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PREVIEW

ART BASEL 2025

BOOTH S14

Anna Boghiguian
Guglielmo Castelli
Leidy Churchman
David Douard
Haris Epaminonda
Veronika Hapchenko
Ima-Abasi Okon
Ian Law
Liliane Lijn
Yiannis Maniatakos
Sidsel Meineche Hansen
Ulrike Müller
Christodoulos Panayiotou
Thanasis Totsikas
Luigi Zuccheri



Anna Boghiguian

Memories and Fantasies on an Alexandrian Cornish, 2025

Acrylic on canvas

80 x 120 x 3 cm (31 1/2 x 47 1/4 x 1 1/8 in)

Unique

Price: € 90,000.00 (ex Tax)

SYLVIA KOUVALI



SYLVIA KOUVALI

Detail,
*Memories and Fantasies on an
Alexandrian Cornish, 2025.*



SYLVIA KOUVALI

Anna Boghiguian

Candle Holder, 2024

Cast bronze hands with natural shell, sand, candles
71.5 x 44.3 x 18 cm (28 1/8 x 17 1/2 x 7 1/8 in)

Edition of 3+ 2AP (#1/3)

Price: € 40,000.00 (ex Tax)



SYLVIA KOUVALI

Detail,
Candle Holder, 2024.



Guglielmo Castelli

We receive the stars, we build the constellations, 2025

Oil on wood

Framed: 60 x 80 cm (23 5/8 x 31 1/2 in)

Unique

Price: € 50,000.00 (ex Tax)

SYLVIA KOUVALI

Leidy Churchman
Self-Liberated Rainbows, 2025
Oil on linen
Unframed: 96.5 x 76.2 cm (38 x 30 in)
Unique
Price: \$ 50,000.00 (ex Tax)

SYLVIA KOUVALI



SYLVIA KOUVALI



David Douard

EVERGREEN D'AZED 1, 2024

Wood, acrylic paint, screen printed acrylic glass, steel, plastic objects, blown glass, xerox print, stickers, aluminium cast, magnets, screen printed fabric, mirror dome, lightbox, epoxy resin, 3d printed objects

267 x 108 x 78 cm (105 1/8 x 42 1/2 x 30 3/4 in)

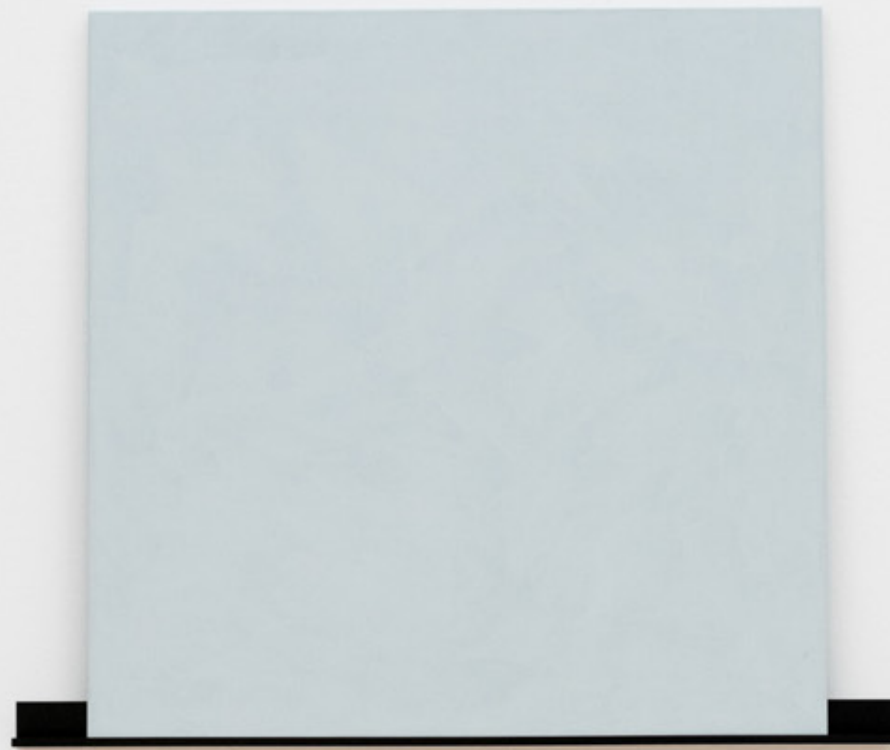
Unique

Price: € 38,000.00 (ex Tax)



SYLVIA KOUVALI

Detail,
EVE'RGREEN D'AZED I, 2024.



Haris Epaminonda

Untitled #06 a/o, 2023

Light blue pastellone on wooden panel, black metal shelf

100 x 120 x 7 cm (39 3/8 x 47 1/4 x 2 3/4 in)

Unique

Price: € 50,000.00 (ex Tax)

