



SAÚVA-ADA

CHIFFONNIER is an artist-run-space launched by Ivan Chavaroche, Wolf Cuyvers, Alethia Lecoq and Charles Thomassin February 2016. It is both an artist studio and an exhibition space located at 1 bis rue Junot, Dijon- France.

CHIFFONNIER organises its ninth exhibition and invites the Franco-Brazilian artist Romain Vicari. SAÚVA-ADA is an installation, an assemblage between images, architectural fragments fused to the place, creating a dialogue and a journey into the Chiffonnier.

SAÚVA-ADA, Romain Vicari  
Le Chiffonnier

From the title chosen by the artist, SAÚVA-ADA, the two antithetical universes of nature and culture appear in most of his works. There, the Saúva ants (Atta), an example of matriarchal society in the Amazon rainforest, meet the latest Cardano ADA cryptomoney. Two words juxtaposed, opposed, but which, put together, could define what the future will be. The artist's constructions announce it: hybridity must regain its ontological place.

Precisely, it is by passing through various hybridities that Romain Vicari intends to model his art, today more than ever, in phase with the rapidly changing times we are going through. Divided between a real desire to reconnect with nature and the observation of a permanent technological growth, the forms that emerge from the artist's works could represent contemporary divinities. Coming straight from a parallel world where the paradoxes inhabiting ours, these gods and goddesses of broken telephones are made from recycled materials. In humanoid or robotic forms, the works of SAÚVA-ADA are all the more attached to the contemporary because they were conceived in-situ, linked to the architecture of the Chiffonnier. The pedestals, an anchoring point that academic history has long worn out, seem to detach themselves from the works, leaving them completely autonomous. Far from the obligation of the glorification of yesteryear, the shaped object finds its freedom by emancipating itself from a claimed conservation. While proclaiming his direct relationship, he announces his future disappearance. Then the body, space and art adjust themselves accepting that everything is destined to an end, or rather to an evolution that cannot maintain what is in an exact state.

Sandra Barré



*Gauls, 2021, rice, ceramics, resin, steel, plaster, 2,5 x 1,6 m*



*Sauva-Ade, 2021, Installation view*





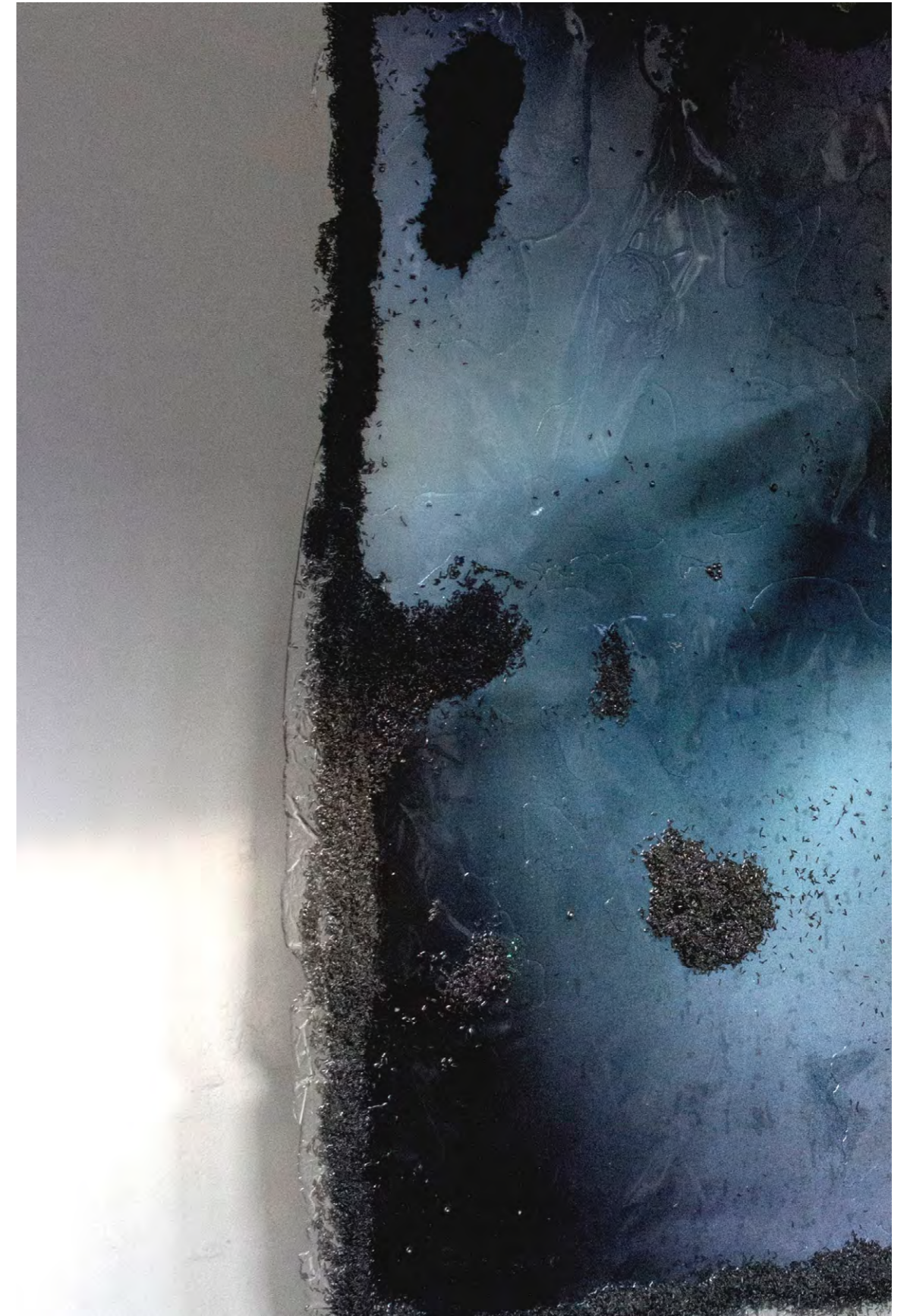
*Liquid Dream, 2021, steel, rice, resin, photography, 2 x 1,5 m*



*Wished, 2021, rice, ceramics, resin, 35x50 cm*



*Sauva-Ada, 2021, glass, rice, resin, detail Installation*



*BIG BLUE, 2021, rice, glass, resin, wood, glass, 2x1,5 m*



NoScoop, 2021, rice, plaster, aluminium, resin, wood, glass, 135x80x55 cm