

# CHRISTIAN FOGAROLLI

# RESEARCH

A man in a dark suit and tie is leaning over a table, meticulously working on a large, colorful sculpture. The sculpture is composed of various colored blocks and pieces, including yellow, pink, and blue. The man is using a pair of tweezers to place a small yellow piece onto the sculpture. The scene is lit with a strong blue light, creating a dramatic and focused atmosphere.

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.

# 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.

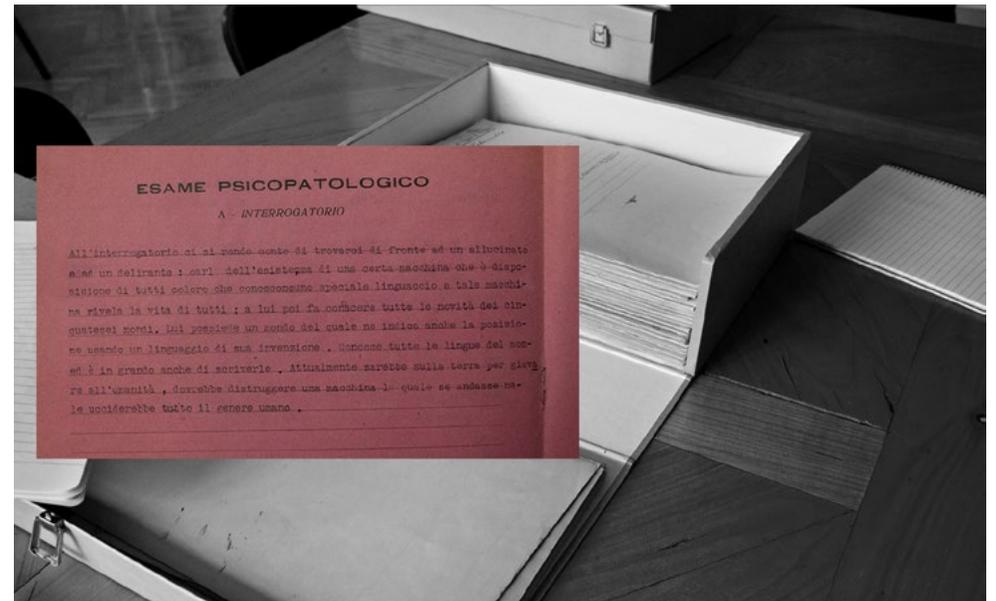
With the rise of new machine learning and artificial intelligence (AI) systems, new computational technologies are able to create new images based on inputs and suggestions on specific topics or concepts.

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.

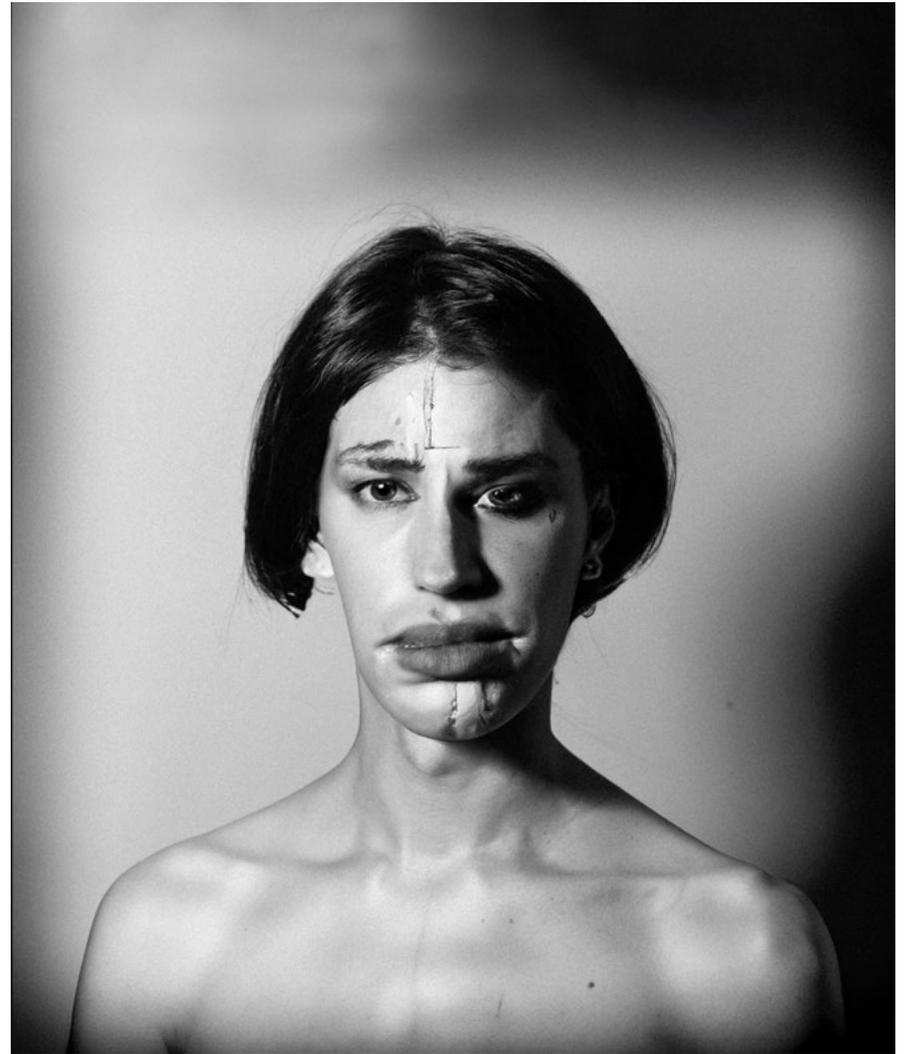
Despite the fact that they are fictitious, one is confronted with images that are attractive, destabilizing, and maintain somehow a strong visual analogy with the actual archival photographic records that the artist has consulted in his research project.

*Archive research, physical treatment and mental rehabilitation centers*





*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

# 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

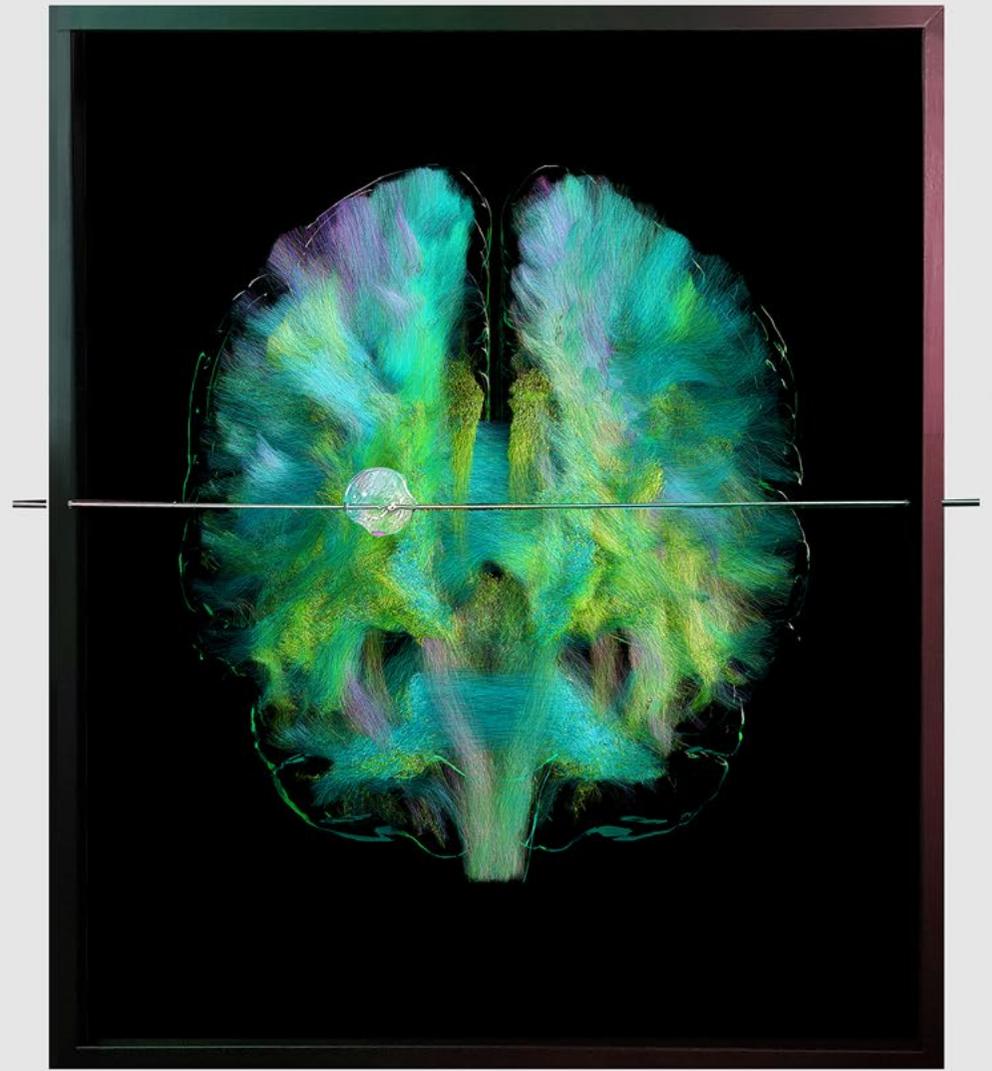
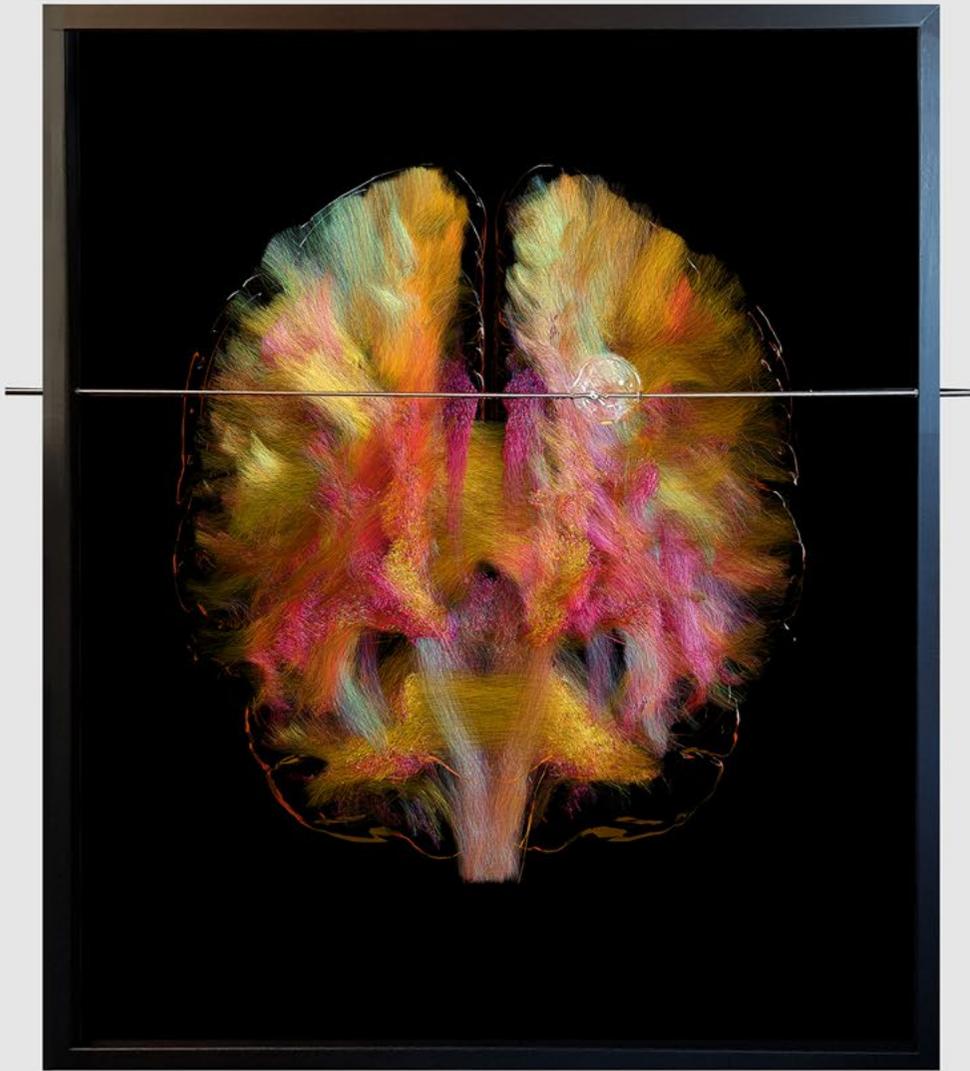


*My Brain in lockdown 1/2*

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.



