

**adngaleria**

c/ Mallorca, 205

08036 Barcelona

T. (+34) 93 451 0064

info@adngaleria.com

www.adngaleria.com

**Marinella Senatore**

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c/ Mallorca, 205  
08036 Barcelona  
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***Bodies in alliance / politics of the street 1***

2019

Lightjet print, diasec and acrylic fabric

90 x 135 cm

Edition 2 of 5

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## ***Bodies in alliance / politics of the street 2***

2019

Lightjet print, diasec and acrylic fabric

90 x 135 cm

Edition 2 of 5

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08036 Barcelona  
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***Bodies in alliance / politics of the street 3***

2019

Lightjet print, diasec and acrylic fabric

90 x 135 cm

Edition 2 of 5

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***Bodies in alliance / politics of the street 4***

2019

Lightjet print, diasec and acrylic fabric

90 x 135 cm

Edition 2 of 5

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***Bodies in alliance / politics of the street 5***

2019

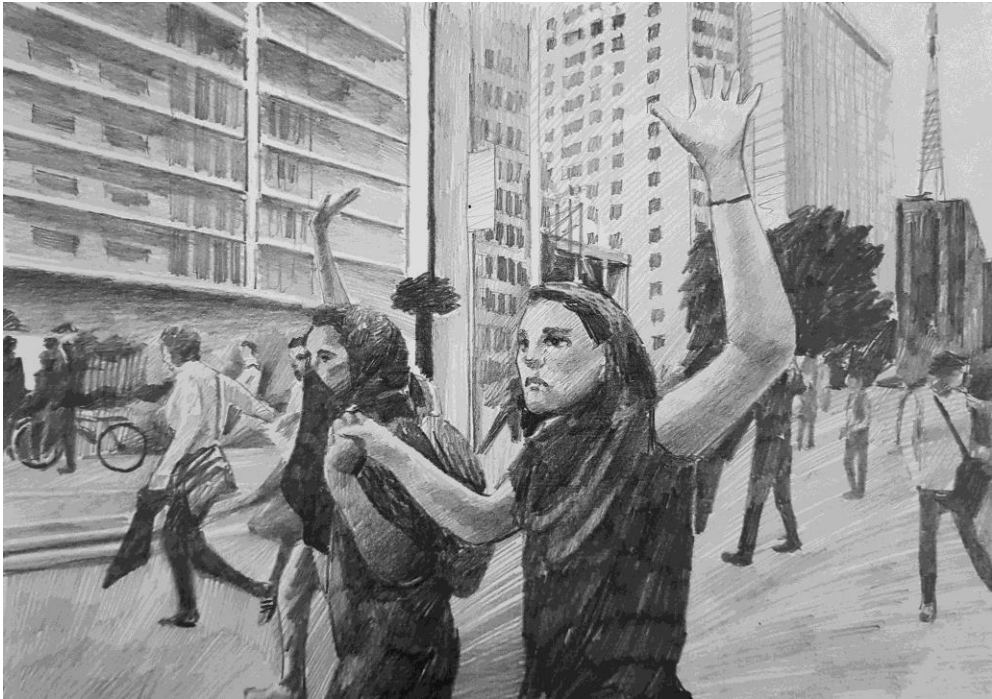
Lightjet print, diasec and acrylic fabric

90 x 135 cm

Edition 2 of 5

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***It's time to go back to street #25 (Feminist activists in Brazil)***

2019 – 2020

Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece



***It's time to go back to street #27 (The School of Narrative Dance, Black Lives Matter, NYC)***

2019 – 2020

Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece



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***It's time to go back to street #28 (The School of Narrative Dance, Bienal de Cuenca, Ecuador)***

2019 – 2020

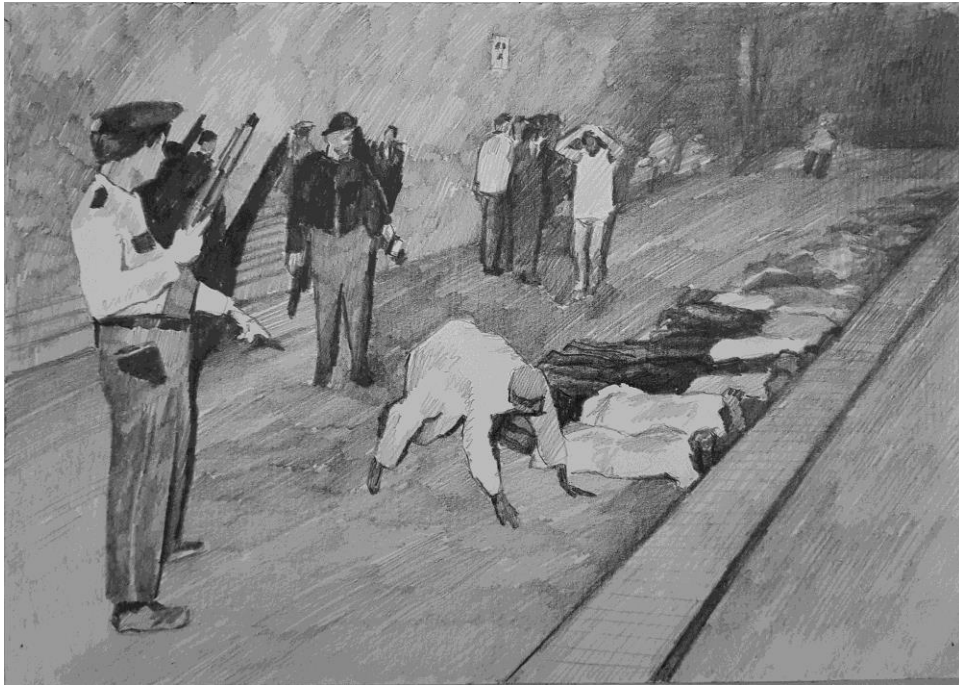
Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece

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***It's time to go back to street #32 (Police inspections on Afro-American people)***

2019 – 2020

Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece

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info@adngaleria.com  
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***It's time to go back to street #34 (Feminist spontaneous jump on a football field)***

2019 – 2020

Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece

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***It's time to go back to street #36 (Demonstration of young students, Asia)***

2019 – 2020

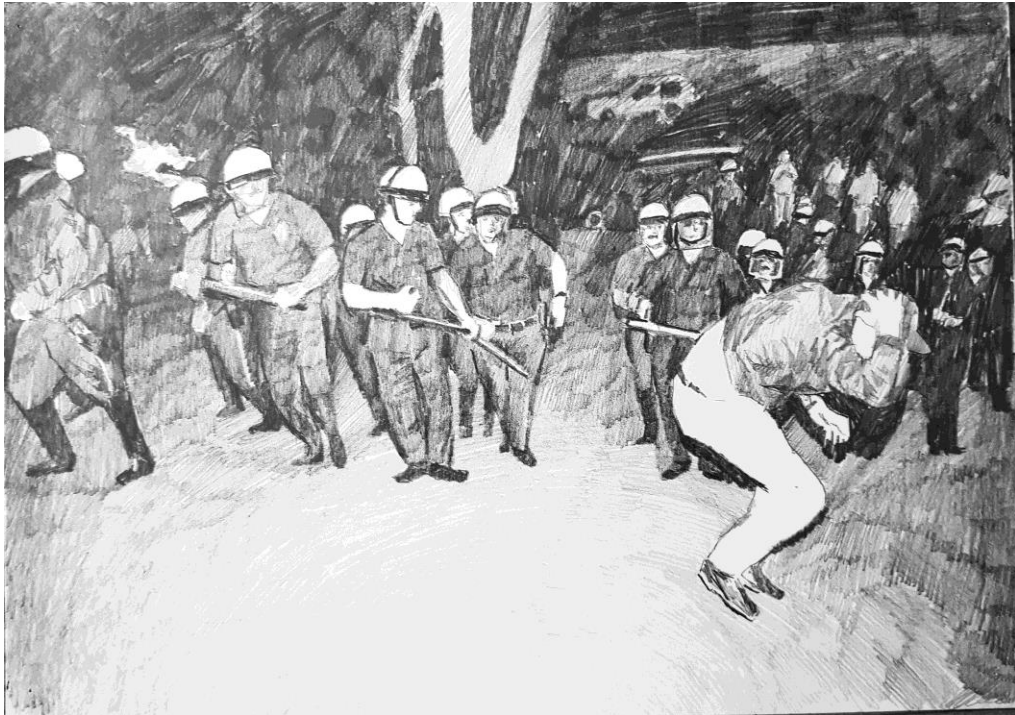
Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece

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***It's time to go back to street #40 (Police violence on racialized people)***

2019 – 2020

Graphite and charcoal on paper

29,7 x 21 cm each

Unique piece



## ***Protest Forms***

2019  
Velvet banner embroidered  
Unique piece



***Protest Forms 1 (front)***

2019  
Velvet banner embroidered  
100 x 70 cm  
Unique piece



## ***Protest Forms 2***

2019  
Velvet banner embroidered  
100 x 70 cm  
Unique piece





### ***Protest Forms 3***

2019  
Velvet banner embroidered  
100 x 70 cm  
Unique piece



## ***Protest Forms 4***

2019  
Velvet banner embroidered  
150 x 90 cm  
Unique piece



***Protest Forms 5 (front)***

2019  
Velvet banner embroidered  
150 x 90 cm  
Unique piece

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***Protest Forms 5 (back)***

2019  
Velvet banner embroidered  
150 x 90 cm  
Unique piece



***Seul un homme peut émanciper un homme (only a man can emancipate a man)***

2019

Cotton Embroidery, mixed media

Various dimensions

Unique piece



***Seul un homme peut émanciper un homme (only a man can emancipate a man)***

2019  
Cotton Embroidery, mixed media  
Various dimensions  
Unique piece

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***Seul un homme peut émanciper un homme (only a man can emancipate a man)***

2019

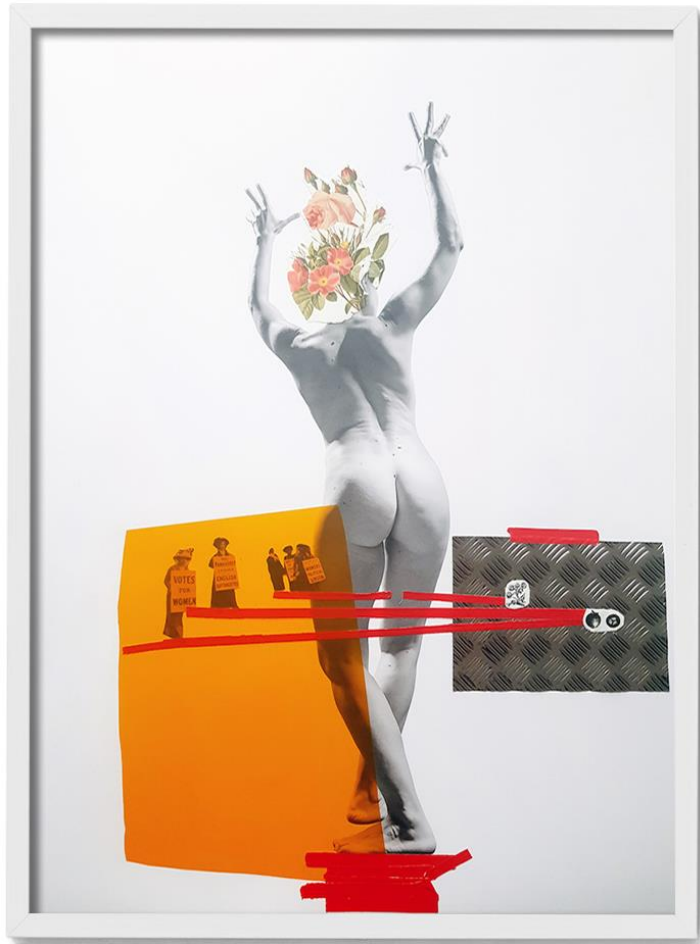
Cotton Embroidery, mixed media

Various dimensions

Unique piece

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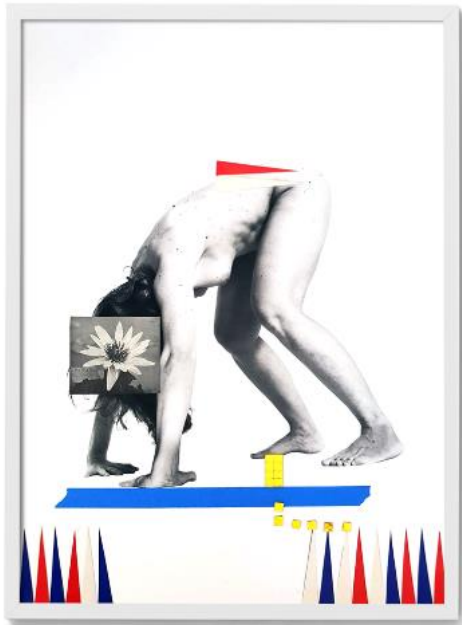
***Can one lead a good life in a bad life?***

