

chiara pergola

Art is the territorial marking of the human species and the way of tracing it gives shape to our society

My work is site specific and I conceive art as the means of mutual influence between the cultural subject and the context. The process of knowledge, through which we recognize something as meaningful is central to my poetics: hypertext, trace, topology are keywords to understand my work, and I often use texts and words together with the visual image. Artist's books and publications represent a specific section which goes under the acronym X/? (per chi) in bookfairs and self-publishing events. In 2009 I founded Musée de l'OHM, a chest of drawers from the XIX century turned into an museum with a permanent collection and a regular program of exhibitions. Located permanently inside the Medieval Museum of Bologna, OHM offers a point of view on contemporary art within the core of tradition.

available works

Parjour, 2013- on going

Parjour is an exercise in the investigation of urban space realized through the critical use of the most common mobile devices and georeferencing systems connected to them.

Aphorisms taken from the Tao Te Ching are meditated, translated and rewritten by photographing fragments of writings and signs encountered along the way.

By connecting the points on the map where the different syllables have been photographed, imaginary constellations are obtained, which are drawn taking into account the installation context.

The geography of the places where the phrases were taken is transferred to the geography of the place where they are exhibited.

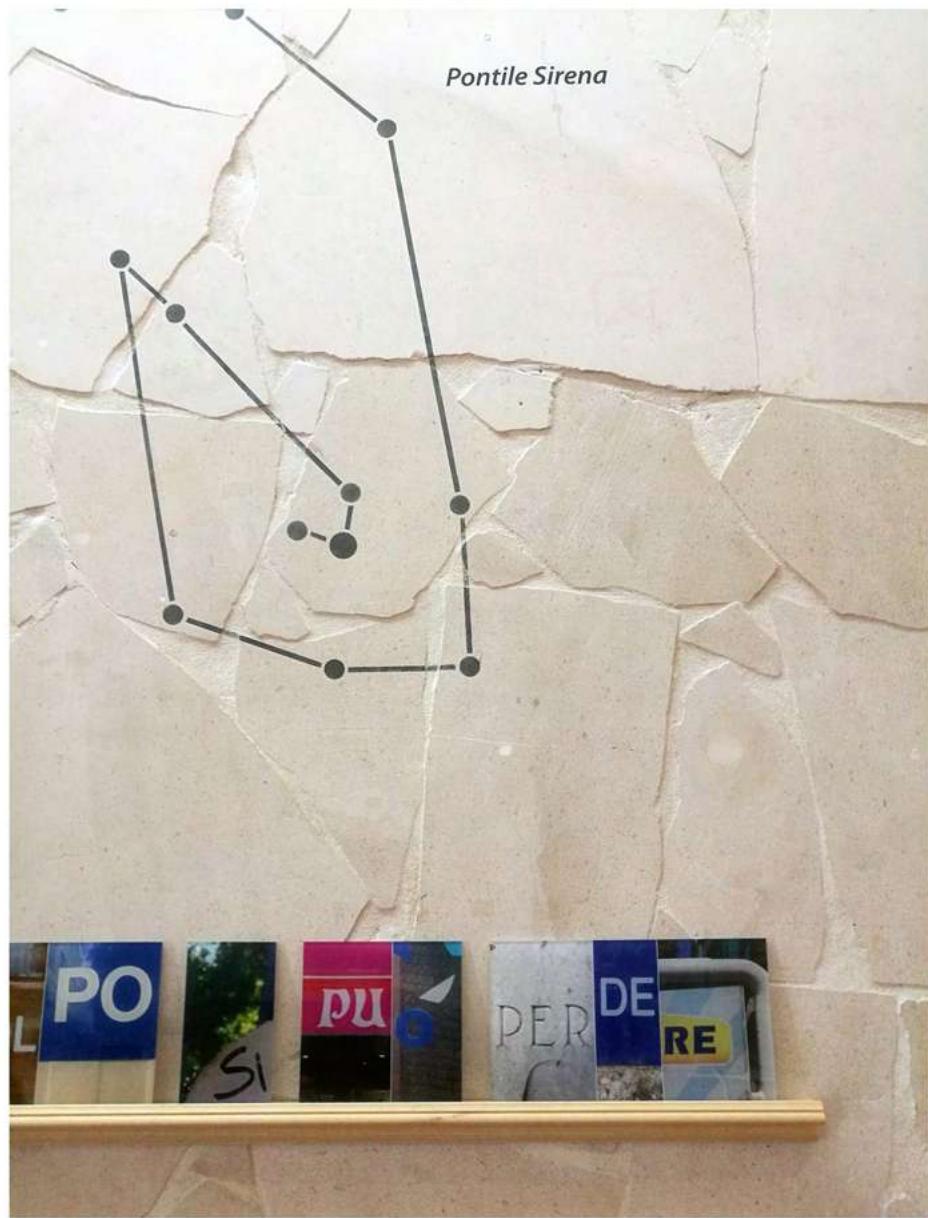




Parkour, 2014

graphite, wood, inkjet print, plexiglass

site specific installation at Premio Michetti, Francavilla al mare



Parkour, 2014

graphite, wood, inkjet print, plexiglass
details of the installation



Parkour, 2017

inkjet print, plexiglass
variable dimensions

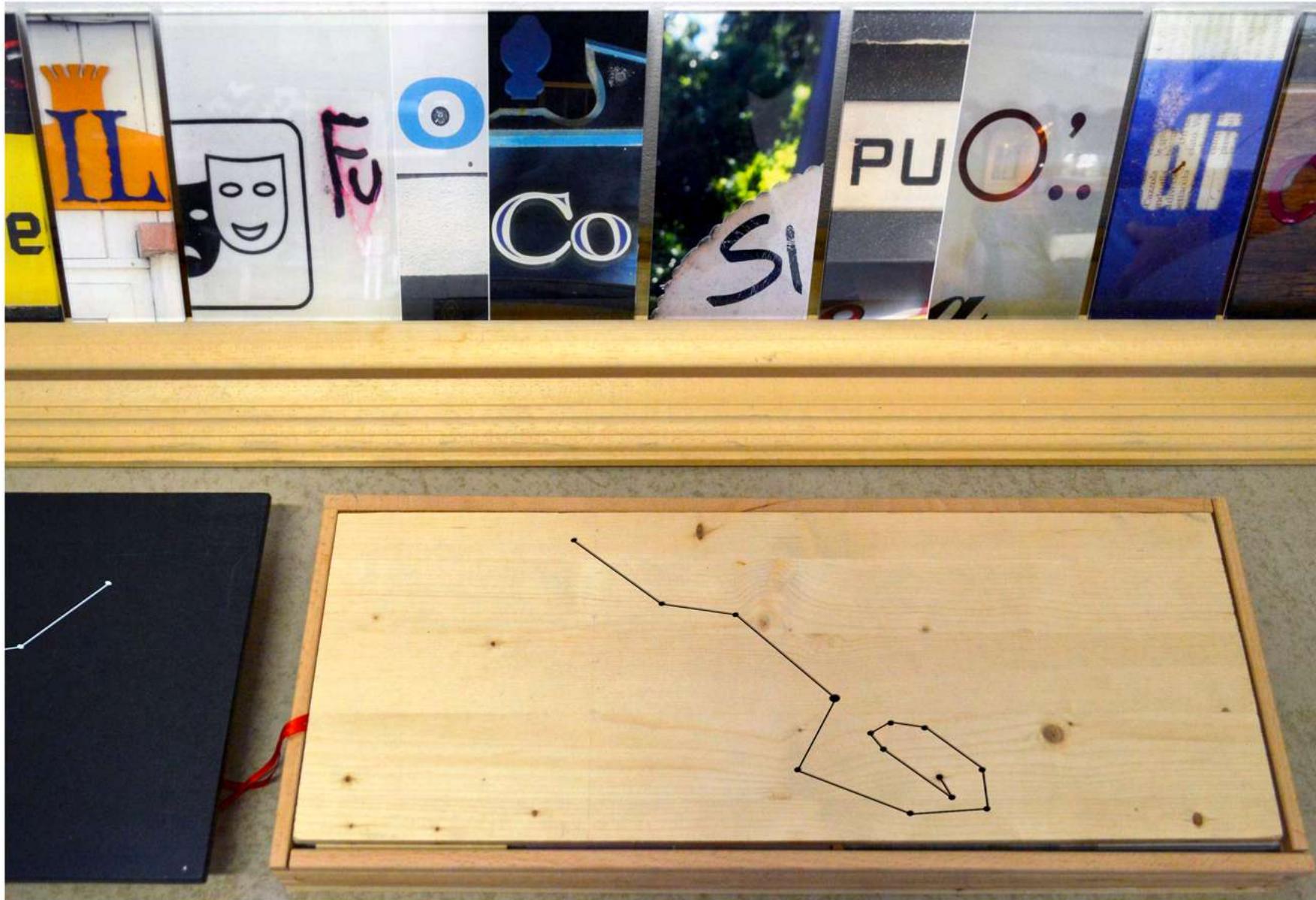


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Parkour, 2013
inkjet print, plexiglass
variable dimensions

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Parkour, 2013

ink on paper, wood, lambda diasec print (controllare)
variable dimensions



Parcours, 2013

ink on paper, wood, lambda diasec print (controllare)
variable dimensions

Forma Mentis, 2020- on going series

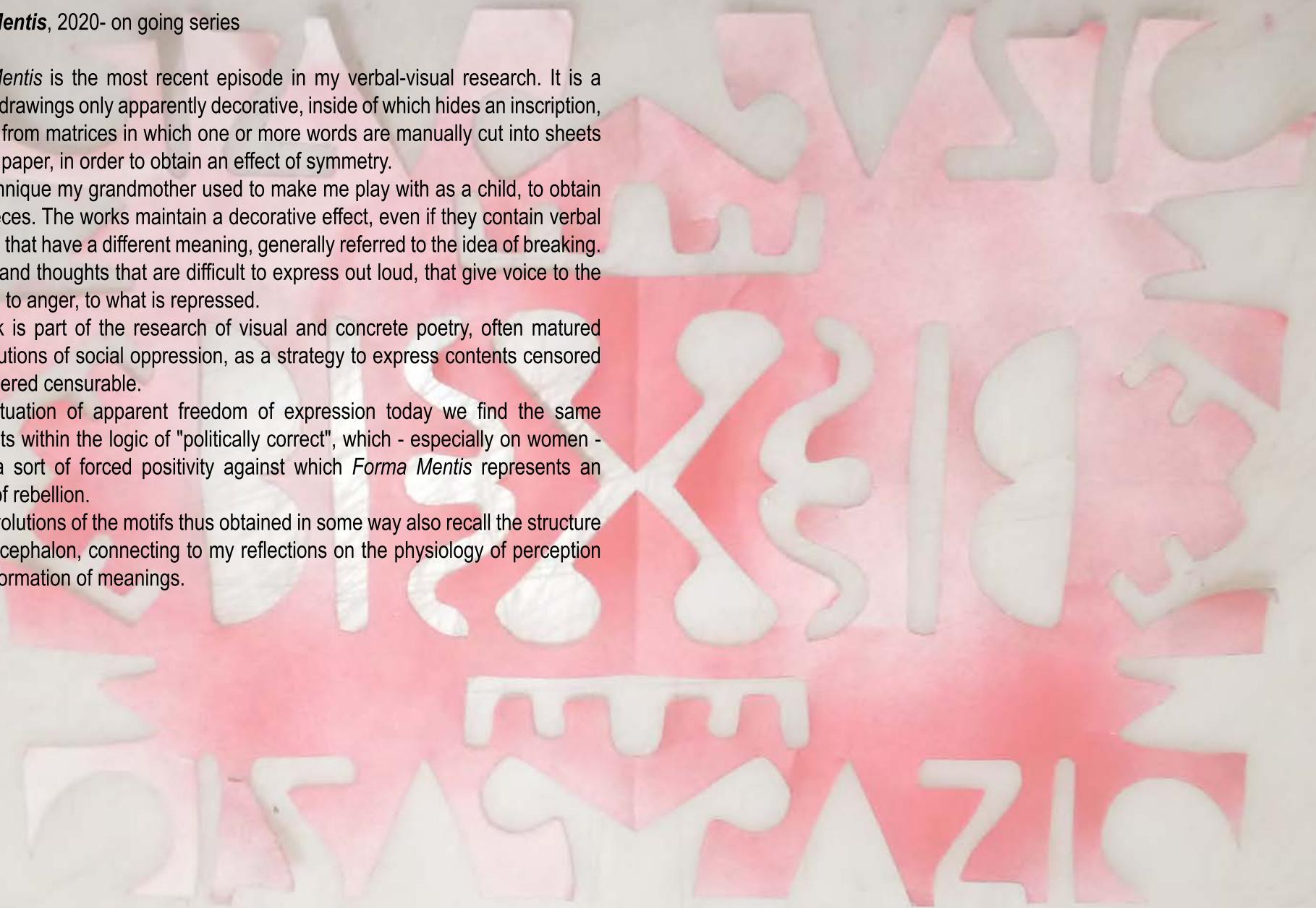
Forma Mentis is the most recent episode in my verbal-visual research. It is a series of drawings only apparently decorative, inside of which hides an inscription, obtained from matrices in which one or more words are manually cut into sheets of folded paper, in order to obtain an effect of symmetry.

It's a technique my grandmother used to make me play with as a child, to obtain centerpieces. The works maintain a decorative effect, even if they contain verbal elements that have a different meaning, generally referred to the idea of breaking. Phrases and thoughts that are difficult to express out loud, that give voice to the negative, to anger, to what is repressed.

The work is part of the research of visual and concrete poetry, often matured within situations of social oppression, as a strategy to express contents censored or considered censurable.

In the situation of apparent freedom of expression today we find the same constraints within the logic of "politically correct", which - especially on women - impose a sort of forced positivity against which *Forma Mentis* represents an attempt of rebellion.

The convolutions of the motifs thus obtained in some way also recall the structure of the encephalon, connecting to my reflections on the physiology of perception and the formation of meanings.

