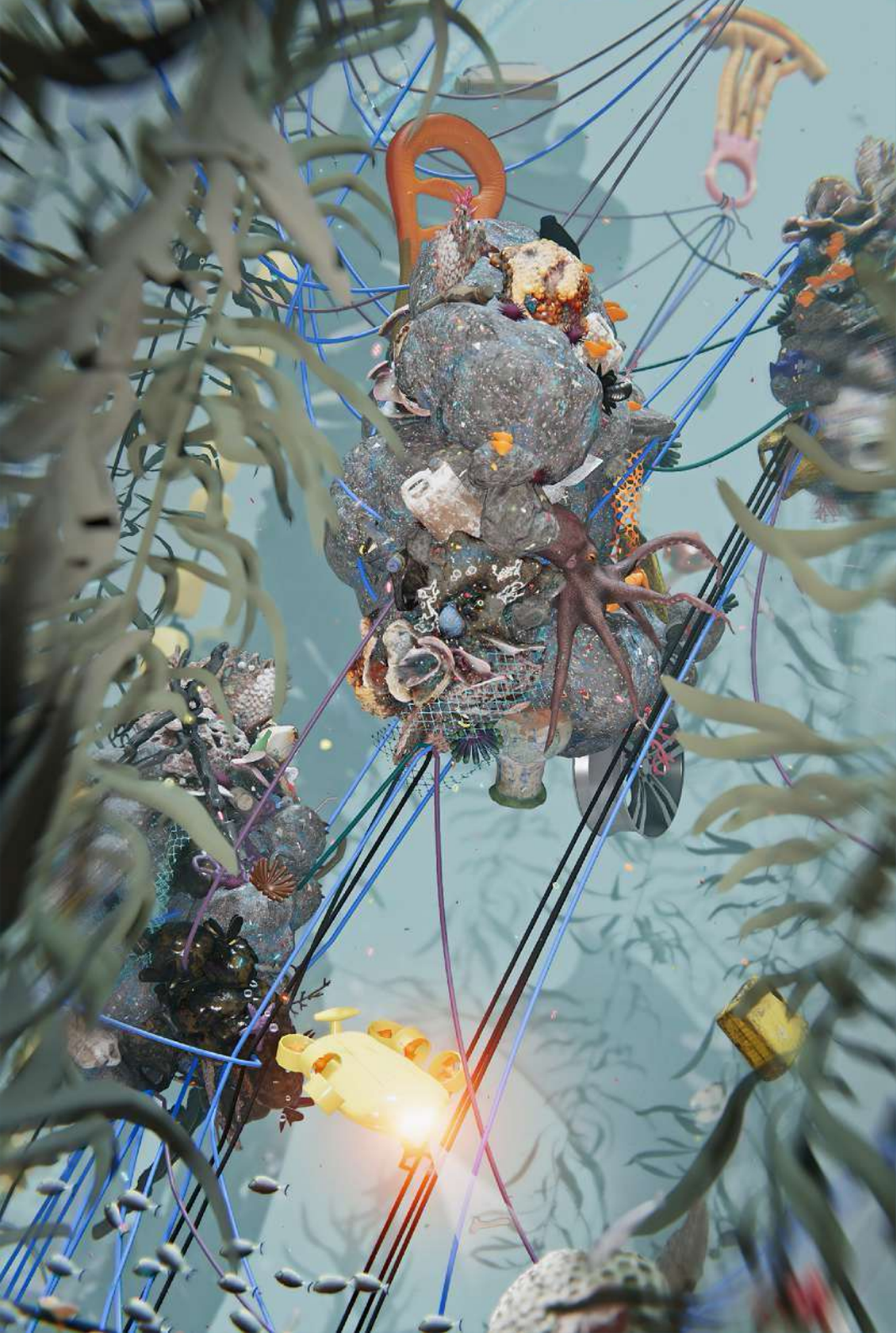




THE BREEDER FRIEZE SEOUL 2026

Preview

Booth A12

3rd floor, Hall C, COEX
Seoul, South Korea

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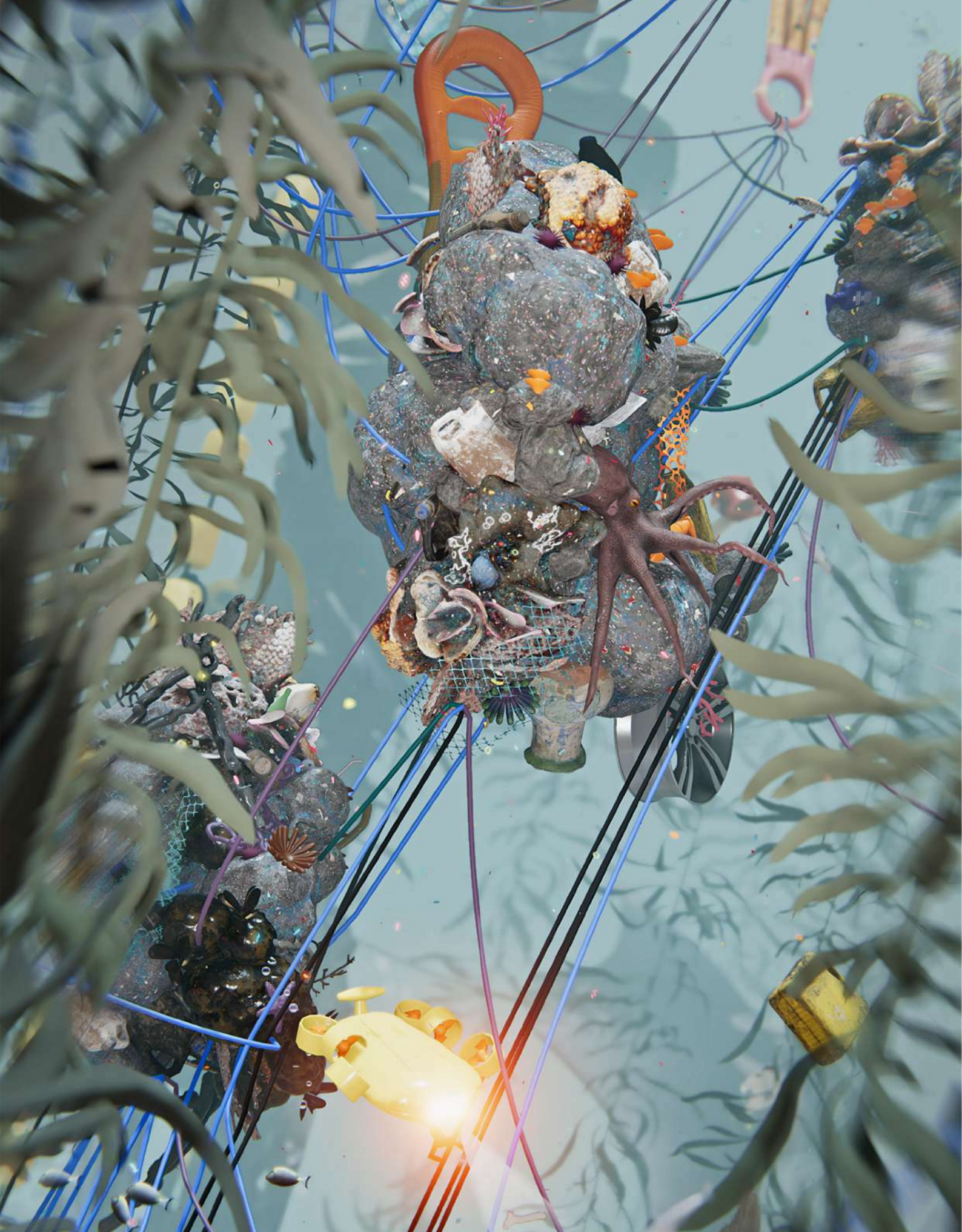
THEO TRIANTAFYLIDIS

Theo Triantafyllidis (b. 1988, Athens; lives and works in Athens) creates immersive digital worlds that explore the intersections of ecology, technology and collective behaviour through games, live simulations and installations. His practice examines how artificial intelligence, networked systems and environmental change reshape our understanding of the natural world.

At Frieze Seoul, The Breeder presents *Drift Lattice* (2025), a continuously evolving AI-driven simulation of an underwater ecosystem in which marine organisms, human-made debris and autonomous cleanup technologies coexist within a dynamic virtual environment. Rather than following a predetermined narrative, the work unfolds in real time through sophisticated physics simulations and AI-driven behaviours, generating endlessly unique scenarios while responding to real-world climate and oceanic data. Through this ever-changing environment, Triantafyllidis reflects on resilience, entropy and the increasingly blurred boundaries between natural and artificial life. Drawing on environmental research and speculative geoengineering, *Drift Lattice* considers how ecological systems and technological infrastructures have become fundamentally intertwined, inviting viewers to imagine new forms of coexistence in an era of environmental uncertainty.

Triantafyllidis recently received the **2026 Frieze London Artist Award**, presented in collaboration with Google Arts & Culture and co-produced with Forma. His work has been exhibited internationally at institutions including the Whitney Museum of American Art, New York; Centre Pompidou-Metz; Buk-SeMA, Seoul; HEK (House of Electronic Arts), Basel; and Ujazdowski Castle Centre for Contemporary Art, Warsaw. His work is held in prestigious institutional collections including the Whitney Museum of American Art, New York; Onassis Foundation, Athens; LAM Museum, Netherlands; Carl & Marilyn Thoma Foundation, USA; Rubell Museum, Miami; Fondazione Golinelli, Italy; and the PCAI Collection, Athens.





Theo Triantafyllidis, Drift Lattice, 2025, live simulation
preview: https://drive.google.com/file/d/1JaxN_GrSmlcUHsdS0CV_-jpsUHvEwT1k/view

