



La misura nelle cose
Giulia Marchi

LCA Studio Legale
18.11.2025–30.10.2026



GIULIA MARCHI

Giulia Marchi was born in Rimini in 1976, where she lives and works. She studied Classical Literature at the University of Bologna. She teaches photography at the LABA Libera Accademia di Belle Arti in Rimini and collaborates with universities and museums, holding advanced training courses and master's degrees.

Literary research and a conceptual approach are precise stylistic features of her photographic language. Her artistic training, with its strong literary influence, has led her to an expressiveness often characterised by narration, even when the chosen form (often photography, but not only) does not make the reading so immediate, but refers to successive combinations, like codes that, even before being deciphered, can be interpreted by a sort of fascination, both for the skilful use of materials and for the communicativeness of the image, often deceptive at first glance, but equally attributable to the artist's poetics.

Everything in the creative process is connected, intertwined, characterised by an unequivocal search. With her work, she aspires to a totality, to an attitude of feeling the work before even understanding it.

Contaminating the art scene with different materials is an integral part of the artist's work.

Research is reflection; it requires knowledge, study and deep understanding. The work is not only visual but transcends vision, leading you into tactile spaces where the image is shaped to imply a well-structured thought that needs to be decoded.

Her work is featured in public and private collections, both nationally and internationally: MAXXI (Rome), CAMUSAC (Cassino), MAMbo (Bologna), Collezione Maramotti (Reggio Emilia), Collezione MiramART (Santa Margherita Ligure).

She is represented by LABS Contemporary Art, Bologna.

LA MISURA NELLE COSE

Art is not an answer but a complex universe to be pursued without formulas.

The way I understand things is through measurement, which allows me to maintain balance.

My measurement does not reside in the realm of exactness, and measuring is not a neutral act.

What interests me is the rejection of boundaries and limits, an architecture constructed so that what I measure becomes meaningful and can be interpreted.

The rooms of Studio LCA measure the works they house; if in a literary context the “room” represents a group of verses that form the unity of a poetic composition, here the works become stanzas and recount universes, details, memories and drifts..

I think of my work in philological terms, with obsessive attention to process and preparatory research; an extremely meticulous working method characterised by an almost scientific approach.

My research starts from a foundation of literature accompanied by an investigation into the physical and mnemonic characteristics of materials. It is a plastic vocabulary that finds its *raison d'être* in love for words. Creating a work is like writing a text; the materials and images that result are words, thanks to which I speak to myself first and foremost.

My practice revolves around a continuous blending of different narratives and practices, mixing literary suggestions and visual culture. The written word, image and object are grafted into space and create a relationship with a process in which the planes of experience merge and alter.

Photography is the fundamental medium through which I am able to obtain an immediate visual representation of my research work on sources and materials; for me, it is essential because it allows me to define the direction of my work, keeps me focused and guarantees concreteness and tangibility. It is not a visual interest, it is not instant gratification given by vision, but a means of stimulating a much broader line of reasoning; it is my way of asking questions.

This exhibition is a collection of “visual essays”, just like the essays written by Italo Calvino in 1980 for Einaudi.

“La misura nelle cose” (The Measure in Things), designed for the spaces of Studio LCA, is a journey, a narrative in which each work is presented as a chapter in a book.

The works have been carefully chosen so that their interpretation, although not linear in terms of technique (photography, sculpture and visual poetry), effectively conveys my research.

At the same time, it is a sort of assessment in which I reaffirm the importance of thought and reflection as driving forces of everyday life, recognising the aesthetic experience of art as an act of balance and measure.

Giulia Marchi

SINTAGMI DISCONTINUI

SINTAGMI, from the Greek, *s y n t a g m a* : arrangement
DISCONTINUO, from medieval Latin, *d i s c o n t i n u u m* :
discontinuous

In linguistics, syntax is the combination of one or more elements within a sentence.

The words that form it do not necessarily have to be consecutive, and there may be “intrusions”, “discontinuous” insertions that are not comprehensible when read individually.

This means that the meaning of the sentence is given by their combination.

The work therefore consists of two elements.

Contact printing of photographic plates relating to industrial materials from an archive in Bologna and texts, quotations from physicists who have been involved in quantum physics since the beginning of the century.

The texts, written with a typewriter on portions of thermal paper rolls, are added to the images and partially invade them, thus creating a meeting point between the two elements.

The meaning of the work is given by the comparison of photography and text.

