

# Frieze No9 Cork Street

May 5th — 23rd 2022

## Gallery 3

Kapwani Kiwanga

Sophie Ristelhueber

Vera Pagava

Sidival Fila

Nikita Kadan

Djamel Tatah

Ittah Yoda

Troy Makaza

Babi Badalov



**Galerie Poggi is pleased to announce its participation in Frieze Cork Street, where it will set up a temporary gallery throughout the month of May (6th-25th). This will be the occasion to introduce the British scene to the gallery program, and reinforce the links that most artists have weaved with it throughout the years (Kapwani Kiwanga, Ittah Yoda, Sophie Ristelhueber, Nikita Kadan, Sidival Fila, Georges Tony Stoll, Djamel Tatah, etc).**

## PROGRAM

- **May 5th** : Preview
- **May 13th** : Late night opening with Sophie Ristelhueber - during Photo London
- **May 14th** : Tour with artist duo Ittah Yoda for the London Gallery Weekend
- **May 19th** : Late night opening with Gallery Baton

## VIEWING ROOM

——→ **[Click here](#)**





**Galerie Poggi itself has only done one project in London, in 2015 where it presented Kapwani Kiwanga at 1/54. This is the case despite being one of the most important contemporary art galleries in France, with a strong international presence (Art Basel, Basel; Art Basel, Miami Beach; The Armory Show ARCO Madrid, Material Art Fair; Zona Maco, Fiac!, etc.)**

**The gallery was founded 12 years ago by Jérôme Poggi, an art historian by training, and represents 13 artists. It is particularly well known for the exploratory work it does, which aims to offer both institutional and economic recognition to artists who are often on the margins of contemporary art. This is what it has done, for example, with artists such as Kapwani Kiwanga and Anna-Eva Bergman.**



**Titled ‘The Territories of Abstraction’ the exhibition will bring together works from several artist from diverse backgrounds and career paths exploring the question of landscape and how its abstraction can help us better understand the political, sociological, and cultural issues that underpin it. At a time when the links between territory and identity, both national and individual, are particularly pressing, the gallery’s artists provide varying viewpoints and historical perspectives. This includes the voice of Nikita Kadan, one of the most important contemporary Ukrainian artists, currently sheltered in Ukraine; the iconic series *Fait (Aftermath)* that Sophie Ristelhueber made during the Gulf War; or the speculative proposal of young upcoming duo Ittah Yoda who offers symbiosis as a possible exit strategy.**





# GALLERY 3

## Kapwani Kiwanga

After participating in Frieze Viewing Room in 2020, Galerie Poggi is pleased to present works by Kapwani Kiwanga for the first time in Frieze N°9 Cork Street. 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

The gallery is pleased to present some of Sophie Ristelhueber’s most iconic photographs from her ***Fait*** series which have had a significant impact on the last fifty years according to historians and philosophers such as **Bruno Latour** or **Jacques Rancière**. This series was notably exhibited at the **Tate Modern** (London), at the **Centre Pompidou** (Paris), and at the **MoMA** (New York).

## Vera Pagava

For the first time in London, Galerie Poggi is pleased to present a solo show by Georgian artist **Vera Pagava** (1907-1988), in partnership with the Vera Pagava Cultural Association. 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.

## Sidival Fila

For Frieze N°9 Cork Street, 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**.

## Nikita Kadan

One of the most important contemporary Ukrainian artists, the activist Nikita Kadan was in Kyiv, his natal city, when the explosions began in March 2022. First witness of the « unfolding catastrophe », he started to draw a new charcoal series between organizing with peers and speaking with the press. For Frieze Cork Street, the gallery presents charcoal and watercolor works that highlight Kadan's use of the historical past, in the form of ideologies, myths and acts of violence. His works will be featured in the group show « This is Ukraine : Defending Freedom @Venice 2022 », a collateral event of the **59th International Art Exhibition – La Biennale di Venezia (IT)**.

## Djamel Tatah

For the first time in London, Gallery Poggi presents a selection of Djamel Tatah’s iconic paintings. Both timeless and universal, his work is also resolutely contemporary, drawing much from contemporary iconography (photographs, media) to paint his emblematic figures. 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.

## Troy Makaza

In collaboration with First Floor Gallery (New York), Galerie Poggi is pleased to present the works of Troy Makaza for the very first time at Frieze N°9 Cork Street. On this occasion, the gallery shows his new woven and painted silicone wall-hangings from his last series titled « Big Man Syndrom » which focuses on the damaging impact of hyper-individualism and machismo, amplified by social media on social progress and connects this to legacy of cultural colonialism on Zimbabwe.

## 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.

# Kapwani Kiwanga

Frieze №9 Cork Street - Gallery 3

Titled '*Potomitans*', Kiwanga's work is the latest in her line of research concerned with botanics, and how their study can help us better understand our shared social and political histories. The installation is composed of solid silver reproductions of plants that were historically used as poisons by people who were in positions of slavery, as a means to gain agency. As they hang from silver chains, they look like amulets or talismans, and recall the 'witches' ladders', objects that were used by so-called witches in England so as to induce death.

Kapwani Kiwanga is part of the **59<sup>th</sup> International Art Exhibition of La Biennale di Venezia** curated by Cecilia Alemani, for which she imagined a vast, diaphanous installation as part of the group exhibition « The Milk of Dreams » in the Arsenale.

Winner of **Sobey Award** (2018), **Prix Marcel Duchamp** (2020), and the **Zurich Art Prize** (2022), Kapwani Kiwanga is one of the leading artists of her generation. Upcoming solo exhibitions include the **New Museum** (New York) curated by Massimiliano Gioni, and Haus Konstruktiv for the **Zurich Art Prize** (Zurich).

The gallery and Kiwanga have worked together for the past 7 years, carrying and producing a dozen projects together in France and abroad. It is her work that the gallery had shown for its only presentation in London, in 2015 for 1/54. Since then, Kiwanga has reinforced her links with the British art scene with a solo exhibition at the **South London Gallery** (2015), and presentations at the **Whitechapel Gallery** (2019), **Serpentine Gallery** (2019), and Goodman gallery with whom she also collaborates.



