

THE BREEDER ART BASEL 2026

Preview

Booth S23
Hall 2.1



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MARIA HASSABI

Maria Hassabi is a choreographer, performer and visual artist. Since the early 2000s, she has carved a distinct practice based on the relationship between the live body, the still image, and the sculptural object. Concentrated on stillness, deceleration, and aesthetic precision, her works—spanning performance, installation, photography, sculpture, sound and moving image—reflect on concepts of time and representations of the human figure. Her static works often take her live performances as a point of departure, while technological tools are used to transcend the limitations inherent to liveness and presence. By working across different media, she emphasizes the complexity of formal composition through varied methodologies. Hassabi's works collectively encourage a re-examination of one's own image in a fragmented, digital age, reclaiming a nuanced sensitivity often dulled by the rapid pace of visual consumption. In this disconnected world, she portrays an illusory presence, and blurs the lines between stillness-movement, space-time, subject-viewer. The strokes of warm colors attempt to draw us towards a corporeal form of self-perception. Her paintings feature elongated gold leaf figures. While a similar process with the photographic works was applied to create the paintings, their materiality resembles an outer skin, a distorted layer of a posed body. Stillness here is prominent. The figures are descriptive and yet, their lack of breath is palpable.

Solo exhibitions and presentations include, Tai Kwun Contemporary, Hong Kong (2023); LUMA Arles (2022); OGR, Turin (2022); Secession, Vienna (2021); K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2017-18); OCC Stegi, Athens (2017); Walker Art Center, Minneapolis (2017); Museum of Modern Art, NY (2016); Hammer Museum, LA (2015); The Kitchen, NY (2019, 2016, 2013, 2011, 2006); Stedelijk Museum, Amsterdam (2015); Centre d'Art Contemporain, Geneva (2012); Performance Space 122, NY (2009, 2007). Her works have also been featured in group exhibitions and festivals such as The Story of Public Art – Dancing in the Streets (On Power) at MAPS, Denmark (2025); ENNOVA Biennale, Langfang City (2024); IMMA, Dublin (2024); Unlimited, Art Basel (2024); Kunstenfestivaldesarts, Brussels (2024, 2017, 2016, 2014); Thailand Biennale, Chiang Rai (2023); Ob/Scene Festival, Seoul (2022); Hellerau, Dresden (2022); FRONT Triennial, Cleveland (2022); Museion, Bolzano (2021); River to River Festival, NY (2021, 2017, 2014, 2012); Gropius Bau, Berlin (2020); Performa, NY (2019, 2013, 2009); Pulitzer Arts Foundation, St. Louis (2019); MUDAM, Luxembourg (2019); Serralves Museum, Porto (2019, 2015); Centre Pompidou, Paris (2018); documeta14, Kassel (2017); the 55th Venice Biennale (2013); Crossing the Line Festival, NY (2016, 2011, 2009); ArtSonje, Seoul (2015); Australian Centre for Contemporary Art, Melbourne (2014), amongst others. Hassabi was an Onassis Resident 2019-2022 and has received the 2019 Performa Malcolm McClaren Award along with Nairy Baghramian; 2016 New York Dance and Performance "Bessie" Award; 2015 Herb Alpert Award; 2012 President's Award for Performing Arts from LMCC; 2011 Guggenheim Fellowship; 2009 Grants to Artists Award from Foundation for Contemporary Arts. Her works are part of collections such as Tate, London; Walker Art Center, Minneapolis; Deutsche Bank; Art Collection Telekom, Germany; Onassis Foundation, Athens; Dakis Joannou Collection. She holds a BFA from California Institute of the Arts.





Maria Hassabi
Solo (no. 3), 2025
giclee fine art archival print on Hahnemuehle fibre paper, hand crafted gold leaf frame
135 x 90 cm., 53.1 x 35.4 in.
Ed of 5 & 2AP
USD 29,500.00-



Maria Hassabi
Chorus Line, 2026
giclee fine art archival print on Hahnemuehle fibre paper, hand crafted gold leaf frame
135 x 215 cm., 53.1 x 84.6 in.
ed of 5 + 2AP
USD 38,000.00-



Maria Hassabi
Landscape, 2026
giclee fine art archival print on Hahnemuehle fibre paper, gold leaf wood frame,
135 x 200 cm., 53.1 x 78.7 in.
ed of 5 +2AP
USD 38,000.00-

KOSTAS PANIARAS (1934 – 2014)

Over a career spanning more than five decades, acclaimed Greek artist Kostas Paniaras (1934 – 2014) developed a multifaceted body of work that continually pushed the limits of artistic media. For Frieze London, The Breeder presents a selection from his iconic ***Day and Night*** series of the 1980s. First shown at Galerie Samy Kinge, Paris (1982) and the Iolas-Jackson Gallery, New York (1983), these works epitomize Paniaras' long collaboration with visionary gallerist and collector Alexander Iolas.

Rejecting traditional painting methods, Paniaras worked with pleated industrial vinyl sheets, creating surfaces of subtle tension and shifting light. Chromatic fields move from dark to light, warm to cool, and are often punctuated by flashes of gold and silver. This gradual modulation evokes the eternal rhythm of day fading into night, transforming observations of landscape and natural metamorphosis into a minimalist, poetic visual language.

Born in Kiato, Corinthia, Paniaras studied at the Athens School of Fine Arts under Yiannis Moralis before moving to Paris in 1956 to study lithography at the École des Beaux-Arts, painting with André Lhote, and mosaic and fresco with Gino Severini. His first solo exhibition took place in Athens the same year, followed by numerous solo and group shows in Europe and the United States, including a 25-year collaboration with Alexander Iolas. He participated in the Paris Biennale (1961), Tokyo Biennale (1964), and *Art in America* exhibitions (1962, 1966). Major retrospectives were later held at the Pierides Art Gallery (1984) and the Benaki Museum, Athens (2007).

Most recently, The Breeder reaffirmed the continuing relevance of Paniaras's practice with the solo exhibition *Day and Night, Then Day Again* (March 2025). A second presentation, *Summer Nostalgia*, followed at The Breeder Feeder (September 2025).



Kostas Paniaras
All day long, 1984
vinyl sheets, diptych
320 x 110 cm., 126 x 43.3 in.
Euro 75,000.00-

ALEXANDRA CHRISTOU (1950–2009)

Working between the mid-1980s and late 1990s, Alexandra Christou developed a singular figurative language that fused acute observation with emotional intensity. Self-taught and largely unrecognized during her lifetime, she created a body of work that resists easy categorization, moving fluidly between portraiture, social observation, mythology, and scenes of intimacy. Only recently rediscovered, her paintings reveal an artist deeply attuned to the complexities of human relationships and the expressive potential of the painted figure.

The works presented here bring together some of the central strands of Christou's practice: portraits of friends and acquaintances, scenes drawn from everyday life, and depictions of lovers and mythological protagonists. Across these subjects, the human body becomes a vehicle for psychological presence. Faces are elongated, compressed, or subtly distorted; gestures become charged with emotion; figures seem suspended between vulnerability and defiance. Rather than seeking likeness, Christou pursued a deeper form of recognition, capturing the emotional and social realities that lie beneath appearance. Intimacy occupies a central place in these paintings. In works depicting embracing couples, bodies merge and separate simultaneously, held together through gestures that oscillate between tenderness, desire, dependency, and uncertainty. Their sparse backgrounds heighten the intensity of the encounter, focusing attention on the physical and emotional negotiation unfolding between figures. Elsewhere, Christou revisits archetypal narratives through a distinctly personal lens. In *Leda and the Swan*, mythology is stripped of grandeur and rendered with unsettling immediacy, transforming a canonical subject into an exploration of power, desire, and bodily presence.

