

ARCO Madrid

February 23rd — 27th 2022

Booth 7C03

Kapwani Kiwanga

Sophie Ristelhueber

Sidival Fila

Babi Badalov

Djamel Tatah

Georges Tony Stoll

Ittah Yoda

Special artist projects

Vera Pagava

For ARCO's 40th edition, Galerie Poggi is pleased to present a sharp selection of some of the most important works of its artists : Kapwani Kiwanga, Sophie Ristelhueber, Vera Pagava, Babi Badalov, Sidival Fila, Djamel Tatah, Georges Tony Stoll and the artist duo Ittah Yoda. The booth will further the gallery's engagement towards women artists in particular by putting three of them in the spotlight.

BOOTH 7C03

Kapwani Kiwanga

For the first time at ARCO, Galerie Poggi is pleased to present recent works by Kapwani Kiwanga. This follows the recent announcements of her participation to the **59th International Art Exhibition of La Biennale di Venezia** curated by Cecilia Alemani and her solo exhibition at **New Museum** (USA) curated by Massimiliano Gioni.

Sophie Ristelhueber

After showing her last seminal series *Sunset Years* for the **ARCO special artist project in 2021**, the gallery is pleased to present some of Sophie Ristelhueber's most iconic photographs which have had a significant impact on the last fifty years according to historians and philosophers such as **Bruno Latour** or **Jacques Rancière**.

Sidival Fila

For **ARCO 2022**, **Sidival Fila** specially created compositions inspired by the symbolic iconography of Western Christianity and rituals borrowed from the South-American continent and could refer to a “sacred botanics”. Some of his floral compositions were part of his installation for the **Venice Biennale (2019)** that is now on permanent display at the **Museum of Contemporary Art of the Vatican**.

Ittah Yoda

The emerging duo Ittah Yoda is formed by Kai Yoda and Virgile Ittah. Their upcoming exhibitions include *Chronos* at the **New Museum for Contemporary Art in Riyadh (SA)** and the **Grand Palais Éphémère (FR)**. They were placed within Le Monde's most promising artists of 2022.

Babi Badalov

The booth will include a large presentation of works of Babi Badalov, **the 2016 recipient of Premio ARCO**, and whose works recently entered the collection of **Museo Reina Sofia (ESP)**. Babi Badalov was recently in the spotlight for participating at the first ever Metaverse protest, by providing NFT t-shirts and protest signs to the participants.

Djamel Tatah

Following the success of **Djamel Tatah's** solo show at Arco in 2020 and 2021, the gallery presents a new selection of his small and medium formats.

Georges Tony Stoll

This new edition highlights the woolen works of **Georges Tony Stoll**, one of the most prolific artists of his generation, which illustrate his exploration of what he calls the « territories of abstraction ».

SPECIAL ARTIST PROJECTS

Vera Pagava

For its second participation to the **Special Artist Projects** of **ARCO Madrid 2022**, Galerie Poggi is pleased to present a solo show by Georgian artist **Vera Pagava** (1907-1988), in partnership with the Vera Pagava Cultural Association.

Vera Pagava

Booth 7C03 - Special Artist Projects

The exhibition brings together Pagava's figurative and abstract masterpieces, most of which have never been shown to the public since her passing. It intends to show a general overview of Pagava's practice, from the 1950s to the 1980s, exploring her shift towards abstraction and highlighting her essential role in complexifying our understanding of the French art scene of the 20th century. Indeed, she initially started as a figurative painter, known for her « battles », still lifes, and especially her cityscapes, made up of colored rectangles. She slowly started abstracting the forms she worked with, culminating in a large commissioned piece for the 1958 World Exhibition in Brussels, before completely shifting to abstraction. Her later period is characterized by geometric forms, often tone-on-tone pastel hues, that have been described as « celestial bodies » as they seem to float in the space of the painting.

Having lived mainly in France, where she pursued her career both at the heart of, and on at the margins of, the art scene, Vera Pagava is currently benefiting from a major rediscovery movement. Her work was recently included in several exhibitions, amongst which :

- « Women in Abstraction » at the **Centre Pompidou** (Paris, FR) and **Guggenheim Bilbao** (Bilbao, SP), Curated by Christine Macel
- « Masterpieces from the Musée d'Art Moderne of Paris » at the **Guggenheim Bilbao** (Bilbao, SP)



