

Anna-Eva Bergman

February, Thursday 6th — March, Saturday 28th, 2026



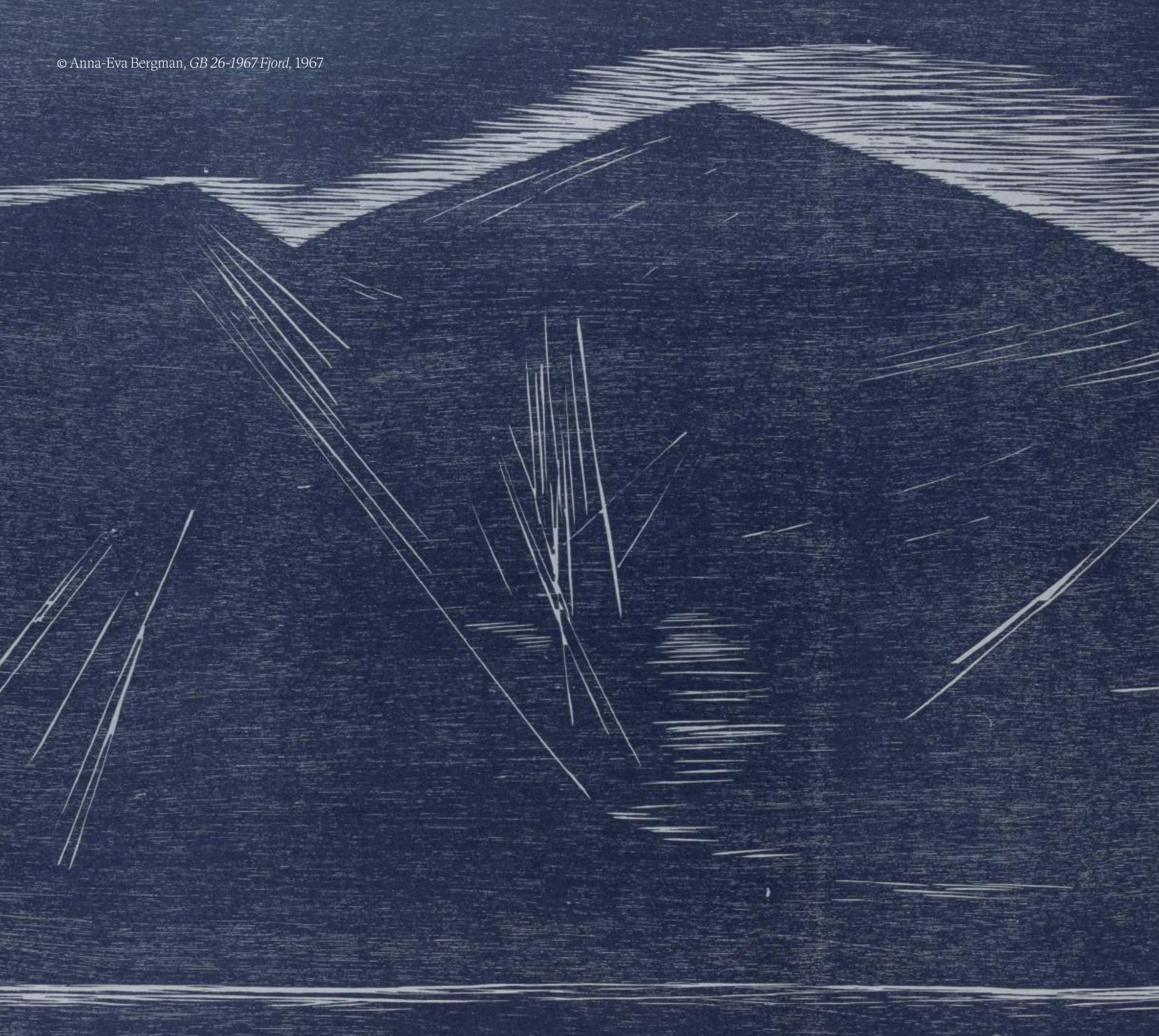
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Galerie Poggi is pleased to present a group of woodcuts, etchings, and lithographs by Anna-Eva Bergman, produced around the 1960s and 1970s.

For Bergman, printmaking represents a field of research in its own right, deeply connected to the development of her painting.

At the same time, the gallery is presenting a selection of painted masterpieces dating from the turn of the 1970s, in which the theme of the horizon proliferates and becomes one of her major motifs.



Although Anna-Eva Bergman began working with printmaking at a very early stage, in the 1920s, while studying at the Academy of Fine Arts in Oslo and later at the School of Applied Arts in Vienna, her practice of printmaking remained discontinuous and experimental throughout her life. After settling in Paris in the early 1950s, she took up printmaking again alongside her return to painting.

She worked in various workshops, notably with Jean Pons for lithography and at the Lacourière studio for intaglio printing, before developing, from the 1960s onward, a substantial body of woodcuts produced in Paris, and later in Germany and Switzerland. Often printed in small editions, sometimes left in the state of proofs, these prints testify to a direct engagement with the printing process, without any systematic pursuit of dissemination. They form part of a comprehensive creative approach in which printmaking may precede, accompany, or extend her pictorial work.

The engravings and lithographs presented at Galerie Poggi revisit the major themes that run throughout Bergman's entire body of work : the North, the sea, the universe, and the horizon. Motifs of mountains, fjords, stones, or planets arise from an essential reduction of the natural landscape, ultimately becoming absolute forms born of a long process of inner maturation.

In printmaking, this economy of means is pushed to the extreme : the horizon line structures the space, the materiality of wood or stone determines the form, and the metallic effects achieved through the use of gold, silver, or manganese blue extend the investigations carried out in painting around light, density, and monumentality.

Woodcut, practiced predominantly on end-grain wood, allows Bergman to integrate the very texture of the material into the movement of the form. Lines carved along the grain become structural, carrying tension and rhythm. From one print to the next, forms undergo metamorphosis: stone becomes stele, then universe, then planet... They reveal a restricted yet mobile repertoire, in which each image seems to contain the possibility of another. In the lithographs, whorls and masses occupy the space to its very limits.

This group thus highlights the central role of the graphic work within Anna-Eva Bergman's practice, as a true formal and conceptual laboratory.



Engraved Works

Selection



Anna-Eva Bergman

GB 42 1-1973, 1973

Woodcut
200,8 x 78 cm
Edition 9 / 23





Anna-Eva Bergman

G 20B-1958 le Nord, 1958

Etching and aquatint on copper, with burin, roulette, and emery cloth; numbered proof 73/300 and signed, on Arches wove paper.

29.8 × 19.7 cm – 33.3 × 25.2 cm (opened : 33.3 × 50.2 cm)

Lacourière et Frélaut, Paris, printer and publisher

Edition of 73/300

This etching was published as the cover of the catalogue for the solo exhibition “*Anna-Eva Bergman: Recent Paintings*” at the Galerie de France, Paris, in 1958.

Anna-Eva Bergman

L1-1963 Ringel Univers, 1963

Lithograph, crayon and stylus.

Numbered proof 12/24 with AEB blind stamp, on BFK Rives wove paper.

