

WORKS //
NEFELI PAPDIMOULI

Nefeli Papadimouli (Athens, 1988) is an artist and architect living in Athens and Paris. She works across media ranging from participatory action in the public space, to sculpture and moving image, with installation and performance being the current focus of her practice. Drawing from the tradition of the avant-garde, her work blurs the boundaries between categories of artistic practice and appear as fusions of “in-between” media.

Believing in the capacity of art to re-dimension our realm of perception and sensibility, the artist conceives her works as poetic exercises that reveal and redefine our cultural constructions and call to an engagement in social consciousness in a deep, subliminal way.

Her works interrogate interdependence in the context of social and natural structures and translate a certain politics of connection. Through her research, the artist is tempting to question notions that inhabit our societal systems – *such as activity - passivity, difference - repetition, union - opposition, individual – collective, human – non-human* – and explore where those dichotomies break down.

Her projects, conceived as radically inclusive spaces of encounter, aim to gather invited performers and spectators to participate in actions while engaging their consent of “being” part of the work of art as a condition of its existence. This process reflects the desire to engage bodies and impulse gestures by stimulating behaviours and collective negotiations while the works are becoming catalysts for the emergence of social links. By generating actions encouraging tenderness and empathy by non-verbal communication, Papadimouli is attempting to unfold the tensions formed in the in-between / betwixt space of relations and our perception of otherness.

Her process emphasizes the importance of the body – *first place in which we exist* - by often initiating a direct implication of the public with the work of art (*the status of the work is a way to act*). The sculptures are presented as “*action generators*” questioning perpetually their finality by the constant transformation of their physical form or/and the context that surrounds them, as well as the transition of their symbolic character, while they are awakening personal impulses and revealing public’s behavioural codes.

Lately, her research focuses on the diversity of possible ecosystems that result when studying material bodies as spatialized and spatializing entities and their relationship with their environment. Her recent works explore methods of organization and techniques of visualization of inter-personal and inter-subjective correlations including more-than-human bodies. This proto-architectural approach, inspired by phenomenology, proxemics and contemporary feminist and political theories, is tempting to reveal that spatial configurations of distance is the essential element of balance.



Exhibition view of the 17th Biennial of Lyon, 2024, Les Grandes Locos, Lyon, France
Courtesy of the artist, THE PILL © Istanbul, Paris and Nathalie Karg, New York

With its architectural structure resembling that of railway carriages, Nefeli Papadimouli's work evokes the past history of the old railway maintenance yards, a place of work for workers and the scene of social and trade union struggles. Blurring the boundaries between different disciplines, it is presented in two distinct modes: on strike — when it is presented in the form of static clothing sculptures — or in action — when it is activated by art enthusiasts in collective performances orchestrated by the artist. Through collaborative action and textile installation, Nefeli Papadimouli's work constructs "relational maps" and explores the ways in which collective bodies create new spatial and social configurations.

Idiopolis I — X

2024

Textile installation, cotton, natural textile dyeing, chemical textile dyeing, various haberdashery, linen, fibreglass rush, foam, variable dimensions
Unique pieces









Exhibition view of *La nuit venue on y verra plus clair*, Centre Culturel Jean Cocteau, Les Lilas, France, 2024
Photo © Elodie Ponsaud

Interior, night. For Nefeli Papadimouli, the city is a sensitive space, which inhabits as much as it is inhabited by the sensibilities of its inhabitants, to the point of becoming the setting of their dreams. She transforms the interior of the Cultural Center into a «total» work that immerses us in the arms of Morpheus. A surreal film is the epicenter of an installation that deploys its costume-sculptures in space, disturbing the boundaries between fiction and reality. Is there a metaverse that brings us together when we dream? We have all already dreamed of flying, falling, running endlessly. What if these common dreams connected us to each other ?

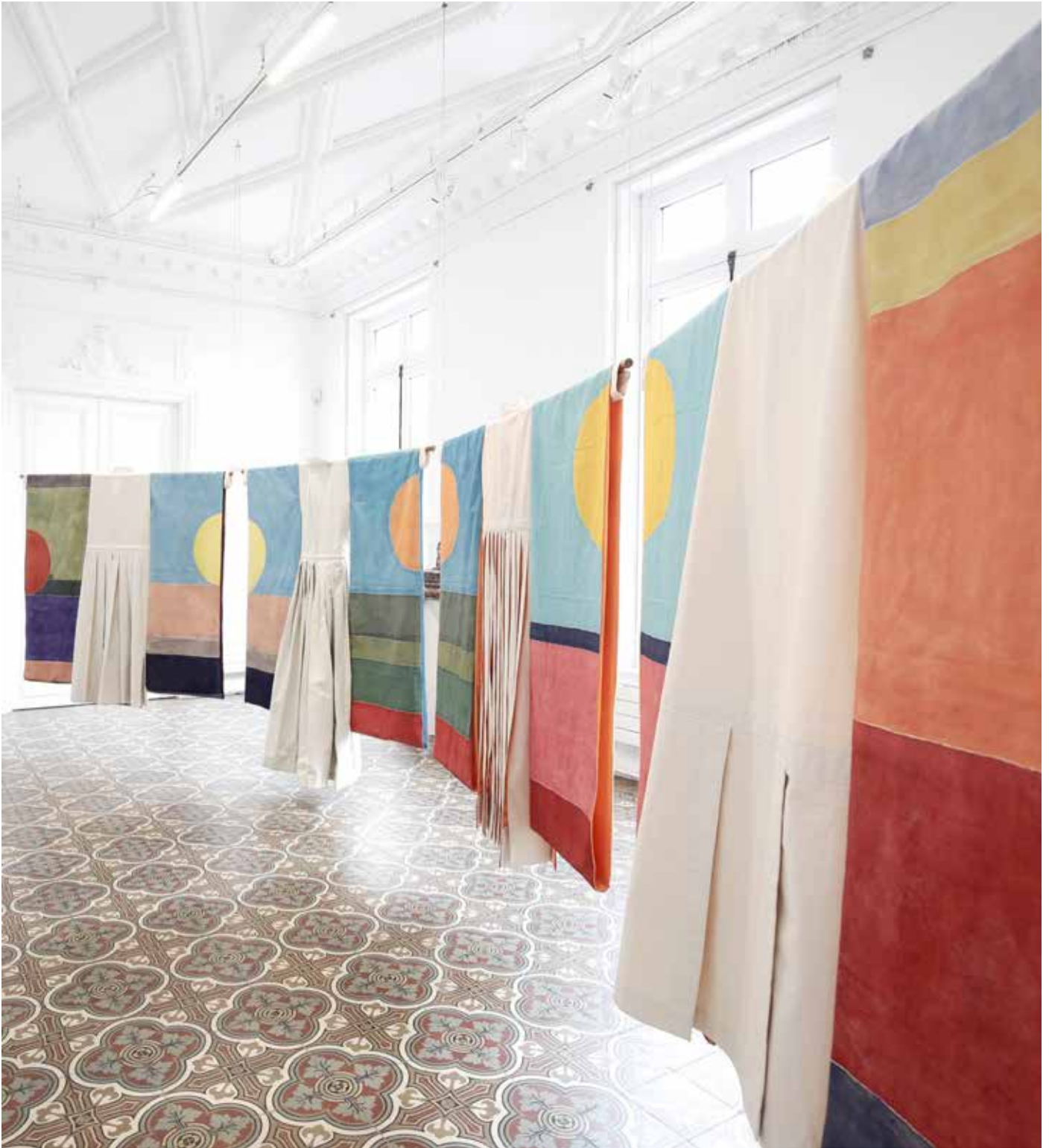
With the astonishing architectures of the Lilas as a backdrop, the characters of the film, Lilas inhabitants and professional performer, pass through them and plunge into buildings frozen in a past future: a populated city, a swimming pool at night, a communication tower, an abandoned theater. Visions, symbols, memories and affects inspired by dreams collected by the artist from the inhabitants, subtly translate the collective unconscious of a community and question the spaces of freedom and interdependence. Would the dream be more real than reality ? What threads connect the night, the day, and its inhabitants ?

Anna Milone et Luca Avanzini

Dream Coat

2023 - 2024

Textile works (cotton, mousseline, textile dye, various haberdashery) mounted on wooden structures,
150 x 160 cm per costume
Unique pieces



Exhibition view of *La nuit venue on y verra plus clair*, Centre Culturel Jean Cocteau, Les Lilas, France, 2024
Photo © Elodie Ponsaud



Exhibition view of *La nuit venue on y verra plus clair*, Centre Culturel Jean Cocteau, Les Lilas, France, 2024
Photo © Elodie Ponsaud





Exhibition view of *Skinscapes*, The Pill, Istanbul, Turkiye, 2024
Photo © The Pill

Dream Coat is a continuation of Nefeli Papadimouli's research on ephemeral communities, investigating when and how a community could exist for the duration of the night. Informed by utopian architectural and artistic avant-gardes as much as contemporary dance, this series of modular, connective, wearable sculptures function simultaneously as prompts for collective movement, fragments of a landscape painting and architectures of assembly, investigating the interdependence of cultural and natural forms. Composed of 10 suspended costume-paintings depicting the solar cycle, the architectural installation explores the possibility of meeting in a meta-verse that would link different dream places, a utopia of dreams. Drawing inspiration from Greek mythology such as the myth of Orpheus and the god Hypnos, and referencing the visual languages of Etel Adnan, Henri Matisse's *Dance* and the circular movements of turning dervishes, *Dream Coat* imagines dreams and altered states of consciousness as spaces where everyone comes together.

