

Federico Pietrella

*«Giorno Dopo Giorno,
Day After Day,
Jour Après Jour»*

20.10 - 22.11

sobering galerie
87, rue de Turenne,
75003

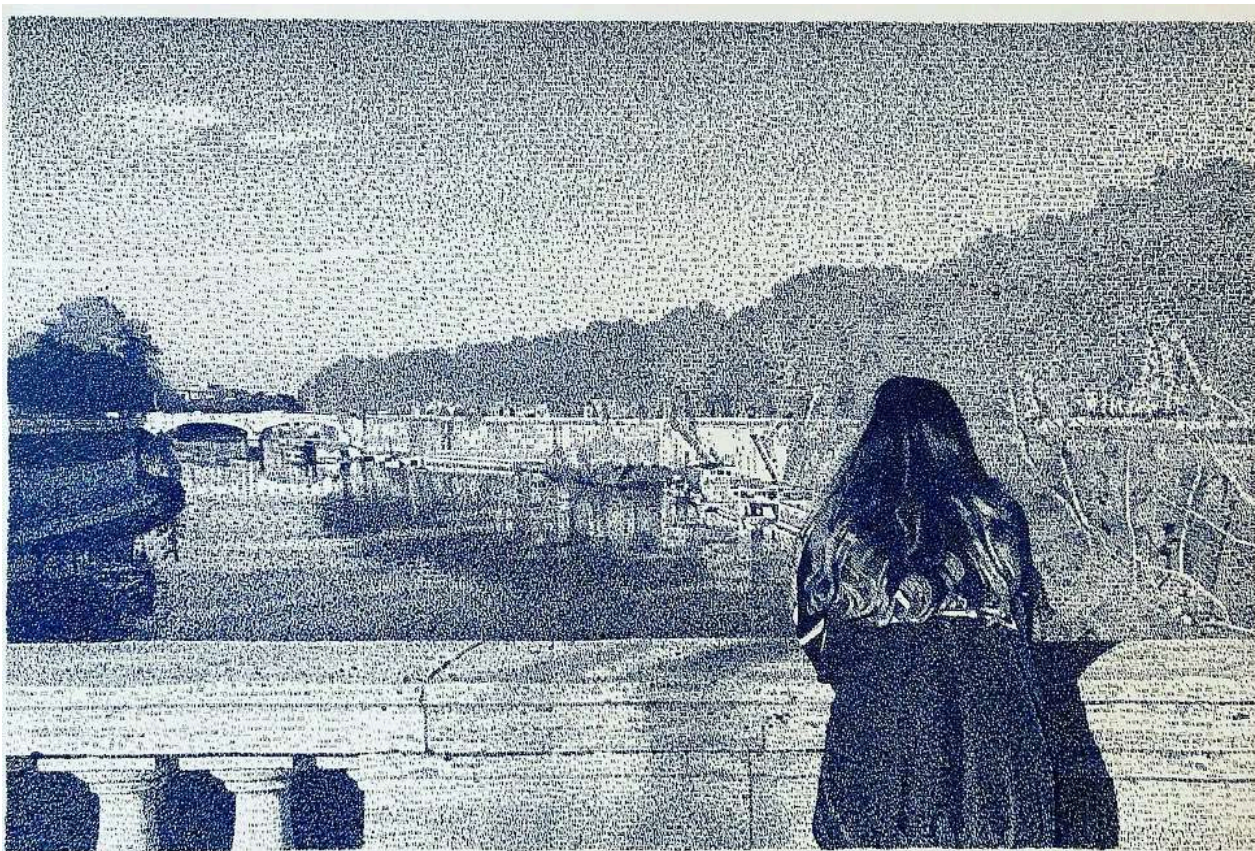


Federico Pietrella
1973. Roma, Italy
Lives and works in Roma, Italy

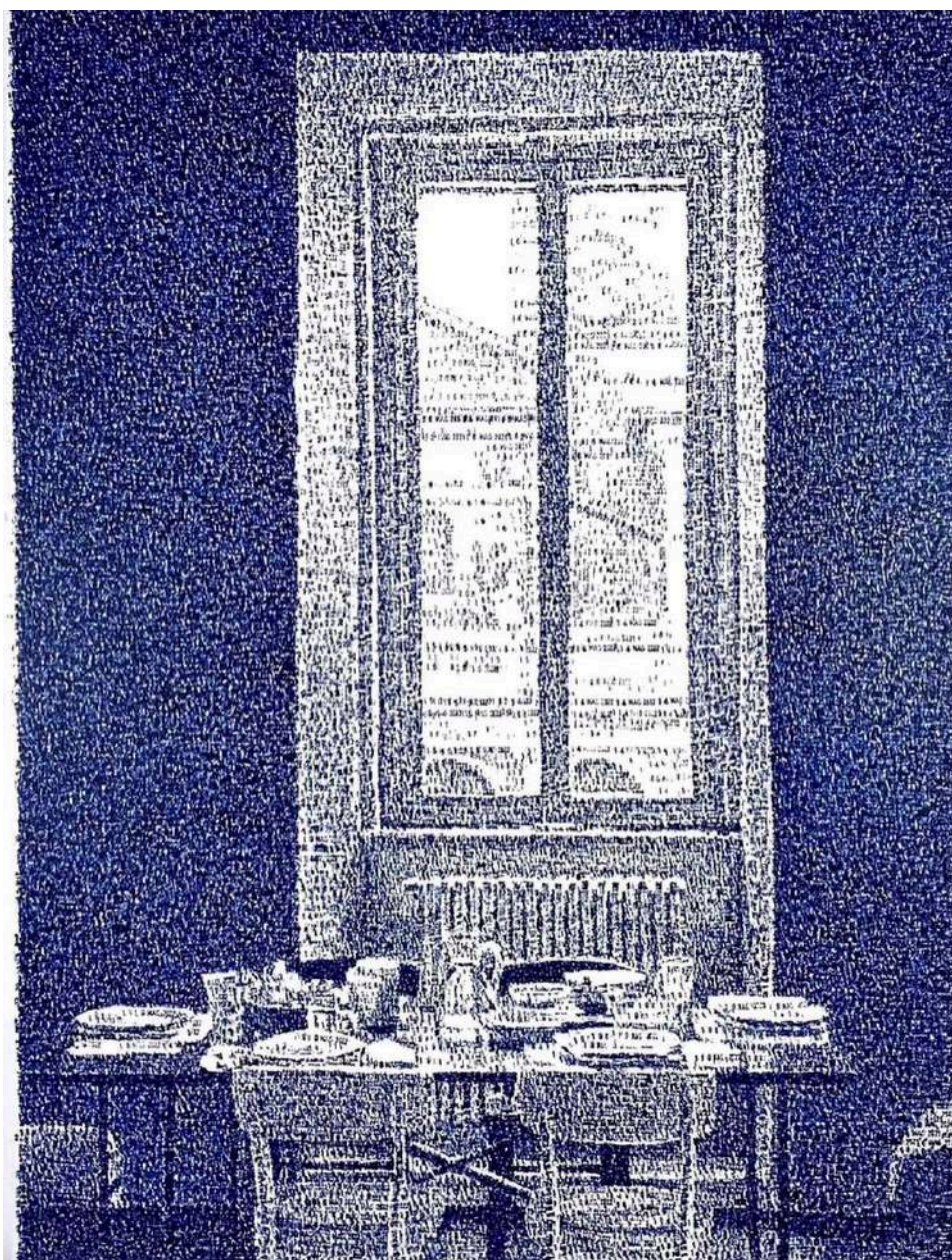
"Time is what is done, and even what makes everything happen"
Henri Bergson

The philosopher Henri Bergson defined time in his *Essay on the Immediate data of Consciousness* as a rational and objective quantification of the passing of seconds and minutes. However, he opposes to it the notion of length that is to him "*the true time*". Length is subjective and specific to each, and it depends on "*a succession of our state of consciousness*". The Italian artist Federico Pietrella chose to use time as a medium. As a matter of fact, his only tool is the date stamp. He said that he chose it "*because it was the simplest tool I found to capture time.*" But can time really be captured? Even if it is an exact and measurable notion, it is also a dimension of consciousness that depends on an individual and individual perception. Pietrella thus represents length, or the passing of time and not time itself.

Federico Pietrella's creative process is simple. He invariably uses a date stamp which is changed every day of work, and he uses it as a paint brush. The subjects are rather classic and allow him to evoke a temporal segment of his own life or of the collective's. Through elegant compositions, he depicts here an interior scene (in which the window recalls a long pictorial tradition), or there a bucolic landscape. By revisiting these classical themes of painting, he adds another level of reading to his work. While depicting the concept of length, it also illustrates a traditional art history thanks to numerous references. The monochrome and pointillism driven by the tool used evoke the monochrome engravings of the Neo-Impressionist Georges Seurat. His reflexion on the course of time also remind us of conceptual artists like Alighiero Boetti in his *Dall'Oggi al Domani*.



Federico Pietrella,
Dal 6 Dicembre 2021 al 25 Gennaio 2022,
2022,
stamped acrylic on canvas,
110 x 165 cm

