

# Cristina Ghetti

Between Repetition and Drift



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## Between Repetition and Drift

*Texts By*

Prof. Dr. ZHANG Ting,  
China Academy of Art, Curator

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**El Molí** **Galeria d'**  
**ART**  
**Gallery**  
Philippine Kant

Pla de la Séquia 4 (Antik El Molí) 03727 • Xalo. Alicante. Spain  
☎ (34) 629006214 • [artgalleryxalo.com](http://artgalleryxalo.com)

*Cover: , 2026. Acrylic on Folding silk book. 10 x 200 cm unfolded*

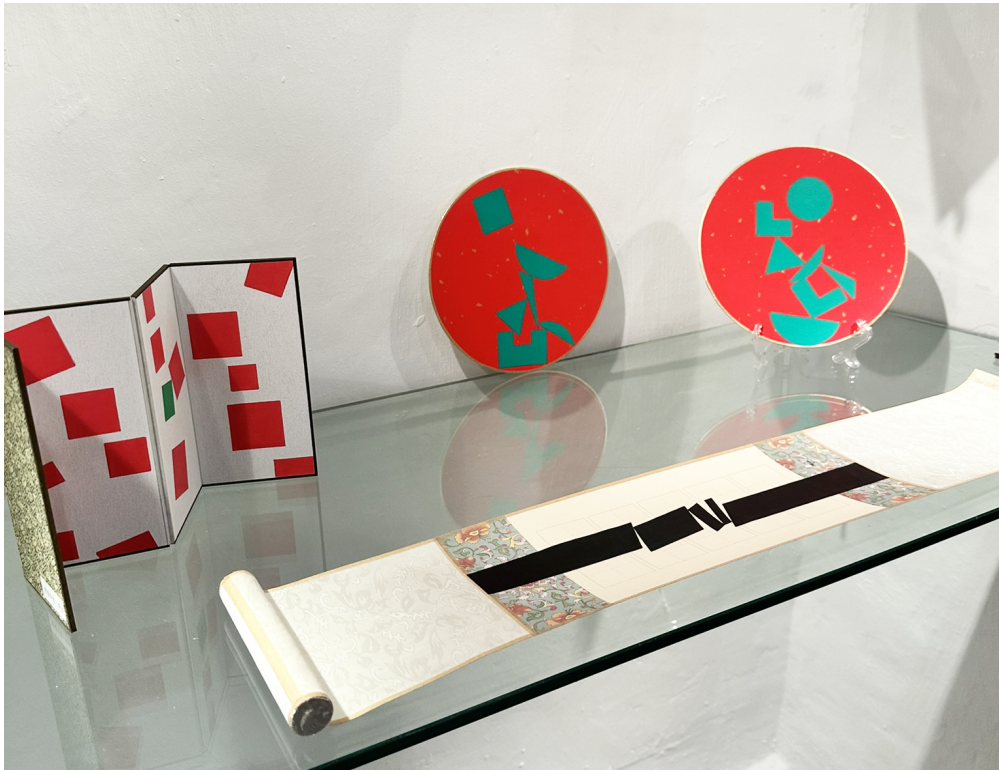


*Art Gallery El Moli, view of show*

## A Journey to China: Footprints of the Past and Shifting Landscapes

Since ancient times, the journey of discovery and creation undertaken by Western visual artists traveling to the distant land of China has never ceased. We see, from the 16th to the 19th century, the Italian missionaries Matteo Ripa and Giuseppe Castiglione serving as court painters in the Qing government. We see the British painters William Alexander and George Chinnery, and the Dutch painter Hubert Vos, using their brushes in the treaty ports along the way to create art and document the everyday life and local customs of China. We see the Mexican painter Miguel Covarrubias and the Chilean painter José Venturelli making successive visits in the first half of the 20th century. And then, following the founding of the People's Republic of China and its "people's diplomacy" policy, as well as the "Reform and Opening-up," we have seen, over the past half-century, a growing number of Western artists continuously traveling to explore the context and development of China's art scene. This has led to the present day, where, facilitated by numerous art exchange programs, educational and research activities, and artist residency organizations, we see this community of creators arriving in China from the Western world actively initiating a dialogue along the timeline of history.

