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*PREVIEW*

*Booth*

## *Art Basel 2023*

**Banu Cennetoğlu**  
**Haris Epaminonda**  
**Sidsel Meineche Hansen**  
**Tamara Henderson**  
**Iman Issa**  
**Liliane Lijn**  
**Nour Mobarak**  
**Liliana Moro**  
**Ulrike Müller**  
**Koula Savvidou**  
**Leslie Thornton**  
**Iris Touliatou**

**RODEO**

*BANU CENNETOĞLU*





Elfschuldigung!



*Entschuldigung* is a site-specific work commissioned for the new building for the Criminal Investigation Department of the City Police on Mühleweg. The work comprises 44 pieces of etched zinc plates depicting unaltered hand-written apologies by a group of individuals from the Criminal Investigation Department of the City Police, the Art and Building Department of the City of Zurich, as well as the participating artists and the curatorial team. These anonymous hand-written notes feature one word: *Entschuldigung*. It reflects on the complex affair between guilt, complicity and apology regardless of one's position as a participant, witness, bystander, or a police force member. The invitation for *Entschuldigung* was extended via a letter for all the members of the Criminal Investigation Department of the City Police, nevertheless the scale of its distribution hence its reception are unknown.







**Banu Cennetoğlu**

*Entschuldigung*

44 acid etched zinc plates (4 x 16 cm / 1.57 x 6.3 in each),  
wooden shelf (3 x 650 cm / 1.18 x 255.91 in), 2020

Edition: 1/3 + 1AP

Price: 22,000 CHF (excl. VAT)

**RODEO**





***HARIS EPAMINONDA***



**Haris Epaminonda**

*Untitled #05 a/j*

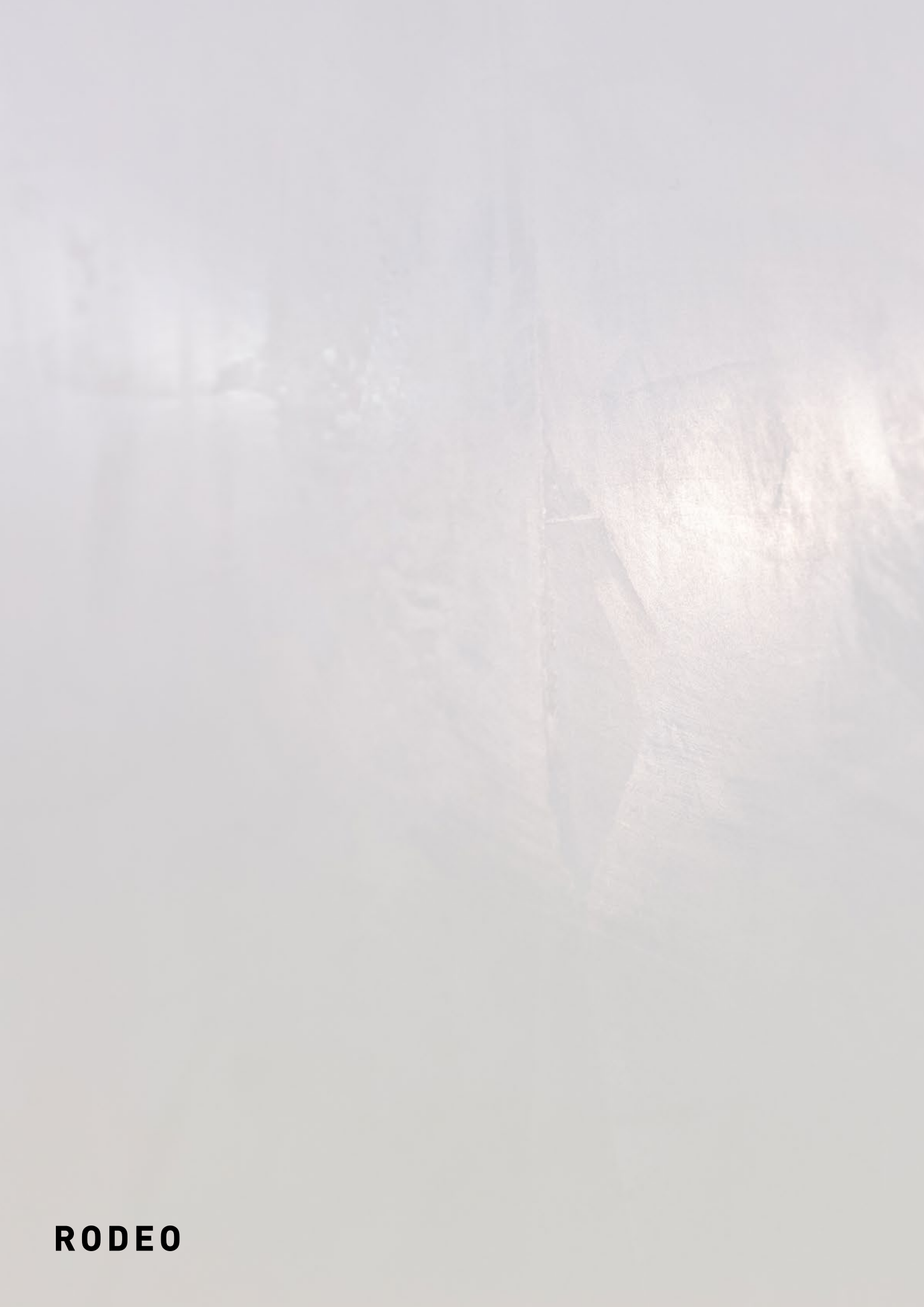
Pastellone on 5 wooden panels each with brass frame, 177 x 260 x 2 cm / 69.625 x 102.375 x .75 in, 2023

Unique

Price: 70,000 € (excl. VAT)

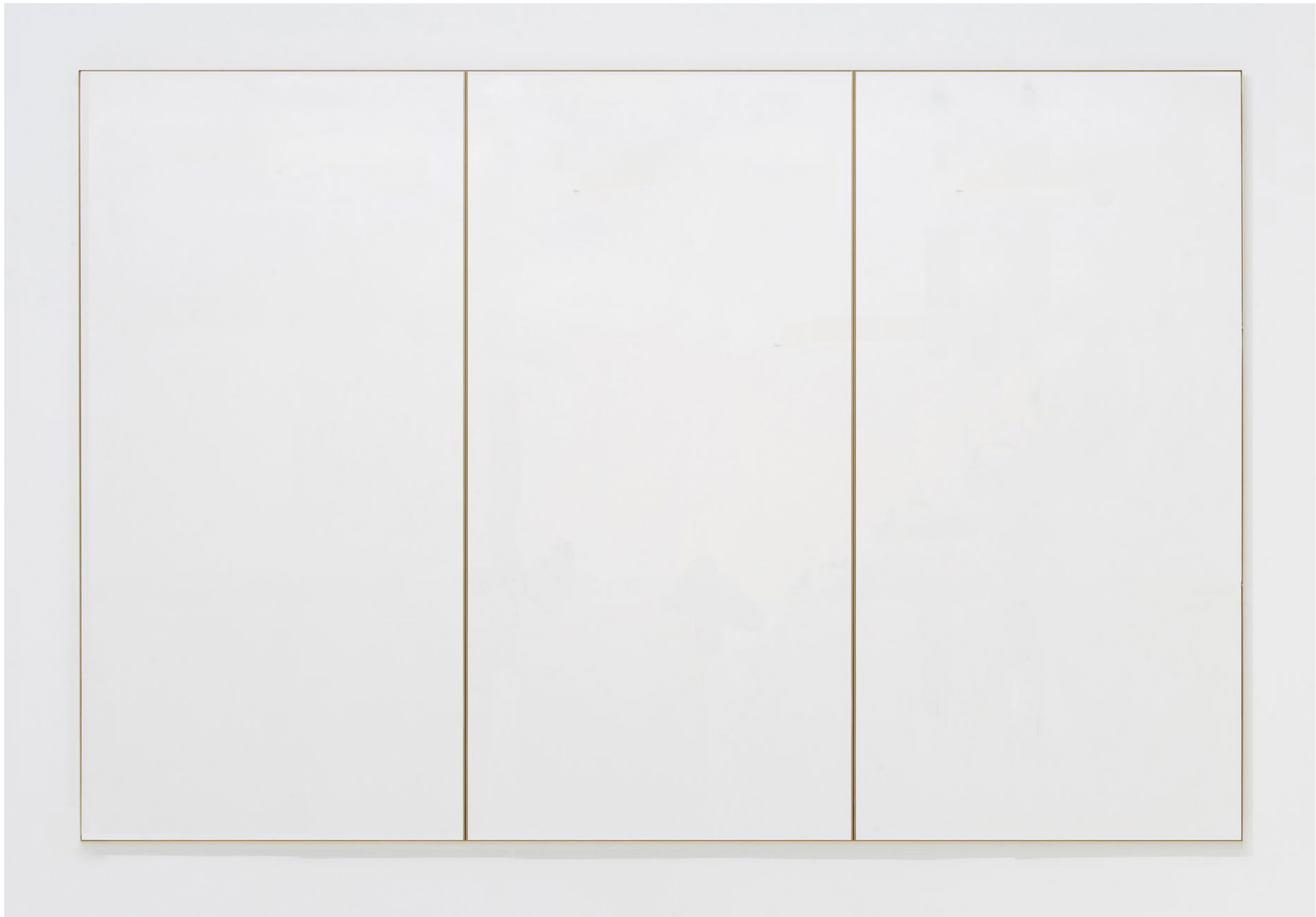
**RODEO**





A collector by nature, Haris Epaminonda gathers elements stemming from all civilisations and times. In her collaged installations, framed pages from found books, ancient statues and antique objects combine with forms and in structures to delineate space and specific place. How these disparate elements are displayed is just as important as the things themselves.

Devoid of any such visual references to time or space, Epaminonda's white monochromes are made using pastellone, the ancient Venetian technique for plastering floors. Her ongoing use of this technique began during the research for her exhibition *Chapter IV* at the Fondazione Querini Stampalia in Venice in 2014. Through its spaces designed by Carlo Scarpa - a hero of the artist's - order, precision and balance reign. Demarcated by polished brass inserts, in a similar way to her installations these grid-like works carve out space. They participate in the same process of organisation, and function like a system of coordinates.



