

## CV 2022

Marco Spitzbarth

End of Oktober 1982, Zürich (CH)

Lives, studies and works in Zurich

- 2020                      Guest lecturer at ZHdK, AI and image recognition  
2016 - 2019            Bachelor Arts & Media, digitality  
                              Zurich University of the Arts (ZHdK)  
2018                      Transcultural Collaboration, International Semester  
                              Program in the Arts and Design

### Group Exhibitions (selection)

- 2022                      SudorMeta, Material, Zürich  
2020                      online group Show, KVF, Digital Tage (Circle)  
2019                      Diploma ZHdK, Zurich  
2018                      Transcultural Collaboration, Hong Kong  
2018                      Transcultural Collaboration, Shanghai  
2018                      Besenkammer, Zurich  
2017                      digital markets, MuDa, Zurich  
2017                      Technopolitics Timeline, Connecting Spaces, Hong Kong  
2017                      Highlights, ZHdK

## Contact

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+41 (0)76 394 39 82

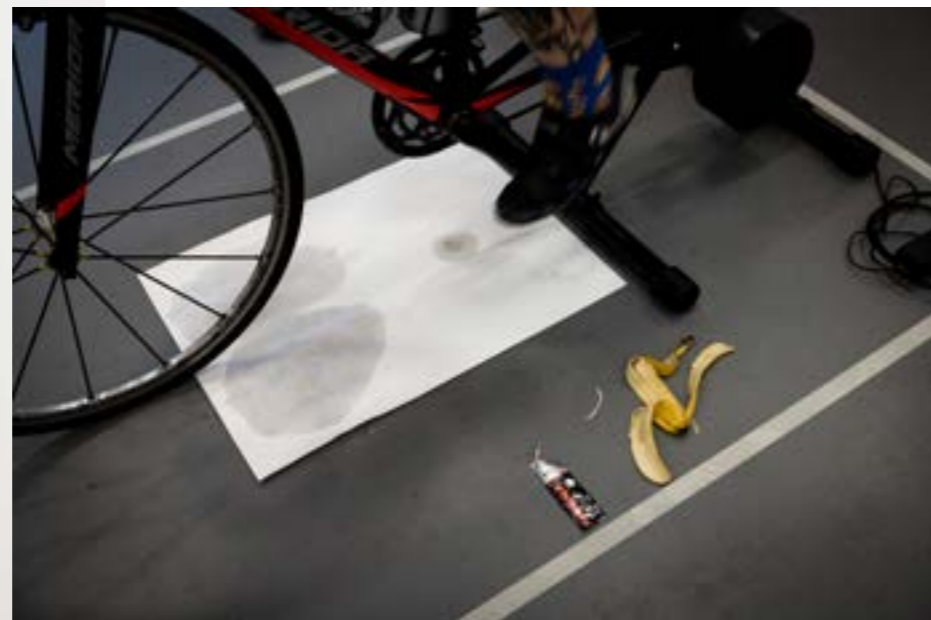
[www.ibulla.com](http://www.ibulla.com)

[bulla@ibulla.com](mailto:bulla@ibulla.com)



SUDOR META "wir schwitzen im Metaversum"  
Endurance Performance 3h, Schweiß auf Papier  
Material Zürich, 2022

