

Giulia Mangoni
Polisemie del visibile

16.04–30.06.2026



GIULIA MANGONI

Giulia Mangoni (Isola del Liri, 1991) is an Italian-Brazilian artist whose research develops at the intersection of painting, memory, and narratives of territorial belonging, currently taking shape as a practice that investigates the mythopoietic reconstruction of a peripheral Europe.

After a period of training and activity between Brazil, the United Kingdom, and the United States, she progressively rooted her work in Ciociaria: a territory that, once a central stop on the Grand Tour between the 17th and 19th centuries, now presents itself as a stratified space marked by historical memory, industrial transformations, and new identity tensions.

Her research begins with local archives – oral histories, documents, testimonies – which are reworked into dense, layered pictorial compositions. In these works, landscapes and figures function as active elements within imagined scenographies, generating plural and unstable narratives in which the context itself emerges as the protagonist. Painting, understood simultaneously as both a narrative and anti-narrative device, becomes a tool of transfiguration capable of restoring the symbolic vitality of territories and activating new forms of collective memory.

In its most recent developments, this research opens up to a transnational dimension, in dialogue with the project *Pittura Italiana Oggi* promoted by Triennale Milano. In this context, Mangoni deepens the comparison between local imaginaries and global constructions, particularly through a reinterpretation of the Western myth and its South American variations. The landscape thus becomes a space of symbolic projection where stories of migration, frontier tensions, and vegetal and animal genealogies intertwine, challenging idealizations and stereotypes associated with it.

Mangoni's practice unfolds between object-oriented paintings – often intimate and in dialogue with the contemporary exhibition system – and installation-based or ephemeral interventions carried out in collaboration with institutions, decentralized communities, and non-urban contexts. In these projects, the collective and situated dimension takes on a central role, configuring each intervention as a relational device. The artist alternates between oil and acrylic depending on timeframes and research processes, integrating them into works conceived for specific contexts, where painting, space, and territory enter into a dynamic and transformative relationship.

Among her most significant solo exhibitions: *From the Island of Liri* (Dreambox Lab, New York, 2019), *Bits & Cream. Metabolizzazione d'archivio* (ArtNoble Gallery, Milan, 2021), *Nambur* (IUNO Projects, Rome, 2022), *La strega si trasforma persino in vento* (Operativa Arte Contemporanea, Rome, 2022), *Un letto di frasche* (ArtNoble Gallery, Milan, 2024), and *Ai rimanenti, pastori e contadini* at the Museo Antropologico Gente di Ciociaria in Arce.

Among notable group exhibitions: *The Futures We Speak* (Clemente Art Space, New York, 2023), *Geographies of Memory* (LAMB Gallery, London, 2022), *VIVERE DI PAESAGGIO* (APALAZZOGALLERY, Brescia, 2021), *Ladder to the Moon* (Monitor Gallery, Rome, 2021), *Pittura Italiana Oggi* (Triennale Milano, 2024), *La città, tra realtà e sogno* (Galleria San Fedele for Premio San Fedele 2013/14, Milan), the 23rd Premio Cairo (Museo della Permanente, Milan, 2024), *Pittura Italiana Hoy* (Palacio Libertad, Buenos Aires, 2025), *Bella Figura* (Complesso Monumentale della Pilotta, Parma, 2025), and *Pittura Italiana Hoje* (Museu Nacional da República, Brasília, 2025).

Over the course of her career, she has received prestigious recognitions, including the **Combat Prize for Painting** and the **Gallery Prize** (2023, Museo Giovanni Fattori, Livorno), the **Premio Lissone** (2021), and international awards in the United Kingdom such as the **Chadwick Healey Prize for Painting** (2014).

Currently, Mangoni continues her research on territorial belonging with the exhibition project *Cinevetrina*, at the historic cinema of Isola del Liri. The project involves local artisans, agronomists, breeders of native species, writers, and anthropologists, generating artworks and public projects such as *Il salmerino viandante* (as part of *Una boccata d'arte* in San Lorenzo Dorsino, Trentino-Alto Adige, 2022), *Il soffio del gatto* (curated by Saverio Verini in collaboration with the Museo delle Scienze e del Territorio, Spoleto, 2023), *Di donne, di pirati e di santi* (as part of Hypermaremma, Isola del Giglio, 2024), and *Le lupe di Roma*, curated by Spazio Taverna for Porta San Giovanni, Rome.

