

# CHIARA CANALI

## CURATORIAL PORTFOLIO

CHIARA CANALI

Art Critic and Independent Curator

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## SELECTED CURATORIAL PROJECTS

- **PARMA 360. Festival della creatività contemporanea**  
April-May 2016, Parma, Italy
- **Fefa Ride. Federica Falancia and Rita Deiola**  
June 2014, in Thomas Hirschhorn's FLAMME ETERNELLE, Palais De Tokyo, Paris
- **Mr. Savethewall. Balloon Art**  
November 2014, The Others Fair, Ex Carcere Le Nuove, Turin, Italy
- **Vincenzo Marsiglia. Interactive Reflection**  
February 2014, San Pietro in Atrio, Department of Culture, Como, Italy  
October 2014, Brearart. Contemporary Art Week, cc-tapis, Milan
- **StreetScape ComON (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup> edition)**  
October 2012, 2013, 2014, Public Art, Department of Culture, Como, Italy
- **The On Group. Art and Energy**  
October 2013, Brearart. Contemporary Art Week, Monté16, Milan
- **Abel Herrero. Paradiso**  
June 2013, Carrara Marble weeks, Ex-Convitto Vittorino da Feltre, Carrara (MS), Italy
- **Critica in Arte, Alessandro Brighetti**  
November 2012, MAR Museo d'Arte della città di Ravenna, Ravenna, Italy

## SELECTED CURATORIAL PROJECTS

- ***On the side of women. Between action and participation***  
May 2012, Fotografia Europea, Galleria Parmeggiani, Reggio Emilia, Italy
- ***Arteractive. Art, Interactivity and Social Networks***  
September 2011, e-Festival and Social Media Week, Urban Center, Milan  
November 2011, Paratissima 2011, Parking Residence Cristina52, Turin, Italy
- ***Glaser/Kunz. Homeless***  
June 2011, 54° Biennale di Venezia, Palazzo Malipiero, Venice, Italy
- ***The White Cellar***  
November 2010, Paratissima 2010, Ex Fiat Palace, Turin, Italy
- ***Mi Isla es una ciudad. ContemporaneaCuba***  
June 2008, Triennale Bovisa, Milan  
July 2008, Centro de Arte Contemporánea Wifredo Lam, Habana, Cuba
- ***La Nuova Figurazione italiana. To be continued...***  
October 2007, Fabbrica Borroni, Bollate (MI), Italy

Period: 2 April – 15 May 2016

Title: **PARMA 360 Festival della creatività contemporanea**

Artists: **Michelangelo Pistoletto, Maurizio Galimberti, Vico Magistretti,  
Claudio Parmiggiani, C999, Erresullaluna & Chuli Paquin**

Artistic Direction: **Chiara Canali, Camilla Mineo, Simona Manfredi**

Exhibitions: ***Terzo Paradiso* by Michelangelo Pistoletto, *Aridadakali* by Maurizio Galimberti,  
*Archivio in Viaggio* by Vico Magistretti, *The Art of Food Valley*, *Opus* by C999, Erresullaluna & Chuli Paquin,  
*Naufragio con Spettatore* by Claudio Parmiggiani, *Fire & Desire***

Location: **Piazza della Pace, Palazzetto Eucherio San Vitale, Palazzo Pigorini,  
Galleria San Ludovico, Chiesa di San Marcellino, Chiesa di S. Maria della Pace**

City: Parma

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**Concept:** *Parma 360 Festival della creatività contemporanea* invocomplexity and presented 45 days of exhibitions, seminars, artists' talks and workshops covering all artistic forms (painting, sculpture, installation, photography, architecture and design, video art, food design, music and performance) in collaboration with many artists, foundations, public institutions and companies.

The festival program consists in artworks created by invited national and international artists where Art is seen as engine of growth and social transformation.

During the realization in Parma of "Third Paradise" by Michelangelo Pistoletto and Cittadellarte, the key project amongst the activities of the *Parma 360 Festival della creatività contemporanea* event, educational workshops for kids and youths of all ages will be organised to familiarize them with the meaning of this symbol, its multiple activities, the projects it develops and the art of world regeneration proposed by Michelangelo Pistoletto.

**PARMA**



**FESTIVAL  
DELLA CREATIVITÀ  
CONTEMPORANEA**

II EDIZIONE:  
DAL 1 APRILE AL 14 MAGGIO 2017



**MICHELANGELO  
PISTOLETTO**  
IL TERZO PARADISO



**C999, ERRESULLALUNA  
+ CHULI PAQUIN**  
OPUS



**MAURIZIO GALIMBERTI**  
ARIDADAKALI



**B·D·C 3**  
FIRE & DESIRE



**VICO MAGISTRETTI**  
ARCHIVIO IN VIAGGIO



**CLAUDIO PARMIGGIANI**  
NAUFRAGIO CON  
SPETTATORE



**THE ART  
OF FOOD VALLEY**  
MOSTRA COLLETTIVA



**THE STRANGE DAYS**  
COSE DELL'ALTRO MONDO

Period: 31 May – 1 June 2014

Title: **FEFA RIDE. ItalianMerzBau/Spostare il silenzio**

Artists: **Federica Falancia, Rita Deiola**

Curator: **Chiara Canali**

Exhibition: **Flamme Eternelle by Thomas Hirschhorn** ([www.flamme-eternelle.com](http://www.flamme-eternelle.com))

Location: **Palais de Tokyo**

City: **Paris**

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## Concept:

With the exhibition «Flamme éternelle» by Thomas Hirschhorn, the artist decided to consider the Palais as his own studio, and to invite some artists to present their latest works and research.

Federica Falancia and Rita Deiola, whose collaboration dates back to 2004, present their research through a common project, **Fefa Ride** an artwork created together that facilitates a dialogue between their individual paths (**ItalianMerzBau / Spostare il Silenzio**) and confronts itself with the setting up of a joint work.

**ItalianMerzBau** is a project in various itinerant stages by **Federica Falancia** which takes its title, ironically, by Kurt Schwitters's *Merzbau* and begins in 2012 from a personal need of the artist who questions herself about her roots and the sense of "being Italian". In each progressive stage (Bologna, Ferrara, Mirandola), this work is designed as a collective ready-made, a sculpture composed by precious gifts of any entity or size, donated by friends and acquaintances, with a strong symbolic and memorial value. **ItalianMerzBau** is a work in progress that changes and evolves while remaining always the same, being constituted by the assembly and aggregation of physical objects and virtual images superimposed on

video mapping with an interactive software. With this project, the artist has created a great autobiographical work and, at the same time, participatory, where her sense of belonging is compared with fragments of memories and collective thoughts.

Similarly, **Spostare il Silenzio** by **Rita Deiola** is an itinerant autobiographical work, a sort of dark fairy tale that explores the concepts of the self, of the self-portrait and of inner reflection. In 2012, Rita Deiola builds a jointed papier-mâché doll, with actual appearance. The doll, her double, lies broken down into a cardboard box and travels quietly with her during various stages (Bologna, Sardinia, Island of Java) creating dreamlike and enlightening moments that are transposed into a narrative video.

In their parallel journey **ItalianMerzBau** and **Spostare il Silenzio** will eventually meet in Paris with the project **Fefa Ride**, an installation consisting in some significant pieces of both works, which questions about the meaning of life, about being here and now, being in contact with the society in which we are living in, bringing messages of sense of visual beauty or sound memory, collected from people of different ages and backgrounds.



Period: 31 May – 1 June 2014

Title: **FEFA RIDE. ItalianMerzBau/Spostare il silenzio**

Artists: **Federica Falancia, Rita Deiola**

Curator: **Chiara Canali**

Exhibition: **Flamme Eternelle by Thomas Hirschhorn** ([www.flamme-eternelle.com](http://www.flamme-eternelle.com))

Location: **Palais de Tokyo**

City: **Paris**

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Many Italian citizens but also Italians abroad and people who live in different places of the world answered the call. Each of them has decided to save / donate something significant: the opera, an intangible landscape, the babbling of a child, a photo taken at Essaouira, the indigenous culture, the group of "Invisibles" (still temporary workers even though they have passed the state examinations for teaching in 2012), an Indonesian melody, a self-portrait in oval cameo, the picture of Christ, a text from Gramsci.