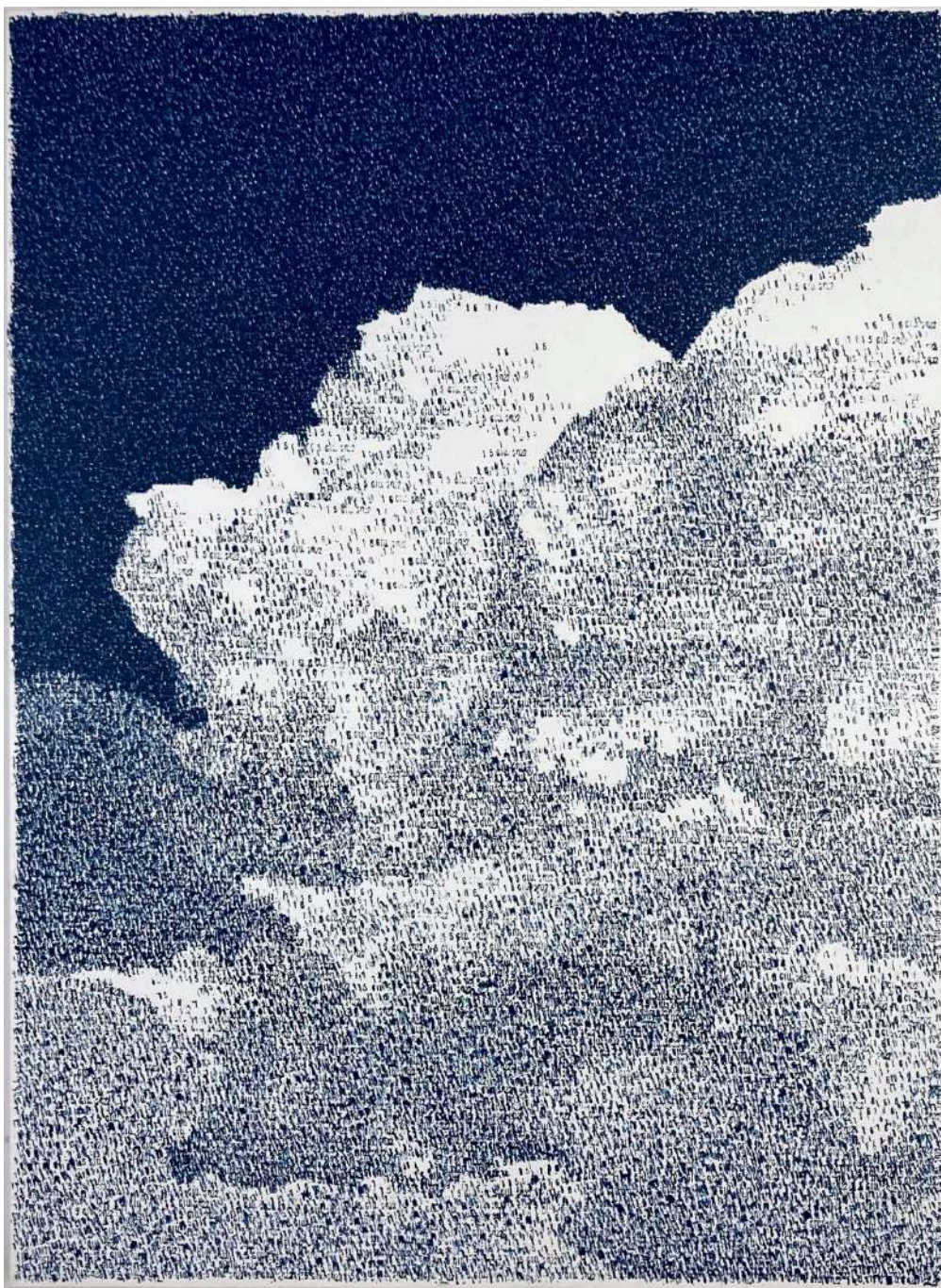


Federico Pietrella,
Dal 14 al 21 Maggio 2022,
2022,
stamped acrylic on canvas,
80 x 60 cm.

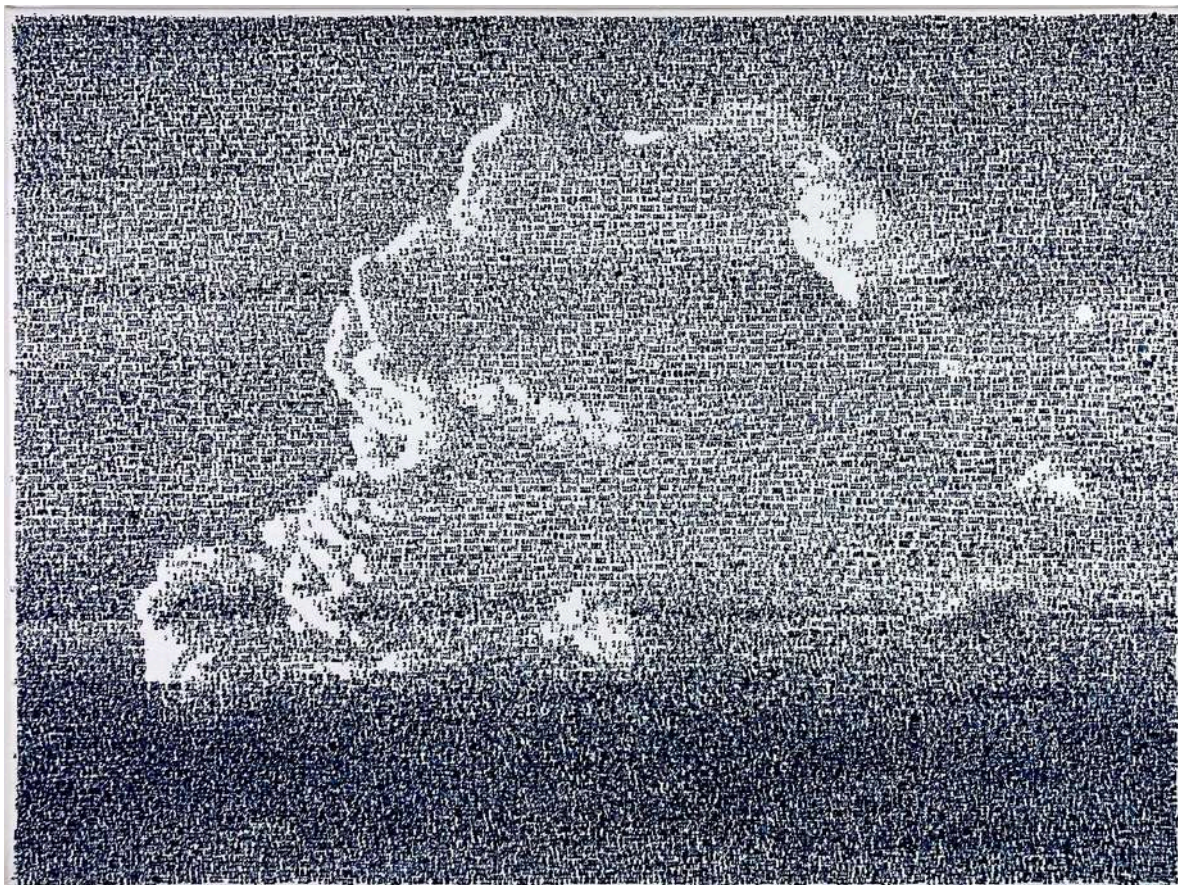
It is also the work of the French artist Roman Opalka, *1965 / 1 - ∞*, that this precise and almost obsessional quantification of time evokes. Nonetheless, for the french artist, time was the final point of his work - work that eventually replaced his life - whereas for Federico Pietrella, time is a plastic tool through the date stamp. This very stamp also summons the Stamped Canvas by Louis Cane, major representative of the Supports/Surfaces group in the sixties. By stamping his canvas with the inscription "*Louis Cane Artist*", he dedicated himself to question the role of the Artist through the mechanization of the creative process, but it is nevertheless his own signature that made the picture. In a similar way, the repeated printing of dates creates the work. Time gets almost invisible because of its accumulation, and transforms itself into a pattern. The concept of length is also revealed through the meticulousness of the technique that attests of a long and rigorous process. Federico Pietrella works methodically : the stamps repetition - or those of the graphite lines in his drawings - allows him to impose a certain discipline on himself without however making his work repetitive. In fact, the variety of the chosen themes give birth to a rich and diversified production. Besides, all the subjects are selected from the artist's personal photographs. He picks a subject through his own picture by analyzing pictorial effects such as games of light and shadow, and this method allows him to offer a narratif aspect to his works.

