN, Maurice Cazzolli, 2026

Generative Audiovisual Installation | RGB LED, steel, generative code, spatial sound

Dimensions: 10 m × 1 m

VEIN transforms computational processes into a physical field of light and sound. Across five parallel lanes, signals emerge, travel, fragment and reorganize. A continuous central lane is surrounded by four increasingly fragmented streams, forming a structure that shifts between continuity and disruption, order and instability.

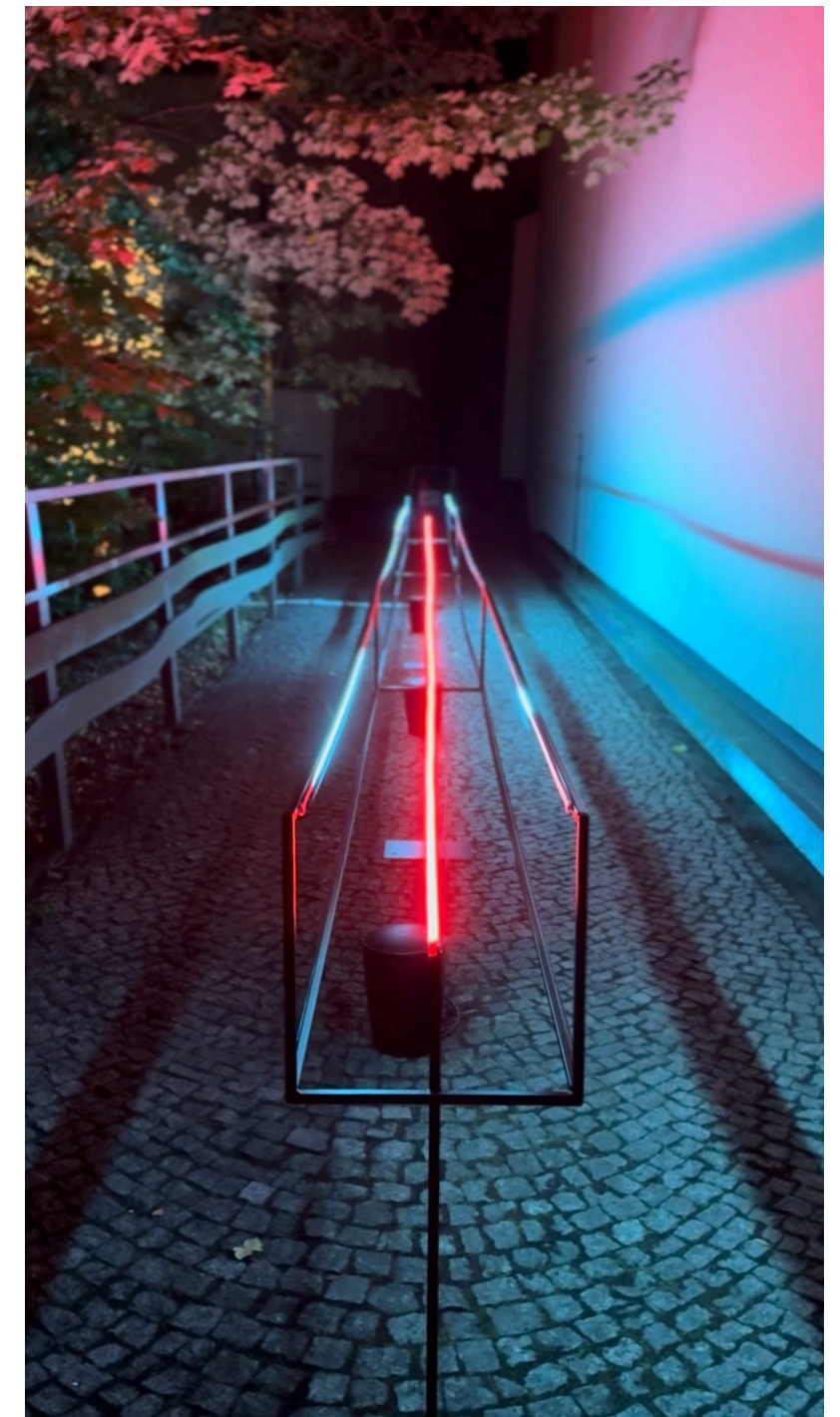
Both light and sound are generated entirely through code and unfold together in real time. Visual behaviours continuously emerge and shape the generative soundscape, creating audiovisual configurations that never repeat in exactly the same way. Light and sound are not separate compositions, but interconnected expressions of the same computational process.

VEIN gives generative code an audiovisual body through which it can express itself. The artist creates the system, defines its rules and establishes the conditions within which it operates, but does not determine the individual moments that emerge. Once set in motion, the system continuously produces its own configurations of light and sound, allowing unexpected behaviours and relationships to become an integral part of the work.

