

RAE MARTINI

BIO



Rae Martini was born in 1976 in Milan where he lives and works.

Struck at the age of 12 by the early forms of contamination that had reached Italy of the phenomenon of New York Writing, Rae started to make his first sketches on paper followed by the earliest Tags on the streets, emulating the culture and stylistic approach of forerunners such as Phase 2, Kase 2, Dondi White, A-one, Futura 2000, Rammelzee.

It marked the beginning of a lifetime mission and passion for the wildstyle, the study and development of the structure of the letter and, therefore, of writing, where the illegal painting within the context of street writing culture was viewed as a positive creative challenge with other writers.

His street bombing activity lasted 12 years, from 1990 to 2002, without interruptions and on every surface.

Street painting is currently a continuing activity.

In under a decade, his styles have influenced Italian writing as a whole, making him one of its acknowledged forerunners.

He is probably the youngest among Italian writing culture pioneers, mastering, thanks to unswerving dedication and commitment, the multi-stylistic approach of advanced lettering by the mid-Nineties, an achievement that earned him international recognition.

Some of the best-known leaders of the culture take Rae aboard as the Italian member of the historical New York crews: "The Nasty Boys" of Terrible T-Kid 170; "The Deadly Type" of A-one and Noc 167; "Crazy Inside Artists" of Dondi and Duro; and "The Odd Partners" of James Top and Duro.

Writing is the single most important factor allowing Rae to discover his life vocation for art.

He developed, from 1992, his own artistic sensibility and conscience by painting studies of the letter also on canvas, marking the start of his career as a painter not unlike what had happened in the Eighties when other writers were admitted in the circuit of art galleries such as Fashion Moda and Fun Gallery in New York's East Village.

Rae held one-man and collective exhibitions both at home and abroad.

Over the years, his canvas painting moved away from the wildstyle, tracing a development path that becomes clear in specific painting periods.

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CONCEPT. PAINTING. From Wildstyle to Ghetto Landscapes..

In Francesca Alinovi's words, the Wildstyle pushed to the limit may be summarised as: "the formulation of a generative-transformational theory of lettering that forces us to reconsider our visual relationship, as well as that relating to our perception and convenience, with the most familiar and utilised among our means of communication". Curiosity is the principal driving force behind the period in which Rae drew closer, starting 2003, to J. Pollock's action-painting and to F. Kline's abstract expressionism, a period where his painting comes alive with energy and movement made visible, with instants captured and placed on the canvas and with that extra something arising from his street art frequentations.

The painting period of 2006, exquisitely informal, was a further development of the previous one.

The technique is less impulsive and gestural, more pondered, and produced a profound language that came closer to that of Barrile and Burri and allowed for the multiplication of his emotional and conceptual messages. Features of this period are works in enamel with bituminous inserts representing surfaces that are essential, almost monochrome. The painting is concentrated on materials and on the study of the chemical reactions that exist between them so as to be able to control and exploit them in pictorial terms.

2007 marked a new period, called "Street elegant".

Technically speaking, the works are Combine paintings, achieved through innumerable strata of different paper materials combined with paint works, assembled and functionally blended through combustion. The tridimensionality of matter thus produced allowed the work to be defined as "pictorial sculptures".

Combustion soon became a fully-fledged creative tool, playing a key role in the production of a work.

Conceptually speaking, Martini merged in this period his twenty-year experience as expressed in the previous periods.

Present in his current works are on the one hand flashbacks relating to street writing, the phase that saw Rae begin and develop as an artist, and on the other hints of action and material painting of the successive periods.

That which the artists wishes to communicate and paint are his street emotions, that which he has seen and felt, and his mood as a writer that has allowed him to live in a truly unique and passionate way.

It was against this backdrop that the Ghetto Landscapes came into being.

It is Rae's intention to put on canvas the most neglected parts of the city, to paint the night time emotions of life on the streets, inside subway tunnels full of grime and dirt, risk, electricity, silence, darkness and adrenalin. In train depots, where you had to take risks to paint the Burners.

His paintings include suburbia at its most neglected, with its forlorn buildings and advertising billboards where messages are yelled to human beings, and they include Tags, Throw Ups, asphalt, blinking traffic lights, police cars and deserted streets at dawn.

Dominating is the grime of the city man has built around himself. Isn't the city, modern man's home?

Rae fixes all this in his works, almost as instant snapshots of unusual urban, architectural, social and emotional objects.

Thanks to these messages, spectators have the opportunity to live the sensations and moments of street life or the illegal artistic mission that only a writer can tell: and it is for this reason that he relies on art, for words would not be as effective.

"Inflammability" is one of the key concepts of Rae Martini's present-day painting. All that is extreme is absorbing, dynamic, risky: like observing a bursting flame that devours matter and enters an underground deposit through a manhole as it targets the subway train that whizzes past bearing the signs you have painted the night before.

The outcome is a surface at times coarse and well-lived and at times clean and smooth.

Though expressly marked, consumed, the work survives and maintains its force and vigour, its geometry, character and structure for the very fact that it was bred on the street and is for this reason cunning, resistant, charismatic and absolutely real.

The Ghetto Landscapes draw their allure from their being savagely street bound: like an old stolen automobile, burned and abandoned on the roadside of a distant suburb since many months, they merge with the urban landscape becoming part of it thanks to the signs of the time they carry.

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PAINTINGS



RAE MARTINI

RESUME

Exhibitions:

2001

Centro espositivo Quark Hotel, Airbrush show, collective exhibition, Milan.

