

Kikki Ghezzi





FOCUS

Kikki Ghezzi's recent series of work includes paintings focused on roots, branches and driftwood, and installations of delicate suspended sculpture inspired by the same earthbound forms. The installations are constructed from pale silks and stretchy fabrics, married with delicate joined wooden dowels. Forming ribs, the dowels underpin and shape draped cloth that stretches taut and smooth like skin over bones. The cloth is suspended and floating around the armature, and in places, caught and lifted. In some structures, the artist places a single piece of root inside, allowing the sheer cloth to fall lightly around the internal component.

Ghezzi assembled interior wood frames in her studios in New York and Italy, then pulled and gently twisted fabrics to cover them, allowing the wooden structure within to give inherent expression of the form. Semi-transparent material gently layered over the armature, strained between the dowels, or gathered and drooping, explores the same forms as her vibrantly colored paintings. These installations further investigate the shapes of roots removed from the canvas, liberated from the ground. Ghezzi's installations hover and float like dancers, bodies arched and twisted. Near the ceiling, they are drifting mirrored images of the shapes in her paintings, drained of color. Hanging suspended, these installations are as ephemeral and gauzy as the painted roots are substantial and crevassed. The installations demonstrate Ghezzi's reverence for the natural forms of roots and branches, which she paints in luscious, sensual still life studies. Here the root form is expressed as light and transparent, rather than solid and dimensional as they are shown in paint. Hung like spirits that are caught above the viewer, fabric envelops the armatures, creating internal spaces, and at the edges, fingers of wood emerge from inside.

Ghezzi's paintings examine curved or twisted roots and she repeats their shapes against unadorned backgrounds, placing them centrally on the canvas. The series of roots come from a spiritual place. She describes a "constant dialogue with the work, my mirror image, [that] allows me to see and connect to the roots of who I am." Through her gestural paintings, Ghezzi conveys the idea of flesh with luscious surfaces that capture light composed of layered colors.

In contrast, her installations reveal how meandering light plays on colorless, transparent surfaces. Ghostly forms hover at the ceiling, yet evoke earthbound roots, an airy reflection of what lies below. Liberated from color, and expressed as pure shapes, the simple white coverings float above our heads. Hung from the ceiling, or laid gently on the floor, they are spirits escaped from the artist's imagination, engaging the invisible aspect of her painted roots.

curated by **LISA A. BANNER**

independent curator and art historian. She works with old masters and contemporary art, and has lectured at The Frick Collection, Morgan Library, Metropolitan Museum of Art, Courtauld Institute and Meadows Museum.

KIKKI GHEZZI



right: "ROOT" 2014, wood, elastic and fabric; below: "Grey and Root" 2014 and a portrait of Kikki Ghezzi



La 24 Ore: Court of Memory

2015



LA 24 ORE COURT OF MEMORY

Installation by Kikki Ghezzi

1 May to 31 May 2015

The Italian "24 Ore" (literally, "24 hours") is a leather briefcase designed to hold only a day's essentials. Kikki Ghezzi has created three 24 Ore containing photogravure images of her childhood home, images taken when the home had stood silent for five years after the death of her father, and shortly before it was to be emptied completely. Three distinct cases represent stages in a journey of remembrance: preservation of memory, grief, and ultimately, personal transformation. The 24 Ore embody the process of memory itself, its limitations and demands for selection and compression: a house must become a small, portable case; years passed within its walls must become only moments of inward reflection. The subjects of the photogravures are themselves mere traces -- shadows on the wallpaper left by objects that had hung for decades in the family kitchen, brighter squares where the millefiori wallpaper of the artist's childhood bedroom had been obscured by bookcases now long gone -- and their further abstraction into photographic images, so that now they are traces of traces, represents the relentless fading and winnowing by time of our memories themselves.

At the same time, the 24 Ore embody those aspects of memory that must be creative, life-giving, eternal. Each case is carefully and richly constructed, the first two enveloping the images stored within them in soft velvet layers much warmer than the walls of the dying structure from which they came. The images within are multiplied, and varied, each iteration a different hue and shade from the last -- evoking the way that a memory repeatedly recalled is still a new creation every time, uniquely colored by the circumstances and emotions of the moment of its recollection. This aspect of the inescapable present, as well as the inescapable self within whom these memories are ultimately made, is echoed in each briefcase by the circular mirror to be found in the lid when it is opened, confronting the viewer with an image of him- or herself, overlaid with a surrealist sky and with the yet more ephemeral reflected images of the memories within. The final 24 Ore, containing a sealed letter to the artist's parents, represents a further distillation of experience and emotion, but in a form now accessible to no one -- not even its author. The silvery details of this last briefcase and its smooth texture depart from the more earthy, organic exteriors of the other cases, evoking a future more than a past, a reliquary, a precious container of the sacred.

Photogravures on Somerset white paper, 13 x 10.25 inches

Photogravures on Somerset white paper, 8.5 x 11 inches

Le 24 Ore: Leather, silk, cotton, paper & metal snaps, 4 x 11 x 17 inches

All works courtesy of the Artist

Photogravures printed in the studio of Jennifer Melby

<http://bit.ly/IFADisplay>

Curated by Lisa A. Banner

Institute of Fine Arts

1 East 78th Street, New York, NY 10075

Grounding Radicarsi Sich einwurzeln

Project Space 70, Glorenza, Italy
2015



The Power of the Center

Sara Fontana

An artistic journey that seemed to have crystallized around painting is expanding into an exploration of other media. Painting, drawing, embroidery, installations, prints, papier collé collages, and artist's books, traversed by writing and nourished by readings and heterogeneous visual sources, model a harmonious setting, hovering between the physical and the immaterial. It is a space in which Kikki Ghezzi hones her reflections on identity, strengthened by a new freedom and awareness. Pink is the predominant color, pink the experiences, images and objects that fill it, starting from a bewitching "femme-maison".

The series of prints is an accentuation of that continuous reticular line refined in the latest drawings with "portraits" of roots, to which is added a study of color perception. Dialoguing with previous research is the new series of oil paintings -from *Celestial Roots* to *I am That I Am* to *Power of the Center I* and *II* -where memory traces have now been transfigured, arranged along a crest between naturalism and mysticism, and where the gesture and the action unleash centripetal forces, without ever slackening control over the composition. The artist then turns to the motif of the case, of a Duchamp-like memory and model, and develops two installations from it brought to life by the intervention of the visitor. Here we discover that the root has not in fact been dissolved into the image on the canvas. Present and tangible, it is merely waiting to be revealed. Into this dialectic of internal/external, visible/invisible, dream/reality are slotted the artistic figures who, according to Ghezzi, inspired this work of hers more than any others: in addition to the already -mentioned Marcel Duchamp- an almost obligatory evocation -are Georgia O'Keeffe and Louise Bourgeois, masters, in different ways, of letting the organic and the abstract rub shoulders, and of superimposing the female body on the forms and forces of the Earth and Nature.

