

Audelio Carrara

"[...] For Facchinetti form is the expression of the inalienable human condition of the man in the world as a subject and an object. [...] For Facchinetti the theatrical stage that belongs to Bacon and Giacometti's characters, gives way to a form of art which I would call 'television shot' where 'the live' becomes the ideal medium to express the condition of the man living in the global village. [...] There is a radical change in the way of working of the artist. His return to painting reflects, in fact, the consciousness of his own physicality and results in a series of works that have common characteristics such as: the increase of the pictorial surface, due to obvious gestural reasons, the abandonment of the oil for fast drying colours, the use of a palette limited to only few colours with particular symbolic meanings. The use of a pictorial drawing made of layers and subsequent erasures. The artist increasingly uses the *gesture* as an indelible mark let on the page of history. [...] Reality is never experienced in a single moment, but it needs evolving spaces and times. From this need the various Facchinetti's *series* arise. [...]"

(From *Paolo Facchinetti*, personal exhibition catalogue, Hatria Gallery, Bergamo 1988)

Lino Lazzari

"[...] The vision of his paintings at first view is aggressive and biting. The strokes and the colours intersect one another with a surprising vitality, almost breathtaking for the leaden atmosphere in which they are immersed. [...] We imagine Facchinetti as an artist who enters with "passion" in the depths of human life, emphasizing its worst aspects to achieve a proper and open condemnation of evil [...]."

(From *L'Eco di Bergamo*, December 8th, 1988)

Pietro Mosca

"[...] The artist melts his solitude in the depth of his existence that shatters into bundles of dreams. Imagination turns its attention to materic symbols that emerge from the canvas where the act becomes preponderant and freedom of expression achieves a dynamic and complete status, yet maintaining a balance between the colour fields and graphic incisiveness. [...] In addition to the act we see another very important element in the research of the Nembrese painter: the recovery of varied materials, as a cultural, current attitude. The artist paints on old doors, on rough and materic surfaces, where the formal element is no longer important. It doesn't follow the fine painting but becomes protest and provocation. [...]"

(From *La Nostra Domenica* n.48, December 1988)

Attilio Pizzigoni

"[...] His ethical quality, his focus, the intensity of his research and the everyday quality of his work, give authenticity to Paolo Facchinetti's art and personal life and give strength to his paintings. [...] It's the instinct and the artistic skills that save Facchinetti when the angst seems to become a mere excuse. His expertise, rather than the faith or ideology, save him from the contagion and from the fanaticism of the fools. [...] The work of Paolo Facchinetti moves along the uncertain boundaries that separate the useful from the trivial, the certainty from presumption, the quality from the virtuosity. [...]"

(From *Paolo Facchinetti*, personal exhibition catalogue, Fumagalli Gallery, Bergamo, 1990)

Antonia Finocchiaro

“[...] Paolo Facchinetti’s painting runs on a double track [...]. Not only because it is a moment of linguistic research within the boundaries of a gestural and materic abstraction, but because it is imbued with ethical and existential reflection. [...]”

(From *Bergamo Oggi*, May 4th, 1990)

Lino Lazzari

“[...] His way of painting is not aligned with the currents of the classical figurative, where the image becomes the primary interpreter of itself and draws all the attention on what it is or, rather, on what it represents. Facchinetti tends to express what he feels, the feelings of his soul and his emotions in the face of certain realities [...]. So the image, as commonly understood, is transformed into sign and colour, in spaces that can be extended to infinity, because infinite is the thought and the mind that creates it.

[...] Paolo Facchinetti’s painting, rather than being observed, should be meditated. [...] A painting not easy to read. [...]”

(From *L’Eco di Bergamo*, May 6th 1990)

Viola Giacometti

“[...] Beyond the dualism (formal/informal, figuration/abstraction) that marks an artistic career, what is required in understanding Facchinetti’s paintings, is the complex phenomenology of the pictorial sign in its evolution. [...] There is a feeling that comes from the genuine need to paint, as a result of a deliberately solitary thought. Outside the myth of an art accessible only to the “insiders”.

[...] The strength of his artistic message lies in his attention to an equilibrium between the physical and the incorporeal element, between a stream of thoughts already consigned to the past and another already stretched towards the future, between what no longer exists and what does not exist yet. The pictorial fragment marks a variety of movements and forces which are never exhausted. [...]”

(From *Paolo Facchinetti*, personal exhibition catalogue, CàGromasa Gallery, Albino, (BG), 1998).

Antonia Finocchiaro

“[...] Like an old master of the Bergamo Academy, he belongs to, Paolo Facchinetti is able to develop existential themes and to produce works of technical mastery without moving too far from the place traditionally in charge of the meaning of life: the human face. Of course as a man of his time he often leaves fragmentary signs. He focuses only partially to break dramatically the consolidated unity of his iconographic recognizability. However it is a “productive” and not destructive segmentation. [...] Paolo Facchinetti shows that knowing reality doesn’t mean representing it, but building it, [...] Facchinetti ties strands of research left hanging for decades, but never culturally outdated. The works that result there from allude to a sort of existentialist substrate, typically Bergamo and Lombardy (see “Anima Persa / Lost Soul”, a work that would have pleased Giovanni Testori or “Studio per Testa / Head Study”, 2000, which seems to show the Varlin’s essential expressionism), from which the author ideologically redeems himself with wide-ranging emotional products such as the oil series “Sguardi / Glimpses”, pure authentic emotions. [...]”

