

ARCO Madrid

February 22nd — 26th 2023

Booth 7C03

Babi Badalov

Sidival Fila

Nikita Kadan

Kapwani Kiwanga

Troy Makaza

Sophie Ristelhueber

Georges Tony Stoll

Cabinet

Anthony Goicolea

For ARCO's 42nd edition, Galerie Poggi is pleased to present a new selection of some of the most important works of its artists, structured around three sections : a solo project dedicated to the Cuban-American artist Anthony Goicolea, an engaged section with works by the Ukrainian artist Nikita Kadan, Babi Badalov and Kapwani Kiwanga, and a entire area highlighting the new concepts of abstraction with works by Georges Tony Stoll, Troy Makaza, Sophie Ristelhueber and Sidival Fila.

A POETIC OF RESISTANCE

Nikita Kadan

One of the most important figures of the Ukrainian and East-European arts scene, Nikita Kadan has not only become one of the main spokesperson for the war, but also one of the leading artists of his generation. While being sheltered in Kiyv, he has worked hand in hand with the gallery to exceptionally produce a new body of works as icons that stand against any type of oppression and constitute an homage to the victims of all conflicts.

Babi Badalov

Winner of the Premio ARCO 2016, Babi Badalov's works are a constant exploration of the poetry of languages as an unifying factor throughout geo-political topics echoing his own personal experiences. The booth will present three new large paintings as those recently acquired by the Museo Reina Sofía, by the City of Paris Museum of Modern Art and the Stedelijk Museum of Amsterdam.

Kapwani Kiwanga

Galerie Poggi is pleased to present an emblematic series of works by Kapwani Kiwanga, who will represent Canada at the next 60th Venice Biennale. These fundamental works lay the foundation for Kiwanga's work which traces the pervasive impact of power asymmetries and highlight the acts of disobedience, the laws or oversights in a community's design.

THE TERRITORIES OF ABSTRACTION

Georges Tony Stoll

The title of this section is directly borrowed from the term coined by Georges Tony Stoll to define his artistic practice. His iconic photographs from the 1990s and his textile works led him to become the winner of the Premio ARCO 2021. This year, the gallery presents some of his paintings from his prolific series « PARIS-ABYSSE", a pictorial undertaking started in 2017 that now features no less than 350 paintings.

Troy Makaza

Thrilled to announce the representation of young Zimbabwean artist Troy Makaza, Galerie Poggi is very pleased to present his unclassifiable abstract works for the first time at ARCO. Resonating with traditional craftsmanship like weaving and tapestry, the work of Makaza remains unequivocally contemporary. The gallery will host his first solo show in Paris from March 4th to April 15th.

Sophie Ristelhueber

After showing her last seminal series *Sunset Years* for the ARCO special artist project in 2021, and some of her most iconic photographs in 2022, this year the gallery presents a unique work by Sophie Ristelhueber questioning the links between photography and painting by exploring the limits of abstraction.

Sidival Fila

Like every year, thanks to the success and the enthusiasm generated around his work, Galerie Poggi will present a new selection of woven works by the Franciscan monk Sidival Fila who just launched his Foundation which collects all the profits from the sales of its works and donates them to charities in Italy.

CABINET : ANTHONY GOICOLEA

Anthony Goicolea

Following the great success of his first solo show at Galerie Poggi in September 2022, the gallery is pleased to present for the first time at ARCO a new series of paintings by Cuban-American artist Anthony Goicolea, specially and exclusively realized for the fair.

Whether in his photographs, for which he gained quick recognition in the 2000s, or his paintings, to which he has been fully dedicated since 2019, Anthony Goicolea's works bear witness to a slightly distorted and disturbing reality.

Nikita Kadan

Booth 7C03

One of the most important figures of the Ukrainian and East-European arts scene, Nikita Kadan has not only become one of the main spokesperson for the war, but also one of the leading artists of his generation. One of the exhibiting artists of both the **56th and 59th International Art Exhibition of La Biennale di Venezia**, Nikita Kadan has exhibited widely (**Castello di Rivoli, European Parliament, MHKA, MUMOK**, etc.) and is the recipient of numerous awards.

