

A black and white photograph of a dark, tangled branch or sculpture. The branch is positioned at the top of the frame, casting a long, soft shadow onto a white surface below. The surface has a faint, repeating pattern of stylized, rounded shapes. The lighting is dramatic, highlighting the texture of the branch and the smoothness of the surface.

FEDERICA PATERA & ANDREA SBRA PEREGO

SELECTED WORKS

FEDERICA PATERA & ANDREA SBRA PEREGO

S E L E C T E D W O R K S

©Federica Patera and Andrea Sbra Perego

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B I O G R A P H Y

Federica Patera and **Andrea Sbra Perego**, namely tying literature and art with a thread. Their collaboration combines both experiences in a common work, with the intention of being a bridge, a confluence of the two disciplines.

Andrea, Bergamo 1982, lives and works between Turin, Milan and NYC. He mainly focuses on painting, but his experiences range from photography to video, from sculpture to installation. His artistic research feeds on travels aimed to investigate the close relationship between human and the surrounding environment. Man is the leading actor in the interaction with the urban space, the place he stay is always humanized, and is a witness to the conditioning that society contributes to nature.

Federica, Bergamo 1982, also lives and works between Turin, Milan and NYC. Her study focuses on the concepts of translation and eternity, to tell and understand how reality is built, tracing in it what remains unchanged, and therefore does not fall into categories spatial or chronological, but uses them to manifest. The use of fixed languages and sacred texts, which evade the historical method, are the means to carry out an overcoming of the individual sphere. The intent is to bring attention back to universal language. The writing and the fabric are her work tools.

The duo was officially born in 2017 with the RAR project, which focuses on value of the analogy in literature. At the heart of their investigation is the dynamic that leads reading to become writing, and the other way around the user to become an exhibitor, mixing roles.

The exchange that is established guarantees the transmission, that it goes beyond repetition and finds its completion in transformation. The eternity of a work is measured in its ability to be a perennially fruitful, heralding basin of understanding and intuition.

In 2021, they founded **DRIM | Contemporary Art Ground**, an artist run space in the heart of Turin, where, in the first year of activity, they managed, curated and sponsored various exhibitions of emerging, national and international artists.

S T A T E M E N T

Come Here is a good way to define our attitude toward art: the work of art never stops whispering, stops calling; its presence is eternal. The Catholic religion often speaks of the auricular conception and birth of Jesus Christ: the angel whispers in Mary's ear the announcement of the Messiah: the verb made flesh, the link between word and object, between cause and effect, the link that underlies truth. In Hebrew, the root aman אמן means confidence, firmness, determination, stability, pillar and at the same time art, as well as amen, formula of immediacy – in a second – and conclusion, the same thing that happens with Here, as if a long finger is ready to point. In Proust and also in *The Other Side* by Kubin, the bell tower is a long finger, the finger of God.

The whisper invokes, and the act of invoking includes calling, simultaneously bringing forth what is invoked as the fruit of trust. It is a trust in something stable and hidden, inexpressible, and, therefore, something that can only be revealed or expressed through art—through this circle of words and shapes that form a reverent and robust halo, distinctly present in this Here.

At the heart of our work is this trust linked to the invisible, the hidden, the profound—to that which seems abstract because it is waiting for a name and requires an act of trust to be seen. In the past, the figure of the blind man has been used to represent one who no longer needs to see matter, and therefore eyes, as he is already beyond it; his eyes ignore the material world so that the supernatural and the universal can emerge. The blind man of Derrida, or, on the contrary, Proteus, who sees the future in the deep darkness of the water.

The message transmitted from ear to ear creates a dynamic that leads the user to become a creator and maker, mixing roles and creating an exchange that guarantees transmission, goes beyond repetition, and finds its completion in transformation. The eternity of an experience, be it physical, material, emotional, or intellectual, is measured by its capacity to be an eternal breeding ground for discovery and knowledge.

In a note on Joyce's *Ulysses*, Giulio De Angelis writes: 'But the secret key of the episode [The Beach] is perhaps to be found in its last part, where the artist's dream takes shape: to escape the nightmare of history, the flow of time, by creating and contemplating a self-contained, objectively perfect work of art.'

In our work, we strive to transcend history, utilizing analogy and abstraction as our fundamental tools, with books and fabrics as our preferred materials. Beginning with elements like texts that center on evocation, acting as a skeleton to which the reader applies their creativity, we aim to initiate communication, beckoning and saying: come here. Our objective is to create an image for the invisible or reveal how to remember it.

The choice of fabric serves two purposes: the first, and most immediate, is that writing and fabric share a common lexicon to explain their nature and functioning. The second reason lies in the realm of symbols, specifically in the relationship between space and time. Fabric symbolizes non-permanent dwellings, the tents of nomadic peoples who shift their living spaces gradually. Texts, too, are characterized by being enjoyed sequentially, word by word. Both writing and fabric are crafted for movement; the work of art is intended to distance itself from its creators and lose the moment of its creation.

VERBAL ROOTS



ON OUR WAY

The installation is part of the Roots series, which is inspired by the connection between words and reality, and, deeply, between language and cosmogony. *On Our Way* is composed by words belonging to different languages, even very distant from each other in space and time – from English to Greek, Latin to Sanskrit, Gothic to Ancient Icelandic, to name a few – which tell their common origin, often forgotten or distorted, starting from their verbal roots, and explain how linguistic variety has made possible to know the world in detail, to get closer to it. This multiplicity gives full vigor to the creation: the more details you find the greater its definition will be, the more their variety the greater our understanding. Words are loaded with a particular meaning, developed starting from the same verbal root immersed in different cultures, of which language is the voice, and placed side by side create narratives; they are like small and powerful caskets, represent the stages of a journey and tell different and complementary aspects of reality. In a historical moment in which communication is at the center of attention, the artistic duo creates a connection between the linguistic sphere and the world trying to understand its complexity. *On Our Way* is an immersive installation that people can walk through; it is a journey through languages, which is also a journey through the centuries and in space. A sort of time machine: the world is represented by the words of a multitude of languages, inscribed on the skin and in the eyes of the people, like volatile tattoos.

regenerated nylon yarn derived from pre and post industrial waste, steel wire, metal pipes

fabric sponsored by Carvico

200 X 250 X 156 cm

2023

installation view at Scavolini SoHo Gallery, New York, USA







THE FLOCK

The series of works *Roots* is inspired by the essay *Language and Cosmogony*, written by Elémire Zolla, one of the most controversial intellectuals of the second half of the twentieth century. The essay links verbal roots and cosmogony. Specifically, Zolla identifies two categories of roots: the bearers of life and those associated with death. The works of this section are based on the first group, the bearers of life. Each root gives rise to a crowd of words in several languages, living as well as ancient, which refer to the steps that led to the creation of the world.

regenerated nylon yarn derived from pre and post industrial waste, steel wire
fabric sponsored by Carvico
site specific installation, variable dimensions
2023
installation view at Ivy Brown Gallery, New York, USA



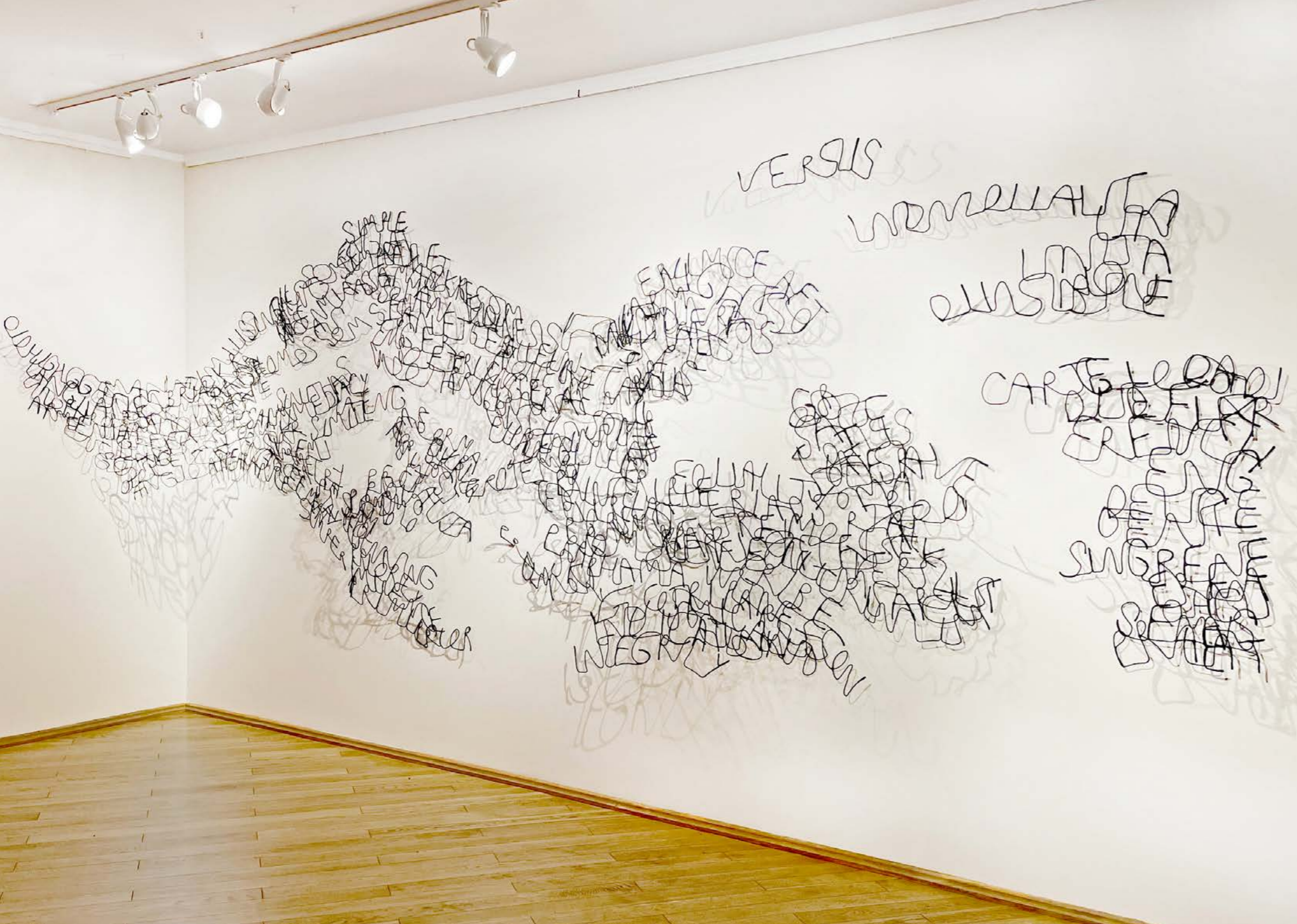


L'ATTENZIONE PIÙ QUIETA E LUNGIMIRANTE

L'attenzione più quieta e lungimirante is an installation from the Roots series that investigates the link between sacred and justice. Actually, the title refers to one of the many verbal roots that describe their often ambiguous and elusive relational nexus, giving rise to four hundred words.

regenerated nylon yarn derived from pre and post industrial waste, steel wire, metal pipes
fabric sponsored by Carvico
150 x 200 x 100 cm
2023
installation view at Gallerie Italia, L'Aquila, IT





regenerated nylon yarn derived from pre and post industrial waste, steel wire

fabric sponsored by Carvico

site specific installation 500 x 200 cm

2023

installation view at Janina Monkute Marks Museum, Kedainiai, LT

SEM: UNITY

The theme treated in *Sem: Unity* is universal, topical, and masterfully interpreted: unity is composed of convergences that come together as a whole.

Sem: Unity sounds like a prayer advocating for generosity, kindness, harmony, and peace: Serenity within oneself, understanding with others, and peace in the world. Sowing the seeds of wheat nourishes our bodies while sowing unity nurtures our minds by removing divisions, differences, indifference, and violence. The installation expands itself across two walls to emphasize the significance of this broad theme concerning every individual, regardless of their origin. It was essential to underscore that the theme knows no boundaries; the work does not stop at the junction of two walls but goes beyond it. How can we address such a profound and vital theme without resorting to a grim concept that could deter the visitor's curiosity? The artists undoubtedly pondered these questions many times. They opted for an airy, light, transparent, and harmonious presentation, open to the world.

The artists tackled a somber universal subject in an airy and light way, skillfully exploiting transparency and the interplay of shadows and light. It immediately brought to mind the Belgian singer Stromae, whose song lyrics often carry poignant gravity while the musical accompaniment is danceable. *Sem* is a visual artwork where words are not meant to be read but to be looked at. By deliberately excluding lowercase letters and showcasing only uppercase letters that collide in a tangle of phonemes from 14 different languages, all within a black and uniform composition, the artists create an organized chaos that brilliantly interprets the theme of Unity. This joyful and unbounded chaos cannot leave the viewer indifferent.

The artists live their subject, and every element is selected to emphasize the message they are determined to convey to their audience. Their intentional technique using regenerated nylon thread from pre and post-industrial waste carries a powerful symbolism. Nothing is left to chance, and every aspect of the artwork is purposefully crafted.

Erny Piret-Heuertz



INCREASE

Increase starts from three intimately connected words: image, imagination, imitation, which come from √Mei. This root recalls something that catches the attention, that is intermittent and that can change. This artwork is composed of words that connect with sound and light, using a set of different languages, such as English, Russian, Sanskrit, Latin, Avestan, Greek and Persian.

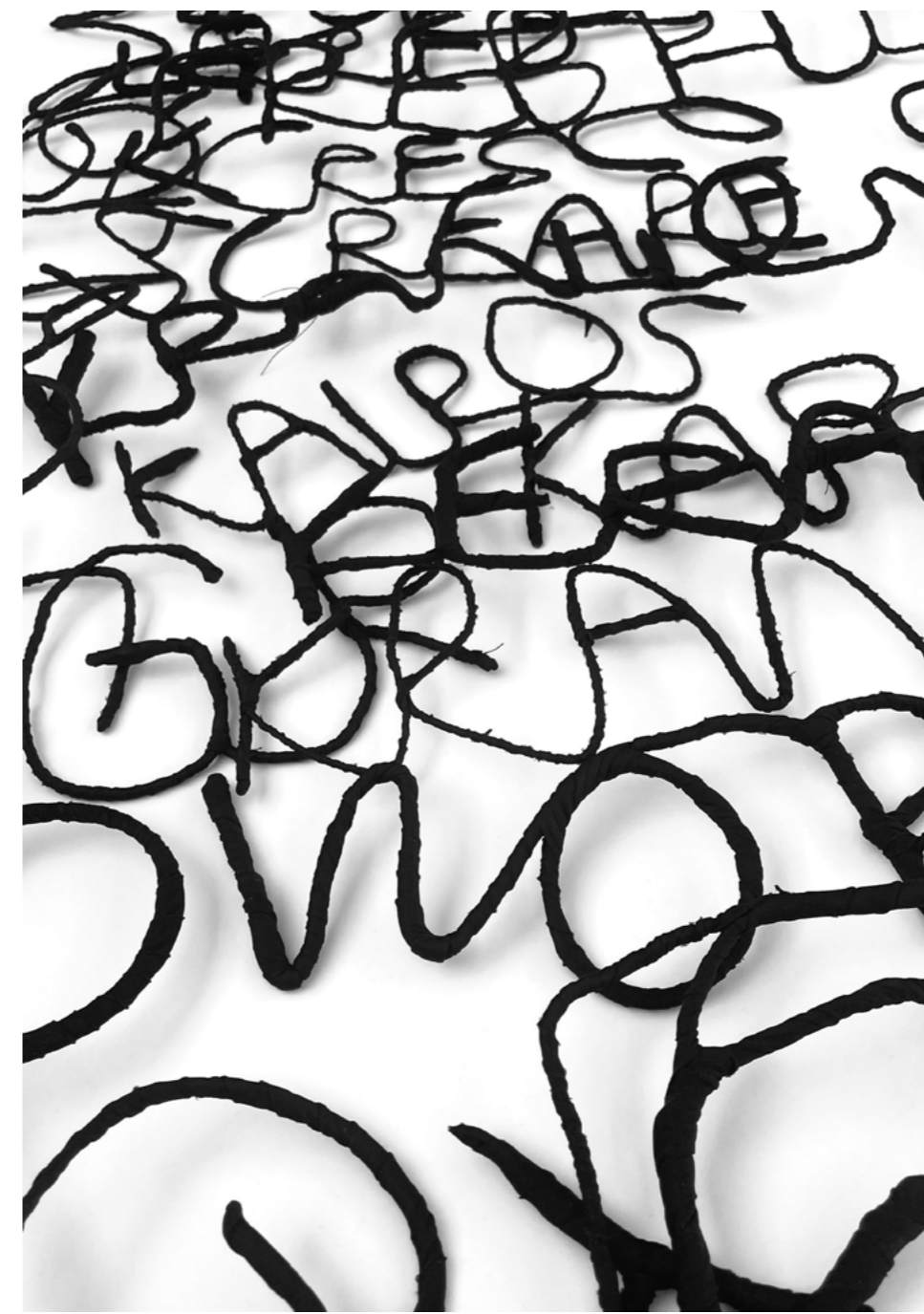
*regenerated nylon yarn derived from pre and post
industrial waste, steel wire
fabric sponsored by Carvico
30 x 30 x 30 cm
2023*