59 × 48.6 cm – 74.4 × 56.8 cm

Erker-Press, St. Gallen, printer

Edition of 12/24





Anna-Eva Bergman

GB 29-1967 Astre, 1967

Woodcut

Numbered proof 9/30 and signed, on wove paper

50.4 × 33.9 cm – 64.1 × 48.1 cm

F. Xaver Leipold Lithographische Kunstanstalt, Nuremberg, printer

Edition of 9/30

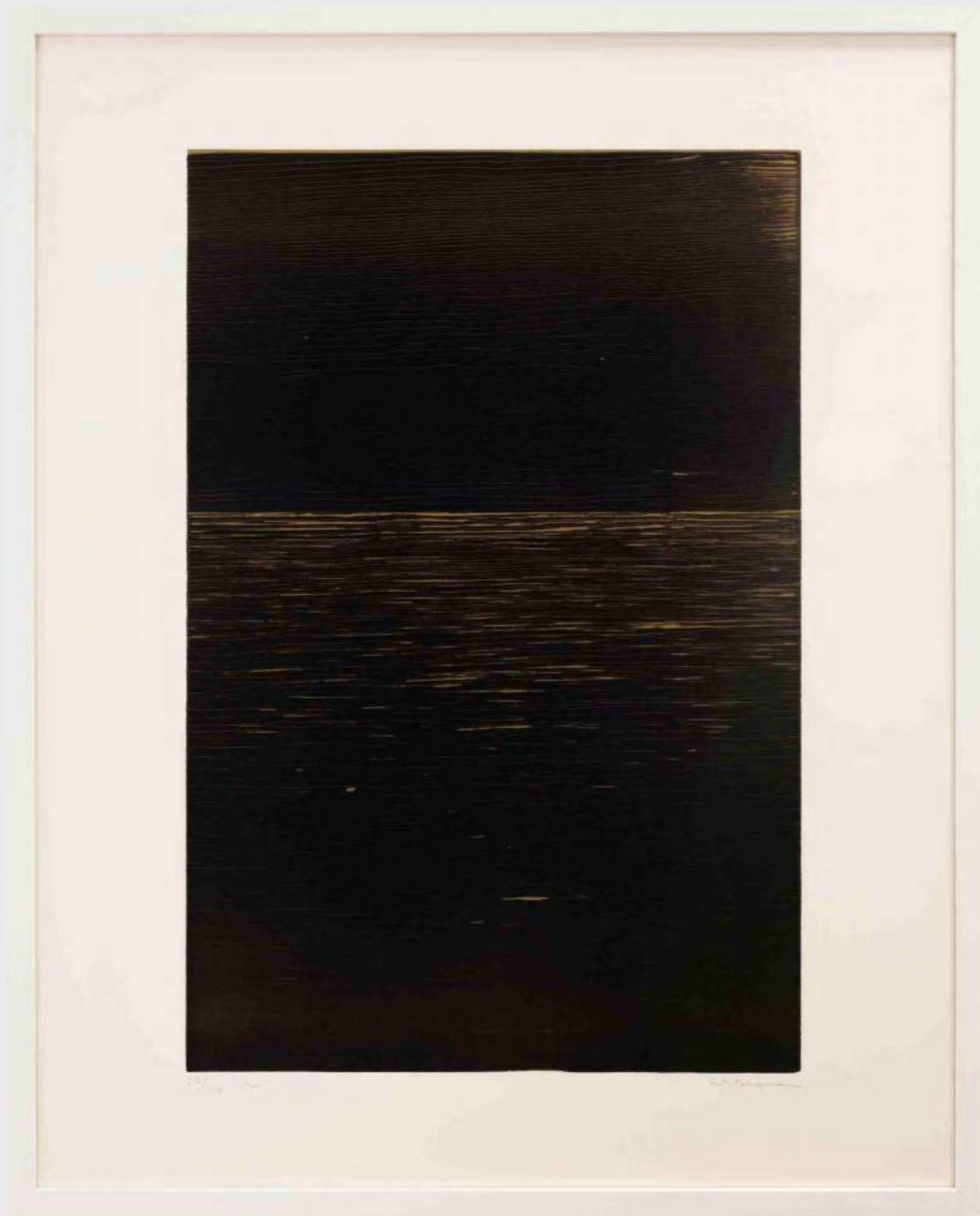
Anna-Eva Bergman
GB 33-1968 Uranus, 1968

Woodcut

1 - Black and gold edition. Numbered proof 18/30 and signed, on BFK Rives wove paper
60 × 45 cm – 76.2 × 61 cm

F. Xaver Leipold Lithographische Kunstanstalt, Nuremberg, printer
Edition of 18/30





Anna-Eva Bergman

GB 35-1968 Mer, 1968

Woodcut

1 - Black and gold edition

Numbered proof 22/30 and signed, on BFK Rives wove paper

60 × 40.1 cm - 76.1 × 61.1 cm

F. Xaver Leipold Lithographische Kunstanstalt, Nuremberg, printer

Edition of 22/30

Anna-Eva Bergman
GB 34-1968 Horizon, 1968

Woodcut

1 - Black and gold edition. Numbered proof 16/30 and signed, on BFK Rives wove paper

60 × 45 cm - 76.2 × 61 cm

F. Xaver Leipold Lithographische Kunstanstalt, Nuremberg, printer





Anna-Eva Bergman

L4-1963 Mur de montagne, 1963

Lithograph

Numbered proof 5/24 with AEB blind stamp, on BFK Rives wove paper

62.6 × 48 cm – 76.4 × 56.4 cm

Erker-Press, St. Gallen, printer

Anna-Eva Bergman
L9-1963 Cap nord, 1963

Lithograph
Numbered proof 5/24 with AEB blind stamp, on BFK Rives wove paper
90.2 × 63 cm – 68.3 × 53.1 cm
Erker-Press, St. Gallen, printer





