CHRISTIAN FOGAROLLI

PROJECTS AND WORKS 2012 - 2025 - OFFICIAL WEB SITE

RESEARCH



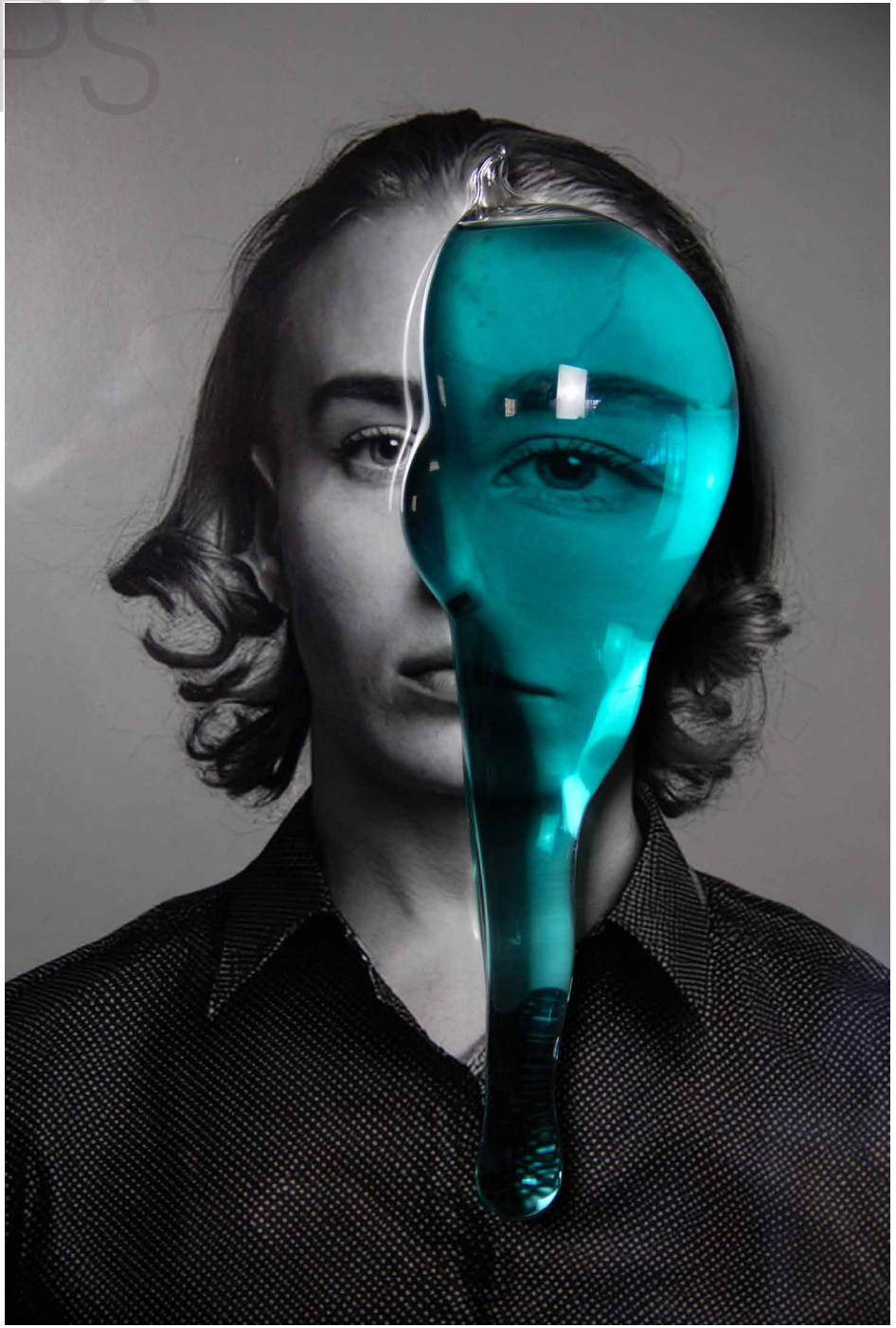
Born in Trento in 1983, Christian Fogarolli obtained a degree in archeology in 2007 to then pursuing his historical-artistic studies with a master's degree in 2011 at the University of Trento, alongside a master's degree in diagnostics and restoration of works of art at the University of Verona. Since 2011, he has been dedicated to studies and research of artistic, philosophical, and historical practices.

His theoretical and field research unfolds in archival and museum contexts, from which he draws inspiration with the aim of enhancing little-known heritages. His practice develops at the intersection of visual art and scientific disciplines, investigating how the latter have used the artistic medium to progress. Through historical and archival research, he attempts to deconstruct the binary condition that separates deviance and normality, reflecting on the normative attributions of disease, marginalization and categorization in contemporary society.

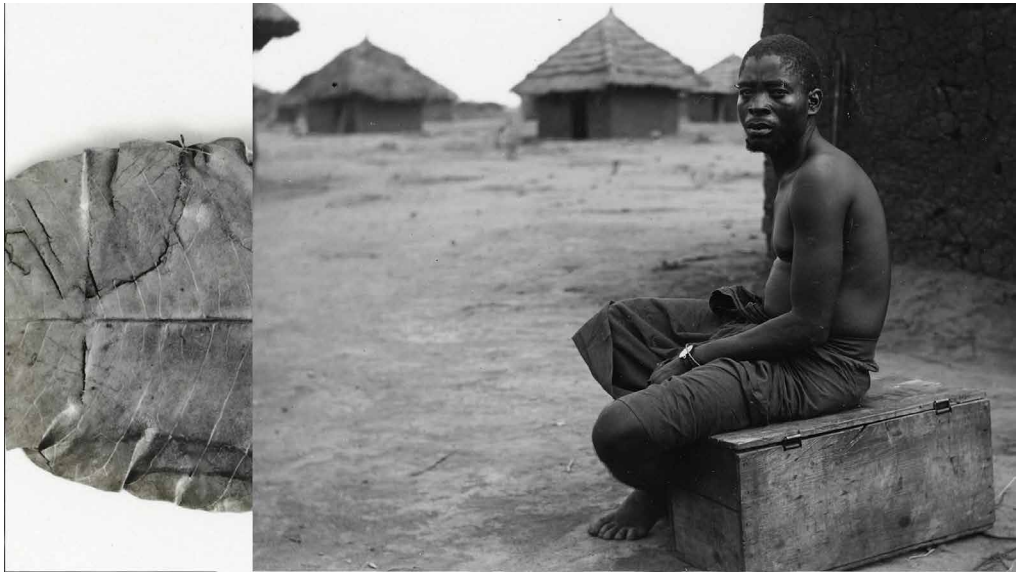
He works through different forms of expression, from installation to photography, from sculpture to video. Fogarolli's works stimulate critical thinking on the relationship between the mind and the brain, reflecting on how the functional processes of the latter interact with the subjective ones of the mind, and investigating how these acts of thought develop into behaviors considered lawful or prohibited.

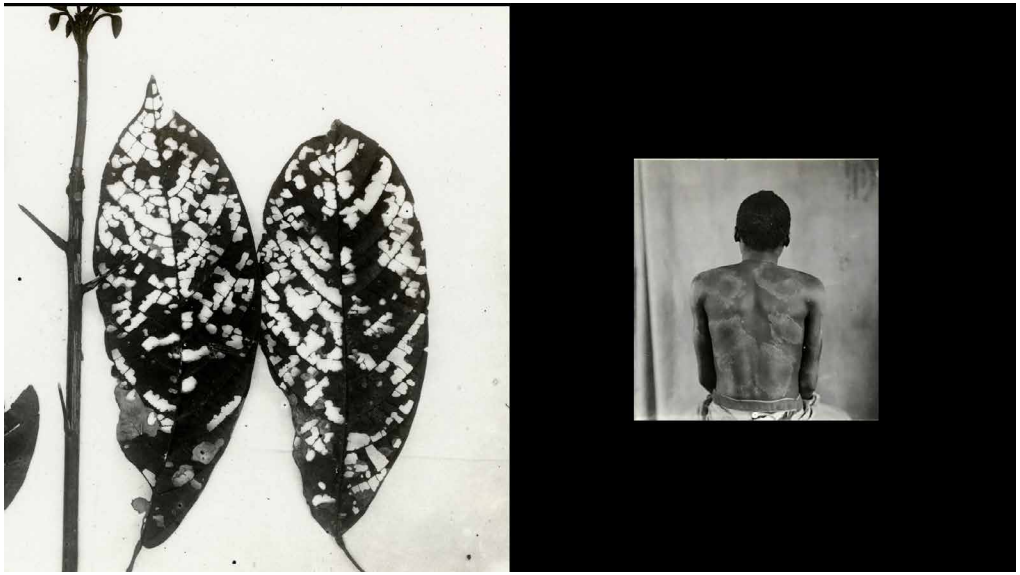
MAUVAIS CORPS

**Mauvais Corps* invites us to reflect on how societies perceive and judge bodies.*
Fogarolli deconstructs established representations and challenges imposed norms, questioning what is considered 'normal' or 'deviant', and how such labels contribute to exclusion. For the artist, the body is a space of tension, caught between rejection and the search for acceptance.
In the first part of the exhibition, a striking series of portraits immediately captures the viewer's attention. Faces and bodies — sometimes deformed or altered — hover between fragility and strength, confronting the audience with intensity. These portraits evoke pain, transformation, and resilience, embodying the defiant presence of those who are considered 'outside the norm'. Their powerful presence symbolises not only a refusal to be silenced but also the visible difference that unsettles. Each portrait becomes a symbol of a unique voice, a visible and affirmed identity that society tries to contain. By confronting and mastering pain, the individual asserts superiority over their human condition, transforming destructive experiences into proof of resilience and strength.
In the second part of the exhibition, the visitor enters a world inspired by alchemy and nature — a suspended space between science and ritual. The space features an archival video alongside blownglass sculptures encasing plants and roots, evoking the appearance of laboratory flasks or ceremonial artifacts. These works embody both care and the potential for healing, while also alluding to society's efforts to control the body. Continuing his reflection on the body and its representations, Fogarolli delves into the history of medical treatments — often used to 'correct' or 'normalise' what is perceived as different.
He shows how certain healing practices can also serve as mechanisms of control. Historically, deviance — whether physical, behavioural, or mental — has often been addressed through so-called care practices aimed at correcting or suppressing what is perceived as deviant or non-conforming. Herbs, roots, infusions, rituals — tools used to neutralise what escapes categorisation, to pacify what society refuses to accept.
*As the exhibition unfolds, Christian Fogarolli suggests that perhaps there is no such thing as a *mauvais corps*: What if history itself had shaped them that way? In this case, it is simply a question of scarred bodies, with stories running through*
them, struggling to find peace.
Through a rich visual language — combining archival video, installations, photographs, and sculptures — his works invite the viewer to rethink stigmatisation, and to see these 'mauvais corps' not as objects of rejection, but as spaces of resistance.

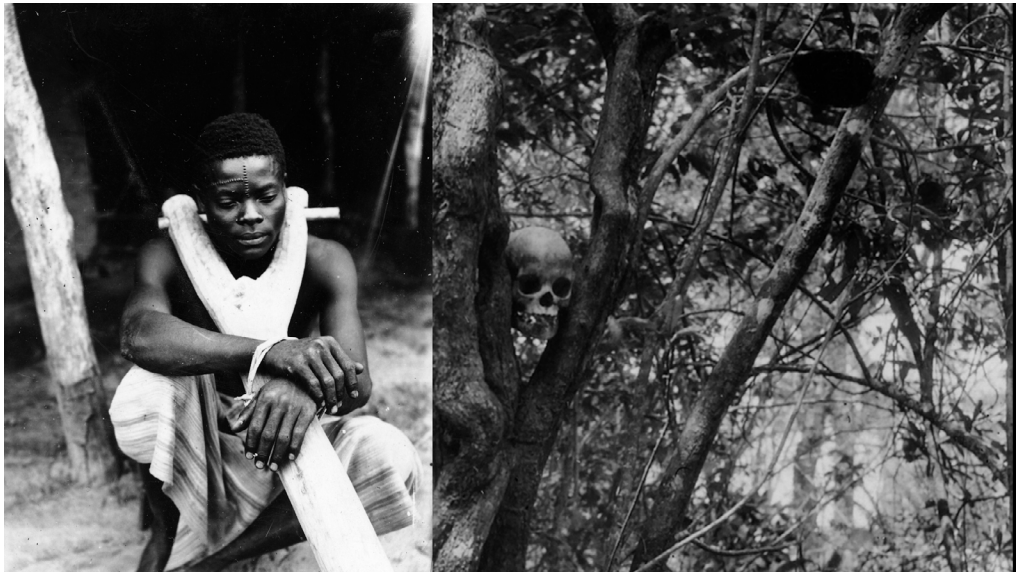


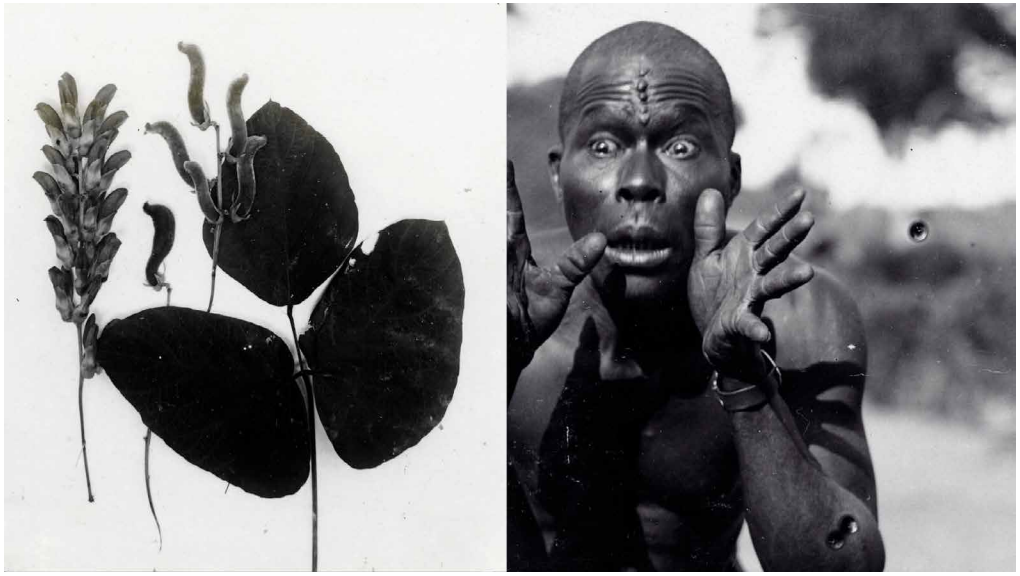






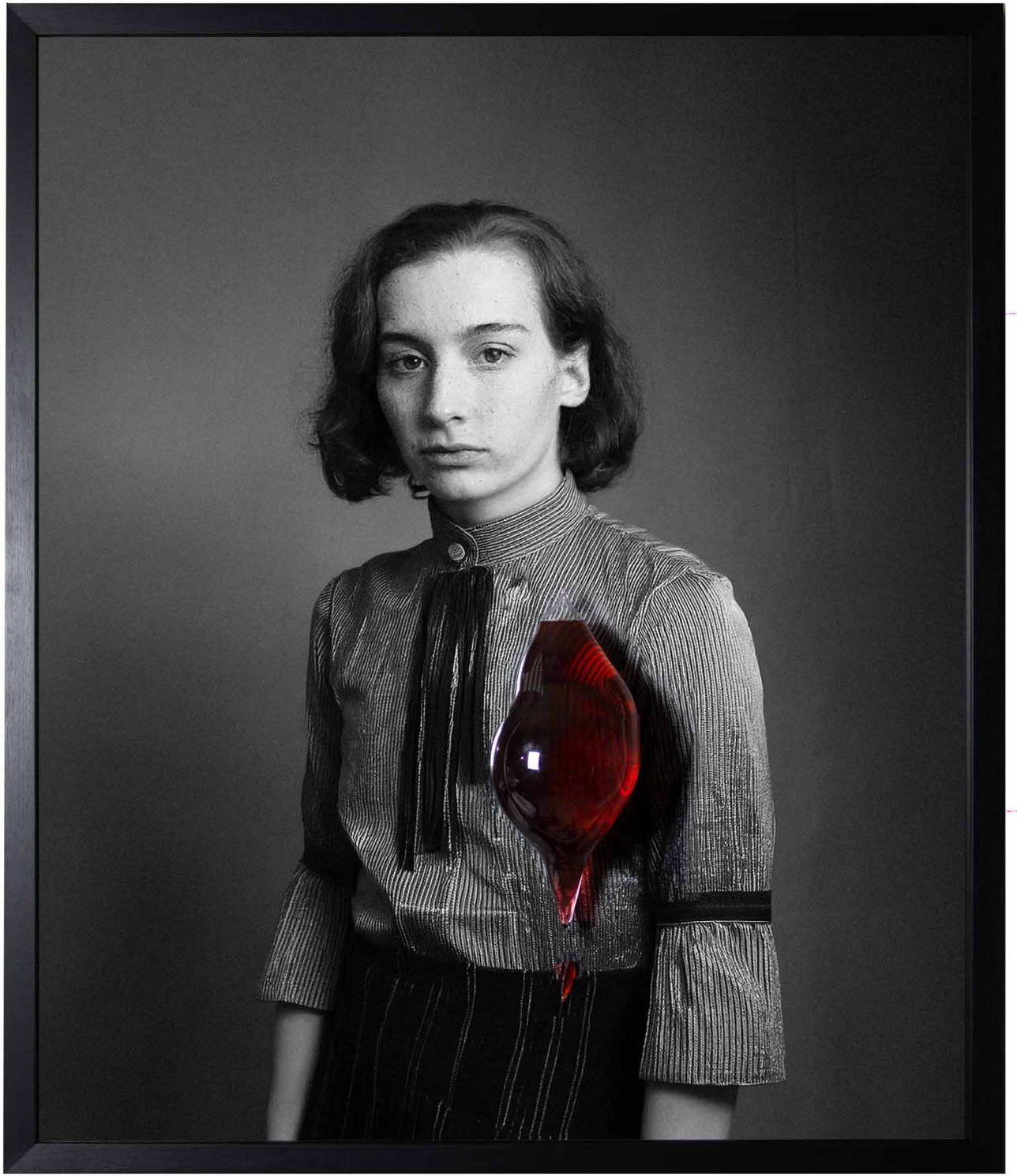
Esprits rebelles, 2024/25, video, sound, stereo,, 4.50 min, ed 3 + PA.







Mon Cœur Explose
2025, pigment print on cotton paper Hahnemühle mounted on alu-Dibond, blown glass, liquid
110 x 90 x 6 cm.





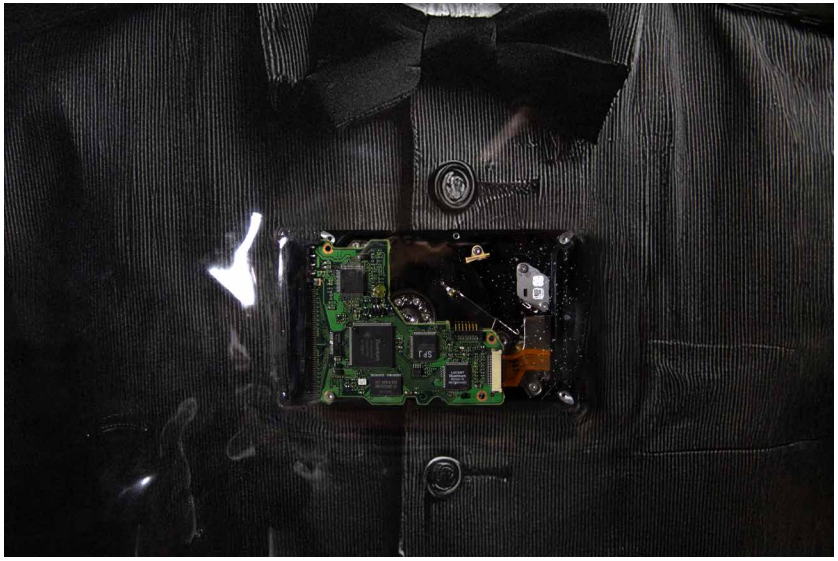
Gardés en cage, 2025
borosilicate glass, archive photos, plastic, 200 x 30 x 30 cm







404_Identidy not found, 2025, pigment print on cotton paper Hahnemühle mounted on alu-Di-bond, metal, plexiglass,100 x 80 x 6 cm.



BREAKDOWN

Breakdown a solo exhibition at Galerie Mazzoli's Berlin venue.

In Christian Fogarolli's artistic practice, past and present intertwine in works that hybridize different expressive methods: photography, installation, sculpture, and painting; traces and fragments of an indefinite time bind themselves to vitreous, mirroring, metallic, organic and technological materials.

The exhibition offers the public the opportunity to interact with a body of new installation works in which the separation of body and mind, normality and deviance are questioned, with the intention of stimulating a reflection on the normative attributions of illness, marginalization and categorization in our society.

**Breakdown* presents a path involving the destruction of images, whether real or false; figures and features are subjected to physical strain through tools, utensils or actions that invade their surface, extracting a living matter from them.*

*In the large installation entitled *Le Pendu*, for example, photographic images from old asylums' archives are manipulated into abstract shapes and subsequently hooked to metal chains and hung from the walls like bodies or shreds of flesh in a butcher's wearhouse. Le Pendu literally embodies the marginalization of the sick. It epitomizes the annihilation of humanness, transforming a portrait into a severe sculpture, a seemingly organic element that emanates the reminiscence of a useless existence.*

*Similarly, in the works *Cut memories* and *Crush test*, metal sheets imprinted with pigments are compressed, cut, and crushed by a dough cutting machine and a bench vise respectively. Such brutal manipulations function as actions of memory destruction as well as metaphors for the constant psychological pressures present in contemporary society.*

*The technological installation *Eternal Return*, on the other hand, reflects on the concepts of repetition and individuality. This piece portrays a clock mechanism juxtaposed to a green-colored glass fragment that reproduces itself endlessly through an optical effect. Due to the reflective nature of the work's surface, the viewer's own image is reverberating within it. In this case, Fogarolli challenges the representation of the viewer him/herself, whose face is again dehumanized to become part of a living mechanism, a technological contraption reminding us that we exist not only as singularities, but as context-dependent, replaceable and duplicable cogs in clock wheels driven by forces, starting with time, beyond our control.*

*The above described works exemplify the peculiar traits of the exhibition, and more in general of Fogarolli's production as a whole, which consistently expounds a form of psychological conceptualism that is polymorphic in nature as much as it is thematically coherent. The title of the exhibition, *Breakdown*, in its multiple meanings of collapse and classification, perfectly summarizes such traits. In *Breakdown* the combination of sculpture, painting, print, and found objects allows Fogarolli to reaffirm his fascination with archival practices and human psychology, and to create a set of artworks whose originality is evident as much as is his desire to drive the public to self introspection and criticism.*



Equilibri instabili, 2024, photographic negatives in glass, steel, glass, 50x50x30 cm



