

# MARCO FEDELE DI CATRANO

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***Empty spaces between ladders*** 2020

*Paperwork, doors, door hinges, former factory Locher , Zurich, 2020*

The work *Empty spaces between ladders* is an intervention within a former factory building in Zurich, before being demolished and transformed into a new residential site. Three doors taken from an upper office are displayed within the exhibition space. The aluminum ladder used while mounting the work defines the distance between one door and the other. It becomes a measuring tool: lined to the first fixed door, it gives the distance for the next door and so on. The space is determined by standard measurements, as both functional objects are sized within them. While the ladder disappears materially from the work, the doors are parallel and blocked to the ground. From the front, three white vertical lines are seen in their serial appearance, determined by the missing object. The work addresses to defined systems of regulations which finally coordinate our movement in space, within an object-defined reality. The ladder, present in the work as a missing object, projects the architecture beyond its visual frame.



*Empty spaces between ladders, doors, door hinges, former factory Locher , exhibition Paperwork, Zurich, 2020*

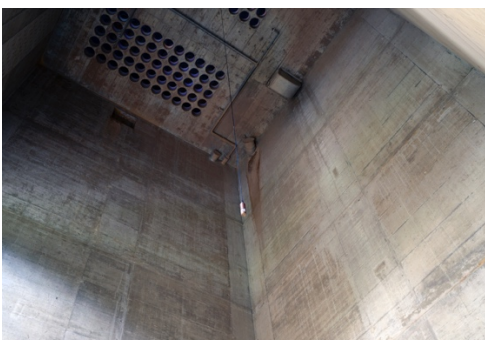


***Unfolded*** 2020

Former factory Locher, industrial filters, blue/red acrylic paint  
*Was nützt - in Gedanken 2*, Zürich, 2020



The work *Unfolded* is the result of an intervention within a former construction factory in Manegg, a district of Zurich in which industrial buildings – on their way to be demolished – make room for new apartments' complexes. 110 disassembled filters mounted on the ceiling of a silo, a previously functioning industrial heating system machine, become part of the work. Assembled and stitched together the filters are folded in a spiral shape. Used as canvas, partially painted with red and blue acrylic paint, they open the ceiling of the silo. An upper technical room becomes visible through 110 circles. While the painted long-line linear surface gets pressured and rolled in, a new opening is created within the architecture. Two opposite movements work simultaneously to transform and open up the space, while giving it a new functionality. The upper technical room becomes a stage for two musicians –Sasha Greuter and Koko. A heating pipe following the verticality of the building outside, becomes the master for a new composition. Once working at a full rhythm during the active period of the factory, the whole machine stays now still and useless. The intervention reactivates the energetical moment by opening up the limited space of the industrial silo and transforming it into a music chamber.





*Rising reversed* 2019

*Ceci n'est pas une salle d'exposition*, Zürich, 2019



*Rising reversed*, 2019  
vinyl plastic, wood, iron, water, 220 cm x 226 cm x 300 cm

Made out of a vinyl transparent foil stretched within a paralepipedic structure and filled with water, it represents a state of continuous physical transformation within the structure. Pushed down by the weight of the water the sculpture continuously re-modulates its shape. An ongoing material alteration corresponds to a constantly changing image of the work and its given upside-down reflected reality. *Rising reversed* refers to a fluid new self-re-modeled environment, both in its negative quality as endangered system, which could break down at any time, as in its dynamic vitality.



*Rising reversed, 2019*  
vinyl plastic, wood, iron, water, 220 cm x 226 cm x 300 cm





***Rising reversed (Garage Nord) 2019***

Helmhaus, Kunststipendien der Stadt Zürich 2019



*Garage Nord (Rising reversed)*, 2019, environmental multi-part installation, insulation panels, aluminum profiles, iron, tape  
270 cm x 380 cm x 250 cm  
Helmhaus, installation view, Kunststipendien der Stadt Zürich, 2019

In *Garage Nord (Rising reversed)* insulation elements, used normally in construction, re-create part of the room of my atelier/garage on a scale of 1:1. The space belongs to a house that will soon be demolished. Once covered the internal walls, the volume is transferred to the museum Helmhaus, in Zurich. Time and space, as well as exposure to direct light changes the work progressively each time the work is re-mounted in a new space: new voluntary or involuntary changes are happening. Usually these mats are invisible: they disappear within the walls behind the plaster in order to isolate from the cold; here they are placed again in the limelight. Those insulation materials represent an energy container (body and room heat) and a membrane in which thoughts, signs and traces are inscribed. Thus, standard building elements undergo a personal transformation in which individual modules are merged into a new image. By releasing the elements from the wall of the studio and by bringing them into the public, the intervention shifts from intimacy to collective.



