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## U.MANO opens, the new exhibition of the Golinelli Foundation of Bologna



Tuesday 19 November inaugurates U.MANO – Art and science: ancient measure, new civilization, the new Golinelli Foundation exhibition curated by Andrea Zanotti with Silvia Evangelisti, Carlo Fiorini and Stefano Zuffi: the exhibition itinerary, open to the public from 20 November 2019 to April 9, 2020, is dedicated to the hand and developed on several levels of reading, from the exploration of the interiority of man to the opening to the understanding of the universe that is around him, in close and inevitable connection with the brain.

The hand is the connecting element between the dimension of doing and that of thinking and it is therefore strongly representative of the perspective of action of the Golinelli Foundation to recover the sign of a lost link today: that between art and science, which is precisely in Italian culture has reached its climax.

And the Opificio Golinelli (from the Latin, opus-facĕre) is a perfect metaphor for this union of action and mind, of art and science: it is a place where young people and children are educated to overcome the traditional dichotomy between theory and practice.

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"The ancient alliance that once kept art and science together – explains Andrea Zanotti, President of the Golinelli Foundation – implied insights of the mind and works of the hands in search of that discontinuity that nourishes human progress. It is indeed true that we can investigate the face of the future through the calculation of the probabilities and the computational capacity that touch the highest summit today in the big data; but it is also true that the intuition of the future lies in the solitary and painful anticipations of scientists and artists who scrutinize horizons precluded to us. It is the solitude of Leonardo who imagines the ability of man to fly with four hundred years in advance".

The U.MANO exhibition will be set up in the Golinelli Arts and Sciences Center, a space designed by Mario Cucinella Architects, which for the occasion will be transformed into a classical temple. It starts from two large central installations: closed hands, the emblem of reflection on one's own origin and interiority, and open ones, which instead represent the exploration and knowledge of the surrounding world. The hands, like great mirrored origami, are a play of symmetry and are developed starting from the digitization of the right hand of the founder Marino Golinelli: at the end of the exhibition, a path will remain exposed to the Opificio as a symbol of the path he gave the Foundation that, starting from the past, can open up to that future that belongs to the younger generations.

In the space created by the sculpture "mani chiusi" will be placed the *De Symmetria partium in rectis formis humanorum corporum libri*, by Albrecht Durer, a treatise on the drawing of the human figure whose instructions have been interpreted as one of the first algorithms of generative art. This algorithm has been applied to transform the dimensions of the hand into frequencies and into ratios between them, thus obtaining its sounds.

It will also be possible to admire two extraordinary anatomical atlases: the *De humani corporis fabrica* by Andrea Vesalio and the *Deux Livres de chirurgie* by Ambroise Pare. It will be a path that will lead to knowing the masterpiece created during the eighteenth century in Bologna of the anatomical waxes of Anna Morandi Manzolini, an instrument of knowledge and mimetic reproduction of reality, but also an extraordinary sculptural work.

The third installation, produced by the Golinelli Foundation on the occasion of ArteFiera 2019, is the hand-brain one, an "augmented" sculpture that invites us to observe how we observe, playing first with the deceptions of perception and then with the manipulation of observation data.

To re-tie the threads of past memory allows man to remain tied to his origin and, therefore, to proceed towards the future with more certainty. Therefore, in the course of the exhibition are placed paintings made between the sixteenth and seventeenth centuries, a particular historical moment in which there was a change of pace in some ways similar to what we are experiencing now: the *Madonna and Child* attributed to Caravaggio; *Judith and Holofernes* by Giovan Battista Crespi; *The Christ of the coin* by Mattia Preti; the *Madonna and Child* by Ludovico Carracci and San Giovanni Battista di Guercino (Pinacoteca Capitolina); *Portrait of Francesco Arsilli* by Sebastiano del Piombo (Pinacoteca "F. Podesti").

The Middle Ages that definitively leave room for new and unprecedented human enterprises coincide with a shift in the anthropological axis, with the man who gradually becomes master of his own destiny.

The path then leads the visitor to an index pointing towards the Sky, to remember the destiny of greatness to which man is called and which is all inscribed in the Universal Judgment of the Sistine Chapel.

That finger, reinterpreted by Michelangelo Pistoletto in the "mirror picture" that re-proposes the Creation of Michelangelo's Adam in the contemporary world, indicates an idea of Creation different from that of the ancient tradition, in which the touch of the hand represents the link between Creator and created, between pure creative capacity and the world of things, initiating man to knowledge, inviting him to develop his own potential. A new, possible destiny that, once again, is in our hands.

And it is a destiny that evolves in the sign of the domain of technology, which opens up unimaginable possibilities, until the reconstruction of the Battle of Anghiari, Leonardo's lost work whose information on the net has been re-materialized by the boys who attend the workshops on the exhibition of Golinelli Foundation.

A further level of perception on the exhibition space is offered by another gamification laboratory that has transported themes of the exhibition into the space of an immersive game in Virtual Reality.

The world in which the player acts is the 3D reconstruction of the exhibition layout where objects, characters and pieces of information with which interacting relive the story of the Battle of Anghiari in the vision of the young creators of the game appear.

The last step in the evolution of the hand, leads to a futuristic present, in which the bionic limb is protagonist, an advanced engineering work carried out by the young researchers of BionIt Labs srl – one of the start-ups operating in the incubator – G-Factor accelerator – which have designed an innovative limb that can be adapted to every patient.

The gaze on the future must not make us forget "u.manity", category of the spirit evoked by the work of Gianluigi Rocca Anatomy of Knowledge (Le mani degli last).

The U.MANO exhibition is therefore a concrete example of the activities that the Golinelli Foundation carries on daily in its Opificio: the overcoming of the art-science dichotomy and the creativity that becomes real, with the dimension of the useful and of the usable that penetrates to that of beauty, because, as curator Andrea Zanotti states in his text in the catalog: "The things we create cannot only be useful but must also reflect the beauty without which mankind risks losing its immaterial, most precious part : the spirit".

According to Friedrich Nietzsche, science has evolved because he knew how to imagine working hypotheses, worlds in which he then usefully entered the results and confirmations of the laboratories, but art was, for him, the scientific place par excellence.

The exhibition is sponsored by: Ministry of Cultural Heritage and Activities and Tourism, Emilia-Romagna Region, Municipality of Bologna, Alma Mater Studiorum – University of Bologna.