

Marco Curiale

PORTFOLIO 2026

Built on a complex collective mythology, Marco Curiale's research is hybrid and changeable, formed by short circuits on multiple levels, born from the constant visual bombing we all receive.

His multi-disciplinary approach forms a constant flow of data capable of alternating nerd culture, fashion, clothes, personal interests and daily facts. Among the billions of visual inputs, some unstable images are captured to become primary material for his works.

As the digital dimension of being merges with the brutal vision of the street, connections are created and bridges are formed between the artist's life, the generation he belongs to and a broader and more conventional history.

canvas of various fabrics, vintage t-shirt print
140x100 cm each

Tell me something, stranger (about your injustice)
2025

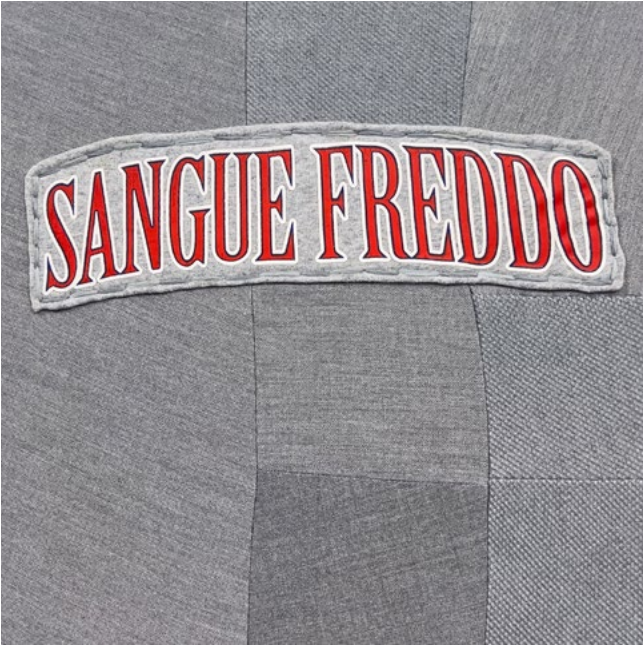
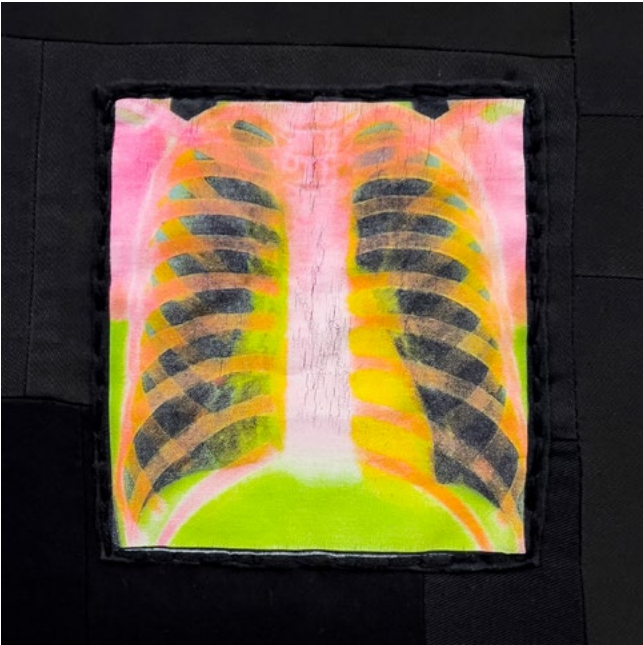
Tell me something, stranger (about your true self)
2025

Tell me something, stranger (about your skin)
2025

Tell me something, stranger (about your body)
2024

Tell me something, stranger (about your dreams)
2023

Tell me something, stranger is a series of works created from archive fabrics that the artist has always collected. Prints taken from vintage t-shirts coming from streetwear brands, niche bands or independent productions are sewn onto the denim canvases. By removing any direct reference to their origin, each work in the series takes charge of concepts, feelings and themes that range from one extreme to the other of the current public debate, but which are all united by a strong political character, intrinsic in every message printed on those former clothes. The fashion dimension and youth culture shape this series and continue to define a true concatenation of social and cultural movements which, through clothing, allow anyone to bypass reality, becoming what they want.







installation view @ Cité Internationale des Arts, Paris, FR

LOOT:
Anything that in a videogame is obtained for free by a player or character during the game, such as weapons, equipment, money or spells. Loot can be abandoned (dropped) by a downed enemy in a single-player videogame, or it can be taken from the corpse of another player in a PVP game (looting).

