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SIGHT      SIDE

Clo Bourgard

Insight Inside is an exhibition resulting from the art-science-health residency that Clo Bourgard developed at Champalimaud Foundation, integrated in the program Bridges to the unknown: crossing art with science.

The sculptures are on sale at the online platform p55.ART and 20% of the sales will go to the non-profit association Mama Help

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SIGHT   SIDE

OR HOW TO NAVIGATE  
THE UNKNOWN

One day, Clo Bougard decided that her work, at least in the near future, would focus on the human body. In her studio, she started to sculpt heads with more or less obvious stories. If, at first glance, a certain pattern made them seem somewhat homogeneous, at second glance the details exacerbated the differences between them – and a series of possible interpretations could arise. Those who visited her studio in 2012 would find the artist in Clo Bougard exploring the singularity of each repetition, always starting from the same aesthetic referential. Heads – symbols of all that is most human. Flaw, error, fear, hope. Health and disease. Life and death. Every cyclical process of human existence.

That same year, the Champalimaud Foundation was recognized by the American magazine *The Scientist* as the best place, outside the United States, for scientists to do their post-doctoral work. It was never just a research center. Nor was it only a clinic. It became, right from the beginning of its history, a reference for those who navigate the unknown, searching for answers. Inside the building that subtly dominates the landscape by the Tagus River, a journey into the unknown

was starting to solve the enigmas of the present. The labs, the operating rooms, the gardens, the auditorium, the exhibition center, grew more alive with each passage.

We know today how complex, multi-layered beings make us what we are. A body isn't just a body. Actions are not born in a vacuum. Everything is connected. That is why the Champalimaud Foundation dedicates itself to a translational approach between fundamental research in the fields of cancer and neuroscience, on one hand, and clinical activity on the other, in order

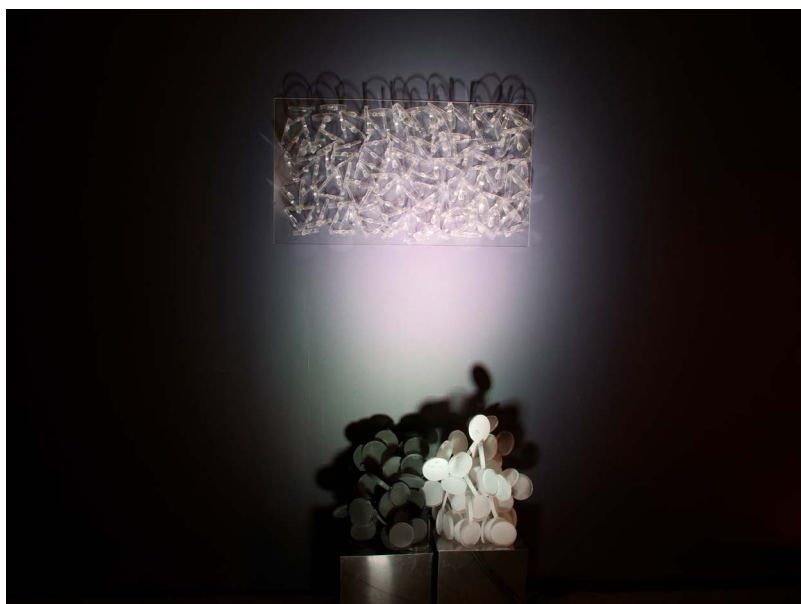


to foster the development of therapies and the patients' well-being.

In 2021, the Champalimaud Centre for the Unknown opened itself even more to the unknown. Julia Salaroli, dancer and choreographer, and Patrícia Correia, neuroscientist, created *Bridges to the Unknown: crossing art with science*, a program that aims to explore art's links with science and health. Since its creation, numerous initiatives have been launched and shaped at the Champalimaud Centre for the Unknown, in which science, health, technology, education and art touch, cross and contaminate each other. Combined with the dynamism of its international and multidisciplinary community, doors started opening to the public, consolidating the sharing of knowledge and the involvement of society. The program *Bridges to the Unknown* is here to cement the crossing of art with that pathway.

One day, Pedro Gouveia, a doctor from the Champalimaud Clinical Centre, suggested Clo Bougard's work, having seen that one of her heads contained surgical elements. It was there that she and *Bridges to the Unknown* crossed paths.

At around that time, the artist's interest in the human body had already expanded its borders. And now, having the possibility of circulating inside the Champalimaud Centre for the Unknown, she wanted to better understand the oncological process. That was her premise, but she was willing to let herself be carried away by what she would discover and by the encounters she would have. During six months, she visited the "Champalimaud" twice a week. She went from Clo Bougard to Clo. She watched a surgery during her first days and registered



the breathtaking sensation of an orchestration that needs to find synergy – and where little needs to be said for coordination to happen. She let herself be surprised by the less visible characters whose work is nonetheless essential. She embraced the challenge of working with waste materials from the labs and the clinical space of the Champalimaud Foundation. The collection of these materials was done in collaboration with the “Green Team”, a movement formed by members of the Champalimaud Centre for the Unknown, whose aim is to create a positive example of environmental sustainability in research, in medicine and in work practices.