The Italian artist demonstrates an excellent technical mastery of pictorial space which he shapes with sharpness in order to produce virtuoso arrangements.

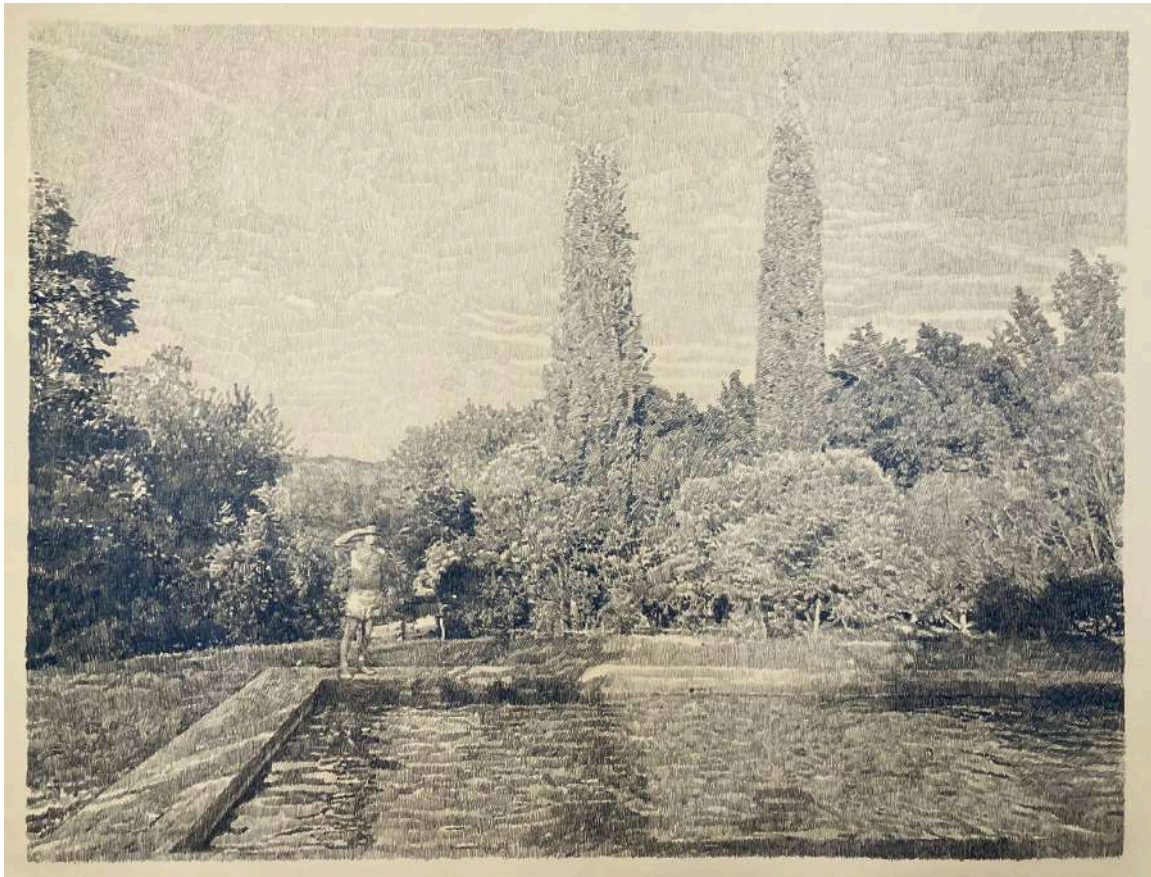
Inès Molière



Federico Pietrella,
Dale 12 al 16 Giugno 2022
2022,
stamped acrylic on canvas,
75 x 55 cm



