

Ittah Yoda

Portfolio

Virgile Ittah and Kai Yoda

Work and live between Paris/Provence/Berlin /Tokyo

Contents

BIOGRAPHY _____ 3

EXHIBITIONS _____ 7

ARTWORKS _____ 35

CONTACT _____ 63



Ittah Yoda is formed by Kai Yoda and Virgile Ittah based between Berlin, Paris, and Tokyo. They both attended the Royal College of Arts in London. Kai Yoda initially studied environmental information at the prestigious KEIO University in Tokyo, before pursuing photography and moving image studies at the Royal College of Arts in London in 2011 where he met Virgil Ittah who specialized in sculpture. The duo formed following their graduation from the Royal College of Arts in 2013.

Ittah Yoda's practice constitutes the prefiguration of a post-anthropocene world, that of a "symbiocene" where the human, the natural and the digital would live harmoniously. This term of "symbiocene" is based on the concept of symbiosis, this lasting and mutually-beneficial relationship for each being involved in this exchange. Symbiotic relationships can already be observed in nature, such as the one between phytoplankton and zooplankton, which the duo studied with biologists in order to abstract it and make it the intellectual and artistic material that links all the elements of their varied practice.

Those who follow Ittah Yoda's practice thus bear witness to the slow birth of a new symbiotic ecosystem: each new project brings us closer to this ideal world and embodies parts of it. Their work must be thought of as an ecosystem in its own right, where each of the many mediums they invest (sculpture, installation, virtual reality, painting, furniture, etc...) acts as a species and where each form shares genetic-artistic information with its ancestors.

If their practice is an ecosystem then the VR is the gestation process common to all beings in this world, giving birth to all forms that are then embodied in painting, sculpture, or installation. The duo systematically takes as a starting point the organic forms that populate this VR-landscape to develop their works. It therefore occupies a particularly important place in the work of Ittah Yoda, who wishes to give it an autonomy of its own via artificial intelligence.

If their work is focused on the future, it is however not devoid of history.

Refusing identifiable cultural anchors, the duo draws its roots in artistic references considered universal (cave paintings, pigment painting techniques, molded and blown glass, etc...). This implies, among other things, a deeply collaborative methodology, based on co-creation with numerous craftsmen, and the use of materials with a rich cultural history (glass, brass, wood, aluminum).

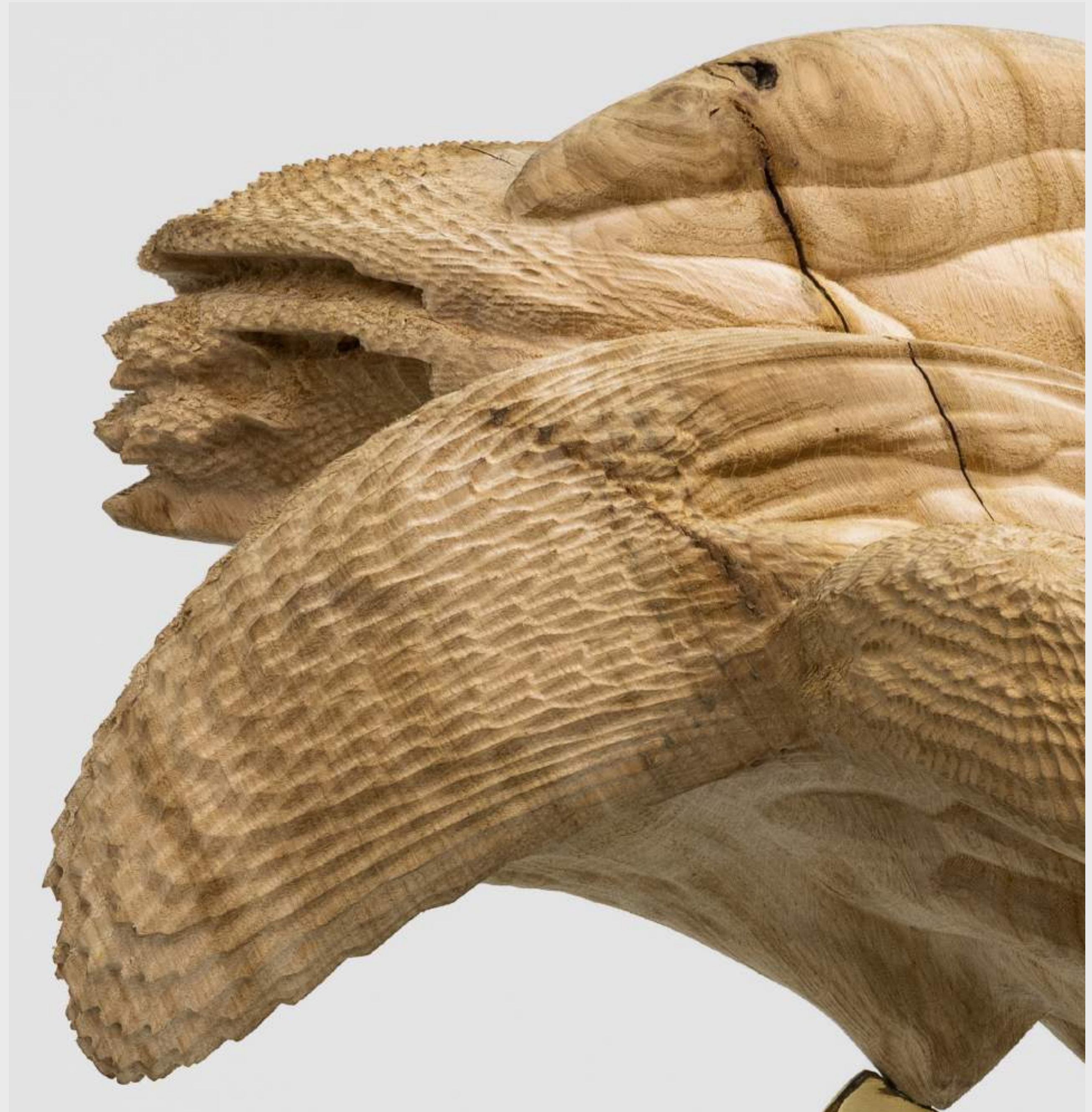
The question of symbiosis is also at the origin of the duo's preoccupation with the place of care in their work, and the desire to offer whole environments that are pleasing to both mind and body.

Ittah Yoda joined the Galerie Poggi in January 2022, which holds **their first solo exhibition in Spring 2023**, alongside several group and solo exhibitions at the **Centre Culturel Jean Cocteau in Les Lilas (FR)**, the **Musée des Beaux Arts d'Angers (FR)** and the **Centre International d'Art et du Paysage (FR)**.

They are part of the most promising artists of 2022 according to the newspaper **Le Monde**. In 2023, their work has joined the public collection of the Frac Pays de la Loire (France).