This independence of expression raises a question of control. What happens when a system created by humans begins to slip beyond direct human control? Where does the intention of the creator end and the behaviour of the system begin? VEIN explores this threshold by allowing its generative processes to unfold without prescribing their exact outcome.

Through its five luminous lanes and spatial sound, otherwise invisible computational processes acquire a physical presence. Signals move through the structure, become light and sound, disappear and re-emerge in altered forms.

VEIN exists as a continuously evolving audiovisual system — defined by human intention, yet independent in the expression of each moment it creates.



Installation view, VEIN, Svetlo Valmez, Valašské Meziříčí, CZ, 2026



[Videolink](#)

***Granular Distortion*, Solo Exhibition, Galerie Moto, Hall in Tirol, AT**

Archival print on Hahnenmühle Photorag 308 g paper • A2, A0 and 40 cm x 40 cm • 2026

Granular Distortion does not depict objects but system states. Maurice Cazzolli works with particles steered by algorithmically simulated physical forces: gravity, current, digital turbulence. The resulting pigment prints do not document natural phenomena — they show how probability assumes form under defined forces.

The image forms through accumulation. What becomes visible is not the individual particle but the collective field it composes with countless others. Where this field densifies, brightness emerges — as a direct function of density, not as an external light source. Where it disperses, the black ground reclaims the form. Each print shows a cross-section through this continuous process.

The system admits no repetition. It produces a principally inexhaustible succession of states — each one unique, most of them without formal relevance. Cazzolli observes this stream and selects from it: the moment of selection is the actual artistic decision. What remains is the imprint of a fleeting moment — condensed, framed, and held against its own transience.



Exhibition view, Granular Distortion, no. 304 and no. 308 (A0) Hall in Tirol, AT, 2026



Exhibition view, Granular Distortion, Hall in Tirol, AT, 2026



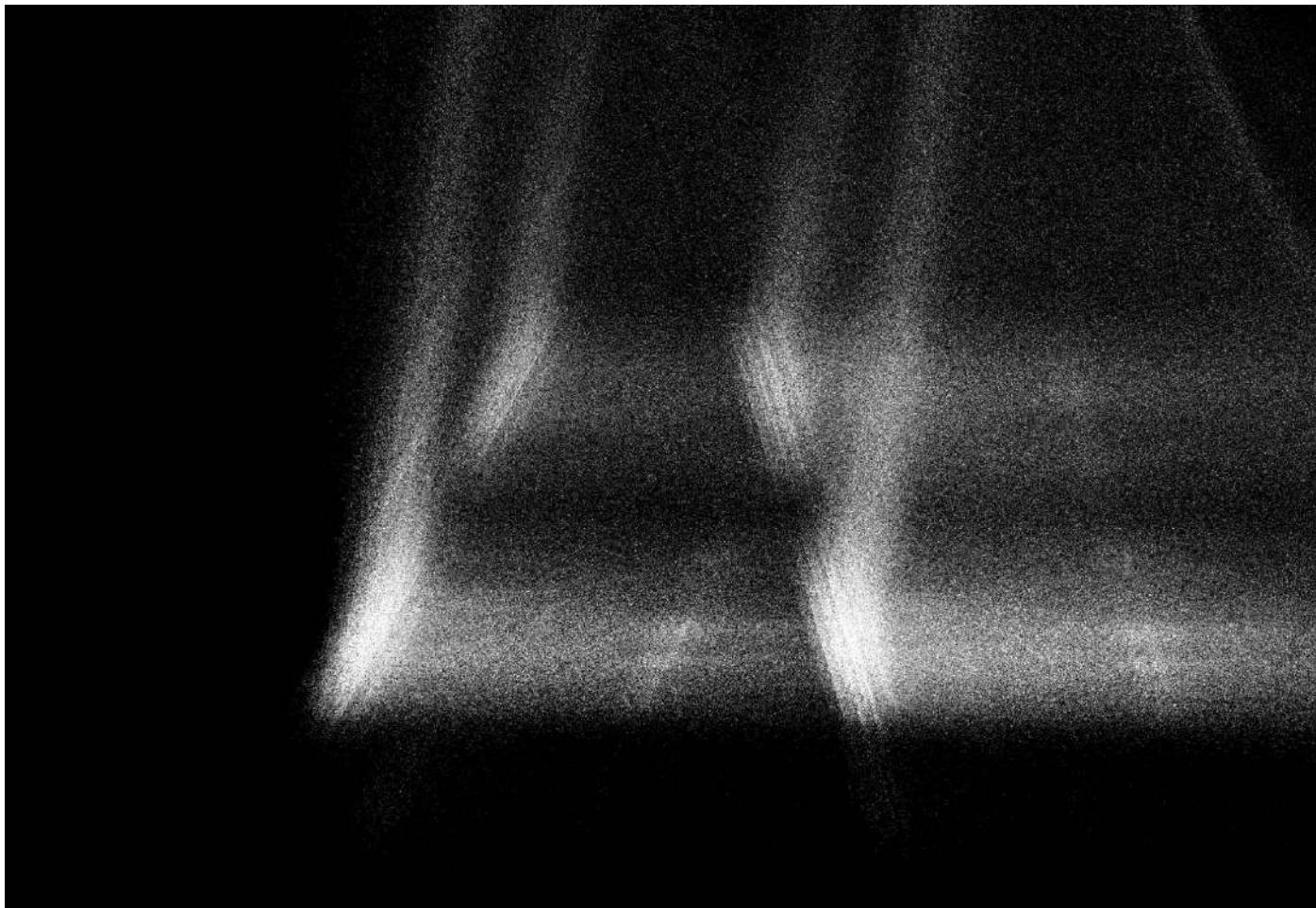
Exhibition view, Granular Distortion, no. 0 (A2) Hall in Tirol, AT, 2026

