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Using various media such as video, performance, and painting, I work through a series of characters inspired by the figure of the clown. These characters allow me to narrate personal experiences and question collective issues such as gender stereotypes, the need for belonging, and power dynamics.

FROZEN IN THE NORTH, 2024
Scheusal, Berlin

The exhibition brings together a video animation, an installation, and a performance that address the theme of immobility as an imposed condition.

The project starts from a speculative scenario in a city where walking or cycling is no longer allowed. In this context, immobility becomes the norm, and the body responds with a total shutdown, inspired by the instinctive reaction known as freezing — an automatic nervous system response to perceived threat, in which the body becomes completely immobilized, unable to move or react.

The performance unfolds in dialogue with the sounds of the video and the installed elements. The exhibition space is dominated by stillness, but in contrast to this condition, a series of bags move autonomously. They are the only elements in motion within an otherwise frozen environment.





Frozen in the North, 2024; installation view at Scheusal Berlin (photos: Nick Ash)





Frozen in The North is a video animation featuring a handbag as the protagonist. Inspired by a subway journey where only objects appear to move, the work is created using hand-drawn illustrations animated digitally. The bag is shaken and thrown around inside a tunnel that gradually transforms into an anatomical passage of the human body, eventually losing its fringes in the process. The soundtrack is composed of samples recorded from Berlin's public transport system.

Frozen in the North, 2024; (film stills)
Videoanimation, 4K, sound, loop; 03'16"

<https://vimeo.com/1047834973>





In this performance, three performers inhabit the installation as if waiting for public transport that never seems to arrive. Their gestures revolve around a quiet choreography of handbags — passed, held, and swung — subtly concealing their hands. The bags become both props and barriers, creating a tension between presence and absence. At a musical cue, the performers sing blending their voices with the video's soundtrack and momentarily breaking the stillness with a shared harmony.

Frozen in the North, 2024;
performance, 30 minutes



FORT BIENNALE 01, In the Body of Language, 2024
curated by Ulrike Buck and Margareth Kaserer
Fortezza Festung Franzenfeste (BZ)

Next pages: installation view, Fort Biennale 01, In the Body of Language;
(photos: Tiberio Sorvillo)



Keine Schufa keine Anmeldung, keine Anmeldung keine Schufa,
2024;
Oil on canvas, 120 x 105 cm



IMMATURITY, MATURITY AND CHRISTMAS, 2022

included in:

ROLE PLAY, curated by Melissa Harris
Osservatorio Fondazione Prada, Milan

Immaturity, Maturity and Christmas presents a series of works centered around the story of Katie Fox, one of the artist's alter egos—an ex-teen star who rose to popularity through her “badness,” now facing social exclusion in adulthood. A turning point arrives after an encounter with an evil turtle and the rediscovery of her guilty conscience (*When Katie Fox met the Evil Turtle*, 2022).

In the performance *Katie, The Friends & Christmas*, Katie attempts to appear “good” by building a Christmas tree, aided by the band The Friends, who stage a parade and support her public redemption by playing and singing live in dialogue with the video's soundtrack. The installation presents the remnants of this attempt (*Katie's New Friend*, 2022).

Including the works:

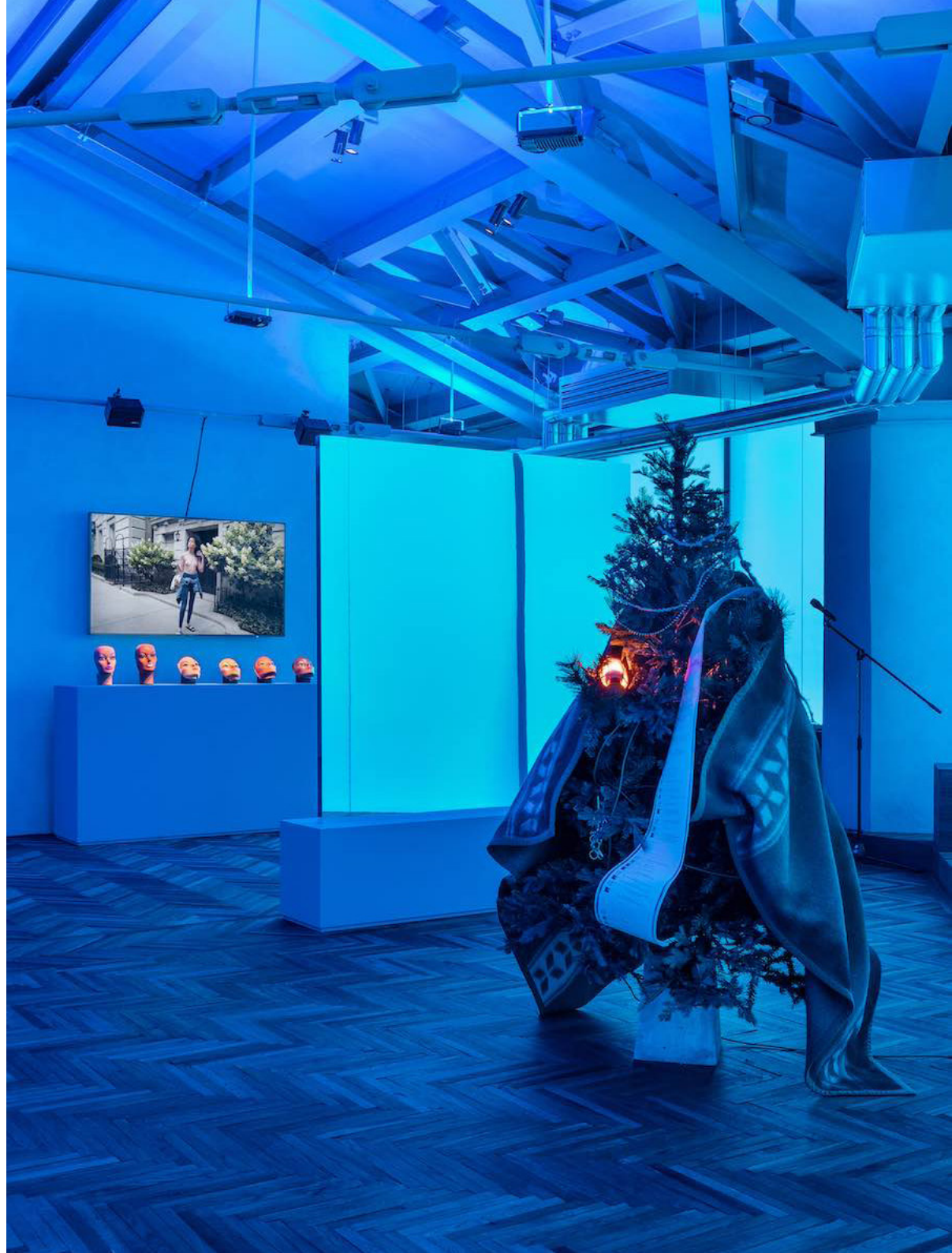
Katie's New Friend, 2022; Christmas tree, blanket, bracelets, lamp, cable, necklaces, paper, various dimensions

Katie, The Friends & Christmas, 2022; Performance, 2 hours

When Katie Fox met the Evil Turtle, 2022; Video, hd, sound, 10'13'

***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)





Katie, The Friends & Christmas, 2022;

Performance, 2 hours; with: The Friends, Christmas tree, light, paper, microphone, sound, loudspeaker boxes; costumes by Nelly Hoffmann;
Osservatorio Fondazione Prada, 18th February 2022 (ph: Niccolò Quaresima)



Katie, The Friends & Christmas, 2022;

Performance, 2 hours; with: The Friends, Christmas tree, light, paper, microphone, sound, loudspeaker boxes; costumes by Nelly Hoffmann;

Osservatorio Fondazione Prada, 18th February 2022 (ph: Niccolò Quaresima)

<https://vimeo.com/697893430>



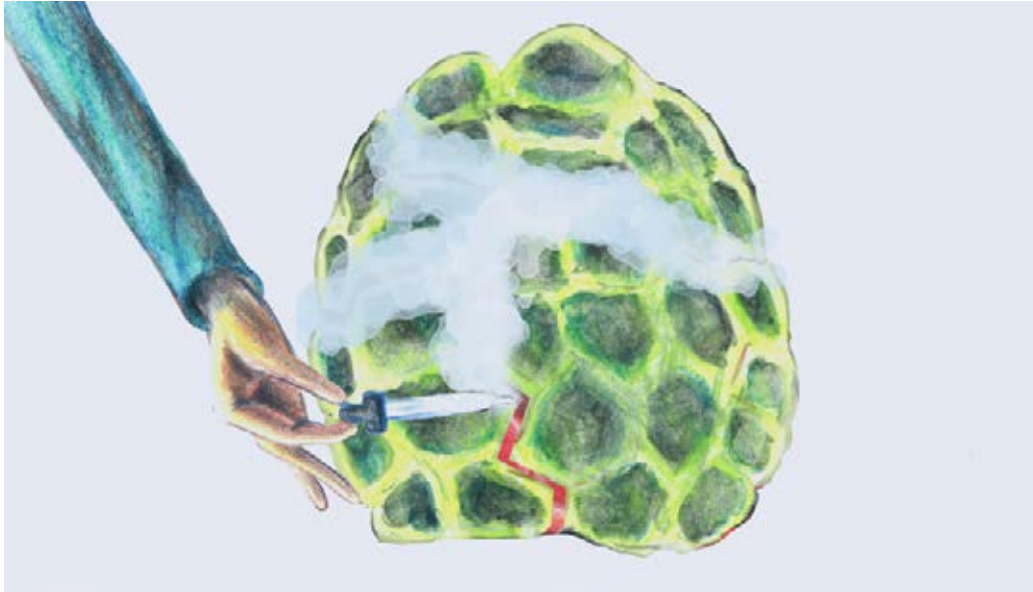


When Katie Fox met the Evil Turtle, 2022
Video, hd, sound, 10'13"; exhibition view "Role Play"
Osservatorio Fondazione Prada, Milan (ph: Delfino Sisto Legnani)

