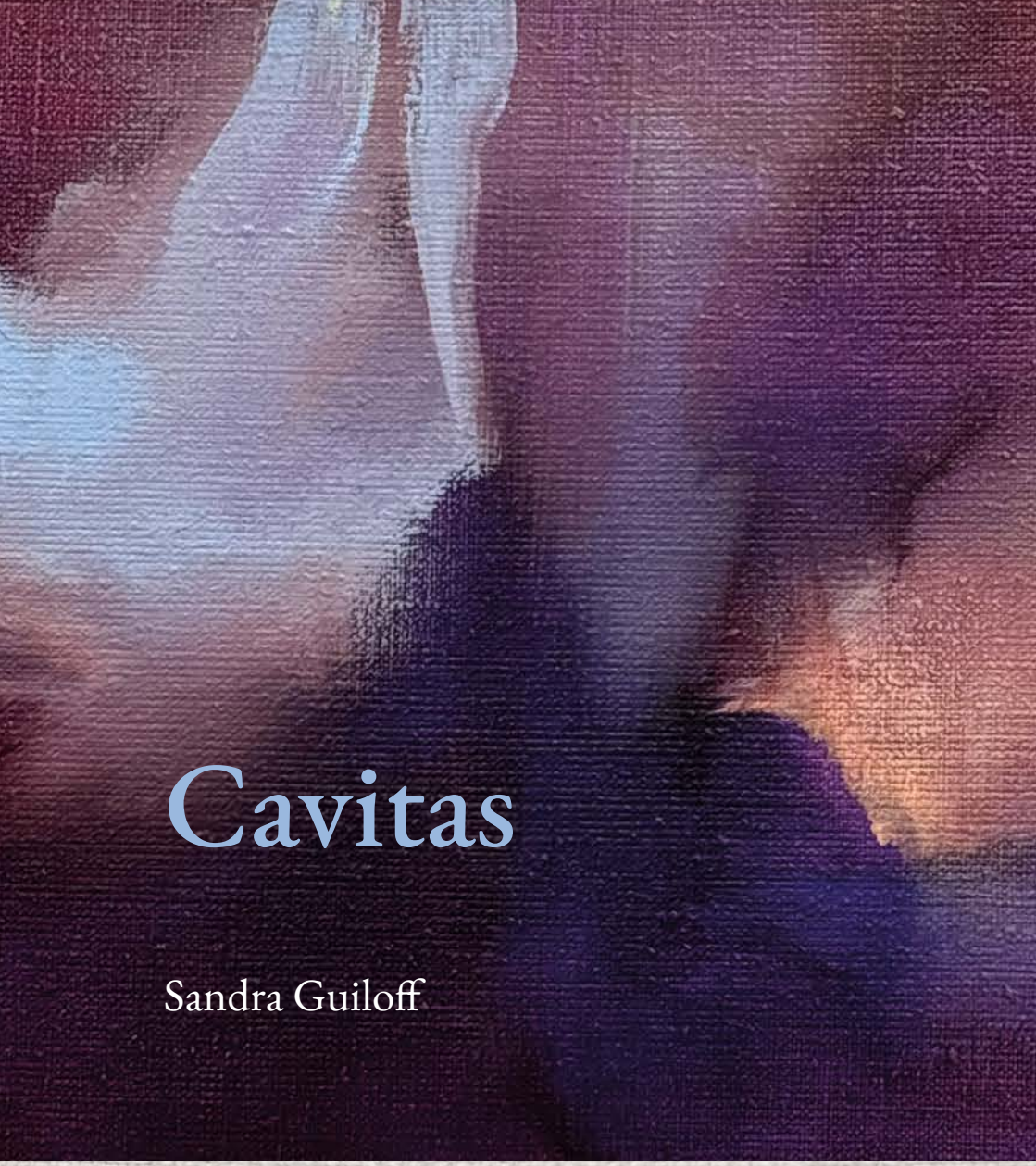


Cavitas

Sandra Guiloff

From 17 July to 4 October 2026
Museum of Jewish History

PATRONAT CALL DE GIRONA

Ajuntament de Girona

Diputació de Girona

Generalitat de Catalunya

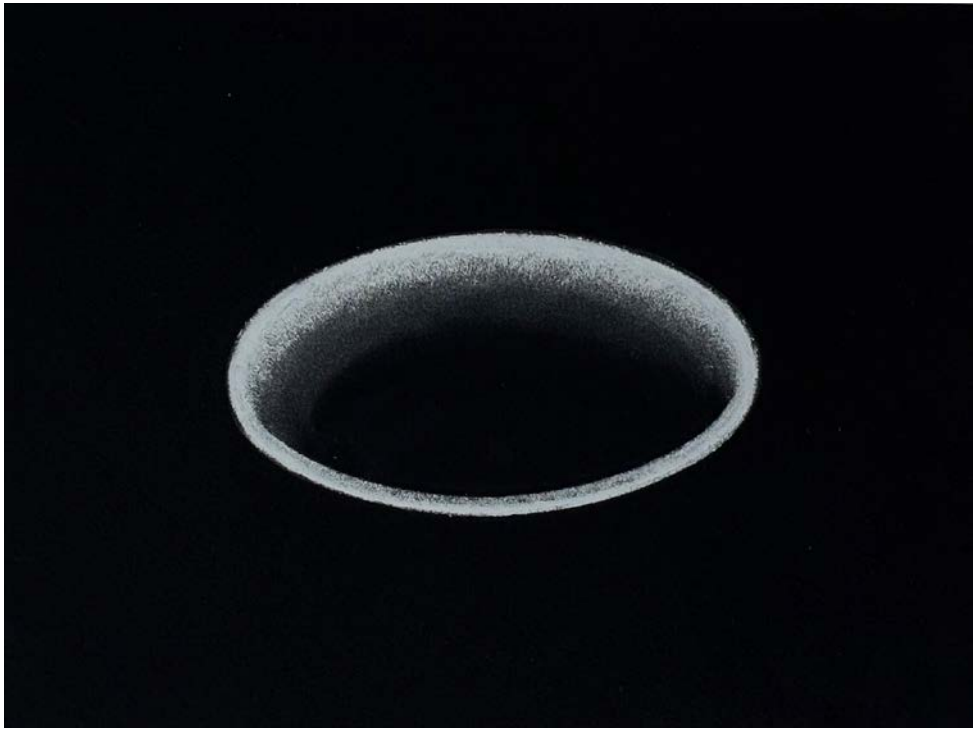
Cavitas

From *cavus* (hollow) and *tās* (quality)

Cavitas is the hollow, the blank, perhaps the void, the silence,
but also the condition and limit of the contours that define it.
It is the crack that states the liminal gesture of landscapes and territories
that do not exist.

Air, water, earth, and fire, four elements, four qualities,
four seasons, four cardinal points, constantly revolving
between memory and the everyday
–ostension of the cyclical, uncertain, gesture.

Researching the very act of painting as a form of resistance,
constructing decidedly open cartographies and visual narratives.
Stories that, all together, invite us to explore questioning spaces
about displacement and belonging.



Cavitas 2
2026
Wax on velvet paper

The descriptive character of the landscape,
which appeals first to the observation of a reality considered as basic,
is transformed into these paintings in simulacrum.

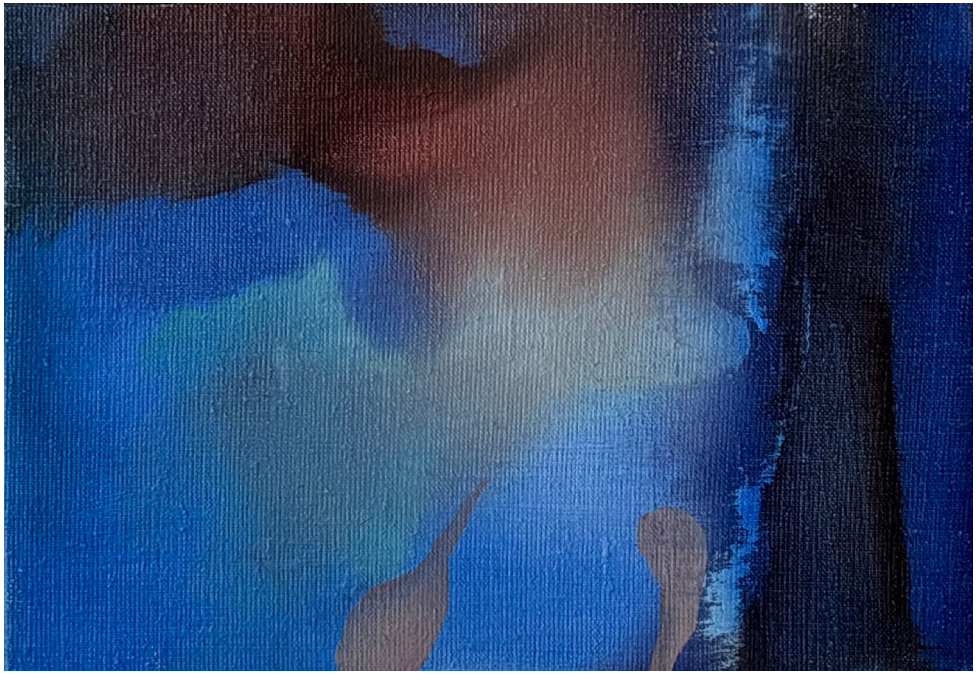
In the current context of hyperreality, in which image (representation)
is often placed before physical reality, replacing it,
these paintings question, explore and inhabit
the uncertainty that generates that hyperreality.

For this, they operate in and from fiction
as a fundamental resource of interpretation of the world.

Thus, the resulting process emulates the fascination
with which we contemplate, for example, the surface of Mars,
a territory whose physical reality we only know
through the technical mediation of remote photographic records.

The implicit distance, masking and absences within the frames
are complemented by the intuitive-intellectual exercise
that fills the hollow spaces (*cavitas*) and works the uncertainty
by creating windows to/from invented natures.

Thus, before the saturation of images of the world in which we live,
these paintings work fiction as a particularly fertile and honest space
of research and creation of autonomous proposals.



West 7
2026
Oil on canvas

The investigation, beyond the iconographic aspects,
necessarily incorporates a questioning
(technical, constant, silent and radical) of the act of painting.

Painting does not mimic (does not replace) reality,
but folds up on itself to explore its own material autonomy.

Thus, these paintings inhabit the real space
through their nomenclature in terms of cardinal points.

North, South, East and West endow the mark and the gesture
with a geographical quality,
transforming the picture plane into an open territory
where abstraction expands and transcends (questions)
the field of representation.

As a result, horizons, atmospheres and evocations
of these invented natures emerge and can be glimpsed,
the latent landscapes in the hollow spaces (*cavitas*) of uncertainty.



South-West 1
2026
Oil on canvas



Cavitas

Sandra Guiloff

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Museum of Jewish History

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Museum of Jewish History

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