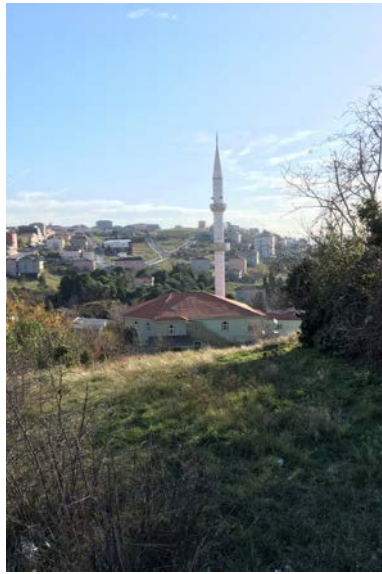
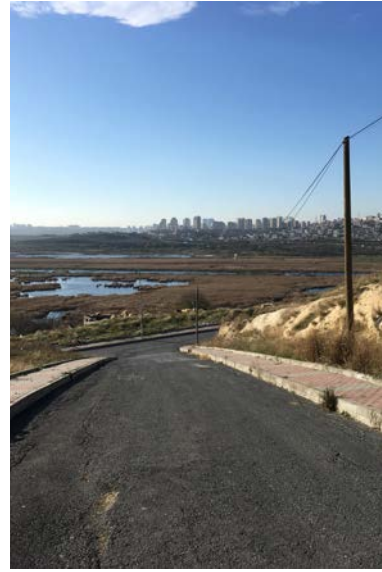


Maurizio Cirillo

selected works



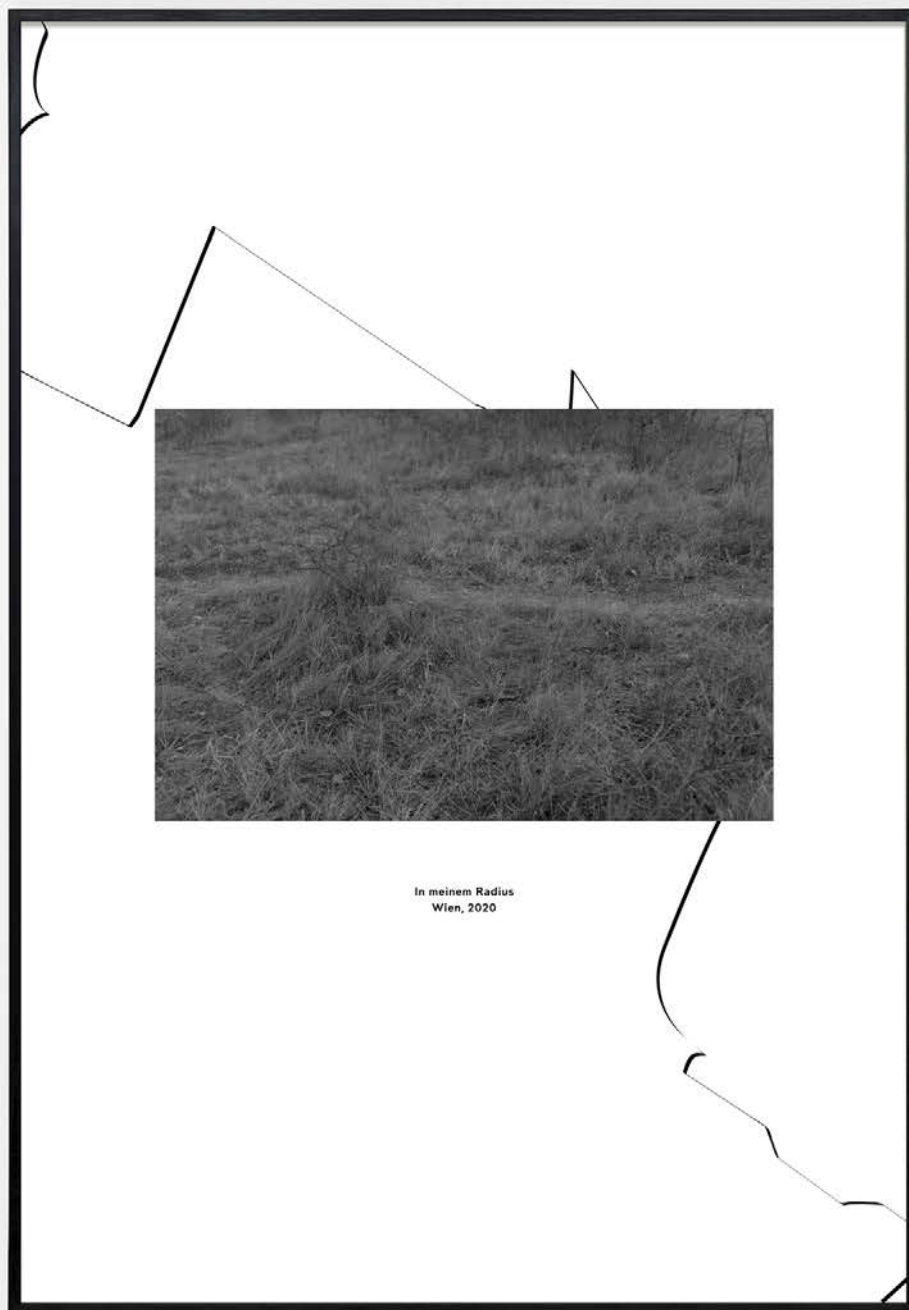
2012 — 2021

*to be more
pressed
for
surrender
than for
action*



Within my radius brings together photographs and cartographic drawings taken on walks through Vienna during the lockdowns in 2020. The images capture distance, emptiness and wordlessness.

pigment prints on alu-dibond, framed, 70x100cm



In meinem Radius
Wien, 2020



In meinem Radius
Wien, 2020



Exhibition View *Istanbul, Istanbul*, Wien Museum MUSA, Startgalerie, October to November 2019

In *Istanbul, Istanbul* I track down visible and invisible realities of urban space. By foot, I investigate the periphery of a rapidly growing metropolis. A new canal that's supposed to run along the Bosphorus. New land and the promenades on the resulting shores. Leisure spots and shopping malls. Landscaped embankments. The new airport, gates communities. The city is encircled by ever larger freeways. Are these urban wastelands and non-spaces, places where utopia and decay are so close to one another, the memorial sites of our time. What should they commemorate? What do we want to remember?



153 Aufnahmen ohne Anfang, ohne Ende (*153 Recordings without beginning, without ending*)
two-channel video installation, 43.52min., loop









763 Erinnerungen ohne Anfang, ohne Ende (763 Memories without beginning, without ending)

Digital Printing 21x29,7cm, drawing ink, nails, 185,5x190,7cm





763 Erinnerungen ohne Anfang, ohne Ende (763 Memories without beginning, without ending)

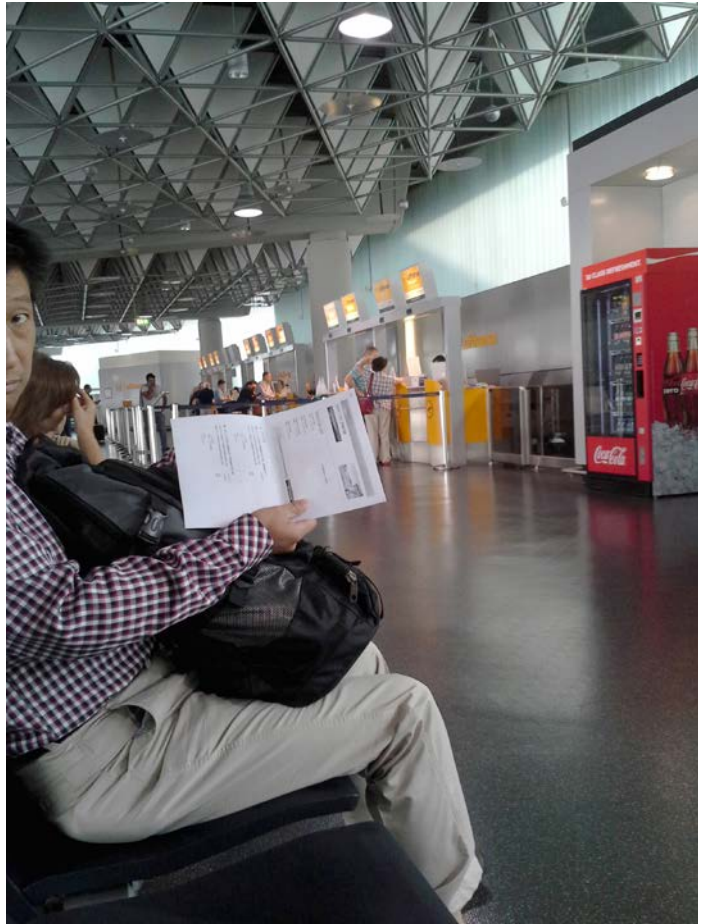
Digital Printing 21x29,7cm, drawing ink, nails, 232,5x190,7cm





763 Erinnerungen ohne Anfang, ohne Ende (763 Memories without beginning, without ending)

Digital Printing 21x29,7cm, drawing ink, nails, 303x190,7cm



Passenger/Itinerary Receipt

Electronic Ticket 220-2348158600



Page/Seite 1

Travel data for/Reisedaten für: Cirillo Maurizio Mr
Booking reference/Buchungscode: 2FO4W8
Ticket number/Ticketnummer: 220-2348158600

Flight Flug	Date Datum	from von	to nach	Departure Abflug	Status Status	Class Klasse
LH 1233*	05.September	Wien	Frankfurt	09:10	Confirmed	L
*operated by/operated by: LUFTHANSA						
Baggage Allowance/Freigepäck: 1PC			Fare Basis/Fare Basis: LNN19Z0D/OPFP			
Not valid before/Nicht gültig vor: 05SEP14			Not valid after/Nicht gültig nach: 05SEP14			