*Garage Nord (Rising reversed)*, 2019



*Garage Nord (Rising reversed)*, 2019, environmental multi-part installation, insulation panels, aluminum profiles, iron, tape  
270 cm x 380 cm x 250 cm  
Helmhaus, installation view, Kunststipendien der Stadt Zürich, 2019



**Exchange** 2017/18

Kunstraum Walcheturm, Zürich, Ausstellung *Der Tagesbogen*, 2017/18  
Diam. 225 cm



Idem, Detail, Diam 30 cm, Dicke 2,5

The work *Exchange* is an intervention within the American Academy in Rome, in 2008. It consisted of lifting the twelve stars of the European flag off the plaster of one of the walls. The material is removed and held together by means of the technique used for removing frescoes. The walls of the American Academy are by international law an American territory. The intervention's purpose is to create a zone of indeterminacy in which new rules are needed.

The process of lifting the plaster is repeated two times: by the first attempt only the first layers of the years-long overpainting are removed; by repeating it a two centimeters deep plaster is getting off creating a negative space into the wall.

The resulting works that came out of that double action show both an expansion in spatial and in temporal dimensions. The positive part of the relief has been shown for the first time 10 years later in Kunstraum Walcheturm, in Zurich. What we see now is the internal unseen part of the wall of the American Academy, as the stars show now their backside. While being lifted they have been reversed, and we are now not in front of the wall, but within the wall. The negative side becomes now the room itself of the new exhibition space.



*Exchange*, site-specific installation, direct intervention on the wall, 225 cm x 225 cm.  
American Academy in Rome, 2008



***L'enigma di una giornata*** 2016

Installation view, exhibition *Dall'altra parte*, Haus für Kunst Uri, Altdorf, 2016

The work *L'enigma di una giornata* (The enigma of one day) is an environmental intervention within the museum of Uri, in Altdorf, in 2016.

On the square in front of the Zurich main station stands the statue of Alfred Escher, who had been made eight years after his death by the sculptor Richard Kissling. In one of the storage buildings of the city I found the upper part of the sculpture's model; It is said that the rest of the figure had been thrown into the lake of Zurich. In the storage room, the bust, which stood on a concrete structure, touched the ceiling as if it was holding the whole room.

I redesigned this situation in the exhibition space in Altdorf by tracing the dialogue between the bust and the ceiling. The amputated body reinforced the partly tragic destiny and identity of Alfred Escher, whose personal history overlaps in an emblematic way with the history of modern and liberal Switzerland.



Installation view, exhibition *Dall'altra parte*, Haus für Kunst Uri, Altdorf, 2016



*The Poet's Garden*, installation view, BALTSprojects, Zurich, 2015

In the installation *The Poet's Garden*, specific elements chosen in the space, made out of Eternit, are reproduced. A section of a pipeline and a 3 meters long conduit are copied and mounted face to face to their models. Almost unrecognizable within the space as external objects, the two sculptures are hung by using the same devices used to fix the functional objects. However, both sculptures distinguish themselves from the real objects by reproducing only part of their reference. Their a-functionality is therefore underlined, as their reduced lengths would make them useless. The distance to the real object becomes clearer in the hanging cylindrical sculpture, where its chameleon-like presence is strengthened by the white color of the plaster that blends it into the wall.





*The Poet's Garden, installation view, BALTSprojects, Zurich, 2015*



*The Poet's Garden, installation view, BALTSprojects, Zurich, 2015*

The two sculptures made of plaster get combined into the space by two copy machines, mounted unnaturally high in the space, almost hitting the ceiling in the two opposite sides of the exhibition space. A photo-reproduction of both sculptures is printed alternately each minute by the two copy machines. The printing activity and the falling noise of the papers set the constant exact marching time *ad absurdum*. Two shredders, nearby the copy machines, are activated by the visitors to shred the falling papers. In a cyclical activity of production and reproduction, the work addresses the meaning of disappearance of the matter while a new image is constantly re-created.

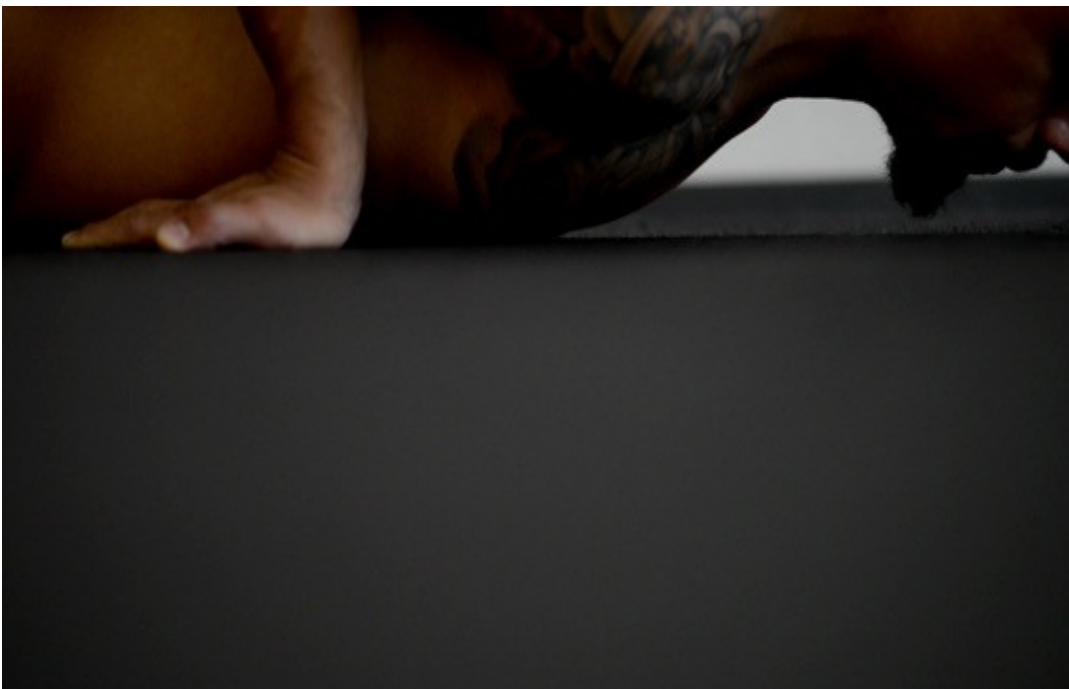
The Poet's Garden is inspired by the work with the same title made by the landscape architect Ernst Cramer in the occasion of G59 (the Swiss Horticulture Exhibition in 1959): a geometrically ordered garden with artificially constructed pyramids distinguishable under the lawn cover.



