

PORTFOLIO 2026

Marco Dalbosco

ARTIST STATEMENT

My practice develops through long-term encounters with people, places and social situations.

I am interested in experiences that are easily overlooked: isolation, physical vulnerability, dependence, care, and the ways in which people remain connected to one another.

Rather than approaching these subjects from a distance, I work through presence, listening and participation. The artwork often emerges slowly from this process and can take different forms: installation, sound, paper, photography, conversation or participatory action.

In recent years, much of my research has focused on ageing, illness and social isolation. Dancing And... developed through encounters with people living with Parkinson’s and participation in a Tango-Parkinson programme. More recently, Crossing grew out of a year spent working in a residential care home in Rovereto, Italy.

These experiences have led me to a simple question: what does it mean to be physically present for another person?

Touch, warmth and proximity can appear insignificant, yet they can communicate recognition, reassurance and attention. At the same time, technologies are increasingly becoming part of how care is organised and delivered.

SELECTED PROJECTS

CROSSING (2025} > loneliness elderly

2025 Crossing, part of festival Insediamenti, Private house, curated by Antonio Cossu, Trento IT

IO - TU (YOU and I, 1990 - 2026}

2026 Atelier Space, curated by Fiorenzo Degasperi, Trento IT

“YOU ARE MY MUSE” (2023)

2024, SHE DEVIL 13. (S)HE DEVIL, Studio Miscetti, Rome (with Alfredo Jaar)

DANCING AND... (Tango Parkinson, 2017-2022)

2019 Dancing evening, Mezzomonte (TN-Italy)

AGAIN (2022-2027)

2027 Suolo (Soil), Castel Belasi, cureded by Stefano Cagol, Campodenno (TN-Italy)

TRANSITI INCROCIATI (“Cross Transits”, 2022)

2022 Creative improvisation workshop, La Foresta, social community, Rovereto (TN-Italy)

“MI DICA QUELLO CHE SA” (2021)

DAMS50, 50 years of D.A.M.S. (University of Letters and Philosophy), of Bologna,
10 Posters, 10 artists, Bologna

PERCEPTION WAY (2011-2012)

2012 Center for Cultural Studies Goldsmiths University of London (Group Show), London

LABOR: WHAT IS IT (2012-2013)

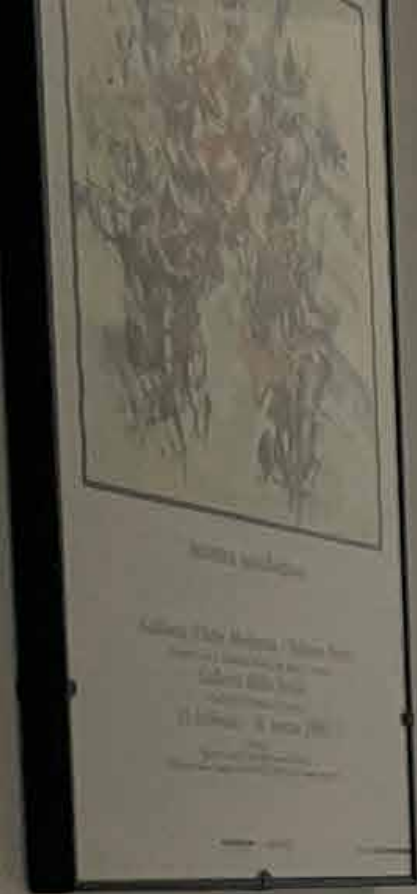
2013 Victoria Albert Museum Sackler Center Digital Studio, London

2013 Center for Cultural Studies, Goldsmiths University of London, London

2012 Interviews, Job Centre, London

CROSSING (2025)

One year field research in RSA Rovereto, paper silhouettes, wheelchair, window, market sounds inside.



IO - TU (1990-2026)

White is not absence, but a search. Four paintings 1990-2023, superimposed, LIS sign language IO-TU dialogue.

The interval MA as energy between.



“YOU ARE MY MUSE” (2023)

2024 SHE DEVIL 13. (S)HE DEVIL, Studio Miscetti, Rome (with Alfredo Jaar)

Two heads. Two worlds. They rotate according to each other, thinking and speaking in a tension of mutual will of a common path based on the balance necessary to achieve a communion of intentions. Here is the Muse (woman) who in mythology inspires the poet-artist, there is no male term for muse, here in this performative action its unique dimension changes.