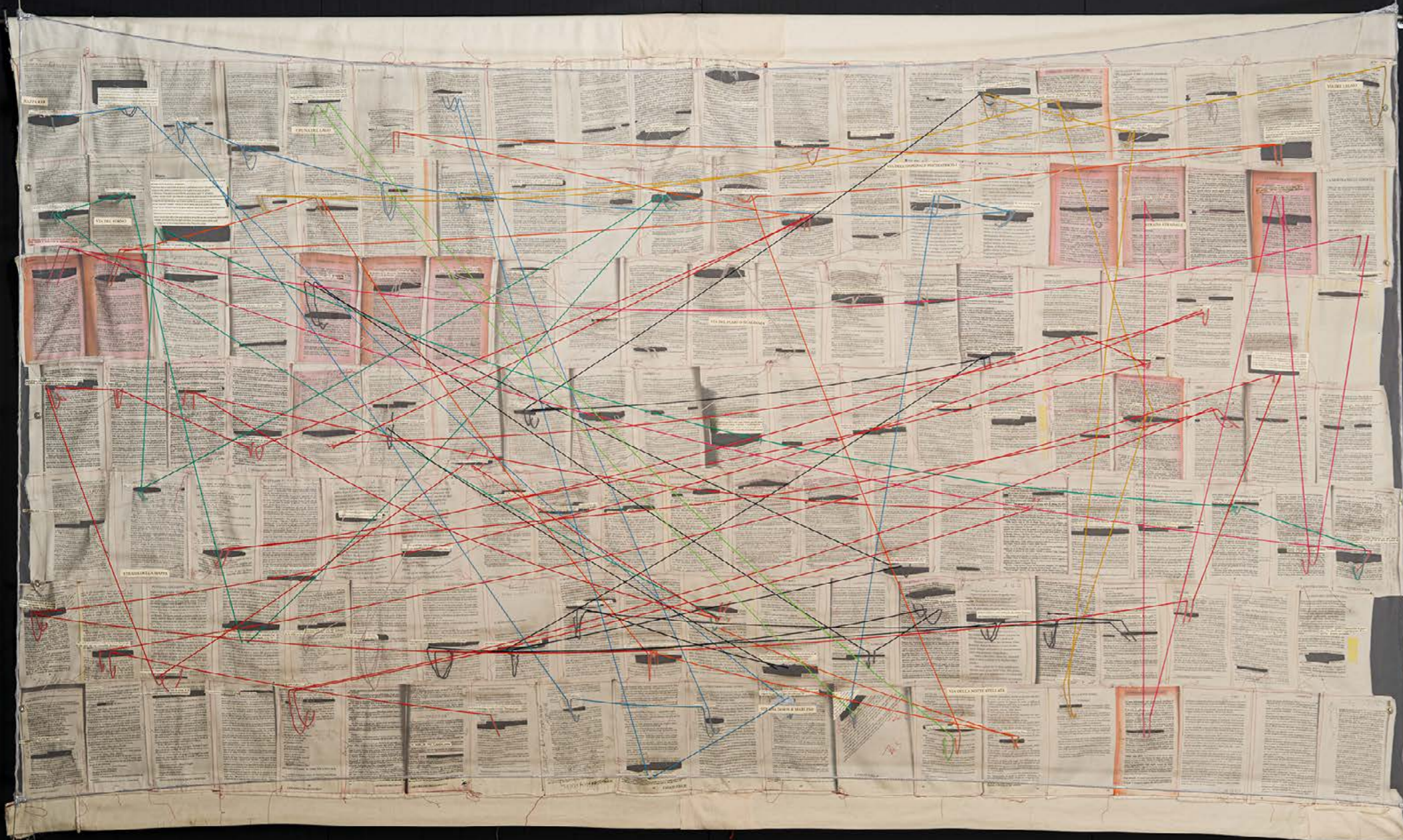


KER

*regenerated nylon yarn derived from pre and post
industrial waste, steel wire
fabric sponsored by Carvico
135 x 78 x 5 cm
2022*



INSTALLATIONS



foil stamping on sewed cotton canvas, tulle, wool threads, pins

400 x 200 x 70 cm

2017

installation view at Linificio e Canapificio Nazionale, Bergamo, IT

PAESAGGIO IMMAGINALE

Decontextualised, cut out of their original context, more or less substantial sets of words float 'stateless' in a suspended time and space that does not deprive them of their meaning but instead leaves them open to further possibilities. In this middle ground, coloured threads accompany the words' trajectories towards new destinations, weaving subtle and suspended architectures, intertwining and stretching.

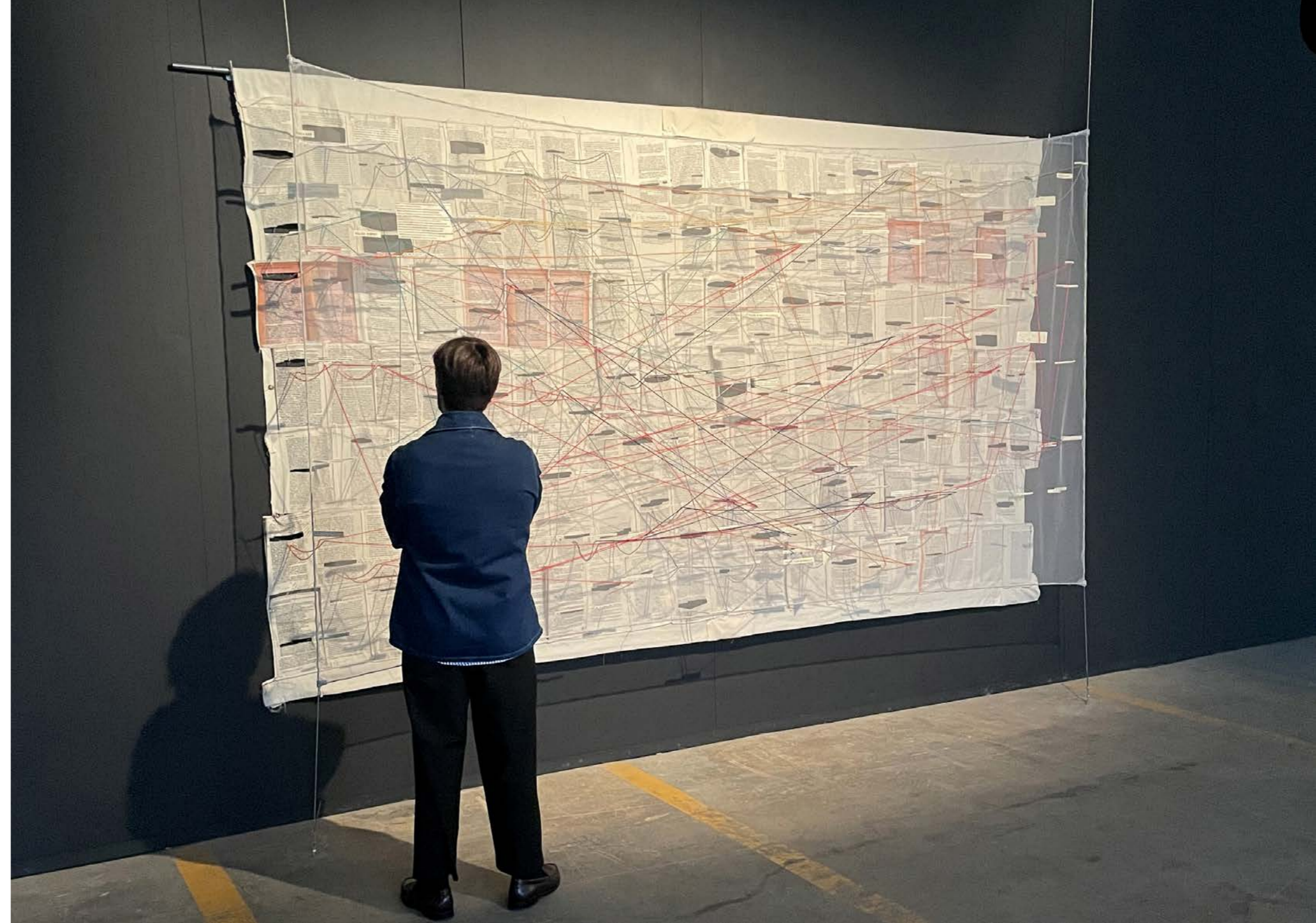
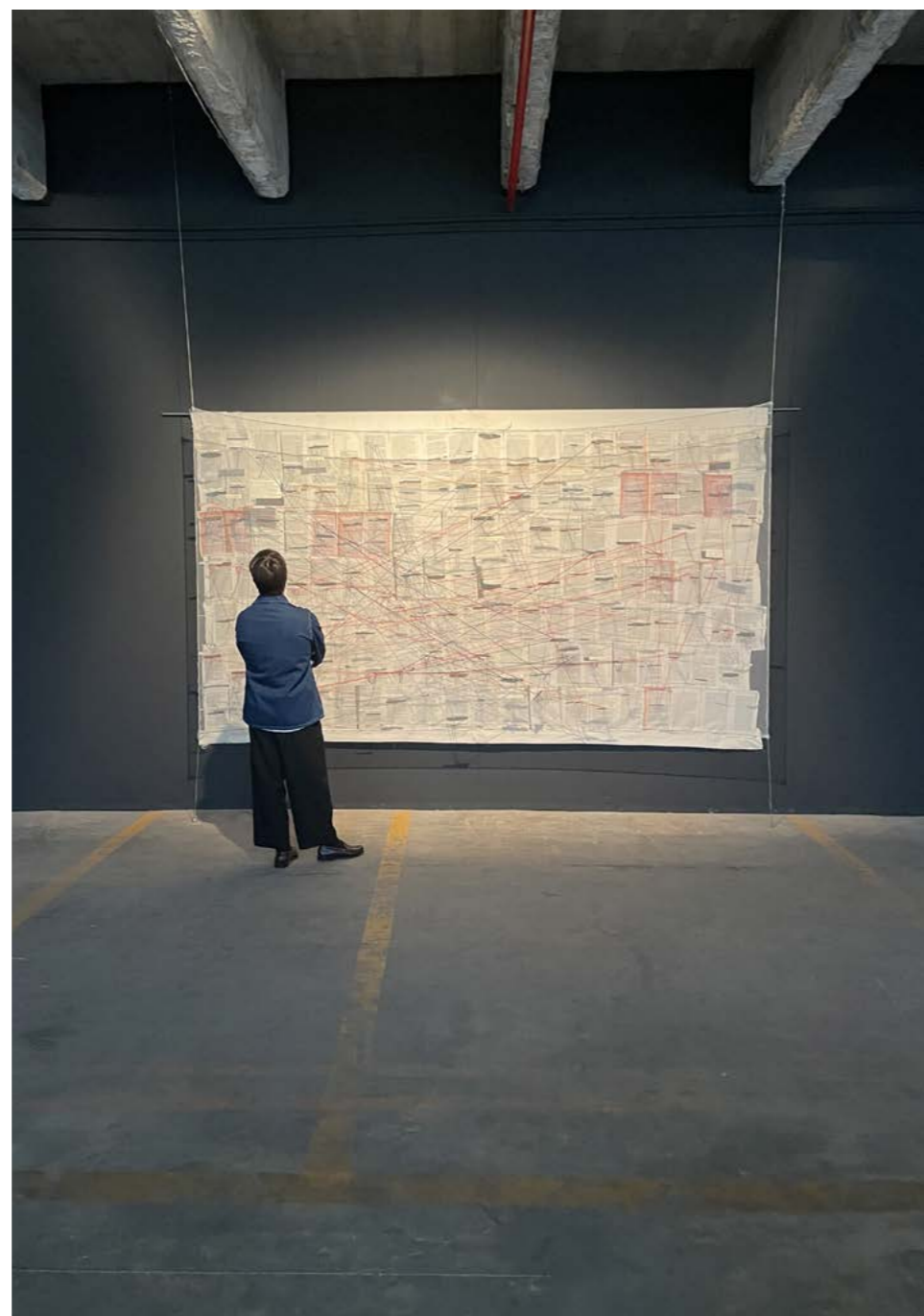
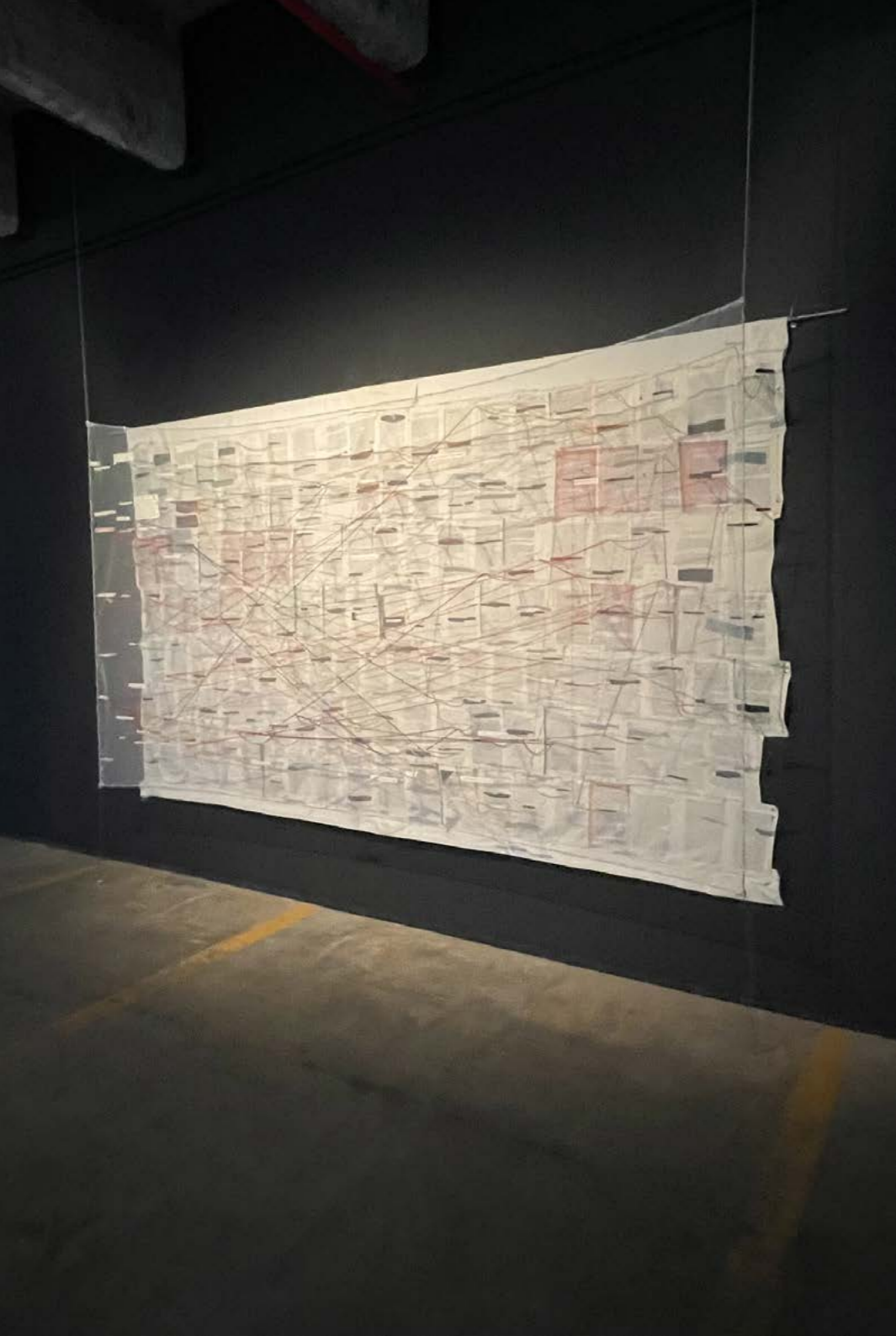
They become traces of other stories' warps and wefts where the grafting of a re-contextualised quote acquires, if not a different semantic value, undoubtedly a new narrative direction.