*Euro Minute Dollar*, Installation view, plaster boards, metal, 365 cm, Joan Miró Foundation, Barcelona, 2015

*Euro Minute Dollar* is a site-specific sculpture based on values borrowed from economical trading. It is based on transcribing graphs of the foreign exchange market (Forex) into a definite space.

In occasion of the exhibition *Prophetia*, within the spaces of the Joan Miró Foundation, four graphs, referring to the currencies exchange in 20 minutes between Euro-Dollar (EUR/USD), Euro-Swiss Franc (EUR/CHF), Euro-Yuan (EUR/CNY) and Euro-Ruble (EUR/RUB) are taken as a master for a direct intervention. Plasterboard walls cut and engraved in an industrial site in Barcelona, by following the lines of the graphs up to determine their almost complete destruction, are transported into the Foundation. The fragments of those walls piled and overlapped one another generate the column.



*Wally*, 2014, Video, with sound, colour, 2' 24", in loop, Portrait of Jennie, exhibition view, CCI Fabrika, Moscow, 2015

The video, produced in a CrossFit gym in Baden (Switzerland), shows a physical challenge within a space. The athlete confronts the natural gravity, trying to position his entire body in parallel with the plane of the floor. The heaviness of his body acts as a constant deterrent to the success of his attempts.

A new relation is created between him and the room. The ground becomes one single parallel surface to oppose. Two images are now imposing their presence in a parallel exchange: the body of the athlete and the grey plane of the floor.



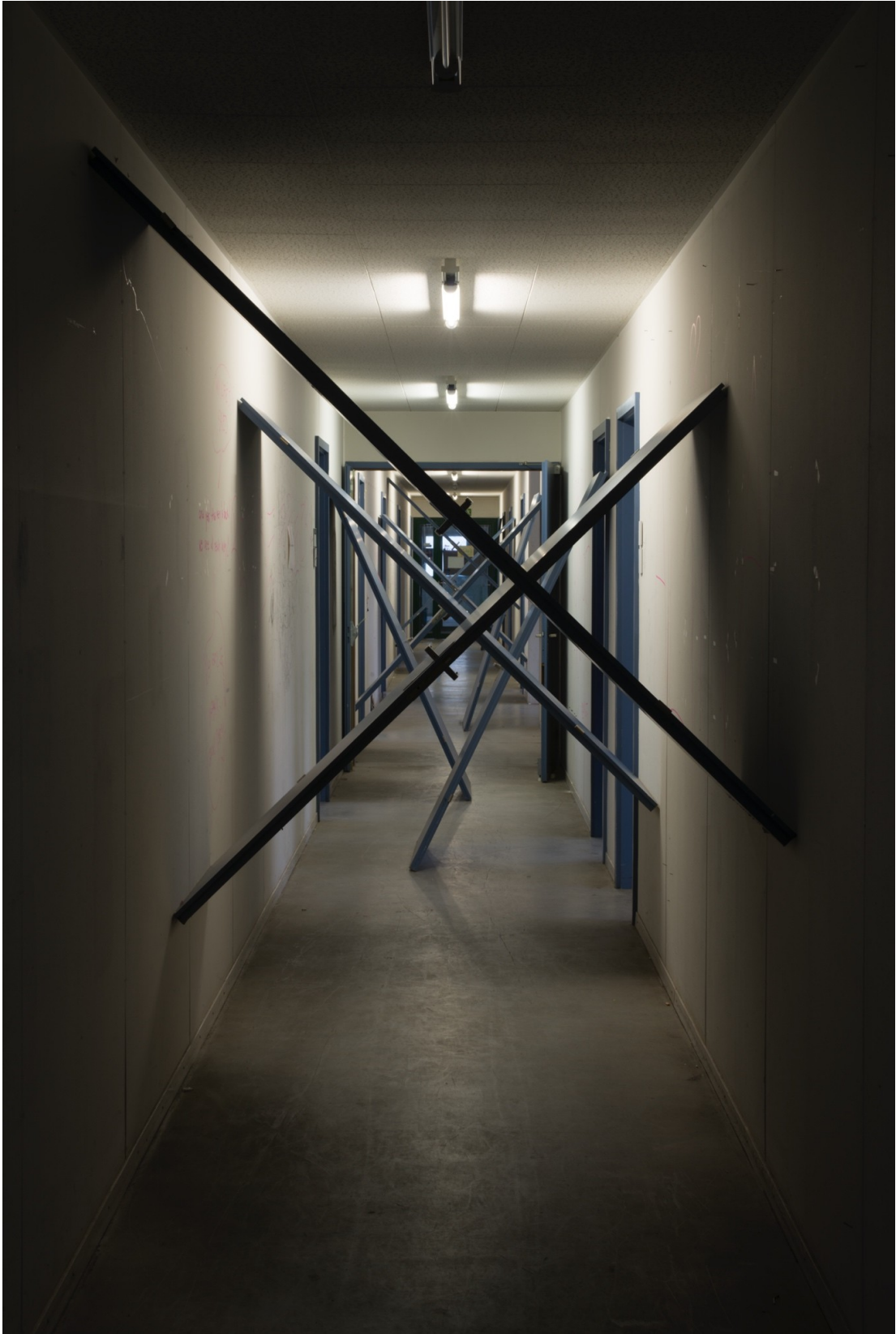
*Untitled*, multi-part installation, steel elements, wire mesh fence, Duttweiler-Areal, Zurich, 2014 A project for "Gasträume 2014", Public Art in Zurich

