

Sidival Fila

Portfolio

Born in 1962 in the state of Parana (BR).

Lives and works in Rome (IT)

Summary

BIOGRAPHY	p. <u>3 - 5</u>
EXHIBITIONS	p. <u>7 - 37</u>
WORKS	p. <u>38 - 62</u>
PUBLICATIONS	p. <u>63 - 66</u>
INQUIRIES	p. <u>67</u>



Sidival Fila was born in 1962 in the southern state of Paraná, Brazil, a region known for its famous Iguazu Falls and as being one of the first lands intensively deforested for coffee and soybean cultures. After traveling to study art in Europe, Fila moved to Rome at the age of 25 and interrupted his artistic career for 18 years so as to devote himself to a spiritual life. He joined the Order of Friars Minor of St. Francis of Assisi, for whom he served as a chaplain for a long time in hospitals and prisons throughout Italy. He finally returned to his artistic practice in 2006, when he established his studio in the Franciscan monastery of San Bonaventura al Palatino, where he now serves as minister general.

Multiplying important exhibitions in Italy with a first solo show at the **Museo Bilotti of the Villa Borghese in Rome** (2015), Sidival Fila soon became quite famous in Europe. In 2016, French curator **Dominique Païni** organized an exhibition around Sidival Fila for the **Centre national d'art contemporain du Fresnoy** (France), contextualizing his work with Dan Flavin, Sol Lewitt, François Morellet, Sheila Hicks, etc. In 2018, the **Palazzo Ducale di Sassuolo** provided him with a solo exhibition, bringing his work into dialogue with the **monochrome collection of Panza di Biumo** (2018). In the same year, the critic and art historian **Elisa Coletta** published his first monograph (Silvana Editoriale). In 2019 he produced a large polyptych, **Golgotha**, for the **58th Venice Biennale**. He also exhibited at **Palazzo Merulana** in Rome and at **ArtBasel Miami** where he benefitted from a solo show with the gallery.

Recently, Sidival Fila had a significant solo show at the **Vatican Library from April 28th to July 14th, 2023**.

Several art critics, writers or movie makers have studied his work, amongst others **Bruno Racine**, **Alain Fleischer**, **Daniel Dobbels** or **Dominique Païni**. This latter positions Fila's practice as an intersection between the *Spatialism* of Manzoni, Castelani or Fontana and the obsessive sewing and weaving work of Sheila Hicks. It can also be related to Ernesto Neto and Tomas Saraceno's contemporary representation of the link and the network, *the conjuring of rituals and chamanic actions, or totally religious, in the etymologic meaning of it, re-ligere, which means to connect.*

Sidival Fila is very active on the art market and grants the profits of his sales to charitable associations.

His works are part of many collections, public or private, in Europe and in the United-States.

Sidival Fila began his collaboration with Jérôme Poggi in 2017, who hosted the artist's first solo exhibition in France, in dialogue with the presentation of one of his works at the Parisian church of Saint Eustache.

« *Following the monastic tradition of manual work, he paints or dyes fabrics - often antique ones - creases them and then sews them meticulously with a needle using hundreds of meters of thread, that are also painted or dyed one by one. In areas, his studio looks like a ragman's warehouse, because he saves abandoned fabrics, both damask silk and 18th century rough fabrics.* »

Bruno Racine

Sidival Fila's work has been the subject of several important monographic exhibitions and installations :

- at the Vatican Library (2023)
- at Manifesta Lyon (2022)
- at the Fondazione Cardinale Giacomo Lercaro (2022)
- at Arco Madrid (2021)
- at the 58th Venice Biennale (2021)
- at the permanent collection of the Vatican Museums (2020)
- at the Diocesan Museum of Trento (2019)
- at ArtBasel Miami (2019)
- at Palazzo Merulana in Rome (2019)
- at San Fedele Gallery in Milan (2018)
- at Parisian church of Saint Eustache in Paris (2017)
- at the Arches of the Papal Palace of Rieti (2017)
- at Le Fresnoy - Studio des Arts Contemporains in Lille (2016)
- at the Embassy of Brazil in Italy, at Palazzo Pamphili (2016)
- at the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome (2014)
- at the ex GIL Palace in Rome (2012)
- at the Gallery Ulysse (2012)





« SIDIVAL FILA SITS OUTSIDE
OF TODAY'S VISUAL AS MUCH
AS TECHNICAL NORMS. »

Dominique Paini, *Les mains qui pensent*, 2017

Exhibitions

Selection

2015 — 2022

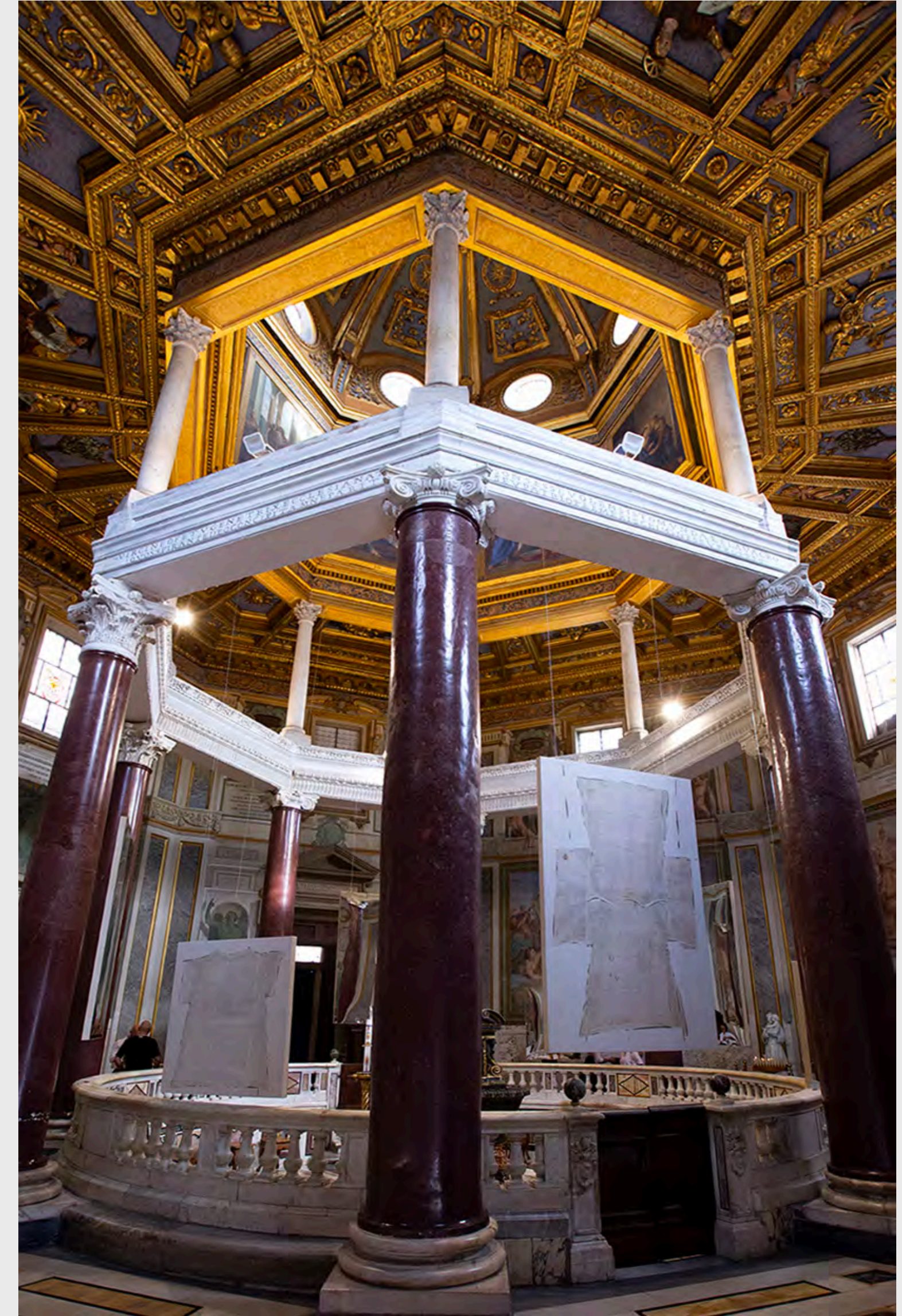
Battistero Lateranense, Roma (IT), 2022

Sindoni, Exhibition View (Solo Show)



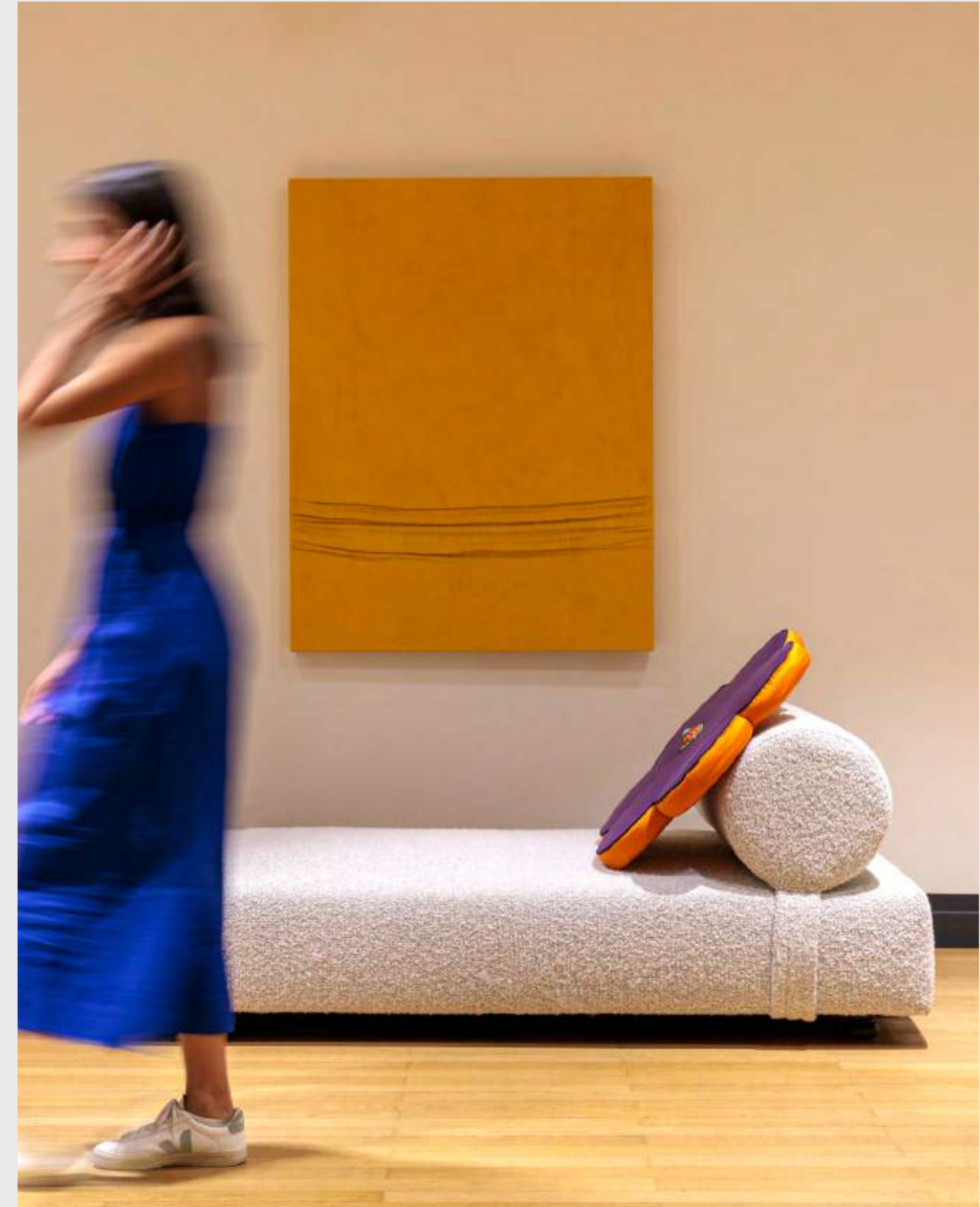
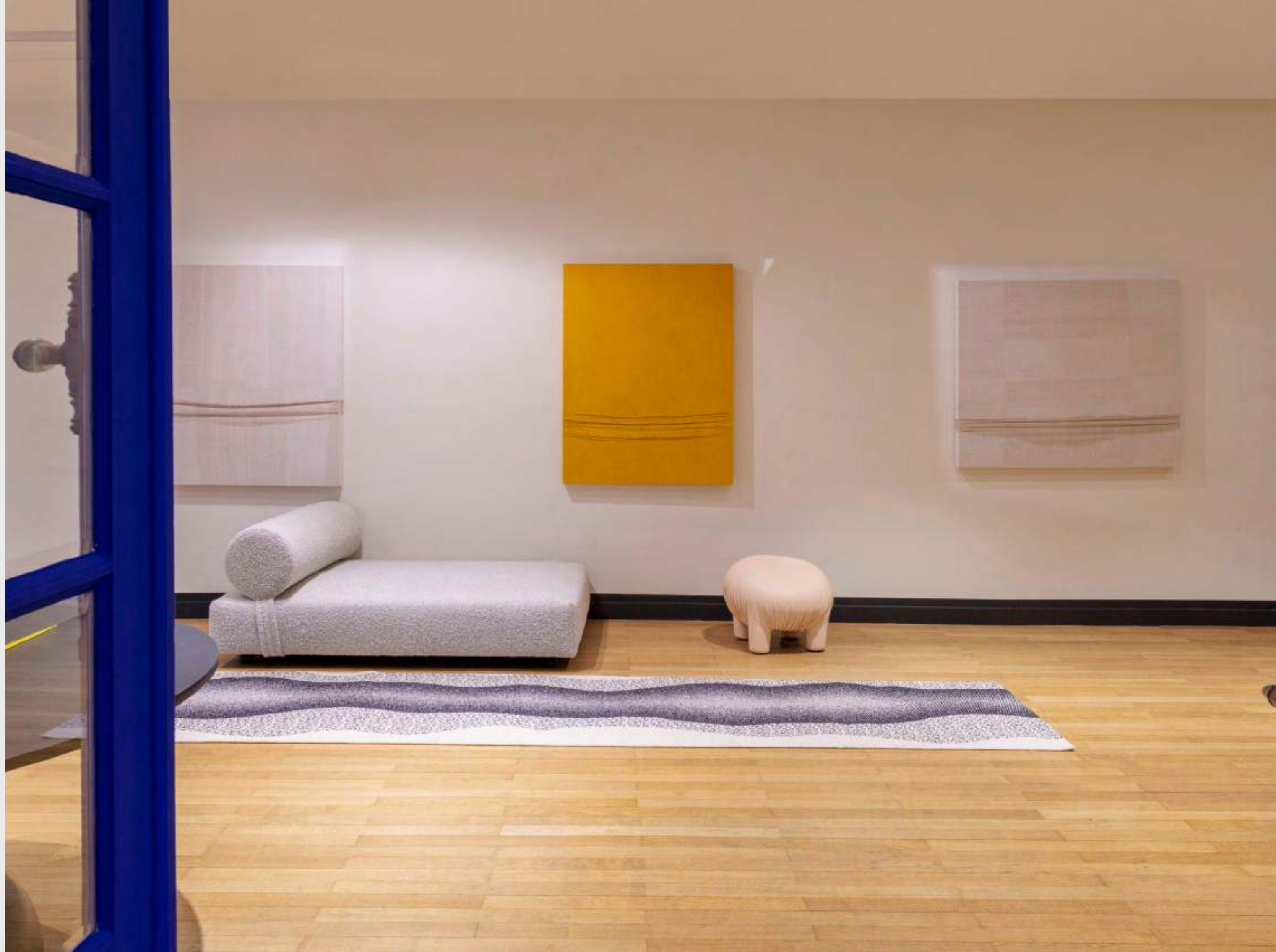
Battistero Lateranense, Roma (IT), 2022

