

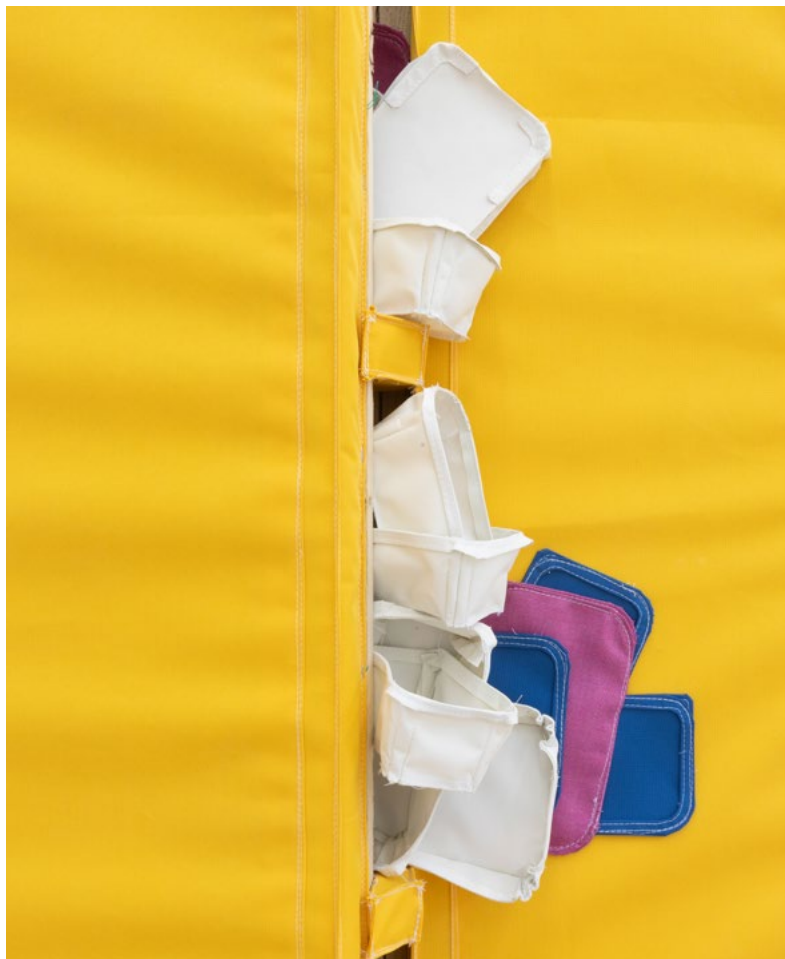
FABIO PROSDOCIMI



Tupi, 275 × 78 × 37cm / *TuOp*, 117 × 107 × 30cm / *TUp*, 254 × 79 × 26cm / *Tups*, 50 × 28 × 12cm / *Tupj*, 50 × 28 × 10cm / *Tupn*, 50 × 28 × 12cm, 2025, Wood, Nylon Polygon, Yarn



Tupppp, 256 × 78 × 42cm / *TupP*, 50 × 28 × 11cm / *Tupi*, 275 × 78 × 37cm / *TuOp*, 117 × 107 × 30cm, 2025, Wood, Nylon Polygon, Yarn



Tups, 50 × 28 × 12cm / *TUp*, Detail / *Tupppp*, Detail, 2025, Wood, Nylon Polygon, Yarn



D, 211 × 115 × 14cm / J, 212 × 115 × 14cm, 2025, Cotton, Awning Fabric, Wood, Yarn





Hebelbirkung K, 162 × 29 × 33cm, *Hebelbirkung V*, 173 × 62.5 × 49cm, 2025, Wood, Steel





Hebelwirkung V, Detail



Hebelwirkung V, Detail



F.B. Carlos, 333 x 78 x 12cm / F.B. Elena, 333 x 12 x 78cm / F.B. Pipo, 333 x 12 x 78cm / F.B. Dani, 33 x 12 x 78cm, 2024, Awning Fabric, Cotton, Yarn