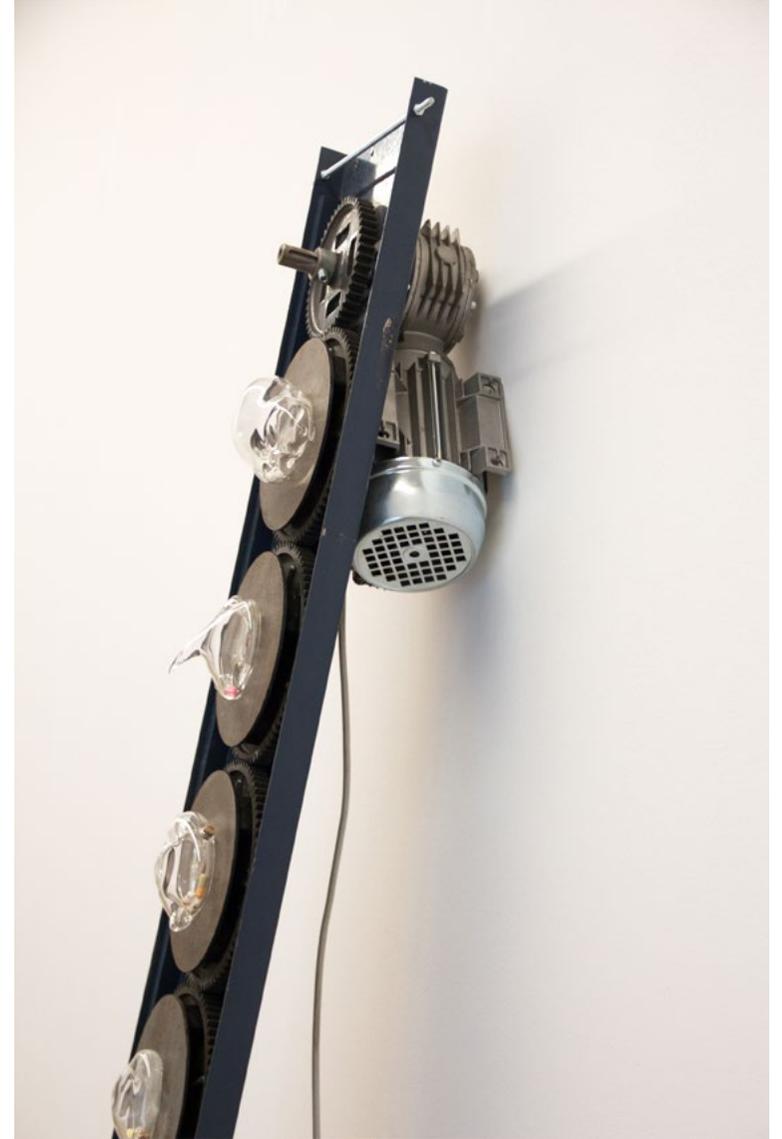


*Roulette*

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.

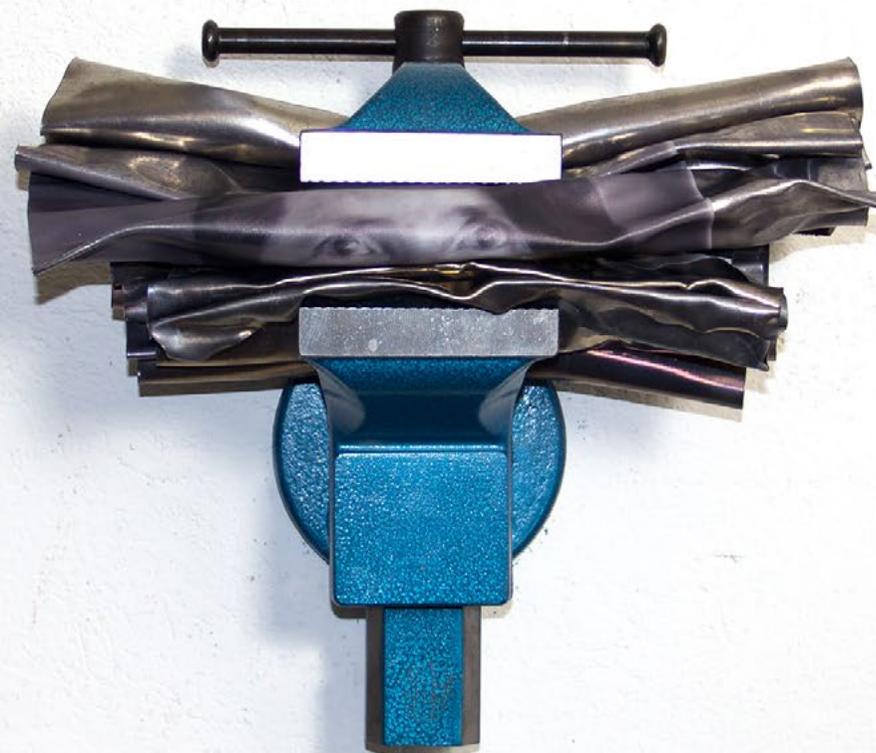


Butterfly

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 Fogaroli

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. Fogaroli 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, Fogaroli 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.

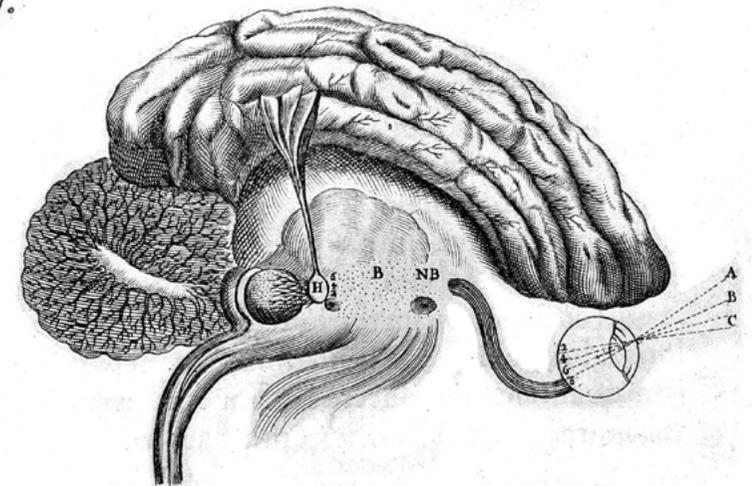
The project will be presented in different places: at STATE Studio Berlin in Berlin, at MARE Museum in Bucharest, at Schwarzescafé at Löwenbräukunst in Zürich and at MAMbo - Museo d'Arte Moderna di Bologna. Fogaroli encourages visitors to focus on the details of the articulated universe of mental health, 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.

*Figura*  
**XXXV.**

*Fig. xxxv.*

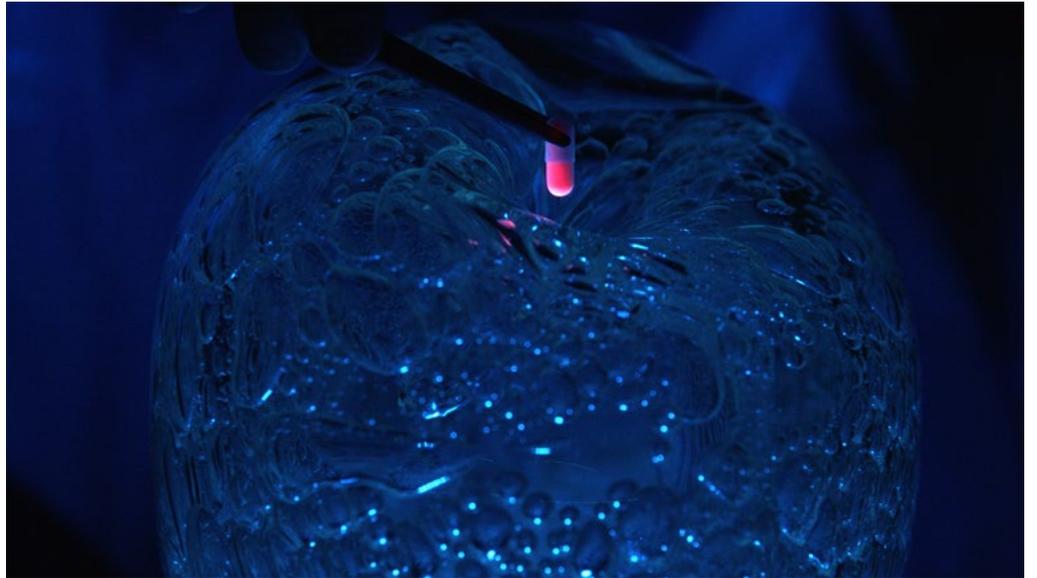


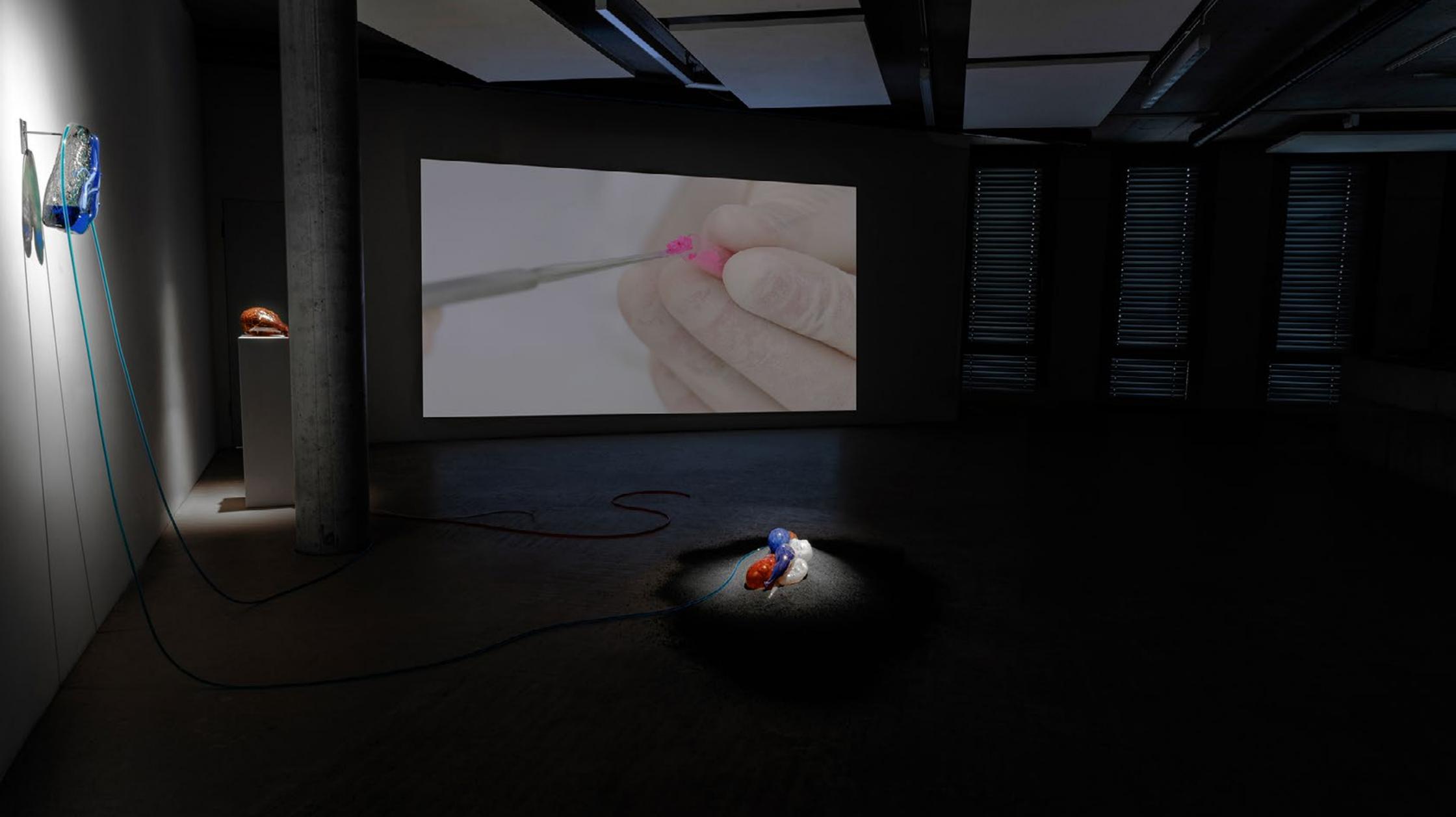
*Cartesio, De Homine, The Nervous System. Diagram of the brain, 1662.*



