

Paris + par Art Basel

October 19th - 23rd, 2022

Booth E28

Anna-Eva Bergman
Sidival Fila
Kapwani Kiwanga
Troy Makaza
Edvard Munch
Djamel Tatah
Georges Tony Stoll
Kees Visser
Ittah Yoda





For the first edition of Paris + by Art Basel, which runs from October 19th to 23rd at the Grand Palais Éphémère, Galerie Poggi has conceived an exhibition around a rare painting by Edvard Munch : *Two Boys on the Beach* (1911), in dialogue with Anna-Eva Bergman, Sidival Fila, Kapwani Kiwanga, Troy Makaza, Djamel Tatah, Georges Tony Stoll, Kees Visser and the duo Ittah Yoda.

PARIS+
par Art Basel

Shores are a recurring theme in Munch's work. They synthesize a cosmogonic vision of the world, where the infinitely large and the infinitely small come together in a symbiotic relationship. It is not so much the landscape that interests him, as this in-betweenness where the solid and the liquid, the mineral and the aquatic meet. A zone of erosion where stone becomes sand, of corrosion where water gnaws metal. Dissolution and evaporation, concretion and crystallization, flow of matter and energy.

This aspect guided our selection of works in dialogue with **Edvard Munch** for Paris +. First of all, a rare painting of a Fjord by her compatriot **Anna-Eva Bergman** where the sea and its waves seem more solid than liquid, as if their silvery surface had become mercury by a strange alchemy.

Kapwani Kiwanga's recent sculptures made for the 59th Venice Biennale play with the different states of sand, from the finest silicate to the most transparent glass.

The works of the duo **Ittah Yoda** could be interpreted like an actualization of Munch's exploration of symbiotic relationships. Creating a universe where the digital, the human, and the natural are harmoniously connected, their work takes the shape of paintings and sculptures.

Finally, the crystallization phenomenon dear to Munch can be found in the grain of **Georges Tony Stoll**'s photographic diptych as well as in **Kees Visser**'s famous monochrome paintings on paper.

*The scenography of this project was realized by Marie-Anne Derville and Lucie Olivier who also imagined and conceived the scenography of the exhibition '**Edvard Munch, Anna-Eva Bergman, A Cosmology of Art**', on view at the Galerie Poggi in Paris until Saturday, November 5th, 2022.*

Works exhibited

For Paris +, the gallery presents a rare painting by **Edvard Munch**, *Two Boys on the Beach* (1911), which he had never exhibited during his lifetime, keeping it carefully in his studio. It was only after his death that his sister Inger authenticated it and that, ten years later, it joined the **prestigious collection of Margaret Onstad**, who deposited it at the **Henie Onstad Kunstsenter** near Oslo until the early 1980s.

Subsequently exhibited in New York (**National Museum of Design**, 1995) and Shanghai (**Shanghai Jiushi Art Museum**, 2021), it was recently one of the major works in the exhibition *Edvard Munch in Dialogue* (2022) at the **Albertina in Vienna**, where it was presented in dialogue with the greatest contemporary artists (Georg Baselitz, Miriam Cahn, Peter Doig, Marlene Dumas, Tracey Emin, etc.).

The astounding freedom in this painting's incompleteness is what stood out, especially compared with Baselitz's work or Tracey Emin's. Edvard Munch claimed in 1923 that it was better to paint a good unfinished picture than a bad finished one. 'Many believe that a painting is finished when they have worked in as much detail as possible,' further concluding that 'one stroke can be a completed work of art.'

This freedom, together with its importance in Edvard Munch's journey, is what confers this work a historical yet contemporary quality.



Edvard Munch

To gutter på stranden (Two boys on the beach), 1911

Oil on canvas

94 x 99 cm

Framed : 112,5 x 118,5 cm

The painting has an inscription in Norwegian on the back : "This painting is by Edvard Munch." Confirmed by Inger Munch (his sister), which is however covered today due to the lining of the work.

Catalogue raisonné : Woll painting no. 982 illustré page 971

Price on request

Provenance

Kaare Bemtsen AS, Oslo 1957

Margaret Onstad, Oslo 1959

Renie Onstad Kunstcenter, Brerum 1981

Sotheby's, 1981

Jan Christensen, Lausanne 1981

Galleri Bellman, New York 1982

Rabsburg Feldman Auctioners, New York 1990

Ulung auksjoner, Tønsberg 1997

Private collection, Oslo 2002

Anna-Eva Bergman

Booth E28

Born in 1909, and married twice to Hans Hartung, Anna-Eva Bergman has recently benefited from a renewed and vital interest. Her works were recognized during her lifetime but left in the shadows by art historians after she died. Besides the fact that she was a woman when art history was a matter for men, the singularity of her work and her artistic choices overshadowed her importance in the post-war art scene.

