

Art Basel Paris

Tuesday, October 21st — Sunday, October 26th, 2025

Booth H15

Nikita KADAN



For Art Basel Paris 2025, Galerie Poggi joins forces with Voloshyn Gallery (Kyiv, Miami), one of the most active Ukrainian galleries on the international scene, are presenting an exceptional project dedicated to Nikita Kadan. Exiled in Miami since the outbreak of the war, where it has opened a major space, Voloshyn is joining forces with the gallery to defend Kadan's work in a powerful political and symbolic gesture.

Firmly rooted in the events of the ongoing Russo-Ukrainian war, the show examines the country's contemporary popular culture and studies the work of the modernists against the backdrop of increasing worldwide violence and ruination, ultimately pondering on Ukraine's future.



At the center of the presentation stands *Shchekavytsia* (2023), a monumental 4 × 3 meter charcoal drawing recently shown at the National Museum of Ukraine in Kyiv. The work takes as its starting point a meme born in the darkest days of 2022, when threats of nuclear attack against Kyiv provoked an absurd yet cathartic response : the viral idea of an orgy on Shchekavytsia hill, a historic site named after one of the city's legendary founders. What began as gallows humor soon became a coping mechanism for millions of Ukrainians, transforming fear into collective resilience. Kadan elevates this imagery into the register of Romantic painting: an epic, ambiguous scene that oscillates between satire and myth, mourning and defiance.

The stand also features a group of sculptures and works on paper, many never exhibited before, that span a decade of Kadan's engagement with the material remnants of war. In 2015, during the second year of the conflict, Nikita Kadan recovered the wreckage of a destroyed GAZ truck (often called « Gazelka ») near Siverskodonetsk and transformed it into two flag-shaped sculptures (*Gazelka* and *Gazelka II*). Ten years later, in the fourth year of Russia's full-scale invasion, he added to *Gazelka II* a shrapnel-pierced kettle from Eastern Ukraine. The work reflects how the war, long misrepresented as an "internal" conflict, has gradually revealed its true face, but also how the passage of time itself compounds destruction. Ruins accumulate, habitable space shrinks, and the scars of war grow ever deeper in Ukraine's landscape and society.





In his series *Universal Ruins*, Kadan overlays landscapes of devastation, Borodyanka in Ukraine, Khan Yunis in Palestine, and other epicenters of violence, with photographic reproductions of canonical modernist works, such as Giacometti's *Female Head* or Brancusi's *Table of Silence*. These stark juxtapositions question the role of modernist art in times of war : does its silence embody distance and indifference, or does it express a timeless mourning for the victims of destruction, past and present ?

Kadan's work consistently interrogates the place of Ukrainian culture within broader histories of empire and modernity. The absence of a "national-romantic" tradition in Ukraine's art history - a genre that served as a cornerstone of nation-building elsewhere in Europe - is, for Kadan, both a void and a challenge. Rather than seeking to fill it with belated heroic imagery, his practice instead dwells in the gap : his works embody resilience in the face of annihilation, and a readiness to imagine futures beyond destruction.

With this joint presentation, Galerie Poggi and Voloshyn Gallery highlight an artist whose work not only documents the scars of the Russo-Ukrainian war, but also transforms them into a language of survival and cultural resistance : a voice that resonates far beyond national borders, in a world marked by escalating violence and ruination.