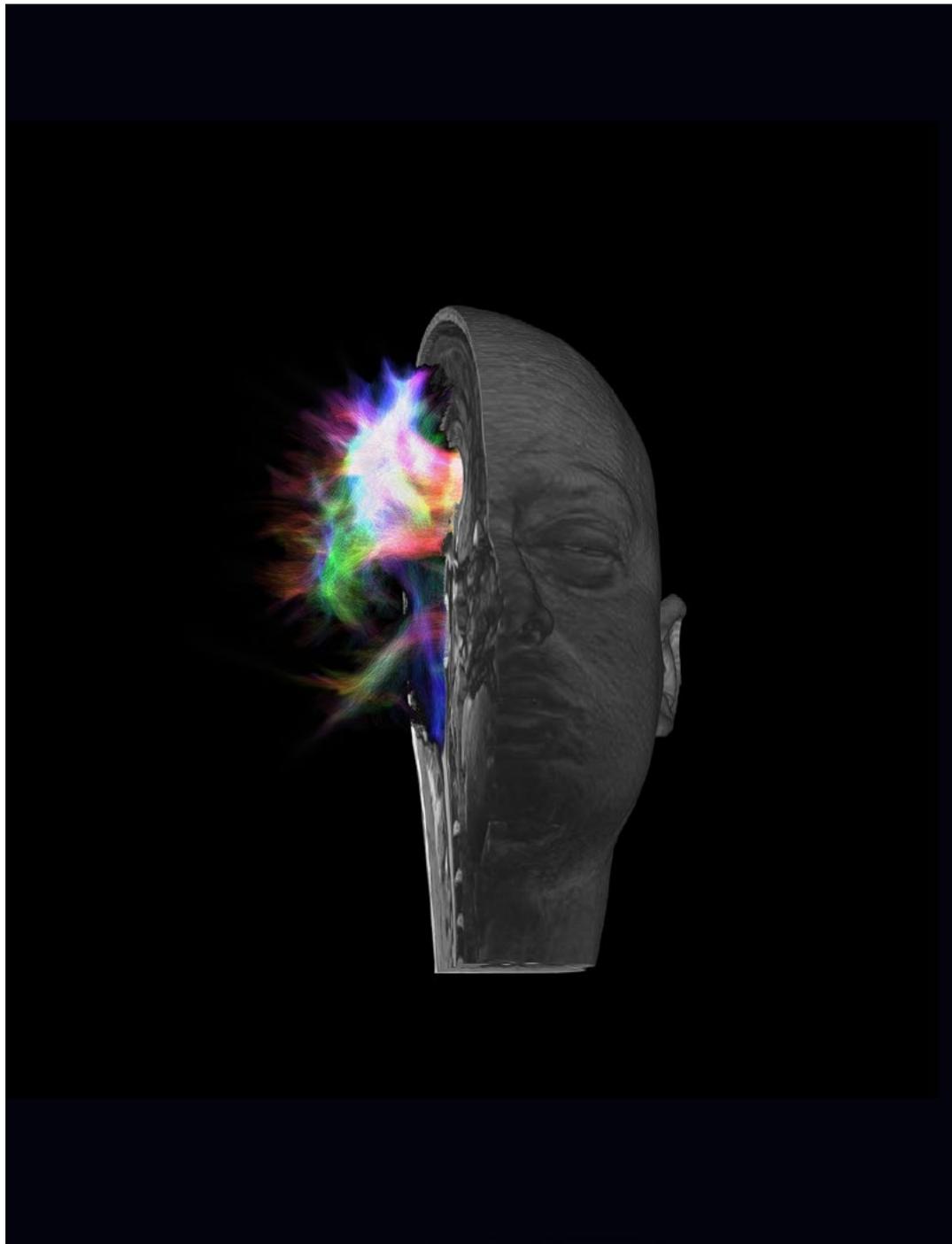
To watch the video click here: [Pneuma\\_passw. pneuma2020](#)

*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.

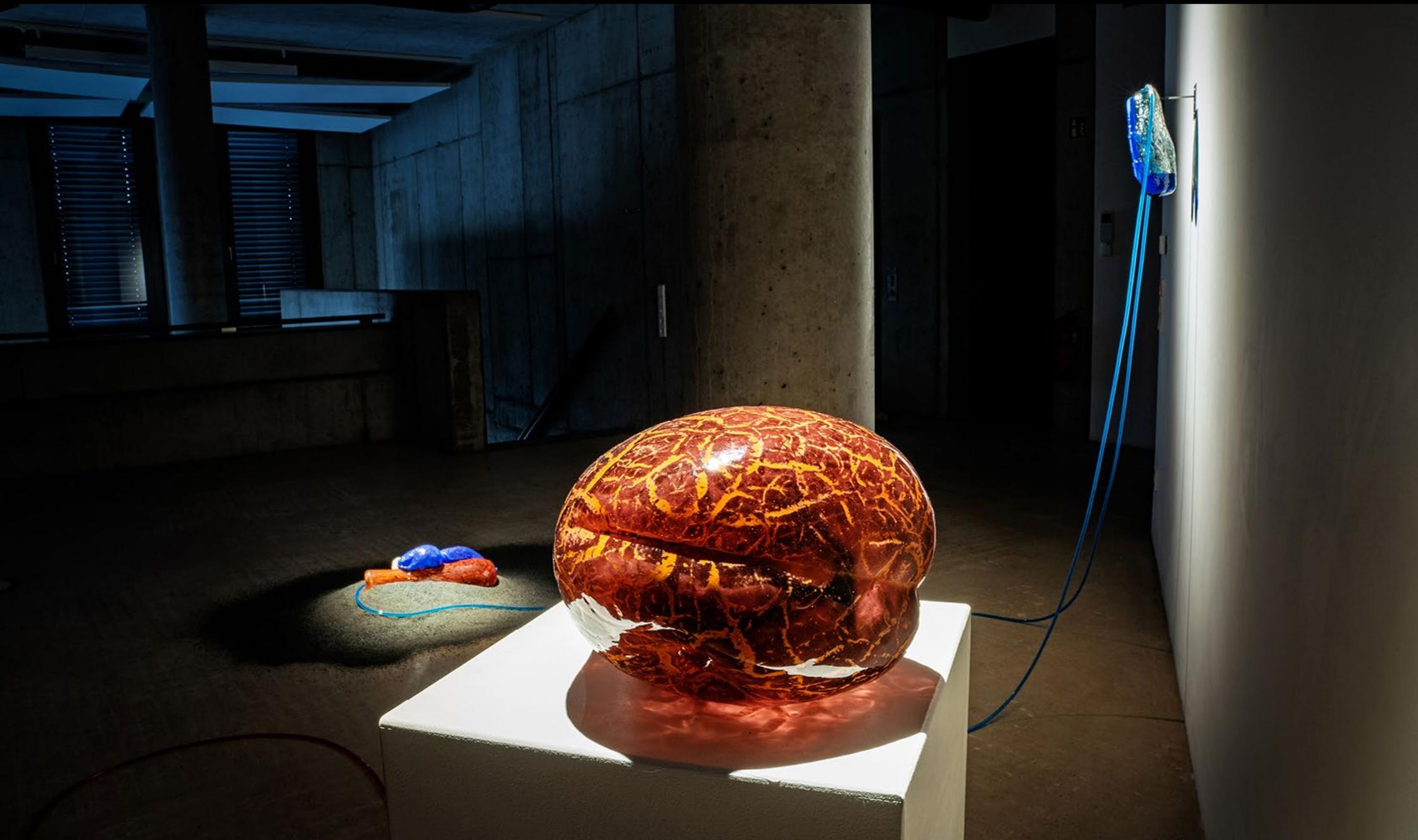






*Pneuma*, 2020

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





*Pneumă*, 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 Fogaroli*

In his works Christian Fogaroli 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, Fogaroli 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 Fogaroli 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

*Detail 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





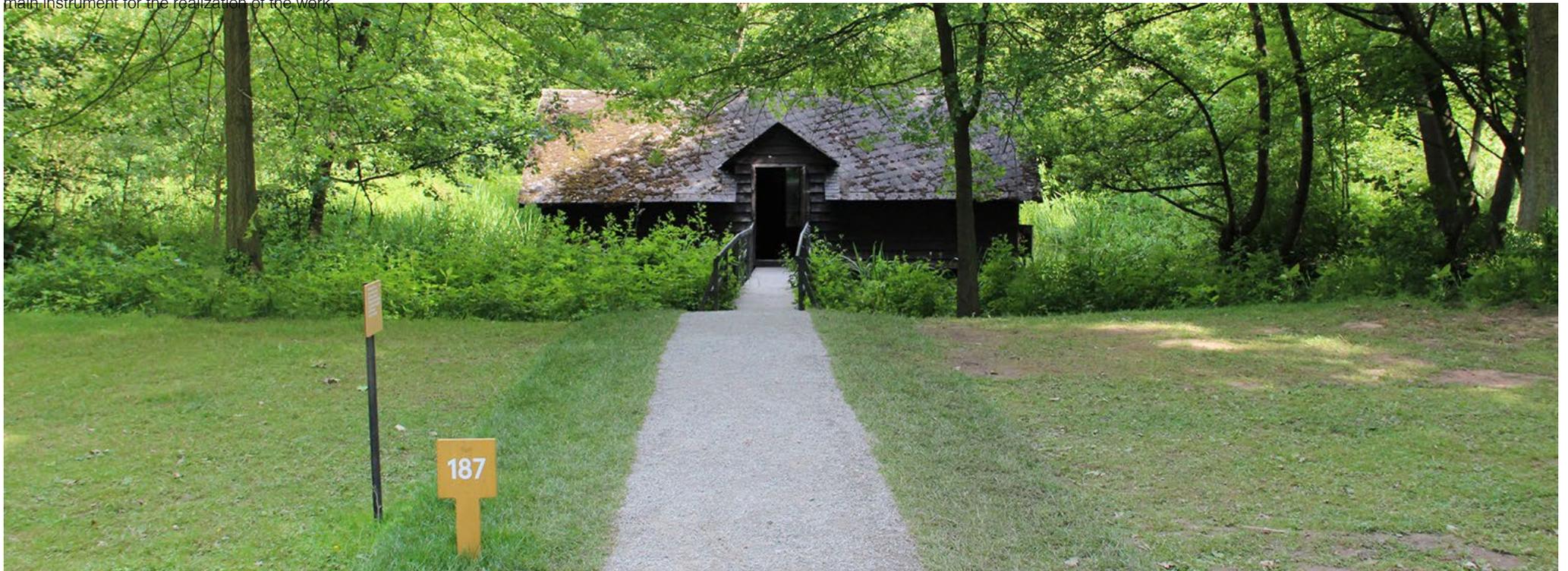
*The Outer Reaches of the Inner Self*, 2020  
exhibition view at Etablissement Gschwandner Reaktor, Wien  
Photo. Julia Gaisbacher/Bildrecht, Wien

# 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.

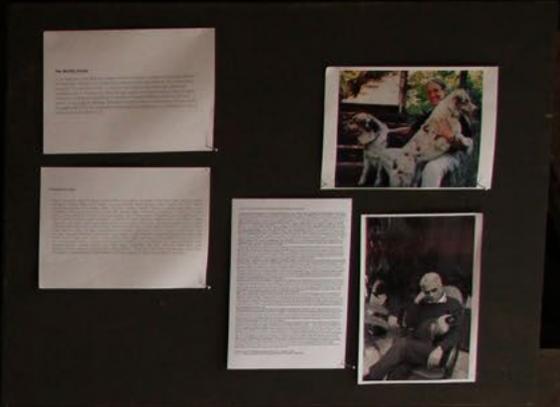
The study of documents such as medical reports and records, personal letters, notes and diagnoses was the main instrument for the realization of the work.