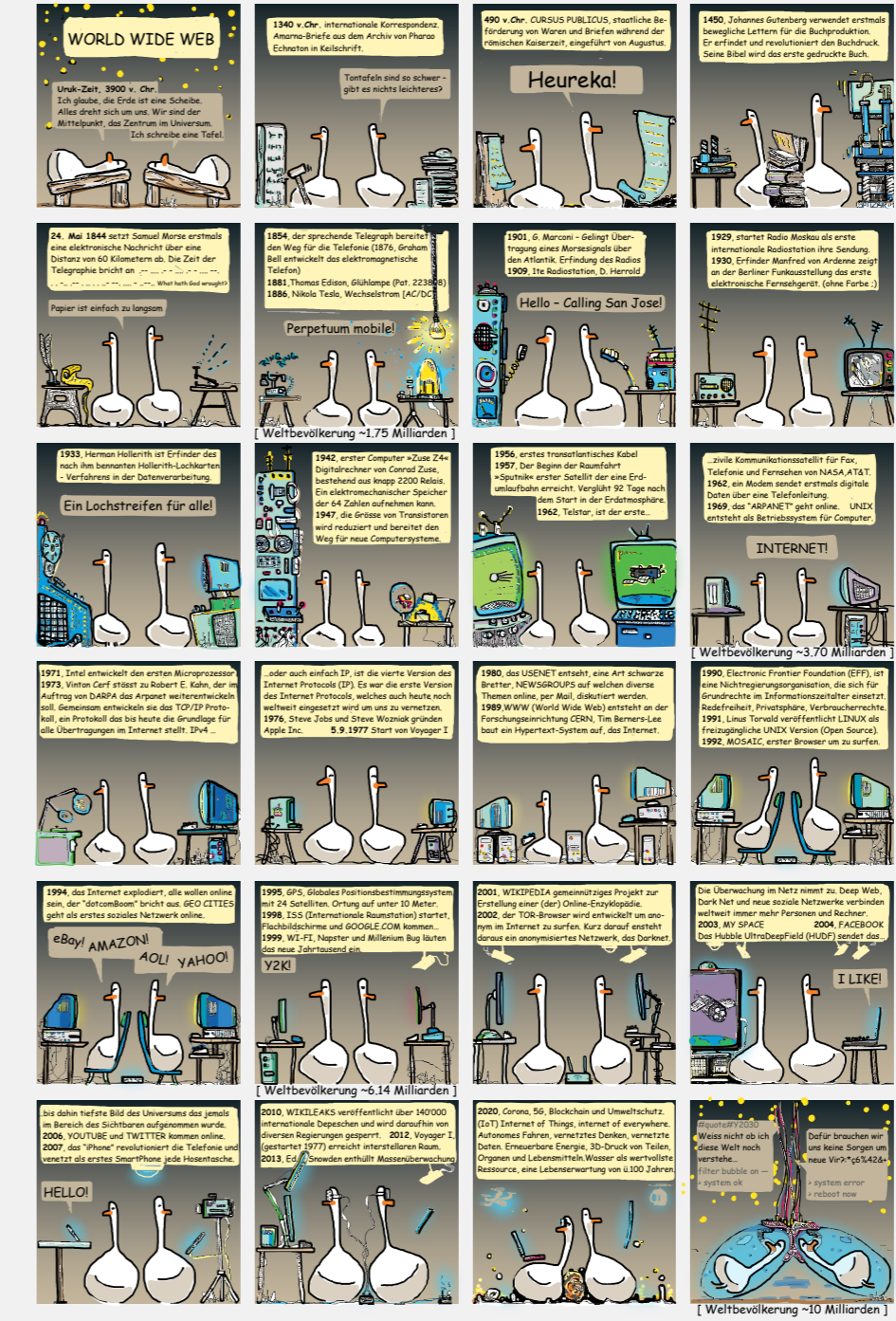
[https://ibulla.com/wiki/lib/exe/fetch.php/art/sudor-metaverse\\_2022-marco-spitzbarth-documentation.mp4](https://ibulla.com/wiki/lib/exe/fetch.php/art/sudor-metaverse_2022-marco-spitzbarth-documentation.mp4)







2 geese comment on world events digital comic on your social media > ongoing



CONNECTED, 2020 Comic Poster DIN B2, Ink Jet



## "The End of the F\*\*\*ing Internet"

is a series of 8 artworks that delves into the complex and often disturbing reality of the modern online world. Through this series, I aim to tell the story of the internet's evolution from a place of promise and possibility, as seen in the idealism of the web in the early 90s, to a fragmented battleground for power and control.

Each of the 8 pieces in the series focuses on a different technological revolution or tipping point that has shaped the internet as we know it today.