Looting is the result of three months of research in Paris: three installations created by combining different techniques, daily life inputs, found objects and stolen shots. Taking their name from the phrases engraved on the benches of the Palais Royal, these works are a slice of real life, which enters an environment too often positioned outside the society that gave it its foundations. They propose a pause for reflection on what, or rather who, surrounded me during the residency: the countless homeless people who populate every corner of the city. Looting is therefore a research project turned into a spotlight to highlight extreme problems of a city that can give you everything, but can also take everything away from you in a flash, exactly like in a videogame.



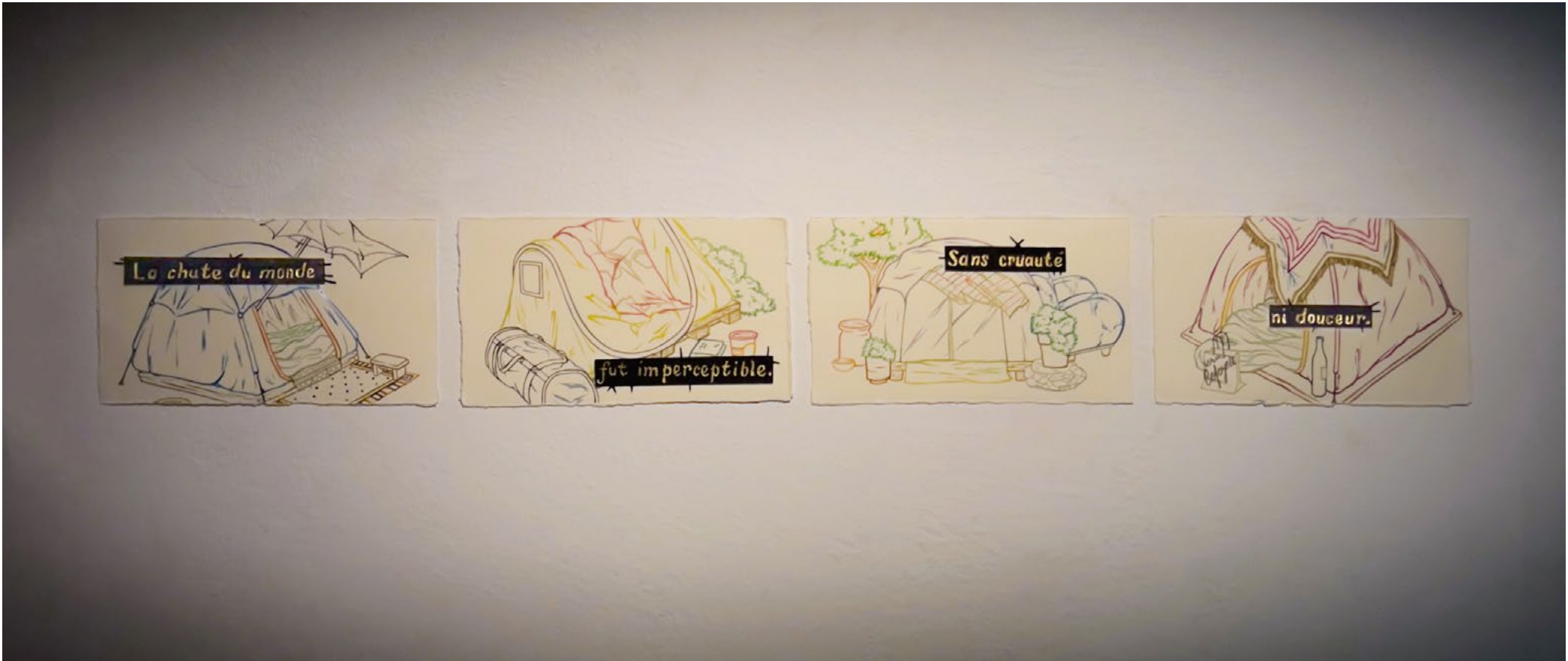
gold leaf and marker on found object
3,5x225x10 cm



digital print on sticky paper, desks
site specific installation, various dimensions