During a two-day happening, the experiment of **Fefa Ride** produces a three-dimensional and Babel sculpture that expands, from their respective works, the essence of contributions of those who participated in this interactive ritual. The sculpture is accompanied and completed by three large mandala who correspond to the graphical design of the Paris map divided in its 20 arrondissements, and develop a concentric and spiral plot, composed by the repeated application, by collage, of three different textures.

The installations are animated by a video mapping interactive projection, created according to the ready-made technique, with pictures taken from the documentary by Alina Marazzi, *Vogliamo anche le rose*, where scenes of work alternate with moments of demonstration's struggle between the mid-60s and late 70s. These

images are related with those about the current Italian situation and our global present, as highlighted by messages in written, visual and sound messages, both conflicting and contradictory, collected from people around the world.

The aim of this artwork does not pretend to achieve a socio-political or ethnographic effort nor intends to encourage the public participation of community as the result of social change, but the participation and sharing are lived as an experience of self-consciousness for themselves and the others. The participant, from being passive instrument of art, becomes active author, actor in the very first person, showing how aesthetics could be action too, and how is possible to create a relationship between the "real" and the "art" world.

In this operation, there is an obvious desire to desacralize the artwork, as had been theorized by Duchamp and by Group Material, to get it outside the official spaces of art, to perceive a new consecration of the object, the gesture, the gift of those who made it possible to give birth and life and to consume the work in this collective experience. Thanks to **Fefa Ride**, the common aesthetic, the aesthetics of everyday life, is included in a more general, absolute state, communicating and open to all (*Chiara Canali*).

- Visite du Workshop  
- Déambulation

Nouveau texte  
«Flamme éternelle»

# «Flamme éternelle»

Une œuvre d'art de Thomas Hirschhorn au Palais de Tokyo, Paris, du 24 Avril au 23 Juin 2014

Les derniers éléments publiés sont affichés sur la page d'accueil - Faites défiler les pages pour accéder au contenu plus ancien:

**JOURNAL:**  
Tous les numéros parus  
sont téléchargeables en  
PDF: [cliquer ici](#)

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GRATUITE POUR TOUS !**

**Adresse:**  
Palais de Tokyo  
(Niveau 1 : Orbe NY, Galerie  
Seine et 3 conversations)  
13 Avenue du Président Wilson,  
75116 Paris  
Tél: 01 49 52 02 04

**Horaires:**  
Ouvert du 24 Avril  
au 23 Juin, de midi à minuit,  
tous les jours sauf le mardi.  
Fermé le 1er mai.

"Flamme éternelle" occupe un espace  
d'environ 2 000 m2, accessible  
gratuitement, ouvert de midi à minuit,  
du 24 avril au 23 juin 2014. Durant les  
52 jours de l'exposition, 200  
philosophes, écrivains, poètes et  
intellectuels sont invités à partager  
leur travail, leur vision, leur pensée  
autour de deux agoras. L'artiste sera  
présent tous les jours, avec l'écrivain  
Manuel Joseph et le philosophe  
Marcus Steinweg. Une bibliothèque,  
une vidéothèque, des postes Internet,  
un workshop, un bar ainsi qu'une  
publication gratuite produite chaque  
jour sur place, seront  
quotidiennement à disposition du  
public.

«Ce qui est nouveau et ce qui est  
important dans «Flamme  
éternelle» Thomas Hirschhorn

Cette exposition bénéficie du



**Avec la présence et la  
production quotidienne  
de l'artiste et de:**

- Manuel Joseph, poète
  - Marcus Steinweg, philosophe
  - Luz Gyalui, production et coordination des intervenants
  - Ilana Eloit, assistante de production
  - Nataša Vasiljević, publication gratuite
  - Eva Houzard, stagiaire, documentation photo
  - Julian Eggerickx, acteur et coordinateur de «Lecture Convaincante»
- Les acteurs et actrices de «Lecture Convaincante»:
- Noura Benêt Hariz
  - Sekou Ndiaye
  - Hawa Niakaté
  - Melodie So

**Et les interventions / productions de:**

- (liste non définitive)
- ADAM, Philippe
- ADELY, Emmanuel

PAS DE DÉMOCRATIE SANS

LE PARTAGE SOUVERAIN LE

REMANIER  
AVEC  
PRÉCAUTION  
MERCI !!

ALL INFORMATION

ALL INFORMATION

AVENIR, JE  
UN



# «Flamme éternelle»

Une œuvre d'art de Thomas Hirschhorn au Palais de Tokyo, Paris, du 24 Avril au 23 Juin 2014

## Journal

N°39 - 8 Juin 2014



François Durif pendant son intervention → → →

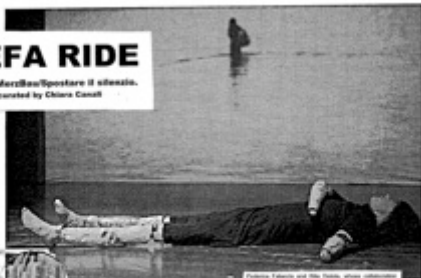
← ← Aurèle Aurèle

Journal édité par Nataša Vasiljević

Ce journal est une production de "Flamme éternelle".  
 Il contient des matériaux (essentiellement des textes)  
 produits sur place ou en rapport avec "Flamme éternelle".  
 Il est réalisé et diffusé gratuitement tous les jours pendant  
 les 52 jours de "Flamme éternelle".

### FEFA RIDE

ItalianMerz/DonSpotare il silenzio,  
conducted by Chiara Conati



Chiara Conati and the artist, whose collaboration has been in 2014, present their second issue of the journal. Photo: Rita Basso in contact with the artist. ItalianMerz/DonSpotare il silenzio, conducted by Chiara Conati



ItalianMerz/DonSpotare il silenzio, conducted by Chiara Conati. The artist's work is a series of photographs and videos, with a focus on the body and the space. The artist's work is a series of photographs and videos, with a focus on the body and the space. The artist's work is a series of photographs and videos, with a focus on the body and the space.

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Period: **6 – 9 November 2014**  
Title: **BALLOON ART**  
Artist: **Mr. Savethewall**  
Curator: **Chiara Canali**  
Circuit: **The Others Fair** ([www.theothersfair.com](http://www.theothersfair.com))  
Location: **Ex Carcere Le Nuove**  
City: **Turin**

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**Concept:**

Mr. Savethewall is an artist from Como who uses the stencil technique to create works of art on simple or everyday surfaces like cardboard, wood, metal or post-consumer materials. His is an art which disturbs, one that puts forward ironic, provocative and iconoclastic messages regarding social and political themes and current events.

This time the artist has used this keyword to demystify one of fetishes pivotal not only to this age, but also of contemporary art: the money.

After analyzing the concept of bubble in economy with large environmental installation "Bolla di cartone" presented within the section Independents5 of Art Verona, Mr. Savethewall proposes the project **Balloon Art**, which has captivated audiences and critics independent of the The Others Fair, in Turin.

The artist has staged a hypothetical, as impossible, bursting of art through the explosion of one of its symbols, the *Balloon Dog* Jeff Koons, that Mr. Savethewall ironically burst, causing the uncontrolled release of over 10,000 dollars.

With this complex operation on the "Art system" Mr. Savethewall has thus transposed into images the current concept of the bubble in art market and he has invented a new image or "icon", Balloon Art, here associated with the **One Dollart**, the new unit of measure of the "value" of art, what remains etched in history, what we will talk about and which we will remember, perhaps even without knowing anything about the artist, the work and its intrinsic meaning.

Since "the attention is often focused only on the amount," Mr. Savethewall represented this amount directly on the canvas, a sequence of numbers (119922500) if that is put into a internet search, even without the dollar sign , gives us the image of the famous "Scream" by Edvard Munch, in reference to the sale record totalized at Sotheby's Auction in 2012.



