



Galerie Gregor Staiger  
Via Gioacchini Rossini 3 / 20122—Milano  
www.gregorstaiger.com  
+41 (0)44 491 3900

## SONIA KACEM

*3 pieghe, 4 archi e 1 rettangolo*  
March 30—May 21, 2022

---

Galerie Gregor Staiger is pleased to present Sonia Kacem's fifth solo exhibition with the gallery and the artist's first in its Milan space. The exhibition will feature a new body of sculptural and wall-based works, conceived in particular with the consideration of the gallery's location in Milan.

*3 pieghe, 4 archi e 1 rettangolo* follows Kacem's recent stay at Fonderia Artistica Battaglia, the famed metal casting foundry established in Milan in 1913 by Ercole Battaglia, Giulio Pogliani and Ricardo Frigerio. The foundry developed a renowned reputation from producing numerous works by the likes of Alighiero Boetti, Giannino Castiglioni, Arnaldo Pomodoro, to the bronze doors of the Milan cathedral and the restoration of Rodin statues. Today, the foundry and its Open Studio programme are regarded as an important platform for retaining and nurturing the tradition of bronze casting. Fonderia Artistica Battaglia remains intrinsic to Milan and the history of Italian 20th century sculpture. It also holds great significance to Kacem, and the constant engagement with both the history of sculpture and craft techniques in her practice.

Kacem's new series of sculptural works are a direct result of her time at Fonderia Artistica Battaglia earlier this year. In her work, Kacem has always been interested in the notion of the fold – a gesture that can be seen to evoke both the presence and absence of the body. Kacem applies this recurring position of the fold in three new bronze-cast sculptures to be shown in Milan. In its instinctive approach, the new body of work can be seen as a natural development from her textile and ceramic works. Kacem notes that metal was previously more frequently employed by her as a base or skeleton for construction rather than the defining medium itself. Kacem engages with the traditional sculptural technique of bronze casting by translating the ephemeral arrangements prevalent in her work into solid metal. A friction between the mercurial and the set are present here within the objects.

Further on the sculptures, a rippled pattern covers the surface. A clear connection can be made between the patterns appearing on the sculptures with the new site-specific wallpapers Kacem has produced for the exhibition. The shapes and lines on the bronzes echo to those printed on the wallpaper. Installed in the arches and the upstairs mezzanine of the gallery, Kacem intentionally chooses to underline the more distinct architectural features with aforementioned wallpaper whilst also responding to the unconventional character of the gallery interior. It is perhaps not incidental that Kacem has selected a material synonymous with domesticity.

The five coloured patterns on the walls that bear loose geometric shapes and natural forms have been taken from Kacem's watercolor sketchbooks, which the artist began whilst in Cairo for a six-month long residency in 2019. The sketchbooks originated as a response to her environment, as well as a study and research of colour palettes, pattern, calligraphy and the ornamental (and to an extent, an exercise in visual pleasure). Kacem's subsequent location changes, including Brussels and Amsterdam, and the onset of the pandemic further shaped the direction and tone of these pictorial studies.

With her presentation in Milan, Kacem eloquently translates her lexicon of references and aesthetics into materials and forms new to her practice while adhering to an ongoing exploration of sculpture as a medium.



Galerie Gregor Staiger  
Via Gioacchini Rossini 3 / 20122—Milano  
www.gregorstaiger.com  
+41 (0)44 491 3900

Sonia Kacem (b. 1985, Geneva; Lives and works in Geneva). Recent solo exhibitions include 'Superflu', Haus Konstruktiv, Zurich (2021); 'Bruxelles 2020/1', Galerie Gregor Staiger, Zurich (2021); 'Between the scenes', Westfälischer Kunstverein, Münster (2019); 'Did snow fall on the pyramids?', T293, Rome (2018); 'Carcasse', Centre culturel suisse, Paris (2017); 'Night Shift', Centre d'Art Contemporain Genève (2016); 'Loulou replay', Kunstverein Nürnberg, Nuremberg (2015); 'Bermuda Triangle', Kunst Halle Sankt Gallen (2015); and 'Loulou', MAMCO Genève (2014). She has also participated in numerous group exhibitions, such as 'Figures on a Ground', Fondation CAB, Brussels (2020); 'Delirious', Lustwarande Tilburg (2019); 'Flatland / Abstractions Narratives #2', Mudam Luxembourg (2017); 'Stipendium Vordemberge-Gildewart', Kunsthaus CentrePasquArt, Biel (2015); and 'Time', Oslo10, Basel (2013) Kacem has also participated in numerous group exhibitions in Switzerland and abroad. Kacem has been the recipient of several awards and grants such as the Premio Artisti per Frescobaldi (2018), Prix d'art Intégré (2016), Kiefer Hablitzel Prize (2015), Manor Cultural Prize (2014), Federal Art Prize (2013), Berthoud Fund Grant (2012), as well as a grant and residency at the Rijksakademie van Beeldende Kunsten, Amsterdam (2016-2017) and in New York awarded by the Fonds cantonal d'art contemporain de Genève (2014) and most recently, the Zurich Art Prize (2020), awarded annually by Museum Haus Konstruktiv.