

EMΣT

National Museum of Contemporary Art Athens

WHAT IF WOMEN RULED THE WORLD?

EMΣT OPENS PART IV OF EXHIBITION CYCLE, **WHAT IF WOMEN RULED THE WORLD?**

On Thursday 13 June, celebrate the inauguration of seven new exhibitions at EMΣT Athens

6.30 pm: Conversation between Susan Meiselas and Eduardo Cadava

8 pm: Official opening of Part IV: What If Women Ruled the World?

9 pm onwards: Rooftop concert with Acidic Male, Zevla and Franziska Lantz

EMΣT is pleased to announce the official opening of **the fourth and final part** of **What If Women Ruled the World?**, a cycle of exhibitions exclusively dedicated to the work of women artists or artists who identify as female.

The opening of Part IV is unprecedented, as it represents the moment when EMΣT is taken over by exhibitions of work by women artists – a first of its kind for a national museum anywhere in the world.

Katerina Gregos, the museum's artistic director, notes: *"An intergenerational, intersectional feminist project with global dimensions, not only does this programme of exhibitions highlight the artistic practices of women from around the world, it also shines a light on artists whose work explores the rich historical, cultural, and socio-political narratives of Greece and Southeast Europe, the Mediterranean, which form an important part of the museum's collection policy."*

The opening, which takes place on Thursday, 13 June 2024 at 8 pm, will inaugurate **seven new exhibitions**:

- a solo show of **Tala Madani**, the first in a European museum in more than ten years;
- a new site-specific commission by **Eva Stefani**;
- the first presentation of the celebrated British sculptor **Phyllida Barlow** in Greece, in collaboration with NEON and courtesy of the D.Daskalopoulos Collection;
- solo presentations of work by **Bouchra Khalili** and **Susan Meiselas**;
- an exhibition of never-before seen drawings of **Eleni Pitari-Pangalou**

EMΣT

As part of this cycle, EMΣT is also launching a new exhibition series, **SPOTLIGHT**, which highlights the practice of an artist in its collection in greater depth, and the first presentation will feature **Bertille Bak**.

Just prior to the official opening, a conversation between renowned Magnum photographer **Susan Meiselas** and theorist of photography **Eduardo Cadava** will take place, starting at 6.30 pm. **PAPER GRAVEYARDS** will explore the relations among photography, documentation, representation, history, and violence. Taking its point of departure from Cadava's recent book, *Paper Graveyards*, published by MIT Press, the discussion will touch on the long and rich trajectory of Meiselas's photographic work with a focus on what photography can do in moments of crisis, war, and danger of all kinds. The talk is organised in collaboration with the Athens Photo Festival.

To continue the celebration of the opening of Part IV of *What if Women Ruled the World?*, from 9 pm onwards a **concert** on the EMΣT rooftop terrace, **curated by Franziska Lantz** will feature live performances by **Acidic Male**, **Zevla** and **Franziska Lantz**, inviting visitors on a deep journey into electronic dance music.

New exhibitions opening on 13 June and on view until 10 November 2024:

Bertille Bak (France)
SPOTLIGHT
Curator: Anna Mykoniati
Floor 2

Phyllida Barlow (UK)
RIG: untitled; blocks
From the D.Daskalopoulos Collection, organised with NEON
Curator: Tina Pandi
Floor 2

Bouchra Khalili (Morocco/France)
Lanternists and Typographers
Curator: Daphne Vitali
Floor 3, Project Room 2

Tala Madani (Iran/USA)
Shitty Disco
Curator: Ioli Tzanetaki
Ground floor

Susan Meiselas (USA)
A Room of Their Own
Curated by Studio Susan Meiselas
Coordination: Stamatis Schizakis, Ioli Tzanetaki
Floor 3, Project Room 1

Eleni Pitari-Pangalou (Greece/Turkey)
The Unknown Drawings
Curator: Anna Mykoniati
Floor 3

Eva Stefani (Greece/USA)
The Luminous Cave
Curator: Stamatis Schizakis
Floor 2

Over the course of 2024, *What If Women Ruled the World?* has presented a total of 18 solo exhibitions, installations and projects, highlighting the work of 40 women artists, who feature in a full-colour publication produced on the occasion of this cycle of exhibitions.

The press kit can be [accessed here](#).

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The exhibitions of **Claudia Comte** and **Hadassah Emmerich** form part of the **Residency Program of the Project SUB 6.4**, "Actions to promote Greek cultural exports and strengthen the Greek cultural name by the National Museum of Contemporary Art Athens", which is implemented within the framework of the National Recovery and Resilience Plan "Greece 2.0", funded by the European Union – NextGenerationEU.

The exhibition of **Bouchra Khalili** is funded by the National Recovery and Resilience Plan "Greece 2.0", funded by the European Union – NextGenerationEU.

Additionally, Hadassah Emmerich's project is supported by the Mondriaan Fund.



HELLENIC REPUBLIC
Ministry of Culture



What if Women Ruled the World?

Initiated by EMΣT artistic director Katerina Gregos and inspired by **Yael Bartana's** 2017 neon work of the same name – which is on display on the North and South façades of the EMΣT building – this cycle of exhibitions is based on an often-repeated hypothetical question: What would happen if governance was characterised by female traits?

What if Women Ruled the World? posits an oft-repeated hypothetical question: would the world be a better place if women led governance and were key decision makers? Would there be less violence? Would we observe more justice in leadership? Would this mean the end of wars, armed conflicts and stalemates? Would there be more human rights? Would economic policy be more equitable and with greater concern for the environment and minorities? Would we see more considered discussion and compromise? And, ultimately, would there be more care and empathy? Or, would there be the same obsession with profit and unchecked growth, regardless of the human and environmental costs, and the same selfish anthropocentrism that has led us to our current impasses?

These questions are posed not because we argue in favour of the establishment of a matriarchy, but because the programme aims to invite reflection on whether there is an alternative to the dominant patriarchal paradigm that is seemingly leading the world to climate meltdown, environmental degradation and war-induced destruction. At the same time, the exhibition series is also a reconsideration of art history, especially in a country like Greece, which for years has marginalised or rendered invisible so many women artists.

Part I opened in December 2023 with **WOMEN, together**, as well as three solo exhibitions of work by **Leda Papaconstantinou** (*Time in my hands. A Retrospective*); **Chryssa Romanos** (*The Search for Happiness for as Many as Possible*); and **Danai Anesiadou**: (*D.POSSESSIONS*); and performances by **Alexis Blake**.

Part II opened on International Women's Day in March 2024 featuring exhibitions of work by **Yael Bartana**, **Claudia Comte**, **Hadassah Emmerich**, **Lola Flash**, and **Malvina Panagiotidi**, with performances by **Claudia Comte** and **Jeanna Criscitiello**.

Part III opened in May 2024 with a major retrospective of work by **Penny Siopis** and a video installation by **Mary Reid Kelley** and **Patrick Kelley**.

Part IV opens on 13 June 2024 with exhibitions by **Bertille Bak**, **Bouchra Khalili**, **Tala Madani** and **Susan Meiselas**, as well as presentations of work by **Phyllida Barlow**, **Eleni Pitari-Pangalou**, and a new site-specific installation by **Eva Stefani**, commissioned by the museum.

It also sees the completion of **Hadassah Emmerich's** new, site-specific, expansive installation *Epicurean Eden*, which extends over two floors of the museum, with the addition of three unique carpets, in collaboration with **Art Rug Projects** by Soutzoglou, Athens, which specialises in handwoven rugs and tapestries by contemporary artists. The project has been funded by the European Union's – NextGeneration EU, Project SUB 6.4 Residency Programme, part of Greece 2.0, National Recovery and Resilience Plan.