2019

Fine Art Print on Epson Hot Press paper, mosaic mirror tiles, rope, moldable graphite, archival images, glass  
outliner, framed

70 x 50 cm





***Can one lead a good life in a bad life?***

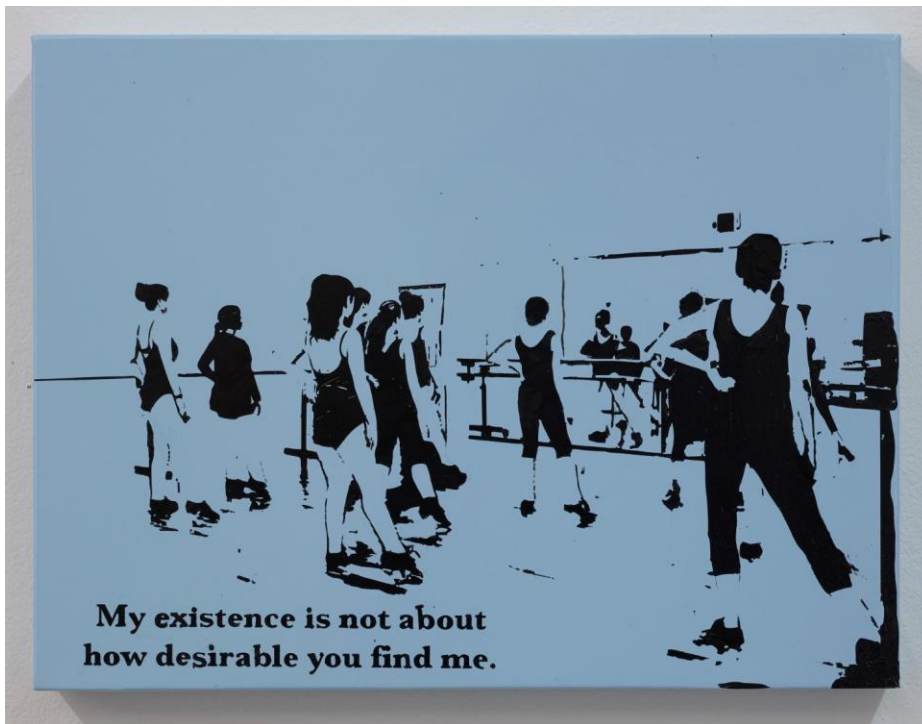
2019

Fine Art Print on Epson Hot Press paper, mosaic mirror tiles, rope, moldable graphite, archival images, glass  
outliner, framed

70 x 50 cm

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***My existence is not about how desirable you find me***

2017

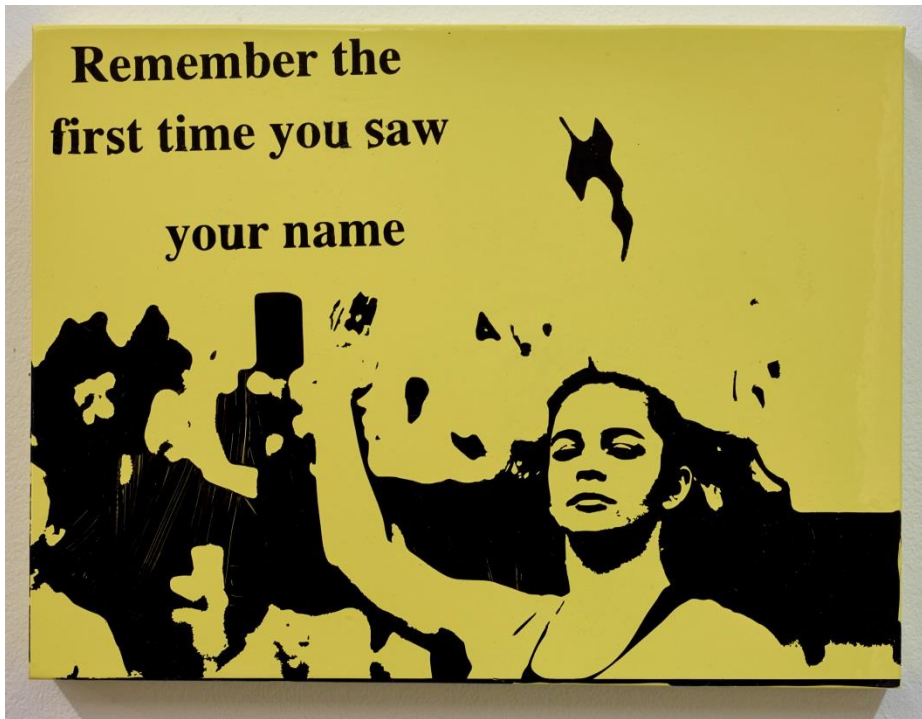
Acrylic and lacquer on canvas

30 x 40 cm

Unique piece

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***Remember the first time you saw your name***

2017

Acrylic and lacquer on canvas

30 x 40 cm

Unique piece

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***Remember the first time you saw your name***

2017

Acrylic and lacquer on canvas

30 x 40 cm

Unique piece

## ***Speak Easy***

2009 – 2017

Video, Installation, Drawing, Collage, Painting and Mixed media

Participants took an active hand in the creative process from its very first stages: the original screenplay was conceived and written by a neighborhood association from the outskirts of Madrid and by hundreds of students from the Complutense University.

They all worked in concert with retired carpenters, local seamstresses, craftsmen and professional actors to build the set, make costumes and prepare themselves for each role of the production. Radio stations, free press, social networks and works-of-mouth publicized the “1€ para ser Productor” fundraising campaign, which got over 1200 citizens to pitch in. By donating 1 euro, they became the project’s producers, actively taking part in its most important meetings.



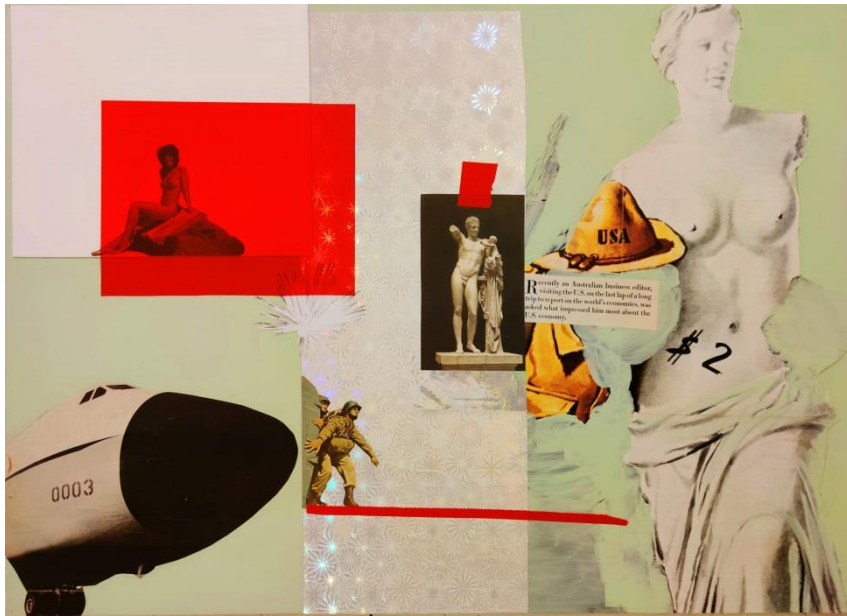
## ***Speak Easy 1***

2017

Collage and mixed media on vegetable cardboard acid free

70 x 50 cm

Unique piece



## ***Speak Easy 2***

2017

Collage and mixed media on vegetable cardboard acid free

50 x 70 cm

Unique piece

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## ***Speak Easy 3***

2017

Collage and mixed media on vegetable cardboard acid free

50 x 70 cm

Unique piece



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## ***Speak Easy 4***

2017

Collage and mixed media on vegetable cardboard acid free

50 x 70 cm

Unique piece



Marinella Senatore "Piazza Universale / Social Stages" at Queens Museum, New York, 2017.



Marinella Senatore, *Protest Forms: Memory and Celebration Part II*, 2017  
(Performance by Graham 2 from the Martha Graham School at Queens Museum, New York.)

Marinella Senatore, *Protest Forms: Memory and Celebration Part II*, 2017  
(Performance by The Peace Poets, at Queens Museum, New York.)

## ***Nui Simu (That's us)***

Video, Photography

2010

Conceived by thirty illiterate retired miners from the Sicilian town of Enna in collaboration with students from the University of Catania, the project was an open workshop for one month, where participants took on the roles of non-professional actors, costume designers, camera operators, set designers, etc. The local community was involved in different ways: residents shared their skills and expertise (i.e., bakers offered free catering for the entire crew, taxi drivers provided transportations for free, local hairdressers prepared actors for the shooting every day), negotiating with the artist the role they would have played in the project.

Produced by Riso Museum, Palermo (IT), showed at 54th Biennial of Venice, ILLUMINATIONS.

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***Nui Simu (That's us)***

2010

HD video, stereo 15'

Variable dimension

Installation view at Premio Furla. Palazzo Pepoli, Bologna

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## ***Nui Simu (That's us)***

2010

Fine Art Print on Hahnemühle paper

80 x 105 cm

## ***The School of Narrative Dance***

2012 - 2020

Performance, photography, video, video tutorial, installation, drawing, collage, banner, riso print.

In 2012 Marinella Senatore founded The School of Narrative Dance, focused on the idea of storytelling as an experience that can be explored choreographically, on non-hierarchical learning, self-training and the creation of an active citizenship through informal education. Nomadic and free of charge, the School takes different forms depending on the spaces it temporarily occupies, and proposes an alternative system of education, based on emancipation, inclusion, and self-cultivation. Movement and story-telling are regarded as common languages through celebrating the vernacular, amateur, and professionally trained gestures of the participants.

The School offers a wide range of classes in subjects such as oral history, carpentry, drama, choreography, cinematic language, art history etc., encouraging local people to share their skills or achieve new ones, building new groups and ideas of community. To date, SOND's projects – produced by Institutions, Museums and universities – have been developed in several countries around the world, with the involvement of political activists, scholars, makers, illiterate people, students, housewives, musicians, writers, worker unions, retirees, teachers, feminist choirs, feminists and Alpines and more.

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## ***The School of Narrative Dance***

2012 - 2020

Performance, photography, video, video tutorial, installation, drawing, collage, banner, riso print.





THE SCHOOL OF NARRATIVE DANCE  
WAS ACTIVATED SO FAR IN:

LONDON	SHENZHEN	PALERMO
MIAMI	RIVOLI	JOHANNESBURG
NEW YORK	CUENCA	VENICE
ROME	SAN PAOLO	MILAN
ZURICH	BREGENZ	MODICA
MANNHEIM	PARIS	AMSTERDAM
BERLIN	KASSEL	GENEVE
OULU	EVORA	
MANTAA	TORINO	
EBENSEE	COLD SPRING	
GOTHEBORG	CAGLIARI	
MALMO	YORK	
COPENHAGEN	UTRECHT	



## *The School of Narrative Dance*

2012 - 2020

Performance, photography, video, video tutorial, installation, drawing, collage, banner, riso print.