Granular Distortion, AV

audio-visual performance (Live) • generative projection and live audio • stereo audio
• 16:42 min • 2024

The audiovisual performance *Granular Distortion* invites the audience into a minimal and fictitious reality. A reality characterized by particles, extremes such as black and white, distorted soundscapes and hard kick drums. The visualizations are audio-reactive and react to the live music in real time.

[Videolink](#)



Performance view (Video still 2), Innsbruck, 2024



Performance view (Video still 3), Innsbruck, 2024

Distorted Landscapes, Solo Exhibition, Openspace, Innsbruck, AT

audio-visual, generative interactive installation • projection on inox steel • point-cloud manipulation (TouchDesigner) • code-based soundscape (SuperCollider) • stereo sound • transducers • 2026

Distorted Landscapes explores the relationship between human presence, technical imaging, and alpine landscape. Using photographic and video recordings of the Dolomites, field recordings, and computational sound, the work generates virtual point-cloud landscapes in which scale, space, and form dissolve. Projected onto reflective inox steel and accompanied by a generative, code-based soundscape, the installation responds to the movements of visitors: motion introduces visual and acoustic distortion, while stillness allows a return to a calmer, resonant state. Approaching landscape as a dynamic archive, Distorted Landscapes reflects contemporary modes of perceiving and transforming nature amid technological and ecological change.

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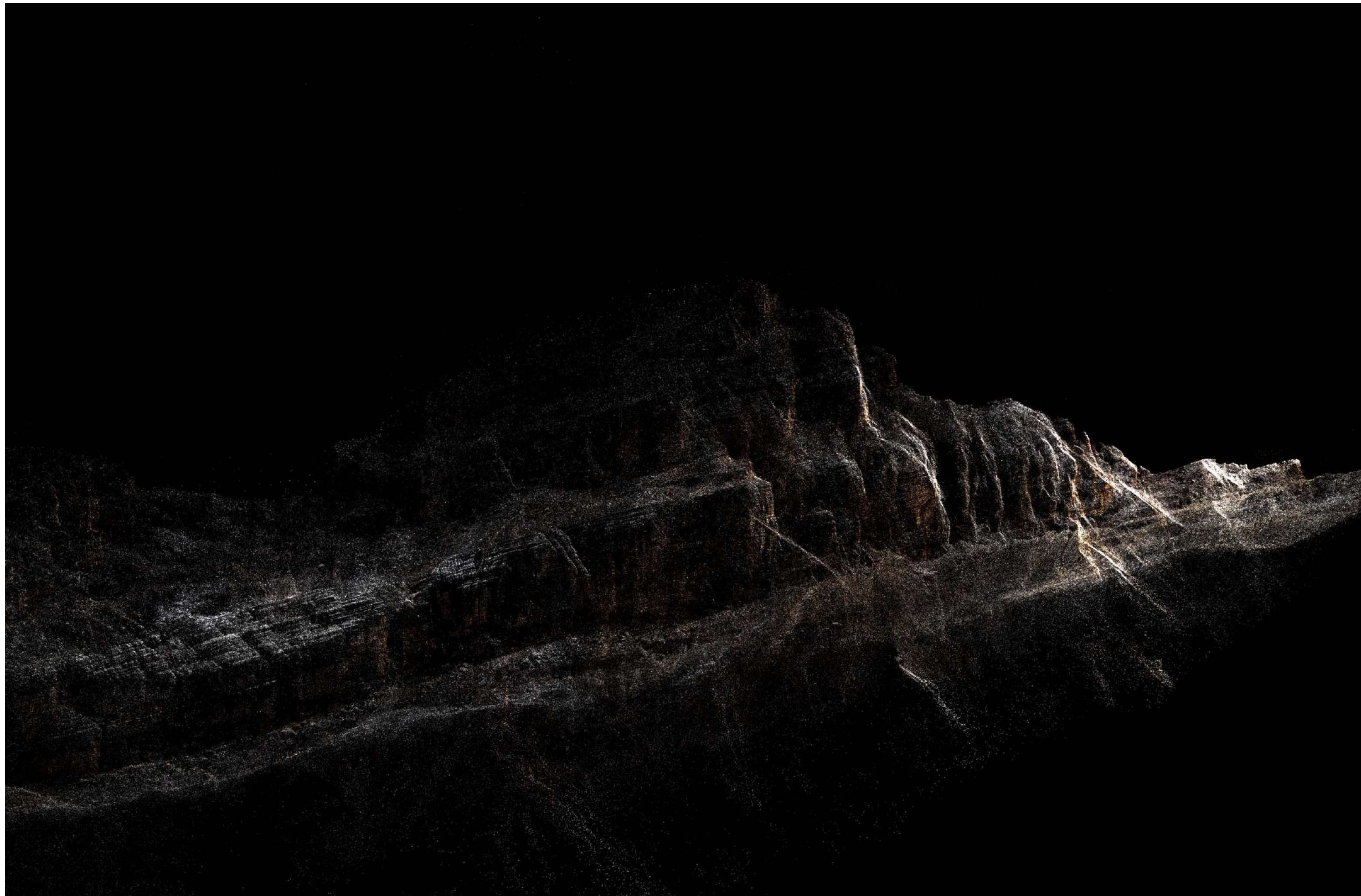
Exhibition documentation, Distorted Landscapes, Innsbruck, January 2026



