



Bianca Raffaella
Faint Memories

12 February - 15 March 2025

Flowers Gallery
21 Cork Street, London W1S 3LZ

FLOWERS



Bianca Raffaella at TKE Studios, Margate, 2024. Photo Antonio Parente.

Bianca Raffaella (b.1992, London)

Graduating with a First-Class Honours degree in 2016, Bianca Raffaella was the first registered blind student to graduate from Kingston University with a degree in Visual Arts. Since completing her 2023/4 residency at the Tracey Emin Artist Residency (TEAR), Raffaella now works in Margate, where she uses gestural fragments and impasto techniques to capture motion and visual shifts on the canvas. In 2021, Raffaella's work was selected for the Royal Academy of Arts' Summer Exhibition, coordinated by Yinka Shonibare, followed by her solo exhibition, *Hushed Impressions*, at Orleans House Gallery in 2023. She was also awarded the NatWest Entrepreneurship Funding Prize in 2019 for her bespoke sensory fashion label.

An advocate for accessibility in the arts, Raffaella has shared her insights as a speaker at the Goethe Institut's *Beyond Seeing* project and as a panellist at Tate Modern's *Please Touch the Art* talk. Most recently, she was selected by Dame Tracey Emin for Flowers Gallery's 2024 *Artist of the Day* series, presenting a one-day solo exhibition as part of the programme's 25th edition.

Faint Memories features a collection of textural flower paintings that evoke the artist's experience of beauty in braille, which was how she first learned to read and write. Raffaella relies on touch in her painting process. Never losing contact with the canvas, she blends delicate hues and dusty colours until they become an ethereal impression, cloudy details made with fingertips, brushstrokes or scrapes of a palette knife.

Raffaella's method is an intensive and spontaneous practice. She navigates the canvas with quick, expressive movements, capturing impressions of flowers as she explores themes of memory, perception, and fragility. As each painting unfolds, the viewer is invited to slow down, look closer, and engage with details that might otherwise go unnoticed.

The titles of the works are inspired by John Keats's 1819 lyrical poem *Ode to a Nightingale*, which explores themes of beauty, imagination, and mortality. Embodying the emotional weight of navigating the world through touch and sound, Bianca Raffaella's paintings capture a profound sense of vulnerable solitude that can arise from this perspective alongside temporal, joyous and playful moments of celebration and solace.

While deeply personal and complex, Raffaella hopes the exhibition sheds light on her experiences as a visually impaired artist and aims to make her work accessible and relatable to all viewers.

The exhibition is accompanied by an audio guide narrated by Bianca Raffaella. Scan the QR code to hear.



BIANCA RAFFAELLA
FAINT MEMORIES

12 FEBRUARY - 15 MARCH 2025



FLOWERS

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The result of joyous and playful moments of painting the 'after flower'. Preserving the vitality and memory of the flowers that cannot last forever, prompted by the lasting 'Persistence of Vision' phenomena that I experience. The painting serves as a timeless testament to the fleeting beauty of nature, joy and wonder. This work stands as a celebration of the transient nature of life and art, inviting viewers to revel in the essence of impermanence and everlasting beauty.

The Leaves Hast Never Known, 2024

Acrylic on linen

200 x 200 cm | 78 3/4 x 78 3/4 in





'Murmurous Shadows' is about fleeting moments before they vanish. Inspired by a field of wildflowers drenched in rain and the memory of tears falling. Bubbles of deep electric blue rise to the surface, reminiscent of the entoptic phenomena that dance in my field of vision. The white distorts, creating ghostly shapes, while the blue flashes with vibrant colour. This work reflects a condition that many experience, but one that I encounter on a much greater scale and more frequently. I aim to translate the patterns of these visual disturbances into my painting.

Murmurous Shadows, 2024

Acrylic on linen

200 x 200 cm | 78 3/4 x 78 3/4 in



'Eucalyptus Spray' captures the ethereal beauty of eucalyptus leaves in a moment of delicate suspension. The painting features soft flowing brush strokes that evoke the gentle sway of the leaves, while a subtle interplay of light and shadow creates a sense of depth and movement. The muted palette of green and silvery hues reflects the calming essence of nature, inviting viewers to immerse themselves in the tranquillity of the scene. This artwork not only celebrates the fleeting beauty of the natural world, but also serves as a reminder of the sensitivity found in simplicity, encouraging a moment of reflection and appreciation for the ephemeral.

Eucalyptus Spray, 2024

Acrylic on linen

200 x 200 cm | 78 3/4 x 78 3/4 in





In 'Full of Sorrow,' I explore the isolation and hard-won independence that accompanies being visually impaired. Painted from a dreamlike state, these stems embody the emotional weight of navigating the world through touch and sound, capturing the profound sense of solitude that can arise from this perspective.

Full of Sorrow, 2024

Acrylic on linen

200 x 200 cm | 78 3/4 x 78 3/4 in



I perceive colour as it breaks apart and disperses from my nystagmus. The flowers in this piece are in their last moments before becoming fragile paper skeletons, reminding us to handle nature with care. This artwork invites us to slow down and truly appreciate the beauty around us. I painted it using my hands, maintaining a direct connection with the flowers as I transferred their essence onto the canvas, capturing the intimate relationship between the artist and the natural world.

Fading Flora, 2024

Acrylic on linen

200 x 200 cm | 78 3/4 x 78 3/4 in



Small text block, likely an artist statement or exhibition information, located to the right of the QR code.



To Cease Upon The Midnight With No Pain, 2024

Acrylic on linen

200 x 150 cm | 78 3/4 x 59 in

A reflection on the finality and poignancy of loss, intertwined with the relief from the absence of pain. Created during intense neuralgia, this piece serves as a cathartic exploration, eloquently contrasting two perspectives: the fear and sorrow of what is lost against the welcoming embrace of relief. Through this work, I invite viewers to contemplate the complex emotions that accompany both suffering and solace.



Viewless Wings, 2024

Acrylic on linen

210 x 150 cm | 82 5/8 x 59 in

In 'Viewless Wings,' I explore the concept of the 'persistent image,' capturing the elusive halos of white that persist and then fade away, a reflection of my experience with nystagmus—the involuntary shaking of the eye. The subject continually dissolves into nothingness, much like a memory we strive to hold onto, yet it remains just out of reach. This painting embodies the fleeting nature of thoughts and memories that slip away, leaving a longing to grasp what is lost. It presents a transient image that follows me, surrounded by visual echoes. The work illustrates the challenge of observing something closely while caught in a whirlwind, where some elements come into focus while others remain disjointed. Each 'light puff' entering my eye disrupts the empty spaces, creating a pattern that conveys the struggle of capturing the ephemeral.