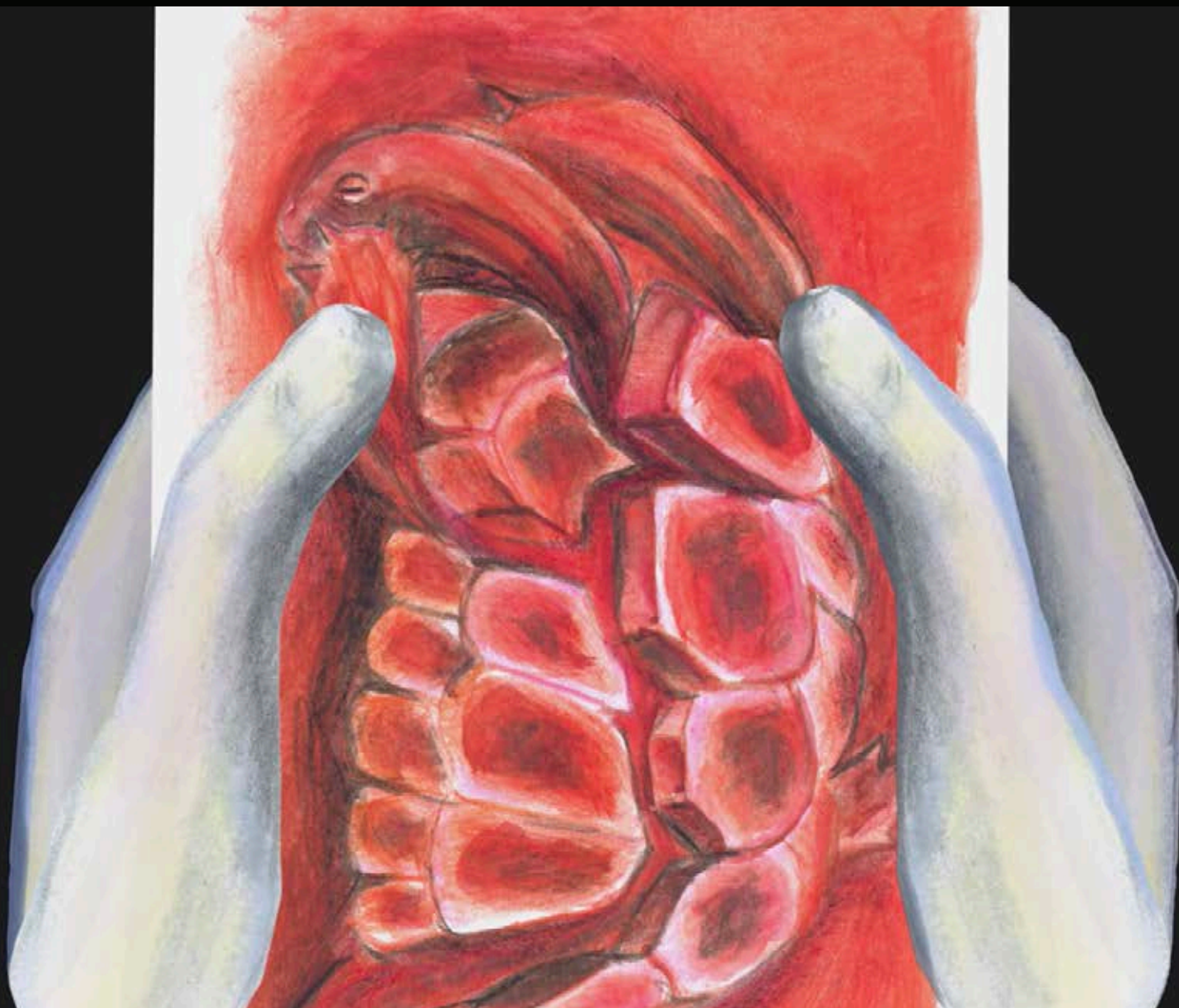
When Katie Fox met the Evil Turtle, 2022; (film still)

Video hd, sound; 10'13"

<https://vimeo.com/688048540/184157fc85>









When Katie Fox met the Evil Turtle, 2022; (film still)

Video hd, sound; 10'13"

<https://vimeo.com/688048540/184157fc85>

In the 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.

Written and directed by Beatrice Marchi

With: Beatrice Marchi (as Katie Fox and The Photographer), Ciuffa (the turtle)

Voices: Julia Dubsky (as The Photographer), Nonna Bertilla Casarotto (as Ciuffa), Alessandro Agudio (as Susy), Beatrice Marchi (as Katie Fox).

Camera: Camila Armas, Eva Vallania, Rebecca Carbon

2D animation: Beatrice Marchi

Music by Beatrice Marchi

Music production by Riccardo Marra

Made with the support of Fondazione Prada

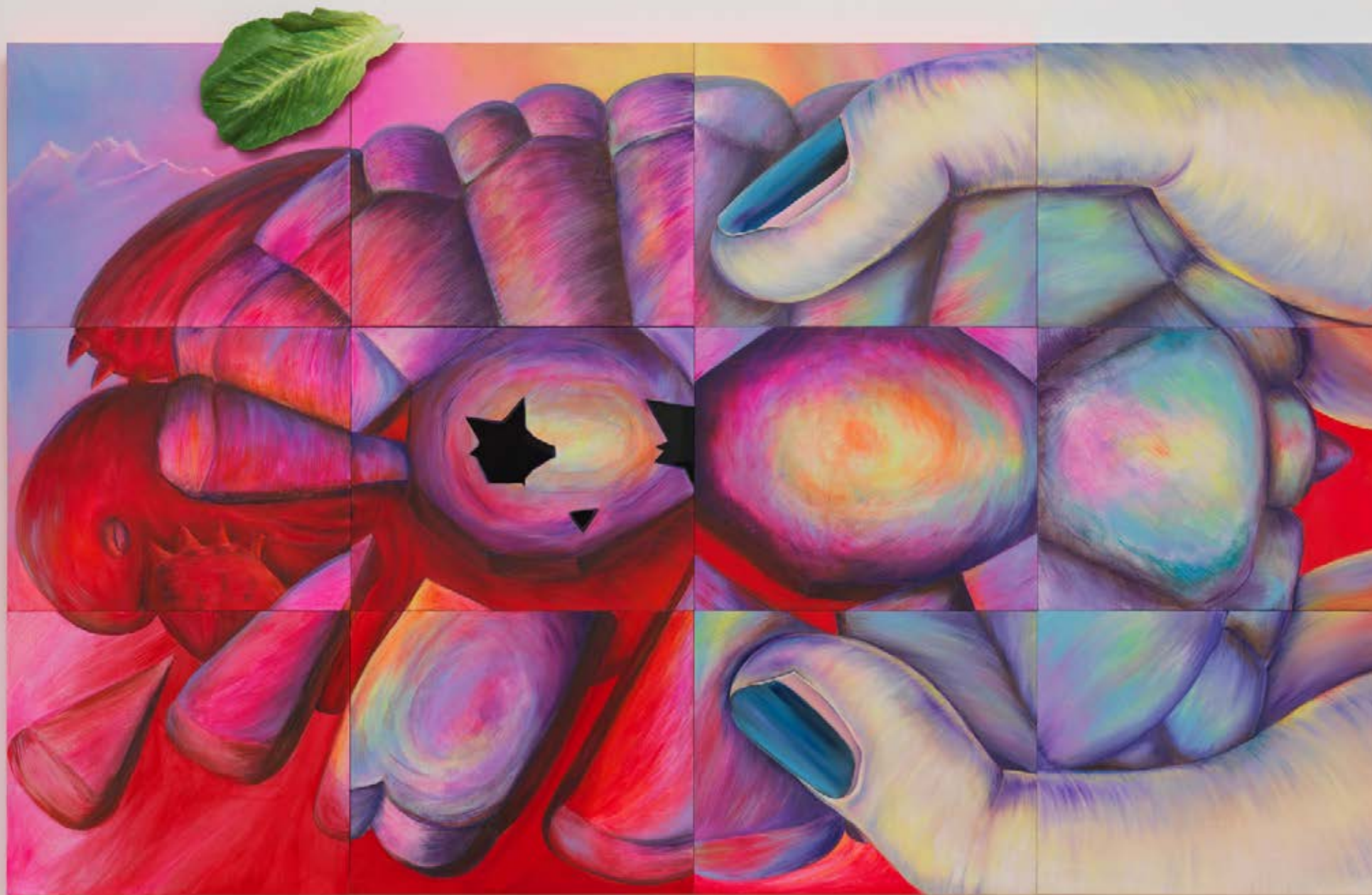
PITTURA ITALIANA OGGI , 2023
curated by Damiano Gullì
Triennale, Milan

Next pages: *Who crushed the Evil Turtle?* 2022 (oil and acrylic on panels) and *Cielo*, 2023 (wall painting); installation view, at Triennale, Milan (ph: Gianluca Di Ioia)





WHO CRUSHED THE EVIL TURTLE? , 2022
(solo show)
Galleria Federico Vavassori, Milan