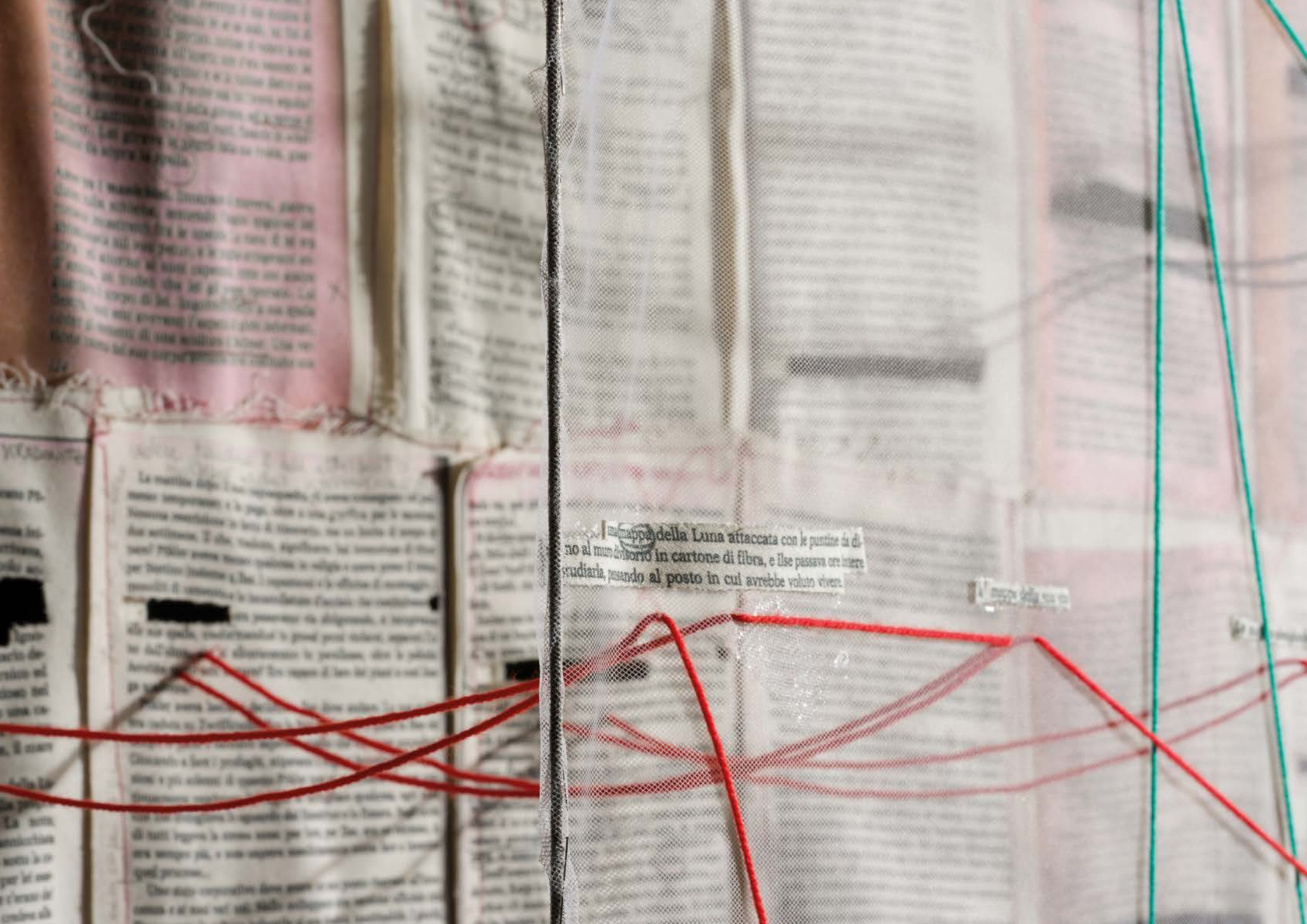
This, in short, is Paesaggio Immaginale, a work/manifesto composed of 12 short stories created by combining 140 quotes from 40 books. Here, fabrics and yarns, supported by metal cables, create two parallel and separated levels.

One thread at a time, the literary elements build an architecture of possibilities where movement is an essential and integral part of a work of art in a state of perpetual becoming. The keywords lead the reader/observer along a path of evocative analogies. From one book to another, from one text to another, discovering a game of quotes, references and echoes that hint at a universal and infinite tale or rather, to borrow Paul Valery's words, at a single Spirit as producer and consumer of literature, a pantheism suggested by various authors and explored by Borges in *The Flower of Coleridge*.

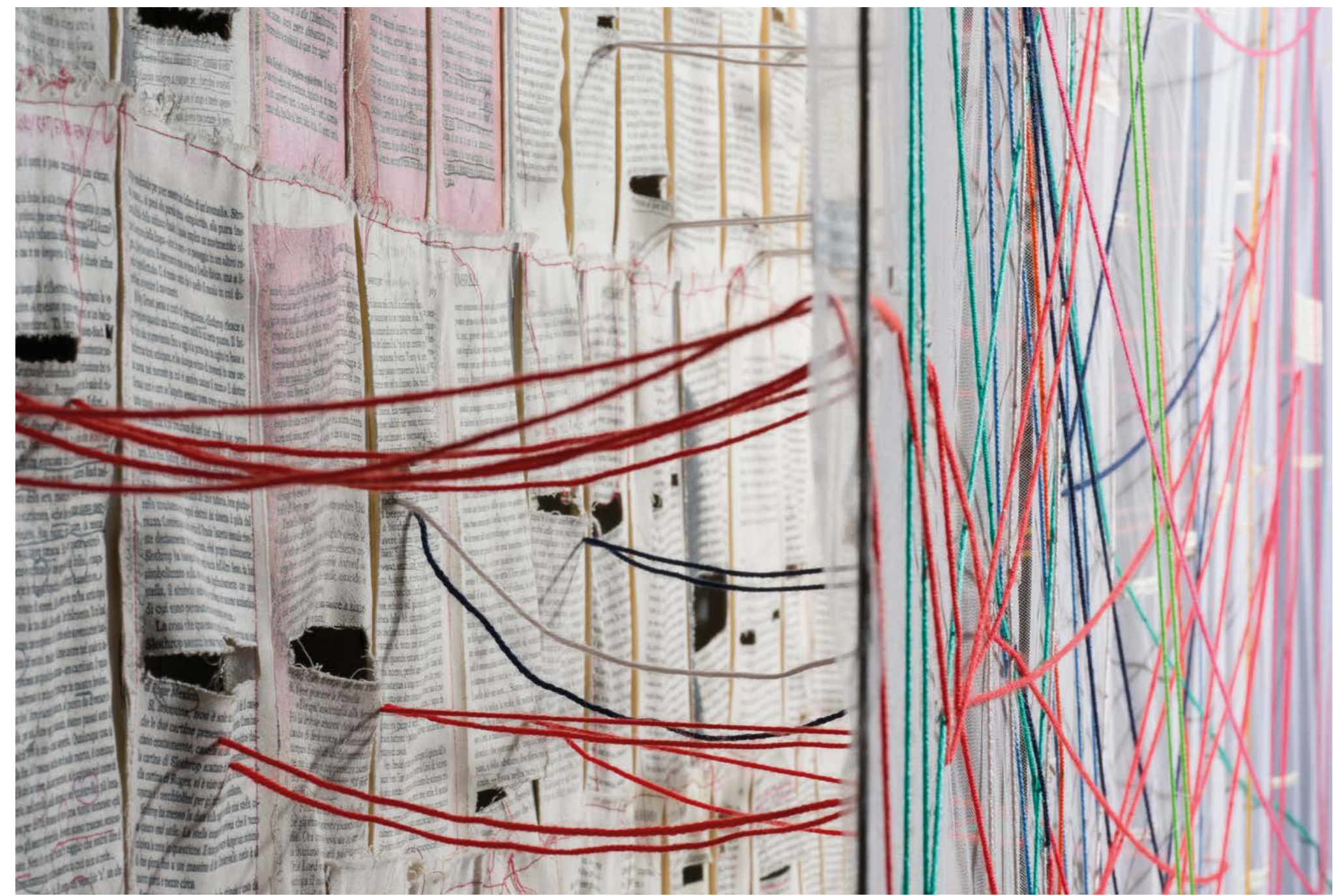
In a journey from the text unit to the single element and back to the text, the artists involve the observer in a wavering trend that goes from dissection to reconstruction of the original text to a newly generated text, resembling a shamanic ritual, a dance that follows the traces of an ancestral map. And again, in the separation of certain details giving rise to other works, the artists state that each part of a work of art is itself art. Yet, in this layered complexity of different disciplines and doctrines, the initial thesis is conveyed unchanged to the viewer. Is it the work or the single person that is essential? Or, instead, is the person essential to the work?

Barbara Pavan





La mappa della Luna attaccata con le puntine da di-
no al muro di legno in cartone di fibra, e l'ise passava ore intere
a studiarla, passando al posto in cui avrebbe voluto vivere.





IOCARI SERIO

Iocari serio is the title of the installation based on the book of the same name by Ioan Petru Culianu, an innovative historian of the religions of the Twentieth century. In his book, Culianu underlines the link between play and the ineffable; identifies play as one of the fundamental keys to access the mystery of creation. And for this reason *Iocari serio* looks like a game and, at the same time, is a linguistic journey at the discovery of the literal and metaphorical meaning, hence symbolic, often belonging to verbal roots. In particular, it unfolds the relationship between two of the most ancient theophanies: sun and swan, starting from Indo-European root $\sqrt{\text{swen}}$. In *Iocari serio*, different words and languages follow one another in ramifications, exploiting the elasticity, malleability and softness, almost welcoming and wholly playful, of colored cords entwined in a three-dimensional map similar to a circulatory system.

regenerated nylon yarn derived from pre and post industrial waste, fiber padding, pvc pipes
fabric sponsored by Carvico
site specific installation, variable dimensions
2022

installation view at Chiesa di Santa Croce, Turin, IT
and Museo del Tessile, Busto Arsizio, VA, IT





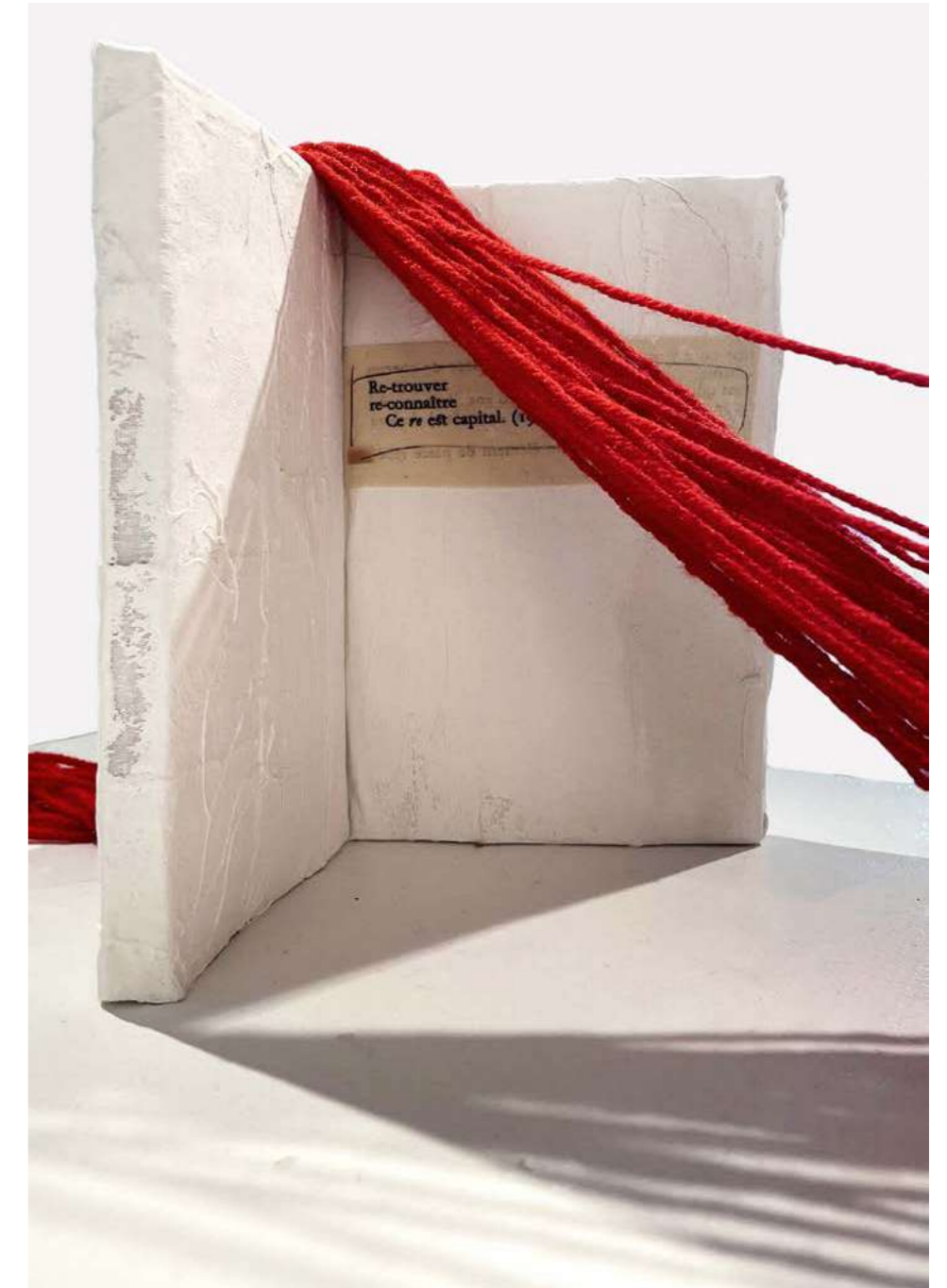
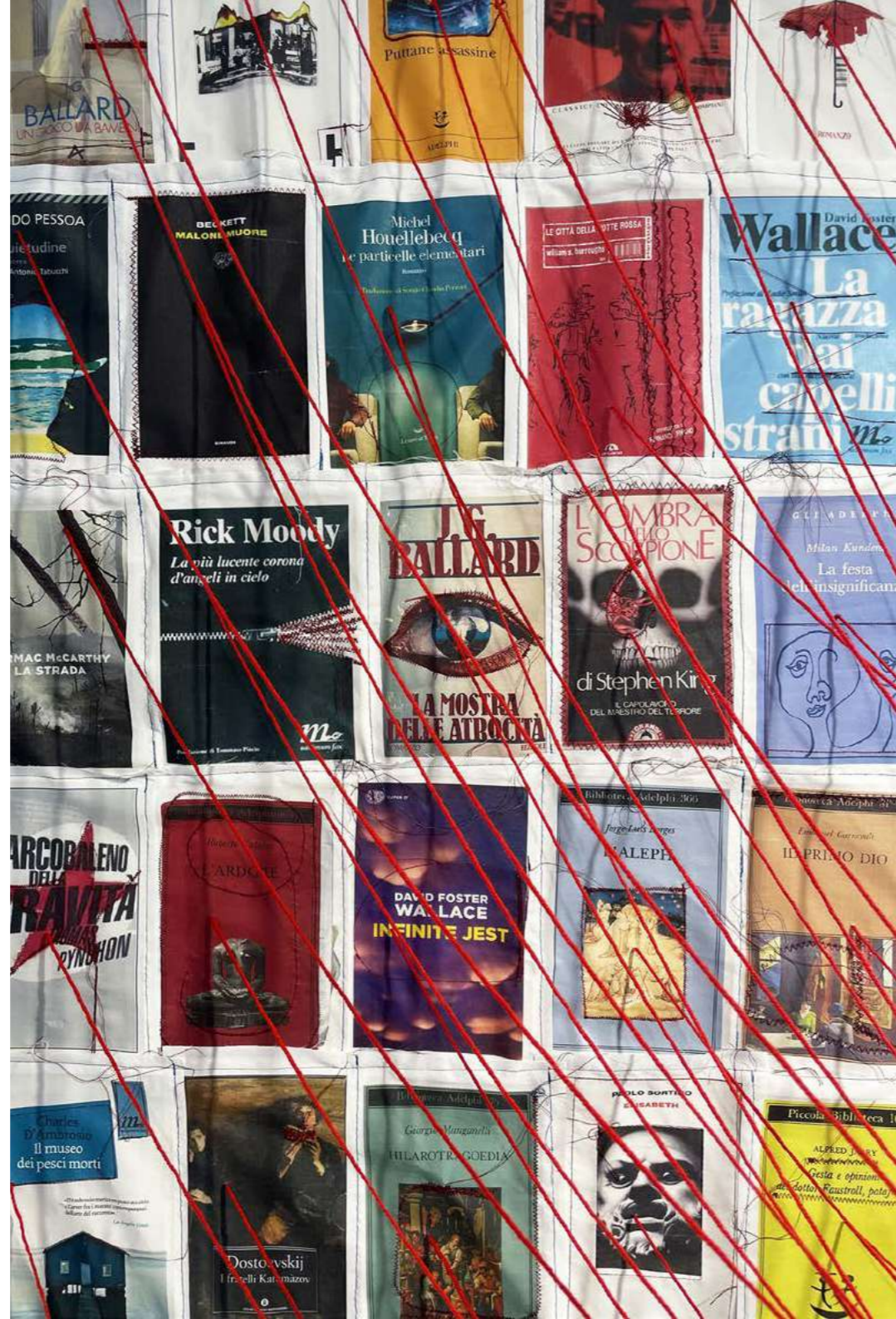
COPERTINA BIANCA

