



KIKKI GHEZZI  
natural dyeing 2018

Continuare (page 100)  
 da - 10 pagine  
 dopo la ricerca - continuità in loco

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 - Continuare ricerca in Italia  
 - Aprile 18/19/20  
 2 volumi di 1000

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 2 volumi di 1000

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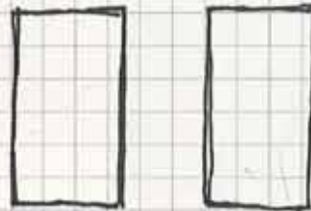
petali -

→ valore al di  
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← Semi di ciliegio  
+ fiori Villa Firenze

← seta - tinta naturalmente  
+ cotone?

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+ macauo -



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di petali  
d'oro -





# KIKKI GHEZZI

The Magical Cherry Tree  
Il ciliegio magico

Published on the occasion of the exhibition *The Magical Cherry Tree*  
Organized by Embassy of Italy, Washington  
Curated by Renato Miracco

Villa Firenze, 2800 Albemarle Street, NW Washington, DC 20008  
November 11, 2018 - September 30, 2019

Progetto dell'esposizione Kikki Ghezzi

Testi di Armando Varricchio, Renato Miracco, Lisa Banner

Progetto grafico Studio Publica

Fotografie Kikki Ghezzi, Carlo Bruschi, Mina Tomella



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Gxxxxxxx xxxxxx xxxxxx

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Lisa Banner  
Rxxxxxxxx xxxx xxxxxx

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Biography  
Biografia

38

In copertina .....

## Armando Varricchio



Bindu, oil on Belgian linen, 76 x 66 cm.

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"Two Cherry trees in love were looking at each other without being able to touch.  
A Cloud saw them and moved by compassion, cried and shook their leaves...  
but it wasn't enough, the two Cherry trees did not touch.  
The Tempest saw them, and moved by compassion, screamed and shook their branches...  
but it wasn't enough, the Cherry trees did not touch.  
The Mountain saw them, and moved by compassion, shook their trunks...  
but it was not enough, the Cherry trees did not touch.  
Cloud, Tempest and Mountain did not know that underground,  
the roots of the Cherry trees were intertwined in a timeless embrace"

(Anonymous)

"Due Ciliegi innamorati, nati distanti, si guardavano senza potersi toccare.  
Li vide una Nuvola, che mossa da compassione, pianse dal dolore ed agito' le loro foglie...  
ma non fu sufficiente, i Ciliegi non si toccarono.  
Li vide una Tempesta, che mossa da compassione, urlo' dal dolore ed agito' i loro rami...  
ma non fu sufficiente, i Ciliegi non si toccarono.  
Li vide una Montagna, che mossa da compassione, tremo' dal dolore ed agito' i loro tronchi...  
ma non fu sufficiente, i Ciliegi non si toccarono.  
Nuvola, Tempesta e Montagna ignoravano, che sotto la terra,  
le radici dei Ciliegi erano intrecciate in un abbraccio senza tempo"

(Anonimo)





24.04.18



## 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 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 associa-

### Il vero gusto della vita

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tion 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 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 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.

