

ARCO Madrid

Wednesday, March 6th — Sunday, March 10th, 2024

Booth 7C08

Troy Makaza

Kapwani Kiwanga

Josèfa Ntjam

Darío Villalba

Anthony Goicolea

For ARCO's 43rd edition and the 10-year anniversary of its participation, Galerie Poggi is pleased to present a new selection of some of the most important works of its artists, structured around three sections :

- **a group show with three artists involved in the forthcoming Venice Biennale (Kapwani Kiwanga, Josèfa Ntjam and Troy Makaza)**
- **a focus of works by the Spanish artist Darío Villalba**
- **a solo project dedicated to the Cuban-American artist Anthony Goicolea**

A GROUP SHOW ECHOING THE 60TH BIENNALE DI VENEZIA

Kapwani Kiwanga

For this new edition of ARCOmadrid, Galerie Poggi is pleased to present an emblematic work by Kapwani Kiwanga who will represent Canada at the **60th Biennale di Venezia**. The first version of this series was presented at the **59th International Art Exhibition of La Biennale di Venezia** curated by Cecilia Alemani, as part of the group show “The Milk of Dream” and was part of Kapwani Kiwanga’s mid-career exhibition at the **Kunstmuseum Wolfsburg** (Germany) in 2023 and currently at **Copenhagen Contemporary** (Denemark) until August 2024.

Troy Makaza

After introducing his work for the first time at ARCO last year, the gallery is pleased to shed some light this year on Troy Makaza’s work. A young (b. 1994, Harare), rapidly-rising, artist from Zimbabwe, he will represent his country at the **60th Biennale di Venezia**, together with four other artists. In the past years he has developed a practice that departs from his individual experience as a millennial Zimbabwean to create works at the intersection between painting and sculpture that speak of the larger collective experience of his generation and of his country.

Josèfa Ntjam

For the first time at ARCO, Galerie Poggi is thrilled to present a series of works by the artist and performer Josèfa Ntjam who recently joined the gallery, which will host her first solo show in November 2024, after her residency at **LVMH Métiers d’Arts** and her solo exhibition at **LAS Art Foundation**, as part of the 30 projects selected by the curator of the **60th Venice Biennale International Art Exhibition in 2024 as a collateral event**. She currently benefits from a solo show at **Fotografiska New York** until May 2024.

TWO SOLO PROJECTS BY DARÍO VILLALBA AND ANTHONY GOICOLEA

Darío Villalba

Following the announcement of its representation of his estate, the gallery will show a panel of works by the Spanish artist Darío Villalba (1939 - 2018) who became a major artist on the Spanish scene ever since his emergence in the late 60s. 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. Villalba’s work is held in over 75 museums worldwide, including **MoMA**, the **Guggenheim in New York**, the **Metropolitan Museum in New York**, the **Museo Reina Sofia**, etc. He was the subject of a major retrospective at the **Museo Reina Sofia** in 2007 and a landmark exhibition at **Madrid’s Sala de Alcalá** in 2019, curated by Manuel Segade.

Anthony Goicolea

Finally the booth will include a selection of new paintings by Cuban-American artist Anthony Goicolea, 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. His painting was recently shown at the **Musée d’Art Contemporain of Strasbourg (France)**.

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.

The *Shifting Sands* sculptures, made with artisanally handblown glass and fracking sand, developed from Kiwanga's found appreciation for sand's ability to transform. Sand evolves, takes on new shapes, and transforms into glass – a process that occurs both naturally and industrially. Kiwanga's glass sculptures encase fracking sand, almost appearing as preservation devices. Yet the production of glass is heavily dependent upon the extraction of sand. Silica sand is extracted far more quickly than it can naturally be replaced, a jarring indication that we are moving towards a sand-scarce future.

Kapwani Kiwanga **will represent Canada at the next 60th Venice Biennale**. She recently had an important mid-career solo exhibition at the **Kunstmuseum Wolfsburg** from October 2023 to January 2024 which is currently on view at Copenhagen Contemporary until August 2024.

Her last exhibitions include the **CAPC of Bordeaux (FR)**, the **MOCA of Toronto (CA)**, the **Serralves Museum in Porto**, 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
Shifting Sands (reds), 2023

Glass, blown coloured glass, silica sand
70 x 21 x 21 cm



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 he 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.