Dream Coat
2024

Textile works (cotton, mousseline, textile dye, various haberdashery) mounted on wooden structures,
150 x 160 cm per costume
Unique pieces



Dream Coat

2024

Video, colour, sound, 13'43"

Edition of 5 + 2 AP

Concept, direction, costume design, scenography, scenario, voice over : Nefeli Papadimouli

Editing, sound design, director of production : Vincent Ceraudo

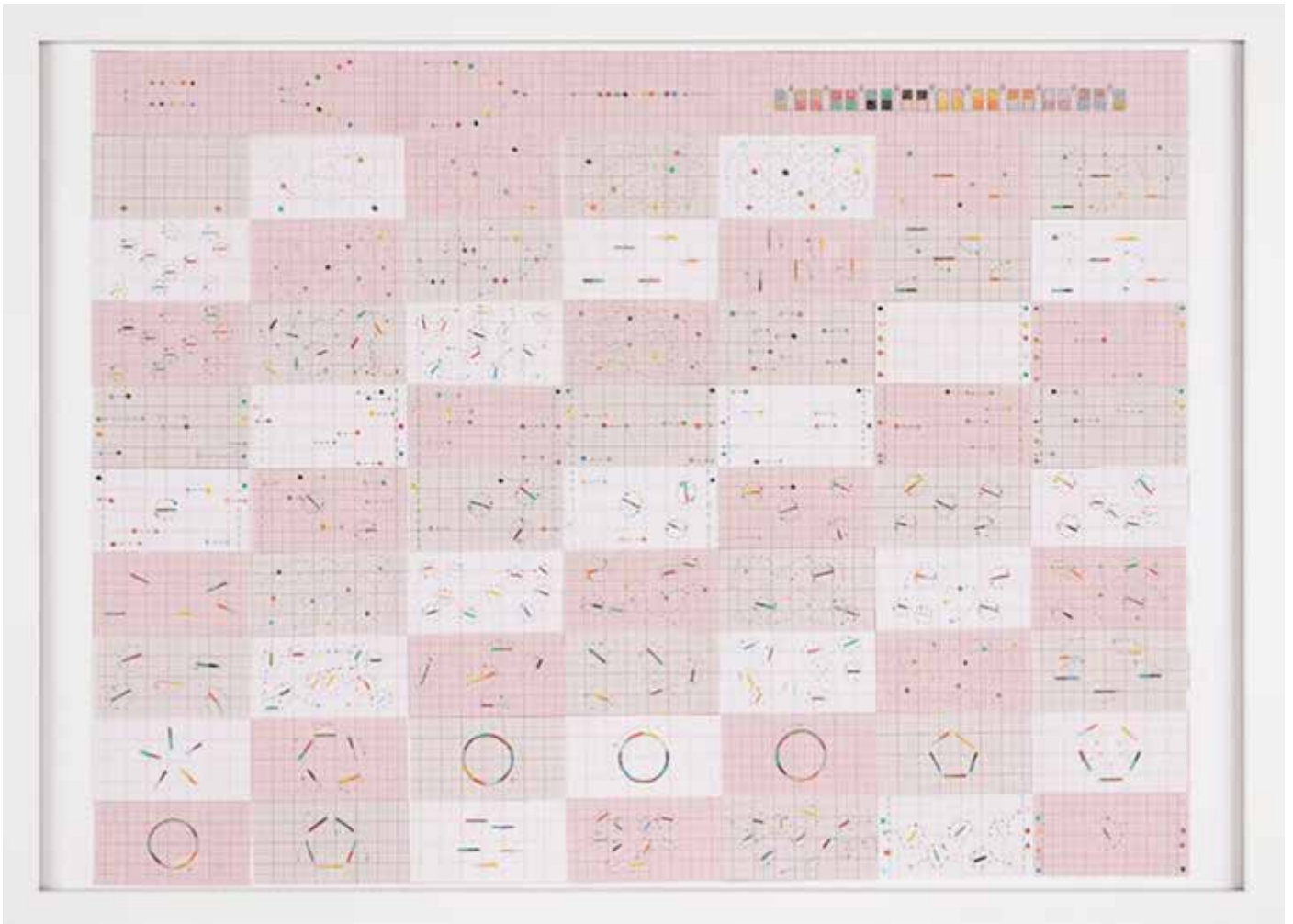
Director of photography, lighting : Clemence Warnier

Colour editing : Dominik Zietlow

Location scouting : Vincent Ceraudo, Nefeli Papadimouli

With Nancy Aguilera Torres, Michel Arcelain, Michèle Benhaim, Delphine Bereski, Ellis Connolly Milone,
Alice Coquelle, François Gadois, Barbara Grynblat, Evelyne Hostingue, Violette Morisseau, Margot Nguyen,
Patricia Remy, Annette Sadoul, Brigitte Socier and the voice of Ingrid Ivorra





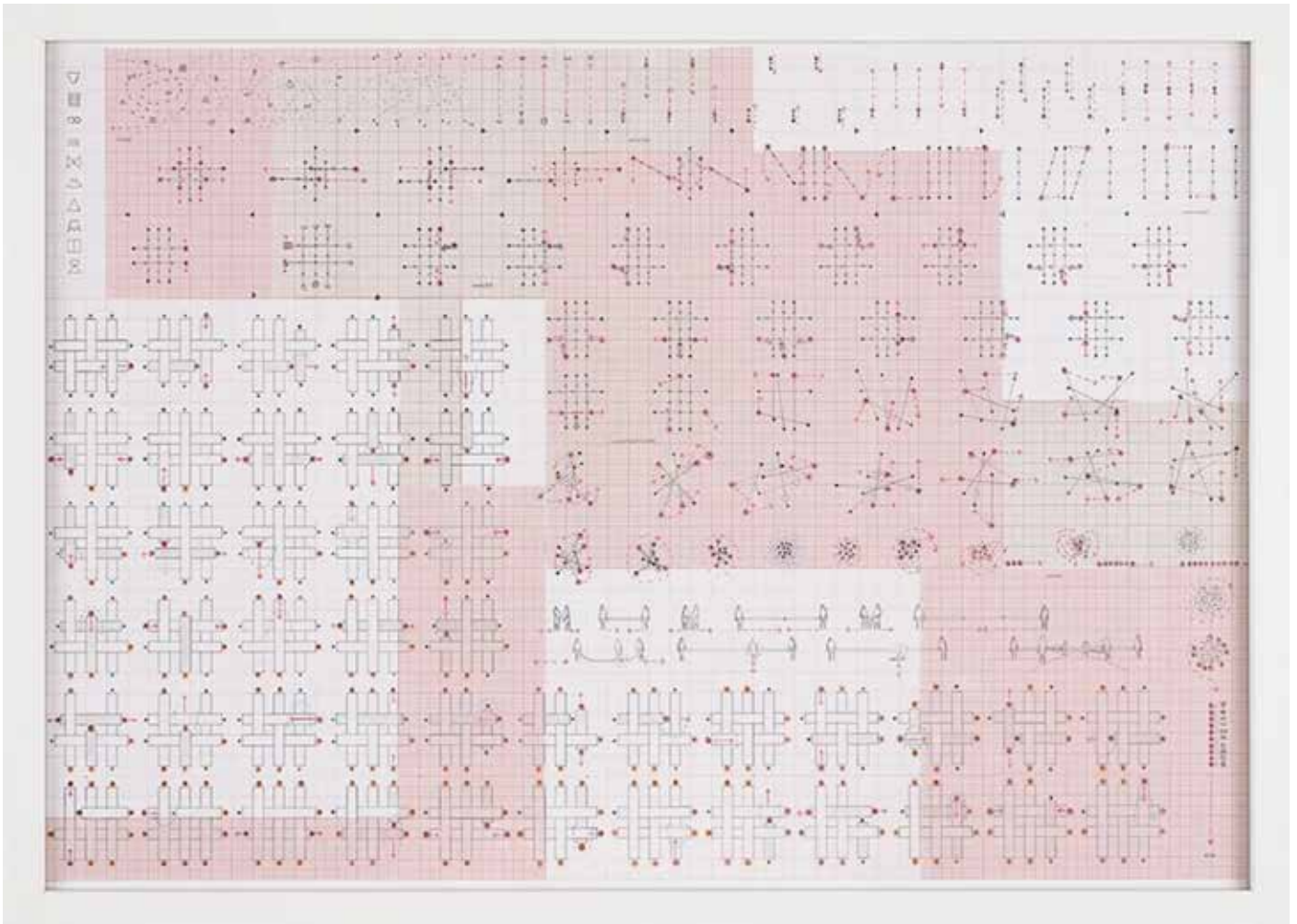
Relational Cartographies are graphical notations of past performances that map the spatial relationships between bodies and environments. These works underscore Papadimouli's research into the ecosystems that emerge when material bodies interact with each other and with their surroundings. Using the human body scale to measure reality, drawings in the *Relational Cartography* series deploy, much like graphic notations, choreographies of collective movement made possible by these sculptures. The backdrop provided by geometric assemblages of pink and blue millimeter papers references the grid as the foundation of modernist abstraction, while the circular, networked, multidirectional movement patterns drawn by the artist bring in elements of contingency and unpredictability, embracing the improvised and spontaneous aspects of collective experimentation to question the margin of free movement within urban and everyday spaces. The series emphasizes Nefeli Papadimouli's research on the spacing between environments, things and beings: the artist invites us to question our feelings of belonging and responsibility towards systems of relations.

