

THE BREEDER

PREVIEW

ART BASEL 2025

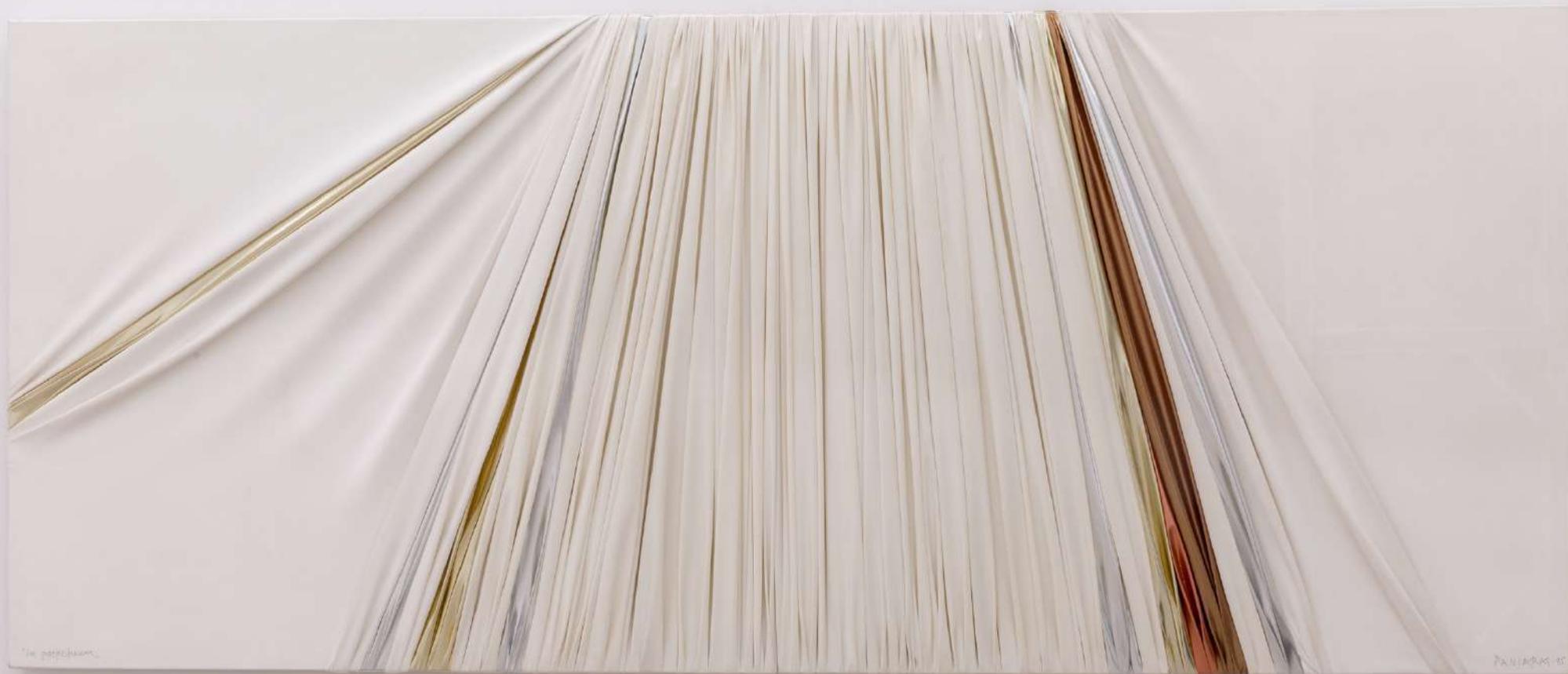
The Breeder
Hall 2.1 / Booth S23

June 17-22, 2025

KOSTAS PANIARAS

Acclaimed Greek artist **Kostas Paniaras** (1934–2014) over a career spanning fifty-five years, developed an impressive and multifaceted body of work, consistently challenging the boundaries of artistic mediums. The Breeder showcases a selection from his iconic “Day and Night” series, created in the 1980s. First presented at Galerie Samy Kinge in Paris (1982) and the Iolas-Jackson Gallery in New York (1983), these works exemplify Paniaras’ long-standing collaboration with visionary gallerist and collector Alexander Iolas. Defying traditional painting methods, Paniaras worked with industrial materials, using vinyl sheets that he carefully pleated to create dynamic tensions. His approach was both radical and poetic, embodying a minimalist sensibility that emphasized the possibilities of abstraction. The “Day and Night” series unfolds like a chromatic journey, where colors evolve gradually—from dark to light, warm to cool—often punctuated by shimmering gold and silver elements. This interplay of hues mirrors the passing of time, evoking the eternal rhythm of day fading into night. Through his meticulous process, Paniaras transformed his personal observations of light, landscape, and the metamorphosis of nature into an evocative visual language.

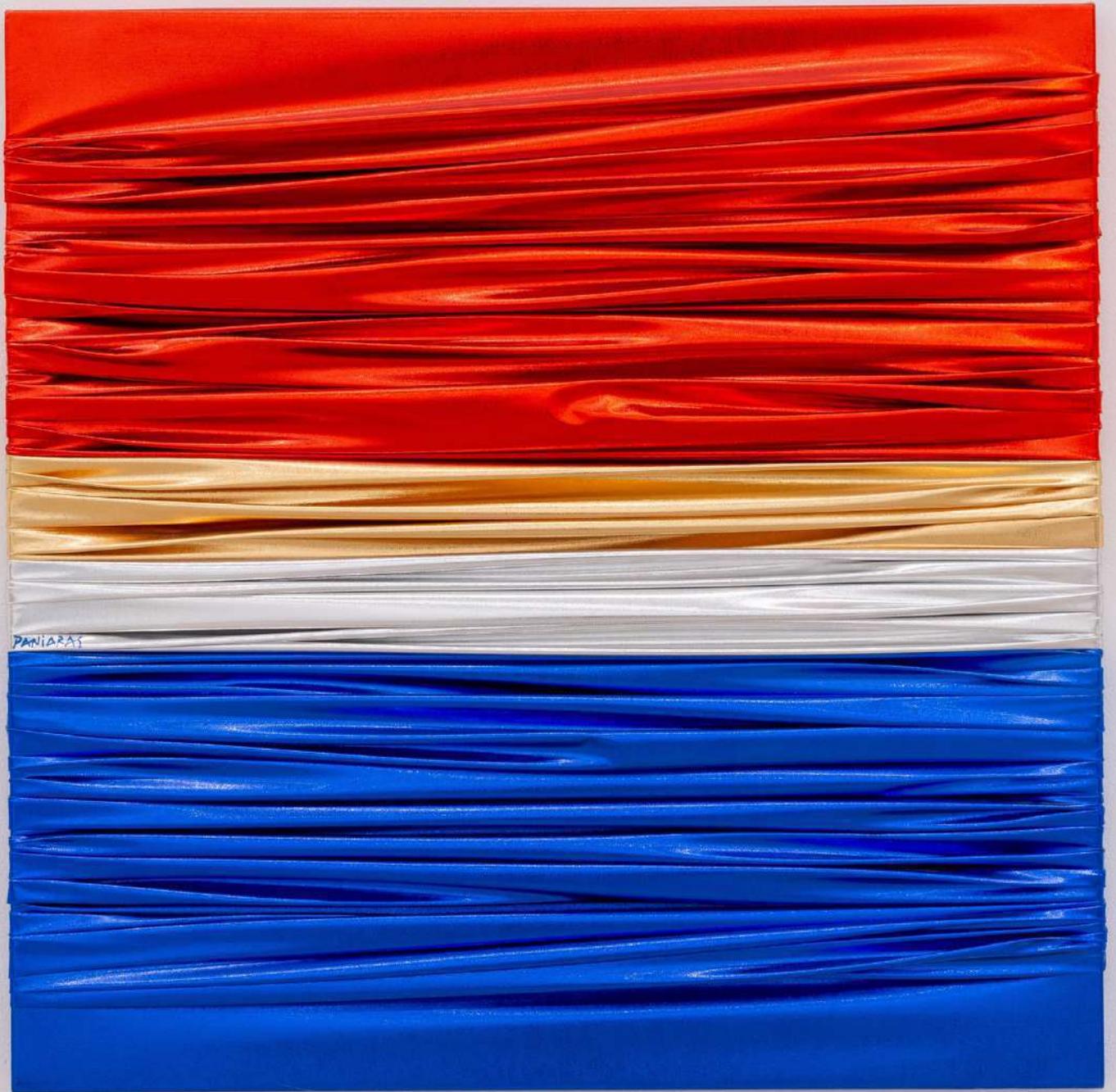
Kostas Paniaras (Kiato, Corinthia, 1934 – Athens, 2014) studied at the Athens School of Fine Arts under Yiannis Moralis. In 1956, he moved to Paris, where he studied lithography at the École des Beaux-Arts, painting with André Lhote, and mosaic and fresco with Gino Severini. That same year, he began his exhibition career, presenting his first solo exhibition in Athens, followed by numerous solo and group exhibitions in Greece and abroad. In 1961, he held his first solo exhibition in New York at the Alexander Iolas Gallery, marking the beginning of a 25-year collaboration with Alexander Iolas. He also participated in the Paris Biennale (1961) and the Tokyo Biennale (1964), as well as in the Art in America exhibitions (1962, 1966). Retrospective exhibitions of his work were held at the Pierides Art Gallery (1984) and the Benaki Museum (2007) in Athens.