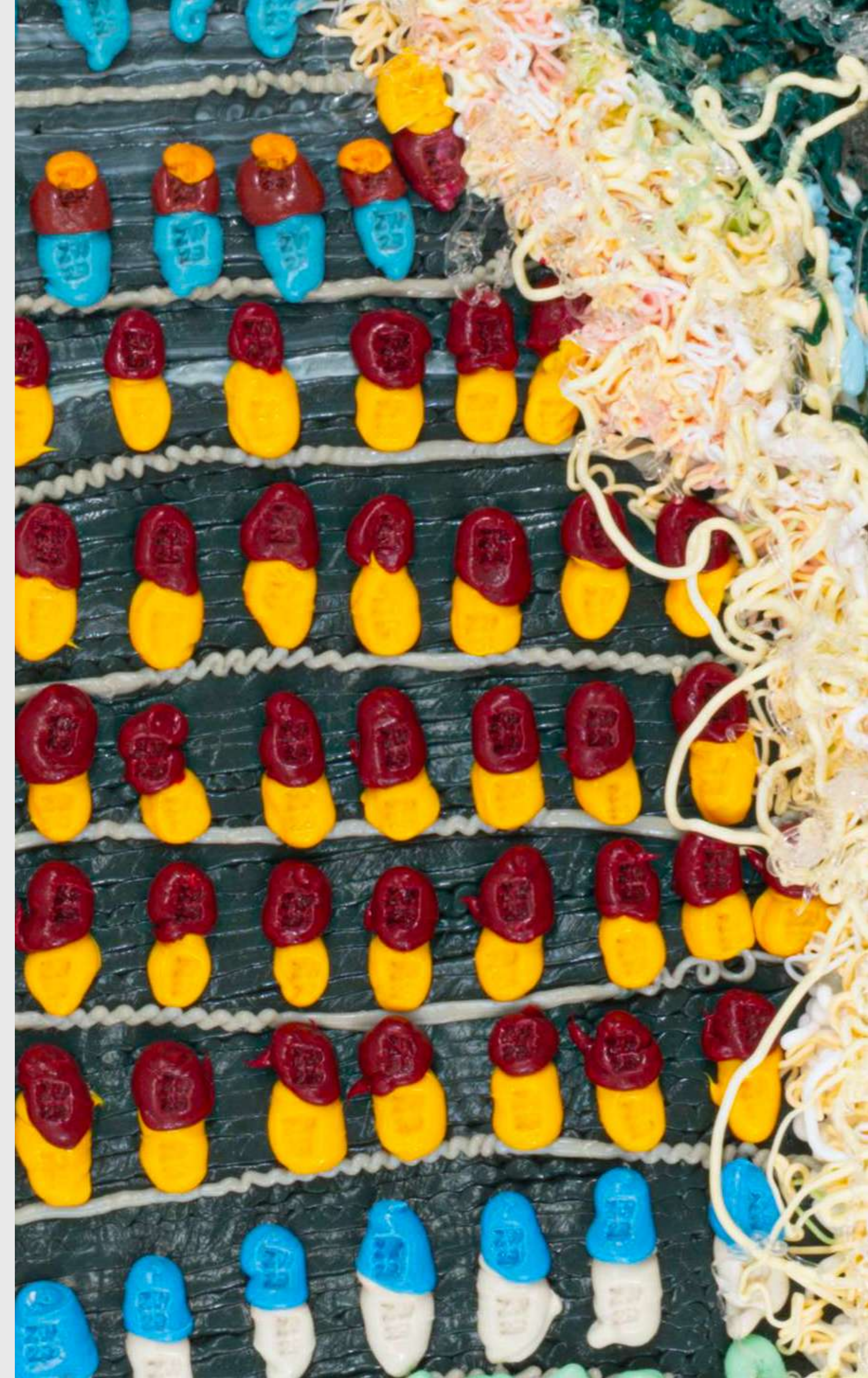
Troy Makaza will represent **Zimbabwe at the next Biennale di Venezia in April 2024**, together with four other artists. The booth will comprise both new works by Troy Makaza specifically commissioned for the fair and works of the past years so as to give a full picture of his practice.

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, Paris+ by Art Basel, Frieze no.9 Cork Street, Art Joburg** and **ARCOmadrid**.



