

miss information

Banu Cennetoğlu, Nicole Coson, Manolis
D. Lemos, Stamos Michael, Liliana Moro,
Christodoulos Panayiotou, Eleni Tomadaki,
Thanasis Totsikas, Iris Touliatou

Sylvia Kouvali, *Piraeus*
24 October – 20 December 2025

"The animal wrests the whip from its master and whips itself in order to become master."
Franz Kafka

The works in this exhibition go against data and take the form of ghosts and clouds.

Reality is being hijacked and messed by unknown sources and attitudes of the machine that challenge notions of truth and (historical) accuracy. Digitisation has become a process of dematerialisation and disembodiment that has left us with hollow shells and emptiness of things.

Information has been sucking us constantly and this exhibition presents phantom like objects and paintings or traces that look like paintings, that tell stories, portray human life and even though full of texts they are not permeated by information. No matter how information wants to believe it is in itself knowledge, the truth is that information devours knowledge, because it is consuming the possibility of mechanisms that create and allow space for memory and the most important of them all, physical experience amongst other perceptive process of the brain. The works selected here are seemingly surfaces within which other stories lie within, and what is seen and narratives that are hidden in the form of image, sculpture or sound.

Showed originally in the artist's solo show with the gallery in 2024, *Glitchez and Bitchez* is an ongoing series **Banu Cennetoğlu** transmits through various emotional states, made at home, mood boards and emotional landscapes, made by graphite on paper on a daily basis. The content of this series, remains usually unknown; sometimes the text hints upon possible readings, super coded through the handwritten and the poetry and the form makes one think of erased manifestations.

Nicole Coson's work is a container of objects in transit and through a bodily process of imprinting on the canvas a diary of her traces are left as testimonies of a performance the viewer will never see. What one sees is not obvious though a true vision of frictions between the body of the artist, the object's "skin" and the canvas.

The texts and data embedded in **Manolis Lemos'** surfaces of his paintings are drawn from a collaborative script drafted through the past years between the artist and an artificial intelligence entity, that by now has developed an independent and parallel skill to that of its creators (the artist and his computer

scientist relative), for the final decisions that are seen on the canvas are handmade by Lemos himself.

Stamos Michael's site specific composition draws from the environmental and geopolitical characteristics of a building's facade - defining the threshold between open and closed spaces.

While the golden sickle, an object loaded with magic and symbolism through the centuries, it found the artist even if seemingly it was the artist in quest of It. In 2011 **Liliana Moro** heard Silvio Berlusconi saying "The Revolution is not only necessary but is also essential". She wanted to embed the phrase in an object, then the object came accidentally from the garden of the same politician, and it became the perfect capsule for meaning and form while its magical powers ended up finishing the politician all in all.

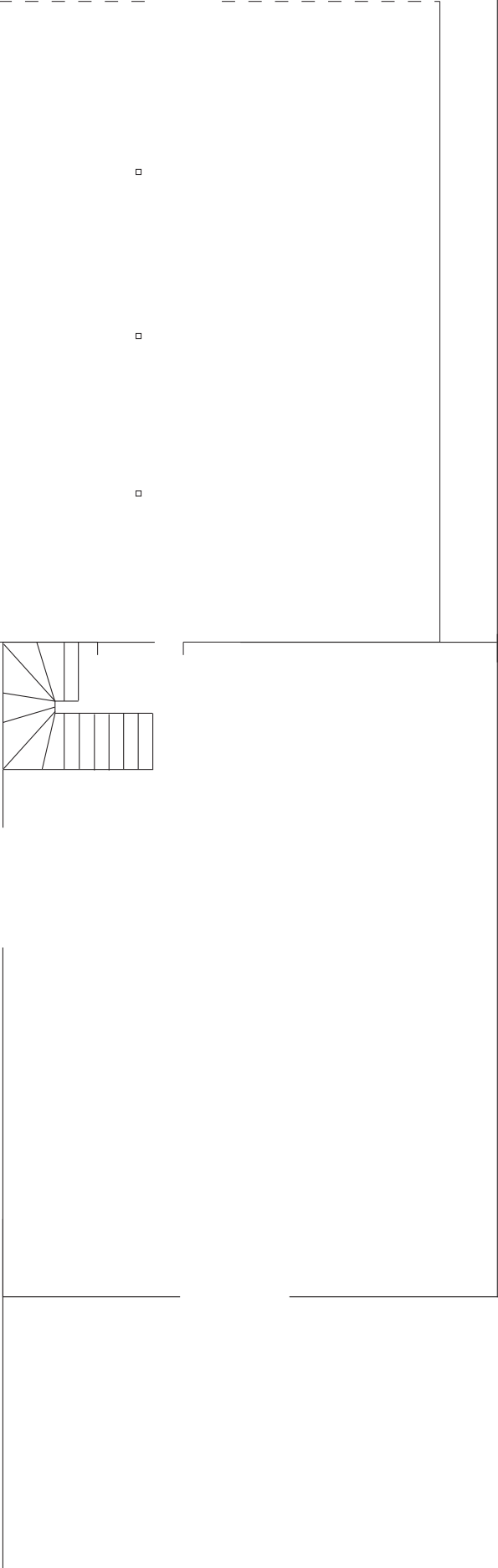
The last two plaques of the material that has named this country-island in the first place are the centrepiece of the show. While the one is bent and the other remains flat, **Christodoulos Panayiotou** through them, tells many stories, that of raises and declines, of civilisations and expectations, of ambitions and departures. The Last Cathode signifies for sure the transition of an age to a new one yet to be written.