**Kapwani Kiwanga**

*Phytolacca composition 1*, 2021

Four chains of varying diameters,  
four handmade solid silver sculptures (one phytolacca  
Americana flower, three phytolacca Americana leaves)  
Unique work  
Variable dimensions

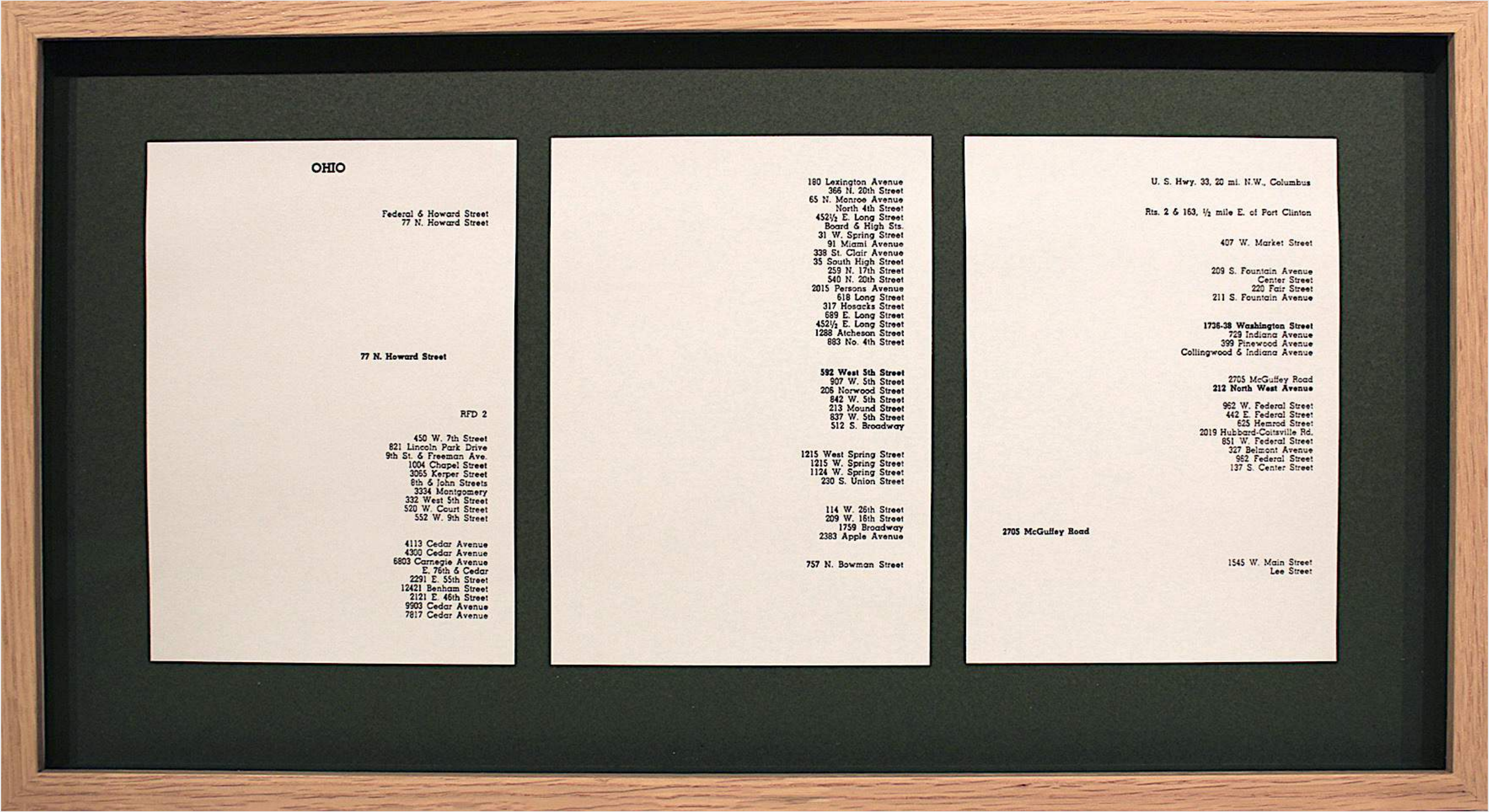


**Kapwani Kiwanga**

*Ifa Organ*, 2013

Punched barrel organ card  
13 x 450 cm  
Edition of 5 plus 1 AP (#2/5)





**Kapwani Kiwanga**

*Greenbook : Ohio (1961)*, 2019

Pigment print on paper, oak frame, anti-reflective glass

26 x 48 x 3 cm (framed)

Edition of 5 plus 2 artist's proofs



Closer to icons than photographic images, **Marc Mayer** wrote in 2008 about this series that it is “a work that raises the ethical dilemma of aestheticised violence; that seeks the outer frontiers of poetic license and of artistic freedom; indeed, a work of art that **rearticulates the very role of art in our society.** » (Mayer, *Sophie Ristelhueber: Fait*, 2009).

As a rule, Ristelhueber only prints 3 editions of each of her series, making the number of available prints very limited. For *Fait* in particular, the vast majority of images has already been sold, the edition 3/3 having been notably entirely acquired by the National Gallery of Canada. Closer to icons than photographic images, these works are framed without glass, and have a golden belt painted by the artist herself.

This series was notably exhibited at the **Tate Modern** (London) for the exhibition ‘Conflict, Time, Photography’ curated by Simon Baker in 2014, as well as **MoMA, National Gallery of Canada, Centre Georges Pompidou, Museum of Fine Arts of Boston**, amongst others.

One of the most important women artists of her generation, Sophie Ristelhueber (b. 1949) belongs to those who in the 1980s **broke the frontier that existed between photography and contemporary art.** The gallery and her have worked on many projects together for the past ten years, and are preparing a solo exhibition at the gallery for the autumn of 2022. Overall, and a sign of the groundbreaking nature of her practice, Ristelhueber has had a significant impact on the last fifty years’ most important art historians and philosophers: her work can be found in **Jacques Rancière’s *Emancipated Spectator***, in many of **Bruno Latour’s exhibitions** (Iconoclasm, ZKM, Karlsruhe 2002; *Making Things Publics*, ZKM, Karlsruhe 2005, *Critical Zones*, ZKM, Karlsruhe 2020) and writings, and more generally in the vast majority of books on photography in the second part of the 20th century; thereby making her a true pioneer of the history of photography and contemporary art more generally. Ristelhueber has gained wide recognition on British scene : winner of the 2010 Deutsche Borse Photography Prize, she benefited from a large exhibition at the **Photographer’s Gallery** (2010), and showed at **Camden Arts Center** (2001) the **Imperial War Museum** (2011), the **Whitechapel Gallery** (2020), **Centre Pompidou** (Paris), and at the **MoMA** (New York).