Anna-Eva Bergman

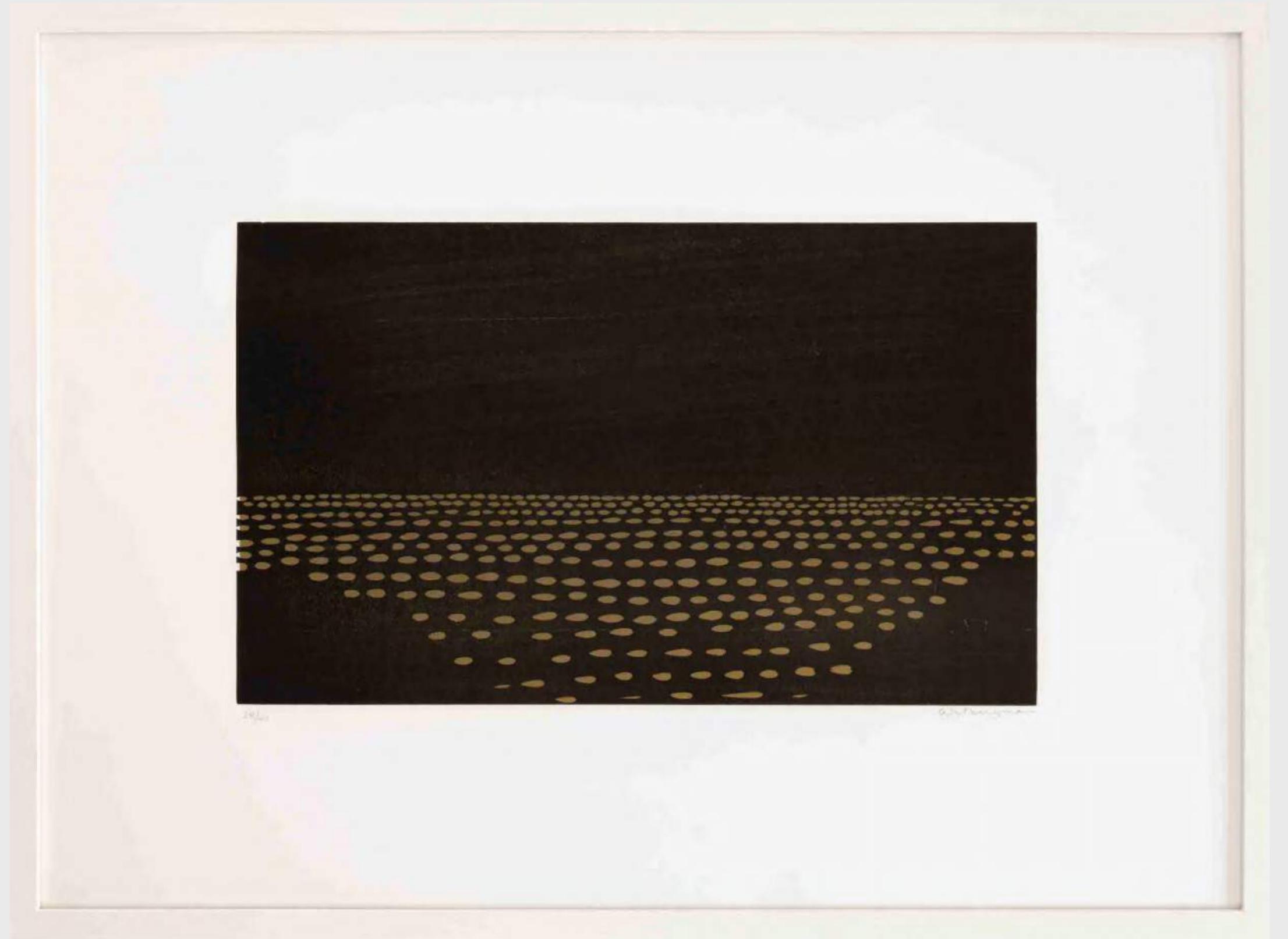
L2-1963 Finnmark, 1963

Lithograph

Numbered proof 10/24 with AEB blind stamp, on BFK Rives wove paper

37.6 × 53.5 cm – 50.6 × 65.7 cm

Erker-Press, St. Gallen, printer



Anna-Eva Bergman

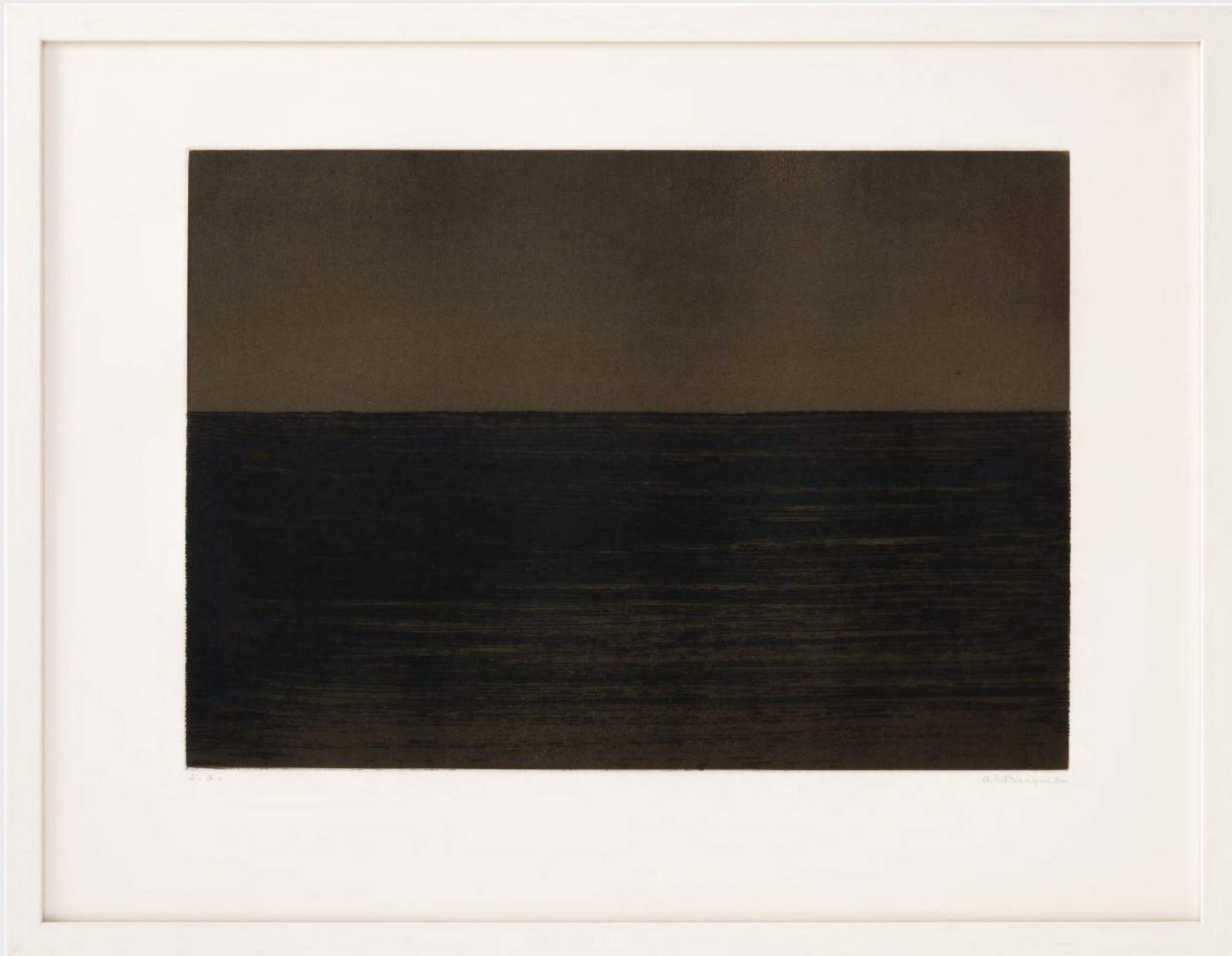
GB 55-1974 Petites vagues, 1974

Woodcut

1 - Black and gold edition, signed, on BFK Rives wove paper.

