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Hidden identities Generational finds

Traced with fire on wood or painted with blood; engraved on rupestrian rocks, on trunks of sacred trees, on clay tablets, on arms or ornaments, on tombstones, on city walls; written on parchments or sheets of paper. The absolute protagonists of the Maddalena Barletta's artistic creation are the signs.

Behind, there is a long research made of books, long journeys all over the world, but also near home, where the walls are decorated with graffiti made with aerosol bomb by disguised identities; Prehistoric images, ancient writings, and metropolitan graffiti are the main themes of the Hidden identities cycle.

It's a galaxy inhabited by reminiscences of ancient and new aspects that are captured by artist's brush and leave fragments of existence on canvas.

You can see stylized four-footed animals, synthesis and visual reference of an archaic past, icons that seems to guide the spectator in the tunnel of time.

When the human being is able to create a more articulate language, elaborate a mechanism for thinking first and then for communicating. The language is the pre-eminently thought's instruments and verbal representation of the world, it leads to experimentation and is translated in writing through the sign that is the undivided union of meaning and significant.

The writing, fundamental instrument for the accumulation of knowledge and the creation of the collective great memory, is a human way of communication that is different in space and time. So, the glance see to emerge from the paintings the Sumeric of urik, the rune of the Nordic people, the Cretan characters, the ancient Tuareg's symbols, the arabe numbers, and the quivering Mindoro's writings of the XVI century.

The artist get into mysticism of ancient signs with interest and mind, and after having gone through, she starts from the graffiti - points of limits between memory and history - to make them new and insert them in the collective imaginary among the daily's mutable realities. In this way you can discover that sometimes nothing is more new than the past.

Timeless, mysterious and secret in it's presence between ancient and modern, the work of art realize a mixture that is a lost of one's own limits and the sign, filtrate by everybody's lives, become nomad.

Through Maddalena the history jump continuously without following chronology, creating unusual balances and new harmonies. The background has hearth's colours and the stroke is intense and clean; her art is refined. It's not limited to the aesthetics rules, but the symbolic elements, instruments for communicating, remain. The sign is reproducible and the original identity is broken into fragments and hybridized with the contemporary identities generating in this way a kaleidoscopic mixture in suspense between the past, memory of the world, and the present, contamination of numerous contacts among the cultures - and their languages - in the metropolitan habitat.

Renew the remembrance and fix it, upsetting it and interpreting it, but never revealing it completely, for not removing the fascination deposited by the time. It's in the partial unrolled of the parchments that you can feel the sensual pleasure, which for the artist reside more in glimpse than in revealing.

Adriana Soldini

