

ART COLOGNE 2018

Hall 11.2 -Booth D.025

| Kees Visser



Kees Visser, *Serie Q*, view of the exhibition in 2007 at le Quartier, Quimper (FR)

PRESS RELEASE

For further information, please contact

Jérôme Poggi (Galerie Jérôme Poggi, Paris)

+33 (0)6 09 556 666 | j.poggi@galeriepoggi.com

Margrét Áskelsdóttir (BERG Contemporary, Reykjavík)

(+354) 773 6766 | margret@bergcontemporary.is

Fanny Legros (Galerie Jérôme Poggi, Paris)

+33 (0)6 52 946 761 | f.legros@galeriepoggi.com

Kees VISSER - Solo Show

Works from the 70's to present

For the last ten years, Kees Visser has been widely considered as one of the most significant figures within recent history of abstraction and monochrome painting. Born in 1948 in Heemstede (NL), he is part of a generation of artists such as John Armleder and Alan Charlton, that dared to question the relevance of geometric art in the 1980's. Consequently, it would come to be in Iceland, where he spent most of his time between 1976 and 1993, that Visser found unique answers to these aforementioned investigations, through serial, conceptual, but sensitive work, nurtured by his interest in nature, philosophy and semantics.

For their first participation to Art Cologne, Gallery Jérôme Poggi (Paris) and BERG Contemporary (Reykjavík) have joined forces in showing a retrospective presentation of Kees Visser, bringing forth works from the 1970's to the present day, exemplifying his continuous research on colour, language and display.

The Matisse Museum (France, Cateau Cambrésis) dedicated a retrospective exhibition to Kees Visser in 2009, as well as the National Gallery of Iceland in conjunction with the Living Art Museum of Reykjavík in 2012. In 2018, Kees Visser was awarded the Haarlem Prize (NL) where he will have a retrospective in November 2018. His work is currently presented in New York in the show Untitled (Monochrome). 1957-2017, curated by Gregory Lang at the Richard Taittinger Gallery until April 27th.



Kees Visser, 256 Moods, 1975, Inkjet Print, 15 x 15 cm. Courtesy Galerie Jérôme Poggi and BERG Contemporary

Kees Visser

Born in 1948 in Heemstede (NL). Lives and works in Harlem (NL).

Far away from the art schools and movements of which he nevertheless was a keen observer, Kees Visser has gradually created his own self-taught path over the last forty years. Parting from his native Holland, where in the early 70's he had worked in a vein oscillating between abstraction, minimalism and Fluxus, Kees Visser left to settle in Iceland, where for the next 20 years he spent most of his time. In Iceland, he was not only in contact with a nature that profoundly marks his work, but also with an incredibly cosmopolitan art scene where he crossed path with artists such as Dieter Roth, Donald Judd, Richard Serra, Hreinn Fridfinnson, Adrian Schiess, Gunther Umberg, Richard Long, and especially Roni Horn with whom he closely collaborated during three years.

Co-founder with a group of Icelandic artists of the Living Art Museum in Reykjavík in 1978, Kees Visser became a prominent figure in the Icelandic art world, present in most of the public and private collections in the country. Invited for a residency in Paris in the mid- 1990's, it was then in France that Kees Visser developed his work on series, shape and color, creating the monochrome paintings with crystalline qualities for which he is known today. Beyond these works, which he executes almost exclusively on paper, it is the very space of the presentation itself that Kees Visser progressively integrates into his work as a colorist. He expands the possibilities of the presentation of his paintings by juxtaposition, superimposing them, placing them on the floor, lining them up under glass displays of several meters long, reconstituting them as mosaics, etc. It is this concentration on the space in its broadest sense that has led Kees Visser at the same time to create on-site works, taking the form of large murals dialoguing with the architecture, or monumental installations as he did in a chapel in Thouars (2006), at the Eglise Saint Eustache (2007) and for the Musée Bourdelle (2010) in Paris.

His works are in several international private and public collections (Stedelijk Museum in Amsterdam, Frans Hals Museum in Haarlem, National Gallery of Iceland, Living Art Museum in Reykjavík, MOMA in New York, Victoria & Albert Museum in London, Bibliothèque Kandinsky at the Centre Pompidou, FRAC Bretagne, FNAC, etc.).

The Matisse Museum (France, Cateau Cambrésis) gave him a retrospective exhibition in 2009, as well as the National Gallery of Iceland in conjunction with the Living Art Museum of Reykjavik in 2012. In 2018, Kees Visser was awarded the Haarlem Prize (NL) where he will have a retrospective in Dec/Jan 2018/2019. His work is currently presented in New York in the show Untitled (Monochrome). 1957-2017, curated by Gregory Lang at the Richard Taittinger Gallery until April 27th.

Kees Visser - Presentation of the booth

For their first participation to Art Cologne, Gallery Jérôme Poggi (Paris) and BERG Contemporary (Reykjavík) have joined forces in showing a retrospective presentation of Kees Visser, bringing forth works from the 1970's to the present day, exemplifying his continuous research on colour, language and display.

Recent works from 2000 to present

The exhibition at Art Cologne leads with a presentation of one of Kees Visser major works, a large black triptych on paper made in 2007, that Thomas Lange, head of the department of history of art at the University of Hildesheim (GR), has thoroughly analyzed in his essay published on the occasion of Visser's retrospective at Musée Matisse in 2009. Slightly aslant on their vertical sides, these monochromes are certainly characteristic of the Visser methodology. The shapes of his paintings result from a combination of rectangles altered by thin vertical angles, that are systematically registered in a *Catalogue Raisonné* since 1992. Inside these subtil shapes, Visser applies color in a sensible way, what some might even describe as a mechanical manner. Superimposing hundreds of layers of acrylic painting in a vigorous gesture, Visser gives rise to an astonishing presentation of cristallization of colour. The repetitive rubbing of the brush on the surface of the paper progressively generates the emergence of tiny particles of colour. Fading on each side of the rectangle, these irregular pigments of pure colour conclusively construct a chromatic space on the flat surface they are placed on.

Over the last 25 years, Visser has expanded his process in various ways, exemplified at Art Cologne in different scales, types of paper, and modes. A sterling example of this would be his complete *D series*, which consists of 32 paintings that the artist started in 2002 and completed 9 years later while he was at a residency in Corsica, now on view at in its entirety, demonstrating the evolution of his painting. The series speaks to his larger paintings on Arches paper, created at various stages of his career, which can be found hanging superimposed, allowing the display and combination of colors to interplay spectacularly. Visser's systematic methods led him to reuse the angles altering his paintings to combine them in chromatic scores that can be turned into monumental wall paintings. The quadriptych shown at Art Cologne is the original model of an installation created for a show in 2011, and has since been edited into editioned paper works.



Serie D 33-64, details, 2005 - 2011, painting on Mengei 100 gr. paper. Courtesy Galerie Jérôme Poggi

Historical works from the 70's and 80's

In dialogue with the ensemble of his recent paintings, for which Kees Visser has become renowned, the exhibition also showcases rare works from the 1970's and 1980's, casting an unexpected light on Visser's background, rooted in the Dutch tradition of geometric painting while simultaneously carrying the influence of a Fluxus spirit. His work entitled *256 moods* (1976) shows an early interest in a combinatorial approach to language and minimalism, while also bearing an impertinent sense of freedom towards formal dogmatism. In addition to his various mathematical experimentation and focus on serial shapes between 1972-75, Visser has always carried a deep interest in language, illustrated in his concrete poetry works, such as *ART IS A THREE LETTER WORD* (1974). Some of the first works he made during his first winter in Iceland in 1977, are his fascinating and rare paper-weaving works, in which he combines various foreign languages, images, maps, bank notes, private letters, mathematics, newspapers and even comic strips (*Chez vous*, 1978).

These are the sophisticated research methods that have allowed Visser to face what Petter Halley called "the crisis of geometry" in the 1980's, at a moment when minimalism and conceptualism were being strongly contested. While some artists and critics decided to return to figurative art, others, such as John Armleder and his neo-geo group, questioned the heritage and meaning of geometric art in a pop-art related fashion. It took Kees Visser a few years to find his own path, resulting in the work *Rimlaverk* (1988/92), inspired by a cradle he made for his daughter, which can easily be linked to John Armleder's furniture sculptures. In addition, these works were also deeply nurtured by his interest in the theory of "Basic Color Terms", an anthropological research by Brent Berlin and Paul Kay (1969). Such was the evolution of his works, translating his wooden objects into his research of pure geometrical painting and color, turning himself to paper works in the 1990's and eventually leading to his present monochromes.



