

12a Bourdon Street
London, W1K 3PG, UK
+44 20 743 99 777

41 Polydefkous
Piraeus, 18545, Greece
+30 210 4123977

info@sylviakouvali.com
www.sylviakouvali.com

PREVIEW

ART BASEL

HALL 2.1 S14

16 - 21 JUNE, 2026

ANNA BOGHIGUIAN

SHADI HABIB ALLAH

HARIS EPAMINONDA

JASON DODGE

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ANNA BOGHIGUIAN

Anna Boghiguian's work is characterized by a critical engagement with histories of colonialism, global trade, migration, and political power. Through an expressive visual language that combines handwritten text, figurative imagery, and archival references, Boghiguian investigates the interconnectedness of historical and contemporary socio-political processes. Her installations often function as spatial narratives, bringing together historical research, personal observation, and poetic reflection to challenge linear concepts of history. By foregrounding marginalized perspectives and transnational exchanges, Boghiguian's practice contributes to debates on memory



ANNA BOGHIGUIAN

Mama Mickey, 2025

Wax, oil, pigment and pencil on wood and cotton
108 x 52 x 29.5 cm | 42 1/2 x 20 1/2 x 11 5/8 in

Price: € 60,000.00 (ex Tax)

SYLVIA KOUVALI





SYLVIA KOUVALI

Detail,
Anna Boghigian, *Mama Mickey*, 2025

SHADI HABIB ALLAH



SYLVIA KOUVALI

Installation view,
Shadi Habib Allah, *Muddy Currents*, Sylvia Kouvali, Piraeus, 2025

A pipe placed two times deeper than a village well sucks the water underfoot dry.

Residents have learned to flush toilets sparingly

The watershed directs the path, and power is maintained.

Habib allah new body of work, examines water from the domestic space of the latrines, to the meter on the transboundary line, where air precedes liquid, and the muddy and murky turn clear as they travel upstream — revealing how clarity itself is engineered, and how purity flows only one way.



SHADI HABIB ALLAH

Spring 4, 2025

Three toilet bowls, wood, metal, pump, water
98 x 126 x 106 cm | 38 5/8 x 49 5/8 x 41 3/4 in
Unique of a Series

Price: \$ 25,000.00 (ex Tax)

SYLVIA KOUVALI

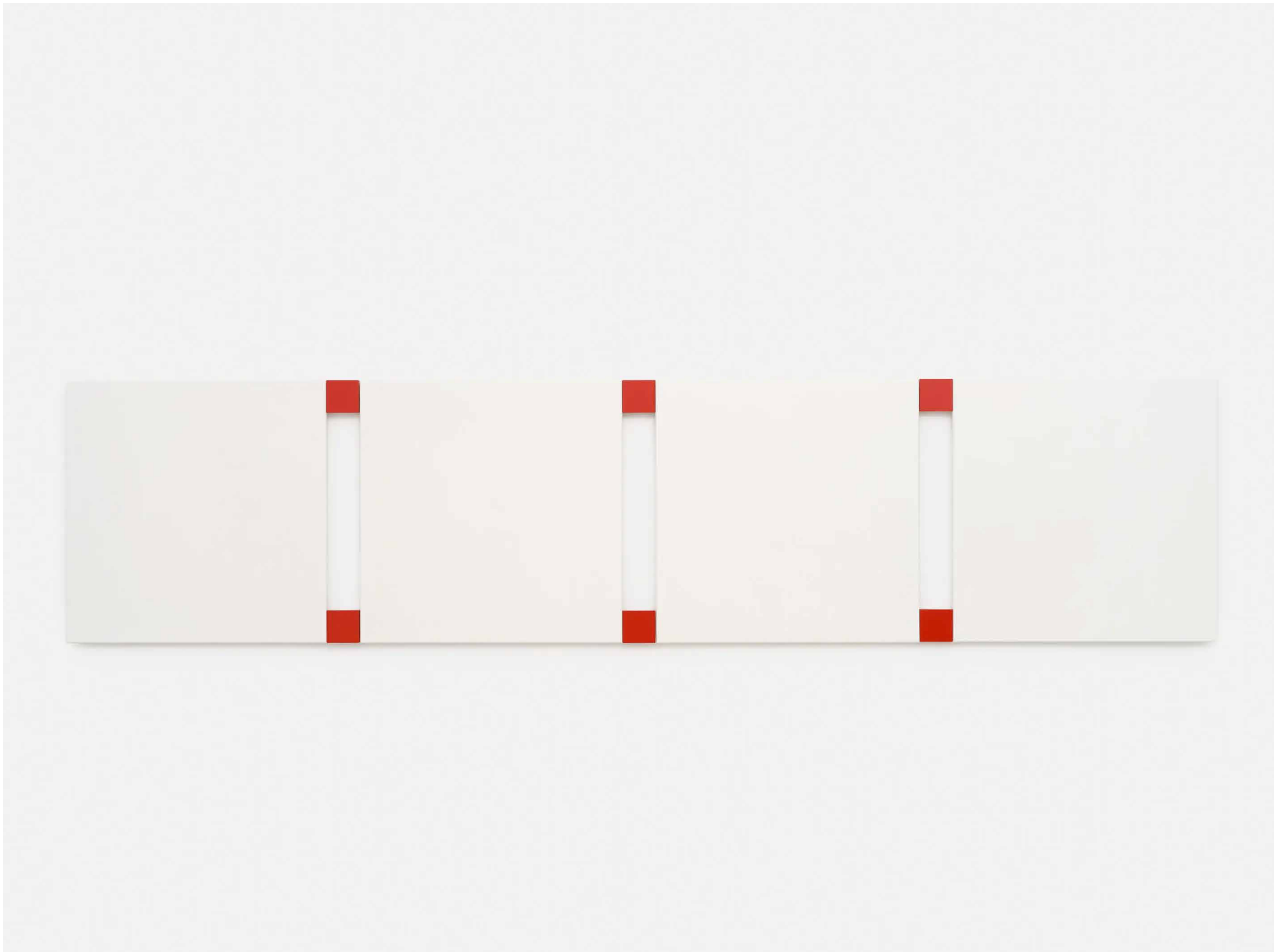
HARIS EPAMINONDA



On her travels, Haris carries boxes, crates, and saddlebags full of everyday objects that first capture her attention and later fuel her imagination. Objects that connect a touristy present to a past that has become mythical, if nothing else because of the time that has elapsed.

The time that goes by and recedes into the mists of memory, turning everything to dust and sand, is also the element that embeds people and things in myth.

And the colour of Epaminonda's "pastellone" works is given by a mixture of chalk and marble dust, according to an ancient Venetian formula prior to even ancient Rome. The result is a soft and dusty white which pushes the painting far away into space and time.



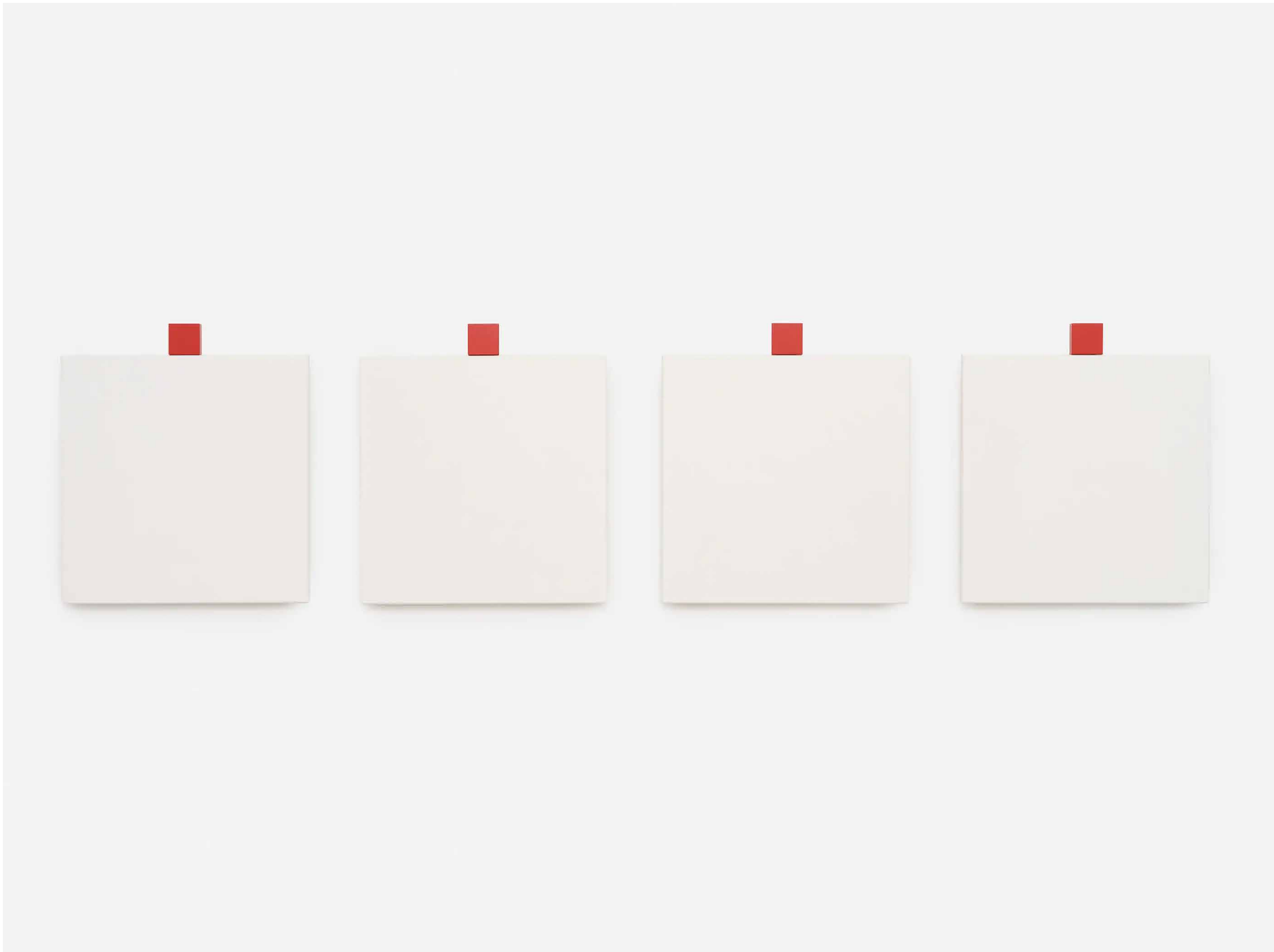
HARIS EPAMINONDA

Untitled #18 a/j, 2026

White pastellone on four wooden panels, six aluminium red lacquered hinges
65 x 284 x 2 cm | 25 5/8 x 111 3/4 x 3/4 in

Price: € 60,000.00 (ex Tax)

SYLVIA KOUVALI



HARIS EPAMINONDA

Untitled #19a/j, 2026

White pastellone on four wooden panels, four aluminium red lacquered hinges
54 x 210 x 2 cm | 21 1/4 x 82 5/8 x 3/4 in

Price: € 50,000.00 (ex Tax)

SYLVIA KOUVALI

JASON DODGE



Sculptures are not defined by formal transformation, but rather by the repositioning of recognisable materials through acts of selection, displacement, and framing. A central concern in his practice is how things appear in states of suspension: materially modest yet conceptually charged, where meaning is neither fixed nor fully accessible. Rather than functioning as autonomous forms, the works operate as traces. Attentive to the physical specificity of materials, Dodge works with things from the world that undergo only subtle shifts. These materials are placed in new relationships, developing in relation to their surroundings, architecture, and atmosphere.