Vera Pagava

Les Instruments de la Passion, 1952

Oil on canvas

88,5 x 116 cm



Vera Pagava

Nature Morte aux Poissons, 1952

Oil on canvas

119 x 150 cm



Vera Pagava
Automne, 1970
 Huile sur toile
 81 x 100 cm



Vera Pagava
Vertige, 1979
 Oil on canvas
 60 x 60 cm

Kapwani Kiwanga

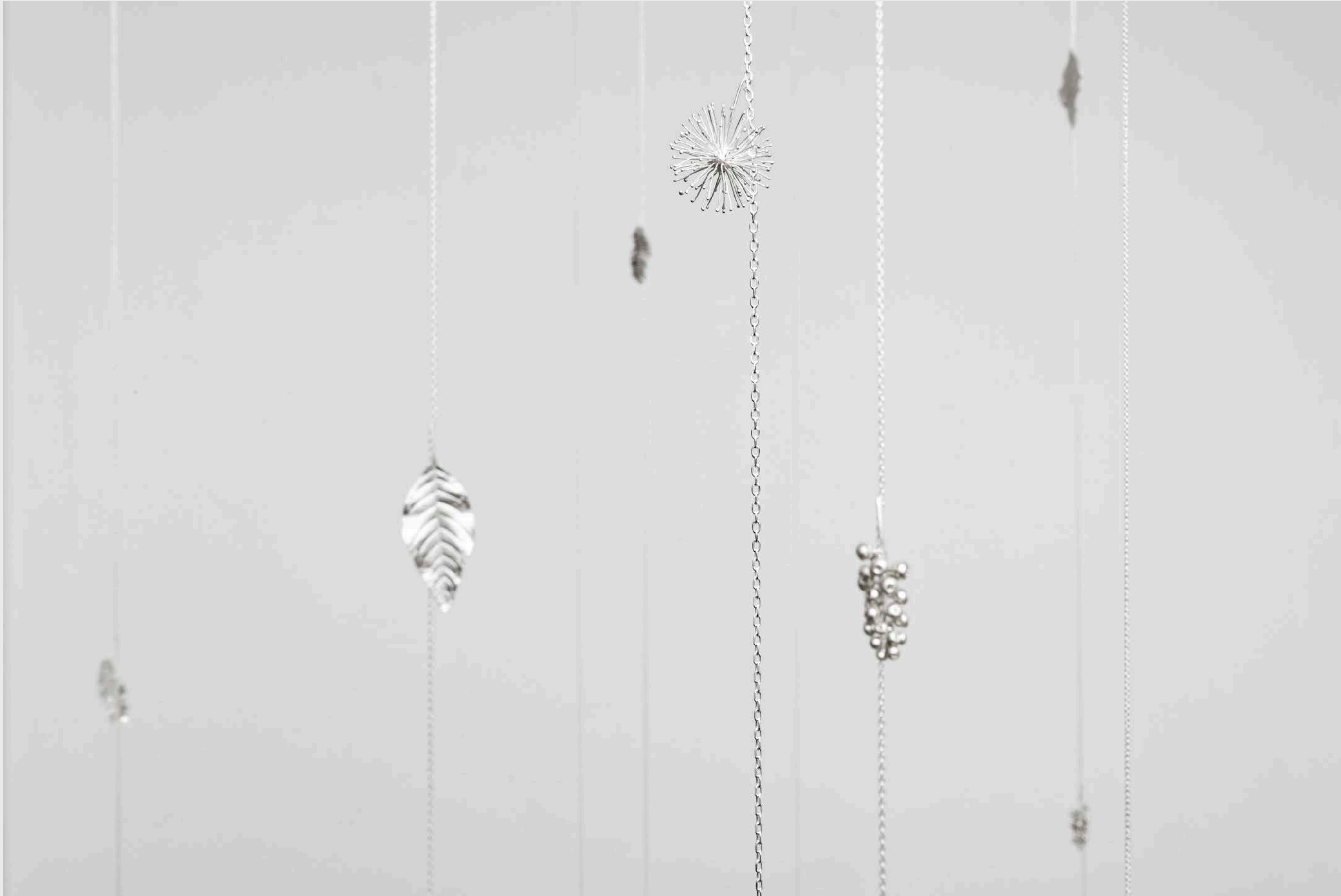
Booth 7C03

Part of Kapwani Kiwanga's work revolves around the epistemologies of botany, its histories and their relation to acts of resistance.

Her desire to unveil plants as protagonists of the “opacity of resistance” links the histories of resistance from previous centuries to the modern histories of civil rights movements and the current antiracist global movement.

Winner of the **Zurich Art Prize** in 2021, 2020 **Prix Marcel Duchamp**, 2018 **Sobey Award**, and 2018 **Frieze Award**, Kapwani Kiwanga is one of the leading artists of her generation. Recent exhibitions include State of Concept (Athens, 2022), The Zurich Art Prize (Zurich, 2022), the Crédac (Ivry, 2021), the LUMA Foundation (Arles, 2021), Kunstinstituut Melly (former Witte-de-With, Rotterdam 2020) and Haus der Kunst (Munich, 2020). Upcoming solo shows include :

- **New Museum (USA) curated by Massimiliano Gionisolo show**
- **59th International Art Exhibition of La Biennale di Venezia curated by Cecilia Alemani**
- **Zurich Art Prize, Museum Haus Konstruktiv (SW)**



Kapwani Kiwanga

Potomitans (global installation), 2021
 Thirty nine chains, varying diameters,
 twenty-five handmade solid silver sculptures (mimosa Pudica
 flowers and leaves, phytolacca Americana flowers and leaves)

Kapwani Kiwanga

Repository, 2020
 Weaving, glass
 250 x 180 cm





Kapwani Kiwanga
Extraction, 2017
 Sisal fibre, steel bar
 176 x 50 x 150 cm

Kapwani Kiwanga
Subduction study #8, 2017
 Folding, pigment print
 83,5 x 94,5 x 3 cm (framed)

Sophie Ristelhueber

Booth 7C03

One of the most important women artists of her generation, Sophie Ristelhueber belongs to those who in the 1980s **broke the frontier that existed between photography and contemporary art.**

Her ***Fait*** series is considered one of the greatest photographic enterprises of the late 20th century, exhibited and published worldwide since then. This series originated from a photograph published in the February 25, 1991 issue of TIME magazine : a monochrome and abstract aerial view of traces of the conflict drawn on the Kuwaiti desert surface.

With the ***WB*** series, Sophie Ristelhueber unveils a conceptual idea of the separation between Israelis and Palestinians and the way in which circulation is hindered and the other's land nibbled away. For Sophie Ristelhueber, these mounds, fabricated landslides and blocked roads are far more powerful and stifling interventions than a separation wall. What is at stake here is the land, and how it is martyred.

These works have been exhibited in numerous institutions, including the **Museum of Modern Art** (New York), the **Museum of Fine Arts** (Boston), the **Albright-Knox Art Gallery** (Buffalo), **Power Plant** (Toronto), the **National Gallery of Canada** (Ottawa), the **Tate Modern** (London), the **Imperial War Museum** (London), the **Galerie nationale du Jeu de Paume** (Paris), the **Centre Pompidou** (Paris), etc.

In the second part of 2022, Sophie Ristelhueber will benefit from several group shows at the **Musée de l'Armée - Hôtel National des Invalides (FR)**, at the **Giacometti Institute (FR)**, at the **Musée Jenisch (CH)** and at the **Cantonal Museum of Fine Arts of Lausanne (CH)**.

