

Marinella Senatore

Italy, 1977.

Lives and works in Berlin.

BIO / STATEMENT

Marinella Senatore is a filmmaker and artist. She works with video, photography, drawing, installation and sound.

In her projects, often developed in collaboration with institutions as museums and universities, she involves entire communities in the creative process (i.e. a community of retired miners from Enna, Sicily; more than 16000 citizens of Derby, UK; 300 Lower East Side residents, in NYC, among others).

The viewer becomes participant, and the hierarchy between the artist as author and the public as recipient can be questioned and rewritten. The public is involved as co-writer, actor, set designer, camera operator, director...sharing time, experiences and skills, acquiring new knowledge in an atmosphere of ongoing workshop, in contact with the contents they find in their environment and according to the level of involvement and their backgrounds.

The public has been involved also as producer of public projects, through a micro-credit system: with a contribution of one euro each, 1200 citizens of Madrid produced the musical *Speak Easy* in 2009.

Connecting personal events with collective processes, fact and fiction, her projects encompassed a whole variety of relations, something that involves negotiations, between the instigator (the artist), the participants, the geopolitical context, etc. negotiated in the public sphere, fostering the construction of an archive of shared narratives that creates a sense of community.

Her work has been exhibited widely throughout Italy and abroad, including ILLUMINATIONS, 54th International Art Exhibition, Venice; DUBLIN CONTEMPORARY, Dublin; 11th HAVANA BIENNAL; MOSCOW INTERNATIONAL BIENNALE 2012; MACRO Museum, Rome; RISO Museum, Palermo; MADRE Museum, Naples; MUSEUM BOIJMANS VAN BEUNINGEN, Rotterdam; MODERNA MUSEET, Stockholm; MCA, Chicago, and more.

In 2011 she was shortlisted for *Visible Award*; she won *Gotham Prize*, New York, the *XXI Bellisario Award* and *Terna Prize* and was finalist of *Furla Art Award*; in 2010 she won the *New York Prize*; in 2009 the scholarship of *Dena Foundation for Contemporary Art*, Paris. She is recipient of the *American Academy in Rome fellowship* 2012.

Marinella Senatore has been featured in *Contemporary*, *Flash Art*, *Tema Celeste*, *Lapiz*, *Arte y Contexto*, *Cura Magazine*, *Il sole 24 ore*, *Arte e critica*, *Flash Art International*, *Frieze*, *L'Uomo Vogue*, *La Repubblica*, *The Prague Post*, *El Mundo*, *Work Art in progress*, *El Pais*, *Nero Magazine*, *Mousse Publishing*.

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Trailer: videos 2006-2011: <http://vimeo.com/37323855> * ROSAS – The trilogy, 2012: <https://vimeo.com/50382873>

CV

Education

2008-2012 PhD *Nuevas tendencias artísticas*, University of Castilla-La Mancha (E)
2006 Degree Faculty of Fine Arts, University of Castilla-La Mancha (E)
1999-2001 National Film School, Rome (I)
1998 Degree Fine Art School, Naples (I)
1997 Master Degree in Violin, Conservatory of Music, Avellino (I)

Residencies

2012
American Academy in Rome (I)
Via Farini, Milan (I)
2011
Künstlerhaus Bethanien, Berlin (D)
2010
ISCP, Brooklyn, New York (USA)
Etico_F, Riso Museum, Palermo (I)
2009
ArtOmi, Ghent, NY (USA)
2005
Advanced Course in Visual Arts (v.p. A.Jaar), Antonio Ratti Foundation, Como (I)

Solo Exhibitions

2012
ROSAS – *part one*; ROSAS – *part two*, Peres Project Gallery, Berlin
ROSAS: THE ATTIC, Quad, Derby
ABIERTO POR OBRAS, Matadero, Madrid
PERFECT LIVES, Künstlerhaus Bethanien, Berlin
ROSAS: THE TRILOGY, Galleria Umberto Di Marino, Napoli
2011
FURLA ART AWARD, curated by A.Cramerotti, Palazzo Pepoli, Bologna
2010
FEATURING, Galleria Umberto Di Marino, Naples
ROOMMATES, curated by B. Di Loreto, MACRO Museum, Rome
2009
CRITICA IN ARTE, MAR Museo d'Arte della città, Ravenna
2007
MANUALE PER I VIAGGIATORI, curated by G. Del Vecchio, S.Plaumbo, Project Room MADRE Museum, Naples
2006
ALL THE THINGS I NEED, curated by I.Gianni, Fondazione Adriano Olivetti, Rome