Breakdown, 2024, exhibition view at Galerie Mazzoli, Berlin

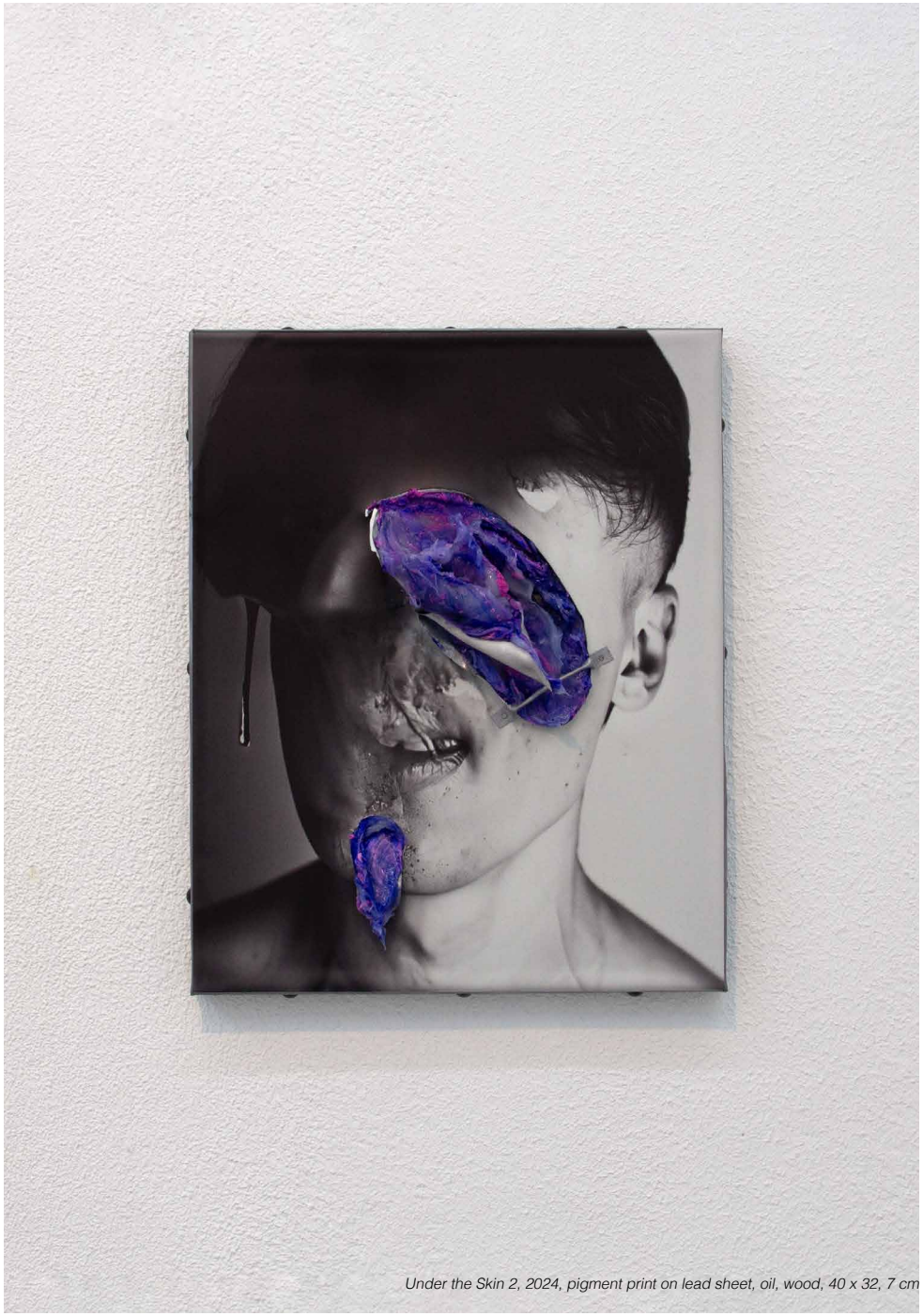


Breakdown, 2024, *exhibition view at Galerie Mazzoli, Berlin*





Cut memories, 2024, machine in steel, pigment print on lead, 70 x 25 x 25 cm



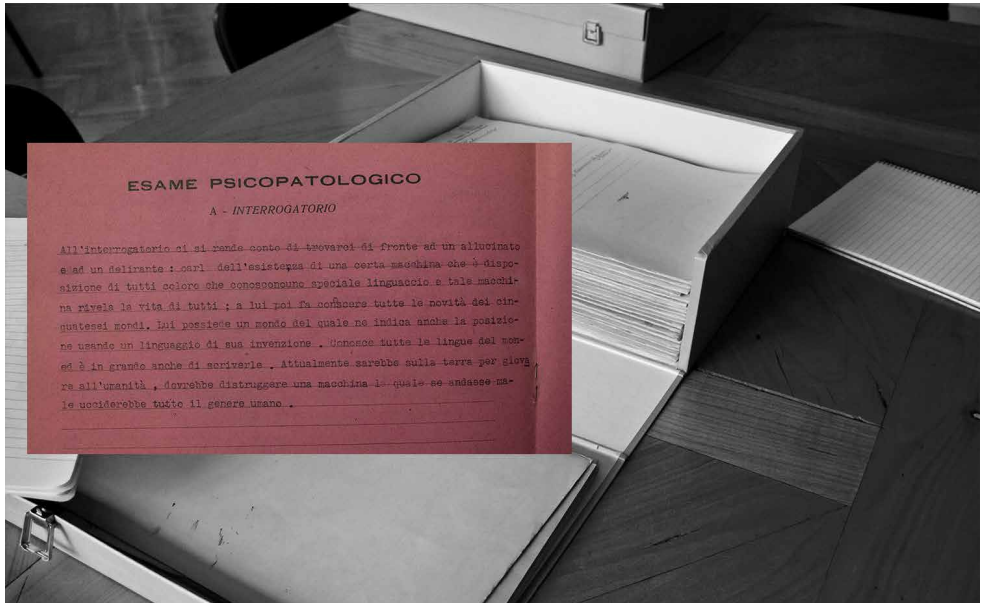
Under the Skin 2, 2024, pigment print on lead sheet, oil, wood, 40 x 32, 7 cm

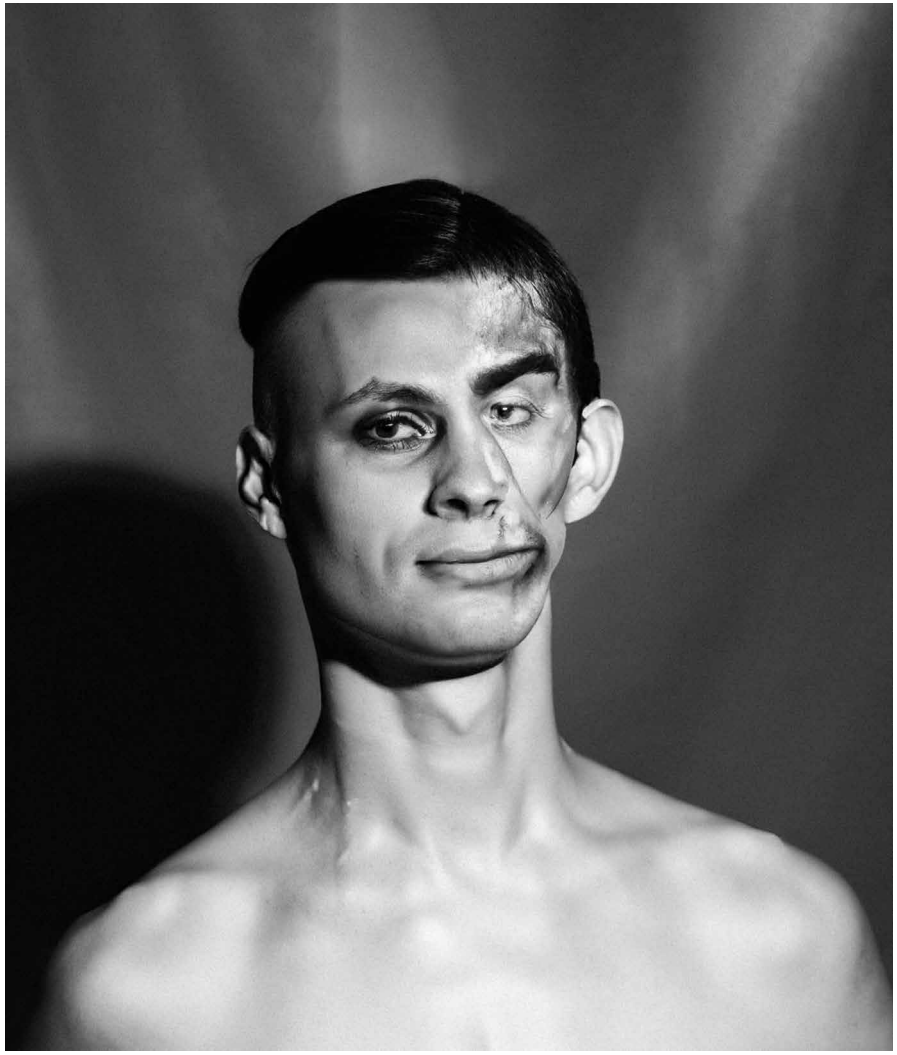
INFOMI

Non-things are infiltrating our environment from all directions, driving things out.
These non-things are called information.
Vilém Flusser

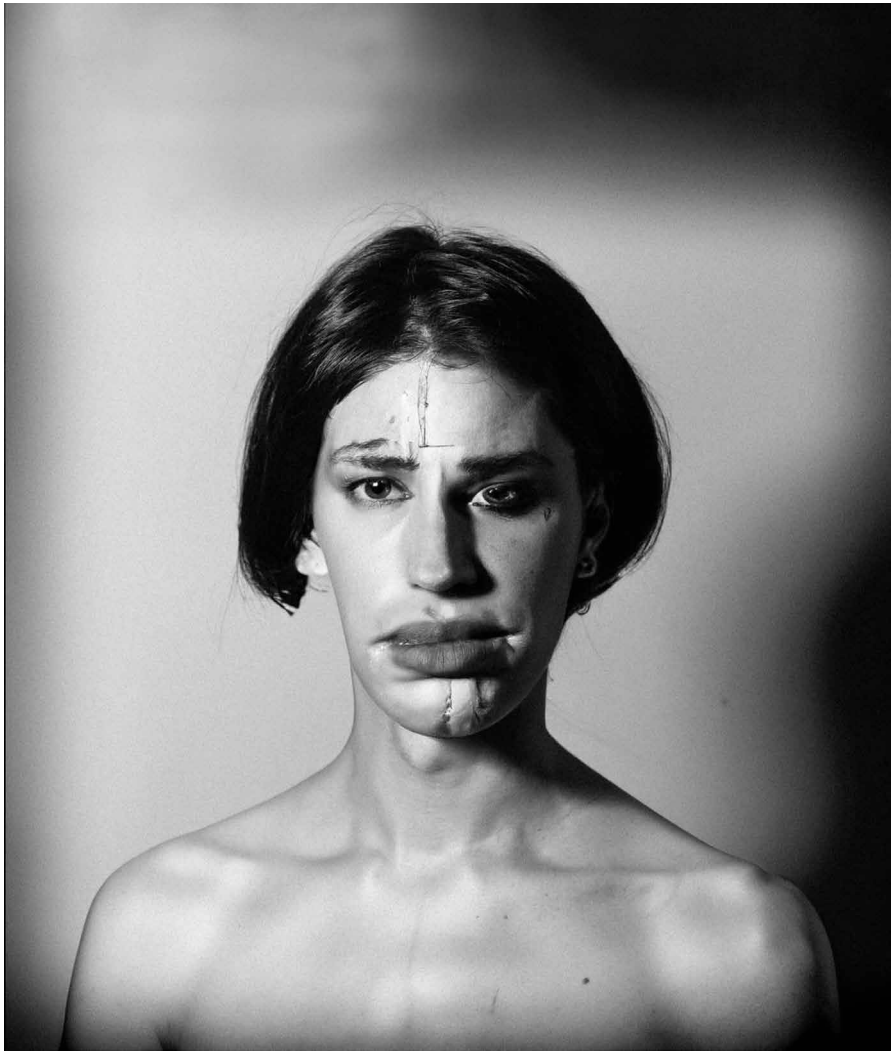
Nowadays we perceive reality mainly in terms of information, we consume it relentlessly by reducing physical contact, and our interests are less and less oriented towards things and more and more towards information and data.
The production of photographic shots in the very near future seems to be stepping aside from images that are created by human hand through a professional optical device, in favor of images made by intelligent computer systems that deliver a visual, literary, musical or functional result.
With the rise of new machine learning and artificial intelligence (AI) systems, new computational technologies are able to create new images based on inputs and suggestions on specific topics or concepts.
Working from texts taken from letters of patients in treatment, from medical records and diagnoses, the artist put some narratives under the control of computer technology, while at the same time interrogating it on contemporary issues such as identity mutation, cosmetic surgery, body fluidity and disability. The algorithm generated thousands of shapes, forms and bodies that the author selected, reworked and edited through a process of hybridization, assemblage and construction.
The final result is a series of assembled portraits, generated out of data and not out of light. They are portraits of nonexistent individuals, of people who never actually lived, indecipherable, torn apart and not equally replicable; they are temporary and created out of information that does not inform but deforms, where the difference between true and false is neatly leveled.
Despite the fact that they are fictitious, one is confronted with images that are attractive, destabilizing, and maintain somehow a strong visual analogy with the actual archival photographic records that the artist has consulted in his research project.

Archive research, physical treatment and mental rehabilitation centersv





Infomi_1
2023
Digital collage, generative algorithm with Artificial Intelligence
pigment print on cotton paper Hahnemühle
45 x 42 cm, ed. 2 + AP



Infomi_2
2023
Digital collage, generative algorithm with Artificial Intelligence
pigment print on cotton paper Hahnemühle
45 x 42 cm, ed. 2 + AP



Infomi
exhibition view at Prometeo Gallery, Milan, 2024



DECADE

A big solo show at MART, Museum of Modern and Contemporary Art Trento for ten years of artistic research







A FORM OF DELUSION

A FORM OF DELUSION

This project is the result of an archival, historical and source research on a pathology known as Glass Delusion, which has spread in Europe since the 15th century. This disorder induces those affected to believe they are made of glass and therefore can easily break and shatter. There are testimonies on this subject in the literary, poetic, historical and medical field, Miguel de Cervantes, Robert Burton, Constantijn Huygens, René Descartes, Giovanni Boccaccio and many others have spoken about it with some rare testimonies in the medical field up to the present day.

The illusion of being made of glass is characterized by a dissociation between imagination and reality and the deep relationship between mind and matter. It reflects, emblematically, a state of deep emotional fragility, the same that, in different forms and to different degrees, affects much of contemporary society.

A Form of Delusion is an allegorical reading of the present time, the metaphor of a society in which anxieties about fragility, transparency and personal space are pertinent to the experience of many people and to the anxieties provoked by the modern world and by cultural upheavals. Starting from the investigation of these points in relation to the present, the artist has created a series of works with a hybrid nature, as environmental installations, sculptures and photographic bas-reliefs, which are characterized by the use of glassy material as a symbol. Plastic-photographic compositions aimed at metaphorically examining the fragility of the human mind and its identity; anatomical visions of the artist's brain; possible consequences that may arise from the use of drugs and different types of substances. From mind to brain, from face to body. This is celebrated through a sculpture/installation of an imaginary and fragmented human mass, lying on a plane inside a crate like an archaeological find without chronological references.





A Form of Delusion, 2022
Exhibition view at Galerie Alberta Pane, Venice

A Form of Delusion
2022
Exhibition view at Galerie Alberta Pane, Venice







Aquamarine, 2021
pigment print on lead sheet, glass fusion, wood, iron, glass
45 x 35 x 3 cm.

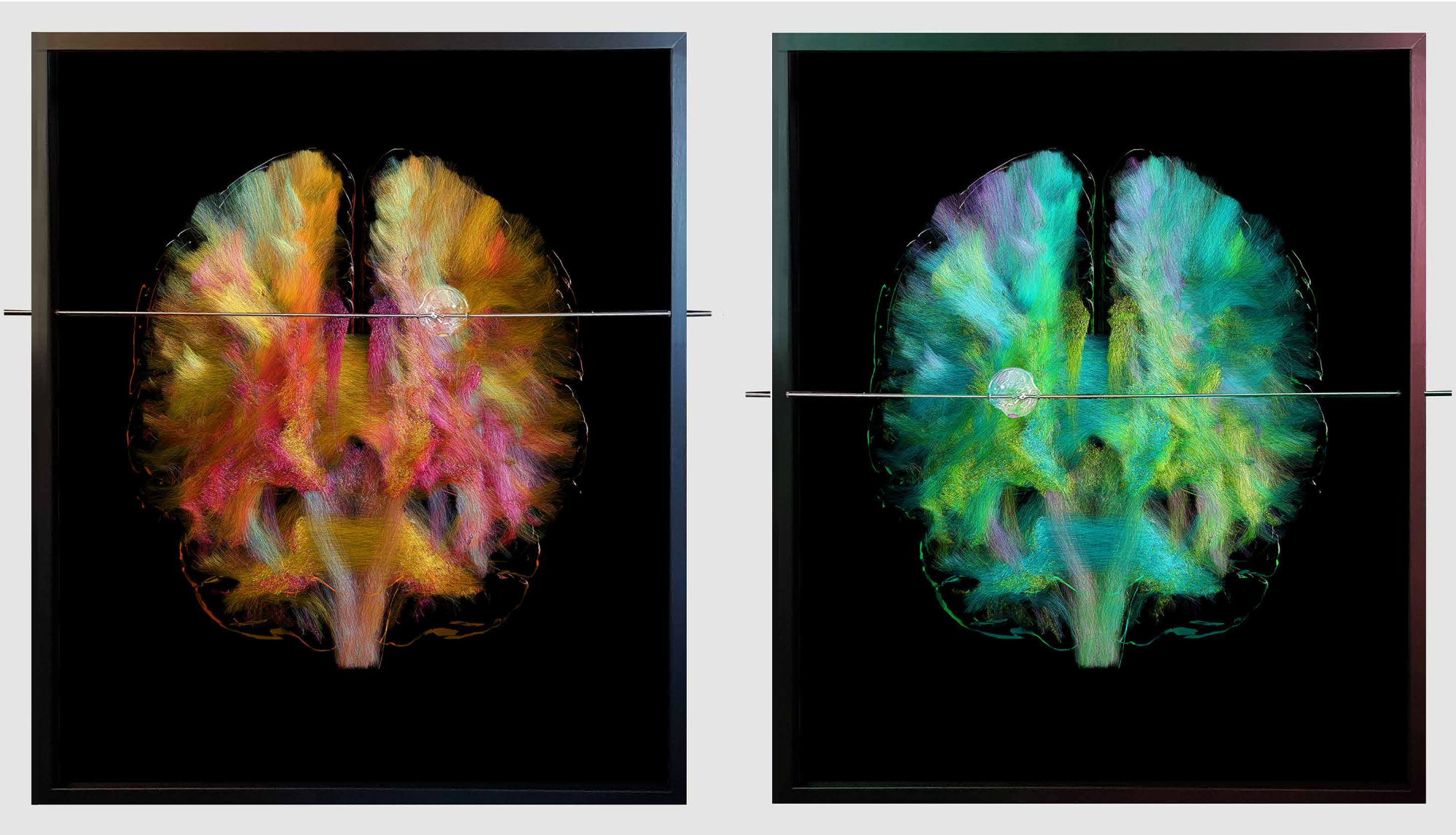




A Form of Delusion
2022
Exhibition view at Galerie Alberta Pane, Venice

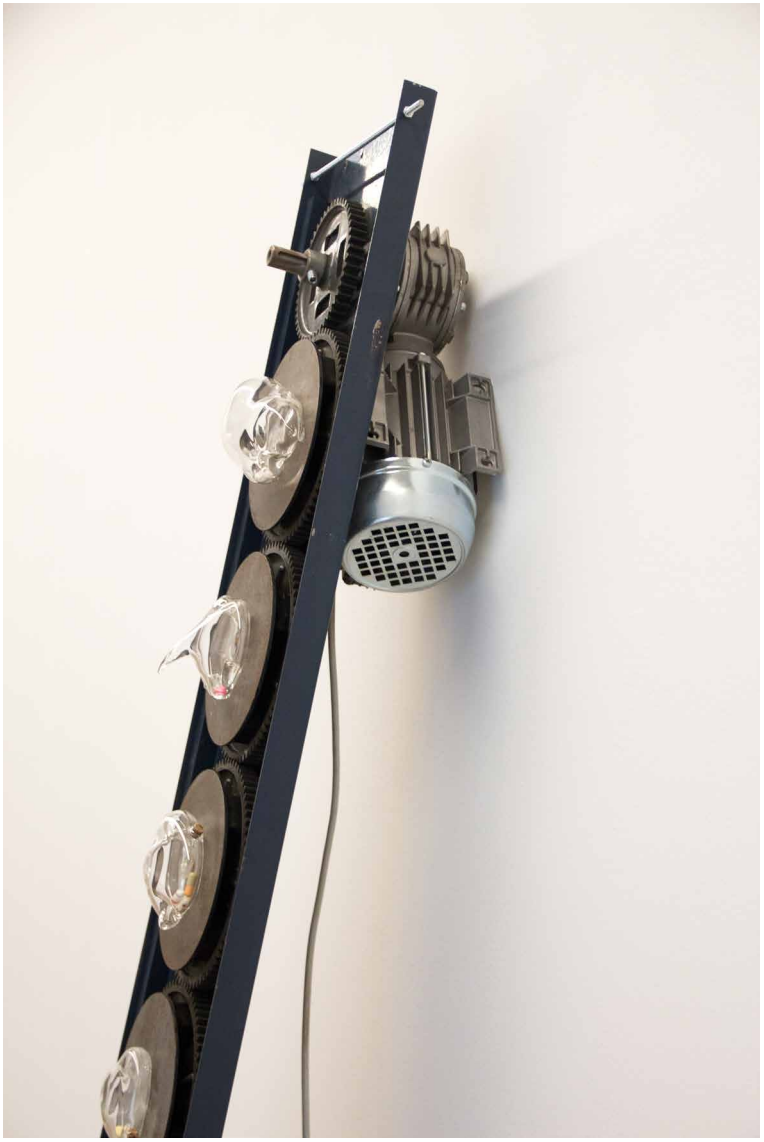


My Brain in lockdown 1/2
2020/21
nuclear magnetic resonance (MRI), fine art print on cotton paper Hahnemühle mounted on alu-Dibond, blown glass, drug, wood, museum glass
126 x 106 x 3 cm.



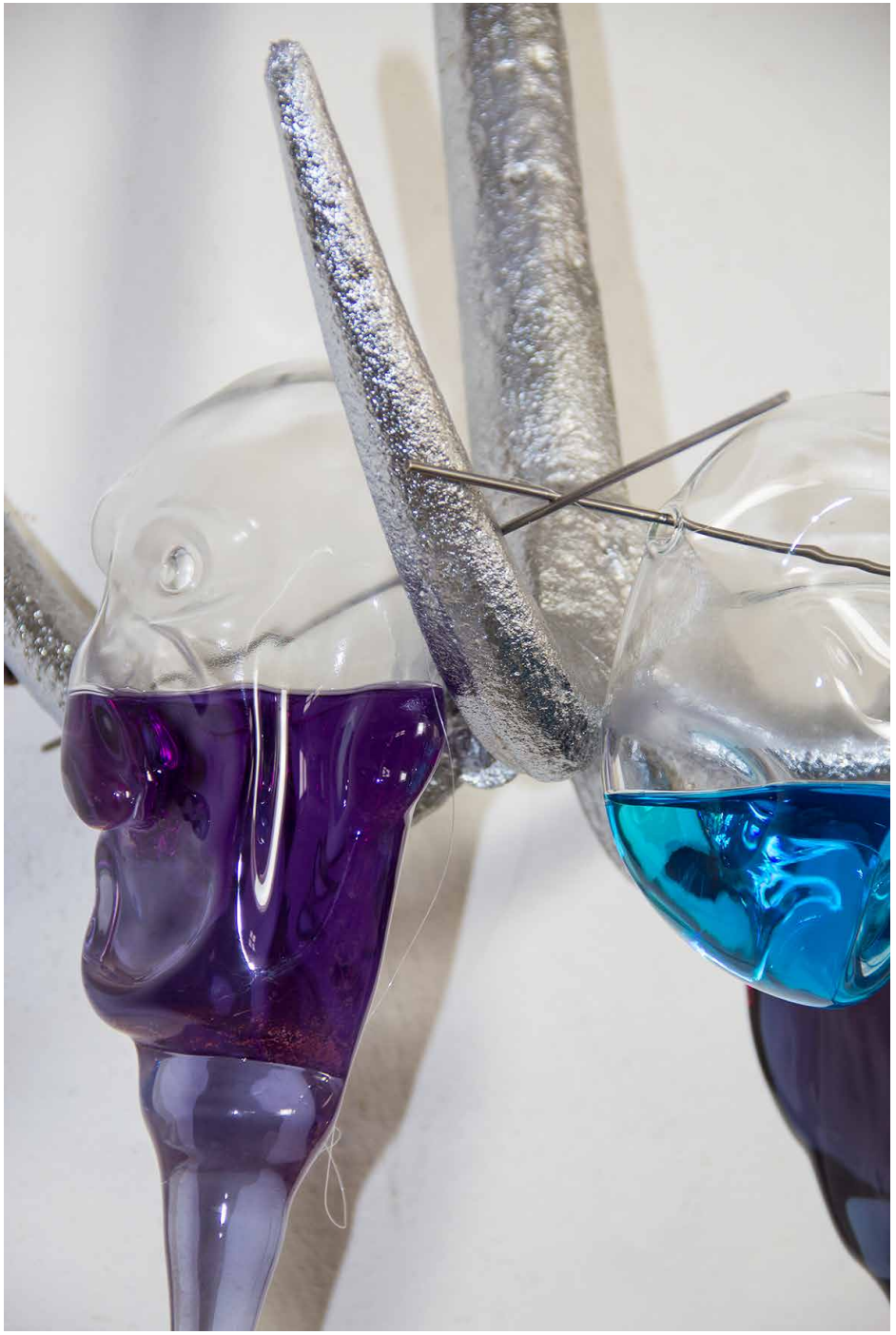


Roulette
2021
dynamic installation, iron, plastic, motor, blown glass, drugs
200 x 22 x 25 cm.



Cerbero
2022
chromed iron, glass sculptures, liquids, steel
100 x 45 x 45 cm.





Transparent Human 1,/2
2022
fine art print on cotton paper Hahnemühle mounted on alu-Dibond, glass fusion, plastic, liquids, wood, museum glass
106 x 86 x 3 cm.