Ittah Yoda
Alan (detail), 2023

Oak from Vassivière island, brushed brass
152 x 63 x 88 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Andrea Rossetti



Ittah Yoda has benefited from numerous exhibitions including :

- CIAPV - Île de Vassivière (FR)
- Musée des Beaux Arts of Angers (FR)
- Centre Culturel Jean Cocteau, Les Lilas (FR)
- Paris + by Art Basel, Paris (FR)
- The Armory Show, New York (US)
- *Palais Augmenté*, Grand Palais Éphémère, Paris (FR)
- *Power Flower*, la Biennale de Nice, Le 109, Nice (FR)
- Les Rencontres d'Arles, Arles (FR)
- Double Séjour, Poush Manifesto, Paris (FR)
- Sprout Curation, Tokyo (JP)
- Annka Kultys Gallery, London (UK)
- La Petite Galerie, Cite International des Arts, Paris (FR)
- Andréhn-Schiptjenko, Stockholm (SE)
- Frieze N°9 Cork Street, London (UK)
- ARCO Madrid, Madrid (ES)
- Artist Running Festival, soda, Kyoto (JP)
- Ovni Festival, FICEP, Hotel Windsor, Nice (FR)
- Die Akademie Schloss Solitude, Shuttgart (DE)
- Superzoom, Paris (FR)
- PM/AM Gallery, London (UK)

The duo has been awarded several residencies amongst others :

- ISCP Residency, NYC, USA (Institut Français/ Face Foundation)
- Fiminco Residency, Romainville, (FR)
- Sigg Lab/Alula Residency, Alula, (SA)
- Universite Paris-Saclay, Paris, (FR)
- Visiting tutor, MA Photography, Materialising Photography, ECAL, (CH)
- Universite Paris-Saclay, Paris, (FR)
- Cnap, Paris, (FR)
- Mutation Journal, Die Akademie Schloss Solitude, Shuttgart, (DE)
- Rupert Residency, Vilnius, (LT)
- Sigg Art Residency, Provence, (FR)
- Ovni Festival Residency, Nice, (FR)
- Visiting tutor, Paris Saclay University x Inria, Hackathon, Paris, (FR)

In 2023, their work joined the public collection of the FRAC Pays de la Loire (FR).

**« SILKY AND VIBRANT, SUCH IS THE
WORLD OF ITTAH YODA. IT OSCILLATES
BETWEEN REALITY AND FACTICITY.
THE DUO HAS DEVELOPED AN
ABSTRACT UNIVERSE WHICH EXISTS
THANKS TO DIGITAL CODES, AND IT
GROWS ON ITS OWN. »**

Loïc le Gall

Exhibitions

Selection

2018 — 2023

CIAPV - Île de Vassivière (FR), 2023

Ittiah Yoda - Exhibitions - Selection

Exhibition view of *Wild Diplomacy* (Group show) © Andrea Rossetti



CIAPV - Île de Vassivière (FR), 2023

Ittah Yoda - Exhibitions - Selection

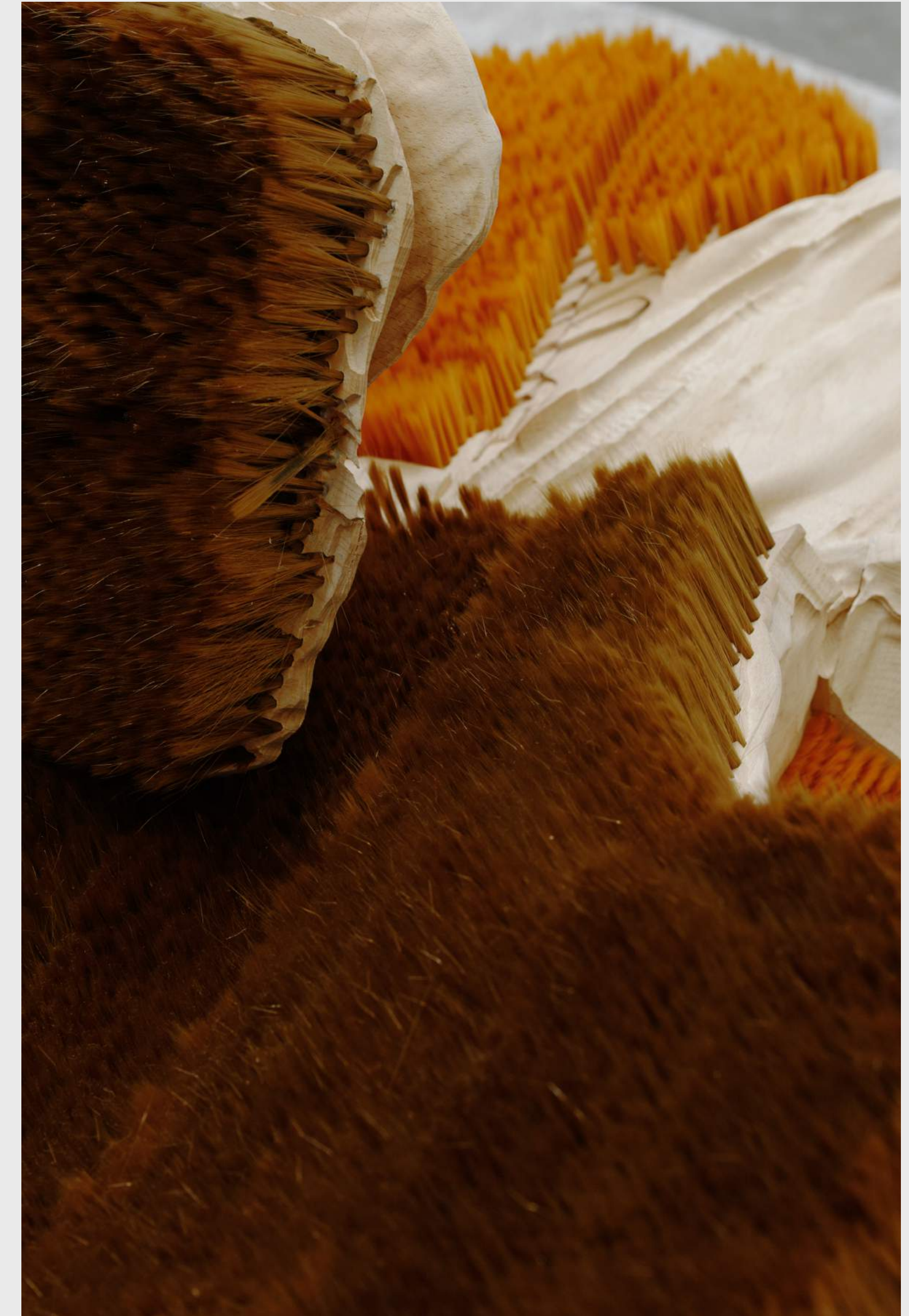
Exhibition view of *Wild Diplomacy* (Group show) © Andrea Rossetti



