

Georges Tony Stoll

Midnight Cowboy

December 2nd — 4th 2021

Art | Basel
Miami Beach



Booth D24

PRIVATE DAYS

First Choice VIP cardholders
Tuesday, November 30, 2021, 11am to 8pm

Preview VIP cardholders
Tuesday, November 30, 2021, 4pm to 8pm

First Choice and Preview VIP cardholders
Wednesday, December 1, 2021, 11am to 8pm

VERNISSAGE

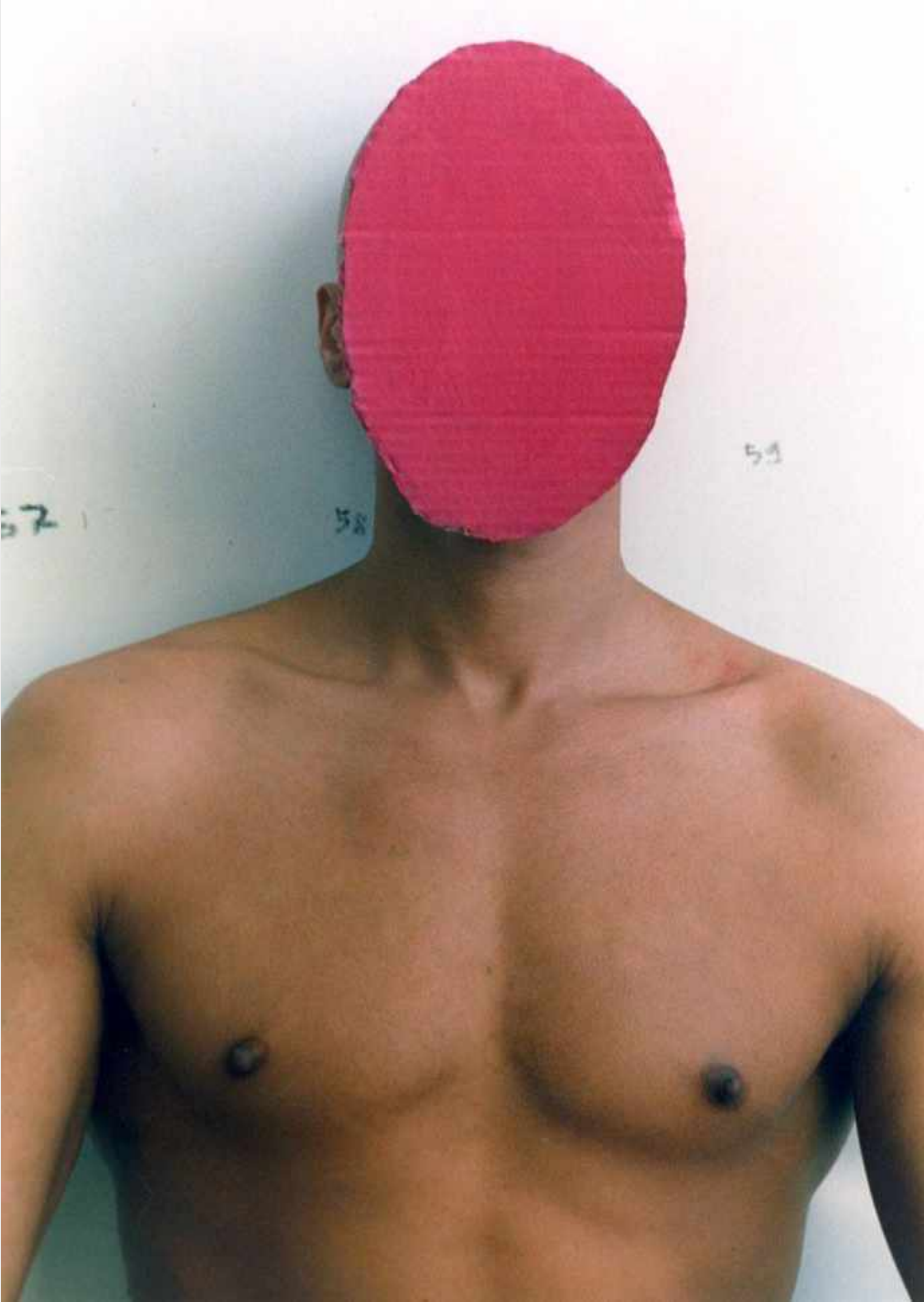
Wednesday, December 1, 2021, 4pm to 8pm

PUBLIC DAYS

Thursday, December 2, 2021, 11am to 7pm
Friday, December 3, 2021, 11am to 7pm
Saturday, December 4, 2021, 11am to 6pm

Georges Tony Stoll
Red Magenta, 2003

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris



Georges Tony Stoll

Midnight Cowboy

Born in 1955 in Marseille, Georges Tony Stoll is one the most striking, singular, and prolific artists of his generation. And one of the most enigmatic as he voluntarily decided to almost withdraw himself from the art scene after his big show at **Rencontres d'Arles** (2009). Indeed, the internal turmoil Georges felt in the spotlight led him to a sudden but voluntary urge for isolation. So, in the secrecy of his Parisian studio, he decided to stay alone in his corner, to explore what he calls "the territory of abstraction" through his prolific and multidisciplinary production : paintings, photographs, tapestries, drawings, sculpture, etc.

In Avant-première to the large exhibition that will bring a new light on his 40-year production at the **Collection Lambert** in Avignon (March 2022), his solo show in **Art Basel Miami Beach** focuses on some of his iconic photographs from the 1990s and 2000s.

Those are the exact photographs that made a stroke for the history of contemporary photography, particularly pointing out the influence of American culture and literature in his photographic practice.

« **GEORGES TONY STOLL MOST RADICALLY SYNTHESIZES THE AESTHETIC AND PHILOSOPHICAL APPROACH OF TODAY'S REPRESENTATION. HIS SIMPLE, ABSTRACT IMAGES REVEAL EACH TIME A PERSONAL ENIGMA ABOUT OUR TIME** ».

Louis Mesplé, *The adventure of contemporary photography from 1945 to today*, 2006.



Iconic photographs from the 1990s and 2000s

Trained in Marseille (France) as a painter, Stoll discovered he was also a photographer, almost by chance, in 1993 when a friend offered him a camera. He then put aside his pictorial practice for twenty years and became instantaneously famous for his photographs. He produced hundreds of them that immediately took place among the most radical and decisive images of contemporary photography in the 1990s.