39 covers and a famous online encyclopedia that like flags delimit as many different stories. 39 different book covers plus an intruder that converge in a single book, which contains only one quote:

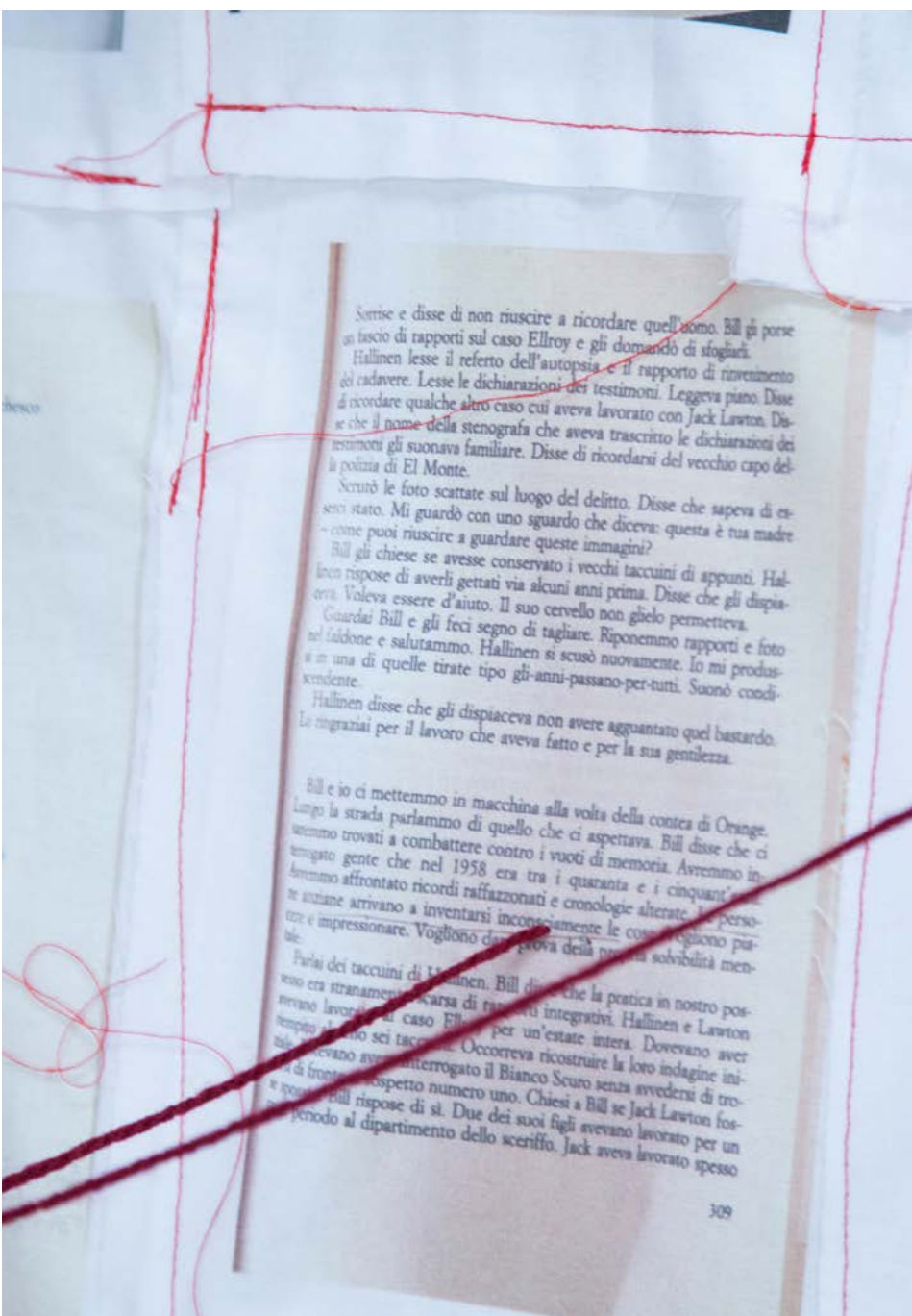
Re-trouver
re-connaître
Ce re est capital.

Recognition, ce re capital, is the red thread that leads several becoming one. Copertina Bianca is an installation on hidden and deferred dialogues that are established between distant books, which go beyond their author and what they stage; is an installation on the possibility of making those dialogues a complex, in-depth discourse, being faced with the dramatic action of beings who are more than human, or rather, seen in a light more than that of the day [T.S. Eliot on Shakespeare's last plays, in Boitani, Riconoscere è un dio, Einaudi, 2014].

*print on sewed cotton canvas, wool
threads, book covered with plaster, pins
variable dimensions
2021*



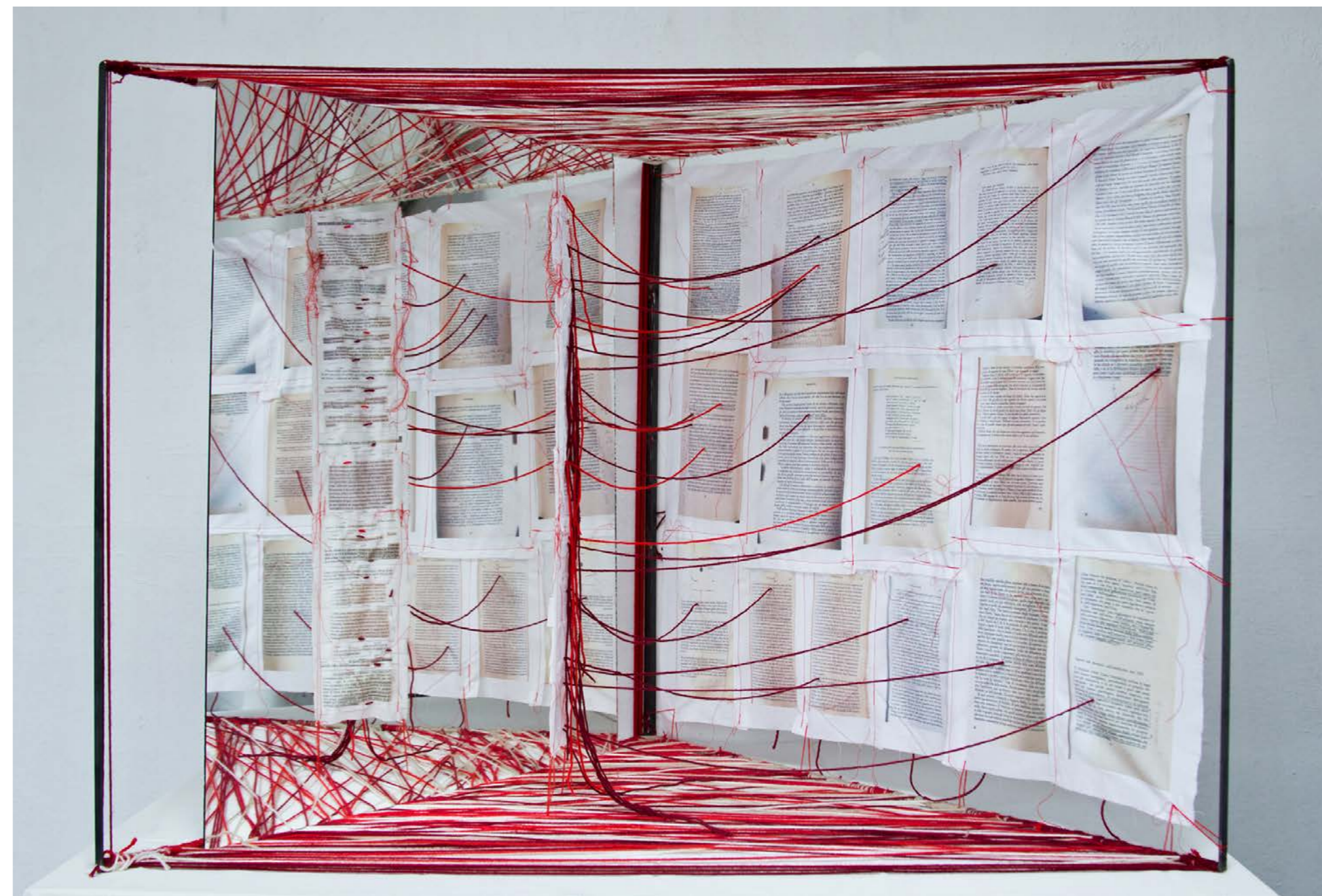
SCULPTURES



TECNICA

Twenty excerpts have been selected from eleven literary works to compose an original text that explores the connection between human beings and nature, selfishness, future, and sustainability. It also serves as a critical text, guiding the work from within. The title refers to a quote that defines the technique as an artifice and an instrument for humans to resemble the animal and dominate it. The dialog among diverse texts, the theme of reversal connected to the looking-glass recurring through the excerpts, as well as the use of threads, make *Tecnica* an extended relay that narrates a transformation. This transformation acquires aged features as it reaches the boundaries of the future.

foil stamping on sewed cotton canvas, wool
threads, pins, mirror, iron
120 x 90 x 80 cm
2021