Butterfly
2021
pigment print on lead sheet, iron vice / stampa a pigmenti su foglio di piombo, morsa in ferro
35 x 40 x 25 cm.





Evidence US7, 2022
Site-specific installation
art+chateau, Schloss Waldegg, Switzerland

PNEUMA

Christian Fogarolli

Project supported by the Italian Council (6th Edition 2019) program to promote Italian contemporary art in the world by the Directorate-General for Contemporary Creativity of the Italian Ministry of Cultural Heritage and Activities and Tourism

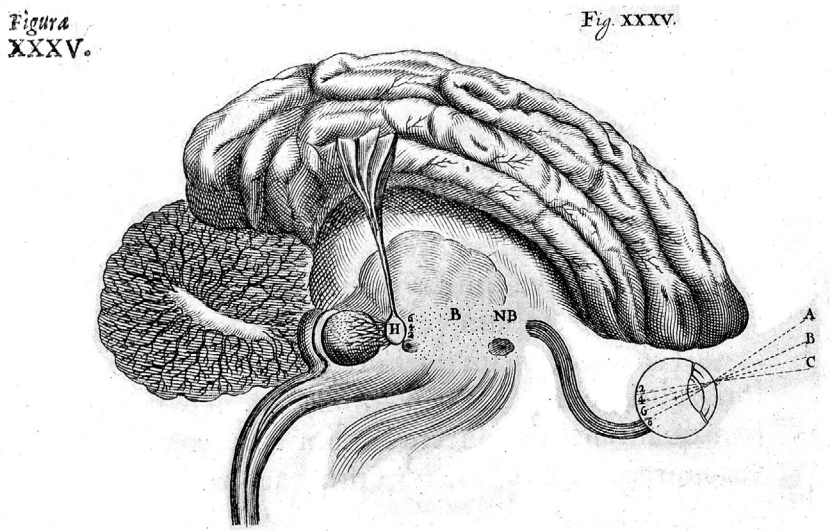
In an era in which the concept of mental health manifests itself at the crossroads between self-care and mass hysteria, are we still able to initiate a process of de-stigmatisation and a reconsideration of mental illness? How to we de-construct the binary categorisation that distinguishes “deviance” from “normality”?

The Pneuma project originates with these considerations and, after a year of theoretical and empirical research, exploring the immateriality and intangibility of mental illness. Incidentally, Pneuma rediscovers itself in dialogue with the current worldwide emergency, caused by the rampant COVID-19 epidemic: what is the psychological impact of these collective traumatic events on the individual? What are the psychic implications behind isolation?
If on the one hand the levels of anxiety and psychological fear are constantly increasing, fuelled by an overload of information from the media, on the other the first scientific evidence emerges that the same virus is even able to attack the central nervous system.

During research residences and collaborations in ten different countries, the artist came into contact with multiple European realities, in the realisation of a project made up of different immersive pieces, brought to fruition following the interaction with people in care, medical staff, doctors and researchers of various kinds.
The countries involved are Italy, Switzerland, Austria, Germany, France, Belgium, Holland, England, Romania and Czech Republic. Fogarolli has forged relationships with some of their major psychiatric institutions, developing a direct confrontation with those who live in these areas, putting into discussion the classification processes of mental distress and the consequent marginalisation of the individual.

Leading this groundwork, Fogarolli has developed an exhibition path, which encompasses a multimedia, environmental installation, that interacts with glass sculptures and a video piece, created in collaboration with brain research institutes such as the CIMeC - Center for Mind/Brain Sciences, Rovereto and the King’s College in London.
The project will be presented in different places: at STATE Studio Berlin in Berlin, at MARe Museum in Bucharest, at Schwarzescafé at Löwenbräukunst in Zürich and at MAMbo - Museo d’Arte Moderna di Bologna. Fogarolli encourages visitors to focus on the details of the articulated universe of mental health, revealed through the collaboration and experiences shared between patients and the artist.
At the end of the exhibitions, a catalogue will be published including essays written by those from both the medical and artistic field. It will also include a series of unpublished images that will chronologically retrace the project’s preliminary research on a geographical journey. A series of pneumaevents, laboratories, seminars, conferences and screenings will be hosted by international partner institutions: medical research centres, universities, academies, associations and centres for mental health treatments.

The final works will then become part of MAMbo - Museo d’Arte Moderna di Bologna’s permanent collection.



Cartesio, De Homine, The Nervous System. Diagram of the brain, 1662.

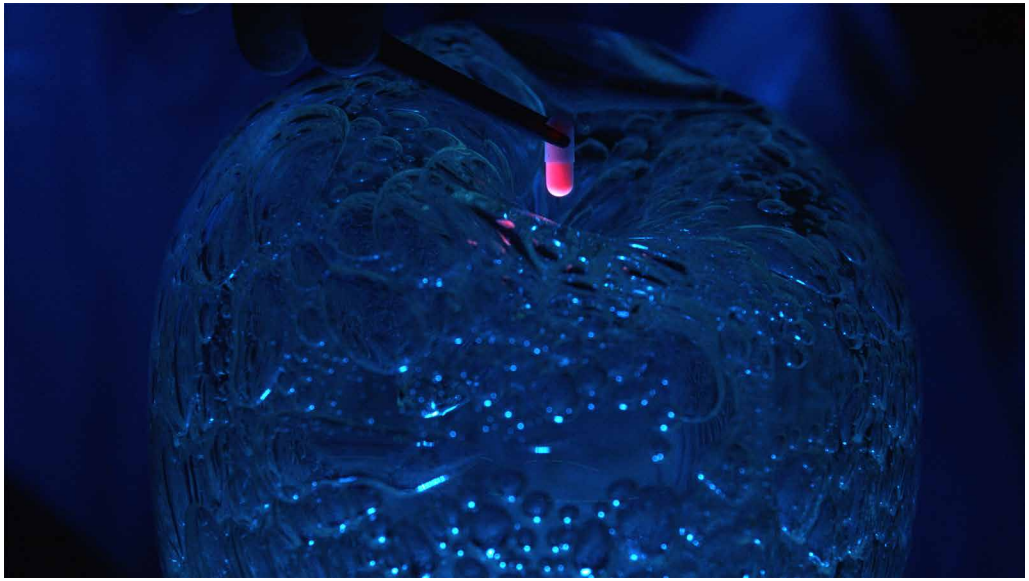


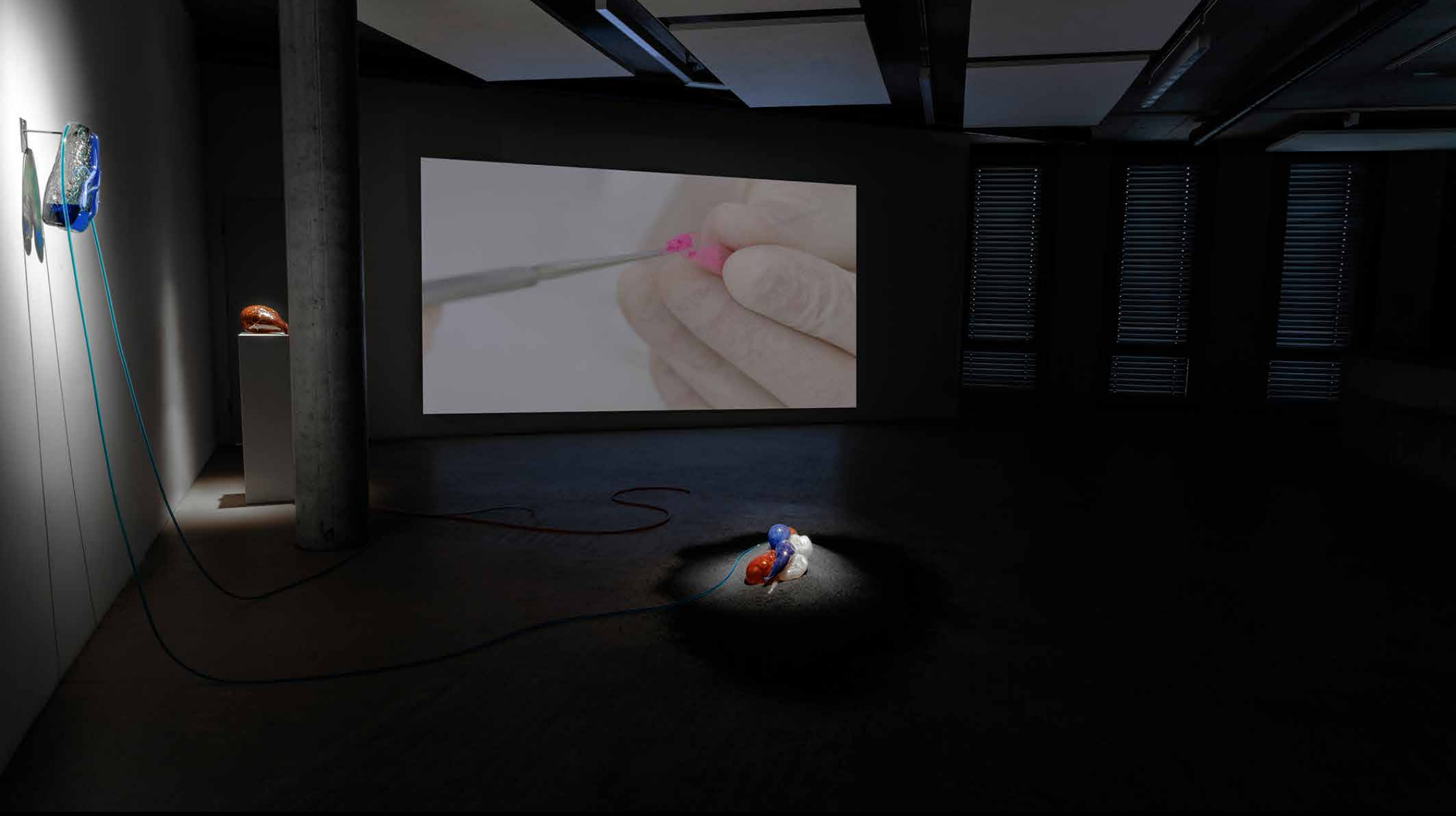


To watch the video click here: Pneuma passw. pneuma2020

Pneuma, 2020, Still video, film 4K, sound, color, 13'.04'', ed. 1 + AP.

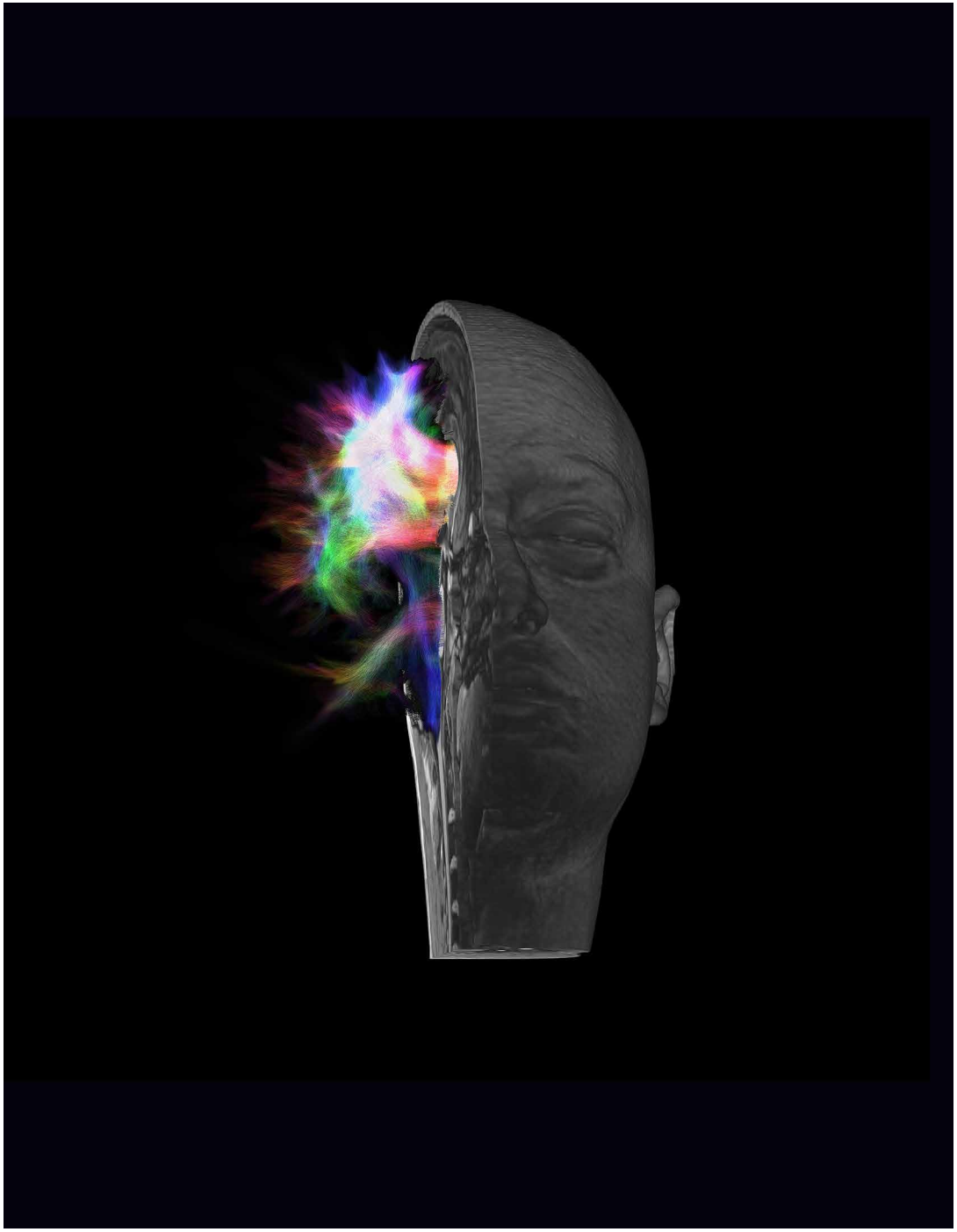






Pneuma, 2020
Exhibition view at STATE Experience Science, Berlin





Artist's Brain, 2020, inkjet print on fine art paper, steel frame, museum glass, 40x30 cm, ed. 1 +AP.

This photographic work from digital graphics represents the brain of the artist. The photo has been realized thanks to the tractography processing of data results from magnetic resonance imaging (MRI) realized on Fogarolli's skull at the laboratories of the University of Trento CIMeC – Center for Mind/Brain Sciences, Rovereto / Trento, with the collaboration of Lisa Novello. Project supported by Italian Council (2019), Ministry of Cultural Heritage and Activities.

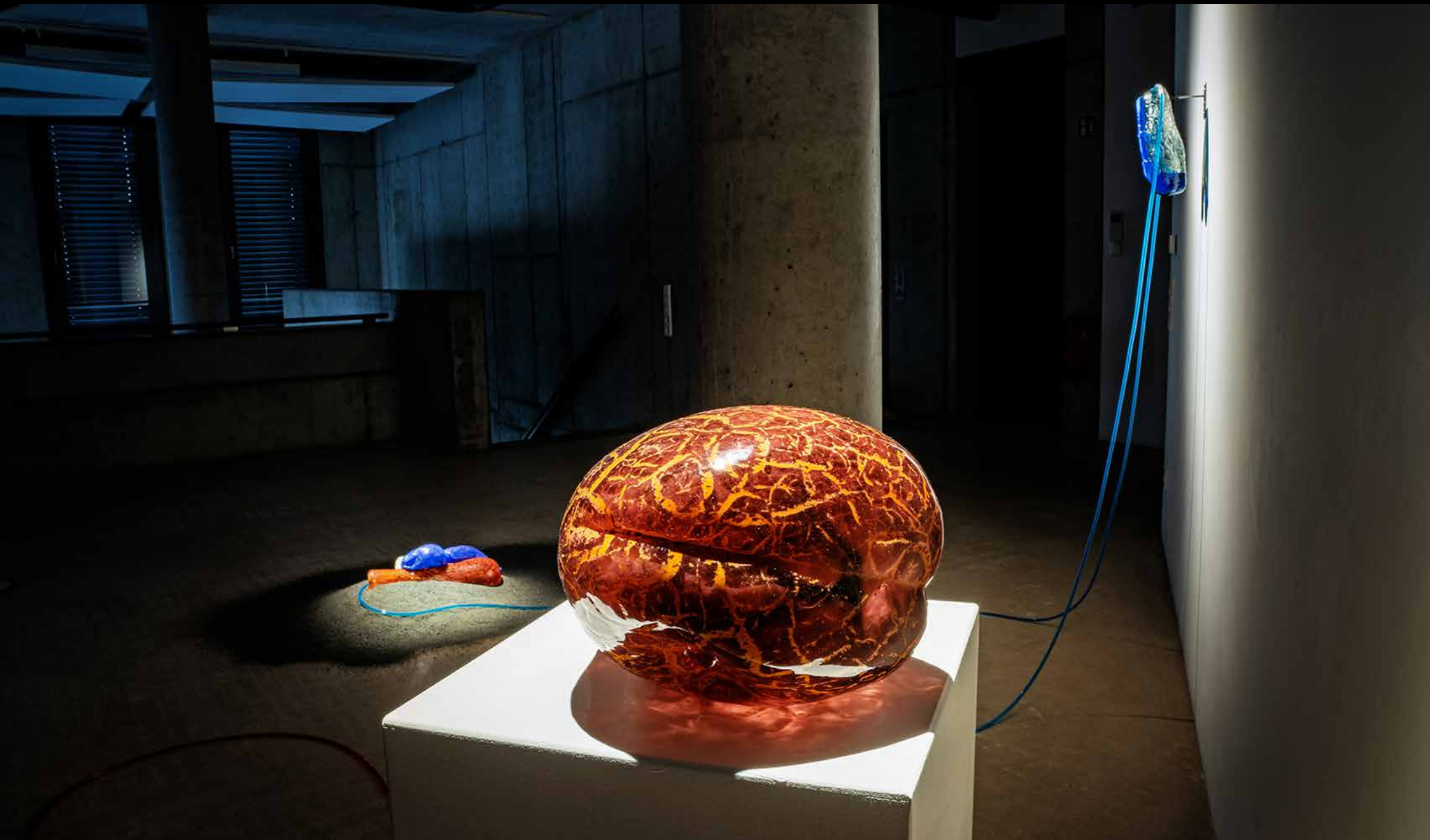








Pneuma, 2020
Exhibition view at STATE Experience Science, Berlin. Glass sculpture of Murano, pipes, liquids.





Pneuma, 2020
Exhibition view at MARe Museum of Contemporary Art, Bucharest



Pneuma, 2020
Exhibition view at Löwenbräukunst Contemporary Art Center and schwarzescafé Luma Westabu, Zurich



Pneuma 2020,
Exhibition view Löwenbräukunst Contemporary Art Center, Zurich.





Recycled Brain, 2020
Tapestry with recycled plastic, natural yarns, 190 x 280 x 5 cm
This work represents the brain of the artist, the textile work was created starting from a photo realized thanks to the tractography processing of data results from magnetic resonance imaging (MRI) realized on Fogarolli's skull at the laboratories of the University of Trento CIMeC – Center for Mind/Brain Sciences, Rovereto / Trento.



THE OUTER REACHES OF THE INNER SELF

An Artistic Exploration of the Psycho-pathological Landscape by Christian Fogarolli

In his works Christian Fogarolli analyses historical and contemporary concepts of psychological and physical sanity and illness. In the project Stone of Madness, the artist created a connection between present and past in the perception of the mental illness. Starting from a traditional belief of northern

Europe in the Medieval era in which the stones in the patients' skulls would cause insanity, Fogarolli uses this concept to serve as a thematic and iconographic crystallization point to think about how psychic discomfort is seen today and how we try to eradicate it.

In the course of this year's REAKTOR Potenziale exhibition Fogarolli will situate REAKTOR's main hall on the thin line between science and alchemy with a large scale installation. Screenings of a film by the artist will accompany the installation.



The Outer Reaches of the Inner Self, 2020
exhibition view at Etablissement Gschwandner Reaktor, Wien
Photo. Julia Gaisbacher/Bildrecht, Wien



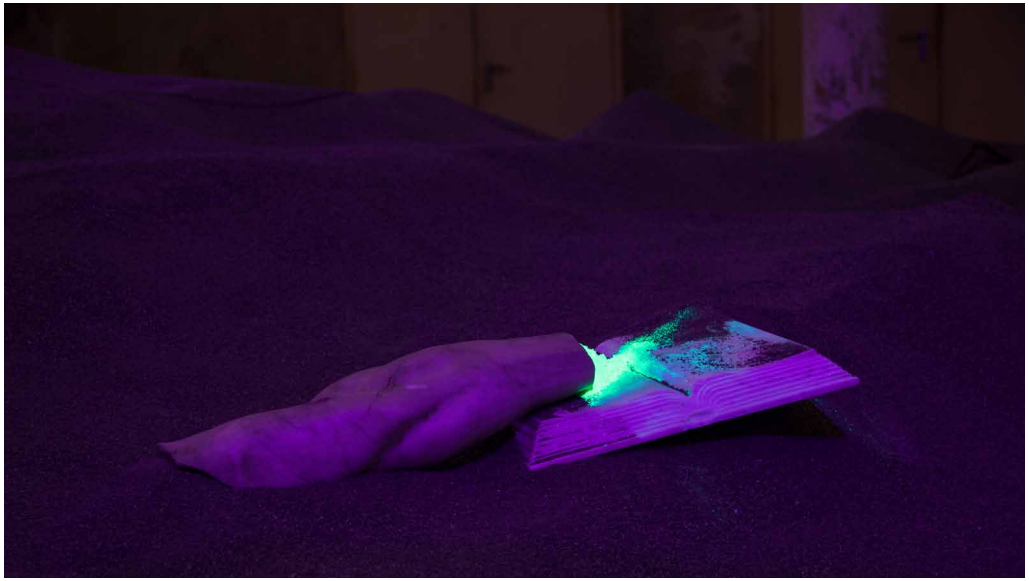
Deatil of the site-specific installation. Glass fusion, mineral sand, pigment, UV light
Photo. Julia Gaisbacher/Bildrecht, Wien



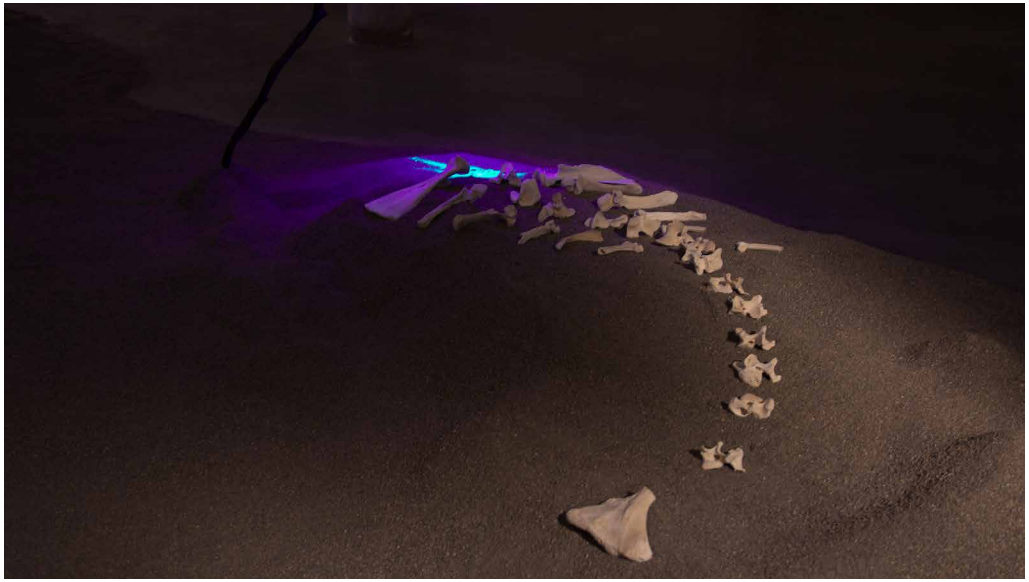
Pneuma, 2020
exhibition view at Etablissement Gschwandner Reaktor, Wien







The Outer Reaches of the Inner Self, 2020
exhibition view at Etablissement Gschwandner Reaktor, Wien
Photo. Julia Gaisbacher/Bildrecht, Wien







The Outer Reaches of the Inner Self, 2020
exhibition view at Etablissement Gschwandner Reaktor, Wien
Photo. Julia Gaisbacher/Bildrecht, Wien

LOST IDENTITIES

The project entitled *Lost Identities* started at the beginning of 2011 with studies undertaken in former Italian psychiatric institutes. The research, which started with an in-depth investigation of early twentieth-century legal photography, consists of photographic and archival search. An analysis of the material showed features and aesthetic values that were closer to art than psychiatry.

The works were realized with due respect and consideration for the constraints of the archive and privacy, investigating some of the mechanisms that influenced the physical appearance and identity of the people studied.