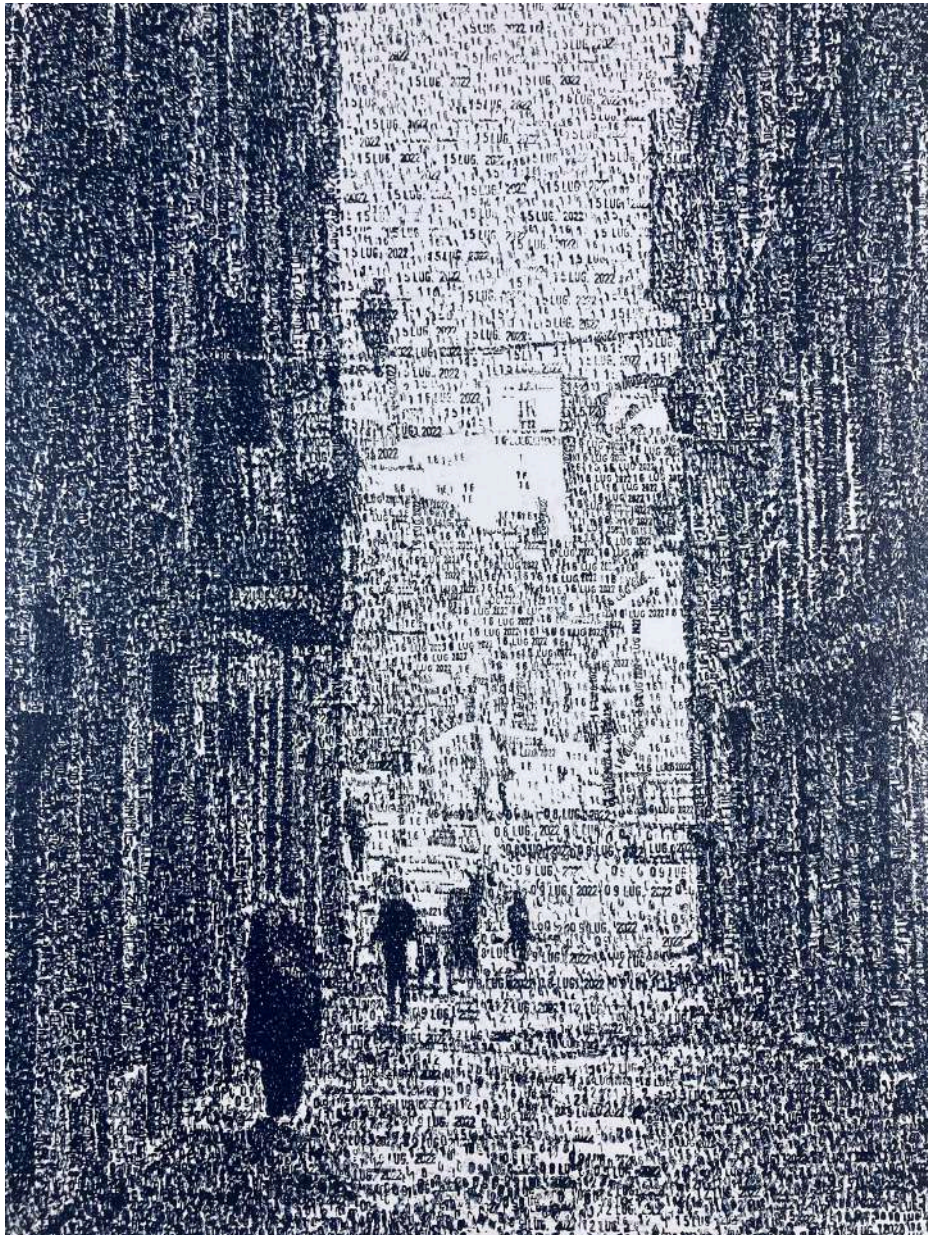
Federico Pietrella,
Dal 21 al 26 Aprile
2022,
stamped acrylic on canvas,
60 x 80 cm