While the silver collage on wood contains the lost prayers and talks about the economy of faith. The wonderful world of a found book thrown away, has become the obsessive source of the paintings by **Eleni Tomadaki**, that she's been producing for the past two years; paintings that hide stories of other lives and that will never reveal themselves, take the titles from poems the artist composes and appear as such.

The sound of a colour is by itself an actual impossibility. It is in this space that all the works of this exhibition fall within. **Thanassis Totsikas**' sound paintings are loaded objects left to contemplate and expand our perception of the act of looking and that of hearing.

The life in the studio of **Iris Toulia** has been traced and somehow recorded on the white surface of the paper she laid on the floor while working on several ideas and projects a few years ago. This has created abstract hypertexts for the wall pieces she made with receipt, thermosensitive paper.

With the collaboration of CAN Christina Androulidaki Gallery



I6. Stamos Michael, *Adjustments on the South-Facing Facade*, 2025, tarpaulin, plywood, aluminum components, technical apparatus, solar panels, synthetic textile, bamboo, industrial rope, cotton, led, acrylics, printed matter, 200 x 400 cm

BANU CENNETOĞLU

Bio

Banu Cennetoğlu (b. 1970, Ankara) lives and works in Istanbul.

Cennetoğlu studied at Rijksakademie van beeldende kunsten, Amsterdam (2002–2003) at Speos. Paris photographic institute, Paris (1994–1995) at the School of Visual Arts, New York (1993) and has a BA in Psychology from Bogazici University, Istanbul, (1989–1994).

Solo exhibitions include: *ne karanfil ne kurbâğa*., İMALAT-HANE, Nilüfer/Bursa (2025, forthcoming); *BEING SAFE IS SCARY*, Kunsthal Charlottenborg, Denmark (2025); *everything is broken up and dances*, Sylvia Kouvali Piraeus (2024); *Collection In Focus: Banu Cennetoğlu*, Walker Art Center, Minneapolis (2024); *için için**, Sylvia Kouvali, Piraeus (2024); *Hammer Contemporary Collection: Banu Cennetoğlu*, Hammer Museum, Los Angeles (2024); *right?*, Void Art Centre, Derry (2023); *Banu Cennetoğlu*, Sculpture Center, New York (2019); *Banu Cennetoğlu*, K21 Ständehaus, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2019); Chisenhale Gallery, London (2018); *Banu Cennetoğlu*, Bonner Kunstverein, Bonn (2015); *Gentle Madness*, Rodeo, London (2014); Salonul de Proiecte, Bucarest (2013); *Guilty feet have got no rhythm.*, Kunsthalle Basel, Basel (2011); *Sample Sale BC 2010*, Rodeo, Istanbul (2010).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Casts Of An Island*, Mercedes-Benz showroom, Strovolos (2023); *but at this disjuncture we know what is what*, Unit I7, Vancouver (2023); *Self-Determination: A Global Perspective*, IMMA, Dublin (2023); *Together in Time: Selections from the Hammer Contemporary Collection*, Hammer Museum, Los Angeles (2023); *Is it morning for you yet?*, The 58th Carnegie International, Carnegie Museum of Art, Pittsburgh (2022); *Résister, encore*, Musée cantonal des Beaux-Arts, Lausanne (2022); *anabasis**, Rodeo, Piraeus (2022); *Actually, the Dead Are Not Dead. Techniques of Becoming*, Württembergischer Kunstverein Stuttgart (2021); *What If a Journey...*, Autostrada Biennale, Third Edition, Prizren (2021); *Portals, Stories, and Other Journeys*, Tai Kwun Contemporary, JC, Hong Kong (2021); *Stories of Resistance*, CAM, St Louis (2021); *of bread, wine, cars, security and peace*, Kunsthalle Wien, Vienna (2020); *When the Present is History*, Depo, Istanbul (2019); *The 7th Sinop Biennial: Here and Where / A Politics of Location*, Sinop, Turkey (2019); *Stars are Closer and Clouds Are Nutritious Under Golden Trees*, MMAG Foundation, Amman, Jordan (2019); Liverpool Biennial, Liverpool (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *dOCUMENT A (14)*, Athens and Kassel (2017); *It is Obvious from the Map*, Redcat, Los Angeles (2017); 13th Triennial of Small-Scale Sculpture, Fellbach (2016); *...und eine Welt noch*, Kunsthau Hamburg, Hamburg (2016); *Burning Down The House*, 10th Gwangju Biennale, Gwangju, South Korea (2014); *Signs Taken in Wonder*, Hannover Kunstverein, Hannover and MAK Austrian Museum of Applied Arts, Vienna (2013); *Frozen Lakes, Artist's Space*, New York (2013); *Region of Murcia in Dialogue with Northern Africa*, Manifesta 8, Murcia (2010); *Lapses, with Ahmet Ögüt*, The Pavilion of Turkey, 53rd Venice Biennial, Venice (2009); *One Night Stand*, KW Institute for Contemporary Art, 5th Berlin Biennale, Berlin (2008); *Brave New Worlds*, Walker Art Center, Minnesota (2007); *Destroy Athens*, 1st Athens Biennale, Athens (2007); *Not Only Possible, But Also Necessary/Optimism in the Age of Global War*, 10th Istanbul Biennale, Istanbul (2007); *False Witness*, KW Institute for Contemporary Art, 3rd Berlin Biennale, Berlin (2004).

