

tornabuoniArte

CARLO REA

June 9 – July 22, 2017

Florence, Lungarno Benvenuto Cellini 3

Opening Friday June 9, at 6 pm

Press Release

On Friday June 9, 2017, at 6 pm, Tornabuoni Arte Contemporary Art moves from from via Maggio 58r to the 1st floor of Lungarno Benvenuto Cellini 3, opening with the solo exhibition on Carlo Rea curated by Bruno Corà.

The artistic path of Carlo Rea has been quite a unique one. Back in the 1980s his musical experiences and interests progressively move towards the visual arts. Rea is a cultured and refined artist who has always paid much attention on the philosophical and ideological aspect of art.

For this exhibition, he has selected a number of artworks – paintings and sculptures – that range from 2012 to our days. On his monochromatic canvases, Rea focuses on the flowing of time, conceived as the movement in space. “In my opinion, the condition of constant *impermanence* of things surrounding us” - says the artist “the instability of our point of view or of our fragile objective condition, reflects the essence of my Art (...). The bound between what belongs to us is just as unstable as the changes provoked by the fluctuation of time, or better said, of what is left of the perception of fluctuation.” Rea searches for the understanding of time in which neither the temporal nor the physical distances exist, in fact, they all exist in one single instant and in one single place, despite the flowing of the matter. It is thanks to music that Rea understands the importance of time, and this constantly and profoundly impregnates his works, both from the point of view of the meaning and of form and chromaticism. The rhythms and the pauses of his works belong to the musical sphere. In this exhibition Rea has included his most recent series of *Spore*, which were executed with a technique that put together gypsum, cellulose and a mixture of plaster and tempera. Monochromes that vibrate thanks to a light relief given by the surfacing of small petals which fill up the canvas creating a sort of *horror vacui*.

Carlo Rea was born in Rome in 1962 to Ermanno Rea, an Italian journalist and writer. At a very young age, Rea starts playing the violin at the Conservatorio Giuseppe Verdi, in Milan; he then moves to Naples, where he attends the Naples Conservatory of Music in the complex of San Pietro a Majella. During this period, he also begins playing the viola at the Conservatorio di Santa Cecilia in Rome, where he receives a diploma. There he meets artists and musicians of the time, playing the music of exponents such as Luciano Berio, Salvatore Sciarrino, Franco Donatoni, Fausto Romitelli, with whom he builds a strong friendship. In 1986, Romitelli dedicates to Rea “Ganimede” for solo viola, recorded afterwards, in 1988, by Rea for the label

EDI PAN.

At the beginning of the 1980s, Rea starts getting more and more involved with the Roman artistic and cultural environment, especially with the abstract art. During this period he carries out his first “visual scores” on paper, which are drawings based on music notations that turns into a pictorial form that can only be observed. From this moment onward, music and painting are joined together into one language aimed at reaching a perceptible vision of the flowing of time. After playing as a violist for important international musical directors at the Orchestra dell'Accademia Nazionale di Santa Cecilia, Rea decides to quit with music and leave Rome, in order to entirely dedicate himself to the visual arts. In 1991 he moves to Paris and organizes his first solo exhibition, which was held at the Galerie Berhelt Aittouares in Reu de Seine the following year. This exhibition sets Rea's official commitment to the art world. In 1994, the French magazine MUSEEART reviews the exhibitions “Voyage d'hiver” and “Omaggio a Montale”, the latter was held at the Italian Cultural Institute in Paris, and gave the opportunity to better understand the strong bond between music and painting in his artworks.

Rea's creative journey passes also through the use of extra-pictorial materials that have an intrinsic plastic value: wood, jute, asphalt, tiles, ceramics, etc. Through these materials Rea searches for vibrations, sounds and breath. His numerous artistic experiences are consumed by a kind of voracity typical of someone who is obstinately searching within himself for a stylistic identity, without getting distracting by any kind of flattery.

At the end of the 1990s, he moves back to Italy, and thanks to the collaboration with his wife, the architect Kathryn J. Burge he starts studying the relationship among music, art, and medicine. In fact, he manages to organize, in 2001 and 2002 a cultural initiative, at the Crossover Festival, celebrating this very relationship. After this experience a long new period of deep reflection started off, during which he undertook a solitary and quiet pictorial research on white. He goes back composing minimalist music, which he eventually uses as the soundtracks for the videos he conceives and produces. Once all these experiences have sedimented, Rea's artworks “superfici impermanenti” (Impermanent surfaces), become extremely rarified and filtered, almost overcoming the visual permanence, that also represents a reflection on the condition of impermanence of the soul. Rea's close friendship with Enrico Castellani encouraged him to continue following the path he was already undertaking.

In occasion of the exhibition there will be a catalogue available with a text written by Bruno Corà. The exhibition will be open until July 22.

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Opening hours: Monday through Friday (9.00 am - 1.00 pm/15.30-19.30) Saturday (11.00 am – 7.00 pm) Free Entrance

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