Works Selection





Nikita Kadan
Shchekavytsia Mountain, 2025

Charcoal on paper
300 x 385 cm total
150 x 188 each

Nikita Kadan
Crater, 2025

Charcoal on paper
120 x 150 cm





Nikita Kadan
Horse in a Manhole, 2025

Oil on canvas
100 x 120 cm

Nikita Kadan
Universal Ruins (Kyiv) & Universal Ruins (Gaza) 2, 2024

Charcoal, coal, and collage on canvas
190 x 118 cm





Nikita Kadan

Universal Ruins (Kyiv) & Universal Ruins (Gaza), 2024

Charcoal, coal, and collage on canvas
190 x 118 cm



Nikita Kadan
Gazelka II, 2015

Metal, wood
185 x 45 x 85 cm

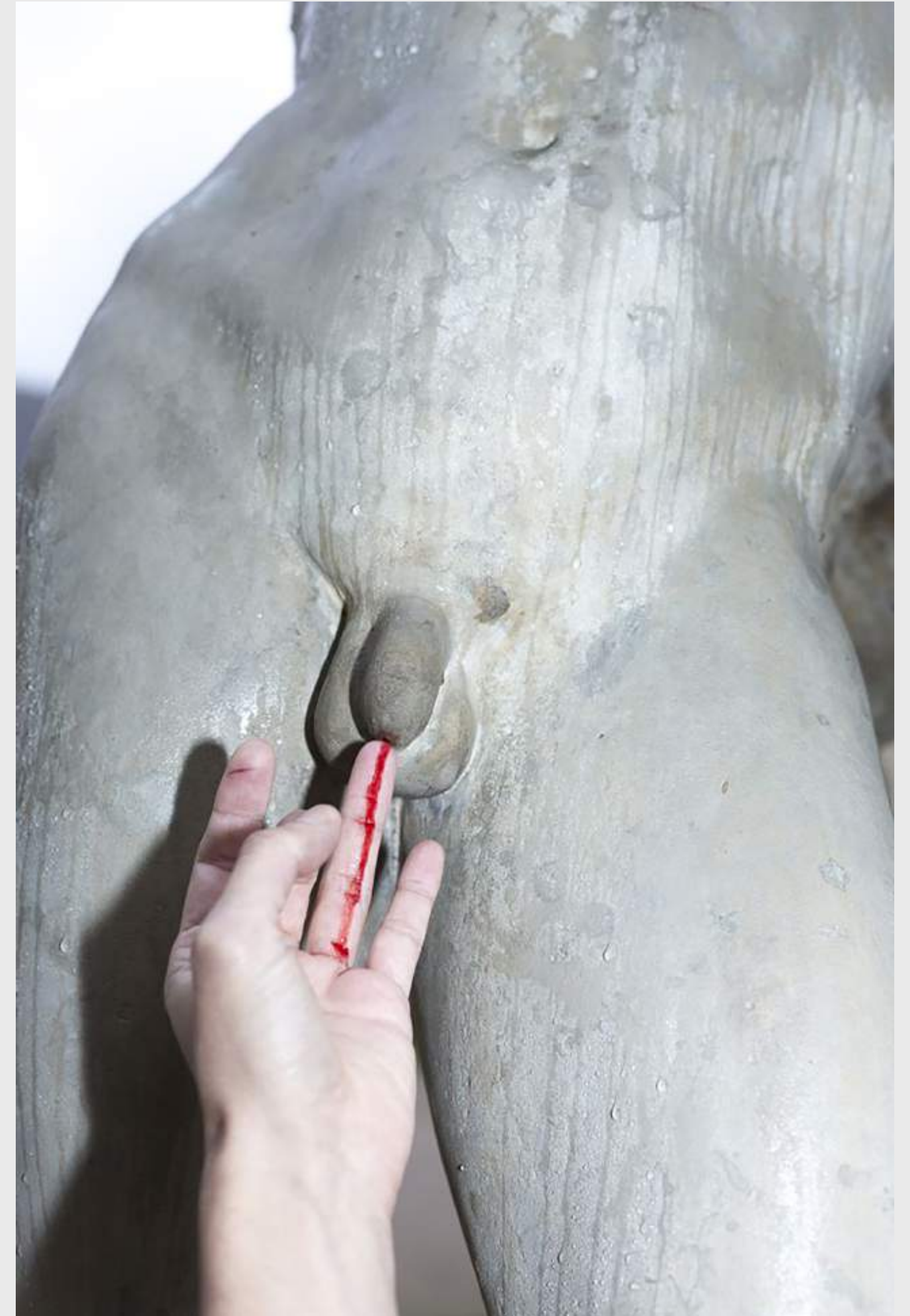


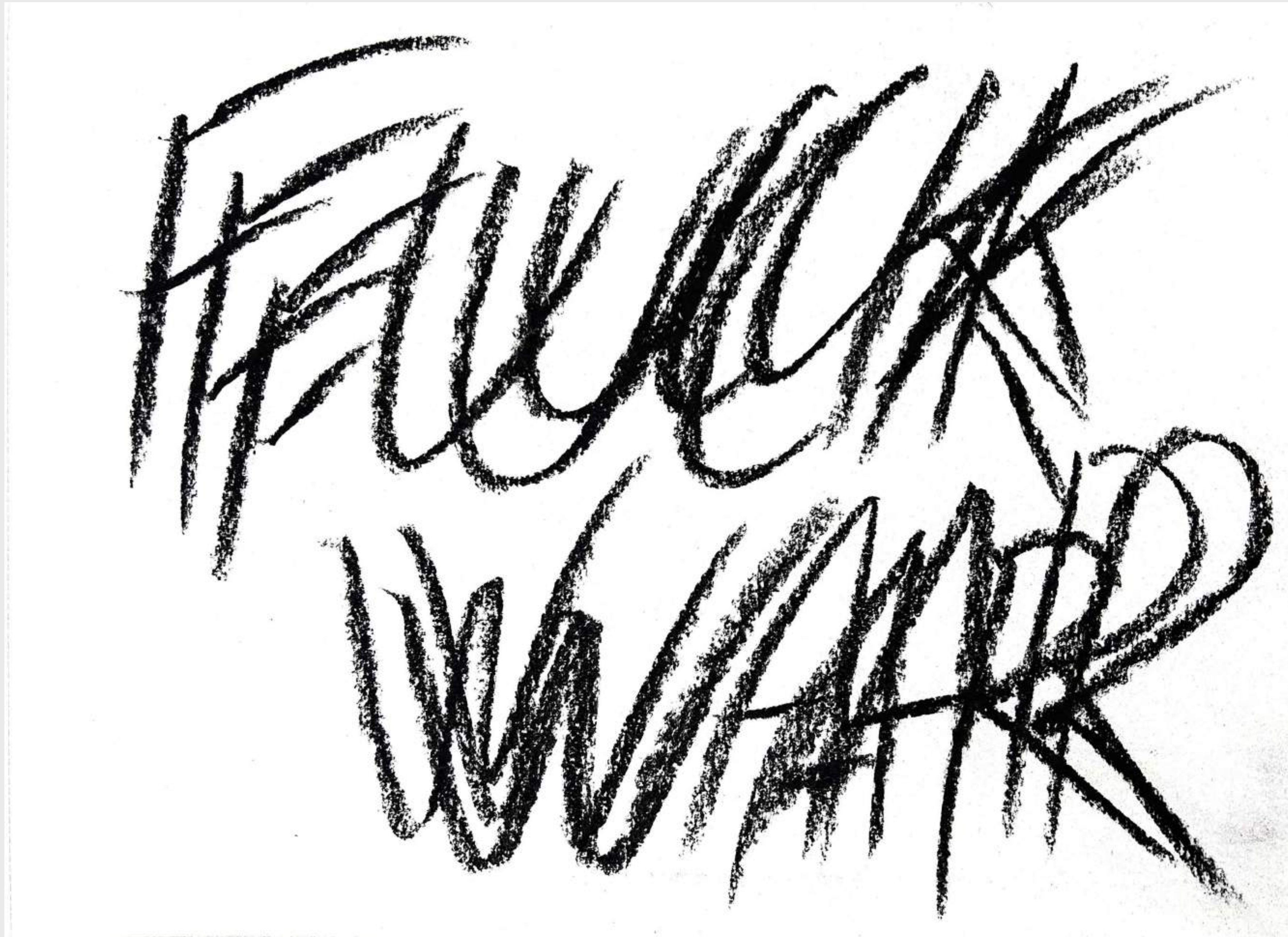
Nikita Kadan
Kharkiv Region, 2025

Marble, metal
310 x 30 x 30 cm

Nikita Kadan
The Day of Blood, 2020

Inkjet print on Hahnemuhle Baryta 315g paper, framed
70 x 46,7 cm





Nikita Kadan
Fuck War #1, 2023

Charcoal on paper
32 x 41 cm

Biography





A leading figure of the Ukrainian art scene, Nikita Kadan has become both a voice and a witness to the Ukrainian situation since the outbreak of the war launched by Russian forces in March 2022. Kadan has been a member of the artist group R.E.P. (Revolutionary Experimental Space) since 2004 and co-founder and member of the curatorial and activist collective HUDRADA since 2008. A graduate of the National Academy of