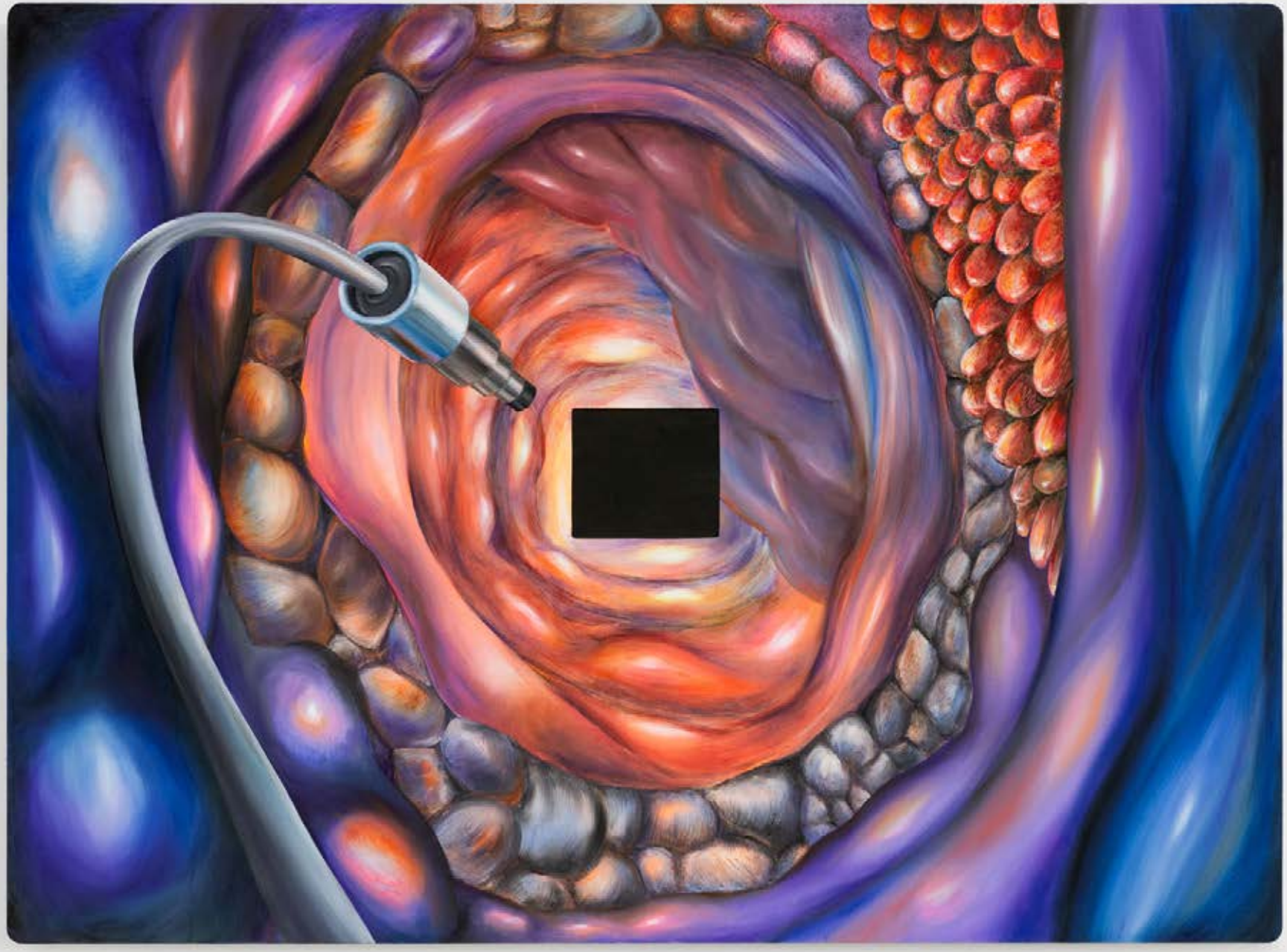


info@beatrice-marchi.eu



Exhibition view: ‘Forking Paths’ 2026 at Esther Schipper Berlin (photo: Andrea Rossetti)



Still Processing (2026), Oil on wooden panel and glass; 103 x 140 cm (photo: Andrea Rossetti)



Scrolling (B Shoes), 2025; Oil on canvas, glass; 140 x 200 cm (photo: Andrea Rossetti)



Lost Keys, 2026;
Oil on wood, 170 x 90 x 3 cm

LA COMPAGNIA - TO BE A B(EE), 2025
Video 4K, dolby 5.1 sound; 20’50”

Presented at MACRO Museum Rome, 2026 and Ester Schipper Gallery Berlin, 2026

La Compagnia - To Be a B(ee), 2025
Video 4K, dolby 5.1 sound; 20’50”

Trailer: https://vimeo.com/1089057535?share=copy







La Compagnia - To Be a B(ee), 2025; (film still)
Video 4K, dolby 5.1 sound; 20'50"









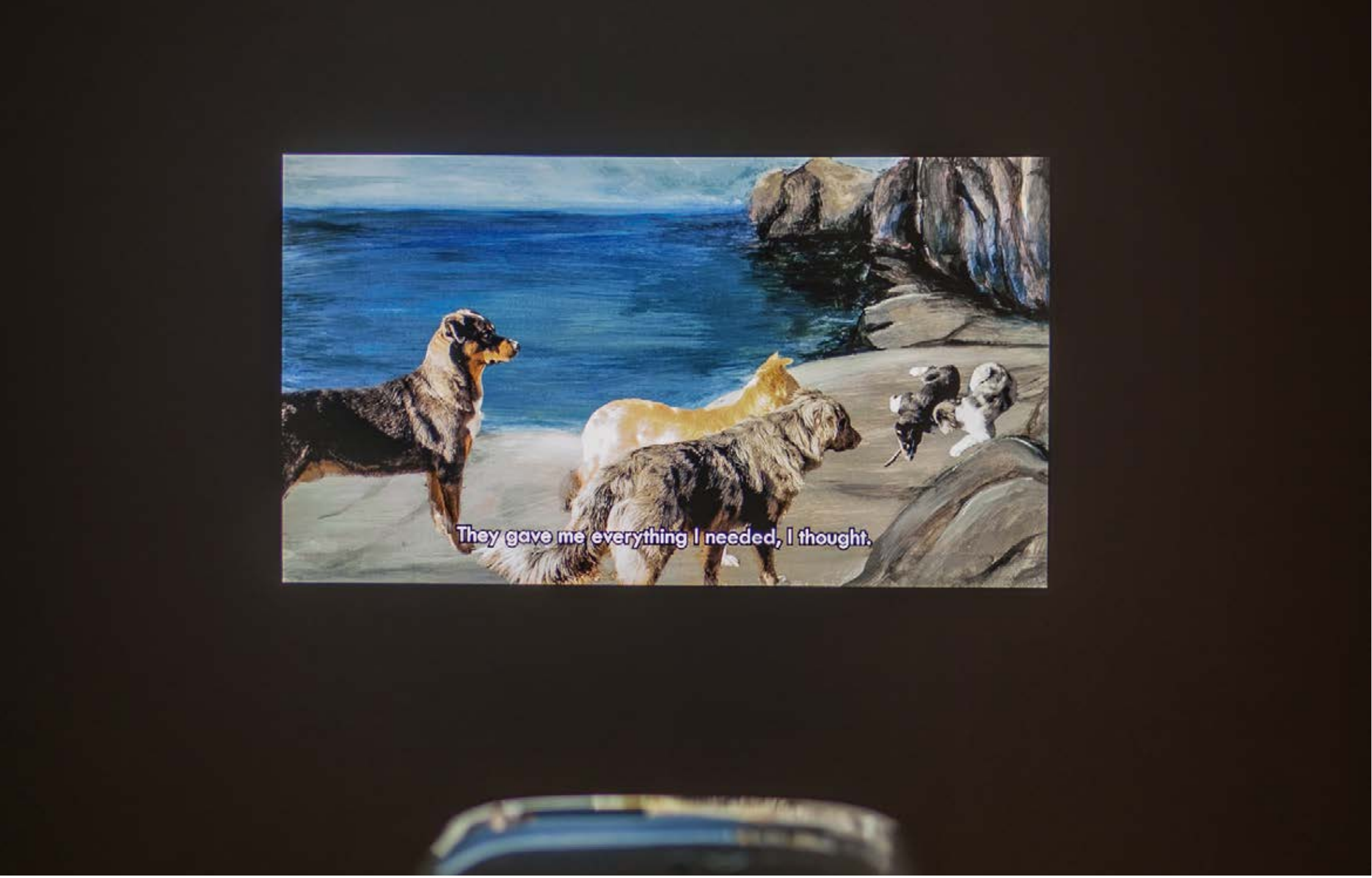


La Compagnia - To Be a B(ee), 2025; (film still)
Video 4K, dolby 5.1 sound; 20'50"