Choreographers and performers: Sabrina Campagna, Marco Dalbosco

Performance, variable time. Video recording at 3:17



DANCING AND... (2017-2022)

The idea for the project was born in 2017 with participation in a Tango-Parkinson course. This experience gave input to the knowledge and in-depth study of this topic.

Interview with the participants of the tango course, Rovereto (TN), 2018.

Milonga (dancing evening) with the group of the Tango-Parkinson course of Rovereto a Mezzomonte (Trento), 2019.

Interview with Sandro, a person with Parkinson’s on the effects and implications of the disease, Rovereto (TN), 2019.

PATRONAGE





INTERVIEW EXCERPTS (2018)

Interviews excerpts with tango course participants (sensations and perceptions of the tango course), Rovereto (TN), 2018.

FRANCA

Marco: How is your daily life?
Franca: My daily life is that unfortunately I have to deal with a degenerative disease, and not every day is the same, and there are many little things that make you... maybe I want to put on my shoes, I can’t because I have a block, and they are small things but combined with all the others they really ruin your day let’s say, then there are moments when you feel good and then you recover a little from that... in short you manage to do something that’s it.
M.: What did you think about tango before starting the course?
F.: Well, I’ve never thought about taking a tango course, that is, I’ve always liked seeing dancing too, but I didn’t think that... I feel great and it seems to me that even with walking it gives me a bit... even with tango I walk a little fast, while maybe if I’m at home I take small steps at a certain time.
M.: Have you noticed any physical or psychological changes in you since you took part in the tango course?
F.: Yes, also psychological because when I have to come to tango I’m happy, I’m happy to spend those two hours because I’m also with the others.
M.: How long have you been ill?
F.: 16 years old.
M.: Do you think tango has a social effect for you?
F.: Yes, because you are together, yes... as they say... you also involve other people.
M.: What effects has tango had on your life? Has it changed your perspective on seeing things?
F. ; Oh God, it was possible, I see that you manage to do something, even if sometimes I think I can’t, but little by little with the patience of the teachers and volunteers who are very good, in short you manage to do something that I didn’t think of to do, for example the last time to do... them. I don’t remember what it’s called anymore, it seemed difficult to me, then I managed to do it.

ANNA (Andrea’s wife)