JASON DODGE

Price: € 22,000.00 (ex Tax)

SYLVIA KOUVALI

DAVID DOUARD

The grid is a recurring motif in Douard's practice and one that carries a rich history within modern and contemporary art. He is particularly interested in the tension between the sense of order and measure introduced by the grid and the spontaneity of the painted gesture. Through this interplay, the works evoke a broader relationship between the individual body—expressed through gesture—and the structures of society, represented by the grid. While elements in his practice have traditionally been incorporated into objects—often box-like structures—these works represent the first time that the pictorial surface has assumed a fully autonomous presence. Seeking a more direct approach, Douard embraces gesture and allows color to spread freely across the surface. This return to a more frontal and immediate mode of expression is subsequently appropriated and organized through the application of a screen-printed grid.



DAVID DOUARD

EG_1, 2026

Maple frame, aluminium panel, epoxy resin, screen print, colour pigments, stickers
150.5 x 105 x 6.5 cm | 59 1/4 x 41 3/8 x 2 1/2 in

Price: € 30,000.00 (ex Tax)

SYLVIA KOUVALI



SYLVIA KOUVALI

Detail
David Douard, *EC*, 2026

IMAN ISSA



SYLVIA KOUVALI

Installation view,
Iman Issa, *Photograph—(Un)Like (M)Any Other(s)*, 2024

In this series, each display revolves around two photographs from different geographies and time periods (one of which is always attributed to the year of production) that share the same title. Although the displays themselves are not photographs per se, they revolve around photography in its many facets, treating it as a way of thinking and a manner of approaching the world as opposed to a technique attached to the device of a camera. Moreover, all the displays deal with a kind of photography that records places, times, peoples, and things that may appear generic. It may seem that the referents could be related to any place, any time, any peoples, or any things, but they are in fact related to very specific places, very specific times, very specific peoples and things.



IMAN ISSA

Man by Clock, 2024

Lacquered metal, metal, wood, text panel under glass

180 x 101 x 17 cm | 70 7/8 x 39 3/4 x 6 3/4 in

Text panel: 15 x 21 cm | 5 7/8 x 8 1/4 in

Edition of 3 plus 2 artist's proofs (#1/3)

Price: € 38,000.00 (ex Tax)

SYLVIA KOUVALI

Man by Clock

Man by Clock, Berlin, 2024. Chromogenic print, color.

Man by Clock, Chernobyl, 1986. Chromogenic print, versions existing both in color and in black and white.

No additional information available.

LILIANE LIJN



Linear Light Column, 1969 is the earliest example of Lijn's cylinder series, in which Lijn was interested in the way a reflected line of light described the altered surface of a wound copper cylinder, interpreting the serpentine forms as symbols of cosmic energy, mirrored in the lines of light oscillating along her kinetic columns. Fusing the cosmic with mythology and technology, Lijn refers to these rotating culptures as "lines of light," with light acting as code, an entirely new way of seeing form



LILIANE LIJN

Linear Light Column, 1969

Enamelled copper, perforated steel, chromed steel and motor
249.5 x 31 x 31 cm | 98 1/4 x 12 1/4 x 12 1/4 in

Price: £ 280,000.00 (ex Tax)

Video Documentation:

<https://vimeo.com/1196358390>



SYLVIA KOUVALI

Detail,
Liliane Lijn, *Linear Light Column*, 1969

NOUR MOBARAK



SYLVIA KOUVALI

Installation view,
Nour Mobarak, *Dafne Phono*, MoMA, New York, 2024

Dafne Phono is an interspecies performance installation of the first opera, Jacobo Peri and Ottavio Rinuccini's *La Dafne*, first performed in 1598. The characters of *Dafne*, *Apollo*, *Venus*, *Cupid*, *Ovid*, *Python* and the *Chorus* are here reprised mostly by monumental or large-scale mycelial sculptures staged as a tableau and “singing” through speakers embedded in their bodies.

The fans are spectators of the opera, each identified as “divas” across reality and fiction, such as *Miss Piggy* and *Hatshepsut*—the famous female pharaoh who successfully reigned in the ancient Egyptian patriarchy—thus replacing the privileged elites of the early audience. The divine shapes of geometric molds are clad in mycelial costumes—even inlaid with glass beads as embroidery, enhancing the charge of anthropomorphism.





NOUR MOBARAK

Bernadette, 2021-2023

Trametes versicolor mycelium, glass beads
34 x 48 x 2 cm | 13 3/8 x 18 7/8 x 3/4 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Billie, 2021-2023

Trametes versicolor mycelium, glass beads
36 x 45 x 5 cm | 14 1/8 x 17 3/4 x 2 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Brandy, 2021-2023

Trametes versicolor mycelium, glass beads
37 x 47 x 4 cm | 14 5/8 x 18 1/2 x 1 5/8 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Madonna, 2021-2023

Trametes versicolor mycelium, glass beads
35.5 x 46 x 4 cm | 14 x 18 1/8 x 1 5/8 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Miyako, 2021-2023

Trametes versicolor mycelium, glass beads
34 x 44 x 2 cm | 13 3/8 x 17 3/8 x 3/4 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Prince, 2021-2023

Trametes versicolor mycelium, glass beads
35 x 49 x 1.5 cm | 13 3/4 x 19 1/4 x 5/8 in

Price: \$ 15,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Miss Piggy, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, resin, acrylic paint
39 x 48 x 5 cm | 15 3/8 x 18 7/8 x 2 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Hatchepsut, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, resin, silica, copper, sodium bicarbonate, lyme
43 x 77 x 6 cm | 16 7/8 x 30 1/4 x 2 3/8 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Lena, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, acrylic paint
40 x 71 x 6 cm | 15 3/4 x 28 x 2 3/8 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Letta, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, oil paint
40 x 68 x 6 cm | 15 3/4 x 26 3/4 x 2 3/8 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Erykah, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, acrylic paint
39 x 70 x 4 cm | 15 3/8 x 27 1/2 x 1 5/8 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI



NOUR MOBARAK

Fox, 2024

Trametes versicolor, glass beads, cotton thread, corrugated cardboard, apple wood, acrylic paint
39 x 70 x 5 cm | 15 3/8 x 27 1/2 x 2 in

Price: \$ 20,000.00 (ex Tax)

SYLVIA KOUVALI

LILIANA MORO



Each of Liliana Moro's works is a visualisation of a thought, a realisation of a poetic idea through basic means often found in everyday life, which always makes the observer think deeply. Often, her work has a public dimension, whereby it becomes a device to activate a story for the observer or a dialogue with those who approach it..



LILIANA MORO

Cin Cin, 2003 - 2024

Neon light, magenta colour argon tube

105 x 62 x 4 cm | 41 3/8 x 24 3/8 x 1 5/8 in

Price: € 38,000.00 (ex Tax)

SYLVIA KOUVALI

SHAHRYAR NASHAT

Shahryar Nashat's work is driven by a sustained interest in the body as something that's always slipping out of reach. The body is cropped, blurred, reflected, mediated by screens, filters or translucent surfaces.

On a recent trip to Texas, the artist observed a tornado and this phenomenon became a natural next image for him. Here was a body that existed only as a set of effects: no skin, no gesture, no interior. Just a system of forces legible through what it disturbed. Placed behind a speciality glass, Nashat's already elusive shapes are further diffused, and their means of production obscured. As if smoke itself had been trapped inside the object, replacing pixel, pigment, and paint.replacing pixel, pigment, and paint.



SHAHRYAR NASHAT

Tornado (Body), 2026

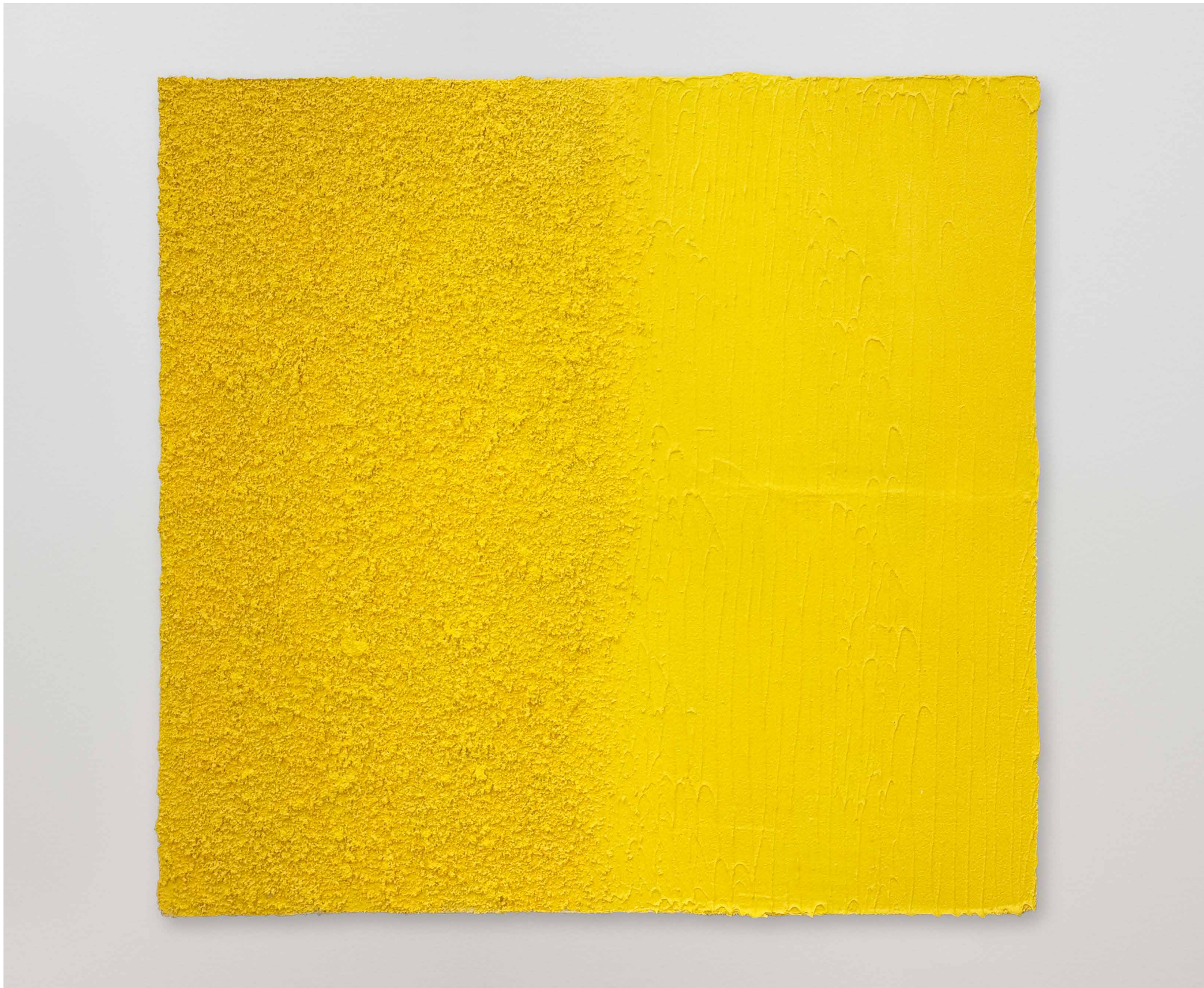
UV-cured ink behind acid-etched glass, synthetic polymer, acrylic paint, wood
130 x 90 x 5 cm | 51 1/8 x 35 3/8 x 2 in

Price: \$ 35,000.00 (ex Tax)

SYLVIA KOUVALI

CHRISTODOULOS PANAYIOTOU

Rather than treating painting as a surface carrying an image, Christodoulos Panayiotou often focuses on the substrate itself: plaster, gold ground, mosaic tesserae, varnish residue, or architectural skin. Using decorative plaster techniques associated with architecture and interior ornament rather than conventional easel painting, Panayiotou draws attention to the wall as a historical object.