DOCUMENTA (13), *The Worldly House*, Karlsruhe Park, Kassel



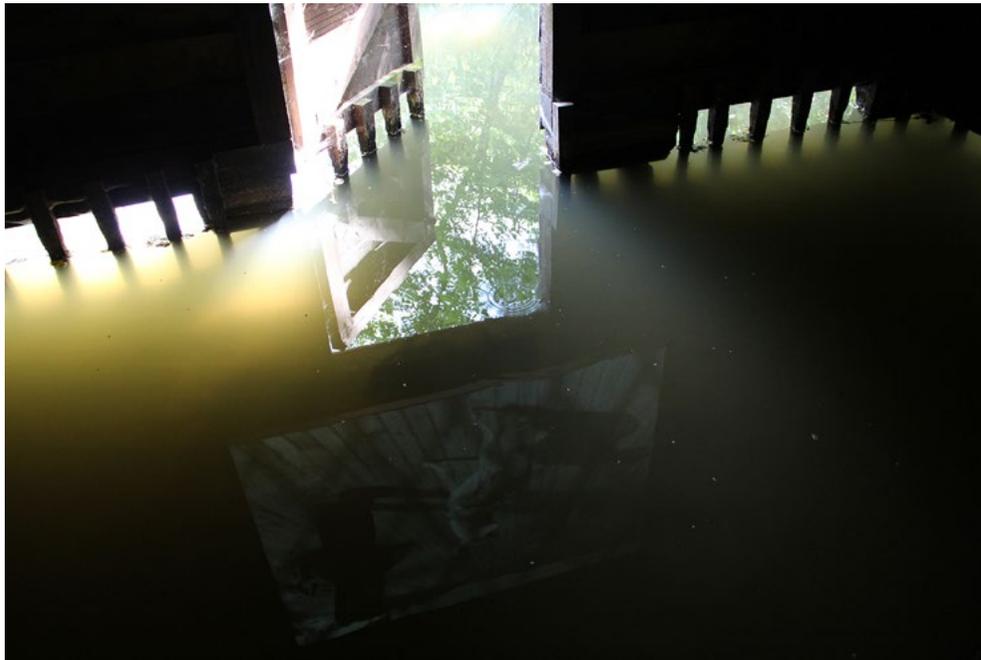
*lost identities*, dOCUMENTA (13), The Worldly House, Karlsau Park, Kassel  
2012, video, color, sound, PAL 4:3 stereo, 1.39 min, ed. 3 + PA  
[The Worldly House\\_Karlsau Park\\_Kassel\\_dOCUMENTA \(13\)](#)

To watch the video click here: [Lost Identities\\_passw. lostidentities](#)





*Lost identities,*  
DOCUMENTA (13), *The Worldly House*, Karlsae 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 Gaité Lyrique Paris  
*Rencontres 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

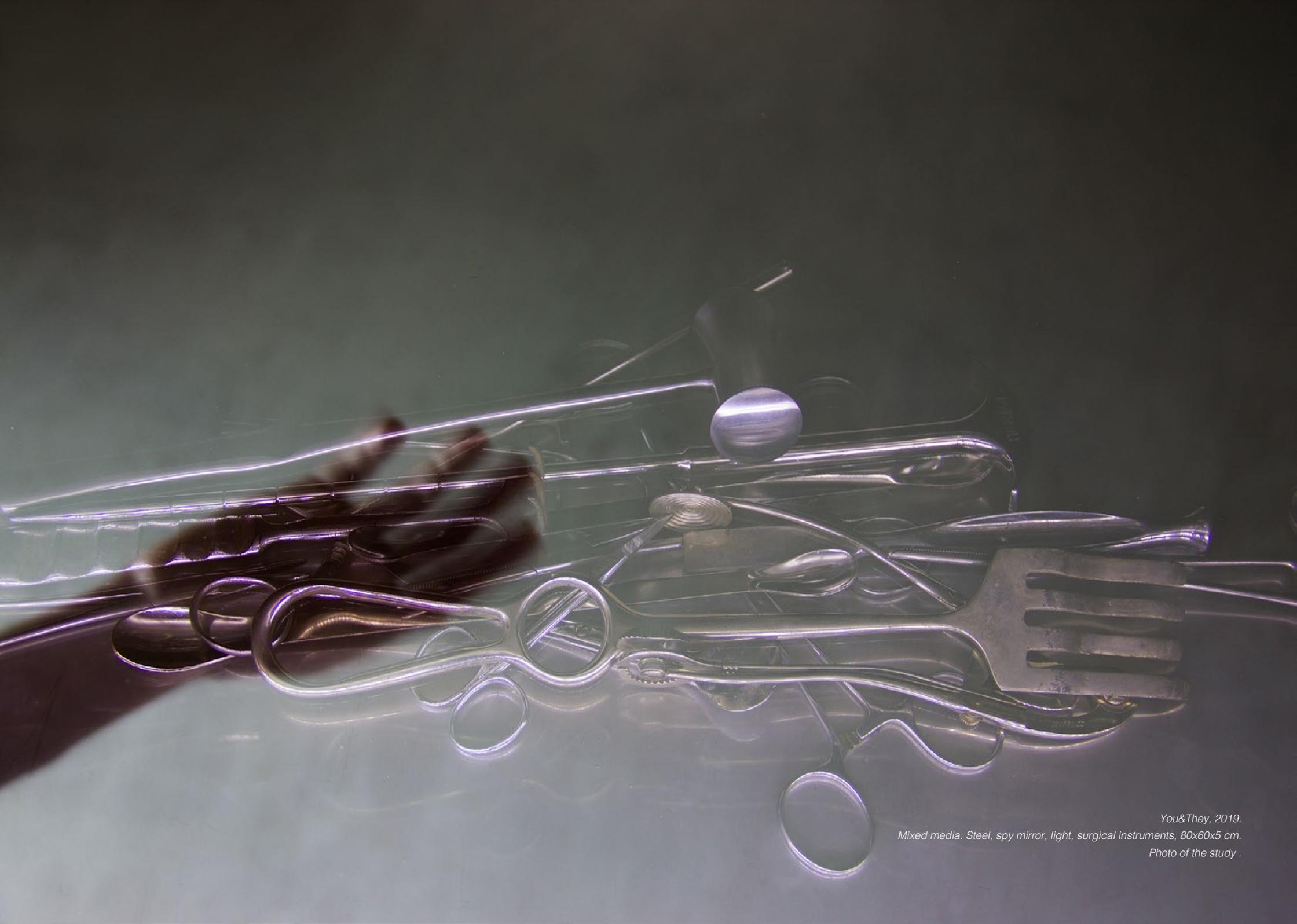
An atavistic dialectic in the philosophical, scientific, religious, psychological and ontological spheres, such as the one represented between body and soul, triggers the project *Il corpo d'aria*.

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-Paul 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 .*







# 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 Fogaroli, research for stones with fluorescent properties (2017-2018)





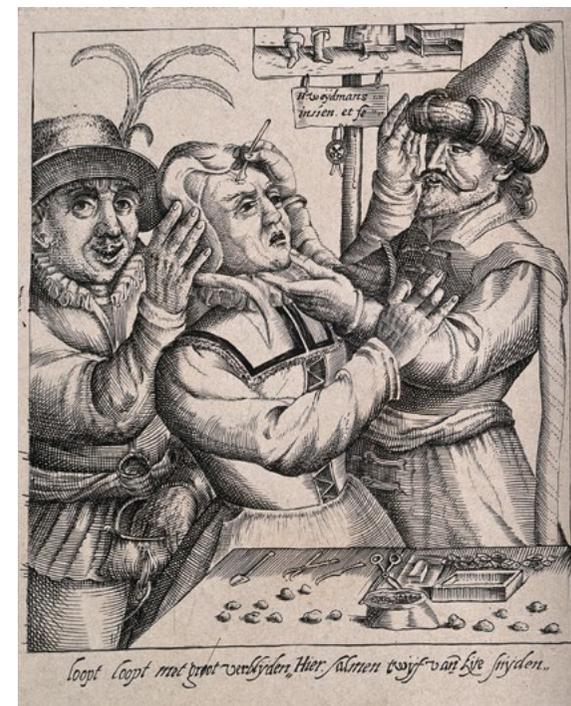
Christian Fogaroli, 2020  
Monomia, exhibition view at Musée d'histoire de la Médecine, Paris



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)

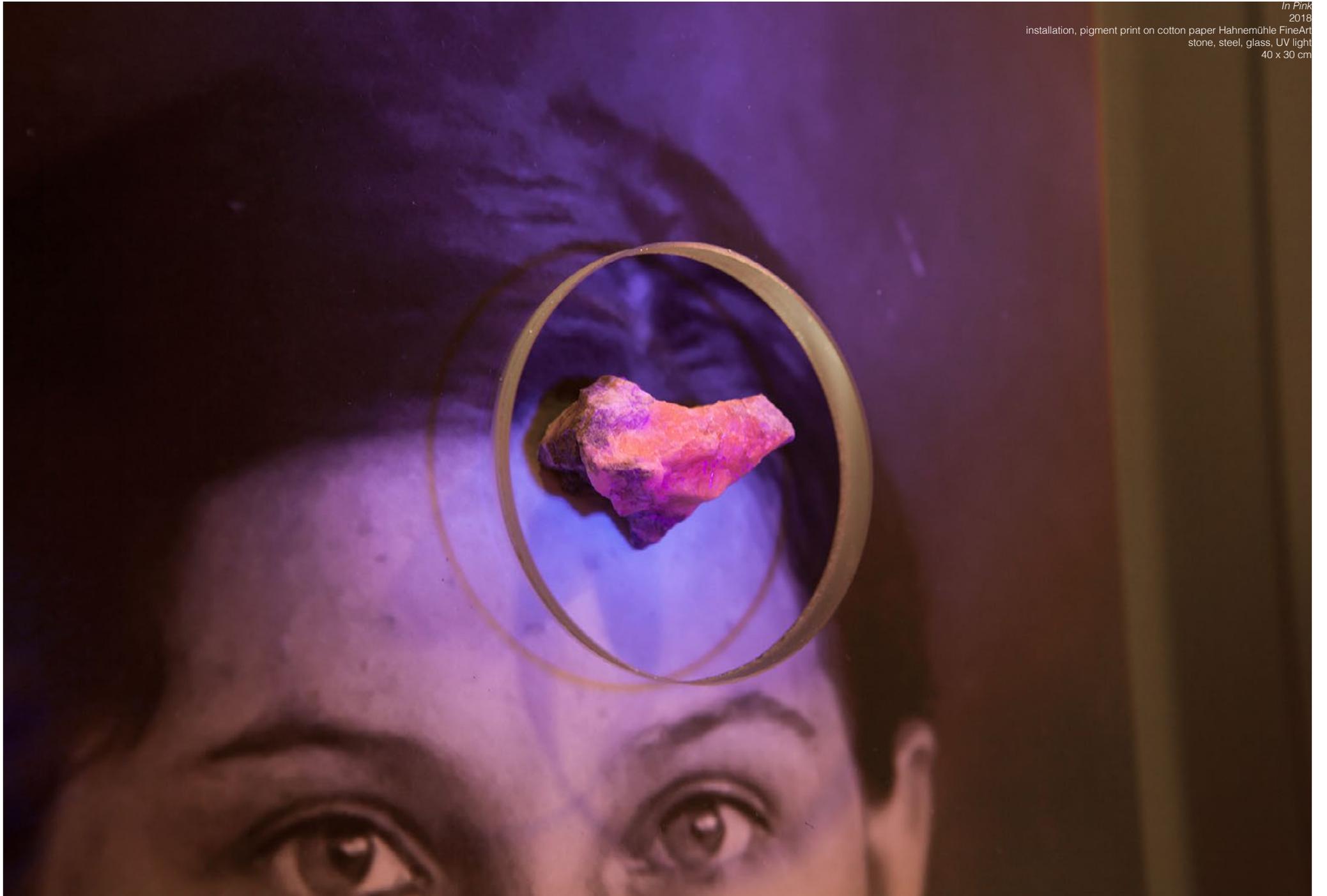
Low Right - Nicolaes Jansz Weijdmans, *An itinerant surgeon extracting stones from a woman's head* (1570-1642)



