



ALLIANCE DES CORPS ***MARINELLA SENATORE***

LCA Studio Legale

04.11.2024 — 05.04.2025

MARINELLA SENATORE

Marinella Senatore (Italy, 1977) lives and works between Rome and London.

Trained in music, fine arts and film, her practice is characterized by public participation, initiating a dialogue between history, culture and social structures. Rethinking the role of the artist as author and the public as recipient, Senatore's work merges forms of protest, learning theatre, oral histories, vernacular forms, protest dance and music, public ceremonies, civil rituals and mass events, reflecting on the political nature of collective formations and their impact on the social history of places and communities.

Her work has been exhibited widely throughout Italy and abroad, including: Kunsthau Stade; Bienal of Sao Paulo ; Manifesta 12; Centre Pompidou; Kunsthau Zurich; MAXXI Museum, Rome; Castello di Rivoli, Turin; Palais de Tokyo, Paris; Schirn Kunsthalle, Frankfurt; Museum of Contemporary Art of Chicago; High Line, New York; Berlinische Galerie, Berlin; Kunsthalle Sankt Gallen; Faena Art Forum, Miami Beach; Bozar, Bruxelles; Queens Museum, New York; Petach Tikva Museum; Museum VILLA STUCK Munich; Museum der Moderne Salzburg; Hayward Gallery, London; Sandretto Re Rebaudengo Foundation, Turin; Serpentine Gallery, London; CCA, Tel Aviv; Madre Museum, Naples; Musée d'art contemporain de Montréal; ICA, Richmond; BAK Utrecht; Centro de Arte Dos de Mayo, Madrid; Palazzo Grassi, Venice; Noor Festival, Riyadh; Museum Boijmans Van Beuningen, Rotterdam; Moderna Museet, Stockholm; UABB Bi Shenzhen; Biennale de Lyon; Thessaloniki Biennale; Liverpool Biennale; Athens Biennale; Havana Biennale; Göteborg Biennial; Bienal de Cuenca; 54th Venice Biennale «ILLUMinations».

Senatore is the winner of the 4th and 7th editions of Italian Council; The Evelyn Award at York Museum, UK and the Art Grant from The Foundation of Arts and Music for Dresden, Germany in 2017; The MAXXI Prize and AMACI (Association of Italian Museums of Contemporary Art) Prize in 2014; Castello di Rivoli Fellowship in 2013; The American Academy in Rome Fellowship, Gotham Prize and 23rd M.Bellisario Prize in 2012; The New York Prize and Terna Prize in 2010; The Dena Foundation Fellowship in 2009.

In addition to teaching at various universities, the artist regularly lectures at international institutions such as Goldsmiths, London; ICA-Institute of Contemporary Arts, London; Foundation d'Entreprise Ricard, Paris; NYU, Berlin; Guggenheim, NYC; Academy of Fine Art, Naples ERG, Brussels; University of Madrid; University of Granada; University of Turin; Beursschouwburg, Brussels; Academy of Fine Arts, Mechelen; New Academy of Fine Arts, Milan; Università Cattolica, Milan; IUAV, Venice; Hochschule für Gestaltung, Frankfurt am Main.



ALLIANCE DES CORPS

My research develops through a constant dialogue between memory, participation, and social transformation. This exhibition represents an opportunity for me to share an artistic and personal journey that, for more than two decades, has explored the transformative possibilities of art through active participation and collective empowerment.

Each work is conceived as a platform for emancipation, where active involvement and dialogue play a central role. At LCA, the selected works compose a narrative that reflects my ongoing exploration of the relationship between art and community, with a particular focus on the social and transformative dynamics inherent in participation itself, explored and conveyed through collages, drawings, light sculptures, painting, and textiles.

Alliance des corps (2021) is a light installation that presents itself as a renewed idea of the 'monument,' in clear opposition to the meaning of traditional monuments, which have historically glorified figures of white, cisgender, heterosexual, and patriarchal power. The work, whose title refers to the philosopher Judith Butler, a key figure in my education and an important daily reference, invites each individual to step onto a pedestal to celebrate themselves, their emancipation, and empowerment in the *here and now*. Light, the central element of the work, transforms the space, creating a powerful atmosphere, a symbol of social cohesion and transformation.

