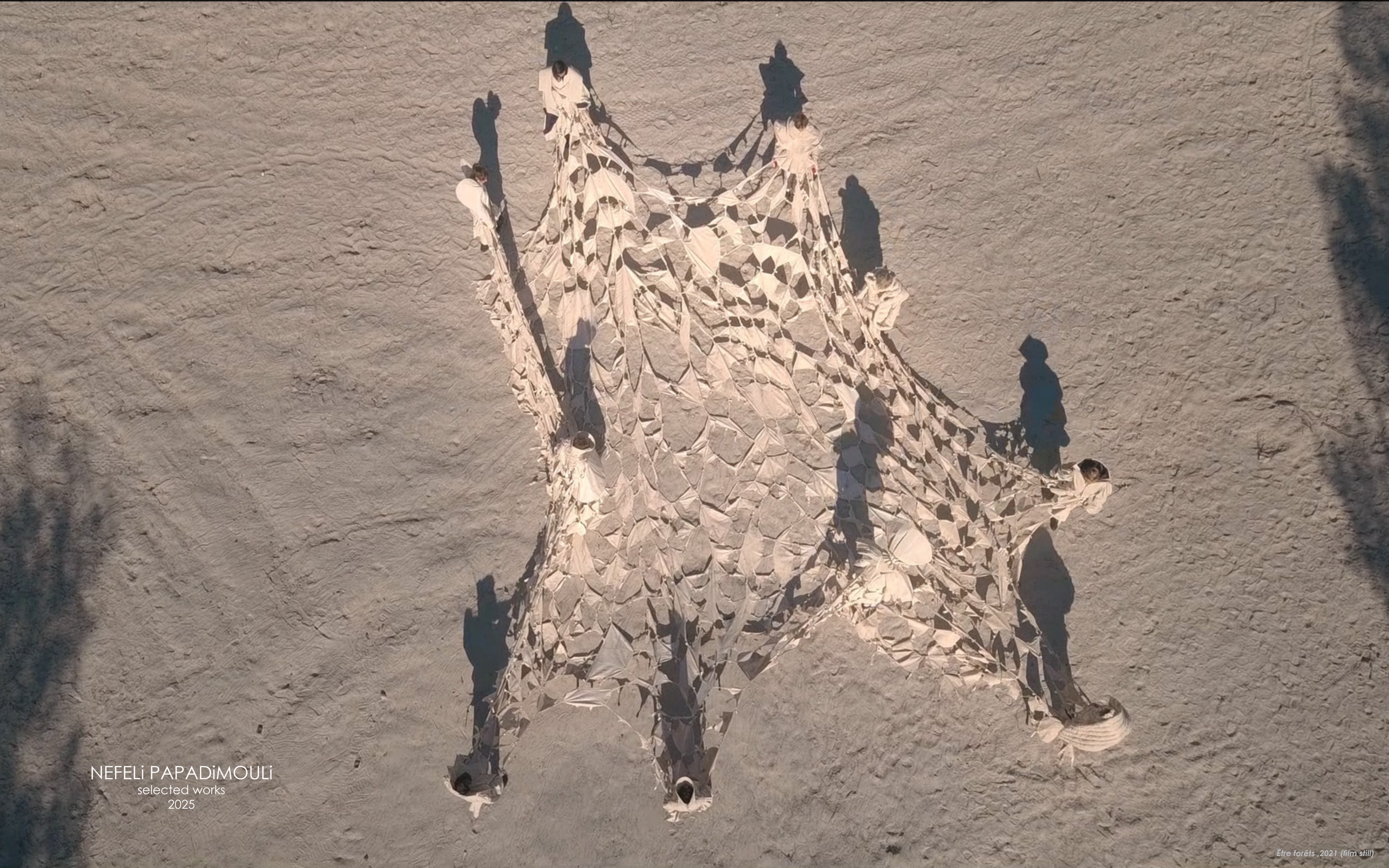




NEFELI PAPADIMOULI
selected works
2025

Nefeli Papadimouli (Athens, 1988) is a greek artist and architect living in 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 re-search, 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 behaviors 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 behavioral 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 social balance.

Upon graduating from the School of Architecture of the National Polytechnical University of Athens, followed by an MFA at the Ecole Nationale Supérieure de Beaux-Arts de Paris and a fellowship in Le Fresnoy - Studio National, Papadimouli was the recipient of the Artworks Fellowship from Stavros Niarchos Foundation (Greece, 2018) and the Prix Dauphine pour l'Art contemporain (France, 2019).

Her recent solo exhibitions include *Skinscapes*, cur. Asli Seven, The Pill, Istanbul (Turkey, 2024), *Étoiles partielles*, cur. Claire LeRestif, Le Crédac, Ivry sur Seine (France, 2023); *Relational Cartographies*, cur. Keren Detton & Janny Devrient, Ter Posterie, Rosealare (Belgium, 2022) and *Build the World of the You* - ACTE, Le Concept, École d'Art du Calaisis, Calais (France, 2020). She has participated in institutional group exhibitions such as the 17th Biennale de Lyon “*Crossing the waters*” cur. Alexia Fabre, Grandes Locos Lyon (France, 2024), 9th Asian Art Biennial “*How to hold your breath*” cur. Anne Davidian, Asli Seven, Fang Yen Hsiang, Merv Espina, National Taiwan Museum of Fine Art, Taichung (Taiwan, 2024) *La Nuit venue, on y verra plus clair*, cur. Anna Milone, Centre Culturel Jean Cocteau, Les Lilas (France, 2024); *Meteo de Forêts*, Fondation MABA, Nogent-sur-Marne (France, 2024); *Entre là*, Casa Conti - Fondation Ange Leccia, Corsica, (France, 2023); *Douze preuves d’amour*, Révélations Emerige 2022, cur. Gaël Charbau, Paris (France, 2022); *Transmeare*, cur. Ida Soulard & Ulla von Brandenburg, FRAC Picardie, Amiens (France, 2022); *Playground Festival*, M Museum Leuven, (Belgium, 2021); *Archipel - quatre residences, mille experiences*, cur. Keren Detton, FRAC Grand Large, Dunkerque (France, 2021); *Still Here Tomorrow*, cur. Dimitra Nikolou & Panos Giannikopoulos, Stavros Niarchos Foundation Cultural Center, Athens (Greece, 2019); *MFW – Collection Croisière 2019 – Nouvelle Collection Paris*, cur. Sarah Nefissa Belhadjali, La Panacée, Montpellier (France, 2018); *Imaginary homes*, 6th Biennale of Contemporary Art, cur. Syrago Tsiara, MOMUS Museum, Thessaloniki, (Greece, 2015); *CAUTION! SLIPPERY GROUND*, cur. Yelta Köm, Istanbul Modern, Istanbul (Turkey, 2015). Nefeli Papadimouli has been an artist in residence at Villa Belleville (2018), Ravi-Liège (2019), Cité Internationale des Arts, Paris (2020-2021), Frac Grand Large (2021-2022), Artagon (2022-2024) and Fondation Fiminco (2024-2025). In 2022, she was the recipient of the Prix Mat-sutani, and in 2023, the Prix Pierre Cardin of the Académie des Beaux Arts. Her sculptures and performances belong to numerous public and private collections such as FRAC Nouvelle Aquitaine, FRAC Grand Large, Fondation Emerige or Musee de la Chasse et de la Nature.