Exhibition documentation, Distorted Landscapes, Innsbruck, January 2026



Exhibition documentation, Distorted Landscapes, Innsbruck, January 2026



Digital Render View, Distorted Landscapes, Innsbruck, January 2026



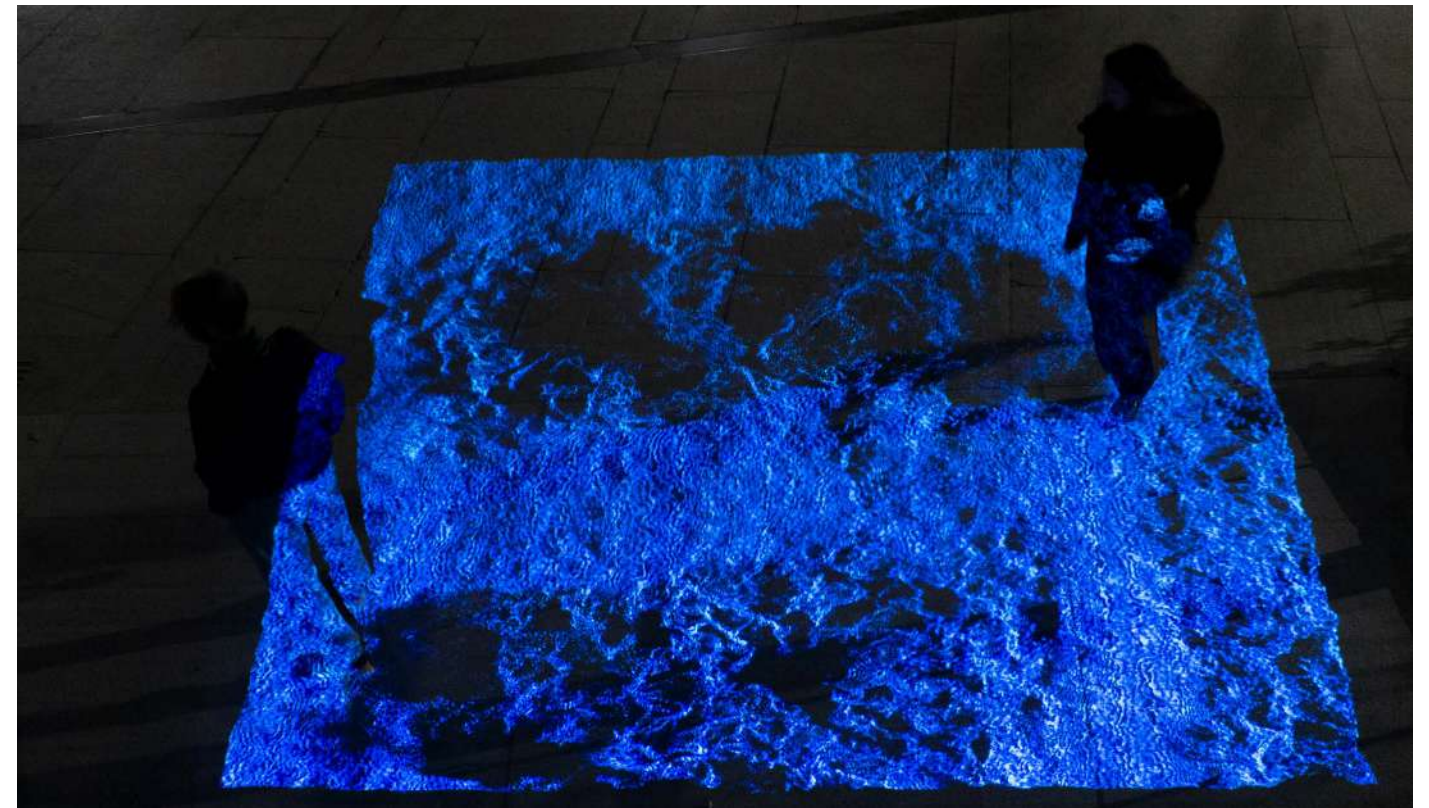
Exhibition documentation (video still), Brilliant Brutal, Innsbruck, June 2024

