



Jacopo La Forgia
Artwork photography
portfolio
2022/2023

Lee Ufan

Location: Hamburger Bahnhof, Berlin, Germany

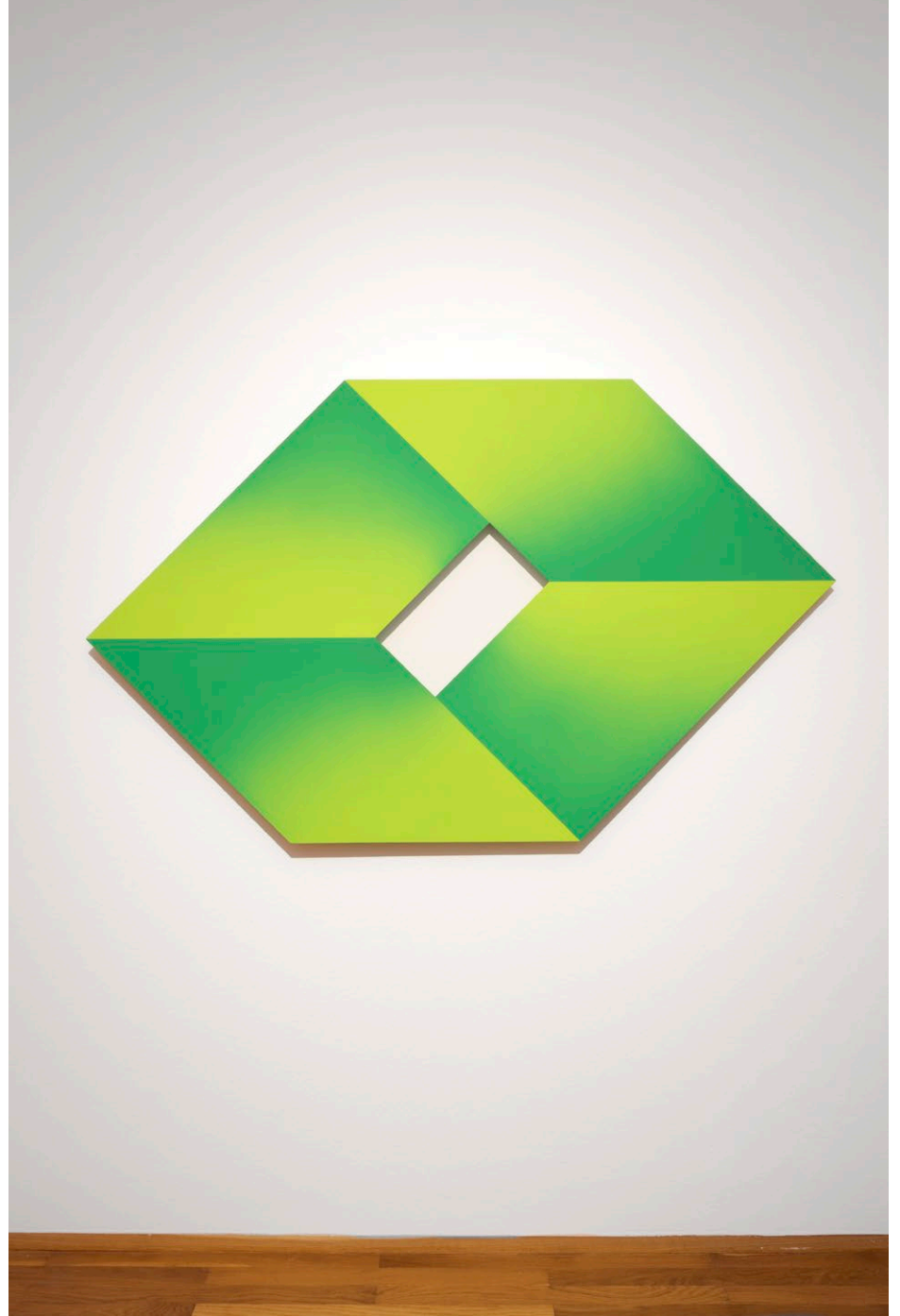
Curators: Sam Bardaouil, Till Fellrath

Hamburger Bahnhof presented the first comprehensive retrospective of the painter and sculptor Lee Ufan in Germany. Lee is one of the most important representatives of the Mono-ha school in Japan and the Dansaekhwa movement in Korea, which developed in parallel to other minimal art movements. The exhibition showed about 50 works from the past five decades.

The exhibition provided an insight into the work of the Korean artist Lee Ufan (born 1936, lives and works in Kamakura, Japan), almost 50 years after his first participation in an exhibition at the Kunsthalle Düsseldorf.



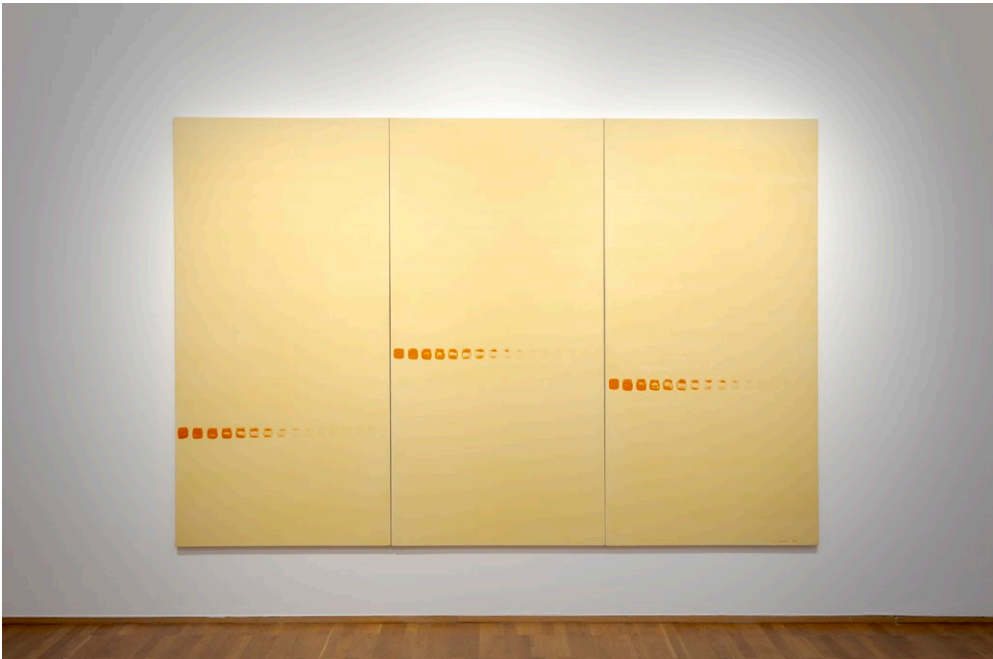
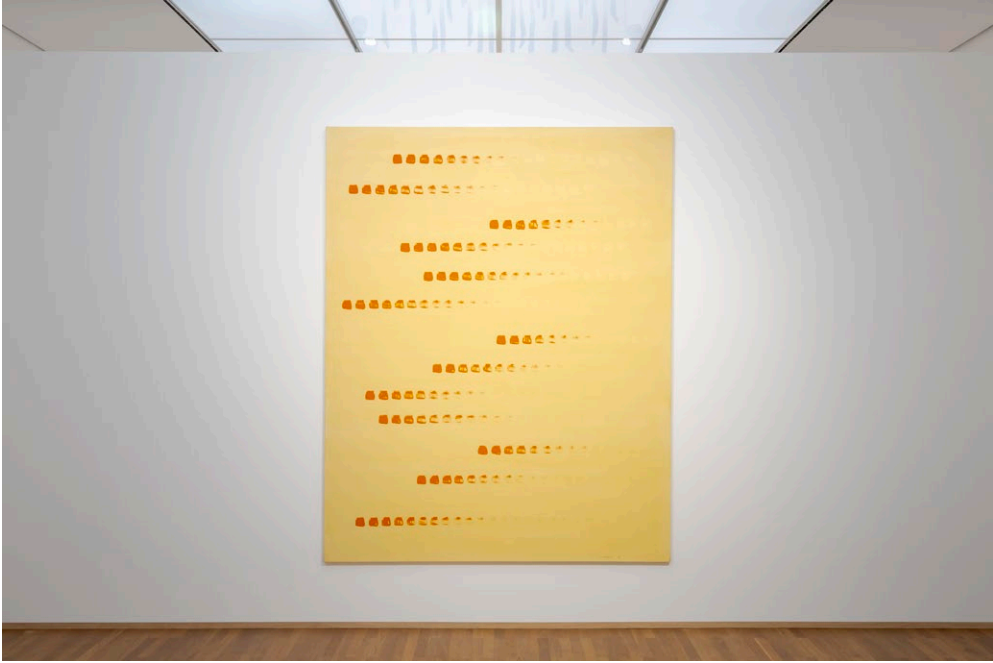