Gestiftet von Gartengemeinschaft Laberkraut, 98 x 146 x 10cm / Gestiftet von Prof. F.Stehmann, 98 x 146 x 12cm, 2024, Cotton, Yarn, Wood





Keller Borsten Besen, 225 × 96 × 48cm / *Keller Borsten Feger*, 225 × 96 × 48cm, 2023, Awning Fabric, Cotton, Yarn, Wood



Besenquartett, 297 × 288 × 9cm, 2024, Cotton, Foam, Yarn





L.I.F.T (Langhantel Intensiv Form Training) Ursula, 270 × 160 × 48cm / L.I.F.T (Langhantel Intensiv Form Training) Dino, 250 × 160 × 48cm, 2023, Awning Fabric, Yarn, Wire



Flowerlinkedfence, 300 × 220 × 140cm, 2022, Raw Cotton, Foam, Yarn



[] , 118 × 84cm, 2021–Ongoing, Pencil, Wax and Oil on Paper



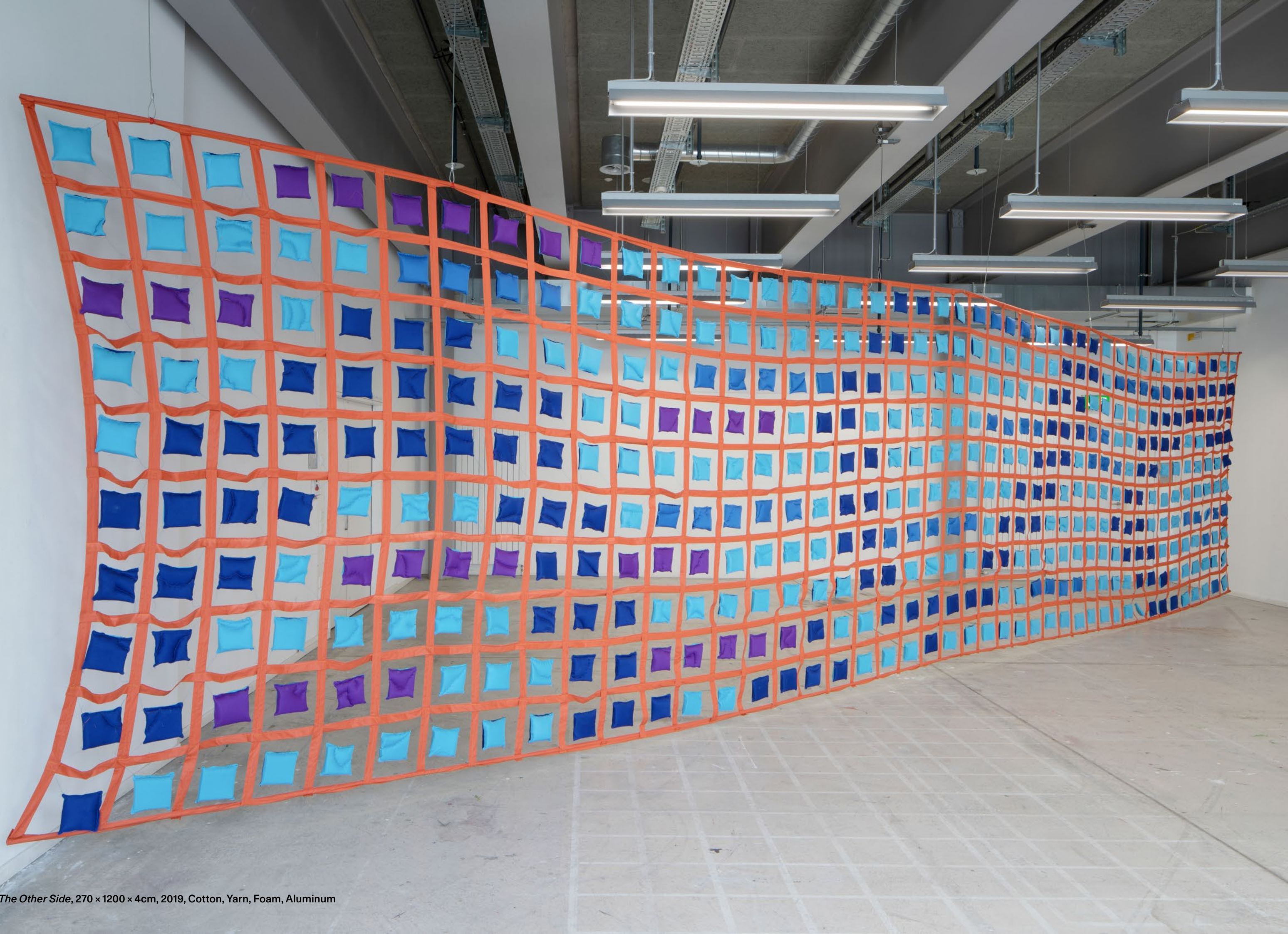
The Structure of Habit, 42 × 289 × 306cm, 2021, Raw Cotton, Foam, Yarn



