

EXPO CHICAGO

April 13th — 16th 2023

Booth 302

Kapwani Kiwanga

Babi Badalov

IN/SITU

Paul Mignard



For its very first participation in EXPO Chicago, Galerie Poggi is pleased to bring forward a curated proposal that puts in dialogue the works of Kapwani Kiwanga and Babi Badalov that destabilize our perspective as viewers of history. Looking in particular at questions of visibility, the booth highlights historical and current exclusions while offering perspectives for new ways of being-in-common. Alongside this project, the gallery is participating in Expo Chicago's IN/SITU program, curated by Claudia Segura, with a specifically-commissioned, large-scale painting by young French artist Paul Mignard.



Kapwani KIWANGA

Kapwani Kiwanga

Glow, 2019

Booth 302

Kapwani Kiwanga is one of today's most important artists with a rapidly climbing international presence. 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.

The *Glow* series, which she initially produced for her exhibition at MIT List, departs from archival research into the eighteenth-century lantern laws, as described in Simone Brown's scholarly study *Dark Matters : On the Surveillance of Blackness*. These ordinances required enslaved people to carry lit candles with them by night, if they were not accompanied by a white person. Referencing the power dynamics of visibility, these sculptures first refer to the scrutiny of black bodies, both an historical one but also the present one. They stand as sentinels, especially placed as a pair within the booth, almost looking defiantly at the visitors of the fair. They also reference tombstones, or monuments, that actualize the memory of ancestors.



Kapwani Kiwanga

Glow #2, 2019

Wood, stucco, acrylic, steel, LEDs

150 x 60 x 20 cm

58.66 x 22.83 x 7.87 in

Courtesy the artist and Galerie Poggi, Paris



Kapwani Kiwanga

Glow #1, 2019

Wood, stucco, acrylic, steel, LEDs

150 x 80 x 20 cm

58.66 x 31.5 x 7.87 in

Courtesy the artist and Galerie Poggi, Paris



Exhibition view of *Safe passage* (solo show) at the MIT, List Visual Arts Center, Cambridge (USA) in 2019

Kapwani Kiwanga

Greenbook, 2019

Booth 302

The gallery will also present works from Kiwanga's *Greenbook* series. The project takes its name from "The Negro Motorist Green Book," an annual publication printed between 1936 and 1966 by Victor H. Green, whose heritage is currently being considered by the Illinois Holocaust Museum through an exhibition « The Negro Motorist Green Book ».

The Green Book aimed to give guidance to safe businesses and havens for African-Americans on their expeditions across America. Kiwanga focused specifically on the year 1961, the height of the Jim Crow era, when civil rights activists drove interstate buses to challenge the segregated bus standard. Among the pages, Kiwanga selected various states, all of which are accompanied by street addresses that welcomed African Americans to their businesses. The names of the defunct businesses have been erased while the remaining addresses list businesses that still exist. An exploration of visibility, erasure and memory, the series also reconsiders the heritage of minimalism.