Αέριδες / Aérédés
(Sails), 2025
sails, acrylic
ink, aluminium,
ropes, ciment
1800 * 2400 * 1200
cm

exhibition view
(works on strike)
from
Un été au Havre
@ Residence
Blason,
photo © Laure
Lachevre



Nefeli Papadimouli's installation unfolds as a choreography of sails—delicate triangular textile forms dyed in gradient tones drawn from the mutable sky—that stages a subtle negotiation between the elemental and the embodied, the celestial and the corporeal. Here, atmospheric phenomena are not abstractions at arm's length—they are encountered, felt, storied.

This work is activated daily through the hands of two local sailors who, at sunrise and sunset, raise and lower these sails in a gesture that is neither purely functional nor entirely performative. This invocation of the sailors is far from incidental. By entrusting this responsibility to those whose knowledge is shaped by proximity to the sea, Papadimouli grounds the work in a tactile, lived relationship with the Port of Le Havre—a kind of sensitivity that systems driven by extraction and efficiency tend to overlook or erase.

From her perspective—shaped in part by the coastal cultures of the Eastern Mediterranean—this durational act becomes part of a broader politics of situated knowledge. It is a knowledge that emerges not through abstraction, but through embodied dependencies on the shifting states of water. Papadimouli's practice consistently engages the body as both material and metaphor, allowing it to register, translate and relay primordial forces. It insists that wisdom resides in bodies harmonized with wordly rhythms, in practices rooted in relational ecologies. (...)

left:
exhibition view (work on strike)
from the exhibit **Αέρηδες / Aériades**
présentée dans le cadre de
Un été au Havre 2025
@ Residence Blason, Havre, FR
photo © Nefeli Papadimouli

up:
performance documentation :
Αέρηδες / Aériades - Lever les voiles
40' approximately, scripted
opening event for **Un été au Havre 2025**
@ Residence Blason, Havre, FR
photo © Romuald Bod

down:
Αέρηδες / Aériades
(Sails), 2025
exhibition view (works on strike) from
Un été au Havre 2025
@ Residence Blason, Havre, FR
photo © Laurent Lachevre





(...) In sharp contrast to the perpetual illumination of 24/7 economies—where the body's circadian rhythms are flattened by the blue light of screens—this work aligns itself with cyclical time. The ritual of raising and lowering the sails twice daily calls us back to the diurnal, to registers of bodily care and responsiveness. It invites us to inhabit time differently: not as a linear progression, but as a rhythm—a pulse that accrues meaning through repetition. It is a sign of a primordial cosmological moment not to revive myth but to reanimate our sense of shared life within the more-than-human world.

The sails themselves oscillate between instrument and interface: porous membranes that absorb and transmit light, tracing the sun's path without attempting to contain it. They point toward deeper correspondences between atmospheric and somatic registers—the heliotropic tendencies of plants, the circadian pulses of the body, the breath's dance with moving air. Just as celestial bodies move through gravitational pull, human bodies, too, are caught within a larger planetary choreography. Her installation becomes a sensitive receiver of these invisible forces, momentarily rendering them visible. It extends a quiet invitation—a gesture of hospitality—to the interrelations that bind earth and sky, body and cosmos.

Papadimouli's practice, throughout, carries a dialogue—subtle but deliberate—with artistic lineages. With Claude Monet's renderings of the sky, especially those painted in Le Havre, where atmosphere dissolves into water and light. With Bia Davou's (1932- 1996) visual and conceptual vocabulary—her 1970s explorations of language, seriality and cybernetics via the motif of sail structures. And even with Takis (1925-2019), whose sculptural investigations into magnetic and cosmic energies proposed a radical reorientation of sculpture as dynamic relation rather than fixed form. These resonances are not citations but acknowledgements of a shared sensibility—what might be called feminist debt. Not debt as deficit, but as a generative practice of interconnectedness, of response-ability and of attunement to time's thick folds.

Eleni Riga

up:

performance documentation :
Αέρηδες /Aéridés - Lever les voiles
 40' approximately, scripted
 opening event for
Un été au Havre 2025
 @ Residence Blason, Havre, FR
 photo © Romuald Bod

down:

exhibition views (works on strike)
 from the exhibition **Αέρηδες /Aéridés**
 présentée dans le cadre de
Un été au Havre 2025
 @ Residence Blason, Havre, FR
 photo © Laurent Lachevre





exhibition view
***The Calm that
keeps us awake***
@ THE PILL, Paris, FR, 2025
photo © Rebecca Fanuelle

featuring:
left:
Capsules (Models 1:1), 2025
textile sculptures
coton, tread,
textile dying, linen
max. dim. : 300 cm * 2160 cm

right:
Capsule (Pill), 2025
sculpture
ceramic, metal hardware
210 * 70 * 70 cm

left:

Idiot, 2025
textile sculpture
(coton, tread,
textile dying)
hanged on
wooden structure
230 cm * 125 cm



Conceived as an evolving installation, the new series **Capsules (2024-2025)** consists of monumental amphorae inspired by ancient forms, designed as time vessels, with a textile installation in the background, where each piece carries the potential for a future sculpture in the drawing of the thread. The inner cavities of the amphorae evoke, through their human scale, bodies awaiting a gesture, a breath, a memory destined for the future. By intertwining ancient gesture with speculative vision, Papadimouli offers a meditation on the role of art as a witness, imprint, and vector of transmission through time.

In the video work **The Calm That Keeps Us Awake (2025)**, produced with the support of the Biennale Artocène, Nefeli Papadimouli attempts to extend the body into space through sound. A female body, stretched out on a mountain, wearing a black-and-white costume covered in 10,000 bells, breathes in and out. Activated by the performance, the sculptural and sonic outfit relies on the subtlety of movement. The performer, with her face hidden, triggers vibrations by making delicate and mysterious gestures, at the boundary between dance and an unknown ritual. The sound vibrations abolish the borders between the outer and inner worlds, between environment and body. By integrating video, performance, and narrative, Nefeli Papadimouli expands her field of action: protected landscapes, daily ceremonies, autonomous communities, and figures of "new bodies" feed a research that blends critical engagement with poetic power.

Through her entire body of work, Nefeli Papadimouli imagines new forms of communities: anonymous, ephemeral, expandable, able to form and dissolve as they move through different spaces. This desire to "create the common" is nourished by a constant attention to the politics of the body and its social, spatial, and symbolic implications. Her approach proposes to reinvest public and intimate spaces, giving the body the power to act upon the world.



general exhibition views (works on strike) **The Calm that keeps us awake** @ THE PILL, Paris (FR), 2025 photo © Rebecca Fanuelle



The Calm that keeps us awake, 2025 (video still)
video, 4K, color, sound, 4'23'' in loop / produced with the support of Artocene Biennale / remerciements : wipart, Laurene Marechal et Romaine Cochet



exhibition view :
Augmented bodies
 @ 4th Artocène Biennale,
 Saint-Gervais - Mont Blanc
 (FR), 2025
 photo © Julien Gremaud

on view:
**The Calm that keeps us
 awake (A dress of 10000
 bells), 2025**
 linen, cotton, brass, thread
 150 cm* 80 cm

**The Calm that keeps us
 awake, 2025** (video stills)
 / video, 4K, color, sound,
 4'23'' in loop





L'art de Nefeli Papadimouli fait s'hybrider la sculpture, le textile et la performance au sein d'un univers délicat et épuré où la douceur peut exercer toute sa puissance 1 . Mais au-delà des supports utilisés, ses œuvres puisent avant tout leur source d'inspiration dans le corps en mouvement qui, confronté à l'espace, aux êtres vivants et aux objets du réel, se doit de résonner (et de raisonner) avec les différentes rencontres qui se présentent à lui. En effet, sa pratique s'attache à explorer la contrainte relationnelle en tant que déclencheur poétique de nouvelles identités collectives. La matière est alors façonnée pour amener les corps à se mouvoir selon une impulsion régie par l'intuition et l'attention à l'autre.(...)

