

GALERIE ALBERTA PANE

CHRISTIAN FOGAROLLI

Le monde du ticqueur

12.03.2016 - 14.05.2016

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12 March 2016 - 14 May 2016

Opening on Saturday 12 March at 4 p.m.

Alberta Pane gallery is pleased to present the first solo show of Italian artist **Christian Fogarolli**. A conversation between the artist and **Giuliana Setari Carusi**, founder and president of the Dena Foundation in Paris, will accompany the exhibition. The works presented on this occasion result from research the artist conducted last year, focusing on two linked yet opposing concepts that are fundamental to his work: loss and recovery.



Exhibition view *Le monde du ticqueur*, 2016, Galerie Alberta Pane



Lithos, 2016

Christian Fogarolli's thoughts centre on analysing the interaction between loss and recovery, and the impact they exert on different organisms. How, and according to what dynamics, do animals, plants and human beings react to a physical or a psychological loss? What are the similarities and differences? How does perception change when faced with these mutations? Certain animal species possess the natural ability to auto-regenerate - sometimes erroneously and thereby creating new shapes and beings, while certain plants host the animal itself and become a support of this transformation. The artist is furthermore concerned with the creative and artistic capability human beings employ when attempting to substitute body parts that are normally untouchable: memory and mind.



Promeneur, 2016, Installation

The research of Christian Fogarolli is also distinguished by a strong interest in the nature of identity, as studied from different perspectives comparable to archival research. He works with different media, from in situ installations to photography, sculpture and video. His work is manifestly connected to scientific theories and disciplines that in the past have subconsciously resorted to art, in order to evolve and become a science.

*Christian Fogarolli has exhibited his works at numerous events, such as **DOCUMENTA(13)** where he presented the “Lost Identities” project (2012); “The Magnificent Obsession” at **Musée d’Art Moderne et Contemporain de Rovereto, MART** (2013); the **54th Biennale of Venice** (2011); the art fair **Artissima** of Turin (2013, 2015); the **Civic Gallery** at Trento (2014), the exhibition “Le Mur” at **Maison Rouge - Fondation Antoine de Galbert** in Paris (2014) and most recently “Spell to Spelling - Spelling to Spell” at **DeAppel Arts Centre**, Amsterdam. His works appear in public and private collections including the **AGI Verona**, the collection **Antoine de Galbert**, the collection of the **Rotary Club International**, the archives of **DOCUMENTA Kassel** and the **Benetton Foundation**.*

A talk between Giuliana Setari Carusi and Christian Fogarolli

Giuliana Setari Carusi: At their arrival, I always pose the same question to artists who have been selected for one of our residencies in Paris and New York: At which point of your education did you understand, or decide, that you were going to be an artist? And furthermore: What has driven you to create forms and artworks, and what are your creations adding to art history - if they are indeed intended to become a part of history?

Christian Fogarolli: History's decisions about what will enter it and what will not, are often unconventional, casual and indecipherable. When I'm working, I don't ask myself about my works' destiny, or about their relation to art history and the future. My priority is to stay focused on myself. From my point of view, art doesn't have to serve a purpose. I've never believed in art for others, nor in formative or educational art; maybe it will eventually turn out to be that, but not in the moment of creation; art is born and that's all. Let me explain: I think an artwork will be socially useful if the artist creates it without being concerned about usefulness at all. I think the best art can be created as well by people who are cultivated, refined, with an impeccable lifestyle and a reputable family background as by the entirely uncultivated, dumb and deviant. I think the artist who doesn't care at all about being useful to humanity will ultimately become useful for this very reason.

I've always wanted to understand my interest in perceiving the human obsession with the creation of categories and species. How do those categories interact among themselves and with the outer world? The study of man and society lies at the crossroads of several disciplines that I can very much relate to: anthropology, archaeology, literary aesthetics, medicine and psychology. How have these disciplines been used in the past, and how are they used today, for the intimate understanding of a being and the solution of its problems?

"Being an artist", I don't quite know how to define myself; maybe as a researcher who hides, a collector who accumulates, an usurper who protects or a thief who gives. I've always faced the inner urge to search for remains, and to preserve them in a collection. In most cases, I only wanted to keep them for myself, but sometimes I've used them to create new forms and compositions. My master studies at Verona University, when I was "diagnosing" artworks, proved a key moment for the inner change concerning this necessity.



