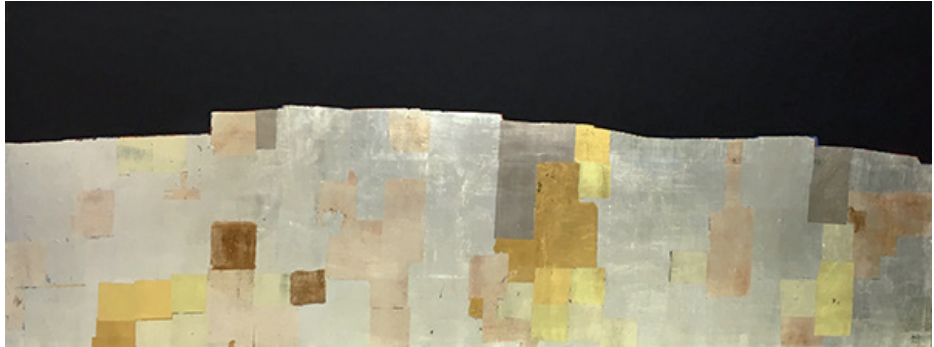


ARCO Madrid
February 20-25th, 2017

Booth 9G07

ANNA-EVA BERGMAN



N°47-1962 - Long mur vertical

In partnership with the Fondation Hartung-Bergman (Antibes, FR), the gallery Jérôme Poggi is glad to gather an exceptional ensemble of ten rare paintings by the French-Norwegian artist Anna-Eva Bergman (1909-1987), whose oeuvre has been greatly rediscovered in the last years.

Renowned for the abstract and minimalist silver and gold paintings Bergman realized during the 1970's and 1980's, inspired by Nordic landscape, the solo show at ARCO will focus on her production during the 1960's.

It will reveal another unexpected but astonishing angle on Anna-Eva Bergman's work that art historian Sara Alonso Gómez defines as her "Spanish horizon". After settling in Minorca with her husband Hans Hartung in the early 1930's, the couple travelled regularly to Spain (Carboneras, Barcelona, Madrid) along the 1960's and early 1970's, even planning to install their new studio in the Andalusia coast. It is in this context that Bergman realized her first horizons, as well as her amazing walls, which were definitely influenced by a certain and unique Spanish atmosphere.

Already renowned during her lifetime, Bergman's work has been recently reconsidered in a contemporary perspective by important critics such as Michael Tarentino at the Irish Museum of Modern Art, Martina Millà at Fundació Joan Miró in Barcelona, Randi Godø at the Museum of Contemporary Art in Oslo or, more recently, Christine Macel and Bartomeu Mari who showed her work in dialogue with contemporary artists' around the Mediterranean topic at Museo d'arte contemporanea della Sicilia (IT).

Pursuing the rediscovery of her work, a number of major shows will be devoted to Anna-Eva Bergman in the upcoming three years in Valencia (curators Vicente Todoli and Nuria Enguita), at National Gallery in Berlin and at Museum of Modern Art (MAMVP) in Paris. A major exhibition, gathering for the first time Anna-Eva Bergman and her husband Hans Hartung, will be held in Korea in 2019.

She is currently having an extensive solo show at Domäne de Kerguéhennec, center for contemporary art in Brittany.

Spanish Horizon, by Sara Alonso Gómez

Since the beginning of 1930's, Anna-Eva Bergman and her husband Hans Hartung showed their fascination by the Spanish landscape by settling in 1933 in the Balearic island of Minorca.

These were the years before the war and few artists visited regularly the region: it is in this context that they met together with Joan Miró and his wife Pilar Juncosa. These encounters and crucial moments on their lives will deeply influence their work subsequently. The paintings and watercolours produced by Anna-Eva Bergman in this period already show, for example, her interest for the golden ratio and the architecture. They announce the simple forms and shapes that would appear on her future work.



Photograph by Hans Hartung, Carboneras, 1970

Along the 1960's and until the early 1970's, the couple frequently returned to Spain, especially to Carbonaras, where an important generation of artists and intellectuals decided to establish, such as the French author Dominique Aubier, the sculptor André Bloc, the Spanish writer José María Castillo Navarro, the Venezuelan artist Jesús Rafael Soto, the Argentinians Julio Le Parc and Antonio Asís, the Greek Takis, the German Do König Vassilakis and the French gallerist Denise René. All these foreigners lived together what Juan Manuel Bonet has called "the Modern dream" in that Almeria spot. It is not a coincidence that many authors have seen a parallelism between the Almeria atmosphere and landscape the couple lived during their Spanish years and the enlighten calm present at the Foundation Hartung-Bergman in Antibes, their residence in the South of France.