**Haris Epaminonda**

*Untitled #04 a/j*

Pastellone on 3 wooden panels each with brass frame, 215 x 330 x 2 cm / 84.625 x 129.875 x .75 in, 2023

Unique

Price: 80,000 € (excl. VAT)

**RODEO**





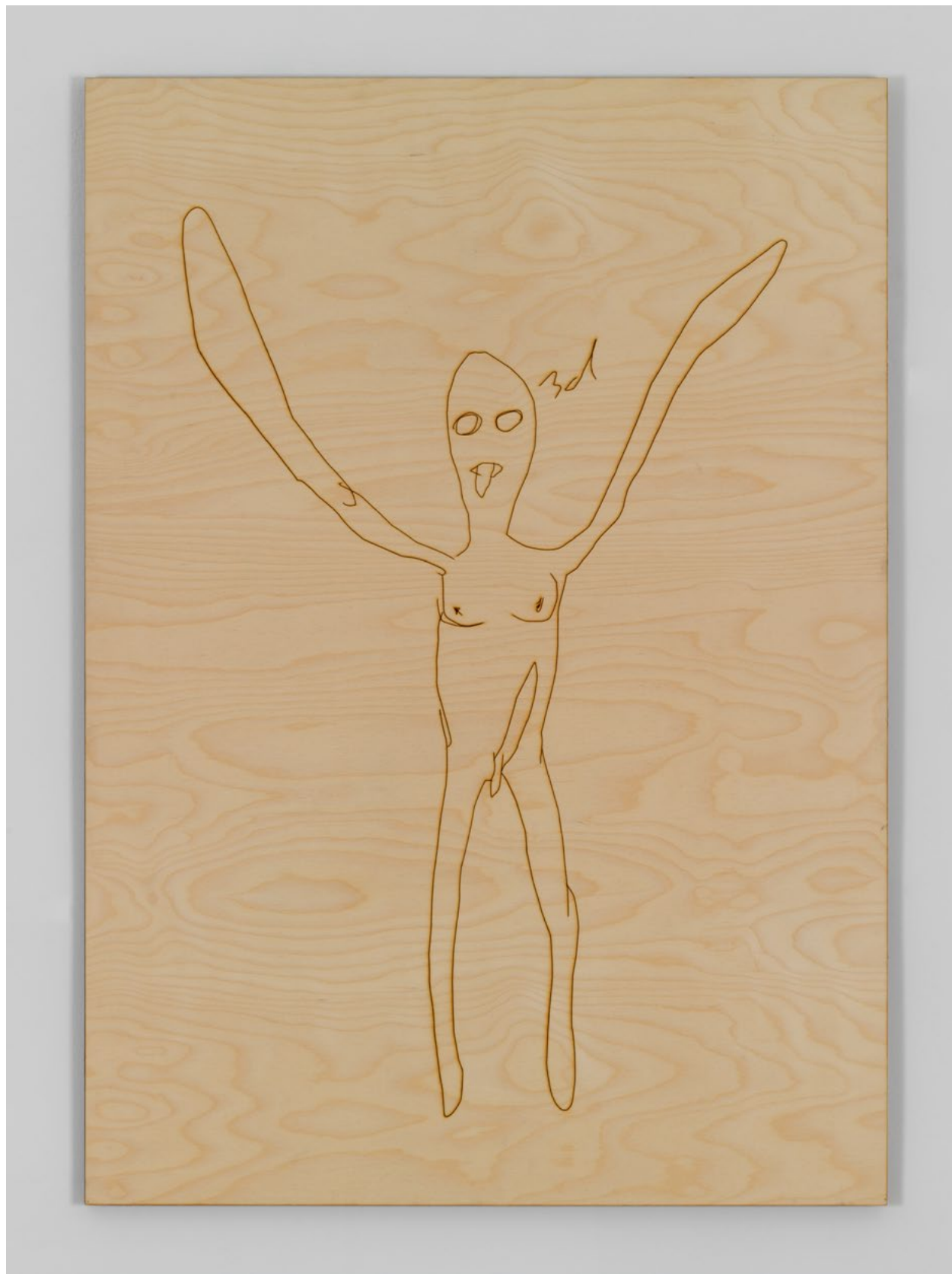
301

***SIDSEL MEINECHE HANSEN***

**RODEO**

*Wannabe Dickgirl, 2016*  
Detail





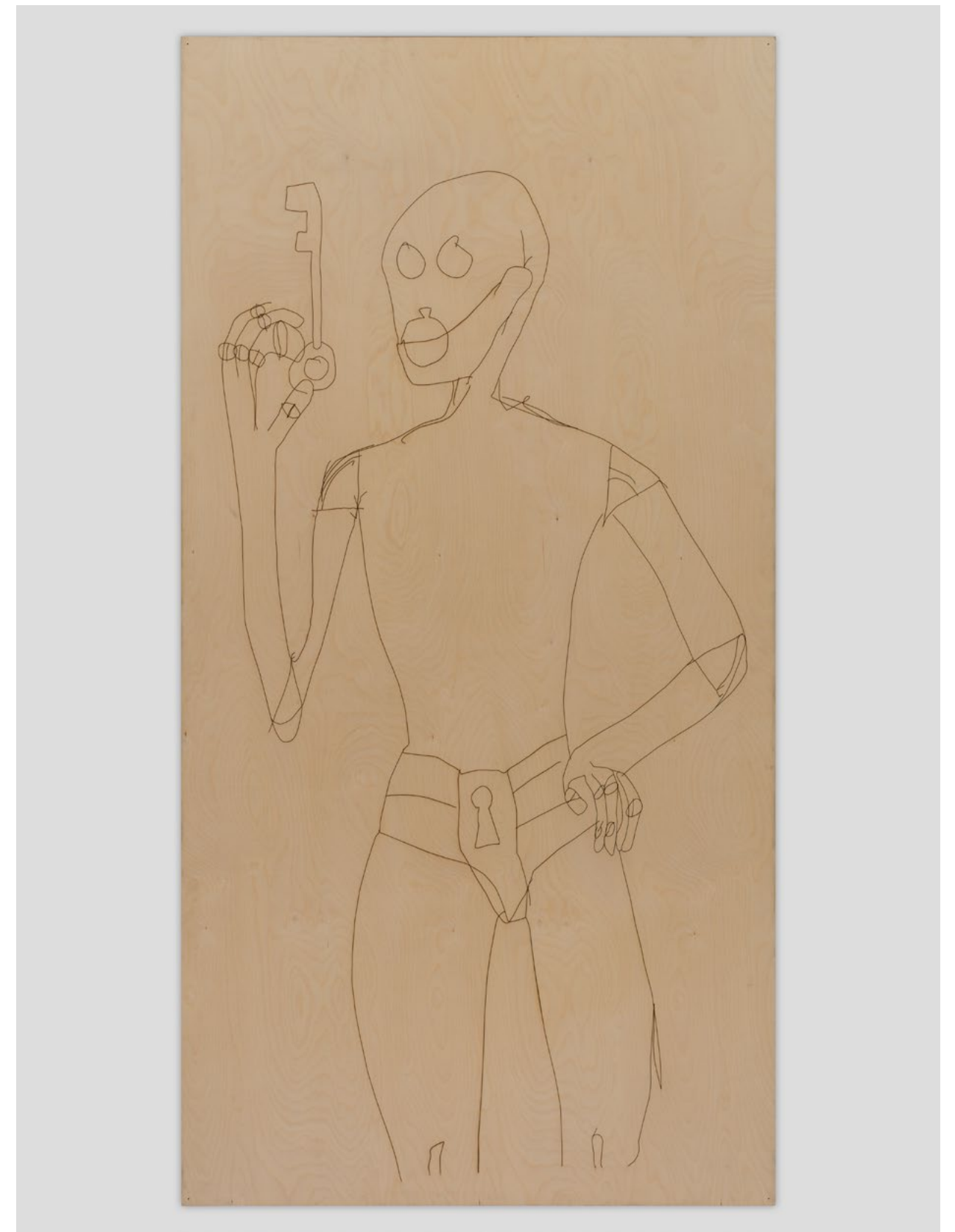
**Sidsel Meineche Hansen**

*Wannabe Dickgirl*

Laser-cut drawing on plywood, 121 x 87 cm / 47.64 x 34.25 in, 2016

Unique

Price: £ 10,000 (excl. VAT)



**Sidsel Meineche Hansen**

*Untitled*

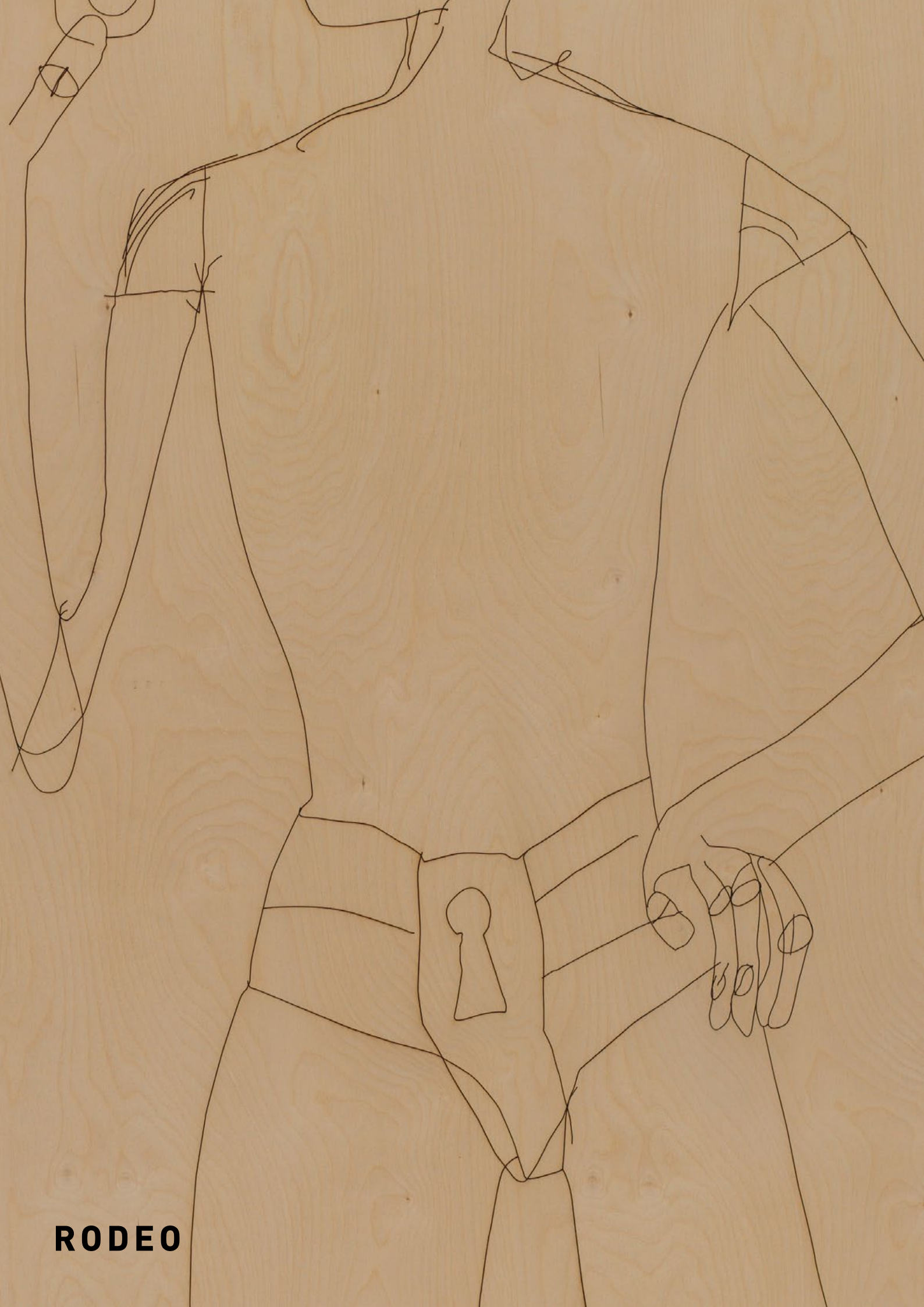
Laser-cut drawing on plywood, 240 x 122 x 9 cm / 94.49 x 48 x 3.54 in, 2019

Unique

Price: £ 14,000 (excl. VAT)

**RODEO**





In her lasercut drawings on plywood, Meineche Hansen renders typically diagrammatic illustrations of the labour systems that are in place to define the human body, as well as introspective renderings of her fantasy and experience. They reference, in hand drawn, cartoonish ways, the very systems in which we are so embedded: the economic structures we unthinkingly support that favour the most wealthy, our willingness to offer up our private data to faceless corporations that use it to manipulate our behaviour, the pharmaceutical products that only make us sicker, the cities that only make us poorer.