COLORADO

7330 Hiway 85

418 East Cucharas Street

2119 Marion St.

2936 Gaylord St.

3435 East 28th Avenue

2633 Welton St.

2152 Arapahoe St.

Local 465

2621½ Welton Street

2849 Tremont Pl.

2421 E. 28th Ave.

2308 Marion Street

106 East 12th St.

301 Lewis Avenue

918 E. Evans Ave.

2130 Lake

Kapwani Kiwanga

Greenbook : Colorado (1961), 2019

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

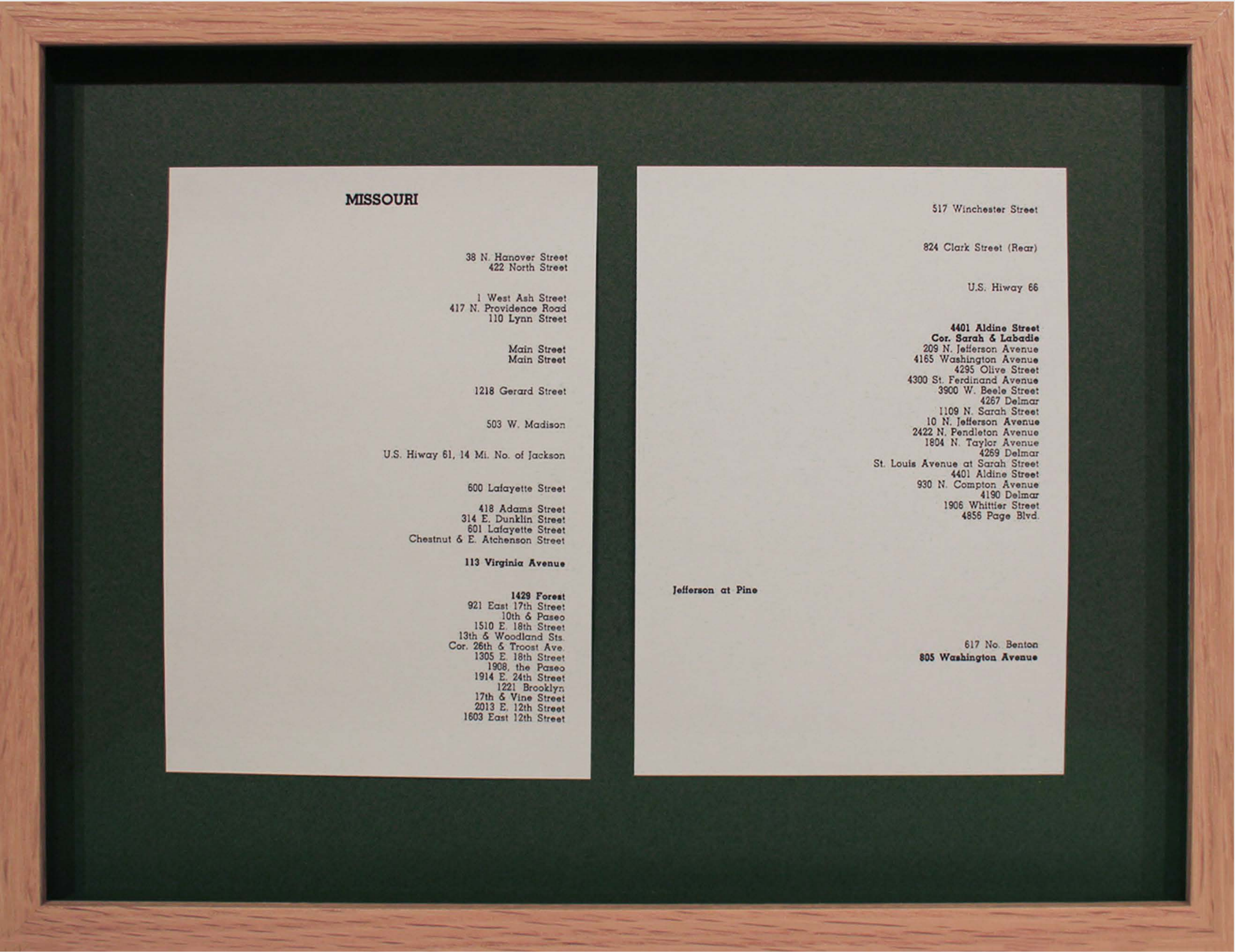
26.5 x 21.5 x 3 cm (framed)

10.2 x 8.3 x 1 in

Edition of 5 plus 2 artist's proofs (#1/5)

Kapwani Kiwanga
Greenbook : Missouri (1961), 2019

Printed cotton, galvanized reinforced steel
26.5 x 35 x 3 cm (framed)
10.2 x 13.7 x 1 in
Edition of 5 plus 2 artist's proofs (#1/5)





Exhibition view of *Safe passage* (solo show) at the MIT, List Visual Arts Center, Cambridge (US) in 2019

Kapwani Kiwanga **will represent Canada at the next 60th Venice Biennale**. The **MOCA Museum of Toronto** is currently dedicating a large exhibition to her from February 22nd to May 7th. She will have other important solo shows 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.