Nadia Kaabi-Linke

Seeing without light

Location: Hamburger Bahnhof, Berlin, Germany

Curators: Sam Bardaouil, Daria Prydybailo

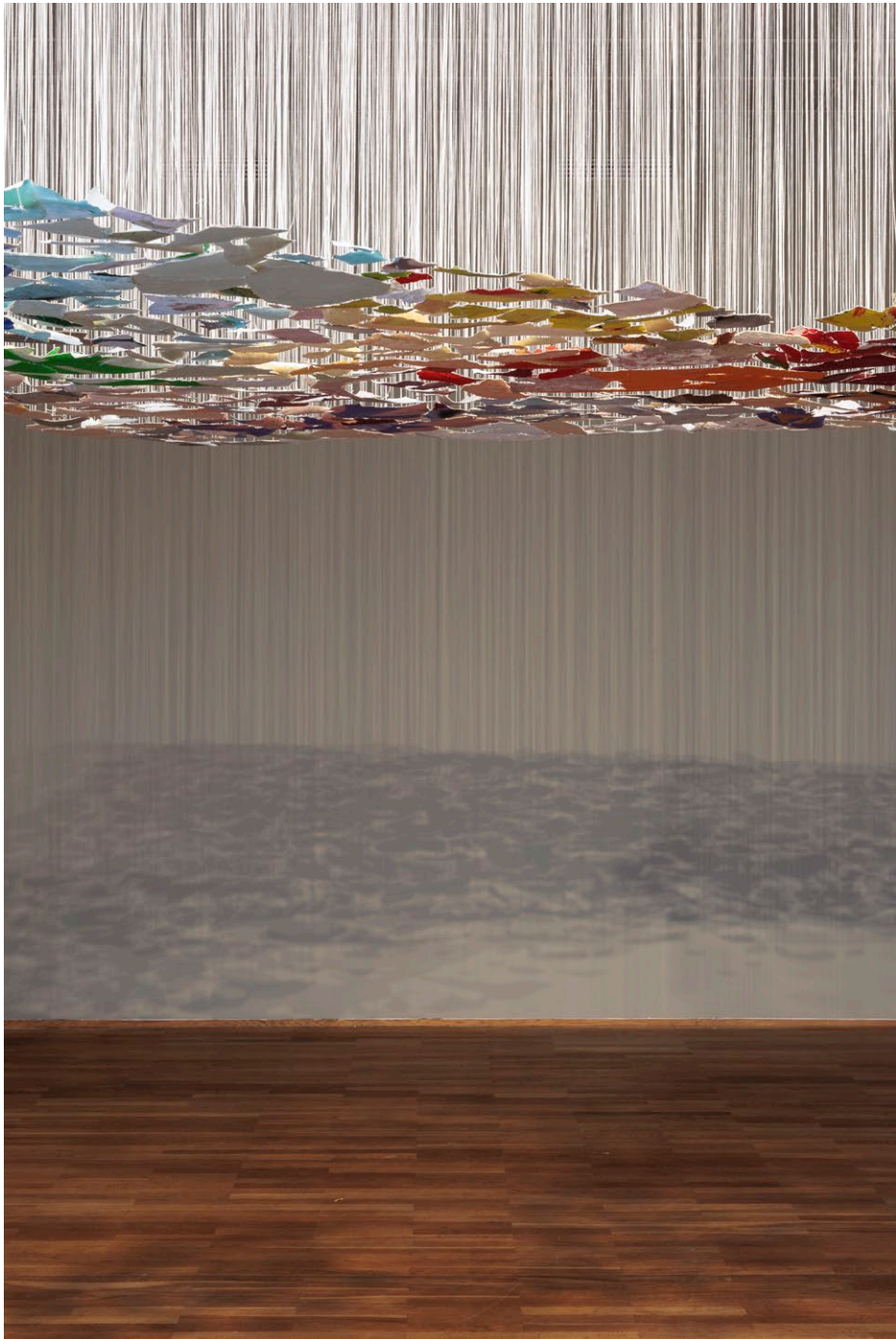
For her solo exhibition at Hamburger Bahnhof, Berlin-based artist Nadia Kaabi-Linke explored hidden traces of violence that unnoticeably shape our understanding of history and the present time. The exhibition confronted historical erasure and examined the role of censorship and violence in Central Europe's art and political history. The focus was on the project "Blindstrom for Kazimir" (2023), which referred to a collection of paintings that were censored and confiscated by Soviet intelligence during the 1930s. This collection is now preserved at the National Art Museum of Ukraine. In addition, the new production "Bud'mo," a video-sound project produced in Ukraine in spring 2023, premiered at Hamburger Bahnhof.