Relational Cartography V DreamCoat (Les Lilas, March 2024)

2024

Drawing on diverse papers, graphite, color pencils, frame, 42 x 59,4 cm (without frame)

Unique piece



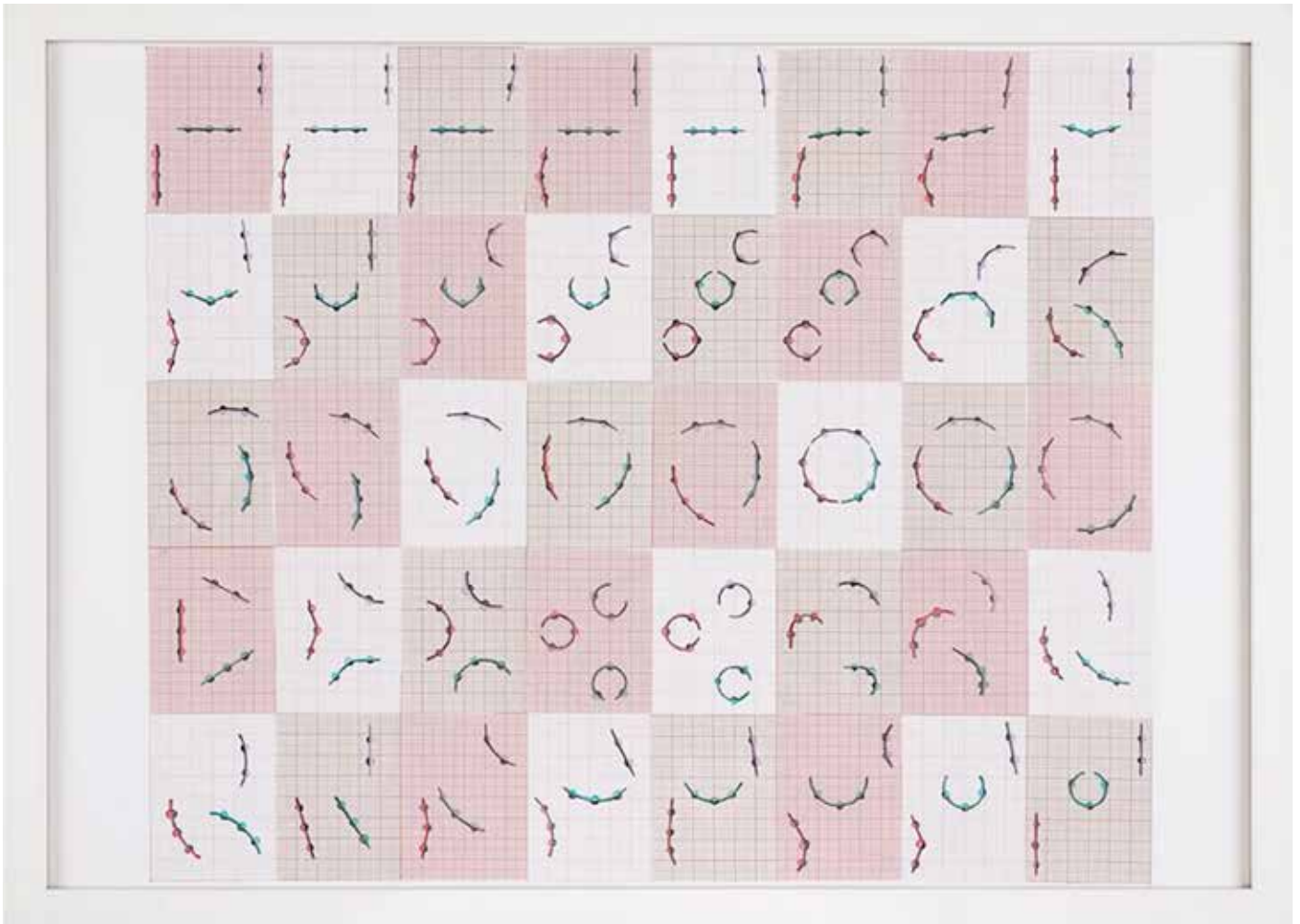
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Relational Cartography III Correspondances (Romainville, May 2022)

2024

Drawing on diverse papers, graphite, color pencils, frame, 42 x 59,4 cm (without frame)

Unique piece



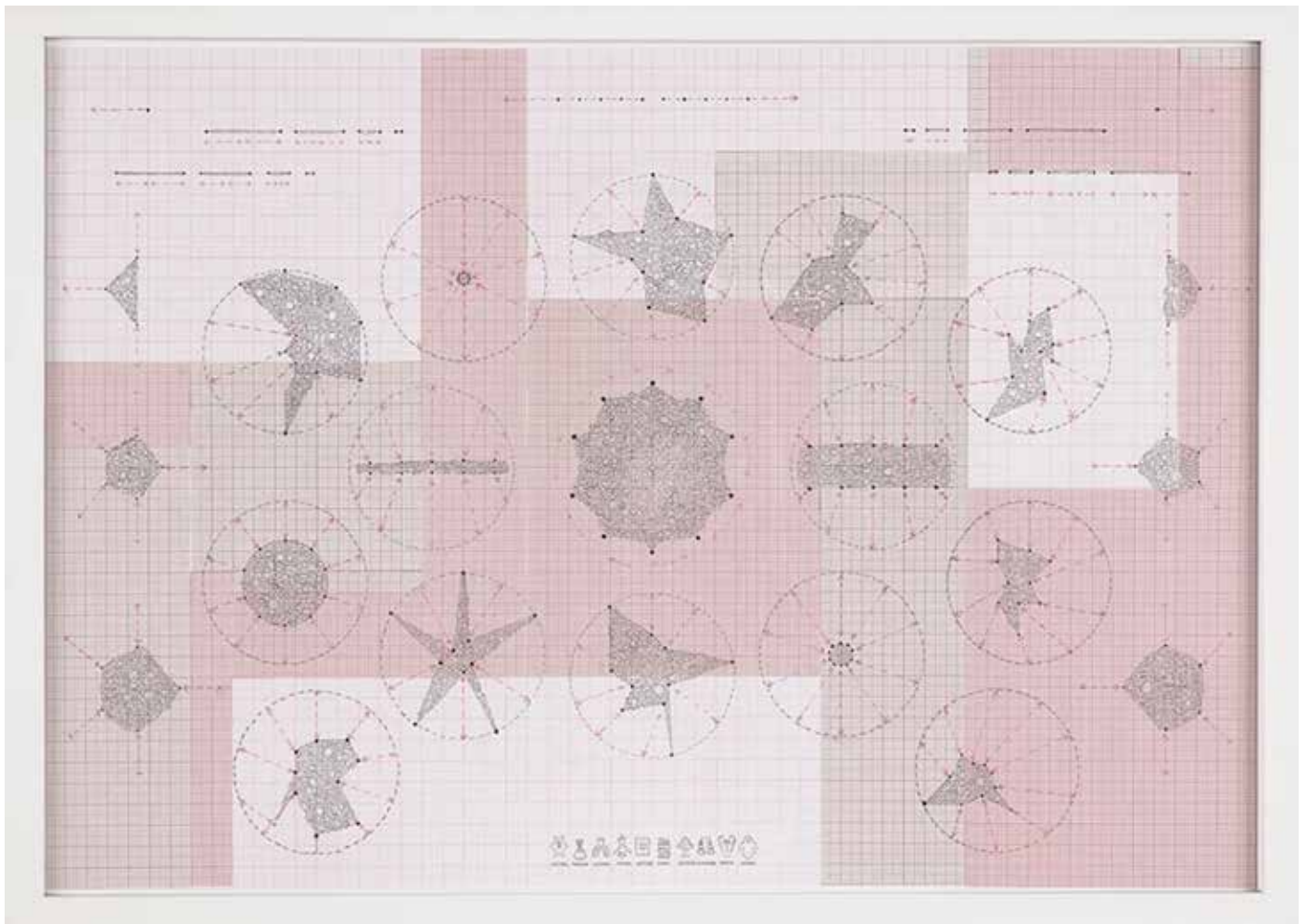
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Relational Cartography II Skinscapes (Leuven, November 2021)

2024

Drawing on diverse papers, graphite, color pencils, frame, 42 x 59,4 cm (without frame)

Unique piece



Relational Cartographies are graphical notations of past performances that map the spatial relationships between bodies and environments. These works underscore Papadimouli's research into the ecosystems that emerge when material bodies interact with each other and with their surroundings. Using the human body scale to measure reality, drawings in the *Relational Cartography* series deploy, much like graphic notations, choreographies of collective movement made possible by these sculptures. The backdrop provided by geometric assemblages of pink and blue millimeter papers references the grid as the foundation of modernist abstraction, while the circular, networked, multidirectional movement patterns drawn by the artist bring in elements of contingency and unpredictability, embracing the improvised and spontaneous aspects of collective experimentation to question the margin of free movement within urban and everyday spaces. The series emphasizes Nefeli Papadimouli's research on the spacing between environments, things and beings: the artist invites us to question our feelings of belonging and responsibility towards systems of relations.

Relational Cartography I Être forêts (Dunkerque, June 2021)

2024

Drawing on diverse papers, graphite, color pencils, frame, 42 x 59,4 cm (without frame)

Unique piece



The sculpture series *Kind of Us* takes the form of double-sided collective hats designed for multiple wearers. When hung on the wall, they appear like conjoining celestial bodies in primary colors on one side, and op-art-inspired compositions on the other. Conceived as props for collective movement these hats invoke a shared headspace where bodies converge, restrained yet transformed by their connections, furthering the interplay between individuality and collectivity.

Kind of Us (Chapeau à porter à quatre jaune)
series Object to Connect

2024

Artificial leather, iron, cardboard, paint, 110 x 150 x 12 cm

Unique piece



The sculpture series *Kind of Us* takes the form of double-sided collective hats designed for multiple wearers. When hung on the wall, they appear like conjoining celestial bodies in primary colors on one side, and op-art-inspired compositions on the other. Conceived as props for collective movement these hats invoke a shared headspace where bodies converge, restrained yet transformed by their connections, furthering the interplay between individuality and collectivity.

