

# ARCO Madrid

Wednesday, March 4th — Sunday, March 8th, 2026

## Booth 9C14

Virginie ITTAH

Kapwani KIWANGA

Troy MAKAZA

Yarema MALASHCHUK & Roman KHIMEI

Manuel MATHIEU

Nikita KADAN

Darío VILLALBA

**On the occasion of the 45th edition of ARCO, Galerie Poggi is proud to present an ambitious selection of major works from its artistic program.**

**This presentation places particular emphasis on the Ukrainian artist duo Yarema Malashchuk and Roman Khimei, who just joined the gallery. Their work is currently gaining significant international recognition, highlighted by their major solo exhibition currently on view at the Museo Nacional Thyssen-Bornemisza.**

**The gallery also presents an iconic work by Kapwani Kiwanga, who is the recipient of the Joan Miró Prize and who will benefit of a major solo exhibition at the Fundació Joan Miró this year, alongside new and previously unseen works by Virginie Ittah, Nikita Kadan, and Troy Makaza, reflecting the vitality and diversity of the artistic practices championed by the gallery.**

**In parallel, the gallery dedicates an entire room to the work of Darío Villalba, a major figure of the Spanish art scene, offering a unique perspective on the historical significance and lasting influence of his practice.**

# Darío Villalba

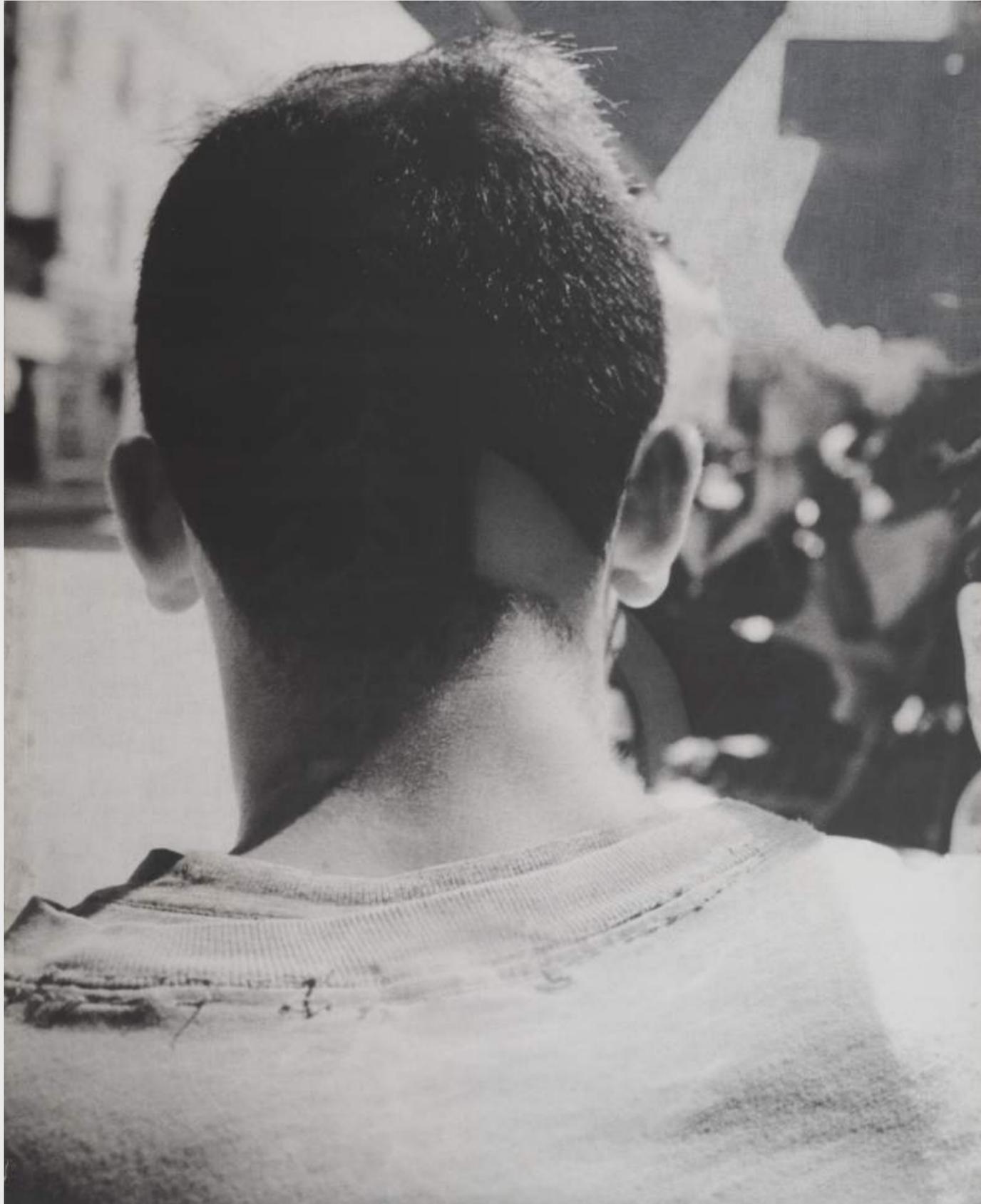
Booth 7C08

Darío Villalba (1939-2018) was one of the most influential Spanish artists of the second half of the 20th century, whose highly personal work does not follow any artistic canon of the time.

