

BIANCA
FORATORI

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ABOUT

Bianca Foratori is a visual artist, born in Jundiaí-SP and currently lives in São Paulo capital. In her poetics, approaches memory as a device for the reconstruction of silenced narratives, investigating issues related to decoloniality, gender, race and culture. Seeks to unite diverse research sources as pieces of a puzzle that connect past, present and future, or tradition and modernity, using family collections, affective memories and popular imagination in her repertoire.

Education

2021 Specialist Degree in Art Education – SENAC SP

2015 Associate Degree in Fashion Business and Design – Centro Universitário Anhanguera

Courses

2021 Clínica Geral: Critique group for visual artists – Ateliê 397

2021 Relations between visual culture and work projects – Centro de Pesq. e Form. SESC

2020 Five black artists in the MASP collection – MASP School

2019 Cultural Production – FESPSP

2014 Digital Illustration – SENAI-SP

2008 Adobe – Photoshop, Illustrator and InDesign – SENAC SP

Exhibitions

2021 “[Co]lateral” – Lateral Galeria, São Paulo – SP

2021 “A Mão Invisível” (individual) – 31º Exhibition Program of CCSP, São Paulo – SP

2021 “Ocupação Olhares Inspirados – Raquel Trindade, Rainha Kambinda” – SESC 24 de maio, São Paulo – SP

2020 “Terra Indígena Digital” – Espaço Cultural Colabirinto, São Paulo – SP

2019 “Agosto Indígena” – Espaço Cultural Colabirinto, São Paulo – SP

2018 “Obênrrins” – Estação Cultura, Campinas – SP

2018 “Pretas InCorporações” – Pinacoteca Diógenes Duarte Paes, Jundiaí – SP

2018 “Mostra Delas” – Galeria Fernanda Perracini Milani, Jundiaí – SP

Bianca Foratori: invisible hands and ancestral gardens

Critique by Raquel Barreto

"What did it mean for a black woman to be an artist in our grandparents' times? In our great-grandmothers' day? This is the question whose answer, so cruel, makes the blood stop flowing." Questions the writer Alice Walker in her well-known article: "In Search of Our Mother's Gardens", from 1972. In the text, Walker mentions how our ancestors suffered from the interdiction of their creativity, of their artistic skills, because there was no possibility that they could paint, sculpt, write, sing or compose. She adds that "being an artist and a black woman, even today, instead to elevate our status, lowers it in several respects: still, artists we will be". Despite the adversities, the writer reveals how her mother managed to use all her creativity and love for beauty by cultivating her domestic garden, where she planted, watered and cared for her flowers like a temple. For it, she directed all her drive to creation and appreciation of beauty, which made it, according to Walker, a work of art. In the writer's perception, the garden became an allegory, but also a way of conceptualizing the importance of cultivating our processes of subjectivation and creation. Also, it allows us to think about possible genealogies and artistic belongings when we excavate the gardens of our mothers, grandmothers, great-grandparents – our ancestors. It can be said that this search for gardens is present in the poetics of the visual artist Bianca Foratori. In her work, she proposes new images from/to black women, indigenous and indigenous descendants, walking away from a certain visual convention that, in Brazilian arts, portrays them in a subalternized, hypersexualized and even melancholic way.

Her poetics is oriented around a proposal of synthetic between temporalities that condenses a contemporary and urban expression, simultaneously, ancestral. The artist transits through languages such as painting, fashion, murals, sculpture, photography, tattoos and others. For the Exhibition Program 2021 CCSP, Bianca Foratori presents the series "A mão invisível" (The invisible hand), composed of four paintings: "Mani Oca", "Iakaré", "O verdureiro" and "Feito à mão", all from 2021. Works which start from family memories, childhood memories and discuss the work performed by women, gender roles and celebrate the artist's own artistic constellation.

In "Mani Oca", she recalls a familiar scene, made of the same gestures in dealing with everyday tasks, of the same body movement. Unconsciously repeated by her grandmother and mother in the preparation of food. When naming a artwork of manioca, the original Tupi language name for manioc, the basis of the diet of indigenous peoples, the artist refers to the deep relationship of this food with indigenous ancestry, mainly female. According to a well-known legend, the first manioc plant blossomed when Mani, an indigenous girl who was born very white, died sleeping in her hammock, and was buried inside the hut itself. In the place, which was watered every day, a plant, brown on the outside and white on the inside, bloomed, named mani oca.

