

Ettore Favini

PET Ville

Project for ArteGiovane Italy-India 2010 Artist in Residence Program



Thru my work I investigate, together with themes such as time and memory, the environment and aspects related to sustainability and the utopian idea of a new natural way of living.

Meanwhile I find myself observing how much art is distancing itself more and more from common people, becoming excessively self-referential and often existing only with the aim of creating an increasing dramatisation of the work itself.

As an artist I think that my role is different, more socially active and ethically responsible. An example of this is when I undertake public work and I think of the project as a gift to offer to the community because of my belief in the 'intimate' and emotional relationship created in that particular moment, something that could be similar to, for example, a monument.



The work that I would like to carry out in Delhi, in the district where the Khoj International Artists' Association is based, is the construction of a public building built using recycled plastic bottles. The destination of the building would be decided at a later date after consulting the residents, although the first idea was the construction of a tank for the collection of rainwater. At this regard, it should be noted that India is one of the biggest producers of PET bottles in the world: every year 160 billion bottles are produced and only 20% of these are recycled. The benefits that construction using plastic bottles would provide are social, economic and also environmental.



The building technique I propose to employ has already been used by the architect and researcher Andreas Froese: the recycled plastic bottles are reused like bricks for the construction of houses, schools, meeting places or constructions to help communities like, for example, water collection tanks. The cost of construction for these types of buildings is very low because of the low cost of materials (the bottles) and also because one of the aims of the project is to involve the local community that, by means of a workshop to teach people construction methods, becomes more aware of the notion of respecting the environment, recycling and is given the motivation to build for itself. Froese's projects are actually community projects intended for small suburban conglomerates where all the future inhabitants work together on the construction generating empathy among people during the various phases of the project, something that would be important in the future and will help in the sharing of housing areas.

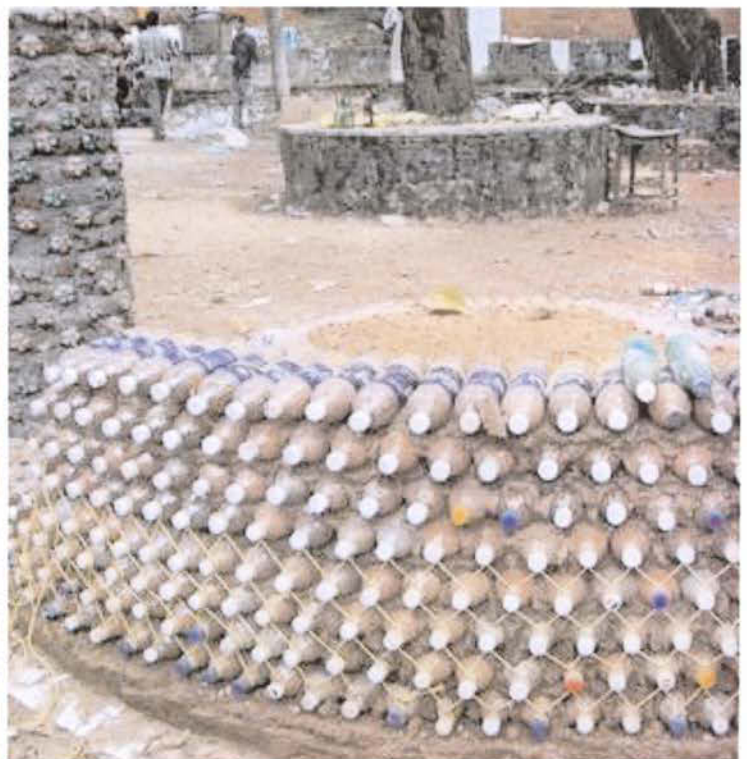
These projects have already been carried out by Froese in collaboration with governments, NGOs and international organisations especially in Latin America. In November of 2008, Andreas Froese, together with S. Shyamkumar, also founded the company Eco-tech India based in Trivandrum in the region of Kerala and it is through this company that the first projects in India have been carried out in collaboration with the Trivandrum College of Engineering.



