GALERIE POGGI

A Canadian Season

Manuel Mathieu
Kapwani Kiwanga
Larissa Fassler

Wednesday, October, 21st — Wednesday, December 23rd, 2026

135, Rue Saint-Martin —— 75 004 Paris —— +33 (0)1 45 30 30 31 —— galeriepoggi.com

GALERIE POGGI
135, rue Saint Martin - 75004 Paris
October 21 - November 23, 2026

Manuel Mathieu
« *Ayizan* »
First solo exhibition in France

Kapwani Kiwanga
Solo Show

Larissa Fassler
Paris · New York · Istanbul
Solo Show - 1st floor

ART BASEL PARIS - GRAND PALAIS
Booth H15
October 22 - 25, 2026

Kapwani Kiwanga
Manuel Mathieu

This fall, Galerie Poggi celebrates the Canadian art scene through three solo exhibitions dedicated to Kapwani Kiwanga, Manuel Mathieu, and Larissa Fassler, presented at the gallery—located in front of the Centre Pompidou—as well as on its booth at Art Basel Paris at the Grand Palais.

The gallery presents Haitian-Canadian artist Manuel Mathieu's first solo exhibition in France. Titled "Ayizan," it features new paintings that echo those created for the 61st International Art Exhibition of La Biennale di Venezia, "In Minor Keys," curated by Koyo Kouoh. In the gallery's first space, the Canadian and French artist Kapwani Kiwanga presents a series of new works, building on her recent retrospective at the Fundació Joan Miró. This marks her ninth solo project with the gallery. Upstairs, a retrospective collection of works by Canadian artist Larissa Fassler—created in Paris, New York, and Istanbul—is presented alongside several pieces from her exhibition at the Musée d'Orsay.

At Art Basel Paris, the gallery continues this dialogue by bringing together paintings by Manuel Mathieu and Kapwani Kiwanga's most recent works.

For more than fifteen years, Galerie Poggi has maintained close ties with the Canadian art scene and has developed numerous collaborations with artists and institutions across the country. For this season, the gallery is supported by the Canadian Embassy in France, the Canadian Cultural Center, the Canada Council for the Arts, and the Quebec Government Office in Paris.

Canada
Centre Culturel Canadien Paris
Conseil des Arts du Canada
Canada Council for the Arts
Québec



Born in Port-au-Prince, Haiti, and based in Montreal, Manuel Mathieu creates a body of work that combines painting, sculpture, video, and installation. His work explores the connections between individual memory and collective history, addressing in particular issues of identity, resilience, and transmission. Through a distinctive abstract visual language, he creates phenomenological works in which amorphous forms transform and dissolve, giving rise to emotional and psychological landscapes.

In 2026, his work was featured at the 61st Venice Biennale International Art Exhibition, curated by Koyo Kouoh. His work has been the subject of numerous solo exhibitions at leading international institutions, including PHI in Montreal, MOCA North Miami, De La Warr Pavilion, the K11 Art Foundation in Shanghai, the Longlati Foundation in Shanghai, as well as the Power Plant in Toronto and the Montreal Museum of Fine Arts.



Born in Canada and living between Paris and Berlin, Kapwani Kiwanga's work explores power asymmetries by creating a dialogue between historical narratives, contemporary realities, archival materials, and possible futures. Her work examines marginalized or forgotten histories, using various materials and multiple media such as sculpture, installation, photography, video, and performance.

Winner of the Marcel Duchamp Prize in 2020 and Canada's representative at the 60th Venice Biennale in 2024, she is now one of the leading figures on the international art scene. Her work has been exhibited at prestigious institutions, including the New Museum in New York, Haus der Kunst in Munich, the Serralves Foundation in Porto, Copenhagen Contemporary, the Museum Haus Konstruktiv in Zurich, the Jeu de Paume in Paris, the Power Plant and MOCA in Toronto, as well as the CAPC in Bordeaux and the MIT List Visual Arts Center. Her works are also included in numerous major public collections around the world.