Group Exhibitions (Selection)

2012
11^a HAVANA BIENNIAL, ART PRACTICES AND SOCIAL IMAGINARIES, La Havana, Cuba
VISIBLE AWARD, Serpentine Gallery, London
MOSCOW INTERNATIONAL BIENNIAL, Moscow
WHERE IS THE HERE IF THE HERE IS IN THERE?, curated by P.Murnaghan, Pallas Projects/Studios, Dublin
WHAT YOU THINK YOU SEE, YOU SEE NOT, Umberto Di Marino Gallery, Naples
MISSION AFTERVIEWS, curated by M. Fiedler, S. Lerner and X. Weng, Victoria Theater, San Francisco
MISSION AFTERVIEWS, curated by M. Fiedler, S. Lerner and X. Weng, Muzeon Arts Park, Moscow
GOTHAM PRIZE, Italian Institute, New York
OFFEN Auf AEG, Nuremberg
EITHER OR, curated by S. Ovesen, Atelier WERK, Berlin
2011
54th VENICE BIENNIAL, ILLUMInazioni - ILLUMInations, curated by B.Curiger, La Biennale di Venezia
DUBLIN CONTEMPORARY, curated by J.Castro and Christian Viveros-Faune', Dublin
THE POWER TO HOST, curated by M.Ciric, ISCP, NYC
SOTTO QUALE CIELO, Museo Riso, Palermo

2010

SI - SINDROME ITALIANA, Magasin Centre National d'Art Contemporain, Grenoble

NEITHER FROM, NOR TOWARDS..., curated by A. Majaca / I. Bago, Pavilion of Art, Zagreb, Croazia

PERSONA IN MENO, curated by A. Campens, E. Cooke, C. Fitzpatrick, Fondazione Sandretto, Guarene d'Alba

SONRISAS Y LAGRIMAS, Museo Naval de Ferrol, A Coruña

2009

THE ITALIAN SIGHT, curated by L. Barreca, Espacio Enter, Tenerife Espacio de las Artes, Tenerife

ITALICS, curated by F.Bonami, Museum of Contemporary Art, Chicago

2008

THE ROCKY MOUNTAIN PEOPLE SHOW, curated by F.Cavallucci, Galleria Civica d'Arte Contemporanea, Trento

ITALICS, curated by F.Bonami, Palazzo Grassi, Venice

2007

CARTE BLANCHE, curated by C. Alemani, Elizabeth Dee Gallery, New York

GUESTROOM, curated by P. Pulles, Museum Boijmans Van Beuningen, Rotterdam

VESUVIUS, curated by G.Del Vecchio, S.Palumbo, Moderna Museet, Stockholm

ART RADIO LIVE, PS.1, New York (USA) and PAN, Naples

2006

NEVERENDING CINEMA, Galleria Civica d'Arte Contemporanea, Trento

TRACCE DI UN SEMINARIO, curated by R. Pinto, A. Daneri, Assab One, Milan

FROM THE VOLCANO, curated by Gigiotto Del Vecchio, 798 Space, Beijing

2005

THE AESTETICH OF RESISTANCE, curated by R.Pinto and A.Daneri, Fondazione A.Ratti, Como

THIN LINE 4, curated by M. Farronato, ViaFarini, Milan

THE 2nd INTERNATIONAL VIDEOART BIENNAL IN ISRAEL, curated by C.Perrella, Tel Aviv

FUORIUSO'04/STORYTELLING, curated by L.Beatrice, Pescara

2003

QUADRIENNALE D'ARTE/ANTEPRIMA NAPOLI, Palazzo Reale, Naples

COLLAUDI, curated by M.Altavilla, D.Lotta, GAM/Spazio Aperto, Bologna

Screenings and Festivals (Selection)