Sindoni, Exhibition View (Solo Show)



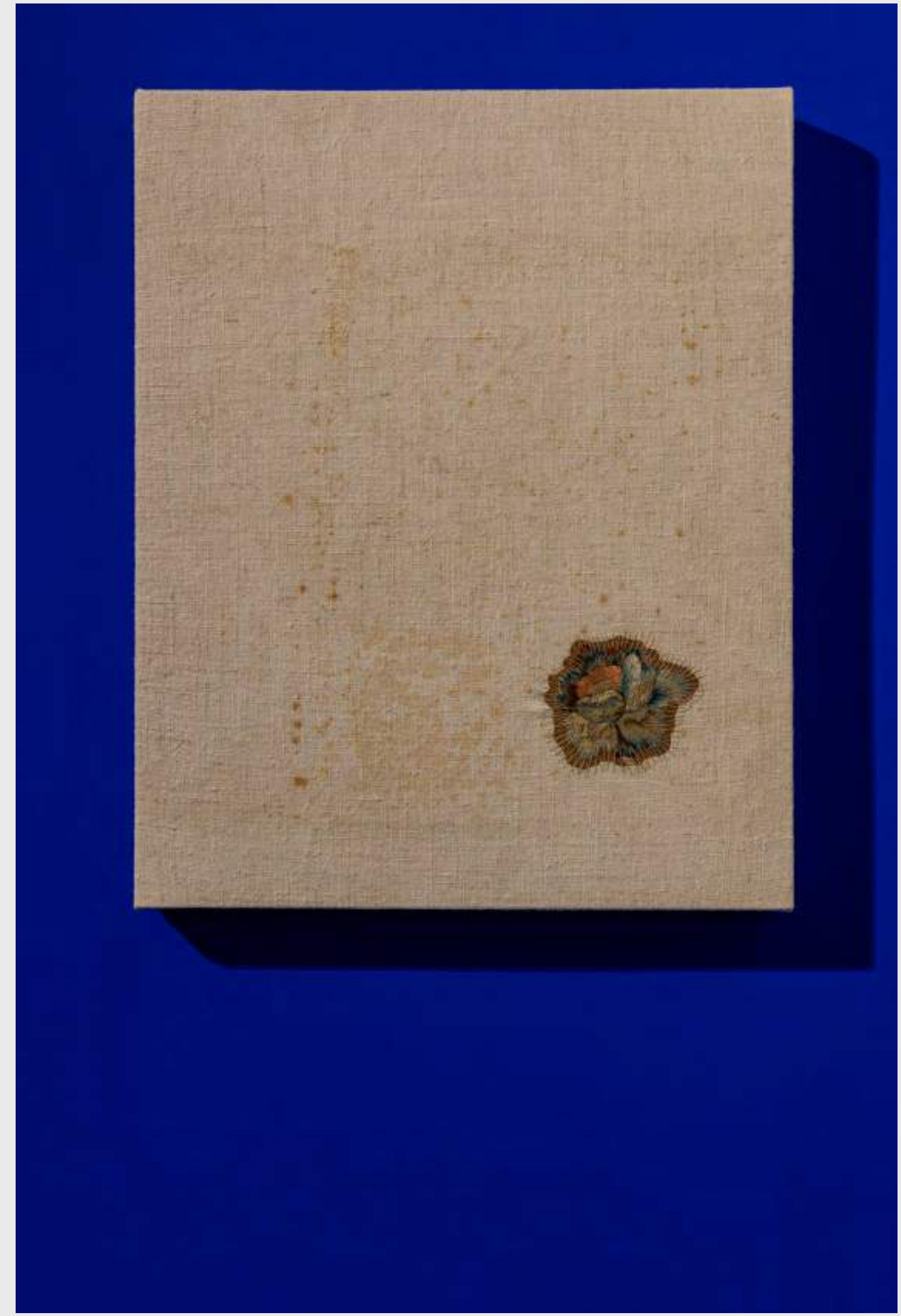
MANIFESTA, Lyon (FR), 2022

Le Fil du Temps, Exhibition View (Group Show) © G. Grasset



MANIFESTA, Lyon (FR), 2022

Le Fil du Temps, Exhibition View (Group Show) © G. Grasset



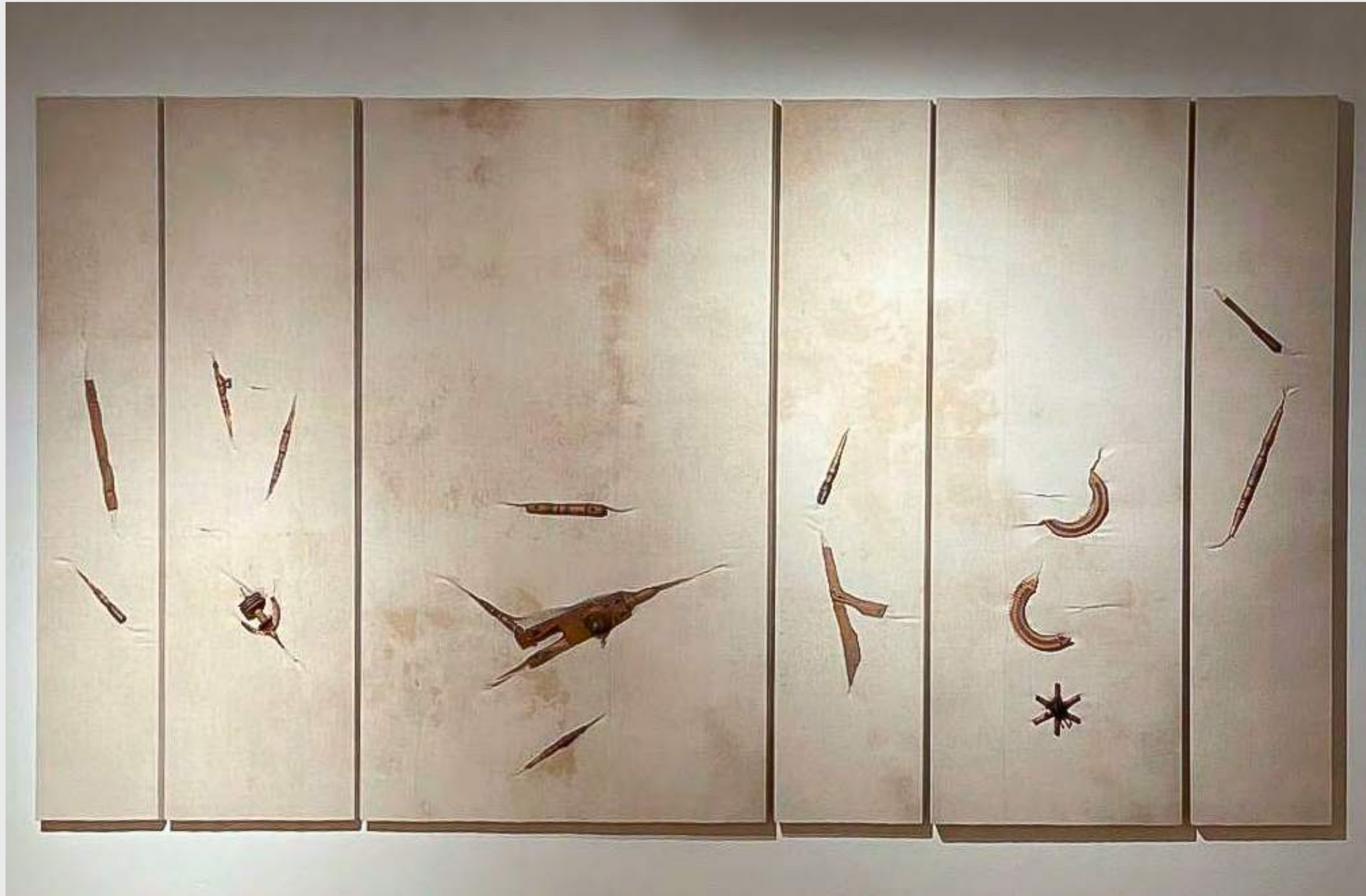
ARCOmadrid, IFEMA Feria de Madrid (SP), 2022

Galerie Poggi, Paris, Booth View (Group Show)



Fondazione Cardinale Giacomo Lercaro, Museo de Arte Antica Moderna e Contemporanea (IT), 2022

Tessere La Vita, Exhibition View (Solo Show)



Frieze N°9 Cork Street, London (UK), 2022

The Territories of Abstraction, Galerie Poggi, Paris, Exhibition View (Group Show)



ARCOmadrid, IFEMA Feria de Madrid (SP), 2021

Galerie Poggi, Paris, Booth View (Group Show)



FIAC, Paris (FR), 2021

Botanica, Exhibition View (Group Show)