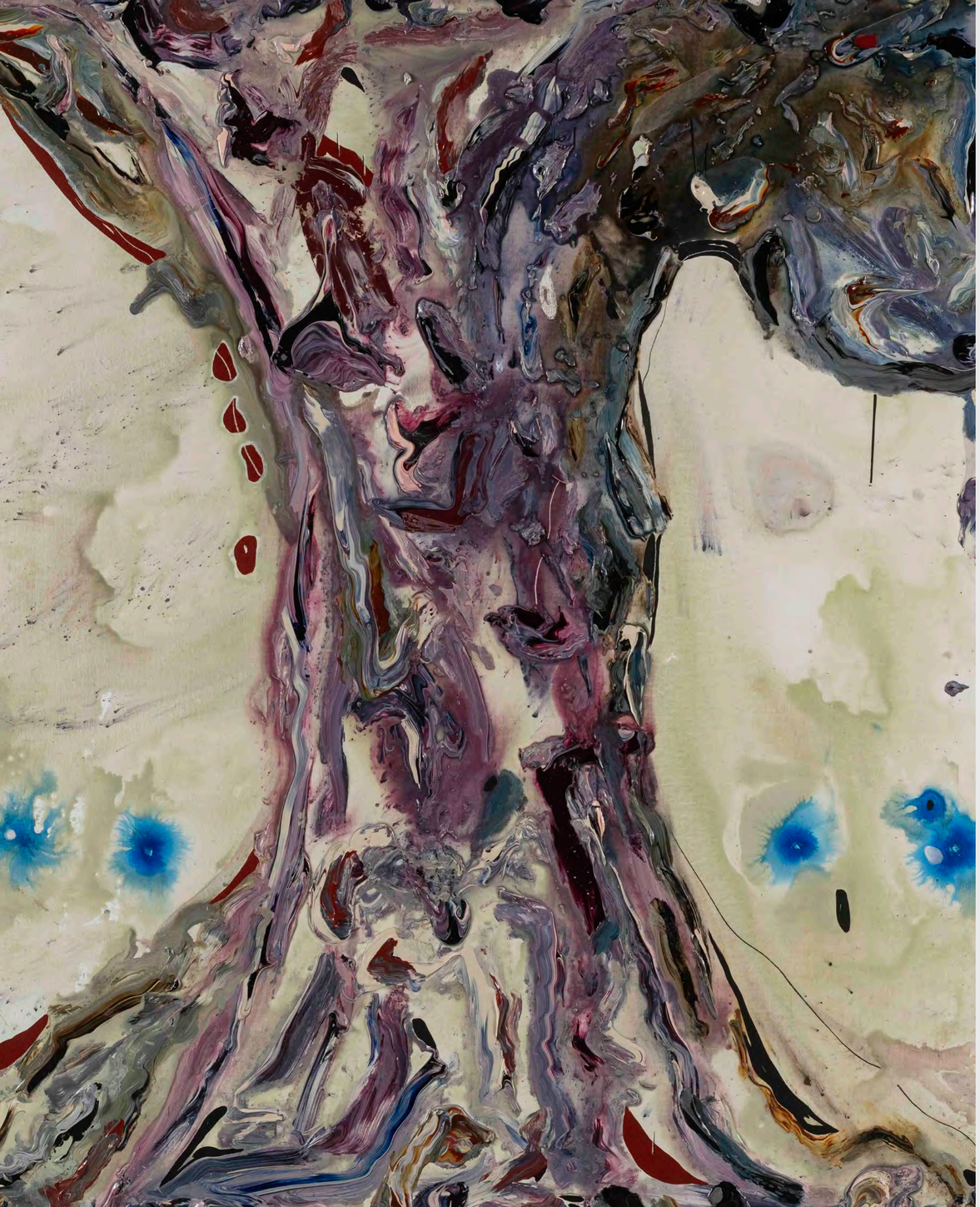
Larissa Fassler, a Canadian artist based in Berlin, is known for her hand-drawn maps that combine urban observation, social data, and personal experiences of public space. At the intersection of drawing, research, and urban analysis, she examines the political, economic, and cultural dynamics that shape contemporary cities. Her work has been exhibited in numerous international institutions and offers a unique interpretation of territories, blending representation, inquiry, and critical engagement.

Her work has been featured in international exhibitions, notably at the Chicago Architecture Biennial, the Currier Museum of Art, the Galerie de Noisy-le-Sec, the Esker Foundation in Calgary, the Kunstmuseum Ravensburg, the Kunsthalle Lingen, the Bröhan-Museum in Berlin, the Hessen State Museum in Darmstadt, and the Musée d'Orsay.