What if Women Ruled the World?

Part IV: New exhibitions

Tala Madani

Shitty Disco

Curator: Ioli Tzanetaki

Ground floor

Until 10.11.2024



Tala Madani *Shitty Disco*, 2024. Oil on linen. 152.4 × 147.32 cm. Courtesy of the Artist and Pilar Corrias, London

EMST is pleased to present the first solo exhibition in Greece of the internationally acclaimed Los Angeles-based Iranian artist Tala Madani. Entitled *Shitty Disco*, it is the first museum exhibition of the artist in Europe in more than a decade. Bringing together more than forty paintings, drawings and stop-motion animations, it highlights various themes that have run through the artist's work over the past fifteen years.

In her multilayered work, Madani creates enigmatic scenes, depicting human figures at their most vulnerable, private, violent, absurd, and perplexing moments. Gangs of naked, clumsy, middle-aged men engaged in self-destructive activities, mothers covered in faeces, giant babies and other archetypal characters smeared in their bodily fluids all appear as couriers of a bitter and sarcastic message about human nature. Moving steadily between immediacy and ambiguity, Madani dismantles preconceived gender roles and stereotypes to explore power structures, sexuality, group dynamics, westernised and idealised notions of family, and the construction of identity.

Frequently referencing the visual language of cartoons, Madani's often self-deprecating characters defy the laws of physics and engage in impossible degrees of senseless yet tragi-comic violence which brings a welcome degree of comic relief to a bleak scenario. Light is central to many of the artist's paintings, connecting her work to cinema and art history. Flashlights, projectors, and other unlikely sources create artificial, invasive beams that end up exposing the characters and exasperating the awkwardness of the depicted scenes.

Since 2007, Madani has made brief stop-motion animations, many of which are presented in the exhibition. Each animation consists of about 2,500 still images, quickly painted sequentially and recorded with a camera frame by frame. In sequence, the images present an imagined world that conveys a feeling of distress and absurdity while closely resembling our real world. With dark humour and biting wit, Madani explores the social references of basic human emotions such as anxiety, anger, fear, loneliness, abandonment, dependency, paranoia, envy and lust.

The title of the exhibition is inspired by Madani's works of the same name. Made especially for the show at EMST, *Shitty Disco* (2024) depicts a metaphysical nightclub, a place that moves between fantasy and nightmare, invoking film, technology and different states of consciousness. For the exhibition, Madani has also created a series of new site-specific wall paintings, which cover the four imposing columns in the centre of the exhibition space. Two further works by the artist, part of the D.Daskalopoulos Collection Gift, are also on view in the renewed collection exhibition, entitled *Women, together*, on the 3rd floor of the museum.

BIOGRAPHY

The work of Tala Madani brings together various modes of critique about gender, particularly masculine and feminine stereotypes, as well as questioning westernised and idealised notions of childhood, family and the art historical canon. Her work is inflected with a perverse sense of humour and brings to bear basic human feelings and emotions, such as anxiety, anger, fear, isolation, paranoia, envy and lust. Madani was born in Tehran in 1981. She lives and works in Los Angeles. She received her MFA from Yale University School of Art in 2006.

Recent solo shows include: *Tala Madani: Biscuits*, MOCA, Los Angeles (2022); *Death Fan*, KM21, The Hague (2022); *It was as if the Shadows Were Lit Up*, Longlati Foundation, Shanghai (2021); *Skid Mark*, Pilar Corrias, London (2021); Start Museum, Shanghai (2020); *Mam Project 027: Tala Madani*, Mori Art Museum, Tokyo (2019); *Tala Madani*, Vienna Secessions, Vienna (2019); *Oven Light*, Portikus, Frankfurt (2019); *Lewben Playlist for Mo*, MO Museum, Vilnius (2018); *Tala Madani*, La Panacée, Montpellier (2017); *First Light*, organised in collaboration with the Contemporary Art Museum St. Louis, MIT Visual Arts Center, Cambridge (2016); *Tala Madani*, Centro Andaluz de Arte Contemporáneo, Seville (2014); *Tala Madani*, Nottingham Contemporary, Nottingham (2014); *Rip Image*, Moderna Museet Malmö & Stockholm (2013); The Jinn, Stedelijk Museum Bureau, Amsterdam (2011).

Selected group exhibitions include: *La Morsure des Termites (The Termites' Bites)*, Palais de Tokyo, Paris (2023); *Keep Calm and Give a Shit*, Buk-SeMA, Seoul Museum of Art (2023); *In First Person Plural*, MACRO Museum, Rome (2023); *Trouble wandering (to eternity)*, Kasteel Wijkre Museum, Wijkre, The Netherlands (2022); *In the Heart of Another Country: The Diasporic Imagination in the Sharjah Art Foundation*

Collection, Deichtorhallen Hamburg (2022); *In a Dream You Saw a Way to Survive and You Were Full of Joy*, The Contemporary Austin, Austin (2022); *Anticorps*, Palais de Tokyo, Paris (2020); *Radical Figures: painting in the New Millennium*, Whitechapel Gallery, London (2020); *Whitney Biennial*, Whitney Museum of American Art, New York (2017); *The Great Acceleration: Art in the Anthropocene*, Taipei Biennial (2014); *Made in L.A. 2014*, Hammer Museum, Los Angeles (2014); *Where are we Now?*, 5th Marrakech Biennale, Marrakech (2014); *PLAY! Recapturing the Radical Imagination*, Göteborg Biennial (2013); *The Future Generation Art Prize*, Venice (2013); *Speech Matters*, Danish Pavilion at the 54th International Art Exhibition, La Biennale di Venice (2011); *The Great New York*, MoMA PS1, New York (2010); *Greater New Younger than Jesus*, New Museum, New York (2009).

Madani's work is part of numerous public and private collections including: Bristol City Museum & Art Gallery, Bristol; Cornell Fine Arts Museum, Winter Park, FL; David Roberts Art Foundation, London; Fondation Louis Vuitton, Paris; Guggenheim, New York, NY; Hall Art Foundation, New York, NY; Hammer Museum, Los Angeles, CA; Kadist Art Foundation, Paris; Long Museum, Shanghai; Los Angeles County Museum of Art, Los Angeles, CA; LUMA Foundation, Zurich; Moderna Museet Collection, Stockholm/Malmö; Mori Art Museum, Tokyo; Muse Luxembourg Sàrl, Luxembourg; Museum of Contemporary Art San Diego, San Diego, CA; Museum of Contemporary Art, Los Angeles, CA; Museum of Modern Art, New York, NY; Museum of Modern Art, Warsaw; National Gallery of Canada, Ottawa; National Museum of Contemporary Art (EMST) as part of the D.Daskalopoulos Collection Gift, Athens; Pinault Collection, Paris; Saatchi Collection, London; Stedelijk Museum, Amsterdam; Tate Modern, London; Walker Art Center, Minneapolis, MI; Whitney Museum of American Art, New York, NY.

Bertille Bak

Spotlight

Curator: Anna Mykoniati

Floor 2

Until 10.11.2024



Bertille Bak, *Untitled*, 2009. Installation (doors, chains, padlocks). Variable dimensions. Purchased with financing from the NEON FUND FOR EMST, 2017.

Bertille Bak's solo exhibition is being organised in the context of SPOTLIGHT, a new programme launched by EMST that presents the work of one artist from its collection, allowing greater insight into their artistic practice. SPOTLIGHT features works from the museum's collection, as well as loans from other institutions and the artists themselves.

