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Today is February 3 and we are talking about CALCONUT NUT&ME ATLANTICA AGRICOLA ANTONYO MAREST

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'WARRIOR: THE HEAD BETWEEN THE HANDS' IS EXPOSED THIS FRIDAY EN LA BIENAL MULIER MULIERIS DEL MUA

The 'Gerrero' project: the ritual as a creative process

Daniel Terol

SUSANA GUERRERO, WOMAN'S WOMAN, MUA

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02/03/2022 - ALICANTE. The Alicante artist **Susana Guerrero** accumulates more and more renown international. Proof of this is his last

11. **Antonyo Marest** will install iconic lifeguard posts on San Juan beach

2. The 'Gerrero' project:

intervention at the Context Art fair in Miami, last December, represented by the New York gallery 352 Thomas Jaeckel, with whom it usually organizes exhibitions both at its headquarters in New York and at the most

ritual as a
creative process

relevant to the artistic sector. On this occasion

He exhibited works from one of his latest works:

[Mother, consumed.](#) Some pieces that at the beginning of last year had been part of the Palm Beach contemporary art fair.

3. It's time... you're
not (in memory of
Fina

Cardona)

His projection led him to require audiovisual content to complement these performances.

Material that he did not hesitate to ask the illustrator and film director **Mario Paul Martínez**, coordinator of the Historical, Artistic and Scientific Heritage area of the Miguel Hernández University of Elche, with whom he shares the classrooms since Guerrero is also a professor in the Drawing area of the university. "Increasingly, artists accompany their works with video documentaries where you can better understand the philosophy of their work," explains Martínez.

4. ADDA Symphony
joins the
Orchestra of
Mariinsky in a
concert under the
direction of Valery
Gergiev

5. Fina Cardona
according to Fina
Cardona



"At first I was reluctant because I thought I was asking for a *videobook*," confesses the director. However, although the proposal came from the artist herself, it was not something advertising but rather a cinematographic work. In fact, Gerrero only had to tell the first details of his creative process for inspiration to spring forth. The project that led him to participate last summer in the Ibero-American event of Toro, in Zamora, where [he addresses the history of the beheading of Saint Catherine of Alexandria and the frescoes of Teresa Díez](#), was the point

of departure.



EXHIBITS IN THE CHURCH OF SAN
SEBASTIAN OF THE KNIGHTS

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

sacred

DANIEL TEROL

“I began to put it together based on his own methodology and his work in the workshop,” says the author. “A creative process that is intertwined with his career and with interviews with people from relevant entities who have closely followed that artistic journey,” he explains. This is how Guerrero's common thread emerged : ***the head between the***

***Manos*, a short documentary that, together with the work itself, makes up the eponymous project that they are now presenting.**

While last week it was seen at the Museum of Contemporary Art of Alicante (MACA), **this Friday, February 4, starting at 7 p.m., it will be shown with the sculptures at the Museum of the University of Alicante (MUA)**, since it has been selected to be part of the [Mulier Mulieris contemporary art biennial](#).

Its same rhythm, tone, aesthetics and poetics

“In the documentary there is a **retrospective on**

based on the three key points that she works on: mythology, ritual as an artistic process and the anthropology of experience or the mysticism of everyday things,” she points out. Concepts from which the narrative of the short is nourished. “We wrote a few lines of the script, but the most beautiful thing is that it was all very organic and, although we had marked those main lines, it was not like in the *storyboard* of fiction, where everything is closed, but rather **we grew from what we “She was showing us,”** he describes. That is what, in her opinion and in that of those closest to the artist, has made this work another extension of herself. It has its rhythm, tone, aesthetics and poetics.

“A work that was being created while she was building her own work.”

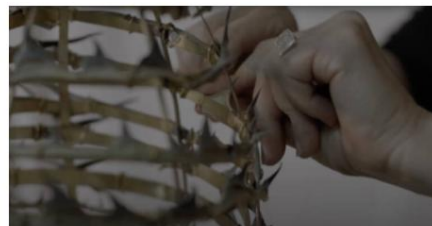


Susana's uniqueness Guerrero

From the beginning, the project has formed a trinity from which everything emerges in threes. Along with the two of them, **Vicente Javier Pérez** has served as director of photography and executive producer. “The authors are the three of us; The axes of the film are those three key points and then, in addition, we have done three interviews,” he points out as a curiosity.

Three people who describe it. “Many artists approach myths looking for visual equivalents, but in the case of Susana it is as if the artist became an alembic in which the myth is recycled and enters contemporaneity,” says **Joaquín Badajoz**, art critic and member from the North American Academy of the Spanish Language.

“Other artists have approaches like his, but his uniqueness is his combination of materials, using natural elements such as agave and other more modern ones such as electrical cables,” says **Thomas Jeckel**, owner of the 352 Thomas Jaeckel gallery in New York. “Susana practices a visceral art itself, both because it comes from within and because she uses the viscera as a way of exposing what is most intimate,” comments **Rosa Castells**, curator of the MACA, who also assures that, although Guerrero talks about myths, “she does not “She is a mythologist, but she is immersed in it.” A legend that has just been built, also in audiovisual format.



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