SYLVIA KOUVALI



Veronika Hapchenko

diving, 2024

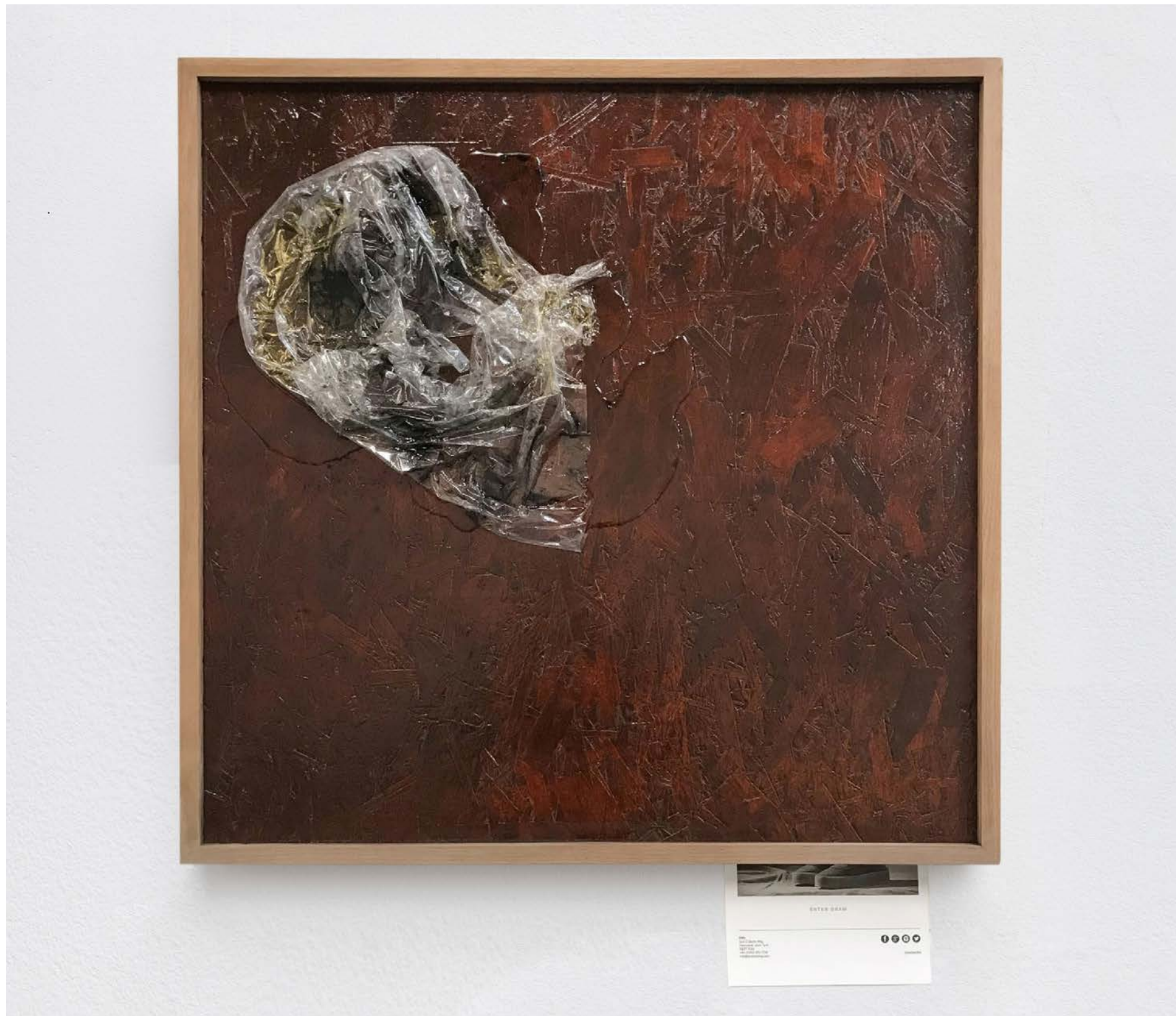
Watercolour on paper

Framed: 34 x 44.5 cm (13 3/8 x 17 1/2 in)

Unique

Price: € 3,800.00 (ex Tax)

SYLVIA KOUVALI



Ima-Abasi Okon

Mahalia, 2015/2017

Walnut, OSB board, polyurethane walnut varnish, shrink wrap, epoxy gloss coating, graphite,
printed email (potential Yeezy winner)

82.5 x 82.5 x 3.2 cm | 32 1/2 x 32 1/2 x 1 1/4 in (framed)

Unique

Price: £ 15,000.00 (ex Tax)

SYLVIA KOUVALI



Ima-Abasi Okon

Series 2, 2013

Acrylic, pencil, monoprint, polyurethane varnish, screen print

37.4 x 54 x 3 cm | 14 3/4 x 21 1/4 x 1 1/8 in

Unique

Price: £ 5,800.00 (ex Tax)

SYLVIA KOUVALI



Ima-Abasi Okon

Series 2, 2013

Acrylic, pencil, monoprint, polyurethane varnish, screen print
37.4 x 54 x 3 cm | 14 3/4 x 21 1/4 x 1 1/8 in

Unique

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Ima-Abasi Okon

Series 2, 2013

Acrylic, pencil, monoprint, polyurethane varnish, screen print

37.4 x 54 x 3 cm | 14 3/4 x 21 1/4 x 1 1/8 in

Unique

Price: £ 5,800.00 (ex Tax)



Liliane Lijn

Cosmic Flares II, 1966

Polymer on Perspex in painted metal frame, light and detachable programmed digital
switching controller

65.8 x 190 x 11.5 cm (25 7/8 x 74 3/4 x 4 1/2 in)

Unique

Price: £ 220,000.00 (ex Tax)

SYLVIA KOUVALI



SYLVIA KOUVALI

Detail,
Cosmic Flares II, 1966.





The Estate of Yiannis Maniatakos

Grave of a Ship, Kamares, 1984

Oil on canvas

Framed: 61 x 81.5 cm (24 x 32 1/8 in)

Unique

Price: € 200,000.00 (ex Tax)

SYLVIA KOUVALI



SYLVIA KOUVALI

Sidsel Meineche Hansen

Hook 22, 2023

Bronze, investment cast

72 x 102 cm (28 3/8 x 40 1/8 in)

Unique

Price: € 15,000.00 (ex Tax)





SYLVIA KOUVALI

Installation view, Sidsel Meineche Hansen, *Metal Works*, Ordet, Milan,
25 June – 28 September 2025.



Ulrike Müller

Signs and Shields, 2024
Vitreous enamel on steel
39.4 x 30.5 cm (15 1/2 x 12 in)
Unique
Price: € 38,000.00 (ex Tax)

SYLVIA KOUVALI



Ulrike Müller

Signs and Shields, 2024
Vitreous enamel on steel
39.4 x 30.5 cm (15 1/2 x 12 in)
Unique
Price: € 38,000.00 (ex Tax)

SYLVIA KOUVALI



Ulrike Müller

Signs and Shields, 2024
Vitreous enamel on steel
39.4 x 30.5 cm (15 1/2 x 12 in)
Unique
Price: € 38,000.00 (ex Tax)



Christodoulos Panayiotou

Sevdali Yolu, 2025

Stucco plaster finish, wall paint, foam board, mortar, wooden frame

251 x 243 cm (98 7/8 x 95 5/8 in)

Unique

Price: € 70,000.00 (ex Tax)

SYLVIA KOUVALI

SYLVIA KOUVALI



Thanasis Totsikas

Untitled, 1980–2022

Coat dipped in soil

60 x 130 cm (23 5/8 x 51 1/8 in)

Unique

Price: € 50,000.00 (ex Tax)



Luigi Zuccheri

Senza titolo, 1950/1955

Tempera on wood

Framed: 48 x 46 cm (18 7/8 x 18 1/8 in)

Unique

Price: € 37,000.00 (ex Tax)

SYLVIA KOUVALI



Luigi Zuccheri

Senza titolo, 1955/1960
Tempera on canvas panel
Framed: 28 x 38 cm (11 x 15 in)
Unique
Price: € 37,000.00 (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 from the American University, Cairo, Egypt (1969) and a BFA in visual arts and music from Concordia University, Montreal, Canada (1973).