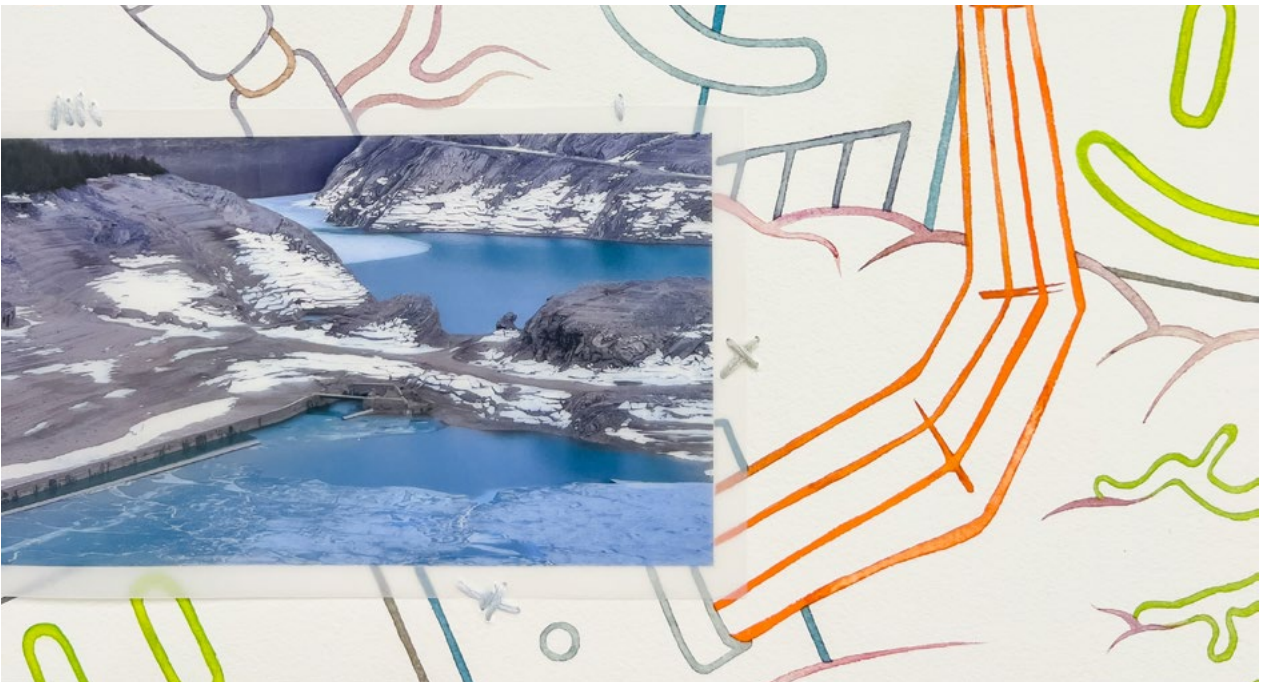
gold leaf, marker, watercolor, thread on cotton paper
26,5x15 cm each



watercolor on cotton paper, digital print on tracing paper,
wool thread, steel, magnets
120x52x3 cm each



“Some years ago I watched a movie on streaming. It was set in an infinite megalopolis, human life was concentrated in tiny cubicles all crowded together while, outside the city, immense deserted expanses loomed up until they were lost in the horizon. I later happened to see other similar movies. The scenario did not change: environmental devastation coexisted undisturbed with cutting-edge technology and the characters in those stories seemed not to care at all, on the contrary, they exploited it fully. Recently, instead, I visited a huge dam at 1900 meters above sea level. In front of me stood a landscape identical to that one of the movies I had seen. The remains of a town, which sank 80 years earlier, had re-emerged from the banks of a semi-frozen artificial lake. What game is this? What am I doing in a post-apocalyptic movie? How did I find myself living in an age of mass extinction?”
This series of works is an attempt to metabolize the events described above.















organdy fabric, mesh netting, barbed wire, magnets, steel
cables
site specific installation, environmental dimensions



Arranged to form a wave, a series of perceptual barriers
shape the deep space, making it take on familiar and at
the same time disturbing tones. Iridescent and unknown
constellations invite us to interact and become bearers
of relational processes capable of activating survival
strategies to understand reality.
Episode 4: hedgehog's dilemma makes us notice
ourselves only when we come across the other; when
the collision, physical and symbolic, of bodies creates
different perspectives, full of uncertainties and shared
precariousness but also of solidarity given by the
experience of the surrounding; when the shadow becomes
space for collective actions and subversive logics.





trading card game
site specific installation, environmental dimensions

Welcome to Greed Island, a magical island, full of precious treasures and rarities of all kinds just waiting for you to be discovered!

