

Corrado Vigni

Italian sculptor

((1888-1956))

Since he was a child in Florence, he worked in his father's goldsmith's shop on Ponte Vecchio, quickly becoming passionate about the precise and meticulous workmanship of the material. Given the boy's propensity for sculpture and modeling, his father sent him to a sculptor's workshop from the age of twelve to sixteen.

For some time, he also attended the Institute of Decorative Arts in Florence, which he left very early for economic reasons. He is forced to work in various shops to support himself and finance a very short trip to Paris, from which he returns very soon because he misses his city and the shop on Ponte Vecchio.

In the early 1910s, Corrado Vigni participated fervently in Florentine Futurism, frequenting the artists at the exhibition at the Gonnelli bookshop and above all collaborating on the magazine "Lacerba". But in the meantime, already in 1907, the young sculptor made his debut at the Florentine Annual Exhibition, and then exhibited, more maturely, at the Rome Secession of 1913 and 1914.

His training can therefore be defined as self-taught, with the fundamental constant observation of the models of the Tuscan Renaissance, which he has before his eyes every day in the streets and museums of Florence. At the same time, he is passionate about the primitivism of Etruscan and Roman plastic, as can be seen from the first tests, characterized by a certain intense and lyrical roughness.

The fifteenth century and ancient times are therefore the two main sources of inspiration for Corrado Vigni, who bases his language on solid technical foundations, combined with a strong and sincere spirituality. After returning from the front at the end of the First World War, he finds himself facing various economic problems, so he is forced to work as a restorer for some Florentine antique dealers.

Thus, the comparison with the ancient became more and more vivid and, despite his shy and solitary character, the artist resumed exhibiting in 1924, when he participated for the first time in the Venice Biennale.

His poetic and expressive trait, always recalling that intense and solid primitivism, leads him to create male and female figures, gods and heroes of mythology, delicate and intimate nudes, in the almost exclusive use of terracotta, which allows him to shape and reshape the matter as he pleases, until reaching its perfection.

A tireless artist, he worked like an ancient craftsman in his studio, participating in trade union exhibitions and the Venice Biennale until the threshold of the Second World War. His vibrant and moving figures, modeled with intensity, show a psychological introspection that makes them alive, calm or tormented, albeit in their solemn plasticity of return to order.

Elegance, executive readiness, expressive liveliness, thoughtfulness and material sensitivity characterize Corrado Vigni's sculpture until the early post-war years. He died in Florence in 1956, at sixty-eight.

Source:

<https://www.valutazionearte.it/artisti/corrado-vigni/>