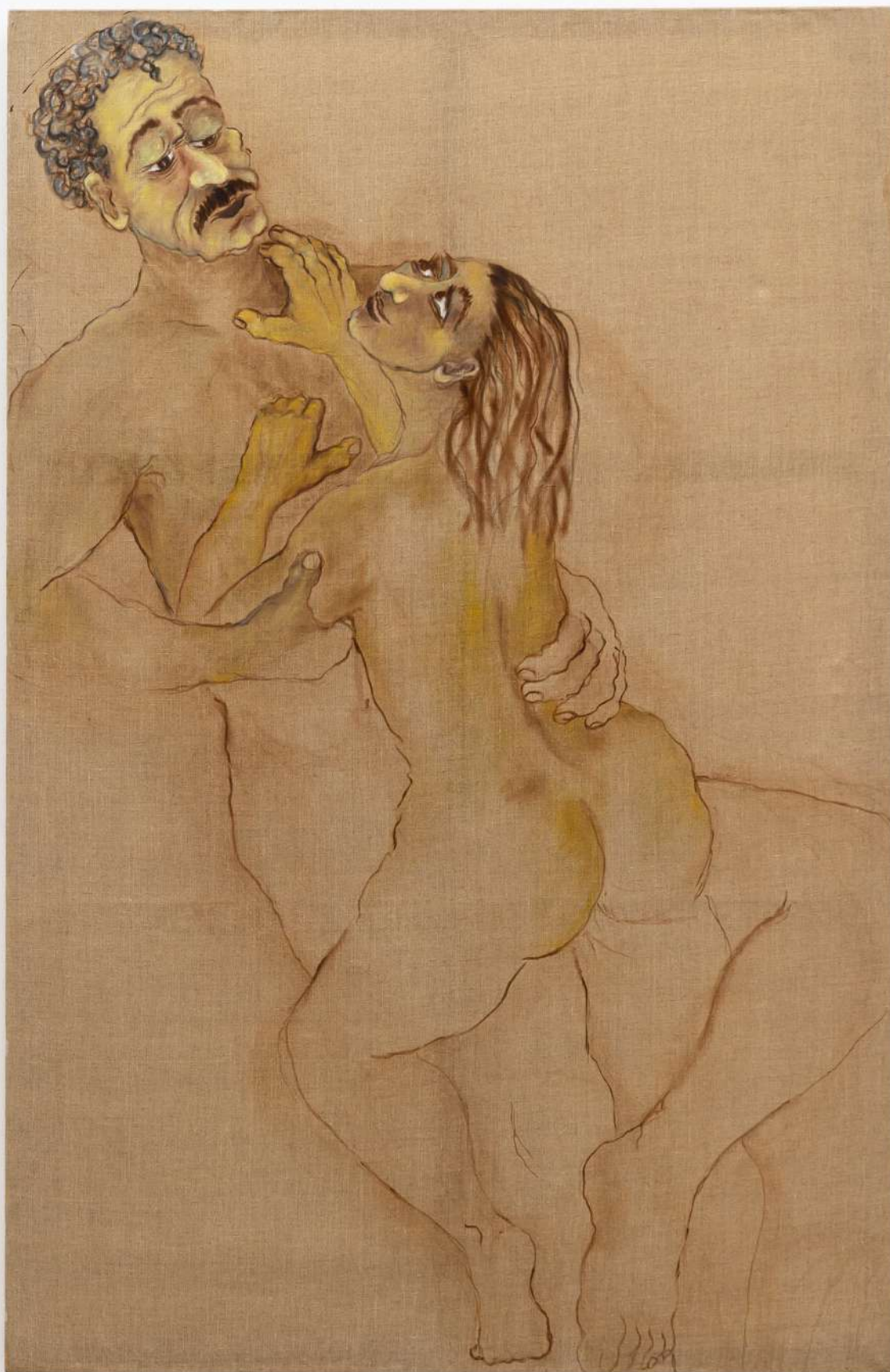
Alongside these works are portraits of individuals encountered in the artist's social circle and in the everyday environments she inhabited. Whether depicting men gathered in cafés, market vendors, or solitary sitters, Christou approaches her subjects with a rare combination of empathy and unsentimental directness. Her figures occupy the canvas with an undeniable physical presence, their faces and postures carrying traces of fatigue, resilience and longing. Through them, Christou records not only individual lives but also the social worlds they inhabit. Across her oeuvre, Christou collapses distinctions between observation and participation, private experience and collective memory. Her paintings feel encountered rather than composed—moments seized in the midst of unfolding life. What emerges is a body of work of remarkable immediacy, one that insists on the visibility of desire, vulnerability, and human connection in all their complexity.

Born in Athens in 1950, Alexandra Christou left Greece in the late 1960s, travelling extensively and studying ceramics at East Tennessee State University before spending periods in Australia and Germany. Returning to Greece, she established an independent artistic practice between Athens and the island of Astypalaia, where many of her most significant works were produced. During her lifetime, Christou exhibited only sparingly and remained largely outside institutional narratives. Following her death in 2009, her work has undergone a significant reassessment, culminating in recent presentations including *Public Secrets* at The Breeder, Athens (2025) curated by Milovan Farronato, *Taverna* at Sadie Coles HQ, London (2026), and *The Gravity of Desire* at The Breeder, Athens (2026).

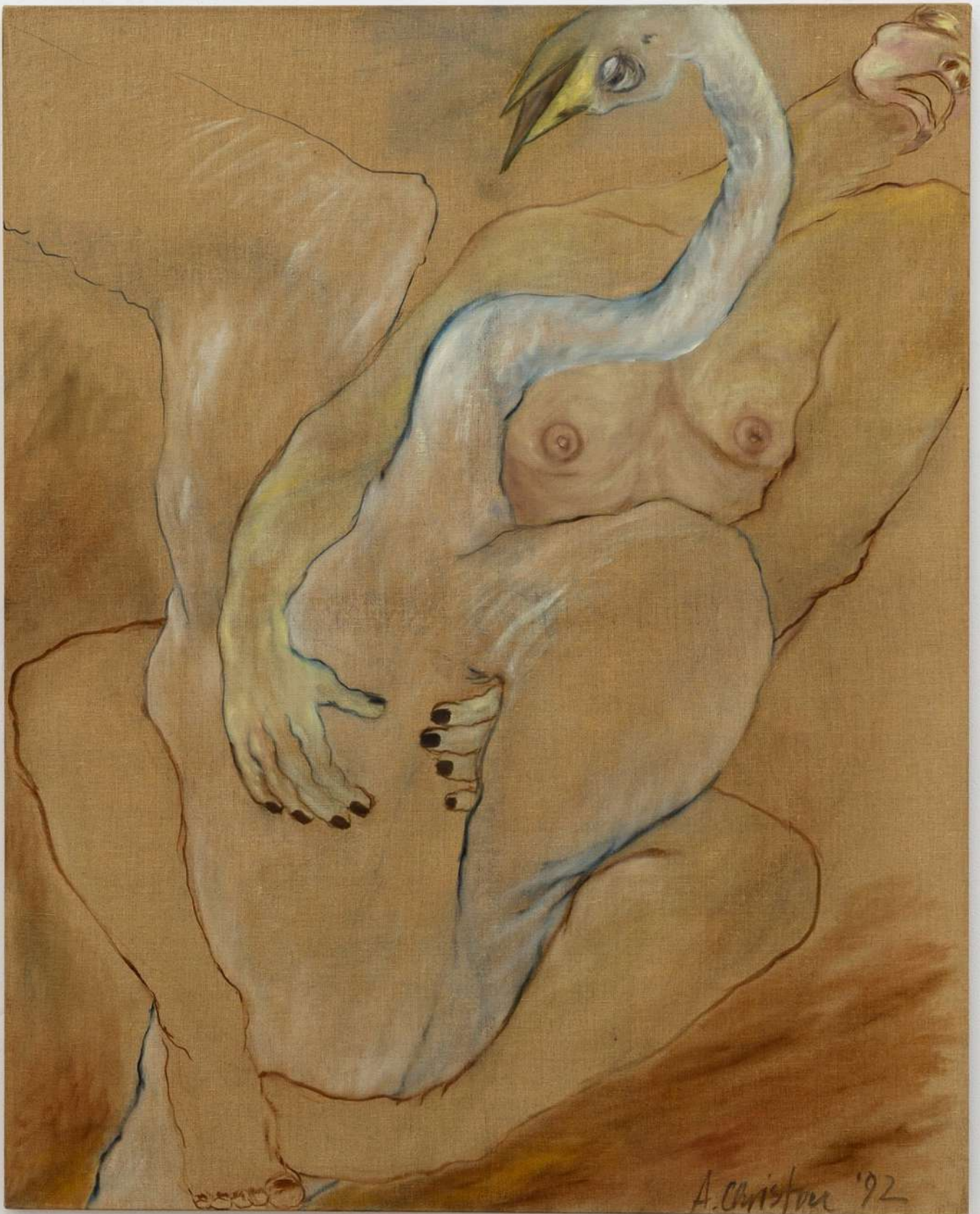




Alexandra Christou
In Love Holding On, 1996
oil on canvas
190 x 100 cm., 74.8 x 39.4 in.
Euro 43,500.00-



