

“Accomplice of the material”

Monument to the scar of a white marble

work n. 327

Technics: Oil and pencil on marble, lead and steel trimming, wood.

Height: cm 28

Base: cm 37x11,5

See the work video.

When the marble is white, clean cut but above all got by a marble worker near one of the best Roman cemeteries as the “Verano”, it can remember only a gravestone. And this was the problem: the gravestone! How softening the gravestone feeling? How turning it into other so that it's no more possible the piece of marble suggests the gravestone feeling? A feeling so difficult to erase from the mind? How to nullify the death feeling? This is what the author Viola Di Massimo thought during the inception of this white work: days locked up in front of that immaculate marble so severely squared as relics of a well worked tombstone.

Sometimes it needs time to understand that a stone, a piece of wood or, in this case a piece of marble, has its own history; and if this material can suggest its history we must not defy it striving to change the rules. It needs on the contrary going hand in hand with the conception it suggests towards what this material continuously calls up. We must listen to, give up, embrace turning entirely and exclusively accomplice of the material.

It's only after she turned accomplice that Viola produces this small work, as it happens when one is obsessed and acts with belief. The work is designed as a monument about 4 metres high as memorial about the violences against the women as well against any violence, past, current and ... coming.

A monument to the white, to the wound of the white.

In the work a woman in the peak of her existence is outlined on a side of the marble; with her eyes closed and her face lightly turned upwards, almost moving away from what she stands for, mother of life but of death too. Her necklace pearls come down unlinked to become true and turning out into the symbol of the infinite spreading on other white marble where, on a lemniscate tip the pearls become something that break off the flow life without way out.

The horizontal base on which the necklace rests is longer than the vertical one on which the woman dominates. The horizontal base, the ground, prevails over the vertical, over the spiritual part, leaving the bitter perception that some times the harsher earthly side of the man really prevails on the spiritual one.

The necklace? It can be a simple old adornment, symbol of the care of the woman towards herself and her glamorization. But the black necklace of this work (and of those, represented by the artist in her works) hides inside each pearl the evolution of a present, some mysterious thing that happens suddenly, as in the old black and celebrated alchemical mysterious vessels.

In this work the necklace goes down from the woman body, takes on the truth of a matter alchemically strong but hard too and ruthlessly real as the lead, lasts by a sequence of pearls gradually enlarged and tinted by copper and tarnished lead nuances till to turn in bullets able to unify old and new tragedies for ever. The lead bullet is there, immobile to give the idea of something that has always been and that comes from long away. It's there, under the other

face of the stone, where words unintelligible to the observer tell the big wound of this work and of that we all contribute not to close.

Accomplice of the material – Monument to the wound of the white – work n. 327, is promoted by the “Movimento Artistico per la Civilizzazione delle masse” together with “La piccola sposa bianca”, video produced for the international day against violence towards women and for the day for the rights of childhood.

F.M.

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