Chez vous, 1978, weaved paper, framed, 53 x 52 cm. Courtesy Galerie Jérôme Poggi

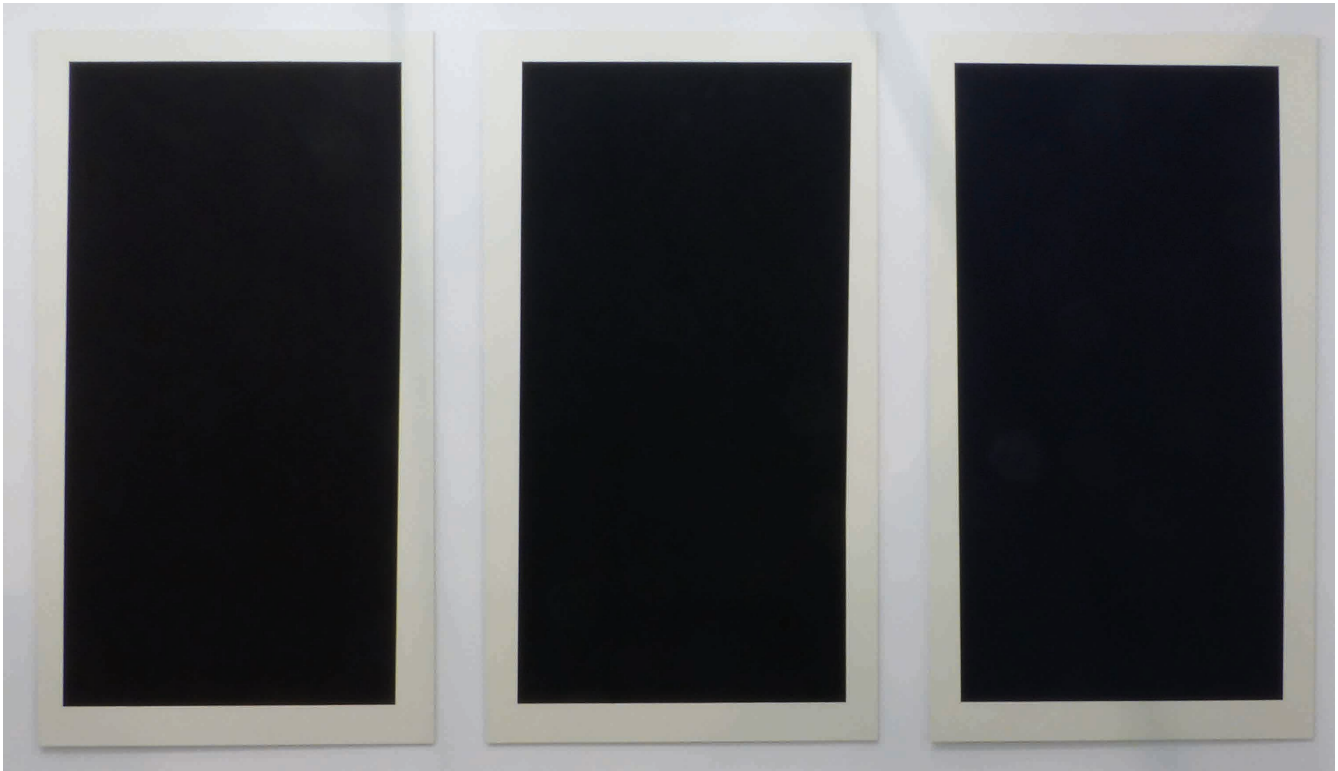
Q-38, Q-33, Q-48, 2007,

Painting on Saunders Waterford 300 gr. paper mounted on Dibond

Triptych

149 x 270 cm (each)

Courtesy Galerie Jérôme Poggi, Paris



W-51, W-45, W-59, 2009

Painting on paper

Triptych

160 x 120 cm (each)

Courtesy Galerie Jérôme Poggi



Q-58, 2018

Painting on Arches 400 gr. paper

160 x 110 cm

Courtesy Galerie Jérôme Poggi and BERG Contemporary

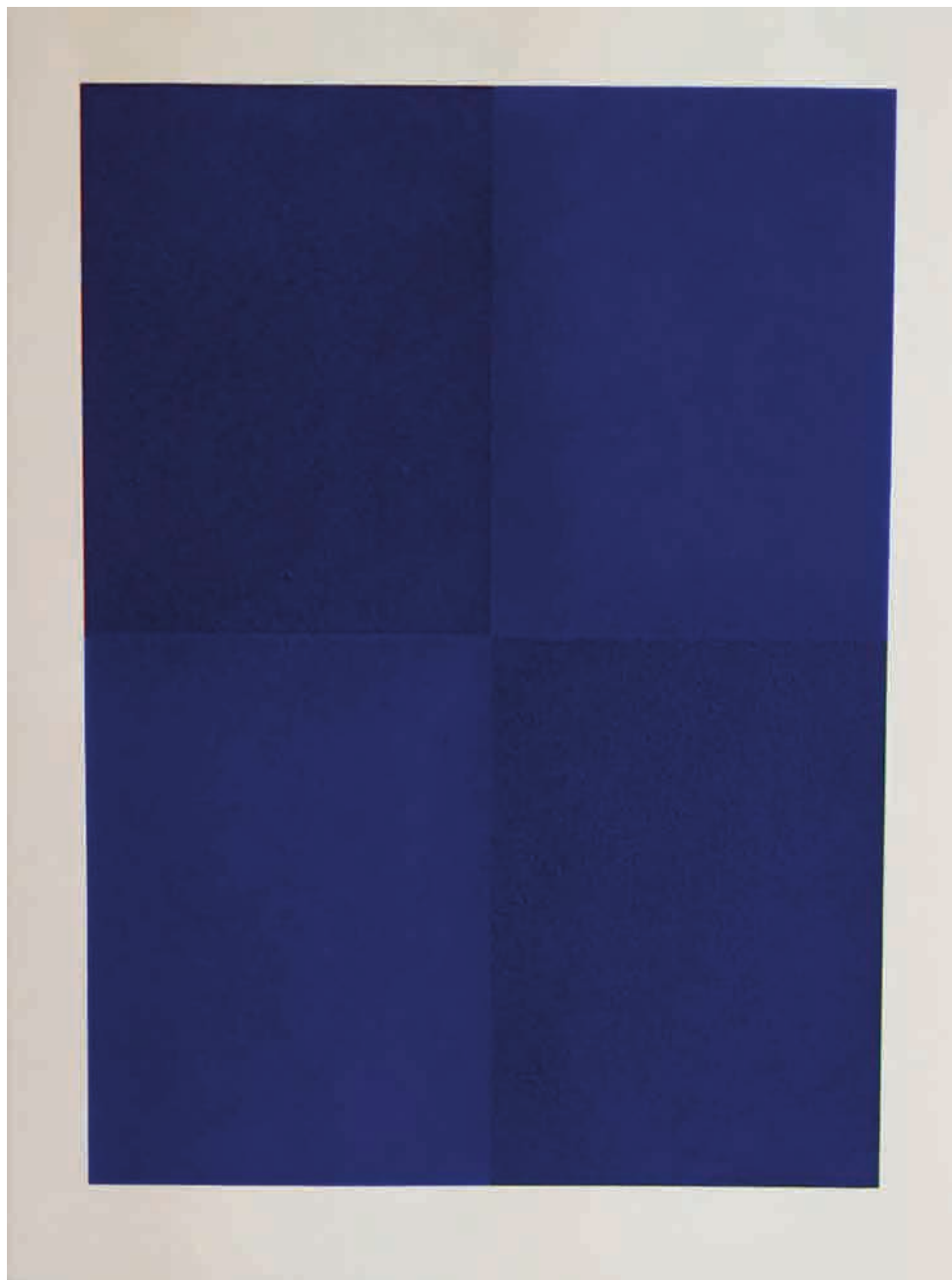


P-56, 2017

Painting on Arches 400 gr. paper

160 x 110 cm

Courtesy Galerie Jérôme Poggi and BERG Contemporary



View of the solo show at gallery Jérôme Poggi, Paris, 2017

L-61, 2005

Painting on Arches paper 400 gr. mounted on Dibond, framed

78,5 x 55,5 cm

119,5 x 159,5 cm (frame dim.)

Courtesy Galerie Jérôme Poggi



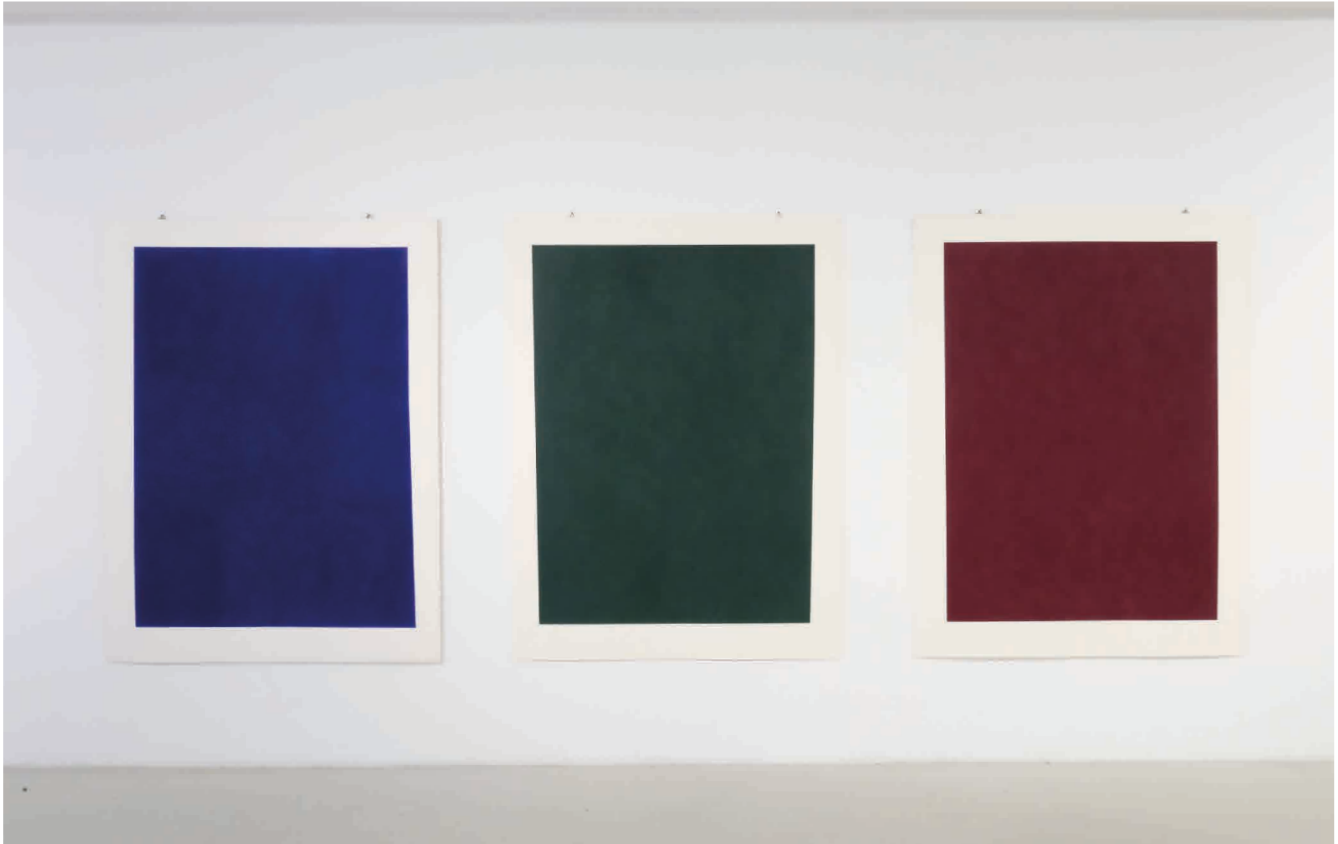
View of the solo show at gallery Jérôme Poggi, Paris, 2017

Z-24, G-40, G-42, 2003 - 2004

Painting on Arches 400 gr. paper

160 x 122 cm

Courtesy Galerie Jérôme Poggi



View of the installation for "*Pearls of the North*", at Palais d'Iéna, Paris, 2011

Serie D 33-64, 2005 - 2011

32 Paintings on Mingei 100 gr. paper

39,5 x 54,5 cm (each)

