

maria cristina carlini

The source of time

Cristina Carlini succeeds with a sensitive hand in give a monumental appearance to any object coming from her imagination. Ceramics, amongst other materials used, places the viewer in front of the paradox of the fragile object and the slow development of what has consistency. She has some similarities with Fontana due to her exuberance, which combines technical sensitivity and subjective impression. In Carlini's work reflection is slower, the passage to action is full of mystery, as if at the end there were a secret journey, something unsaid, almost an element of control...

She expresses a sense of existential ascension. It is through it that the character manages to get into shape. What Carlini succeeds in demonstrating in a direct manner is possible through a hand-to-hand dialogue between the living element and volumes. The archaic aspect is understood above as macrostructural and prefigures the invisible structures of matter and what is alive. Organic elements take deeper and deeper architectural shapes which are on the growth or, on the contrary, in dispersion.

Her volumes lead to transitoriness. And they could only get a meaning according to the transmigration of the viewer to his intrinsic and extrinsic pathway through them.

She has an intuitive ability of abstract form that is completed in the environment precisely with environmental shapes.

An interconnection occurs between the urban landscape and the landscape of the work. In Paris, the Pantheon gives ascending shape to and enhances the cultivated appearance of organic forms. The onlooker follows the logical path of discovery...

Paris itself is a city where aesthetics and landscape are consubstantial with one another. The work is part of the whole. Truncated spirals, broken ellipses draw what is missing in the air... it demonstrates through what is missing or "what follows" what continues towards the future.

In Cristina Carlini's works there is a relationship with the megalithic structures of the time when man and the cosmos formed a single whole.

The organic archetypal dialogues with the deep structures.

Propositional, transitional works through which she creates an open message, they are themselves metaphors of shape and constitutes – paraphrasing Novalis and an amplified poem... clues of the secret movements of thought.

There happens an approach to the laws of nature and life in their purest form. Carlini constructs the shapes that go far beyond Form, creating thus Meta Shapes.

The being imprints itself with transcendence in face of these works, which sort of cross an interior - exterior landscape. An elaborate landscape in search of a more abstract and wider entity... A self-assured being amongst fragile walls...
It moves between empty and full like a source of time.

Susana Sulic