



2023

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Salame, 2023;
Oil on wood, two parts, 40 x 65 x 3 cm



Ultra ultraviolet lens, 2023;
Acrylic on polyester, 40 x 30 cm





Exhibition view: *Hope*, Museion, Bozen, 2023 (ph: Luca Guadagnini)



The Photographer Lens, 2021; camera, concrete, glass, rubber, pvc, steel, aluminum, tripods, 190 x 130 x 100 cm; (ph: © Giulio Boem)

BEATRICE MARCHI & MIA SANCHEZ

LA CITTA' E I PERDIGIORNO

curated by Gioia Dal Molin

May 28 - July 9, 2021, Istituto Svizzero, Milan

La Città e i Perdigiorno - that's what Beatrice Marchi and Mia Sanchez call their exhibition at the Istituto Svizzero in Milan. The quite poetic Italian term 'Perdigiorno' can perhaps best be translated as 'day thief'. It denotes a figure that gets lost in the day, that gets lost in time, that wanders without specific goals and intentions, through a landscape, through an urban topography. It is also such figures that we encounter again and again in the works of Beatrice Marchi and Mia Sanchez: a young woman in a dark leather jacket wandering through Milan, a photographer with an oversized camera lens, or Mafalda, the dog with the droopy ears.

(...) Beatrice Marchi's painting *The Photographer* (2020) was created in her Berlin apartment during the months of the lockdown. Hence the decision to construct the large painting from individual, small-format wooden panels. The painting is reminiscent of a kind of hidden object, with numerous figures, stories and references. Here we encounter the photographer with his (or her?) oversized camera lens, as a kind of observer. Beatrice Marchi has studied Euripides' *Bachantes*, who extract wine from rocks and - in the artist's painting - feed ants. For Beatrice Marchi this work is also an expression of the fears and insecurities caused by lockdown and pandemic. At the same time, the image opens the door to the fantastic world that the artist creates with paintings, videos, objects or performances. Figures, such as the photographer, whose working instrument we see as *The Photographer Lens* (2021) also in the exhibition, or Loredana, the woman with the wild curls and the crab hands, we meet again and again in the artist's works. "Come with us - nel mondo parallelo" sings the music band in the video work *The Photographer & The Friends (Nel Mondo Parallelo)* (2021) in the second room of the exhibition - and there they are again: the photographer, Loredana and Mafalda. For Beatrice Marchi, they have probably also long been friends, but above all she uses these characters and stories to thematize life, finding one's way in the world. How do we pursue our dreams and how do we deal with our fears? How much courage does it take to say what we think, to sing out loud and to find our own way? Through the city, as an observer, as a daydreamer, as a 'perdigiorno'.

- Gioia Dal Molin, 2021

(excerpt from the exhibition text)

Exhibition view: 'Beatrice Marchi and Mia Sanchez, La città e i perdigiorno' at Istituto Svizzero Mailand (Photo @ Giulio Boem)

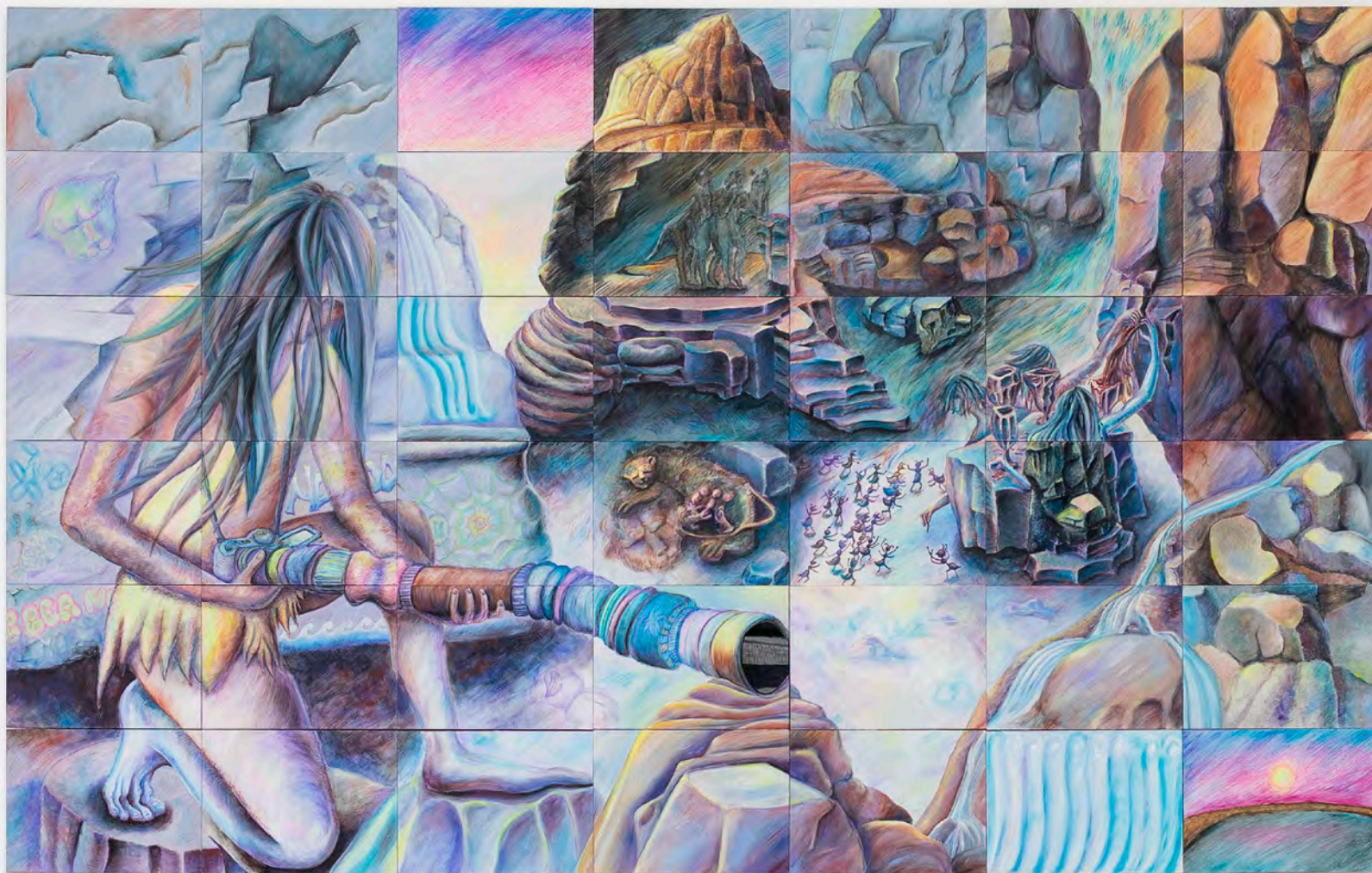


The Photographer & The Friends (Nel Mondo Parallelo), 2021; (film stills) HD Video, sound; 15'38"

→ [VIDEO LINK](#) ←

The film *The Photographer & The Friends (Nel Mondo Parallelo)* (2021) shows the confrontation between the band The Friends and The Photographer, which leads to a debate inspired by the doubts and contradictions of a generational conflict. With different lip-synced voices, the band wants to overcome the separation between spectators and entertainers, while The Photographer tries to capture a dramatic moment with his very long camera lens. The film reflects on the image as a consumer medium that tempts us to seek emotion through the search for authenticity and other people's experiences turned into spectacle.





The Photographer, 2020; acrylic and pastel on wooden panels, acrylic on glass, 210 x 132 cm (ph: © Giulio Boem)

BEATRICE MARCHI
WHO CRUSHED THE EVIL TURTLE?
June 8 - July 29, 2022; Galleria Federico Vavassori

The story goes like this. Two portraits were commissioned: a version that presented the person as good and another that presented them as bad, and when they died, the living decided which portrait to display. Which version befits the life lived — good or bad?!?!

Beatrice's diptych *The Good/Bad Mafalda* echoes this story, compassionately depicting her family dog who died in old age. Two colourful portraits of Mafalda with droopy eyes, are flanked by panels of glass painted black that are easily mistaken for tablet screens. These can be folded over to show only one side of the painting, hiding the other. Another animal protagonist in the show, takes the form of a → turtle. In one painting it appears to be clawing at a crack in a glass ceiling. In the other painting the turtle is itself breaking apart, held between two thumbs quite like a phone, painted on a surface that is modular quite like a turtleshell.... This character is the 'evil turtle'. And there is a real story which inspired it. She was found crushed, twice: once behind a door and once a dog broke her shell. She survived b u t she became very aggressive.

Obliquely, I'm reminded of a Youtube video titled Envy from Contra Points. The host of this channel, Natalie Wynn, refers to Friedrich Nietzsche's Genealogy of Morals and the reversal of attributes once considered good and bad (((Ancient athletic gods were worshiped as good while the weak and sick equaled bad; **until slaves revolted and claimed that suffering equaled good and noble!**))). Wynn applies Nietzsche's Genealogy of morals to social media and the court of public opinion, proposing that in many instances where public figures are taken down in the guise of social Good, it is rather envy sublimated to contempt. I think Beatrice's comically aggro turtle and the colourful pooches are similarly fallible creatures.

The wallpaintings titled «La vendetta della vacca lussuriosa» (Revenge of the Lustful Cow) are inspired by a Giovanni Segantini landscape, especially by a story of how he painted it (...and I don't mean which brushes he used). According to one account, he spent 6 months outdoors in the mountains, setting up the scene with cows and farmers. To fix the cows in position, he poked or cut the cow so that by licking the wound, the cow would hold the same pose. "I don't know if this is true" Beatrice remarks about this story and that of the double portraits. But they're wild tales and possibly quite a bit more.