Kostas Paniaras
In perpetuum, 1985
Vinyl sheets
125 x 300 cm
Euro 45,000.00-



A view of the master bedroom in the late art gallerist and collector's Alexander Iolas Athens home - photo: Gilles de Chabaneix
Kostas Paniaras "In Perpetuum" (1985) installed vertically



Kostas Paniaras
Day and night, 1983
Vinyl sheets
70 x 70 cm
Euro 20,000.00-



Kostas Paniaras
The morning, 1983
Vinyl sheets
100 x 100 cm
Euro 20,000.00-



Kostas Paniaras
The bounds of Night, 1984
Vinyl sheets
80 x 80 cm
Euro 20,000.00-

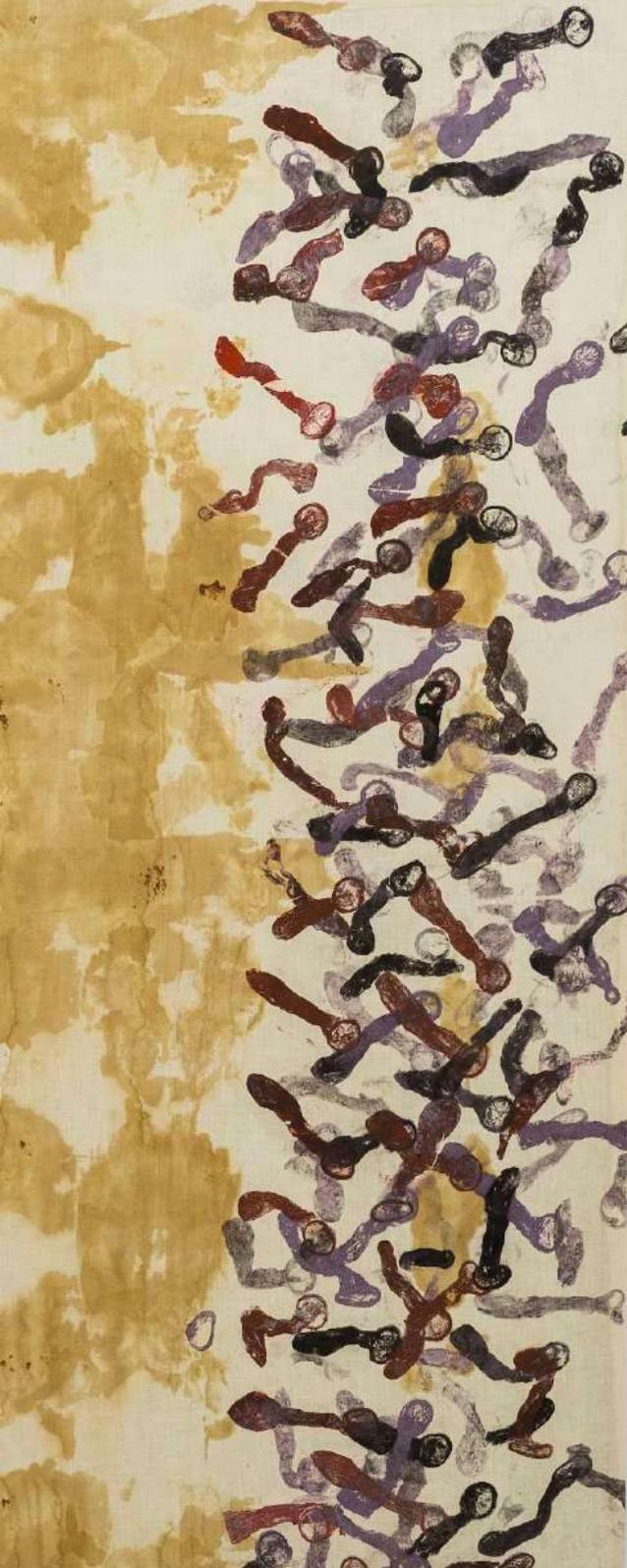
CHRYSANNE STATHACOS

Known for her evocative explorations of spirituality, feminism, and materiality, Chrysanne Stathacos (b.1951) has built a body of work that defies categorization, spanning painting, installation, printmaking, and performance. With a practice that traverses her Greek, American and Canadian origins, her work is imbued with a profound sense of ritual and transformation. A longtime fixture of the downtown New York art scene, Stathacos' contributions have often been overshadowed by her male contemporaries, yet her unique fusion of conceptual art and Eastern spirituality has left an indelible mark on contemporary feminist discourse. At the heart of her practice is a profound engagement with cycles of creation and decay, using ephemeral materials such as roses, hair, and ivy to evoke themes of transience, loss, and rebirth. Her art serves as both a personal and collective meditation, addressing grief, empowerment, and the interconnection between the body and the metaphysical world. Having lost many close friends during the HIV/AIDS crisis, Stathacos responded with deeply introspective works that merge personal mourning with universal healing.

Through her alchemical use of materials and her commitment to feminist and spiritual discourse, Chrysanne Stathacos creates spaces of reflection, healing, and empowerment. The presentation of her at Kabinett, in addition to the presentation at this year's Basel Social Club offers a rare opportunity to experience the depth and breadth of her artistic vision, bridging personal narratives with collective memory and transformation.

Chrysanne Stathacos (b. 1951) has exhibited for over 40 years in museums, galleries and public spaces internationally. Her works have also been included in many public art projects & sculpture parks among which: 13th Gwangju Biennale, Gwangju, South Korea (2021), Oracle Drawings, Parliament of Bodies, documenta 14, Athens (2017), Natural Wishing, Textile Museum, 5x5 Initiative, Washington (2012), Commission of the Arts, Washington DC (2012), Three Wishing Trees, Bunesgartenshau, Koblenz, Germany (2011), True Patriot Love, Nuit Blanche, Toronto (2011), 48°C, Public, Art, Ecology, Khoj and Goethe Institute, Delhi (2008), Into the Street, Art Omi/ The Fields, New York (2008), Treelines, Abingdon Art Center Philadelphia (2006), Wade, Wade Collective, Toronto (2006), Float, Socrates, Sculpture Park, New York (2005), The Wish Machine, Krichentag, Frankfurt (2001), Landesgartenshau, Grossenhaim, Germany (2001).

Works by Chrysanne Stathacos are in the collections of Albright-Knox Art Gallery, Art Bank, Art Gallery of Ontario, Art Gallery of Guelph, Art Gallery of Peel, Art Gallery of Victoria, Art Museum at the University of Toronto, Burchfield Penny Art Center, Cambridge Art Gallery, Castellani Art Museum, Cape Breton University, Fales Library NYU, Government of Ontario, Hamilton Art Gallery, MOMA – Artist Book Collection, Memorial Art Gallery, Rochester, Moving Collection, AIT Hour Museum, Tokyo, Robert McLaughlin Gallery, Tom Tomson Art Gallery, National Gallery of Canada, Archive/Library, Walker Art Center, Artist Book Collection, among other distinguished international collections.





Chrysanne Stathacos
Condom Mandala I, 1991
Direct oil-based printing of condoms and roses on linen
89 x 79 cm | 34 x 30 in
Euro 30,000.00-



Chrysanne Stathacos
Golden Petal III, 1996 (with frame)
photo on rose petal on 100% cotton rag stationary paper
28 x 21.5 cm | 11 x 8.4 in (unframed)
Euro 6,000.00-



Chrysanne Stathacos, *Rose Dance*, 2016, direct oil-based printing of roses on painter's canvas, costume, lace, hanger, 272 x 360 cm
Euro 50,000.00-



Chrysanne Stathacos, *Golden Rose Thread*, 2016, direct oil-based printing of roses on painter's canvas, costume, lace, hanger, 275 x 365 cm
Euro 50,000.00-



Chrysanne Stathacos, Star, 2019, colored mirror, glass, rose petals, roses, hand carved wooden figurine (1984)
Euro 10,000.00-

ARIANA PAPADEMETROPOULOS

Ariana Papademetropoulos (b. 1990, Los Angeles, California) received her BFA from the California Institute of Arts in 2012 and has studied at the Universität der Künste in Berlin. Known primarily as a painter, her visual practice ranges to encompass sculpture and film.

Papademetropoulos' work explores a variety of themes ranging from mythology and femininity to archetypes of Jungian psychology.

Art historical references from Medieval or Renaissance eras often appear in her paintings; Papademetropoulos reinterprets traditional iconography and symbolism as she incorporates them into her own contemporary narratives. Rooted in hyperrealism and illusion, Papademetropoulos' paintings collapse realities into surreal tableaux, portals to fantastical scenes.

In 2014, Papademetropoulos co-curated and participated in the group exhibition *Veils*, held at the Underground Museum in Los Angeles. Papademetropoulos' work has been exhibited in the United States and internationally, including: Vito Schnabel Gallery, New York, NY; Jeffrey Deitch, Los Angeles, CA; Galerie Max Hetzler, Berlin, Germany; Manifesta, Marseille, France; Wilding Cran Gallery, Los Angeles, CA; Soft Opening, London, UK; Galleria Annarumma, Naples, Italy; and The Breeder, Athens, Greece.

When I met my first spiral was exhibited in *Just Like Arcadia*, Ariana Papademetropoulos' solo exhibition at The Breeder in Athens in 2019, following an open studio residency at the gallery.





Ariana Papademetropoulos, *When I met my first spiral*, 2019, oil on canvas, 250 x 200 cm, 98.4 x 78.7 in
price upon request

JANNIS VARELAS

In his work Jannis Varelas employs a range of different media and physical scales to register a complex array of scenographies and to explore concepts of identity and alterity. The various objects populating his canvases coexist with the subjects who are photographed in the structured, staged setting of the studio and contextualize the event which is captured by the processes of photography and pictorial alteration. Umbrellas, vases, carpets, tables and chairs are indiscriminately set near – and in dialogues with – the human figure.

Jannis Varelas (b. 1977) lives and works between Athens and Los Angeles. A selection of solo exhibitions includes: *Salted Milk*, *The Fire Is Blue*, Galerie Krinzinger, Vienna (2022); *Marlow's Dreams*, *The Breeder*, Athens (2022); *Double-Blind*, *The Breeder*, Athens (2021); *The Island*, Galerie Forsblom, Helsinki (2020); *Jannis Varelas*, *Tennis Elbow*, New York (2019); *Anima I*, Benaki Museum, Athens (2019); *Our House*, Galerie Forsblom, Stockholm (2018); *The Pomegranate Circus / Under the Chair*, Galerie Forsblom, Helsinki (2017); *Monster*, Onassis Cultural Centre, Athens (2017); and *Black Frames*, special commission for Onassis Cultural Center, New York (2017).