*Public Sculpture* is a work produced for Meineche Hansen's solo exhibition at Chisenhale Gallery, London in 2019. It is a decapitated 3D-printed head cast in bronze; that of the central figure of her interactive video work *End-Used City* (2019), which explores the growing economy of "surveillance capitalism." The character was created by a digital body scan to look like a "virtual leviathan," which references the engraved frontispiece of philosopher Thomas Hobbes' book *Leviathan*, made by Abraham Bosset in 1651. In the original book the torso and arms of the Leviathan are composed of over 300 humans supposedly showing how the people are represented by their contracted leader, who draws his strength from their collective agreement. The animated body in *End-Used City* is instead composed of portraits of key figures from the overwhelmingly white and male population of Silicon Valley, who cement this connection between consumer lifestyle and surveillance.







**Sidsel Meineche Hansen**

*Public Sculpture (Everything is personal Data)*

3D printed head cast in bronze,  
20 x 25 x 16 cm / 9.84 x 7.87 x 6.3 in, 2019

Edition: 1/3 + 2AP

Price: £ 11,000 (excl. VAT)

**RODEO**



***TAMARA HENDERSON***

**RODEO**



**Tamara Henderson**

*Towards Sleep*

Acrylic on canvas, patinated copper, clay, glass, 16mm film canister, coil,  
240 x 180 cm / 94.49 x 70.87 in, 2017

Unique

Price: £ 40,000 (excl. VAT)





**Tamara Henderson**

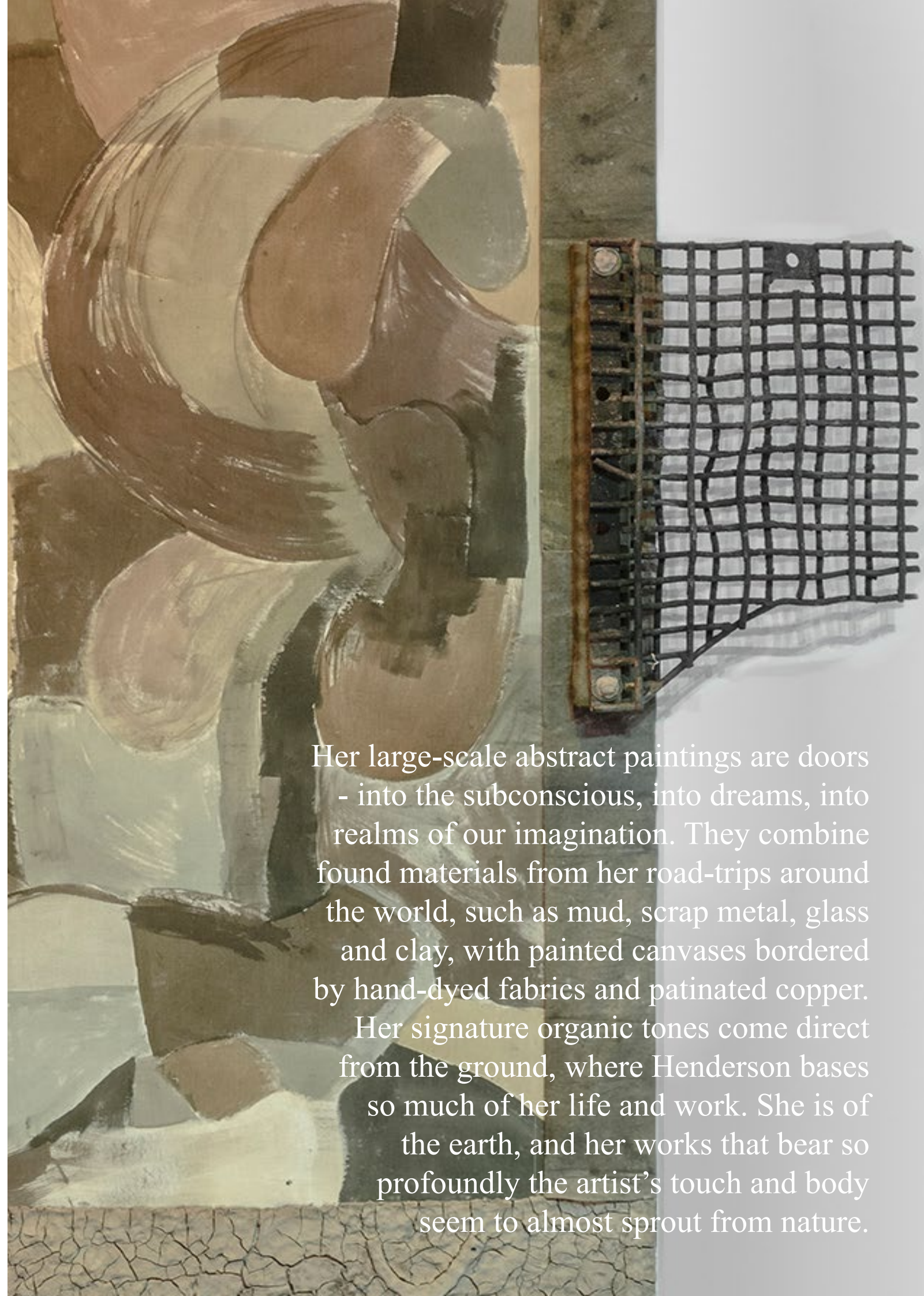
*Nomadic Invasion*

Acrylic on canvas, mud, metal, textile, patinated copper, rusted grid,  
240 x 180 cm / 94.49 x 70.87 in, 2017

Unique

Price: £ 40,000 (excl. VAT)

**RODEO**



Her large-scale abstract paintings are doors - into the subconscious, into dreams, into realms of our imagination. They combine found materials from her road-trips around the world, such as mud, scrap metal, glass and clay, with painted canvases bordered by hand-dyed fabrics and patinated copper. Her signature organic tones come direct from the ground, where Henderson bases so much of her life and work. She is of the earth, and her works that bear so profoundly the artist's touch and body seem to almost sprout from nature.



*IMAN ISSA*

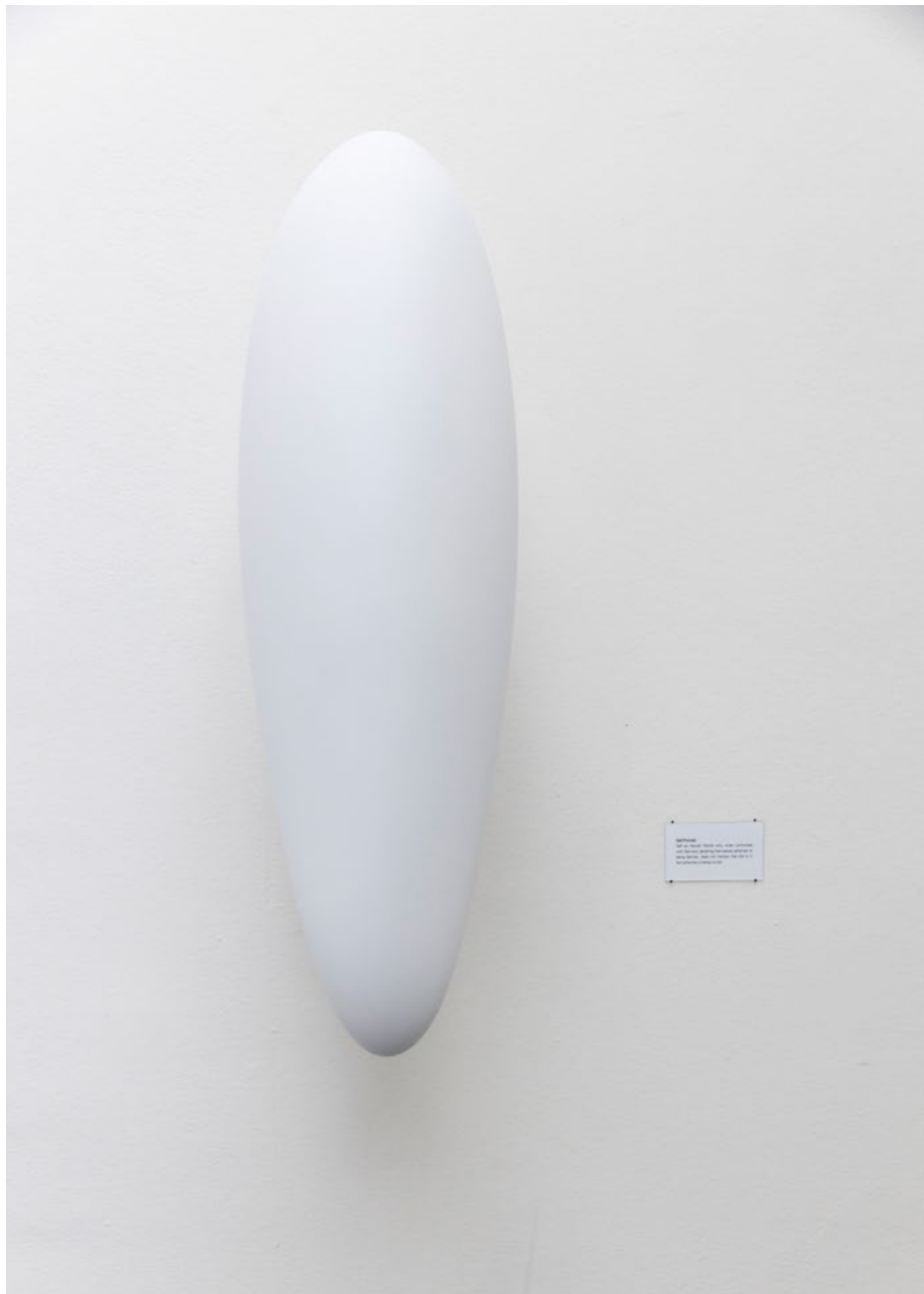
RODEO

Iman Issa  
*Proxies, with a Life of their Own*, 2022  
Installation view  
Rodeo, London



Iman Issa's series *Proxies, with a Life of their Own* are simultaneously portraits and self-portraits. The series started in 2019 with a generic shape of a head, that was 3D scanned and manipulated into different forms, 3D printed and painted in either white or black. Each stretched-out, broken-up or cut-open head is accompanied by a text panel behind glass, which identifies each piece as a self-portrait as a certain (usually literary) figure. The text panels describe what Issa refers to as a "qualifying statement" - either a quote or paraphrase of the person being depicted, written in her own words. They are statements that the artist came across in her research into these writers and thinkers, and thought to herself "I relate exactly but at the same time I don't fully understand." In a similar way, the forms of the heads themselves simultaneously associate and dissociate to both the figure and the statement. This idea of something at the same time understood and misunderstood, accepted and questioned, forms the basis for most of the artist's investigations.





