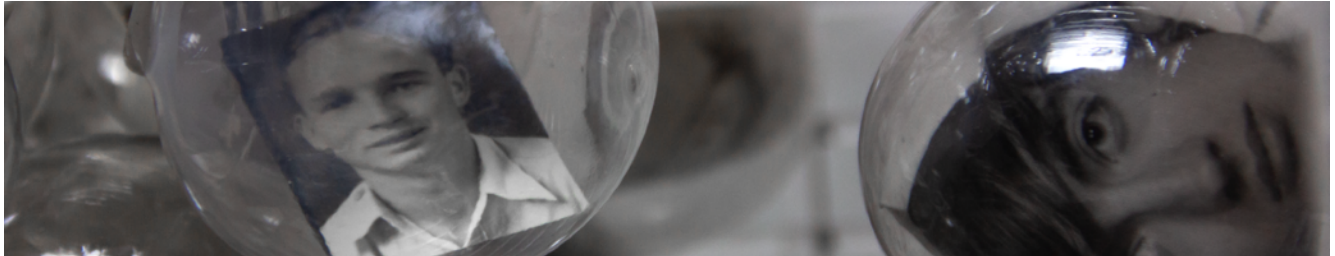


# MAUVAIS CORPS

Christian Fogarolli (IT, 1983)

24 May 2025

26 July 2025



Dates & Opening hours: Tuesday - Saturday, 11am - 7pm

Vernissage: Saturday, 24 May, from 5pm to 8pm

Alberta Pane gallery is pleased to present *Mauvais Corps*, an exhibition by Italian artist Christian Fogarolli (b. 1983), across its two Parisian venues. This new project features two previously unseen bodies of work. Running concurrently, the artist is also presenting a second exhibition, *Criminal Mind*, at the Musée de la Préfecture de Police. These two exhibitions are in dialogue, complementing one another as they explore interrelated themes.

*Mauvais Corps* invites us to reflect on how societies perceive and judge bodies. Fogarolli deconstructs established representations and challenges imposed norms, questioning what is considered 'normal' or 'deviant', and how such labels contribute to exclusion. For the artist, the body is a space of tension, caught between rejection and the search for acceptance.

In the first part of the exhibition, a striking series of portraits immediately captures the viewer's attention. Faces and bodies — sometimes deformed or altered — hover between fragility and strength, confronting the audience with intensity. These portraits evoke pain, transformation, and resilience, embodying the defiant presence of those who are considered 'outside the norm'. Their powerful presence symbolises not only a refusal to be silenced but also the visible difference that unsettles. Each portrait becomes a symbol of a unique voice, a visible and affirmed identity that society tries to contain. By confronting and mastering pain, the individual asserts superiority over their human condition, transforming destructive experiences into proof of resilience and strength. \*

In the second part of the exhibition, the visitor enters a world inspired by alchemy and nature — a suspended space between science and ritual. The space features an archival video alongside blown-glass sculptures encasing plants and roots, evoking the appearance of laboratory flasks or ceremonial artifacts. These works embody both care and the potential for healing, while also alluding to society's efforts to control the body. Continuing his reflection on the body and its representations, Fogarolli delves into the history of medical treatments — often used to 'correct' or 'normalise' what is perceived as different. He shows how certain healing practices can also serve as mechanisms of control. Historically, deviance — whether physical, behavioural, or mental — has often been addressed through so-called care practices aimed at correcting or suppressing what is perceived as deviant or non-conforming. Herbs, roots, infusions, rituals — tools used to neutralise what escapes categorisation, to pacify what society refuses to accept.

As the exhibition unfolds, Christian Fogarolli suggests that perhaps there is no such thing as a 'mauvais corps': What if history itself had shaped them that way? In this case, it is simply a question of scarred bodies, with stories running through them, struggling to find peace. Through a rich visual language — combining archival video, installations, photographs, and sculptures — his works invite the viewer to rethink stigmatisation, and to see these 'mauvais corps' not as objects of rejection, but as spaces of resistance.

\* Le Breton, D. (2012). *Anthropologie de la douleur* [Anthropology of Pain]. Métailié Editions.

## CHRISTIAN FOGAROLLI

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

Born in Italy in 1983, Christian Fogarolli initially studied archaeology, earning his degree in 2007. He then completed a Master's in Art History at the University of Trento, followed by a second Master's in Diagnostics and Restoration of Artworks at the University of Verona. Since 2011, his research has focused on the intersections of art, philosophy, and history.

His work takes him deep into archives and museums, where he uncovers forgotten or overlooked narratives that he seeks to highlight.

At the crossroads of visual arts and science, his practice explores how scientific disciplines have historically drawn upon artistic media to advance their understanding. Through his research, he challenges the boundaries between what is considered 'normal' and 'deviant' questioning how society defines illness, exclusion, and social categorisation. His work spans a range of media — including installation, photography, sculpture, and video. His pieces invite reflection on the relationship between the brain and the mind, exploring how cerebral processes influence thought, and how these thoughts can lead to behaviours deemed either acceptable or unacceptable.