MANUEL MATHIEU

Ayizan





Manuel Mathieu
Ayizan

While Manuel takes his first name from Jacques Roumain's novel *Gouverneurs de la Rosée*, "Ayizan" is the artist's given name. A major figure in the Voodoo pantheon, particularly revered in Haiti and Benin, Ayizan is the first mambo, guardian of sacred knowledge and traditional medicine, and protector of commerce, markets, and public squares. She is also considered the spiritual mother of all initiates. It is therefore difficult to believe that this first name, given to the artist by his mother, was chosen by chance.

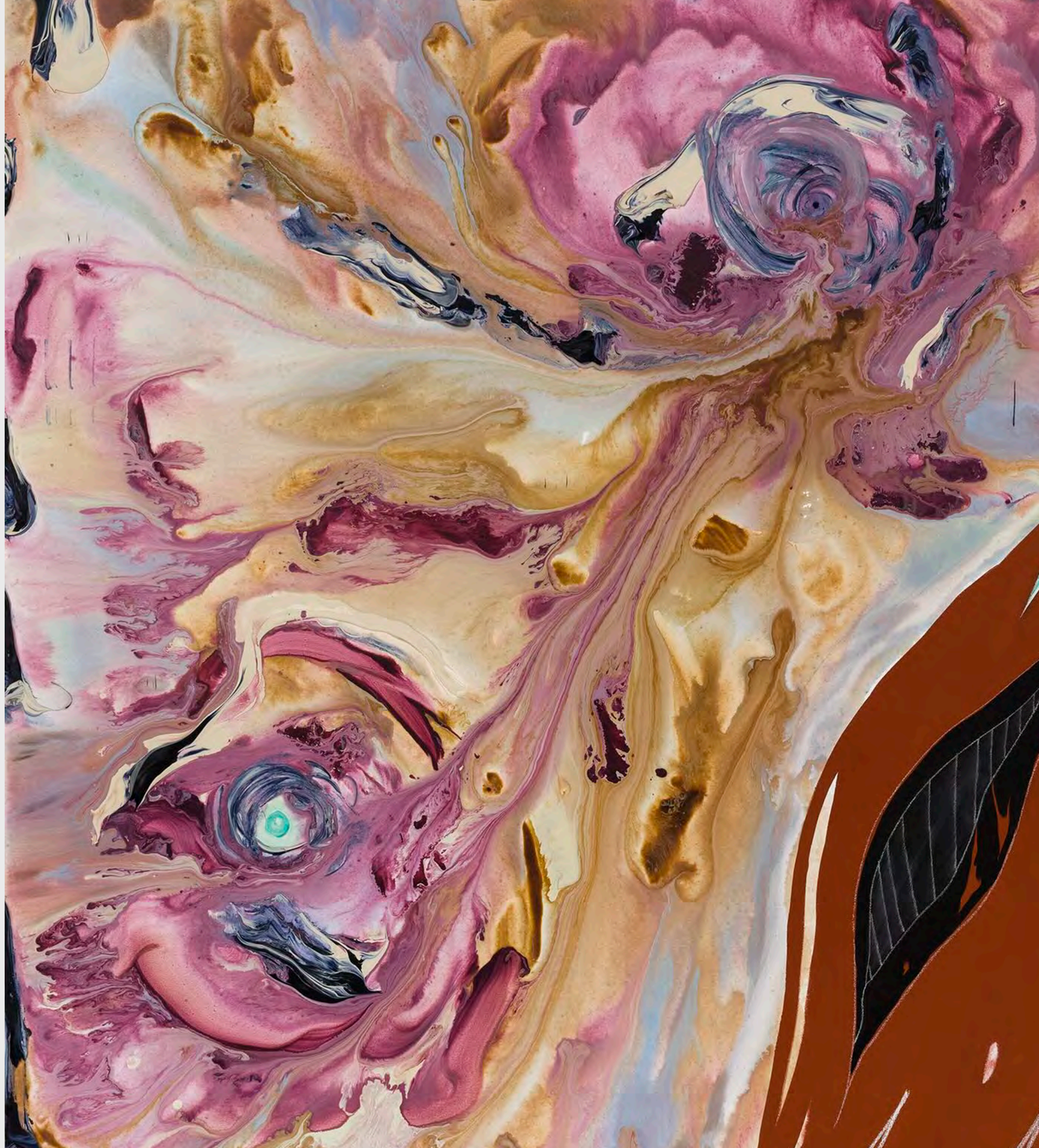
The choice of "Ayizan" as the title for Manuel Mathieu's first solo exhibition in Paris is a nod to the shared spiritual heritage of Haiti and France. The ties that bind the two countries are particularly reflected in the Bois-Caïman Ceremony, a gathering held on the night of August 14, 1791, considered in Haiti to be the founding act of the War of Independence. For the artist, this title serves as a conceptual framework: that of a vision that never separates the individual from the collective. Carried in silence since childhood, the name "Ayizan" resonates here as a gesture of invocation, remembrance, and transmission.