Created through a combination of animated paintings and live action, the film *La Compagnia – To Be a B(ee)* unfolds through two parallel perspectives: that of a fly who wishes to become a bee in order to be more accepted by humans, and that of a girl who dreams of joining a group called "B." Both share the same desire: to belong to another group.
Bringing them together is a recurring song—the central motif of the film—which repeats: "I think I would like to be a B(ee)..."
The fly's voice-over intertwines with the film's musical dimension, expressing the longing for belonging through the characters' awkward attempts to identify with another group.
The film unfolds as a surreal narrative that weaves together childhood memories and true events that took place in the early 2000s in a small town in Northern Italy, where a series of murders were committed by a group of friends.

Written and directed by Beatrice Marchi
With: Beatrice Marchi, Michela Locatelli, Emanuela Carbon, Sonia Hausler, Rebecca Carbon, Andrea Mirarchi, Sabrina Zanolini, Gianmaria Falconieri, Samuela Moscardelli, Bertilla Casarotto; Voice over: Steven Warwick
Cinematographer: Michele Pantani; DoP: Rebecca Carbon; Assistant director: Simone Rovellini; Assistant Dop: Francesco Stabili; Sound Recording: Diego Colombo; Music Production: Liam Gallotti, Elia Pastori; Producer: Marta Bianchi, Marta Cereda; Assistant: Eva Vallania; Costumes; Nelly Hoffman; MUA: Erika Calabrò; Animations and paintings: Beatrice Marchi;
Made with the support of Arte Visione

WHEN WILL WE MEET AGAIN (2024)
Masquerade, solo show at Museo Burel, 2025



When will we meet again (2024)
Video HD, sound; loop; 2'30"; Installation view at Museo Burel, Belluno

When will we meet again (2024)
Video HD, sound, loop; 2'30"

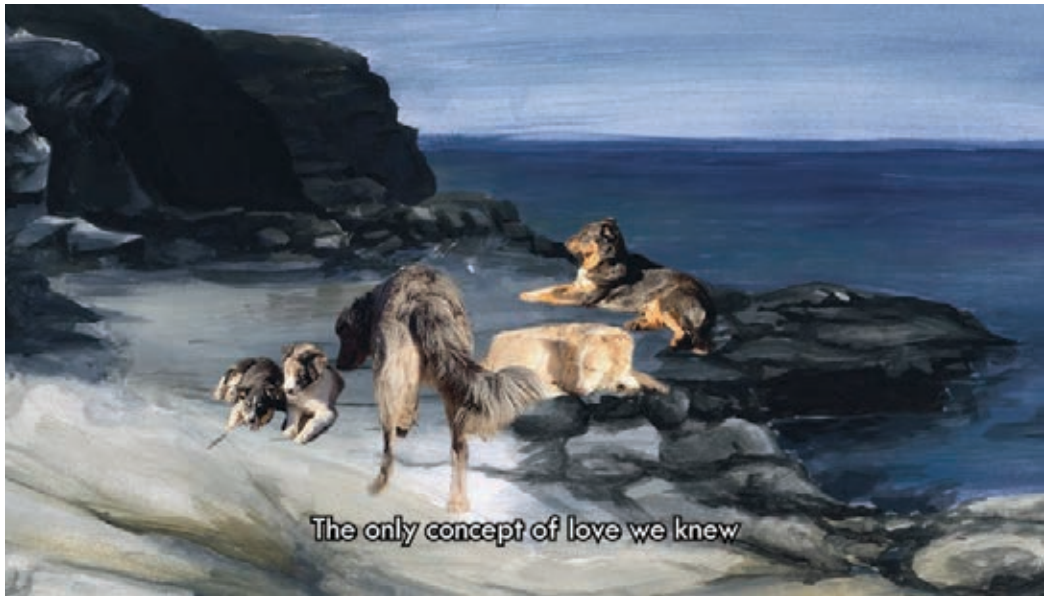
https://vimeo.com/984432468?share=copy




why would you need to fight?

When will we meet again (2024) portrays a family of dogs reunited after they were separated to live in different homes with different owners. I cut out their figures and placed them in a parallel world, where they can still be together, on the rocks by the sea. The texts come from testimonies of people recounting their escapes from oppression in different parts of the world.

When will we meet again (2024)
Video HD, sound, loop; 2'30"









FROZEN IN THE NORTH, 2024
solo show at 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.

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







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

Frozen in the North, 2024;
Videoanimation,4K, sound, loop; 03’16”

https://vimeo.com/1047834973





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"



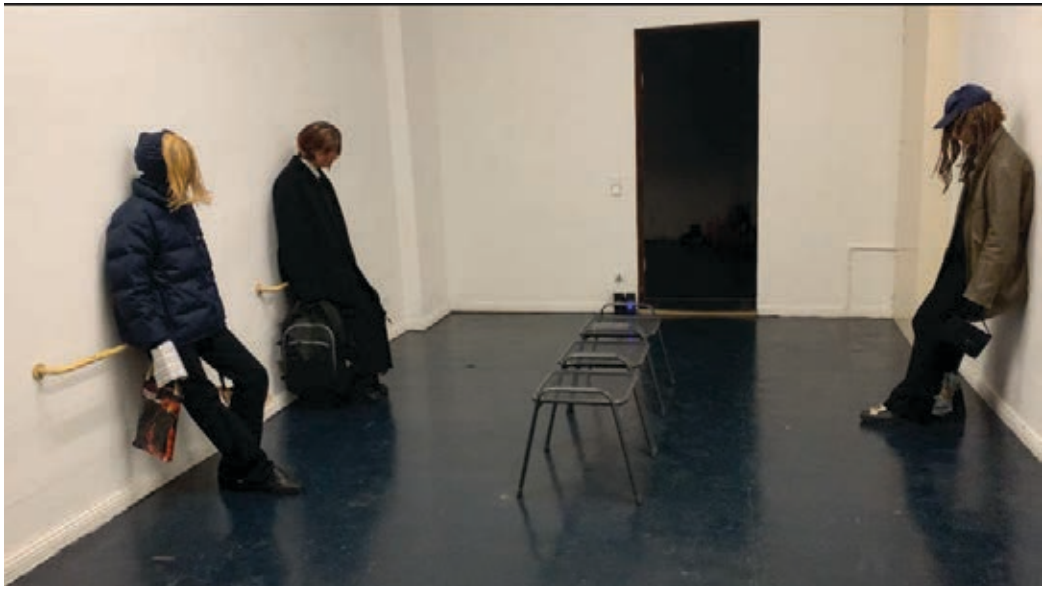






In this performance, three performers inhabit the installation as if waiting for public transport that never seems to arrive. Their gestures revolve around a quiet choreography of handbags, passed, held, and swung, subtly concealing their hands. The bags become both props and barriers, creating a tension 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
at Scheusal and Museo Maga









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)


SUN



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



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



Chain, 2023;
Oil on canvas, 85 x 70 cm

IMMATURITY, MATURITY AND CHRISTMAS, 2022
included in:
ROLE PLAY, curated by Melissa Harris
Osservatorio Fondazione Prada, Milan