Dans le diptyque vidéo Être forêts, présenté en miroir, le façonnage du tissu est rythmé par les formes organiques du lacet ou de la lanière, accessoires capables de relier dix corps en quête de liens avec le vivant. La multiplication de ces bandes, fonctionnant comme autant de possibles connections, semblent vouloir invoquer ces "êtres tentaculaires" acclamés par Donna Haraway, ceux qui "fabriquent des attachements et des détachements : ils coupent et nouent, ils tissent des chemins et des conséquences, mais pas des déterminismes ; ils sont à la fois ouverts et noués." Chaque costume devient le point périphérique d'une vaste "toile" centrale à l'allure de dentelle, constituée de patrons de poches géantes dont les coins sont entrelacés les uns avec les autres. Entre dilatations et contractions, les mouvements rituels des corps enveloppés et interdépendants, pénétrant à l'unisson les éléments de la forêt, dessinent un paysage relationnel qui fait basculer l'humain du côté des lichens. (...) Ici, la monumentalité devient moteur de coopération humaine, condition sine qua non d'activation de l'œuvre qui demande à être portée à plusieurs. La place de l'individu peut ainsi être repensée selon le concept quechua de mingua, au sein duquel "le travail collectif dignifie ceux qui en prennent part". Par la création de mouvements et de postures subtilement construits, l'artiste développe une véritable grammaire de "gestes spéculatifs", tel que les conceptualise la philosophe Isabelle Stengers, qui les définit comme des gestes "pariant sur la possibilité de conférer à ce qui nous réunit le pouvoir de nous faire penser ensemble" .

Licia Demuro

left:
Être forêts, 2020-2021
 textile sculptures
 coton, métal, tread,
 various haberdashery
 variable dimensions
 Courtesy of FRAC Grand Large -
 Hauts-de-France

Kind of Us (Chapeau à porter à huit), 2019 - 20,
 Object to Connect
 cuir artificiel, fer, carton, peinture,
 190 * 190 cm
 Courtesy of FRAC Grand Large -
 Hauts-de-France

right:
Être forêts ,2021
 two-channel synchronised digital
 video,
 13'43 min, colour, sound

exhibition views :
Faire Corps @ Le Forum -
 Fondation Hermes, Tokyo, (JP)
 2025
 photo © Kei Takashima Nacá-
 sa & Partners Inc.





***We are Forests,
2021***

Script Based
performance
45' approximately

actualisation view @ Sony
Park, Ginza
for the opening day of the
exhibition :
Faire Corps organised and
produced by La Fondation
Hermès and Frac Grande-
Large
@ Le Forum - Fondation
Hermès, Tokyo, (JP) 2025
photo © Kei Takashima
Nacása & Partners Inc.



Dream Coat (III)
2023-2025
Script Based
performance
24' approximately
music: André Serre-Milan

actualisation view:
sunset of
summer solstice
during the exhibition :
In a Bright Green Field
organised and pro-
duced by DESTE Foun-
dation and New Mu-
seum

@ Benaki Museum
Pireos, Athens (GR), 2025
photos © Nikos Maliakos



Dream Coat (III)
2023-2025

six textile sculptures
(coton, hand painted
coton, textile dye, ink,
various haderdashary,
polyester thread)
mounted on
metal structures

exhibition view
(works on strike):

The Posterity of the Sun
@ VIMA Art Fair, Limassol
(CY), 2025

photos © Mirka Koutsouri



***Skinscapes (Lizards),
2024-2025***

Textile sculpture
(cotton, natural
textile dyeing, chemical
textile dyeing, various
haberdashery)
mounted on
wooden structure
400 cm * 240 cm

view from the
multi-site exhibition:

TEXTILES :

Nefeli Papadimouli

@ Musée des Beaux Arts
de la Ville de Nîmes,
FR, 2025

Photo © Stéphane
Ramillon



**Correspondences
(possible encounters
of parallel lines),
2022**

Textile work composed
by 10 costumes and 60
modular elements

(Cotton, Chinese ink,
textile dye, Indian ink,
acrylic paint, various
haberdashery, pvc,
ropes, brass, aluminum
thread) mounted on
steel structure
Variable dimensions

view from the
multi-site exhibition:

TEXTILES :
Nefeli Papadimouli
@ Musée du Vieux
Nîmes, FR, 2025
Photo © Stéphane
Ramillon



Dream Coat , 2023-2024

Textile works (cotton, mousseline, textile dye, various haberdashery) mounted on wooden structures, variable dimensions
view from the multi-site exhibition: **TEXTILES : Nefeli Papadimouli** @ Carré d'Art - Musée d'art contemporain de Nîmes, FR, 2025 Photo © Stéphane Ramillon



Capsule, 2025
sculpture
ceramic, rope
180 * 100 * 70 cm

The world in my mouth (venus), 2023
photograph
impression numerique
sur papier Epson Baryté
cadre d'artiste en chêne
15 * 20 cm