Troy Makaza
Untitled, 2023

Pigment-infused silicone
250 x 175 cm





Troy Makaza

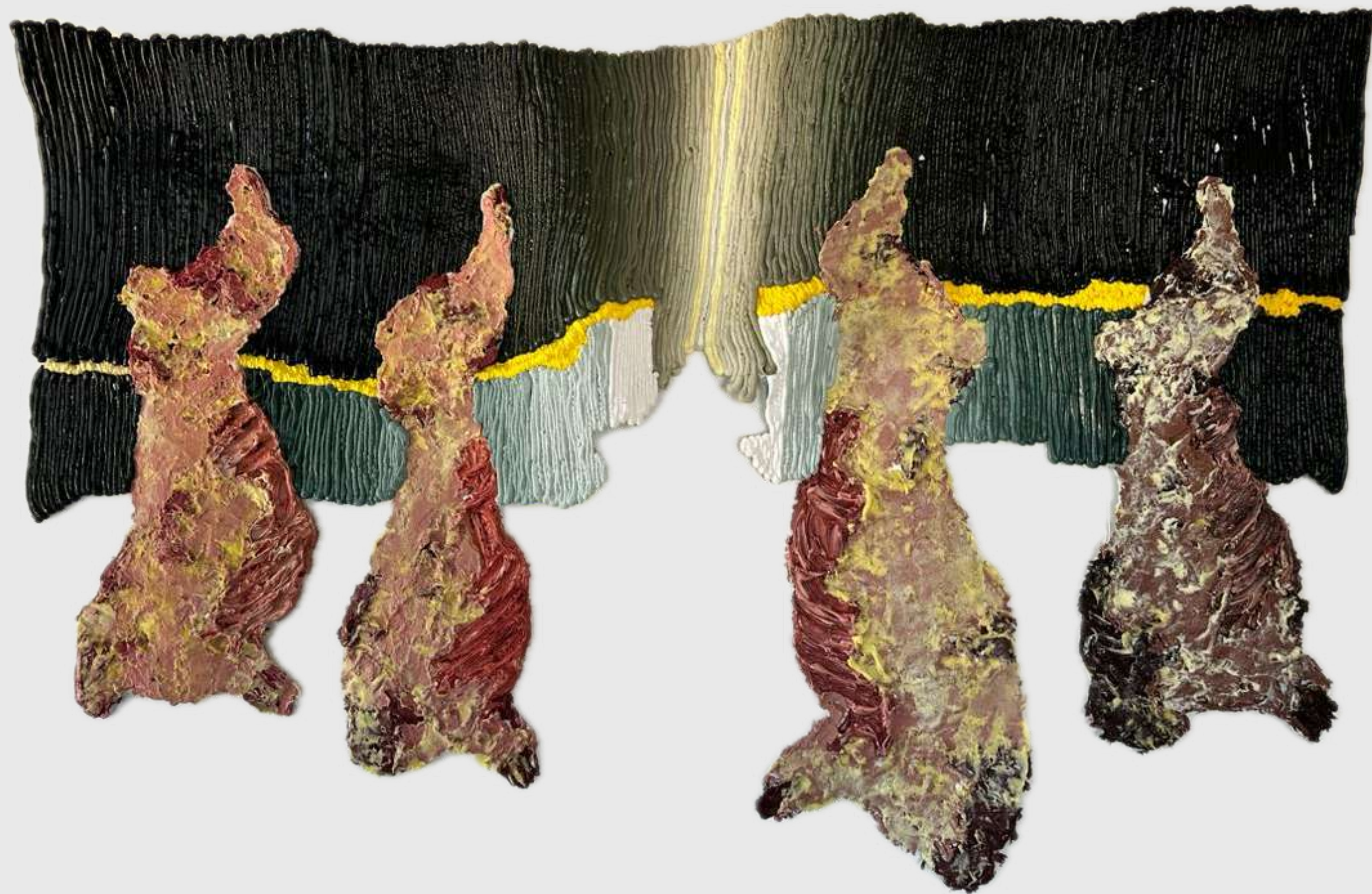
3,000 Acres of Land and 15 Mining Claims, 2024

Pigment-infused silicone
223 x 188 cm



Troy Makaza
Another Story, 2024

Pigment-infused silicone
205 x 265 cm



Troy Makaza

Butcher's workshop (corrupted version), 2024

Pigment-infused silicone
196 x 118 cm

Josèfa Ntjam

Booth 7C08

Josèfa Ntjam is an artist, performer and writer whose practice combines sculpture, photomontage, video and sound. Drawing analogies between cosmic, geological and mental processes, Ntjam draws raw material for her work from biology, mythology, science fiction and photographic archives, reworking history from personal and minoritarian narratives.