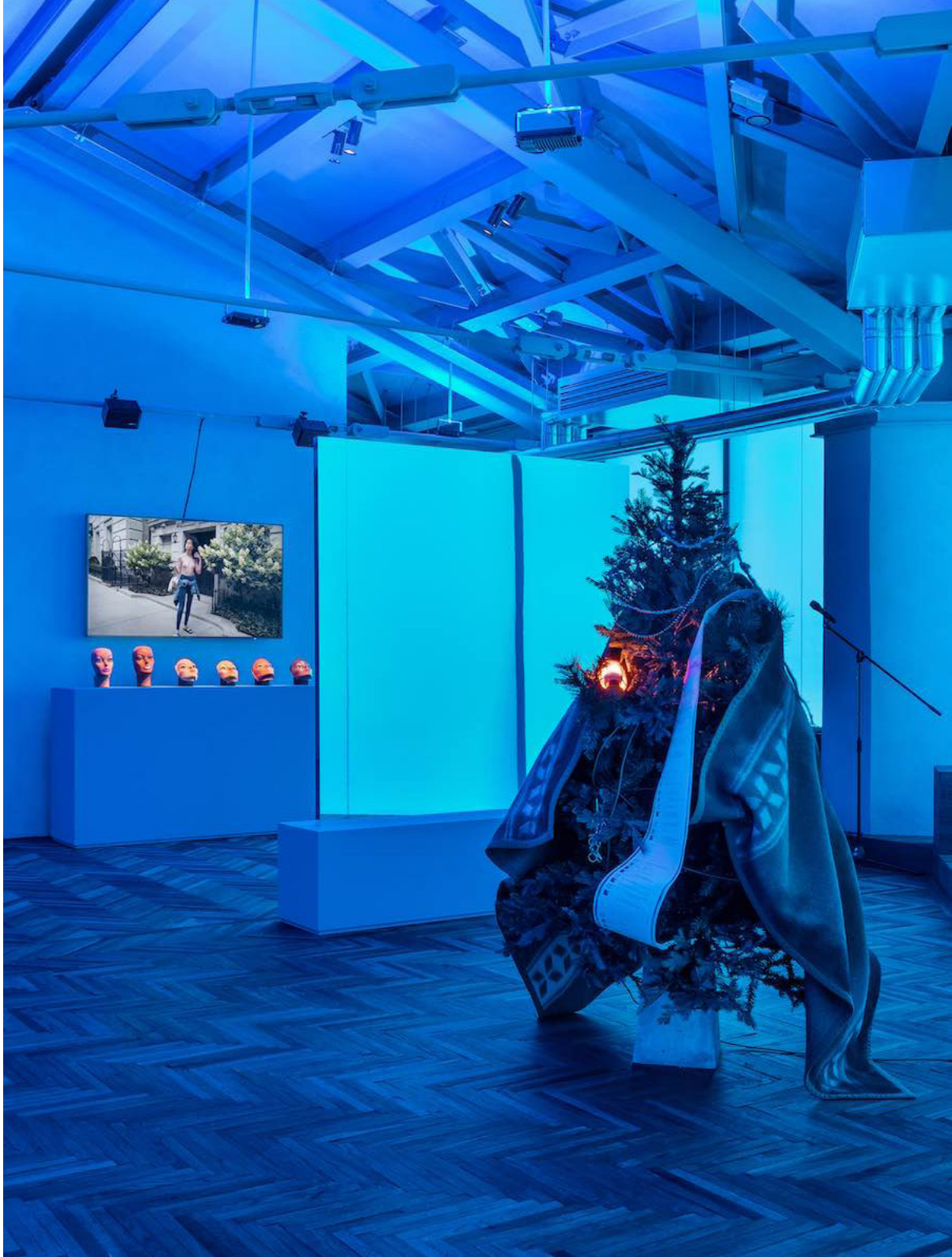
Immaturity, Maturity and Christmas presents a series of works centered around the story of Katie Fox, one of the artist's alter egos, an ex-teen star who rose to popularity through her "badness," now facing social exclusion in adulthood. A turning point arrives after an encounter with an evil turtle 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 perfomance '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; Osservatorio Fondazione Prada, 18th February 2022 (ph: Niccolò Quaresima)
https://vimeo.com/697893430



***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)











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)

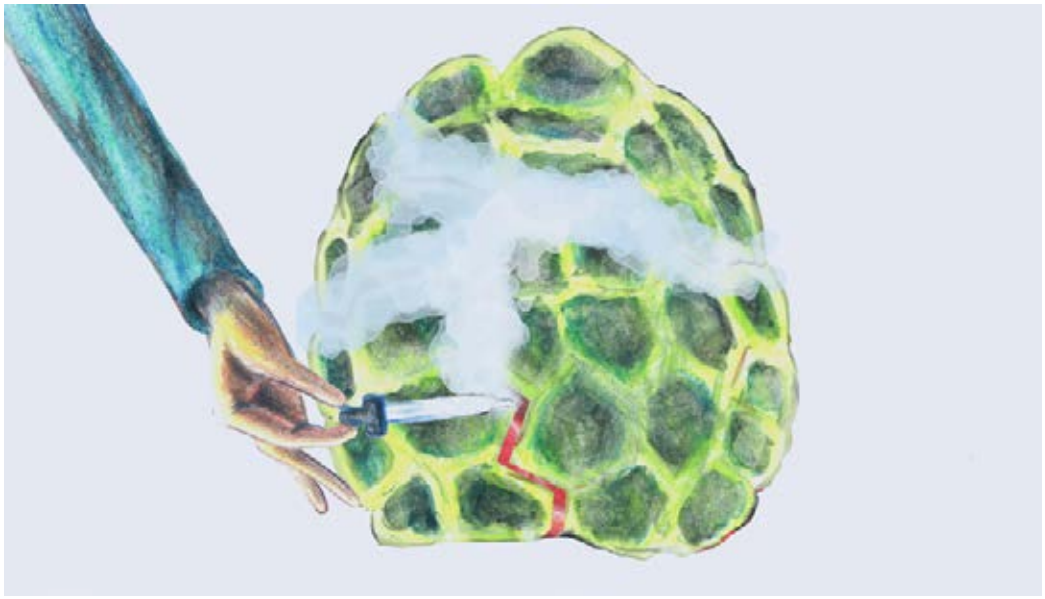
When Katie Fox met the Evil Turtle, 2022
Video hd, sound; 10’13”

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





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











When Katie Fox met the Evil Turtle, 2022; (film still)
Video hd, sound; 10’13”

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; oil, acrylic, glass, papier-mâché on wooden panels, 99 x 161 cm

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

Next pages: Exhibition views, *Who crushed the Evil Turtle?* 2022; at Galleria Federico Vavassori, Milan (ph: Alessandro Zambianchi)





La vendetta della vacca lussuriosa, (wall 2) 2022, colored pencils, pignments, 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 sequence)
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;
Videoanimation, hd, sound, loop; 02’47”

https://vimeo.com/773049478’

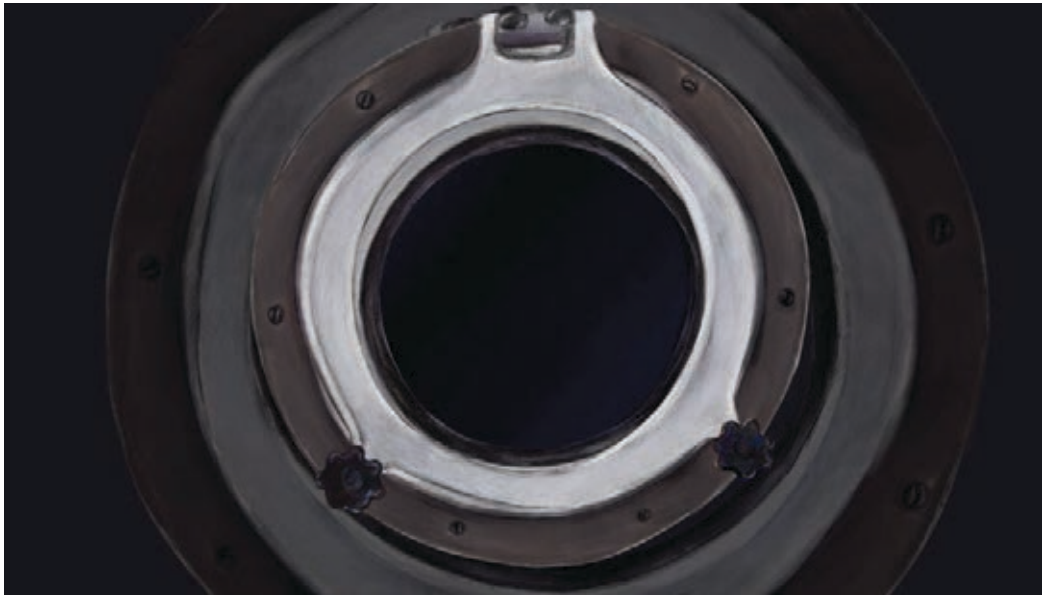


Your reflection is my possession of your projection in my direction, 2020; (film stills)
Videoanimation, hd, sound, loop; 02'47"
Realized with the support of OGR