The enracinement of Kikki Ghezzi

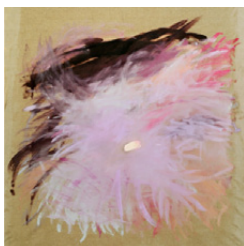
Ilaria Riccioni

According to Simone Weil, the enracinement is one of the deepest yearnings of the human soul, which the West systematically began to assault back in the early 1900s, undermining an invisible potential, universal community. For Weil, the enracinement, or the act of putting down roots, not only has a personal implication linked to the survival of the individual, but indicates how a physical place can respond to needs for spiritual nourishment, an impalpable interweaving of relationships which, starting from a personal level, operates in the universal. In this sense, Kikki Ghezzi's work seems to hark back to that same need, even if triggered by quite different motives. This exhibition presents the artist's observation of the process of re-elaborating her roots, a personal journey that becomes universal. The root as symbol and object becomes the guiding thread of a creative journey through which the artist questions herself -and us -on our origins and the need to be reborn from ourselves to acquire citizenship in change: what is the right distance from our roots? The ambivalent oscillation between the past, as the "first root" that nourishes, and personal experience directed towards the new, becomes necessary to "transform fears into love" and manifest these in a pictorial act that plays on the emotional power of colors. This process is underpinned by relentless work on memory that prepares for cosmic and universal consonance, leaving artistic acts and objects in its wake. The objects show Kikki Ghezzi's artistic style: a "home-valise", as an alchemical container that transforms the pictorial work into an artistic act, with a nod to Duchamp, and a "root-valise" in which territory becomes space, with memory traces transformed into new stimuli. On the road from rooting to uprooting are two witnesses: a printed mirror that documents changes without fixing them, letting them go, and a book drawn with sentimental strokes. Out of the second case comes a pink installation oriented towards the sky; in the heart of the installation sways a red root, suspended, uprooted; it seems to wish to manifest what is not normally visible, while still remaining earth-bound.

These may be invitations to reconsider the meaning of territory as space, of relationship as a changing action; the meaning of belonging enlarged as an idea of Franciscan brotherhood.

Omnia mea mecum porto, Kikki Ghezzi seems to be telling us, transforming an oft-tormented theme into a creative gesture traversed by dialoguing colors, numeric correspondences, prints of different colors; her case-containers are functional and symbolic objects representing both material uprooting and enracinement in the heart, within themselves; while serving also as carrying cases between the personal and the universal. It symbolizes a personal path re-inventing origins that seems to intuitively embrace the uprooting of globalized society, the complex identities that move within it, and the growing lack of territoriality in means of communication, including historical and political questions that the Alto Adige region incarnates as a borderland.

Grounding Radicarsi Sich einwurzeln



Root, 2015,
print on Somerset paper,
26 x 26 cm. (10 x 10 in.)

Power of the Center I, 2015,
oil on linen, 112 x 112 cm.
(44 x 44 in.)

Snow Flake, 2015,
oil on linen, 70 x 70 cm.
(27 x 27 in.)

The Power of the Center

Sara Fontana

Un percorso artistico che sembrava cristallizzato sulla pittura si sta espandendo nell'esplorazione di altri media. Pittura, disegno, ricamo, installazione, stampa, papier collé e libro d'artista, attraversati dalla scrittura e nutriti da letture e fonti visive eterogenee, plasmano un ambiente armonioso, librato tra fisicità e immaterialità. Uno spazio in cui Kikki Ghezzi affina le proprie riflessioni sull'identità, forte di una libertà e di una consapevolezza nuove. Rosa è il colore dominante, rosa sono i vissuti, le immagini e gli oggetti che la riempiono, a cominciare da un'ammaliante "femme-maison".

La sequenza di stampe acuisce quel tratto continuo e reticolare messo a punto negli ultimi disegni con "ritratti" di radici, cui si somma lo studio sulla percezione cromatica. Dialoga con le precedenti ricerche anche la nuova serie di dipinti a olio - da *Celestial Roots a I am That I Am a Power of the Center I e II* -, dove le tracce della memoria sono ormai trasfigurate, assestate sul crinale fra naturalismo e misticismo, dove il gesto e l'azione scatenano forze centripete, senza allentare però il controllo sulla composizione.

L'artista torna poi sul motivo della valigetta, di memoria e modello duchampiani, e ne sviluppa due installazioni rese vive dall'intervento del visitatore. Qui si scopre che la radice non si è affatto dissolta sulla scena del quadro. Presente e tangibile, essa è soltanto in attesa di uno svelamento. In questa dialettica interno/esterno, visibile/invisibile, sogno/realtà s'inquadrano anche le figure artistiche che a detta della stessa Ghezzi hanno stimolato, più di altre, questo suo lavoro: oltre al citato Marcel Duchamp, passaggio quasi obbligato, Georgia O'Keeffe e Louise Bourgeois, maestre - in modi diversi - nel lasciar convivere organicità e astrazione e nel sovrapporre il corpo femminile alle forme/forze della terra e della natura.

L' *enracinement* di Kikki Ghezzi

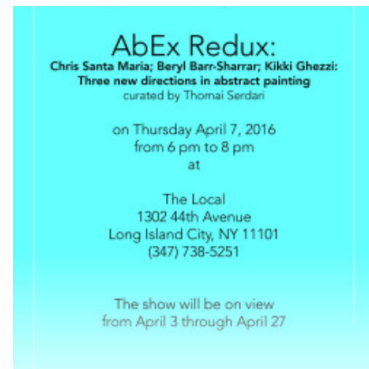
Ilaria Riccioni

L'*enracinement* viene indicato da Simone Weil come una tra le più profonde esigenze dell'animo umano che l'Occidente, già dai primi anni del Novecento, inizia sistematicamente ad attentare, minando all'origine una potenziale e invisibile comunità universale. L'*enracinement*, o l'atto dell'essere radicati, per la Weil non ha solo un'implicazione personale legata alla sopravvivenza dell'individuo, ma richiama l'attenzione su come un luogo fisico risponda ad esigenze di nutrimento spirituale, un impalpabile tessuto di relazioni che, dal personale, opera nell'universale. In questo senso, il lavoro di Kikki Ghezzi sembra evocare quella stessa esigenza, sebbene avviata da altri moventi. La mostra presenta l'osservazione dell'artista del suo stesso processo di ri-elaborazione delle radici. Un percorso personale che si fa universale. La radice come simbolo e oggetto diventa il filo rosso di un percorso creativo attraverso il quale l'artista si interroga, e ci interroga, sulle origini e sul bisogno di rinascere da se stessi per prendere cittadinanza nel mutamento: qual è la giusta distanza dalle proprie radici? L'oscillazione ambivalente tra il passato, come "prima radice", che nutre, e il vissuto personale, rivolto al nuovo, si fa necessaria per "trasformare le paure in amore" e manifestarle in atto pittorico che gioca con la forza emotiva dei colori. Fa da sfondo il lavoro costante sulla memoria che prepara ad una consonanza cosmica e universale, lasciando come tracce atti e oggetti artistici. Gli oggetti mostrano la cifra del lavoro artistico di Kikki Ghezzi: la valigetta-casa, come contenitore alchemico, trasforma il lavoro pittorico in atto artistico, citando Duchamp. Una valigetta-radice nella quale il territorio diventa spazio, con tracce di memoria trasformate in nuovi stimoli. Nel percorso tra radicamento e sradicamento sono testimoni uno specchio stampato che documenta i cambiamenti, ma non li fissa, li lascia andare, e un libro disegnato di tracce affettive. Dalla seconda valigetta ha origine un'installazione rosa orientata al cielo; nel cuore dell'installazione "ciondola" una radice rossa, sospesa, sradicata, che sembra voler manifestare ciò che, di regola, non è visibile, rimanendo parte della terra. Sono forse inviti al ripensamento del significato del territorio come spazio, della relazione come azione in mutamento, del significato di appartenenza allargata come idea di francescana fratellanza.

Omnia mea mecum porto, sembra dirci giocosamente Kikki Ghezzi trasformando una tematica spesso sofferta in un gesto creativo percorso da colori in dialogo, da corrispondenze numeriche, stampe in variazioni cromatiche, contenitori-valigetta: oggetto funzionale e simbolico dello sradicamento materiale e l'*inradicamento* nel cuore, contenitore che opera tra il personale e l'universale. Un percorso personale di re-invenzione delle origini che sembra accogliere intuitivamente lo sradicamento della società globalizzata, le identità complesse che in essa si muovono e la crescente a-territorialità dei mezzi di comunicazione, fino alle questioni storiche e politiche che il territorio altoatesino incarna come confine.