POLISEMIE DEL VISIBILE

The project *Polysemies of the Visible* originates from my desire to engage with a historical imaginary not as something fixed, but as a living, traversable matter. In this sense, the Borromeo Games become for me an active archive, from which images connected to the cycle of frescoes are set back into circulation through drawing, opening up to a plurality of interpretations.

In working with these materials, I am interested in courtly Gothic and its 'lenticular realism': a way of constructing the image that does not seek spatial coherence, but instead privileges surface, detail, and decoration. Figures flatten, become charged with attributes, and take on a precious quality. Chivalric, religious, and fairy-tale themes coexist in a suspended space, where visual richness replaces depth and multiplies possible levels of meaning.

This tension toward luxury and preciousness – also through elements such as the punchwork of backgrounds, typical of the period – is not, for me, a quotation, but an operative principle. Through stratifications and variations, starting from an archive of drawings that I build over time, the image opens up to an unstable dimension, where the history of courtly Gothic enters into dialogue with oil paintings that share the same attention to decorative flatness, activating continuous shifts in meaning.

The work thus moves between archetype and the individual, without settling into a definitive form. The image becomes an open field, in constant transformation, in which the visible unfolds into plural forms and the gaze is continually called upon to redefine itself.

Giulia Mangoni

TRANSUMANZA AL MERCATO



Giulia Mangoni, *Transumanza al mercato*, 2024
200 x 180 cm, oil on linen, courtesy the artist and ArtNoble Gallery.
Ph. credit Michela Pedranti

VALE A PENA NASCER,
VALE A PENA CRESCER,
VALE A PENA VIVER

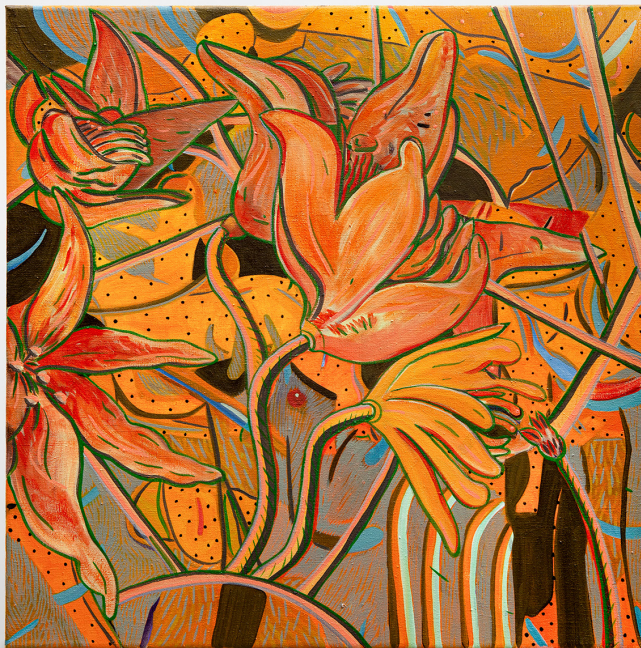
Giulia Mangoni, *Vale a pena nascer*, 2023
40 x 30 cm, oil on green market canvas,
courtesy the artist and ArtNoble Gallery.
Ph. credit Michela Pedranti

Giulia Mangoni, *Vale a pena crescer*, 2023
40 x 30 cm, oil on green market canvas,
courtesy the artist and ArtNoble Gallery.
Ph. credit Michela Pedranti

Giulia Mangoni, *Vale a pena viver*, 2023
40 x 30 cm, oil on green market canvas,
courtesy the artist and ArtNoble Gallery.
Ph. credit Michela Pedranti



TANGERINA



Giulia Mangoni, *Tangerina*, 2026
50 x 50 cm, oil on linen, courtesy the artist and ArtNoble Gallery.
Ph. credit Jacopo Rufo

SOTTO LA MIMOSA



Giulia Mangoni, *Sotto la mimosa*, 2025
55 x 45 cm, oil on linen, courtesy the artist and ArtNoble Gallery.
Ph. credit Jacopo Rufo



LAW is ART!