CHRISTODOULOS PANAYIOTOU

Untitled (Spritz and Sagre), 2025

Stucco and Sagre acrylic finish, wall paint, foam board, mortar, wooden frame
127 x 121 x 8 cm | 50 x 47 5/8 x 3 1/8 in

Price: € 50,000.00 (ex Tax)

SYLVIA KOUVALI

IRIS TOULIATOU



Bodies of work that are serial give way to certain cartographies. For Iris Touliatou, her accumulative practice maps the emotional encounters and resonances that make up the contours of our contemporary condition. With each reincarnation of an installation, Touliatou illuminates one very specific instance of labor, privacy, and fantasy becoming intimately contingent upon another.

Produced in Milan, on January 28th 2026. The work consists of a secondhand upright piano, its interior and exterior surfaces permanently sealed and bonded with the artist's personal savings, held visible inside a plexiglass business card case fixed to the instrument's body with adhesive.



IRIS TOULIATOU

Untitled III, 2026

Upright piano, business cards, savings, plexi, adhesive
124 x 147 x 58 cm | 48 7/8 x 57 7/8 x 22 7/8 in

Price: € 29,000.00 (ex Tax)

SYLVIA KOUVALI



ANNA BOGHIGUIAN

Bio

Anna Boghiguian (b. 1946, Cairo), lives and works in Cairo.

Boghiguian has a BA in Economics and Political Science, American University, Cairo, Egypt (1969) and a BFA in Visual Arts and Music, Concordia University, Montreal, Canada (1973).

Solo exhibitions include: *Weaving Culture*, National Gallery of Armenia (2026), *Anna Boghiguian - The Sunken Boat*, ARoS, Aarhus (2025); *The Sunken Boat: A Glimpse Into Past Histories*, Turner Contemporary, Margate (2025); *The Four Faces Of A Man*, GAM - Galleria d’Arte Moderna, Milan (2025); *Anna Boghiguian, 2024 Wolfgang Hahn Prize*, Museum Ludwig, Köln (2024), *Observations on Somethings Forgotten*, Sylvia Kouvali, Piraeus (2024); *Period of Change*, The Douglas Hyde, Dublin (2024); *A Clown Jumped into the Arena*, Galleria Franco Noero, Turin (2023);*Time Of Change*, The Power Plant, Toronto (2023); KOW , Berlin (2022); *Sometimes unexpectedly the present meets the past*, IVAM, Valencia (2021); *A Short Long History*, S.M.A.K., Gent (2020); *Anna Boghiguian Retrospective*, Tate Modern, London (2019); *Anna Boghiguian: Le Carré, La Ligne et La Règle*, Beaux-Arts de Paris, Paris (2019); *The Loom of History*, New Museum, New York (2018); Museum der Moderne, Salzburg (2018); *Anna Boghiguian Retrospective*, Bait Al Serkal Arts Square, Sharjah (2018); *Anna Boghiguian Retrospective*, Castello di Rivoli Museo d’Arte Contemporanea, Turin (2017); *Woven Winds*, Index, Stockholm (2017); *Unfinished Conversations: New Work from the Collection*, MoMA, New York (2017); *A Walk in the Unconscious*, Carré d’Art, Nîmes (2016); *A Voyage Throught Cavafy’s Alexandria-Watercolors by Anna Boghiguian*, Benaki Museum of Islamic Art, Athens (2010); *Hand in Hand*, Rodeo Gallery, Istanbul (2009); *Constantine Cavafy*, Cavafy House, Alexandria (1996).

Group exhibitions include: *Ways Of Knowing*, Walker Art Center, Minneapolis (2025); *La Collectionneuse*, Società delle Api, Monaco (2025); *Arte Povera*, Bourse de Commerce - Pinault Collection, Paris (2024); *Among The Invisible Joins, Works From The Enea Rigbi Collection*, Museion, Balzano (2024); *A Model*, Mudam, Luxembourg (2024); *KUB in Venice*, Scuola di San Pasquale, Venice (2022); *And if I devoted my life to one of its feathers?*, Kunsthalle Wien, Vienna (2021); *Another Energy: Power to Continue Challenging - 16 Women Artists from around the World*, Mori Art Museum, Tokyo (2021); *Carnivalesca*, Kunstverein in Hamburg, Hamburg (2021); *Nirin*, 22nd Biennale of Sydney, Cockatoo Island (2020); *James Richards: Alms for the Birds*, Castello di Rivoli Museo d’Arte Contemporanea, Turin (2020); *A Terceira Margem/The Third Bank*, Anozero’19 – Coimbra Biennial of Contemporary Art, Círculo Sede, Coimbra (2019); *Unfinished Conversations: New Work from the Collection*, MoMA, New York (2017); *SITElines.2016*, SITE Santa Fe, Santa Fe (2016); *The Unfaithful Replica*, CA2M Centro de Arte Dos de Mayo, Madrid (2016); *Positions #2*, Van Abbe Museum, Eindhoven (2015); *Armenity*, Armenian Pavilion at the 56th Venice Biennial, Venice (2015); *Saltwater: A Theory of Thought Forms*, 14th Istanbul Biennial, Istanbul (2015); *The past, the present, the possible*, Sharjah Biennial 12, Sharjah (2015); *Gallery 3o1o*, Sfeir-Semler Gallery, Beirut (2015); *Armenien Pavillon 56*, Espazione Internazionale d’Arte, Venice (2015); *How to (talk about) things that don’t exist*, Fundacao de Serralves, Museu de Arte Contemporanea, Porto (2015); *Here and Elsewhere*, New Museum, New York (2014); *How to (. . .) things that don’t exist*, 31st Biennial de São Paulo, São Paulo (2014); 1st International Biennial of Contemporary Art of Cartagena De Indias, Cartagena (2014); *Tagore’s Post Office*, nGbK, Berlin (2014); dOCUMENTA (13), Kassel (2012); *Plot for a Biennale*, 2011 Sharjah Biennial, Sharjah (2011); *EL ELE*, Rodeo Gallery, Istanbul (2010); *Self-Consciousness*, Veneklasen/Werner, Berlin (2010); *What Keeps Mankind Alive?* 11th International Istanbul Biennale, Istanbul (2009); *Hand in Hand*, Rodeo Gallery, Istanbul (2009); *Heterotopias*, 1st Thessaloniki Biennale of Contemporary Art, State Museum of Contemporary Art, Thessaloniki (2007).

Public Collections

Benaki Museum, Athens

Castello di Rivoli, Museo d’Arte Contemporeano, Turin

Centre Georges Pompidou, Paris

Frac Île-de-France, Paris

FRAC des Pays De La Loire, Carquefou

Fundacion Jumex, Mexico City

Guggenheim Abu Dhabi, Abu Dhabi

Index, The Swedish Contemporary Art Foundation, Stockholm

INIVIA, Institute of International Visual Arts, London

Institut du Monde Arabe, Paris

Kadist Art Foundation, Paris

Metropolitan Museum of Art, New York

Museum der Moderne Salzburg, Salzburg

Museum of Modern Art, New York

Musée Carré d’Art, Nîmes

National Museum of Wales, Wales

Neue Galerie Kassel, Kassel

Ramzi and Saeda Dalloul Art Foundation, Beirut

Sharjah Art Foundation, Sharjah

Tate Modern, London

The Art Institute Chicago, Chicago

University of Chicago, Chicago

Van Abbemuseum, Eindhoven

SYLVIA KOUVALI

SHADI HABIB ALLAH

Bio

Shadi Habib Allah (b. 1977, Jerusalem) lives and works in Germany and Palestine.

Habib Allah holds an MFA from the School of the Arts, Columbia University, New York (2010) and a BFA from the Bezalel Academy of Arts and Design, Jerusalem (2003).

Solo and group exhibitions include: *Muddy Currents*, Sylvia Kouvali, Piraeus (2025); *Survival Kit 16: House Of See-More*, Creative City Grīziņdārzs, Riga (2025); *00970*, Ordet, Milan (2025); *Maknana: an Archaeology of New Media Art in the Arab World*, Diriyah Art Futures, Riyadh (2025); *The Deluge and the Tree*, B7L9 Art Center of the Kamel Lazaar Foundation, Tunis (2024); *Post-Capital*, Kunsthal Charlottenborg, Copenhagen (2022); *Think we must*, Akademie-Galerie - Die Neue Sammlung, Düsseldorf (2022); *LLAF 2022: Fantasmagoriana*, Lofoten International Art Festival, Kabelvåg (2022); *Post-Capital: Art and the Economics of the Digital Age*, Mudam, Luxembourg (2021); *Free Rein*, CAC Glasgow, Glasgow (2019); *All Souls Day – Part 1*, Rodeo, Piraeus (2019); *Hammer Projects*, Hammer Museum, Los Angeles (2018); *Put To Rights*, The Renaissance Society, Chicago (2018); *17 million million million tons*, Sculpture Center, New York (2018); *Sharjah Biennial 13*, Sharjah, UAE (2017); *i can call this progress to halt*, Los Angeles Contemporary Exhibitions (LACE), Los Angeles (2017); *House of Commons*, Portikus, Frankfurt (2016); *30kg Shine*, Rodeo, London (2015); *New Museum Triennial*, New Museum, New York (2015); *Frozen Lakes*, Artists Space, New York (2013); *Caravan*, Maraya Art Centre, Sharjah (2011); 3rd Riwaq Biennale, Ramallah (2009); *Pales-tine c/o Venice*, Venice Biennale, Venice (2009); *In Focus*, Tate Modern, London (2007).