Sintagmi discontinui, Homage to Alexander Grothendieck #2, 2022

Contact print from plate with typescript

45 x 36 cm

Sintagmi discontinui, Homage to Karl Schwarzschild #1, 2022

Contact print from plate with typescript

45 x 36 cm

Sintagmi discontinui, Homage to Niels Bohr #2, 2022

Contact print from plate with typescript

45 x 36 cm

Sintagmi discontinui, Homage to Richard Feynman, 2022

Contact print from plate with typescript

45 x 36 cm

DIT – MANSION the speaker's inhabited space

A photographic project based on Lacan's concept of "shared space". This space is conceived as consisting of three dimensions: the real, the symbolic and the imaginary.

The photographs arise from reality, from an objective situation which, in my imagination, takes on a different meaning, a real alteration of the image, both visually and in terms of meaning. The boundary between the real and the unreal is broken down by thought, allowing me to see what is not represented.



Après Marat #3, from Dit-Mansion, 2015
Canson infinity rag photographique 310 gsm
100 x 150 cm (Ed. 2/3)

PUNTARE IL PENSIERO / FOCUSING THE MIND

Puntare il pensiero is a work dedicated to concentration understood as an active and conscious process that is exercised through reasoning and willpower.

Marcus Aurelius (121 AD/180 AD), in his *Meditations*, invites us not to get lost between the past and the future, but to focus on what we are doing now, as it is the only time we truly possess. When the mind is constantly focused on the future or the past, it becomes fragmented, losing strength and stability.



Puntare il pensiero, 2021
Wood and chalcography on paper
206 x 30 x 80 cm

AMABILI RESTI / LOVELY REMAINS

Amabili resti is an exercise in memory, the certainty of not having forgotten.

Pontormo, Masolino da Panicale, Rogier van der Weyden, Antonello da Messina, Fra' Angelico... I feared I had forgotten them and devised a solid plan to locate the memory.

The colours, the clothes, the features of the landscape and the bodies provided a foothold, allowing my memory to avoid oblivion.

The photographs refer to paintings and artists who shaped and consolidated my aesthetic sensibility. Once again, the interpretation of the image is entrusted to the imagination and the ability to go beyond representation. Here, green drapery evokes the banks of a stream painted by Masolino da Panicale, or rolls of fabric evoke the clothes painted by Pontormo in one of his depositions.

The desire to remember responds to a deep need for security. Man is a being who forgets; memories are circumscribed by oblivion just as concepts are circumscribed by chaos.

The principle of security requires an orientation in time, an organisation of its latitudes, a discipline of the imagination, a classification of fragments in the form of memories, traces and reliefs useful for drawing maps in which we exercise our power to jump into the past, settle into its levels, capture it and bring images and signs back to consciousness.

Amabili Resti. Battesimo di Cristo, Masolino da Panicale_Castiglione Olona (1410-1480), 2023,
Photographic print on Canson Infinity Rag Photographique (310 gsm)
40 x 60 cm (Ed. 1 / 3)

Amabili Resti. Trasporto di Cristo, Pontormo_Firenze (1526-1528), 2023,
Photographic print on Canson Infinity Rag Photographique (310 gsm)
100 x 150 cm (Ed. 1 / 3)

Amabili Resti. Annunciata di Palermo, Antonello da Messina_Palermo (1475), 2023,
Photographic print on Canson Infinity Rag Photographique (310 gsm)
100 x 150 cm (Ed. 1 / 3)



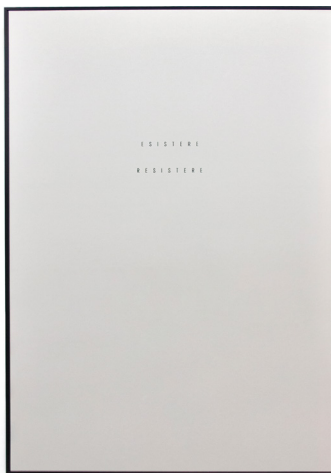
CARTE SPECCHiate / MIRRORED PAPER

Roland Barthes claimed to “see language” and to appreciate above all its material component, the trace left on the medium. I recognise similar dynamics in these works; the supports chosen are mirrored papers in which it is possible to see oneself but difficult to recognise oneself, the engraved words break the surface, enter the image and, as we read, we persevere in our vision in search of our face. The engraved word is a ‘vector’, a suggestion to search for oneself in what one is observing.

Vivere Sopravvivere, 2023
Chalcography on mirrored paper
70 x 50 cm

Esistere Resistere, 2023
Chalcography on mirrored paper
70 x 50 cm

Rifletti, 2022
Chalcography on mirrored paper
60 x 40 cm



R I F L E T T I

MUTTER ICH BIN DUMM

The *Mutter ich bin dumm* project refers to the German philosopher Friedrich Nietzsche's last stay in Turin (1888/1889) and focuses on his so-called "madness notes". Twenty-one letters addressed to people who were important to the philosopher, written after he had partially recovered from the episode that marked his mental collapse. Reading the letters, I recognise a delirious form, but I do not accept that the last testimony of such an exalted mind should be dismissed under the "prescription" of madness. Nietzsche used to write using abbreviations and letter omissions, which led me, in an arbitrary and personal way, to think that in these letters there had been an increase in this sort of cryptography, presenting them to me as coded messages.