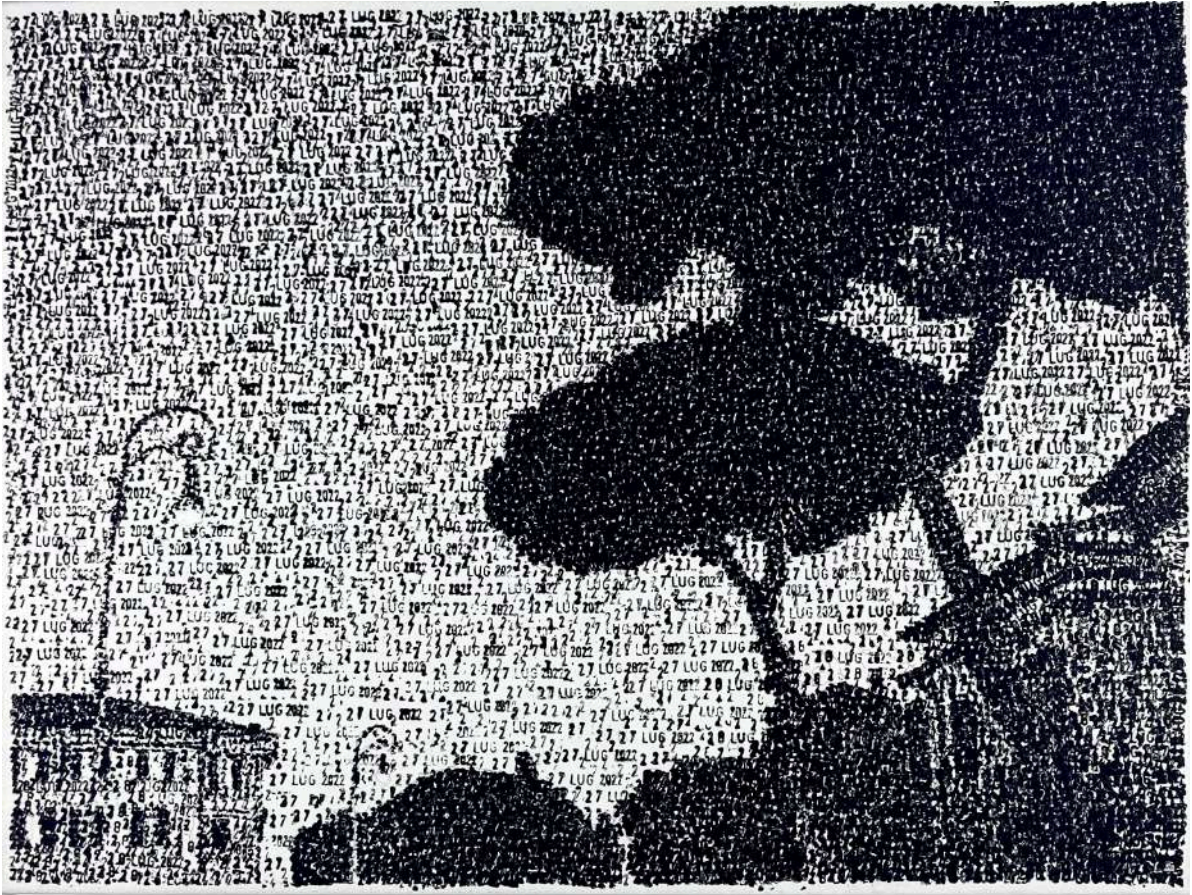
Federico Pietrella,
Settembre 2022
2022,
graphite on paper,
200 x 250 cm



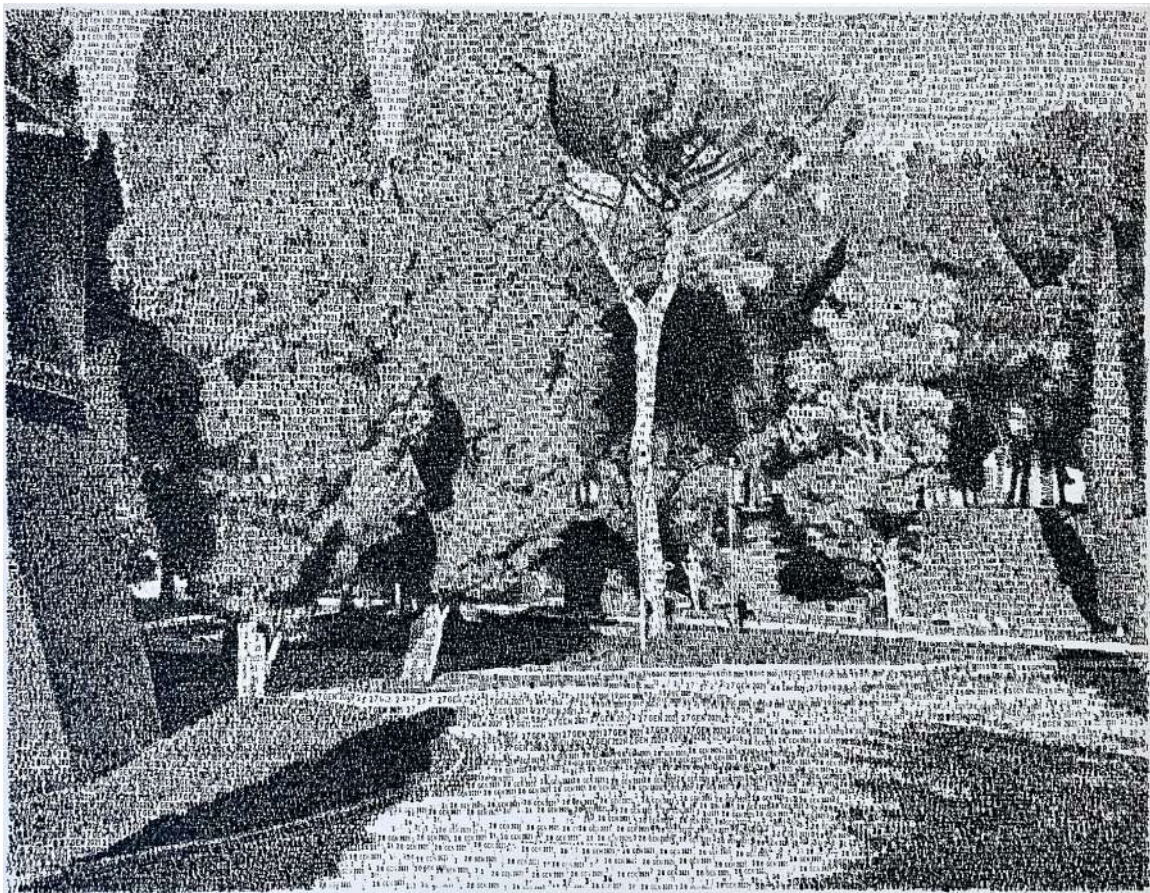
Federico Pietrella,
Dal 22 al 27 Maggio 2022,
2022,
stamped acrylic on canvas,
45 x 35 cm