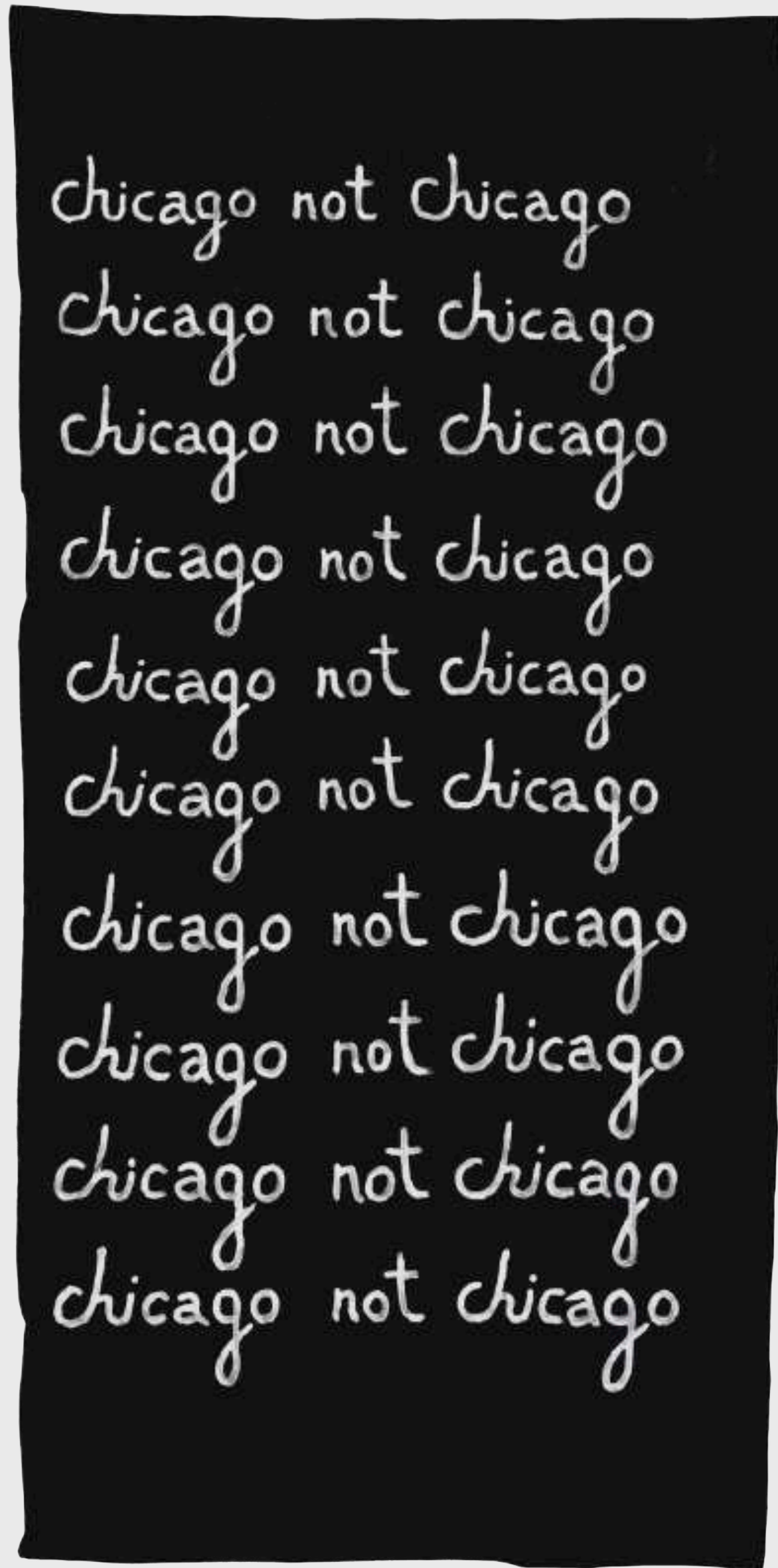
Babi BADALOV

Kiwanga's works will be put in dialogue with a series of newly-commissioned paintings by Azeri artist **Babi Badalov**. One of the most widely exhibited artists of his generation, Badalov builds upon his Oriental background and personal history as a refugee across the ex-USSR, Europe, and the United States. Using language as his primary tool, he treats it almost as a thread that he cuts, weaves, and transforms into patterns, faces, organic elements or cartographies that constitute a new form of profoundly humanistic philosophy. Badalov relies on different strategies.