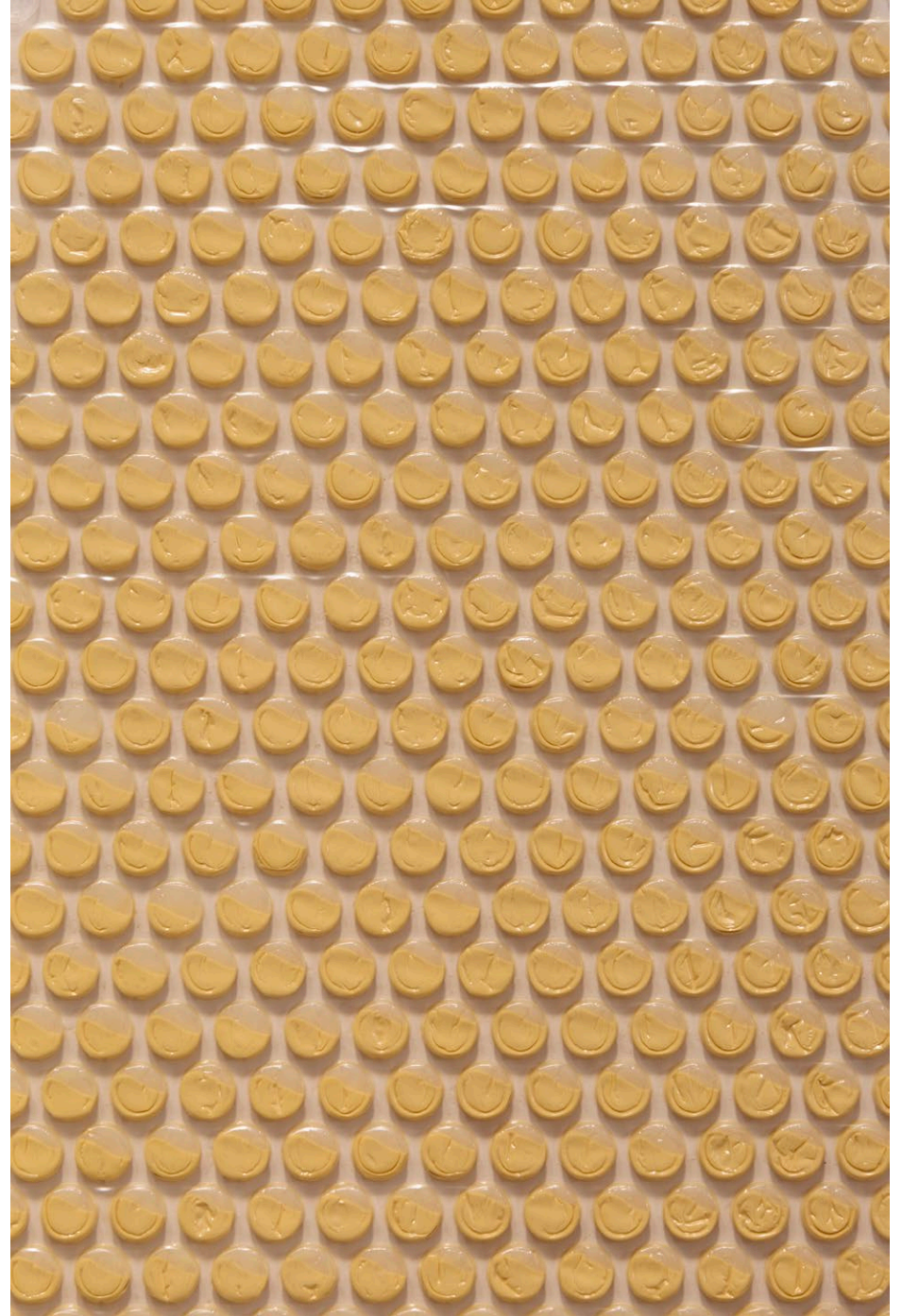














Eva Fabregas

Devouring Lovers

Location: Hamburger Bahnhof, Berlin, Germany

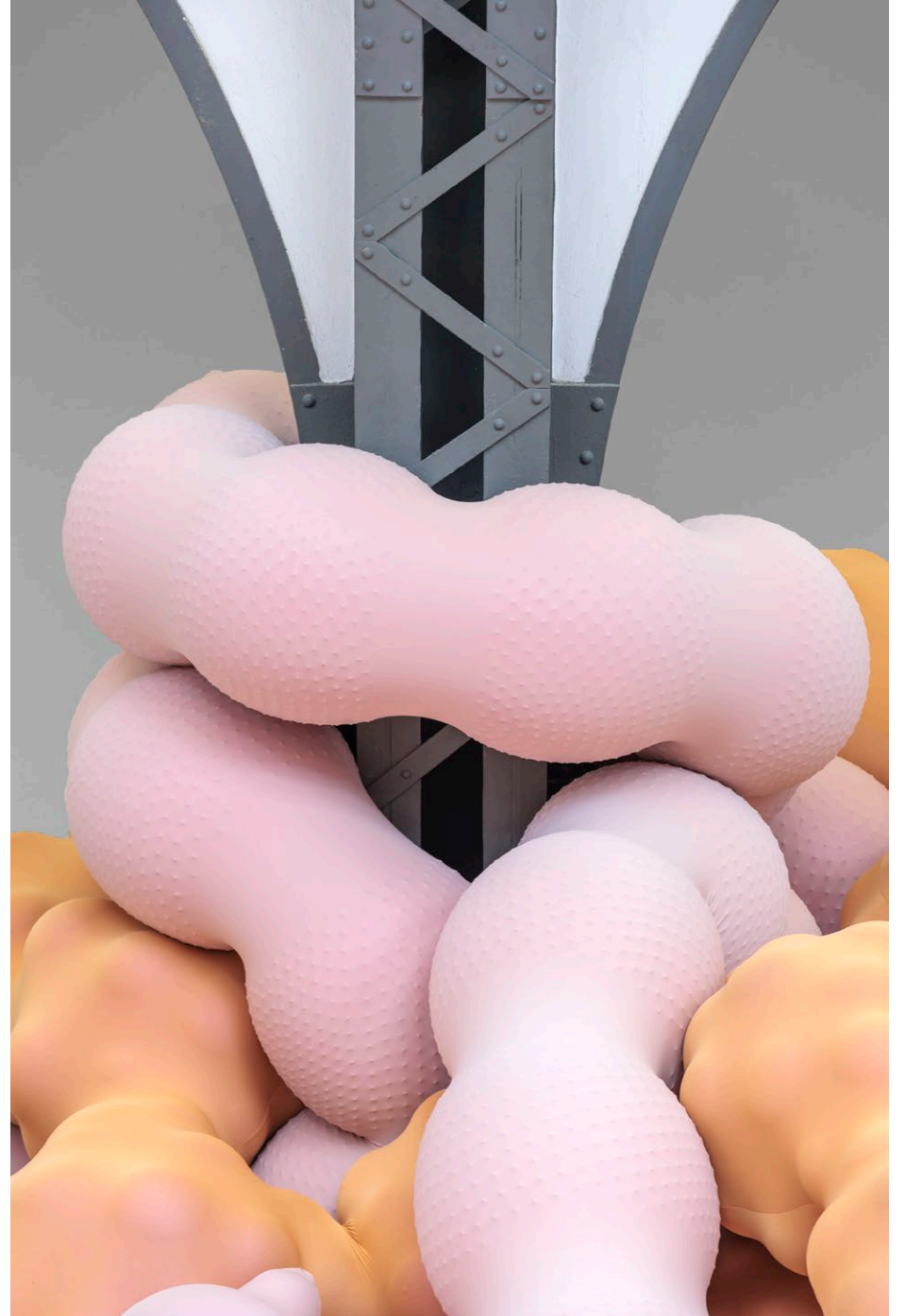
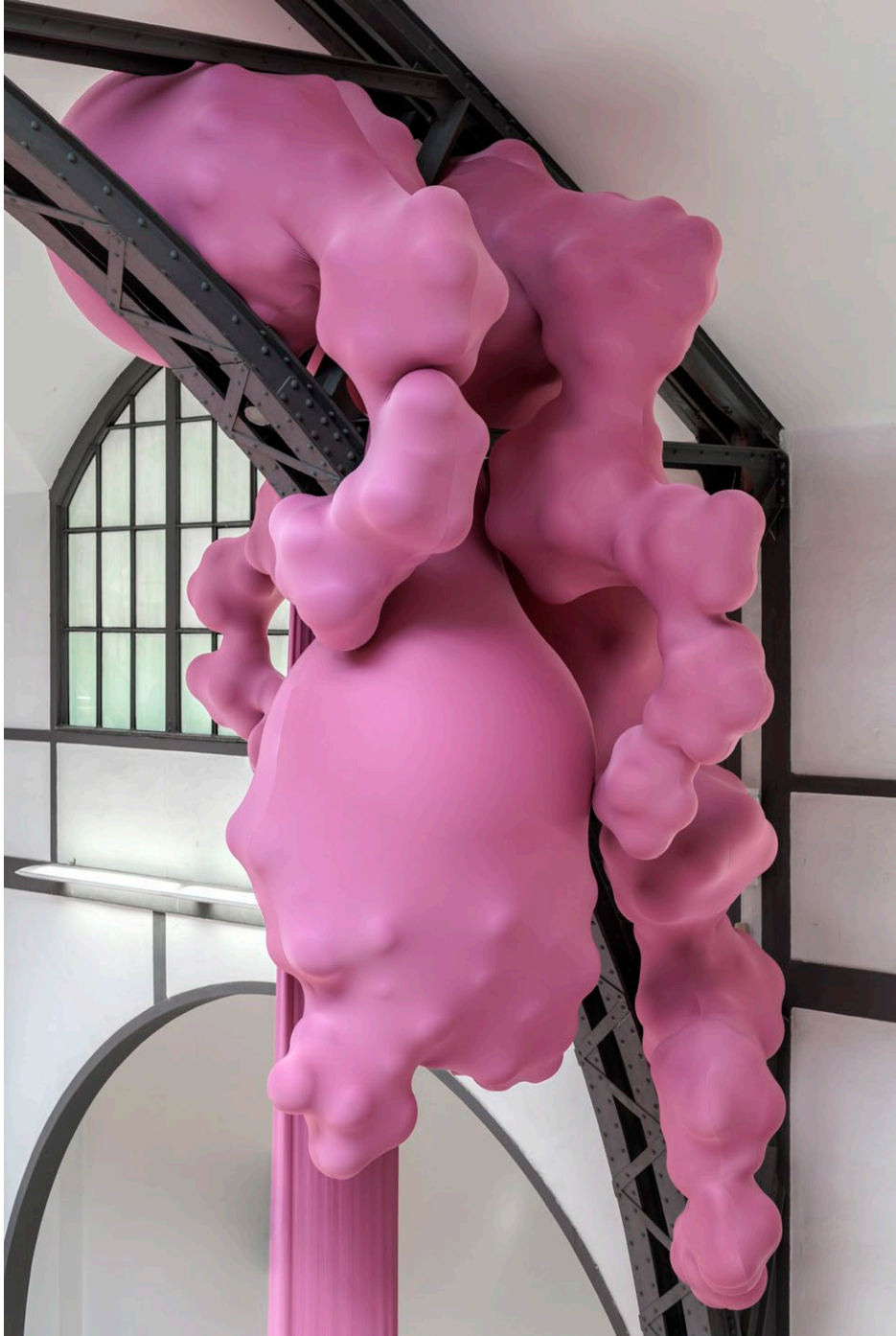
Curator: Anna-Catharina Gebbers

Eva Fàbregas took over the historical hall of the Hamburger Bahnhof with a monumental, site-specific installation. The artist's largest solo exhibition to date expanded the boundaries of sculpture, inviting visitors to a sensual, spatial experience. Biomorphous sculptures transformed the museum hall's architecture, which is characterized by industrial iron girders, into an organically grown space.