Julia Dubsky





La vendetta della vacca lussuriosa, 2022, colored pencils, pigments, glue on wall and acrylic under glass, dimensions variable



La vendetta della vacca lussuriosa (wall 1) 2022, colored pencils, pigments, glue on wall and acrylic under glass, dimensions variable

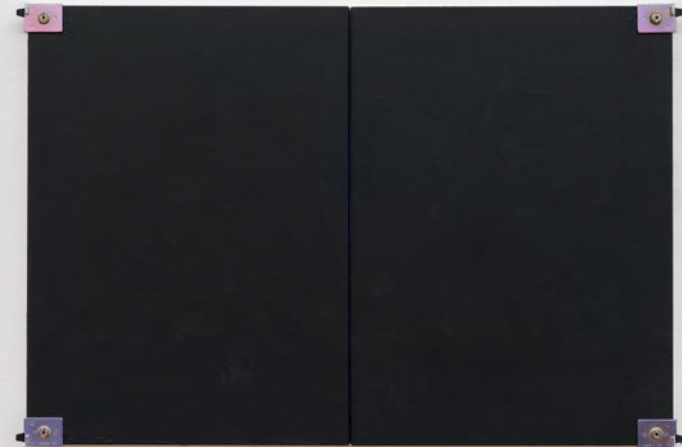
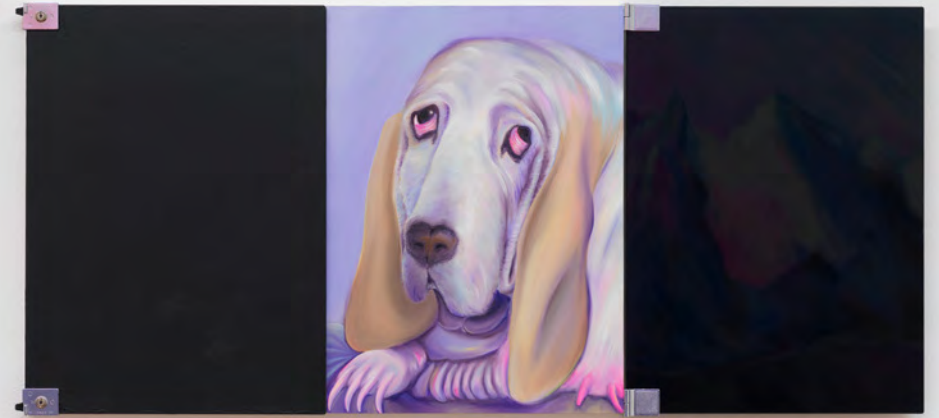


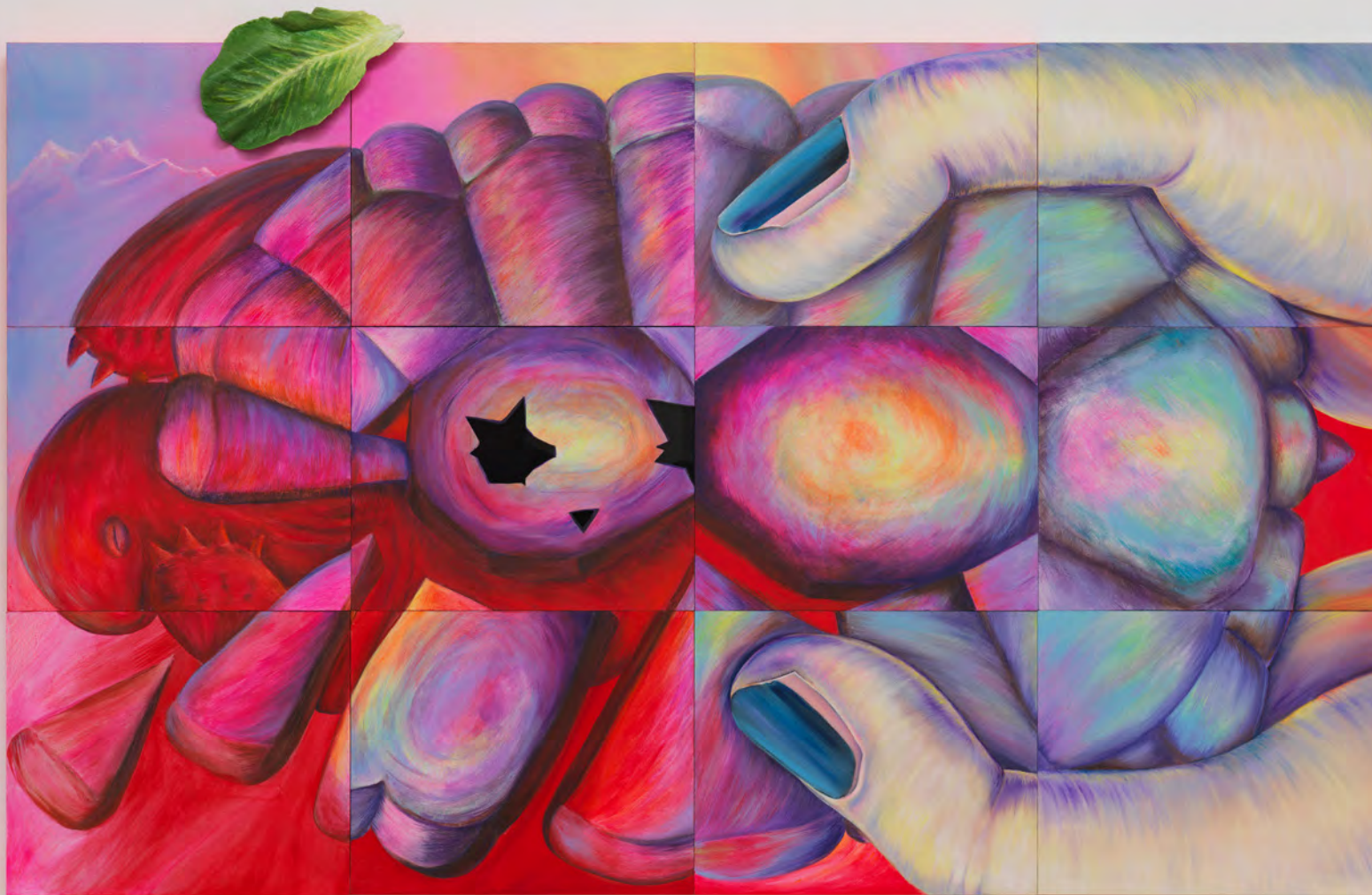
La vendetta della vacca lussuriosa (wall 2) 2022, colored pencils, pigments, glue on wall and acrylic under glass, dimensions variable



The Good/Bad Mafalda, 2022; oil on wooden panels, acrylic under glass, metal hinges, 45 x 131,5 cm

The Good/Bad Mafalda, 2022; (closing and opening sequence)
Oil on wooden panels, acrylic under glass, metal hinges, 45 x
131,5 cm





Who crushed the Evil Turtle?
2022; oil, acrylic, glass, papier-
mâché on wooden panels, 99 x
161 cm

IMMATURITY, MATURITY AND CHRISTMAS, 2022
included in *ROLE PLAY*, curated by Melissa Harris
February 19 - September 26, 2022, Osservatorio Fondazione Prada

Beatrice Marchi presents her new project *Immaturity, maturity and Christmas* (2021-22), consisting of a video and a performance focused on one of her alteregos, Katie. The ambiguous characters invented and interpreted by the artist address existential and social issues while ironically challenging traditions and gender stereotypes. As explained by the artist, "Katie would like to be a coherent person. She would never want to change in body or mind; she would not want to fit in with the adult world; she would want to stay young and behave throughout her life as she did during her adolescence: as a mean girl."

- Melissa Harris
(excerpt from the exhibition text)

The performance *Katie, The Friends & Christmas* (2022) revolves around the story of Katie Fox, a character plagued by a moral issue that divides her between good and evil. Katie performs with her band, made up of her alter egos, to celebrate a perpetual Christmas, a celebration that Katie believes erases the division between good and evil. The performers interact with the soundtrack of the video *When Katie Fox met the Evil Turtle*, (2022) while they create a ritual around the dressing of a Christmas tree to transform it into a new character with anthropomorphic features.



When Katie Fox met the Evil Turtle, 2022; (film still) HD video, sound, 10'13"

When Katie Fox met the Evil Turtle, 2022;
(film stills) HD video, sound, 10'13"

→ [VIDEO LINK](#) ←

In the mixed media (live action and 2D animation) film *When Katie Fox met the Evil Turtle* (2022), two characters, Katie Fox and the evil turtle Ciuffa, become villains - the latter after a traumatic accident that disfigured her, and the other out of a desire for popularity. A chance encounter leads to a trial of strength over who is more “evil”. Until, thanks to this encounter, Katie Fox rediscovers her sense of guilt and rejoices that repentance will put her back on the road to success.