The intervention starts on the basis of the already existing differently colored asphalt surfaces on the ground of the fenced-in no-man's-land, situated between multi-lane transit routes, as if they were cartographic elements.

The previously installed fence that surrounds the wasteland is used within the work as a precept for the selection of materials in the intervention. Thus, within the already fenced-in area, several new fences appear, which in principle do nothing other than to delimit, and supposedly protect, an empty space. The project addresses the rapidly changing urban space, while encompassing a political component.



Untitled, multi-part installation, steel elements, wire mesh fence, Duttweiler - Areal, Zurich, 2014 A project for "Gasträume 2014"



*Shift*, 2014, digital photography, col. after an intervention in the Europaallee Areal, Zurich, 2014



*Shift*, installation view, Kunstraum Walcheturm, Zurich, 2014

In the site--specific installation *Shift*, the doors are taken away from a former garage of the SBB (the Swiss Railways) few days before its demolition to make space for the advancement of a new building complex. They have been repositioned obliquely to occupy the space, engaging onto the walls of the room-corridor.

*Shift* re-creates a physical confrontation with the surrounding architecture of the exhibition space. The architectural elements impose themselves to the space as well as to those who cross it, triggering a short circuit between obstructing and going through.



Forex, installation view, plasterboard panels, aluminium, 1,5 m x 7 m Kunstraum Walcheturm, Zurich, 2014

All used materials are the physical result of a series of actions, made in a former garage of the SBB (Europaallee, Zurich) few days before its demolition to make space for the advancement of a new building complex.

In an intervention following the perimeter of three rooms in the former SBB (Swiss Federal Railways) garage, three Forex (Foreign exchange market) graphs are directly transposed on the walls. The graphs on the walls corresponded to the trends of exchange between EUR/USD, EUR/CHF and EUR/CNY over twenty minutes of market. The line of the three graphs then becomes the path for the flame of a soldering torch. The *shift* is from the abstraction of signs – the line as a graphic reduction imposed by the economic–financial codes – to the physicality of gesture. The inner–walls removed from the SBB garage and installed within the space of Kunstraum Walcheturm in Zurich create a long oblique corridor.





*Senza Titolo*, 2014, video, with sound, colour, 5' 30", in loop, *Portrait of Jennie*, exhibition view, CCI Fabrika, Moscow, 2015

The video is shot in the former Villaggio Morelli, which was built in the 1920s in Sondalo, Valtellina (Italy). It is the largest sanatorium in Europe and one of the most important examples of Italian Rationalism.

A semi-reflective steel ball, on its passage through the corridors of the sanatorium, creates an ideal line of space-crossing, reinstating its actual measure and at the same time evoking its resetting. The shape and the horizontal movement of the steel ball oppose to the vertical forces of the rationalistic architecture.

The passage of the ball is slow and conscious. The result is the noise it produces, firm and full.



*Senza Titolo*, 2014, video, with sound, colour, 5' 30", in loop, *Portrait of Jennie*, exhibition view, CCI Fabrika, Moscow, 2015



S.T. (*Stazione Termini*), 2014, tables (diamond plate aluminium, cardboard, fitted carpet) La rada, Locarno, 2014

The tables act in the exhibition space as a sculptural reference to the real space. Consisting of irregular shapes and multiple overlapped layers, born from urban founding objects – an office dark carpet, cropped and discarded in the trash in Zurich, the metal flooring typical of the industrial platforms, cardboards founded in the streets –, the tables can be converted from aesthetic household objects to a no--functional object in the translated space, the product of a visual suggestion, originated by crossing the city and by experiencing its social limits. The translation of forms and layers describes the attempt of a spatial reconstruction of the object, passing through the sculptural de--construction and moving the point of view.