USD \$35,000.00-

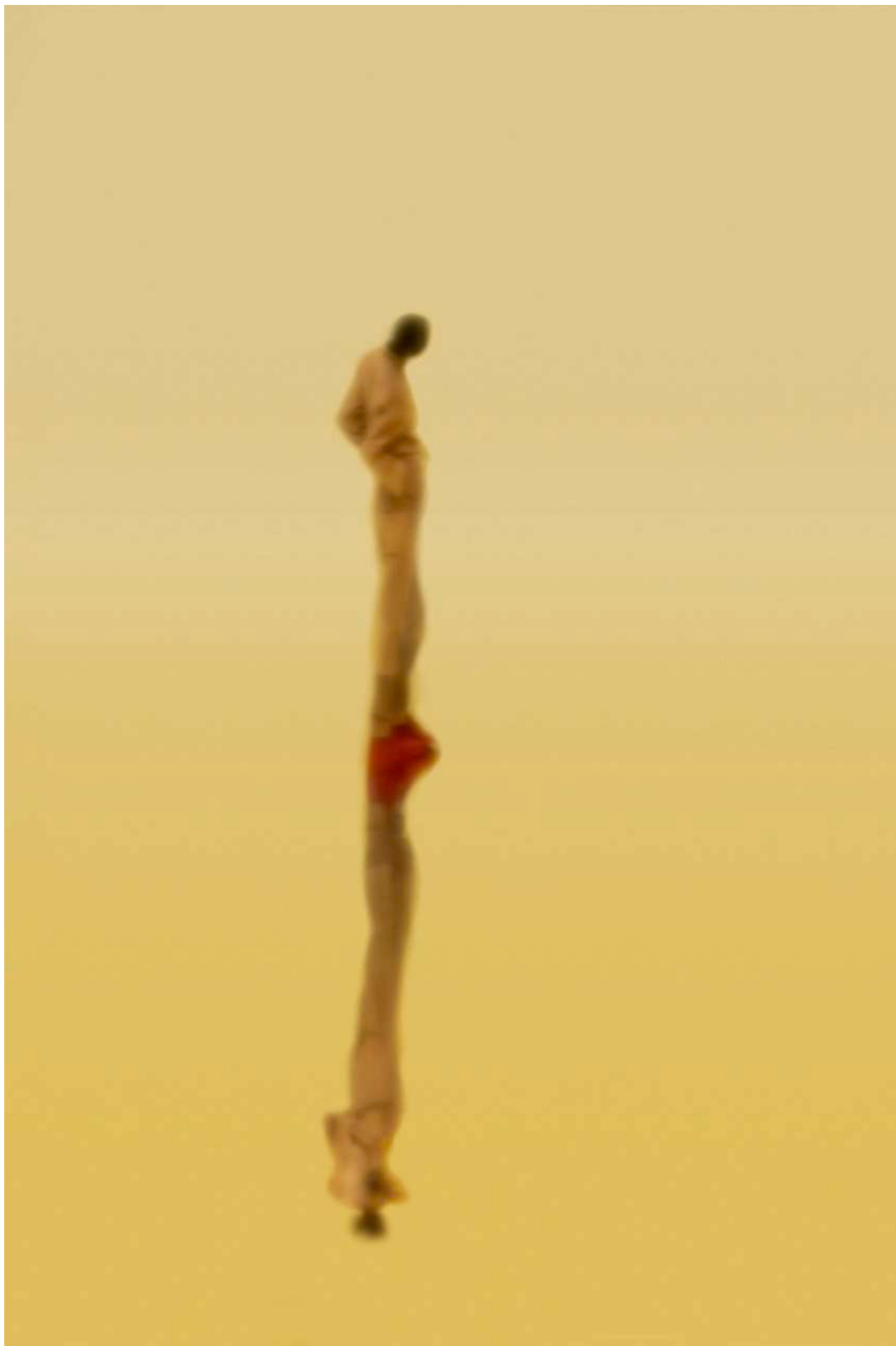
MARIA HASSABI

Maria Hassabi (b. 1973, Cyprus; lives and works between Paris, Athens and New York) is a choreographer, performer and visual artist whose practice investigates the relationship between the live body, the still image and the sculptural object. Since the early 2000s, she has developed a distinctive body of work spanning performance, installation, photography, sculpture, painting, sound and moving image. Concentrated on stillness, deceleration and aesthetic precision, her works reflect on concepts of time and representations of the human figure. Working across different media, Hassabi examines the boundaries between stillness and movement, presence and absence, subject and viewer, encouraging a re-examination of one's own image in a fragmented, digital age.

The Breeder presents two photographic works that emerge from Hassabi's ongoing investigation into the body as both image and sculptural form. Derived from her performances, the photographs employ digital technologies to transcend the limitations inherent to liveness and presence. The distorted, suspended bodies evoke an illusory presence, blurring the boundaries between stillness and movement, space and time, while inviting a slower, more attentive mode of looking. Through these images, Hassabi reflects on the complexity of perception and the ways in which the body is experienced, represented and consumed in an increasingly image-saturated world.

Hassabi has presented solo exhibitions and performances at institutions including the Museum of Modern Art, New York; Walker Art Center, Minneapolis; Hammer Museum, Los Angeles; Stedelijk Museum, Amsterdam; Secession, Vienna; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; and Tai Kwun Contemporary, Hong Kong. Her work has also been presented at the Venice Biennale, documenta 14, Art Basel Unlimited and Centre Pompidou, Paris, among many others. Her work is held in major institutional collections including Tate, London; Walker Art Center, Minneapolis; Art Collection Telekom, Germany; Onassis Foundation, Athens; Deutsche Bank; and the Dakis Joannou Collection.