Fine Arts in Kyiv, where he studied monumental painting, he now works across installation, graphic art, painting, wall drawings, and urban posters, often engaging in interdisciplinary collaborations with architects, human rights activists, and sociologists.

Kadan has been the subject of major solo and group exhibitions, including *Artists in Time of War* at **Castello di Rivoli** (Turin, Italy), *Skin and Shell* at the **Lewben Foundation** in Vilnius (Lithuania), and *The Fire and the Ashes* at **Museum Sztuki** in 2023. In 2021, the **Pinchuk Art Centre in Kyiv** (Ukraine) dedicated a major solo exhibition to his work, following on from **MUMOK** (Vienna, Austria), which had hosted his first institutional solo exhibition internationally in 2019. His works have also been presented at **M HKA**, Antwerp, in 2018, which later invited him again for the **59th Venice Biennale** in 2022 with the exhibition *Imagine Ukraine*, organized in collaboration with the **PinchukArtCentre**, as well as for the 60th edition in 2024, *From Ukraine: Dare to Dream*. Kadan was awarded the **Pinchuk Art Centre Prize** in 2011 and received the **Special Prize of the Future Generation Art Prize** in 2014. He participated in the Ukrainian Pavilion at the Venice Biennale in 2015 and 2022, and in the **Biennale Matter of Art** in Prague in 2024. In 2025, the **National Art Museum of Ukraine** in Kyiv presented a major solo exhibition of his work titled *Siren Sickle Satellite*.