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## ***The School of Narrative Dance: Finland***

2018

Fine Art Print on Epson Hot press Baryta Paper, framed

80 x 105 cm

Edition 1 of 2

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08036 Barcelona  
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***The School of Narrative Dance: Ecuador #1***

2018

Fine Art Print on Epson Hot press Baryta Paper, framed

80 x 105 cm

Edition 1 of 2

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***The School of Narrative Dance: Ecuador #2***

2018

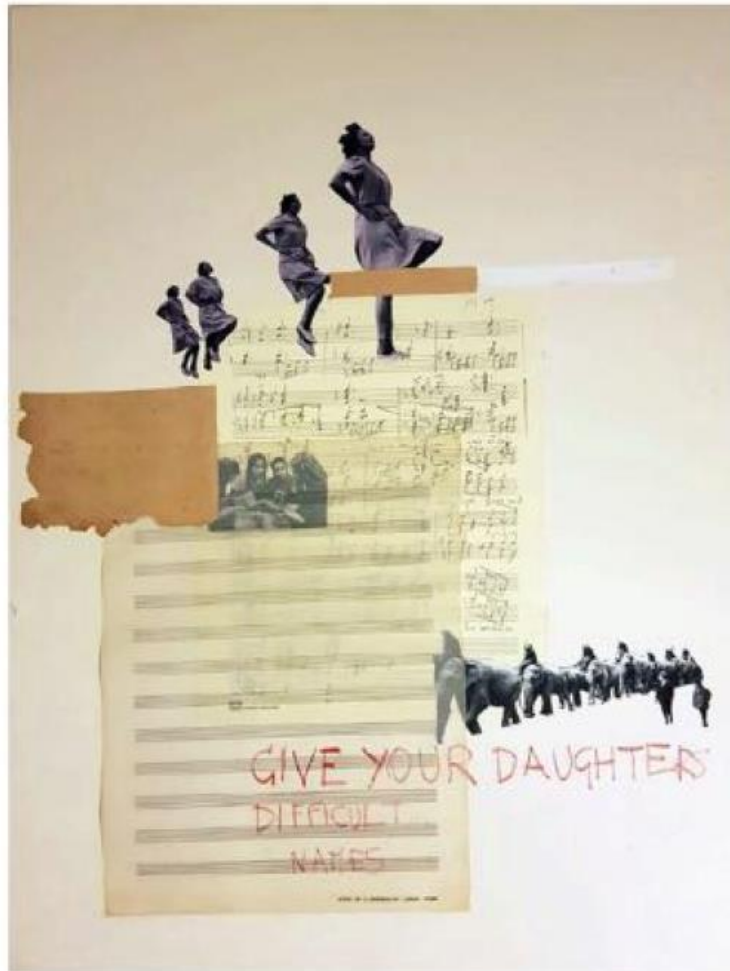
Fine Art Print on Epson Hot press Baryta Paper, framed

80 x 105 cm

Edition 1 of 2

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## ***The School of Narrative Dance. Parades: Brass Band***

2018

Collage, brass band music scores from last century, drawing, acrylic and mixed media

50 x 70 cm

Unique piece



## ***The School of Narrative Dance. Parades: Brass Band***

2018

Collage, brass band music scores from last century, drawing, acrylic and mixed media

70 x 50 cm

Unique piece

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## ***Rosas***

2012

Video, Installation, Photography, Drawing, Poster, Banner

Rosas is an Opera for the screen in three Acts made by 20.000 participants: Perfect Lives, The Attic and Public Opinion Descends upon the Demonstrators, respectively produced in Berlin, Derby (UK) and Madrid. Working with local association, schools, individuals and self-organized groups, professionals and amateurs, who contributed to every step of its production, from writing the original Libretto to directing the final film.

The trilogy is made in German, English and Spanish, as well as English and Spanish Sign Languages. The artist left sets and technical equipment at the disposal of the local communities, encouraging further spontaneous contribution

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## ***Rosas. Perfect Lives #2***

2012

Fine Art Print on Epson Hot Press Baryta Paper, framed

50 x 70 cm

Edition 1 of 2



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***Rosas. Public opinion descends upon the demonstrators #9***

2012

Fine Art Print on Epson Hot Press Baryta Paper, framed

80 x 105 cm

Edition 1 of 2

## **Marinella Senatore (Italia, 1977)**

Marinella Senatore és una artista multidisciplinar. La seva pràctica es caracteritza per una forta dimensió participativa i un diàleg constant entre la història, la cultura popular i les estructures socials. Després d'estudiar en l'Acadèmia de Belles Arts de Nàpols (1994-1997), el Conservatori de Música (1997) i l'Escola Nacional de Cinema de Roma (1999-2001), es va dedicar a les arts visuals, en les que utilitza diferents mitjans: acció, vídeo, fotografia, instal·lació, escultura, pintura, dibuix, collage. L'art de Marinella Senatore és pura energia que flueix de la suma de diferents elements que ella relaciona en una mateixa escena. L'artista com a dinamitzadora d'una obra d'art que funciona com a mecanisme transformador en la realitat que envolta a l'espectador.

El seu treball s'ha exposat àmpliament a tota Itàlia i a l'estranger, inclòs: Manifesta 12; Centre Pompidou; Museo MAXXI; Museo de Queens; Kunsthau Zurich; Castello di Rivoli; Kunsthalle Sankt Gallen; Palais de Tokyo; Museo de Arte Contemporáneo de Chicago; High Line, Nova York; Museo Madre; Bozar; Kunstverein Ar / Ge Kunst; Museo Petach Tikva; Serpentine Gallery; CCA Tel Aviv; Musée d'art contemporain de Montréal; ICA, Richmond; BAK Utrecht; Centre d'Art Dos de Maig; Palazzo Grassi; Museo Boijmans Van Beuningen; Moderna Museet; UABB Bi Shenzhen; Biennal de Lió; Bienal de Tesalònica; Bienal de Liverpool; Bienal d'Atenes; Bienal de La Habana; Bienal de Gotemburgo; Contour - Bienal de la Imagen en Movimiento, Malines; Bienal de Conca; 54a Bienal de Venècia. Senatore ha estat guardonada en la 4<sup>a</sup> edició del Concilio Italiano; Art Grant, Dresde; Premi MAXXI; beca Castello di Rivoli; Beca de l'Acadèmia Estadounidense en Roma; Premi de Nova York; Beca de la Fundació Dena.

Marinella Senatore es una artista multidisciplinar cuya práctica se caracteriza por una fuerte dimensión participativa y un diálogo constante entre la historia, la cultura popular y las estructuras sociales. Tras estudiar en la Academia de Bellas Artes de Nápoles (1994-1997), el Conservatorio de Música (1997) y la Escuela Nacional de Cine de Roma (1999-2001), se dedicó a las artes visuales, en las que utiliza diferentes medios: acción, video, fotografía, instalación, escultura, pintura, dibujo, collage. El arte de Marinella Senatore es pura energía que fluye del encuentro entre diferentes elementos que ella relaciona en una misma escena. La artista como activadora de una obra de arte que funciona como mecanismo transformador de la realidad que envuelve al espectador.

Su trabajo se ha exhibido ampliamente en toda Italia y en el extranjero, incluyendo: Manifesta 12; Centro Pompidou; Museo MAXXI; Museo de Queens; Kunsthau Zurich; Castello di Rivoli; Kunsthalle Sankt Gallen; Palais de Tokyo; Museo de Arte Contemporáneo de Chicago; High Line, Nueva York; Museo Madre; Bozar; Kunstverein Ar / Ge Kunst; Museo Petach Tikva; Serpentine Gallery; CCA Tel Aviv; Musée d'art contemporain de Montréal; ICA, Richmond; BAK Utrecht; Centro de Arte Dos de Mayo; Palazzo Grassi; Museo Boijmans Van Beuningen; Moderna Museet; UABB Bi Shenzhen; Biennale de Lyon; Bienal de Tesalónica; Bienal de Liverpool; Bienal de Atenas; Bienal de La Habana; Bienal de Gotemburgo; Contour - Bienal de la Imagen en Movimiento, Mechelen; Bienal de Cuenca; 54a Bienal de Venecia. Senatore ha sido galardonada en la 4<sup>a</sup> edición del Concilio Italiano; Art Grant, Dresde; Premio MAXXI; beca Castello di Rivoli; Beca de la Academia Estadounidense en Roma; Premio de Nueva York; Beca de la Fundación Dena.

## **Marinella Senatore (Italy, 1977)**

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; an energy that flows from the short circuit between different elements she relates in the same scene, real and virtual, indeed, the artist takes on the role of activator of a mechanism (the work of art) whose purpose is to produce a transforming force from the encounter of the elements included in it; a force that then propagates in the surrounding reality until it reaches the viewer.

Her work has been exhibited widely throughout Italy and abroad, including: Manifesta 12; Centre Pompidou; MAXXI Museum; Queens Museum; Kunsthaus Zurich; Castello di Rivoli; Kunsthalle Sankt Gallen; Palais de Tokyo; Museum of Contemporary Art of Chicago; High Line, NY; Madre Museum; Bozar; Kunstverein Ar/Ge Kunst; Petach Tikva Museum; Sandretto Re Rebaudengo Foundation; Serpentine Gallery; CCA Tel Aviv; Musée d'art contemporain de Montréal; ICA, Richmond; BAK Utrecht; Centro de Arte Dos de Mayo Palazzo Grassi; Museum Boijmans Van Beuningen; Moderna Museet; UABB Bi Shenzhen; Biennale de Lyon; Thessaloniki Biennale; Liverpool Biennale; Athens Biennale; Havana Biennale; Göteborg Biennial; Contour – Biennial of the Moving Image, Mechelen; Bienal de Cuenca; 54th Venice Biennale. Senatore is the winner of the 4th edition of Italian Council; Art Grant, Dresden; MAXXI Prize; Castello di Rivoli, Fellowship; The American Academy in Rome Fellowship; The New York Prize; Dena Foundation Fellowship.

## EXPOSICIONES INDIVIDUALES SELECCIONADAS / SELECTED SOLO EXHIBITIONS

### 2022

*The school of Narrative Dance*, CCA, Tel Aviv

### 2021

*Appunti X una Rivoluzione*, Fondazione Stelline, Milan

*TBT*, Blitz, Malta

*TBT*, Albertinum Museum, Dresden

### 2020

*Una boccata d'aria*, a project by Fondazione Elpis in collaboration with Galleria Continua, Volterra

*Cold Spring Soundtrack*, Magazzino Italian Art, NY

*Soundtrack*, Europe's Kitchen – Ljubljana

*The School of Narrative Dance*, Amsterdam, Taak, Amsterdam

*I'm going to make everything beautiful around me*, Galeria Pedro Cera, Lisbon

*The School of Narrative Dance*, curated by O. Kaeser, Geneve

### 2019

*The School of Narrative Dance*, The Centre for the Less Good Idea, Johannesburg

*The School of Narrative Dance*, Magazzino Italian Art, NY

*Feminism in Italian Contemporary Art*, Richard Saltoun Gallery, London

*The School of Narrative Dance*, Palazzo Sessa, Naples

*A Performance Affair – re:production*, Vanderborcht Building, Brussels

*Protest Forms: Memory and Celebration – Public opinion descends upon the demonstrators*, Nctm Studio Legale, Milan

*Post-Water*, Museo Nazionale della Montagna CAI, Turin

*Bodies in Alliance / Politics of the Street*, SMAC Gallery, Cape Town

### 2018

*ZIGZAGZEGZUG*, a solo show by Gruppo operaio E' Zezi and Marinella Senatore, Laveronica arte contemporanea, Modica

*The School of Narrative Dance*, The National Theater Mannheim and Kunsthalle Mannheim

*London Procession*, curated by Hayward Gallery, Art Night, London

*WE the KIDS public project*, in collaboration with OVS and Peggy Guggenheim Collection, Venice

*Protest forms: memory and celebration* (featuring Giacomo Leopardi), Villa Medici, Rome

## 2017

*Protest Forms: Memory and Celebration Part I*, Teatro Garibaldi, Modica  
*Protest Forms: Memory and Celebration sonic version*, BAK Basis voor Actuele Kunst, Utrecht  
*York Symphony*, York Museum, York  
*Zurich Parade*, Kunsthhaus Zurich  
*The School of Narrative Dance Paris*, as part of MOVE, Centre Pompidou, Paris  
*Procession*, Galeria Pedro Cera, Lisbon  
*Piazza Universale/Social Stages*, Queens Museum, New York  
*Art Date: Do You Need More Proof That We Are United?*, The Blank, Bergamo

## 2016

*The School of Narrative Dance*, Miami Procession, Faena Forum, Miami  
*Modica Street Musical*, Laveronica arte contemporanea, Modica  
*Le Jardin essentiel*, Brussels  
*MétallOpérette*, Les Laboratoires d'Aubervilliers, Paris  
*Marinella Senatore: The School of Narrative Dance and other surprising things*, Mostyn, Llandudno, Wales

## 2015

*Scenografia Cut Out*, Peres Projects, Berlin

## 2014

*Facing Circles. The Word Community feels good*, MOT International, London  
*Estman Radio*, INSITU, Berlin  
*Public Secrets*, Kunst Halle St. Gallen, Switzerland

## 2013

*Marinella Senatore. Building Communities*, Castello di Rivoli, Museum of Contemporary Art, Rivoli, Turin – travelled to Museum of Contemporary Art of Santa Barbara, California  
*Gotham Prize*, Italian Institute of Culture, NY

## 2012

*Rosas*, Viafarini DOCVA Fabbrica del Vapore, Milan  
*Rosas, Part one – Part two*, Peres Projects, Berlin  
*Rosas: The Attic*, QUAD, Derby  
*Abierto por obras*, Matadero Centro de Creación Contemporánea, Madrid  
*Perfect Lives*, Künstlerhaus Bethanien, Berlin

## 2011

*Roommates*, Macro Museum, Rome  
*Furla Prize "Pleure Qui Peut, Rit Qui Veut"*, Palazzo Pepoli, Bologna

## 2007

*Manuale per i viaggiatori*, Madre Museum, Naples  
*Marinella Senatore*, Museo Fundación Antonio Pérez, Cuenca

## 2006

*All the things I need*, Adriano Olivetti Foundation, Rome

## 2003

*Marinella Senatore*, T293, Naples

## EXPOSICIONES COLECTIVAS SELECCIONADAS / SELECTED GROUP EXHIBITIONS

## 2021

*Biennial of Sonsbeeck*, Netherlands  
*I Say I*, Galleria Nazionale d'Arte Moderna e Contemporanea, Rome  
*TBT*, Horst, Vilvoorde

