



Djamel Tatah, Sans titre (détail), 2016, Courtesy Galerie Poggi, Paris

Djamel TATAH

ARCO MADRID

Booth N°9G05

From February 26th to March 1st 2020

PRESS KIT

For further information, please contact
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For its sixth participation in ARCOmadrid, Galerie Poggi is pleased to present a solo show of the French-Algerian artist Djamel Tatah, in partnership with Ben Brown Fine Arts, gathering around fifteen works from his most recent series.

Despite the fact that Djamel Tatah is considered today one of the most important and recognized painters of his generation, his work has not been shown in Spain since the series of exhibitions in the contemporary art centers of Salamanca and Valladolid in 2002.

As Eric de Chasse (now general director of the *Institut national d'histoire de l'art*) wrote in the Salamanca catalogue, Djamel Tatah's paintings refer to entire sections of art history, both in the tradition of classical painting, and in that of modernist and contemporary monochromes. In 2018, the Lambert collection in Avignon brought his work into dialogue with the minimalist works of Robert Ryman, Brice Marden, Robert Mangold, Robert Barry or Richard Serra. Later in 2020, the Matisse Museum in Nice will be presenting an exhibition in which his works will be interacting with those of the the XXth century painter.

But his work could be equally related to Spanish art, often contemplated by the artist, whether Golden Age paintings (Ribera in particular), or the Mozarabic art of the VIIIth and XIst centuries.

Both timeless and universal, his work is also resolutely contemporary, drawing much from contemporary iconography (photographs, media) to paint his characteristic figures. Since 1986, Djamel Tatah has undeniably taken the radical decision to compose his paintings of only two elements: dressed human figures, often life-size, on a coloured background close to monochrome. And to mix oil paint with wax, giving his colours a specific light.

UPCOMING & RECENT SHOWS

Djamel Tatah [solo show]
Musée Matisse, Nice (FR)
2020-2021

Waiting for Omar Gatlato [group show]
Wallach Art Gallery,
Columbia University, New York (USA)
2020

Waiting for Omar Gatlato [group show]
Le Triangle, Marseille (FR)
2020

Djamel Tatah
Musée des Arts et Métiers, Paris (FR)
Monumental installation
2019-2020

Djamel Tatah
Centre Pompidou, Paris (FR)
Permanent exhibition

Djamel Tatah [solo show]
MAC VAL, Vitry-sur-Seine (FR)
Permanent exhibition

Djamel Tatah [group show]
Berggruem, Berlin (GER)
2020-2021

Djamel Tatah
Lambert Collection, Avignon (FR)
2018

"My painting is silent. To impose silence in the face of the World. It is a way to adopt a political position. It encourages us to take a step back and carefully observe our relationship with others and society." Djamel Tatah



BIOGRAPHY

Born in 1959, the French-Algerian artist studied at the Saint-Etienne School of Fine Arts between 1981 and 1986. He has been teaching at the Ecole Nationale Supérieure des Beaux-Arts in Paris since 2008. He lives and works in Montpellier (FR).

Different institutions have dedicated solo exhibitions to the artist amongst which the Salamanca Art Centre (Spain 2002), the Guangdong Museum in Guangzhou (China 2005), the Museum of Fine Arts in Nantes (France 2008), the Museum of Modern and Contemporary Art in Nice (France 2009), the Villa Medici in Rome (Italy 2010), the Château de Chambord (France 2011), the Museum of Modern and Contemporary Art in Algiers (Algeria 2013), the Marguerite and Aymé Maeght Foundation and the Museum of Modern Art in Saint-Etienne (France 2014). He has exhibited his recent work in echoes to classical paintings and drawings and monochromes from the Lambert collection in Avignon (France 2017/2018). The Matisse museum of Nice will also be dedicating a show to him in 2020.

Some of his paintings belong to important public and private collections including the Fondation d'Art Barjeel (Sharjah), the British Museum (London), the Musée National d'Art Moderne Centre-Pompidou (Paris), the Macaal (Marrakech), the Fondation Marguerite et Aymé Maeght (Saint-Paul), etc.

| Djamel TATAH

Djamel Tatah is a 21st-century pictorial pigment painter working in a pixelated and virtually connected society. Using a classic and 'academic' medium, seen as obsolete by some, Tatah insolently expresses the significance of paintings anchored in a contemporaneity that is defined by increasing levels of interconnectivity and immediacy. Yet his paintings emphasise a certain solitude achieved by assembling selected fragments of isolated human figures that suggest the need to calmly take a critical introspective view in this modern and bustling world.