Early on, several art critics placed him within the realm of an « aesthetics of the intimate », alongside Nan Goldin or Wolfgang Tillmans (Elisabeth Lebovici, Dominique Baqué). However, Stoll distinguishes himself from them. He developed a strong plastic and visual approach (Catherine Grenier) and a taste for performing bodies and objects whose symbolism escapes any analytical discourse to attain a particular contemporary form of contemplation (Éric de Chasse).

Stoll's photographs, often taken with a flash at home, in the studio, or outdoors, are always the result of performances where « something unusual happens, (...) which is grounded in the real and reveals the deformations of a behavior that claims to be socially official ». Although he or his close relatives often appear in his photographs, his work is neither autobiographical, romantic, or psychological. Instead, the faces are masked, hidden, hooded, diverted, or out of frame, making his images anonymous and « forcing those who see them be faced with an experience of strangeness ».

Georges Tony Stoll

Untitled (I am here), 1997

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris

Paris — New York

In the early 1980s, Georges Tony Stoll lived in New York, creating ties with James Bishop and Brice Marden. Therefore, his work is infused by his American experience and knowledge of its art and literature (Thomas Pynchon, Carson McCullers) while still being deeply influenced by the French school of thought of the late 20th. In particular, his work shares immediate references with Felix Gonzales-Torres, with whom he shared a gallery in Paris (Jennifer Flay).

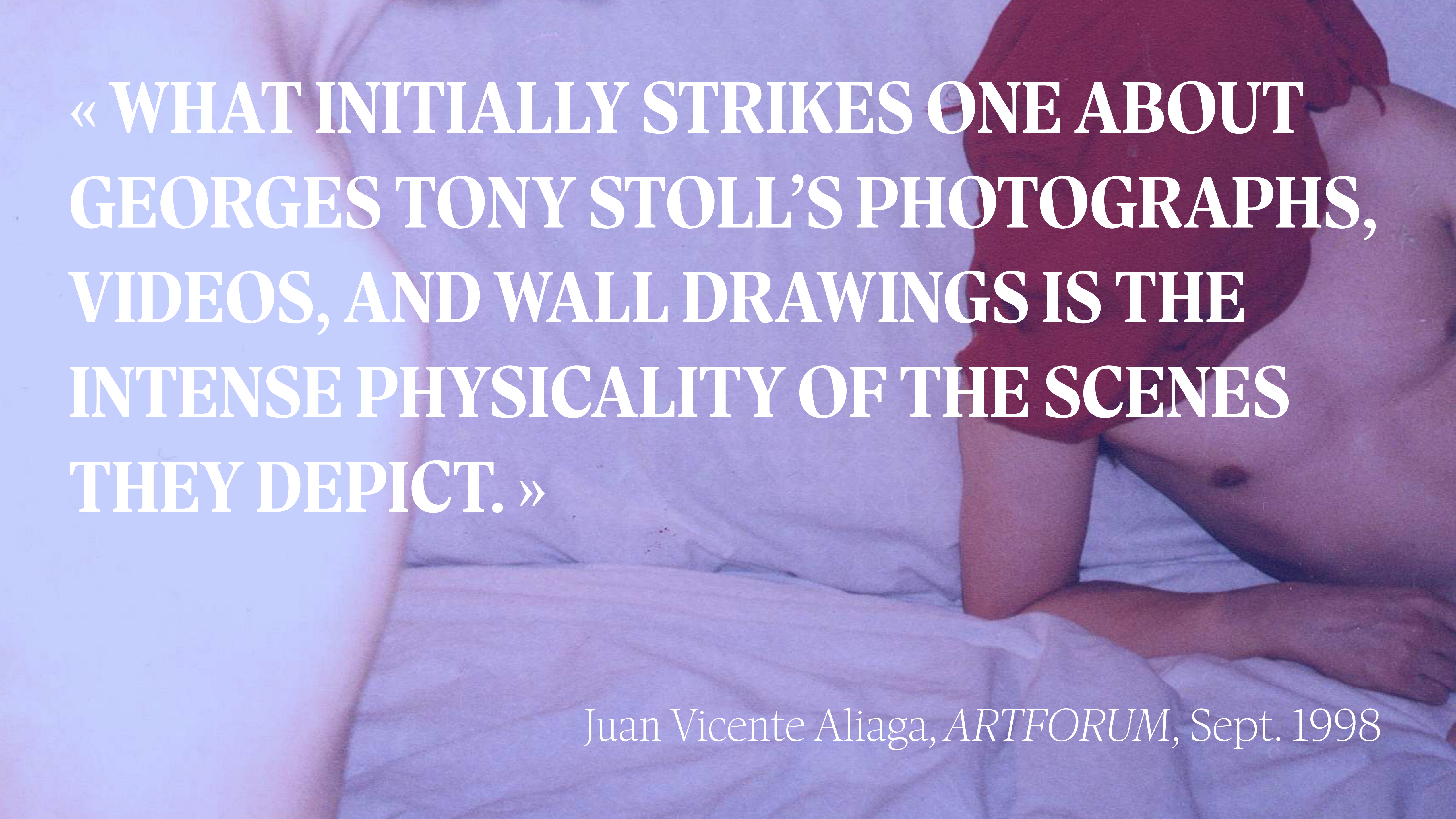
He also played with minimalism and conceptual art codes to address marginality, queerness, invisibility, moral order, and disease (AIDS). He paid a direct homage to Gonzales-Torres at his death in 1996 with his iconic diptych *Untitled (The Perfect Lovers, to Félix Gonzales-Torres)*. When he returned to New York in the late 1990s, upon the invitation of Agnes b, he lived with Zoe Leonard and produced some of his most iconic works (*Gramercy Park Hotel*, 1999).