2012

KUNSTHAUS, Graz

¿EN QUÉ ESTÁS?, La Casa Encendida, Madrid

2011

98 WEEKS Project, Beirut

MILANOFILMFESTIVAL, Milan

2010

WHITE BOX, New York

CCA, Tel Aviv

OFFMOSTOLES10, Centro de Arte Dos de Mayo, Madrid

INTERNATIONALE KURZFILMTAGE, Oberhausen

RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID, Haus der Kulturen der Welt, Berlin

MILANO/MARSEILLE #2. MAL D'ARCHIVE, La Friche La Belle de Mai, Marseille

SHE DEVIL #4, Studio Stefania Miscetti, Rome, IT

2009

RENCONTRES INTERNATIONALES PARIS/BERLIN/MADRID, Espace de Consultacion Documentaire, Paris

HISTORIAS, CUENTOS Y AMNESIA, La Casa Encendida, Madrid

2008

ITALIAN INSTITUTE, New York

ITALIAN INSTITUTE, Belgrade

CALYPSO, Sala Rekalde, Bilbao

CAMERA CON VISTA, PAN, Naples

43ª MOSTRA INTERNAZIONALE DEL NUOVO CINEMA, Pesaro

2007

1:1 PROJECT SPACE, Rome

PLAY GALLERY, Berlin

2005

VIDEOZONE 2, curated by C.Perrella, The British School, Rome

VIDEO IT, curated by E.Volpato, M.Gorni, Turin

2004

VIPER BASEL, Kunsthalle, Basel

ON AIR, Galleria Comunale d'Arte Contemporanea, Monfalcone

TTV FESTIVAL OLTRE LO SCHERMO, by M.Altavilla, Bologna
2003
20.KASSELER DOKUMENTARFILM UND VIDEOFEST, Kassel
2001
58^ED.MOSTRA D'ARTE CINEMATOGRAFICA DI VENEZIA, Venice

Awards / Commisions

2012
Affiliated Fellowship, American Academy, Rome
Visible Award (*shortlisted*)
2011
Premio Furla 8 , selected by Alfredo Cramerotti and Emily Pethick (*shortlisted*)
DE.MO./Movin'UP
Gotham Prize, New York
VIR Viagarini-in-residence
Premio Terna, (*Special Jury Prize AMACI Museum*)
XXIII M.Bellisario Award
2010
New York Prize, The Italian Academy of Columbia University, Italian Institute and Minister of foreign affairs, NYC
2009
Scholarship of Dena Foundation for Contemporary Art Paris at ArtOmi, Ghent, NY
2008
Emerging Talents, CCCS (*Nominee*)
Pagine Bianche d'autore/SEAT (*Honorary Mention*)
2007
Caja Castilla-La Mancha, U.C.L.M.(1°)
Pagine Bianche d'autore/SEAT (*Honorary Mention*)

Selected Talks / Teaching

2012
"Show me your architecture #18", Kunstlerhaus Bethanien, Berlin
2006-2011
Associate professor at the University of Castilla-La Mancha, Spain
2007-2012
Research fellow IDECA Project, UCM, Spain
2007-2011
Associate professor at the University Complutense of Madrid, Spain
PhD candidate (2008-2013), University of Castilla-La Mancha, Spain
2011
"Filming the process", Fondazione E.Casoli, DOCVA, Milan
2010
"Marinella Senatore", MAXXI Museum, Rome
2008-2010
Visiting Professor at Universidad de Granada, Spain
2008
Guest teaching, Galleria Civica, Trento
2005
"Tavola rotonda: Romapoesia", Fondazione Baruchello, Rome

Selected Bibliography

2012
S.Heidenreich, *Rosas*, Peres Project, Berlin*

2011
AA.VV., *ILLUMInations*, Ed. Marsilio, Venezia*
A.Cramerotti, E.Pethick, *Tracing Circles.Enabling artistic praxis through participation (not the other way around)* in
"Premio Furla" Ed.Mousse Publishing, Milano*