The intent of my work on the letters is precisely to decipher the code, to arrive at the hidden content. I entrust the first part of the work to the computer: I type in "Lettere da Torino, Adelphi 2008" and, removing the computer's literacy, it does not recognise the writing and returns an error code consisting of letters, graphic symbols and numbers. Decoding takes place by forcing the code. I gradually enter a hundred words chosen from Nietzsche's letters, words that recur frequently in the texts but, above all, words that are fundamental for me to approach their content and understanding. The last code is therefore the translation of the first, its decoding, returning the hundred words with which I write four letters to four people who are important in my life.

Nietzsche's words become the tool that allows me to write. Decoding is aimed at communication and therefore at achieving the main purpose of writing: to reach its destination, to be read and finally to be understood. The work was created by producing twenty-one zincographic matrices which were then printed on cotton paper.

The exhibition features a selection of the 21 white modules.

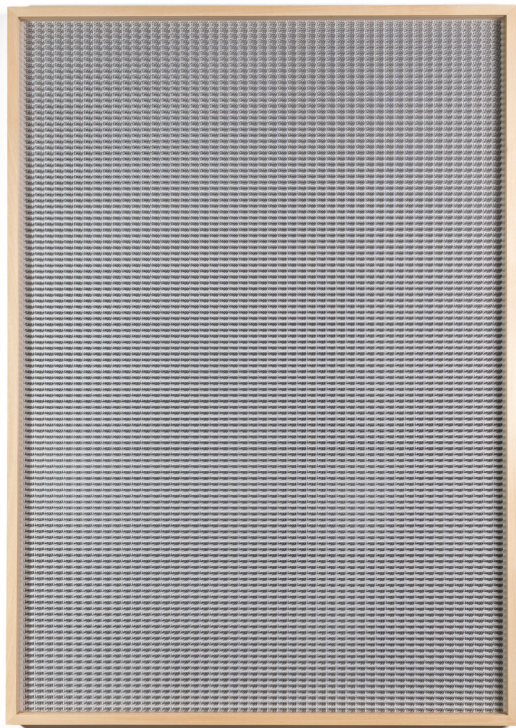


Mutter ich bin dumm, 2018
Chalcopygraphy on paper
54 x 36,5 x 0,35 cm (each)

CAMPO NITIDO #1 / SHARP FIELD #1

The 'Campo nitido' is the range of distances in front of and behind the subject in focus, where blurring is still hidden from our eyes and is therefore acceptable.

The work *Campo nitido #1* creates a visual distortion. Three sheets of Plexiglas engraved with the word Leggi (Read) are superimposed during assembly, thus compromising the reading. The double meaning of the chosen term and the dialectic of its meanings amplify the intent of the work, leading us to reflect on transience and impermanence.



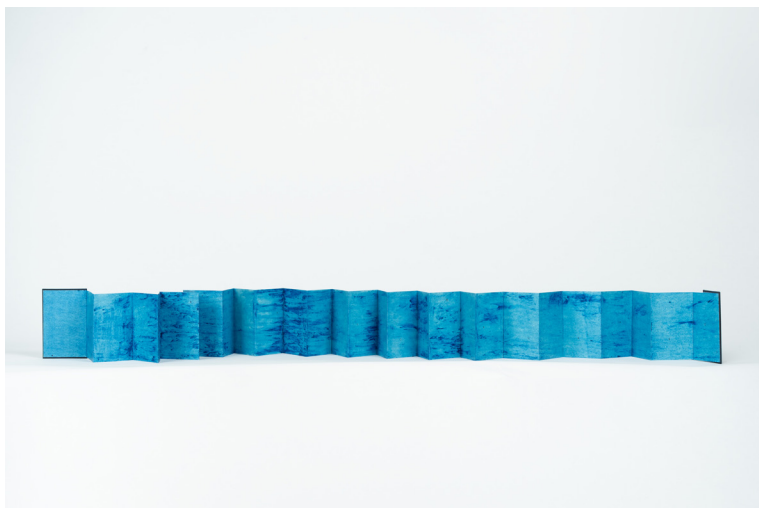
Campo nitido #1, 2025
Screen print on plexiglass
100 x 70 cm

NAUFRAGIO / SHIPWRECK

The metaphor of shipwreck represents the loss of certainties, the limits of human knowledge and the inevitable becoming of life. Things are transitory in nature and any attempt to achieve total understanding of them is doomed to failure, revealing the limits of reason.