His works are held in numerous public and private collections worldwide, including **Tate Modern**, London (UK); **Centre Pompidou**, Paris (FR); **Thyssen-Bornemisza Art Contemporary Foundation** (TBA21); **KADIST Foundation**, Paris (FR); **National Art Museum of Ukraine**, Kyiv (UA); **Pinakothek der Moderne**, Munich (DE); **M HKA – Museum of Contemporary Art**, Antwerp (BE); **Frac Bretagne** (FR); **Centro per l’arte contemporanea Luigi Pecci**, Prato (IT); **Military History Museum**, Dresden (DE); **Krasnoyarsk Museum Centre**, Krasnoyarsk (RU); as well as the **Kingdom of Belgium, Ministry of Foreign Affairs** (BE).

In 2020, Galerie Poggi dedicated his first solo exhibition in Paris to him, titled *The Day of Blood*.

Art | Basel Paris

PREVIEW (BY INVITATION ONLY)

Tuesday, October 21st | 3pm – 7pm

Wednesday, October 22nd | 10am – 8pm

Wednesday, October 22nd | 4pm – 8pm

Thursday, October 23rd | 11am – 8pm

PUBLIC OPENINGS

Friday, October 24th | 11 am – 7 pm

Saturday, October 25th | 11 am – 7 pm

Sunday, October 26th | 11 am – 7 pm

VIEWING ROOM

[Click here](#)

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