Rather like a film-maker, Djamel Tatah assembles selected sequences from the physical and virtual world. From his personal image bank, made up of his own photographs and common iconographic sources collected from the internet and the press, his artworks are inhabited by life-sized figures, who are created and called upon to accompany the artist's reflections on the world. Tatah reworks these sources by directly projecting them onto the canvas in an attempt to transcribe and embody, through the act of painting, a different relationship with the world.

Far from wishing to condemn, his works ask us to think calmly and intensely about these reflections on canvas with and against the screen of time. Looking at Tatah's work, we are overwhelmed both by the scale of the life-size watching subjects but also by the sense of isolation, and the striking and manifest silence. This meditative silence and solitude is reminiscent of the suspended time expressed in Edward Hopper's works. Yet the artistic approach of this Franco-Algerian artist is not the same; here, the realism of the setting is outside our frame of vision favouring large coloured, sometimes binary areas, where the pale bodies, always dressed in dark garments, are placed solely to preserve the structure of the canvas on a human scale. The painted characters and watching individuals are painted side by side - but not completely together. Thus a paradox emerges when our gaze is directed in front of or against these paintings, creating a catharsis and a Brechtian distancing effect, which is both familiar and distant, and singular and diluted in this preoccupying world.

The experience of the gaze itself plays with variation of scale, focal points and framing and it is perhaps the identification of the figures and the salient details that guide us towards identifiable spaces. From the silence of the isolated figures thus emerges the eloquence of being in the world. Without entering into an ethereal or highly philosophical analysis, what the experienced viewer sees here is the Dasein order formulated by Heidegger; being in the world where existentialism provides an entry point for the appreciation of the subjects, Untitled, and a priori out of context. But if you look closely at the paintings by the artist, they take us to the heart of the history of what is happening in the world today. The images from which Djamel Tatah sources his inspiration come from non-hierarchical reports of contemporary tragedies. A jumble of suggested and inhabited figures appear: a "man of the streets", - homeless in New York photographed in 1992 by the artist, a mask removed from a sculpture of Palmyra destroyed by Daesh, a lie extracted from a photograph of the war in Iraq, a dead body "resuscitated" from the detail of a fresco by Piero della Francesca, or hitists [NB: a term used to refer to loitering youths in North Africa] beyond the framework of time, and who are always and inexorably rejected on the edge of the city. The artist repeats motifs, he reframes and reacts with other sources and other coloured screens, as if to find a way to decompose and deconstruct a certain social, political and gregarious violence that silently drives the world.

The artist is not informed by nostalgia but rather 'a positive energy', a relational melancholy (D. Tatah, Art Press, 2004) highlighting the anxiety of an oppressive world that he calmly tries to understand through the silence of painting. The eyes of these characters, sometimes a reference from great works of art history, sometimes taken from the theatre of contemporary tragic reality, are alternately fleeting, closed or focused on the spectator reminding us that they too sometimes look at us but, above all, might - like one of these figures - touch us with their fingertips, or even catch us ...