In my interpretation, luminaries are transformed into modern symbols of shared energy and social stages that give life to special collective moments. Originally used in religious festivals in Southern Italy to create spaces for gathering and celebration, in my work they become ephemeral architectures that invite participation and promote the idea of assembly. To create these works, I collaborate closely with local artisans, who have passed down this valuable traditional knowledge from generation to generation.

Participation is at the heart of my practice, not only as a theoretical concept but as an operational method. Many hands contribute to the creation of these works, even in contexts such as painting, traditionally

BANNERS

In the series *Protest Forms* I link back to a part of the tradition of banners and flags typical of southern Italy, which has a connotation that is both religious and civic, and also to the tradition of the great textile-manifestos of the workers' unions and labor movement, another major theme in my research, as an important context of struggle for economic and social equality. In this way, I combine systems that are very different from each other, but make similar use of textile elements as a constant around which to group.

Marinella Senatore



Protest Forms: Memory and Celebration,
2019 - 2020
Embroidery on theatrical velvet
163 x 87 cm

Protest Forms: Memory and Celebration,
2019 - 2020
Embroidery on theatrical velvet
170 x 76 cm

Protest Forms: Memory and Celebration,
2019 - 2020
Embroidery on theatrical velvet
147 x 88 cm

Photo credits: Sebastiano Pellion di Persano



LUMINARIE

The light installations by Marinella Senatore are works started in 2016 and developed in the form of huge luminous site-specific installations, like the ones on the High Line in New York (2018), in Piazza Duomo in Lecce on the occasion of the presentation of Dior's *Cruise 2021* collection (2020), and in the courtyard of Palazzo Strozzi in Florence (2020).

These works harken back to Baroque architecture with its rose windows and portals. Their shapes are able to catalyse elements of energy, addressed and dedicated to the individuals in the community.

The artist draws inspiration from the *luminarie* traditionally used in southern Italian cities in celebrations related to the community's local feast days and festivals. But with respect to *luminarie* the main function of these works by Senatore is to use light to circumscribe a space, a universal square for sharing. They are generators of energy that, in the form of light beams, is propagated inside or outside a space, changing it, modifying its structures and also the individuals present therein. They are like monuments to and for people, to the *here and now*, to the live action and experiences.

By adding quotes related to empowerment and the recognition on one's identity to this kind of works, she creates a system that can make a public space politically active, in the noblest sense of the term. When taken out of context, they become like mottos.

«[Luminarie] are like ethereal architectural structures that can build the idea of a plaza even when this plaza doesn't exist. [...] They can create environments for people to gather, exchange, meet...» the artist says.

Alliance des corps, 2021
Metal, wood, PVC and LED bulbs
274 x 340 x 95 cm

Photo credits: Yosuke Kojima



NEONS

Marinella Senatore's neon works derive from her *Luminarie* (Illuminations). While the latter were first seen in 2016, the neons came a little later. Since 2021, in fact, the artist has been tracing numerous patterns referencing the architectural forms of the baroque in neon works too, in particular rose windows and portals, along with citations linked to issues of empowerment used in the illuminations. This has allowed her to create works on a less monumental scale without losing the communicative eloquence and aesthetic efficacy of the illuminations. The principal intentions and the themes remain the same, that is to say, the capacity of light to generate true aggregational spaces for the sociality of people. These works are a *call to muster*, a call for dialogue and the exchange of opinions.

Besides the exquisite craftsmanship that distinguishes them, another particular trait is that they do not contain mercury, a highly toxic material. This metal is no longer present in their production, resulting in mercury-free neon works that display an attention to the environment and ecology that fits well with the artist's personal activism.