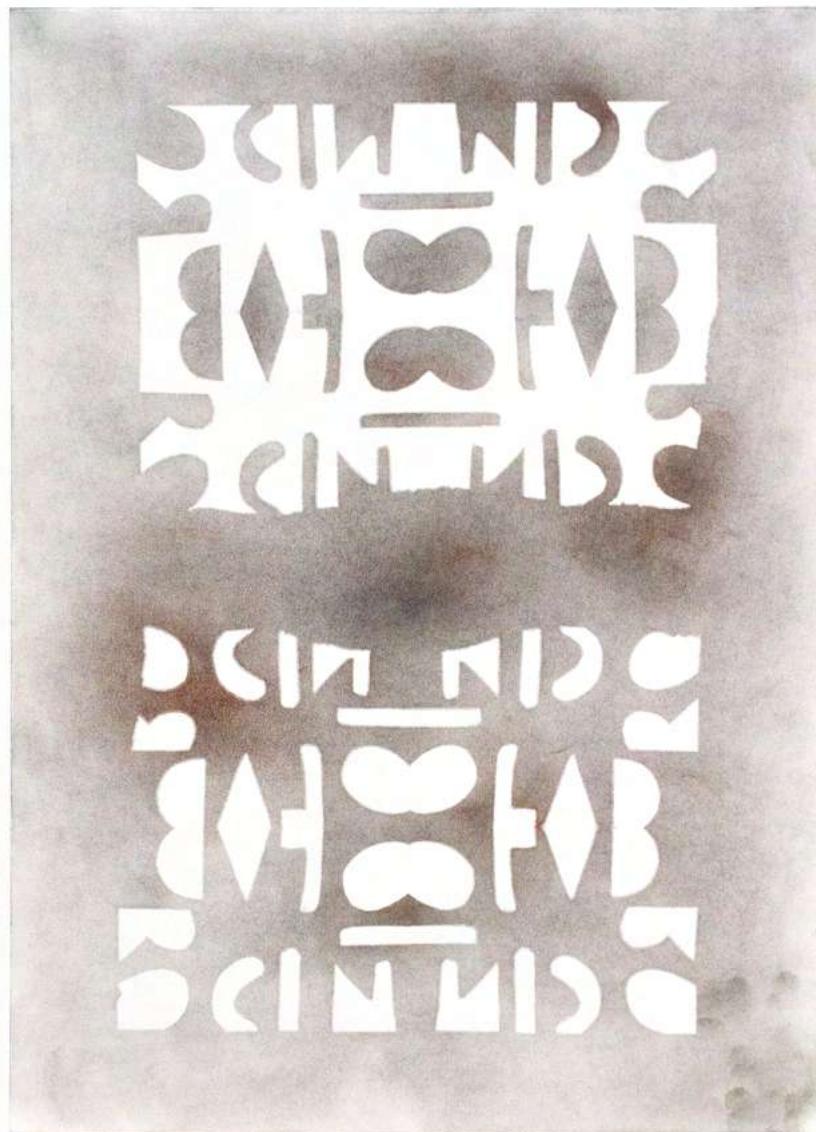


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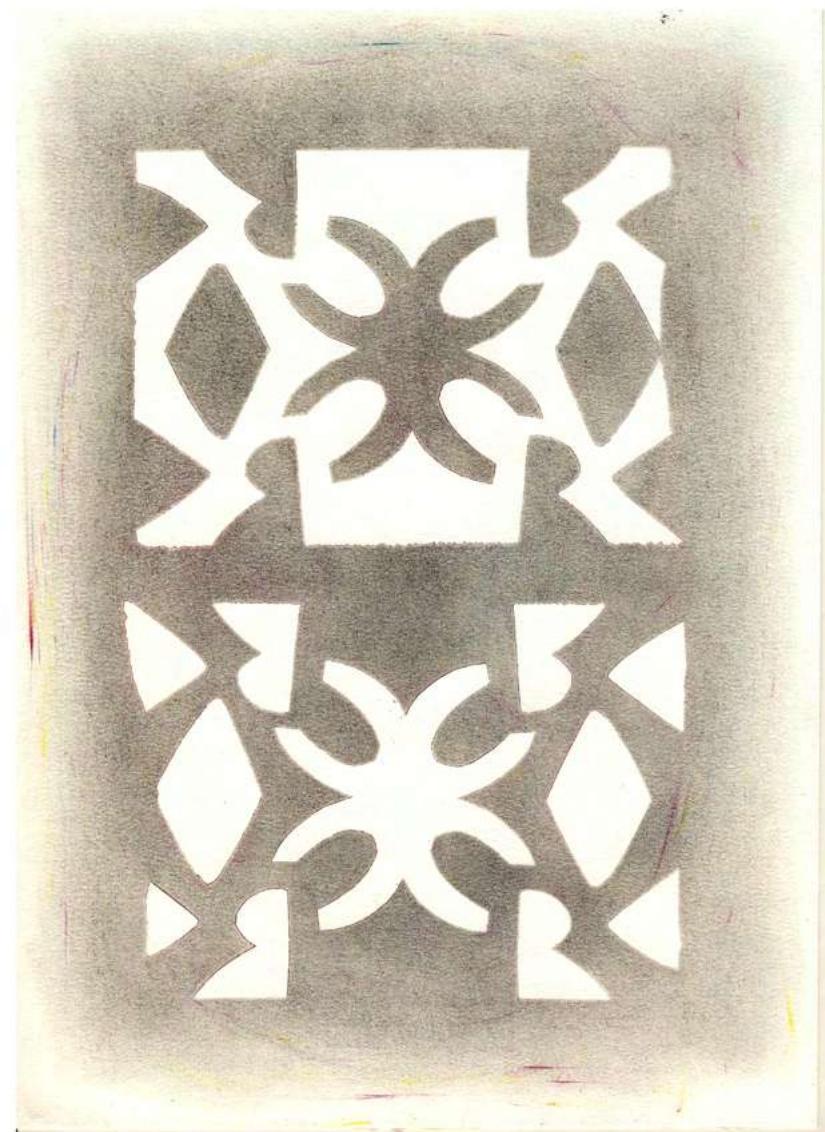


Forma Mentis (Deterrente), 2021
acrylic on cardboard
97 x 59 cm

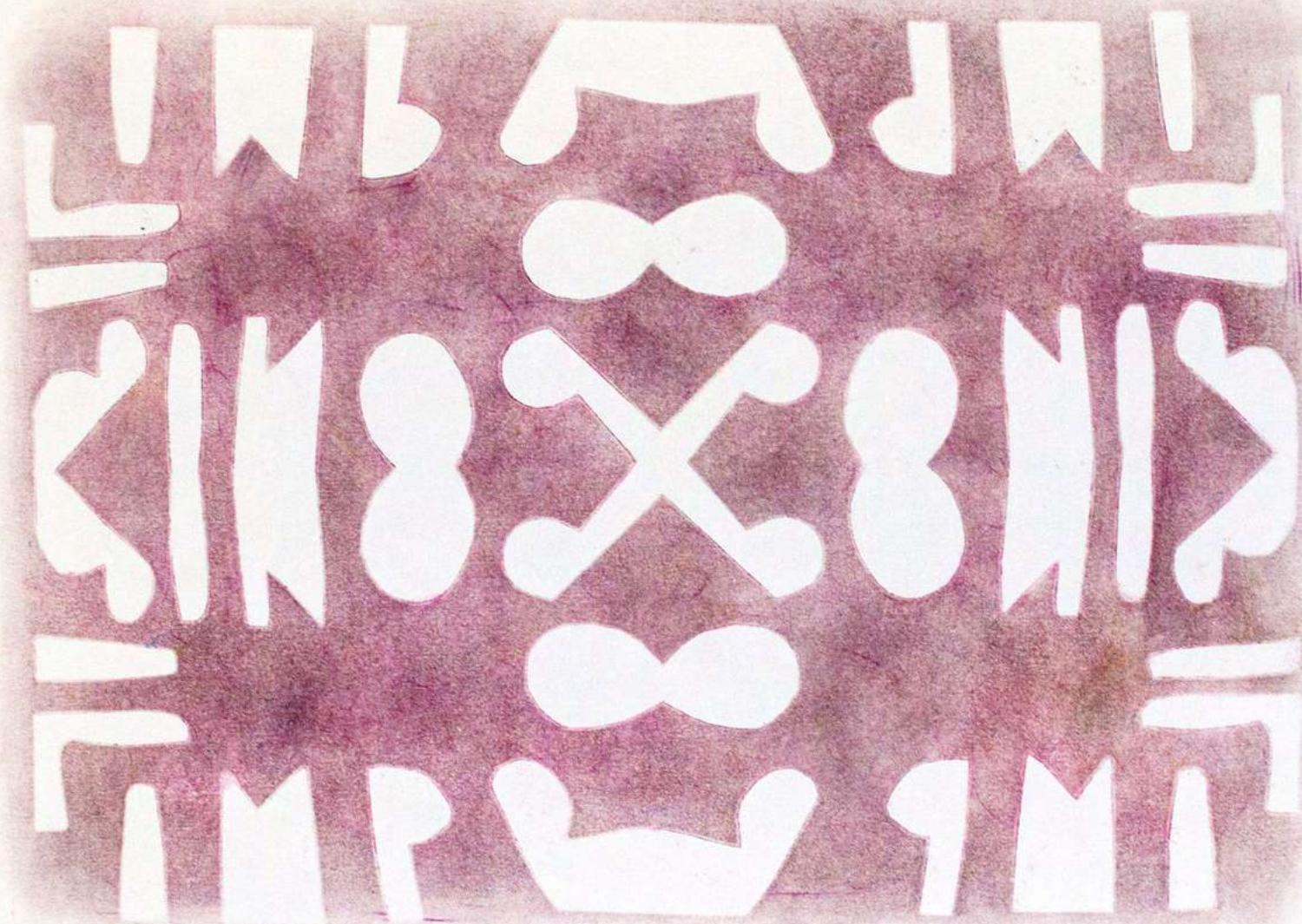
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Forma Mentis (Ladrocinio), 2021
graphite on paper
30 x 21 cm



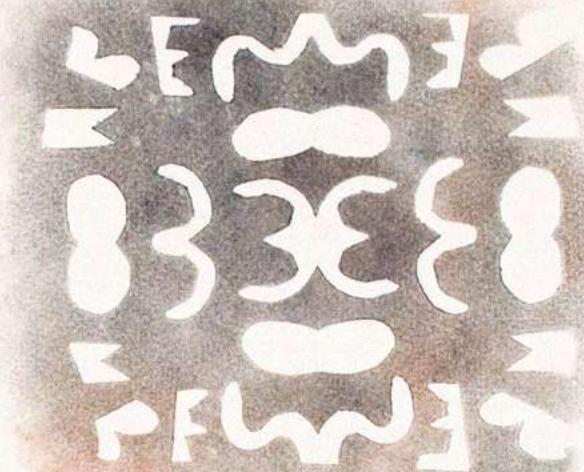
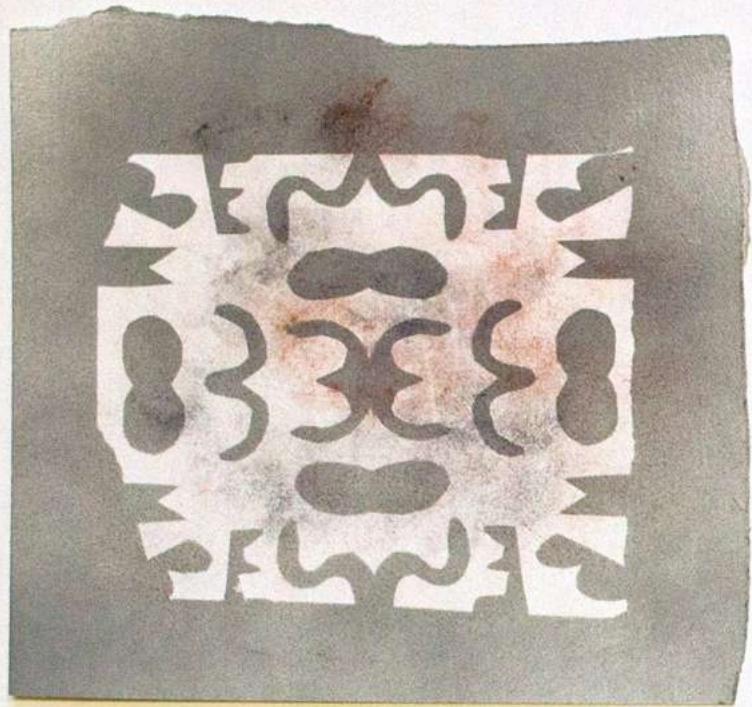
Forma Mentis (Aura), 2021
graphite on paper
30 x 21 cm



Forma Mentis (Improporionibili), 2021

graphite on paper

29,7 x 42 cm



Forma Mentis (Soccombe), 2011

graphite on paper

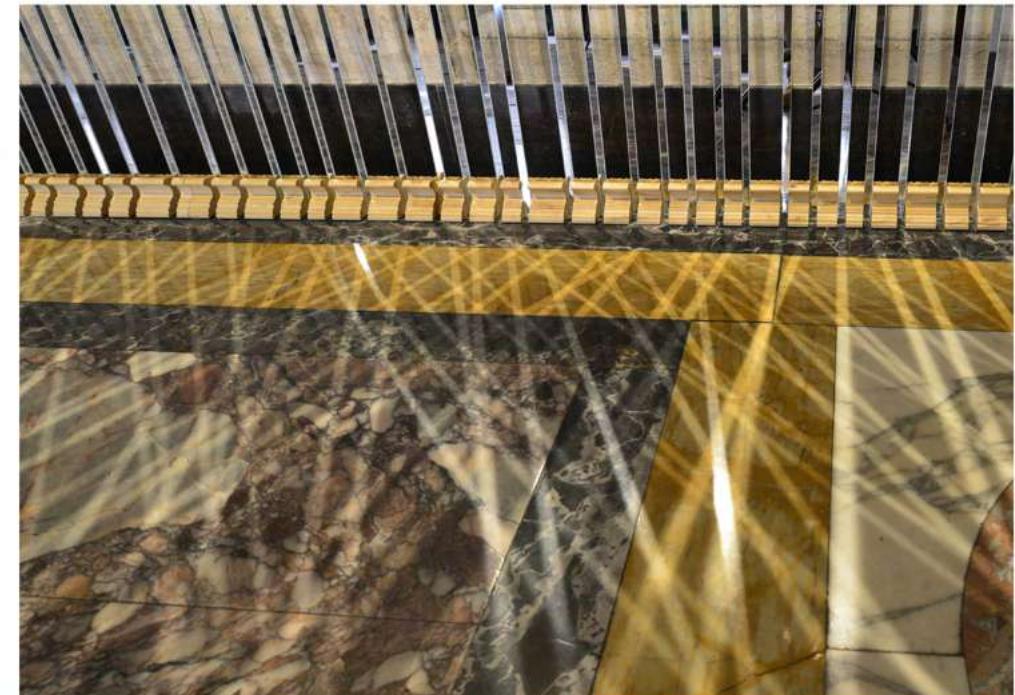
16 x 17 cm and 30 x 23 cm (controllare dimensioni)