Facing the world. Djamel Tatah and the eloquence of silence
Emilie Goudal

Djamel TATAH

Sans Titre, 2016

Oil and wax on canvas

200 x 300 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

200 x 300 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

200 x 200 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

220 x 140 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

220 x 140 cm

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Sans Titre, 2018

Oil and wax on canvas

220 x 140 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2017

Oil and wax on canvas

120 x 100 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

100 x 160 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

100 x 160 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

160 x 100 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2016

Oil and wax on canvas

100 x 120 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2013

Oil and wax on canvas

120 x 120 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2013

Oil and wax on canvas

100 x 100 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2013

Oil and wax on canvas

70 x 70 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



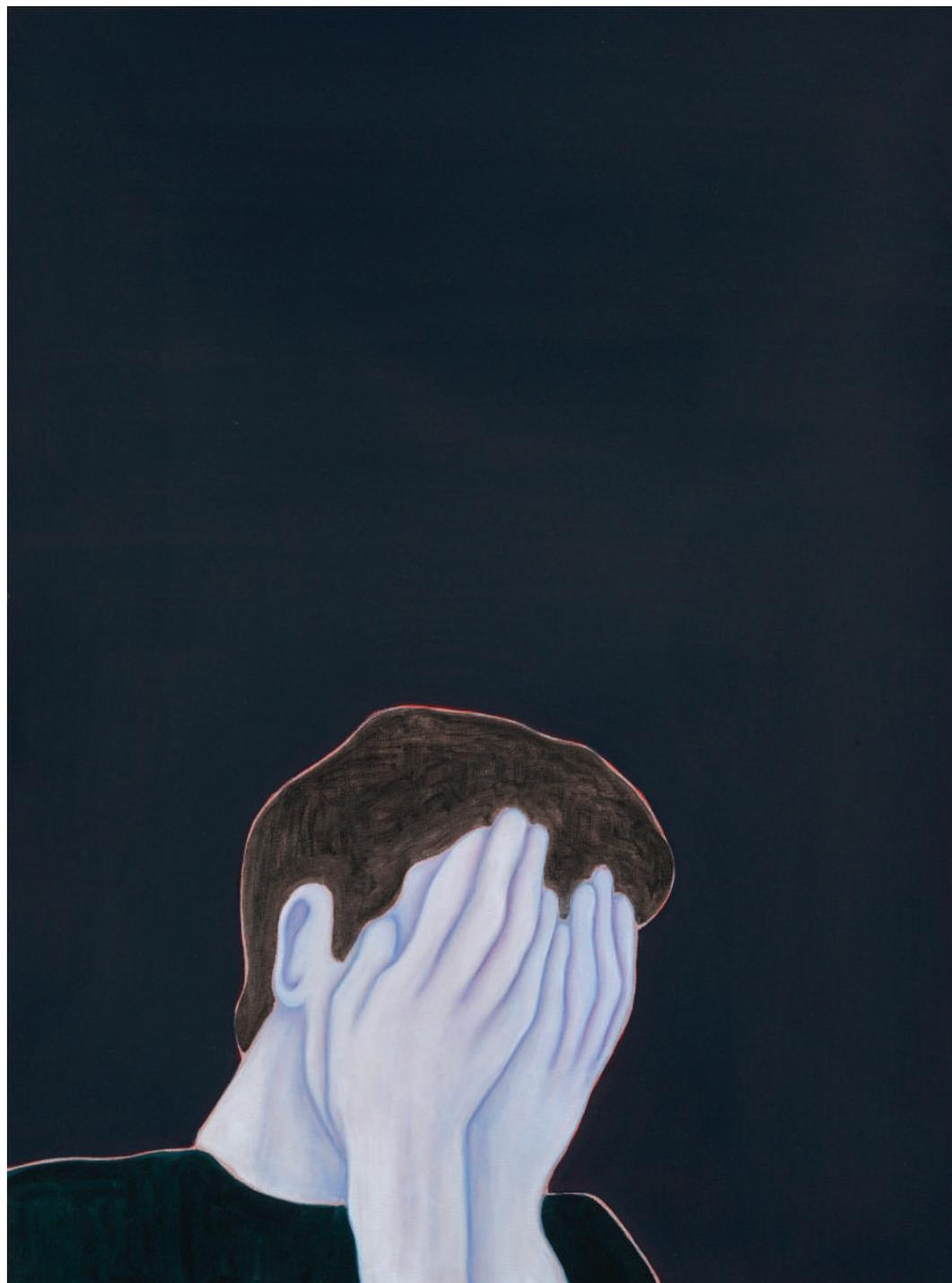
Djamel TATAH

Sans Titre, 2016

Oil and wax on canvas

80 x 60 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