The second work, Iakaré, also recovers the Tupi name for the alligator. The painting features Helena Meirelles, great-aunt of Bianca, known as "a dama da viola". Due to the prohibitions of the time, she had to leave the family to be able to dedicate herself to music, her art, and thus cultivate her gardens. Due to her singularity, many stories were formed about her, one of them involves her "encounter" with an alligator, in the wetland, while washing clothes.

The third work, "O verdureiro", recovers a space of feminine and popular sociability, the arrival of vegetables and fruits vendors on the street, offering their products to her grandmother and other women in the neighborhood. On these occasions, spaces for commercial exchanges were established, but also for negotiations, laughter, sociability. There was a relative power of women to negotiate and determine the values of products with traders.

The last work, "Feito à mão", is formed by a diptych, which features two brown-skinned women with expressive faces, in a palette of warm, earthy colors. The central elements are the adornments each one carries - a necklace and a pair of earrings - both red. The history of the elaboration of adornments and of a series of productions that were named, in an essentialist way, as "women's activities", "manualities", including tapestry, embroidery, sewing, among others. It actually covers up the (anonymous) artistic creation of women. It allows thinking about possibilities that many found to express their creativity, develop their poetics and build their inscriptions in the world. In the words of Alice Walker: "This is how our mothers and grandmothers, mostly anonymously, transmitted the creative flame, the seed of the flower they never expected to see."

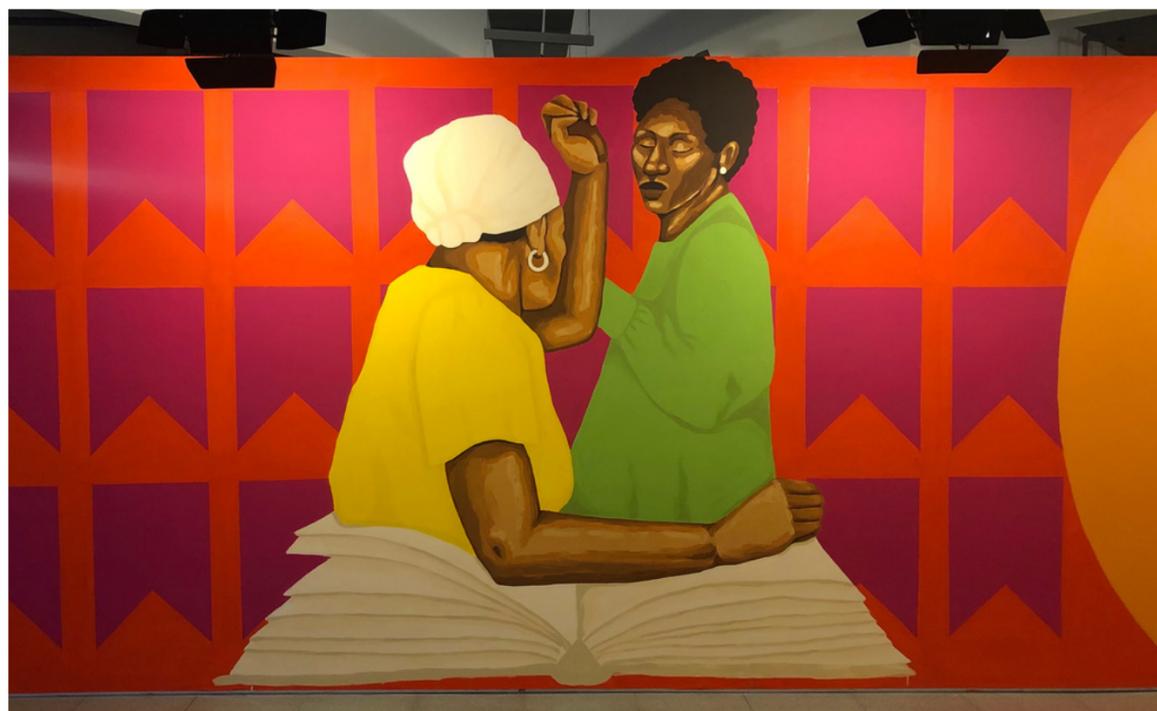


Untitled (2021)
São Paulo - SP
Acrylic on wall
5,5m x 4m



Corpo Memória (2021)
Acrylic on wall
12m x 2.6m
Cultural Center Sesc 24 de maio

Corpo Memória is a provocation to the colonial construction of knowledge that subestimate contributions of African and indigenous peoples. In honoring the multi-artist Raquel Trindade and reaffirming orality and corporeality as legitimate forms of knowledge production, as well as writing, we recall that body and mind are inseparable in these traditions. As the guardian of popular and Afro-Brazilian cultures, Raquel appreciated the knowledge propagated through speech, dance, and celebration. Her apprentices say that she was not pleased that they write the lyrics, but rather, to repeat the chants until they actually learned. In her body she sheltered the memory of a living culture that resists.