### **Self-Portrait**

Self as Hannah Arendt who, when confronted with Germans declaring themselves ashamed of being German, does not mention that she is in fact ashamed of being human.

**Iman Issa**

*Self-Portrait (Self as Hannah Arendt)*

3D print, acrylic, paint, metal pole (92 x 29 x 44 cm / 36.22 x 11.42 x 17.32 in),  
text panel under glass (7 x 12 cm / 2.76 x 4.72 in), 2021

Edition: 1/3 + 2AP

Price: 39,000 € (excl. VAT)

**RODEO**



**RODEO**



Iman Issa  
*Proxies, with a Life of their Own*, 2022  
Installation view  
Rodeo, London





### Self-Portrait

Self as Christa Wolf who realized that, regardless of her refutations, the insistence on distinguishing between West (her west) and East (her east) would outlast her own lifetime.

**Iman Issa**

*Self-Portrait (Self as Christa Wolf)*

3D print, paint, metal poles (63 x 27 x 43 cm / 24.8 x 10.63 x 16.93 in),  
text panel under glass (7 x 12 cm / 2.76 x 4.72 in), 2022

Edition: 1/3 + 2AP

Price: 39,000 € (excl. VAT)



### Self-Portrait

Self as Ananda K. Coomaraswamy who knew that a human voice, like a pipe organ, cannot play itself, while, unlike a pipe organ, it can erupt without being played!

**Iman Issa**

*Self-Portrait (Self as Ananda K. Coomaraswamy)*

3D print, paint, metal poles (53 x 34 x 43 cm / 20.87 x 13.39 x 16.93 in),  
text panel under glass (7 x 12 cm / 2.76 x 4.72 in), 2022

Edition: 1/3 + 2AP

Price: 39,000 € (excl. VAT)

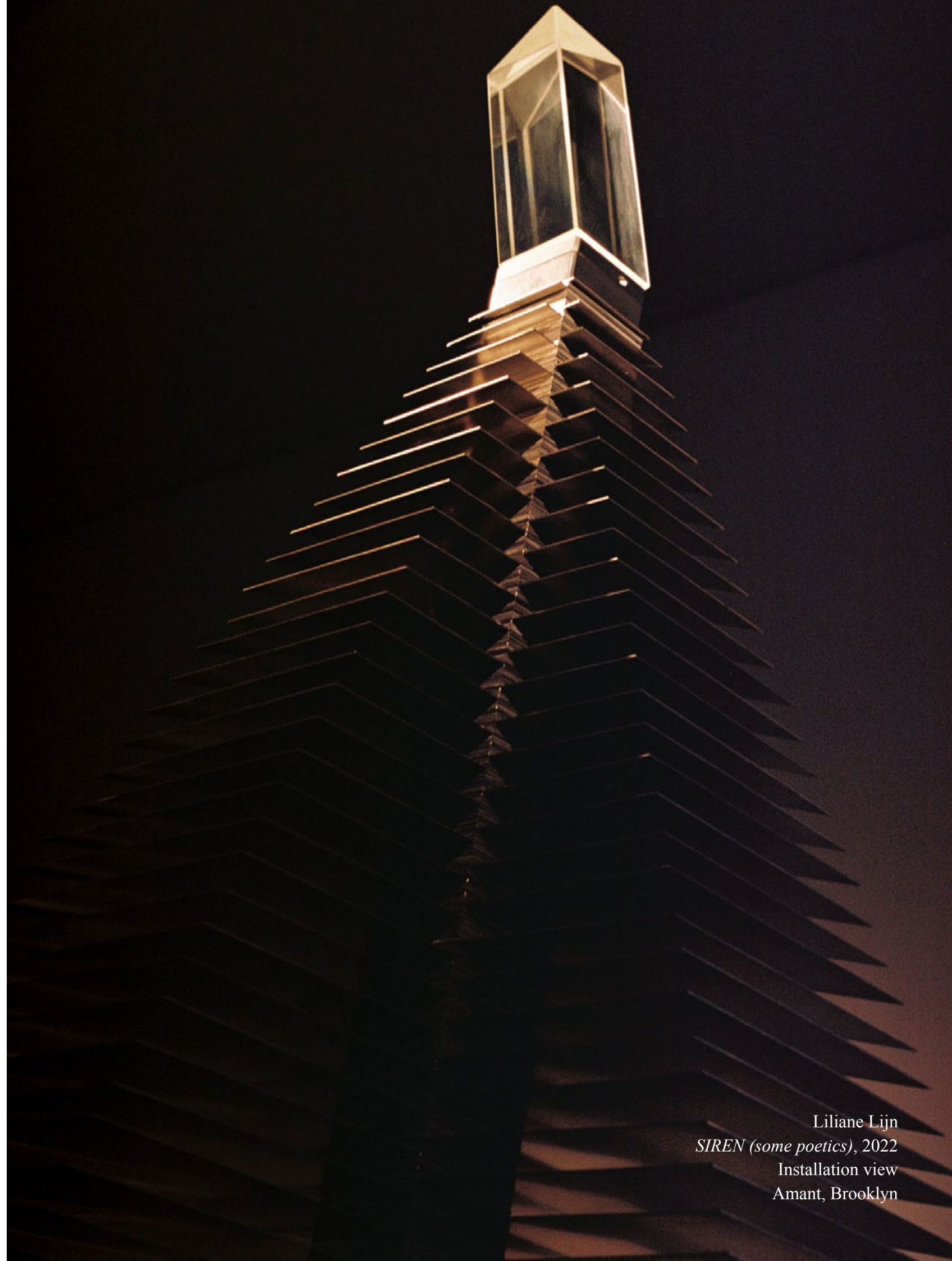
*LILIANE LIJN*

**RODEO**

Liliane Lijn  
*Prism Figures, Prism Stones, Public Projects*, 1983  
Installation view  
Aberdeen Art Gallery, Aberdeen

Throughout the decades Liliane Lijn's practice has alternated between minimalism, assembling the industrial with the natural and technological while exploring the female cosmic essence. She reintroduces ancient archetypes of the feminine while suggesting a new world in which the role and power of women is reinstated. Since the late 1950's, her experimental work has merged science and technology with poetry, writing, performance, sculpture, video and painting.

In the early 1980's, Lijn began to work towards the imagining of a new feminine, a powerful she, drawn from her unconscious. Her inspiration came from varied mythologies - Greek, Sumerian, South Sea Island, Mexican; in particular, their creation myths, their visions of death and afterlife, their archetypes, especially their goddesses.



Liliane Lijn  
*SIREN (some poetics)*, 2022  
Installation view  
Amant, Brooklyn





**Liliane Lijn**

*Queen of Hearts, Queen of Diamonds*

Optical glass prism, aluminium

227 x 185 x 185 cm / 89.37 x 72.83 x 72.83 in and 237 cm x 185 x 185 cm / 93.31 x 72.83 x 72.83 in, 1980

Unique

Price: £ 350,000 (excl. VAT)

**RODEO**





*Queen of Hearts, Queen of Diamonds* embodies this juxtaposition between the scientific and the mythic. Two Queens - twins - are born from the interaction of negative and positive elements. They are multi-layered, conical, and at the same time material and immaterial, derived from the radiating reflective facets of a prism.

An optical glass tank prism served as Lijn's starting point for this and other works produced during this time - such as *Heshe* (1980) and *Feathered Lady* (1979), both exhibited at last year's Venice Biennale. Here, she extended the 3 facets of the prism out horizontally and vertically in space, through a progression of triangular aluminium plates. Originally intended to be one work, but eventually divided into two, Lijn interrogates the idea in which twins exist as parallel but opposite beings.





*NOUR MOBARAK*

RODEO

*Reproductive Logistics, 2020*  
Detail



An exercise in giving form to death and decomposition, Mobarak's *Reproductive Logistics* is made with saprophytic mycelia, a kind of fungi that thrives on dead and toxic matter. It is composed to fit within a found shipping crate, ready for delivery. Rendering a speculative spreadsheet of the artist's potential impregnators, ex-lovers are colour-coded and organised chronologically along the Y-axis. Mobarak deposited their DNA-carrying material, such as sperm and hair, into a bed of mycelium to feed her artwork, along with wood pellets and other materials, to cultivate the growth of organic networks. Addressing the circumstances of reproduction - both artistic and biological - the artist painted a self-portrait using the same colour palette on the surface of the fungi, which was metabolised by the mycelium.



RODEO

Nour Mobarak  
*Logistique Elastique*, 2021  
Installation view  
Miguel Abreu Gallery, New York





**Nour Mobarak**

*Reproductive Logistics*

Trametes versicolor, apple wood pellets, kraft paper, watercolor, hair, human sperm, acrylic, resin

166.4 x 190.5 x 31.8 cm / 65.51 x 75 x 12.52 in, 2020

Unique

Price: 24,000 \$ (excl. VAT)



**RODEO**





*LILIANA MORO*





**Liliana Moro**

*La rivoluzione non è più solo necessaria ma indispensabile*

Metal sickle gold-plated with spray paint, 150 x 60 cm / 59.06 x 23.62 in, 2011

Unique

Price: 30,000 € (excl. VAT)

**RODEO**

*La rivoluzione non è più solo necessaria ma indispensabile* belongs to a series of works that Moro informally calls “reactions,” mostly realised between 2008 and the early 2010s - a period that saw the most serious financial crisis in almost 100 years, and the uprisings of the Arab Spring. This historical context led the artist to feel the need to address ideas of value and labour through her work. She started to use gold spray-paint to cover the surface of everyday objects, such as a spanner, or loaves of bread; symbolically-rich objects that relate to a sphere of low-paid manual work, low-skilled labour and the accessibility of goods - essentially epitomising the imagery of the working class. The artwork titles bring in another layer of associations.