She began with the clinic, went into the operating room, then up to the laboratories. She walked the corridors that connect the different units of the Champalimaud Foundation without anyone noticing her or seeing her as a foreign body. She met with the different laboratories, wanting to know more about the research they did. She thought for months about the zebra-fish that Rita Fior’s lab works with, getting closer to a personalized medicine that takes into ac-



count the individual and its unique characteristics. She kept in mind the conversation she had with Albino Oliveira-Maia about the complexity of the relationship between mental health and physical disease. Subliminally, an exhibition was taking form.

In a hall between laboratories, where some people spend time thinking on their own and others talking to each other during coffee-breaks, Clo Bougard stored all the memories of the days spent at the Champalimaud Centre for the Unknown. Through the window she could always see the sun setting on the horizon. Walking through the different rooms, she started finding the boxes with the waste materials that would become the basis of the pieces she now presents in “Insight Inside”, which she produced in an organic way all through her long residency period. In this bridge between art and science, Clo found a way to read reality and to explore human perceptions about the world that is common to both parts – and she understood that the process is at the core of artistic and scientific research.

“Insight Inside” is the moment when Clo Bougard’s residency opens to all, where new clues about what we are can emerge. It is also a sensory experience, an invitation to reconnect body and mind. The beginning of a journey to the familiar side of the unknown.



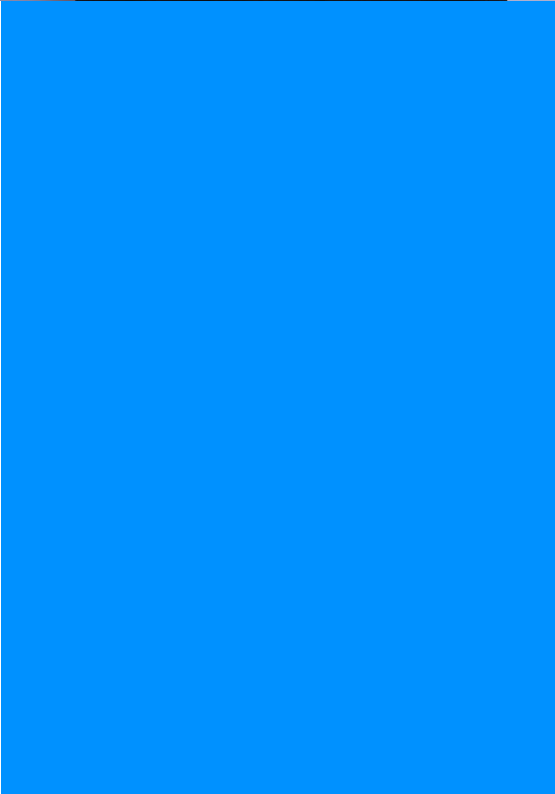
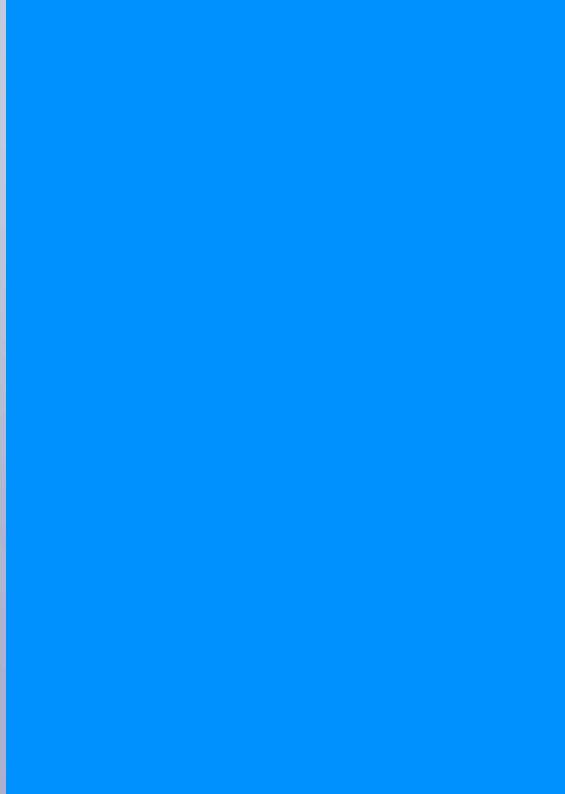




# Oxygen

There is (im)perfect balance in its distribution that guarantees life. Sometimes the delicacy of how it all functions makes it look like magic. Transparent and odourless, oxygen is one of the central elements to this balance. We are not always aware of its presence, but it is essential to survival, communication and emotion. To life.

