

ERIC
GARBIN

researcher artist

instagram : @ericagarbin contact me: info@ericagarbin.com

ERICA GARBIN

I am a visual artist and researcher, born in Udine in 1983 and active between Udine and Venice. After studying at IED Turin, I graduated in Set Design at the Brera Academy of Fine Arts and later obtained my Master's Diploma in Painting at the Academy of Fine Arts in Venice.

My practice develops through a transdisciplinary approach that weaves together visual art, installation practices, and material research, with a particular focus on themes of nomadism, the emotional relationship with places, and forms of fragmented memory.

I am currently pursuing a PhD at the Academy of Fine Arts of Venice, supported by a research scholarship co-funded by TBA21–Academy (Thyssen–Bornemisza Art Contemporary) within the Open Space research programme.

My doctoral research investigates port and maritime geographies as threshold territories marked by migrations, submerged memories, and forms of instability. I explore the possibility of constructing a sensitive archive—composed of residual materials, oral traces, and mobile installations—capable of giving visibility to precarious, non-linear lived experiences often excluded from official narratives.

Within this process, art becomes a tool for listening to what escapes, for inhabiting interstitial spaces, and for re-signifying what remains.

ERICA GARBIN

Raised between contrasting worlds—on one side the oral, itinerant experience of a circus- and market-based lineage, and on the other the normative pressure of a bourgeois, educated, and performative environment—my practice has developed from a dual belonging that is both fertile and unstable.

This dissonant perspective has generated a form of inner and material nomadism, which has found in the artistic gesture a place of resistance and redefinition.

I became a mother at twenty-five and continued to work as an artist in a condition of precariousness, often outside the timelines and spaces expected by institutional art.

This experience has transformed my way of producing: it has made fragmented time, residual materials, and attention as a resource central to my practice.

Motherhood is not thematized in my research, yet it permeates it as a concrete condition through which I reflect on relationships, missing infrastructures, and the possible forms of a sustainable artistic practice.

My work takes shape in liminal spaces: between unofficial archives, gathered textiles, layered memories, embroidery, and installations that become both place and narrative.

It is a way of re-signifying instability—turning it into form, connection, and thought.

Dwelling in Instability

site-specific installation;
polyester tent, 400 cm x 700 cm h,
Spazio Spuma, Venice,
years: 2025



Dwelling in Instability It is a site-specific installation created in Venice in 2025: a suspended, ephemeral tent conceived as a temporary architecture and a device of memory.

The work explores the balance between permanence and impermanence, interpreting dwelling not as a fixed condition but as a fluid, vulnerable process in continuous transformation.

The tent functions as a sensi-ble archive: it gathers and releases material and symbolic traces related to instability, migration, and loss.

Composed of layers of pink fabric hand-stitched together, the structure is suspended in space like a precarious shelter, softening the boundaries between inside and outside, between home and the world.

The fabric— the central medium of the work— becomes a carrier of stories, gestures, and absences.

Each fold, each stitch is a form of inscription: a tactile map of memory and movement



Letters of love and absence

Artist's book for Ex Libris – Libri d'autore, Ex Filanda Meroni, Soncino (CR)(group exhibition) curated by David Palterer, Norberto Medardi, and Marco Tonelli. Media partner: RAI Cultura.

Letters of love and absence It is not only the book from which this tent formally originates, but also its inner breath.

The words of Sarai Shavit, suspended between love and lack, construct a lexicon of absence that becomes fabric, weave, refuge.

The tent thus becomes a paper-like body that, like a letter, both protects and exposes its own vulnerability.

In an era marked by climate change and conflict, home becomes an utopia, and the book becomes a shelter.

Reading is an act of resistance: it opens parallel worlds, spaces where imagination distances us from the present and makes absence inhabitable.

The tent gathers all of this: the lightness of a page, the fragility of a temporary shelter, and the need for a memory that accompanies us.







Soft Resistance In Soft Resistance, I transform a punching bag—traditionally a symbol of masculine strength—into a hand-embroidered textile body. As a child, I was required to learn embroidery and domestic tasks while my brothers enjoyed the freedom of sports and movement. By stitching explosive floral forms onto the surface of the bag, I reclaim a gesture once imposed on me and turn it into an act of resistance.

The work rewrites that early divide: fragility and strength, care and impact coexist within the same object. Through this piece, I question how gendered expectations shape identity and reclaim embroidery as a powerful tool of self-defence, emancipation, and personal transformation.



Soft resistance,
hand embroidery on cotton fabric
dimensions: h 130 cm, Ø 30 cm
years: 2022



Embroidery, sensitive archives selected works 2022–25

My work emerges from a process of daily observation and archiving of the landscape.

