

Maddalena Korda
Barumini

Memories of summers spent in Dorgali jump out from the works of Maddalena Korda. Ladies in traditional Sardinian costume with long pleated dresses and crocheted shawls, intense faces which appear to gaze straight ahead into an objective. They are surrounded by household goods with young girls and babies to keep them company. Packed with presence of old sages with their dignified face-lines which survive by now only in memory. Slicing with with a needle or a bodkin, Maddalena Korda.

In order to realise her accurate portraits she lays layers of gold on the gold porcelain, then covers them with black powder, leaving a subtle metallic profile. Amongst all this is a process which harks back to the mysterious art of alchemy, various firings in the kiln at different temperatures. No moulds or pressing plants in the work of this artist, who outlines, mark by mark, dark images of realism, which pay homage to the great school of the islands' etchers. Landscapes, trees, houses and group scenes in the vision of her predecessors. Maddalena Korda prefers to focus her gaze on the individual, concentrating on the expressions of nature, perhaps on the solitude of her subjects. She seems to protect them behind soft shadows.

The artist enjoys grappling with difficult, antiquated and time-consuming techniques like the black smoke. Lighting candles beneath wooden tables, making the soot thicken and then with her design, slowly works away until the portraits and alignments emerge forming a blend between ancient Egyptian Fayoum and the devotional icons of orthodox rituals. She could probably find a much easier and immediate method, using brushes, for example, but there is something which attracts her to the unexpected of the materials she chooses, in her irregular creative behaviour. Armed with delicate instruments, Maddalena traces, scrapes and abrades in the search for an internal light which captures- and reveals to the observer the silent passage of the dusky sun.

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