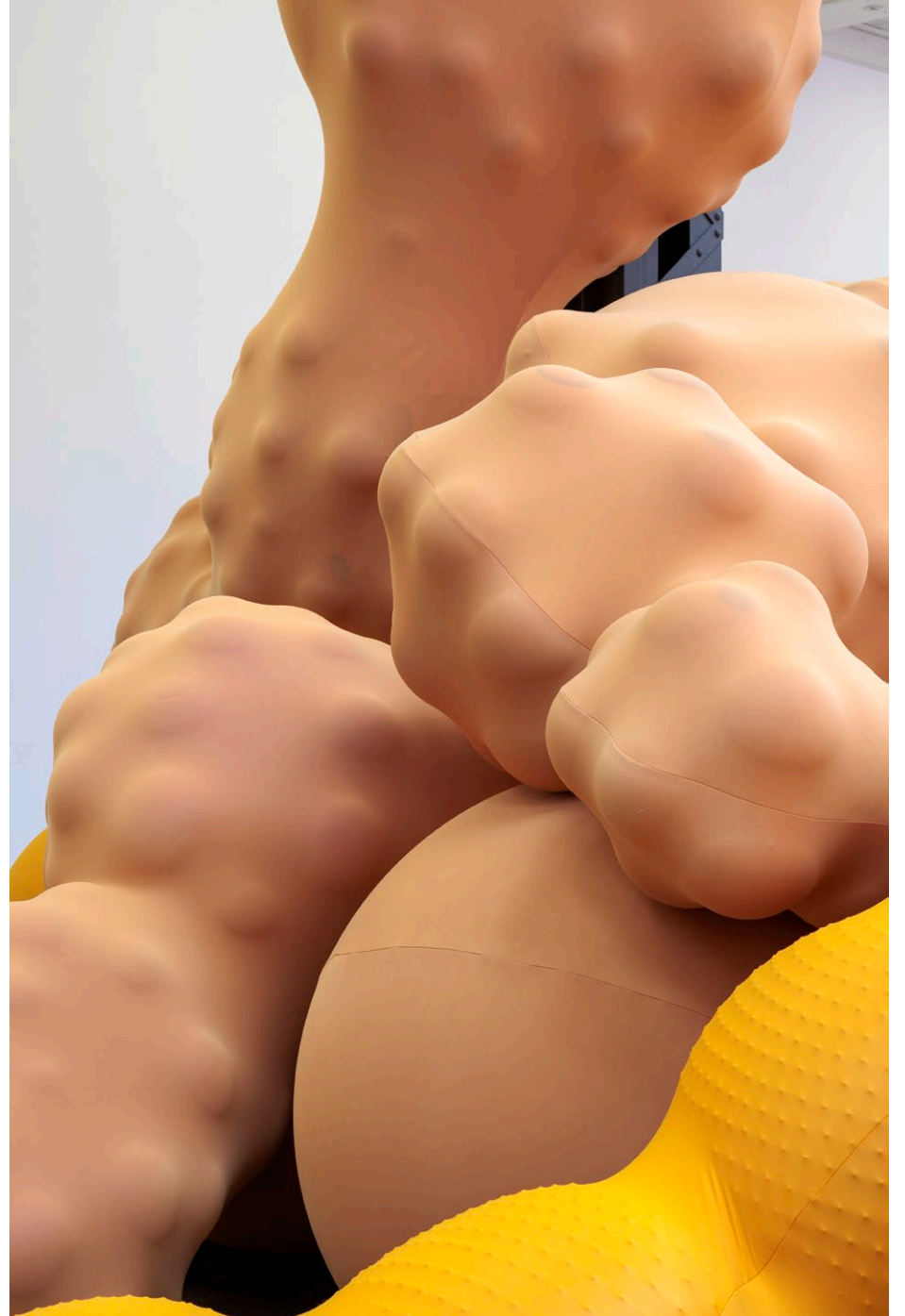
With this new commission, Fàbregas (b. 1988 in Barcelona, lives and works in London and Barcelona) responded to the passage-like architecture of Hamburger Bahnhof's main historical hall. The soft and corporeal objects, characteristic of the artist's work, spread out throughout the entire space, from the sides, from the ceiling, and through the metal structures. Slight vibrations and movements emanating from them could not be clearly identified, but were almost physically perceptible. The mix of sculpture and movement reoriented the visitors' experience of the hall.





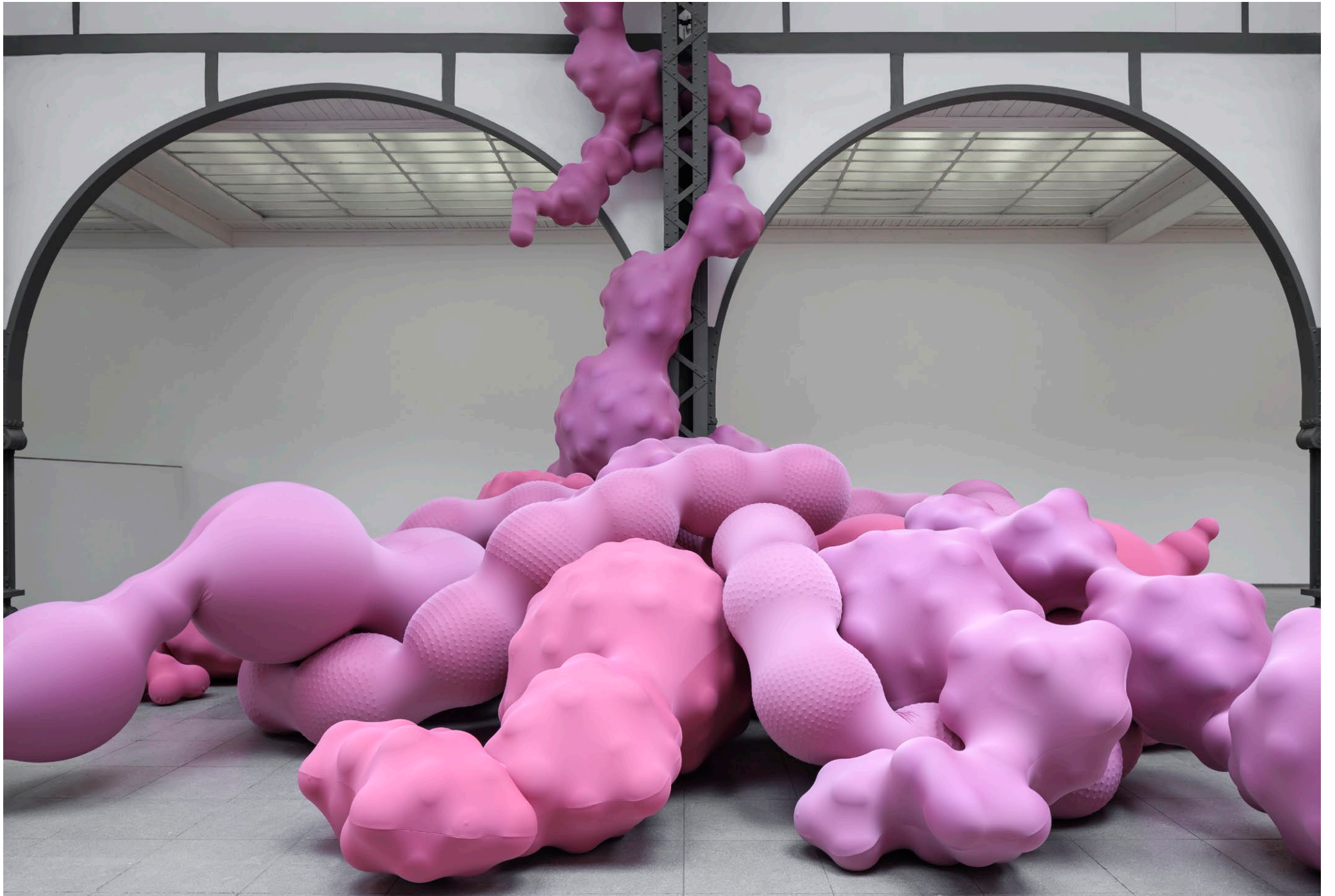












Endless exhibition

Location: Hamburger Bahnhof. Berlin, Germany

Curators: Alice Koegel, Sam Bardaouil and Till Fellrath

More than 15 installations, sculptures and interventions have been set up in and around the Hamburger Bahnhof since it opened as a museum of contemporary art in 1996. These include Dan Flavin's striking blue and green light installation on the façade of the main building as well as works by Tom Fecht, Urs Fischer, John Knight and Gregor Schneider. Some of the works are more visible than others. The Endless Exhibition enables visitors to explore the artworks and to reflect on their relevance for the collection today – through public tours, a dedicated publication and website.

Each year the Endless Exhibition is expanded by a newly commissioned work of art that is to be permanently acquired for the collection of the Nationalgalerie.