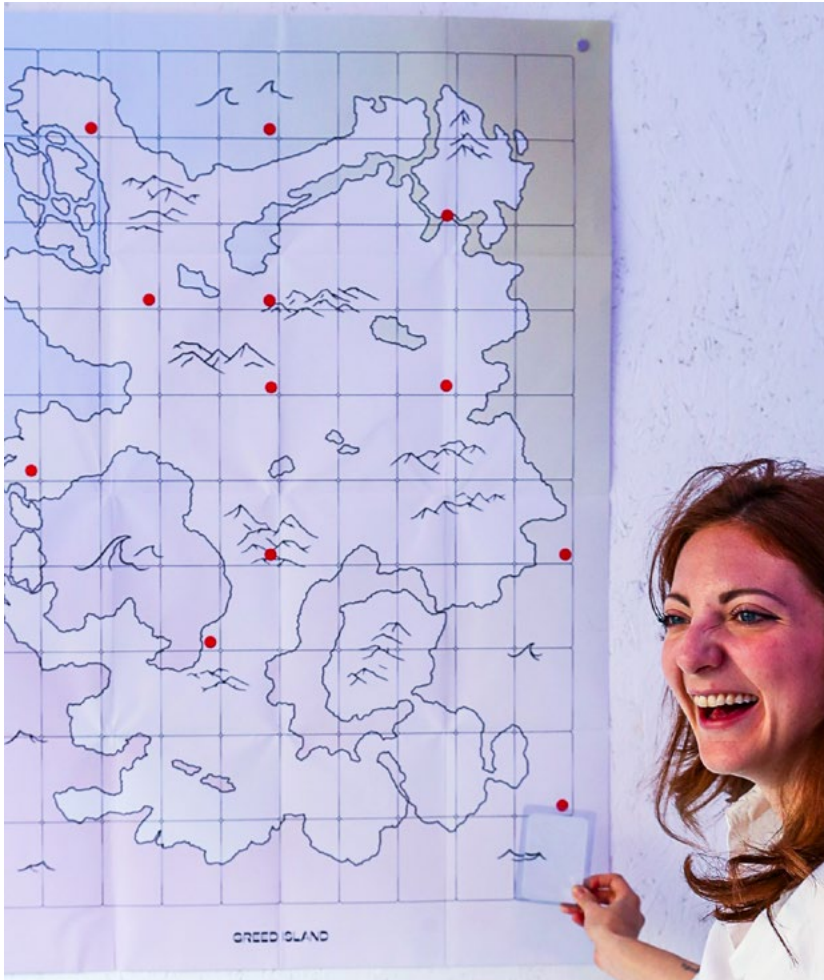
Greed Island is a trading card game based on the social dynamics that are established around and through the “exhibition” device and its sometimes complex, paradoxical, mocking or curious mechanics. Inside the space, 100 playing cards, placed face down, are offered to the public, who is called to contribute by activating exchange and appropriation actions. Thanks to the overwriting of the game, the physical environment is transformed into a fantasy landscape where players can freely construct and explore individual and collective experiences and conflicts.

WARNING: Greed Island - trading card game presents a real danger of death and/or permanent entrapment within itself for all players.

Have fun!





