



PROANTIC

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Young Girl In Pierrotte Costume | Vittorio Gussoni, Oil On Canvas



750 EUR

Signature : Vittorio Gussoni

Period : 20th century

Condition : Très bon état

Material : Oil painting

Width : 40

Height : 50

Description

Oil painting on canvas depicting a Pierrotte sitting on a padded armchair, placed between red curtains that act as theatrical wings. She wears the classic black costume with large white pompoms and a large tulle collar, typical of Pierrot's costume, but the feminine rendering of the character gives a more delicate, intimate and psychologically complex tone to the scene. Pierrotte, in this case, embodies a female variant of the traditionally male character, a symbol of candor, solitude and sweet naivety. Gussoni interprets her with evident emotional participation, remaining faithful to the expressive and sentimental vein that characterizes many of his works. The young woman's face, delicately made up, is illuminated by a warm light, which stands out against the pink tones of the curtains.

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and the soft and flowing palette. Gussoni offers a lyrical reflection on the mask and identity. Pierrotte is not simply a theatrical figure, but a young woman who wears the costume of dreams, games and melancholy. His gaze directed towards the observer invites us to grasp the subtle boundary between the scene and life, between the smile imposed by the role and the inner feeling.

Measurements: canvas cm 40x50 frame 65x75 ext.

Biography He learned the first basics of drawing from his father, he enrolled at the Brera Academy, where he was a student of Cesare Tallone before the world conflict, and of Ambrogio Alciati after. From the beginning at Brera and at the Famiglia Artistica in 1922, he provided proof of a solid figurativism characterized by a precise personality, not deaf to the calls of the twentieth century. In 1922 Gussoni exhibited for the first time at the Brera Biennale, he was named honorary member of the Academy. In the same year he exhibited the work *La Spagnola* at the Famiglia Artistica in Milan, while the following year, in 1923, he returned to the same event and presented various works, almost exclusively depicting glamorous models, with the exception of a self-portrait. Again in 1923, he was at the Permanente in Milan with the work *Mantilla*. His portraits also received favorable reviews abroad, especially in the United States. He is considered a complete artist, he does not shy away from easily treating landscapes, animals, still lifes, sometimes set against nautical backgrounds, but he expresses himself best as a figure painter. The female figures, always sinuous, persuasive, sometimes even provocative, occasionally have Spanish references. One of his models, his favorite, accompanied him over the years. He cultivated several friendships both in the world of art and culture (Giuseppe di Stefano, Giovanni Barrella, Carlo Dapporto, Carlo Carrà, Aligi Sassu, Orio Vergani). Many portraits and other paintings are in private collections and galleries, one of his self-portraits is exhibited at the Uffizi Gallery in Florence. Despite a good

production of high technical quality and chromatism, on the market the most famous auction houses treat his paintings with low prices. Gussoni died in Sanremo in 1968, although he enjoyed a certain success in life, the real recognition came posthumously. In fact, after 2000, there were numerous exhibitions that tended to valorize his art. In 2005 Vittorio Gussoni was one of the artists chosen by the Organizing Committee of the exhibition: 1st Annual Collective Exhibition of Twentieth Century Arts, held at the Chiostro di Voltorre in Gavirate, with the patronage of the Province of Varese and the municipality of Gavirate, supported by the Regional Council of Lombardy. In 2007 there was a retrospective exhibition of Gussoni at the Castello Visconteo in Pavia, with the patronage of the Lombardy Region.