

EMΣΤ

National Museum of Contemporary Art Athens

WHAT IF WOMEN RULED THE WORLD?

EMΣΤ OPENS PART II OF EXHIBITION CYCLE, ***WHAT IF WOMEN RULED THE WORLD?***

From December 2023 to January 2025, the National Museum of Contemporary Art (EMΣΤ) presents a cycle of exhibitions, in four parts, exclusively dedicated to the work of women artists or artists who identify as female, under the broader umbrella title, ***What if Women Ruled the World?***

On 8 March 2024, International Women's Day, **Part II** of the exhibition cycle will inaugurate six new projects by five artists:

Yael Bartana

*What if Women Ruled the World and Two
Minutes to Midnight*

Curator: Stamatis Schizakis

Claudia Comte

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

Curator: Daphne Vitali

Hadassah Emmerich

Epicurean Eden

Artistic production | Coordination: Yannis

Arvanitis

Supported by the Mondriaan Fund

Lola Flash

SALT

Curator: Ioli Tzanetaki

Malvina Panagiotidi

All Dreams are Vexing

Curator: Anna Mykoniati

At the opening on 8 March, as part of her installation, Claudia Comte's performance, ***How to Grow and Stay the Same Shape*** (Performer: Andrea Tortosa Vidal), will take place at 19.30 and 20.30 in the foyer of the Museum. At 21.30, **Jeanna Criscitiello's** musical performance ***...and then there was EVE*** will take place in the ground floor exhibition space.

Initiated by EMΣΤ artistic director **Katerina Gregos** and inspired by **Yael Bartana's** 2017 neon work of the same name – which is now on display on the North and South façades of the EMΣΤ building – this cycle of

EMΣΤ

exhibitions is based on an often-repeated hypothetical question: What would happen if governance was characterised by female traits?

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? Or would there be the same obsession with profit, regardless of the human and environmental costs, and the same selfish anthropocentrism that has led us to our current impasses? Would we see more considered discussion and compromise? And, ultimately, would there be more care and empathy?

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, it is also a reconsideration of art history, especially in country like Greece, which for years has marginalised or rendered invisible so many women artists.

The exhibitions opening on 8 March will accompany those inaugurated in December 2023 as part of **Part I** of ***What If Women Ruled the World?***, which includes the re-hang of the museum's permanent collection, entitled ***WOMEN, together*** and featuring the first comprehensive presentation of a number of works from the **D.Daskalopoulos Collection Gift to EMΣT**, as well as three solo exhibitions by **Danai Anesiadou** (*D POSSESSIONS*); **Leda Papaconstantinou** (*Time in my hands. A Retrospective*); **Chryssa Romanos** (*The Search for Happiness for as Many as Possible*); and a series of performances by **Alexis Blake**.

Over the course of 2024, the following exhibitions will be on view at inauguration moments in May and June:

11 May 2024 – Part III – What if Women Ruled the World?

- Penny Siopis: *A Retrospective* [NEW]
- Danai Anesiadou: *D POSSESSIONS*
- Yael Bartana: *Two Minutes to Midnight* and *What if Women Ruled the World?*
- Claudia Comte: *The Origin of the Shockwave Ripple Effect*
- Lola Flash: *SALT*
- Malvina Panagiotidi: *All Dreams Are Vexing*
- Chryssa Romanos: *The Search for Happiness for as Many as Possible*
- Hadassah Emmerich: *Epicurean Eden*
- *WOMEN, Together*
 - Others artists to be confirmed
 - Leda Papakonstantinou: *Time in My Hands* will have closed

13 June 2024 – Part IV – What if Women Ruled the World?

- Tala Madani: *Shitty Disco* [NEW]
- Bouchra Khalili: *The Magic Lantern* [NEW]
- Danai Anesiadou: *D POSSESSIONS*
- Yael Bartana: *Two Minutes to Midnight* and *What if Women Ruled the World?*
- Claudia Comte: *The Origin of the Shockwave Ripple Effect*
- Hadassah Emmerich: *Epicurean Eden*
- Lola Flash: *SALT*
- Chryssa Romanos: *The Search for Happiness for as Many as Possible*
- Penny Siopis: *A Retrospective*
- Susan Meiselas: *Room of their Own* [NEW]
- *WOMEN, Together*
 - Malvina Panagiotidi: *All Dreams Are Vexing* will have closed

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

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.