Selected group exhibitions include: *The Beauty of Diversity*, Albertina Museum, Vienna (2024); *Pop Art: The Bright Side of Life*, Albertina Klosterneuburg, Vienna (2023); *Mr. Robinson Crusoe Stayed Home*, Benaki Museum, Athens (2021); *On the Level or The Man Who Fell Out of Bed*, Krinzinger Schottenfeld, Vienna (2021); *Distorted Portrait*, Space K, Seoul, South Korea (2020); *Supergood – Dialogues with Ernesto de Sousa*, MAAT Museum, Lisbon (2018); *Instructions for Happiness*, 21er Haus, Vienna (2017); *Fireflies in the Night Take Wing*, Stavros Niarchos Foundation Cultural Center, Athens (2016); *Ametria*, DESTE Foundation and Benaki Museum, Athens (2015); *Paper: Works from the Saatchi Collection*, Saatchi Gallery, London (2013); *Hell As Pavilion*, Palais de Tokyo, Paris (2013); *Lebt und arbeitet in Wien III: Stars in a Plastic Bag*, Kunsthalle Wien, Vienna (2010); *Skin Fruit: Selections from the Dakis Joannou Collection*, New Museum, New York (2010); *DESTE Prize 2011*, Museum of Cycladic Art, Athens (2011); *12th Cairo Biennial*, Cairo (2010); and *1st Athens Biennale*, Athens (2007).

Varelas' work is held in numerous prestigious collections, including the Onassis Foundation Collection; the Moscow Museum of Modern Art; Kiasma Museum of Contemporary Art, Helsinki; Albertina Museum and Belvedere Museum, Vienna; Benaki Museum, Athens; Hort Family Collection, New York; AMMA Foundation, Mexico City; and the Dakis Joannou Collection, Athens.





Jannis Varelas, *The Gesture*, 2025,
Oil, pure pigment, dry pastel, charcoal, gesso on canvas, 163 x 153 cm/ 64.1 x 60.23 in
Euro 35,000.00-

THE BREEDER

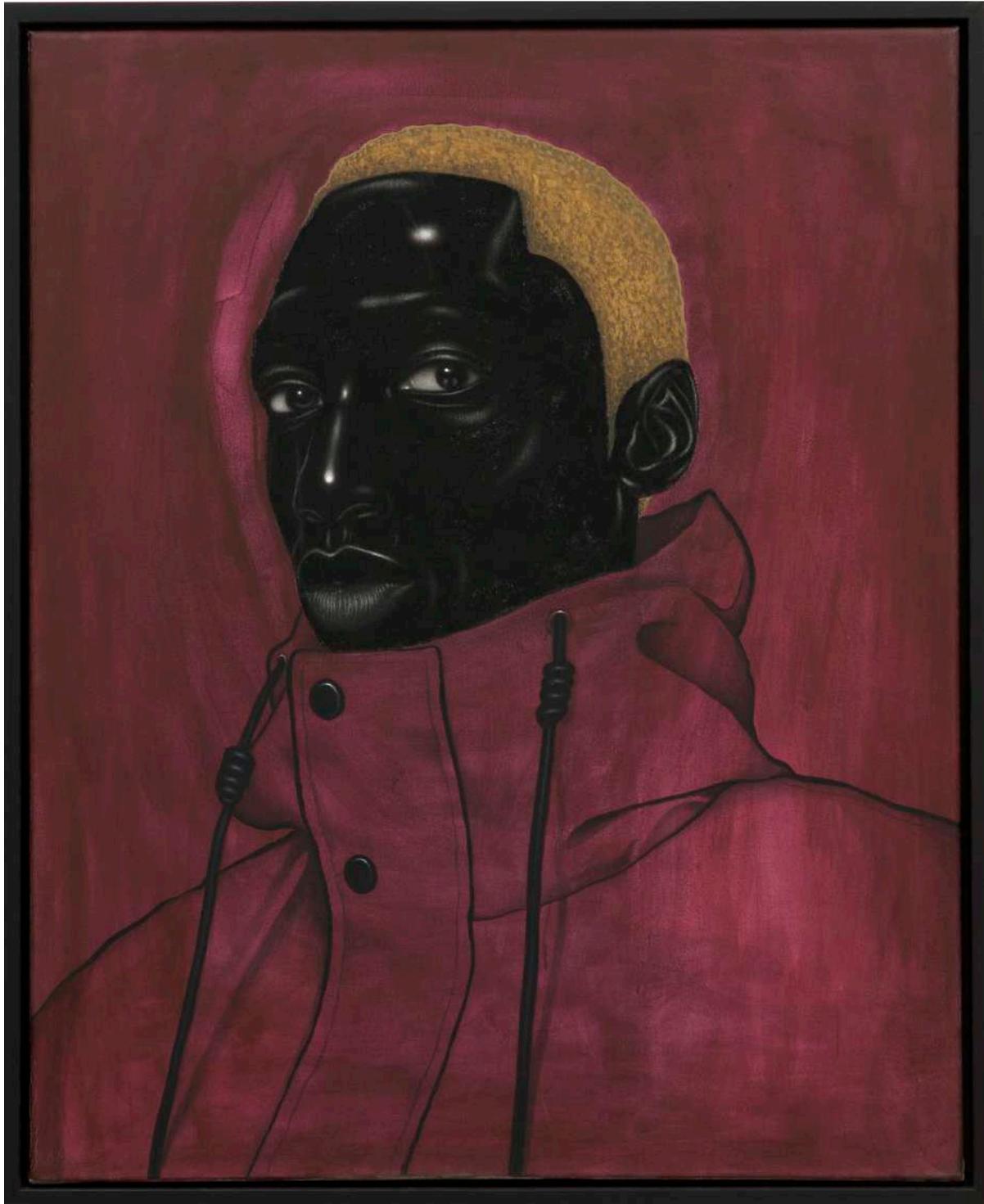
JOHNSON EZIEFULA

Johnson Eziefula (b.1998, Nigeria) paints an expressionistic wonder. Each painting is a unique and captivating portrayal of the human experience, with its hidden autobiographical narratives borne out of memories, expertly rendered through Charcoal; black porcelain-like skin tones, imbuing the hazy textured paintings with a sense of personal history and identity. Through his art, Johnson Eziefula has created a space to process and express his feelings, using color, drama and symbolisms to add emotional weight to the works, resulting in a compelling and moving body of work. Eziefula has created a deeply personal yet universally resonant body of work by exploring memory, pain, and loss. This therapeutic process has allowed him to capture memories of self and oneness, a full cathartic release of emotions. Amidst the complexity of modern life, Eziefula's recent works also reflect his desire for a simpler, more nostalgic time. He seeks to capture the emotions and memories of a time that seems distant yet ever-present in his mind. He laments the short-lived time spent and rush of experiences all the while through his child-to-early adulthood following the loss of a loved one. Thus, this longing for a more straightforward way of life adds another layer of meaning to his deeply emotive works.

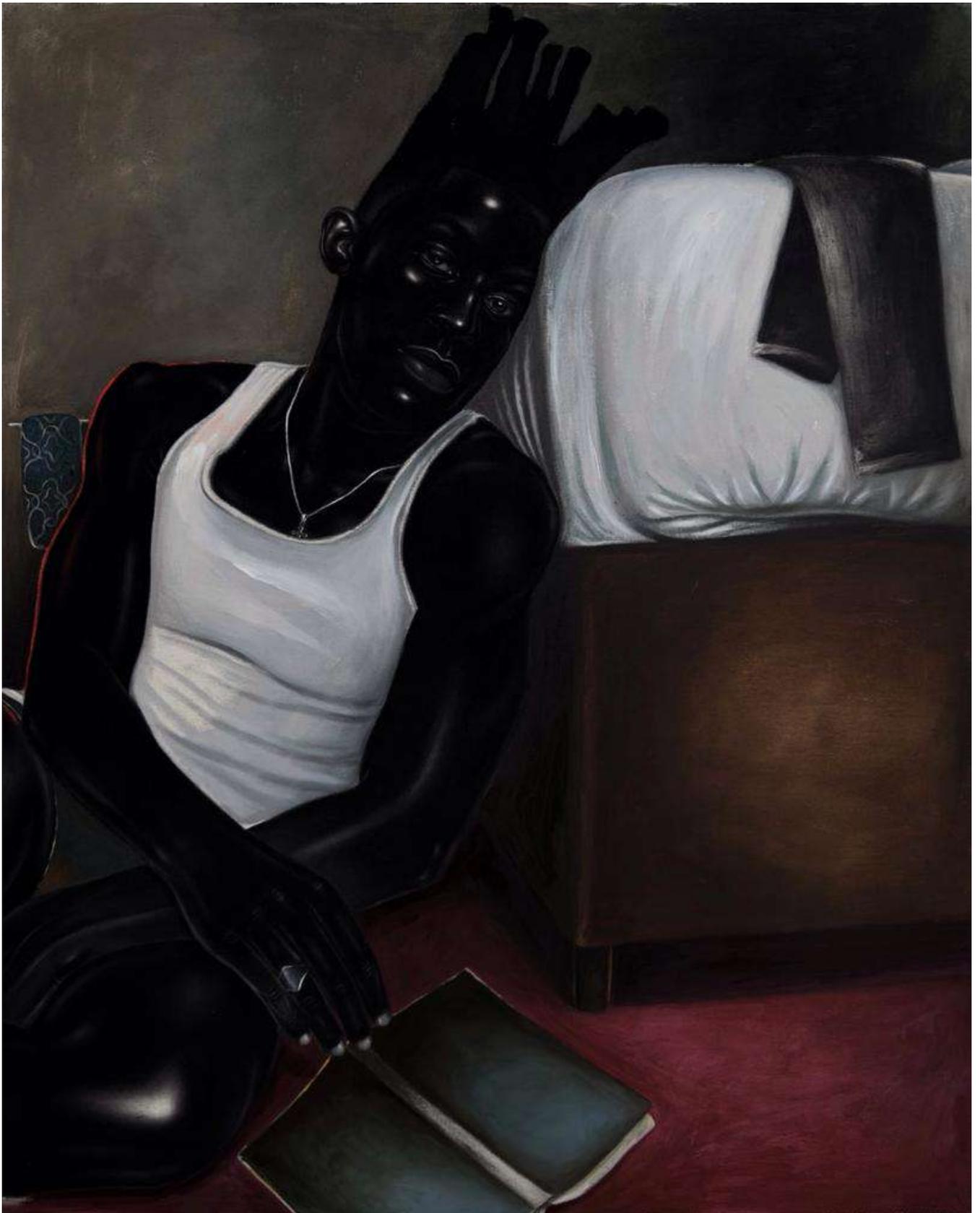
As viewers experience Eziefula's paintings, they are engulfed with a feeling of absence and vacancy, almost as if the paintings say, "it was once here but no longer here." These works are both a reminder and testament of the artist's experiences and emotional state, a true reflection of his journey. Overall, Johnson Eziefula's present body of work is a tour de force of contemporary art, showcasing his creative and emotional depth, through dramatic paintings impregnated with muted colors together with moody human figures engrossed in the moment, often within familiar domestic settings. Through his visual perspective and brilliant illustrations, Johnson invites viewers to reflect on their experiences and emotions, creating a powerful and moving encounter that is not to be missed.