Minimalist, the work of the Norwegian-born artist approaches the edge of abstraction without ever leaving a consubstantial relationship with reality. Cultivating "the art of abstraction," as she defined it herself, Bergman "stripped herself of all unnecessary details" in her pictorial and graphic work to touch the very essence of things.

After her major solo show in **New York at Perrotin** in September 2022, the **Musée d'Art Moderne de la Ville de Paris** will hold a major retrospective exhibition in 2023.

Her last solo exhibitions were held at :

- **at the Museo Nacional Centro de Arte Reina Sofía, Madrid, in 2021**
- **at the Musée des Beaux-Arts de Caen, France, in 2020**
- **at the Museum der bildenden Künste de Leipzig, Germany, in 2018**

She also had numerous exhibitions during her lifetime :

- **at the Museums of Oslo and Bergen (1969)**
- **at the Henie-Onstad Foundation, Finland (1979)**
- **at the Museo Civico of Turin (1967)**
- **at the Biennial of São Paulo (1969)**
- **at the Kunsthalle of Düsseldorf, Allemagne (1981–82)**
- **at the Galerie de France where she exhibited regularly from 1958 to 1977**
- **at the Musée d'Art Moderne de la Ville de Paris with a retrospective in 1977–78**
- **at Musée Picasso in Antibes (1986)**



Anna-Eva Bergman
Horizon bas n°8, 1963

Signed and dated
Acrylic and metal leaf on Isorel wood
panel
40 x 57 cm

160 000 € HT

Kapwani Kiwanga

Booth E28

Kapwani Kiwanga's work deals with power asymmetries by bringing together historical narratives, contemporary realities, archives and possible futures. Her work is currently the subject of a large solo exhibition at the **New Museum in New York**. A major figure in the current contemporary art scene, she has won the Frieze Artist Award (USA, 2018), the Sobey Art Award (CA, 2018), the Prix Marcel Duchamp (FR, 2020) and the Zurich Art Prize (CH, 2021).

Kapwani Kiwanga's *Hour Glass* is part of her large-scale installation for the 59th International Art Exhibition of the Biennale di Venezia, within the exhibition "The Milk of Dream ». This sculpture is composed of the same element, but transformed into different materials - glass and sand. This transformation process references the different refinement industries; and the particular role that sand plays in fracking for oil extraction.

Her recent exhibitions include :

- **The New Museum in New York (2022)**
- **The 59th International Art Exhibition of La Biennale di Venezia cur. by Cecilia Alemani (2022)**
- **The Moody Center for the Arts, Austin (2022)**
- **State of Concept (Athens, 2022)**
- **The Zurich Art Prize, Museum Haus Konstruktiv, Zurich (2022)**
- **The Crédac, Ivry (2021)**
- **The LUMA Foundation, Arles (2021)**
- **The Kunstinstituut Melly (Witte-de-With, Rotterdam 2020)**
- **The Haus der Kunst (Munich, 2020)**



Kapwani Kiwanga
Hour glass #2, 2022

Glass, silica sand
200 x 60 x 50 cm
Edition of 3 plus 1 artist's proof

50 000 € HT



Placed among the most promising artists of 2022 according to the newspaper Le Monde, the duo Ittah Yoda builds its artistic identity through digital technology. Their collaboration gives shape to real and virtual forms whose inspiration are drawn from nature, and symbiotic processes in particular.

For Paris +, the gallery presents two works, based on their research on zooplankton and related to the virtual reality they have been developing for several years. Each work is linked to a global approach, like a natural ecosystem.

Ittah Yoda is the **2021 winner of the ‘Étant Donnés’ residency program** organized by the French Institute, the FACE Foundation, and the Cultural Services of the French Embassy in the United States. **The gallery will present their solo exhibition in spring 2023.**

Their works were part of numerous exhibitions :

- **The Rencontres d'Arles, Arles (FR)**
- **at Double Séjour, Poush Manifesto, Paris (FR)**
- **at Sprout Curation, Tokyo (JP)**
- **at the Annka Kultys Gallery, London (UK)**
- **at La Petite Galerie, Cite International des Arts, Paris (FR)**
- **at Andréhn-Schiptjenko, Stockholm (SE)**
- **at the Artist Running Festival, soda, Kyoto (JP)**
- **at the Ovni Festival, FICEP, Hotel Windsor, Nice (FR)**
- **at Die Akademie Schloss Solitude, Stuttgart (DE)**
- **at Superzoom, Paris (FR)**
- **at the PM/AM Gallery, London (UK)**



