



PARMA 360 Festival of Contemporary Creativity

VIII Edition

HOMO DEUS

Curated by Chiara Canali and Camilla Mineo

April 6th – May 19th, 2024

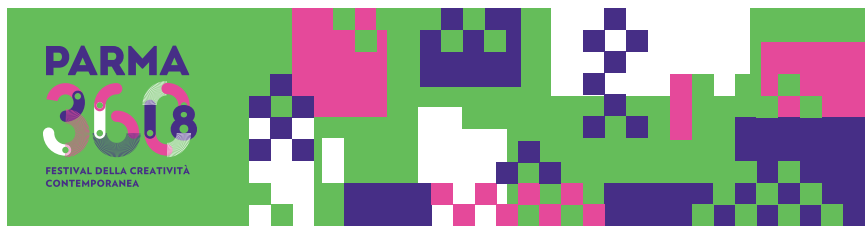
HOMO DEUS is the keyword of the eighth edition of **PARMA 360 Festival of Contemporary Creativity** curated by **Chiara Canali** and **Camilla Mineo**, scheduled in Parma from April 6th to May 19th 2024.

At a time of great prosperity for Western civilizations, but at the same time of recent instability, the humanity of the future will have to face new problems related to climate change, habitat change, resource management. **Yuval Noah Harari**, one of the greatest intellectuals, philosophers and popularizers contemporary, in his essay "HOMO DEUS Brief history of the future" has forewarned some of the challenges that will shape humanity in the 21st century, from robotics to biotechnology, from genetic engineering to artificial intelligence. Through the works of some of the most important contemporary artists, the exhibitions of the festival will investigate issues related to overcoming the anthropocentric dimension of man in favor of a techno-humanistic (or trans-humanist) and datocentric vision. **Homo Sapiens** has now exhausted its historical path and, has been replaced by **Homo Deus**, who must put these new technologies at the service of scientific progress for the biological and spiritual survival of man.



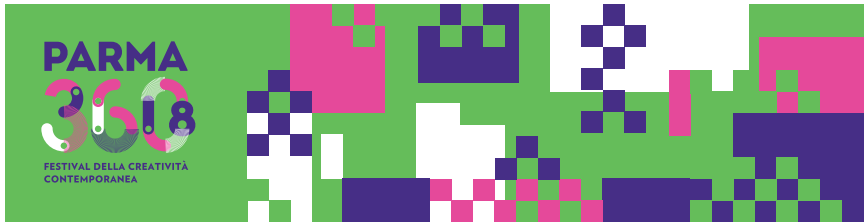
Five great exhibitions of painting, sculpture, illustration, digital art and new media are set up in dialogue with churches and historical buildings of the city of Parma, in a path spread over the territory that aims to enhance the historical-artistic heritage of the city and to propose to the public new visions and perspectives of contemporary creativity. Promoted by the cultural associations 360, Creativity Events and Art Company, PARMA 360 Festival has received the patronage and contribution of the Municipality of Parma and the sponsorship of the Emilia-Romagna Region and it is supported by a wide network of public and private partners.

The **noble floor of Palazzo Pigorini**, an eighteenth-century building painted by Francesco Scaramuzza with mythological scenes, hosts the exhibition **“Survival” by Piero Gilardi** (Turin 1942-2023) in homage to the Master of Arte Povera - recently died - ecologist and one of the most influent Italian artist of the second postwar period. The exhibition project, curated by Chiara Canali, narrates Gilardi's artistic path from his complex relationship with **Nature**, main character of his work, and with **Technology** which has conditioned his techniques and models of use. From 1965 Piero Gilardi began to create the **“Tappeti-Natura”** with the aim to encourage in the future society the sensory perception of the natural environment proposed through “home devices”. Works of art which represent in a realistic and accurate way three-dimensional sections of ground and landscape in life size (**fig trees, palm trees, sunflowers, cabbage, pumpkins, peaches..**) carved in expanded polyurethane and painted with synthetic pigments, to the limit of hyperrealism. They are hand-painted sculptures that should not be contemplated passively, but must interact sensorially with the body of the user, to welcome him and be touched, heard, traveled and experienced. The concept of **“interactivity”** runs through the entire exhibition and it is highlighted in some more recent works such as *“Scoglio bretone”* (2001), *“Panthoswall”* (2003) and *“La Tempesta perfetta”* (2017) which are part of the research path that from the eighties, leads the artist to use technology to allow the viewer to actively participate by interacting with the artistic object in order to mobilize a response to the defense of the environment and the survival of the Planet. The exhibition gives us back the figure of Piero Gilardi not only as an artist and a researcher, but also as a **master of a “creative militant activism”**.