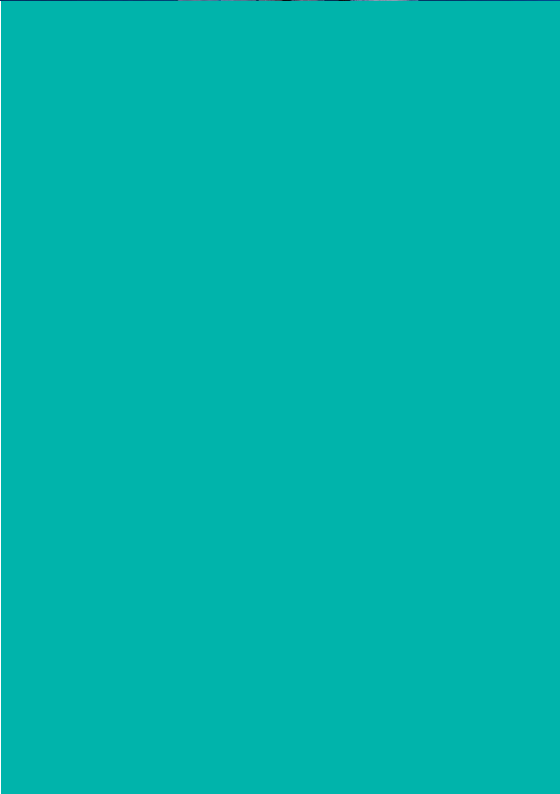
Sculpture made from ventilators,  
obtained from the Champalimaud  
Clinical Centre.  
Size 60 cm X 50 cm



# My healthy lungs

The body, the facial expression, the hair more or less dishevelled. When we look in the mirror, we see the most immediate. What about the inside? Not everything can be seen immediately and not all solutions for the invisible problems are revealed in the mirror. What do you see in your reflection?

Sculpture made from syringe caps,  
obtained from the Champalimaud  
Clinical Centre.  
Size 60 cm X 50 cm





# Coração Quadrado

If the heart is beating, we are reminded that we are still alive. It is a regulator organ, feeding all cells, even the ones we don't know we have, but it also has a warning function. It warns us of what we feel, it changes with our emotions, even if it is not in the heart that our thoughts reside. How does the heart feel? How can it awaken us to emotions of which we are not yet aware?

Sculpture made from Pasteur pipettes  
and computer valves, obtained from  
Champalimaud Research.  
Size 40 cm X 25 cm



# Listen

We are visual beings. Always photographing. Carrying thousands of images in our pockets, saving memories that we do not wish to forget. If we were to add sound to those images, our experiences would gain another dimension. A more complete experience emerges from the complementarity of the senses. And beyond what is visible, human existence reveals itself.

Sculpture made from silicone obtained  
from Champalimaud Research.  
Size 10 cm X 12 cm



# I feel your respiration

How many units of an object do we need to identify it as a complete object? How many parts of a face do we need to recognise it? It is in the flow that crosses and joins the different parts that unity is forged. Although we feel only the inhalation and exhalation, the process complements itself automatically and invisibly, constituting vitality: a breath.

Sculpture made from silicone and plastic,  
obtained from Champalimaud Research.  
Size 12 cm X 10 cm

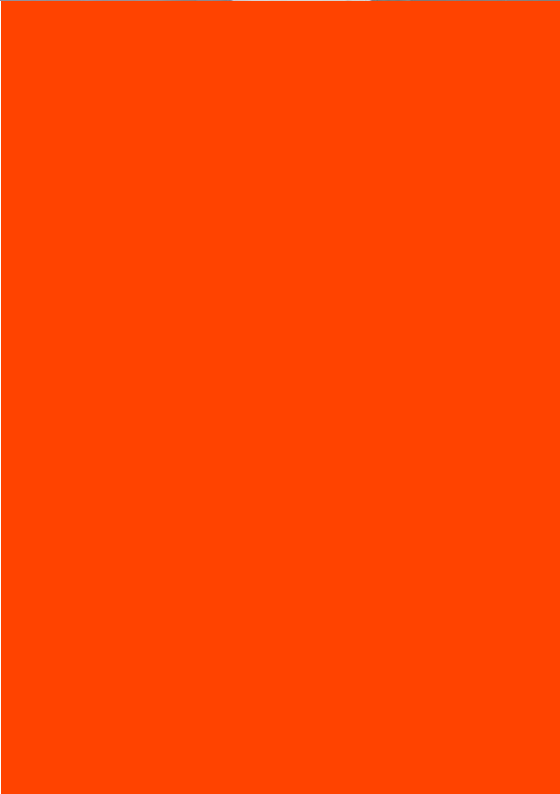


# Hello, my Frankenstein

If we converted all genetic information into digital storage units, such as bits and bytes, we would be surprised by its dimension. Although this information is concentrated in our cells' nuclei, it is its hidden complexity that makes all beings, even though biologically composed of the same elements, so different from each other. It is in the communal gathering of singularities that we come closer to understanding the universe.