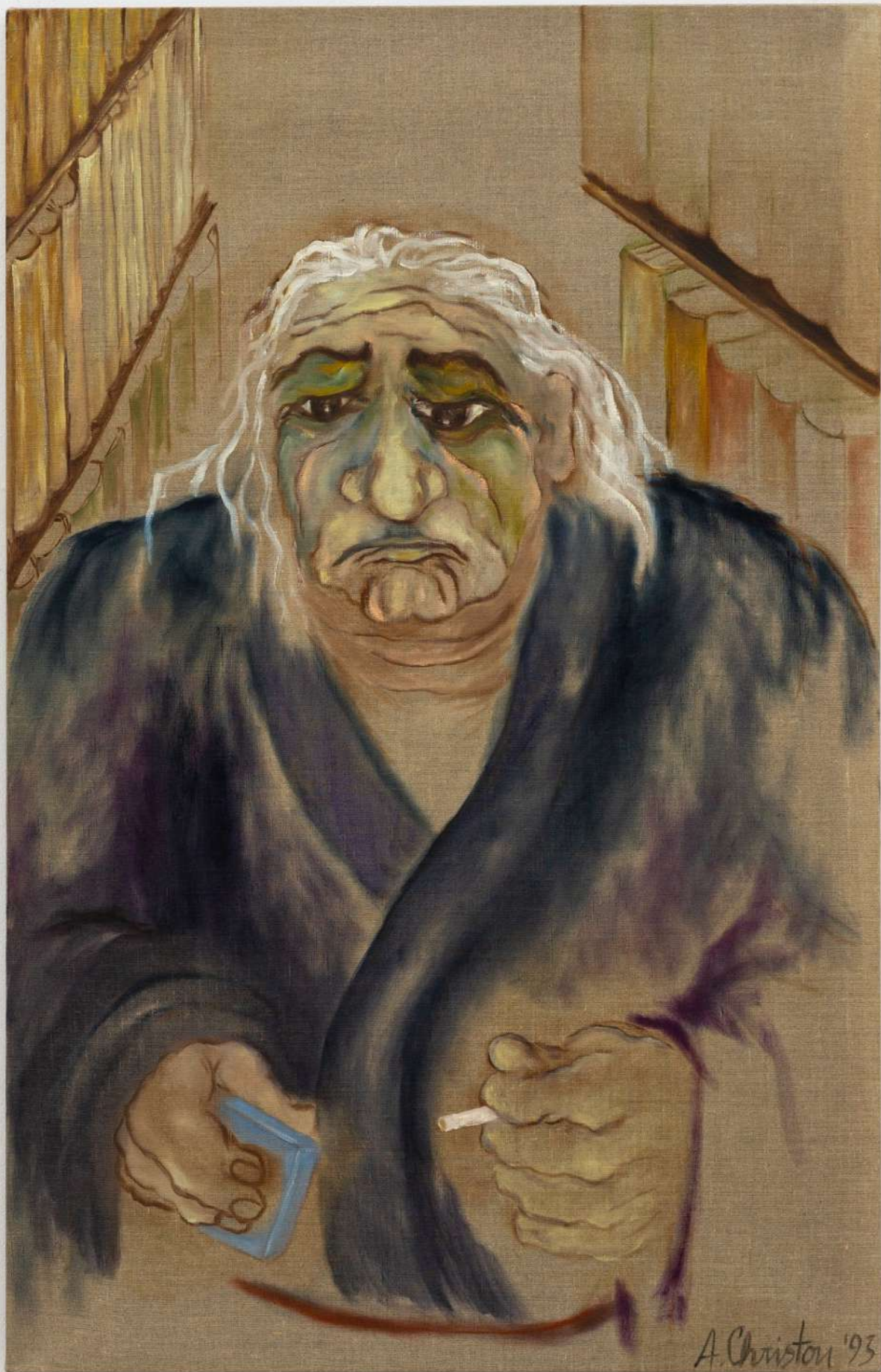
Alexandra Christou
Untitled, 1996
oil on canvas
200.5 x 130 x 3.5 cm., 78.9 x 51.2 x 1.4 in.
Euro 49,575.00-



Alexandra Christou
Mythology Leda with the swan, 1992
oil on canvas
150 x 120 cm., 59.0 x 47.2 in.
Euro 40,500.00-



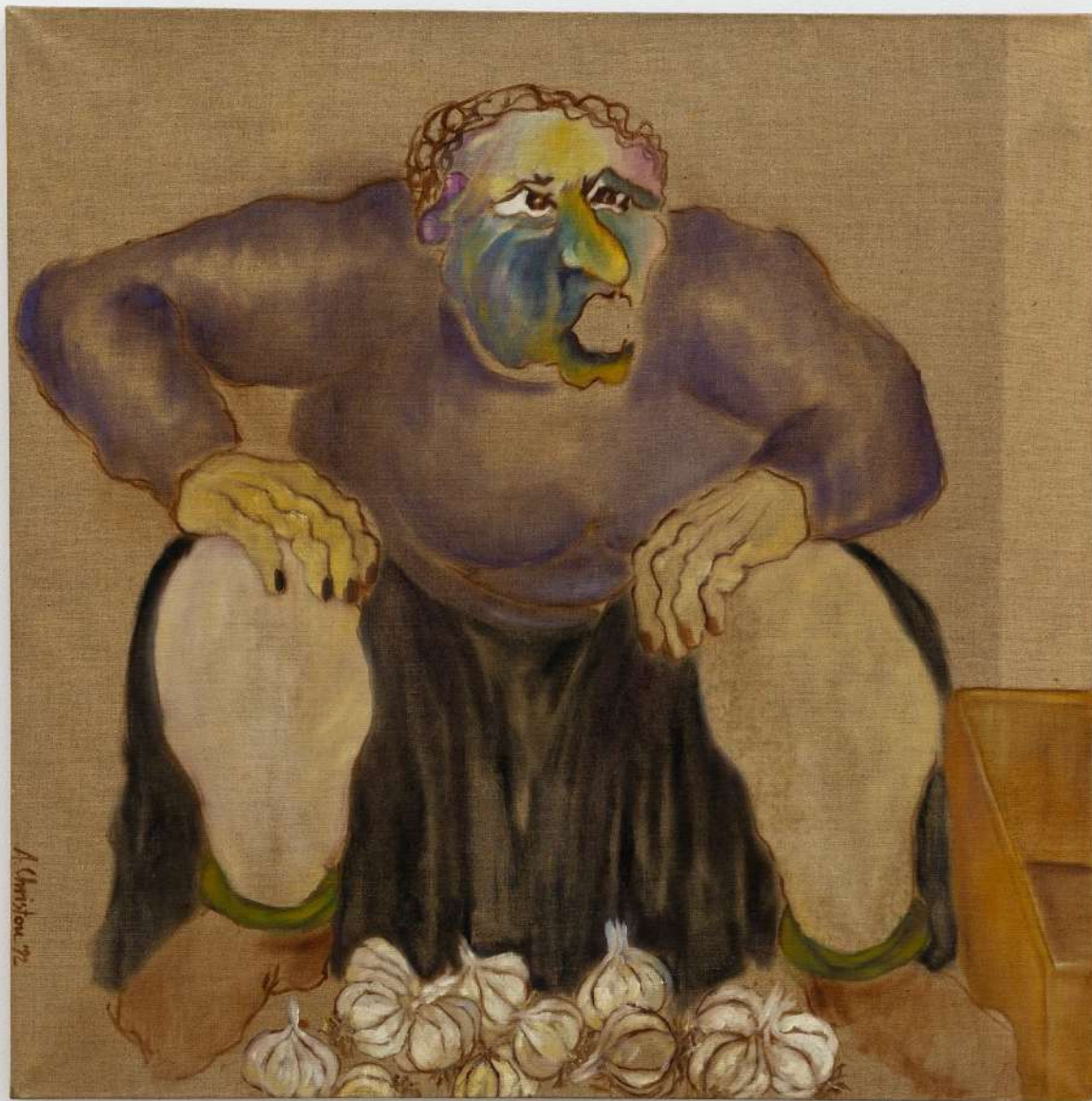
Alexandra Christou
Untitled (Kafeneia Men Astypalaia Moussouris), 1992
oil on canvas
150.5 x 120.5 cm., 59.3 x 47.4 in.
Euro 40,650.00-



Alexandra Christou
Portrait Yannis K Books and cigarettes, 1993
oil on canvas
120 x 80 cm., 49.2 x 31.5 in.
Euro 30,750.00-



Alexandra Christou
Portrait Thodoros, 1993
oil on canvas
125 x 80 cm., 49.2 x 31.5 in.
Euro 30,750.00-



Alexandra Christou
Kreatagora Garlic woman, 1992
oil on canvas
100 x 100 cm., 39.4 x 39.4 in.
Euro 30,000.00-

GEORGIA SAGRI

Georgia Sagri's practice unfolds across sculpture, performance, sound, and installation, investigating the relationship between the body, perception, care, and social structures. Drawing on her long-standing engagement with somatic practices and processes of recovery, her work often transforms personal experience into forms that resonate collectively, creating spaces where vulnerability becomes a source of reflection and resistance.