Flight Flug	Date Datum	from von	to nach	Departure Abflug	Status Status	Class Klasse
LH 1246*	05.September	Frankfurt	Wien	21:50	Confirmed	L
*operated by/operated by: LUFTHANSA						
Baggage Allowance/Freigepäck: 1PC			Fare Basis/Fare Basis: LNN19Z0D/OPFP			
Not valid before/Nicht gültig vor: 05SEP14			Not valid after/Nicht gültig nach: 05SEP14			

Fare details/Preisberechnung:

Fare Calculation/Tariffberechnung: VIE LH FRA3.39LH VIE3.39NUC6.78END ROE0.735385
Fare/Tarif: EUR 5.00
Taxes
Steuern und Gebühren: EUR 26.00YQ EUR 18.11ZY EUR 7.00QD EUR 7.70AT EUR 7.50OY EUR 25.73RA EUR 7.78DE
Total/Total: EUR 104.82
Airline Service Fees/
Airline Service Fees
Grand Total/Gesamtbetrag:

DE: GRENZUEBERSCHREITENDE BEFOERDERUNG VON PERSONEN IM LUFTVERKEHR PAR. 26 (3) USTG

Passenger/Itinerary Receipt

Electronic Ticket 220-2348158600



Page/Seite2

Payment details/Zahlungsinformationen:

Form of Payment/Bezahlung:	MS
Endorsements/Restrictions/ Zusatzvermerke/Einschränkungen:	NONREF/FL/CHG RESTRICTEDCHECK FARE NOTE
Tour Code/Tour Code:	
PK number/PK Nummer:	

Validating data/Ausstellungsdaten:

Issued by/Ausgestellt durch:	LUFTHANSA
Issued in Exchange for/Originaldokument:	
Original Issue/Original Ticket:	
Date of issue/Ausstellungsdatum:	26AUG14
Place of issue/Austellungsort:	AUSTRIA
Issuing Agent/Ausstellendes Büro:	06492813

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*why
am I
here?
searching*



exhibition view: Andrew Phelps

link to the video: www.mauriziocirillo.com/bosporus

Exhibition View *Common Ground.*, Salzburger Kunstverein, Kabinett, July to September 2020
Video, 10.30min.

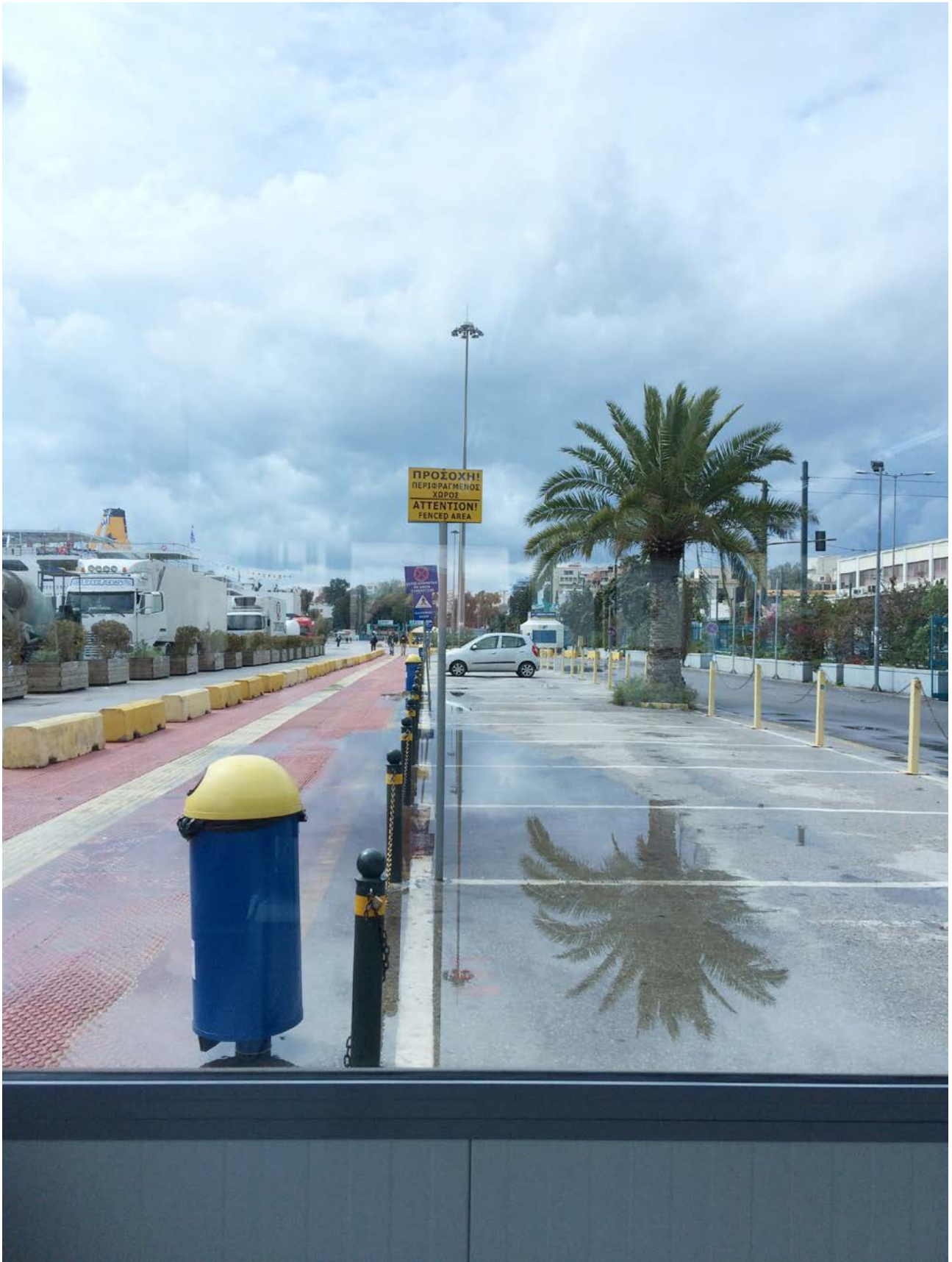
*It is night. A boat trip on the Bosphorus.
Istanbul in winter two thousand and eighteen.
Moments when my voice fails me.
A strait that connects the Black Sea
with the Sea of Marmara.
Thirty kilometres long
Asia and Europe.*

*I am cold. The view is unrecognisable.
Around two hundred and fifty thousand tonnes a day crude oil.
I can't see anything
One of the most important waterways in the world.
Here live thirty-three different species of fish and mammals.
And fifty thousand ships annually.*

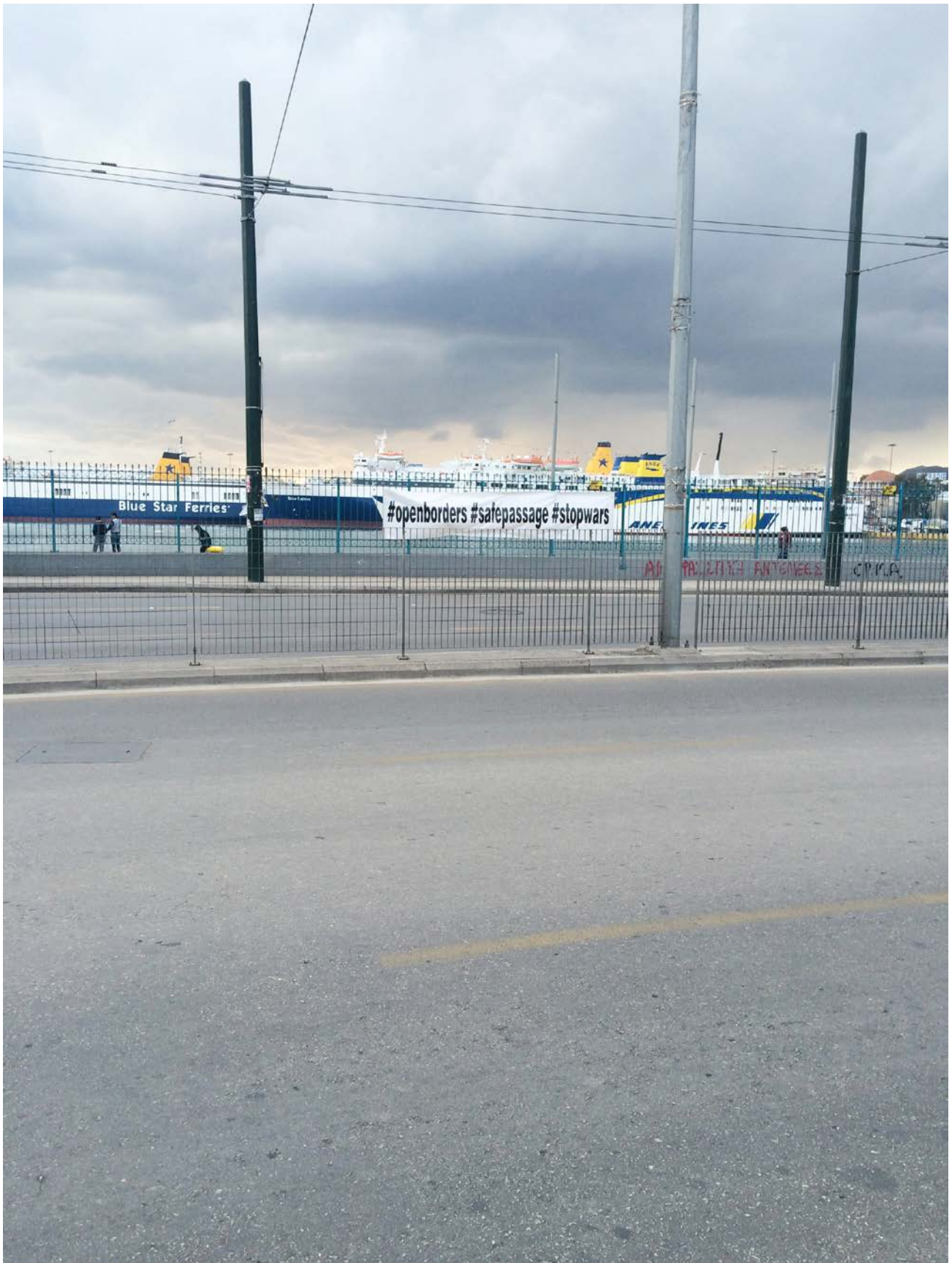
*Coming and going. Passing and becoming
Beginning and ending and new beginning
The lack of words.
Nineteen hundred and thirty-six defined as international
waters in the Montreux Convention
vision fails. Marmaray.
The recovery of language. Eurasia tunnel.*







View from a waiting room at the port of Piraeus, where an improvised refugee camp with about 4,000 inhabitants was located. I stayed at the port of Piraeus from 17th to 31st March 2016.