water movement

audio-visual, interactive installation • Lidar Sensor • touch-sensitive wall • projection
• stereo audio • 2024

The work *water movement* enables an audio-visual, interactive „water play“. Even though water is not vertical, the waves consist of dots and the projector reveals that it is a digital work, it is intended to trick our consciousness and allow us to „play with water“ despite all this. This work reminds us of our relationship to the element of water and emphasizes our fascination with it.

[Videolink](#)



Exhibition documentation, WIP LAB 2025, Nicosia (CY), November 2025

Water Movement Nicosia

audio-visual, interactive installation • Lidar Sensor • Floor projection • stereo audio • 2025

Water Movement Nicosia is a site-specific interactive floor projection that transforms Platia Dimarchias into a temporary water commons. Passersby create ripples and sound through their movements, while moments of stillness reveal wave patterns generated from real-time ocean data around Cyprus. The work invites playful and contemplative encounters, reflecting on water as a fragile, shared resource.

The public artwork Water Movement Nicosia is supported by the Austrian Embassy in Nicosia on the occasion of its 20th anniversary in Cyprus, in cooperation with the Ministry of Foreign Affairs of the Republic of Cyprus, the Thinker Maker Space at the CYENS Centre of Excellence, and the Nicosia Municipality. Augmenta and Rebeam support the project as official partners, providing software and hardware throughout the installation period.

[Videolink](#)



Exhibition view, Brilliant Brutal, Innsbruck 2024

alpine water flow

Cyanotype on paper in lightbox • Dall-E 3 (OpenAI) to Cyanotype • 2024

The work series *alpine water flow* focuses on alpine water above and below ground. The artist spent many years in the Dolomites, which served as inspiration for this work. The alpine landscapes have enormous underground water resources, which sometimes also appear on the surface in the form of rivers and streams. The work is intended to show a critical foresight that changes from a lush, water-rich landscape (left) to a dystopian, barren and water-poor landscape (right). The artist also combines modern text-to-image AI image generation (Dall-E 3 / OpenAI) with the analog cyanotype printing process. The presentation in light boxes underlines the visual language of analog photography and makes these „unreal“ landscapes appear even more real.