Period: **8 February – 2 March 2014**  
Title: **Vincenzo Marsiglia. INTERACTIVE REFLECTION**  
Artist: **Vincenzo Marsiglia**  
Curator: **Chiara Canali**  
Exhibition: **Department of Culture, Como**  
Location: **San Pietro in Atrio**  
City: **Como**

Period: **8 February – 2 March 2014**  
Title: **Vincenzo Marsiglia. Optical Arrows**  
Artist: **Vincenzo Marsiglia**  
Curator: **Chiara Canali**  
Circuit: **BRERART. Contemporary Art Week** ([www.brerart.com](http://www.brerart.com))  
Location: **cc-tapis**  
City: **Milan**

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### **Concept:**

Vincenzo Marsiglia takes the observer right to the heart of his installations. Observers take possession of the space through an experience: they produce images and sounds by moving their own bodies and penetrate the installation's architecture so deeply that they become the bearing structure and the dynamic connector of the work itself.

His environmental installations, characterised by a plain use of contemporary technology, so that observers are involved in a physical but also emotional experience, between the perceptual aesthetic of objects and the sensorial release beyond the visible.

The fil rouge underlying the whole work is the four-pointed star, the

artist's signature logo. The "Unità Marsiglia" star turns from a symbol of manifold iconic meanings into an identifying open-content logo. The star is featured on different materials, ranging from the brocades to the pottery of the ancient Albissola tradition, like a sort of flexible and mimetic trademark moulding to the dimensions of reality.

Moreover, pieces of furniture are interconnected through an interactive system where a polarised mirror with an eighteen-century frame displays both the real and the digital image of the observer, who is therefore thrown into a whirlwind of surfaces changing at prearranged times.



VINCENZO MARSIGLIA  
SOLO SHOW AT SAN PIETRO IN ATRIO, COMO  
EXHIBITION VIEW





VINCENZO MARSIGLIA  
SOLO SHOW AT cc-tapis, MILAN  
EXHIBITION VIEW

Period: **October 2012 – 2013 – 2014 – 2015**

Title: **STREETSCAPE ComON (1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> edition)**

Artists:

**1<sup>st</sup> edition:** 2501, Baric, Bros, El Gato Chimney, Emiliano Rubinacci, Omar Hassan, Pao, Luciduck, Santy

**2<sup>nd</sup> edition:** Atomo e Mastro, Vanni Cuoghi, Paolo De Biasi, Alberto De Braud, Duilio Forte, Massimiliano Pelletti, Michael Rotondi, Valerio Saltarelli Savi, Casadei - Zanet

**3<sup>rd</sup> edition:** Collettivo Fx, Manuel Felisi, Massimo Giacon, ivan il poeta, Opiemme, Andrea Mazzola, Carlo Pasini, Francesca Pasquali, Luca Raimondi

Curators: **Chiara Canali, Ivan Quaroni** (catalogues available)

Circuit: **ComON** ([www.comon-co.it/it/comon-art](http://www.comon-co.it/it/comon-art))

Location: **Squares, courtyards, public spaces and Museums of the city**

City: **Como**

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### Concept:

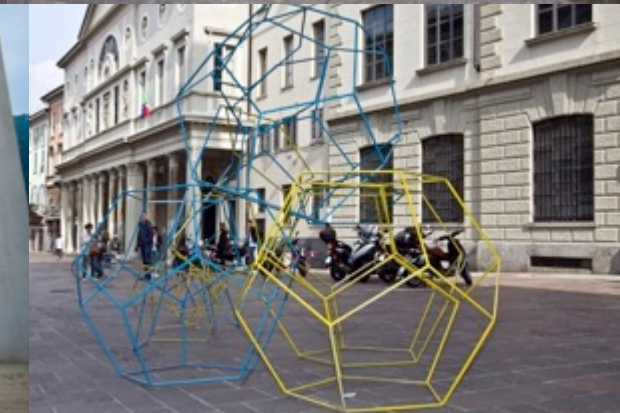
**StreetScape ComON** is a public exhibition of Urban Art that can be seen in the piazzas and the courtyards of the city Como and is organised by Chiara Canali and Ivan Quaroni in collaboration of the Cultural Association Art Company, with the patronage and cooperation of Como's Culture Department. The travelling project aims to look at new ways that contemporary art can interact with the urban fabric of our cities. New life is injected into the urban landscape with the installation of both small and large works and sculptures that are juxtaposed with and relate to the aesthetic of their locations.

**Streetscape3 ComON** should be seen as an authentic reconfiguration of the urban landscape capable of **revitalising the historic and artistic heritage as well as the architecture and museums of the city itself**. The site specific installation of works enter into an exciting dialogue with the public spaces of the city of Como, with careful thought having gone into which particular open

spaces will be used.

Each year nine established and emerging contemporary artists from the Italian and international scene are invited to create **art projects specially designed to interact with the piazzas, the historic courtyards, the museums, academies and cultural spaces in the historic centre of the city of Como**.

**A walk around the areas of the exhibition, an event organised to coincide with Creativity Week, takes in urban art installations, statues, sculptures, paintings on scaffolds, performances and works made from all kinds of different materials** from the most traditional like marble and iron through to industrial and industrial waste products like old oil barrels, ceiling brushes and hems. They all go to illustrate how art can be "sustainable", environmentally friendly and at the same time respectful of our own urban landscape.



Period: **October 2013**

Title: **THE ON GROUP. ART AND ENERGY**

Artists: **Davide Coltro, Nicola Evangelisti, Vincenzo Marsiglia**

Curator: **Chiara Canali**

Circuit: **BRERART. Contemporary Art Week** ([www.brerart.com](http://www.brerart.com))

Location: **Monté16**

City: **Milan**

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### **Concept:**

For BRERART. Contemporary Art Week, the new residence Monté 16, a project of Westway Architects, becomes for a week an exceptional art gallery hosting the exhibition **The On Group. Arts and energy**, curated by Chiara Canali.

The artists of THE ON GROUP (**Davide Coltro, Nicola Evangelisti, Vincenzo Marsiglia**) will present their art projects made with new technology together with video-interviews, drawings, design studies and rendering of works, slideshows of back stage. The aim is to show how the debate around the conception, design and execution of works and artistic experiences of THE ON GROUP happen in choral and synergistic form and is a *modus operandi* shared by all the artists that make up each time the group itself.

THE ON GROUP is a group of artists who use technology to plan, design and create their works of art, an artistic partnership that compares authors fully absorbed in mediation with technology.

The use of technology as means of aesthetic creation puts emphasis on different issues on the inadequacy of the current art system, questions ranging from re-definition of the theoretical aesthetic and

critical criteria to the debate over allotted spaces, observing works and their ethical dimension. The advent of an electronic art form (or New Media Art) provokes important modifications in the models of producing a work and the roles of artist and spectator, introducing new poetry, aesthetic and relational modes.

For over a century, some works of art are radically different from the past because they are at least two distinct states (ON - OFF). To be covered in their entirety, they need to move from one state to another, from darkness to light, from stasis to movement, the stiffness to the fluidity, openly expressing their becoming through the activation of an electrical impulse.

According to Derrick de Kerckhove, humanity is in fact entering the last phase of the Age of Electricity.

From the experiences of kinetic and programmed the sixties and seventies in the case of art and video-art of the eighties and nineties, the electric technology is taken as the foundation of contemporary art practice.



Period: **28 June – 4 August 2013**

Title: **PARADISO**

Artist: **Abel Herrero**

Curator: **Chiara Canali**

Circuit: **Carrara Marble Weeks** ([www.marbleweeks.it](http://www.marbleweeks.it))

Location: **Ex-Convitto Vittorino da Feltre**

City: **Carrara (MS)**

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**Concept:**

**Carrara Marble Weeks** is an annual Convention for the exploration and promotion of Carrara's fabled marble culture.

It takes over the historic center of the "world capital of marble" and features, events, exhibitions, shows, and conferences. It's a multi-faceted and rich art festival.