Painting mostly on loose fabric, part of his production builds upon histories of protest and how language is visually used to imagine political slogans that call for alternative ways of being-in-common. By introducing minimal changes to well-known phrases or established formulas, such as « human right » that becomes « whoman right » or « human right » that he juxtaposes with « human left », Badalov points at some of the failings of our political systems while evoking the hope for a more inclusive society.

His choice of materials - found, un-luxurious fabrics - is also a celebration of simplicity, as much as a reference to his nomadic life as fabrics are easily found and folded in a suitcase if one needs to leave in a rush.

In his most composed works, he also crafts subtle, intersectional cartographies such as with the work « Culture, Power, People » where each of these words are interwoven by ramifications of letters that morph into a multiplicity of faces and ornamental calligraphies. By connecting all these elements, Badalov also expresses the deep interconnectedness so much of power dynamics as human experiences.

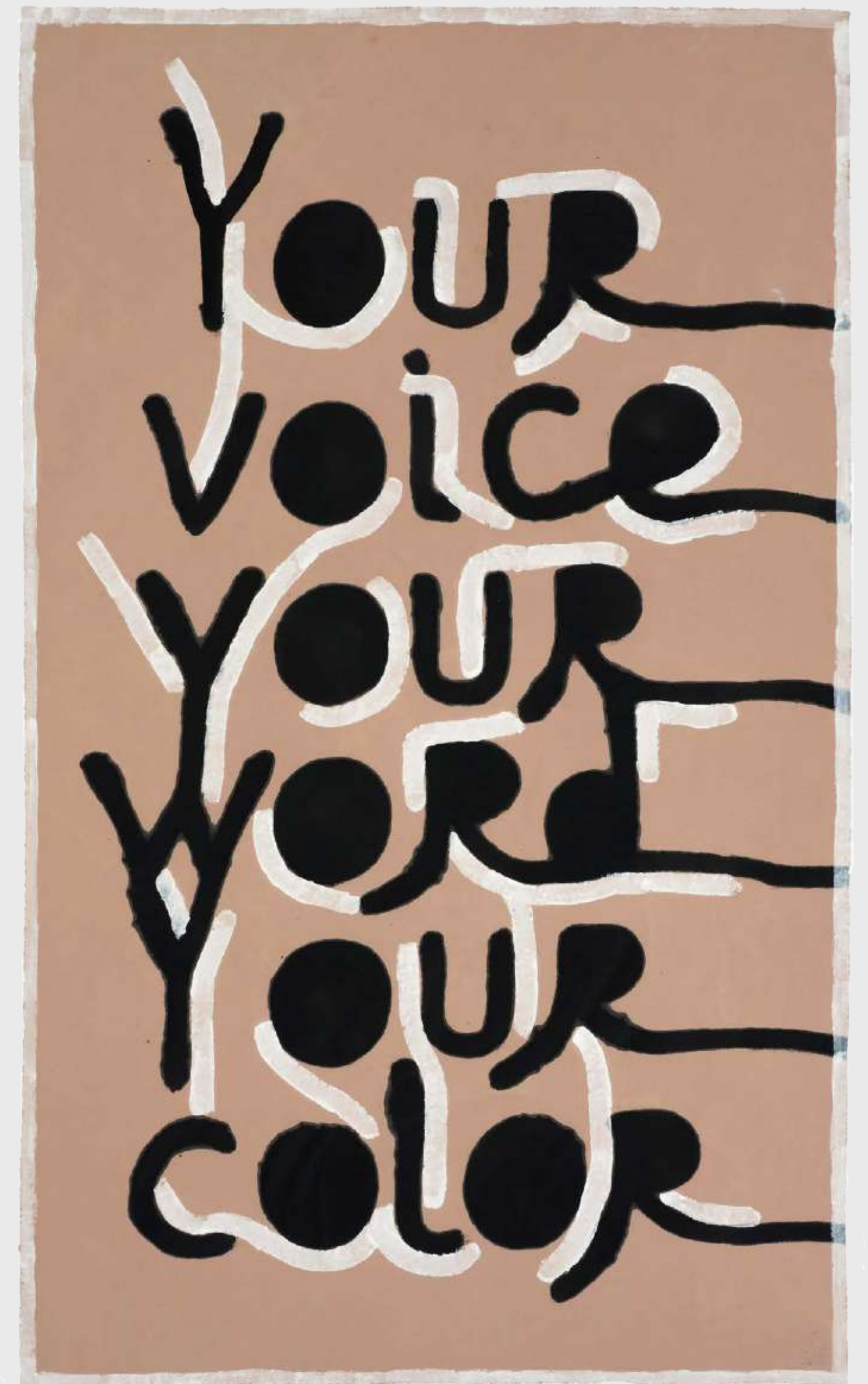


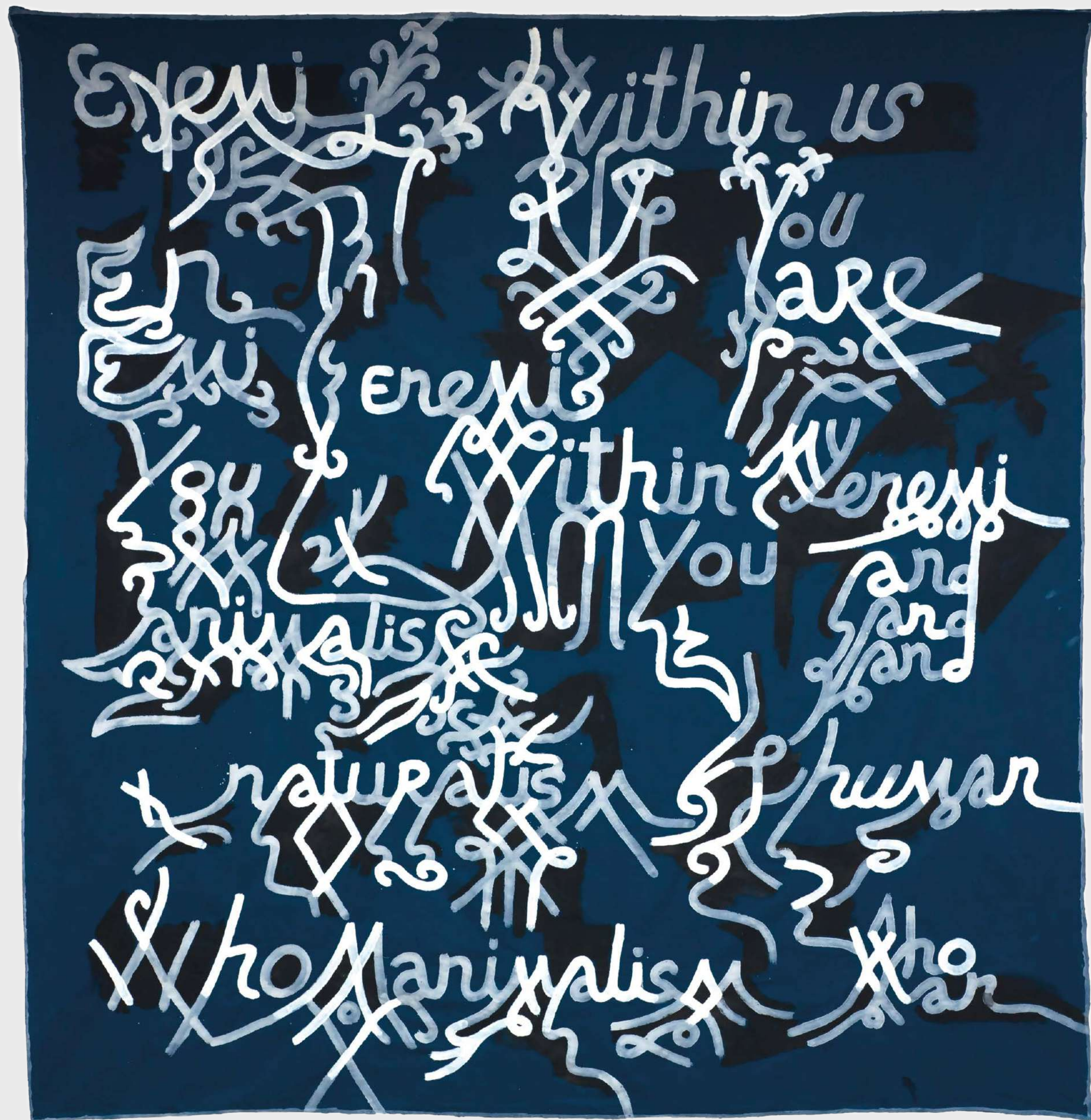
Babi Badalov
Chicago, 2015

Painting on fabric
 55,5 x 120 cm
 21.8 x 47 in
 Courtesy the artist and Galerie Poggi, Paris