**Sophie Ristelhueber**

*Fait #45, 1992*

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

Edition of 3 (#1/3)



**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 #66, 1992*

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

Edition of 3 (#2/3)





**Sophie Ristelhueber**

*Fait #29, 1992*

Black and white photograph, silver print mounted on aluminium,  
with golden polished frame  
Edition of 3 (#2/3)



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 shown at **The Centre Pompidou** and at the **Guggenheim Bilbao** as part of the exhibition **Women in Abstraction** (2021 - 2022) curated by **Christine Macel**. Just recently, the **Musée d'Art Moderne de Paris** purchased four important works of the artist.

Although always concerned with the same aspirations (lightness, spirituality, movement), Pagava went through different periods, starting with figuration and finishing with abstraction. Her figuration contains elements of surrealism reminiscent of de Chirico's mannequins and sense of light or Tanning's lightness.

It is the case with ***Carrière***, a work from 1950 that sits right at the crossroad's between figuration and abstraction. The theme, a stone quarry, prefigures Pagava's interest in architecture and the cityscapes that will make her famous. The composition and treatment of the shades, meanwhile, already speaks of the abstraction she is already leaning toward.

The gallery just recently officialized its collaboration with the estate of Vera Pagava. Following the work it has done on Anna-Eva Bergman for 10 years, bringing her from the margins of the art market and institutional circuit to widespread recognition, the gallery is looking forward to supporting the career of another woman artist of the 20th century.





**Vera Pagava**  
*Carrière*, 1950  
 Oil on canvas  
 73 x 60 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



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 Pâini** 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.

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, this 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.



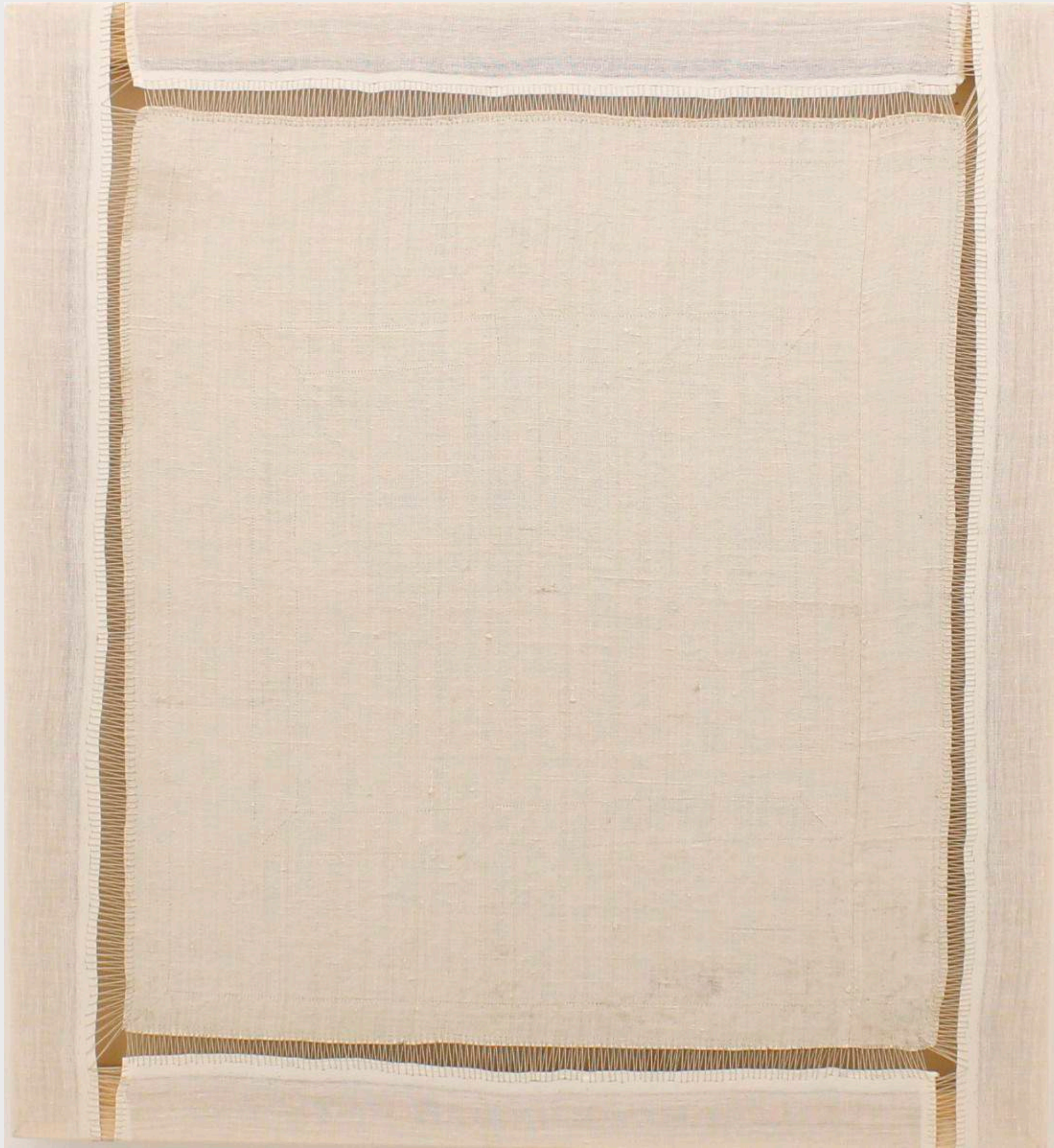


**Sidival Fila**  
*Senza Titolo Fiore Antico 34*, 2022  
 Antique cotton fabric  
 38 x 42cm

**Sidival Fila**  
*Senza Titolo 342*, 2019  
 Dry pigments on canvas with painted and sewn wood, mounted on a frame  
 185 x 146 x 16 cm







**Sidival Fila**

*Senza Titolo*, 2018

Antique lined fabric, on loom

62 × 52 cm



**Sidival Fila**

*Senza Titolo Fiore Antico*, 2021

Antique linen and embroidered silk flower

50 x 40 cm



*Repetition of forgetting* is a series of large charcoal drawings. It is part of Kadan's research on violence, both symbolic and physical, experienced individually or collectively. For this series he drew his inspiration from the 1930s and 1940s in Ukraine, a period of mass violence, to propose a reflection on the impact of these different forms of suffering on the body.