Presented at Art Basel, *Caryatides. Absent Father* (2025) belongs to the artist's recent exhibition *Kore*, a project that explored vision, inheritance, protection, and the formation of identity through familial and mythological structures. Consisting of two vitrines containing carefully folded garments, the work brings together personal memory and ritual transformation. The clothes housed within the structures are Sagri's own, dyed and painted black—the traditional colour of mourning in Greece—turning everyday objects into sculptural repositories of experience, reflection, and remembrance. The title invokes the Caryatids, the sculpted female figures of classical architecture that bear the weight of the structures they support. Here, however, the body is absent. Rather than carved figures, Sagri presents traces: garments once worn, folded into dense accumulations that suggest both presence and disappearance. The vitrines function simultaneously as display cases, architectural supports, and containers of memory. What remains is not the body itself, but its imprint—an archive of lived experience preserved through repetition and care.

Throughout *Kore*, Sagri reflected on the figure of the daughter as a site of transition, inheritance, and becoming, drawing on both personal history and the mythological narrative of Persephone and Demeter. Within this context, *Caryatides. Absent Father* considers absence not as a void, but as an active force that shapes memory, identity, and perception. The work dwells on what remains: gestures, habits, emotional resonances, and the material traces through which relationships continue to inhabit the present. Balancing monumentality with intimacy, the folded black garments accumulate into silent, vertical forms that evoke both weight and support, vulnerability and endurance. Through an economy of means characteristic of her practice, Sagri creates a meditation on care, inheritance, and the ways personal histories are carried, transformed, and sustained across time.

Georgia Sagri (b. 1979, Athens) is a visual artist and Professor of Performance at the Athens School of Fine Arts. Trained in music and cello at the Athens Conservatoire, she holds a BFA from the Athens School of Fine Arts and an MFA from Columbia University, New York. Her work has been presented internationally at institutions including WIELS, Brussels (2026); Gropius Bau, Berlin (2023); de Appel, Amsterdam (2021); Portikus, Frankfurt (2018); Kunsthalle Basel (2014); MoMA PS1, New York (2013); and the Guggenheim Museum Bilbao (2011), as well as major international exhibitions including the Kyiv Biennial (2023), documenta 14 (2017), Manifesta 11 (2016), the Istanbul Biennial (2015), the Lyon Biennale (2013), and the Whitney Biennial (2012). Recent solo projects include *KORE* at The Breeder (2025), and *CASE O: Between Wars* at Kunstmuseum Liechtenstein, Vaduz (2024), *CASE L, Oikonomia* at The Breeder, Athens (2023), Kunsthalle Friart, Fribourg (2022).

Sagri's work is held in numerous public and private collections, including Kunstmuseum Liechtenstein, the National Museum of Contemporary Art Athens (EMST), Fondazione CRC, Frac Lorraine, the Onassis Foundation, and Art Collection Telekom.





Georgia Sagri, *Caryatides. Absent Father*, 2025
chestnut wood, glass, various fabrics such as cotton, synthetic, lycra, various metallic components
190 x 55 x 55 cm., 74.8 x 21.6 x 21.6 in.
Euro 40,000.00-

KOSTIS VELONIS

Kostis Velonis develops a practice that unfolds between sculpture, painting, and installation, focusing on the unstable relationship between objects, narratives, and human projection. His work often takes the form of provisional structures—platforms, shelters, fragments of furniture—that appear both functional and theatrical. These “vagabond” constructions evoke a world in which modernist ideals of progress and coherence have faltered, leaving behind fragile architectures of hope, delusion, and persistence.

Central to Velonis’ approach is the notion of performance—not as spectacle, but as a condition of existence. His figures, frequently rendered in drawings and paintings, resemble wandering performers, clowns, or saints caught in moments of hesitation. Drawing from traditions such as amateur theatre, circus, and religious allegory, he constructs a visual language where clumsiness, error, and repetition become meaningful gestures. In this context, failure is not merely a collapse of intention, but a productive state through which new forms of understanding emerge.

Velonis describes aspects of his work as “environmental slapstick,” a term that encapsulates the tension between inner emotional states and external conditions. His installations often suggest environments in flux—spaces shaped by shifting atmospheres, uncertain balances, and incomplete actions. Through this lens, the human subject appears as both actor and bystander, navigating a world where meaning is provisional and continuously renegotiated.

Kostis Velonis (b. 1968) is a Greek sculptor who lives and works in Athens. He holds an MRes in Humanities and Cultural Studies from London Consortium (Birkbeck College, ICA, AA, Tate). He also studied Arts Plastiques/ Esthétiques at Université Paris 8 (Maitrise, D.E.A) and earned his Ph.D. from the Department of Architecture, N.T.U.A University of Athens. His work, which spans across media to include sculpture, installation, and painting, examines the borders between artistic practice, social reality, and politics. Recent solo exhibitions and residencies include among others: “Rooftop Talks: Snoopy, Woodstock, and the Universe”, 2025, Why Look At Animals, Cur. Katerina Gregos, EMST - National Museum of Contemporary Art Athens (GR), “Straw Falling on Concrete Floor”, 2023 ΕΛΕΥΣΙΣ European Capital of Culture, in collaboration with the Aeschylia Festival 2022, Open theatre, Old Olive Mill, Elefsina. Slapstick Mansory’, Monitor Lisboa, 2020 ‘199’, DESTE Foundation Project Space, Slaughterhouse, Hydra island. “A Puppet Sun” (solo show, curated by Vassilis Oikonomopoulos), organized by NEON, Athens, Greece. “Precision German Craftsmanship” (solo show), Akademie Schloss Solitude, Stuttgart, Germany. “This probably will not work”, Lothringer 13-Städtische Kunsthalle München (Three Person exhibition-Stefan Burger, Federico Delfrati) Cur. Jörg Koopmann, Dana Weschke, Munich (DE), “The promise of Happiness”, Signal Center for Contemporary Art, Malmo Sweden (SW). “Loneliness on Common Ground: How Can Society Do What Each Person Dreams”, National Museum of Contemporary Art (curated by Daphne Vitali), Athens (GR). The Breeder Gallery, (with Katharina Jahnke), Athens (GR). 2004 “Bauhaus is not our House”, The Breeder Gallery (GR).





Kostis Velonis

Prodigal Son Meets Father in the Fields, 2025

acrylic, oil, chalk paint, colour pencil and oil pastel on canvas, 200 x 200 cm., 78.7 x 78.7 in.

Euro 24,000.00-



Kostis Velonis

Vessel for the Unfinished Self I, 2026

oil, acrylic, colour pencil, oil pastel, chalk paint on canvas, 185 x 185 cm., 72.8 x 72.8 in.