Public Collections

- Barjeel Art Foundation, Sharjah
- Sharjah Art Foundation, Sharjah
- University of Chicago Booth School of Business, Chicago
- MACBA Museu d’Art Contemporani de Barcelona, Barcelona
- Museum of Modern At, New York

JASON DODGE

Bio

Jason Dodge (b. 1969, Newton, Pennsylvania) lives and works on Møn, Denmark.

Selected solo exhibitions include *Jason Dodge*, Sylvia Kouvali, London (2026); *Jason Dodge*, Kunsthalle Friart Fribourg, Fribourg (2026); *Jason Dodge*, Grazer Kunstverein, Graz, Austria (2024); *Jason Dodge, Tomorrow i walked to a dark black star*, MUDAM, The Contemporary Museum of Art, Luxembourg (2024); *Coins and Coffins Under My Bed*, Franco Noero, Milan, Italy (2023); *Cut a Door in the Wolf*, Museum of Contemporary Art (MAC-RO), Rome, Italy (2021); *A work for no public audience*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli, Torino, Italy (2020); *As Soon As The Invented Language Enters Us Something Else Will Vibrate In Our Skin*, Fondazione Morra Greco, Naples, Italy (2019); *Jason Dodge with Ishion Hutchinson: The Broad Church of Night*, The University of Chicago, USA (2018); *Jason Dodge/Paul Thek*, Schinkel Pavillon, Berlin, Germany (2017); *Behind this machine anyone with a mind who cares can enter*, Institut d'Art Contemporain Villeurbanne/Rhône-Alpes, Villeurbanne, France (2016); *Jason Dodge | Martino Gamper*, American Academy in Rome, Rome, Italy (2013); *Jason Dodge*, Kunstverein Nürnberg, Nürnberg, Germany (2012); MCA – Museum of Contemporary Art Chicago, Chicago, USA (2011); *I woke up. There was a note in my pocket explaining what had happened*, Kunstverein Hannover, Hannover, Germany (2010); *And for this I will call you the listener*, Kunstverein Düsseldorf, Düsseldorf, Germany (2009); *Rituals: Jason Dodge / Tereza Buskova*, The David Roberts Art Foundation, London, UK (2008).

Selected group exhibitions include Manifesta I6 (2026, forthcoming); Annual Exhibition Den Frie, Copenhagen (2026, forthcoming); *Constellations.*, *Annette Barcelo and Jason Dodge*, Consonni Radziszewski, Warsaw (2026, forthcoming); *UNTIL THE MOON COMES OVER THE MOUNTAIN (Part I)*, FLAG Art Foundation, New York (2026, forthcoming), *Nearly 31*, Casey Kaplan, New York, NY (2026), *Works on Paper*, Casey Kaplan, New York, NY (2025), *Three Tired Tigers*, Jameel Art Centre, Dubai, UAE (2024), *Full of Days*, Kunsthal Charlottenborg, Copenhagen, Denmark (2023); *Everybody Talks About the Weather*, curated by Dieter Roelstraete, Fondazione Prada, Venice, Italy (2023); *Odor, Im-material Sculptures*, Museum für Gegenwartskunst Siegen, Siegen, Germany (2022); *Fata Morgana*, Jeu de Paume, Paris, France (2022); *Es-senze*, Museo di Palazzo Mocenigo, Venice, Italy (2022); *My Body Holds Its Shape*, Tai Kwun, Hong Kong (2020); *Just Connect*, MCA Chicago, USA (2019); *Time Is Thirsty*, Kunsthalle Wien, Vienna, Austria (2019); *Stories of Almost Everyone*, Hammer Museum, Los Angeles, USA (2018); *Painting the Night*, Centre Pompidou-Metz, Metz, France (2018); *An Inventory of Shimmers: Objects of Intimacy in Contemporary Art*, MIT List Visual Arts Center, Cambridge, USA (2017); Centre d’édition Contemporaine, Genève, Switzerland (2016); 9th Liverpool Biennial, Liverpool Biennial, Liverpool, UK (2016); *The Crime Was Almost Perfect*, Witte de With, Rotterdam, The Netherlands (2014); *L’Image papillon*, MUDAM – The Contemporary Art Museum of Luxembourg, Luxembourg (2013); 55th Venice Biennale, Lithuanian Pavilion, Venice, Italy (2013); *Arte Essenziale*, Frankfurter Kunstverein, Frankfurt am Main, Germany (2011); *Exhibition, Exhibition*, Castello di Rivoli Museo d’Arte Contemporanea, Rivoli, Italy (2010); *The Quick and the Dead*, Walker Art Center, Minneapolis, USA (2009); *L’Exposition Lunatique*, Kadist Art Foundation, Paris, France (2010).

Public Collections

- Astrup Fearnley Museum of Modern Art, Oslo
- Castello de Rivoli, Rivoli
- Corcoran Gallery of Art, Washington, D.C.
- Frac des Pays de la Loire, Carquefou
- Hamburger Bahnhof, Berlin
- Henry Art Gallery, Seattle, WA
- Institut d’art contemporain, Villeurbanne/Rhône-Alpes, Villeurbanne
- Israel Museum, Jerusalem
- Kunsthalle Bielefeld
- Los Angeles County Museum of Art, Los Angeles, CA
- Moderna Museet, Stockholm
- Montreal Museum of Fine Art
- Museum of Contemporary Art, Chicago
- Solomon R. Guggenheim Museum, New York, NY
- The National Gallery of Art, Washington, D.C.

SYLVIA KOUVALI

DAVID DOUARD

Bio

David Douard (b. 1983, Perpignan) lives and works in Paris.

Douard studied at École Nationale Supérieure des Beaux-Arts, Paris.

Solo exhibitions include: *Permanent Hymns*, Galerie Chantal Crousel, Paris (2025); *EVE’RGREEN D’AZED*, Sylvia Kouvali, London (2024); *Carte Blanche à David Douard with Nicolas Ceccaldi, Valerie Keane and Antoine Trapp inner GLOW’ replica*, Basement Roma, Rome (2024); *aura vamp’block’r*, Rodeo, Piraeus (2024); *serious Slugs’ StrategY*, Magician Space, Beijing (2023); *Optimized Heart: David Douard/Liu Shiyuan*, UCCA Dune, Beidaihe (2023); *O’ti’lulabies*, Serralves Museum, Porto (2022); *O’thee lil’*, Rodeo, London/Piraeus (2021); *O’Ti’ Lulaby*, FRAC Ile-de-France, Le Plateau, Paris (2020); *BLINDF’OLD*, KURA. c/ o Fonderia Artistica Battaglia, Milan (2018); *BLOOD O’ US*, Rodeo, London (2017); *Horses*, Kunstverein Braunschweig, Braunschweig (2016); *Mo’Sswallow*, Palais de Tokyo, Paris (2014); *)juicy o’f the nest*, Sculpture Center, New York (2014); *Narrow-Cold Lovel*, Signal – Center for Contemporary Art, Malmö (2013); *Animorphs*, Les Eglises - Centre d’Art Contemporain, Chelles (2013).

Group exhibitions include: *Skulptur Projekte Stockholm, Beau Travail*, Skånegatan 108, Stockholm (2025); *This is a shot. Works from the Serralves Collection*, Serralves Museum, Porto (2025); *Énormément bizarre*, Centre Pompidou, Paris (2025); *My Story Gallery*, HIGH ART & SISTER, Seoul (2024); *Crumbling The Antiseptic Beauty*, Fondation Pernod Ricard, Paris (2024); *Non-Specific Objects*, Capitain Petzel, Berlin (2024); *Oh, the storm*, Rodeo, London (2023); *THEY*, Le Consortium, Dijon (2023); *Regards du Louvre*, Louvre, Paris (2023); *De leur temps (7) – Un regard sur les collections privées françaises*, Frac Grand Large, Dunkerque (2023); *Il était une fois...*, FRAC Champagne-Ardenne, Reims (2022); *Geneva Biennale–Sculpture Garden*, artgenève, MAMCO and the City of Geneva, Geneva (2022); *La Fabrique Du Nous #1 Des Voix Traversées*, Institut d’art contemporain (IAC), Villeurbanne (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Children Power*, FRAC Ile-de-France, Le Plateau, Paris (2021); *Le vent se lève*, MAC VAL, Vitry-sur-Seine (2020); *The Seventh Continent*, 16th Istanbul Biennial, Istanbul (2019); *D*, FRAC Ile-de-France, Le Château Rentilly, Bussy-Saint-Martin (2019); *Desire: A Revision from the 20th Century to the Digital Age*, IMMA, Dublin (2019); *Today Will Happen*, Gwangju Biennial, Gwangju (2018); *CHILDHOOD – Another banana day for the dream-fish*, Palais de Tokyo, Paris (2018); *Crach Test*, La Panacée | MoCo, Montpellier (2018); *Medusa*, Musée d’Art moderne de la Ville de Paris, Paris (2017); *Strange Days*, FRAC Ile-de-France, Le Plateau, Paris (2017); *Incorporated*, Les Ateliers de Rennes - Biennale d’art contemporain, FRAC Bretagne, Rennes (2016); *Co-workers*, L’artiste comme réseau, Musée d’Art moderne de la Ville de Paris, Paris (2015); *Inbuman*, Fridericianum, Kassel (2015); *Europe, Europe*, Astrup Fearnley Museet, Oslo (2014); *The Great Acceleration*, Taipei Biennial 2014, Tapei (2014); *Meanwhile... Suddenly And Then*, 12th Biennale de Lyon, Lyon (2013).

Public Collections

- Centre National des Arts Plastiques (CNAP), Paris
- Collection Pinault, Paris
- Conseil Régional Nouvelle-Aquitaine, Bordeaux
- Fondation de Serralves, Porto
- Fondazione Ettore Fico, Turin
- Fonds national d’art contemporain, France
- Fonds régional d’art contemporain Ile-de-France, France
- Fonds régional d’art contemporain Limousin, Limousin
- FRAC Champagne-Ardenne, Reims
- Frac Ile-de-France, Paris
- Institute of Contemporary Art, Miami
- Lafayette Anticipation, Paris
- Long Museum West Bund, Shanghai
- Musée d’Art Moderne de la Ville de Paris, Paris

SYLVIA KOUVALI

HARIS EPAMINONDA

Bio

Haris Epaminonda (b. 1980, Nicosia) lives and works in Berlin.

Epaminonda studied at the Royal College of Art, London (2001–2003), the Kingston University, London (1998–2001) and the Chelsea College of Art & Design, London (1997–1998).