♪ 'Cause I love the pang of guilt! ♪

***When Katie Fox met the Evil Turtle*, 2022**

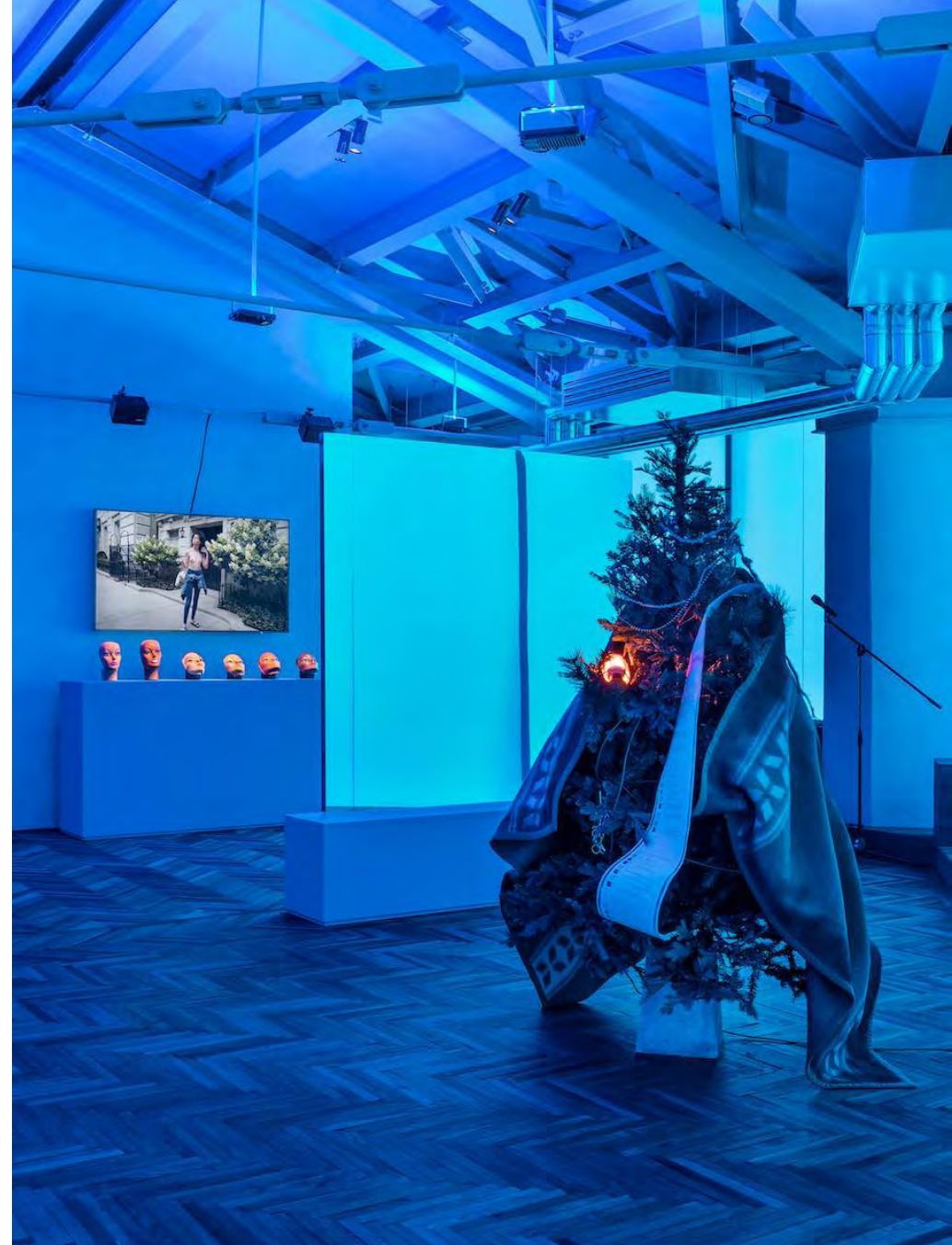
Video HD and digital animation, 10'13"; exhibition view "Role Play" at Osservatorio Fondazione Prada, Milan (ph: Delfino Sisto Legnani)





***Katie's New Friend*, 2022;**

Christmas tree, blanket, bracelets, lamp, cable, necklaces, paper, as part of the performance 'Katie, the Friends and Christmas', exhibition view "Role Play" at Osservatorio Fondazione Prada, Milan, 2022
(ph: Delfino Sisto Legnani)



I PROFUMATI DELL'AQUILA & THE FRIENDS LIVE SHOW, 2022
included in *PERFORMATIVE 02* curated by Bartolomeo Pietromarchi
September 18th 2022; Monastero di Fontecchio, MAXXI L'Aquila

The performance consists of two separate acts: the first act presents the formation of *I Profumati dell'Aquila* choir, consisting of 30 people with the same scent who met for the first time on a bus trip to the Fontecchio Monastery. In the days leading up to the event, each performer was given a kit containing perfume, shower gel, shampoo, deodorant, perfume, detergent for clothes with the fragrance of a woodland landscape. Through the perfume, an abstract sense of belonging to form a single collective character, is generated. In the second act, a live show with *I Profumati dell'Aquila* and the band *The Friends* takes place at the San Francesco Monastery in Fontecchio. *I Profumati dell'Aquila* opens the live concert of *The Friends*, singing a song learnt during the bus trip. The Friends is a band consisting of a series of characters presented in multiple narratives through videos and paintings. During the concert, the band plays live a series of songs dedicated to the story of each of them, interacting with the videos that portray them.

The costumes of *The Friends*, inspired by the frescos of San Francesco Monastery are designed by Nelly Hoffmann.

Featuring *I Profumati dell'Aquila* and *The Friends* (with Luca Biasini, guitar; Rebecca Carbon, voice; Valentina De Zanche, guitar and voice; Andrea Iorio, piano and voice; Mattia Matone, drum; Beatrice Marchi, voice; Eva Vallania as DJEve; Mafalda'dad).



BEATRICE MARCHI

FRIEND-CHIPS

May 4, 2023; Pogo Bar, KW, Berlin

Meet Loredana, Mafalda, Katie Fox, the photographer, the evil turtle, Bea, and more: Friend-chips by artist Beatrice Marchi is an evening celebrating oneself, one's different selves, and the relationship between them. Interlacing the comical with astute musings of the sinister self, Marchi will screen, present, and at times also perform a selection of her multiple alter egos for their first collected presentation in Berlin. Loredana will conclude the event by hosting us at the bar with chips and refreshments from her special chamomile therapy.

Central to Marchi's practice, which also counts painting, video, sculpture, and performance, is her use of animation, typically created using a combination of hand-drawn and digital techniques.

Her animations enfold the transformative narratives of her alter egos; a series of animated protagonists which existences accumulated over time, each with their own unique traits, often embodying a different aspect of her personality, family history, and/or creative identity. Marchi's alter egos are oftentimes anthropomorphic, taking on human-like characteristics and movements, but with a distinctly surreal quality. They are a special band of friends, as previously noted by Francesca Lacatena, "'Le Amiche,' subtle presences that [...] are often entities with a dualistic nature, somewhere between male and female, animal and human, teenager and adult, amateur and professional, lonely and popular."

Sofie Krogh Christensen



BEATRICE MARCHI
HAPPY YELLOWING

March 4 - April 18, 2020, SANDY BROWN, Berlin

SANDY BROWN is delighted to present Happy Yellowing by Beatrice Marchi. This is the artist's first solo exhibition in Berlin.

The cycle of Loredana started in 2016 as a hermeneutic avatar of the artist's own existential gasses, and is hereby introduced by Marchi in its latest emission. We encounter the character of Loredana in a morbid, yet vividly syncopated TV set a la Sunset Boulevard: she lies face down on a customized, black leather, massage bed. Her body seems to have nicely consolidated into a hard, baby scampi carapace. Whether she has just passed away, or is simply out after a long therapeutic session, we don't know. The backdrop is an enigmatic amarcord sequence painted on different supports: in Ninfeeee, 2020, (acrylic and oil on canvas, led light) and I love Segantini (with J-Lo), 2020, (acrylic, pastel and oil on canvas and wood), the character of Loredana and multiples of hers are portrayed in a variety of labored poses, in proximity of a pool. Time and colors are bound to morphing and Marchi investigates their mutual unfolding.

Fluorescent landscapes after Monet or Segantini merge over a setting that has direct references to Non e' la Rai, a cult TV show conceived by Gianni Boncompagni and Irene Ghergo, aired every early afternoon on Canale 5 (MEDIASET) from 1991 to 1995. The show inaugurated the philo-Berlusconi genre of Wild-Girls-Exploitation, consisting of a variety show where hundreds of girls would perform in frantic ballets, covers of famous songs and telephone games.

Marchi's iconographic thought balances within a law that could be called the law of leveling, where each part of a whole seems equivalent to the whole itself: each specimen of the genus "woman with claws", for instance, seems equivalent to the genus as such. The fact that the individual or the species contains within itself the strength of the whole, its meaning and its effectiveness, brings into play the fundamental principle of both the linguistic and the mythical metaphor: a principle that usually expresses itself as pars pro toto. Whoever has seized some part of the whole, has thereby obtained power, in a magical sense, over the whole. What importance this part has for the structure and its connection to the whole, what function it fulfills within it, is here relatively indifferent. It is sufficient in general that it belongs to or has belonged to it, that it has been with it in a connection however slight, to ensure a full aesthetic disembarassment.

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Happy yellowing, 2020;

Polymer clay, papier-mâché, resin, faux leather, padding, steel, wheels; 120 x 100 x 60 cm





Ninfeeee, 2020; acrylic and oil
on canvas, led light, electric cable
140 × 170 cm



Io come Angela, o Angelica, 2019, acrylic on linoleum, metal eyelets, 120 x 96 cm

Wasserclutch, 2019;
Oil on canvas 70 × 60 cm



Paesaggio montano da Masolino con borsetta, 2019;
Oil on canvas, 60x70 cm



MOTHER AND DAUGHTER CYCLING IN FRONT OF WATERFALLS, 2018
included in 'Doing Deculturalization' curated by Ilse Lafer, Francesca Lacatena, Frida Carazzato, Museion, Bozen, 2019

On view at Museion is a large painting on linoleum entitled *Mother and daughter cycling in front of waterfalls*, which portrays a couple of women as they perform a gymnastic exercise called "bicycle." Perhaps more of a game than an exercise – the frame includes two people laying opposite one another, simulating cycling movements with their legs.

The painting is part of a new series of works based on drawings made by Marchi's mother in her youth, when she was studying at fashion school. Marchi created 1:1 scale reproductions of these drawings, adding new settings, and thinking of them as mother and daughter portraits.

Some parts of these backdrops are inspired by a 1780 painting by Jacob Philipp Hackert. The characters' skin is painted in the same color as the waterfalls landscape.

Through video-animations, performances, sculptures and paintings, Marchi develops narratives that are familiar to the daily routine of transformative personalities in the context of fixed societies. Her protagonists are often entities with a dualistic nature, somewhere between male and female, animal and human, teenager and adult, amateur and professional, lonely and popular.

© 2019 Francesca Lacatena





BEATRICE MARCHI

LE AMICHE

September 21 - November 3, 2019, Casa Masaccio, San Giovanni Valdarno

Casa Masaccio Centro per l'Arte Contemporanea has the privilege of presenting Le Amiche, the first solo exhibition by Beatrice Marchi (Gallarate, 1986) to be held in the setting of a museum.