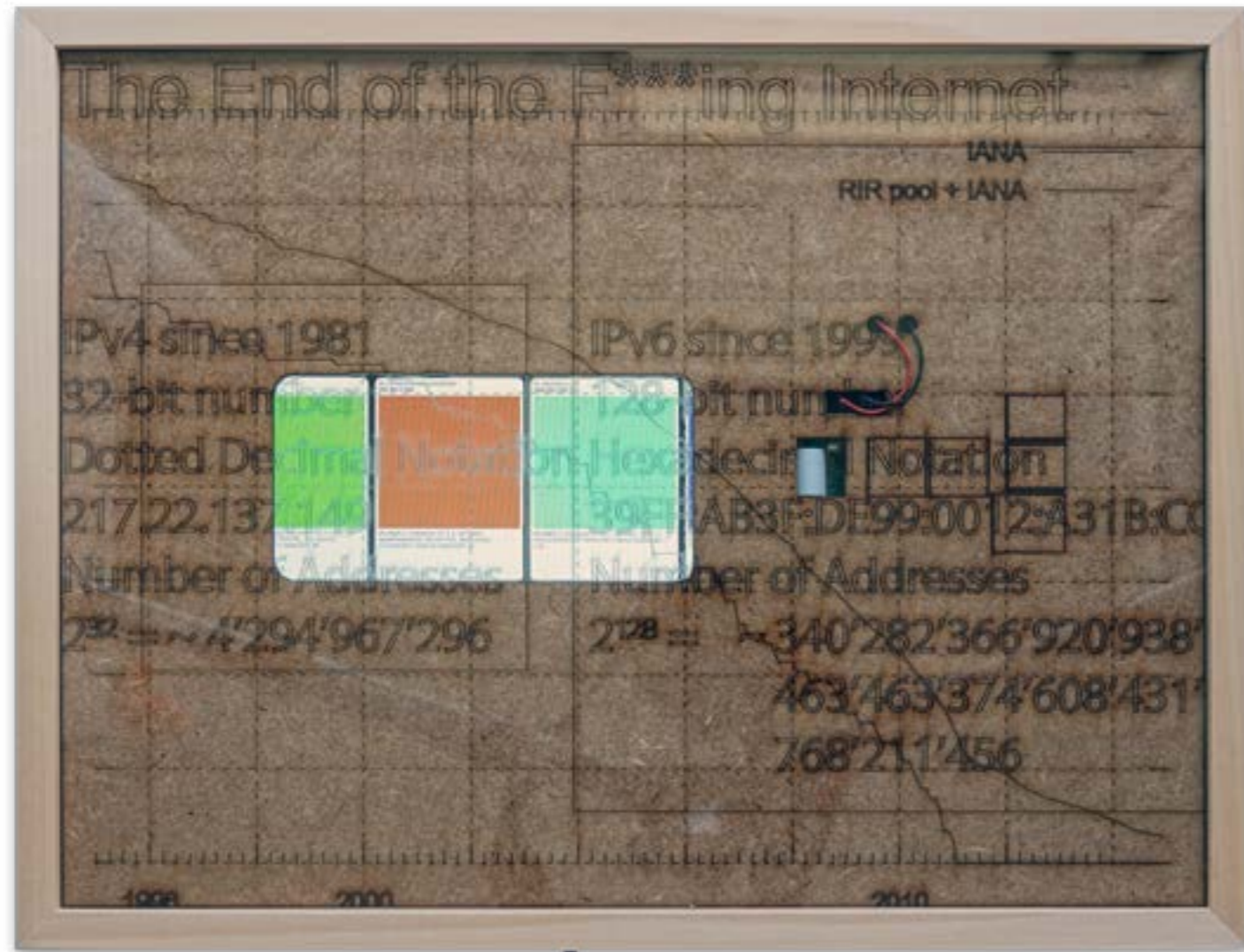
The series begins with a reflection on the early days of the web, when the internet was seen as a utopia of a free and open space for everyone. However, as the series progresses, it becomes clear that this utopia was short-lived, as the internet has since been weaponized and used to control and manipulate individuals and communities.

The series documents the evolution of the internet from the early days of web1.0, where the main focus was on receiving information, to web2.0 with its emphasis on social networking, and finally to a potential web3 world marked by hyper-tokenization. It explores the impact of these technological advancements on the internet and its potential for creating new forms of power and control.