One can realize how this atmosphere inspired Anna-Eva Bergman in the 1960's: she started to produce large format paintings, very beautiful ones, many of which are essential within her oeuvre, and her first horizons.

Her landscapes, images of absence, are marked by a form of incarnate minimalism that certain critics tie easily today to Mark Rothko or Barnett Newman's style, rather than the École de Paris, despite her deep connections she had with the French art scene. But there is no doubt that those passages of her life in Spain also played an important role on the development of her artistic approach.

| NEWS

Domaine de Kerguéhennec, **Bignan (FR)**

Anna-Eva Bergman. L'Atelier d'Antibes (1973-1987)

Solo show, From March 3th to June 4th 2017



N°30 - 1965 *Falaise*, 1965, Vinyl and metal sheet on canvas, 162 x 130 cm.
Courtesy Fondation Hartung-Bergman & Galerie Jérôme Poggi, Paris

Anna-Eva Bergman
(b. 1909, Stockholm - d. 1987, Grasses)

Following artistic studies in Oslo and in Vienna, Anna-Eva Bergman came to Paris in 1929 where she followed for some time André Lhote's courses. She met Hans Hartung whom she married only a few months after their meeting. At the end of the 1920's and along the 1930's her work was made up essentially of drawings, watercolours and caricatures at the same time naïve and full of humour, but politically critical towards the war.

She divorced Hans Hartung in 1937, and then returned to live in Norway. The war years were a period of intellectual training for Bergman. She studied philosophy, literature and architectural laws, all the while carrying out work as an illustrator.

She took up painting again at the beginning of 1946 and towards the end of the 1940's carried out a large number of abstract works.

Then, very quickly, she found the plastic language that is significant of her work, profoundly inspired by her Norwegian culture and her observation of the vast Nordic landscapes that she discovered while travelling to the north of Norway and to the Lofoten isles, on the frontier of Russia.

In 1952 she rejoined Hartung in Paris whom she remarried to in 1957.

From 1952 to 1987, she explored a singular pursuit and managed to create modern icons, images of absence, more and more marked by a form of incarnate minimalism. The Galerie de France consecrated a first one-woman show to her work in 1958.

The 1960's were to be those of development in her artistic career: exhibition in 1966 at the Kunstnernes

Hus in Oslo; in 1967, at the Galleria Civica in Turin; in 1969, she represented Norway in the Sao Paulo Biennale. A retrospective in 1977-1978 at the Musée d'Art Moderne de la Ville de Paris crowned her career however modest with regard to the uniqueness and the importance of the work.

It was not until several years after her death that her work began to arouse interest on its own, apart from its biographical and historical context. The creation of the Fondation Hans Hartung-Anna Eva Bergman in 1994 thus furnished exceptional material for research, with thousands of works and archives enabling the study of the impact and the originality of her work.

In addition to a number of monographic exhibitions organized in Norway, Germany, Sweden and in France (Musée Picasso in Antibes in 1995, Musée des Jacobins in Toulouse in 2000, etc.), exhibition curators such as Michael Tarentino (*Event Horizon*, Irish Museum of Modern Art, 1996), Martina Millà (*Ante el horizonte*, Fundació Joan Miró in Barcelona, 2014) or Christine Macel (*Nel mezzo di Mezzo. Contemporary Art in Mediterranean Sea*, Museo d'arte contemporanea della Sicilia, 2015) confronted her work to that of contemporary artists, pointing out its universal and timeless strength, and thus opening new perspectives through which one can discover her work today. In 2016, the National Museum of Contemporary Art of Oslo dedicates an exhibition to her graphic works.

As from March 2017, the Domaine de Kerguéhennec, center for contemporary art in Brittany, will dedicate a great solo show entitled *Anna-Eva Bergman. Latelier d'Antibes (1973-1987)*, for which a comprehensive catalogue will be published.