



AlbertiniArt

“Wound and Rebirth”

Symbolic Figurative Sculpture between Myth, Matter and Memory

Exhibition Project for the 10th Edition of Milano Scultura



Sito web: www.albertiniart.com

Wound and Rebirth

The research of **Maria Lucia Albertini – AlbertiniArt**, sculptor and architect, originates in the encounter between her architectural background, sculptural practice, and interest in the human figure as a place of memory, fragility and resistance. Over more than twenty years of work on form, myth and matter, her research has developed towards a **symbolic figurative sculpture**, in which the body and the face become means through which to question the present.

Bronze, marble, ceramic, metal, wood, wax and organic materials are not merely technical means: they preserve the artist's gesture, the process of making and her imprint. The transformation of matter thus becomes an integral part of the meaning of the work.

This path also runs through the series already presented in previous editions of Milano Scultura – *Sculptures for Peace*, *Biosculptures* and *Girls on Tiptoe* – and continues today through the figures of Ariadne, Judith, Medusa and David.

The works presented at this 10th edition are connected to the volume *Wound and Rebirth. Sculpture between Myth and Memory*, published by the artist and presented during the exhibition. Myth becomes a language through which to address the contemporary world: wound, violence, waiting and fragility can be transformed into resistance and rebirth.

Figuration is therefore not a return to the past, but a choice: a form still capable of carrying the imprint of humanity and of its time.



L'attesa di Arianna, 2020,
prova d'autore, cm 98x92x90

Ariadne's Waiting

Ariadne's Waiting was created during the pandemic and carries within it the sense of suspension, isolation and expectation that marked that period. The reference to the myth of Ariadne abandoned on Naxos is not merely illustrative: the mythological figure becomes a means through which to speak about a contemporary human condition, about solitude and the uncertainty that precede every possible change.

The figure is gathered into a restrained gesture, as though the body were holding an unanswered question within itself. The work thus brings the ancient time of myth into dialogue with the present, transforming waiting from a merely passive condition into an inner space in which change may gradually take shape.

Different materials – ceramic, polished aluminium and bronze – coexist within the same sculpture, intensifying the tension between fragility and permanence, opacity and reflection. Ariadne embodies the wound of abandonment, but also the moment that precedes a new possibility. Within her stillness, the principle of rebirth is already present.



Il nuovo volto di Medusa, 2023
metallo lucidato, 92 × 110 × 85 cm
dettaglio

The New Face of Medusa

With *The New Face of Medusa*, the myth is removed from the traditional image of the monster and returned to the story of a wounded woman. Medusa is not represented as an embodiment of evil, but as a figure in whom violence, transformation and memory coexist. Her face thus becomes the site of a different interpretation of the myth: no longer merely something that petrifies those who look at her, but a presence that asks to be looked at and that reflects the world around her.

The polished metal surface plays an essential role. It reflects light, together with fragments of the surrounding space and of the viewer, creating a direct relationship between the work and those who stand before it. The face, seemingly wounded by reflections, acquires a new strength through the material itself. Its gaze invites us to reconsider the truth of Medusa's fate in the myth, a fate shaped by envy, violence and abuse of power.

The work belongs to a broader investigation of the female body as a symbolic place of memory and resistance. Medusa's transformation therefore does not coincide with her condemnation, but with the possibility of a new identity. The wound remains visible through the reflections on the face, yet becomes the point from which rebirth can begin.



Il sospiro di Giuditta, 2024, Marmo Michelangelo, cm 65x50x45

Judith's Sigh

Judith's Sigh, part of the artistic path published in *Wound and Rebirth. Sculpture between Myth and Memory* together with Medusa and Ariadne, is carved in marble and revisits one of the most powerful female figures of the biblical tradition. The act of killing is not represented; instead, the sculpture captures the moment that follows: a woman carrying within herself the weight of what she has done and who, through her sigh, transforms strength into resistance, awareness and responsibility.

The dress, shaped as a floral presence, introduces a second meaning. The flower, fragile yet capable of rebirth, recalls the research collected in the volume *Let Us Place a Flower. Sculptures for Peace*, 2025.

Marble, a material of permanence and memory, contributes directly to the meaning of the work. Hard, compact and seemingly eternal, it requires matter to be removed, cut and carved in irreversible gestures in order for the figure to emerge, just as Judith's act against the oppressor Holofernes is irreversible. Yet marble is also white, luminous, almost pure, contrasting with the violence of the story and the delicacy of the floral dress.