Giulia Mangoni's exhibition is part of *Law is Art!*, the project launched by LCA in 2013, aimed at promoting art, especially contemporary art, outside the classic circuits.

To support and make contemporary art more accessible, LCA has involved Italian artists such as Francesco Arena, Stefano Arienti, Letizia Battaglia, Botto & Bruno, Mattia Bosco, Chiara Camoni, Silvia Camporesi, Letizia Cariello, Loris Cecchini, Rà di Martino, Franco Guerzoni, Michele Guido, Giulia Marchi, Sabrina Mezzaqui, Rebecca Moccia, Brigitte March Niedermair, Marinella Senatore, Marta Spagnoli, Alessandra Spranzi, Tatiana Trouvé, Silvio Wolf over the years in solo projects specially designed for its offices, as well as in the historic Palazzo Borromeo in Milan during miart. LCA has been a sponsor of the fair since 2015 through the *LCA for Emergent* prize.

LCA is an independent, full-service law firm, specialized in providing legal and tax assistance to companies and private clients. The Firm boasts a dedicated art law department, staffed by an interdisciplinary team of professionals who share a passion for art. The team offers all-encompassing consulting services in a wide range of areas, including contracts, logistics, insurance, criminal law, copyright, advertising, generational transition, anti-money laundering, cultural patronage, and emerging fields like financial services and artificial intelligence.

In 2024, LCA founds Art Floor - a service hub for the art world located on the first floor of its building in via della Moscova 18, Milan - together with Artshell, Condense, Fonderia Artistica Battaglia, Lara Facco P&C and Mazzini Lab Benefit.



**ARTNOBLE
GALLERY**

Founded in 2021, ArtNoble Gallery is a contemporary art gallery based in Milan, in the post-industrial district of Lambrate. Originally conceived as a nomadic platform, the gallery later established its permanent space in a former warehouse, preserving its industrial character as an integral part of its program.

ArtNoble Gallery develops an exhibition program centered on emerging artists from Italy and abroad, fostering a dialogue between local practices and an increasingly interconnected international context. The gallery is committed to supporting new generations of artists over time, working closely with them to produce exhibitions, projects, and research that respond to the urgencies of the present.

With a focus on themes such as identity, territoriality, and the construction of memory, the program privileges process-oriented practices and often unfolds through site-specific exhibitions that directly engage with the architecture of the space.

In dialogue with the Borromeo Games cycle, created in the mid-fifteenth century, Mangoni develops a series of drawings that operate on the courtly iconographic repertoire – featuring animal figures, bodies in motion, and botanical motifs – treating it as an open field of variation. The images are not quoted, but reactivated through processes of superimposition, displacement, and proliferation.

This operation is rooted in a visual tradition specific to the late Lombard Gothic context, in which manuscript illumination and votive representations translated the observation of reality – particularly in botanical detail – into a system of signs. In a similar way, Mangoni reactivates this tension between observation and construction, allowing the figure to emerge as a process rather than a stable form.

Located in the adjacent room, *Polysemies of the Visible* takes shape as a dispositif in which the image unfolds into a plurality of states and appearances. In this space, the visible manifests as polysemy: not as a multiplication of meanings, but as the unstable condition of the image itself.

ANTONINI

MILANO

Founded in 1919, ANTONINI MILANO rapidly became the purveyor to the Milanese and Italian aristocracy, for whom the company designed extraordinary one-of-a-kind pieces. Now we have timeless collections using top-quality craftsmanship. Antonini is a niche brand that expresses a sophisticated luxury, through the absolute craftsmanship of all its creations and research into the use of the best materials and stones. The collections are characterized by a passion for innovative design, entirely made in Milan, capital of fashion and design with undisputed quality and a great jewellery-making tradition.

