

Deeply rooted in the collective mythology of the early 2000s, Marco Curiale's practice is hybrid and constantly evolving, shaped by multiple levels short-circuits generated from the continuous visual bombing we all experience.

His multidisciplinary approach creates a constant flow of data based on a wide range of subcultures: from nerd culture to fashion, from otaku culture to internet visual imagery, passing through niche fragments of everyday life. Among the billions of visual inputs surrounding us, certain unstable images are captured and transformed into the primary material of his artworks.

As the digital dimension of existence merges with the brutalist language of the street, connections emerge and bridges are formed between the artist's personal experience, the generation he belongs to, and a broader, more conventional history.

Installation view
@ Konstepidemin, Gothenburg, Sweden.

Made during SWIT residency 2026.

Troll is born from the creatures of Nordic mythology, presences that inhabit thresholds, where landscapes, identities, and systems of meaning become unstable. Drawing inspiration from Swedish folklore, from the playful disobedience of Pippi Longstocking, and from the undisputed otherness of Tove Jansson's Moomins, the project traces the troll's migration from forests and mountains to the infrastructures of contemporary communication. No longer a creature to be feared, the troll becomes a method: a short circuit that disrupts habits, bends rules, embraces misunderstanding, and reveals the fragility of what appears immutable.

Through archival materials and found objects, the exhibition exploits subtle shifts, intentional mistakes, and acts of camouflage to blur the boundaries between fiction and reality, order and disorder. Rather than opposing existing systems, these works inhabit them from within, creating moments of friction that invite the emergence of other possibilities. Here, trolling is understood as a poetic and political practice, as a way of occupying the world without fully accepting its rules, and turning humor and imagination into tools for reconfiguring the structures we take for granted.



Paper, acrylic, old painting easel.
Environmental dimensions.

Site specific installation @ Konstepidemin, Gothenburg, Sweden.



Oyster shells, air dry clay, stickers, drawing and sewing pins, epoxy resin.
Various dimensions (12 elements).

Site specific installation @ Konstepidemin, Gothenburg, Sweden.



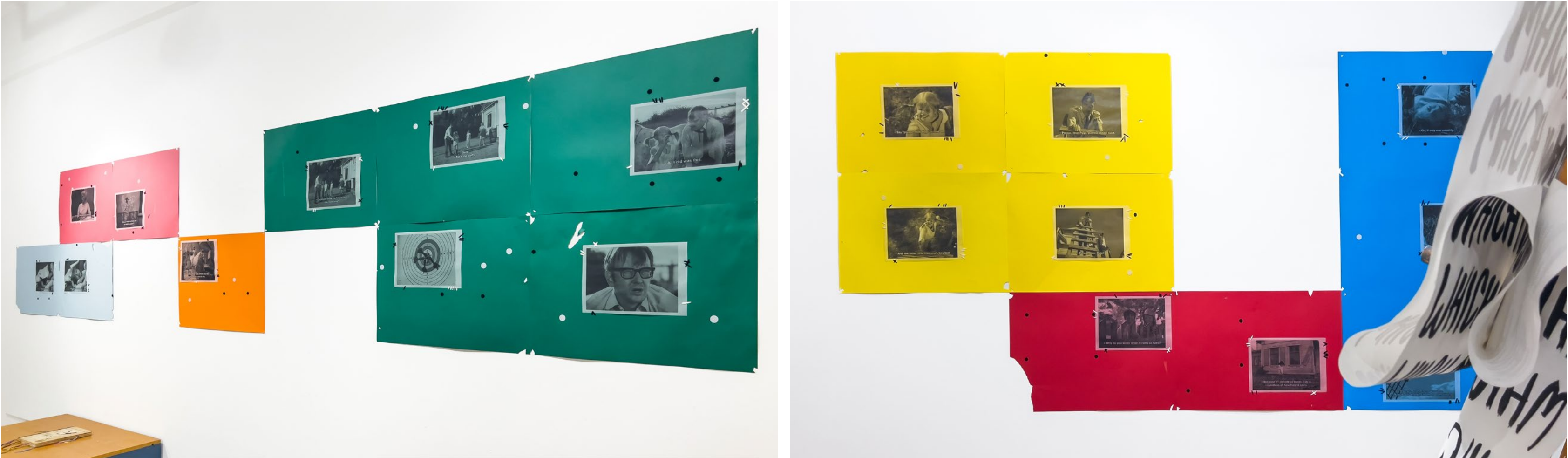
Series of 7 artworks (various elements).

Cardboard, digital prints on tracing paper, wool threads, velcro.

64x46 cm each element.