Federico Pietrella,
Dall'8 al 16 Luglio,
2022,
stamped acrylic on canvas,
70 x 50 cm



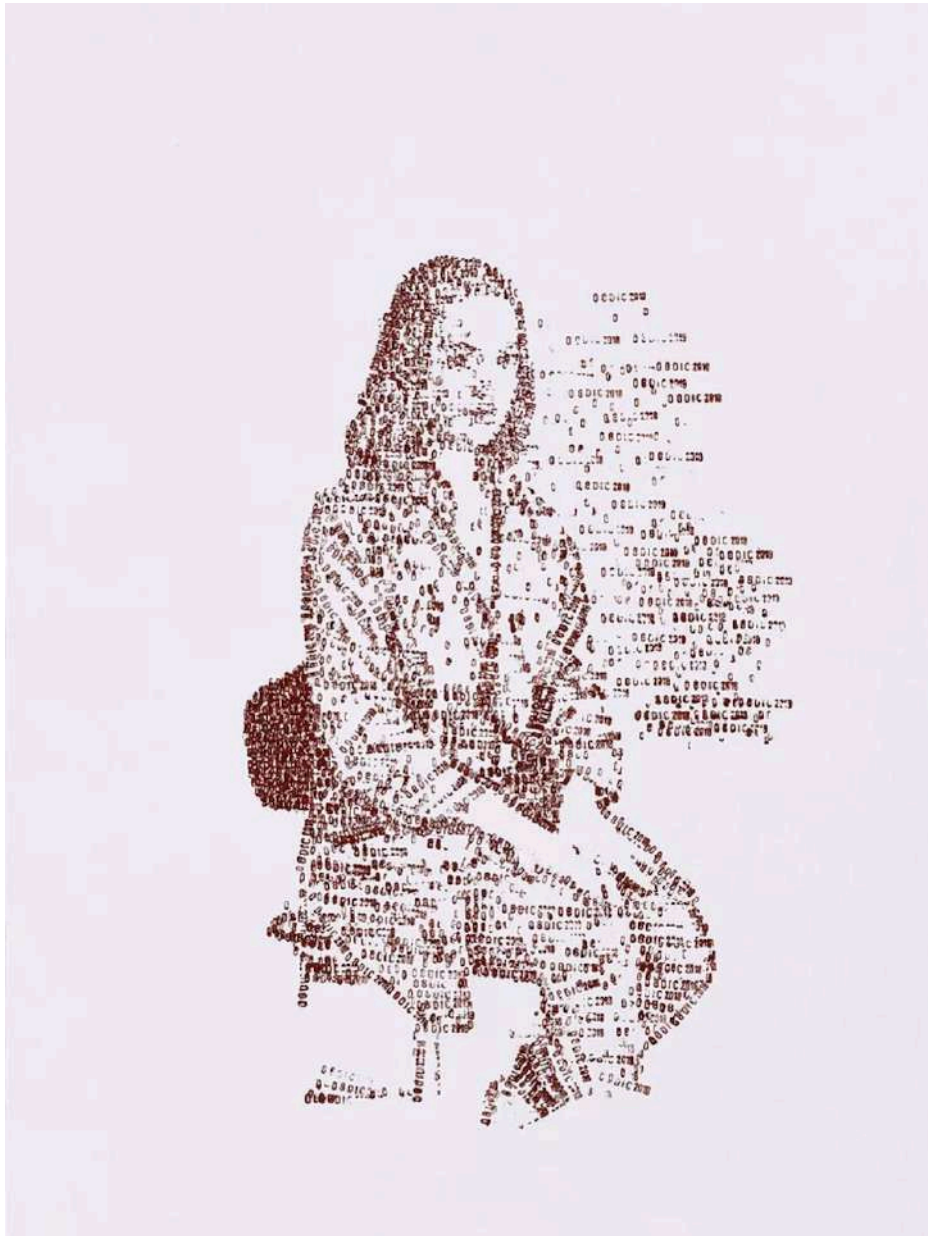
Federico Pietrella,
27, 28 Luglio 2022
2022,
stamped acrylic on canvas,
30 x 40 cm