## 2020

*BIENNALE GHERDĚINA 7- a breath? a name? – the ways of worldmaking*, Val Gardena, Dolomites  
*A volte penso che...*, Prometeo Gallery, Lucca  
*Language is a virus*, Stockholm  
*Faz escuro mas eu canto*, 34th Bienal de São Paulo, Fundação Bienal de São Paulo, Brasil  
*Re-Image-N*, Vancouver Biennale  
*Biennale Gherdëina*, Sudtiroil  
*TBT*, Horst, Vilvoorde

## 2019

*Bodies–Cities Collections and Excursions*, Museum der Moderne Salzburg  
*EMERGE*, Musée d'art contemporain de Montréal  
*Non-Places and the Spaces in Between*, Italian Institute of Culture, NY  
*The Quest of Happiness*, Serlachius Museums, Mänttä  
*Hotel Europa: Their Past, Your Present, Our Future*, Open Space of Experimental Art, Tbilisi

*L'ultimo Espaliú*, Real Academia de España en Roma  
*Art Club 27 #VillaMedicimylove*, French Academy in Rome  
*The Social Ecosphere: Ecologies of Work and Migration*, Oulu Museum and Valve Cultural Center  
*Wall-Eyes. Looking at Italy and Africa*, Italian Institute of Culture of South Africa as part of Keyes Art Mile, Johannesburg  
*Guerrilla of Enlightenment*, < rotor > Association for Contemporary Art, Graz  
*ACT, Q18*, Cologne  
*Cabinet Pique-Nique*, Villa Cameline, Nice

## 2018

*THE STREET. Where the world is made*, MAXXI, Rome  
*Conversation Piece | Part V*, Fondazione Memmo, Rome  
*The Missing Image: Video, photography, performance*, La Rada, Locarno  
*Manifesta 12 Palermo*, Palermo  
*Ver as vozes dos artistas | Seeing artists voices*, Metro Porto  
*First Person. Plural Empathy, Intimacy, Irony and Anger. Proposition #5: First Person Plural*, INSAS, Brussels  
*Declaration*, ICA, Richmond, Virginia  
*Agora*, Highline, NY  
*Power to people political art now*, Schirn Kunsthalle, Frankfurt  
*In Addition*, MOSTYN, Llandudno

## 2017

*Bi-City Biennale of Urbanism/Architecture*, Shenzhen  
*Action!*, Kunsthaus Zurich  
*Proposition #1: What we mean*, BAK Basis voor Actuele Kunst, Utrecht  
*Extra-Citizen*, Extra City Kunsthall, Antwerp  
*Copenhagen Symphony*, Code Art Fair, Copenhagen  
*I Plan to Stay a Believer*, Andrew Kreps, NY  
*Good luck with your natural, combined, attractive and truthful attempts in two exhibitions*, Fundação Eugénio de Almeida, Évora  
*Notes on Italia Videoarte*, Palazzo Valmarana, Vicenza  
*Due South 2017*, The Delaware Contemporary, Wilmington  
*Habit-co-habit*, Pune Biennial  
*Writing about music, dancing, about architecture*, Waterside Contemporary, London

## 2016

*Quadriennale di Roma*, Palazzo delle Esposizioni, Rome  
*Hotel des Arts*, Toulon  
*The Big Other*, Galerie Tanja Wagner, Berlin  
*Long Night of Ideas: Unlearning the Given*, SAVVY Contemporary, Berlin

## 2015

*13e Biennale de Lyon "La Vie Moderne", Lyon*  
*5th Thessaloniki Biennial of Contemporary Art Between "Pessimism of the Intellect and the Optimism of the Will", The State Museum of Contemporary Art, Thessaloniki*  
*Good Luck with your Natural, Combined, Attractive and Truthful Attempts in Two Exhibitions, Crac Alsace, Altkirch*  
*Do D!sturb, Palais de Tokyo, Paris*  
*The School of Narrative Dance, New York Procession, High Line, NY*  
*The School of Narrative Dance: Die Große Parade, Festival of Regions, Ebensee*  
*Community Symphony, Stockholm*  
*Re:Verb | At:Sain, Llandudno*  
*The School of Narrative Dance, Venice, within the framework of "The Night Art Made the Future Visible"*  
*Creative Time Summit: The Curriculum, Venice*

## 2014

*Open Museum, Open City, "Narrazioni", MAXXI Museum, Rome*  
*The Yellow Side of Sociality. Italian Artists in Europe, Bozar Palais des Beaux-Arts, Bruxelles*  
*Leisure, Discipline and Punishment as Part of Liverpool Biennial, Fact (Foundation for Art and Creative Technology), Liverpool*  
*Glitch, Pac, Milan*  
*Making Room (Spaces of Anticipation), Ar/Ge Kunst Galerie Museum, Bolzano*  
*Portrait of the Artist as a Young (Wo) Man, Castello di Rivoli, Museum of Contemporary Art, Turin*  
*MAXXI Prize 2014, MAXXI Museum, Rome*  
*Set in Motion, Petach Tikva Museum of Art, Tel Aviv*  
*Performative Resistance, as part of "Arena", Coca-Centre of Contemporary Art, Torun*  
*12<sup>a</sup> Bienal de Cuenca "Ir para Volver / Leaving to Return", Cuenca, Ecuador*  
*The School of Narrative Dance, Roma, MAXXI Museum, Rome*  
*The Third Paradise of M. Pistoletto (performance orchestrated by Marinella Senatore), Bozar, Brussels*

## 2013

*4th Athens Biennial "Agora", National Bank of Greece Building and Camp Contemporary Art Meeting Point, Athens*  
*7th Göteborg International Biennial for Contemporary Art "Leisure, Discipline and Punishment as Part of: Play! Recapturing the Radical Imagination", Röda Sten Konsthall, Göteborg*  
*6th Biennial of the Moving Image "Contour 2013", Mechelen*  
*7th Shiryaevo Biennial "Screen Between Europe and Asia", Victoria Gallery, Samara*



*Open Form, Art-Athina*, International Contemporary Art Fair of Athens  
*The 338 Hour Cineclub*, Sandretto Re Rebaudengo Foundation, Turin  
*4th Maretti Prize*, Pan, Naples  
*Benzine*, La Triennale, Milan  
*How to Tell a Story*, Depo, Istanbul  
*The School of Narrative Dance: Little Chaos*, Teatro Lirico and Teatro Massimo, Cagliari  
*A Theatre Cycle: Common Archive School*, Teatro Valle Occupato, Rome

## 2012

*Offen Auf Aeg*, Nürnberg  
*Where is the here if the here is in there?*, Pallas Projects-Studios, Dublin  
*3rd Moscow International Biennial for Young Art "Under a Tinsel Sun"*, Moscow  
*La Ciudad como Conflicto*, Centro de Arte Dos de Mayo, Madrid  
*11th Havana Biennial "Art Practices and Social Imaginaries"*, Wifredo Lam Center, Cuba  
*Visible Award*, Serpentine Gallery, London  
*Rosas: Berlin Parade* (public performance), Berlin

## 2011

*Dublin Contemporary*, Earlsfort Terrace, Dublin  
*The Power to Host*, Iscp – International Studio and Curatorial Program, NY  
*Sotto quale cielo?*, Riso Museum, Palermo  
*54th Biennial of Venice International Art Exhibition "ILLUMInations"*, Venice

## 2010

*Sonrisas y Lágrimas*, Museo Naval De Ferrol, A Coruña  
*Videoreport Italia*, Galleria Comunale d'Arte Contemporanea Monfalcone  
*SI Sindrome Italiana*, Le Magasin Centre National d'Art Contemporain, Grenoble  
*Persona in Meno*, Sandretto Re Rebaudengo Foundation, Turin  
*Neither From, Nor Towards...*, Art Pavillion, Zagreb

## 2009

*The Italian Sight*, Tea Tenerife Espacio de las Artes, Tenerife  
*Emerging Talents*, Cccs, Palazzo Strozzi, Florence

## 2008

*Italics: Italian Art Between Tradition and Revolution 1968-2008*, Palazzo Grassi, Venice – travelled to Museum of Contemporary Art Chicago  
*The Rocky Mountain People Show*, Galleria Civica, Trento

## 2007

*Carte Blanche*, a project by C. Alemani, Elizabeth Dee Gallery, NY  
*Art Radio Live*, a project by Moma Ps1 New York and Pan Naples, as Part of 52 Biennial of Venice  
*Guestroom*, Museum Boijmans Van Beuningen, Rotterdam

## 2006

*Vesuvius*, 798 Space, Beijing, travelled to Moderna Museet, Stockholm  
*Neverending Cinema*, Galleria Civica, Trento

## 2005

Thin Line, Viafarini, Milan  
*2nd International Video-Art Biennial in Israel "Video Zone 2"*, CCA – The Center for Contemporary Art, Tel Aviv  
*The Aesthetics of Resistance*, FAR, Antonio Ratti Foundation, Como

## 2004

*Fuorioso 'o "Storytelling"*, Ferrotel, Pescara

## 2003

*Collaudi*, Villa Delle Rose, Bologna

## PREMIOS / AWARDS

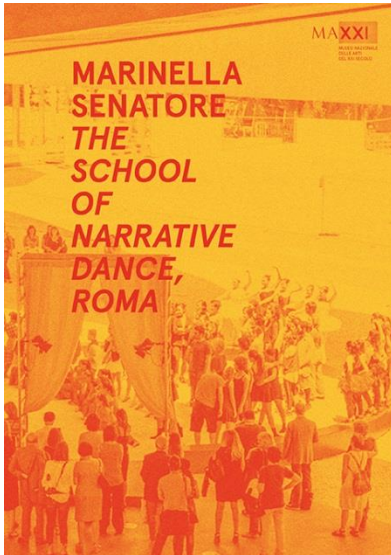
- 2018 Italian Council IV Edition
- 2017 Evelyn Award, York Museum  
The Foundation of Arts and Music for Dresden – International Art Grant
- 2014 MAXXI Prize  
AMACI – Association of Italian Museums of Contemporary Art
- 2013 Castello di Rivoli Fellowship for young artist
- 2012 Affiliated Fellowship, American Academy in Rome  
Gotham Prize, Italian Cultural Institute, NY
- 2011 23rd Marisa Bellisario Prize
- 2010 Terna Prize 03  
New York Prize, The Italian Academy at Columbia University
- 2009 Dena Foundation for Contemporary Art Fellowship

## COLECCIONES / COLLECTIONS

Castello di Rivoli Museum of Contemporary Art, Turin, Italy  
Galleria Civica Trento, Italy  
AMACI - Associazione Musei d'Arte Contemporanea Italiani, Italy  
Kunst Halle Sankt Gallen, St. Gallen, Switzerland  
MADRE Museo d'Arte contemporanea Donna Regina, Napoli, Italy  
Museo MAXXI, Rome, Italy  
Museo Macro, Rome, Italy  
Statens konstråd, Stockholm, Sweden  
Matadero Centro de Creación Contemporánea, Madrid, Spain



*Silvia Giambrone and Marinella Senatore.*  
*Feminism in Italian contemporary art*  
Richard Saulton: London, 2019



***Marinella Senatore. The School of Narrative Dance, Rome***

Edizioni Nero: Roma, 2017



***Marinella Senatore. Building Communities***

Marcella Beccaria

Mousse Publishing: Roma, 2014

Protest Bike. 2018. (vídeo escultura).



# MARINELLA SENATORE

Texto por MARÍA MUÑOZ

## *La susurradora de las masas*

Entre neones, procesiones, performances, luminarias al más puro estilo de portales de feria sureños, la artista Marinella Senatore (Cava dei Tirreni, Italia, 1977) entra con osadía en la escena artística para el disfrute colectivo de experiencias.

La participación está en el centro de su obra. Su proyecto artístico tentacular, abierto e inclusivo adquiere el estatus de público no sólo por su despliegue temporal en un espacio accesible colectivamente, sino por la intención de la artista de comprometerse con la textura social, el activismo y con nuevos horizontes de cambio.

Osada, estética y conceptualmente deliciosa e interdisciplinar, Senatore combina el folclore con la crítica social a través de medios como danza, instalaciones, dibujo o acciones dúctiles y permeables. Su proceso creativo es profundamente relacional, sitúa a las comunidades en el centro de la obra, abordando conceptos como la emancipación y el empoderamiento social.

De pequeña Marinella estudió violín, incluso formó parte de una orquesta clásica. Dice que de ahí le viene la habilidad para trabajar en conjunto. Poseedora de una energía y entusiasmo desbordante y contagioso, sus proyectos enganchan a multitudes fomentando la multiculturalidad y creando espacios de saberes y estratos diversos. Para ella el arte es un sistema vivo.



Everybody Can Be Pussy Riot. 2019. Instalación escultórica.