2002

Centro espositivo Quark Hotel, Airbrush show, collective exhibition, Milan.

2004

Libreria Hoepli , exhibition space "Secondopiano", Il percorso, one-man exhibition, Milan.

Binario 21 Stazione Centrale, Now Underground, collective exhibition, Milan.

2005

WesterGasfabriek, X05, collective exhibition, Amsterdam.

Maharishi London, Grand View Hong Kong, Logos Gallery Tokyo, Mr. Shoe, worldwide itinerant collective exhibition.

Stussy Store, "Untitled" Milan.

Studio Ready Made, Pre writing, post script, collective exhibition, Milan.

Spazio P4, Urban Edge Show, collective exhibition/live performance, Milan.

Fiera Moda Donna, Moet à la Mode, collective exhibition, Milan

Spazio P4, The city, one-man exhibition, Milan.

Galleria Franco Cusati Arte, 48 segnalibri, collective exhibition, San Giorgio a Cremano, Naples.

Teatro Smeraldo, Urban arte, collective exhibition, Milan.

2006

Triennale BVS, MINAMEIS, Milan.

Galleria Care Of, Six Feet Under, Talk to the city, collective exhibition, Milan.

Galleria Antonio Battaglia, Paintings 2006, one-man exhibition, Milan.

Henxs Shop Gallery, Mikosa project, collective exhibition, Amsterdam.

Isola, Street's miseducation, collective exhibition, Milan

2007

Il Treno dell'Arte 2007 – Da Tiziano a Nespolo alla Street Art: 500 anni di Arte Italiana, curated by Antonio Maria Pivetta, itinerant collective exhibition, Italy.

Nhow, Decontamination, collective exhibition curated by Vanina Schenone, Milan.

Fiera di Parma, Arte Parma (Galleria Torcular).

Fiera del Levante, Expo Arte, (Galleria Torcular), Bari.

PAC Padiglione d'Arte Contemporanea, Street art Sweet art, collective exhibition, Milan.

Galleria Avantgarden , Pho, Rae Martini, Termine, collective exhibition, Milan

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RESUME

Collaborations:

2001/2005

Medusa Film, 20th Century Fox, Cristaldi Film, Filmauro, Citroen. Compositing video artist and Art Director per different types of projects.

2004

Rae joined the Rebel Ink collective with Marco Klefisch and Luca "Bean One" Barcelona, producing the world's first ever artistic live performance focusing on the study and practice of the freestyle fusion involving live Calligraphy, Writing and Illustration on large-sized canvases. A performance repeated many times across the country, generating wide international interest.

2005

Cherry Stone, artistic direction of the entire graphic project and of the coordinated image accompanying the record release.

"Nonsolomoda" – Mediaset. Head Title of the TV show.

Fiera Moda Donna, Moet & Chandon – "Moet à la Mode". Collective exhibition at Moet VIP Lounge, Milan.

Nike - Mr. Shoe, customization of the sculpture-character created by the designer Michael Lau, which involved prominent artists and international brandnames: Rae Martini, Gucci, Luis Vuitton, Levi's, Kodak, Bape, Lacoste, Tiffany & Co. Rolex. The work was exhibited at the Maharishi London, the Grand View Hong Kong, the Logos Gallery Tokyo, and published in one of the two books documenting the collection.

Smau - Live Painting, 20 years of Microsoft in Italy.

Fitzcarraldo - Live Painting at the press conference/event that officially launched in Italy Microsoft X Box 360, Milan. Microsoft Xbox e X Box 360. Single, custom, pieces on the console by a selection of 15 world-renowned artists, among whom Rae Martini (I), Paul Smith (UK), Maurer Architects (NL), Ichiban (JP), André (FR). The consoles were successively featured in an exhibition held at Amsterdam's highly suggestive Wertegasfabriek.

2006

Became We Activist at WESC, the Swedish clothing brand.

2007

IED, Puma Creators: Puma and Scuola di arti Visive Istituto Europeo di Design, entrusted Rae the creative leadership and a teaching role at the Workshop and the selection of participants: the aim of the course is to enhance urban creativity by marshalling it within city structures and to conceive artistic urban upgrading proposals and to implement them in spaces specifically designated by the city administrations of Milan, Rome and Brescia with a view to improving aesthetical impact.

Puma - Spazio 30: "Create": Press Expo, Milan.

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PRESS&BOOKS

Publications:

- Tribe magazine, international, 1998
- Catalogue Airbrush show 2000
- Graff Zoo, international, 2003
- Vogue, Italia, 2004
- Warp Magazine, Japan, 2004
- Catalogue Now Underground 2004
- Groove, Italy, 2005
- Freestyler, Italy, 2005
- Selezione, monthly, Italy, 2006
- Mikosa, The Netherlands, 2006
- Superfly, international, 2006
- Rugged, international, 2006
- Catalogue Mi Name is, Triennale BVS/Ready Made, Italy, 2006.
- Catalogue Street's Miseducation, Italy, 2006
- Catalogue Street Virus, Ready Made, Italy, 2006
- Panorama Economy, fortnightly, Italy, 2007
- Capital, monthly, Italy, 2007
- Arte In, international fortnightly, 2007
- Exibart on Paper, Italy, 2007
- Catalogue Il Treno dell'Arte, Italy, 2007
- Catalogue Street Art, Torcular, texts by V. Sgarbi and L. Minelli, Italy, 2007
- Catalogue Street art Sweet art, Skira, Italy, 2007

Videos:

- "5 sides of a coin", Australia 2003
- "Nero inferno", Italy, 2003

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CONTACT

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