The study of documents such as medical reports and records, personal letters, notes and diagnoses was the main instrument for the realization of the work.

dOCUMENTA (13), *The Worldly House*, Karlsaue Park, Kassel

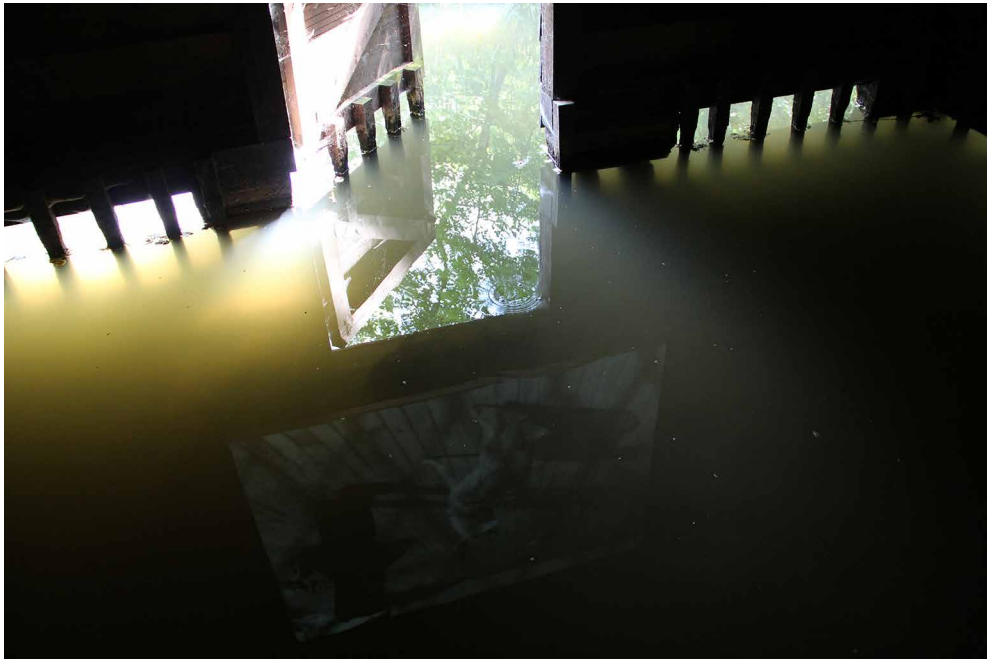




lost identities, dOCUMENTA (13), The Worldly House, Karlsaue Park, Kassel
2012, video, color, sound, PAL 4:3 stereo, 1.39 min, ed. 3 + PA
The Worldly House, Karlsaue Park, Kassel, dOCUMENTA (13)

To watch the video click here: Lost Identities passw. lostidentities





Lost identities,
dOCUMENTA (13), *The Worldly House,* Karlsaue Park, Kassel
2012, video, color, sound, PAL 4:3 stereo, 1.39 min, ed. 3 + PA



Lost identities, 2012
installation view,
Museo di Arte Moderna e Contemporanea di Rovereto,
MART

LEAVEN

The container of human mental disorders from 1952 to the present.

DSM I 1952
DSM II 1968
DSM III 1980
DSM III-R 1987
DSM IV 1994
DSM IV-TR 2000
DSM V 2015

Exhibition view at Palazzo Poggi Museum, curated by Lorenzo Balbi, 2019, Bologna.



Leaven
2015
Books, mirror, wood, glass
135 x 40 x 35 cm



Lost Identities, exhibition view at La Maison Rouge, 2014, Paris



Loose, pigment print on lead, brass, mirror, steel, 175 x 22 x 18 cm





Lost Identities
exhibition view at Gaîté Lyrique Paris
Rencotres Internationales Paris
Video *Lost Identities, password: lostidentities*





Lost Identities

research at La Vignicella, Psychiatric mental Hospital of Palermo

La condizione umana: oltre l'istituzione totale, Palazzo Ajutamicristo, Palermo

IL CORPO D'ARIA

An atavistic dialectic in the philosophical, scientific, religious, psychological and ontological spheres, such as the one represented between body and soul, triggers the project *Il corpo d'aria*.

Körper-Leib is a terminological dualism of German origin that merges and splits at the same time the word "body". Körper refers to the body in objective and material terms, while Leib in subjective terms, relating the body to aspects of lived life and the soul.

Starting from Descartes, this dualism becomes technical-scientific and applied to the medical, psychoanalytical and psychiatric sciences. On the body reduced to a "thing", on the organicity of feelings and thoughts, neurosciences and, consequently, pharmacology have then been focused. The latter aims, through chemical balance, at revealing knowledge and curing internal disturbances.

Christian Fogarolli's project *Il corpo d'aria* is based on these premises and presents some works that investigate the relationship between instrument, body and soul. The works attempt to explore some contemporary issues and problems in relation to the body and the mind, which are elements scientifically considered as a simple organic mass that can be modified, cured and redeemed. The research represents an evolutionary phase and is coherent with the artist's entire path based on a contemporary vision of illness, deviance and treatment approaches. The project on display leads to a critical view of the body, seen as a simple organism and often reduced to the categories of today's natural sciences, such as biochemistry and genetics. The installations and the photographic works, which have been specially created, have been conceived starting from these thoughts and in reference to how science, by definition, denies itself as a consequence of the birth of new premises. This implies a constant loss of meanings to the detriment of causes towards a utopian truth. In *Ideas for an Emotional Theory*, Jean-Paule Sartre says that a face uses the same muscular, arterial and nervous energy in the act of laughing and crying, but we cannot say for this reason that laughter and crying are the same thing. The loss of the "meaning" of laughter or tears will lead to the consequent hegemony of instrument, technique, and matter. The works that compose Il corpo d'aria seem to form an aseptic space for investigation and operation through diagnostic methods. They are composed of photographic images from archives of medical institutions, found objects such as instruments, artificial lights, and chemical liquids. By continuously blurring symptom and cure, Fogarolli evokes the contemporary paradox in which development and technical reason can be themselves part of the problem.





You&They, 2019.
Mixed media. Steel, spy mirror, light, surgical instruments, 80x60x5 cm.
Photo of the study .





Il Corpo d'aria, 2019.
solo show, Galerie Alberta Pane, Paris



STONE OF MADNESS

The belief that a stone in the skull caused an imbalance of the soul began in the Late Middle Ages and continued until the Renaissance, and was held above all in Northern Europe. According to popular superstitions this little rock, which for unknown reasons appeared inside the head of some individuals, caused behavioural deviance, madness and strangeness. It was considered to be a foreign body, which had to be removed. This ‘extraction’ process, a practice that pre-dated modern surgery, was represented in paintings, engravings and literary texts until it fell into the category of those strange practices and beliefs that history has isolated and forgotten.

In any case, cranial trephination was not a medieval invention: Hippocrates wrote about it and archaeology has documented testimonies dating back 8,000 years. Prehistoric people performed operations on the skull using a flint scraper and in various parts of the planet the practice survives today as a propitiatory rite, or more generally as a method that allows the spirits – whether good or evil– to exit the body and mind.

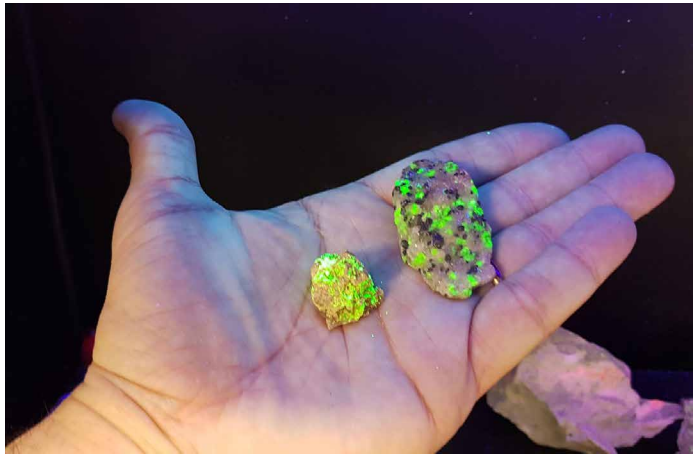
The *Stone of Madness* project, begun in 2017, proposed the investigation of factors linked to these traditions and beliefs based on testimonies that have been passed down and are still kept in museums or their archives today.

The works realized were built using materials of different types: medical instruments, archive photographs and natural elements with special properties. The latter were constituted by so-called ‘fluorites’, minerals of different shapes and with different characteristics. Some of these stones if exposed to an (in)visible 360 nm frequency exhibit the fluorescence phenomenon, which takes its name from this substance, changing into various incredible shades. Some popular beliefs attribute curative powers to fluorite for the memory, disorientation and lack of concentration.W



After Jheronimus Bosch Extracting the stone of madness (1552-1600)
Cutting the stone. A man is bound to a chair while another man cuts the stone from his head. To the right visitors are sitting around a table. On the table lays a cut-out stone. On the painted circular frame a number of grotesque figures are sketched.
Dimensions, Height: 41.3 cm. Width: 30.9 cm.
Rijksmuseum Amsterdam

Low left - Christian Fogarolli, research for stones with fluorescent properties (2017-2018)





Christian Fogarolli, 2020
Monomia, exhibition view at Musée d'histoire de la Médecine, Paris



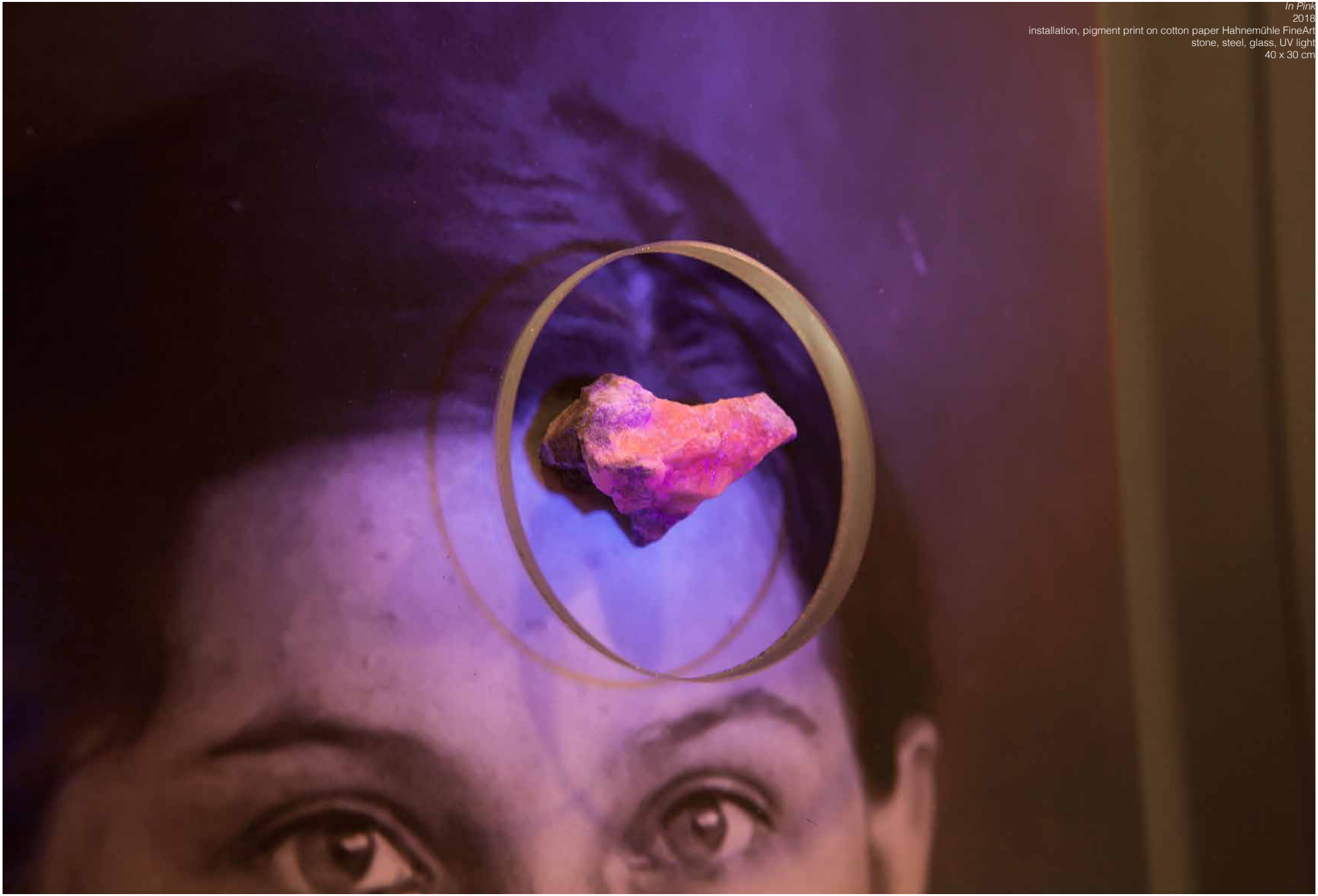


Left - Christian Fogarolli, Nootropic, 2018, Installation, stone, archive photo, steel, glass, light, 40 x 30 cm (detail OFF)
Low Left - Christian Fogarolli, Nootropic, 2018, Installation, stone, archive photo, steel, glass, light, 40 x 30 cm (detail ON)
Low Right - Nicolaes Jansz Weijdmans, An itinerant surgeon extracting stones from a woman's head (1570-1642)



Nootropic, 2018
Installation, mineral stone, archive photo, steel, glass, light, 40 x 30 cm

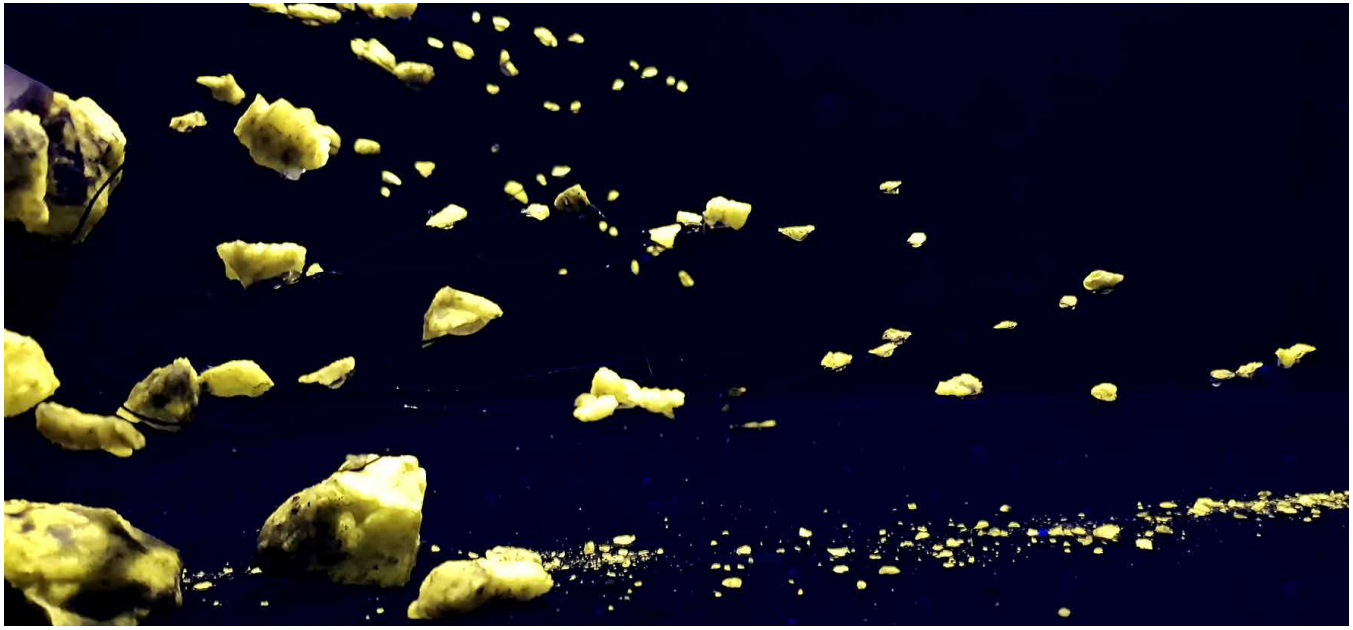


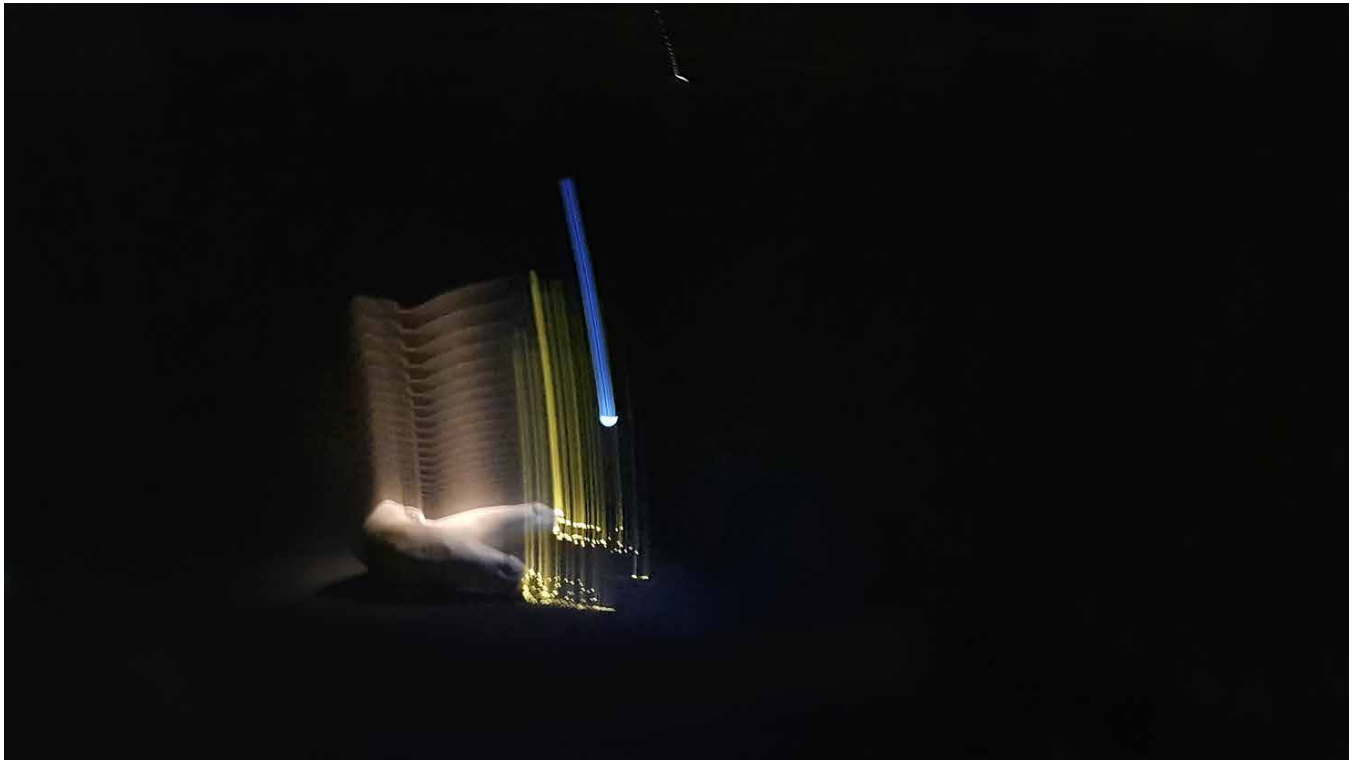


In Pink
2018
installation, pigment print on cotton paper Hahnemühle FineArt
stone, steel, glass, UV light
40 x 30 cm



Locura, 2018
Crime and Redemption
2018
Installation view curated by D. Ferretti, D. Ozerkov, co-organised with The State Hermitage Museum of Saint Petersburg, Palazzo Fortuny, Venice



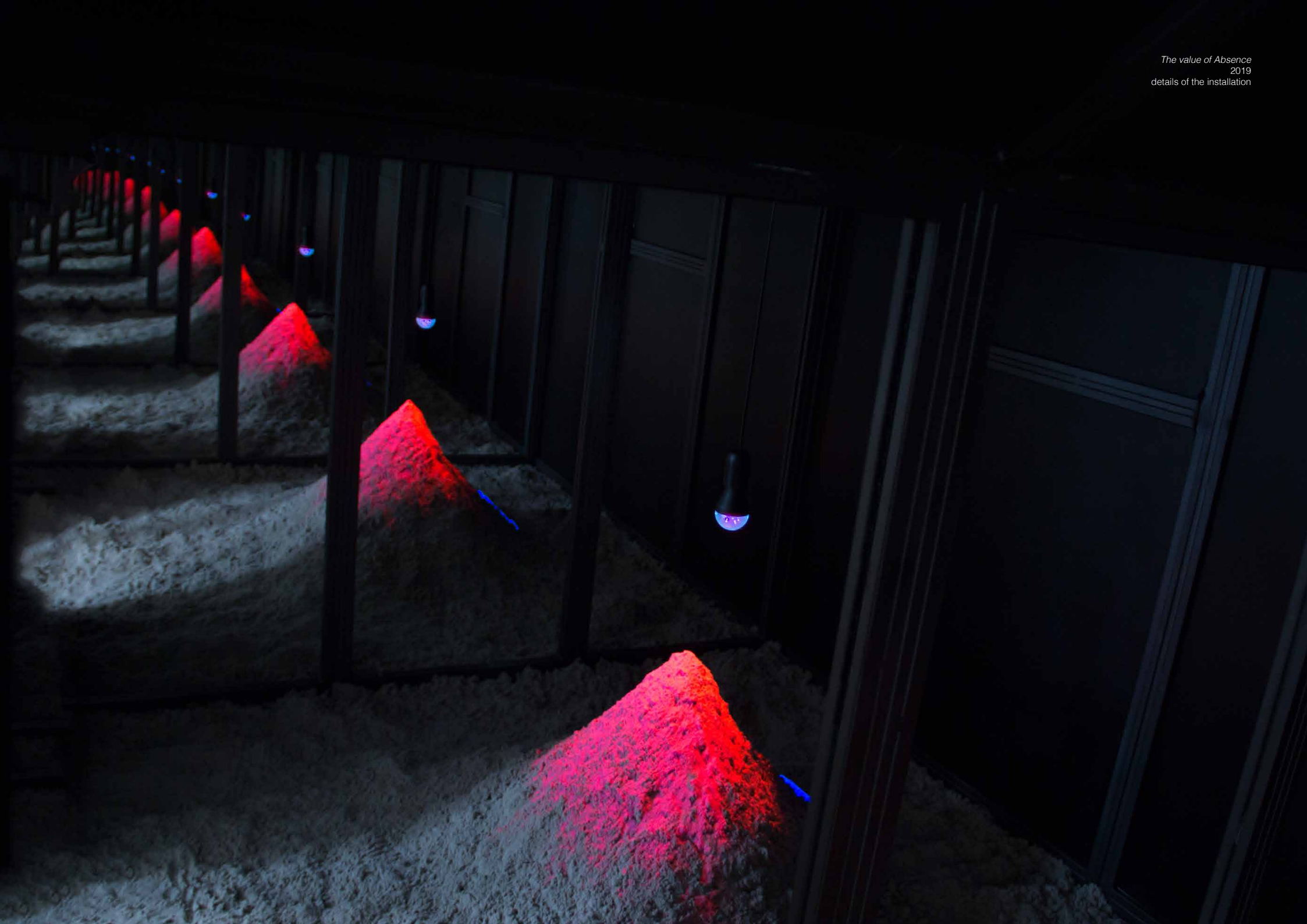


Crime and Redemption
2018
white marble of Carrara, quatz, UV light, environmental dimensions
Exhibition view at Palazzo Fortuny Venice



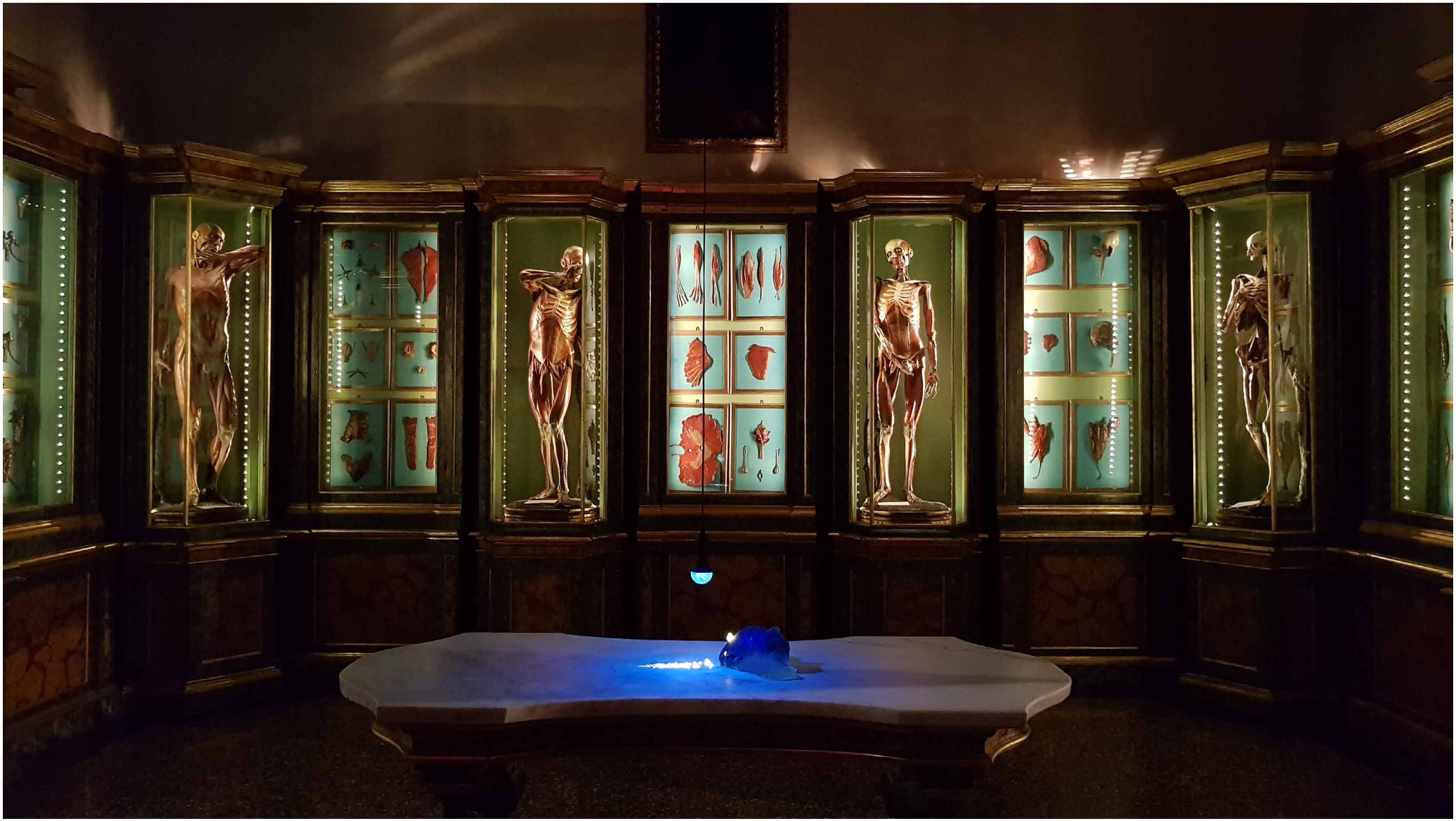
The value of Absence
2019
Installation, iron, mirrors, powder, sand, pigment, UV light, books, paper.
Exhibition view at Museum Dr. Guislain, Ghent, Belgium.
Permanent collection.