**NEO2** ¿Cuándo supiste que querías ser artista?

**M.S.** Estudié bellas artes y a la vez estudié en el conservatorio de música de mi ciudad. Después me fui a Roma para cursar dirección de fotografía y operadora de cámara en la Escuela Nacional de Cine. Tanto desde la música clásica como desde el cine, lo que me interesaba era la estructura coral y colaborativa de trabajo. Siempre he visto el ser artista como un camino claro y natural para mí. Nunca he dudado dedicarme a otra cosa. Todas mis experiencias en otros ámbitos siempre han acabado siendo usadas para mi trabajo en el marco de las artes visuales.

**NEO2** ¿Cómo te impregna el haber crecido en el sur de Italia y la religión?

**M.S.** Trabajo mucho sobre las tradiciones populares. Todo lo que me llega me interesa si puede generar y activar nuevos procesos. En realidad, en mi trabajo la religión no tiene mucho que ver en términos de contenido, sino de estructura. Por ejemplo, cuando realizo las performances *The School of Narrative Dance*, más que tratarse de simples desfiles, tiran más a procesiones, con sus estaciones fijas y sus momentos de marcha, donde los participantes caminan junto al público. Hay muchas tradiciones que son interesantes para mí, como la de las luminarias, de ahí las grandes estructuras luminosas que construyo. También me interesan otras tradiciones. Cuanto más viajo y más profundizo en el conocimiento de otras comunidades, más elementos y lenguajes integro en mi práctica.

**NEO2** Siguiendo con las herencias culturales, en Italia, con su vastísimo patrimonio y su historia del arte, ¿resulta más difícil ser artista contemporáneo?

**M.S.** Bueno yo siempre he pensado que es un privilegio. Es cierto que hay un peso muy grande. Algo que también he comentado con otros artistas y colegas.

Yo personalmente me siento afortunada. Aunque mi arte sea extremadamente participativo tengo la mente y los ojos llenos de belleza, de formalización estética, y esto es una ventaja a la hora de comunicarme con los participantes. Soy activista y artista, y siempre he tenido muy en cuenta que como artista debo —y quiero— producir obras. No me da miedo la belleza, creo que es un nivel de comunicación increíble. Siento mucho afecto y amor por la pintura del manierismo, del barroco y también por la arquitectura, la música, el paisaje y la historia del cine italiano. Todas esto enriquece mi vida, y si esto hace mi trabajo más difícil nunca me he dado cuenta.

**NEO2** Pues hablemos de formalismos. Exploras muchos formatos y disciplinas y se intuye una necesidad de experimentación. ¿Que te lleva a escoger uno u otro?

**M.S.** Estoy muy convencida de que la multidisciplinariedad es un rasgo importante del arte contemporáneo. Aunque muchos artistas se centran todavía en sólo un lenguaje tradicional, como la pintura y tienen mucho respaldo en el mercado. A mí no interesa trabajar solo con un lenguaje porque la clave de mi trabajo es la participación, no solo como metodología sino también como contenido. Investigar y desarrollar de todas las formas posibles, mejorando y ampliando mis visiones y mis posibilidades con los participantes, es el tema fundamental de toda mi investigación y mi práctica artística. El uso de muchos lenguajes se convierte en muchas posibilidades, para mí es instintivo el utilizar uno u otro, o más de





Speak Easy, 2009-2017. Vista instalación. (Queens Museum (Nueva York)).

uno a la vez. Creo que hay experiencias —teniendo en cuenta que he trabajado con más de 6,5 millones de personas desde el 2006—, que no se pueden desarrollar con un único formato y trabajando siempre con las mismas condiciones. Lo que tengo muy claro, incluso desde mi período de formación, es que quería experimentar con el trabajo colectivo y la creación compartida, pero el dibujo siempre está en la base de todo lo que hago. Dibujar es para mí como pensar. No soy muy buena con los textos, no tengo la capacidad de expresar mi pensamiento con palabras sino con dibujos. Ya sea una performance, un proyecto con muchas personas, sobre justicia social, temas políticos o trabajo de estudio: el dibujo plasma mis pensamientos.

**NEO2** Pues a mí me parece que te expresas divinamente. Y, ¿cómo comienzas un proyecto?, ¿qué pasos o métodos sigues?

**M.S.** He tenido que aprender a ser extremadamente flexible. Cuando se trata de participación y de comunidades nos enfrentamos a personas completamente diferentes cada vez. Lo que no soporto, no comparto, ni admiro es cuando el artista afirma que trabaja con la participación pero en realidad lo que hace es dar una serie de indicaciones, obligando, en cierto modo, a las personas a realizar lo que ya él/ella tienen en la cabeza. Me parece un abuso. Para eso es mucho mejor quedarse en el estudio, trabajar sobre formas materiales y no acercarse al espacio social y político. Dicho esto, tengo una metodología de base que se adapta a las comunidades y sus diferencias. Hace años que no tengo la posibilidad de elegir un sitio sólo porque me interesa, sino

que responde a las propuestas de exposiciones, comisiones y proyectos que recibo. Francamente, llevo una vida muy estresante.

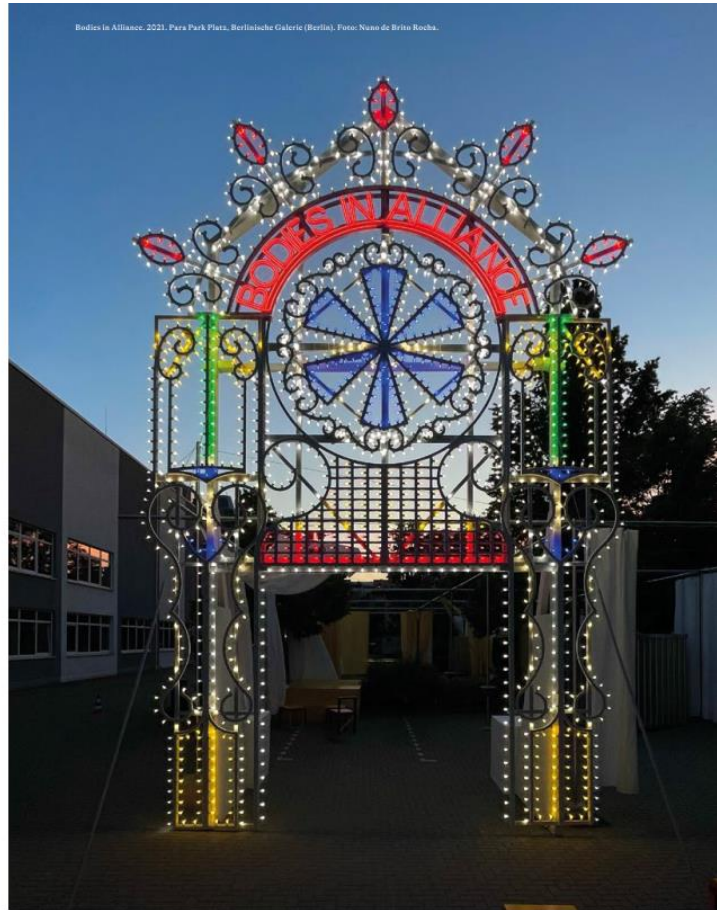
**NEO2** Además tu práctica consigue dar la vuelta a patrones sociales obsoletos. ¿Cómo transformas ese grito de atención en un proceso creativo?

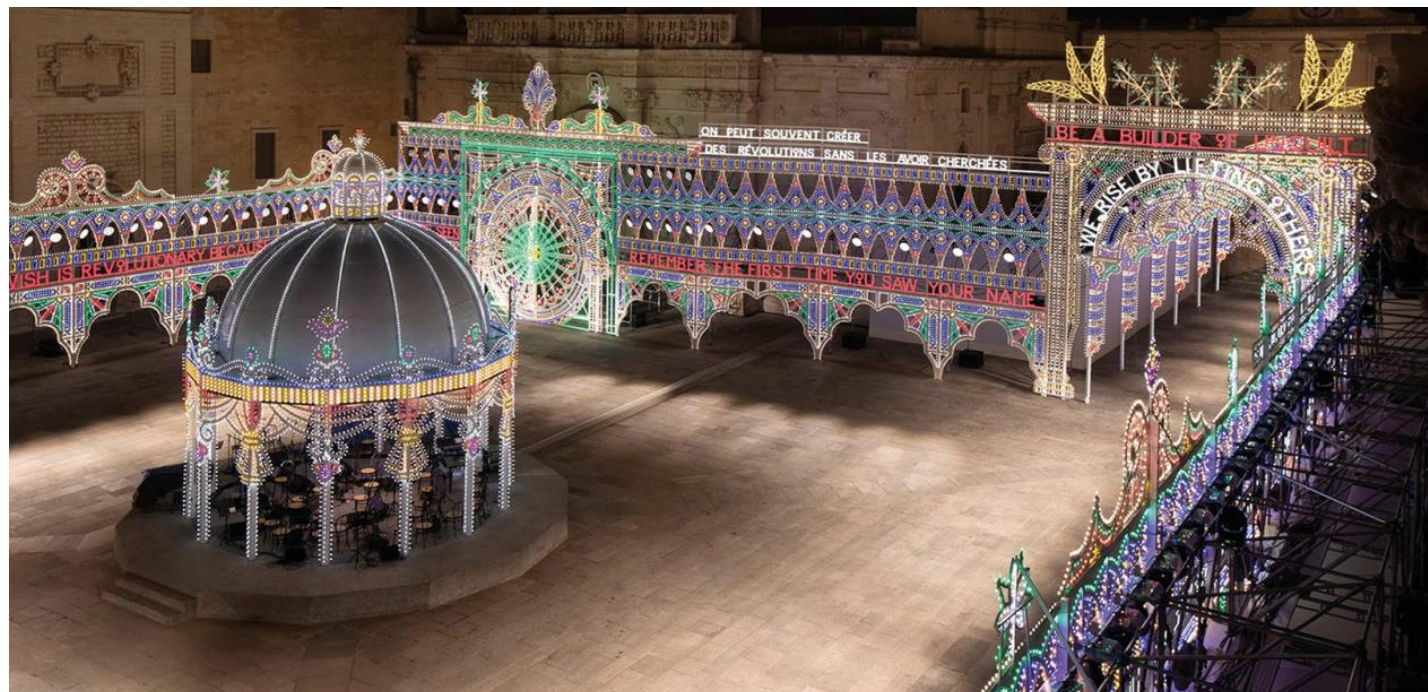
**M.S.** Hay momentos en que las formas de protesta o las colaboraciones con algunos activistas, como Pussy Riot o Black Lives Matter han sido fundamentales para mí. También Workers Union y asociaciones de trabajadores. Lo común en todos estos casos es el empoderamiento de las personas y la emancipación, algo que tengo muy presente cuando trabajo como educadora en universidades de EE.UU. y Europa. Por otro lado, no me interesa realizar un trabajo sólo para llamar la atención sobre algunos temas, porque lo que he decidido hacer con mi vida y lo que me hace feliz es realizar obras de arte, crear lugares de confianza mediante procesos compartidos, las llamadas *comfort zones*, donde las personas experimenten nuevas estructuras sociales.

**NEO2** Pues la Procesión de Palermo durante la Bienal Manifesta de 2018 la experimenté personalmente. Fue espectacular, la gente irrumpió y los performers quedaron engullidos por la muchedumbre, ¿siempre pasa?

**M.S.** Me encanta esta pregunta, porque es algo que has vivido personalmente. Como puedes imaginar, en un proceso tan largo como la preparación para la Manifesta acabe trabajando con muchísimos palermitanos. Incluso creamos estructuras desde cero para que la gente se pudiera encontrar y compartir. Pero lo que pasó en Manifesta no estaba planteado. La estructura de la performance se tomó de una

Boys in Alliance, 2021. Para Park Platz, Berlinische Galerie (Berlín). Foto: Nanni de Brito Rocha.





Luminarie, 2020. Vives instalación desfile Dior 2021, Lecce (Italia). Foto: Alessandro Garofalo. Cortesía de la artista y de Dior.

verdadera procesión con marchas y paradas, en los que esperábamos que parte de la audiencia se pudiera unir. Todo estaba pensado para que la gente que no pudo asistir a los talleres previos participase. Pero que un grupo de ciegos tomaran la cabeza, liderando la procesión, sin que nadie, ni los comisarios de Manifesta lo supiera, o que el público irrumpiese de aquella manera fue una sorpresa. Para mí fue un enorme éxito. Pasa muy a menudo, la verdad. Obviamente tenemos un guión, un *storytelling*. Trazamos el recorrido porque necesitamos pedir los

permisos para cerrar las calles o para ocuparlas cuando nos paramos en estaciones fijas. Me encantó lo que pasó porque pude sentir una energía muy fuerte. He leído en un estudio neurológico actual que en este tipo de eventos se alcanza un nivel tan alto de conexión entre la gente, que hace que los latidos del corazón se alineen al unísono. Estoy segura que esto fue lo que pasó aquella vez. De 1,5 horas que debía durar pasó a más de 5. Incluso algunos siguieron hasta que les dije: "por favor, me tengo que ir a dormir, no puedo más". Mi rol aquí, como en to-

dos los procesos, es el de activar. Activar la energía de los demás.