Abel Herrero, a Cuban painter and sculptor, exhibits "**Paradise**" at Ex Convitto Vittorino da Feltre, now the Liceo Artistico A. Gentileschi, Via Sarteschi 1, in Carrara.



Period: **25 November 2012 – 13 January 2013**

Title: **CRITICA IN ARTE**

Artist: **Alessandro Brighetti**

Curator: **Chiara Canali** (catalogue available)

Location: **MAR Museo d'arte della Città di Ravenna**

City: **Ravenna**

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### Concept:

A researcher of the second millennium, Alessandro Brighetti brings together the scientific, the chemical, the technological, the mechanical, the electrical and the artistic. In particular Brighetti in recent years has taken up the study of magnetism, of invisible forces, impalpable and intangible but present and constant, which impose themselves on matter.

He has pursued this itinerary in synergy with a chemist to produce, in the laboratory, a far from ordinary medium: a carefully-gauged mixture of synthetic oil and iron microparticles enveloped by ionic surface-active agents, a liquid that can react to magnetic fields and subvert the basic laws of fluid dynamics. This black and shiny oil, when subjected to the force of a magnetic field, alters its form, producing regular and three-dimensional geometries that ripple the surface of the liquid by following the force lines of the field, thus unhinging the notions of the physics of liquids.

This process puts forward a dynamic conception of the work, maintaining that the time dimension is realized through movement, passing from the state of the possible to that of the existing. The outcome of this physical interaction between movement and magnetism consists of harmonious

and organic forms, hypnotic and conical, constantly identical with themselves, just as the forces that produce them are equally constant. The works belonging to the series *The Struggle for Pleasure* (Lexotan, Luminol, Oblivion, Prazine, Minias, Stilnox, The M1st Project) are of an abstract and geometrical matrix. We are dealing with mechanical “supports”, compact, technological and alchemical structures in which a tangible liquid substance interacts and the touch of the artist is like that of the brush which induces the magnetic field to act in different ways, stimulating its modulations of the liquid and the energy charge of the flows of matter.

For purely functional reasons the materials the artist uses differ from traditional ones, because the work needs devices for motion: motors and electrical mechanisms, various contrivances, lamps, transparent surfaces, graphicised and overlaid or reflecting.

The resulting perceptual ambiguity involves the spectator in a broadened interpretation, as if expanded in time. These aesthetic experiences, notes Alessandro Brighetti, “are hypnotic and astounding; they amaze the beholder each time he observes them. The titles are a direct and necessary consequence of this.”





COMUNE DI RAVENNA  
ASSESSORATO ALLA CULTURA

mar

Museo d'Arte  
della città di Ravenna

# Alessandro Brighetti

a cura di  
Chiara Canali



Period: 11 May – 24 June 2012

Title: **ON THE SIDE OF WOMEN. BETWEEN ACTION AND PARTICIPATION**

Artists: Marina Abramović | Elina Brotherus | Silvia Camporesi | Daniela Cavallo | Corpicrudi | Alessia De Montis | Nezaket Ekici | Ciriaca+Erre | Mariana Ferratto | Loredana Galante | Sara Giordani | Francesca Grilli | Andreja Kulunčić | Liuba | Valentina Miorandi | Svetlana Ostapovici | Margot Quan Knight | Francesca Rivetti | Maria Lucrezia Schiavarelli | Marinella Senatore | Sissi | Ivana Spinelli | Jemima Stehli | Barbara Uccelli | Jelena Vasiljev

Curator: Chiara Canali, Federica Bianconi (catalogue available)

Circuit: **Fotografia Europea** ([www.fotografiaeuropea.it](http://www.fotografiaeuropea.it))

Location: **Galleria Parmeggiani**

City: **Reggio Emilia**

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**Concept:**

The show **ON THE SIDE OF WOMEN. BETWEEN ACTION AND PARTICIPATION**, part of the *Fotografia Europea 012* initiatives, taking place in Reggio Emilia at the Galleria Parmeggiani, aims to create a visual journey and group contemporary art show **dedicated to the subject of woman, increasingly committed to acting and participating in all areas of social, economic, cultural, artistic and political life.**

In the last century **women made decisive progress in all fields of the common public and private life.** From the suffragettes of the early Twentieth century to the Feminist movement of the Sixties, women's history has been marked by **a series of conquests, but also by problems that remain as yet unresolved.**

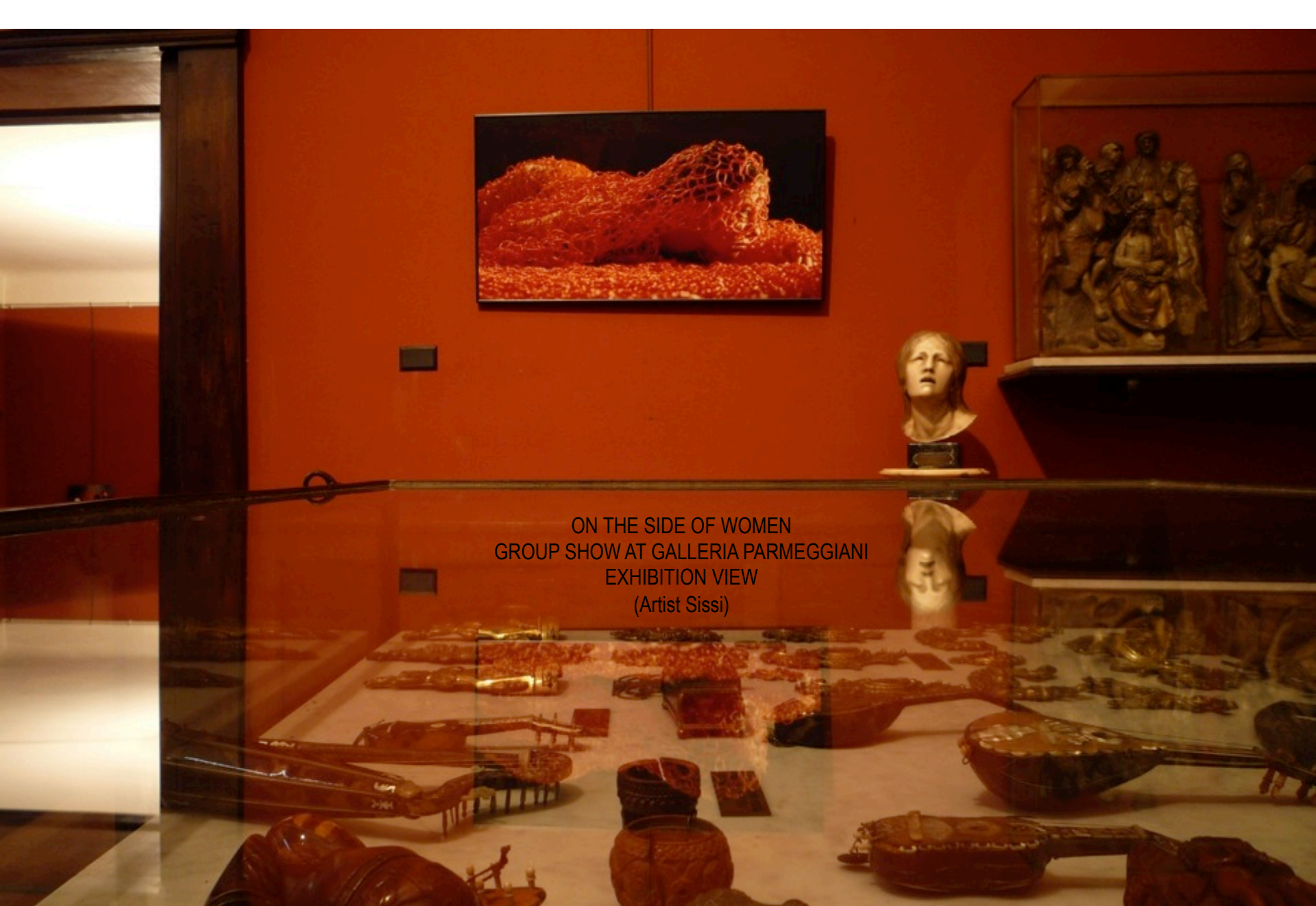
**ON THE SIDE OF WOMEN. BETWEEN ACTION AND PARTICIPATION** actually brings together the artistic and performances works of twenty five Italian and foreign female artists, who are already known and established on the international art scene, whose work focusses on the theme of social work and political commitment in the community and the female identity in relation to

family life and citizenship, private and public life.

