

Alexander Basil
Anastasia Bay
Giorgio Celin
Fanny Hellgren
Naeun Kang
Sigve Knutson
Emma Kohlmann
Klara Kristalova
Eric Magassa
Olof Marsja
Minh Ngọc Nguyễn
Devin Troy Strother
Oda Sønderland
Alina Vergnano
Konvergenser #10 (Ten Years of NEVVEN) — Part 2
Aug 14 — Sep 28, 2025

*Convergence: at the same time in the same place
something happens.*

*It is a magical equation and an alignment of stars,
where energies are released, floating in the air like dust
shining backlit.*

*It is a shared direction, consciously or unconsciously
pursued. It is a shared concept searched through
different media, or it is different ideas manifesting
through similar execution.*

*We categorise, we attempt to define genres and styles,
but sometimes it is just about looking. It is about
observing the interactions, feeling the connections and
the incongruences.*

*A convergence as a gathering of ideas, getting closer
and suddenly retracting. It is about movement,
whatever the direction, whatever the motive. It is about
what escapes a definition, what tickles our eyes exactly
because it doesn't have a clear explanation, a clear
affiliation.*

*It is the beauty of an unstable balance, of a wavering
symmetry.*

Alina Vergnano and Mattia Lullini(1)

Konvergenser #10 is a group show celebrating the first ten years of NEVVEN. Its Part 2 expands the anniversary exhibition that opened this past April and features a whole new body of works from a selection of 14 artists, very partially representing the 156 artists exhibited in the 85 shows arranged by the project since 2015. It is a show where artists that are already part of the art history of their own countries are blended together with young emerging practices that are starting to make their mark, where artists that made the story of the gallery meet the ones at the forefront of its program now, in an attempt to look back at these ten years of shows, depicting what the project has now become, and possibly giving a glimpse of what the future of NEVVEN might be.

(1) This was the exhibition text of *Konvergenser #1*, the first show by NEVVEN, opened on April 30th, 2015.

Alexander Basil's (b.1997, Arkhangelsk) paintings mix humour with erotica, and psychosis with banality. He depicts a world where the body is central, in its assertion and construction and in the questioning of sexuality and gender arising from its depiction. An empowering act that gives to the viewer a voyeuristic perspective upon the artist's unfiltered private world, a place where fantasy and reality blend and leaves us within the unique space for reflection that these delicate yet profound canvases are able to bring into being. Basil has studied at the Kunstakademie in Düsseldorf and the Academy of Fine Art in Vienna. He has recently exhibited at Schloss Sacrow (Potsdam, 2025), NEVVEN (Gothenburg, 2025 and 2022), COMMUNE (Vienna, 2024 and 2023), X Museum (Beijing, 2024), Museum MORE (Gorssel, 2024), Galerie Judin (Berlin, 2023), Galerie Kandlhofer (Vienna, 2022), Gallery Vacancy (Shanghai, 2022), Galerie Robert Grunenberg (Berlin, 2022), Galerie Crone (Vienna, 2020), and Kunsthalle Düsseldorf (Düsseldorf, 2017) among others. Basil lives and works between Vienna, Austria and Berlin, Germany.

Anastasia Bay's (Paris, 1988) paintings depict human figures in a way that reminds of Minoan frescoes as much as of comic strips, mixing classical history with contemporary culture, and sports with literature in a rizhomic form of cross-pollination between references that makes her works uniquely striking and profoundly resonating at once. The works are often large in scale and her painting style is characterised by secure brushstrokes and rough drawing marks applied over colour field backgrounds with a synthetic approach and process leaving no space to the unnecessary and where, from the lines and traces left from the preparatory drawings, the pentimento, it is pure emotions and relations emerging.

Bay graduated from the prestigious École Nationale Supérieure des Beaux-Arts in Paris and has recently had shows with S.M.A.K. (Gent, 2025), NEVVEN (Gothenburg, 2025 and 2021), Boghossian Foundation (Brussels, 2025 and 2023), Venus Over Manhattan (Miami, 2024), Sorry We're Closed (Brussels, 2024), Galerie Derouillon (Paris, 2023), Anna Zorina Gallery (New York, 2022), White House Gallery (Lovenjoel, 2021), and Spurs Gallery (Beijing, 2020) among others. Bay lives and works in Brussels, Belgium.