Ittah Yoda

Alberto, 2022

Oil on canvas, lithographic print, spray paint,
handmade pigment by the artist
157 x 116.5 x 2.5 cm

9 000 € HT



Ittah Yoda

L'objet de tes nuits blanches I, 2021

Sculpture in 'pâte de verre', 18kg
Unique work plus 1 artist's proof
22 x 35 x 14 cm

8 500 € HT

Georges Tony Stoll

Booth E28

Born in 1955 in Marseille, Georges Tony Stoll is one of the most striking, singular and prolific artists of his generation. In the early 1990s, he became particularly known for his photographs, although his very eclectic work also takes the form of paintings, videos, collages, drawings, installations, to explore what he calls "the territories of abstraction".

Georges Tony Stoll photographs as he paints, playing with forms and objects, bodies and subjects on the same level, without hierarchy, in spaces without limits. Stoll's pictorial project has been "embodied through figurative photography and video, then through a plurality of expressions, alternately or simultaneously abstract and figurative" (Catherine Grenier). As if everything was a single project to "pictorialize" the world.

Several of his photographs will be exhibited at the **Palais de Tokyo in February 2023** as part of a group exhibition curated by François Piron, in reference to the book "**Ce que le sida m'a fait**" by Elisabeth Lebovici.

His work has been shown in numerous exhibitions in France and abroad, including :

- **The Collection Lambert en Avignon (2022)**
- **The Musée de l'Armée – Hôtel des Invalides (2021)**
- **The Grand Palais (Paris Photo, 2012 – *La force de l'art* 02, 2009)**
- **La Galerie, Centre d'art contemporain de Noisy-le-Sec (2011)**
- **The FRAC Alsace (2009)**
- **The Rencontres d'Arles (2008)**
- **au Centre Pompidou (2003)**
- **The Villa Medicis in Rome (2010)**
- **The White Cube (New York, 2000)**
- **The Musée d'Art Moderne de la Ville de Paris (2004)**
- **Glassbox (1999), etc.**



Georges Tony Stoll
Symphonies lentes, 2004

Silver print RA-4 color satin prestige
82,5 x 122,5 cm (x2) framed
Edition of 5 plus 2 artist's proofs

18 000 € HT

Extended list

Kees Visser began to develop his work on color in 1976. Leaving his native Holland, where his work varied between abstraction and Fluxus, he moved to Iceland, where he lived for nearly twenty years in contact with a natural environment that would profoundly influence his minimal, radical and conceptual work.

Kees Visser became known in France in the mid-1990s for his methodical work on series, form and color, immediately recognizable through his monumental and monochrome paintings on paper where rectangular figures slightly skewed on their sides flush with the surface of the painting, almost by crystallization, forming spaces in which the color inscribes itself, in dozens of layers, provoking an ambiguous and paradoxical impression of movement and immobility.