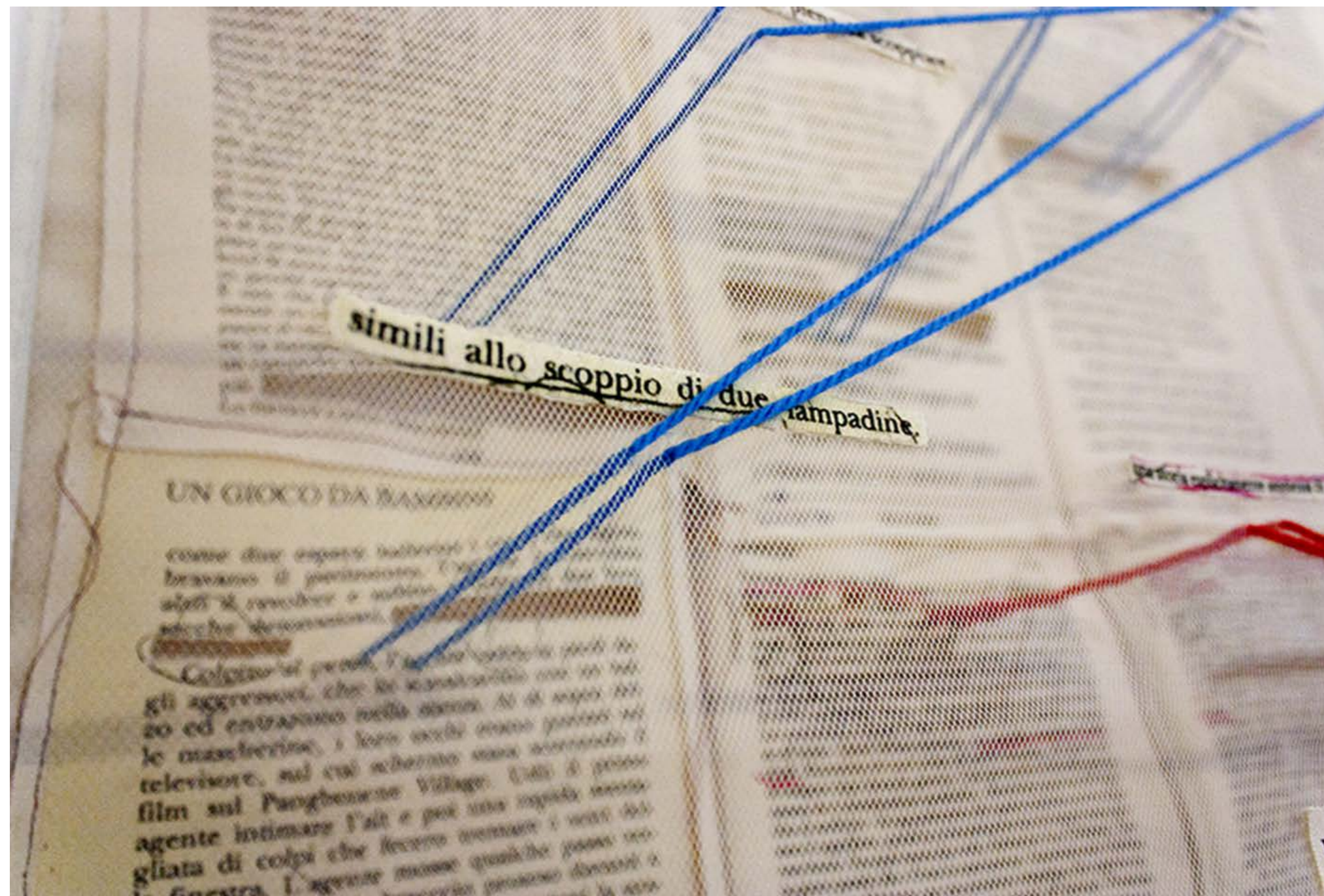




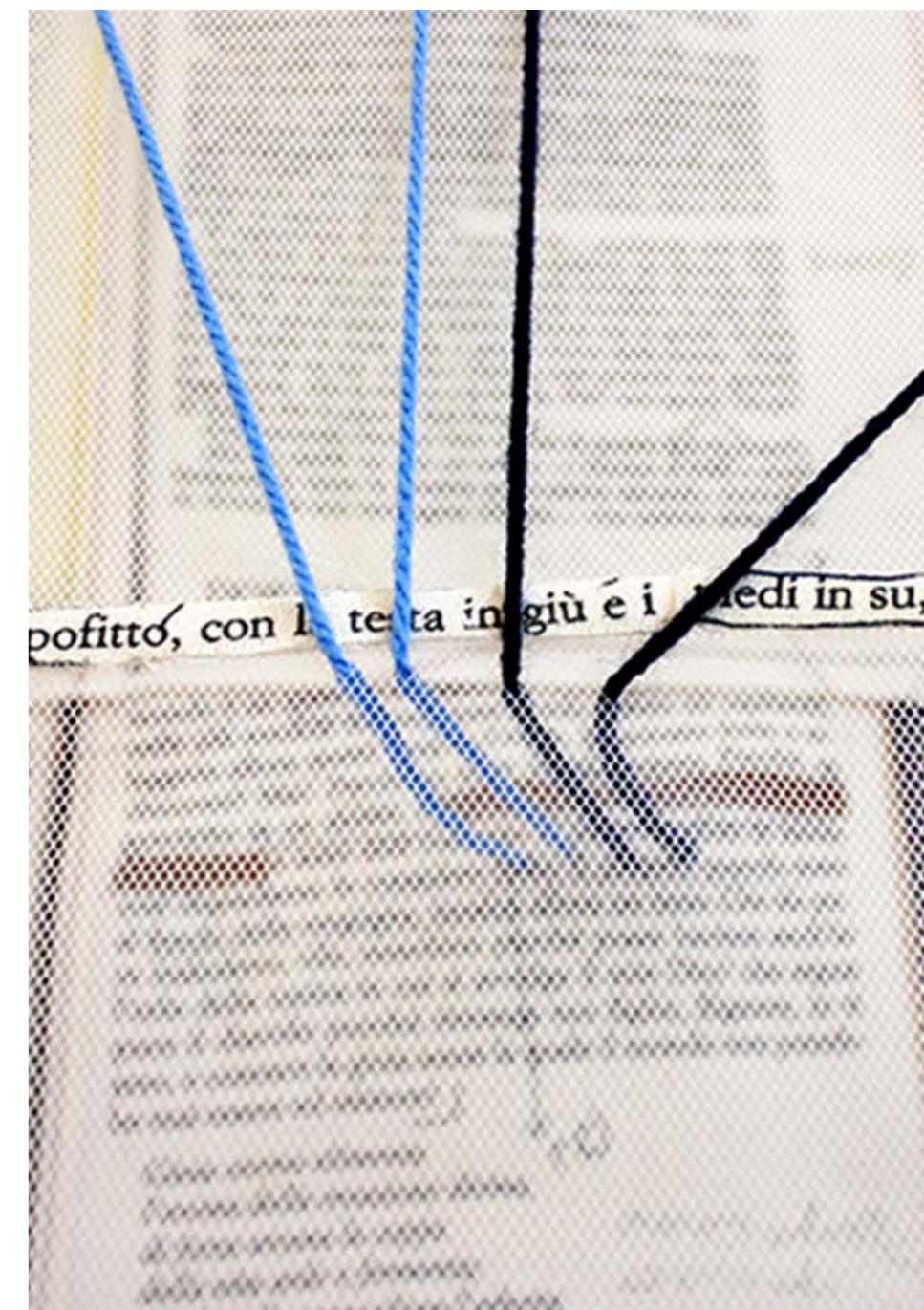
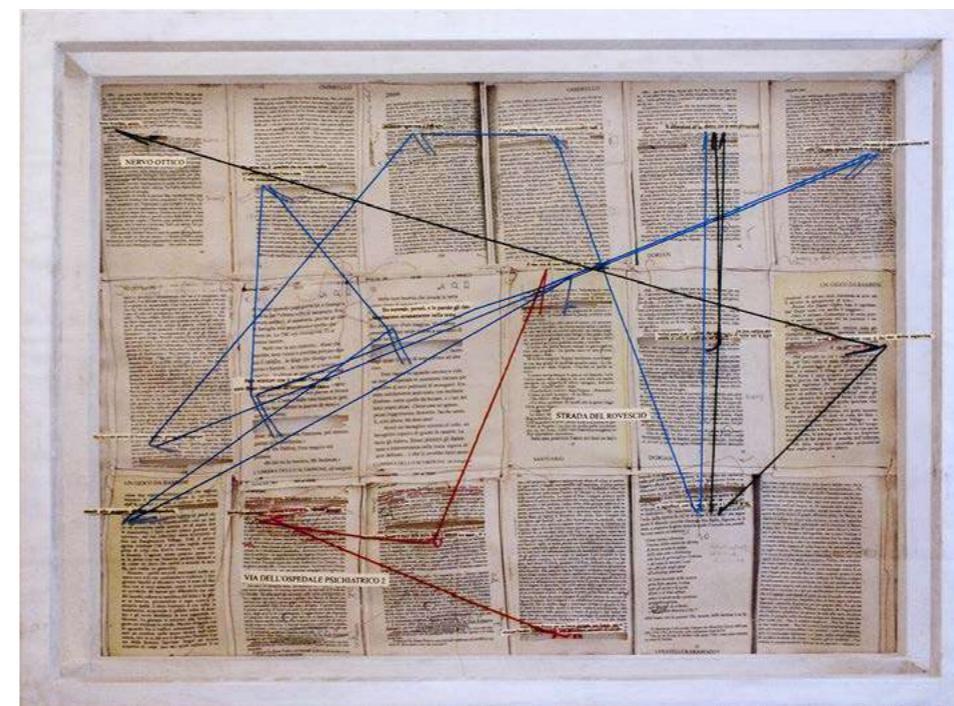
IL TAPPETO



foil stamping on sewed cotton canvas,
wool threads, iron, wood
34 x 43 x 13 cm
2020

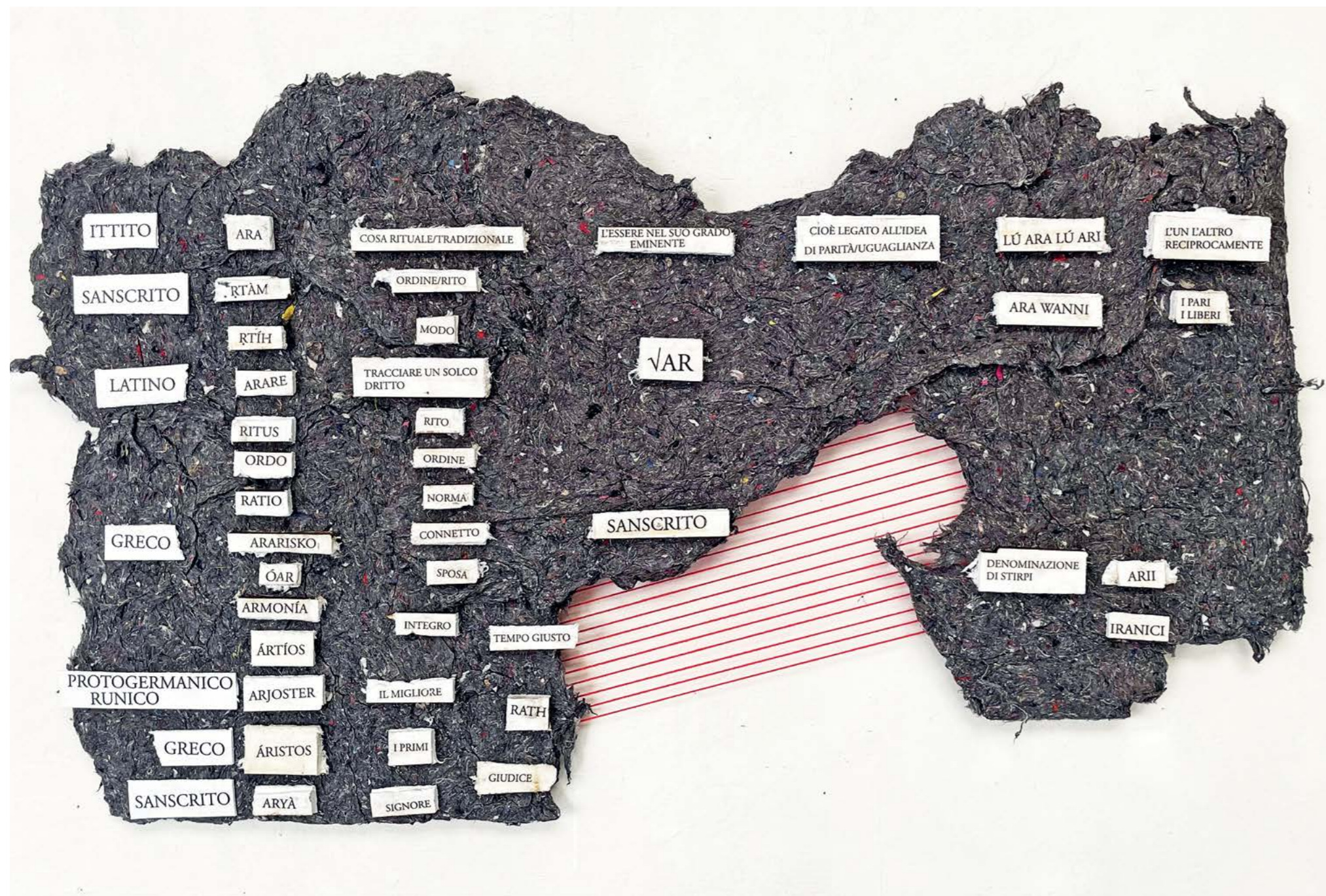


PAESAGGIO IMMAGINALE #2



foil stamping on sewed cotton canvas,
tulle, wool threads, pins, wood
100 x 80 x 15 cm
2018

REGENERATED FIBERS



AR

The artwork is an excursion through different languages, beyond historical, cultural, and geographical boundaries, starting from the Indo-European root \sqrt{AR} , from which it takes its name.

This root can be associated with words such as arena, artillery that refer to a military and warlike environment, but it also evokes the notions of unity, cohesion, proper direction, integrity, and moral correctness. Coexisting languages in AR: Hittite, Sanskrit, ancient Greek, Latin, Proto-Germanic and Italian.



foil stamping, recycled textile fiber, wool threads

fabric sponsored by Nazena

130 x 76 x 7 cm

2022



DEL DESIDERIO

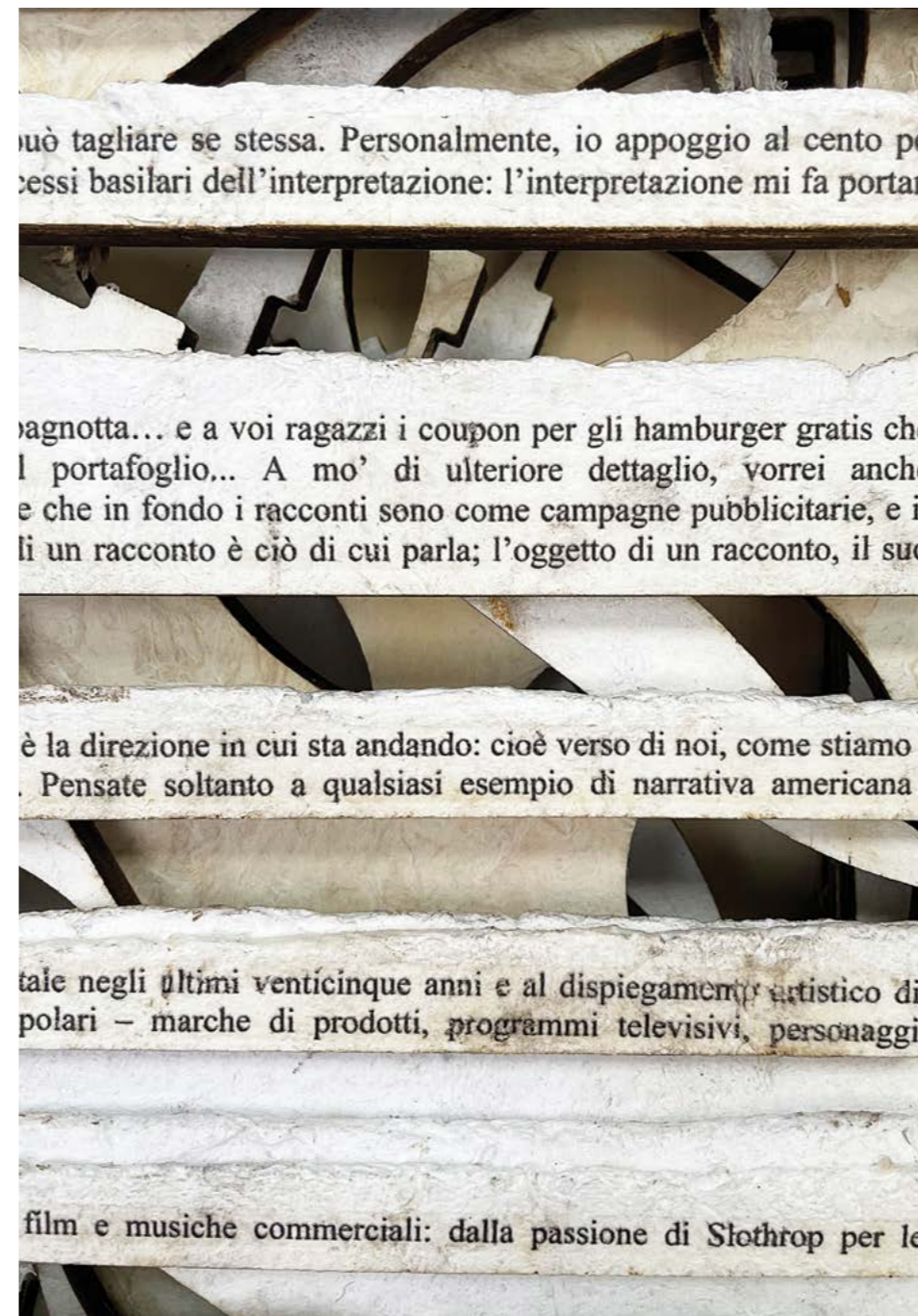
The artwork's material is a particular kind of recycled hard fabric that recalls paper. The brief text is about desire and is composed only using quotations from David Foster Wallace's books (Italian edition).

foil stamping on recycled textile fiber

fabric sponsored by Nazena

50 x 24 x 8 cm

2022





LA MÉMOIRE NE SE PERD PAS

The brief text talks about memory, starting from 4 books e mixing 4 different languages: Italian, French, Greek and Sanskrit. The artwork's material is a particular kind of recycled hard fabric that recalls paper.



foil stamping on recycled textile fiber

fabric sponsored by Nazena

62 x 52 cm

2022

B I L L B O A R D S / M A P S



HERE LIES A PROMISING OLD MAN



sewed denim fabric, pins
fabric sponsored by Berto Industria Tessile
190 x 275 cm
2022



THE CITY OF BOOKS

The City of Books shows a map of an imaginary city made up by words: 140 quotations, taken from 40 different books and chosen following the criterion of analogy, give rise to 12 tales that compose the roads of the city.