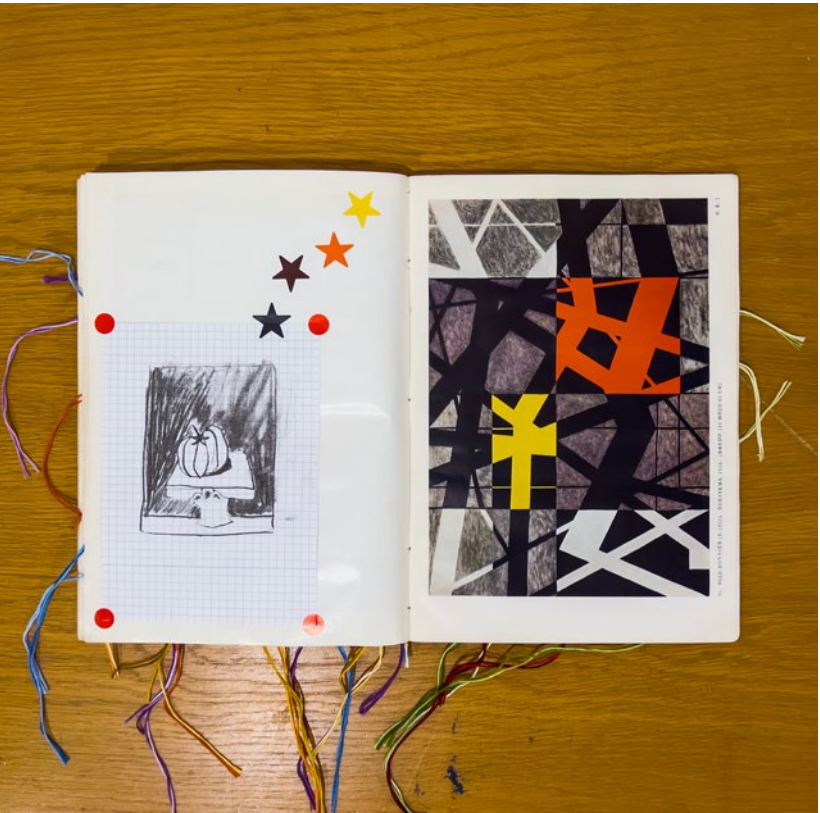
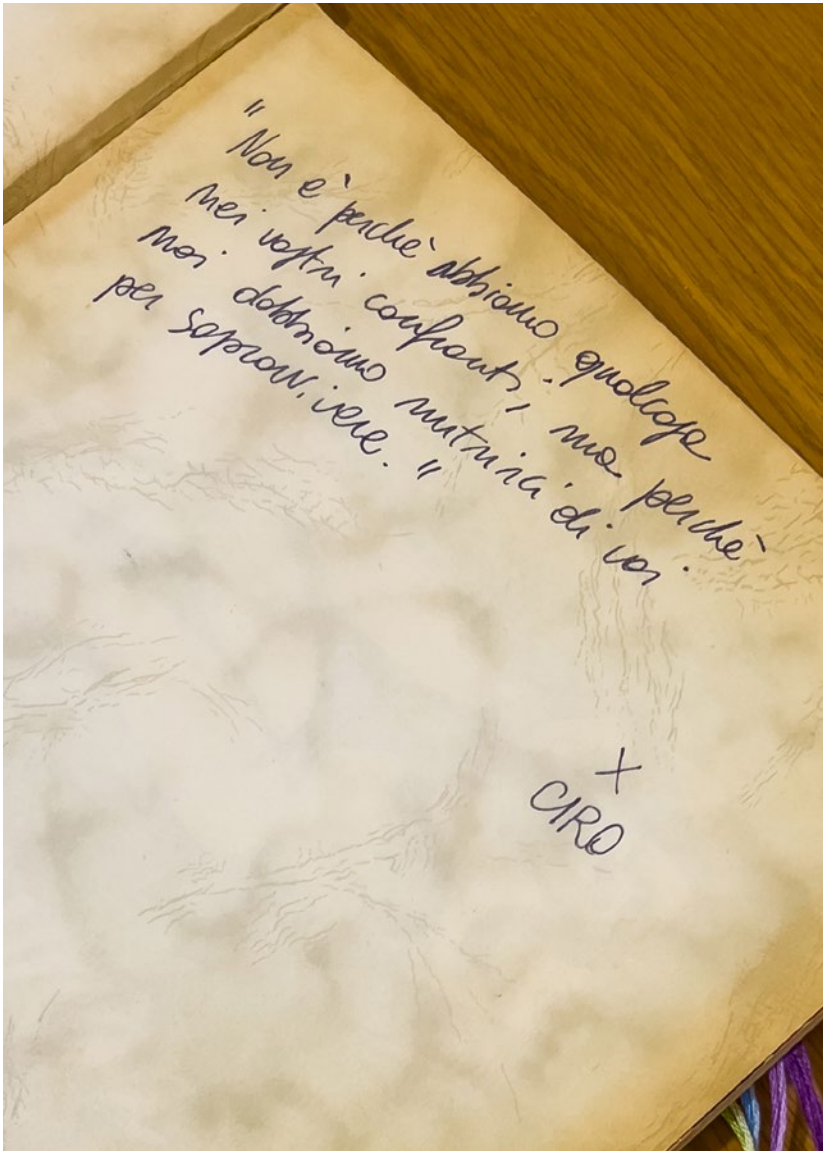
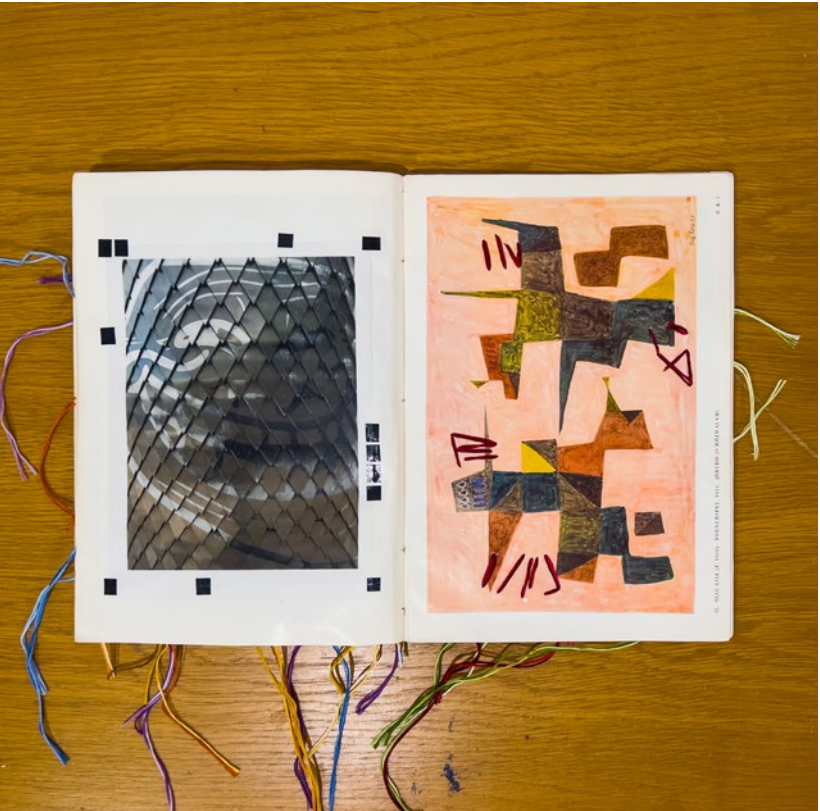
Installation view