30.1 × 50 cm

Edition of 29/40



Anna-Eva Bergman

G 41-1978 Horizon noir, 1978

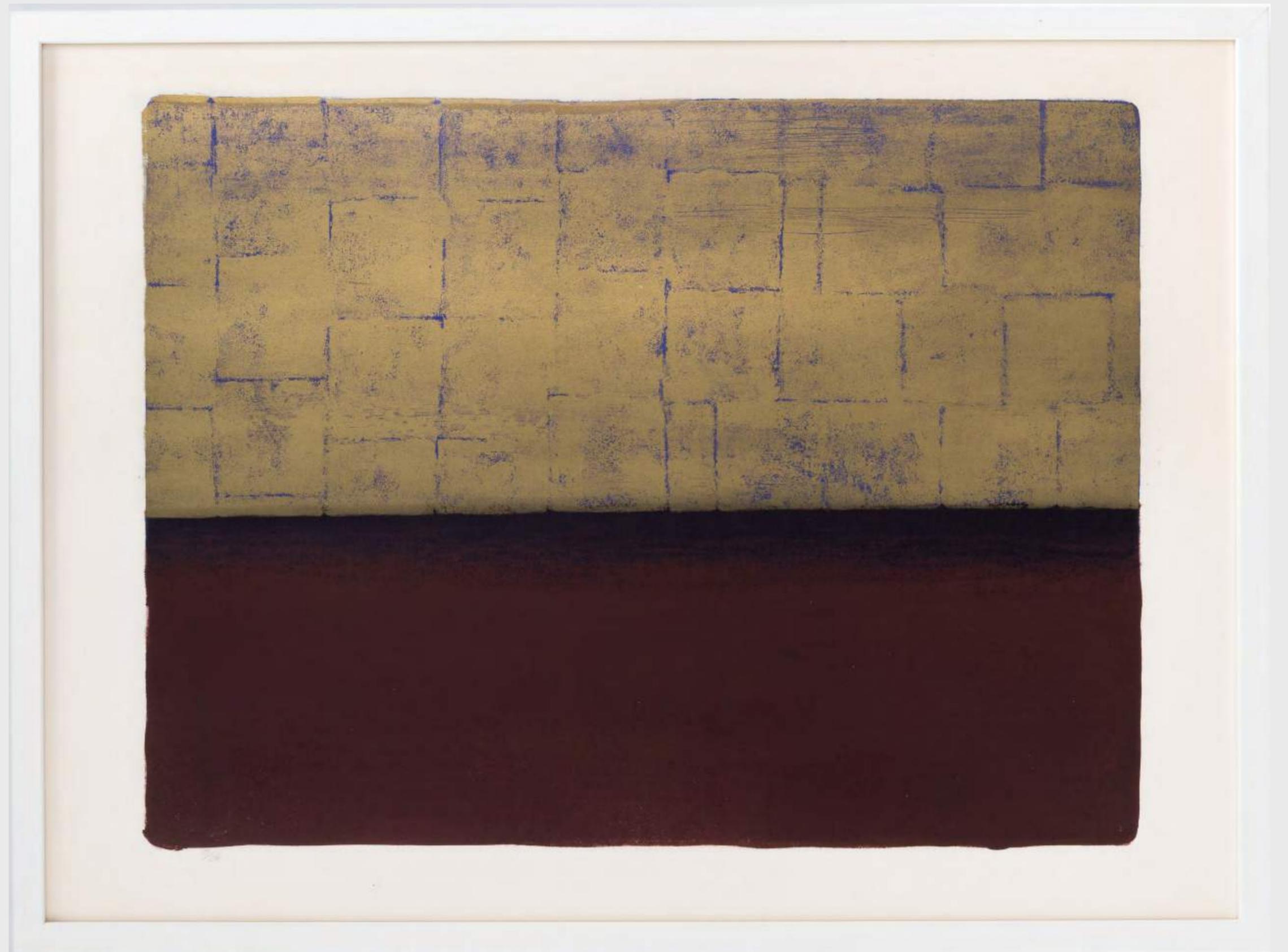
Etching and aquatint on copper

34.8 × 49.9 cm – 50.5 × 66 cm

Artist's proof 1/10

Anna-Eva Bergman
L6-1963 Horizon, 1963

Lithograph
Numbered proof 19/24 with AEB blind stamp, on BFK Rives
wove paper
47 × 62.6 cm – 56.6 × 76.4 cm
Erker-Press, St. Gallen, printer





Anna-Eva Bergman

L17-1972 Crête, 1972

Lithograph

Numbered proof 10/50 and signed, on Arches wove paper

74 × 54 cm - 76.4 × 56.4 cm

Mourlot, Paris, printer

Edition of 10/50



Anna-Eva Bergman

GB 26-1967 Fjord, 1967

Woodcut

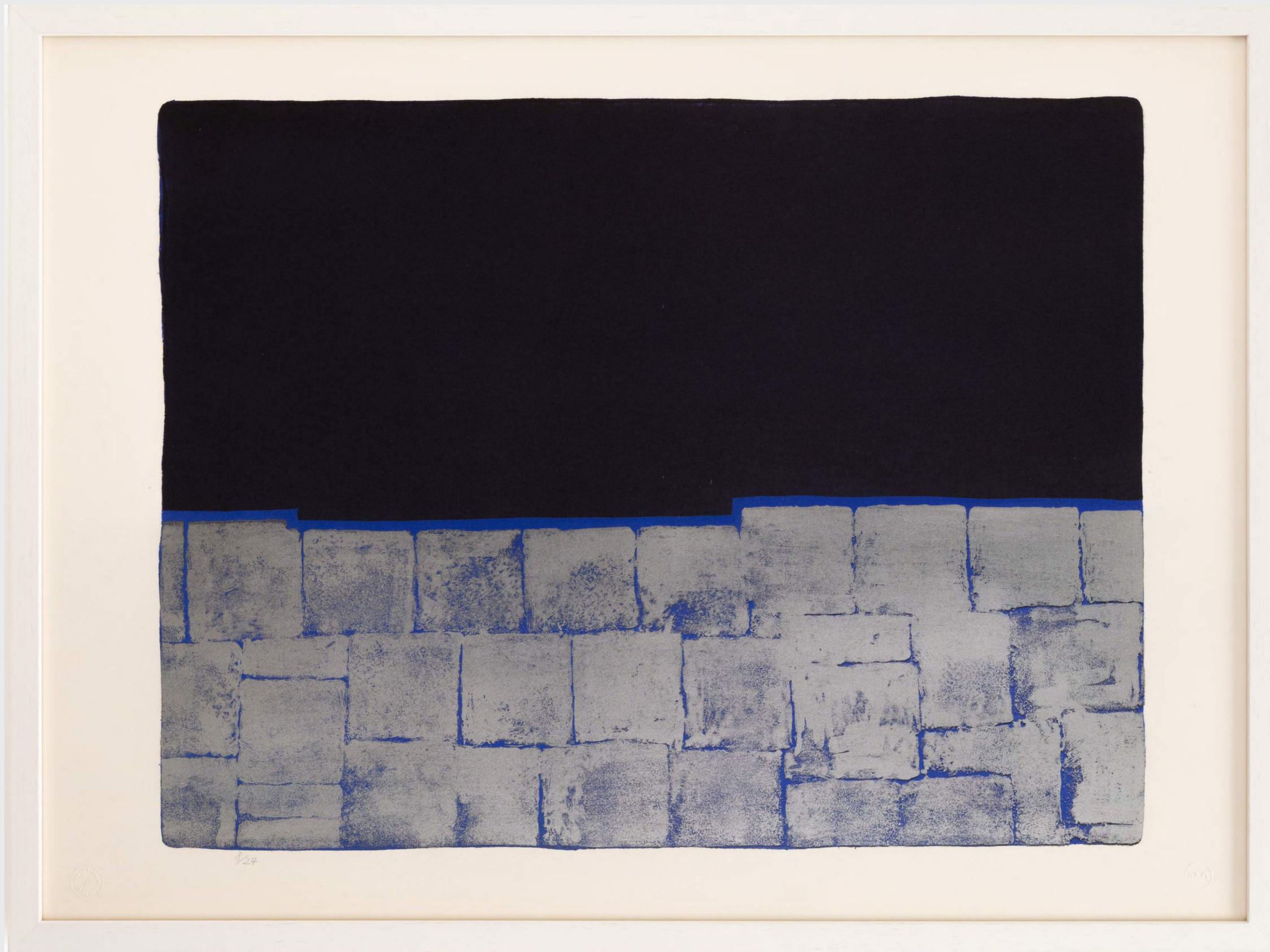
Edition B. Printed in manganese blue and silver (silver dominant), numbered proof 22/50 and signed, on

BFK Rives wove paper.