Courtesy Galerie Jérôme Poggi

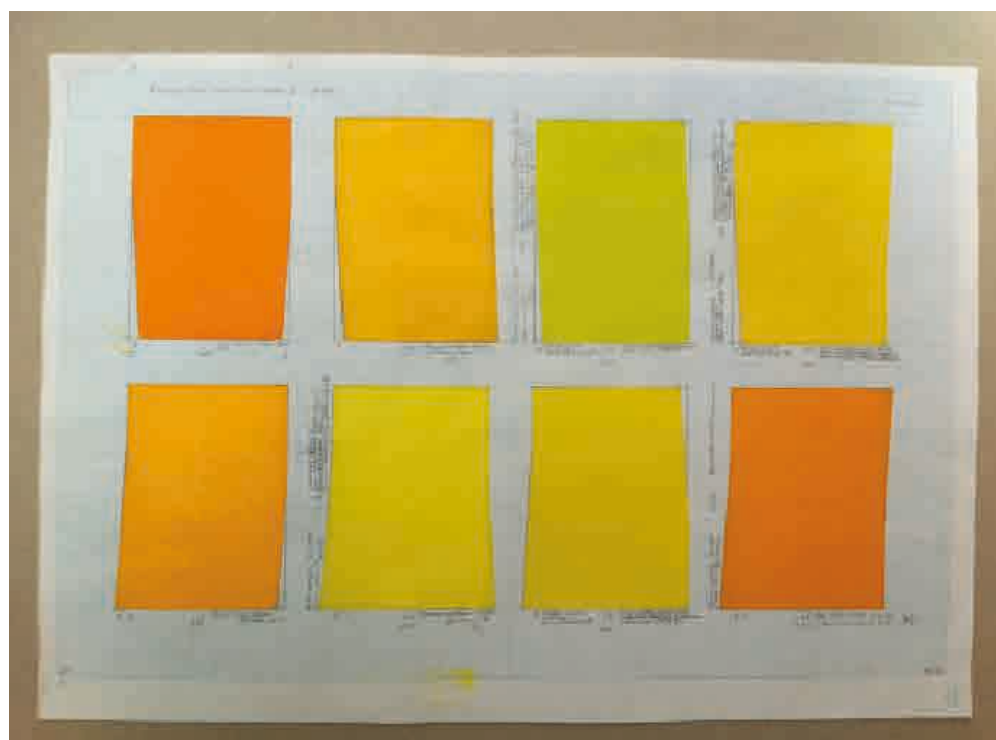


————— *Serie D 33-64*, details, 2005 - 2011

Serie D 33-64, extract from reason catalogue, 2005-2011

Painting on Meingei 100 gr. paper

Courtesy Galerie Jérôme Poggi

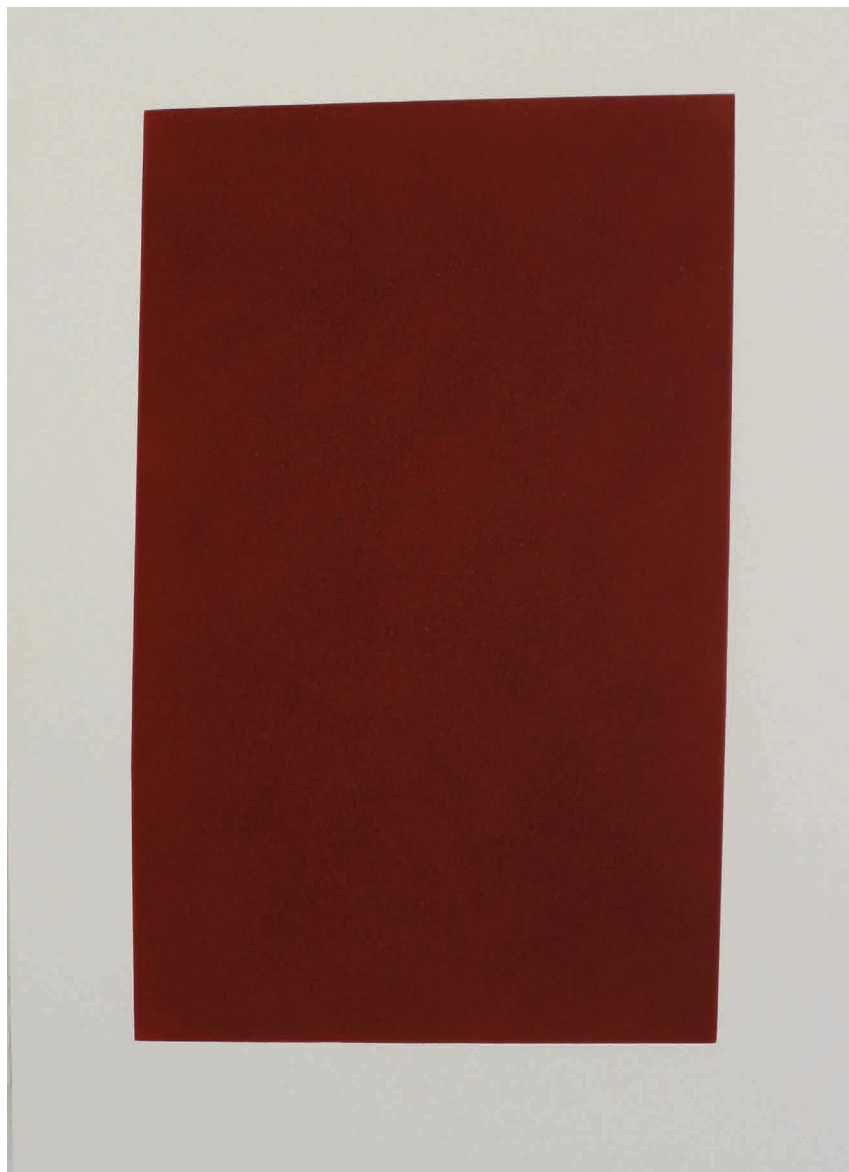


L-51, 2011

Painting on Saunders Waterford 300 gr. paper mounted on Dibond

69,5 x 48,5 cm

Courtesy Galerie Jérôme Poggi



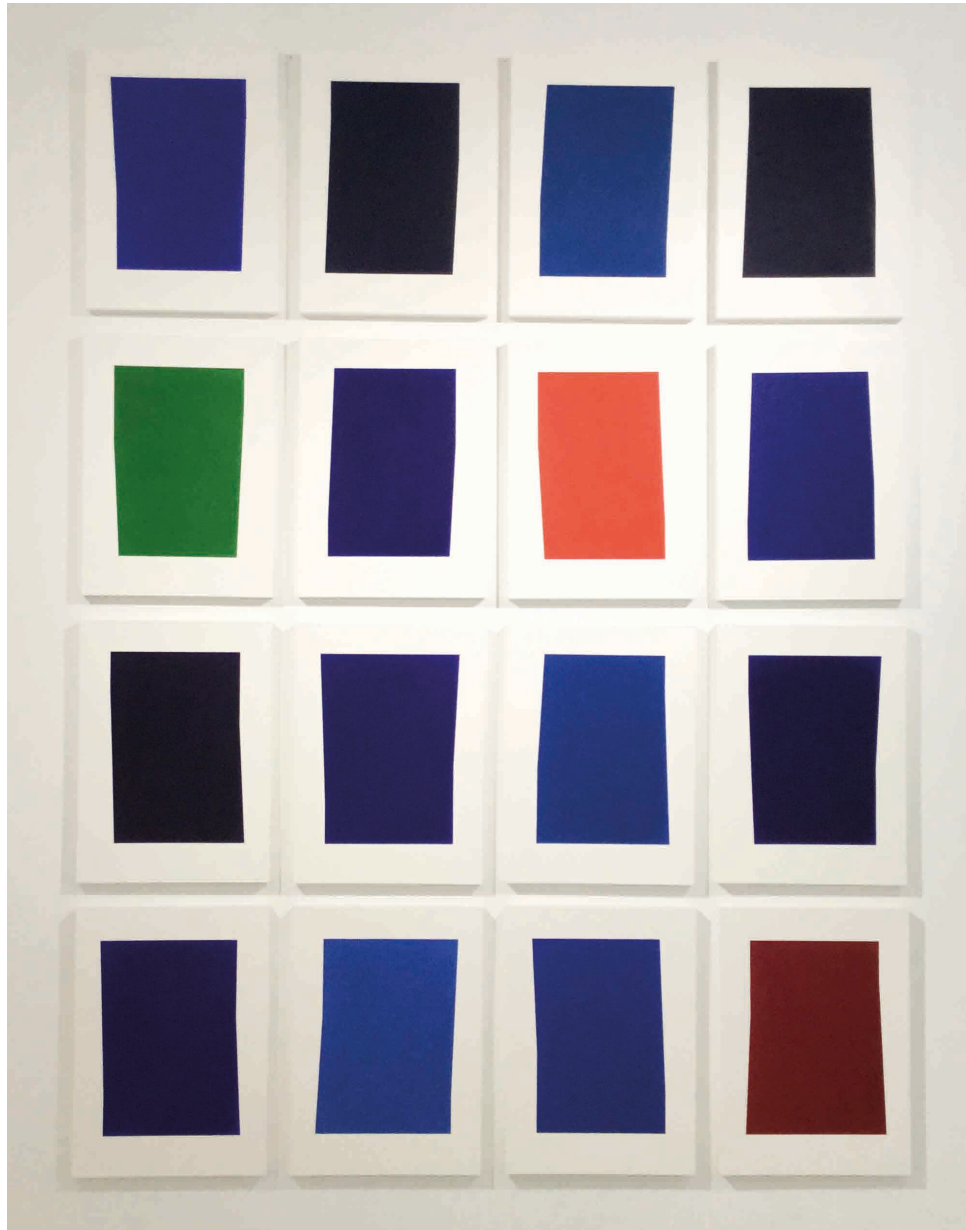
View of the solo show at Galerie Jérôme Poggi, Paris, 2017

Serie R, 2016

Painting on Hahnemuehle Bamboo 265 gr. paper mounted on wood

54,8 x 39,8 cm (each)

Courtesy Galerie Jérôme Poggi



View of the solo show at Hotel Missa, Paris, 2007

Ensemble of paintings countermounted on aluminium, 2003 - 2010

Painting on Mengei 100 gr. paper

39 x 54 cm (each)