The *Attis* series composed of watercolor paintings reminiscent of a herbarium and an anatomical manual at the same time. Here, Nikita Kadan depicts the dissected male organs which in the drawings remind us of plants or fungi. This metamorphosis echoes that of Attis described by Ovid, where emasculation opens the way to a possible transgression of the boundaries between not only different identities, but different species.

One of the most important contemporary Ukrainian artists, the activist Nikita Kadan is graduated of the National Academy of Fine Arts in Kiev, where he studied monumental painting. He recently had a large solo exhibition at the **PinchukArtCentre** in Kiev during spring 2021. In 2019, he benefited from a major solo show at the **MUMOK** (Vienna, AT). He has participated in many biennials, notably in the **Venice Biennale in 2015 and 2017**. He won the **PinchukArtCentre Prize** in 2011 and the **Special Prize of the Future Generation Art Prize** in 2014.

Several Nikita Kadan's works are now entered in great collections around the world, among which the **National Museum of Modern Art - Centre Pompidou, Paris (FR)**, the **City of Paris Museum of Modern Art (FR)**, the **KADIST Foundation, Thyssen-Bornemisza Art Contemporary - TBA21, Madrid (SP)**, **Pinakothek der Moderne de Munich (DE)**, or the **Military History Museum of Dresde (DE)**





**Nikita Kadan**

*Repetition of Forgetting (2)*, 2017-2019

Charcoal on paper

220 x 150 cm

86.61 x 59.06 in



**Nikita Kadan**

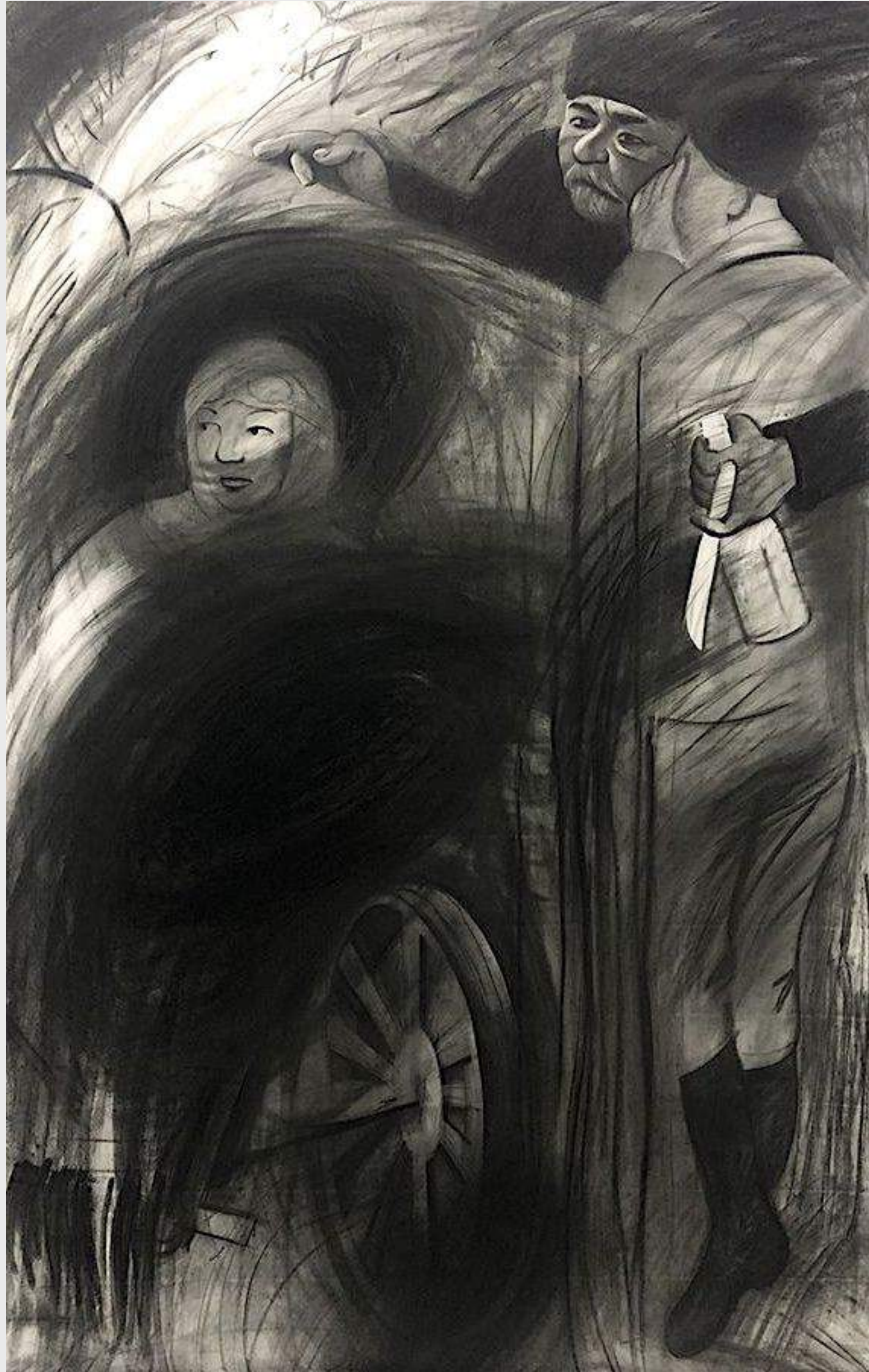
*The Model Falling Apart [Yermilov]*, 2017