2010
AA.VV., *Persona in meno*, Ed.Mousse Publishing, Milano*
S.Blas, *How do u kill the chemist*, in «Sonrisas y Lagrimas», Ed. Centro Torrente Ballestrer, A Coruña*

G. Del Vecchio, *Tagli di luce ed esperienza collettiva*, «Flash Art», n.283, May-June, pp.60-61-62-63
M. Paderni, *Marinella Senatore*, «Flash Art», March, p.96

2009

D. Bigi, *Marinella Senatore*, in «Critica in Arte», MAR Museo d'Arte della città, Ravenna*
S. Blas - F. Boenzi, *Videomix, historias cuentos y amnesias*, Ed. Casa Encendida, Madrid*

2008

M.R. Sossai, *Film d'artista*, Silvana Editoriale, Cinisello Balsamo
I. Gianni, *Marinella Senatore. Monitor*, «Flash Art International», n. 268, February-March, p. 134
G. Del Vecchio, *Laboratorio continuato - Ongoing Workshop*, «Work Art in progress», n. 23, Summer, p. 64

2007

I. Bonacossa, C. Canziani, A. Navarrete, J. Carrasco, ZimmerFrei, L. Pignatti, *Marinella Senatore*, Ed. F.A.P., Cuenca*
C. Canziani, *Overture Marinella Senatore*, «Flash Art», n. 262, February-March, p. 102
F. Ramos, *Manuale per i viaggiatori. Marinella Senatore*, «Arte e Critica», n. 53, December 2007-February 2008, p. 88
A. Drake, *Marinella Senatore*, «Contemporary», January-February

2006

D. Bigi, *Marinella Senatore. All the things I need*, «Arte e Critica», n. 49, December 2006-February 2007, p.52

2005

I. Gianni, F. Ventrella, L. Benedetti, *Step in step out - All the things I need*, Ed. Nero, Roma*
R. Pinto - A. Daneri, *Corso superiore d'arte visiva L'estetica della resistenza*, Ed. Nero, Roma*
A. Bruciati - A. Crippa, *On Air: video in onda dall'Italia*, GC.AC. Galleria Comunale d'arte contemporanea, Monfalcone*
C. Perrella, *Video Zone 2/*, Center for Contemporary Art, Tel Aviv*

2004

L. Beatrice, *Nuova narrativa: le forme del racconto fra arte e cinema*, «Flash Art», n. 246, June-July, p. 104

2003

M. Altavilla, D. Lotta, *Collaudi*, Bologna, GAM / Spazio Aperto, n. 33, Ed. Pendragon, Bologna*
AA.VV., *Quadriennale d'arte / Anteprima Napoli*, Napoli, Palazzo Reale, De Luca Editori, Roma*
AA.VV., *20.Kasseler Dokumentarfilm und Videofest*, Kassel*
S. Di Stefano, *T293 / Interno notte*, «Corriere del Mezzogiorno», April 15

* exhibition catalogue

ROSAS

2012

3 HD videos on Blu Ray Disc, color, sound, 21', 40' and 20' length each chapter

Produced by *Kunstlerhaus Bethanien, Berlin (D)*, *Quad, Derby (UK)*, *Matadero, Madrid (E)*

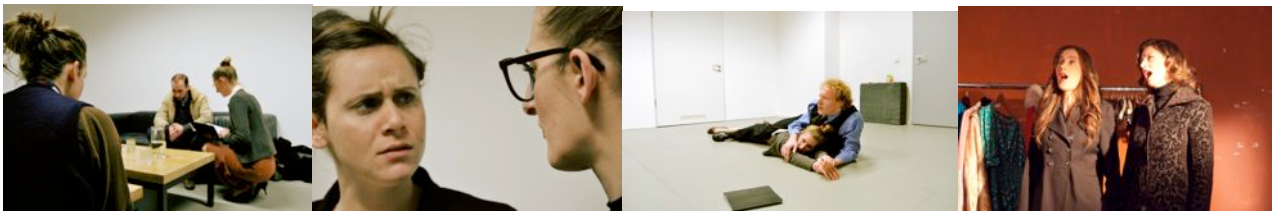
1st Chapter: *Perfect Lives, Berlin 2012*



LIBRETTO writing sessions



Dancers rehearsals



Backstage actors and Opera singers

ROSAS is a trilogy of Operas specifically conceived for the screen, a long term project which has been touring to different international cities in 2012. Senatore involving more than 16000 people. *Kunstlerhaus Bethanien* (Berlin) organized the German part of the Project, *Quad* (Derby, UK) the second one and *Matadero* (Madrid, Spain) the last one.

