

“CASSANDRA - The Word as a Weapon for Freedom”

Kima Guitart

Dates: From 13 January to 11 February 2022
Opening: Thursday 13 January 2022, from 6 to 9pm

Paul Klee says: *Art does not represent the visible, but the invisible within the visible.*

In the exhibition “CASSANDRA - The Word as a Weapon for Freedom” I tried this way of looking with the inner eye that allows to see the invisible.

What cannot be said or is hard to say or I do not know how to say can be shown by art, because art allows to go beyond the limits of words.

In this exhibition, the result of reading the book “Cassandra” by Christa Wolf I wished to communicate the solitude of a mythical character facing death. Also, the lack of public recognition of feminine discourse, of women not listened to, declared to be crazy or witches for saying what no one wanted to hear.

Says Victoria Cirlot in “Blood Silks”:

Silk preserves blood. Always, the blood of a sacrifice, of an assassination. Sometimes sacrifice and assassination mix up, in fact almost always.

Silk is the usual material in the work of Kima Guitart, the support she generally uses. The softness, lightness and transparency of silk are here an enormous contrast to the red blood that cannot, nor wants to be separated from the violence of the act, of the ritual. Cassandra has been assassinated.

I began painting Cassandra’s tunic in 2019. Lockdown came soon afterwards. The pain and tragedy that I was painting were joined by losses and personal dramas of such importance that I had to stop. I was totally blocked. After some time mourning and reflecting I returned to this project and now that it is done I need the look of others. I need to exhibit it in order to close the cycle.

Here it is. A tunic as large as the myth, silk wall panels, and, for the first time, photographs of a few fragments of my work.

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I chose silk to be the support for my painting many years ago. My dialogue with it is still interesting to me and I enjoy it.

My professional formation was in Paris, learning the strict traditional Chinese and Japanese techniques. From the first moment I was captured for ever in its thin yet so strong threads.

I studied in Barcelona, Paris and New York and made research trips to traditional Kyoto workshops of painting on silk.

My first goal was to embrace the technique in order to make it my own and thus feel able to break its rules. I was interested in its ethnographic value but I wanted to achieve contemporary results while also finding my own symbolic and gestural language.

As years went on I have been walking on different paths, from the scarves and other accessories from my beginnings I went on to silk wall panels and wearable art until I arrived to the sculptures and large textile installations of my recent years.

I exhibited my silks in museums and art galleries in Europe, USA, China and even in a Buddhist Zen temple in Japan.

I always tried to leave room for improvisation, for elements of chance to be part of my work. I like taking risks, letting pieces evolve on their own. Most of all I like to always try new ways.

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