Performance view, Cercle, Innsbruck 2025

Besenklang

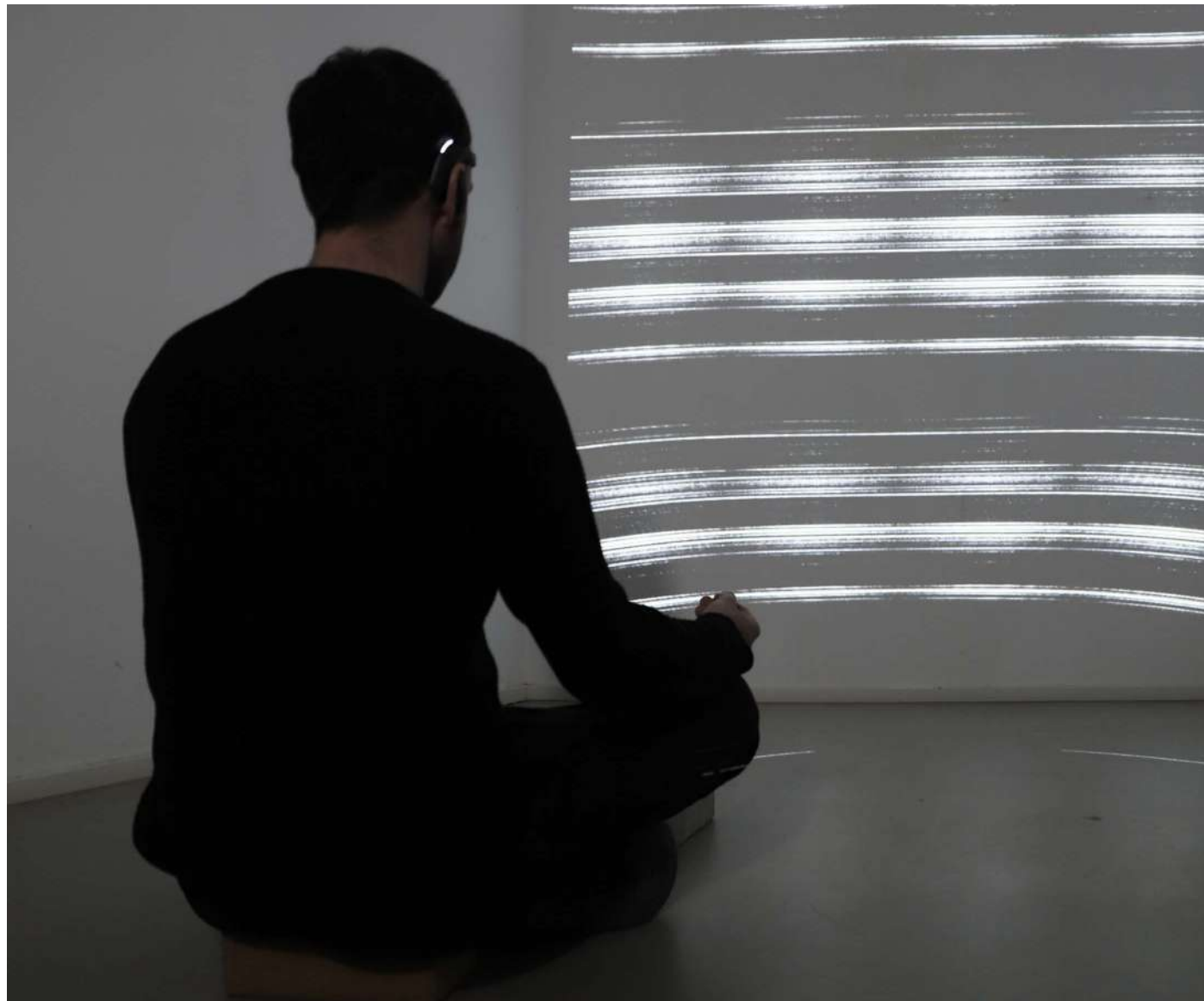
Broom and microphones • Performance as part of „Cercle“ • Premierentage Innsbruck • Tiroler Volkskunstmuseum • Innsbruck • AT • 2025

The performance was developed within the group project “Cercle”, a performative exploration of space, storytelling, and collective presence. Inspired by texts by Ursula K. Le Guin, different artistic approaches to the “Stube” were created and brought together into a shared, circular dramaturgy. The space was conceived as a site of listening and continuous re-beginning.

Besenklang is a 5-minute performance that transforms the act of sweeping into an artistic, auditory, and visual experience. The broom, a symbol of domestic routines, becomes a performative tool that generates new meanings. The sounds of sweeping are captured live and modulated through bodily movement. In this way, the space shifts from a site of everyday activity into a temporary artistic environment where perception and action are reconfigured.

[Videolink](#)





Exhibition view / Performance documentation, Innsbruck 2023

meditation

performative installation • EEG-Sensor • generative projection • stereo audio • 2024

meditation is a performative installation. An EEG sensor measures the artist's brain waves in real time, which control the projection in front of him. Each of the five different brainwave signals triggers oscillators, generating real-time visualizations that are projected onto the wall. This work reflects the critical handling of human body data and the potential to use it in different ways.

[Videolink](#)



Exhibition view, Innsbruck, 2023

Theremin Sphere

Interactive, audio-visual installation • 2023

Theremin Sphere is an interactive, audio-visual installation. The boundaries between the viewer and the art object seem to dissolve. The whirring oscillators, which can be manipulated in real time with the hands, increasingly lose their disturbing characteristics and create a soundscape in which one seems to lose oneself. This is expressed in direct connection with the visual component, which sets particles in motion.