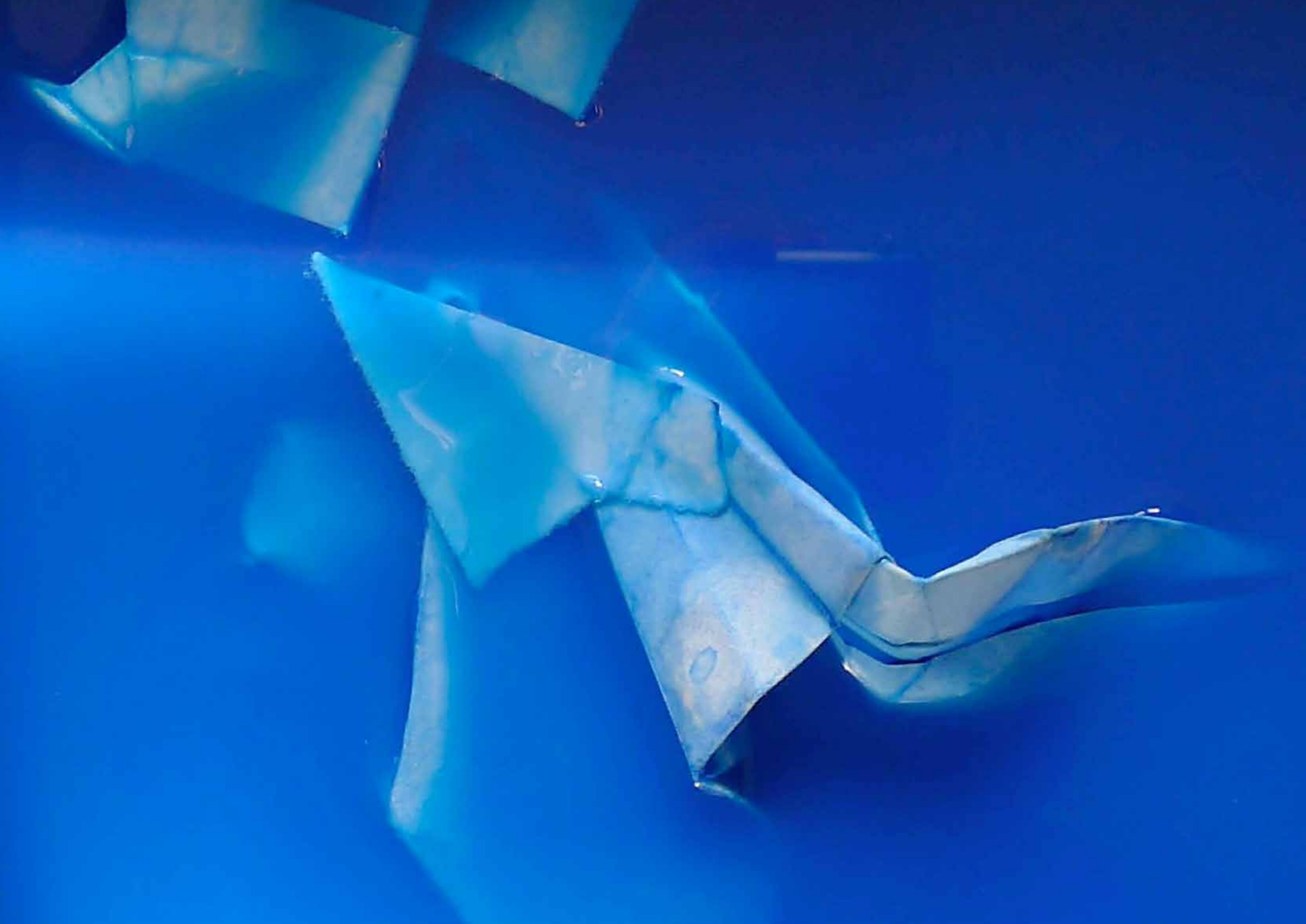
Marco ; ... What did you think about tango before starting the course?
Anna; But, he has taken several dance courses in the past, in the past, but he has never dedicated himself to going dancing. Now that we no longer have so many things to do, ehh we decided to follow this path, in short, and he is very happy, even within his limits. But when I say to him: “let’s go, let’s not go today, do you feel like going?”, he has the strength, as he says let’s go for a walk, that maybe he can tell me no, when it’s tango time he says: “no don’t come on, let’s go.” So, yes...
M.: Do you think tango has a social effect for you?
A. ; Well, of course yes, yes, very much.
M.: What effects has tango had on your life? Has it changed your perspective on seeing things? Has the point of view changed in any way or has it remained the same?
A.: Something has changed for me, ehh in the sense also, I don’t know if I answer exactly, I answer like, in the sense of tango, of the tango lesson, even at home he puts on the music no, and he tells me: “come on, let’s try step eight”, because maybe he doesn’t remember it. (...) Meanwhile we’re having some fun at home too.
Well this thing is beautiful, at least you have changed, in the bad you find things...
Yes, but saying that if he didn’t have that too, let’s say tango, maybe he was sitting there watching television, instead with the excuse “come on, let’s try doing that”, it’s already something he wants to do, no.
Afterwards, within our possibilities, within our limits, in short, at least we are in balance.

AGAIN (2022-2027)

An origami paper lily floats in a basin of blue water. It slowly dissolves.

The lily is the symbol of the Annunciation: the Archangel Gabriel brings Mary the news of the Advent. But every birth is a landing on earth. The spirit becomes matter, becomes soil.

AGAIN means “again.” A new flower, a new earth. Because the earth, if we let it dissolve and be reborn, is truly reborn every day.



TRANSITI INCOROCIATI (2022)

Creative improvisation workshop, with the aim of exploring the other through a participatory process, La Foresta, community academy, Rovereto (Trento)



“MI DICA QUELLO CHE SA” (2021)

A central perspective of a university exam room, a depth of field given by the superposition of a text in the foreground. A double reading that introduces the different interpretative dimensions of looking. The interpretative level of the text conveys two types of situations. The typical sentence that the teacher asks the student as a last chance for a failing exam, and the other situation is the question that is asked to an inquisitor in a court.

Here then the image takes on two values, two interpretations, two weights. The passerby is asked for a reflection, which the place, environment represented through the text conveys.