Villalba became a major artist on the Spanish scene ever since his emergence in the late 60s, and was in dialogue with many of the avant-garde movements, from American pop, which he witnessed at the start of his career, to conceptual art, informal art, practices responding to the AIDS crisis, and performance art. One of the pioneers in the various uses of photography, Villalba transformed the photographic image into a real syntax of painting, opening the field, for example, to the so-called “plastician” photography. Taking anonymous figures from the margins of society (young people, the elderly, the mentally ill, prisoners, the homeless, etc.), his work is filled with a profound search for humanity that needs to be read against the upheavals of the second half of the twentieth century, and aimed to give these protagonists, as well as the image itself, their “maximum transcendence”.

Dario Villalba's work has been exhibited in numerous public and private institutions, including the **Museum of Modern Art, MoMa** (New York, 1984), the **Musée d'Art Moderne de la Ville de Paris** (Paris, 1987) and the **Museo Nacional Centro de Arte Reina Sofía** (Madrid, 2007), which will dedicate a major retrospective to him in 2027.

His work is included in national and international collections such as the **Metropolitan Museum** in New York, the **Solomon R. Guggenheim Museum** in New York, the **Museo Nacional Centro de Arte Reina Sofía** in Madrid and the **Pinault Collection**, to name but a few.



**Darío Villalba**

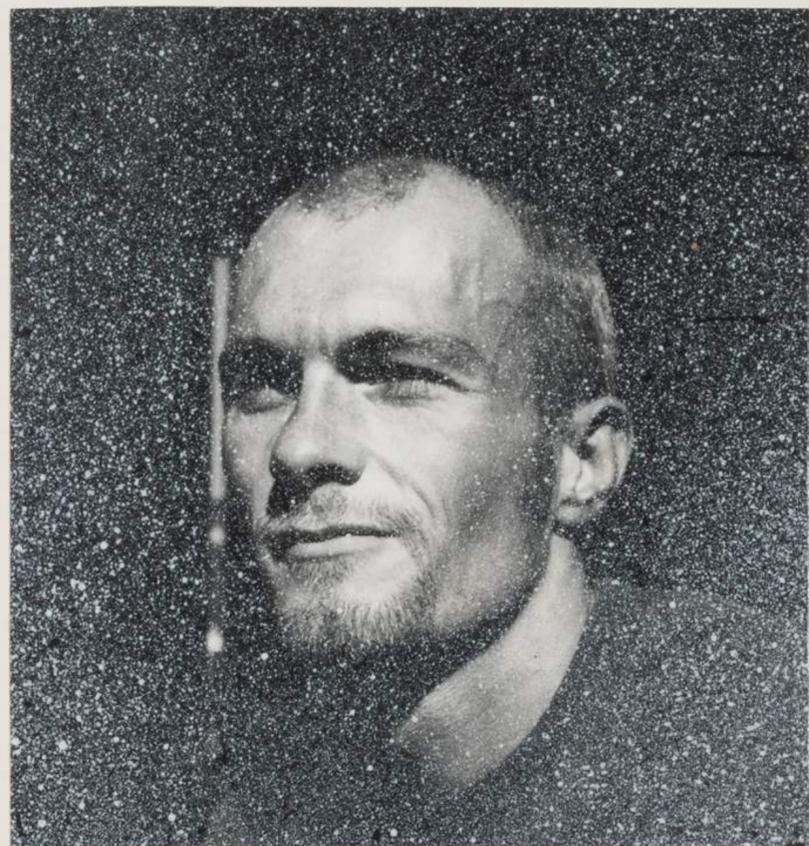
*Cabeza Espalda*, 2008

Mixed media and graphite on photolinen  
250 x 200 cm

**Darío Villalba**  
*Cabeza Espalda*, 2008

Mixed media on Photolinen  
250 x 200 cm





Darío Villalba 96

**Darío Villalba**

*Documento Básico B/N (1996), 1996*

Mixed media on photograph  
29 x 43 cm

# Kapwani Kiwanga

Booth 9C14

Kapwani Kiwanga (b. Hamilton, Canada) is French and Canadian, she lives and works between Paris and Berlin. Kiwanga studied Anthropology and Comparative Religion at McGill University in Montreal and Art at l'École des Beaux-Arts de Paris. Her 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.

Kapwani Kiwanga's *Flowers for Africa* project pays tribute to the independence of African countries by recreating floral arrangements displayed during official independence ceremonies. Using photographic and historical archives, the artist identifies the flowers used during these events with the help of specialists and then reconstructs them in the present day.