Public Collections

Carnegie Museum of Art, Pittsburgh
Hammer Museum, Los Angeles
Institucion Ferial De Madrid, Spain
Kunsthau Zurich, Zurich
Plateforme IO, Lausanne
Vehbi Koç Foundation, Istanbul
Walker Art Center, Minneapolis

SYLVIA KOUVALI

NICOLE COSON

Bio

Nicole Coson (b.1992, Philippines) lives and works in London.

Coson holds a MA in Painting, Royal College of Art, London, UK (2020) and has a BA in Fine Art, Central St Martins, London, UK (2014).

Solo & Two-Person exhibitions include: *Membranes*, Silverlens, Manila (2025); *In Passing*, Silverlens, New York, (2024); *Undercurrents*, Ben Hunter, London (2023); *Blue Bottles* (with Sofia Bordin), The Split Gallery, London (2023); *The Textures of Solitude* (with Bernardo Pacquing), Fost Gallery, Singapore (2022); *Fortress*, Ben Hunter, London (2022); *Exoskeleton*, Silverlens, Manila (2021); *Picture House* (with Garrett Pruter), Brigade, Copenhagen (2021); *Cacotopia 4*, Anna Kultys Gallery, London (2020); *Deflect*, Galerie Untilthen, Paris (2019); *Camouflage*, Silverlens, Manila (2017); *Skin*, Finale Art File, Manila (2017); *Process of Elimination*, Display Gallery, London (2016); *Process of Elimination*, Finale Art File, Manila (2016); *How to Appear Without A Trace*, Display Gallery, London (2016); *Ghost*, Stamperia Del Tevere, Rome (2016); *How to Appear Without A Trace II*, Asia House, London (2016); *Untitled*, Finale Art File, Manila (2016); *Spirit Captures*, West Gallery, Manila (2016);

Selected group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Boxes*, Nova Contemporary, Bangkok (2025); *Aura Within*, Hauser+Wirth, Hong Kong (2025); *Para Site Benefit Auction*, Para Site, Hong Kong (2024); *Home*, Blue Mountain School, London (2023); *External Entrails*, Silverlens, New York (2022); *RCA Degree Show*, OXO Tower, London (2022); *And this skin of mine*, to live again a second time, Guts Gallery, London (2022); *Texture, Line and Form*, Offer Waterman, London, UK Art Basel Hong Kong, Silverlens (2022); *Midnight Murmurs*, Shulamit Nazarian, Los Angeles (2022); *SPRING*, Ben Hunter, London (2022); *Stand with Ukraine*, Hales Gallery, London (2022); *Windows*, The Artist Room, London (2021); *How to Cook a Wolf*, Center for Book Arts, New York (2021); *Oceans of Milk*, APSARA Studio x OHSH Projects, London (2021); *AORA Pop-Up*, OHSH Projects, London (2021); *Exhibition IV*, AORA Space (virtual exhibition) (2021); *Tonight the Air is Warm*, Kristin Hjellegjerde Gallery, London (2020); *Painting, Differently*, Silverlens, Manila (2018); *Tirada: 50 Years of Philippine Printmaking 1968-2018*, Cultural Center of the Philippines, Manila (2018); *Undisciplined*, NA Collective, London (2015); *Di Carta*, Palazzo Fogazzaro Schio, Vicenza (2015); *Collection of Small Paintings*, The Contemporary London, London (2015); *Field Trip*, Display Gallery, London (2015); *Print/3*, Arcane Gallery, London (2015); *Dis/location*, INIVA (Institute of International Visual Arts), London (2013); *Curious Limbo: Scavenger Sale*, Post Gallery, Manila (2013)

SYLVIA KOUVALI

MANOLIS D. LEMOS

Bio

Manolis D. Lemos (b. 1989, Athens) lives and works in Athens.

D. Lemos holds a MA in Performance Design & Practice, Courses 1&2, Central St. Martin's College of Art & Design, London (2010-2011) and a BA in Athens School of Fine Arts, Athens (2007-2012)