Courtesy Galerie Jérôme Poggi

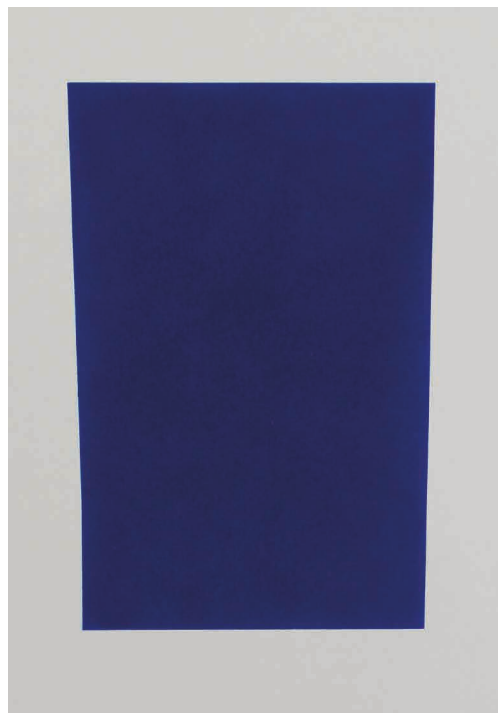


G-33, G-56, H-50, F-44, 2003 - 2004

Painting on Mengei 100 gr. paper countermounted on aluminium

39 x 54 cm (each)

Courtesy Galerie Jérôme Poggi



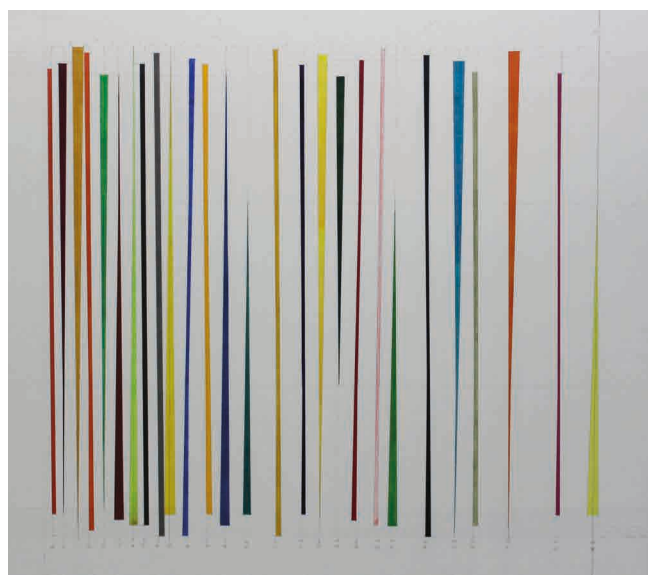
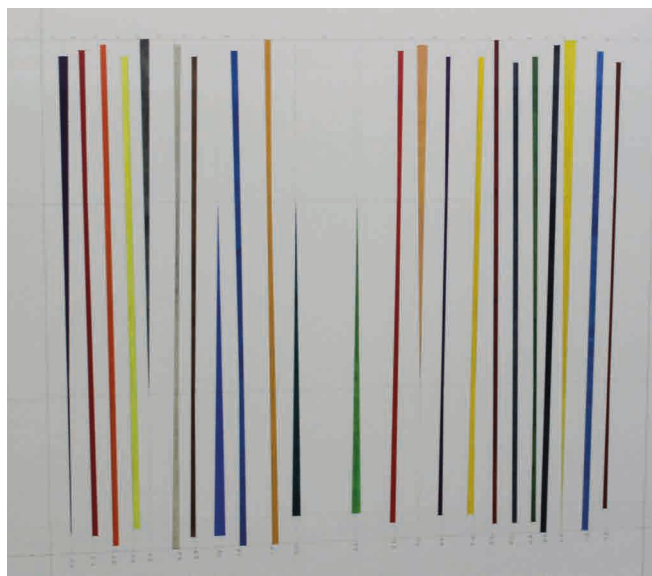
Wallpainting (Linard), 2010

Painting and pencil on paper

Quadriptych

70 x 78,5 cm (frame dim. each)

Courtesy Galerie Jérôme Poggi and Galerie Eric Linard



Catalogue raisonné, 2009

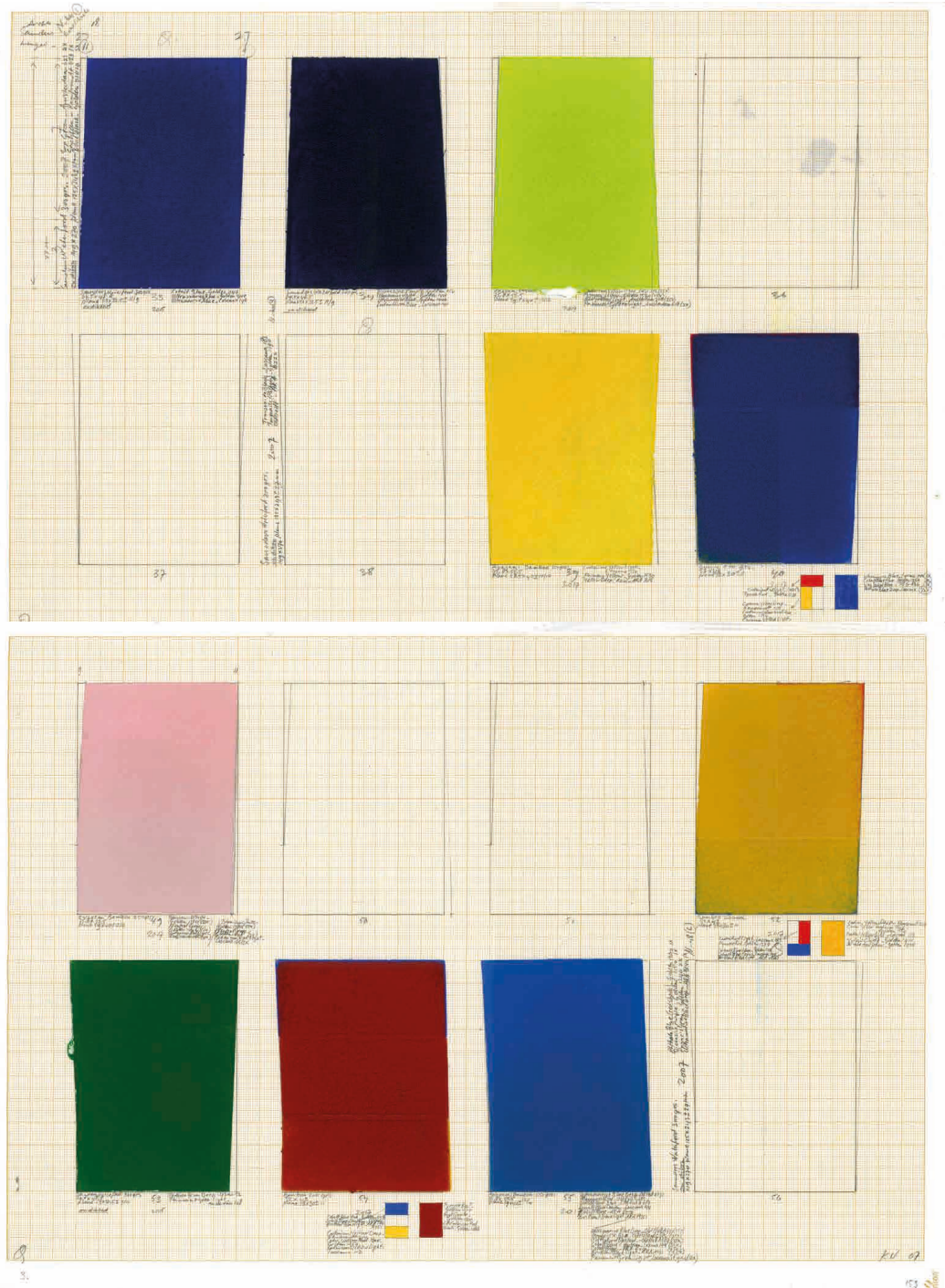
Colour Fac simile, two volumes in a cardboard set including one original acrylic painting on Mengei