Since 1919: this is the Antonini story, a company which for three generations has been making unique and recognisable jewellery, directly influenced by the motivation that the city offers, architecture, design and contemporary art, all passions that Sergio Antonini enjoys in his daily life. Sergio Antonini, who now carries on the history of the brand as creative director, is behind the creation of most recent successes of the maison: Matera, Siracusa, Atolli, Amalfi and Anniversary100 collection, designed to celebrate 100 years of history of the brand. His creations are sophisticated and contemporary jewels inspired by Italian tradition and design and he personally follows the creation of every single jewel in the making, from the small chic everyday collections to the Extraordinaire one-of-a-kind pieces.

The collaboration with the contemporary art world is an initiative in which Sergio Antonini strongly believes, in addition to being a personal passion “it is a theme that attracts our customers who are happy to discover different artists and to be surprised by the relationships that arise between their works, our jewels and the magnificent Gothic frescoes from 1450 that decorate the walls of our showroom”. The showroom’s exhibition venue at Palazzo Borromeo in Piazza Borromeo 12 has hosted site-specific exhibitions for almost 10 years thanks to the long-standing collaboration with important art galleries on the Italian scene.



Apice Srl handled the logistical organization, packaging, and transportation of the artworks, destined for the Giulia Mangoni exhibition, offering quality service in a reality very close to us, LCA Studio Legale and its prestigious cultural initiatives, part of the traditional *Law is art!* project.

Apice with its four operating offices in Milan, Florence, Rome and Venice and thanks to its specialized operators for logistic coordination of services and transportation and handling, operates throughout Europe with its special vehicles with thermo-hygrometric control, air suspension and satellite control, specifically for the transport of works of art.

The network of correspondents worldwide, accredited by major international museums and collectors, completes the service guarantee for intercontinental shipments.

Apice warehouses, have more than 12.500 square metres, are equipped to meet the needs of museums and collector.

Our services for fine arts and customs formalities and our Internal Private Customs Warehouse, complete our wide range of services to customers.

Our aim is to ensure care and attention in the handling art works and dedicate our efforts to safeguarding and promoting Italy's cultural heritage.



The encounter between Art and People creates the most precious of goods: emotions. Protecting them is our commitment as Lifetime Partners.

ARTE Generali is dedicated to the care of every form of art and its intergenerational transmission, supporting private collectors, institutions, and exhibition organizers in assessing the value and fragility of art objects in an increasingly vulnerable environment, through digital technologies and innovative protection and assistance solutions for art collections.

To ensure that our insurance solutions effectively fulfil their function of providing adequate financial cover to restore or replace - as far as possible - works of art or objects that are of inestimable value to the collector, we invest heavily in researching and coordinating a range of specific skills ranging from the appraisal and evaluation of a collection to specialized support for transport, conservation, fine art restoration and more.

ARTE Generali has also developed digital tools and solutions that help the process of insuring and managing our clients' collections.

Controlling, evaluating and managing an art collection has never been easier.

GIULIA MANGONI
POLISEMIE DEL VISIBILE

LCA STUDIO LEGALE

Head of Art Department

Maria Grazia Longoni Palmigiano

Communication Manager

Enrico Montanari

Graphic Designer

Guglielmo Oselladore

In collaboration with

ArtNoble Gallery

Antonini Milano

Apice

ARTE Generali

Cover

Giulia Mangoni

Studio per Palazzo Borromeo, 2026

Mixed media on paper, 29.7 x 21 cm

EXHIBITION GUIDE

Antonini Milano

Palazzo Borromeo

Piazza Borromeo 12, Milan

16.04 – 30.06.2026



From 16.04 to 18.04

Open to public during

Milan Art Week

11am–1pm and 2pm–6pm

From 21.04 to 30.06

Tuesday, Wednesday and Thursday

11am–1pm and 2pm–6pm

by booking at arte@lcalex.it

or events@antonini.it

Contacts

arte@lcalex.it

mariagrazia.longoni@lcalex.it

miriam.loropiana@lcalex.it

[in](https://www.linkedin.com/company/lcastudiolegale) [ig](https://www.instagram.com/lcastudiolegale) [@lcastudiolegale](https://www.instagram.com/lcastudiolegale)

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LAW IS ART!

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ANTONINI
MILANO

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