

Luisa Muzi's hidden landscapes, between sensations and indefiniteness revealed through colour

The observation of the surrounding reality, of everything that revolves around the human being in the complexity of modern life, is for many creatives apparently secondary compared to all that emotional undergrowth that requires a more intimate, intense and careful exploration precisely because of the difficulties that contemporary man encounters in expressing himself, in relating to that depth that he often tends to exclude because it is too demanding. There are, however, some artists for whom it is impossible to disregard that panorama, more or less detailed and faithful to reality, which constitutes the inhabited world, a dense tangle of buildings, streets and cities within which life unfolds, day after day, without being able to disregard an environment that somehow reflects and amplifies the feeling of the individual or, on the contrary, it is the subject's emotion that extends to the surrounding area. Today's protagonist belongs to this sensitive group of artists.

From the early years of the twentieth century, the indefiniteness and fragmentation of the image were essential not only to perform an avant-garde research into movement and an unprecedented way of narrating the observed, but also to carry out study into colour that could be completely detached, not adhering to reality, as long as it was akin to the inner feeling, in tune with the emotional or mental chords of the executor of the artwork. Above all, what began to become important to the point of often prevailing was the focus on the surrounding environment, no longer only on the human protagonist but also on contact with nature and the lively city life of the time, confirming and amplifying in fact one of the guidelines of the movements that had just preceded it, **Impressionism** and **Divisionism**, in which artists discovered the pleasure of painting on open air, letting themselves be carried away by the beauty of the landscape before their eyes. However, the placid static nature and highly aesthetic orientation of those early expressive revolutions was followed by new and unprecedented ways of understanding painting, in which the perfection of form was secondary to the idea of movement and rapid progress, as in the case of **Futurism**, or the need to completely break up the image in order to instil in the viewer a sense of disorientation but also a questioning of what lay behind the appearance, as in the **Cubist** guideline. Then the indefinite became imperative and so **Abstractionism** detached itself completely from what the eye could see in order to enter the world of meaning, of the concept, of the imaginary. However, there were masters, such as **Paul Klee**, who never wanted to make that detachment completely because reflection, interiorisation, could coexist with a slight geometric figuration precisely to help and induce the viewer to have points of reference from which to start. In his case, therefore, not only did the landscape take on a well-defined sense within the canvas, but it also acted as a background for the more intense listening of those strong emotions that needed to be contextualised, associated with a decisive surrounding area precisely because at times it was the same one that determined that flow of sensations. The decomposition of the image, its transparency, the desire not to reproduce it in detail also belongs to a new artistic movement, **Contemporary Impressionism**, in which the pictorial approach is similar to that of the original movement at the end of the 19th century, yet somehow moves away from the pure image, from aesthetics alone, to enter the world of the perceived, of the heard, of the atmosphere generated by the environments. The artist, originally from Abruzzo, **Luisa Muzi**, who has lived in Rome for many years, associates the charm of the landscape, sometimes urban and sometimes more natural, overlapping it with the indefinite that distinguishes her canvases, but also her sensitive soul that allows her to listen to the subtle energies that surround places as well as the existence of today's human beings. The tones she uses are at times soft and muted, at others stronger and more vibrant, and then there are the more intense and

smoky ones, depending on the emotion, the narrative that the artist is preparing to immortalise in the artwork; the instrument with which she is able to express herself with greater ease is the spatula, which allows her to define and graphically sculpt the elements that she wishes to emerge from the imprecision of the background, necessary to release the atmosphere belonging to the situation immortalised. In her painting *Passaggi (Passages)*, **Muzi** tells of a place where her gaze is lost, among buildings and simple natural elements such as the sun and the sky, which does not appear as blue as one would expect but is tinged with yellow to underline how the pleasure of that day has aroused in her the positivity and smiling joy that have enabled her to photograph emotionally and then release through memory all the inner feeling belonging to that precise instant. The delicate shades, the tones of pink that prevail on the canvas, help to instil a sense of lightness, of serenity in the observer who feels enveloped and involved in that place of the soul. In *Percorsi (Paths)*, on the other hand, the background is dustier, darker, because the artwork implies a sometimes long journey that is a metaphor for the search for oneself, a search that can be carried out by virtue of contact with religion, as suggested by the presence of a crucifix towering over the landscape below, or through an in-depth exploration of one's own depths, one's own strengths and weaknesses, anything that can lead towards an evolution. The world below is still, motionless, as if waiting for the next step, the calm after the storm of discovery, or perhaps it simply represents those who have completed that journey and can only remain in observation and listening to that of others. The contrast between wisdom and the thirst for knowledge is what emerges from this canvas, a world suspended in the upper part, made up of sacredness and solemnity, and a static but less intense one in the lower part, in which everyday life continues to flow without those inside almost noticing. In the canvas *Coronamondo (Coronaworld)*, dedicated to the last two years of contemporary history, the one that is being written in front of our eyes, **Luisa Muzi** switches more incisively to **Abstractionism** because the sensations experienced are inexplicable, irrationally devastating for the interiority of the whole of humanity, which has found itself from night to morning no longer having any certainty, having to give up contact with people close to them, those who had been part of their lives until the day before and who, from that point onwards, became absent even though they did not want to be, voices coming out of their mobile phones without a hug, without a smile. The atmosphere is gloomy, dark, just as dark as that phase in which people still look at each other with suspicion, with mistrust, with the fear of losing their lives to the point of forgetting to live them; this is precisely **Muzi's** message, with the upper part of the painting painted in light, luminous tones, suggesting that there is a possibility of emerging from the tunnel and regenerating, of finding the light that will take humanity upwards again, towards the sky, because it is not possible to remain in the abyss for long time. But the artist has an irreducibly positive, sunny, open approach, and this is the basis of her creative expression that cannot fail to emerge, as in the painting *Alchimia (Alchemy)*, in which the shades of blue, usually considered cold colours, have the capacity to warm and soften, to surround the entire canvas with magic, from which the positive, intense vibrations of the moment in which she lets herself go freely to the sensations she feels, seep out. Not only a painter but also a sculptor and ceramist, **Luisa Muzi** has recently started a production of bas-reliefs in clay fired in two fires in which she represents faces that express in turn, her delicate predisposition to emotional listening, to translate into figuration all that cannot be explained in words entrusting it to her strong expressive nature; the work *Sogno (Dream)* belongs to this production. **Luisa Muzi** during her long career has participated in numerous group exhibitions, she has been selected to participate in the **Rome Biennale** organized by **CIAC-Centro Internazionale Artisti Contemporanei** in 2018 and 2020 and she is a member of the **Associazione Cento Pittori di via Margutta**.