Fantômes de la musique, 2016, installation

GSC: Regarding your most recent, and very intense, work as an artist, one easily recognizes your research in memory, identity, archives and traces; they result from your studies in archaeology, the conservation and management of artistic heritage, technology and the restoration of old and contemporary paintings.

I'm particularly interested in the topic of identity, due to the permanent urgency of a contemporary Europe in distress. The use of archive images that you must have consulted or studied in psychiatric hospitals and research institutions, and that you arrange according to an elaborate protocol, suggest a personal research in yourself, in a sort of transfer performed by photography or the intervention in an image that becomes something else, a collage, a relief. I wonder if through this research you've achieved the goals you set to yourself. And I wonder whether the dramatic urgency of the identity discourse with all its social, economical and political aspects has influenced your research by suggesting you to question and surpass the Self.

CF: Your detailed analysis takes me back to the concept mentioned at the beginning of our discussion, i.e. how important researching the Self is in my art, for the unconscious transposition into the other, or others. I cannot tell if I've attained my goal, or if I'm even approaching it - maybe this will never happen. While every work is an attempt, an indication, and quite often a probable failure too, it's based on a personal research that I conduct for myself, and I believe that if in some way it can promote a common interest, then, maybe, even useless art is good for something.

I regularly find analogies between current events and the works I create; it makes me happy not to have thought of them when working, but only afterwards; I thus turn into a spectator of myself. I discover the "reversal" you've mentioned only in the works' aftermath, when I become aware of readings that don't stop at introspection but are open to current concepts and dynamics, intersecting with the experiences and thoughts of the beholder. Maybe this is also a reason why I don't want to focus much on the details at the base of a creation.

The topic of current European issues reminds me of a conversation I've had last year with Roberto Pinto on the concept of "identity", and how we can perceive it today - being invariable? Changing? Hybrid? On the sociological level, it's sometimes understood as a powerful connection between tradition, religion, politics and univocal culture; but then on the contrary also as a perpetual interaction and a contamination of different powers and cultural codes.

In *The Twitcher's World*, you can detect the concept Remotti described as a "counter-identity" where the destruction of the other translates to a destruction of oneself. The project consists of a series of works that give evidence of man employing his powers to the destruction of himself and his memory, and how he will eventually impose himself in order to recuperate, regenerate, repair and conserve. A double reading is essential to interpret the works, on the one hand there is the artistic and creative capacity to reconstruct oneself physically and mentally with the help of objects, experiences and mechanisms; on the other hand these operations get mixed up, and refer to contemporary dynamics and events. In "Lithos", I sought to unite episodes of memory destruction that are separated by five centuries: the breaking of the arm of Michelangelo's David on the Piazza della Signoria by republican revolutionaries in 1527 and the recent acts of vandalism in the Middle East perpetrated by terrorist militia. Again, there's a double reading involved, the arm of white marble (a 19th Tuscan copy) with the severed hand seems to disintegrate into a white powder that is visibly not marble. It's actually lithium carbonate, a metallic by-product used in medicine for the cure of amnesia, bipolarity and manias. In other cases, amnesiac conditions have been diagnosed thanks to certain archaeological artefacts from Indonesia that in an physiognomic or postural analogy resemble subjects in a state of total memory loss who paradoxically look into the lens without even knowing their identity ("Remember", 2015).



Remember, 2016, installation

This reversal of me into “the other” is also evident in “Fetish” where, in the memory of a mother who’s just lost her child, the identity system is transferred to a puppet. Photographs of Columbian drug traffic victims confront those textile fetishes made by mothers who, with the power of memory, have stitched a physiognomy, have created a new form that needs to replace the one who’s lost.

I always try to see the future with the eyes of the past, I remember the plastic surgeon’s face when I asked him to reconstruct a stone bust’s olfactory system that has been mutilated in the 18th century. Very probably it was the most absurd demand of his career (“Anosmie”, 2016).



Anosmie, 2016, installation

GSC: I'm also intrigued by the formal aspects of your works which are a proof of rigour; the use of materials and archaeological pieces seem to follow a technically precise logic. Do you subject yourself to a severe work discipline?

CF: On the background of my collector's spirit - or just a serial accumulator's -, I start working with personal archives that I occasionally combine with institutional ones, like in a recent project at the de Appel Art Centre of Amsterdam.