Manuel Mathieu
Parallel Apparition, Two-Spirited, 2023, detail
Mixed media on canvas
203 x 190 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux

Ayizan is thus invoked to highlight a work that remains unfinished. Bringing together paintings, drawings, installations, mosaics, and photographs, this exhibition unfolds Manuel Mathieu's unique universe: a body of work that is abstract in appearance but deeply imbued with meaning, where each layer reveals new forms of memory and emotion. Each work becomes a space of tension between the resonance of history and the artistic gesture.

With *Ayizan*, the artist symbolically sets a table in the heart of the space, in anticipation of a grand gathering — a gathering centered on cultural richness, on the depth and complexity of sharing a common history, and where creation asserts itself as an act of latent resistance and living tradition as its foundation.

Ayizan — Interview with Jérôme Poggi and Manuel Mathieu



Manuel Mathieu
Imaginary Landscape 3, 2023, detail
Mixed media on canvas
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux



View of Manuel Mathieu's solo exhibition "Ayizan" at Galerie Poggi, Paris, 2026
Photo : © Younes Lagrouni



Manuel Mathieu
Study on Death, 2022
Mixed media on canvas
182.9 x 172.7 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux



Manuel Mathieu
A square of art history, 2023
Mixed media on canvas
172.7 x 182.8 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux



View of Manuel Mathieu's solo exhibition "Ayizan" at Galerie Poggi, Paris, 2026
Photo : © Younes Lagrouni



Manuel Mathieu
Perles et Écailles, 2026
Mosaic
38.1 x 35.6 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux



View of Manuel Mathieu’s solo exhibition “Ayizan” at Galerie Poggi, Paris, 2026
Photo : © Younes Lagrouni



Manuel Mathieu
La Face de la Dignité, 2026
Mixed media on canvas
182.9 x 172.2 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux





View of Manuel Mathieu’s solo exhibition “Ayizan” at Galerie Poggi, Paris, 2026
Photo : © Younes Lagrouni



Manuel Mathieu
Trois jours, un monde, 2026
Mixed media on canvas
182.9 x 172.7 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux



View of Manuel Mathieu's solo exhibition "Ayizan" at Galerie Poggi, Paris, 2026
Photo : © Younes Lagrouni



Manuel Mathieu
Dessin Dessin Dessin, 2025
Mixed media on paper
84 x 70 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Guy L'Heureux