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



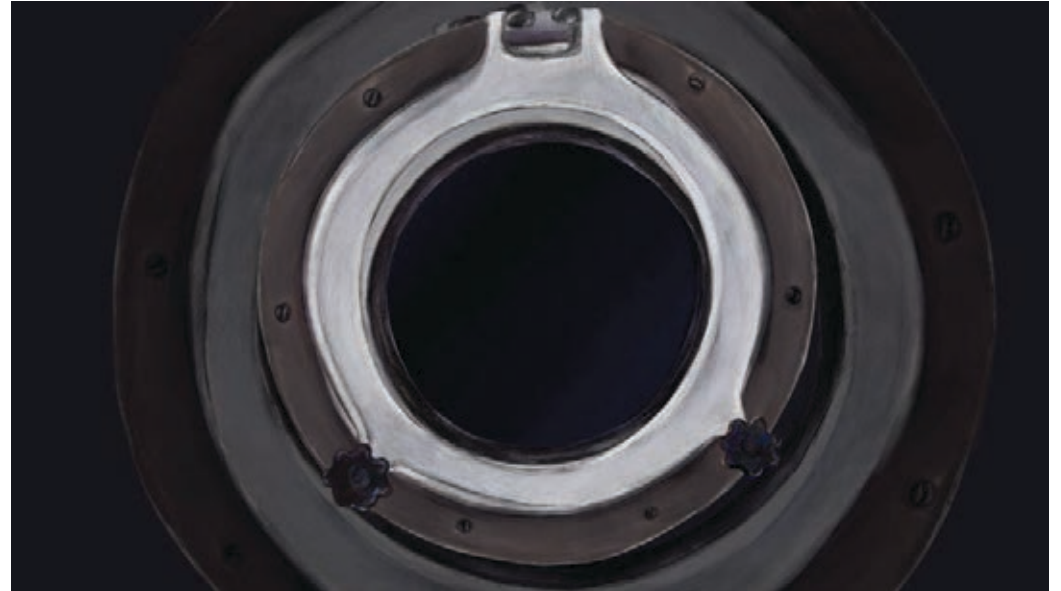




The Good/Bad Mafalda, 2022;
oil on wooden panels, acrylic under glass, metal hinges, 45 x 131,5 cm



Your reflection is my possession of your projection in my direction, 2020; (film stills)
Videoanimation, hd, sound, loop; 02'47''
Realized with the support of OGR
<https://vimeo.com/773049478>





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



Chamomile tea handbags, 2022;
mixed media on chamomile tea bags, dimensions variable



THE PHOTOGRAPHER LENS

included in:

Hope, curated by Bart Van Heide, Leonie Radine, DeForrest Brown Jr. Museion, Bozen, 2023

/ La Città e i Perdigiorno, curated by Gioia Dal Molin, Istituto Svizzero Milan, 2021

Next page: *The Photographer lens*, 2021, camera, concrete, glass, rubber, pvc, steel, aluminum, tripods,
190 x 130 x 100 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)

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





Salami, 2023;
Oil on wood, acrylic under glass, two parts, 40 x 65 x 3 cm

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



20.000,5 lens, 2023;
Acrylic on polyester, 40 x 30 cm



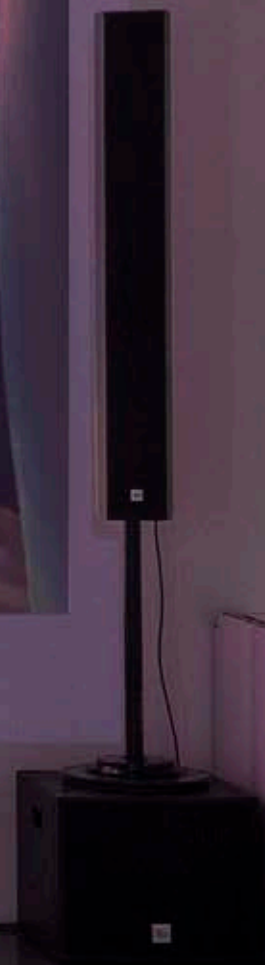


The Photographer, 2020; acrylic and pastel on wooden panels, acrylic on glass, 210 x 132 cm; exhibition view, Istituto Svizzero Milan

THE PHOTOGRAPHER & THE FRIENDS (IN THE PARALLEL WORLD), 2021

La Città e i Perdigiorno (two-persons show with Mia Sanchez)
curated by Gioia Dal Molin, Istituto Svizzero Milan, 2021

Next page: *The Photographer & The Friends (Nel Mondo Parallelo)*, 2021;
video hd, sound, loop 15'38"; exhibition view, Istituto Svizzero Milan (Ph.: Giulio Boem)



The Photographer & The Friends (Nel Mondo Parallelo), 2021;
video hd, sound, loop, 15'38"; (film still)

<https://vimeo.com/568829461>









The Photographer & The Friends
(Nel Mondo Parallelo), 2021;
 video hd, sound, loop, 15'38"; (film still)

<https://vimeo.com/568829461>

Created using a mixed technique combining animation and live action, and featuring an ensemble of voices alternating between playback and real voices, *The Photographer & The Friends (In the Parallel World)* (2021) presents a confrontation between The Photographer and the band The Friends, which gives rise to a debate shaped by the doubts and contradictions of a generational conflict. The band attempts to break down the separation between audience and performers, while the Photographer tries to capture a dramatic moment using a long telephoto lens. The film reflects on the image as a form of consumption, and on the pursuit of emotion through other people's experiences turned into spectacle.

Written and directed by Beatrice Marchi

With: Rebecca Carbon (as Susy), Andrea Iorio (as Andrea), Riccardo Iorio (as Katie), Beatrice Marchi (as Loredana and The Photographer), Valentina De Zanche (as Gigi), Bart (as Bart), Simone Rovellini (as The Photographer's Helper). Voices: Julia Dubsky (as The Photographer), Andrea Iorio (as Andrea), Alessandro Agudio (as Susy), Rebecca Carbon (as Culinski), Celeste Salzillo (as Katie), Nonna Bertilla Casarotto (as Loredana), Beatrice Marchi (as Mafalda), Giulio Scalisi (as Gigi)

Art direction: Beatrice Marchi

Director's assistant: Simone Rovellini

Camera: Federico Busatto

Assistant: Eva Vallania

Mafalda puppeteer: Simone Rovellini

Costumes: Dory Karbon

Make-up artist: Camila Armas

Sound design: Riccardo Marra

Video editing and 2D animation: Beatrice Marchi

Music by Beatrice Marchi

Music production: Riccardo Marra

Vocals by Celeste Salzillo

Made with the support of the Istituto Svizzero and Fiorucci Art Trust

HAPPY YELLOWING, 2020
(solo show)
SANDY BROWN, Berlin



Happy yellowing, 2020; polymer clay, papier-mâché, resin, faux leather, padding, steel, wheels, audio; dimensions variable





Exhibition view, Happy Yellowing at SANDY BROWN, Berlin

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



LE AMICHE, 2019

(solo show)

curated by Rita Selvaggio

Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno



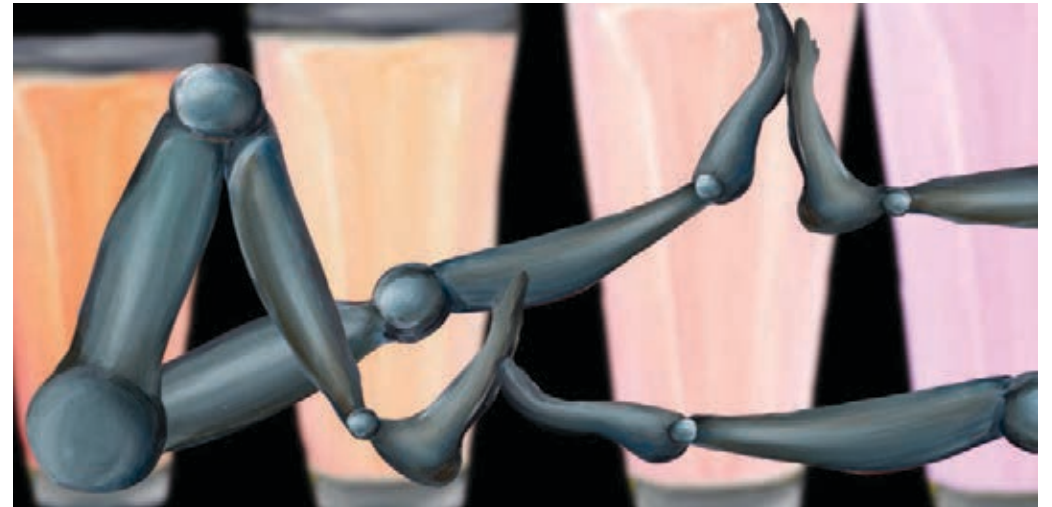
Autoritratto dormiente in 'Der Jungbrunnen', 2019; video animation (hd, sound, loop), 5'40";
Exhibition view: Beatrice Marchi 'Le Amiche' 2019, Casa Masaccio Centro per l'Arte Contemporanea (ph: OKNOstudio)





Autoritratto dormiente in 'Der Jungbrunnen'; 2019;
(film still) Video animation; hd, sound, loop; 5'40"
<https://vimeo.com/362145334>

Autoritratto dormiente in 'Der Jungbrunnen' (2019) is a video animation realized with animated paintings. The Fountain of Youth taken from a Lucas Cranach the Elder's painting becomes the set in which my self portrait as a puppet with closed eyes, pedals incessantly supported by its double.



Exhibition view *Le Amiche*, 2019, Casa Masaccio Centro per l'Arte Contemporanea
(ph. OKNOstudio)







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





Fringed Waterfall Backpack, 2019;
oil on canvas 70 × 60 cm



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



Exhibition view: Beatrice Marchi, 'Le Amiche', 2019, Casa Masaccio Centro per l'Arte Contemporanea ph OKNOstudio

The Escape, 2019 (film stills)
HD video, sound; 5'46", loop
<https://vimeo.com/362145334>

The Escape (2019) is an alleged vacation slideshow of a dog family during their stay in a hotel, after escaping from their human families.





