

EVA CARIDI

INTIMATE PORTRAIT



“In life we all have an unspeakable secret,
an irreversible regret, an unreachable dream
and an unforgettable love”

Diego Marchi

...When did you leave heaven?

This work is a portrait of a contemporary Eve, a realistic and decadent icon of her time, but who was nevertheless, an ordinary woman, whose story can relate to all women.

Intimate portrait is an inner journey, consisting of a large walk-in installation, emotionally charged, with interactive spaces, inviting you the visitor, to walk through the sculptures around you. This gives you the opportunity to participate and to place yourself within the space, forcing you to consider your basic assumptions and to re-examine your own feelings and attitudes.

Eva versus Eve is an emotional spiral, pushing you towards a feeling of nakedness. The representation is depicted as a piece of theatre. The crisis is the collapse of everything that is certain, when all morality explodes.

When this happens, we are faced with fear anger and desperation, just like the biblical parallel of the banished and a modern day Eden is created.

Once in the core of the installation, you have the opportunity to make a self projection, so that Intimate Portrait becomes your very own personal experience.

The journey culminates in the hope: the redemption of Eve in Love.

The love that moves the whole of the Universe.

The work is dedicated to the most profound feelings in the human soul and so you discover that it is in some way, an act of love of pure emotion.

Nunzia Perrone

with the contribution of Nichola Hegarty





You put me in a block case... you always push me to a closed road.... don't say that you will never say that again.... because this inside you... you will never understand what you are doing to me... you make me feel a weak man... a bad man. One that has inside him a big stone not a heart...you call me as if I live alone... you never think that it would put me in a problem... more than 60 rings a day... I know that you love me... and I love you... but really we can't continue... everyday that passes puts you and me in a dark way... everything... all the details are hard... and became harder, more and more... that is the truth... you have to know I am not bad... not weak... but maybe unlucky.

For hating you
I blame
myself....







the
other

*Every time we say goodbye, we create a mystery
Every day that passes blurs our palimpsest
Every time that we say goodbye, we leave a part of ourselves in the cold current of the wind.
(G. Lorca)*

The essence and purpose of love is the fusion of two individuals, two fragmentary beings; and yet it is a fusion in which anxiety is felt foremost, that is to say in the way in which it is inaccessible, in which it is pursued with trepidation and insufficiency. The essence of love is characterized by the alternation of distance and meeting again, by the incessant need to reaffirm, by the experience of union and separation.

“The longing of one displaces the love of the other and for the man, the woman becomes a disease eating away at the unity of the same being, producing the intolerable hurt of indifference”.

The most intimate part of one’s personality cannot be approached if not to compare it with another; when for whatever reason we run away from involvement, this must be translated in terms of a difficulty one has with oneself within the relationship.

The presence of the Other in man is the presence of a never-ending questioning which lives only in absence, in the difference in all those events that the system of uniformity has given in the field of death, the death of the dream of absolute transparency. Only desire, only its absence are extreme nudity. Therefore it is necessary to understand that the recognition of the Other, the infinite respect of the most visible to the closest, becomes the clearest testimonial of disorientation, taking this for the madness of not recognizing.

Yet man seizes his shadow as the only reference of an almost unconscious emotional state, the search for a self-awareness, the reflection of which at least in part allows him to welcome the image whilst not compromising his word.

The violent aversion which he feels when his plans are unmasked is the recognition of the nature of his soul.

In Intimate Portrait the problem of the being is indeed taken up again but this time considered from a different point of view and allowing it to flow in a whole series of the anxieties which characterize contemporary man: the crisis of the absolute, of traditional values, the search for new symbolic resources, the Other.....


As so often happens in the horror of an ending, of death, at the same time that he is forced to deny the need to renounce all that, man can really let everything die, especially what he holds dearest to him...he lives with his problems and dies with the solutions...uncertainty leads him into an empty space, the emptiness of which speaks, for essence : it rejects, distances, separates and dissolves every bond.

Andrea Zizzari

Translation by Susan Mary Arculus







Within the limits of northern Society and its ways of knowledge, social scientists more than often ignore the social side of Art.