Kapwani Kiwanga was the winner of the **Joan Miró Prize** in 2025 and will have a solo exhibition at the **Joan Miró Foundation** this year. In 2022, she received the **Zurich Art Prize** (Switzerland). She also won the **Marcel Duchamp Prize** (France) in 2020, the **Frieze Artist Award** (United States) and the **Sobey Art Award** (Canada) in 2018. She represented Canada at the **60th Biennale di Venezia** in 2024.

Solo exhibitions include **Copenhagen Contemporary** (DK); **Serralves Foundation**, Porto (PT); **Bozar**, Brussels (BE); **Kunstmuseum Wolfsburg** (DE); **Capc**, Bordeaux (FR); **MOCA**, Toronto (CA); **New Museum**, New York (USA); **State of Concept**, Athens (GR); **Moody Center for the Arts**, Austin (USA); **Haus der Kunst**, Munich (DE); **Kunsthaus Pasquart**, Biel/Bienne (CH); **MIT List Visual Arts Center**, Cambridge (USA); **Albertinum museum**, Dresden (DE); **Esker Foundation**, Calgary (CA); **Power Plant**, Toronto (CA) and **Jeu de Paume**, Paris (FR) among others.



**Kapwani Kiwanga**

*Flowers for Africa : Cameroon, 2020*

Protocol for creation and presentation, including an archive image to guide the reconstruction of a floral arrangement composed of cut flowers.

Variable dimensions

*The image is an example of a work from the Flowers for Africa series. The gallery will present a never-seen-before work. Price upon request.*

# Nikita Kadan

Booth 9C14

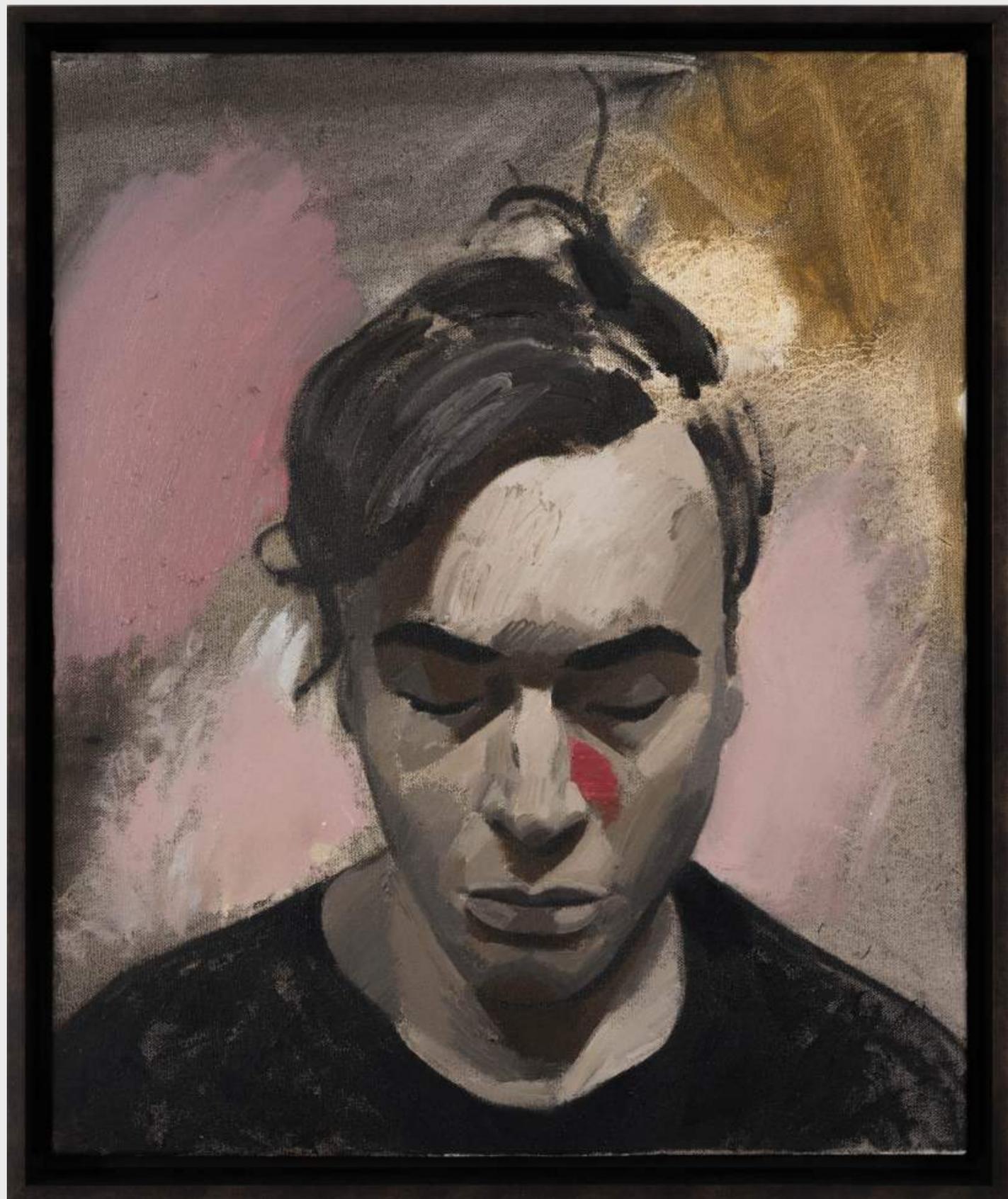
The work of Nikita Kadan (born 1982 in Kyiv) centers on his artistic exploration of post-communist social and political developments, and their origins and causes in the Soviet system. The artist is a sensitive and critical observer and interpreter of historical shifts, and also of the connections and continuities between the communist past and turbo-capitalist present. As a major figure of the Ukrainian art scene, Nikita Kadan has become the voice and witness of the Ukrainian situation since the beginning of the war provoked by the Russian forces in March 2022.

