



Who is Vittorio Bifulco Troubetzkoy?

I work on pieces meant for interior spaces, such as furniture and objects with limited circulation. I have dedicated my work to the study of shape and I am currently working on projects based on design art. The shapes are molded and transformed into shared objects. For me, design does not only mean innovation, but also the individual incentive to rediscover dormant sensations.

Which elements of the surrounding world attract your attention, and what succeeds in influencing your artistic research?

The two aspects often occur at the same time. I'm attracted by the form, geometric shapes and lines, be they found in nature, urban spaces or individuals. I like seeing the spaces between two buildings, the geometries of shadows from open doors, the contrasts between different perspectives.

What is the idea/project behind your works? Does it rise from the instinct to follow an idea or a necessity? Is there a leitmotiv connecting the themes of your works?

My designs come to life for various reasons: behind all of them, certainly, there is the desire to create something. Sometimes I feel the need to put something down on paper and then to give it the third dimension. Inspiration often comes from what surrounds me: I rarely start with the idea of finding something, which is often already next to me. In many cases my designs are connected to each other by the use of the same materials, which can change in the time as our ideas do.

What is your approach to the material to get to the content and concept of your works?

I would say that the material expresses the content of my works. Material is essential, my designs are there to be experienced, touched, even spoiled. The material needs to express itself by being used.

A for awareness, M for memory, I for individual... what's the significance of these words in your artistic research?

Awareness often comes later, while instinct prevails. Memory, to me, is fundamental: by creating new objects you leave a mark and try to make feelings and dormant relations come to the surface again. The individual has always been a subject of study to me, especially in relation to the form.

In the final realization of an artistic project, how much importance is given to planning and researching, and how much is left unpredictable, instead?

The aim of the single work is the discriminative factor here. In some cases or with special customers, planning is essential. Researching is part of our lives, I would never stop researching, it is an incitement to creation. When you experiment a lot, you have already taken unpredictability into account, as you know that anything could happen. In that way, you learn to understand and respect unpredictability, unexpected events.

If I ask you to draw your attention from what you remember (the content of a certain experience) to how you remember it:

- **Do you remember sensations, above all?**
- **Or does the memory of colors prevail?**
- **Do you remember voices, sounds or silence?**
- **Or the faces of people?**
- **The smell of something, in particular?**
- **Anything else?**

My head is bursting with images, fragments, flashes - I should organize them, but I still haven't found the right app! The majority consists of images where color almost never appears, leaving space to shape, to essence. Silence is very important, it can be really loud and it's the perfect soundtrack to many situations.

Which of the five senses do you use the most when you work?

The sight, indeed, followed closely behind by the touch.

Which of your works would you suggest as the major turning points in your career?

The "scratch" table is really important to me, because it is the synthesis of how I see my reality, sculpted and with many contact points. Another work is "con-essere", developed together with my friend and sociologist Giovanni Peloso: in this work the simplicity of a shape carries out within itself a very important task, that is to say finding again a forgotten relation. The table "identità" has been a great challenge: fascinated by the Möbius strip, I was willing to create an object of strong sharing. Also the piece of furniture "window", whose structure enveloped in bronze makes it seem a monolith.

Which "challenges" do you set yourself as an artist? How do you keep on experimenting?

Luckily, I have a wide range of interests, so I always find new challenges. In this sense, inspiration never lacked.

What do you want your works to tell yourself and anyone who observes them?

I already talk a lot with my designs during all the stages of project and development, to such an extent that when they are done, we enjoy mutual silence. I would appreciate if they inspired the people who observe them.

What are the motivations, impulses, conditioning effects, limits and consequences an artist undergoes today?

Among motivations, I'd say the willing to express and confront oneself. It must be said that being an artist today (even though I feel more like a designer) means holding many different tasks in order to defend oneself and manage to proceed. I am still having a hard time in this.

What can be reached through art?

I would appreciate if people developed a greater awareness ... I see it as a utopian dream.

How useful is the specific context in which an artist exhibits his/her works today? And how can such an exhibition sponsor these contexts?

I believe that, unfortunately, modern society is organized in different parts sealed off from one another, and many of my works tend to highlight this. So, the context in which the exhibition takes place becomes essential, depending on the message you want to convey.

Which projects are you working on at present?

Currently, I'm developing various works of interior design. Concerning the public sphere, we are carrying on open-table discussions with the Municipality of Milan during which, along with Giovanni Pelloso, we are trying to focus on spaces for sharing in the urban fabric. Some projects are centered on the light and the way it can blend with the material. I'm realizing some lamps-sculptures for both interior and exterior.

Give the answer to the question you wanted me to ask you but I didn't...

The artistic journey that brings to the project (be it a piece of design, of art, communication or other) is a satisfying one, you collect experience and you grow up, always. Yes, I definitely consider myself a designer.



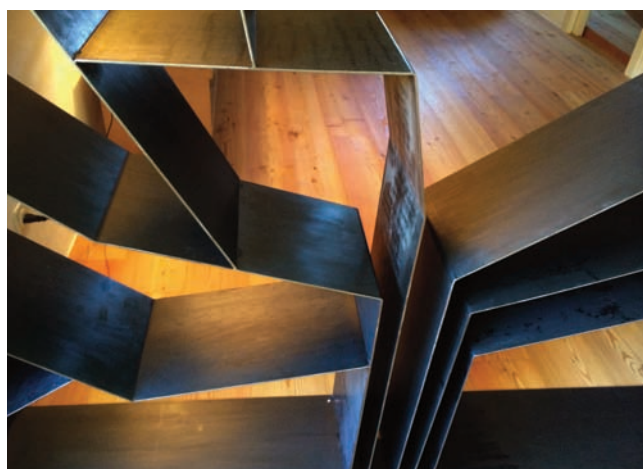
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