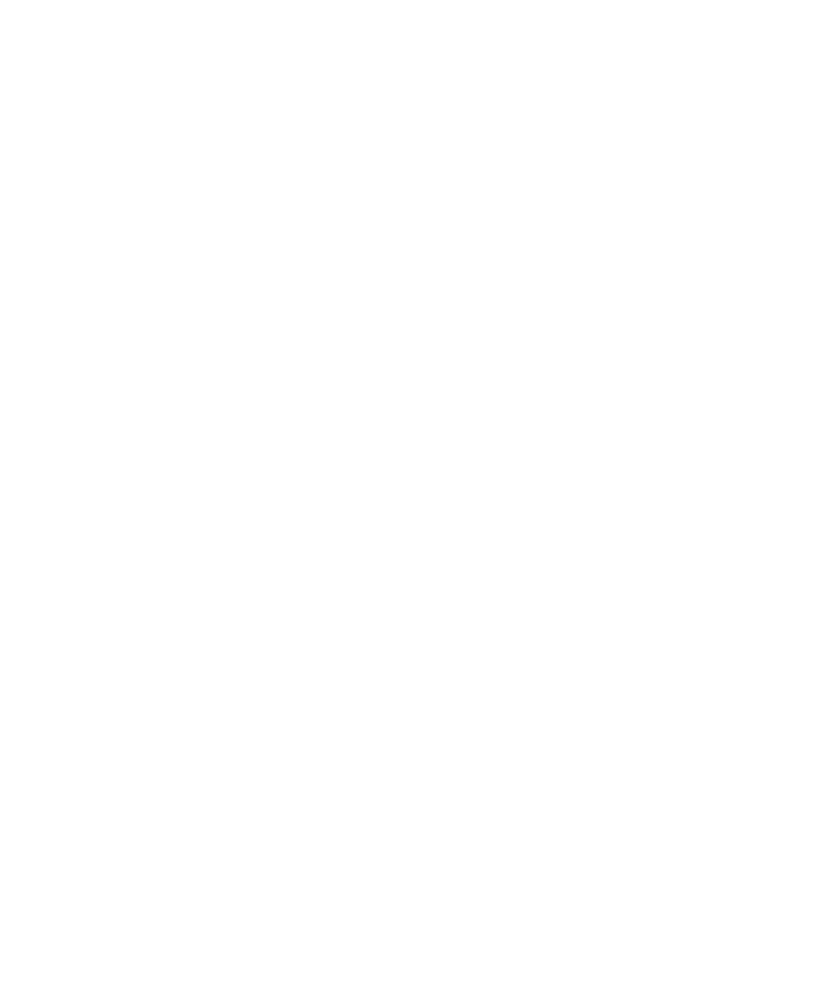


sublimatic print on cotton fabric, scaffolding
environmental dimensions (5 elements)

Break up with your image takes its cue from scenes of everyday anarchy, increasingly protagonist today, and combines them with screenshots of uninhabited or procedurally created online worlds, secondary versions of that primitive Second Life that some today would call metaverse. Someone says that if you are not careful and you stumble into certain areas of reality you will be catapulted into the backrooms, into so-called liminal spaces: waiting rooms, courtyards, endless corridors, deserted offices. They are unidentifiable, nebulous places, placed between where reality is and where it should have been, characterized by a cataclysmic charge towards the normal flow of life. Photographs of riots and protests, mostly recent, caused by forced lockdowns or rising totalitarianisms overlap in these spaces. Primitive and improvised defense techniques alternate with sophisticated technologies used by rioters while cynical humor and popular memes become symbols of a fragile freedom.







artist’s black sweater, sublimatic print on cotton fabric,
artist’s metal frame
120x70x5 cm

In A Facebook story the human being is the protagonist, not-representations of bodies and relationships, from physical become digital and vice versa, eliminating the differences between public and private.

A black sweatshirt that belonged to the artist is framed, displayed as if it were an heirloom signed by some famous football player. In one corner a print on fabric is sewn, it is a screenshot of a conversation in a chat. We talk about relationships that ended badly, we talk about reality, about identity.

Maybe we need to define the concept of identity. Perhaps identity does not really exist, perhaps identity and body coincide, or maybe it is precisely the identity that is dictated by our bodies, under constant siege by external inputs.

Billions of data put us in contact with images of all times, everything becomes repostable, everything becomes aesthetically conventional for the identity of the web. We are already cyborgs, smartphones are our prostheses.





bronze, sublimatic print on cotton, hand dyed fabric
various dimensions (5 elements)

Flashes of faded photographs, presences and shadows are blurred by pop-up notifications: “your online memory is full, if you want to continue using your digital archive, change your monthly subscription plan in Settings”. After all, what will 0.99 cents a month be to access our memories? Human teeth become jaws, rebelling against the dystopian hegemony of the turbocapitalist web; I don’t want to forget, I won’t lose any memory. To not accept the constant attempt to take possession of our globalized and hyper-connected bodies is what keeps us human. Cloud systems and data collections, based on a colonial and manipulative extractive model, will not make our bodies aesthetic or profitable. DRILL is a discontinuous interaction between human beings and machines, between order and disorder, public and private, in which images have become a repostable, resalable, reconfigurable consumer good and therefore devoid of originality, devoid of meaning, devoid of an origin itself. My bite is an attempt of redemption, a rebellion of a body/battlefield that is, yes, devastated but hasn’t succumbed yet.