Bertille Bak's art, largely the result of her particular background and upbringing in a family of coal miners in the French North, is a fertile fusion of personal history and creative exploration. In her work, aspects of the everyday become elements of fantastical myth-making. Her creative practice brings together film and installation, participatory strategies and collectivity mechanisms employed by different communities, in a playful and often absurd manner. Her approach combines anthropology and social geography as she deftly appropriates – not without a sense of tongue-in-cheek affection – the habits and traditions of the communities on which she focuses. In asserting her unwavering commitment to empowering the voices of marginalised and disenfranchised groups, Bak reminds us of art's transformative, healing powers and of its ability to unite us all into one single global community. Her work is characterised by a sense of humility and honesty, which she never fails to bring into her relationship with the communities she chooses to present as she attempts to empower them and to foreground their ability to take control of their own fate.

Mineur Mineur (2022) is a poignant exploration of childhood across the bleak landscapes of the mining industry. Comprising five synchronised video projections, this riveting installation documents the

experiences of children working in different mines in the Global South: a silver mine in Bolivia, a coal mine in India, a gold mine in Thailand, a tin mine in Indonesia, and a sapphire mine in Madagascar.

In each of the videos, the children trek through the labyrinthine tunnels and passages of the mines, transforming the grim setting of child labour into an idiosyncratic universe of play. The contrast between their innocent joy and their condition of economic exploitation, serves as a commentary on human resilience in the face of hardship. Set to a soundtrack made up of different recordings, accordion music and off-key sounds, *Mineur Mineur* challenges viewers to reflect on the complexities of childhood and the hard truths lurking beneath the surface of ongoing child labour in contemporary globalised economies. At the same time, the work offers a call to action for a fairer, more equitable world.

The exhibition also features *Untitled* (2009), an installation from the museum's collection composed of doors from torn down houses in Barlin, Bak's hometown in northern France, which was once the site of several coal mines. *Series 1–23* (2007–2023) is a selection of drawings depicting the facades of coal miners' homes in Nord-Pas-de-Calais before either being renovated or demolished. This was produced during a time when the local government was attempting to reverse the town's post-industrial decline by embarking on a plan of gentrification that displaced the town's residents from their homes.

Bertille Bak's work is also featured in the renewed collection exhibition, *Women, together*, on the 3rd floor of the museum.

BIOGRAPHY

Bertille Bak was born in Arras, France in 1983. Solo exhibitions (selection): Jeu de Paume, Paris (2024); Marcel Duchamp Prize, Centre Pompidou, Paris (2023); Le Louvre-Lens, Lens, *Mineur Mineur*, Mario Merz Foundation, Turin (2022); *Bertille Bak-Poussières*, Artconnexion, Lille (2019); Usine à divertissement, FRAC PACA, Marseille, FRAC Normandie, Caen (2017); and Circuits, Modern Art Museum of Paris (2012). Group exhibitions (selection): *The Human – The Conditions of Creativity in the Age of AI*, Louisiana Museum of Modern Art, Copenhagen (2023); *Barbe à Papa*, CAPC Bordeaux, Kochi Biennial, Folklore, Centre Pompidou Metz (2022); Mario Merz Prize finalists, 3rd edition, Foundation Merz, Turin (2019); *Antidoron-EMST Collection*, Documenta 14, Fridericianum, Kassel, *Hacking Habitat*, Niet Normaal Foundation, Utrecht (2017); 5th Thessaloniki Biennial & *Double Feature*, Schirn Kunsthalle Frankfurt (2015). Her work is also part of the following collections: Musée d'art moderne de la ville de Paris, Musée d'art contemporain du Val-de-Marne, Paris, FRAC Rhône-Alpes, FRAC Aquitaine, FRAC Alsace, FRAC Basse Normandie, FRAC Limousin, François Pinault Collection, Artis, Centre Georges Pompidou, Paris, Fondation Louis Vuitton pour la création, among others.

Eva Stefani

The Luminous Cave

Curator: Stamatis Schizakis

Floor 2

Until 06.10.2024



Eva Stefani, *The Luminous Cave*, 2024 (detail) Installation (X-rays, archival documents, light). 300 × 300 × 300 cm
Courtesy of the artist

In the process of filming, and with camera in hand, acclaimed Greek filmmaker Eva Stefani often visits private and public buildings, hospitals, institutions and offices. During her visits, apart from filming, she collects abandoned archival material – legal and accounting documents, affidavits, bank transactions, medical test results, and X-rays – that lay scattered in all these places. Prompted by the need to seek out secrets that are part of her family history, as well as to expose the unseen aspects of Greek history at large, Stefani tends to collect documents that are somehow related to the aftermath of the Nazi Occupation of Greece and the subsequent Civil War, such as lists of employees dismissed because of their political convictions. Likewise, the family storage room, with its piles of written pages buried in the drawer of a decrepit desk, are all invaluable artefacts brought to light by this visual excavation serving to reveal unknown aspects of family history.

Eva Stefani uses this archival material as a structural element in her installation, newly commissioned by EMST, entitled *The Luminous Cave* (2024). With her own personal experience of hospitalisation and her family history as the main source of inspiration, and with reference to Plato's allegory of the cave, the artist aims to create an experiential space for reflection on the nature of history, the traces of humanity, and how these form part of a both formal and informal history. Probing these microhistories, Stefani calls

forth a portrait of a society in flux, coping with the aftermath of trauma and change. Ultimately, the work is a statement against collective amnesia and forgetting at a time dominated by a preoccupation with the present and an unknown future.

BIOGRAPHY

Eva Stefani was born in the USA and lives in Athens. She studied at the Political Science Department of Athens Law School and then completed postgraduate studies in Film Theory and Anthropology at NYU, and film studies with a focus on documentary at the VARAN School in France and the National Film & TV School in the UK. Her doctoral thesis is on representations of Greece in ethnographic cinema (Panteion University, 1997).

Stefani has directed over 30 films exploring a range of subject matter and genres from the ethnographic to the experimental. Notable titles include *Letters from the Albatross* (1996), *Housemates* (1999), *Acropolis* (2001), *The Box* (2004), *Athinai* (2007), *What time is it?* (2007), *Bathers* (2008), *Manuscript* (2017), *Days and Nights with Dimitra K.* (2021). Her films have been screened in numerous international film festivals (Oberhausen, Cinéma du Réel, Fipresci, etc.) and has earned international accolades. Film festivals such as the Internationale Kurzfilmtage Oberhausen and L'Europe autour de l'Europe (FEAE), as well as academic institutions such as New York University and Columbia University, have organised retrospectives of her work. Since 2000, she has participated in international visual art exhibitions, including Documenta 14. In 2019 she represented Greece at the 58th Venice Biennale, with Zafos Xagoraris and Panos Charalambous.

A professor of film studies at the National and Kapodistrian University of Athens (Faculty of Media and Communication Studies), her latest film is *Bull's Heart*, a documentary about the celebrated Greek director, choreographer, visual artist and performer Dimitris Papaioannou.

Phyllida Barlow

RIG: untitled; blocks

Curator: Tina Pandi

Floor 2

Until 27.10.2024



Phyllida Barlow, *RIG: untitled; blocks* 2011 (detail). Polystyrene, fabric, timber, cement.

Overall dimensions: 720 × 1190 × 1040 cm. © Phyllida Barlow Estate.

Courtesy the Phyllida Barlow Estate, Hauser & Wirth, D.Daskalopoulos Collection. Photo: Peter Mallet

EMΣT and NEON are pleased to present a major, monumental installation by Phyllida Barlow (1944–2023), from the D.Daskalopoulos Collection, making it the first presentation of the artist's work in Greece.