While his work was already focused on issues related to post-Sovietism, nationalism, and cultural identity, the current war merely demonstrated how anticipatory his reflection was. The booth will present a new series of works Kadan has created while he was sheltered in Kyiv last November. Drawing on the specific context of the Russian-Ukrainian war, his works become icons that stand against any type of oppression and constitute an homage to the victims of all conflicts.

Nikita Kadan currently benefits from a solo show at the **Museum Sztuki in Poland** until March 2023 and he will present a major solo exhibition into the prestigious **Castello di Rivoli in Italy** from March 14th. Last year, he was part of the group exhibition and project *Imagine Ukraine*, in collaboration with the **PinchukArtCentre of Kiev, Bozar, the M HKA Antwerp, the European Parliament** and the **59th International Art Exhibition of La Biennale di Venezia**. He had a major solo exhibition, *Stone Hits Stone*, at the **Pinchuk Art Centre** (Kiev) in 2021 and at the **MUMOK** (Vienna) in 2018.

His works are now in numerous collections around the world, including the **Centre Pompidou, Paris** (FR), the **Thyssen-Bornemisza Art Contemporary Foundation** (TBA21), the **KADIST Foundation, Paris** (FR), the **National Art Museum, Kiev** (Ukraine), the **Pinakothek der Moderne, Munich** (Germany), the **MuHKA Museum Contemporary Art of Antwerp** (Belgium), etc.



Nikita Kadan

Agamemnon in a trash bag, 2022

Paint and oil pastel on canvas
200 x 120 cm



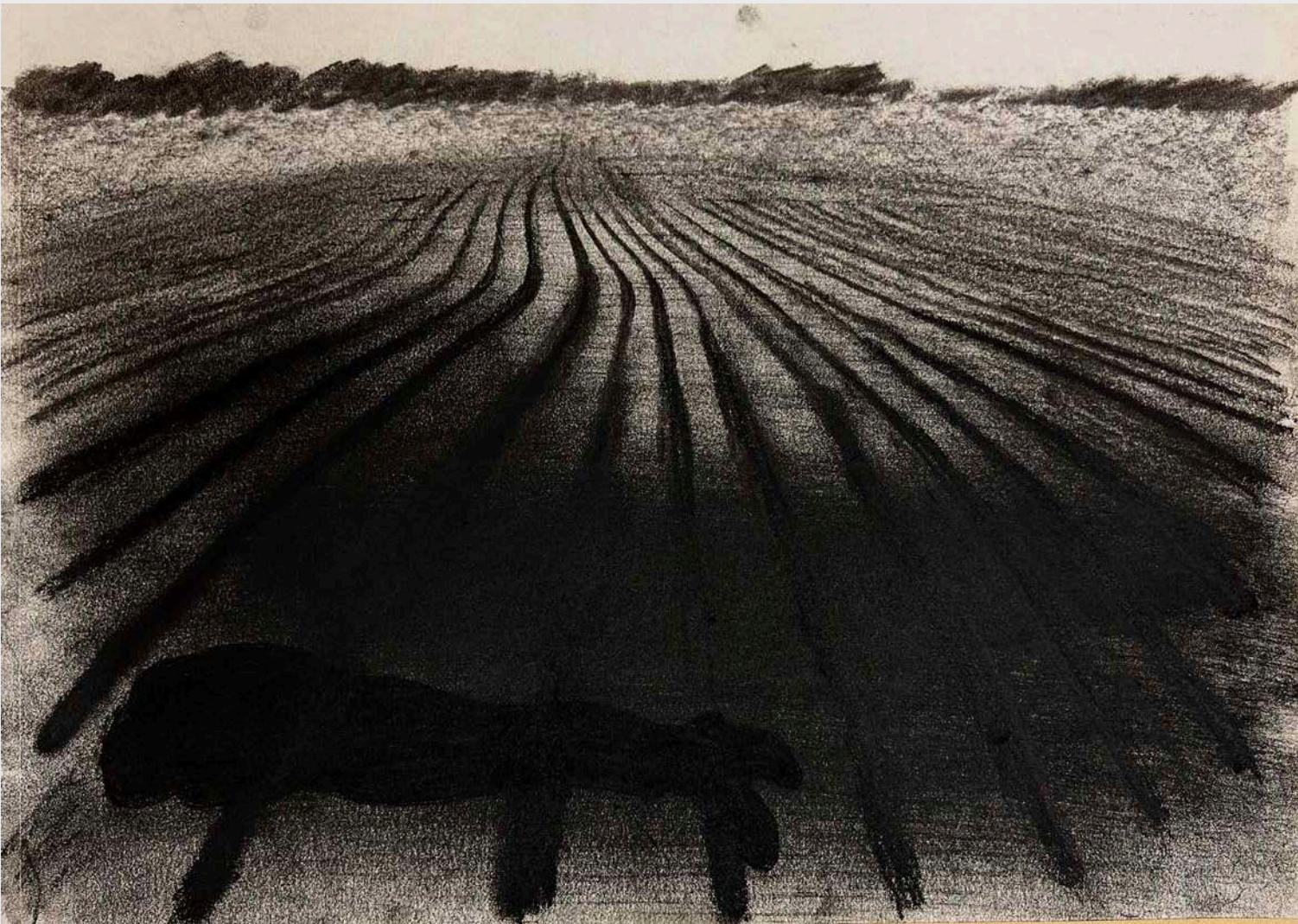
Nikita Kadan
The Shadow on the Ground XII, 2022