KAPWANI KIWANGA

Solo Show



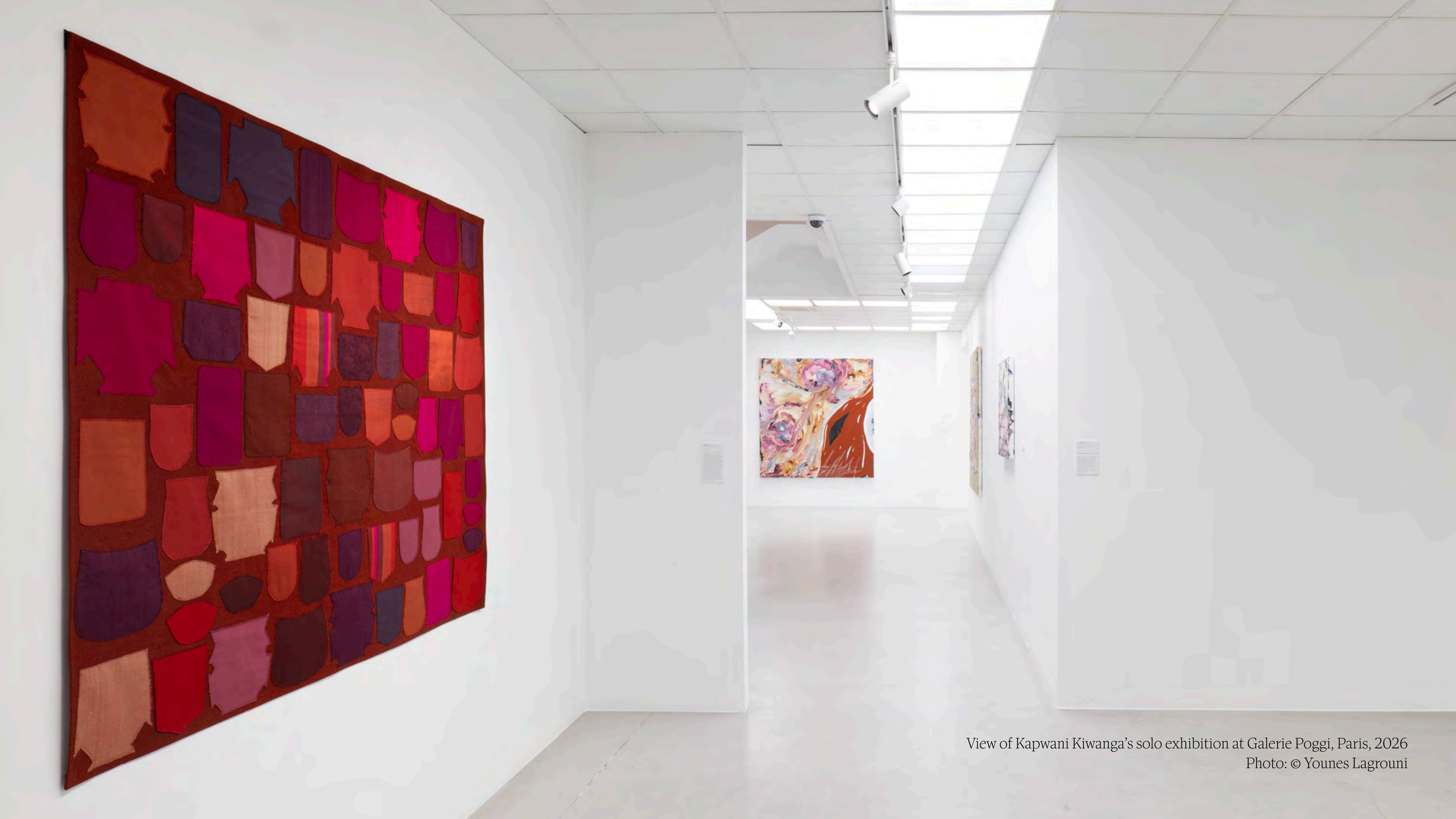


Kapwani Kiwanga
Solo Show

Kapwani Kiwanga's new solo exhibition unveils a new work from the *Flowers for Africa* series, dedicated to Madagascar. It is presented alongside the new *Carry Capacity* series — recently exhibited at the Fundació Joan Miró and now on view for the first time in Paris — as well as a new sisal installation.

With the textile series *Carry Capacity*, Kapwani Kiwanga draws on an anecdote associated with Joan Miró : the story of the carob pods that Miró was said to slip into his pockets when he traveled. According to this story, the artist asked his tailor to sew a custom pocket into his jackets to hold these pods, whose scent and texture evoked for him the landscapes of the Catalan countryside — and more specifically those of Mont-roig del Camp, where his family owned a farmhouse to which he was deeply attached. Drawing on this anecdote, Kiwanga explores clothing as a protective second skin, but also as an extension — or even a substitute — for home. The pocket, the central motif of the series, becomes a space of intimacy and protection, but also a means of survival that allows one to keep and carry on one's person what must remain hidden from view. The installation prompts reflection on the vulnerability of the body and on the various forms of protection that individuals put in place in the face of the social structures that surround them.