AbEx Redux

April 3 through April 27, 2016 | The Local 1302 44th Ave,
Long Island City, New York 11101



PRESS RELEASE

“AbEx Redux” explores three new directions in Abstract painting in relationship to media, nature, and spirituality. The artworks on display by Chris Santa Maria; Beryl Barr-Sharrar; Kikki Ghezzi convey the Abstract Expressionism’s essence. They all offer a new version of reality and hint, either through scale, form, gesture, or coloration, to contemporary and personal interpretations of the Sublime. The exhibition features four collages by Chris Santa Maria, six paintings/collages by Beryl Barr-Sharrar, and five paintings by Kikki Ghezzi.

Curated by Thomai Serdari



Celestial Roots, 2015, oil on linen,
110 x 110 cm. (43 x 43 in.)



I Am That I Am, 2015, oil on linen,
80 x 80 cm. (31 x 31 in.)



Higher, 2016, oil on linen,
96 x 78 cm. (38 x 30 in.), (detail)



Root, 2016, oil on linen,
110 x 110 cm. (43 x 43 in.)

Roots and Persephone

2013 - 2015

While waiting in Dr. Harp's office, I found myself wondering about Persephone's myth. Persephone, symbol of the human innocence, is seduced and kidnapped by the platonic energy and dragged into the earth's bowels. There, she becomes wise and after six months she finds the emergency exit and escapes, coming back to the surface and rebirthing into Spring. She is the portrait of the seasons' life cycle. Plants rebirth in Spring and hide underground in Autumn. This cycle makes me think about my choice of drawing and painting roots and about how the presence of such a primitive element is so important in my artistic search, intended as an event of the spirit. Roots are like Persephone, a metaphor of all of us, consciously transforming our fears into love".

Kikki Ghezzi



Root at Dawn, 2013, oil on canvas panel, 52 x 52 cm. (20 x 20 in.)



Pink, Blue and Root, 2014, oil on linen, 45,5 x 48 cm. (18 x 19 in.)



Incontro, 2013, oil on linen, 42 x 62 cm. (16 x 24,5 in.) (detail)



Riflessi, 2012, oil on linen, 102 x 126 cm. (40 x 49 in.) (detail)



Root, 2013, Conté pencil on paper, 51,5 x 67,5 cm. (20 x 26 in.)

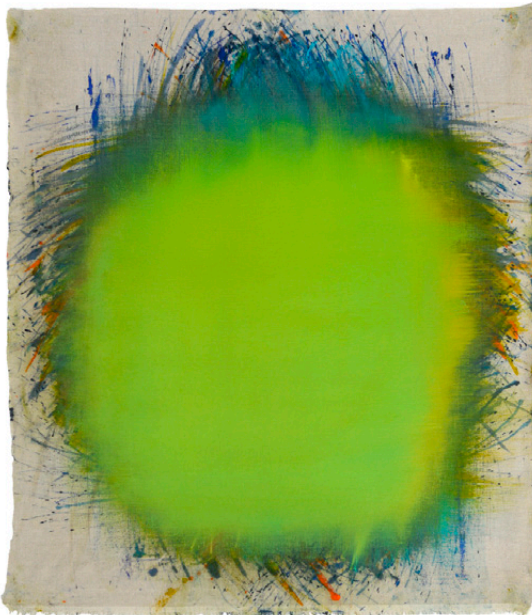


Root, 2005, Pastel on paper, 51,5 x 67,5 cm. (20 x 26 in.)

Paintings

"My paintings are increments of time, marks and strokes in a meditative moment, where the kind of glow-time is infinite in both directions, outward in accumulated, immeasurable brush strokes and inward towards a glow point. Music exemplifies it best — retaining previous notes to understand the whole body of music, my painting does something similar — back in time and forward in time."

Kikki Ghezzi



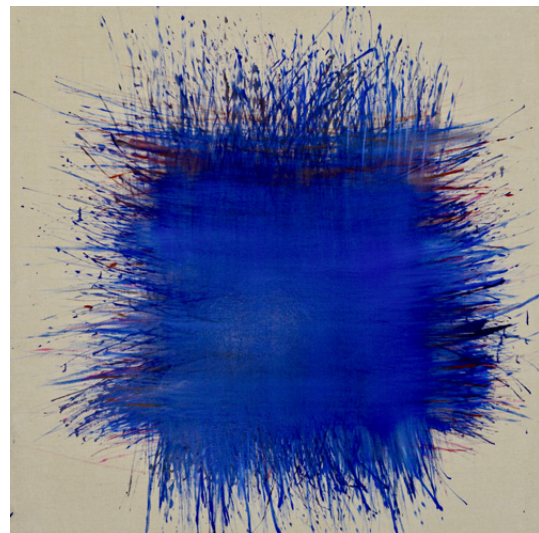
Bindu, 2017, oil on linen,
66 x 76 cm. (26 x 30 in.)



Buidhe, 2017, oil on Belgian linen,
76 x 65 cm. (30 x 27 in.)



Snowflake, 2015, oil on Belgian linen,
80 x 80 cm. (30 x 30 in.)



Blue, 2017, oil on Belgian linen,
110 x 110 cm. (39 x 39 in.)

La 24 Ore: Court of Memory

2013 - Ongoing

“La 24 Ore (literally “24 Hours”) is a leather briefcase designed to hold only a day’s essentials. It embodies the process of memory itself, its limitations and demands for selection and compression: a house must become a small, portable case; years passed within its walls must become only moments of inward reflection, representing stages in a journey of remembrance, preservation of memory, grief, and ultimately, personal transformation”.

Lisa A. Banner

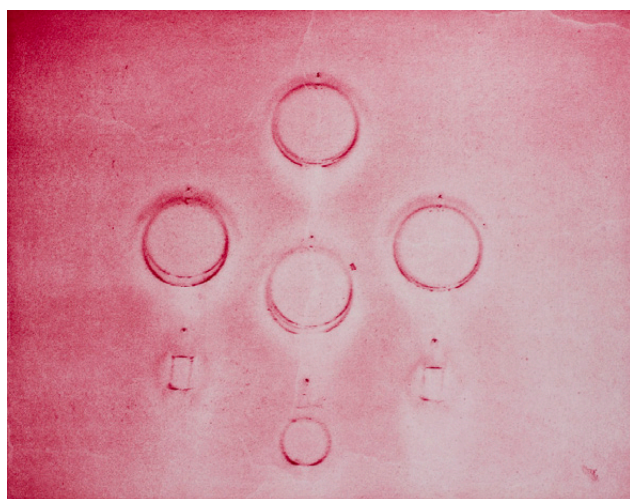


La 24 Ore, Galleria Vittorio Emanuele, Milan, Italy



La 24 Ore, Brooklyn, New York, USA

La 24 Ore: Court of Memory



La 24 Ore, 2015, leather, silk, cotton, paper & metal snaps, 9,5 x 29,5 x 43,5 cm. (4 x 11 x 17 in.)
Photogravures on Somerset white paper, 39 x 27 cm. (15.5 x 10.75 in.)

La 24 Ore: Court of Memory



La 24 Ore, 2015, leather, silk, cotton, paper & metal snaps, 9,5 x 29,5 x 43,5 cm. (4 x 11 x 17 in.)
Photogravures on Somerset white paper, 39 x 27 cm. (15.5 x 10.75 in.)

La 24 Ore: Court of Memory



La 24 Ore, 2015, leather, silk, cotton, paper & metal snaps, 9,5 x 29,5 x 43,5 cm. (4 x 11 x 17 in.)
Book: linen, cotton, color pencils on Fabriano paper, 21 x 29,7 cm. (8 x 11,5 in.)

