

Sidival Fila, *Metafora Nero 2 Dittico*, 2012. Courtesy Galerie Jérôme Poggi, Paris

## SIDIVAL FILA

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The Jérôme Poggi gallery presents for the first time in Spain, the work of the Brazilian artist Sidival Fila, born in 1962 in the state of Parana. «Outstanding» artist, to use the term of the curator Dominique Païni, who recently showed his work at Le Fresnoy, alongside Sol Lewitt, Dan Flavin, François Morellet or Sheila Hicks, Sidival Fila is also a monk, as he embraced religion while studying art in Europe.

Now running the franciscan monastery San Bonaventura in Rome, he took back his artistic practice for a decade, in his studio overlooking the Romain Forum. His work, both minimalist and artisanal, is receiving a spectacular attention on the international art scene. After a significant personal exhibition at the Museo Bilotti, in the Borghèse Villa, and a first solo show in France at the gallery in December 2017, Sidival Fila is currently on display in Milan in two exhibitions at the Art Center San Fedele and at the House Valentino.

The art critic Dominique Païni was the first to show Sidival Fila's work in France as part of the exhibition entitled *Trâmes (Plots)* in Le Fresnoy in 2016. The Jérôme Poggi gallery has commissioned him to write a text about the work of this artist on the occasion of his first french solo show in December 2017 in Paris, at the gallery.



Sidival Fila, *Metafora Avorio 8*, details, 2012, oven hemp with sewn-in frame. Courtesy Galerie Jérôme Poggi, Paris

« Sidival Fila undoubtedly deserves the title of antinormative artist. It is outside the visual rules of modern times and outside the technical standards. He is a Franciscan friar, responsible for the Convent of St. Bonaventure in Rome, and his workshop crowns Palatine Hill. A situation, once again, out of the ordinary, while the place where he carries out his artistic work offers the visitor of his studio the experience of a surprising urban beauty, between the contemplation of antiquity and the panorama of modern Rome. We would not know how to find a daily inspiration more divided between the past and the present. [...]

The essential problem in the works of the last few years lies in the work of this organization of woven threads that try to solve the disorder, in the background, of the tissues subject to their own gravity. If I could allow myself to hypothesize on the possible message of these absolutely abstract works, I would insist on the power that emanates from them: that which corresponds to the human act of binding, of redeeming a world on the verge of collapse, of devastation, dragged by a chaos as material as it is metaphysical. [...]

It was a long time ago that an artist had not invited us to such a return to essential questions, which the development of contemporary art had made us ignore or forget. Or to postpone to epochs considered as overcome. Perhaps ! »



Sidival Fila, *Metafora Giallo Cromo 30*, 2015, mixed technique and sewing, 110 x 110 cm. Courtesy Galerie Jérôme Poggi

*« Away from the academic paths, removed at the top of Mount Palatine in Rome, the Franciscan father, Sidival Fila, creates textile compositions that illuminate the world of art.»*

Anne-Cécile Sanchez in *L'Oeil* n°708, January 2018



## | SIDIVAL FILA



Born in 1962 in Brazil, in Parana state, Sidival Fila studied art in Sao Paulo. He now lives and works in Rome, in the Franciscan monastery of San Bonaventura, on the Mount Palatine.

After putting aside his artistic practice to devote himself in religion during twenty years, he starts to produce again in 2006, using poor or obsolete recovered materials. In 2015, his exhibition at the

Bilotti Museum, in the Orangery of the Borghese Villa, marks his reappearance on the significant institutional art scene. The next year, Dominique Païni, art critic and independent curator, invited him to show his work at Le Fresnoy-National Studio of Contemporary Art, on the occasion of a collective exhibition bringing together various artists such as Sol Lewit, François Morellet, Sheila Hicks or Dan Flavin. The Jérôme Poggi Gallery devoted to him his first solo show in France in December 2017. His works are part of many collections, public or private, in Europe and in the United-States and the artist redistributes the money collected from his works' sales to charitable associations. Several art critic, writers or movie makers have studied his work, among others Bruno Racine, Alain Fleischer, Daniel Dobbels or Dominique Païni. This last one places his plastic practice between Spatialism of Manzoni, Castelani or Fontana and the obsessive sewing and weaving work of Sheila Hicks. We can also quote Ernesto Neto and Tomas Saraceno for the very contemporary representation of the link and the network, conjuring rituals and chamanic actions, or totally religious, in the etymologic meaning of it, *re-ligere*, which means connect.

Bruno Racine, ex-chairman of the Centre Pompidou and of the National French Library describes Sidival Fila's work as « *deeply spiritual but without carrying theological message, reporting to asceticism but leading to jubilation* ».

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## | CALENDAR – PROGRAMACION :

### | ART FAIRS

#### **The Armory Show**

Kapwani Kiwanga / Larissa Fassler  
From March 8th to 11th, 2018

### | GALLERY

#### *Drawing by numbers* - **group show**

From February 3rd to March 3rd, 2018

## | Galerie Jérôme Poggi

2 rue Beaubourg – 75004 Paris – France  
+33 (0)9 84 38 87 74 – galeriepoggi.com

Mar. – Sáb. 11.00 – 19.00  
Tue. – Sat. 11 am – 07 pm





PARIS ABYSSE N° 15, 2017, 114 x 146. Courtesy Galerie Jérôme Poggi, Paris

## GEORGES TONY STOLL

The Jérôme Poggi Gallery is pleased to introduce, for the first time in Spain, an exhibition by Georges Tony Stoll. Born in 1955, the artist now lives and works in Paris and is one of the most significant and singular figures of the artistic French scene. Although he was quickly recognized as one of the greatest photographers of his generation in the 1990s alongside Nan Goldin or Wolfgang Tillmans, Georges Tony Stoll not only does photography but does also painting, drawing, performance, sculpture and tapestry, exploring what he calls «*the territories of abstraction*».