Solo exhibitions include: *The Sunken Boat: A Glimpse Into Past Histories*, Turner Contemporary, Margate (2025, forthcoming); *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 Righi 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); Ist 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*, Ist 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 des Pays De La Loire, Carquefou

Frac Île-de-France, Paris

Fundacion Jumex, Mexico City

Guggenheim Abu Dhabi, Abu Dhabi

INIVIA, Institute of International Visual Arts, London

Index, The Swedish Contemporary Art Foundation, Stockholm

Institut du Monde Arabe, Paris

Kadist Art Foundation, Paris

Metropolitan Museum of Art, New York

Musée Carré d’Art, Nîmes

Museum der Moderne Salzburg, Salzburg

Museum of Modern Art, New York

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

GUGLIELMO CASTELLI

Bio

Guglielmo Castelli (b.1987, Turin) lives and works in Turin.

Castelli trained at the Academy of Fine Arts in Turin.

Solo exhibitions include: *Improving Songs for Anxious Children*, Istituzione Fondazione Bevilacqua la Masa, Venice (2024); *Guglielmo Castelli - Art Club #38*, Villa Medici, Rome (2024); *A Knife with No Blade, Missing its Handle*, Rodeo, London and Piraeus (2022); *Demonios Familiares*, Mendes Wood DM, New York (2023); *Calm Act in closed room*, Mendes Wood DM, Brussels (2021); *Ornate Impotence*, The Cabin, Los Angeles (2020); *Sia inteso come tutto ciò che non pesa*, Fondazione Coppola, Vicenza, (2019); *Goodmorning Bambino*, Künstlerhaus Bethanien, Berlin (2018).

Group exhibitions include: *Copyists*, Centre Pompidou-Metz, Metz (2025, forthcoming);*Diario Notturmo. Di sogni, incubi e bestiari immaginari*, MAXXI L'Aquila, Rome (2023); *A Lover’s Discourse*, Aspen Art Museum, Aspen (2023); *Sensing Painting. Opere dalla Collezione d’arte delle Fondazione CRC*, Castello di Rivoli, Turin (2023); *Italian Painting Today*, Triennale di Milano, Milan (2023); *mutating bodies, imploding stars*, OGR, Turin (2023); *The Cabin LA Presents: A Curated Flashback*, Green Family Art Foundation, Dallas (2023); *Quel jour sommes-nous?*, Tokonoma, Kassel (2022); *Espressioni con frazioni*, Contemporary Art Museum - Castello di Rivoli, Turin (2022); *Fifteen Painters*, Andrew Kreps, New York (2021); *Grand Opening*, Rolando Anselmi, Rome (2020); *The Hawt Show II*, Rolando Anselmi, Atina (2020); *17a “FUORI” Quadriennale di Roma*, Palazzo delle Esposizioni, Rome (2020); *Stasi Frenetica*, GAM, Turin (2020); Biennale Internazionale d’Art Contemporain de Melle, Melle (2018); *Challenging Beauty, insights into Italian Contemporary Art*, The Parkview Museum, Singapore (2018); *Recto/Verso 2*, Foundation Louis Vuitton, Paris (2018); *Intriguing Uncertainties*, Museum Of Contemporary Art of Saint-Étienne, Saint-Étienne (2016); Pinacoteca Nazionale di Bologna, Bologna (2016).

Public Collections

Blenheim Art Foundation, Woodstock
By Art Matters Museum, China
Castello di Rivoli Museo d’Arte Contemporanea, Rivoli
Fondazione Sandretto Re Rebaudengo, Turin

LEIDY CHURCHMAN

Bio

Leidy Churchman (b. 1979, Villanova, PA) lives and works in New York and Maine.

Churchman holds an MFA from the Columbia University, New York and a BA from Hampshire College, Amherst, Massachusetts.

Solo exhibitions include: *Inner Dialogue*, Chantal Crousel, Paris (2024); *Heart Drop*, Matthew Marks, Los Angeles (2023); *Trick of Sight*, Rodeo, Piraeus (2023); *The Between is Ringing*, Rodeo, London (2021); *Focus: Leidy Churchman*, Modern Art Museum of Fort Worth, Texas (2021); *Crocodile*, Hessel Museum, Bard College, New York (2019); *Snowlion*, Rodeo, Piraeus (2018); *Free Delivery*, Kölischer Kunstverein, Cologne, Germany (2017); *Kindly Bent To Ease Us*, Mary Boone Gallery, New York (2017); *Lost Horizons*, presented by Murray Guy at Rodeo, London (2016); *Lazy River*, Boston University Art Gallery, Boston (2013).

