



BEATRICE SPADEA
SELECTED WORKS | 2023-2025



Beatrice Spadea's practice explores the intersections of imagination, perception, and memory, investigating how these dimensions shape our experience of the world. Her work moves through spaces where dream, fantasy, and poetry emerge, opening reflective and alternative perspectives.

Her earlier works engaged with shared natural and cosmic symbols, which formed the starting point of her research. Over time, her focus has shifted toward a sensory crisis and a growing estrangement from the natural world, and how this disconnection shapes inner life and perception. The forest often appears as a central presence, understood as both a physical and psychic space of renewal, coexistence, and resonance.

At the core of her current practice are textile works developed through batik-dyed silks and hand-assembled pieces on a loom. Through slow, process-based techniques, she explores themes of identity, transformation, and voice, allowing forms to fragment, shift, and reorganize. Ceramic sculptures and sound operate in dialogue with the textile works, extending the investigation of resonance and presence. Through these materials, she seeks to awaken perception and build an imaginary ecosystem where matter and sound reconnect us with the living world.

BEATRICE SPADEA | b. 1995



EDUCATION

2015-2018 Bachelor's Degree in Painting, Three-Year Program – Accademia di Belle Arti di Brera

SOLO EXHIBITIONS

2024 *The Portal of Timeless Dreams*, temporary public installation, Via Borgonuovo 1, Milan

2023 *Notes From Another World*, solo show, Galleria Martina Corbetta, Giussano, MB

2021 *One Step Closer to the Sky*, solo show JC Gallery Mayfair, London - England

GROUP EXHIBITIONS

2025 *Seamspells*, Forci Art Foundation, Tenuta di Forci, Lucca, LU

2025 *Mondi Sottili*, Studio DeTales, Milano, MI

2024 *Curses, Spells and Other Magics*, di Elisa Bertaglia e Beatrice Spadea Galleria Martina Corbetta, Giussano, MB

2022 *Roots Of Day*, group show, JC Gallery Mayfair, London - England

2022 *C.R.A.C. Crepe, Rotture, Alterazioni e Cicatrici*, group show Artiglieria, Contemporary Art Center, Torino, TO

AWARDS

2023 *ArtPrize 2023*, group show, Grand Rapids, Michigan, US

2022 *Combat Prize 13° Edition*, group show, Museo Civico Giovanni Fattori, Livorno

2021 *Arte Laguna Prize 15° Edition*, group show Arsenale, Venezia 2020 Winner of Nice&Fair Contemporary Visions Paratissima, Torino

ART RESIDENCIES

2025 *Forci Art Foundation*, Textile Art residency, Tenuta di Forci, Lucca



During my residency at *Forci Art Foundation*, (summer 2025) in the hills near Lucca, I worked on a piece that feels like a manifesto (*I Carry The Forest Inside*, 2025) a synthesis of the questions that have guided me over the past years. It consists of a series of silk fabrics made with the batik technique and eco-printing, where leaves and natural elements are imprinted onto the textile. Dyed with pigments from

oak bark, pomegranate, onion and avocado peels gathered on site, the process is entirely natural, rooted in transformation and memory. A slow process tied to the rhythms of transformation that belong to the natural world.

Within the veils of silk, faint anthropomorphic figures emerge. Perhaps dryads, mythological spirits that dwell in trees

I Carry The Forest Inside, 2025,
batik and eco-print technique on pongee silk, 180x70 cm cad



and, in some tales, become them. The outlines of ovaries, vertebrae, and bones appear as if suspended in a landscape of metamorphosis. These are not fixed bodies: they are transitional forms, elusive, porous. They seem to exist in a state of becoming, resisting any clear definition. In this work, the imprint, once a faithful trace, like the image of a shroud, becomes something unstable and chaotic. The natural forms blur, overlap, and dissolve into one another. What remains is not a copy of the real, but its memory, a residue of presence transformed by time and process.

This work speaks of identity as multiplicity, of the possibility of embracing all one's forms without the need to resolve them into a single image. Each figure dissolves into another; each layer of dye leaves a trace. What emerges is not a definitive image, but a living surface, one that holds together contradictions, fragments, and shifting states of being.