Sophie Ristelhueber

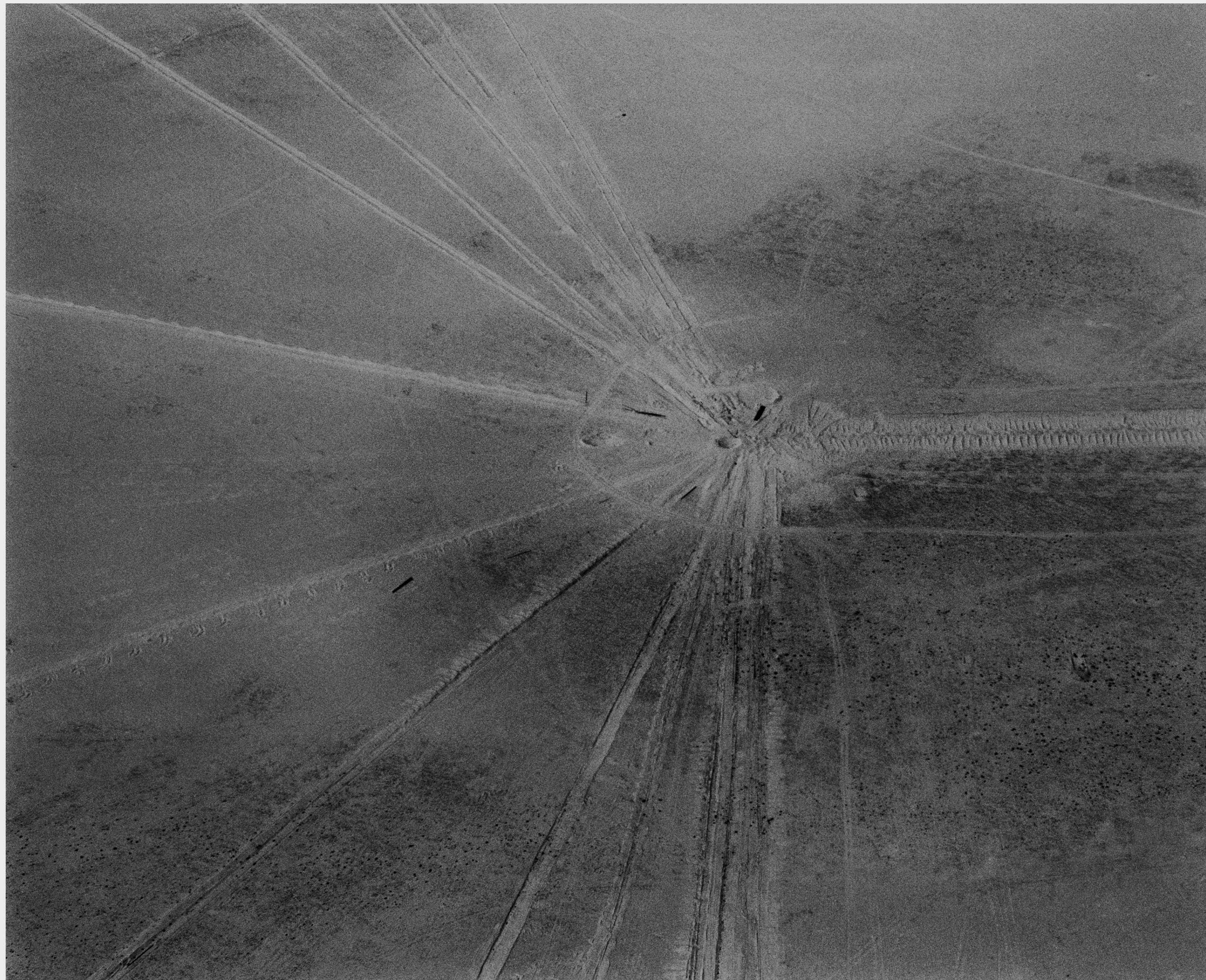
Oil #1, 1991/2020

Pigment print on Baryta Prestige Canson 340g paper after
colour silver film

117 x 136,5 cm

Edition of 3 plus 1 AP (#3/3)





Sophie Ristelhueber

Fait #52, 1992

Black and white photograph, silver print mounted on aluminium,
with golden polished frame

Edition of 3 (#2/3)

Sophie Ristelhueber

WB #35, 2005

color silver print mounted on aluminium, framed

120 x 150 cm

Edition of 3 plus 1 AP (#1/3)



Sidival Fila

As the monumental polyptych he produced for the last **Venice Biennale** has just joined the collections of the **Vatican Museum of Modern and Contemporary Art** where it is now hung under frescoes by Pinturicchio, our new project aims to highlight the ethics of "care" that inspire Sidival Fila both in the practice of his spirituality and in his art.

Taken in the sense of 'caring for things', this 'care' permeates the artist's work, whether it be in his techniques - which imply patience and delicacy -, the materials he restores and to which he gives a new life, or his relationship to art and what it can achieve.

Multiplying important exhibitions in Italy with a first solo show at the **Museo Bilotti** of the **Villa Borghese in Rome (2015)**, Sidival Fila soon became quite famous in Europe. In 2016, French curator **Dominique Païni** organized an exhibition around Sidival Fila for the **Centre national d'art contemporain du Fresnoy (France)**, contextualizing his work with Dan Flavin, Sol Lewitt, François Morellet, Sheila Hicks, etc. In 2018, the **Palazzo Ducale di Sassuolo** provided him with a solo exhibition, bringing his work into dialogue with the monochrome collection of **Panza di Biumo (2018)**. In the same year, the critic and art historian **Elisa Coletta** published his first monograph (Silvana Editoriale). In 2019 he exhibited at **Palazzo Merulana** in Rome and at **ArtBasel Miami** where he benefitted from a solo show with the gallery.



