

tornabuoniArt
PARIS

GIUSEPPE CHIARI

Exhibition from July 10th until September 30th 2015

Preview on July 9th from 6:00 p.m. until 8:00 p.m.

From July 10th until September 30th 2015, Tornabuoni Art presents for the first time in its Parisian space, the work of Action Music pioneer Giuseppe Chiari (Florence, 1926-2007), one of the main Italian members of the neo-Dada artistic movement Fluxus.

With forty works chosen between the 1960s and 1990s, the exhibition outlines the career of Giuseppe Chiari, who was known among the contemporary avant-garde, for his musical performances in which he deviates instruments from their original function and re-appropriates himself objects normally linked to day-to-day life. Influenced by Bruitism and Futurist theatre, he developed a musical language no longer limited to the scales and sounds emitted by musical instruments, but that integrates all the noises of everyday life: « a single sound is music », writes Chiari (*Fantamusologia*, 1998).

In his work, the artist puts into question the fragmentation of the arts, which he judges artificial and contradictory. The sheet music exhibited at the Tornabuoni Art gallery is witness to an interpretative action of music. It offers a spontaneous, intuitive, multi-sensorial, or even synesthetic interpretation of the music it describes, gesturally activated through sight rather than hearing. Chiari thus rids himself of traditional media for musical expression, proving that gouache can convey it as well as a piano.

In line with Fluxus poetics, Chiari produces collages and experiments, all the while engaging with day-to-day life and current events. Alongside phrases like humorous haikus, the exhibited works illustrate Fluxus' anti-definition of art: neither as artifice, because they use sub- or un-conscious human interactions; nor as non-functional leisure, because they work with science and communication; nor as culture, because they include gags, games and wordplay.

Tornabuoni Art thus presents the work of a composer, philosopher and conceptual artist exploring and working beyond the boundaries of art.



Mormoi della foresta in blu, 1988
Gouache on sheet music on wood, cm 150 x 108 / in 59 x 42.5
Courtesy Tornabuoni Art

About the artist

Born in Florence in 1926, Giuseppe Chiari studied piano and composing at the Florence University, while undertaking a degree in mathematical engineering. He opened a Jazz club in 1947 and turned early on to the artistic sphere, producing multi-media works around music, language and image, which he sees as indissociable and necessary to each other. Artist, philosopher and composer, he is considered the primary Italian representative of what he calls « Action Music », music elaborated on the basis of a complex execution to which respond traditional instruments, as well as random sounds (from nature and the environment, water, stone, etc.).

In 1961 he founded the « Vita Musicale Contemporanea » (contemporary musical life) association with Pietro Grossi, where he met Sylvano Bussotti and Heinz Klaus Metzger, who introduced him to the international avant-garde. With Bussotti, Chiari organized the international traveling exhibition « Musica e Segno », which reached Europe and the United States. At this time, Chiari did an act of « artistic declaration » (Migliorati, 2012), which foregrounded the direction of his artistic research by laying a pair of scissors on his piano keyboard at the end of a concert.

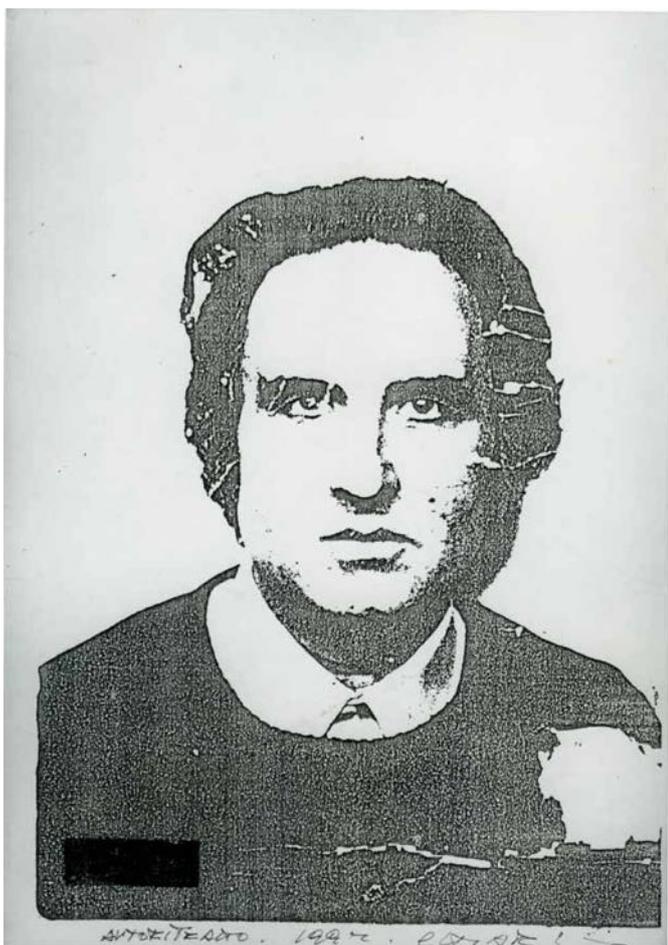
Chiari then became a member of the Gruppo 70 in Florence that was formed in 1962 and that proposed a new form of expression under the name of « poesia visiva » (visual poetry), based on interdisciplinarity and the « potentialisation of artistic language through the synergy of different codes of expression in order to attain the same

immediacy and efficiency of communication as speech and modern publicity » (Torselli, 2007). He explored this concept in his work within the Fluxus movement, which he joined in 1962, thus integrating a group of international artists that aimed at breaking the traditional barriers between different forms of artistic expression in order to question the very definition of art.