@ Konstepidemin, Gothenburg, Sweden.



Found book, digital prints on tracing paper, found drawings, watercolors on cotton paper, embroidery threads, stickes, ink. 21x29 cm.

Installation view
@ Konstepidemin, Gothenburg, Sweden.



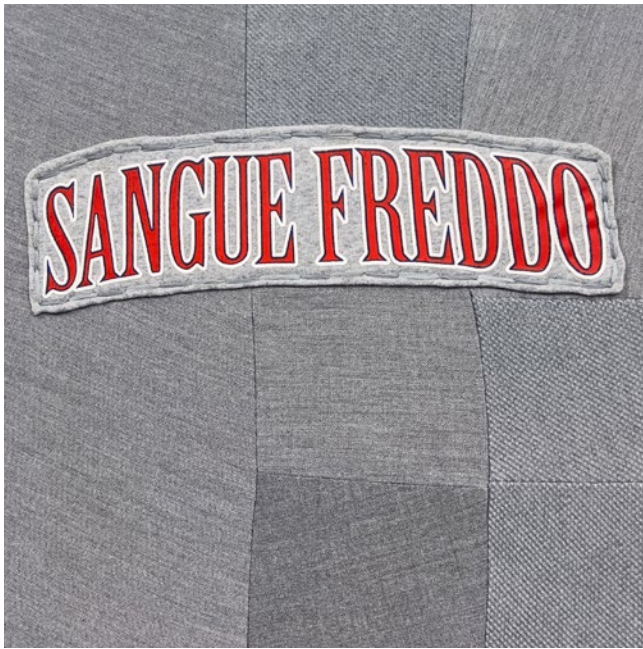
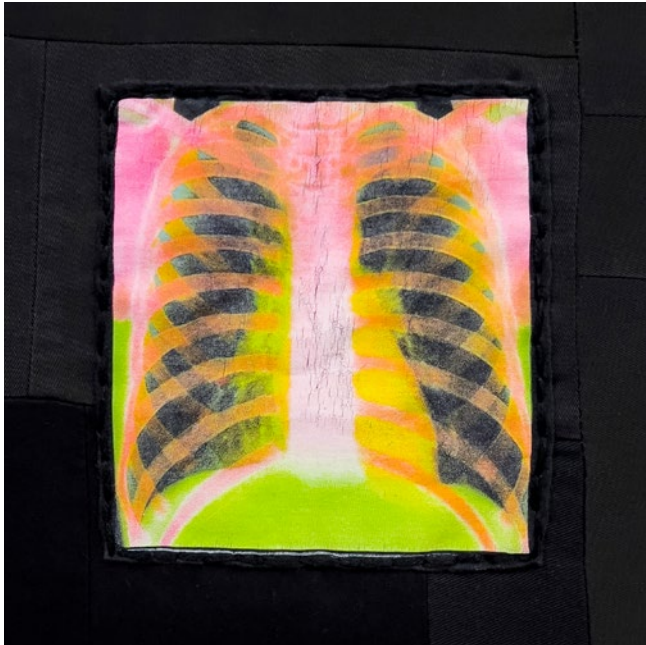
Series of 9 artworks.