The Rebirth of Wander

FRIDAY June 5th, 2015 | 68 Moore St., Brooklyn, New York



Winner of CALL FOR BUSHWICK 2015

La 24 Ore, 2015, leather, silk, cotton, paper & metal snaps, 9,5 x 29,5 x 43,5 cm. (4 x 11 x 17 in.)

Femme Valise

2016



Museo Civico di Crema e del cremasco, Italy, 2015

2015, silk, cotton, paper, cardboard, leather, brass, wood, 8,5 x 32 x 39,5 cm. (3,35 x 12,5 x 15,5 in.)

Chi

2015 - 2017

Priest's Cove, Cape Cornwall, UK

August 30th, 2015

"The process of enveloping an abandoned Cornish house nestled under a cliff beside the sea, used once by local tin miners, allowed me to reflect upon the perpetual principles of impermanence, repair, and renewal. I rose when the tide went down, often encountering on the stony beach a fisherman who lived according to the same ancient clock. As I wrapped stone in vivid blue fishing net and rope, the sea with her unforgiving liquid hands rose up and undid large parts of my work. Once she had finished pulling apart the man-made rope, nothing survived, but the essence and I could begin again on a fresh canvas."

Kikki Ghezzi



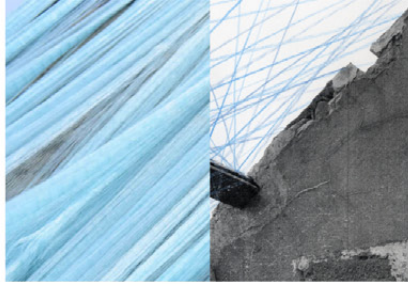
Installation: fishnet, fish rope, Cape Cornwall, UK, 2015
Fine Art print on Hahnemühle Smooth, 24 x 36 cm. (9,5 x 14 in.), 2016

Chi



La 24 Ore "Chi", 2015, leather, silk, cotton, paper & metal snaps, 9,5 x 29,5 x 43,5 cm. (4 x 11 x 17 in.)

Chi

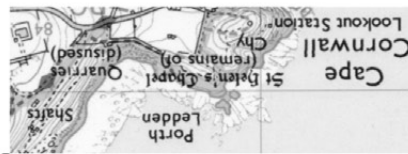


CORNWALL, NEWQUAY

		AUGUST				2015			
D A T E	Y	HIGH WATER				LOW WATER			
		Morning		Afternoon		Morning		Afternoon	
		Time	Ht/m	Time	Ht/m	Time	Ht/m	Time	Ht/m
1	Sa	6.25	7.1	18.45	7.4	00.28	0.5	12.47	0.5
2	Su	7.10	7.2	19.32	7.5	1.14	0.3	13.33	0.4
3	M	7.56	7.2	20.18	7.5	2.00	0.2	14.19	0.4



23	Su	11.16	5.4	23.46	5.4	Times	5.09	2.4	17.43	2.5
24	M	***	***	12.32	5.3		6.22	2.6	19.16	2.6
25	Tu	1.11	5.3	13.59	5.5		7.58	2.5	20.39	2.4
26	W	2.34	5.6	15.11	5.9		9.13	2.2	21.43	1.9
27	Th	3.40	6.1	16.08	6.4		10.10	1.7	22.37	1.2
28	F	4.34	6.5	16.57	6.9		11.00	1.0	23.25	0.7
29	Sa	5.22	7.0	17.43	7.4		11.46	0.6	***	***
30	Su	6.06	7.3	18.28	7.7		00.11	0.3	12.30	0.3
31	M	6.50	7.5	19.13	7.8		00.55	0.1	13.15	0.1



Digital print on paper, 2,5 x 25 x 30 cm. (1 x 10 x 16 in.)

Può un'immagine di luce nascere dalla paura del buio?

Nella project room della Galleria Nuova Morone Kikki Ghezzi ha allestito Chi, un lavoro elaborato nel corso degli ultimi mesi ma scaturito da un'esperienza vissuta dall'artista due anni fa. Il respiro e la dinamica di un'azione straordinaria, condotta dall'artista all'aperto e in totale solitudine, vengono ora ricondotti all'interno e restituiti nello spazio intimo e raccolto della saletta ipogea, racchiusa come in un abbraccio da reti da pesca e fili blu. L'impatto visivo delle immagini, stampate in diversi formati ma con tecnica e supporto uniformi, è giocato su pochi elementi indispensabili: l'energia del luogo, il promontorio di Cape Cornwall sulla costa atlantica, dove nell'agosto 2015 Kikki ha trascorso un periodo in residenza; la monumentalità dell'intervento ambientale site specific su una casa abbandonata e ora patrimonio del National Trust, da cui il titolo del progetto: Chi (parola Cornish che significa "casa"); il magnetismo del colore del rivestimento, quel blu che secondo l'artista "è colore di amore, un colore che ti solleva lo spirito e ti fa respirare"; infine la costruzione delle immagini, invenzioni che colgono infiniti scorci, vedute e dettagli materici di quell'azione titanica, insieme al bisogno di prendersi cura dell'edificio, in ogni suo minimo dettaglio.

Accanto ad esse, ecco il display più concettuale del contenitore, assai caro a Kikki negli ultimi anni. Di volta in volta libro, valigetta 24 ore o cartelletta, esso è generato dalla spinta affabulatoria come dal bisogno di riordinare esperienze diverse, dando loro una casa. L'artista non si stanca di sperimentare per poter raggiungere una dimensione di completezza: "Scrivere del mio lavoro per cercare di capire il mio lavoro".

Chi è scaturito istintivamente in seguito al contatto fisico ed emozionale con il luogo ed è stato sviluppato durante la residenza, lavorando giorno e notte, con pazienza e dedizione, in simbiosi con la tabella delle maree. Unico accompagnamento sonoro persistente era lo sciabordio delle onde sugli scogli. Il proposito di avvolgere tutta la casa con un materiale "trovato" come le reti da pesca, fissandola alle rocce e, simbolicamente, riparandola, ha dovuto assecondare i ritmi inesorabili della natura, unica testimone vivente dell'intera azione dell'artista. Kikki spiega: "Il mio progetto iniziale era di capire se riuscivo a stare da sola in una situazione di totale isolamento, avendo io paura del buio". Al termine della residenza, approda a una certezza: "più ti guardi dentro e più trovi quello che cerchi, più il buio si trasforma in luce". Dunque il cammino introspettivo non conduce all'isolamento, ma alla conquista di una nuova consapevolezza, dando voce a una storia quotidiana e condivisa di oscurità e frammentazione, alternate alla luce e a una possibile trasformazione.

L'idea di Kikki Ghezzi di compiere un'operazione protettiva nei confronti della casa, in cui il fluttuare dei fili evoca quello delle onde, in certo modo partecipi dell'opera, è vicina a certe azioni all'aperto ideate da esponenti delle neoavanguardie concettuali, poveriste e processuali tra gli anni Sessanta e gli anni Settanta. Azioni nel paesaggio naturale o in quello urbano, sempre effimere e contingenti, spesso rimaste sulla carta e tuttora chiuse nei cassetti degli autori o di nuovi archivi. Analoghi sono i concetti di processualità e di transitorietà impliciti nel lavoro, nel caso di Ghezzi direttamente legati al ritmo delle maree; analoga è poi la scelta di affidare alla fotografia la testimonianza dell'azione. Di quelle sperimentazioni si sono invece affievoliti lo spirito collettivo e il tentativo di stabilire relazioni reali con lo spazio, con il territorio di azione e con un pubblico nuovo.