Through centuries of unremitting effort, this practice from the "other" has continuously integrated Western painting techniques, photographic technology, and Chinese subject matter, propelling the once-stereotypical trend of "Chinoiserie" towards the contemporary Chinese art scene, which is at once classical and modern.



*Paper works, on display, Art Gallery El Moli*

Cristina Ghetti, the Argentine artist residing in Spain, is yet another cultural messenger along this extended timeline. Following in the footsteps of her predecessors and peers, she received an invitation in the autumn of 2025 for a residency at the Swatch Art Peace Hotel in Shanghai, embarking on an artistic journey to China. We believe that, like the pioneers of history before her, this journey has imbued Ghetti with the new nourishment of ancient East Asian aesthetics, bringing forth a multifaceted practice across cultural perspectives. In her own words, "The trip to China introduced a decisive shift in my practice, both materially and epistemologically."

This "decisive shift" likely stems from the complex, multicultural background embedded in Ghetti's creative practice. Carrying the Latin blood of her ancestry and armed with a widely accepted and studied European artistic experience, the artist arrived in China, a nation in East Asia. It was as if she stood at a crossroads of world cultures. Ghetti's geometric abstraction practice inherently carries a hybrid cultural DNA.

It can be traced from the Constructivism and Suprematism that emerged from a radical Russia, to the De Stijl movement born of modern industry, and further to the mixed schemas of post-Cold War North American metropolitan contexts and Indigenous South American cultures. The artist blends her own sensibilities and lyricism—drawing from both non-European and pan-European sources—into structural imagery imbued with a "Mestizo" identity. Upon encountering the traditional Chinese "Tian Zi Ge", "Mi Zi Ge" used for calligraphy practice and the "Ling Juan" and "Ling Jin" fabrics employed in scroll mounting, this very structure underwent a wondrous chemical reaction. To standardize the practice of writing structurally square Chinese characters and their proportional balance, the "Tian Zi Ge" (gridded practice paper, named for its "field" 田-shaped grid)— which evolved from the "Jiu Gong Ge" (Nine-Grid Square, a structure composed of nine boxes) created by the Tang dynasty calligrapher OU Yang Xun (circa 7th century) — provides squares for character practice.



*Paper works, on display, Art Gallery El Molí*

The grid is divided by a horizontal centerline, a vertical centerline, and four borders, forming a "+" shape that splits the square into four equal sections. This helps beginners grasp the character's center of gravity, symmetry, and stroke balance, serving as an auxiliary tool for developing the habit of structural positioning in writing. Over long periods of practice, to refine the symmetry of character structures and the direction of strokes, the "Mi Zi Ge" (grid named for the character "rice" 米) framework, which includes inner diagonal lines, was developed. This allows for better control over character structure. The horizontal and vertical centerlines form the basic skeleton of the character's structure, and the symmetrical layout presents a unique sense of balanced beauty visually, while the auxiliary diagonal lines introduce a sense of rhythmic variation.

This dynamic aesthetic originates from China's millennia-old pursuit of stability and harmony, as well as change within unity. In ancient Chinese creation myths and cosmological concepts, there exists the understanding of "Tian Yuan Di Fang" (means Dome-shaped Sky and Square Earth). The dome-shaped sky and the earth that unifies all of humanity and things constitute a universally dynamic and interconnected world. jacquard weaves, create either plain or patterned designs, and were widely used in ancient Chinese imperial courts.



*Red Whisper (红红) acrylic on wish board diameter 20 cm 202626*

As the most quintessential aesthetic forms, the vertically oriented hanging scroll and the horizontally oriented handscroll and album leaf are deeply embedded with the physical participation of both the creator and the viewer, relying on the "scattered perspective" and the observational methods of "high distance, deep distance, and level distance" found in Chinese landscape painting. At Chinese scholarly gatherings—whose origins can be traced back to the Pre-Qin period (circa 3rd century BCE) and which functioned in a manner similar to the later Western salon—painters would often slowly unroll a scroll or open a closed album leaf before their friends.