Maria Hassabi, Oscar, 2024, giclee fine art, archival print on Hahnemuehle fibre paper, gold leaf wood frame, ed of 5 +2AP
135 x 90 cm., 53.2 x 35.4 in.
USD \$29,500.00-



Maria Hassabi, *Together*, 2026, giclee fine art, archival print on Hahnemuehle fibre paper, gold leaf, wood frame, ed of 5 +2AP
135 x 90 cm., 53.2 x 35.4 in.
USD \$29,500.00-

IVA LULASHI

Iva Lulashi (b. 1988, Tirana, Albania; lives and works in Milan) creates paintings that explore the intersections of desire, memory and political history. Drawing from archival photographs, cinema, television and personal imagery, she constructs atmospheric compositions in which intimate encounters become inseparable from the visual languages of ideology. Revisiting the imagery of communist Albania alongside references to mythology and folklore, Lulashi reveals how collective histories continue to shape personal experience. Characterized by a soft, luminous palette and blurred, cinematic surfaces, her paintings dissolve the boundaries between memory and fiction, inviting viewers into spaces where history is felt as much through emotion as through image.

At Frieze Seoul, The Breeder presents *I Just Laughed and Said No* (2025), a work that exemplifies Lulashi's distinctive painterly language. Balancing intimacy with ambiguity, the composition unfolds like a fragment from an unfinished film, where gestures, glances and atmosphere take precedence over narrative certainty. Through her treatment of the painted surface, memory appears fluid rather than fixed, while desire emerges as a force capable of unsettling inherited political and cultural narratives. The work reflects Lulashi's ongoing investigation into the persistence of memory and the transformative potential of imagination.

In 2024, Lulashi represented Albania at the 60th International Art Exhibition of the Venice Biennale with *Love as a Glass of Water*. Recent solo exhibitions include *Pièce Unique* at Massimo De Carlo, Paris (2025); *Girandoti girandomi* at Ordet, Milan (2024); *Libere e desideranti* at the Church of Santa Caterina, Corniglia (2021); and *Eroticismism* at Prometeo Gallery di Ida Pisani, Milan (2018). Selected group exhibitions include *Twilight is a Place of Promise* at Esther Schipper, Berlin (2024), and *Italian Painting Today* at Triennale Milano (2023).





Iva Lulashi, I just laughed and said no, 2025, oil on canvas, 70 x 90 cm., 27.5 x 35.4 in.