*Senza titolo*, installation view, glass, aluminum, foam rubber, concrete bricks, Swiss Art Awards, Basel 2013.

The re-appropriation of the space gets through a carving out of an autonomous, intimate and reduced space of research. The obstacle to its enjoyment is evoked by the obliqueness of the glass wall, which hangs over those who enter, like a window on the world, on the edge of the fall. It's a vertical fragility, increased by the horizontality of an irregular wall of cement, whose blocks eat up and nail down to the ground the skeleton of an unstable chair, mutilated and ready to surrender. On the opposite wall, a page from the *Astronomisches Skizzenbuch* by Hans Hatschek – first heir to the giant Eternit – reveals the human limits by unmasking the failure of the point of view. Where the “Tagesbogen” dictates the laws of the solar perspective, the horizon gets irremediably lost in the overlap of two pages – of their lines and words –, generated by the typographical error. The work was prized with the Swiss Art Award in 2013.





*Sebastian halfway down*, 2011, silver anodized aluminum pipes, textile, marbles, paper, gallery Mario Iannelli, Berlin, 2011

The work *Sebastian halfway down* departs from the architectural structures present within the exhibition space: a former industrial room, in which massive, well-detectable supporting elements as pillars, beams and walls alternate with posthumous architectural interventions made out of plasterboard. In clear contrast to the original architecture, those elements expose their fragility. The gallery space is located within Neukölln – an area in which fast-growing square meters' value and gentrification have dominated. Therefore, many industrial buildings underwent internal restorations to become more appetitive on the market. The work *Sebastian halfway down* refers to the fast-growing context by highlighting its fragile instable premises, dominated by blown up, constantly on the edge, fluctuating economies.

In direct dialogue with the main pillar of the gallery space, the work elliptically uses the biblical martyr of San Sebastian as a figurative reference. A physical confrontation between materials

takes place moving mostly unidirectionally. Aluminum tubes pierce the central wall of the gallery, behind the main pillar, reaching the large windows of the adjacent room. In an interplay of pressure between marble and glass the tubes act in holding them together. A confrontation between solid and fragile takes place again, translating into the space the structural discrepancy between bricks and plasterboard. Once trespassed the plasterboard the metal tubes move on towards the windows where marble and glass oppose each other with unequal forces.



*Sebastian halfway down*, 2011, silver anodized aluminum pipes, textile, marbles, paper, gallery Mario Iannelli, Berlin, 2011