Galerie Poggi, Paris (FR), 2021

Exhibition view of Sidival Fila's solo show



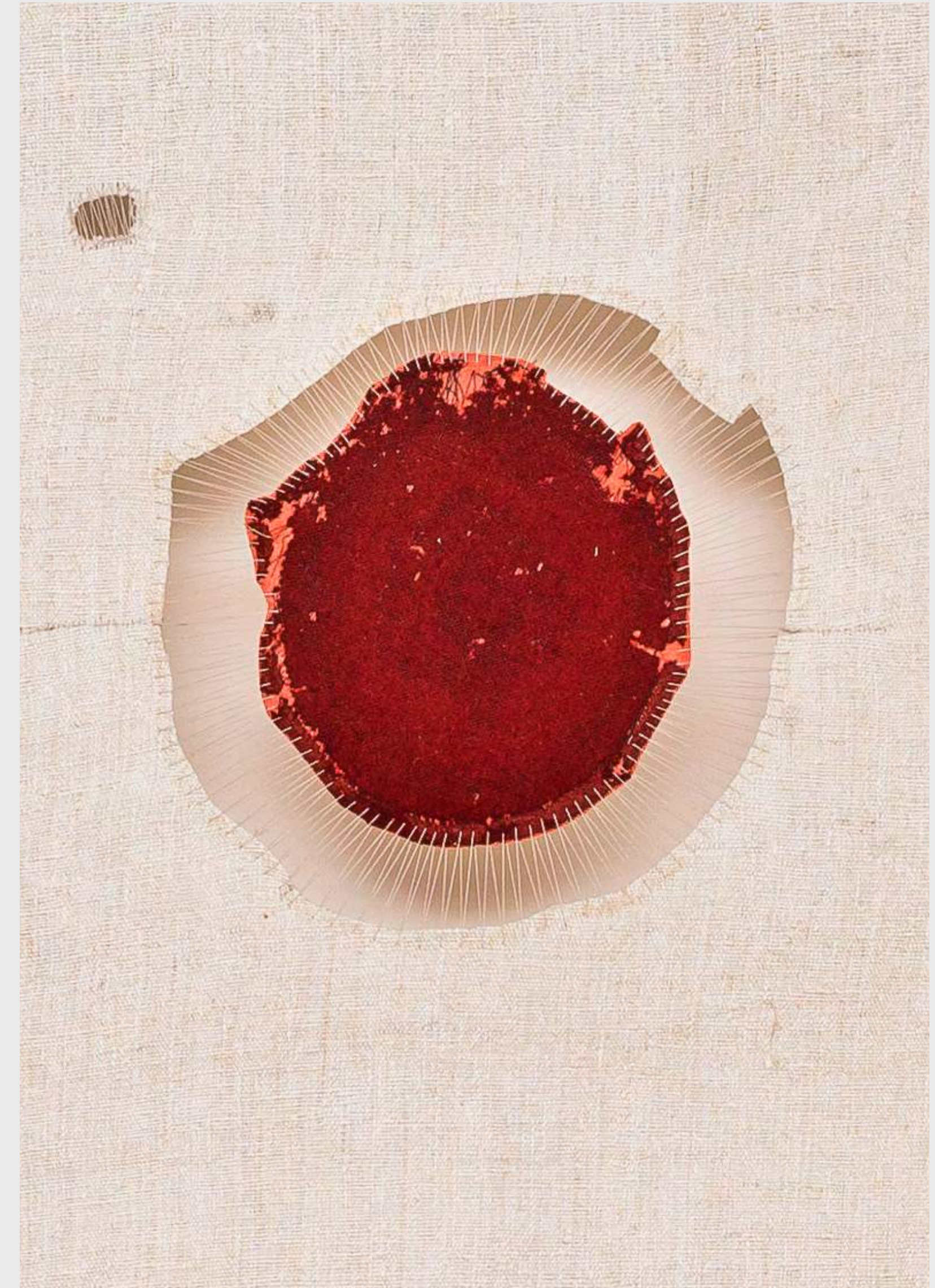
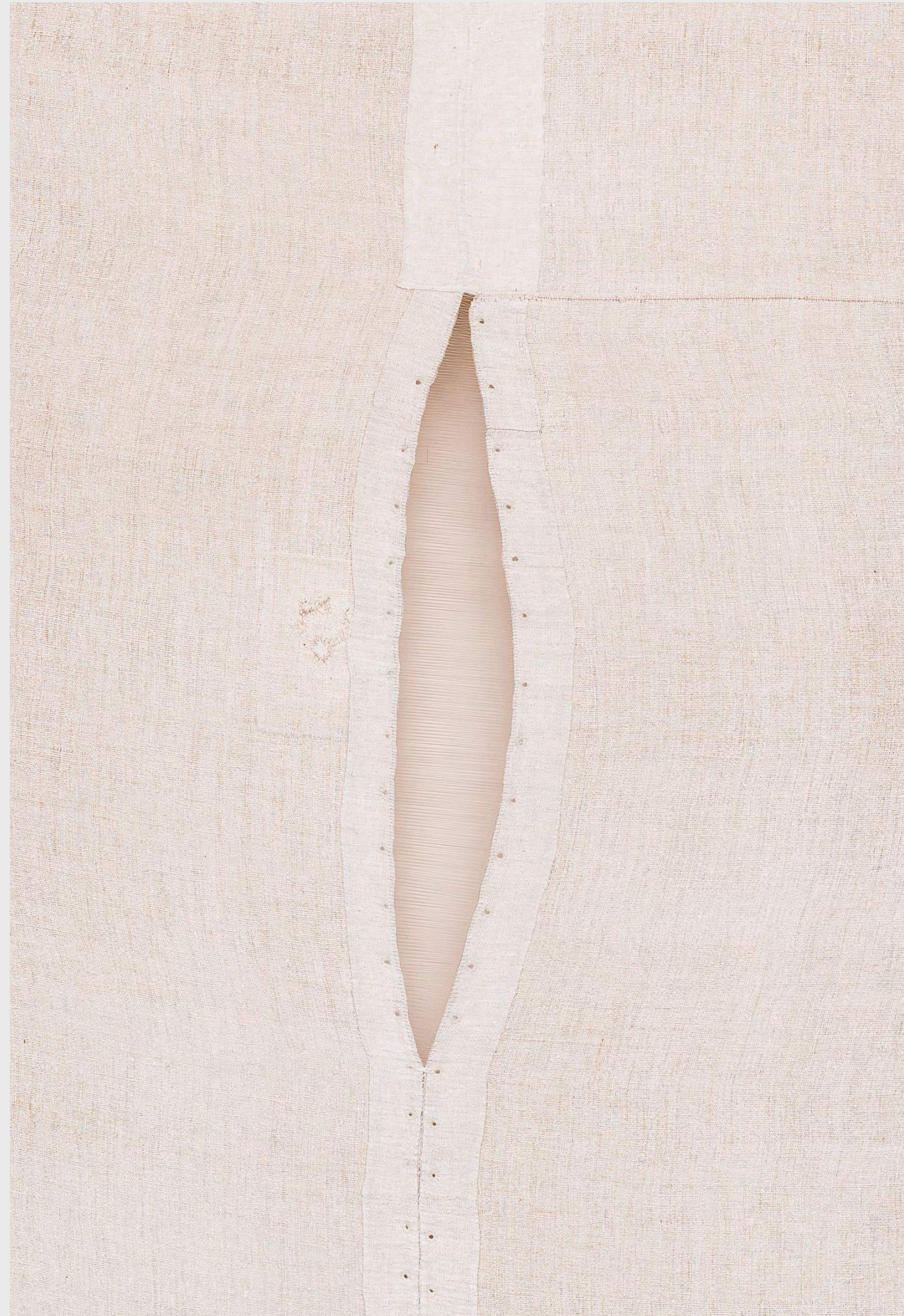
The collections of the Vatican Museum of Modern and Contemporary Art, Vatican (VA), 2020

Exhibition view of the monumental polyptych *Golgotha*, hung under frescoes by Pinturicchio



58th Venice Biennale (IT), 2019

Details of the monumental polyptych *Golgotha* exhibited at the Venice Pavilion, Giardini



Art Basel Miami (USA), 2019

Galerie Poggi booth, view of Sidival Fila's solo show



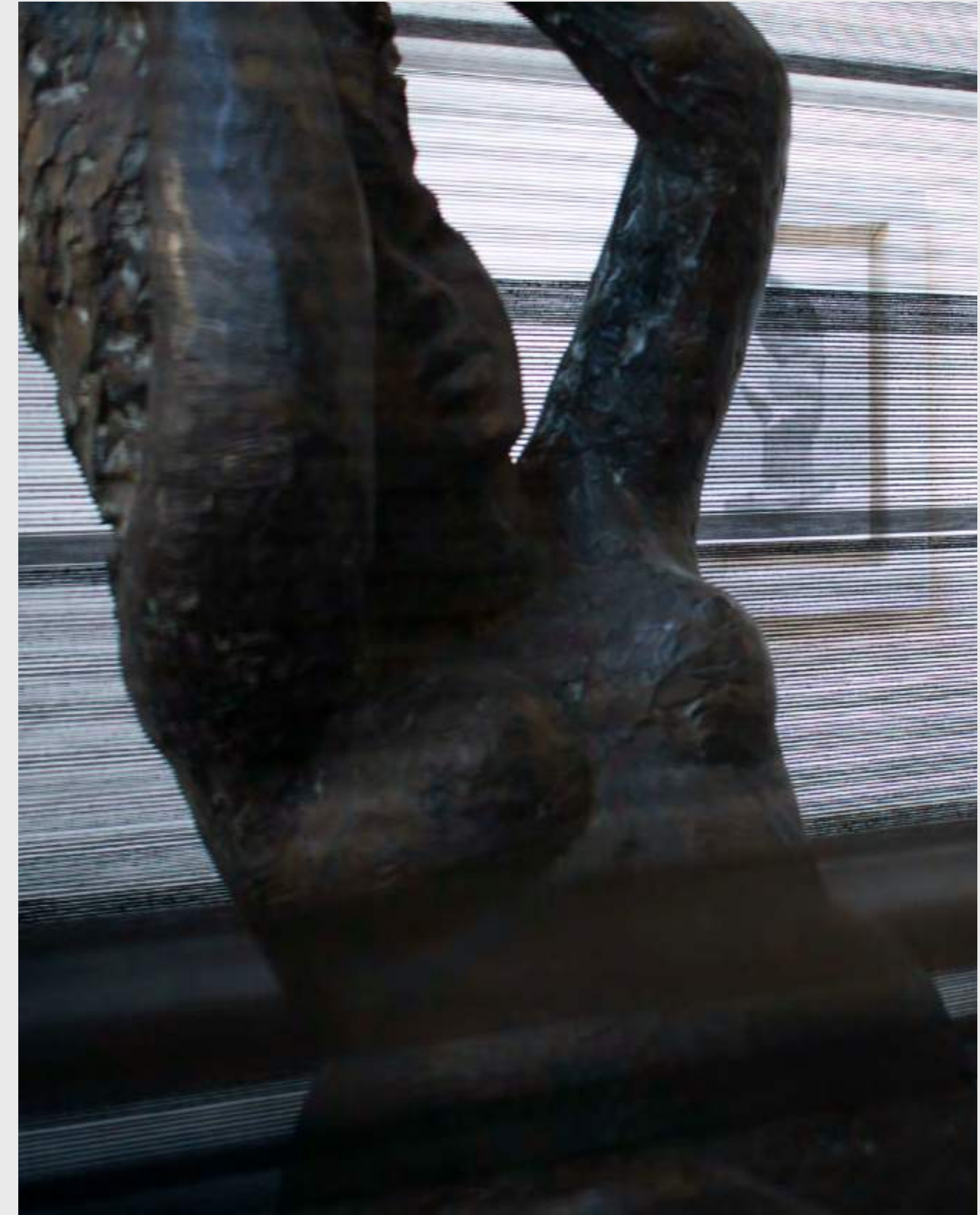
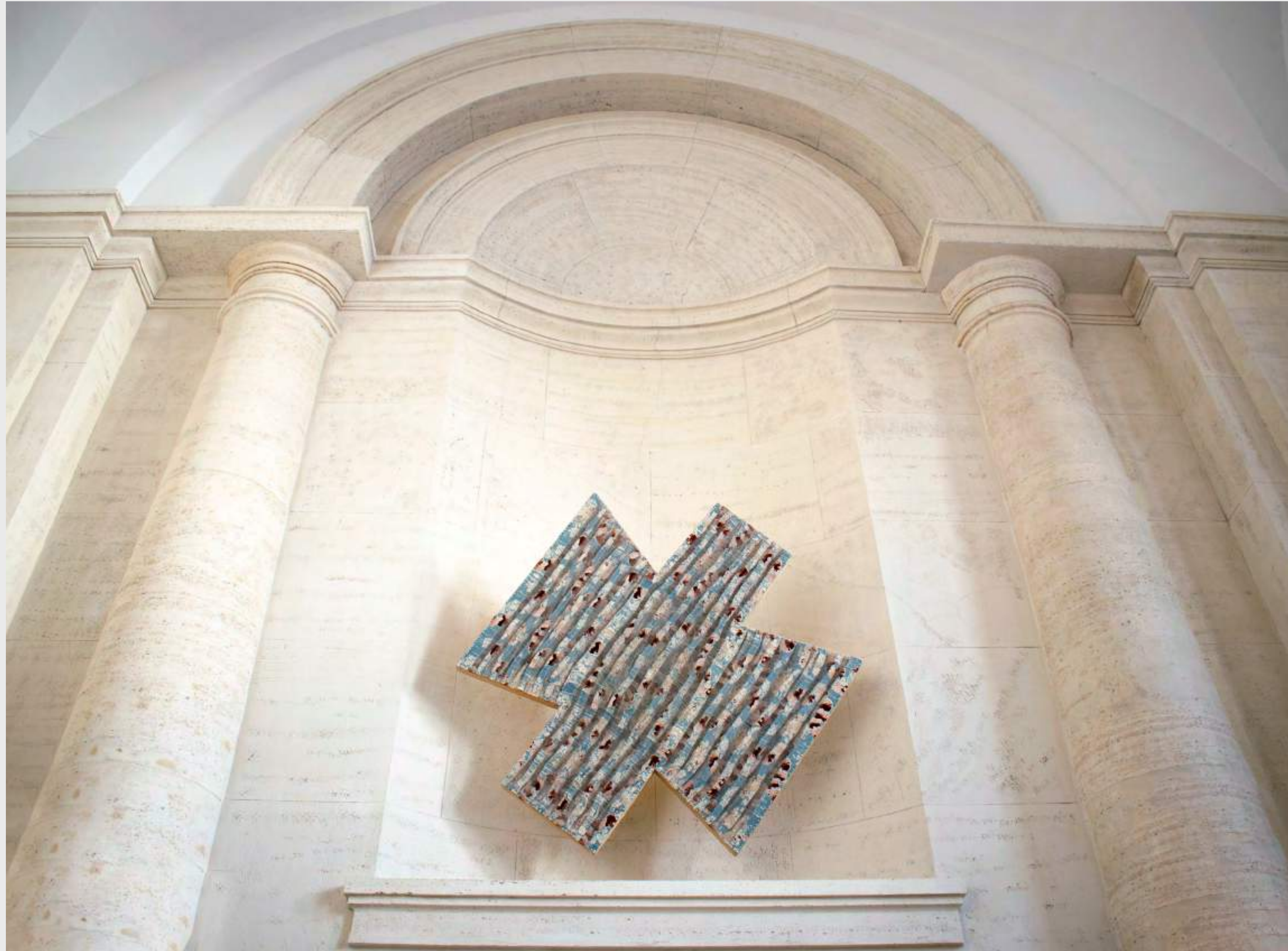
Palazzo Merulana (IT), 2019