Inspired by her urban surroundings, in the late 1960s, Barlow began to incorporate into her sculptural idiom a wide range of ordinary yet unorthodox materials such as cardboard, concrete, plywood, plaster and fabric. Assembled into large-scale, three-dimensional "sculptural collages", these attest to a

deployment of diverse strategies, including accumulation, compounding, juxtaposition, reuse and destruction. The diverse, low-end materials, often complemented by a palette of vivid colours, bear the visible marks of the creative process. They have been cut up and punctured and warped; they have been piled together and suspended from above in the context of a practice that systematically seems to push the boundaries of how sculpture is traditionally produced and viewed, as well as to how it relates to architecture and the notion of space.

Barlow belongs to a generation of British artists that came of age during the Cold War in Britain and she would often recall visiting London's East End as a child, an area which had been razed to the ground in the bombing raids of WWII. Her sculptural practice thus engaged in dialogue with shifts in the urban fabric: through, as she would say, "a particular archaeology which absorbs present, past, and future: damage, reparation, renewal, reconstruction — these are in an ever-evolving lifecycle which mirrors the decay and renewal of the natural environment." Seen in this light, her large-scale installations, seemingly precarious and more often than not incomplete, attempt to rethink the boundary between the monumental and the anti-monumental.

RIG: untitled; blocks (2011), on loan to EMST from the D.Daskalopoulos Collection, forms part of a broader series of works titled *RIG*, created in 2011 and presented in the artist's homonymous exhibition of the same year. As Barlow herself explains, "*RIG* as both a verb and a noun is an ambiguous term, suggesting a fleeting gesture of improvised repair or the result thereof: 'Rigging something up' implies a kind of temporary gesture. I think the verb 'to rig' is both to fix something slightly fraudulent but also to improvise with a way of fixing something."

The installation *RIG: untitled; blocks* occupies the Museum's largest exhibition space. An imposing, densely populated assemblage of colourful sculptural objects, almost ten metres high, it unfolds across the room interrupting the routes of viewing and redefining the terms by which the exhibition space and its particular parameters – its height and volume – are perceived and experienced. The installation's equivocal (non)monumentality plays out in sharp counterpoint to the mundane, often playful quality of the materials, whose specific blend of the buoyant and the sturdy, as much as their precariousness and exaggerated scale, seem to undermine the very laws of gravity, balance and symmetry.

BIOGRAPHY

Over a career that spanned six decades, Barlow took inspiration from her surroundings to create imposing installations that can be at once menacing and playful. Barlow's restless invented forms stretch the limits of mass, volume and height as they block, straddle and balance precariously. The audience is challenged into a new relationship with the sculptural object, the gallery environment and the world beyond. Barlow exhibited extensively across institutions internationally: Museum of Contemporary Art, Toronto, Canada (2023); Public Art Fund, New York NY (2023); Chillida Leku, Hernani, Spain (2023); Sprengel Museum, Hanover, Germany (2022); ARTIST ROOMS, Tate Modern, London, UK (2021); Haus der Kunst, Munich, Germany (2021); The Royal Academy of Arts, London, UK (2019); La Biennale di Venezia, British Pavilion, Venice, Italy (2017); Kunsthalle Zürich, Zurich, Switzerland (2016); Nasher Sculpture Center, Dallas TX (2015); Duveen Commission at Tate Britain, London, UK (2014). In 2022, Barlow was awarded the Niedersächsische Sparkassenstiftung's Kurt Schwitters Prize.

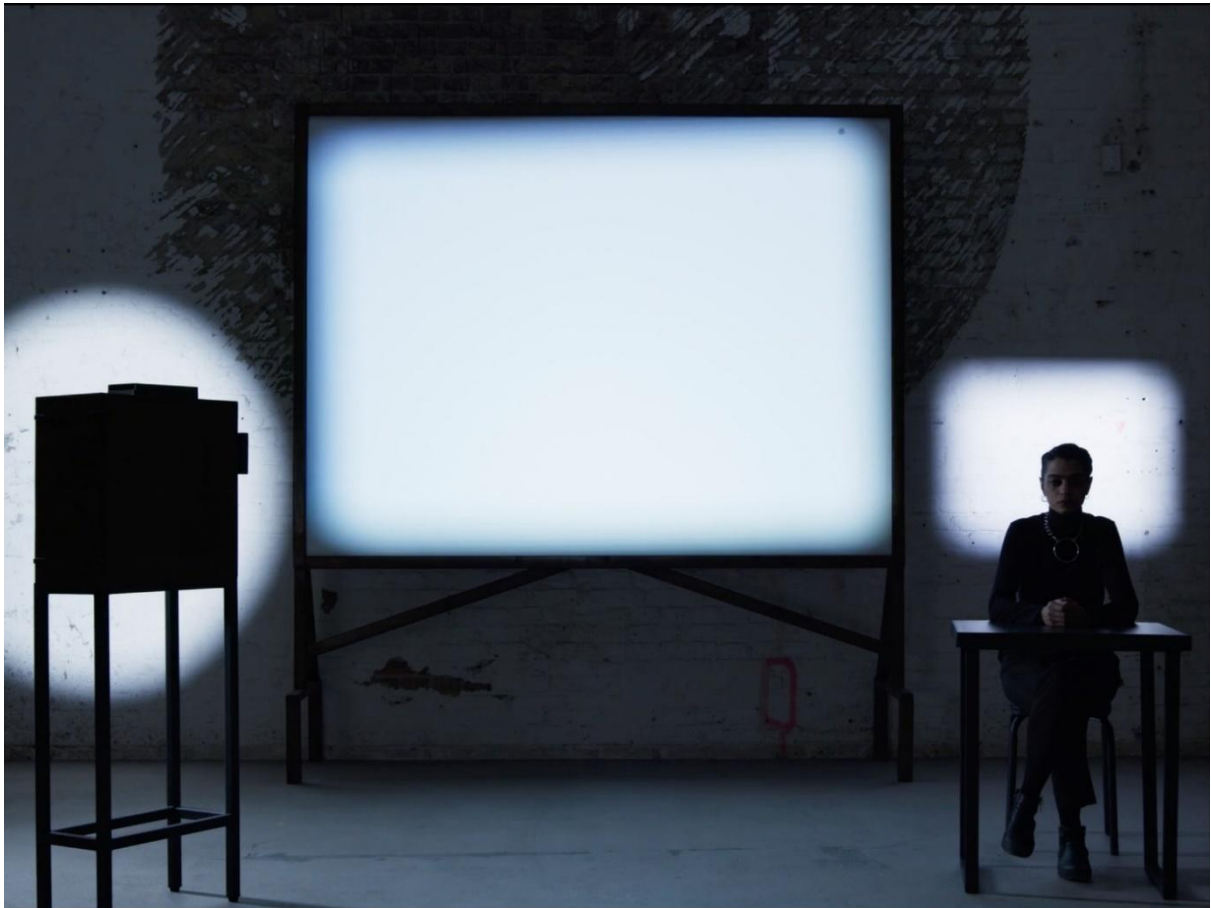
Bouchra Khalili

Lanternists and Typographers

Curator: Daphne Vitali

Floor 3, Project Room 2

Until 10.11.2024



Bouchra Khalili, *The Magic Lantern*, 2020–2022 (video still). Video installation; film and objects, 24'. Courtesy of the artist and Mor Charpentier, Paris/Bogota

Lanternists and Typographers is Bouchra Khalili's first solo exhibition in Greece. The exhibition includes three works: *The Magic Lantern Project* (2019–2022), *The Typographer* (2019), and *The Radical Ally* (2019). Through a deeply researched and meticulous practice that encompasses moving image, printmaking, installation, textile, photography, and editorial platforms, Khalili uses complex strategies of storytelling and self-reflexive visual and sonic forms for exploring notions of agency and self-representation of members of communities rendered invisible by the nation-state model. Her multi-layered works weave together personal and collective histories and memories for suggesting hypotheses of emancipatory notions of community.