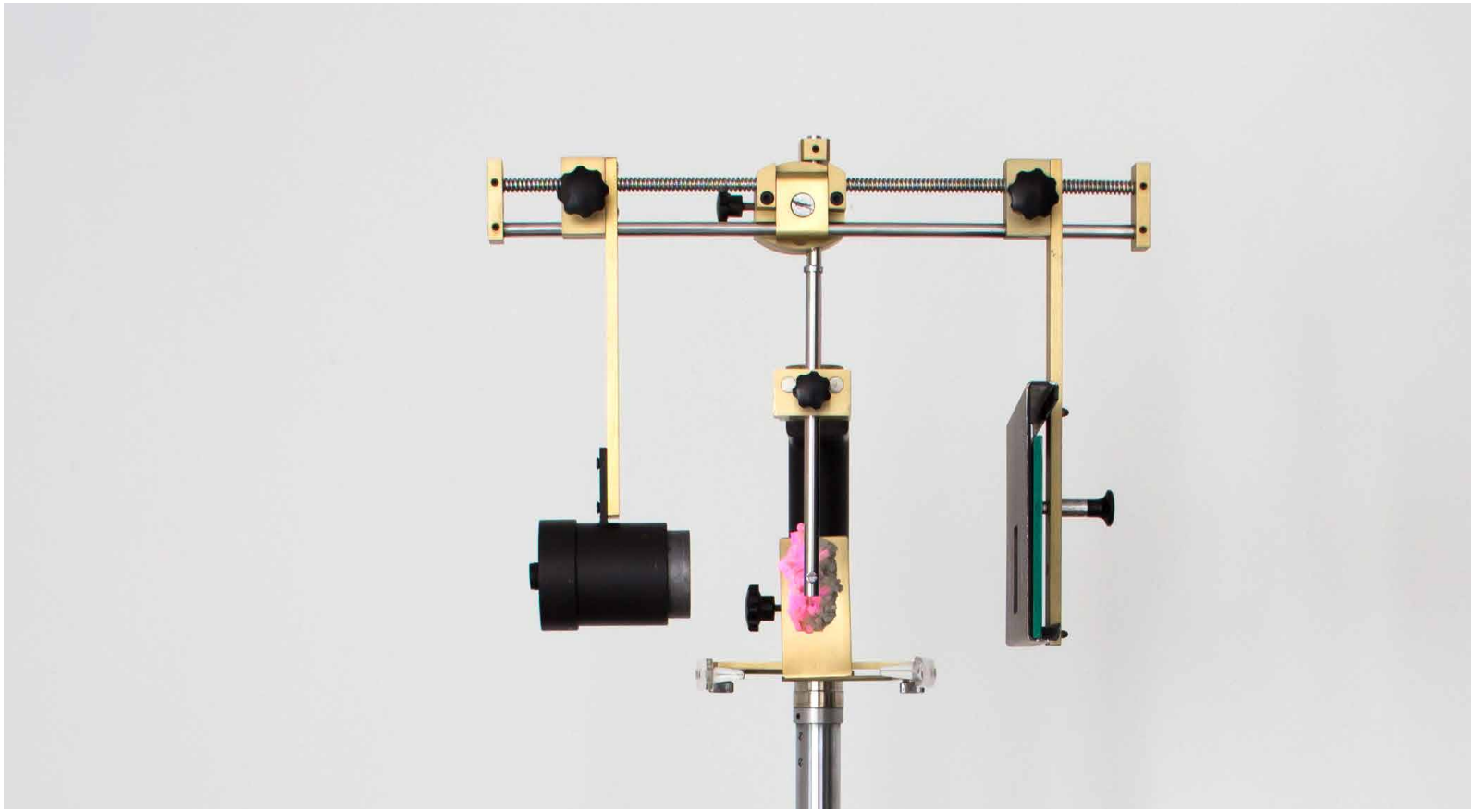


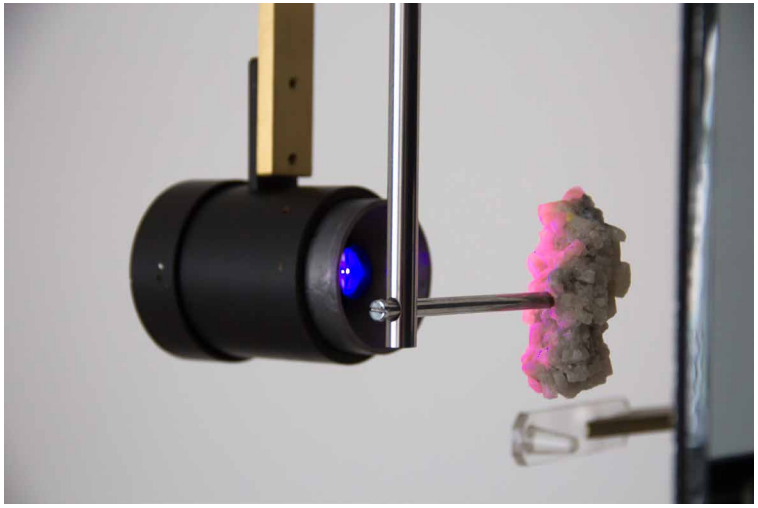


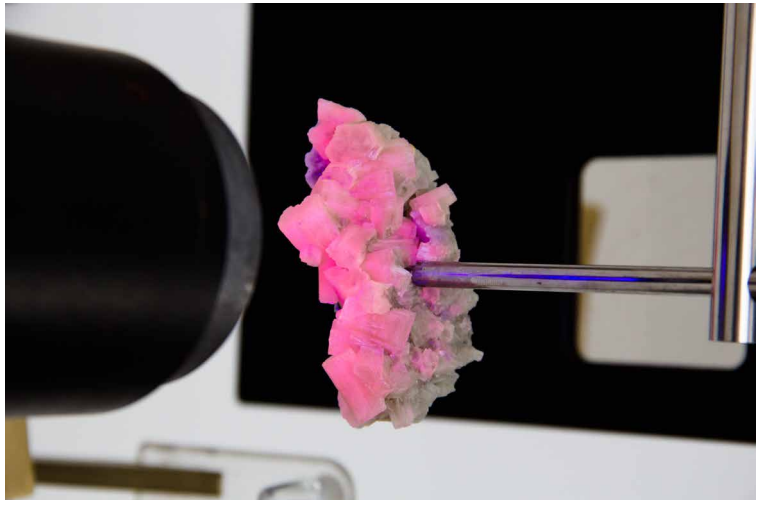
The value of Absence
2019
details of the installation

Stone of Madness
Exhibition view at Palazzo Poggi Museum, curated by Lorenzo Balbi
2019, Bologna.









lumière de l'âme
2018
Installation, steel, glasses, stone, light, plastic
180 x 50 x 50 cm



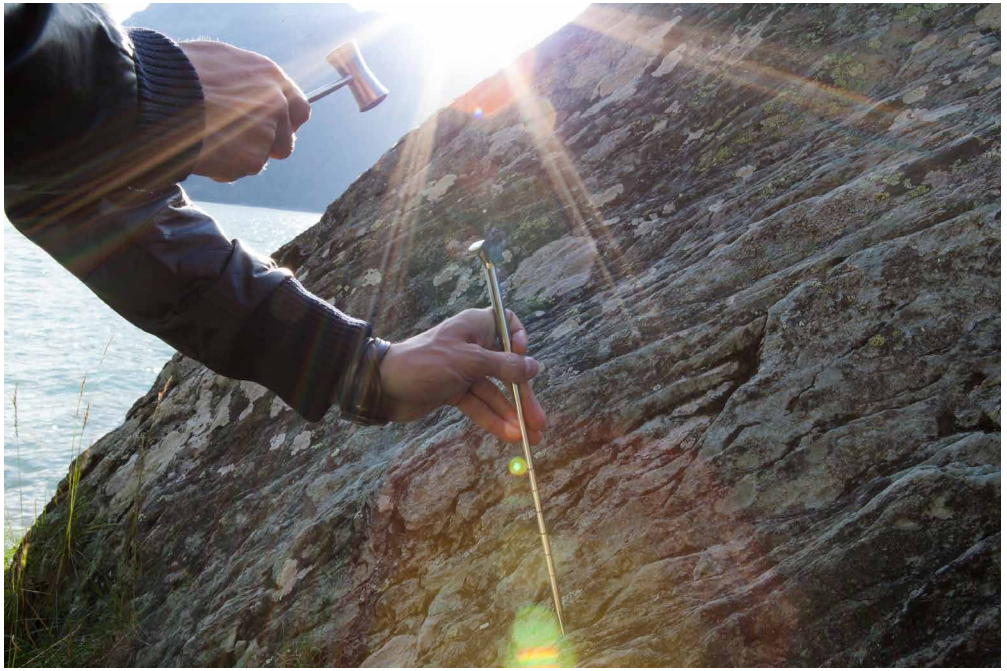
Lithotherapy
2018
installation, white marble, quartz, light, environmental dimensions.
Exhibition view at MART Museum - Civic Gallery, Trento

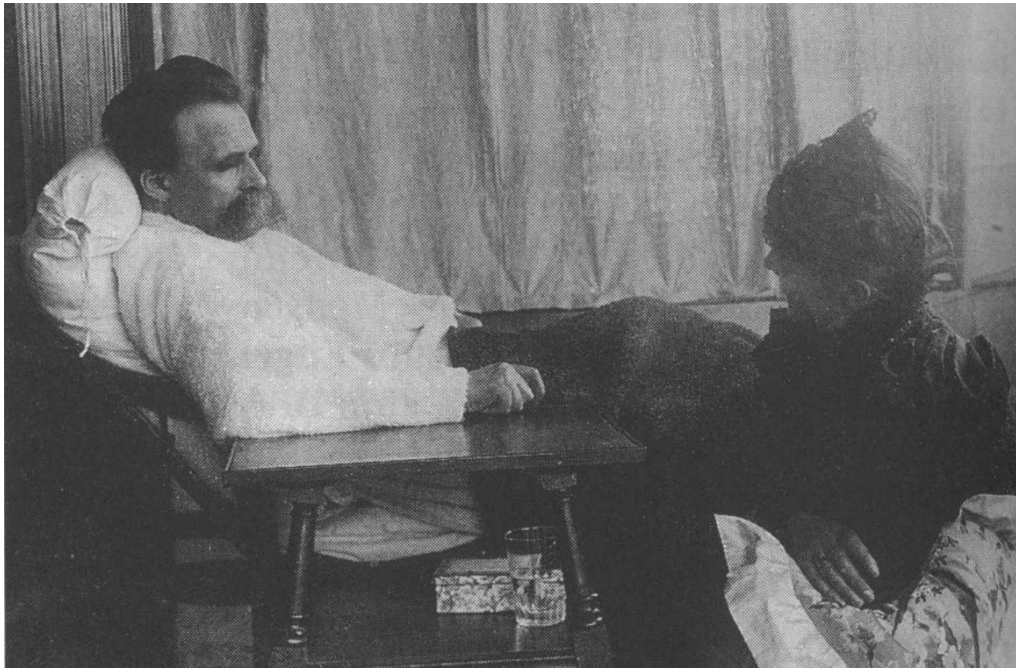


Research for the origin of madness in Nietzsche
Ritual of the eternal return
2018
Sils Maria, Switzerland

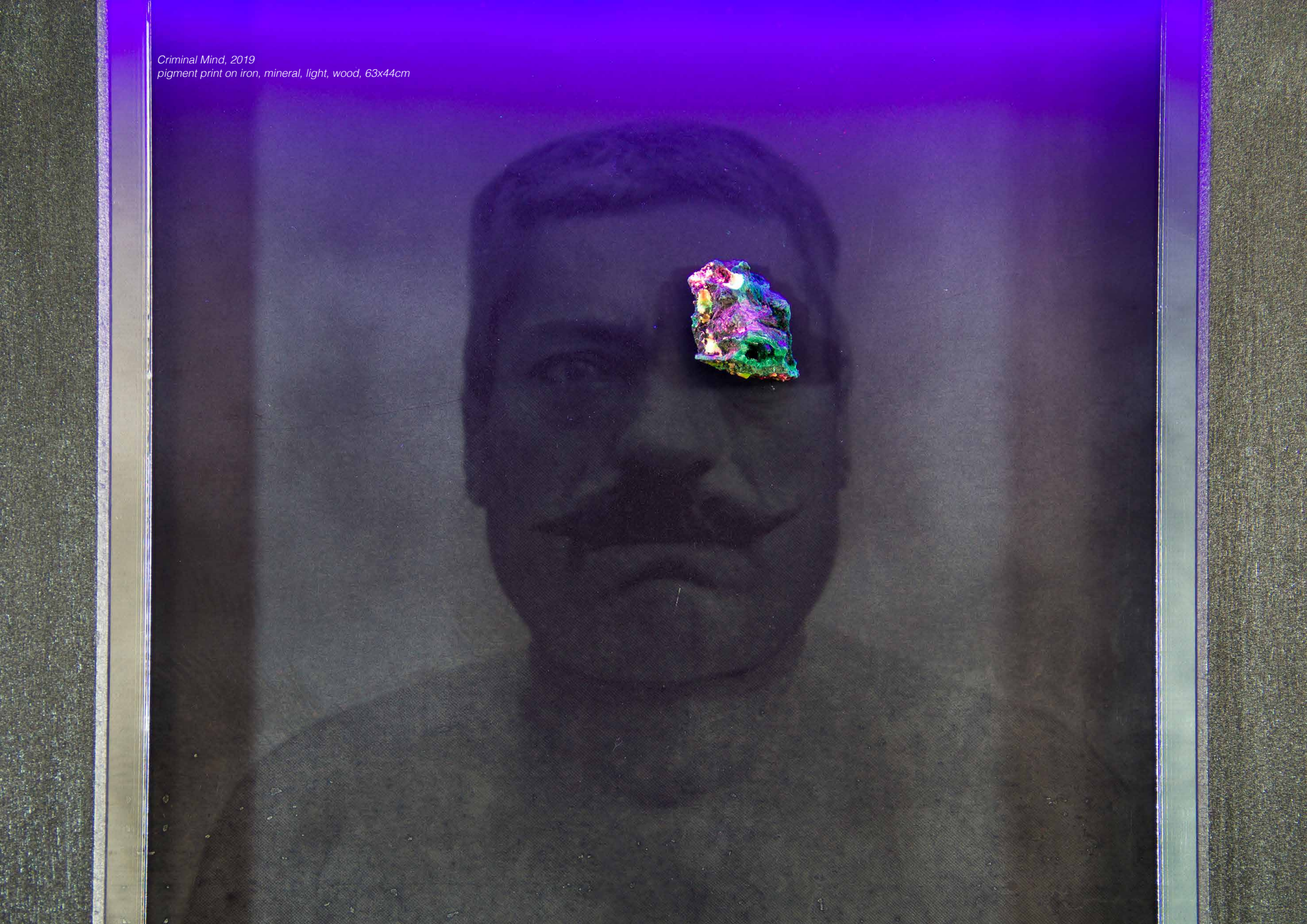


Ritual of the eternal return, 2018
dx. Research in Sils Maria, Switzerland
dx. Detail fof the Installation, iron, glass, antique book, Nietzsche's stone, 130 x 35 x 30 cm
sx. Photograph from the series "Der kranke Nietzsche" (The ill Nietzsche) by Hans Olde, between June and August 1899.









Criminal Mind, 2019
pigment print on iron, mineral, light, wood, 63x44cm



Allégorie de la folie, 2018
installation, glass casting, stones, UV light, black mirror glass
environmental dimensions
Exhibition view curated by Nadim Samman at Galerie Mazzoli, Berlin





Stone of Madness, 2018
Exhibition view curated by Nadim Samman at Galerie Mazzoli, Berlin



Trompe l'oeil
2018
site-specific installation with live actions.
Courtesy Civic Gallery and Mart Museum, Trento-Rovereto.



LE MONDE DU TICQUEUR



The entire 2016 project is composed of a series of works that contain reflections on how human beings constantly use their strengths to destroy themselves and their own story and how at the same time they attempt, conversely, to cure themselves, regenerating their bodies and recouping memories. The relationships and connections seem to show how scientific disciplines often take advantage of art in the name of progress to formulate intricate reflections on ‘normality’ and ‘deviance’.

Fantômes de la musique,
2016
painted plaster, level, hearing, environmental dimensions
Exhibition view at MAXXI Museum, Rome



Lithos
2016
white marble of Carrara, iron, lithium, glasses, 110 x 85 x 30 cm







Le Monde du ticqueur
2016
Exhibition view at Galerie Alberta Pane, Paris

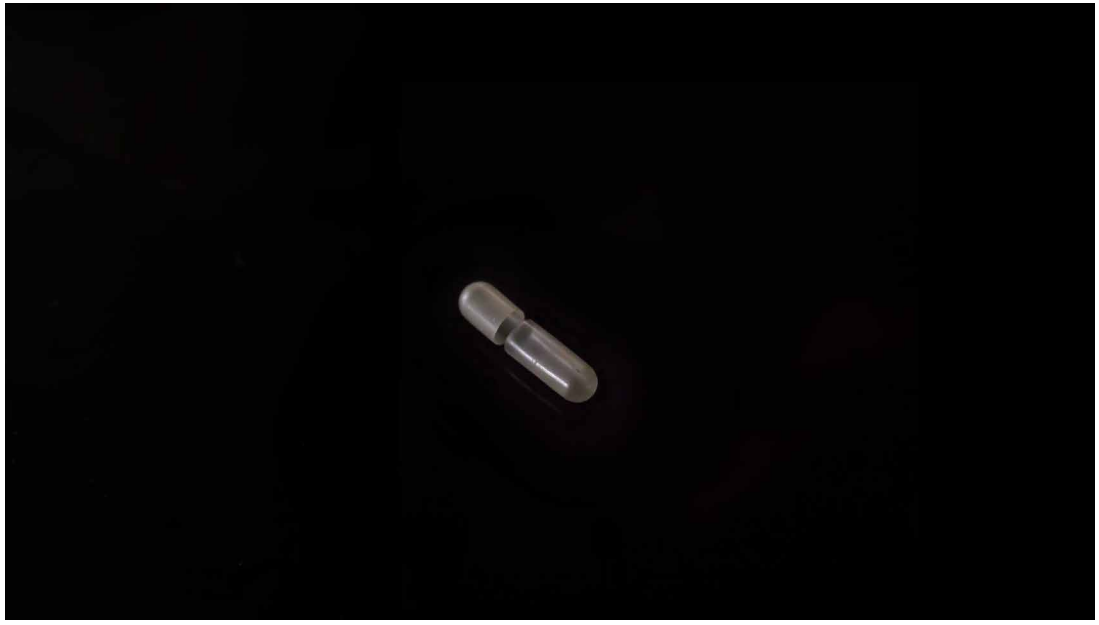


Placebo, 2018
Installation - diptic
steel, glasses, organic material, drug
30 x 20 cm (each)



Two empty things compared:
a dragonfly chrysalis and a drug for the placebo effect





KRAJANY

The places considered in the *Krajany* project are the Bohnice psychiatric hospital in Prague and the graveyard attached to it, a burial place for patients but also for First World War soldiers and people who committed suicide.

Research carried out on archives in Italy and the Czech Republic showed that in 1916, forty-eight patients from the Trento area arrived at this psychiatric hospital, transferred from Pergine Valsugana during the First World War. Places which looked after people suffering from mental problems near the front were also used for wounded soldiers but soon became full to overflowing. The emergency was addressed by transferring many of the patients to other institutions in the Austro-Hungarian Empire. All forty-eight of the Pergine Valsugana patients died within two years of being transferred to Bohnice, often due to tuberculosis, as confirmed by the registers of the archive in Prague, and were buried without any indication as to who they were, so it was not possible to identify them or their precise place of burial.

It was not until 1932 that a commemorative ceremony was held in Bohnice. Two tombstones were blessed and two urns placed on the façade of the small chapel in the cemetery. However, the ancient church was later vandalized, gravestones ruined and urns destroyed. Evidence of the belated commemoration was thus erased.

Fogarolli's work, which initially included the historical reconstruction of these events, is based on cooperation with various institutions: the Future Center for Contemporary Art (Prague), the Bohnice Archive (Prague), the Eleutheria Foundation (Prague) and the Historical Archive of Pergine Valsugana (Trento). A study of sources has uncovered the names of the patients from the Trento area buried in the Bohemian suburb. Later on, the artist redesigned and reconstructed the gravestones and inscribed them with the forty-eight names, before moving them to the churchyard. Today the church is a ruin.

A video made by the artist documents the process: it depicts a walk on the mantle of ivy that covers the ground of the cemetery, rendered problematic by the empty spaces in the ground left by the decomposition of the corpses.