Passanti, 2006- on going series

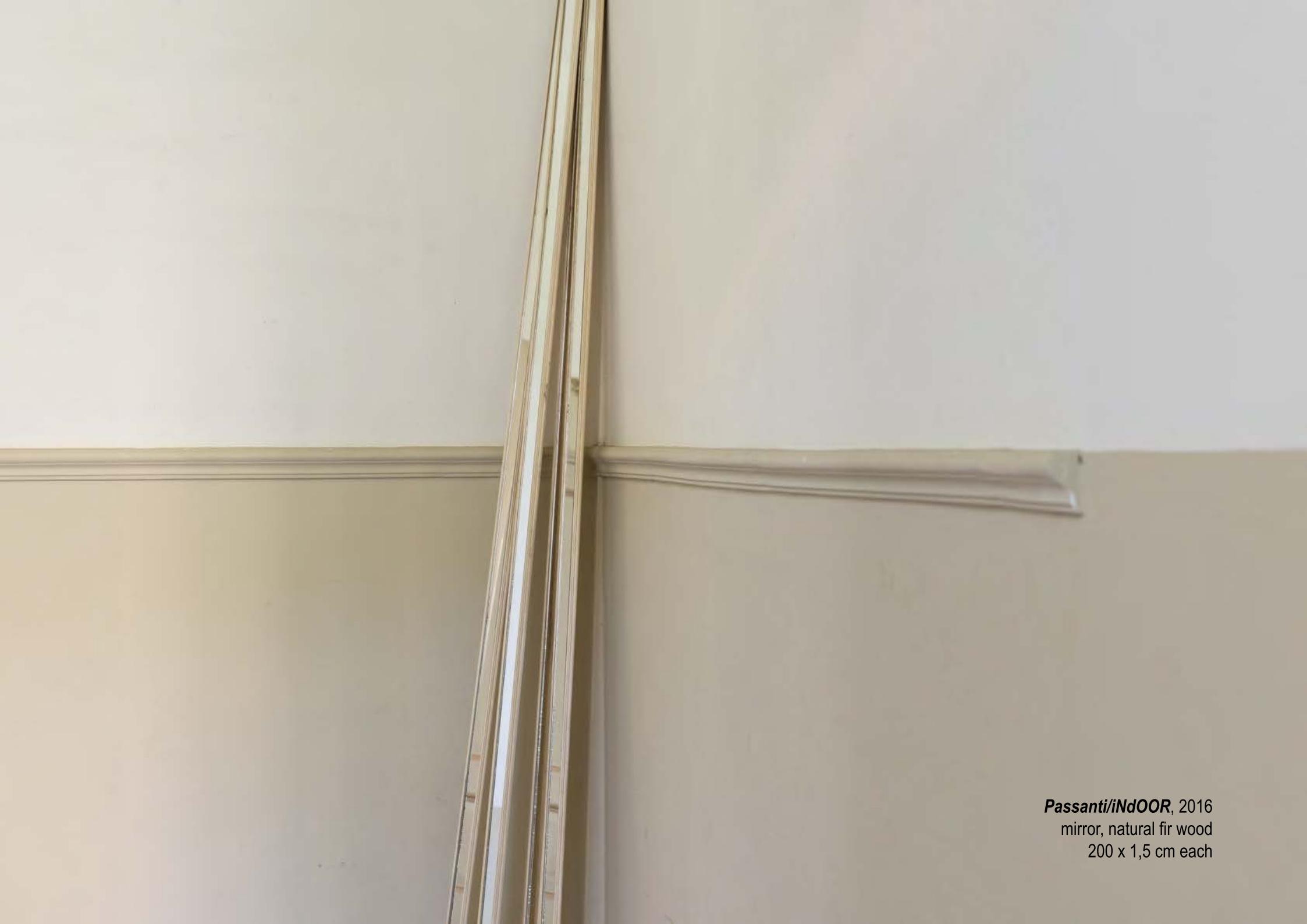
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The works and installations belonging to this series have as their element of origin a thin mirror that forces a strongly converging gaze, leading to the breaking of the reflected image. With this elementary device, the individualized gaze, taken to its extreme consequences, enters into crisis through its own physiology.

Starting from this evidence, it develops an installation intervention that, placing itself in direct dialogue with the place and with the observers, amplifies at an environmental level the result of the subjective perception.



Passanti/iNdOOR, 2016
detail of the installation at
San Carlo Foundation, Modena



Passanti/iNdOOR, 2016
mirror, natural fir wood
200 x 1,5 cm each



Passanti/iNdOOR, 2006-2019
inkjet print on cotton paper
50 x 70 cm

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Passanti/Mobiles, 2021
mirror, painted wood
variable dimensions



Passanti/Mobiles, 2021
mirror, painted wood
variable dimensions



Passanti/Mobiles, 2021
mirror, painted wood
variable dimensions

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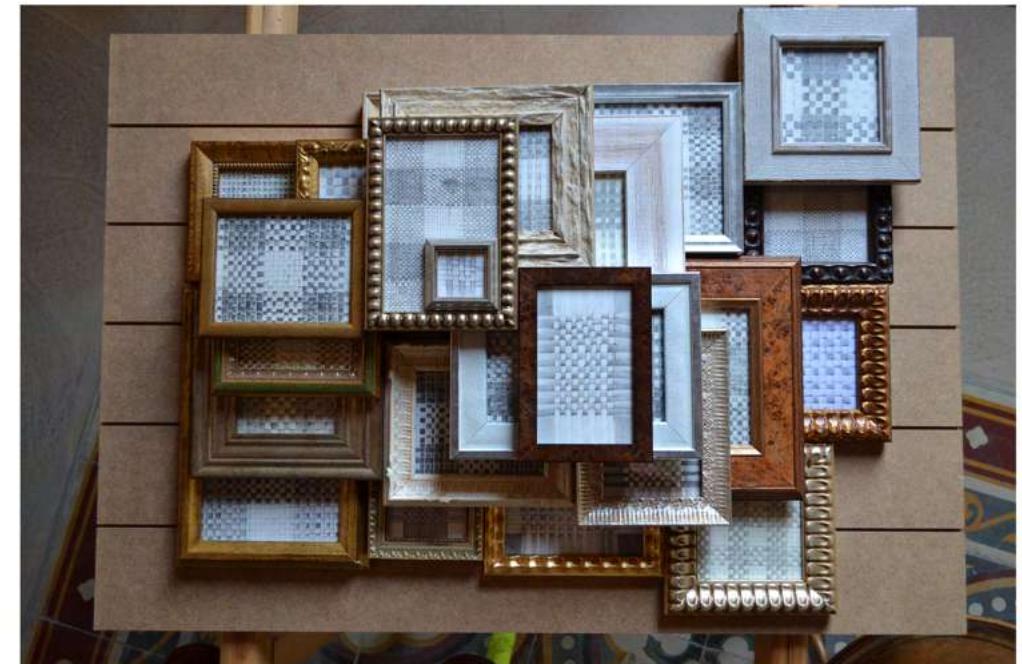


Passanti/Mobiles, 2021
mirror, painted wood
variable dimensions

Quadretti, 2003- on going series

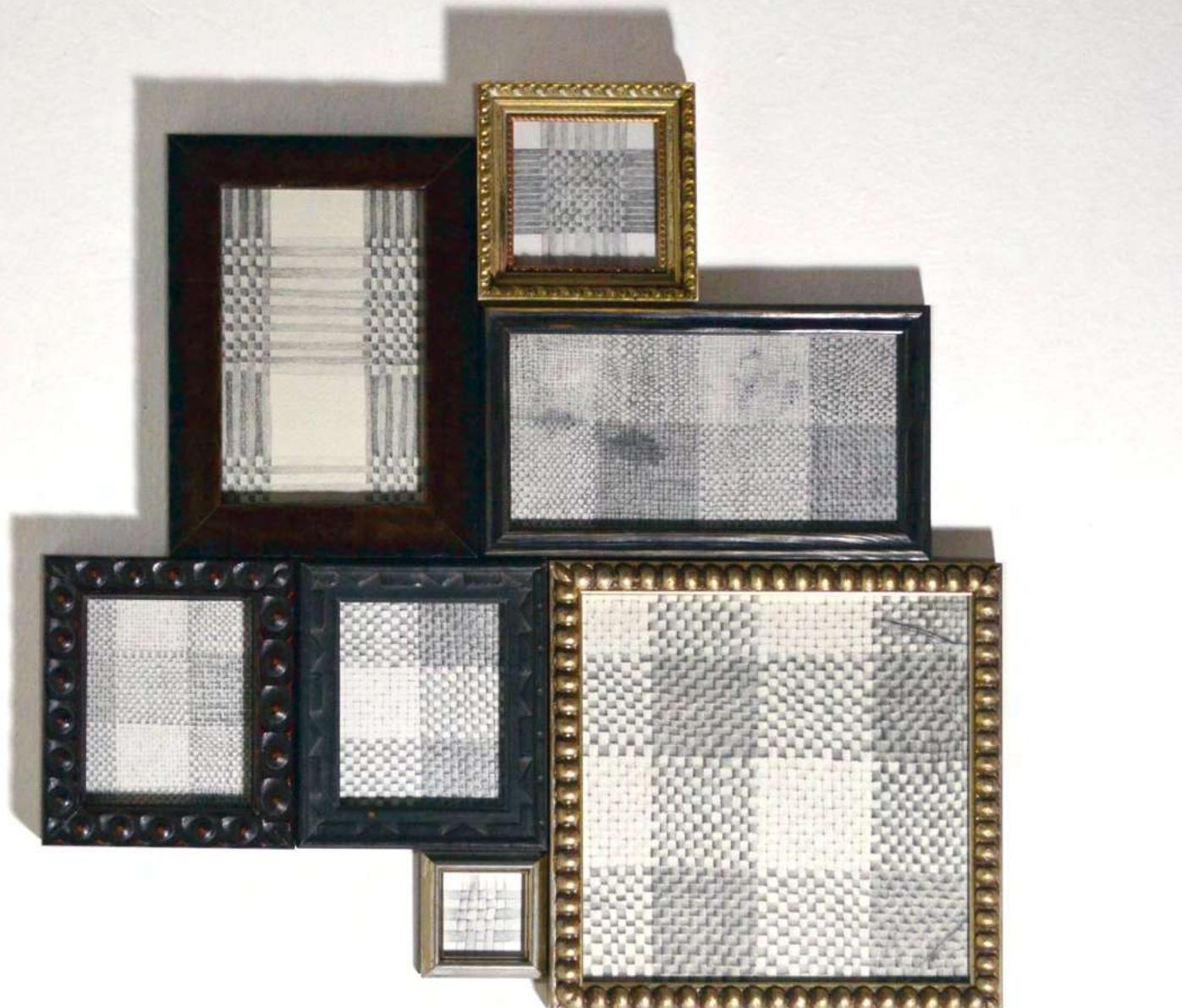
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Quadretti is an attempt to bring the work of art back to the drawing in the era of its computerized bureaucratization. Fragments of imponderable duration are subtracted from this unstoppable process, and it is not by chance that they are defined as "dead times". For years I have chosen to enliven and fill these interstices by drawing squares, a practice that can be kept at hand, interrupted and resumed at will in these micro-empty spaces/times. A tautological operation, a sort of degree zero of the conceptual that legitimizes the squares as an extreme manifestation of freedom!



Quadretti, 2013
group

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Quadretti, 2013
graphite on paper, frames
variable dimensions

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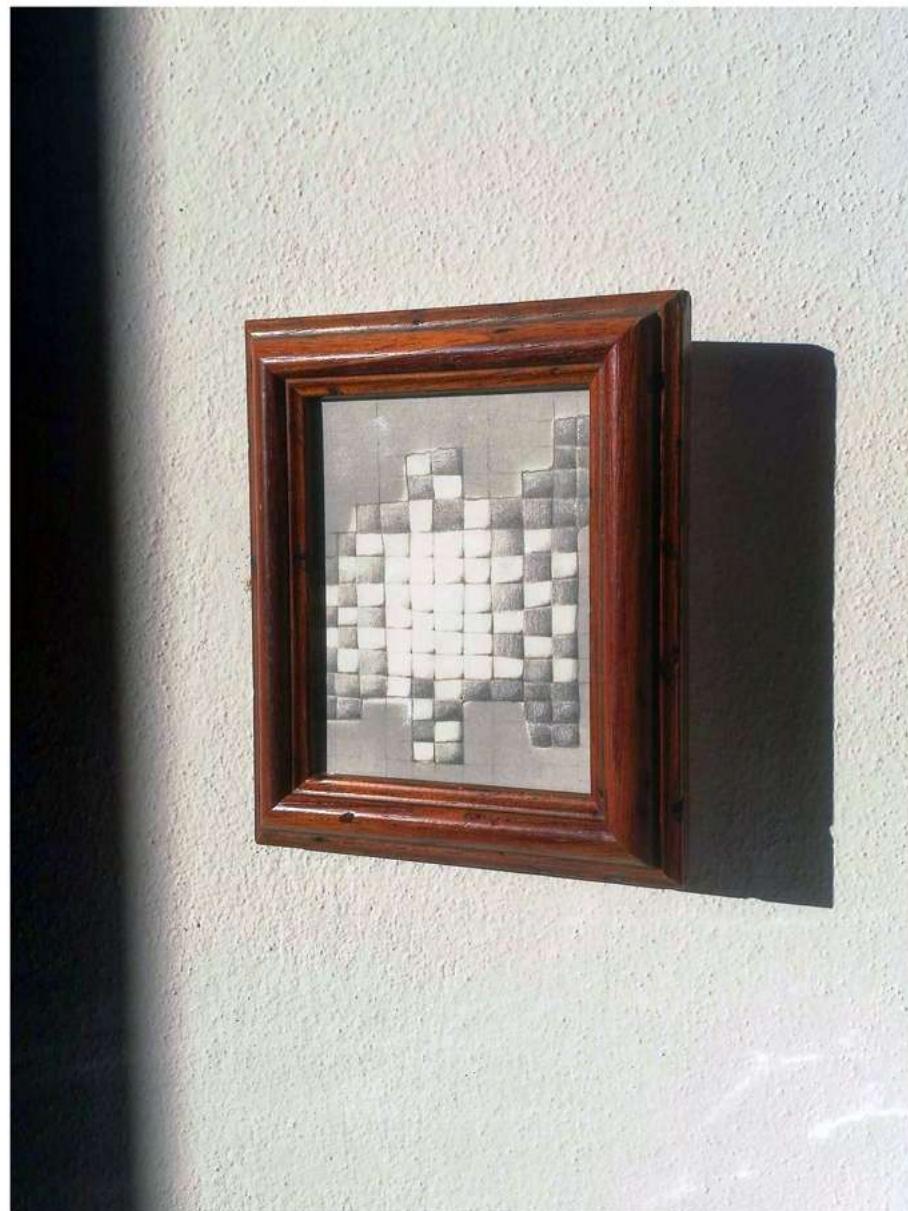