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

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



Exhibition view: *La Città e i Perdigiorno* at IstitutoSvizzero, Milan. Photo @ Giulio Boem

The Photographer & The Friends (Nel Mondo Parallelo), 2021;
video hd, sound, loop, 15’38”

https://vimeo.com/568829461




YAMAHA

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











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

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



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



Exhibition view: Beatrice Marchi and Mia Sanchez, *La Città e i Perdigiorno* at IstitutoSvizzero, Milan. Photo @ Giulio Boem

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

Next pages: installation view, Happy Yellowing, at SANDY BROWN Berlin, 2020





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



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
Video animation; hd, sound, loop; 5'40"

https://vimeo.com/362145334

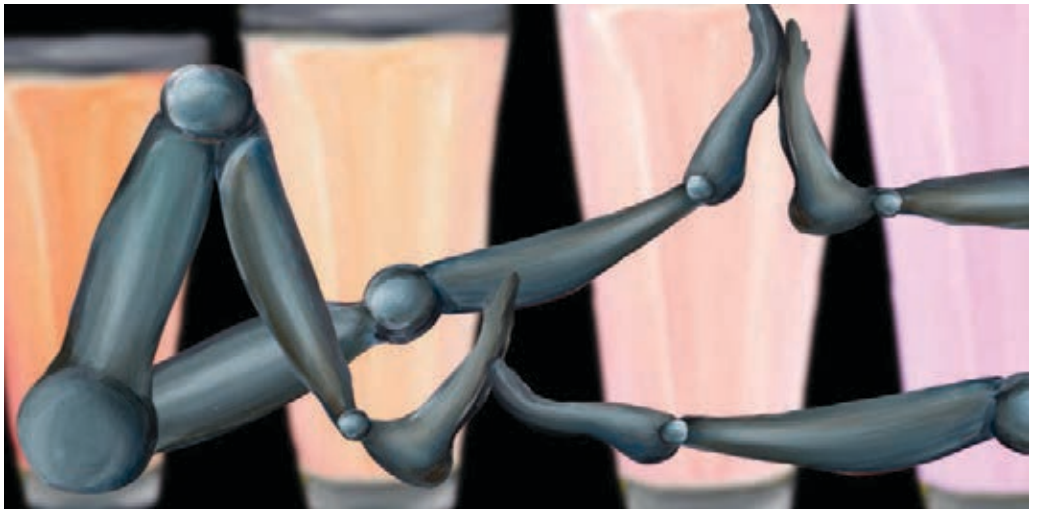




Autoritratto dormiente in 'Der Jungbrunnen' ; 2019;
(film still) Video animation; hd, sound, loop; 5'40"

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

Beata Angelica, 2023;
Oil on canvas 70 × 60 cm





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

The Escape, 2019
HD video, sound; 5'46", loop

https://vimeo.com/362145334



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, 2018-2019, performance,
Teatro Franco Parenti, Milan and Riverside Space Bern

https://vimeo.com/312263528





The Mafalds, 2018; performance
Teatro Franco Parenti, Milan (ph.): Melania Dalle Grave









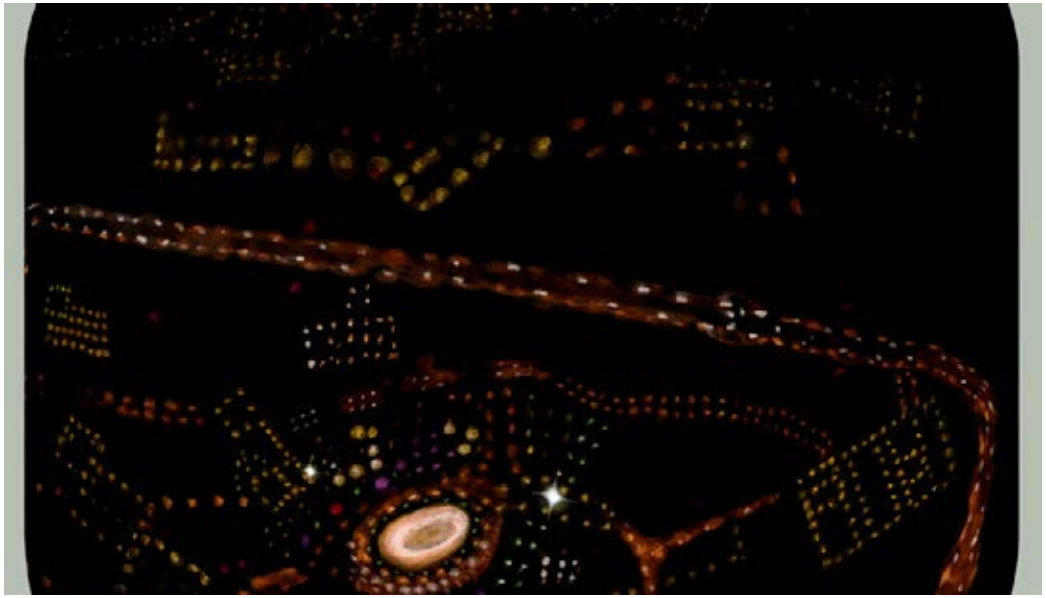


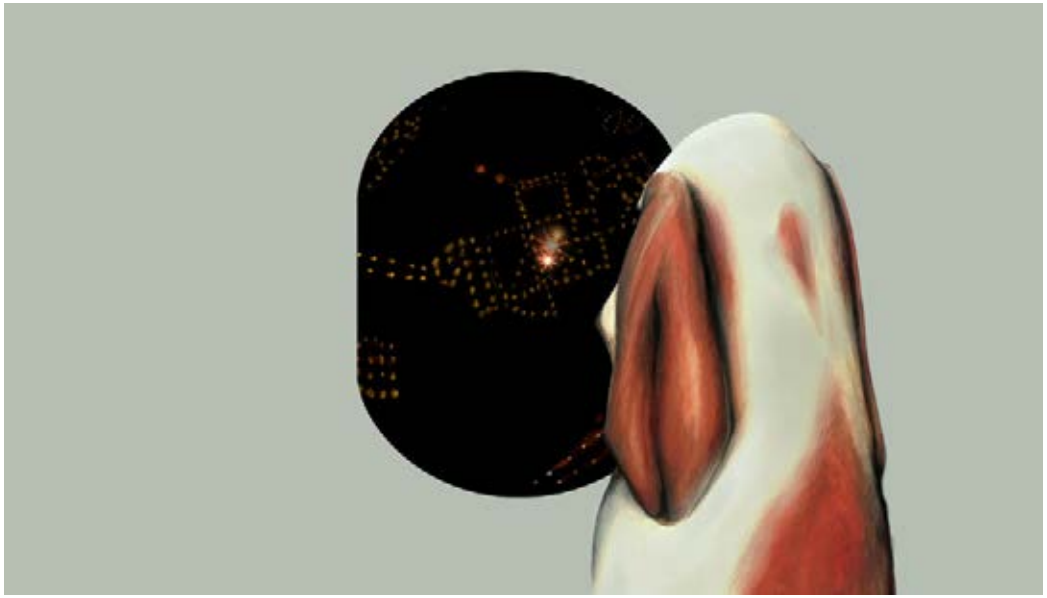
The Mafalds, 2018; performance
Teatro Franco Parenti, Milan (ph.): Melania Dalle Grave

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. Ispired by puppet theatre, the performance used voice and movement to animate each character, all crafted from papier-mâché.