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

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PART II: WHAT IF WOMEN RULED THE WORLD?

Yael Bartana *WHAT IF WOMEN RULED THE WORLD*

EMΣT North and South Façades
08.03.2024 – 12.01.2025
Curator: Stamatis Schizakis



Yael Bartana, *What if Women Ruled the World*, 2016. Neon light installation on the North and South façades of the EMΣT building. Courtesy of Annet Gelink Gallery, Amsterdam; Sommer Contemporary Art, Tel Aviv; Galleria Raffaella Cortese, Milano; Petzel Gallery, New York and Capitain Petzel, Berlin. Photograph: Panos Kokkinias

Yael Bartana *TWO MINUTES TO MIDNIGHT*

EMΣT Screening Room-Mezzanine
08.03.2024 – 12.01.2025
Curator: Stamatis Schizakis



Yael Bartana, *Two Minutes to Midnight*, 2021. One channel video and sound installation. Video still. Courtesy of Capitain Petzel Gallery, Berlin; Annet Gelink Gallery, Amsterdam; Sommer Contemporary Art, Tel Aviv; Galleria Raffaella Cortese, Milan and Petzel Gallery, New York

Over the past twenty years, Yael Bartana has developed an artistic practice that utilises mainly video and the moving image in order to investigate lesser-known aspects of history, as well as events that shaped collective identities and subjectivities. Her video installations are based on or make reference to historical political speeches, demonstrations, activism and other events from the present or the recent past, which are narrated, recorded, re-enacted or adapted in order to critically evaluate their impact.

Aside from her distinctive audio-visual practice, Yael Bartana creates neon light installations where quotes, statements and slogans are articulated as sculptural manifestations while retaining their symbolic reference to a yet-to-be-realised political vision. The work *What if Women Ruled the World* (2016) has been reconstructed as a large-scale outdoor installation, in Greek and English, on the north and south façades of the museum, posing this archetypal question to the passers-by along the Syngrou Avenue thoroughfare.

Within the same thematic framework and as part of its exhibition programme, EMΣT also presents *Two Minutes to Midnight* (2021), a video based on the two-hour long 2017 performance by Bartana entitled *What if Women Ruled the World?* In a room that resembles the film set of Stanley Kubrick's *Dr. Strangelove* (1964), a possible nuclear threat scenario unfolds. Contrary to the film, the council of the threatened country consists only of women. Specialists, in fields like defence, peaceful activism, philanthropy and politics, investigate ways to de-escalate international crises, contemplate whether it is better to die for an act of peace than survive a pre-emptive killing, and analyse the macho aspects of war, belligerence and territorial behaviour. In this deeply anti-war work, Bartana treats serious issues with humour but also highlights practical ways of dealing with global threats in an alternative to the dominant patriarchal power system. The title of the work refers to the Doomsday clock, a clock devised by scientists as a metaphoric reference to our proximity to the world's end. When Yael Bartana realised the work, the doomsday clock was just two minutes before midnight. Today, the clock has moved forward to predict that we are now just 90 seconds before the end of the world.

CLAUDIA COMTE

THE ORIGIN OF THE SHOCKWAVE RIPPLE EFFECT (yellow and turquoise)

EMΣT New Commission
08.03.2024 – 16.02.2025
Foyer
Curator: Daphne Vitali



Claudia Comte. *The Origin of the Shockwave Ripple Effect*, 2024. New commission at EMΣT| National Museum of Contemporary Art, Athens
Photo by Paris Tavitian. Courtesy of EMΣT

Claudia Comte's new commission for EMΣT, *The Origin of the Shockwave Ripple Effect (yellow and turquoise)* (2024), is a captivating wall painting that extends across a 30-metre corridor, seamlessly connecting the Museum's main area to its entrance foyer. The work exemplifies Comte's unique blend of traditional hand processes and modern technology, showcasing her affinity for organic patterns and morphology. Comte is renowned for her site-specific installations, paintings, and sculptures that often draw from nature's intricate designs, like waves, sonar patterns, cacti, and rock strata. Her works are not just visual feasts but immersive environments that invite viewers to engage and interpret. Comte's works make reference to popular culture, nature, cultural symbols and art movements like Op art, Concrete art and Pop art. Her wall paintings are computer-generated images inspired by natural forms. The patterns she chooses are developed digitally as the artist always starts by producing a rendering. Following this, she uses vinyl like a stencil and then she paints directly onto the wall.