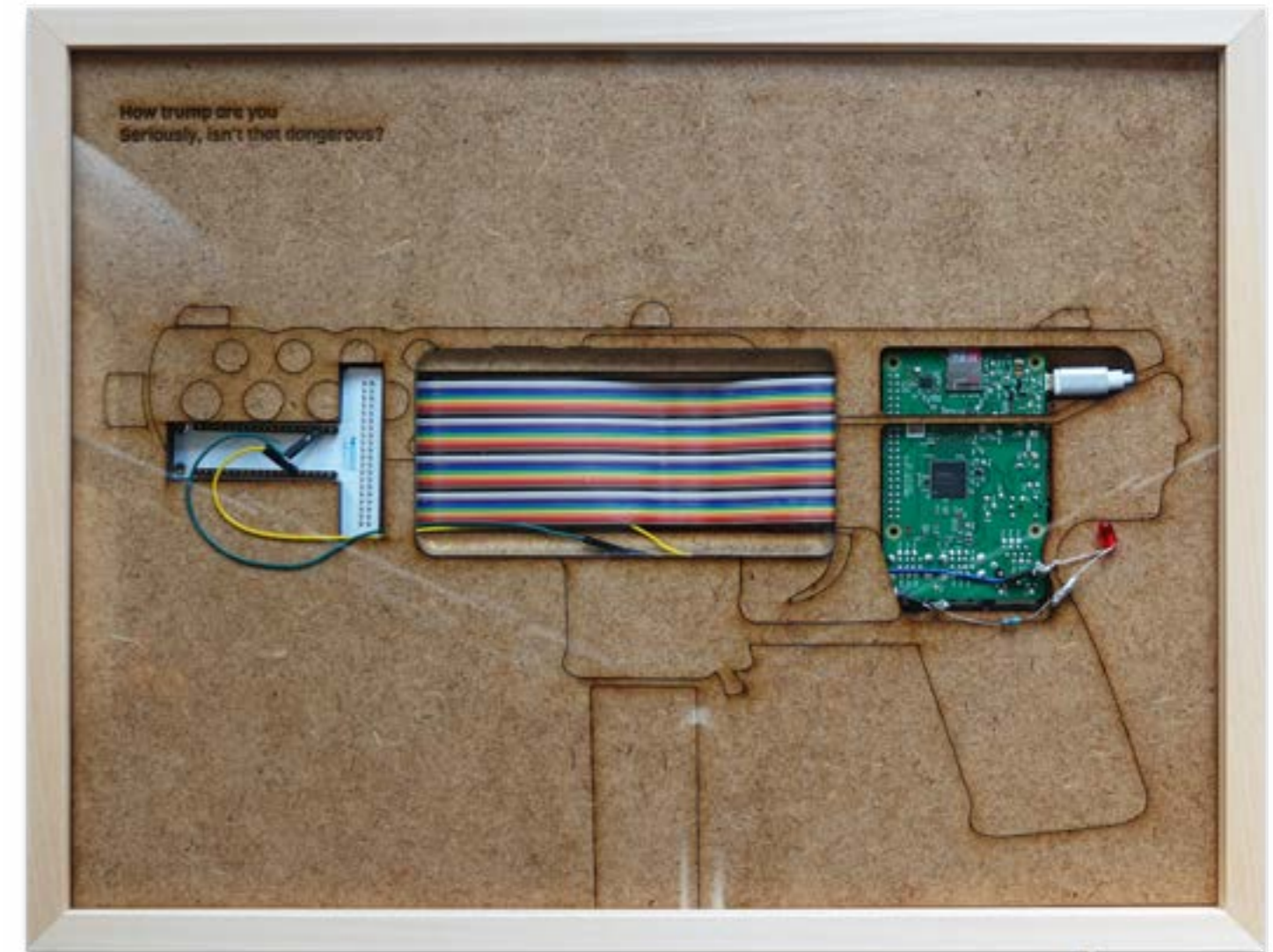
Throughout the series, I use a variety of mediums, including painting, laser-cutting, single board computer and programming, to explore these themes in a visually striking and thought-provoking way. "The End of the F\*\*\*ing Internet" is a powerful commentary on the current state of the internet and the ways in which technology is framing our world.

Marco Spitzbarth, 2019  
(rephrased with the help of ChatGPT in 2023)





The End of the F\*\*\*ing Internet, 2019  
 acrylic, mdf, raspberry pi  
 wires, display  
 40 x 30 cm



The End of the F\*\*\*ing Internet, 2019  
 led's, raspberry pi, wires, acrylic, mdf  
 40 x 30 cm





The End of the F\*\*\*ing Internet, 2019  
framed objects, led's, solar panel, wires, acrylic, plastic  
sticker, platines, solder tin  
40 x 30 cm



CryptoShit, 2019  
Digital Print, Aluminium, MDF  
serie of 256 unique tokenized objects  
private key on the back side  
20x20x2cm

Tanhua 曇花, Academy of Visual Arts Hong Kong, 2018  
3h Performance, viola, plastic ring, plastic bags