Charcoal on paper

197 x 150 cm

77.56 x 59.06 in





**Nikita Kadan**

*Repetition of Forgetting (3)*, 2017-2019

Charcoal on paper

220 x 150 cm

86.61 x 59.06 in



**Nikita Kadan**

*Bouquet [Narbut]*, 2017

Charcoal on paper

197 x 150 cm

77.56 x 59.06 in





**Nikita Kadan**

*Attis #4*, 2018

Ink on paper with frame

38,5 x 30 cm

14.96 x 11.81 in



**Nikita Kadan**

*Attis #7*, 2018

Ink on paper with frame

38,5 x 30 cm

14.96 x 11.81 in

**Nikita Kadan**

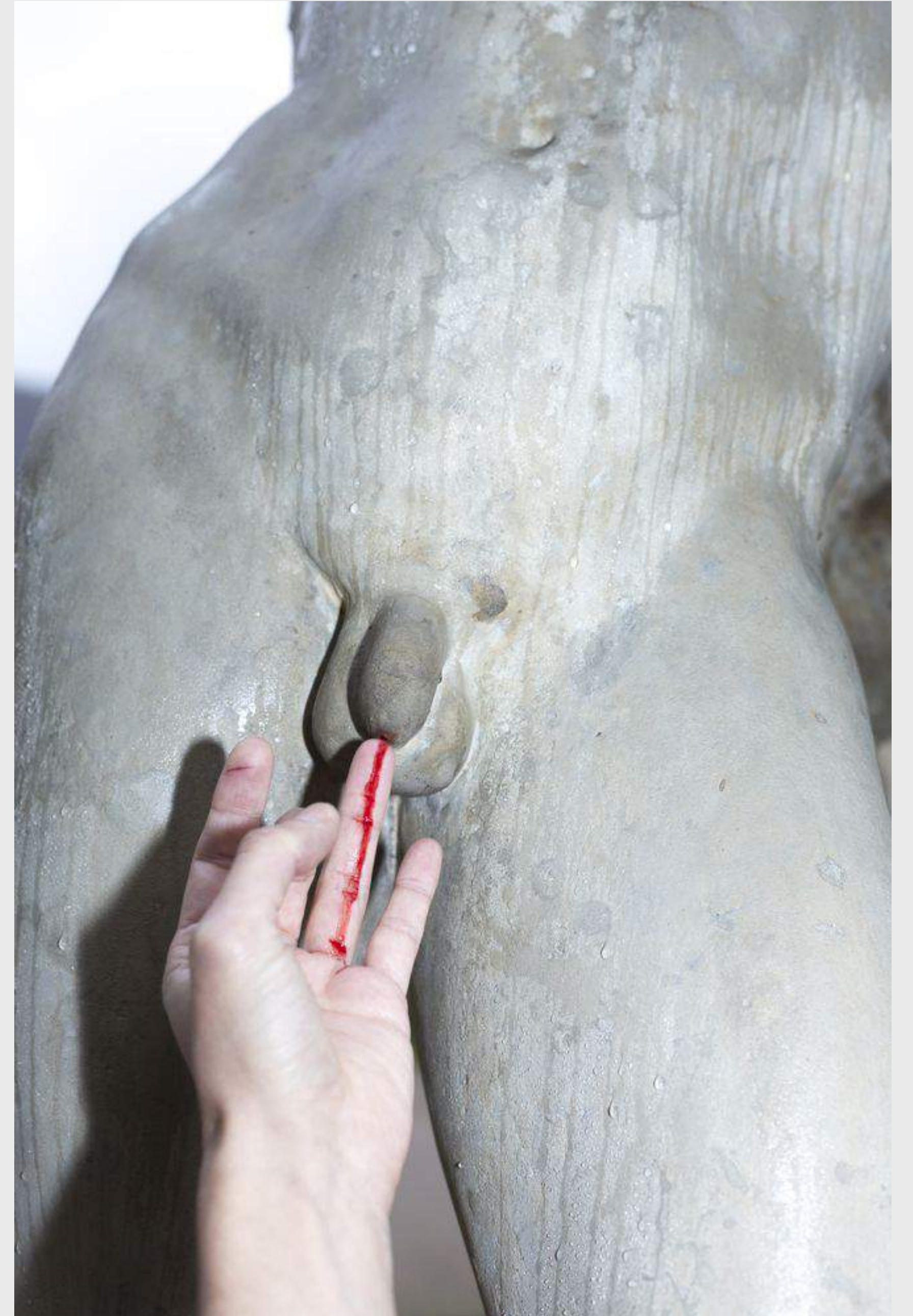
*The Day of Blood*, 2020

Tirage jet d'encre sur papier Hahnemuhle Baryta 315g encadré

70 x 46,7 cm

27.56 x 18.11 in

Edition of 5 plus 2 AP (#4/5)





Djamel Tatah's paintings refer to entire sections of art history, both in the tradition of classical painting as modernist and contemporary monochromes. Both timeless and universal, his work is also resolutely contemporary, drawing much from contemporary iconography (photographs, media) to paint his emblematic figures. In a sober and refined painting, Djamel Tatah depicts the contemporary human being who asserts its presence into the world. From reality, from the most ordinary situations, to the events from the news, he paints human figures, on a body scale, suspended in time, immersed in silence and who seem not to belong to any defined place. Revaluing loneliness as a virtue, the artist tries to go beyond reality to experience, through color, light and line, his feeling of being into the world.

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**

*Untitled (Inv. 16031)*, 2016  
Signed and dated on the back  
Oil and wax on canvas  
60 x 80 cm



**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. 20001)*, 2020

Signed and dated on the  
back

Oil and wax on canvas  
100 x 160 cm



# Ittah Yoda

Frieze N°9 Cork Street - Gallery 3

« Never the Same Ocean » is the result of Ittah Yoda's residency at the Institute of the Sea in the South of France, where they spent time researching along biologists the relationship of symbiosis that phytoplankton and zooplankton entertain. Little known to the wide public, phytoplankton are actually responsible for the production of nearly 70% of the oxygen we breathe, making them essential to human existence. Their installation functions like a speculative landscape, where alive phytoplankton are conserved within glass vials whose forms are derived from reconstructions of 3D scans of zooplankton. These micro algae echo the brass structures that are reminiscent of seaweeds. This soft intertwinement between human, digital, and organic elements is the basis of Ittah Yoda's entire practice, and functions like an exit strategy to the way we currently relate to our lived environment.