On display are four large papers painted in deep blue with the word NAUFRAGIO engraved on them. The eyes are lost, sinking into the limited space of the surface of the work, searching for the word that can clarify the condition we are experiencing.

The “leparello” is a “pocket sea”, a more intimate, discreet work; it is contained in a casket to protect the fragility of the ephemeral nature of knowledge and existence.



Naufragio, 2025
Chalcography on oil pastels-painted paper
17 x 11 x 3,5 cm (in the box) – 14,5 x 238 cm

NAUFRAGIO



LAW is ART!

Giulia Marchi'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, Sabrina Mezzaqui, Rebecca Moccia, Brigitte March Niedermair, Giovanni Ozzola, 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, Fonderia Artistica Battaglia e Lara Facco P&C.

Left:
Naufragio, 2025
Chalcography on acrylic-painted paper
100 x 70 cm

LABS

CONTEMPORARY ART

I chose you, you chose me, or perhaps we chose each other. All perfectly normal, because people choose each other, but less normal is staying together.

Many years have passed and I still ask you for explanations about your latest work... as if I still didn't understand the genesis of your research; but at that point I find myself listening once again to a literary quotation or a philosophical reference that I didn't know, and so I get to know you again.

Perhaps the reason for our long-lasting bond lies in that vast and partly unknown space that belongs to the world of words, or perhaps there are many more reasons.

I forgot a place there in Santarcangelo... it was there that someone chose us.

Alessandro Luppi

LABS Contemporary Art has been operating in the Bologna area since October 2014.

The exhibition space and the city are characterised by a deep and special bond. The original building that now houses the gallery dates back to the 13th century, when it was home to the “ospitale” (hospital) of San Biagio and the adjoining Church of S. Maria della Ceriola.

Since its inception, the space has been dedicated to research, with a particular focus on the dialogue between historicised art and contemporary research.

With the aim of promoting and supporting national and international artists, the gallery continues its activity today through direct work with artists, consolidating long-standing relationships and presenting new figures on the contemporary scene. The programming within its own space is complemented

by constant and valuable collaboration with public and private entities.

In recent years, we have developed exhibition projects abroad; our first experience was Giulia Marchi's photographic work *Sono soltanto linee*, created for the ART PARIS fair.

In 2020, for our first participation in ARTISSIMA, we chose to present *Mutter ich bin dumm*, a heterogeneous and complex project by Giulia Marchi conceived by the artist in the same year. The work refers to Friedrich Nietzsche's brief stay in Turin, focusing on a reinterpretation of the "notes to madness", twenty-one letters written by the German philosopher after he had partially recovered from the episode that marked his mental breakdown. Once again, this choice reaffirms the rigour and proximity to conceptual experimentation that LABS has been engaged in for over eleven years and continues to propose as a fundamental part of its philosophy and research.

The collaboration with Giulia Marchi originates from a profound harmony between her research and the identity of LABS. The artist's literary background is reflected in works that combine narration and vision, where the image – often photographic but not exclusively so – is enriched with conceptual and material layers, inviting a reading that is not immediate but reflective. We like to think of Giulia as a "sintagma discontinuo" ("discontinuous syntagm") – to quote the title of one of her works – capable of connecting different languages and media, contaminating images and words. This approach mirrors LABS' curatorial line, which does not favour figuration but chooses rigorous, conceptual paths that are always open to the complexity of thought.

For us, Giulia Marchi is an artist who perfectly embodies the dialogue between theoretical reflection and artistic practice, combining poetic sensibility, skilful use of materials and intellectual depth.



Apice Srl handled the logistical organization, packaging, transportation and installation of the artworks, destined for the Giulia Marchi 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 MARCHI
LA MISURA NELLE COSE

LCA STUDIO LEGALE

Head of Art Department
Maria Grazia Longoni Palmigiano

Communication Manager
Enrico Montanari

Graphic Designer
Guglielmo Oselladore

In collaboration with
LABS Contemporary Art
Apice
ARTE Generali

EXHIBITION GUIDE

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LCA Studio Legale
via della Moscova 18, Milano

On view by appointment only:
arte@lcalex.it
Monday to Friday (9 am – 6 pm)

Contacts

arte@lcalex.it
mariagrazia.longoni@lcalex.it
miriam.loropiana@lcalex.it

Cover

*Amabili Resti. Trasporto di Cristo,
Pontormo_Firenze (1526-1528), 2023*

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LABS
CONTEMPORARY ART

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