Euro 22,200.00-

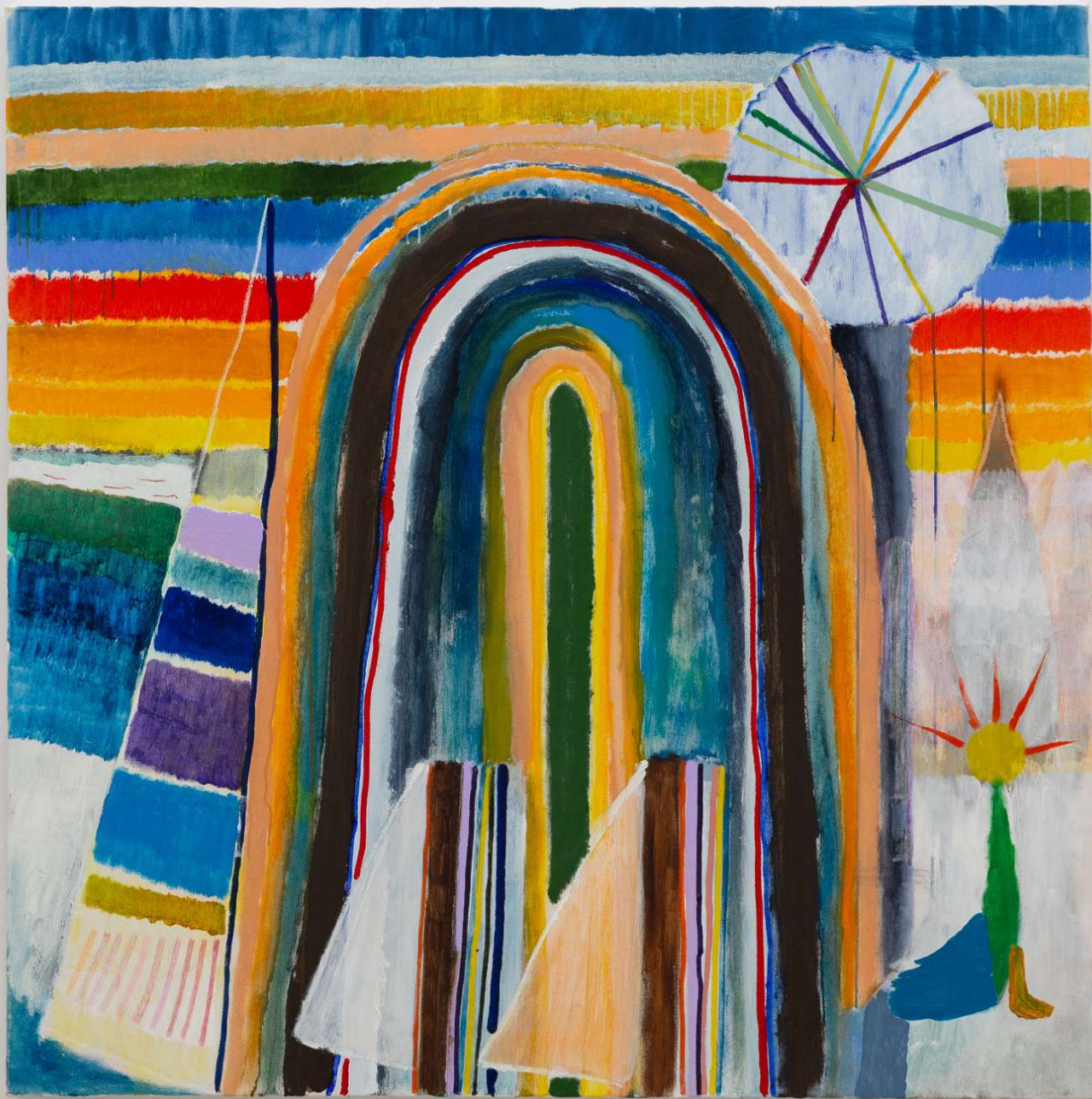


Kostis Velonis
Who Owns the Horizon II, 2026
oil, acrylic, pastel and chalk paint on canvas, 150 x 150 cm., 59 x 59 in.
Euro 18,000.00-



Kostis Velonis
Sunfall I, 2026

oil, acrylic, pastel and chalk paint on canvas, 150 x 150 cm., 59 x 59 in.
Euro 18,000.00-

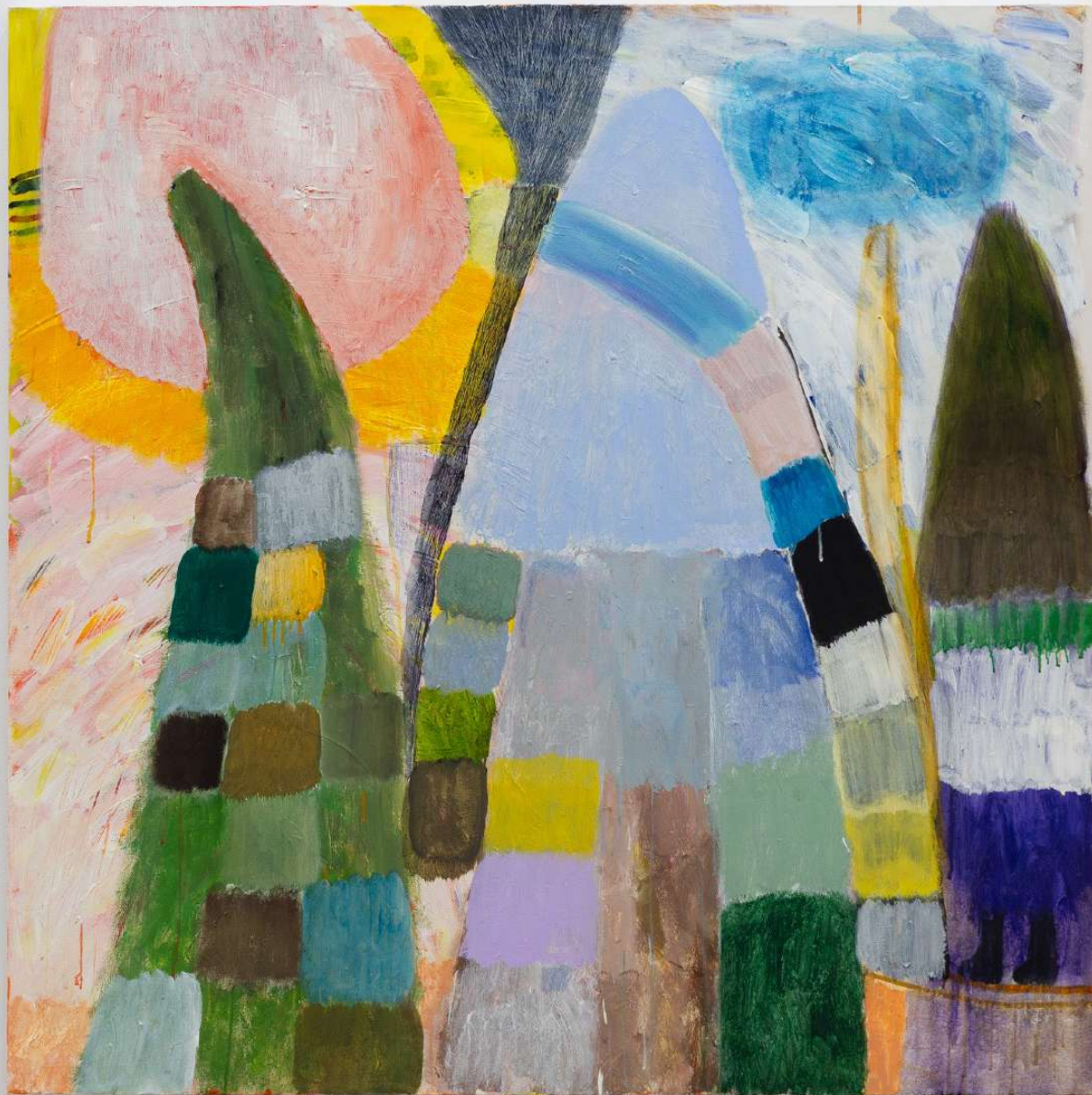


Kostis Velonis

The Messenger and the Wandering Winds, 2026

oil, acrylic, colour pencil, oil pastel, chalk paint, 130 x 130 cm., 51.2 x 51.2 in.

Euro 15,600.00-



Kostis Velonis
Pneuma, 2026

oil, acrylic, colour pencil, oil pastel , chalk paint, 130 x 130 cm., 51.2 x 51.2 in.

Euro 15,600.00-



Kostis Velonis
The Blanket Left Behind, 2025
wood, acrylic, wool
108 x 40 x 80 cm., 42.5 x 15.7 x 31.5 in.
Euro 16,000.00-



THE BREEDER

ANDREAS LOLIS

For more than two decades, Andreas Lolis has worked exclusively with marble, developing a sculptural language that challenges the material's traditional associations with permanence, monumentality, and power. Through an extraordinary mastery of carving, he transforms marble into convincing replicas of humble, often discarded objects: cardboard boxes, plastic bags, scraps of wood, worn clothing, and other traces of everyday life. In doing so, Lolis reverses established hierarchies of value, granting permanence to objects normally destined to disappear.

Central to his practice is the notion of the accidental monument. Rather than commemorating historical events or heroic figures, his sculptures preserve fleeting gestures, overlooked materials, and the subtle marks of human presence. The ordinary becomes a site of memory, where absence is rendered tangible and the seemingly insignificant acquires unexpected emotional weight.

The works presented at Art Basel embody this ongoing investigation. In one sculpture, a simple worktable accompanied by abandoned shoes and a pair of gloves evokes the presence of a body that has just departed, transforming a scene of labour into a quiet meditation on care, fatigue, and human vulnerability. In another, a marble relief carved to resemble a torn canvas extends Lolis's exploration of pseudomateriality. By transforming stone into the image of a damaged painting, he blurs the boundaries between sculpture and painting while foregrounding the tension between permanence and fragility that runs throughout his practice.

While deeply informed by the legacy of classical sculpture, Lolis redirects monumentality toward the fragile and the provisional. His sculptures do not celebrate power but rather the traces left behind by everyday existence. Through acts of meticulous transformation, he reveals the poetic potential of ordinary objects, proposing a form of remembrance rooted not in grand narratives but in the quiet persistence of human experience.