Babi Badalov
Your Voice, 2021

Painting on fabric
 112 x 66 cm
 44 1/8 x 26 in
 Courtesy the artist and Galerie Poggi, Paris





Babi Badalov

Enemi Within Us, 2021

Painting on fabric

208 x 212 cm

81.8 x 83.4 in

Courtesy the artist and Galerie Poggi, Paris



Babi Badalov

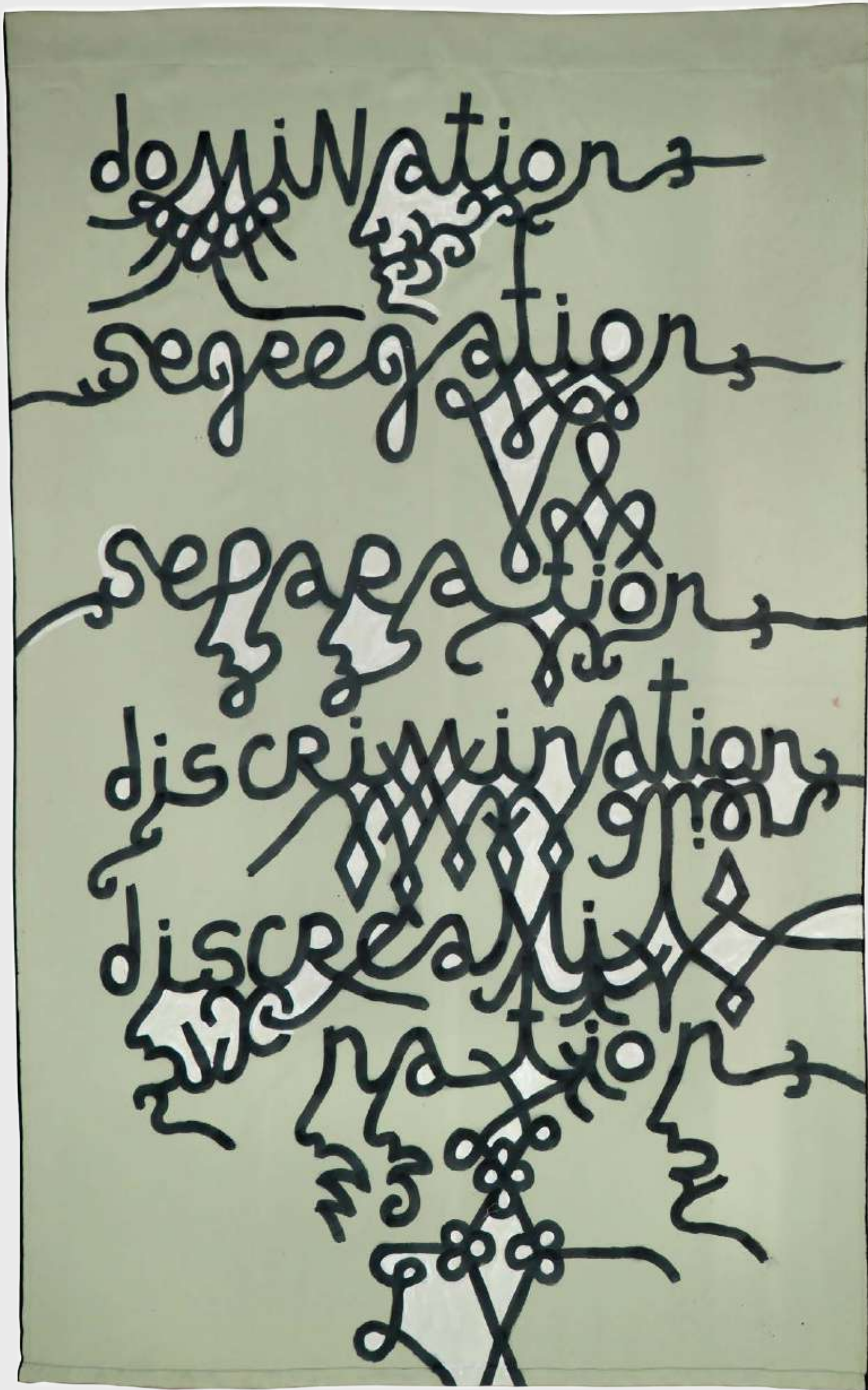
Human Right, 2020

Painting on fabric

129 x 118 cm

50.7 x 46.4 in

Courtesy the artist and Galerie Poggi, Paris



Babi Badalov

*Domination Segregation Separation
Discrimination, 2020*

Painting on fabric

240 x 160 cm

94.4 x 63 cm

Courtesy the artist and Galerie Poggi, Paris

Babi Badalov
Keep of Being Different, 2022

Painting on fabric

125 x 85 cm

49.2 x 33.4 cm

