

MARCO FAROTTO - SCULPTOR (ENGLISH)

He was born in Bordighera where he lives and works, on October 22, 1956.

After having attended Art School, he graduated in architecture.

He has divided his time between the activities of design, research on form and teaching.

Since 1972 to 1981 he became friend with the painter and sculptor Roman Bilinski and also with the writer Francesco Biamonti from 1998 to 2001.

In 1987 he took part in the 40 International Humour Festival in Bordighera with some cartoons.

In 1999 he founded, along with some artists, a cultural association "Gruppo Nuovo '900" (The New Twentieth-century Group) of which he has been the president for many years. In 2000/01 He cooperated with the art magazine "Des Arts" and he's still cooperating with magazine "Studiart" since 2004.

In the 1970s he pursued a response to expressive urgency in realistic clay mouldings, still connected with the needs for a vision. He probed themes such as faces and figures on which he expressed, even academically, the principles of art taught through the imitation of nature. In the 1980s he shifted his intent from a pursuit of themes of the visible to those of the invisible, toward forms which are never seen by the eye, which reside in dreams and are derived from the unconscious. Masses which explode filling space, ancestral figures originating in the maze of the psyche, his sculptures express consciousness of elements which belong to the repertoires of archaeology and human sciences, from the history of primitive ritualistic artefacts to ethnography.

A fundamental character of his sculpture is the symbolic elaboration of the form expressed in pure and essential structures constructed for dynamic lines which succinctly transcend the realistic image.

Marble, artificial tufa, bronze, iron, wood and ceramics are all utilised as indications of a journey of repossessing primary emotions. In these emerge a profound spirituality that suggests strong emotions that are capable of liberating what is hidden inside each one of us.

From the point of view of the choice of material, these are linked to the researches initiated in the 1950s which reassessed non-traditional material to find in 'humble' common use materials, which are not immediately perceived as being 'aesthetic' (woods, metals, stone, paper, jute, cement), a 'strong' expressive virtue.

In 1990 he discovered artificial tufa, a material used in construction, in plastic treatments and in tactile and colouristic elaborations. Finished with plaster and by polishing it assumes a 'high' sculptural value, qualifying itself as a material for artistic expression.

His research does not fall into any contemporary artistic movement, even if in some sculptures there can be recognised elements which recall the work of Arp Brancusi and Moore, who in the early decades of the nineteen-hundreds revisited the subjects of primitive sculpture to obtain the symbolic significance. In fact, the body for the sculptors of the Cicladi, of the ancient Greek and of the shaman of Africa and Oceania is a reproductive form in its anatomical aspect but for its magical and evocative virtues.

The following have written about him: A. Dragone, G. Beringheli, F. Biamonti, A. Mistrangelo, M. Locuratolo, F. Cervini, E. Bernardini, F. Pallarés, S. Delfino, Alessandro Giacobbe, S. Crespi, R. Arato, E. Maiolino, L. Betocchi, Angelo Giacobbe, M. Cortiula, L. Lagorio, I. Ruscigni, A. Genovese, M. Meozzi, S. Gagliolo and others.

He has participated in numerous sculpture expositions in the following cities: Bordighera, Sanremo, Ventimiglia, Imperia, Arma di Taggia, Turin, Cuneo, Brescia, Roses (Spagna), Cagnes Sur Mer, Montecarlo.

He has been mentioned in numerous modern art yearbooks at a national level and by the specialised press.

News and images can be seen on the web site at www.bordighera.it; www.google.it – marco farotto - news.