The Magic Lantern (mixed media installation: film, objects, textile, silkscreen prints, 2019–2022) reactivates the art of the phantasmagoria, a technology of the late 18th century that combined projected imagery with performances of storytelling in order to summon ghosts "to speak in public". Khalili's installation takes as a starting point *The Nero of Amman*, the lost first video work by Swiss feminist video pioneer Carole Roussopoulos (1945–2009). The film disappeared due to the numerous projections that erased it, as at the time, a master tape would have served for both filming and broadcasting.

Carole Roussopoulos has appeared in previous works by Khalili such as *Foreign Office* (2015) and *Twenty-Two Hours* (2018), two pieces that investigate the position of the artist not as someone speaking on behalf or in lieu of someone else, but rather with the artist as witness. With its multiple components, *The Magic Lantern* poetically meditates on a potential "spectrology", summoning the ghosts of history to "speak in public" in the present-time and from or for the future.

The Typographer (a 16mm silent film) references Jean Genet's training in typography. Khalili's film depicts a female typographer, typesetting and printing the last sentence Genet wrote during his lifetime, which forms the epigraph of his posthumous epic poem, *Prisoner of Love*: "Put all the images in language in a place of safety and make use of them, for they are in the desert, and it's in the desert we must go and look for them." The *Radical Ally* was produced after the making of *Twenty-Two Hours*, a film by Khalili examining Genet's commitment to the campaign for the liberation of Bobby Seale, chairman of the Black Panther Party, who was arbitrarily detained in 1970.

The project has been funded by the European Union's – NextGeneration EU, Project SUB 6.4 Residency Programme, part of Greece 2.0, National Recovery and Resilience Plan.

BIOGRAPHY

Bouchra Khalili is a Moroccan-French visual artist who lives in Vienna and works itinerantly. Encompassing film, video, installation, photography, printmaking, textile, and discursive and editorial platforms, Khalili's multidisciplinary and meticulously researched work develops collaborative strategies of storytelling with members of communities excluded from citizen membership. Combining the performativity of oral traditions with rigorous visual and sonic forms informed by post-independence avant-gardes and conceptual practices, Khalili eventually suggests poetical hypotheses meditating on newer imaginations of emancipatory community. Her work has been featured in many international solo exhibitions, including recently at MACBA | Museum of Contemporary Art, Barcelona (2023); Luma Foundation, Arles (2023); Bildmuseet Umeå (2021); Oslo Kunstforening and Fotogalleriet, Oslo (2020); Museum of Fine Arts, Boston (2019); Jeu de Paume, Paris (2018); MoMA, Museum of Modern Art, New York (2016); among others. She has participated in major international exhibitions, such as the Venice Biennale (2024, 2013), The Sharjah Biennale (2023, 2011), Documenta 14 (Athens/Kassel, 2017), the Milan Triennial (2017); La Triennale (Paris, 2012), among others. She was a fellow at Harvard's Radcliffe Institute (2017), Columbia University's Institute for Ideas and Imagination (2019), and The Vera List Center at The New School in New York (2011–2013). She is a founding member of La Cinémathèque de Tanger, an artists-run non-for-profit organisation devoted to promoting film culture in Northern Morocco.

Susan Meiselas

A Room of Their Own

Curated by Studio Susan Meiselas

Coordination: Stamatis Schizakis, Ioli Tzanetaki

Floor 3, Project Room 1

Until 10.11.2024



Susan Meiselas. *Bruised woman who was a victim of domestic violence*, San Francisco, 1992.
Colour photograph. © Susan Meiselas/Magnum Photos

EMΣT is pleased to present a solo show of the work of renowned documentary photographer Susan Meiselas. A member of Magnum Photos since 1976 and current president of the Magnum Foundation, Meiselas has spent nearly five decades documenting global social and political issues. From war and human rights violations to cultural identity and the sex industry, Meiselas' work raises provocative questions about documentary practice and the relationship between photographer and subject.

The presentation at EMΣT brings together two works: *Archives of Abuse* (1991–1992) and *A Room of Their Own* (2015–2017). Consisting of photographs, oral and written testimonies, collages, posters and videos these projects focus on domestic and family violence.

A Room of Their Own is a multi-layered, visual story that explores the lives of women who are survivors of domestic abuse in the Black Country, a post-industrial region in the UK. It was created through a collaborative, participatory process between Meiselas, transient women living in domestic violence shelters, local artists, writers, and Multistory, a non-profit arts organisation.

In her project, *Archives of Abuse*, Meiselas addresses the issue of domestic violence. In the early 1990s, the photographer was invited to support a public campaign in San Francisco to raise awareness about the subject. She began by photographing crime scenes, accompanying a team of specialised police investigators, and selecting a number of documents with photographs from the archives of the San Francisco Police Department. This research led her to create *Archives of Abuse*, a series of collages based on police reports and forensic photographs, which were posted in public spaces to raise people's awareness of the many different forms of violence towards women as a structural phenomenon.

On the 13 June, from 6.30 to 8 pm, EMΣT will host a conversation between Susan Meiselas and Eduardo Cadava, Professor of English at Princeton University.

BIOGRAPHY

Susan Meiselas is a world-renowned documentary photographer based in New York. She is the author of *Carnival Strippers* (1976), *Nicaragua* (1981), *Kurdistan: In the Shadow of History* (1997), *Pandora's Box* (2001), *Encounters with the Dani* (2003), *Prince Street Girls* (2016), *A Room of Their Own* (2017), *Tar Beach* (2020) and *Carnival Strippers Revisited* (2022). Meiselas is well known for her documentation of human rights issues in Latin America. Her photographs are included in North American and international collections. In 1992 she was made a MacArthur Fellow and received a Guggenheim Fellowship (2015). Most recently, she received the first Women in Motion Award from Kering and the Rencontres d'Arles (2019), the Deutsche Börse Photography Foundation Prize (2019), and the Erich Salomon Award of the German Society for Photography (2022). *Mediations*, a survey exhibition of her work from the 1970s to present was initiated by Jeu de Paume, Paris, and travelled to Fundació Antoni Tàpies, Barcelona, San Francisco Museum of Modern Art and the Instituto Moreira Salles in São Paulo, along with other European venues. Meiselas has been the President of the Magnum Foundation since 2007, with a mission to expand diversity and creativity in documentary photography.

Eleni Pitari-Pangalou

The Unknown Drawings

Curator: Anna Mykoniati

Floor 3

Until 10.11.2024



Eleni Pitari-Pangalou, *Untitled*, c. 1960–1970. Ink on paper 73 × 70 cm. Courtesy of of the Maioletti-Pitari Collection

ΕΜΣΤ is pleased to present a never-before-seen series of drawings by Greek modernist painter Eleni Pitari-Pangalou (1905–1995). With this presentation, the museum revisits the case of a female artist who, though active in her day, fell into obscurity after her demise, thus eluding the attention of a wider public longer-term.