Solo exhibitions include: *VOL XXXIII*, Sylvia Kouvali, Pireaus (2025); *Untitled #03 g/i, 2017*, American Standard Co. for Art & Design, New York (2025); *VOL. XXXI: Futurism Drama*, Museo del Novecento, Milano (2024); *VOL. XXX*, Rodeo, London (2023); *VOL. XXIX*, Kunstmuseum St. Gallen, St. Gallen (2023); *VOL. XXVIII*, n.b.k., Berlin (2022); *The Infinite Library*, with Daniel Gustav Cramer, Fabra i Coats Centre d’Art Contemporani de Barcelona, Barcelona (2020); *VOL. XXIV*, Significant Other, Vienna (2018); *VOL. XXIII*, Secession, Vienna (2018); *VOL. XXII*, Aspen Art Museum, Aspen (2017); *Jubilee Exhibition Günther Peill Foundation 1986-2016, (Winner of the Günther-Peill-Stiftung 2014-2016 for VOL.XVIII)*, Leopold-Hoesch Museum & Papiermuseum, Düren (2016); *VOL. XVI*, Le Plateau, Frac-ile-de-France, Paris (2015); *Chapter IV*, Fondazione Querini Stampalia, Venice (2014); *Haris Epaminonda*, Künstlerhaus Zürich, Zürich (2013); *Haris Epaminonda*, Point Center for Contemporary Art, Nicosia (2013); *Chapters*, Modern Art Oxford, Oxford (2013); *Early Summer*, two person show with Daniel Gustav Cramer, Kunsthalle Lissabon, Lisbon (2012); *Projects 96*, Museum of Modern Art, New York (2011); *Völ. VI*, Level 2 Gallery, Tate Modern, London (2010); *Völ. I, II & III*, Malmö Konsthall, Malmö (2009).

Group exhibitions include: *Hereafter*, The Swedenborg Society, London (2025); *The Instant Is A Living Seed*, Platabanda, Caraca (2024); *11 Parthenon Street, Ayios Andreas 1015, Nicosia, Cyprus: Part I*, Point Centre for Contemporary Art, Nicosia (2024); *15 Years Of Love At The Pangolin Republic*, Kunsthalle Lissabon, Lisbon (2024); *Oh, the storm*, RODEO, London (2023); *Rang d’oignons*, frac île-de-france, Les Réserves Romainville, Paris (2023); *Extase de l’abîme*, La Società delle Api, Monaco (2022); *Neoclassic*, Rodeo, Piraeus (2022); *Upward Panic: Curated by Rodrigo Ortiz Monasterio*, OMR, Mexico City (2022); *MANIFESTA 14*, Prishtina (2022); *Re-appearing Imaginaries*, Misk Art Institute, Prince Faisal Bin Fahd Arts Hall, Riyadh (2022); *Le Songe d’Ulysse*, Villa Carmignac, Porquerolles Island (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Site Visit*, Brandhorst Museum, Munich (2022); *Understudies: I, Myself Will Exhibit Nothing*, KW Institute for Contemporary Art, Berlin (2021); *Though It’s Dark, Still I Sing*, 34th Bienal de São Paulo, São Paulo (2021); *Mercedes-Benz Art Scope 2018-2020*, Hara Museum of Contemporary Art, Tokyo (2020); *Between the Sun and the Moon*, Lahore Biennial (LB02), Lahore, Pakistan (2020); *On the Spiritual Matter of Art*, MAXXI, Rome (2019); *The Palace at 4 A.M.*, commissioned by NEON, Archeological Museum of Mykonos, Mykonos (2019); *Replica of the Original*, SALT Beyoglu, Istanbul (2019); *May You Live In Interesting Times*, 58th International Art Exhibition of la Biennale di Venezia, Venice (2019); *And Berlin Will Always Need You. Kunst, Handwerk und Konzept Made in Berlin*, Gropius Bau, Berlin (2019); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Pompei@ Madre. Materia Archeologica*, Museo d’Arte Contemporanea Donnare-gina, Naples (2017); *Antidoron-works from the EMST Collection as part of documenta 14*, Fridericianum, Kassel (2017); *Preis Der Nationalgalerie Für Junge Kunst 2013*, Hamburger Bahnhof, Berlin (2013); dOCUMENTA(13), Kassel (2012); *Deste Prize 2009*, Deste Foundation at Cycladic Museum, Athens (2009); *The Generational: Younger Than Jesus*, New Museum, New York (2009); *Provisions For The Future*, 9th Sharjah Biennial, Sharjah (2009); *When Things Cast No Shadow*, 5th Berlin Biennale, The Neue Nationalgalerie, Berlin (2008); *Old Earth, No More Lies, I See You...*, co-representing Cyprus Pavilion at the 52nd Venice Biennale (with Mustafa Hulusi), Palazzo Malipiero, Venice (2007).

Public Collections

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| Centre national des arts plastiques, Paris | Louisiana Museum, Humlebæk |
| Centre Pompidou, Paris | National Museum of Contemporary Art, Athens |
| Daimler Contemporary, Berlin | Rose Art Museum, Massachusetts |
| Fondation Louis Vuitton, Paris | Saastamoinen Foundation, Helsinki |
| Frac-ile-de-France, Paris | Serralves Museum, Porto |
| Frac Nord-Pas de Calais, Dunkerque | Tate Modern, London |
| Kadist Foundation, Paris | Thyssen Bornemisza Art Contemporary, Madrid and Vienna |
| Lenbackhaus, Munich | Zürcher Kunstgesellschaft, Zürich |

IMAN ISSA

Bio

Iman Issa (b. 1979, Cairo) lives and works in Berlin and New York.

Issa holds an MA in Fine Art, Columbia University, New York, (2005–2007) and a BA in Fine Art, American University in Cairo, Cairo (1996–2001).

Solo exhibitions include: *Lass Uns Spielen*, Lenbachhaus, Munich (2025); *Iman Issa: A Game, Or So You May Think*, Art Institute Chicago, Chicago (2025); *Iman Issa: Das Spiel*, Staatliche Kunstsammlungen Dresden, Dresden (2025); *Photograph - (Un)Like (M)Any Other(S)*, carlier | gebauer, Berlin (2024); *Proxies, with a Life of their Own*, Rodeo, London (2022); *Πληρεξούσια, με μια δική τους ζωή*, Rodeo, Piraeus (2022); *Proxies, with a Life of Their Own*, Taxispalais Kunsthalle Tirol, Innsbruck (2020); *Iman Issa. Book Of Facts*, daadgalerie, Berlin (2019); *Iman Issa*, Kunstmuseum St Gallen, St Gallen (2019); *Iman Issa: Material for 2018*, Spike Island, Bristol (2018); *Iman Issa*, Bielefelder Kunstverein, Bielefeld (2017); *Reasonable Characters in Familiar Places*, Kunsthalle Lissabon, Lisbon (2016); *Heritage Studies*, MACBA, Barcelona (2015); *Iman Issa*, Glasgow Sculpture Studios, Glasgow (2015); *Iman Issa*, Perez Art Museum, Miami (2015); *Iman Issa*, Tensta Konsthall, Stockholm (2013); *Material*, Mercer Union, Toronto (2012); *Making Places*, Townhouse Gallery of Contemporary Art, Cairo (2008).

Group exhibitions include: *Homelands And Hinterlands*, M HKA– Museum of Contemporary Art, Antwerp (2025); *Copyists*, Centre Pompidou-Metz, Metz (2025); *Flight Into Egypt: Black Artists And Ancient Egypt, 1876–Now*, Metropolitan Museum of Art, New York (2024); *I Myself, I Also Dance. Summer Dream Prelude To Hannah Arendt*, Kestner Gesellschaft, Hannover (2024); *Avant-Garde and Liberation*, mumok, Vienna (2024); *desde los azules*, Kunsthalle Lissabon, Lisbon (2024); *Skins and Folds*, Tabakalera, San Sebastián (2024); *No Feeling Is Final. The Skopje Solidarity Collection*, National Gallery Prague, Prague (2024); *It’s your turn*, TAXISPALAIS Kunsthalle Tirol, Innsbruck (2024); *Paths of Understanding History*, IE Creativity Center, Segovia (2024); *Public Matters*, Belvedere, Vienna (2023); *No Feeling Is Final. The Skopje Solidarity Collection*, Kunsthalle Wien, Vienna (2023); *Alexandria: Past Futures*, Mucem, Marseille (2023); *Aimless*, Confronting Imago Mundi, Centro Andaluz de Arte Contemporaneo, Seville (2023); *Kochi-Muziris Biennale 2022*, Fort Kochi, Kochi (2022); *The collection: dialogues*, Collegium, Arévalo (2022); *Alexandria: Past Futures*, Bozar, Brussels (2022); *steirischer herbst ’22*, Graz (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Nations by Artists*, Art Museum at the University of Toronto, Toronto (2022); *Understudies: I, Myself Will Exhibit Nothing*, KW Institute for Contemporary Art, Berlin (2021); *Lives of Forms*, Z33, Hasselt (2021); *Radically Naive / Naively Radical*, Kunsthall Extra City, Antwerpen (2021); *Long Live Modern Movement*, CCS Bard College Hessel Museum, New York (2020); *Lachen / Laughing*, Taxispalais Kunsthalle Tirol, Innsbruck (2019); *Whitney Biennial 2019*, Whitney Museum of America Art, New York (2019); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Etre Moderne: La MoMA a Paris*, Fondation Louis Vuitton, Paris (2017); *A poet*bical Wager*, Museum of ContemporaryArt Cleveland, Cleveland (2017); *Preis der Nationalgalerie 2017*, Hamburger Bahnhof, Berlin (2017); *Unfinished Conversations: New Works from the Collection*, MoMA, New York (2017); *Kaleidoscope: The Vanished Reality*, Modern Art Oxford, Oxford (2016); *Aichi Triennale: A Rainbow Caravan*, Aichi Art Centre, Aichi (2016); *But a Storm Is Blowing from Paradise: Contemporary Art of the Middle East and North Africa*, Guggenheim UBS MAP Global Art Initiative, Solomon R. Guggenheim Museum, New York (2016); *Wanderlust*, High Line Commission, The High Line, New York (2016); *Sharjah Biennial 12*, Sharjah, UAE (2015); *Don’t You Know Who I Am? – Art After Identity Politics*, M HKA, Antwerp (2014); *8th Berlin Biennial*, Berlin (2014); *The Ungovernables*, Second New Museum Triennial, New Museum, New York (2012); *7th Gwangju Biennale*, Gwangju (2008).

Public Collections

- Abraaj Group, Dubai
- Barjeel Art Foundation, Barjeel
- Centre Pompidou, Paris
- Daimler Contemporary, Berlin
- Fondation Louis Vuitton, Paris
- Fondazione Sandretto Re Rebaudengo, Turin
- Hamburger Bahnhof, Berlin
- Museu d’Art Contemporani de Barcelona (MACBA), Barcelona
- Metropolitan Museum of Art, New York

SYLVIA KOUVALI

- Museum of Contemporary Photography at Columbia College, Chicago
- Museum of Modern Art (MoMA), New York
- Museum van Hedendaagse Kunst Antwerpen - M HKA, Antwerp
- mumok, Vienna
- Pérez Art Museum, Miami
- San Francisco Museum of Modern Art (SFMoMA), San Francisco
- Sharjah Art Foundation, Sharjah
- Solomon R. Guggenheim Museum, New York
- Whitney Museum of American Art, New York
- Hamburger Kunsthalle, Hamburg

LILIANE LIJN

Bio

Liliane Lijn (b. 1939, New York) lives and works in London.