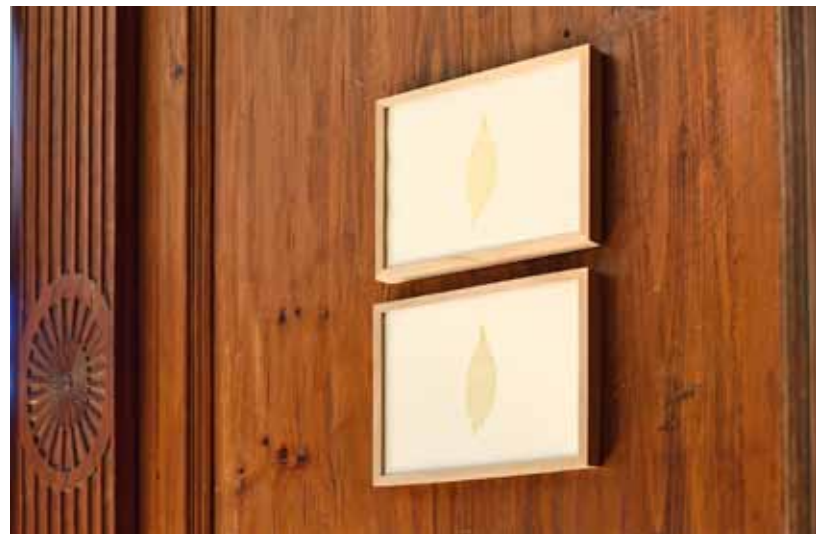
Imaginative intelligence lives in the heart, and through the power of imagination the intelligence of the heart unifies knowledge and love: this is what Kikki Ghezzi enables us to see. Immerse yourself in the light, in the embroideries, in the prints and painting and give your hand to Kikki, she is the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

Thank you Kikki.

hgkgkjgj jknknhbbljblbl ggfcyfc ej cjhg jg Kikki Ghezzi bjhjk jbj jvjvhev jbk bkln kb jbjhjkhv jvjhb jvhjgv.jhbkj vjvj vkjkcej lkmlm lnlojnol kvvj hbjgjk bvjkbhb kk bjbjlb kvllkj bjk jugvvhvkbk srdyttc jhgjhvjhvjkv jnonjkn jkbjk bjb jbjkbkvh lkb kjhgjk kjhjkjgk jhvjkh bkjhb jgkhkj hgkgkjgj jknknhbbljblbl jhgjhvjhvjkv jnonjkn jkbjk bjb jbjkbkvh lkb kjhgjk kjhjkjgk jhvjkh bkjhb jgkhkj hgkgkjgj jknknhbbljblblvghjjhgv jgv jh jk kjhjkjgk jhvjkh bkjhb jgkhkj hgkgkjgj jknknhbbljblbl ggfcyfc ej cjhg jg Kikki Ghezzi bjhjk jbj jvjvhev jbk bkln kb jbjhjkhv jvjhb jvhjgv.jhbkj vjvj vkjkcej lkmlm lnlojnol kvvj hbjgjk bvjkbhb kk bjbjlb kvllkj bjk jugvvhvkbk srdyttc jhgjhvjhvjkv jnonjkn jkbjk bjb jbjkbkvh lkb kjhgjk kjhjkjgk jhvjkh bkjhb jgkhkj hgkgkjgj jknknhbbljblblvghjjhgv jgv jh vkjkcej lkmlm lnlojnol kvvj hbjgjk bvjkbhb kk bjbjlb kvllkj bjk jugvvhvkbk srdyttc jhgjhvjhvjkv jnonjkn jkbjk bjb jbjkbkvh lkb kjhgjk kjhjkjgk jhvjkh bkjhb jgkhkj hgkgkjgj jknknhbbljblblvghjjhgv jgv jh



Hand dyed Belgian linen, cherry wood, 310 x 140 cm.