Sculpture made from saline bottle caps, obtained from the Champalimaud Clinical Centre.  
Size 1/1 human scale



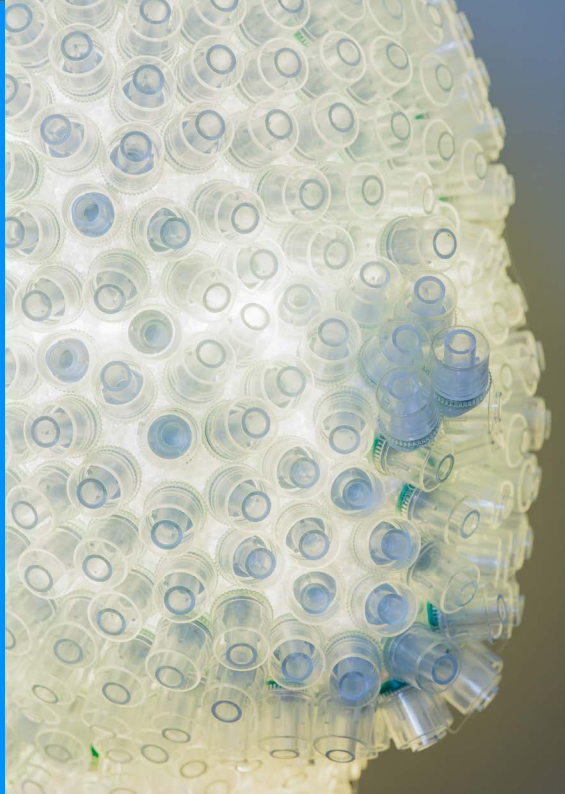




# Válvula

If we could behold any brain's full capability, we would see that all minds are brilliant. Not just because of their genetic heritage, but also due to what they accumulate and produce throughout their lifetime. What makes some minds apparently more brilliant than others is the environment in which they evolve. All minds are brilliant. Some become enlightened by the exchange of knowledge between the inside and the outside.

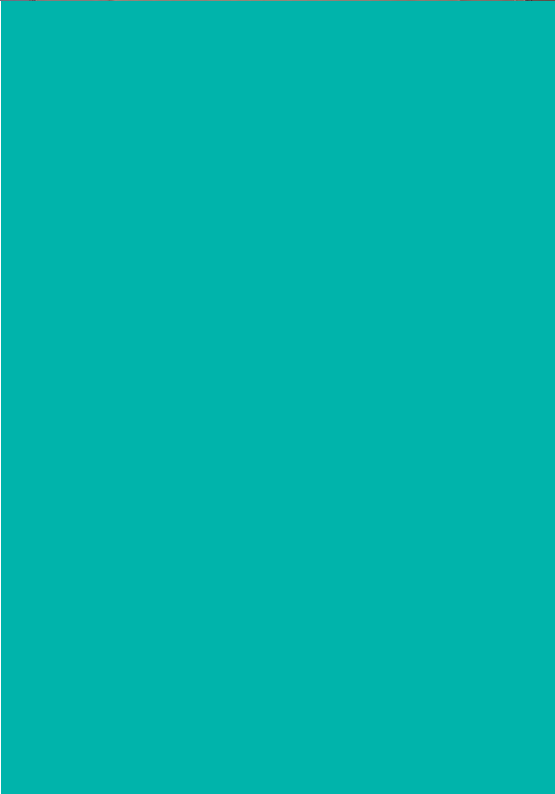
Sculpture made from check valves and pipette tip boxes, obtained from Champalimaud Research.  
Size 1/1 human scale



# Breast Protector

There is a protective instinct inherent to ancestry. Grandmothers who protect mothers, mothers who protect daughters. Women who protect women. There is an embrace that arises at the right moment – real or imagined. Holds back pain and tiredness, carries beliefs and superstitions. The healing effect of protection is born from this support.

Sculpture made from syringe caps,  
obtained from the Champalimaud  
Clinical Centre, and LEDs.  
Size 35 cm X 22 cm



# Equação

If someone was asked to translate their own brain into concrete symbols, they would maybe draw, or express themselves through words. But the more we know, the more certain we are of the brain's complexity. Can an equation help us understand its functioning? How many equations are necessary? Does the abstraction of mathematical equations hold the necessary space for us to come closer to what we do not yet know about our nervous system? Amongst so many discoveries, maybe we can find the equation that translates life.

Installation made from pipette tip boxes,  
obtained from Champalimaud Research.  
Size 1m X 1m



# Experiment

During an experimental process, there are papers spread over a table, scratched out equations, trials and errors. The hypothesis. Some works of art exist only in the mind of those who imagine them. Some sculptures do not leave the studio, just as some experiments do not take shape in the lab. In science, as in art, conclusions beget new questions. It is the creativity of both that draws future possibilities.

Installation made from Petri dishes,  
obtained from Champalimaud Research.  
Size 60 cm 70 cm





# Inside

In this body lives the future and the present. What once was there, can no longer be found. It disintegrated. Sometimes it comes back to memory, it's as if the feeling of it is back. But it is no longer there. How can we give a new meaning to something that affected us so deeply? How will we feel about a space that was once occupied and is now, again, empty?

Installation made from melted plastic,  
obtained from Champalimaud Centre  
for the Unknown.