Musée des Beaux Arts d'Angers (FR), 2023

Ittah Yoda - Exhibitions - Selection

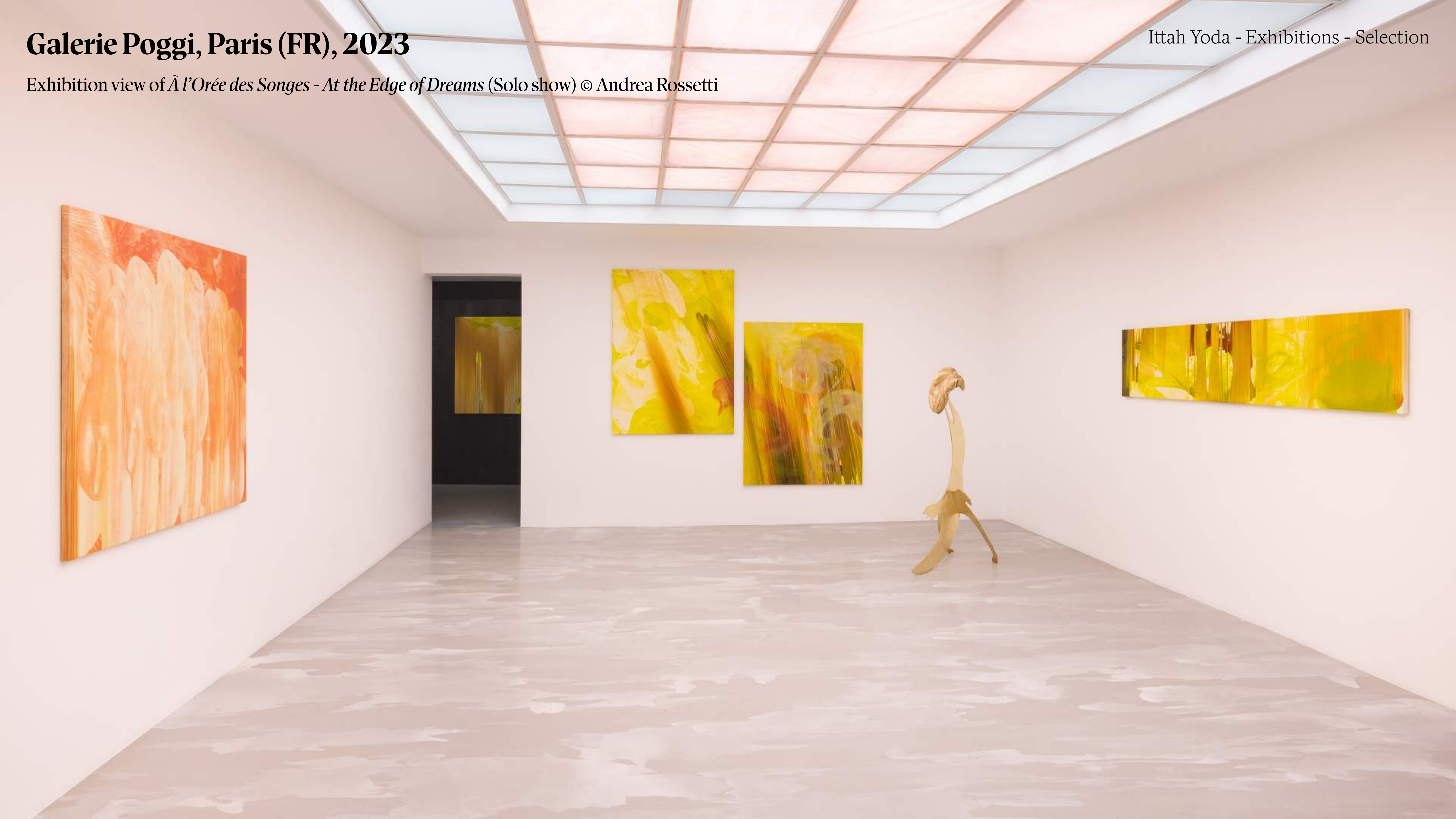
Exhibition view of *I've got a feeling, Les 5 sens dans l'art contemporain* (Group show)



Galerie Poggi, Paris (FR), 2023

Ittah Yoda - Exhibitions - Selection

Exhibition view of *À l'Orée des Songes - At the Edge of Dreams* (Solo show) © Andrea Rossetti



Galerie Poggi, Paris (FR), 2023

Ittah Yoda - Exhibitions - Selection

Exhibition view of *À l'Orée des Songes - At the Edge of Dreams* (Solo show) © Andrea Rossetti



Galerie Poggi, Paris (FR), 2023

Ittah Yoda - Exhibitions - Selection

Exhibition view of *À l'Orée des Songes - At the Edge of Dreams* (Solo show) © Andrea Rossetti



Centre Culturel Jean Cocteau, Les Lilas (FR), 2023

Ittah Yoda - Exhibitions - Selection

Exhibition view of *Futurs Antérieurs* (Group show) © E. Ponsaud



Paris + by Art Basel, Paris (FR), 2022

Ittah Yoda - Exhibitions - Selection

Galerie Poggi's Booth (Group Show)



The Armory Show, New York (US), 2022

Galerie Poggi's Booth (Group Show)

Ittah Yoda - Exhibitions - Selection



Foreign & Domestic, New York (US), 2022

Exhibition view of *ALTER* (Solo Show)

Ittah Yoda - Exhibitions - Selection



La Chaufferie - Fondation Fiminco, Paris (FR), 2022

Ittah Yoda- Exhibitions - Selection

Exhibition view of *Sa mémoire dans la maison vide, souffle comme une brise dans les rideaux blancs* (Goup Show)



Hôtel Puyricard d'Agar, Cavailon (FR), 2022

Ittah Yoda - Exhibitions - Selection

Exhibition view of *Ecce Homo* (Group Show)



Biennale de Nice, Nice (FR), 2022

Ittah Yoda - Exhibitions - Selection

Exhibition view of *Power Flower* (Group Show)



Grand Palais Éphémère, Paris (FR), 2022

Exhibition view of *Palais Augmenté 2* (Goup Show)

Ittah Yoda- Exhibitions - Selection



Frieze N°9 Cork street, London (FR), 2022

Ittah Yoda - Exhibitions - Selection

Exhibition view of *The Territories of Abstraction* (Group Show)



Galerie Poggi, Paris (FR), 2021

Exhibition view of *Nopal* (Goup Show)

Ittah Yoda- Exhibitions - Selection



Double Sejour, Clichy (FR), 2021

Ittah Yoda - Exhibitions - Selection

Exhibition view of *Le temps scintille et le songe est savoir* (Solo Show)



Double Sejour, Clichy (FR), 2021

Ittah Yoda - Exhibitions - Selection



How to sit and snuggle up in the hollow of infinite and virtual worlds? Ittah Yoda's installation for Double Sejour weaves a playful, and almost therapeutic bond as a collective and emancipatory alternative to the digital networks that surround and control.

Is sitting a rite as old as eating, playing cards, debating, working on your computer, drinking alcohol, playing an instrument, seeing a doctor, painting, contemplating an artwork, taking part in a meeting, embroidering, governing? Who can sit or lie down and when? Why were women so rarely represented seated, and men so rarely reclining?

A wooden sculpture-seat covered with soft bristles occupies the center of the space, for us to lie or sit on.

This is a first point of contact with the living, with which the artistic duo collaborates harmoniously: we are sitting on a sensitive surface, an animal skin, which took shape on a software by an assembling and demultiplying organic forms.

The object welcomes and guides us towards fresh worlds. The space around is structured by metal plates used for lithography, suspended and sliced up to let fractioned images appear on their surface. One distinguishes the growing forms composing the bench, in very close-up. Projected paint on these surfaces suggests the superimposition of second images.

Double Sejour, Clichy (FR), 2021

Ittah Yoda - Expositions - Selection

They originate in the artists memories of three-dimensional confocal scans of marine micro-organisms. Sculptures in glass paste emerge from the walls, the ceiling and the floor. A layer of concrete on the ground, like a projected shadow, supports the whole. The environment absorbed living and phantom forms while their generation goes on.