Georges Tony Stoll

Untouchable community, 1997

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris





« WHAT INITIALLY STRIKES ONE ABOUT
GEORGES TONY STOLL'S PHOTOGRAPHS,
VIDEOS, AND WALL DRAWINGS IS THE
INTENSE PHYSICALITY OF THE SCENES
THEY DEPICT. »

Juan Vicente Aliaga, *ARTFORUM*, Sept. 1998



Georges Tony Stoll

Born in 1955 in Marseille, Georges Tony Stoll is a multidisciplinary artist particularly productive and proteiform. If critics acclaim him for his photographs since the 1990s., Georges is interested in exploring “the territories of abstraction” using various mediums (painting, photographs, collage, drawing, textiles, sculptures, installation, videos, writing). **In March 2022, a large exhibition will shed new light on his 40-year production at the Collection Lambert in Avignon, showing his photographs and paintings.**

Graduated from the School of Fine Arts of Marseille, he practices first the painting and the drawing that he quickly exhibits at Lucien Durand gallery. Then, moving to NYC from 1981 to 1983, he surrounds himself with the local art scene, primarily minimalist artists like James Bishop and Brice Marden. When back in France, he discovers that he is to be a photograph almost by chance when a friend offered him his first camera in 1993. He primarily explores this medium, putting aside his painting practice for a while but remaining attached to keep drawing, making collages, and writing. As a result, he quickly produces hundreds of images that are considered central to the history of contemporary photography. In 1996, the **Museum of Modern Art of Paris** gave him a solo show, while the gallery of Jennifer Flay in Paris shows his works next to Felix Gonzales-Torres and Zoe Leonard, with whom he remains in touch. His photographs are then exhibited internationally, from the **Berlin Biennale** (1998), where Hans Ulrich Obrist invites him, to **White Cube** and **Glassbox** in New York.

He joins Zoe Leonard to collaborate on several works. The **Centre Pompidou** shows him regularly and acquires years after years about thirty artworks, making him one of the most collected alive artists of its collection. In 2009, the **Rencontres d’Arles** highlighted his practice in a large exhibition where Georges Tony Stoll showed his “Wool Paintings” among his photographs for the first time. That’s when Georges chooses to withdraw himself from the art scene to dedicate 100% of his time to his practice between his Parisian and Italian studios. In 2016, he returned to his first love, the painting, and started a phenomenal series named “Paris Aysse,” making over 350 paintings in 5 years.

Different aspects of his work are the subject of artist monographs : photography, painting, drawing. In addition, several authors and art critics wrote about his work, including Jeff Ryan, Anna Helwing, Sophie Berrebi, Juan Vicente Aliaga, Élisabeth Lebovici, Dominique Baqué, Vincent Simon, Catherine Grenier, Éric de Chassey, among others.

In 1970, Georges Tony Stoll discovered the movie "Midnight Cowboy" by John Schlesinger. In the following text, he explains how crucial this moment of his existence was and how it inspired his solo show in Miami.

« Memories from my teenage years. The movie came out in 1969, and I watched it a year later, in 1970. People under 18, like I was at that time, were not allowed to watch the movie. But, as I knew how to make myself look older than I indeed was, I fooled the cashier and saw the film in theaters. When the movie ended, I felt astonished. I saw it five times in total. The meeting between those two men, a cowboy, freshly arrived from Texas, and a man from Mexico, was a sign of hope for me, who back in the days felt pretty lonely.

In the story, the youngest man, the Texan, thinks he will make bank in NYC for the only reason that he has big sex, is handsome, strong, and ambitious. But, quickly, he is going to understand that's not that easy. Day by day, the Texan ends up being broke and living in the street. Then, in a reception, he meets a man older, smaller, skinnier, and dirtier than him, but who approaches him casually. They rapidly make a duo, and the Texan moves in with the Mexican, in his house, which is an absolute slum.

And there are all of those images in a New York that no longer exists, with these two men, one strong and one hobbling, looking for a possible hook up. They will live many adventures together until the Texan has accumulated enough money to book his Greyhound bus to Florida. The dream of the Mexican will die in that bus.