The female artists in the show play around with the **theme of contemporary female iconography as "shared, exposed common identity"**, in a legendary and erotic photographic journey, understood and interpreted **"by women"**.

The female artists' representations embody the icon of the metropolitan woman, in the physical nature of the body and in the lightness of being, which are **as active and involved in private and in the family as they are in the public life of our multi-cultural society**, through work, social and cultural commitment.

The works present **different approaches and expressive techniques** which provide a mix of manual representation, photographic works, documentary video, performance, theatre happening and video installations. Through the photographic image of these women artists we can see **the cut, or part that female participation** takes as an effective event within an experienced, displayed and shared space.



ON THE SIDE OF WOMEN  
GROUP SHOW AT GALLERIA PARMEGGIANI  
EXHIBITION VIEW  
(Artist Sissi)

Dalla parte delle donne  
Tra azione e partecipazione

*"Le donne saranno sempre divise le une dalle altre? Non formeranno mai un corpo unico?"*  
Olympe de Gouges, 1791

Nello scorso secolo le donne hanno compiuto un progresso decisivo in tutti i campi della vita comune pubblica e privata. Dalle suffragette di inizio Novecento fino al movimento femminista degli anni settanta, la storia al femminile è contrassegnata da una serie di conquiste ma anche da questioni ancora aperte. La donna rappresenta l'idea di rigenerazione, di vita, di protezione e di maternità universale, custode del focolare domestico e motore propulsivo della famiglia, nucleo fondamentale della società. Si è creata la consapevolezza di quanto sia lungo e difficile il cammino per ottenere diritti, tra cui il voto, fondamentali per la libertà e la piena cittadinanza delle donne. Le sfide di oggi sono forse ancor più difficili perché travalicano il piano strettamente giuridico e investono la società, la cultura, la mentalità.

La mostra "Dalla parte delle donne. Tra azione e partecipazione" intende ideare un percorso visivo e una mostra collettiva di arte contemporanea dedicata al tema della donna, sempre più impegnata ad agire e partecipare in tutti gli ambiti della vita sociale, economica, culturale, artistica, politica.

"Dalla parte delle donne. Tra azione e partecipazione" riunisce infatti le ricerche artistiche e performative di venticinque artiste italiane e straniere, già riconosciute e affermate sulla scena internazionale, la cui ricerca si focalizza sul tema dell'azione sociale e dell'impegno politico nella comunità, dell'identità femminile in rapporto con la vita della famiglia e della cittadinanza, del privato e del pubblico.

Le artiste in mostra giocano sul tema dell'eco-

grafia femminile contemporanea come "identità comune condivisa ed esposta", in un viaggio fotografico, mitico ed eroico/letto e reinterpretato "dalla parte delle donne".

Le rappresentazioni delle artiste incarnano l'icona della donna metropolitana, nella fisicità del corpo e nella leggerezza dell'essere, che ne fanno soggetto attivo e partecipe tanto nel privato e nella famiglia, quanto nel pubblico della nostra società multiculturale, mediante il lavoro, gli impegni sociali e culturali.

Le opere presentano differenti approcci e tecniche espressive che mescolano la rappresentazione manuale all'elaborazione fotografica, il video-documento alla performance, l'happening teatrale alla video-installazione.

Tante sono oggi le visioni e le interpretazioni del ruolo femminile nella società che le artiste mettono in scena, offrendo una riflessione complessa e articolata sul senso dell'azione partecipata e della vita comune.

Attraverso l'immagine fotografica di queste donne artiste possiamo vedere il taglio, la parte, che la partecipazione femminile prende come evento effettivo all'interno di uno spazio vissuto, esposto e condiviso.

Le artiste in mostra: Marina Abramović, Elena Brotherus, Silvia Camporesi, Daniela Cavallo, Corpierrudi, Alessia De Montis, Nezaket Ekici, Ciriacca-Erre, Mariana Ferrato, Lorelana Galante, Sara Giordani, Francesca Grilli, Andreja Kulunčić, Liuba, Valentina Miorandi, Svetlana Ostapovici, Margot Qwan Knight, Francesca Rietti, Maria Lucrezia Schiaravelli, Mariella Santatore, Sissi, Ivana Spinelli, Jemima Stehli, Barbara Uccelli, Jelena Vasiljević.

Federico Bianconi  
Chiara Canalì



Period: **19 – 25 September 2011**

Title: **ARTERACTIVE. ART, INTERACTIVITY AND SOCIAL NETWORKS**

Artists: **Alessandro Brighetti, Mirko Canesi, Umberto Ciceri, Davide Coltro, Daniele Girardi, Vincenzo Marsiglia, Gabriele Pesci**

Special Project: **“The Electronic Man” by Salvatore Iaconesi and Oriana Persico**, a tribute to Marshall McLuhan

Curator: **Chiara Canali**

Circuit: **e-Festival and Social Media Week** (<http://socialmediaweek.org/milan/>)

Location: Urban Center

City: **Milan**

Period: **2 – 6 November 2011**

Title: **ARTERACTIVE. ART, INTERACTIVITY AND SOCIAL NETWORKS**

Artists: **Alessandro Brighetti, Mirko Canesi, Umberto Ciceri, Davide Coltro, Giuliana Cunéaz, Nicola Evangelisti, Daniele Girardi, Glaser/Kunz, Vincenzo Marsiglia, Gabriele Pesci, Gianfranco Pulitano**

Special Project: **“The Electronic Man” by Salvatore Iaconesi and Oriana Persico**, a tribute to Marshall McLuhan

Curator: **Chiara Canali** (catalogue available)

Circuit: **Paratissima** (<http://paratissima.it>)

Location: Parking Residence Cristina52

City: **Turin**

## Concept:

The word **ARTERACTIVE** is a fusion of the words "art" and "interactive", or a jumbled-up version of the accepted term "Interactive Art", thus containing the adjective "active" in order to highlight a new idea of interactive, proactive and participative art.

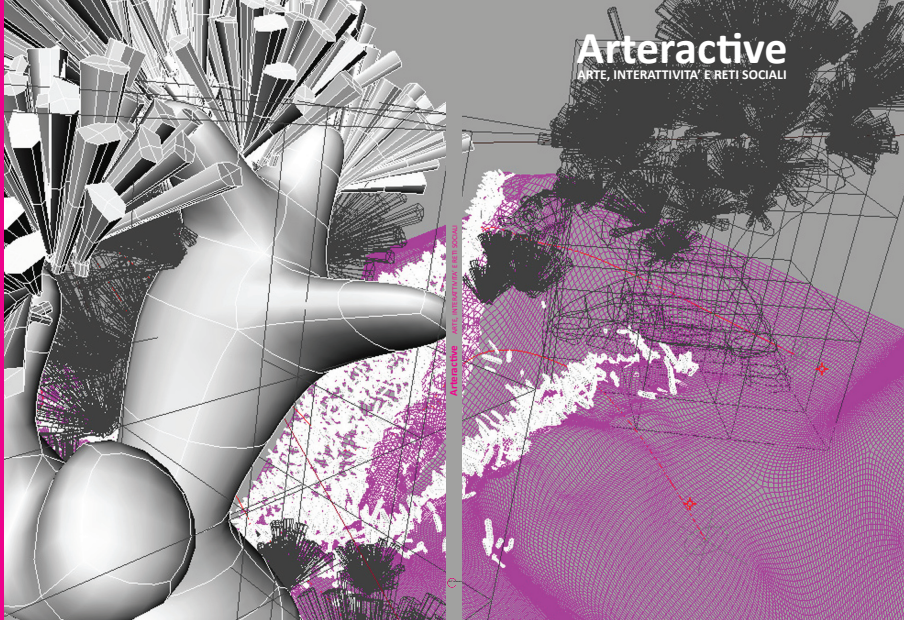
**ARTERACTIVE** is a show which aims to investigate the studies and potential developments of a kind of art and an iconography which stimulates a response and a direct interaction in the observer, with consequences on the aesthetic and social level. In this context the ensemble of metaphoric and technical treatments of virtual resources converges at one point: that of defining the content and problems that spark innovative reflection on the last sense of creating art in relation to new social media channels, Internet and virtual technologies.