His works appear in several important collections including Pérez Art Museum, Miami, FL, the Xiao Museum of Rizhao, China, Buxton Contemporary, Southbank, Australia, and Salon 94 Private Collection, USA, among others.





Johnson Eziefula, Untitled, 2022, acrylic and charcoal on canvas, 114.3 x 91.5 cm
Euro 30,000.00-



Johnson Eziefula, Paralyzed, 2023, Acrylic and Charcoal on Canvas, 114.3 x 91.5 cm
Euro 30,000.00-

ANDREAS LOLIS



Over the past several years, Lolis has created a series of floor-based sculptures that scrupulously mimic the appearance of materials commonly used in the packing and shipping of commodities: cardboard boxes, wooden pallets and sacks with many of these sculptures feature signs of apparent wear-and-tear. It is only on closely examining Lolis's life-size objects that we realize that they are not in fact found items, but are sculptures carved from marble. Lolis's marble sculptures replicate the varied textures and surfaces of their subjects with eerie precision; indeed, they evince an obsessively meticulous attention to the material qualities of things. But there is much more at stake here than the pleasure afforded by a display of technical virtuosity. It would also be a mistake to see this work as merely another aesthetic meditation upon common objects – a kind of povera Pop that seeks to elevate the ordinary. Instead, once our initial bewilderment and delight give way, Lolis's art leads us in a very direction. Irony has been associated with trompe l'oeil sculpture ever since Jasper John made his *Unpainted Bronze (Ale Cans)* of 1960. As already mentioned, there is of course an inevitable irony in Lolis's use of marble – given its associations with classical Greek art – as well as in his application of highly trained artisanal skills to the task of fashioning facsimiles of mass-produced packing materials. This paradoxical endeavour – of producing likenesses of machine-made objects through painstaking hand-made fabrication – has also been developed since the late 1980s by a number of other contemporary artists making tromp l'oeil sculpture, including Robert Gober, and Peter Fischli and David Weiss. On one level, this kind of work enacts a strategic reversal of Marcel Duchamp's sculptural 'readymades': whereas Duchamp took ordinary mass-manufactured objects and recontextualized them as art, these latter-day artists have re-introduced skilled craft practices to contemporary art in order to produce objects that only resemble machine-made things. Most importantly, perhaps, Lolis has articulated a new way in which sculpture can address our cult of materialism – a cult in which much of the contemporary art world is ensconced – and the fallout of our consumerist societies.

Andreas Lolis (1970) lives and work in Athens, Greece. He is a graduate of the Athens School of Fine Arts (2002) and the Carrara Academy of Fine Arts (2005). He taught at the Salzburg International Summer Academy of Fine Arts (2016-2018). Selected shows include: "Behind the theatre", a production of Eleusis 2023 European Capital of Culture, co-organized with Aeschylia Festival 2021, curated by Christoforos Marinou; "May you live in interesting times", 58th Venice Biennial curated by Ralf Rugoff; "Prosaic origins", curated by Nayia Yiakoumaki, as part of NEON's CITY PROJECT 2018; "Andidoron", The EMST Collection, Friedericianum, Kassel, documenta 14, curated by Katerina Koskina; The Garden Sees, curated by Anna Kafetsi, Athens Concert Hall; Thessaloniki Biennial 2017 curated by Syrago Tsiara; The Body, the Soul, The Place, National Art Museum of China, 7th Beijing Biennial of Contemporary Art; 13th Biennale de Lyon "La Vie Moderne" curated by Ralph Rugoff; Yoko Ono Lumiere De L'Aube" at Musée d'Art Contemporain, Lyon, "Hell As Pavillion" that was curated by Nadia Argyropoulou in Palais de Tokyo in Paris and "Monodrome" the 3rd Athens Biennial (curated by Nicolas Bourriaud, Xenia Kalpaksoglou and Poka Yio).



Andreas Lolis, Hidden Beauty, 2025, marble installation



Andreas Lolis, Hidden Beauty, 2025, marble, 60x35x27 cm
Euro 35,000.00-



Andreas Lolis, Hidden Beauty, 2025, marble, 90 x 85 x 40 cm
Euro 40,000.00-



Andreas Lolis, Untitled, 2021, marble, 52x44x3.5 cm
Euro 30,000.00-



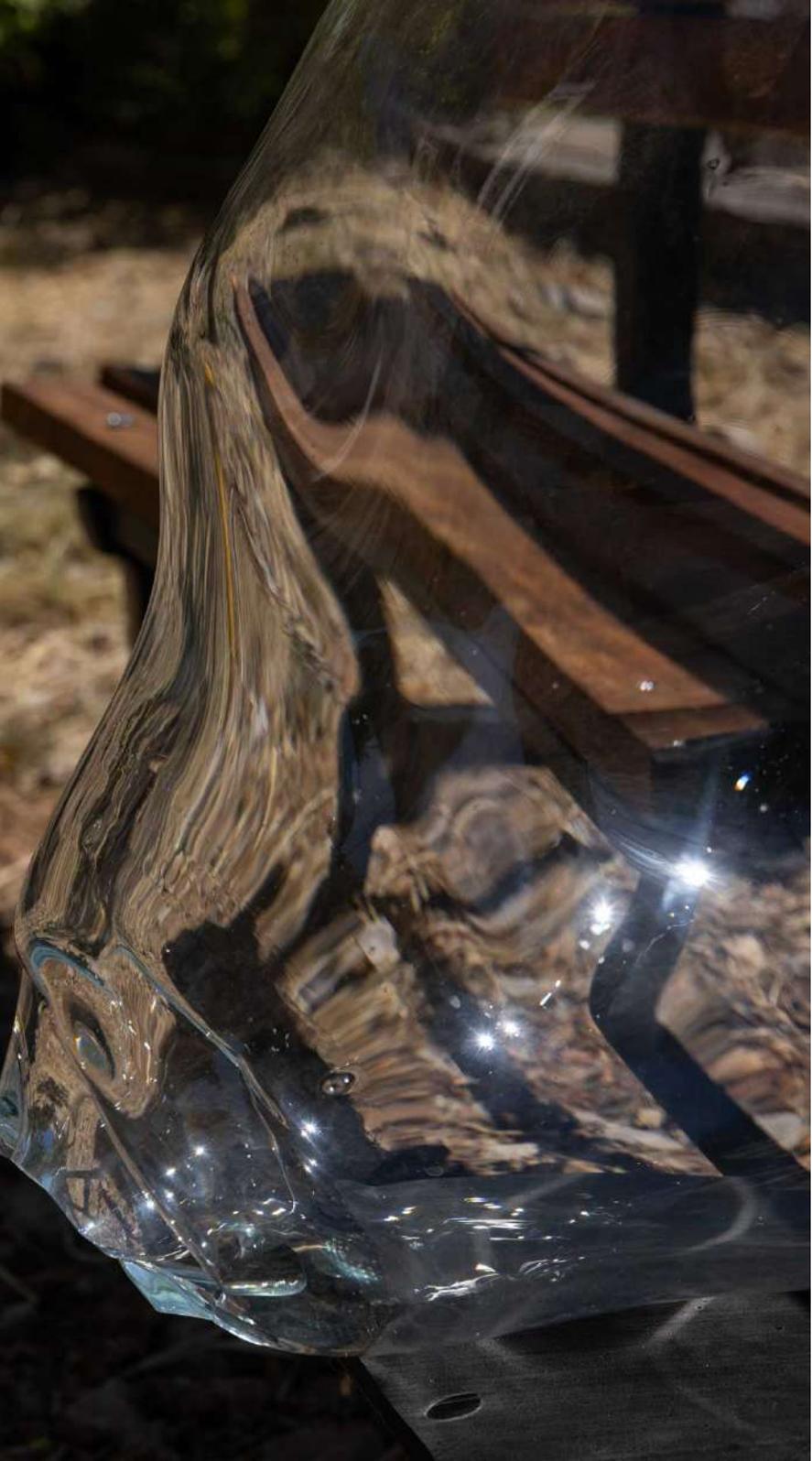
Andreas Lolis, Untitled, 2021, marble, 60x35x3.5 cm
Euro 30,000.00-