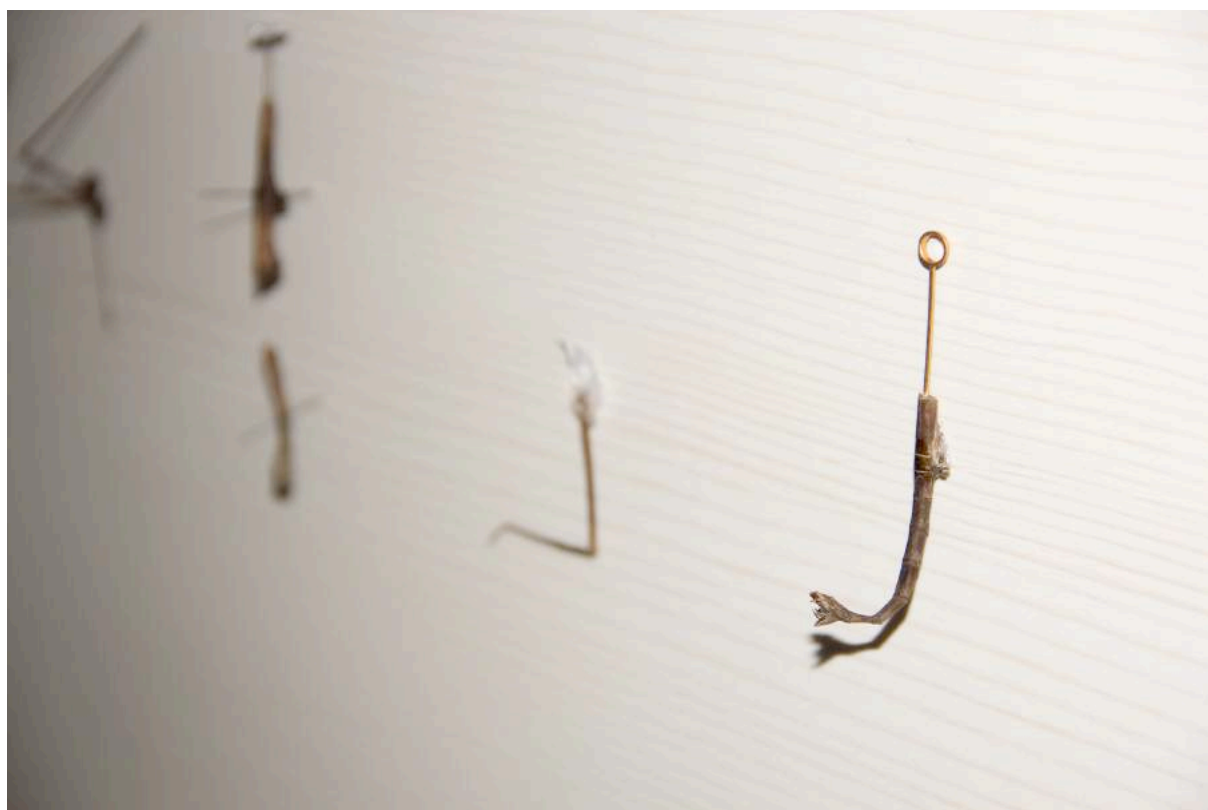
Regarding the purely formal aspect, I don't use any geometrical or arithmetical calculations; the mode of expression remains one of the most fascinating and complex aspects to understand in art. Why to chose one work method above another - I always seek an equilibrium that connects objects, images and sounds belonging to contradictory concepts and different temporalities. The recuperation of a loss, the recreation of something missing is a recurrent aspect of the works. For example in "Phantoms of Music" (2016), you enter a sound installation addressing the perception of phantom sounds, of rumours and music that people hear even if they're not there. Memories or disturbances create them anew, or cause old ones to resurface. Contemporary avant-garde instruments to research the audial system confront antique models, and together they create a new perceptive dimension and an understanding between the past and the future.

GSC: One last question: Which artists of today and the past are an inspiration and a reference to you?

CF: There are definitely persons whose studies and research evoke my interest. Not all of my "illustrious men" - that's how I call them - are artists. They're visionary people who have created art without necessarily being aware of it, people who have been interested in progress or inexplicable phenomena. If you ask me names, I choose Charles Darwin, Jean Martin Charcot, Benjamin Rush, Cesare Lombroso. My work is more inspired by explorers, writers or directors than by plastic artists; for this project for example, I've been particularly influenced by the works of the recently deceased Olivier Sacks, by Aleksandr Lurija and Georges Didi-Huberman. Besides them, I greatly esteem and admire numerous artists, contemporary or not. It's difficult to name just a few because there are so many who have a mode of thinking and working that is of interest to me; again, if I have to give names, I'd say Théodore Géricault, Charles Le Brun, Diane Arbus, Gerhard Richter (not for his paintings but for his mode of research) and William Kentridge.