The Origin of the Shockwave Ripple Effect (yellow and turquoise) is a vivid representation of Comte's artistic practice. The wall painting features an arresting ripple effect, pinched in the middle, creating a dynamic visual movement. This ripple wraps around a hollow body, producing contrasting perceptions on either side. Adding to its allure is a colour gradient flowing from turquoise to yellow, culminating in white, echoing the vibrancy and diversity of nature. It is an intricate dance of colours and forms that resonates

with the Museum's landmark modernist architecture. The turquoise horizontal lines mimic the waves' movement, leading visitors through the space. These lines transform into a more linear form as they merge into the yellow zone, eventually culminating in a seed-like black and white motif. This artwork is not only a visual journey but also a metaphorical one. It symbolises the impact of today's decisions on nature, illustrating how even the smallest actions can create ripples of change, much like a water droplet creates infinite waves, inviting viewers to think about the environmental issues of our time. The *Origin of the Shockwave Ripple Effect (yellow and turquoise)* stands as a testament to Claudia Comte's persistence in creating art that is both visually stunning and thought provoking. Blurring the lines between art, nature, and architecture Comte's work offers visitors a unique visual and sensory experience.

HADASSAH EMMERICH

EPICUREAN EDEN

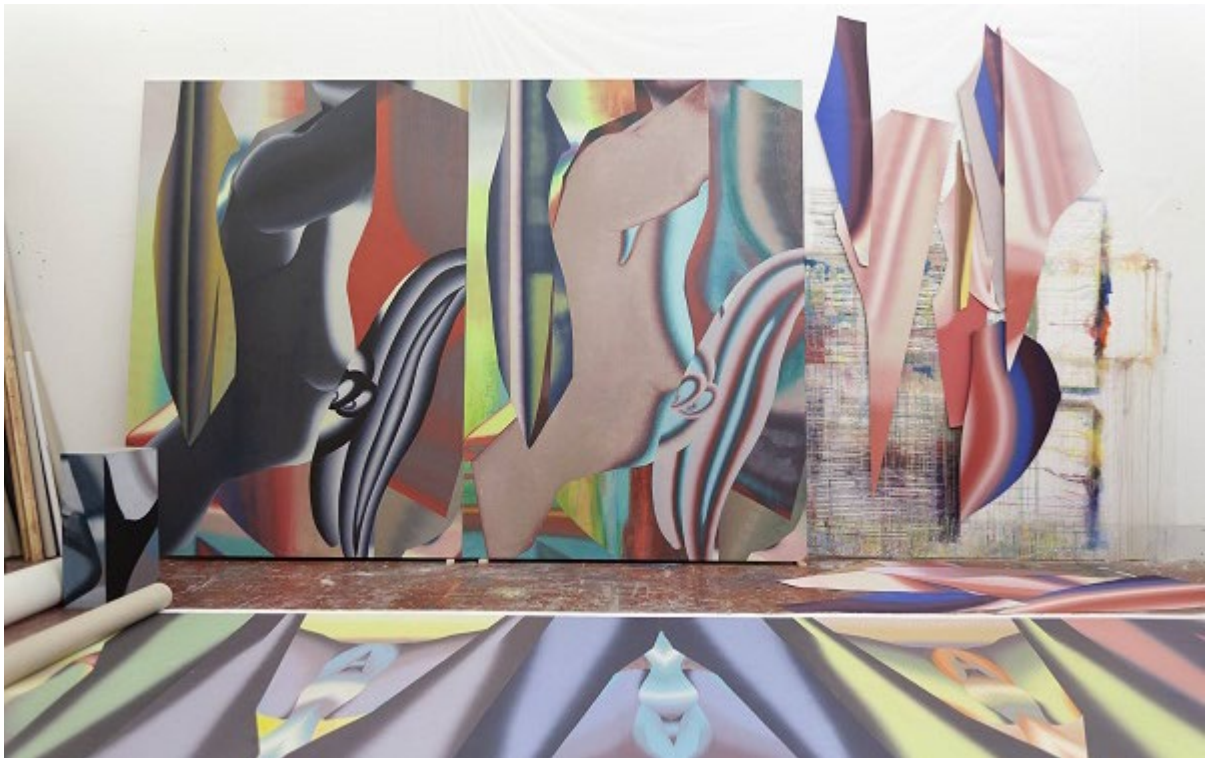
EMΣT New Commission

08.03.2024

Foyer and Education Space – Mezzanine

Artistic production | Coordination: Yannis Arvanitis

Supported by the Mondriaan Fund



Studio of Hadassah Emmerich. Photograph: Teri Romkey, 2019

Hadassah Emmerich has become known for her exuberant paintings, collages and murals that intricately weave stylised representations of exotic fruit, body parts and vegetal elements into bold eroticised ornaments. Her work reflects an immersive and visceral exploration of the body and identity, navigating the realms of the sensory and the sensual while delving into the commodification of desire, the erotic and the exotic.

The sensuality of her painting resides not only on the surface of the image, but also in her refined use of colour and technical execution. Since 2016, Emmerich has worked with a new painting technique, using stencils cut from vinyl flooring, which she covers with ink and then impresses onto canvas, paper or a wall. Referring to the visual language of advertising and Pop art, she creates images that examine the aestheticisation of the female body. She depicts the paradox of simultaneous attraction and repulsion, intimacy and cool detachment, seduction and critique.