The artwork sees literature cross over into art, exit from books, and is an homage to the transformation process that leads the reader to become author, mixing roles; reading become writing, creating an access between two actions intimately connected. Clarice Lispector, Roberto Bolaño, David Foster Wallace, Jorge Luis Borges are some of the authors who can be found in the The City of Books. The artwork is made up of three layers: denim is the base, on which a carpet of pages of books printed on cotton is fixed. The carpet is the background for a map, also in denim, and each of its streets hosts one of the 12 tales. Step by step everyone can read the 140 quotes.



*foil stamping on organic and regenerated
cotton canvas, pins*
fabric sponsored by Berto Industria Tessile
190 x 180 cm
2022

SHORT STORIES



RE-CONNAÎTRE

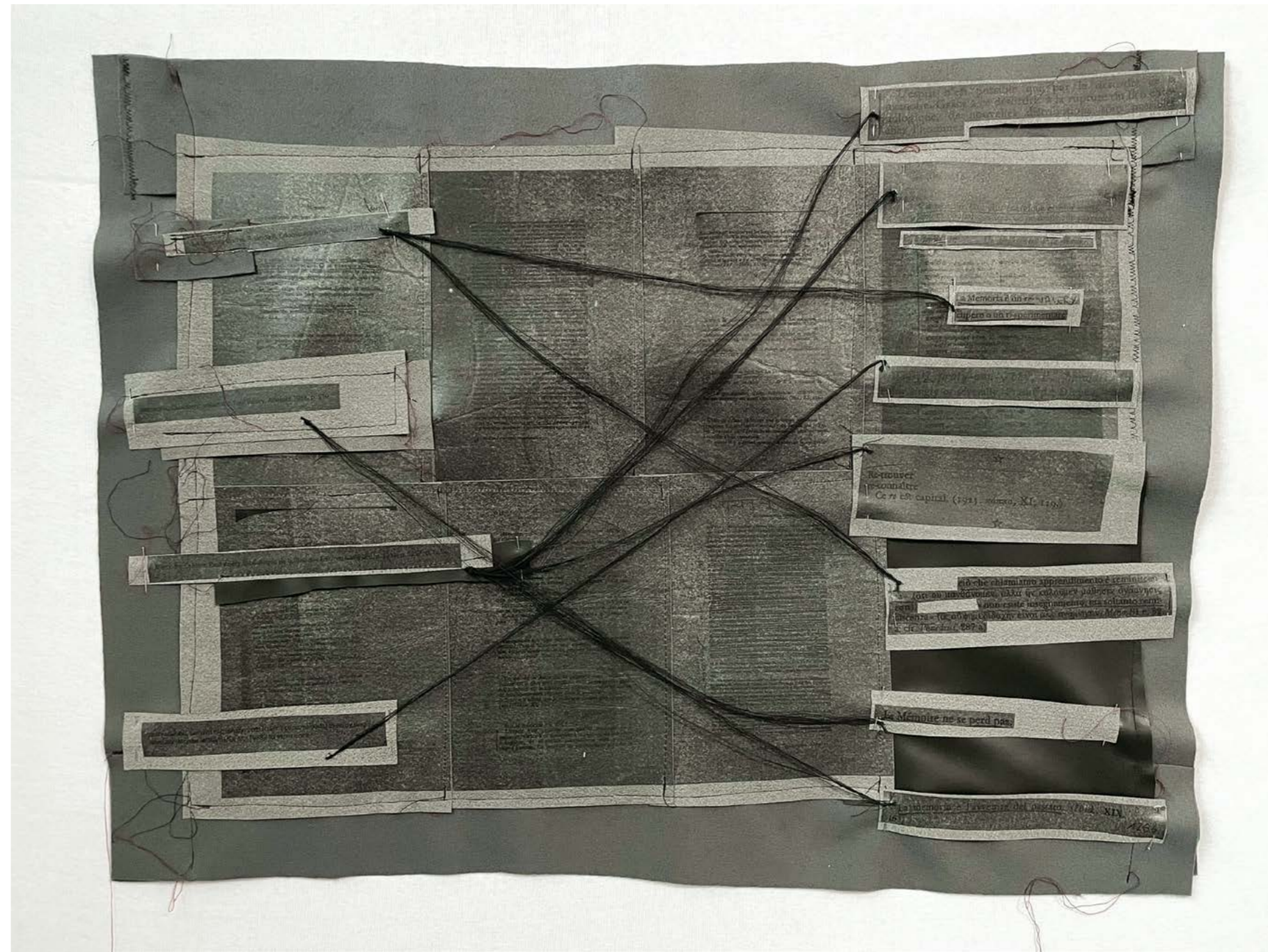
Re-connaître combines art and literature and is born from the composition of a multilingual text of 8 quotes taken from 4 different books; a text that has its capital element in memory and that tries to define it, since the beginning, the origin, the cause have its roots in memory.

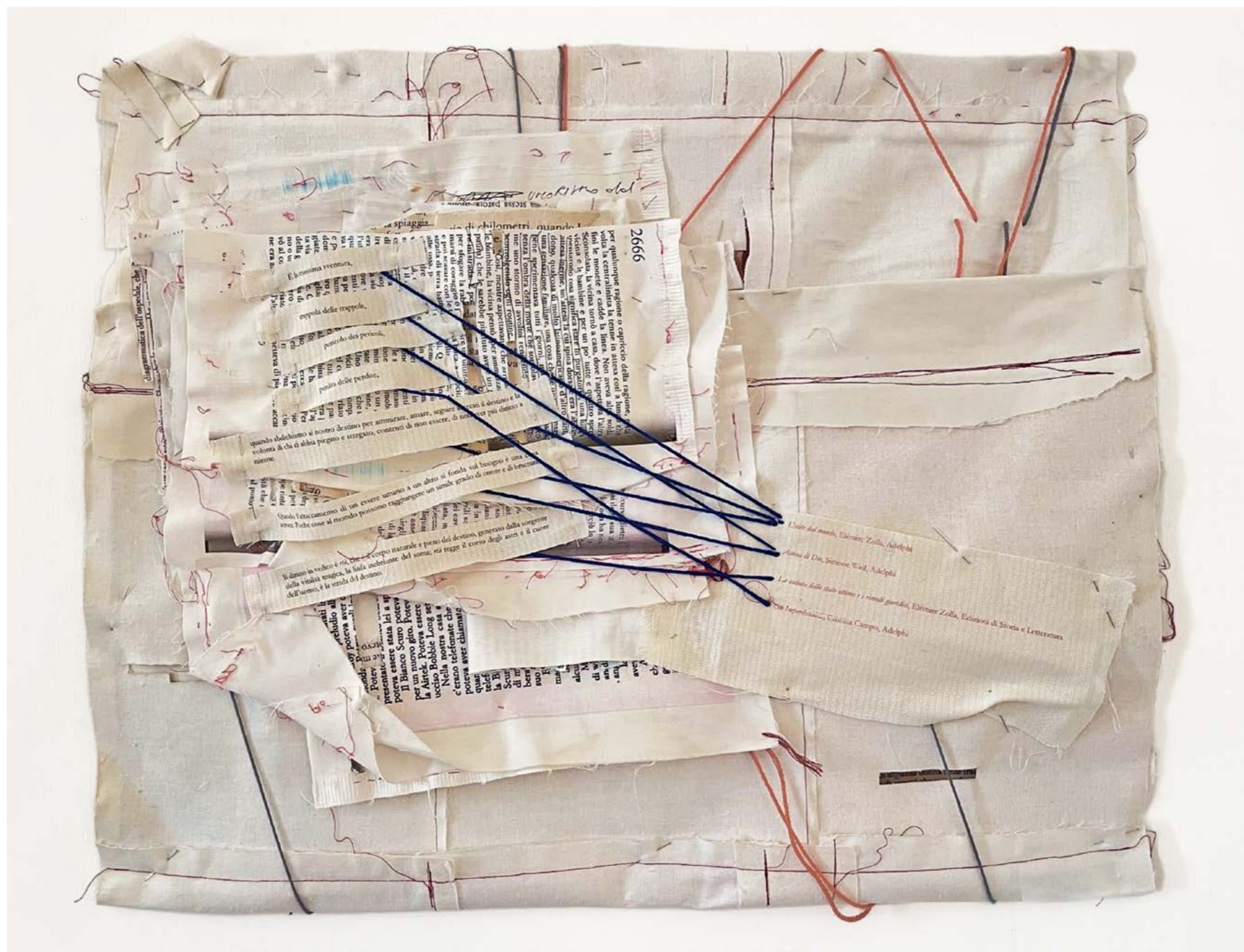
A text capable of re-aligning distant worlds on the same page, of making different languages dialogue, sometimes belonging to different language families and, in the case of Sanskrit, typical of antiquity.

The breaking down of distances and the game of translation that are promoted in the text also find fertile ground in the choice of fabrics used. For the realization of the artwork, a non-woven fabric produced using recycled polyester fibres (from post-consumer recycling of PET bottles) and a textile obtained from recycled plastics, which gives life to a performing, versatile and sustainable fabric, were chosen. The pages of the 4 books used were printed and sewn together to form a carpet, which hosts, on one side, the quotations that make up the text on memory joined by organic cotton threads to the bibliographic indications, fixed on the opposite side. The choice of fabrics in shades of black and gray, associated with the hot stamping of the pages, creates a graphite effect, combining the indelibility of the print with the delicacy and precariousness of a pencil line.

foil stamping on recycled fabric from post-consumer
 recycling of PET bottles, organic cotton, pins
 fabric sponsored by Fiscatech