In a world that constantly asks us to simplify, to become recognizable and marketable, to fit into a defined category, choosing to remain ungraspable feels almost subversive. These silks attempt to inhabit that fragile space of resistance: the space where ambiguity is not a weakness, but a form of freedom.





Untitled, (from an ongoing series) 2026,
batik and eco-print technique on pongee silk, 130x178 cm





This group of works emerged naturally, as a continuation of my exploration of identity and multiplicity, this time through sound as a metaphor for voice. The work *Characters in Search of a Voice* (2025) embodies this idea.

Sound, to me, is another way of thinking about form, fluid, relational, impossible to contain. Each ceramic piece in this series functions like a bell: it holds within it a potential vibration, a latent voice. Equipped with a clapper, every sculpture produces a different resonance depending on its movement, material density, and shape. When several of them are activated together, their tones merge into a fragile polyphony, a chorus of distinct yet interconnected voices.



These are characters searching for their own voice, but in doing so, they create a collective one. The work suggests that identity may not lie in choosing a single tone, but in hosting all voices at once, allowing them to coexist, overlap, and transform one another.

This reflection has opened the path for a broader research, one that expands the dialogue between sound, form, and the porous boundaries of identity.





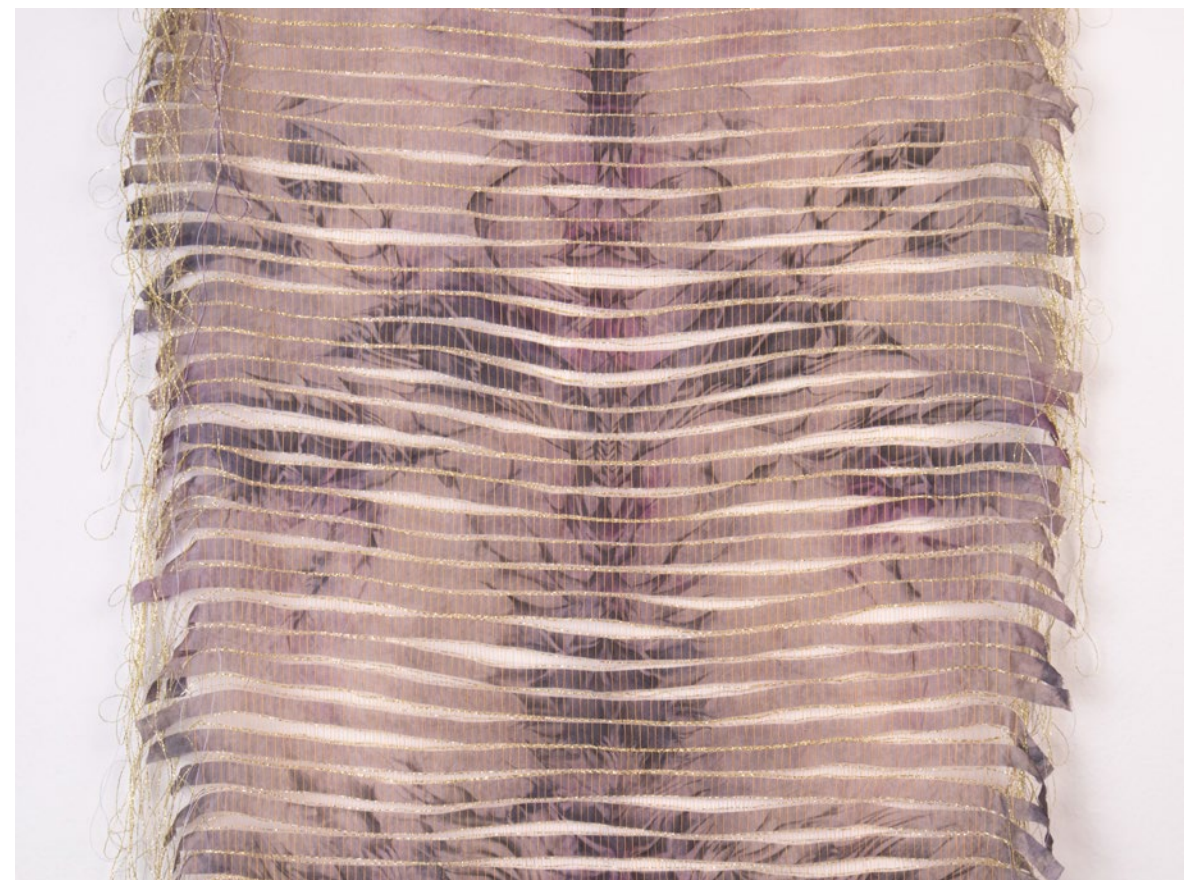
The work with sound opened a new awareness of how identity can be polyphonic, fluid, and relational. Moving into weaving, I began to explore the same ideas visually: fragmentation, recomposition, and infiltration.