<https://vimeo.com/318634898>

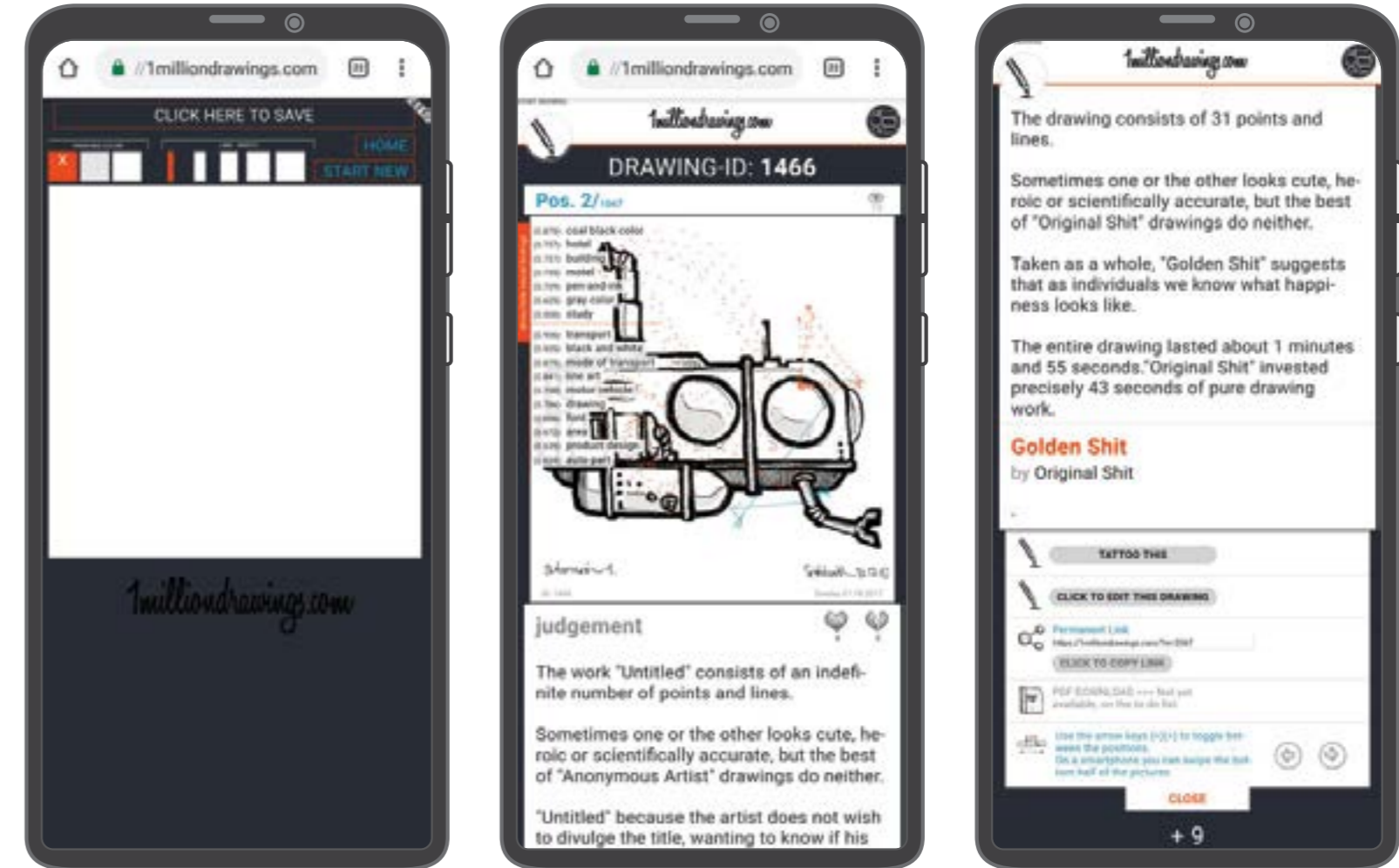
<http://www.transculturalcollaboration.com/tanhua/>



Tanhua 曇花, Academy of Visual Arts Hong Kong, 2018  
3h Performance, viola, plastic ring, plastic bags



Mass Prey, MCA (Ming Contemporary Museum) Shanghai, 2018  
Installation, plastic balls, garbage slide, cardboard box  
<http://www.transculturalcollaboration.com/mass-prey/>