50 × 74 cm – 62.2 × 86 cm

Erker-Press, St. Gallen, printer and publisher

Edition of 22/50



Anna-Eva Bergman

L5-1963 Mur, 1963

Lithograph

Numbered proof 8/24 with AEB blind stamp, on BFK Rives
wove paper

46.8 × 61.4 cm – 56.5 × 76.4 cm

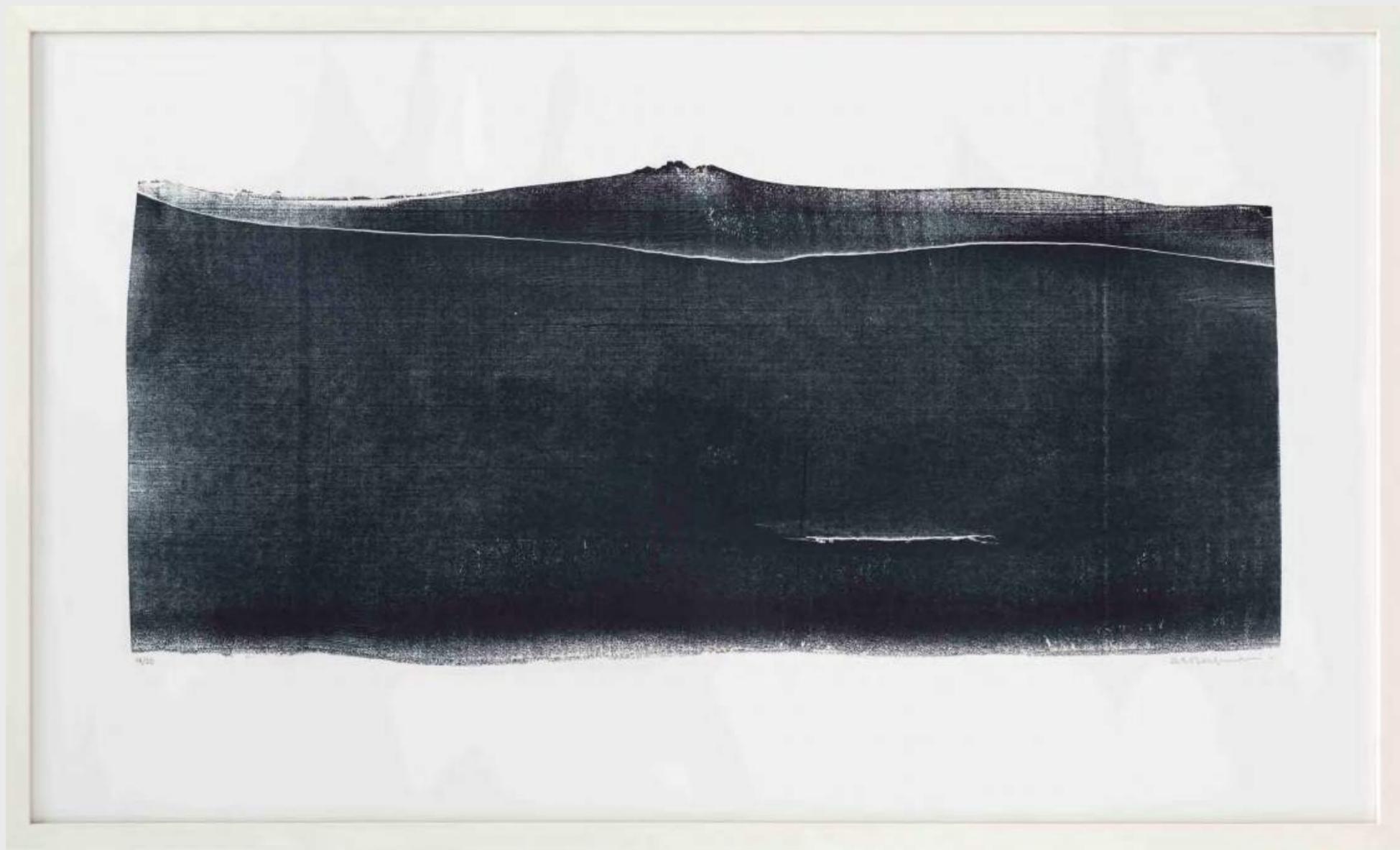
Erker-Press, St. Gallen, printer

Edition of 8/24

Anna-Eva Bergman
L13-1971 Lourde planète, 1971

Lithograph
Artist's proof 7/10 and signed, on Arches wove paper
64 × 49.4 cm – 65.8 × 51.3 cm
Mourlot, Paris, printer
Edition of 7/10