Nikita Kadan is a member of the artist group R.E.P. (Revolutionary Experimental Space) since 2004 and co-founder and member of the curatorial group and activities HUDRADA since 2008. Graduated from the National Academy of Fine Arts in Kyiv, where he studied monumental painting, he now works with installation, graphic design, painting, wall drawings and posters in the city, sometimes in interdisciplinary collaboration with architects, human rights activists and sociologists. In 2025, Nikita Kadan is listed in **ArtReview's Power 100**.

Nikita Kadan has held significant solo exhibitions at venues such as the **Pinchuk Art Centre** in Kyiv, **MUMOK** in Vienna, and the **National Art Museum of Ukraine**, which presented an important retrospective of his work in 2025. His work has also been featured in prominent group exhibitions at institutions including **Castello di Rivoli**, **Museum Sztuki**, and **M HKA** in Antwerp.

Kadan has played a visible role in major international art events, notably participating several times in the **Venice Biennale**, representing Ukraine in the national pavilion in 2015, 2022 and 2024. His practice has been widely acknowledged through prestigious awards, including the **Pinchuk Art Centre Prize** in 2011 and the Special Prize of the **Future Generation Art Prize** in 2014.

His artistic importance is further reflected in the presence of his work in leading public and private collections worldwide, such as **Tate Modern**, **Centre Pompidou**, **Pinakothek der Moderne**, and other major contemporary art foundations and museums.