Archive fabrics, vintage t-shirts prints, wood frames.
100x140 cm each.

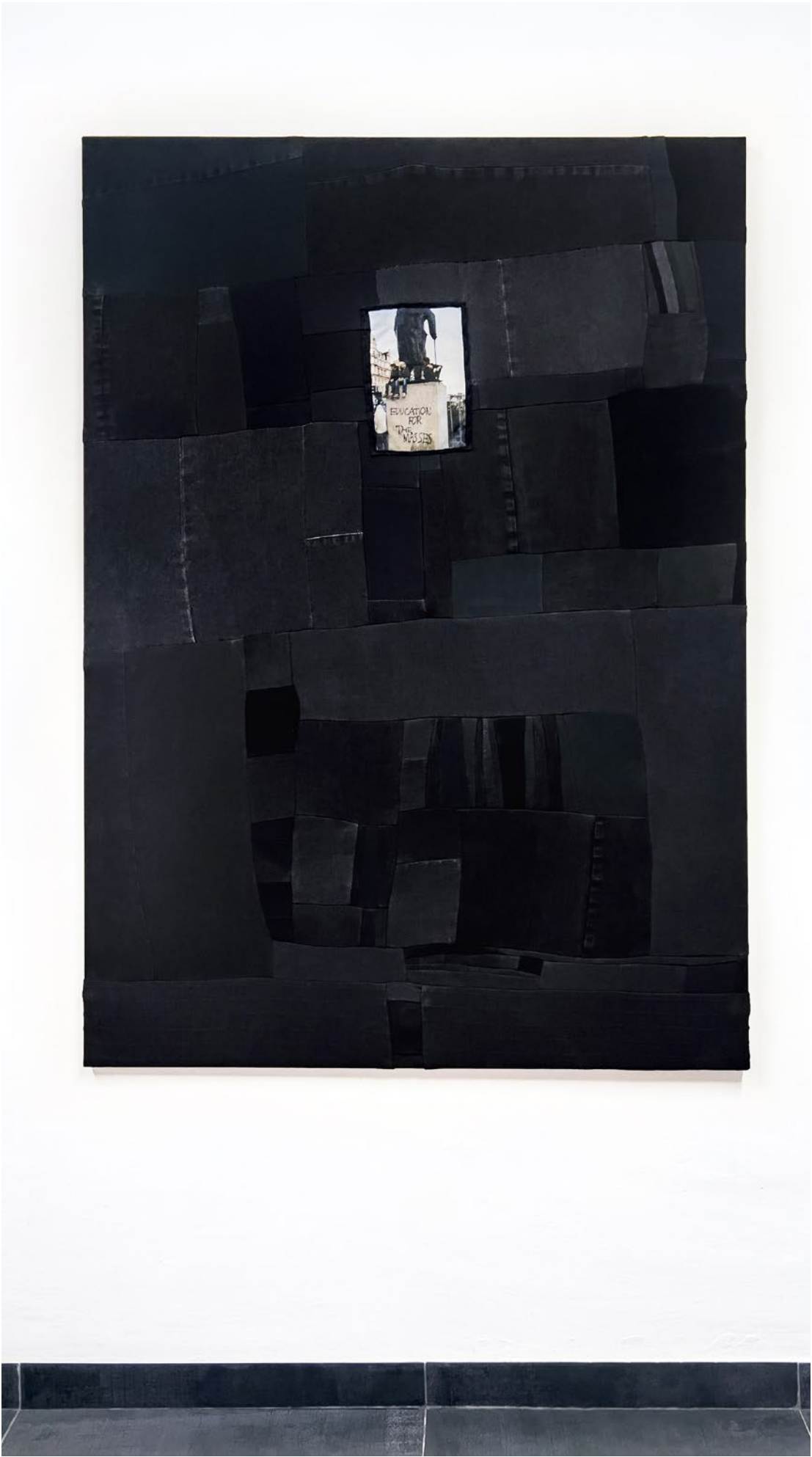
Tell Me Something, Stranger is a series of artworks created from archival fabrics collected over the years. Prints taken from vintage t-shirts, originating from streetwear brands, niche bands, and independent productions, are sewn onto canvases made of denim, faux leather and other recycled textiles.