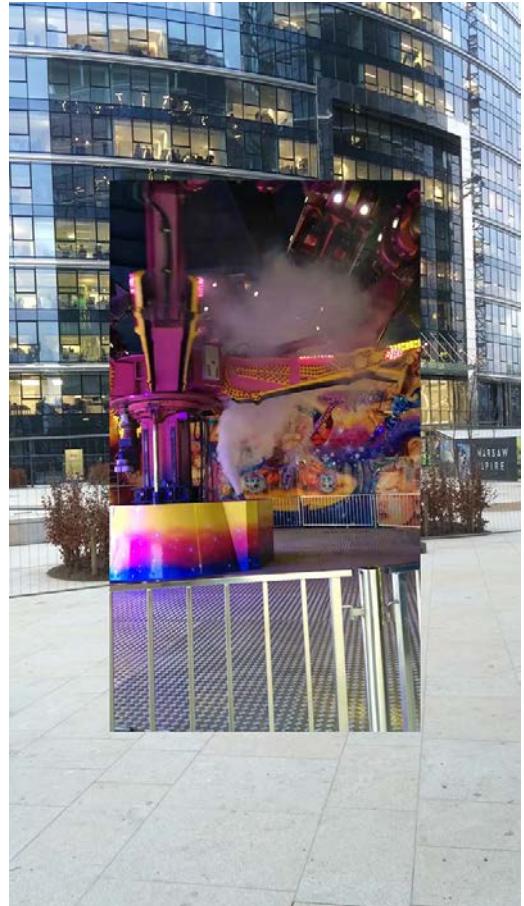
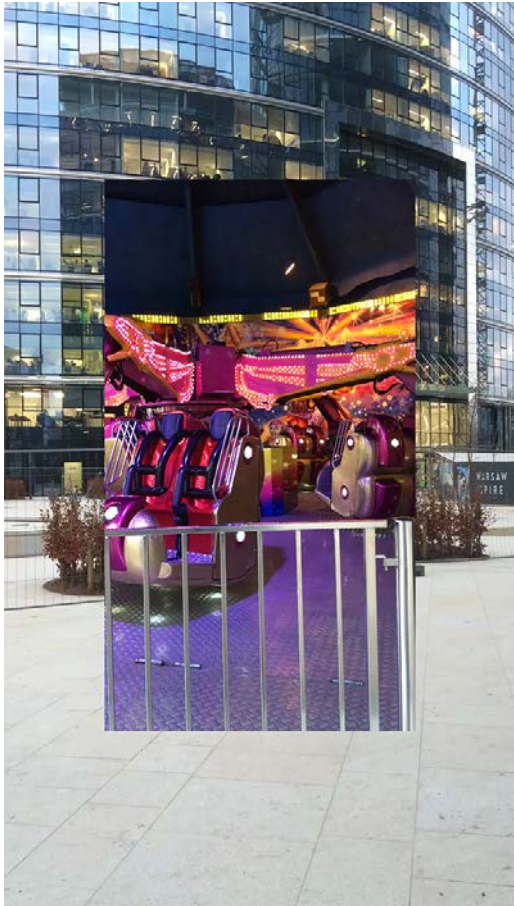
*standing
here,
at my
wits' end*

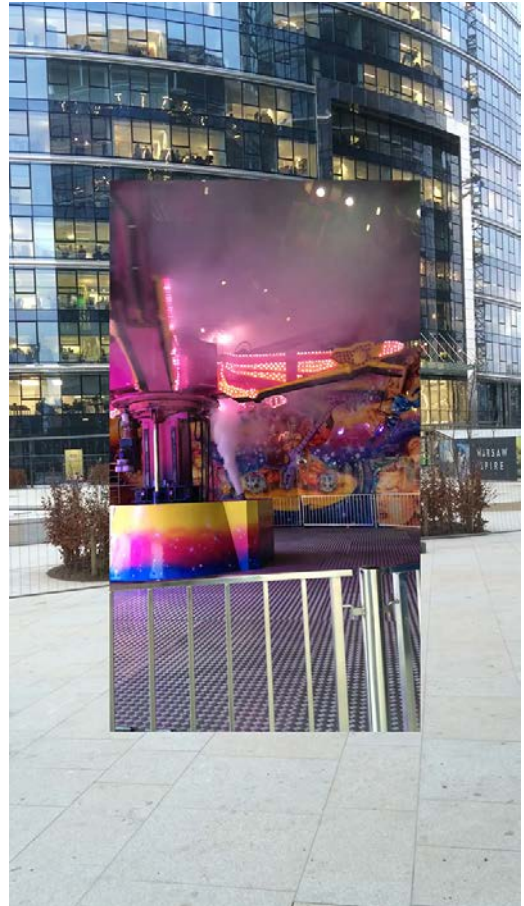


Standing in front of the Frontex Headquarters. is a documentation of a silent protest in Warsaw in 2015. You can see two videos superimposed on each other. Below: the office building of the Frontex headquarters in Warsaw. Above: Extasy, an attraction in Vienna's amusement park *Prater*. Mechanisms of the system, exclusion and inclusion, structure and disorder as well as desperation come to light in the work.



Exhibition View *Abschlussarbeiten 15–16*, xhibit, Vienna, January 2016
Wall 630x205x50cm, wooden panels, HD-Video 5.30min.