Manuel Mathieu
Carry Capacity : Green Gabardine, 2026
Fabric
150 x 200 cm
Courtesy of the artist and Galerie Poggi, Paris
Photo : Younes Lagrouni



View of Kapwani Kiwanga’s solo exhibition at Galerie Poggi, Paris, 2026
Photo: © Younes Lagrouni

The exhibition also features several of the artist's iconic works, including the *Sisal* series, created using a natural agave fiber native to southern Mexico. Introduced to East Africa during the colonial period, sisal has made Tanzania one of the world's leading producers and exporters of this material. Used primarily in the manufacture of ropes, rugs, paper, and clothing, this fiber is sometimes referred to as "white gold" due to its economic importance. Kapwani Kiwanga drapes the raw fiber over metal structures, evoking the ways in which sisal is traditionally laid out to dry after harvest. The material thus embodies the history of circulation, movement, and power dynamics that have shaped trade between continents. Through this minimal transformation, the artist reveals the political and economic trajectories embedded in the materials themselves, while creating a tension between their history and contemporary systems of production and circulation.

Finally, the series *Flowers for Africa*, which earned Kapwani Kiwanga the Marcel Duchamp Prize in 2020, is an ever-evolving project that began during a residency in Dakar in 2012 and through research in archival collections related to the independence of African countries. Kapwani Kiwanga selects images depicting floral arrangements used during political negotiations or important ceremonies that led to the sovereignty of various African countries. She then presents these images to a florist and asks them to recreate the bouquets as faithfully as possible, using whatever flowers are available. The fresh arrangements are displayed and left unattended for the duration of the exhibition, much like memories that fade over time.



Kapwani Kiwanga
Flowers for Africa : Madagascar, 2026
Courtesy of the artist and Galerie Poggi, Paris



View of Kapwani Kiwanga’s solo exhibition at Galerie Poggi, Paris, 2026
Photo: © Younes Lagrouni



Kapwani Kiwanga
Carry Capacity : Blue Pinstripes, 2026
Fabric
100 × 75 cm
Courtesy of the artist and Galerie Poggi, Paris

