

Beatrice Marchi & Mia Sanchez

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La Città e i Perdigiorno

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La Città e i Perdigiorno is the title Beatrice Marchi and Mia Sanchez have chosen for their exhibition at the Istituto Svizzero in Milan. The thoroughly poetic Italian term *perdigiorno* can perhaps best be translated as an idler or daydreamer. It denotes a figure lost in the day, lost in time, wandering about without specific goals or intentions through a landscape, an urban topography. Such are the figures that we repeatedly encounter in the works of Beatrice Marchi and Mia Sanchez: a young woman in a dark leather jacket ambling through Milan, a roaming photographer with an oversized camera lens, or Mafalda, the dog with the droopy ears.

Beatrice Marchi and Mia Sanchez tell us about these characters. They are interested in their stories, their (secret) wishes and hopes, their views of the world, and the mainly urban space through which they move. At the same time, the manner of these movements and the relationship between these figures and the world always has political connotations for Mia Sanchez and Beatrice Marchi. Their artworks are therefore informed not only by questions about the possibilities of movement in public space, but also by their fascination for the seemingly aimless wandering that opens up alternative perspectives and experiences. For the exhibition *La Città e i Perdigiorno* the two artists have developed new works. Their (coincidental) simultaneous stay in Berlin, Skype calls, and shared Google documents facilitated and fed their artistic dialogue and collaboration.

Mia Sanchez presents among others three video works, two of which are entirely new. In her video *Fists Full of Secrets* (2019), we meet the woman strolling through Milan, map in hand. Perhaps she is following someone, or maybe it is we who are following her, or the character whose voice we hear: “But I see you, between all the people I spotted you” —“The memory is inseparable from the images, and this time I am sure your memory of it is the same as mine.” In *Regina of Crossroads* (2021), we see a female bus driver steering the huge vehicle along prescribed routes in a city. Her movement through the urban topography is bound by the route plan; her body and the bus, she tells us, “became one at some point.” Meanwhile, in *Pusher* (2021), we follow a young woman on her errands. The baby stroller she pushes allows her a certain freedom of movement, perhaps it is a kind of disguise. Much like the detective, her movements through the city are random and deliberate in equal measure. The camera is sometimes very close, but also sometimes further away, so that the young woman seems tiny between the interchangeable facades of the surrounding architecture. The artist addresses the relationships between people and architecture, the transition between private and public spheres in the two works *Leather Jacket* and *Trenchcoat* (both from 2020) and in *High Rise* (2021). While the lampshades in installation evoke the security of an interior space, skyscraper facades loom up with the help of Photoshop to remind us of the anonymity that pervades life in the big city. Behind each window of the skyscrapers there is a story. And while in *High Rise* and in *Leather Jacket* or *Trenchcoat* we see a facade, a kind of surface or skin (clothes), we are incomparably closer to the figures in the videos. Language is both a starting point and a tool used by the artist as a framework within which identities are conceived, references created, and stories told. Likewise, language shapes the relationship between narration and fiction —two elements that Mia Sanchez repeatedly combines in her works.

Beatrice Marchi's painting *Photographer* (2020) was created in her Berlin apartment during the months of the lockdown. This setting informed her decision to construct the large painting from individual, small-format wooden panels. The image is reminiscent of a hidden object scene, with myriad figures, stories, and references. Here we encounter a photographer with his (or her?) oversized camera lens taking on the role of an observer. Beatrice Marchi studied Euripides' Bacchantes (Maenads), who extract wine from rocks and—in the artist's painting—also feed ants. For Beatrice Marchi this work is an expression of the fears and uncertainties caused by the lockdown and pandemic, particularly in her work and life as a professional artist. At the same time, the motif opens a door to the fantastic world that the artist creates with her paintings, videos, objects, and performances. Again, and again in her works we encounter characters such as the photographer, whose working instrument we also see in the exhibition in *The Photographer Lens* (2021), or Loredana, the woman with the wild curls and crab-like hands. “Come with us—nel mondo parallelo” sings the music band in the video *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 all long been friends, but above all she uses these characters and stories to contemplate life and finding one's way in the world. How do we pursue our dreams and confront our fears? How much courage does it take to say what we think, to sing out loud, and find our own way? Through the city as an observer, a daydreamer, a *perdigiorno*.