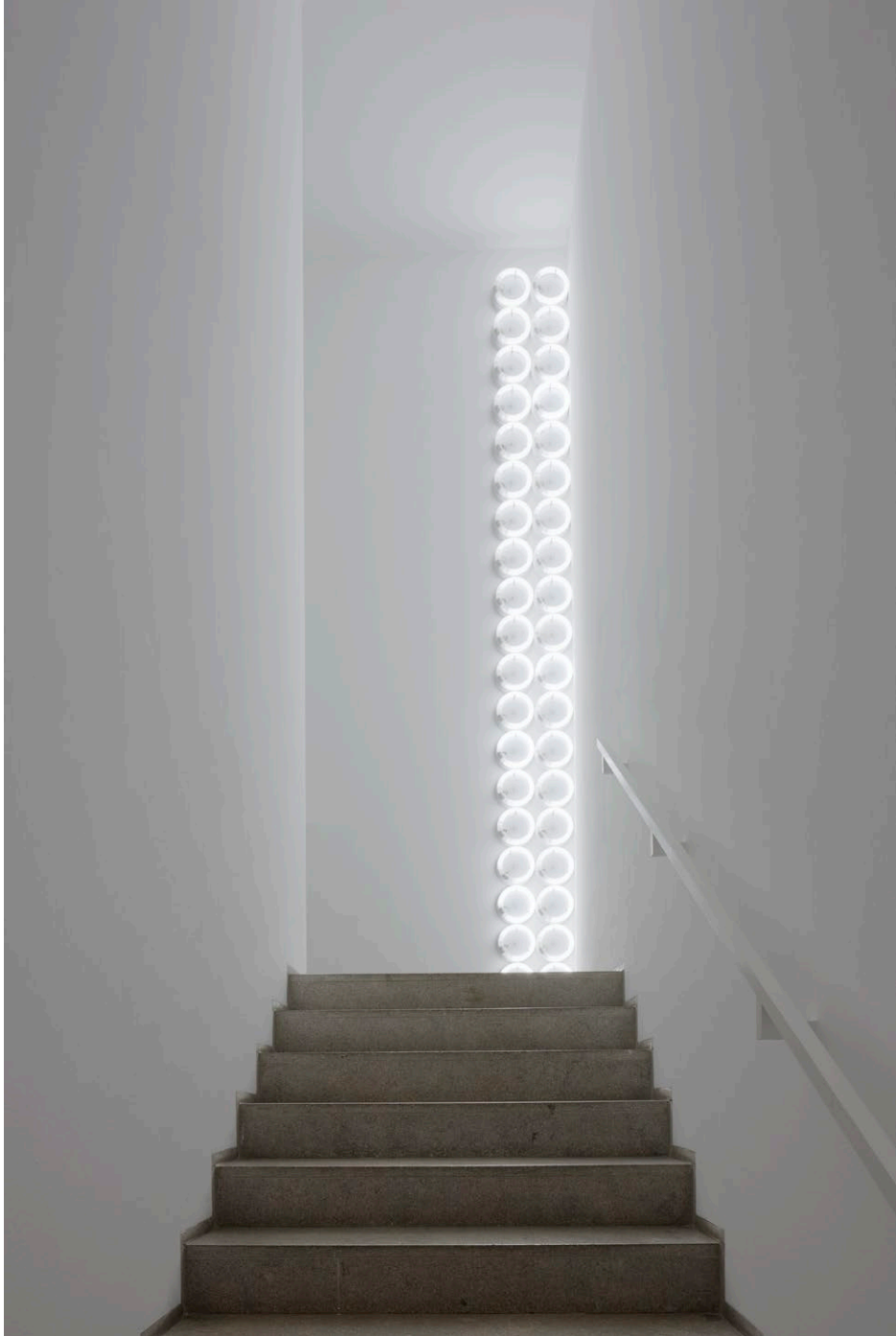






Erdgeschoss







Liam Gillick

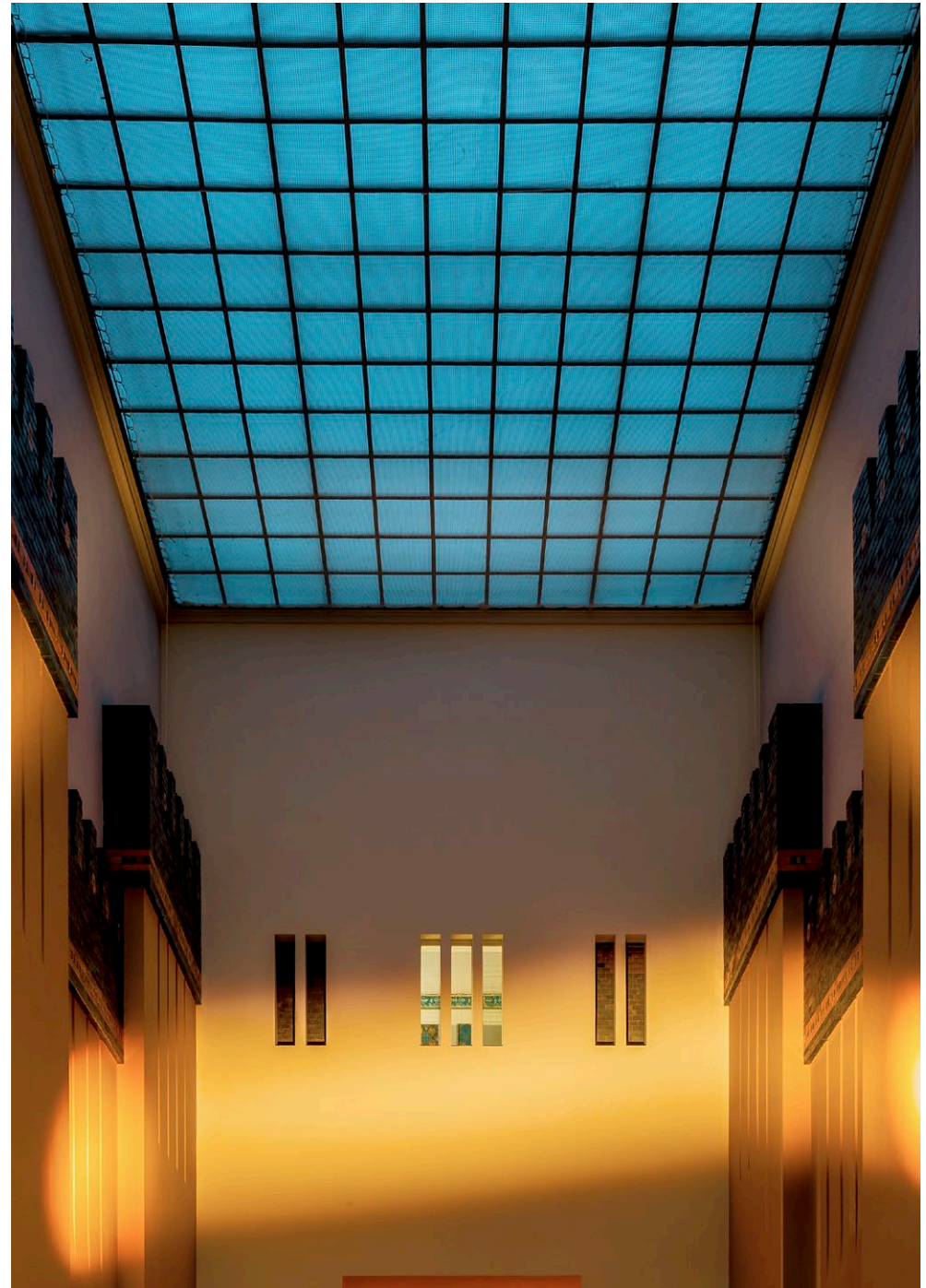
Filtered Time

Location: Pergamon Museum. Berlin, Germany

Curators: Barbara Helwing, Sam Bardaouil and Till Fellrath

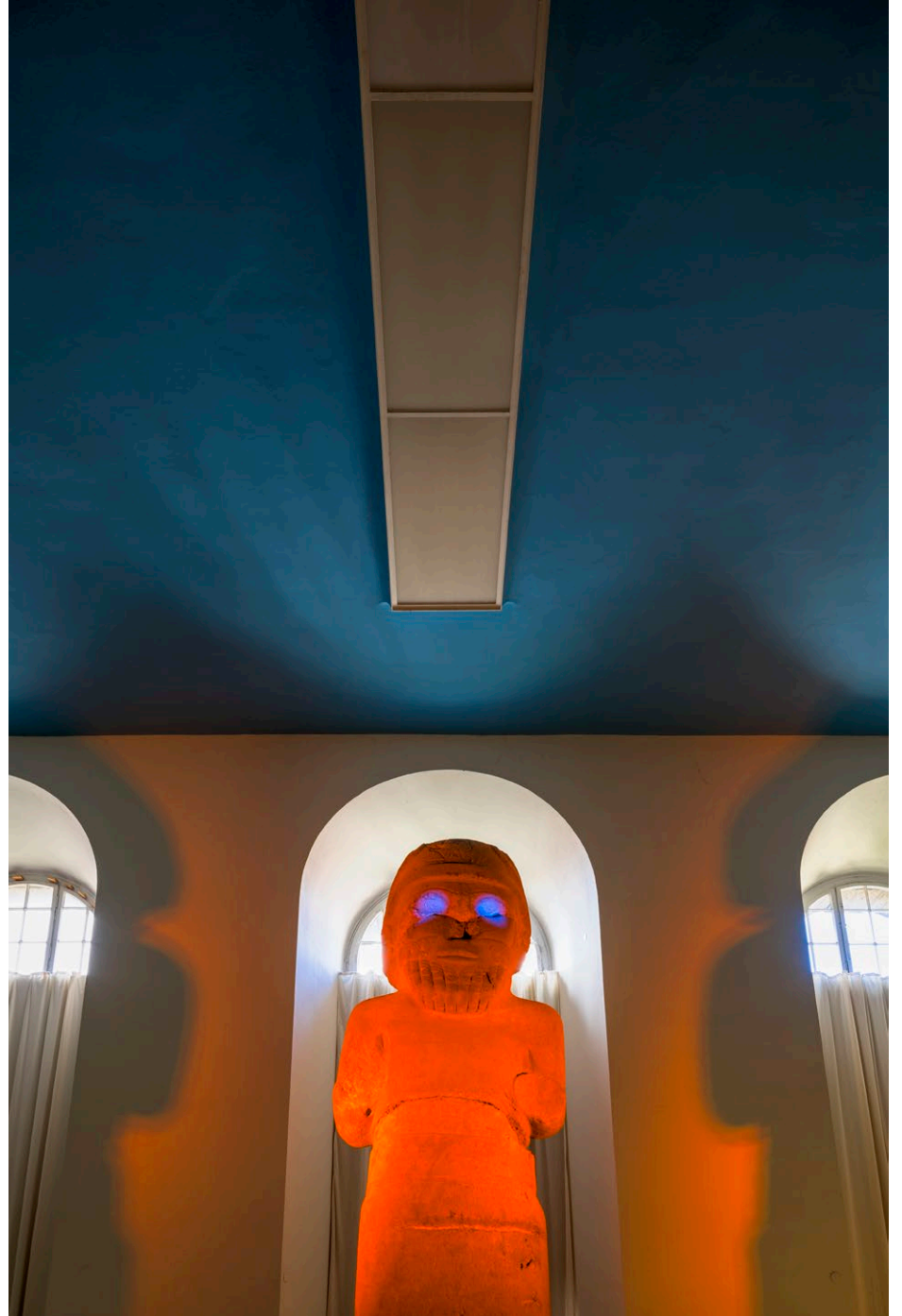
In a historical first, the Vorderasiatisches Museum (Museum of the Ancient Near East) and the Hamburger Bahnhof – Nationalgalerie der Gegenwart (National Gallery of Contemporary Art) joined forces on a trans-historical, site-specific presentation by British artist Liam Gillick throughout the halls of the Pergamonmuseum. From Babylon's iconic Ishtar Gate to the monumental sculptures of