Selected solo and group exhibitions include: *miss information*, Sylvia Kouvali, Pireaus (2025); *Psalmika*, CAN Christina Androulidaki Gallery, Athens (2024); *When I Think Of You I Shiver In Awe*, FORUM ARTE, Braga (2021); *New Landscapes*, galeria Duarte Sequeira (2020); *dusk and dawn look just the same*, PiK, Cologne, (2020); *ALL AS ONE*, ARCH Athens (Serapis) (2020); *ALL AS ONE*, 14 RUE notre Dame de Nazareth, Paris (Serapis) (2020); *Protext!*, Centro Luigi Pecci, Prato (Serapis) (2020); *Feelings*, Korinis 4, CAN Christina Androulidaki gallery, Athens (2019); *Fallen Empires and Refound Desires*, Horst Arts & Music, ASIAT, Brussels (2019); *Tomorrows*, Le lieu unique, Nantes (2019); *Screen Spaces*, Het Nieuwe Instituut, Seward Park Edu. Center, New York City (2019); *Still Here Tomorrow*, Stavros Niarchos Foundation Cultural Centre, Athens (2019); *Full Moon*, FC Hyena, Amsterdam (2019); *Liquid Soul*, Piraeus Port with RODEO gallery, Piraeus (Serapis) (2019); *The Port for All*, 13 Rue d' Ormesson, Paris (Serapis) (2019); *SECCMA Trust*, 13 Rue d' Ormesson, Paris (Serapis) (2019); *Songs for Sabotage*, New Museum Triennial, New Museum, New York, (2018); *TEGEL, TEGEL*, Stockholm, (2018); *Untitled*, DECAD, Berlin (2018); *Standardized Waters*, SECCMA Trust, Athens (2018); *Oil Gargles*, The Breeder gallery, Athens (2018); *In Search of Happiness*, The Breeder gallery, Athens (2018); *Hands On Your Soul*, 12 Rue Notre Dame de Nazareth, Paris (Serapis) (2018); *Tomorrow's Corporate Love (Forgetting from Athens)*, Palais de Tokyo, Paris (2017); *Prec(ar)ious Collectives*, an exhibition of Palais de Tokyo in Athens, Akadimias 23, Athens (2017); *A circular perspective*, Agisilaou 36, Athens (2017); *The Kiss*, L13, Athens (2017); *The Equilibrists*, organized by the New Museum, New York and the DESTE Foundation Athens in collaboration at the Benaki Museum, Athens (2016); *Crooked Grid Crude Carrier*, CAN Christina Androulidaki Gallery, Athens (2015); *Feral Remnants/Oinousses*, CAN Christina Androulidaki Gallery, Athens (2013)

Represented by CAN Christina Androulidaki Gallery, Athens.

STAMOS MICHAEL

Bio

Stamos Michael (b. 1992, Athens) lives and works in Athens.

Stamos Michael is an Athens-based artist and designer whose academic background intersects social studies and architecture. His practice moves across scales and disciplines, tracing the social and political dimensions of spatial production. In 2016, he founded Grace, an independent cultural platform operating at the threshold between artistic research and urban intervention.

In Michael's work, specific qualities commonly attributed to physical space—open or closed, available or occupied—are combined with actions such as intervention, reconstruction, or abandonment to set up a sociological methodology for perceiving reality. While developing a system of understanding that resonates with methods used in social studies and critical architecture, Michael appropriates both the notion and the means of architecture to articulate ideas concerning the management and politics of physical space.

Through a multidisciplinary practice that merges architectural and spatial design, functional art, digital media, and theoretical landscape analysis, Michael aims to establish a renewed sense of architecture—one that insists on its presence within a space that is, for the most part, already taken.

His studio work has been internationally recognized, with features in leading design and cultural platforms. He has contributed as a guest lecturer to the Department of Architecture at the Sandberg Institute in Amsterdam (2023), and has been awarded the Stavros Niarchos Foundation Artist Fellowship by ARTWORKS (2021).

SYLVIA KOUVALI

LILIANA MORO

Bio

Liliana Moro (b. 1961, Milan) lives and works in Milan.

Moro trained at the Brera Academy of Fine Arts in Milan.

