

# CRISTO GIACENTE

Artist: Leone Tommasi  
Date: 1943  
Dimensions: 192 x 73 x 53 cm  
Material: Bronze  
Inventory Number: 23957

Total Cost: € 7.265,00

## STATE OF PRESERVATION:

The overall state of preservation of the Dead Christ is good. The restoration will focus on scientific analysis on the *patine*, the final varnishes spread over the surface to polish the sculpture at the end of the work, and the material itself. An accurate photographic campaign will be carried out for future references both with digital photos and ektachrome before and after restoration.

## RESTORATION PROCESS INCLUDES:

- Dust suction and micro-dust suction
- Scientific research
- Overall cleaning
- Photographic documentation

Italian sculptor Leone Tommasi (1903-1965) is a very notable personality of the XX century art scene. Born in Pietrasanta, a small village in Versilia, Tuscany, he chose to remain there for most of his life, removed from the mainstream cultural and artistic scenes of which he did not approve. The only exception to this would be his work-related travel to Argentina for the monument to Eva Peron. In spite of his isolation, he quickly became known for the unique style and high quality of his pieces.

This splendid sculpture representing the Dead Christ was donated by Tommasi's widow in 1977. This bronze work dates to the artist's mature period and was completed in 1943 from a version of the Dead Christ in white marble.

The artist's son Marcello Tommasi, in a critical note to a volume which he dedicated to his father, wrote that the sculptor had "modeled and executed this statue in marble for his parents' tomb in the graveyard of Pietrasanta - where he is now buried".

In this beautiful sculpture, Leone Tommasi highlights the essentiality of the body of Christ, seen most noticeably in the nerves and muscles emphasized on the knees. In looking at this piece we cannot ignore the sharpness of the design he captured in Christ's arms, legs, hands, knees and even elaborate abdominal muscles, on which the light creates delicate reflections of light and dark shadow. One of the knees is still raised despite Christ's postmortem state, perhaps suggesting the promise of eternal life held by the beautiful outstretched body of the Son of God.

This is one of Tommasi's most successful works because it is so far removed from the nineteenth-century academic style. Instead, in this work the artist relates directly to the sculpture of the Renaissance and Tuscan Mannerism, which he studied with great interest and then replicated, integrating his own modern spirit and personal style.