In this work, Moro engages with the systems of belief and value creation under Berlusconi's government. The work was produced in 2011, the year in which he resigned as Prime Minister of Italy after losing his majority in parliament. She recalls hearing Berlusconi on television saying: "*La rivoluzione non è più solo necessaria ma indispensabile*" ("*The revolution is no longer only necessary but indispensable*"). Feeling outraged by these words, and their tragic appropriation of "revolution" - extracting it from the context of democratic values and the fight for equal justice, to benefit one's own interests and the financial gain of the wealthy - Moro was drawn to make what she imagined as a golden sickle. Ironically, and purely coincidentally, the sickle used by the artist comes from Berlusconi's villa in Arcore, outside of Milan. It speaks to the objects of labour and maintenance, which are deemed to be of no value, to the point that nobody would notice their removal or absence. And furthermore, beyond its image as a symbol of the Communist Party, the sickle is also associated with the symbology of Death. Moro establishes a network of ideas and images around objects which are significant to understanding specific socio-cultural moments, including the possibility of death of the social body by the hand of those who stripped the Revolution of its true meaning.







*ULRIKE MÜLLER*

**RODEO**

*Rug (con tres triángulos), 2023*  
Detail





**Ulrike Müller**

*Rug (con tres triángulos)*

Wool, handwoven in the workshop of Jerónimo and Josefina  
Hernández Ruiz, Teotitlán del Valle, Oaxaca, Mexico  
133 x 333 cm / 52.36 x 131.1 in, 2023

Unique

Price: 65,000 \$ (excl. VAT)

**RODEO**





**Ulrike Müller**

*Rug (un triángulo rojo)*

Wool, handwoven in the workshop of Jerónimo and Josefina

Hernández Ruiz, Teotitlán del Valle, Oaxaca, Mexico


129 x 331 cm / 50.79 x 130.31 in, 2023

Unique

Price: 65,000 \$ (excl. VAT)

**RODEO**



The background is a large, abstract rug with various geometric shapes. A large red triangle points towards the top left. A pink rectangle occupies the upper left and center. A white rectangle is in the upper right. A brown rectangle is on the right side. A grey shape is at the bottom right. A dark red shape is at the bottom left.

Ulrike Müller is concerned with how bodies can be configured and suggested without being fully identifiable, through a signature language of abstracted symbolism. Her work questions the emancipatory potential of abstraction to break down traditional binaries, and approaches to painting that are not limited to the brush or the canvas. These include the use of materials such as enamel, drawing, collage and, in this case, textiles. And expand to practices of publishing, curating and public art.

Produced in an ongoing collaboration with weavers based in Oaxaca, Mexico, Müller's wall-hanging rugs further disassemble our imbedded connotations of reference and visual communication. Exemplifying her exploration of the relationships between abstraction and the body, they undulate through geometric and curvilinear forms, directing one's gaze across the canvas through the use of directional triangles that also give the works their referential titles. These large-scale new productions signify a new direction in the artist's approach to her specific symbolism, and a new process of composing through form and colour.



*KOULA SAVVIDOU*

RODEO

*Black in Black, 2020*  
Detail





**Koula Savvidou**

*Black in Black*

Black paint, graphites, 120 x 70 cm / 47.24 x 27.56 in, 2020

Unique

Price: 18,000 € (excl. VAT)



**Koula Savvidou**

*Black in Black*

Black paint, graphites, fur, 100 x 60 cm / 39.37 x 23.62 in, 2020

Unique

Price: 20,000 € (excl. VAT)



Koula Savvidou's work is highly personal. Her sculptures, many from 1980s - 90s, combine delicate elements with sharp and violent objects that produce epic, mythological creatures. She speaks of ancient female stories of transformation, motherhood and childbearing but also about the impossibility of society to recognise, and assigns responsibility to the artist to catalyse the 'sensorial frenzy' of our times. Trained as a painter, and practiced in a great architect's studio in France, her language has become sculpture. She never stopped painting, though she rarely uses canvas any more, with some exceptions.

*Black in Black* are examples of these exceptions in paint. Using hair-like strokes and sometimes fragments of fur, bursting out from deep black surfaces, there is a turmoil and a violence to these canvases. But at the same time something unequivocally soft and feminine. Her work has throughout the decades oscillated between figuration, abstraction and the abstraction of figuration. These paintings are devoid of any figuration yet speak so clearly of the body, the mind and the subconscious.





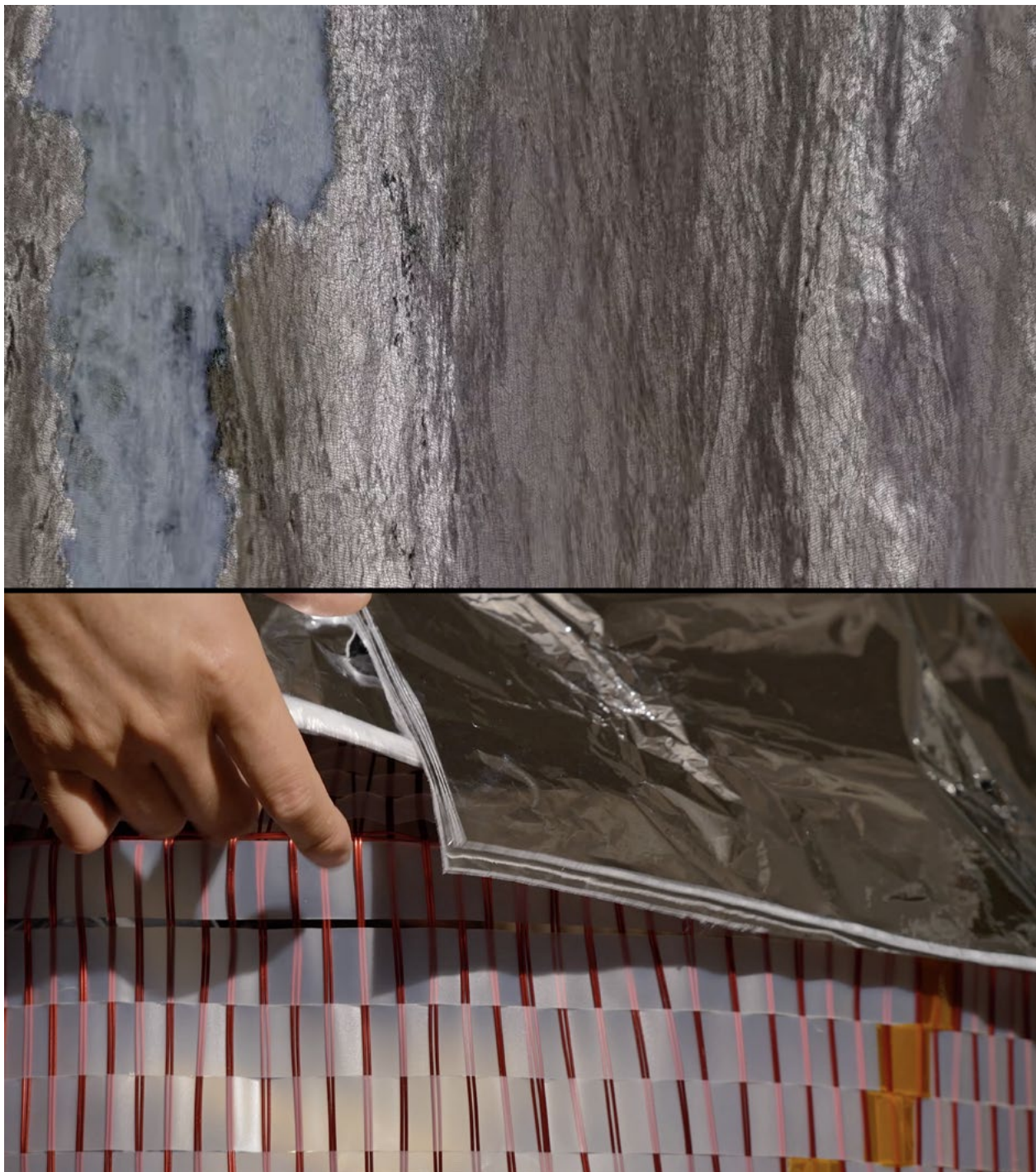


*LESLIE THORNTON*

RODEO

*Handmade, 2023  
Still*





**Leslie Thornton**

*Handmade*

Still, diptych, digital video loop on two flatscreens, 5 min. 25 sec., 2023

Edition: 1/5 + 2AP

Price: 25,000 \$ (excl. VAT)

<https://vimeo.com/825696332>

Password: rodeo

**RODEO**





Leslie Thornton's approach to moving image is iconoclastic. She weaves together her own footage and voice with archival film and audio, in a practice that consistently interrogates modes of representation and the violence of looking, pushing beyond critiques of the gaze to consider biases in perception, or the way voice and sound can undermine an otherwise dominant visual narrative.

Atypically for Thornton, *Handmade* is a silent video. We see hands gesticulating, as if instructing or explaining, but there is no voice behind the gestures. It is a filmic diptych in dialogue across chaotic force and agency, energy and beauty. The artist superimposes what she calls "the space of science," with "the space of the world." There are a multitude of dichotomies over the dual screens: a summer gale / an antimatter laboratory, complexity beyond measure / simplicity beyond measure, a painting / an experiment. Indeed, somewhere between abstract painting and moving image, *Handmade* conflates the ordered beauty of technology and the chaotic beauty of nature.





*IRIS TOULIATOU*

**RODEO**

*untitled (still not over you), 2018/2020/2022/VII, 2020*  
Detail



In her series *untitled (still not over you)* Touliatou amasses lights, collected mainly from defunct offices in Athens where the artist lives and works, re-assembled and re-installed as art objects. This process of collecting, displacing and replacing is one of care, rather than repair. Their remaining lifetime unknown, neither fully operative nor entirely exhausted, they are ready made, ordinary objects in a peculiar state of functional latency. Their upcoming exhaustion is concisely and provocatively elongated during repeated installations. They are gestures of precariousness, fading relics of times of economical success. Once the bulbs go out, the relic remains as simply the structure that supports the once shining lights.