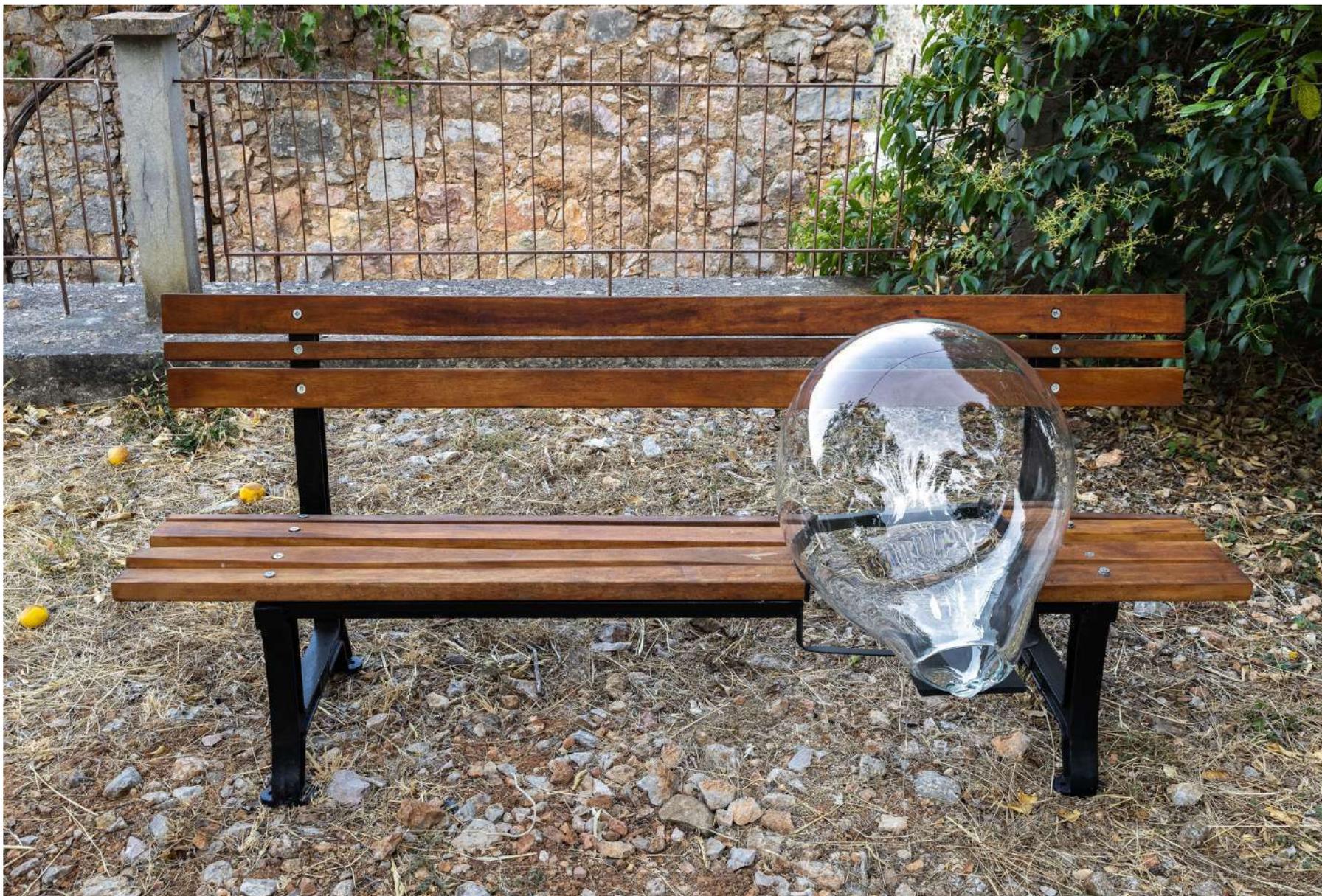
GEORGIA SAGRI

With her sculptures 'Sitting with my Breath,' Georgia Sagri invites visitors to interact with two park benches sourced from Athens, each uniquely transformed by incorporating handcrafted glass. The blown glass pieces do more than adorn; they encapsulate a physical manifestation of breathing, offering a materialized snapshot of the artist's meditative process. 'I was observing the breathing and giving it a reality in blown glass,' reflects Sagri. This act of creation resonates deeply with her broader artistic practice, which explores the fragility of our social fabric and the forces that shape our interactions. Her work urges us to pause, reflect, and reconnect—not just with ourselves but with the communal and contemplative space we are all part of.

Georgia Sagri (1979, Athens, Greece) is a visual artist and a tenured professor for Performance at the Athens School of Fine Arts. She studied music and cello at the Athens Conservatoire. She holds a BFA from the Athens School of Fine Arts and an MFA from Columbia University (NYC).

Her work has been exhibited internationally in museums and galleries including: Gropius Bau, Berlin (2022); de Appel, Amsterdam (2021); Mimosa House, London (2020); TAVROS, Athens (2020); Portikus, Frankfurt/Main (2018); Kunstverein Braunschweig (2017, 2018); Cycladic Museum, Athens (2017); Museum of Modern Art, Warsaw (2016); Sculpture Center, New York (2016); KW Institute for Contemporary Art (2016, 2015); Forde, Geneva (2015); Kunsthalle Basel (2014); MoMA PS1, New York (2013); Museum of Modern Art, Warsaw (2013); Guggenheim Bilbao (2011); MoMA, New York (2011); Macedonian Museum, Thessaloniki (2011); and The Dakis Joannou Collection, DESTE Foundation, Athens (2006). She has also participated in Kiev Biennial (2023), documenta 14 (2017), Manifesta 11 (2016), Istanbul Biennial (2015), Lyon Biennale (2013), Whitney Biennial, New York (2012), Thessaloniki Biennale (2011) and Athens Biennale (2007). Sternberg Press published her first monograph on the occasion of her solo shows *Georgia Sagri Georgia Sagri* at the Kunstverein Braunschweig, Germany (2017, 2018) and *Georgia Sagri and I* at the Portikus, Frankfurt, Germany (2018). Her book *Stage of Recovery* was published by Divided Publishing in 2021. She founded Ύλη [matter] HYLE, a semi-public/semi-private space in downtown Athens, Greece. Her works are included in the collections of Fondazione CRC, Kunstmuseum Lichtenstein, National Museum of Contemporary Art Athens, Frac Lorraine, Metz. Her solo exhibition *Oikonomia* was presented at The Breeder in 2023, while in 2020 she took over the facade of the gallery presenting *Deep Cut*. In June 2023 she participated at Art Basel Parcours. Her solo exhibition CASE O: Between Wars is on view at Kunstmuseum Lichtenstein. Her work is included in the 2024 Cologne Sculpture Park, Germany.





Georgia Sagri
Sitting with My Breath (Transparent) I, 2024
Mouth-blown glass, wood, iron
80 x 196 x 50 cm
Euro 40,000.00-



Georgia Sagri, *Sitting with my Breath I / Sitting with my Breath II*, 2024, mouth-blown glass, wood, iron, each 80x196x50cm
Installation view at Cologne Sculpture Park, © Stiftung Skulpturenpark Köln

MARIA HASSABI

Maria Hassabi (b. Cyprus) is an artist and choreographer working with live performance, installation, sculpture, painting, photography and video. Since the early 2000s she has carved a unique artistic practice based on the relationship between the live body, the still image, and the sculptural object. Hassabi's works reflect concepts of time and the human figure, while employing a variety of media to emphasize the complexity of formal organization. In most of Hassabi's works the performing body is the main subject, often embedded within imposing installations. Her photographic, video and sculptural works use her live performances as a departure point, while the use of technological tools and approaches are employed to override the limitations that occur within the format of liveness and realness. 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 on a white background. 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.

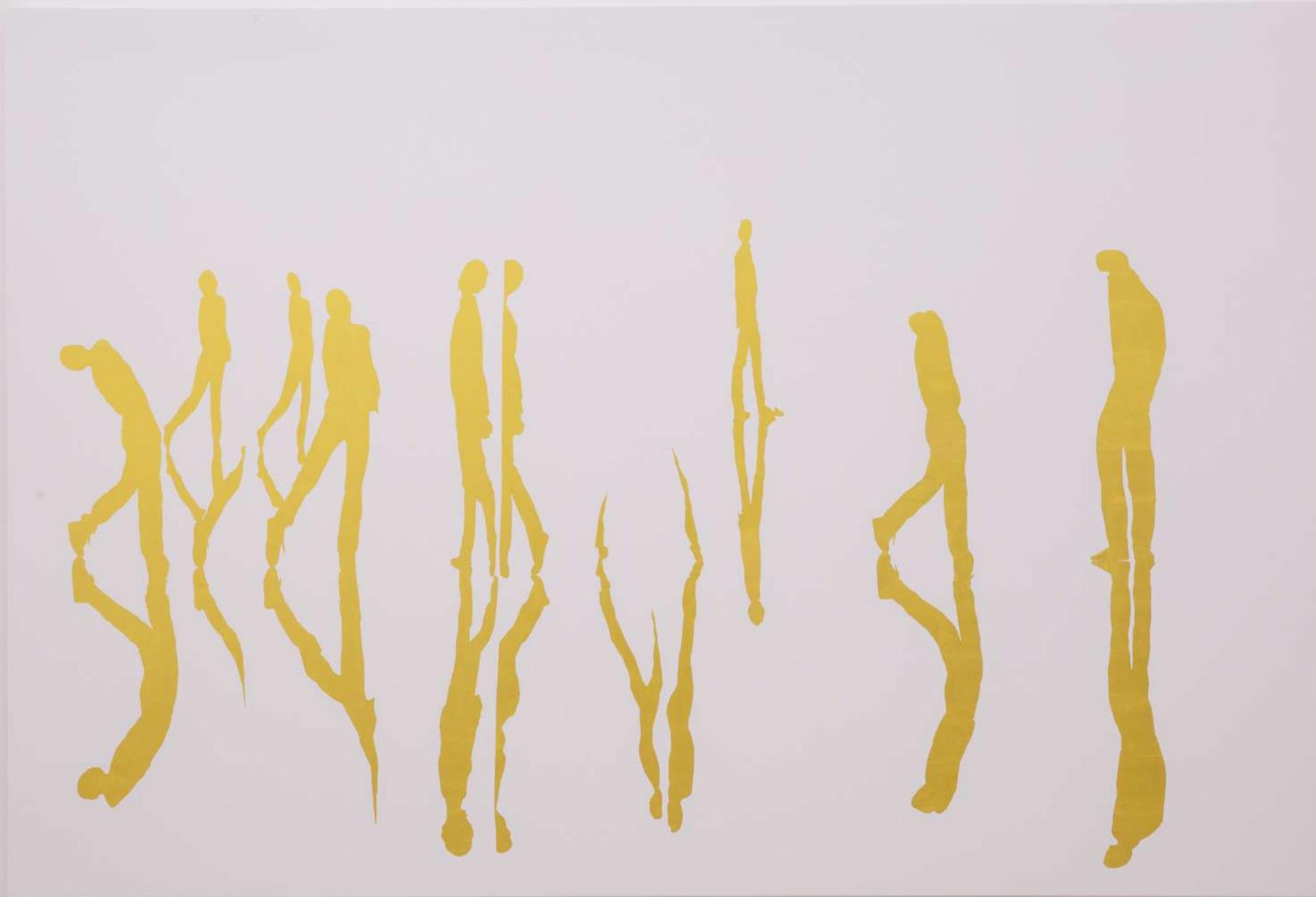
Solo exhibitions and presentations include Tai Kwun Contemporary, Hong Kong (2023); LUMA Arles (2022); OGR, Turin (2022); Secession, Vienna (2021); Pulitzer Arts Foundation, St. Louis (2019); MUDAM, Luxembourg (2019); Point Center, Cyprus (2018); Centre Pompidou, Paris (2018); K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2017-18); Onassis 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); Performance Space 122, NY (2007, 2009).