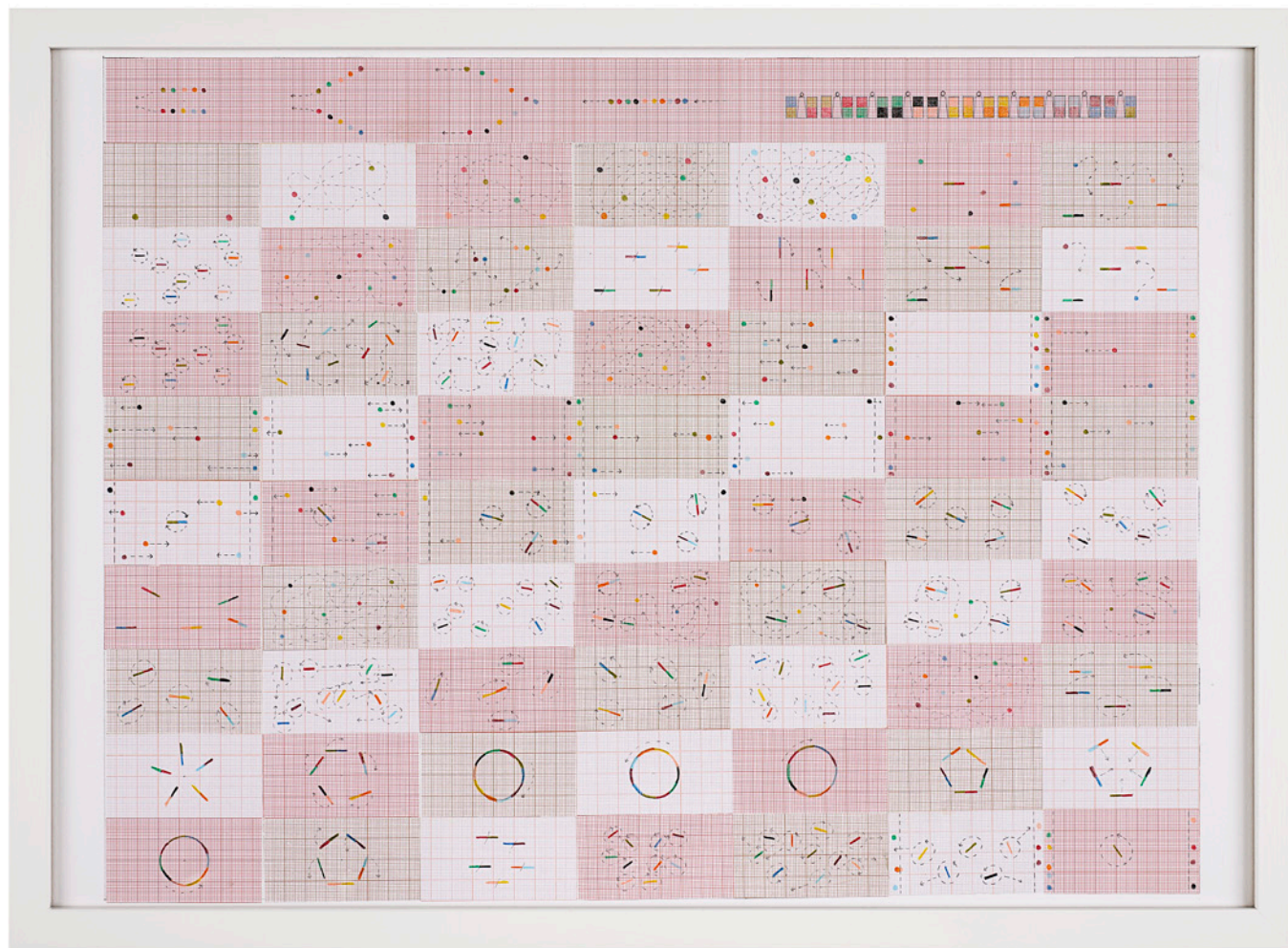
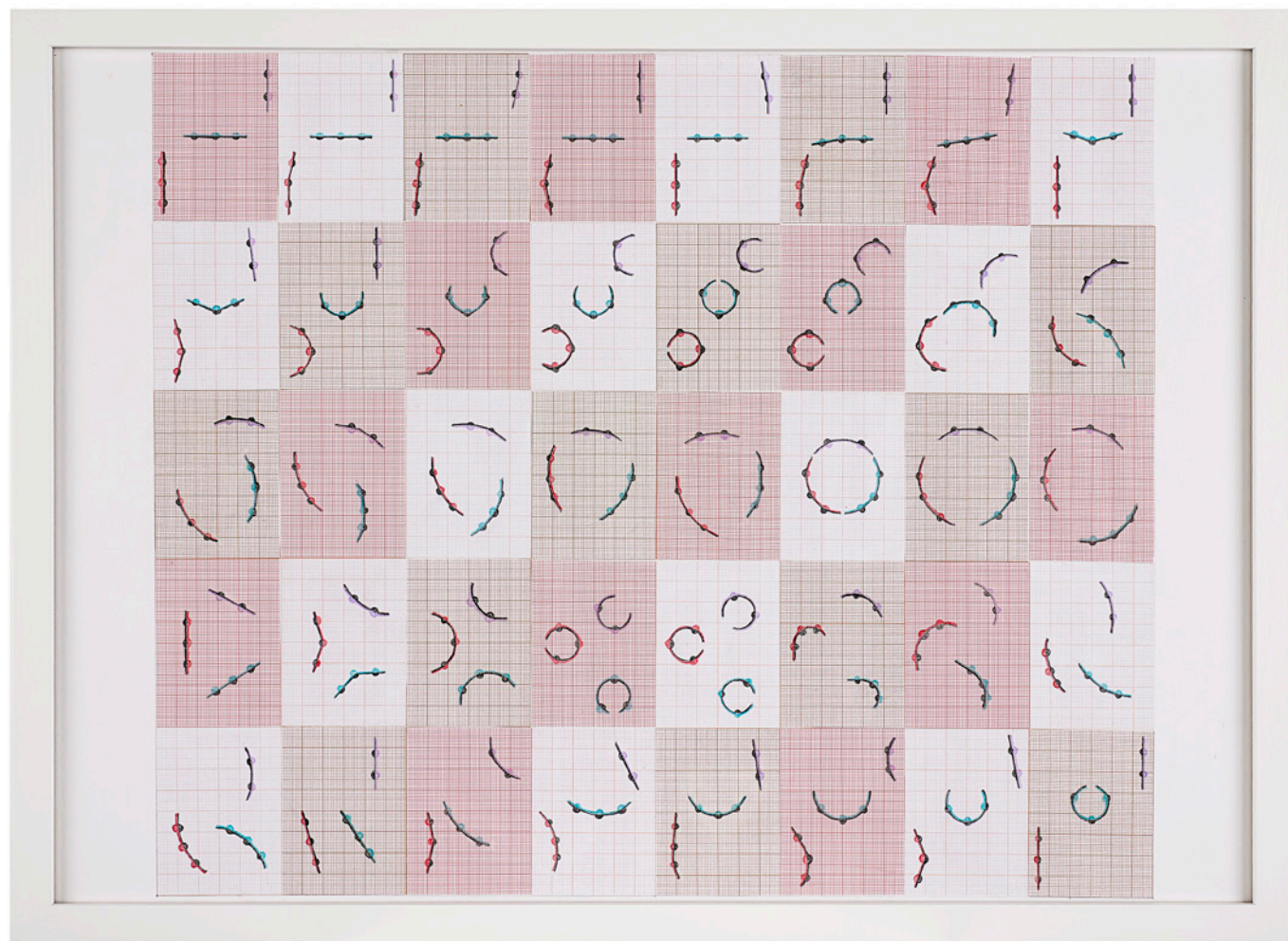
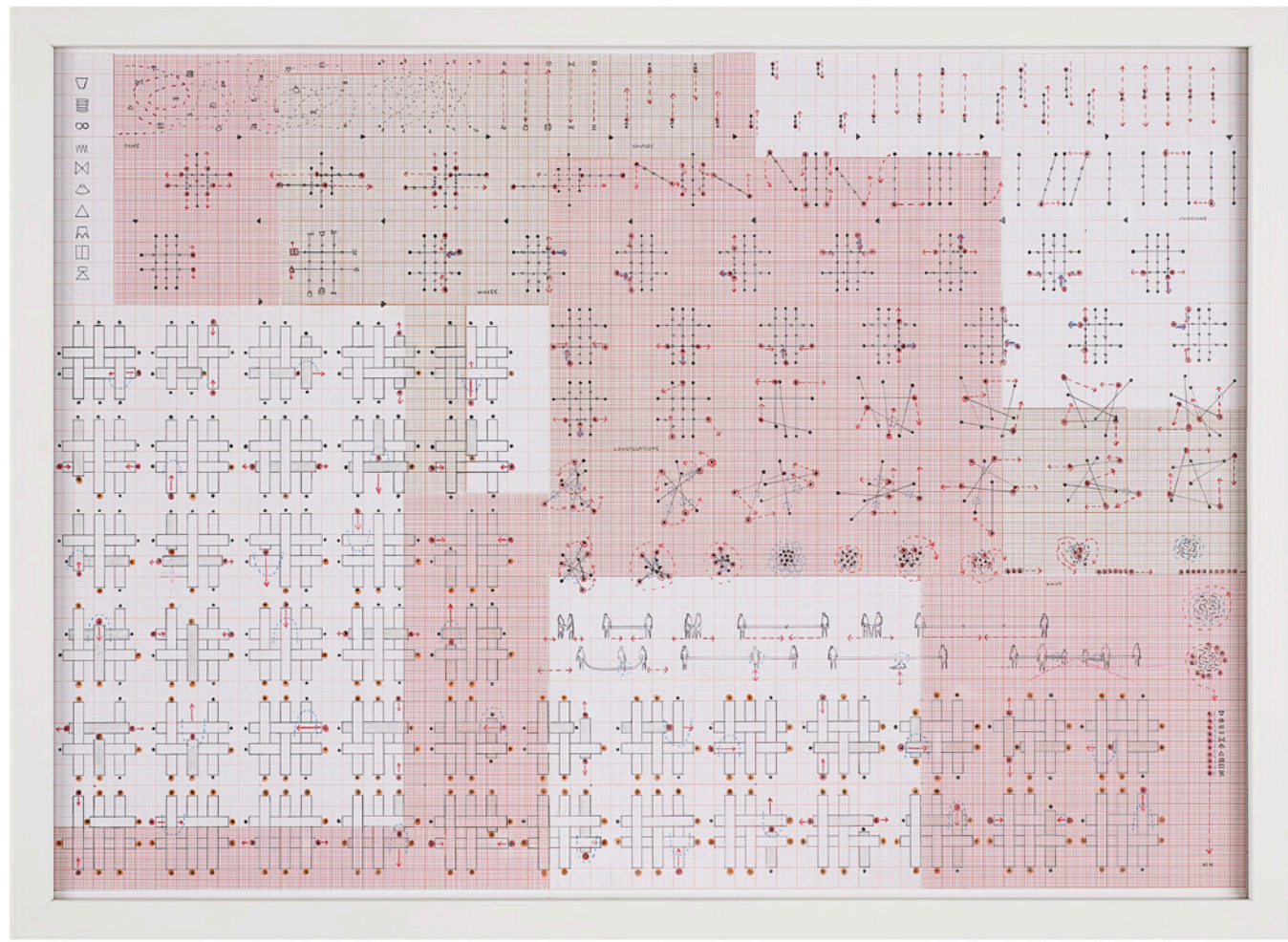