THE MAFALDS

Riverside Space, Bern, 2018

/ Teatro Franco Parenti, Milan, 2019
curated by Giulia Colletti

The Mafalds is a body of work built around the story of a dog family, comprising a performance, a video animation, and an installation presented at Riverside Space in Bern and Teatro Franco Parenti in Milan. The installation includes domestic objects, papier-mâché sculptures, and glass paintings, all of which are activated during the performance. The puppets are brought to life through a song that intertwines with the video's soundtrack.



The Mafalds, 2018,-performance,. Teatro Franco Parenti, Milan, photo: Melania Dalle Grave



The Mafalds, 2018; performance
Teatro Franco Parenti, Milan (ph.): Melania Dalle Grave
<https://vimeo.com/312263528>

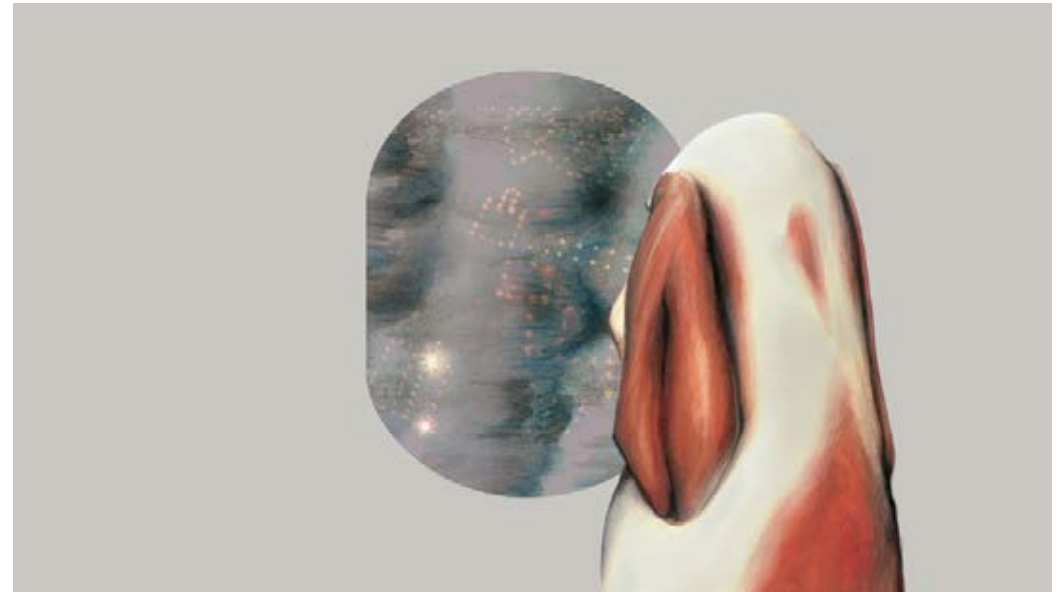
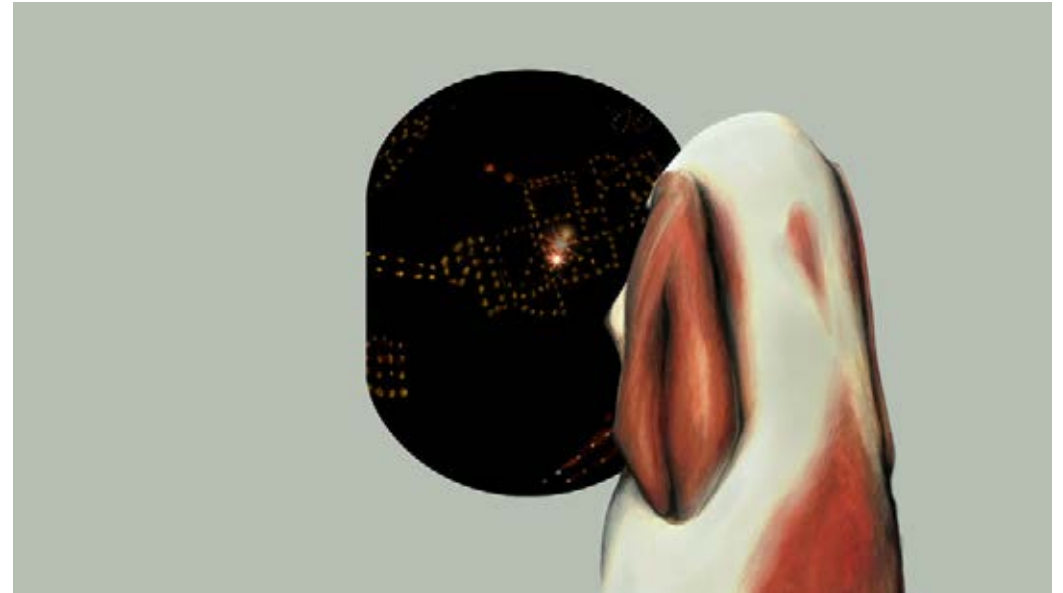




The Mafalds, 2018; performance
Teatro Franco Parenti, Milan (ph.): Melania Dalle Grave
<https://vimeo.com/312263528>

A dog named Mafalda is the protagonist of the performance *The Mafalds*. Drawing from Jean-Luc Lagarce's play *Juste la Fin du Monde* (1990) and Xavier Dolan's 2016 film adaptation, the story begins with Mafalda's desire to reunite with her dog family after years of seclusion. The pack gathers for a dinner during which Mafalda discovers that her dream of identifying with her own group is unattainable. Inspired by puppet theatre, the performance used voice and movement to animate each character, all crafted from papier-mâché.

Written and directed by Beatrice Marchi
With: Beatrice Marchi, Giulia Colletti and Mia Sanchez
Art direction: Beatrice Marchi and Dorella Carbon
Music by Beatrice Marchi
Costumes by Bertilla Casarotto
Made with the support of Riverside Space and Galleria Continua