Her works have been featured in group exhibitions and festivals such as MAPS Museum of Arts in Public Spaces, Køge, Denmark (2025); Ennova Art Biennale, Langfang, Hebei, China (2024); Tom Burr's Torrington Project, Connecticut (2024); IMMA, Dublin (2024); UNLIMITED, Art Basel (2024); Kunstenfestivaldesarts, Brussels (2024, 2017, 2016, 2014); Thailand Biennale, Chiang Rai (2023); FRONT Triennale, Cleveland (2022); Museion, Bolzano (2021); River to River Festival, NY (2021, 2017, 2014, 2012); Gropius Bau, Berlin (2020); Performa, NY (2019, 2013, 2009); Serralves Museum, Porto (2019, 2015); Centre d'Art Contemporain, Geneva (2019, 2012); 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); steirischer herbst, Graz (2014); Panorama Festival, Rio de Janeiro (2012), amongst others.

Her works are part of important collections such as the 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. She is represented by The Breeder, Athens.



Maria Hassabi, *Untitled*, 2024, giclee fine art archival print on Hahnemuehle fibre paper,
150 x 100 cm., 66.92 x 44.48 in. ed of 5 +2AP
Euro 28,000.00-



Maria Hassabi, *In Humming Gold*, 2024, Gold leaf on wood, 135 x 200 cm | 53 x 78 in
Euro 45,000.00-



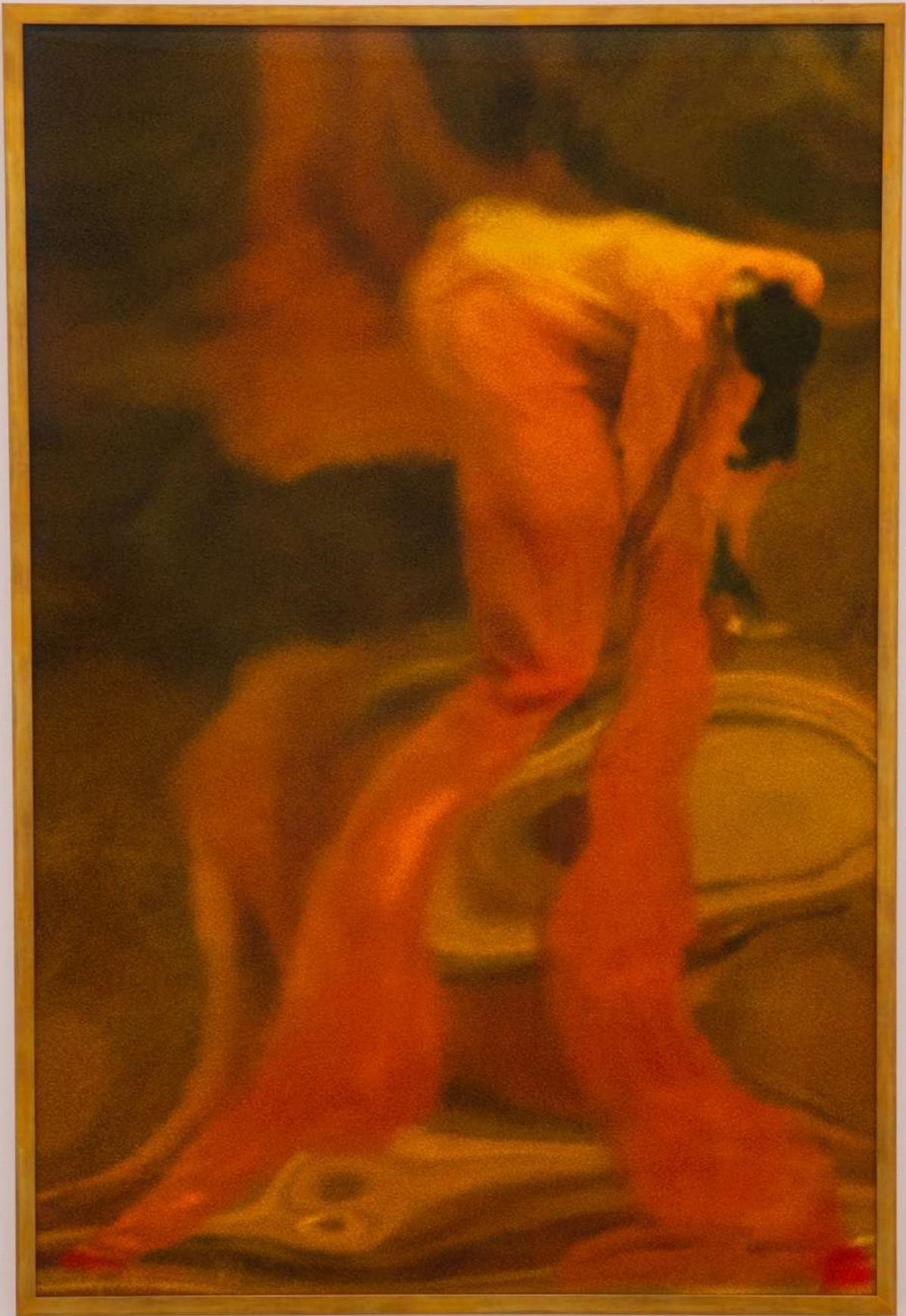
Maria Hassabi, *In Humming Gold*, 2024, detail,
Gold leaf on wood, 135 x 200 cm | 53 x 78 in



Maria Hassabi
Man in Gold, 2024
Gold leaf on wood
135 x 90 cm | 53 x 35.5 in
Euro 25,000.00-



Maria Hassabi, *Man in Gold*, 2024 detail,
Gold leaf on wood 135 x 90 cm | 53 x 35.5 in



Maria Hassabi
Still Standing, 2024
Giclee fine art archival print on Hahnemuehle
fibre paper 135 x 90 cm | 53 x 35.5 in,
ed. of 5+2AP
Euro 25,000.00-



Maria Hassabi, Düsseldorf #3, 2018, inkjet print, 108x147.8 cm / 42.5 x 58 inches ed of 5 + 2AP
Euro 28,000.00-

MALVINA PANAGIOTIDI

Malvina Panagiotidi's practice emerges at the intersection of seemingly opposing forces—folklore and occult modernism, oral tradition and contemporary critique. These elements, though disparate, are bound by their marginalization within mainstream culture. Her work unfolds as a dense web, constructed through the tensions between these references, exploring cultural dissonance and moments of transformation.

Her installations are deeply attuned to both space and time, inviting reflection on whether these axes—so often associated with acceleration and impermanence—can be stilled or slowed. In doing so, Panagiotidi offers the viewer a space for pause, contemplation, and speculative re-imagining.