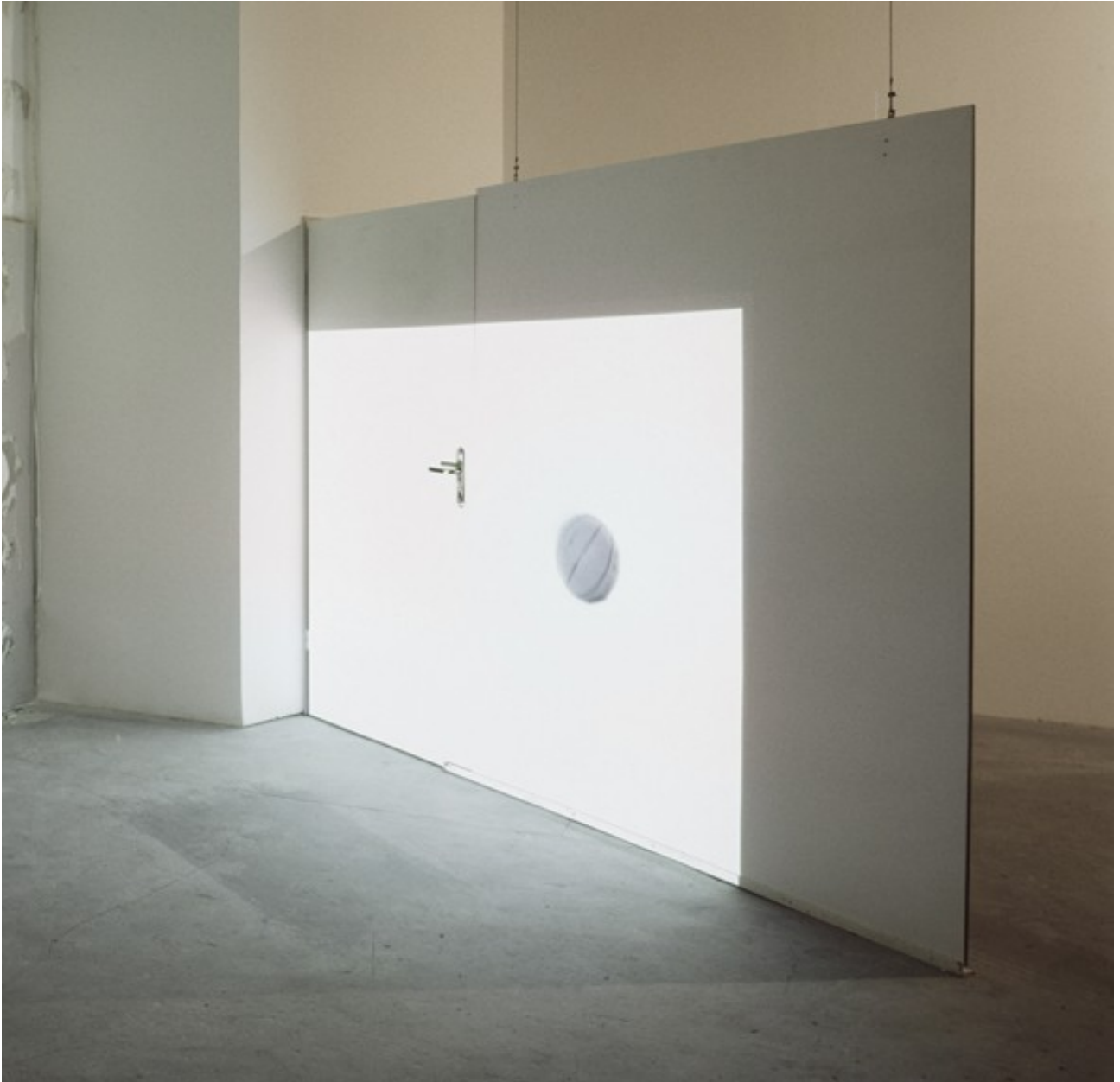


*Euro Minute Dollar*, column in plasterboard removed from the wall, 360 cm high, gallery Mario Iannelli, Berlin, 2011



*Senza Titolo*, iron bent pipes, iron cables, two loudspeakers, electric cable, diam. 3.40 m, collaboration with the group *Deviation* (Lausanne, 2009)





*Perpetuum mobile*, 2007, videoinstallation, DVD, colour e b/w, mute, 2' 32", loop, variable dimension.  
Galerie Mario Iannelli, Berlin, 2011

The video *Perpetuum mobile* is a video-installation integrated within a determined architectural space. The movement of a basketball, reproduced in a scale 1:1, is projected. Due to its fixed size, the projection area is suggested by the room itself. In between pillars, walls or other accessories, as doors, wardrobes, the ball moves confined by them.

Its movement, related to the well-known size of a basketball as object, gives the visitor a sort of abstract ruler, capable of measuring the space. Bouncing around the projection area, the basketball perpetually loses and regains color oscillating between a colored presence and a black and white remembrance. The object's own shadow is virtually presented and a fourth dimension is opened within the same room.



*Side-Back-Walk*, site-specific installation, wooden doors, iron, variable dimension, RSTR#, Munich, 2010

*Side-Back-Walk* is a site-specific intervention done within the artist project space RSTR#, in Munich: a previous one-room store with a front vitrine towards the street.

By re-opening an old passage previously existing on a higher ground level, through the backwall of the exhibition space into the staircase of the building, the work appropriates the architectural paradox of a door-opening with missing stairs as a base concept. A walk-through, hanging pavement-sculpture made up of assembled cut-outs of doors becomes the only possible access to the exhibition-space, while the door of the gallery stays closed.

The title *Side-Back-Walk* stays therefore as an indication for a visitor in order to be able to enter the show passing through the private hall of the building. Through the act of walking the viewer blurs the border between public and private. He enters a private space in order to be able to access the *public* exhibition space. The inhabitants of the building become therefore almost the only ones legitimate to visit the show.



*C.A. Tense*, 2010, coloured digital print, 115 cm x 85 cm.  
sign by Carla Accardi tattooed on the artist's arm.  
RSTR#, Munich, 2010

The work *C.A. Tense* is the result of a collaboration with the artist Carla Accardi, a major figure in postwar Italian abstract painting. One of the founders of the group Forma 1 in 1947 her work soon expanded over the limit of the canvas. The rich world of lines and abstracted symbols spread over numerous materials: from the plastic transparency of Sicofoil, to ceramic, textile, wood and glass among others. Her attitude of infinite expansion of painting vibrating into the material world created environmental works like tents; nevertheless, never reached the body of a human being, which I had seen as a logic evolution of her work. In 2010 I offered her my body as a canvas. The sign, previously drawn with Accardi's felt pen on my right arm was subsequently tattooed. The work originates from a reflection on time and the physical space of art. Her work *C.A. Tense* bears the twofold sense of time and physical as well as muscular tension. An abstract line overlaps with the corporeal essence of the canvas. It defines an indissoluble bond and bridges across both generations.



*Paravento*, iron , Elektromotor, 300 x 220 cm, CIAC, Genazzano, 2010

In the work *Paravento* window frames, originally removed from a public housing on the outskirts of Rome are disposed within the space, in dialogue with the series of internal frescos at the Cappella del Principe (Palazzo Colonna).

Through an electric generator, attached to the frames, the windows glasses start to vibrate suggesting a structural fragility of the housing elements.



*Quando le linee iniziano a cadere, mi oriento*, silver anodized aluminum pipes, 6,50 m x 4,30 m, De Zwijssehal, Tilburg, 2010

*Quando le linee iniziano a cadere, io mi oriento (When the lines start to fall, I get oriented)*

is a sculpture made out of a found object – a publicity banner – which had been bent and shaped by the action of a strong wind. Separated from the image, the structure is reduced to its essence. The skeleton of a publicity banner, due to its role, carries the DNA of all images that passed through it. As an object it represents the image without the need of its physical presence. It reduces and condensates its significance. In a concertation of lines that resists the gravitational forces that project them to the floor, the sculpture lifts up and holds its distance to the floor by pointing out of its fragile equilibrium.