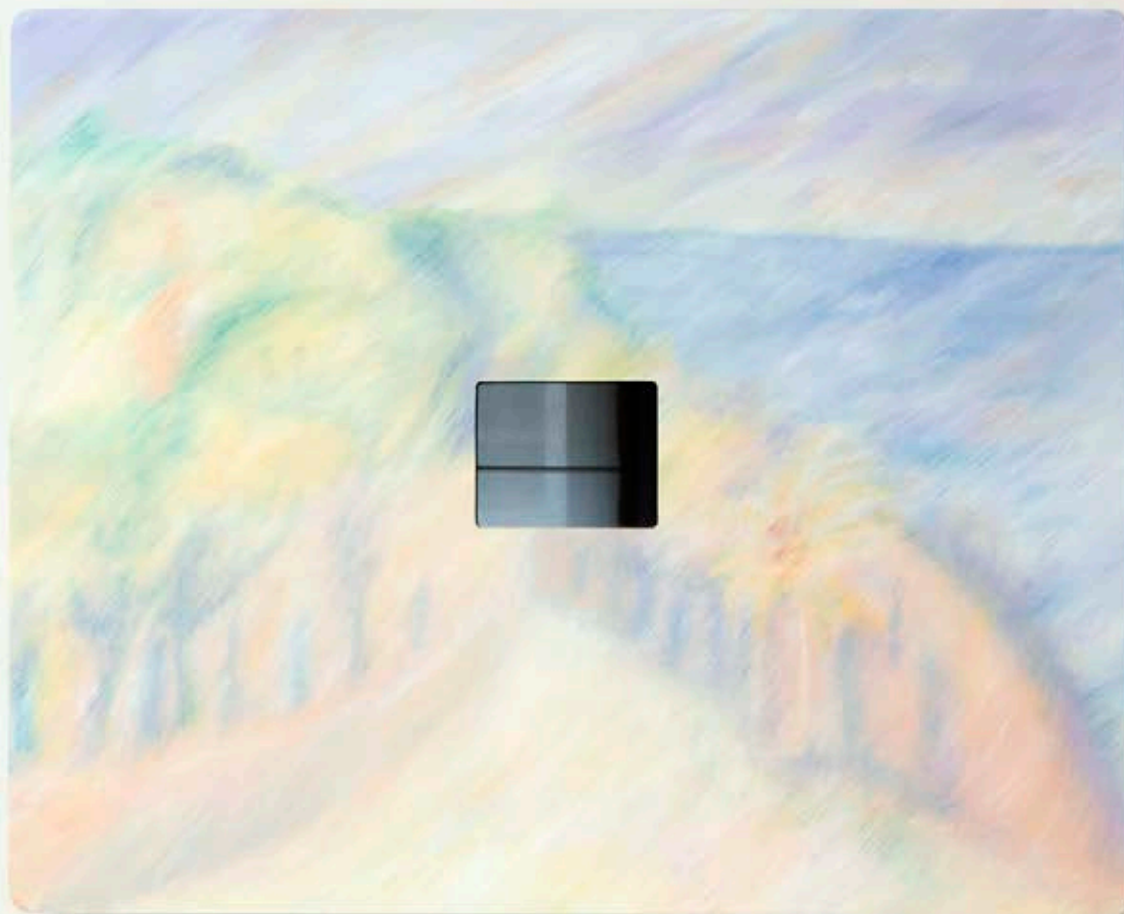




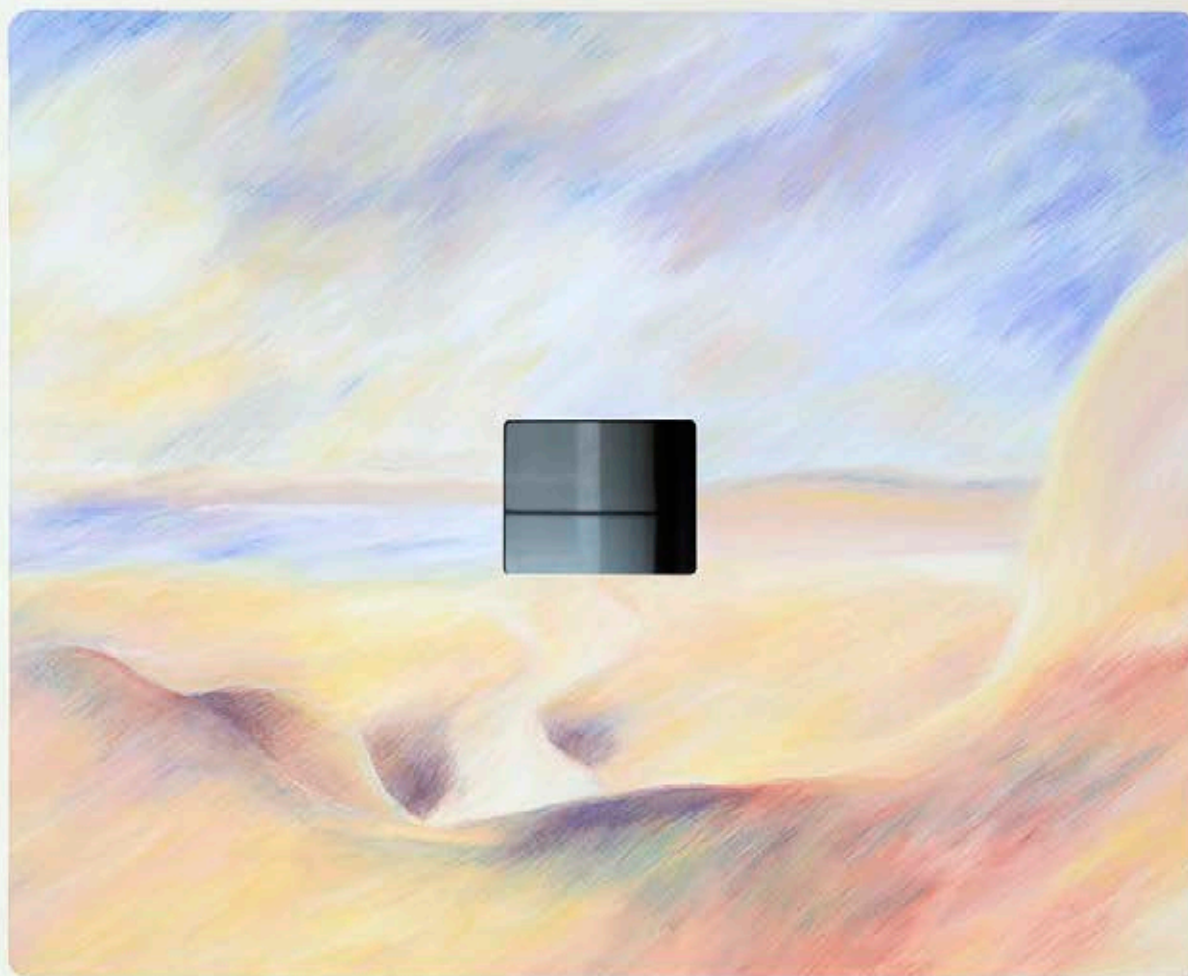
Exhibition view: 'Doing Deculturalization' Museion © Museion Bozen/Bolzano. Photo: Lineematiche – L. Guadagnini / T. Sorvillo



Mother and daughter cycling in front of waterfalls, 2018; acrylic on linoleum, aluminium, 280 x 160 cm



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





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

STORY OF A GIRL BAND, 2018

included in:

Kathy Acker: Who wants to be Human all the Time
curated by Jenny Schlenzka and Bjarne Melgaard
at Performance Space New York

/ Amore Atomico di Amore di Lava
curated by United Brothers
at Green Tea Gallery @ Federico Vavassori, Milan



Story of a girl band, 2018; (film stills)
video animation, hd, sound, 5'35"

<https://vimeo.com/260125831>







Story of a girl band, 2018; (film still)
video animation, hd, sound, 5'35''
<https://vimeo.com/260125831>

Story of a Girl Band (2018) is a video animation made with animated paintings. It depicts a group of figures becoming a girl band on an airport treadmill. The background landscape, inspired by Hieronymus Bosch's *Christ in Limbo*, gradually explodes into a red carpet, where the formation of the new band is staged.

Written and directed by Beatrice Marchi
Voices by Alessandro Agudio, Marvin Moises Almaraz Dosal,
Beatrice Marchi, Giangiacomo Rossetti, Davide Stucchi
2D animation by Beatrice Marchi; music composed by Beatrice Marchi; master-
ing by Franco Cufone
Produced with the support of Performance Space New York

LOREDANA

Loredana is a recurring character in Beatrice Marchi's work, often described as the artist's clown. Instead of a red nose, her vulnerability is expressed through the shrimp claws she has in place of arms. Loredana navigates the discomfort of trying to enter the professional world, embodying a fragile and ambiguous form of ambition. Across a series of video animations, performances, and installations, she appears as Loredana the masseuse, the waitress, the dancer—figures through which she attempts, and repeatedly fails, to define herself as a professional. Each role becomes a tragicomic adventure, marked by physical limitations, social expectations, and the quiet persistence of someone who wants to belong, but isn't quite made to.

With the works:

Cabaret And Concert With Loredana, 2017; Performance 30 min.; Galerie der Stadt Schwatz

Chamomile Therapy By Loredana, 2017; Performance
Performance Space New York, 2018
/ KAYA HOUSE Madre, Napoli, 2017

Loredana's Friends; 2018; video and posters; Incurva, Favignana

Loredana La Cameriera Con Le Chele, 2019
Palazzo Reale, Milan, 2019

Loredana across the Landscapes, 2017; videoanimation, hd

Loredana across the Seasons, 2016; videoanimation, hd



2001	white
2002	blue
2003	green
2004	gold
2005	high
2006	pink
2008	late
2009	lime
2010	red
2012	beige
2013	green
2014	light green
2015	dark green
2016	light green
2017	dark green
2018	light green
2019	dark green
2020	lonely
2021	white
2022	blue
2023	green
2024	gold
2025	high
2026	pink
2028	late
2029	lime
2030	lonely

“Some chips with the aperitivo?”

One of Loredana’s first experiences as an adult in the world was working as a waitress. “If you can’t deal with bars, you can’t deal with the city,” someone once told her. She wanted to learn how to become serious, with that kind of intelligence only mature people with experience and problems seem to have. Though she hid her claws and smiled while handing out her CVs, finding a job wasn’t easy. As soon as employers discovered she didn’t have normal arms and couldn’t serve tables, they sent her away—rudely.

When managers and bartenders humiliated her with obvious jokes about her claws, she pretended not to care and smiled instead. Still, she couldn’t accept living in the city without knowing how to survive in it. So she kept working on her research.

One day, she found a job at a fancy café where famous footballers and TV showgirls used to hang out. When Loredana introduced herself to the manager, he went crazy for her immediately: her claw-hands were the funniest thing he’d ever seen. He called the whole staff, and they burst out laughing when they saw her claws.

She got the job on the spot.

Soon, Loredana became an attractive phenomenon. Word spread through the city, and even TV crews and newspapers came to see her. Loredana, the waitress with claws, became the most requested waitress in town. They loved asking her to bring the aperitivo with lots of chips, which she could barely carry properly.

Loredana liked being liked by TV celebrities. But when she realized that the more ridiculous she looked, the less sexy she appeared, she understood something: this was keeping her from finding love.

“Being sexy = Finding love = Getting married = Having a family = ok = The world loves you.”

Love was what she wanted. So, she decided to quit her job.

Concert and cabaret with Loredana, 2017
Performance, approx. 30 minutes; Galerie der Stadt Schwatz
<https://vimeo.com/1075276933?share=cop>