From the outset, Beatrice Marchi's multifaceted, multidisciplinary and participatory practice has ranged from drawing to painting, from animation to performance and from video to sound, and has taken the clown as its point of reference. A figure that, according to the French actor, mime and teacher Jacques Lecoq, reveals human nature through failure in a way that moves us and makes us laugh. The human parable of the clown with his mask, his gestures and his mimicry, with his follies and his pranks, grants the favour of laughter to those who are suffering, fostering a reconciliation. Laughing at him we also laugh a little at ourselves, consoling us because he is like us. 'I am a clown... and I collect moments,' Heinrich Böll liked to say.

In Casa Masaccio many of the hybrid and double, comical and disolute, vulnerable and noble personages to which Beatrice Marchi has given life over time have been brought together and reactivated. From Loredana, the female clown with claws, to the perfidious but well-intentioned Katie Fox, from Dori Karbon to Susy Culinski and the dog Mafalda, half human and half animal. Figures that meditate on laughter and on the metaphorical power of the comic act. They are Le Amiche, subtle presences that, in pursuit of an elusive nothing, sublimate the gravity and inertia of the human condition through the levity, gratuitousness and apparent groundlessness of their actions. *Le Amiche (The Girl-friends)*, 2019, oil and acrylic on canvas, the image that encapsulates the exhibition, speaking of a period in life, that of the end of childhood and its anxieties, represents teenage girls confiding in each other and exchanging views on the changes in their bodies in the open air of the morning. The scene is based on a memory of the artist's own childhood and alludes to the role play and power games that go on in different

ways in the world of adults.

The title of the exhibition is replete with both visual and literary references and memories, from Michelangelo Antonioni's film, winner of the Silver Lion at the Venice Film Festival in 1955 and inspired in turn by Cesare Pavese's *Tra donne sole (Among Women Only)* and the disquieting atmospheres of Felice Casorati's paintings. Or, again, Carlo Cassola's novella *Le amiche* (1949), which talks about the little secrets of youth, the domestic chitchat that makes the days, the months and the years pass in a flash, infusing the inexhaustible mark of reality into each moment of everyday banality.

Autoritratto dormiente in "Der Jungbrunnen" (*Sleeping Self-portrait in 'Der Jungbrunnen'*, 2019) is a video in which the dreamlike scene drawn from Lucas Cranach the Elder's painting *The Fountain of Youth*, a mythical spring that offers immortality, contains a puppet with closed eyes pedalling incessantly, supported by his double. The figure is in reality based on what is believed to be Piero della Francesca's self-portrait in the guise of a sleeping soldier in the Resurrection of Christ at Sansepolcro.

Visitors to the exhibition wind their way through sounds, sculptures, installations and moving pictures, while a series of paintings produced especially for this occasion throws open, in every room of the house, windows onto somewhere else.

In the vertigo of a distorted arcadia, bodies and landscape find the mark of a nature on the point of collapse, letting the gaze wander somewhere in the incomplete.

- Rita Selvaggio, 2019





Le Amiche, 2019, oil and acrylic on canvas, 170x140 cm

Figurino S/S '79 su cascata, 2019;
oil and acrylic on canvas, 120 x 200 cm





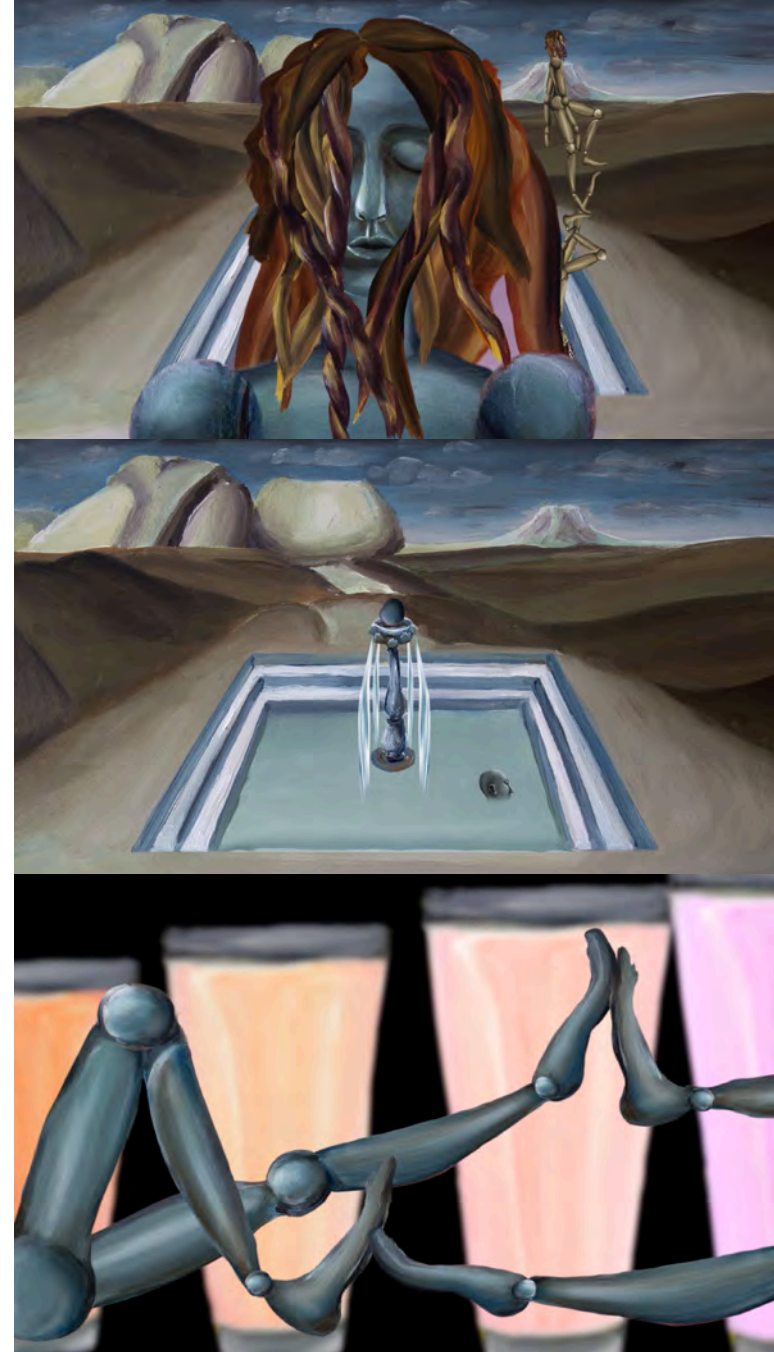


Autoritratto dormiente in 'Der Jungbrunnen' (film still) 2019; HD video animation, sound, 5'40"

Autoritratto dormiente in ‘Der Jungbrunnen’, 2019; (film stills) HD video animation; sound; 5’40”

→ [VIDEO LINK](#) ←

In the video animation *Autoritratto dormiente in ‘Der Jungbrunnen’* (2019) the Fountain of Youth taken from a Lucas Cranach the Elder’s painting becomes the set in which the artist’s self portrait as a puppet with closed eyes pedals incessantly supported by its double.





The Escape, 2019 (film stills)
HD video, sound; 5'46", loop

→ [VIDEO LINK](#) ←



The Escape (2019) portrays a family of dogs during their stay in a hotel, having escaped from their human homes.

THE MAFALDS

Riverside Space, Bern, 2018

and included in 'Immersione Libera', Teatro Franco Parenti, Milan, 2019

(...) Mafalda (is) the main character of the performance presented by Marchi at Bagni Misteriosi and Teatro Franco Parenti, Milan. Inspired by the drama by Jean-Luc Lagarce *Juste la Fin du Monde* (1990), and the screenplay by Xavier Dolan (2016), the performance moves from the desire of the protagonist, a dog named Mafalda, to reconnect with her family, after years apart and shortly before a catastrophe. The dog attempts to speak out about her premonition, but with no success. Worried this can be the last chance to see her beloved ones; Mafalda proposes them a last journey to the unknown. Playing with the eschatological disambiguation of 'End of the World', Marchi proposes a further narrative layer. She adopts as karaoke *We Are The World*, the charity single originally recorded by Micheal Jackson and Lionel Richie in 1985 in support of Africa. As a soloist, Marchi performs baritone and falsetto and edits the original lyrics with patriarchal sentences – In these modern times, They don't let you be a dominator, roars the head of the family – and matriarchal mourning – But what makes me sad is that I won't have grandchildren... oh-oh-oh (cries). Mafalda is petrified – Oh I can't believe so much negativity how can I be sure this is my real family – and her inability to move is also due to the fact she is a puppet. Marchi's uniform defines her role on stage: a total black fuseaux similar to the one of puppet masters. Mafalda and her family are just character on the scene, which could be based on real events experienced by the artist. There is a game of mirrors and roles, which is not only exemplified by the video accompanying the performance – where Mafalda is looking at the lights of the nights form an airplane, but also by the waters of Bagni Misteriosi. Maybe, a stage where Mafalda decides to be herself one last time.