Size 60 cm X 45 cm



# Eva Petri

In the transparency of the Petri dishes, traces of zebra-fish movements, captured during behavioural experiments, can be found. Avatars of these small fish are used to search for personalised treatments for tumours in humans. We are diverse beings, showing different responses to the same treatment. Fundamental science also acknowledges and seeks to consider individuality.

Sculpture made from Petri dishes on computer stand, obtained from Champalimaud Research.  
Size 190 cm 60 cm



# Kiss my brain

In order to understand the world, different perspectives are needed. And different technologies. Together, they are translated into different languages – from human language to artificial intelligence, from numbers to machines. Also art. Although, at some point, art and science may seem distant, both try to understand the world. Are the solutions needed for the future in the coming together of art and science?

Sculpture made from computer keyboards and acrylic, obtained from Champalimaud Research.  
Size 45 cm X 60 cm



# Placebo

Humans are much more than their physical dimension. They are the outcome of the complex interconnectedness between the several dimensions that constitute them. From the matter of the body to the vivid abstraction of the mind, a relationship of interdependence is established that is translated into the potentiality of the human condition. Are the sensations we experience in our body or in our brain? How much control do we have over what we feel?

Installation made from pipette tip boxes, obtained from Champalimaud Research, chrome-plated aluminium foil and paracetamol tablets.

Size 80 cm X 65 cm



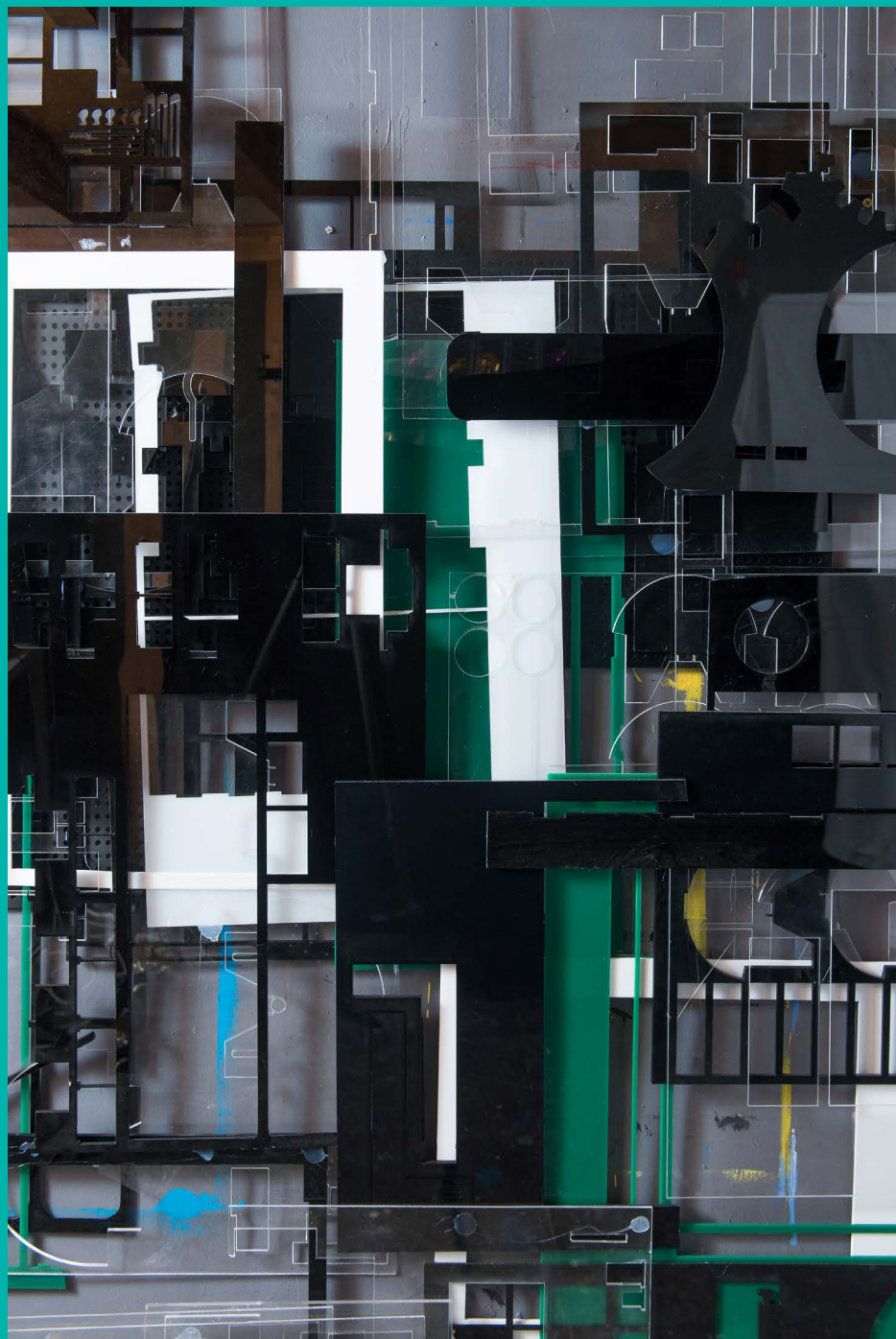




# Green maze

The brain asks questions and generates answers. It is an actor and spectator, plans the future and relives the past. It spends time learning, collecting memories, managing inner states and projecting behaviours in response to environmental stimuli. But how is it conditioned by genetics, which has been present from the beginning? What pathways are still left to explore within the labyrinths that comprise us?