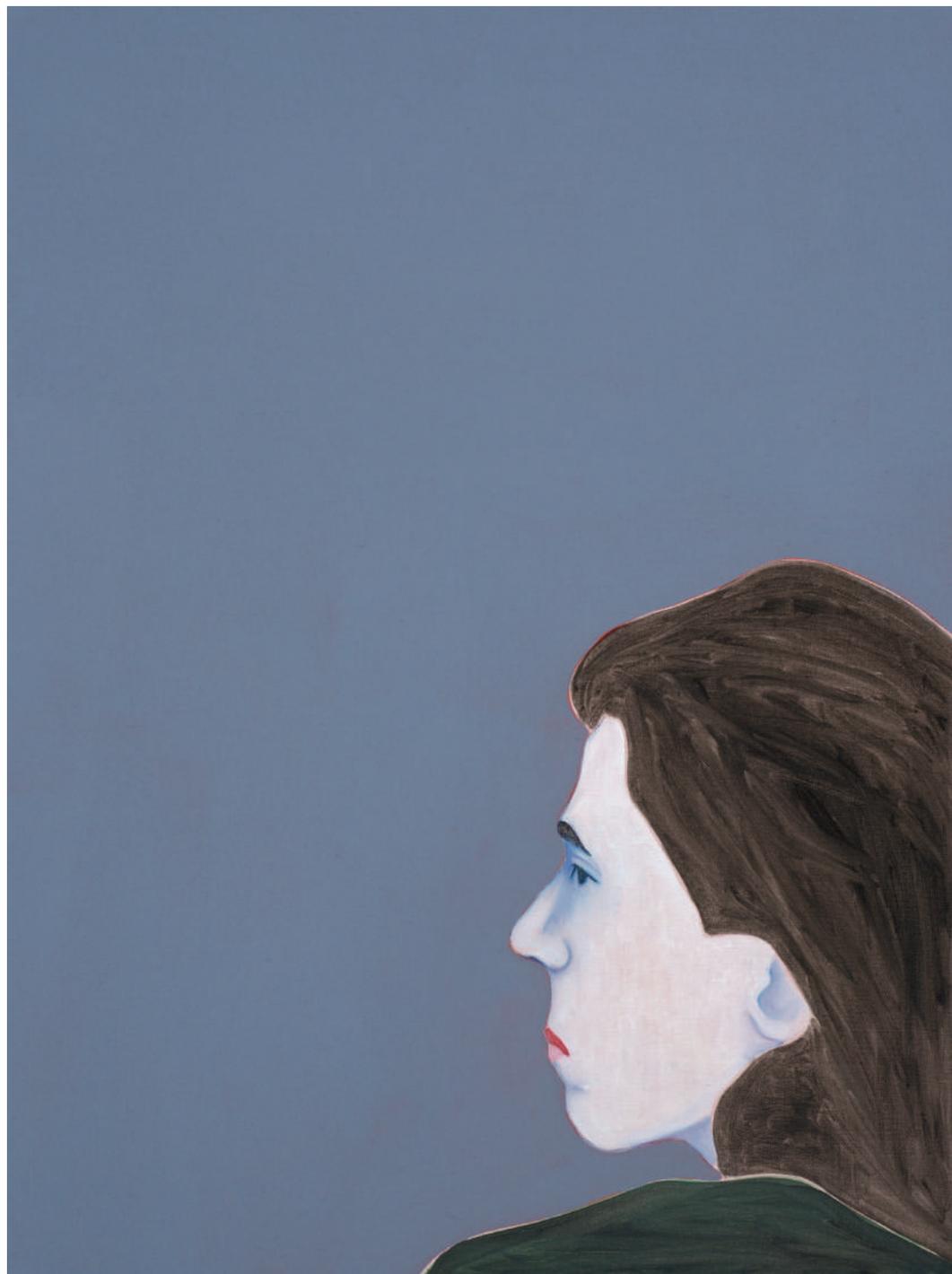
Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

80 x 60 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2016

Oil and wax on canvas

80 x 60 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



Djamel TATAH

Sans Titre, 2018

Oil and wax on canvas

120 x 100 cm

Courtesy Galerie Poggi, Paris & Ben Brown Fine Arts, London



GALERIE JEROME POGGI

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

EXHIBITIONS

La Peur au Ventre - group show

In collaboration with Luc Bellier
Until March 14, 2020

Nikita Kadan - solo show

The Day of Blood
From March 28 to May 8, 2020

FAIRS

FRIEZE New York (US)

Kapwani Kiwanga
May 6 - 10, 2020

Paris Gallery Weekend (FR)

Kapwani Kiwanga
May 14 - 17, 2020

ARTISTS

Babi Badalov (AZ, 1959)

Fayçal Baghriche (DZ/FR, 1972)

Anna-Eva Bergman (NO/FR, 1909–1987)

Maxime Bondu (FR, 1985)

Julien Crépieux (FR, 1979)

Bady Dalloul (FR, 1986)

Larissa Fassler (CA, 1975)

Sidival Fila (BR, 1962)

Yona Friedman (HU, 1923)

Nikita Kadan (UA, 1982)

Kapwani Kiwanga (CA/FR, 1978)

Bertrand Lamarche (FR, 1966)

Paul Mignard (FR, 1989)

Wesley Meuris (BE, 1977)

Sophie Ristelhueber (FR, 1949)

Société Réaliste (FR/HU, 1982/1972)

Djamel Tatah (FR, 1959)

Georges Tony Stoll (FR, 1955)

Marion Verboom (FR, 1983)

Kees Visser (NL, 1948)