Anna-Eva Bergman

GB 64-1976 Bois III, 1976

Woodcut

Numbered proof 16/50 and signed, on BFK Rives wove paper

33.4 × 72.6 cm – 53.5 × 90.2 cm

Erker-Press, St. Gallen, printer

Edition of 16/50

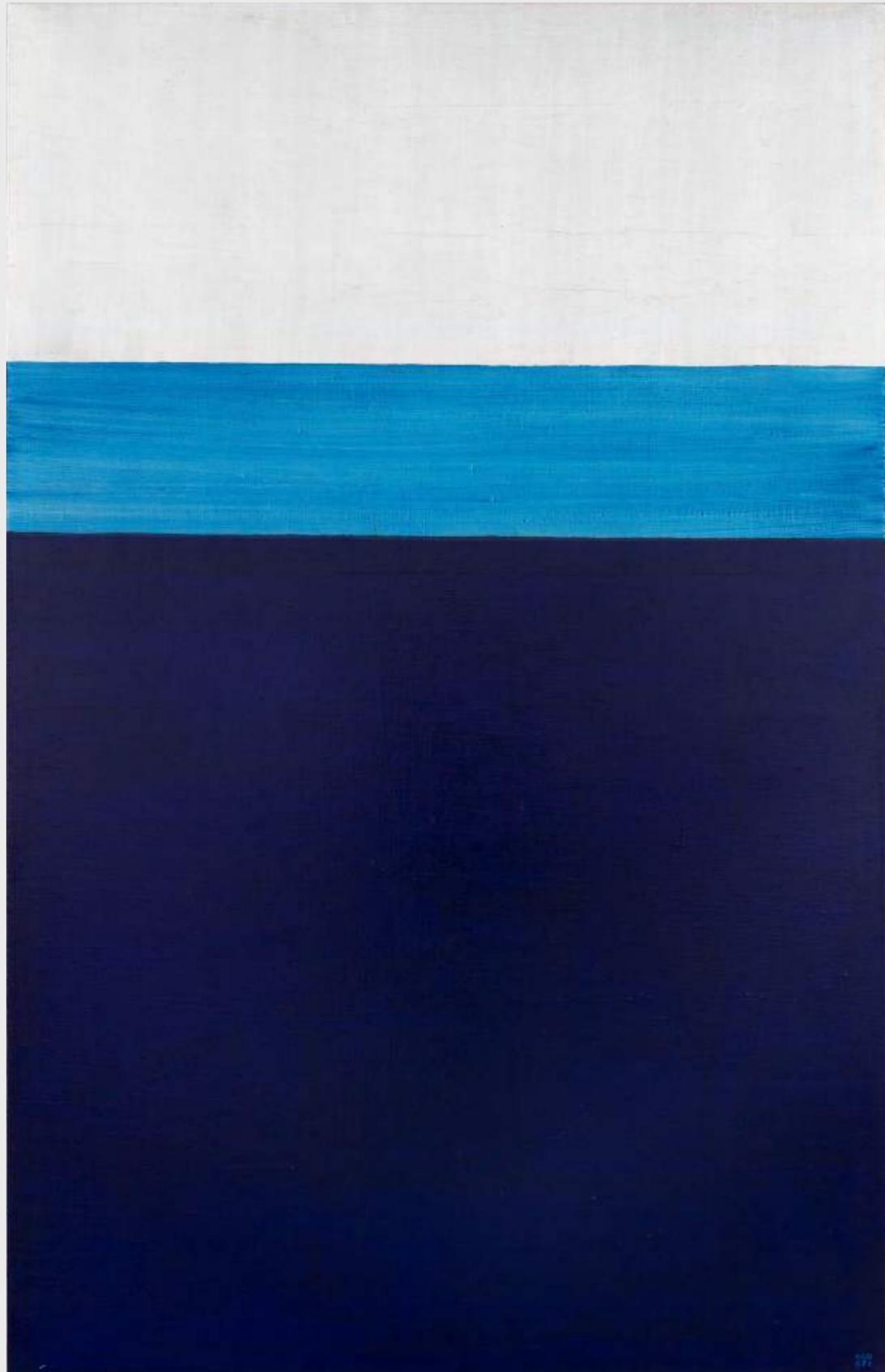
Paintings

Selection



Anna-Eva Bergman
N°50-1969 Nuit arctique II, 1969
Vinyl paint and metal leaf on canvas
162 × 104 cm