O verdureiro (2021)
Acrylic on canvas
100cm x 90cm

“O verdureiro”, recovers a space of feminine and popular sociability, the arrival of vegetables and fruits vendors on the street, offering their products to her grandmother and other women in the neighborhood. On these occasions, spaces for commercial exchanges were established, but also for negotiations, laughter, sociability. There was a relative power of women to negotiate and determine the values of products with traders.

(Critique text by Raquel Barreto)



Feito à mão (2021)
Acrylic on canvas
Diptych
80x50cm (each)

"Feito à mão", is formed by a diptych, which features two brown-skinned women with expressive faces, in a palette of warm, earthy colors. The central elements are the adornments each one carries - a necklace and a pair of earrings - both red. The history of the elaboration of adornments and of a series of productions that were named, in an essentialist way, as "women's activities", "manualities", including tapestry, embroidery, sewing, among others. It actually covers up the (anonymous) artistic creation of women. It allows thinking about possibilities that many found to express their creativity, develop their poetics and build their inscriptions in the world. In the words of Alice Walker: "This is how our mothers and grandmothers, mostly anonymously, transmitted the creative flame, the seed of the flower they never expected to see."

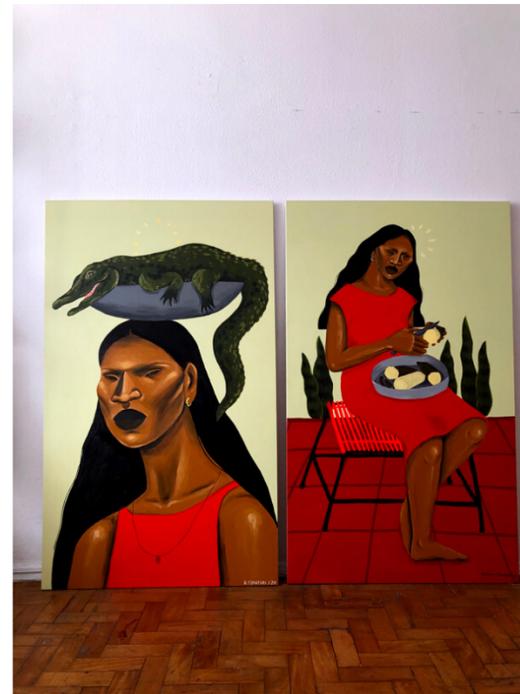
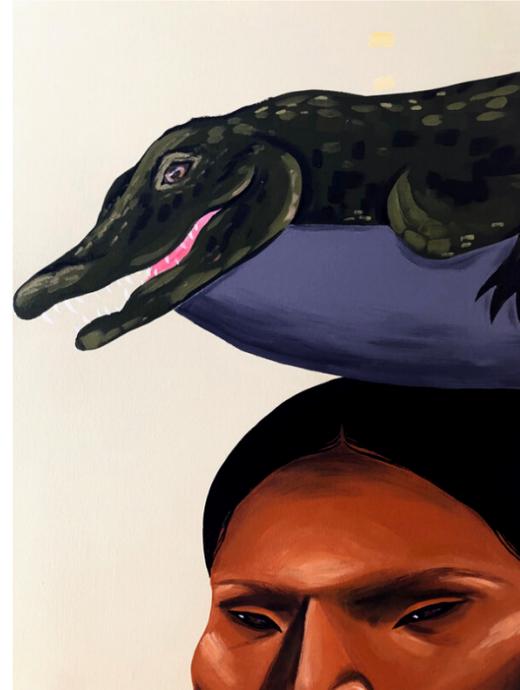
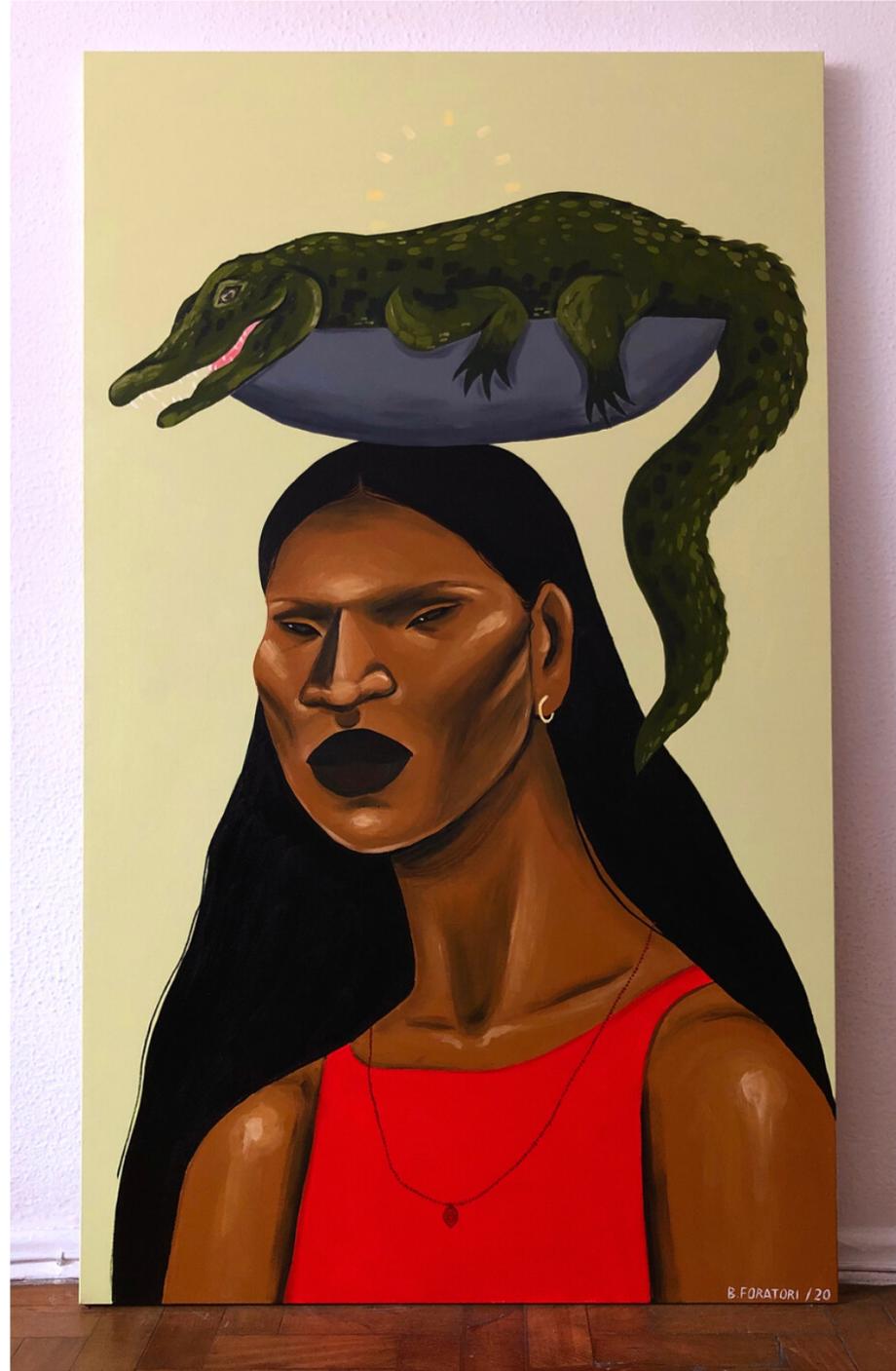
(Critique text by Raquel Barreto)



Mani Oca (2021)
Acrylic on canvas
1,50m x 0,90m

In "Mani Oca", she recalls a familiar scene, made of the same gestures in dealing with everyday tasks, of the same body movement. Unconsciously repeated by her grandmother and mother in the preparation of food. When naming a artwork of manioca, the original Tupi language name for manioc, the basis of the diet of indigenous peoples, the artist refers to the deep relationship of this food with indigenous ancestry, mainly female. According to a well-known legend, the first manioc plant blossomed when Mani, an indigenous girl who was born very white, died sleeping in her hammock, and was buried inside the hut itself. In the place, which was watered every day, a plant, brown on the outside and white on the inside, bloomed, named mani oca.