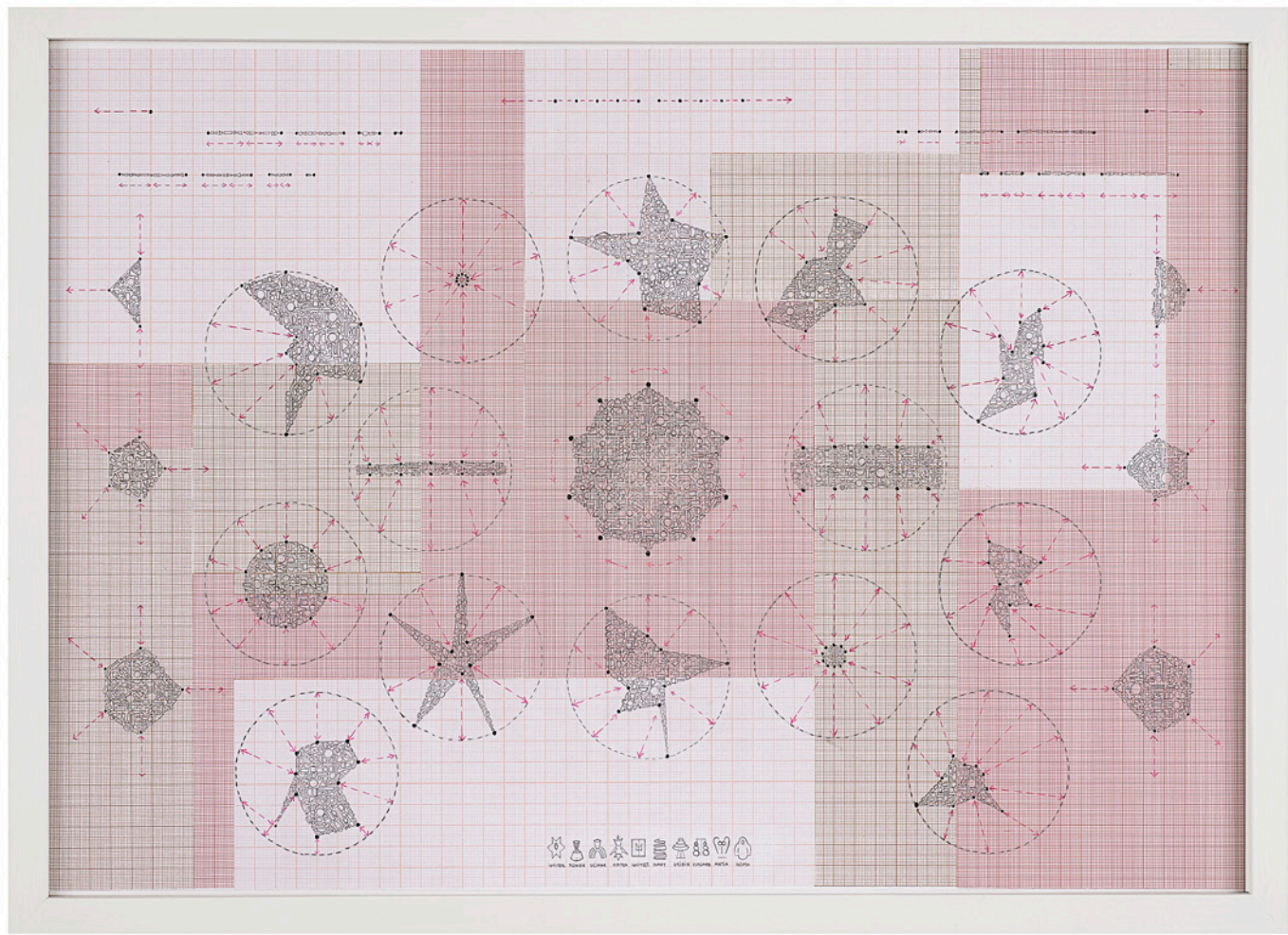
exhibition views :
Habiter la Faille
@ Fondation Fiminco,
Romainville,(FR), 2025
photo © Manuel Abella