I Contain Multitudes, 2022

Glass tubes with mercury-free gas mixture (greeNeon) and cast methacrylate mounted on painted steel panel
Ø 80 cm

Bodies in Alliance, 2022

Glass tubes with mercury-free gas mixture (greeNeon) mounted on painted steel panel
Ø 100 cm

Photo credits: Renato Ghiazza



COLLAGES

Among the numerous media used by Marinella Senatore, collage is certainly not only the most recurring technique - a constant in the artist's 20-year-long research - but also one of her most direct translations of her personal and collective vision.

Arranging the narrative elements on a surface is the direct transposition between mind and hands, concept and practice, which characterises her research. Senatore's collages manifest a genuineness between contents and matter, be it paper, neon, paint, or a temporary community of people.

Images and silhouettes of participants extrapolated from the 'collective actions' from the *School of Narrative Dance* (her best known participatory project that has involved 8 million people in 23 countries in the last 10 years) add up to a continuous flow of phrases and quotes that emerge from the collective discussions taking place in her workshops about empowerment, emancipation, and *personal blooming* within a choral creative context. There also references to music, painting, theatre and, obviously, dance. Such multitude of sources generates Senatore's *acts of thought*.



Opera!, 2023
Signed (on the reverse): 'Marinella Senatore'
Collage and gold leaf on wood panel
70 x 50 cm

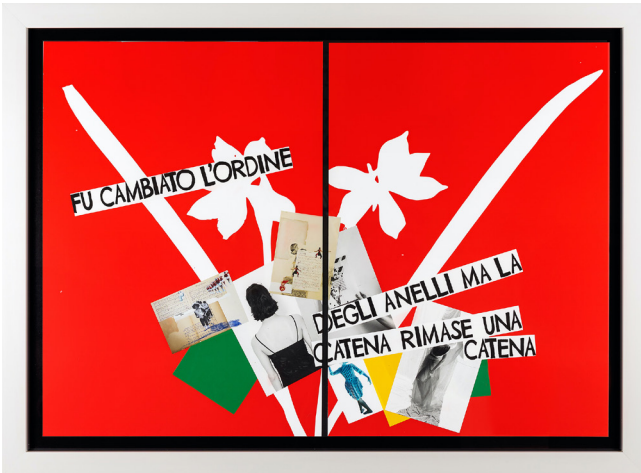
Opera!, 2023
Collage and gold leaf on wood panel
70 x 50 cm

Photo credits: Renato Ghiazza



ME

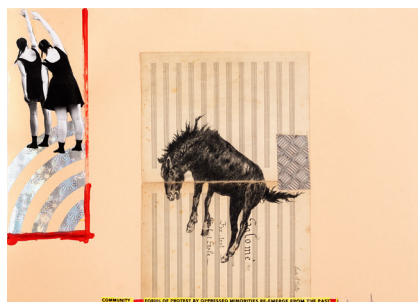




WE NEED A NEW LIGHT, 2022
Acrylic and printing on canvas
191 x 300 cm (6 pieces, 96 x 100 cm each)

Make It Shine, 2021
Collage and mixed media on cotton paper
74 x 106 cm (frame excluded)

Photo credits: Renato Ghiazza



Opera!, 2023
Collage and mixed media on cotton paper
50 x 70 cm

Opera!, 2023. Signed (on the reverse).
Collage and mixed media on cotton paper
50 x 70 cm

Afterglow, 2023. Signed (on the reverse).
Collage and mixed media on cotton paper
50 x 70 cm

Afterglow, 2023. Signed (on the reverse).
Collage and mixed media on cotton paper
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DRAWINGS

For me, drawing is an everyday practice that comes from a distant part, from the start of my training, and over time has become a practice of knowledge and fundamental study, which I constantly use.