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



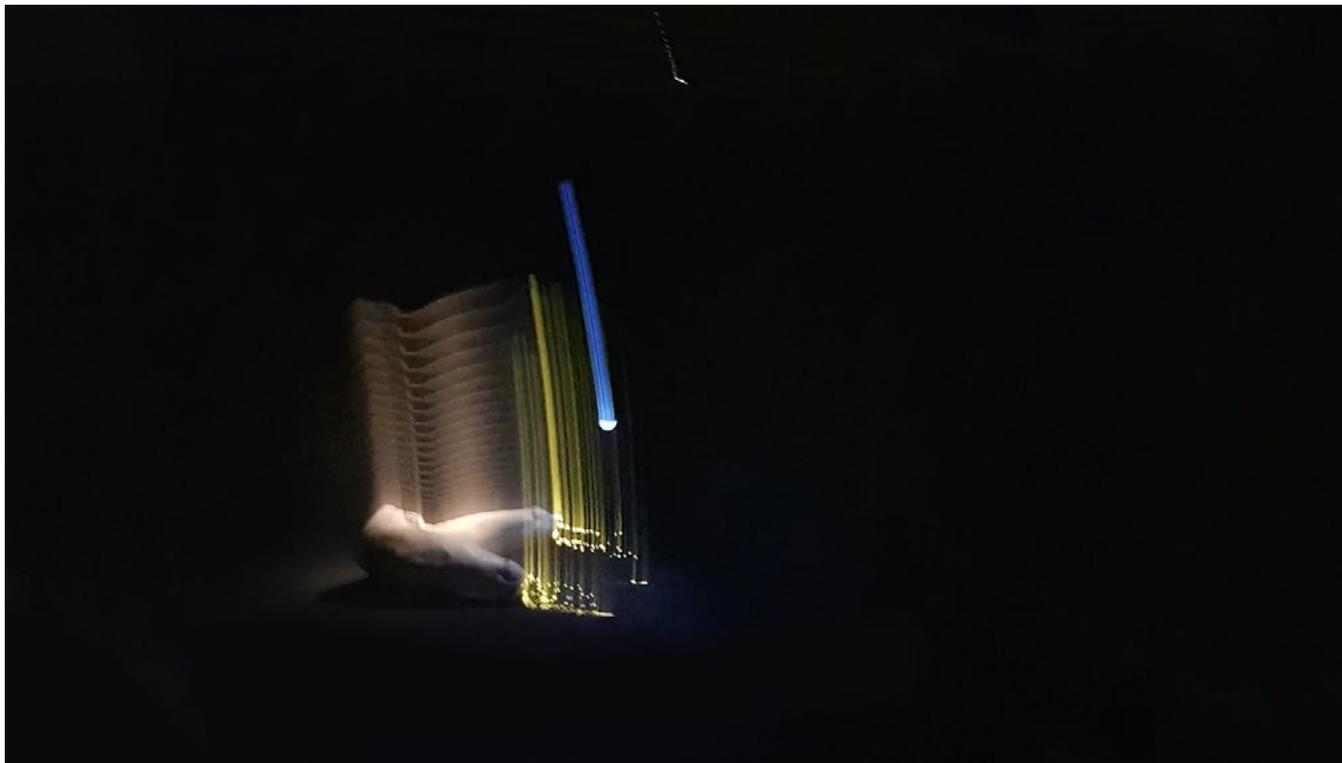
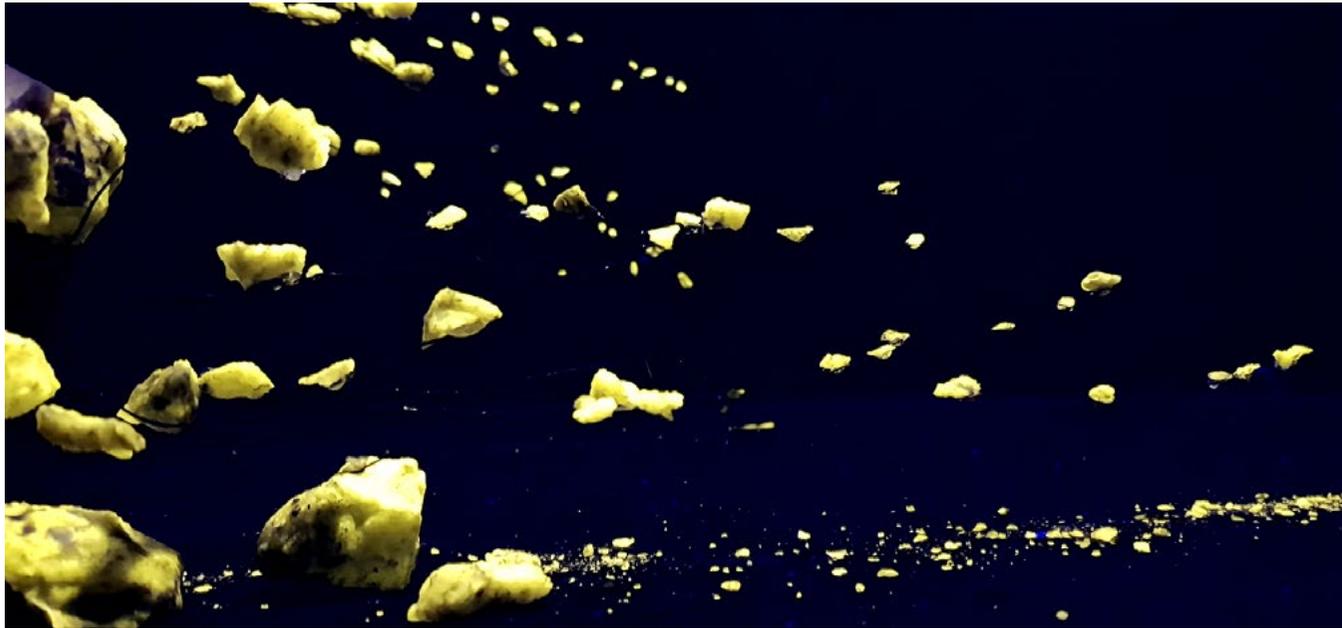
*In Pink*  
2018  
installation, pigment print on cotton paper Hahnemühle FineArt  
stone, steel, glass, UV light  
40 x 30 cm





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, quartz, UV light, environmental dimensions  
Exhibition view at Palazzo Fortuny Venice

*The value of Absence*

2019

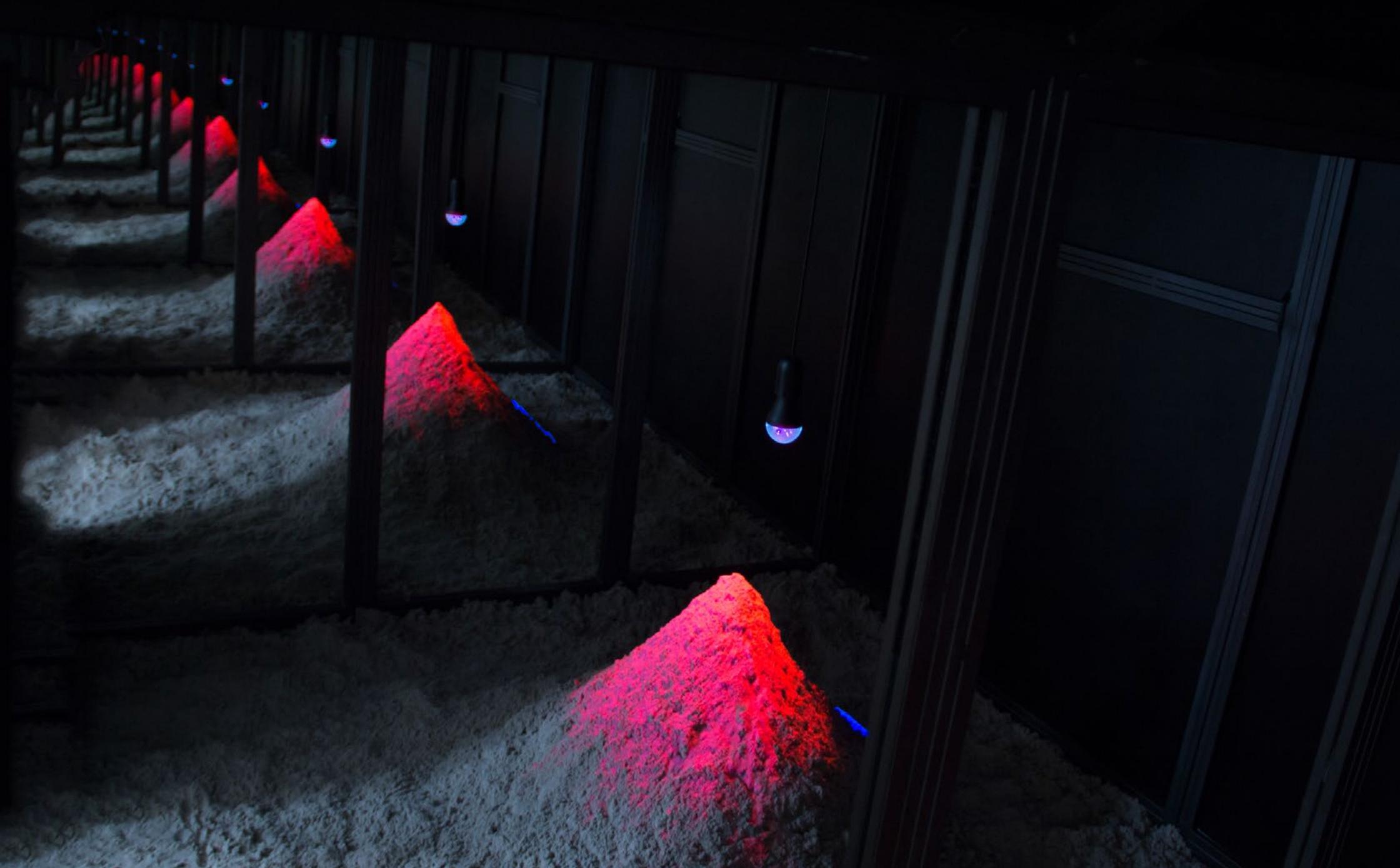
Installation, iron, mirrors, powder, sand, pigment, UV light, books, paper.

Exhibition view at Museum Dr. Guislain, Ghent, Belgium.

Permanent collection.