- Giulia Colletti, 2019

(excerpt from the catalogue of the exhibition 'Immersione Libera')



La Dominanza, 2018
Acrylic on glass, 30 x 40 cm





The Mafalds, 2018-2019;

Performance, papiermaché, acrylic on glass, voice, video; 15 min;
Riverside Space, Bern and Teatro Franco Parenti, Milan (ph: Melania Dalle Grave)

→ [VIDEO LINK](#) ←

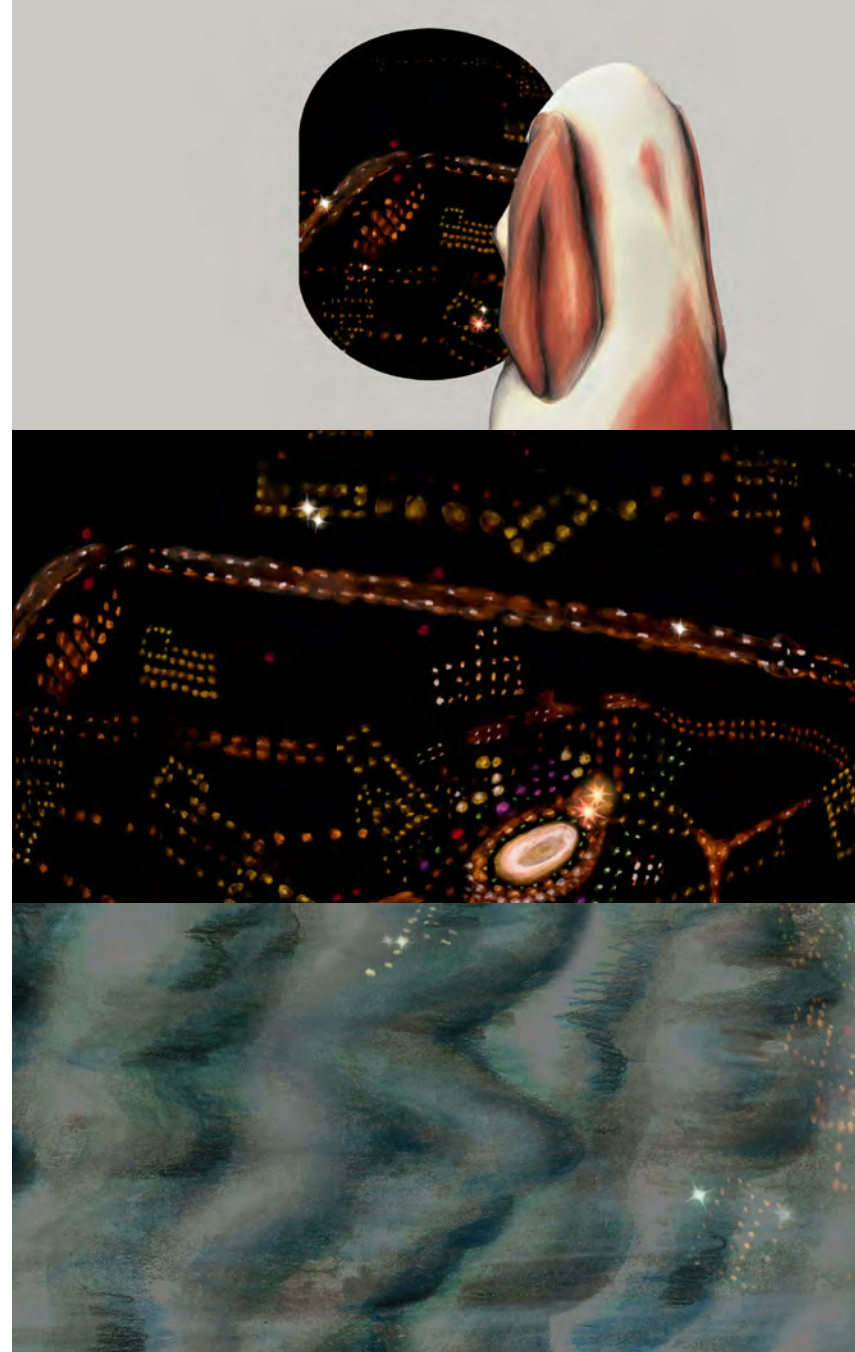
A dog named Mafalda is the protagonist of the performance ***The Mafalds*** (2018-2019) presented at Riverside Space, Bern and Teatro Franco Parenti, Milan. Inspired by Jean-Luc Lagarce's drama *Juste la Fin du Monde* (1990) and the film of the same name by Xavier Dolan (2016), the story starts from the protagonist's desire to be reunited with her dog family after years of seclusion. The story unfolds during a dinner gathering of the pack, revealing Mafalda's realization that her aspiration to fully identify with her own group is unattainable. Drawing from the influence of puppet shows, the performance employs voice and movement to bring to life each character crafted from papier-mâché.



The World, 2018 (film stills)
HD video, sound; 2'02", loop

→ [VIDEO LINK](#) ←

The animated video *The World* (2018) depicts Mafalda, the dog, embarking on a journey to reunite with her family. Peering through the airplane window, she gazes at the mesmerizing lights and glittering explosions illuminating the night landscape.



LOREDANA, LA CAMERIERA CON LE CHELE

included in 'The Art side of Kartell', Palazzo Reale, Milan, 2019

CHAMOMILE THERAPY BY LOREDANA

included in 'Kathy Acker: Who wants to be Human all the Time', curated by Jenny Schlenzka and Bjarne Melgaard, Performance Space New York, NY 2018

Loredana's initial foray into the realm of adulthood involved working as a cocktail waitress. She was advised, "If you can't handle bars, you won't navigate the city." Eager to exude a mature demeanor, she aspired to embody the gravitas that only seasoned adults with their share of experiences and challenges possess.

Despite concealing her vulnerabilities and presenting a smiling façade while submitting her CV, finding employment proved challenging. Employers, upon discovering her unique attribute of having claws and an inability to serve tables, would dismiss her with irritation. Some went so far as to gather the entire bar staff to mock her, and though Loredana would join in the laughter, she detested appearing vulnerable. Undeterred, she persistently continued her job search.

One fateful day, she applied for a position at an upscale café frequented by renowned footballers and television personalities. To the manager's delight, Loredana left a lasting impression. He called his colleagues to marvel at her, and this time, her tears were ones of joy. Instantly hired, Loredana soon became a celebrated attraction. Her fame spread throughout the city, drawing journalists and TV crews eager to witness the phenomenon.

Everyone sought her out—Loredana, the waitress with the claws—making her an in-demand personality embraced by all.



Loredana on the top of Stromboli, 2017 (film still); 4K, 2'4"



Loredana: *La Cameriera con le Chele*, 2019; performance, video and installation, including *Loredana Across the Seasons* and *Loredana's Bar* with works by KAYA
Exhibition view 'The Art side of Kartell', Palazzo Reale, Milan (ph: Andrea Rossetti)

Chamomile Therapy by Loredana, 2018

Performance, chamomile dried flowers, water, Loredana; approx. 30 minutes;

Exhibition view: *Who wants to be Human all the Time*, curated by Jenny Schlenzka and Bjarne Melgaard at Performance Space New York (ph: Adam Reich)



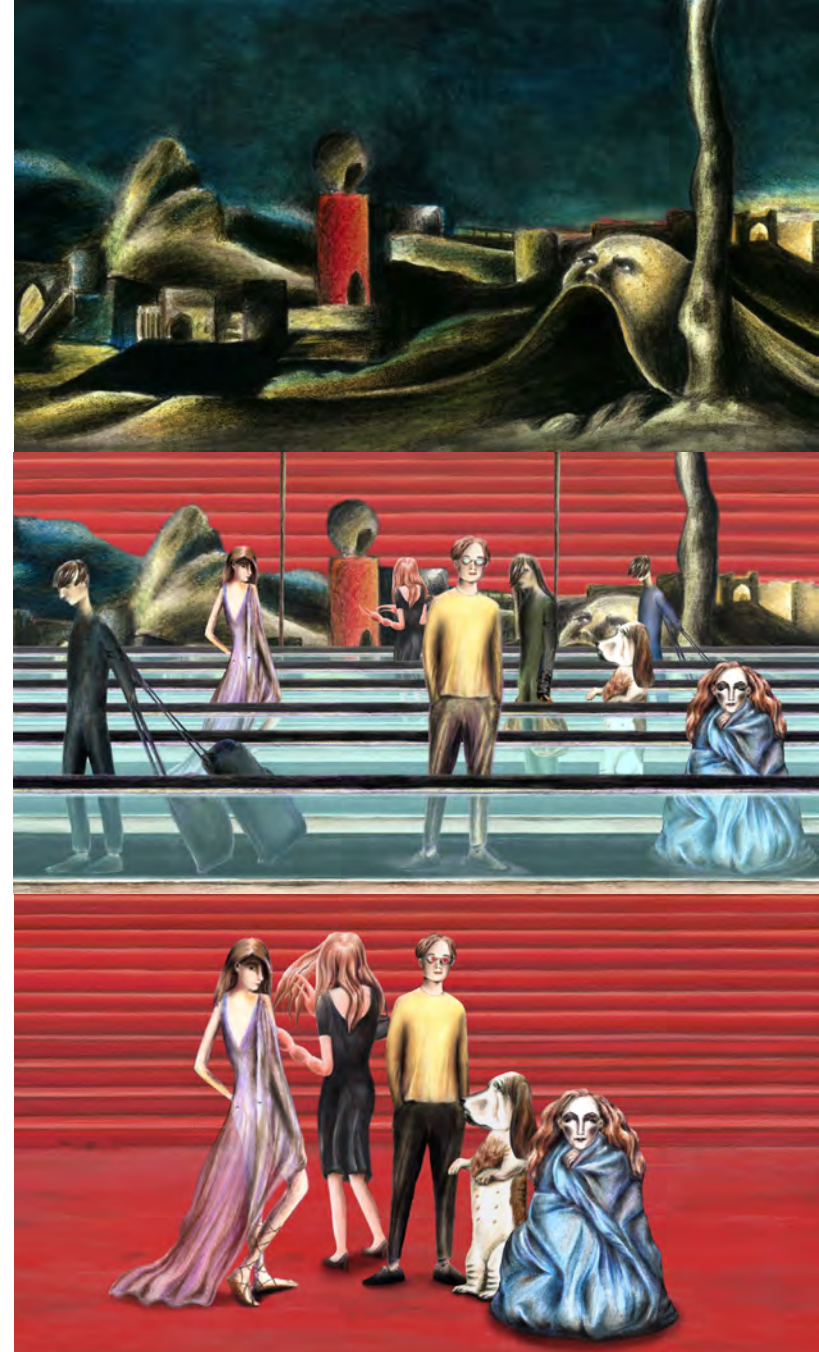


Story of a girl band, 2018; HD video, sound, 5'35"

Story of a Girl Band, 2018, (film stills)
HD video animation, sound; 5'35", loop

→ [VIDEO LINK](#) ←

Story of a Girl Band (2018) shows a group of figures becoming a girl band on an airport treadmill. The landscape in the background inspired by Hieronymus Bosch's *Christ in Limbo* slowly explodes into a red carpet where the formation of the new girl band is staged.



