

maria cristina carlini

Maria Cristina Carlini: the strength and fragility of matter

In so many years, and now decades of work, Maria Cristina Carlini has explored the different possibilities of sculpture.

At first, she looked at earth in its restless rising. Many of her works show the precarious dimension of materials: their wear and erosion, as though they came from a past overload with years and went towards a future sparing of time.

In conclusion, matter takes almost any existential meaning. Moreover, Heidegger argued that the word “man” itself is derived from humus, i.e. earth.

In more recent times, however, Maria Cristina Carlini has also dealt with the monumental size of sculpture, turning to more durable materials, better able to suggest that idea of perpetuity that has always been connected to the concept of monument.

Yet, in her interpretation and poetics, monumentality suddenly proves to be vulnerable. The grandeur and energy emanating from the artist’s big-sized works crack in some points laying bare unexpected fractures: sensitive and defenceless areas open in the peremptorily of the iron columns and tear apart a round armillary armour.

So each of Maria Cristina’s sculptures is a meditation on our own strength (and that is saying something, also about our aspiration to harmony and rationality) and at the same time on our weaknesses.

Pascal said that in nature nothing is more fragile than man, so much so that a single drop of water suffices to kill him. There nothing nobler, for he has the intelligence of thinking. In her works, Maria Cristina Carlini represents both of these dimensions: fragility and nobility. Of matter, that is ours.

Elena Pontiggia