

### bianca foratori

b. 1991, Jundiaí - SP. Based in São Paulo, Brazil.

Bianca Foratori is a self-taught visual artist whose work explores legacy, memory, and female identity. With a degree in Fashion Design and a postgraduate degree in Art Education, she moves across multiple languages, including painting, muralism, sculpture, and textile techniques.

Her practice draws from scenes, objects, and materialities rooted in the everyday life of Brazilian women, weaving together the intimate and the social, the traditional and the contemporary, the vernacular and the canonical. Through her artworks, she activates affective memories, autobiographical experiences, and collective narratives, aiming to honor forms of expression historically associated with the feminine and the popular—often marginalized within the art system.

With a decolonial and sensitive approach, Bianca subtly reawakens voices silenced by hegemonic history, creating images that evoke networks of affection, resistance, and care. Her work invites not only contemplation, but also listening—a space where the sensitive becomes political.

#### selected solo shows

- A Mão Invisível 31st Exhibition Program, Centro Cultural São Paulo (CCSP), São Paulo, Brazil (2021)
- Corpos Estranhos Oficina Cultural Alfredo Volpi São Paulo, Brazil (2019)

#### selected group shows

- Carolinas Caixa Cultural, São Paulo, Brazil (2025)
- YAS Publications Sharjah Biennial, Arab Emirates (2025)
- Diálogos Contemporâneos Museum of Sacred Art, São Paulo, Brazil (2024)
- Tramas, Rituais e Resistências Christal Galeria, ART-PE Fair, Recife, Brazil (2024)
- Uma Terra do Futuro Nil Gallery, Paris, France (2024)
- Terreiro CASACOR Fair São Paulo, Brazil (2024)
- Acervo Christal Galeria Recife, Brazil (2024)
- A Pureza da Flor Custódio Galeria, Porto Alegre, Brazil (2023)
- Hum Ano Bacorejo Arte, Rio de Janeiro, Brazil (2023)
- Eres Fita.SP, São Paulo , Brazil (2023)
- Potluck Hashimoto Contemporary, Los Angeles, USA (2023)
- Salão de Ubatuba de Artes Visuais Ubatuba, Brazil (2022)
- Ocupação Olhares Inspirados SESC 24 de maio, São Paulo, Brazil (2021)
- Agosto Indígena Espaço Cultural Colabirinto, São Paulo, Brazil (2019)

#### art residencies

- Espaço Cultural Marieta, São Paulo, Brazil (2024)
- Labó Bosa, Sardinia, Italy (2024)

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### flowers in concrete

Starting from the observation of backyards, home gardens, and other urban "green" areas as hybrid zones between the private and the communal, the artist explores how these spaces operate as fertile grounds for coexistence and cultural production. Backyards and gardens appear here as places of affection, cultivation, and continuity—where blooming, even amid urban concrete, becomes a metaphor for persistence and imagination.

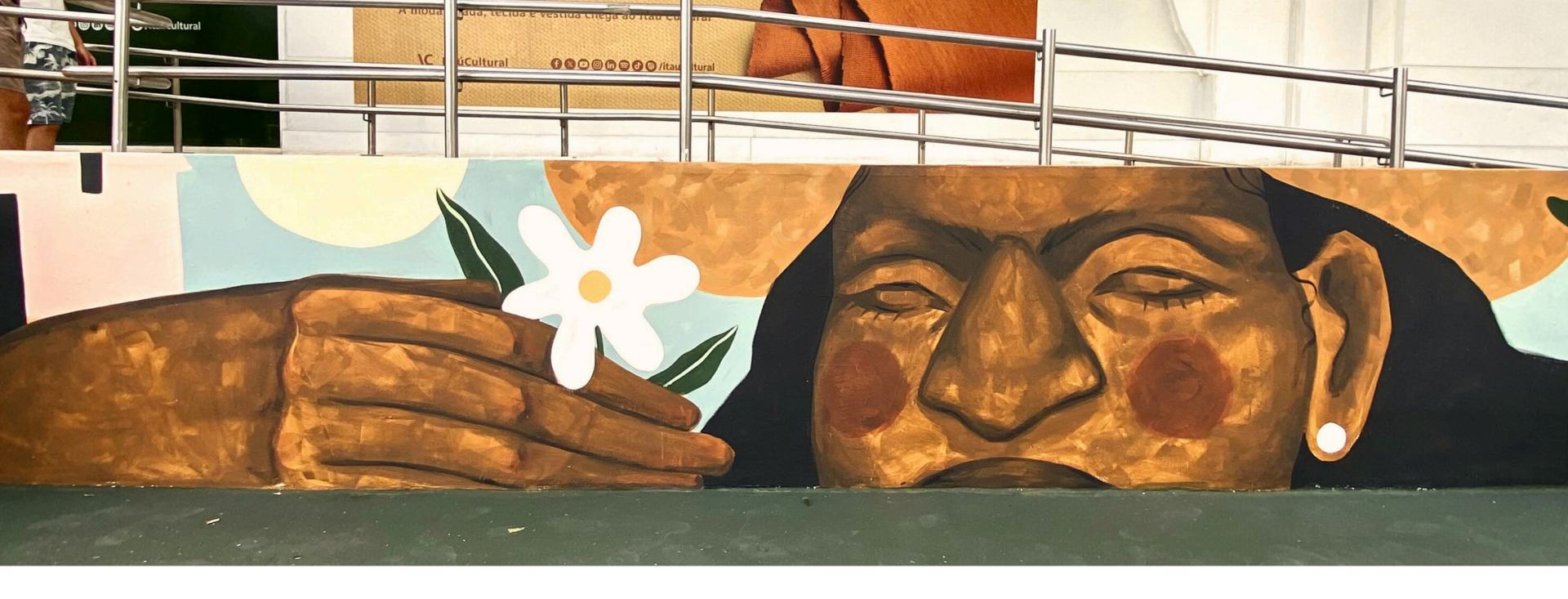
Recordação (2024) Acrylic on canvas 100 cm x 130 cm