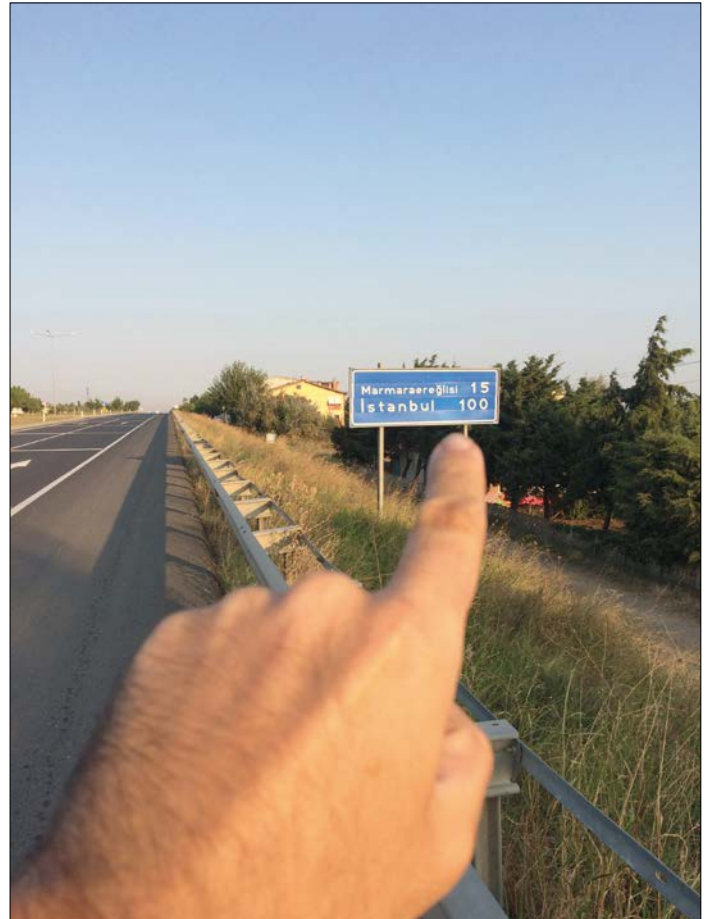




Maurizio Cirillo

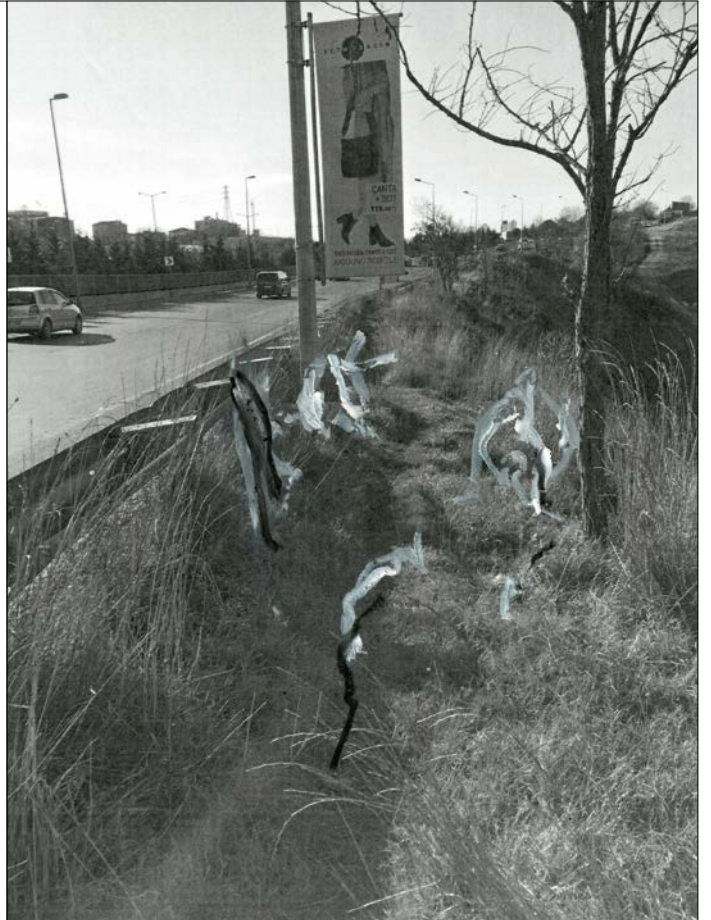
Istanbul, Istanbul

2017–2019

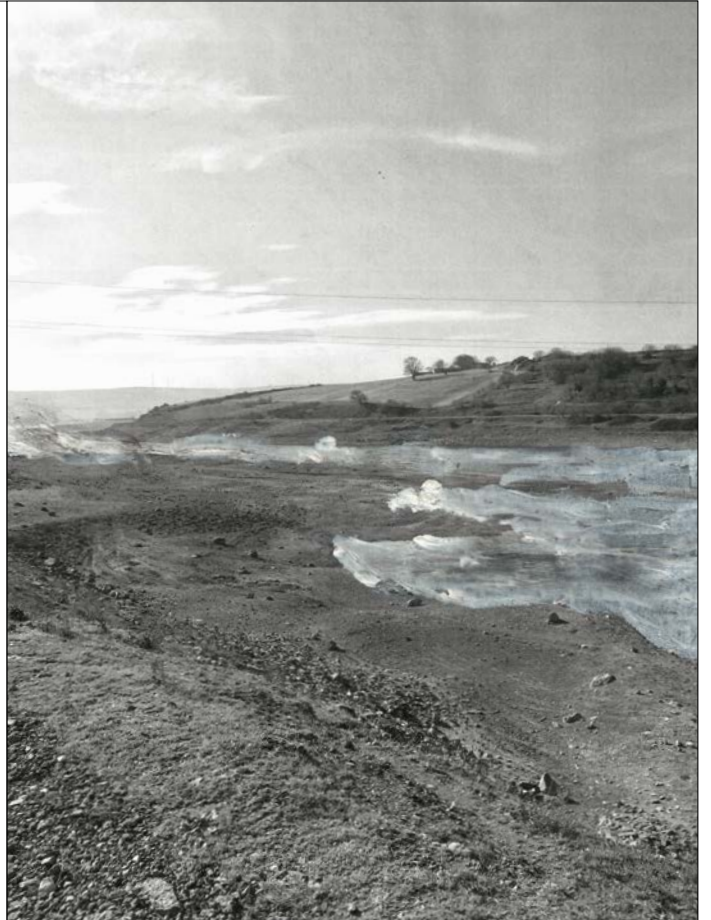


Excerpt from the artist's book published on the occasion of the exhibition *Istanbul, Istanbul* at Kunst im Traklhaus, Salzburg, in January 2020.

18,7x24,9cm, 96 pages, edition: 300 copies

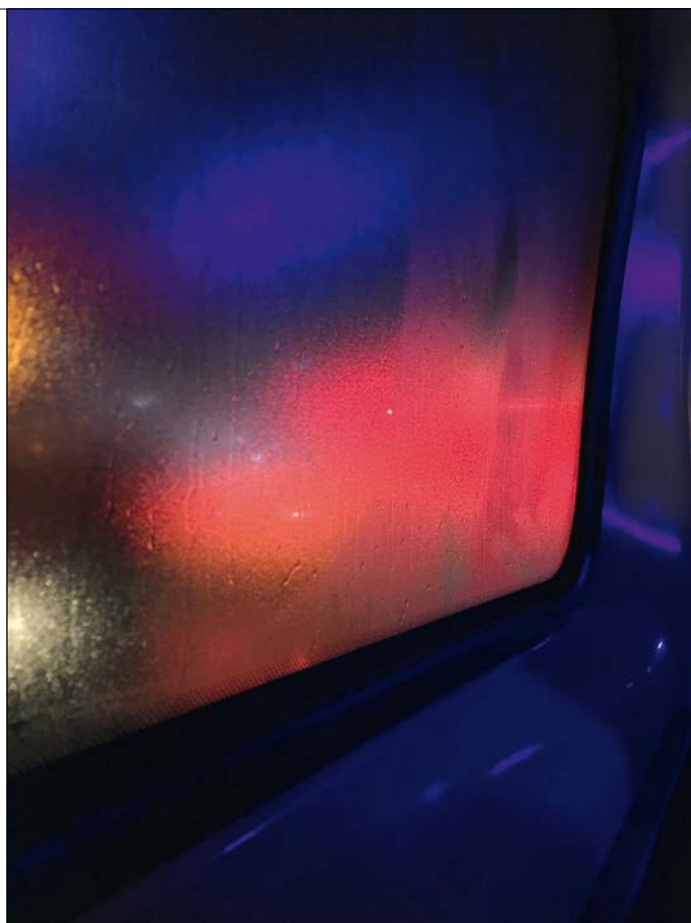


*aber da
wo alles
seinen
anfang
nahm war
nicht hier*









*ich geh
hier nur*



*urgency
mingles
with
rigor*

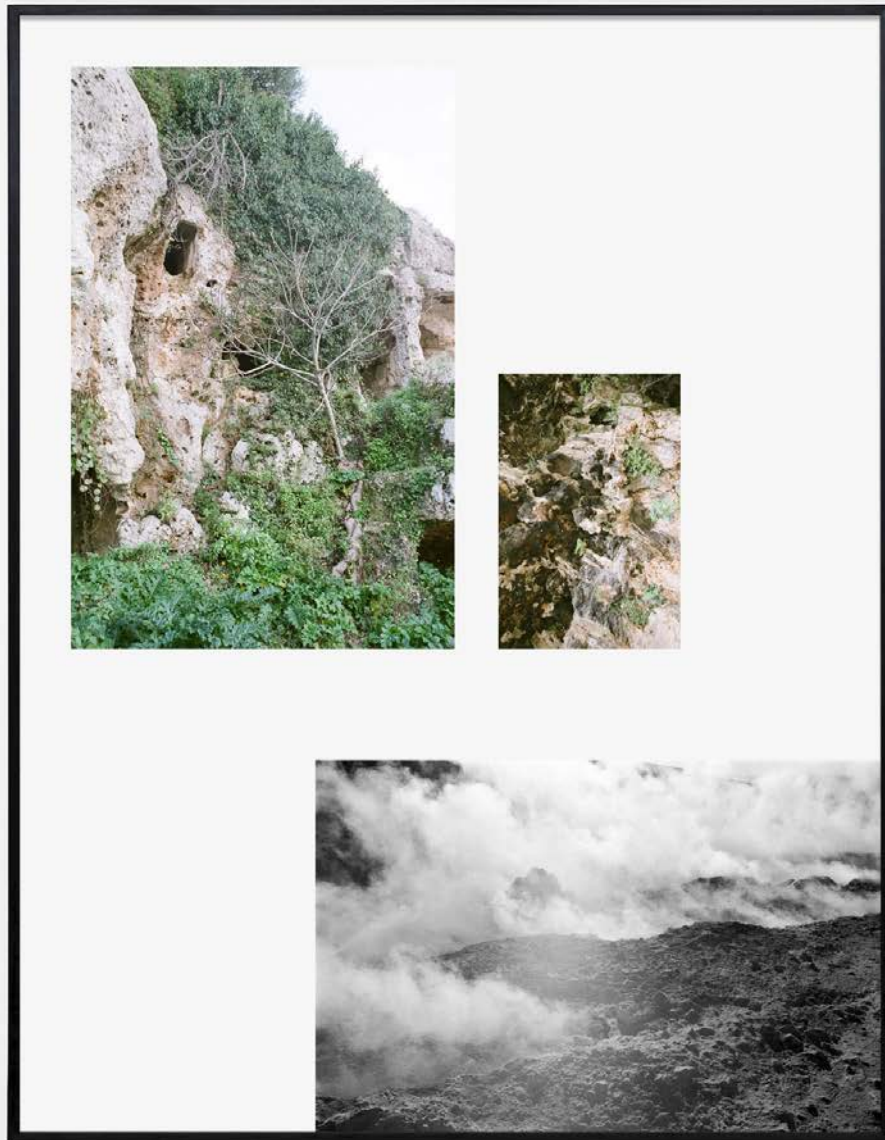


The Kifisos is a 33km long river in Athens, largely covered by the Leoforos Kifisou motorway (National Road 1 Thessaloniki-Patras).