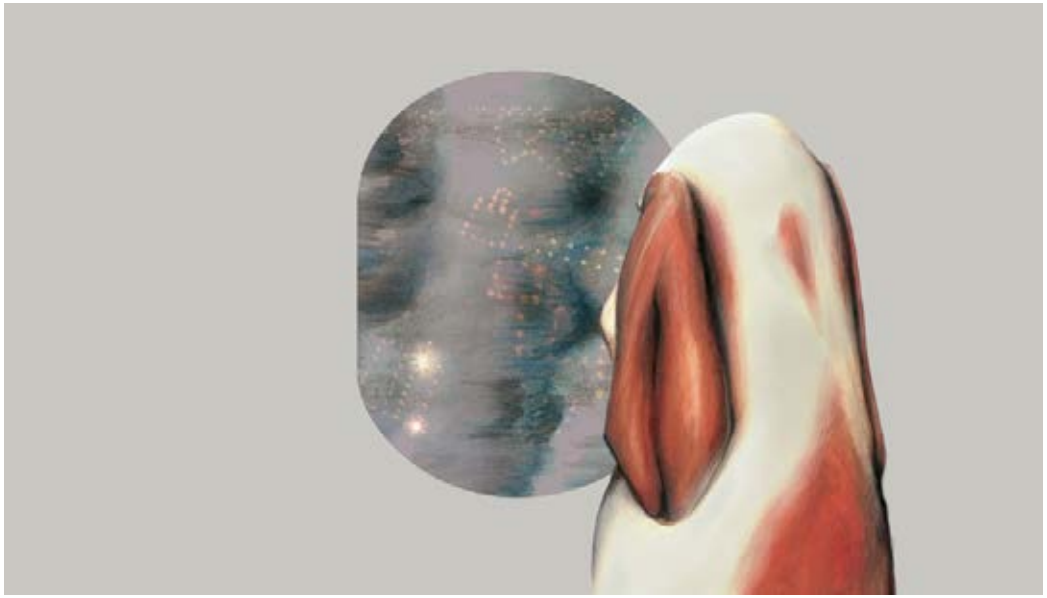
Written and directed by Beatrice Marchi
With: Beatrice Marchi, Giulia Colletti and Mia Sanchez
Art direction: Beatrice Marchi and Dorella Carbon
Music by Beatrice Marchi
Costumes by Bertilla Casarotto
Made with the support of Riverside Space and Galleria Continua

The World, 2018 (film still)
Videoanimation, hd, sound, loop; 10'13"
https://vimeo.com/312264092







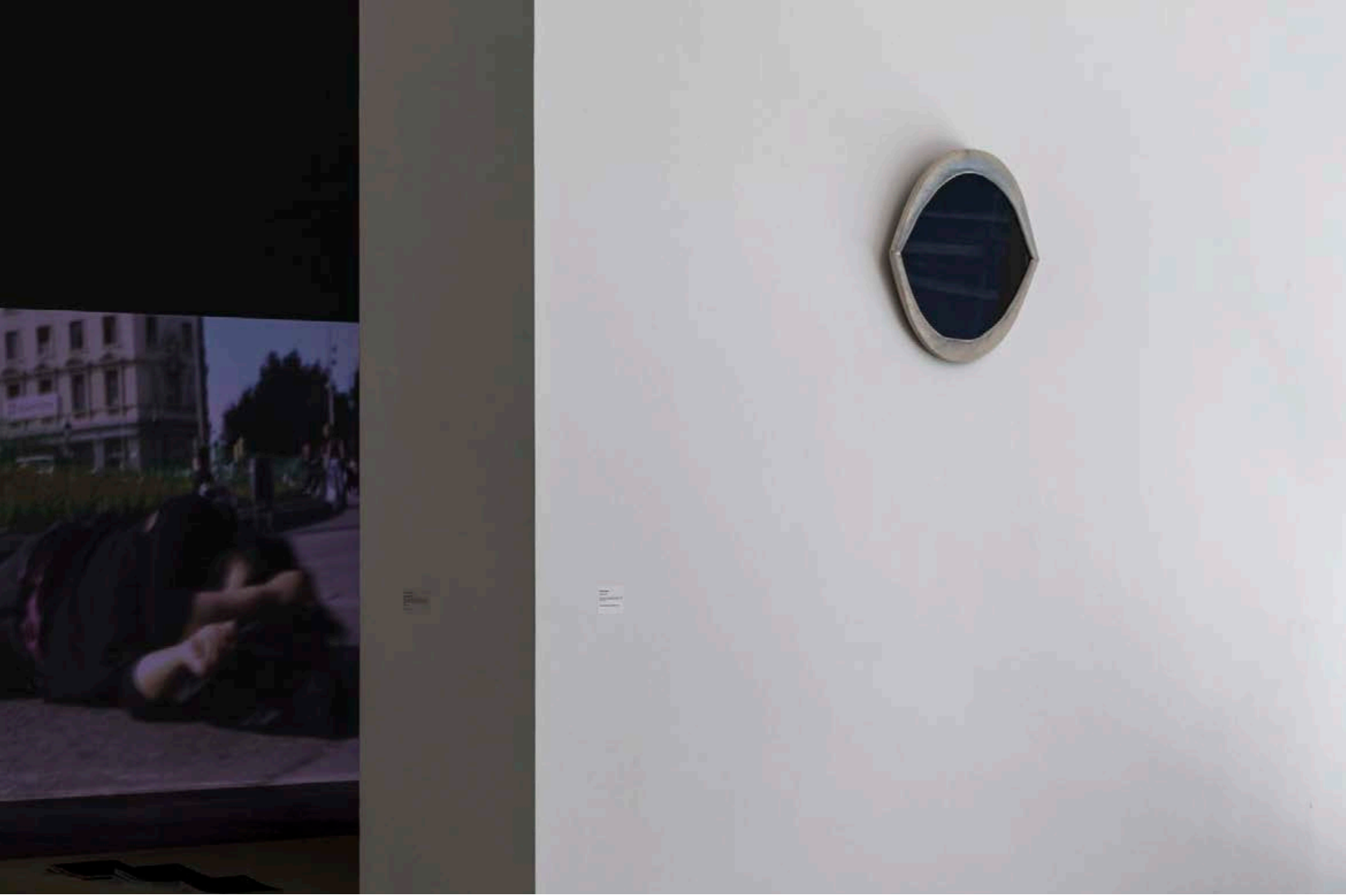




Exhibition view: 'Doing Deculturalization' Museion © Museion Bozen/Bolzano. Photo: Lineematiche – L. Guadagnini / T. Sorvillo