The formula adopted by Froese is very simple: waste becomes a resource that fulfils a primary goal, housing, taking into account the fact that millions of people in the world don't have an adequate home and the same number again don't even have one.

As far as the realisation of this project is concerned, I would directly follow all the design and planning phases in collaboration with Andreas Froese starting from the collection of materials, involving the local community and finishing with the construction of the final product.

The work will include the creation of a building that will remain for the local community and the filming of a video documentary that will follow all the various phases necessary to bring this project to fruition.



More information about Eco Tec:

<http://www.eco-techindia.com/about.htm>

<http://www.youtube.com/user/EcoTecnologia#p/a/u/0/5QF5CRoPI1g>

<http://www.youtube.com/user/EcoTecnologia#g/a>

The maintenance of the realized building previews a ordinary maintenance similar to the buildings realized in traditional way.



Ettore Favini
(Cremona, 1974).

Very closet o a precise anti-Humanist philosophy — the Heideggerian Dasein (being-in-time) the practice of Ettore Favini tends to explore the passing of time, between arbitrary and registered modes of existence.

His work are carried out using different techniques, but tend toward a layout organized around the themes of “interpersonal relationship and the autonomy of organic processes”.

He sees sculptures, installations and community environment design as ways of getting close to the reality that surrounds him, and his work often links up to environmental themes and the importance of memory as processes by which space and time are recorded and organised.

He has won several awards and held a number of residential posts, including the prestigious New York Award of the Italian Academy at Columbia University (2007-08).

Recent exhibition include: Greenwashing. Environment, Perils, Promises and Perplexities at Sandretto Re Reabudengo Foudation, Turin; Soft Cell at Municipal Contemporary Art Museum, Monfalcone (GO), Green Platform at Palazzo Strozzi, Florence; Buffer Zone at American Academy, Rome; Private View at Columbia University, NY.

AWARDS

2009

- Castello di Rivoli award, second place ex aequo

2007

- Award “New York Prize”, Italian Academy at the Columbia University Nyc

2006

- Award “Torino e Milano incontrano l'Arte 2006”. Falchera (Torino)

PERMANENT INSTALLATIONS

2008

- Cascina Falchera . Torino

2007

- 6th street between Ave. B Community Garden . New York

SOLO SHOWS

2009

- Green University, LUISS University, Rome, Project “Nuovi Committenti”, curated by Fondazione Adriano Olivetti

- Il Testamento di Liebig, CRAC, Cremona

2007

- Private View, The Italian academy, New York

- Ettore Favini, Galleria Alessandro de March, Milan

2006

- Il mio papà, Ettore Favini Studio Visit, Fondazione Adriano Olivetti, Rome, curated by Marcello Smarrelli

2005

- Rough End, Galleria Alessandro de March, Milan

SELECTED GROUP SHOWS

2009

- Elements of Power - the aesthetics of the new energy economy, a cura di David Carry and Artecoop (upcoming)
- Il Cielo in una stanza, per una osservazione eccentrica del paesaggio, GCAC Monfalcone
- A trasversal collection, ALT Spazio Fausto Radici, Alzano Romano, curated by Fabio Cavallucci
- Premio LUM, Bari, Teatro Margherita, Bari, curated by Luca Cerizza
- New Italian Epic, Brown, Milano, curated by Andrea Bruciati
- Green Platform, CCC Strozzi, Palazzo Strozzi, Firenze, curated by Lorenzo Giusti and Valentina Gensini
- The Buffer Zone, American Academy, Rome, curated by Cecilia Canziani and Lexi Eberspacher
- Usine de Rêves, 26cc, Rome