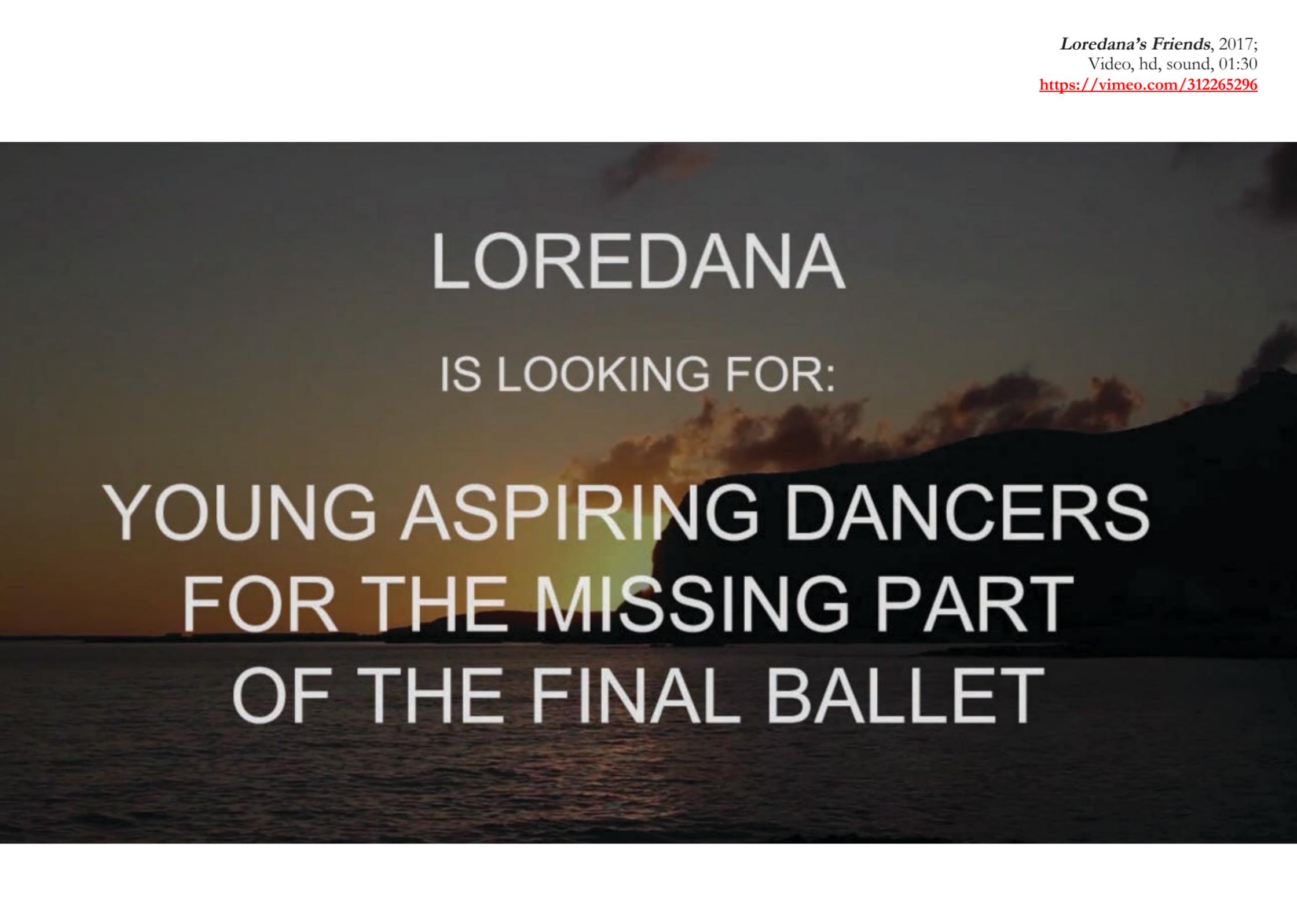




Chamomile Therapy by Loredana, Performance at Creamona Art Week 2023 approx. 2 hours

Chamomile Therapy by Loredana, 2017
Performance, chamomile dried flowers, water, Loredana; approx. 30
minutes; Performance Space New York



The background of the text is a photograph of a sunset. The sun is low on the horizon, casting a warm orange and yellow glow across the sky. The sky is filled with dark, silhouetted clouds. In the foreground, there is a dark body of water reflecting the light from the sun. In the background, there are dark, silhouetted mountains or hills.

LOREDANA
IS LOOKING FOR:
YOUNG ASPIRING DANCERS
FOR THE MISSING PART
OF THE FINAL BALLET



Loredana is looking for young aspiring dancers for the missing part of the final ballet, 2017; prints on papers, various dimensions; Incurva, Favignana



Loredana looking for dancers 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*, voice, music, *Loredana's Bar* with works by KAYA; variable dimensions; approx. 10 minutes; exhibition view "The Art side of Kartell", Palazzo Reale, Milan (ph: Andrea Rossetti)

***Loredana la cameriera con le chele*, 2019**

Performance, chamomile dried flowers, chips, Loredana's Bar with works by KAYA; variable dimensions; approx. 10 minutes, Palazzo Reale, Milan

<https://vimeo.com/395693765>



Loredana across the Landscapes, 2017 (film still)
videoanimation, hd, sound, loop; 4'02"
<https://vimeo.com/233212489/ac676392d6>

Loredana across the Landscapes (2017) is a video animation made with animated paintings. Loredana observes—like a director behind the camera—a scene on an urban tram, where a series of figures have merged with their objects.





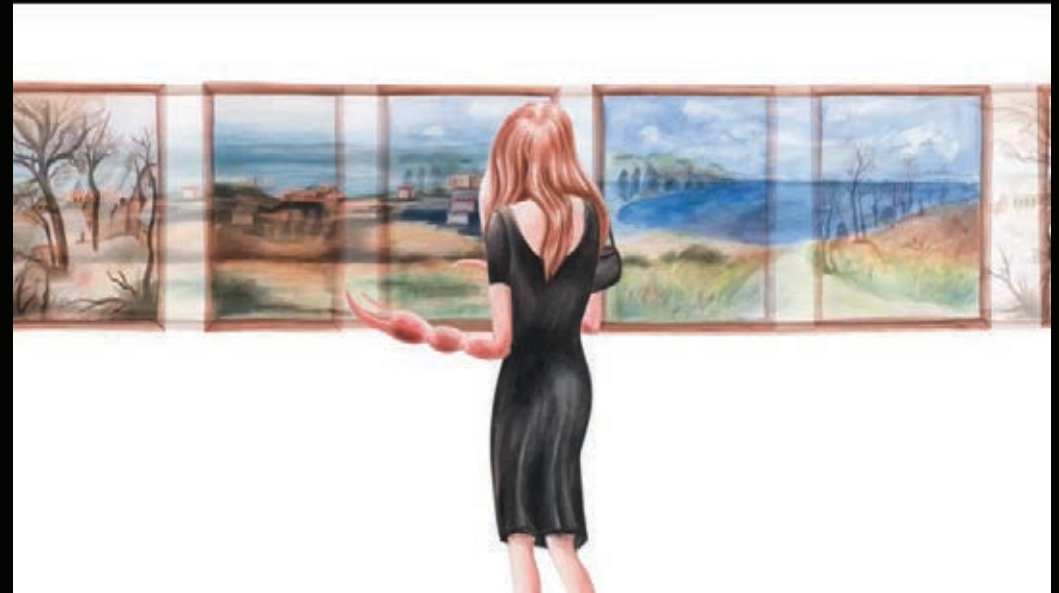
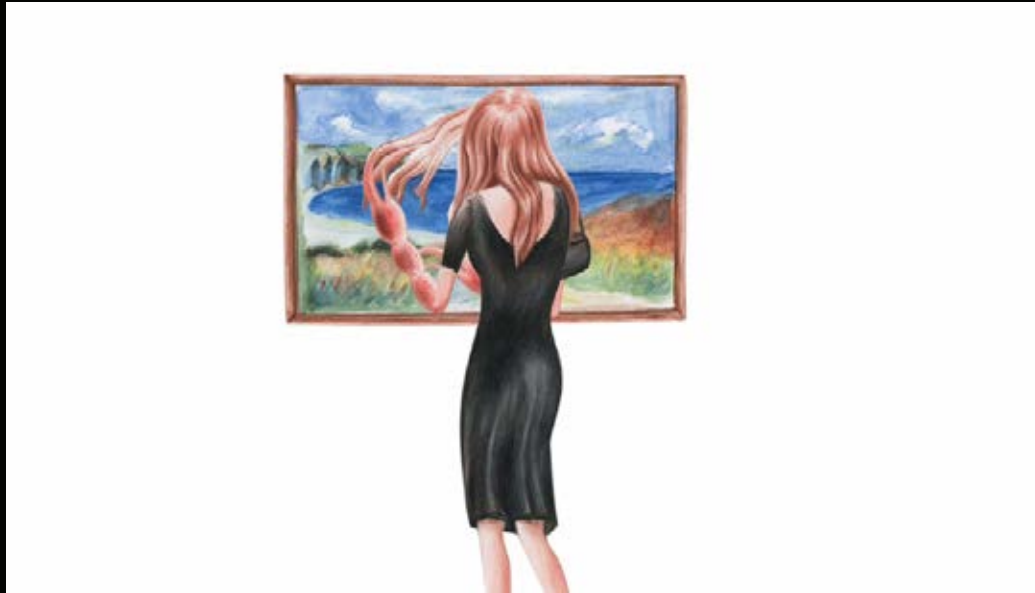


Loredana: across the seasons, 2016 (film still)
video animation, hd, sound, loop; 2'45''
<https://vimeo.com/205884522?share=copy>



Loredana across the Seasons (2016) is a video animation made from pastel drawings. The shrimp-lady Loredana is seen from behind, watching landscape paintings sweep past her—from Bruegel’s winters to Morandi’s autumns and Monet’s summers—as she absent-mindedly drags her claw arms through her hair.

Loredana across the Seasons, 2016 (film still)
video animation, hd, sound, loop; 2'45"
<https://vimeo.com/205884522?share=copy>



SUMMER IN THE NORTH WITH LOREDANA, 2017
Hester, New York

Next pages: exhibition view 'Summer in the North with Loredana', 2017, at Hester, New York







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



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



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



I want to be international!



Ah-ah-ah-ah-ah!







Amiche Forever, 2017 (film still)
video animation (hd, sound, loop) 4' 32"
<https://vimeo.com/205786114?share=copy>

Amiche Forever (2017) is a video animation featuring a conversation between Miss Susy and Culinski, who appears via video call on an iPad screen. The two friends argue in a mix of English and their native Italian: “Your obsession with having a BFF is ridiculous!” “I want to be international!” The video ends with Culinski receiving a makeover reminiscent of a YouTube tutorial—complete with heavy contouring, false eyelashes, and labial lipstick—while a hip-hop song about friendship plays her out.