Charcoal on paper
29 x 42 cm



Nikita Kadan
The Shadow on the Ground XVII, 2022

Charcoal on paper
29 x 42 cm



Nikita Kadan
The Shadow on the Ground XVIII, 2022

Charcoal on paper
29 x 42 cm

“Babi Badalov’s generous, fertile oeuvre is a concrete exploration of the connection between words and pictures. It delves into the ways in which the non-mastery of a language can reinvent our relationship not only to knowledge, but also to others and the wider world, through a practice of alienation, alterity and poetry. (...)”

This obsessive calligraphy –the defining characteristic of his art – experiments with a kind of visual language, through wordplay, repetition and homophones combined with images and materials. Closely related to graffiti, his work bears the stamp of decorative art and ornamentation, and enacts the close kinship between script and drawing, obliterated by the West but which persists in the Muslim tradition, from which Badalov is partly descended. (...) Through this direct channel of communication, the artist addresses the social and geopolitical issues reflected in his own life and experiences.” – Guillaume Désanges

Babi Badalov’s works were recently acquired by the **Museo Reina Sofia** in 2021, and more recently by the **City of Paris Museum of Modern Art** and the **Stedelijk Museum of Amsterdam**.

His work has been shown widely in numerous institutions such as the **Centre Pompidou** and the **Palais de Tokyo** (Paris), the **Verrière-Hermès** (Bruxelles), the **Kunsthalle Wien** (Vienna), the **Gwangju Biennale, Garage** (Moscow), the **MUMOK** (Vienna), etc.

Several of Babi Badalov’s works are part of other international public collections such as the **MuHKA Museum Contemporary Art Antwerp** (Belgium), the **Russian Museum in St. Petersburg** (Russia), the **Azerbaijan State Museum of Art in Baku** (Azerbaijan), **Kunstmuseum of Emden** (Germany), the **Martigny Art Museum** (Switzerland), the **Oetcker Collection in Bielefeld** (Germany), the **Arina Kowner Collection in Zurich** (Switzerland), etc.