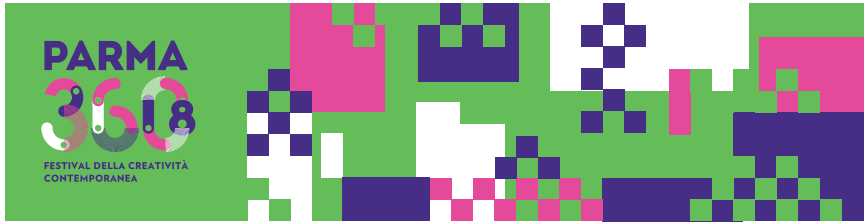
The exhibition collects 20 works even large of the artist and take advantage of loan from **Fondazione Centro Studi Piero Gilardi, Gallerie Giraldi of Livorno, Galleria Enrico Astuni of Bologna and from private collectors.**

Emanuele Giannelli is one of the most famous contemporary sculptor, and he is the protagonist of the exhibition **Humanoid**, with forty large works, curated by Camilla Mineo at the deconsecrate **Church of San Ludovico** and present in the city with the iconic **Mr. Arbitrium**, a monumental work of over 5 meters that supports the **Church of San Francesco del Prato**, a Gothic jewel of the City of Parma, reopened after 200 years of troubled history, located a few steps from the Cathedral and the Baptistery. At the center of the sculptor's work - graduated from the Academy of Carrara and from Rome arrived in Pietrasanta, Versilia - there is Man investigated in his being at the same time primitive and futurist, human and non-human on the edge poised between a prime state (*the ironic Monkey Tribe*) and an uncertain and globalized future. On display is a selection of works of recent years, mainly made of resin and ceramics: sculptural groups composed of individual figures or groups of humans that dialogue closely with each other, creating a universe of futuristic aesthetics imbued with filmic and literary atmospheres. In Giannelli's works the bodies are shaped like hybrid entities, equipped with technological prostheses: welder glasses, binoculars and visors (*Korf*) project Man into a virtual world that takes him away from reality, a universe in which technological progress, artificial intelligence, new technologies have revolutionized and put in crisis the most fundamental concepts of identity. Giannelli seems to project us into apocalyptic and science fiction scenarios telling us about an alienated and homologated humanity, equipped with serial numbers on the chest: hieratic and silent armies, as in the work *Mr. Kirbiati*, or as in "*Sospesi*", sculptures in which the artist represents the physical effort of the human body that tries to oppose the force of gravity, floating figures in a suspended dimension, in search of balance. Giannelli's works surprise and intrigue and push us to a deep reflection on the historical moment we are living, on the relationship of man with technology, on the inability we have to communicate among ourselves in an ultra-connected world (States of alert) and on the role that the human being will have in the future of the world, on the choices he will make for himself and, above all, for the planet that hosts him. *Mr. Arbitrium* is the most famous work of Giannelli: it is a giant that "push and support".



Thanks to Franciscan community and to University of Parma the sculpture is located, until May 31st, in front of the facade of the Sanctuary of San Francesco del Prato, the medieval church built following the settlement of the Franciscan friars who came to Parma in the thirteenth century, and reopened two and a half years after more than two centuries of closure. Giannelli's work for the first time confronts a Franciscan place: Mr. Arbitrium touches, among other things, the peculiar history of this Parmesan church that, after almost two centuries of prison use, in recent decades has remained suspended between abandonment and desires for recovery. Thus, many citizens and institutions that have followed the recent restoration of San Francesco del Prato may perhaps find their positions in the physical attitude that this "giant" expresses. With Mr. Arbitrium intent on supporting San Francesco del Prato, we want to open the debate on free will, which is the intrinsic message of the work: to support or to push traditions, the past, religion? The sculptor, through the work, wonders how to live this historical moment, marked by great changes and tight and alienating rhythms. Another sculpture strongly emblematic of the work of Emanuele Giannelli is **Totem Tooth**: an original work of over three meters representing an huge molar with on the top a small figure of man, where Giannelli overturns the size. Man has occupied too much space on Planet Earth and has made himself, arbitrarily and unilaterally, owner, absolute and totalitarian legislator. With Totem Tooth Giannelli wants to make us meditate about the real dimensions of what we are in the Universe.