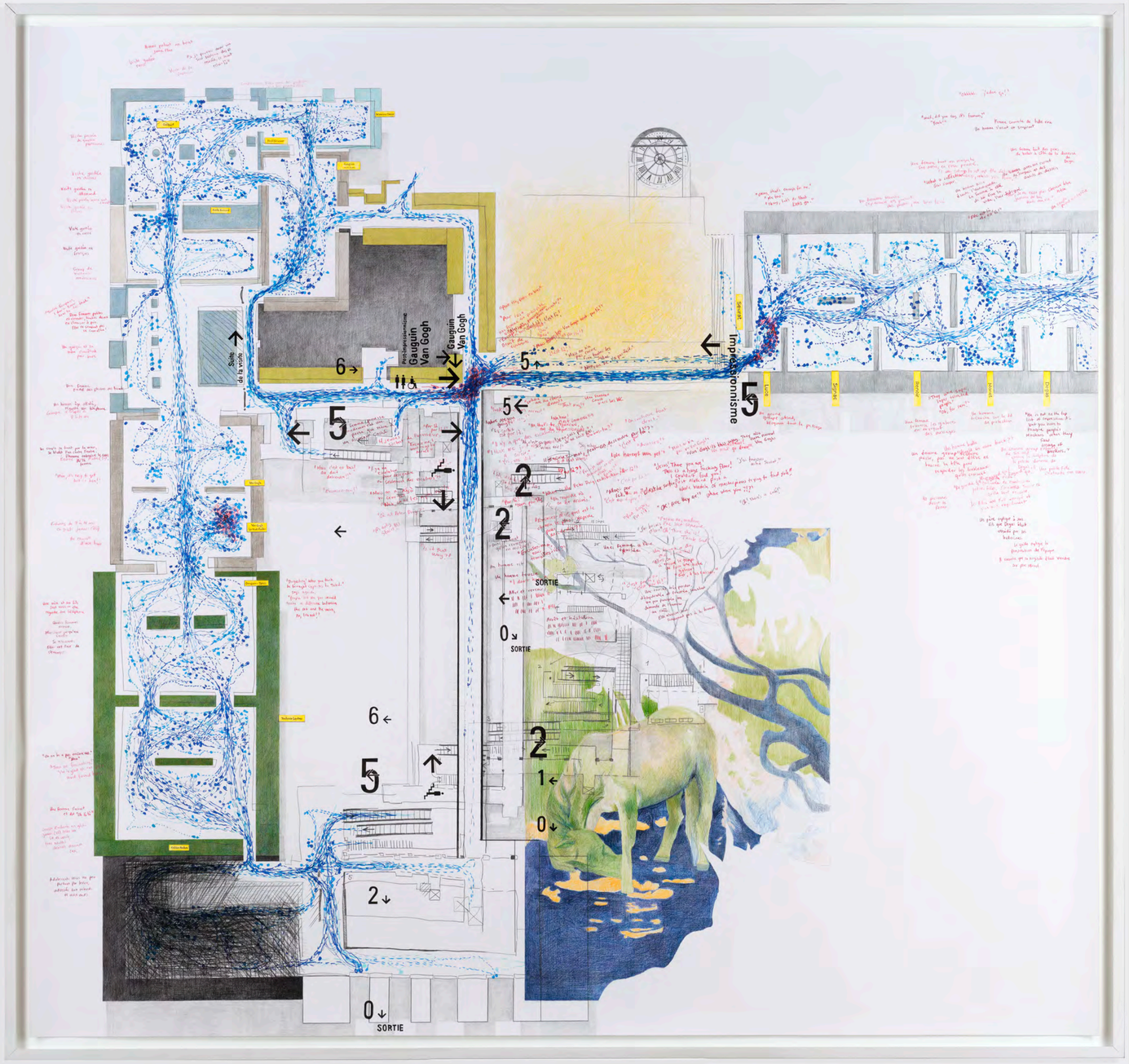


Kapwani Kiwanga
Sentinel, 2026
Glass, Wood
234 x 35 x 25 cm
Courtesy of the artist and Galerie Poggi, Paris

LARISSA FASSLER

Paris · New York · Istanbul





Larissa Fassler

Paris · New York · Istanbul

Inspired by psychogeography, Larissa Fassler explores cities and public spaces, using her own body as a tool for measurement and observation. Drawing on meticulous surveys, documentary research, and her own impressions, she creates sensitive cartographies that reveal the movements, uses, and tensions that permeate these places. From Paris to New York, via Cuba and Istanbul, Larissa Fassler focuses on representing the public spaces of the world's largest cities. Her surveys bring to light the tensions between aesthetic idealization and the representation of reality, while questioning the historical narratives and imaginaries that are constructed through artworks and their placement in space.