Babi Badalov
Missing languages, 2020

Painting on fabric
 205 x 112 cm

Babi Badalov
Melankolia, 2021

Painting on fabric
 230 x 151 cm



Kapwani Kiwanga

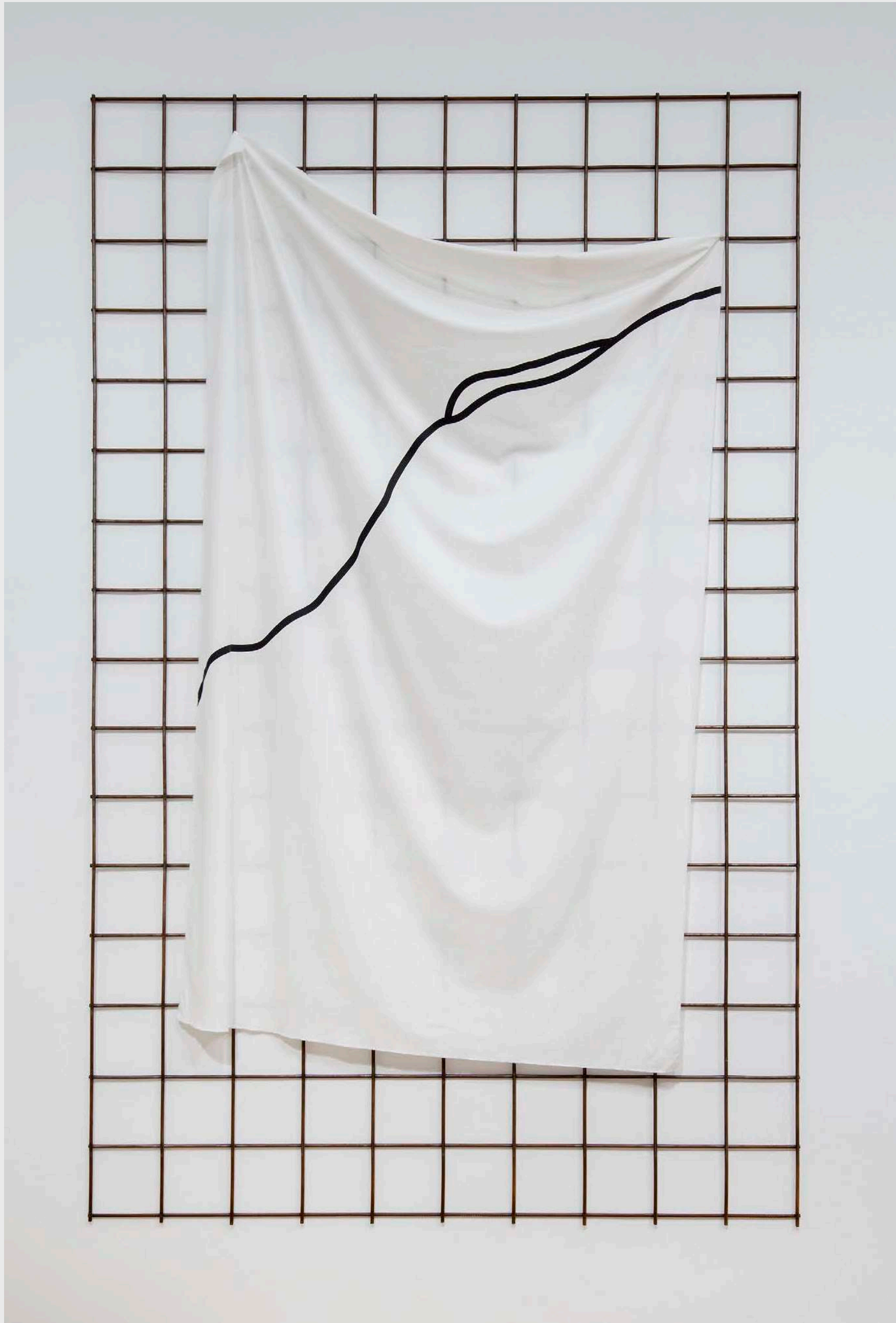
Booth 7C03

Kapwani Kiwanga's work traces the pervasive impact of power asymmetries by placing historic narratives in dialogue with contemporary realities, the archive, and tomorrow's possibilities. Her work is research-driven, instigated by marginalised or forgotten histories, and articulated across a range of materials and mediums including sculpture, installation, photography, video, and performance.