**NEO2** ¿Y la preparación?

**M.S.** Obviamente pensé todo el programa, tuve que encontrarme e involucrar a miles de personas de Palermo y sus comunidades, invitarlas a participar, siempre mezclando lenguajes que aparentemente son disonantes. De la disonancia se puede obtener muchísima energía. Mis performances no están ensayadas. Nunca. Las personas se conocen, hacen talleres juntos, pero no se ensaya. Cuando el desfile

sale a la calle, los participantes lo viven por primera vez. No nos interesa hacer una performance teatral o una danza con una coreografía espectacular y profesional. Nos interesa que el cuerpo siga la filosofía del *mindful movement*. En el momento de la performance yo también estoy allí, para gestionar cualquier cosa, pero fundamentalmente para tomar la energía de todos los participantes que confían en mí, que tienen una relación afectiva conmigo. Esta es la parte más bella y más grande aunque pase desapercibida.



no tuve que adaptar nada. Más bien lo contrario, simplemente tuve que ajustar las cuestiones técnicas y obviamente adaptarme al espacio. Eso es muy bonito y dice mucho del compromiso de Dior. Cuanto más político y más feminista más feliz estaba María Grazia. Cada una con sus creaciones, nos influenciamos mutuamente; al final incluso la música, creada especialmente para el desfile e inspirada en la tarantella —música y baile tradicional de Puglia— se integró de manera perfecta: música, cuerpo, instalaciones de arte contemporáneo, vestidos y texto. Además pienso que trabajar en un proyecto así permite llegar a un público más amplio fuera del mundo del arte. Para mí el arte no debe ser elitista. Obvio que existe un mercado del arte, que se compra y se venden piezas, pero del mismo modo, hay criterios intelectuales en una marca de moda. La multidisciplinariedad, desde el teatro, el white cube, o la calle todo tiene sentido. No quiero fronteras en mi vida, de ningún tipo.

**NEO2** ¿Qué artistas, pensadoras o movimientos te han influido?

**M.S.** Como he dicho antes los activistas que he conocido personalmente como ex Black Panthers y especialmente Black Lives Matter. Carlos Apoint, líder de los Young Lords con el que me encontré en Nueva York en 2017 y tuve una de las charlas más importantes y transformadoras de toda mi vida. También muchísimas poetas feministas y estudios teóricos. Del arte visual me gusta lo que no tiene que ver con lo que yo hago, como el minimalismo americano, también amo a Felix Gonzalez Torres. Luego Tiravanija por supuesto. Un referente increíble para mí ha sido Tim Rollins, al que tuve la suerte de conocer antes de que muriese, ese encuentro fue fundamental. También Carla Lonzi, pensadora feminista, escritora, cineasta... Todo mi universo y mis constataciones son influencias diarias para mí.

**NEO2** Con la Covid-19 se impusieron una restricción que todavía siguen. Tu práctica se basa en la cercanía física y mental, ¿cómo ha cambiado tu trabajo con la pandemia?

**M.S.** Pues en realidad nunca he trabajado tanto como en 2020. Mi foco es la participación, pero no se acaba el cuerpo porque no nos podíamos tocar. En pleno primer *lockdown*, *The School of Narrative Dance* fue invitada a Amsterdam. La próxima semana se estrena el filme que cuenta esta experiencia. Cuando se cerraban las fronteras, trabajábamos online porque había gran necesidad por parte de los participantes de seguir con esto. Además, yo siempre he trabajado online para tener una horizontalidad dentro de la participación en el caso de personas que no pueden estar presencialmente. Durante la pandemia he trabajado con un grupo de mujeres de la cárcel de Florencia. O con enfermos y ancianos que debían permanecer en el hospital. En 2017 desarrollé un proyecto con las escuelas de primaria de toda Italia, 3 millones de niños participaron. Y como puedes imaginar las plataformas online fueron el medio de comunicación. Mis instalaciones luminosas son monumentos a la ciudadanía, a la comunidad y a las personas. Los textos que hay en ellas funcionan como mantras. Es importante saber que



Foto: L. Sciorovelli, cortesía de Dior.

la comunidad no se para por pasar por dificultades, es importante saber que sigue ahí. La pandemia, en mi opinión, incluso ha ayudado a entender cosas sobre el nuevo concepto de comunidad y como estar juntos.

**NEO2** Con respecto al mercado del arte, tienes varias galerías y ahora también has fichado por la Galería ADN de Barcelona, ¿qué planes tienes con ellos?

**M.S.** Me alegro mucho después de haber vivido 7 años en España, volver y tener una representación aquí. Este país tiene mucho que ver con mi desarrollo personal y con mi memoria. Tengo planes para hacer cosas con mucho sentido en ADN, de momento tenemos planeada una expo para septiembre. Es vital para mí poder hablar a un público más variado, por eso tengo interés en tener varias galerías en diferentes partes del mundo. Cuando sea posible voy a hacer proyectos participativos *site specific* en España.

**NEO2** Para ir terminando, ¿cerces en el proyecto definitivo que pueda definirnos absolutamente? ¿Cuál sería el tuyo?

**M.S.** Voy a dar una respuesta muy personal: quiero encontrar más paz dentro de mí y entender que lo que ha pasado ha sido por un motivo, precisamente el de tener menos objetivos y más "querer ser". Y esto lo amplio a todas las esferas de mi vida y mi trabajo.

**NEO2** ¿Cuántos planes presentes y de futuro próximo.

**M.S.** Tengo 16 exposiciones individuales en galerías, museos e instituciones y unas cuantas más colectivas. Muy importantes para mí son la Binal de Sri Lanka y sobretudo la de São Paulo que se inaugura en septiembre. También sigo con muchos proyectos con *The School of Narrative Dance*.



Izquierda y derecha: Protest Forms: Memory and Celebration, 2019. Banderas de terciopelo.



Protest Forms, 2019. Vista instalación en La Common (Ginebra). Foto: Annik Wetter.

## MUJERES VALIENTES

### 11 Ene Marinella Senatore... Cuando el arte se eleva a filosofía

Escrito 11:13h en COLABORACIONES por Carmen del Vando · 0 Comentarios

La prestigiosa sede florentina presenta el nuevo proyecto de la artista Marinella Senatore, a la que **se le ha propuesto una nueva reflexión sobre la idea de comunidad**, cercanía y relación en una época en que el concepto de distanciamiento social está marcando el día a día de todos.

Así que, comisariado por Arturo Galansino, director general de la Fundación Palacio Strozzi, este proyecto se concretiza en una enorme instalación para el patio, inspirada en las luminarias de la tradición popular de la Italia sureña, además de un programa de workshop participativos.

La creación ha sido producido a propósito por la autora para la dimensión online y centrados en la idea de activación social y de construcción de comunidad por medio de la performance. Paralelamente, se pondrán en marcha numerosas actividades por internet dirigidas a todo el público a través de los canales digitales del Palacio y dedicadas a ahondar en los temas y las sugerencias de la iniciativa.



El proyecto se interpreta como una plataforma de **conexión entre individuos, presencial o a distancia**. El espacio público del patio del Palacio y el privado de cada persona se unen en una reflexión real sobre el concepto de comunidad: una obra abierta donde varios niveles de visión, audio e interacción se amplían y se sobreponen gracias a una práctica del cuidado de las personas hacia sí mismas y el espacio en que viven.

#### MARINELLA SENATORE Y EL CONCEPTO DE COMUNIDAD

Contando más de 10 metros de altura y dotada de centenares de luces LED, la instalación invade las proporciones renacentistas del patio del palacio florentino, creando una especie de cortocircuito estético, una experiencia entre historia, cultura popular y estructuras sociales, elementos desde siempre fundamentales en la investigación de la artista.

Producidas en colaboración con artesanos apulienses, las luminarias son características de la práctica de Senatore por su valor social: una estructura monumental, aunque efímera, que crea un espacio de socialización.

En el Palacio Strozzi, estas luces se entrelazan en sugestivas arquitecturas hechas de colores, encuadrando tres frases con miras a crear algo así como una activación poética de cada uno de nosotros sobre el concepto de comunidad: "The world Community Feels Good", "Breathe, You Are Enough" y "We Rise by Lifting Others" (de esta última sale el título traducido)

La componente textual se sitúa siempre en el centro de la obra de Senatore, que emplea a menudo algunos eslóganes políticos, frases extraídas de manifestaciones callejeras o citas de filósofos como Zygmunt Bauman. Y la frase del título "We Rise by Lifting Others" se entiende como una invitación directa a crear una nueva conciencia, motivación y emancipación en la relación con los demás.

## MARINELLA SENATORE Y LA INVITACIÓN A CREAR UNA NUEVA CONCIENCIA

Marinella Senatore consigue que el patio se convierta en un lugar de intercambio, incluso a distancia, con sus portones abiertos de par en par a la ciudad: un punto de paso, parada y meditación, un "espacio en el espacio" que invita a reconquistar nuestro sentido de comunidad y de socialización entre seres humanos así como un lugar que genera fuerza, energía y narración.



Como declara Senatore: *"Imagino mis obras como contenedores fluidos concebidos teniendo en cuenta el 'ambiente' específico en que se desarrollan y basados en una inclusión potencialmente infinita de los elementos en juego. El arte para mí es una plataforma horizontal sobre la cual, elementos diferentes, pero de igual valor, generan un movimiento energético y, por consiguiente, una narración compartida".*

Por su lado, el director Galansino declara: *"El arte contemporáneo es parte integrante de la identidad del Palacio Strozzi que, con este proyecto, **aúna dimensión física y digital para invitar a un enlace activo con su público.** Acoger en el Palacio Strozzi una artista como Marinella Senatore, famosa por sus prácticas de participación, deviene una ocasión para reapropiarse de un renovado sentido de unión, acercamiento y encuentro en un momento en que estos conceptos se encuentran en crisis, adaptándose al día de hoy pero con la mirada hacia el futuro".*

Esta artista visual (nacida en Cava dei Tirreni, Salerno, en 1977) ha enseñado lenguaje audio-visual en la [Universidad Complutense](#) y [Castilla-La Mancha](#) de Madrid.

Su trayectoria se caracteriza por la participación activa del público en el proceso creativo, utilizando diversos medios: desde la instalación al vídeo, dibujo y performance.

En 2013, Senatore funda [The School of Narrative Dance](#), una escuela itinerante completamente gratuita. Su obra ha sido ampliamente presentado en Italia y en el extranjero. Participa en la 54ª Bienal de Venecia, en la Bienal de Göteborg (Suecia); en la 30ª Bienal de Gráfica de Lubiana (Eslovenia), en la 4ª Bienal de Atenas y finalista en el premio MAXXI (Museo del Arte del siglo XXI) de Roma.

**Marinella Senatore es otra mujer valiente**, que se añade a la larga cadena de autoras que experimentan las nuevas formas del arte, yendo más allá de lo que han aprendido, creando al tiempo, un nuevo lenguaje visual y fundando su propia escuela al servicio de la formación para los futuros artistas.

**'MARINELLA SENATORE. Nos elevamos levantando a los demás'**. Palacio Strozzi – FLORENCIA (hasta el 7 de febrero, excepto los días de cierre por las medidas anti-covid)

### MARINELLA SENATORE

### BUILDING A BRIGHT COMMUNITY WITH DIOR

Dior's Cruise 2021 collection was unveiled with a spectacular performance of dance and music, but even more striking was the show's bright and ethereal scenery. Multidisciplinary artist and activist [Marinella Senatore](#) collaborated with the house of Fratelli Parisi to design an empowering light installation as the show's backdrop.

The design embellished the Baroque architecture of Lecce, Italy, and incorporated inspiring feminist manifesto phrases like 'Be a builder of unguilt' and 'The time for equality is now.' Today, we discuss the role of art in activism with Marinella, whose work spans over two decades, and the significance of creating an experience for the Maison Dior that was "not just fashion like people often think, but something more."



**Your work possesses key political elements, with specifically feminist messaging. What inspires you to use art in such a political and somewhat radical manner? Have you always viewed art as a mechanism for political change?**

Since 2006, I've worked in the field of visual arts, and from the beginning, I was very interested in feminist and contemporary systems. My practice focuses especially on participation and the involvement of entire communities, so I like to see art as a vehicle for potential transformation of social structures.

In the light installation for Dior's Cruise 2021 collection, I included traditional structures like luminary lighting but also – as I do usually – sentences and quotes. Some of these are mine, another one is by Carla Lonzi, a very important Italian feminist theorist, and others come from the streets – from people, from riots, strikes or other street gatherings. I collect these short sentences because I think they enable people to join each other, join the community, believe in their capacity, and build an idea of a possible community for the future. So, the base of all these sentences that we are mentioning is the empowerment of people.