100 gr. paper,

42 x 29,5 cm

Edition 24/24

Courtesy Galerie Jérôme Poggi

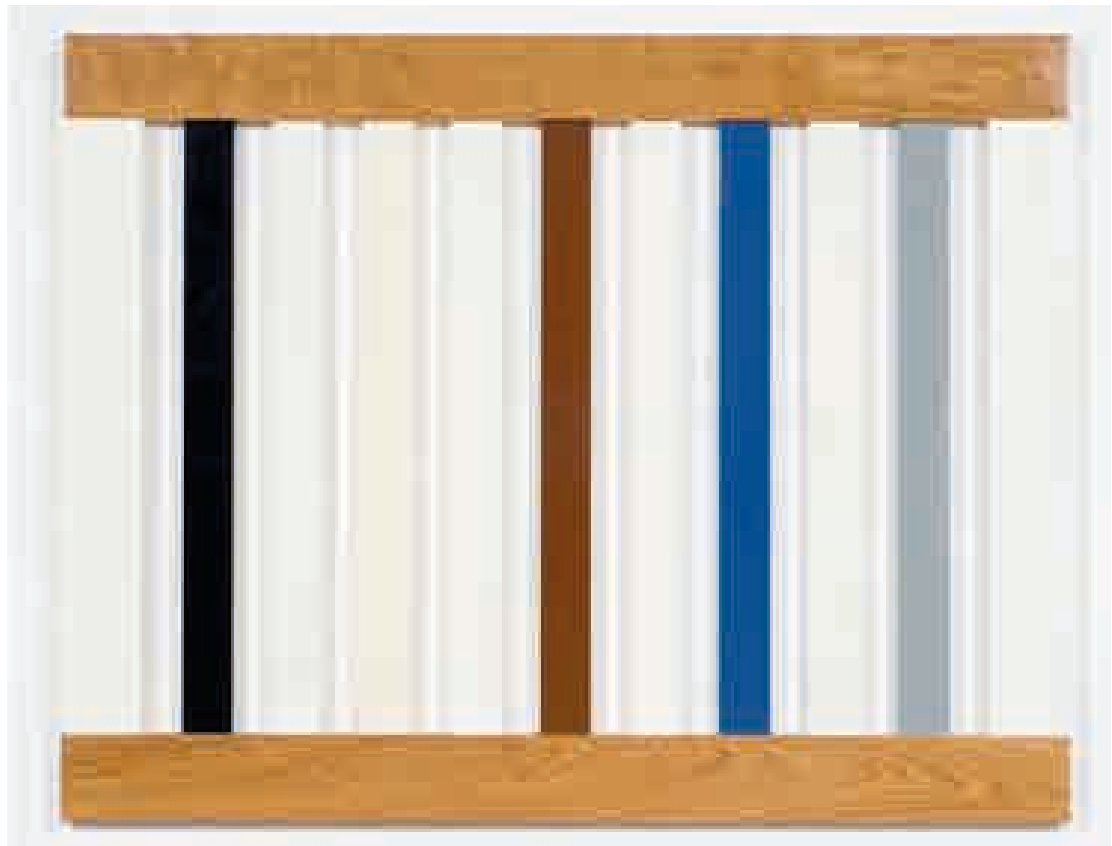


Rimlaverk, 1992

Industrial lacquer on wood

102 x 138 cm

Courtesy Galerie Jérôme Poggi



M-4, 1993

Painting on Kozo 170 gr. paper mounted on Dibond

87,5 x 65 cm

Courtesy Galerie Jérôme Poggi

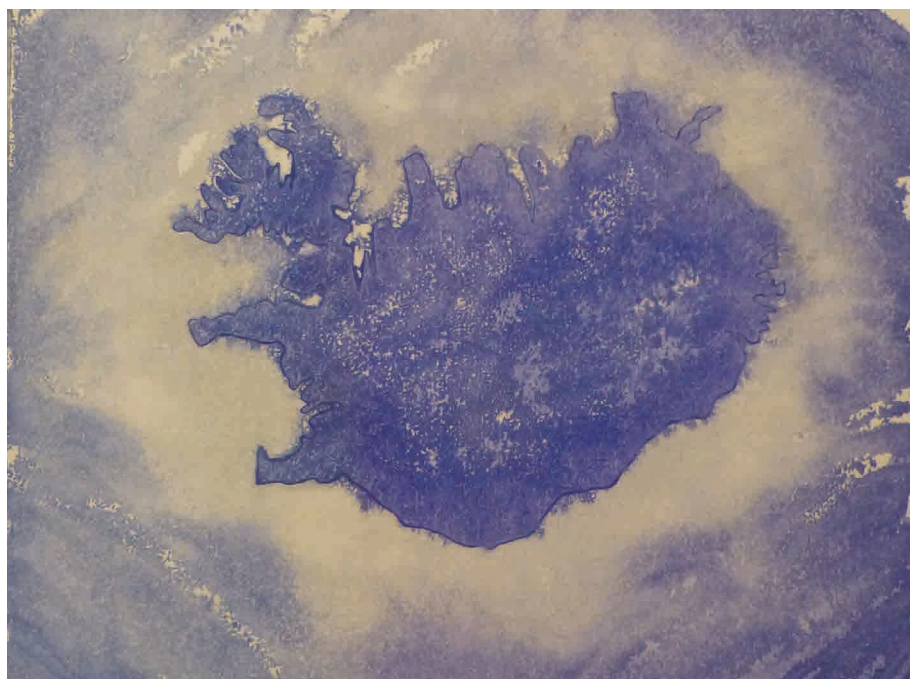
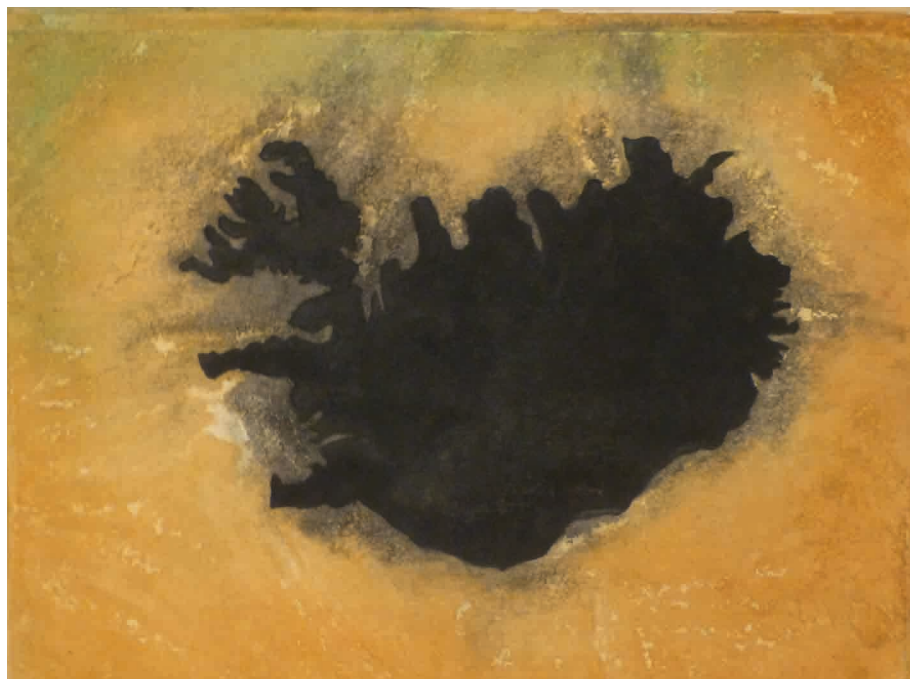


