

maria cristina carlini

Maria Cristina Carlini **the real heir of the history of monumental sculpture**

You only have to think back broadly to the history of art of last century to understand the concreteness of the statement contained in the title.

Maria Cristina Carlini is not only the heir, but also the careful prosecutor consistent with the aesthetic-plastic progress, the one who has been able to identify and collect the formal and volumetric values, who has recognized the special features, investing them in research and creativity, achieving results worthy of topicality and projected into the future. For the sculptress it is a process devoid of straining in keeping with its vocation, the one that leads her to seek and establish a perfect balance between the environment, space, humanity, through the effect of connecting the anthropological, social and cultural realities. The act and action of shaping different materials, from the most ancient and traditional like earths and bronze to those of more recent generations like resins and steel, are governed at the same time by reason and emotion.

The first condition respects the study, knowledge, culture and objectivity for the conception and synthetic realization of a complex thought combining history and contemporaneity. The second keeps and imprints in rhythms and scansions of shapes passion and lyricism, that the previous condition has made elegant, slender, thin, controlled and masterfully directed and so as to bring them subliminal. This is an essential peculiarity, which is the one relevant to the enjoyment of different levels of reception, just because of the kindness of the propositions and non-intrusiveness sensitivities of others. Proportions, shapes, volumes determine the interaction with the space adjusting and improving it, even with the request to the public of a physical and sensory - not only visual - individual and personal involvement, so that the real contact communicates the same sensations felt by the artist in the creative moment.

In this perspective is also clarified the historical position of the monumental sculptures by Maria Cristina Carlini, who, overcoming the celebratory use mainly belonging to the 19th century with recent anachronistic offshoots, assumes the cultural and social one resulting from aesthetics, as already called for approximately a hundred years ago by Arturo Martini and temporally preceding the objectives of the new discipline of proxemics aimed at intervening with studies in physics to mould the trajectories of the cosmic and telluric forces, so that they are directed towards generating environmental conditions with positive influences on man.

These big sculptures, despite the specific gravity of their matter, have an aerial body and throughly answer the role for which they have been created, acting upon space.

Giovanna Barbero