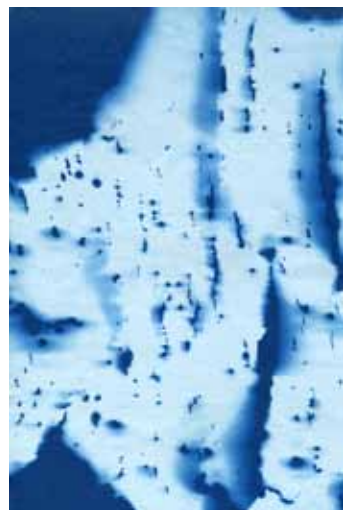
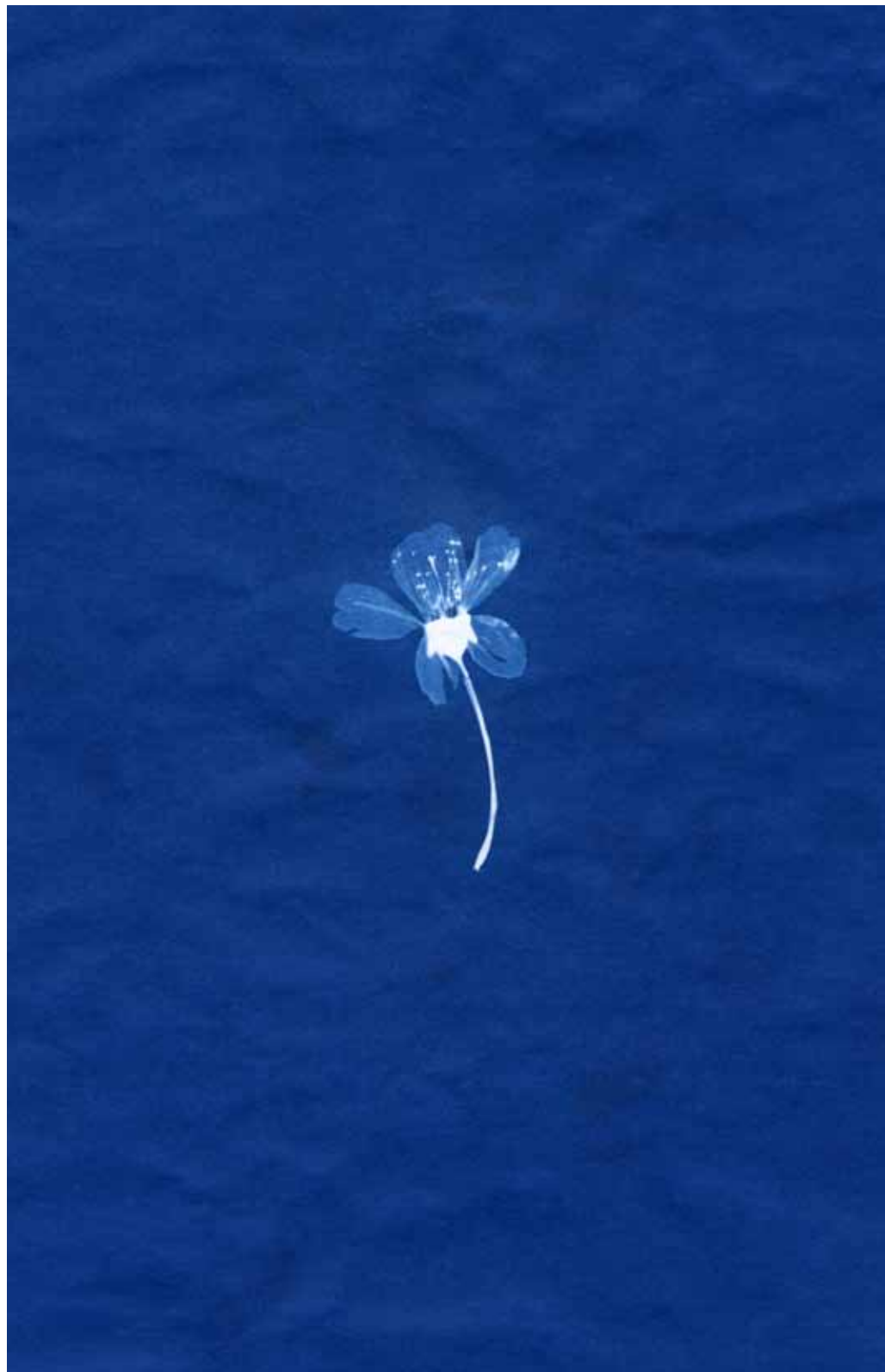
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