Christian Fogarolli, *Left*, 2014, objects on gelatin silver print
from negative glass, 57 x 45 cm.



Christian Fogarolli, *Instead of God*, 2015, wood, insects, iron, 60 x 80 x 8 cm



Christian Fogarolli, *Amoral*, 2015, sculpture, pigment print on lead, mirror, iron, diam: 40 cm

CHRISTIAN FOGAROLLI

Born in 1983 in Trento, Italy
Lives and works in Trento, Italy

Solo shows

2016

Le monde du ticqueur, Galerie Alberta Pane, Paris, France

2015

Esoscheletro, curated by S. Fontana and S. Raimondi, Civic Museum, Treviglio

2014

Clair, curated by C. Sala, Treviso Ricerca Arte, Treviso, IT

Myope, open studio curated by C. Rota and S. Raimondi, The Blank Residency, Bergamo, IT

2013

White, curated by C. Ianeselli, Boccanera Gallery, Trento, IT

2012

Noli me Tangere, Sale Crediveneto, Padova, IT

2011

Katábasis, Palazzo Salvadori, Trento, IT

Selected Group shows

2015

Artrotterdam, Rotterdam, NL

La sottile Linea del Tempo, curated by Marinella Paderni, Fondation Museo Miniscalschi Erizzo, Verona, Italy

The Morning I killed a fly, curated by Chiara Ianeselli, Emilio Mazzoli Gallery, Modena, Italy

Artissima, International art fair, Lingotto, Turin, Italy

Praestigiun. Contemporary Artists from Italy/ Works from Luciano Benetton Collection, Fondazione Sandretto Re Rebaudengo, Turin, Italy

Videoart, curated by Renato Barilli and in collaboration with F. Cavallucci, Centro per l'Arte Contemporanea Luigi Pecci, Prato, Italy

*Spell to Spelling ** Spelling to Spell*, curated by Inga Lacie, Rani Lavie, C. Ianeselli, De Appel Arts Centre, Amsterdam, The Netherlands

Il destino delle cose, curated by L. Meneghelli, La Giarina Gallery, Verona

2014

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

Chiamata a raccolta, curated by Roberto Festi - Museum of Modern and Contemporary Art (Mart) /Civic Gallery, Trento

Treviglio's Prize, curated by S. Fontana, Civic Museum, Treviglio

The Inner Outside, curated by G.D. Levis, Casso, Vajont

Videoart Yearbook Annual of Italian Videoart, curated by R. Barilli, Department of Visual Art, Bologna

Resto del Carlino Art Prize, curated by V. Dehò, Arte Fiera, Bologna

2013

Artissima, Internazionale d'arte contemporanea, Lingotto, Torino

Francesco Fabbri Contemporary art, curated by C. Sala, Treviso

Group show Celeste Prize, curated by Andrea Bruciati, Palazzo Arti Napoli (PAN), Naples

Big Bang, group show, Le Albere by Renzo Piano, Trento

Videoart Yearbook Annual of Italian Videoart, curator : Renato Barilli and in collaboration with Fama Gallery, Department of Visual Art, University of Bologna

The magnificent obsession: Christian Fogarolli, Emilio Isgrò, Liliana Moro, Paco Cao and Paolo Meoni, MART, Museum of Modern and Contemporary Art of Rovereto

Group exhibition, curated by A. Bruciati, Civic Museum Giovanni Fattori, Livorno

2012

dOCUMENTA (13), curated by Carolyn Christov - Bakargiev, *The Worldly House*, Karlsaue Park, Kassel

Francesco Fabbri, Contemporary art, curated by D. Capra, V. Dehò, M. Cavallarin, A. Arévalo, Villa Brandolini, Treviso

Coney Island 1903, curated by Fabio Bartolini, Arte Boccanera Gallery, Trento

Furere, Castel San Zeno, Padova

Twentieth Century and Beyond: from de Chirico to Multimedia, greats masters and young Italian reality, Palazzo Pisani, Vicenza

2011

54° Biennale di Venezia, curated by Vittorio Sgarbi, Padiglione Italia. Sala Nervi, Torino

Pride, Museum of contemporary Art - ARCOS, Benevento

Awards | Residences

2015

De Appel Arts Centre, in collaboration with The Vrolijk Museum and The Tropen Museum, Amsterdam