Exhibition view of *Sidival Fila - La Materia Svelata* (solo show)



Palazzo Merulana (IT), 2019

Exhibition view of *Sidival Fila - La Materia Svelata* (solo show)



ARCO Madrid (ES), 2019

Galerie Poggi booth (group show)



Sidival Fila
Senza Titolo (bisso), 2018

Fine antique hand-embroidered linen stretched and sewn on frame
58 x 58 x 6 cm

Galerie Poggi, Paris (FR), 2019

Exhibition view of Sidival Fila's solo show



On the right

Sidival Fila

Senza Titolo 342, 2019

Dry pigments on canvas and painted and stitched wood, mounted on frame
185 x 146 x 16 cm



Galerie Poggi, Paris (FR), 2019

Exhibition view of Sidival Fila's solo show

In 2017, Sidival Fila produced a series of four large scale works entitled *Phoenix*, two of which were shown for the first time at the gallery. After collecting large branches of plain vignes from the patio of San Bonaventura, Fila wrapped these gigantic and gnarled twigs in between the folds of a canvas painted with ash and soot. These pictorial but also sculptural works can be presented on the floor as slabs (Cologne 2017, Palazzo Ducale di Sassuolo, Venice 2019), or hanged to the wall.

Next to these two *Phoenix*, the exhibition gathered several other works, which highlighted Fila's obsession for found objects, collected and included in canvases since 2014 by the artist. Pieces of wood, bones, stones, stalactites, metallic pieces as well as religious artefacts, were presented in his project for the Biennale di Venezia. These « foreign bodies » were wrapped and sewn in the introflexions of the canvas, playing either the role of a shroud or of a bandage, depending on one's interpretation.



On the left

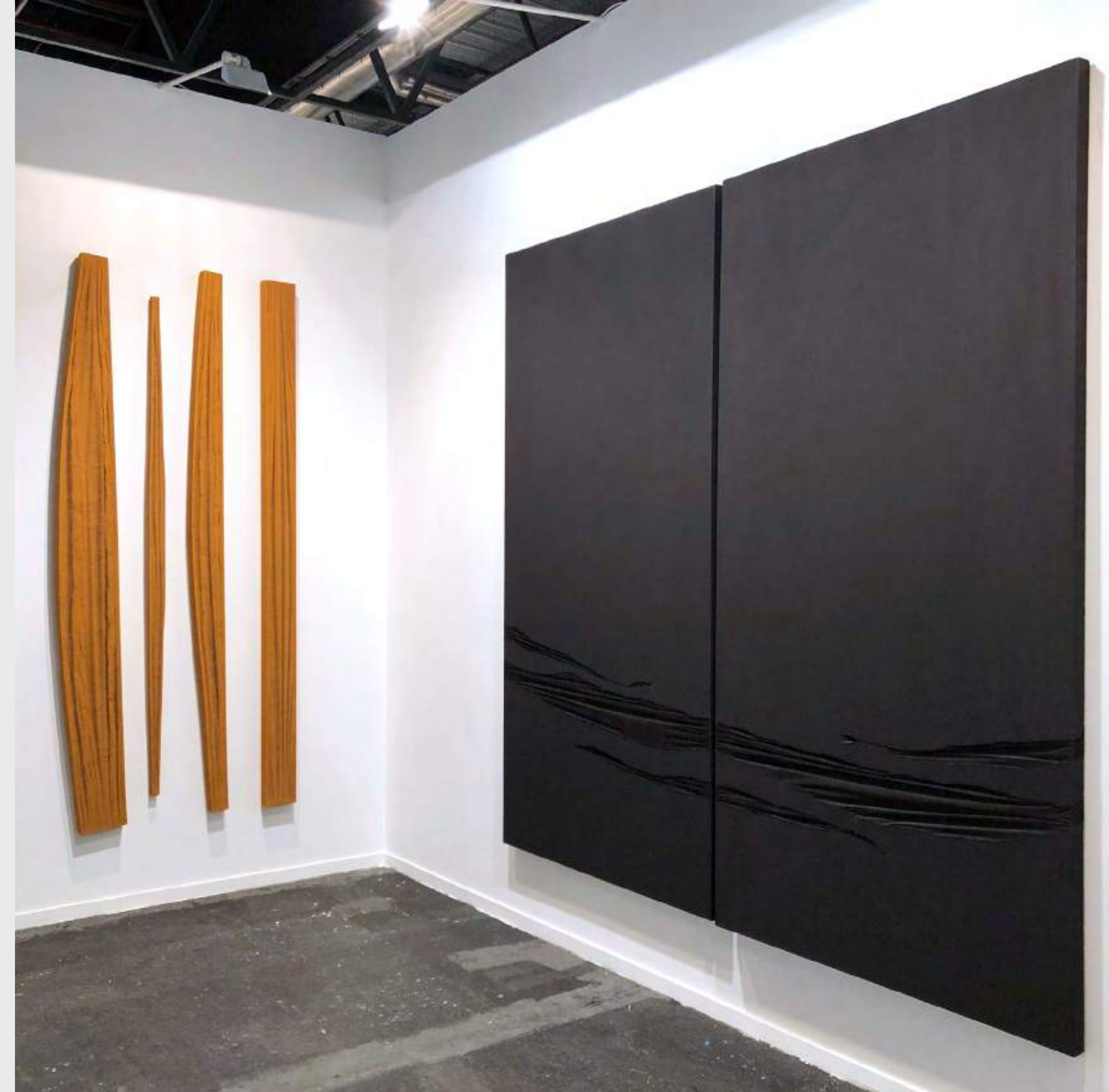
Sidival Fila

Phoenix n°2, 2017

Cement and wood ash on cotton, vine shoots, sewn, on frame
330 x 180 x 30 cm

ARCO Madrid (ES), 2018

Galerie Poggi, Booth view (group show)



Gallerja Roma, Roma (IT), 2018

Exhibition view of Sidival Fila's solo show



On the right

Sidival Fila

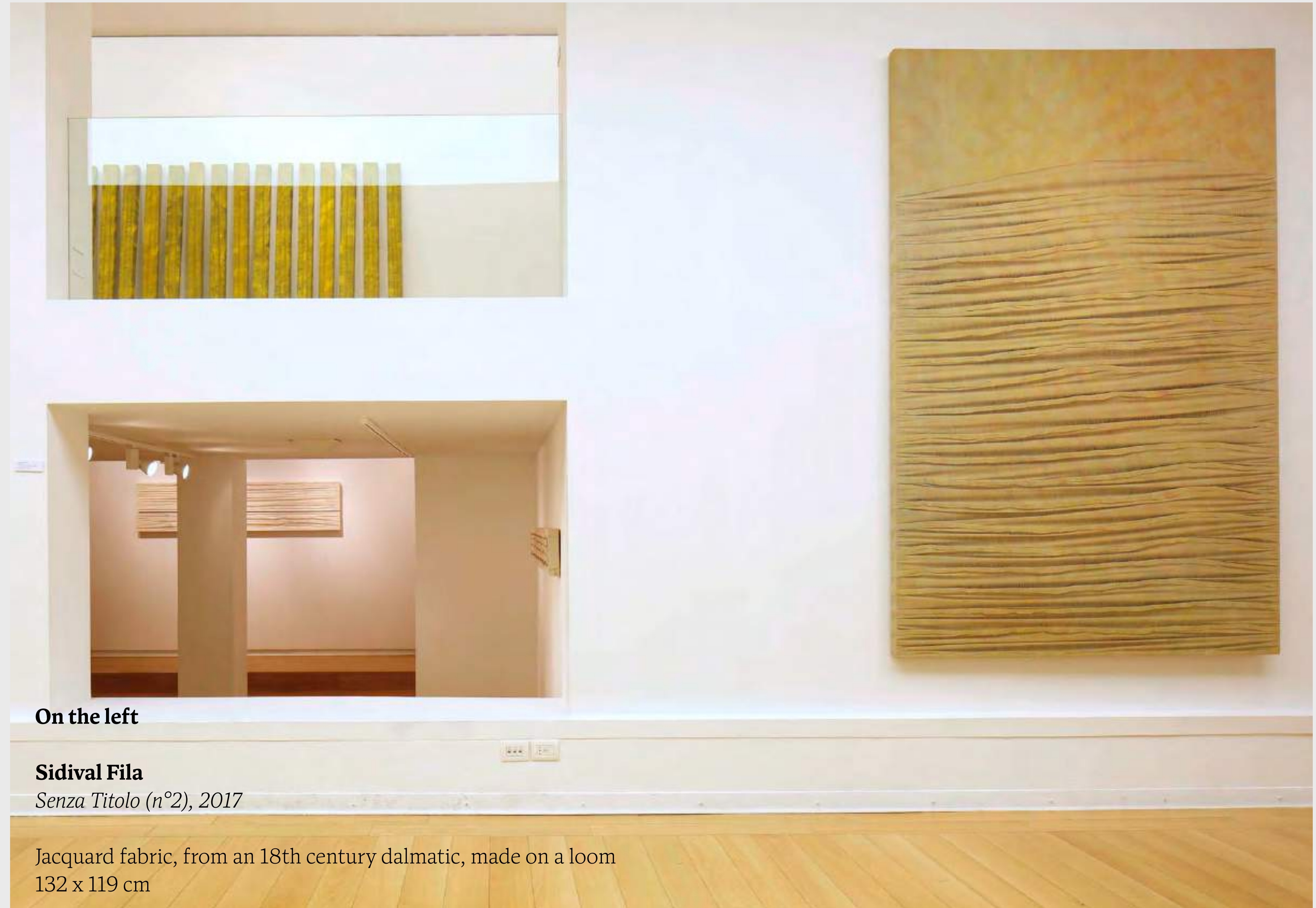
Metafora Lacca francese 11, 2018

Pigments secs sur toile peinte et brodée
54 x 40 cm



Galleria San Fedele, Milano (IT), 2018

Exhibition view of *Il filo della grazia* (solo show)



On the left

Sidival Fila
Senza Titolo (n°2), 2017

Jacquard fabric, from an 18th century dalmatic, made on a loom
132 x 119 cm

Material Art Fair, Mexico (MX), 2018

Galerie Poggi, Booth view (group show)