In particular, she uses assemblage – of images, words, sounds and stories – as a method for deconstructing the grand narratives that underpin hegemonic discourses on origin, identity and race.

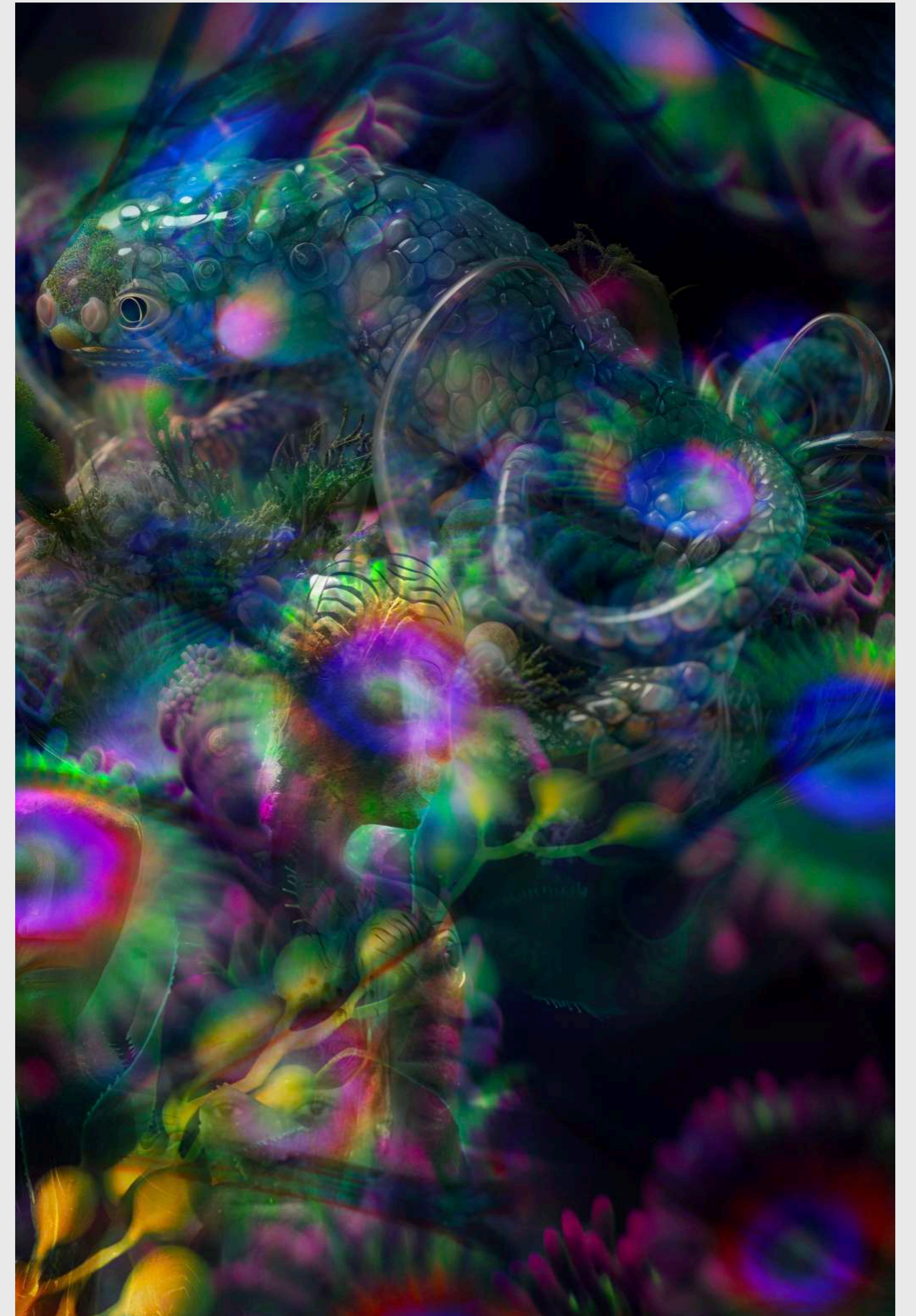
Josèfa Ntjam was born in 1992 in Metz, France, and currently lives and works in Saint-Étienne, France. She studied in Amiens, France, and Dakar, Senegal (Université Cheikh Anta Diop), and is a graduate of the École nationale supérieure d'art de Bourges, France (2015), and the École nationale supérieure d'art de Paris-Cergy, France (2017).