Installation made from acrylic tips,  
obtained from a laboratory  
from Champalimaud Research.  
Size 120 cm X 100 cm



# Thyroid

Not everything is what it seems. With the evolution of observational methods, science shows us how appearances can be misleading. How is the thyroid, such a small organ, similar in size and fragility to a butterfly, able to regulate and deregulate our body? It hides within itself the ability of organising and disorganising us from the inside. From our bones to our mental state.

Sculpture made from melted plastic, pipette tip boxes and cardboard, obtained from the warehouse of Champalimaud Centre for the Unknown.

Size 160 cm X 50 cm

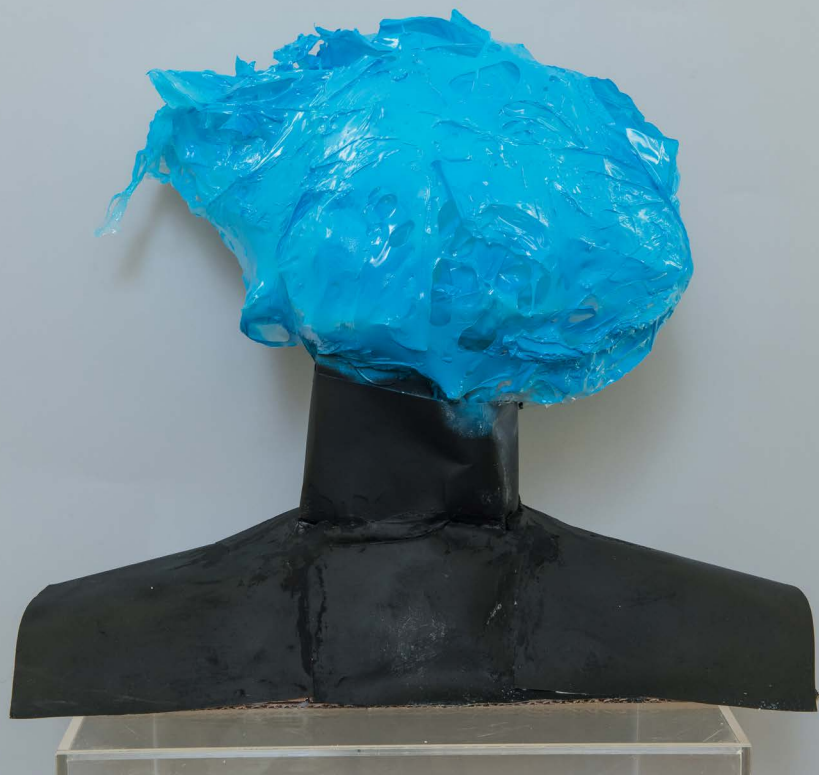


# Dark blue

In suspension. This is often the feeling a patient is left with after they receive the news. Especially news that dictates the course of their lives. It is like a gust of wind that haunts the mind fleetingly, slowly gaining bearing. It is a profound metamorphosis in the patient's mind. Sensitivity when communicating may speed up the rejoining of the body and mind. The news begins to be processed.

Sculpture made from melted plastic, obtained from the Intensive Care Unit, and cardboard, obtained from the warehouse of Champalimaud Centre for the Unknown.  
Size 60 cm X 50 cm





# Surgery

In a dance company, each dancer moves knowing their place. In a research laboratory, each researcher knows which experiment they have to conduct next. Amongst a group of surgeons operating on a body, each surgeon knows their place and the order of the tasks they have to perform. In silence, there is an invisible communication that indicates direction. The natural synchronicity of a collective walking in the same direction.

Sculpture made from paper and plastic,  
obtained from the Champalimaud  
Clinical Centre.  
Size 40 cm X 25 cm