Nell'approccio di Kikki emergono, oltre al bisogno di confrontarsi con se stessa, quello di prendersi cura di qualcuno e di qualcosa, partendo dagli affetti che la circondano e arrivando alle memorie vicine e lontane, in particolare quelle legate alla madre e alla nonna. Anche la componente intima e diaristica, da tempo irrinunciabile per l'artista, lascia trapelare tale necessità nel riferimento esplicito al concetto di "mother bird", alla necessità di accudire il proprio nido e di non risparmiarsi di fronte al richiamo delle cure materne.

Ed è qui che il progetto Chi si connette con il resto della ricerca dell'artista. Per Kikki la casa è diventata la tela su cui agire, esattamente come per gli esponenti della land art le distese di sabbia o di roccia fungevano da tela, schermo o palcoscenico. Avvolgere la casa con reti e corde, in un laborioso corpo a corpo, equivale ad accumulare ossessivamente tratti su tratti, trovandosi a una distanza ravvicinata dal supporto, come accadeva nei suoi disegni di un tempo e come accade nei dipinti recenti, nati in Virginia nell'estate 2017. La percezione comune, all'aperto o tra le pareti dello studio, è quella di trovarsi in un altro tempo e in un altro spazio.

E qui si torna alla domanda iniziale: "Può un'immagine di luce nascere dalla paura del buio?". "Sì", conferma Kikki Ghezzi, perché la tensione accumulata, pronta a sfociare nel dramma, si allenta via via fino a una risoluzione, all'arrivo della luce. Una luce che ogni volta trasforma una massa confusa in colore pulsante e definisce uno spazio entro un magma confuso.



KIKKI GHEZZI

Chi

16.11.2017/12.01.2018

project room a cura di Sara Fontana

inaugurazione

giovedì 16 novembre 2017 / ore 18.00

NuovaGalleriaMORONE
Via Nerino 3 - 20123 Milano | t +39 02 72001944 | f +39 02 72002163
www.nuovogalleriamorone.com | info@nuovogalleriamorone.com

NuovaGalleriaMORONE

COMUNICATO STAMPA

Titolo: CHI
Artista: Kikki Ghezzi
Curatore: Sara Fontana
Dove: NUOVA GALLERIA MORONE, Via Nerino 3, Milano
Quando: 16 Novembre 2017 | 12 Gennaio 2018
Inaugurazione: 16 Novembre 2017, ore 18
Orari: lun – ven: ore 11 - 19 | sabato: 15 - 19

La Nuova Galleria Morone presenta nello spazio della Project Room, **Chi** mostra personale di Kikki Ghezzi, a cura di Sara Fontana.

Il titolo *Chi* nasce dalla parola Cornish "Chi", che significa "casa", una tematica da tempo familiare nel mondo poetico di Kikki Ghezzi. Nello specifico *Chi* è legato a Cape Cornwall, il sito della costa atlantica della Cornovaglia protetto dal National Trust, dove nell'agosto 2015 Kikki ha trascorso un periodo in residenza. Qui l'artista ha scelto di intervenire fisicamente su una casa del promontorio, utilizzata un tempo dai minatori del luogo come deposito di esplosivi e poi abbandonata, avvolgendola con cura grazie a delle reti da pesca e lavorando giorno e notte, in sintonia con la tabella delle maree. Autentica "mother bird", Kikki torna ogni volta ad accudire il proprio nido, affidando questo bisogno anche a un diario intimo. Le immagini che oggi vediamo, stampate in diversi formati ma con tecnica e supporto uniformi, restituiscono nella dimensione raccolta della project room il respiro e la dinamica di quell'azione titanica.

Dopo gli studi giuridici compiuti a Milano e alla Cornell Law School, NY, Kikki Ghezzi sceglie di dedicarsi soltanto all'arte. Si stabilisce definitivamente a New York e intraprende un lungo percorso formativo nelle scuole statunitensi. Inizialmente frequenta il corso di pittura di Larry Poons presso l'Art Students League. Sempre a New York, consegue un diploma in pittura presso la Parsons School of Design e studia negli ateliers del pittore Graham Nickson e dello scultore Garth Evans. Nel 2007 riceve lo Speier Foundation Award dal Pratt Institute of Art, dove consegue la laurea in Belle Arti (summa cum laude) nel 2011. Alla lezione di questi maestri nel mondo accademico si sono sommati la frequentazione e il rapporto di amicizia con artisti profondamente radicati nel mondo dell'arte statunitense, come Albert Kresch (assistente di Hans Hoffman) ed Emily Mason.

Un'importanza fondamentale in questo percorso hanno avuto le numerose residenze artistiche: nel 2011-2012 Ghezzi ottiene una borsa di studio dal Vermont Studio Center, nel 2014 e nel 2015 trascorre un periodo di lavoro al Tyrone Guthrie Centre in Irlanda, nel 2016 è artista in residenza nel programma LTA del Guggenheim Museum di New York; infine, nel 2017, riceve una borsa di studio dal Virginia Center for the Creative Arts.

Ha esposto sia in Europa che negli Stati Uniti. Tra le sue mostre recenti: *La 24 Ore: Court of Memory* all'Institute of Fine Arts of NYU a New York, *Volta la pagina: quattro libri d'artista per quattro artisti del libro* alla Galleria San Fedele a Milano e *Frammenti* all'Ambasciata Italiana di Washington D.C.

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Frammenti

2016

“During my stay in a secluded cottage in Cornwall, I’d go out in the dark isolated landscape and paint fragments of the night. I thought about wholeness, about fragmentation as infinite energy of possibility. A fragment will mirror our desire for unity; its nature, both proposing and denying wholeness, can never be fully grasped or exhausted.

Once I returned to my studio at my childhood home in Italy, I cut into fragments old linen pillowcases, handed down by my grandmother to my mother and ultimately to me. Working with local embroiderers, I sewed the linen squares together, and then stitched my Cornish night paintings to the fragments. They fold and unfold like bed sheets, slowly revealing within them the remnants of three generations of women.”

Kikki Ghezzi



Frammenti



16 oil paintings on Belgian linen, linen and cotton pillowcases, silk embroidery, mother of pearl buttons, 180 x 180 cm. (70 x 70 in.)

Luce

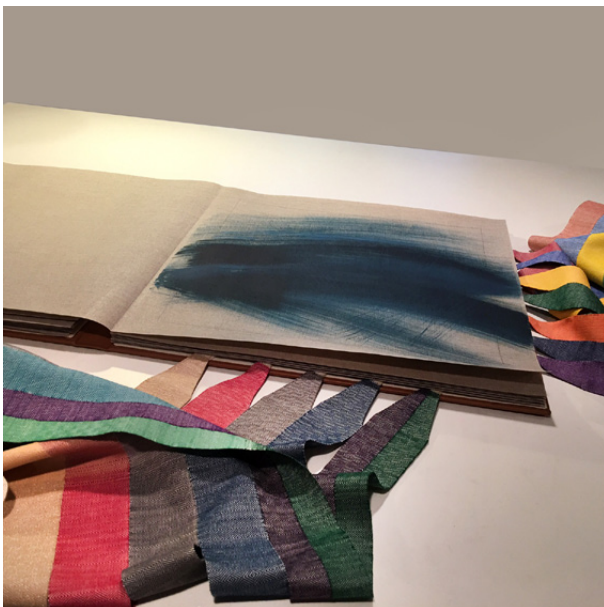
2016

“Luce is a series of 12 oil paintings on Belgian linen housed in a leather case, inspired by a 7th century Coptic binding. The colors in the paintings and the bands enveloping the book correspond to the 12 divine Rays of Light, each one having a correspondence with a specific Solar sign, or quality of consciousness. The Rays have attributes of color, vibration, and other significant qualities; which, when taken together make up the fabric of our entire Universe. “

Kikki Ghezzi



Case: leather, cotton, acid free paper.
50.8 x 50.8 cm. (20 x 20 in.);
N. 2 handwoven cotton bands,
187.5 x 25 cm. (73 x 9 in.) and 187.5 x 28 cm. (73 x 11 in.);
12 oil paintings on Belgian linen, 50 x 50 cm. (20 x 20 in.);
Letterpress printing and guache on Ruscombe Mill hand-made paper, 50 x 50 cm. (20 x 20 in.)