Federico Pietrella,
Dal 16 Dicembre 2020 al 3 Febbraio 2021
2021,
stamped acrylic on canvas,
70 x 90 cm



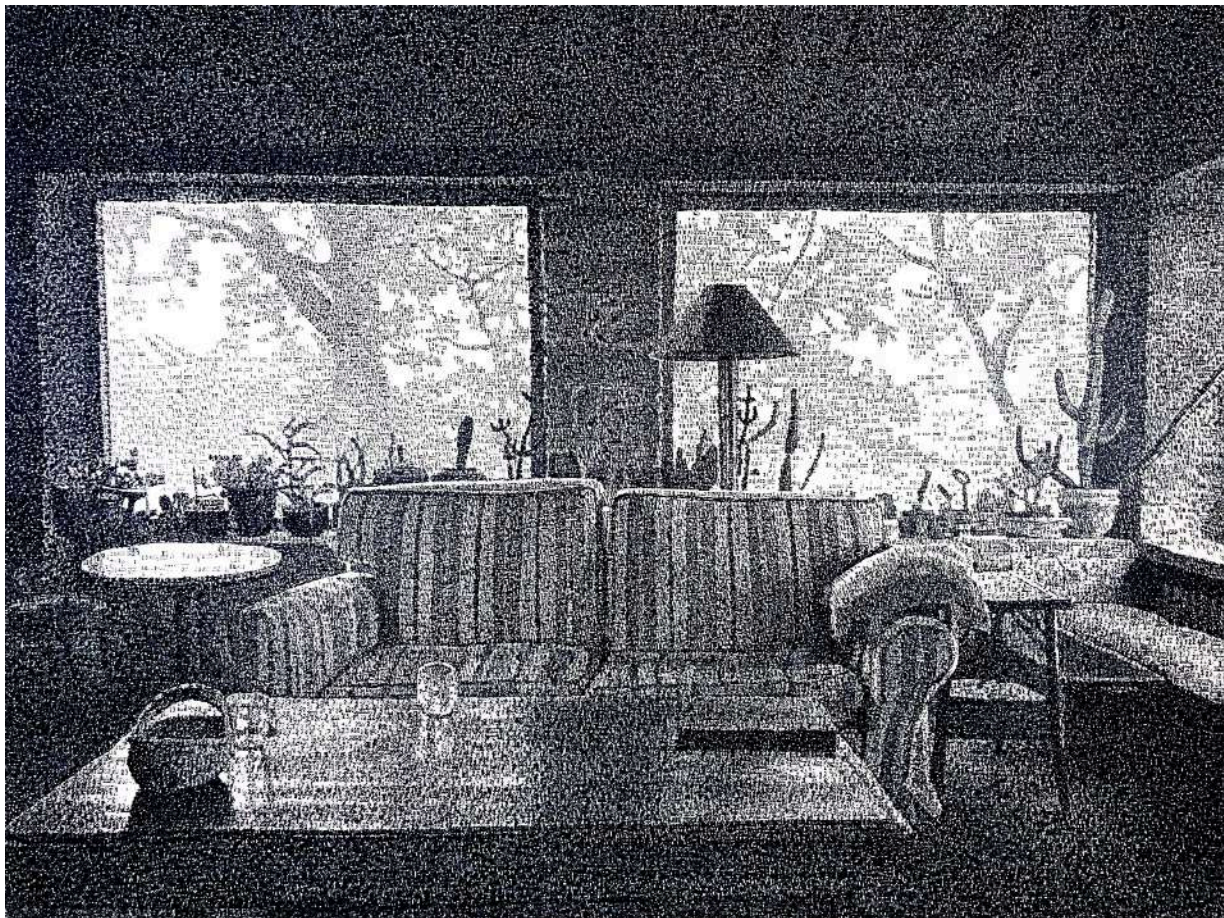
Federico Pietrella,
Giugno 2022
2022,
graphite on paper,
200 x 250 cm



Federico Pietrella,
8 Dicembre,
2019,
stamped acrylic on canvas,
42 x 58 cm



Federico Pietrella,
28 Febbraio,
2019,
stamped acrylic on canvas,
42 x 58 cm



Federico Pietrella,
Dall'8 al 23 Agosto,
2022,
stamped acrylic on canvas,
92 x 100 cm

sobering

adjectiv :
tending to make one thoughtful

Traduction : Qui donne à réfléchir.

In 2002, Patricia Kishishian and Jean-Claud Ghenassia create Annual art magazine - artists such as Laurence Weiner, Jonathan Monk, John Stezaker, Sarah Morris have given their support to the realization of limited edition. For about ten years, the magazine has been promoted in some of the biggest museums and best librairies, and also on international fairs like Art Basel.

In 2013, sobering opened its doors. In continuation of Annual Art Magazine conceptual research, the galerie now offers a variety of propositions and heterogeneous aesthetic interactions, by establishing exhibitions displaying both emerging and experienced contemporary artists. Through a rich corpus of opposite horizons, the name of the galerie reveals this primary function of contemporary art that Paul Klee explicit in his Creator's Creed: « *Art does not reproduce visible, it makes visible* »

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