(Critique text by Raquel Barreto)



Iakaré (2021)
Acrílica sobre tela
1,50m x 0,90m

Iakaré recovers the Tupi name for alligator. The painting features [the musician] Helena Meirelles, great-aunt of Bianca, known as “a dama da viola”. Due to the prohibitions of the time, she had to leave the family to be able to dedicate herself to music, her art,[...]. Due to her singularity, many stories were formed about her, one of them involves her “encounter” with an alligator, in the wetland, while washing clothes.

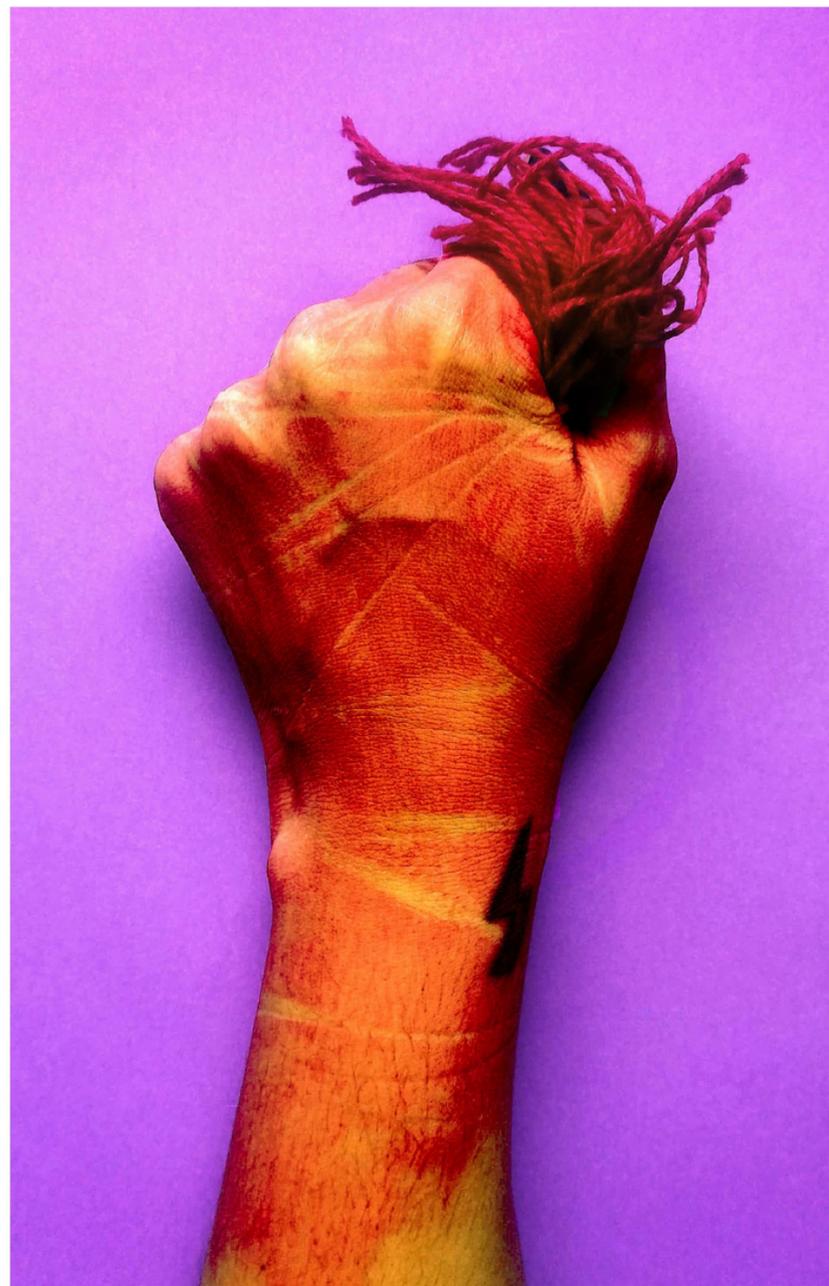
(Critique text by Raquel Barreto)



Guardiã do Japi (2020)
Mural - Jundiaí SP



Visões [selfportrait] (2019)
Digital collage



Laços (2018)
Mobile photography



Untitled (2021)
Gouache on paper
21x30cm

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