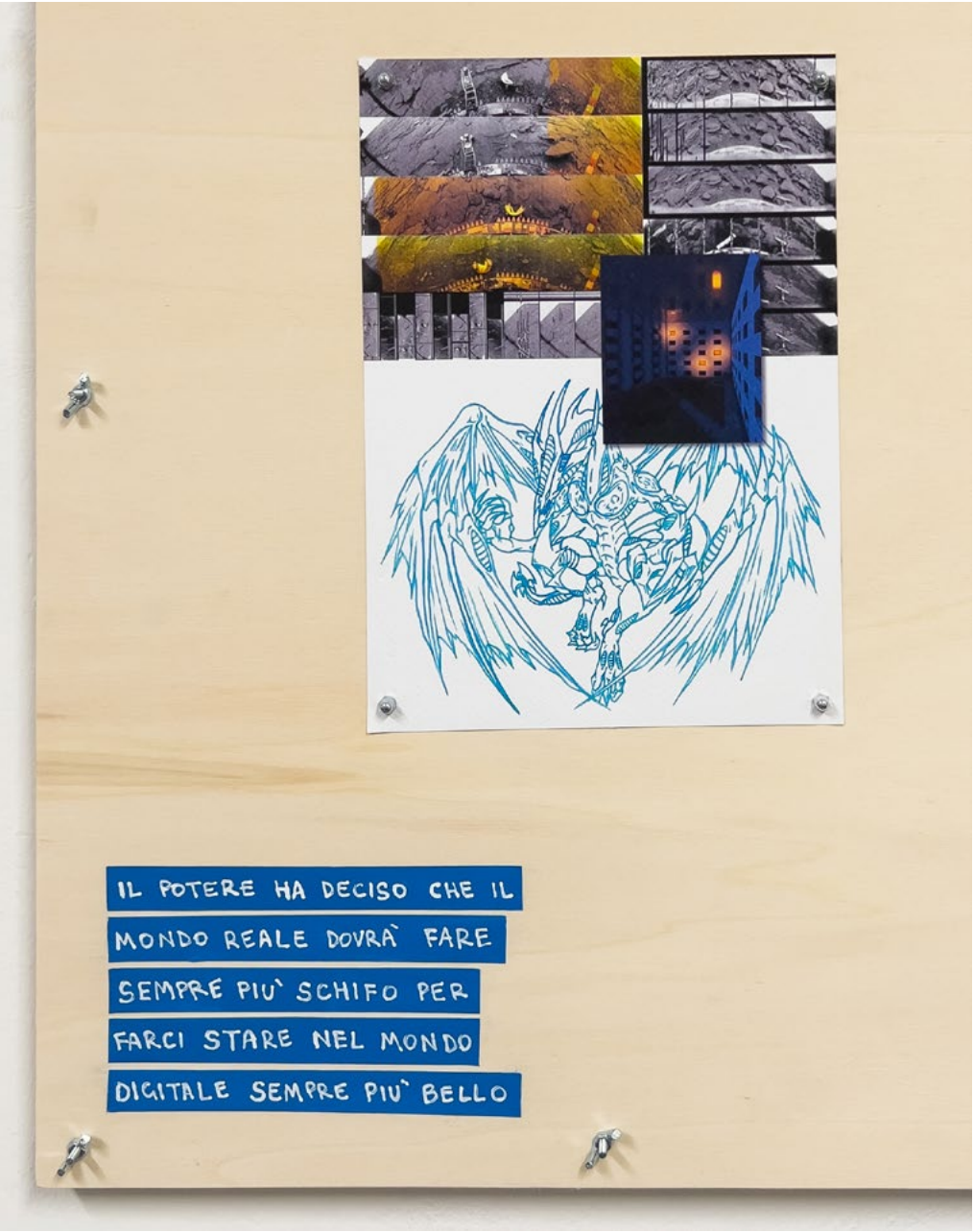




digital print, marker and watercolor on paper, wood, steel,
hand dyed fabric
3 elements 50x70 cm each (+ fabric)



Sons of DIY and the myriad of subcultures that have proliferated since the pre-internet era, this triptych was born spontaneously and tries to find a visual and contemporary solution to one of the most romantic themes in the history of art: the nocturne. All three works are divided into two parts: one more abstract made up of hand dyed fabrics and the other one more figurative created by various digital and non- digital media. In the first panel, the graphic part refers to the spirit and to today's society: religious symbols, letters written with spray on a wall and obscure phrases focus the attention on the time we are living in. The central part of the triptych is dedicated to the body and its transformations, with various references to literary works and visual symbols that question the stability and bodily forms of being. The third and final work has space as its theme: planets light years away from us of which we have seen only a single image seem as distant as an unknown virtual world created procedurally, while fantastic creatures populate everyday reality. And you? What do you believe in tonight?



katana, vintage Levi's jeans jacket, acrylic, spray paint, honey
scent
80x35x51 cm

The present invites us to survive in a violent way, it invites us to do not distinguish the facets and the complexity of our days.
How to kill a giant was born in such a context, in which changes do not necessarily involve trauma but certainly they never go unnoticed. This is why the metaphor of death, which persists throughout the work, is soften by the sweet smell of honey emanating from the fabric.
The olfactory dimension allows us to go beyond the visual urge, beyond the suit- armor slashed by a sword. The “sweet death” does not mark the end, but the beginning of another path, of a more refined and precise type of artistic research, surgical like the cut that constitutes the wound of the katana, above which the inorganic body of the jacket collapses.