**Iris Touliatou**

*untitled (still not over you), 2018/2020/2022/VII*

Nine ceiling light fixtures acquired from defunct offices in Athens, fluorescents, wires, cable

186 x 186 x 8 cm / 73.23 x 73.23 x 3.15 in, 2020

Unique

Price: 15,000 € (excl. VAT)

**RODEO**





**Iris Touliatou**

*mother settle*

Bench, steel, leatherette, 45 x 85 x 250 cm / 17.72 x 33.46 x 98.43 in, 2022

Edition: 1/3 + 1AP

Price: 8,289.52 € (excl. VAT)

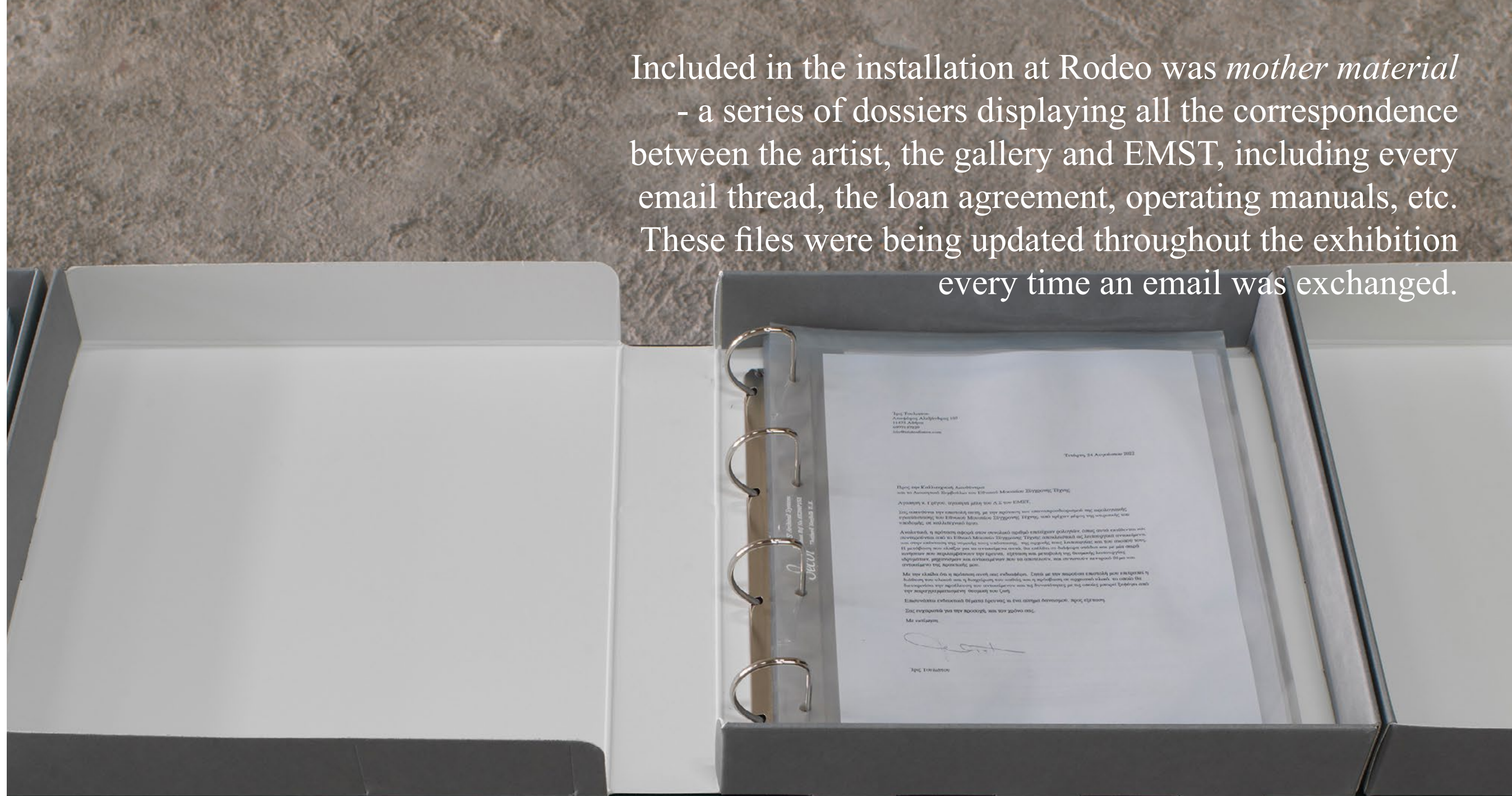
**RODEO**




Touliatou's first solo exhibition at Rodeo, Piraeus was titled *mothers* (2022). It centred around a request put in to EMST, the National Museum of Contemporary Art in Athens, to borrow the 40 clocks that were placed around the building. All the clocks, which punctuate hallways, offices, galleries - both the public and private rooms of the museum - function through the "mother," the system that keeps time at the museum. Both the clocks and their mother were all transported to the gallery for the duration of the exhibition as a temporary loan to the artist and Rodeo, and were arranged in a specific manner presented as an artwork titled *mother arrangement*. The artist requested that the holes that were made on the walls of the museum by the removal of the clocks were left filled but un-painted while the clocks were removed, therefore becoming themselves an artwork within the museum, titled *mother orifice*. A notice at the info point and ticket desk of the museum, titled *mother notice*, informed the visitors that the time distribution and display system was currently on loan to Rodeo.



Included in the installation at Rodeo was *mother material* - a series of dossiers displaying all the correspondence between the artist, the gallery and EMST, including every email thread, the loan agreement, operating manuals, etc. These files were being updated throughout the exhibition every time an email was exchanged.







Touliatou produced a suite of objects for the viewing of *mother arrangement* in the gallery: including *mother work*, the gallery's existing chairs cast in concrete as an exhibition structure; *mother light*, a single light replicating the same system as the gallery uses, hung lower than the existing lights in the room; and *mother settle*, a bench in steel and leatherette, placed directly in front of the clocks, for viewers to sit, lie, rest, and watch time literally go by. The pricing of each of these elements reflects the running costs of the gallery for the duration of the exhibition, from installation until after closing, divided by the number of works, each in an edition of 3 + 1AP.



*BIOS*

**RODEO**



BANU CENNETOĞLU

Bio

Banu Cennetoğlu (b. 1970, Ankara) lives and works in Istanbul

Her solo exhibitions include: *Banu Cennetoğlu*, Sculpture Center, New York (2019); *Banu Cennetoğlu*, K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2019); Chisenhale Gallery, London (2018); *Banu Cennetoğlu*, Bonner Kunstverein, Bonn (2015); *Gentle Madness*, Rodeo, London (2014); Salonul de Proiecte, Bucarest (2013); *Guilty feet have got no rhythm.*, Kunsthalle Basel, Basel (2011); *Sample Sale BC 2010*, Rodeo, Istanbul (2010).

Group exhibitions include: *Is it morning for you yet?*, The 58th Carnegie International, Carnegie Museum of Art, Pittsburgh (2022); *Résister; encore*, Musée cantonal des Beaux-Arts, Lausanne (2022); *anabasis\**, Rodeo, Piraeus (2022); *Actually, the Dead Are Not Dead. Techniques of Becoming*, Württembergischer Kunstverein Stuttgart (2021); *What If a Journey...*, Autostrada Biennale, Third Edition, Prizren (2021); *Portals, Stories, and Other Journeys*, Tai Kwun Contemporary, JC, Hong Kong (2021); *Stories of Resistance*, CAM, St Louis (2021); *of bread, wine, cars, security and peace*, Kunsthalle Wien, Vienna (2020); *When the Present is History*, Depo, Istanbul (2019); *The 7th Sinop Biennial: Here and Where / A Politics of Location*, Sinop, Turkey (2019); *Stars are Closer and Clouds Are Nutritious Under Golden Trees*, MMAG Foundation, Amman, Jordan (2019); Liverpool Biennial, Liverpool (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *dOCUMENT A (14)*, Athens and Kassel (2017); *It is Obvious from the Map*, Redcat, Los Angeles (2017); 13th Triennial of Small-Scale Sculpture, Fellbach (2016); *...und eine Welt noch*, Kunsthaus Hamburg, Hamburg (2016); *Burning Down The House*, 10th Gwangju Biennale, Gwangju, South Korea (2014); *Signs Taken in Wonder*, Hannover Kunstverein, Hannover and MAK Austrian Museum of Applied Arts, Vienna (2013); *Frozen Lakes*, Artist’s Space, New York (2013); *Region of Murcia in Dialogue with Northern Africa*, Manifesta 8, Murcia (2010); *Lapses*, with Ahmet Ögüt, The Pavilion of Turkey, 53rd Venice Biennial, Venice (2009); *One Night Stand*, KW Institute for Contemporary Art, 5th Berlin Biennale, Berlin (2008); *Brave New Worlds*, Walker Art Center, Minnesota (2007); *Destroy Athens*, 1st Athens Biennale, Athens (2007); *Not Only Possible, But Also Necessary/Optimism in the Age of Global War*, 10th Istanbul Biennale, Istanbul (2007); *False Witness*, KW Institute for Contemporary Art, 3rd Berlin Biennale, Berlin (2004).

Public Collections

Vehbi Koç Foundation, Istanbul  
Kunsthalle Basel, Basel  
Institucion Ferial De Madrid, Spain

HARIS EPAMINONDA

Bio

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

Her solo exhibitions include: *Haris Epaminonda*, Kunstmuseum St. Gallen, St. Gallen (2023 - forthcoming); *VOL. XX-VIII*, 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*, Point Center for Contemporary Art, Nicosia (2013); *Chapters*, Modern Art Oxford, Oxford (2013); *Haris Epaminonda*, Künstlerhaus Zürich, Zürich (2013); *Early Summer*, two person show with Daniel Gustav Cramer, Kunsthalle Lissabon, Lisbon (2013); *Projects 96*, Museum of Modern Art, New York (2011); *Vol. VI*, Level 2 Gallery, Tate Modern, London (2010); *Vol. I, II & III*, Malmö Konsthall, Malmö (2009).

Group exhibitions include: *Extase de l’abîme*, La Società delle Api, Monaco (2022); *Neoclassicle*, 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); *May You Live In Interesting Times*, 58th International Art Exhibition of la Biennale di Venezia, Venice (2019); *On the Spiritual Matter of Art*, MAXXI, Rome (2019); *Replica of the Original*, SALT Beyoglu, Istanbul (2019); *The Palace at 4 A.M.*, commissioned by NEON, Archeological Museum of Mykonos, Mykonos (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 Donnaregina, 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

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

RODEO



SIDSEL MEINECHE HANSEN

Bio

Sidsel Meineche Hansen (b. 1981, Denmark) lives and works in London.