Solo exhibitions include: *Andante Con Moto*, PAC, Milan (2024); *In No Time*, Sylvia Kouvali, Piraeus (2024); *In No Time*, Rodeo, London (2024); *Andante con moto*, Kunstmuseum Liechtenstein, Liechtenstein (2023); *Sundown*, ArtLine Sculpture Park, Milan (2023); *On Air*, Piccolo Museion, Bolzano (2018); *né in cielo né in terra*, Almanac Projects, London (2018); *Città Ideale*, MAXXI, Roma (2016); *29.88 KMQ*, Zegna Foundation, Trivero (2015); *Cincia Mora*, Fondazione Antonio Ratti, Park of Villa Sucota, Como (2015); *Moi*, Spazio Culturale Antonio Ratti, Como (2012); *Liliana Moro*, West of Rome and The Italian Cultural Institute, The Spazio Italia Gallery, Los Angeles (2007); *Liliana Moro: This Is the End*, C/O Careof, Milan (2008); *Liliana Moro (De Praktijk)*, MuHKA, Antwerp, MuHKA, Antwerp (1996); *Abbassamento*, Spazio di Via Lazzaro Palazzi, Milan (1992); Spazio di via Lazzaro Palazzi, Milan (1990).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Facile Ironia. L'ironia Nell'arte Italiana Tra Xx E Xxi Secolo*, MAMbo - Museo d'Arte Moderna di Bologna, Bologna (2025); *The animal that therefore I am*, Anacapri Landscape Festival, Capri (2024); *Votiva*, Comune di Parabita, Lecce. (2024); *Eccentrica. Le collezioni del Centro Pecci*, Centro per l'Arte Contemporanea Luigi Pecci, Prato (2023); *What a Wonderful World*, MAXXI, Rome (2022); *Time is Out of Joint*, National Gallery of Modern and Contemporary Art, Rome (2022); *Point of Equilibrium. Thought Space Light from Toyo Ito to Ettore Spalletti*, MAXXI L'Aquila, L'Aquila (2021); *Antonio's Dream: A Journey Through Art and Textile*, Fondazione Antonio Ratti, Como (2021); *Neither Nor: The challenge to the Labyrinth*, Italian Pavilion at the 58th Venice Biennale, Venice (2019); *Ennesima. An Exhibition of Seven Exhibitions on Italian Art*, Triennale Milano, Milan (2015); *Everywhere but Now*, 4th Thessaloniki Biennale of Contemporary Art, Thessaloniki (2013); *Autori-tratti. Iscrizioni del femminile nell'arte italiana contemporanea*, MAMbo, Bologna (2013); *FOOD. A reflection on Mother Earth*, Musée Ariana, Geneva (2012); *Underneath the street, the beach*, Fondazione Sandretto Re Rebaudengo, Turin (2012); *Space of the self. Femininity in Italian video. Cycle 11*, Montehermoso Cultural Cente, Vitoria-Gasteiz (2011); *THE PRIVATE MUSEUM*, GAMeC, Bergamo (2010); *FRAGILE - Terres d'empathie*, Musée d'Art Moderne, Saint-Etienne (2009); *1988: VENTANNI PRIMA, VENTANNI DOPO*, Centro Pecci, Prato (2008); *MEDIATIONS BIENNALE POZNAN 2008*, Mediations Biennale Polska, Poznan (2008); *XV. Quadriennale di Roma*, Art Quadriennale Rome, Rome (2008); *27th International Biennial of Graphic Arts Ljubljana*, Biennial of Graphic Arts, Ljubljana (2007); *Somewhere*, MuHKA, Antwerp (2006); *Italy Made In Art: Now*, MOCA, Shanghai (2006); *Monuments For The USA*, The White Columns, New York (2005); *Il Bianco e Altro e Comunque Arte*, Palazzo Cavour, Turin (2005); *Minimalia - An Italian Vision in 20th Century Art*, MoMA PSI, New York (1999); *Get Together*, Kunsthalle Wien, Vienna (1999); *WOUNDS: Between Democracy and Redemption in Contemporary Art*, Moderna Museet, Stockholm (1998); *Soggetto- Soggetto*, Castello di Rivoli Museo d'Arte Contemporanea, Turin (1994); *Emergency*, 45th International Art Exhibition of la Biennale di Venezia, Venice (1993); *Documenta IX*, Kassel (1992).

Public Collections

Castello di Rivoli Museo d'Arte Contemporanea, Turin
Centre-Val de Loire (FRAC), Orléans
Centro per l'Arte Contemporanea Luigi Pecci, Prato
Fonds national d'art contemporain (FNAC), Paris
FRAC Rhône-Alpes Nouveau Musée, Villeurbanne
Galleria Civica d'Arte Moderna e Contemporanea (GAM), Turin
Galleria Nazionale d'Arte Moderna, Rome
Magazzino Italian Art, Cold Spring, New York
MAXXI – Museo nazionale delle arti del XXI secolo, Rome
Museion, Bolzano
Museo d'Arte Moderna di Bologna (MAMbo), Bologna
Museum of Contemporary Art (M HKA), Antwerpen

SYLVIA KOUVALI

Bio

Christodoulos Panayiotou (b. 1978, Limassol) lives and works in Limassol.

Panayiotou has an MA in Performing Arts (Dance Department/Anthropology Department) / Arts du Spectacle, University of Surrey (Roehampton-London) - Université Lumière Lyon 2 (Lyon) (2001–2003), a licence in Arts du Spectacle (Mention Danse), Université Lumière Lyon 2 (Lyon) (2000–2001) and a DEUGmin Arts du Spectacle (Mention Danse), Université Lumière Lyon 2 (Lyon) (1999–2000).