Performance













exhibition views: Rudolf Strobl





832 Erinnerungen ohne Anfang, ohne Ende (832 Memories without beginning, without ending)

Digital Printing 21x29,7cm, pencil, oil pastel, ink, pastel, black tea, nails, 127,8 x 467,5cm



832 Erinnerungen ohne Anfang, ohne Ende (832 Memories without beginning, without ending)

Digital Printing 21x29,7cm, pencil, oil pastel, ink, pastel, black tea, nails, 127,8x232,2cm

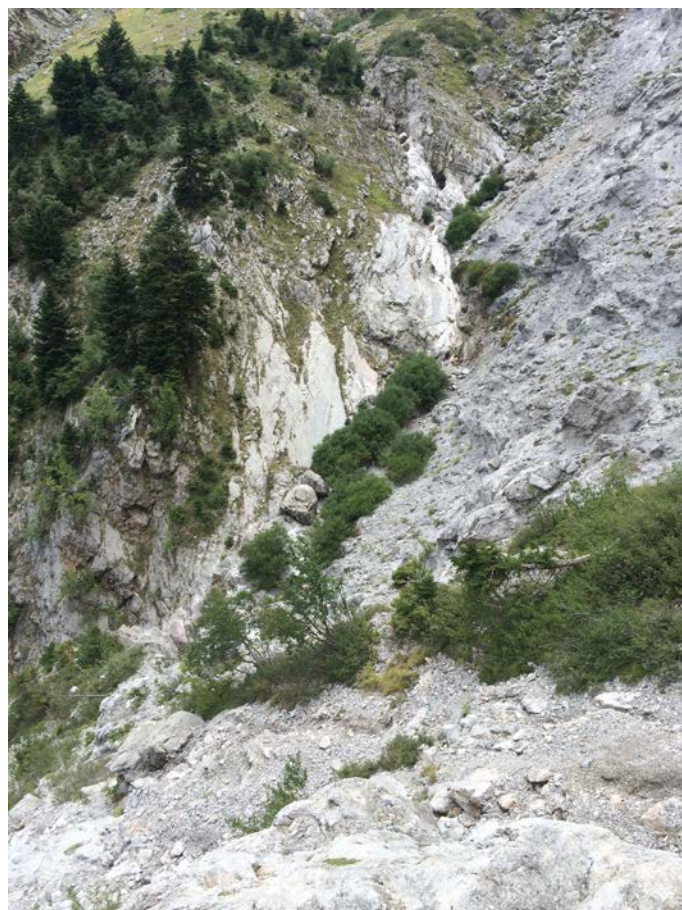


832 Erinnerungen ohne Anfang, ohne Ende (832 Memories without beginning, without ending)
Digital Printing 21x29,7cm, pencil, oil pastel, ink, pastel, black tea, nails, 127,8x279,5cm

*what is
urgent
anyway?
what is
the task?*



exhibition view: Andrew Phelps

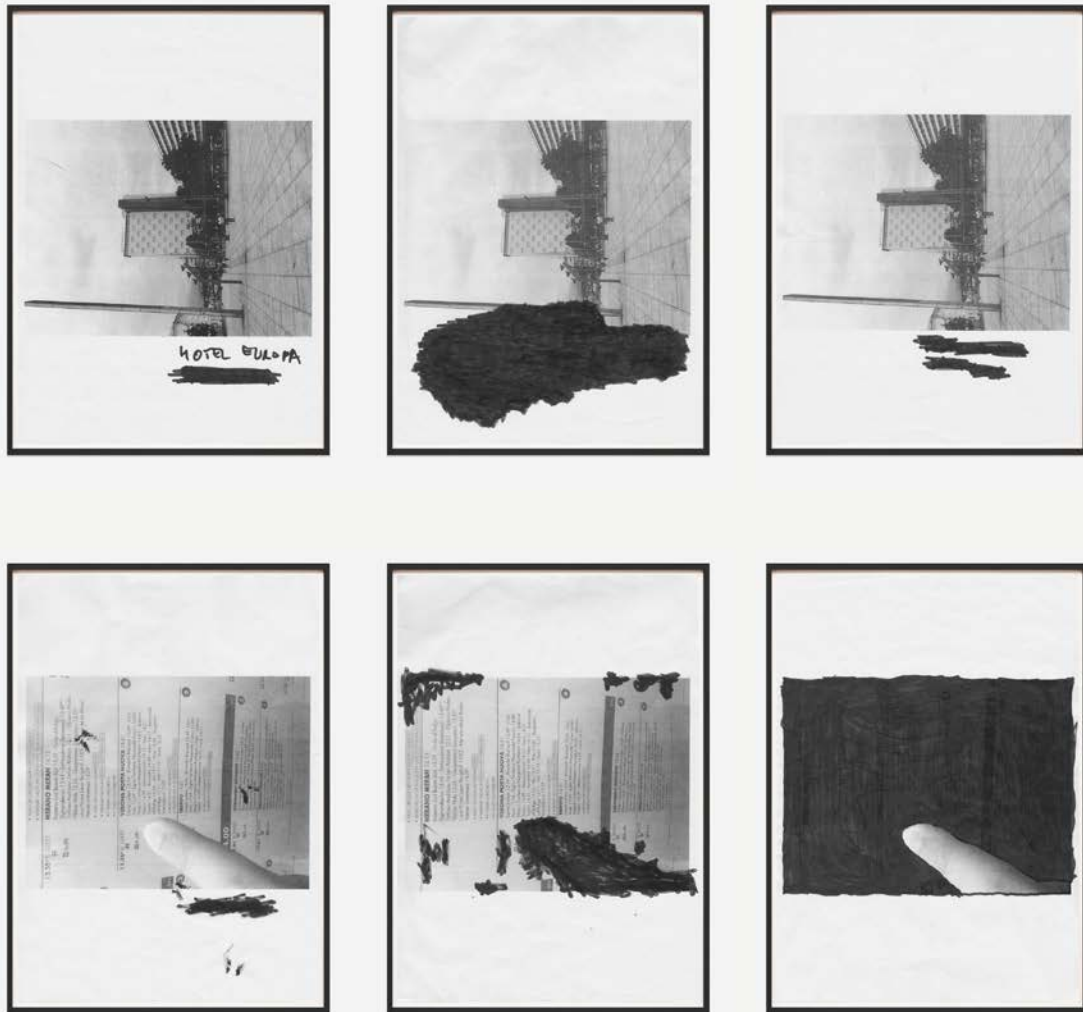




In a gorge in the Aroania mountain massif in the Peloponnese, the Mavronéri (Greek for black water) – better known as Styx, which in Greek mythology is a river of the underworld – rises in perfect silence. The visual essay approaches the interface between this world and the hereafter.

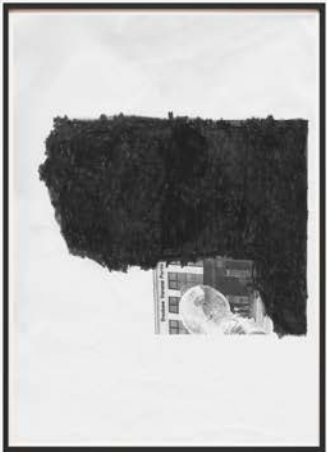
In the reverse direction the route looks totally different.
(I wanted to create a work about a place.)

2015–2016



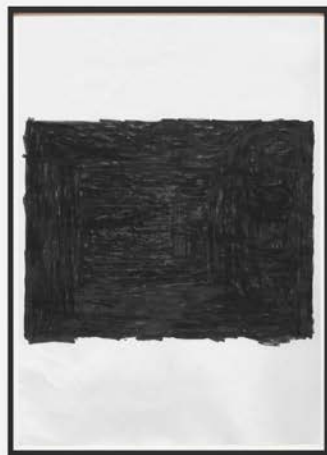
Brennero, August 10th to 29th 2015

Performance, Digital Printing 21x29,7cm, ink, framed





The current situation changes every day with Europe being increasingly shattered and buffeted by the waves. It would be beside the point for me to start with an enumeration of the atrocities that have unfolded and are unfolding at the moment – unexpectedly horrifying reports pop up daily in our newsfeeds. A new era seems to dawn: future predictions are barely possible. Europe appears to reorganize its values and priorities. We have to embark on the equally challenging and brave endeavor to get to know this world afresh. More pressing than ever before are questions regarding the significance of art in present contexts, its impact on human life, its potential to react to contemporary circumstances, its capacity to raise questions or to comment on the status quo.





documentation: Michael Höpfer

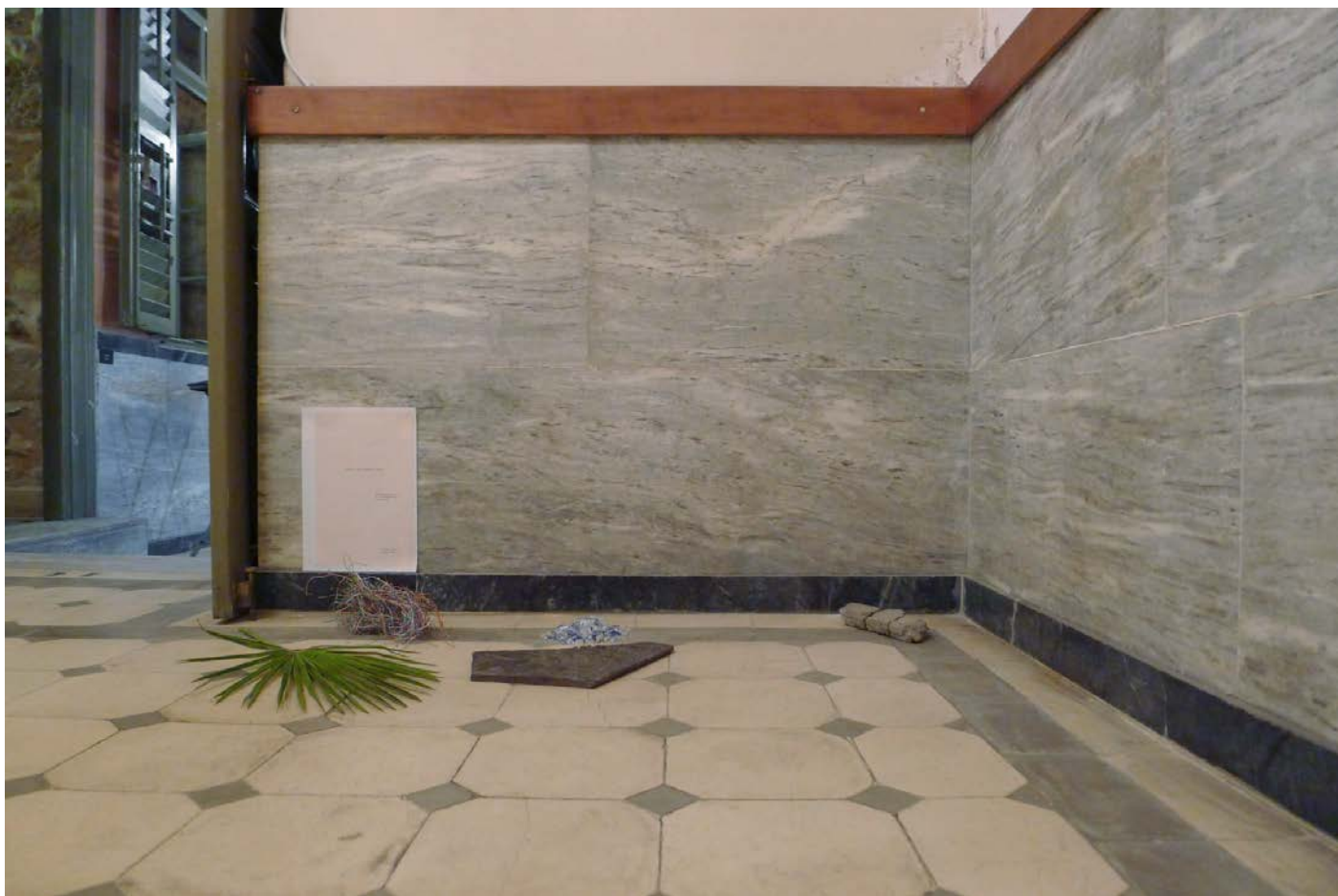


Staying on the Platía Omonías in Athens for five days at a previously determined time span.
September 6th to 10th 2013, 12 am. to 5 pm.