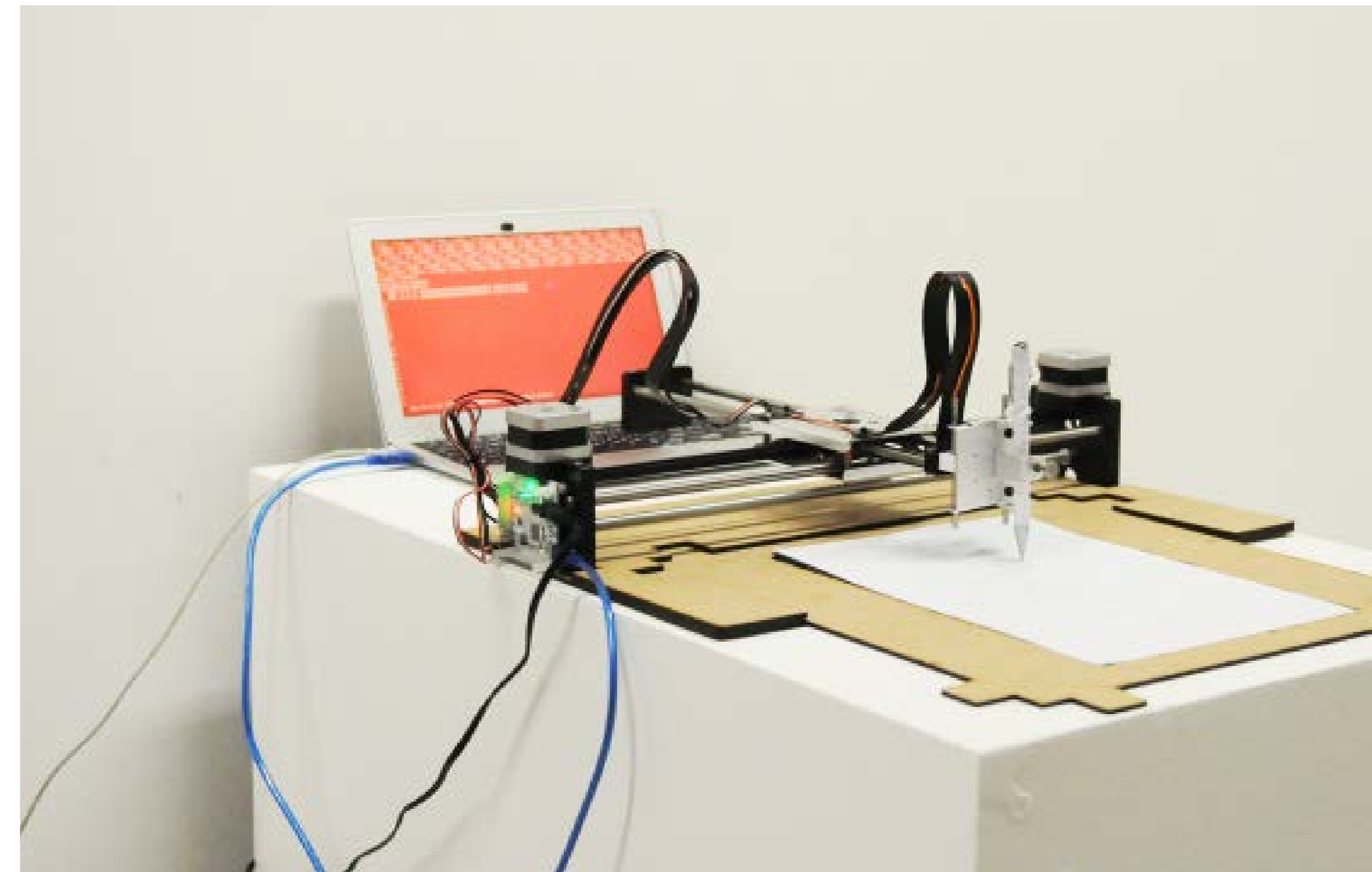
[1milliondrawings.com](http://1milliondrawings.com), 2018  
web application, neural network





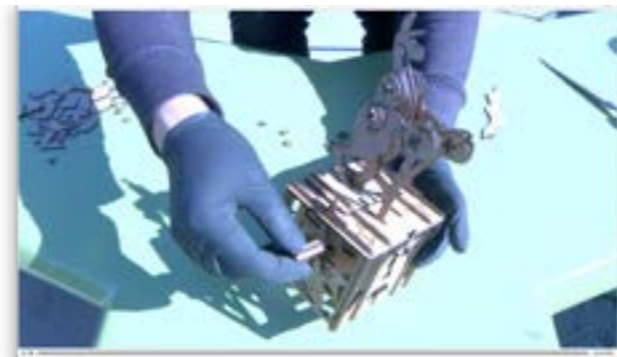
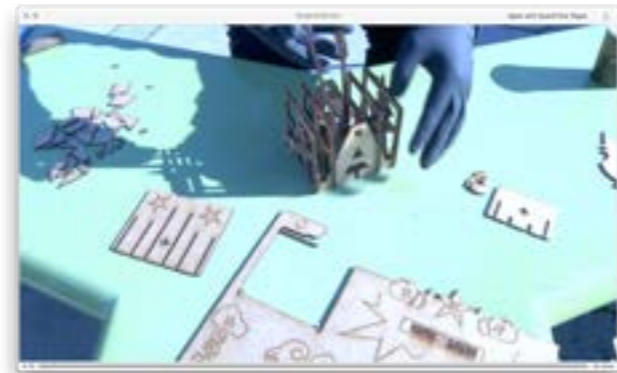
[1milliondrawings.com](http://1milliondrawings.com), ZHdK Zurich, 2018  
Installation, 2-axis robot, DIN A4  
framed serie 30x40cm