Veöurfregnir 25-3 / Veðurfregnir 10-5, 1986

Painting and watercolour on paper

29 x 39 cm

Courtesy Galerie Jérôme Poggi

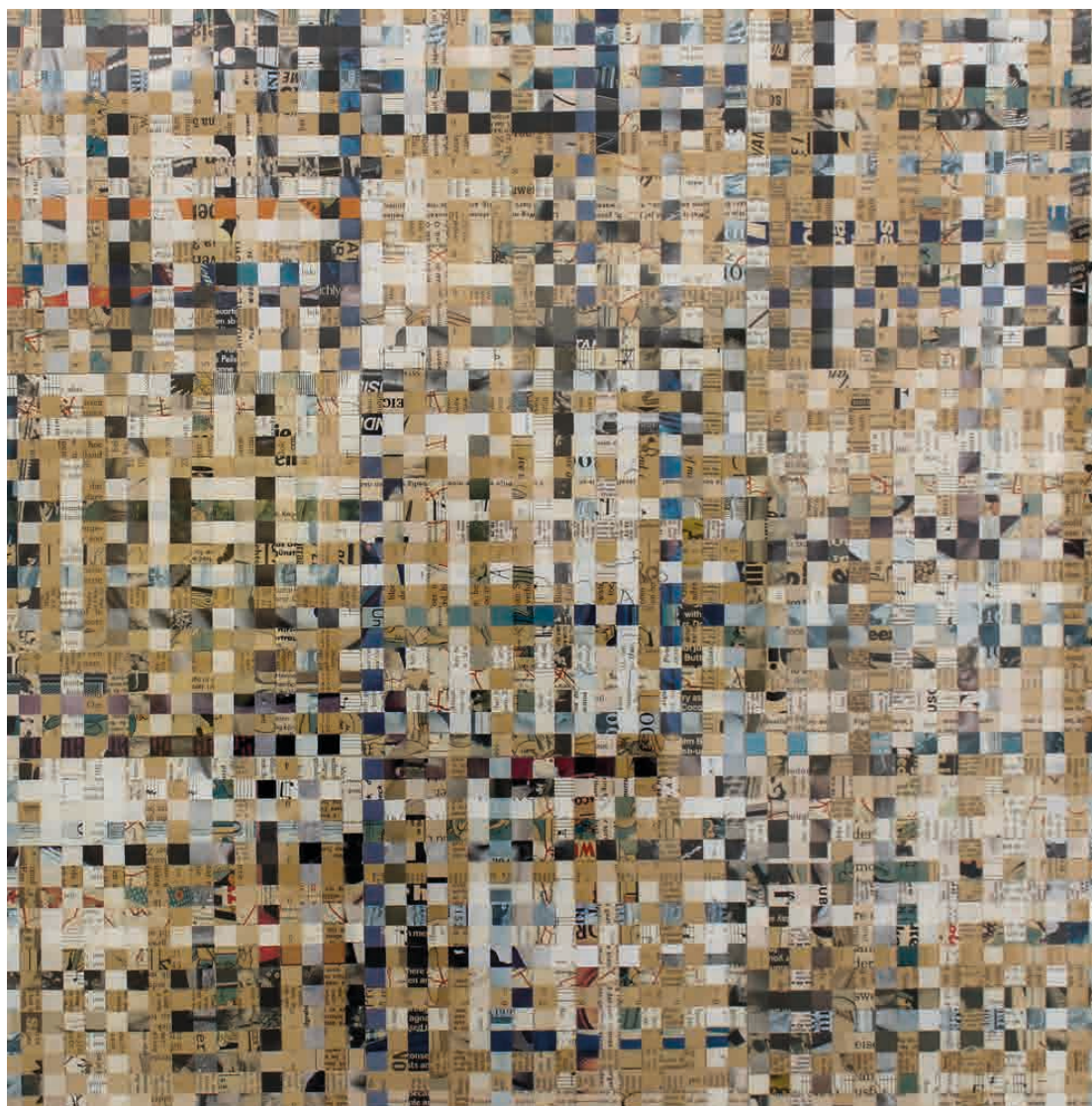


Chez vous, 1978

Weaved paper (banknotes, comics, maps, newspaper, letters, etc), framed

53 x 52 cm

Courtesy Galerie Jérôme Poggi

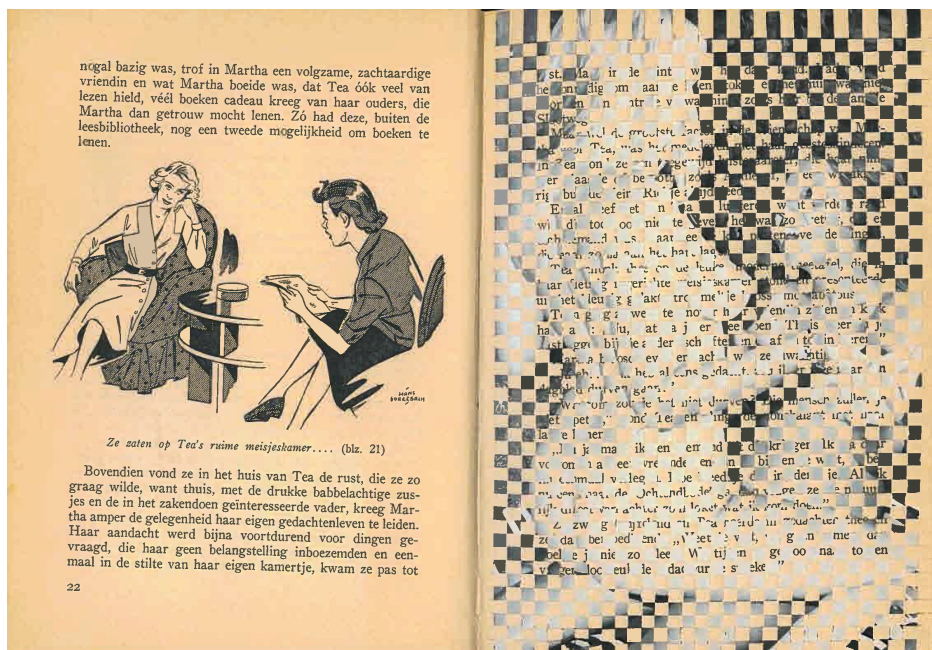
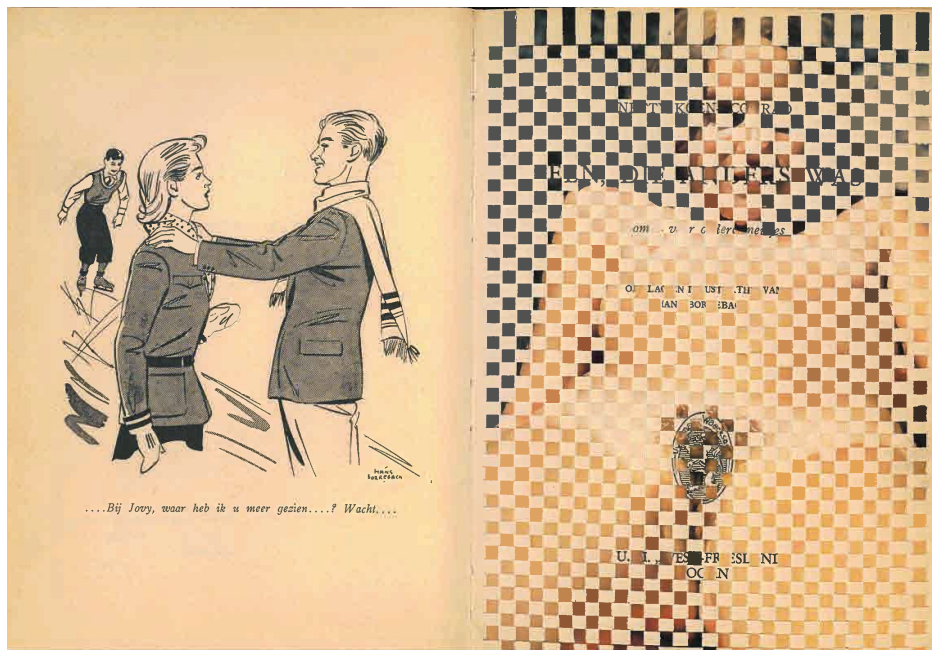


Een, die Anders Was, 1977

Book and magazine, including 4 weaved sheets

53 x 52 cm

Courtesy Galerie Jérôme Poggi



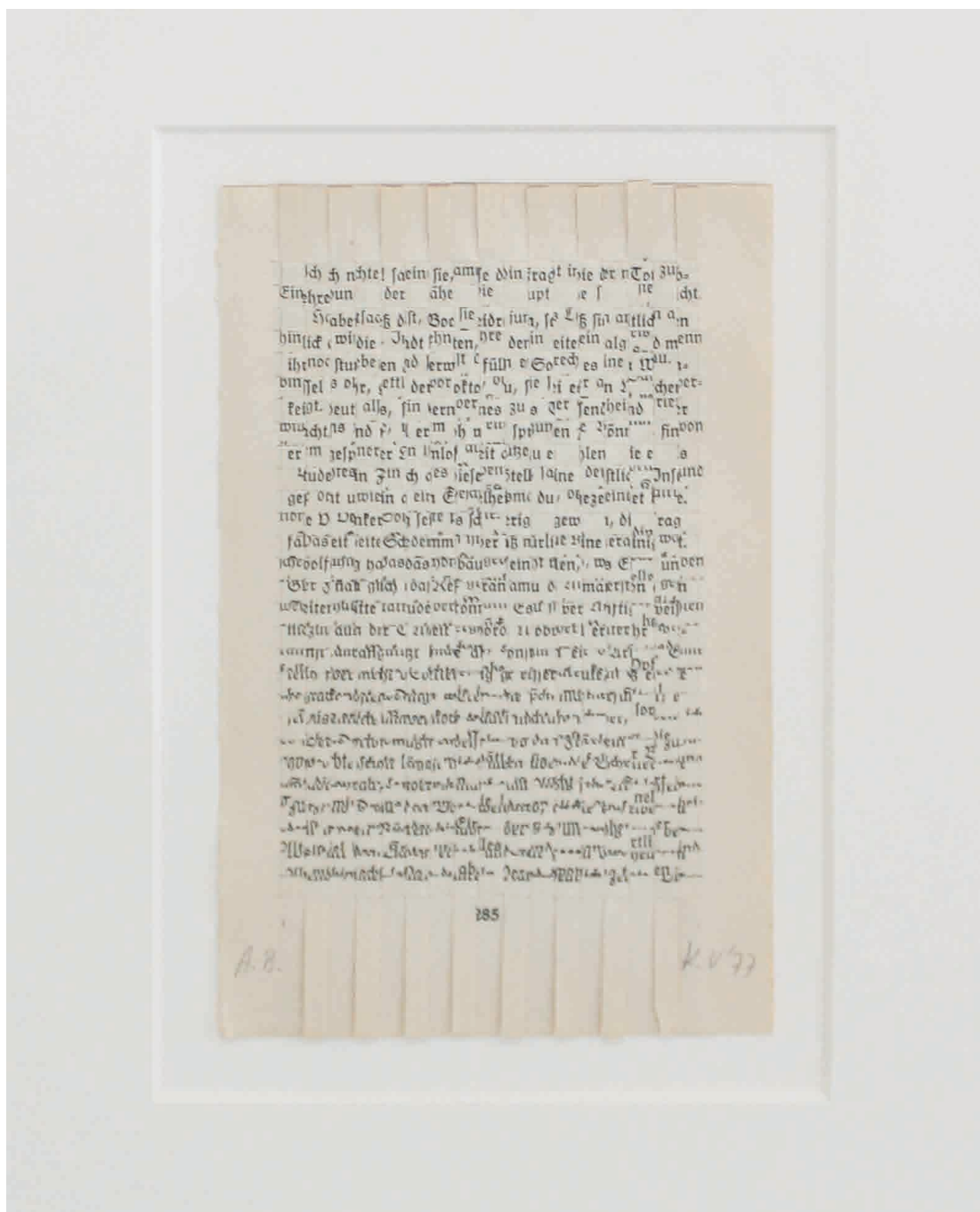
Untitled (p. 285), 1977

Weaved paper

11,5 x 19 cm

32 x 39 cm (frame dim.)

Courtesy Galerie Jérôme Poggi



Mondlicht, 2013

Paper weaved from two Taschen books on Piet Mondrian and Roy Lichtenstein under glass

18,5 cm x 23 cm

33 x 29 cm (frame dim.)

Courtesy Galerie Jérôme Poggi



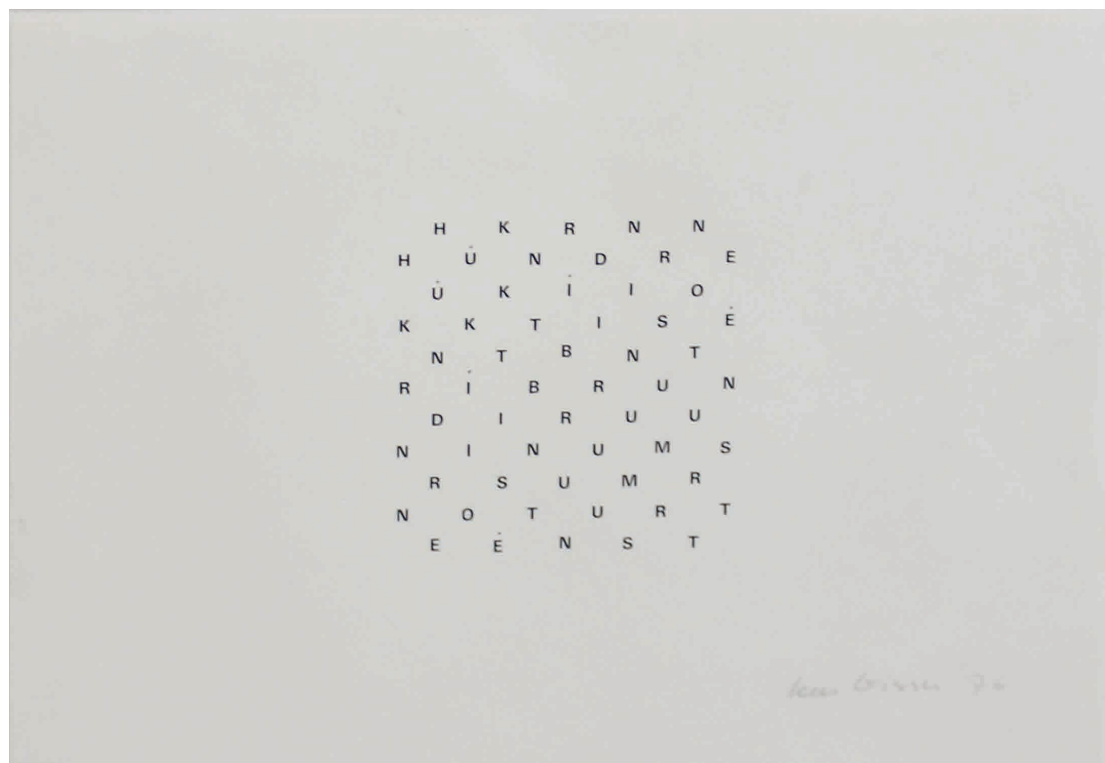
Hun Drekkti ser (poème simple), 1976

Lettering transfered on paper, framed

34 x 24 cm

55,6 x 40,4 cm (frame dim.)

