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Corraini Edizioni

**ULTRABODY –**  
208 OPERE  
TRA ARTE E DESIGN

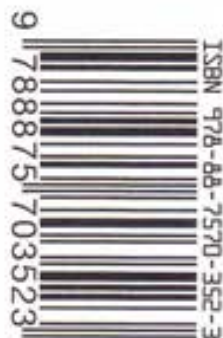
Una sequenza transdisciplinare di opere tra design e moda, tra architettura e arte, che parlano del rapporto tra corpo e spazio raccontando le infinite modalità di relazione tra le persone, le cose e gli ambienti intorno ad esse. 208 tipi diversi di "corpi", da quelli più evidenti a quelli più enigmatici e sperimentali, in un possibile e aggiornato dizionario di autori/opere/parole chiave di questo nostro nuovo Millennio.

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**ULTRABODY –**  
208 WORKS BETWEEN  
ART AND DESIGN

A trans-discipline sequence of works that go from design to fashion, from architecture to art, and speak of the relationship between body and space, telling us about the infinite types of relationship between people, things, and their surroundings. 208 different types of "body", from the most evident to the most enigmatic and experimental, in a hypothetical and up-to-date dictionary of authors/works/keywords for the new Millennium.

ULTRABODY



Euro 28,00



An exhibition between art and design, between architecture and furniture, between applied art and fashion.

A selection of remarkable works, done by some of the leading names on the international design and visual arts stage, who start with the "body," and bring in the anthropology, sociology, habits, technology, and aesthetics of our time.

A cross-discipline sequence, based upon the infinite ways in which people and things can relate, inflected in a multitude of thoughts and actions according to different project scales, because the body continues to be a special "place" for planning explorations by several universes of creatives and different professional ambits.

Here, along a *leitmotifs* to be found and to be read in terms of their affinity or contrast, 208 different types of "bodies," from the most obvious to others which are more enigmatic, from those which are simply suggested to others which have been completely reinvented, in a reflection based upon the meaning of very different works, developed through a multitude of key words which must be pointed out, and which may be used to write a new, significant dictionary: the body as a place, as clothes, as a shell, as protection, as a refuge; as identity, as belongings, as relationships, as conscience; the body as a function, the body as a prosthesis, as a limit, as an extension; the body as measurement, as balance, as perfection; the body as decoration, as figuration, as communication, as a simulacrum.