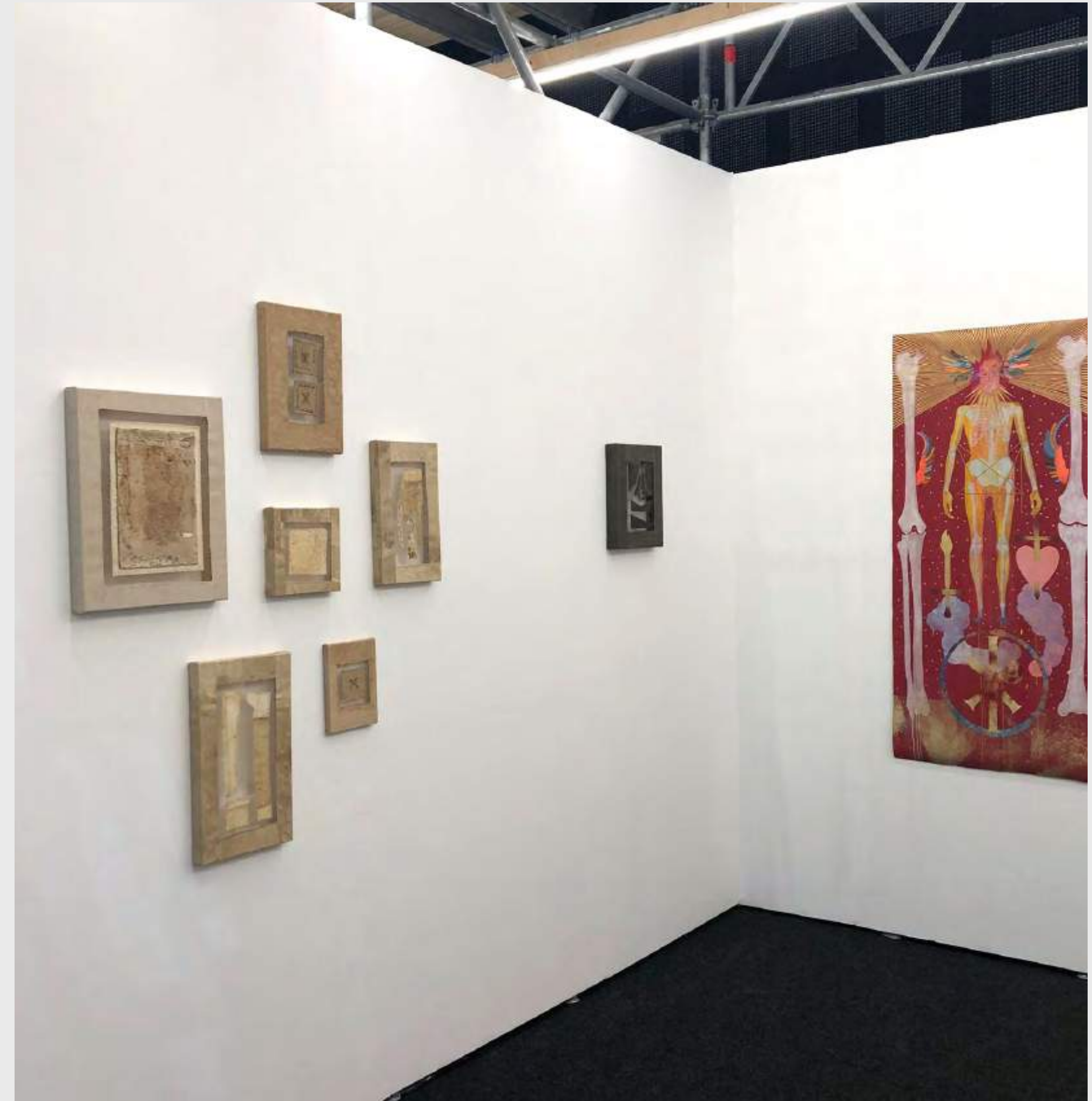


On the left

Sidival Fila

Senza Titolo 07 Cartone 18 Sec,
2019

Antique silk and cover from an
18th century book, sewn and
mounted on frame
49 x 38,5 x 4 cm



Galleria San Fedele, Milano (IT), 2018

Exhibition view of *Il filo della grazia* (solo show)



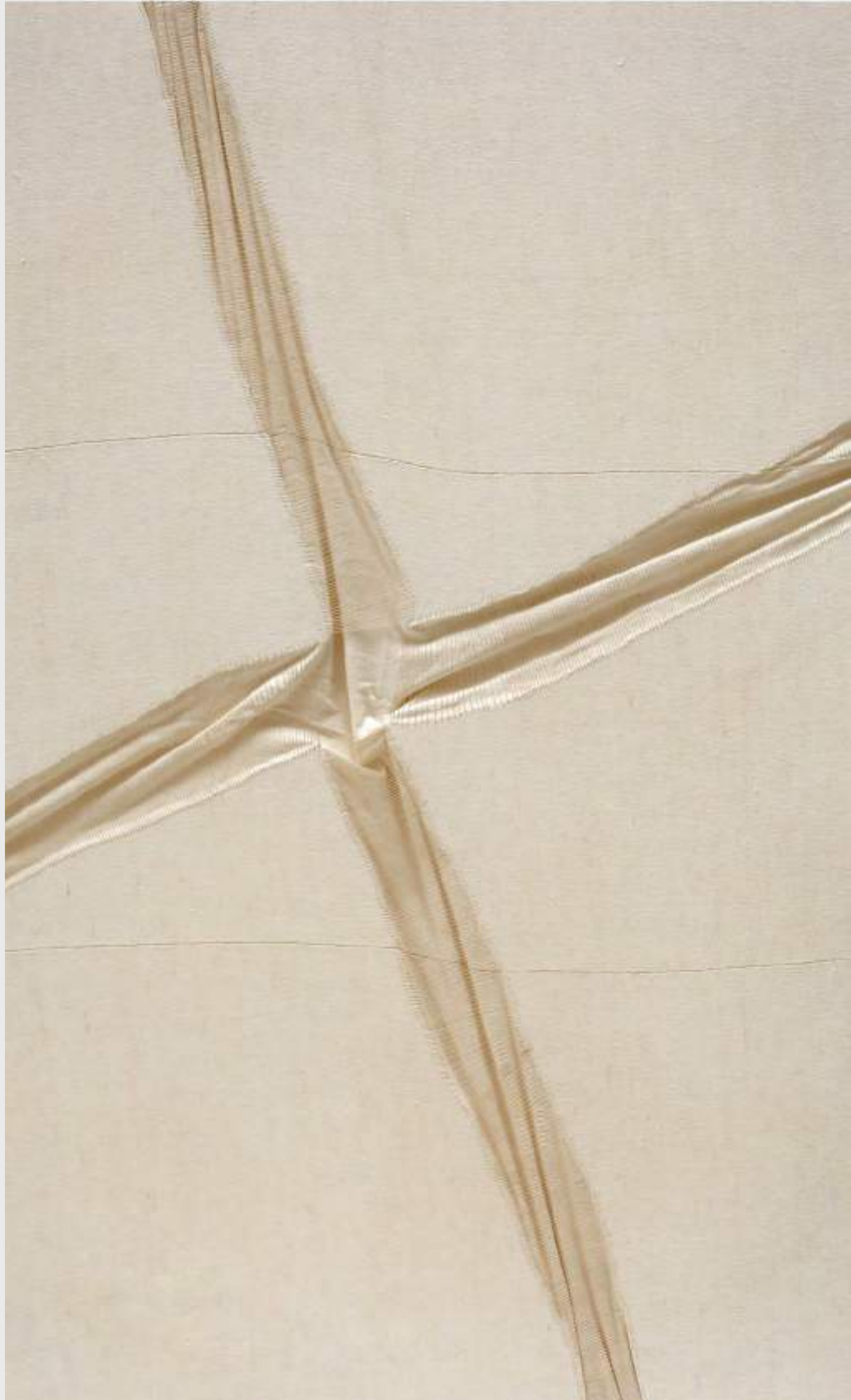
Galleria Estensi, Palazzo Ducale di Sassuolo, Piazzale della Rosa, Modena (IT), 2018

Exhibition view of *Sidival Fila - Prospettive relative* (group show) as part of the Donation of the collection of Giuseppe Panza di Biumo to the Ducal Palace of Sassuolo in 2018



Galerie Poggi, Paris (FR), 2017

Exhibition view of Sidival Fila's solo show



On the left

Sidival Fila
Eolica, 2019

Antique linen fabric with stitching
176 x 148 cm

San Domenico Church, Rieti (IT), 2017

Exhibition view of *Ri-Nascita* (solo show)



Sankt Peter Kunst-Station, Köln (DE), 2017

Exhibition view of Sidival Fila's solo show



Sidival Fila

Phoenix 1, 2, 3 and 4, 2017

Cement and wood ash on cotton, sewn vine shoot, on frame
285 x 120 cm each

Le Fresnoy (FR), 2016

Exhibition view of *Drôle de Trames* (group show), Cur. by Dominique Paini



Museo Carlo Bilotti Aranciera, Villa Borghese, Roma (IT), 2015

Exhibition view of Yves Klein, *Sidival Fila, Tito* | *Tre prospettive del sacro nell'arte contemporanea*



Museo Carlo Bilotti Aranciera, Villa Borghese, Roma (IT), 2015

Exhibition view of Yves Klein, Sidival Fila, Tito | *Tre prospettive del sacro nell'arte contemporanea*



