



It's time to go back to street

Marinella Senatore

15.09.2021 – 20.11.2021

***It's time to go back to street* is Marinella Senatore's first exhibition at ADN Galeria. The opening will take place on September the 15th from 12:00 to 19:00 as part of the Barcelona Gallery Weekend.**

Marinella Senatore is a multidisciplinary artist whose practice is characterized by a strong participatory dimension and a constant dialogue between history, popular culture and social structures. After the Academy of Fine Arts in Naples (1994-1997), the Conservatory of Music (1997) and the National school of Cinema in Rome (1999-2001), she is dedicated to visual art, where she uses different media: action, video, photography, installation, sculpture, painting, drawing, collage. Marinella Senatore's art is pure energy that flows from the encounter among different elements that she gathers and brings into play in the same scene. The artist works as activator of projects that serve as transforming mechanisms of the reality that surrounds the viewer.

Her work has been exhibited widely including biennials and museums as Manifesta 12; Centre Pompidou; Museo MAXXI; Queens Museum; Kunsthau Zürich; Castello di Rivoli; Kunst Halle Sankt Gallen; Palais de Tokyo; Museum of Contemporary Art Chicago; High Line Art, New York; BOZAR, Brussels; Serpentine Gallery, London; CCA Tel Aviv; Musée d'art

contemporain de Montréal; BAK, Utrecht; Centro de Arte Dos de Mayo, Madrid; Palazzo Grassi, Venice; Museum Boijmans Van Beuningen, Rotterdam; Moderna Museet, Stockholm; Liverpool Biennial; Athens Biennale; Bienal de La Habana; Bienal de Cuenca; 54a Biennale di Venezia.

To approach the art of Marinella Senatore means to examine a diverse production that includes film, video, photography, sound, installation, drawing, and collage, as well as writing seminars, dance sessions, and workshops on a wide range of social topics. In addition to the various forms and mediums she uses, to analyze Senatore's practice one must consider the geographic context and the specific circumstances of the people included in her works. In this sense, the synergies generated by the participatory nature of her projects are the very basis on which all of Senatore's works stand.

Marinella Senatore's projects fit into the tradition of participatory art that began in the 1960s, a movement marked by the urgent desire to radically reinvent the traditional roles of artist and public, finding new modes of artistic production and interaction between art and the real world. However, due to their conceptual and ephemeral nature, these participatory practices have represented one of the most significant challenges in the art world in recent decades.



Marinella Senatore,
It's time to go back to street, 2019-2020

How can the museum display participatory art? How does participatory art occupy a space in the art market? Senatore's contribution lies precisely in her ability to answer these questions. Working from both inside and outside the contemporary art system, Senatore breaks the distance between high culture and popular culture without underestimating neither of the spheres. That said, the public happenings she initiates serve as a methodology and also as the content for her productions, taking on each project with a comprehensive vision that considers the spontaneous and bodily experience of participatory actions, as well as the studio work that formalizes them into a material piece of art. The results are works in which the technique is congruent with the content and where process and matter coexist.

The exhibition *It's time to go back to Street* –Senatore's first at ADN Galeria– brings together pieces that make visible how individual and collective practices feedback and relate to her work. The series *Protest Forms Memory and Celebration* is an example of this, a group of embroidered banners that retrieve both the artisanal technique of sewing and the solemn tradition of using banners in parades and sacramental processions. We also find on these banners appliqués of figures and slogans that allude to the feminist struggle in the key of celebration. Thus, the artist articulates her interest in the role that the collective crowd, dance, and music play when creating temporary communities that unite to demonstrate resistance.



Marinella Senatore,
Protest Forms II, 2019

Similarly, the collages of the *Speak Easy* series show us the ability of this artist to take a traditional plastic language and load it with content that is as vindictive as it is festive. The bright colors within these works stand out and contrast with the harshness of the figures and slogans taken directly from different human rights demonstrations around the world.

Finally, we find the series *It's time to go back to Street* –which gives its name to the exhibition– where Senatore resorts to drawing on paper. Popular festivals, repression tactics by public order authorities, celebrations, or scenes experienced by herself during her artistic actions, are intertwined in this myriad of images that show the occupation of urban spaces by different groups from around the world.

In short, the three projects gathered in this exhibition show how Marinella Senatore translates life scenes into a visual and plastic language that occupies the exhibition space and that reactivates the protest. And so, the artist fuses her artistic endeavor with her activist work; she is advocating for free expression, collective struggle, and the reclaiming of the public arena by turning the viewer into a new participant.



[Marinella Senatore](#)
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