Josèfa Ntjam has already benefited from numerous solo exhibitions in several institutions, including **Fotografiska New York**, USA (2024) ; at the **60th Venice Biennale (collateral event with LAS Foundation)** (forthcoming), Venice, IT (2024) ; **LVMH Métiers d'Art** (forthcoming), FR (2024) ; **Fondation Pernod-Ricard, Paris**, FR (2023) ; **The Photographers' Gallery**, London, UK (2022) ; **FACT**, Liverpool, UK (2022); **CAC La Traverse**, Alfortville, FR (2022) ; **Hordaland Art Center**, Bergen, NO (2019).

Ntjam's work and performances have been presented in international museums and exhibitions, including **LUMA**, Arles, FR (performance, 2022); **Centre Pompidou Metz**, FR (2022); **Stedelijk Museum**, Amsterdam, NL (performance, 2022) ; **Cincinnati Contemporary Arts Center**, USA (2022); **Mucem**, Marseille, FR (2021); **Palais de Tokyo**, Paris, FR (2020-21); **Centre Pompidou**, Paris, FR (2020); **WIELS**, Brussels, BE (2020), etc. In 2023, she was awarded the first **Fluxus - CPGA (Comité professionnel des galeries d'art) Prize**.

Josèfa Ntjam
Ectocarpus #2, 2023

Photomontage printed by sublimation on aluminum, metal frame
180 x 120 cm





Josèfa Ntjam
Dattermitière #4, 2022

3D printed ceramics, concrete
41 x 16 cm



Josèfa Ntjam
Dattermitière #1, 2022

3D printed ceramics, concrete
65 x 25 cm



Josèfa Ntjam

Dattermitière #4, 2022

3D printed ceramics, concrete
41 x 16 cm



Josèfa Ntjam

Dattermitière #3, 2022

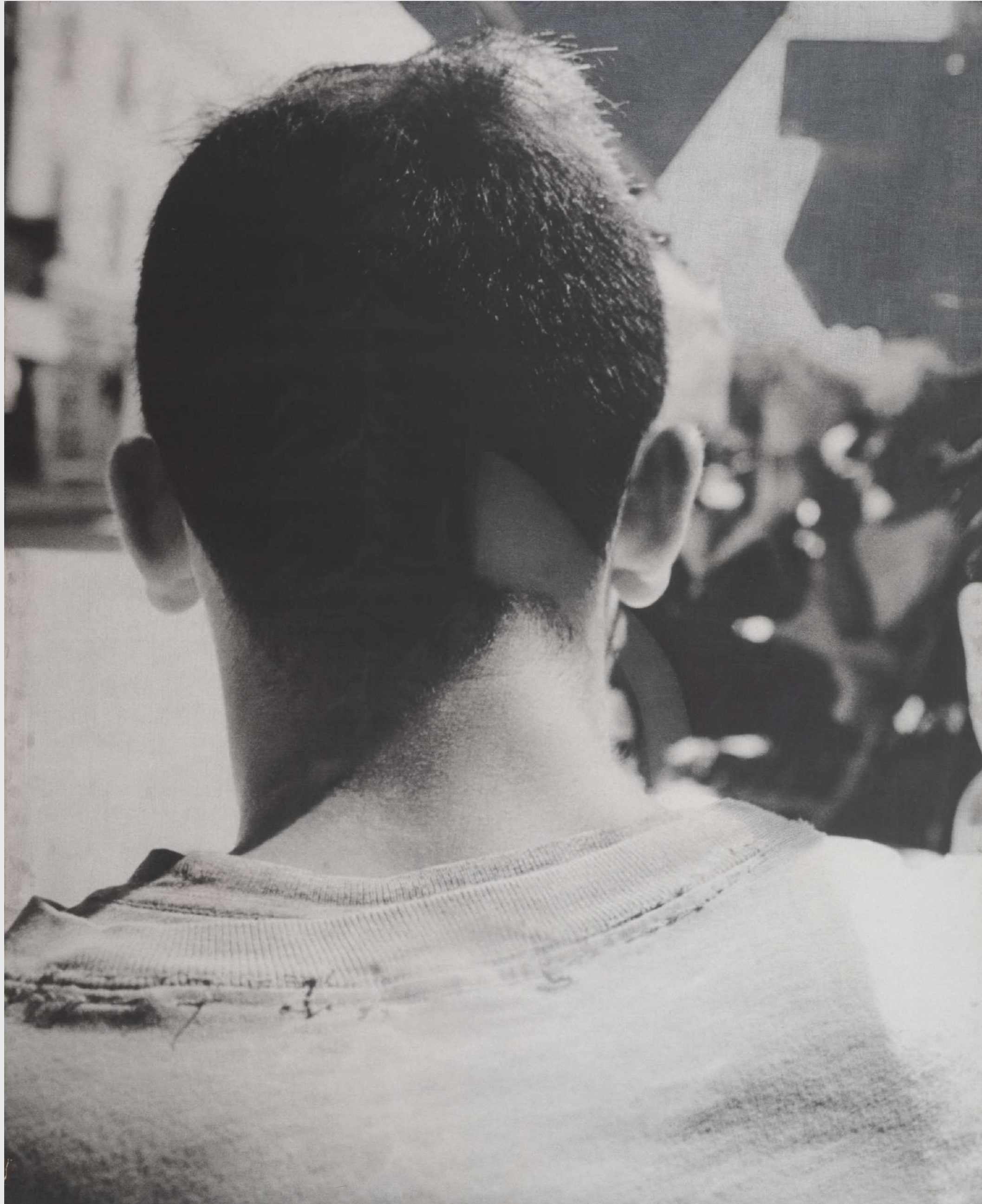
3D printed ceramics, concrete
39 x 16 cm

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 Centro de Arte Reina Sofía** (Madrid, 2007).