Pitari-Pangalou was born in Istanbul in 1905 into a wealthy family of the Greek diaspora. Four years after relocating to Athens in 1922, she enrolled in the Athens School of Fine Arts where she briefly worked at the side of the well-known Greek modernist painter Nikolaos Lytras (1883–1927). In 1929 she was accepted into the class of Constantinos Parthenis (1878–1967), also a celebrated painter in his day. From 1939 onwards, she actively participated in group shows organised by various collectives and associations, including *Eleftheroi Kallitechnes* (Free Artists, 1939); *Omas Ellinon Zografon Characton* (The Greek Painters and Printmakers Group, 1939); *Omas Zografoi kai Glyptai* (The Painters and Sculptors Group, 1954); and *To Ergastiri* (The Studio, 1965, 1969); as well as several editions of the *Panhellenic Art*

Exhibition, then held at Zappeion (1939, 1952, 1957, 1960, 1963, 1967, 1969, 1975). In 1963, Pitari-Pangalou was among the artists who represented Greece in the 7th São Paulo Art Biennial and the 5th Alexandria Biennale for Mediterranean Countries. In 1950, she presented her first solo exhibition in Athens at Zachariou Gallery. Two further solo exhibitions were to follow, organised by the historic Nees Morfes Gallery (1959, 1963), and she also showed work at Medusa Art Gallery in Rome (1963).

The body of work she most known for consists mainly of oil paintings – landscapes, still lives, portraits and allegorical depictions. Inspired by the teachings of Parthenis, these are mostly attempts to use the language of abstract expressionism, then a dominant trend. However, during the 1960s and 1970s and alongside her more “formal” exhibited work, Pitari-Pangalou, by now well into middle age, created a body of uniquely original black-and-white drawings, using ink on paper, that have little in common with the rest of her oeuvre. These drawings navigate the realms of fantasy, clairvoyance and metaphysical concerns, where the legacy of Parthenis is activated in earnest, linking the experimental spirit of abstraction to the fundamental premises of symbolism. Through these drawings Pangalou appears to give shape to the theoretical principles that informed her painting over the years; perhaps even her own beliefs about the meaning of art in general. These intuitive, enigmatic, highly insightful drawings recall, for example, Edith Rimmington’s surrealist visions of organic decomposition, the unsettling forms that populate Catherine Yarrow’s prints or the dream-like autobiographical work of Leonora Carrington. Together, they serve to underscore the often overlooked yet crucial contribution of women artists to the surrealist movement.

In these drawings, Pangalou meticulously, even obsessively covers every inch of the paper’s white surface almost to the point of *horror vacui*, creating a central theme and then enclosing it in a cluster of forms that seem to multiply *ad infinitum*. Recalling a Blakean cast of characters, her emaciated, androgynous figures, part-human, part-demon or insect, appear to hover in space. Sometimes placed within geometrical frameworks (circles, triangles) or against Constructivist urbanscapes, or seemingly lost amidst anonymous crowds of people or animals, they almost always are seen facing a glowing source, presumably of light or energy, that serves as either a gravitational centre or, occasionally, a centrifugal force in the composition at large. Showing no interest in accurately depicting specific features and nonchalantly leaving out all references to topography and place, Pitari-Pangalou’s enigmatic drawings manage to transcend time as they probe the ephemerality that is the lot of humanity, the burden of loss, the tragic nature of memory and the transcendental quality of magic.

Secure in the knowledge that these drawings would not be exposed to judgement, the artist has expressed herself with absolute freedom, articulating her spiritual preoccupations, interpreting the world through the intimate lens of her own conscience and simultaneously reclaiming it, allowing viewers, sixty years later, to share a furtive glimpse.

EMST would especially like to thank Alessandra Maioletti, the artist’s niece, for generously permitting access to the painter’s work and archive.

What If Women Ruled the World?

All exhibitions

WOMEN, together

New collection presentation

Curators: Katerina Gregos and Eleni Koukou

Danai Anesiadou (Greece/Belgium)

D POSSESSIONS

Curator: Ioli Tzanetaki

Phyllida Barlow (UK)

RIG: untitled; Blocks

Curator: Tina Pandi

Co-organised by EMΣT and NEON

Yael Bartana (Israel)

What if Women Ruled the World and Two

Minutes to Midnight

Curator: Stamatis Schizakis

Bertille Bak (France)

Spotlight

Curator: Anna Mykoniati

Claudia Comte (Switzerland)

The Origin of the Shockwave Ripple Effect
(yellow and turquoise)

Curator: Daphne Vitali

Hadassah Emmerich (Netherlands)

Epicurean Eden

Artistic production | Coordination: Yannis Arvanitis

Supported by the Mondriaan Fund and
NextGeneration EU | Greece 2.0

Lola Flash (USA)

SALT

Curator: Ioli Tzanetaki

Mary Reid Kelley and **Patrick Kelley** (USA)

The Rape of Europa

Curator: Stamatis Schizakis

Bouchra Khalili (Morocco/France)

Lanternists And Typographers

Curator: Daphne Vitali

Funded by the NextGeneration EU | Greece
2.0

Tala Madani (Iran/USA)

Shitty Disco

Curator: Ioli Tzanetaki

Susan Meiselas (USA)

A Room Of Their Own

Coordinators: Stamatis Schizakis, Ioli
Tzanetaki

Eleni Pitari-Pangalou (Greece/Turkey)

The Unknown Drawings

Curator: Anna Mykoniati

Malvina Panagiotidi (Greece)

All Dreams are Vexing

Curator: Anna Mykoniati

Leda Papaconstantinou (Greece)

Time in my hands. A retrospective

Curator: Tina Pandi

Chryssa Romanos (Greece)

*The Search for Happiness for as Many as
Possible*

Curators: Eleni Koukou and Dimitris
Tsoumplekas

Penny Siopis (South Africa)

For Dear Life. A Retrospective

Curator: Katerina Gregos

Eva Stefani (USA/Greece)

The Luminous Cave

Curator: Stamatis Schizakis

WOMEN, together

Collection Exhibition

Curators: Katerina Gregos, Eleni Koukou

Floor 3

Ongoing



Installation view of the Collection exhibition, *WOMEN, together*. EMST Collection, works by Maria Loizidou and Ghada Amer, presented as part of the D.Daskalopoulos Collection Gift, with Bertille Bak. Photo: Paris Tavitian.

The first rehang of the museum's collection since 2019, *WOMEN, together*, addresses a major issue confronting all museums today: the under-representation of women and the urgency of gender equality. The exhibition features the first presentation of a number of works from the **D.Daskalopoulos Collection Gift to EMST**, the most important and generous donation in the museum's history, as well as seven new acquisitions and a new long-term loan of a major work by Etel Adnan, courtesy of the **Saradar Collection** (Paris/Beirut).

Artists include: **Etel Adnan** (1925, Beirut, Lebanon), **Diana Al-Hadid** (1981, Aleppo, Syria), **Ghada Amer** (1963, Cairo, Egypt), **Helene Appel** (1976, Karlsruhe, Germany), **Bertille Bak** (1983, Arras, France), **Karla Black** (1972, Alexandria, UK), **Hera Büyüктаşçıyan** (1984, Istanbul, Turkey), **Christina Dimitriadis** (1967, Thessaloniki, Greece), **Marina Gioti** (1972, Athens, Greece), **Eleni Kamma** (1973, Athens, Greece), **Maria Loizidou** (1958, Limassol, Cyprus), **Tala Madani** (1981, Tehran, Iran), **Despina Meimaroglou** (1944, Alexandria, Egypt), **Annette Messager** (1943, Berck-Sur-Mer, France), **Tracey Moffatt** (1960, Brisbane, Australia), **Eleni Mylonas** (1944, Athens, Greece), **Cornelia Parker** (1956, Cheshire, UK), **Agnieszka Polska** (1985, Lublin, Poland), **Christiana Soulou** (1961, Athens, Greece), **Aspa Stassinopoulou** (1935–2017, Athens, Greece), **Maria Tsagkari** (1981, Piraeus, Greece), **Paky Vlassopoulou** (1985, Athens, Greece), **Aleksandra Waliszewska** (1976, Warsaw, Poland), and **Gillian Wearing** (1963, Birmingham, UK).