On the left

Sidival Fila

Metafora Autunno 120, 2014

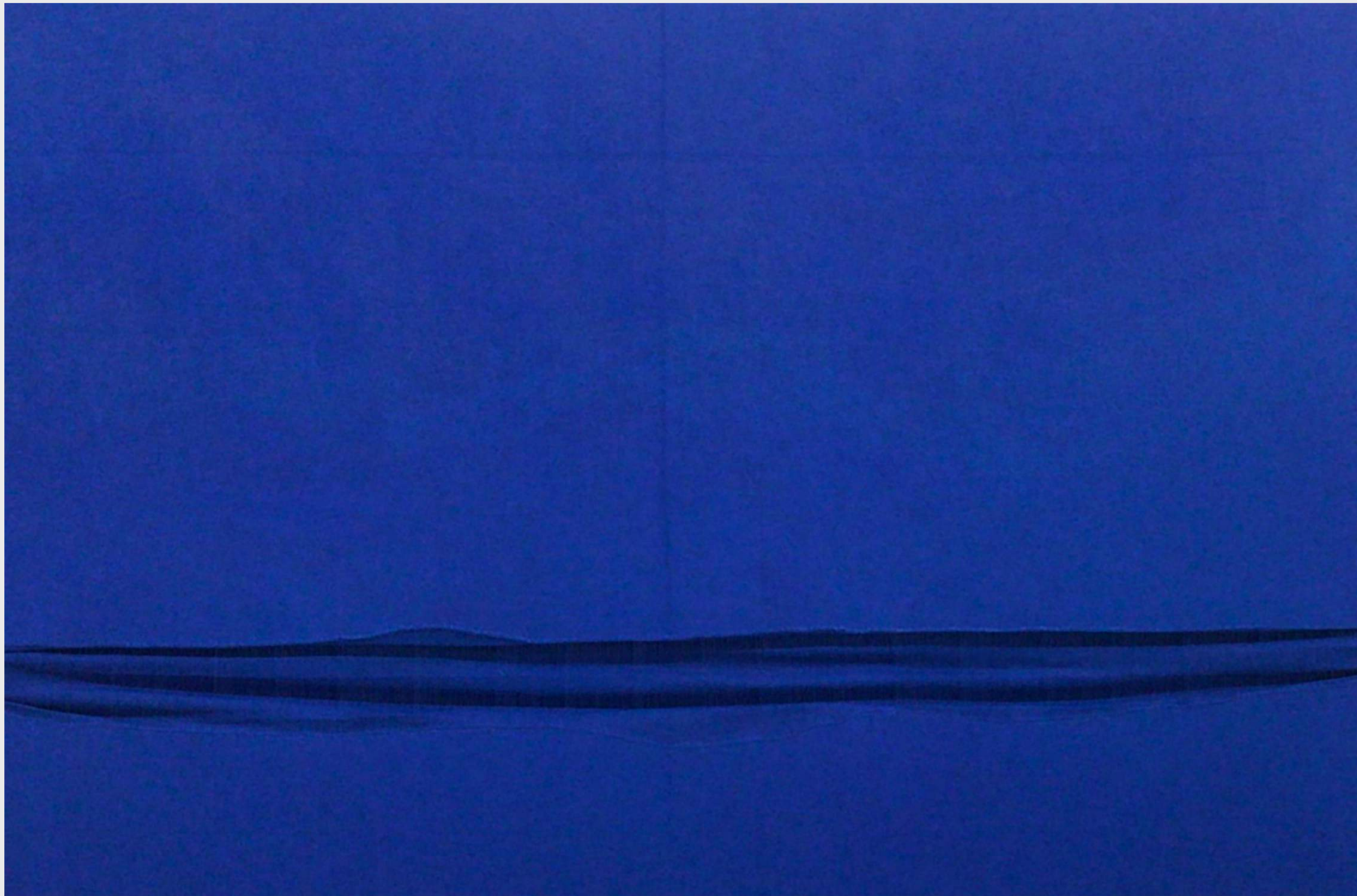
Mixed media : cotton sewn on loom

264 x 168 cm

Works

Selection

2011 — 2022



Sidival Fila

Metafora Blu Cobalto scuro 62, 2021

Acrylique sur toile piquée, monté sur châssis
152 x 214 cm

40 000 € HT



Sidival Fila

Senza Titolo Fiore Antico 35, 2022

Antique cotton fabric

49 x 46 cm

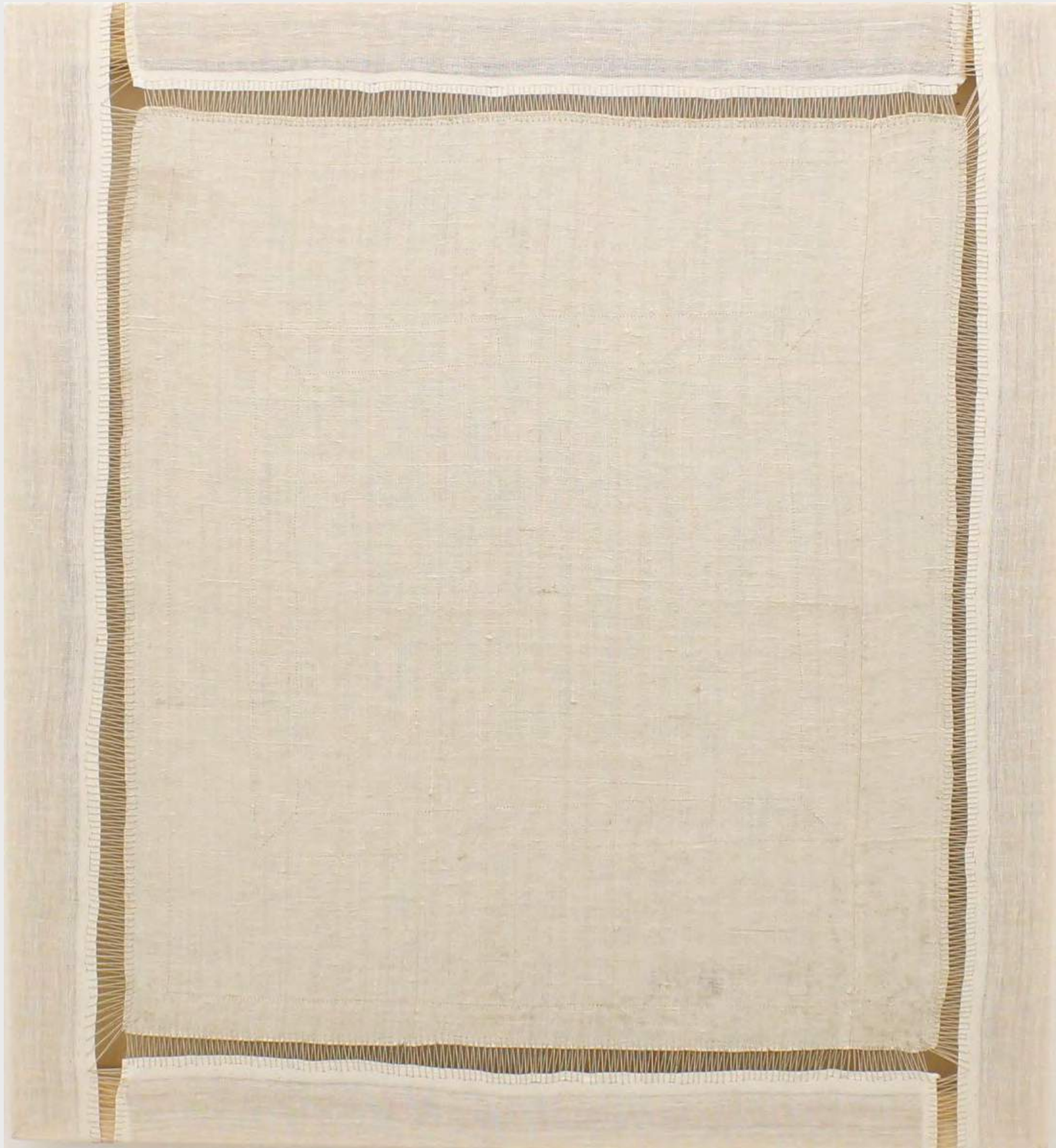


Sidival Fila

Senza Titolo Fiore Antico 15, 2021

Hand-sewn flower on antique fabric

46,5x32cm



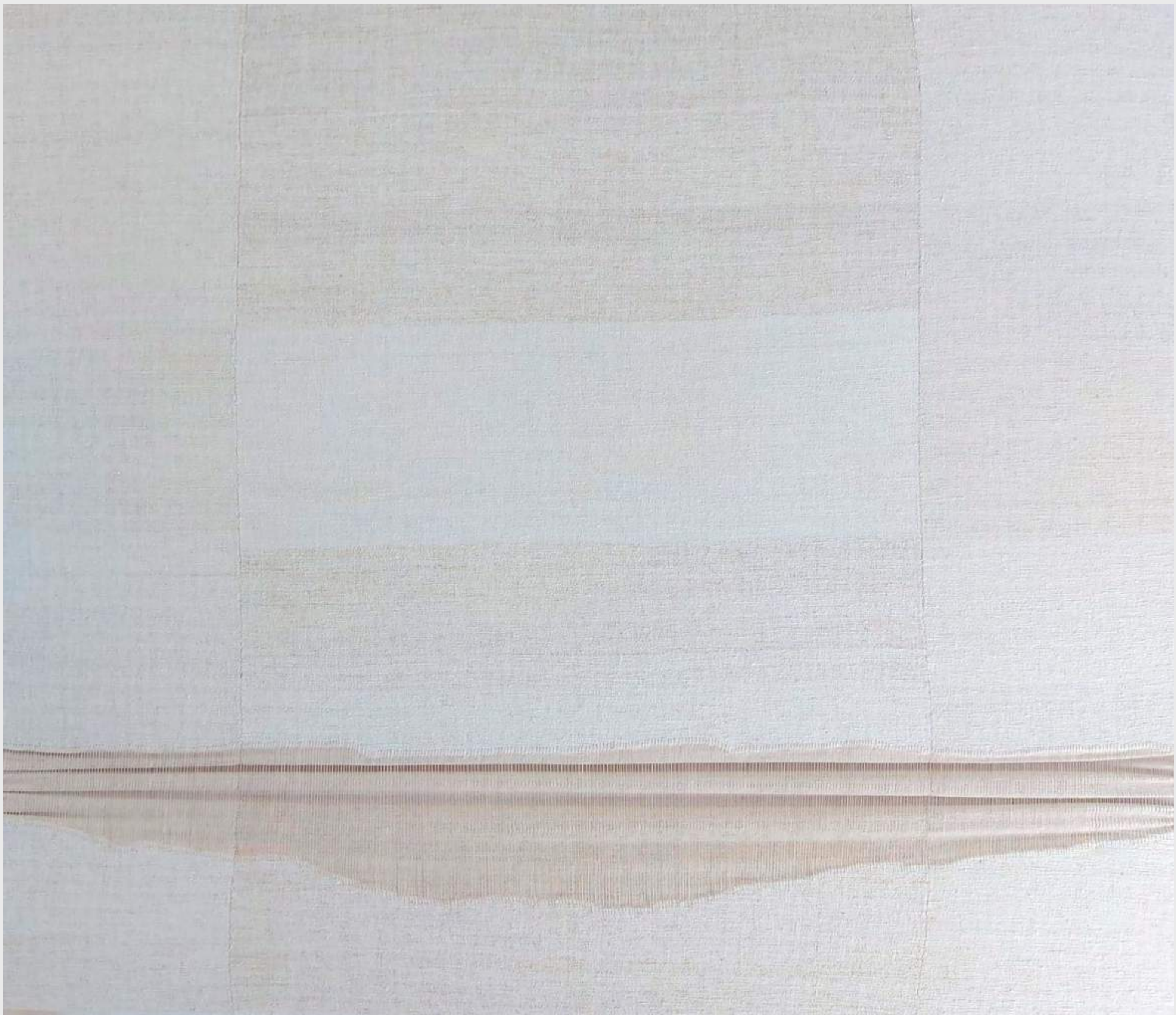
Sidival Fila

Senza Titolo, 2018
Antique lined fabric, on loom
62 × 52 cm



Sidival Fila

Senza Titolo 01 (Seta Maiochina), 2022
18th century silk
32x23 cm



Sidual Fila
Metafora e cru 22, 2022
(Detail on the right)

Old linen woven on frame
110 x 130 cm

Muffe

Upon his return from the Venice Biennale, Sidival Fila discovered that his ***Golgotha*** had suffered from humidity and storage, and was stained with mould. After restoring it with the help of Vatican experts, the work was exhibited in the museum while slowly giving birth to a new direction in Fila's practice.

The new ***Muffe (mould) series*** extends the reflections that Fila had begun, with the *Phoenix* series for example, by inviting life itself, that of the infinitely small - bacteria and fungi - to invest the work of art.

Using fabrics that he purposefully lets to deteriorate in cellars, Fila intervenes on the canvas by making incisions, sutures and inclusions of mirrors, embroidery, wood and other materials, thus creating very particular, even contradictory impressions, between repulsion and delicacy.



Sidival Fila

Senza Titolo 01 (serie muffe), 2020

Antique 19th century hand-woven hemp cloth, worked through a process of a process of molding in the cave, treated and protected with bactericides and fungicides, sewn, with fragments of mirror, frame
197 × 221 cm



Sidival Fila

Senza Titolo 01 (serie muffe), 2020

Antique 19th century hand-woven hemp canvas, worked through a molding process in the cave, treated and protected with bactericides and fungicides, sewn, with mirror fragments, frame

164 × 232 cm



Sidival Fila

Senza Titolo 01 (serie muffe), Détail, 2020

Antique 19th century hand-woven hemp canvas, worked through a molding process in the cave, treated and protected with bactericides and fungicides, sewn, with mirror fragments, frame 164 × 232 cm

Stitches

The role of stitching is also very important in the artist's work, which he uses to patch the various pieces of fabric that make up his works. The stitching is deliberately left visible, creating architectures of threads or spider webs that draw enigmatic patterns within his otherwise minimalist canvases. The ambiguity of these seams, which evoke both a form of violence and its subsequent care, is at the heart of the strange fascination of Sidival Fila's works.

Beyond the technique of sewing, this process, combined with a 'leathery' chromatic range, evokes tanned skins, meticulously sutured epidermis, or desert expanses. The fineness of the fabrics, delicately patched to form a taut canvas, reinforces this epidermal impression, and once again enriches the links that Fila weaves between man and his environment. It is thus through what can be likened to a ritual that the artist transforms what has been discarded from history or society into embodied, even sacred works.

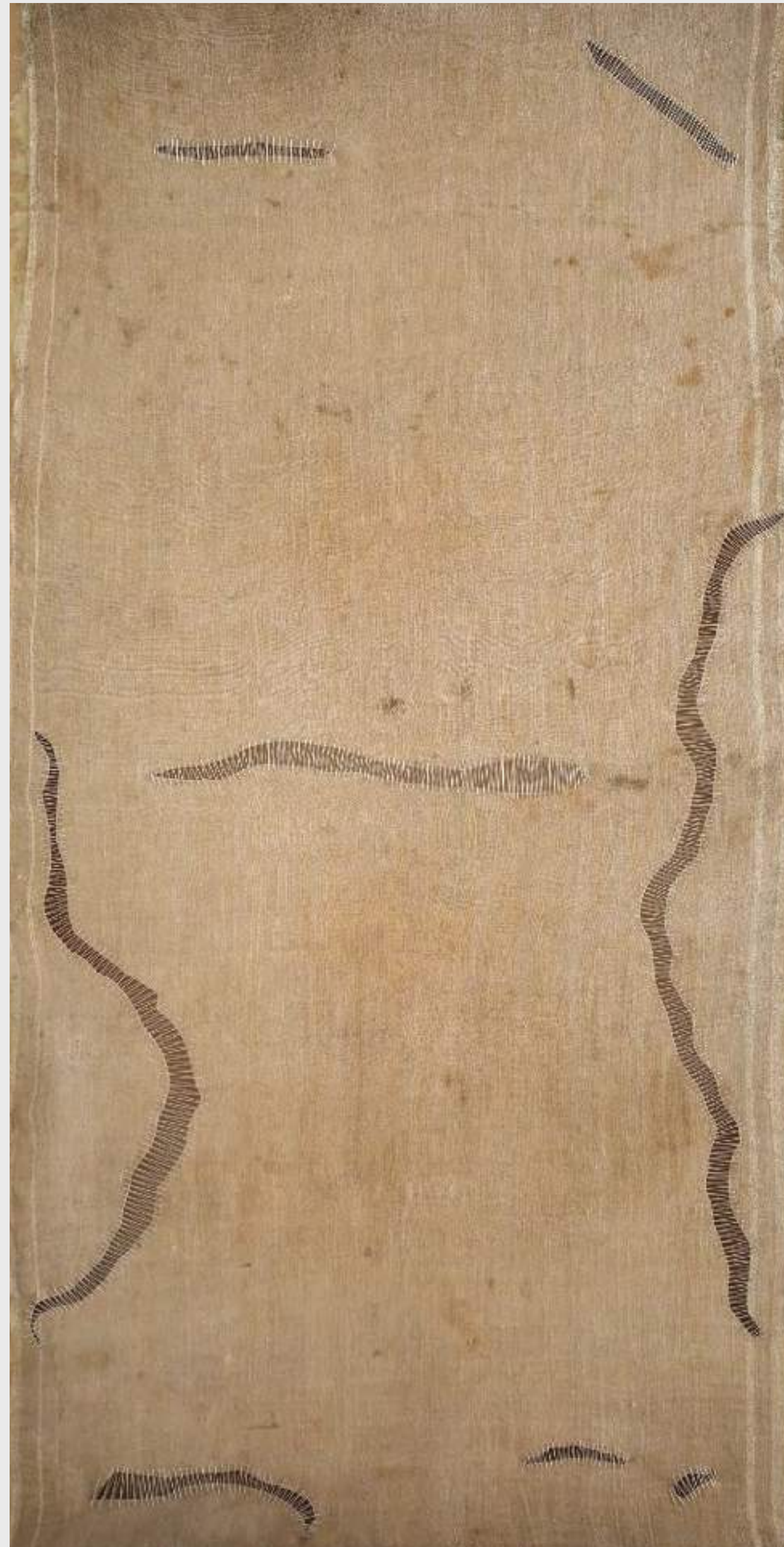
Sidival Fila

Senza Titolo 0202, 2020

19th century fabric, lined and sewn, on loom

89 × 46 cm

Détail à droite





Sival Fila

Senza Titolo (serie marrone 1), 2020

Antique lining cut, sewn and glued on canvas, on loom
144 × 89 cm



Sival Fila

Senza Titolo (serie marrone 4), 2020

Antique lining cut, sewn and glued on canvas, on loom
70 × 51 cm



Sidival Fila

Senza Titolo 209, 2021

18th century silk brocade cut, sewn and glued on canvas, on frame
172 × 129 cm



Sidival Fila

Senza Titolo Fiore Antico 06, 2019

18th century linen fabric with embroidered flowers and 18th century silk sewn on loom
100 x 61 cm