Following research in photographic archives related to urbanism, Kapwani Kiwanga has created a series of works that combine abstract pedestrian paths with the built environment. The "desire path" is the informal trajectory created where pedestrians repeatedly exit the predefined urban grid. These paths can be interpreted as subtle acts of defiance against the normative framework of urbanism. The lines are printed on cotton fabrics hung on heavy steel grids, in order to underline the spatial reinscription produced by the activity of people and their movements.

Kapwani Kiwanga **will represent Canada at the next 60th Venice Biennale**. She will have important solo shows, notably at the **MOCA Museum in Toronto** from February 22nd to May 7th, at the **CAPC of Bordeaux** from June 29th, 2023 to February 24th, 2024, at the **Serralves Museum in Porto** in September 2023, and at the **Kunstmuseum Wolfsburg** from October 2023 to January 2024.

Her last exhibitions include the **New Museum, New York** (US), the **59th International Art Exhibition of La Biennale di Venezia** curated by **Cecilia Alemani** (2022), the **Moody Center for the Arts, Austin** (2022), the **Centre Pompidou** as part of the **Marcel Duchamp Prize** she won in 2020, the **Zurich Art Prize, Museum Haus Konstruktiv, Zurich** (2022), the **LUMA Foundation, Arles** (2021), the **Kunstinstituut Melly** (former Witte-de-With, Rotterdam 2020), the **Haus der Kunst** (Munich, 2020), etc.



Kapwani Kiwanga
Desire Paths : Calgary Municipal Airport,
 2018

Printed cotton, galvanized reinforced steel
 240 x 150 x 5 cm
 Edition of 3 plus 1 AP (#1/3)



Kapwani Kiwanga
Desire Paths : 17th Ave SE, 2018

Printed cotton, galvanized
 reinforced steel
 240 x 150 x 5 cm
 Edition of 3 plus 1 AP (#1/3)

Georges Tony Stoll

Booth 7C03

Born in 1955 in Marseille, Georges Tony Stoll is one of the most striking, singular and prolific artists of his generation. At the beginning of the 1990s, he became particularly known for the photographs he made, even if his very eclectic work takes the form of paintings, videos, collages, drawings, installations, to explore what he calls "the territories of abstraction". Although several art critics placed him within a certain "aesthetics of intimacy", his work takes a distance from it through a very distinguishable pictorial approach to photography.

Since September 2016, Georges Tony Stoll has been engaged in a large pictorial undertaking titled « *Paris Aysse* », which now counts more than 350 paintings created over the last few years. A first exhibition titled « *L'horizon est juste là* » had revealed the first paintings of this series in October 2017, accompanied by a first catalog of this long-running series. The booth will show two of these first and fundamental paintings from this series.

Georges Tony Stoll is currently part of a group show at the **Palais de Tokyo** in Paris curated by François Piron and inspired by Elisabeth Lebovici's book, « *What AIDS did to me. Art and activism at the end of the 20th century* ». In 2022, the **Collection Lambert** in Avignon devoted a major retrospective exhibition to him, titled « *The Fate of the Minotaur* », bringing together all the media used by Georges Tony Stoll since the beginning of his practice. Often shown at ARCOmadrid, he was the **winner of the Premio ARCO 2021**.

Stoll is part of prominent private and public collections such as 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
PARIS ABYSSE 14, 2017

Acrylic painting on canvas
114 x 146 cm

Georges Tony Stoll
PARIS ABYSSE 23, 2017
Acrylic painting on canvas
162 x 114 cm



Troy Makaza

Booth 7C03

Having specialized in painting in art school but always interested in form and texture, 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 eight 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 politics, history and power 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.

The gallery has shown Makaza's works in numerous art fairs and it will host **his first solo show in France from March 10th to April 22nd.**

Makaza's works have 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
A 'sacred song' in violence Part 2,
2022

Silicone infused with pigment
118 x 64 cm
Detail on the right



Sophie Ristelhueber

Booth 7C03

One of the most important women artists of her generation, Sophie Ristelhueber (b. 1949) belongs to those artists who, in the 1980s, **broke the frontier that existed between photography and contemporary art.**

The work from the series "Track" shown at ARCO is the result of a complex process, mixing photography and painting. As often in Ristelhueber's work, images she captures can take years to find their final form. It is the case here, as the image is taken from the series she had produced for the DATAR photographic mission in the 1980s, meant at commissioning French photographers to document the changing landscape. Ristelhueber painted on the negative in 2012, which was then rephotographed and printed. This superposition of several techniques and mediums blurs the boundaries between photography and painting and pushes the limits of abstraction as the original landscape, a railroad tunnel, becomes barely perceptible.