Quadretti, 2016
graphite on paper, frames
variable dimensions

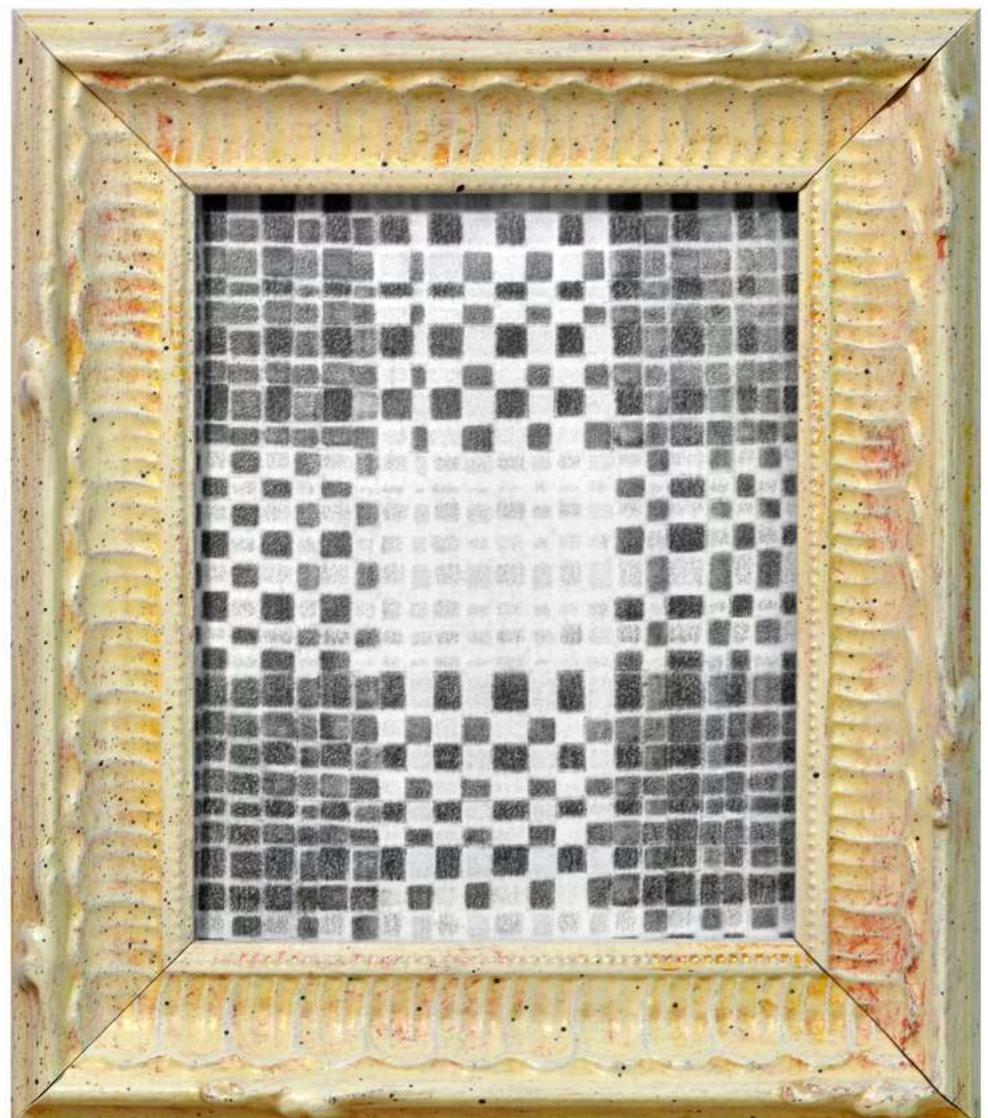


Quadretti, 2013
graphite on paper, frame detail

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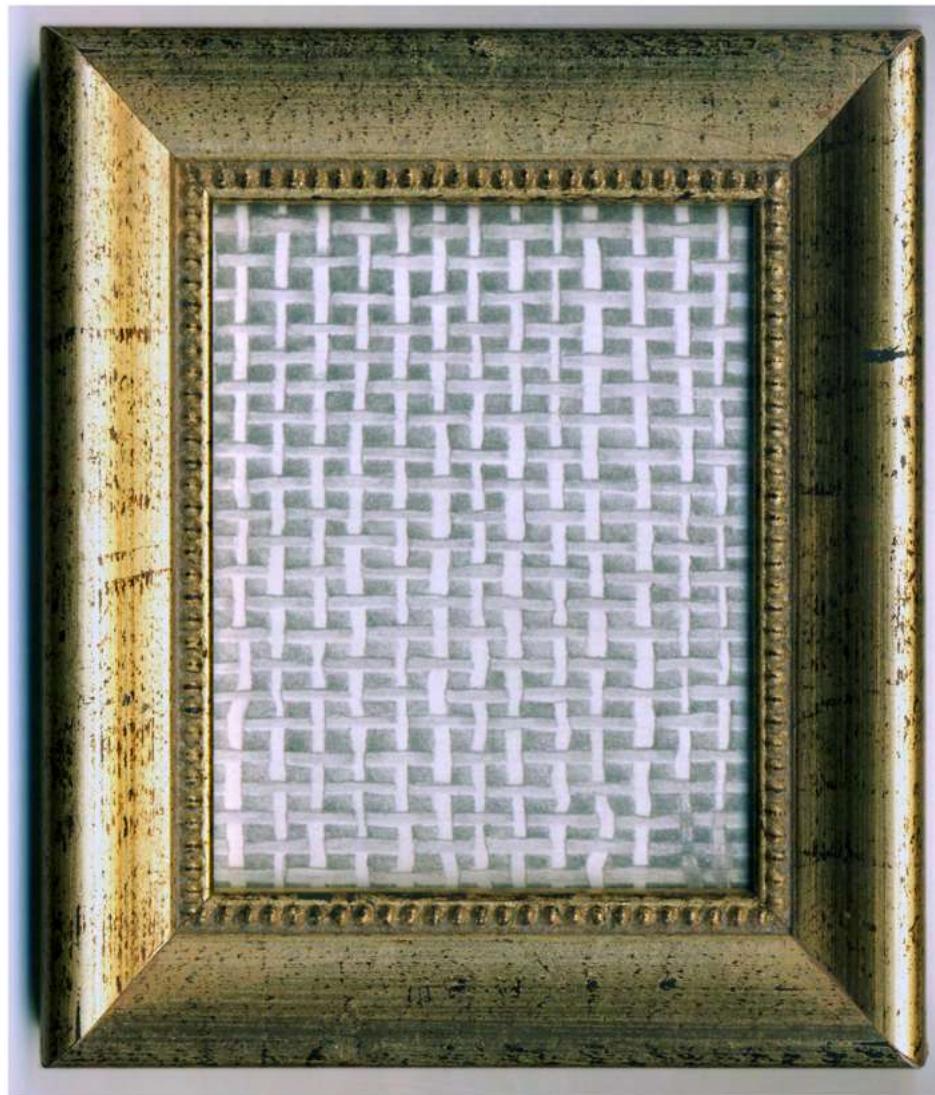


Quadretti, 2019
graphite on paper, frame
12 x 11 cm

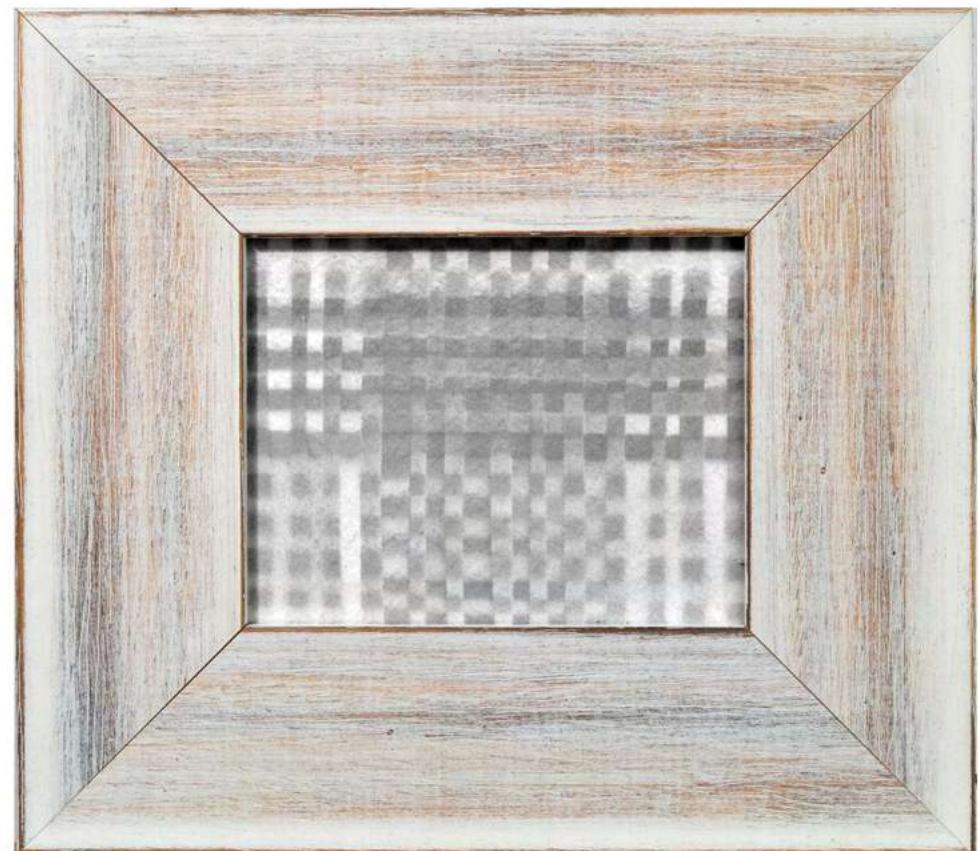


Quadretti, 2019
graphite on paper, frame
18 x 16 cm

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Quadretti, 2015
graphite on paper, frame
15,3 x 12,7 cm



Quadretti, 2016
graphite on paper, frame
18 x 20,5 cm



Quadretti, 2021

graphite on paper, frames

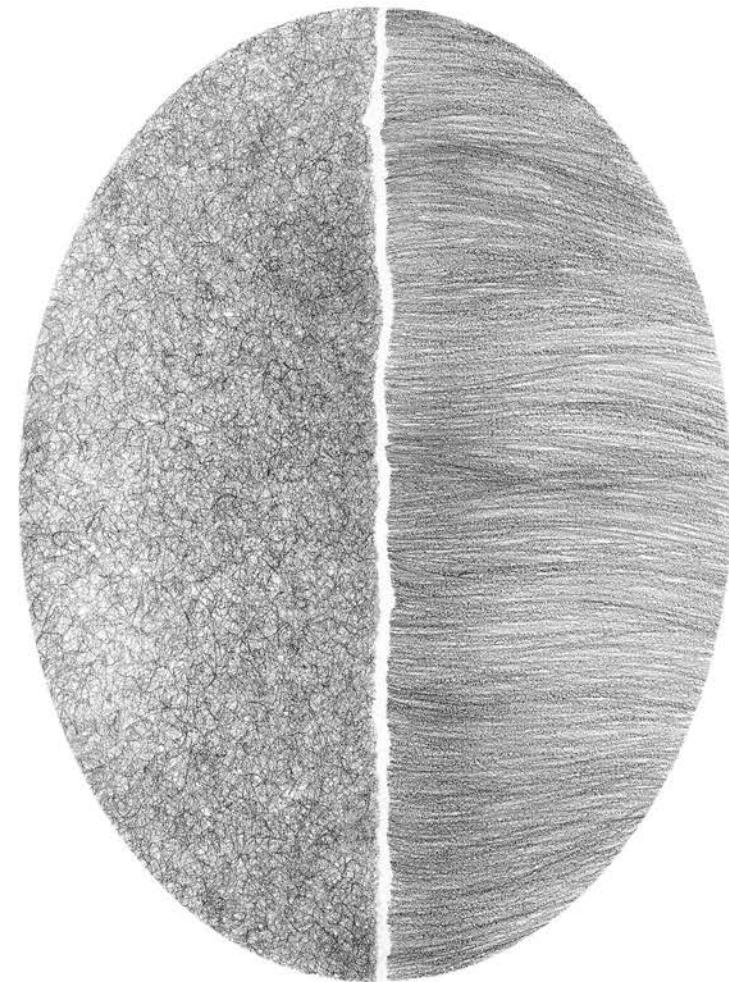
installation view *Mercato Nero*, at Studio Legale JP Piccinino Bertolazzi, Milano

B-side, 2004 - on going series

Self-portrait and "inner vision" of brain activity: the left hemisphere is drawn with the right hand, while the right is drawn with the left. The work which develops in a series is an interrogation on the sign and the trace of the two cerebral hemispheres and their joint activity; the drawing becomes the place of reproduction of the epiphanic moment in which the two hemispheres, no longer divided, reconnect through a divided, reconnect through an electric discharge.