Sidival Fila

Senza Titolo Fiore Antico 12 & Senza Titolo Fiore Antico 13, 2021

Antique flowers hand sewn, hemp and linen restored, cut, glued and sewn, on frame
15 × 19 cm



Sidival Fila

Senza Titolo, 2019

18th century silk Jacquard fabric, cut and sewn, hung on a loom
130 × 258 cm

Detail on the left



Sidival Fila

Senza Titolo (n°2), 2017

Jacquard fabric, from an 18th century
dalmatic, made on a loom
132 x 119 cm

From left to right

Sidival Fila

*Phoenix n°4, Phoenix n°1 & Phoenix
n°2, 2017*

Cement and wood ash on cotton, sewn
vine shoot, on frame
285 x 120 cm, 235 x 135 cm & 330 x
180 cm, 2019



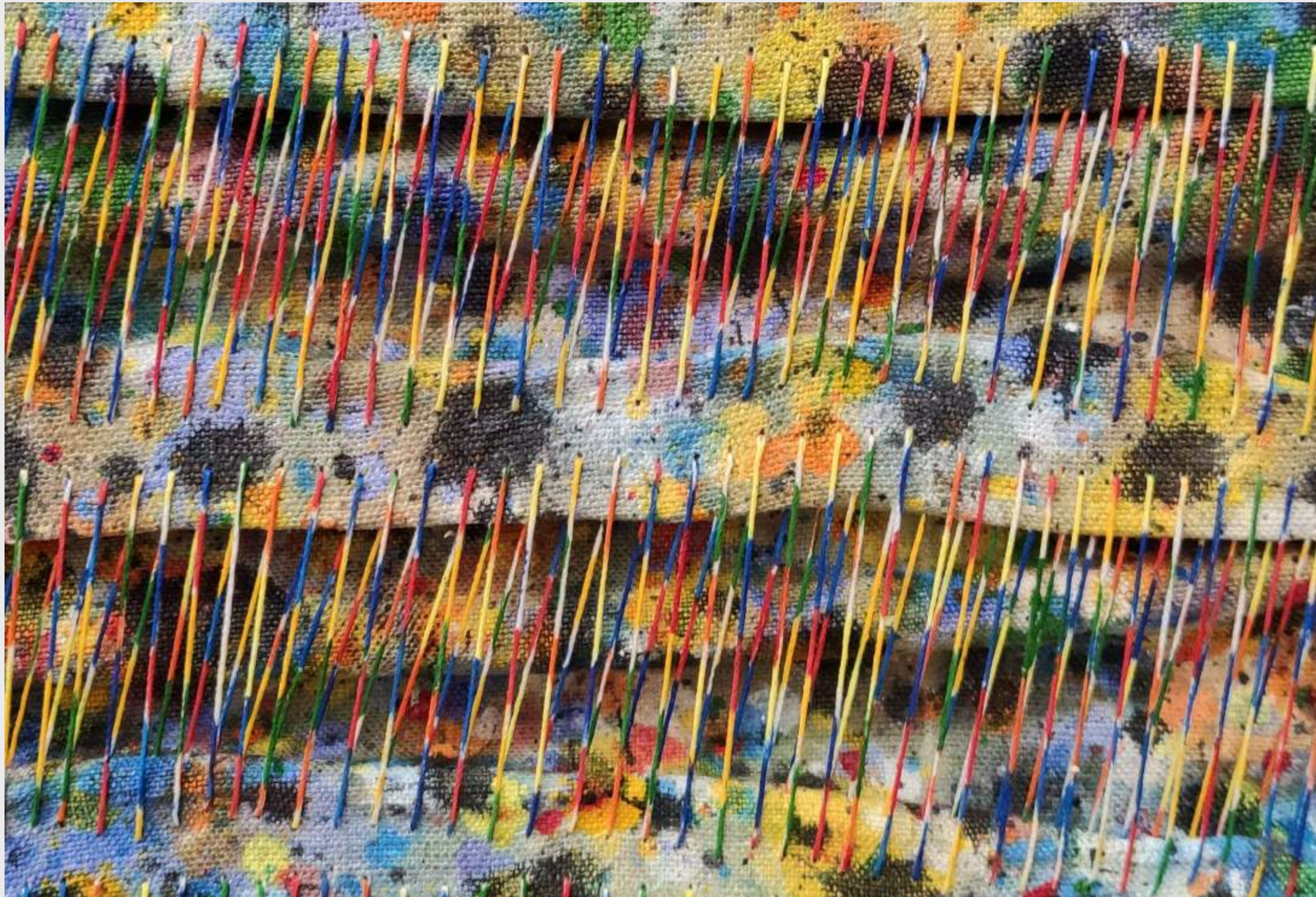


Sidival Fila

Metafora Nero 17, 2018

Dry pigments on sewn canvas

70 x 105 cm



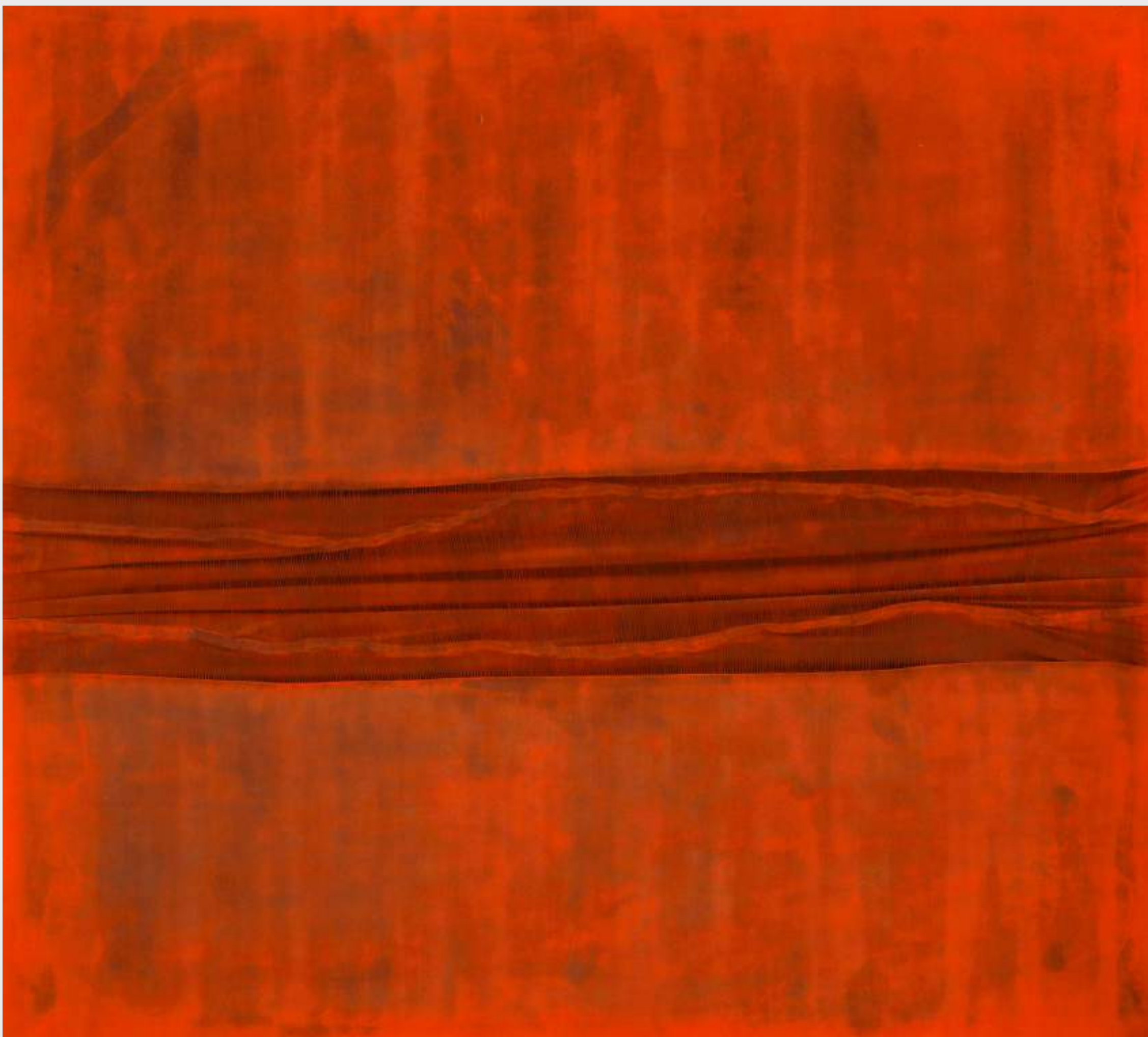
Sidival Fila

Coloured Marble 11, 2020

Mixed media : colored threads sewn on canvas painted on frame
110 x 85 cm

Detail on the left





Sidival Fila

Metafora Arancio, 2011

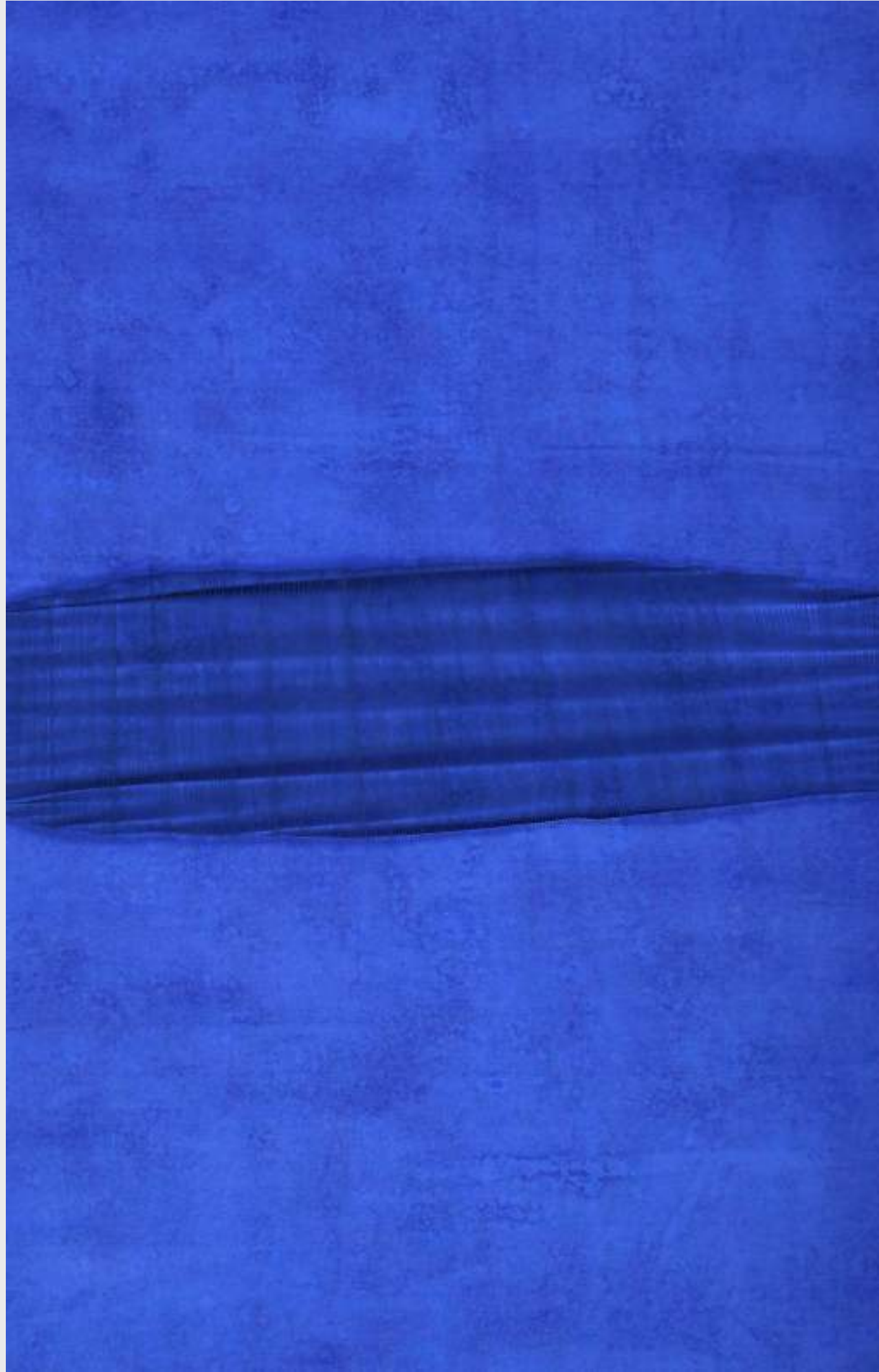
Dry pigments on sewn canvas, mounted on frame
150 x 164 cm