Between fragility and strength, Judith thus becomes a figure of the present: the **wound** preserves the memory of violence, yet it can be transformed into resistance, peace and **rebirth**.



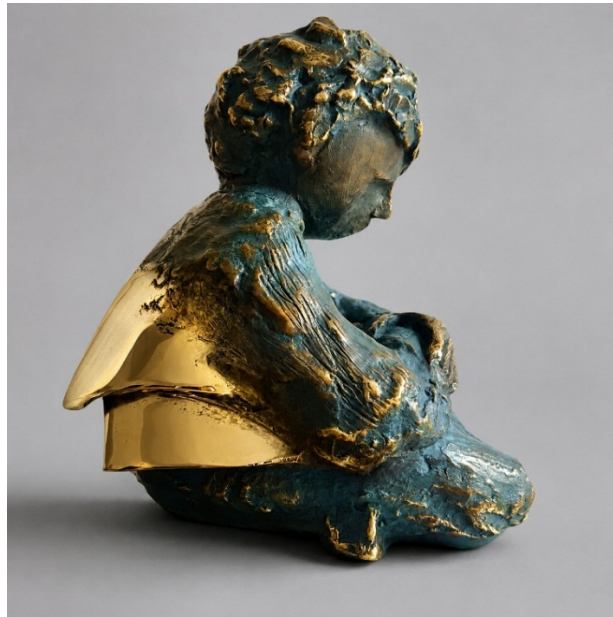
David che va in guerra, Serie sculture per la pace, 2022,
Bronzo organico (fusione a cera persa), cm 42x37x18

David Goes to War

David Goes to War revisits one of the best-known figures of the Western tradition, but radically changes its meaning. This is not the victorious David, nor the hero celebrated for his strength: he is a young man facing war with his own body and his own hands. His vulnerability becomes that of every human being and calls into question the enduring presumption that war can still be used to resolve conflicts. Behind every army there are fragile bodies and lives that may be wounded or destroyed: our children and the children of others.

The sling emerges directly from his hand, almost as an extension of it, using the same material as the body itself in order to defend itself. It is a minimal weapon, disproportionate to the force it must confront, and precisely for this reason it emphasizes the fragility of the human condition.

Bronze, a material that has accompanied sculpture for thousands of years, gives permanence to this young body exposed to its own finitude. Within the path of *Wound and Rebirth*, David does not celebrate war: he embodies resistance and the hope that humanity may still choose a different future. The themes of war and the vulnerability of the weakest have long been part of AlbertiniArt's research and were also explored in the volume *Let Us Place a Flower. Sculptures for Peace*, published in 2025.



Bimbo imbronciato, 2022,
Bronzo organico (fusione a cera persa), cm 34x30x30

Sulking Child

Sulking Child, part of the *Sculptures for Peace* series, addresses the theme of war through the vulnerability of childhood. The child curls in on himself, with arms and legs crossed, in the stubborn and immediately recognizable posture of an angry child who seems to reject what is happening around him. Yet this simple gesture takes on a broader meaning: in war, children are often the first to suffer its consequences, without having chosen or understood its causes.

Two protrusions emerge from the child's back, suggesting the shape of small wings, almost like a fragment of an angelic image. They do not turn the child into an angel, but intensify the sense of innocence and vulnerability.

Made in bronze, an ancient and enduring material, the figure preserves on its surface the traces of modelling and of the artist's gesture. The solidity of the material contrasts with the fragility of the child's body. His "sulking" expression becomes a silent protest: a small body withdrawing from the world, as if simply saying **no to war**.

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Slavic Peasant Woman

Slavic Peasant Woman, part of the *Biosculptures* series, was created at the beginning of the war in Ukraine, inspired by the memory of an interview with a simple woman, a peasant wearing a headscarf, who observed that wars belong to the powerful, while ordinary people are left with the painful task of enduring them. A simple and disarming statement: **war serves no purpose**.

The sculpture preserves that direct, unguarded gaze and becomes a symbol of those who do not decide conflicts, yet bear their consequences on their bodies, their families, their homes and their lives. Behind wars lie political strategies, economic and energy interests, and the pursuit of power; before them remain men, women and children.