2008

- Greenwashing, on tour, Palazzo Ducale, Laurino, curated by Ilaria Bonacossa and Latitudes
- Not dark yet... , Spazio Boz Art, Milano, curated by Elena Bordignon
- Soft Cell: dinamiche nello spazio in Italia, Galleria Comunale d'Arte Contemporanea di Monfalcone, Monfalcone
- Flora, ar/ge kunst Galerie Museum, Bozen
- Greenwashing, Environment: Perils, Promises and Perplexities
Fondazione Sandretto Re Rebaudengo, Turin, curated by Ilaria Bonacossa and Latitudes

2007

- This is the time (and this is the record of the time), Blank, Turin, curated by Simone Menegoi
- Collettiva, Four Partners, Milano

2006

- Circle Line#1, Rotonda a mare, Senigallia (AN), curated by Marcello Smarrelli
- Premio Mantero, La Tessitura, Como

1998

- La ville, la memiore, le jardin, Academie de France, Villa Medici, Rome, curated by Bartolomeo Pietromarchi

1997

- Fuori Uso, Mercato Globale, Ex Colonia Stellamare, Montesilvano (PS), curated by Laura Cherubini
- Jingle Bell, Galleria Massimo de Carlo, Milan, curated by Uwe Schwarzer

SPECIAL PROJECTS

2009

- "Lagostudio Art Workshop", Fondazione March, Padova

2008

- E-STRAORDINARIO, dal Progetto all'oggetto, curated by Marcello Smarrelli, Fondazione Ermanno Casoli ed Elica, Fabriano (AN)
- Passaggi#1, Fondazione Ermanno Casoli, Parco del Santuario di S. Maria, Monsano (AN)
- FOSTERING THE GARDEN, Summer Symposium DENA Foundation at Sol le Witt Foundation in Praiano (SA)

2006

- Green Island, Binario 21, Garibaldi railway station, Milan curated by Claudia Zanfi

SELECTED BIBLIOGRAPHY

2009

Valentina Rossi, *Arte e Critica*, n°61 oct/nov

Il Cielo in una stanza, exhibition catalogue, Damiani Editore, 2009

Instant Book - Italian artist in New York, Charta, 2009

Green Platform, exhibition catalogue edited by Valentina Gensini, CCCS Strozziina, Firenze, 24 april – 19 July 2009, Firenze, Moleskine Ed.

Paola Nicolin, *Abitare* n°488, dec-jan, pag.129/130

FlashArt n°274, jan-feb, pag.92

2008

Young Blood 2007, sept 2008 Roma, Iron Production

Piano n°2, oct, special project

Janus n°24, oct, special project

Elena Bordignon, *Mousse*, n°15, sept/oct, p.95/98

Alessandra Poggianti, *Flash Art*, n°41, august/sept, p. 201

Stefano Pirovano, *Panorama*, n°32 august 7, p. 122/125

Andrea Bruciati, Lorenzo Bruni, Barbara Casavecchia, Chiara Leoni, Paola Nicolin, Marco Tagliaferro, *Soft Cell: dinamiche nello spazio in Italia*, exhibition catalogue edited by Andrea Bruciati, GC.AC, Monfalcone, 04 July – 31 August 2008, Bologna, Damiani.

Dizionario della giovane arte italiana (1), «Flash Art», n. 268, febbraio-marzo / February-March, p.90.

A.V., *Green Island.*, Bologna, Damiani Editore, p.42-48, 74-77

Ilaria Bonacossa and Latitudes, *Greenwashing*, Torino, Fondazione Sandretto Re Rebaudengo, 28/02-18/05 The Bookmakers Ed., p. 82-85

Flash Art Internationale n° 260 "Focus Italy"

Luca Beatrice, *La Stampa* n° 58, 28 feb, p. 76/77

Luca Mercalli, *La Repubblica* n° 50, 28 feb, p. XVII

2007

Marcello Smarrelli, Ettore Favini. *Uno più uno uguale tre*, «Flash Art», n. 267, dec/jan, p. 80-81.