For *Perfect Lives*, the first chapter of the trilogy, made in Berlin, Senatore has involved hundreds of people, collaborating with radio and local newspapers and invited schools, the Orchestra of the retired workers of BVG (German public transport company), actors and dancers (professionals and not) groups and associations located in Kreuzberg and Neukölln to take part in the project. The participants were involved in writing the *Libretto*, but also in making the final film and directing it, using cameras and lights. They shared time and skills according to their background and the level of involvement were able to offer. The outcome is almost not an endpoint but one part of a much more bigger picture, a social and political dynamic that has been adopted by the community for a relevant time. Senatore recounts momentary scenes, meetings between human beings: sometimes manipulated and rewritten, spontaneous or incited, these memories have generated social systems through aggregation and the concept of group or membership.

2nd Chapter: *Derby Soap Opera*, Derby 2012



Camera, sound and dance workshops



Script-writing session, participants preparing the set, and Casting

For the second chapter Senatore has reached a very high degree of involvement: approximately 15.000 people are engaged in various phases of work, participating in preparatory free workshops for the different roles of the movie creation (director of photography, camera, sound, acting, writing, etc.) lead by professionals, teachers and technicians from the city of Derby.

3rd Chapter: *Rosas*, Madrid 2012





In Spain, for the last chapter of the trilogy, the exhibition itself will be the entire process (including writing sessions, casting, props, workshops, etc.) constantly open to museum visitors, and the original Libretto will be written by members of self-labor organizations and students. As it happened in Derby, local citizens, professionals or enthusiasts, will become teachers for a series of free workshops directed at other members of their communities, with the goal to facilitate circulation of energies and a process of sharing skills and abilities, already present in the social contexts where the artist is providing the platform.

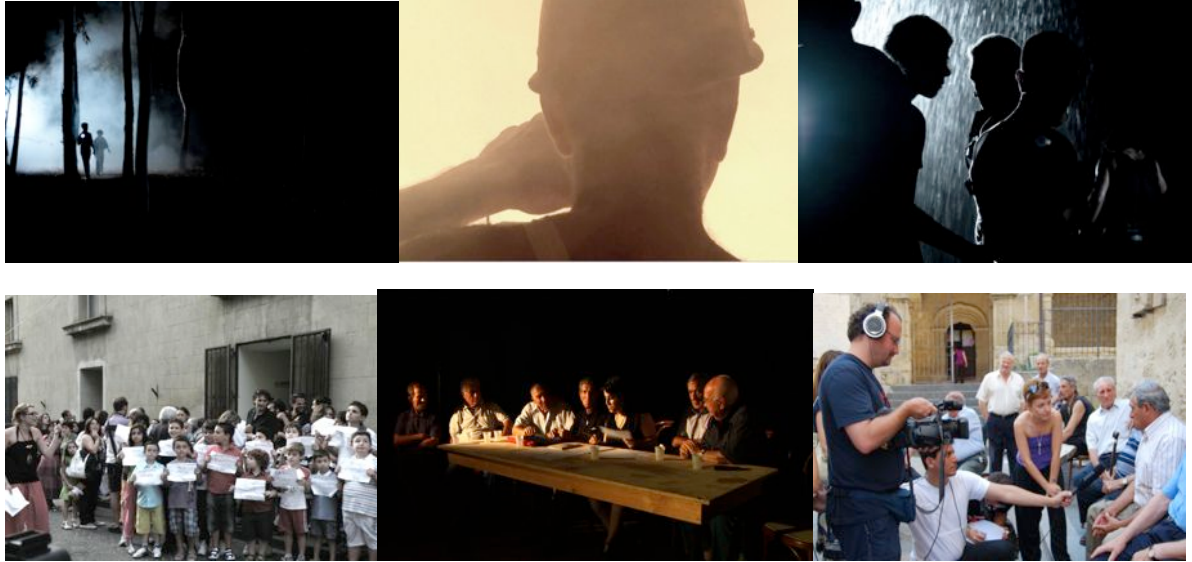
The permanent installations (set) created in Derby and Madrid will then be converted into *low cost movie-studio*: once the working set of *Rosas* will be completed, for the duration of the exhibition, groups of actors, photographers, filmmakers and amateurs could be use the space (stage, make up station, post-production technology, light and sound equipment) for free.

