

Francesca Romana **Cicia**

The Blue of Memory

by Matteo Chincarini

Colour possesses a power that precedes form and transcends the representation of reality.

Even before an image is recognised, colour acts on a deeper, more emotional and intuitive level, touching the viewer's soul.

It is from this realisation that the artistic exploration of Francesca Romana Cicia seems to take its starting point. A Roman artist, she uses painting, sculpture and installation to construct a language capable of speaking directly to memory and sensibility. Her practice reflects on the mechanisms by which experiences are absorbed and resisted within memory, questioning what remains, what is transformed and what is slowly at risk of fading away.





Dove il tempo cede, 2024. Ph. Nicola Russo



No title, 2025. Ph. Nicola Russo

In Cicia's works, memory is not regarded as an orderly archive of recollections, but as a fluid space, traversed by layers, absences and fragments.

The artist explores the need to delve into that hidden place which preserves the traces of lived experience, an inner dimension where images, emotions and sensations continue to settle over time. Painting and sculpture thus become tools for excavation, means through which to bring to light what remains hidden beneath the surface of consciousness.

A central element of this body of work is the colour blue, which runs through much of her output and takes on a strongly symbolic significance. For Cicia, blue becomes a metaphor for the mind, for silence, and for hidden things. It is not merely a chromatic choice, but a genuine conceptual medium through

which to give form to the invisible. Her large pictorial surfaces, constructed through glazing, layering and transparency, evoke suspended spaces in which the boundary between reality and imagination seems to dissolve.

Looking at her canvases, one feels as though one is immersed in a dreamlike dimension.

The eye is drawn to depths reminiscent of bodies of water, submerged caves or inner landscapes bathed in light.

Yet Cicia's blue is never a threatening or repellent colour. Whilst evoking the unknown and mystery, it does not lead the viewer into confusion; on the contrary, a source of light is always present in her works – a trace that guides the gaze and suggests the possibility of a journey through these realms.



Dove il rimosso sopravvive, 2024. Ph. Nicola Russo



Prima che svanisca #7, 2026



Prima che svanisca #7, 2026 (detail)

Light emerges as a discreet yet constant presence, capable of guiding the viewer into these territories of memory.

This visual experience evokes a particularly captivating sensation: that of being underwater and, at the same time, immersed in dense, silent vegetation.

The images seem to oscillate between the aquatic and the vegetal, between liquid depths and barely perceptible organic forms. It is a mental landscape in which nature and memory intertwine, giving rise to a dimension suspended between memory and dream.

In these rarefied atmospheres, one senses a desire to give form to what normally eludes the gaze, making the subtle fabric of emotions visible.



Quel che resta, 2024. Ph. Nicola Russo



Ormai lontano, 2024. Ph. Nicola Russo

A particularly interesting aspect of Francesca Romana Cicia's work is the relationship between presence and absence. Her works never explicitly tell a story, nor do they offer immediately recognisable images; instead, they prefer to suggest, evoke and allow forms and sensations to emerge slowly. The traces that surface on the painted surface, the glazes, the barely perceptible marks and the organic elements scattered throughout the space become clues to something that once was and that continues to live on in memory. The viewer is invited to engage in an active, almost meditative experience, in which the act of looking slows down and transforms into listening. In this process, the work is not merely observed, but becomes a space to be traversed mentally.

Each work appears as a threshold between the visible and the invisible, between what we remember clearly and what, instead, remains in a blurred zone of consciousness. It is precisely this poetic ambiguity that endows the works with a powerful evocative quality and a surprising emotional intensity.

In this sense, Francesca Romana Cicia's work can be interpreted as a contemporary reinterpretation of Sturm und Drang and Romantic sensibility. Like the artists and poets of that cultural era, Cicia too seems keen to evoke deep emotions and to restore the centrality of inner experience. However, her approach avoids any narrative emphasis, relying instead on the evocative power of material, colour

and space. Emotion arises from contemplation, from the opportunity to pause before the work and allow oneself to be swept away by its suggestions.

Alongside painting, ceramics play a fundamental role, a medium that further expands the expressive possibilities of her artistic exploration. Through this material, the artist makes tangible what appears intangible on her canvases. The glazed surfaces, the fragments, and the forms reminiscent of petals, shells or leaves transform memory into a physical presence.

Ceramics thus become the place where memory and matter meet.

In her vases and sculptural creations, blue continues to take centre stage, yet it constantly takes on new forms. It becomes a wave, a leaf, a fragment of nature, a reflection on water or a mineral trace. Nothing is defined in a single way; each work leaves room for interpretation, inviting the viewer to complete what they see with their own imagination and personal experience.

It is precisely in this openness that the strength of Francesca Romana Cicia's work lies: in her ability to transform colour into experience, memory into landscape, and the fragment into an opportunity for an encounter between the artwork and the viewer. A silent yet intense art, which invites us to slow down and listen to what emerges from the depths of the mind.



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