This series of weavings uses fragments of silk that had been previously hand-dyed with natural pigments and drawn with graphite.

The image, once continuous, is now cut, fractured, and reassembled with slight distortions. What emerges is no longer a clear or coherent picture, but a composition of interruptions, a meditation on identity through fragmentation and multiplicity.

Working on the loom became a way of thinking through this idea: to weave is to enter a fracture. The warp opens, and through that opening one can infiltrate, adding, altering, occupying the gaps. It is an act of reconfiguration, of disassembling an image in order to look at it differently.

Through weaving, I began to see the process itself as a form of action, a quiet resistance that operates by insertion and displacement. Each thread becomes a gesture of infiltration, a way of engaging with the form and transforming it from within.



Songs for the Unwoven, 2025
mixed media on silk: tie-die with natural pigments, graphite drawing,
loom assembly with metallic threads, 90x45 cm



Songs for the Unwoven, 2025
mixed media on silk: tie-dye with natural pigments, graphite drawing,
loom assembly with metallic threads, 90x45 cm



Songs for the Unwoven, 2025
mixed media on silk: tie-die with natural pigments, graphite drawing,
loom assembly with metallic threads, 90x45 cm



Songs for the Unwoven, 2025
mixed media on silk: tie-die with natural pigments, graphite drawing,
loom assembly with metallic threads, 50x39,5 cm



This Land Has a Body, 2025
natural pigment tie-dye and graphite on Habetai silk, 450x140 cm

Building on the exploration of identity, fragmentation, and the act of intervention in the weavings, *This Land Has a Body* moves from the personal and visual to the territorial and relational. While previous works explored multiplicity through form and material, here the focus shifts to the land itself and to the presence of those who inhabit it.

This Land Has a Body reflects on the idea that territory, like the human body, carries memory, wounds, and resistance. It is not an abstract space to be owned or reshaped, but a living presence inhabited by histories and relationships. The work questions the language through which we name transformation: words like regeneration or renewal often conceal acts of erasure, moments when care turns into control, when gestures of improvement disguise possession.

The piece was created using natural dyes, with oak bark collected on site and iron, and later drawn on with graphite. The surface bears traces of the earth. Here, the fabric becomes a skin that remembers.

In this piece, the earth reclaims its voice and its body. It resists abstraction, insisting on its materiality, on the fact that every land is already inhabited, already full of stories. What emerges is an account of power and displacement, tracing how land and its communities are continually overwritten and redefined.