Kind of Us (Chapeau à porter à trois rouge)
series Object to Connect

2024
Artificial leather, iron, cardboard, paint, 58 x 150 x 12 cm
Unique piece



The sculpture series *Kind of Us* takes the form of double-sided collective hats designed for multiple wearers. When hung on the wall, they appear like conjoining celestial bodies in primary colors on one side, and op-art-inspired compositions on the other. Conceived as props for collective movement these hats invoke a shared headspace where bodies converge, restrained yet transformed by their connections, furthering the interplay between individuality and collectivity.

**Kind of Us (Chapeau à porter à deux bleu)
series Object to Connect**

2023

Artificial leather, iron, cardboard, paint, 105 x 58 x 12 cm

Unique piece



Exhibition view of *Build The World of The You - ACTE, Le Concept* - École d'Art du Calaisis, Calais, France, 2020
Photo © Olivier Despicht

* (...) Objects-constraints, they are accompanied by activation protocols that stimulate unprecedented gestures, processes, and connections. A gigantic hat of 40 kilos and 4 meters wingspan, entitled *Couvre-chef sans chef*, requires to be worn by eleven people at a time. It starts slowly, rises and falls, forms and deforms. It depersonalizes, it is nothing more than a flow, a movement to scale with space that it makes waver. But unlike many examples of works-clothing that have marked the history of art, you seek less to produce a sculpture that relies on performers than a space to accommodate them: dynamic, dialectical, modular, constantly evolving. A radically inclusive space that connects humans, objects, spaces, notions. (...)

Julie Pellegrin, *La crise, l'habit et le panier : Nefeli Papadimouli ou l'art de la réparation*

**Kind of Us (Chapeau à porter à quatre)
series Object to Connect**

2019 - 2020

Artificial leather, iron, cardboard, paint, 155 x 106 cm

Unique piece

THE WORLD IN MY MOUTH

a solo show by **Nefeli Papadimouli**

Curated by Violette Morisseau

October 21st – November 18th 2023

The result of a gentle observation, *The World in My Mouth* unfolds along two intrinsically linked axes: the vision of Orion, your child, and your own vision. On the ground floor, you explore the changes brought about by motherhood, an inexorable experience of fusion. You talk about the ability to open up a part of yourself to your child, and by extension, to other forms of life. In the lower level, you lead us into an intimate reversal in which Orion introduces us to the world through his eyes, the sounds he transmits and the gestures he teaches us.

The 'cocoon' sculptures on which the exhibition opens, suspended or hung, seem like outgrowths of the walls. They have the dual effect of being able to carry and protect a body –either human, mineral or plant – against itself. Skin-to-skin contact creates a symbiotic relationship: the wearer's body is instinctively covered in scales, adorned with coppery and undulating exoskeletons. In a form of transference, through the contact of the skins, a little of one passes into the body of the other.

As we descend the stairs, Orion's babbling begins to be heard. At his age, he has the ability to identify and memorise an infinite number of sounds, from every mouth and every culture. Although this skill fades with time and situated learning, these vocalisations are those of a universal song, potentially containing all the languages of the world.

With new-borns, the integration of knowledge is inseparable from moments of sleep: it is during the first phase of sleep, which is often agitated, that the new information gathered during the periods of wakefulness is processed and memorised. This is when a universal phenomenon occurs: the infant's face displays a succession of innate emotions: joy, surprise, fear, disgust, sadness and anger. Its body moves in sudden, jerky movements, with limbs twitching and relaxing. You observed this sort of spasmodic dance in Orion, and asked the choreographer Theo Pendle to interpret it. Lying on his back, an unsuspended horizon of movement opens up to the dancer: from micro-gestures to convulsions, this is the dance of a body that memorises the world.

In the adjoining room, a soft space where bodies can move without injury, you've hung a number of sculptures, remarkable for their haptic qualities. These are works to be looked at lying on your back, to be touched, sculptures to be bitten. Here you return to your lifelong obsession with transitional objects, defined by Winnicott as essential supports for the child's emotional projections. These objects help them to become aware of their individuality and to see others as the outside world rather than parts of themselves.

You, whose practice constantly tests the elasticity of the distances between individuals in order to reposition them in the world, have decided to put us in the place of a new-born baby. A soft, cuddly world, where things are understood with the mouth. Orion tenderly shows us the way to swallowing the world and assimilating it.

Violette Morisseau
Translated by Emmelene Landon



Cocon (Dragonfly)

2023

Sculpture, recycled leather silver color, fabric, 180 x 70 x 30 cm around
Unique piece



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Cocon (Sardine)

2023

Sculpture, recycled leather turquoise color, fabric, 125 x 60 x 100 cm around
Unique piece



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Cocon (Beetle)

2023

Sculpture, recycled leather kaki color, fabric, 190 x 80 x 25 cm around
Unique piece



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Cocon (Ladybug)

2023

Sculpture, recycled leather red color, fabric, 85 x 50 x 35 cm around
Unique piece



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Cocon (Ornithorynque)

2023

Sculpture, recycled leather beige color, fabric, 105 x 60 x 15 cm around
Pièce unique



The World in My Mouth (Finger)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame,
10 x 15 cm (without frame), 14 x 19 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (Foot)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame,
10 x 15 cm (without frame), 14 x 19 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (House)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame,
10 x 15 cm (without frame), 14 x 19 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (Eye)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame, 15 x 10 cm (without frame), 19 x 14 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (Ear)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame, 15 x 10 cm (without frame), 19 x 14 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (Crouching Caryatid)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame, 15 x 10 cm (without frame), 19 x 14 cm (with frame)

Edition de 3 + 2 EA



The World in My Mouth (Venus)

2023

Digital color, photography couleur inkjet printed on Epson Baryta paper, glued on 1mm aluminium, oak floater frame, 25 x 16,5 cm (without frame), 29 x 20,5 cm (with frame)

Edition de 3 + 2 EA



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023

Teethers

2023

61 polymer clay sculptures, plaster, varnish, threads, fabric cushions, variable dimensions,

Unique pieces

Red light installation

Soundtrack installation, loop, 11'26'

Edition of 3 + 2 AP



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023

Orion's first dance

2023

HD video, black and white, sound, 10'37", edition of 5 + 2 AP

With the participation of the choreographer Théo Pendle

Thanks to Violette Morisseau, Galerie Dohyang Lee, Orion Ceraudo Papadimouli,
Vincent Ceraudo, Victoria Frenak



Exhibition view of *The World in My Mouth*, Dohyang Lee Gallery, Paris, France, 2023



Exhibition view of *Étoiles Partielles*, Centre d'Art Contemporain d'Ivry - Le Crédac, Ivry sur Seine, France, 2023
Photo © Marc Dommage

In the continuity of recent works, *Étoiles partielles* is an installation to activate paying tribute to the utopian architectures of the 1970s of the city of Ivry-sur-Seine. The textile structure suspended room 3 recalls the implantation of the Étoiles d'Ivry of Renée Gailhoustet and Jean Renaudie, and oscillates between a state of plan and a state of cut. Non-active – «on strike», - the sculpture is waiting for the bodies that will inhabit it.

For the Nuit Blanche 2023, a performance takes place in the architectures of downtown Ivry, highlighting its fragmented common spaces, its accumulations of open and accessible spaces on the hillside, that have opened up new ways of living collectively in cities.

Étoiles Partielles

2023

Textile work composed of 10 costumes and 110 modular elements (cotton, various haberdashery)
mounted on wooden structures, variable dimensions
Unique pieces



Exhibition view of *Étoiles Partielles*, Centre d'Art Contemporain d'Ivry - Le Crédac, Ivry sur Seine, France, 2023
Photo © Marc Dommage



**Cité Spinoza / Maison Etoile / Plan Urbain / Les étoiles pliées / Lenine / Liègat /
Mouvement d'une colline / Les creux de la façade / JH / Bougie W**

2023

Color photography based on Polaroid, ink jet print on Epson Fine Art paper, frame,
25 x 19,5 cm (with frame), 21,5 x 16 cm (without frame)

Edition of 5 + 2 AP



Les creux de la façade

2023

Color photography based on Polaroid, ink jet print on Epson Fine Art paper, 8,5 x 6,5 cm

Edition of 5 + 2 AP



Bougie W

2023

Color photography based on Polaroid, ink jet print on Epson Fine Art paper, 8,5 x 6,5 cm
Edition of 5 + 2 AP



Performance *Étoiles Partielles*, Ivry sur Seine, France, 2023
Photo © Diane Arques

Étoiles Partielles

2023

Performative action in the public space, with the collaboration of Le Credac during the Nuit Blanche,
Ivry sur Seine, France

With Delphine Bereski, Alessandra Carosi, Cécile Duvelle, Vincent Joseph, Roxanne Lefevre, Bianca Maria Longoni,
Virginie Lyobard, Violette Morisseau, Joseph Morisseau, Pablo Ylla-Somers



Performance *Etoiles Partielles*, Ivry sur Seine, France, 2023
Photo © Diane Arques

Her sheets of fabrics and other materials sewn ready to wear haunt the spaces that Nefeli Papadimouli invests by connecting history with movement to invent an architecture of gesture that never loses its plastic dimension. In their displacement during performances, the structures act as massive increases and decreases and of our own perception, appearing spatially and with analogous rapidity, the « zooms » and « dezooms » of mechanical or digital focal lengths, then redrawing the limits of our own relationship to the body of the other. If the avant-garde and modernism burst out at first sight in its loose structures designed to contain (more than accommodate) the bodies, the references also evoke a geographical continuity that borrows from multiple cultures around the world to evoke singular humanoid chimeras.

Invited by the Crédac d'Ivry, she invents a monumental installation marked by the industrial and social history of the city as well as its rich modernist experiences. Her *Etoiles partielles* hold up an almost organic mirror to the architecture of the iconic buildings of the city designed by Renée Gailhoustet and Jean Renaudie, inspired for their realization of their plans and patterns to manufacture the clothing elements of a coming parade.

