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EXHIBITED IN THE CHURCH OF SAN SEBASTIÁN DE LOS CABALLEROS INSIDE
THE IBEROAMERICANA OF TORO

Susana Guerrero takes her offering of work and pain to the most sacred

[Daniel Terol](#)

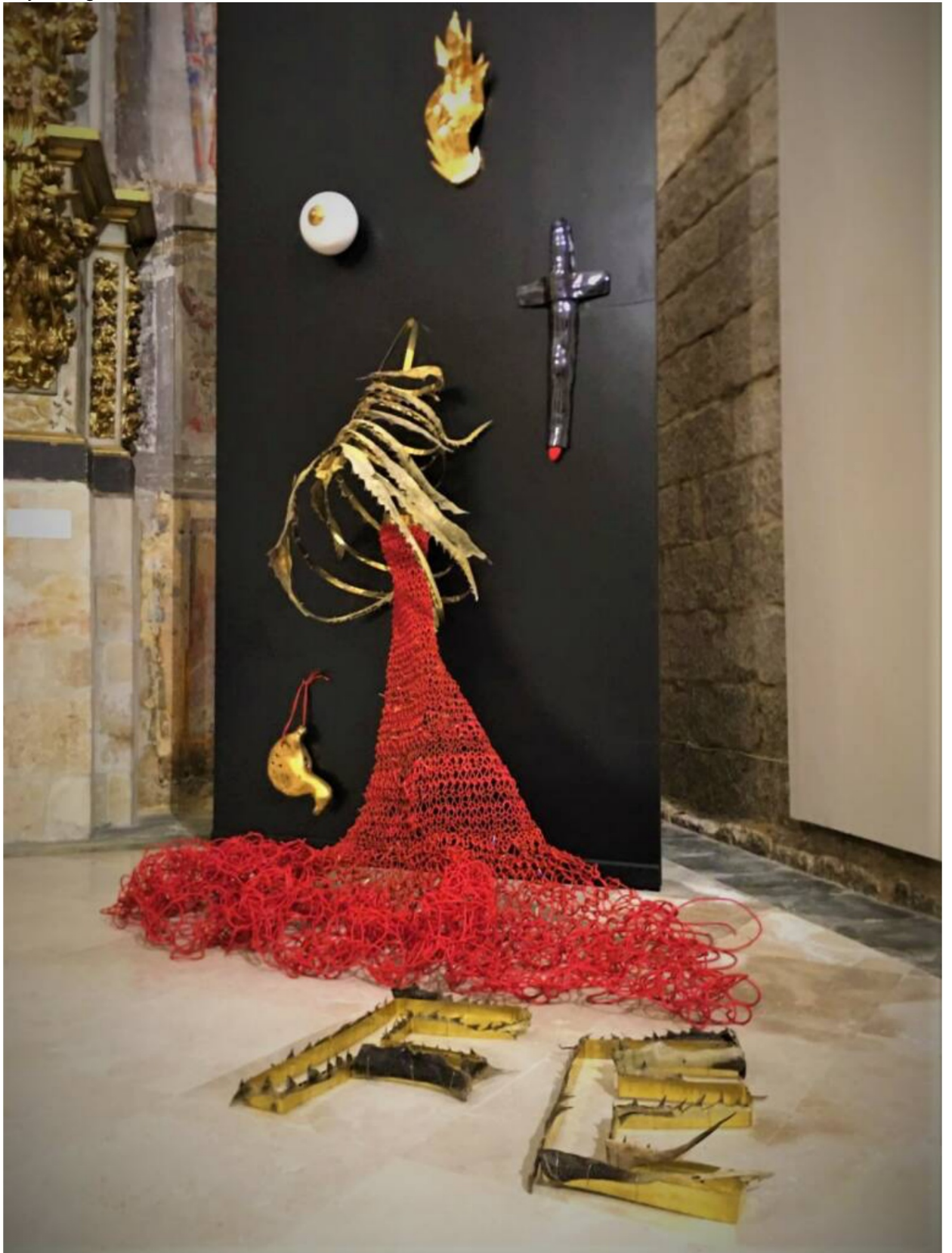
SUSANA GUERRERO



07/09/2021 - ALICANTE. The artist from Elche **Susana Guerrero** exhibits this Friday, July 9, within the Ibero-American event in Toro, an event that, until September 15, turns the city of Zamora into the capital of contemporary art and women creators. With this cultural initiative organized by the town council and the Cabinet of the Society of Friends of the Arts "the expression of Ibero-America is united with tradition,

culture, history and heritage of Toro”, point out from its organization, in an event that will bring together more than 30 artists with 150 different works over the next two months.

Among those thirty creators participating in the event is Guerrero, who takes her introspective mythology to the church of San Sebastián de los Caballeros. A unique enclave in which his work acquires greater mysticism, if possible, and where the ecumenical language of art achieves a true contrast between the contemporary of Alicante and the linear-Gothic of the frescoes housed in this imposing construction. "One of the most interesting things about this project is that dialogue between ancient and contemporary art," says the artist.