**Kapwani Kiwanga**

*Self portrait with eyes shut II, 2025*

Huile sur toile  
60 x 50 cm



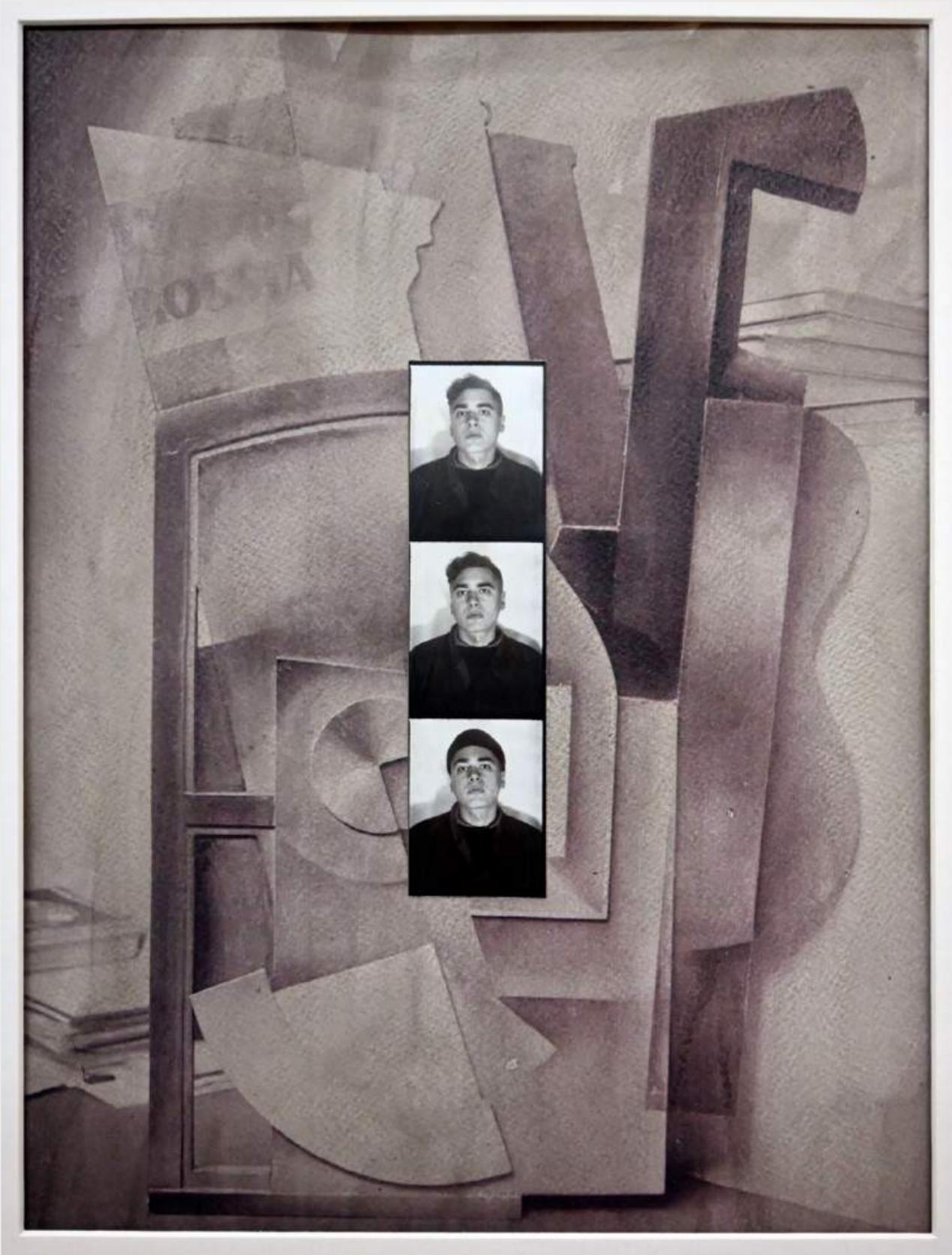
**Nikita Kadan**  
*Monument, 2025*

Charcoal on paper  
280 x 300 cm

**Nikita Kadan**  
*Monument, 2025*

Charcoal on paper  
280 x 300 cm





**Nikita Kadan**

*Anti-Historical Self Portrait [Yermilov] IV, 2020*

Charcoal on paper  
280 x 300 cm

# Yarema Malashchuk & Roman Khimei

Booth 9C14

Born in Ukraine in 1992 and 1993, Yarema Malashchuk and Roman Khimei have collaborated as an artist and filmmaking duo since 2016. Working at the intersection of documentary and fiction, they explore Ukraine's recent history and present, examining post-imperial power structures and their effects on a generation shaped by historical trauma and uncertainty. Through multi-channel video installations and cinematic storytelling, they investigate the interplay between collective memory and personal experience, with particular attention to overlooked or invisible figures within historical narratives.

In 2026, the Museo Nacional Thyssen-Bornemisza presents their major solo exhibition *Pedagogies of War*, alongside presentations of their work at the Fondazione In Between Art Film in Rome, the Pinchuk Art Centre in Kyiv, and Jam Factory in Lviv.

They received the **Curatorial Prize at OFFSCREEN** (Paris) in 2025 for their installation *You Shouldn't Have to See This*, which has been presented internationally, including *From Ukraine : Dare to Dream*, a collateral event of the **60th Venice Biennale**, as well as at **Kunstverein Hannover** and the **Kunsten museum in Aalborg** (Denmark). Their work has been widely exhibited in major European institutions, including **Kunsthaus Hamburg**, **Hamburger Bahnhof** in Berlin, **Albertinum** in Dresden, **Haus der Kunst** in Munich, **Castello di Rivoli** in Turin, and **Galeria Arsenal** in Białystok.

Their short film *Additional Scenes* (2024) received the main prize at the **Tallinn Black Nights Film Festival** and the **Ukrainian Film Critics' Awards**. Among other distinctions, they have been awarded the **VISIO Young Talent Acquisition Prize** (2021) and the **PinchukArtCentre Prize** (2020). Their video works are included in several prominent international collections, including **Fondazione In Between Art Film**, **Kunstmuseum Liechtenstein**, **Kontakt** in Bucharest, **TBA21**, **Frac Bretagne**, **Kiasma** in Helsinki, and **M HKA** in Antwerp. Khimei and Malashchuk are also members of the artistic collective Prykarpattian Theater.



**Yarema Malashchuk & Roman Khimei**

*Explosions Near the Museum, 2023*

Cathode ray tube television, base, display case, video  
(13:38 min)

Ed. 2/6

Variable dimensions

# Manuel Mathieu

Booth 9C14

Manuel Mathieu (born in 1986) is a multidisciplinary artist working in painting, sculpture, and installation. His work explores themes of historical violence, erasure, and cultural approaches to physicality, nature, and spiritual heritage. Mathieu's interests are partly shaped by his upbringing in Haiti and his experience of emigrating to Montreal at the age of 19. Moving fluidly between these contexts and drawing from numerous historical influences and traditions, Mathieu seeks meaning through a spiritual or asemic mode of appearance.