By removing any direct reference to their original context, each work in the series takes on meanings, emotions, and themes that span the full spectrum of contemporary public debate. What unites them is the strong political force inherent in every message once sewn on those garments.

The worlds of fashion and youth culture shape this series and continue to define a chain of social and cultural movements that, through clothing, allow individuals to transcend reality and become whoever they wish to be.









Installation view
@ Cité Internationale des Arts, Paris, France.

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 multi-player 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 artworks are slices of real life that enter 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 the artist during the residency: the countless homeless people who populate every corner of the city.

Looting therefore became a research project turned into a spotlight to highlight the 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.
10x3,5x225 cm.

Installation view @ Cité Internationale des Arts, Paris, France.



Digital prints on sticky paper, desks.
Various dimensions.

Site specific installation @ Cité Internationale des Arts, Paris, France.



Series of 4 artworks.

Gold leaf, marker, watercolors, wool thread on cotton paper.
26,5x15 cm each.

Installation view @ Cité Internationale des Arts, Paris, France.



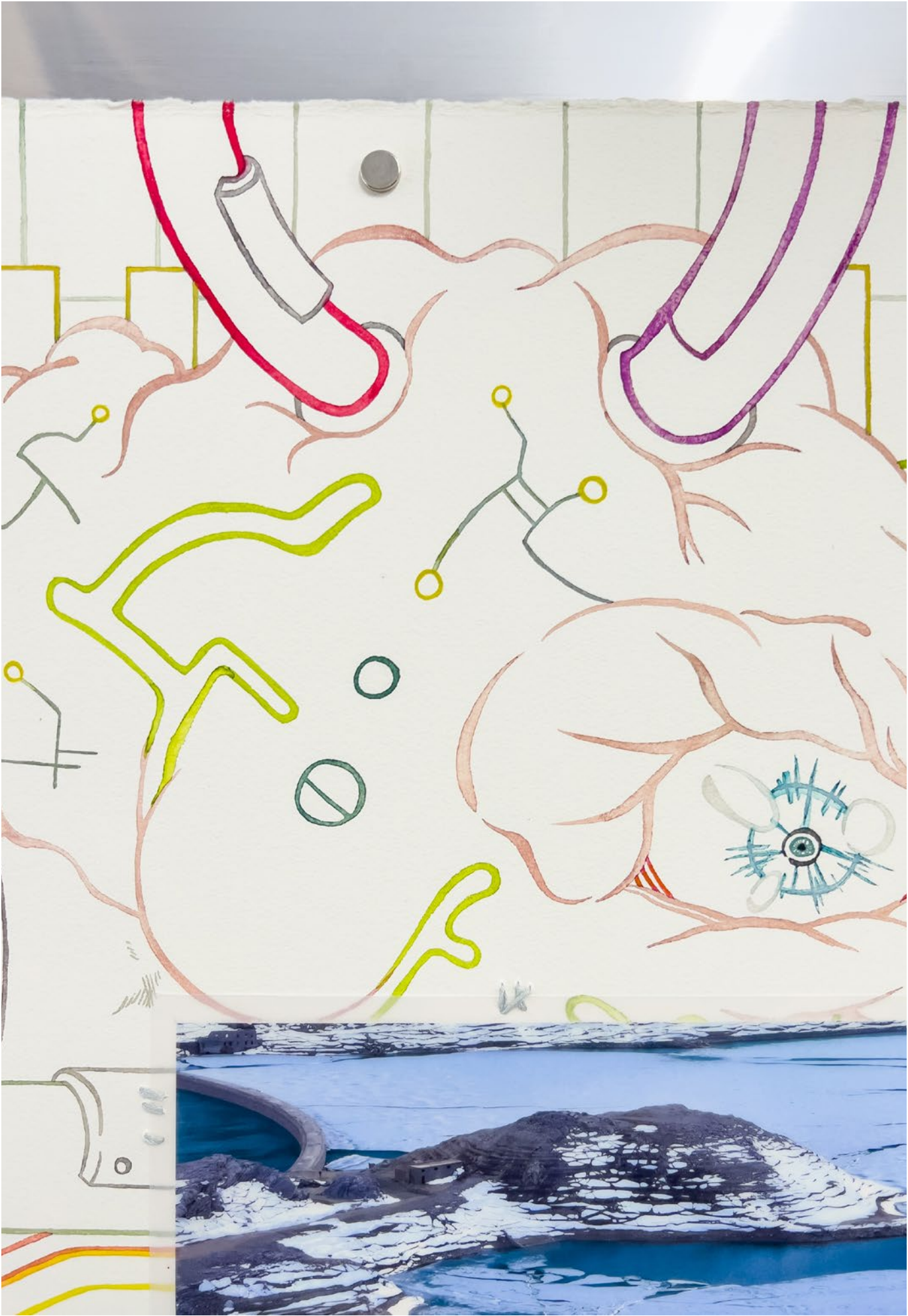
Series of 9 artworks.