Andreas Lolis (n. 1970) lives and works in Athens. He graduated from the Athens School of Fine Arts in 2002 and the Accademia di Belle Arti di Carrara in 2005. His work has been presented internationally in exhibitions including the 58th Venice Biennale (2019), documenta 14 (2017), the Biennale de Lyon (2015), the Beijing Biennale (2015), the Thessaloniki Biennale (2017), and Palais de Tokyo, Paris. Recent projects include *My Dreams Were Dashed Against Your Walls*, curated by Akis Kokkinos on Chios Island, and *Behind the Theatre*, produced by Eleusis 2023 European Capital of Culture.



Andreas Lolis
Untitled, 2020
hand carved marble
92.5 x 38 x 4 cm., 36.2 x 14.9 x 1.5 in.
Euro 30,000.00-



Andreas Lolis, Untitled, 2026, hand carved marble, 100x95x50 cm / 39.5 x 37.4 x 19.7 in
Euro 50,000.00-

ELENI PITARI-PANGALOU (1905–1995)

Eleni Pitari-Pangalou occupies a singular position within the history of Greek modernism. Working across painting and drawing throughout much of the twentieth century, she developed a highly personal visual language that moved fluidly between symbolism, abstraction, and visionary figuration.

The drawings presented here dated between 1960–1970 unfold as intricate mental landscapes. Composed of dense accumulations of marks, floating figures, circular structures, and recurring motifs, they resemble speculative maps of inner worlds rather than representations of observable reality. Pitari-Pangalou treats the surface as a space of total immersion, filling it with forms that emerge, dissolve, and recombine in continuous states of transformation. Balancing precision and spontaneity, the works evoke cosmologies in which memory, intuition, and imagination coexist.

Throughout her oeuvre, recurring symbols—radiant discs, spirals, anthropomorphic presences, and ritualistic formations—suggest a universe governed by forces that are simultaneously psychological and cosmic. Her figures often appear engaged in acts of invocation, offering, or metamorphosis, suspended between the earthly and the otherworldly. Yet alongside this metaphysical dimension lies a subtle humanity: exaggerated gestures, playful repetitions, and moments of unexpected tenderness temper the work's visionary intensity.

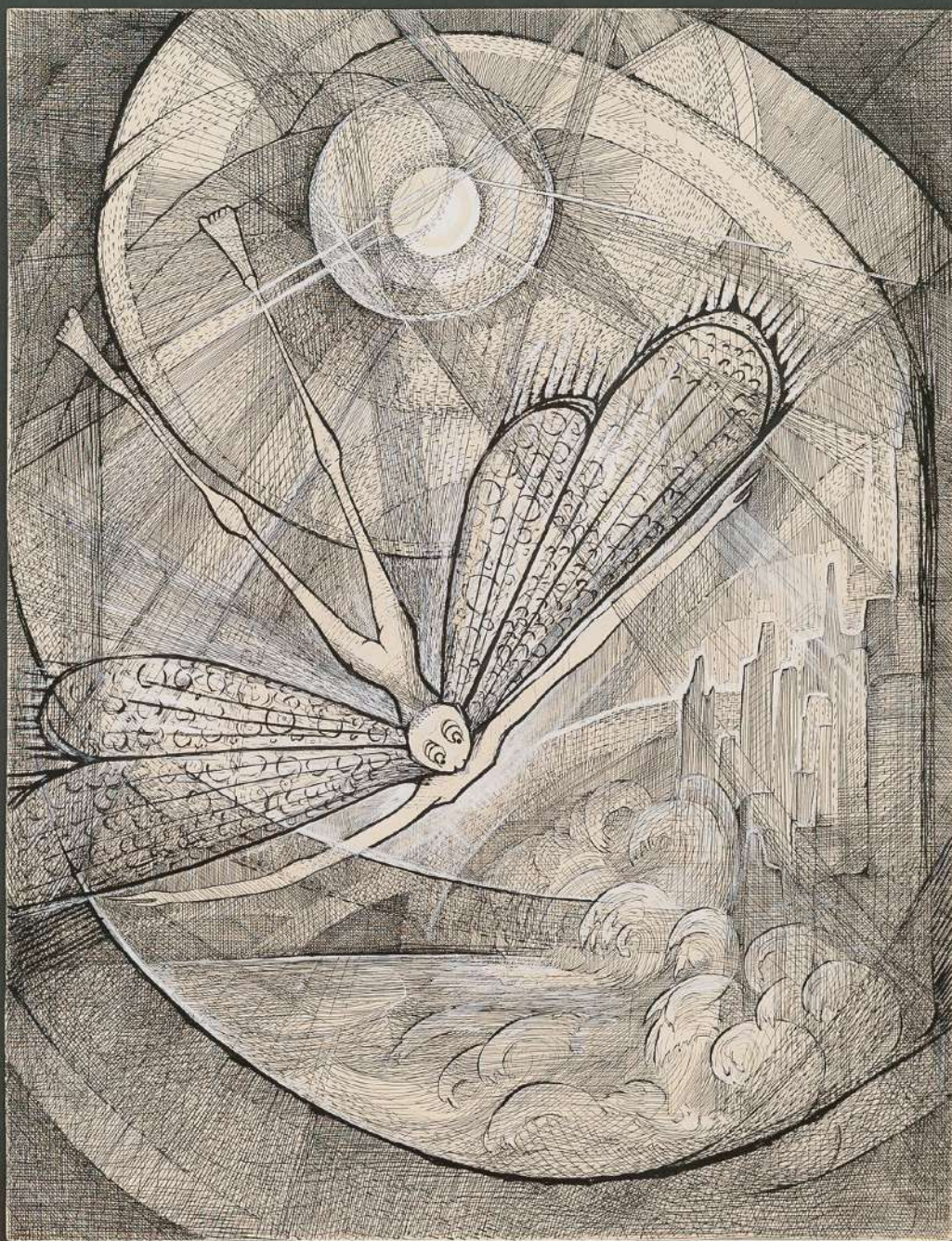
Created decades before contemporary discussions around expanded drawing, speculative worlds, and alternative modernisms, Pitari-Pangalou's works on paper feel strikingly current. They reveal an artist who transformed drawing into a tool for mapping states of consciousness, producing a body of work that remains both deeply personal and remarkably open to interpretation.

Born in Istanbul in 1905, Pitari-Pangalou studied at the Athens School of Fine Arts under Nikolaos Lytras and Konstantinos Parthenis. Throughout her career she participated in numerous exhibitions in Greece and internationally, including the 7th São Paulo Biennial and the 5th Alexandria Biennale in 1963. In 2024, a major presentation of her ink drawings on paper was held at EMST – National Museum of Contemporary Art Athens, curated by Anna Mikoniati, reintroducing her work to a new generation of audiences and reaffirming her place within the broader history of modern art.