NUI SIMU

2010

HD video on blu ray disc, 15'

Produced By Riso Museum, Palermo (I)



still from video

Written by more than 30 miners from the city of Enna (Sicily, Italy), *Nui Simu* (in Sicilian dialect “That’s us”) is a short movie filmed in High Definition, with the participation of 300 citizens of Enna and 20 non-professional crewmembers from the University of Catania. The project was a platform provided by the artist where the public became actor, screenwriter, costume designer, set designer, camera operator, etc... in an atmosphere of an *ongoing workshop*, where people shared skills with others citizens and acquired new knowledge. The artist activated a process that connected fact and fiction, history and chronicle: actually the video is a mix of fiction and documentary, telling about the entire process with citizens (from the popular casting with more than 450 citizens, to the scriptwriting session with miners, from the sequences where bakers of the city offered catering for the crew, to the local make-up artist and hair dressers preparing actors everyday for the shooting) but also with fiction inserts written by miners helped form University students.

ESTMAN RADIO DRAMA

2011

Installation: sound, wood, headphones, mixed media - variable dimensions

Produced by ILLUMINATIONS, 54th International Art Exhibition, curated by Bice Curiger, Venice



Installation view at Central Pavillon in the Giardini, Venice



Retired workers from Marghera working at radio station with University students

Estman Radio Drama (a radio drama in 4 chapters), specifically conceived for *ILLUMInations*, is a participatory project that involved around 500 people, including factory workers from Marghera (industrial area near Venice, specialized in petrochemical and chemistry), students from the Venetian Universities (Iuav and Ca`Foscari), theatre groups, professional and amateur actors, radio networks. *Estman* was the name of an itinerant theatre that entertained miners in the north of Spain in 1950s. Factory workers, former factory workers of Marghera and their families, in collaboration with the students of Universities, have written the four chapters between Venice and Marghera. The play is based also on the letters from prison by Augusto Finzi and Gianni Sbrogiò, stored in "A. Finzi workers' archive" of Marghera public library, an archive made by the same workers, collecting all kind of documents, leaflet, object and letters. More than 95 national radios from north to south of Italy, during the 54th International Art Exhibition, broadcast the radio drama.

The English version was performed by students of the Royal Scottish Academy of Music and Drama in Glasgow, UK.

ELECTRIC THEATRE

2011

Installation: wood, drawings, photographs, sound, overhead projectors, mixed media - variable dimensions

Produced by Macro Museum



Installation view at MACRO Museum, Rome

For ELECTRIC THEATRE, the artist worked on the theatrical format, involving a group of ex-high school students from a very high-risk suburban area in the outskirts of Rome. They worked in oral history archive of the city: the outcome was a theatrical piece, wrote by the same students, mixing texts and interviews about University students of 80s and 90s, part of a student movement called "the Panther": tensions, fears and doubts about the future, were resolved in an effort to tell their stories as a group, to belong to something and to think collectively.

VARIATIONS

2011

High definition video on DVD, 21'



still from video



Variations is a participatory project that brought together more than 200 residents of the Lower East Side neighborhood of New York, ranging from age eight to seventy and including people of American, African-American, Hispanic, and European descent, among others. The collaboration that emerged between participants, who wrote and filmed the movie about their neighborhood, in many senses mirrored the ways that the members of the community live together while maintaining both cultural identity and shared unity.

Neighborhood associations, volunteers, community centers, bloggers and weekly magazines, local newspapers, radio and webTV, informed about the days of casting and filming in the neighborhood: the participants played all the roles of film production: make up, actors, directors, camera operators... and especially the important step of writing the screenplay, which was carried out within the space of the theater of the *New Museum* by more than 80 people.