Penny Siopis

For Dear Life. A Retrospective

Curator: Katerina Gregos

Temporary Exhibitions Space -1

Until 10.11.2024



Penny Siopis, *For Dear Life*, 2020. Glue and ink on canvas, 190 × 90 cm. Private Collection, Cape Town. Photo courtesy of the artist

EMST is pleased to present *For Dear Life. A Retrospective*, the first major museum retrospective in Europe of the work of Penny Siopis, one of the most important artistic voices of her generation. The exhibition is the flagship event of the third part of *What If Women Ruled the World?*, a year-long cycle of exhibitions centred on women artists and artists who identify as female.

Born in South Africa in 1953 to Greek parents, Siopis came to prominence in the 1980s and 1990s with her historically and culturally charged paintings that exercised a fierce critique against colonialism, apartheid, racism and sexism. She went on to experiment with other media such as installation and film, creating a rich, incisive and poignant body of work that has consistently engaged with the persistence and fragility of memory, notions of truth and accountability, the rights of women and the disenfranchised, the issue of vulnerability, and the complex entanglements of personal and collective histories.

For Dear Life. A Retrospective features work from each of Siopis' major series, including the *Cake* (1980–1984) and *History* (1985–1995) paintings, *Will* (1997–), and *Pinky Pinky* (2002–2005), as well as a number of her celebrated experimental films, which combine found footage with personal archives and texts to produce poignant meditations on the political, personal and historical cornerstones that marked her life, and that of her home country also, during a time of socio-political change and rights-based struggles in South Africa and beyond. Furthermore, the exhibition includes *Will* (1997–) a monumental, autobiographical conceptual work-in-progress which will only be completed on the artist's death. As part of this work, Siopis bequeaths a diverse collection of objects to beneficiaries of her choice: friends, family, collaborators from all over the globe. *Will* is an installation that includes over 700 objects that provide insight into the artist's collecting habits and interests – artistic and vernacular – but also into her own personal history and experience, rooted in its own particular time, place and circumstance.

The public will have the opportunity to discover a rich oeuvre in which there exists a perfect and meaningful balance between content and form. For the artist, materiality and process are inseparable from concept, meaning and ideas. For 50 years Siopis has explored the politics of the body, grief and shame as they play out in her home country, South Africa. In the process she has established herself as one of the most important artistic voices of her generation on the African continent and beyond.

EMΣΤ

Founded in 2000, EMΣΤ | The National Museum of Contemporary Art Athens is the leading national institution for contemporary art and visual culture in Greece, and one of the flagship institutions in Southern Europe and the Eastern Mediterranean. The Museum is located in the former FIX brewery, an Athenian landmark of industrial modernist architecture, in the heart of Athens. EMΣΤ regards art and visual culture as a transformative element in education, knowledge production, storytelling and a tool for the advocacy of progressive and emancipatory values. The Museum focuses on practices that cast a critical eye on society at large and its political urgencies, examining key issues of our times such as democracy, governance, equity, economics, the environment, the effects of globalisation and the dominance of technology, while highlighting the importance of public life and dialogue.

EMΣΤ acquires, safeguards, preserves, documents, researches and exhibits contemporary Greek and international art through a dynamic temporary exhibitions programme and a rotating presentation of its collections of Greek as well as international art. The Museum promotes education in the contemporary visual arts and constantly aims to raise awareness as regards critical and experimental trends in current art. One of its founding goals is to promote artistic innovation and to commission and produce works in all media. EMΣΤ offers the public opportunities to interact with contemporary art through its exhibitions and publications as well as its education and public programmes; the latter are free of charge.

EMΣΤ also aims to promote Greek contemporary artistic production more generally by connecting to expand the domestic community of contemporary art by connecting it with professionals from the international scene, through – for example – the International Curators Visiting Programme. Likewise, it aims to connect international artists to Greece through its Residency Programme. Finally, it also provides professional support to emerging artists and curators through its Mentorship Programme. In a constantly changing world, EMΣΤ represents the exchange of ideas and perspectives through contemporary art, enriching the daily lives of the public and the experience of the visitors.

The EMΣΤ collection includes the work of artists from Greece with a special focus on the diaspora and the rich and often contested histories and the cultural, socio-political entanglements of the geographical region surrounding Greece, which includes the Balkans, Turkey, the Middle East and North Africa, where cultures, diasporic currents and religions merge and confront one another, yielding complex and often unknown, forgotten or marginalised narratives. The Museum's mission statement and collection policy can be [accessed online here](#).

D.Daskalopoulos Collection Gift

The D.Daskalopoulos Collection Gift represents the largest ever single donation of contemporary artworks to EMΣΤ | National Museum of Contemporary Art, Athens and includes 140 artworks by 83 artists, 35 of which are Greek. The integration of this significant group of works into the Museum's collection contributes decisively to the strengthening of its international character. Aligned with the direction of the Museum's collection policy, which centres on the critical geopolitical position of Greece, the works speak to the multitude of historical, cultural, and socio-political narratives attached to it. The donation also enriches the anthropocentric, existential, and socio-political orientation of the existing EMΣΤ collection, addressing relevant gaps in the narrative of the history of contemporary art in Greece. The D.Daskalopoulos Collection Gift can be accessed [online here](#).

ARTISTS' BIOGRAPHIES

DANAI ANESIADOU

Danai Anesiadou is a Belgian artist of Greek origin based in Brussels, Belgium. Working across performance, installation, collage and sculpture, Anesiadou crafts theatrical settings where 'high' and 'low' culture dip into cinema, deep politics, and metaphysics. Monumental prop-ornaments are pulled back into function as transformative sculpture. Her body of work, developed over the past fifteen years, is an expansive allegory in action. Rumours, mystery, evocations, and the intimacy of secrets are the centrifugal forces from which Anesiadou's entire oeuvre develops. Anesiadou studied at KASK in Ghent, Belgium, and DasArts in Amsterdam, Netherlands. Her work and performances have been presented at Musée d'Art Moderne de la Ville de Paris, France (2020), Casa Luis Barragan, Mexico City, Mexico (2019), documenta 14, Athens/Kassel, Greece/Germany (2017), Swiss Institute Contemporary Art, New York, US (2016), Palais de Tokyo, Paris, France (2016), Kunsthalle Wien, Vienna, Austria (2013), RCA, London, UK (2012), LUX/ICA Biennial of Moving Image, London, UK (2012), Kunsthalle Basel, Switzerland (2011), WIELS, Brussels, Belgium (2011), Kunstinstituut Melly, Rotterdam, Netherlands (2011), DRAF, London, UK (2011), KIOSK, Ghent, Belgium (2009), 5th Berlin Biennale, Berlin, Germany (2008) and MuHKA, Antwerp, Belgium (2008). She has been in residence at Fogo Island Arts, Fogo, Canada (2012) and ISCP, New York, US (2011).

