



Giorgio Rossi Woman's Face, Circa 1930-1940 Terracotta Height: 32 Cm Signed

800 EUR



Signature : Giorgio Rossi (1894-1963)

Period : 20th century

Condition : Bon état

Material : Terracotta

Height : 32cm

Description

Giorgio Rossi Woman's Face, circa 1930-1940 Terracotta Height: 32 cm Signed: Giorgio Rossi This sculpture depicts a female face conceived almost as a bas-relief or a mask, in keeping with an aesthetic typical of the 1930s-1940s. The frontal, concentrated visage lies between portrait and ideal image: the features are real yet deliberately simplified, the proportions measured, and the physiognomy translated into an essential form that reflects the climate of Magical Realism and a revisited classicism characteristic of the Italian Novecento. The figure is not constructed as a psychological portrait but as a mental image, suspended between recognisability and abstraction. Naturalism is controlled and filtered through a formal synthesis that looks to tradition

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco, micromosaïques, porcelaine

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while adopting a modern, sober, and restrained language. The face thus appears as a timeless image, at once concrete and idealised, consistent with Rossi's research during his years of full maturity. The choice of terracotta, the artist's preferred material, consciously belongs to the Tuscan sculptural tradition, from Etruscan roots through the Renaissance. Rossi uses fired clay as a means of plastic synthesis, allowing the compactness of the material and the clarity of volumes to emerge, without indulgence in descriptive detail. The work is published in the catalogue *Le voci di dentro. La scultura di Giorgio Rossi*, Edizioni Polistampa, Florence, 2010, produced on the occasion of the monographic exhibition dedicated to the artist. Provenance: private collection, directly from the artist's family. Condition: very good. Giorgio Rossi, a Tuscan sculptor active between Florence and Volterra, took part in major national exhibitions of the early twentieth century, including the Venice Biennale in 1930 and 1936. His work belongs to the Italian Novecento, marked by a constant engagement with figurative tradition, reinterpreted through a rigorous and modern formal synthesis.