Gioia Dal Molin, May 2021

La Città e i Perdigorno by Beatrice Marchi and Mia Sanchez is the first in a series of double exhibitions at Istituto Svizzero in Milan that brings together young artists from Switzerland and Italy to strengthen the links between these two art scenes.

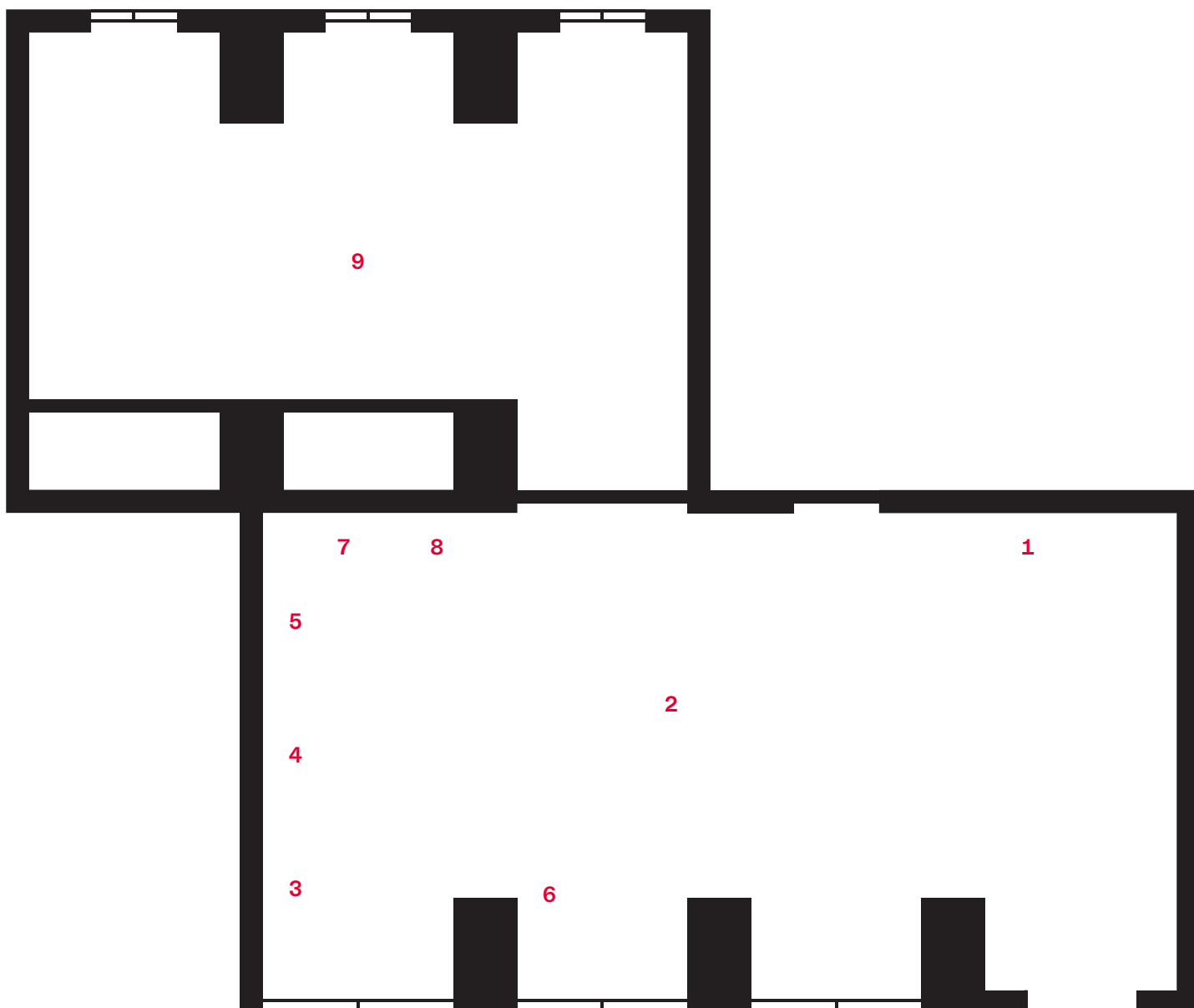
The exhibition is accompanied by a written dialogue between the artists Mia Sanchez and Beatrice Marchi, the exhibition curator Gioia Dal Molin, and the freelance writer and curator Attilia Fattori Franchini.