The emerging duo Ittah Yoda is formed by Kai Yoda and Virgile Ittah. Having both studied at the **Royal College of Art**, Ittah Yoda benefited from several exhibitions in London including at **PM/AM Gallery** (2020), **SPACE** (2017), **Anna Kultys Gallery** (2016), amongst others. Currently based in Paris, upcoming exhibitions include: the **Grand Palais Éphémère** (Paris), the **Biennial of Nice** (Nice), and **The Armory Show** (New York). They were placed within Le Monde's most promising artists of 2022. The gallery and Ittah Yoda just recently announced their collaboration, and Frieze N9 Cork Street is the first project they're doing together since. They are working on a solo show for the gallery in 2023.





**Ittah Yoda**

*Never the same ocean BP #02, 2022*

2 Brushed brass, 4 blown glasses, Dunaliella Salina microalgae liquid, carded cotton

Dimensions variables



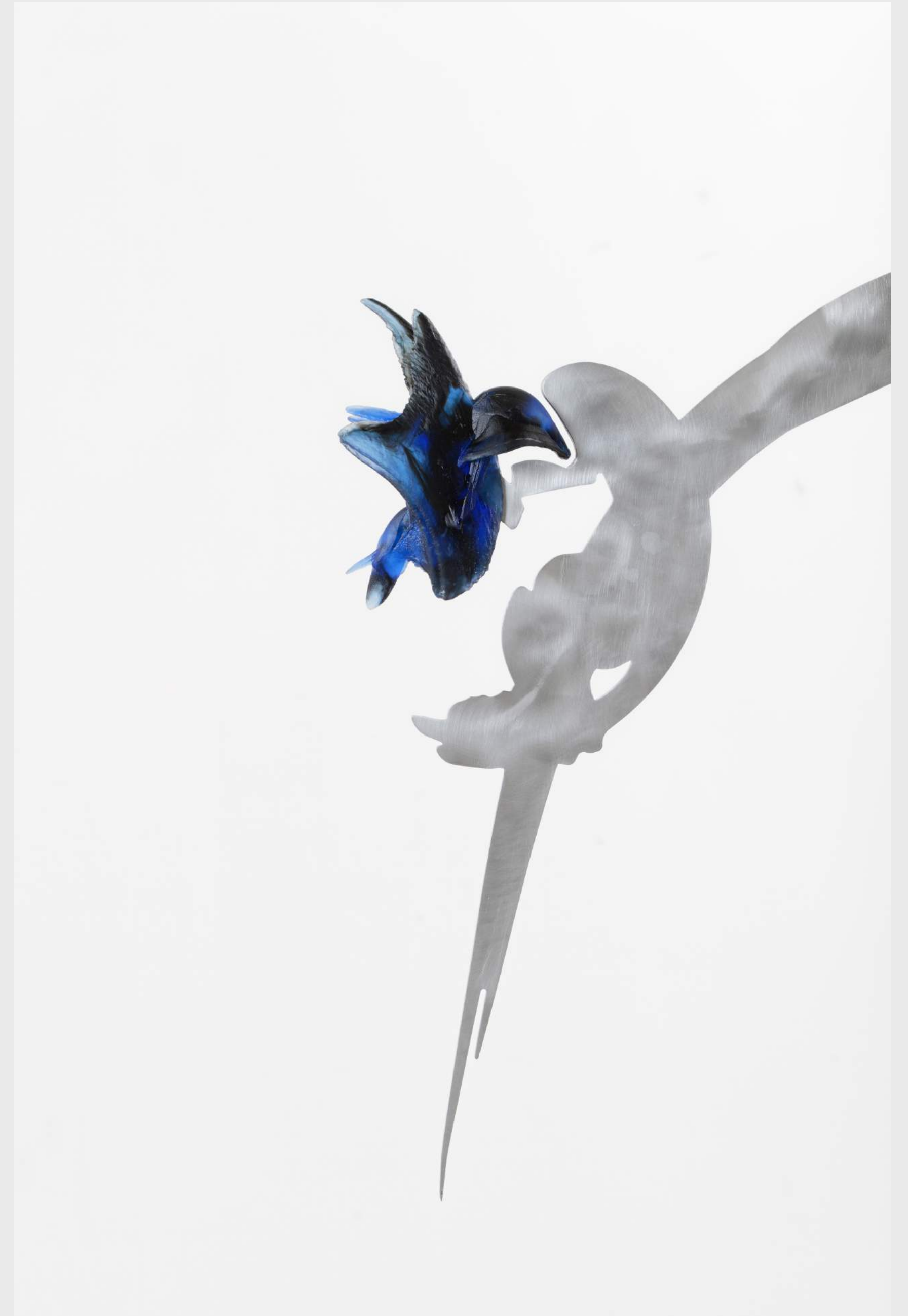


**Ittah Yoda**

*Reel*, 2021

Laser cutting on aluminum, glass paste

118 x 30 x 20 cm



**Ittah Yoda**

*Racou*, 2021

Laser cutting on aluminum, glass paste

110 x 70 x 15 cm

43 1/4 x 27 1/2 x 5 7/8 in



# Troy Makaza

Frieze №9 Cork Street - Gallery 3

Having specialized in painting in art school but always interested in form and texture, Troy Makaza decided to develop his own hybrid medium which would enable him to unite his artistic goals. After experimenting with various materials, Makaza arrived at silicone a material which can be cast, painted with as well as woven and tied. Over the past six years Makaza's works progressively developed as an opportunity to speak both viscerally and philosophically to the issues Makaza finds compelling as a young Zimbabwean concerned with both politics and their impact on daily lives of ordinary people as well as a globally engaged millennial. Resonating with traditional modes like weaving and tapestry but unequivocally contemporary, Makaza's works articulate the conversation of what African and uniquely Zimbabwean contemporary can be – a paradigm internationally engaging and locally compelling.