[1milliondrawings.com](http://1milliondrawings.com), Zurich, 2018  
Installation detail





Fighting Kangaroo, 2017  
<https://ibulla.com/kangaroo/kang>

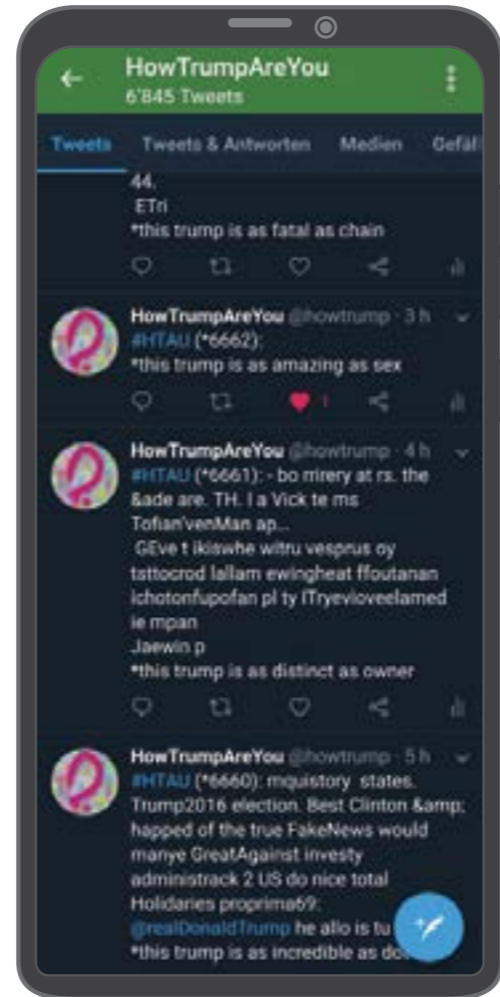
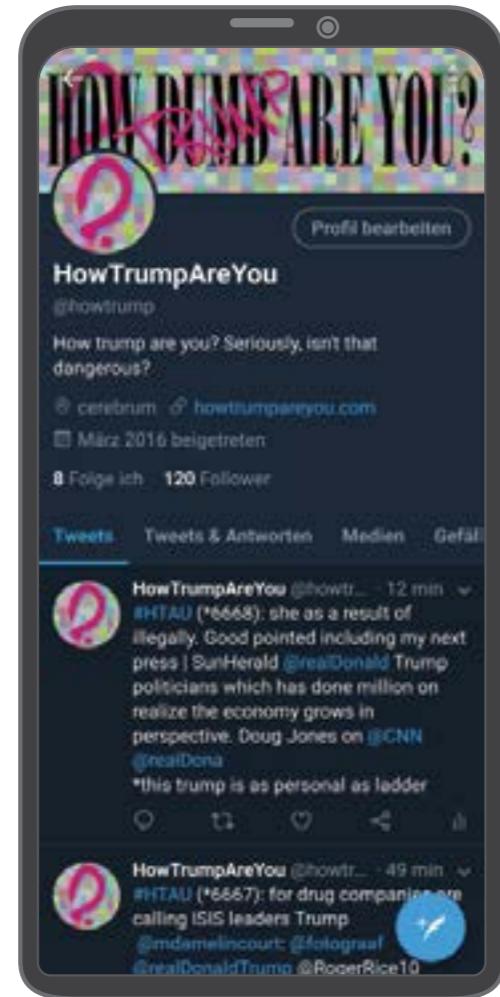


Fighting Kangaroo  
3 videostills  
Video 1:07:07  
<https://www.youtube.com/watch?v=J9KTwQBv2Gw>



Fighting Kangaroo, Highlights ZHdK, 2017  
Object, MDF  
155 x 120 x 260mm  
unlimited serie