2014

Treviglio Prize, Winner first prize

Premio Francesco Fabbri, winner photos section | acquisition

Arte Laguna International Art Prize, winner residence prize

Resto del Carlino Prize Collection

The Blank Residency project, Bergamo

2013

Ancient printing techniques, Fondazione Fotografia Modena

2012

Prize Terna 04. Finalist young section Gigawatt

Workshops

2015

A day in the life of Thomas, lecture on the work of Christian Fogarolli with Laurens de Rooy (NL) and Joanna E Benstein (US), Stedelijk Museum, Amsterdam, NL

Training diagnostic paintings, NID4P, lecture, Open Care, Milano, IT

2012

Go into yourself, Artist's workshop curated by Christian Fogarolli, MART, Museum of Modern and Contemporary Art of Rovereto

Public Commissions

2015

APHONIA, public and permanent installation at pavilion autopsies, Former mental hospital of Pergine, IT

Collections

Private Collections

La Maison Rouge, Foundation Antoine de Galbert, Paris

AGI Collection, Verona

dOCUMENTA Archive, Kassel

Hollander - Barzilai Collection, Brussels

Benetton Foundation, Treviso

Rotary International

Civic Museum, Treviglio

Resto del Carlino Collection, Bologna

Education

2011

Master's degree in Conservation and management of cultural heritage, University of Trento, IT

2009/10

Master "Inside image. New methodologies and scientific techniques of diagnostic noninvasive for the conservation of ancient and contemporary painting", University of Verona, IT

2007

Bachelors' Degree in Conservation and management of cultural heritage - Archaeological Studies, University of Trento

Bibliography

Selected Catalogues

2015

The morning i killed i fly, Emilio Mazzoli Gallery, Modena
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, Fondation Antoine de Galbert, Paris
L'abbandono. Pratiche di relazione nell'arte contemporanea, di Martina Cavallarin, Silvana Editoriale
Premio Francesco Fabbri per le Arti contemporanee 2014, grafiche Tintoretto
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 - Group exhibition - curator: Roberto Festi, Editor, publisher: Galleria Civica, Trento

2013

La magnifica ossessione, MART, Rovereto, IT
white, curated by Chiara Ianeselli, Boccanera Gallery, Trento
Videoart yearbook, l'annuario della video arte italiana, curated by R. Barilli, Università di Bologna

2012

dOCUMENTA (13), *Das Logbuch*, curated by Carolyn Christov Bakargiev, Hatje Cantz, Kassel, GE
dOCUMENTA (13), *Das Begleitbuch*, curated by Carolyn Christov Bakargiev, Hatje Cantz, Kassel, GE
Terna Prize 04 for Contemporary Art, curated by Lorenzo Ornaghi, Antonio Zanardi Landi, Milano, IT
Francesco Fabbri Prize for Contemporary Art, curated by Carlo Sala, Treviso

2011

Lo stato dell'Arte, curated by Vittorio Sgarbi, 54° Biennale di Venezia, Istituto Nazionale di Cultura, Venice
Twentieth Century and Beyond: from de Chirico to Multimedia, greats masters and young italian reality, curated by MV Eventi, Vicenza
Katábasis, curated by Chiara Ianeselli and Isabella Merler, Trento

Selected Articles

01/09/2015 , *The Blank contemporary art*, "99 parole con Christian Fogarolli"
30/08/2015 , *Wall Street International*, "Curating now", by Raffaele Quattrone
30/08/2015 , *Artribune*, "De Appel. Paola a Chiara Ianeselli e Inga Lace"
06/08/2015 , *Exibart*, "Studiare da curatori al de Appel", by Francesca Verga
23/08/2015 , *L'Adige*, cultura e società, "Fogarolli, memoria d'autore", by Claudio Cucco
30/06/2015 , *Atp diary*, "Spell to Spelling ** Spelling to Spell – de Appel Curatorial Programme, Amsterdam", by Matteo Mottin
05/06/2015 , *Artviewer*, "Spacial Feature"