Sidival Fila

Senza Titolo Fiore Antico 35, 2022

Antique cotton fabric

49 x 46 cm

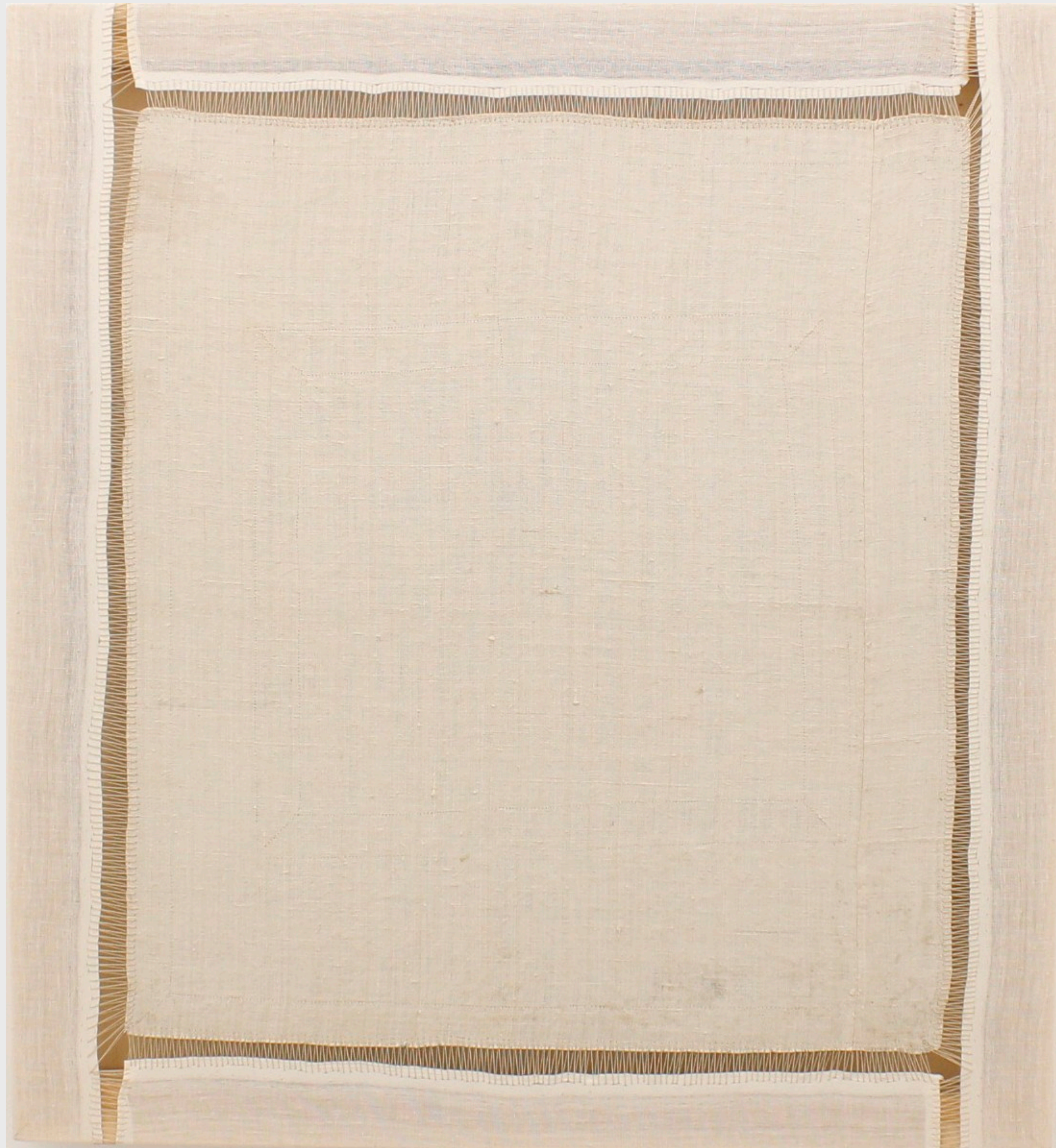
Sidival Fila

Senza Titolo Fiore Antico 15, 2021

Hand-sewn flower on antique fabric

46,5 x 32cm





Sidival Fila

Senza Titolo, 2018
Antique lined fabric, on
loom
62 × 52 cm



Sidival Fila

Senza Titolo 01 (Seta Maiochina), 2022
18th century silk
32 x 23 cm

Babi Badalov's practice is a constant exploration of the limits of the language. He is particularly interested in how language can isolate individuals from people who don't share the same vocabulary. Combining his texts with manipulated political pictures, he creates installations, objects, paintings, and happenings that he qualifies as « visual poetry.»