(From *Paolo Facchinetti*, personal exhibition catalogue, Palazzo Loup, Loiano (BO), 2003)

Viola Giacometti

Sara Mazzocchi

"[...] For years now, Paolo Facchinetti has chosen to work on wood, because the great strength of this support allows him to "fight" with the painting, to express his physical energy and transfer it onto the work without the fear of tearing, inherent to painting on canvas. [...] Oil, then scratched with sandpaper, allows to develop a technique able to visually return the speed of execution and the immediacy of the gestures, but also the construction of some fine details. The layers of material are first juxtaposed and then gradually subtracted, to the extent that, in this series of portraits, one seems to be able to read the attempt to find the inner truth of a face hidden under the painted surface. [...] The choice of colours is focused on whites, greys and blacks. Then purple is added to show the most marked traits, the faces bruised, almost swollen; [...] the image of the author must be sought through the eyes of Rembrandt and in the mirror in which he studies his own face and chooses the best expression to present himself to others.

In this homage to the Dutch painter there is a twofold purpose: a presentation in which the author "stages" in the role of a protagonist of modern thought and art like Rembrandt.

An act due to one of the greatest figures in the history of painting. A deep and intimate celebration, made of projections, games of reference and why not? insolent overlap.

[...] In this 'extended' family photo album, different readings mix together: the generational issue, the dimension of the family, the family ties and the more literary, philosophical and spiritual ones, the faces of those who, as the author says, "have left an indelible mark in history and the ones who will leave it only on me".

(From *Paolo Facchinetti, Auto Biografie*, personal exhibition catalogue, Collegio Raffaello, Urbino 2006)

Vitaliano Angelini

"[...] His work shows an anxiety that leads him from the beginning to a continuous research and testing of multiple languages, from painting to photography and drawing. Trying, with them, to find a way of expression of the inner urgencies that agitate him. [...] So painting, art, as a place of contradictions, of damnation and salvation. This seems to be, in short, the sense of the artistic work of Paolo Facchinetti. [...] Facchinetti translates in the form not so much the subject or a specific figure, but the dimension of his experience and knowledge, his inner feelings. [...] This trip into the imaginative universe of the painter from Bergamo, must be made on a double track, because he relies on different instruments and various language solutions. The first one which leads us to reflect on the ways and styles, cultural references, I mean, that seem to go through his pictorial history, and the second one who leads to the identification of a higher sensitivity, linked to the search for an inner vibration that emerges beyond the contingencies of reference."

(From *Paolo Facchinetti*, personal exhibition folder, Bienno (BS), Public Library 2006)

Sara Mazzocchi

"[...] In the drawings the features of the faces crumble, the forms expand and deform, they seem almost floating, waiting to take on a new look, because the dimension of the relationship changes the perception of the other one, until it becomes a part of us. [...] Painting is a way to uncover details that make each single face a "miracle" and it becomes metaphor of an inner process that each of us experiences in everyday life. [...]"

(From *Paolo Facchinetti*, personal exhibition catalogue, Florilegio Gallery, Leno (BS), 2006)

Carolina Lio

"[...] The use of stamps to create the image gives a feeling of inaccuracy. A set of distinct and separate signs that recompose an image almost by accident. But at the same time, being the stamp a mean of officialization, it becomes a way to consecrate the represented element. In the specific case, the person, inside his own art and life."

(From *Cristalli di Rocca*, collective exhibition catalogue, Rocca Grimalda (AL), 2008)

Jacopo Finazzi

"[...] Perhaps it really would be better to tell you how he builds the frames by himself or how he switches from a perfect figurative synthesis, in representing the human body, to a more blurred vision of Nembro's landscapes, where oil painting breaks between earth and sky, associating it to the hard work in the field, like it was sometimes ago. Not the one we know today, done on tractors with the radio, but the work that compared the farmer to a Carthusian. So, Paolo is a Carthusian. [...]"

(From an unpublished article written for the collective "Odissee" at the Spazio Fabbrica, Chiuduno (BG), 2009)

Anna Facchinetti

"The strokes are representatives of a bipolar art that, we can say, has its roots in Gerard Richter's fast and suddenly frozen shots. Richter is an artist so dear to Paolo Facchinetti because he is one of the pillars of his artistic growth and of his personal taste. [...] Research as the constant memento of being an artist that can't be pleased with the static image in front of him. This is a path characterized by strong peculiarities that differentiate his style, making it so personal. [...] He gives space to the mono-chromatic background, he gives voice to the "emptiness" of forms and figures. Figures in negative, defined by absence rather than presence. [...] With stamps you have the full blast of the image. From an epicenter, like a turmoil, explosion expands toward the viewer, hugging and involving him. [...]"

(From *stARTup 2010*, collective exhibition folder, Sala Birolli Renato, Verona, 2010)

Guido Folco

"[...] Facchinetti's art breathes the renewal of '900 avant-garde, from Rothko to Richter, and places man at the center of his disintegrating and symbolic vision. Metaphor of the lost and dramatically denied identity."

(From *Contemporary Italian Art*, collective exhibition catalogue, Istituto Italiano di Cultura, Copenhagen 2011)

Anna Facchinetti

"[...] The fragments, the fast trails, the textures, the foamy ripples, crystallized in an eternal and impalpable light, are made visible by the colour treated in all of its physical properties: from the very dense, but homogeneous, to very diluted colour. This is not about decorative art, this is about a research. Each stroke is designed and balanced to be in the best place: its own place. [...] Facchinetti conceives these works as requiring a 360° reading. The ones made on an aluminum surface are empirical and, at the same time, non-existent constructions. They are constructive arguments that can be approached from each of the four sides. They work in any position we put them. One can read a harmony in the evanescent forms and in the heavily opaque colours of these works."

(From *Paolo Facchinetti*, personal exhibition folder, Enoteca Zanini, Bergamo, 2011)