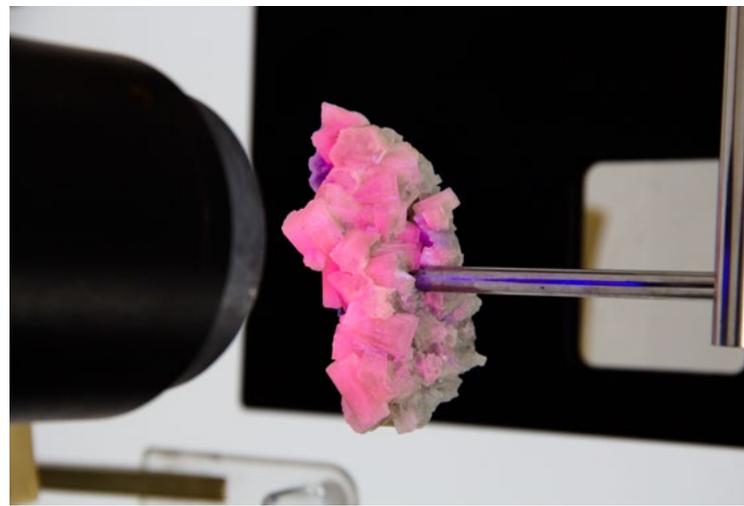
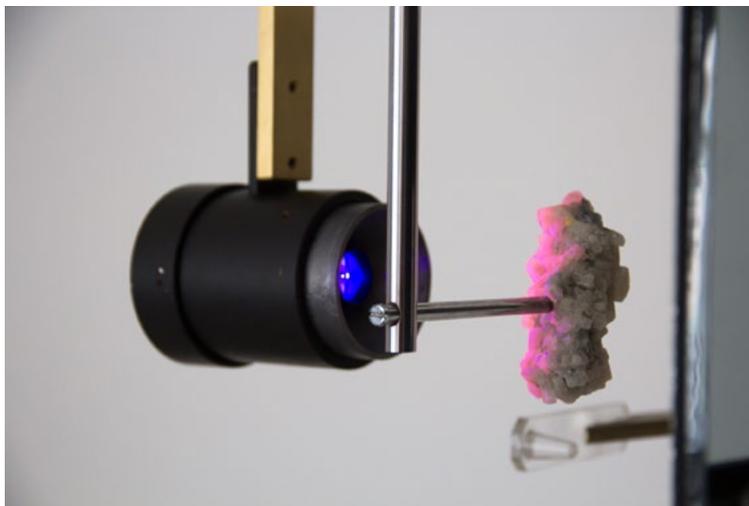
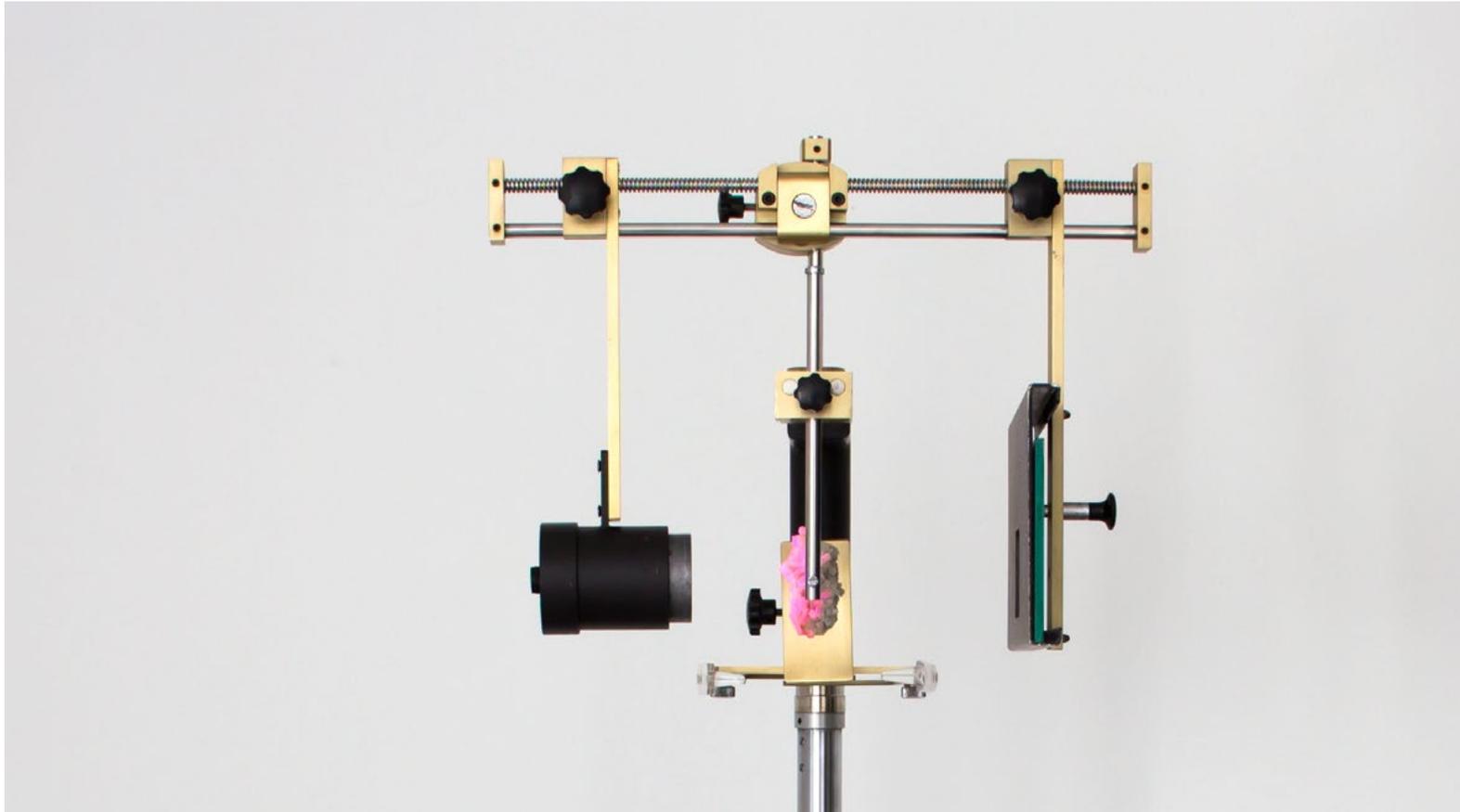




*Stone of Madness*  
Exhibition view at Palazzo Poggi Museum, curated by Lorenzo Balbi  
2019, Bologna.



*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

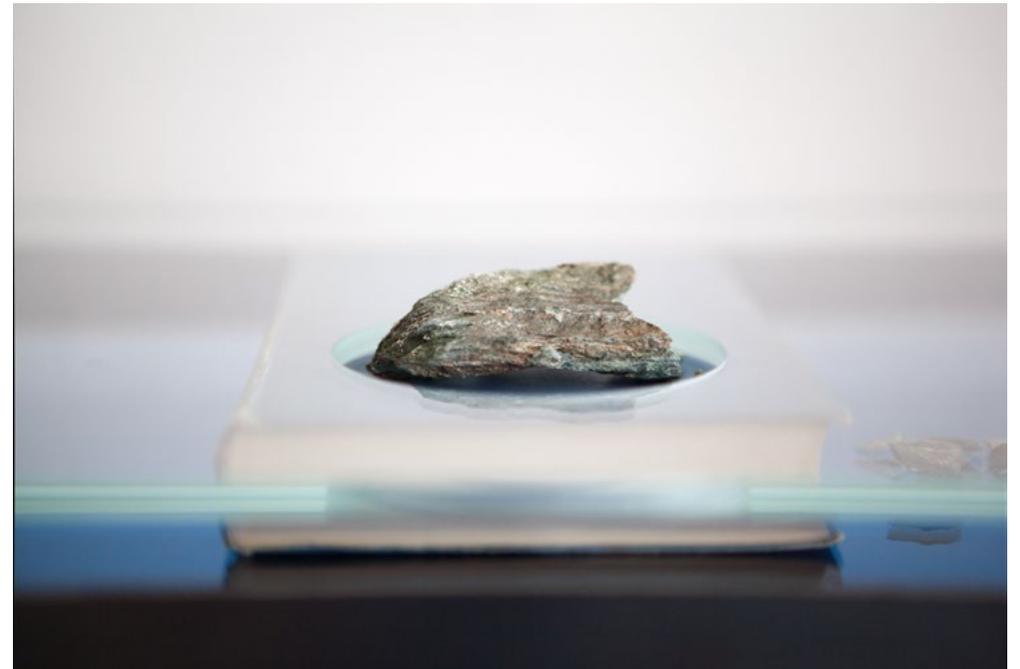
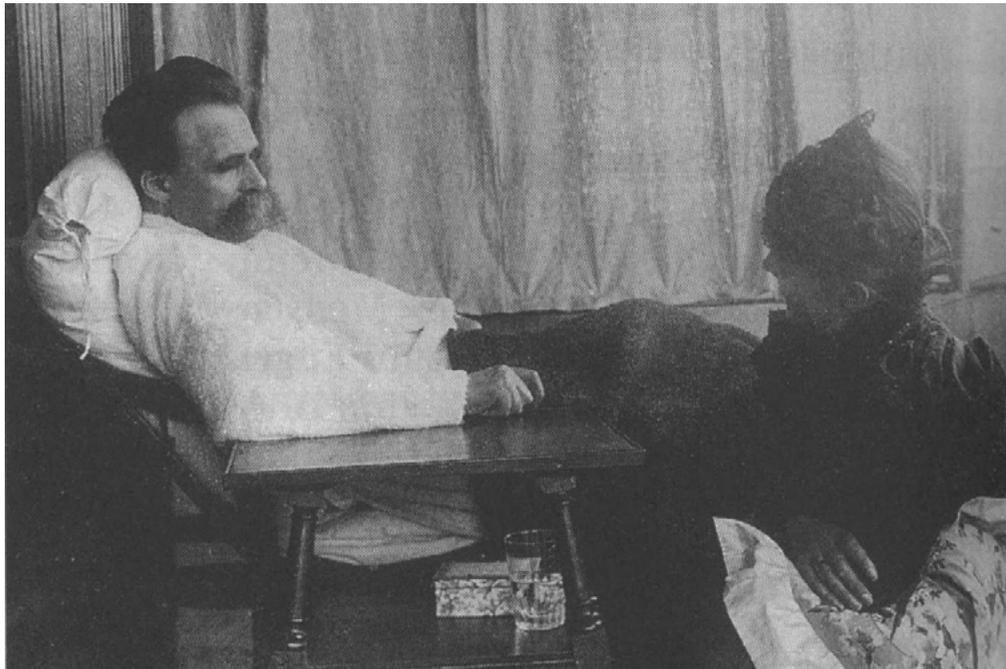


*Ritual of the eternal return*, 2018

dx. Research in Sils Maria, Switzerland

dx. Detail of 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.

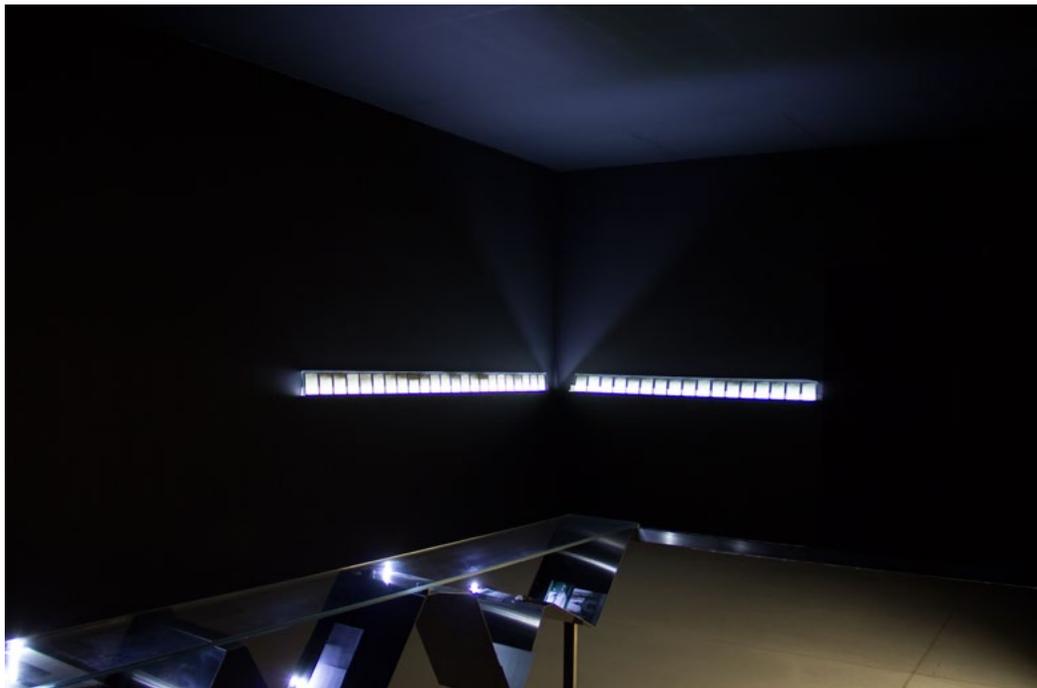
A video made by the artist documents the process: it depicts a walk on the mantle of ivy that covers the ground of the cemetery, rendered problematic by the empty spaces in the ground left by the decomposition of the corpses.



