

In M.K. works, you can very well isolate a psychological reading, which brings us back to the origins of the world with the symbols of life and death, which interweave in such a harmonious way that we must think that not only lives the author this inner syllogism in a emotional state of calmness, but also wants to give to the spectator the possibility to access that world which is so dear to her.

The brightness of the colours acts as amber to glue our eyes to those human labyrinths which attempt to enchant us, despite the difficulties in the penetration itself. In M.K's painting, one can recognize Greek, Egyptian and Jewish symbolism. These premises make us understand how much Maria feel close to the past, to the roots which acting as a wet-nurse could do, have fed her soul with history and myths, and have given us the possibility to approach her world.

Maria's shy delicacy hides a very strong-willed character: in the forests she pays attention to the sounds, does not panic in hidden traps, from any experience she is undoubtedly able to keep only the positive sides, and her inner world is so perfect that is able to overpass any obstacle which would dare to make her staggering.

By admiring her works, we feel at home, insofar as they make us feel at ease, in a way they seem to have already been 'seen', perhaps because we can see our 'ego' reflected in them.

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