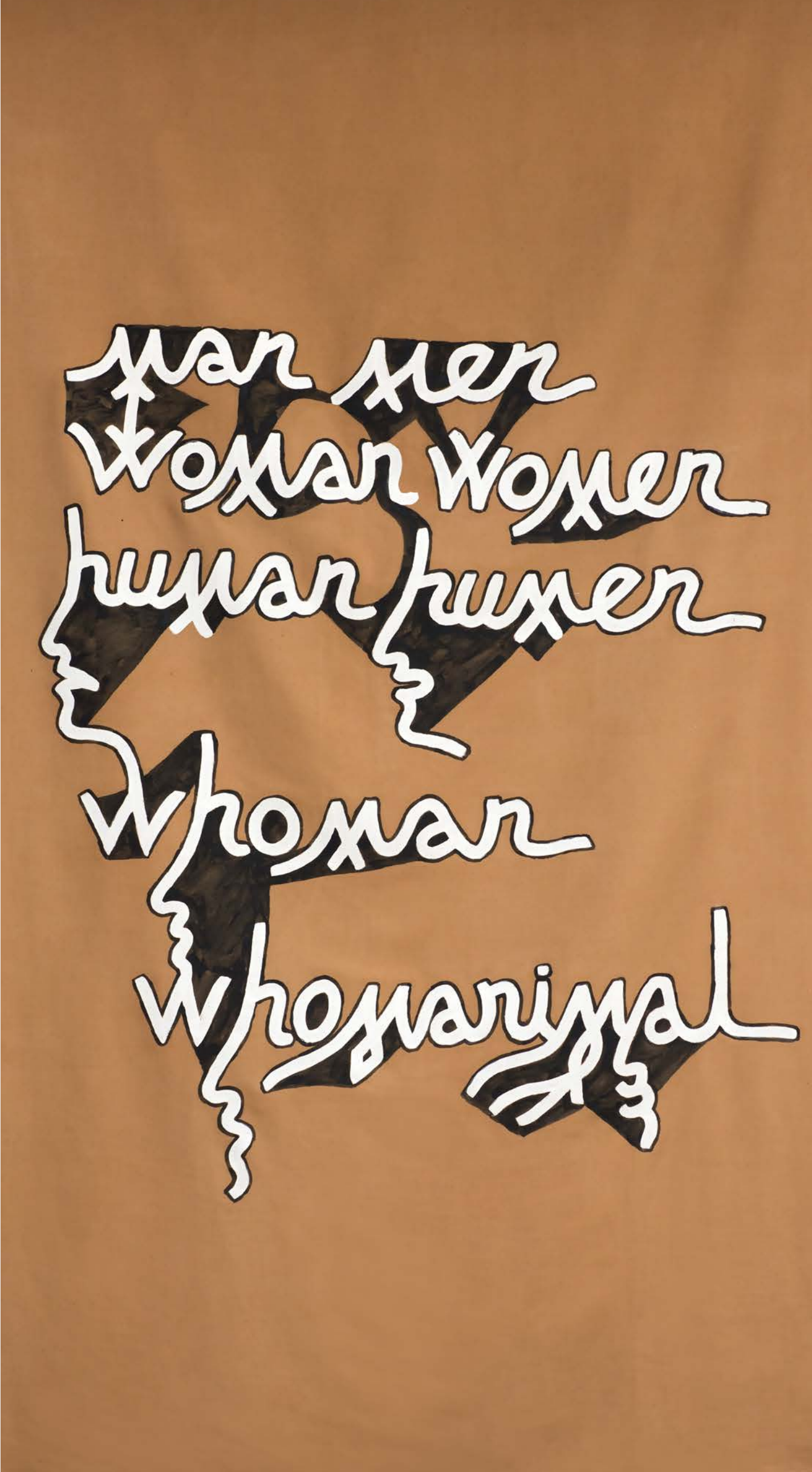
This artwork selection functions as a testimony of our contemporary global culture. Made of different colors, materials, and sizes, each of these paintings recalls the global themes that transcend the creation of the painter and poet : migration, ecology, language, multiculturalism, gender, and geopolitics, to create a visually solid and broad vision of the challenges our society is currently facing.

Numerous institutions and international events have already invited Babi Badalov to do such installations : **Centre Pompidou and Palais de Tokyo** (Paris), **Kunsthalle Wien** (Vienna), **Gwangju Biennale, Garage** (Moscow), **MUMOK** (Vienna), etc.

A significant 500 pages monograph dedicated to Babi Badalov will be published next fall and include texts by Elena Sorokina, Viktor Misiano, Guillaume Desanges, and Francois Piron.