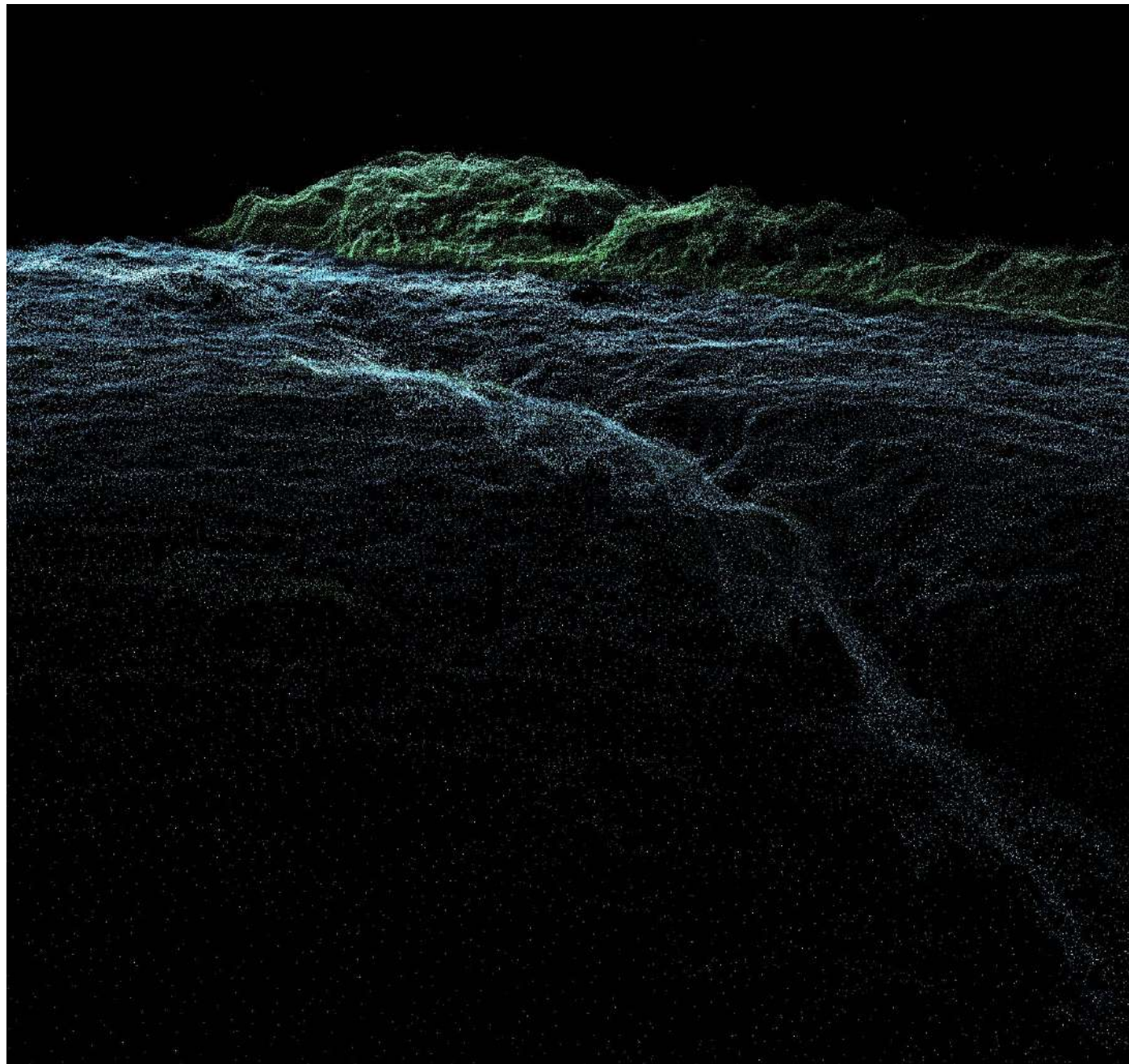
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Performance view, Iceland 2024

Ecophonic Atelier – Audio-Visual Atelier on Tour, sponsored by the Volpini de Maestri . O'Neill Foundation (in collaboration with Mozarteum Salzburg)

