

## MARCO FUSINATO

Born 1964

## SELECTED SOLO AND COLLABORATIVE EXHIBITIONS

2009

*Double Infinitives*, Anna Schwartz Gallery, Melbourne (forthcoming).

2008

*Mass Black Implosion*, Sarah Cottier Gallery, Sydney.

*Mass Black Implosion (for Anestis Logothetis)*, Hamish McKay Gallery, Wellington.

2007

*A Dozen Roses*, Hamish McKay Gallery, Wellington.

2006

*The Approaching of the Disco Void- Repeated and other works*, Anna Schwartz Gallery, Melbourne.

2005

*Mutlu Çerkez Marco Fusinato*, Art Gallery of NSW Contemporary Projects, Sydney.

*Photographs: Sun series*, Centre for Contemporary Photography, Melbourne.

*La classe operaia va in paradiso and other possible meanings*, Starkwhite, Auckland.

*Avalon (Mutlu Çerkez, Marco Fusinato, Callum Morton)*, Artspace, Sydney.

2004

*Impossible is Nothing*, Hamish McKay Gallery, Wellington.

2003

*AND ((Mutlu Çerkez AND Marco Fusinato))*, Gertrude Contemporary Art Spaces, Melbourne.

2002

*Photographs: Sun series*, Sarah Cottier Gallery, Sydney.

*Photographs: Sun series*, Hamish McKay Gallery, Wellington.

2001

\_\_\_\_\_/03:00/4SP/\_ \_:\_ The Studio, Sydney Opera House, Sydney (performance).

2000

*TM/MF (Thurston Moore/Marco Fusinato)*, Australian Centre for Contemporary Art, Melbourne.

*TM/MF (Thurston Moore/Marco Fusinato)*, Sarah Cottier Gallery, Sydney.

+-/+-/+-/+-, Artspace, Sydney.

+-/+-/+-/+-, 1st Floor, Melbourne.

*Solver (Marco Fusinato/John Nixon)*, Base progetti per l'arte, Florence.

*Piece for PS*, PS Gallery, Amsterdam.

1999

*Paintings for Super Golden Radio Shows No 28, The Clash performed live in Cardiff 1977*, Hamish McKay Gallery, Wellington.

*Electricity, Distortion, Distortion*, Artspace, Sydney (performance).

1998

*Mono-*, Museum of Contemporary Art, Sydney (performance).

CBD Gallery, Sydney.

1997  
*Work*, Hamish McKay Gallery, Wellington.  
CBD Gallery, Sydney.

1996  
*Paintings*, 200 Gertrude Street, Melbourne  
CBD Gallery, Sydney.

1995  
CBD Gallery, Sydney.

1994  
CBD Gallery, Sydney.

1993  
Store 5 (No. 137) Melbourne.

1992  
Store 5 (No. 114) Melbourne.

#### SELECTED GROUP EXHIBITIONS

2009  
*Sonic Youth etc.: Sensational Fix*, Kunsthalle Düsseldorf, Germany, The Museum of Malmo, Sweden.  
*Lo Sguardo di Giano*, American Academy in Rome, Rome, Italy.  
*NEW 09*, Australian Centre for Contemporary Art, Melbourne.  
*PS 1999-2009*, PS Amsterdam / Kunstruimte09 Groningen, The Netherlands.  
*Drawing folio*, Block Projects, Melbourne.  
*21:21:21*, Salamanca Arts Centre, Hobart.

2008  
*Sonic Youth etc.: Sensational Fix, Life*, St. Nazaire, France; MUSEION, Bolzano Italy.  
*21:100:100*, Gertrude Contemporary Art Spaces, Melbourne.  
*Too make a timeless work of art, MCA Primavera Acquisitions*, Museum of Contemporary Art, Sydney.  
*Revolving Doors*, Uplands Gallery, Melbourne.  
*Print Workshop*, The Narrows, Melbourne.