Lijn studied Archeology at Sorbonne, Paris and Art History at Ecole du Louvre, Paris.

Solo exhibitions include: *Seeds of Tomorrow*, Sylvia Kouvali, London; *Liliane Lijn. Arise Alive*, (Touring) Tate St Ives, St Ives (2025), mumok, Vienna (2024) Haus der Kunst, Munich (2024); *Temenos*, Lewis Cubitt Square, King’s Cross London (2023); *Temenos*, Lewis Cubitt Square, King’s Cross, London (2022); *Temenos (public commission)*, Granary Square, King’s Cross, London (2021); *I AM SHE*, Ordet, Milan (2020); *Spotlight*, Tate Britain, London (2018); *Look A Doll!*, The Douglas Hyde Gallery, Dublin (2018); *Liliane Lijn: Early Work 1961-69*, RCM Galerie, Paris (2015); *Cosmic Dramas*, mimma, Middlesbrough Institute of Modern Art, Middlesbrough (2012); *Liliane Lijn: Works 1959-80*, Mead Gallery, Warwick Arts Centre, Coventry (2005); *Poem Machines 1962-1968*, National Arts Library, Victoria & Albert Museum, London (1993); *Imagine the Goddess*, Fischer Fine Art, London (1987); *Circle of Light*, Eagle Walk Gallery, Milton Keynes, Roundhouse Gallery, London (1980); *Beyond Light*, Serpentine Gallery, London (1976).

Group exhibitions include: *Electric Dreams: Art And Technology Before The Internet*, OGR, Turin (2025); *Lighten Up!*, MIT Museum, Boston (2025); *The Shelter of Stories: Ways of Telling, Ways of Dwelling*, Compton Verney, Warwickshire (2025); *Radical Software: Women, Art & Computing 1960–1991*, Kunsthalle Wien, Vienna (2025); *A Living Collection*, The Hepworth Wakefield, Yorkshire, UK (2025); *Electric Dreams: Art And Technology Before The Internet*, Tate Modern, London (2024); *Arteonics*, The Major Gallery, London (2024); *Radical Software*, Mudam, Luxembourg (2024); *And All Our World is Dew*, ACG Art Gallery, Deree, Athens (2024); *Contemporary collecting: David Hockney to Cornelia Parker*, The British Museum, London (2024) *Cosmogonie*, MACRO, Rome (2024); *Americans in Paris: Artists Working in Postwar France, 1946–1962*, Grey Art Gallery, New York (2024); *ARTEFACT 2024, At the still point of the turning world*, STUK, Leuven (2024); *The Dynamic Eye: Beyond Op and Kinetic Art*, Artİstanbul Feshane, İstanbul (2024); *Oh, the storm*, Rodeo, London (2023); *If Not Now, When? Generations of Women in Sculpture in Britain, 1960 - 2023*, Saatchi Gallery, London (2023); *Making New Worlds: Li Yuan-chia & Friends*, Kettle’s Yard, Cambridge (2023); *LIGHT: Works from the Tate Collection*, The National Art Center, Tokyo (2023); *Unlimited: Art for Everyone in the 1960s*, The Holdbourne Museum, Bath (2023); *If Not Now, When? Generations of Women in Sculpture in Britain, 1960 - 2023*, The Hepworth Wakefield, Wakefield (2023); *Lighten Up! On Biology and Time*, EPFL, Lausanne (2023); *Deep Horizons*, MIMA, Middlesbrough (2023); *Light from Tate: 1700s to Now*, Auckland Art Gallery Toi o Tāmaki, Auckland (2023); *Concrete Experience*, Badischer Kunstverein, Karlsruhe (2023); *The Miracle of all Time*, Kunsthall Oslo, Oslo (2022); *SIREN (some poetics)*, Amant, New York (2022); *Light: Works From Tate’s Collection*, ACMI, Melbourne (2022); *The Milk of Dreams*, 59th Venice Biennale (2022); **standstill*, RODEO London (2022); *Flesh Arranges Itself Differently*, The Roberts Institute of Art, London with The Hunterian, Glasgow (2022); *Light: Works From Tate’s Collection*, Buk-Seoul Museum of Art, Seoul (2021); *Nothing is Lost. Art and Matter in Transformation*, GAMeC, Bergamo (2021); *Metabolic Rift*, Kraftwerk Berlin, Berlin Atonal (2021); *Portals*, NEON, former Public Tobacco Factory, Athens (2021); *Minds Rising, Spirits Tuning*, 13th Gwangju Biennale, Gwangju (2021); *St. Elmo’s Fire*, Rodeo, Piraeus (2021); *The Sky as Studio: Yves Klein and his Contemporaries*, Centre Pompidou-Metz, Metz (2021); *Sisterhood*, Haus N Athen, Athens (2020); *IL RITMO DELLO SPAZIO / THE RYTHMS OF SPACE: From Marconi to Gravitational Waves*, Museo della Grafica, Pisa (2019); *Still Undead: Popular Culture in Britain Beyond the Bauhaus*, Nottingham Contemporary, Nottingham (2019); *Pushing Paper: Contemporary Drawing from 1970 to Now at the British Museum*, British Museum, London (2019); *Tate Britain Display: Sixty Years*, Tate Britain, London (2019); *Actie <-> Reactie: 100 Jaar Kinetische Kunst*, Kunsthall, Rotterdam (2018); *Liquid Crystal Earth*, Site Gallery, Sheffield (2018); *Liquid Reflections: Works from the Anne-Marie and Victor Loeb Foundation*, Kunstmuseum Bern, Bern (2017); *As above, So Below: Portals, Visions, Spirits & Mystics*, Irish Museum of Modern Art, Dublin (2017); *Beat Generation*, Centre Pompidou, Paris (2016); *City Sculpture Projects 1972*, Henry Moore Institute, Leeds (2016); *Images Moving Out Onto Space*, Tate St. Yves, St. Yves (2015); *Psychedelica*, ICA, London (2011); *Gallery One, New Vision Centre Signals and Indica*, Tate Britain, London (2011); *Poor. Old. Tired. Horse*, ICA, London (2009); *Recent Acquisitions Part II*, British Museum, London (2007); *60: Sixty Years of Sculpture in the Arts Council Collection*, Longside Gallery, Yorkshire Sculpture Park (2006); *A Summer of Love*, Tate, Liverpool (2005); *Art and the Sixties: This was Tomorrow*, Tate Britain, London; Gas Hall Birmingham (2004); *Art and Science*, Venice Biennale, Venice (1986).

Public Collections

Art Institute of Chicago, Chicago
Arts Council, London

SYLVIA KOUVALI

British Museum, London
Fonds National d’Art Contemporain, Paris
Kunstmuseum Bern, Bern
Musée de la Ville de Paris, Paris
Museum of Modern Art, New York
Tate Britain, London
Victoria and Albert Museum, London

NOUR MOBARAK

Bio

Nour Mobarak (b. 1985, Cairo) lives and works between Los Angeles; Bainbridge Island, USA and Athens, Greece.

Mobarak studied Vocational Credits in Film and Digital Editing and Cinematography NWFilm Center, Portland, Oregon (2008). She holds a Certification in Civilization & Art History, Cours de Civilisation Francaise de la Sorbonne, Paris (2007) and a BA w/ Honours in English Literature & Media Studies, University of Sussex, Brighton, England (2006).

Solo exhibitions include: *Dafne Phono*, Museum of Modern Art, New York (2024); *Dafne Phono*, Municipal Theatre of Piraeus, Piraeus (2023); *Gods’ Facsimiles*, Rodeo, London (2023); *Dafne Phono*, JOAN, Los Angeles (2022); *Logistique Elastique*, Miguel Abreu Gallery, New York (2021); *Sphere Studies and Subterranean Bounce*, Hakuna Matata Sculpture Garden, Los Angeles (2020).

Group exhibition include: *Passages*, Kunsthalle Friart Fribourg (2026); *Whitney Biennial 2026*, Whitney Museum of American Art, New York (2026); *In Interludes and Transitions*, Diriyah Biennale Foundation, Diriyah (2026); *Magical Realism: Imagining Natural Dis/order*, WIELS, Brussels (2025); *Material Evidence*, Serralves, Porto (2025); *Mutual Aid. Art in collaboration with nature*, Castello di Rivoli Museo d’Arte Contemporanea, Turin (2024); *Déliquescence*, Fonderie Darling, Montreal (2024); *World Without End: The George Washington Carver Project*, California African American Museum, California (2024); *Human Is*, Schinkel Pavillon, Berlin (2023); *Symbionts: Contemporary Artists and the Biosphere*, MIT Visual List Visual Art Center, Massachusetts (2022); *SIREN (some poetics)*, Amant, New York (2022); *Cassoni*, Anne Barrault Gallery, Paris(2022); *Not Quite Nearly Fine*, Fondazione Baruchello, Rome (2021); *Cold Times Out of Joint*, KIM? Contemporary Art Centre, Riga (2021); *Toothtone sound installation in Nancy Lupo’s Scripts from the Pageant*, Museum of Contemporary Art, San Diego (2020); *Cultural Capital Cooperative*, Rodeo Gallery, London (2017), *Cultural Capital Collective Object #2*, LA><ART, Los Angeles (2016); *M.U.D.*, 50 Taaffe Place, New York, NY (curated by Alex Fleming, Anya Komar, Leah Pires) (2016); *Dead Ends*, New York (curated by Kari Rittenbach) (2016); *Institute for Provocation*, IFP, Beijing (curated by Matthew Greaves and Nic Tammens) (2013).

Public Collections

Whitney Museum Library Special Collections, New York

LILIANA MORO

Bio

Liliana Moro (b. 1961, Milan) lives and works in Milan.

Moro trained at the Brera Academy of Fine Arts in Milan.