In *Recordação* (2024) and *Feira de Domingo* (2024), the focus shifts from the domestic interior to external spaces, revealing their symbolic value as shared territories.

Feira de Domingo (2024) Acrylic on canvas 100 cm x 90 cm



[detail]

Quintais (2024)

Site-specific | Itaú Cultural, São Paulo

Acrylic on wall

1255 cm x 100 cm

In the mural *Quintais* [or "Backyards"], a site-specific work commissioned by Itaú Cultural in 2024, Bianca deepens her investigation by depicting a woman gardener as a figure of care, knowledge transmission, and world-making — an act that resists the aridity of large cities.

### microcosms

Investigating the tradition of miniatures as forms of reenacting life, the artist approaches the home as a site of tension between confinement and creation. Inspired by vernacular expressions such as puppet theater, nativity scenes, domestic altars, and dollhouses, she explores miniatures as a playful tool to shape subjectivities and tell stories.

Residência Artística (2024-2025) Mixed media on cardboard 50 cm x 51 cm x 25 cm





[detail]

Residência Artística (2024-2025)

Mixed media on cardboard

50 cm x 51 cm x 25 cm

\*Project developed during the *Mesa-Vitrine* residency, at Espaço Cultural Marieta.

In the artwork *Residência Artística* (2025), the intersection between domestic space and creative space in women's lives is the focal point. The work engages in dialogue with Virginia Woolf's essay A Room of One's Own, which asserts the need for women artists to have their own space, resources, and recognition as minimal conditions for creation. The exterior walls are covered with excerpts from Woolf, while the interior houses obsessive thoughts recorded during the artist's depressive episode, adding another layer of dialogue with the writer, who is known to have struggled with bipolar disorder.

Faced with the absence of institutional opportunities, the artist transforms her own home into an exhibition space. Self-direction, in this case, is not merely a practical alternative but a political stance that exposes the barriers women face in the art field. Residência Artística is a manifesto on artistic practice at the limit: a journey of healing and reinvention, where fragility, lucidity, and subversion intertwine.







Concepção (2022) Intimidade Cultuada Series Acrylic on canvas 120 cm x 80 cm

Intervenção (2024) Intimidade Cultuada Series Acrylic on canvas 120 cm x 80 cm

Superstição (2024) Intimidade Cultuada Series Acrylic on canvas 120 cm x 80 cm In the series *Intimidade Cultuada*, Bianca draws inspiration from domestic altars and nativity scenes as spaces of autonomy, creation, and feminine symbolic power.

## mending the self

In this axis, the artist explores the textile universe as a metaphor for subjectivity, memory, and the feminine experience. Manual gestures stitch together memories that did not fit into official records. Fabrics become extensions of speech, and patches, rather than hiding flaws, reveal layers of individual and collective history.

Bandeira (2024) Fabric quilt 100 cm x 180 cm





In the artwork *Fuxico {or When Women Talk}* (2023), the artist rescues the meanings of the word *fuxico* — that means a sewing technique and also "gossip" — to construct a discourse about the strength of female networks and the historical demonization of socialization among women.

Historian Silvia Federici discusses the English term gossip, whose meaning shifted in the modern age from "a female friend" to "idle, malicious talk." Building on this, the artist reflects on its Brazilian counterpart: *fuxico*.

Fuxico (ou Quando as Mulheres Falam) (2023) Acrylic and fabric yo-yos on canvas 110cm x 110 cm In the *Cama, Mesa e Banho* series it is the trousseaus that take center stage as objects imbued with affection, memory, and legacy. Preserved almost like relics, these trousseaus function as subtle records of the history of their makers and recipients, carrying gestures of care and continuity.

Café da Tarde (2023) Cama, Mesa e Banho Series Acrylic on canvas 80 cm x 70 cm





### nurture

Here, food appears as a symbol that evokes ancestry, daily rituals, and relationships of care, but also the historical processes of colonization, miscegenation, and cultural resistance. By mapping popular food practices and Indigenous, African, and European influences, the artist brings to light the complexity of traditional kitchens as intangible heritage and as a field of action and production of feminine knowledge that goes beyond the mere functional act of feeding.

Untitled (2022)
Acrylic on Dry clay
9 cm

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Acrylic on Dry clay
9 cm

Untitled (2022)
Acrylic on Dry clay
9 cm

In **Ybápytanga** (2023), Bianca uses the Tupi-Guarani language to title the work, which evokes Indigenous influence on Brazil's food habits and language, also reflecting an intention to connect with her own ancestry.



Ybápytanga (2023) Acrylic on canvas 120 cm x 100 cm

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