2007  
*Lion*, Sarah Cottier Gallery Gallery, Sydney  
*Are you being flocked?*, Carlton Hotel and studios, Melbourne.  
*Propositions and Game Plans*, Melbourne International Arts Festival, Melbourne.  
*Sound/Art Limo*, Melbourne International Arts Festival, Melbourne.

2006  
*Underplayed: A Mix-Tape of Music-based Videos*, Yerba Buena Center for the Arts, San Francisco, USA.  
*The Unquiet World*, Australian Centre for Contemporary Art, Melbourne.  
*One God, No Masters*, Hamish McKay Gallery, Wellington, New Zealand.  
*We're Open*, Sarah Cottier Gallery, Sydney.  
*Just Painting*, Auckland Art Gallery, Auckland, New Zealand.  
*2 Step*, Kunstnernes Hus, Oslo, Norway.  
*Contingency Plan*, CAST, Hobart.

2005  
*Sensational: Sight and Sound Installations*, Auckland Art Gallery, Auckland, New Zealand.  
*Drawn Out*, Perth Institute of Contemporary Arts, Perth.  
*Store 5 is*, Anna Schwartz Gallery, Melbourne.  
*Pitch Your Own Tent*, Monash University Museum of Art, Melbourne.  
*Poster/Plakate/Affiche*, PB Gallery, Melbourne.  
*6 Kms From CBD*, SNO, Sydney.

2004  
*Multiples*, Hamish McKay Gallery, Wellington, New Zealand.  
*Free time*, CAST, Hobart.  
*Photography of nothing*, Canary, Auckland, New Zealand.

2003  
*Ten*, Sarah Cottier Gallery, Sydney.  
*Quiet Collision*, Viafarini and Care of Contemporary Art Space, Milan, Italy.  
*Extended play: art re-mixing music*, Govett Brewster Art Gallery, New Plymouth, New Zealand.  
*Art33 '03*, Sarah Cottier Gallery, Basel, Switzerland.  
*Collaborative exchanges: Billy Apple with Marco Fusinato, John Nixon, and Rose Nolan*, Starkwhite, Auckland and Hamish McKay Gallery, Wellington, New Zealand.  
*Picnic*, Melbourne's Living Museum of the West Inc., Melbourne  
*PS 1997-2003*, Raid Projects, Los Angeles, USA.

2002

*Veze / Connections, contemporary artists from Australia*, Hdlu, Zagreb Croatia and Mestna Gallery, Ljubljana Slovenia.

*Rose Nolan Marco Fusinato*, Gus Fisher Gallery and Starkwhite, Auckland, New Zealand.

*2 Step*, CCNOA, Brussels, Belgium.

*Paperworks 2*, Sarah Cottier Gallery, Sydney.

*Something/Something Video Something*, Uplands, Melbourne.

2001

*Art > Music Rock/Pop/Techno*, Museum Of Contemporary Art, Sydney.

2000

*Monochromes*, University Art Museum, University Of Qld, Brisbane.

*Silver Shining*, The Box, Turin, Italy.

*Floor Show*, Den Frie Udstillings Bygning, Copenhagen, Denmark.

*Exhibition Box*, Hamish McKay Gallery, Wellington, New Zealand.

*Pink*, Parel, Amsterdam, The Netherlands.

1999

*Circle Records*, Artspace, Sydney

*The Collected Works: Going Public At The Govett-Brewster Art Gallery, 1970-2000*, Govett Brewster Art Gallery, New Plymouth, New Zealand.

*On Painting (On The Edge Of Painting)*, SCA Gallery, Sydney.

1998

*Primavera: The Belinda Jackson Exhibition Of Young Artists*, Museum Of Contemporary Art, Sydney.

*Stephen Bram, Marco Fusinato, Rose Nolan*, Kunsthalle Deutz, Cologne And Ausstellungsraum Balanstrasse, Munich, Germany.

*Stazione Topolo*, Postaja Topolov, Topolo, Italy.