Tell Halaf, Gillick added layers of sound, light and colour – creating an overlay to evoke connections across periods of the Pergamonmuseum.

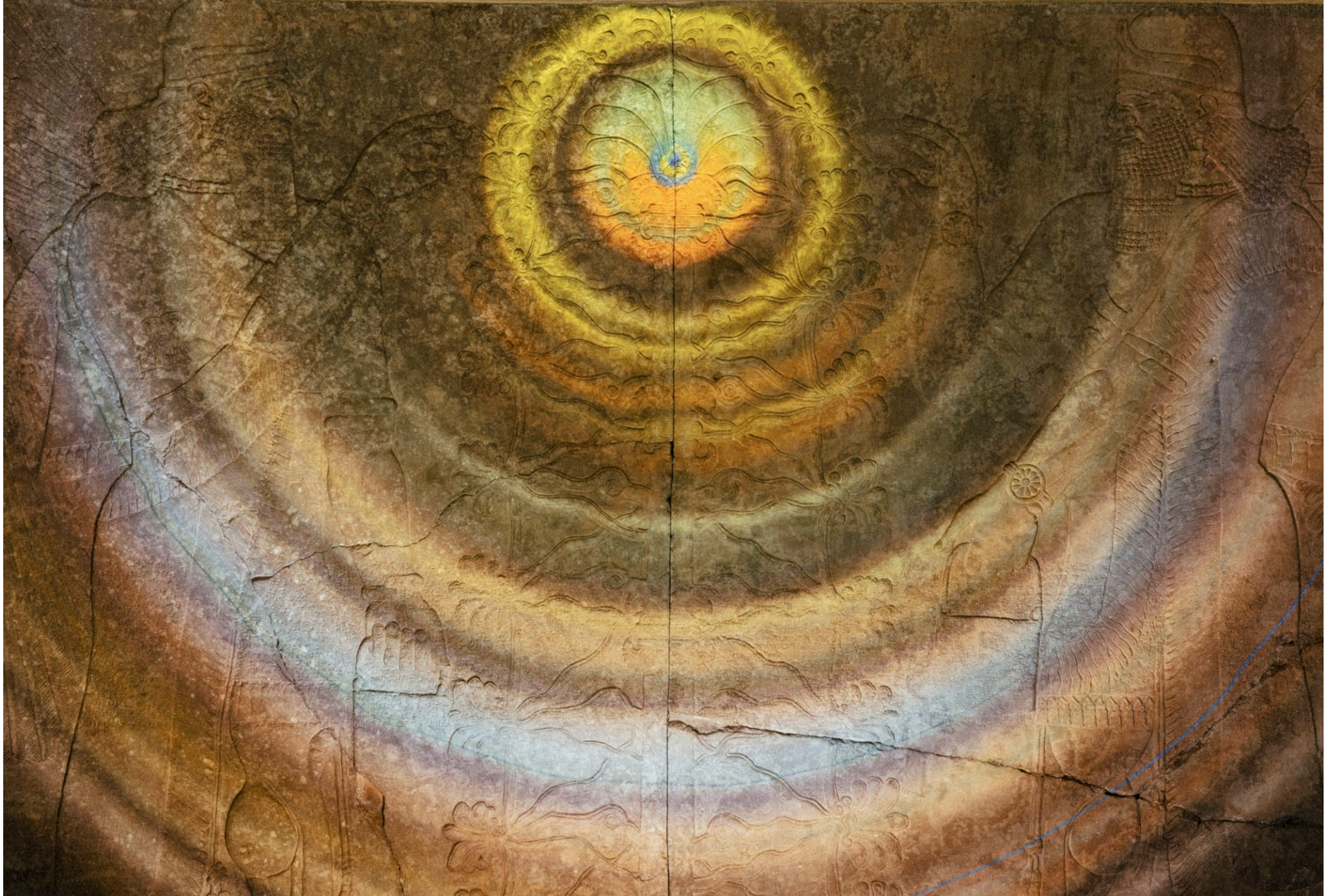
Since the 1990s, Liam Gillick has continuously engaged with the exhibition as a critical medium. Colour has been a central aspect of this work. Given complete artistic freedom at the Pergamonmuseum, Gillick engaged with the historical building and its collections. Entitled *Filtered Time*, his interventions took the form of light and colour projections and soundscapes that drew attention to, and exposed more profoundly the various historical periods of the Pergamonmuseum.