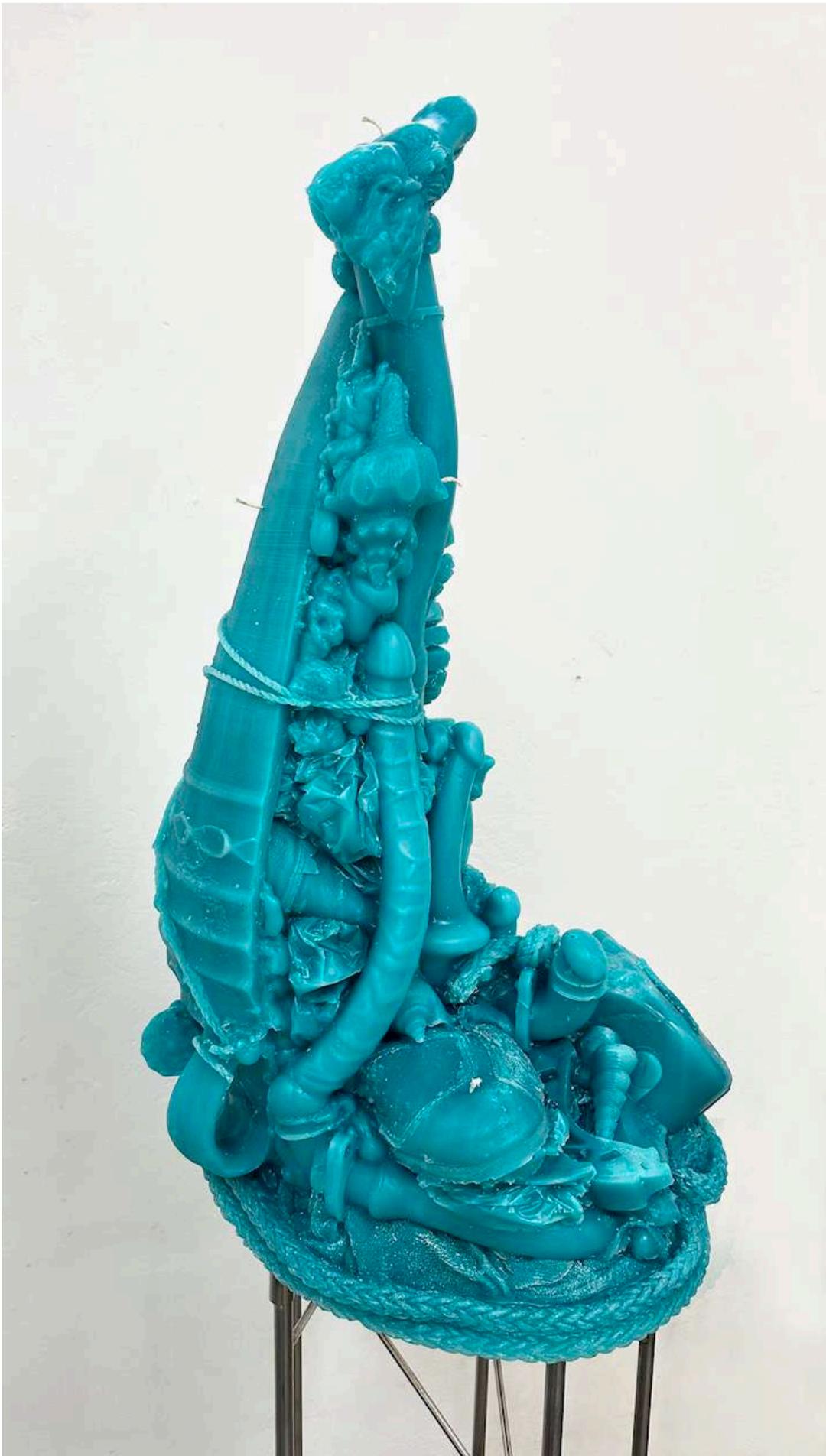
Drawing on research in cultural history, oral traditions, and anthropology, Panagiotidi focuses on the overlooked or derided elements of modern civilization. Her interest lies in how collective memory mutates, how myth survives as a living system, and how the imaginary functions across socio-political contexts. The materials she uses—often pliable and perishable—reflect these themes of transformation and temporal instability.

In her wax sculptures, time becomes performative. As the wax burns and melts, the viewer bears witness to their slow disappearance. The resulting remnants—fragments from various origins and temporalities—hover between the precious and the discarded. As the flames erase distinctions between eras and sources, the materiality of memory is rendered fluid and uncontainable. This liquefaction, pooling on the floor, subverts the classical notion of sculpture. It is a reverse sculptural gesture: from form to formlessness, from solidity to dissolution.

Malvina Panagiotidi (b. 1985, Athens, Greece) studied Architecture at the University of Thessaly and holds an MA in Art in Context from the Universität der Künste, Berlin. She recently held her first solo museum exhibition, *All Dreams Are Vexing*, at EMST – National Museum of Contemporary Art, Athens.

Selected group exhibitions include: *My Dreams Were Dashed Against Your Walls*, DEO Projects, Chios (2024); *Unboxing Callas*, Stavros Niarchos Foundation Cultural Center, Athens (2024); *Mr. Robinson Crusoe Stayed Home*, Benaki Museum, Athens (2021); and *Gone Today, Here Tomorrow*, annexM, Athens Concert Hall (2019).





Malvina Panagiotidi, It was almost time for lunch I, 2025, paraffin wax, pigment, wick, stainless steel,
80 x 40 x 40 cm. / base 100x25x25cm
Euro 20,000.00-



Malvina Panagiotidi, It was almost time for lunch II, 2025, paraffin wax, pigment, wick, stainless steel
80 x 40 x 40 cm. / base 100x25x25cm
Euro 20,000.00-



Malvina Panagiotidi, *There is not nothing, no, no, never, nothing*, 2024, copper, 450 x 170 x 15 cm
Euro 40,000.00-

installation view at Malvina Panagiotidi's solo exhibition "All Dreams Are Vexing" at the National Museum of Contemporary Art, Athens, 2024



Malvina Panagiotidi, There is not nothing, no, no, never, nothing, 2024,
copper, 450 x 170 x 15 cm
detail view



Malvina Panagiotidi, There is not nothing, no, no, never, nothing, 2024, copper, 450 x 170 x 15 cm, detail view

MARIA JOANNOU

Maria Joannou paints everyday intimacies carved from color, always with a whisper of detachment. Often stripped of easy signifiers these bodies could languidly slide into the iconic, the abstract, some Platonic notion, but the weight and shadow of their curves, the force of their flesh are hardly wisps of pigment. Sharply true without falling headfirst into the hardest glare of photorealism. And though a face or three find their way into view (as does a shirt boldly proclaiming in blocky serif "M A R I A"), these bodies are too singularly real, too distinctively themselves to ever feel anything but individual. You can feel their heft with your eyes, the weight of life in them. These bodies possess the gravitas of soul.

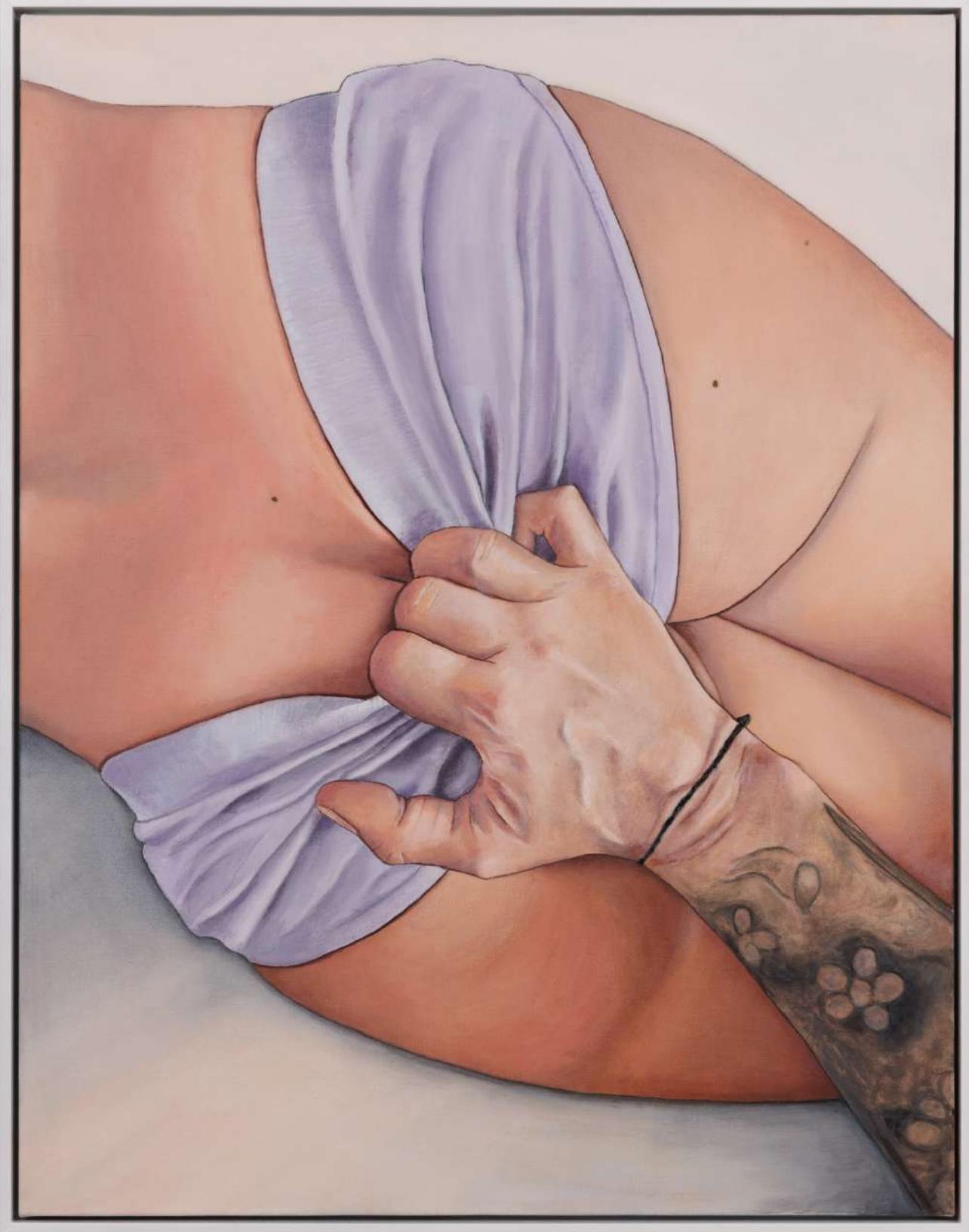
Peering at these paintings, the hard cut of their colors wetly sets one squarely in a paint that never forgot its fluid origins, but look longer and something else winks at you from the pictures. Most everyone has sent a late night nudie, and often for just a peek of deniable anonymity, we keep our faces out of the picture.