**Skinscapes (Oracles),
2022**

Textile sculptures
(linen, silk, natural
textile dyeing, chemical
textile dyeing, various
haberdashery)
mounted on metal bar
480 cm * 240 cm

exhibition view
(works on strike) from
S'habiller en artiste
@ Louvre - Lens, Lens (FR)
photo © Frédéric Iovino





*Relational cartography | Être forêts
(Dunkerque, June 2021) 2024*

*Relational cartography |||
Correspondances (Romainville, Mai
2022) 2024*

*Relational cartography || Skinscapes
(Leuven, November 2021) 2024*

*Relational cartography V Dream Coat
(les Lilas, mars 2024) 2024*

Pencil, color pencil, various papers
42 x 59.4, framed

exhibition views :
Faire Corps @ Le Forum - Fondation
Hermès, Tokyo, (JP) 2025
photo © Kei Takashima Nacása &
Partners Inc.



Idiopolis (I - X), 2024
Textile sculptures
(Cotton, natural
textile dyeing, chemical
textile dyeing, various
haberdashery, linen,
fiberglass rush, foam)
mounted on metal bars
(1500 cm * 320 cm) * 2

exhibition view (works on
strike) from

17th Lyon Biennale
La voix des fleuves -
Crossing the water:
@ Les Grands Locos,
photo © Jair Lanes



Idiopolis (I - X), 2024

Textile sculptures
(Cotton, natural
textile dyeing, chemical
textile dyeing, various
haberdashery, linen,
fiberglass rush, foam)
mounted on metal bars
(1500 cm * 320 cm) * 2

exhibition view (works on
strike) from
17th Lyon Biennale
La voix des fleuves -
Crossing the water:
© Les Grands Locos,
photo © Jair Lanes

Representative of the unique way in which Papadimouli combines architecture, sculpture, costume and performance Idiopolis (I-X) (2024) is a monumental 30 meter long double-sided textile work made of cotton, hand painted on the outside and raw on the inside.

Inspired by the architectural avant-gardes and artistic utopias as well as contemporary dance, this modular and elastic sculpture functions simultaneously as a costume accessory for scripted collective movement, an abstract painting and an architectural interface for the assembly of bodies and the negotiation of borders.

Commissioned by the 17th Biennale de Lyon, the installation was designed to accommodate twenty human bodies. When exhibited, the work is conceived as "on strike", drawing inspiration from the history of the Grandes Locos, a former locomotive repair center steeped in the history of the working class and political engagement. The installation comes to life during scripted performances, as a connective tissue, thanks to the movements of the amateur performers who wear them.





Dream Coat, 2023-2024

Textile works (cotton, mousseline, textile dye, various haberdashery) mounted on wooden structures, variable dimensions

exhibition view (works on strike),
@ 9th Asian Art Biennial , National Taiwan Museum of Fine Arts, Taichung, TW, 2024
photo ©Dawn Dance Theater



"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, elastic sculptures function at once as prompts for collective movement and architectures of assembly, investigating the interdependence of cultural and natural forms and exploring the notion of space through its relationship to the body. Composed of 10 suspended costume-paintings depicting the solar cycle, an original soundtrack and a video, 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 as a space where everyone comes together. The ensuing performance script is based on Dreamstorming sessions with amateur and professional performers from Taichung: the group shares recurring dreams and reflections on dreams, ultimately projections of individual and collective memories. The idea is that dreams exist beyond the characters who live them. They exist before us, they will exist after us, they pass through us. Instilled by divinities, we follow their journey across the 10 costume- paintings depicting the solar cycle, from one person to the next in the video, only to find them again, carried by the ten characters, in a common space, the performance stage."

Dream Coat 2024
 Script Based performance
 24' approximately
 actualisation views : 9th Asian Art Biennial
 "How to Hold our Breath",
 @ National Taiwan Museum of Fine Arts, TW
 photos © Dawn Dance Theater





Dream Coat //, 2024

Textile works (cotton,
mousseline, textile dye,
various haberdashery)
mounted on wooden
structures
various dimensions

***Kind of Us (A hat for 4),
2024***

leather, cartboard
150 *100 cm

exhibition view (works on
strike) from
Skinscapes @ The Pill,
Istanbul, TU, 2024
photo © Nazli Eldemirel



"The principle of movement, and of dis-individuation applies to Nefeli's practice as a whole: It is impossible to separate the costume from the painting, the painting from movement, the assembly from the architecture, exercise, embodiment, film, notation, study and photography. Her works are all of these things at once and move between them in a constant flux. This centrality of movement brings her work closer to life and the nature of consciousness within the cosmos."

Asli Seven

on the left
Relational Cartographies, 2024
pencil, paper, framed
60*42 cm each

on the right
Dream Coat II, 2024
Textile works (cotton, mousseline, textile dye,
various haberdashery)
mounted on wooden structures
various dimensions

exhibition views (works on strike) from
Skinscapes @ The Pill, Istanbul, TU, 2024
photo © Nazlı Eldemirel



exhibition view (works on
strike) from
Skinscapes @ The Pill,
Istanbul, TU, 2024
photo © Nazlı Eldemirel



Dream Coat, 2023-2024
Textile works (cotton, mousseline, textile dye, various haberdashery) mounted on wooden structures

exhibition view
(work on strike),
@ Centre Culturel Jean Cocteau, Les Lilas, 2024
photo © Elodie Ponsaud

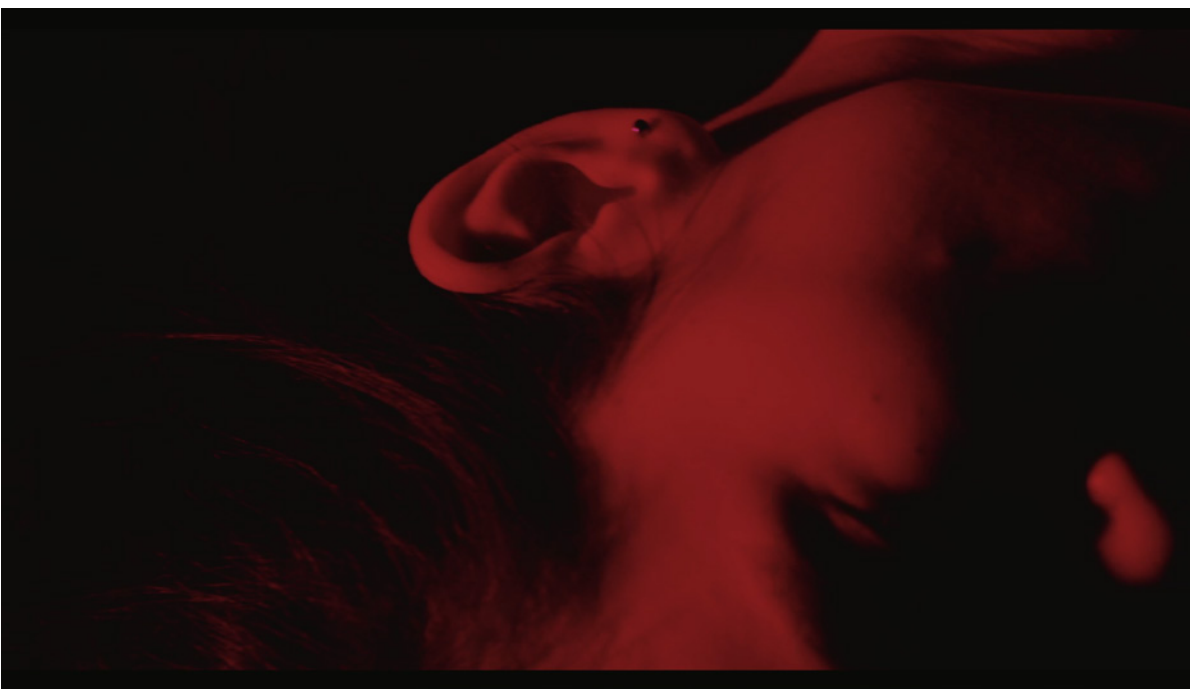


Dream Coat, 2024, 13'43 min, colour, sound (film stills)

concept, direction, costume design, scenography, scenario, voice over : Nefeli Papadimouli, editing, sound design, director of production : Vincent Ceraudo, director of photography, lighting: Clemence Warnier, music : Andres Serres Milan. . 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 Hosingue, Violette Morisseau, Margot Nguyen, Patricia Remy, Annette Sadoul, Brigitte Socier et la voix de Ingrid Ivorra



C'est peut-être une fuite devant l'absence de mémoire.



