

maria cristina carlini

Maria Cristina Carlini

There will be no famine in my existence
I merge with the people of the hills
Oh people of Ethiopia
Your opiate is the air that you breathe
All those mint bushes around you
Are the perfect thing for your system
Aww clean clean it out
You must rid yourself from these, these animal fixations
You must release yourself
From the thickening blackmail of elephantiasis
You must divide the wheat from the rats
You must turn around [and look oh God]
(Patti Smith, taken from the album Radio Ethiopia)

This beautiful rock song emerges and spreads as the album goes on and Patti Smith's vocal smoothes and intensifies the air... In the song she sees Brancusi, the sculptor... She says "his eyes searching out the infinite abstract spaces..." She goes on singing with the thought of Brancusi and the image of the Radio Ethiopia...

In Maria Cristina Carlini's works, the search of idea and what she wants to express through never ends. It travels with the image and the reality, surveys the truth and the infinity. When you make a step into these monuments, standing between them or making a gaze to them, they all strive to reach the essence, to an utterness of the primitive, addressing to the pre-modern sprite and harmony...

Substance, body itself conveys and involves the shape and dissolves the borders between cultures, nature and history; body and soul... Her sculptures mix and remix the notion of being and the notion of nothingness. Africa, especially, drives the attention for an eye and body and soul, which struggles for the hidden chances, meanings and simulations.

In her works, the gradual appearance of cultural and social signs, leads to a sharp growth in the number of images of transformation. They reflect the historical realities, incidentally revealing the importance of history in sculpture and image making, and with this highlighting the role of the dialogue in the development of civilization and what is cultural...

She goes with the clay, beyond such empirical observations and to consider ceramic exclusively in terms of women's contribution entails a shift of attention away from the normative instances of the modern art sculptured/shaped by men... Through her works,

she examines and investigates femininity writing a feminine language which is visual and culturally activist. It is an invitation; it invites the spectator to move, to walk. Walking makes us think. It evolves... It is a mind's displacement... This time your "eyes searching out the infinite abstract spaces..."

Aysegul Sonmez