But if they are indeed waiting for bodies, in a punctual « strike » according to the artist, the combinations and draperies, installed on minimalist mannequins, assume in space a poignant plastic quality. Between abandonment and freedom left to these floating forms, the painting multiplies patterns, fragile lines and blind areas that make it a fantastic composition where the human being is only an option. The functionality, as a trompe-l'oeil, appears secondary as the whole is held by the sole force of gravity. It is then for the body to adapt to these costumes that will handicap it more than they will clothe it, resist its natural joints to enclose it in a constrained movement.

A rich choice of symbols that brings to life the essential duality of an installation whose essence precedes its existence or, at the very least, which extends its fullness and manages to assert its independence from a body that cannot exhaust its limits. Which, if it really wishes to do so, can then turn the paradigm and “ bend ” to clothing to bear the tangible weight of the scenery and in turn shift perspectives.

Guillaume Benoit



Performance *Etoiles Partielles*, Ivry sur Seine, France, 2023
Photo © Diane Arques



Exhibition view during the 72th Festival Jeune Creation, Fondation Fiminco,
Romainville, France, 2022
Photo © Valentin Abad

Correspondances (possible encounters of parallel lines)

2021 - 2022

Objects for a performance, cotton, India ink, fabric dye, acrylic, various haberdashery,
foam, PVC, various ropes, brass, aluminium, steel, objects, variable dimensions
Unique pieces





Performance view during the 72th Festival Jeune Creation, Fondation Fiminco, Romainville, France, 2022
Photo © Vincent Ceraudo

Nefeli Papadimouli is a multidisciplinary artist and architect using textile techniques - formerly associated with women - and different mediums such as performance and installation. At the moment of the activation of his works, the human body adorns itself with objects created and exhibited that it uses as a means of communication, participating in the negotiation of an egalitarian human relationship. These works-costumes become protected spaces, refuges where one can transform, redefine oneself. They shape the performance environment, inducing frames and contexts of worlds made of intersecting lines and oppositions. The piece is linked and untied into a spatial poetry, a total, organic landscape, with a random and evolutionary choreography. This cyclical transformation of the exhibition space takes place according to external factors, personified by the spectators, who become co-scriptwriters of the performance. Thus, a new story is written with each activation, creating a mythology.

Farah Maakel, catalogue of the 72th Festival Jeune Creation

Correspondances (possible encounters of parallel lines)

2021 - 2022

Script based performance, 45' approximatively, music of Thea Soti

With Victoria Frenak, Nina Berclaz, Philippe Oudin, Ryoko, Thea Soti, Delphine Bereski, Alessandra Carosi,
Violette Morisseau, Margot Nguyen, Pablo Moll de Alba

Performance in the 72th Festival Jeune Creation, Fondation Fiminco, Romainville, France, 2022





Photo © Robin Zenner

Skinscapes
2021

Script based performance , 45', with Jacques Bollens, Jacob Keppens, Annelore Knoors, Celien Mertens,
Marieke van Assche, Nathalie Cauwerberghs, Beline Loos, Nefeli Papadimouli
Performance documentation, PLAYGROUND Festival, M Museum, Leuven, Belgium, 2021



Photo © Robin Zenner

(...) This ability of the artwork, to be both moving and static, manages in a profound yet schematic way to flirt with the history of revolutions. The work itself is based on a perspective towards the phenomenon of social balance as it has been approached by the French philosopher Jean-Luc Nancy, and the dynamic between presence and absence. Therefore, the combination of the two manifestations of the work can be seen as a metaphor for any social structure that functions through the human body that can persist with its attitude to maintain a certain status quo or to end it with its movement, especially if it self-identifies as part of a revolutionary body. In a sense, just as the piece is designed to be interlinked to the human body, so can any society be designed in a distant, cerebral manner, but it is ultimately captive to the real life, human body that both static or moving, can be a force of altering and overturning.

Nefeli Papadimouli for Revolting Bodies



Exhibition view of *Revolting Bodies #2*, Atopos CVC, Athens, Greece, 2022
Photo © Panos Kokkinias

Skinscapes (Oracle and warrior)

2021

Textile work (cotton, hand died cotton fabric, glass fiber plastic, metal, textile dye, polyester thread, various haberdashery) mounted on wooden structure , 400 x 240 x 50 cm
Unique pieces



Exhibition view of *Douze preuves d'amour*, 9th edition of Bourse Révélation Emerige, Paris, France, 2022
Photo © Rebecca Fanuele

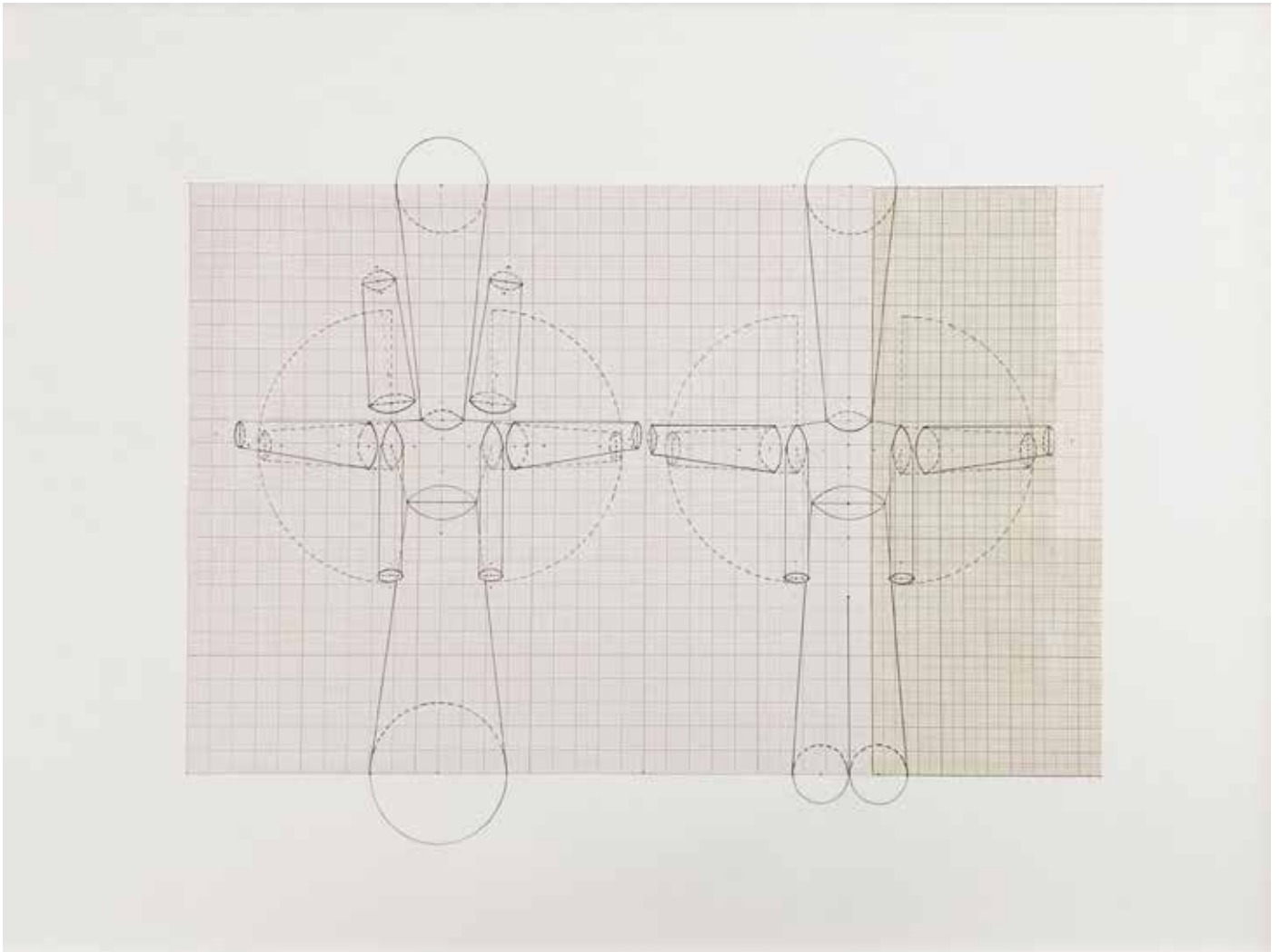
Skinscapes (Donnas)

2022

Textile works (cotton, hand died cotton fabric, glass fiber plastic, metal, textile dye, polyester thread, various haberdashery) mounted on wooden structures, 400 x 240 x 50 cm