Group exhibitions include: *Collection intervention by Amy Sillman*, Kunstmuseum Bern, Bern (2025); *The Living End: Painting And Other Technologies*, 1970–2020, Museum Of Contemporary Art, Chicago (2024); *Oh, the storm*, Rodeo, London (2023); *Looking Back: The Thirteenth White Columns Annual Selected by Olivis Shao*, White Columns, New York (2023); *Changes*, mumok, Vienna (2022); *Movement: Expressive Bodies in Art*, National Gallery of Canada, Ottawa (2022); *Collaborations*, mumok, Vienna (2022); *Whitney Biennial 2022: Quiet As It’s Kept*, Whitney Museum of American Art, New York (2022); *Stop Painting*, Fondazione Prada, Venice (2021); *St. Elmo’s Fire*, Rodeo, Piraeus (2021); *Lose Enden*, Kunsthalle Bern, Bern (2021); *One Day at a Time: Manny Farber and Termite Art*, MOCA, Los Angeles (2018); *Painting: Now and Forever, Part III*, Greene Naftali Gallery and Matthew Marks Gallery, New York (2018); *The Show Must Go On*, Kunstmuseum Bern, Bern (2017); *Trigger: Gender as a Tool and a Weapon*, New Museum, New York (2017); *Human Interest: Portraits from the Whitney’s Collection*, Whitney Museum of American Art, New York (2016); *Painting 2.0: Expression in the Information Age*, MUMOK, Vienna (2016); *Raw and Delirious*, Kunsthalle Bern, Switzerland (2015); *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich (2015); *Readykeulous: The Hurtful Healer*, Contemporary Art Museum St. Louis and to Institute of Contemporary Art, Philadelphia (2014); *Abandon The Parents*, The National Gallery of Denmark, Copenhagen (2014); *Expanded Performance (collaboration with MPA)*, Stroom Den Haag, The Hague (2012); *Greater New York*, P.S.I Contemporary Art Center, Long Island City (2010).

Public Collections

CCS Bard and the Hessel Museum of Art, Annandale-on-Hudson
Museum Brandhorst, Munich
mumok, Vienna
National Gallery of Canada, Ottawa
Rollins Museum of Art, Orlando
Stiftung Kunsthalle, Bern
Whitney Museum of American Art, New York

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’Swallow*, 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: *Enormément bizarre. La collection Jean Chatelus, donation de la fondation Antoine de Galbert*, Musée National d’Art Moderne Centre Pompidou, Paris (2025); *My Story Gallery*, HIGH ART & SISTER, Seoul (2024); *Crumbling The Antiseptic Beauty*, Fondation Pernod Ricard, Paris. Curated by David Douard (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); *The Dreamers*, 58th Edition of the October Salon, Belgrade, Serbia. (2021); *Children Power*, FRAC Ile-de-France, Le Plateau, Paris (2021); *The Seventh Continent*, 16th Istanbul Biennial, Istanbul (2019); *D*, FRAC Ile-de-France, Le Château de Renty, 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); *Inhuman*, 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, Paris
- CNAP, Paris
- Collection Pinault, Paris
- Conseil Régional Nouvelle Aquitaine, Bordeaux
- Fondazione Ettore Fico, Turin
- Fondation de Serralves, Porto
- Fonds régional d’art contemporain,, Bussy-Saint-Martin
- Fonds régional d’art contemporain Limousin, Limousin
- FRAC Champagne Ardennes, 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: *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); *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); *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 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

- Centre national des arts plastiques, Paris
- Centre Pompidou, Paris
- Daimler Contemporary, Berlin
- Fondation Louis Vuitton, Paris
- Frac-ile-de-France, Paris
- Frac Nord-Pas de Calais, Dunkerque
- Kadist Foundation, Paris

- Lenbackhaus, Munich
- Louisiana Museum, Humlebæk
- National Museum of Contemporary Art, Athens
- Rose Art Museum, Massachusetts
- Saastamoinen Foundation, Helsinki
- Serralves Museum, Porto
- Tate Modern, London
- Thyssen Bornemisza Art Contemporary, Madrid and Vienna

VERONIKA HAPCHENKO

Bio

Veronika Hapchenko (b. 1995 in Kyiv UA), lives and work in Krakow.

Hapchenko holds an MFA in Painting, Krakow Academy of Fine Art, Krakow. She also studied Stage Design, National University of Cinema and Television, Kyiv.

Solo exhibitions include: *RECONSTRUCTION*, Sylvia Kouvali Piraeus, Greece (2024); *Against the grain*, Mendes Wood DM, New York, (2024); *Interloper*, Warsaw Gallery Weekend, Import Export, Warsaw (2023);*The Feminist Ukraine: a New Geopolitical Sisterhood*, Commissioned work for the 8th Congress of Women at KI Kanal - Centre Pompidou, Brussels, Belgium,(2022); *False Door*, Import Export, Warsaw, Poland, (2022); *Cherchez le mage*, Nanazenit, Warsaw, Poland, (2021); *Cherchez le mage*, i gallery, Cracow, Poland, (2021); *everything was beautiful and nothing hurt*, Baszta Gallery, Dworek Białoprądnicki Cultural Center, Cracow, Poland, (2019).

Group exhibitions include: *The Nine Rules Of Tremulation*, No Name, Paris (2024); *Does The Rising Sun Affright*, Zachęta – National Gallery of Art, Warsaw (2024); *Invisible Until It’s Broken*, Künstlerhaus (2024); Dortmund, Dortmund *Ruined*, CONDO, Sylvia Kouvali London hosting Import Export, London, (2024); *Mental Pictures*, Import Export, Warsaw, (2023); *The Open World*, Thailand Biennale, Chiang Rai, (2023); *Primary Forms*, curated by Helena Czernecka & Sebastian Cichocki, Museum of Modern Art, Warsaw, (2023); *Linbas Tortas*, Mendes Wood DM, São Paulo, (2023); *CORPOREAL*, Galleria Alessandro Albanese, Matera, Italy, (2023); *My Rhino is not a Myth*, Art Encounters Biennial, Timișoara, (2023); *Esfíngico Frontal (Frontal Sphinx)*, Mendes Wood DM, São Paulo, (2023); *Bonna*, Dhaka Art Summit, Bangladesh Shilpakala Academy, Dhaka, (2023); *When Desire Becomes Home*, Casa Filipka by Her Clique, Mexico City, (2023); *Invisible Until It’s Broken*, , Kunstlerhaus Dortmund, Germany, (2023;) *Fidelio, Pałac Schaffgotschów*, Wrocław, Poland (2023);*Aurora nostri temporis*, BWA Tarnów, Tarnów, Poland (2022); *Is it real?* The power of imagination, Rondo Sztuki, Katowice, Poland (2022);*Obywetele Kosmosu*, Anton Vidokle and Veronika Hapchenko, Muzeum Sztuki, Łódź, Poland (2022); *The Discomfort of Evening*, Zachęta National Art Gallery, Warsaw, Poland (2022); *Textures of the Contemporary*, Renata Fabbri Arte Contemporanea, Milan, Italy (2022)

IMA-ABASI OKON

Bio

Ima-Abasi Okon (b. 1993, Uyo, Nigeria) lives and works in Amsterdam.

