

Luca Ceccherini
Il coltello nel noce

Opening: Saturday 04 October 2025, from 11.00 am to 7.00 pm
Until: 29 November 2025

Exhibition venue: Casa Di Marino - Via Monte di Dio, 9, 80132 - Naples
Opening hours: Monday - Saturday 11.00 am - 1.00 pm / 3.00 pm – 7.00 pm

Excerpt from: Ella Noyes, *La "valle chiusa". L'alto e il basso Casentino (1905) Il Castello di Porciano - Stia, Papiano e Gavisseri - Pratovecchio, Poppiana e Romena - Bibbiena e la mappa del Casentino - Ortignano, Raggiolo, Rassina e Carda*, in AA. VV. *Viaggio in Casentino. Una valle nello specchio della cultura europea e americana. 1791-1912, 1993*, edited by Attilio Brilli, published by Banca Popolare dell'Etruria e del Lazio, Arezzo.

But there is a place not far from here that is much more remote than Raggiolo. If someone wished to suddenly immerse themselves in an atmosphere that makes the Middle Ages feel modern, they should pay a visit to Carda. It can be reached from Raggiolo by a two-hour ascent along the ridge of Pratomagno; although to truly grasp the essence of the place, one should approach it from a much longer route, from Rassina, the town you come across after Bibbiena when heading toward Arezzo. Rassina has something of an urban feel, and though it once had its own castle that took part in various medieval exploits, today it has become modern and somewhat unremarkable. Its true beauty lies in the river, not the frothing torrent of the upper Casentino anymore, but a wide, full stream flowing through green pastures. On the surrounding hills lie the remains of many ancient castles, not without historical resonance. There is Chitignano, perched on a hill to the east, once home to the Ubertyni family. It has a picturesque ruined manor, where a few beautiful rooms remain, offering interesting traces of the ancient barons.

To reach Carda, one must cross the river and take the road heading west, climbing the Soliggin valley, first passing through Socana, one of the most picturesque villages in the Casentino, where the exterior of the ancient parish church with its cylindrical bell tower is a fine example of primitive Romanesque architecture. A few miles farther lies Castel Focognano, once a fortified place of strategic importance. Under the Giannellini, local lords, it withstood a siege lasting six months, in the year 1322, by Bishop Guido Tarlati, who ultimately conquered it through the betrayal of a priest and razed it to the ground.

The path to Carda turns left before reaching Castel Focognano and continues climbing ever higher. Leaving behind cultivated lands, it ascends through an endless chestnut forest and then through rocky terrain marked by streams, until it opens up into a true moorland scattered with boulders atop the hill. Continuing along a sort of natural bridge between two rocky outcrops, you suddenly find yourself on the edge of a long, solitary valley, nestled in the heart of the mountains. The majestic cliffs that hide it from the outside world are covered with chestnut woods from top to bottom, where, well enclosed, a mountain stream flows. In this wilderness, where you might expect to find only hunters or lost travelers, a lovely village appears in the distance at the far upper end of the valley, nestled at the foot of a towering mountain wall, like a pale queen seated on her throne, reigning in the solitude of the dark hills. One feels as if they've stumbled into the enchanted lands of "once upon a time." If there were villages in Arcadia, they must have looked, from afar, like Carda.

LUCA CECCHERINI
1993, Arezzo, IT

Luca Ceccherini's pictorial research draws on images and visual references rooted in art history, from the earliest landscape painting to medieval miniatures and symbolism. These subjects enter into direct dialogue with personal imagery and memories, shaping scenarios that echo both everyday stories and episodes from the rural folklore of the countryside.

In the process of painting, figuration gradually sheds some of its most explicit traits, merging with the material substance of the medium. Natural elements and their forms both conceal and reveal the image, becoming an integral part of it. The artwork itself becomes a vessel for new possibilities, where intuition and discovery invite the viewer to take the necessary time to absorb the initial image, before venturing into the layered meanings it contains.

Luca Ceccherini lives and works in Turin. He studied painting at the Academy of Fine Arts in Florence and the Academy of Fine Arts in Venice. His solo and group exhibitions include both national and international presentations, among which: XXL, FertileFertileFertile, Brescia, IT; Giornata al fiume, Ops!, San Giovanni Valdarno, IT (2025); Against Interpretation, Plain Gallery, Milan, IT; Shadows of Memory, Hew Hood Gallery, London, UK; Haunted Garden, The Artist Room, London, UK (2024); Soldi e paura, Spazio Mensa, Rome, IT; Through the fruits of Eden, Boscolo Hotel, Lyon, FR; L'ora del lupo, Sotofondostudio, Arezzo, IT; L'erba sulla polvere, Ma Project, Perugia, IT (2023); Afterwork#2, Société Interludio, Turin, IT; Ore d'Oro, Biblioteca Reale, Turin (2022); 6 Pittori, Casa Casorati, Turin (2021).

He has been selected to take part in several residency programs, including: Palazzo Monti, Brescia, IT (2024); C.F – Contemporary Fire, Cerreto Guidi, Florence, IT (2022).