The show layout puts young artists side by side with established

artists in the Italian scene who activate the observer's emotions and perceptions, probing the fluid boundary between art, technology and sociality.

Their installations are front-facing, directed at the spectator and interactive, mixing the logic and language of technology with experimental, surprising forms. Their works use audio and video tools and digital platforms to explore the relationship between man and machine and the limits of human perception.

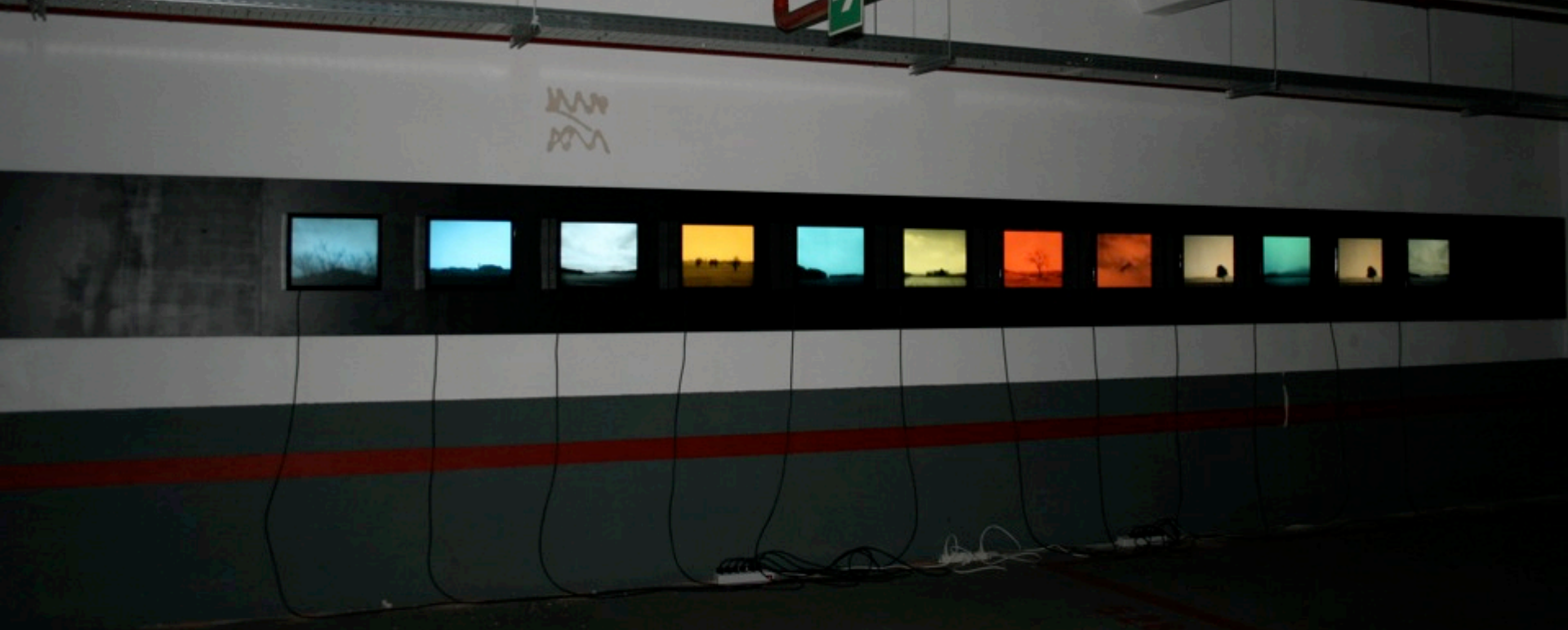
The **ARTERACTIVE** artists work on technology but in a tight connection with reflection on the ethical contents of creating art. In this context the ensemble of metaphoric and technical treatments of virtual resources converges at one point: That of defining content and problems of existential and anthropological meaning which spark reflection on the meaning of life and man in society, the community, the city and nature.



Chiara Canali (Piacenza, 1978)  
Critico d'arte, giornalista e curatore indipendente.  
Ideatrice e promotrice di eventi e iniziative dedicate alle nuove tendenze dell'arte contemporanea, e attiva talent scout di giovani artisti. È tra i curatori del Premio Artivisive San Fedele ed è curatore del Premio Italian Factory per la giovane pittura italiana. È head curator della mostra-fiera-evento AAM (Arte Accessibile Milano).  
Ha organizzato numerose mostre e progetti per gallerie private e istituzioni pubbliche.  
Tra i progetti da lei curati: La nuova figurazione italiana. To be continued... (Fabbrica Borroni, Bolate, Milano (2007)), Germinazioni – a new breed, Palazzo della Penna, Perugia (2008), ContemporaneaCaba (Silvana Editore catalogo), Triennale Bovio, Mi (2008). Nel 2010 ha curato la seconda edizione della Biennale di Scultura della Val Gardena.  
Nel suo percorso critico ha dedicato particolare attenzione ai nuovi linguaggi e ai nuovi media dell'arte, con particolare enfasi sulla fotografia, sui new media e sulle tecnologie digitali, come attesta la rassegna "Dialettiche temporali" presso l'Palazzo (Palazzo Dalla Rosa Prati) a Parma.  
Nelambito delle festival, Festival della Rete e Social Media week, ha ideato la mostra InterActive. Arte, Interattività e Reti sociali, presso l'Urban Center di Milano.  
Attualmente insegna Storia dell'Arte Contemporanea presso l'Università E-Campus. In qualità di corrispondente scrive per le riviste Flash Art ed Espoarte (pubblica di New Media Art) e conduce un Blog di Arte Contemporanea nel network Blogosfere [www.artco.blogosfere.it](http://www.artco.blogosfere.it).

Chiara Canali (Piacenza, 1978)  
Art critic, journalist and independent curator. Founder and promoter of events and initiatives dedicated to new trends in contemporary art, she is talent scout for young artists. She is one of the curator-tutors for San Fedele Visual Arts Prize and curator of the Italian Factory Award for Young Italian Painting.  
She is head curator of the exhibition for event AAM (Arte Accessibile Milano).  
As an independent curator she has organized numerous personal and group shows for various private galleries and public spaces. Among the exhibitions she curated: La nuova figurazione italiana. To be continued... at the Fabbrica Borroni in Bolate, Mi (2007), Germinazioni – a new breed, at Palazzo della Penna in Perugia (2008), ContemporaneaCaba (Silvana Editore catalogue) at Triennale Bovio in Milan (2008). In 2010, she has curated the second edition of Sculpture Biennale of Val Gardena.  
In her critical path she has paid particular attention to new languages and new media art, with an emphasis on photography, new media and digital technologies. In this context, she has designed the exhibition Temporal Dialectics at Palazzo (Palazzo Dalla Rosa Prati) in Parma.  
For e festival, Festival della Rete and Social Media week, she has promoted the show InterActive. Art, interactivity and social, at Urban Center in Milano.  
Currently she teaches Contemporary Art at the University E-Campus.  
As a correspondent, she writes for the journals Flash Art and Espoarte (New Media Art Column) and she holds a blog of Contemporary Art in the Blogosfere network [www.artco.blogosfere.it](http://www.artco.blogosfere.it).