For ARCOMadrid artfair, the gallery gathers together some of the works of the tremendous painting series untitled «Paris Abysses» that the artist started in 2016 and now composed of almost 150 pieces. Eric de Chasse, faithful observer of Georges Tony Stoll, and author of the catalogue of his most recent paintings, considers his works as historical and unequalled in his art historian memory.

« PARIS ABYSSE is produced without any control, not even if the one of freedom. The series's concept approaches the automatism becoming a science that we can not learn. A gesture as an ephemeral appearance, looking for being seen.»

GEORGES TONY STOLL

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### *Georges Tony Stoll, painter ?*

To those who would be surprised of this title, picturing his photographic oeuvre, so significant in history of photography since the 1990s, Georges Tony Stoll will answer that he is not a painter, but that he does paint. In the same way, he will say that he is not a photographer but that he does photographs. Besides, he also does drawings, collages, sculptures, canvas, installations and videos. He writes as well, a lot. Averse to categorization, Stoll is above all, an artist which explores, by many ways, what he calls the «*territories of abstraction*».

Painting is however primordial and essential in his work. In a text devoted to the consubstantial link between his various oeuvre and painting, Catherine Grenier asked herself if an artist like him could be anything else but a painter. From his first exhibition at Lucien Durand Gallery in 1983 to the show at Granet Museum of Aix-en-Provence, where his most well-known photographs were in dialogue with a selection of masterpieces from the collection; or at the notorious show during the Rencontres d'Arles in which he specifically wanted to show his photographs and his famous «wool paintings» made on canvas, Georges Tony Stoll never stopped painting by any ways.

If painting was always present for the last 30 years, however it never reached the intensity of the past year in which he frenetically created more than one hundred paintings. Everything started in June 2016 when, after painting an impressive picture on golden background which would become the first of the *Paris-Abysses* series, the artist announced being bored by such virtuoso form of painting. Unless, he was truly impressed.

So he begins a series of «*summer paintings*» entitled *Absurde*, achieved between July and September 2016 and executed with a very specific process in which the artist produced the slightest involvement. Those thirteen minimalist paintings marked a necessary transition in the relation between Georges Tony Stoll and the painting.

With winter and weariness, the artist takes back his brush and starts the *Paris Abysses* series with a frenetic energy, leading him to an exceptional production of more than one-hundred paintings realised in a year. Starting from drawings, bringing to mind sculptural shapes like his well-known *Sculptures Raides* series, these artworks are specifically painted, with a brightly and vibrant touch, showing such a painting's delectation mentioned by Nicolas Poussin.



PARIS ABYSSE N°23, 2017, 162 x 114 cm. Courtesy Galerie Jérôme Poggi, Paris

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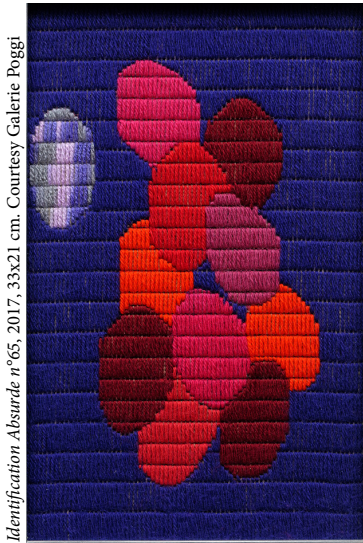
*« It's as if the artist had summarized all of his previous creation, since at least the 1980s, including his photographs, films and sculptures for which he undoubtedly more recognized and, while conducting this summarazition, as if he were exploring new territories. »*



## | GEORGES TONY STOLL

Georges Tony Stoll was born in 1955 in Marseille (FR). He lives and works in Saint Ouen (FR).

Graduated from l'Ecole des beaux-arts de Marseille, he became well known for his photographs even if his art includes various media as painting, vidéo or installations, that explore what he named the «territory of abstraction». Assimilated to an «aesthetics of intimacy» by critics such as Elizabeth Lebovici and Dominique Baqué. His works differs radically by an affirmed pictorial approach and a specific implementation for bodies and objects



Identification Absurde n°65, 2017, 33x21 cm. Courtesy Galerie Poggi

He has participated to several exhibitions at the Musée Granet (Aix-en-Provence 2013), at the Jérôme Poggi gallery (2012), La Galerie, Noisy-le-Sec (2011), FRAC Alsace (2009), at the Grand Palais (La force de l'art 02, 2009) at Les Rencontres d'Arles (2008), at Centre Pompidou (2003), at the Villa Medici à Rome (2010), at White cube (New York, 2000), at Musée d'Art Moderne de la Ville de Paris (2004), Glassbox (1999).

In september of 2017, the Jérôme Poggi Gallery dedicated him an importante double exhibition of his very last painting works along with the publication of a monographical exhibition catalogue. Several critics wrote about his work: Jeff Ryan, Anna Helwing, Sophie Berrebi, Juan Vicente Aliaga, Elisabeth Lebovici, Dominique Baqué, Vincent Simon, Eric de Chassey, etc...

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