Slavic Peasant Woman gives value precisely to this apparent weakness: simplicity against the arrogance of power, innocence against calculation, everyday life against the violence of history. Years later, the question that gave rise to the work remains open: **what remains of war, if not the suffering of those who never wanted it?**

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The Mythological Triad

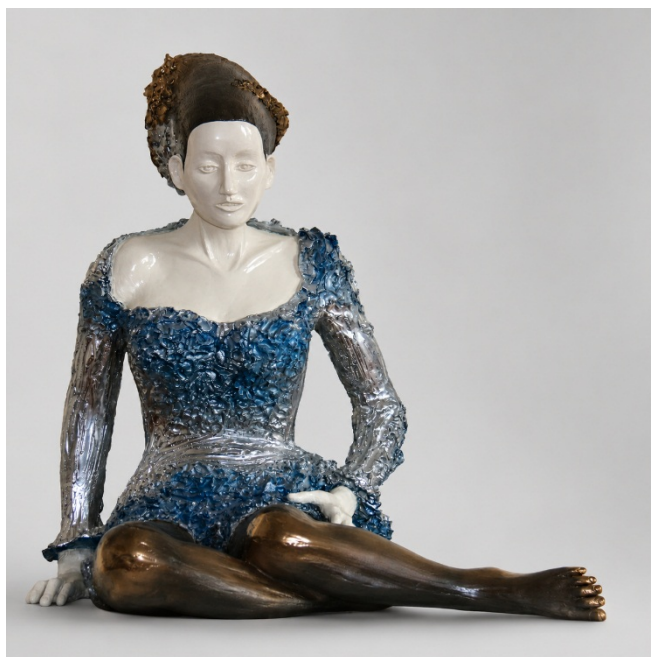
Medusa is the wound. Judith is resistance. Ariadne is hope.



Il nuovo volto di Medusa, 2023
metallo lucidato, 92 × 110 × 85 cm
dettaglio



Il sospiro di Giuditta, 2024, Marmo Michelangelo, cm
65x50x45



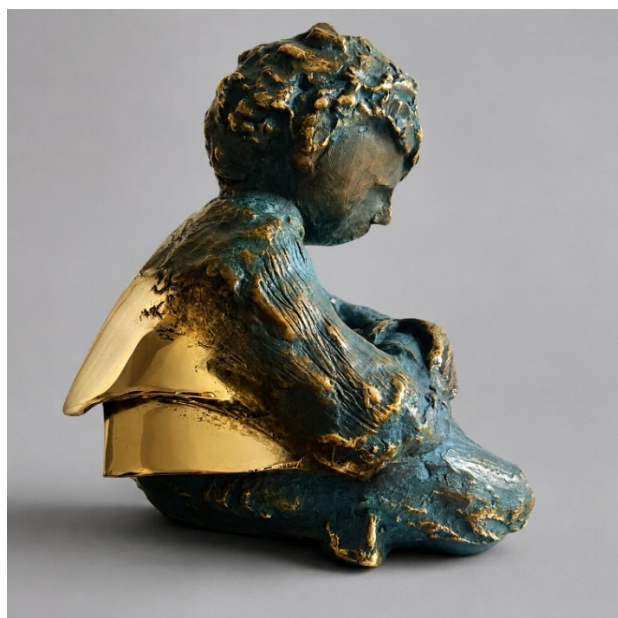
L'attesa di Arianna, 2020, prova d'autore, cm 98x92x90

Sculptures for Peace

The body is no longer merely a mythical or symbolic figure, but a vulnerable presence within history: war, peace and responsibility. The aim is to **tell the story of war from the point of view of those who do not decide it, but are forced to endure it**



David che va in guerra, 2022, Bronzo organico, cm 42x37x18



Bimbo imbronciato, 2022, Bronzo organico cm 34x30x30



Contadina slava, 2020, Bronzo organico, cm 95x25x26

A Research Practice Moving Toward a New Synthesis

After more than twenty years of work, exhibitions, publications and research into matter, **AlbertiniArt** is now entering a phase of synthesis and further definition of her artistic path. The different experiences developed over time converge into a coherent body of work, open to dialogue with galleries, curators and new exhibition projects.

AlbertiniArt proposes a **symbolic figurative sculpture** in which body, myth, memory, nature and matter become tools for questioning the present. It is an autonomous and recognizable research practice, grounded in the plastic strength of the figure, in the artist's making process, and in the ability of matter to preserve gesture, imprint and the time of transformation.

This is not about returning to classical sculpture, but about passing through its memory in order to restore a contemporary responsibility to form.

Available for: *studio visits*, solo exhibitions, gallery exhibition projects, selected art fair participation and curatorial collaborations.

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