In this way, the viewers, together with the creator, could embark on a temporal journey through the landscape as the image gradually unfolded before their eyes. Like Western painters from centuries past, Ghetti employs Chinese artistic paradigms to place her own visual experience within the spatiotemporal sequence of the East. Consequently, the bodily practice and feminine power she so deeply cherishes, through this drama-filled interplay of fluid symbols and intuitive lineage, return to the natural landscape of her homeland.

Presentation text by Prof.

Dr.ZHANG Ting, China Academy of Art



*Shujunǒ ǎn (手卷)*  
15 x 100 cm  
*ink on paper and silk roll 2026*



*Art Gallery El Moli, view of show*



*Art Gallery El Moli, view of show*



Rain catchers 22 x 30 cm each pigments on paper 2026



*Rebels, painted wood cuts on shelf, 60 x 20 x 5 cm 2026*



*Rebels 1*  
painting on linen, 80 x 80 cm. painted wood cuts on shelf, 60x20x5 cm. wall object 50x25 cm. 2026



*Rebels 3*  
painting on linen, 80 x 80 cm. painted wood cuts on shelf, 60x20x5 cm. wall object 50x25 cm. 2026

# BIO

Cristina Ghetti was born in Buenos Aires and currently lives and works in Valencia, Spain. She is a visual artist, researcher and project curator. Since 2021, she coordinates "Fantastik Lab" an independent art space in Valencia, Spain

## Education:

BA in Fine Arts, specialized in painting, Polytechnic University of Valencia, 2009 Master in Visual Arts and Multimedia, Polytechnic University of Valencia, 2011. She is currently preparing her doctoral thesis at Miguel Hernández University, Elche

## Work in Collections

D+C Foundation, Miami USA

Swatch Art Collection, Shangái/Switzerland

MACBA contemporary Art museum, Buenos Aires, Argentina

Fundación Ortíz Gurdián Art Center, Nicaragua

Collection of the Universidad Politécnica de Valencia, España.

Collection of the Cité Internationale des Arts , Paris, Francia

Colección de arte contemporáneo del Ajuntament de Godella, Valencia, España. Fundación

Max Aub Collection, Segorbe, España

Sculpture Park collection, Rincón de Ademuz, España.

CAC Centre d'art Contemporain d'Essaouira, Marruecos

Museo Municipal de Artes Plásticas Eduardo Sívori, Buenos Aires, Argentina

Museo provincial de Bellas Artes de la Prov. de Corrientes, Argentina

Santa Rosa, Provincial museum, Prov. de La Pampa, Argentina

Bank Patricios Collection, Buenos Aires.

## Artists Residencies

Mozarteum Argentino Grant at Cité Internationale des arts, Paris, France. November. December 2023

Residence Grant at D+C Foundation Miami , USA February. March 2024

Swatch Art Peace Art residence, Shangái, China August November 2025

Ifitry Art Residence, Essaouira, Morocco. May June 2026

## Recent Show Selection- last 10 years

2026

"Km0" Group Show, I Gallery, palama de Mallorca.Spain

Solo Show "Between repetition and Dirft" Art Gallery El Molí, Xalo, Alicante, Spain

"Shape Shifters" Group Show curated by Antonio Calderon, Cambridge University, Alison Richard building. Cambridge UK

2025

"Order in disorder" Cristina Ghetti, Kim Misook, Li Junzheng Limmi Ksnow Gallery, Shangai, China

"Blast!" group show. Limmi Ksnow Gallery, Shangai

"Quand la création vaincra la soif" Cristina Ghetti and Abelmalek -Berhis at Kadhija Tnana Foundation, Tanger, Morocco

"Tracing the path" video performance Wave Loft, Shangai

"A piece of Art" Group show at Swatch Art Peace Hotel , Shangai, China

"Ten Artists one city" group show, the DC Collection Artists in residence, Piero Atchugarry Foundation, Miami USA

8th Biennale of non objective Arts, curated by Discursive Geometry. DG Gallery, Lodz, Polonia

"Shape shifters" Group show. Myymälä2 Gallery, Helsinki, Finland

"Deconstructing abstraction" Group show, Centre del Carmen Cultura contemporánea, Valencia, Spain (CAT)