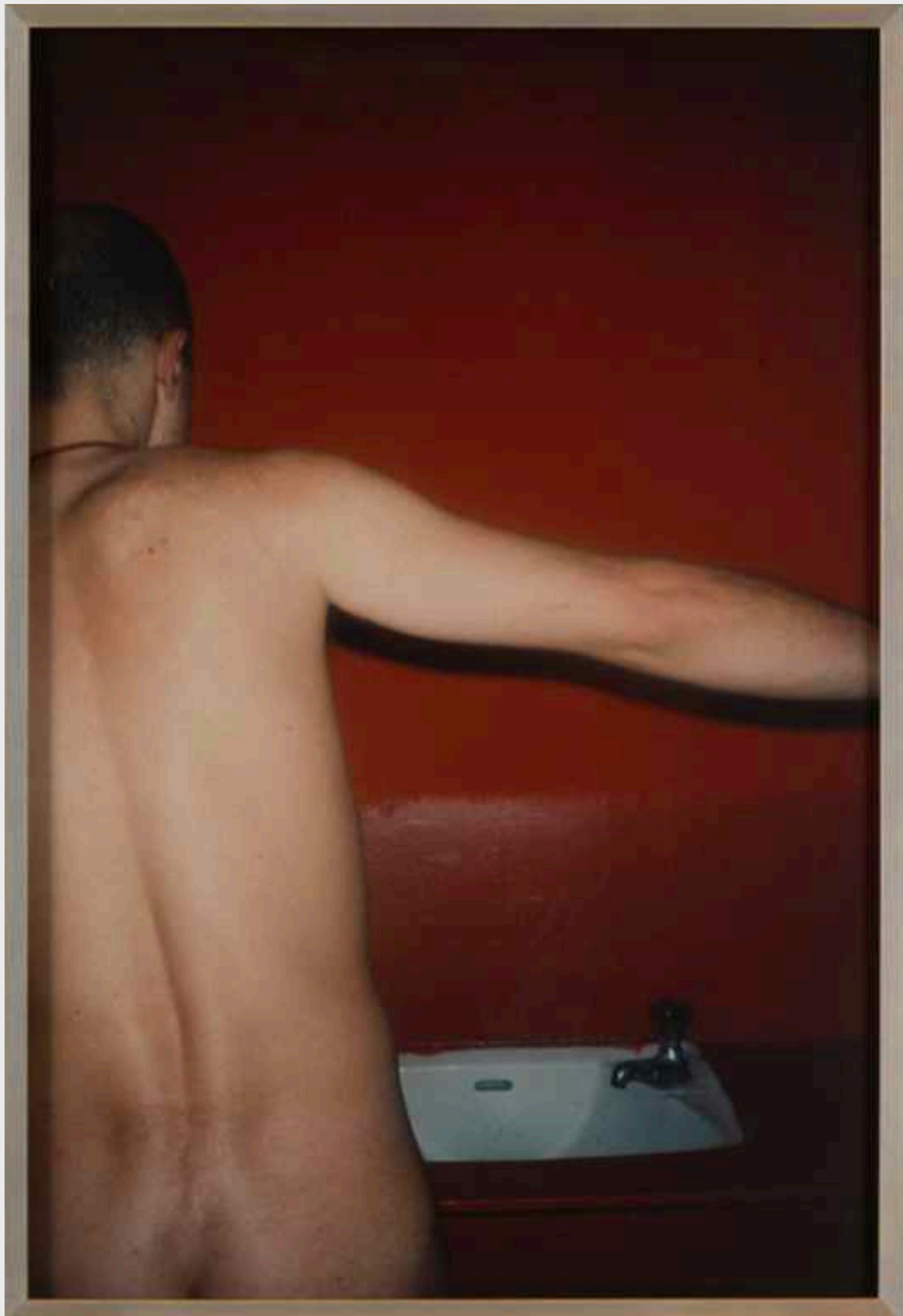
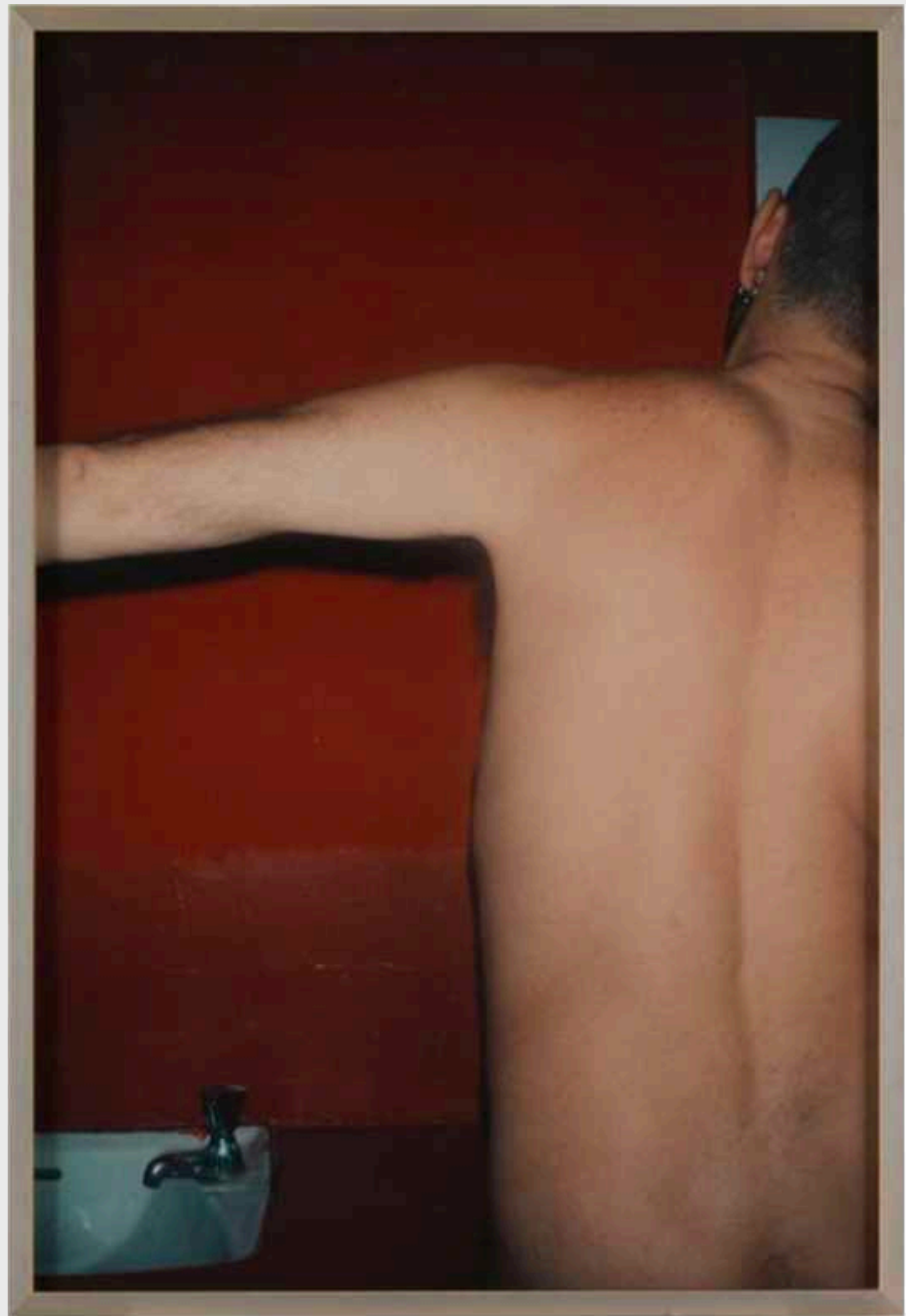
The movie is incredible, with two main characters played by two great actors, Jon Voigt, and Dustin Hoffman. When the film was released, I already knew I was a homosexual, and feeling that intimate connexion between two men represented for me an ideal relationship. That's why, when my dealer asked me to think of a title to present my photographic work in Art Basel Miami, I immediately thought of that title. Midnight refers to the worker of the night. I never work at night, but my work somehow keeps happening during night time since I always lay off thinking of what I will do at work the following day.

Those photographs are apparitions, part of a perpetual human flow, full of sensations and inventions. I am here, in a corner, and I look. The images surge as the result of my surprise, irritation, and sometimes even anger. Even so, after a while, only the reason becomes a game. »

Featured Works

Photographs





Georges Tony Stoll

Untitled (The perfect lovers - To Felix Gonzales-Torres), 1996

Diptych, Silver photographs, RA-4 satin finish color print
40 x 26 in (100 x 67 cm each)
Courtesy Galerie Poggi, Paris



Georges Tony Stoll
The freedmen, 1995

Silver photograph, RA-4 color satin finish print
40 x 26 in (100 x 67 cm)
Courtesy Galerie Poggi, Paris

Georges Tony Stoll
My hand, Your hand, 1997

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris





Georges Tony Stoll

Absents, 1994

Silver photograph, RA-4 color satin finish print

47 x 31 in (120 x 80 cm)