To watch the video click here: [Krajany](#)  
passw. krajany2018

*Krajany*  
2018  
installation view at Tenuta dello Scompiglio





*Krajany*  
2018  
installation view at Tenuta dello Scoppiglio

# PHANTOM MODELS

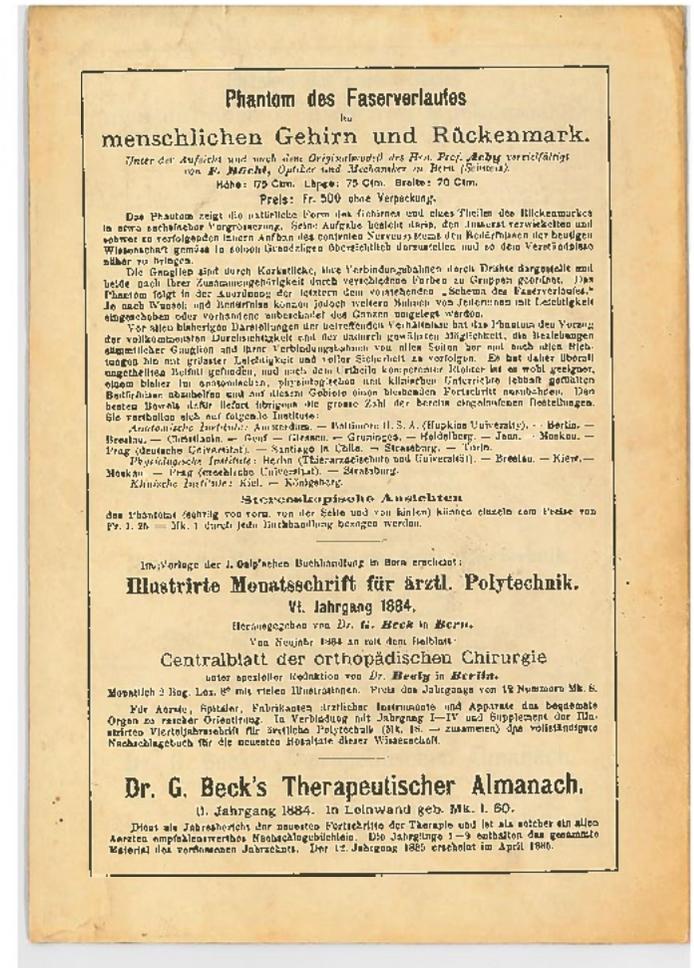
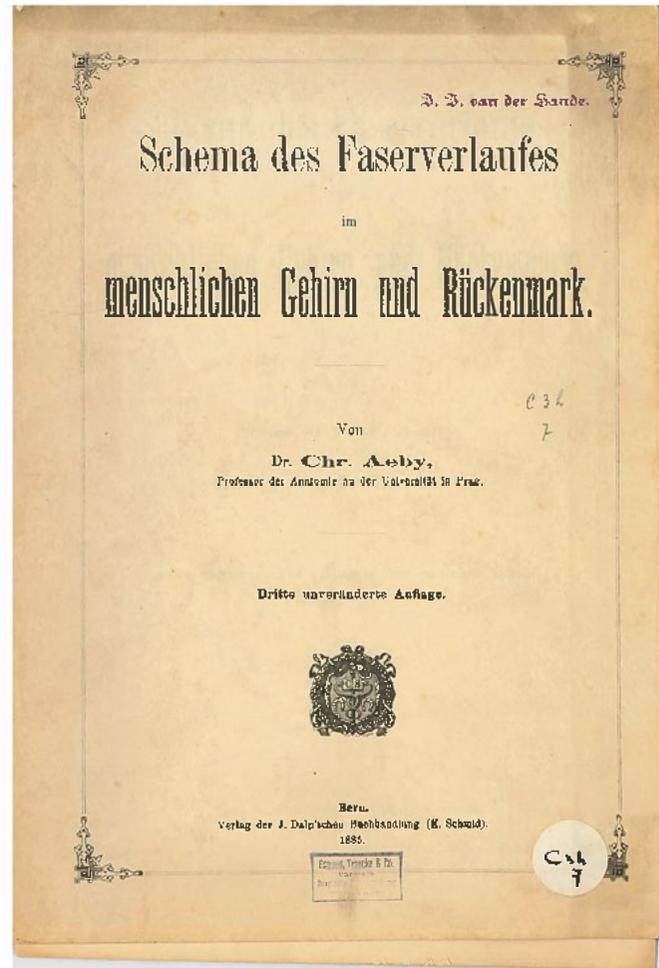
In 1885, the Swiss gentlemen Christoph Theodor Aeby and Alfred Büchi, respectively an anatomist and an engineer, built the first model of a brain representing the nerve fibres and the emotional areas of the human brain for scientific and educational purposes. This creation was so successful in the nineteenth 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, Fogaroli 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.7
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

Research completed

Research in progress

# PEOPLE AND INSTITUTIONS INVOLVED

## ARTIST

Christian Fogaroli

## CURATORS - CONSERVATORS - RESEARCHER INVOLVED

Michal Novotný, director of Futura, Centre for Contemporary Art, Prague

Nadim Samman, independent curator and director Import Project, Berlin

Irene Campolmi, curator and researcher, Luisiana Museum of Modern Art, Copenhagen

Chiara Ianeselli, artistic director of Villa Lena Foundation and independent curator, Italy

Laurens de Rooy, curator at Vrolijk 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, independent 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

Vrolijk 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, Copenhagen, 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, Kyiv, 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 Fogaroli, 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

Cuando las máquinas comenzaron  
a ser inteligentes

Cuando las máquinas se diseñaron  
para realizar cálculos, se abrió un  
nuevo horizonte, en el que nuestra  
necesidad de información sobrepasaron  
nuestra expectativas.

Torres Quevedo fue uno de los visionarios  
que demostró que realizar los cálculos  
que efectuaban los marconistas e incluso  
jugar eran acciones factibles para las  
máquinas. Una nueva mente más amplia  
nacía de nuevo.

Quan les màquines van començar  
a ser intel·ligents

Quan les màquines es van dissenyar per  
fer càlculs, es va obrir un nou horitzó, en  
què les nostres necessitats d'informació  
van sobrepassar les nostres expectatives.

Torres Quevedo va ser un dels visionaris  
que va demostrar que fer els càlculs que  
efectuaven els marconistes i fins i tot  
jugar eren accions factibles per a les  
màquines. Una nova ment més àmplia  
acabava de néixer.

When machines started  
to be smart

Once machines were designed to  
calculate, a new horizon was open, where  
our needs for information were surpassed  
beyond our expectations.

Torres Quevedo was one of the visionaries  
who proved that calculations done by  
machinists and even gambling  
were doable by machines. A new extended  
mind was born.



Vertical text panel on the wall, providing additional information about the exhibition.

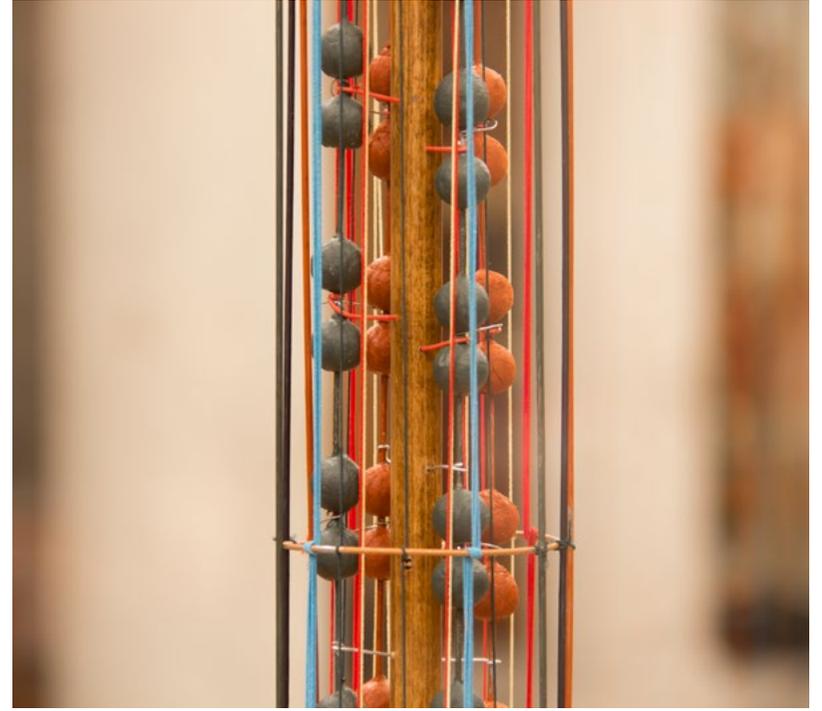
Small caption or label below the first framed image.

Small caption or label below the second framed image.

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







ELENCO descrittivo degli strumenti scientifici acquistati dal sottoscritto Direttore, secondo l'autorizzazione della Commissione amministrativa in data 27/1/1880 per uso del *Gabinetto di fisica* e dei quali ne chiede il pagamento con i fondi del *Consorzio Universitario*.

NUMERO E DATA DELLA POLIZZA	COGNOME E NOME DEI PROVEEDITORI	QUANTITÀ DEGLI OGGETTI	OGGETTI ACQUISTATI	VALORE
	Bureau officinal de Vente del tipo Wien Albert-Straße à Zurich		Mantova del cervello umano e decoro delle fibre. Prospetto, in bottiglia e pagura per un'analisi	550
			Campana d'aria e guide della cui legge per un'analisi	43 85
			Bisogni d'ovvelli seguiti per l'istituto	80
	Pasquale Bonni			200 ..
			<i>Costa L</i>	873 85

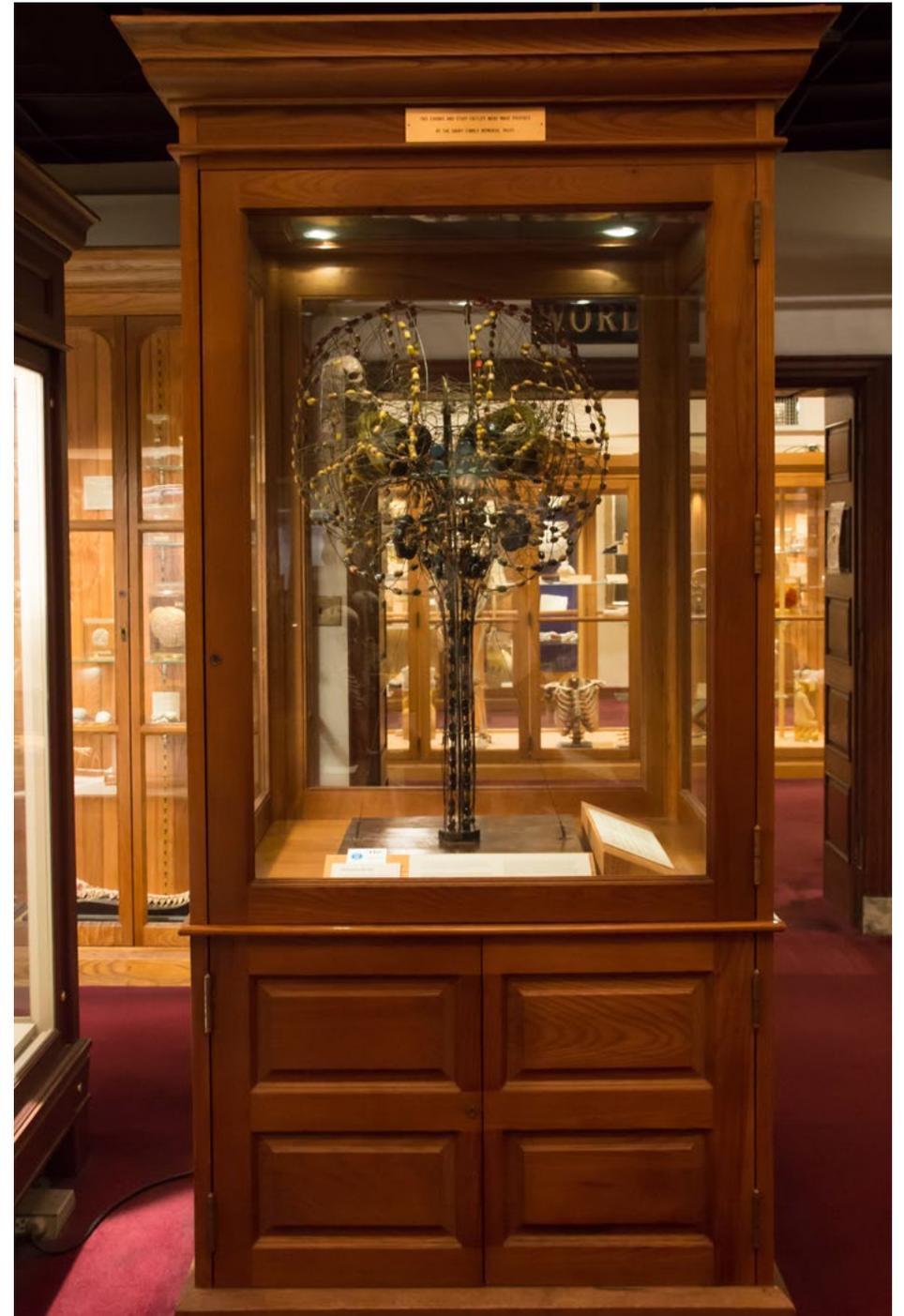
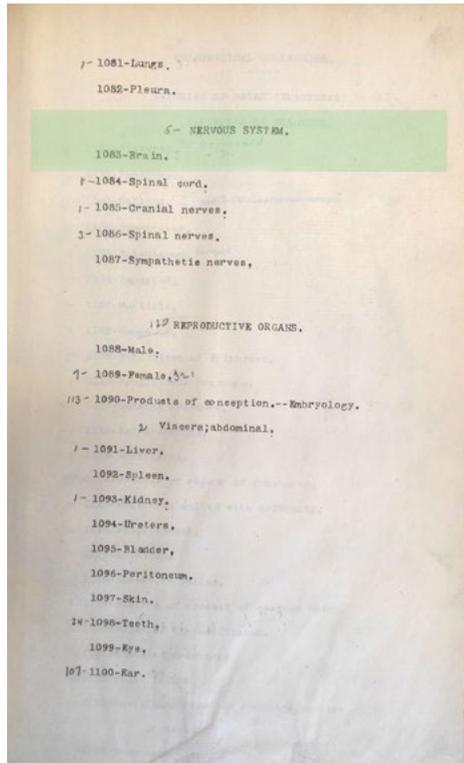
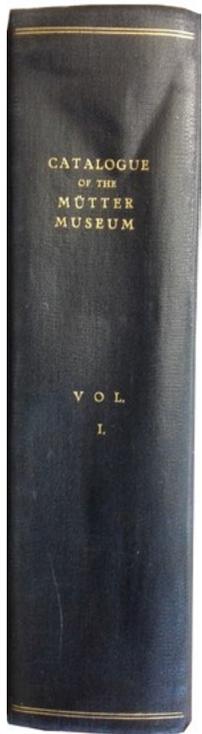