All processes of the workshop will be filmed as potential footage for the final edition. The completed form of the movie is a mix of footage with emphasis on the process and not on the finished story. The process was a platform for each of the participants to share their own skills, to gain creative and technical experience, transferring to other participants in a very democratic laboratory environment.

In a continuous exchange of information, the participants still continue to manage web pages and blogs spontaneously, where they tell about the experience and inform the other members of the community about projects and proposal they could carry out in the future together again.

TRAVELERS' HANDBOOK

2007-2011

Installation: video12', 4 channels sound, drawing, paintings, sculptures, mixed media

Produced by MADRE Museum, Naples



meeting with 60 not-professional crewmembers

Travelers' Handbook, shown in a single channel version in 2007, attracting an audience of 1800 people, was made by 315 non-professional actors, recruited through newspaper advertisements, leaflets and "word of mouth", in Naples. Sceneries created by students from the local Academy of Fine Arts, were installed in the Madre Museum galleries and the set was open to the public and streamed around-the-clock on the website. The process included preparatory meetings, rehearsals and filming and the artist as a continuous open workshop led each stage of preparation, filming and post-production. The film was produced by 60 non-professionals crew members, receiving specific training for each role and task of the film-making, from production to directing, wardrobe, camera, screen-play etc.

Since *Travelers' Handbook* is an ongoing project, based on long terms participations, in 2011 the citizens involved were invited from the artist to collaborate together again and carry out a new display for the project.



installation view at Dublin Contemporary 2011

SPEAK EASY

2009

HD musical on DVD, 15'

Produced by 1200 citizens of Madrid "I€ To be a Producer"



still from video



Students of University Complutense of Madrid, working as camera operators, set designer, costume designers and directors of photography

The project, entirely developed by 94 students of the University Complutense of Madrid, involved 45 dancers, 24 singers, 2 choreographers and 80 actors all non-professional. The community of Madrid took an active part in the creative process since its very first stages: the original screenplay was conceived and written by an entire suburb of the city.

The students have repeatedly met the neighbors associations (more than 70 people) of the district of Leganes (a workers area in the outskirts of Madrid) in order to write the subject of the story: they finally decided to make a musical set in New York City during the '50s.

Retired carpenter participated building the set with students, the Museum of costume offered its spaces for the shooting and several local radios and newspapers advertised the "*I€ para ser Productor*" campaign, joined by more than 1200 citizens who became the real producers of the movie, participating in creative decisions, updated about their work and sharing information through social networks currently still working.

HOW DO U KI LL THE CHEMIST

2009

Video for i-pod, 8'



still from video

Filmed between New Jersey, New York City and Hudson, *How do u kill the chemist* portrays a series of real events happened during the '50 in the New York State. 70 people were involved in the project, recreating together with the artist, a succession of events of which they had not been direct witnesses. Amongst the participants were groups of rappers from Harlem (NYC) who took part as both actors and screenplay writers.

The plot was based on the real event, neighbors from Hudson told to the artist:

The assistant Bassil who hoped to steal the chemical formula for a new type of pneumatic tire, believing that this would earn him a million dollars, murdered Adrian Ghole, the well-known chemist. His apparently foolproof plan proceeded as expected until the killer was crossing the Hudson Bridge where police, photographers, the press and even a firework display awaited the one-millionth driver to cross the bridge. By coincidence, the American Freeway Society was to award a million dollars to the lucky driver! The only problem was that the car belonged to Adrian Ghole, whose corpse was stowed in the boot; Bassil reacted hastily by leaping from the car and throwing himself into the Hudson. These are the events recreated by the residents of Hudson and New Jersey, and retold in rap lyrics with occasional Free Style and fictional inserts that piece together the narrative.