Performance



Self portraits on the Platía Omonías, Athens, 2013
from the publication *Five Portraits*



Exhibition View *Parallelaktion*, ReMap4, Athens, September 2013 | Objects from the Platía Omonías
wire, glass shard, drain cover, palm leaf, 3 stones, graph paper 21x29,7cm

*close
relationships,
immediacy*

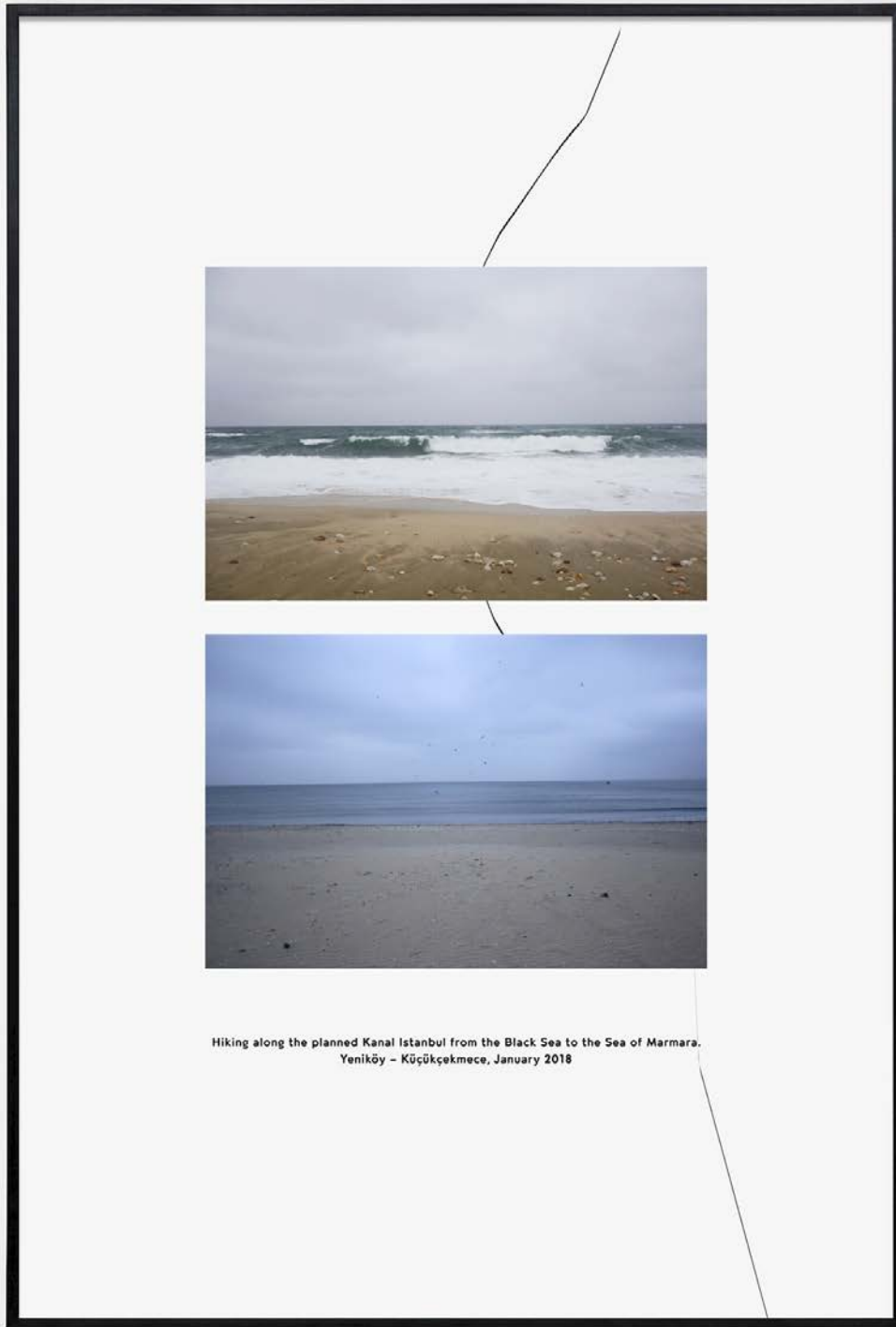


A construct made out of aluminum foil in a landscape between rocks and thicket in a volcanic crater on the Phlegraean Fields close to Naples.

C-Print 50x75cm, on alu-dibond, framed



Road surface marking, Thermoplastic, 8x10cm



Hiking along the planned Kanal İstanbul from the Black Sea to the Sea of Marmara.
Yeniköy – Küçükçekmece, January 2018

Kanal İstanbul is an approximately 50km long channel, which is currently being planned. It will run parallel to the Bosphorus in the western part of Istanbul and connect the Sea of Marmara with the Black Sea. The channel will provide a link between the two seas for about 160 ships per day, carrying goods, gas and oil. It will radically change the urban landscape there.

pigment print on alu-dibond, framed, 70x100cm

*the dream,
one and a
half years
long.
first there,
now here*



Exhibition View *Rimini*, GBG Berlin, September 2018

Digital Printing 29,7x42cm, glue pads, 252x178cm, cardboard 68x96cm, Video 7min., loop





*In the bar on the beach, 'In My Mind' by Dynoro and Gigi D'Agostino booms from the speakers.
Sunbathing by the sea. Dolce vita and Aperol Spritz. And watching the much-mentioned end of the world.*

MAURIZIO CIRILLO

Generalization
Geometric Changes

One: Generalization

A. Omitting relatively insignificant objects, and

B. changing the geometry of significant objects, even
going so far as to replace them with a symbol

Two: Geometric changes

A. Simplification,

i.e., omitting details such as jutties, minor curves of a body of water, riverbank, or the like. Thinning. Formal miniature.

B. Magnification,

in particular, widening linear objects. Expanded substance. Expansion, in general.

C. Displacement

as a result of widening in point B.

D. Summarization

of multiple equal individual objects in the zone to create one “representative” object, such as individual houses of a street or neighborhood becoming a geometric shape in the drawing.

E. Selection,

i.e., among similar objects, omitting the less important ones, such as among sidewalk, driveway, and road (main road, side road). Consider: size, position, shape.

F. Classification,

i.e., omitting what is less typical, for example, in the case of different vegetation forms, using the main form only.

Consider position, width, depth.

G. Valuation,

i.e., among similar objects, emphasizing the more important one. Generation of static fields.

Geometric constructs in space.



Exhibition View *Nacht vor Europa*, FOTO Wien, Republik Kugelmugel, Vienna, March to April 2019
Treppen non finito or Die Treppen ins Nichts.

6 benches (Republik Kugelmugel) stacked, 2 white candles, Digital Printing 21x29,7cm



Necropolis *or* Necropoli di Pantalica (Monti Iblei, 13.-8. Jh. v. Chr.)

Digital Printing 29,7x42cm, tape, 118,8x168cm



Endless Column (Constantin Brâncuși, Târgu Jiu, 1937) or Säule finito, non finito

7 tables (Republik Kugelmugel) stacked, Aspirin, AYPÄ plastic bottle, acrylic paint, 6 white roses, c-prints 10x15cm,
2 broken tiles, adhesive foil, app. 1400 laser prints 21x29,7cm

Over a period of three years, I set out on a search for traces of today. To find out what characterises and constitutes it. On day-long walks through southern Italy, I approached the continent of Europe and devoted myself to the past and the future.