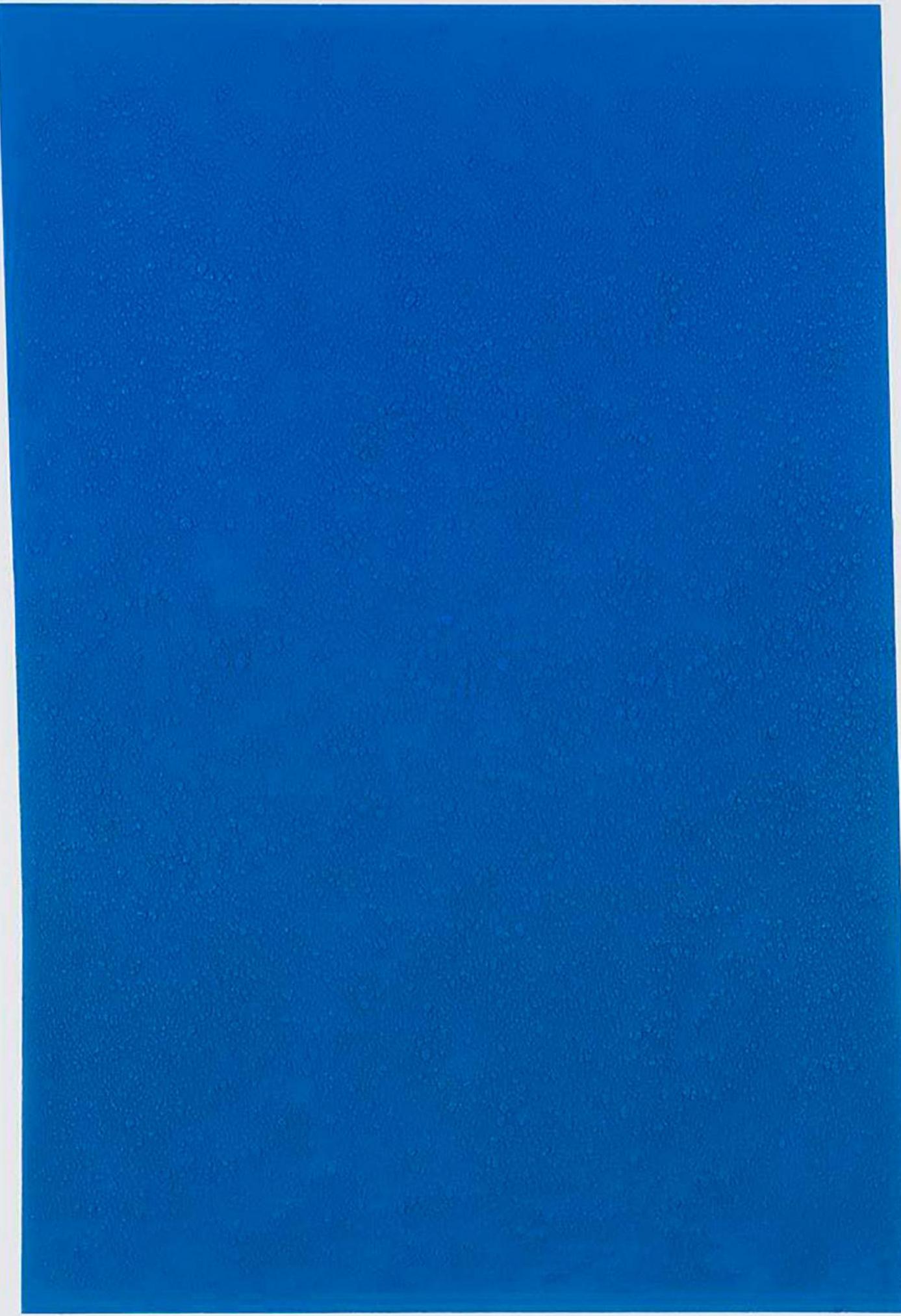
His work has been the subject of four exhibitions at Galerie Poggi in 2009, 2013, 2017 and 2022 on the occasion of the publication of his latest monograph, conceived and designed by Irma Boom and distributed by NAI Publisher.

Kees Visser has benefited from several important exhibitions and retrospectives in several institutions, including :

- **The Musée Matisse du Cateau-Cambrésis, France (2009)**
- **The National Gallery of Iceland (2013)**
- **The Living Art Museum of Reykjavik in Iceland**

His work is already present in many collections, among which :

- **The MOMA of New-York, USA**
- **The Stedelijk Museum of Amsterdam, Netherlands**
- **The Frans Hals Museum of Haarlem, Netherlands**
- **The Albert & Victoria Museum of Londres, UK**
- **The Bibliothèque Kandinsky of the Centre Pompidou, FMAC, FRAC Bretagne, etc.**



Kees Visser

W-39, 2012

Signed, titled and dated on the back
Acrylic paint on Mengäi paper
64 x 48,5 cm

6 000 € HT



Kees Visser

Q-55, 2017

Signed
Painting on Awagami Bamboo paper
250 grs, framed under plexiglas
75.8 x 55.5 cm