Courtesy the artist and Galerie Poggi, Paris





Exhibition view of *Soul Mobilisation* at the Fondation Hermès - La Verrière, Bruxelles (BE), 2019



Exhibition view of *To Make Art to Take Clothes Off* (solo show) at MUSAC, Madrid (ES), 2018



Some of 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.



Paul MIGNARD

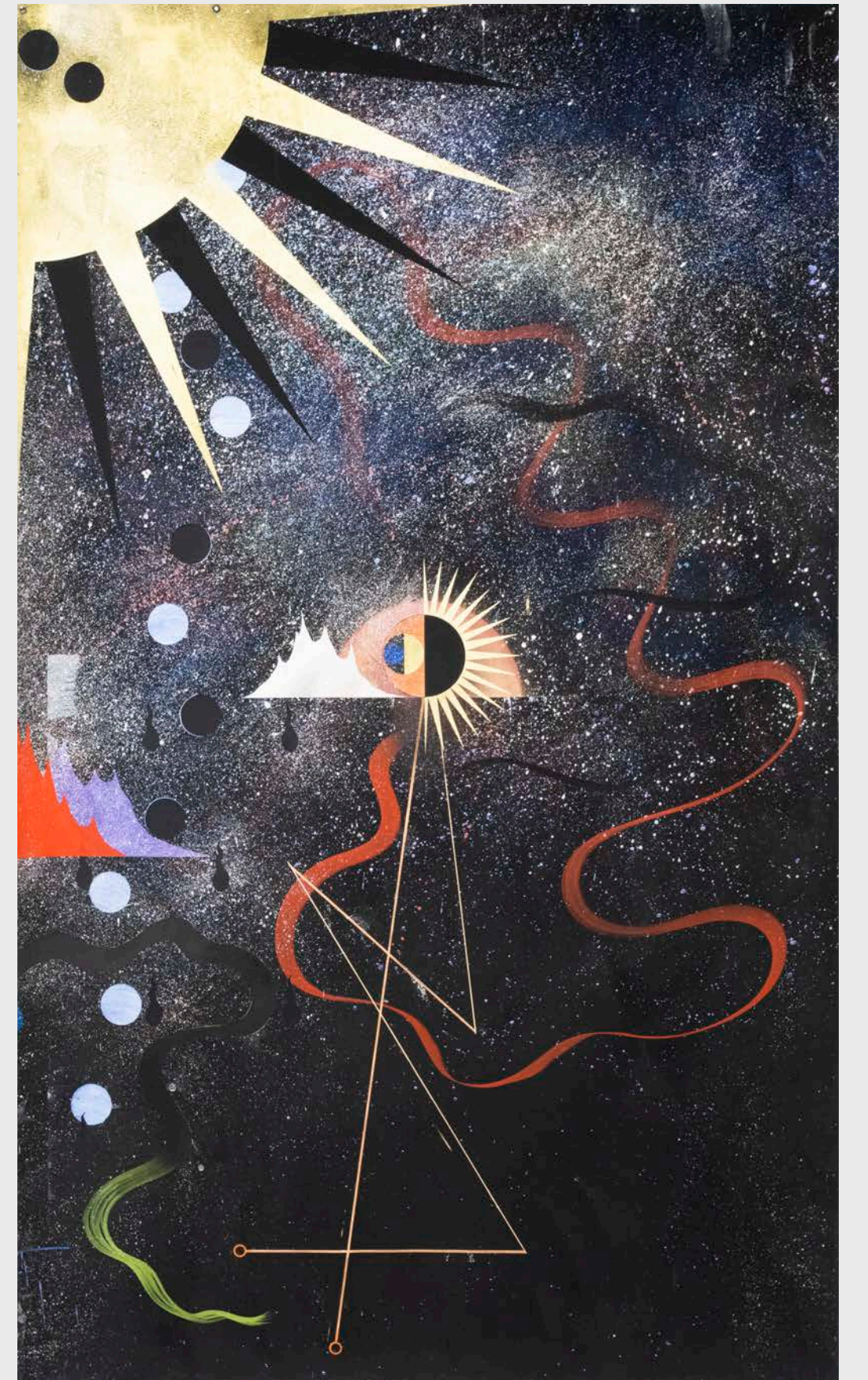
Paul Mignard's work explores the many aspects of landscape, whether interior or exterior, real or imaginary, sometimes reconstructed from memories of travel. He works on printed fabrics or blank canvases without frames which are then nailed to the wall. Mixing pigments and glitter, he creates dreamlike images inspired by cartography, mysticism and anthropology.