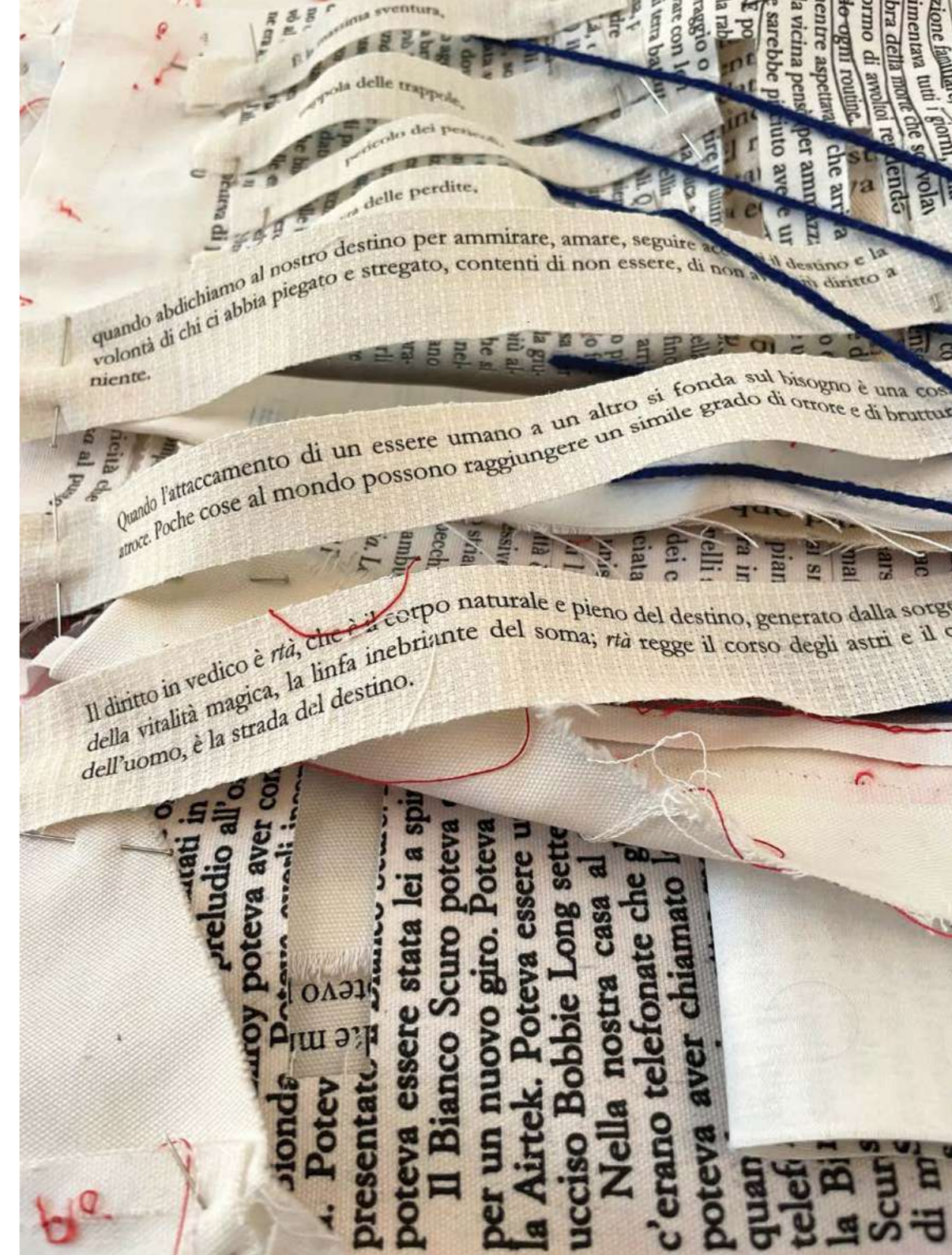
56 x 74 cm
 2022





RTÀ

print on sewed cotton canvas, wool threads, pins
54 x 65 x 4 cm
2021



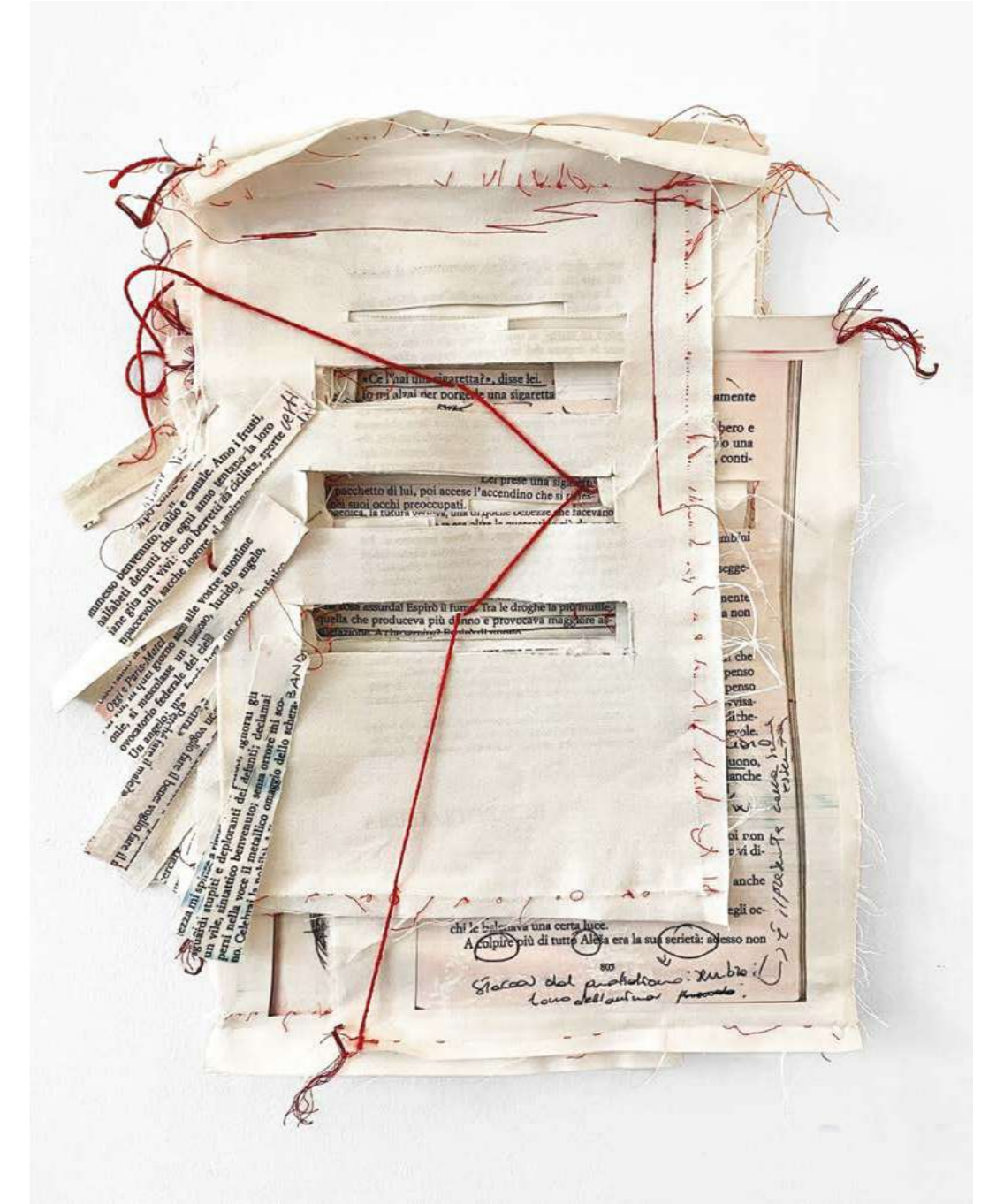
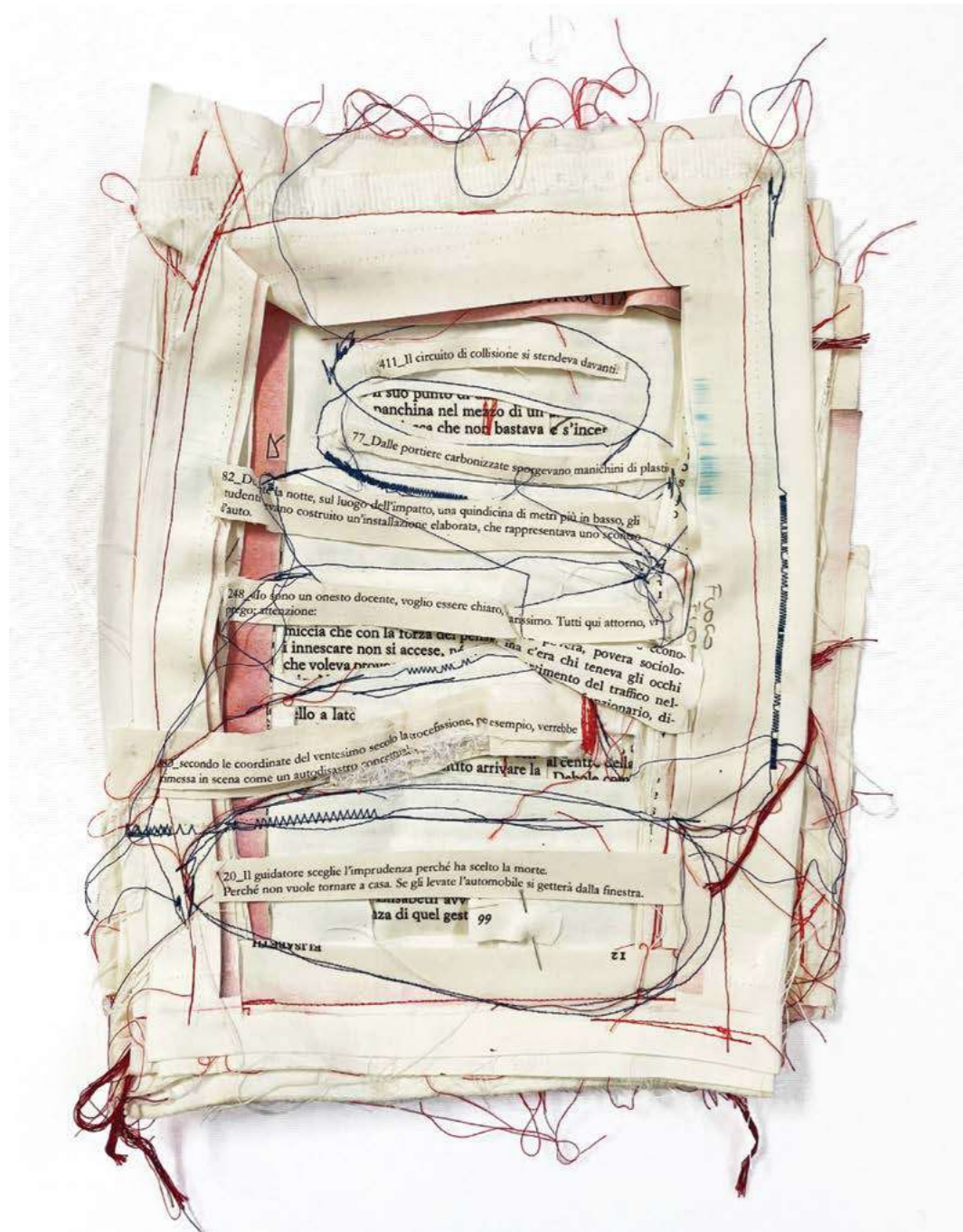
AUTODISASTRO CONCETTUALE

Brief story made by quotations taken from different writers: J.G. Ballard, Louis-Ferdinand Céline, Don DeLillo, Giorgio Manganelli and David Foster Wallace.

print on sewed cotton canvas, pins
35 x 28 cm
2021

TRITTICO DEL FUMO (ARTWORK#2)

print on sewed cotton canvas, wool thread, pins
35 x 28 cm
2021

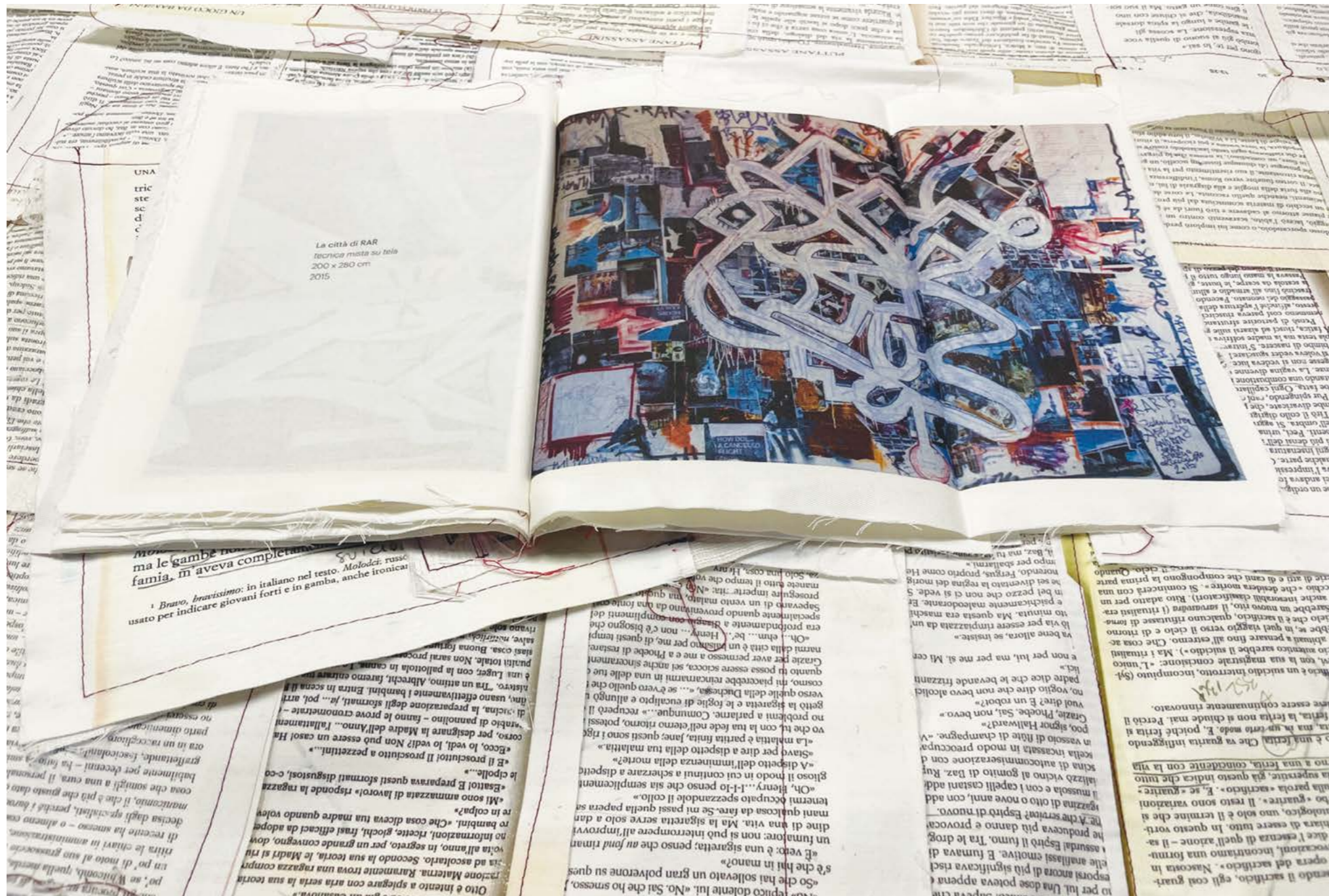


A R T I S T B O O K S

THE RAR BOOKS

The RAR books, transposed into a work of textile art, are linked to each other, conceptually by a perpetual narrative and materially by traces of threads and seams. Complementary and each dedicated to a particular aspect of RAR's research, they therefore collect its themes, telling the mystery that passes through them: the literary fragments separately collected and brought together again are harbingers of a universal voice, which details the understanding of reality and opens new perspectives of meaning, going beyond the specific plot. Starting from a work of art, Federica Patera and Andrea Sbra Perego activate this sequence of connections within the five artist's books. They present the link that exists in their art between word and creative gesture, between speech and action, once again impressing on the fabric secret truths hidden in literature.

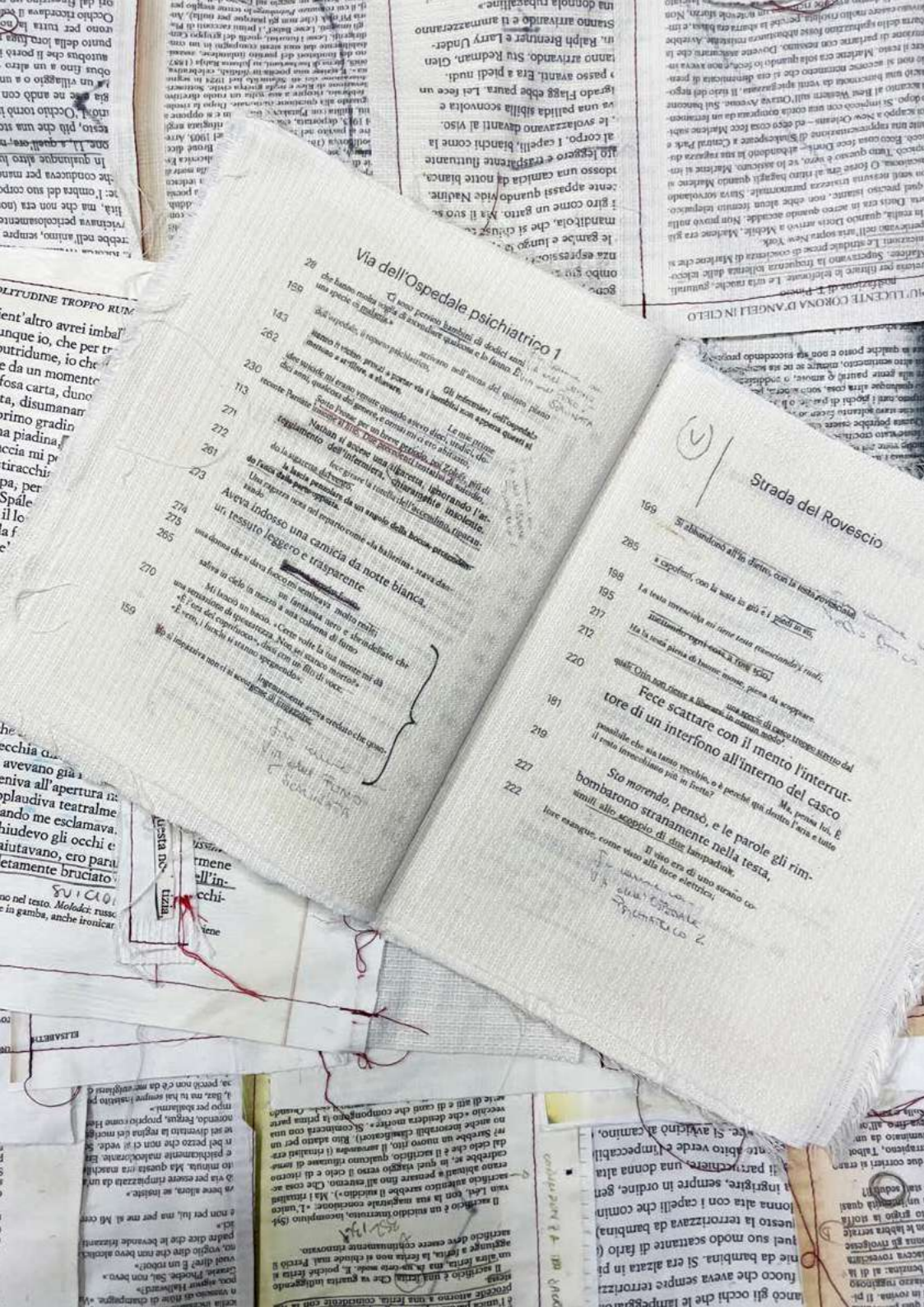




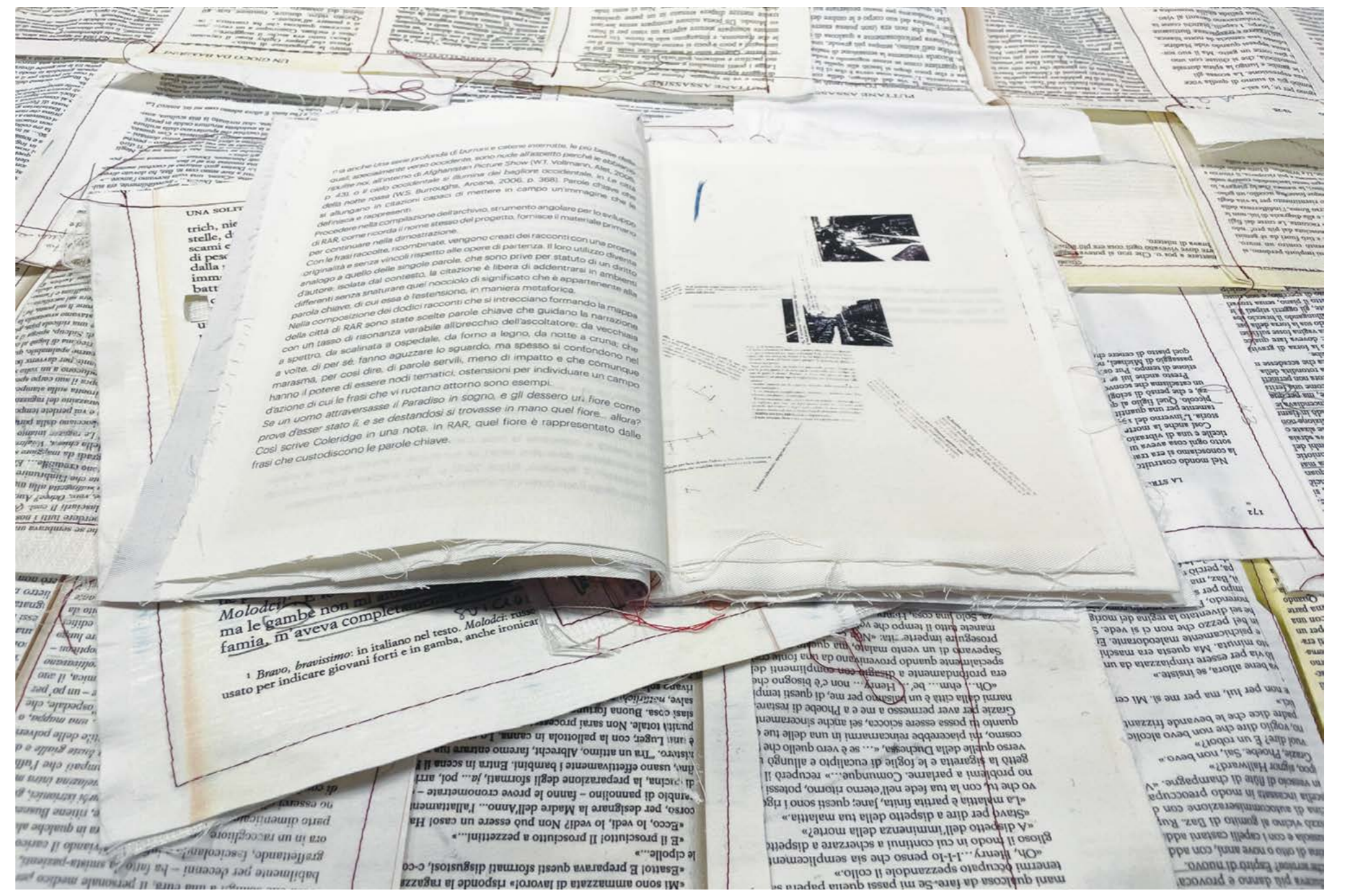
Mappe letterarie
 artist book, limited edition, 7 copies + artist proof
 print on sewed cotton canvas
 26 x 19 cm
 2022