Babi Badalov
Human Right, 2020
Painting on fabric
129 x 118 cm

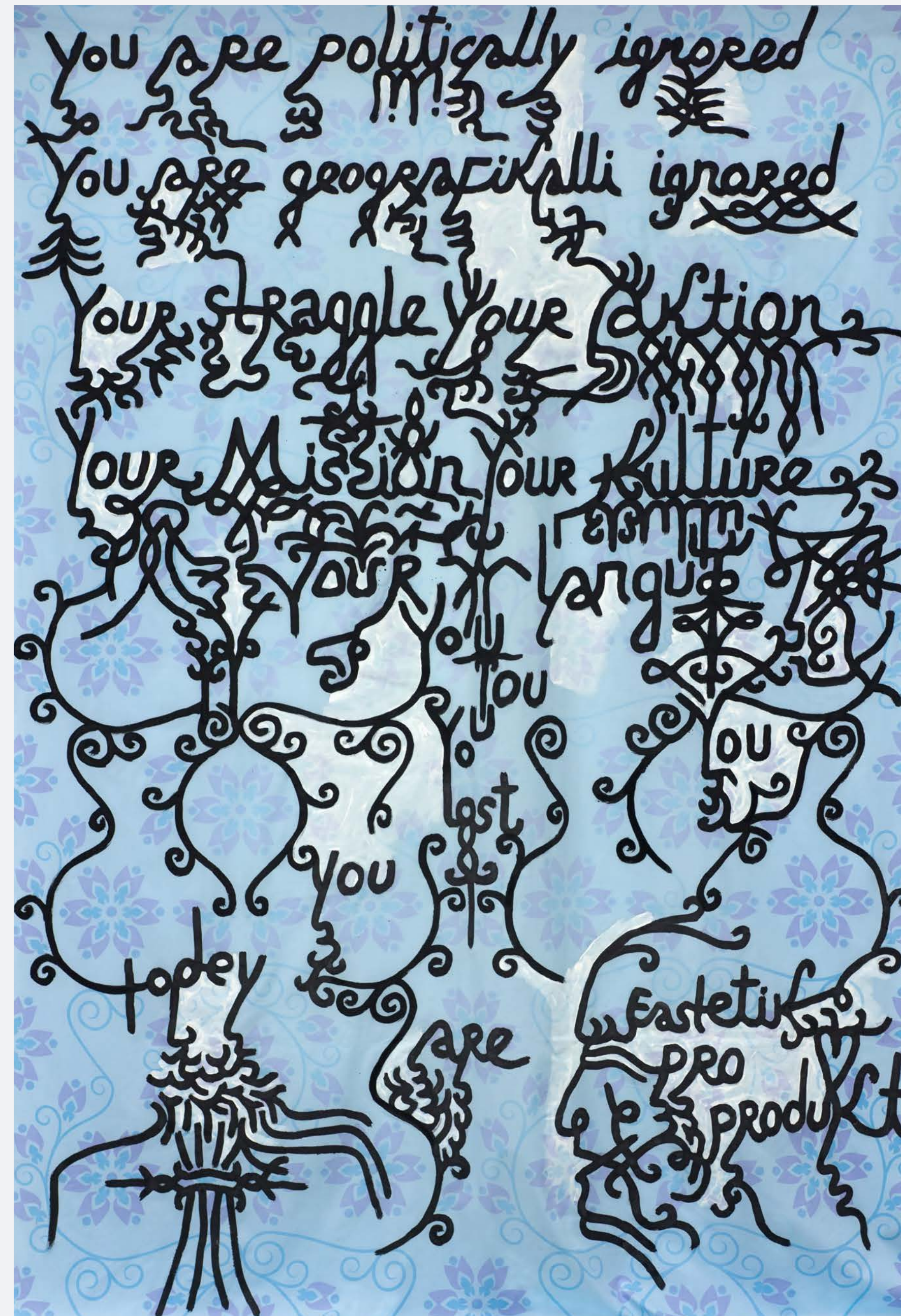


Babi Badalov
Man Men Woman Women,
2021
Painting on fabric
266 x 154 cm



Babi Badalov
Artportrait, 2020
 Painting on fabric
 202 x 140 cm

Babi Badalov
You Are Politically Ignored, 06/2021
 Painting on fabric
 257 x 172 cm



Djamel Tatah's paintings refer to entire sections of art history, both in the **tradition of classical painting** as **modernist and contemporary monochromes**. His work also nourishes deep ties to Spanish art, a recurrent inspiration of Tatah, who looks up to Golden Age paintings (Ribera in particular), or the Mozarabic art of the 8th and 11th centuries. **Both timeless and universal**, his work is also resolutely contemporary, drawing much from contemporary iconography (photographs, media) to paint his emblematic figures.

In 2021 Tatah has benefited from several group shows at the **Berggruen Museum in Berlin (DEU)** and at the **MAMC+ of Saint Etienne (FR)**. In 2018, the Lambert collection in Avignon (FR) put his work into dialogue with the minimalist works of Robert Ryman, Brice Marden, Robert Mangold, Robert Barry and Richard Serra. In 2022, **Fabre Museum in Montpellier (FR)** and the **Matisse Museum in Nice (FR)** will be putting his works in dialogue with those of the 20th century master.

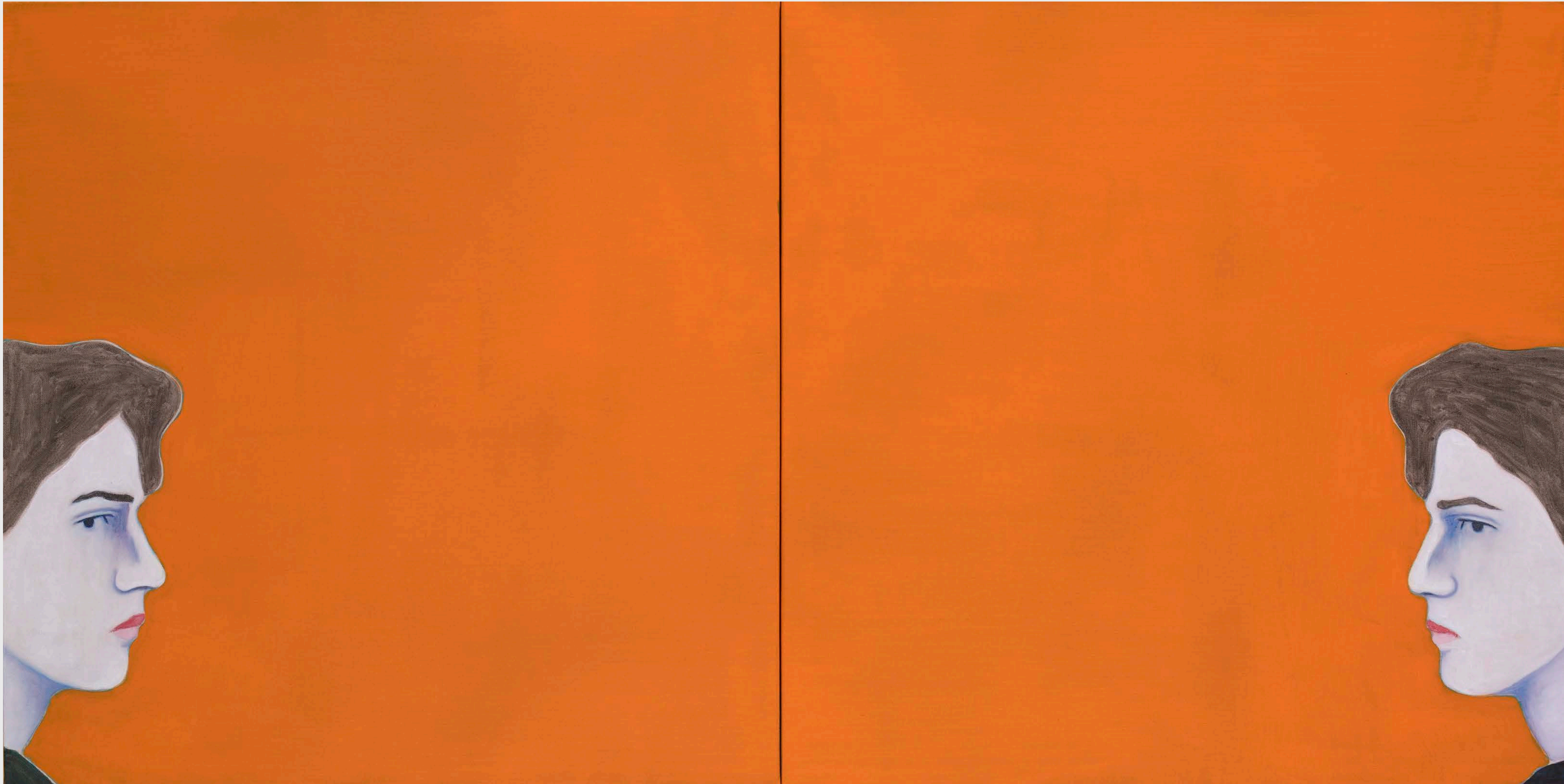
Djamel Tatah's work is included in prominent private and public collections such as the **British Museum (UK)**, the **Centre Georges Pompidou (FR)**, the **MAACAL (Marrakech)** and the **Fondation Maeght (FR)**.