BEATRICE MARCHI

RUFFIANA LA MAFALDA E LA LOREDANA DEL VILLAGGIO

November 7, 2017 - March 18, 2018, Collezione Giuseppe Iannaccone

On Tuesday November 7, a personal exhibition *Ruffiana la Mafalda e La Loredana del villaggio* by Beatrice Marchi (Varese, 1986) will be open to the public for a special visit: a series of new paintings interact with objects, sculptures, videos, photographs and paintings

“staging”, as written by the curator in the catalogue, “a journey into the future with eyes immersed within contemporary society in which the artist speaks of the vulnerability of the human soul, unveiling the central female characters chasing from one painting to another, through a series of endless appearances and metamorphoses. Katie, Fox, Mafalda, Loredana, Susy, Isa B are a group of friends on the brink between two worlds: the real world and the art world, part child and part adult, part animal and part human, little girls that want to be women, women that want to be men. In some cases these characters wear a prosthesis, as a metaphor of a red clown nose”. Characters – as seen in the painting *Il Caffé* by Arnaldo Badodi, to which the young artist makes an indirect tribute, move in a world of incommunicability, revealing the loneliness of everyday life, where the scenes continuously repeat themselves, without the occurrence of anything concrete.

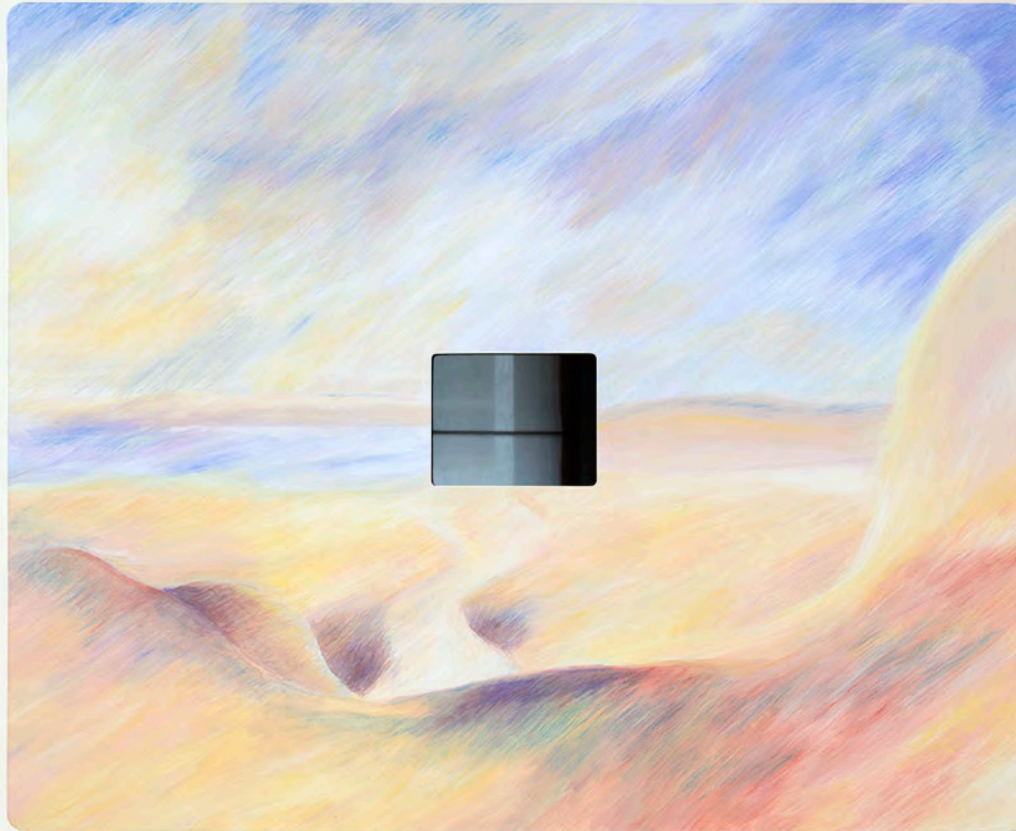
(...) Within the dedicated area of Mr. Iannaccone’s legal firm, and positioned among the works of Collezione Giuseppe Iannaccone, set up specifically for the event, we can find the new works of Beatrice Marchi. The works, in dialogue with the faces and subjects that reside in this space, create an intense exchange between the characters and their stories sharing common landscapes and atmospheres.

(Excerpt from the press release)

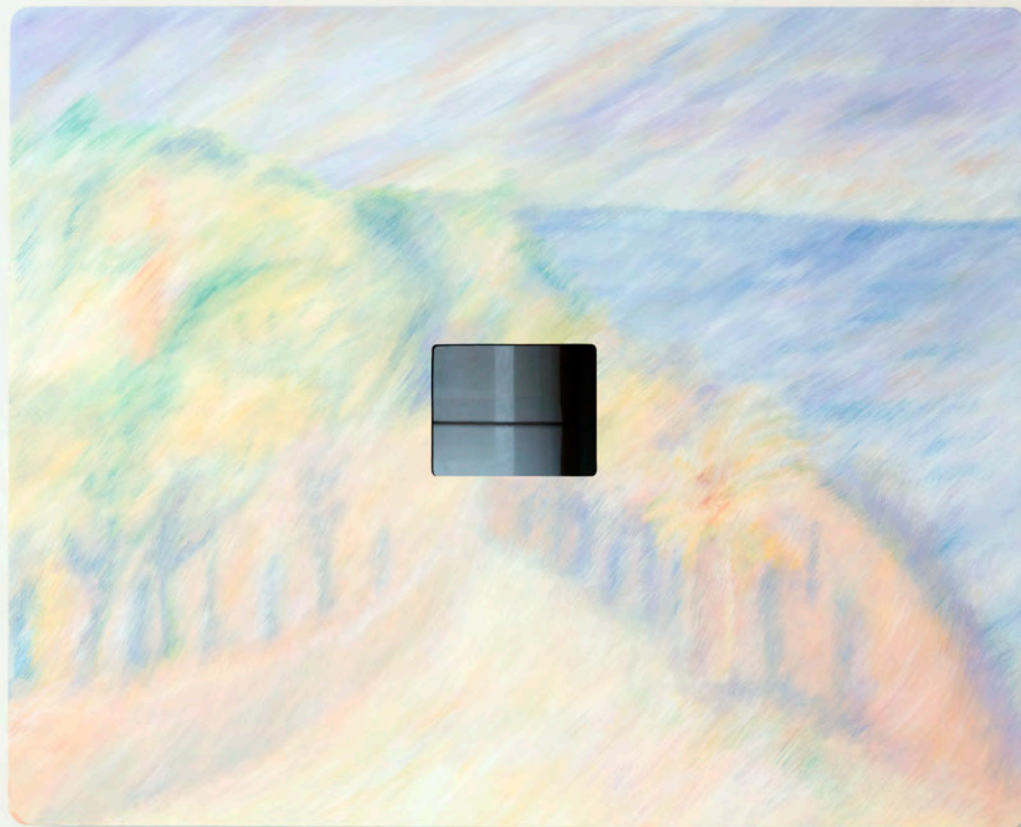


*Curriculum-hands in front of
a London by Monet*, 2017, pas-
tel and acrylic on wood, 102.2 x
139.7 cm

Paesaggio figurativo (William Turner, Landscape with a river and a bay in the background), 2017 ; acrylic and pastel on wood and glass, 60 x 85 cm



Paesaggio figurativo (Antonietta Raphaël, La strada al mare), 2017; acrylic and pastel on wood and glass, 60 x 85 cm



Occhioni, 2017, acrylic on wood and plexiglas, 40 x 50 cm ca





Loredana across the Landscapes, 2017 (film still), digital animation HD, sound, 4' 02"

Loredana across the Landscapes, 2017 (film stills)
HD video animation, sound; 4'02", loop

→ [VIDEO LINK](#) ←

In the animated video **Loredana across the Landscapes** (2017), Loredana takes on the role of an observant director, capturing a scene within an urban tram. Here, a succession of figures seamlessly melds with their surroundings, akin to a seamless fusion of characters and objects through her lens.



Autoritratto, 2016
Oil and Acrylic on wood, 60 x 76 x 20 cm



BEATRICE MARCHI
SUMMER IN THE NORTH WITH LOREDANA
January 6–February 5, 2017, Hester, New York

It was as if Loredana were the only one floating in the bowl of Endless Shrimp, waiting for returns. In the warmer months especially, she worked hard on her buoyancy. But it was not as if she did not know how her body felt, dangling between fingertips, or surveying familiar landscapes, as she ran her pincers through her hair. She collected her forms' chatter—You'll always be the best, you'll never be my friend. Or, Stop it... I'm not crying. It's the glitter's unbearability in the sun that makes me tear up, I am merely gathering. She often mumbled to herself, seeking inspiration as she wandered through her laminated watergardens, edens of sheen and seafoam: Why won't you listen to me. Let there be power here, amongst the kin of bubbles, the bffs, and the polyps Loredana tasked herself with making her body legible, beach ready. This summer, she needed to know her origin stories, how her world could sing to her. And thus the harvesting of friends as witnesses, "the girls," the nematodes, anchored in assholes, or simply passing through. Susy! Kimberly! Katie! Jacky! Vicky! Isa! Even Bea... especially Bea. All were gathered around Loredana, clapping their hands and claws for her. She reveled in her ability to survive through doing her makeup on the Internet, relaxing in the folds of her webcam, her curtain, her vanity. She nodded at her grainy image, thinking of her friends, who were silently watching from outside the frame. They could never know—it was her moment, and she was a professional. She liked being nervous in its quiet. Loredana considered herself a true Artist, despite the haters. Only, she herself was her canvas of choice. She primed her face and body for her 'Fun in the Sun' tutorial—a look that says, I've come so far, but also, I'm ready to go anywhere; I'm ready to go there. With her palette, Loredana feverishly painted herself into an image reaching towards her most serene likeness, taking inspiration from the Masters who first showed her that even while a world is disappearing, one can suspend and hold it in pigment. Beauty is somewhere, and my hands are capable of it, Loredana mused. She had thought her final product would become immortalized as a classic despite its seasonal flavor, but

she appeared melted, subsumed by and beyond her reference images, disappearing into looks she didn't even know she was capable of. It was a disaster, and she felt like an anxious teen once more. The minutes passed slowly. Still, only 26 likes, all by accounts that will heart just about anything. Frustrated, Loredana abandoned the screen, deciding it might be better to socialize or let the others try to do her makeup for her. But her friends had grown bored and left, tired of her aspirations, seeking an audience of their own. They wanted more consideration—even a comments section would do.