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 on Photolinen
250 x 200 cm



Darío Villalba - 1976

Darío Villalba

Documento Básico B/N, 1976

Mixed media on photograph

38 x 86 cm



Fabrica - Madrid

Darío Villalba 70

Darío Villalba

Documento Básico B/N (Madrid, 1970), 1970

Mixed media on photograph

54 x 40 cm

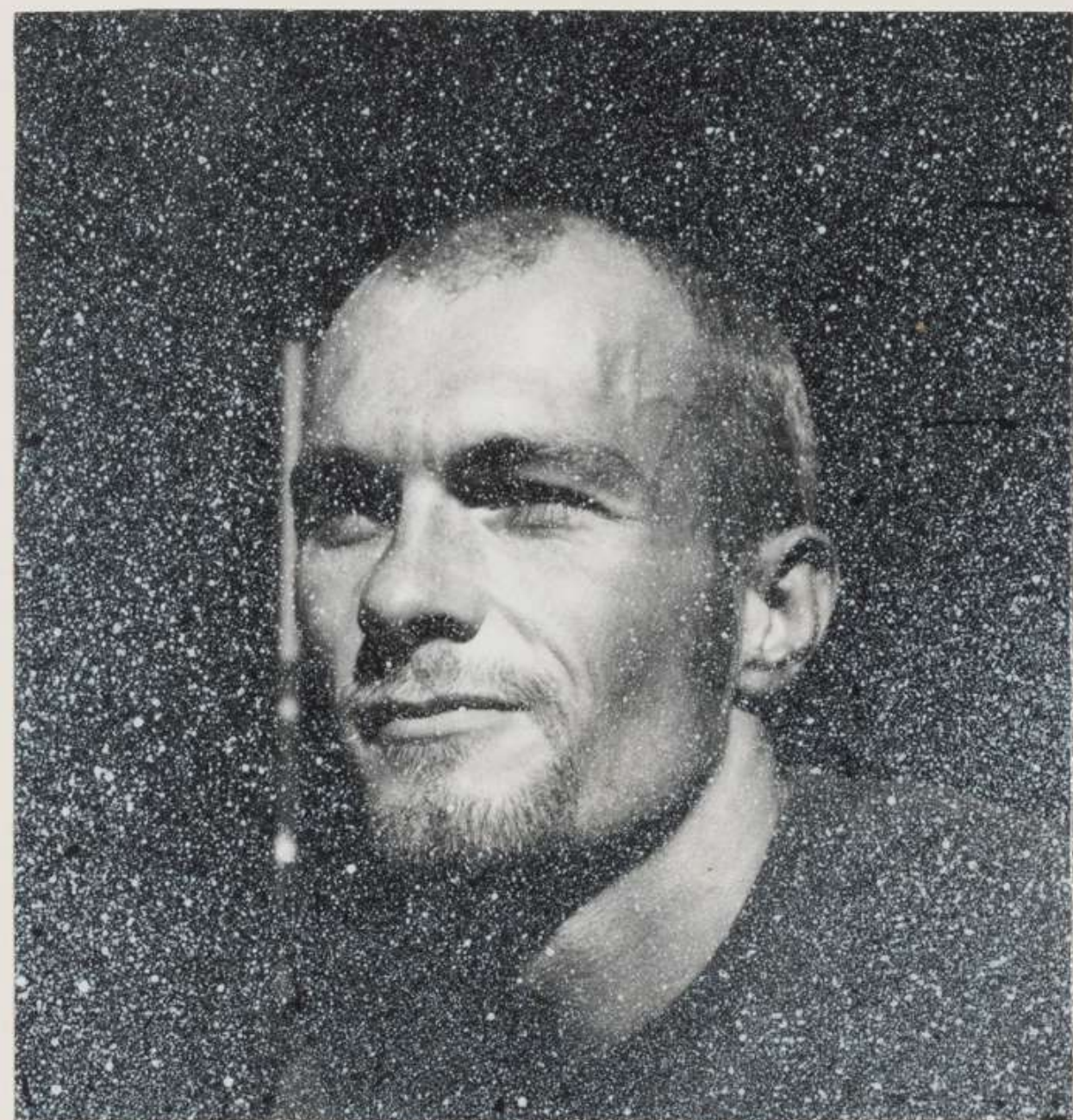


Darío Villalba 1968

Darío Villalba

Documento Básico B/N (1968), 1968

Mixed media on photograph
38 x 53 cm



Darío Villalba 96

Darío Villalba

Documento Básico B/N (1996), 1996

Mixed media on photograph
29 x 43 cm

Darío Villalba
Documento Básico B/N (1994), 1994

Mixed media on photograph
41 x 33 cm



Anthony Goicolea

Booth 7C08

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 ARCOmadrid 43rd edition, Galerie Poggi will present a selection 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 **Groningen Museum** (Groningen, NL) and also the **Museo Nacional Centro de Arte Reina Sofia** (Madrid, ESP), and the **Musée d'Art Moderne et Contemporain de Strasbourg**.