Written and directed by Beatrice Marchi
Voices by Alessandro Agudio and Beatrice Marchi
Song: Never be my Friend by Beatrice Marchi with voices by Alessandro Agudio,
Giangiacomo Rossetti, Davide Stucchi,
Dario Guccio, Marco Basta, Mattia Ruffolo, Andrea Romano, Jacopo Mazzetti,
2D animation by Beatrice Marchi



Never Be My Friend (2014)

Audio track Dolby Digital 5.1, sound; 10:13 minutes
Installation view with Falling Devil or Rebel Angel from the 17th
Century, Neapolitan School, Panorama L'Aquila 2023
(Photo: Alessio Tamborini and Luca M. Fontana)

<https://on.soundcloud.com/jskmn>

Never Be My Friend (2014) is an RnB song that sets to music a fight between the bully Katie Fox and her (ex) friends. The lyrics are based on a long argument found on the Facebook wall of a group of teenage girls, with the comments turned into rhymed verses. The song is performed by friends and collaborators of the artist, using male voices in falsetto to imitate the girls in the chat, building up into a crescendo of insults and melodramatic vocal runs.

Written and directed by Beatrice Marchi
Voices by Alessandro Agudio, Giangiacomo Rossetti, Davide Stucchi,
Dario Guccio, Marco Basta, Mattia Ruffolo, Andrea Romano, Jacopo Mazzetti
Music by Beatrice Marchi
Mastering by Edoardo Ficarra

THE FRIENDS

The Friends is a series of performances initiated in 2021. In these performances, recurring characters from Beatrice Marchi's work — Susy Culinski, Katie Fox, Andrea, Mafalda, Loredana, and Gigi — take the stage through a group of performers. Originally featured in videos, paintings, or sound works, the characters perform live as a band, singing and playing music together.

Presented in:

Friend-Chips, 2023

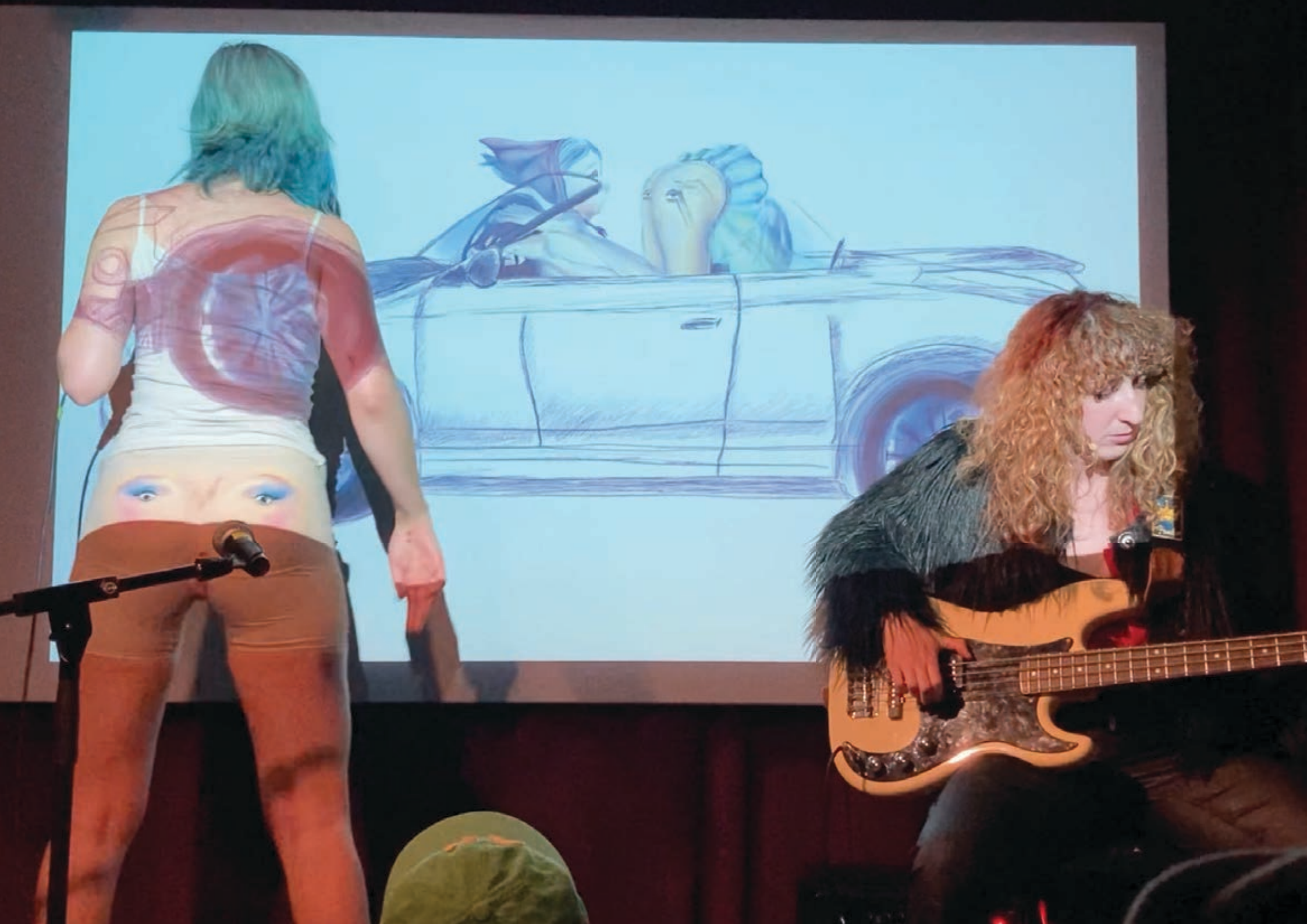
curated by Sofie Krogh Christensen
Pogobar, KW, Berlin

I Profumati Dell'aquila & The Friends Live Show, 2022

PERFORMATIVE 02 curated by Bartolomeo Pietromarchi
Monastero di Fontecchio, MAXXI L'Aquila

LE LEZIONI DI GUIDA, 2021, Performative lecture

curated by Milovan Farronato
Lezioni d'Italiano, Fiorucci Art Trust, 2021



Friend-chips, 2023;
Performance and video screening, 1 hour,
Pogobar, KW, Berlin



I PROFUMATI DELL'AQUILA & THE FRIENDS LIVE SHOW, 2022

included in:

PERFORMATIVE 02 curated by Bartolomeo Pietromarchi
Monastero di Fontecchio, MAXXI L'Aquila

Next pages: *I Profumati dell'Aquila & The Friends Live Show, 2022*;
Performance, 1 hour, with The Friends and I Profumati dell'Aquila,
music instruments, video projection, voices, costumes by Nelly Hoffmann;
Convento San Francesco, Fontecchio, Performative 02, MAXXI L'Aquila (ph: Giada Spera)



I Profumati dell'Aquila & The Friends Live Show, 2022; Performance, 1 hour, with *The Friends* and *I Profumati dell'Aquila*, video projection, voices, instruments, costumes by Nelly Hoffmann; Convento San Francesco, Fontecchio, Performative 02, MAXXI L'Aquila, 18th September 2022 (ph.: courtesy Fondazione MAXXI)

<https://vimeo.com/773024420>





I Profumati dell'Aquila & The Friends Live Show, 2022; Performance, 1 hour,
with *The Friends* and *I Profumati dell'Aquila*, video projection, voices, instruments,
costumes by Nelly Hoffmann; Convento San Francesco, Fontecchio, Performative
02, MAXXI L'Aquila, 18th September 2022 (ph.: courtesy Fondazione MAXXI)
<https://vimeo.com/773024420>

The performance unfolds in two distinct acts and revolves around the encounter between two bands: *I Profumati dell'Aquila* and *The Friends*. In the first act, during a bus journey inhabited by 30 people sharing the same scent, the choir *I Profumati dell'Aquila* takes shape.

To ensure that everyone had the same fragrance, each participant received a kit in the days leading up to the event. The kit contained perfume, shower gel, shampoo, deodorant, and laundry detergent — all infused with a woodland-inspired scent.

Through this olfactory gesture, an abstract sense of belonging is generated, giving rise to a single collective character.

The bus travels from L'Aquila to Fontecchio, where the group meets another band: *The Friends*.

The second act is the encounter between *I Profumati dell'Aquila* and *The Friends*, in a live show held at the San Francesco Monastery in Fontecchio.

The Friends is a band composed of characters introduced through multiple narratives.

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

Featuring:
I Profumati dell'Aquila
The Friends (Luca Biasini, guitar; Rebecca Carbon, voice; Valentina De Zanche, guitar and voice; Andrea Iorio, piano and voice; Mattia Matone, drums; Beatrice Marchi, voice; Eva Vallania as DJEve; Mafalda's dad)
Music and videos: Beatrice Marchi
Costumes: Nelly Hoffmann
Costume assistant: Dorella Carbon
Assistant director: Adina Bettega
Made possible with the support of Fondazione MAXXI

LE LEZIONI DI GUIDA, 2021
curated by Milovan Farronato
Lezioni d'Italiano, Fiorucci Art Trust, 2021

Performative lecture



Le Lezioni di guida, 2021 , film series in three chapters (“Carnival”, “Masculine/Feminine” and “Guilty Conscience”); Lezioni d’Italiano #10, Fiorucci Art Trust

The series Le Lezioni di guida (Driving Lessons), 2021, unfolds over three chapters — ‘Carnival’, ‘Masculine/Feminine’, and ‘Guilty Conscience’. Set in the Italian province, the work presents itself as a layered and critical exploration of the dichotomies within one’s self-identity.

The title, which translates directly to Driving Lessons, suggests a participatory experience, as a narrator guides the viewer through a driving lesson that is occasionally interrupted by performed anecdotes.

Elements such as parades, theatre, and carnival are interpreted through the lens of childhood identity, desire, and societal expectation.