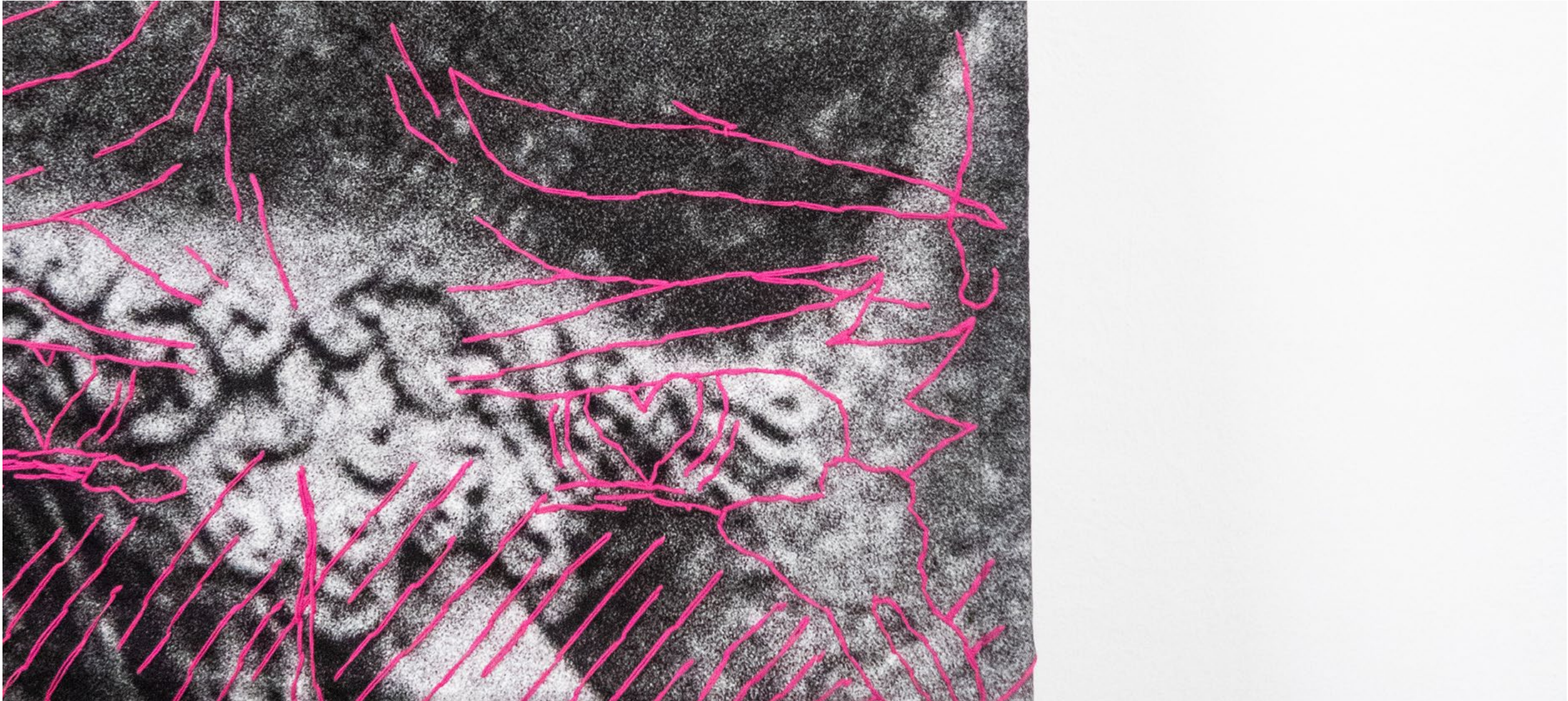
sublimatic print on fabric, deer horn, iron
85x120x32 cm

Gardening not architecture (AKIRA) takes its cue from one of the cult manga and films of a generation, “Akira” (Otomo, 1988), to tell an alternative story, also set in a post-apocalyptic future. The focus here, however, is another one: what will remain of the buildings built by human kind when we will not be here anymore?
Living in a place necessarily involves a process of metamorphosis in the landscape, and I am not talking about seeing nature taking back its own space while the buildings collapse. Living in a place implies above all taking care of it, otherwise you are just passing through. That’s why the theme of inhabit changes and embraces the different elements that shape the work, almost making it take on the appearance of a votive fetish, in memory of those ancient ruins now pulverized.





digital print on fabric, embroidery, iron, spray paint
70x200x2 cm each



Egirls & femboys is an investigation about a short circuit between two apparently opposite societies: the classical greek one and the contemporary japanese one. What do a greek warrior and a japanese salary man have in common? What are the differences between a 5th century BC bronze and an orgasmic face between the pages of a manga? These kinds of banners highlight taboos of a still strongly phallogocentric world, and create other possibilities, connecting distant cultures, playing on paradox and overcoming stereotypes.



bronze
29,5 cm (d)





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SOLO SHOWS AND PRESENTATIONS