This fact depends on the dominant “idea” that Art (its products) concerns Individual, his/her soul, interiority, conscience.

Art is viewed as a sort of psycho-technical exercise behind the wall of his/her own mind or heart.

In opposition to this view, another way of playing splits in exhibitions all around the world: “I’art engage”.

The eye of the artist is placed near the flow of information and extracts some actual blocks of time, giving rise to a redundant re-duplication of the “media” representation of the events.

By these moulds Artists produce crops for the News and fuel for the souls.

When Hegel said: “The Art is dead”, he thought to similar processes, very likely.

However these kinds of artistic production have their utility. They are useful to the market of Art, and provide the artists and their fan with a common code – the reciprocity between expression and reception.

Cultural Industry grows but social scientists often think that this is not a socially relevant issue as governance, labor, racism, power, ICT are.

Yet, if imagination were a relevant issue for us – men and women – Art might be a need for our everyday social life.

The field of imagination is influenced or, perhaps, dominated by religion and ideology – the main immaterial social forces. These forces are useful and undeniable, but if they absorb all our attention and care, our capacity to make an open experience of the changing world declines.

Only imagination provide us with the results – concentrated in Art’s work – of the interactions between memory and experience of the world. A work of imagination is the cradle of our own life time/space.

I think that Intimate Portrait offers deep insights into the perception and knowledge of the changes of our everyday social life.

Each elaboration that opens up future possibilities is based on the present conditions, while rethinking its past.

So this work begins from the most intimate and common story of the individual – a love story. It seems to develop into a psychological dimension, but the sculpture has a body. The body inhabits the space. The sculptures inhabit within and outside a place. What kind of place is it?

It is a constructed place.

The space that man constructs and that makes him weak.

We construct cities, systems, machines, theories; we want to build a sort of second world, where all our desires will be fully realized; and, in doing so, like the French sociologist Durkheim said, our desire becomes our rule; in other words our rule becomes having no rules.

This is the condition that he defined like anomie (a-nomos).

So, we enter in a complex dialectic: the more we desire, the more we produce to realize our desires, but, simultaneously, the more we become weak to face reality that lives out of our constructed labyrinth. Like sociologists remark, the urbanization process marks our modernity, our sensibilities, our behaviors; but I think that it divides ourselves from our terrestrial/aerial ground.

Our weakness is the consequence of our eradication.

The insistent call of the woman, her voice and cry is the voice of earth, the voice of community.

Within the community, shared ties are more relevant than individual desires.

We are deserting our communities.

But one of the questions, still unanswered, raised by this work is: can humanity be fulfilled without community?

"How does one represent other cultures?
What is another culture?
Is the notion of a distinct culture
(or race, or religion, or civilization)
a useful one, or does it always
get involved either in self-congratulation
(when one discusses one's own)
or hostility and aggression
(when one discusses the other?)"

Edward Said



The second part of the Trilogy is The Portrait of the Other.

This work was born from a continuous exchange between public and private, individual and community and individual with society. It was created through the joint study and contribution of Prof. Luca Carbone, Sociologist and Dr Andrea Zizzari, Psychologist.

Always beginning, from the only way possible for the art, it is intimately linked to the artist's own personal experience.

"The Other" is a man telling the story of his own personal suffering and his true sin from the beginning.

Through a series of flashbacks, everything reverts back to the precise moment immediately before the separation.

Time is suspended, as if frozen, the heartbeat is very slow, the movement of a womb that encloses the labyrinth of his feelings. Weak and lacking any will, he sees his dream die.

"We come from a dark abyss, we end up in a dark abyss, and the range in the half light, we call life. As soon as we are born we start to return; it happens simultaneously, the start and the return journey; we are dying all the time and the aim of life is death itself."

But as soon as we are born, the effort to create, to compose and to give back life begins.

Within this journey it is impossible to continue without referring to the material .

The two opposite ends of the spectrum: Masculine and Feminine, Eve and Adam, who seem to be moving towards a return.

There is no progress without the conflict of opposites and the aim of Eva Caridi's work is to bring together "Integration where there is division and conflict."