Okon holds a BA from the London College of Communication (2005) and an MA from Central Saint Martins College (2008).

Solo and group exhibitions include: Van Abbemuseum, Eindhoven (2025); *Circulate*;; *Photography beyond the frame*, Stedelijk Museum Amsterdam (2024); *Air de repos (Breathwork)*, CAPC Musée d’art Contemporain de Bordeaux, Bordeaux (2024); *All That Was Left*, MoMA PSI, New York (2023); *The Weight of Silence*, ICA, London (2023); *Body and Matter*, The Contemporary, Lagos (2022); *Information (Today)*, Astrup Fearnley, Oslo, (2022); *Spotlights*, Tate Britain, London (2021); *UNTITLED: Art on the Conditions of Our Time*, Kettles Yard, Cambridge (2021); *Wild Frictions; The Politics and Poetics of Interruption*, CAC Cincinnati (2021); *Ima-Abasi Okon: Infinite Slippage: nonRepugnant Insolvencies T!-a!-r!-r!-y!-i!-n!-g! as Hand Claps of M’s Hard’Loved’Flesh [I’M irreducibly-undone because]—Quantum Leanage-Complex-Dub*, Chisenhale Gallery, London (2019); *When The Water Bends*, Serpentine Pavilion, London (2018).

Public Collections

Arts Council, London
Frac des Pays De La Loire, Carquefou
Frac Lorraine, Metz
Tate Collection, London

SYLVIA KOUVALI

IAN LAW

Bio

Ian Law (b. 1984, Isle of Wight) lives and works in London.

Law holds an MA in Painting from the Royal College of Art, London.

Solo and group exhibitions include: *Don't worry, what happens happens mostly without you*, Madame Leniou, Athens (2025); *15th Baltic Triennial: Same Day*, CAC, Vilnius (2024); *Oh, The Storm*, Rodeo, London (2023); *Liminal Languages*, Appleton, Lisbon (2022); *at Mavrommateon*, Mavrommateon 43, Athens (2022); *Kingdom of the Ill*, Museion, Bolzano (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *drips the room*, Piper Keys, London (2020); *The Palace at 4a.m.*, NEON in collaboration with the Ephorate of Antiquities of Cyclades, Archaeological Museum of Mykonos, Mykonos (2019); *Early Monodies* (with Aaron Angel), Rodeo, London (2018); *Plumb Poltergeist* (with Aaron Angel), Art Exchange, Colchester (2018); *CONDO 2018*, Robert Overby / Ian Law, Andrew Kreps Gallery and Rodeo (2018); *THAT CONTINUOUS THING: ARTISTS AND THE CERAMICS STUDIO, 1920 – TODAY*, Tate St Ives, St Ives (2017); *you're adjusting*, Rodeo, London (2015); *Things That Tumble Twice*, Tenderpixel, London (2015); *Performance as part of the 21st Century programme*, Chisenhale Gallery, London (2015); *Painful Zombies Quickly Watch a Jinxed Graveyard*, with Richard Sides and Lorenzo Senni, Cripta747, Torino (2014); *History of Art*, The David Roberts Art Foundation, London (2010); *A Very, Very Long Cat*, Wallspace, New York (2010).

Public Collections

Collezione La Gaia, Turin
Museion, Bolzano

ESTATE OF YIANNIS MANIATAKOS

Bio

Born in Flomohori, Mani Yiannis Maniatakos (b. 1935 – d. 2017) was a Greek sculptor and painter, who lived and worked on the island of Tinos.

Maniatakos studied at the Athens School of Fine Arts from where he graduated (1965). He was appointed the Dean of the Preparatory and Vocational School of Fine Arts in Pyrgos (Tinos) (1971-2001), when he retired.

Maniatakos chose not to use photographs and the comfort of his studio to create his sculptures and paintings, because he believed that the art is only genuine when its creator identifies with it. He started painting underwater in 1967 and continued until 2015. He considered his two sailing boats ‘Theodoros’ and ‘Kinaigiros’ his helpers over the 47 years that he was painting alone underwater.

Mainly a sculptor, Maniatakos’ metaphysical underwater paintings capture the freedom and fear of the infinite and the unknown Feelings the artist experienced and contemplated, as he spent hours at a time painting on the seabed, while being attached to weights. Through this act he did not want to understand or document the seabed but rather become one with it, embrace its opacity, and free himself from the constraints of existence at the time.

The artist never used ready-made canvases for his paintings. In order to be able to paint underwater, he used to prepare the surfaces while applying on thick cotton fabric. Constantly experimenting and altering the recipe for the paste, he often used lead carbonate, zinc oxide, linoleum as well as wax or paraffin, mixing them in different quantities and temperatures, so that he would come up with a homogeneous material that looked like waterproof stucco. The canvas needed to dry for days until submerged into the bottom of the sea. The exact recipe, he never shared with anyone.

Past and upcoming exhibitions include: *Undersea*, Hastings Contemporary, Hastings (2025); *Mutual Aid. Art in Collaboration with Nature*, Castello di Rivoli Museo d’Arte Contemporanea, Turin (2024); *LE CHANT DES SIRÈNES*, Villa Medici: Académie de France à Rome, Rome (2024); *Four Paintings*, Sylvia Kouvali, London (2024); *The Sea Said Yes*, Rodeo, Piraeus (2023); *Fire, woman and sea formed my soul*, Cultural Foundation of Tinos, Tinos (2017); *From the bottom of the sea to a woman’s beauty*, Athens City Museum, Athens (2016).