VIMI

DICA

QUELLO

CHE SA

1997 - 1998 - 1999

PERCEPTION WAY (2011-2012)

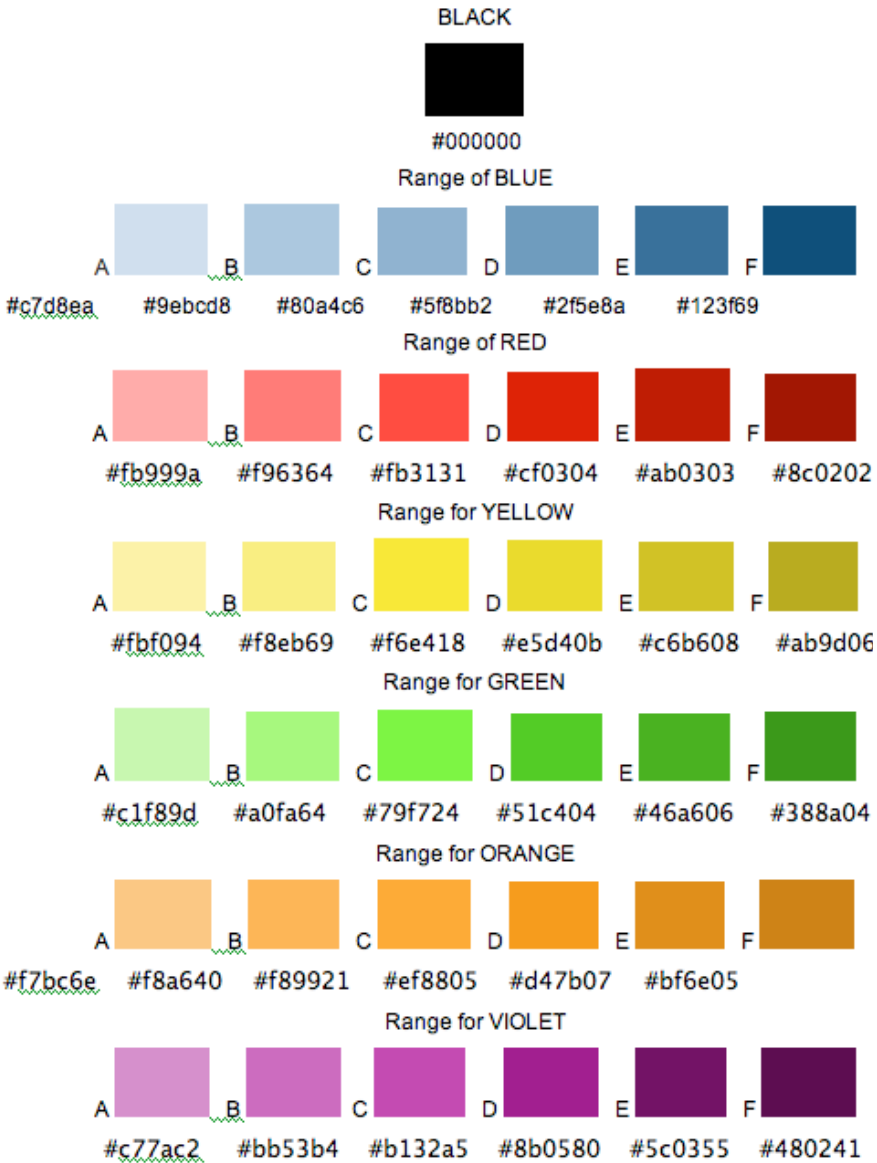
According to Goethe’s theory, the place where one captures information, through the phenomenon of light, does not have a defined space, but a specific physiological instrument for “feeling”: the eye.

The nature of perception is mobile and captures the relationship between two rhythms of motion, which is in any case never instantaneous.

All this leads to perception being a process of the mind, subject and determined by multiple factors such as culture, language, age, work, physical state, etc.

PERCEPTION WAY > Data processing

CONDITION: 1 st COPY FOR SICK PEOPLE							
Location	Sex	Age	Job Status	Time	Illness	Showing	Nationality
H hospital	M Male	A Child -10	S student	MO morning	B begin sick	SP speaking of	ME Mediterranean area
HO house	F Female	B Teenager 11-20	W worker	AF- afternoon	S sick	SH showing it	AS Asian area
O Other	O Other	C Adult 21-40	SR Retired/ Sick retired	EV evening	V very sick	ME meaning of	AM American area
		D 40-Over			H healing		



The first line THINKING for the five SICK and HEALTHY people

BLUE > SICK > 40 A (newborn), one B (child), one C (teenager), one D (young), one E (adult)-one 40, one F (other)-one 40



BLUE > HEALTHY > 40 A (newborn), 40 B (child), 40 C (teenager), one D (young), two E (adult), two F (other).