**Are there any other political ideologies or human rights movements that you believe should be highlighted through artistic expression? Have you done any previous work to feature these movements, or are you planning any for the future?**

I am an artist but also an activist. Since the very, very beginning of my work, I started collaborating with big organisations like Black Lives Matter. I worked with and interviewed former Black Panthers and other activist movements, especially in the United States, where I'm very prolific as an activist because my main focus is to fight white supremacy. But recently, I made a collaboration with Pussy Riot as well about censorship. So, in general, activism is part of my life, and it's also my way of seeing the world, so the idea that especially minorities can be highlighted through artistic processes is very important, for sure.

**In 2013, you founded The School of Narrative Dance, a nomadic and multidisciplinary school which emphasises non-hierarchical learning, and teaches both amateurs and professionals free of charge. What prompted you to create such a new and innovative method of teaching the arts? Can you elaborate on the school's teaching methods?**

I'm very influenced by Jacques Rancière's theories from his book *The Ignorant Schoolmaster* regarding the emancipation of the student from the master, teacher or professor. And I strongly believe in a horizontal system of education, which is very difficult to put in practice, but in my opinion, is the future of didactic processes. So, whenever I have the chance to be a visiting professor at universities around the world, or by creating new models myself and experimenting with being in the comfort zone of art, I try to put this into practice.

The School of Narrative Dance was a big need, the need to create some sort of container, an umbrella under which people could meet and feel like they were a part of something. When Zygmunt Bauman says the word community feels good, and that a sense of belonging is very important in this liquid society, it is exactly what I feel and what I experience. Since 2006, I have worked with over six million people around the world, so I have a very wide landscape of humanity in front of my eyes, and I can tell you that loneliness and lack of belonging are possibly the biggest issues that participants always refer to me.

**That's actually quite sad...**

That's why participatory and community-based workshops have been asked for and required in these past years, because through artistic practices you can give a response to this lack of belonging, or at least suggest a new vision for creating bonds amongst people. So, the School of Narrative Dance is firstly a didactic process where students and teachers can be the same person; no skill required, no academic background. Every time we go to a different location, the dance is the last step but also the most important part of the workshops since it is led by local people, people who society sometimes defines as losers – unemployed, illiterate, etc. –; all these people who are not set in an official circulation of information because they're considered not enough and are not represented.

These types of people join the school incredibly often and tell their story, but they also foster processes of learning, dignity and empowerment within the more secure framework of an artistic process, where they don't have the anxiety of failure, don't feel criticised, or unapproved by society. So, art in this way can be a comfort zone for people to make things happen.

**Your artistic installation for Dior's Cruise 2021 collection featured around thirty thousand mesmerising coloured bulbs which lit up Lecce, Italy, and you collaborated with the house of Fratelli Parisi to create this installation. How did this collaboration allow you to truly capture elements of Italian culture within the design, whilst maintaining a contemporary air?**

I worked with 'luminarie', a specific tradition from the south of Italy, to create these big lighting structures. You can still find this in the area when there is a saint, holiday or other occasions (religious or not), celebrations or festivities, where these structures suddenly appear on the street. And it's something far more intense than Christmas lights. It actually has a completely different meaning – a social meaning.

Luminarie are usually built for the celebration of religious festivities, but also for celebrations of community. They 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, etc. This is the main concept that attracted me in 2017 when I started working with luminarie. I tried to find out where local families still hand made these structures based on drawings because we are going to lose all these skills, and the tradition is going to disappear and lose its incredible legacy because of competing industries or even lack of memory. So, it wasn't just for Dior that I started working with Fratelli Parisi and luminarie.

**So how did you adapt this popular practice for a fashion show?**

Maria Grazia was very in tune with the idea of involving local artisan crafts, especially in the traditional elements – music, textile but also the environment. She invited me, first of all, because this idea of community and imagining a new structure of coexistence were already at the base of my practice. And then, we decided to work with Fratelli Parisi because they had made several museum exhibitions.

This is a family-run business, and you can still count on their legacy, skills, abilities, and luckily, they are very close to Lecce, where the show was filmed. So it was extremely current for us to invite them to join the project to highlight the luminarie itself and also to create a magic space for Dior, a space where the atmosphere was already a bit surreal, where the clothes could be displayed, of course, but also the specific dance and music of Puglia, a region that is dear to Maria Grazia for family reasons.

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## Marinella Senatore, da oggi online Cold Spring Soundtrack. Intervista all'artista

21  
 DICEMBRE 2020

OPENING  
 di Silvia Conta

Da oggi alle 16 sarà possibile ascoltare il nuovo lavoro di Marinella Senatore per Magazzino Italian Art: "Cold Spring Soundtrack", realizzato con il compositore Emiliano Branda, trasformando 130 contributi del pubblico in una colonna sonora originale. Marinella Senatore ci ha raccontato il progetto



Cold Spring, New York - 16 novembre 2019, Marinella Senatore performance. Commissionata da Magazzino Italian Art Foundation, la performance ha coinvolto The School of Narrative Dance - Photo Alexa Hoyer

Da oggi, 21 dicembre, dalle 16.00 in Italia, le 10.00 a New York, sarà possibile ascoltare la versione digitale del nuovo lavoro di **Marinella Senatore** con il compositore **Emiliano Branda** per **Magazzino Italian Art: Cold Spring Soundtrack** che sarà disponibile alla [pagina dedicata del sito web di Magazzino](#) (potete raggiungerla [cliccando qui](#)).

Si tratta di un'opera sonora della durata di 25 minuti, realizzata come parte del programma digitale **Magazzino Da Casa**, che segue la performance del 2019 di Marinella Senatore e **The School of Narrative Dance** a Cold Spring, cittadina in cui ha sede **Magazzino Italian Art**.

### Cold Spring Soundtrack, il progetto

«Il progetto **Cold Spring Soundtrack** ha preso il via lo scorso 9 settembre con un *open call* di due mesi, rivolta a volontari della valle dell'Hudson (dove si trova Cold Spring e ha sede il museo **Magazzino Italian Art**) e di tutto il mondo, invitati a realizzare delle brevi registrazioni audio che riflettesero il momento attuale, rievocando i tumultuosi mesi di questo ultimo anno: dalla parola parlata a suoni ambientali o musica. Al termine del periodo di *open call*, **Marinella Senatore** e il compositore **Emiliano Branda** hanno trasformato i 130 contributi pervenuti, in una colonna sonora originale, che il musicista ha suonato e registrato nel suo studio di Roma», ha spiegato Magazzino Italian Art.

«**Cold Spring Soundtrack** è il secondo progetto che Magazzino Italian Art ha commissionato all'artista. Nel novembre del 2019, Marinella Senatore e **The School of Narrative Dance**, con la curatela di **Ylinka Barotto**, realizzarono un'imponente corteo, performance, lungo le strade di Cold Spring, che coinvolse un centinaio di artisti professionisti e non, provenienti da tutta l'Hudson Valley. Come in precedenza per la performance *Walking Sculpture* di **Michelangelo Pistoletto** Magazzino Italian Art presenta il nuovo lavoro sonoro di Marinella Senatore: **Cold Spring Soundtrack** organizzata da Magazzino nel 2017, quella del 2019 della Senatore e quella confermano la missione del museo: coinvolgere la comunità nel suo programma e fornire agli artisti italiani contemporanei una piattaforma negli Stati Uniti», ha proseguito il museo.

## Intervista a Marinella Senatore

**Il nuovo lavoro sonoro alimenta il legame con Cold Spring iniziato con la tua performance di The School of Narrative Dance del 2019. Che legame si è creato con questo luogo e come è nata l'idea di Cold Spring Soundtrack? Con quale spirito la comunità di Cold Spring ha risposto a questo nuovo progetto?**

«La mia pratica è fortemente caratterizzata dalla partecipazione, sia in termini di struttura processuale che come molteplici modalità di intervento, che sono l'oggetto della mia ricerca: declinare dunque i progetti in vario modo, non soltanto riunendo fisicamente migliaia di persone, come avvenuto in molti miei lavori, è materia su cui lavoro da 15 anni. Molte delle piattaforme che sto implementando sono, infatti, nate ben prima del 2020, e tra queste le soundtrack o sinfonie delle città sono soprattutto fuori dall'Italia devo dire, molto richieste: questo tipo di progetti nasce già nel 2016, e questa volta è il suono – in tutte le sue variabili espressive – a costituire il linguaggio che mette in comunione tante persone. Quella di Cold Spring è uno dei capitoli più belli di questo percorso con una comunità e una istituzione a me carissimi, altre tappe ci hanno visti impegnati a Lubiana, Berlino, Richmond, Lione, in occasione della Biennale curata da **Ralph Rugoff** nel 2016, a Parigi, anche al Centro Pecci di Prato e molte altre sono in programma nei prossimi anni. Il mio interesse per il suono è poi molto esplicito da qualche tempo, non solo per la mia formazione musicale e cinematografica, ma soprattutto per il mio amore per le radio dei lavoratori, le radio indipendenti e i radio drammi, i sound artists, DJ e le culture urbane».



Cold Spring, New York – 16 novembre 2019, Marinella Senatore performance.  
Commissionata da Magazzino Italian Art Foundation, la performance ha coinvolto The School of Narrative Dance  
– Photo Alexa Hoyer

**In che modo avete collaborato tu e il compositore Emiliano Branda? Come si colloca questa collaborazione nella tua ricerca?**

«Attraverso una open call centinaia, a volte migliaia di persone accettano l'invito inviando un contributo sonoro di vario genere, dal noise a registrazione di suoni del loro quotidiano, a voci, finanche descrizioni di suoni o di memorie di essi, a volte non mancano vere e proprie composizioni di slam poetry o spoken words, raramente, ma ci sono anche quelle, brevi performance musicali, solitamente vocali... tutto questo materiale è molto complesso da processare, nel rispetto di ogni contributo, che innanzitutto viene lasciato nella sua forma originale, e che poi attraverso campionature e manipolazioni viene utilizzato come un archivio emotivo ma anche strutturale, dal timbre, al ritmo, all'altezza del tono, quindi sono le vere e proprie note, che determinano il limite del compositore. **Emiliano Branda** è abilissimo nel mettere insieme tutto questo, ad una velocità che è importante per le comunità, perché restituire il risultato del loro sforzo collettivo, il legame che sanno di tessere con persone sconosciute o no, che stanno pensando allo stesso lavoro, è importante in base alla nostra esperienza che arrivi prima possibile, e la versatilità del compositore, che può spaziare dalla composizione più classica a quella elettronica o a qualunque altra richieda lo spirito, l'atmosfera sonora generale è fondamentale. Collaboriamo anche con tantissimi compositori locali, in Francia per esempio con rapper e produttori di hip hop perché il tipo di contributi arrivati in quella occasione erano fortemente caratterizzati da quella impronta, è molto importante uscire ed entrare nel lavoro, non sovrascrivere, non essere abusive, non avere idee preconcepite, essere anche noi una parte... quello che cerco di fare anche in presenza, in ogni altro progetto... e dunque branda come altri compositori, come danzatori o altri collaborator, hanno la capacità di sentirsi fortemente gratificati da questo tipo di lavoro, dall'*empowering*, dall'attivazione della fioritura di altri. Queste sono condizioni necessarie per lavorare a questo tipo di progetti e sicuramente poter lavorare con me».

## MANIFESTA PALERMO : INTERVIEW DE MARINELLA SENATORE

Posted by *infernolaredaction* on 28 mai 2018 - [Laisser un commentaire](#)



*Rome, correspondance.*

**Manifesta à Palerme : interview de Marinella Senatore**  
 par **Raja El Fani**

Marinella Senatore est la seule artiste italienne de la 12ème édition de la biennale européenne Manifesta\* qui ouvrira au public le 16 Juin à Palerme, l'autre Italien jusqu'ici confirmé de la sélection (Giorgio Vasta) étant journaliste et écrivain. Marinella avait déjà travaillé avec Mirjam Varadinis, une des curatrices de Manifesta 12, au Kunsthaus de Zurich où l'artiste a relevé le défi d'organiser une parade d'amateurs au milieu des œuvres de la collection du musée suisse. Elle a animé le retour en 2016 de la Quadriennale de Rome avec des petites écolières en tutu tourbillonnant au milieu des personnalités culturelles.

Mais c'est dans la rue, sur les places publiques que le travail de Marinella peut être compris dans toute sa dimension. Avec sa compagnie de danse *The School of Narrative Dance*, elle forme professionnels et amateurs sur place sans aucun autre entraînement que la confiance et la participation. Elle a traversé avec ses happening l'Italie, l'Espagne, l'Ecuador, Shenzhen, Paris, Londres, et y a chaque fois testé la force collective des communautés. Mais Marinella dit avoir enrichi sa recherche récemment avec un travail appelé *Protest Forms* au Queens Museum de New York et s'apprête après Manifesta à mettre en pratique sa méthode en Afrique du Sud où la diversité est encore plus exacerbée.