The opposing sides, the man and the woman, from the beginning, have a dialogue which is permeation rather than communication through speaking.

Nunzia Perrone

with the contribution of Nichola Hegarty





“...I came to the line
where it stops nostalgia
and the drop of tears changes
in alabaster spirit.
The shadow of my soul...”

Federico Garcia Lorca

Nude

Now it is time to examine a new perspective, the Nude.

This is the beginning of a new journey, a metamorphosis of the same female identity in the cocoon. This is where the artist has placed herself, body and soul, beyond existence, using the "butterfly effect": a process which originates and develops from inside, without any external intervention.

"This is the start of a new life, that is the same as the first, but one that penetrates deep into the threshold of the soul, bordering on opposing sides, but where the Sun and Hell invariably meet and lightly touch."

This is not only an intimate journey for the artist: but you are also encouraged to explore your own spiritual transformation.

The photography symbolises a metaphysical dimension that presupposes secret affinities, it is almost a mutual spiritual infiltration between the visible and the invisible.





Now the Nude is changing, transforming herself from a sculptured pose driven by beauty, changing into a body that becomes soul and emotion. This feminine form draws a parallel with the original, which becomes the essential condition, discovering traces of an infinity that precedes us. This is the dimension into which we have the ability to be born again.

By taking the apple, Eve discovers she has choice. By rebelling, she senses a freedom and feels reborn, because she has chosen her own path, her own destiny, creating her place in history as a modern day heroine, Nude.

The purpose of this work is to stimulate different thoughts, those which are potentially fiery but which are dormant. It's showing you an alternative, a different way, simply illustrating how to prove the reality of the necessity of the art, developing as if from a negative, which is inherent, pre-existing within us and beyond.

The journey through Eva Caridi's art is not only a journey into her world, consisting of feelings and nature, emotions and erotic, cities, prisons, mazes, of escape and return. It is a journey through the entire alphabet of emotion and life: Love, Joy, Sorrow, Tears, Birth, Death and Resurrection.

Nunzia Perrone

with the contribution of Nichola Hegarty

and
maybe
someday





“Without her, nothing would ever have begun. Nobody would have died, nobody would have chosen, lived or loved. Without her, the vertical eternity would never have made events of the present day possible.”

Jeanne Hersch





Eva Caridi is an award winning sculptor of Greek and English origin.

She lives and works in Corfu.

Eva was educated and trained in Paris. First at the Academy Julian, followed by The Sorbonne, then graduating from the University School of the Louvre Museum.

Eva has been awarded some extremely prestigious prizes, known throughout the world of Contemporary Art.

These prizes include:

The Gold Medal from the National Academy of Plastic Arts, Sao Paolo, Brazil (2003)

The Gold Medal for sculpture at the Biennale Florence (2005)

The Silver Medal for Arts, Sciences and Letters, Paris (2005)

The Bronze Medal at the Salon des Artistes Francais (2005)

The Prize for Excellence at the Biennale, Alexandria, Egypt (2007)

John Thomas Spike, the eminent contemporary art critic and director of the Biennale Festival in Florence wrote of her “Eva Caridi is a remarkable young Greek talent who gives her sculpture an antique perspective, but with a tendency to combine both the ancient and the modern. She has made an extremely significant contribution to the future of European art.”

www.evacaridi.com

Daniele Coricciati is an exciting new creative talent. He has ten years of extensive design experience in the media, starting as a graphic designer.

He then moved into the field of art photography, where he has been mentored by the highly reknowned international photographer, Ernesto Bazan.

Written contributions

Nunzia Perrone, avvocato, curatore indipendente. Ha interamente curato il progetto di INTIMATE PORTRAIT.

Luca Carbone: Sociologo presso l'Università del Salento(Italia), teorico indipendente e consulente organizzativo

Andrea Zizzari:Filosofo e psicologo, esperto in psicologia forense. Collabora con l'Associazione Sociale WE-EV.DE Memmingen e con la Scuola di Psicologia Comparata di Firenze. docente di filosofia per scule secondarie in firenze.

Nichola Hegarty an award winning BBC television producer. She is also a writer both on television and in two published books.

