

**Bea Bonafini: Talk to the Hand**

PV II April, 6- 9pm

II April – 25 May 2019

*The face ain't listening and there is a hole in the hand. If we talk to it, who will hear us? There are no ears. Words vanish through this void, but a social gathering is afoot. The eye-shaped nothingness in the palm of Bonafini's textile, *She Told Me a Story As Long As Her Lashes*, is part of a fragmented body among fragmented bodies.*

*Dark inlaid fabrics delineate noses, arms, fingers and other curved sweeps of unknowable flesh. Fluffy eyelashes suggest umber leaves floating to the ground, while the pastel palette is spring fresh. Time is passing. Hair has to be cut. Scissors are slicing and splicing.*

*Nothing in all the world remains unchanged, said Ovid in his *Metamorphoses*. Bonafini has been filled up by his myths of transformations, yet she hints at a falling apart. Organs, limbs and hair has shuffled, skin has creased. She has brushed and brushed until her scalp is bald. But it is for the better: *I know now my own image*. A mirror stage that works for a woman, finally.*

*Bonafini's materials wink at the aesthetics of craft, the decorative, the domestic. I imagine archaeologists digging up ancient relics. Roman scissors, hair caught between the blades. I imagine people being buried by volcanic ash, baked. Soil blinking. I imagine cadavers lying next to votives and not being able to tell the difference. Corpus of skin and clay.*

*I remember what it is like to lose. I felt the change, inside. I wanted to cut my hair; then people would know things were different now. I mine my memory everyday to recall what you said. Your voice feels far away. They laughed and cried when they toasted to your memory. Leaves fall to the ground. Bodies turn to earth. The colour of cut hair never changes.*

—*Louisa Elderton*

*Bea Bonafini is an Italian, London-based artist with an MA in Painting from the Royal College of Art (2016) and a BA in Fine Art from the Slade School of Fine Art (2014). She is working across painting, drawing, sculpture, textiles and installations. Her practice is interdisciplinary and often textile-based and socially engaged; inspired by confrontation in interpersonal relationships, ritual processes and notions of the sensual and the visceral. Solo and Two-person shows include Renata Fabbri Milan, Zabudowicz Collection, Lychee One, Post\_Institute, The Rectory Projects, and Fieldworks Gallery. Group shows include the Italian Cultural Institute London by ARTUNER, Sans Titre Paris, Galerie Bessières Paris, Joséde la Fuente Santander, J Hammond Projects, Roaming Projects, Marcelle Joseph Projects, Kingsgate Workshop, Pump House Gallery, Guest Projects and Gallery 46. Residencies include Platform Southwark Studio Residency (2018), FiBRA Colombia (2018), Fieldworks Studio Residency (2017), Villa Lena (2016) and The Beekeepers Residency (2015). Upcoming: Tender Touches, Open Space, AMP Gallery; Beaulieu-Maleki Residency and Commission, France; Solo Show, Galerie Chloe Salgado, Paris; BSR Residency, Rome; FiBRA Mexico Residency all 2019.*