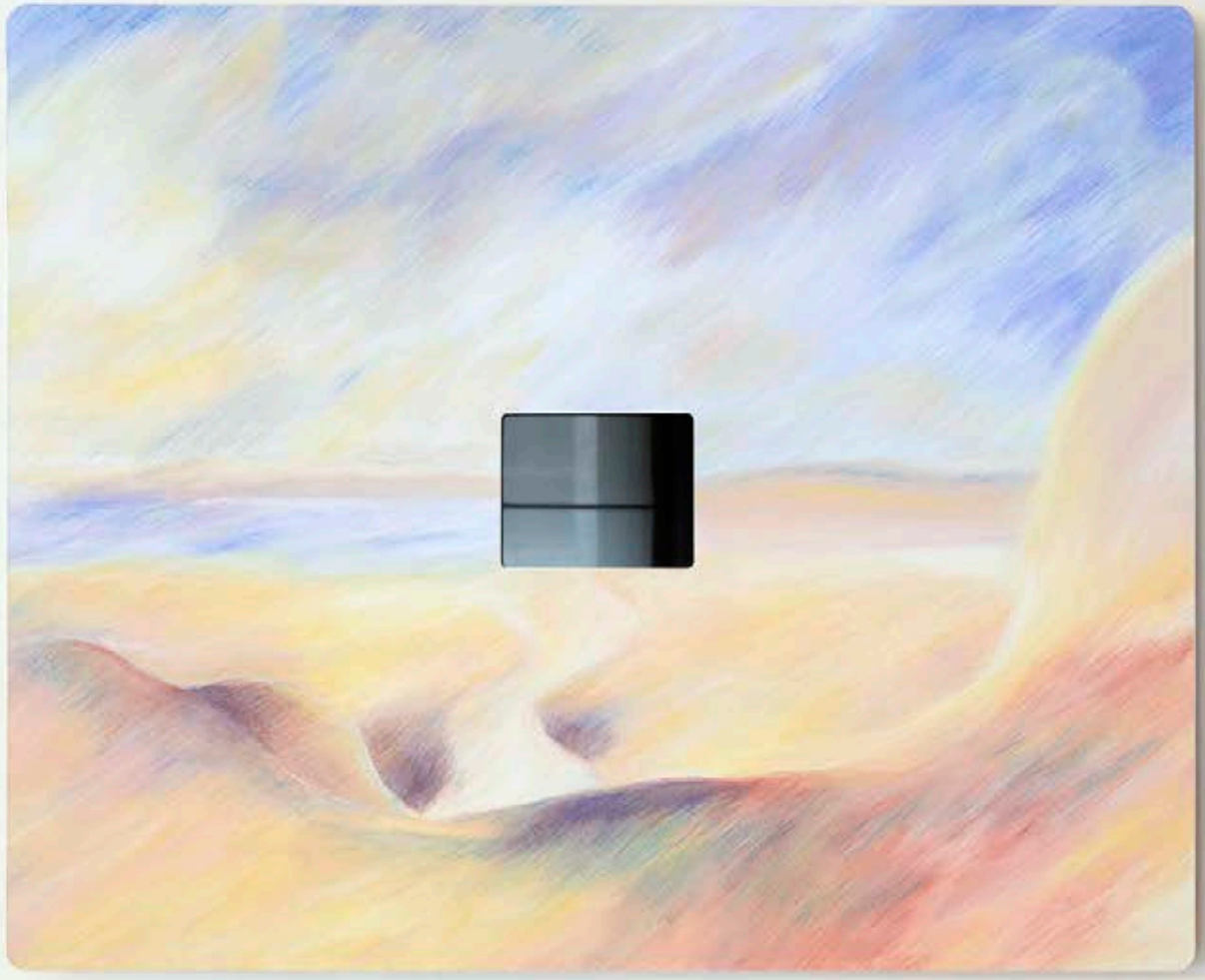
Mother and daughter cycling in front of waterfalls, 2018*; a*crylic on linoleum, aluminium, 280 x 160 cm



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



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

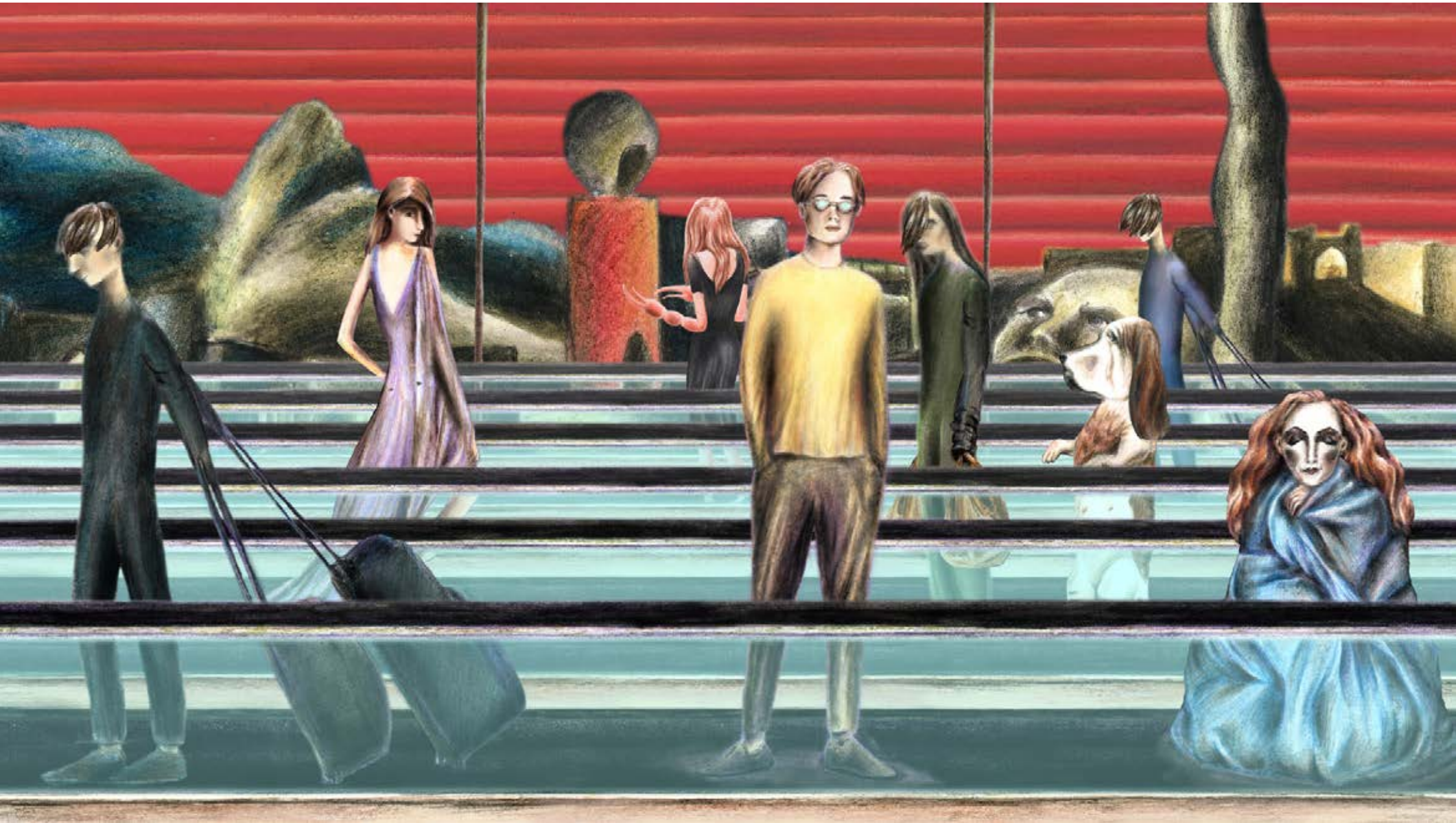
STORY OF A GIRL BAND , 2018
included in:
'Kathy Acker: Who wants to be Human all the Time', 2018
curated by Jenny Schlenzka and Bjarne Melgaard, Performance Space New York



Exhibition view: Who wants to be Human all the Time, curated by Jenny Schlenzka and Bjarne Melgaard, Performance Space, New York

Story of a girl band, 2018
video animation, hd, sound, 5’35”

https://vimeo.com/260125831



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











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

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; mastering 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