Courtesy Galerie Jérôme Poggi



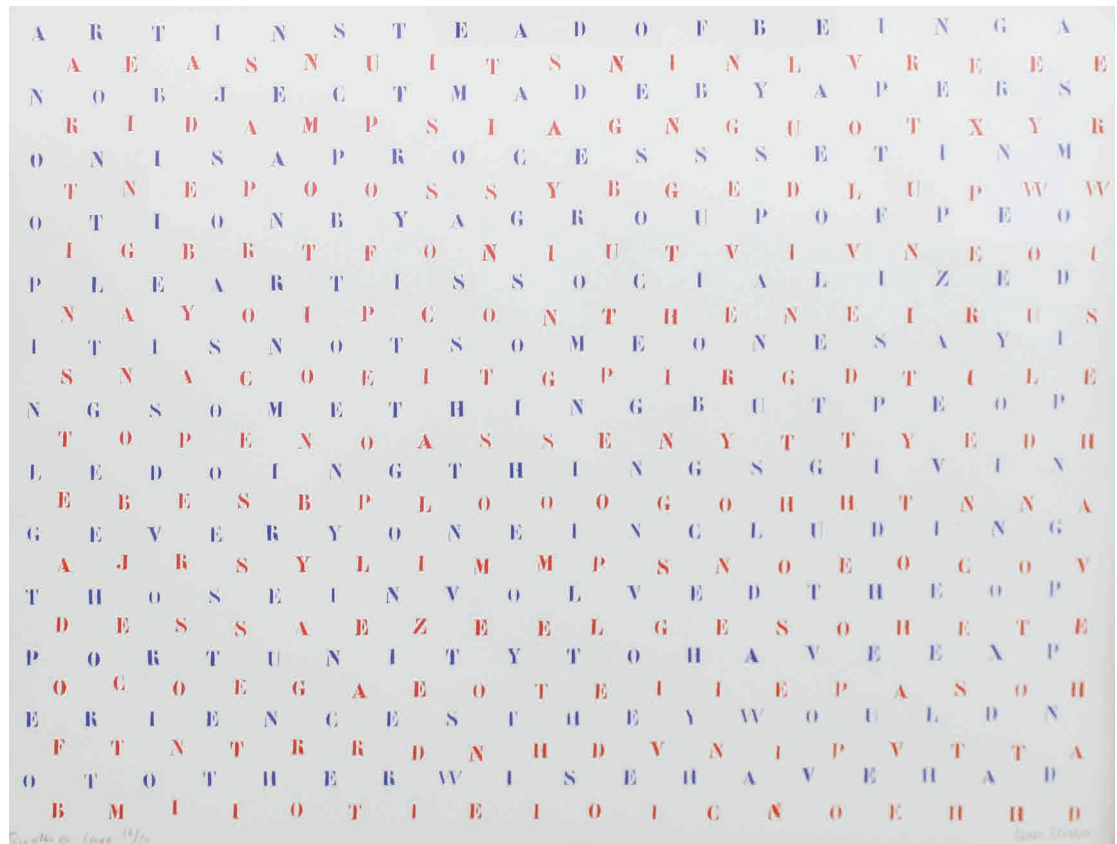
Quotes on Cage, 1974

Lettering, gouache paint on paper, framed

80 x 60 cm

Edition of 50 copies

Courtesy Galerie Jérôme Poggi



***Art is a three letter word*, 1974**

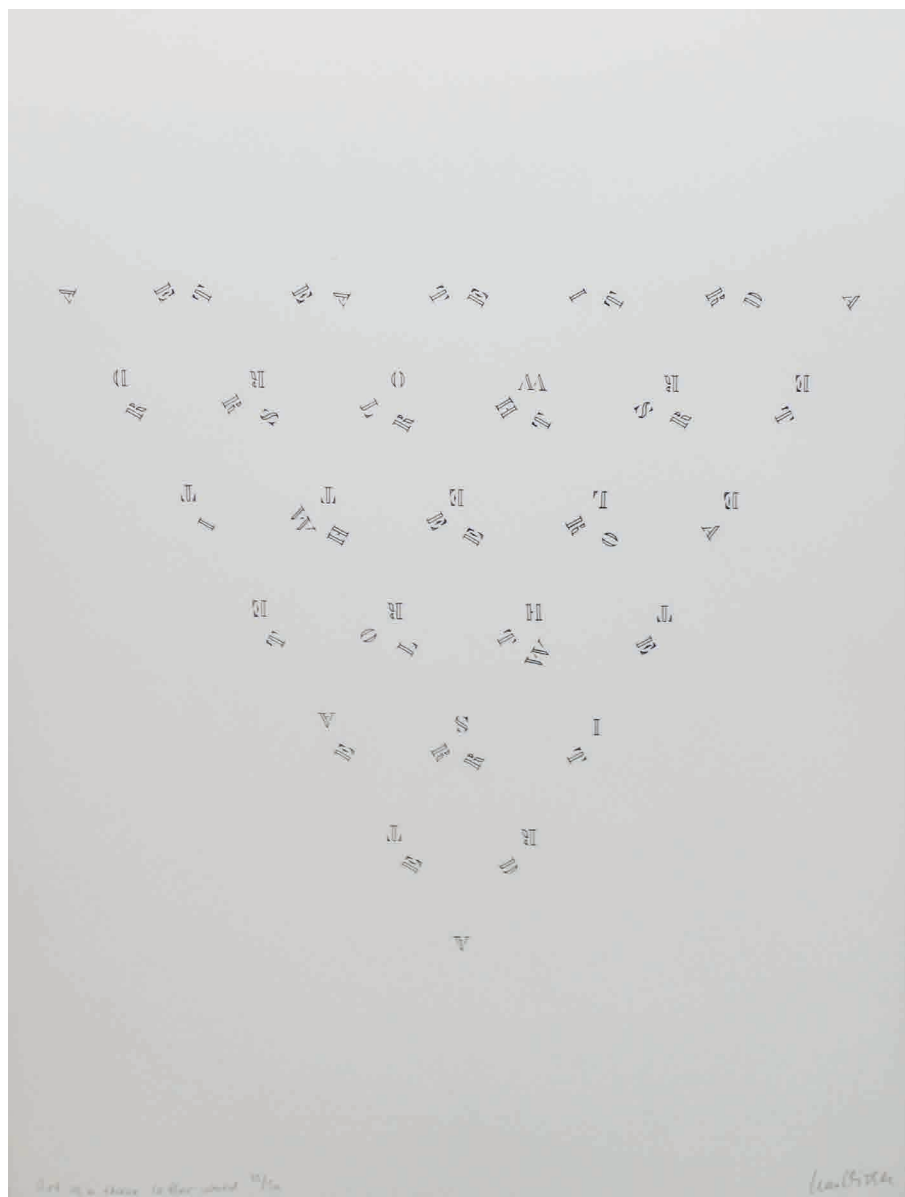
Lettering and gouache paint on paper, framed

76 x 56 cm

80 x 60 cm (frame dim.)