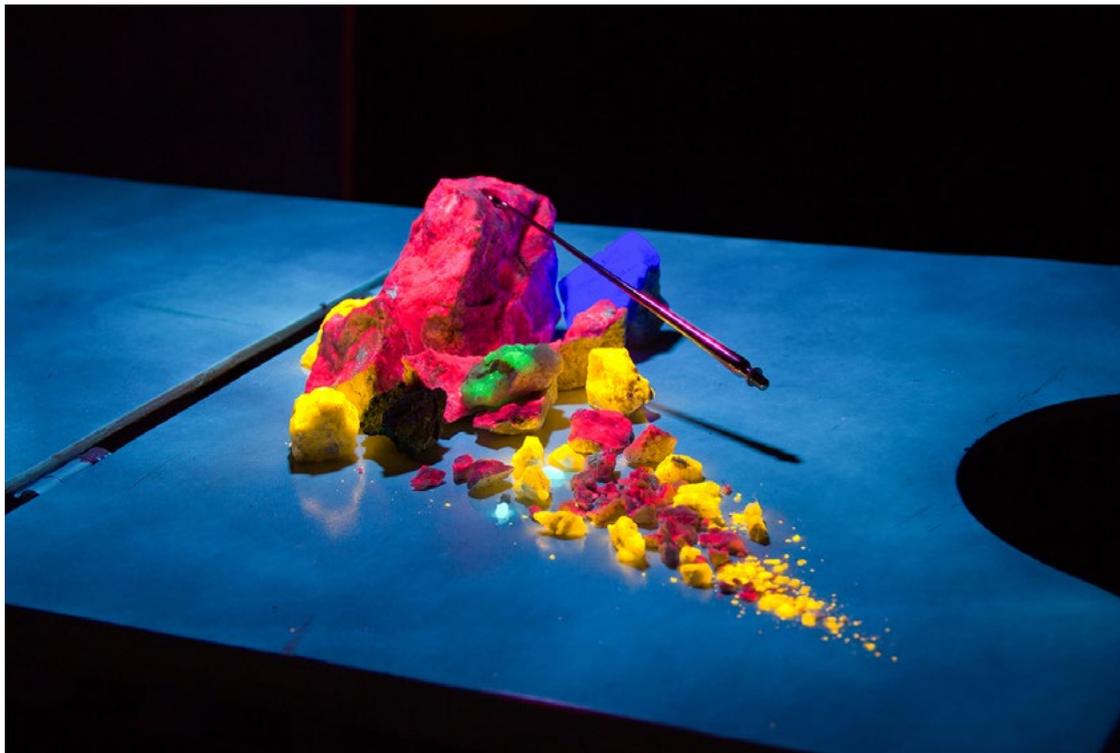
*Cerebro(s),  
exhibition view, curated by Emily Sargent and Ricard Solé, in collaboration with Wellcome Collection  
Fundación Telefónica, Madrid, ES*



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

*Brain model, documents, site specific intervention*





*Phantom models 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*

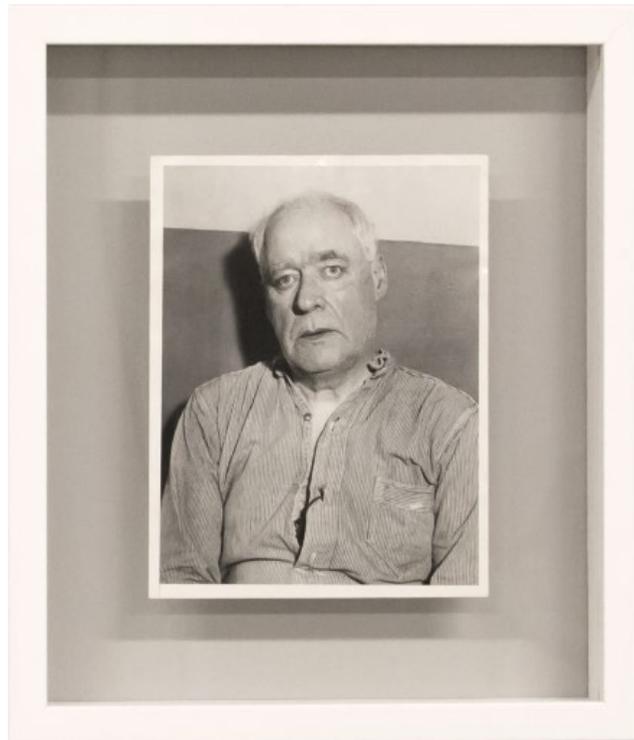
*Projection of the facade*



# 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



CAB  
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 legal  
 the  
 of Ex-  
 pines. He was inventor of the "bat-  
 the-duck" floor construction.  
 LONDON—Chang Kai-shek, head  
 of the Chinese Nationalist Govern-  
 ment, has reached an understanding  
 with Japan whereby China will pro-  
 ceed to the independence of Man-  
 churia and Japan will abolish un-  
 equal treaties and discontinue her  
 "Excessive" Dietition of Asia," Ex-  
 change Telegraph dispatches from  
 Canton said today.

**Amnesia Victim Is Seeking  
 His Identity at Gallinger**

Gallinger Hospital authorities are  
 attempting to establish the identity  
 of a man in his early 60s who  
 late yesterday walked into police  
 headquarters saying he could re-  
 member nothing about himself.

At the hospital today he told phy-  
 sicians he thought his first name  
 was William. He said he thought he  
 had been a salesman of some kind.  
 Later he said William might be the  
 name of his son, a man between 25  
 and 30.

The only mark of identification  
 was a coal label marked Chevrolet,  
 new 1930. He weighs 153 pounds, is 5 feet  
 9 1/2 inches tall and has thin gray  
 hair. When he entered the hospital  
 he wore horn-rimmed glasses, and  
 was dressed in a light gray suit  
 with blue shirt and black tie.

Dr. Joseph L. Gilbert, of the Gal-  
 linger staff, said he thought the man  
 was suffering from amnesia.

WASHINGTON NEWS 4/10/35  
 KNOW HIM?

A-3295

REF. L  
 APR 13 1935  
 N.E.A.

*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





*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





*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)*

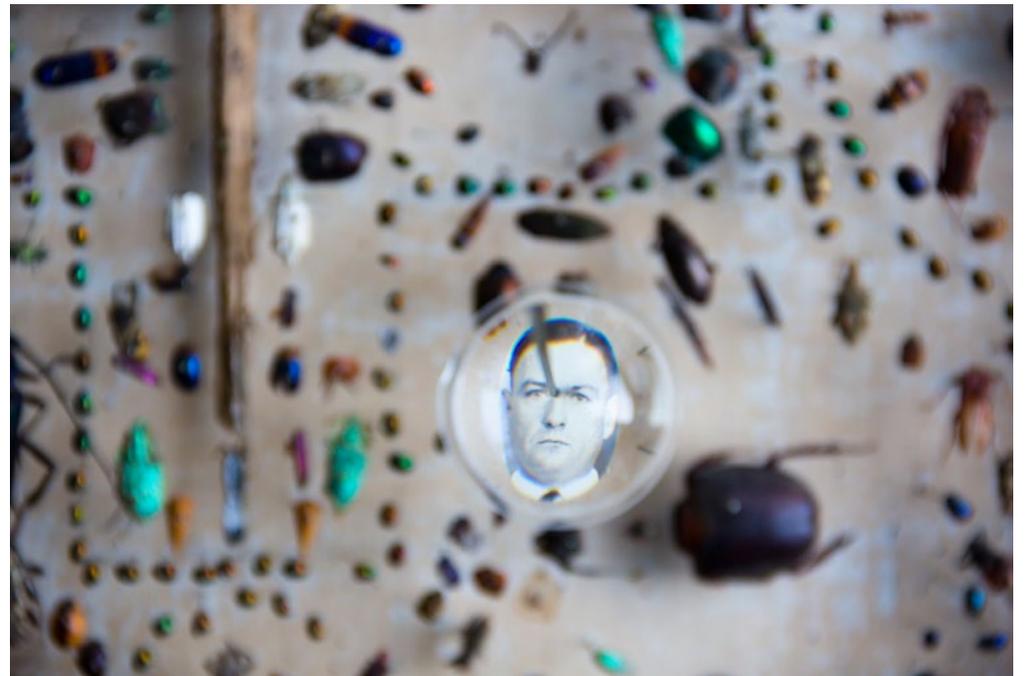


*Right,*  
2014  
glass, ceramic, iron on gelatin silver  
print from negative glass  
63 x 50,5 cm





*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 Fogaroli

b. 1983. Italy

Workplaces

Trento / Rome

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Website: <https://www.christianfogaroli.com/>

GALLERIES

[Galerie Alberta Pane | Paris - Venice](#)

[Galleria Mazzoli | Modena - Berlin - Düsseldorf](#)



# 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

2024

*Untitled*, Galerie Mazzoli, Berlin, DE (upcoming)

2023

*Phantom models 7*, site-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*, commissioned 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 Galetová, 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

2024

*The New Fostering Networks of Radical Empathy Abnormal*, curated by G. Busetti, O.Iegorva, C. Borgonovo, Karlshospital, Kassel, DE (upcoming)

Artefiera, Bologna, IT

2023

*Cervell(s)*, in 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 Solarì, 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*, curated 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 Contemporaneo*, 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, Gaité 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. Lăce, 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. Fogaroli, 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, Karlsau 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 - Barziläi Collection, Brussels

Fondazione Elena e Claudio Cerasi, Rome

Intesa San Paolo Collection, Turin

MAMbo Museo d'arte Moderna, Bologna

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

Boghossian Foundation, Brussels

Palazzo Magnani Foundation, Reggio Emilia

Rotary International

BACO, Arte Contemporanea, Bergamo

Benetton Foundation, Treviso

Civic Museum, Treviglio

Resto del Carlino Collection, Bologna

## Art prizes | Residencies | Research

2024 Residency Prize, Boghossian Foundation, in collaboration with Musée Royal de l'Afrique Centrale, Bruxelles, BE

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 Vrolijk 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 | Workshops | Lectures

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

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 Direcció de Comunicació de la Diputació 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/Musée 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

Esoscheletro, Nomos Edizioni, Varese

The morning i killed i fly, Emilio Mazzoli Editore, Modena

Spell to Spelling \*\* Spelling to Spell, De Appel Arts Centre, Amsterdam

Imago Mundi, Praestigium Italia, Contemporary Artists from Italy, Luciano Benetton Foundation

Il destino delle cose, La Giarina Gallery

2014

Le Mur, curated by LMR, La Maison Rouge, Foundation Antoine de Galbert, Paris

Witty Mag #3, curated by Tommaso Parillo, limited edition of 150

Premio Treviglio 2014, curated by Sara Fontana, Modena

Clair, TRA, Treviso Ricerca Arte, Treviso

Chiamata a raccolta. Collezioni private in mostra, curated by R. Festi, Civic Gallery, Tn

2013

La magnifica ossessione, curated by MART, Rovereto

white, curated by C. Ianeselli, Arte Boccanera, Trento

Videoart yearbook, l'annuario della video arte italiana, curated by R. Barilli, Università di Bologna

2012

dOCUMENTA (13), Das Logbuch, curated by C. Christov Bakargiev, Hatje Cantz, Kassel

dOCUMENTA (13), Das Begleitbuch, curated by C. Christov Bakargiev, Hatje Cantz, Kassel

Terna Prize 04 for Contemporary Art, curated by L. Ornaghi, A. Zanardi Landi, Milano

Francesco Fabbri Prize for Contemporary Art, curated by C. Sala, Treviso

2011

Lo stato dell'Arte, curated by V. Sgarbi, 54° Biennale di Venezia, Istituto Nazionale di Cultura, Venezia