Designer Carlo Mollino took advantage of polaroids (the immediate image for hidden sexy snapshots in his time) in his exotically surreal apartments in Torino. Fifteen hundred found in a drawer after his death. Sex workers and lovers and friends potently posed in the shadowy curve of his seductive interiors. A few of those poses can be found tucked in here, formed by friends, they are both a soft reference and feminist homage. Women's bodies reclaimed by women, sexuality hardly a 'come hither' manufactured by a male gaze but an owned assertion.

Both and all are marked by the sharp and shapely, but here Maria's paintings take us closer and farther. These bodies may be held but never, ever possessed. -Andrew Berardini

Maria Joannou is a visual artist who lives and works in Athens, Greece. She pursued studies in Fine Arts and History of Art at Boston University. Engaging in various techniques and media, her artistic endeavors predominantly revolve around painting, often delving into themes of interpersonal relationships, and exploring concepts of passion, love, pain, and longing. Joannou's works have been showcased in diverse exhibitions across Greek and international art institutions, galleries, and fairs. Solo shows include THIRSTY, The Breeder, Athens (2024), WET at Melina Mercouri Cultural Hall with Eleftheria Tseliou Gallery in Hydra (2022). Recent participations include the Art Basel (2024) and Frieze London (2024) featured by The Breeder, König Galerie, Munich and Berlin (2025) and Chapelle de l'Humanité in Paris (2022).





Maria Joannou
Untitled, 2025
oil on linen
93 x 73 cm
Euro 15,000.00-



Maria Joannou
Untitled, 2025
oil on linen
113 x 93 cm
Euro 19,000.00-



Maria Joannou

Untitled, 2025

oil on linen

103 x 83 cm

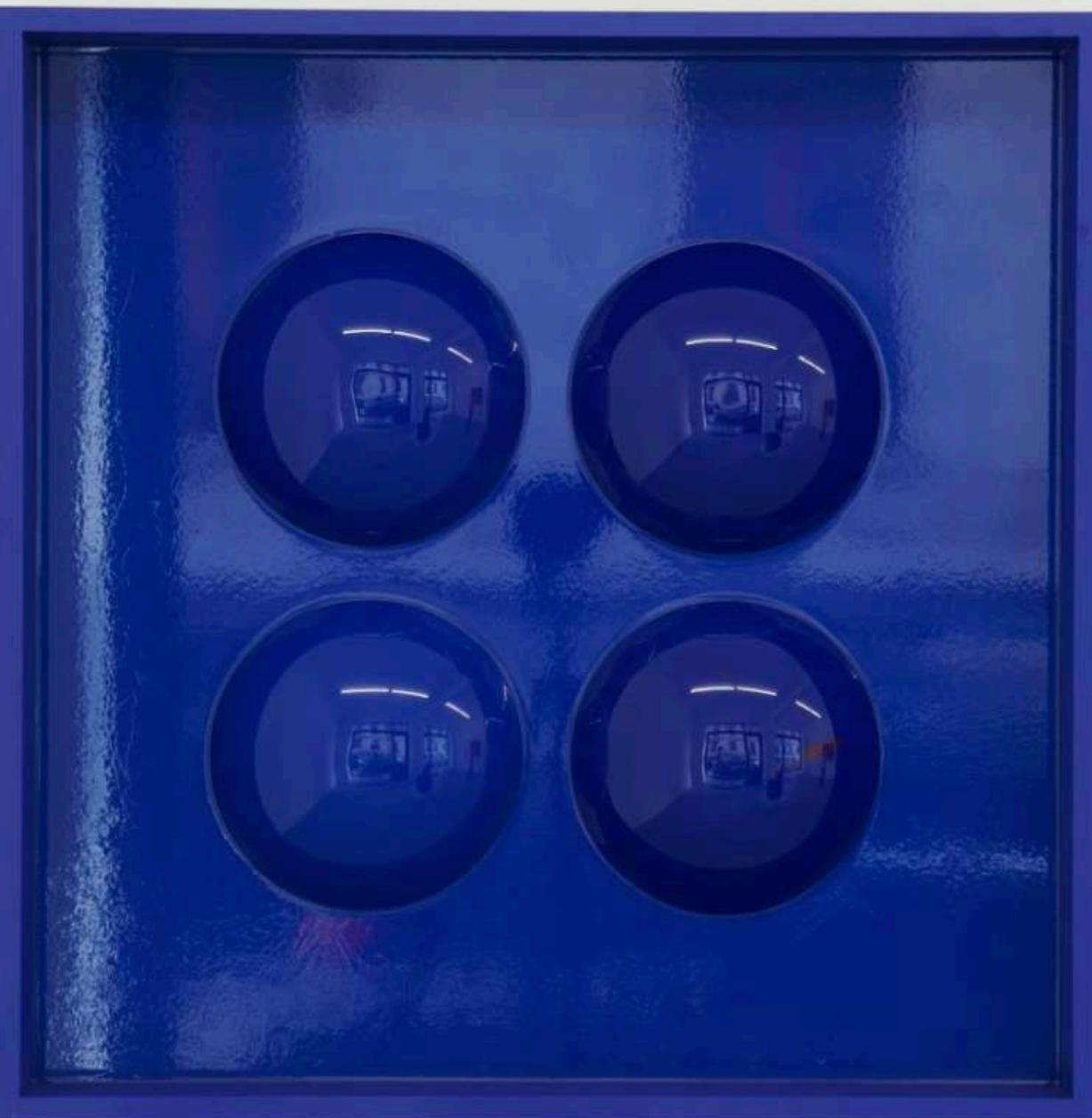
Euro 16,500.00-

VANESSA SAFAVI

Vanessa Safavi works across a range of materials, with a particular emphasis on rubber and silicone, often engaging with post-minimalist traditions. Her practice invites unexpected substances—such as industrial silicone—referencing the legacy of “soft sculpture” and the Antiform movement, where rigid materials are treated with a newfound sensitivity and fluidity. Safavi’s work is equally grounded in cultural histories, drawing from antiquity and various global heritages. She weaves ancient symbols and techniques into personal narratives, exploring the evolving identity of the human body in an age of technological optimization. Through this lens, Safavi addresses the body’s vulnerability, its fragmentation, and the poetic fragility it carries in our hyper-organized, digitally saturated societies. Silicone, for Safavi, is not only a metaphor for the skin and the body but also a hybrid, transformative material. As Roland Barthes suggested, polymers such as silicone shift states and suggest metaphysical possibilities—an idea central to Safavi’s sculptural investigations.

Vanessa Safavi is a finalist for the Swiss Art Awards 2025.

She holds an MA from HEAD–Genève and a BA from ECAL–Lausanne. Her work has been widely exhibited, including recent solo exhibitions such as *I Feed My Dreams Slime at Night* at Fabienne Levy Gallery, Lausanne (2023), as well as group and solo presentations at Fondation d’Entreprise Ricard (Paris), FRI-ART Kunsthalle (Fribourg), Fürstenbergischen Sammlungen (Donauesschingen), The Breeder (Athens), ChertLüdde (Berlin), Kunstverein Grafschaft Bentheim, MOTINTERNATIONAL (Brussels), Kunsthalle São Paulo, Castello di Rivoli (*One Torino*, Turin), Kunsthau Glarus, Kunsthalle Basel, CRAC Alsace, and Centre Culturel Suisse (Paris). Safavi is the recipient of several awards, including the 2012 Illy Present/Future Prize and the Irene Raymond Prize in 2019.





Vanessa Safavi,
PLAY DATE (Homage to Gaetano Pesce), 2023,
Silicone, pigments, frame, 90 x 90 x 22 cm
CHF 18,000.00-

CHIOMA EBINAMA

A natural storyteller with a background in sociology and illustration, Ebinama draws from a wealth of visual resources ranging from the craft and ritual traditions of West Africa, to the watercolours of the Indian Subcontinent and the popular iconography of Japanese comics. She is interested in how the archetypal images across craft, religions, and myths of many cultures—the visual culture of the common man—reflect a universal story about how we collectively navigate change, violence, beauty, prejudice and nonconformity.

Ebinama created a series of rugs, handwoven in silk and wool. The handtufted rugs were created in collaboration with Art Rug Projects by Soutzoglou. She deploys many of the recurrent symbols that populate the universe of her work: the eye (seeing inward and outward), the python (the messenger of Mami Wata), and the butterfly (the mark of mortality and the ephemeral). The rugs are paired with her works on paper, peculiar interior spaces and objects her protagonists would inhabit.

Chioma Ebinama is a Nigerian-American artist working primarily in watercolour. She is based in Athens, Greece. Her expanding oeuvre also includes ceramics, soft sculpture, and wearable art. Her recent exhibitions include *This Mud-Formed Life*, at Hordaland Kunstsenter, Bergen, curated by Scott Elliott, *The Eyes of the Beloved are Everywhere* at Maureen Paley, *Morena di Luna* in Hove, UK, *The Eleventh House* at The Breeder in Athens, *A Spiral Shell* at Maureen Paley in London, *tipota* at Fortnight Institute, *Lay all your love on me* at Salon94 in New York and *Leave the thorns and take the rose* at The Breeder in Athens. She is currently exhibiting a body of work in the Hayward Gallery touring exhibition *Hollow Earth: Art, Caves, and The Subterranean Imaginary* developed in partnership with Nottingham Contemporary. Her work can be found in the Whitney Museum Collection, Perez Museum Collection and LACMA Collection. Last year she was awarded the Ezra Jack Keat Honor Award for her illustrations for *Emile and the Field*, written by Kevin Young, the director of the Smithsonian Museum of African American History and published by Penguin-Random House in 2022. She is currently working on her first manuscript for a children's book set to be published in 2024 by Penguin Random House.





Chioma Ebinama, Untitled, 2021, watercolor and coffee on paper, 77x56cm
USD 20,000.00-



Chioma Ebinama, Untitled, 2023, watercolor and coffee on paper, 45x34 cm
USD 14,000.00-



Chioma Ebinama, o large-eyed prince, 2020
watercolour and coffee on handmade paper 64 x 45 cm
USD 17,000.00-