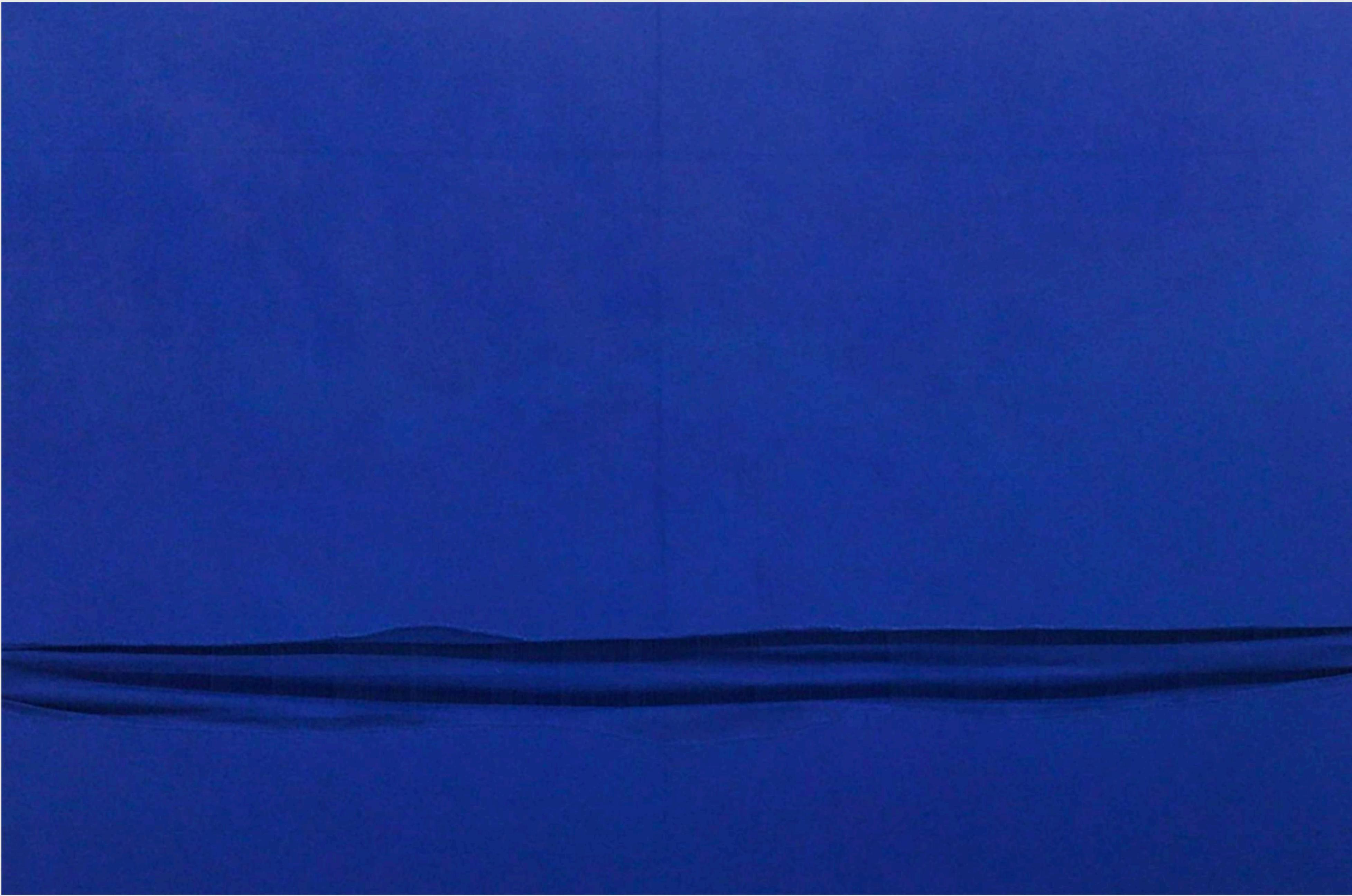
6 500 € HT

Sidival Fila was born in 1962 in the southern state of Paraná, in Brazil. After traveling to study art in Europe, Fila moved to Rome at the age of 25 and interrupted his artistic career for 18 years so as to devote himself to a spiritual life. He joined the Order of Friars Minor of St. Francis of Assisi, for whom he served as a chaplain for a long time in hospitals and prisons throughout Italy. He finally returned to his artistic practice in 2006, when he established his studio in the Franciscan monastery of San Bonaventura al Palatino.

Several art critics, writers and filmmakers have studied his work, including Bruno Racine, Alain Fleischer, Daniel Dobbels and Dominique Païni who positions Fila's practice as an intersection between the Spatialism of Manzoni, Castelani or Fontana and the obsessive sewing and weaving work of Sheila Hicks. It can also be related to Ernesto Neto's and Tomas Saraceno's contemporary representation of the link and the network, the conjuring of rituals and shamanic actions, or totally religious, in the etymological sense of the term, 're-ligere', which means 'to link'.