For the first presentation of her work in Greece, Emmerich has created a new large-scale, site-specific expansive wall painting which covers part of the museum's ground floor foyer and mezzanine, taking over its entire education space. Consisting of several murals, a large frieze on the balcony of the mezzanine that connects to the ground floor and mezzanine, and several murals on the latter, including two monumental columns and sitting areas, the result is both an immersive and colourful Gesamtkunstwerk, but also an ideal environment for children.

LOLA FLASH *SALT*

08.03.2024 – 26.01.2025

Corridor, 2nd Floor

Curator: Ioli Tzanetaki



Lola Flash, *Ruth*, 2014. Hopedale, MA, USA. Colour photograph. Courtesy of the artist.

EMΣT is pleased to announce the first solo presentation in Greece of the critically acclaimed photographer Lola Flash. Working at the forefront of queer visual politics for more than four decades, photographer Lola Flash's work challenges stereotypes and gender, sexual, and racial preconceptions. An active member of ACT UP (AIDS Coalition to Unleash Power) during the time of the AIDS epidemic in New York City, Flash was notably featured in the 1989 "Kissing Doesn't Kill" poster. Their art and activism are profoundly connected, fueling a life-long commitment to visibility and preserving the legacy of LGBTQIA+ and communities of colour worldwide.

SALT (2011–ongoing) is a series of portraits that feature iconic women aged over seventy, who have had a quiet impact on their respective worlds and are still passionately engaged in their life's work. In a culture where beauty is equated with youth, these women are not only beautiful but accomplished and making significant contributions to society. This intimate portrait series reflects their wisdom, attractiveness and power which is often disregarded because of ageism.

The subjects of the exhibition include, among others, Tony Parks, photographer and daughter of legendary photographer Gordon Parks; Koho, a master sumi-e painter; and renowned activist Esther Cooper Jackson. The portraits were taken where their subjects felt most at home, in order to capture the texture of their private lives.

SALT aims to challenge the erasure and invisibility that older women experience and to highlight the deep-rooted cultural and social biases that remove them from the public sphere. Flash works in the tradition of twentieth-century portraiture, using a 4×5 large format camera, as they believe that this process conveys the importance of the sitting to the subject, and yields a truer image.