Volta la pagina

Quattro libri d'artista, per quattro artisti del libro

A cura di Andrea Dall'Asta e Chiara Gatti

Galleria San Fedele martedì 13 dicembre, ore 18.00

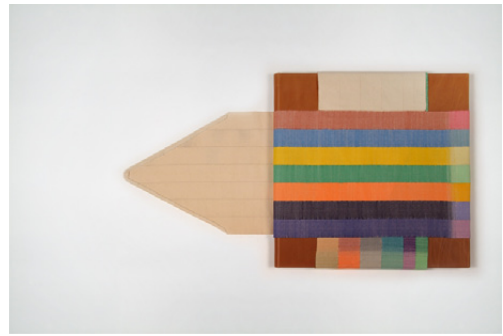
“Non faccio differenza fra la costruzione di un libro e quella di un quadro – confessava Matisse – procedo sempre dal semplice al complesso, pronto a ricominciare da capo”. Il padre nobile dei fauves parigini è stato, con Mirò e Picasso, uno dei più grandi interpreti nella storia del libro d'artista. Una storia fatta di amore per le carte e gli inchiostri, ma anche per le parole e lo spazio, le forme e i materiali che possono trasformare le pagine dipinte in opere tascabili.

Quattro artisti contemporanei si confrontano sul tema del libro, raccogliendo una eredità storica del Novecento e piegandola a nuove forme espressive. Senza dimenticare il piacere delle lettura, del tatto, dello sguardo e delle mani che sfogliano capolavori da viaggio.

In mostra i libri d'artista dei quattro autori invitati.

(www.centrosanfedele.net)







Italian Cultural Institute
WASHINGTON



FRAMMENTI

October 11, 2017
Embassy of Italy, Washington DC

The Embassy of Italy and the Italian Cultural Institute, with the Pratt Institute and Ivy University present an exhibit exploring the layered themes of memory, continuity and remembrance as seen through the lenses of several generations of Italians.

Artists **Kikki Ghezzi** and **Riccardo Vecchio** invest their works with the physical remnants and records of family memories and historical events. Fragments of memory, and fragments of time, Frammenti referred here, are captured by these two Italian artists to help us understand the longer continuum of life, and reflect the concerns of their generation as culture responds to an increasingly hectic world.

“ ...Today we inaugurate a thought provoking exhibition curated by Lisa Banner. We focus on two contemporary Italian artists, Kikki Ghezzi and Riccardo Vecchio. The artwork on display aims at exploring the theme of memory in its many forms: feelings, images and emotions. This is the mission of our Embassy: to showcase contemporary Italy...”

Armando Varricchio
Ambassador of Italy to the United States

FRAMMENTI

This exhibition explores the layered themes of memory, continuity, and remembrance as seen through the lenses of several generations of Italians. Artists Kikki Ghezzi and Riccardo Vecchio invest their works with the physical remnants and records of family memories and historical events. In Ghezzi's work, the importance of her connection to prior generations of strong women in her family is physically manifest in her use of heirloom linens, embroidered by her grandmother, that have been passed down as a dowry in a traditional cassone, and now serve as the literal support for her paintings. Paintings by Riccardo Vecchio explore the historical past, specifically the events of World War I, where the Italians fought in the Dolomite mountains and the Alps. As the mountains suffer the effects of climate change, they are disgorging their history and souvenirs of the past, to reveal details of the lives of people who were engaged in combat there in 1915 and as World War I unfolded. Fragments of memory, and fragments of time, the frammenti referred to here, are captured by these two northern Italian artists to help us understand the longer continuum of life, and reflect the concerns of their generation as culture responds to an increasingly hectic world.

Kikki Ghezzi is an experiential artist, creating installations and paintings that interpret poignant memories of her childhood in Milan and in the village of Bormio, along with more recent vivid works of universal appeal, exploring the connection through three generations of Italian women. Her work relies upon memory as inspiration, as she shares spiritual and often metaphysical realities. The 24 Ore refer to the contents of a briefcase, designed to hold the day's essentials. Filled with prints in a variety of colors, the 24 Ore hold literal impressions, in printed form, of the interiors of her family's home in Italy. In the last of three valises, Ghezzi placed a sealed letter to her parents, a sort of memorial to her family and upbringing, after their deaths. The spiritual qualities of Ghezzi's work, both meditative and contemplative, offer the viewer an opportunity to pause and reflect upon their own connections to family and the past, in a quiet way, with the metaphorical embrace of a daily briefcase to hold and contain thoughts of the day. Ghezzi excels in finding the universal voice in the personal.

Using the hand-embroidered linens, pillowcases, and sheets handed down to her from her mother and grandmother, Ghezzi brings together the personal and historical threads that literally connect these three generations, and presents these works in fresh fashion to a new contemporary audience.

Lisa A. Banner





“In his famous 1983 “critique de la Modernite” pamphlet Jean Clair stated: “...once the messianic preclusion of avant-garde or socialist realism was abolished, and the mortgage which weighed it down lifted, the sense of modernity has once again found its mobility and plasticity...to include the knowledge that it’s mortal.”

This is a 1983 sense of contemporaneity given by the French critic. In 2017, however, a more fluid concept of Contemporaneity - as in “artists working today” - takes us back to a freer representation of our past, both in terms of a “personal past” and in that of an “historical” and thus shared past.

This is what happens with our Kikki Ghezzi and Riccardo Vecchio in their “La poetica del frammento” (The poetics of Fragments) - hence the title of the exhibition - of references, decolonization, circularity and the tearing of gashes of “revisited memory”, which at once testify - and return - autonomy to Time and take possession of what is called “canon of the forbidden” (term used for the first time by Adorno - Kanon des Verbotenen), which uses the development of expressive means to attain emotional and historic communication.

Another quote springs to mind, that of our dearly missed Umberto Eco, who declared that “the postmodern reply to the modern consists of recognizing that the past, since it cannot really be destroyed, because its destruction leads to silence, must be revisited: but with irony, not innocence.”

Thus the fabric used and Kikki’s briefcases enclose and revisit episodes and artifacts in a circular recollection where you are likely to be ensnared.

The refined and subtle spirituality of the narrative, which turns into historic comment and detachment, is encapsulated in the cases which become receptacles of an inheritance that transcends the personal level and becomes the collective memory of a generation...”

Renato Miracco

The Magical Cherry Tree / Il Ciliegio Magico

2017 - 2019

Every tree holds a story, some hold memories and beliefs: Marcel Proust's narrator fell into a 'remembrance of things past' after dropping his madeleine in the tea made from the flowers of a linden tree...each growth lawyer of il Ciliegio Magico contains a bit of the air from the land where I grew up: La Brianza, the place I left when I moved to the U.S.

The Magical Cherry Tree project was part of a year long "Artist in Residence" at Villa Firenze in Washington D.C. Using the old traditions of embroidery, oil painting, natural dyeing and printmaking, I have explored the theme of Nature and place in an ideal dialogue between two cherry trees, whose roots symbolically touch despite being thousands of miles apart: il Ciliegio Magico, a national monument rooted in my beloved native Italy, and the majestic Magical Cherry tree in Villa Firenze's garden, the residence of the Italian Ambassador to the U.S.