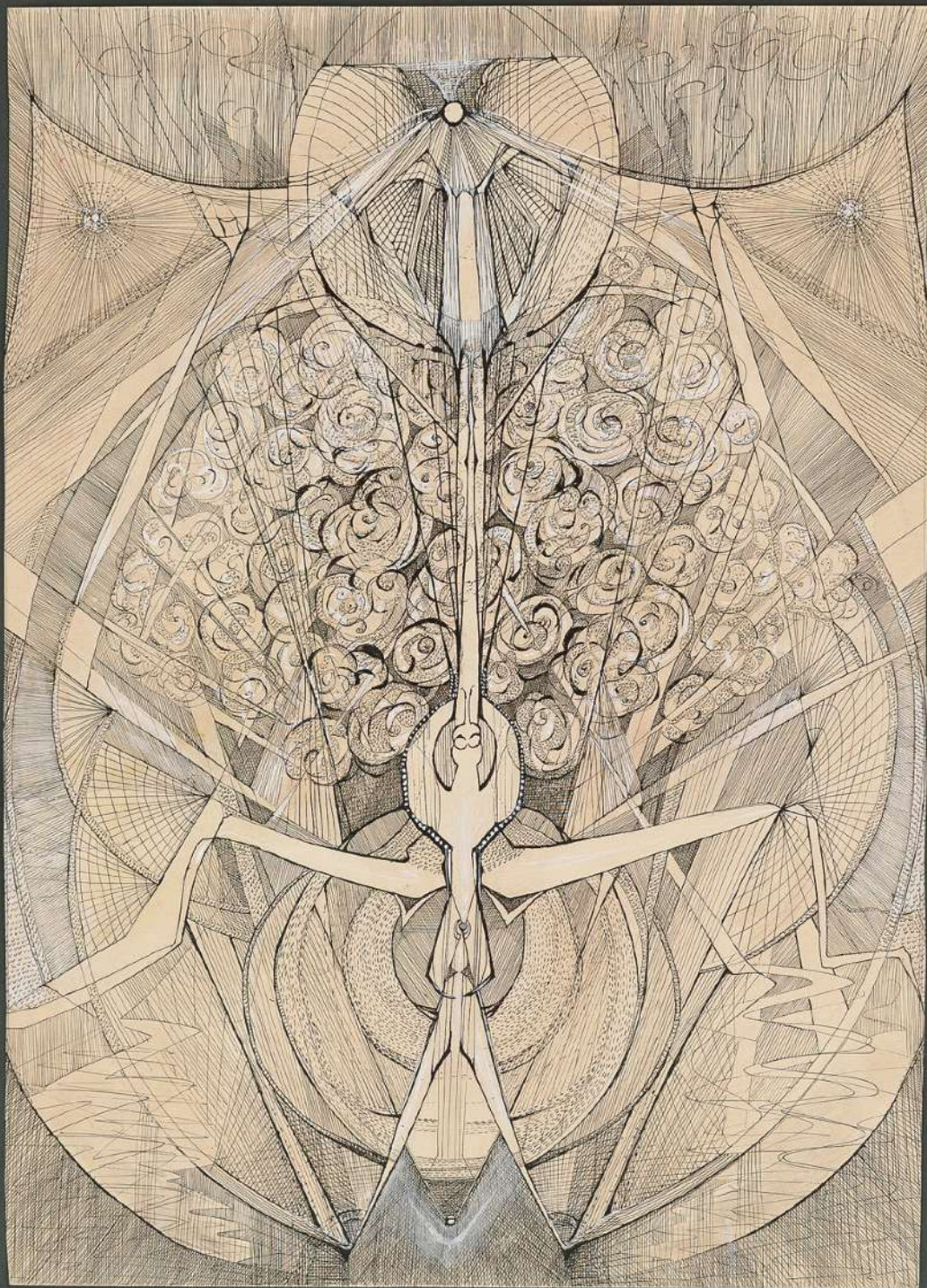




Eleni Pitari-Pangalou
Untitled, 1960-1970
ink and gouache on paper
103 x 70 cm., 40.5 x 27.5 in.
Euro 15,000.00-



Eleni Pitari-Pangalou
Untitled, 1960-1970
ink and gouache on paper
71 x 54 cm., 27.9 x 21.2 in.
Euro 10,000.00-



Eleni Pitari-Pangalou
Untitled, 1960-1970
ink and gouache on paper
69 x 50 cm., 27.1 x 19.6 in.
Euro 10,000.00-

MARGARITA MYROGIANNI

Margarita Myrogianni's practice investigates the shifting relationship between the body, memory, and sculptural form. Moving fluidly between photography and sculpture, she approaches identity not as a fixed condition but as something continuously negotiated through encounters between bodies, objects, and the spaces they inhabit. Her works often introduce an uncanny dimension to familiar forms, transforming everyday or found objects into presences that appear at once intimate and estranged. Through processes of casting, displacement, and material transformation, sculpture becomes a site where personal and collective narratives remain open, unstable, and subject to continual reinterpretation.

In her recent body of work, Myrogianni turns to found organic forms, casting and preserving traces of vulnerable life in bronze. Referencing endangered sea turtle species native to Greece, the sculptures reflect on fragility, endurance, and the irreversible passage of time. Suspended between preservation and disappearance, these forms evoke bodies caught between survival and extinction, transforming natural remains into quiet monuments to resilience.

A turtle shell bearing a clock becomes a subtle memento mori, converting the protective carapace into a meditation on mortality, ecological precarity, and the sensation of time steadily running out. In a mirrored counterpart, the exposed interior of the shell reveals a long braid emerging from its spine-like structure. This intimate gesture introduces associations with memory, lineage, femininity, and care, as the braid appears as an extension of the body itself—ancestral, personal, and deeply symbolic. Here, the shell functions simultaneously as armor and wound, protection and exposure.

Through the translation of living traces into enduring material, Myrogianni preserves what is endangered while acknowledging its vulnerability. Her sculptures speak to womanhood as a condition shaped by inheritance, persistence, and transformation, where strength and fragility coexist. Rather than fixed objects, they remain active vessels of meaning, inviting viewers into a dialogue about care, survival, and the complex entanglement of human and natural histories.

Margarita Myrogianni studied at the Athens School of Fine Arts and Vakalo School and completed postgraduate studies at the Slade School of Fine Art, University College London. Her solo and two-person exhibitions include *Transmutations* at The Breeder, Athens; *Volatile* at Holy Trinity Church, Vienna; *CONSTRUCTIONS* at Eleftheria Tseliou Gallery, Athens; and *Pair Production* at New Court Gallery, Derbyshire. Her work has also been presented at venues including State of Concept, Athens, the Megaron – Athens Concert Hall, and the Tinos Cultural Foundation, and she has collaborated with institutions such as the Acropolis Museum, Benaki Museum, Museum of Cycladic Art, and the National Theatre of Greece.





Margarita Myrogianni
Chelonia II, 2026
cast brass
83 x 49 x 12 cm., 32.7 x 19.2 x 4.7 in.
Euro 15,000.00-



Margarita Myrogianni
Chelonia I, 2026
cast brass
60 x 55 cm., 23.6 x 21.6 x 4.7 in.
Euro 15,000.00-



Margarita Myrogianni
Chelonia I, 2026
cast brass
60 x 55 cm., 23.6 x 21.6 x 4.7 in.
Euro 15,000.00-



THE BREEDER

JOHNSON EZIEFULA

Johnson Eziefula's paintings occupy a space between memory and lived experience, transforming deeply personal narratives into images that resonate with universal emotional states. Working primarily with acrylic and charcoal, he has developed a distinctive visual language characterized by luminous black figures, muted palettes, and psychologically charged interiors. Drawing from family photographs, personal relationships, and carefully staged compositions, Eziefula creates works that function as both self-reflection and portrait of the human condition.

At the heart of his practice is an enduring interest in how emotion can be communicated through gesture, posture, and atmosphere. His figures often appear suspended in moments of introspection, inhabiting domestic spaces that feel at once familiar and dreamlike. Rather than constructing explicit narratives, Eziefula allows subtle details—a glance, a gesture, an object left behind—to suggest complex inner worlds shaped by memory, longing, love, and vulnerability.

The work presented at Art Basel exemplifies this sensibility. A solitary figure leans against the edge of a bed, caught in a moment of quiet contemplation. The composition is marked by a profound stillness: the stark contrast between the figure's porcelain-black skin and the pale bedding heightens the psychological tension of the scene, while the surrounding space remains stripped back and intimate. The title, *Paralyzed* (2023), evokes an emotional condition rather than a physical state, suggesting those moments when memory, uncertainty, or reflection suspend us between action and withdrawal.

Eziefula's paintings are deeply rooted in autobiography, yet they resist specificity. As the artist has noted, his subjects are often family members, friends, and people within his immediate circle, serving as vessels through which personal experiences become shared human narratives. Through this interplay between the intimate and the universal, his work invites viewers to reflect on their own experiences of connection, absence, desire, and self-discovery.

Johnson Eziefula (b. 1998, Nigeria) lives and works in Lagos, Nigeria. His work has been exhibited internationally and is held in major public and private collections including the Pérez Art Museum Miami, the National Gallery of Victoria, Melbourne, Buxton Contemporary, Melbourne, the Xiao Museum, Rizhao, China, and the Salon 94 Collection, New York. Through a practice that combines technical sensitivity with emotional depth, Eziefula has emerged as one of the most compelling voices of a new generation of figurative painters.



Johnson Eziefula
Paralyzed, 2023
acrylic and charcoal on canvas
114.3 x 91.5 cm., 45 x 36 in.
Euro 35,000.00-

EKENE STANLEY EMECHETA

Ekene Stanley Emecheta's paintings occupy a space between portraiture, memory, and invention. Drawing from personal experience, historical narratives, and imagined scenarios, he creates psychologically charged compositions in which figures appear suspended between familiarity and ambiguity. At the centre of his practice is a distinctive pictorial strategy: the deliberate desaturation of his protagonists' skin. By removing a defining visual marker, Emecheta redirects attention toward gesture, posture, expression, and environment, inviting viewers to engage with his subjects beyond fixed assumptions of identity.

While rooted in the tradition of figurative painting, Emecheta's work continuously reconsiders the conventions through which Black subjects have been represented throughout art history. His protagonists often inhabit spaces from which they have historically been absent or underrepresented, subtly disrupting inherited visual narratives. Rather than illustrating specific stories, the paintings open a space for multiple interpretations, balancing intimacy with mystery and personal memory with collective experience.