Christina Quarles
Collapsed Times

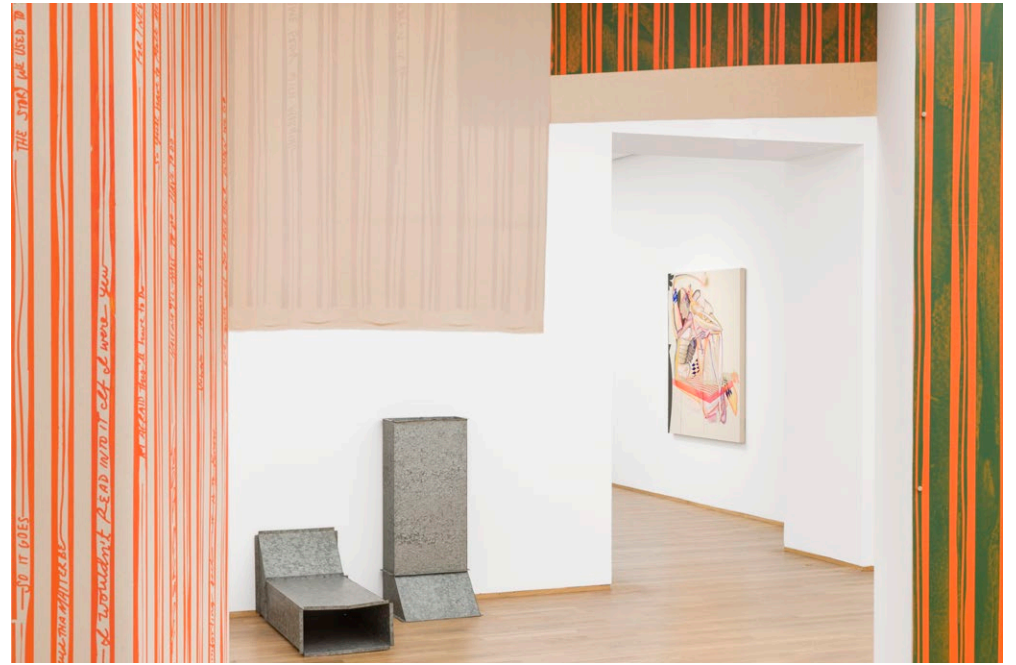
Location: Hamburger Bahnhof – Nationalgalerie der Gegenwart, Berlin, Germany
Curators: Sam Bardaouil and Till Fellrath

In “Collapsed Time”, Quarles exhibited her paintings alongside works from the Nationalgalerie collection by Absalon, Vito Acconci, Stanley Brouwn, Daniel Buren, Annette Kelm, Nam Jun Paik, and Charlotte Posenenske. Quarles confronted several decades of diverse forms of artistic practices, from photography and sculpture to video and performance, that have dealt with notions of physical and psychological confinement, and their impact on the representation of the human body. The exhibition at Hamburger Bahnhof featured paintings and works on paper by Quarles from 2016 onwards, as well as a large-scale painting installation created for the show.