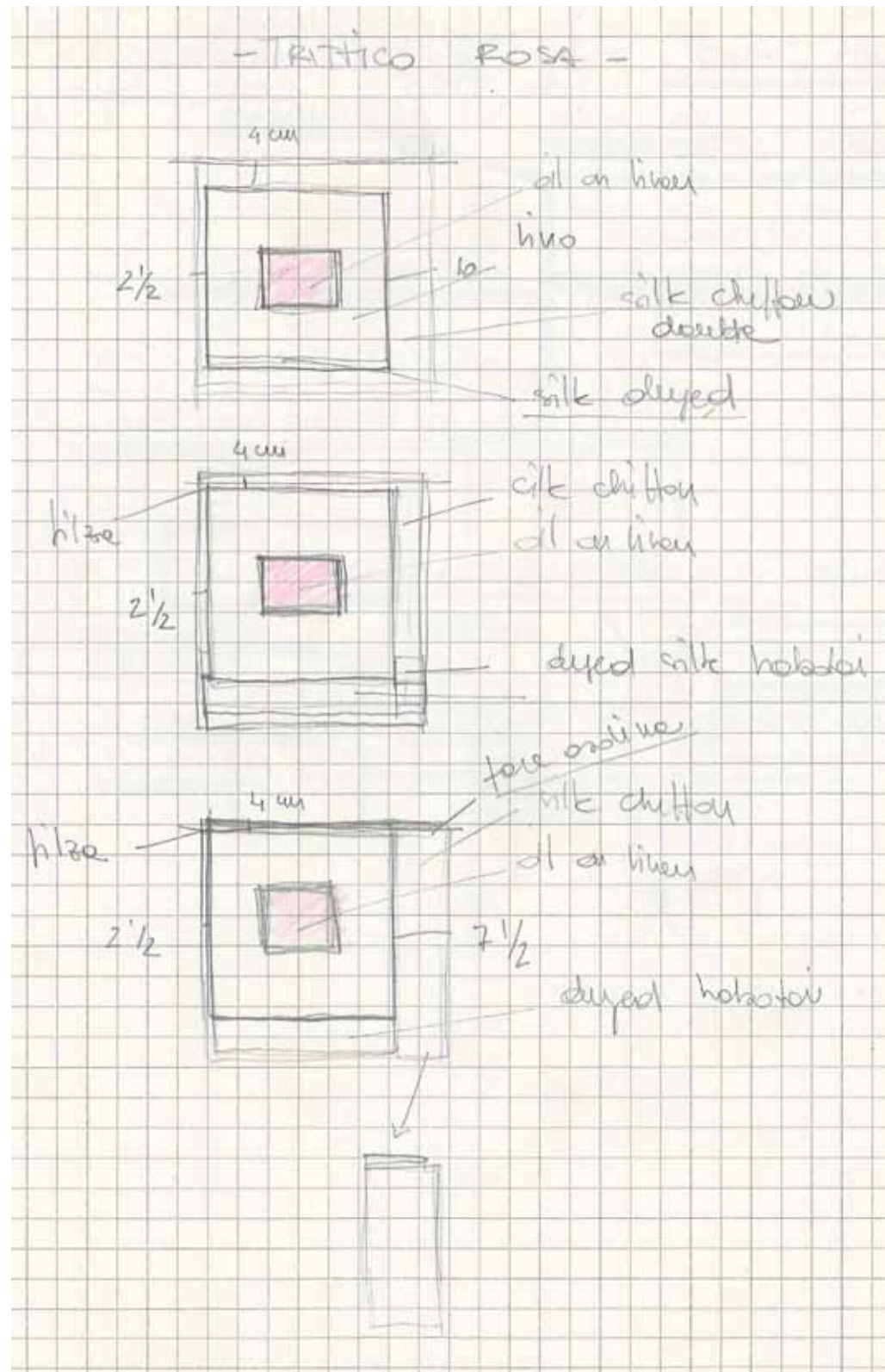
Screen print and embroidery on Belgian linen, hand dyed habotai silk, cherry wood, 115 x 65 cm.