Solo exhibitions include: *One Year*, LUMA Arles, Arles (2023); *January, February, May, June, July, August, September, October, December*, Rodeo, Piraeus (2021); *March, April, November*, Rodeo, London (2021); *Christodoulos Panayiotou: The portrait of Christopher Atkins*, CCC OD, Tours (2021); *Christodoulos Panayiotou*, LUX S. 1003 334, Musée d'Orsay, Paris (2019); *Christodoulos Panayiotou: Act II: The Island*, Camden Arts Centre, London (2019); *Mármol Rosa*, Casa Luis Barradan, Mexico City (2017); *Pragmática contra o Luxo*, Lumiar City, Lisbon (2016); *Nine to Five*, (with Philip Wiegard), Nürnberg Kunstverein, Nürnberg (2016); *Two Days After Forever*, the Cyprus Pavilion, 56th Venice Biennale, Venice (2015); *Stories from the Lives of my Friends*, Point Centre for Contemporary Art, Nicosia (2015); *Days and Ages*, Moderna Museet, Stockholm (2013); *And- Christodoulos Panayiotou*, Casino Luxembourg, Luxembourg (2013); *In the Light of the Day the Fireflies are Like Any Other Insect*, CCA Kitakyushu, Kitakyushu (2013); *The Price of Copper / To Bring Back The World to The World*, CAC Brétigny, Brétigny-sur-Orge (2012); *One Thousand and One Days*, Contemporary Art Museum St. Louis, St Louis (2012); *Christodoulos Panayiotou*, Kunsthalle Zürich, Switzerland (2010); *Christodoulos Panayiotou*, Künstlerhaus Bethanien, Berlin (2009); *Prologue: Quoting Absence*, Museum of Modern Art Oxford, Oxford (2006).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Aichi Triennale: Fire Spirits*, Haus N, Athens (2025); *A Time Between Ashes and Roses*, Aichi Arts Center / Aichi Prefectural Ceramic Museum / Seto City (2025); *Copyists*, Centre Pompidou-Metz, Metz (2025); *The Prosperity of the sun*, VIMA Art Fair, Limassol (2025); *'11 Parthenon Street, Ayios Andreas 1105 Nicosia Cyprus' Part 2*, Point Centre for Contemporary Art, Nicosia, Cyprus (2025); *La Collectionneuse*, Società delle Api, Monaco (2025); *11 Parthenon Street, Ayios Andreas, 1105 Nicosia, Cyprus: Part 1*, Point Centre for Contemporary Art Nicosia, Cyprus (2024); *My Last Will*, Casino Luxembourg, Luxembourg City (2024); *Manifestations: Views of the Otherworldly in Painting and Drawing*, NiMAC, Nicosia (2024); *Nikos Alexiou. The Collection*, Benaki Museum Pireos 138, Athens (2024); *Finding Aid*, Goldsmiths CCA, London (2024); *oh, the storm*, Rodeo, London (2023); *Alea Iacta Est*, Vistamare, Milan (2023); *Interior*, Michael Werner, London (2022); *Eugène Carrière*, kamel mennour, Paris (2022); *Upward Panic*, OMR, Mexico City (2022); *that other world, the world of the teapot. tenderness, a model*, Kestner Gesellschaft, Hanover (2022); *Pas Sommeil*, Les Champs Libres, Musée des beaux-arts, Frac Bretagne, Rennes (2022); *Emaús*, Hessel Museum of Art, Annandale-on-Hudson, NY (2022); **standstill*, Rodeo, London (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (2021); *Between the Sun and the Moon*, Lahore Biennial (LB02), Lahore (2020); *The Emotional Exhibition*, MOMENTUM10, Galleri F 15, Moss, Norway (2019); *Emma Kunz - Visionary Drawings: An Exhibition Conceived with Christodoulos Panayiotou*, Serpentine, London (2019); *Multitudinous Seas*, Fondation Hippocrène, Paris (2018); *The Value of Freedom*, Belvedere 21, Vienna (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Pompei@ Madre. Materia Archeologica*, Museo d'Arte Contemporanea Donnaregina, Naples (2017); *Floating Worlds*, 14th Biennale de Lyon, Lyon (2017); *Medusa: Bijoux et tabous*, Musée d'Art Moderne de la ville de Paris, Paris (2017); *Deste Prize: An Anniversary Exhibition 1999-2017*, Museum of Cycladic Art, Athens (2017); *Sharjah Biennial 13*, Sharjah (2017); *Hypnos Project*, Onassis Cultural Centre, Athens (2016); *Cher(e)s Ami(e)s*, Centre Pompidou, Paris (2016); *Dirty Linen*, DESTE Foundation at Benaki Museum, Athens (2015); *Soleil Politique: The Museum Between Light and Shadow*, Museion Bolzano, Bolzano (2014); *8th Berlin Biennale*, Berlin (2014); *Sacre 101, An Exhibition Based on The Rite of Spring*, Migros Museum, Zürich (2014); *If Not Always Permanently, Memorably*, (curated by James Richards), Spike Island, Bristol (2013); *Do It*, Manchester Art Gallery, Manchester (2013); *When Attitudes Become Form Become Attitudes*, CCA Wattis Institute for Contemporary Arts, San Francisco (2012); *The End of Money*, Witte de With, Rotterdam (2011); *2nd Athens Biennale*, Athens (2009).

Public Collections

Carré d'Art – Musée, Nîmes

Centre national des arts plastiques, Paris

Centre Pompidou, Paris

Dakis Joannou Collection, Athens

Fondation Louis Vuitton, Paris

Frac Champagne-Ardenne, Reims

Frac Nord-Pas de Calais, Dunkerque

Moderna Museet, Stockholm

Nouveau Musée National de Monaco, Monaco

Queensland Art Gallery, Brisbane

Sharjah Art Foundation, Sharjah

SYLVIA KOUVALI

ELENI TOMADAKI

Bio

Eleni Tomadaki lives and works in Athens.

Tomadaki holds a MA Royal College of Art, Contemporary Art Practice, London, UK (2019) and has a BA in Fine Arts and Design, Athens University of Applied Sciences, Athens, Greece (2015).

