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Villa Firenze

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[...] Increasingly, Art – and by Art I mean that with a capital A – has taken parallel and transversal 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 at 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 to 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 complicity, 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 close our eyes to, 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 embroidery and prints and painting... and [...]

(excerpt from the writings of Renato Miracco)