Giorgio Celin's (b.1986, Barranquilla) figurative paintings are boldly introspective, joyous and melancholic. Inspired by his experience as a queer migrant, born in Colombia and grown up in Italy, Celin's art explores themes including belonging, relationships and nostalgia. Narration has a fundamental role in his series and paintings, which are often the condensation of poignant moments and dear memories, of joy and despair, love and reflection. Celin has recently exhibited with IOMO Gallery (Bucharest, 2025), NEVVEN (Gothenburg, 2025), 68 projects (Berlin, 2024), Steve Turner (Los Angeles, 2024), Spinello Projects (Miami, 2024), 1969 Gallery (New York, 2023), CHART Art Fair with NEVVEN (Copenhagen, 2023), EXPO Chicago (2023), Breach Gallery (Miami, 2023), Galleria Annarumma (Naples, 2022), Asia Art Center (Taipei, 2022), Art Busan (2022), Eve Leibe Gallery (London, 2021), Cuturi Gallery (Singapore, 2021), and Museum of Contemporary Art of Rome (2019) among others. Celin lives and works in Barcelona, Spain.

The work of Fanny Hellgren (b.1992, Gothenburg) deals with ideas of time, change, and ephemerality in relation to natural and constructed landscapes. She works in series of abstractions and has over the years oscillated between painting, drawing, sculpture, and installation. Working with materials such as sand, stone, water, resin, concrete, pigment, graphite and paper, the properties and agency of the materials guides her process based practice. In Hellgren's work, natural science and mysticism merges and reflects on the connection between the micro and the macro, the cycles of nature, and the human urge to search for meaning. Hellgren holds an MFA from the Malmö Art Academy (2021), and has studied at HDK-Valand Academy in Gothenburg (2017) and the Academy of Fine Arts in Vienna (2016). She has exhibited at Galerie Ground (Los Angeles, 2025), NEVVEN (Gothenburg, 2025), Richeldis Fine Art (Barcelona, 2024), Göteborgs Konsthall (2023), Raum Vollreinigung (Berlin, 2018), Gothenburg City Museum (2015), and Alingsås Museum (2015), and her work is represented in public collections including Statens Konstråd, Gothenburg Museum of Art, and Ståhl Collection to name a few. Hellgren lives and works in Gothenburg, Sweden.

Naeun Kang (b.1994, Changwon) works with painting, drawing, sculpture, and ceramics that explore nuances of human experiences: various coping mechanisms, daily conundrums, personal dysfunctions, daydreams, intimacy, and the general awkwardness and messiness of existence. Motivated by an urge to communicate complex emotions and experiences, she draws inspirations from social observations, personal life, and pop culture. Kang holds an MFA from the National Academy of the Arts in Oslo (2023) and a BFA from the Royal Academy

of Art in the Hague (2018). She has been exhibited at NEVVEN (Gothenburg, 2025 and Bologna, 2024), Snails (Oslo, 2025), She Will Artspace (Oslo, 2025), Norsk Billedhoggerforening (Oslo, 2025), Centralbanken (Oslo, 2024 and 2023), Galleri LNM (Oslo, 2024), Kunstneres Hus (Oslo, 2023), Northing Space and Entrée (Bergen, 2023), Akademirommet (Oslo, 2022), Het Wilde Weten (Rotterdam, 2021), and Intercultural Museum (Oslo, 2021) among others. Kang lives and works in Oslo, Norway.

Sigve Knutson's (b.1991, Lillesand) practice is driven by his exploration of tools and materials and focuses on *the intuitive* and *the spontaneous* in the process of making. Deeply motivated by a drawing mentality, he creates sculptural objects that call for an interaction with the very materials, as much as a connection with our collective creative memory. Knutson holds an MA in Contextual Design from Design Academy Eindhoven (2016), a BA in Design from The Oslo School of Architecture and Design (2014), and he was a recipient of Scheibler Foundation Prize in Design, Fashion, Arts and Crafts in 2023. He has been exhibited at Kunstrom Jakob (Steinkjer, 2025), NEVVEN (Bologna, 2024 and Gothenburg, 2023), theStable (S-chanf, 2024), OUTPOST (Copenhagen, 2023), Gerhardsen Gerner (Oslo, 2022), London Craft Week (2022), Carwan Gallery (Athens, 2021), Sørlandets Kunstmuseum (Kristiansand, 2020), Design Museum Gent (2020), Norwegian Presence (Milan, 2018), Patrick Parrish Gallery (New York, 2017), and Van Abbemuseum (Eindhoven, 2017) among others. Knutson lives and works in Oslo, Norway.

