



## Watercolor By Tommasi Ferroni Riccardo 20th Century



1 400 EUR

Signature : Tommasi Riccardo Ferroni

Period : 20th century

Condition : Bon état

Material : Paper

Width : cm 35 avec cadre cm 50

Height : cm 50 avec cadre cm 65

### Description

Tommasi Ferroni, Riccardo (Pietrasanta, 1934 - Pieve di Camaiore, 2000) Riccardo Tommasi Ferroni is a 20th-century artist. It was his father who instilled in him a passion for drawing and artistic creation. Ferroni studied at the Faculty of Letters and Philosophy in Florence, while also attending the Academy of Fine Arts. The influence of transparencies is clearly evident in the mythological suggestions and classical themes of his works, where the fantastical dimension rubs shoulders with history, the ancient, the modern, the sacred, and the profane. Ferroni moved to Rome in 1957-1958, where the content took on an artistic dimension. This was the period in which some of his early masterpieces were created, such as "The Possessed of Gerasa" (1965), which reflected the stylistic hallmark of

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his work: the sculptural rendering of the clothing, contrasting with the delicate white skin of the figures. Critics began to speak of the artist, a defining figure, as a figure in relation to contemporary technology and the culture of degeneration, also linked to the metaphysical painting of Giorgio De Chirico. In 1965, he participated in the 9th Rome Quadriennale, and again in 1972 and 1986. In the same year, he participated in the 9th Paris Biennale of Contemporary Art. In 1970, he developed his technical skills by creating important works: "Interior" (1971), "Venus, Mars and Cupid" (1972), "Roman Allegory" (1972), "Television Images" (1973), "The Rape of Europa" (1975). It was during this same period that the first solo and group exhibitions took place among unknown artists. The 1980s were marked by important events: in 1982, Ferroni became a member of the Roman Academy of San Luca and participated in the Venice Biennale. In recent years, the creation of important works tells us that "The Supper at Emmaus" (1982), "Abraham and Isaac" (1983), "The Incredulity of Saint Thomas" (1983) and "The Great Roman Battle" (1984). Ferroni's painting also reflects his importance in the American cultural milieu, based on allegorical connotations. The following shows a renewed interest in the figurative genre and, consequently, in the painting of Tommasi Ferroni. Watercolor on paper mounted on a wooden frame, decorated with lizards and scrolls created by the artist, signed on the right. 1970s.