Unique pieces

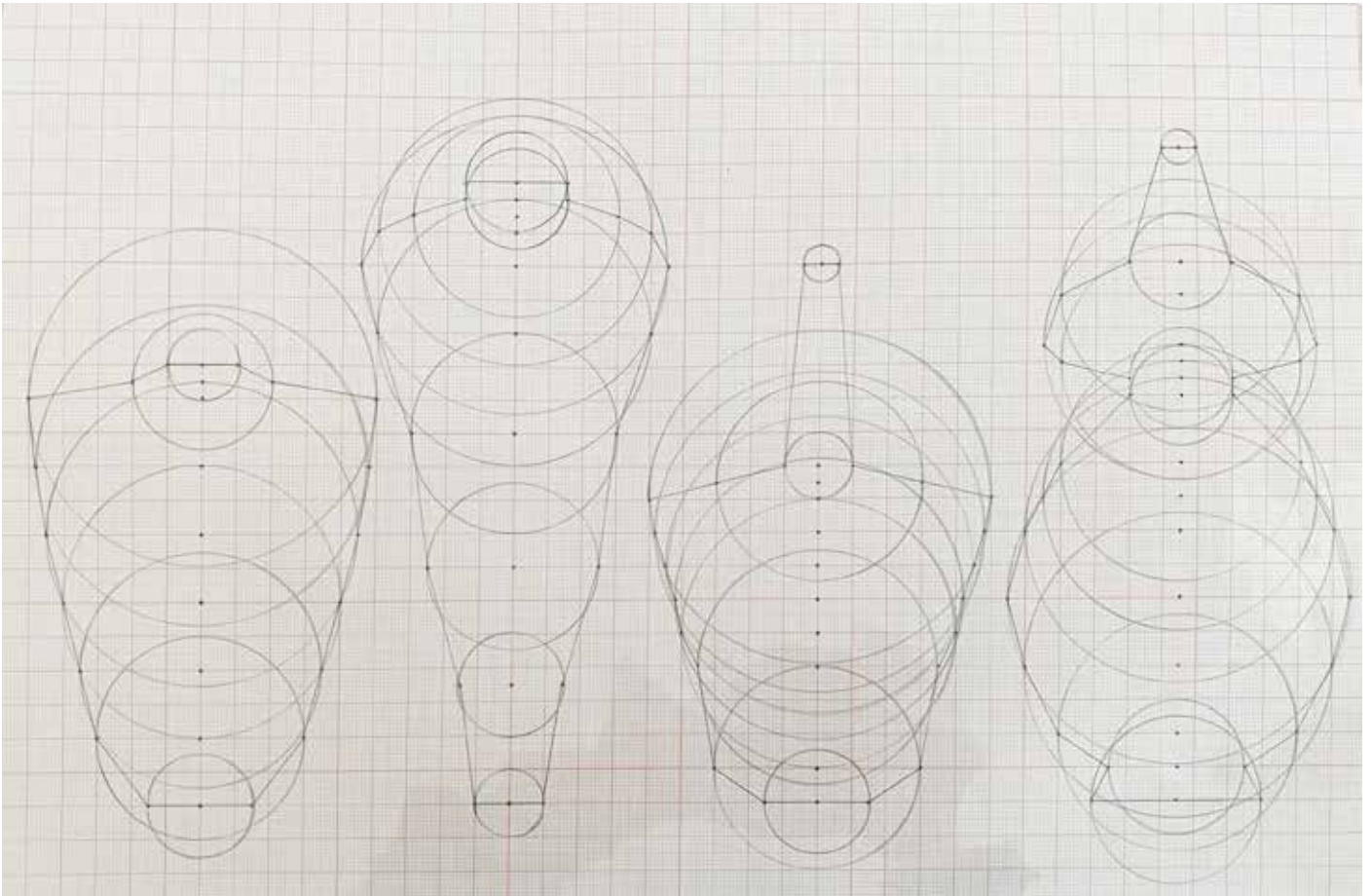
Collection Fondation Emerige



Skinscapes

2022

drawing on technical paper, graphite, white wood frame, 3 mm PVC gluing, 2mm
anti-reflect glass, 25 x 40 cm (without frame), 44,5 x 62 cm (with frame)
Unique piece



Vessels

2022

Drawing on technical paper, graphite, oak wood frame, Marie Louise, glass,
27 x 39,5 (without frame), 37,5 x 49,5 cm (with frame)
Unique piece



Exhibition view of *Mais pour me parcourir enleve tes souliers*, Théâtre des expositions Acte 4, Palais des Beaux-Arts, Paris, France, 2022. Photo © Aurélien Mole

Suspended on the wall, large surfaces architected in white fabric, as in weightlessness. If we hesitate to consider them as great paintings, perceiving here and there a burst of colors that seem to sleep, we guess the absence of the bodies that must reside there. Indeed, many of the fleece and crevice reliefs are arranged on the canvas in order to attract our body scales: sleeves are deployed to accommodate arms, Openings are drawn for a neck to slip in and gaps seem to wait for legs to interfere. When they are on the walls, on the floor, the works are in a state of strike, waiting for its actualizations: they were thought for bodies to marry it. Thus embodied, the rooms are transformed into architectural elements, moving and breathing walls, which perpetually transform our spatial perceptions. In an act of resilience, the body becomes the carrier of its own architecture.

Violette Morisseau

Skinscapes (three)

2021

Textile works (cotton, hand died cotton fabric, glass fiber plastic, metal, textile dye, polyester thread, various haberdashery) mounted on wooden structures, 460 x 240 x 50 cm ou 480 x 240 x 50 cm

Unique pieces



Skinscapes (Mentors)

2021

Textile works (cotton, various haberdashery) mounted on wooden structures, 480 x 240 x 50 cm
Unique pieces



Gridin

2020

Study on *Être forêts*

Color photography based on Polaroid, 8,5 x 6,5 cm

Edition of 5 + 2 AP



Plendih

2020

Study on *Être forêts*

Color photography based on Polaroid, 8,5 x 6,5 cm

Edition of 5 + 2 AP

The art of Nefeli Papadimouli hybridizes sculpture, textile and performance within a delicate and refined universe where softness can exert all its power. But beyond the supports used, his works primarily draw their source of inspiration from the body in movement which, confronted with space, living beings and objects of reality, must resonate (and reason) with the different encounters that present themselves to him.

Indeed, her practice focuses on exploring relational constraint as a poetic trigger for new collective identities. Matter is then shaped to cause bodies to move according to an impulse governed by intuition and attention to the other. Because of its intimate role with respect to the body, textile now occupies a full place in the artist's work. In keeping with an aesthetic continuity close to the artist Franz Ehrard Walther, Nefeli Papadimouli transforms costume and clothing accessories into sculptural devices that can be activated collectively. Each of his works thus draws, with each new activation - or rather « actualization » in the artist's words - the contours of a new community.

In the video diptych *Être forêts*, presented as a mirror, the shaping of the fabric is punctuated by the organic forms of the lace or strap, accessories capable of connecting ten bodies in search of connections with the living. The multiplication of these bands, functioning as so many possible connections, seems to want to invoke these ' tentacular beings ' acclaimed by Donna Haraway, those who 'make attachments and detachments: they cut and tie, they weave paths and consequences, but not determinisms; they are both open and tied.

Each costume becomes the peripheral point of a vast « central » lace-like canvas, made up of giant pocket patterns whose corners are intertwined with each other. Between dilations and contractions, the ritual movements of the enveloped and interdependent bodies, penetrating in unison the elements of the forest, draw a relational landscape that shifts the human towards lichens.

In this search for creating links, the void proves to be a potential meeting place. Making the latter a material in its own right, her work *Espacentres* gives to manipulate a set of colorful and irregular figures whose shapes result from the empty spaces drawn by and between the bodies when they come into contact. Each element, by its interactive nature, becomes an invitation to freely appropriate this void which, extracted from its invisibility, asserts all its welcoming power of life. This same virtue is highlighted in her work *Panier* where the traditional container asserts itself as a place of hospitality par excellence, inside which are gathered disparate elements, brought to adapt within a given space. Here, monumentality becomes the engine of human cooperation, a sine qua non condition for the activation of the work which needs to be extended to several. The place of the individual can thus be rethought according to the Quechua concept of *mingua*, within which ' collective work dignifies those who take part in it '.

By creating movements and subtly constructed postures, the artist develops a true grammar of ' speculative gestures ', as conceptualized by the philosopher Isabelle Stengers, who defines them as gestures " betting on the possibility of conferring on what unites us the power to make us think together ".

Licia Demuro



Être forêts

2021

Two - channel synchronised digital video, colour, sound, 13'43"

Edition of 5 + 2 AP

Concept, direction, costume design, production : Nefeli Papadimouli

Cinématography : Youssef Chebbi, Dominik Zietlow

Music : Andres Serres Milan

Editing : Stefan Ramirez Perez, Nefeli Papadimouli

Colour editing : Dominik Zietlow

Lights : Tristan Charles

Location scouting : Vincent Ceraudo, Nefeli Papadimouli

With Ingrid Liavaag, Andy Rankin, Nicolas Faubert, Delphine Bereski, Victoria Freank, Violette Morisseau,
Tania Gheerbrant, Joseph Morisseau, Magali Dougoud, Alessandra Carosi, Halvor Tangen Schultz



Exhibition view of *Archipel - Quatre Residences - Mille Experiences*, FRAC Grand Large, Hauts-de-France, France, 2021. Photo © Salim Santa Lucia



Performance documentation during the exhibition *Nuit des Musées*, Frac Grand Large - Hauts-de-France, 2021
Photo © Coralie Desmurs

*(...) in 2020 you spent your spring filling up graph paper with repetitive and geometric shapes. These then appeared to you as units of measurement, likely to modulate the distances: for the Frac Grand Large, they make sewing patterns to make pockets intended to tie themselves together, and to attach themselves to elements of costumes to be covered. The standard pockets thus become tools that bring us closer, or distance us. Equipped with straps, they assemble and disassemble at will, to allow us to create a multitude of separate costumes, or a single suit. The unbleached canvas pockets draw in this case a gigantic lace that spreads over 150m², and which materializes your vision of this work as a virus but also as a grid of reading the world – a grid reproducible to infinity to try to “put everything inside”. Where it is once again a question of filling the meshes of your basket with all the real. (...)

Julie Pellegrin, *La crise, l'habit et le panier : Nefeli Papadimouli ou l'art de la réparation*

Être forêts

2021

Script based performance during the exhibition *Nuit des Musées*,
Frac Grand Large - Hauts-de-France, France

Avec Delphine Bereski, Alessandra Carosi, Thea Soti, Lea Dromas, Lola Demazeux, Roxanne Lacombe,
Charlotte Corsellis, Constance Lecornu, Louis Dantin, Antony Cailliau



Exhibition view of *Archipel - Quatre Residences - Mille Experiences*, FRAC Grand Large, Hauts-de-France, France, 2021. Photo © Salim Santa Lucia

Être forêts seeks to create a potential cartography of the ever - changing "relational landscape". Through the creation of a modular system of pocket recipients designed from fabric and its ability to connect and disconnect with ten individual isolated costumes, I pursue to create a metaphorical spatial visualization of the complexity and fluidity of interpersonal embodied correlations. The modular system allows the collective suit to 'elasticize' the intermediate betwixt space as it creates diverse and mutable modes of connection, grids or networks.