*Transverzala Utrinkov*, Znojile, Slovenia.

*True Colours*, SCA Gallery and CBD Gallery, Sydney

1997

*Paintings III*, C.A.S.E., Haarlem, The Netherlands.

1996

*Recent Acquisitions of Australian Art*, National Gallery Of Victoria, Melbourne.

*Practice As Technology*, 200 Gertrude Street, Melbourne.

1995

*Monash University Inaugural Art Award*, Monash University Gallery, Melbourne.

*Videonalle No 6*, Bonn, Germany.

1994

*Static*, Australian Centre For Contemporary Art, Melbourne.

*Loop, Part One, (A Critical Cities Project)*, Longford Cinema, Melbourne.

1993

*Store 5 (No. 132) Benefit*, Store 5, Melbourne.

## CURATORIAL

2009

*YOU DON'T HAVE TO CALL IT MUSIC: music by visual artists*, The Toff in Town, Melbourne.

2008

*21:100:100 One hundred sound works by one hundred artists from the 21<sup>st</sup> century* (with Alexie Glass, Emily Cormack and Oren Ambarchi) as part of the Melbourne International Arts Festival, Gertrude Contemporary Art Spaces, Melbourne, 2008.

*YOU DON'T HAVE TO CALL IT MUSIC: music by visual artists*, The Toff in Town, Melbourne.

2007

*YOU DON'T HAVE TO CALL IT MUSIC: music by visual artists*, The Toff in Town, Melbourne.

## SELECTED BIBLIOGRAPHY

2009

Juliana Enberg, 'After Shock' *NEW 09 ex. Cat.*, Australian Centre for Contemporary Art, Melbourne.

Edward Colless, 'Breaching the sensory threshold', *The Australian*, April 16, Australia.

Robert Nelson, 'Macabre curiosity haunts exhibition', *The Age*, April 8, Melbourne.

Stuart Koop, 'Marco Fusinato', *Crackle: Contemporary art from the middle of nowhere*, Institute of Modern Art Publishing. pp. 65-76

Roland Groenenboom (ed), 'Sonic Youth etc.: Sensational Fix', *Sonic Youth etc.: Sensational Fix*, ex. Cat., Publisher Walther Konig, Koln. p. 603 & pp. 670-671.

Gail Priest, 'Infiltrations and Accumulations', *Realtime*, No 88, Dec-Jan 2009.

2008

- Melissa Miles, 'Staring at the Sun: An ambivalent light in Contemporary Australian Photography', *The Burning Mirror: Photography in an ambivalent light*, Australian Scholarly Publishing 2008, pp 214-234.
- Oren Ambarchi & Marco Fusinato 'Listen to this Eddie', *21:100:100* ex. Cat., Gertrude Contemporary Art Spaces, Melbourne.
- Daniel Mudie Cunningham, 'The Art of Noise', *Artist Profile*, Issue Number 5, 2008. pp. 58-61.
- Frances Plagne, 'Mass Black Implosion', *Mass Black Implosion* ex. Cat., Sarah Cottier Gallery, Sydney.
- John Shand, 'Experimental music turns down the volume', *Sydney Morning Herald*, April 13, Sydney.
- Clare Lewis, 'Marco Fusinato', *TOO MAKE A TIMELESS WORK OF ART: MCA Primavera Acquisitions*, ex cat., Museum of Contemporary Art, Sydney.

2007

- Ulrike Cagol, 'A Conversation', *Doingbird*, Issue No. 12.