Alessandro Brighetti  
Mirko Canesi  
Umberto Ciceri  
Davide Coltro  
Giuliana Cuneaz  
Nicola Evangelisti  
Daniele Girardi  
Glaser/Kunz  
Vincenzo Marsiglia  
Gabriele Pesci  
Gianfranco Pulitiano  
Salvatore Iaconesi/Oriana Persico



Period: **1 June – 30 September 2011**  
Title: **HOMELESS**  
Artists: **Glaser/Kunz**  
Curator: **Chiara Canali**  
Circuit: **54° Biennale di Venezia**  
In collaboration with: **Gagliardi Art System, Turin**  
Location: **Palazzo Malipiero**  
City: **Venice**

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**Concept:**

Over the years, Swiss artists Daniel Glaser and Magdalena Kunz have devised a complex conceptual and performative architecture based on their distinctive use of new technologies to combine the three-dimensional form of sculpture with the digital projection of the gestures and voices of real people. With their *Talking Heads* or Cinematographic Sculptures, as they call them, the two artists generate a rather unsettling real-life effect by perfectly matching their video recordings to fit the threedimensional moulds they have made of their characters' heads.

In their latest piece, *Obsidian, Gordon & Austin*, the characters sit huddled together close to the ground on cardboard boxes or camouflaged within sleeping bags. The words they speak address dreams and visions, hopes and fears, desires and regrets, illusions and hallucinations. They address universal sentiments shared by all of us who seek to cope with the worries and pressures of a day-to-day life increasingly dominated by insecurity and existential anxiety. The

condition of the three homeless men can be interpreted figuratively as a metaphor of life itself with its ceaseless quest for identity and meaning, while the place that hosts them might represent the non-places of ultra-modernity typically featuring an almost coincidental mingling of lives and existences.

By concealing the technology that animates the sculpture, the work of Glaser/Kunz makes a multi-sensory, kinesthetic impact that conjures a strong semblance to virtual reality and effectively elicits the spectator's empathy and involvement. The characters are indeed captivating; they stare deep into our eyes and draw us into their discussions, making us imagine that we're looking at live people. Despite the ethereal and immaterial nature of the artist's technology of choice – video projection – their virtual mimesis is unmistakably psychosensory and physical, being based on sculpture and performance: the body is the motif of this interactive art and its technological artifacts (*Chiara Canali*).





Period: 3 – 7 November 2010

Title: **THE WHITE CELLAR**

Artists: **Paolo Ceribelli, Daniele D'Acquisto, Matilde Domestico, Emilia Faro, Michelangelo Galliani, Glaser/Kunz, Franco Losvizzero, Elena Monzo, Paola Risoli, Carlo Steiner**

Curator: **Chiara Canali** (catalogue available)

Circuit: **Paratissima** (<http://paratissima.it>)

Location: **Ex Fiat Palace**

City: **Turin**

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### Concept:

In the Ex Fiat Palace in Turin, within the circuit Paratissima and contemporary to the Art Fair Artissima17, an exhibition that explores the theme of white with site-specific installations and a full program of performances.

The title of the exhibition **THE WHITE CELLAR** is borrowed from the famous phrase "cellar door" (the cellar door) mentioned in the movie *Donnie Darko* fantastic (2001) by Richard Kelly where it is believed to be an opening to a new perception of reality.

As "cellar door" is the door that moves "to the higher dimension" as **THE WHITE CELLAR** alludes to white as germ cell of a parallel universe from which they get the moves worlds visionary artists.

**THE WHITE CELLAR** symbolizes a white basement, a basement or a secluded place (space characteristic of artistic production), which comprises the visions snowy, icy and pristine, ten of the most interesting artists on the Italian art scene.

White is a colour high brightness but without tint, that contains all the colours of the solar spectrum. In contemporary white is used both as a fill colour that as support for the art forms. White becomes thus a challenge over the immateriality of Air and Space. Paintings, drawings

on paper, collages, assemblages, sculptures, photographs and installations will create a sterile environment, black and white as the snow, highlighting the utopian mind and the inner world that hides behind any interpretation of reality.

Choose white means then identify the colour representative of a universe other, separate, pure. The exhibition **THE WHITE CELLAR** aims to bring together the research of artists working with the white colour using techniques, media and materials. Each artist will be given a space in the halls of the historic and memorable Ex Fiat Palace, in order to create a path made up of many small "personal".

Collateral to exhibition, **The White Performance** programme will present the performative actions of five young artists (Isobel Blank, Giovanni Gaggia, Loredana Galante, Franco Losvizzero and Miriam Secco) united by an atmosphere white and opalescent. Each dramatization will be characterized by the need to channel the viewer inside a purification rite to free it from the impulses and instincts that trap in the conventions of life and restore their candor of an ancestral purity.



Period: 26 June – 6 July 2008

Title: **MI ISLA ES UNA CIUDAD. ContemporaneaCuba**

Artists: **Hugo Azcuy, Abel Barroso, David Beltrán, Alain Boix, Luis Enrique Camejo, Estela Estévez, Sandor Gonzáles, Johnny Somoza, Enrique Wong, King Chay.**

Curator: **Chiara Canali, Onedys Calvo Noya** (catalogue available)

Location: **Triennale Bovisa**

City: **Milan**

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### **Concept:**

After focusing on specific themes that concern the morphological features of the islands for a long time, such as the formation of the landscape,

the relationship with the sea and the effects of isolation, the most recent Cuban trend turns towards global themes that concern immigration abroad, the development of the metropolises and the progress of modern technologies.

These young artists have gone in search of a unique, recognizable language, which recalls the traditional stylistic features of painting and sculpture despite being tainted with other expressive techniques such as digital photography, drawing with charcoals, wood block carving, printing and carving, in order to transcend pure imitation of what is real and explore the problems of the human condition in relation to the global dimension of civilization.

Each artist compares him or herself with the artistic technique according to his or her own predisposition: some are very attentive to form, and despite certain variations, the final result of the work acquires great importance; others are instead not interested in the exterior aspect of the work and concentrate vehemently on the theme of the debate, thoroughly dissecting the heart of the question.

Their art challenges certain pre-established aspects of society and sarcastically criticizes examples of egoism, fraud, hypocrisy and many other vices. Their code has a different level of complexity, adapting itself to cases and situations. Each artistic act or form is well thought out and arises from a question, inviting the observer to provide an answer.

Having to tackle the most varied, contradictory facets of our age, even more fragmented in the context of an island like Cuba, the semantic force of this art becomes metaphorical and gives a symbolic and emblematic value on contact with the observer's projections.

From the vivid and serene explorations of nature to the dark, gloomy representations of the city, from the animist and spiritual visions of folk tradition to the revelatory icons of mass culture, through the entertaining mechanisms that throw irony onto the comparison of forms of local craftsmanship and processes of Western industrialization, Cuban art reflects the challenge of an island which is being transformed into a modern city, in constant conflict between the will to preserve its isolation and the desire to allow itself to be permeated by the innovational forces coming from globalness (*Chiara Canali*).

# Contemporanea **Cuba**

CUBEART

**Hugo Azcuy Castillo**  
**Abel Barroso Arencibia**  
**David Ernesto Beltrán Domínguez**  
**Alain Boix Torriente**  
**Luis Enrique Camejo Vento**  
**Yuneiky Estévez Dieppa (Estela)**  
**Sándor González Vilar**  
**Johnny Somoza Hernandez**  
**Enrique Wong Díaz**  
**Alfredo Yi González (King Chay)**

Mi isla es una ciudad

Mi isla  
es una  
ciudad



SilvanaEditoriale

Period: **27 October – 19 November 2007**

Title: **LA NUOVA FIGURAZIONE ITALIANA. TO BE CONTINUED...**

140 Artists

Curator: **Chiara Canali** (catalogue available)

Texts: **Chiara Canali, Vittorio Sgarbi, Eugenio Borroni, Luca Beatrice, Argàno Brigante, Maurizio Sciaccaluga.**

Location: **Fabbrica Borroni**

City: **Bollate (MI)**



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### Concept:

A large and complex project, curated by Chiara Canali, recounts with an exhibition and a conference to the latest research on the New Italian Figuration, recalling the highlights of a historical period in the last ten years.

The New Italian Figuration. To be continued ... is a unique and extraordinary event that brings together 140 artists with 170 works in an exhibition organized in collaboration with Fabbrica Borroni, impressive industrial area created to promote young Italian art.