Solo exhibitions include: *Andante Con Moto*, PAC, Milan (2024); *In No Time*, Sylvia Kouvali, Piraeus (2024); *In No Time*, Rodeo, London (2024); *Andante con moto*, Kunstmuseum Liechtenstein, Liechtenstein (2023); *Sundown*, ArtLine Sculpture Park, Milan (2023); *On Air*, Piccolo Museion, Bolzano (2018); *né in cielo né in terra*, Almanac Projects, London (2018); *Città Ideale*, MAXXI, Roma (2016); *29.88 KMQ*, Zegna Foundation, Trivero (2015); *Cincia Mora*, Fondazione Antonio Ratti, Park of Villa Sucota, Como (2015); *Moi*, Spazio Culturale Antonio Ratti, Como (2012); *Liliana Moro*, West of Rome and The Italian Cultural Institute, The Spazio Italia Gallery, Los Angeles (2007); *Liliana Moro: This Is the End*, C/O Careof, Milan (2008); *Liliana Moro (De Praktijk)*, MuHKA, Antwerp, MuHKA, Antwerp (1996); *Abbassamento*, Spazio di Via Lazzaro Palazzi, Milan (1992); Spazio di via Lazzaro Palazzi, Milan (1990).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Facile Ironia. L'ironia Nell'arte Italiana Tra Xx E Xxi Secolo*, MAMbo - Museo d’Arte Moderna di Bologna, Bologna (2025); *The animal that therefore I am*, Anacapri Landscape Festival, Capri (2024); *Votiva*, Comune di Parabita, Lecce. (2024); *Eccentrica. Le collezioni del Centro Pecci*, Centro per l’Arte Contemporanea Luigi Pecci, Prato (2023); *What a Wonderful World*, MAXXI, Rome (2022); *Time is Out of Joint, National Gallery of Modern and Contemporary Art, Rome* (2022); *Point of Equilibrium. Thought Space Light from Toyo Ito to Ettore Spalletti*, MAXXI L’Aquila, L’Aquila (2021); *Antonio’s Dream: A Journey Through Art and Textile*, Fondazione Antonio Ratti, Como (2021); *Neither Nor: The challenge to the Labyrinth, Italian Pavilion at the 58th Venice Biennale, Venice* (2019); *Ennesima. An Exhibition of Seven Exhibitions on Italian Art*, Triennale Milano, Milan (2015); *Everywhere but Now*, 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki (2013); *Autori-tratti. Iscrizioni del femminile nell'arte italiana contemporanea*, MAMbo, Bologna (2013); *FOOD. A reflection on Mother Earth*, Musée Ariana, Geneva (2012); *Underneath the street, the beach*, Fondazione Sandretto Re Rebaudengo, Turin (2012); *Space of the self. Femininity in Italian video. Cycle 11*, Montehermoso Cultural Cente, Vitoria-Gasteiz (2011); *THE PRIVATE MUSEUM*, GAMeC, Bergamo (2010); *FRAGILE - Terres dempathie*, Musée d’Art Moderne, Saint-Etienne (2009); *1988: VENTANNI PRIMA, VENTANNI DOPO*, Centro Pecci, Prato (2008); *MEDIATIONS BIENNALE POZNAN 2008*, Mediations Biennale Polska, Poznan (2008); *XV Quadriennale di Roma*, Art Quadriennale Rome, Rome (2008); *27th International Biennial of Graphic Arts Ljubljana*, Biennial of Graphic Arts, Ljubljana (2007); *Somewhere*, MuHKA, Antwerp (2006); *Italy Made In Art: Now*, MOCA, Shanghai (2006); *Monuments For The USA*, The White Columns, New York (2005); *Il Bianco e Altro e Comunque Arte*, Palazzo Cavour, Turin (2005); *Minimalia - An Italian Vision in 20th Century Art*, MoMA PSI, New York (1999); *Get Together*, Kunsthalle Wien, Vienna (1999); *WOUNDS: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); *Soggetto- Soggetto*, Castello di Rivoli Museo d’Arte Contemporanea, Turin (1994); *Emergency*, 45th International Art Exhibition of la Biennale di Venezia, Venice (1993); *Documenta IX*, Kassel (1992).

Public Collections

Castello di Rivoli Museo d’Arte Contemporanea, Turin
Centre-Val de Loire (FRAC), Orléans
Centro per l’Arte Contemporanea Luigi Pecci, Prato
Fonds national d’art contemporain (FNAC), Paris
FRAC Rhône-Alpes Nouveau Musée, Villeurbanne
Galleria Civica d’Arte Moderna e Contemporanea (GAM), Turin
Galleria Nazionale d’Arte Moderna, Rome
Magazzino Italian Art, Cold Spring, New York
MAXXI – Museo nazionale delle arti del XXI secolo, Rome
Museion, Bolzano
Museo d’Arte Moderna di Bologna (MAMbo), Bologna
Museum of Contemporary Art (M HKA), Antwerpen

SYLVIA KOUVALI

SHAHRYAR NASHAT

Bio

Shahryar Nashat’s work examines the shifting relationship between the human body and contemporary technologies, reflecting on how perception, desire and identity are mediated through digital and physical interfaces. Working across video, sculpture and installation, he explores the body’s vulnerability, resilience and capacity for transformation in an age marked by fragmentation and distance. His exhibitions often extend to include display structures, forming immersive environments that act as meditations on embodiment, mortality, and the conditions of living today.

Solo exhibitions include: *Shabryar Nashat: Raw Is The Red*, Aspen Museum of Art, Aspen (2025); *Blood Most Precious*, Istituto Svizzero, Rome (2024); *Streams of Spleen*, MASI Lugano, Lugano (2024); *Its Not Up to You*, Gladstone Gallery, Brussels (2024); *Reverse Rorschach*, LUMA Arles, Arles (2024); *Shabryar Nashat And Bruce Hainley At The Renaissance Society*, The Renaissance Society, Chicago (2023); *Deeper and Deeper*, Ordet, Milan (2024); *Raw Is The Red*, The Art Institute of Chicago, Chicago (2022); *Happier Than Ever*, David Kordansky Gallery, Los Angeles (2024); *Hounds of Love*, Gladstone Gallery, New York (2022); *They Come to Touch*, 8762 Holloway Drive, West Hollywood (2021); *Force Life*, MoMA, New York (2020); *Shabryar Nashat: Start Begging*, SMK, Copenhagen (2019); *Shabryar Nashat*, Swiss Institute, New York (2019); *The Cold Horizontals*, Kunsthalle Basel, Basel (2017); *Bodies and Stages*, Kunstverein Hannover, Hannover (2016); *Present Sore*, Walker Art Center, Minneapolis (2016); *Model Malady*, Portikus, Frankfurt (2016); *Hard Up For Support*, Schinkel Pavillon, Berlin (2016); *Skins and Stand-ins*, Carpenter Center for the Visual Arts, Harvard University, Cambridge, MA (2015); *Prosthetic Everyday*, 356 Mission Road, Los Angeles (2015); *Lauréat du prix Lafayette*, Palais de Tokyo, Paris (2014); *Städtische Galerie Nordhorn* (2013); *Stunt*, Kunstverein Harburger Bahnhof, Hamburg (2012); *Workbench*, Studio Voltaire, London (2011); *Line Up*, Kunstverein Nürnberg, Nuremberg (2010).

Group exhibitions include: *Living Rooms*, Possibly Sometime Tomorrow, Paris (2025); *Home As Sanctuary As Body In A State Of Siege*, Whitechapel Gallery, London (2025); *Screening Project I: Spring Chamber*, START Museum, Shanghai (2024); *Ecstatic: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Oh, the storm*, Rodeo, London (2023); *Tirzah*, SculptureCenter, New York (2022); *And Your Flesh Is My Greatest Poem*, Antenna Space, Shanghai (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Swiss sculpture since 1945*, Aargauer Kunsthhaus, Aargau (2021); *Europe: Ancient Future*, HALLE FÜR KUNST Steiermark, Graz (2021); *Honestly Speaking: The Word*, The Body and The Internet, Auckland Art Gallery, Aotearoa (2020); *Searching the Sky for Rain*, SculptureCenter, New York (2019); *Maskulinitäten*, A Cooperation between Bonner Kunstverein, Költnischer Kunstverein and Kunstverein for the Rheinlande und Westfalen, Költnischer Kunstverein, Cologne (2019); *Platforms: collection and commissions*, Walker Art Center, Minneapolis (2019); *SI ONSITE*, Swiss Institute, New York (2019); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *General Rehearsal*, A Show in Three Acts From the Collections of V- A-C, MMOMA and Kadist, Moscow Museum of Modern Art, Moscow (2018); *Mario Merz Prize*, Mario Merz Foundation, Turin (2017); *Question the Wall Itself*, Walker Art Center, Minneapolis (2016); *Made in LA 2016*, Hammer Museum, Los Angeles (2016); 20th Biennale of Sydney, Sydney (2016); *The Cold Libido-The Goetz Collection at Haus der Kunst*, Haus der Kunst, Munich (2015); 8th Berlin Biennial, Berlin (2014); Exhibiting, Folkwang Museum, Essen (2013); *When Attitudes Became Form Become Attitudes*, CCA Wattis, San Fransico (2013); *ILLUMInations*, 54th International Venice Biennale, Venice (2011); *Based in Berlin*, Hamburger Bahnhof, Berlin (2011); *Art in the Auditorium*, Whitechapel Art Gallery, London (2008).

Public Collections

- Centre Pompidou, Paris
- City Art Fund Geneva, Geneva
- Contemporary Art Fund of the City of Geneva, Geneva
- Fondation d’entreprise Galeries Lafayette, Paris
- Fondation Louis Vuitton, Paris
- Frac Champagne-Ardenne, Reims
- Galleria d’Arte Moderna e Contemporanea di Bergamo, Turin
- Galeries Lafayette, Paris
- Hamburger Bahnhof, Museum for Contemporary Art, Berlin
- Kadist Art Foundation, Paris

SYLVIA KOUVALI

- Kunsthhaus Zürich, Zürich
- Kunstmuseum Solothurn, Solothurn
- Kunstmuseum St. Gallen, St. Gallen
- Museum Folkwang, Essen
- Regional Funds of Contemporary Art (PACA) Marseille
- Rubell Family Collection, Miami
- Sammlung Goetz, Munich
- Städtische Galerie Nordhorn, Nordhorn
- The Art Institute of Chicago, Chicago
- University of Chicago, Booth School of Business, Chicago
- Walker Art Center, Minneapolis

CHRISTODOULOS PANAYIOTOU

Bio

Christodoulos Panayiotou (b. 1978, Limassol) lives and works in Limassol.

Panayiotou has an MA in Performing Arts (Dance Department/Anthropology Department) / Arts du Spectacle, University of Surrey (Roehampton-London) - Université Lumière Lyon 2 (Lyon) (2001–2003), a licence in Arts du Spectacle (Mention Danse), Université Lumière Lyon 2 (Lyon) (2000–2001) and a DEUGmin Arts du Spectacle (Mention Danse), Université Lumière Lyon 2 (Lyon) (1999–2000).

