



## GATEWAY TO INFINITY (AN ANTI-MONUMENT)

*Gateway to Infinity (An Anti-monument)* is a large-scale painted ground work by Boston-based interdisciplinary artist Maria Molteni exploring site-specific histories and collective rebirth. The piece features a turning tri-limbed motif referencing symbols such as the Trinacria, Triskeles, and Triskelion that organize around a triple spiral. Varying iterations of the Holy Trinity, which the artist considers a "Gateway to Infinity," reflect ancient, dynamic structures that expand dualist binaries.

Located on Massachusetts and Pawtucket land, between so-called "Christopher Columbus Park" and "Faneuil Hall," this artwork seeks to call upon the receptive properties of an Anti-monument, positioned to pull energy toward the earth for composting. The work invites audiences to reflect upon and contend with the sites' violent legacies and the choices made to freeze and commemorate them via conventional stone monuments. Molteni's energetic installation aims to alchemize petrified trauma by centering moving, living bodies upon a communal platform, rather than atop towering pedestals.

Special thanks to artist-assistants on the piece: Ali Reid, Nicole Hogarty, Laura Ganci.

### *Triskele and The Monster's Tools: A Solstice Invocation Of Medusa Consciousness:*

On the Summer Solstice, Molteni and non-binary Italian American collaborators Vin Caponigro, Laura Campagna, Ash Capachione welcome you to this public ritual upon the newly finished painted artwork, a spiraling labyrinth representing non-dual, cyclical expansion. Three Gorgons (Molteni, Caponigro, and Ganci), united by a lunar Priestess (Campagna), journey to the center, an Anti-monument, to invoke the spirit of Medusa Consciousness and the emerging awareness that recent reflections on her myth have reawakened.

Guests are invited to participate via printed paper talismans, a collective movement ritual, and personal family heirlooms (physical or conceptualized). Together we call upon the beaming sun, salty ocean, and three conjunct planetary bodies - the Moon, Venus, and Mars - to aid in a regenerative alchemical process.

On this longest day, our inherited artifacts transform via frameworks of "The Master's Tools" (an influential concept of Audre Lorde) into the "Monster's Tools" (offered by thinkers such as Ece Canli). By the fire of the Summer Solstice, we forge new tools and paths for

the future from the melted refuse of the Masters' instrumentation. Centering reclaimed narratives of Monsterized, Othered beings, we wish to restore connections of the mind and heart, land and sea. Our aim is to welcome a fully embodied Medusa into the space left vacant by the heartless, beheaded Boston Columbus.

The performance will live on via collaborative video, publication, and guided meditation (accessible by this QR code), so visitors to the multilayered labyrinth may find space for processing, release and regeneration.

LEARN MORE ABOUT THE PROJECT