2006

- Stuart Koop, 'The Approaching of the Disco Void – Repeated and other works', *The Approaching of the Disco Void – Repeated and other works*, ex cat., Anna Schwartz Gallery, Melbourne.
- Philip Watkins, 'Contingency Plan', *Contingency Plan*, ex cat., CAST, Hobart.
- John Dale, 'Soundcheck', *Wire*, issue 263, January 2006, p. 57

2005

- Bruce Russell, 'Cross Platform', *Wire*, issue 255, May 2005, p. 76
- Byron Coley, 'Bull Tongue', *Arthur*, issue 18, September 2005, p. 54
- Hannah Matthews, *Drawn Out: a drawing project*, ex cat., Perth Institute of Contemporary Arts, Perth
- Ashley Crawford, 'Who's minding the Store?', *The Age*, April 9, Melbourne
- Jason Smith, 'In between realities', *Mutlu Cerkez Marco Fusinato*, ex. cat., Art Gallery of NSW, Sydney
- Din Heagney, 'Store 5 is...', *Un Magazine*, Winter 2005, pp. 42-43

2004

- Philip Watkins, 'Free Time', *Free Time*, ex. cat., CAST, Hobart

2003

- Stuart Koop, 'A Slow, Quiet Collision: Notes toward new serialism', *Quiet Collision*, Viafarini, Milan
- Roberto Pinto, 'Quiet Collision', *Quiet Collision*, Viafarini, Milan
- Max Delaney, 'Mutlu Cerkez AND Marco Fusinato', *Mutlu Cerkez AND Marco Fusinato*, Gertrude Contemporary Art Spaces, Melbourne
- Gregory Burke and Simon Rees, 'Extended Play: Liner notes', *Extended Play: Art Remixing Music*, New Plymouth, p. 8 & 42

2002

- Tanya Peterson, 'Marco Fusinato: Photographs', *Photofile*, No.67 December, p. 53
- Simon Ingram, 'Fusinato's synaesthetic monochrome', *Rose Nolan Marco Fusinato*, Gus Fisher Gallery, Auckland
- Branka Stipanovic, *Veze/Connections, Contemporary Artists from Australia*, Zagreb, p. 17
- David Pistorius, 'Monochromes', *Monochromes*, University Art Museum, University of Queensland, Brisbane, p. 32
- Stuart Koop, 'TM/MF', *RED*, Australian Centre for Contemporary Art, Melbourne, p. 54
- Chris McAuliffe, 'Keep on rockin' in the art world', *LIKE*, No.15 Winter, pp. 32-33
- Mark Rayner, 'SOLVER XYZ', *Inpress*, issue 651, p. 14
- Donna McColm, 'Monochromes, a distorted history of influence and Identity, RED, YELLOW, BLUE'. *Eyeline*, No. 46 Spring, p. 20-21
- Byron Coley, 'Unseating the scam of time', *Marco Fusinato*, Melbourne, pp. 48-49
- Ben Curnow, 'MONO-', *Marco Fusinato*, Melbourne, pp. 20-22
- Bruce Russell, 'Practical Materialism, Lesson Two: Thinking my head to the sky', *Marco Fusinato*, Melbourne, pp. 74-77

2001

- Sue Cramer, 'Turn up the volume: art into music', *ART>MUSIC rock, pop, techno*, Museum of Contemporary Art, Sydney p. 9
- John Mateer, 'noise.silence.process.art', *LIKE*, No. 13 Summer, pp. 34-37
- Simon Rees, 'Thurston Moore/Marco Fusinato', *Art/Text*, No.71, p. 92
- Mark Rayner, 'Thurston Moore/Marco Fusinato', *Inpress*, issue 630, p. 14
- Donna McColm, 'TM/MF', *Eyeline*, No.43, Spring 2000, pp. 42-43
- Jo Roberts 'Works on red alert', *Age*, Melbourne, September 8, p. 14
- Anthony Carew, 'World looks red', *Beat*, September 8, p. 16
- Courtney Kidd, 'Rock Star, where art thou?', *Sydney Morning Herald*, August 12, p. 10-11
- Alexie Glass, 'Axe to Grind', *Sydney Morning Herald*, August 4, p. 26.
- Cindy Thoennesen, 'Initial Reactions', *Oyster*, issue 31, pp. 58-59
- Erik Hagoort, 'Kwast erover & wieeewiejoe', *de Volkskrant*, Amsterdam, January 12