Whose approval did Loredana really need anyway? Despite her anger, the egoic fallout didn't really sink in. With resolve, she turned back to the vanity and contoured a bluish bruise on her cheekbone. Bruises appear any time of year. It would become the prototype for her most widely-viewed livestreamed tutorial. It would bring her fame, an international fanbase, and more beauty samples than she knew what to do with. But right now, it didn't mean shit. Nothing felt real enough.

– Gabrielle Jensen





F/W 2016 (in black), 2016; pastel and acrylic on wood, 102.2 x 139.7 cm



Summer in the North, 2016; pastel and acrylic on wood, 102.2 x 139.7 cm





Loredana across the Windows, 2016 (film still), digital animation HD, sound, 4' 02"

Loredana across the Seasons, 2016, (film stills)

HD video animation, sound; 2'45", loop

→ [VIDEO LINK](#) ←



In the video animation ***Loredana across the Seasons*** (2016) an animation of pastel-drawn images, the shrimp-lady Loredana is seen from behind as she contemplates a series of landscape paintings rushing by her; a wistful digital guitar track accompanies. Moving in a sweeping motion from right to left, Bruegel winters, Morandi autums and Monet summers pass the figure, who drags absent-mindedly her claw arms through her hair.



Exhibition view: Beatrice Marchi 'Summer in the North with Loredana', 2017, at Hester, New York

Amiche Forever, 2017 (film still)
HD video animation, sound, 4' 32"

→ [VIDEO LINK](#) ←

In the video animation *Amiche Forever* (2017) a conversation between Miss Susy and Culinski, which appears through a video call on an iPad screen, shows the two friends arguing in English and native Italian. "Your obsession with having a BFF is ridiculous!" "I want to be International!" The video ends as Culinski receives a makeover reminiscent of a YouTube tutorial, replete with heavy contouring, false eyelashes and labial lipstick, while a hip-hop song about friends plays her out



CONCERT FOR SOLISTA & OTHER SAD STORIES

March 11 - 17, Exo Exo, Paris, 2016

CONCERT FOR SOLISTA WITH ANDREA

included in 'Sever' curated by Sara De Chiara, Galeria Boavista, Lisbon, 2017

CONCERT FOR CABALLEROS

included in 'The Remains of The Day' curated by Rita Selvaggio, Casa Masaccio, 2014

The series of the concerts consists of performances in which the artist interacts live with the image and sound of her videos.





Concert for solista with Andrea, 2017; Performance; sound, with Beatrice Marchi and Andrea Iorio; 2-channel projection with the videos: *Non conosco nessuno*, 2016; *Sorry Help I'm sad*, 2014; *Bye Bye Bye*, 2010; *Tiky Tech Kitty*, 2015; *Solo Show*, 2016; *Dog Funeral*, 2017; *Collection of applause at sunset on the beach*, 2017; approx 30 minutes; Galerias Municipais de Lisboa, Galeria Boavista, Lisbon

Concert for solista with Andrea (2017) shows a long-time collaboration with the young cousin Andrea, that has led to the creation of a series of photos, videos and performances of an annual cadence portraying Andrea since 2009. In this concert the couple plays and sings over the soundtracks of the videos in front of images portraying Andrea's growth over 8 years.



Concert for Caballeros, 2014; Performance; sound, video projection, kitten, voices and texts by artists Alessandro Agudio, Lupo Borgonovo, Beatrice Marchi, Anna Mostosi, Giangiacomo Rossetti; Approx.30 minutes; *The Remains of The Day*, June 21st 2014, Casa Masaccio, San Giovanni Valdarno ph. OKNO

In *Concert for Caballeros* (2014) some artists have been invited to perform and sing their own artist statements over music tracks specifically made for them as their portraits, playing with a kitten in front of the video *Sorry, Help, I'm Sad* (2014) and *Collection of Applauses* (2014)..

SUSY CULINSKI & FRIENDS

a project by Beatrice Marchi, with contributions by: Kostana Banovic, Elisa Barrera, Dafne Boggeri, Benni Bosetto, Rossana Buremi, Ludovica Carbotta, Lia Cecchin, Sara Enrico, Cleo Fariselli, Laleh Firoozi, Gina Fischli, Lucie Fontaine, Anna Franceschini, Kira Freije, Gaia Fugazza, Chiara Fumai, Gery Georgieva, Helena Hladilova, Daniella Isamit Morales, Dori Karbon, Deborah Ligorio, Lucia Leuci, Alice Mandelli, Beatrice Marchi, Anna Mostosi, Saki Nagatani, Ingrid Pucci, Lisa Rampilli, Margherita Raso, Alice Ronchi, Megan Rooney, Agnes Scherer, Elodie Seguin, Giovanna Silva, Cally Spooner, Alice Tomaselli, Serena Vestrucci, Alison Yip, Alexandra Zuckerman.

Fanta Milan, November 28, 2015 - January 31, 2016

Susy Culinski & friends was born from an idea of inviting female artists to create one or more drawings on A4 format, freely inspired by their sexual imaginary. Firstly presented in a large choral installation at Fanta Spazio in 2015, the contributions of 39 artists are then gathered in a publication of 116 color pages published in 2017.



BEATRICE MARCHI
CHE CATTIVA KATIE FOX

January 17 - February 15, 2014, Gasconade, Milan

“Che cattiva Katie Fox” [How mean Katie Fox is!] is the first solo exhibition by Beatrice Marchi (1986, Gallarate, Varese; lives in Milan); and is the first exhibition hosted within these walls to be worthy of the sequence of hashtags: #dance #sex #art #pop #tech.

Ça va sans dire, Beatrice is a woman of choice; and the determination and inventiveness entailed in her creative process prove this—a process manoeuvring through and across several media (from photography, to installation, to music production), but never embracing any of them a priori. Beatrice’s artworks in fact display a pronouncedly camp attitude: if this stems from a sheer celebration of ambiguity as a value, or from a more programmatic attempt at bypassing medium specificity are questions which the works make of the viewer... By the way, in order to prevent that the artworks’ nature remains a taboo and so facilitate their ‘communication’, we would invite the viewer to agree that those in the show, for example, are: an RnB song (Never Be My Friend, 2014), pillowcases (Occhi tristi, 2014), puppy dresses (Squirry, Foxy, 2014), and frames for daydream images (B.B. Blue, Mandy & Sandy at the Beach, 2014).

The exhibition’s protagonist is Katie Fox: an avatar, a Basset Hound dog, a younger sister, a fantasy character, a samaritan girl, a pop star, a jeune fille, a mistress, and so on. Her different incarnations furnish a set of case studies, to be exploited for testing logics and dynamics behind the exercise of moral judgment and its affecting the perception of the social context we belong to. Why for example are the behavior and the sensitivity of certain characters, such as children and animals, free from moral judgement? And why in others, such as teenagers, do they take on excessively moralistic attitudes? As with children and animals, nature ignores culture, for teenagers love can only be followed by hate— and in between there remains only opportunism, the role playing which leads one to pretend to love or hate...

The artworks in the show distil aesthetic languages which mass culture has apparently digested, but have nevertheless conserved an intrinsically radical feature which allows for any of their ‘formalizations’ which lack a true communicative need to instead assume grotesque tones. For example, cinema, comics and video games have liberated fantasy fiction in the adults world; young women dressed up like mermaids inhabit the limbo between a carnival mask, typical of a child’s imagination, and an alluring outfit, which betrays an awareness of the seductive power of a mature body. To continue the argument: today the sound of RnB is universally recognized within the vocabulary of pop music; an RnB song, in which male voices mimic female voices, themselves replicating an overblown chat conversation between hot-tempered teenagers, suggests that mishmash of a craving for social redemption and schmaltzy emotivity which RnB embodies—that’s how we ball out. And we won’t carry on into discussing the sexual deviations of BDSM practices, and the blend of pleasure and pain. Beatrice Marchi’s artworks seem to imply a vision in which art is trapped in its own commenting strategies and ‘cynical’ interpretation of social phenomena; art itself dishes out a plethora

of judgements, which do not restrict themselves to aesthetic categories—its area of jurisdiction, one could say—but overflow into the reign of morality. Artistic language betrays indeed a tendency toward affectation: it is often mischievously cryptic, self referential, boastful, and again moralistic; it tends to repress any vision of art as a scenario of sharing and collaboration, and celebration of the wide emotional spectrum encompassed by human heart... Even this text isn’t free from this criticism: it pursues assertiveness, in order to legitimize itself and the subject it depicts—unfortunately, it won’t ever be strong enough to present these artworks as the creations of a woman in the prime of her life, a failed lap dancer, and probably our BFF.