Each form is the sedimentation of an experience, the trace of a time that settles onto the fabric, transforming it into a field of memory.

Embroidery becomes a form of visual writing, a recording device that moves between matter and structure, between instinctive gesture and the construction of a language.

I am interested in what grows at the margins: spontaneous plants, neglected territories, places where nature reclaims space.

These are adaptive forms, silent resistances that recount the memory of a territory in transformation.

In my practice, embroidery overturns its ornamental function to become both an analytical and affective act: a sign that translates the landscape into weave and pattern, a language that holds together fragments, absences, stratifications.

Each stitch is a gesture of listening and translation.

Each fabric is a surface of transformation.

What emerges is not a representation, but a sensitive archive, a tactile alphabet through which to read the world in a lateral, imperfect, living way.

Cartografia affettiva #1,
hand embroidery on cotton fabric,
dimensions: Ø 60 cm, depth 16 cm,
years: 2025





Drifting cartographies O,
hand embroidery on cotton fabric
dimensions: 63 × 42 cm, depth 9 cm
year: 2025





Drifting cartographies,
hand embroidery on cotton fabric
dimensions: 72 × 72 cm, depth 9 cm
year: 2025



Drifting cartographies 03,
hand embroidery on cotton fabric
dimensions: 23 × 23 cm, depth 9 cm
year: 2025



Echinops,
hand embroidery on cotton fabric
dimensions: 57 × 55 cm, depth 9 cm
year: 2024





Papaver somniferum,
hand embroidery on cotton fabric
dimensions: 120 × 90 cm, depth 9 cm
year: 2024



Memoria organica #1,
hand embroidery on cotton fabric
dimensions: 35 × 25 cm, depth 9 cm
year: 2023



Memoria organica #2,
hand embroidery on cotton fabric
dimensions: 35 × 25 cm, depth 9 cm
year: 2023





Catasetum orchidea,
hand embroidery on cotton fabric
dimensions: 91 × 71.5 cm, depth 9 cm
year: 2023





Moss patterns,
hand embroidery on cotton fabric
dimensions: 70 × 55 cm, depth 9 cm
year: 2023

Blooming flowers,
hand embroidery on cotton fabric
dimensions: 26 × 31 cm, depth 9 cm
year: 2023