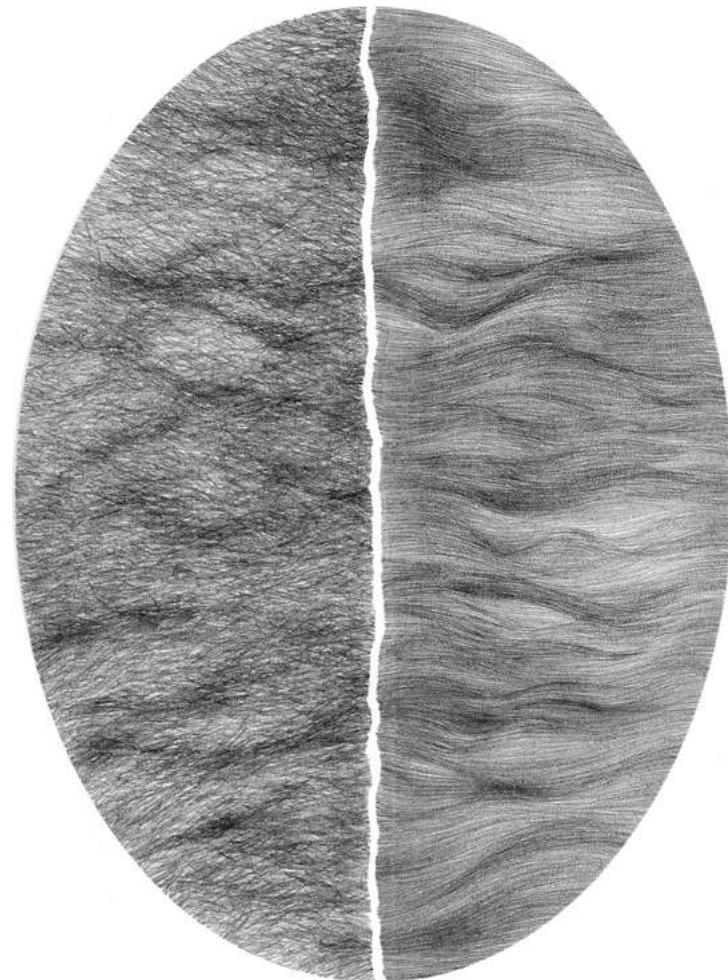


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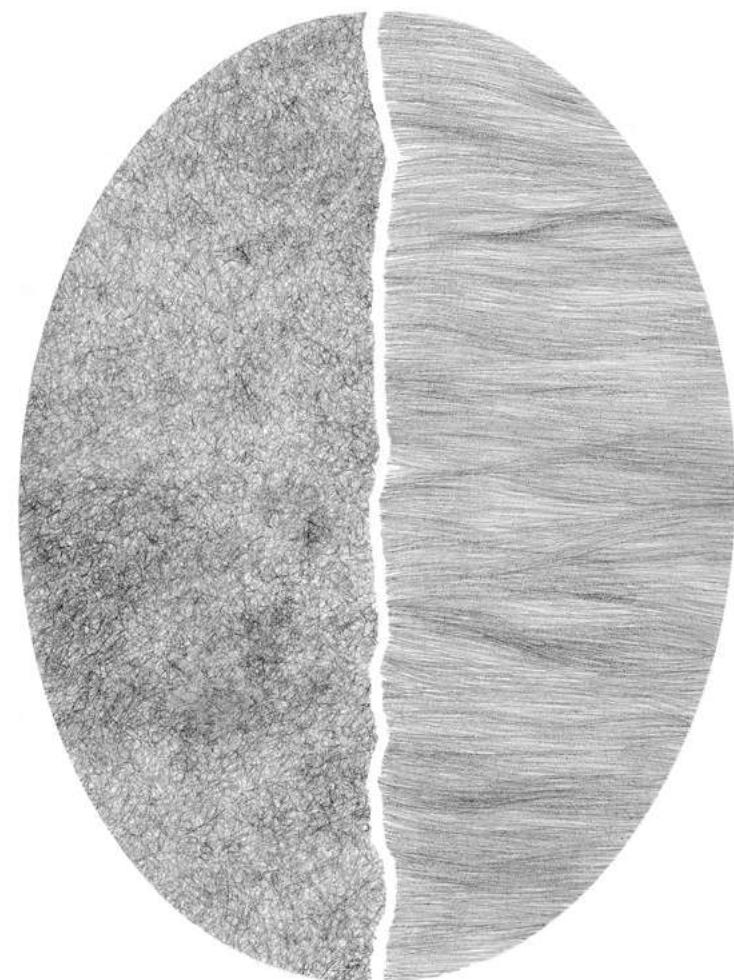


B-side, 2014
graphite on paper
42 x 29,7 cm

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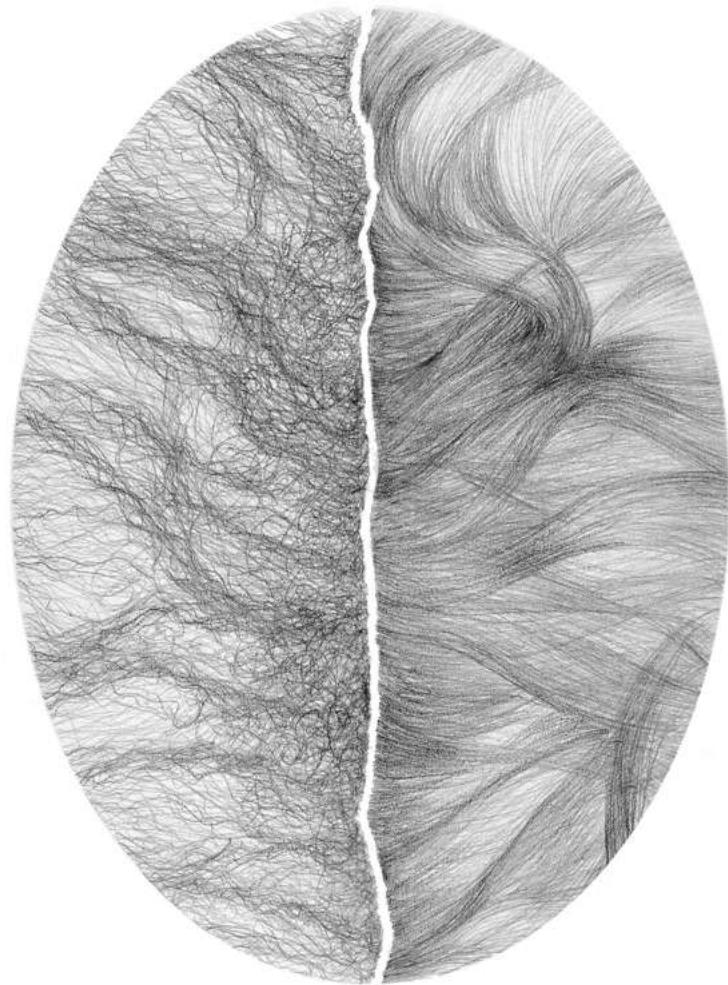


B-side, 2014
graphite on paper
42 x 29,7 cm

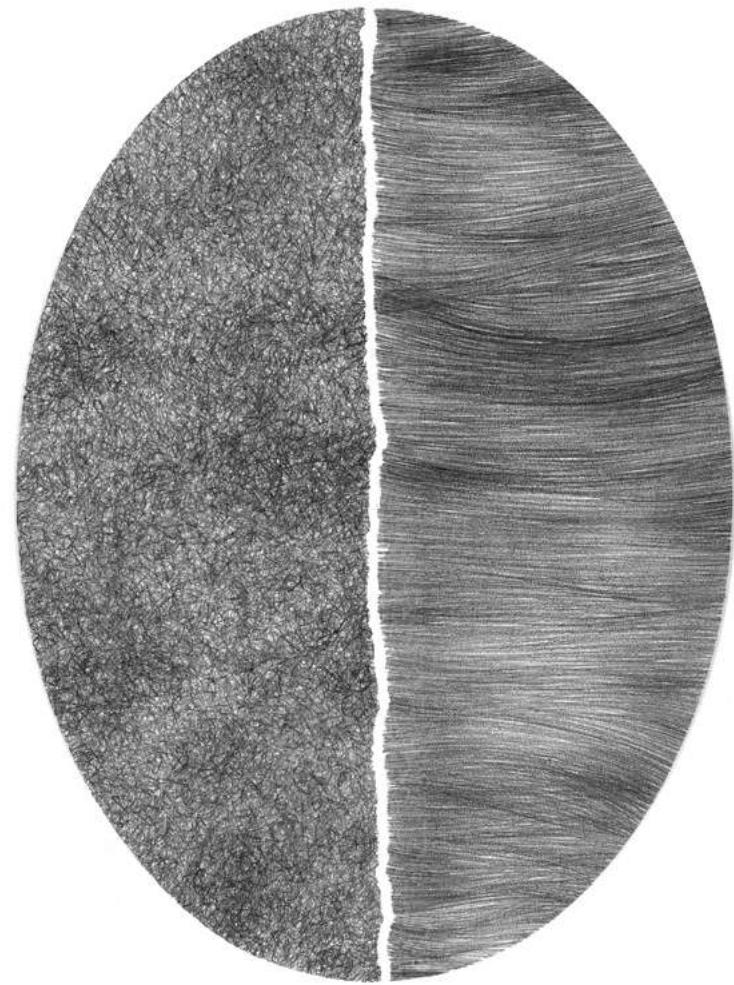


B-side, 2014
graphite on paper
42 x 29,7 cm

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B-side, 2014
graphite on paper
42 x 29,7 cm

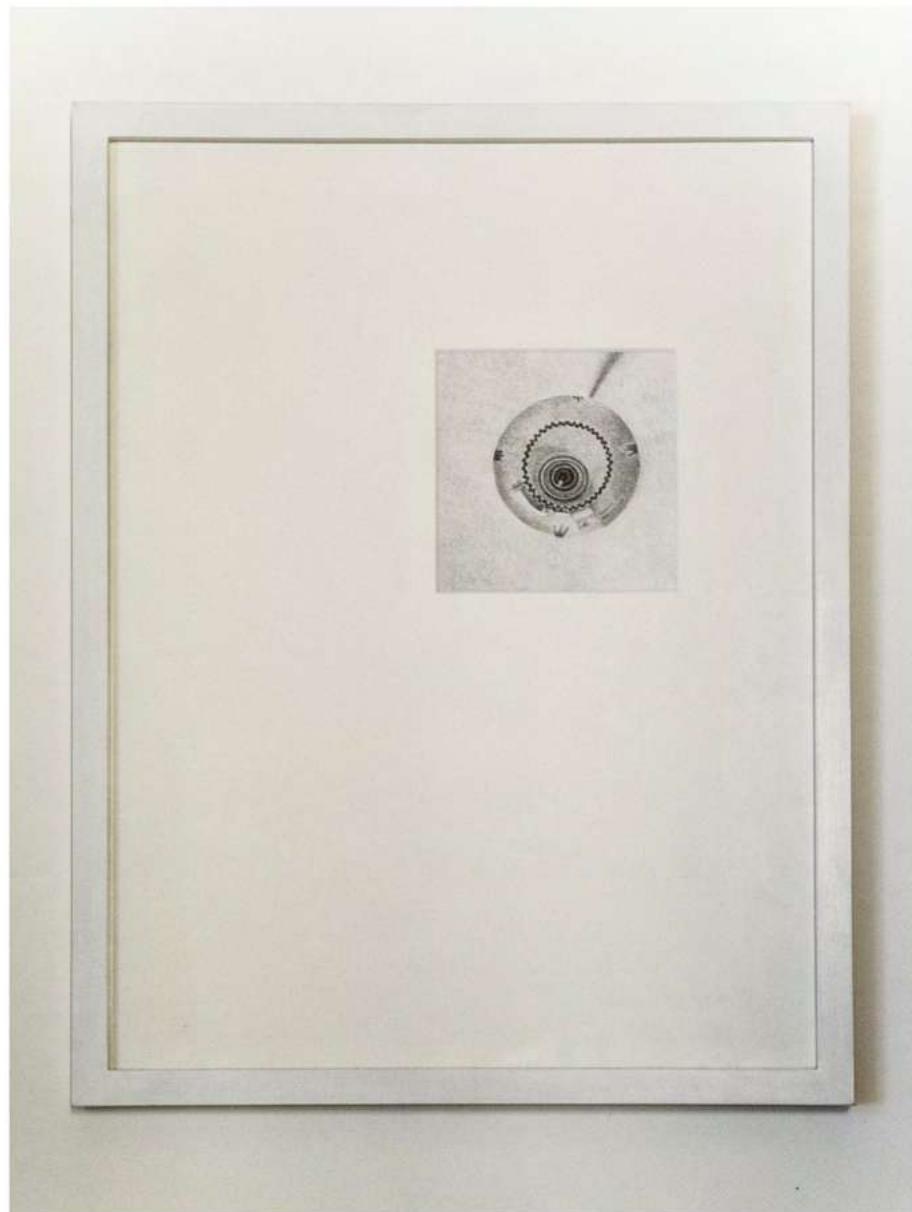


B-side, 2014
graphite on paper
42 x 29,7 cm

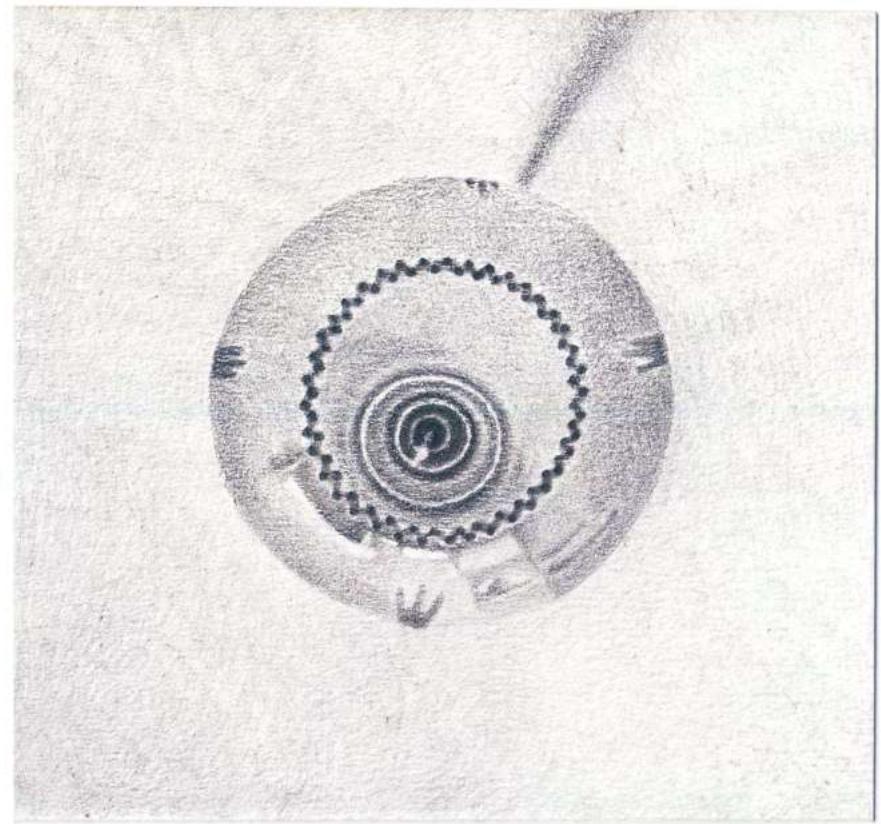
R1 (fuga), 2005
graphite on paper
50 x 35 cm (unframed)



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Look, 2004
graphite on paper
11,5 x 11,5 cm (unframed)



site specific installation
and other works

Passanti, 2006- on going series

The works and installations belonging to this series have as their element of origin a thin mirror that forces a strongly converging gaze, leading to the breaking of the reflected image. With this elementary device, the individualized gaze, taken to its extreme consequences, enters into crisis through its own physiology.