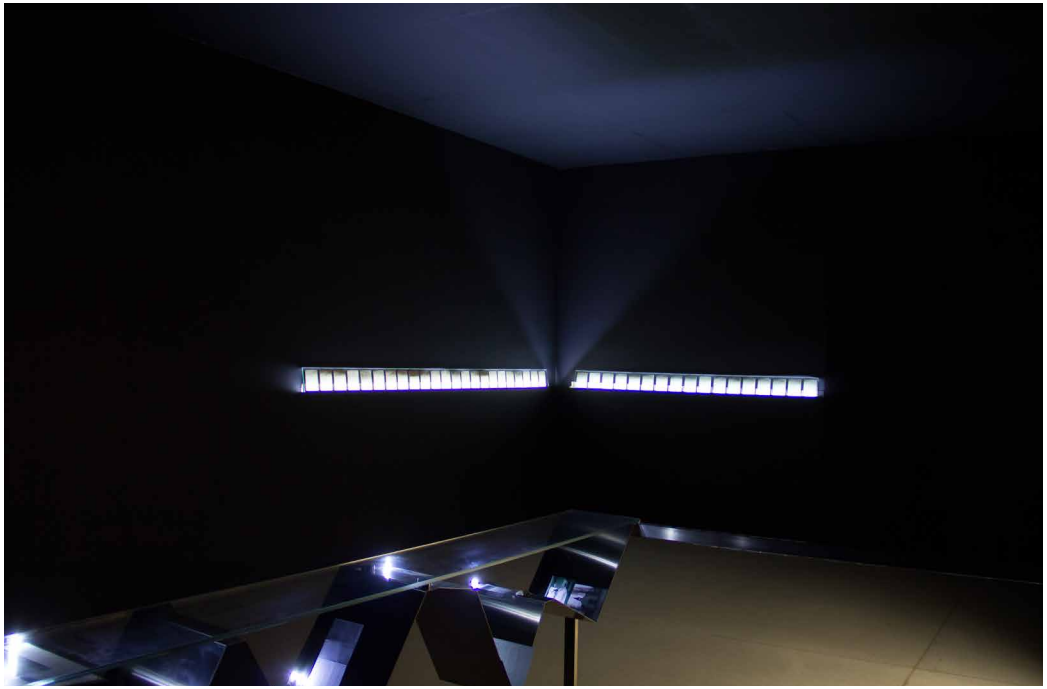


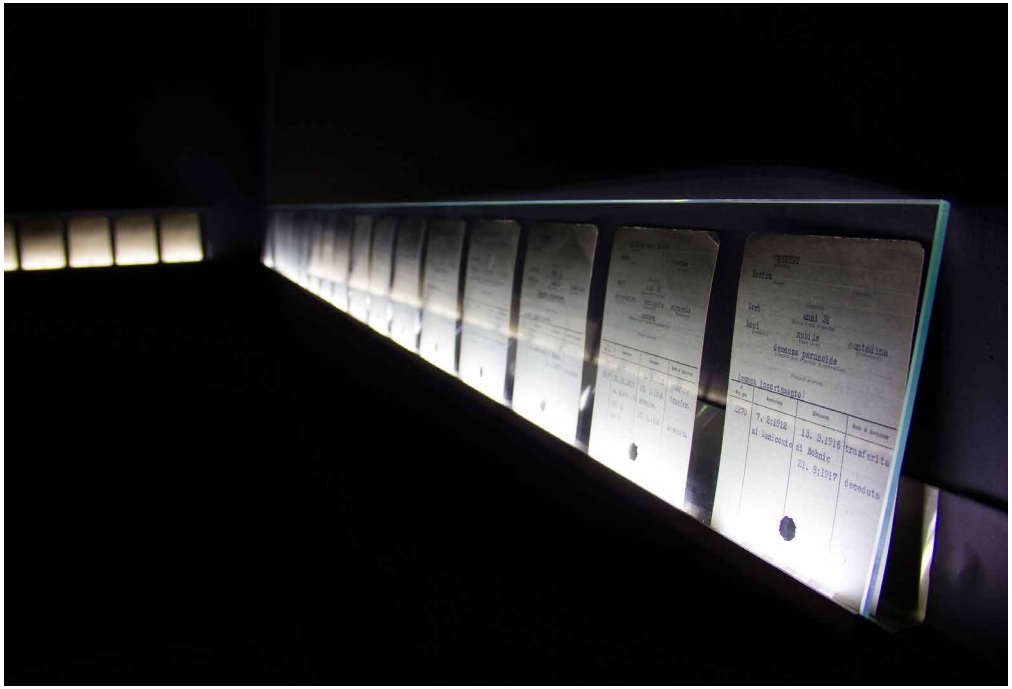
Krajany
2018
photo print Diasec, 150 x 100 x 3 cm, ed 1 +pa

To watch the video click here: Krajany
passw. krajany2018



Krajany
2018
installation view at Tenuta dello Scompiglio





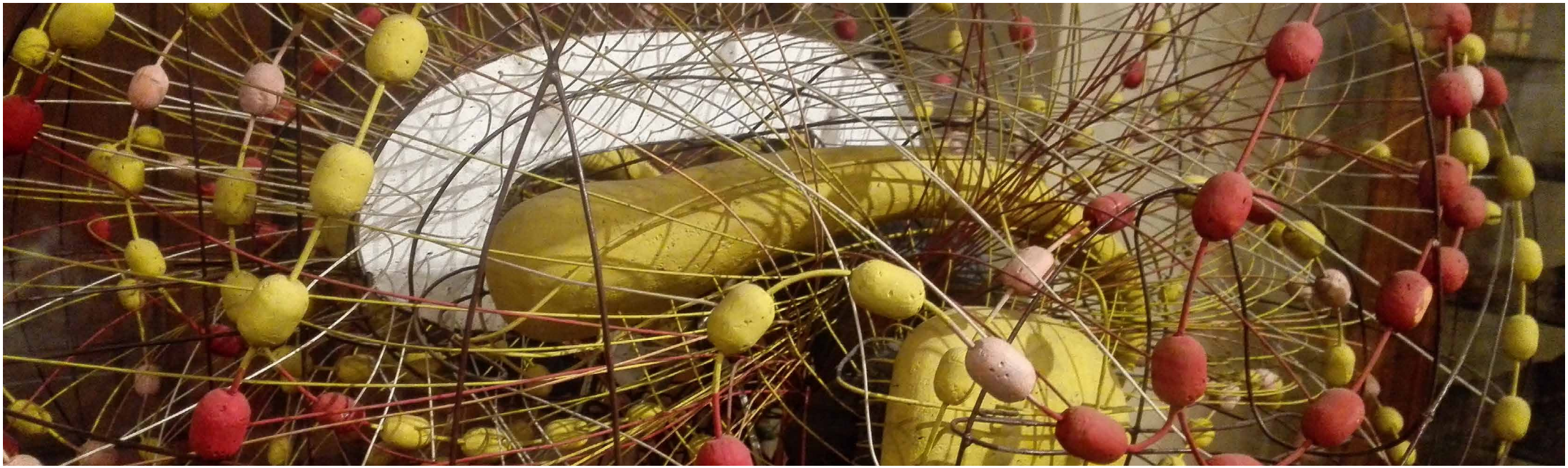


Krajany
2018
installation view at Tenuta dello Scompiglio

PHANTOM MODELS

In 1885, the Swiss gentlemen Christoph Theodor Aeby and Alfred Büchi, respectively an anatomist and an engineer, built the first model of a brain representing the nerve fibres and the emotional areas of the human brain for scientific and educational purposes. This creation was so successful in the nineteenth century that more than twenty medical and biological institutes throughout the world wanted one. The aim was to train doctors and do research on the human mind, at a cost of 500 Swiss francs. Phantom Models is a cultural project – still in progress – to promote the artistic and scientific heritage developed through contemporary art. The goal is to locate all the models produced by the two scholars, exhibit them and promote them through exhibitions, presentations, workshops and conferences. It seems that, in many cases, these ancient creations have been lost or destroyed. Thanks to information published in 1884 by Professor Aeby, Fogarolli has been able to draw up a list of cities that bought this model and to reconstruct copies for the institutions and cities that have lost their original models.





LIST OF THE CITIES AND INSTITUTES

Anatomical Insitute

1. Amsterdam, Original Model, n.? ●
2. Moscow, lost, rebuild ●
3. Turin, Original Model, n. 11 ●
4. Praga, lost or destroyed ●
5. Christiania (Oslo) ●
6. Baltimore (Hopkins University) ●
7. Breslau
8. Santiago (Chile)
9. Genf
10. Giessen
11. Groningen, Original Model, n. 16 ●
12. Heidelberg
13. Jena
14. Berlin
15. Strassburg, Original Model, n.6 ●

Institute of Physiology

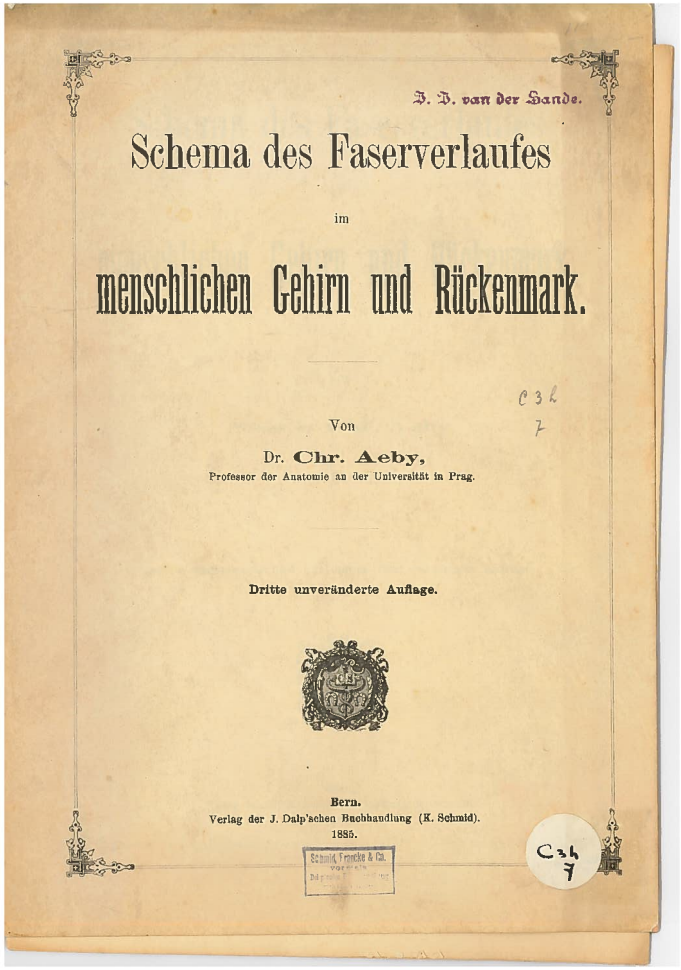
16. Berlin
17. Breslau
18. Kiev ●
19. Moscow, lost ●
20. Prague, lost or destroyed ●
21. Strassburg

Institutions clinical

22. Kiel
23. Koningsberg

Research out of the list:

24. Philadelphia, USA, original model, n. 29 ●
25. Cambridge (Harvard University) ●
26. Leiden, Anatomical Laboratory of Leiden University, original model, n. 49 ●
27. Paris, 3 original models
28. S. Petersburg, 1 original model similar



J. D. van der Sande.

Schema des Faserverlaufes

im

menschlichen Gehirn und Rückenmark.

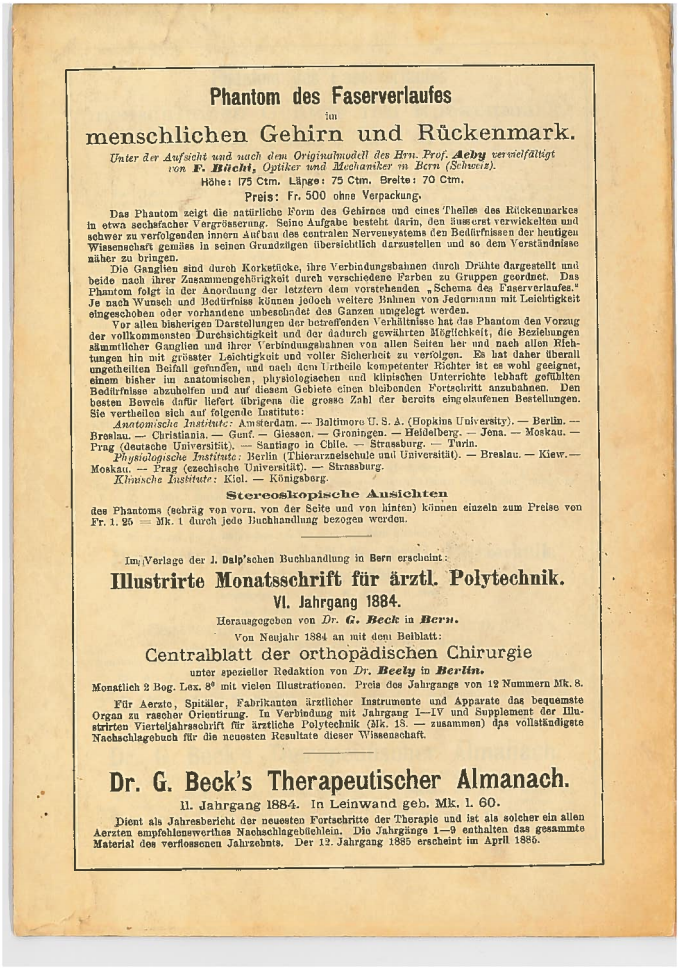
Von

Dr. Chr. Aeby,

Professor der Anatomie an der Universität in Prag.

Dritte unveränderte Auflage.

Bern.
Verlag der J. Dalp'schen Buchhandlung (K. Schmid).
1885.



Phantom des Faserverlaufes
im
menschlichen Gehirn und Rückenmark.

Unter der Aufsicht und nach dem Originalmodell des Hrn. Prof. **Aeby** *vervielfältigt von* **F. Büchi,** *Optiker und Mechaniker in Bern (Schweiz).*

Höhe: 175 Ctm. Länge: 75 Ctm. Breite: 70 Ctm.

Preis: Fr. 500 ohne Verpackung.

Das Phantom zeigt die natürliche Form des Gehirnes und eines Theiles des Rückenmarkes in etwa sechsfacher Vergrösserung. Seine Aufgabe besteht darin, den äusserst verwickelten und schwer zu verfolgenden innern Aufbau des centralen Nervensystems den Bedürfnissen der heutigen Wissenschaft gemäss in seinen Grundzügen übersichtlich darzustellen und so dem Verständnisse näher zu bringen.

Die Ganglien sind durch Korkstücke, ihre Verbindungsbahnen durch Drähte dargestellt und beide nach ihrer Zusammengehörigkeit durch verschiedene Farben zu Gruppen geordnet. Das Phantom folgt in der Anordnung der letztern dem vorstehenden „Schema des Faserverlaufes." Je nach Wunsch und Bedürfniss können jedoch weitere Bahnen von Jedermann mit Leichtigkeit eingeschoben oder vorhandene unbeschadet des Ganzen ungelegt werden.

Vor allen bisherigen Darstellungen der betreffenden Verhältnisse hat das Phantom den Vorzug der vollkommensten Durchsichtigkeit und der dadurch gewährten Möglichkeit, die Beziehungen sämmtlicher Ganglien und ihrer Verbindungsbahnen von allen Seiten her und nach allen Richtungen hin mit grösster Leichtigkeit und voller Sicherheit zu verfolgen. Es hat daher überall ungetheilten Beifall gefunden, und nach dem Urtheile kompetenter Richter ist es wohl geeignet, einem bisher im anatomischen, physiologischen und klinischen Unterrichte lebhaft gefühlten Bedürfnisse abzuhelfen und auf diesem Gebiete einen bleibenden Fortschritt anzubahnen. Den besten Beweis dafür liefert übrigens die grosse Zahl der bereits eingelaufenen Bestellungen. Sie vertheilen sich auf folgende Institute:

Anatomische Institute: Amsterdam. — Baltimore U. S. A. (Hopkins University). — Berlin. — Breslau. — Christiania. — Genf. — Giessen. — Groningen. — Heidelberg. — Jena. — Moskau. — Prag (deutsche Universität). — Santiago in Chile. — Strassburg. — Turin.

Physiologische Institute: Berlin (Thierarzneischule und Universität). — Breslau. — Kiew. — Moskau. — Prag (czechische Universität). — Strassburg.

Klinische Institute: Kiel. — Königsberg.

Stereoskopische Ansichten

des Phantoms (schräg von vorn, von der Seite und von hinten) können einzeln zum Preise von Fr. 1. 25 = Mk. 1 durch jede Buchhandlung bezogen werden.

Im Verlage der J. Dalp'schen Buchhandlung in Bern erscheint:

Illustrirte Monatsschrift für ärztl. Polytechnik.

VI. Jahrgang 1884.

Herausgegeben von *Dr.* **G. Beck** in **Bern.**

Von Neujahr 1884 an mit dem Beiblatt:

Centralblatt der orthopädischen Chirurgie

unter spezieller Redaktion von *Dr.* **Beely** in **Berlin.**

Monatlich 2 Bog. Lex. 8° mit vielen Illustrationen. Preis des Jahrgangs von 12 Nummern Mk. 8.

Für Aerzte, Spitäler, Fabrikanten ärztlicher Instrumente und Apparate das bequemste Organ zu rascher Orientirung. In Verbindung mit Jahrgang I—IV und Supplement der Illustrirten Vierteljahrsschrift für ärztliche Polytechnik (Mk. 18. — zusammen) das vollständigste Nachschlagebuch für die neuesten Resultate dieser Wissenschaft.

Dr. G. Beck's Therapeutischer Almanach.

II. Jahrgang 1884. In Leinwand geb. Mk. 1. 60.

Dient als Jahresbericht der neuesten Fortschritte der Therapie und ist als solcher ein allen Aerzten empfehlenswerthes Nachschlagebüchlein. Die Jahrgänge 1—9 enthalten das gesammte Material des verflossenen Jahrzehnts. Der 12. Jahrgang 1885 erscheint im April 1886.

● Research completed
● Research in progress

PEOPLE AND INSTITUTIONS INVOLVED

ARTIST

Christian Fogarolli

CURATORS - CONSERVATORS - RESEARCHER INVOLVED

Michal Novotný, director of Futura, Centre for Contemporary Art, Prague
Nadim Samman, indipendent curator and director Import Project, Berlin
Irene Campolmi, curator and researcher, Luisiana Museum of Modern Art, Copenaghen
Chiara Ianeselli, artistic director of Villa Lena Foundation and indipendent curator, Italy
Laurens de Rooy, curator at Vrolik Museum, Amsterdam
Inga Lāce, curator at de Appel arts centre and Latvian Centre for C. Art, Amsterdam- Latvia
Joanna Ebenstein, director Morbid Anatomy Museum, New York
Giancarla Malerba, conservator at Museo Luigi Rolando, Turin
Giulia Colletti, indipendent curator, Glasgow - Italy
Martina Galetová, curator of Hrdlicka Museum of Man, Prague
Beth Lander, conservator of the The College of Physicians of Philadelphia
Lowell Flanders, Collections Manager & Registrar of the The College of Physicians of Philadelphia
Iris Huizinga conservator of Groningen University Museum

EXPERT ADVISE

Aldo Galli, professor of Art History, University of Trento
Dr. Victor M. Schmidt, Department of History and Art History, University of Utrecht
Ivo Klepáček, Doctor at Institute of Anatomy, First Faculty Of Medicine, Charles University
Karel Černý, Head of the Institute for History of Medicine, First Faculty Of Medicine, Charles University
Michaela Lindová, curator of Collections in Medical Museum, National Library of Medicine, Prague
Ludmila Hlaváčková, Professor of the Institute for History of Medicine, First Faculty Of Medicine, Charles University
Šimon Krýsl, director of The Medical Museum and the National Medical Library, Prague.

INSTITUTIONS INVOLVED

Vrolik Museum Academic Medical Center, Amsterdam, NL
de Appel arts centre, Amsterdam, NL
Trekhgornaya Manufaktura, Moscow, RU
NCCA | National Center for Contemporary Art, Moscow, RU
MMOMA | Moscow Museum of Modern, RU
Museum Luigi Rolando, Turin, IT
Groningen University Museum, NL
UMCG, University Medical Center Groningen, NL
Medicinsk Museion, Copenaghen, Dk
Futura, Centre for Contemporary Art, Prague, CZ
Hrdlicka Museum of Man, Prague, CZ
Mütter Museum of The College of Physicians of Philadelphia, USA
National Museum of Medicine, Ukraine, Kyiev, UA

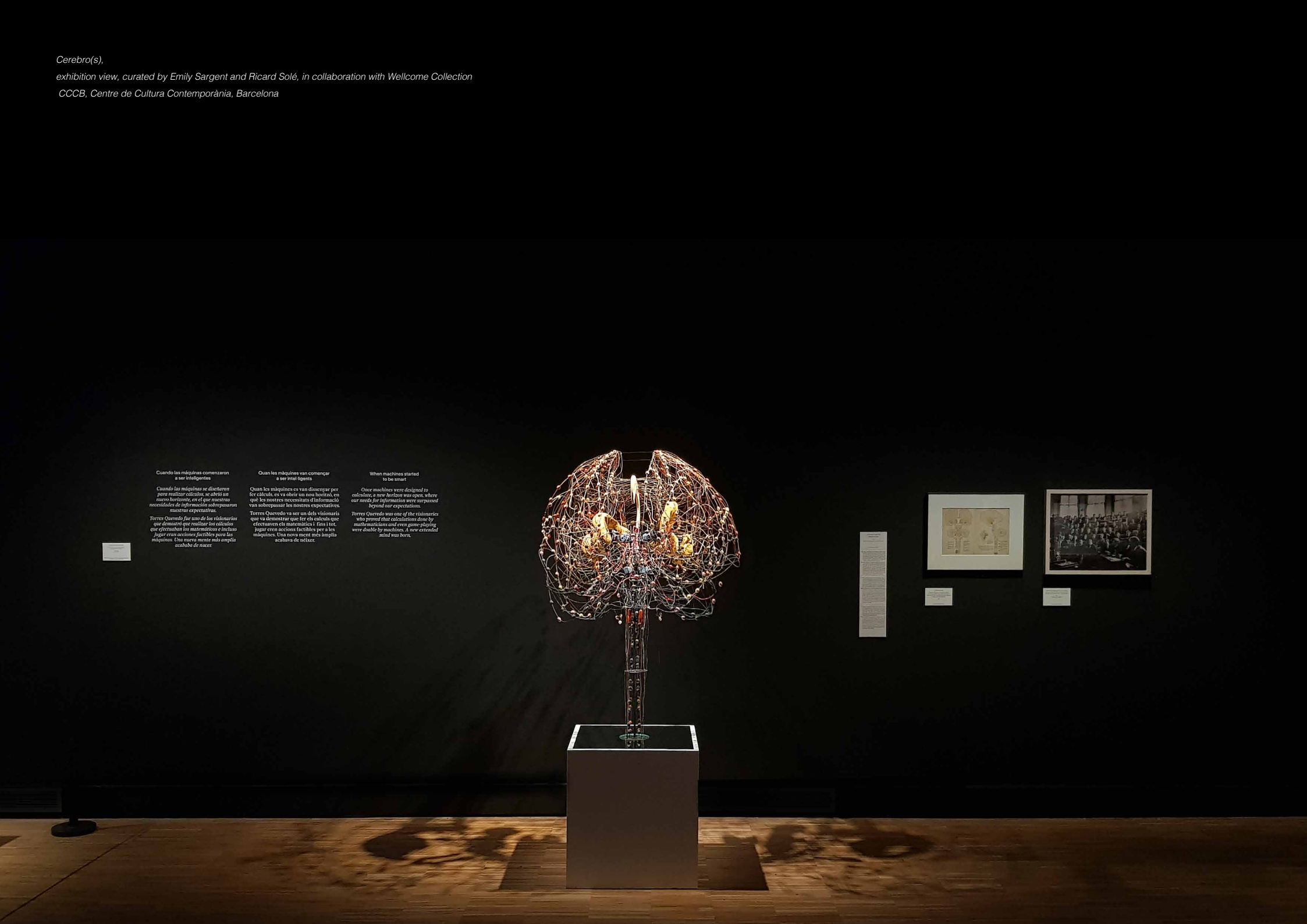
Calco della testa di Franz Joseph Gall (a sinistra) e modello di «testa frenologica» secondo Johann Caspar Spurzheim (a destra), prima metà del XIX secolo, gesso. Torino, Museo di Anatomia Umana Luigi Rolando





Christian Fogarolli, 2015, Phantom models I, Amsterdam
Original model, Courtesy Vrolik Medical Center, Amsterdam. Exhibition view at de Appel arts centre, 2015, Amsterdam.