Through a distinctive abstract visual language, Mathieu creates immersive, phenomenological works where amorphous forms shift and dissolve, forming emotional and psychological landscapes. Rather than "creating," he approaches art as a process of discovery, allowing the work to retain autonomy and function as a space of collective consciousness. His practice seeks to evoke the invisible and often unrepresentable energies, intimate, chaotic, and spiritual, that shape human experience. Drawing from a wide range of subjects, Manuel's practice combines his sensitivity with his formal artistic training.

He holds a Master of Fine Arts from Goldsmiths College (University of London) and has exhibited in numerous institutions and galleries around the world. His works are included in several museum and public collections, notably the **Perez Art Museum** (Miami), the **Montreal Museum of Fine Arts**, the **Art Gallery of Ontario** (Toronto), the **National Gallery of Canada** (Ottawa), and the **Longlati Foundation** (Shanghai). He is also represented in the **Rubell Family Collection** (Miami) and the **Rennie Collection** (Vancouver).

In 2023, he won the award for Best Short Film at the **International Festival of Films on Art** (FIFA) for *Pendulum*. In 2024, he received the **King Charles III Coronation Medal**, and in 2025, he was named to the **Ordre des arts et des lettres** of Québec.

The **PHI Foundation** in Montreal is currently dedicating a major solo exhibition to him from October 23rd, 2025, to March 8th, 2026.