Kikki Ghezzi



Armando Varricchio

Ambassador of Italy to the United States

Kikki Ghezzi's Il Ciliegio Magico

Now in its fourth year, the "Artists in Residence at Villa Firenze" is an initiative which has truly become an ideal opportunity to promote the thriving relations between our Countries, showcasing some of our best, innovative young talents. Together with my wife Micaela, I inaugurated this series in 2016, and we are glad that this powerful and versatile artist, Kikki Ghezzi, has met with such resounding success, following that of artists Patrizio Travagli, photographer Renato D'Agostin and artist Anna Paola Pizzocaro, as well as Beatrice Scaccia, Alessandro Gianni, Vittoria Gerardi, Gianni Caravaggio, all in a collective exhibit. Through "Artists in Residence", U.S. audiences embark on a dialogue with Italy through Art.

This strong and growing bond between our Countries boasts a long-standing friendship, based on common cultural roots – as Kikki's cherry trees remind us – and on our shared values and ideals.

"When I first saw Kikki's art – Micaela recalled – I was deeply moved by her exploration of the layers of memory, continuity and remembrance, and in particular by one piece, La 24 Ore, a briefcase containing precious childhood memories. I was intrigued, and we met, and the beautiful exhibit you see today is the result of the friendship and ideas that were planted – and blossomed – at that time."

Kikki's site specific exhibition, curated by Renato Miracco, was created for our Residence and brings together the majestic cherry tree in Villa Firenze's garden and a similar one in our beloved native Italy. Her works accompany viewers on a deep journey through two parallel, yet strongly connected, realities. This installation, with its long cherry-colored draperies hanging from the roof brings together, in an ideal dialogue, the two trees whose roots symbolically touch despite the vast expanse of the Atlantic Ocean. The birth and story of this project and of Kikki's meeting with the cherry trees unfolds simply in this installation which we read like a book – from their first meeting and complicity to the opening towards Infinity.

Renato Miracco

The Real Taste of Life

The repeated dire warnings of the probable, possible, hoped for, unlikely (and the list could go on) DEATH OF ART, which has hounded us since the beginning of the 20th Century, have revealed the (luckily, some say) crumbling of a cultural universe. In identifying a sole ideal model, the monotheistic approach loses its foundation. Thus, if on one hand CHAOS appears to emerge, on the other the Places of the Gods and Goddesses open and return to us in a variety of polychrome and polycentric cosmos.

Artists thus seek a new language able to describe our daily reality while also reflecting their own stylistic research.

Imbued as we still are with 19th century aesthetics – as a reproducibility of what is real – we, the viewers and the beneficiaries, should feel the duty to decipher the types of communication with which each artist has chosen to convey his or her internal world, and to identify the aesthetic canon of artistic quality. To visit fairs, fashionable galleries and not understand what we see, to make a further effort and, in the end, mostly surrender and give a disheartened smile, is hard work, I know! Nowadays contemporary art views artists as though they embody specific ideas, as if what each new arrival must do is to draw inspiration from his or her neighbor. A critic's greatest ambition is to find the sources of a Movement or, even better, to invent a Movement, or at least a trend.

Soon we will have more Movements than artists – unless, that is, we discover that each artist has operated independently, with no external bonds, simply by letting his or her own creative genius speak – much as a medium would.

Increasingly, Art – and by that I mean "Art" with a capital A – has taken parallel and transverse paths leading to deeper emotional associations. This is true both in one-dimensional pieces and in multi-dimensional ones, such as the artworks exhibited at Villa Firenze today.

Speaking with Kikki Ghezzi in my close association with her during this project – which connects two cherry trees, whose roots are bound with one another despite being in two different continents and thousands of miles from each other – I have often recalled Muriel Barbery's beautiful novel "The Life of Elves", where the Land of Mist is constantly juxtaposed with the real and cruel earthly world.

The author depicts the struggle of Spirit vs. Matter, of Higher Self vs. Ego, albeit the work of art is made of matter as well. The genesis and history of Kikki's meeting with the two trees, of her connection with their essence, with their 'voices', unfolds like the pages of a book, beginning by describing the first meeting, the sharing, the connection, the challenges, as well as the balance, the path and the opening towards the Infinite.

In her recent works, Kikki moves into a higher dimension, one made of intersecting parallel worlds, which, in our hectic daily life, we rarely pause to experience.

Our pragmatic culture stems from the loss of that feeling of measure, of harmony and of cosmic harmony.

On the other hand, Kikki opens a door for us to let in a gleam of light – which is blinding at first and from which we instinctively repair our eyes, yet, as we get accustomed to its intensity, it enables us to see a deeper dimension, which is nurturing and joyful. This awe-inspiring and intrinsic spirituality in Kikki's works is one of her artistic strengths.

Imaginative intelligence lives in the heart, and through the power of imagination the intelligence of the heart unifies knowledge and love: this is what Kikki Ghezzi enables us to see. Immerse yourself in the light, in the embroideries, in the prints and painting and give your hand to Kikki, she is the fairy that will carry you to another world where you can fly and smell the real taste of life.

Thank you Kikki.

Lisa A. Banner

The Magical Cherry Tree

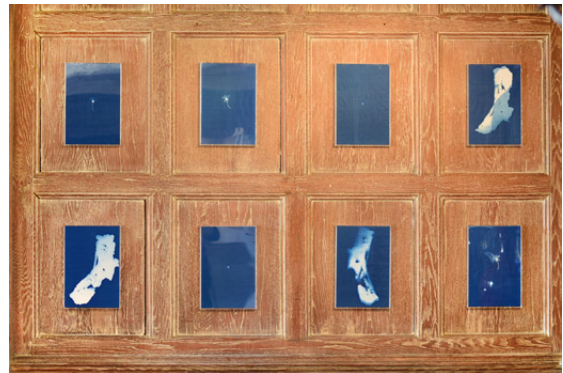
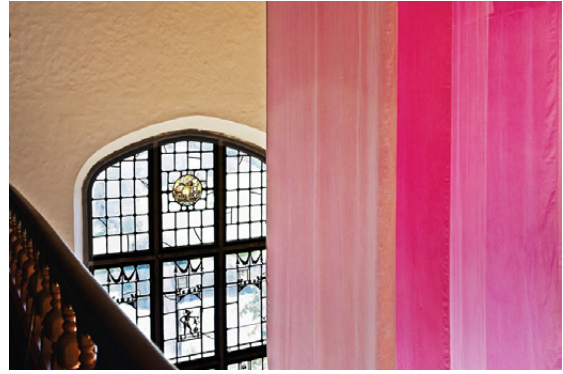
Kikki Ghezzi engages nature and mystical connections in her latest conceptual installation at Villa Firenze, the residence of the Italian Ambassador to the United States in Washington, D.C. At the invitation of the Ambassador and his wife, Ghezzi designed a sequence of responses to the diplomatic residence and gardens, capturing the essence of twin traditions: reflecting on the presence in Lombardy of an enormous ancient cherry tree, called by the local people “Il Nostro Ciliegio Magico” (“Our Magical Cherry Tree”), Ghezzi focused her art on the traditions surrounding this tree and the celebrated annual flowering of the cherry blossoms in Washington D.C. With her vision to unite springtime traditions across time and space, Ghezzi demonstrates the conceptual arts of diplomacy and cultural connection, shown through artworks that involve site-specific installation and sensitivity to the natural environment.

Starting in the foyer of Villa Firenze, a wall of framed blue cyanotypes of cherry blossoms and leaves taken from Il Ciliegio Magico faces a pair of pale soft ground etchings depicting leaves gathered from the cherry tree in the Washington garden, establishing a bridge and relationship between the two trees. Depicting the leaves in golden ink suggests the phase of the tree after blossoms appear, when full leaves shelter fruits that follow blossoms. Yet the exhibition really begins in the dining room, with a painting called Bindu, a splash of green paint on Belgian linen, a ball of bright, cosmic energy over the fireplace. The painting evokes an explosion of spring buds on cherry trees, when their bright green leaves open suddenly one day, bursting to life, followed by the blossoms. Spring begins.