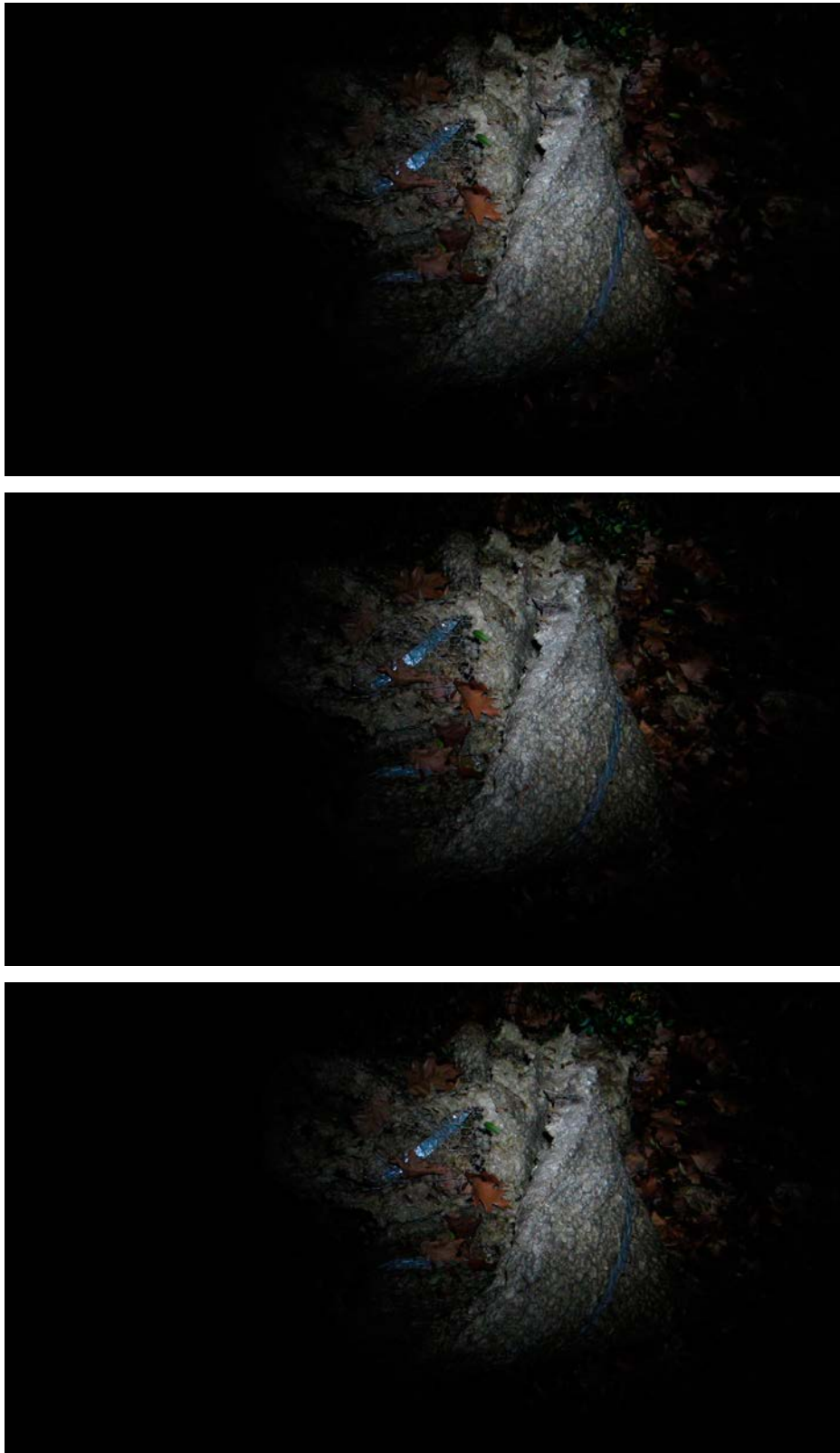
Nacht vor Europa (*Night before Europe*) is a subjective, personal search, a kaleidoscopic journey through space and time, in which I reflect on the future of Europe in diary-like entries, sketches, photographs and videos.



In front of the Chiesa delle Anime del Purgatorio (Lipari) *or* Die Seelen im Fegefeuer

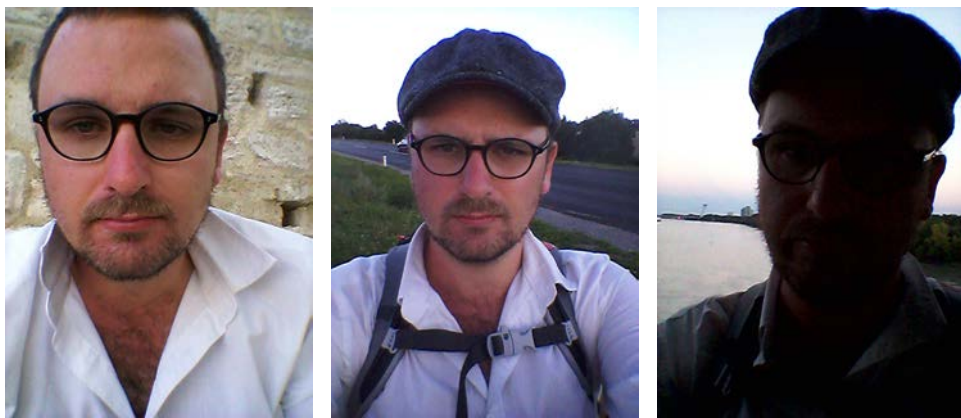
Digital Printing 29,7x42cm, tape, 118,8x168cm

*I am sitting
in the
waiting
room.
and I wait*



It was dark when I detected a barely identifiable object under the branches. I scanned it with my headlamp and my video camera while trying to walk along the Nuremberg South-West bypass from Nuremberg Harbor to Fürth.

HD-Video 1.06min., loop



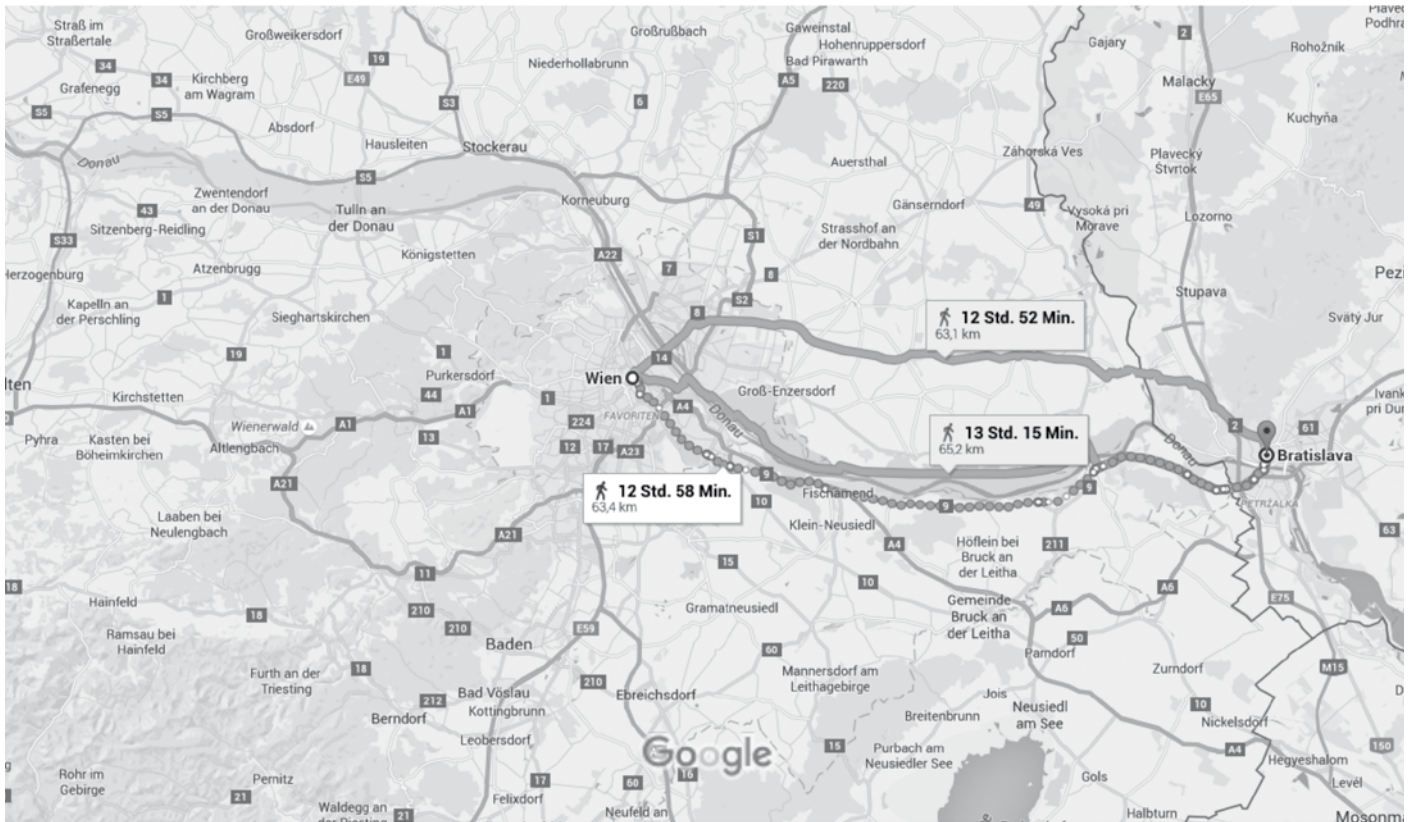
On Monday, August 18th 2014, I walked from the city train station Wien Kaiserebersdorf along the Landesstraße B9 (Pressburger Straße) up to Nový most in Bratislava.

Self portraits during the walk, *Performance*, C-Prints 4x5,3cm

Google Maps

Wien nach Bratislava, Slowakei

Zu Fuß 63,4 km, 12 Std. 58 Min.



Kartendaten © 2016 GeoBasis-DE/BKG (©2009),Google

10 km



exhibition view: Lisa Rastl

Exhibition View *Parallelspuren*, exhibit, Vienna, November 2014 – January 2015

Installation, mixed media, dimensions variable

6 wooden panels, audiofile, C-Prints, 1000 photocopies, 2 videos, 6 drawings

The artwork *Weißer Ort* (*White Place*) was created in the context of the project *Parallels Spuren/Parallel Traces/Párhuzamos nyomok. Budapest-Wien 1914-2014*, which aims at reenacting societal, urban and geopolitical parallels between and changes of both cities on the occasion of the commemorative year 2014. Instead of keeping track of direct historical connections I attempted to accomplish the opposite: a place freed from everything. Notes and written records of my wanderings throughout several days in search for *Weißer Ort* can be found on wooden panels which are fragmentarily scattered in the exhibition room and are supposed to constitute a map that can be walked on.