The physical experience is doubled by a mental one, which is activated once seated, or lying down, wearing a headset. Embedded in the lands-capes, we melt into them. From the surface to the mind, the waking dream projects itself in all directions of the physical and mental environment of the place and time: « Time's all a shimmer , and to dream's to know». Virtual reality, which acts when one is still, frees from physical constraints, from terrestrial gravity; archaic signals synchronize in our flying heads. The circuits of the virtual dream activate its immediate connections. An LED display offers a glimpse of what others are seeing inside the VR. One thinks of a language which could give way to other forms of communication, primary and active, such as those of the octopus or the cuttlefish which change shapes and colors to express themselves: “I always had this dream, when I was a child, that I could open my mouth and a projection would come out (...) Or maybe I would have an image on my skin like the giant Cuttlefish ”(Philippe Parreno). (...)

Exhibition texte by Olivier Zeitoun





55 rue des Saint Pères (FR), 2021

Exhibition view of *Hestia* (Group Show)

Rencontres d'Arles (FR), 2021

Ittah Yoda - Exhibitions - Selection

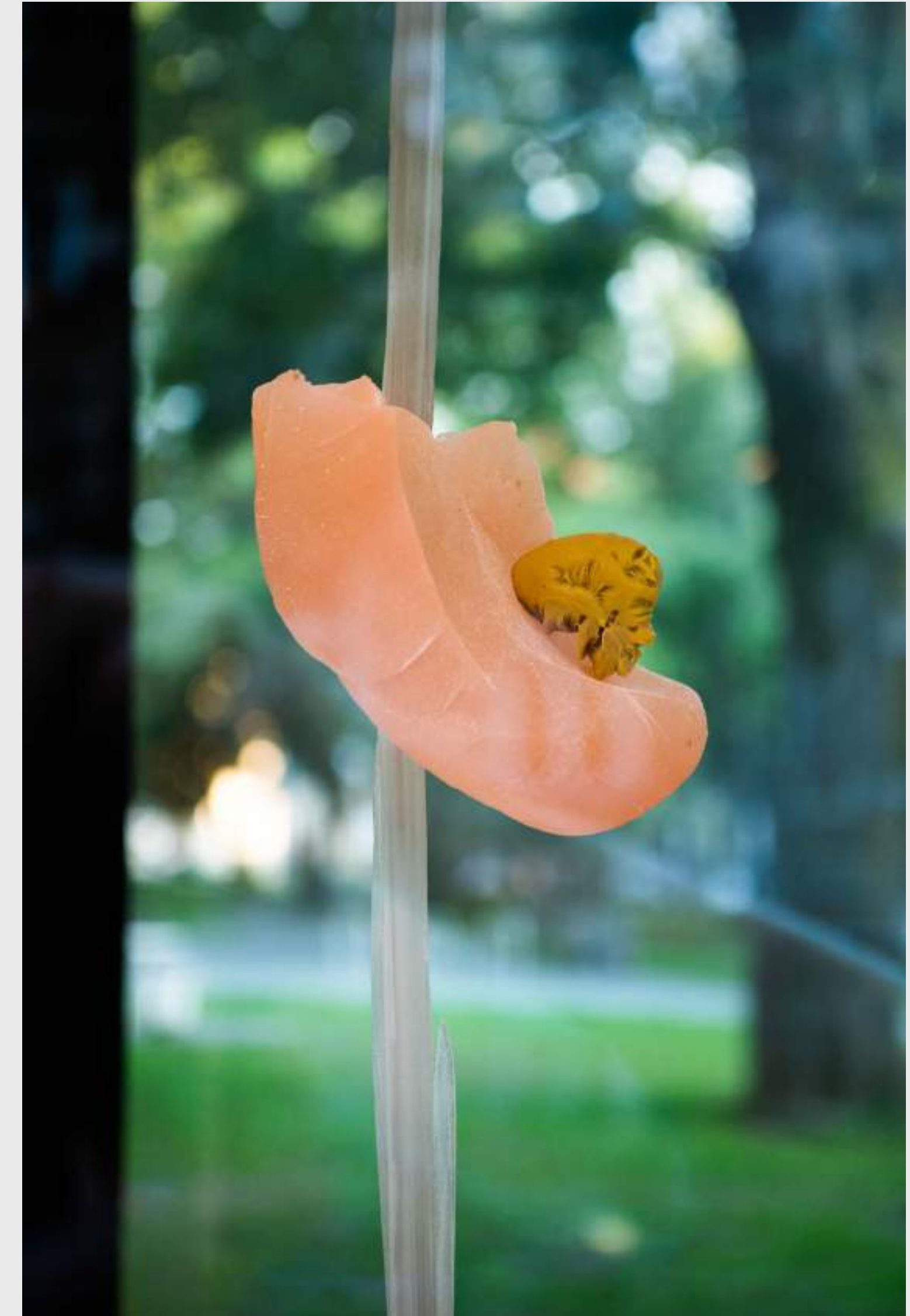
Exhibition view of *Incarnation* (Group Show)



Rupert Art Apiece, Vilnius (LT), 2021

Ittah Yoda - Exhibitions - Selection

Exhibition view of *No History of Its Own* (Solo Show)



Andréhn-Schiptjenko, Stockholm (SE), 2021

Exhibition view of *The Owls Are Not What They Seem* (Group Show)