Courtesy Galerie Poggi, Paris

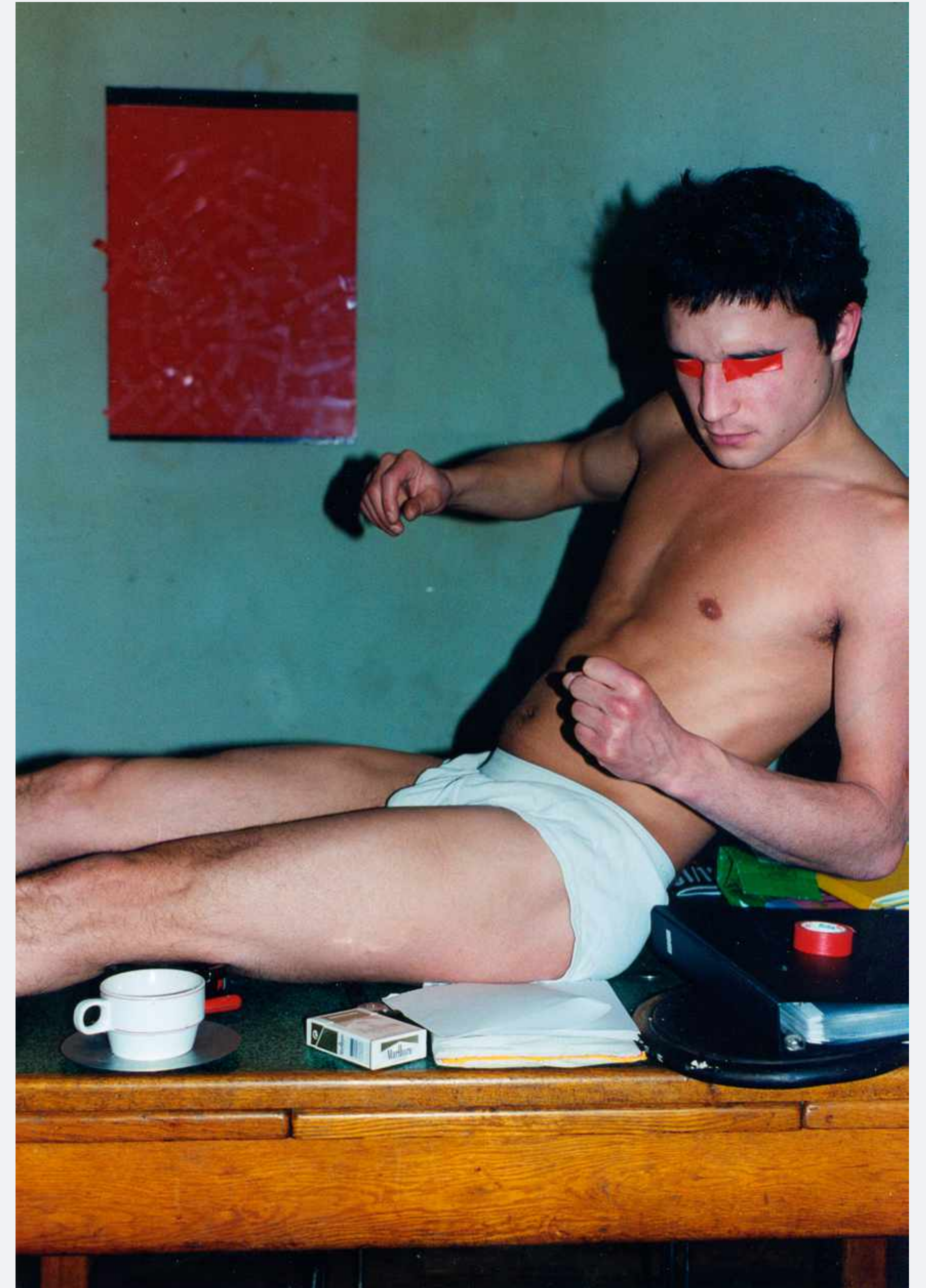


Georges Tony Stoll
The Power of Fate, 2012

Triptych, Silver photograph, RA-4 color satin finish print
47 x 31 in each (120 x 80 cm each)
Courtesy Galerie Poggi, Paris

Georges Tony Stoll
(Untilted) Do it, 1999

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris





Georges Tony Stoll

Double View, 1999

Silver photograph, RA-4 satin finish color print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris

Georges Tony Stoll
Triple view bis, 1995

Silver photograph, RA-4 satin finish color print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris

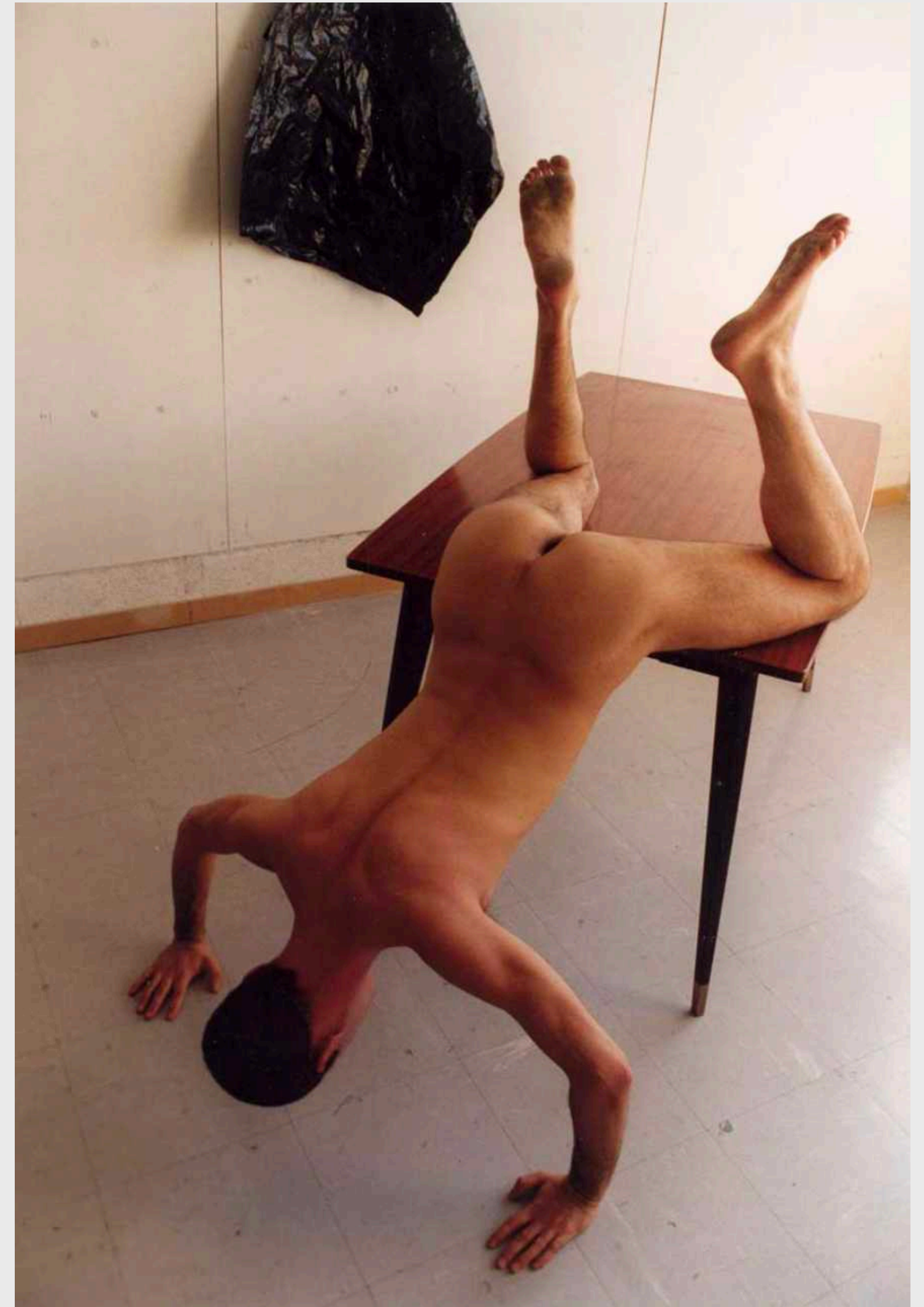




Georges Tony Stoll

The attraction, 2010

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris



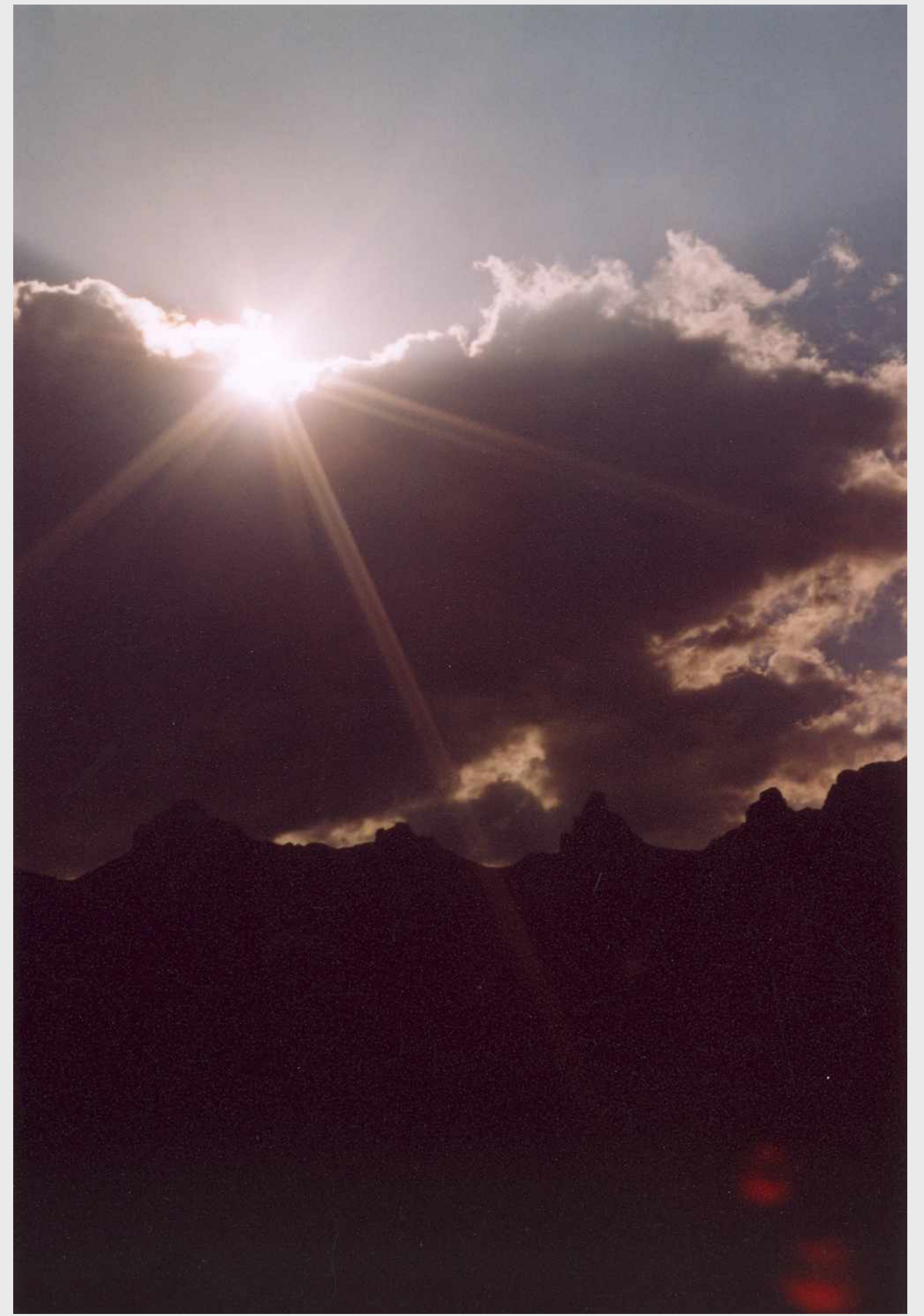
Georges Tony Stoll

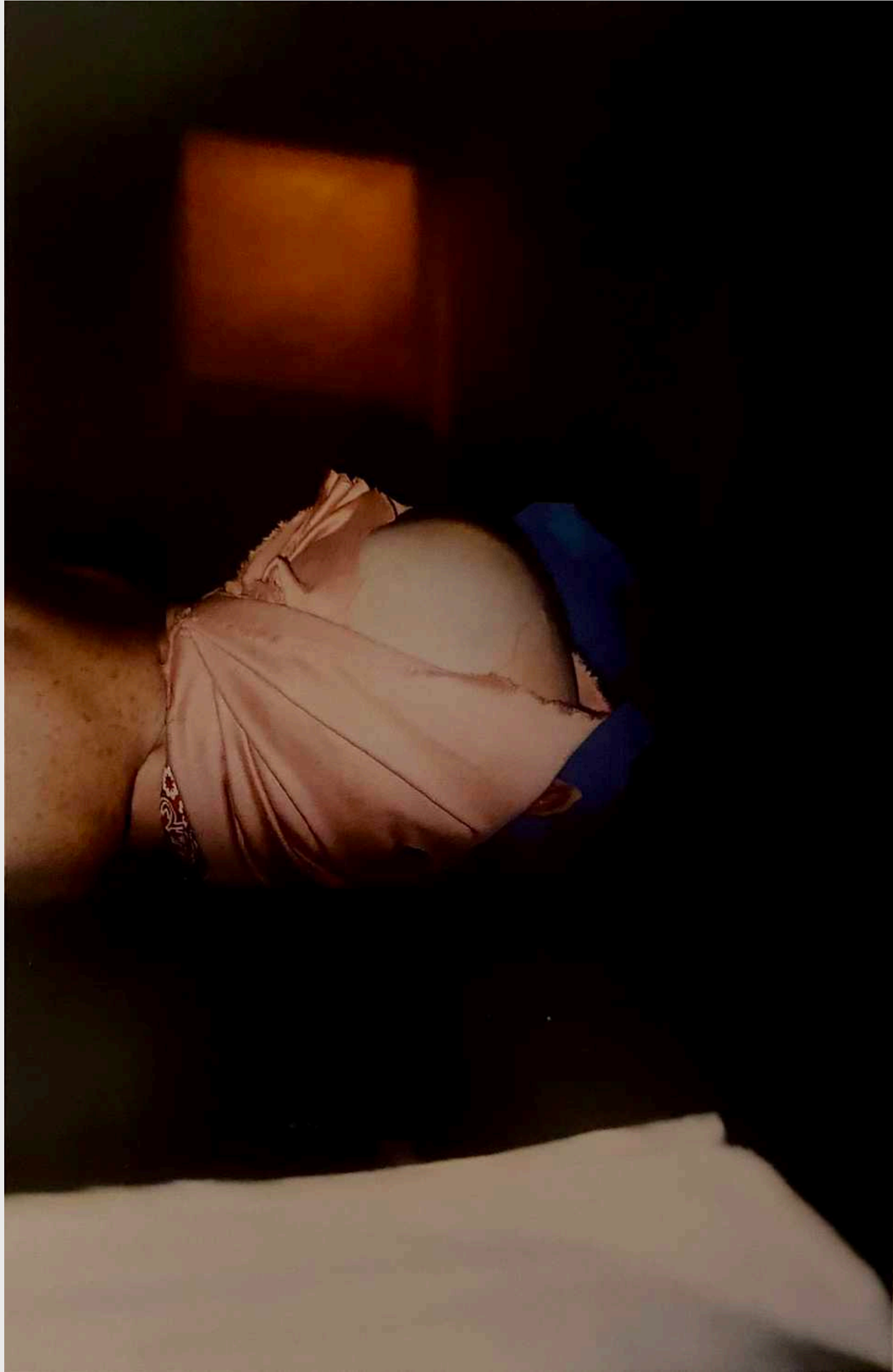
Jump, 2003

Silver photograph, RA-4 color satin finish print
47 x 31 in (120 x 80 cm)
Courtesy Galerie Poggi, Paris

Georges Tony Stoll
Stranger, 2003

Dptych, silver photographs, RA-4 color satin finish print
30 x 20 in each (77 x 52 cm each)
Courtesy Galerie Poggi, Paris





Georges Tony Stoll

Pink and Blue, 2000

Silver photograph, RA-4 satin finish color print

47 x 31 in (120 x 80 cm)

Courtesy Galerie Poggi, Paris



Georges Tony Stoll

Feet, 1996

Silver photograph, RA-4 color satin finish print