This Land Has a Body, Process view, Summer 2025



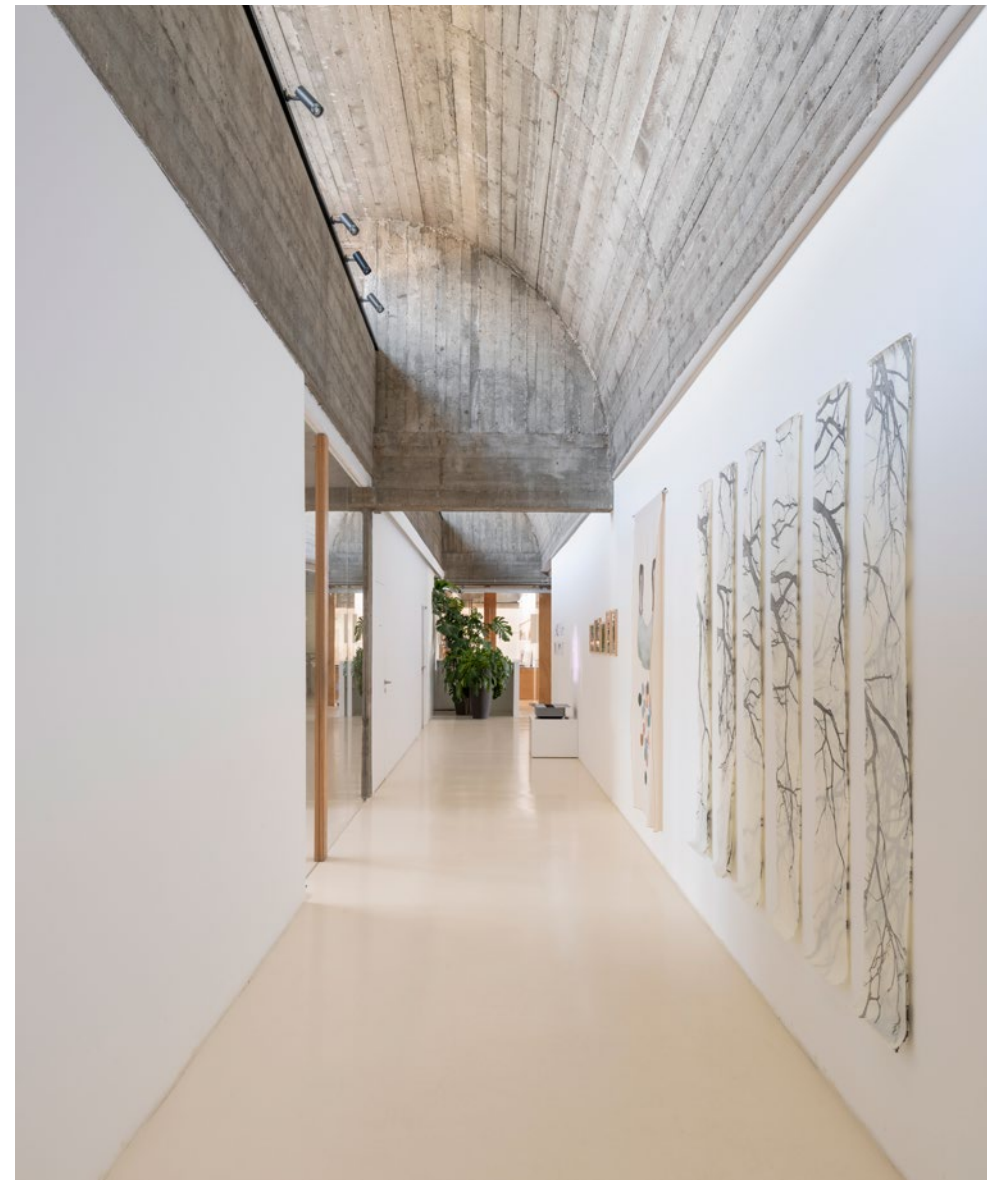
Mutaforma, 2025

Papier-mâché with naturally died paper, 180x90 cm

Mutaforma (2025) continues the exploration of transformation first seen in *I Carry the Forest Inside*. The work is made of papier-mâché, covered with a “skin” created from the papers used in the silk pieces of the work *I Carry the Forest Inside*.

By pressing the leaves-dyed papers onto the surface, the natural pigments imprint themselves, forming a new layer, a skin, a body.

The piece embodies change and permeability, capturing the fleeting moment when one form becomes another. It reflects on identity in flux, the interplay between material, gesture, and memory, and the ongoing dialogue between self and environment.