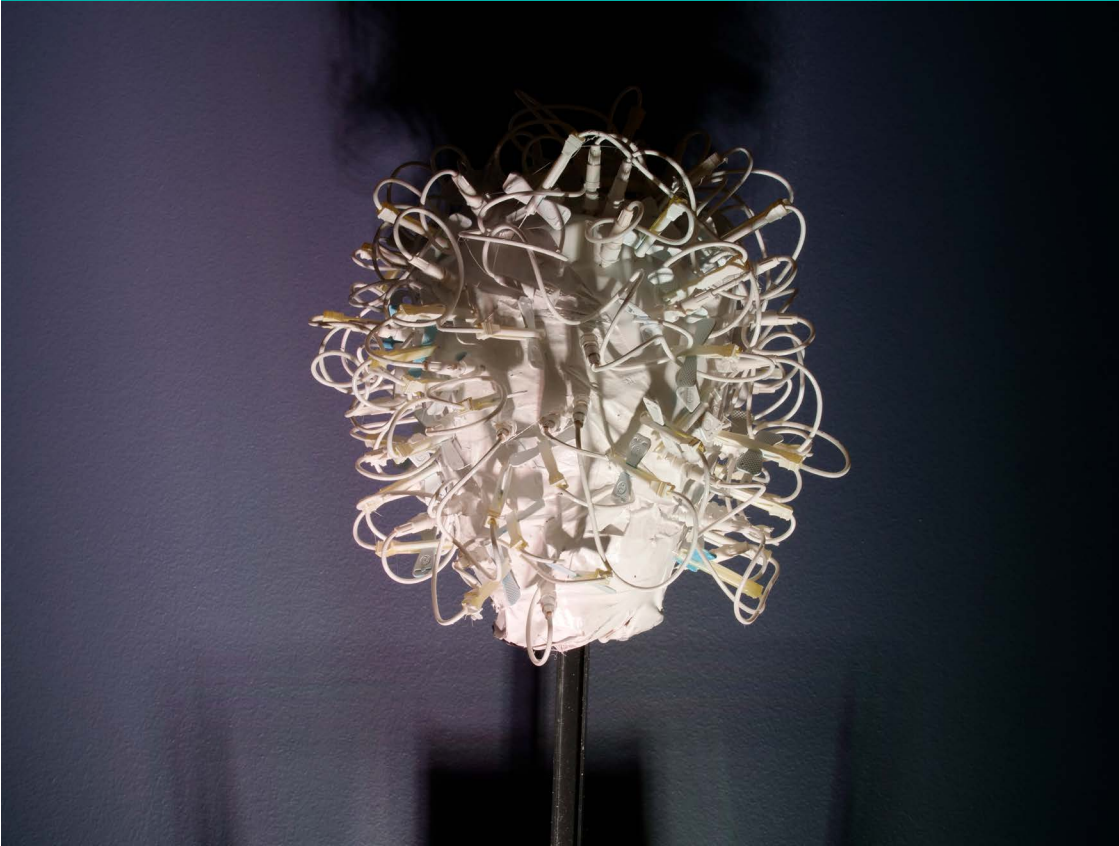




# Butterfly

Different people react differently to the same therapy session. Sensations come and go. Fear – of pain, of the unknown, of aftereffects. Confidence – in the process, in the result, in the professionals. Hope in that which is not visible.

Sculpture made from catheters, obtained from the Champalimaud Clinical Centre .  
Size 1/1 human scale



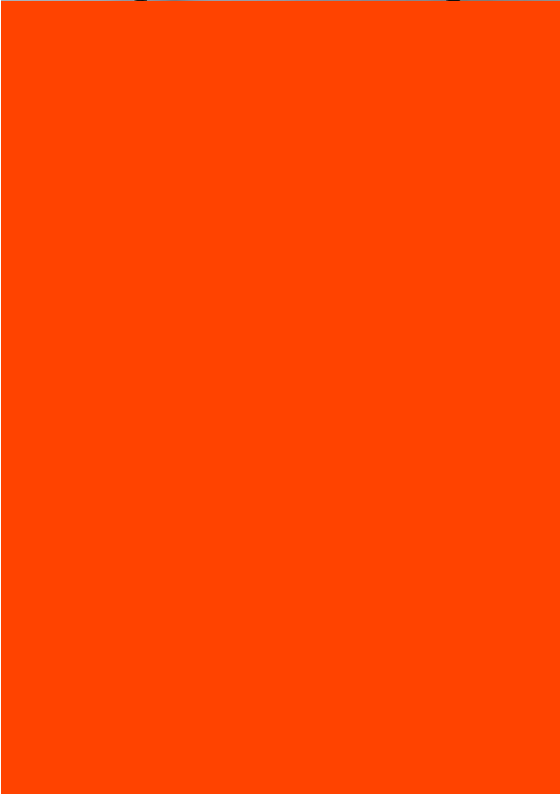
# Cure

During a recovery process, different people work in order for it to be successful. For cure to be achieved. A set of interactions that, as simple as they might seem, are part of a long journey. A journey that begins and ends in patients, but which does not depend solely on them. And during which they are never alone.

Sculpture made from syringes and dry ice boxes,  
obtained from Champalimaud Research.  
Size 1/1 human scale



