

Susana Guerrero takes her contemporary art to churches

The creator from Elche has been selected in together Ibero-American Toro, which brings the project works of 30 Mexican and 12 Spanish artists

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Susana Guerrero (Elche, 1972) has found her match in the church of San Sebastián de los Caballeros de Toro (Zamora). There are the frescoes of Saint Catherine of Alexandria, "signed by Teresa Díaz, in 1310, a woman...", she says enthusiastically. The saint was martyred with the cogwheels, but when she touched them they broke, so they decapitated her, but instead of blood coming out of her body, milk came out.

"It seems that history was made for me," he says while finishing the assembly of this particular exhibition that is part of an ambitious project that under the generic title *Iberoamericana*

makes Toro the venue for the largest exhibition of contemporary art made by women.

This initiative, curated by Víctor del Campo, begins its journey next Friday and brings together in five local temples, in which liturgy is not celebrated, the work of thirty Mexican creators, since Mexico is the country guest in this first edition, plus a dozen Spanish women, among whom are Mar Solís, Marina Nuñez and Guerrero herself. "There are very good people, with very diverse jobs and it is an honor to participate in this project with artists that I admire."

The creator from Elche found enough motivation in the history of Santa Catalina and all the legend that surrounds her, so that she began to create new pieces. The thorns, the abused body of the woman, motherhood, the organs, the imaginary that sustains her series *La Desollada, La Madre. Anatomy of the myth or Mother, consumed*, which he took to New York last April, married perfectly with the story of the saint. «I started making the pieces shortly before coming... to Santa Ca-

Talina is invoked when everything is lost, it is like taking faith to the limit and I like that a lot.

In this temple, he has placed the main installation of his proposal next to the altar. It shows a thorax with brass sheets sewn with agave leaves, "which have thorns," and a bata de cola made with braided cable. «In front I have placed the word faith, also made with brass and agave, myrrh as a regenerating essence of tissues, a breast for the milk that came out of her body when she was decapitated, a flame as the breath of life, a ceramic stomach gold and the cross, which is the sword at the same time.

In addition, he has made ten drawings in watercolor and pencil "of the braided anatomies, also with the word faith above", as well as some pieces of braided ceramics, the head of a jellyfish and a necklace of heads.

He has also placed some white ceramic pieces on top of the altar that emulate body organs joined by a cord and on the sides two urns, one with its leather gloves and barnacles, and another with its eyes.

Another notable part of his project can be seen in the church of San Agustín, with the addition that the opening day of Iberoamericana will close with the re-presentation of *Rito*, the show created together with Asun Noales, director of the Elche company OtraDanza, which stages, uniting art and dance, the cycle of life and death. Then, the Offering circle for the white lion,

which is where the choreography with pieces by Guerrero is developed, will be on display until September 15, the closing date of this artistic proposal in Toro.

"I love the dialogue between ancient art and contemporary art, it seems to me that this dialogue greatly enriches everyone," says the artist.



Susana Guerrero next to the main piece, in the church of San Sebastián de Toro.

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The artist with the curator, before part of the installation. On the right, detail of two pieces.



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