Ghezzi created works for Villa Firenze to record and respond to the movement of nature, representing a diplomatic dialogue between two nations. Bindu, meaning “point or dot, from which creation begins and where it is ultimately unified” commands attention, offers the center for the conversation, and seems to gather the energy in the room, flanked by draped panels of embroidered white and palest pink cherry blossoms on silk. These embroideries reflect Ghezzi’s diary studies from nature and remind the viewer of memories caught in their delicate forms. Working with her embroidery circle, Kikki Ghezzi followed her sketches and drawings to pattern the blooms of Il Ciliegio Magico and the cherry tree at Villa Firenze, and then embroidered the flowers. Throughout this project, Ghezzi kept a careful journal, noting dimensions, keeping samples of seeds, bark, dried blossoms and leaves. She invited diplomats to join her collecting natural materials in the garden at Villa Firenze, to better link them to the collection of similar materials in Italy and the seasonal exchange.

Ghezzi’s installation relates to other works of conceptual art using natural pigments or flowers as dynamic participants. Contemporary conceptual artists like Anya Gallaccio, whose preserve ‘beauty’ of 1991-2003 was shown at Tate Britain, deploys live flowers as active participants in the installation, inviting visitors to watch a cycle of natural beauty from bloom to decay over time. Sensitively, Rachel Garrard makes dyes from the natural materials inherent in a place, like clumps of green earth, Devon clay, dense mud, or walnut hulls, to reflect a primal sense of place, connection, and spiritual reflection. Ghezzi does the same in this arching installation that bridges time and space to connect trees in Washington with a tree in Italy. Connecting to site-specific works in Washington, Ghezzi also responds to the Wish Tree by Yoko Ono, planted at the Hirshhorn Gallery in 2007. Her installation parallels the annual festival of blossoming cherry trees in Washington, D.C., embracing and celebrating the ephemeral seasonal presence of nature.

Overlooking the gardens of Villa Firenze, the vaulted ceiling of the reception hall allowed Ghezzi to create sweeping draped banners, soaked with intense pigments from the cherry trees, their bark, and their blossoms. Also soaked with cochineal dye, made from beetles, and petals gathered by the artist, these floating silks wave and gently move over the room. Rhythmic arrangements of three panels are mounted on the wall, and three more descend from ceiling beams, as if to suggest the full boughs of the ancient cherry tree at Besana in Brianza, Italy. Standing beneath, with wooden rafters above, recalls the heavy branches and delicate cascades of flowers in the magic tree’s week or so of full bloom. The architecture of Villa Firenze lends itself to the artist’s conceptual interpretation of heavy boughs, where imagination unites her memory of an ancient place with the fresh magical force emanating from a specific site, uniting Lombardy and Washington, D.C.



Villa Firenze, Washington. D.C. 2019



La Brianza. Con Augusto, il padre del Ciliegio Magico, Cascina Verana in Brianza



Villa Firenze, Washington. D.C. 2019, Silk, natural dyes, Cherry wood, 7 x 3 mt., 23 x 10 ft.





Villa Firenze, Washington. D.C. 2019, Embroidery on Belgian linen, silk, 130 x 120 cm., 51 x 47 inches



11.29.2018

Villa Firenze

2800 Albemarle Street, NW
Washington, DC 20008



*Embassy of Italy
Washington*

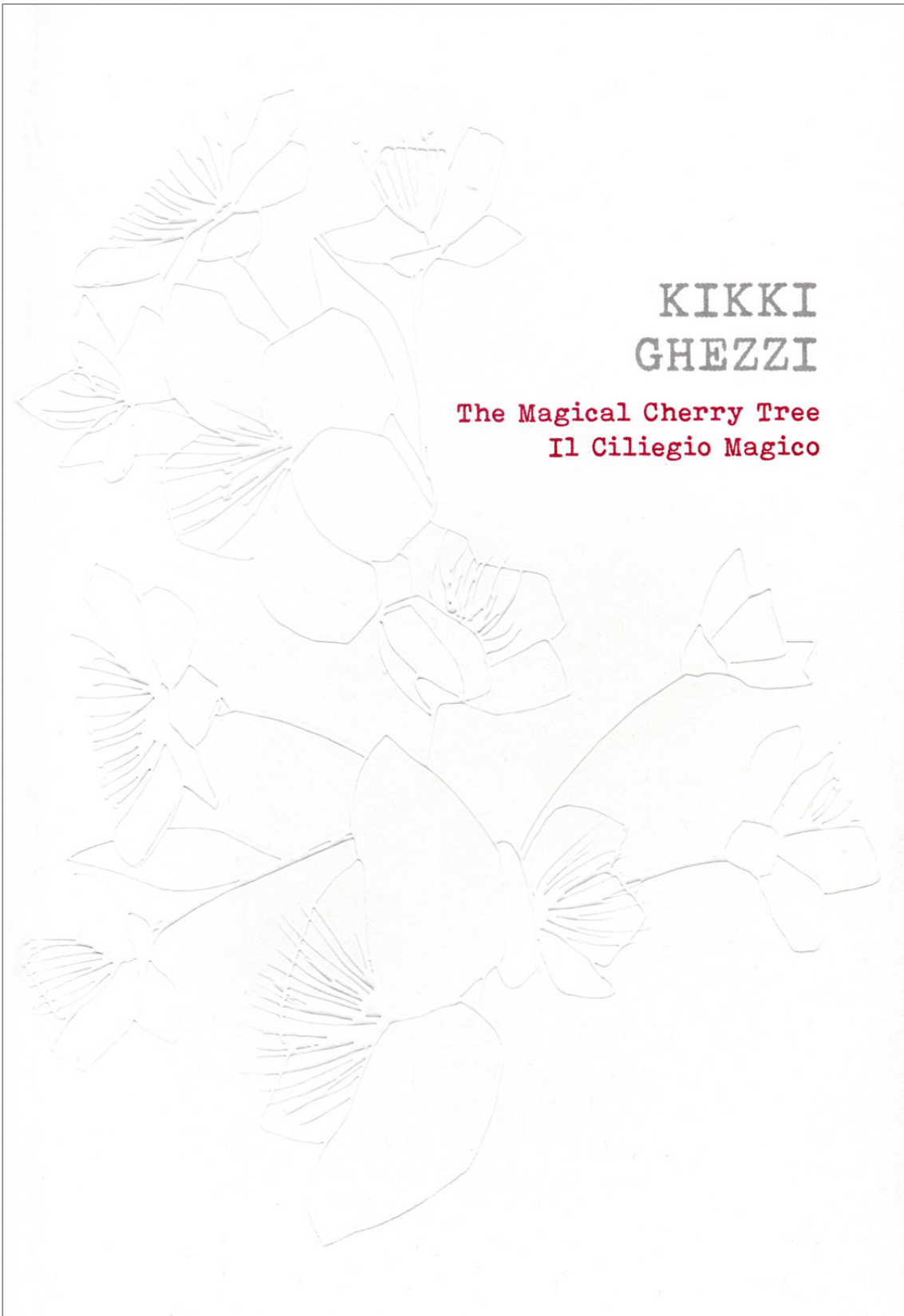


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(excerpt from the writings of Renato Miracco)



The Magical Cherry Tree by Kikki Ghezzi is printed and bound in Italy in an edition of 600 copies, the first 35 copies are accompanied by an original etching numbered and signed by the artist.

Published in conjunction with the exhibition Kikki Ghezzi: The Magical Cherry Tree, organized by the Embassy of Italy in Washington D.C. and curated by Renato Miracco

ISBN: 978-88-31949-19-4