Anna-Eva Bergman

N°44-1971 Terre mer et ciel, 1971

Acrylic and metal leaf on canvas
162 × 104 cm

Anna-Eva Bergman
N°58-1969 Paysage, 1969

Vinyl paint and metal leaf on mounted paper
90.5 × 64.8 cm





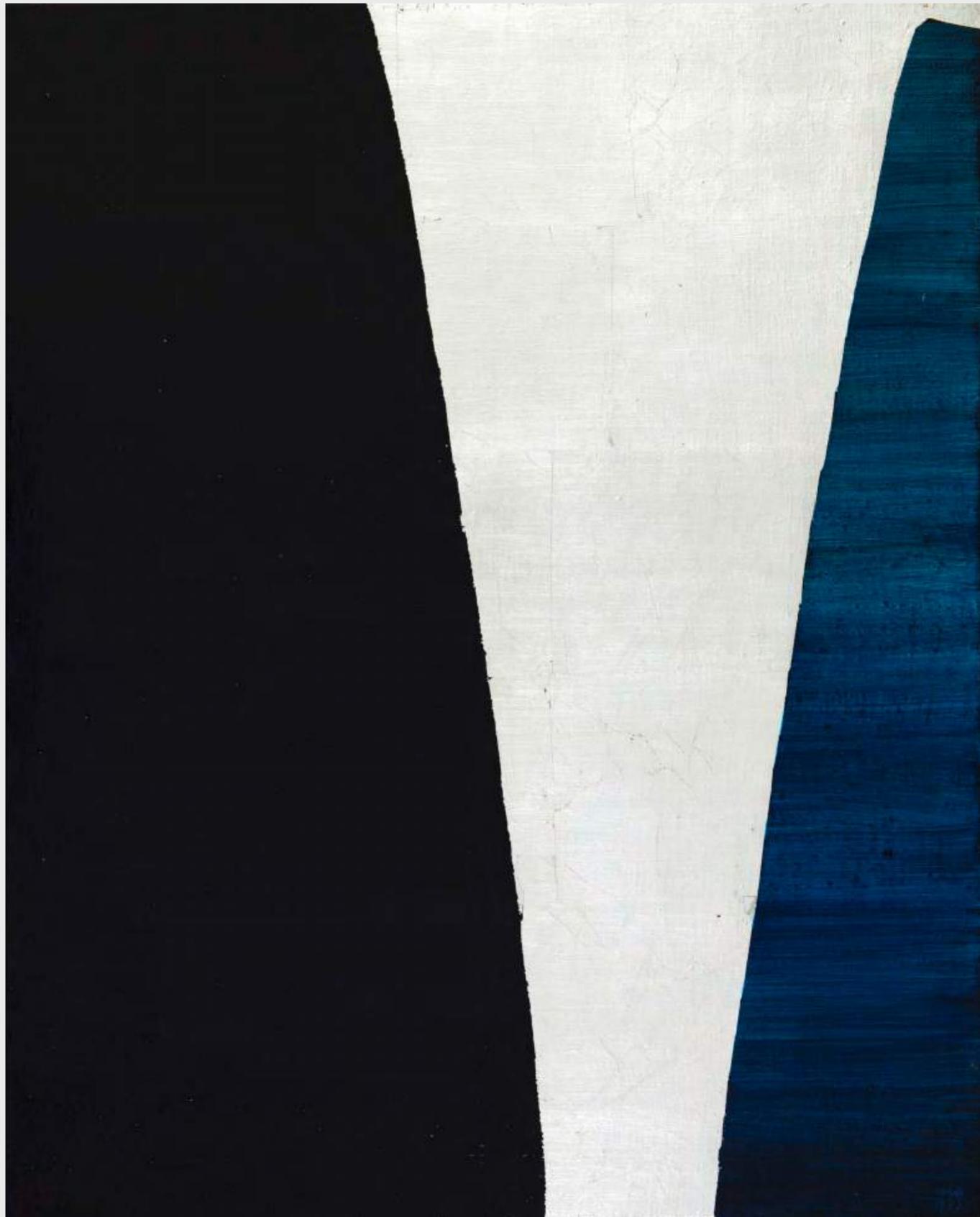
Anna-Eva Bergman
N°98-1970 Arbre, 1970

Acrylic and metal leaf on canvas Isorel
61 x 46 cm

Anna-Eva Bergman
N°36-1973 Petite Montagne, 1973

Acrylic, modeling paste, and metal foil on canvas
54 x 65 cm





Anna-Eva Bergman

N°22-1973 Deux rochers séparés, 1973

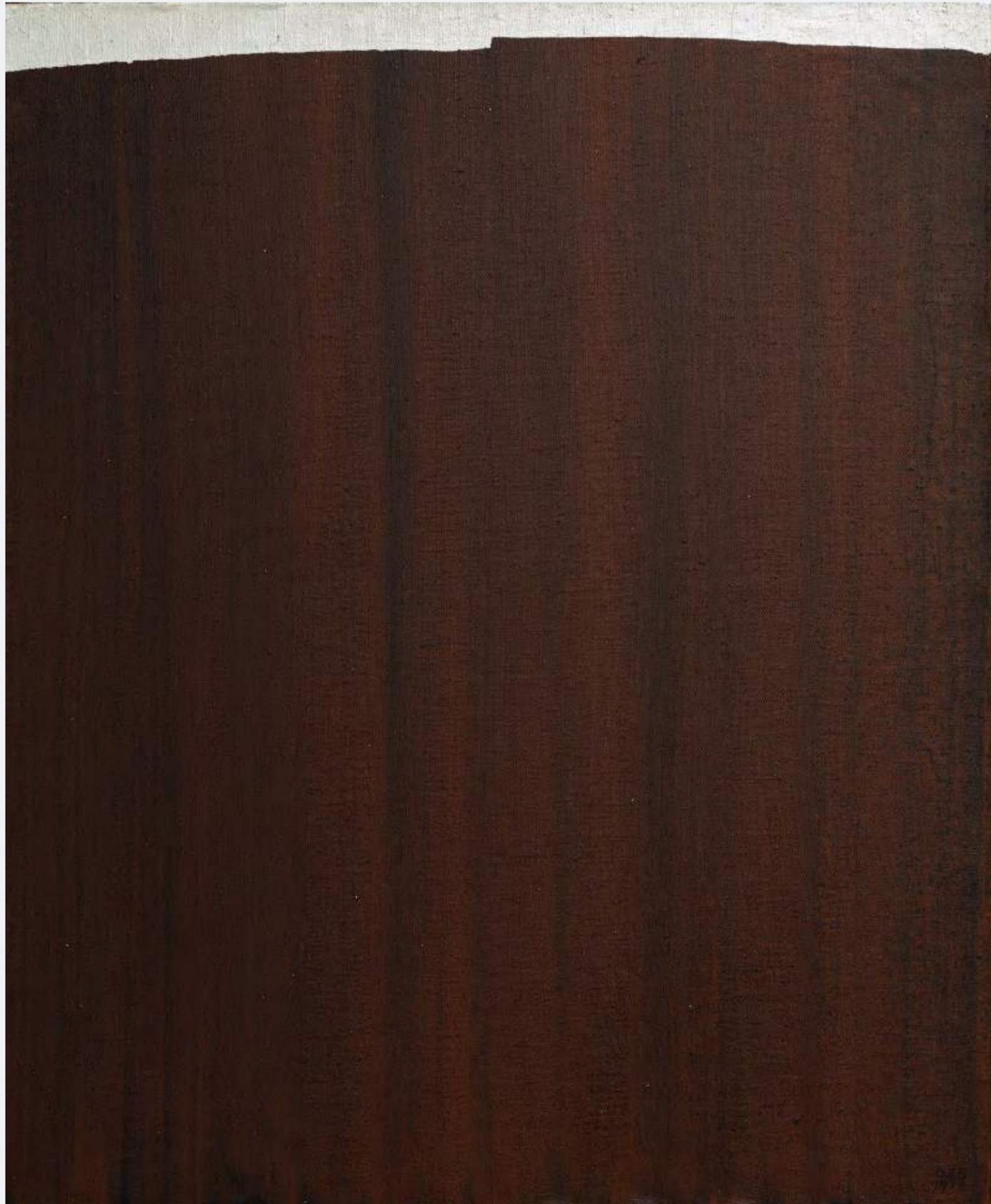
Acrylic and metal leaf on canvas

81 × 65 cm

Anna-Eva Bergman
N°22-1972 Deux caps, 1972

Acrylic and metal leaf on paper
49,5 x 64,2 cm





Anna-Eva Bergman

N°98-1970 Arbre, 1970

Acrylic and metal foil on hardboard panel
61 x 46 cm



Anna-Eva Bergman
Untitled, 1981

Acrylic and metal leaf on paper mounted on canvas
45.6 × 65 cm



Anna-Eva Bergman

N°29-1969 Montagne sur fond noir, 1969

Tempera and metal leaf on paper
49,2 x 64 cm



Anna-Eva Bergman

N°37-1968 Petit mur déchiré, 1968

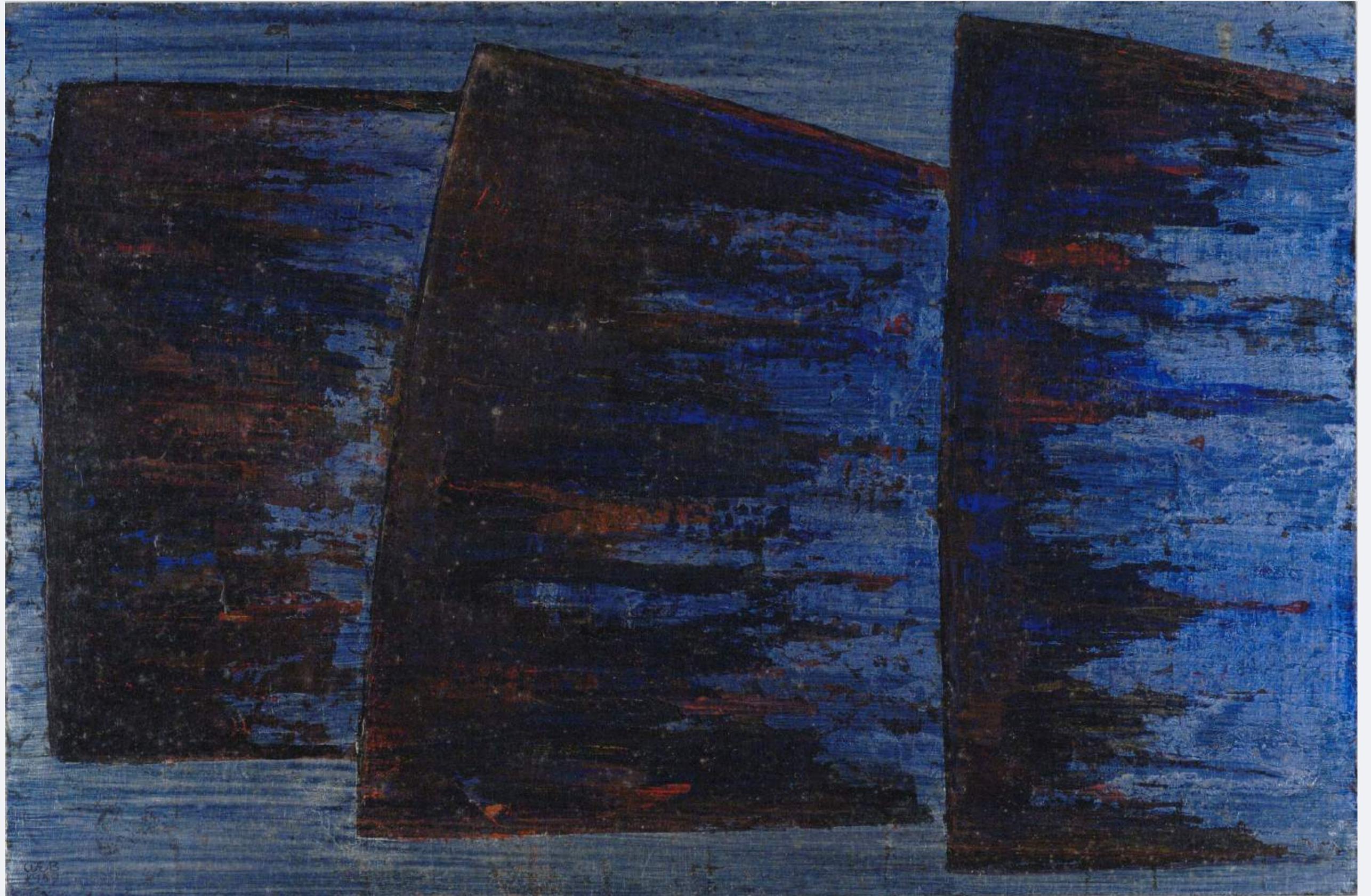
Vinyl and metal foil on plywood panel
32.5 x 45 cm



