

maria cristina carlini

Maria Cristina Carlini's sculpture

From some existential specificities of Martin Heidegger expressed in *Being and Time*, I assume legitimate reasons to believe that one of the basic principles of contemporary sculpture lies in the relation this latter establishes with space, revealing, however, together with the physical state it occupies, the representative and symbolic feeling that the artist transmits in the work. Moreover, already Theodor Lipps – who, between the 19th and the 20th centuries, had theorized his own space aesthetics – considered those lines (vertical, horizontal, etc.) – that allow us to feel, by analogy, the vital course – important in his treatise on geometry.

So, just looking at Maria Cristina Carlini's monumental sculptures, that defined by Gillo Dorfles strong - I can feel the energy and might through which they occupy, precisely, space, signifying thereby, with the affinities and existential developments, its dimensional structure, the course of formal vectors and the connections with the morphology of the sites that house them.

Thinking, conceiving the sculpture and making it grow as a primordial and absolute geometry and as an expressive means characterizing the environment in an extensive area is often the primary reference that entrusts formalization processes – stressing their dialectical aspects - the configuration of a palaeo-architectural, symbolic image of the essential origins of the being to define.

Stone Gardens, Walls, Stairs and even large Doors and high wall parallelograms, essentially frontal, suggest frameworks and structural schemes, of almost constructivist origin, in connection precisely with space.

After all, if in her work as a whole there is an evident interest for natural shapes and the archaic and classical culture, it is equally possible to find a clear gradualness of the subsequent process between the fierce organic energy of earth, water, fire and the most varied materials with the propositional configuration of modular images, dimensional – and I daresay precisely architectural - poles, achieved with grandeur and town planning caution. In fact, qualitative differences and many-sidedness flow amongst Carlini's sculptures, from clay work, even huge, to the ones - equally monumental - dictated by the compact smoothness of metal.

“The development of a sculpture” - wrote the “constructivist” sculptor Naum Gabo - “is determined through the material. The material constitutes the emotional foundation of a

sculpture; it gives it its essential emphasis and determines the boundaries of its aesthetic action, for in the sculpture each material has its own features.”

By opposing to one another different shapes defined by different materials and consequently carrying out ever new space contexts, Maria Cristina Carlini probes extreme situations in which the physical and aesthetic features contain plastic dimensions never seen before and sufficient to make available, between form and space, the balancing function of contemporary sculpture.

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