Sidival Fila's work has been the subject of major solo exhibitions in several institutions, including :

- **The Lateran Baptistery in Rome (2022)**
- **The Cardinale Giacomo Lercaro Foundation in Italy (2021)**
- **The 58th International Art Exhibition of La Biennale di Venezia (2019)**
- **The Palazzo Merulana in Rome (2019)**
- **The Galerie San Fedele in Milan (2018)**
- **The Palazzo Ducale di Sassuolo (2018)**
- **The Parisian church of Saint Eustache à Paris (2017)**
- **The Palace of the Popes in Rieti (2017)**
- **The Embassy of Brazil in Italy, at the Palazzo Pamphili (2016)**
- **The Galleria Nazionale d'Arte Moderna e Contemporanea in Rome (2014)**



Sidival Fila

Metafora Blu Cobalto scuro 62,
2021

Acrylic on canvas, mounted on stretcher
152 x 214 cm

40 000 € HT

Born in 1959, the Franco-Algerian artist Djamel Tatah studied at the Ecole des Beaux-arts de Saint-Etienne between 1981 and 1986. He teaches at the Ecole Nationale Supérieure des Beaux-Arts de Paris since 2008. He lives and works in Montpellier.

In a sober and refined painting, Djamel Tatah delivers a representation of the contemporary man who has made his presence felt in the world. Starting from reality, from the most ordinary situations to the events that mark current events, he paints human figures, on the scale of the body, suspended in time, immersed in silence and which seem to belong to no place. Reevaluating solitude as a virtue, the artist tries to go beyond reality to experience, through colour, light and line, his feeling of being in the world.

The **Fabre Museum in Montpellier** (FR) will devote a major solo exhibition to him in December 2022, followed by the **Matisse Museum in Nice** (FR) in 2023. **The gallery will present his third solo exhibition in Paris in January 2023.**

The works of Djamel Tatah appear in important private and public collections such as :

- **The British Museum (UK)**
- **The Centre Georges Pompidou (FR)**
- **The MAACAL (Marrakech)**
- **The Maeght Foundation (FR)**



Djamel Tatah
Untitled (Inv. 16031), 2016

Signed, titled and dated on the back
Oil and wax on canvas
60 x 80 cm

16 000 € HT

Troy Makaza

Booth E28

Having specialized in painting in art school but always interested in form and texture, Makaza decided to develop his own hybrid medium which would enable him to unite his artistic goals. After experimenting with various materials, Troy Makaza arrived at silicone, a material which can be cast, painted with, as well as woven and tied.

Over the past six years Makaza's works progressively developed as an opportunity to speak both viscerally and philosophically to the issues Makaza finds compelling as a young Zimbabwean concerned with both politics and their impact on daily lives of ordinary people as well as a globally engaged millennial.

Resonating with traditional modes like weaving and tapestry but unequivocally contemporary, Troy Makaza's works articulate the conversation of what African and uniquely Zimbabwean contemporary can be – a paradigm internationally engaging and locally compelling.

Makaza's works have received critical and collector acclaim, winning the Tomorrows/Today prize at the **Investec Cape Town Art Fair** in 2019 and with participation in institutional exhibitions such as *Five Bhab* at **Zeitz MoCAA** in Cape Town and *Welcome Home* at **Museum of African Contemporary Art Al Maaden** in Marrakech. **The gallery will hold his first solo show in France in spring 2023.**



Troy Makaza

A 'sacred song' in violence Part 3,
2022

Silicone infused with pigment
142 x 61 cm

9 000 € HT

Wednesday, October 19th*upon invitation only*

10 am - 2 pm (VIP 'First Choice')

2 pm - 7 pm (VIP 'Preview')

Thursday, October 20th

11 am - 3 pm : Opening upon invitation only

3 pm - 8 pm : Public Opening

Friday, October 21st

11 am - Noon : VIP Opening

Noon - 8 pm : Public Opening

Saturday, October 22nd

11 am - Noon : VIP Opening

Noon - 8 pm : Public Opening

Sunday, October 23rd

11 am - Noon : VIP Opening

Noon - 7 pm : Public Opening

CONTACT

Sales

Jérôme Poggi

j.poggi@galeriepoggi.com

+33 (0)6 09 55 66 66

Camille Bréchignac

c.brechignac@galeriepoggi.com

+33 (0)7 87 23 41 42

Jonathan Frydman

j.frydman@galeriepoggi.com

+33 (0)7 67 20 29 85

Press

Anne-Sophie Bocquier

as.bocquier@galeriepoggi.com**VIEWING ROOM**[Click here](#)**HD VISUALS**[Download here](#)



GALERIE POGGI

2, Rue Beaubourg — 75 004 Paris — +33 (0)9 84 38 87 74 — galeriepoggi.com