Emma Kohlmann (b. 1989, New York) has during the past decade developed a distinct visual universe, easily recognisable for its amorphous figures. Often rendered in an evocative colour scheme and framed in pyrographed cherry wood frames, her signature style has settled into an almost naïve, folksy symbolism. The same hybrid figures appear in Kohlmann's paintings again and again: bodies turn into candelabras, heads unfurl wings, a tailless cow acts as shelter, and women grow leaves as limbs. Strange in a way that only Kohlmann can do. Kohlmann graduated from Hampshire College with a Bachelor of Fine Arts in 2011, where she composed her own major in aesthetics, feminist theory and drawing. She has a rich output of artist books, fanzines and textiles, and has exhibited extensively in the past years, including Daniel Faria Gallery (Toronto, 2025), NEVVEN (Gothenburg, 2025 and 2019), V1 Gallery (Copenhagen, 2024 and 2022), gallery commune (Tokyo, 2024), Cooper Cole (Toronto, 2023), Jack Hanley Gallery (New York, 2021), Tennis Elbow / The Journal Gallery (New York, 2021), New Image Art Gallery (Los Angeles, 2018), Portland Museum of Art (2018), and MOCA Tucson (2016) among others. Kohlmann lives and works in Western Massachusetts, US.

The art of Czech born Swedish artist Klara Kristalova (b.1967, Prague) has quietly revolutionised the art world of the past 30 years by bringing a practice based on what used to be considered a lesser and too crafty material like ceramic and a too personal and private discourse to their current acceptance in nowadays contemporary art. Her art focuses on myths and fables, but even more in a representation of the natural world, animals, plants and objects which channels and expands an idiosyncratic and private experience, connected to her childhood as

the daughter of Czech refugees and fascination in eerie and dark atmospheres. “[D]epicting people generally, not women, but they are always women [...],” her work is also powerfully attempting a response to the still current question of the objectification of women in art history. With a degree at the Royal Institute of Art (Stockholm, 1993), Kristalova was already one of the most prominent contemporary Swedish artist at the time of her international recognition in the early 2000s. She has recently been selected by Museum of Contemporary Art Kiasma to represent the Nordic Countries Pavilion at the 2026 Venice Biennale and is now represented by intercontinentally established galleries such as Galerie Perrotin, Lehmann Maupin and Galleri Magnus Karlsson. She was exhibited in museums such as SFMOMA in the US, Hayward Gallery in London, and Bonniers Konsthall in Stockholm, and she is represented in public collections such as Broad Art Museum, US, FNAC, Paris and Moderna Museet, Stockholm.

Eric Magassa’s (b.1972) practice encompasses collage, painting, photography and video – often combined in multifaceted, large-scale installations. His distinctive colourful compositions evolve around decolonial narratives, identity, place and belonging. By processing different archives and unfolding visual patterns in frequently neglected spaces, he explores modes of looking and thinking that in many ways disrupt the narrow aesthetics of the canonised white cube. Magassa studied at Central Saint Martins in London and the Art Students League in New York. He was a recipient of the Stena Foundation Culture Scholarship in 2022 and has exhibited extensively at institutions including Tensta Konsthall (2024), the 9th Çanakkale Biennial (2024), the 15th Gwangju Biennale (2024), Malmö Konstmuseum

(2024), Gothenburg Museum of Art (2023), Malmö Konsthall (2023), Wanås Konst (2022), Marres House for Contemporary Culture (Maastricht, 2021), Uppsala Konstmuseum (2020), Göteborg International Biennial for Contemporary Art (2019), and Moderna Museet (Stockholm, 2018) among others. Magassa lives and works in Gothenburg, Sweden.

Olof Marsja (b.1986, Gällivare) works with sculptural expressions that analyse and blend uncannily the ultra modern contemporary digital reality and pop culture with history and traditions connected to his Sámi heritage and *Duodji* (Sámi craft). Crafts and materials are central in Marsja's research and his works are deeply marked by the plurality of practical knowledge and references that characterise the hybrid forms with which he seriously and humorously analyses questions of history, identity and the contemporary world. Marsja holds a BFA from Konstfack University of Arts, Crafts & Design in Stockholm (2017) and was a recipient of the Stena Foundation Culture Scholarship in 2023 and the Maria Bonnier Dahlin Stipend in 2019. He has recently exhibited at Public Service Gallery (Stockholm, 2025), Örebro Konsthall (Örebro, 2025), Gammel Strand (Copenhagen, 2024), Buffalo AKG Art Museum (Buffalo, 2024), Museum of Contemporary Art Kiasma (Helsinki, 2024), Gothenburg Museum of Art (2023), NEVVEN (Bologna, 2024 and Gothenburg, 2021), Moderna Museet (Stockholm, 2022), Lyon Contemporary Art Biennale (2022), The Sámi Center for Contemporary Art (Karasjok, 2021), Röhsska Museet (Gothenburg, 2021), and Bonniers Konsthall (Stockholm, 2019) among others. Marsja lives and works in Gothenburg, Sweden.