"Perturbazioni" Solo show- Via Lattea Studio– Torino, Italy

"Shaping the void" Group show, Cisma Art- Valencia, Spain

"The Layers" Group show, Bandi Trazos Gallery, Seoul, Korea

"Shifting Structures» Solo show. Alex Slatto Gallery, Miami, USA (CAT)

2024

"l'Art construit, unicité multiplicité, vers un nouvel élan géométrique" Group show Galerie Zemma, 19 Octobre 2024 – 22 Février 2025 – Marseille, France

"Entre urdimbres y tramas" Solo show at Yunique Gallery, Paris France

"Radical, Como estar en el mundo". Group show. El Molí Gallery, Xalò. España

"The Colors of Miami. Beyond the Boundaries" Group show at the Cultural Institute of Mexico, Miami. USA

"Fragments of Memory: A journey through Latin American geometry". Klaus Steinmetz Gallery, San José, Costa Rica

Culture and technological change, Casa de Cultura Marqués González de Quirós de Gandia, España

"Femmes, women in art" Group show Studio Gallery group, Brisbane, Australia.

FIACI, Feria internacional de arte contemporáneo, Selección oficial Palacio de Bellas Artes, Santo Domingo República Dominicana

"Entre movimientos", Cinetismos, Galería de Arte San Ramón, Santo Domingo, República Dominicana

2023

"Culture and technological change," UPC Collection, UPV Library Exhibition hall, Valencia

Art Busan Art Fair , Bandi Trazos Gallery, Seoul, Korea

Performance group Argos, Etopia Art and technological center, Zaragoza Spain.

Mozarteum Argentino Grant for residence in Cité internationale des Arts, Paris, France

Group show Studio Gallery group, Melbourne, Australia

2022

"Mundos dentro de un mundo". Museo de Arte y Diseño Contemporáneo (MADC) de Costa Rica,

Solo show, Recent works Galeria del Paseo Punta del Este, Uruguay

201 Art Gallery, St Andrews, Scotland

Art Busan Art Fair , Bandi Trazos Gallery, Seoul, Korea

Performance «ECOS» Congreso ANIAV. Facultad de BBAA Universidad politécnica de Valencia, España

Beca residencia en Ifitry Art Residence, Essaouira, Marruecos

"Transiciones" Solo show, Galería del Paseo, Punta del Este, Uruguay.

Art Galleries art fair , Bandi Trazos Gallery, Seoul Korea,

Art Palm Beach fair, AIBO GALLERY, Palm Beach, USA

"Javaluna" Audio visual performance, Benamaurel, Spain

Pinta Parc 2022, Galeria del Paseo, Lima Perú

2021

"Asimetría Sincrónica, Hasper, Agois, Ghetti" Curaduría Camila Posse, Galería del Paseo, Lima, Perú.

"Duas Beiras, dos orillas" Curaduría Janice Appel, Universidad Federal de Rio Grande, Brasil, Fantastik Lab, Valencia, Spain.

"Sculpto Art fair" Santamaca Gallery, Logroño, Spain

"Context art Fair Miami" AiBO Gallery Purchase, NewYork, US.

"Farben vs. Raum" 100 Kubik gallery, Köln, Germany.

«Panorama Exp» sala de Exposiciones Josep Renau de Facultad de Bellas Artes de la Universitat Politècnica de València.

«Group show « VW Contemporary Art, Greenwich; Connecticut USA

«Winter Group show», StudioGallery Group, Sydney, Australia

Entre Lineas, IGallery, Palma de Mallorca, Spain

Neo Post, 50 years of geometric abstraction, MACBA museo de arte contemporáneo, Buenos Aires, Argentina

Rückblick. Art editions, 100 Kubik Gallery, Koln, Germany

2020

"Cultura on line, Del yo virtual a la comunicación on line" centro del Carmen de cultura contemporánea CCCC Valencia , Spain

Group show, StudioGallery group, Sydney, Australia

"Covimetry" group show, curator Mark Starel.BWA Gallery Poland

"Entre Lineas", IGallery, Palma de Mallorca, Spain

"Vértigo, geometría e inestabilidad", MACBA museo de arte contemporáneo, Buenos Aires