MALVINA PANAGIOTIDI

ALL DREAMS ARE VEXING

EMΣΤ New Production
08.03 – 02.06.2024
Project Room 2, 3rd Floor
Curator: Anna Mykoniati



Malvina Panagiotidi, *Repetitions of half-meanings*, 2024. Blown glass (detail). Photograph: Ilias Madouros

Malvina Panagiotidi's solo exhibition at EMΣΤ, *All Dreams Are Vexing*, is the outcome of the artist's research in the summer of 2023 on the island of Spetses, at the house where the first Greek female painter, Eleni Boukoura-Altamura (1821–1990) stayed isolated following the tragic premature deaths of her two children from tuberculosis.

During that period, the painter became involved in spiritualism in an effort to reconnect with the spirits of her children, leaving behind her a handful of legends and a grimoire – a magical manuscript containing spells. The exhibition space has been transformed into a total installation, a locus of "magic" where sculptures made of glass, wax, and bronze converse with sound and video works. Powered by an artistic practice that focuses on the intersections of occult modernism, the mechanisms of the imaginary, and the unfamiliar aspects of human behaviour as manifested in different socio-political conditions, Malvina Panagiotidi re-approaches the myth of "the madwoman in the attic".

The exhibition unfolds around two research axes, firstly, the re-negotiation of Boukoura-Altamoura's house as a symbol of geniality and isolation, as a second layer of skin that protects and suffocates her at the same time. Secondly, on the examination of symbols from Boukoura-Altamoura's magical manuscript – one of the few existing ones in Greek letters – and their recontextualisation as carriers of memory.

Upon entering the exhibition, the visitor crosses the threshold into the house's corridors as well as into Eleni Boukoura-Altamoura's mind. As the wax sculptures burn and transform, the blown glass parts – breaths, ghosts, and the energy of an unseen world – symbolise the ineffable and the silenced, while the bronze elements of her sculptural compositions, that is, the human organs, the intestines, the plant stalks, and the flowers (or is it all of them combined?) become a grounding force that keeps us anchored and present in the here and now.

CLAUDIA COMTE PERFORMANCE

HOW TO GROW AND STILL STAY THE SAME SHAPE

Duration: 10'

Dancer: Andrea Tortosa Vidal

Music: Egon Elliut

8 March at 19.30 & 20.30

Foyer | Corridor



Claudia Comte. *How to Grow and Still Stay the Same Shape*. Performance at EMΣT| National Museum of Contemporary Art, Athens
Photo by Eftychia Vlachou. Courtesy of EMΣT

The fourth in Comte's series of performative activations, *How to Grow and Still Stay the Same Shape* is a highly playful and mimetic series of movements in dialogue with the artist's monumental 31-metre-long geometric wall painting, *The Origin of the Shockwave Ripple Effect (yellow and turquoise)*, currently installed at EMΣT. Choreographed by Comte and performed by Andrea Tortosa Vidal, the movements interpret the elemental forms of life expressed in the optical pattern of the wall painting.

Drawing from the ancient tradition of mimesis, Comte cultivates a space of alterity in this work, wherein the imaginative imitation of natural phenomena holds the potential for evoking empathy. Through her interpretation, she guides us through the rhythmic patterns of natural phenomena that constitute the universe of her work at EMΣT. In doing so, she situates us in dynamic relation to shockwaves, light, and the sensory experiences of flora and fauna embodied within the fluidity of human movement. Additionally, Comte's performance will be activated by an original musical composition by longstanding collaborator, Egon Elliut.

JEANNA CRISCITIELLO

...and then there was EVE

Musical Performance, 50 mins

MARCH 8 at 21.30

Ground floor exhibition space



Photo copyright Gretar Gunnlaugsson

...and then there was EVE is a one-woman performance centred around questions of feminine identity. In order to reflect a multi-layered human experience, Criscitiello creates an archetype by asking multiple participants to name their personal heroine and associate that person with an object. Their hero (anti-hero) is any woman whose actions, creations, or philosophy altered their perception of personal agency, ranging from fictitious characters and family members to historical figures. The object could be anything from a book, work of art, photograph... Based on these responses, music and text are written, and a new narrative is constructed. *EVE* is finally the protagonist of her own story.