Selected solo and group exhibitions include: *miss information*, Sylvia Kouvali, Pireaus (2025); *Radical rest*, Okay space, Athens (2025); *Telepathy and the unseen*, the Noho Galleries, London (2025); *Deserts of Love*, Haus N Athen, Athens (2025); *Aaaaaa,aa*, Cypher, Athens (2025); *Trifles & Troupes*, Blender Gallery, Athens (2024); *Metal and the Flesh*, Horse and Pony, Berlin (2024); *Touching Faultlines*, Gortynas Ancient Theatre, Crete (2024); *East Beat*, Velvet Gardens, Thessaloniki (2024); *Shifting*, One Minute Space, Athens (2024); *Outraged By Pleasure*, Nobel building, Athens (2023); *From the Earth to Thessaloniki*, Velvet Gardens, Thessaloniki (2023); *This and That*, School of Philo, Verfeil-sur-Seye (2022); *Conditions*, Whitgift Centre, London (2021); *Queering Communities of Care*, digital exhibition hosted by the Duke University, Durham, North Carolina (2021); *Ask Self-Doll 3*, Gasworks online program, Gasworks, London (2021); *A Liar's Journal*, digital exhibition, London (2020); *I Wanna Show You How*, digital exhibition, London (2020); *Thessaloniki Queer Arts Festival*, digital exhibition, Thessaloniki (2020); *Queer Art(ists) Now*, part of And What? Queer Arts Festival, Rose Lipman Building, London (2020); *23rd International Encounters Traverse*, Le Cratere Cinema & Institute of Fine Arts, Toulouse (2020); *Disorder Live Art Festival*, Wolverhampton (2019); *Scurgriness Lecture Series*, CAP HUB, Royal College of Art, London (2019); *Degree Show*, Royal College of Art, London (2019); *Togetherness*, Assembly Point, London (2019); *Disorders*, Studio 9294, London (2019); *5' of Your Time*, TestbedI, London (2018); *Body Electric*, Dyson Gallery, London (2017); *Audiovisual Arts Festival*, Athens Megaron, Athens (2017)

SYLVIA KOUVALI

THANASIS TOTSIKAS

Bio

Thanasis Totsikas (b. 1951, Larissa) lives and works in Larissa, Greece.

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

Solo exhibitions include: *With Minerals and Track Threads*, Sylvia Kouvali, Piraeus (2025); *Nature, My Home*, Sylvia Kouvali, Piraeus (2024) *MIRACLES*, Rodeo, Piraeus (2022); *The Crucifixion Of Thanasis Totsikas*, Akwa Ibom (2020); *Totsikas*, Gazon Rouge, Athens (2006); *Thanassis Totsikas*, Unlimited Contemporary Art, Athens (2000); *Totsikas-Ducati*, 47th Venice Biennale, Fondazione Levi, Palazzo Giustinian Lolin, Venice (1997); Ileana Tounta Contemporary Art Centre, Athens (1991); *Transformation 3*, Desmos Gallery, Athens (1982).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *15th Baltic Triennial: Same Day*, CAC, Vilnius (2024); *Outraged by pleasure*, Nobel Building, Chalandri (2023); *ανάβασις**, Rodeo, Piraeus (2022); *Anti-Structure*, DESTE Foundation, Athens (2021); *New Acquisitions 2017-2018*, National Museum of Contemporary Art Athens, Athens (2018); *an exercise on values*, HAUS N, Athens, Greece (2018); *The System of Objects*, DESTE Foundation, Athens (2013); *Cold Sun / Soleil froid: Hell As Pavilion*, Palais de Tokyo, Paris (2013); *Ntepti Humanism* (Dirty Humanism)*, Faggionato Fine Art, London (2011); *Destroy Athens*, Ist Athens Biennale, Athens (2007); *OUTLOOK*, International Art Exhibition Athens, Athens (2003); *documenta IX*, Kassel (1992); *Artificial Nature*, DESTE Foundation, Athens (1990); Fondation Cartier pour l'art contemporain, Paris (1990); *Topos - Tomes*, House of Cyprus, DESTE Foundation, Athens (1989); *Hyper-Product*, Club 22, Athens, Greece (1988); 19a Bienal de São Paulo (1987); National Gallery, Athens (1985); *7 Greek Artists: A New Journey*, The Gate of Fammagusta, (organized by The Nicosia Municipality, The DESTE Foundation for Contemporary Art, The Demetrios Z. Pierides Collection), Nicosia (1983); *Emerging Images*, Athenaeum Intercontinental, Athens (1983); *Emerging Images*, Europalia 82-Hellas, ICC Antwerp (1982); *XII Biennale de Paris*, Biennale de Paris, Paris (1982).

IRIS TOULIATOU

Bio

Iris Touliaout (b. 1981, Athens) lives and works in Athens.

Touliaout studied at the School of Fine Arts in Paris, the Athens School of Fine Arts and the Panteion University in Athens.

