

MOSCHE E CRISTI

Maïa Régis

curated by Agata Polizzi

Praise of Imperfection

Maïa Régis's artistic quest is expressed through a fresh, intense wind that filters images, scents, sounds, and sensations, transcending the subtle boundary between the external and internal, body and space, before and after.

A young but already established artist, Maïa represents a generation that consciously employs visual arts to not only articulate their worldview but also to engage with the present through a transversal language. This language conveys a boundless breath, condensing direct experiences, emotions, and the complexity of something that is still partly unknown.

Mosche e Cristi chronicles an inner journey, a diary of travels and encounters that merge Palermo and Paris, cities with different dynamics but both complex, habitats of souls that Maïa captures in their lights and shadows. She records the stories of damned or joyful existences, always authentic. There is Pantelleria with its sea and magic, a part of the artist's intimacy, an indispensable memory rooted in her eyes and heart, an unrepeatable light, and the certainty of always returning to the "right place." There is also the metropolitan and glamorous essence of those in touch with the present, living it fully, eager to be here and now.

Maïa's works appear as visual archipelagos that use painting as a narrative form. She winks at pop culture, capturing its seemingly playful lightness while highlighting an ironic undertone, sometimes bitter, other times delicate. These are glimpses of observation where she reveals her perception of the contexts she frequents, accustomed to a constant exchange between sensory and lexical registers, bustling and pulsating rhythms, moments of a young life in the making where Maïa experiments, absorbs, and interprets.

Mosche e Cristi presents a series of papers as light as leaves, in various sizes, a dense matter that leaves an impression. Maïa applies it with a decisive and open gesture. The exhibition is dynamic, showcasing works from different periods, undefined, nuanced yet powerful forms, like dreams upon waking.

Alongside the papers, scattered throughout the gallery, are pieces of furniture designed by Jules Régis, islands to inhabit, to rest on, to rely upon. A small, refined cameo that connects the creativity of two siblings in blood and spirit.

In Maïa's narrative, there is nature, humanity, everyday objects, symbols, and icons of distant cultures mixed together. The artist observes and fixes them on paper as if to preserve them from oblivion. The detail appears important to her at that moment. She has a strong ability to pay attention even to small things, which ultimately make all the difference.

Maïa can perceive the essence of a moment. She does not fear imperfection, nor does she hide behind the rigor of what must be definitively established. On the contrary, she accepts changing direction if necessary, pursuing imperfection as a necessity because it is part of a process, a flowing stream where anything can still happen. She abandons control to be free to create.

Her fearlessness of error makes her a powerful artist and a free woman, a dreamer and at the same time ready to interpret change, indeed to take part in it with extreme vitality and a desire to get her hands dirty with life.

I like to emphasize this direct and reserved yet essential trait of Maïa Régis's character. She defends her thoughts with pride and expresses them with fierceness, balancing her desire to expand with the awareness of having a disruptive seductive power. Art can be both delight and admonition, game and educational tool, it can exalt beauty and show ugliness, it can be a path for reflection and a moment of exaltation when it sublimates the uniqueness of what it touches.

Maïa Régis understands that being an artist, not only in status but also in substance, is a responsibility towards herself and others. She maintains lightness and weight to avoid falling, but above all, she allows herself to be surprised at every step.