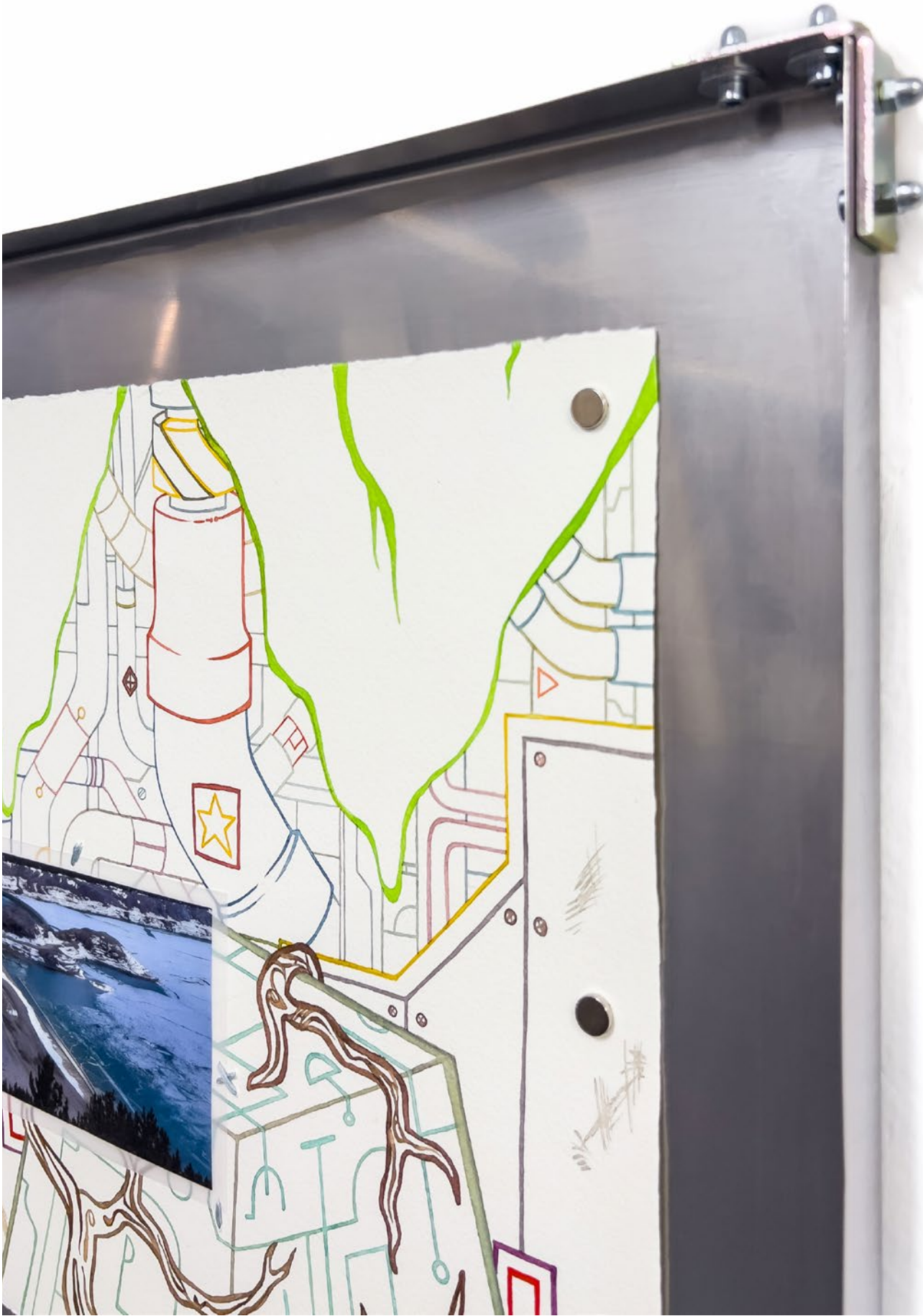
Watercolors on cotton paper, digital prints on tracing paper, wool thread, steel, magnets. 3x120x52 cm each.