SYLVIA KOUVALI

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: *Liliane Lijn. Arise Alive*, Tate St Ives, St Ives (2025), *moonmeme*, The Museum of Contemporary Art, London (2025); *Liliane Lijn. Arise Alive*, mumok, Vienna (2024); *Liliane Lijn. Arise Alive*, 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*, 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: *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
- 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

SYLVIA KOUVALI

SIDSEL MEINECHE HANSEN

Bio

Sidsel Meineche Hansen (b. 1981, Denmark) lives and works between London, UK and Copenhagen, Denmark.

Meineche Hansen holds an MA from the Centre for Research Architecture, Goldsmiths, London (2009) and an MFA from the Royal Danish Academy of Fine Arts, Copenhagen (2007).

Solo exhibitions include: *WAX*, KOISK, Ghent (2024); *Metal Works*, Ordet, Milan (2024); *SILVER SPOON*, Four Boxes Gallery (Krabbesholm Højskole), Skive (2024); *HOOK NO 10.*, gta exhibitions, ETH Zurich (2023); *Missionary*, Company, New York (2023); *Missionary*, Édouard Montassut, Paris (2023); *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: *Once Within A Time: 12th International*, Site Santa Fe, Santa Fe (2025, forthcoming); *Medardo Rosso: Inventing Modern Sculpture*, Kunstmuseum Basel, Basel (2025, forthcoming); *Void*, Hin Bus Depot, George Town (2025); *Just Kids*, Gammel Strand, Copenhagen (2025); *Artificial Optimism*, Den Frie, Copenhagen (2024); *GLASSTRESS 8½*, Fondazione Berengo Art Space, Murano (2024); *After Laughter Comes Tears*, MUDAM, Luxembourg (2023); *MAN IN HOUSE*, Institut Funder Bakke, Silkeborg (2023); *Human Is*, Schinkel Pavillon, Berlin (2023); *Kino Roland*, gta Institute, Zürich (2022); *59th International Art Exhibition of La Biennale de Venezia: The Milk of Dreams*, 59th Venice Biennale, Venice (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); *ΨΥΧΟΣΑΒΒΑΤΟ - ΜΕΡΟΣ I | ALL SOULS DAY - PART I*, Rodeo, Piraeus (2019); *WE*, Rodeo, London (2018); *CULTURAL CAPITAL COOPERATIVE OBJECT #1 & 2*, Rodeo, London (2017); *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 CYPRESS BROKE*, Rodeo, London (2016); *The Uncanny Valley*, Wysing Arts Centre, Cambridge (2015); *Europe, Europe*, Astrup Fearnley Museet for Moderne Kunst, Oslo (2014); *Late Barbarians*, Gasworks, London (2014).

Public Collections

Aarhus Art Museum ARoS, Aarhus
Kunstmuseum Basel, Basel
SMK - The National Gallery of Denmark, Copenhagen

SYLVIA KOUVALI

ULRIKE MÜLLER

Bio

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

Müller studied at the Academy of Fine Arts, Vienna (1996) and the Whitney Independent Study Program, NY (2003).

Solo exhibitions include: *Beside Myself*, Sylvia Kouvali, London (2025); *Beside Myself*, Sylvia Kouvali, Piraeus (2025); *Monument To My Paper Body*, Ludwig Forum Aachen, Aachen (2023); *The Conference of the Animals*, Queens Museum, New York (2020); *Or Both (Curated By Mia Locks)*, The Galleries at Moore, Philadelphia (2019); *The Walls Do Not Fall*, Rodeo, London (2019); *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, Vienna (2015); *Ulrike Müller*, Kunstraum Lakeside, Klagenfurt (2014); *Fever 103, Franza, and Quilts*, Cairo Biennial, Cairo (2010); *Feminism Formalism*, Steinle Contemporary, Munich (2010); *Public Spaces*, Private Moments, O’Connor Art Gallery, Chicago (with Bill Guy) (2008)

Group exhibitions include: *Woven Histories: Textiles And Modern Abstraction*, National Gallery of Art, Washington (2024); *Wöven Histories: Textiles And Modern Abstraction*, LACMA, Los Angeles (2023); *Dream About Rooms*, Kinder Kunst Labor, St. Pölten (2023); *Craft*, Galerie Francesca Pia, Zürich (2023); *Changes*, mumok, Vienna (2022); *The Animal Within*, mumok, Vienna (2022); *Evidence*, Mercer Union, Toronto (2022); *Open*, Heidi Horten Collection, Vienna (2022); *Remix: Selections From The Collection Of Contemporary Art*, Kunsthalle Bremen, Bremen (2022); **standstill*, Rodeo, London (2022); *The Printer’s Proof: Artist And Printer Collaborations*, Albuquerque Museum, Albuquerque (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Women In Print: Recent Acquisitions*, The Cleveland Museum of Art, Cleveland (2022); *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, Vienna (2021); *Closer to Life: Drawings and Works on Paper in the Marieluise Hessel Collection*, CCS Bard Galleries, Annandale-on-Hudson, New York (2021); *Gestures Of Affection: In Memory Of Louise Fishman*, Thomas Erben Gallery, New York (2021); *When Art Meets Society/When Society Meets Art*, aqb Project Space, Budapest (2021); *Disrupting The Canon*, The Arts Club London, London (2021); *In Three*, Callicoon Fine Arts, New York (2021); *Threads*, Foxy Production, New York (2021); *Katarzyna Kobro, Shaping Space*, MoMA, New York (2021); *Prize Of The Böttcherstrasse*, Kunsthalle Bremen, Bremen (2020); *1. Color 2. Hole And 3. Joke – Selected Works On Paper*, Galerie Meyer Kainer, Vienna (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, Vienna (2016); *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich (2015); *The Little Things Could be Dearer*, MoMA PSI, New York (2014); *Rites of Spring*, Contemporary Arts Museum Houston, Houston (2014); *Descartes’ Daughters*, Swiss Institute, New York (2013); *Dance/Draw*, ICA Boston, Boston (2011).