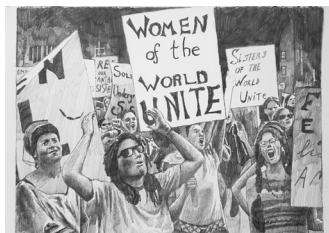
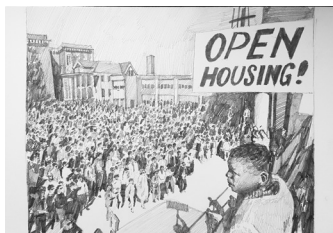
At a certain point, *It's Time to Go Back to the Street* became a never-ending project, because by drawing almost every day I can rely on an immense archive of very heterogeneous materials: from objects shared or created inside participatory constructions, which form the basis of almost all my practice, to historical, geographical and aesthetic references I gather in the web or from magazines.

Marinella Senatore

It's Time to Go Back to the Street, 2019
Signed (on the reverse): 'Marinella Senatore'
Graphite and charcoal on acid-free paper
21x29.7 cm

Photo credits: the artist





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Signed (on the reverse)
Graphite and charcoal on acid-free paper
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Signed (on the reverse): 'Marinella Senatore'
Graphite and charcoal on acid-free paper
29.7x21 cm

MAZZOLENI

Marinella Senatore's artistic and life practice leads to a widening of interpersonal boundaries aiming, as she puts it, at the *empowerment of individuals*. «Alliance des corps» naturally follows from this broadening of relationships that her work invites us to explore.

The collaboration with LCA Studio Legale is part of an already important track record of art-related exhibitions and events in the spaces at 18 Via della Moscova. Mazzoleni is particularly pleased to have Marinella's works on display in the studio's offices and beautiful courtyard and is sure that the purposeful and positive energy of her works will resonate with both those who live in the offices every day and those who visit less frequently.

Mazzoleni is a leading gallery for Post-War Italian and contemporary art based in London and Turin. With over 35 years of activity, Mazzoleni focuses on a museum calibre exhibition programme and participates in the main international art fairs, including Art Basel, Frieze, and TEFAF, as well as Artissima, Artefiera and Miart. Most recently, the gallery has expanded its reach towards new art scenes with its participation in Frieze Seoul, Art Abu Dhabi and Art Dubai.

The Mazzoleni collection is exhibited in museums and institutions worldwide, including: the Centre Pompidou and Palais de Tokyo in Paris; the Solomon R. Guggenheim Foundation in New York; the Smithsonian Institution in Washington; The State Hermitage Museum in St. Petersburg; Tate and the Estorick Collection in London, as well as Museo del Novecento in Florence, GNAM in Rome, Madre Museum in Naples, Triennale Milano and Palazzo Reale in Milan, and the Venice Biennale.



Marinella Senatore'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.

In order to support Italian artists and make contemporary art more accessible, LCA has over the years involved artists such as Francesco Arena, Stefano Arienti, Letizia Battaglia, Mattia Bosco, Botto & Bruno, Chiara Camoni, Silvia Camporesi, Letizia Cariello, Loris Cecchini, Rà di Martino, Franco Guerzoni, Michele Guido, Sabrina Mezzaqui, Brigitte March Niedermair, Marta Spagnoli, Alessandra Spranzi, Tatiana Trouvé, Silvio Wolf in solo exhibitions specially designed for its offices and the historical Palazzo Borromeo in Milan.

The firm's strong bond with the city has led LCA to constantly support various cultural realities and institutions in the territory. These include miart through the *LCA for Emergent* prize, the Poldi Pezzoli Museum Friends Association and the PAC - Padiglione d'Arte Contemporanea.

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.



Apice Srl has handled the logistical organization, packaging, transportation and installation of the artworks, destined for the Marinella Senatore exhibition, offering quality service in a reality very close to us, LCA Studio Legale and its prestigious cultural initiatives, part of the traditional *L'arte è Arte!* 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.

ALLIANCE DES CORPS

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IN COLLABORATION WITH

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Apice

ARTE Generali

EXHIBITION GUIDE

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LCA Studio Legale

via della Moscova 18, Milan

On view by appointment only:

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Monday to Friday (9 am – 6 pm)

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Cover: *Afterglow*, 2023

Photo credits: Renato Ghiazza

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