



Goldyn



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Linguistic Diploma
Graduating in Sciences of Cultural Heritage



GOLDYN
“LITTLE STORIES ABOUT MARIA MAGDALENA I”





“ LITTLE STORIES ABOUT MARIA MAGDALENA III ”

The series Little stories about Maria Magdalena reflects upon one of the most controversial figures of the New Testament. Maria Magdalena is the mystery, the seeds that since centuries has tormented people, used to obtain answers and certainties in a short time. For this reason, stories with no basis have been spread for ages: she has been declared a prostitute or even Jesus's mistress. Why then not representing her with a tight dress that shows her breast, with pink hair, while she is holding a tricycle on her back (Maria Magdalena III)? The worst has been said, the figure has become myth and the contemporary period can distort it one more time. Uncertainty and ungrounded invention are translated into bright colours and street signs on the background, they seem to show the way to the saint but all in different directions: one towards left, one right, one downwards and one upwards. Maria Magdalena's identity has been modified for centuries, that is why the woman sitting on a chair with a brush in her mouth is forced not to talk (Maria Magdalena IV). There is nothing to say, everything has been said and her identity has been manipulated. The important is that this new identity satisfies people, considering that the truth wouldn't achieve a better success.





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“ LITTLE STORIES ABOUT MARIA MAGDALENA IV ”

If Maria Magdalena IV is helpless in front of the new self built during the centuries, Magdalena I rises up. Rebellion aims to a new asset where stillness is substituted by movement, white by black, silence by noise. She breaks the world of values as a glass window, while the artist breaks Maria Magdalena's identity into pieces without affirming a new one. She affirms the freedom of the individual to auto-define himself, the freedom from prejudices. Goldyn's work is enigmatic, she invites us to play a game, to follow her rules and to understand further than what we believe to know already. Her art flanks the myth in order to deconsecrate it, because humans are the minds behind every invention, concept and prayer. Goldyn puts us in front of the product of history, she criticises it, tips it, and blows away the certainties from the spectator's eyes. She awakes his consciousness in a world where often only tradition in the guarantor of authenticity.