Dream Coat, 2024, 13'43 min, colour, sound (film stills)
concept, direction, costume design, scenography, scenario, voice over : Nefeli Papadimouli, editing, sound design, director of production : Vincent Ceraudo, director of photography, lighting: Clemence Warnier, music : Andres Serres Milan. . 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 et la voix de Ingrid Ivorra



Etoiles Partielles - Transposed Cartographies 2023 - 2024
Script Based performance
30' approximately

actualisation views : *Engageed Scenography* @ Institut Francais de
Grece, Athens, GR, 2024
photos © Alexandra Masmanidi



Étoiles Partielles, 2023
Textile works (cotton,
various haberdashery)
mounted on wooden
structures

general exhibition views
(work on strike),
@ Centre d'Art
Contemporain d'Ivry
- Le Crédac
photos © Marc
Domage



Étoiles Partielles, 2023
performative action in the public space, Ivry-sur-Seine, in collaboration with Le Crédac, Nuit Blanche 2023
photo © Diane Arques



Nefeli Papadimouli is an artist and architect. 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 behaviors 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 behavioral 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 social balance.

Skinscapes, 2021

script based performance

Duration : 45 min

performance documentation :

PLAYGROUND Festival,

M Museum, Leuven, BE, 2021

photo © Robin Zenner



Skinscapes, 2021

Textile works (cotton, hand died cotton fabric, glass fiber plastic, metal, textile dye, polyester thread, various haberdashery) mounted on wooden structures
 400 * 240 * 50 cm
 460 * 240 * 50 cm
 480 * 240 * 50 cm

exhibition views : (works on strike)
 PLAYGROUND Festival,
 M Museum, Leuven, BE , 2021

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 * 240 * 50 cm

Exhibition view : Revolting Bodies #2
 @ Atopos CVC, Athens, GR, 2022
 photo @ Panos Kokkinias

* Suspendues au mur, des grandes surfaces architecturées en tissu blanc, comme en apesanteur. Si l'on hésite à les considérer comme des grande peintures, percevant ici et là un éclat de couleurs qui semblent dormir, on y devine l'absence des corps qui doivent s'y loger. En effet, de nombreux de reliefs molletonnés et anfractuosités sont agencés sur la toile de manière à attirer nos échelles corporelles : des manches sont déployées pour accueillir des bras, des ouvertures se dessinent pour que s'y glisse un cou et des entrebâillements semblent attendre que des jambes s'y immiscent. Lorsqu'elles sont aux murs, au sol, les œuvres sont en état de grève, dans l'attente de ses actualisations : elles ont été pensées pour que des corps l'épousent. Ainsi incarnées, les pièces se transforment en des éléments architecturaux, des parois mouvantes et respirantes, qui transforment perpétuellement nos perceptions spatiales. Dans un acte de résilience, le corps devient porteur de sa propre architecture.

VIOLETTE MORISSEAU





Skinscapes, 2021
script based performance
Duration : 45 min

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, BE, 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.

N.P. FOR REVOLTING BODIES @ ATOPOS CVC



***Être forêts* ,2021**

two-channel synchronised digital video, 13'43 min, colour, sound (film stills)

concept, direction, costume design, production: Nefeli Papadimouli . cinematography: 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, Alessanda Carosi, Halvor Tangen Schultz



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 inter-personal 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.

Être forêts, 2020-2021
coton, métal, tread,
various haberdashery
variable dimensions
Antia, 2021 / Gridin, 2020 /
Ovitteet, 2020 / Glimma, 2020
/ Iovitrac, 2021 / Plendih, 2020-
2021/ Kryza, 2020 / Dany, 2020
/ Ellassansre, 2020 / Sojpeh,
2020-2021

exhibition views : *Archipel -
Quatre Residences - Mille Expe-
riences* @ FRAC Grand Lagre
- Hauts-de-France, 2021
photos © Salim Santa Lucia
collection Frac Grand Large



*(...) en 2020 tu as passé ton printemps à remplir du papier millimétré de formes répétitives et géométriques. Celles-ci te sont ensuite apparues comme des unités de mesure, susceptibles de moduler les distances : pour le Frac Grand Large , elles se font patrons de couture pour confectionner des poches destinées à se nouer entre elles, et à s'attacher à des éléments de costumes à revêtir . Les poches-étalons deviennent ainsi des outils qui nous rapprochent, ou nous éloignent. Munies de lanières, elles s'assemblent et se désassemblent à l'envi, pour nous permettre de créer une multitude de costumes séparés, ou un unique habit. Les poches de toile écrue dessinent dans ce cas une gigantesque dentelle qui se propage sur 150m², et qui matérialise ta vision de cette œuvre comme un virus mais aussi comme une grille de lecture du monde – une grille reproductible à l'infini pour essayer de « tout mettre à l'intérieur ». Où il s'agit une fois encore de remplir les mailles de ton panier avec tout le réel. (...)

LA CRISE, L'HABIT ET LE PANIER : NEFELI PAPADIMOULI OU L'ART DE LA RÉPARATIONDE JULIE PELLEGRIN

Être forêts ,2021
script based long durational
performance

W/ Delphine Bereski, Ales-
sanda Carosi, Thea Sofi,
Lea Dromas, Lola Demaze-
ux,Roxanne Lacombe, Char-
lotte Corsellis,
Constance Lecornu, Louis
Dantin, Antony Cailliau

performance documen-
tation : *Être forêts* Nuit des
Musées @ Frac Grand Large
--Hauts-de-France, 2021
photos © Coralie Desmurs
collection Frac Grand Large

Être forêts, 2020-2021
coton, métal, tread,
variable haberdashery
variable dimensions
Antia, 2021 / Gridin, 2020 /
Ovitleet, 2020 / Glimma, 2020
/ Iovitrac, 2021 / Plendih, 2020-
2021/ Kryza, 2020 / Dany, 2020
/ Ellassansre, 2020 / Sojpeh,
2020-2021

exhibition views : *Archipel -*
Quatre Residences - Mille Expe-
riences @ FRAC Grand Lagre
- Hauts-de-France, 2021
photos © Salim Santa Lucia
collection Frac Grand Large --