Cerebro(s),
exhibition view, curated by Emily Sargent and Ricard Solé, in collaboration with Wellcome Collection
CCCB, Centre de Cultura Contemporània, Barcelona

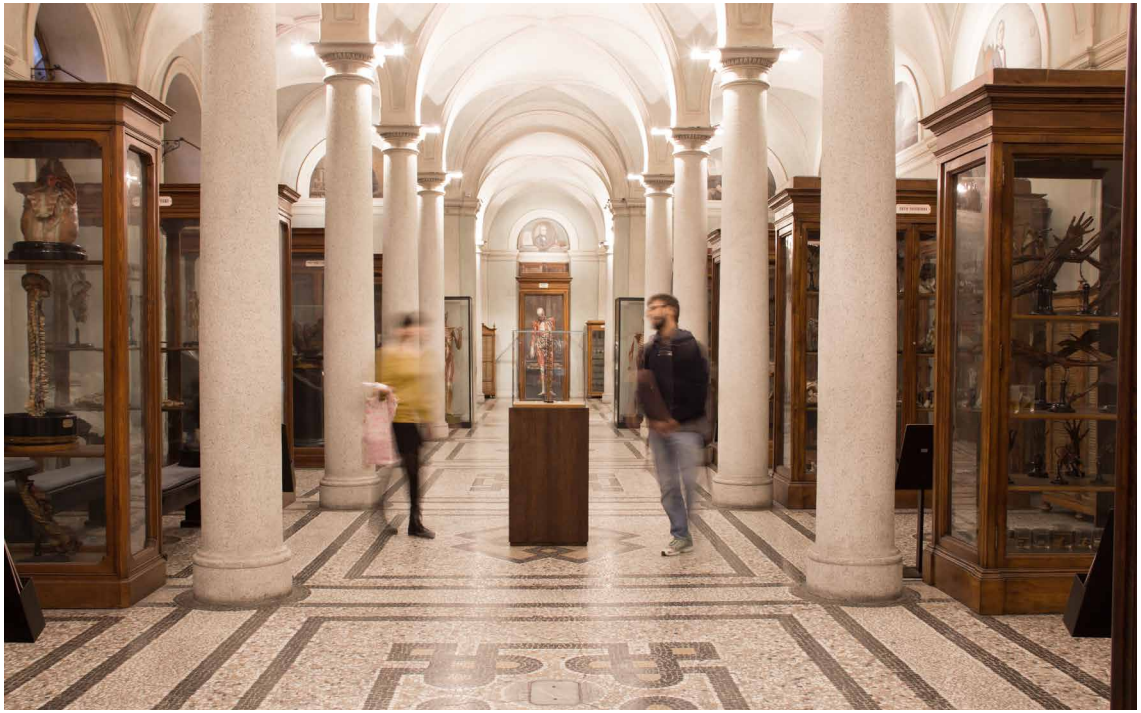


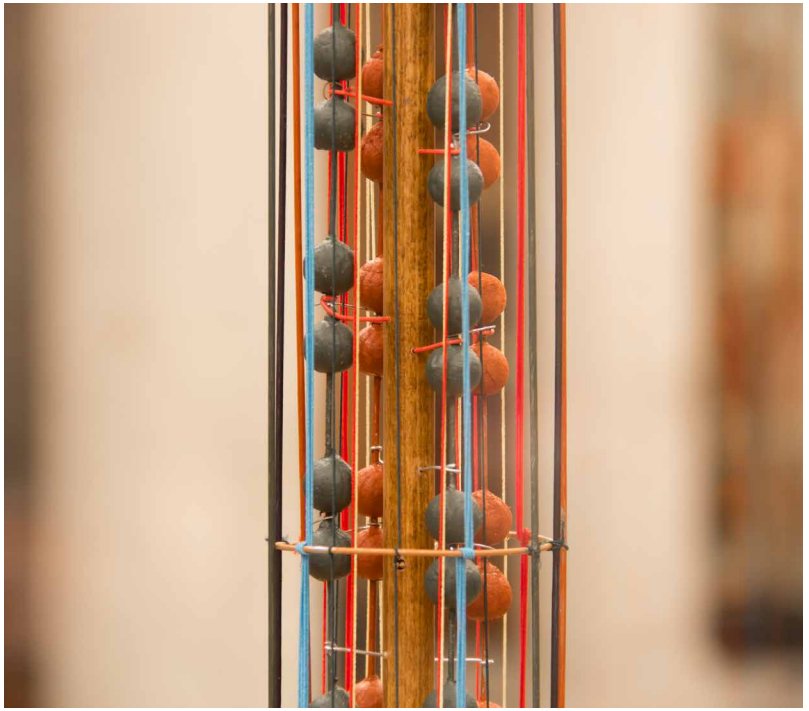


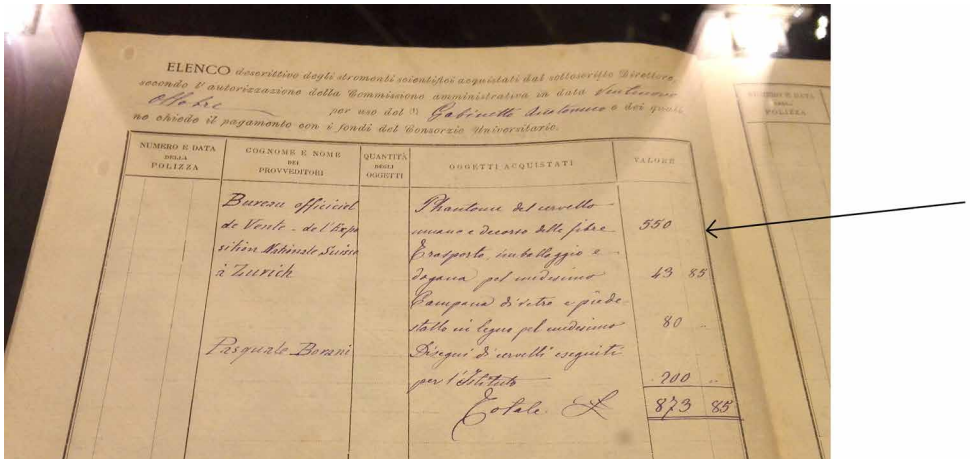
Christian Fogarolli, 2015, *Phantom model of Prof. Chr. Aeby*
Presentation of the research at Stedelijk Museum - Amsterdam.

Phantom models II Moscow, exhibition view at Trekhgornaya Manufaktura, NCCA | National Center for Contemporary Art, MMOMA | Moscow Museum of Modern *Art*









ELENCO descrittivo degli stromenti scientifici acquistati dal sottoscritto Direttore secondo l'autorizzazione della Commissione amministrativa in data d'oggi per uso del Gabinetto Anatomico e dei quali ne chiedo il pagamento con i fondi del Consorzio Universitario.

NUMERO E DATA DELLA POLIZZA	COGNOME E NOME DEI PROVVEDITORI	QUANTITÀ DEGLI OGGETTI	OGGETTI ACQUISTATI	VALORE
	Bureau officiel de Vente - de l'Exposition Nationale Suisse à Zurich		Il Pantheon del cervello umano e descrizione delle fibre	350
			Trasporto, imballaggio e Dogana pel medesimo	43 85
			Campana di vetro e piede fatto ai legni pel medesimo	80 ..
	Pasquale Bonni		Disegni di cervelli eseguiti per l'Istituto	200 ..
			Totale £	873 85



Cerebro(s),
exhibition view, curated by Emily Sargent and Ricard Solé, in collaboration with Wellcome Collection
Fundación Telefónica, Madrid, ES





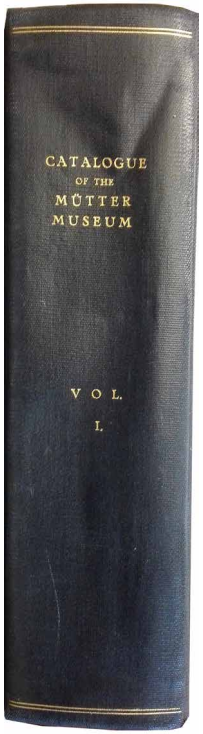


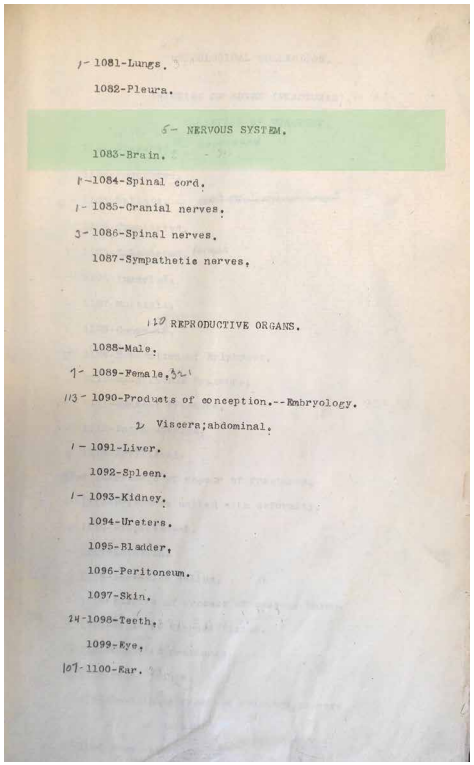
Phantom models IV Prague, exhibition view at Hrdlicka Museum of Man

Brain model, documents, site specific intervention

Phantom Models V, Mütter Museum of The College of Physicians of Philadelphia, USA

Original Model, n. 29



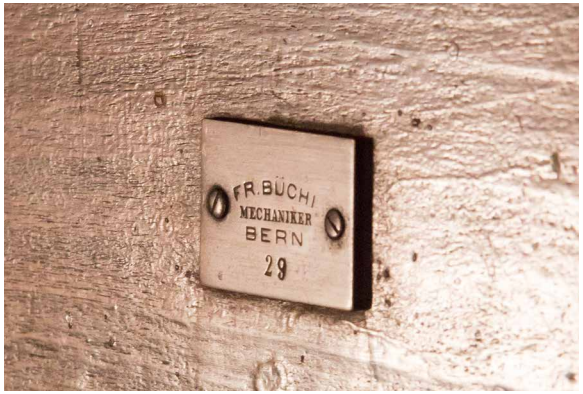

1- 1081-Lungs.
1082-Pleura.

5- NERVOUS SYSTEM.

1083-Brain.
1-1084-Spinal cord.
1- 1085-Cranial nerves.
3- 1086-Spinal nerves.
1087-Sympathetic nerves.

10 REPRODUCTIVE ORGANS.

1088-Male.
1- 1089-Female,
113- 1090-Products of conception.--Embryology.
1/ Viscera;abdominal.
1- 1091-Liver.
1092-Spleen.
1- 1093-Kidney.
1094-Ureters.
1095-Bladder.
1096-Peritoneum.
1097-Skin.
14-1098-Teeth.
1099-Eye.
07-1100-Ear.







Phantom models 6 Kyiv, exhibition view at National Museum of Medicine Kyiv

Stones, quartz, UV light, steel

.

Phantom models 6 Kyiv, exhibition view at National Museum of Medicine Kyiv

Projection of the facade

.

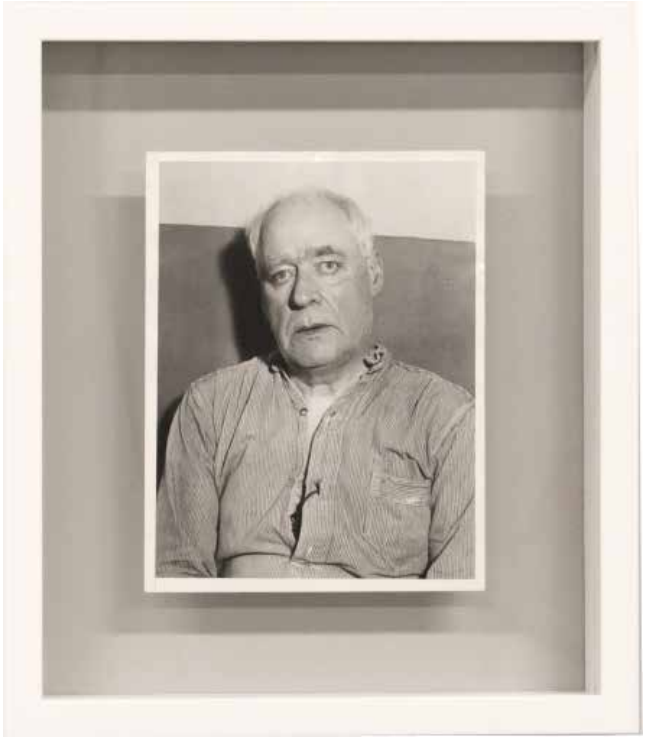


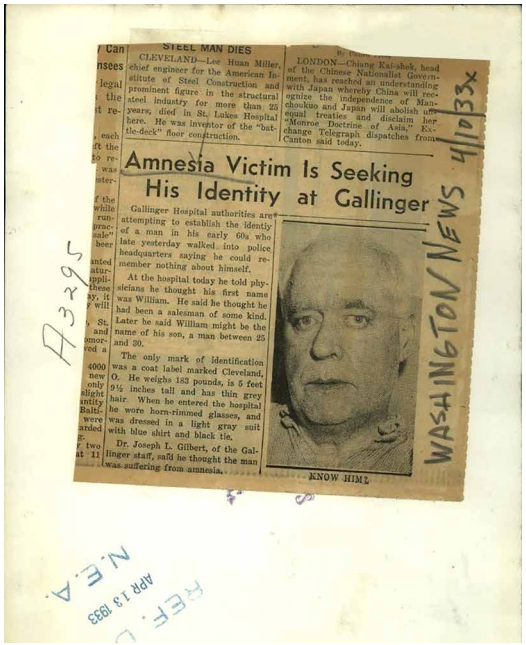
REMEMBER REPEAT REWORK

The 2015 *Remember Repeat Rework* series of photographs showed the amazement and fear caused by uncertainty. Anthropomorphic statues discovered in Indonesia by Dutch settlers are compared visually to original 1930s and 1940s photographs of people suffering from amnesia. The perplexed expressions could be linked to the so-called ‘mad travellers’ and to the reality of transitional mental illnesses. Albert Dadas, from the French region of Bordeaux, was the first traveller diagnosed with dromomania or ‘wanderlust’, a neurotic obsessive tendency to walk without a precise destination that reached its peak between 1887 and 1909.

Remember, Repeat, Rework 12, archive photos, 38 x 33 cm each (detail)
SX. Archive photo from Tropenmuseum, Amsterdam
DX. Original photo of victim of amnesia







Remember, Repeat, Rework, 9/10 archive photos, 38 x 33 cm each (detail)
SX. Archive photo from Tropenmuseum, Amsterdam
DX. Original photo of victim of amnesia



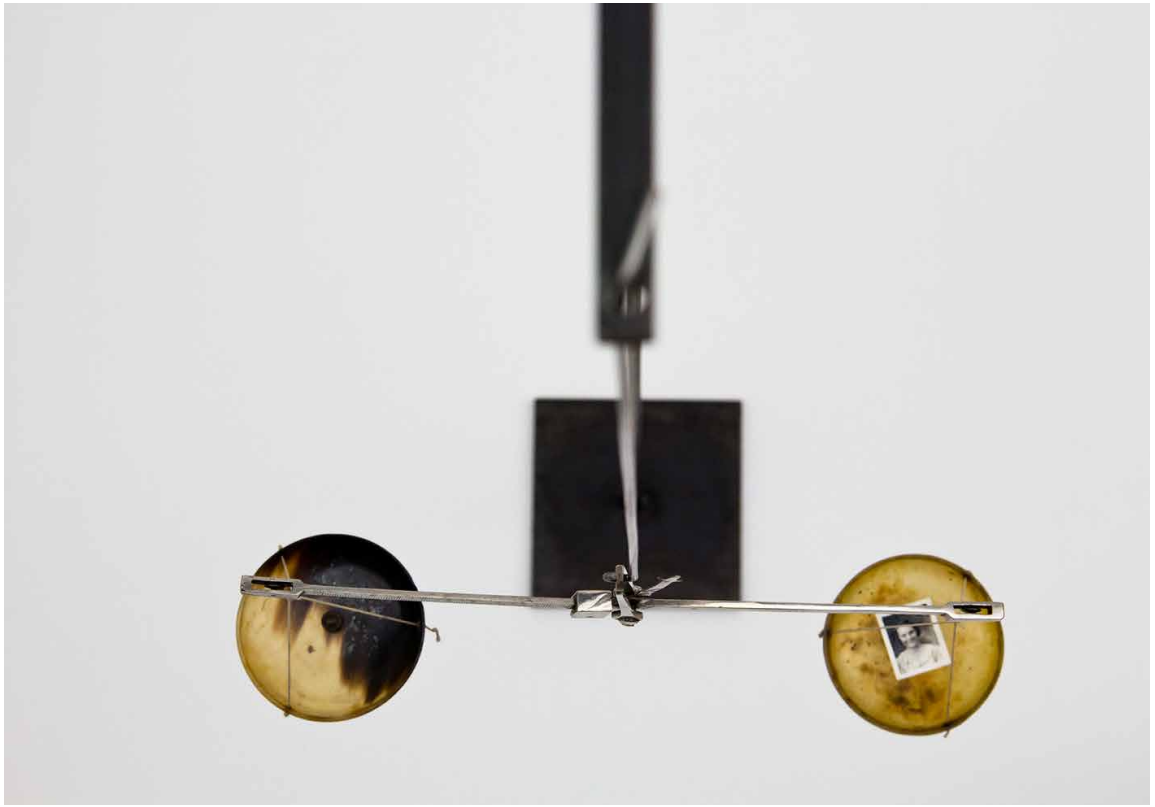
CLAIR

The *Clair* project (2014) is composed of a series of photographic works and installations constructed through the recovery and selection of early twentieth-century material from the archives of former psychiatric institutions and private collections.

The project is based on a continuous dialogue between the different approaches used by the artist to carry out the research: science as a scale of measurement, the unconscious as a subject and personal perception as a result. Scientific measurement prevails in the installations, while the unconscious and perception are evident in the photographic compositions. In the latter the unnamed faces seem to speak of dreamlike experiences somewhere between lucidity and confusion.

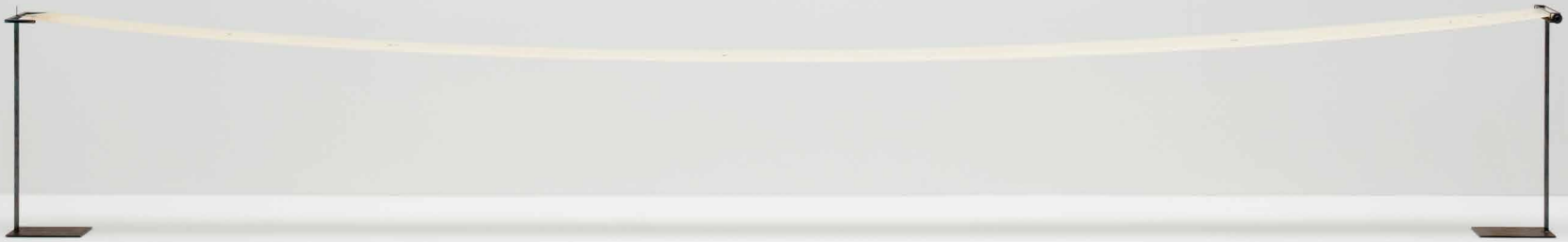


Ossimoro, 2014,
installation, iron,
balance, photo,
230 x 40 x 25 cm





Ossimoro, 2014, details



Tape, 2014, installation, iron, paper, photos, 100 x 700 x 40 cm



Tool, 2014, installation, iron and various materials, 180 x 40 x 40 cm



LESS*REGAIN

The 2014 project consists of installations and photographs that focus on aspects of loss and recovery associated with the human body and psyche. Accidental or intentional events often cause individuals to think about themselves and bodily changes: the loss of a limb or memory, or separation from a loved one. In the event of these drastic changes, how does the perception of oneself change? And how are these changes perceived by others? How does an individual's perception change and how does the perception of others change in the face of these transformations? In Less*Regain the loss of a limb is compared to the loss of memory (body/mind), while the subsequent recovery of the limb happens thanks to creativity and ingenuity.

The dog under the skin, 2014, metal, white marble of Carrara , 100 x 35 x 10 cm





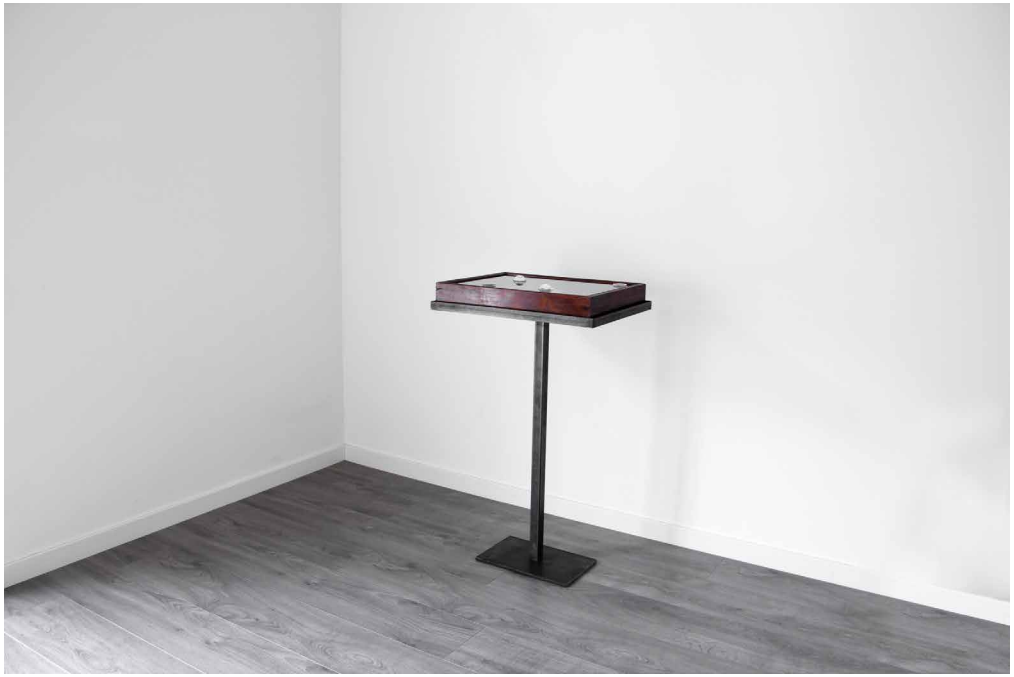
Exhibition view, 2015, Emilio Mazzoli Gallery



Radice, 2015, Paper, tar, iron, clock hands with gold leaf, 104 x 490 x 36 cm
Artifice, 2015, Diptic, wood, insects, 120 x 90 x 8,5 cm (each)

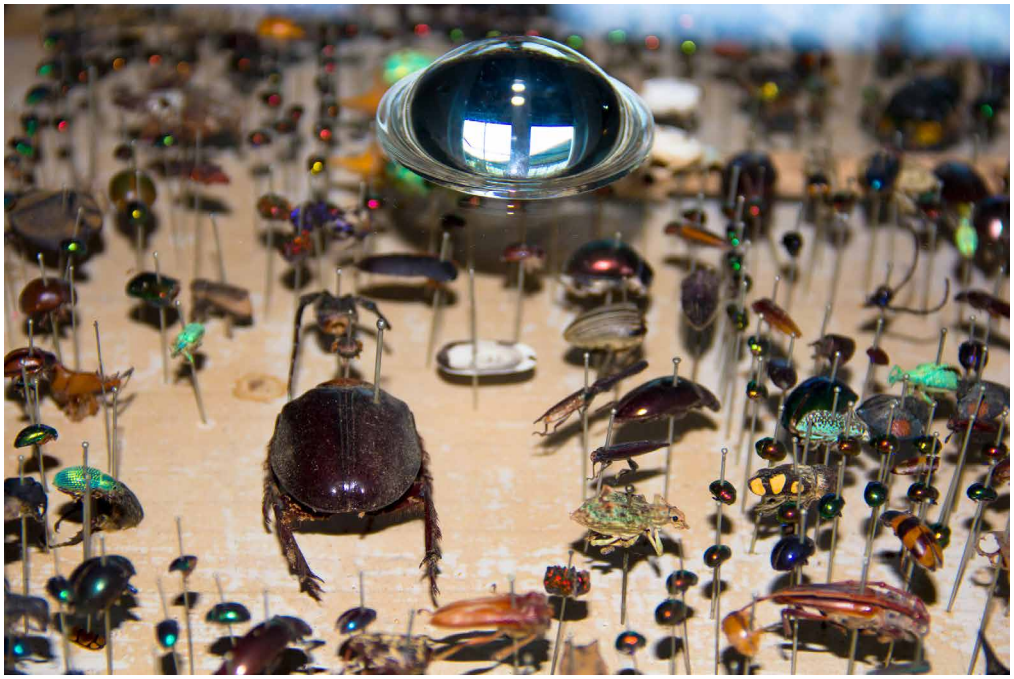


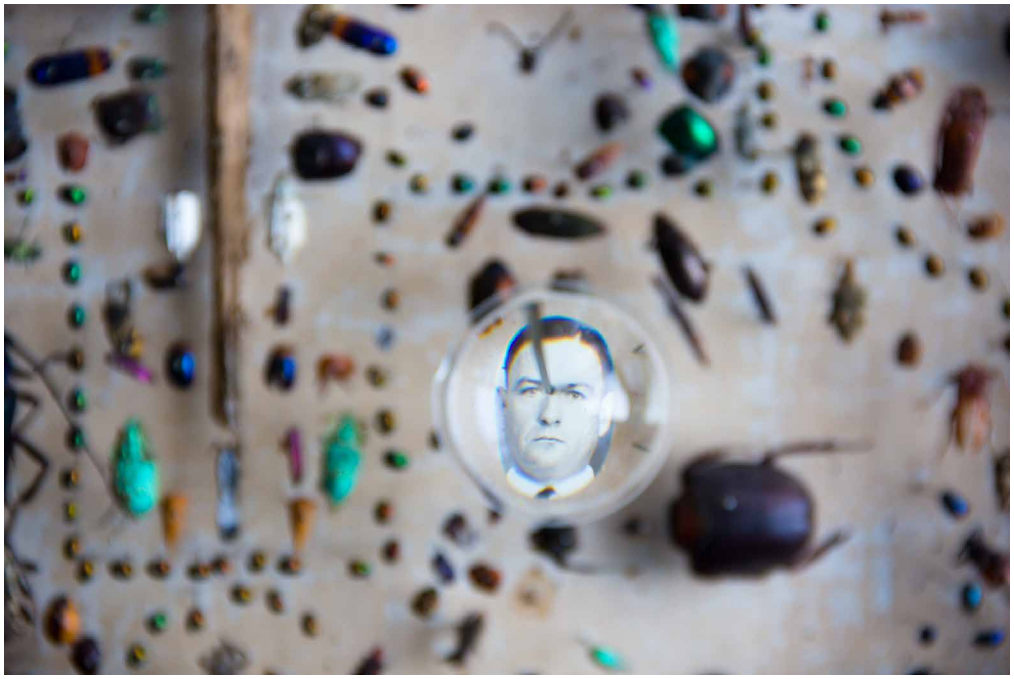
Right,
2014
glass, ceramic, iron on gelatin silver print from negative glass
63 x 50,5 cm





Phylum, 2014, Iron, glass, insect, lens, photos, 102 x 64 x 48 cm







SATELLITI

The *Satelliti* project is based on a study carried out on the archives of the former San Lazzaro psychiatric hospital in Reggio Emilia in 2013 and in 2017.