Starting from this evidence, it develops an installation intervention that, placing itself in direct dialogue with the place and with the observers, amplifies at an environmental level the result of the subjective perception.

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Passanti/iNdOOR, 2016
detail of the installation at
San Carlo Foundation, Modena



Passanti/iNdOOR, 2016

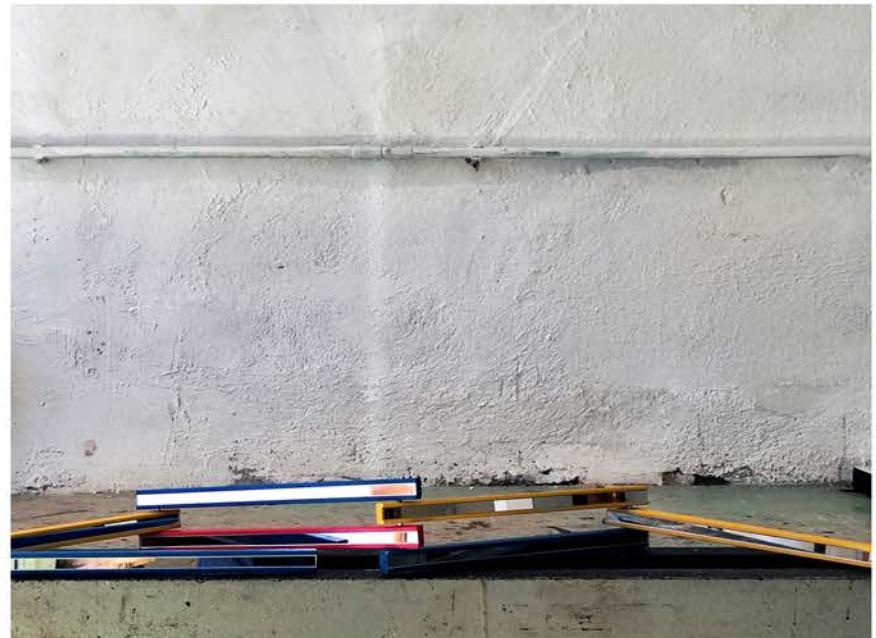
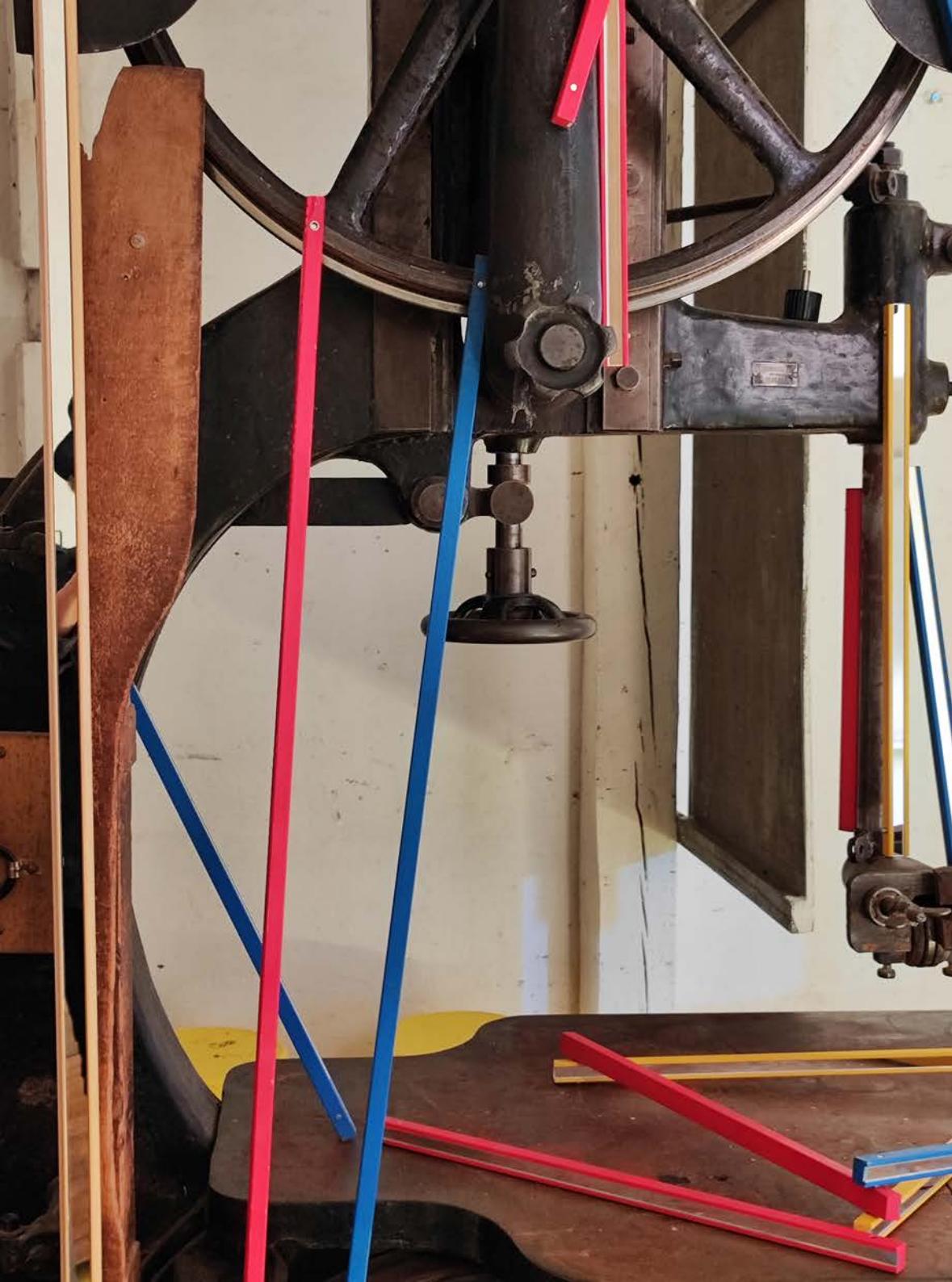
153 sliced mirrors

Installation view at San Carlo Foundation, Modena



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Passanti/iNdOOR, 2016
153 sliced mirrors
Installation view at San Carlo Foundation, Modena



The Spectrum of Possibilities

Site-specific installation at 5C Lab, Serendipity, Bologna

The installation unfolds in two adjacent spaces. In the first, visitors are greeted by the complete *Parcour* video series and a specially selected quote placed at the entrance.

In the second, the thin mirrors from the *Passanti* series are struck by a video looping the colors of the visible spectrum. The video is taken from the work *Parcour*, emptied of all text content and every visible detail by simply dragging the dominant color across the entire surface of each frame. Some elements are intentionally left in shadow.

The installation literally reflects the transitory condition of existence, both individual and historical, in which what is visible is only a part of what exists. The immersive installation, which displays itself differently depending on the alternating light and darkness of the day, represents a critique of the "regime of visibility."

Video documentation of the exhibition:

<https://vimeo.com/1156826029?fl=ip&fe=ec>



The Spectrum of Possible

Site-specific installation at 5C Lab, Serendipity, Bologna

Second room

The thin mirrors (Passanti) are struck by a video looping the colors of the visible spectrum.

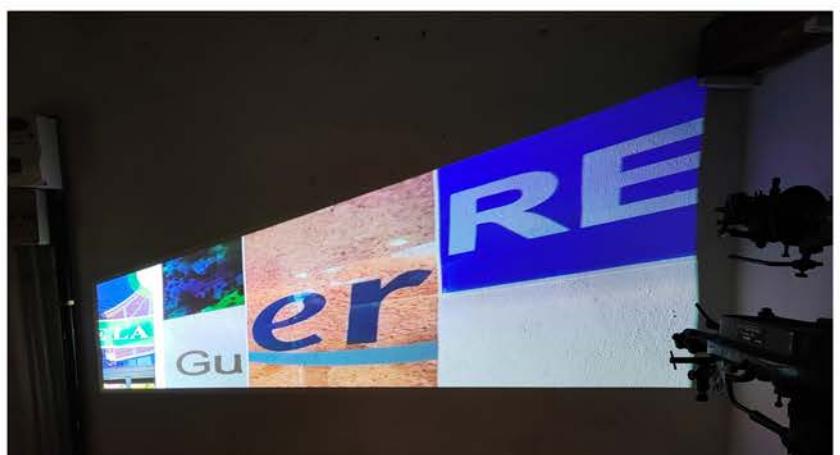


The Spectrum of Possible

Site-specific installation at 5C Lab, Serendipity, Bologna

First Room

The installation opens with a phrase from the *Parcour* series, taken from the Chinese text Tao Te Ching, critically highlighting the hidden engine of the "regime of visibility." The entire video cycle from the same series runs on the wall, with Tao aphorisms scrolling from right to left, coming into perfect focus only an instant before disappearing.





Parkour, 2013- on going

Parkour is an exercise in the investigation of urban space realized through the critical use of the most common mobile devices and georeferencing systems connected to them.

Aphorisms taken from the Tao Te Ching are meditated, translated and rewritten by photographing fragments of writings and signs encountered along the way.

By connecting the points on the map where the different syllables have been photographed, imaginary constellations are obtained, which are drawn taking into account the installation context.

The geography of the places where the phrases were taken is transferred to the geography of the place where they are exhibited.

Parcour, 2015

Multimedia installation - video, lambda Diasec print, books
installation view at La Chambre Blanche, Quebec City





Parjour, 2015

Multimedia installation - video, lambda Diasec print, books
installation view at La Chambre Blanche, Quebec City



Rajkour, 2015

Multimedia installation - video, lambda Diasec print, books
installation view at La Chambre Blanche, Quebec City



Rajkour, 2013

Multimedia installation - video, lambda Diasec print
installation view at Viafarini, Milano



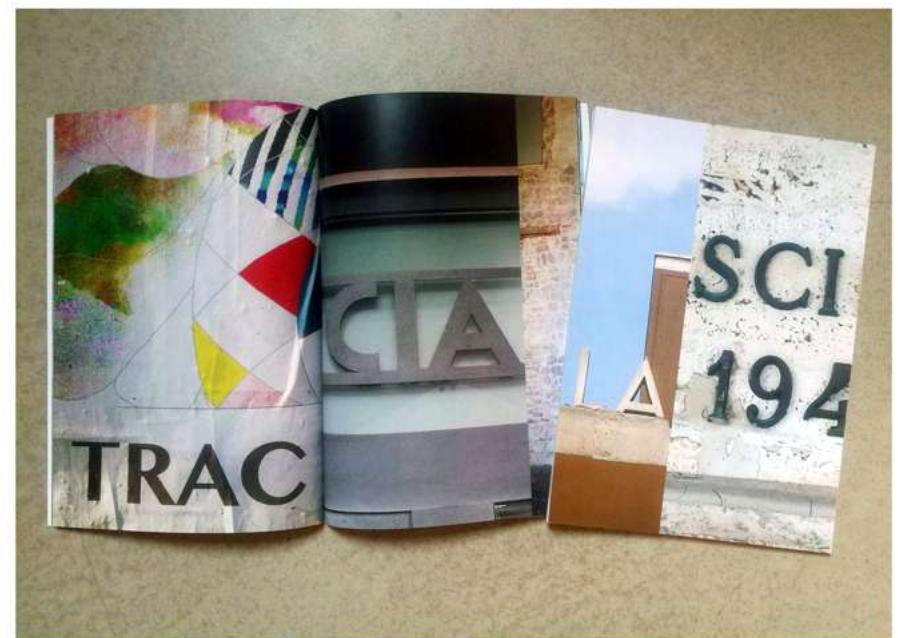
Parkour, 2013

Multimedia installation - video, lambda Diasec print
installation view at Viafarini, Milano



Parcour, 2013

Multimedia installation - video, lambda Diasec print
installation view at Viafarini, Milano