Edition of 50 copies

Courtesy Galerie Jérôme Poggi

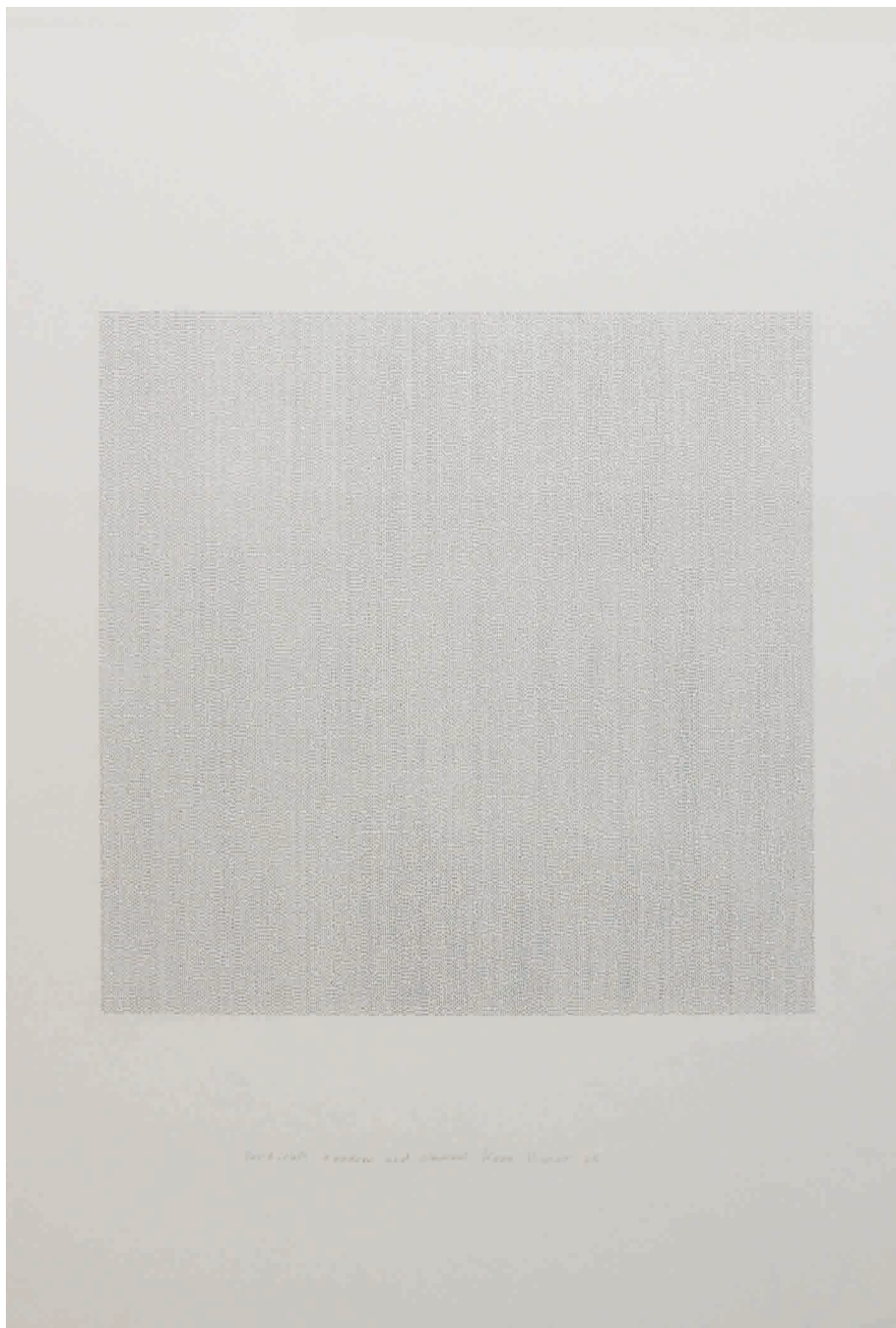


***Verticals random*, 1975**

Ink on paper, framed

50 x 70 cm

Courtesy Galerie Jérôme Poggi

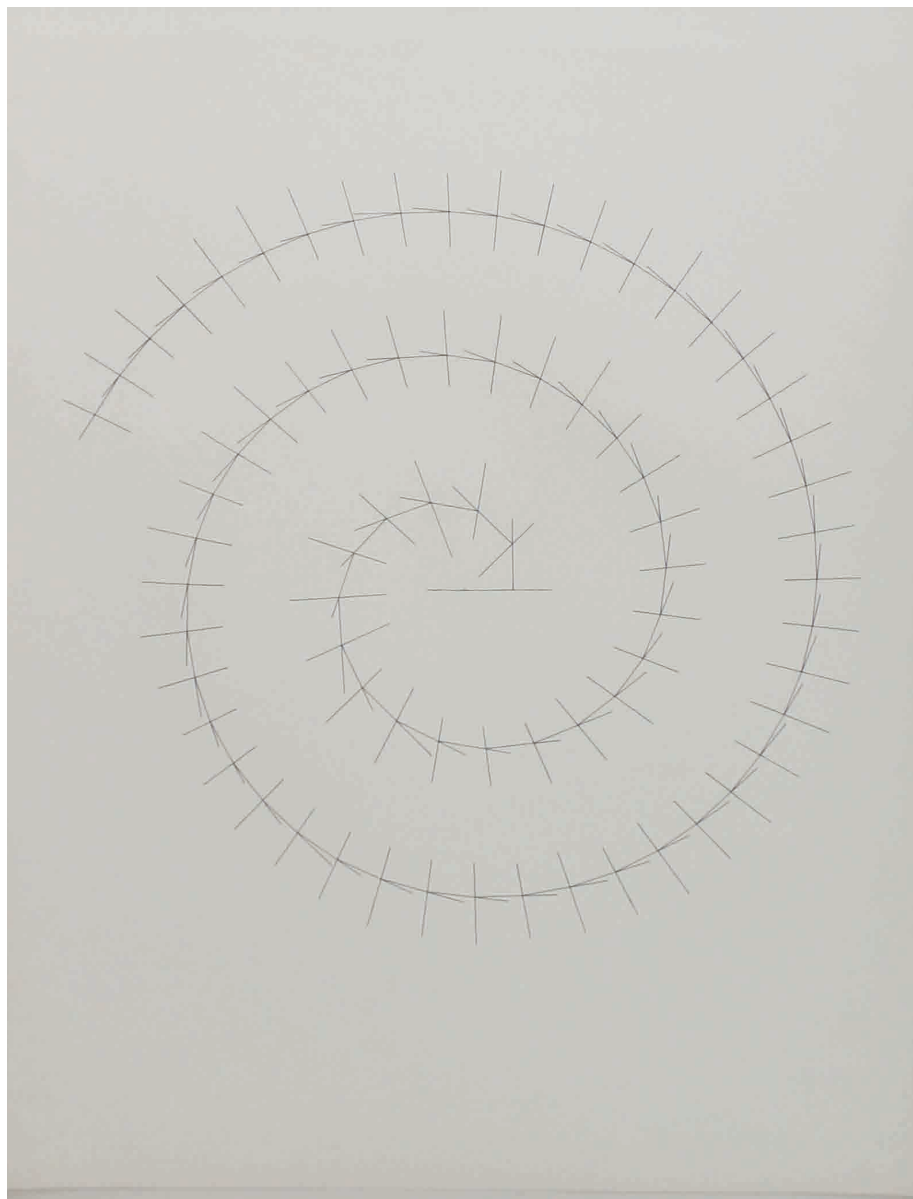


Spiral, 1975

Pencil on paper, framed

50 x 70 cm

Courtesy Galerie Jérôme Poggi

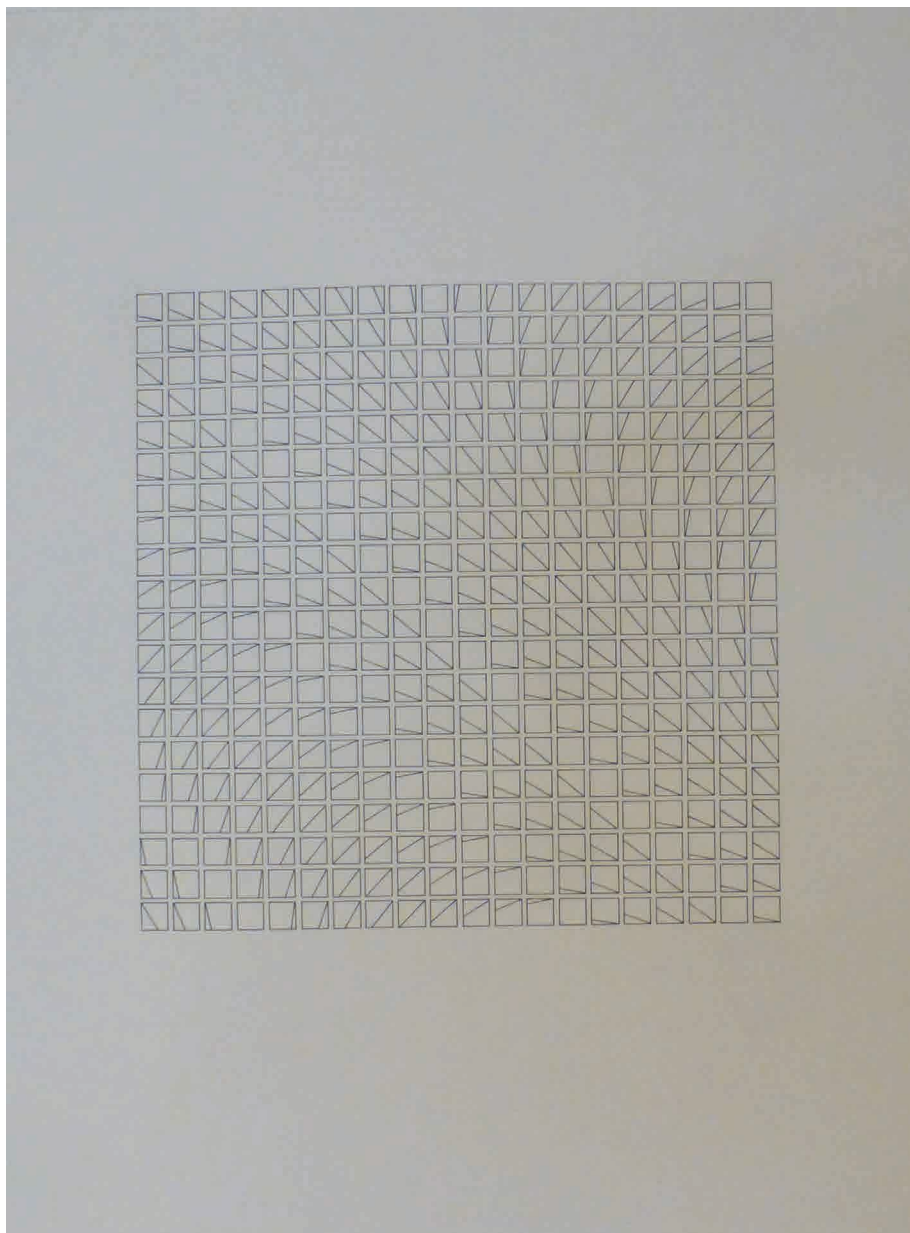


Shift, 1975

Ink on paper, framed

53,2 x 41,2 cm

Courtesy Galerie Jérôme Poggi



***Geyser*, 1976**

Vintage print made by the artist,
Black and white silver photography,
39 x 33,5 m
Courtesy Galerie Jérôme Poggi



Study for flattery dream, 1976

Black and white silver photography print

39 x 33,5 cm

Courtesy Galerie Jérôme Poggi



256 Moods, 1975

Inkjet print, framed

15 x 15 cm (each)

42,5 x 47 cm (frame dim.)

Courtesy Galerie Jérôme Poggi and BERG Contemporary



Galerie Jérôme Poggi (Paris)

The Jérôme Poggi Gallery belongs to the new generation of Parisian galleries. Created in 2009 by curator and art historian Jérôme Poggi, the gallery, initially located in the North of Paris, opens in 2014 a second space opposite the Centre Georges Pompidou in the Marais. The gallery represents about twenty international artists of different generations. Particularly present on the international scene, it takes part in the main fairs such as FIAC (Paris), The Armory Show (New York), ARCO (Madrid), ZONA MACO (Mexico), ARTBO (Bogota), Artissima (Turin), etc.

2 rue Beaubourg – 75 004 Paris – France
+33 (0)9 84 38 87 74 – galeriepoggi.com

Tue. – Sat. 11 am – 07 pm

REPRESENTED ARTISTS

- | | |
|-------------------------------------|-------------------------------------|
| Babi Badalov (AZ, 1959) | Yona Friedman (HU, 1923) |
| Fayçal Baghriche (DZ/FR, 1972) | Kapwani Kiwanga (CA/FR, 1978) |
| Anna-Eva Bergman (NO/FR, 1909–1987) | Bertrand Lamarche (FR, 1966) |
| Maxime Bondu (FR, 1985) | Wesley Meuris (BE, 1977) |
| Gregory Buchert (FR, 1983) | Sophie Ristelhueber (FR, 1949) |
| Julien Crépieux (FR, 1979) | Société Réaliste (FR/HU, 1982/1972) |
| Cédrick Eymenier (FR, 1974) | Georges Tony Stoll (FR, 1955) |
| Larissa Fassler (CA, 1975) | Marion Verboom (FR, 1983) |
| Sidival Fila (BR, 1962) | Kees Visser (NL, 1948) |

Gallery BERG Contemporary (Reykjavík)

BERG Contemporary aims to provide a diversified forum for contemporary art by representing emerging and established artists, and by seeking the resonant tone of the present in new and innovative exhibitions. Led by Margrét Áskelsdóttir and Ingibjörg Jónsdóttir, the gallery is located in an old glass factory in Reykjavík, Iceland. The gallery represents twelve international artists of different generations. Actively engaged within the international art scene, it takes part in fairs such as the Armory Show (New York), Untitled (Miami), Expo Chicago (Chicago), Chart Art Fair (Copenhagen), and more.

Klapparstígur 16 – 101 Reykjavík – Iceland
(+354) 562 0001 – bergcontemporary.is

Tue. – Fri. 11 am – 05 pm
Saturday 01 pm – 05 pm

REPRESENTED ARTISTS

- | | |
|--------------------------------|--------------------------------|
| Monika Grzymala (PL, 1970) | Björn Roth (IS, 1961) |
| Sigurður Guðjónsson (IS, 1975) | Hulda Stefánsdóttir (IS, 1972) |
| Rintaro Hara (JP, 1973) | Steina (IS, 1940) |
| Haraldur Jónsson (IS, 1961) | Woody Vasulka (CZ, 1937) |
| Dodda Maggý (IS, 1981) | Kees Visser (NL, 1948) |
| Finnbogi Pétursson (IS, 1959) | John Zurier (US, 1956) |