Palm Beach Art Fair, February 2020- AiBo Gallery, NY USA

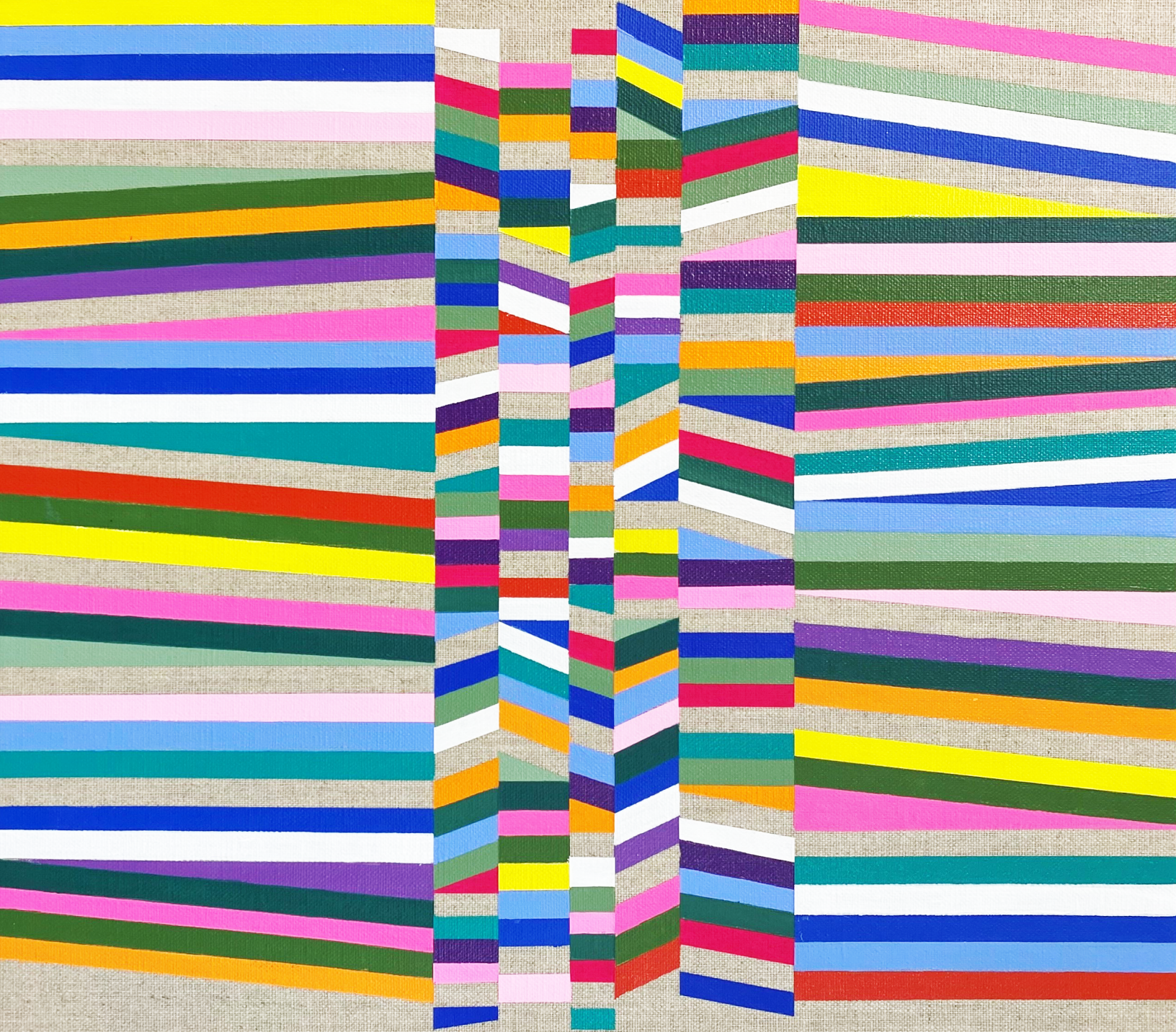
Affordable Art Fair, Bruxelles. Belgica- RoFa Projects Gallery , Washington USA

Art Lima 2020 On line Art Fair, with Klaus Steinmetz Contemporary

Swab2020 On Line Art Fair , with the Blink Project Gallery

Previous exhibitions, downloadable catalogues etc : <http://www.cristinaghetti.org>





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