Come si costruisce RAR
 artist book, limited edition, 7 copies + artist proof
 print on sewed cotton canvas
 26 x 19 cm
 2022



Le strade della città di RAR
artist book, limited edition, 7 copies + artist proof
print on sewed cotton canvas
26 x 19 cm
2022



Come si costruisce RAR
artist book, limited edition, 7 copies + artist proof
print on sewed cotton canvas
26 x 19 cm
2022



FEDERICA PATERA + ANDREA SBRA PEREGO | CV

ART DUO

Solo shows

November 2023 – Follow the Thread, curated by Barbara Pavan and Maurita Cardone; site specific installation at Scavolini SoHo Gallery, courtesy of Ivy Brown Gallery, New York (USA)

January 2023 – The Ongoing Tale; Manuel Zoia Gallery, Milan (IT)

May 2022 – Tèxere, curated by Barbara Pavan and Susanna Cati; SCD Textile and Art Studio, Perugia (IT)

April 2022 – Extended Version; Raffaella De Chirico Arte Contemporanea, Turin (IT)

October 2021 – Note senza testo, curated by Cristina Cuttica; Manuel Zoia Gallery, Verona (IT)

December 2020 – RAR: 2015 – 2020; Raffaella De Chirico Arte Contemporanea, Turin (IT)

November 2017 – Paesaggio immaginale; Raffaella De Chirico Arte Contemporanea, Turin (IT)

Group Shows

March 2024 – Stay Curious, curated by Ivy Brown; Ivy Brown Gallery at The Watermark, New York (USA)

November 2023 – Threads of Our Time, curated by Barbara Pavan; Gallery Space at Chelsea Market, New York (USA)

September 2023 – Inspiration. Jubilee exhibition of the 100th anniversary of the birthday of Janina Monkutė-Marks, curated by Erny Piret-Heuertz and Asta Fedaravičiūtė-Jasiūnė; Janina Monkutė-Marks Museum, Kėdainiai (LT)

August 2023 – Luco, curated by Barbara Pavan; Gallerie Italia, L'Aquila (IT)

June 2023 – Geografie del corpo e dell'anima, curated by Silvia Vacca and Erika Montedoro; Municipal Art Collection of Palazzo Cicogna, Busto Arsizio, Varese (IT)

May 2023 – De Filo, curated by NtNext; Linificio e Canapificio Nazionale, Bergamo (IT)

January 2023 – Critically Random; Ivy Brown Gallery, New York (USA)

January 2023 – A Whole Box of Chocolates; Mothership NYC, New York (USA)

January 2023 – 25 WTA Biennal, Fiberstorming, curated by Barbara Pavan; Former University and BAF-Bergamo Art Fair, Bergamo (IT)

October 2022 – 25 WTA Biennal, The Soft Revolution, curated by Barbara Pavan; Textile Museum, Busto Arsizio, Varese (IT)

September 2021 – (La) Natura (è) morta - 8^o Edition Cramum Prize, curated by Sabino Maria Frassà; Villa Mirabello, Milan (IT)

Art Fair

October 2023 – Art Verona; with Manuel Zoia Gallery, Verona (IT)

March 2023 – UnFair; with Manuel Zoia Gallery, Milan (IT)

October 2022 – Art Verona; with Manuel Zoia Gallery, Verona (IT)

January 2021 – WOP Art Fair; Raffaella De Chirico Arte Contemporanea, Lugano (CH)

Bookshop Presentation

October 2018 – RAR: mappe letterarie, catalog presentation; Bookshop Bodoni-Spazio B, Turin (IT)

June 2018 – RAR: mappe letterarie, catalog presentation; Colibrì library, Milan (IT)

Curated Shows

June 2023 – Deep Down Video Fresh (group show), curated by Federica Patera and Andrea Sbra Perego; Palazzo Atelié Home To Contemporary Arts, San Raffaele Cimena, Turin (IT)

May 2023 – Communi Voluntate (group show), curated by DRIM and DR.Fake Cabinet; Church of Santa Croce, San Raffaele Cimena, Turin (IT)

July 2022 – SomeBodies (group show), curated by Federica Patera and Andrea Sbra Perego, in partnership with GliAcrobati Art Gallery; DRIM | Contemporary Art Ground, Turin (IT)

June 2022 – Davies Zambotti, A Look To Davies Zambotti, curated by Federica Patera and Andrea Sbra Perego; LookTO Exclusive BnB, Turin (IT)

April 2022 – Emersioni (group show), curated by DRIM and Marta Blanchietti, Carola Del Pizzo (ExoArtLab); Church of Santa Croce, San Raffaele Cimena, Turin (IT)

November 2021 – Pheri-phéro (group show), curated by DRIM and Marta Blanchietti, Carola Del Pizzo (ExoArtLab); DRIM | Contemporary Art Ground, Turin (IT)

October 2021 – Stefano Cescon, From Wax Till Down, curated by Federica Patera and Andrea Sbra Perego; DRIM | Contemporary Art Ground, Turin (IT)

September 2021 – Sara Crepaldi, Di carne e di ossa, curated by Federica Patera and Andrea Sbra Perego, as a part of the 2021 Outsider Art Festival; DRIM | Contemporary Art Ground, Turin (IT)

September 2021 – Gianmaria Dellarossa, Hard memories, Voglia di dormire e Boring, curated by Federica Patera and Andrea Sbra Perego; DRIM | Contemporary Art Ground, Turin (IT)

June 2021 – Sky Is The Limit (group show), curated by Federica Patera and Andrea Sbra Perego; DRIM | Contemporary Art Ground, Turin (IT)

April 2021 – Michele Liuzzi, A Confession. The Shadow Line, curated by Federica Patera and Andrea Sbra Perego; DRIM | Contemporary Art Ground, Turin (IT)

October 2020 – Irma Molinari, Conosco ognuno dei miei appuntamenti, curated by Federica Patera and Andrea Sbra Perego; DRIM | Contemporary Art Ground, Turin (IT)

FEDERICA PATERA

Studies

2018 – 2019 Biblical and Modern Hebrew course, University of Turin

2018 – 2019 Sanskrit course, University of Turin

July – Aug 2009 English Language course, Rennert School, New York

2007 – 2009 Two-year Master in Storytelling Techniques, Holden School of Turin

2004 – 2008 Faculty of Literature and Philosophy, Bachelor’s Degree in Literature and Criticism in Contemporary Italy, University of Milan

Exhibitions

2021 – Choices, group show; Raffaella De Chirico Arte Contemporanea, Milan

2020 – Levenim. La creazione dei dettagli **לבנים**, solo show; Raffaella De Chirico Arte Contemporanea, Turin

Writings

LAST Magazine, co-founder, launch number 0 in December 2021: paper magazine on gender identity, body positivity, sex education and pleasure.

Publications in literary magazines since 2015

Articles about the RAR project that appeared in La Balena Bianca magazine - Article titles

Aspettando i naufraghi nella lettura de Gli imperdonabili

Come si costruisce RAR

RAR: mappe e parole

Se io scrivessi un libro: Markson/Wittgenstein

Il fiore di Lerner

La frammentarietà di Giordano Tedoldi

Publication in other literary magazines (list of mags in alphabetical order):

Bandito; Cadillac; Colla; La Nuova Verde; L’Inquieto; Narrandom; Radio Busta; Rivista Letteraria; TerraNullius.

ANDREA SBRA PEREGO

Studies

2001 – 2005 Fine art academy of Brera, Milano

1996 – 2000 Art school Giovanni Manzoni, Bergamo

Solo Shows

2023 – Destinazioni in movimento; Moderna Galrija, Podgorica

2021 – So far, So Close; Raffaella De Chirico Arte Contemporanea, Bergamo

2018 – Deep Surfaces; Name1 London Art Gallery, Chateu Gutsch, Luzern

2017 – Crossroads; Federica Morandi Art Project, Milan

2016 – Man through the cites, curated by Francesca Canfora; Hotel TownHouse 70, Turin

2015 – Torri vs Perego; Mazzoleni Foundation, Bergamo

2014 – BioGrafazio; 77 Art Gallery, Milan

2014 – Oroccoccoro Culinary Poster Presentation; Bank restaurant Westminster, London

2013 – Drop in London; BCA Architects, London

Group Shows

2021 – Summer of Expectations; Raffaella De Chirico Arte Contemporanea, Turin

2020 – Robotic Man; Independent Artists Gallery, Varese

2019 – Urban People / Artificial Landscape; Atelier Numas Igra, Basel

2019 – Urban People; Independent Artists Gallery, Varese

2017 – From Milan To Osaka. A bridge of feelings to discover the self; Italian Institute of Culture, Osaka

2017 – Nuova officina torinese; MAU Urban art museum, Turin

2015 – Man in the city; Independent Artists gallery, Milan

2015 – Oroccoccoro in Berlin; Werk Kunst Galerie, Berlin

2014 – Urban Art, Immaginario Suburbano; Artepassante, Milan

2014 – Unpainted World; ArtMeet Gallery, Milan

2014 – Index; Hide Gallery, London

2014 – Linguaggi del corpo; 77 Art Gallery, Milan

2013 – Behind the images; Gallery on the corner, London

Art Fairs

2019 – Art Market Budapest; Name 1 London Art Gallery

2019 – Frame Art Fair Basel; Name 1 London Art Gallery

2018 – Luxemburg Art Fair; Independent Artists Gallery

2018 – Rhy Art Fair Basel; Name 1 London Art Gallery

Residencies

2018 – SMD Art Foundation, Bramaputra river art festival; Guwahati, Assam, India

2017 – Zenith Art and Fashion Gallery, Miami, USA

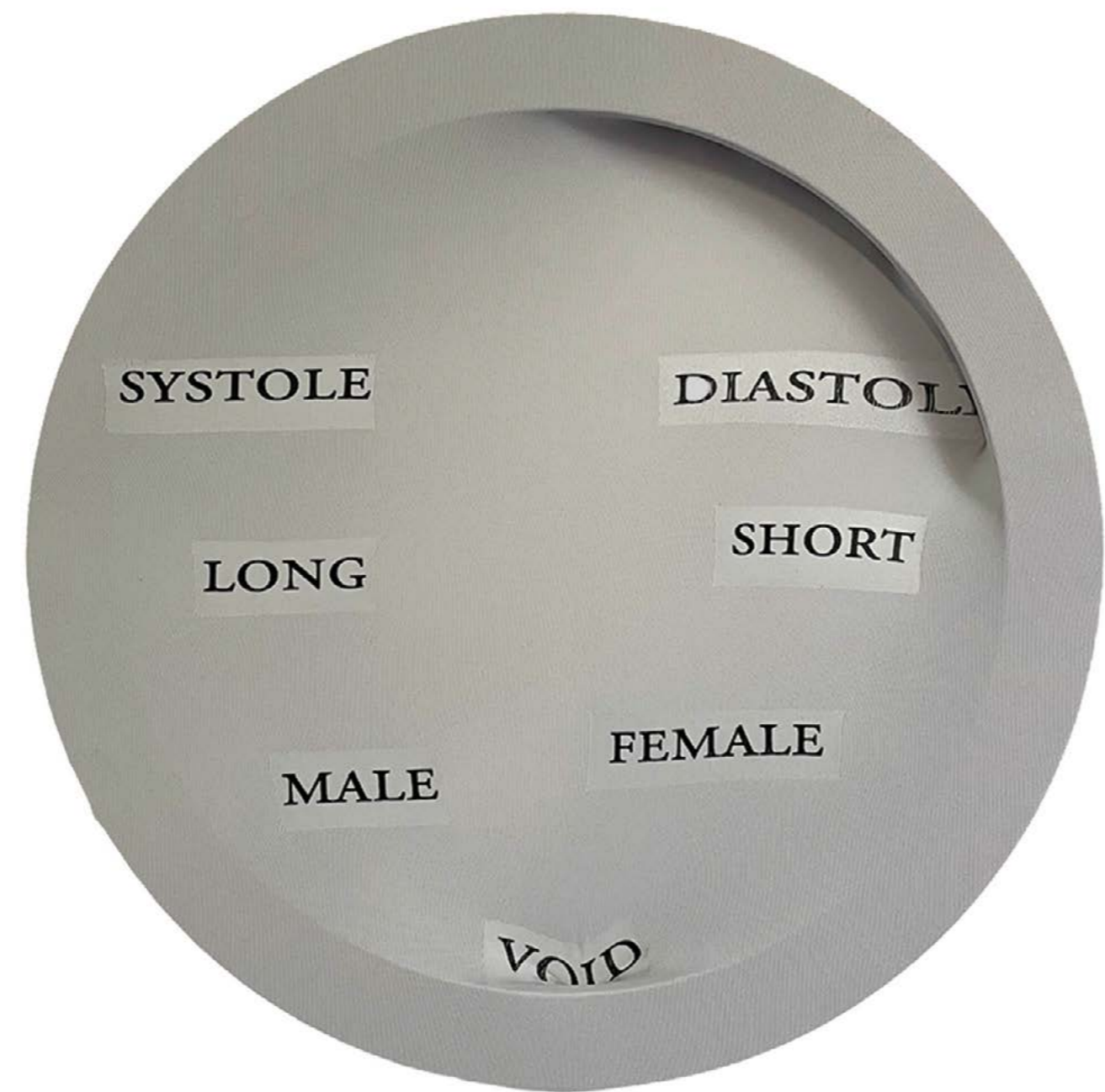
2017 – Ode to life; Petrovic castle, Podgorica, Montenegro

Prizes

2020 – Mellone Art Prize, Dario Mellone Foundation, Busto Garolfo, VA (finalist)

2018 – ContemporaneaMENTI, Arsenale Foundation, Iseo, BS (finalist, jury mention)

2016 – Io Espongo, Azimut cultural association, Turin (finalist)



SYSTOLE

DIASTOLE

LONG

SHORT

MALE

FEMALE

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