Yael BARTANA

Yael Bartana was born in Israel in 1970. She currently lives and works in Berlin and Amsterdam. During the 1990s she studied in Jerusalem (Bezalel Academy), in New York (School of Visual Arts) and Amsterdam (Rijksakademie van Beeldende Kunsten). Her work has been exhibited around the world: Jewish Museum in Berlin (2021), Stedelijk Museum in Amsterdam (2015), Vienna Secession (2012), Moderna Museet, Malmo (2010) and MoMA PS1 in New York (2008). She has participated in the Sao Paulo Biennale (2014, 2010, 2006), Berlin Biennale (2012), Documenta 12 (2007), Istanbul Biennale (2005) and Manifesta 4 (2002). She has received numerous international awards for her work, such as the Principal Prize by the International Jury and the Prize of the Ecumenical Jury at the Oberhausen Short Film Festival (2010), the Anselm Kiefer Prize (2003), and more recently the International Female Artists Summit Award in Rome (2023). Her work is included in the collections of many museums, including the Museum of Modern Art, New York; the Tate Modern, London; and the Centre Pompidou, Paris. Together with Ersan Mondtag, she is representing Germany in the 60th Venice Biennale in 2024.

CLAUDIA COMTE

Claudia Comte's practice is guided by a longstanding interest in teasing out the history and memory of biomorphic forms through traditional hand processes, industrial and machine technologies. Comte's site-specific installations bring together monumental wall paintings and sculptures inspired by organic patterns and morphology, and pay testament to the intelligence and transformative capacities of the ecological world. Comte has shown her work in solo and group exhibitions around the world, including at Globus Public Art Project/Fondation Beyeler, Switzerland (2023), Fundación Casa Wabi, Puerto Escondido, Mexico (2023), Museum Haus Konstruktiv, Zurich, Switzerland (2022), Desert X AIUla, Saudi Arabia (2022), The Dreamers, 58th October Salon - Belgrade Biennale, Belgrade, Serbia (2021), Museo Nacional Thyssen - Bornemisza, Madrid, Spain (2021), Copenhagen Contemporary, Copenhagen, Denmark (2019); Castello di Rivoli, Turin, Italy (2019). Comte was born in 1983 in Grancy, Switzerland. She is based in Basel.

HADASSAH EMMERICH

Hadassah Emmerich studied at the Academy of Fine Arts in Maastricht, HISK Flanders and Goldsmiths College, London. Recent exhibitions include: *Skin of the Shapeshifter*, SUPRAINFINIT, Bucharest (2023); *Botanical Body Bliss*, Galerie Ron Mandos, Amsterdam (2023); *False Flat*, Bonnefanten Museum, Maastricht (2022); *Abrasive Paradise*, Kunsthal KAdE, Amersfoort, NL (2022); *Trailblazers, 150 years Royal Award for Painting*, Royal Palace, Amsterdam (2021); *BXL Universel II: multipli.city*, CENTRALE for Contemporary Art, Brussels (2021); *Buah Tangan*, ISA Art Gallery, Jakarta (2020); *The Great Ephemeral Skin*, De Garage, Mechelen (2019). Her work is held in numerous public collections including the Rijksmuseum, Amsterdam, the Bonnefanten Museum, Maastricht, MuZee, Oostende, The Flemish Parliament and the Federal Government Collections, Brussels, Gemeentemuseum and the Ministry of Foreign Affairs, The Hague, and the Museum for Modern Art, Arnhem, NL.

LOLA FLASH

Lola Flash has been working as a practising artist in the US and UK with numerous international exhibitions and commissions over the past four decades. Flash received their bachelor's degree from Maryland Institute and Masters' from London College of Printing, UK. They work primarily in portraiture, engaging those who are often deemed invisible. Their work is included in important collections such as the Victoria and Albert Museum, MoMA, the Whitney, the Museum of African American of History and Culture and the Brooklyn Museum. Flash is currently a member of the Kamoinge Collective and on the Board of Queer Art.

MARY REID KELLEY AND PATRICK KELLEY

Mary Reid Kelley and Patrick Kelley combine performance and a distinctive wordplay-rich poetry in polemical, graphically stylised videos. With Reid Kelley performing as a First World War soldier, a grisette in revolutionary Paris, or the Minotaur, they resurrect characters that embody particular facets of ideas in time. Their historically specific tableaux enclose dilemmas of mortality, sex, and estrangement, navigated by the characters in punning dialogue that traps them between tragic and comic meanings. In videos and drawings filled with punning wordplay, Reid Kelley presents her take on the clash between utopian ideologies and the realities of women's lives in the struggle for liberation and through political strife, wars, and other historical events. Solo and group exhibitions have been presented in internationally renowned institutions around the world including the Isabella Stewart Gardner Museum, Boston Baltimore Museum of Art, Baltimore, Tate Liverpool, Liverpool, The High Line, New York, Fondazione Prada, Milan, Haus der Kunst, Munich, MACBA, Barcelona.

Collections include: Whitney Museum of American Art, New York, Hammer Museum, Los Angeles, Yale University Art Gallery, Kadist Foundation.

CHRYSSA ROMANOS

One of the most important artists of her generation, Chryssa Romanos (1931–2004) was born in Athens and studied at the Athens School of Fine Arts. In 1958, she was awarded at the First Salon of Young Artists at Zygos Gallery. In the next two years, she presented her first solo exhibition at Zygos and participated in group exhibitions at Nees Morfes Art Gallery and the 6th Panhellenic Exhibition in Athens. In 1961, she left Greece to broaden her creative pursuits and settled in Paris for twenty years. This decision proved crucial for her career as, along with Nikos Kessanlis, she became an active member of the artistic avant-garde of the time. She presented her work in a limited number of solo exhibitions in Greece and abroad, but she participated in many group and international art shows, including Young Artists Biennale (Paris, 1961); Engraving Biennale (Ljubljana, 1961); Sao Paulo Biennale (1965, 1994); Venice Biennale (1976 as part of the Progetto Arcevia); and the Istanbul Biennial (1997), as well as various Paris Salons (1967, 1971, 1972, 1974, 1976, 1978, 1980), Europalia (Belgium, 1982); and *Transformations of Modern Art* (Athens, 1992), amongst many others. In Greece, she had solo exhibitions at "Desmos" Gallery (1981) and the French Institute of Thessaloniki (1986), and participated in the seminal exhibition *Metamorphoses of the Modern: The Greek Experience at the National Gallery*, Athens (1992). In 1994, Exandas Publications published a monograph on her work.

PENNY SIOPIS

Penny Siopis was born in 1953 in Vryburg, South Africa, and lives in Cape Town. She has an MFA and an Honorary Doctorate from Rhodes University, and is an Honorary Professor at Michaelis School of Fine Art, University of Cape Town. Institutional solo exhibitions include *1997 Ongoing*, Michaelis Galleries, University of Cape Town (2023); *Moving Stories and Travelling Rhythms: Penny Siopis and the Many Journeys of Skokiaan*, National Gallery of Zimbabwe, Bulawayo (2019); *'This is a True Story': Six Films (1997-2017)*, Zeitz Museum of Contemporary Art Africa, Cape Town (2018); *Penny Siopis: Films*, Erg Gallery, Brussels (2016); *Time and Again: A Retrospective Exhibition*, South African National Gallery, Cape Town (2014), and Wits Art Museum, Johannesburg (2015); *Red: The Iconography of Colour in the Work of Penny Siopis*, KZNSA Gallery, Durban (2009), and *Three Essays on Shame*, Freud Museum, London (2005). Her work is in the collections of Tate Modern, London; Centre Pompidou, Paris; Moderna Museet, Stockholm; The Walther Collection, Neu-Ulm; Smithsonian National Museum of African Art, Washington, DC; Art Institute of Chicago; Pérez Art Museum Miami; Iziko South African National Gallery, Cape Town; Wits Art Museum, Johannesburg; University of South Africa (Unisa); Johannesburg Art Gallery; Nelson Mandela Metropolitan Art Museum, Gqeberha; William Humphreys Art Gallery, Kimberly; and the National Gallery of Zimbabwe, Harare, among others.