Ittah Yoda - Exhibitions - Selection

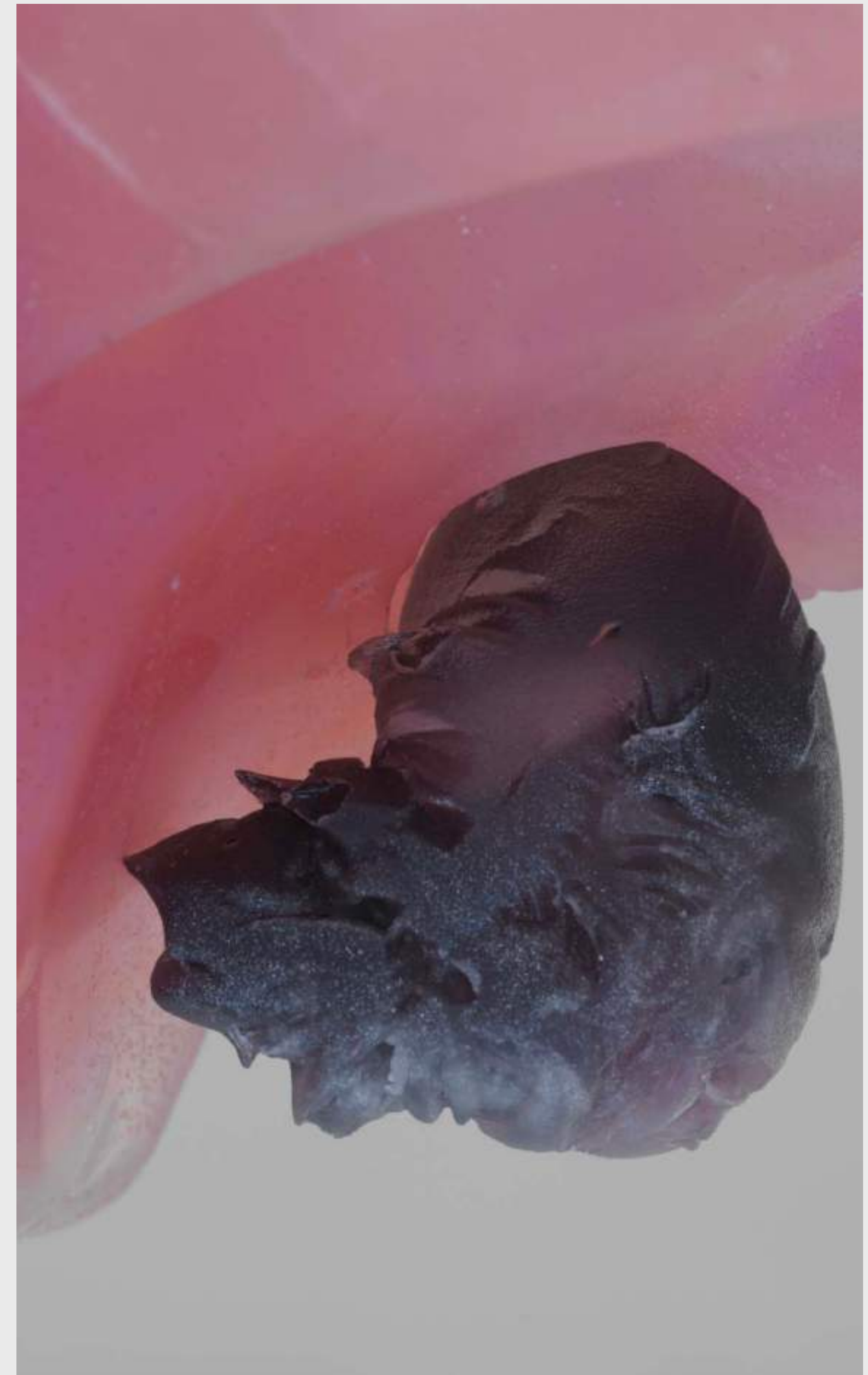


Exhibition view of *Le contour de tes rêves* (Solo Show)



Silky and vibrant, such is the world of Ittah Yoda. It oscillates between reality and facticity. The duo has developed an abstract universe which exists thanks to digital codes, and it grows on its own. At first glance, it is possible to appreciate this creation for its plastic qualities only, but metaphysical and philosophical considerations naturally appear very quickly. Their digital program, this primordial non-place, in the true sense of the word, does not produce life, but a Big Bang of shapes; it resembles Ovid's chaos: "a rough disordered mass of elements, separate bits of matter jumbled together (...)."1 Brought forth by an algorithm, a virtual reality immerses the viewers in an artificial environment, where they find themselves in the role of spectator and actor simultaneously, able to modify the paths of movable elements that are neither hostile nor friendly.

The visitors' experience proves to be essential, since this world exists only thanks to human interaction. Therefore, the participatory work presupposes a nihilism regarding divinity; without humanity, a superior force which structures the universe has no reason to exist. It [body alights – a fragmented memory] transcends that realization by placing the spectator in the position of the demiurge. Between attaining a new truth and accommodating an illusory reality, this digital mirage equally echoes Plato's well-known allegory of the cave. The duo blurs the lines drawn between tangible and virtual, notably by repetition: certain forms, engendered by the mathematic code, are extracted from the machine to assume shape in the real world. They become autonomous sculptures, often fashioned in materials like polyamide or silicone, which recall skin and have a strong organic potential. These objects embrace knowledge in a broad sense, they could have been wrestled from the ground by archaeologists, torn from a millennia-old Asian bestiary, conceived in a random dadaist experiment, or seen in the Rohrschach test of a psychoanalyst. "The Contour of Your Dreams" nestles among these forms that inhabit several worlds; the dream is lucid just as it is abstract. To use the plural of "dream" and the possessive pronoun "your" suggests multiplicity, appropriation, and collaboration. The participation of the audience is vital, and people are invited to adopt virtual reality to constitute their own unique universe, a real, scenographic, and welcoming environment. If the virtual remains essentially participative, the same goes for the real. Often, the duo's pieces can be manipulated, or they are (dis)functional, like the carpet of the exhibition [Iu], and they are in line with psychoanalyzing body 1 Ovid, *Metamorphoses*, transl. by Michael Simpson, University of Massachusetts Press, Amherst, 2001, p 9. sculptures in the vein of the artist Franz West. In the case of West, manipulating the sculptures reveals the neuroses of the viewers, in the case of Ittah Yoda, combining and assembling the forms leads to a global cooperation, from chaos, via the artists, to, of course, the audience.



Sprout Curation, Tokyo (JP), 2018

Ittiah Yoda - Exhibitions - Selection

Exhibition view of *Body alights - a fragmented memory* (Group Show)



Exhibition view of *Body alights - a fragmented memory* (Group Show)



First of all, let us look at the paintings of Ittah Yoda, each permeating with a unique aura, which they have continued to produce since 2015 when commencing their practice as a duo. Things including silkscreen, silicone, and ink that changes color in response to ultraviolet rays are pasted onto translucent materials such as sports mesh, giving form to various multilayered images born forth through these delicate matière. It is interesting in the sense that they appear to model common interests like quantum physics in which unexpected energy that is yet to manifest as physical phenomena is materialized as imagery through colliding with the screen of reality, as well as the very notions of Speculative Realism / Object-Oriented Ontology.

One will take the opportunity to elaborate on the VR and sculpture works exhibited on this occasion. First of all, viewers venture into the world of the work by wearing a pair of VR goggles, freely navigating near 360-degrees through the virtual space through the use of a handheld controller. Eventually, all bodily sensations evaporate, leaving people to embrace the feeling of only their consciousness drifting. The fragments of the polygons encountered within the VR at times resemble parts of the sculptures that are actually installed within the exhibition space. These peculiar flower-like sculptures that depict “forms nonexistent within nature,” after being meticulously scrutinized through the “inner language” of Ittah Yoda as a hyper-individual entity, are made through casting silicone and resin from molds created by a 3D printer. Furthermore, a thermo-sensitive pigment is embedded into the material, enabling the colors of these “peculiar flowers” to change in response to the temperature of the surrounding environment. Stem-like parts – seemingly reminiscent of robotic arms operating in outer space- have been directly 3D printed in a highly solid synthetic fiber known as polyamide. The stool-shaped sculptures which viewers are invited to sit on while experiencing the VR works have also been made through casting 3D printed molds in aluminum. All such sculptures are beautiful in the complicated yet naïve intricacies of their curved surfaces. Unless one walks around them, one cannot speculate what they look like on the other side simply from what is presently visible before one’s eyes. In contemplating whether the actual sculptures and the VR spaces are intertwined and nested within each other, as well as questioning what is real and what is not, a new sense of reality, that is, “The Objective Reality of Perspectives” comes to manifest within the viewer.