Nefeli Papadimouli

Être forêts

Antia, 2021 / Gridin, 2020 / Ovitleet, 2020 / Glimma, 2020 / Iovitrac, 2021 / Plendih, 2020 - 2021/ Kryza, 2020 / Dany, 2020 / Ellassansre, 2020 / Sojpeh, 2020 - 2021

2020 - 2021

Cotton, metal, threads, various haberdashery, variable dimensions

Unique pieces

Collection Frac Grand Large, France



La parade (Duo n°2)

2021

Two colour photographs, ink jet print on Epson Fine Art paper, frame

25 x 19,5 cm (framed), 21,5 cm x 16 cm (unframed)

Edition of 5 + 2 AP

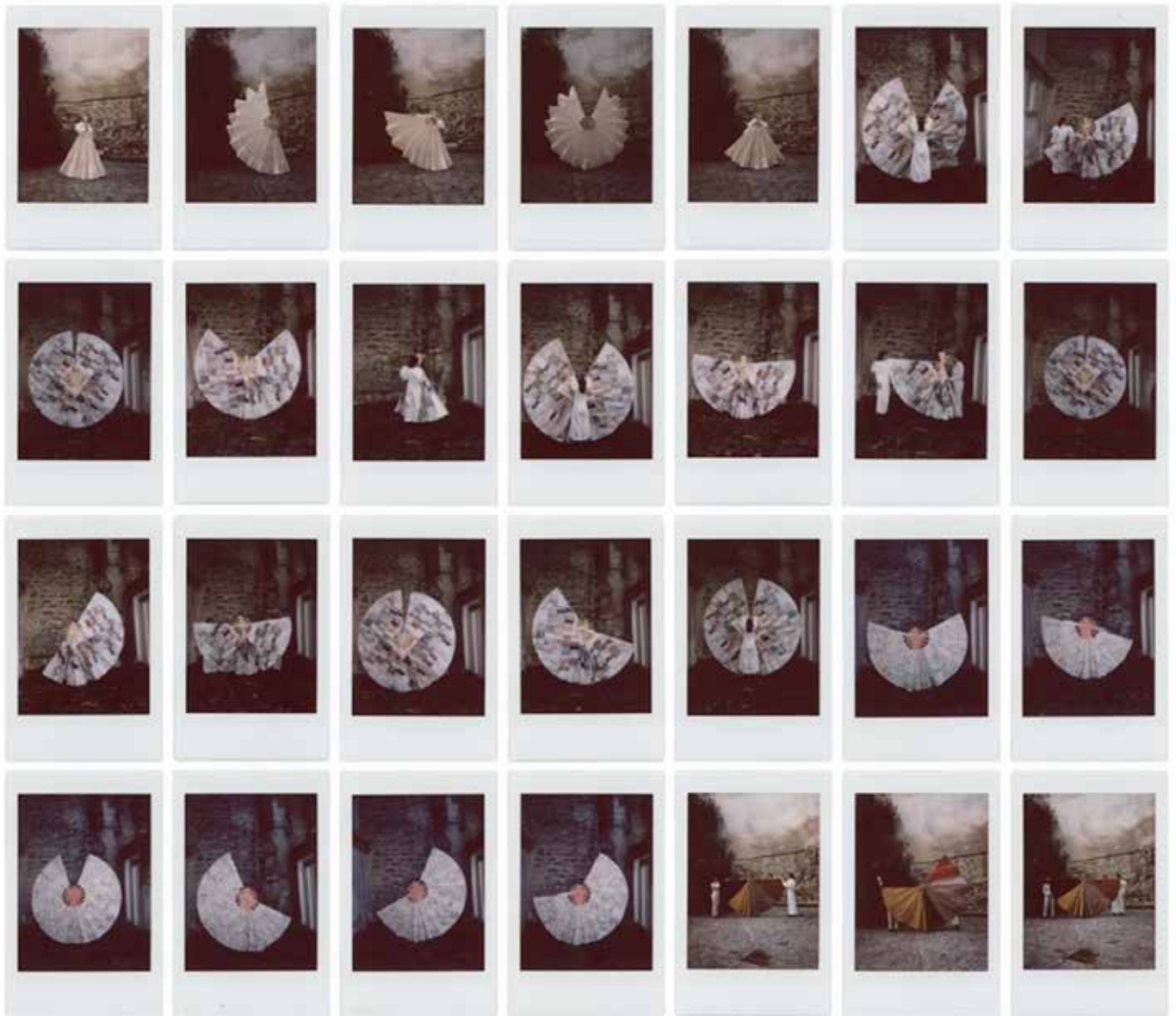


La parade (Trio n°3)

2021

Colour photographs tryptich, ink jet print on Epson Fine Art paper, frame,
21,5 x 16 cm (unframed), 25 x 19,5 cm (framed)

Edition of 5 + 2 AP



Milieu Mouvant

2021

Series of 28 colored photographs bases on Polaroid shots, ink jet print on Epson Fine Art paper, frame, 21,5 x 16
cm (without frame), 25 cm x 19,5 cm (with frame)

Edition of 5 + 2 AP



Exhibition view of *Milieu Mouvant*, Pal Project, Paris, France, 2021
Photo © Antony Cailliau

Éventail (Une couleur de nous-mêmes pour la dernière fois)

2017 - 2021

2017 - 2021 - color catcher paper, oak wood, golden threads, brass + associated suit,
folded fan : 167 cm high, unfolded fan : 280 cm diameter

Unique pieces



Exhibition view of *Milieu Mouvant*, Pal Project, Paris, France, 2021
Photo © Antony Cailliau

Éventail (Compass)

2021

Performative sculpture, tarlatan, oak , acrylic, linen thread, Ø 280 cm
Unique piece

“in between spaces”

Nine fans are displayed in the pal project gallery, treated in a sculptural manner : human-sized, they are made of paper, fabric, wood and metal. Nine costumes, shaped from a monochrome fabric evoking the colours of the city, are associated with each of the fans wrapped in boxes and waiting to be used: a possible ephemeral community takes shape behind the sculptures. Some photographs and a film, projected in the exhibition space, shows these works activated by performers in an urban environment. Manipulated, folded and deployed, these giant fans modify the space and its perception. Depending on where they are placed, on the ground or against the gallery walls, the fans create borders, openings, interstices, and even fragile habitats. In this way, as with teepees, they sometimes offer the possibility of a refuge for our bodies, where spectators can gather, alone or with a partner.

“perpetual displacement of the contour”

Through their materiality - some of them are heavy, very architectural, while others are more aerial and mobile - and through the actions they imply (folding-unfolding, enveloping-expanding, bending-resisting, including-excluding), the fans become the revelation of deep and non-verbalized experiences shared by a same community. Nefeli Papadimouli has thus worked on the “informal spaces”, defined by the anthropologist Edward T. Hall as “the distances we observe in our contacts with others”: intimate, personal, social, public, these distances generally escape the field of consciousness. In a world where all contact has become potentially dangerous, these social separations have never been so visible and framed. Nefeli Papadimouli’s fans reveal them, making us aware of these spacings as well as the distance from one another as an element of social balance. Redefined by the spectators who can adjust this space between them, this distance that separates us becomes malleable.

“middle can move”

Matter is made of folds, creases, hollows, anfractuositities; we can slip into them, curl up in them or insinuate ourselves into them. These folds engage both our small perceptions and a macroscopic vision of reality. Folded, they seem to compress the air that surrounds them; in their unfolding, there is a continuous variation of matter as well as a continuous development of form, an unfolding of the sensible that can go so far as to “project the world onto the surface of one fold”. With the fan and its “fold that goes to infinity”, Nefeli Papadimouli gives us the possibility of enlarging our spaces, and of sharing them. Even when compressed, folded and wrapped, fans have the power to stretch and expand the world.

Violette Morisseau



Exhibition view of *Milieu Mouvant*, Pal Project, Paris, France, 2021
Photo © Romain Darnaud



Exhibition view of *Possiblement Nous*, Galerie du Crous, Paris, France, 2019
Photo © Savina Ivaylova Topurska

Couvre-chef sans chef (Un chapeau à porter à onze)
series Objects to Connect

2019
Marker pen, aluminium foil, cardboard, scotch tape, yoga mat, linen thread, Ø 400 x 15 cm
Unique piece



One and sixty pockets (keep-ing-while-giving)

2021

Various fabrics, variable dimensions

Series of unique pieces

In 2021, the associations Attacafa, Mitrajectoires and 15 then met to co-construct a mediation project in Lille. An artistic and festive program, imagined beforehand with the inhabitants of the district of Wazemmes allows to meet those who cross, practice the city. Nefeli Papadimouli joins the project, after an invitation of artconnexion, as a «lead-artist» to collaborate with the inhabitants and associations, design and build the work *Totem*, protocols of activations and actions, artistic workshops and educational activities. After the first phase of implementation and thanks to its great success, the project changes neighborhood to Lille-Sud. The collaboration will continue for 2022 and 2023 with a new artistic program, a program of artist workshops curated by the “ artist guide ” and the realization of a film in collaboration with the various participants. The bridge is supported under the Daniel and Nina Carasso Foundation's call for projects “ Mediation and Cultural Democracy ”.