The exhibition lifts with arrogance the debate on the New Italian Figuration, became increasingly topical due to scientific contributions and curatorial critics Alessandro Riva and Maurizio Sciaccaluga. Historicizing of the idea of a movement, the title supports a hypothesis of continuity from widening in the immediate present through the presence of established artists and newcomers who have shown they can continue the same artistic path in the future.

The goal is to try to reconstruct with philological intent a historical period, tracing the significant elements and characterize through the choice of artists and works that have been a cultural shift, leading gradually to the present day, showing the entry in field of a series of

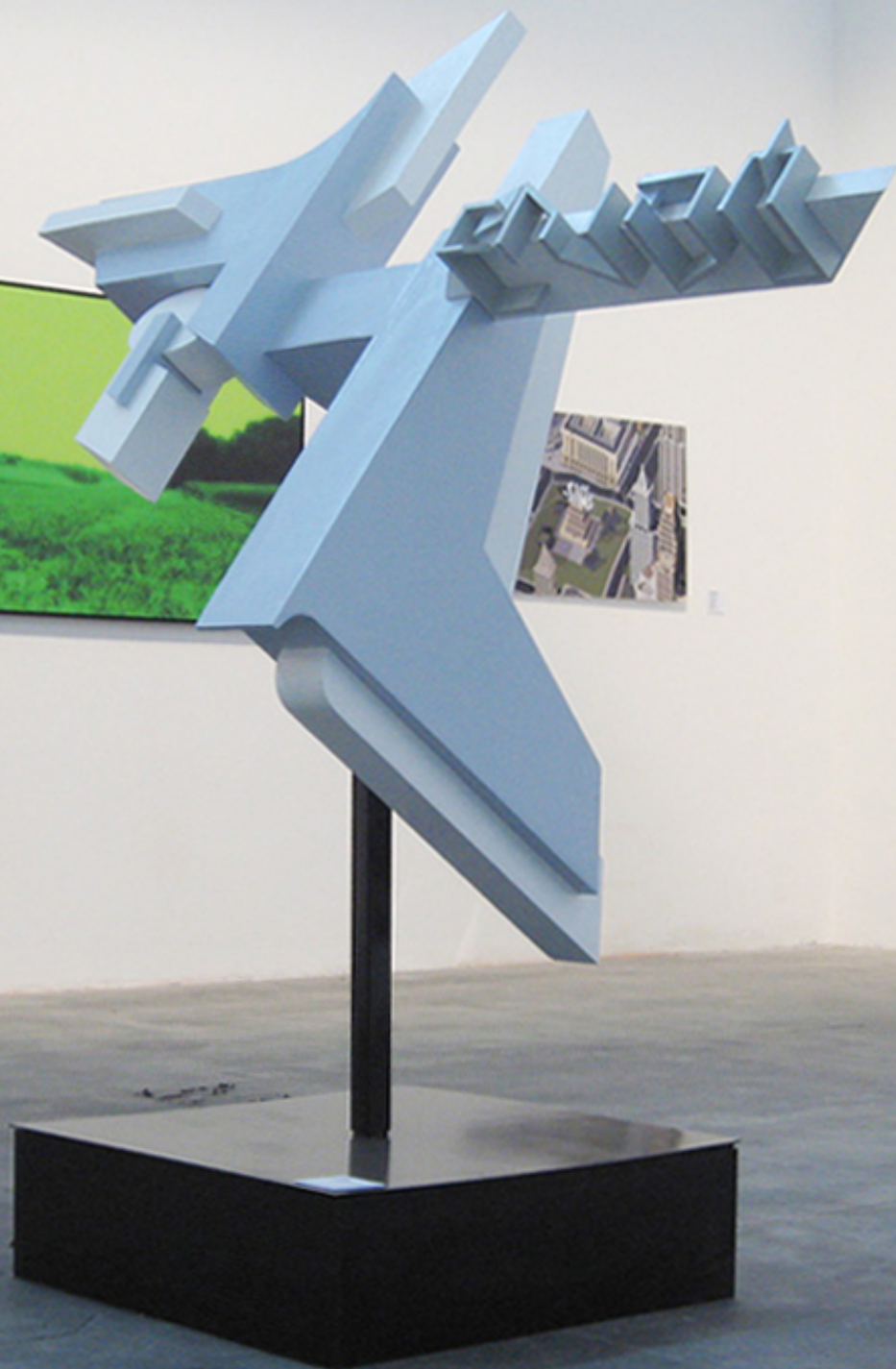
new artists.

The exhibition will present inside an articulation of the artists according to schools and groups, themes or genres, exhibitions or art projects that have distinguished the best path to the new Italian figuration in the last ten years (Officina Milanese, Chronicles true, the New portrait in Italy, the Sci-Fi, the redefinition of genres, Palermo Blues, Sculturama: new Italian sculpture, Nova Milanese art gym, the sweet line of new Figuration, Italian Factory, RefreshProject, Landscape, Light in the eye, Young Italian painting, Street art).

Concurrently with the exhibition there will be a conference on "New Italian Figuration" with contributions from artists, critics, journalists, gallery owners or personalities of the art world that give proof of the case in recent years.

A Press Room, set up in the exhibition halls of the Fabbrica Borroni, will offer the public the opportunity to consult library materials on the New Figuration Italian, with the screening of films and documentaries that recreate the main exhibition projects ("Chronicles true", "The new portrait in Italy", "Sui generis", etc ...)

PITTURA DIGITALE  
—2006



## BIOGRAPHY

**Chiara Canali** (Piacenza, 1978)

Art critic, journalist and independent curator based in Milan.

She has a PhD in Human Sciences from University of Perugia with the research project: *“Techno-Social Art: A New Humanism. Perception, participation and interaction in contemporary Art”*.

She has completed her Master in “Organization and Communication of Visual Arts. Curator” at Accademia di Belle Arti di Brera, Milan. She graduated in History of Contemporary Art at University of Parma.

She worked as art coordinator of International Award for Young Sculptors at Fondazione Arnaldo Pomodoro (2004-2005) and she was assistant curator at Italian Factory (2005-2007).

She was curator of the **Italian Factory Award for Young Italian Painting** and **Celeste Prize** and she actually is one of the curator-tutors for **San Fedele Visual Arts Prize**.

In 2010 she has curated the second edition Biennial Sculpture “Biennale Gherdëina” and in 2013 she took part in the Board of curators of **BRERART, Contemporary Art Week in Milan**.

From 2012 she the curator of the Public Urban-Art event **StreetScape**, installing works and sculptures in the squares, courtyards, public spaces and Museums of the city of Como.

From 2016 she is Artistic Director of **PARMA 360 Festival della creatività contemporanea** in Parma.

As an independent curator, she has curated a number of exhibitions with emerging artists and dedicated to new trends in contemporary art for private galleries and public spaces.

Among the many exhibitions she curated: **La nuova figurazione italiana. To be continued...**, at the Fabbrica Borroni in Bollate, Milan (2007); **Germinazioni – a new breed**, at Palazzo della Penna in Perugia (2008); **ContemporaneaCuba** (Silvana Editore catalogue) at Triennale Bovisa in Milan (2008).

In her critical path she has paid particular attention to new languages and new media art, with an emphasis on photography, new media and digital technologies. For e-festival, Festival della Rete and Social Media week, she has promoted the show **Arteractive. Arte, Interattività e Reti sociali**, at Urban Center in Milano and than at Parkissima52, collateral of Paratissima 2011 in Turin.

In 2012 she has organized the exhibition **Dalla parte delle donne. Tra azione e Partecipazione**, an event of European Festival of Photography and she was invited to **Critica in Arte** at MAR Museo d’Arte della Città di Ravenna, for the exhibition of Alessandro Brighetti. Her texts have been published in various exhibition catalogues and art magazines.

As a correspondent, she writes for the journal *Espoarte* (New Media Art Column).

[www.chiaracanali.com](http://www.chiaracanali.com)