Her solo exhibitions include: *Give up, Provider, Home vs Owner, Angel, Self Lovesong, Anarchy in the UK, Death, Kitchen floor, Together butterflies, i am on crutches and tube*, Bizarro, Copenhagen (2022); *Inner Child*, Bergen Kunsthall, Bergen (2021); *home vs owner*, Rodeo, London / Piraeus (2020); *LIVE LIFE WELL*®, Center for Contemporary Arts, Prague (2019); *Welcome to End-Used City*, Chisenhale Gallery, London (2019); *An Artist’s Guide to Stop Being An Artist*, SMK, Copenhagen (2019); *Real Doll Theatre*, Kunst-Werke Institute for Contemporary Art, Berlin (2018); *End-user*, Kunsthall Aarhus (2018); *OVER*, Index, Stockholm (2018); *OVER*, Ludlow 38, New York (2017); *SECOND SEX WAR*, Trondheim Kunstmuseum, Trondheim (2016); *No Right Way 2 Cum*, Transmission Gallery, Glasgow, Scotland (2016); *SECOND SEX WAR*, Gasworks, London (2016); *One-Self*, Künstlerhaus Bremen, Bremen (2015); *Insider*, CUBITT, London (2014).

Group exhibitions include: *MAN IN HOUSE*, Institut Funder Bakke, Silkeborg (2023); *Human Is*, Schinkel Pavillon, Berlin (2023); *Kino Roland*, gta Institute, Zürich (2022); *The Milk of Dreams*, 59th Venice Biennale (2022); *Building Information*, Architekturmuseum, TU Berlin, Berlin (2022); *\*standstill*, Rodeo, London (2022); *ανάβασις\**, Rodeo, Piraeus (2022); *The Modern Exorcist*, Taipei Fine Arts Museum, Taipei (2021); *Portals*, NEON, Athens (2021); *Host Modded*, Art Sonje Center, Seoul (2021); *Witch Hunt*, Kunsthall Charlottenborg, Copenhagen (2020); *The Body Electric*, MDC MOAD, Miami (2020); *Radical Passivity: Politics of the Flesh*, nGbK, Berlin (2020); *MÁSCARAS (MASKS)*, Galeria Municipal do Porto, Porto (2020); *The Assembled Human*, Museum Folkwang, Essen (2019); *Mud Muses*, a Rant about Technology, Moderna Museet, Stockholm (2019); *The Body Electric*, Walker Art Centre, Minneapolis (2019); *Ovartaci & the Art of Madness*, Kunsthall Charlottenborg, Copenhagen (2017); *Work it, feel it!*, Kunsthalle Wien, Wien (2017); *Vienna Biennale 2017*, Kunsthalle Vienna, Vienna (2017); *University of Disaster*, Pavilion of Bosnia and Herzegovina, 57th Venice Biennale, Venice (2017); *The World Without Us*, HMKV, Dortmund (2017); *The Uncanny Valley*, Wying Arts Centre, Cambridge (2015); *Europe, Europe*, Astrup Fearnley Museet for Moderne Kunst, Oslo (2014); *Late Barbarians*, Gasworks, London (2014).

Public Collections

The National Gallery of Denmark, Copenhagen  
ARoS, Aarhus

TAMARA HENDERSON

Bio

Tamara Henderson (b. 1982, New Brunswick) lives and works in Canberra.

Her solo exhibitions include: Camden Art Centre, London (2023; forthcoming); *Of Seasons End*, Tate Modern, London (2020); *Womb Life*, Rodeo, Piraeus (2019); *Womb Life*, Kunst-Werke Institute for Contemporary Art, Berlin (2018); *Seasons End: More Than Suitcases*, Douglas Hyde Gallery, Dublin (2018); *Seasons End: Out of Body*, Oakville Galleries, Oakville (2017); *Seasons End: Panting Healer*, REDCAT, Los Angeles (2016); *Seasons End*, Glasgow International, Glasgow (2016); *The Last Waves* (with Julia Feyrer), Morris and Helen Belkin Art Gallery, Vancouver (2016); *Consider The Belvedere* (with Julia Feyrer), Institute of Contemporary Art, University of Pennsylvania, Philadelphia (2015); *Sans Tete au Monde* (with Santiago Mostyn), Kunsthall Stavanger, Norway (2014); *Tapped Out And Spiralling In Stride*, Grazer Kunstverein, Graz (2014); *Bottles Under The Influence* (with Julia Feyrer), Walter Philips Gallery, Banff (2013); *Evergreen Minutes Of The Phantom Figure*, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nürnberg (2013).

Group exhibitions include: *\*standstill*, Rodeo, London (2022); *anabasis\**, Rodeo, Piraeus (2022); *Flesh Arranges Itself Differently*, The Roberts Institute of Art, London with The Hunterian, Glasgow (2022); *Though it’s dark, still I sing*, 34th Bienal de São Paulo, São Paulo (2021); *Pés de barro*, Galeria Municipal do Porto, Porto (2021); *The Botanical Mind: Art, Mysticism and The Cosmic Tree*, Camden Art Centre, London (2020); *Part of the Labyrinth*, GIBCA 2019 Biennial, Gothenburg (2019); *Biennial of Moving Images*, OGR, Turin (2019); *Biennale de l’Image en Mouvement 2018*, OGR, Turin (2019); GIBCA Biennial, Gothenburg (2019); *Biennale de l’Image en Mouvement 2018*, Centre d’Art Contem-porain Genève, Geneva (2018); *Virginia Woolf: An Exhibition Inspired by her Writings*, Tate St Ives, St Ives, Pallant House Chichester and The Fitzwilliam Museum, Cambridge (2018); *Tate Exchange*, Tate Liverpool, Liverpool (2016); *Vancouver Special: Ambivalent Pleasures*, Vancouver Art Gallery, Vancouver (2016); *Insomnia*, Bonniers Konsthall, Stockholm (2016); *Life Itself*, Moderna Museet, Stockholm (2016); *This Sentence* (curated by Public Fiction), China Art Objects, Los Angeles (2015); *The Hypnotic Show*, Toronto Kunstverein, Toronto (2014); *Jahresgaben-Show*, Kunstverein Nürnberg, Nuremberg (2013); *Sobeys Prize Shortlist Exhibition*, Art Gallery of Nova Scotia, Halifax (2013); dOCUMENTA(13), Kassel (2012).

Public Collections

Tate Modern, London  
Vancouver Art Gallery, Vancouver  
Moderna Museet, Stockholm  
Walther Philips Gallery, Banff Center for the Arts, Banff



IMAN ISSA

Bio

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

Her solo exhibitions include: *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: *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\*hical 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

Whitney Museum of American Art, New York	Fondazione Sandretto Re Rebaudengo, Turin
Museum of Modern Art, New York	Barjeel Art Foundation, Barjeel
Solomon R. Guggenheim Museum, New York	Daimler Contemporary, Berlin
Fondation Louis Vuitton, Paris	Museum of Contemporary Photography at Columbia
MACBA, Barcelona	College, Chicago
Perez Art Museum, Miami	Abraaj Group, Dubai
Sharjah Art Foundation, Sharjah	

LILIANE LIJN

Bio

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

Her solo exhibitions include: *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*, mima, 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: *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

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



NOUR MOBARAK

Bio

Nour Mobarak (Lebanese - American, b. 1985, Cairo) lives and works in Athens & Los Angeles

Her solo exhibitions include: *Gods’ Facsimiles*, Rodeo, London (2023); *Dafne Phono*, Rodeo, Piraeus (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: *Human Is*, Schinkel Pavillon, Berlin (2023); *landscape hot mic.*, Juf Projects, Madrid (2023); *Symbionts:Contemporary Artists and the Biosphere*, MIT Visual List Visual Art Center, Massachusetts (2022); *anabasis\**, Rodeo, Piraeus (2022); *SIREN (some poetics)*, Amant Foundation, New York (2022); *Looking Back / The 12th White Columns Annuel - Selected by Mary Manning*, White Columns, New York (2022); *Not Quite Nearly Fine*, Fondazione Baruchello, Rome (2021); *Cold Times Out of Joint, KIM?* Contemporary Art Centre, Riga (2021); *More a Cosmology than a Cartography*, Gallery Platform La, Los Angeles (2020); *Portable Documents Formatted for Home Use*, Bel Ami Gallery, Los Angeles (2020); *Toothtone sound installation in Nancy Lupo’s Scripts from the Pageant*, Museum of Contemporary Art, San Diego (2020); *Cutting the Stone*, Miguel Abreu Gallery, New York (2019); *Structures that Cooperate: Get Paid!*, Cubit Gallery, London (2019); *Cultural Capital Cooperative #1 & #2*, Rodeo Gallery, London (2017), *Cultural Capital Collective Object #2*, LA><ART, Los Angeles (2016); *M.U.D.*, 50 Taaffe Place, New York, NY (2016); *Dead Ends*, New York (2016); *Institute for Provocation*, IFP, Beijing (2013); *Ibi in Rauma*, Trafic-Home Cinema, Lausanne (2012); *Borderland*, Smart Spaces, New York (2011).

LILIANA MORO

Bio

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

Her solo exhibitions include: *Liliana Moro - né in cielo né in Terra*, Almanac, London (2018); *Ouverture*, FPAC Milan, Milan (2017); *Liliana Moro - àncora*, FRAC Palermo, Palermo (2015); *Liliana Moro*, Galerie Greta Meert, Brussels (2011); *Canile*, FRAC Palermo, Palermo (2008); *This Is the End*, Viafarini, Milan (2008); *Liliana Moro: This Is the End*, C/O Careof, Milan (2008); *Liliana Moro*, Galerie Greta Meert, Brussels (2006); *Liliana Moro - Underdog*, Galleria Emi Fontana, Milan (2005); *Liliana Moro*, Galleria Valentina Bonomo, Rome (2002); *Liliana Moro*, Galleria Emi Fontana, Milan (2001); *Liliana Moro*, Galerie Greta Meert, Brussels (2001); *Liliana Moro: Il Delito è Un Opera D’arte*, Base / Progetti per l’arte, Florence (2000); *LILIANA MORO - Soffio*, Galleria Emi Fontana, Milan (1999); *Liliana Moro*, Gaerie Greta Meert, Brussels (1998); *Liliana Moro*, Museum of Contemporary Art Antwerp, Antwerp (1996).