**Inferno : Peux-tu nous anticiper quelque chose sur le projet *Procession* que tu présenteras le 16 Juin à Palerme pour Manifesta ? Tu t'inspireras de la grande fête religieuse locale appelée *Santa Rosalia* qui a normalement lieu en juillet, tu en suivras l'itinéraire ?**

**Marinella Senatore :** Le parcours va du quartier Ballarò au Forum, Foro Italico, et Sainte Rosalie est, si je puis dire, une de nos chorégraphes ! Cet aspect sera mis en évidence. Je tiens toujours compte des rituels citoyens et païens mais aussi religieux, mon travail est connu pour ça. Les processions religieuses ont toujours une origine païenne. La procession de Sainte Rosalie a été étudiée par une des chorégraphes principales de notre projet, Maria Fonzino qui vit à Paris depuis dix ans. Mais j'insiste sur ce fait : Sainte Rosalie est une des chorégraphes du projet, vous comprendrez vite pourquoi, ce sera très évident. Mon approche est toujours la même : connaître la ville en faisant une carte du territoire, recueillir les témoignages des habitants de différents milieux. Mon objectif est de construire une communauté, pas de rester confinée dans le monde de l'art et de la culture. Mes projets sont une plateforme pour les plus émarginés qui parfois ne sont jamais entrés dans un théâtre ou n'ont jamais vu un ballet classique et qui ont donc l'occasion de participer à un projet artistique, d'en faire partie. Le contenu socio-politique est fondamental. Le seul fait de pouvoir se déplacer dans les rues de leur propre ville, de s'en approprier culturellement ensemble, c'est énorme.



## ***Combien de personnes participeront à ta procession ?***

Des centaines de participants, pour l'instant on ne les a pas encore comptés mais on s'attend à des milliers de personnes entre public et participants. C'est une performance qui me rend particulièrement heureuse, Palerme est une ville magnifique, à la fois poétique et chaotique, raffinée et agressive, une ville contradictoire et changeante. Le projet est ambitieux et complexe à réaliser mais les participants de Procession ont une telle flexibilité, une ouverture d'esprit propre à ce lieu, que ça nous a beaucoup facilité, j'ai eu l'impression qu'ici les gens avaient hâte de participer, ils se sont complètement impliqués dans le projet. Palerme est une ville incroyable pour un artiste, j'ai rarement eu cette sensation, l'enthousiasme et la richesse que j'ai trouvés à Palerme sont comparables seulement à New York. Je pense que ce sera une de mes plus belles performances, et c'est déjà une très forte expérience, bien au-delà de mes attentes.

## ***Les participants de ta performance ne sont pas des professionnels comme les acteurs des grands réalisateurs italiens.***

Les participants ne sont pas seulement des danseurs, il y aura un chœur, de la poésie, la musique ira de la folk à la musique expérimentale.

## ***Tu es la fondatrice d'une compagnie de danse nomade, l'Ecole de Dance Narrative. Quelle est votre base à Palerme pour le training des participants ?***

*The School of Narrative Dance* est basée au Théâtre Garibaldi et dans la rue au où certains des protagonistes de mes précédentes performances viendront à Palerme de différents pays faire des workshops sur notre méthode pendant toute la durée de la biennale. Ça aussi c'est un des aspects participatifs de ma compagnie, ça crée des connexions internationales. On prépare également un focus sur notre concept «Protest Forms», sur les formes de contestations avec la musique et la danse. Et en plus on m'a réservé un espace pour exposer mes projets graphiques et mes sculptures.

## ***Est-ce que tu feras une répétition générale dans la rue ?***

Notre compagnie *The School of Narrative Dance* ne fait jamais de répétitions, on donne des cours gratuits ouverts à tous, la chorégraphie naît à travers le vocabulaire gestuel des participants, leurs mouvements, ce que les participants seront en mesure de faire émerger. A Palerme, les participants sont divisés par groupes, personnellement je m'apprête à travailler avec des groupes spécifiques qui ont besoin de travailler dans leur environnement habituel, il n'y aura pas un musée de référence où d'habitude on réunit tous les participants. Pour tout te dire, je prépare un gros effet surprise : la performance sera menée par un groupe de non-voyants. Ce seront eux qui nous guideront, voyons où ils vont nous entraîner.

**MANIFESTA PALERMO – 12e édition – 16 juin-4 novembre 2018 – Palerme (IT)**

*\*L'interview intégrale de Marinella Senatore sera publiée dans le prochain numéro papier d'INFERNO*




**LIRE AUSSI l'interview de la directrice de MANIFESTA Palermo, Mirjam Varadinis : <https://inferno-magazine.com/2018/01/15/interview-palermos-manifesta-will-not-be-an-art-biennial/>**





Art

## A Performance in Queens Got Right What That Pepsi Ad Got Wrong

● Alexander Forbes abr. 10, 2017 8:36pm   



Marinella Senatore, *Protest Forms: Memory and Celebration Part II*. Performance by Àse Dance Theatre Collective. Courtesy of the Queens Museum. Photo by Stephanie Berger.

The past week has been a busy one for the art world. In Athens, Adam Szymczyk opened the first half of his *documenta 14*, the first edition in which such a large portion of the quinquennial show takes place outside of Kassel, Germany. In Venice, collectors ogled and Instagrammed their way through Damien Hirst's splash back into the center of art-world attention—a massive, for-sale museum show spanning François Pinault's Palazzo Grassi and Punta della Dogana, where a single, barnacled sculpture can reportedly run you north of \$5 million. A performance in Queens, however, drew a very different audience—the parents, friends, and children of some 350 members of the community that took the stage—and packed a punch to the gut, rather than the wallet.

*Protest Forms: Memory and Celebration: Part II* (2017) is the work of Berlin and London-based, Italian artist Marinella Senatore and couples with her first American museum show “Piazza Universale / Social Stages” at the Queens Museum. It lasted for a little over two hours on Sunday afternoon and involved members of Black Lives Matter NYC, Middle Eastern folk music ensemble the Brooklyn Nomads, Indigenous Aztec dance group Danza Azteca Chichimeca, world champion jumping team FloydLittle Double Dutch, the Lesbian & Gay Big Apple Corps Symphonic Band, members of the Martha Graham School, rapper Smth, and many, many others.

Participants were recruited to take part via the Queens Museum's numerous community outreach programs, via referrals, and via Senatore's own network. Each group was given a few minutes (which many, in their excitement, took the liberty to extend) to dance, drum, speak about their community's current struggles as well as their histories of protest, sing, and then recede back into the audience as the next leaders of this great, circuitous, stop-and-go processional moved into the fore.



Marinella Senatore, *Protest Forms: Memory and Celebration Part II*. Performance by Batala New York. Courtesy of the Queens Museum. Photo by Stephanie Berger.

The performance is a follow-up to one Senatore staged for the Quadriennale di Roma last year, curated by Matteo Lucchetti, who also organized the Queens Museum show. It continues a core tenet of her practice, which takes a given community as its inspiration. In the past, that's seen her create *Rosas* (2012), a roaming, multifaceted opera using 20,000 majority-amateur performers hailing from Spain, Germany, and the U.K.; and *Speak Easy*, a 2009 initiative that brought together over a thousand students and retirees from the periphery of Madrid to collaboratively create a film.

I watched a processional of *Rosas* in 2012, down Berlin's Auguststraße to her former gallery Peres Projects's former Mitte location (she's now represented in the city by KOW and by Laveronica in Modica), and have seen films and other documentation for a number of Senatore's past initiatives. I've enjoyed the work and thought her artistic approach to be genuinely interesting—if at times more so for the participants than the viewer. But on Sunday, artist, artistic approach, location, and present moment combined to create not only what I'd argue is Senatore's magnum opus to date but also the most impactful work of art that went on view in the past week.

[Previous](#)

[You Are Looking at Something That Never Occurred: Zabłudowicz Collection.](#)

## EXHIBITIONS

# Marinella Senatore "Piazza Universale / Social Stages" at Queens Museum, New York

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The Queens Museum is proud to host Marinella Senatore: "Piazza Universale / Social Stages", the first solo show by the Italian artist initiated by an American museum. Curated by Matteo Lucchetti, the exhibition introduces Senatore's multifaceted practice by looking at a range of important recent projects created in Spain, France, Italy and the US between 2009 and the present.

The title "Piazza Universale / Social Stages" presents one Italian and one English phrase as if the second were a translation of the first. However, this is not the case. This gap is where the exhibition unfolds, in its attempt to translate or transform the artist's live, participatory, and community engaged projects into a new and unique experience within the Museum's galleries. In doing so, the galleries themselves turn into theater, cinema, or television production sets, or a setting for poetry or dance class, offering the works of Senatore as "stages for" and "stages of" a collective social becoming—tools for individual growth and collective empowerment.

Senatore's art is characterized by public participation. Everyone can take part in the artist's works, which simultaneously question her role as an author and that of the public as the receiver. Starting with the dialogue between individual stories, collective cultures and social structures, Senatore uses a broad spectrum of media: video, drawing, performance, collage, installation, photography, sound, painting and sculpture, in order to let her projects speak to multiple publics and contexts.

Marinella explains, "The audience does not partake in the projects as extras, but, rather, each person is the agent of their creative contribution to the whole. My main activity is to provide a platform for the participants' and, with the stand-alone performances, to provide possible ways they can interact with one another and with the space. That's what I can do to realize my vision of art as a social practice."

Visitors enter the show through an amusement-park-style woman's mouth that draws from the iconography of 19th and early 20th century traveling fairs and amusement parks. The mouth symbolizes that same rite of passage that most of the participants in Senatore's work experience when they transition from daily life into their roles as protagonists in a public performance with hundreds of professional and non-professional peers. The choice of a Federico Fellini-like woman's face also reclaims the cinematic complexity of the female figure, often trapped in conventional roles and expectations, here signaling the feminist nature of many of the works on view.

"Marinella Senatore's work reveals the joyful, complex and laborious interdependency that bonds the most diverse communities that compose the richness of our contemporary civic societies. In such historical moment where exclusion and the instrumental use of fear are at play in the political realm, it is of pivotal importance to reaffirm the artistic work as a practice for assembling diversity and to always make new sense out of it," says Matteo Lucchetti.

Past the mouth, visitors encounter *Speak Easy*, 2009. The musical, transformed here into a video work, was a crowd-funded by 1,200 participants in Madrid that makes use of the tropes from the golden age of American movie musicals in order to come to terms with the traumas of Franco's dictatorship in Spain (which consolidated power during the same decades, the 1930s and 40s). Also in the gallery are drawings and collages, attempts by the artist to keep together the many narratives springing from the participants, and unite the everyday quality of storytelling with the tragedy of history.

In this exhibition, theatre piece *MétallOpérette*, 2016 is transformed into an installation for the first time. An operetta composed by the artist in collaboration with various groups in Aubervilliers—a former industrial suburb north of Paris where unemployment is rampant among long-time and new immigrant inhabitants—the performance revolves around the contradictions of today's post-industrial context and touches on the formation of individuals as political subjects through the process of class struggle.

Visitors will also experience the first museum presentation of *Modica Street Musical: The Present, the Past and the Possible*, 2016, a performance in two acts and an intermezzo for the public spaces of the Sicilian town of Modica. This took place in the summer of 2016 thanks to the enthusiastic engagement of more than 200 of its citizens. The town here is evoked by elaborately wrought light structures usually employed for civic and religious celebrations in the south of Italy. Modica Street Musical represents a space for reflection on the musical as a mise-en-scène of the relationship between spectacle and life, and the everyday lives of its Modica protagonists.

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Marinella Senatore, *Modica Street Musical—il presente, il passato e il possibile* (Modica Street Musical—the present, the past and the possible), 2016. Performance view, Modica, 2016.

MODICA

### Marinella Senatore

LAVERONICA ARTE CONTEMPORANEA  
Via Grimaldi 93  
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The Sicilian city of Modica serves as the point of departure for Marinella Senatore's new public work, which was shown for one day only. *Modica Street Musical—il presente, il passato e il possibile* (Modica Street Musical—the present, the past and the possible), 2016,

curated by Matteo Lucchetti and consisting of two acts with an intermission, was the result of a long collaboration between the artist and more than two hundred locals invited to participate through dancing, acting, skating, and musical performance. Spanning sites such as the churches of San Giovanni and San Pietro, Senatore's project has united underground talents. The charisma of the artist, who is able to listen to and motivate different generations, helps create a social, expressive movement that reveals undiscovered vantage points into the pulsating heart of Sicily. Composer Emiliano Branda, working with quotations, phrases, and memories people offered up, created a sound track for the city, a hymn about a community's present and future.

Laveronica Gallery, meanwhile, has been converted into an open workspace of sorts, featuring photographic and pictorial work by the artist as well as wallpapers she has exhibited that portray the movement of individuals and groups, affirming their various, sometimes contrasting feelings, but also their common desire for free expression. The latter pieces underscore the interest in aggregation and association pervading Senatore's practice, in which music, dance, theater, and protest become elements that enable emancipation and equality on the stage of the city's streets, where performers and the public, rather than being separated by the usual boundary, can gather around universal stories and mend historical rifts.

*Translated from Italian by Marguerite Shore.*

— Francesco Lucifora

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