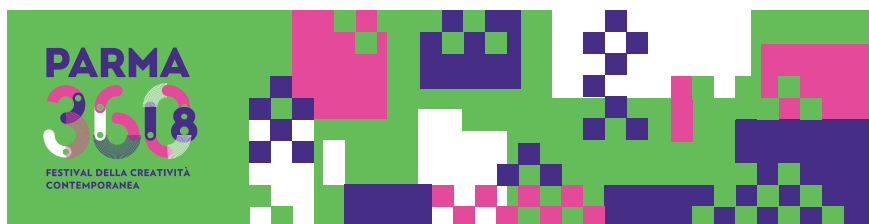
The exhibition "**The Space Between**" is located at the **Laboratorio Aperto of the Complex of San Paolo** and consists of the works of four great contemporary illustrators who have for a long time affirmed their name and their work in national and international contexts and who for the first time dialogue with each other. The exhibition is curated by Federico Cano Correa of Galleria Caracol and it shows the latest works of **Emiliano Ponzi, Bianca Bagnarelli, Antonio Pronostico** and **Manfredi Ciminale**. In a world where it is more and more difficult to recognize the human hand compared to the Artificial Intelligence, the role of the illustrator becomes that of a silent narrator, a craftsman of drawing who suggests us to stop for a while on an image and to discover its deep meaning and make it (somehow) ours.



Ponzi is one of the most internationally acclaimed contemporary Italian illustrators and, working in digital technology he carries out an absolutely recognizable and unique style where perspective, escape point and colors give to the characters of his works a dynamism and almost cinematic movement. The exhibition hosts editorial illustration made for clients such as The New Yorker, Feltrinelli and Einaudi, some plates taken from the book commissioned by the MoMa of New York about Massimo Vignelli “The Great New York Subway Map”. **Bianca Bagnarelli** is one of the great emerging talents of the Italian illustration and comics. Her style is influenced by the contemporary American comics, thanks to her great compositional ability and her high artistic sensitivity, Bagnarelli has come in a short time to be one of the most requested by newspapers as The New York Times and The New Yorker for which she has recently made the famous cover “Deadline”. **Antonio Pronostico**, author of three books for Coconino Press, is one of the most interesting and original pencils of the latest years. He divides his work between illustration and comics and uses the pencil and watercolors technique, loyal to an analog approach. Finally in **Manfredi Ciminale**’s work we can recognize influences from different styles and historical periods, on display there will be his series dedicated to the clouds which is part of a personal project that he has been carrying on for long time. Ciminale is an artist who puts the environmental question in the first place, emblematic is the image of the Empire State Building of New York a moment before being submerged by a giant wave.

The eighth edition of PARMA 360 Festival is completed with a series of **talks, meetings and workshops with the authors of the exhibitions and some speakers**, art critics, curators, journalists, cultural operators in dialogue with them.

As every year, the Festival expands to the whole city through a **CIRCUIT OFF**, organized thanks to the contribution of the Department of Urban Regeneration and Economic Activities, to refresh in a new way the spaces of the city, promote the artistic culture present in the territory and actively involve all citizens through a branched path in the historic center of Parma. About fifty creative spaces of the city are called to the call, including shops, restaurants, bookshops, artist studios and various exercises.



This year the OFF CIRCUIT of Parma 360, lands in **Galleria Polidoro and Galleria Bassa dei Magnani** proposing a wide cultural offer that aims to refresh, revitalize and redevelop the space of the Galleries through the safeguard of the area, the decoration, the care and the realization of artistic and creative activities articulated in a rich calendar of events in collaboration with traders and a network of partners the Young Entrepreneurs Group of Ascom, Bia Garden Store.

PARMA 360 Festival of Contemporary Creativity, which sees the artistic direction and the curatorship of Chiara Canali, Camilla Mineo and Silvano Orlandini as Production Director, is organized by the associations 360 Creativity Events and Art Company, with the contribution of the Municipality of Parma, the patronage of the Region Emilia-Romagna, and a wide network of public and private partners, including Zatti Group, BPER, Euplip, Studio Livatino, Athena - professionals and associated consultants, Fiere di Parma, Ara Noleggi, Termoblok, Colser, Ascom, Villani wines and spirits, Starhotels Du Parc.

Info festival:

Parma 360 Festival of contemporary creativity

(VIII Edition)

HOMO DEUS

Artistic direction

Chiara Canali, Camilla Mineo

Parma, various locations

From 6 April to 19 May 2024

VIVATICKET

Full € 10 | Reduced € 8

<https://www.vivaticket.com/>

Public information

www.parma360festival.it

parma360festival@gmail.com

Press Office Parma 360

Laura Cometa Tel. 327 1778443