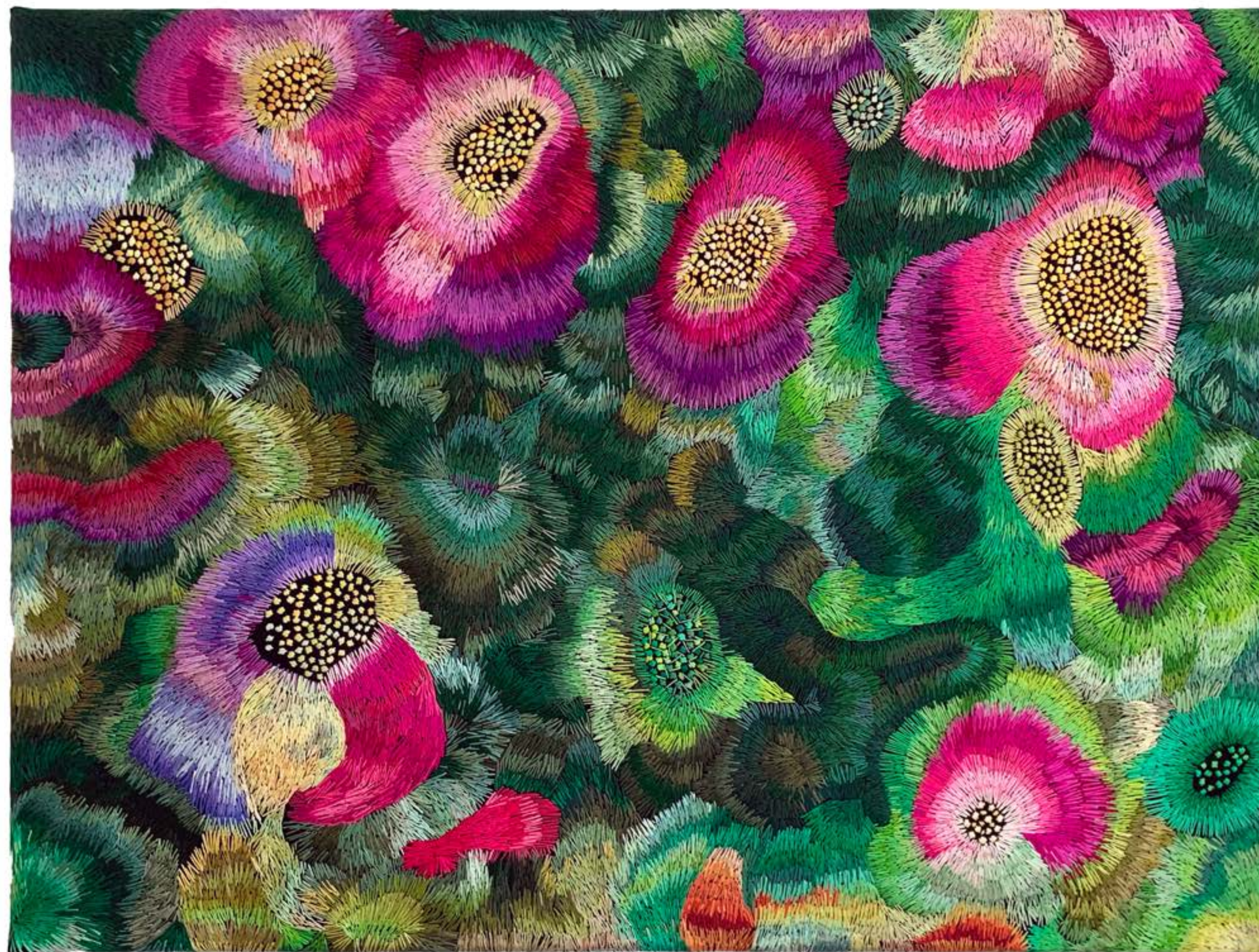


Blooming flowers 01,
hand embroidery on cotton fabric
dimensions: 100 × 75 cm, depth 9 cm
year: 2021



Blooming flowers 02,
hand embroidery on cotton fabric
dimensions: 100 × 75 cm, depth 9 cm
year: 2021





Anthurium,
hand embroidery on cotton fabric
dimensions: 115.5 × 86 cm, depth 9 cm
year: 2022

Hibiscus syriacus,
hand embroidery on cotton fabric
dimensions: 57 × 55 cm, depth 9 cm
year: 2024







Viola,
hand embroidery on cotton fabric
dimensions: 39.5 × 29 cm, depth 9 cm
year: 2023

Vanda Coerulea,
hand embroidery on cotton fabric
dimensions: 39 × 28.5 cm, depth 9 cm
year: 2023



Erica vulgaris

hand embroidery on cotton fabric

dimensions: 40.5 × 29 cm, depth 9 cm

year: 2023



Tree 007,
hand embroidery on cotton
fabric dimensions: 37 × 25.5 cm
year: 2022



Natura 03,
hand embroidery on cotton
fabric dimensions: 26 × 30 cm
year: 2022



Natura 03,
hand embroidery on cotton
fabric dimensions: 13 × 15 cm
year: 2022



Natura,
hand embroidery on cotton
fabric dimensions: 13 × 15 cm
year: 2022



Tropics,
hand embroidery on cotton
fabric dimensions: 13 × 15 cm
year: 2022



Spontaneous Kentia03,
hand embroidery on cotton
fabric dimensions: 13 × 15.5 cm
year: 2022



O5 MAP

installation of hand embroideries on cotton canvas
year: 2022

_05

Map
2022
Installazione,
ricami su tela di cotone 35x40 cm







ERICA GARBIN

Selected Exhibitions / Mostre selezionate 2025

- Scheduled for December 11, 2025: solo exhibition at the Museum of the Duomo in Udine.
- MATtam 82 – Short Exhibition, Palazzo Te, Mantova (solo exhibition) Temporary Art Manto – short exhibitions in found spaces.
- Embodied Grounds – Public Presentation, Barchesse di Colloredo di Sambruson (VE) (group exhibition / restituzione collettiva curated by Humus Interdisciplinary in collaboration with Accademia di Belle Arti di Venezia, within the national project PRISMA (MUR).
- ART PARK III: INTO THE WATER, Treehouse NDSM, Amsterdam (international group exhibition) curated by Esther Kin, artistic direction by Mulan Go. Presented the installation “Mermaid’s Purse”, developed within the OpenSpace PhD programme (Accademia di Belle Arti di Venezia).

- Ex Libris – Libri d’autore, Ex Filanda Meroni, Soncino (CR) (group exhibition) curated by David Palterer, Norberto Medardi and Marco Tonelli. Media partner: RAI Cultura.
- Transition, Magazzini del Sale, Venezia (group exhibition) curated by Marco Tonelli and Giuliano Sergio.
- Over Pinking, Venice Art Factory, Venezia (group exhibition) curated by Silke Geppert I and Julia Landrichter.
- L’elettricità e il Padiglione della Fusione a Venezia, Dorsoduro, Venezia (group exhibition / public event) public presentation within the program by Consorzio RFX and IGI-CNR, dedicated to the project Energia della fusione – energia del futuro.

