

maria cristina carlini

Maria Cristina Carlini: pregnancy of the earth

Who said that the sculpture was dead and its programme decayed forever?

Who said that contemporary art is projected forward without ever turning back?

To all of them Maria Cristina Carlini's work indicates that the suns of sculpture, i.e. its historicity, go on shining unceasingly. The Italian artist's work can be interpreted as a representation of sculpture after just three steps: monumental extension, opening to space and time and the choice of gravity.

Be it Greek or Italians, classical sculpture, anchored to its pedestal, is waiting for the detractor laying in a distant pose that the museum will sublimate. As indicated by Laurence Pauliac, «climbing down its pedestal in the 60s, sculpture invades the urban space to unfold, from then on, on grounds which had been until then unimaginable¹». The public space is one of those new territories. In Rome as in Paris, in Brussels as in Madrid, not to mention the cities of the United States, Maria Cristina Carlini has exhibited on sidewalks, squares, junctions, etc. She has dedicated her works like a book open on the world, meeting the people who, while passing by, visit and brush them.

In reality, Literature (Letteratura 2007) is an open book in a vertical position. Now, enter into the pages of the monumental book for a small tour. Enter and leave yourself be bewitched amongst its pages. The pressure of stress is broken, the speed race is delayed. Gravity. The mind goes blank and tries to understand this shape within its reach that speaks to it as equals. Here are some passers-by... They stumble against Literature (Letteratura) and draw back to take its measurements. They get into its cracks to get out from the other side. They contemplate its e back after walking along its belly. And the work is experienced as a space of ephemeral transit. Ephemeral but not trivial. For Maria Cristina remains attached to the main elements such as water, earth, fire, air, to which she has recourse as materials and themes. Wall (Muro 2006) is an illustration of this masterful aesthetics of dispossession. It is of iron but feels the ground. It leads the bears its carnal and telluric charge. It expresses the artist's desire to go to the principle of things, to their genesis, and therefore to what constitutes the matrix, the mother... Appeals to the themes of ancient Greece which include The Victory of Samothrace (La Vittoria di Samotraccia), journeys to Africa confirm this trend that is also noticeable in Maria Cristina Carlini's attachment to clay, the material of the first primordial creation. Materials as essential as wood or steel validate this option of aesthetic radicalism. All the works as a whole radiate an earthy pregnancy, a dense a raw content.

In their situation, the Carlini's sculptures do not pretend to to dress or undress the city. Proposing themselves without provocation, they do not try to impress or to create an

event, but rather to getting into an exciting harmony between the places of history and deeds of the new creation. From this point of view, they bring the discrete energy of beings that do not need to raise their voice to be heard, that teach us use our voice sparingly to better understand. Carlini has heard Greece's classicism of The Victory of Samothrace (La Vittoria di Samotracia) and meditated the heroic sculptors of the Italian Renaissance. And has visited Africa. At least two works bear witness to this interest for Africa: Africa (2006) on the one hand, Rags (Stracci, 2006) on the other hand. With impressive boldness, this latter refers to a scene of daily life: the washing spread out to dry under the sun of Africa. The workmanship of Africa is more painful. Placed horizontally, the huge Africa shows its chaotic fragility in the split, calcined vases is overloaded with. Wounded, deeply wounded, the vases remain, however, open to life...

If the earth does not open to water, becoming clay

If the fire does not blow on the earth to provide it with the hardness of an armour, there is no pottery.

Without ceramics, how would God have created Man?

Without man, who would collect news from the world to bring them to God through our prayers?

Now then, clods of earth can float in the wind!

I have seen it in the Rags.

And flowers hardening into blocks of white stone

I have seen in The garden of stone, a sculpture of 2008.

Does this mean that it is time for stone flowers and clay clothes? In any event, this time is also ours. We are not reached the end of art history. As an artist of this time, Maria Cristina Carlini combines and unites earth and iron. She is able to give iron the consistency of clay, creating moving colours of truth and sensibility. She does not confuse the orders, but invites everyone to resolve not to close it up in the world around him, but to meet the other. On top of the body of injuries making up Mystery (Mistero, 2008), there are some human figures looking at us. Their mask-like faces take us back to the roles that each of us plays in the theatre of life. They seem to be looking for communication.

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