120 x 80 cm
Courtesy Galerie Poggi, Paris



Georges Tony Stoll

Fragment, 2012

Silver photograph, RA-4 color satin finish print
30 x 19,5 in (50 x 75 cm)
Courtesy Galerie Poggi, Paris

Georges Tony Stoll
Chair and Sculpture, 1997

Silver photograph, RA-4 color satin finish print
30 x 19,5 in (75 x 50 cm)
Courtesy Galerie Poggi, Paris





Georges Tony Stoll

The wonderful president, 2011

Black and white silver photograph on Baryta paper mounted on aluminum
40 x 27 in (102 x 70 cm)
Courtesy Galerie Poggi, Paris



Georges Tony Stoll

Unknown performance, 2011

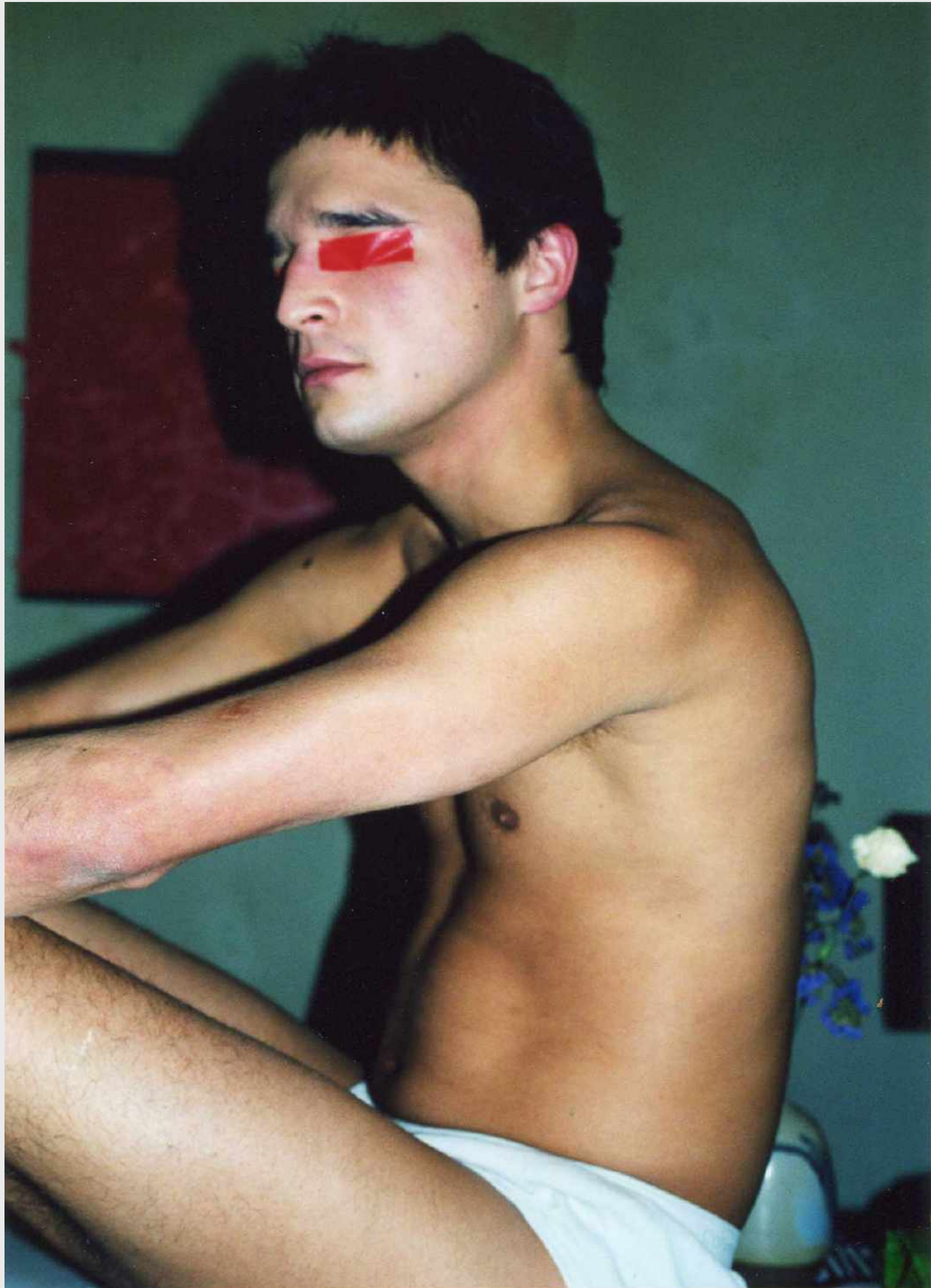
Black and white silver photograph on Baryta paper mounted on aluminum
30 x 19,5 in (50 x 70 cm)
Courtesy Galerie Poggi, Paris