“Some years ago, I watched a movie online. It was set in an infinite megalopolis where human life was confined to tiny cubicles crowded tightly together, while beyond the endless city immense deserted expanses stretched out toward the horizon. Later on, I came across other movies like it. The scenario never changed: environmental devastation coexisted undisturbed with cutting-edge technology, and the characters in those stories seemed not to care at all. More recently, however, I visited a huge dam 1900m above sea level. In front of me lay a landscape identical to the ones I had seen in those films. The remains of a town, submerged eighty years earlier, had resurfaced along the shores of a semi-frozen artificial lake. What kind of game is this? What am I doing inside a post-apocalyptic film? How did I end up living in an age of mass extinction?”

This series of works is an attempt to metabolize the events described above.











Organza fabric, mesh net, barbed wire, magnets, steel cables.
Environmental dimensions.

Site specific installation
@ Mucho Mas!, Turin, Italy.

“Arranged to form a wave, the semi-transparent iridescent and black veils composing the artwork extend from the entrance to the middle of the exhibition space, partially covering the access and inviting visitors to interact with them. Sewn onto the veils, barbed wire and magnets create a contrast with the delicacy of the material, evoking the threat of confrontation.

Episode 4: hedgehog's dilemma reflects on relational dynamics and survival strategies, recalling the famous dilemma introduced by Arthur Schopenhauer (and echoed in pop culture with the anime Neon Genesis Evangelion), which describes how closeness between individuals can bring both comfort and suffering. The perceptual barriers and shadows generated by the artwork become spaces for subversive actions and new perspectives charged with shared uncertainties but also solidarity, emerging through physical and symbolic confrontation with the other.”







Trading card game, various materials.
Environmental dimensions.

Site specific installation @ Spazio pArte, Turin, Italy.

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

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

Have fun!

“Within the space, 100 playing cards placed
face down await discovery by the audience,
who are invited to contribute by activating
processes of exchange and appropriation.
There is no limit to the number of players:
anyone who enters is thrust into the
playground and may choose to participate,
but only by respecting the rules of Greed
Island is it possible to become the owner of a
card from the set.
Through the game's superimposition
onto reality, the physical environment is
transformed into a fantastical landscape
where players can freely construct and
explore individual and collective experiences
and conflicts.”







Series of 100 digital collages.

Sublimatic prints on cotton fabric, scaffolding.
Environmental dimensions (5 elements).

installation view
@ Albertina Academy, Turin, Italy.

Someone says that, if you are not careful enough, you stumble into certain areas of reality and will be catapulted into the “backrooms”, or 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, filled with 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.

Break up with your image is precisely this: scenes of everyday anarchy combined with screenshots of uninhabited or procedurally created online worlds. Shadowy areas and glittering showcases where collective political actions can be expressed more freely.





"I often wonder whether the collective dimension can still endure and evolve in a digitalized world and in an era that rewards and encourages individualism. By digitalized world I do not simply mean the fact that communication can take place remotely — something that has actually existed for centuries — but rather that thought itself is shaped and flows through the algorithms underlying the platforms with which we interact.

[...]
The work of Marco Curiale reassures me. It suggests that digital spaces still require collectivity in order to exist. Nevertheless, they can also become tools for reorganizing revolt, even in times when physical distance is forcibly imposed. In his collages, we witness the overlap of two worlds: one fills up while the other empties out. Thus, the flow of data merges with the stream of consciousness in social struggle and collective demand. And it is precisely in the crossing-over between these two worlds — one remote and deserted — that the ritual of protest emerges with force. Protest is, above all, something visceral, alive."

Excerpt from text by **Francesca Disconzi**





Artist's black sweater, sublimatic print on cotton fabric, artist's metal frame. 5x70x120 cm.

Installation view
@ Fondazione Francesco Fabbri,
Pieve di Soligo, Italy.

Relationships from physical become digital, than turn physical again, eliminating 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. On the edge of it, a print on fabric is sewn, it is a screenshot of a conversation in a chat: they talk about relationships that ended badly.