Working with an acrylic medium, he sifts or blows pigments, metal powders and glitter dust directly onto loose canvases, sometimes printed beforehand. His colorful aqueous compositions unfold visual palimpsests that evoke occult charts, linking motifs pertaining to the human body and nature to esoteric signs, geometric forms, and partial reproductions of ancient scriptures – notably pictograms and ideograms.

Profoundly inspired by Taoist doctrines, Paul Mignard further suggests the mutual transformation of the self and its environment through his depiction of mental landscapes, where the past and the present, reality and imagination, as well as the sacred and the profane aren't separated but irrevocably connected.

In 2023, Paul Mignard is invited to produce a specifically-commissioned, large-scale triptych made of three paintings for the IN/SITU program of Expo Chicago 2023. For the 2023 program, Claudia Segura, Curator of Exhibitions and Collection at MACBA, Museu d'Art Contemporani de Barcelona, will curate a selection of new and existing works through a decolonial perspective. Titled *Y el mar tomó la palabra (And the sea spoke)*, IN/SITU program employs the poetic and the political potential of fabulation, or fable-telling, to speculate on how artists perceive the future and the ancient past, and become entangled in the cyclical nature of civilization. Nature becomes a crucial component of this storytelling, not just as a tangible territory, but also a mindset. The exhibition includes the unknown, the stories underlying the dominant history, and narratives pulled from the natural elements that surround us.

Paul Mignard graduated from the **École Nationale Supérieure des Beaux-Arts in Lyon (France)**, in 2011. He was recently invited for a residency at the **Domaine des Oseraies (Faverolles, France)**. He was the recipient of the prestigious **Bourse Révélations Emerige** in 2018. His works have been exhibited in solo and group shows, including *Nopal* at **Galerie Poggi (Paris, France)**, *The Return* at **Fabre (Paris, France)**, *Outside Our* at the **Villa Emerige (Paris, France)**, *Le temps des Assassins (The Time of the Assassins)* at the **Galerie Michel Journiac (Paris, France)**, and *Rappelles toi de la couleur des fraises (Remember the Color of Strawberries)* at the **Crédac (Ivry-sur-Seine, France)**.



Paul Mignard

Bliss, 2023

Triptych, Pigments on loose canvas

200 x 300 cm

78.7 x 118.11 cm

Courtesy the artist and Galerie Poggi, Paris



VIP PREVIEW

Thursday, April 13th, 2023

PUBLIC OPENING DAYS

Friday, April 14th / Saturday, April 15th / Sunday, April 16th, 2023

VIEWING ROOM

[Click here](#)

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