The study, discovery and promotion of a small part of the archive led to the realization of photographic works and installations that relate to various disciplines such as astronomy, geography and zoology.

A direct comparison of the works highlights the special nature of human non-conformity, which in ancient Greek, Egyptian and Babylonian civilizations was interpreted as a sign of magical superiority.

Ancient views that have been lost.

Incomprehension in the form of a superior, divine entity.



Midólla, 2017, gelatin silver process from negative glass on white marble of Carrara, 240 x 30 x 2 cm.
The marble stone that confuses its appearance with that of a microscopic human detail.
Exhibition view at MART Museum - Civic Gallery, Trento

Satelliti, 2017, still video full HD, color, sound, 3.10 min, ed 2+pa.

The video shows a selection, through an unreal narration, of a part of the terracotta artifacts preserved in the San Lazzaro depots and made by the patients under care.

To watch the video click here: Satelliti passw. satelliti2017



CONTACTS

Christian Fogarolli
b. 1983. Italy

Workplaces
Trento / Rome

Mail: c.foga7@gmail.com
Website: https://www.christianfogarolli.com/

GALLERIES
Galerie Alberta Pane | Paris - Venice
Galleria Mazzoli | Modena - Berlin



Christian Fogarolli, portrait by Paolo Lafratta

BIOGRAPHY

Education

2011 Master's degree in Conservation and management of cultural heritage, University of Trento, IT
2010 Master "Inside image. New methodologies and scientific techniques of diagnostic noninvasive for the conservation of ancient and contemporary painting", University of Verona, IT
2007 Bachelor's Degree in Conservation and management of cultural heritage, Archaeological Studies, University of Trento, IT

Selected solo exhibitions

2026
TECHnotOXIC, Futurium Museum, Berlin, DE
2025
Criminal Mind, commissionated by Anaïs Eveno, Musée de la préfecture de police, Paris, FR
Mauvais Corps, Galerie Alberta Pane, Paris, FR
C*orpo eterico*, curated by Pier Paolo Pancotto for Art City project, Davia Bargellini Museum, Bologna, IT
2024
Breakdown, Galerie Mazzoli, Berlin, DE
2023
*Phantom models 7, s*ite-specific installation at University Museum UMCG, Groningen, NL
Around Video Art Fair, solo show, Brussels, BE
Decade, curated by G.Lorenzoni, texts E. Viola, P. Pancotto, E. Barisoni, D.Isaia, MART Museo di Arte Moderna e Contemporanea Galleria Civica, Trento, IT
2022
Pneuma, screening, public presentation of the project and monography, MAMbo Museo d'arte moderna, Bologna , IT
A Form of Delusion, curated by Pier Paolo Pancotto, Galerie Alberta Pane, Venice, IT
2020
Pneuma, curated by G. Busetti, Löwenbräukunst Contemporary Art Center and schwarzescafé Luma Westbau, Zurich, CH
The Outer Reaches of the Inner Self, solo show, Etablissement Gschwandner Reaktor, Wien, A.
Pneuma, curated by E. Kessler, D. Stirlea, G. Lorenzoni, MARe Museum of Contemporary Art, Bucharest, RO
Miart, International fair of Modern and Contemporary Art, solo show with Marcos Lutyens, Milan, IT
Pneuma, curated by J. Teresa Wallenborn and Giulia Busetti, STATE Experience Science, Berlin, DE
Monomania, commissionated by Christine Clerici and Marie-Véronique Clin, coordinator G. Nardelli, Musée d'histoire de la Médecine, Paris, FR
2019
The Value of Absence, site-specific installation for the permanent collection, curated by Patrick Allegaert and Yoon Hee Lamot, Museum Dr. Guislain, Ghent, B
Phantom models 6, Kyiv, curated by Giulia Colletti, National Museum of Medicine, Ukraine, Kyiv, UA
Il corpo d'aria, text by Angel Moya Garcia, Galerie Alberta Pane, Paris, FR
Stone of Madness, monographic intervention curated by Lorenzo Balbi, Palazzo Poggi Museum, Bologna, IT
2018
Krajany, curated by Angel Moya Garcia, Tenuta dello Scompiglio, Lucca, IT
Stone of Madness, curated by Nadim Samman, Galerie Mario Mazzoli, Berlin, DE
Mind the Gup, curated by G. Gastaldon, D. Viva, Mental Health Center, Gorizia, IT
Persona, Casa Testori, Milan, IT
Phantom models IV, curated by Martina Galetovà, Hrdlicka Museum of Man, Prague, CZ
2017
Satelliti, curated by W. Guadagnini, E. Grazioli, D. Dufour, text by F. Farinelli, Museum of Psychiatry, Palace of Museums, Reggio Emilia, IT
2016
Phantom models III, curated by G. Malerba and C. Ianeselli, Anatomical Museum Luigi Rolando, Turin
Le Monde du Ticqueur, text by Giuliana Setari Carusi, Alberta Pane Gallery, Paris, FR
2015
Esoscheletro, curated by S. Fontana, text by S. Raimondi, Civic Museum, Historical Museum Vertical, Treviglio, IT
2014
Clair, curated by C. Sala, text by R. Pinto, TRA, Treviso Ricerca Arte, Treviso, IT
Myopie, curated by C. Rota and S. Raimondi, The Blank Residency, Bergamo, IT
2013
White, curated by C. Ianeselli, Arte Boccanera Gallery, Trento, IT
2012
Noli me tangere, Crediveneto rooms, Padova, IT
2011
Katábasis, Palazzo Salvadori, Trento, IT

Selected group exhibitions

2025

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Cabane, Le Delta, Namur, BE

The Phair, OGR, Turin, IT

Artefiera, Bologna, IT

On and Beyond, Galerie Alberta Pane, Venice, IT

2024

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Connecting Worlds, curated by Andrea Lerda, Tenda Pitti, Cuneo, IT

The Mountain Touch, curated by Andrea Lerda, MUSE, Museo delle Scienze, Trento, IT

ARTTIROL 10, curated by Florian Waldvogel, Ferdinandeum Museum, Innsbruck, AU

Molto Depositi, group show by A-Collection, Rome, IT

Miart, international modern and contemporary art fair, Milan, IT

La bellezza non esiste, Prometeo Gallery, Milan, IT

Artefiera, Bologna, IT

2023

*Cervell(s), i*n collaboration with Wellcome Collection, San Telmo Museum, San Sebastian, ES

Bios Techne. Corpo ambiente e tecnologia, curated by J. Bianchera, L. Bochicchio, permanent exhibition from AGI Collection, University of Verona, IT

Moi-Même, (faute de mieux), Galerie Alberta Pane, Paris, FR

2022

Cerebro(s), curated by Emily Sargent and Ricard Solé, in collaboration with Wellcome Collection and CCCB, Centre de Cultura Contemporània, Fundación Telefónica, Madrid, ES

The Mountain Touch, curated by Andrea Lerda, Museo Nazionale della Montagna, Turin, IT

Beyond Baroque, curated by Valentina Locatelli, Schloss Waldegg, Feldbrunnen Canton Solothurn, CH

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Cerebro(s), curated by Emily Sargent and Ricard Solé, in collaboration with Wellcome Collection London, CCCB, Centre de Cultura Contemporània de Barcelona, ES

2021

Metafotografia, curated by Mauro Zanchi e Sara Benaglia, BACO, Base Arte Contemporanea Odierna, Bergamo, IT

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Blossoming of Trust, Miart, International fair of Modern and Contemporary Art, Milan, IT

Loves Art Collection, Spazio Leonardo, Milan, IT

Italian Twist, curated by Elisa Carollo e Mattia Solari, Gallerie delle Prigioni, Benetton Foundation, Treviso, IT

Danae Revisited, curated by Carlo Sala, Fondazione Francesco Fabbri, Treviso, IT

2020

Stasi Frenetica, curated by Ilaria Bonacossa, GAM, Galleria di Arte Moderna, Torino, IT

Certain Disorder, curated by Antoine de Galbert, Multimedia Art Museum, Moscow, RU

#80 #90, curated by Pier Paolo Pancotto, La Fondazione, Roma, IT

Photo Open Up 2020. Festival Internazionale di Fotografia, Cattedrale ex Macello, Padova, IT

Ti Bergamo, curated by L. Giusti, V. Gervasoni, GAMeC Galleria d'Arte Moderna e Contemporanea, Bergamo, IT

Fondamenta, curated by Ilaria Bonacossa, project by Artissima, IT

REC, project with Sky Arte, Amaci and Save the Children

2019

*TULCA, Tactical Magic, c*urated by Kerry Guinan, Galway, IE

My Blueberry Night, works from collectors club GAMeC, curated by Antonio Grulli, Ex Ateneo Piazza Duomo, Città Alta – Bergamo, IT

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Madness, curated by Uwe Goldstein, Museum im Park- museum for Contemporary Art and Culture of the Historical Psychiatric Clinic, Bremen, DE

Photo open up, Festival internazionale di Fotografia, Cattedrale ex Macello, Padova, IT

Una Partie de Campagne, Château d'Esquelbecq,Grand Place, Esquelbecq, FR

Souvenirs de voyage, curated by Sophie Bernard, Musée de Grenoble, FR

Handle with Care, Fondamenta Sant'Anna, Venice, IT

Recent works, double show with M. Spanghero, Galerie Alberta Pane, Venice, IT

2018

FutuRuins. Il corpo e la pietra, curated by D. Ferretti, Dimitri Ozerkov and in collaboration with the State Hermitage Museum of St. Petersburg. Palazzo Fortuny, Venice, IT

La condizione umana: oltre l'istituzione totale, curated by H. Marsala, Palazzo Ajutamicristo, Palermo, IT

Ex Post, Galleria Civica-Mart, Trento, IT

ArtBerlin, Fair for Modern and Contemporary Art, Berlin, DE

Artissima, International fair of contemporary art, Lingotto, Torino, IT

Robotics, curated by Valentino Catricalà and Maria Campitelli, Centrale Idronamica, Trieste, IT

Les Rencontres de la Photographie, Arles 2018, Portrait(s), Magazin Électrique, Arles, FR

Media Art Festival, curated by Valentino Catricalà, MAXXI, Museo nazionale delle arti del XXI secolo, Rome, IT

Arco, Fiera Interacional de Arte Contemporàneo, Fiera de Madrid, Madrid, ES

Ginestra, Christian Fogarolli, Ismaïl Bahri, Charbel-joseph H. Boutros, Paul Hage Boutros, Marco Godinho Galerie Alberta Pane, Venice, IT

2017

Artissima, International fair of contemporary art, Lingotto, Torino, IT

In depth of Identity, Studio La Città, Verona, IT

Premio Cairo, Palazzo Reale, Milano, IT

Rencotres Internationales Paris/Berlin, Nouveau Cinema at Art Contemporain, Haus der Kulturen der Welt, Berlin, DE

Group show, Alberta Pane Gallery, Venice, IT
Eau & Gaz, curated by Kathrin Oberrauch, Lanserhaus Museum, Bolzano, IT
Rencotres Internationales Paris/Berlin, Nouveau Cinema at Art Contemporain, Paris, Gaîté lyrique, FR
In/Human: The Body as Resource, curated by MLitt curatorial practice and Minhea Mircan, The Hunterian Museum & Kelvin Hall, Glasgow, SCO
Artefiera, Bologna, IT
2016
5th Moscow International Biennale for young art, curated by Nadim Samman, Trekhgornaya Manufaktura, NCCA and MMOMA, Moscow, RU
Punctum, curated by Sara Cosulich Canarutto, Intesa San Paolo skyscraper, Turin, IT
Palinsesti, curated by Giorgia Gastaldon, Palazzo Altan, San Vito al Tagliamento, IT
The Hawt Show, Galerie Rolando Anselmi, Rome, IT
Session #1, group show, Blackslash and Galerie Alberta Pane, Paris, FR
Die Van Aalst, curated by Jan De Nys, texts and talks by Luk Lambrecht, Philippe Van Cauteren, Cultuurcentrum Belgica, Belgium, BE
La mano occulta, Artdate 16, Polarexpo – Accademia Carrara, Bergamo, IT
Art Brussels, Bruxelles, BE
Artrotterdam, Rotterdam, NL
2015
Artissima, International fair of contemporary art, Lingotto, Torino
The Morning I Killed a Fly, curated by C. Ianeselli, Galleria Mazzoli, Modena, IT
La sottile linea del tempo, curated by M. Paderni, Foundation Museum Miniscalchi Erizzo, Verona, IT
Spell to Spelling ** Spelling to Spell, curated by I. Lāce, C. Ianeselli, in de Appel arts centre, Amsterdam, NL
Imago Mundi, mappa dell'arte nuova, Fondazione Giorgio Cini, Venezia, IT
Videoart, curated by R. Barilli and with the collaboration of F. Cavallucci, Centro per l'arte contemporanea Luigi Pecci, Prato, IT
Praestigium. Contemporary artists from Italy. Works from Luciano Benetton Collection, Fondazione Sandretto Re Rebaudengo, Torino, IT
Il destino delle cose, curated by L. Meneghelli, La Giarina Gallery, Verona, IT
2014
Le Mur, curated by Paula Aisemberg, La Maison Rouge, Paris, FR
Treviglio's Prize, curated by S. Fontana, Civic Museum, Treviglio, IT
The Inner Outside, curated by G. D. Levis, Casso, Vajont, IT
Videoart Yearbook, Annual of Italian Videoart, curated by R. Barilli, University of Bologna, IT
Chiamata a raccolta. Collezioni private in mostra, curated by R. Festi, Galleria Civica, Trento, IT
Resto del Carlino Art Prize, curated by V. Deho, Arte Fiera, Bologna, IT
2013
Artissima, International fair of contemporary art, Lingotto, Torino
Francesco Fabbri Contemporary art, curated by C. Sala, Treviso, IT
Group show Celeste Prize 2013, curated by A. Bruciati, PAN, Naples, IT
Big Bang, curated by Boccanera, Le Albere by Renzo Piano, IT
Videoart Yearbook, Annual of Italian Videoart, curated by R. Barilli and Fama Gallery, University of Bologna, IT
The magnificent obsession: C. Fogarolli, E. Isgrò, L. Moro, P. Cao, P. Meoni, MART, Rovereto, IT
Group exhibition, curated by A. Bruciati, Civic Museum Giovanni Fattori, Livorno, IT
2012
dOCUMENTA (13), curated by C. Christov-Bakargiev, The Worldly House, Karlsaue Park, Kassel, DE
Francesco Fabbri Contemporary art, Villa Brandolini, Treviso, IT
Coney Island 1903, curated by F. Bartolini, Arte Boccanera Gallery, Trento, IT
Twentieth Century and Beyond: from de Chirico to Multimedia, greats masters and young Italian reality, Palazzo Pisani, Vicenza, IT
2011
54th International Art Exhibition la Biennale di Venezia 'ILLUMInations' - 'L'Arte non è Cosa Nostra', Sala Nervi, Torino, IT
Pride, Museum of contemporary Art - ARCOS, Benevento, IT

Collections

Private Collections
La Maison Rouge, Foundation Antoine de Galbert, Paris
AGI Collection, Verona
dOCUMENTA Archiv, Kassel
Hollander - Barzilaï Collection, Brussels
Fondazione Elena e Claudio Cerasi, Rome
Intesa San Paolo Collection, Turin
Boghossian Foundation, Brussels
MAMbo Museo d'arte Moderna, Bologna
Collection La Farnesina, Italian Ministry of Foreign Affairs and International Cooperation, Rome
Finstral Collection, Bolzano
Museum Dr. Guislain, Ghent
Cà' Pesaro, Galleria d'Arte Moderna, Venice
Collezione della Banca d'Italia, Rome
MARe Museum of Contemporary Art, Bucharest
Italian Arts Council, Rome
MART, Museum of Modern and Contemporary Art, Rovereto
Tiroler Landesmuseen Collection, Innsbruck
P.O.C. Collection, Brussels
Fondazione Bonotto, A-Collection, Vicenza
Palazzo Magnani Foundation, Reggio Emilia

Rotary International
BACO, Arte Contemporanea, Bergamo
Benetton Foundation, Treviso
Civic Museum, Treviglio
Resto del Carlino Collection, Bologna

Art prizes I Residencies I Research

2025 Italian Council prize, International Commissioning of Works of Art, promoted and funded by the Direzione Generale Arte e Architettura Contemporanee e Periferie urbane of Ministero della Cultura (MiC), IT (winner)
2024 Residency Prize, Boghossian Foundation, in collaboration with Musée Royal de l'Afrique Centrale, Bruxelles, BE
A Cielo Aperto, Art residency for public art, Latronico, IT
2021 Premio Matteo Olivero Award, Saluzzo, IT (finalist)
2020 A Collection Residency, Bonotto Foundation, Vicenza, IT
2019 Italian Council prize, promoted and funded by the Direzione Generale Arte e Architettura Contemporanee e Periferie urbane of Ministero della Cultura (MiC), IT (winner)
2018 Mütter Museum of The College of Physicians, Travel Grant, Philadelphia, USA (winner)
2017 Futura Centre for Contemporary Art, Prague, CZ (winner residence prize)
XIII Premio Cairo, Milan, IT (finalist)
2015 de Appel arts centre, research in collaboration with The Vrolik Museum, The Tropenmuseum, Amsterdam, and Museum Volkenkunde, Leiden, NL
2014 Premio Treviglio, IT (winner)
Premio Francesco Fabbri, IT (winner)
Arte Laguna International Art Prize, IT (winner residence prize)
Resto del Carlino Prize Collection, Arte Fiera, Bologna, IT (winner)
The Blank Contemporary Art, Bergamo, IT (winner residence prize)
2013 Ancient printing techniques, Fondazione Fotografia Modena, IT
2012 Terna Prize 04, IT (finalist)

Seminars I Workshops I Lectures

2025 *Varieties of Atmospheres. Across Philosophy and History of Art*, international conference, San Raffaele School of Philosophy, Vita-Salute San Raffaele University, Milan
2021 *Christian Fogarolli tra patrimoni culturali e contemporaneità*, Corso di Economia della Cultura, Accademia di Belle Arti di Napoli.
2019 *Christian Fogarolli. Arte contemporanea tra cura mentale e scienze mediche* , Corso in psicologia dell'arte, Dipartimento delle Arti di Bologna, IT
2018 *Master IUAV in Photography*, lecture on images and photography, IUAV, Venezia, IT
2017 *Follia e ragione. Pensare il presente festival filosofico 2017*, talk, Auditorium Stefanini, Treviso, IT
Phantom models: nervous connections in the Human brain, Muse Workshop and lecture with Irene Campolmi, curator and researcher at Louisiana Museum of Modern Art, Medicinsk Museion, Copenhagen, DK
2016 *La mano occulta*, workshop curated by Christian Fogarolli, Accademia di Carrara, Bergamo, IT
Master – IUAV – in Photography, lecture on photography as research, IUAV, Venezia, IT
2015 *A day in the life of Thomas*, lecture on the work of Christian Fogarolli with Laurens de Rooy (NL) and Joanna Ebenstein (US),Stedelijk Museum, Amsterdam, NL
Training diagnostic paintings, NID4P, lecture, Open Care, Milano, IT
2012 *Go into yourself,* Artist workshop curated by C. Fogarolli, MART, Rovereto, IT

Bibliography, selected publications

2025
Cabane, Commissarie and editorial coordinator by Anaël Lejeune, Graphic project: Studio Otamendi, Printed by Drifosett Printing, Museum Le Delta, Namur, Belgium
Corpo Eterico, monograph with text by P. Pancotto, Museo Davia Bargellini, Bologna
2024
The Mountain Touch, A Journey into Healing Nature, MUSE, graphic project by Paolo Cagliero, Comunicazione Design srl, Museo delle Scienze, Trento
Arttirol 10, Kunstankäufe des Landes Tirol, 2021-2023, Tiroler Landesmuseen Ferdinandeum, Innsbruck
2023
Decade, Monograph with text by E. Viola, P. Pancotto, E. Barisoni, L. Longobardi, D. Isaia, published by MART, Museo di Arte Moderna e Contemporanea, Rovereto
Beyond Baroque, by Art+Chateau, designed and edited by Jusélius Hausamman GmbH, printed by Druckerei Herzog AG, Lagendorf, Switzerland
2022
Cerebro(s), edited by CCCB, Centre de Cultura Contemporània de Barcelona and Direcciò de Comunicaciò de la Diputaciò de Barcelona, in collaboration with Wellcome Collection, London
The Mountain Touch, edited by Museo Nazionale della Montagna, graphic project Paolo Cagliero, printed by L'Artistica Savigliano
Gallerie delle Prigioni 2, edited by Benetton Foundation, Treviso
2021
Pneuma, Monograph of the project supported by Italian Council and Directorate-General for Contemporary Creativity of the Italian Ministry of Culture
Metafotografia 3: Imagomorfosi e altre ricerche, designed by Ch-ro-mo, edited by Skinnerbox, ed. 300, Softcover, printed by Grafiche Bieffe, Recanati
Danae Revisited, Fondazione Francesco Fabbri, edited by 2021 edizioni Francesco Fabbri, printed by Graficart, Resana, Treviso.
2020

La condizione umana, Oltre l'istituzione totale, catalogo della mostra realizzata nel 2018 a Palazzo Aiutamicristo di Palermo per i 40 anni della Legge Basaglia, grafica Tomo Studio, stampa Officine Grafiche, Palermo, 285 pag.

A Room with a view / Camera con vista, Lightbox Publishing, Cannaregio, Venice

Boris Godunow Secondhand-Zeit, Staatsoper Stuttgart

"Un mormorio di insetti oscuri". La rappresentazione della devianza mentale nelle opere di Christian Fogarolli, Master's degree thesis in Art and cultural mediation: history, methods and European trends, by Bianca Penniello

2019

TULCA, Tactical Magic, curated by Kerry Guinan, Galway

Unhinged: On Jitterbugs, Melancholics and Mad-Doctors, Hardcover: 256 pages,Publisher: Cannibal Publishing, Language: English, Museum Dr. Guislain, Ghent, Belgium

My Blueberry Night, works from collectors club GAMeC, Bergamo.

Souvenirs de voyage, Co-Edition, FAGE Editions/Museé de Grenoble, Auteurs : Sophie Bernard, Didier Semin, Guy Tosatto, 288 pages

Photo Open Up, Festival Internazionale di Fotografia, Fondazione Cassa di Risparmio di Padova e Rovigo, 2019, Padova

2018

Christian Fogarolli, Monograph with text by Lorenzo Benedetti and published by MART, Museo di Arte Moderna e Contemporanea, Rovereto

Stone of Madness, Publisher Galerie Mazzoli, Berlin, edited by Gruppo Industriale FG - Savignano sul Panaro

Cent portraits, extraits de la Collection Antoine De Galbert, Actes Sud Fondation Antoine de Galbert, Paris

Persona, Filippo Berta e Christian Fogarolli, Casa Testori

Futuruins, Rovine future, a cura di Daniela Ferretti, Dario Dalla Lana e Davide Daninos, progetto grafico Tomomot, Edito e stampato da Grafiche Veneziane per Palazzo Fortuny, MUVE, Venezia

Les Rencontres de la Photographie, edited by Les Rencontres d'Arles - Actes Sud , Arles

La Ginestra, Galerie Alberta Pane, edited by Multiplo design, Padova

2017

Eau & Gaz, Gruppo Padovana, Padova, Longo AG Edition, Bozen.

Le Désir, Alberta Pane Gallery, edited by Multiplo design, Padova.

Fotografia Europea 2017. Mappe del tempo. Memoria, archivi, futuro. Edited by Silvana Editore, Cinisello Balsamo, Milano

2016

5th Moscow International Biennale for young art, curated by Nadim Samman,Trekhgornaya Manufaktura, NCCA and MMOMA, Moscow

Le Monde du Ticqueur, edited by Galeria Alberta Pane & Ad'hoc, Paris

Palinsesti, San Vito Al Tagliamento, Udine.

2015