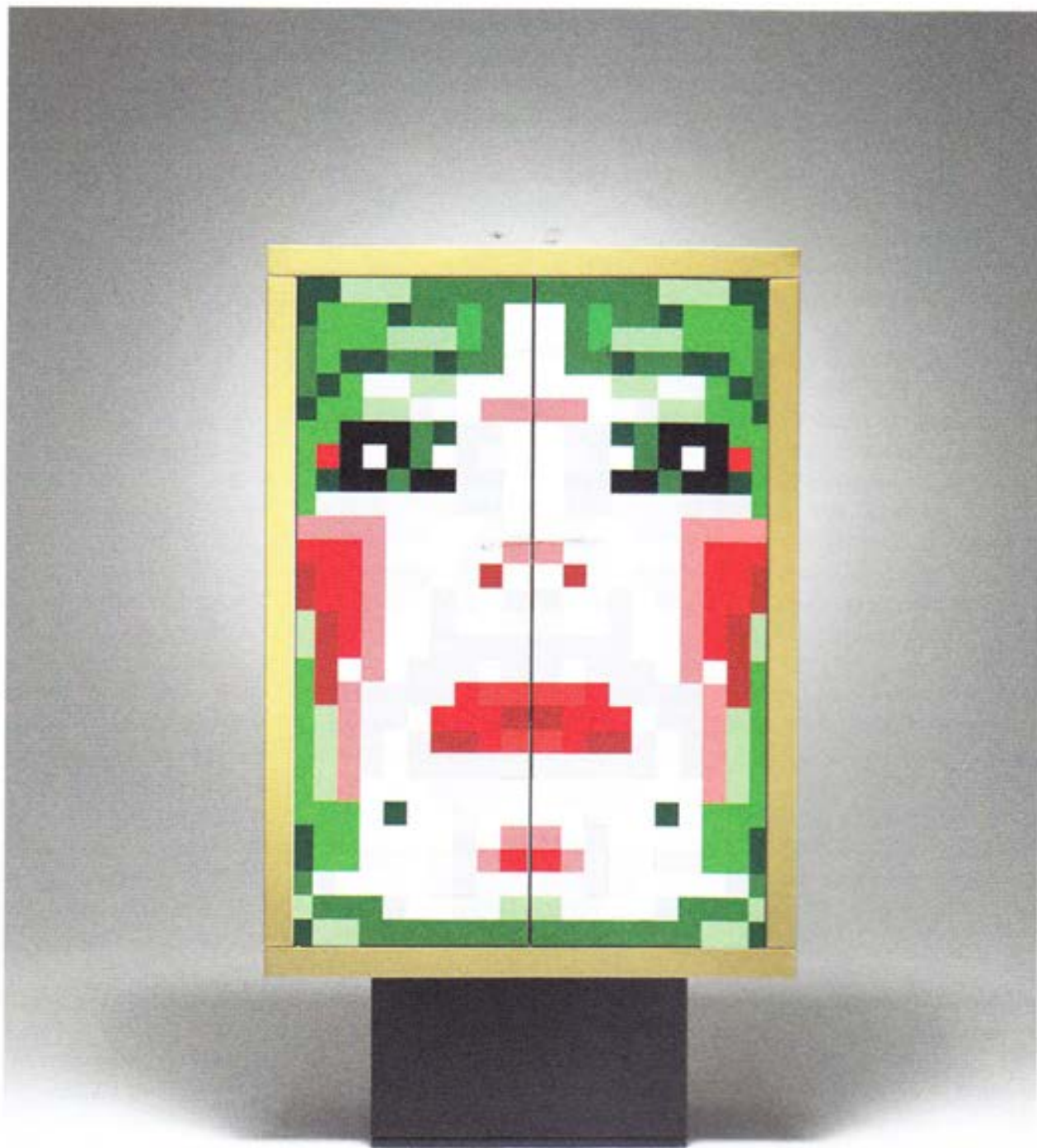
A story set out in three acts, with reference to the three different ambits of planning reflection most commonly used nowadays – **Alluding to the Body**, which brings together works which in the declaration of intent seek in the shapes of human bodies an image to record and make their own, either openly or with clues, and changing it mostly into everyday objects; **Humouring the Body**, or serving it up by means of theoretically "conventional" instruments, which are in fact a way of showing new methods for accomplishing the necessary functions of the day-to-day life and in providing "assistance" to our bodies so they can work in this over-civilised society; and **Overcoming the Body**, the concluding part of this exhibition, with the most irreverent and provocative works, those which come cause us the greatest anxiety: ideas, suggestions, and intuitions – sometimes paradoxical – where the "normal" characteristics and capacities of our bodies are accelerated by obviously experimental solutions, all of them with a powerful communicative impact.

**ANNA GILI**

VISO APERTO, ZERODISEGNO, 2011

Un contenitore metallico di "esatte" proporzioni, un viso sgranato che si mostra e ci osserva, un progetto emblematico di Anna Gili, da sempre convinta che gli oggetti possano partecipare attivamente alla nostra vita, immaginando e suggerendo presenze animate.

A metallic container with "exact" proportions, a pixelated face on display watching us, an emblematic project by Anna Gili, as always convinced that objects can take an active part in our lives, imagining and suggesting animated presences.



**ANNA GILI**

VASI IN MASCHERA – BRIGHELLA, COMPAGNIA VETRARIA MURANESE, 2008



Volumi di colori e dimensioni differenti, usati per contenere e rappresentare, si incastrano e si fondono tra loro dando luogo a un vaso, e vita a un personaggio inaspettato.

Volumes with different sizes and colours, used to contain and express, are fitted together so they fuse and give birth to a new vase and to unexpected life.



**ANNA GILI**  
**ABITO DI FIORI, 1987**



Un abito di fiori freschi e rami verdi a celare le parti più intime di un corpo nudo: ovvero una delle tante riflessioni teoriche e formali di Anna Gili sull'indumento corporeo, fermate in performance ormai parte della storia del design italiano.

A dress made of fresh flowers and green branches to cover the most intimate parts of a naked body: that is, one of Gili's theoretical and formal reflections on bodily clothing, stopping with a performance which has now become part of the history of Italian design.

photo Oliviero Toscani

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ULTRABODY  
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CON/WITH  
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E AI COMMENTI ALLE OPERE  
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