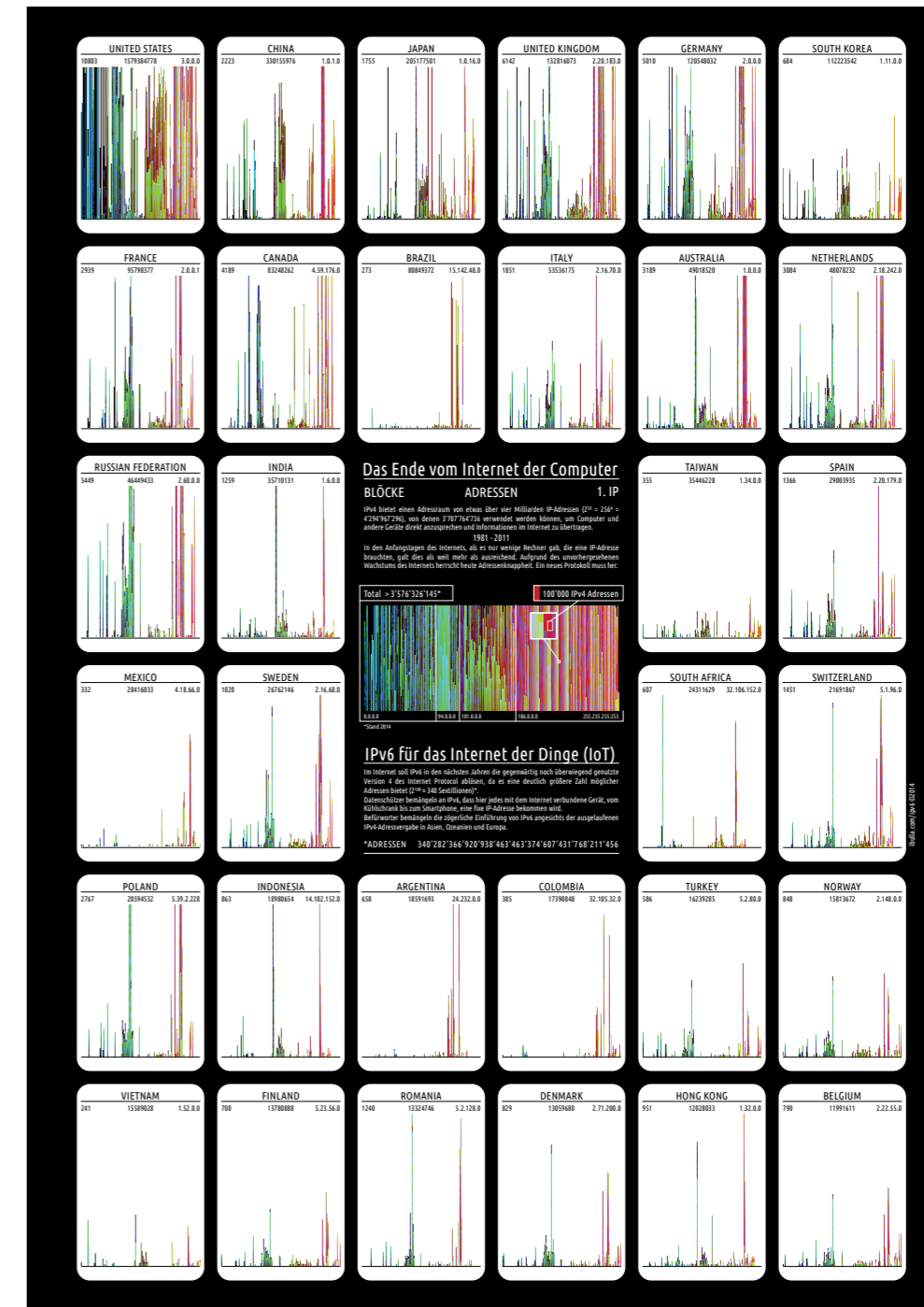


[howtrumpareyou.com](http://howtrumpareyou.com), 2016  
web application, twitter bot

[tattookurier.ch](http://tattookurier.ch), 2016  
web application



TattooKurier, 2016  
 Poster DIN B2, Ink Jet  
 edition of 200 prints  
[tattookurier.ch](http://tattookurier.ch)



IPv6, 2016  
 Poster DIN A2, Ink Jet  
 unlimited edition  
[ibulla.com/ipv6](http://ibulla.com/ipv6)