Solo exhibitions include: *Shifts*, Kunstverein München, Munich (2025); *Before and After Science*, National Hellenic Research Foundation, Athens (2024); *Outfits*, Peer, London (2023); *low theory*, fluent, Santander (2023); *GIFT*, Kunsthalle Basel, Basel (2023); *mothers*, Rodeo, London and Piraeus (2022); *appendage*, Grazer Kunstverein, Graz (2022); *Organs*, EXILE, Vienna (2020); *Overnight*, Radio Athènes, Athens (2019); *Woman Spinning*, Palermo, Stuttgart (2019); *Bark*, DriveDrive, Nicosia (2018); *Some Seine*, YAH[matter]HYLE, Athens (2017); *Centuries will squeeze between your thumb and your index*, Reflector M, Munich (2016); *Can you wash the water*, Duve Berlin, Berlin (2016); *Centuries will squeeze between your thumb and your index*, ABC Art Berlin Contemporary, Berlin (2015); *Solus Rex*, Greek National Theatre, Athens (2013); *Imposed loads and other masked appearances*, Duve, Berlin (2012); *Matter enclosed in Heavy Brackets*, GFZK, Museum of Contemporary art, Leipzig (2012); *On the breaking act of seeing through and through the other side of grounds and things*, Duve Berlin, Berlin (2011); *Decoy*, REMAP KM, Athens (2011); *Apollo goes in Holiday*, Les Modules, Palais de Tokyo, Paris (2010).

Group exhibitions include: *miss information*, Sylvia Kouvali, Piraeus (2025); *Between Creating And Collecting*, Urbane Künste Ruhr, Bochum (2025); *Fire Spirits*, Haus N, Athens (2025); *Mutable Cycles*, Hessel Museum of Art, New York (2025); *‘11 Parthenon Street, Ayios Andreas 1105 Nicosia Cyprus’ Part 2*, Point Centre for Contemporary Art, Nicosia, Cyprus (2025); *Supermöbel*, Kölnischer Kunstverein, Cologne (2025), *Αδειάζει, Γεμίζει, Το Φως*, B & M Theocharakis Foundation, Athens (2024); *THE NINE RULES OF TREMULATION*, No Name, Paris (2024); *Key Operators*, Kunstverein Munich, Munich (2024); *And This Time the Well Is Alive*, Gertrude Contemporary, Melbourne (2024); *PHENOMENON 5*, Anafi (2024); *Parcours*, Art Basel, Basel (2024); *Intimate confession is a project*, Blaffer Art Museum, University of Houston, Houston (2023); *forms of the surrounding futures*, Göteborg International Biennial for Contemporary Art, Göteborg (2023); *This Current Between Us*, PPC Historic Steam Electric Power Station of Neo Faliro, Piraeus (2022); *SIREN (some poetics)*, Amant, New York (2022); *Work and Leisure*, Sala Impasti, Milan (2022); *ανάβασις**, Rodeo, Piraeus (2022); *Soft Water Hard Stone*, New Museum Triennial (2021); *Eclipse AB 7*, Athens Biennale (2021); *Anti Structure*, Deste Foundation (2021); *Interval*, Goethe Institut Athens (2021); *The way In*, Haus N, Athens (2021); *The Same River Twice*, New Museum / Deste Foundation, Benaki Museum, Athens (2019); *OPEN*, NTU CCA Singapore, Singapore (2019); *Bright File (June)*, Haus N, Athens (2018); *Privilege*, Monitor Festival, Crete (2018); *Manifesta 12, 5x5x5 : Selected Projects*, Palermo (2018); *Carved to Flow/The Germination*, BetonSalon-Villa Vassilieff, Paris (2018); *Face to Phase*, ASFA, Athens School of Fine Arts, Athens (2017); *15 New Acquisitions*, National Bank of Greece, Athens (2017); *The world preserves the memory of all past traces*, CV COLLECTION, Centro de Arte Alcobendas (2016); *Trans sculpture*, FunkHaus, Berlin (2016); *Hypnos Project*, Onassis foundation, Athens (2016); *Heritage*, Fondation Le Corbusier (2015); *Metaphysics of Discipline*, Czech Center, Berlin (2013); *Jetztzeit (el tiempo del ahora) + La Espalda del ángel*, Centre d'art La Panera, Lerida (2013); *Throw a rock and see what happens*, La casa encendida, Madrid (2013); *Hell as Pavilion*, Palais de Tokyo, Paris (2013); *This and There*, Fondation Ricard, Paris (2012); *Les Monuments Invisibles*, La Galerie, Centre d'art contemporain, Noisy le Sec (2012); *We don't need to do this*, MOT International, London (2011); *Looking forward. Southeastern European Contemporary Art*, Museum of Contemporary Art, Podgorica (2010); *Politics of art*, EMST/ National Museum of contemporary art, Athens (2010); *Ange Leccia et le Pavillon*, Musee Bourdelle, Paris / Production Pavillon Palais de Tokyo (2009); *Le Pavillon*, FAAP, Sao Paulo (2009); *Expanded Ecologies*, EMST/ National Museum of contemporary art, Athens (2009); *Le Plan methodique de FLePlay*, Palais de Tokyo, Paris (2009); *In present tense*, EMST/Athens Museum of contemporary art, Athens (2007).

Public Collections

Fonds régionaux d'art contemporain (FRAC), Corsica

MSN - Museum of Modern Art, Warsaw

National Museum of Contemporary Art (EMST), Athens

SYLVIA KOUVALI