In 1972, Chiari took part in the Venice Biennale for the first time – he participated again in 1976 and 1978 – and in Dokumenta in Kassel, while continuing to perform around the world, in Bremen, Berlin, Vienna, Graz, Cologne, Düsseldorf, Geneva, Montreal, New York and Philadelphia. However, in his autobiography (*Autoritratto*, 2008), Chiari chose to evoke his improvisation of *Cento elementi liberi* at the Museo Pecci in Prato in 1990, rather than his prestigious exhibitions.

Giuseppe Chiari exhibited in museums around the world – Kunstmuseum Luzern, Luzern, 1973; Centre d'Art Contemporain, Geneva, 1979; Museum of Contemporary Art, Chicago, 1993; Museum of Modern Art, San Francisco, 1994 and Palazzo Fabroni, Pistoia, 2000 and 2004 – and his works can be found in important museum collections around the world, including the Musée Cantonal d'Art de Lugano, and the MoMA in New York.

He died in Florence in 2007.



Autoritratto, 1992

Photocopy on paper on canvas, cm 43 x 30 / in 19.9 x 11.8

Courtesy Tornabuoni Art

PHOTOS AVAILABLE FOR PRESS



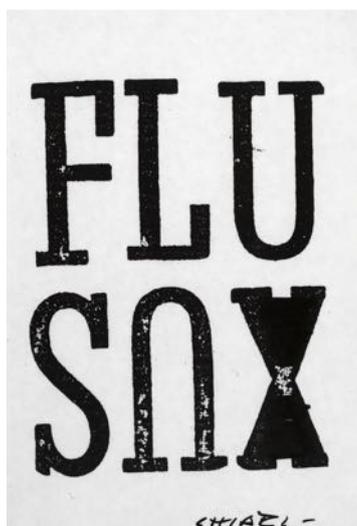
Mormorii della foresta in blu, 1988
Gouache on sheet music on wood
cm 150 x 108 / in 59 x 42.5
Courtesy Tornabuoni Art



Colori, 1974
Mixed media on staff paper on canvas
cm 132 x 115.5 / in 52 x 45.5
Courtesy Tornabuoni Art



Autoritratto, 1992
Photocopy on paper on canvas
cm 43 x 30 / in 19.9 x 11.8
Courtesy Tornabuoni Art



Fluxus, 1990
Mixed media on paper on canvas
cm 42 x 30 / in 16.5 x 11.8
Courtesy Tornabuoni Art



Collage 8 carte, 1981
Collage on canvas
cm 70 x 100 / in 27.6 x 39.4
Courtesy Tornabuoni Art



Opera importante, 1990
Ink on paper
cm 30 x 42 / in 11.8 x 16.5
Courtesy Tornabuoni Art

ABOUT TORNABUONI ART



View of the Tornabuoni Art gallery in Paris, « Alberto Biasi » exhibition, 2015 / Courtesy Tornabuoni Art

Tornabuoni Arte was founded in Florence in 1981 by Roberto Casamonti and is specialized in Italian art of the second half of the 20th Century. It established exhibition spaces in Milan in 1995, Portofino in 2001, Forte Dei Marmi in 2004 and on October 1st, 2009 in Paris, 16 avenue Matignon in the 8th *arrondissement*.

Tornabuoni Art in Paris presents the work of Fontana, Castellani, Manzoni, Dorazio, Bonalumi, Dadamaino and Boetti together with the major protagonists of the Italian Novecento such as De Chirico, Morandi, Balla, Severeni and Sironi. The gallery also proposes works of essential artists of the 20th Century such as Picasso, Mirò, Kandinsky, Hartung, Poliakoff, Dubuffet, Lam, Matta, Christo, Wesselmann, Warhol and Basquiat.

Since inaugurating its Parisian space in 2009 with an exhibition dedicated to Lucio Fontana, Tornabuoni Art has organized numerous monographic exhibitions, always in close consultation with the artists or the foundations that represent them.

The gallery has shown the works of Alighiero Boetti (2010), Arnaldo Pomodoro (2011), Enrico Castellani (2011), Mimmo Rotella (2012), Giuseppe Capogrossi (2013), Dadamaino (2013), the exceptional exhibition « Lucio Fontana, rediscovery of a masterpiece » in parallel with the retrospective at the Musée d'Art Moderne de la Ville de Paris and more recently the first retrospective in France of Turi Simeti (2014) and a retrospective of Alberto Biasi (2015).

Besides these solo shows, the gallery also presents group shows such as « The Monochrome Under Pressure » (2012), « Bianco Italia » (2013), « Between Sign and Writing: a path through Italian art » (2014) or « Ceci n'est pas une idée » (2015) brought together by different curators who are given carte blanche, each show offering a unique approach to the gallery's collection. The gallery has added a touch of contemporary art to the family tradition and love for Italian art in particular with the artist Francesca Pasquali.

The gallery wishes to offer a new visibility to the artists it represents with its soon to be opened exhibition space on 46 Albemarle Street, in the area of Mayfair, London, an important meeting point for the European and American art market.

Many museums have come to the gallery for expertise and guidance and with its experience and thorough knowledge of the work of the artists it represents, the gallery has established itself as advisor for both private and public collections.

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