P.O.O.P (Propper. Organized. Oversized. Poop), 60–80 × 25cm, 2020, Awning Fabric, Yarn



P.O.O.P (Propper. Organized. Oversized. Poop), 60 × 25, 80 × 25cm, 2020, Awning Fabric, Yarn



The Other Side, 270 × 1200 × 4cm, 2019, Cotton, Yarn, Foam, Aluminum



Altocumulus, 49 × 97cm, 2019, Migros Paperbag, Long Champ Handbag, Seat Cover, Yarn



Altocumulus – Stratus – Cumulonimbus, 49 × 97cm, 2019, Migros Paperbag, Long Champ Handbag, Seat Cover, Yarn

Fabio Prosdocimi

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Lives and Works in Hamburg, Germany

Education

2022–2025	Master of Fine Arts, HFBK Hochschule für bildende Künste Hamburg
2018–2021	Bachelor of Fine Arts, ZHdK Zürcher Hochschule der Künste
2016–2018	Propädeutikum SKDZ, SKDZ Schule für Kunst und Design Zürich
2011–2015	Apprenticeship as Draftsman, SAM Architekten und Partner

Selected Exhibitions

2025	Lappen und Schlüssel, ICAT Hamburg, DE
2025	<i>Door to Door</i> , Frappant, Hamburg, DE
2025	<i>Wo der Hund begraben liegt</i> , Herbsthausen, DE
2024	Hiscox Kunstpreis ICAT, HFBK Hochschule für bildende Künste Hamburg, DE
2024	<i>Wo die Bremsen schwirren</i> , Hamburg, DE
2022	Fabrik, Spurensicherung, Balterwil, CH
2022	<i>Atelier Zanolli</i> , Museum für Gestaltung, Zürich, CH
2022	<i>The Shop</i> , marytwo, Luzern, CH
2021	<i>Grosse Regionale</i> , Kunst(Zeug)Haus, Rapperswil, CH
2021	Wild Things, Museum für Gestaltung, Zürich, CH
2020	Choose Your Battles And Kill Your Darlings, Zollingerstrasse 249–251, Zürich, CH
2019	The Other Room, ZHdK Zürcher Hochschule der Künste, Zürich, CH

Background

Prosdocimi’s artistic practice is rooted in the observation of everyday events, objects, and situations. It draws on a constant interest in materiality—in the traces, properties, and characteristics of things—and simultaneously expresses a sociocritical stance that questions familiar objects, routines, and structures.

The starting point for his textile sculptures are drawings that visualize spatial and static considerations and find their continuation in three-dimensional experiments with fabric and wood. The constantly growing archive of material and technical investigations serves as an important reference for the further development of his works.

Through gestures such as stretching, folding, stiffening, overlapping, compressing, bending, stretching, or draping, the approaches developed in the design are taken up and the material properties are explored. His familiarity with the materials enables a direct, process-oriented approach that consciously incorporates coincidences and mishaps. This creates an independent formal language that produces new, sculptural structures from the playful interaction with material and space.