Reminiscent of the Italian commedia dell’arte — a theatrical form characterized by a range of masked figures that originated in 16th-century Italy — the three videos follow the artist and her musical band, The Friends, a group composed of both real and fictional characters.

As they wander between a parking lot and a shopping mall in the Italian suburbs, their stories delve into the darker, more insular side of provincial Italy. Yet, as the scenes unfold, what emerges is a quiet ritual of care and attentiveness — expressed through the characters’ gestures as they look after Andrea, the youngest member of the group, while learning to drive.

*Le Lezioni di guida, 2021,
Film series in three chapters (“Carnival”,
“Masculine/Feminine” and “Guilty Conscience”)
Lezioni d’Italiano #10, Fiorucci Art Trust
<https://vimeo.com/user/24628016/folder/11674895>*



CONCERT FOR SOLISTA & OTHER SAD STORIES

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

Performance series



Concert for Caballeros, 2014; videoprojection, kitten, Alessandro Agudio, Lupo Borgonovo, Beatrice Marchi, Anna Mostosi, Giangiacomo Rossetti; approx.30 minutes; Casa Masaccio, San Giovanni Valdarno ph. OKNO

1. and 2. **Concert for Caballeros**, 2014; video projection, kitten, Alessandro Agudio, Lupo Borghonovo, Beatrice Marchi, Anna Mostosi, Giangiaco Rossetti; approx.30 minutes; Casa Masaccio, San Giovanni Valdarno ph. OKNO
3. **Concert for solista with Andrea**, 2017; with Beatrice Marchi and Andrea Iorio; 2-channel projection, approx.30 minutes, Galeria Boavista, Lisbon
4. **Concert for solista & other sad stories**, 2016; performance with 3-channel projection; approx.30 minutes, Exo Exo, Paris



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.

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, Milan in 2015, the contributions of 39 artists are then gathered in a publication of 116 color pages published in 2017.



Susy Cunlinski & Friends, 2015; Installation view at Fanta, Milan

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



Rex, Gimy e Lulù, 2010;
A family of dogs (father, mother and son)
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

- 2024 Frozen in the North, Scheusal, Berlin
- 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 Art 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 Centro per l'Arte Contemporanea, San Giovanni Valdarno
- 2018 The Mafalds, Riverside Space, Bern
- 2017 Ruffiana la Mafalda e la Loredana del Villaggio, (In Pratica), 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

- 2025 (Upcoming) Group Show curated by Kaspar Müller, Nicolas Krupp, Basel
There's no place like home, curated by Cloe Piccoli, Circolo, Milan
- 2024 Fort Biennale 01, curated by Ulrike Buck and Margareth Kaserer, Fortezza Festung Franzenfeste (BZ)
The Underground Cinema, curated by Irene Calderoni, Gallerie d'Italia, Turin
Rosaille, screening, invited by Astrid Kajsja Nylander, at Bio Aspen Cinema, Stockholm
Together? Together! screening curated by Istituto Svizzero & Mousse, Istituto Svizzero, Milan and Luma Westbau, Basel
Comete, screening, curated by Marta Bianchi and Marta Cereda, Anteo Palazzo del Cinema, Milan
- 2023 The 3rd rule of thumb, curated by Kaspar Müller, Galleria Vavassori, Milan
Hope, curated by Bart Van Heide, Leonie Radine, DeForrest Brown Jr. Museion, Bo

zen

- Pittura Italiana Oggi, curated by Damiano Gulli, Triennale Milano, Milan
- Panorama, Italics, curated by Cristiana Perrella, L'Aquila 2023
- Draw a door in the wall and slip through it, Belenius, Stockholm
- 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, 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, Galerias Municipais de Lisboa (Boavista), Lisbon
Millennial Feminism, curated by Sarah Mc Greiche, Galerie L'inconnue, Montreal
- 2016 In the land of Skeletons by Michele Di Menna, Galerie der Stadt, Schwaz
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
The Remains of the Day, curated by Rita Selvaggio, Casa Masaccio, San Giovanni
Mess on a Mission, curated by Gasconade, Art-O-Rama, Marseille

- 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, Galerie 1m3, Lausanne
- 2011 After Prisma, curated by Paolo Emilio Antonioli, Villa Romana, Florence
Agenzia 200, curated by Alberto Garutti and Francesca Pagliuca, UniCredit Studio, Milan

Artist residencies, workshops and prizes

Arte Visione 2023, winner

Stiftung Kunstfonds NEUSTART KULTUR-Stipendium 2022 recipient

Premio Part 2022, winner (3rd position)

Workshop: Q-Rated 2019, with Cally Spooner, Richard Birkett, Marie de Bruggerolle curated by Sarah Cosulich, Quadriennale di Roma at Pirelli Hangar Bicocca, Milan

Premio Termoli 2018, finalist

Artist residency: INCURVA Curva Blu, Ex Stabilimento Florio, Favignana

Artist residency: Real Presence, Belgrade

Texts and publications

Buck, Ulrike and Kaserer, Margareth, Fort Biennale 01, In the Body of Language (catalogue). Published by Bruno Books Venezia, 2024, edited by Franzensfeste Fortress, 312 pp. ISBN 978-88-99058-77-7

Fabbris, Eva and Manzotti, Giovanna, ITALIANE ANCORA, Gucci Prospettive 3 (catalogue). Published by Contrasto - Roberto Koch Editore Srl 2024, 131 pp. ISBN: 828433 J2500 8486

Buglioni, Maila, ArteVisione 2023: Intervista alla vincitrice Beatrice Marchi (Interview), Rivista Segno

Van Heide, Bart, Radine, Leonie and Brown Jr, DeForrest, Hope (catalogue) Museion Bozen. Published by Hatje Cantz, 2023, 248 pp. ISBN: 978-3-7757-5618-1

Gulli, Damiano, "Pittura Italiana Oggi", Published by Electa 2023, 336 pp. ISBN: 9788892825086
Piccoli, Cloe, The List (article), Door, La Repubblica, October 2023

Manner Magazine Issue #4, artistic contribution by Beatrice Marchi, May 2023

Cherstich, Fabio, "Beatrice Marchi: a shared intimacy" (article), CAP 74024, issue #15 2022

Politi, Gea, "Speciale Arte: Beatrice Marchi" (article), D di La Repubblica, July 2022

Casadio, Mariuccia, "Tra Fiction e Realtà, Beatrice Marchi" (article), Vogue Italia, May 2022

Warwick, Steven "Staging Evil: Beatrice Marchi", Flash Art, March 2022

Harris, Melissa ROLE PLAY #33 Milan: Fondazione Prada, 2022

Fattori Franchini, Attilia and Dal Molin, Gioia "Who wants to be a Perdigiorno?", interview with Beatrice Marchi and Mia Sanchez, published by Istituto Svizzero and Flash Art, 2021

Lafer, Ilse, Deculturalize, catalog of the exhibition "Doing deculturalization", Museion, published by Mousse 2020, 352 pp. ISBN: 9788867494286

Tretter, Alexandra "Spieglein, Spieglein", review, Texte zur Kunst, #119 September 2020

Brzek, Dennis "Beatrice Marchi role plays in Happy Yellowing" (review), AQNB, April 2020

Scheder, Beate "Loredana mit den Scherenarmen" (review), Taz die Tageszeitung, March 2020
Franceschini, Anna, "Beatrice Marchi, Le Amiche Casa Masaccio", Flash Art, Nov. 2019
Colletti, Giulia, Nissim, Marina Nissim, Paolin, Giovanni "Immersione Libera" (catalogue), Galleria Continua, 2019

Selvaggio, Rita and Laviani, Ferruccio, "The Art Side of Kartell" (catalogue) Skira 2019, 160 pp. ISBN: 8857241157

De Chiara, Sara, Sever, Galerías Municipais/EGEAC 2018, 55 pp. ISBN: 978-989-8167-73-6

Garutti, Francesco, "Artist's things, Beatrice Marchi" (article) Icon Design 2018

Rittenbach, Kari, Heidorn, Nora and Asriningtyas, Mira, "Coming Soon" (catalogue) Fondazione Sandretto Re Rebaudengo. Published by Nero Editions, 2019, 200 pp. ISBN: 978-88-8056-023-4
Paterlini, Rischa "Beatrice Marchi: In Pratica" (catalogue), Collezione Iannaccone, 32 pp. Mousse 2017

Pirovano, Stefano "Beatrice Marchi and a formal illusion over beauty" (article), Confeptual Fine Arts, November 2017

Marchi, Beatrice "Susy Culinski & Friends", (artist book) published by Beatrice Marchi and Fanta Milan, 2017

Fattori Franchini, Attilia "Beatrice Marchi", (article) CURA 25, June 2017

McLean-Ferris, Laura "Review: Beatrice Marchi", Artforum, March 2017

Gross, Jack "Review: Beatrice Marchi, Hester/New York" Flash Art Intl, January 2017

D'Aurizio, Michele, Lo Pinto, Luca, Papini, Marta, Perrella, Cristiana, "Altri tempi, altri miti, 16th Art Quadriennial" (catalogue) Nero Editions, 2016, 278 pp. ISBN: 978-88-97503-99-6

D'Aurizio, Michele "Beatrice Marchi," Flash Art Italia, July/August 2016

How to sleep faster #6, published by Arcadia Missa, artistic contribution by Beatrice Marchi London, 2015

Latronico, Vincenzo "Beatrice Marchi: Susy Culinski & Friends," Frieze, December 2015

Tagliaferro, Marco "Susy Culinsky & Friends" (review), Artforum, December 2015

Cerizza, Luca, "Fuoriclasse" (catalogue). Published by Kaleidoscope Press, 212 pp., Milan 2012

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