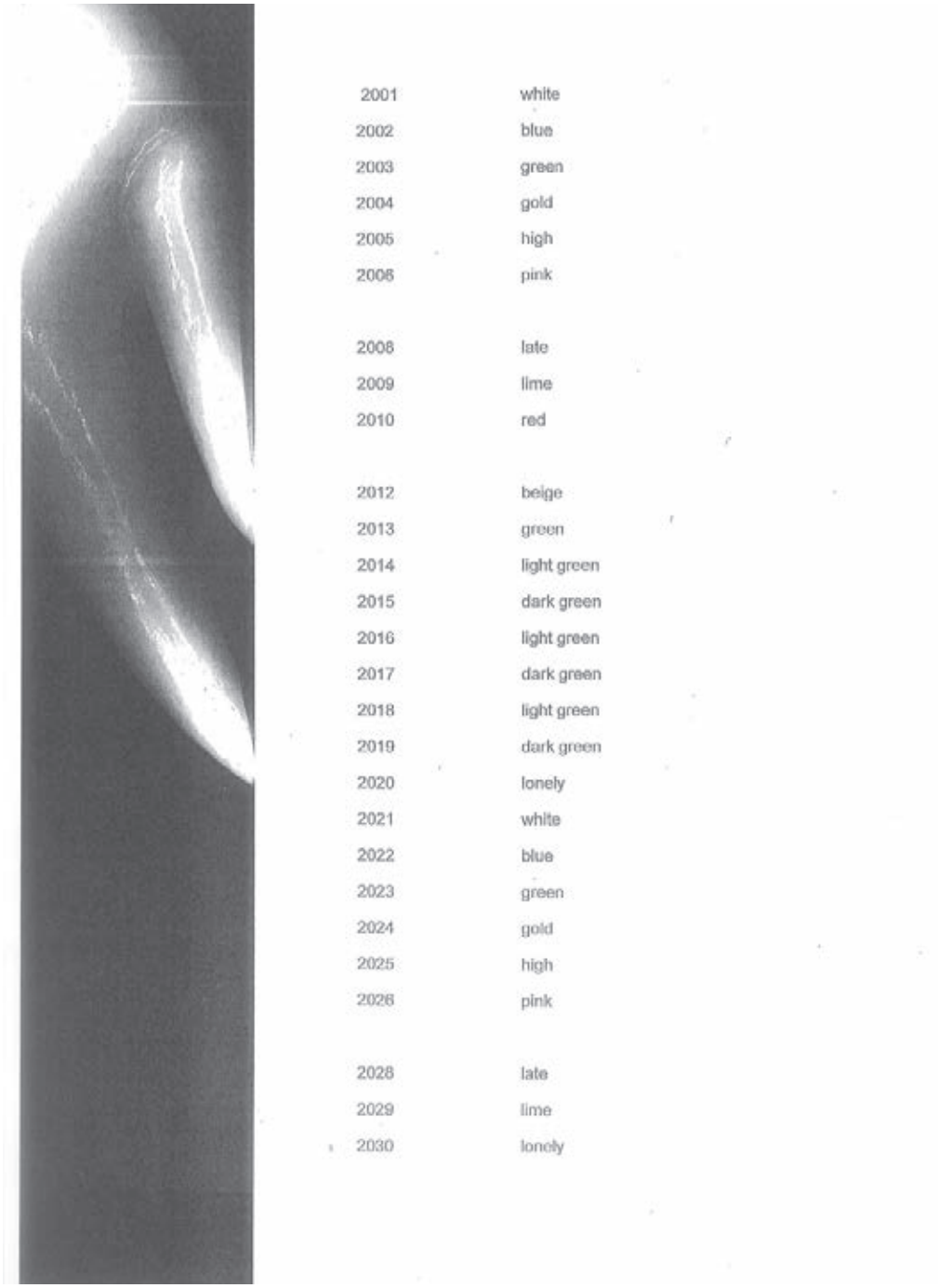
Chamomile Therapy By Loredana, 2017; Performance
Performance Space New York, 2018
/ KAYA HOUSE Madre, Napoli, 2017

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



Loredana's cv, 2017; A4 copies

"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.

Excerpt from: ***Laughing and crying with Loredana***
Beatrice Marchi's MFA thesis, HdBK Hamburg 2017

Concert and cabaret with Loredana, 2017
Performance, approx. 30 minutes; Galerie der Stadt Schwatz

https://vimeo.com/1075276933?share=copy











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



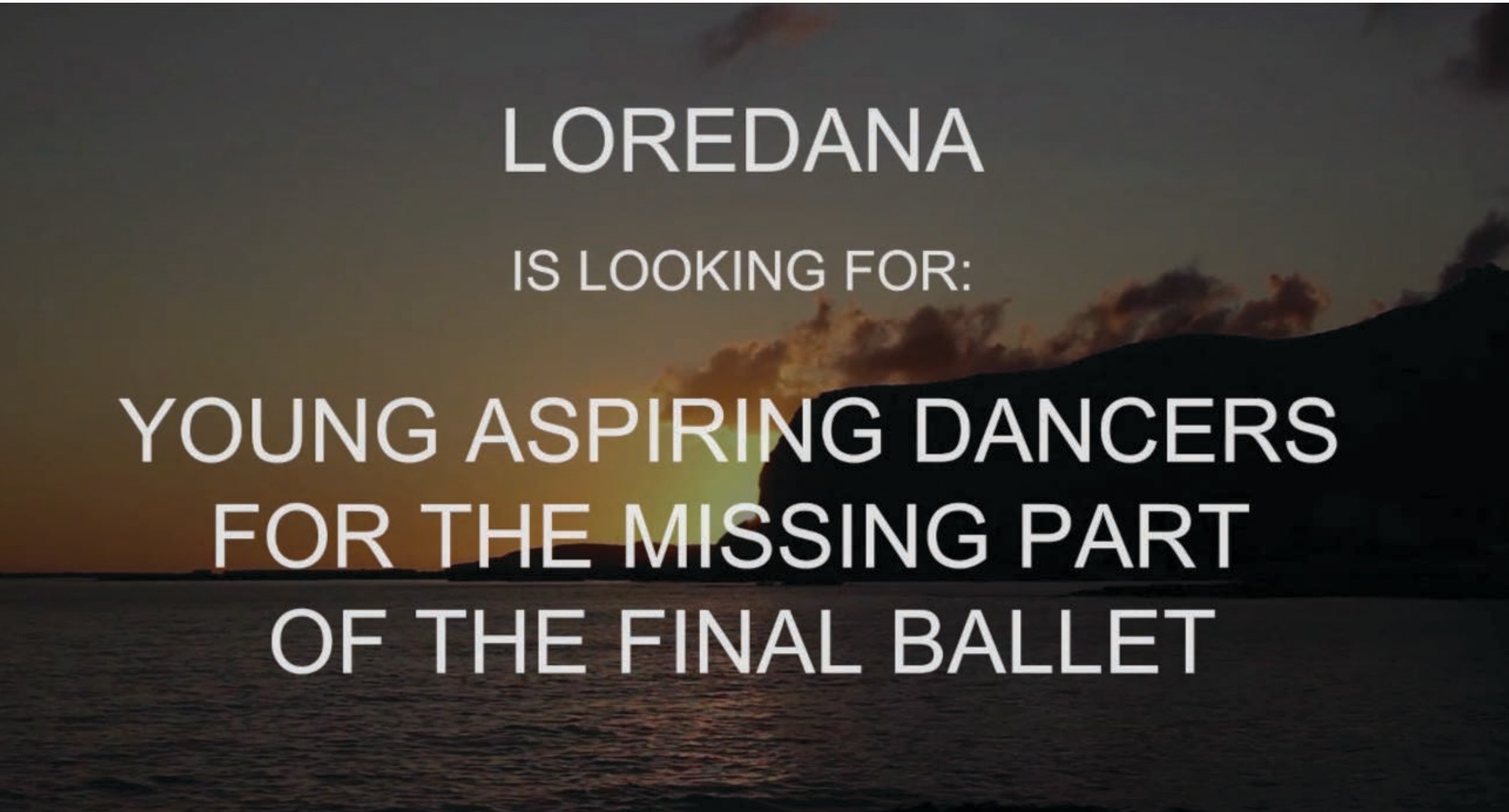






Loredana's Friends, 2017
Video, hd, sound, 01:30

https://vimeo.com/312265296







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, Palazzo Reale, Milan (ph: Andrea Rossetti)

https://vimeo.com/395693765



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









Loredana across the Landscapes, 2017
videoanimation, hd, sound, loop; 4'02"