A solo performance that is as individual as collaborative and ranges from a cast of family members that includes poet Sophie Podolski, filmmakers Chantal Akerman and Maya Deren, writers Marguerite Duras and Susan Sontag, frontierswoman Calamity Jane, mythological queen of Ithaca Penelope ecological activist Julia Butterfly, architect Denise Scott Brown, painter Alice Neel, and literary evergreen Pippi Longstocking. The work questions concepts of beauty, success, and independence and attempts to break taboos surrounding shame and shamelessness, failure, ageing, motherhood, vulnerability, and addiction. Using vocal effects and performative body language, *EVE* is the centre of attention, and a fascination with the facts and fictions that become woven realities, either personal or learned, is the basis of this work.

EDITORS' NOTES

EMΣΤ

Founded in 2000 and funded by the Hellenic Ministry of Culture & Sports, EMΣΤ | National Museum of Contemporary Art, Athens holds the national collection of contemporary art of Greece and is located in the former FIX Brewery, in the heart of Athens. In addition to a series of temporary exhibitions, it also presents a selection of works from its collection, highlighting the work of artists Greece and further afield. Led by artistic director, Katerina Gregos, the museum is committed to the promotion of artists from Greece and its diaspora and to exploring the rich and often contested histories and the cultural, socio-political entanglements of the geographical region surrounding and including Athens, 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 136 artworks by 82 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.

What If Women Ruled the World?

Exhibitions on view as of 8 March 2024:

WOMEN, together

New collection presentation

Curators: Katerina Gregos and Eleni Koukou

Lola Flash (USA)

SALT

Curator: Ioli Tzanetaki

Danai Anesiadou (Greece/Belgium)

D POSSESSIONS

Curator: Ioli Tzanetaki

Malvina Panagiotidi (Greece)

All Dreams are Vexing

Curator: Anna Mykoniati

Yael Bartana (Israel)

What if Women Ruled the World and Two Minutes to Midnight

Curator: Stamatis Schizakis

Leda Papaconstantinou (Greece)

Time in my hands. A Retrospective.

Curator: Tina Pandi

Claudia Comte (Switzerland)

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

Curator: Daphne Vitali

Chryssa Romanos (Greece)

The Search for Happiness for as Many as Possible

Curators: Eleni Koukou and Dimitris Tsoumplekas

Hadassah Emmerich (Netherlands)

Epicurean Eden

Artistic production | Coordination: Yannis

Arvanitis

Supported by the Mondriaan Fund

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, Malmö (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 will represent Germany in the 60th Venice Biennale in 2024.

ALEXIS BLAKE

Alexis Blake is an American artist based in Amsterdam, Netherlands. Her multidisciplinary practice coalesces visual art, performance, and dance. She investigates the way in which the body is represented and treated as an archive, which she then critically examines, disrupts, and re-negotiates. Her work directly engages with the representation and subjectification of women's bodies while activating them as sites and agents for socio-political change. In doing so, she creates languages of resistance and spaces to expose and elude systems of power. The recipient of the Dutch Prix de Rome Visual Arts 2021 award, she received her MA in Fine Art from Piet Zwart Institute, Rotterdam (2007) and was an artist-in-residence at WIELS, Contemporary Art Centre, Brussels, Belgium (2020–2021), the Delfina Foundation, London, UK (2016), Jan van Eyck Academie, Maastricht, Netherlands (2014–2015), and Fondazione Antonio Ratti, Como, Italy with Yvonne Rainer (2015). She has presented her work in solo and group exhibitions around the world including at Stedelijk Museum, Amsterdam, Netherlands (2022), BOZAR, Brussels, Belgium (2019), Performatik19, Brussels, Belgium (2019), IMMA – Irish Museum of Modern Art, Dublin, Ireland (2019), TENT, Rotterdam, Netherlands (2019), 1st Riga Biennial, Latvia (2018), La Triennale di Milano XXI, Italy (2016), ExtraCity, Antwerp, Belgium (2016), Rijksmuseum, Amsterdam, Netherlands (2015), and British Museum / Block Universe Performance Festival, London, UK (2015).