The works presented here exemplify this approach. In *Man in the Night* (2021), a solitary figure confronts the viewer with quiet intensity, occupying an enigmatic architectural setting that oscillates between interior and psychological space. In *Bush Boy* (2023), the body emerges from a dense field of foliage and flowering forms, suggesting a relationship between human presence and the natural world that is both protective and transformative. In both works, Emecheta's restrained palette and carefully constructed compositions create a sense of suspended time, where the boundary between reality and imagination remains deliberately unresolved.

Emecheta's paintings resist definitive narratives. Instead, they propose a form of portraiture grounded in openness, where identity is understood as fluid, layered, and continuously evolving. Through his nuanced engagement with representation, he creates images that are at once deeply personal and universally resonant, offering new ways of thinking about visibility, belonging, and the human condition.

Born in 1994 in Nigeria, Ekene Stanley Emecheta is a self-taught artist living and working between Abuja, Nigeria and London, UK. He has presented solo exhibitions including *Green Era* and *Truthful Waters* at The Breeder, Athens. His work is held in the collections of X Museum, Beijing; Xiao Museum, Rizhao; AkzoNobel Art Foundation, Amsterdam; Comma Foundation, Brussels; and Up Next Art Museum, Puerto Rico.





Ekene Stanley Emecheta
Man In The Night, 2021
oil on canvas
121.9 x 91.4 cm., 48 x 36 in.
Euro 15,000.00-



Ekene Stanley Emecheta
Bush Boy, 2023
oil on canvas
105 x 90 cm., 41.3 x 35.4 in.
Euro 12,000.00-

LUKE EDWARD HALL

Working across drawing, painting, ceramics, design, and writing, Luke Edward Hall has developed a distinctive visual universe populated by mythological figures, lovers, flowers, animals, and imagined landscapes. Drawing equally from classical antiquity, European decorative traditions, literature, and queer history, Hall creates works that are both deeply personal and richly referential, where fantasy and autobiography intertwine.

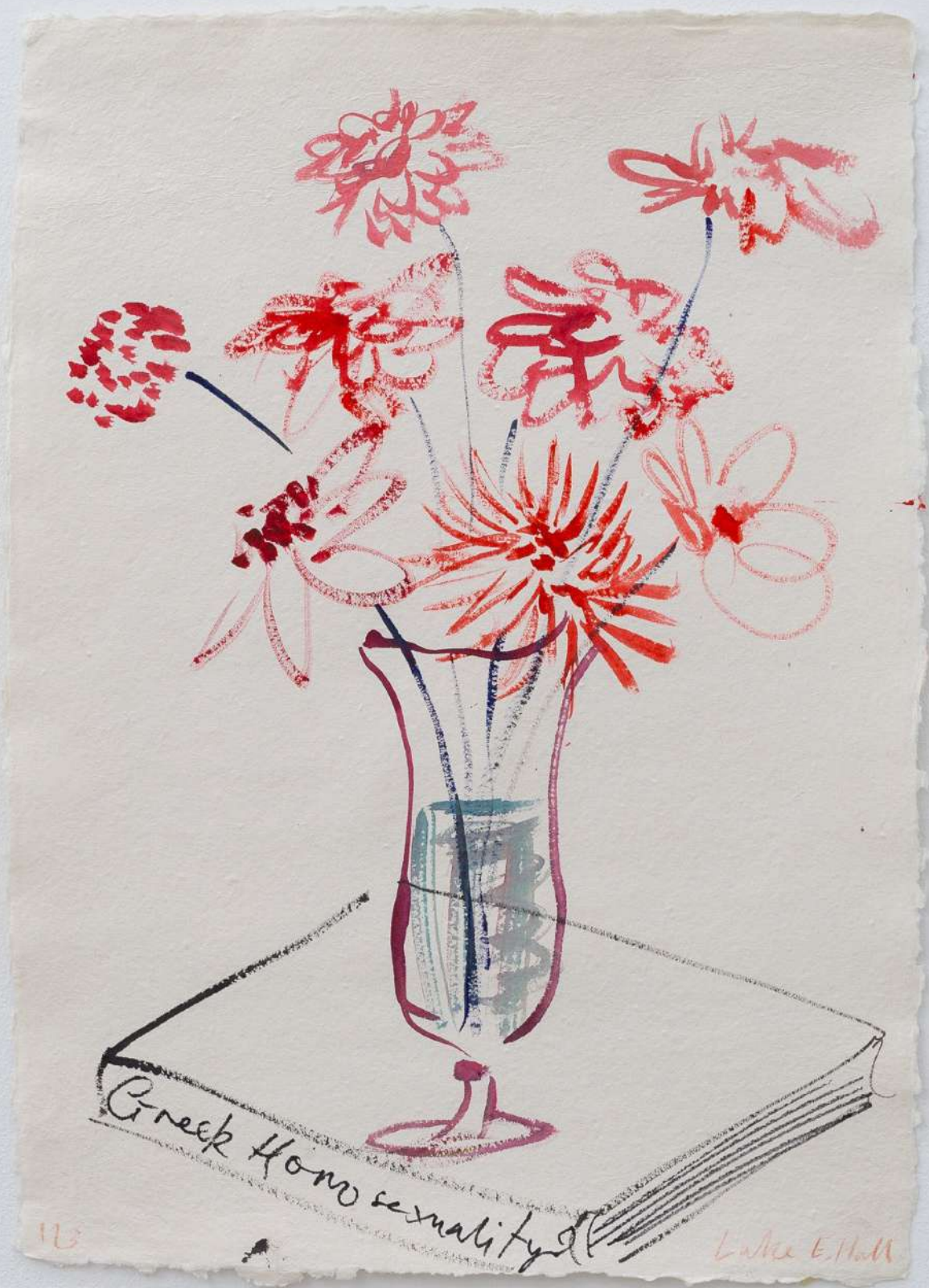
The works presented here belong to a body of recent drawings in which flowers emerge as recurring protagonists. Long associated with beauty, desire, transience, and coded forms of communication, floral motifs become vehicles through which Hall explores identity, intimacy, and transformation. Executed with an economy of line and a remarkable sense of spontaneity, these works oscillate between portraiture and still life, observation and invention.

In *Night Flowers* (2022), a solitary figure appears intertwined with botanical forms, suggesting a fluid relationship between the human body and the natural world. Meanwhile, *Homosexual Flowers III* (2024) transforms a bouquet into a subtle reflection on queer history and cultural memory. Referencing *Greek Homosexuality*, the landmark study by classicist Kenneth Dover, the work establishes a dialogue between classical antiquity and contemporary experience, reclaiming inherited narratives through tenderness, wit, and visual pleasure.

Throughout Hall's practice, mythology functions not as a fixed historical source but as a living framework through which desire, longing, and self-invention can be continuously reimagined. His drawings possess a rare lightness—at once playful and melancholic, elegant and emotionally direct. Balancing immediacy with erudition, they invite viewers into a world where beauty becomes a form of storytelling and where personal and collective histories unfold through image, ornament, and imagination.

Luke Edward Hall (b. 1989) is a British artist and designer whose work spans interior design, fashion, murals, and illustration across publishing and hospitality. He has collaborated with institutions, such as the Louvre, the Victoria & Albert Museum and the Royal Academy of Arts and international brands including Burberry, Lanvin, Christie's, Ginori 1735, Svenskt Tenn, Rubelli and Diptyque. In 2020, he completed his first major project in design and art direction with the opening of Hôtel Les Deux Gares in Paris. In 2022, he launched his own brand, Chateau Orlando, encompassing homeware and clothing. He has completed large scale design projects with Amaru at Hotel Kulm in St Moritz and Hotel Saint-George in Megève. He is the author of three books, published by teNeues, Vendome, and Penguin. From 2019 until 2025 Luke was a columnist for FT Weekend, answering reader's questions on interior design and living well. Hall has presented solo exhibitions with The Breeder, Athens, including *Figs and Honey and Sailing* (2021), *The Hunter Hunts in a Pink Mist* (2022) and *I Walk Over The Mountains and the Waves in Patmos Island* (2024); *Frieze No.9 Cork Street, London* (2023); Daniel Cooney Fine Art, New York (2023); and Patricia Low Contemporary, Venice (2025). He participates in *Where the Day Starts, 2nd Biennale of Contemporary Ceramics in Rhodes, Greece* (2026), curated by Anissa Touati, Stamatia Dimitrakopoulos and Loukia Thomopoulou.





Luke Edward Hall
Homosexual Flowers III, 2024
watercolor on paper
60 x 40 cm., 23.6 x 15.7 in.
Euro 7,000.00-



Luke Edward Hall
Night Flowers, 2022
watercolor on paper
60 x 42 cm., 23.6 x 16.5 in.
Euro 7,000.00-