Anna-Eva Bergman

N°34-1960 Mur de roche, 1960

Tempera and metal leaf on mounted cardboard and canvas
64 x 49 cm



Anna-Eva Bergman

N°43-1959 Rocher, 1959

Oil and metal leaf on plywood panel
48.5 x 72.5 cm

“For me, it [the horizon] contains the eternal, the infinite, the passage toward the unknown. When I look at my horizons, they awaken in me a feeling of longing. But longing for what? I do not know. It is within me and I feel it often, yet I cannot describe it. It is as if the horizon were the limit of human experience, which I try to free from its constraints, to expand. Beyond the horizontal boundary lies a region physically unreachable for humankind, yet one that nevertheless exists and can be felt. This sensation may be understood as a pure experience of nature – something atmospheric, irrational, the metaphysical, the absolute.”

Anna-Eva Bergman, interview with Andrea Schomburg, typescript, 1985

Biography





Anna-Eva Bergman in her studio in Antibes, 1975

Gelatin silver print

16 × 23.5 cm

Hartung-Bergman Foundation

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© Anna-Eva Bergman / Adagp, Paris, 2023

Biography

Anna-Eva Bergman was born in Stockholm on May 29th, 1909, to a Norwegian mother and a Swedish father. Her parents separated six months after her birth, and her mother brought her back to Norway, where she spent her youth. She studied at the Academy of Fine Arts in Oslo (1927) and at the School of Applied Arts in Vienna (1928). Her writings and drawings bear witness to her sense of humor and keen powers of observation, and reveal a virtuoso command of line. She later established herself as an illustrator and journalist.

In April 1929, she moved to Paris and enrolled at the Académie André Lhote. In May, she met Hans Hartung. They married the same year in Dresden. From 1933 to 1934, the couple settled on the island of Minorca in the Balearic Islands. The paintings and watercolors from this period show her interest in the golden ratio and in architecture, and already foreshadow the simple, constructed forms of her later work.

The couple divorced in 1938, and Anna-Eva Bergman returned to Norway where, from 1935 to 1945, she devoted herself primarily to illustration and writing. In 1946, she resumed painting with intensity and, at the end of the 1940s, committed herself to a non-figurative path. Line and rhythm became fundamental elements. This period marked a major turning point in her creative work, as she gradually invented and built a singular universe. She produced her first painting using gold leaf and definitively abandoned illustration.

During the summer of 1950, she took a boat trip along the Norwegian coast, visiting the Lofoten Islands and Finnmark. This journey proved decisive in the evolution of her painting. Working with the tempera technique, she rediscovered the transparency of landscapes and the light of the midnight sun; a graphic play also runs through these works, from which the lines of mountains emerge.

In 1951, after spending several summers on Citadelløya (southern Norway), she produced paintings and drawings focused on the structure of rocks worn by the sea. From this series, which she titled "*Fragments of an Island in Norway*," emerged her first motif: the stone (1952). This marked a crucial transition in her work. Her painting subsequently evolved toward the exploration of a limited number of simple forms.

In 1952, she settled in Paris and reunited with Hans Hartung. They remarried in 1957. In 1958, in a series of works on paper of the same format, executed in tempera and metal leaf, Anna-Eva Bergman for the first time translated into painting the repertoire of forms she had developed in her work since 1952: stone, moon, star, planet, mountain, stele, tree, tomb, valley, boat, prow, or mirror. These archetypal forms, inspired by Scandinavian nature and by the powerful northern light, would become the central elements of Bergman's oeuvre.

In 1964, Anna-Eva Bergman and Hans Hartung traveled by boat along the Norwegian coast, beyond the North Cape. For several years, Anna-Eva Bergman would draw on the sketches and photographs produced during this northern journey in her work.

The couple settled in Antibes in 1973, where together they designed their home and studios, which would later become the Hartung-Bergman Foundation. Anna-Eva Bergman's work then evolved toward increasingly simplified forms and a more restrained color range. She abandoned the use of the golden ratio in the construction of her canvases and enriched her formal vocabulary with two new themes: waves and rain.

Anna-Eva Bergman died on Friday, July 24, at the hospital in Grasse.

Throughout her life, Anna-Eva Bergman held numerous solo exhibitions, notably in Norway—such as in 1969 at the museums of Oslo and Bergen, and in 1979 at the Henie Onstad Art Centre; in Sweden, Finland, and Italy, including the Museo Civico in Turin in 1967; at the São Paulo Biennial in 1969; in Germany, notably at the Kunsthalle Düsseldorf in 1981–1982; in Paris 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 1977–1978; and in Antibes at the Picasso Museum in 1986, among others.

In 2016, the Museum of Contemporary Art in Oslo devoted an exhibition to her graphic work, while in 2017 the Domaine de Kerguéhennec highlighted the final period of her life—her years in Antibes—in a major monographic exhibition. The Museo Reina Sofía in Madrid presented a significant monographic exhibition in 2021, and in 2023 the Musée d'Art Moderne de la Ville de Paris dedicated a major retrospective to her work.



Anna-Eva Bergman dessinant à Citadelløya, 1949
Photographie Rolf Skjethe. Photographie © D.R



Her works are held in numerous international public collections, including :

- The Musée des Beaux-Arts de Lyon (FR)
- The Louis Vuitton Foundation, Paris (FR)
- The Musée National d'Art Moderne – Centre Pompidou, Paris (FR)
- The Musée d'Art Moderne de la Ville de Paris (FR)
- The Fondation Maeght, Saint-Paul-de-Vence (FR)
- The Museo Civico di Torino (IT)
- The Samdani Art Foundation (BGD)
- The National Museum of Art, Architecture and Design, Oslo (NO)
- The Bergen Kunstmuseum, Bergen (NO)
- The Henie Onstad Art Centre (NO)
- The Kunsthalle Nürnberg (DE)
- The Albright-Knox Art Gallery (US)
- The Fundació Per Amor a l'Art, Valencia (ES)

PREVIEW

Thursday, February 5, 2026
5:00–9:00 pm
By invitation only

PUBLIC OPENING

Friday, February 6, 2026
11:00 am – 8:00 pm

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