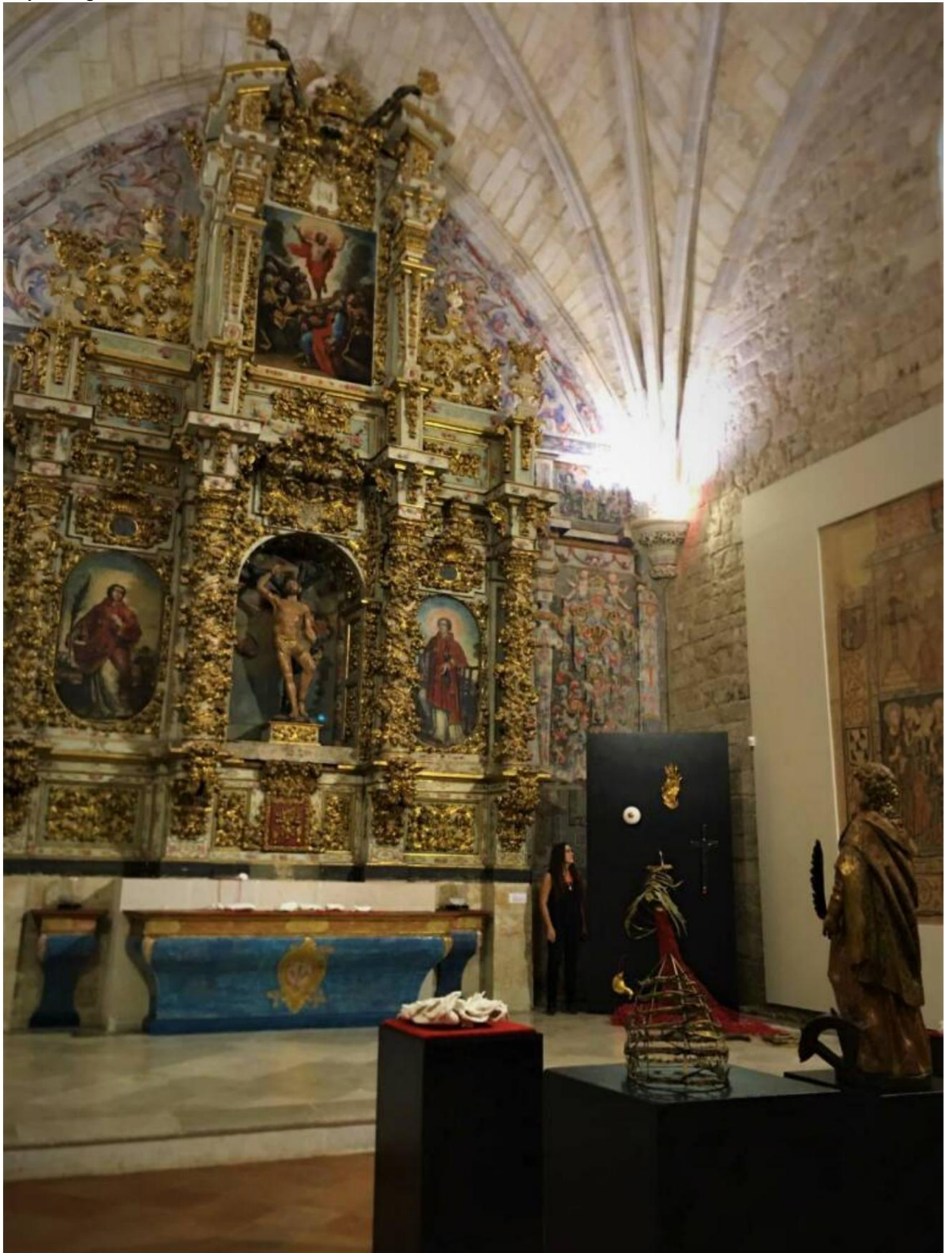


Guerrero's participation in the Iberoamericana de Toro arose through the curator of this event, **Víctor del Campo**, who is familiar with the work that the artist has been doing on mythology and decapitated women. "Throughout my life I come across them, and here in Toro there are some frescoes signed by **Teresa Díez** in the year 1310 where Saint Catherine of Alexandria is represented, who suffered martyrdom with cogwheels and was finally beheaded alive" explains Guerrero. The unofficial story

Instead of shedding blood, her body emanated milk, precisely another of the elements that focus the artist's work, which also focuses on the figure of the mother and the power to give or take life through breast milk.

Catherine of Alexandria was a Christian martyr of the 4th century whose cult spread throughout Europe. She is included in the group of holy helpers and is invoked against sudden death. Some modern scholars consider that the legend of Catherine was probably based on the life and death of Hypatia, with reversed roles of Christians and pagans. **In a crude confrontation with the emperor Maxentius, over faith, she ended up beheaded, but not before being tortured.** "That story is told in some beautiful frescoes, so I had to create a new work, even though I had been invited to contribute work already created," he highlights. And when she read the legend of Saint Catherine of Alexandria, she felt inspired by the limits of her faith, which reached beyond her own death.





The Elche artist's usual ceramic pieces in white, black and gold tones are combined again with her also iconic thorns and those networks that she has woven with rough electrical cables filled with copper and worked with molded needles. A mixture of materials with which the artist **evokes the purification of the body, stripping herself of all impurity, and thus offering the deepest part of her being.** Offering that this time is moved to an altar, a sacred place, under the watchful eye of God and all

santos.

In the Church of San Sebastián de los Caballeros, in Toro, Susana Guerrero has located *Santa Catalina decapitated and her faith*, an installation composed of several dismembered elements, among which is a brass thorax with agave thorns and several figures of ceramic like a chest and a sword, in addition to the network of cables that symbolizes its skinning. On the other hand, the *decapitated Coyolxauhqui* piece has been located in the Church of San Agustín, a goddess represented in woodcut on leather and ceramic, as well as her emblematic *Rite*, with jaguar heads, which will feature a *performance* that will be broadcast in *streaming* during the opening of the exhibition.





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DANIEL TEROL

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