The Danish-Vietnamese artist Minh Ngọc Nguyễn (b.1992, Copenhagen) is one of the most interesting new voices in Scandinavian contemporary photography. Merging and remixing stereotypes and pop imaginary from Asia in a visual language which is savvy and witty, personal and universal at once, he produces striking images, as simple as they are powerful, as hilarious as they are relevant. Nguyễn holds an MFA in Photography from HDK-Valand Academy of Art and Design in Gothenburg (2018) and a BA in Visual Communication from Danish School of Media and Journalism in Copenhagen (2016). He has exhibited at NEVVEN (Gothenburg, 2025 and Bologna, 2024), MELK (Oslo, 2025), Andréhn-Schiptjenko (Stockholm, 2025), CHART Art Fair with NEVVEN (Copenhagen, 2024), Oblong (Copenhagen, 2023), Fotografisk Center (Copenhagen, 2023), Galleri Format (Malmö, 2022), and Röda Sten Konsthall (Gothenburg, 2018) among others. His work is represented in public collections including the Museum of Contemporary Art Kiasma, Danish Arts Foundation, Region Västra Götaland, City of Gothenburg, Jönköping Municipality, and Todolí Citrus Fundació. Nguyễn lives and works in Copenhagen, Denmark.

Devin Troy Strother's (b.1986, West Covina) practice spans painting, printmaking, sculpture, mixed-media work, and installation. United by humour and a engagement in contemporary politics, his work maintains a vibrant and playful aesthetic, while its content muses on the multifarious, both overt and concealed, injuries to human dignity in our society, addressing black stereotypes as well as familiar racist motifs and memorabilia. In this way, the works reveal profound reflections on identity made all the more powerful in his lightness of touch. His often sly titles offer a punchline to his compositions' visual humour.

Troy Strother holds a BFA from the Art Center College of Design in Pasadena (2009) and has had solo shows at The Pit (Los Angeles, 2024 and 2021), V1 Gallery (Copenhagen, 2023), Broadway (New York, 2023), Ruttkowski;68 (Cologne, 2022), Over the Influence (Bangkok, 2022 and Los Angeles, 2020), NEVVEN (Gothenburg, 2019), Shoot the Lobster (Los Angeles, 2018), Printed Matter (New York, 2018), and Marlborough Contemporary (New York, 2017) among others. Troy Strother lives and works in Los Angeles, US.

Oda Sønderland (b.1996, Oslo) uses intricate and enticing paintings, woodcarvings and video installations to investigate universal themes through a personal perspective. Lying behind her attentively composed images and incredible details is a sincere contemplation on what she describes as “the experience of love and desire, distractions from death or a stare at it right in the eye, the self and the other, the organic and the constructed.” With powerful references to both a typically Norwegian and intimately interior landscape, Sønderland has developed a unique mythology of characters, objects, and forms that she uses to bring to life beautifully eerie and powerfully evocative images. Sønderland holds an MA in Painting from The Royal College of Art in London (2022) and a BA in Graphic Design and Illustration from The National Academy of the Arts in Oslo (2018). She has recently exhibited at François Ghebaly (New York, 2025 and 2023), NEVVEN (Bologna, 2024 and Gothenburg, 2022), Gathering (London, 2024), Pangée (Montreal, 2023), 1969 Gallery (New York, 2023), Marlborough Gallery (London, 2022), Castor Gallery (London, 2022), Arsenal Contemporary (Toronto, 2021), and Like A Little Disaster (Polignano a Mare, 2021) among others. Sønderland lives and works in Oslo, Norway.

With the line as a point of departure, Alina Vergnano (b.1989, Turin) explores concepts of fluidity, time, and entanglement working at the intersection between painting, drawing and installation. On her large-format canvases, she uses dry pastels, paint, and water applied in washes, to create dynamic and monumental images where the figure dissolves into abstraction. As the figure's boundaries fade into gesture, the focus of her work shifts to sensation, turning the body into a place of feeling, a non-contained and open subject, fluid and multifaceted as experience itself. Her paintings are often presented in site-specific installations that engage with architecture or natural landscapes, and with the body. While the scale of the works encourages a movement in space, the fluid quality of the images and their spatial juxtapositions suggest a continuous state of unfolding, where multiple readings can coexist. Vergnano holds an MFA from the Faculty of Fine Art in Bergen (2023) and a BFA from the Europe Institute of Design in Turin (2012). She has exhibited at QB Gallery (Oslo, 2025), ECC (Turin, 2025), Heerz Tooya (Veliko Tarnovo, 2024), Sixi Museum (Nanjing, 2024), LNM (Oslo, 2024), Bergen Kunsthall (2023), Roman Road (London, 2023), JVDW (Düsseldorf, 2023), MELK (Oslo, 2022), Ruttkowski;68 (Cologne, 2021), and Galleri Cora Hillebrand (Gothenburg, 2021) among others. Vergnano lives and works in Oslo, Norway.

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