

Wood Sculptor



ROBERTO  
SCARFONE





«King Hamlet» (Spectre) 2011



«The coffin» (2015)

# The fascinating allegories by Roberto Scarpone

by Prof. Luciano Caprile

The search for inspiration in the “found object” has old reasons. Leonardo da Vinci found creative suggestions in the inflorescences left on the walls by the dampness, didn't he? And Arcimboldo too built his imaginative characters assembling heterogeneous elements, didn't he? Even in the XXth century Dadaists taught us that everything can be transformed in art if this is decided by the artist: “ Bicycle wheel” and “Fountain” by Marcel Duchamp are a typical example. All depends on the approach, on the choice, on the quality of the intervention that can be simply mental or it can be about the concrete manipulation of the considered element.



«Medusa 2»(2013)

Roberto Scarpone defines himself a “sculptor of nature” because, he says, “my sculptures appear in age-old woods such as archaeological finds”. Scarpone is an artist who has his study between the endless sky and a boundless wood. In fact he collects roots inlaid by the time from which appears an existential trouble reflected in the operator’s and the observer’s soul. Trees seem to mime the instincts of people living in that environment: the deformities of the olive tree reflected in the water from up a cliff represent effectively the soul of Ligurian people living in an arid, barren land between the mountains and the sea, which is sometimes rough and without fish.

So Scarpone finds in nature and in himself emotional shapes that belong to everyone of us. “Cuoreterra”, which he carved in 2009, is much more than a suggestion offered by the troubled structure of a log: in it he intends to find the deep meaning of a reality that men should value on the basis of the soil (humus, pulvis) on which they were born, grow up and pass away.



«Cuoreterra»(2009)

**The soul has already gone out from the split opening towards the sky. In the same way, the mind-blowing “Wing” (Ala), dated 2010, cuts the air upwards and divides itself into fibers that get consumed into this movement.**



«Ala» (Wing) 2010



The Drake (2009)

**“Lost Sea” (Mare Smarrito), dated 2011, portrays a water washed skull calcined by the sun with two side eyes in Picasso’s way. In fact their glance (as in certain works by the Spanish painter) has to follow and surprise the admirer’s glance.**



Lost sea (2011)

“Lucifero” (Lucifer, 2008), on the other hand, reminds the precious essence of a classical Greek or Roman bust in its harmonic shape contaminating the surrounding space.



«Lucifer» (2008)

And we are surprised by “Fiammavela” from the same year, spreading rhythmical frisks and everchanging hints in a metamorphosis that renews ideas and seduces contemplation. In conclusion arboreal nature offers suggestions that the author takes and translates into a respectful gesture of interpretation.



«Fiammavela» (2008)

Lastly “Body” (2009) seems the allegory of a vital body ( a body is the trunk of a tree raising hands and foliage towards the sky). Scarpone’s innovating interpretation really depicts a bursting world where you can reflect and find the most ancient and sacred return to our existence.



«Body» (2009)

It's a way to learn every time to live and understand the higher meaning of life. Even from the point of the artist's view it acquires a value that goes beyond the magical surprise of a striking evoking image.

Prof.Luciano Caprile.



«The battle»(2010)



«Phoenix»(2010)



«Sorrow»(2014)



«Driade 1» (2013)



«Driade 2» (2015)

*«My sculptures are wood barks, roots, remains of  
trees in disintegration found in secular forests.  
I treat them as archaeological "finds " and bring them  
back to life extolling the wounds of time, wounds  
that nature and time deeply engrave on the wood.  
What I do it's to work on the old finds and alter  
their aspect without changing their shape but  
highlighting the twists of the fibres that endlessly twist  
as if seeking sun and life, forever hindered by weather  
"nature" that rages on the plants moulding the  
original shapes and forms.»*

*Roberto Scarpone*



«Dance»(2009)

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