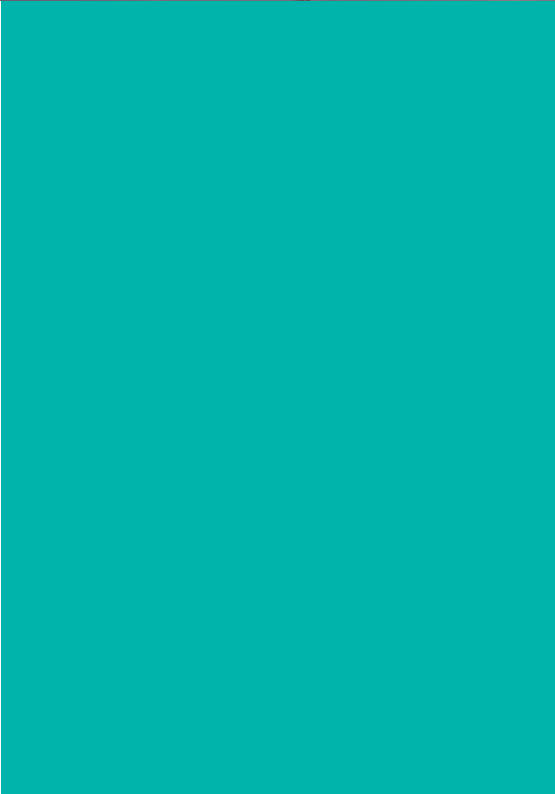




# Universo metaverso

In the day-to-day life of the Champalimaud Centre for the Unknown, where different people with a common goal cross paths, the unknown becomes a little smaller each day. Research defies the frontiers of the universe. Clinical treatments expand the universe. The destination is not always reached, but together new universes are discovered. The potential for change multiplies in the collective.

Installation made from coffee cups.  
Size 70 cm X 60 cm





# Anaesthesia

A piercing scream calls her by her name and wakes her up from her sleep. It's the anaesthesiologist. Those who go through this experience describe it as a sublime state, difficult to describe. It is fascinating how someone can turn someone off and on again. What is conscience after all? If any clinical practices leave us in limbo, this is one of them. Somewhere between the conscious and the unconscious. The known and the unknown.

2D sculpture made from different surgical materials, namely syringes and saline bottles and bottle caps, obtained from the Champalimaud Clinical Centre .  
Size 120 cm X 100 cm



# Exit from illness

It is a long, slow process. But session after session, there is an awareness of evolution. The cure is nearer. Although eventually it is no longer necessary to once again make way to the clinic, some memories prevail. But there is also, at the moment of cure, a sensation of conquest. Of a new start. More than overcoming a disease, it is the unlocking of a new way of seeing life.

Sculpture made from polyurethane from dry ice boxes, obtained from Champalimaud Research.  
Size 1/1 human scale



# Artificial emotions

We live in an increasingly digitised world, where even intelligence can be artificial. What about emotions, can they be artificial? Fear, anger, sadness and joy seem innate. There are no machines with a survival instinct – or are there? There are no algorithms that program emotions – or are there?

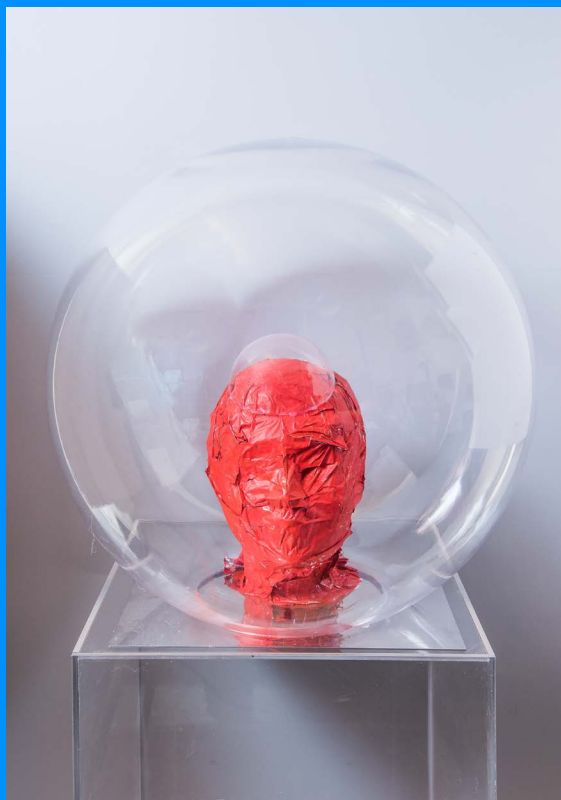
Installation made from acrylic, obtained from laboratories from Champalimaud Research.  
Size 180 cm X 60 cm



# System

In the laboratory, for months, years, scientists study subjects that are not always obvious to those outside. Why so long? What is the use of that research? There is a bubble of knowledge that grows with each experiment, feeding on trials and errors, which one day bursts. It is at that moment that answers arise.

Sculpture made from melted plastic,  
obtained from Champalimaud Clinical Centre.  
Ball with 60 cm diameter





# Global warming

The complexity of what is known today is well beyond what a single mind can imagine. It is the result of a collective process. How far can we imagine alone? And in a group? The sum of individual knowledge brings the collective closer to unveiling the unknown. Together they can see further. To what extent can collective actions stand for individual concerns?

Sculpture made from surgical syringes packages and melted plastic, obtained from the Champalimaud Clinical Centre.  
Size 60 cm perimeter



# What your stomach says

Our senses allow us to connect to the outside world. Our body also has ways of communicating with us through sensations of which we are not always aware. What do our stomach's neurons say about what we are feeling? How does our behaviour condition the emotions and decisions we make?

Sculpture made from electrical wire and plastic,  
obtained from Champalimaud Research.  
Size 40 cm X 50 cm



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