**Manuel Mathieu**  
*Pensée rouge 2*, 2025

Mixed media on canvas  
101 x 101 cm



**Manuel Mathieu**  
*Pensée rouge 2*, 2025  
Mixed media on canvas  
101 x 101 cm



**Manuel Mathieu**  
*Paysage sacré, 2024*

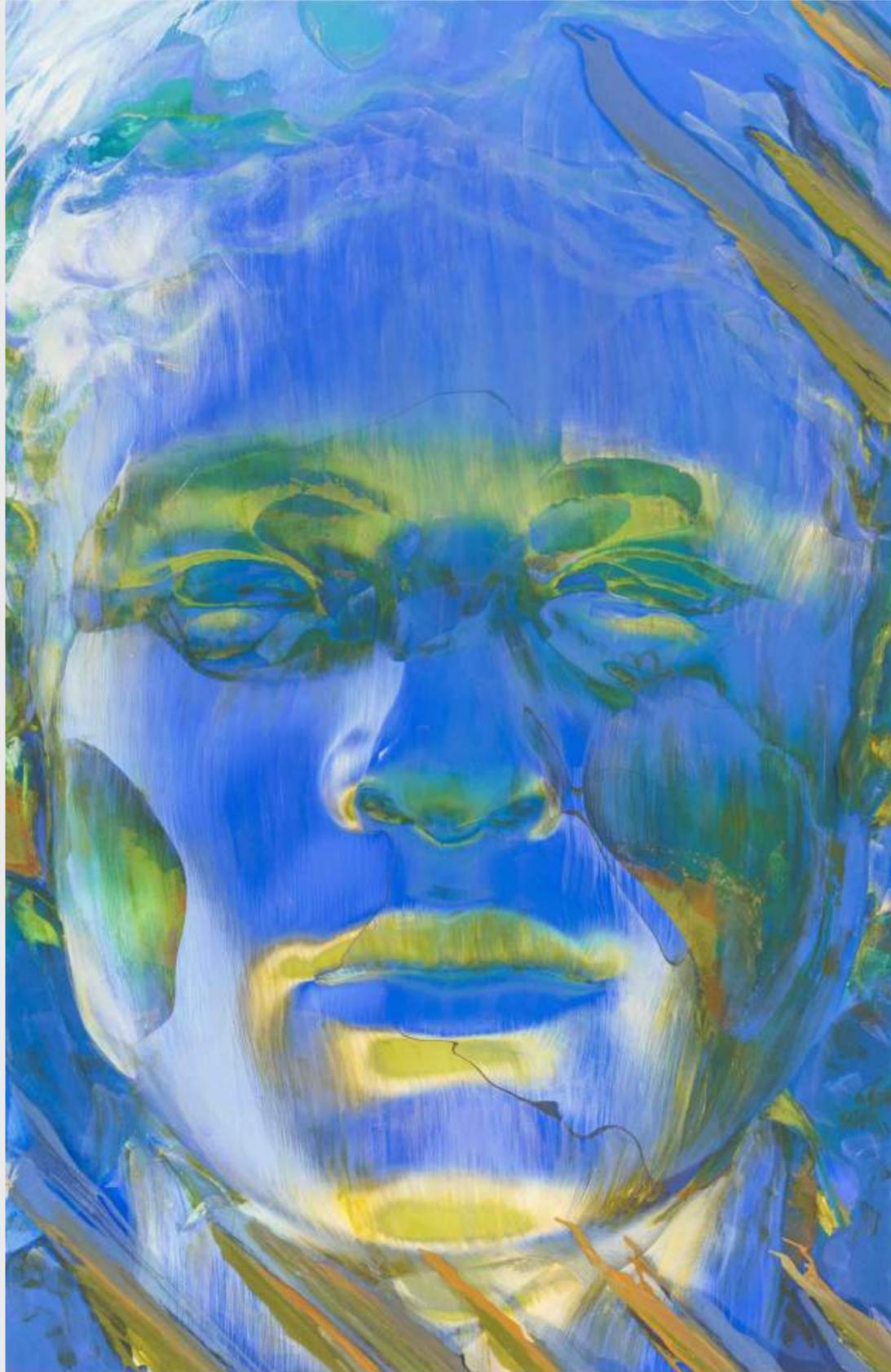
Mixed media on canvas  
76.2 x 91.5 cm

Virginie Ittah (1984) is a French artist living and working in Paris. Her multidisciplinary practice – encompassing painting, sculpture, sound, and olfaction – follows a transversal approach that connects different disciplines, geographic contexts, and temporalities.

Combining ancestral know-how with contemporary technologies, she creates her pigments from stones, soils, and plants collected during her residencies and exhibitions. By returning to age-old gestures, she asserts a deep ecological commitment while embracing technological innovations such as 3D modelling and photogrammetry. Her work thus unfolds in a constant dialogue between the tangible and the immaterial. Abstraction becomes a language for revealing the invisible : emotions, elemental forces, vital energies, and the networks of interdependence that shape the world.

Her series of paintings presented at ARCOmadrid explores hybrid landscapes and figures that blend mythology, ancient statuary, and live models, creating immersive worlds where the body becomes landscape. Her practice questions our relationship to the living, power structures, and systemic violence, while revealing dynamics of vitality, resilience, and collective bonds.

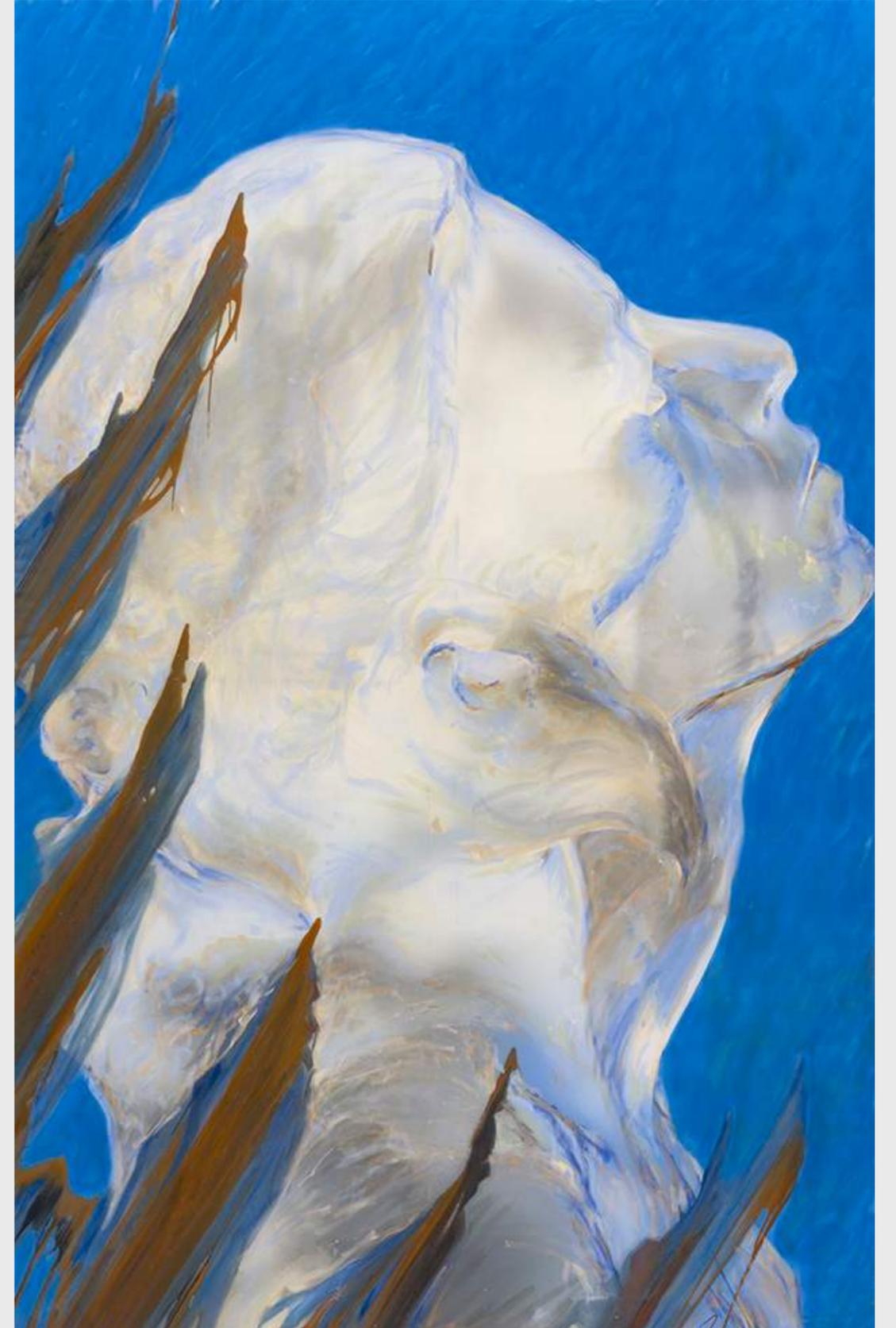
Virginie Ittah was part of the duo Ittah Yoda from 2016 to 2024. The duo joined Galerie Poggi in January 2022, which dedicated its first solo exhibition to their work in spring 2023, alongside several recent solo and group exhibitions at the **Musée d'Art Contemporain de Lyon** (FR), **Kunstverein Göttingen** (DE), the **Bally Foundation in Lugano** (CH), the **Centre International d'Art et du Paysage de Vassivière** (FR), the **Lambert Collection in Avignon** (FR), the **Musée des Beaux-Arts d'Angers** (FR), among others.