USD \$22,000.00-

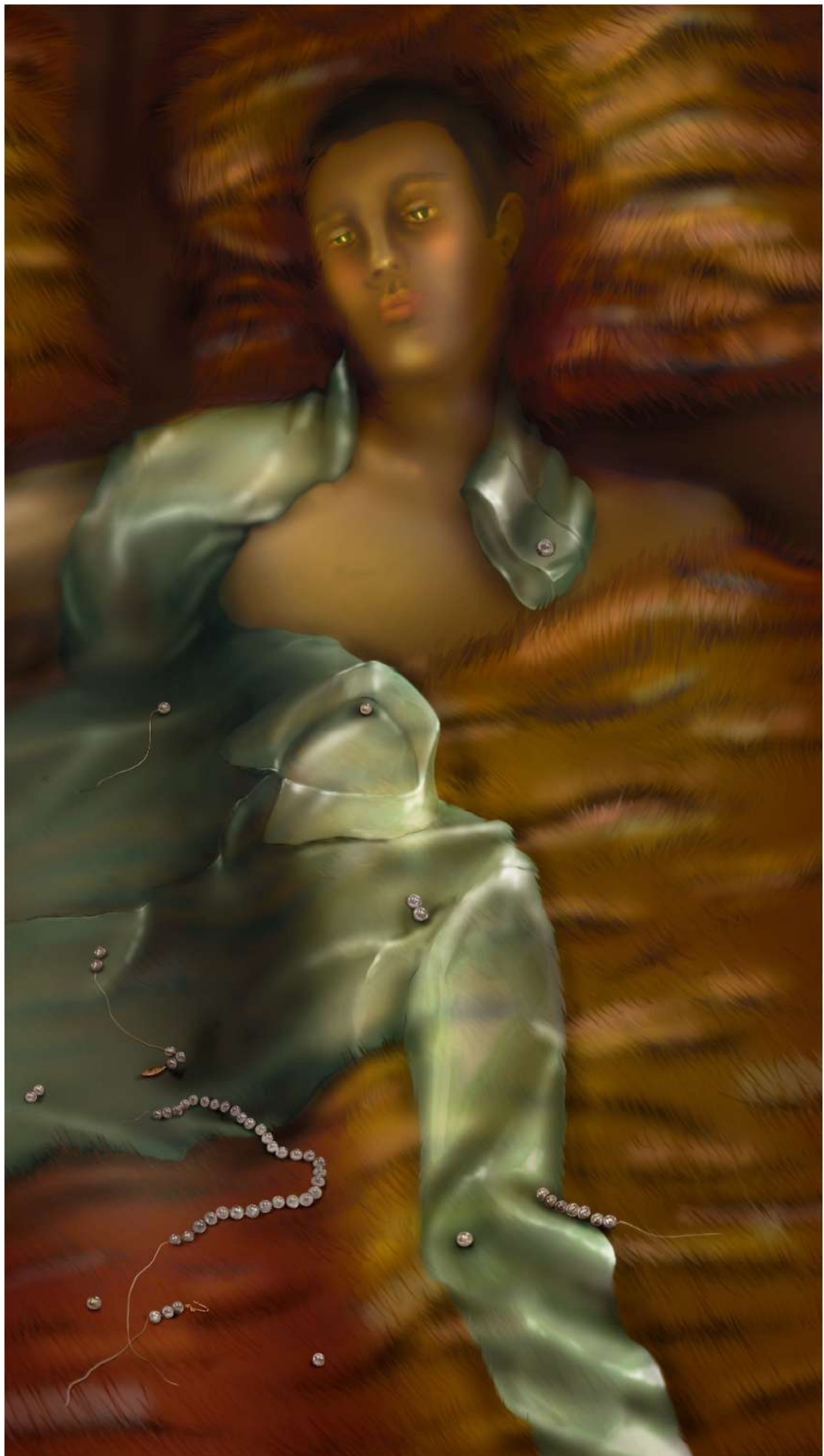


LOUISA GAGLIARDI

Louisa Gagliardi (b. 1989, Valais, Switzerland; lives and works in Zurich) examines the ways identity, intimacy and self-presentation are shaped by the visual languages of the digital age. Trained in graphic design, she creates her paintings through a hybrid process that merges digital image-making with traditional painterly techniques. Each composition is meticulously constructed on the computer before being printed onto PVC or vinyl and hand-finished with gel medium, ink, nail polish and 24-karat gold leaf, producing luminous surfaces that continually shift with light and the viewer's movement.

For Frieze Seoul, The Breeder presents *Pearl-clutcher* (2020), a work that exemplifies Gagliardi's distinctive approach to contemporary painting. Suspended between physical object and digital image, the composition depicts an enigmatic figure whose identity remains deliberately unresolved. Combining elements drawn from portraiture, fashion, graphic design and advertising, Gagliardi creates psychologically charged spaces in which visibility and concealment coexist. The work reflects on the construction of identity in an era increasingly defined by screens, surveillance and mediated forms of looking, while challenging conventional distinctions between painting and digital representation.

Gagliardi has presented solo exhibitions at institutions including MASI Lugano and Kunst Museum Winterthur, as well as galleries including Galerie Eva Presenhuber, Zurich; rodolphe janssen, Brussels; Dawid Radziszewski, Warsaw; and Antenna Space, Shanghai. She was featured in *Vitamin P3: New Perspectives in Painting* (Phaidon, 2016) and was shortlisted for the Swiss Art Awards in 2018 and 2021. Her work is held in major international collections including MAMCO, Geneva; MASI, Lugano; TANK, Shanghai; X Museum, Beijing; FRAC Normandie; Kistefos Museum, Norway; the Julius Baer Art Collection; and the Zabłudowicz Collection, London.



Louisa Gagliardi, Pearl-clutcher, 2020, Gel medium, nail polish, ink on pvc
120 x 70 cm., 47.2 x 27.5 in.

USD \$22,000.00-



THE BREEDER

JOHNSON EZIEFULA

Johnson Eziefula (b. 1998, Nigeria; lives and works in Lagos) creates intimate figurative paintings that transform personal experience into meditations on memory, identity and human connection. Working primarily with acrylic and charcoal, he has developed a distinctive visual language characterized by luminous black figures, subdued palettes and psychologically charged interiors. Drawing from family photographs, personal relationships and carefully staged compositions, Eziefula constructs images that move beyond autobiography, inviting viewers to recognize their own emotional experiences within the quiet intensity of his scenes.

The Breeder presents *Paralyzed* (2023), a painting that exemplifies the artist's ability to evoke profound emotional states through subtle gesture and atmosphere. A solitary figure leans against the edge of a bed, suspended in a moment of quiet contemplation. The striking contrast between the figure's porcelain-black skin and the pale interior heightens the psychological tension of the composition, while the sparse domestic setting amplifies its sense of intimacy. Rather than describing a physical condition, the title suggests an emotional state—a moment in which memory, uncertainty or longing holds the body in suspension between reflection and action. Through its careful balance of stillness and vulnerability, the work speaks to the universal experience of emotional introspection.

Eziefula's paintings are held in major public and private collections including the Pérez Art Museum Miami; the National Gallery of Victoria, Melbourne; Buxton Contemporary, Melbourne; Xiao Museum, Rizhao; and the Salon 94 Collection, New York



Johnson Eziefula, *Paralyzed*, 2023, Acrylic and Charcoal on Canvas, 114.3 x 91.5 cm., 45 x 36 in.