- Michele D’Aurizio



Exhibition view: 'Che cattiva Katie Fox' 2014; Gasconade, Milan with the audio

Never Be My Friend, 2014; Audio track Dolby Digital 5.1, sound; voices: Alessandro Agudio, Marco Basta, Dario Guccio, Jacopo Mazzetti, Andrea Romano, Giangiaco Rossetti, Mattia Ruffolo, Davide Stucchi; 10:13 minutes

→ [SOUND LINK](#) ←

Rex, Gimy e Lulù, 2010;

A family of dogs (father, mother and son dogs) reunited for one night, Milan, 11st October 2010



Beatrice Marchi

born in Gallarate, 1986, lives and works in Berlin

Education

- 2017 Master of Fine Arts, Painting, Jutta Koether’s class, HfbK Hochschule für bildende Künste, Hamburg
- 2009 Bachelor of Fine Arts, Painting, Alberto Garutti’s class, Accademia di Belle Arti di Brera, Milan

Solo and two-persons shows, presentations and screenings

- 2023 Friend-chips, Pogobar, KW Berlin
- 2022 Who crushed the Evil Turtle?, Galleria Federico Vavassori, Milan
- 2021 La Città e i Perdigiorno, two-person show with Mia Sanchez, Istituto Svizzero, Milan
Lezioni d’Italiano, performative lecture curated by Milovan Farronato, Fiorucci Ar Trust
Beatrice Marchi, screening, OGR Art Corner - Officine Grandi Riparazioni Turin
- 2020 Happy Yellowing, Sandy Brown, Berlin
Beatrice Marchi (screening) curated by Pierpaolo Pancotto, La Fondazione, Rome
Beatrice Marchi (screening) Art Viewer Screen, curated by Elise Lammer
- 2019 Le Amiche, curated by Rita Selvaggio, Casa Masaccio, San Giovanni Valdarno
- 2018 The Mafalds, Riverside Space, Bern
- 2017 Ruffiana la Mafalda e la Loredana del Villaggio, Collezione Iannaccone, Milan
Summer in the North with Loredana, Hester, New York
- 2016 Concert for solista and other sad stories, Exo Exo, Paris
- 2015 Susy Culinski and friends, Fanta Spazio, Milan
- 2014 The Www, with Francisca Silva at Risse, Varese
Che Cattiva Katie Fox!, Gasconade, Milan

Group shows, presentations and screenings

- 2023 The 3rd rule of thumb, curated by Kaspar Müller, Galleria Vavassori, Milan
Hope, curated by Leonie Radine, Bart Van Heide, DeForrest Brown Jr. Museion, Bozen
Pittura Italiana, curated by Damiano Gulli, Triennale Milano, Milan
Draw a door in the wall and slip through it, Belenius, Stockholm
Italics / Panorama L’Aquila, curated by Cristiana Perrella, L’Aquila
Portraits, curated by Valentin Cafuk, Heckmannufer 7, Berlin
- 2022 Hyper, Fantazia, Buenos Aires
Performative 02, curated by Bartolomeo Pietromarchi, MAXXI L’Aquila
Premio Part, PART Rimini
The Eye of the Fly, Spoiler Zone, Berlin
Role Play, curated by Melissa Harris at Fondazione Prada Osservatorio, Milan and at Prada Aoyama, Tokyo

- 6 Bagatelles, at Federico Vavassori, Milan
- 2021 In Difficult Times, curated by Peter Geller, Bethanien Projectraum, Berlin
Retrofuture, curated by Luca Lo Pinto, MACRO, Rome
- 2020 Kino Süd, artist video screening curated by Weiss Falk
Morangos com Açúcar, curated by Bruno Zhu, A Maior, Lisbon
- 2019 Kyffhäuserstraße 31, curated by D. Brzek and S. Curaj , Ginerva Gambino, Cologne
Doing Deculturalization, curated by Ilse Lafer with Francesca Lacatena and Frida Carazzato, Museion, Bozen
The Art Side of Kartell, curated by Rita Selvaggio and Ferruccio Laviani, Palazzo Reale, Milan
Immersione Libera, with The Mafalds / The Escape, Teatro Franco Parenti, Milan
- 2018 That’s It! curated by Lorenzo Balbi, MAMbo, Bologna
Coming Soon, curated by Mira Asriningtyas, Nora Heidorn and Kari Rittenbach, Fondazione Sandretto Re Rebaudengo, Turin
Kathy Acker: Who wants to be Human all the Time, curated by Jenny Schlenzka and Bjarne Melgaard, Performance Space New York, New York
Helen Chadwick, Beatrice Marchi, Rosa Panaro, Suzanne Santoro, curated by Francesca Lacatena, Sandy Brown, Berlin
Amore Atomico di Amore di Lava, curated by Green Tea Gallery, Federico Vavassori, Milan
Cabaret by Loredana (performance) at Open Studios curated by Martina-Sofie Wildberger and Elise Lammer, Swiss Institute Rome
- 2017 Sever, curated by Sara De Chiara, Galeria Boavista,Lisbon
Millenial Feminism, curated by Sarah Mc Greiche, Galerie L’inconnue, Montreal
In the land of Skeletons by Michele Di Menna, Galerie der Stadt, Schwaz
- 2016 16th Art Quadriennial, Altri tempi, altri miti, Ehi, Voi!, curated by Michele D’Aurizio, Palazzo delle Esposizioni, Rome
- 2015 Basic Instinct, curated by Attilia Fattori Franchini, Seventeen, London
Le Lait du miroir, curated by Martina Sabbadini at 6B, Paris
Zombie Routine, curated by Exo Exo at New Galerie, Paris
Paramount Ranch Art Fair, with Gasconade, Los Angeles
- 2014 Glitch, curated by Davide Giannella,PAC, Milan
Mess on a Mission, curated by Gasconade, Art-O-Rama, Marseille
The Remains of the Day, curated by Rita Selvaggio, Casa Masaccio Arte Contemporanea, San Giovanni Valdarno
- 2013 Rosa Titanica, Gasconade Guest, Rome
Oltremare, curated by Luca Cerizza, Galleria Vistamare, Pescara

- 2012 FW2013RTW (Kudos) curated by Michele D'Aurizio, Galleria Federica Schiavo, Rome
Fuoriclasse, curated by Luca Cerizza, GAM, Milan
Sotto la strada, la spiaggia, curated by Benoit Antille, Michele Fiedler, Andrey Parshikov,
Fondazione Sandretto Re Rebaudengo, Turin
PosePosition, curated by Gasconade, Galerie 1m3, Lausanne
- 2011 After Prisma, curated by Paolo Emilio Antonioli, Villa Romana, Florence
Agenzia 200, curated by Alberto Garutti, Francesca Pagliuca, UniCredit Studio, Milan

Artist residencies, workshops and prizes

- 2023 Artevisione, workshop and finalist, Careof, Milan
- 2022 Stiftung Kunstfonds NEUSTART KULTUR-Stipendium 2022 recipient
Premio Part 2022, winner
- 2019 Workshop: Q-Rated 2019, with Cally Spooner, Richard Birkett, Marie de Brugerolle cu-
rated by Sarah Cosulich, Quadriennale di Roma at Pirelli Hangar Bicocca, Milan
- 2018 Premio Termoli 2018, finalist
- 2017 Artist residency: INCURVA Curva Blu, Ex Stabilimento Florio, Favignana
- 2010 Artist residency: Real Presence, Belgrade

Texts and catalogues

- 2023 Cloe Piccoli, The List, Door, Repubblica, October 2023
Leonie Radine, Bart Van Heide, DeForrest Brown Jr Hope (catalogue) Museion, Bozen,
September 2023
- 2022 Fabio Cherstich, "Beatrice Marchi: a shared intimacy" CAP 74024, December 2022
Gea Politi, "Speciale Arte: Beatrice Marchi", (article) D di Repubblica, July 2022
Mariuccia Casadio, "Tra Fiction e Realtà, Beatrice Marchi", Vogue Italia, May 2022
Steven Warwick "Staging Evil: Beatrice Marchi", Flash Art, March 2022
Melissa Harris, "Role Play" cat. Fondazione Prada, 2022
- 2021 "Who wants to be a Perdigiorno?", conversation with Gioia Dal Molin, Attilia Fattori
Franchini and Mia Sanchez, published by Istituto Svizzero and Flash Art, 2021
- 2020 Alexandra Tretter "Spieglein, Spieglein" (review), Texte zur Kunst, September 2020
Dennis Brzek, "Beatrice Marchi role plays in Happy Yellowing" (review), AQNB, April
Beate Scheder "Loredana mit den Scherenarmen" (review), Taz die Tageszeitung,
March 2020
- 2019 Anna Franceschini, "Review: Beatrice Marchi, Le Amiche Casa Masaccio", Flash Art,
Nov. 2019
Immersione Libera (catalogue) texts by Giulia Colletti, Marina Nissim, Giovanni
Paolin, Galleria Continua, 2019
Rita Selvaggio and Ferruccio Laviani, The Art Side of Kartell (catalogue) Skira 2019
- 2018 Francesco Garutti, "Artist's things, Beatrice Marchi", (article) Icon Design 2018
- 2017 K. Rittenbach, N. Heidorn and M. Asriningtyas, Coming Soon (catalogue) FSRR

- Beatrice Marchi: In Pratica (catalogue) texts by R. Paterlini, G. Iannaccone, Colle-
zione Iannaccone, Mousse 2017
- Susy Culinski & Friends, (artist book) published by Beatrice Marchi and Fanta Mi-
lan, 2017
- Attilia Fattori Franchini, "Beatrice Marchi", (article) CURA 25, June 2017
- Laura McLean-Ferris, "Review: Beatrice Marchi", Artforum, March 2017
- Jack Gross, "Review: Beatrice Marchi, Hester/New York" Flash Art Intl, Jan. 2017
- 2016 Altri tempi, altri miti, 16th Art Quadriennial, (catalogue) Nero Editions
Michele D'Aurizio, "Beatrice Marchi," Flash Art Italia, July/August 2016
- 2015 How to sleep faster #6, published by Arcadia Missa, London, 2015
Vincenzo Latronico, "Beatrice Marchi: Susy Culinski & Friends," Frieze, Dec. 2015
Marco Tagliafierro, "Susy Culinsky & Friends" (review), Artforum, Dec. 2015
- 2012 Fuoriclasse (catalogue,) text by Luca Cerizza, Kaleidoscope, Milan 2012