Mondi Sottili, group show, Milan, 2024

Forest Reverie, 2023
graphite on Japanese Awagami paper, 200x30 cm

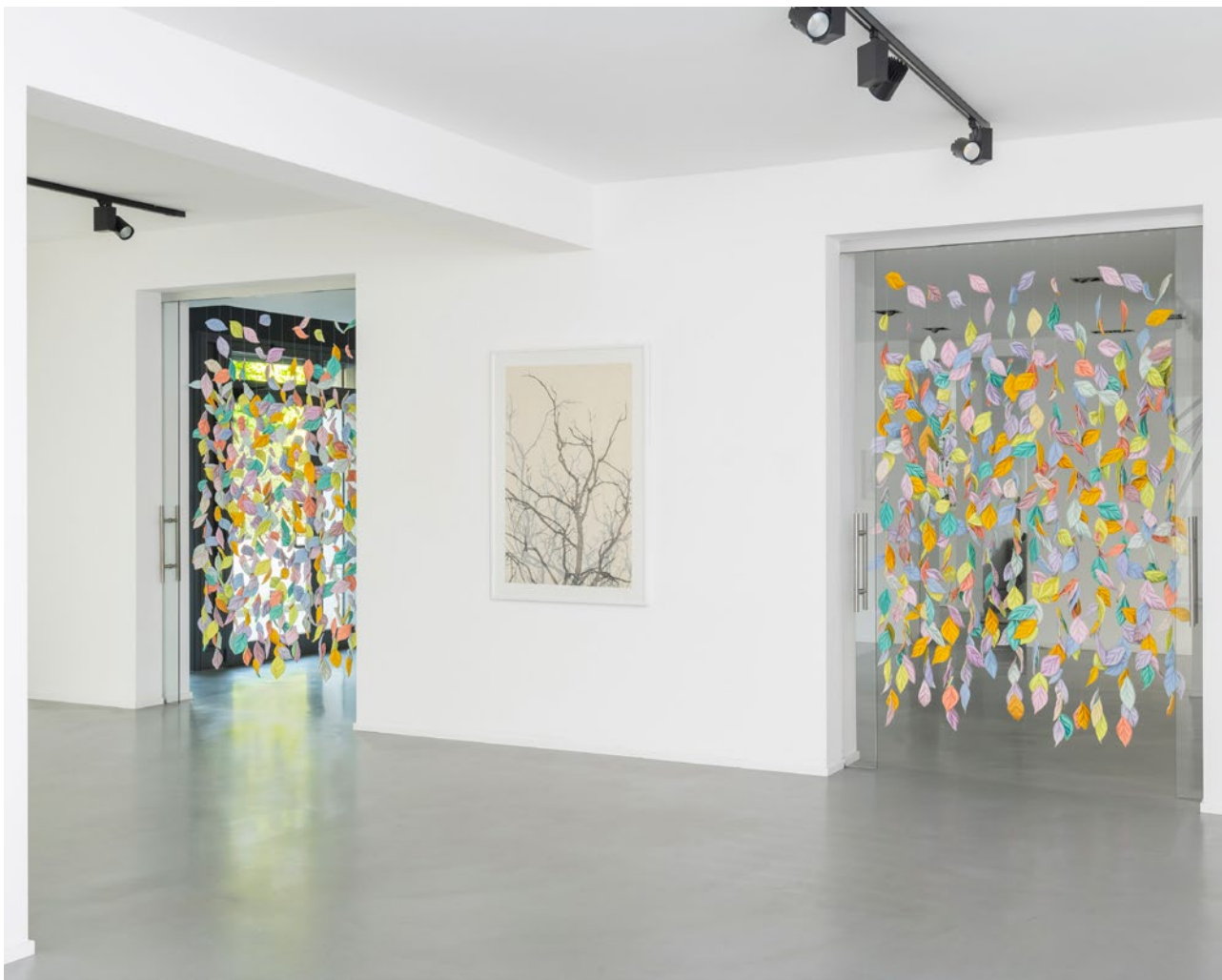
For years, the forest has been at the heart of my research, a place I have studied, observed, and inhabited. What fascinates me is its complexity, the richness of its forms, the delicate coexistence of multiple species that thrive in a dynamic equilibrium. The forest is not a static space, but a living System of interdependencies, where every element, visible or invisible, contributes to the balance of the whole. Beyond its biological dimension, I am

drawn to the cultural imaginary of the forest, a place of light and shadow, of revelation and concealment. Its depth mirrors the human condition: what we see is only a fragment of what exists, and what is hidden often sustains the visible. The forest becomes a metaphor for life itself, dense, layered, and shifting. A space where perception expands and boundaries blur.