In 2022, Sophie Riestelhueber benefited from numerous important exhibition including a solo show at the **Giacometti Institute (FR)** and 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's 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.

Sophie Ristelhueber
Track #1, 2012

Pigment inkjet print from a silver print enhanced with acrylic
109,5 x 131,5 cm
Edition of 3 (#3/3)



Born in 1962 in the southern state of Paraná, in Brazil, Sidival Fila studied art in Europe and moved to Rome at the age of 25, interrupting his artistic career for 18 years to devote himself to a spiritual life. He joined the Order of Friars Minor of St. Francis of Assisi, for whom he served as a chaplain for a long time in hospitals and prisons throughout Italy. He finally returned to his artistic practice in 2006, when he established his studio in the Franciscan monastery of San Bonaventura al Palatino.

Several art critics, writers and filmmakers have studied his work, including Bruno Racine, Alain Fleischer, Daniel Dobbels and Dominique Païni who positions Fila's practice as an intersection between the *Spatialism* of Manzoni, Castelani or Fontana and the obsessive sewing and weaving work of Sheila Hicks. It can also be related to Ernesto Neto's and Tomas Saraceno's contemporary representation of the link and the network, the conjuring of rituals and shamanic actions, or totally religious, in the etymological sense of the term, 're-ligere', which means 'to link'.

Sidival Fila will have a significant solo show at the **Vatican Library from April 28th to July 14th.**

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

Metafora ecru 22, 2022

(Detail on the right)

Old linen woven on frame
110 x 130 cm

Anthony Goicolea

Born in 1971 in Atlanta, Georgia, Anthony Goicolea is a first-generation Cuban American artist now living and working in Brooklyn, New York.

Employing a variety of media, Goicolea explores themes ranging from personal history and identity, to cultural tradition and heritage, to alienation and displacement.

Whether in his photographs, for which he gained quick recognition in the 2000s, or his paintings, to which he has been fully dedicated since 2019, Anthony Goicolea's works bear witness to a slightly distorted and disturbing reality. Their strangeness, or even absurdity, and sometimes anachronism, are not necessarily revealed at first glance, giving them a dreamlike, even mythological dimension. Drawing from his personal history or that of his family who fled Cuba when Fidel Castro came to power, Goicolea depicts the fragility and resilience of characters who are often solitary, whom he represents in ambiguous situations that call into question their identity, their gender, or their social and cultural alienation.

For ARCO's 42nd edition, Galerie Poggi will present a new body of paintings and works on Mylar by Goicolea.

Anthony Goicolea has participated in numerous group and solo exhibitions in the United States, Canada, Europe and Asia, including the **Museum of Contemporary Photography** (Chicago, IL), the **Corcoran Gallery of Art** (Washington, D.C.), the **International Center of Photography** (New York City, NY), the **Groninger Museum** (Groningen, NL) and also the **Museo Nacional Centro de Arte Reina Sofia** (Madrid, ESP).

The works of Goicolea are part of many public collections, including those of the **Whitney Museum of American Art**, the **Solomon R. Guggenheim Museum and the Museum of Modern Art** (New York City, NY), as well as those of the **Yale University Art Collection** (New Haven, CT), the **North Carolina Museum of Art** (Raleigh, NC) and the **Telfair Museums** (Savannah, GA).