Yoshikazu SHIGA (extract)

Works

Selection

2019 — 2023



Ittah Yoda
Allon (Win series), 2023

Hand-blown glass, "Lascaux" fragrance
27 x 26 x 52 cm
Courtesy Galerie Poggi, Paris
Photo : Andrea Rossetti



Ittah Yoda
Jacques (Win series), 2023

Hand-blown glass, "Lascaux" fragrance
27 x 26 x 52 cm
Courtesy Galerie Poggi, Paris
Photo : Andrea Rossetti



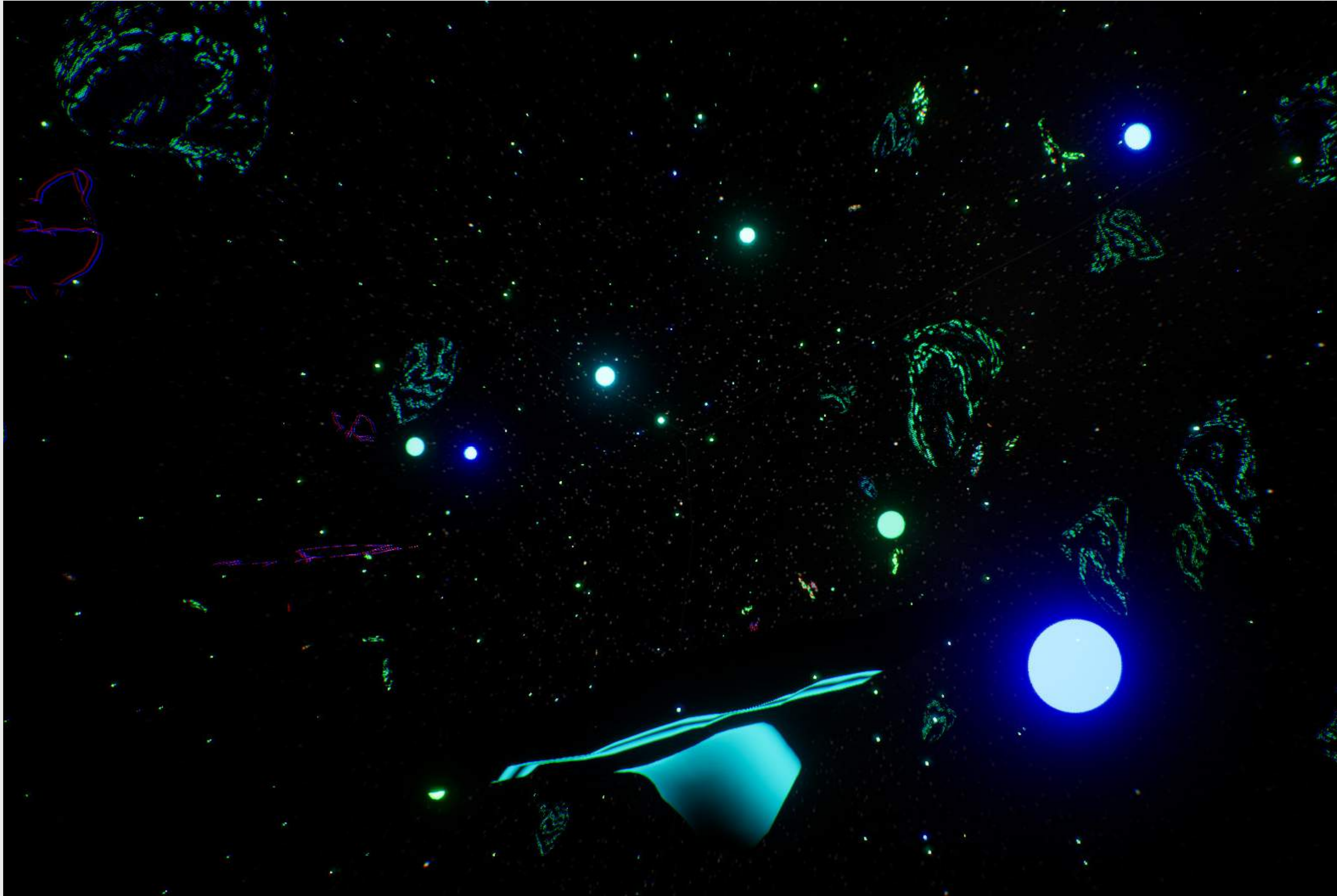
Ittah Yoda
Alan (detail), 2023

Oak from Vassivière island, brushed brass
152 x 63 x 88 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Andrea Rossetti



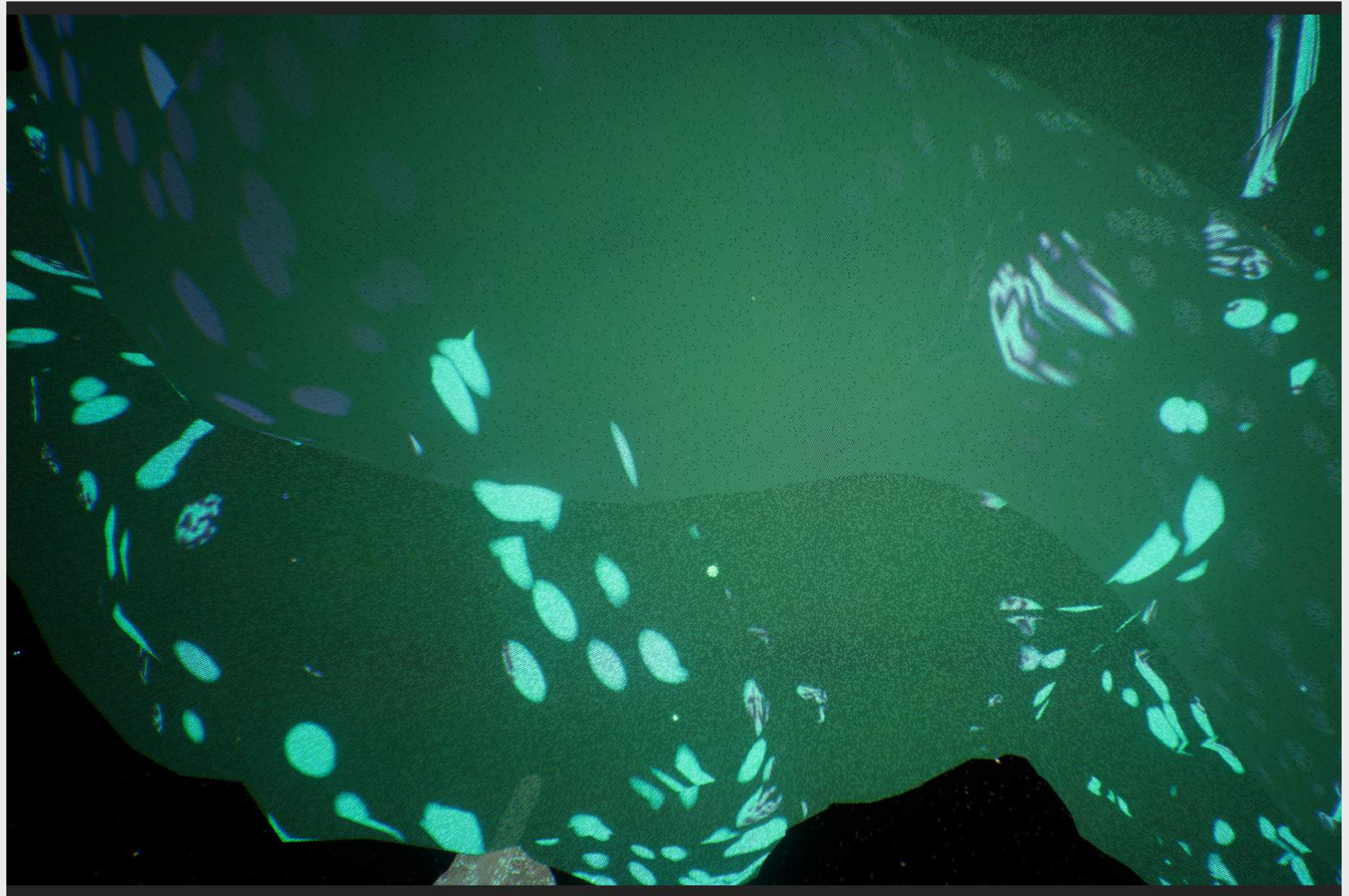
Ittah Yoda
Alan (detail), 2023

Oak from Vassivière island, brushed brass
152 x 63 x 88 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Andrea Rossetti