Group exhibitions include: *What a Wonderful World*, MAXXI, Rome (2022); *Opera Opera. Contemporary Art from MAXXI Collection*, PalaisPopulaire, Berlin (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); *May You Live In Interesting Times*, 58th International Art Exhibition of la Biennale di Venezia, Venice (2019); *Ennesima. An Exhibition of Seven Exhibitions on Italian Art*, Triennale Milano, Milan (2015); *A White Noise*, ASSAB ONE, Milan (2014); *Everywhere but Now*, 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki (2013); *Autoritratti. Iscrizioni del femminile nellarte italiana contemporanea*, MAMbo, Bologna (2013); *Food*, Musée Ariana, Geneva (2012); *Underneath the Street, the Beach*, Fondazione Sandretto Re Rebaudengo, Turin (2012); *PASSWORDS II. SPACES OF THE SELF - Feminity in Italian Video*, montehermoso, 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); *ARTEFIERA*, Arte Fiera, Bologna (2006); *Monuments For The USA*, The White Columns, New York (2005); *Il Bianco e Altro e Comunque Arte*, Palazzo Cavour, Turin (2005); *Monuments For The USA*, CCA Wattis, San Francisco (2005); *Minimalia - An Italian Vision in 20th Century Art*, MoMA PS1, New York (1999); *Get Together*, Kunsthalle Wien, Vienna (1999); *WOUNDS: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); Castello di Rivoli, Turin (1994); *Emergency*, 45th International Art EXhibition of la Biennale di Venezia, Venice (1993); *Documenta IX*, Kassel (1992).

Public Collections

Frac Centre-Val de Loire, Orléans  
MuHKA - Museum of Contemporary Art Antwerp, Antwerp  
Castello di Rivoli Museo d’Arte Contemporanea, Turin  
Museo MAGA, Gallarte, VA  
Institut d’art contemporain Villeurbanne/Rhone-Alper, Villeurbanne

RODEO



ULRIKE MÜLLER

Bio

Ulrike Müller (b. 1971, Austria) lives and works in New York and Vienna.

Her solo and two-person exhibitions include: *Stories Of Abstraction. Greenberg’s Nightmare*, Fondation d’entreprise Pernod-Ricard, Paris (2021); *Avant-Garde And The Contemporary*, The Belvedere Collection From Lassnig To Knebl, Belvedere 21, Vienna (2021) *Enjoy. The Mumok Collection In Change*, mumok - Museum Moderner Kunst, mumok - Museum Moderner Kunst, Vienna (2021); *The Conférence of the Animals*, Queens Museum, New York (2020); *The Walls Do Not Fall*, Rodeo, London (2019); *Ulrike Müller - Container*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2018); *Kitty Kraus / Ulrike Müller*, Parapet Real Humans, St. Louis (2016); *Ulrike Müller: The old expressions are with us always and there are always others*, mumok - Museum Moderner Kunst, Stiftung Ludwig Wien, Vienna (2015); *Fever 103, Franza, and Quilts*, Cairo Biennial, Cairo (2010); *Feminism Formalism*, Steinle Contemporary, Munich (2010).

Group exhibitions include: *The Animal Within*, mumok, Vienna (2022); *ανάβασις\**, Rodeo, Piraeus (2022); *Closer to Life: Drawings and Works on Paper in the Marieluise Hessel Collection*, CCS Bard Galleries, Annandale-on-Hudson, New York (2021); *When Art Meets Society/When Society Meets Art*, aqb Project Space, Budapest (2021); *Prize Of The Böttcherstrasse*, Kunsthalle Bremen, Bremen (2020); *May You Live In Interesting Times*, 58th Venice Biennale, Venice (2019); *The Carnegie International*, Carnegie Museum of Art, Pittsburg (2018); *Yesterday, Today, Today*, Kunstraum Buchberg, Buchberg (2018); *WE*, Rodeo, London (2018); *Trigger: Gender as a Tool and a Weapon*, New Museum, New York (2017); *The Whitney Biennial*, The Whitney Museum of American Art, New York (2017); *Painting 2.0: Expression in the Information Age*, mumok - Museum Moderner Kunst, Stiftung Ludwig Wien, Vienna (2016); *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich (2015); *The Little Things Could be Dearer*, MoMA PS1, New York (2014); *Rites of Spring*, Contemporary Arts Museum Houston, Houston (2014); *Looking Back: The Eighth White Columns Annual Selected by Pati Hertling*, White Columns, New York (2014); *Descartes’ Daughters*, Swiss Institute, New York (2013); *Dance/Draw*, ICA Boston, Boston (2011).

Public Collections

The Museum of Modern Art, New York  
mumok - Museum Moderner Kunst, Stiftung Ludwig Wien, Vienna  
Kunstforum Wien, Vienna  
Hessel Museum of Art, Annandale-on-Hudson, New York

KOULA SAVVIDOU

Bio

Koula Savvidou (b. 1956, London) lives and works in Nicosia.

Her solo exhibitions include: *Time. And Time Again*, Rodeo, Piraeus (2022); *Years of Confusion*, The Island Club, Limassol (2022); *On the Solitary Crossing of Impassable Passages*, Diaspro Art Center, Nicosia (1995); *Installations*, Studio Interior, Limassol (1987); *Silent Discussions – Silent Agreements*, Diaspro Art Center, Nicosia (1987); Themelion Gallery, Limassol (1984).

Group exhibitions include: *anabasis\**, Rodeo Gallery, Athens (2022); *Till we meet again*, CVAR, Nicosia (2021); *Revolver*, phytorio, Nicosia (2012); *No Man’s Land*, Diaspro Art Center, Nicosia (1992); *25 Cypriot Artists*, The House of Cyprus, Athens (1992); 17th Alexandria Biennale (1991); *Meditarraneo per l’Arte Contemporanea* (1989); 3rd Biennial of Young Artists from Europe and the Mediterranean in Barcelona (1987).



LESLIE THORNTON

Bio

Leslie Thornton (b. 1951, Tennessee) lives and works in New York.

Her solo exhibitions include: *The pitch most people prefer for the female voice is about A flat below middle C*, cmb, São Paulo (2022); *Begin Again, Again*, MIT List Visual Arts Center, Cambridge, MA (2021); *Abyss Film* (with James Richards), Tate Modern; London (2020); *Ground*, Kunstverein Nürnberg, Nürnberg (2020); *PEED 2* (with James Richards), Malmö Konsthall, Malmö (2019); *Cut from Liquid to Snake*, Rodeo, London (2018); *Crossing* (with James Richards), Secession, Vienna (2018); *SPEED* (with James Richards), Künstlerhaus Stuttgart, Stuttgart (2018); *SO MUCH MICH*, Unit 17, Vancouver (2018); *Retrospective*, Brooklyn Academy of Arts, Brooklyn (2017); *Crossing* (with James Richards), Rodeo, London (2016); *Abyss Film* (with James Richards), Kestnergesellschaft, Hannover (2016); *Retrospective*, Zinebi Film Festival, Bilbao (2015); *Retrospective*, FemCine, Santiago (2015); *Midnight Moment*, Times Square, New York (2014); *Digital Art (R)evolution, with Anne Spalter and Selections from the Spalter Digital Art Collection*, Shattuck Gallery, Massachusetts (2013), *Luna*, Winkleman Gallery, New York (2013), *Binocular*, Winkleman Gallery, New York (2011); *Retrospective*, Cinematheque, San Francisco (2008); *Leslie Thornton*, FAMU, Prague (2006); *Retrospective*, Cinema Project, Portland (2006); *Leslie Thornton Retrospective*, Anthology Film Archives, New York (2005); *World AIDS Day Program: two videos by Leslie Thornton*, The RISD Museum, Providence (2000); *Retrospective*, Cinametheque, San Franscisco (1996); *Retrospective*, Film Forum, Los Angeles (1995); *Retrospective*, Collective for Living Cinema, New York (1994); *Retrospective*, Collective for Living Cinema, New York (1990)

Group exhibitions include: *Shifted Realities*, Galerie Rudolfinum, Prague (2023); *L'Irrésolue*, Le Plateau, Paris (2023); *It Might be a Mirage*, West, Hague (2022); *The Sun Machine is Coming Down*, ICCA, Berlin (2021); *Metabolic Rift*, Krafwerk Berlin (2021); *The Big Sleep, 4. Biennale*, Haus der Kunst, München (2019); *New Order: Art and Technology in the Twenty-First Century*, MoMA, New York (2019); *Platforms: Collection and Commissions*, Walker Art Center, Minneapolis (2018); *Biennale de l'Image en Mouvement 2018*, Centre d'Art Contemporain Genève, Geneva (2018); *WE*, Rodeo, London (2018); *Whitney Biennial 2017*, Whitney Museum of American Art, New York (2017); *The Cypress Broke*, Rodeo, London (2016); *Tongues Untied*, MOCA, Los Angeles (2015); *Modes of Play*, mumok, Vienna (2015); *Park Nights*, Serpentine Gallery, London (2013); *On Photography*, SFMOMA, San Francisco (2012); 53 Museum, Guangzhou, China (2011); *Radical Light Program*, MoMA, New York (2011); *Whitney Biennial 2008*, Whitney Museum of American Art, New York (2008); DOC-UMENTA (12), Kassel (2007); Les Biennales de Lyon, Lyon (2007).

Public Collections

Museum of Modern Art, New York  
Smithsonian Museum of American Art, Washington DC  
Jeu de Paume, Paris  
Fundacion La Laboral, Centro de Arte, Gijon  
Fundacion Salamanca Cuidad de Cultura, Salamanca  
Fundacio la Caixa, Barcelona  
Centre Pompidou, Beaubourg, Paris  
Newark Museum Newark, New Jersey  
Arteleku/Donostia-San Sebastian  
Fundacio Antoni Tapies, Barcelona  
School of the Art Institute of Chicago, Chicago, IL  
Ecole Nationale Supérieure des Beaux-Arts, Paris  
University of Notre Dame, Paris

Queen’s University, Ontario  
New York University, New York  
Harvard Univerity, New York  
Princeton University, Massachusetts  
Carnegie Mellon University, Pennsylvania  
California Institute of the Arts, California  
University of California, California  
Walker Art Center, Minnesota

IRIS TOULIATOU

Bio

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

Her solo exhibitions include: *low theory*, fluent, Santander (2023); *Gift*, Kunsthalle Basel, Basel (2023); *This Current Between Us*, PPC Historic Steam Electric Power Station of Neo Faliro, Piraeus (2022); *mothers*, Rodeo, London and Piraeus (2022); *appendage*, Grazer Kunstverein, Graz (2022); *Organs*, Exile Gallery, Vienna (2020); *Overnight*, Radio Athènes, Athens (2019); *Woman Spinning*, Palermo, Stuttgart (2019); *Bark*, DriveDrive, Nicosia (2018); *Some Seine*, YΛH[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: *Frequencies (and atmospheres)*, Halerie Eva Presenhuber, Zürich (2023); *My edges are sharpening*, Gianni Manhattan, Vienna (2023); *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 F.LePlay*, Palais de Tokyo, Paris (2009); *In present tense*, EMST/Athens Museum of contemporary art, Athens (2007).

Public Collections

National Museum of Contemporary Art, Athens



For more information on the works  
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or call at +44 755 7225200  
or **Katy Green** at [katy@rodeo-gallery.com](mailto:katy@rodeo-gallery.com)

Thank you!