

# FERRONI, Riccardo Tommasi

Riccardo Tommasi Ferroni (Pietrasanta, December 4, 1934 - Pieve di Camaiore, 19 February 2000) was an Italian painter.

## Biography

He was born in a family of artists: Father Leo Tommasi, studied sculpture first in Rome and later at the Brera Academy of Fine Arts in Milan, as well as his brother Marcello Tommasi. In Viareggio, Riccardo graduated from high school, where he graduated from the faculty of Arts and Humanities at the University of Florence and at the same time attended the Academy of Fine Arts. He later moved to Rome.

In 1965 the work *The Gerashed demigods*, followed by *Interno* (1971), *Roman Allegory and Venus, Mars and Love* (1972), *TV Shot* (1973), *Rat of Europe* (1975), *Council of the Gods* (1977) and *The Academy of the Lost* (1979).

In the sixties and eighties he exhibited in several Italian and foreign cities. In 1965 he participated in the IX Fourth Annual Exhibition of Rome and at the IV Biennale of Contemporary Art in Paris. In addition to the Paris experience (where he would return to another five occasions).

In 1982, Tommasi Ferroni was admitted to the San Luca National Academy. In that same year at the Venice Biennale he was involved in a confrontation with Jean Clair and Antoni Tàpies.

In the 1980s he made a *Kiss Again* (1980), *Cena in Emmaus* (1982), *Abraham and Isaac* (1983), *Incredulity of St. Thomas* (1983), *Great Roman Battle* (1984), *A Chess Game* (1986) *victory of Lepanto* (1988), *Desinare al Gianicolo* (1989).

The painter returned to native Versilia in the mid-eighties. There he made *Apollo and Dafne* (1990-91), *Marsia and Apollo* (1992), *San Giorgio and the dragon and Ash Wednesday* (1995), *Not Geniuses Lying* (1996).

## Criticism

ponent of the current of neo-Figuratives, at the end of the 1950s, was recognized by a part of criticism as a modern painter born to the Caravaggio school, given its tendency to recall pictorial forms of the past, particularly Mannerism and Baroque. This attracted him to the ravages of those who considered him merely a echo of Renaissance painters; while others were seen as followers of Pietro Annigoni and Gregorio Sciltian [without source]. Over the years critics developed interest in his works. A curious episode saw him unintentionally starred in 1998: his youthful drawing drawn on 16th century paper, a horse with a knight, was exchanged by Carlo Pedretti for a study in preparation for the *Battle of Anghiari*, a work by Leonardo Da Vinci only preparatory studies remain.

## Bibliography

Roberto Budassi, Giancarlo Pauletto, Ferroni: Etching from 1958 to 1997, Udine, Albicocco Art Printing, 1999

## External links

[Artworks](#), [artdesimensione.it](http://artdesimensione.it).

Translated from:

[https://it.wikipedia.org/wiki/Riccardo\\_Tommasi\\_Ferroni](https://it.wikipedia.org/wiki/Riccardo_Tommasi_Ferroni)