Ittah Yoda
Never the Same Ocean, 2023

Screenshot from the virtual reality, 2023
Courtesy of the artists and Galerie Poggi, Paris
© Ittah Yoda x Marta Strazicic



Ittah Yoda

Never the Same Ocean

Screenshot from the virtual reality, 2023
Courtesy of the artists and Galerie Poggi, Paris
© Ittah Yoda x Marta Strazicic



Ittah Yoda
Basile, 2023

Ink lithography on canvas, spray paint, oil stick, handmade pigments by the artists
116,5 X 157 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Ittah Yoda



Ittah Yoda
Mateo, 2023

Ink lithography on canvas, spray paint, oil stick, handmade pigments by the artists
204 x 49 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Ittah Yoda



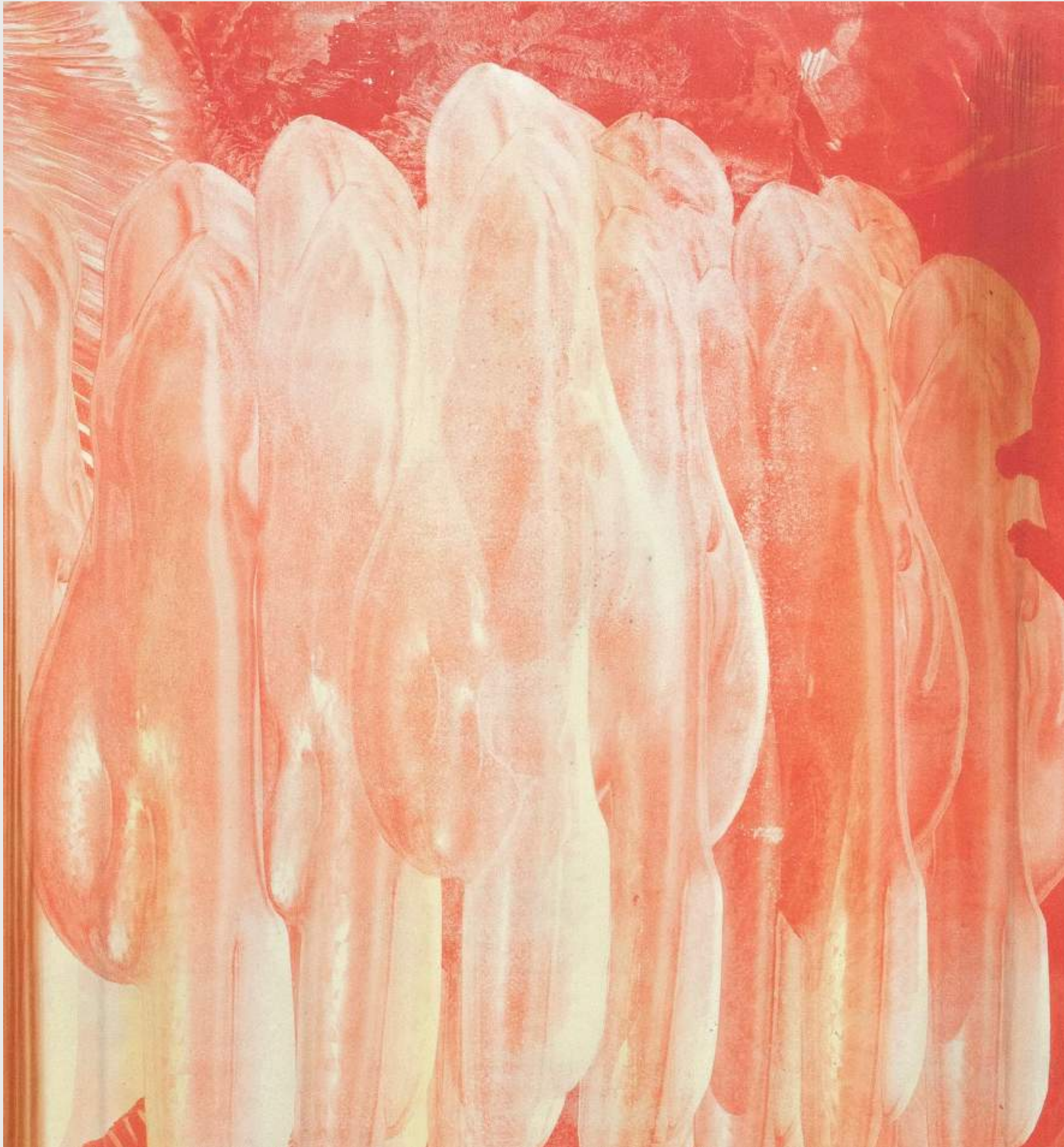
Ittah Yoda

Never the same ocean G2, 2023

Polyptych, Ink lithography on canvas, spray paint, oil stick, handmade pigments
by the artists

Courtesy of the artists and Galerie Poggi, Paris

Photo : Ittah Yoda



Ittah Yoda
Gabriel, 2023

Ink lithography on canvas, spray paint, oil stick, handmade pigments by the artists
116,5 X 125 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Ittah Yoda



Ittah Yoda
Juliette, 2023

Ink lithography on canvas, spray paint, oil stick, handmade pigments by the artists
204 x 49 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Ittah Yoda



Ittah Yoda

Never the same ocean R1, 2023

Polyptych, Ink lithography on canvas,
spray paint, oil stick, handmade
pigments by the artists
Courtesy of the artists and Galerie
Poggi, Paris
Photo : Ittah Yoda



Ittah Yoda
Echo, 2022

Brass, maple wood, blown glass, mica, Dunalellia Salina
120 x 183 x 47 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Andrea Rossetti



Ittah Yoda
Echo (detail), 2022

Brass, maple wood, blown glass, mica, Dunalellia Salina
120 x 183 x 47 cm
Courtesy of the artists and Galerie Poggi, Paris
Photo : Andrea Rossetti



Ittah Yoda
Alejandro II, 2022

Oil on canvas, lithographic print
157 x 117 cm
61 3/4 x 46 in



Ittah Yoda
Alejandro III, 2022

Oil on canvas, lithographic print
157 x 117 cm
61 3/4 x 46 in



Ittah Yoda

Alberto, 2022

Oil on canvas, lithographic print

157 x 116.5 x 2.5 cm

61 3/4 x 45 7/8 x 1 in

Ittah Yoda

Agathe, 2022

Oil on canvas, lithographic print, spray paint,

oil stick, artist handmade pigment

157 x 116.5 x 2.5 cm

61 3/4 x 45 7/8 x 1 in





Ittah Yoda
Mykolas, 2022

Oil on canvas, lithographic print, spray
paint, oil stick, artist handmade pigment
106 x 80 x 2.5 cm
41 3/4 x 31 1/2 x 1 in