Public Collections

Carnegie Museum of Art, Pittsburgh
Hessel Museum of Art, Annandale-on-Hudson
JoAnna Gonzalez Hickey Collection, New York
J.P. Morgan Chase, New York
Kunsthalle Bremen, Bremen
Lumber Room, Portland, Oregon
Museum of Applied Arts (MAK), Vienna
mumok, Vienna
Oesterreichische Nationalbank, Vienna
Phileas – Fund for Contemporary Art, Vienna
The Cleveland Museum of Art, Cleveland
The Museum of Modern Art, New York

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) (200I–2003), a licence in Arts du Spectacle (Mention Danse), Université Lumière Lyon 2 (Lyon) (2000–200I) 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 (202I); *March, April, November*, Rodeo, London (202I); *Christodoulos Panayiotou: The portrait of Christopher Atkins*, CCC OD, Tours (202I); *Christodoulos Panayiotou*, LUX S. I003 334, Musée d’Orsay, Paris (20I9); *Christodoulos Panayiotou: Act II: The Island*, Camden Arts Centre, London (20I9); *Mármol Rosa*, Casa Luis Barradan, Mexico City (20I7); *Pragmática contra o Luxo*, Lumiar City, Lisbon (20I6); *Nine to Five*, (with Philip Wiegard), Nürnberg Kunstverein, Nürnberg (20I6); *Two Days After Forever*, the Cyprus Pavilion, 56th Venice Biennale, Venice (20I5); *Stories from the Lives of my Friends*, Point Centre for Contemporary Art, Nicosia (20I5); *Days and Ages*, Moderna Museet, Stockholm (20I3); *And- Christodoulos Panayiotou*, Casino Luxembourg, Luxembourg (20I3); *In the Light of the Day the Fireflies are Like Any Other Insect*, CCA Kitakyushu, Kitakyushu (20I3); *The Price of Copper / To Bring Back The World to The World*, CAC Brétigny, Brétigny-sur-Orge (20I2); *One Thousand and One Days*, Contemporary Art Museum St. Louis, St Louis (20I2); *Christodoulos Panayiotou*, Kunsthalle Zürich, Switzerland (20I0); *Christodoulos Panayiotou*, Künstlerhaus Bethanien, Berlin (2009); *Prologue: Quoting Absence*, Museum of Modern Art Oxford, Oxford (2006).

Group exhibitions include: : *Aichi Triennale: A Time Between Ashes and Roses*, Aichi Arts Center / Aichi Prefectural Ceramic Museum / Seto City (2025, forthcoming); *Copyists*, Centre Pompidou-Metz, Metz (2025, forthcoming); *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 I*, 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 I38, 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); *Emaús*, Hessel Museum of Art, Annandale-on-Hudson, NY (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (202I): *Between the Sun and the Moon*, Lahore Biennial (LB02), Lahore (2020); *The Emotional Exhibition*, MOMENTUMI0, Galleri F 15, Moss, Norway (20I9); *Emma Kunz - Visionary Drawings: An Exhibition Conceived with Christodoulos Panayiotou*, Serpentine, London (20I9); *Multitudinous Seas*, Fondation Hippocrène, Paris (20I8); *The Value of Freedom*, Belvedere 2I, Vienna (20I8); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (20I8); *Pompei@ Madre. Materia Archeologica*, Museo d’Arte Contenporanea Donnaregina, Naples (20I7); *Floating Worlds*, I4th Biennale de Lyon, Lyon (20I7); *Medusa: Bijoux et tabous*, Musée d’Art Moderne de la ville de Paris, Paris (20I7); *Deste Prize: An Anniversary Exhibition 1999-20I7*, Museum of Cycladic Art, Athens (20I7); Sharjah Biennial I3, Sharjah (20I7); *Hypnos Project*, Onassis Cultural Centre, Athens (20I6); Cher(e)s Ami(e)s, Centre Pompidou, Paris (20I6); *Dirty Linen*, DESTE Foundation at Benaki Museum, Athens (20I5); *Soleil Politique: The Museum Between Light and Shadow*, Museion Bolzano, Bolzano (20I4); 8th Berlin Biennale, Berlin (20I4); *Sacre 10I, An Exhibition Based on The Rite of Spring*, Migros Museum, Zürich (20I4); *If Not Always Permanently, Memorably*, (curated by James Richards), Spike Island, Bristol (20I3); *Do It*, Manchester Art Gallery, Manchester (20I3); *When Attitudes Become Form Become Attitudes*, CCA Wattis Institute for Contenporary Arts, San Francisco (20I2); *The End of Money*, Witte de With, Rotterdam (20II); 2nd Athens Biennale, Athens (2009).

Public Collections

- Centre national des arts plastiques, Paris
- Centre Pompidou, Paris
- Fondation Louis Vuitton, Paris
- Nouveau Musée National de Monaco, Monaco
- Sharjah Art Foundation, Sharjah

SYLVIA KOUVALI

THANASIS TOTSIKAS

Bio

Thanasis Totsikas (b. 195I, Larissa) lives and works in Larissa, Greece.

Totsikas studied at Ecole des Beaux-Arts, Paris (1970) and the Athens School of Fine Arts, Athens (1967).

Solo exhibitions include: *With Minerals and Track Threads*, Sylvia Kouvali, Piraeus (2025); *Nature, My Home*, Sylvia Kouvali, Piraeus (2024) *MIRACLES*, Rodeo, Piraeus (2022); *The Crucifixion Of Thanasis Totsikas*, Akwa Ibom (2020); *Totsikas*, Gazon Rouge, Athens (2006); *Thanassis Totsikas*, Unlimited Contemporary Art, Athens (2000); *Totsikas-Ducati*, 47th Venice Biennale, Fondazione Levi, Palazzo Giustinian Lolin, Venice (1997); Ileana Tounta Contemporary Art Centre, Athens (199I); *Transformation 3*, Desmos Gallery, Athens (1982).