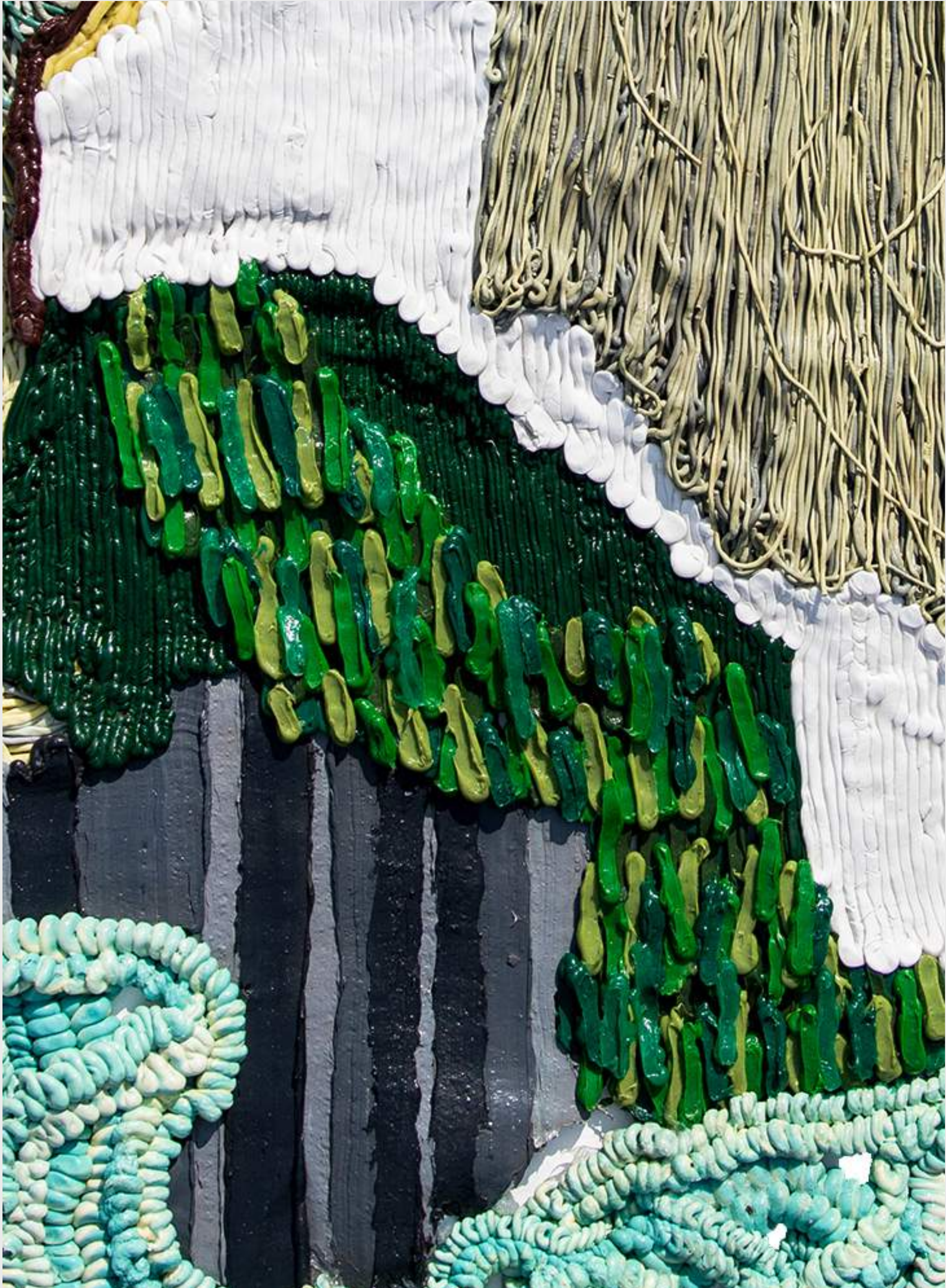
In his new **woven and painted silicone wall-hangings**, Makaza focuses on the damaging impact of hyper-individualism and machismo, amplified by social media on social progress and connects this to legacy of cultural colonialism on Zimbabwe.

At only 26, Makaza's works have already received critical and collector acclaim, winning the **Tomorrows/Today prize** at the **Investec Cape Town Art Fair in 2019** and with participation in institutional exhibitions such as Five Bhob at **Zeitz MoCAA in Cape Town** and Welcome Home at **Museum of African Contemporary Art Al Maaden in Marrakech**.





**Troy Makaza**  
*Big Man Syndrome Part 1*, 2021  
 Silicone infused with pigment  
 230 x 150 x 4 cm  
 90,5 x 59 x 1 58 in





# Babi Badalov

*Booth 7C03*

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.

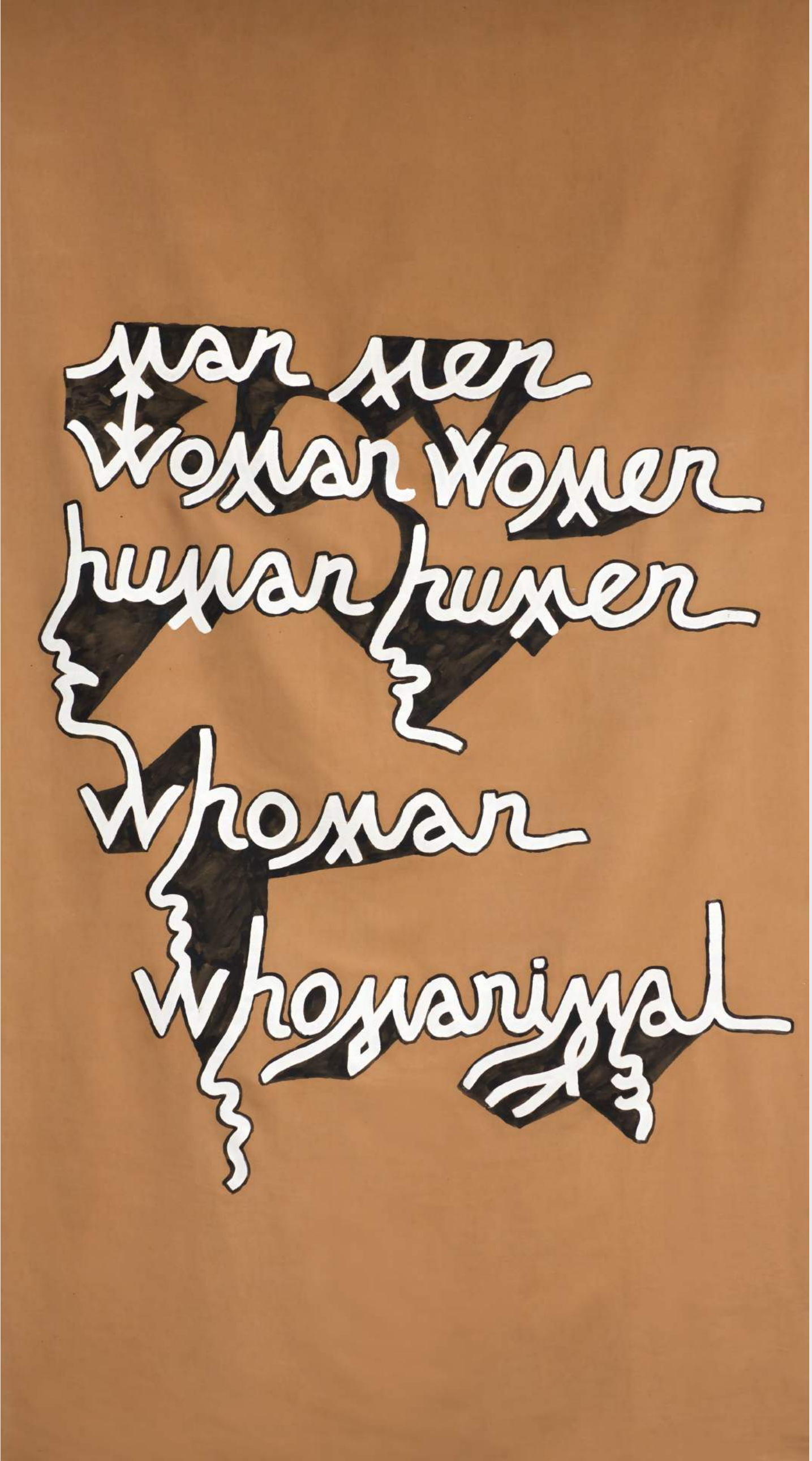
Numerous institutions and international events have already invited Babi Badalov to do such installations : **Centre Pompidou and Palais de Tokyo** (Paris), **Kunsthalle Wien** (Vienna), **Gwangju Biennale, Garage** (Moscow), **MUMOK** (Vienna), etc.