- Looting
@ Cité Internationale Des Arts, Paris (FR), 2025
- Chissà Dove
curated by Christian Caliandro
@ Linea 2 - Opera Viva, Turin (IT), 2020

AWARDS

- Combat Prize
jury selection, 2025
- Premio Fabbri per le arti contemporanee
finalist, emergent art section, 2023
- Carapelli for Art
special mention, academy section, 2022

RESIDENCIES AND WORKSHOPS

- Aperto: Fictioning Practises
@ Almanac, Cripta747, Mucho Mas!, Turin (IT), 2025
- Nouveau Grand Tour
@ Cité Internationale Des Arts, Paris (FR), 2025
- New Generations 2024
@ Almanac, Cripta747 and Mucho Mas!, Turin (IT), 2024
- Aperto: Relazionarsi al presente
@ Almanac, Cripta747, Mucho Mas!, Turin (IT), 2024
- TO.BE II
@ Mucho Mas! and Associazione Ghëddo, Turin (IT), 2024
- Opera Viva - Artista di Quartiere
@ Barriera di Milano, Turin (IT), 2020
- Disegnare l'invisibile con Marzia Migliora
@ Artissima, Turin (IT), 2018

GROUP EXHIBITIONS

- New Generations 2024
curated by Almanac, Cripta747 and Mucho Mas!
@ Almanac, Mucho Mas!, Turin (IT), 2024
- Questo il mondo non lo saprà
curated by Mucho Mas! and Associazione Ghëddo
@ Spazio pArte, Turin (IT), 2024
- Premio Fabbri per le arti contemporanee
curated by Carlo Sala
@ Fondazione F. Fabbri, Pieve di Soligo (IT), 2023
- Nabucodonosor
curated by Raffaele Cirianni and Cristina Giudice
@ Conserveria Pastis, Turin (IT), 2023
- Limbo
curated by Carina Leal and Associazione Ghëddo
@ Febo e Dafne, Turin (IT), 2023
- WaterCloset
curated by Massimo Bartolini and Federico Zamboni
@ Corneraholic festival, Bologna (IT), 2023
- Novissimi+
curated by Associazione Ghëddo
@ Cumiana 15, Turin (IT), 2022
- CREMA
curated by Franko B
@ Associazione Bastione, Turin (IT), 2022
- BelleArti
curated by Franko B
@ Albertina Academy, Turin (IT), 2021
- Marmiferi
curated by Marlene L. Müller
@ Fang Arte, Turin (IT), 2021
- Parafulmini
co-curated with Franko B
@ Albertina Academy, Turin (IT), 2021
- Abbiamo invitato un po' di artisti nello Spazio
curated by Osservatorio Futura
@ Osservatorio Futura, Turin (IT), 2021
- Intrecci
@ Centro storico di Riace, Riace (IT), 2020
- (Very) Young Italians
curated by Edoardo Monti
@ Palazzo Monti c/o AucArt (online), 2020
- Passione Bi-Polare
@ Fondazione Bevilacqua La Masa, Venice (IT), 2019
- Ars Captiva - Punto di fuga
@ Museo del carcere Le Nuove, Turin, (IT), 2019
- Ars Captiva - Delocazioni
@ Opera Barolo, Turin, (IT), 2017

EDUCATION

- Albertina Academy of Fine Arts, Turin (IT)
- MFA in Sculpture, 2023
 - BFA in Sculpture, 2020

PUBLICATIONS

- Combat Prize 2025
Sillabe edizioni, 2025
- Nuovi Spazi, Nuove Visioni - Almanac Projects
Flash Art Agenda Italia, 2025
- A Torino spazio alle New Generations
ATP Diary, 2024
- Premio Fabbri per le arti contemporanee XII edizione
Edizioni Francesco Fabbri, 2023
- RossoAcqua vol. 1
NB edizioni, 2023
- VISITE - Davide D'ambra
Osservatorio Futura, 2023
- Limbo
Associazione Ghëddo, 2023
- Io sono Marco Curiale
Torino Creativa, 2022
- Manuale x Artista di Quartiere
FB edizioni, 2021
- Abbiamo invitato un po' di artisti nello Spazio
Osservatorio Futura, 2021
- Memorie dissolte
Osservatorio Futura, 2020
- Arte urbana in Italia: i 10 interventi di Opera Viva
Artribune, 2020
- Passione Bi-polare
Ed. Albertina Press, 2020
- Ars Captiva - Punto di fuga
Ed. Ars Captiva, 2019
- Scultura 2018/2019
Ed. Albertina Press, 2019
- Scultura 2017/2018
Ed. Albertina Press, 2018
- Ars Captiva - Delocazioni
Ed. Ars Captiva, 2017