Performative journey and creation of audio-visual content in Iceland



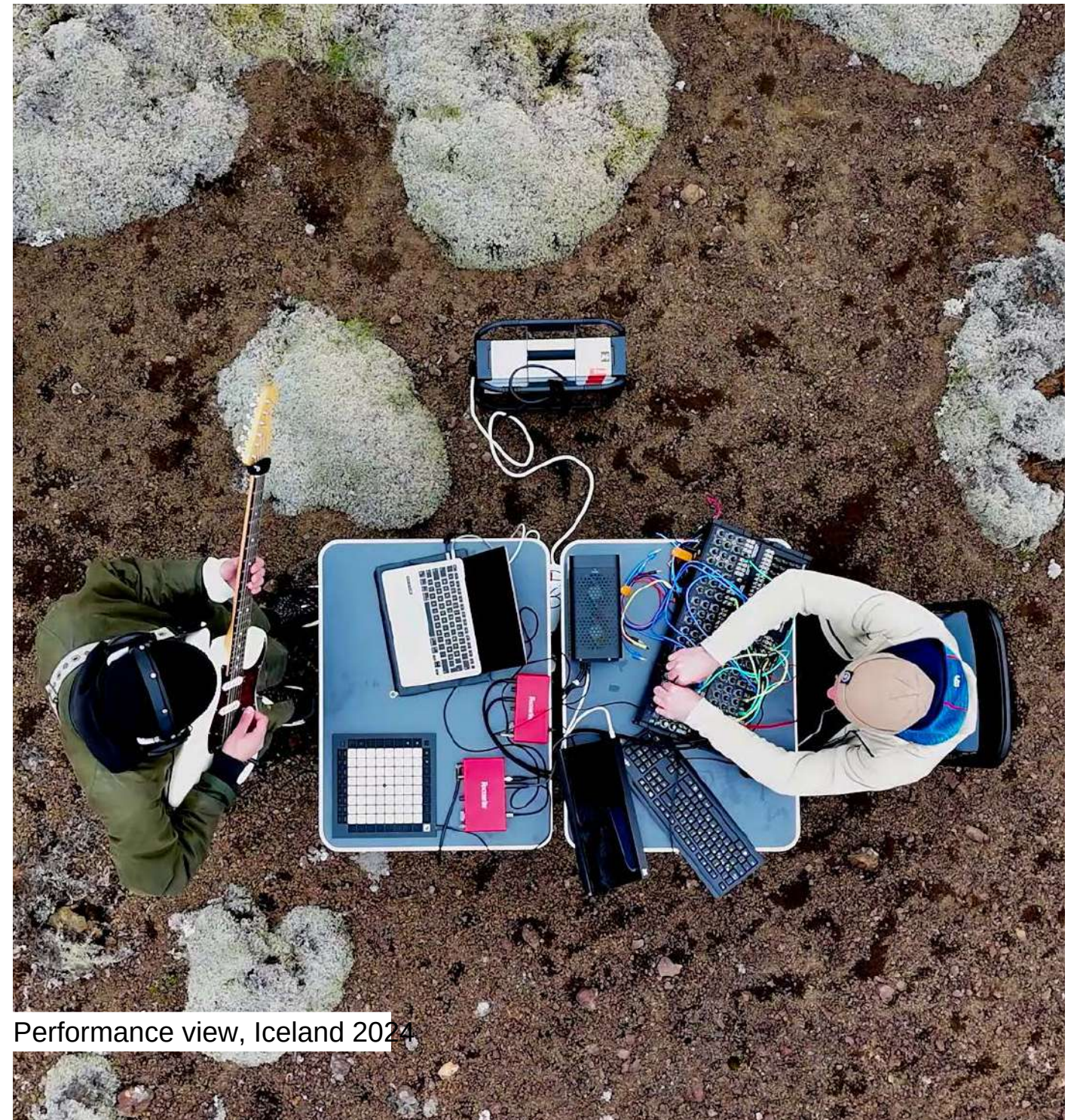
Video still, Ecophonic Atelier - Brúaráfoss, Iceland-Innsbruck, 2024

Ecophonic Atelier - Brúaráfoss, Maurice Cazzolli (visuals) and Simon Kantner (audio), 2024

Audio-visual music video • 3D point cloud scan of an Icelandic river • Audio-reactive manipulation with Touchdesigner • 04:49 min • Stereo sound • 2024

With this project, we have captured the feeling that this river evokes in viewers in sound and visuals. The statically created point cloud, which was created using a drone 3D scan, has been brought back to life with the help of Touchdesigner software.

[Videolink](#)



Performance view, Iceland 2024

Ecophonic Atelier - Hekla, Maurice Cazzolli (video editing) and Simon Kantner (audio), 2024

Music video • Drone and video camera capturing • 04:07 min • Stereo sound • 2024

Hekla was a very strong influence for us. The Hekla volcano was visible from our first base in Fellskot and inspired us at the beginning of this project. The natural force that emanated from it accompanied us throughout the entire journey. That is why this track provides an overview of our entire journey and is titled Hekla.

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Detail, LURX FESTIVAL, Colle Isarco, IT, June 2023



Detail, LURX FESTIVAL, Colle Isarco, IT, June 2023

Aussichtslos

Cyanotype • 150 cm x 200 cm and 150 cm x 150 cm • 2023

Sunday, 04.06.2023, 09:15 - 09:35, looking for holes in the cloudy morning sky, the artist waits for the sun. The 150 cm x 200 cm watercolour paper was coated with the light-reactive solution and dried. The acrylic glass panel in the same format is already on top. A self-adhesive window film bearing the motif is laminated onto it - an unusual self-portrait of the artist, in black on transparent film. Everything is protected from light and packed in a large-format cardboard box so that it can be handed over to the development process, the sun, as soon as it appears. The approximately 25 kg were lovingly dragged over the stone gravel.

Now the time had come, the sun appeared, the tension rose, and the moment had arrived. The box is opened, the sunlight falls through the adhesive foil, past the black negative, onto the coated watercolour paper and it begins. In a few seconds, the light yellow-greenish surface reacts and turns more and more silver-green until it reaches a deep, dark green-blue after almost 20 minutes.

Now it has to be quick - every second counts. The 25 kg acrylic glass plate must be removed from the paper and the paper placed in a wash-out basin or a garden pond without any further reaction time. There, the unreacted solution can be washed out and the Prussian blue developed.

One of the oldest printing processes, realized in large format, contextualized in the awareness of cyclical time, full of respect for the large and small cycles of life.

The sun, a life-giving force that surrounds us every day. The earth, which revolves cyclically around it and around itself, creates time. We, humans, are often far removed from the natural cycles, the now of time and nature.



Exhibition view, Gallery Das Zimmer, Salzburg, AT