

# BESTIAIRE des singuliers

From 16th of october to 9th of november 2024



Francisco «Chico» da Silva, *Ram*, 1967, oil con canvas, 50 x 59,5 cm

The 'bestiary' is usually associated with the academic designation of the 'animal painting' genre. In Occident, during the time of the strict conceptions of classicism, it is among the less noble genres in the hierarchy, which values history painting and portraiture.

The exhibition 'Bestiary of the Outsiders' presents outsider and, for some, 'brut' artists from the 1950s to today. Francisco Chico DA SILVA, Jacqueline B., Karl BEAUDELERE, Anselme BOIX-VIVES, Ignacio CARLÈS-TOLRA, Simone PICCIOTTO, Pierre PINONCELLI, André ROBILLARD, Germain VAN DER STEEN, Pépé VIGNES, and Charles Keeling LASSITER did not follow an academic curriculum. They create, therefore, with a certain detachment from artistic currents and trends. The parallel between outsider artists and the bestiary genre is thus obvious : since few masters claim the theme, shedding light on it embodies the 'modest' aspect of 'brut' and outsider art.



Germain Van Der Steen, *Still life with cat*, 1944, oil on canvas, 54 x 65 cm.

Representing animals is one of the oldest artistic practices. The first cave paintings made by humans are depicting hunting and wild animals more generally. Thus, there is no more universal and timeless subject. It is magical. Many outsiders transform it : some works present imaginary, chimerical, and multicolored creatures, like those by Francisco Chico da Silva and Ignacio Carlès-Tolra.

Other painters offer a form of naïveté, like Robillard, Van der Steen, or Pépé Vignes. They all invite us into very unique parallel worlds, giving an unreal and enchanted aspect to the animals they depict.

### Francisco «Chico» da Silva

Francisco Chico da Silva was born in 1910 in Alto Tejo, Brazil. He started his career in 1935 in the city of Fortaleza.

The artist grew up with north Brazil myths and was surrounded by the Amazonian fauna and flora. Indeed, the environment in which he evolved had probably influenced him. However, his work is not about real images, but a true product of his imagination.

The works of da Silva are also linked with Sub-Saharan art, thanks to the color field and the motifs employed, the motifs especially, being repetitive and taking a certain space on the canvas.

The artist first painted on the facade of fishermen's houses of Praia Formosa. His unique style caught the attention of Swiss artist Jean-Pierre Chabloz, who wrote about da Silva in a Swiss art review, helping to bring international attention to his work. This is how da Silva started on paper, in order to allow his art to travel and reach a foreign audience.

Chabloz returned to Europe in 1948, and as a result, da Silva interrupted his artistic activity for 12 years. Due to lack of money, he did during this period several menial jobs. But as Chabloz came back for good to Brazil, da Silva resumed painting.



Karl Beudelere, *Dog*, 2019, ballpoint pen on paper, 37 x 26,5 cm.



Francisco «Chico» da Silva, *Three dragons*, 1967, oil on canvas.

In the sixties, da Silva created the Pirambu school, in which he collaborated with local artists, to create collective works. A lot of exhibitions were held featuring these.

The pinnacle of the artist's career is in 1966 when he was invited to the Venice Biennale to represent Brazil, where he received the Honorable Mention from the jury.

Francisco Chico da Silva passed away in 1985 in Fortaleza, the city he never left. He was one of the first Brazilian artists to reach a public on an international scale.

The last museum exhibition about Chico da Silva was in 2023 in the Sao Paulo Pinacoteca.

Amanda Lamazou Saadi

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