Group exhibitions include: *15th Baltic Triennial: Same Day*, CAC, Vilnius (2024); *Outraged by pleasure*, Nobel Building, Chalandri (2023); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (202I); *New Acquisitions 20I7-20I8*, National Museum of Contemporary Art Athens, Athens (20I8); *an exercise on values*, HAUS N, Athens, Greece (20I8); *The System of Objects*, DESTE Foundation, Athens (20I3); *Cold Sun / Soleil froid: Hell As Pavilion*, Palais de Tokyo, Paris (20I3); *Niepti Humanism* (Dirty Humanism)*, Faggionato Fine Art, London (20II); *Destroy Athens*, Ist Athens Biennale, Athens (2007); *OUTLOOK*, International Art Exhibition Athens, Athens (2003); *documenta IX*, Kassel (1992); *Artificial Nature*, DESTE Foundation, Athens (1990); Fondation Cartier pour l’art contemporain, Paris (1990); *Topos - Tomes*, House of Cyprus, DESTE Foundation, Athens (1989); *Hyper-Product*, Club 22, Athens, Greece (1988); I9a Bienal de São Paulo (1987); National Gallery, Athens (1985); *7 Greek Artists: A New Journey*, The Gate of Fammagusta, (organized by The Nicosia Municipality, The DESTE Foundation for Contemporary Art, The Demetrios Z. Pierides Collection), Nicosia (1983); *Emerging Images*, Athenaeum Intercontinental, Athens (1983); *Emerging Images*, Europalia 82-Hellas, ICC Antwerp (1982); *XII Biennale de Paris*, Biennale de Paris, Paris (1982).

LUIGI ZUCCHERI

Bio

Luigi Zuccheri (b. 1904, Gemona del Friuli – d. 1974, Venice) was an Italian painter known for his meticulous tempera works, made from his own pigments from stones collected from local riverbanks. During his lifetime, Zuccheri created a body of work depicting still lives, Italian landscapes, flora and fauna, animals and religious iconography. A fugitive during the Nazi occupation of Northern Italy, Zuccheri's later began to paint human figures dwarfed by nature, working in subdued earthy tones.

Zuccheri exhibited widely during his lifetime, including at the 1950 Venice Biennale and the Museo della Permanente, Milan (1965). Posthumous solo exhibitions have been held at Karma, New York and Los Angeles (2024); Standard Oslo, Oslo (2023); MMXX, Milan (2020); Museo Civico d'Arte, Pordenone (2014); Musei Civici di Treviso (2007) and Museo di Montefalco, Montefalco (1982). His work has also featured in recent group exhibitions *Surrealismi. From de Chirico to Gaetano Pesce*, Museum of Modern and Contemporary Art of Trento and Rovereto (Mart) (2024) and *Human Nature – Humane Nature*, Fondation Vincent van Gogh, Arles (2022–2023) and *Luigi Zuccheri*, Sylvia Kouvali, London (2025).

For more information on the works
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Thank you!

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PREVIEW

Art Basel Parcours 2025

Shahryar Nashat



Installation view,
Shahryar Nashat, *Blood Most Precious*, Istituto Svizzero, Rome, 2024-2025



Shahryar Nashat explores the affective, material, and symbolic dimensions of bodies and their mediation through sculpture, video, sound, and immersive installations. Using a signature palette of fleshy pinks and synthetic materials like resin, acrylic, and fiberglass, his installations juxtapose highly sensorial and somatic dimensions with the representation, fragmentation, and commodification of bodies in digital environments and other forums shaping contemporary culture.



Shahryar Nashat

Bleeding Precious, 2024

Acrylic resin, fiberglass, water, pigment, water pump mechanism, steel

180 x 600 x 150 cm (70 7/8 x 236 1/4 in)

Unique

Price: \$ 110,000.00 (ex Tax)

SYLVIA KOUVALI

You may view a video of the work here: <https://vimeo.com/I060531816?share=copy>
Password: Precious

Bleeding Precious is a sculpture made of pink-tinted acrylic resin and fiberglass, resembling both a public fountain and a deconstructed body.

A cloudy liquid flows incessantly through the installation, like blood through veins, creating a perpetual cycle that suggests both vitality and vulnerability, creation and decay. Exploring the symbolism of blood and its representation throughout cultural and art history—from Aristotle to the Middle Ages and today—the installation speaks to Nashat's interest in the cycles of life and death, the interplay between mechanical and organic processes, and the continuous transformation of materials and aesthetics.

SYLVIA KOUVALI

Detail,
Shahryar Nashat, *Bleeding Precious*, 2024





SYLVIA KOUVALI

Installation view,
Shahryar Nashat, *Blood Most Precious*, Istituto Svizzero, Rome, 2024-2025



Shahryar Nashat

Hustler_04.JPEG, 2024

Acrylic gel and ink on paper in display structure
164 x 50 x 50 cm (64 5/8 x 19 3/4 x 19 3/4 in)

Unique

Price: \$ 22,000.00 (ex Tax)

SYLVIA KOUVALI

Hustler_04.JPEG belongs to a series of inkjet prints smeared with jelly acrylic, depicting what appears to be a ribcage interior of decaying flesh coated in a substance resembling bodily secretion. As often in Nashat's work, the piece foregrounds tensions between the human and the prosthetic, the interior and the exterior, the authentic and the drag.





SYLVIA KOUVALI

Installation view,
Shahryar Nashat, *Hustler_04.JPEG*, 2024

SHAHRYAR NASHAT

Bio

Shahryar Nashat (b. 1975, Geneva) lives and works in Paris.



He studied at the Rijksakademie van beeldende kunsten, Amsterdam (2001 – 2002) and at Ecole Superieure des Beaux-Arts, Geneva (1995 – 2000).

Exhibitions

His solo exhibitions include: *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); *Shahryar 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); *Shahryar Nashat: Start Begging*, SMK, Copenhagen (2019); *Shahryar 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

Group exhibitions include: *Home As Sanctuary As Body In A State Of Siege*, Whitechapel Gallery, London (2025); *Oh, the storm*, Rodeo, London (2023); *Wild Strawberries*, Gallery 125 Newbury, 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*, Sculpture-Center, 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
University of Chicago, Booth School of Business, Chicago
Hamburger Bahnhof, Museum for Contemporary Art, Berlin
Frac Champagne-Ardenne, Reims

Rubell Family Collection, Miami
Sammlung Goetz, Munich
The Art Institute of Chicago, Chicago
Fondation Louis Vuitton, Paris
Kunsthau Zürich, Zürich
Kunstmuseum Solothurn, Solothurn

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

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