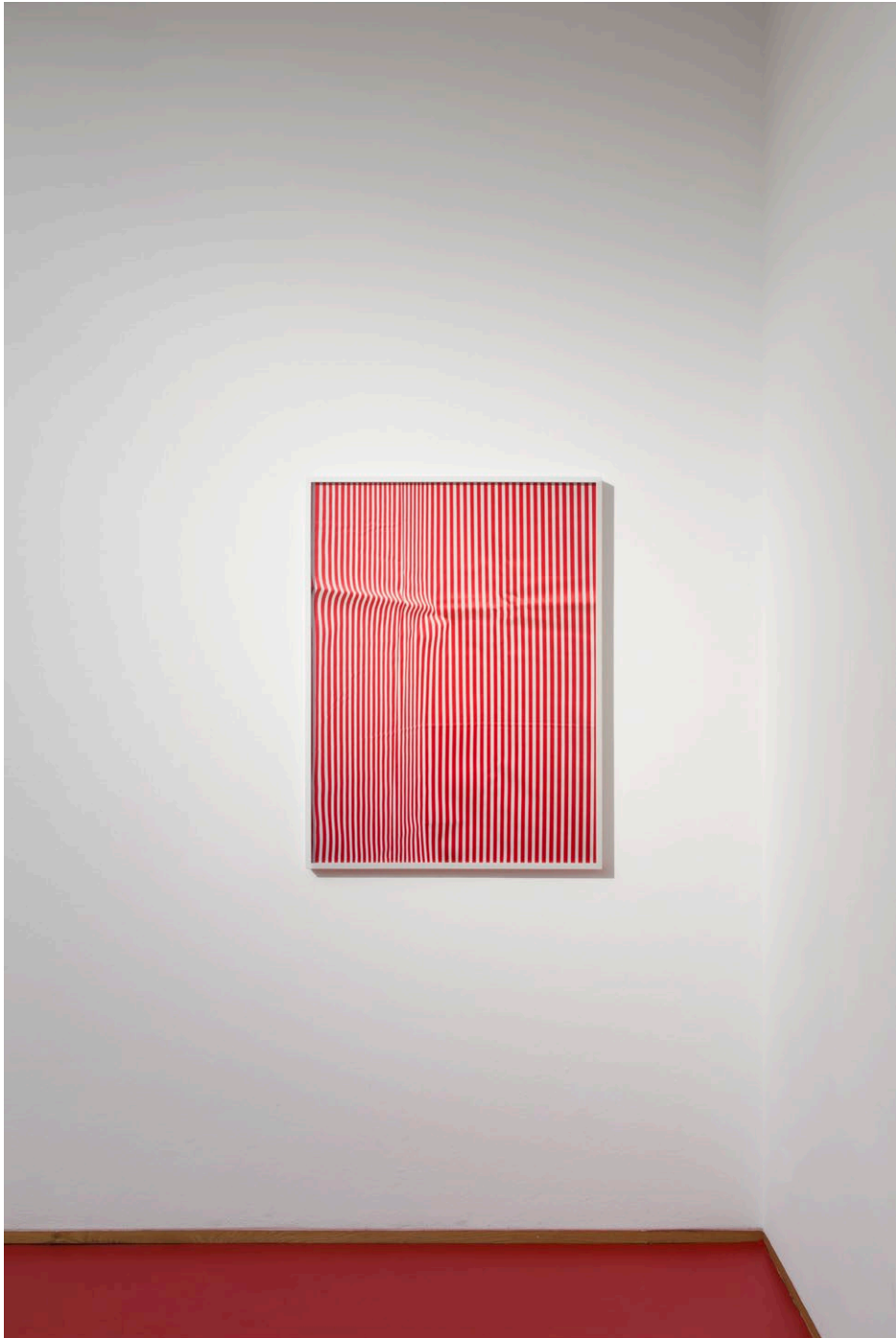












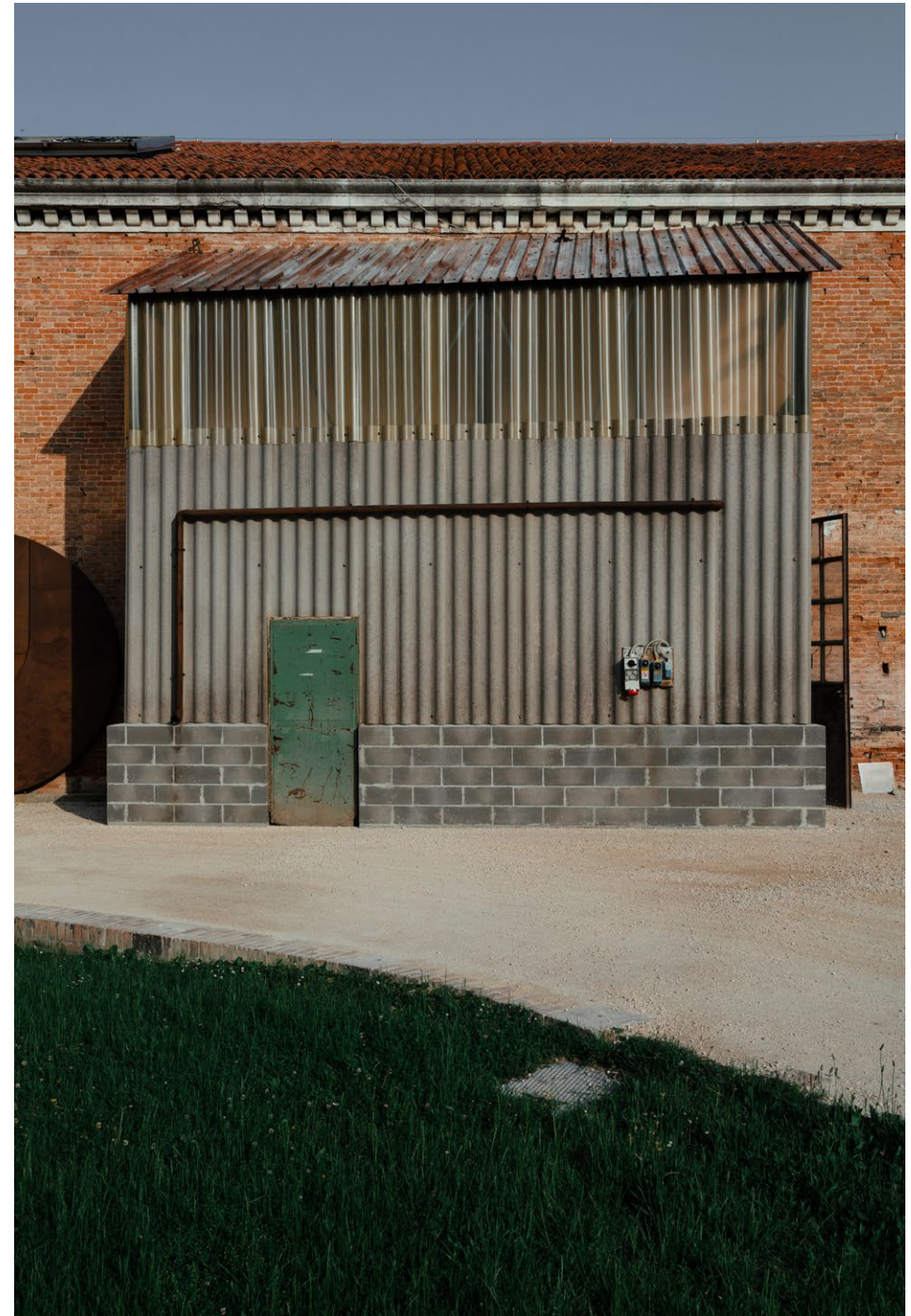
Biennale Arte 2022. Pavilion of Italy

History of Night and Destiny of Comets

Curator: Eugenio Viola

Exhibitor: Gian Maria Tosatti

History of Night and Destiny of Comets was an installation by Gian Maria Tosatti that combined literary references, visual art, theatre, and performance. It confronted the tricky balance between Humanity and Nature, between the dreams and mistakes of the past and the prospects future. The first part, History of Night, traced the rise and fall of the Italian industrial “miracle”, the vast warehouses between Ragusa and Cremona, the single paradoxically homogeneous panorama of a hypothetical journey into the Italian provinces that today reflects the frustration of a working-class that has come to an end. This scenario set the stage for the epiphany of the last act, Destiny of Comets, that is, of humanity that has crossed the earth in a rapid and luminous trajectory without, in the end, being guaranteed the right to inhabit this planet forever. Here, imagination was overturned in a cathartic epiphany.







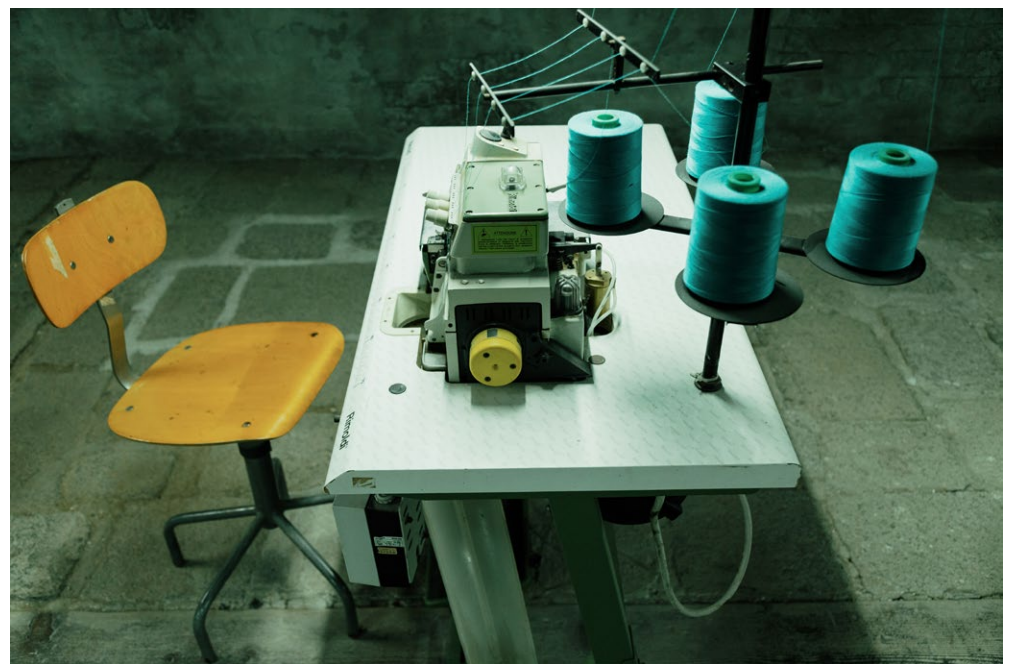
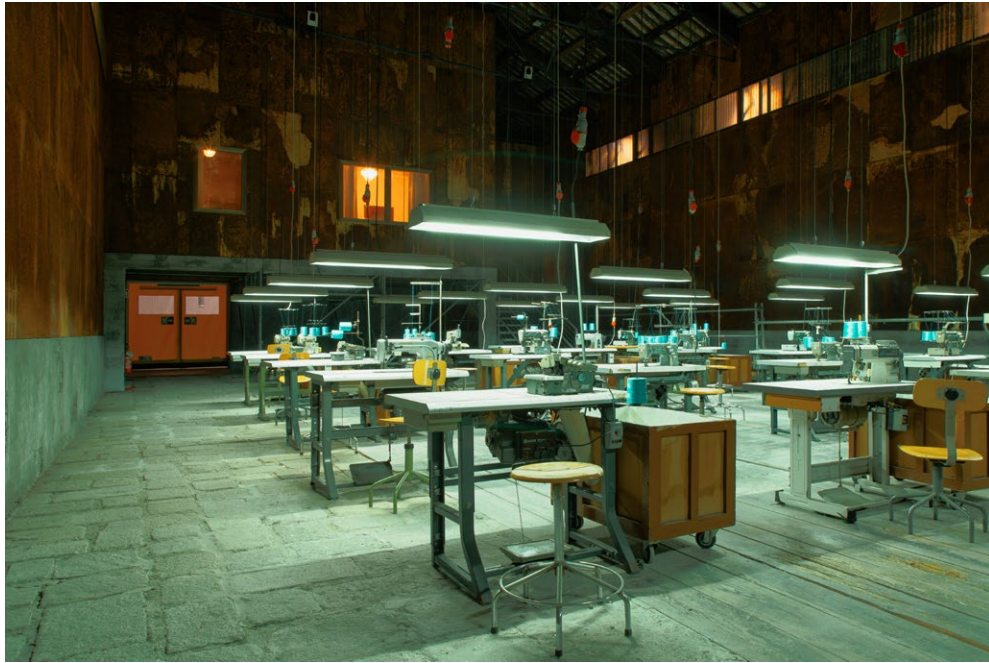


















Biennale Arte 2022. Pavilion of Germany

Relocating a Structure

Curator: Yilmaz Dziewior
Exhibitor: Maria Eichhorn

In her project, Maria Eichhorn focused on the history of the German pavilion and its architectural transformation. The Bavarian pavilion, built in 1909, was renamed the German Pavilion in 1912 and was redesigned in 1938 to reflect fascist aesthetics. A new façade, rear extensions, and a raised ceiling contributed to the Pavilion's intimidating appearance. Despite post-war modifications, the building still embodies the formal language of fascism. Maria Eichhorn uncovered traces of the original pavilion, hidden behind its 1938 redesign. The project also included city tours to places of remembrance and resistance conducted by Giulio Bobbo and Luisella Romeo and developed with the Istituto Veneziano per la Storia della Resistenza e della Società Contemporanea (IVESER), performances by Nkisi and Jan St. Werner, and a catalogue.













Biennale Arte 2022. Pavilion of France

Les rêves n'ont pas de titre / Dreams have no titles

Curators: Yasmina Reggad, Sam Bardaouil and Till Fellrath

Exhibitor: Zineb Sedira

Zineb Sedira's film installation investigated the drive to make militant films in the 1960s and '70s, a testament to the cultural partnerships forged in the past between the two sides of the Mediterranean. Zineb Sedira transformed the French Pavilion into a film studio, blurring the boundaries between fiction and reality, between personal and collective memory. The artist employed the cinematic processes such as the remake and the mise en abyme and found inspiration in numerous film genres. In the background, she shone the spotlight on the film *Les Mains libres*, realised by the Italian director Ennio Lorenzini in 1964; for this project, she found and restored the reels of this first Italian–Algerian coproduction. A French artist with a plural identity, Zineb Sedira has constructed her work on a personal journey spanning France, the United Kingdom, and Algeria. For this new project she teamed up with a curatorial team made up of Yasmina Reggad and the duo Sam Bardaouil and Till Fellrath.























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Biography

After completing a master's degree in Philosophical Aesthetics with a thesis on *Infinite Jest* by David Foster Wallace and a master's degree in Photojournalism and Documentary Photography, I am developing a career that combines experience in the fields of writing, photography, exhibition management and research.

I have over four years experience as an exhibition manager and cultural/art mediator, and over five years of experience in journalism and fiction writing. I am also a photographer, photo editor and translator. I work on various subjects, including contemporary art, social anthropology, politics, human rights, philosophy and literature.

I have published two books and narrative essays, articles and short stories in various Italian newspapers and anthologies.