Biographies

Beatrice Marchi (1986, Gallarate, IT) lives and works between Milan (IT) and Berlin (DE). After graduating from Accademia di Belle Arti di Brera in Milan, she obtained an MA at Hochschule für bildende Künste Hamburg (HfbK). Recent solo shows include at: Sandy Brown, Berlin; Casa Masaccio Centro per l'Arte Contemporanea, San Giovanni Valdarno; Riverside, Bern; Collezione Iannaccone, Milan; Hester, New York; Exo Exo, Paris; Fanta, Milan; Gasconade, Milan. Her work has been shown in various exhibitions, including: MACRO, Rome; Museion, Bolzano; Palazzo Reale, Milan; Performance Space, New York; Mambo, Bologna; Galerias Municipais de Lisboa (Boavista), Lisbon; Fondazione Sandretto Re Rebaudengo, Turin; *Altri tempi, altri miti*, 16th Art Quadriennale, *Ehi, Voi!*, Palazzo delle Esposizioni, Rome; PAC, Milan; GAM, Milan.

Mia Sanchez (1988, Seville, ES) lives and works in Basel (CH). She completed her MA in Fine Arts at Institut Kunst in Basel. Before that, she studied at Hochschule der Künste Bern (HKB) and spent a year as a visiting student at Hochschule für bildende Künste Hamburg (HfbK). Her work has been exhibited in various group and solo shows, including: Salts, Birsfelden; Der Tank, Basel; Galerie Maria Bernheim, Zurich; Kiefer Hablitzel Award (Kunsthaus Glarus), Glarus; Arsenic, Lausanne; Milieu, Bern; Plattform20 (Fri Art), Fribourg; Golden Pudel, Hamburg; Stadtgalerie, Bern; WallRiss Fribourg. Mia Sanchez was nominated for the Swiss Art Award in 2020 and received the Basel-Berlin Fellowship from Akademie der Künste Berlin in 2020. She is part of Riverside, an off-space she co-founded in 2015.

For information:
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1
Beatrice Marchi,
The Photographer (2020)
Acrylic and pastel on wooden
panel, acrylic under glass,
210x132 cm.
Courtesy of the artist and SANDY
BROWN, Berlin

2
Mia Sanchez,
High Rise (2021)
Digital Print pasted on cardboard
tubes, wires, lampshades,
lightbulbs, coloured MDF pedestal

3
Mia Sanchez,
Fists Full of Secrets (2019)
Digital video, sound, 8'39"
Starring: Costanza Candeloro
Voice-Over: Cassidy Toner
Sound: Manuel Schneider

4
Mia Sanchez,
Pusher (2021)
HD digital video, sound, 9'24"
Camera: Linus Weber
Starring: Milena Langer,
Ivan Mitrovic, Osama Al Rayyan

5
Mia Sanchez,
Regina of Crossroads (2021)
HD digital video, sound, 9'06"
Starring: Désirée Meul

6
Beatrice Marchi,
The Photographer Lens (2021)
Camera, concrete, glass,
rubber, pvc, steel, aluminum,
tripods, 190x130x100 cm
Courtesy of the artist and SANDY
BROWN, Berlin

7
Mia Sanchez,
Leather Jacket (2020)
Glass, painted wood, fabric, digital
print, 150x95 cm

8
Mia Sanchez,
Trenchcoat (2020)
Glass, painted wood, fabric, digital
print, 150x95 cm

9
Beatrice Marchi,
The Photographer & The Friends
(Nel Mondo Parallelo) (2021)
HD digital video, 15'38"
Courtesy of the artist and
SANDY BROWN, Berlin