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

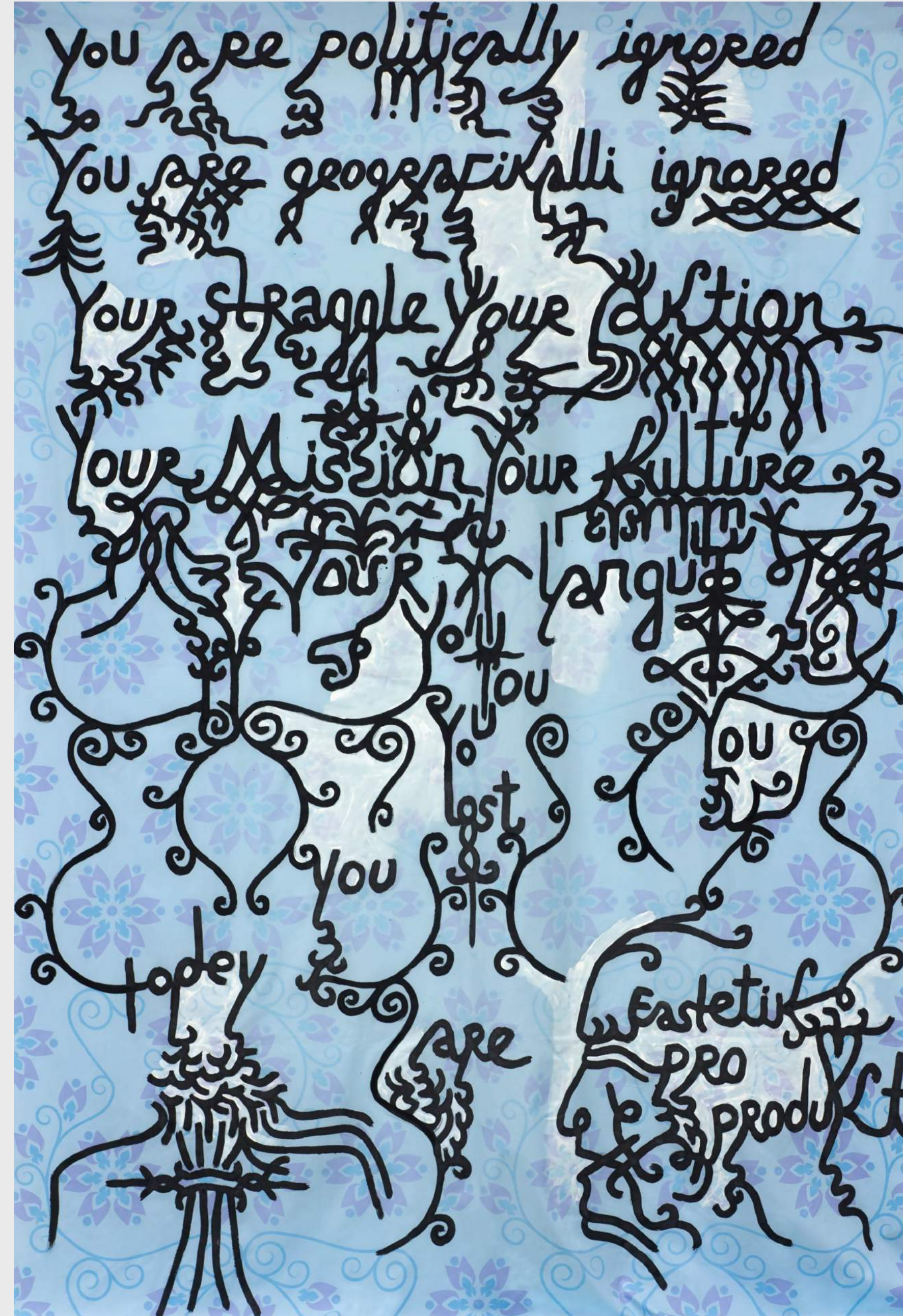


**Babi Badalov**  
*Man Men Woman Women*,  
 2021  
 Painting on fabric  
 266 x 154 cm





**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



# FRIEZE NO.9 CORK STREET

## **PREVIEW**

Thursday, May 3rd, 2022

## **PUBLIC OPENING DAYS**

Friday, May 6th - Monday, May 23rd, 2022

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