Placed within the exhibition space, an older industrial building, in a wide and long hall – the sculpture is aligned towards the deep angle of the “nave” (as it looked similar to a central nave of a church). The sight of the artwork focuses towards an infinite plane beyond architecture in the search of new orientation, as the title suggests.



*So Far So West*, installation view, standard/deluxe, Lausanne, 2009.  
Structure in Gasbeton, video projection (*Perpetuum mobile*, 2007, DVD, color e b/w, mute, 2' 32", loop).  
standard/deluxe, Lausanne, 2009

The idea of movement characterizes the whole exhibition. It starts from the title *So Far So West* by addressing a geographical uncertain leaning towards west. In explicitly using the three first words of the way of saying *so far so good*, it maps symbolically through the works a fragile Western credo. Different works are shown within the installation, unified all by an idea of physical border overall present:

*So Far So West*: an 18 meters long wall crosses and re-shapes the space. His plan issues from the comparison between my apartment plant in Rome and that one of Lausanne's art center. Overlapped and placed in line with the compass orientation of the two architectures, the two plans generate a sort of third space, which is designed by the encounter between the private dimension and the public one.

## Marco Fedele Di Catrano (Rome 1976)

### Education

- 2017 Master in Fine Art, Prof. Ulrich Görlich Zhdk, Zurich, 2015--2017
- 2004 Master in Photography, Institut Friedl Kubelka, Vienna, 2003--2004
- 1997 IED – Istituto Europeo Di Design, Photography, Rome, 1996--1997
- 1995 Liceo Ginnasio Statale T.Mamiani, Rome, 1991--1995

### Selected Solo Shows

- 2017 *Der Tagesbogen*, Kunstraum Walcheturm, Zurich
- 2015 *The Poet's Garden*, Baltsprojects, Zurich
- 2015 *Portrait Of Jennie*, CCI Fabrika, Moscow
- 2014 *Shift*, Kunstraum Walcheturm, Zurich
- 2014 *Between Here And Now*, La Rada, Locarno
- 2011 *Unbearable Dissertation On A Broken Line*, Galerie Mario Iannelli, Berlin
- 2010 *Side--Back--Walk*, Rstr#, Munich
- 2009 *So Far So West*, Standard--Deluxe, Lausanne
- 2007 *Perpetuum Mobile*, Gallery Nextdoor, Rome
- 2007 *North South Ovest East*, Private Apartment, Berlin

### Selected Group Shows

- 2020 *Paperwork*, Manegg, Zurich
- 2020 *Was nützt – in Gedanken 2*, Locher-Areal, Zurich
- 2019 *Ceci n'est pas une sale d'exposition*, Nordstrasse 362, Zurich
- 2019 *Kunststipendien der Stadt Zürich 2019*, Helmhaus, Zurich
- 2018 *No Man's Library*, Old Library Of The University, Sassari, Sardinia
- 2017 *Portrait Of Jennie – Video On Display*, Villa Bernasconi.Centre D'art, Geneva
- 2017 *Notes On Chopin*, Piranesi Lab, 7th Moscow International Biennale – Parallel Program, Moscow
- 2016 *Franz West – Artistclub*, 21er Haus, Vienna
- 2016 *Dall'altra Parte*, Haus Für Kunst Uri, Altdorf
- 2016 *Zeitgeist--Silenzio Per Favore. 10 Video Attraverso L'Abbruzzo*, Accademia Albertina, Turin
- 2016 *Now And After Collection 2015*, [.Box], Milan
- 2016 *Related Acts In Unrelated Events*, O.T. Raum Fuer Aktuelle Kunst, Lucern
- 2016 *Addis Video Art Festival*, Museum Of Modern Art And Guramayle Art Center, Addis--Ababa
- 2015 *Prophetia*, Joan Miro' Foundation, Barcelona
- 2015 *A Space We Choose, Now And After '15*, Schusev State Museum Of Architecture, Moscow
- 2015 *Heritage 4: (Un)Tied To A Particular Land Location*, Kunstmuseum Thun, Thun
- 2015 *Ri – Flessioni*, Ram Radioartemobile, Rome
- 2015 *Voglio Vedere Le Mie Montagne*, Museo Maga, Gallarate
- 2014 *Gasträume 2014*, Public Art In Zürich
- 2013 *Latitude And Space*, Scrjabin Museum, Moscow
- 2013 *Swiss Art Awards 2013*, Basel
- 2012 *John Cage's Experiments In Context*, Ekaterina Cultural Foundation, Moscow
- 2011 *Exstroversion*, A Project by Franz West, 54. Biennale von Venice
- 2010 *Landscape On The Move*, Museum Mestna Galerija, Ljubljana
- 2010 *Epicentro*, Venice Biennale Of Architecture, Spazio Thesis, Arsenale, Venice
- 2010 *The Destroyed Room*, De Zwijsenhal, Tilburg
- 2010 *Take The Space*, Palazzo Della Vicaria, Trapani
- 2009 *Progetto Di Collettiva*, Galleria Maria Grazia Del Prete, Rome
- 2009 *Usines Des Rêves*, Spazio 26 Cc, Rome
- 2009 *Senza Rete*, Complesso Monumentale Di Santo Spirito In Sassia, Rome
- 2008 *La Casa Oltre*, Ex Scuderie Palazzo Farnese, Caprarola