Djamel Tatah
Untitled (Inv. 16011), 2016
 Signed and dated on the back
 Oil and wax on canvas
 80 x 60 cm



Djamel Tatah
Untitled (Inv. 13004), 2013
 Signed and dated on the back
 Oil and wax on canvas
 70 x 70 cm



Djamel Tatah

Untitled (Inv. 16021), 2016

Signed, titled and dated on the back

Diptych, oil and wax on canvas

70 x 140 cm

The booth also focuses on Stoll's most unknown works : his 'wool paintings'. Taking the form of small, framed embroideries, they expand Stoll's quest of the 'territories of abstraction. Constituting another way to explore the long-standing gap between form and color that has obsessed Stoll for the past fifteen years, the 'wool paintings' borrow the pictural codes and colors from his paintings and the same animated, unusual shapes from his drawings.

A significant show titled « The Fate of the Minotaur,» which will display Georges Tony Stoll's works from the past three decades, **is opening in March 2022 at the Collection Lambert** (Avignon, FR).

Stoll is part of prominent private and public collections such as the **Pinault Collection (FR)**, the **Agnès b. Collection (FR)**, the **Winterthur Fotomuseum (CH)**, the **Centre Pompidou (FR)**, the **City of Paris Museum of Modern Art (FR)**, the **Maison Européenne de la Photographie (FR)**.



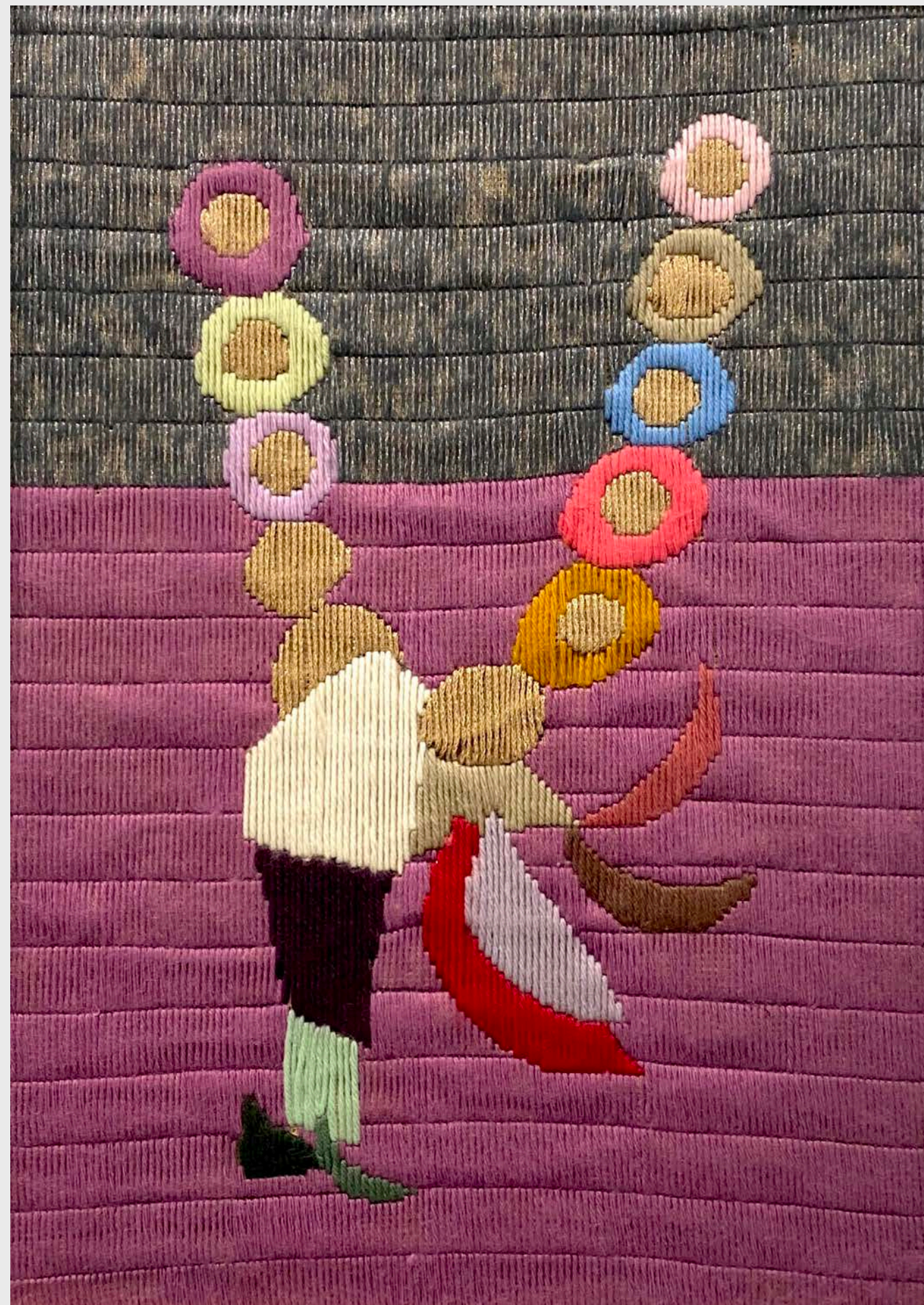
Georges Tony Stoll

Identification absurde n°13333, 2015

Signed, titled and dated on the back

Wool, canvas, glass, silver painted wood

61,8 x 75,7 cm



Georges Tony Stoll

Identification absurde n°111999, 2019

Signed, titled and dated on the back

Wool, canvas, glass, silver painted wood

51.5 x 37.2



Georges Tony Stoll

Identification absurde 11115, 2019

Signed, titled and dated on the back

Wool, canvas, glass, silver painted wood

37 x 26 cm



George Tony Stoll

Whisper, 2012

Silver photograph, RA-4 color satin
finish prestige print

120 x 80 cm

Edition of 5 plus 2 AP (#1/5)

Georges Tony Stoll

Vanity #6, 2009

Silver photograph, RA-4 satin finish
prestige color print

102 x 69.5 cm (framed)

Edition of 5 plus 2 AP (#3/5)



Ittah Yoda is formed by Kai Yoda and Virgile Ittah based between Berlin, Paris, and Tokyo. They both attended the Royal College of Arts in London. Coming from diverse backgrounds, Ittah Yoda have developed their artistic identity as a duo through digital technology, a vector of cross-cultural creative collaborations. Their collaboration gives birth to real, virtual and participatory forms that connect the heritage of humanity and the collective unconscious. Focusing on the collective and error, they explore the possibility of new collaborations between multiple cultures and space.