RED > SICK > 40 A (newborn), one B (child), one C (teenager)-one 40, two D (young), one E (adult), one 40, 40 F (other).



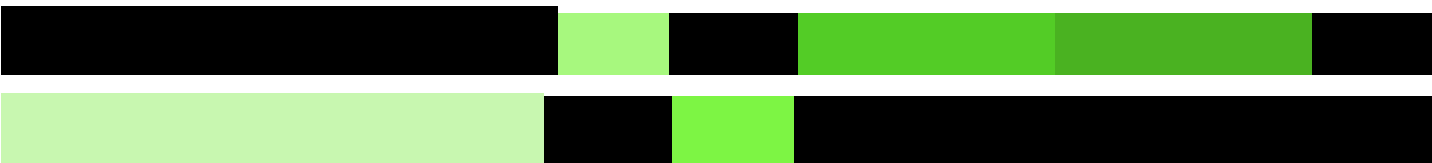
RED > HEALTHY > 40 A (newborn), 40 B (child), two C (teenager), two 40 D (young), two E (adult), one F (other).

YELLOW > SICK > One A (newborn), two B (child)-two 40, one C (teenager), 40 D (young), 40 E (adult), one F (other).



YELLOW > HEALTHY > 40 A (newborn), four B (child), one C (teenager), 40 D (young), 40 E (adult), 40 F (other).

GREEN > SICK > Four 40 A (newborn), one B (child), 40 C (teenager), two D (young), two E (adult), 40 F (other).



GREEN > HEALTHY > Four A (newborn), 40 B (child), one C (teenager), two 40 D (young), two 40 E (adult), two 40 F (other).

ORANGE > SICK > one A (newborn), one B (child), 40 C (teenager), two D (young), one E (adult), 40 F (other).



ORANGE > HEALTHY > 40 A (newborn), 40 B (child), one C (teenager), two D (young), one E (adult), one F (other).

VIOLET > SICK > 40 A (newborn), two B (child), one C (teenager), 40 D (young), one E (adult)-two 40, one F (other).



VIOLET > HEALTY > 40 A (newborn), ONE B (child)-one 40, 40 C (teenager), 40 D (young), three E (adult), one F (other).



LABOR: WHAT IS IT (2012-2013)

Various scientific research has long shown that the unemployed suffer from chronic stress, anxiety and depression. This status creates a negative impact on the brain and its normal functioning, consequently in acting and relating to others.

LABOR: WHAT IS IT > Interview

Interview outside the Job Centers in London.

Six precise and clear questions that give an idea of the status of the unemployed.

- 1. How long have you been unemployed?
- 2. How long have you been looking for work?
- 3. Do you feel your skill is useful in finding a job you want?
- 4. Which are your skills?
- 5. How are you feeling in this situation?
- 6. How does being unemployed affect your life?

LABOR: WHAT IS IT. V&A Sackler Centre - Goldsmiths University

A Ring as a metaphor for a society that forces us to fight every day, leading us to live in constant tension, like a boxer fighting for victory.

People enter the Ring, and by touching the ropes, activate the audio that transmits the responses of the unemployed recorded outside the Jobcentres.

The audience is thus sensitized and brought closer to the feelings of this category of people.

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QUESTIONNAIRE

Location

Jobcentre Plus, 39 Drayton Street, London N1 3J1

Interviewer Number: 20

Interview date: 10th of June 2013 from 10⁰⁰ to 12.15

Response received: 20 Moved: 10 No Response: 4

1. How long have you been unemployed?

2. How long have you been looking for work?

3. Do you feel your skill is useful in finding a job you want?

4. Which are your skills?

5. How are you feeling in this situation?

6. How does being unemployed affect your life?

QUESTIONNAIRE

Location

Jobcentre
Baronsclay Road, London, N1 0H0

Interviewer Number

Interview date: 5 June 2013 from 13.00 to 13.53

Response received: 6 Moved: 8 No Response: 4

1. How long have you been unemployed?

2. How long have you been looking for work?

3. Do you feel your skill is useful in finding a job you want?
 what are your skills? Do you think the Job Centre provides jobs that are relevant to your skills?

4. How are you feeling in this situation?

5. How does being unemployed affect your life?

Could be asked about people

Response could be given