01/08/2015 , *Artribune*, “Italiani in trasferta. Christian Fogarolli in mostra al de Appel di Amsterdam”, by Massimo Mattioli
12/02/2015 *AMA Art Media Agency*, n. 189, “Représentation, La galerie Alberta Pane représente Igor Eškinja et Christian Fogarolli”
01/01/2015, *Il giornale dell’arte* n.349, “Vari Oggetti smarriti”
01/01/2015, *Il giornale dell’arte* n.349, “Il meglio del 2014”
29/11/2014, *Exibart*, “Barbara Prenka, The Cool Couple e Christian Fogarolli, vincitori Premio Francesco Fabbri”
04/09/2014, *Exibart*, “Le Mur. La Maison Rouge di Parigi”, by C. Ianeselli
04/08/2014, *Artribune*, “Bivaccare sulle Alpi”, by P. Cason
22/07/2014, *Artribune*, “Christian Fogarolli e la percezione distorta della normalità”, by E. Sevignani
22/07/2014, *Kritika*, “Clair”, by M. Pederiva
14/07/2014, *L’Adige*, “Claire, Fogarolli e il disagio schedato”, by R. Turrina
12/06/2014, *Espoarte*, “Un desiderio di misura”, by A. Galbiati
14/05/2014, *Artribune*, “Bergamo, appuntamenti con il contemporaneo”, by F. Sala
13/04/2014, *Corriere della Sera*, Bg, “Dal Cinquecento al contemporaneo. Viaggio nella storia dell’arte” by D. Morandi
25/04/2014, *Archivo Publications*, “Lost Identities”
25/01/2014, *L’Arena*, “L’arte nascosta”, by M. Teresa Ferrari
16/01/2014, *Espoarte*, “Arte Fiera 2014”, by M. Teresa Ferrari
23/01/2014, *Il Resto del Carlino*, “Art Prize”, by M. Teresa Ferrari
08/11/2013, *Domus*, “Artissima”
06/10/2013, *Artribune*, “Sesso al museo, fotografia “lombrosiana”, by E. Cardinale Ciccotti
26/09/2013, *Collezione da Tiffany*, “Talenti emergenti: Christian Fogarolli”, by N. Maggi
25/09/2013, *ArteSera*, “Il collezionismo identitario di Christian Fogarolli”
16/07/2013, *UnderTrenta*, “Un’identità per bene, Christian Fogarolli”, by C. D’Angelo, G. Porcu
13/06/2013, *Art Coefficient*, “Christian Fogarolli”, by Mali Wail
Maggio-giugno, n° 310, anno XLVI, *Flash Art*, “Christian Fogarolli, Arte Boccanera” by L. Meneghelli
22/03/2013, *Artribune*, “Se la fotografia impazzisce” by C. Cucco
02-03/2013, issue 37, *Mousse*, “White”
25/02/2013, *Espoarte*, “Christian Fogarolli tra testimonianza e cancellazione” by G. Salvaterra
23/02/2013, *Il Sole 24 ore*, “La Magnifica Ossessione del Mart”
22/02/2013, *Wall Street International*, “Christian Fogarolli. White”
18/02/2013, *Mousse*, “Christian Fogarolli at Arte Boccanera”
03/02/2013, *Trentino*, “Identità disperse ”
25/01/2012, *Corriere della Sera*, “Cosa Comprare sotto i 10.000 euro” by A. Tagliacarene
21/01/2012, *Franz Magazine*, “La metamorfosi di Christian Fogarolli” by A. Ceolan
01/02/2013, *Trentino*, “Identità sospese tratte dagli archivi degli ex manicomio”
01/02/2013, *Corriere del Trentino*, “L’identità secondo Fogarolli” by C. Gelmi
01/02/2013, *L’Adige*, “Fogarolli e le identità mutevoli ” by M. Tomasini
27/11/2012, *Undonet*, “Video focus, La Magnifica Ossessione ”
26/11/2012, *L’Adige - Cultura e Società*, “Vertiginosa Magnifica Ossessione”, by R. Turrina
26/11/2012, *Ministero per i Beni e Attività Culturali*, “La Magnifica Ossessione, Antenate bestie da manicomio”
21/11/2012, *Insideart*, “La Magnifica Ossessione” by E. Migliaccio
05/11/2012, *Enquent Cominication*, “Antenate bestie da manicomio”
29/10/2012, *Domus Magazine*, “Fogarolli in La Magnifica Ossessione”
26/10/2012, *E-flux*, “The magnificent Obsession”
2012, *Sentire*, “Follia in Fotografia” by C. Perer

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12/03/2012, *L'Adigetto*, "Un trentino nell'Arte italiana da Giorgio de Chirico al
multimediale" by M. Parolini
28/12/2011, *Il Trentino*, "Katabasis intenso dialogo artistico sull'individuo"