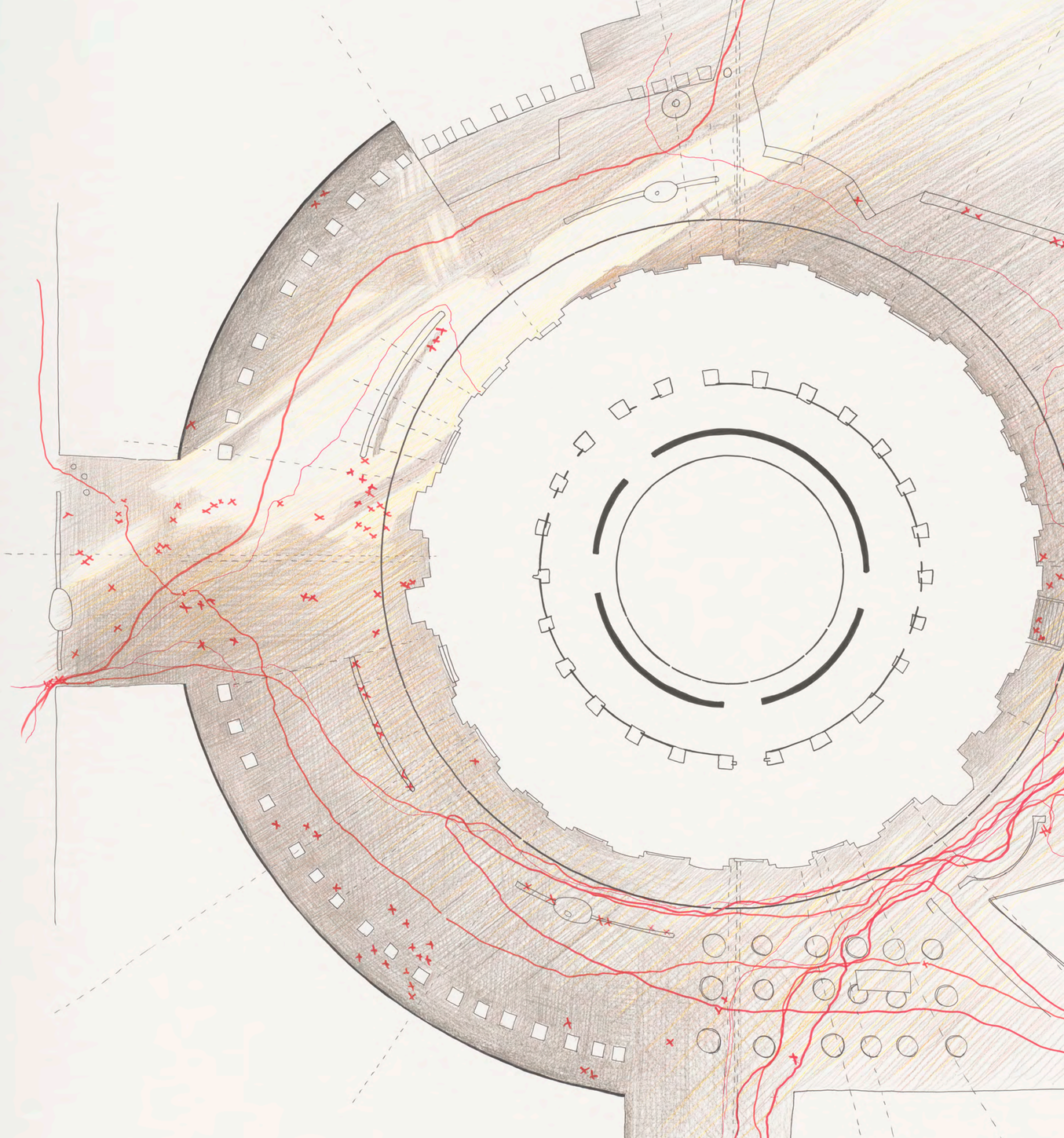
For Fassler, architecture is never a neutral framework : it influences behaviors and perceptions just as much as it is transformed by those who experience it. His works thus bring to light phenomena that are often imperceptible — paths, pauses, interactions, power dynamics, or shifts in atmosphere — and offer an interpretation of urban space that is both intimate and political.

Larissa Fassler
Dress the Monster with Ornaments : Level 5, 2025
Pen, pencil, and colored pencil on paper
167.6 × 177.6 cm
Courtesy of the artist and Galerie Poggi, Paris

During her residency at the Musée d'Orsay in 2023, the artist spent three months observing the museum on a daily basis. She mapped its architecture and the movements of visitors, paying particular attention to the main gallery and the juxtaposition of Academicism and Realism in the way the collections were displayed. The gallery presents two of the main works from the exhibition that the Musée d'Orsay dedicated to her from January 6th to March 22nd, 2026.

In Paris, around the Bourse du Commerce, Fassler continues this exploration by observing the flow of passersby around the building's circular form. Comprising ten works corresponding to different times of day, the series translates human movement into a multitude of trajectories and orbits. Like Monet's variations in light, each composition captures a particular state of the place, balancing movement, warmth, light, and stillness.

Straddling the line between cartography and lived experience, Larissa Fassler's work thus transforms familiar spaces into territories to be deciphered. Her works reveal the invisible dynamics that shape our movements and perceptions, and explore how architecture, bodies, and social narratives mutually shape one another.



Larissa Fassler
Bourse de Commerce II - 12h, 2024, detail
Pen and pencil on paper
107 x 117 cm (framed)
Courtesy of the artist and Galerie Poggi, Paris



Larissa Fassler
Taksim Square, May 31 - June 9, V, 2017
Ink and pencil on paper
120 x 140 cm
Courtesy of the artist
and Galerie Poggi, Paris

Larissa Fassler
Columbus Circle, NYC II, 2017 - 2018
Pen, pencil, and acrylic paint on canvas
180 x 130 cm
Courtesy of the artist and Galerie Poggi, Paris



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