Anthony Goicolea
Above As It Is Below, 2023

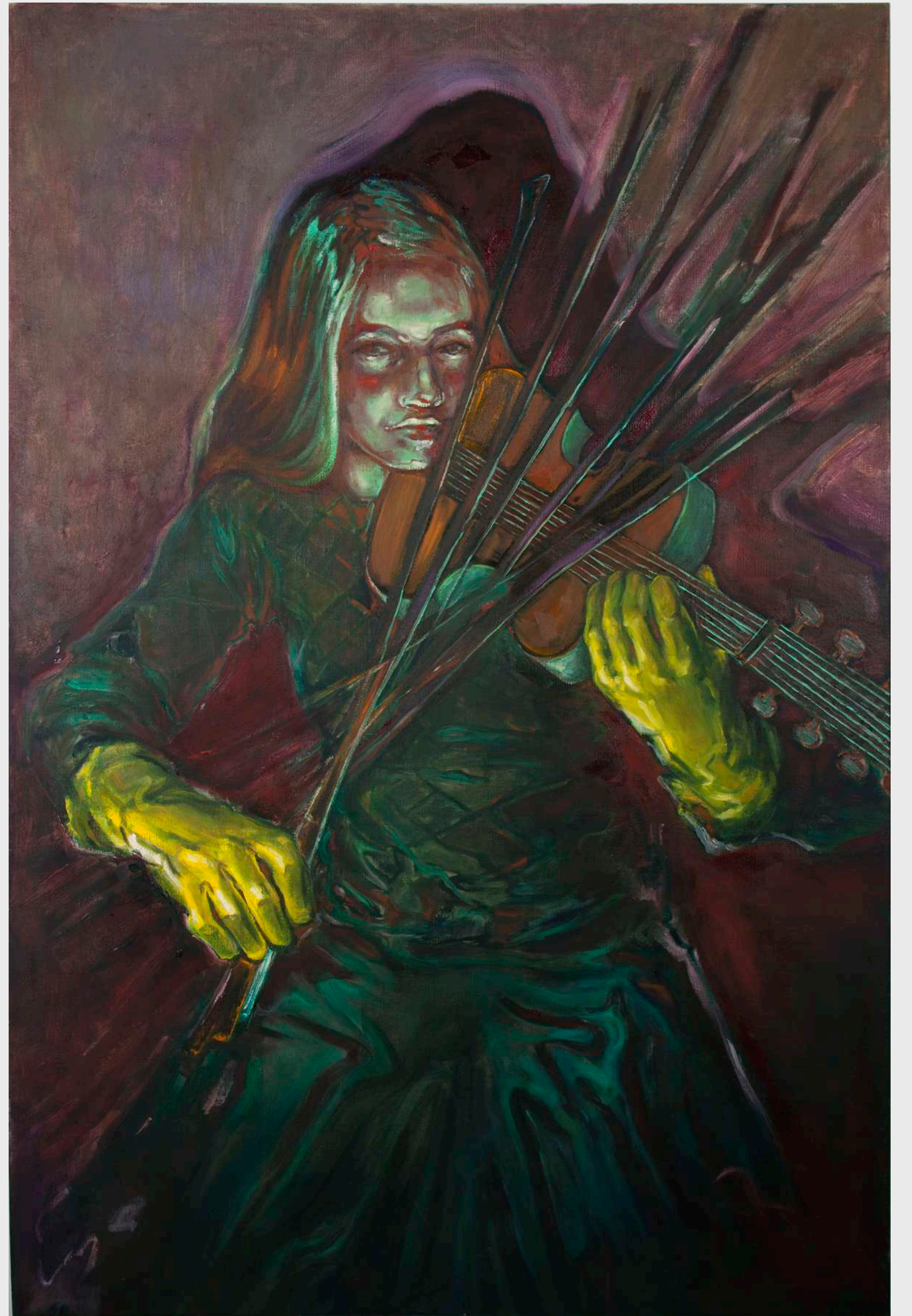
Oil on raw linen canvas
198 x 137 cm

Anthony Goicolea

Violinist, 2021

Oil on raw linen canvas

91 x 60 cm



AR
CO

Madrid

VIP DAYS

February, Wednesday 22nd, Thursday 23rd, 2023

PUBLIC OPENING DAYS

February, Friday 24th, Saturday 25th, Sunday 26th, 2023

VIEWING ROOM

[Click here](#)

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