

Latest works

2015 - 2019

Ester Grossi's current pictorial research, originating from a study of the portrait and of the icon, conceptually gravitates around the theme of the gaze, envisioned as an archetypical form of interaction between subjects which could be potential, denied, hidden or mystified, but always and in any case necessary.

In ancient Italian, the term "viso", which is currently used mostly to designate the human face and its features, was used also as a synonym of "sight", of "gaze". "Face" and "gaze", which were thus originally connected semantically, actually seem to coincide also in materiality, since the face is the privileged site of sight and the part most exposed to visibility and interaction with the other, becoming consequently also the "place" most subject to operations and scheming of mystification and masking.

The theme of the mask is archaic and omnipresent in human history, yet it has never been as timely as in this historical period, intimately characterized by the attitude of camouflaging one's own identity within the virtual world of the network. "Face" and "mask" thus become the principles of a pictorial study intended to reflect on the complex mechanism of the gaze and its ambiguities and paradoxes.

Additionally, as far as the stylistic research around the technic generating the works is concerned, the painstaking pictorial execution that characterizes the pictures amplifies the fetishist aspects linked to the theme of the mask.