USD \$35,000.00-

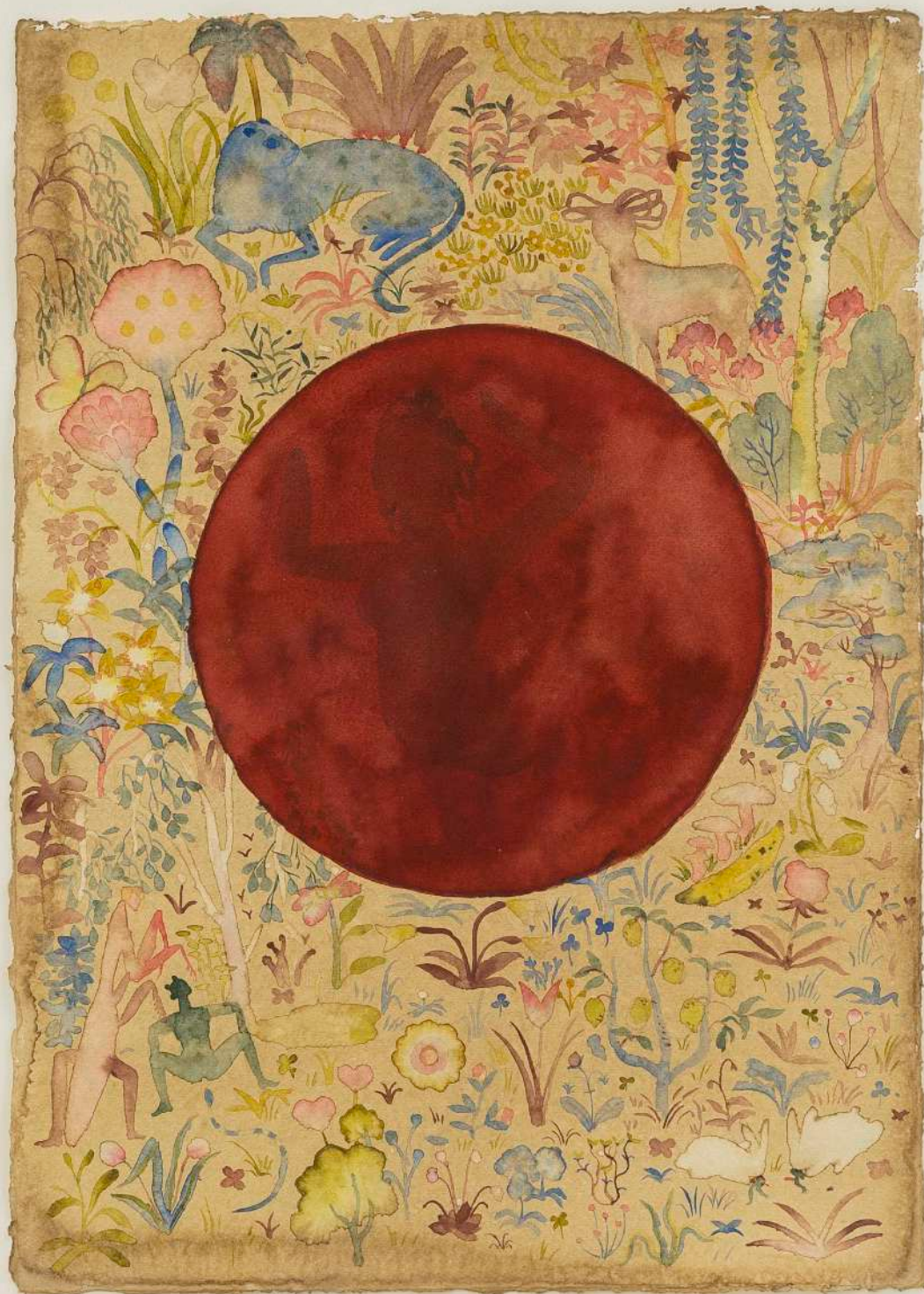
CHIOMA EBINAMA

Chioma Ebinama (b. 1988, USA; lives and works in Athens) creates intricately detailed watercolours that weave together mythology, folklore and personal narrative to imagine alternative ways of understanding the world. Drawing on influences ranging from West African cosmology and global folk traditions to Eastern spirituality and postcolonial thought, her practice explores themes of identity, migration, femininity and belonging. Through recurring protagonists, anthropomorphic animals and symbolic motifs, Ebinama constructs richly layered visual narratives that challenge inherited systems of knowledge while proposing new mythologies rooted in empathy, imagination and collective memory.

The Breeder presents a selection of intimate works on paper that exemplify the artist's distinctive visual language. Executed in luminous watercolour and coffee on handmade paper, the compositions unfold as dreamlike spaces inhabited by enigmatic figures, hybrid beings and symbolic objects. Eyes, flowers, forests and mythical creatures recur throughout the works, inviting multiple readings while reflecting Ebinama's interest in animism, ritual and the interconnectedness of all living things. Delicate in scale yet expansive in imagination, the paintings encourage a slow, contemplative form of looking, where storytelling becomes an act of resistance and hope.

Ebinama has presented solo exhibitions at Maureen Paley, London and Hove; Salon 94, New York; Fortnight Institute, New York; and The Breeder, Athens. Her work has been included in major international exhibitions including *Hollow Earth: Art, Caves and the Subterranean Imaginary*, organised by Hayward Gallery Touring in partnership with Nottingham Contemporary. Her work is held in the collections of the Whitney Museum of American Art, New York; Los Angeles County Museum of Art (LACMA); Pérez Art Museum Miami; the British Museum, London; the National Museum, Oslo; and ILHAM Foundation, Kuala Lumpur.





