***Design! Objects, processes, experiences*  
*Second section: Bodies and Processes***

Curated by di Francesca Zanella and Valentina Rossi

**April 28 – July 25, 2021**

**CSAC | Abbazia di Valserena**

Strada Viazza di Paradigna 1, Parma

Palazzo Pigorini, exhibition site owned by the Municipality of Parma, hosts the second section of the exhibition Design! Objects, processes, experiences entitled Bodies and processes, an in-depth examination of dress design and performance action and the value of the archives of the CSAC – Centre Study and Communication Archive of the University of Parma as a source for contemporary artistic research, but also for the cultural and creative industries.

Three new sculpture dresses by the artist Sissi, realized in collaboration with some companies of the territory (Equipage Srl, Maglificio Nuova Ester, Parmamoda Srl) and conceived through a process of comparison with the CSAC heritage within the project *Storie di Fili* (in particular with Cinzia Ruggeri,Krizia and Brunetta's figurines, displayed in the exhibition), will dialogue with the costumes made by Sartoria Farani, also preserved at the CSAC, giving rise to a reflection on the body, the dress and the creative and sartorial process, which continues in the path at the Abbey of Valserena, home of the Centre Studies and Communication Archive.

The common thread that unites and weaves the works on display, offering a new narrative, is that immense heritage of techniques and knowledge of the fashion system and tailoring tradition: that skilful 'know-how' essential for the creation of both the sculpture and the costumes for the stage.

The title of the section *Bodies and Processes* refers to the concept that the dress and the costume are witnesses of a complex cultural memory and of a comparison between design culture and craftsmanship. Thus from the archives emerge, together with the costumes of Sartoria Farani, different ideas of dress and practices linked to the performative dimension, for which the relationship with the visual arts is also determined: dress as an illustration in Brunetta, ready-to-wear dress in Krizia, and dress interpreted by Cinzia Ruggeri as an emotional and experiential moment.

Sissi is not only a multidisciplinary artist, but also declines their poetics in different languages, always attentive to a personal dimension that seems to draw from an archival structure. In their artistic production she cuts and sews clothes to wear and to exhibit at the same time. It is evident how her clothes/sculptures are made by her with the idea of leaving a trace of an unexpected event, an error that regulates their uniqueness. For this occasion, Sissi explores the heritage of the CSAC's Fashion archive to extrapolate past experiences, conceptual and stylistic motifs that, thanks to the hands of skilled craftsmen, become works of art. The artist has allowed herself to be guided, her planning has changed direction and her personal process of production of the dress has been transformed.

The first dress/sculpture *Tuta Linguale*, derives from Brunetta's illustrations that during the sixties published on magazines such as "L'Espresso". From her drawings Sissi extrapolates the silhouette of a suit, typical clothing of those years and makes it its own through a linguistic decoration masterfully reproduced by new technologies related to the knitwear supply chain.

The *Biomorphic Coat* derives from Cinzia Ruggeri's undulating motifs, present in Sissi's imagination not only as a potential reservoir of forms but for its utopian and experimental character. From the close relationship between art and fashion interwoven by Krizia comes the *Antelamato Dress*, a dress not simply designed through extrapolations of stylistic and formal motifs but also generated by the encounter with the marble sculpture of the Deposition of the Cross by Benedetto Antelami, placed in the transept of Parma Cathedral.

Next to the three dresses, Sissi's drawings relate to the figurines of Brunetta, Cinzia Ruggeri and Krizia in a sort of circular and progressive arrangement where the dress is placed in the centre as a result of a design process.

Sissi's dresses are flanked by three costumes made by Sartoria Farani, chosen among the 221 donated to the CSAC in 1993. The stage dress offers us a second level of reading compared to the performative dimension. The tailcoat by Mandrake, Marcello Mastroianni in Fellini's Interview of 1986, the imposing costumes for a woman from Bath (Laura Betti) and January (Hugh Griffith) in *I racconti di Canterbury* by Pier Paolo Pasolini of 1972, demonstrate Danilo Donati's ability to contribute to the characterization of the characters thanks to their physical presence and Farani's sartorial mastery in shaping shapes and designing fabrics for the stage.

On February 14, 2021 a performance by Sissi will be presented at the Abbey of Valserena.

*Storie di fili* is a project conducted by the CSAC in partnership with the Museum System of the University of Parma, Equipage Srl, Maglificio Nuova Ester, Parmamoda Srl, Cooperativa Eidè, Fondazione Museo Glauco Lombardi and with the contribution of Fondazione Cariparma.