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

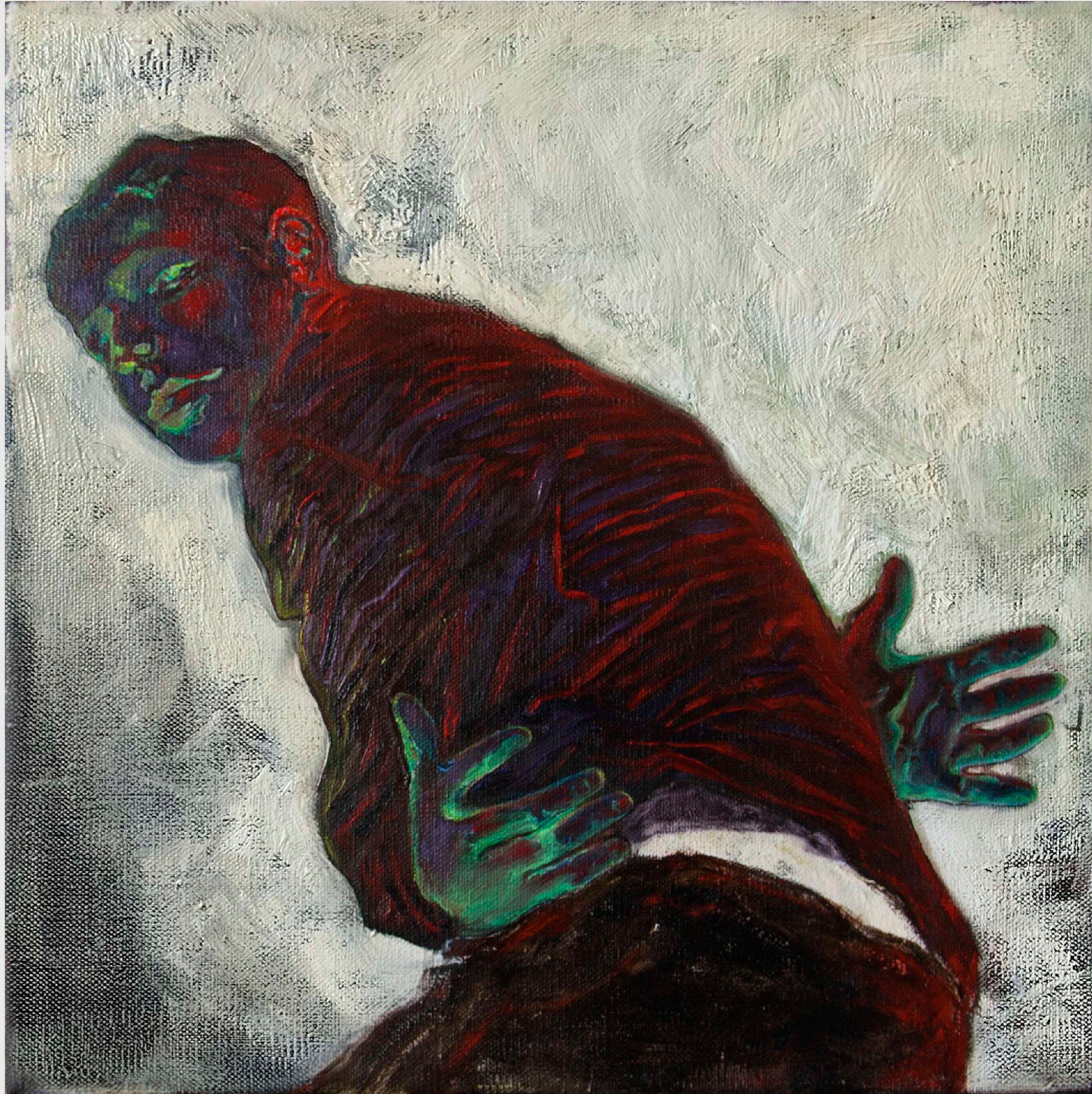
Pedicurist, 2023

Oil paint, cold wax and sand on raw line
132 x 127 cm

Anthony Goicolea
Life Preserver, 2023

Oil paint, cold wax and sand on raw line
61 x 56 cm





Anthony Goicolea

Nike as Winged Neon Tetra, 2020

Oil on Raw Linen Canvas

30 x 30 x 3 cm

Anthony Goicolea
Pasolini's Pillow/Mama Roma, 2023

Acrylic and graphite on Mylar film
91.4 x 76.2 cm





Anthony Goicolea

Bedded, 2023

Acrylic and graphite on Mylar film

86.4 x 71.1 cm



Anthony Goicolea
Left In The Dark, 2023

Acrylic and graphite on Mylar film
86.4 x 71.1 cm



Anthony Goicolea

Bloodstone, 2023

Acrylic and graphite on Mylar film
91.4 x 76.2 cm

Anthony Goicolea

Thumbsucking Dandy, 2023

Acrylic and graphite on Mylar film
86.4 x 71.1 cm





Anthony Goicolea

Ostrich, 2023

Acrylic and graphite on Mylar film

86.4 x 71.1 cm

AR
CO

Madrid

VIP DAYS

Wednesday 6th, Thursday 7th of March 2024

PUBLIC OPENING DAYS

Friday 8th, Saturday 9th, Sunday 10th of March 2024

VIEWING ROOM

[Click here](#)

CONTACTS

Jérôme Poggi

j.poggi@galeriepoggi.com

+33 (0)6 09 55 66 66

Camille Bréchnac

c.brechignac@galeriepoggi.com

+33 (0)7 87 23 41 42

Agathe Schneider

a.schneider@galeriepoggi.com

+33 (0)6 30 57 65 13