Chioma Ebinama, *Fantastic Forest*, 2022, watercolor and coffee on handmade cotton rag paper
57 x 44 cm. (framed), 43 x 30 cm. (unframed)
22.4 x 17.3 in. (framed), 16.9 x 11.8 in. (unframed)
USD \$18,000.00-



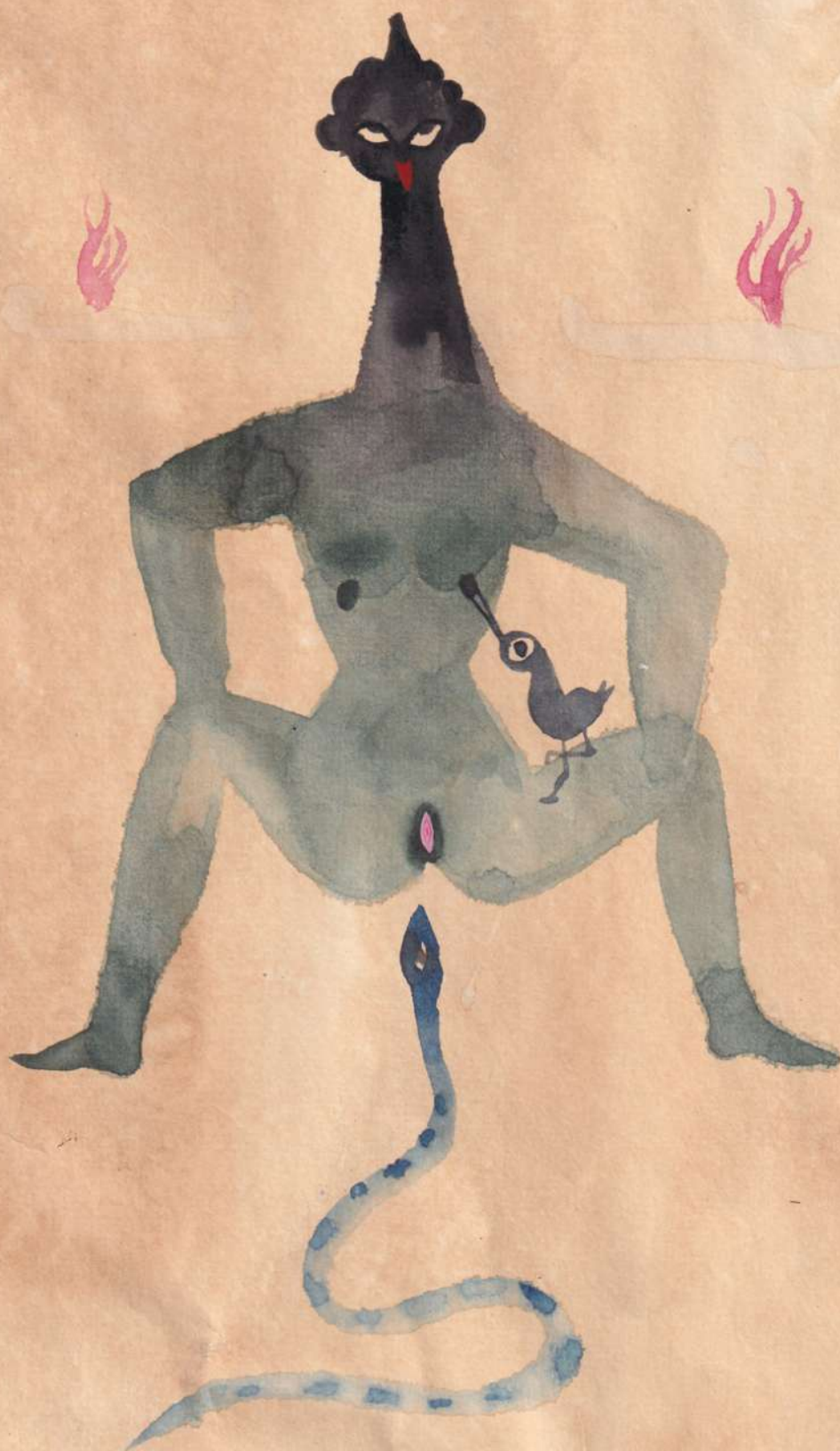
Chioma Ebinama, o large-eyed prince, 2020, watercolor and coffee on handmade paper
64 x 45 cm., 25.2 x 17.7 in.

USD \$17,000.00-



Chioma Ebinama, untitled, 2020, watercolor and coffee on handmade paper, 34 x 22 cm., 13.3 x 8.6 in.

USD \$12,000.00-



Chioma Ebinama, shameless woman, 2023, watercolor, gouache, sumi ink and coffee on paper
22 x 26 cm., 8.7 x 10.2 in.

USD \$7,500.00-

LUKE EDWARD HALL

Luke Edward Hall (b. 1988, England; lives and works in London) is a multidisciplinary artist and designer working across painting, drawing, ceramics, interiors and fashion. His practice unfolds as a form of world-building, constructing a vivid visual language in which mythology, folklore and everyday life converge. Drawing on classical antiquity alongside Northern European folklore and the Arthurian cycle, Hall creates poetic compositions where figures, landscapes and symbols drift between the real and the imagined. Characterised by luminous colour and fluid forms, his paintings transform inherited narratives into emotionally resonant scenes of tenderness, sensuality and quiet introspection.

The Breeder presents a selection of recent paintings that draw on folklore from West Penwith in Cornwall—including piskies, giants and mermaids—alongside recurring mythological figures such as Pan, Antinous and Dionysus. Rather than illustrating specific stories, Hall brings together disparate narrative traditions within a shared imaginative space, where myths are continually reinterpreted and transformed. Through luminous colour, fluid compositions and emotionally charged landscapes, his paintings evoke moments of encounter, introspection and quiet wonder, allowing mythology to emerge not as distant history but as a living language through which identity, desire and memory are continually reimagined.