2008 *Beware Of The Wolf*, American Academy, Rome  
2007 *Optica Video Festival*, Gijon  
2007 *Le Jeu De L'Hombre*, Napoleonic Museum, Rome  
2007 *Spazi Incorretti*, Cerere Foundation, Rome

## Selected Texts

2017 *Portrait Of Jennie*, Künstlerbuch von Marco Fedele Di Catrano mit Vitaly Patsyukov, Nero, Rome;;  
2017 *Occupare Lo Spazio*, Editorial Project von Lorenzo Madaro, Editrice Salentina, Lecce;; 2017 *In-Giro*, Sentieri Contemporanei, Exhibition's Catalogue, Di Paolo Edizioni, Pescara;; 2016 *L'artista Marco Fedele di Catrano Celebra In Svizzera Il Nuovo Tunnel Ferroviario Del Gottardo: Ecco Le Immagini Della Sua Opera*, Artribune, 22 August;;  
2015 *Ansichten Weltbildmaschine Im Installationsformat*, Stefan Wagner, Kunst Bulletin 9/2015;;  
2015 *Prophetia*, Imma Prieto (Ed.), Fundacio' Joan Miro', Barcelona;;  
2015 *Vademecum, Voglio Vedere Le Mie Montagne*, Noah Stolz, Museo Ma\*Ga, Gallarate;;  
2015 *Italiani In Trasferita. Marco Fedele Di Catrano A Mosca Con Portrait Of Jennie.*, Helga Marsala, Artribune,  
2015 Marco Fedele Di Catrano – Terna 03, Elena Giulia Rossi, Arshake, 13 January;;  
2014 *Kurs Auf Abbruch*, Anna Francke, Issue 18, Zürichtip;;  
2013 *John Cage, Silent Presence*, Exhibition's Catalogue, National Centre For Contemporary Arts, Moscow;;  
2012 *Marco Fedele Di Catrano E Le Linee Che Cadono*, Daniela Bigi, Arte E Critica, Issue 71  
2011 Marco Fedele Di Catrano, *Unbearable Dissertation On A Broken Line*, Texte von Lorenzo Benedetti, Federica Martini, Eva Scharrer, Barbara Buchmaier, Antonia Alampi, Cura.Books  
2011 *Sguardi Sul Futuro*, Manuela Alessandra Filippi, Arte, Issue 450, February  
2011 *Compagni Di Viaggio, Landscapes On The Move*, Exhibition'S Catalogue, Museum Mestna Galerija, Lubiana, Dipaoloedizioni  
2010 *Arte Ad Alta Tensione*, L'europeo, Issue 12  
2010 *Marco Fedele Di Catrano*, Accadimenti Effimeri, Patrizia Ferri, Flash Art, Issue 285, July 2010  
*C'era Una Volta Un Futuro*, Sabrina Vedovotto, Arte E Critica, Issue 63, June/August 2009  
2009 *Marco Fedele Di Catrano*, Eva Scharrer, Artforum Online, 2/12/2009  
2009 *A(S)Tratti Confini*, Leonardo Angelini, Eidos, Issue 16, November/February  
2009 *Marco Fedele Ou Les Territoires Indentitaires En Question*, Isabelle Vuong, Week--End, 24 Heures  
2009 *Expo Et Perfo Sonore À Lausanne. Le Murmure Des Murs*, Le Courier, Issue 29  
2007 *Marco Fedele Di Catrano*, Daniela Bigi, Arte E Critica, Issue 52  
2007 *Hyppodrome*, Angelo Capasso, Drome N.10  
2007 Marco Fedele Di Catrano, *Perpetuum Mobile*, Chiara Li Volti, Exibart.Com, 9 October  
2006 *Apt. 1 -- Marco Fedele Di Catrano*, Ilari Valbonesi, Arte E Critica, Issue 48  
2001 Marco Fedele Di Catrano, Ed. Volume, Rome

## Awards

2013 *Swiss Art Awards 2013*, Swiss Federal Prize for Visual Art, Basel,  
2010 *Premio Terna 03*, Third Prize, Gigawatt  
2010 *Premio Movin' Up*, Special Project, Standard--Deluxe, Lausanne,  
2009 *Premio Pagine Bianche D'autore*

## Contributions

2017 Bak, Bundesamt Für Kultur, 2017  
2017 Ernst Und Olga Gubler--Hablützel Foundation  
2015--2017 Georges Und Jenny Bloch Foundation  
2014 Kanton Zurich--Department of Culture: Project contribution Autumn 2014  
2013 – 2017 Pro Helvetia, Swiss Made In Russia, Contemporary Cultural Exchanges