ALL THE THINGS I NEED

2006

Single channel musical on DVD, 15'

Produced by Galleria Civica of Trento



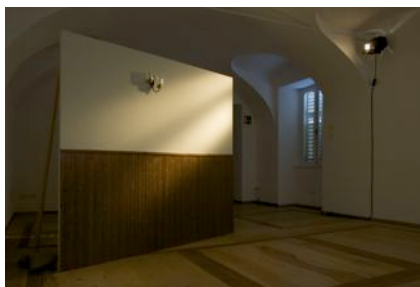
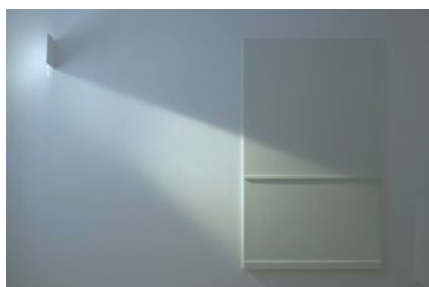
still from video

First participatory project made by the artist in 2006, *All the things I need* is a musical where incidents from the life of W. Bentley supply the narrative for this video, in which song provides one of several media for story telling. Over four hundred inhabitants of Trento were invited to collaborate in the production, taking part as actor/singers, extras, or by providing items of clothing or props which it was thought might have some connection with the scientist's life-story of which they were the only participants to be made aware of its consequences.

ROUTE #2

2010

Installation: wood, spot light 300w, mixed media
mt 2 x 2,20 ; mt 1,30 x 2,20



installation view at Fondazione Sandretto, Guarene d'Alba, (I)

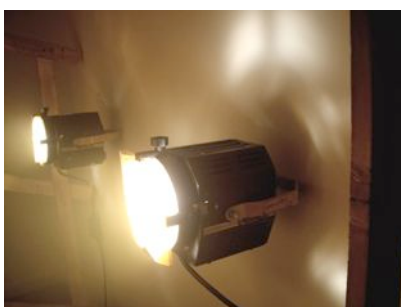
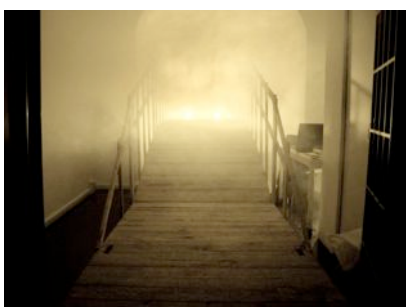
Usually in Senatore's work, props and set deco elements, stage and sceneries become independent installation.

Route is an installation in two parts: the first is shown to the viewer as an interior in daytime and the second part, installed a few meters away, is a wall from the same interior several hours later (by night). This suggests a film set not yet ready for filming and although its general features are not descriptive, physical space and time space concur to generate a tension, a feeling that something might be about to happen. Lighting also plays a key part in this installation as well as the central role of the spectators without whom the mnemonic circuit in which they find themselves will not activate.

16°

2007

Installation: wood bridge, 2 fresnel lamps 500w, mixed media
mt 16 x 1,50 x 1,20 (h)



installation view

GENERATION

2009

Lambda print on aluminum



OWN DOUBLE ENTRY

2009

Lambda print

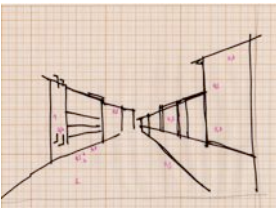


SYSTEM OF MESAURE

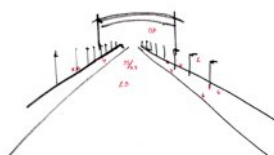
2008

Mixed media on paper
cm 40 x 60

When Giuseppe Rotunno, the well-known Oscar-nominated director of photography was professor of the National Film School in Rome, he introduced the artist to the practice of light metering, walking during night-time around the city of Rome in order to note to collect data. Light readings were recorded in notebooks and this became a normal part of the preparatory work for directors of photography. In the series of drawings *S.O.M.* this practice is revived in a variety of cities (Madrid, Brussels, Belgrade, Naples, Berlin, Paris, etc.) walking through the streets and note down periodic light values. These are open-ended narrative moments, precisely recorded instants along a route but at the same time very relative in the sense that a moment later, the light level may have changed.



Belgrade, 09:14pm



Paris, 5:05pm



Rome, 9pm



Berlin, 6:45am