**Virginie Ittah**

*Vivian, 2026*

Silk and cotton, ochres collected and transformed into pigments by the artist (91530 Le Marais), low-carbon bio-based indigo (Pili), oil paint, oil stick  
200 x 130 cm



**Virginie Ittah**

*Marie, 2026*

Silk and cotton, ochres collected and transformed into pigments by the artist (91530 Le Marais), low-carbon bio-based indigo (Pili), oil paint, oil stick  
200 x 130 cm

**Virginie Ittah**  
*Vivian, 2026*

Silk and cotton, ochres collected and transformed into pigments by the artist (91530 Le Marais), low-carbon bio-based indigo (Pili), oil paint, oil stick  
200 x 130 cm





**Virginie Ittah**

*Nathan, 2025*

Silk and cotton, ochres collected and transformed into pigments by the artist (91530 Le Marais), low-carbon bio-based indigo (Pili), oil paint, oil stick  
61 x 61 cm



**Virginie Ittah**

*Evelina, 2025*

Silk, ochres, and mica collected and transformed into pigments by the artist (91530 Le Marais, Massachusetts), oil paint, oil stick  
60 x 60 cm

# Troy Makaza

Booth 9C14

Born and living in Harare, Troy Makaza is one of the most unique Zimbabwean voices of the past decade. He graduated from the National Gallery School of Visual Art and Design (NGSVAD), he was part of the group that represented the Pavilion of Zimbabwe, curated by Fadzai V. Muchemwa alongside five other artists, in the **60th Biennale di Venezia**.

Blending painting and sculpture, Makaza developed his own medium using pigmented silicone to create glossy, tactile wall works that can be cast, painted, woven, or tied. Echoing traditional techniques such as weaving and tapestry, his practice redefines contemporary Zimbabwean and African art as both locally rooted and globally resonant. Over the past nine years, his work has become a personal and philosophical expression of political and social realities in Zimbabwe, while also reflecting his experience as a millennial in a globalised world.

Now one of the leading figures on the emerging scene in South Africa and Zimbabwe, Troy Makaza's reputation on the international scene keeps growing. He won the **2019 Investec Cape Town Art Fair Tomorrows/Today Award** and his work has been exhibited in London, Milan, **Al Maaden Museum of Contemporary African Art** in Marrakech, **Vestfossen Kunstlaboratorium** in Norway, **Evergold Projects** in San Francisco, and in fair presentations at **Art Basel Miami Beach**, **Art Basel Paris**, **Frieze N°9 Cork Street**, **Art Joburg** and **ARCOmadrid**.

His work was recently featured in the inaugural exhibition of the new **Museum of Sufism**, which opened next to Paris in 2024. Troy Makaza benefited from a residency at the Ferme du Buisson Art Centre (Noisiel) thanks to the PAIR programme of the French Institute. This was his second residency in France, prior to The Blachère Foundation in 2024. Galerie Poggi dedicated him a solo exhibition in February 2025.



**Troy Makaza**  
*Bleeding Lands and Broken  
Harvests, 2024*

Silicone infused with pigments  
200 x 169 cm





**Troy Makaza**

*Flowery Speeches*, 2025

Silicone infused with pigments

118 x 68.5 cm



**Troy Makaza**  
*Madododo (dots)*, 2025

Silicone infused with pigments  
131.5 x 68 cm



AR  
CO

Madrid

**PRIVATE VIEW**

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**VIP DAYS**

Wednesday 4th, Thursday 5th of March 2026

**PUBLIC OPENING DAYS**

Friday 6th, Saturday 7th, Sunday 8th of March 2026

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