



Verdiano Marzi

MYSTERIOUS BRIGHTNESS

Curated by Roberto Pagnani

On display from 12 March to 2 April 2022

We can certainly define Marzi a "poet of the mosaic" as the excellent art critic Luca Maggio had already had the opportunity to write about him in Mosaïque Magazine n.20 (Montpellier, 2020). His are joyful works, messengers of positive sensations, where color dominates. Thanks to the strong chromatic impact, the shapes of emotions are molded from abstract to material. Large mosaic slabs fill the backgrounds of his works, enveloping dreamy figures, made with smaller and more contained tiles. They are, at times, sculptures and at times panels and, together, they always contribute towards a festive light for the sight. I love to emphasize the presence, in his works, of large tiles / slabs that immediately identify the artist's highly personal style. For example, in Chanteuse de blues a particular figure emerges, basically red, surrounded and wrapped in blue. The blue of music, the blue of jazz, the "sciant" blue of café-chantants and then the red of the face and of the sensual passion of singing. Now a considerable part of the face is occupied by a large red tile that precedes and flanks two fleshy and attractive lips which, on the other hand, are formed by many and smaller minute tiles that suggest the idea of attraction towards a "sung" kiss. This face is the profile of a woman but it also has the appearance of a large beating heart and, as I said, it is precisely that large red tile that constitutes its focal point and the keystone of the whole composition. Also in the work Nuages the festive vivacity of the juxtaposition of large clear glass tiles, with slightly cerulean tones, with other white ones, both in glass and marble, is happily struck by the "flashes" of blue tiles. These reveal the sky behind all the cheerful and, at the same time, changing and turbulent vortex of clouds. Perfect, in my observation, is the musical combination of Nuages by Django Reinhardt. Finally, I have the pleasure of talking about the red winged Victory sculpture where red and orange dominate in different shades; so powerful that the composition looks like a Nike from Samothrace on fire. The wings of Victory are grafted almost perpendicularly into the upward plasticity of the body of the sculpture, outlined by the vertical movements of the mosaic, reminiscent of the crackling of a fire sacred to the gods. Wings made up of stratigraphic parts of elliptical discs that are the exact metaphor of flames, feathers, flight.

Roberto Pagnani

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