Ittah Yoda
Carla, 2022

Oil on canvas, lithographic print, spray
paint, oil stick, artist handmade pigment
106 x 80 x 2.5 cm
41 3/4 x 31 1/2 x 1 in



Ittah Yoda

Never the same ocean BP #03, 2022

2 Brushed brass, 4 blown glasses, Dunaliella Salina microalgae liquid,
carded cotton
Variable dimensions



Ittah Yoda
Riyu, 2021

Laser cutting on aluminum, glass paste
110 x 70 x 15 cm



Ittah Yoda

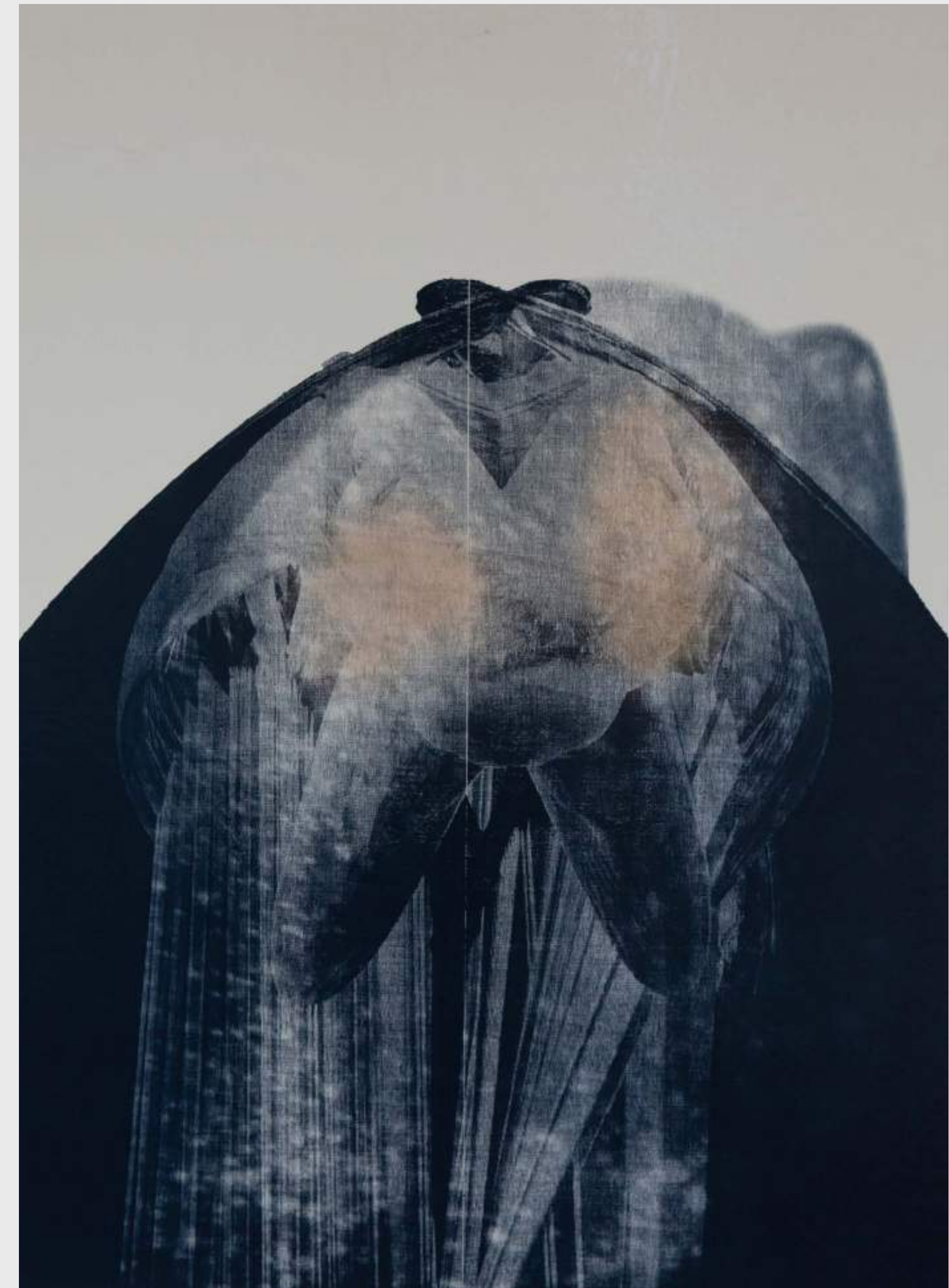
Lia, 2022

Glass paste and brushed brass structure.
22 x 13 x 23 cm



Ittah Yoda
Francis, 2022

Aerosol and oil on canvas
162 x 126 x 2.5 cm



Ittah Yoda
Giuseppe, 2022

Aerosol and oil on canvas
162 x 126 x 2.5 cm



Ittah Yoda

TBA, 2021

Brushed brass, 2 blown glasses, Dunaliella Salina microalgae liquid, carded cotton
85 x 35 x 64cm



Ittah Yoda

Never the same Ocean, VB 18, 2021

Original and unique lithograph, BFK Rives paper,
lithographic inks, Japanese pigments
45 x 29,5 cm
(60 x 43 cm framed)



Ittah Yoda

Never the same Ocean, VB 1AP, 2021

Original and unique lithograph, BFK Rives paper,
lithographic inks, Japanese pigments
45 x 29,5 cm
(60 x 43 cm framed)



Ittah Yoda

Never the Same Ocean, KB 07, 2021

Original and unique lithograph, BFK Rives paper,
lithographic inks, Japanese pigments
45 x 29,5 cm
(60 x 43 cm framed)



Ittah Yoda

Never the Same Ocean, KB 04, 2021

Original and unique lithograph, BFK Rives paper,
lithographic inks, Japanese pigments
45 x 29,5 cm
(60 x 43 cm framed)



Ittah Yoda
Reel, 2021

Brushed brass structure, glass paste
118 x 30 x 20 cm



Ittah Yoda

Riyu, 2021

Laser cutting on aluminum, glass paste

110 x 70 x 15 cm



Ittah Yoda
Racou, 2021

Brushed brass structure, glass paste
110 x 70 x 15 cm



Ittah Yoda

Rosso, 2021

Carved beech, polyamide fibers
240 x 90 x 73 cm





Ittah Yoda

1009A, 2020

Polyurethane, thermal pigment, copper powder, polyamide
29 x 28 x 19 cm



Ittah Yoda
Lilah, 2020

Polyurethane, thermal pigment, polyamide
20 x 21 x 35 cm



Ittah Yoda
Chronos II, 2020

Polyurethane, thermal pigment, polyamide
22 x 35 x 14 cm



Ittah Yoda
Body alights - a fragmented memory,
2019-2022

Still image from VR



Ittah Yoda

Body alights - a fragmented memory,
2019-2022

Still image from VR



Ittah Yoda
Body alights - a fragmented memory,
2019-2022

Still image from VR

CONTACT

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