Simone Menegoi *ArtWork*, n°20, p.124-125

Simone Menegoi *Spike*, n°13, p.22

Nora Bertolotti *Flash Art*, n° 263 april/maj p. 137

Cinzia Toto *Gardenia*, n°276 april p. 14

L.A. *D la Repubblica delle donne*, *Popup* n° 568, march p. 168

Barbara Casavecchia, *La Repubblica* n°75, 29 march, p. XII

Francesca Bonazzoli, *Il Corriere della Sera* n°75, 29 march, p. 15

Barbara Casavecchia *LaRepubblica* n°53, march 3, p. XIII

2006

Marcello Smarrelli *Circle Line*, RAMinarte Ed., p.5-7/17

Clara Mantica *INTERNI*, n° 558, jan-feb p. 92

Mirta Orenge, *URBAN*, n° 47, april, p. 21

Marina Mojana, *Il Sole 24 Ore ::Domenica::*, n°214, 6 august, p. 40

Roberto Borghi, *Premio Mantero per la Giovane Arte 2006*, Grafiche Monti, p.24

2005

Roberto Borghi *Contemporanea#3*, Silvana Editoriale p. 18/19

Santa Nastro *Exibart On Paper*, n° 24, 2005 p. 31

Flash Art, n° 253, august /sept 2005, p. 120

Roberto Borghi, *Segno*, july/august 2005, p. 93

The instability of the present, an obsession with time, memory as an antidote. One of Ettore Favini's most powerful works goes like this. *Dendro* (2007) is an oak wheel 30-cm thick and 70-cm across. On its surface, there are as many holes as people he has known. Each of the tree's growth rings represents the exact year in which the meeting took place. Favini's most complex project uses a similar vision of nature as a biological universe on which to inscribe one's own memory. This project involves the planting of an orchard on the Falchera farm, containing 18 different and centuries-old local species of fruit-trees. The orchard is self-sufficient in energy thanks to a system of integrated solar panels. *Verdecuratoda* (2007), which had its origins in Favini's winning entry for the Artegirovane "Milano e Torino incontrano ...L'Arte" Award, and whose name is a pun on the idea of vegetation which looks after itself, is an investigation into the historical memory of Turin's Falchera district, which has always had strong links with the countryside. The artist is trying to recreate the original character of this place, involving immigrants from the surrounding area in the daily upkeep of the orchard and garden. The project is an example of how ideas about nature and ecology can build a shared legacy for a community even in the artistic gesture that turns into a socially responsible form of local activity.

Paola Nicolin

Memory, time, the landscape and man's relationship with the environment are the central themes of Ettore Favini's work. His early pieces obsessively question themselves about subjective memory and the Proustian relationship that it establishes with objects, and probe the concept of time and the perception of self.

In 2007, whilst working at The Italian Academy in New York, Favini's work combined the idea of time with the notion of landscape. The endangered gardens of the Lower East Side, threatened daily by property speculation, became the focus of an awareness operation. Favini offered visitors a bench to contemplate the gardens, awakening awareness of the precious but ephemeral community gardens.

La verde utopia, produced by CCCS for Platform, is a video interview of Gilles Clément, author of *Manifesto of the Third Landscape* and *The Planetary Garden*, by Ettore Favini and Alessandra Sandrolini. Alongside, the portraits of the great founders of contemporary ecological thought pay him tribute. The interview proceeds by analysing the concepts of "third landscape", referring to residual areas colonised by spontaneous vegetation, and "planetary garden", or the world seen as an enclosed place – a garden in the true etymological sense of the term – within the biosphere.

From the critical analysis of Darwinian thought to the appeal for social and political commitment to serve as gardeners in the cultivation of the planetary garden, Clément's "realist utopia" vindicates a fundamental awareness for contemporary man. A new political project is required, capable of accepting the idea of partial de-growth in economic terms to develop new growth of intangible values, attentive to biodiversity as a global and transversal principle – a value that is currently misunderstood and constantly threatened.

Valentina Gensini