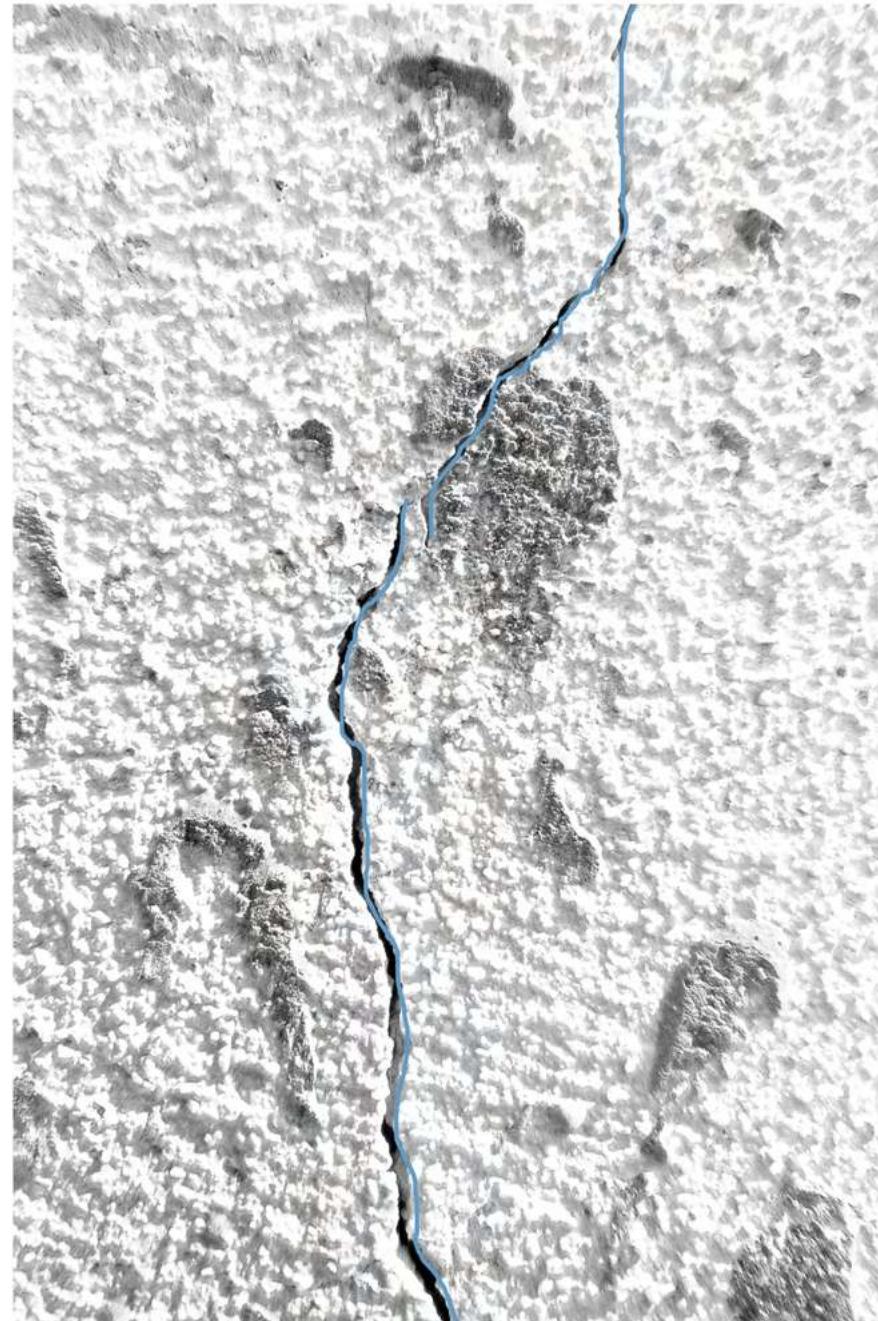


Via, 2010

winner of the 52° Campigna Prize

The work reinterprets two events that have marked the urban growth of the town of Santa Sofia: the destruction of the church of Santa Lucia in 1835 to build a road and the devastating earthquake of 1918, and symbolically links them to the works of the river park, in particular to "The exile of Ulysses" by Anne and Patrick Poirier. The project, a mirror shaped according to the course of the Bidente river in the stretch that crosses the town, preserves the memory of the wound and connects it to the town of today: conceived for the wall of the old city hall, it recalls the maps painted in murals to indicate the significant places of the territory, and borrows its function: a trace, a clue, a way to go.

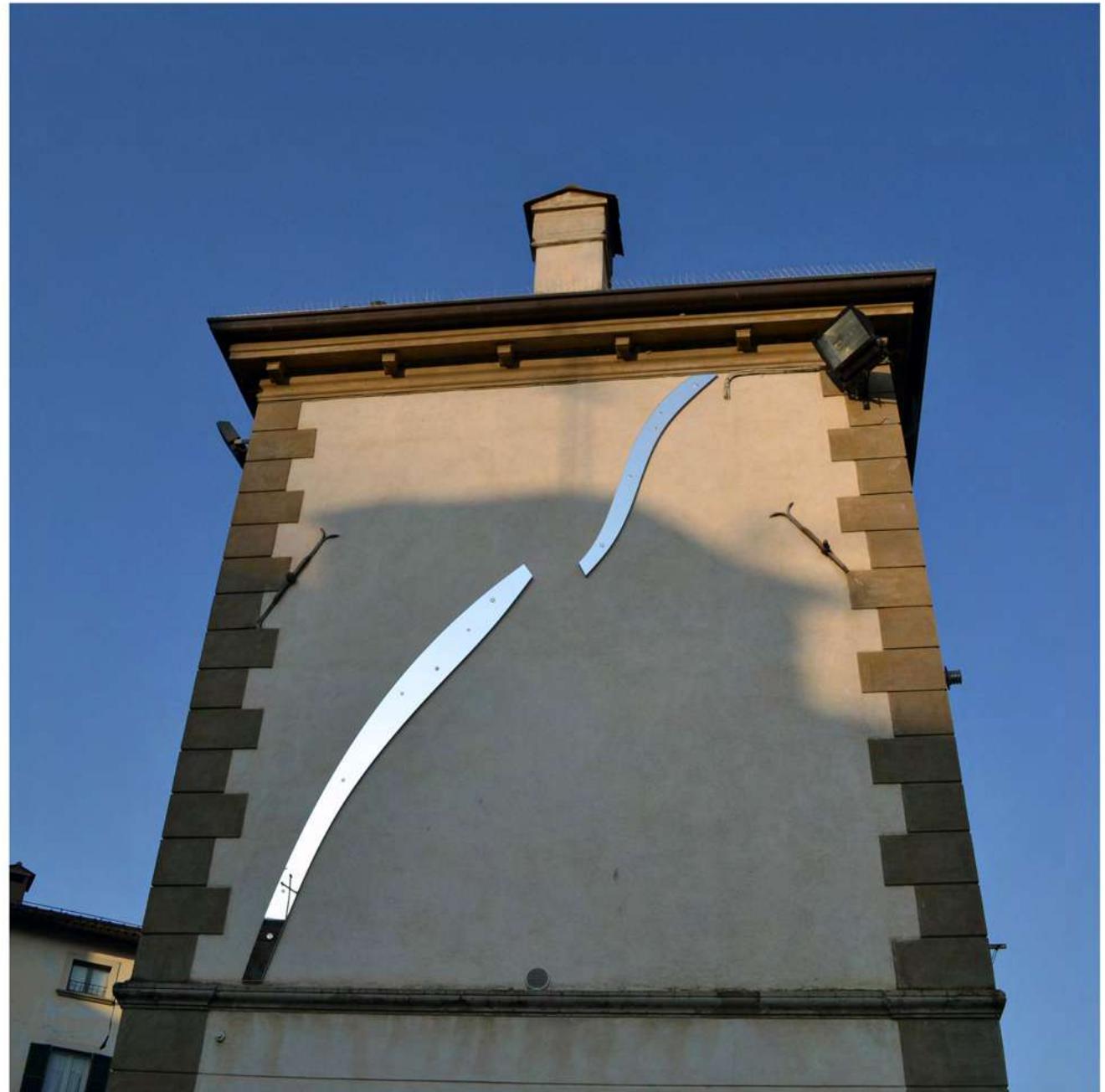
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Via, 2010
mirrored glass
installation view at sculpture-park, Santa Sofia (FC)



Via, 2010
mirrored glass
installation view at sculpture-park, Santa Sofia (FC)



Via, 2010

mirrored glass

installation view at sculpture-park, Santa Sofia (FC)



Scripta Volant, 2019

video, 3'5"

50° Premio Suzzara

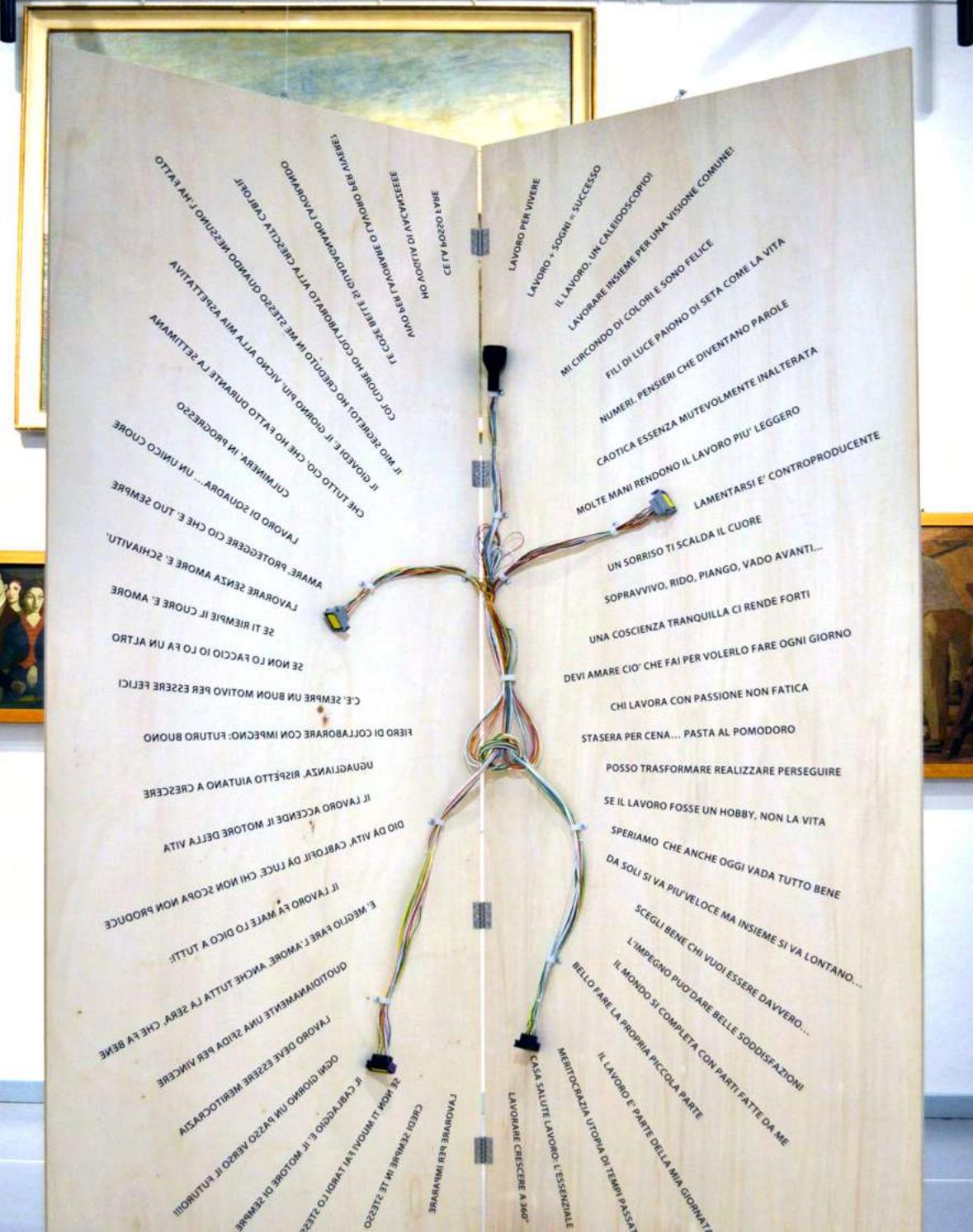
A series of aphorisms in ice, short poems in the aiku tradition, evaporate as the temperature of the board on which they are written changes, leading one to reflect on the ephemeral and impermanent nature of every trace. The reversal of the saying "verba volant, scripta manent" suggests a different level of action and effectiveness of language.

De humanA corporis fabrica, 2019

50° Suzzara Art & Industry Prize, winner artwork

The system implemented by the Cablofil firm for the control and management of cabling systems is based on language: the traditional colours which make it possible to recognise the function and destination of the cables are coupled with an extremely flexible system of written coding, which opens up scope for an intervention based on narration. The project consists in the creation of a code alternative to the alphanumeric one already in use, based on the words of the employees. The title transforms the meaning of the treatise on the fabric of the human body by Vesalius, *De humani corporis fabrica*, into 'the human factory of the body' (*De humanA corporis fabrica*), simply by altering one letter, thus shifting the accent from neutral to feminine, which also mirrors the dominant gender ratio of the company.

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De humanA corporis fabrica, 2019
wood, cables, PVC
250 x 90 cm (closed) - 250 x 180 cm (open)

Musée de l'OHM (Opening Here Museum), 2009

Mobile - museum. Since november 2009 located inside the Medieval Museum of Bologna

Musée de l'OHM (Opening Here Museum) is a mobile-museum founded inside a chest of drawers from the XIX century. The idea is generated by the need of expliciting the link between the personal and the public spheres. Consequently the way OHM is organized is based on the typical architecture from the ancients in Pompei, casa-bottega, that bridged the dwelling and the working place in a single building. Following the same scheme, the *Opening Here Museum* is structured in this way:

top drawer - pergula of the casa-bottega the top floor where the family used to live, is the place in the museum hosting temporary exhibitions;

middle drawer - negotium on the street, it contains a collection of serial art crafts and can be displaced in different locations as a moving platform where the objects are for sales; the relation with the marketplace is therefore signified by a hole;

bottom drawer - secreta, it is the warehouse where the permanent collection is kept together with small personal objects coming from private contributions. It is generally closed but its content becomes visible through a glass window when the negotium is removed.

The outside surface has been carved during an happening where etching tools where offered to the visitors of the neon>campobase gallery in Bologna (24th september 2009). Today OHM is based at the Medieval Museum of Bologna, inside the Cospian Room, where is hosting contemporary art exhibitions.