Performance view of *Espacentres*, during the opening of the 64th Salon de Montrouge, Montrouge, France, 2019
Photo © Nefeli Papadimouli

In *Espacentres*, we study the “empty” space that appears betwixt two human bodies that come into contact. By immobilizing and interrupting the flow of this ever-changing bodily relationship in spatial moments, we focus on the traces formed by fluid embodied encounters : as many possible forms as possible moments, possible contacts and material bodies. Some randomly isolated prints, negative spaces, are transformed into positive ones, materialized as sculptural objects that offer themselves to be activated. Placed in a precarious balance between performers or the public, they become “action generators”, and allows us to observe the ways they suggest new ways to connect.

Nefeli Papadimouli

Espacentres
series Object to Connect

2019

In-situ performance with Eurydice Gougeon-Marine and Lorenz-Jack Chaillat,
during the 64th Salon de Montrouge, Montrouge, France
Collection Frac Grand Large, France



In *Espacentres*, we study the “empty” space that appears betwixt two human bodies that come into contact. By immobilizing and interrupting the flow of this ever-changing bodily relationship in spatial moments, we focus on the traces formed by fluid embodied encounters : as many possible forms as possible moments, possible contacts and material bodies. Some randomly isolated prints, negative spaces, are transformed into positive ones, materialized as sculptural objects that offer themselves to be activated. Placed in a precarious balance between performers or the public, they become “action generators”, and allows us to observe the ways they suggest new ways to connect.

Nefeli Papadimouli

Espacentres (the positive space)

2019

Digital video, colour, sound, 21'42''

Edition of 5 + 2 AP

Collection Frac Grand Large, France



Exhibition view of *eco (.....) eco (.....) eco (.....) part II*, Dohyang Lee Gallery, Paris, France, 2022

In *Espacentres*, we study the “empty” space that appears betwixt two human bodies that come into contact. By immobilizing and interrupting the flow of this ever-changing bodily relationship in spatial moments, we focus on the traces formed by fluid embodied encounters : as many possible forms as possible moments, possible contacts and material bodies. Some randomly isolated prints, negative spaces, are transformed into positive ones, materialized as sculptural objects that offer themselves to be activated. Placed in a precarious balance between performers or the public, they become “action generators”, and allows us to observe the ways they suggest new ways to connect.

Nefeli Papadimouli

Espacentres (the positive space)

2019

Artist's book, canvas, cardboard, laser print on cotton paper, thread,
47,5 x 33 x 2,5 cm (folded book), 47,5 x 65,5 x 2,5 cm (unfolded book)

Edition of 5 + 2 AP



Exhibition view of *Possiblement Nous*, Galerie du Crous, Paris, France, 2019
Photo © Melodie Lapostolle

Bibliothèque d'étreintes (II)

2019

Sculpture, objects to activate, plywood, oil paint,
steel, 270 cm x variable dimensions
Unique piece



Confident (Bracelet à porter à deux)
series Object to Connect

2019

Oak, Polaroid, bamboo paper, handmade frame, 47 x 67 cm
Unique pieces

Map tenderness

In the exhibition *Possiblement nous*, Nefeli Papadimouli invites us to reimagine our relationship to the Other, stretching the individual sphere towards collective experience. Conceived as “action-generating” objects (*Objects to connect* series), the works in the exhibition take us from an intimate relationship and a sensitive link to the object towards an experience of leaving oneself, becoming bodies that welcome and connect us. (...)

Galerie du Crous



Exhibition view of *D'île à île*, 76.4, Brussels, Belgium, 2018
Photo © Juan Pablo Plaza

D'île à île (car il arrive qu'ils soient deux à sauter en même temps l'un vers l'autre, si bien qu'ils ne se rencontrent qu'en l'air, et qu'après ce pénible échange ils se retrouvent tout aussi loin - l'un de l'autre - qu' auparavant)

2018

In-situ installation, epoxy resin, pigments, ink, glass thread, variable dimensions
Unique piece



View of MFW - Collection Croisière 2019 - Nouvelle Collection Paris, La
Panacée, Montpellier, France, 2018
Photo © Romain Moncet

The Rainbow Hat (Version Optionelle)

2018

Dressable gelatin sculptures, iron, nylon threads,
pearls to be crushed, ø 360 x18 cm
Series of unique pieces



Exhibition view of *Build the World of the You - ENTRACTE*, EMA- École Municipale d'Arts,
Ville de Boulogne-sur-Mer, France, 2020
Photo © Olivier Despicht

Flatness (La traction n'étant en somme que l'extrémité du détachement)

2020

In-situ installation of (approximatively) 600 items, liquid glass, epoxy resin, aluminium,
brass, variable dimensions
Unique pieces



Exhibition view of *(Artists) Against Ego*, Enterprise Projects, Athens, Greece, 2018
Photo © Stathis Mamalakis

Interval's Voice (The Gong)

2018

In-situ installation, steel, paint, rope, ø 295 x 30 cm
Unique piece



Exhibition view of *La pensée du Tremblement*, Galerie Ygrec, Les Grands Voisins, Paris, France, 2017
Photo © Chloé Nicosia

In his research, Nefeli Papadimouli pays particular attention to space - due to her profession as an architect - and to the body, the latter being the " first place in which we exist ", stresses the artist. In 2017, on the occasion of the exhibition " La pensée du tremblement " at the Ygrec gallery, she created the performance installation *Parallèlement*, consisting of two fake white picture rails that created an obligatory passage for the public. Hidden behind them, the performer supported the structure by making it slightly shake and murmuring extracts of scholarly works. Two communities were facing each other without seeing each other but perceiving each other. Replaying human reactions to the unknown, exclusion or domination, they discovered each other while becoming aware of themselves.

Licia Demuro

Parallèlement
2017

Documented performance during the opening of the exhibition *La pensée du tremblement* with the participation of Salim, Niclette, Mamadou, MD, Daouda, Breshana
Video © Nefeli Papadimouli



Exhibition view of *B (we can extend the size of your title)*,
De la Charge, Brussels, Belgium, 2014

Je suis Peuple#1

2014 - 2015

Plaster, ciment, bee wax, parafine, metal, inks, pigments, polystyren, asphalt, acrylic
paint, tar, 170 x 40 x 40 cm each
Series of unique pieces



Exhibition view *Minimum Utopia*, Ecole Nationale Supérieure des Beaux-Arts de Paris, Paris, France, 2016
Photo © Jean-Baptiste Monteil, Nefeli Papadimouli

Horizons de Pensées (Équilibres)

2016

Oak, rope, various objects, 165 cm x 25 cm x variable dimensions for each plaque
Series of unique pieces





A fragile, disturbing, calamitous balance. A balance on which a lot of objects rest, and so many notions: a micrograph of the suspended world.

Placed on simple wooden boards, these heterogeneous elements are the same, but not for long. For what gives the impression of semantic stagnation is, in fact, a field of perpetual mutation (...) Volumes change, the masses slide, balances renegotiate. Until the moment of the fall: a plastic bag dances in the air, coins scattered on the floor of the workshop give shape to an ephemeral mosaic. These are national currencies (not a single penny), coins that have fallen into oblivion.

Nefeli Papadimouli comes from a corner of the continent where the issue of the financial crisis has dominated the news and minds for a long time. Just like the issue of social struggle, commitment and uprising. On a board, the balance between two cigarettes looks like a duel with unequal weapons: « Marlboro » against « Popular ». Further on, four huge cushions laid on the ground are woven into a canvas representing historical gatherings: Greek Civil War, Paris in May 68, Athens 2011. At the back of the room, a raised video shows the fall of a die that never lands. The end of the story has not yet been written.

Makis Malafekas



Exhibition view of *Minimum Utopia*, Ecole Nationale Supérieure des Beaux-Arts de Paris, Paris, France, 2016
Photo © Jean-Baptiste Monteil

La Fragilité de l'événement

2016

Digital UV printing on outdoor fabrics, polystyren balls, 120 x 250 cm each
Series of unique pieces

In the intimacy of a room, hundreds of revolutionary voices suffocate with a silent cry, despite themselves becoming products of the consumer society. The artist Nefeli Papadimouli used archival photographs taken during major moments in Mediterranean and European history (Spanish civil war, independence of Algeria, demonstrations in France in May 1968....) which she transformed into various textiles: clothes, sheets and pillows. By becoming products of representation and comfort (or products of comfortable representations), these images of struggle are annihilated, deprived of all the strength of their message and their historical power. With this work, Nefeli Papadimouli invites us to connect with our History, to listen again to the liberating cries of the past, and finally to question our collective consciousness, that lies in the delicate articulation between the individual and the common.

(...) All these images of highly tensed struggles, transformed in sheets and clothes, are becoming objects of marchandisation and consumption. Nefeli Papadimouli, here, cynically enlightens the phenomenon of capitalization of ideals and struggles, "the capitalization of our dreams", the ambient hypocrisy in the social and political environment and in our relation to the other, our understanding of the other and of ourselves as being part of whole: our social and political commitment. The crisis images and their explanation, their Wikipedia pages, symbols of the vulgarized information, are worn and transformed in design objects, declinable, erasing all possibilities of the transmission of a powerful message. All the struggles are melted in one consumerist flow, which annihilates their meanings. Nefeli Papadimouli transforms the sleeping bodies or the dressed bodies in an archival and senseless machine, which cynically invites us to reflect on our ethic choices, our social engagement, to rethink our participation to the collective experience.

The projects also proposes a reflexion about the art world, and its inherent hypocrisy : supposed to be a space of expression and of freedom, the burden of the art market often limits the possibilities of revolts in the works, leaving them in the field of the politically correct. Indeed, the politically correct is marchandisable.

Diamètre



Exhibition view of *Urban Conflict*, Ecole Nationale Supérieure des Beaux-Arts de Paris, Paris, France, 2014
Photo © Nefeli Papadimouli

Contenant/Contenu

2014

Installation, European Union flag, plastic bottles, A4 paper, variable dimensions
Unique pieces