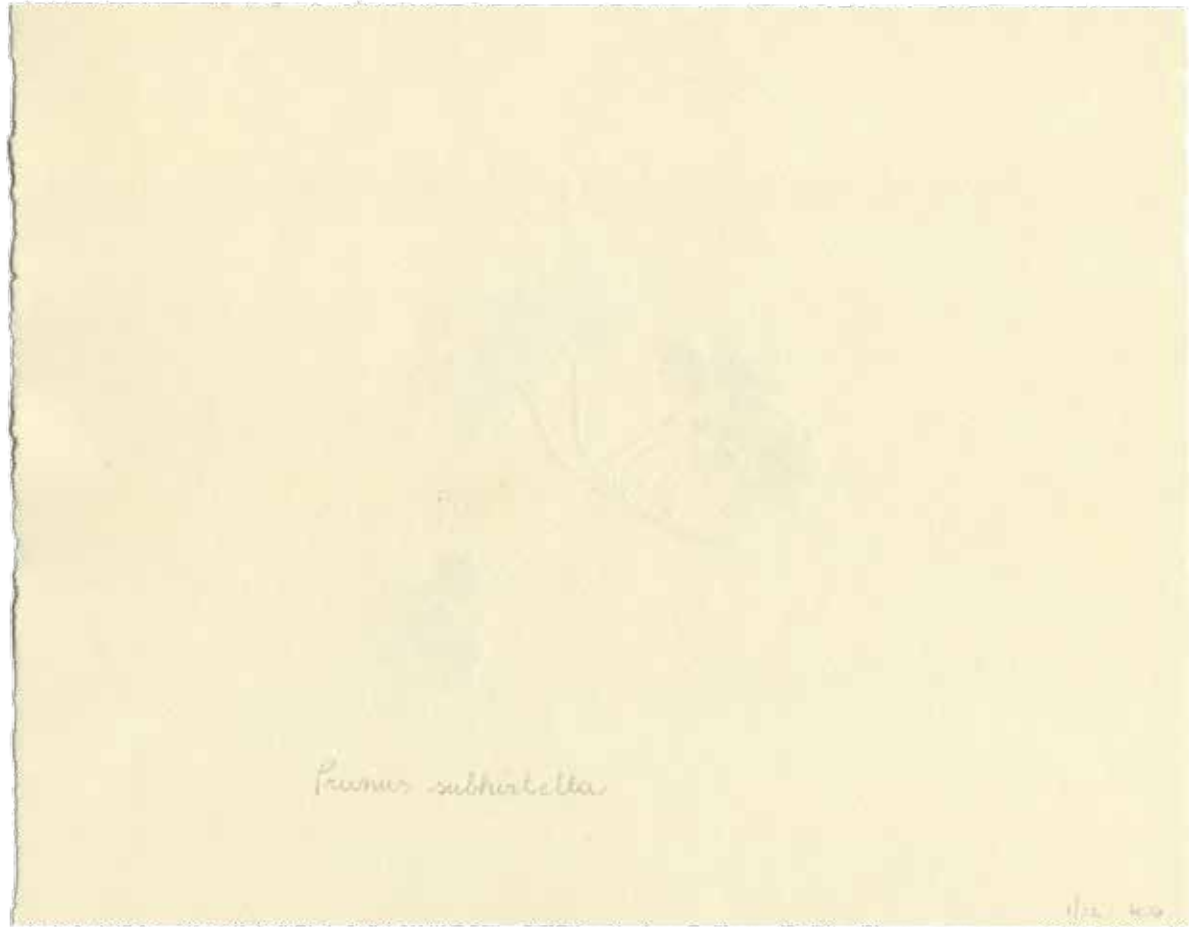
Screen print and embroidery on Belgian linen, hand dyed habotai silk, cherry wood, 115 x 65 cm.



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Soft ground etching on Somerset white paper, 18 x 23 cm.



Soft ground etching on Somerset white paper, 18 x 23 cm.



Ringraziamenti

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