Solo exhibitions include: *One Year*, LUMA Arles, Arles (2023); *January, February, May, June, July, August, September, October, December*, Rodeo, Piraeus (2021); *March, April, November*, Rodeo, London (2021); *Christodoulos Panayiotou: The portrait of Christopher Atkins*, CCC OD, Tours (2021); *Christodoulos Panayiotou*, LUX S. I003 334, Musée d’Orsay, Paris (2019); *Christodoulos Panayiotou: Act II: The Island*, Camden Arts Centre, London (2019); *Mármol Rosa*, Casa Luis Barradan, Mexico City (2017); *Pragmática contra o Luxo*, Lumiar City, Lisbon (2016); *Nine to Five*, (with Philip Wiegard), Nürnberg Kunstverein, Nürnberg (2016); *Two Days After Forever*, the Cyprus Pavilion, 56th Venice Biennale, Venice (2015); *Stories from the Lives of my Friends*, Point Centre for Contemporary Art, Nicosia (2015); *Days and Ages*, Moderna Museet, Stockholm (2013); *And- Christodoulos Panayiotou*, Casino Luxembourg, Luxembourg (2013); *In the Light of the Day the Fireflies are Like Any Other Insect*, CCA Kitakyushu, Kitakyushu (2013); *The Price of Copper / To Bring Back The World to The World*, CAC Brétigny, Brétigny-sur-Orge (2012); *One Thousand and One Days*, Contemporary Art Museum St. Louis, St Louis (2012); *Christodoulos Panayiotou*, Kunsthalle Zürich, Switzerland (2010); *Christodoulos Panayiotou*, Künstlerhaus Bethanien, Berlin (2009); *Prologue: Quoting Absence*, Museum of Modern Art Oxford, Oxford (2006).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Aichi Triennale: Fire Spirits*, Haus N, Athens (2025); *A Time Between Ashes and Roses*, Aichi Arts Center / Aichi Prefectural Ceramic Museum / Seto City (2025); *Copyists*, Centre Pompidou-Metz, Metz (2025); *The Prosterity of the sun*, VIMA Art Fair, Limassol (2025); *‘11 Parthenon Street, Ayios Andreas 1105 Nicosia Cyprus’ Part 2*, Point Centre for Contemporary Art, Nicosia, Cyprus (2025); *La Collectionneuse*, Società delle Api, Monaco (2025); *11 Parthenon Street, Ayios Andreas, 1105 Nicosia, Cyprus: Part 1*, Point Centre for Contemporary Art Nicosia, Cyprus (2024); *My Last Will*, Casino Luxembourg, Luxembourg City (2024); *Manifestations: Views of the Otherworldly in Painting and Drawing*, NiMAC, Nicosia (2024); *Nikos Alexiou*. The Collection, Benaki Museum Pireos 138, Athens (2024); *Finding Aid*, Goldsmiths CCA, London (2024); *oh, the storm*, Rodeo, London (2023); *Alea Iacta Est*, Vistamare, Milan (2023); *Interior*, Michael Werner, London (2022); *Eugène Carrière*, kamel mennour, Paris (2022); *Upward Panic*, OMR, Mexico City (2022); *that other world, the world of the teapot. tenderness, a model*, Kestner Gesellschaft, Hanover (2022); *Pas Sommeil*, Les Champs Libres, Musée des beaux-arts, Frac Bretagne, Rennes (2022); *Emaüs*, Hessel Museum of Art, Annandale-on-Hudson, NY (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (2021); *Between the Sun and the Moon*, Lahore Biennial (LB02), Lahore (2020); *The Emotional Exhibition*, MOMENTUM10, Galleri F 15, Moss, Norway (2019); *Emma Kunz - Visionary Drawings: An Exhibition Conceived with Christodoulos Panayiotou*, Serpentine, London (2019); *Multitudinous Seas*, Fondation Hippocrène, Paris (2018); *The Value of Freedom*, Belvedere 21, Vienna (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Pompei@ Madre. Materia Archeologica*, Museo d’Arte Contenporanea Donnaregina, Naples (2017); *Floating Worlds*, I4th Biennale de Lyon, Lyon (2017); *Medusa: Bijoux et tabous*, Musée d’Art Moderne de la ville de Paris, Paris (2017); *Deste Prize: An Anniversary Exhibition 1999-2017*, Museum of Cycladic Art, Athens (2017); Sharjah Biennial I3, Sharjah (2017); *Hypnos Project*, Onassis Cultural Centre, Athens (2016); Cher(e)s Ami(e)s, Centre Pompidou, Paris (2016); *Dirty Linen*, DESTE Foundation at Benaki Museum, Athens (2015); *Soleil Politique: The Museum Between Light and Shadow*, Museion Bolzano, Bolzano (2014); 8th Berlin Biennale, Berlin (2014); *Sacre 101, An Exhibition Based on The Rite of Spring*, Migros Museum, Zürich (2014); *If Not Always Permanently, Memorably*, (curated by James Richards), Spike Island, Bristol (2013); *Do It*, Manchester Art Gallery, Manchester (2013); *When Attitudes Become Form Become Attitudes*, CCA Wattis Institute for Contenporary Arts, San Francisco (2012); *The End of Money*, Witte de With, Rotterdam (2011); 2nd Athens Biennale, Athens (2009).

Public Collections

Carré d’Art – Musée, Nîmes	Frac Champagne-Ardenne, Reims
Centre national des arts plastiques, Paris	Frac Nord-Pas de Calais, Dunkerque
Centre Pompidou, Paris	Moderna Museet, Stockholm
Dakis Joannou Collection, Athens	Nouveau Musée National de Monaco, Monaco
Fondation Louis Vuitton, Paris	Queensland Art Gallery, Brisbane
	Sharjah Art Foundation, Sharjah

SYLVIA KOUVALI

IRIS TOULIATOU

Bio

Iris Touliatou (b. 1981, Athens) lives and works in Athens.

Touliatou studied at the School of Fine Arts in Paris, the Athens School of Fine Arts and the Panteion University in Athens.

Solo exhibitions include: *Shifts*, Kunstverein München, Munich (2025); *Before and After Science*, National Hellenic Research Foundation, Athens (2024); *Outfits*, Peer, London (2023); *low theory*, fluent, Santander (2023); *GIFT*, Kunsthalle Basel, Basel (2023); *mothers*, Rodeo, London and Piraeus (2022); *appendage*, Grazer Kunstverein, Graz (2022); *Organs*, EXILE, Vienna (2020); *Overnight*, Radio Athènes, Athens (2019); *Woman Spinning*, Palermo, Stuttgart (2019); *Bark*, DriveDrive, Nicosia (2018); *Some Seine*, YAH[matter]HYLE, Athens (2017); *Centuries will squeeze between your thumb and your index*, Reflector M, Munich (2016); *Can you wash the water*, Duve Berlin, Berlin (2016); *Centuries will squeeze between your thumb and your index*, ABC Art Berlin Contemporary, Berlin (2015); *Solus Rex*, Greek National Theatre, Athens (2013); *Imposed loads and other masked appearances*, Duve, Berlin (2012); *Matter enclosed in Heavy Brackets*, GFZK, Museum of Contemporary art, Leipzig (2012); *On the breaking act of seeing through and through the other side of grounds and things*, Duve Berlin, Berlin (2011); *Decoy*, REMAP KM, Athens (2011); *Apollo goes in Holiday*, Les Modules, Palais de Tokyo, Paris (2010).

Group exhibitions include: *Glasgow International 2026: 11th Edition*, Glasgow, (2026); THE MATERIAL SHOW: We build Houses. We take them apart, MQ Freiraum, Vienna (2026); *miss information*, Sylvia Kouvali, Piraeus (2025); *Between Creating And Collecting*, Urbane Künste Ruhr, Bochum (2025); *Fire Spirits*, Haus N, Athens (2025); *Mutable Cycles*, Hessel Museum of Art, New York (2025); *‘11 Parthenon Street, Ayios Andreas 1105 Nicosia Cyprus’ Part 2*, Point Centre for Contemporary Art, Nicosia, Cyprus (2025); *Supermöbel*, Kölnischer Kunstverein, Cologne (2025); *Αδειάζει, Γεμίζει, Το Φως*, B & M Theocharakis Foundation, Athens (2024); *THE NINE RULES OF TREMULATION*, No Name, Paris (2024); *Key Operators*, Kunstverein Munich, Munich (2024); *And This Time the Well Is Alive*, Gertrude Contemporary, Melbourne (2024); *PHENOMENON 5*, Anafi (2024); *Parcours*, Art Basel, Basel (2024); *Intimate confession is a project*, Blaffer Art Museum, Univarsity of Houston, Houston (2023); *forms of the surrounding futures*, Göteborg International Biennial for Contemporary Art, Göteborg (2023); *This Current Between Us*, PPC Historic Steam Electric Power Station of Neo Faliro, Piraeus (2022); *SIREN (some poetics)*, Amant, New York (2022); *Work and Leisure*, Sala Impasti, Milan (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Soft Water Hard Stone*, New Museum Triennial (2021); *Eclipse AB 7*, Athens Biennale (2021); *Anti Structure*, Deste Foundation (2021); *Interval*, Goethe Institut Athens (2021); *The way In*, Haus N, Athens (2021); *The Same River Twice*, New Museum / Deste Foundation, Benaki Museum, Athens (2019); *OPEN*, NTU CCA Singapore, Singapore (2019); *Bright File (June)*, Haus N, Athens (2018); *Privilege*, Monitor Festival, Crete (2018); *Manifesta 12*, 5x5x5 : Selected Projects, Palermo (2018); *Carved to Flow/The Germination*, BetonSalon-Villa Vassilieff, Paris (2018); *Face to Phase*, ASFA, Athens School of Fine Arts, Athens (2017); *15 New Acquisitions*, National Bank of Greece, Athens (2017); *The world preserves the memory of all past traces*, CV COLLECTION, Centro de Arte Alcobendas (2016); *Trans sculpture*, FunkHaus, Berlin (2016); *Hypnos Project*, Onassis foundation, Athens (2016); *Heritage*, Fondation Le Corbusier (2015); *Metaphysics of Discipline*, Czech Center, Berlin (2013); *Jetztzeit (el tiempo del ahora) + La Espalda del ángel*, Centre d’art La Panera, Lerida (2013); *Throw a rock and see what happens*, La casa encedida, Madrid (2013); *Hell as Pavilion*, Palais de Tokyo, Paris (2013); *This and There*, Fondation Ricard, Paris (2012); *Les Monuments Invisibles*, La Galerie, Centre d’art contemporain, Noisy le Sec (2012); *We don’t need to do this*, MOT International, London (2011); *Looking forward. Southeastern European Contemporary Art*, Museum of Contemporary Art, Podgorica (2010); *Politics of art*, EMST/ National Museum of contemporary art, Athens (2010); *Ange Leccia et le Pavillon*, Musee Bourdelle, Paris / Production Pavillon Palais de Tokyo (2009); *Le Pavillon*, FAAP, Sao Paulo (2009); *Expanded Ecologies*, EMST/ National Museum of contemporary art, Athens (2009); *Le Plan methodique de FLePlay*, Palais de Tokyo, Paris (2009); *In present tense*, EMST/Athens Museum of contemporary art, Athens (2007).

Public Collections

Fonds régionaux d’art contemporain (FRAC), Corsica
MSN - Museum of Modern Art, Warsaw
National Museum of Contemporary Art (EMST), Athens
Frac Nouvelle-Aquitaine La MÉCA, Bordeaux

For more information on the works
please contact **Sylvia Kouvali** at sylvia@sylviakouvali.com
or call at +44 755 7225200
or **Hannah Robinson** at hannah@sylviakouvali.com

Thank you!