Sidival Fila

Metafora Bluoltremare / Porpora 135, 2018

Dry pigment on canvas, sewn and mounted on frame
272 x 149 cm





Sidival Fila
Metafora blu cobalto 135, 2011

Pigments secs sur toile cousue, montée sur cadre
166 x 106 cm



Sidival Fila
Metafora Giallo Cromo 30, 2015

Technique mixte et couture
110 x 110 cm chaque

Sidival Fila
Metafora Viola 1142, 2010

Pigment sec sur ancien linge tissé à la main
210 x 128 cm





Sidival Fila

Metafora Bordeaux, 2012

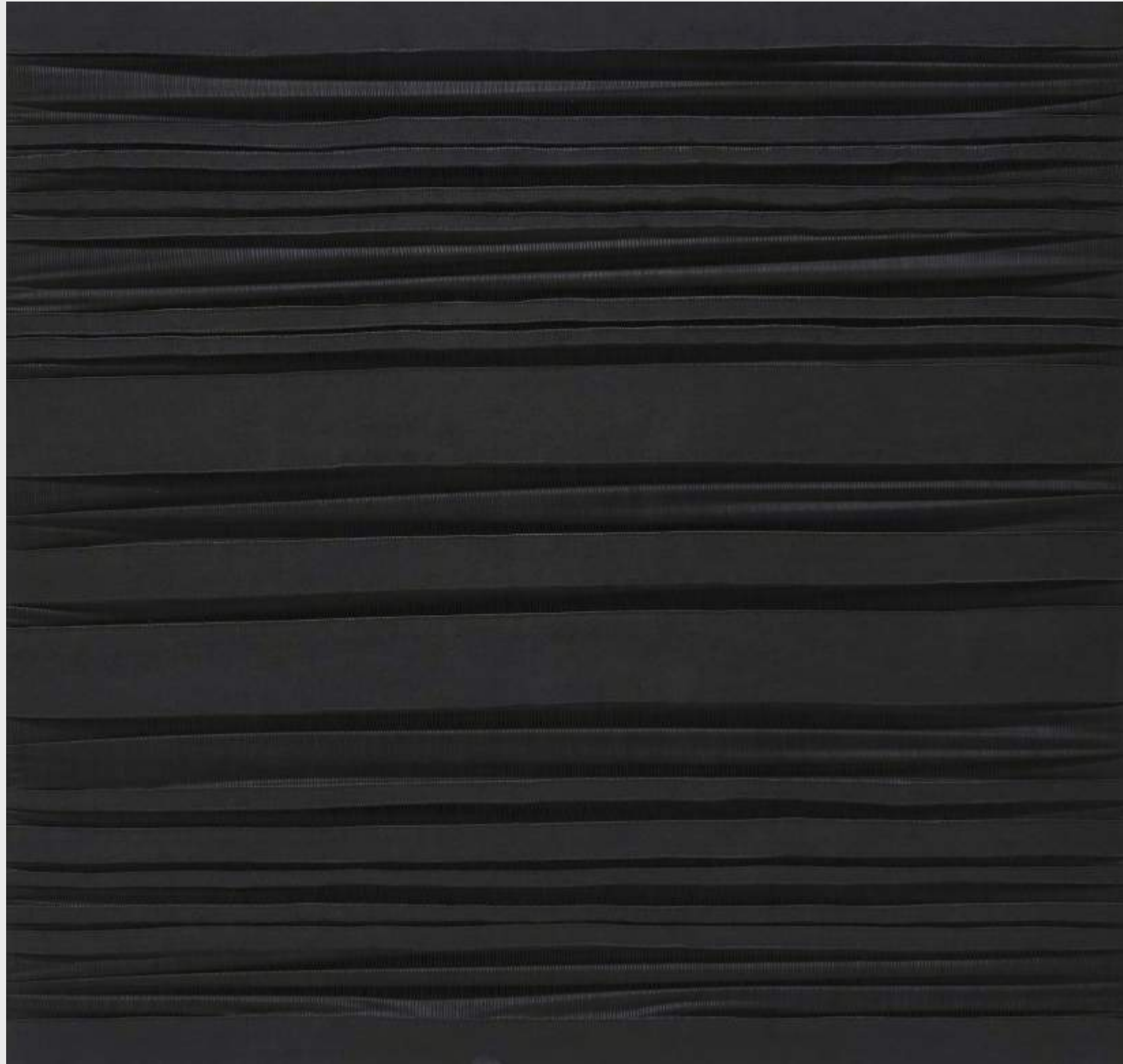
Sewn industrial fabric
170 x 128 cm



Sidival Fila

Yellow Lemon 1 Metaphor, 2011

Dry pigments on fabric
200 x 300 cm



Sidival Fila
Metafora nero 150, 2011

Acrylic on cut canvas
120 x 125 x 6 cm



Sidival Fila
Metafora Bianco 6, 2018

Acrylic on fabric sewn on frame
80 x 120 cm



Sidival Fila
Senza Titolo 11, 2018

Restored antique linen, stretched and sewn on frame
43 x 53 x 5 cm

Sidival Fila
Senza Titolo 5 - Lino grigio scuro,
2018

Restored antique linen, stretched and
sewn on frame
32 x 54 x 5 cm

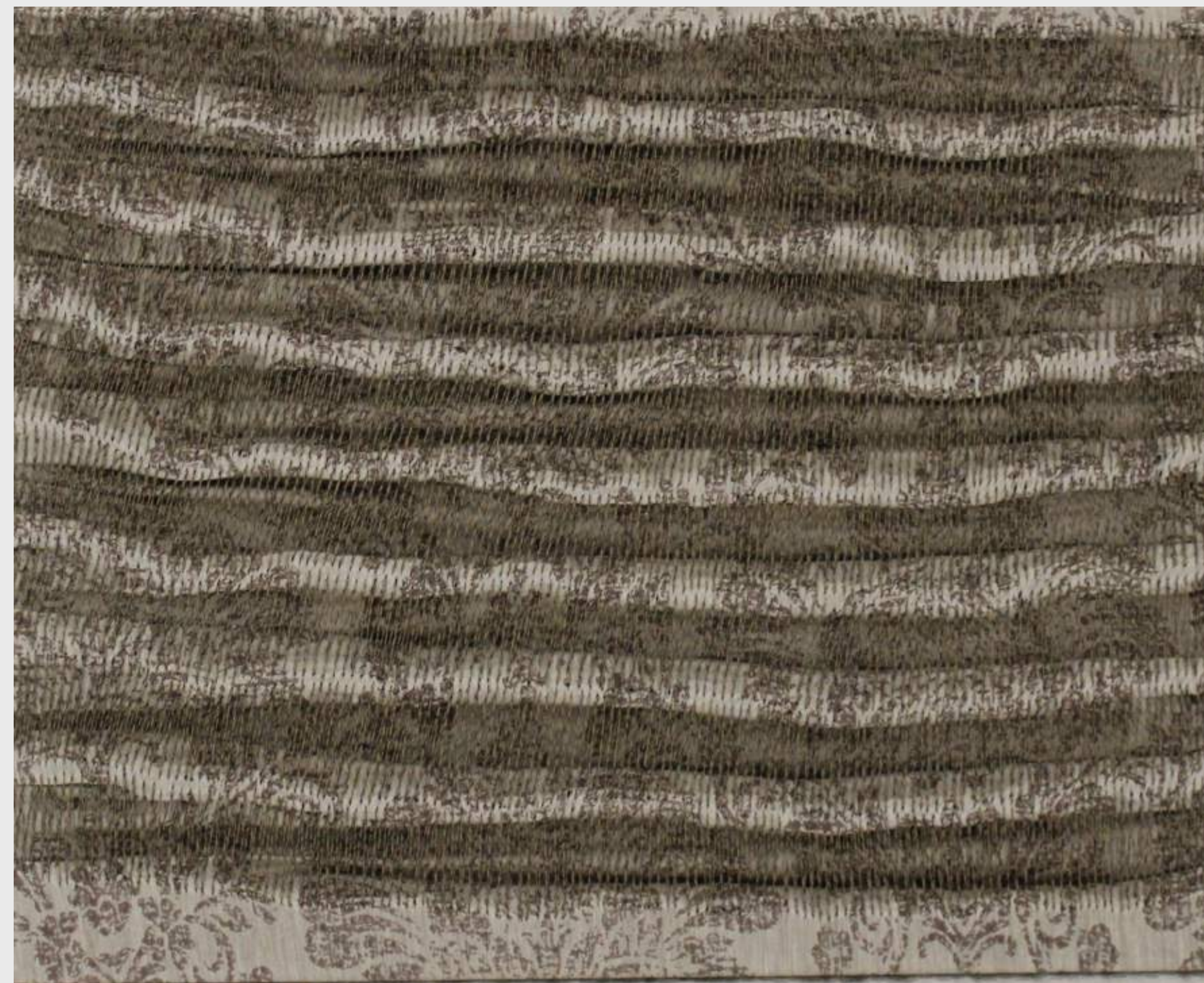




Sidival Fila

Dittico Damasco 6, 2012

Sewn industrial fabric
58 x 73 cm



Sidival Fila

Dittico Damasco 6, 2012

Sewn industrial fabric
58 x 73 cm



Sidival Fila

Senza Titolo 40, 2019

19th century hand woven linen, wood sewn, on frame
56 x 70 cm

Detail on the right



Sidival Fila
Senza Titolo, 2015

Industrial fabric and vine shoot, painted, sewn and framed
278 x 128 cm

Publications

Selection

2015 — 2018



« A constant feature in the aesthetical path of Sival Fila, an artist and member of the Franciscan Order of Friars Minor, is his research for contact with matter. This includes humble material, discarded objects, all the way to free and introflexed fabrics. His works aim at giving back a voice to these materials, as he attempts to tell their story and enable the perception of their vibrations. “Low and high, up and down. The artist goes down into the real world to withdraw cast-off, forgotten materials, and goes up when he raises said materials up to the beauty of light, to the verticality of the frame, to the dignity of gaze. In Fila’s art everything narrates an ascesis that includes the contact with the real world, everything leads to an immanent that includes and, hence, unveils the transcendent”. »

Sival Fila

By Elisa Coletta
Silvana Editoriale
2018



SIDIVAL FILA



Carlo Cambi Editore

« A large bright room at the top floor of the convent of St. Bonaventura, on the Palatine Hill, dominates the vestiges of ancient Rome, with the modern city all around and, in the distance, the gentle lines of the mountains and hills. In this in-between space Sidival Fila creates his works, very large canvases, but also tiny paintings, almost miniatures, some of the unusual forms, long and narrow. Monochromes prevail, but most recently we discover the experimentation of iridescent tones, in different gradations. The monochromatic character, in fact, is only apparent: the surfaces of the canvases are never homogeneous, but crossed by folds, by undulations and "crumpling" of the fabric, which are emphasized by a dense network of seams with threads of the same color. The light, which penetrates or hides the numerous and wide alterations of the surface of the canvas, sometimes with different textures, transforms the color, declines in a harmonious symphony of tones, makes it vibrate. The viewer's eye, his participation, his point of view, determine the effects of light and shadow, weaving a close dialogue with the work, creating each time an intimate and personal relationship.»

Sidival Fila

Catalogue of Sidival Fila's solo exhibition "TrasFormAzione" at Museo Bilotti in Roma

Carlo Cambi Editore

July 2015





Sidival Fila

Prospettive relative

The exhibition, one of the events of **Festivalfilosofia 2018**, curated by Gianfranco Ferlisi and organized by Gruppo Giovani Imprenditori Confindustria Emilia Area Centro, presents a series of site-specific installations and large-scale works that dialogue with the most prestigious architectural and pictorial spaces of the **Palazzo Ducale in Sassuolo**, such as the Salone delle Guardie, the Camera della Fortuna, the Camera dell'Amore, and the Camera delle Virtù Estensi. At the entrance of the Palace sits one of Fila's best-known works, from the *Phoenix* series. The installation aims to confuse the visitor's perception, through an unusual and personal visiting experience, while the large monochromes on the windows that look towards the **Scalone d'Onore and the Peschiera** create a combination of strong aesthetic impact with the seventeenth-century frescoes.

Sidival Fila, *Prospettive relative*

Catalogue of Sidival Fila's solo exhibition
"Prospettive Relative" at Palazzo Ducale of
Sassuolo (Modena, Italy)
Franco Cosimo Panini Editions
September 2018



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GG