<http://www.museibologna.it/arteanticaen/documenti/70255>

<https://pergolachiara.com/ohm-en/>

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Musée de l'OHM (Opening Here Museum), 2009

Mobile - museum in a a chest of drawers from the XIX century
installation view at Medieval Museum of Bologna



Musée de l'OHM (Opening Here Museum), 2009
Mobile - museum in a a chest of drawers from the XIX century
installation view at Medieval Museum of Bologna

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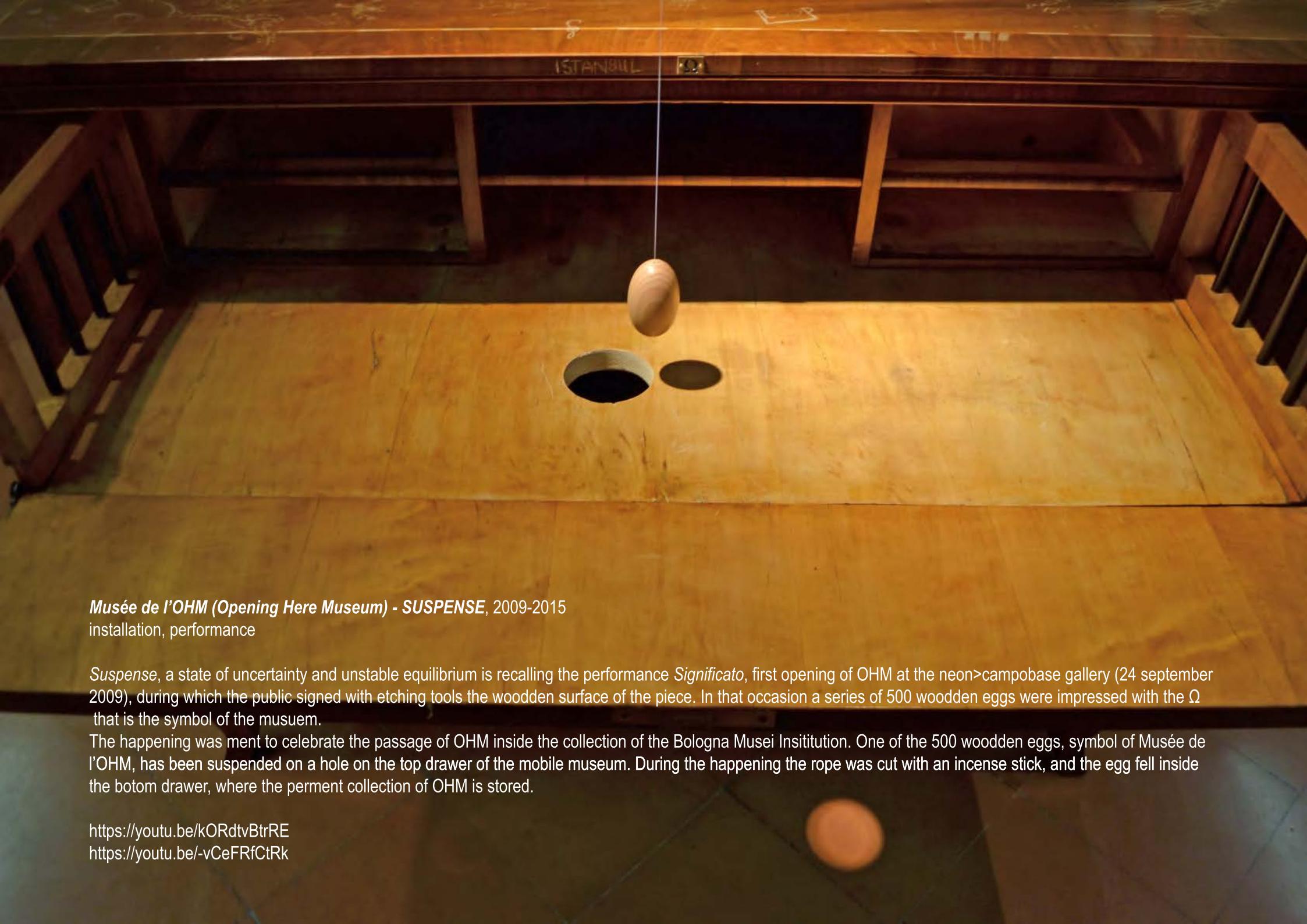


Musée de l'OHM (Opening Here Museum), 2009
Mobile - museum in a a chest of drawers from the XIX century
installation view at neon>campobase gallery

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Musée de l'OHM (Opening Here Museum), 2009
Mobile - museum in a a chest of drawers from the XIX century
installation view at neon>campobase gallery



***Musée de l'OHM (Opening Here Museum) - SUSPENSE*, 2009-2015**
installation, performance

Suspense, a state of uncertainty and unstable equilibrium is recalling the performance *Significato*, first opening of OHM at the neon>campobase gallery (24 september 2009), during which the public signed with etching tools the wooden surface of the piece. In that occasion a series of 500 wooden eggs were impressed with the Ω that is the symbol of the musuem.

The happening was ment to celebrate the passage of OHM inside the collection of the Bologna Musei Insititution. One of the 500 wooden eggs, symbol of Musée de l'OHM, has been suspended on a hole on the top drawer of the mobile museum. During the happening the rope was cut with an incense stick, and the egg fell inside the botom drawer, where the perment collection of OHM is stored.

<https://youtu.be/kORdtvBtrRE>

<https://youtu.be/-vCeFRfCtRk>

***Epifania*, 2007**

performance at Libreria delle Donne, Milano

Some of the volumes used in previous works to create living cells (*Clausura*, 2005) provide the basis for a happening behind closed doors inside the women's bookstore in Milan. Gathered in a circle as in the ritual of the filò, 12 women thinkers discuss the meaning and the problems raised by this proposal, while they manipulate the pages of the books to form the raw material of an emblematic sculpture.



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Epifania, 2007

performance, sculptures, video
view at Libreria delle Donne, Milano

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Epifania, 2007

performance, sculptures, video
view at Libreria delle Donne, Milano

sCulture, 2007-2008

performance at Sculptured books - Bologna, Melbookstore - 2007; Modena, biblioteca Delfini and Galleria Civica - 2008

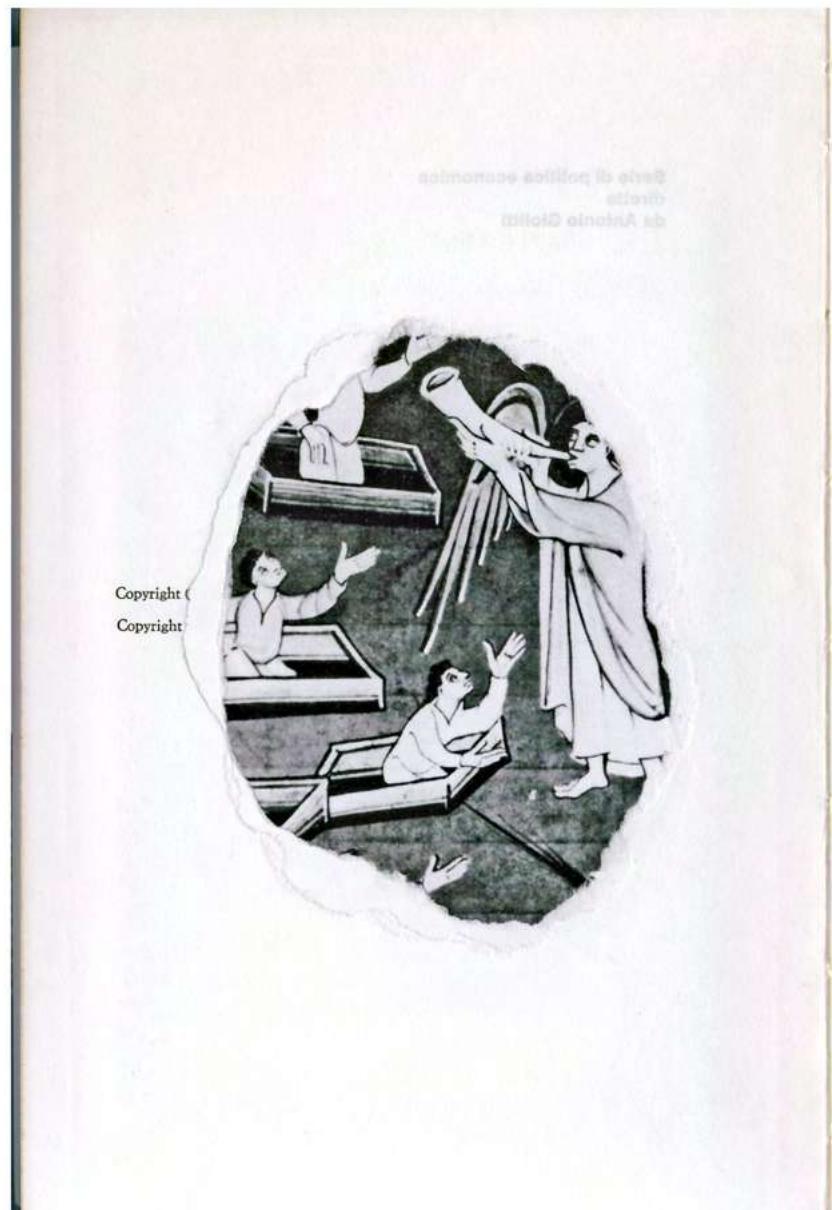
Some of the most important political essays from the Seventies, belonging to my family, are deepened and sculptured inside, and hidden among contemporary best sellers in a modern bookstore; in the "holes" of these books are placed worldly findings: pictures, small objects, photographs, witnessings of the social life by means of which every book is written.

chiara pergola

LO SPIRTO ESTERNO

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universale;

chiara pergola



sCulture, 2007-2008

performance at Sculptured books - Bologna, Melbookstore - 2007;
Modena, biblioteca Delfini and Galleria Civica - 2008

Stephen Hymer

Le imprese multinazionali



Girandola (The dominA effect), 2013

chiara pergola

The earthquake erases with its effect, the crater, every geographical and symbolic reference: re-establishing meanings becomes essential to recognize oneself in a place. Starting from this consideration I created in the square in front of the old school a diffused alphabet that can be used as a pedestrian typewriter. The intervention was accompanied by a performance in which visitors are accompanied from one letter to another to rewrite a phrase-symbol that changes, replacing a single letter, the perception of the traumatic event: "effect dominA".



Girandola (The dominA effect), 2013

Road markings with the 26 alphabet letters, 80 cm diameter
Installation view at Ricreazioni, 4 artists for Mirandola: Bertocchi, Losi, Favelli, Pergola



Girandola (The dominA effect), 2013

Road markings with the 26 alphabet letters, 80 cm diameter

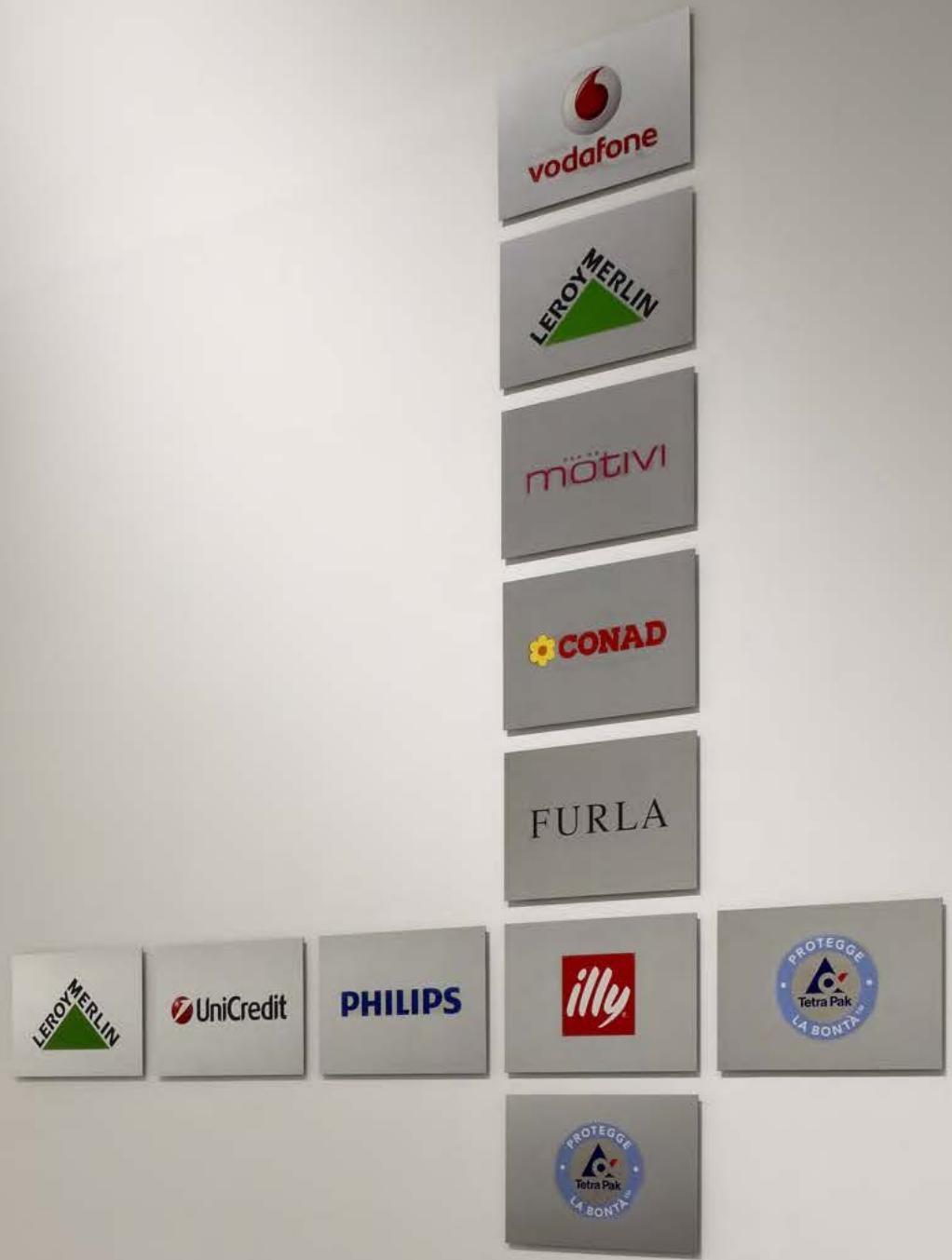
Installation view at Ricreazioni, 4 artists for Mirandola: Bertocchi, Losi, Favelli, Pergola



Proposta di dialogo, 2013

9 letters of the alphabet are replaced by the logo of a company in 2 different works: the first, a letter to a friend, is the key for translating the second, that alone would be undetermined. The contract subscribed with the 9 companies owner of each logo is part of the work, that can be considered a tryptic.





Proposta di dialogo, 2013

inkjet print on aluminium

Installation view at MAMbo, Bologna

***Suppermanager*, 2011**

A service of dishes hand-made and hand decorated (Museo Carlo Zauli, Faenza), is used to serve the typical Sunday lunch, a regular appointment of the vernissages at the no-profit exhibition space "Casabianca". The service is decorated with cartoons inspired by the story of the French trader Jerome Kerviel, the person responsible for a 5 billion euro loss at Societe Generale during the real estate boom. The room where the lunch takes place is divided into two parts by a brick wall.



chiara pergola



Suppermanager, 2011

12 hand-decorated majolica dishes, bricks
installation at Casabianca, Bologna



x/?

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