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.

JEANNA CRISCITIELLO

Jeanna Criscitiello is an American Brussels-based voice artist, working with music and sound while exploring spoken word compositions formulated through performance. An autodidact, Jeanna signed with record label MCA at sixteen; featured on "Call a Wave" by Malcolm McLaren (*Waltz Darling*) while simultaneously working as an actress and model with New York-based Elite Model Management. While still a student at Emerson College in Boston, she travelled and later moved to Europe. Album releases include productions with Marc Moulin (*Telex*) and Richard Jonckheere (*Front 242*) and two solo EPs (*Wounded* and *All the Glory*), and the transition towards a larger artistic practice begins with the creation of *...and then there was EVE*. All music composed, arranged, produced, and performed by a mother of three sons with a nomadic background, investigating concepts of identity, multiplicity, memory, transmission, reinvention, and resilience.

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, Kunsthall 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), BuahTangan, 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.

MALVINA PANAGIOTIDI

Malvina Panagiotidi (Athens, 1985) lives and works in Athens. She studied architecture at the University of Thessaly and the postgraduate programme "Art in Context" at the Universität der Künste in Berlin. She has been awarded the ARTWORKS SNF Artist Fellowship Programme (2018) and the J. Spyropoulos Award (2016). Selected exhibitions: Plásmata II: Ioannina, Onassis Stegi (2023); Mr. Robinson Crusoe stayed home: Adventures of design in times of crisis, Benaki Museum, Athens (2021); When You Touch About Me, I Think Myself, SIGNS, Istanbul (2020); Gone Today, Here Tomorrow, annexM – Megaron, Athens Concert Hall (2019); Constellations in the dirt, NEON & Ephorate of Antiquities of Cyclades, Kouphonisi Archaeological Collection (2018); The Equilibrists, DESTE Foundation & New Museum, Benaki Museum, Athens (2016); Hypnos Project, Onassis Stegi, Athens (2016); The Predictions of a One-night King, Chalet Society, Paris (2015); A Monument for the First Gay Emancipation Movement, HKW, Berlin (2015). She is also a founding member of the group Anacolutha (2022) and the artistic research group Saprophytes (2009).

LEDA PAPACONSTANTINO

Leda Papaconstantinou (1945, Ambelonas, Larissa) lives and works on the island of Spetses. She created the first performances and installations in Greece and her work is characterised by a consistent investigation into female identity with special focus on the body. Through her multifaceted artistic practice, Papaconstantinou reasserted issues around desire, sexuality, and collective and personal memory, deploying art as a lever for social, political, and ecological thinking. Between 1962–1965, Papaconstantinou studied Graphic Design at the Doxiadis Athens Technological Institute and completed the foundation course at the Athens School of Fine Arts in 1965–1966. She then moved to London to study Fine Arts at the Loughton College of Art (1967–1968) and at the Maidstone College of Art (Kent Institute of Art & Design) 1968–1971. During this time, she also carried out her first performances and film performance works. After returning to Greece in 1971, she had her first solo exhibition at the Ora Cultural Centre in 1974, entitled An Environment. In the years between 1975–1979, she instigated a community-based "poor" theatre called "Spetsiotiko Theatro – Spetses Players" on the island of Spetses in the Saronic Gulf. Subsequent participation in solo and group exhibitions includes The Box, Gallery 3, Athens (1981); 20th São Paulo Biennale (1989); Leda Papaconstantinou: Performance, Film, Video 1969–2004, Bey Hammam, Thessaloniki, organised by the Thessaloniki International Film Festival and the Macedonian Museum of Contemporary Art, In the Name of (2006); 1st Thessaloniki Biennale of Contemporary Art (2007); Forever, Old Oil Mill Factory in Elefsina, Aeschylia Festival (2009); Yes + No, Bath House of the Winds, Athens (2011); and The 3 Papaconstantinou – Theodore, Litsa, Leda, Leda, Fougaro, The Gallery Nafplion (2016).

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.