Hall's practice extends beyond painting to encompass interior design, fashion, publishing and ceramics. He has collaborated with institutions including the Louvre, the Victoria & Albert Museum and the Royal Academy of Arts, as well as brands such as Burberry, Christie's, Ginori 1735, Diptyque and Svenskt Tenn. His recent solo exhibitions include *Dancing with Serpents* (2026), *I Walk Over The Mountains and the Waves* (2024), *The Hunter Hunts in a Pink Mist* (2022) and *Figs and Honey and Sailing* (2021) at The Breeder, alongside presentations at Frieze No.9 Cork Street, London; Daniel Cooney Fine Art, New York; and Patricia Low Contemporary, Venice.





Luke Edward Hall, *The Magician*, 2026, oil on canvas, 100 x 70 x 2 cm., 39.3 x 27.5 x 0.7 in.

USD \$20,000.00-



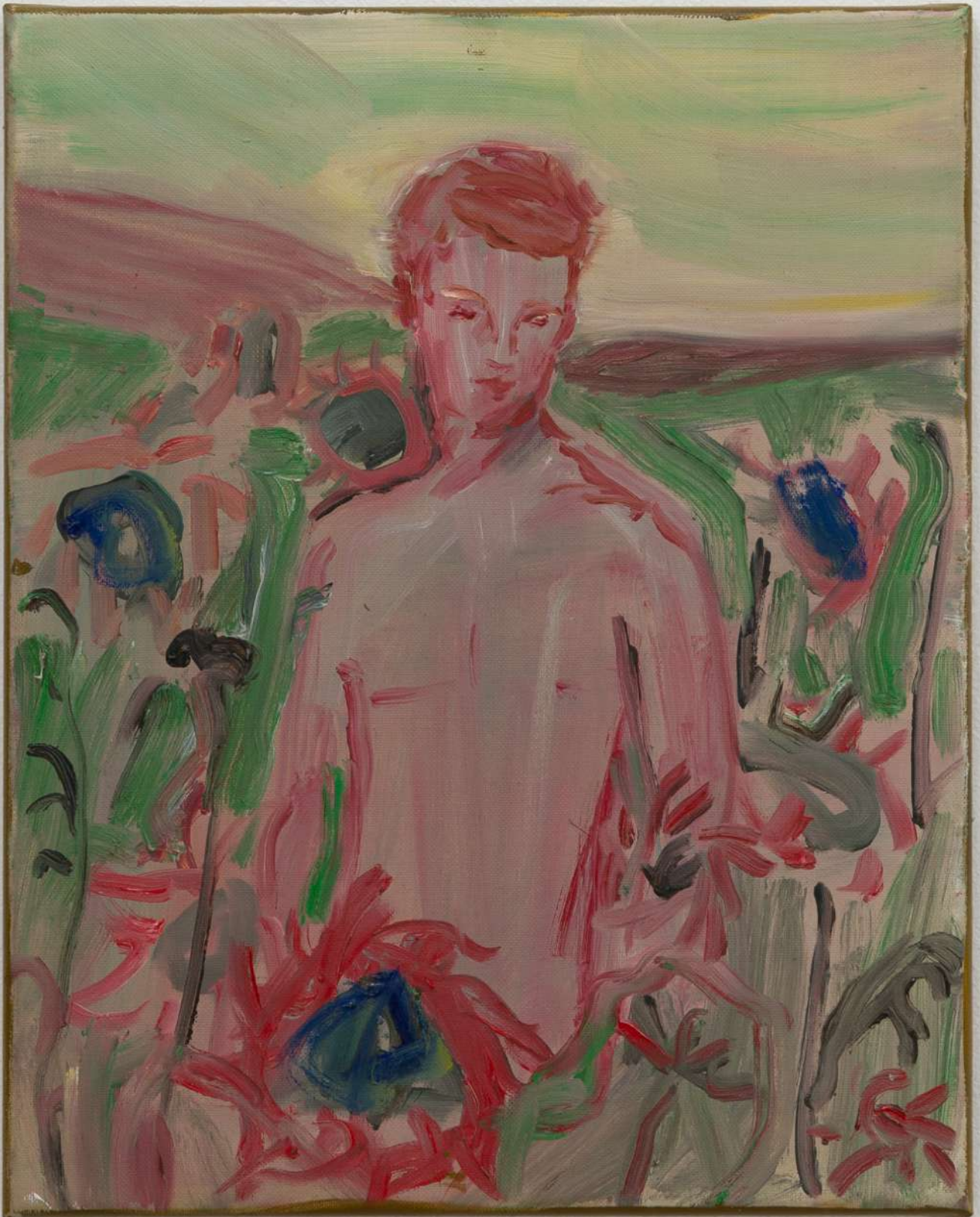
Luke Edward Hall, *The Riders*, 2026, oil on canvas, 100 x 80 x 3.5 cm., 39.4 x 31.5 x 1.4 in.

USD \$21,000.00-



Luke Edward Hall, Foxglove, 2026, oil on canvas, 50 x 40 x 2 cm., 19.7 x 15.7 x 0.8 in.

USD \$12,000.00-



Luke Edward Hall, *Wildflowers*, 2026, oil on canvas, 50 x 40 x 2 cm., 19.7 x 15.7 x 0.8 in.

USD \$12,000.00-