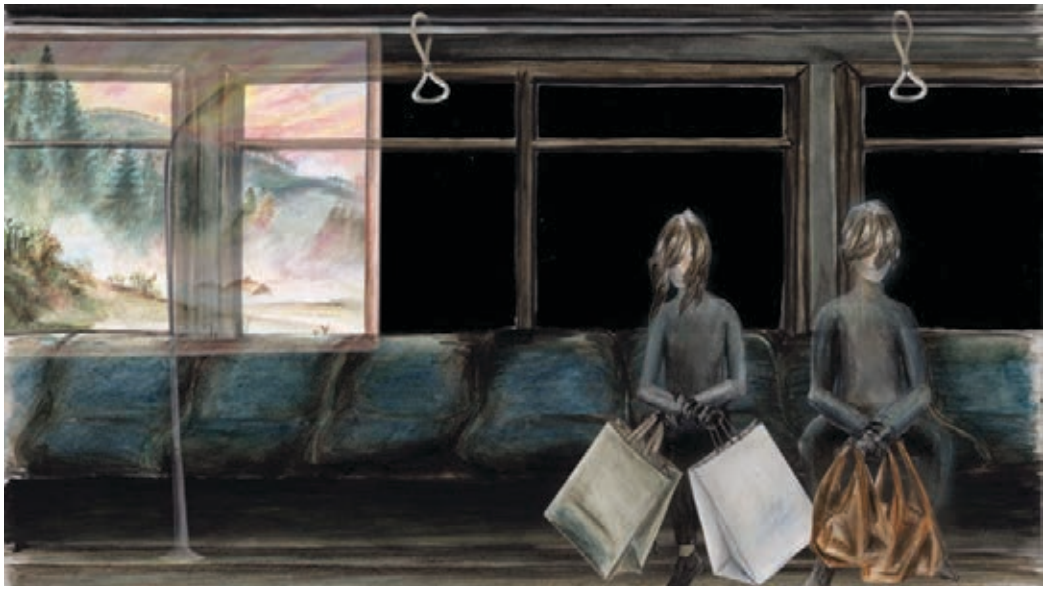
https://vimeo.com/233212489/ac676392d6





Loredana across the Landscapes, 2017 (film still)
videoanimation, hd, sound, loop; 4'02"

*Loredana across the Landscape*s (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
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"









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



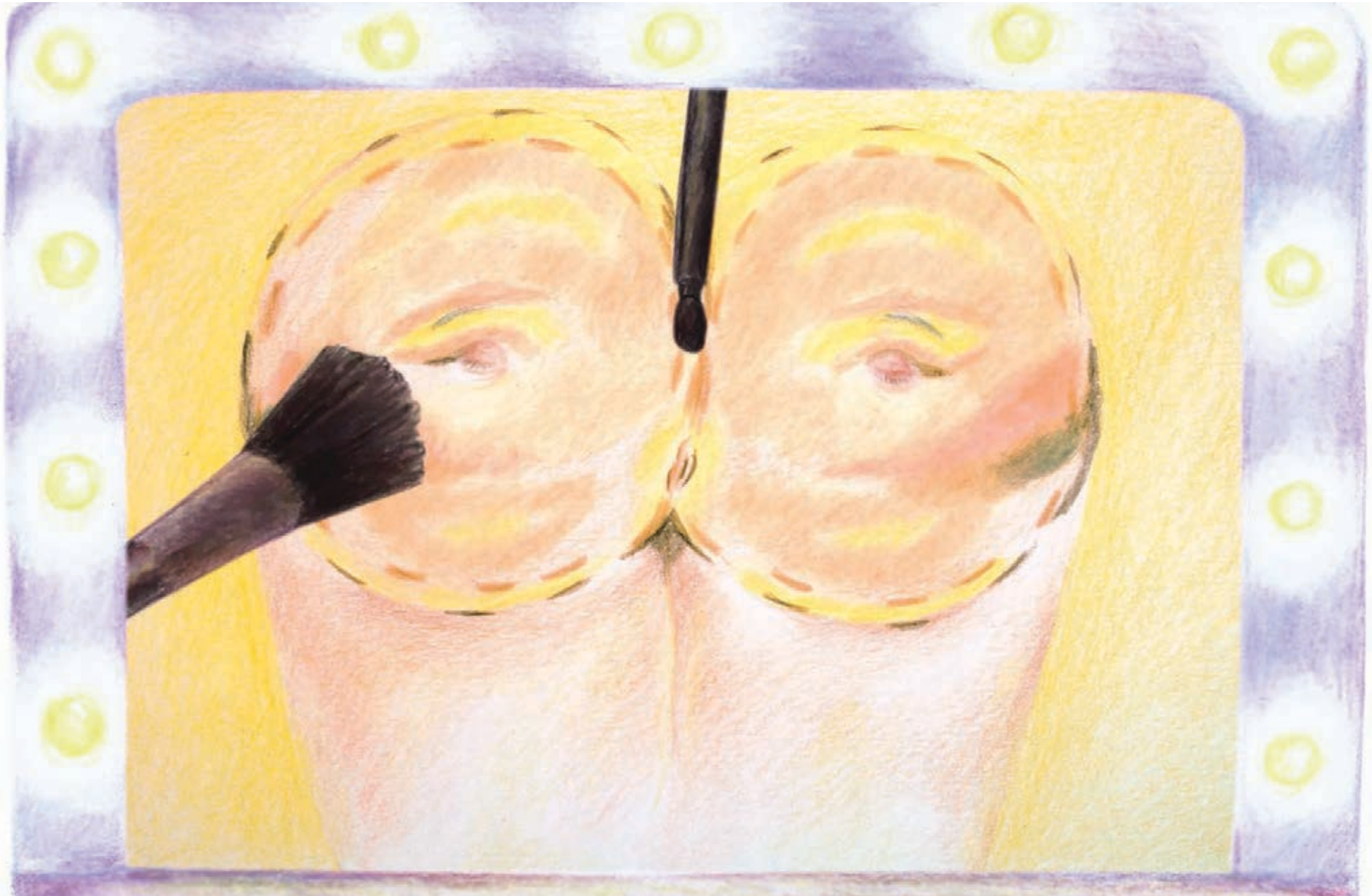
F/W 2016 (in black), 2016; pastel and acrylic on wood, 102.2 x 139.7 cm



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

Amiche Forever, 2017
video animation (hd, sound, loop) 4’ 32”

https://vimeo.com/205786114?share=copy



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











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

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

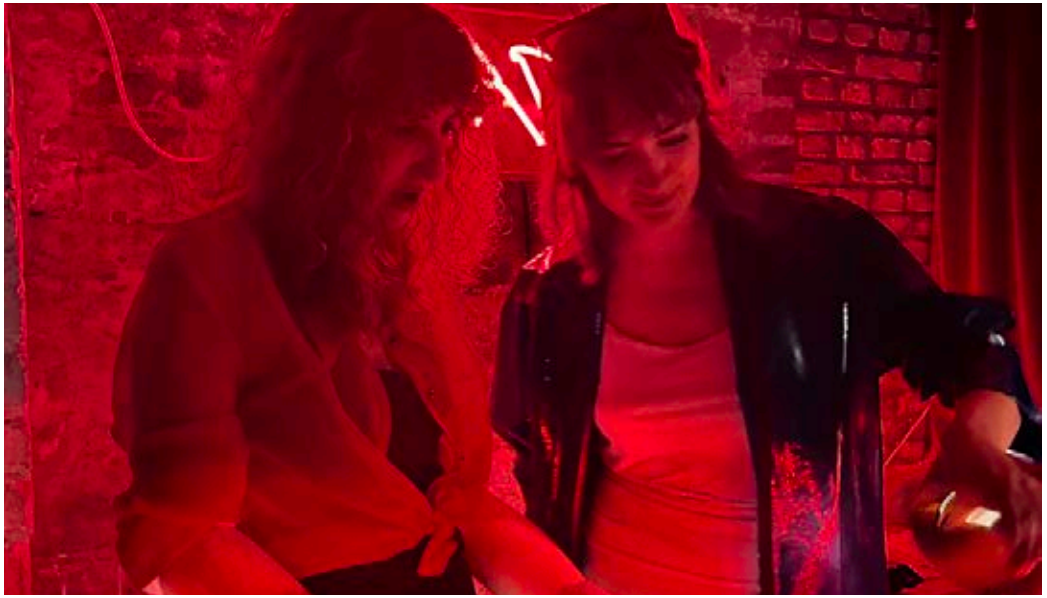
LE LEZIONI DI GUIDA, 2021, Performative lecture
curated by Milovan Farronato
Lezioni d'Italiano, Fiorucci Art Trust, 2021

Next pages: 'Friend-Chips', 2023, performance and video screening, around 1 hour, Pogobar, KW, Berlin



Friend-chips, 2023;
Performance and video sceening, 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 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 t

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 Borgonovo, Beatrice Marchi, Anna Mostosi, Giangiacomo 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