Georges Tony Stoll

An alibi, 2011

Black and white silver photograph on Baryta paper mounted on aluminum
30 x 19,5 in (56 x 37 cm)
Courtesy Galerie Poggi, Paris

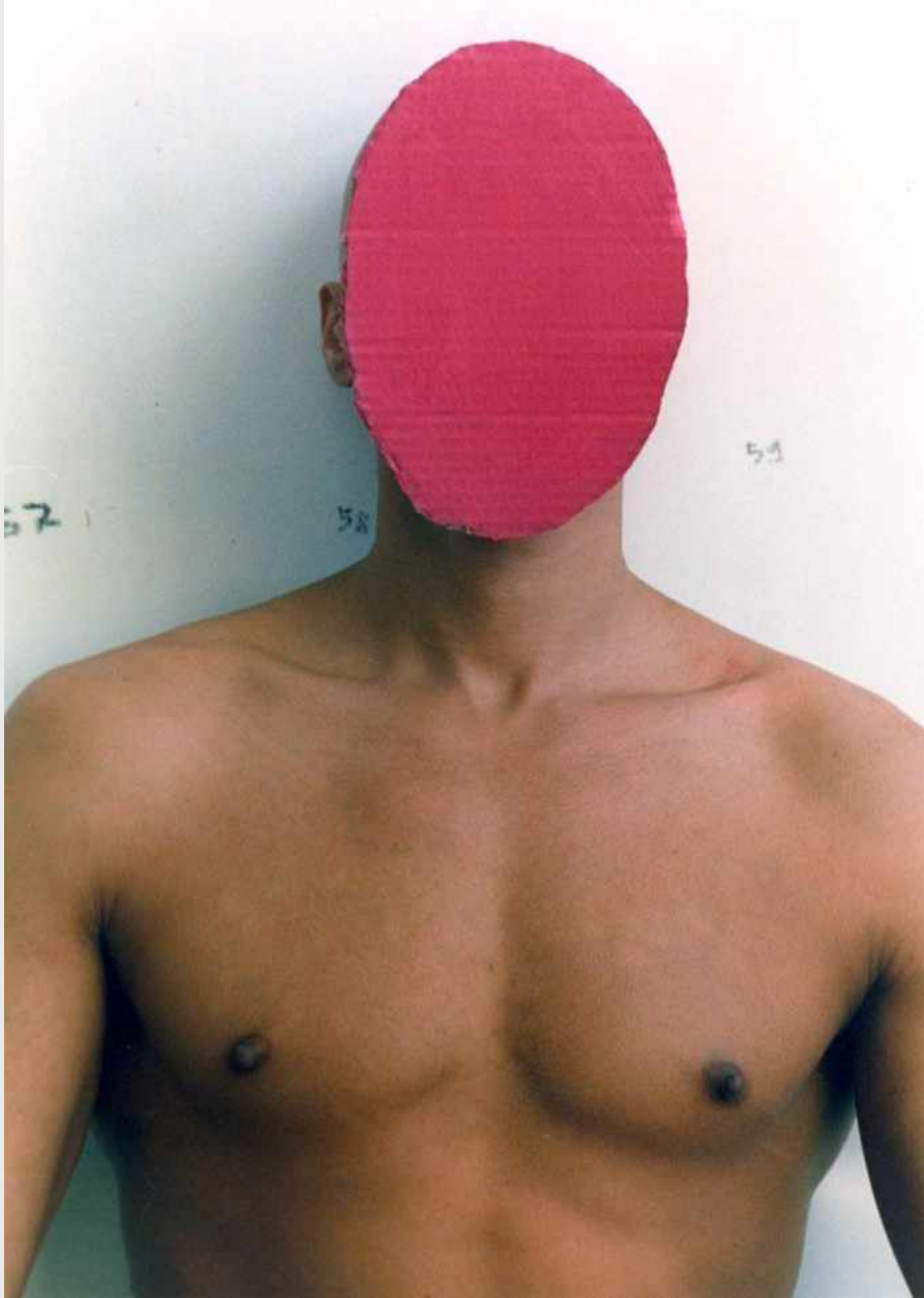


Georges Tony Stoll

Detail, 1999

Silver photograph, RA-4 color satin finish print
30 x 19,5 in (75 x 50 cm)
Courtesy Galerie Poggi, Paris

PRESS



→ *Download visuals and captions here*

Art | Basel Miami Beach

VIP DAYS

Tuesday, November 30th — Wednesday, December 1st, 2021

PUBLIC OPENING DAYS

Thursday, December 2nd — Saturday, December 4th, 2021

VIEWING ROOM

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