In Budapest spielt sie nicht mehr eine Rolle. Man merkt es auf ganz andere Weise, aber ja man merkt es. Straßen werden unbenutzt. Plätze ebenso. Denkmäler verschwinden. Außerhalb der Stadt, wenn man den Bus von Keleti feld Richtung Süden nimmt, gelangt man zum Denzspark. Ein Skulpturengarten mit denotierten Denkmälern aus dem Sozialismus. Als ich ihn besichtigte dachte ich nur: "Wie endet also die Geschichte, ohja." - Ingegnier schön. Dann doch und wieder nicht. Spielen Informationen denn wirklich eine Rolle?

Und immer wieder komme mir zwei Sätze aus Stefan Zweigs "Die Welt von Gestern" in den Sinn: "Wer straftte ich danach durch die Straßen, wieviel sah, wieviel hatte ich in meiner Umgebung. Denn ich wollte doch nicht nur das eine Paris von 1904 erleben."

Als ich im April für gut zehn Tage in Budapest war, ist ich durch die Stadt. Ich war gebrochen, oder wurde gebrochen; ganz inspiriert von Stefan Zweigs Sätzen. Ich wollte alles sehen. Wollte nichts verpassen.

Wollte am liebsten an allen Orten gleichzeitig sein.

Ich hatte die Idee durch Budapest zu fahren, zwölf Stunden lang mich treiben zu lassen. Mit Gitter, dem wieder in den Bus steigen und weiter gehen. So ging es auf eine kleine Reise von Nord nach Süd, nach West, nach Ost. Bald wusste ich nicht mehr wo ich war und was ich sah.

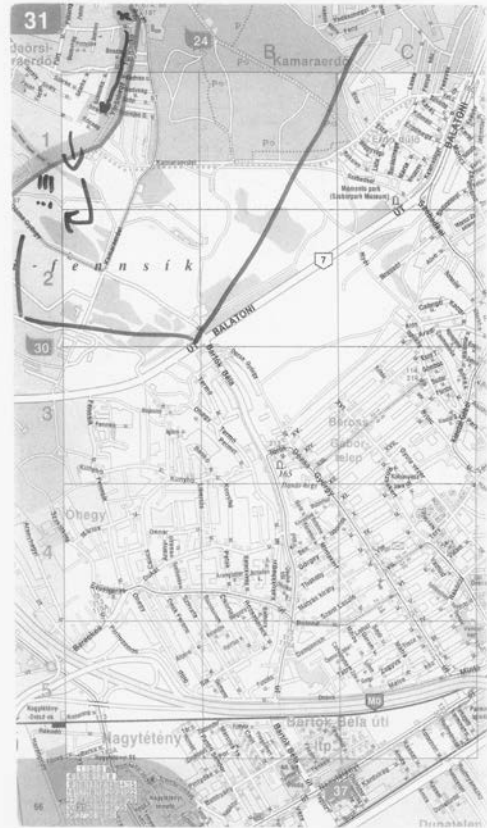
Auf meine Weg kam ich zu einem Ort, der ganz weiß war. In gewisse weißte völlig frei von jeder Geschichte. Was natürlich so nicht ganz stimmte kam. Ich dachte es mir, in dem Moment zumindest.

Es war schön da, Ich wollte unbedingt von diesem Ort berichten. Ich wollte Dokumente von ihm bringen. Eine Fehlfahrt beweisen. Ihn den besten zeigen. Ihn zu schreiben beginnen.

Hier merkte ich, dass die Beschäftigungen dort ineinander greifen. Und wenn die Geschichte diffuser werden, alles verwirrende wird.

Fraucht an Mai, 6.9.20





*what
am I
actually
waiting
for?*

*1987 Vienna, Austria
lives and works in Vienna

mail@mauriziocirillo.com / +43 699 10637961

Education

2011-2016 Academy of Fine Arts Vienna, Martin Guttman, Michael Höpfner, Sonia Leimer
2015 Salzburg International Summer Academy of Fine Arts, Nora Schultz

Grants, Awards and Residencies

2023 Tokyo, residency by BMKÖS, Federal Ministry for Arts, Culture, the Civil Service and Sport
2022 Jungkünstler:innenförderung, scholarship, Bildrecht, Austria
2022 XXII Bienal Internacional de Arte de Cerveira, Portugal, residency
2021 Wolf Suschitzky Photography Prize 2020, Finalist
2019 Landesatelier, Salzburger Kunstverein, Land Salzburg
2017 Istanbul, residency by BKA, Austrian Federal Chancellery, Arts and Culture
Theodor Körner Prize
2016 Startstipendium, scholarship for artistic photography, BKA, Austrian Federal Chancellery, Arts and Culture
2015 Project Financing, Academy of Fine Arts Vienna
Scholarship, Salzburg International Summer Academy of Fine Arts
2014 Ö1 Talent Grant Fine Arts 2014, finalist
Project Financing, Academy of Fine Arts Vienna
2013 Project Financing, Academy of Fine Arts Vienna

Collections

Museum der Moderne Salzburg, Photography Collection of the Federal Ministry for Arts, Culture, the Civil Service and Sport
The Graphic Collection of the Academy of Fine Arts Vienna
The Collection of the Wien Museum

selected Projects and Performances

2022 Cycling to the Black Sea, Vienna – Black Sea
2022 N 13 - Estradas Nacionais de Portugal. A one day walk., July 19th, 2022
2021-23 million years ago
2020/21 Within my Radius, Vienna
2019 A23 – Südosttangente, motorway A23, Vienna
2018 Vienna – Rome. A cycling trip.
Aksaray. Do you see the white flags?
Hiking along the planned Kanal İstanbul from the Black Sea to the Sea of Marmara.
2017 Cycling from Vienna to Istanbul, August 21st to September 13th 2017
Κηφισός (Kifisos), Athen
2016 Waiting at Piraeus Port, March 17th to 31st 2016
A hike to the Accursed Mountains, Albania/Kosovo/Montenegro
Hiking up the Aroania Mountains to the river source of Styx, Griechenland
2015 Standing in front of the Frontex Headquarters, Warsaw, November 23rd 2015
Brennero – Border Crossing, August 10th to 29th 2015
2014 Flying from Vienna to Frankfurt, in order to fly back after an eleven-hour stay., September 5th 2014

Walking from Vienna to Bratislava, August 18th 2014

2013 Platía Omonías – looking, sitting, standing, walking, Athens, September 6th to 10th 2013

selected Exhibitions

- 2022 Objektive und Subtexte, WUK Projektraum, Vienna
Junta de Freguesia de Cornes, XXII Bienal Internacional de Arte de Cerveira, Portugal
Aula der Wissenschaften, SOS Mitmensch, Vienna
Wolf Suschitzky Photography Prize, FOTOHOF archiv, Salzburg
Rethinking Nature, Slide Show, FOTO WIEN Festivalzentrale, Vienna
- 2021 Wolf Suschitzky Photography Prize, Austrian Cultural Forum London
Rethinking Nature, Slide Show, European Month of Photography, Casino Luxembourg
Rethinking Nature, Slide Show, European Month of Photography, Carpintarias de São Lázaro, Lisboa
Aula der Wissenschaften, SOS Mitmensch, Vienna
- 2020 Common Ground., Salzburger Kunstverein, Museumspavillon Mirabellgarten, Salzburg
- 2019 Kunst im Traklhaus, Studio, Salzburg
Wien Museum MUSA, Startgalerie, Vienna
Nacht vor Europa, FOTO WIEN, Republik Kugelmugel, Vienna
- 2018 A Passenger, curated by Andrea Kopranovic, Salzburger Kunstverein, Salzburg
Rimini, GBG Berlin
Haliç Tea Time, with Graw Böckler and Katharina Cromme, Haliç Hattu, Istanbul
- 2016 SALÓ, Salzburger Kunstverein, Salzburg
Abschlussarbeiten 15–16, Academy of Fine Arts Vienna, Rundgang 2016, exhibit, Vienna
- 2015 SMALL, Kunstraum SUPER, Vienna
Curators Statement Sonia Leimer, Parallel Vienna 2015, Vienna
Documents of Future Passed, Near My Desk - Art Space, Vienna
- 2014 Parallelsuren/Párhuzamos nyomok, Eyes On, Vienna Art Week, exhibit, Vienna
SK/AT, Galéria Dunaj, Bratislava
Building Blocks from Life, Eyes On, Academy of Fine Arts Vienna
SK/AT, mo.ë, Vienna
Parallelsuren/Párhuzamos nyomok, Magyar Képzőművészeti Egyetem, Budapest
Unter Strom, Kunst im Fluss, Verbund, Vertikale Galerie, Vienna
Vienna Photo Book Festival, Anzenberger Gallery, OstLicht., Vienna
Gürtel Straße, Wien, Chelsea Fringe, Vienna
Unter Strom, Kunst im Fluss, Verbund, Semperdepot, Vienna
bahnen, Kunst im Bau, Munich, Germany
- 2013 Parallelaktion, ReMap4, Athens
we cross the rubicon , Ostrale '013, Dresden, Germany
Vienna Photo Book Festival, Anzenberger Gallery, OstLicht., Vienna
Verortungen, Screening, 21er Haus, Vienna
Konstruktionen und Untersuchungen, Friday Exit, Vienna
Q202- Atelierrundgang, MuTh, Vienna
Kunstpreis 2013, Kunstverein Bobingen, Germany
- 2012 New Directions in Photography, Eyes On, Academy of Fine Arts Vienna
Garbage Bag, Eyes On, Vorgartenmarkt, Vienna
In der Kubatur des Kabinetts, Fluc, Vienna
fwp kunstakt 2013, fwp, Vienna
RAUMinbetrieb, Freiimfelder Straße, Halle (Saale), Germany
Soho in Ottakring, Gschwandner, Vienna
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- 2019 Nacht vor Europa, Theodor Körner Fonds, self-published
- 2018 AWAY – The Book about Residencies, Alexandra Grausam, Verlag für moderne Kunst
- 2015 Documents of Future Passed, Omri Livne, self-published
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- 2014 SK/AT, VŠVU Bratislava
Eyes On, Vladimir und Estragon, Fotohof edition
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