His work has been exhibited at numerous international events and institutions, including: Les Rencontres de la photographie d'Arles (2018); MAXXI, the National Museum of the 21st Century Arts, Rome (2018); Fortuny Palace Museum, Venice (2018); Musée de Grenoble (2019); Musée d'histoire de la Médecine, Paris (2020); MARE Museum of Contemporary Art, Bucharest (2020); STATE Experience Science, Berlin (2020); Löwenbraukunst Art Center e schwarzescafé Luma Westbau, Zurich (2020); Gschwandner Reaktor Foundation, Vienna (2020); GAM Galleria di Arte Moderna, Turin (2020); MAMM Multimedia Art Museum, Moscow (2020); Benetton Foundation, Treviso (2021); MAMbo, Museo d'Arte Moderna, Bologna (2022); CCCB Centre de Cultura

Contemporània, Barcelona (2022); MART, Galleria Civica, Trento (2014-18-23); Fundación Telefónica, Madrid (2023); UMCG University Museum, Groningen, Netherlands (2023); Around Video Art Fair, Brussels (2023); MUSE - Museo delle Scienze, Trento, Italy (2024); and Museo Davia Bargellini, Bologna, Italy (2024).



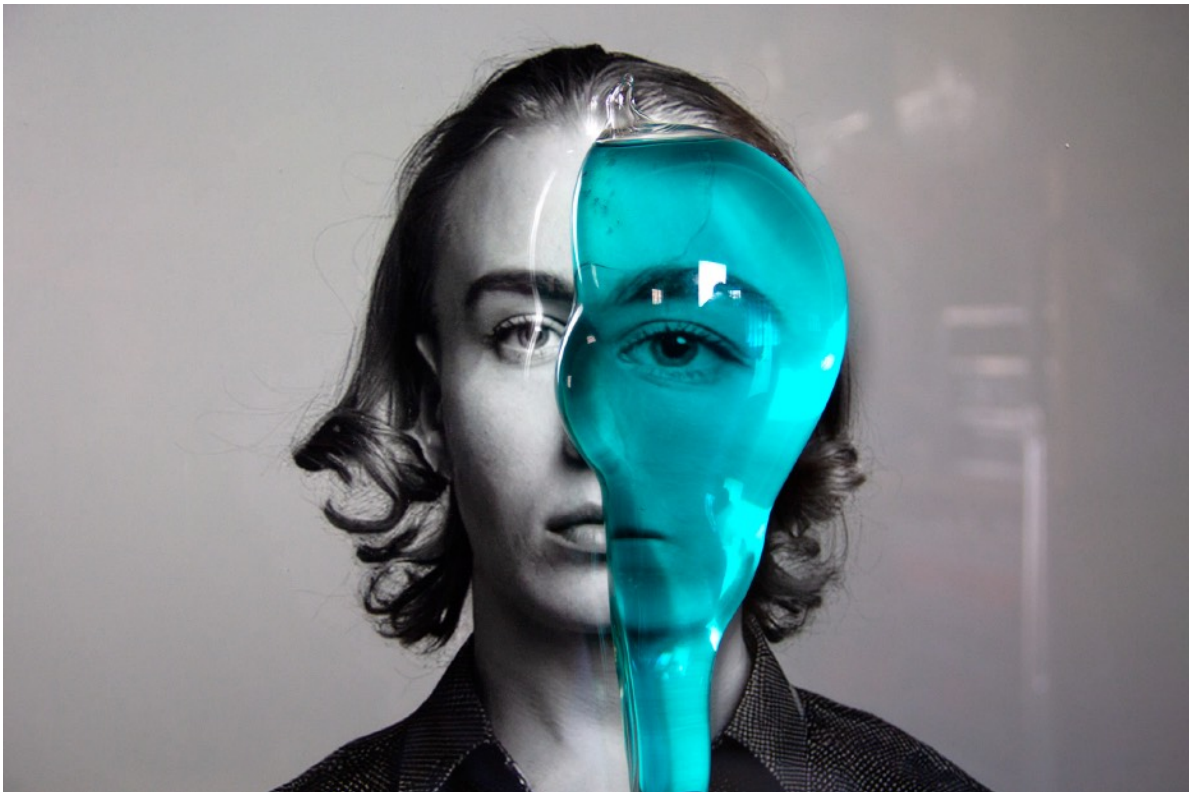


Christian Fogarolli, *Ancrage*, 2025, pigment print on Hahnemühle cotton paper,  
mounted on alu-Dibond, metal, and plexiglass,  
120 x 100 x 6 cm, unique.



Christian Fogaroli, *Pillplants* (detail), 2024, series of nine blown glass sculptures, plant extracts, variable dimensions, unique.





Christian Fogaroli, *In Bloom 3*, 2025, pigment print on Hahnemühle cotton paper, mounted on alu-Dibond, blown glass, liquid, plexiglass, 66 x 56 x 6 cm, unique.



Christian Fogarolli, *Pillplants* (detail), 2024, series of nine blown glass sculptures, plant extracts, variable dimensions, unique.