Looking back, the forest has been a central presence in my practice for a long



Forest Reverie, 2023
graphite on Japanese Awagami paper, 37x27 cm



Forest Reverie, 2023
graphite on Japanese Awagami paper, 132x96 cm



Forest Reverie, 2023
graphite on Japanese Awagami paper, 113x73 cm



time, already emerging in works on paper and in my earliest batik experiments. This trajectory became more explicit during *Curses, Spells, and Other Magics*, a two-person exhibition in which I presented some of my first batik works. At that time, my research was focused on the study of herbals and bestiaries, sources where observation, symbolism, and imagination coexist.

One of the earliest batiks I realized was a large-scale silk piece, four meters long, unfolding into an imaginary forest. From a distance, it evokes a nocturnal landscape; as one approaches, surreal elements gradually emerge. It is the moment when imagined creatures leave their hidden shelters and come into view. Moving closer, it becomes immediately clear that this is not a real forest. Leaves and plants draw inspiration from medieval herbals, while some images reference illustrations from the Voynich Manuscript.

I have always been fascinated by the way reality and imagination intertwine, how one continuously shapes and transforms the other. In these early works, the forest already appeared as a threshold space: a place where knowledge slips into speculation, and where the visible opens onto the unknown.



Bestiario Notturmo 2024
batik on pongee silk, 125x400 cm







above image: *Florilegio*, detail from a series of five works, 2024,
batik on pongee silk, 45x30 cm

below image: *Bestiario Notturmo* 2024
batik on pongee silk, 38x22 cm



Notturmo 2024
batik on pongee silk, 166x100 cm



Danza Magica 2024
batik on pongee silk, 205x140 cm



Notes From Another World, solo show, 2023
Galleria Martina Corbetta, Giussano, MB



In 2023, I presented a solo exhibition that marked the beginning of a new body of work centered on the intersection of imagination, perception, and memory. Through these works, I explored how images and symbols can generate experiences that expand the ways we encounter the world, opening subtle spaces where dream, fantasy, and poetry emerge. The exhibition proposed a vision that was both introspective and open to multiple possibilities.

In this series, I engaged with symbols rooted in a shared visual memory—branches, leaves, stars, and fragments of the cosmos. These elements functioned as traces of a collective imagery, capable of evoking something at once intimate and universal. Rather than illustrating specific narratives, the works invited viewers into a suspended space, where recognition and estrangement coexist.

Driven by the desire to create imagined

worlds, I began developing a series of works I refer to as *portals*. These worlds are not conceived as distant or separate from reality, but as spaces that already exist within it—heterotopias that we access through acts of immersion, such as reading a book or entering an exhibition. In this sense, the exhibition itself became a portal: a threshold through which viewers could momentarily step aside from linear time and habitual perception.

For me, these portals also represented a way of entering what Virginia Woolf described as “*A room of one’s own*”: a mental and imaginative space of autonomy, concentration, and freedom. Within this room, images could unfold without constraint, allowing intuition and memory to guide the process. The works emerged from this intimate territory, offering the exhibition space as a site of quiet transformation, where inner and outer worlds briefly converge.



Desiderio, 2023
cotton threads on wooden frame, 200x200x30 cm



Threshold of a Dream, 2023
quilted satin leaves, variable dimensions





Commissioned for the 2024 Design Week in Milan, I created a site-specific public installation on Via Monte Napoleone, covering two facades of a building with 6,000 paper leaves. The work imagined a forest reclaiming the city, infiltrating its streets, multiplying, and asserting presence where greenery is often constrained and relegated to the margins.

The installation reflects on the gradual disappearance of natural space in urban environments, and on how impermeable structures fragment ecosystems and limit the ways life can unfold. By introducing the forest into the heart of the city, the work emphasizes the tension between human construction and natural growth, inviting reflection on how spaces can be shared, infiltrated, and reactivated. It is an attempt to make the presence of nature visible, tangible, and impossible to ignore.

Portal of Timeless Dreams, 2024
site-specific installation.
6.000 paper leaves

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