We talk about reality, about identity. Maybe we need to define the concept of identity first. Perhaps identity does not really exist, perhaps identity and body coincide, or maybe identity is precisely the one 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.



Katana, vintage Levi's jeans jacket, acrylic, spray paint, honey scent. 51x35x80 cm.

Installation view @ Bastione, Turin, Italy.

The present invites us to survive in a violent way. It invites us to do not understand the complexity of our days. How to Kill a Giant tries to change the meaning of our present by trasforming the trauma of changes into a metamorphosis of the self. That's why the metaphor of death, which persists throughout the work, is soften by the sweet smell of honey emanating from the jacket.

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 research, surgical like the cut that constitutes the wound of the katana, above which the inorganic body of the jacket collapses, waiting to become something else.





Sublimatic print on fabric, deer antlers, iron.
32x85x120 cm.

Installation view @ Conserveria, Turin, Italy.

Gardening not architecture (AKIRA) takes its cue from the cult cyberpunk manga “Akira” (Otomo, 1988), to tell an alternative story. Also set in a post-apocalyptic future, this story's topic shifts from human body to human constructions: what will remain of humans made buildings when we will not be here anymore?

Living permanently 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 we are just passing through. That’s why the inhabit theme embraces all those 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.





SOLO EXHIBITIONS

- 2026 • Troll
@ Konstepidemin, Gothenburg (SE)
- 2025 • Looting
@ Cité Internationale Des Arts, Paris (FR)
- 2020 • Chissà Dove
curated by Christian Caliandro
@ Linea 2 - Opera Viva, Turin (IT)

AWARDS

- 2025 • Combat Prize
jury selection
- 2023 • Premio Francesco Fabbri
finalist, emergent art section
- 2022 • Carapelli for Art
special mention, academy section

RESIDENCIES AND WORKSHOPS

- 2026 • SWIT Residency
@ SWIT Platform, Gothenburg (SE)
- 2025 • Aperto: Fictioning Practises
@ Almanac, Cripta747, Mucho Mas!, Turin (IT)
- Nouveau Grand Tour
@ Cité Internationale Des Arts, Paris (FR)
- 2024 • New Generations 2024
@ Almanac, Cripta747, Mucho Mas!, Turin (IT)
- Aperto: Relazionarsi al presente
@ Almanac, Cripta747, Mucho Mas!, Turin (IT)
- TO.BE II
@ Mucho Mas! & Ghëddo, Turin (IT)
- 2018 • Disegnare l'invisibile con Marzia Migliora
@ Artissima, Turin (IT)

SELECTED GROUP EXHIBITIONS

- 2024 • New Generations 2024
curated by Almanac, Cripta747, Mucho Mas!
@ Almanac, Mucho Mas!, Turin (IT)
- Questo il mondo non lo saprà
curated by Mucho Mas! & Ghëddo
@ Spazio pArte, Turin (IT), 2024
- 2023 • Premio Francesco Fabbri
curated by Carlo Sala
@ Fondazione Fabbri, Pieve di Soligo (IT)
- Nabucodonosor
curated by Cristina Giudice & Raffaele Cirianni
@ Conserveria, Turin (IT)
- Limbo
- curated by Ghëddo
@ Febo e Dafne, Turin (IT)
- WaterCloset
curated by Massimo Bartolini & F. Zamboni
@ Corneraholic festival, Bologna (IT)
- 2022 • Novissimi+
curated by Ghëddo
@ Cumiana 15, Turin (IT)
- CREMA
curated by Franko B
@ Bastione - Villa Rey, Turin (IT)
- 2021 • Abbiamo invitato un po' di artisti nello Spazio
@ Osservatorio Futura, Turin (IT)
- 2020 • (Very) Young Italians
curated by Edoardo Monti
@ Palazzo Monti c/o AucArt (online)
- 2019 • Passione Bi-Polare
@ Fondazione Bevilacqua La Masa, Venice (IT)

EDUCATION

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

SELECTED PUBLICATIONS

- 2025 • Combat Prize 2025, Sillabe edizioni
- Nuovi Spazi, Nuove Visioni - Almanac Projects, Flash Art Agenda Italia
- 2024 • A Torino spazio alle New Generations, ATP Diary
- 2023 • Premio Francesco Fabbri XII edizione, Edizioni Francesco Fabbri
- VISITE - Davide D'ambra, Osservatorio Futura
- 2021 • Abbiamo invitato un po' di artisti nello Spazio, Osservatorio Futura
- 2020 • Memorie dissolte, Osservatorio Futura
- Arte urbana in Italia: i 10 interventi di Opera Viva, Artribune
- Passione Bi-polare, Ed. Albertina Press