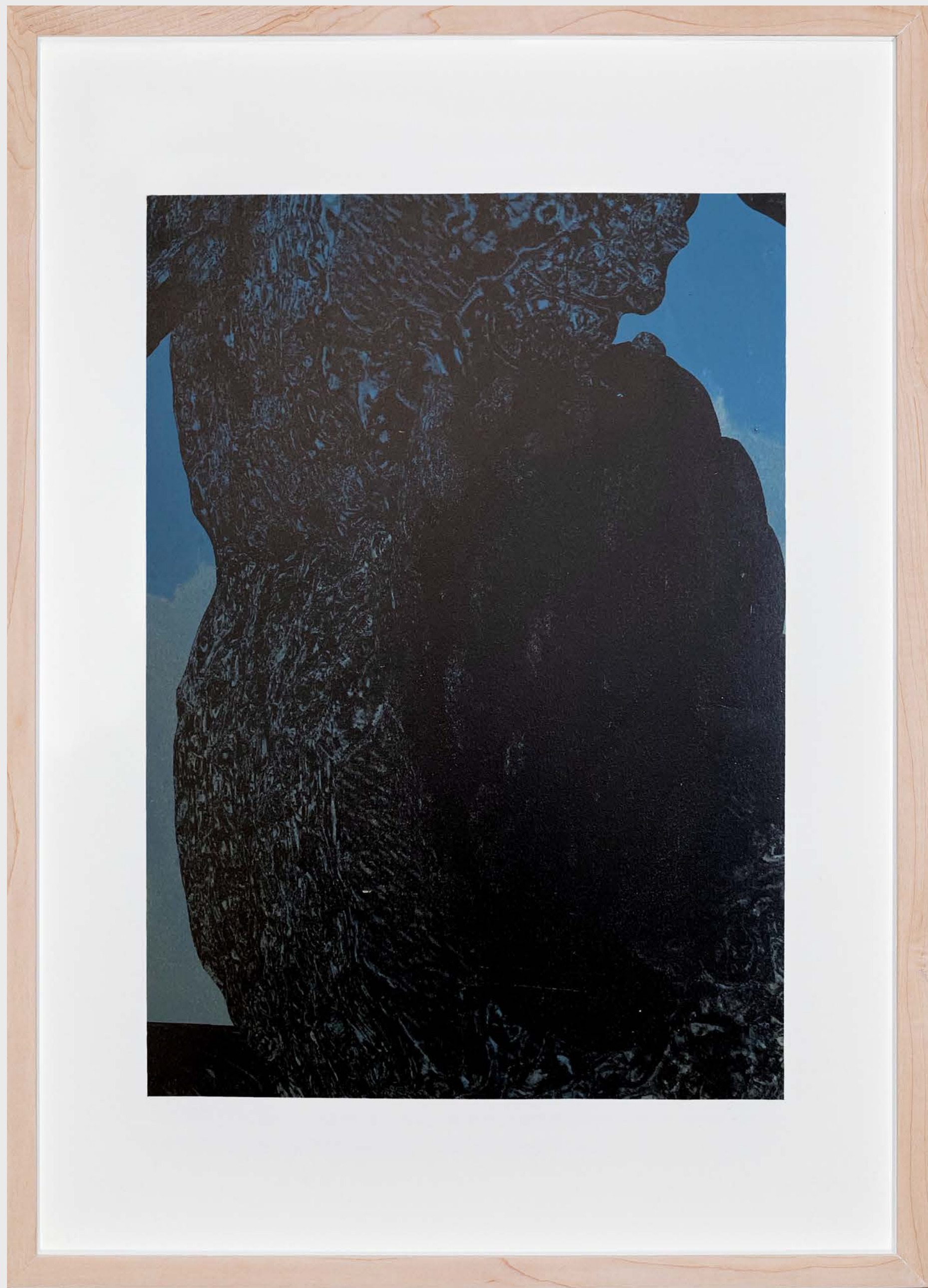
On the occasion of Ittah Yoda's first participation in a fair, the gallery is proud to present several of their recent works from their large installation 'Chronos' created in a symbiosis between the real and virtual world that aspire to redefine our relationship to the Other - the Other being equally human, organic, mineral, inanimate or even digital.

Their upcoming exhibitions include the **New Museum for Contemporary Art in Riyadh (SA)** and the **Grand Palais Éphémère (FR)**. They were placed within Le Monde's most promising artists of 2022.



Ittah Yoda
TBA, 2021
Brushed brass, 2 blown glasses, liquid microalgae *Dunaliella Salina*, carded cotton
85 x 35 x 64cm





Ittāh Yoda

Never the same Ocean, VA 4AP, 2021

Original and unique lithograph,
BFK Rives paper, lithographic inks,
Japanese pigments

45 x 29,5 cm



Ittāh Yoda

Never the Same Ocean, VA 22, 2021

Original and unique lithograph,
BFK Rives paper, lithographic inks,
Japanese pigments

45 x 29,5 cm

AR CO

Madrid

VIP DAYS

February, Wednesday 23rd, Thursday 24th, Friday 25th, 2021

PUBLIC OPENING DAYS

February, Saturday 26th — Sunday 27th, 2021

VIEWING ROOM

[Click here](#)

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