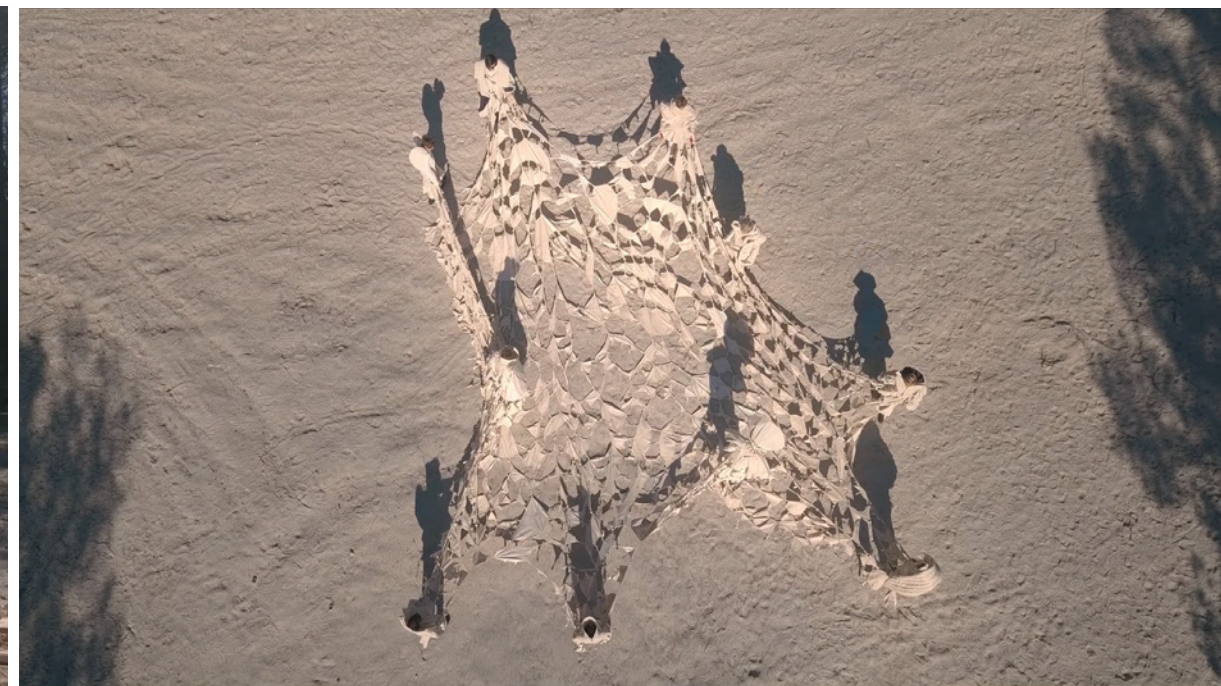




Être forêts ,2021
two-channel synchronised
digital video,
13'43 min, colour, sound

exhibition views :
*Archipel - Quatre Residenc-
es - Mille Experiences* @ FRAC
Grand Lagre - Hauts-de-France,
FR, 2021
photos © Salim Santa Lucia

[https://vimeo.
com/698588534/50dedbbd21](https://vimeo.com/698588534/50dedbbd21)



Être forêts ,2021

two-channel synchronised digital video, 13'43 min, colour, sound (film stills)

concept, direction, costume design, production: Nefeli Papadimouli . cinematography: 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, Alessanda Carosi, Halvor Tangen Schultz



Correspondences (possible encounters of parallel lines), 2022

Textile work composed by 10 costumes and 60 modular elements

(Cotton, Chinese ink, textile dye, Indian ink, acrylic paint, various haberdashery, pvc, ropes, brass, aluminum, thread) mounted on steel structure

Variable dimensions

Exhibition view : 72e Festival de Jeune Création, @ Fondation Fiminco, Romainville, 2022, FR

Photo ©Valentin Abad





Correspondences, 2022 borrows its title from a book by British anthropologist Tim Ingold. "...In this book, anthropologist Tim Ingold corresponds with landscapes and forests, oceans and skies, monuments and artworks. To each he brings the same spontaneity of thought and observation, the same intimacy and lightness of touch, but also the same affection, longing and care that, in the days when we used to write letters by hand, we would bring to our correspondences with one another...."

From a technical point of view, elements and pieces from the two previous works of the research series "relational cartographies" (Etre Forêts and Skinscapes) have been used for this work, made of white canvas. The white canvas in this particular work has been worked with stationery inks derived from natural materials (Indian ink, Chinese ink, cuttlefish ink), acrylic material and fabric pigments giving it a final look with variations of dark ocean colors from blue to black.

In Correspondences, 2022 the bodies of the participants create a mesh or network of relationships that literally reminds of the act of weaving. The ten individual bodies in a first stage are composed in pairs through an articulated system of fabrics which they carry on them, creating parallel lines. Then, like cosmic bodies, they gradually rotate and interweave through kinesiology instructions reminiscent of the rhythm and movement of waves before ending up in complex constellation positions. (...) Although the kinesiology protocol remains constant, the evolving choreographic score (script) is unique for each presentation of the work taking into account the given architecture and the surrounding landscape. (...) Bodies communicate and connect with each other, create relationships, exchange positions, dialogue through the articulated system that becomes the means and way of communication.

Correspondences
(possible encounters of parallel lines), 2022
 Script Based performance
 45' approximately
 actualisation views : FarAway Festival,
 @ FRAC Champagne - Ardenne, 2024, FR
 photos © V. Van Den Hende





The world in my mouth, 2023
general exhibition view

Cocoon (libellule), 2023
wearable sculpture
leather, coton, haberdashery
variable dimensions

Teethers, 2023
praticable installation
four channel sound installation, pillows, 63
(polymer clay, plaster, vernis) sculptures,
rope

The world in my mouth (venus), 2023
photograph
impression numerique sur papier Epson
Baryté cadre d'artiste en chêne
15 * 20 cm

exhibition views :
@ galerie Dohyang Lee, Paris , FR
photo © Jabem Koo

"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.
(...)"

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



La parade (trio n°3), 2021

Trois photographies couleurs, impression
Jet d'encre sur papier Epson Fine Art
25 cm x 19,5 cm,

Milieu Mouvant, 2021

general exhibition views : pal project , Paris , 2022
photos © Romain Darnaud





"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.

DE VIOLETTE MORISSEAU POUR L'EXPOSITION *MILIEU MOUVANT*

Éventail (Compass) ,2021

tarlatan, oak, acrylic, linen tread
Ø 280 cm

with : Delphine Bereski, Alessandra Carosi,
Thea Soti, Pablo Mol de Alba, Marianna Mol

actualisation views : *Milieu Mouvant*,
opening, pal project, Paris, 2022
photos ©Antony Cailliau, Sylvie Merle





Milieu Mouvant, 2021
55 polaroid photographs
5.4 * 8.6 cm each
framed



Espacentres (the positive space), 2019
digital video, color, 21'42 min (film still)
Collection Frac Grand Large

<https://vimeo.com/464932621/64721886dd>

Espacentres, 2019, Objects to Connect
with : Eurydice Gougeon-Marine, Lorenz-Jack Chaillat
actualisation view :
opening, 64e Salon de Montrouge, FR, 2019
photo © Nefeli Papadimouli
Collection Frac Grand Large

In *Espacentres (objects to connect)* 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. NP



At the still point of this turning world, 2019
 duration: 60 min, with : Diametre / performance documentation :
 finissage, 64e Salon de Montrouge, Grand Salon, Beffroi de Montrouge, FR, 2019
 video © Nefeli Papadimouli et Vladimir Hermand

<https://vimeo.com/464939547/eb5c7c6e52>



on the left up:
actualisation view:
public freely activates **Espacentres, 2019**, *Objects to Connect* during
the opening of the exhibition **Possiblement Nous**
@ Galerie du Crous, Paris, FR, 2019
photo © Nefeli Papadimouli
Collection Frac Grand Large

on the left down:
Bibliothèque d'étreintes (I), 2019
sculpture objects to activate
plywood, oil paint, blue steel
310 cm * variable dimensions

Bibliothèque d'étreintes (II), 2019
sculpture objects to activate
plywood, oil paint, blue steel
270 cm * variable dimensions

exhibition views: **Possiblement Nous**
@ Galerie du Crous, Paris, FR, 2019

on the right:
Confident (Bracelet à porter à deux), 2019,
Object to Connect
oak, Polaroid, bambou paper,
artist's frame, 47 * 67 cm

exhibition views: **Possiblement Nous**
@ Galerie du Crous, Paris, FR, 2019

CARTOGRAPHIER LA TENDRESSE
Au sein de l'exposition **Possiblement nous**, Nefeli Papadimouli nous invite à réimaginer notre rapport à l'Autre, étirant la sphère individuelle vers l'expérience collective. Pensées comme des objets "générateurs d'actions" (série des **Objects to connect**), les œuvres de l'exposition nous emmènent d'un rapport intime et d'un lien sensible à l'objet vers une expérience de sortie de soi, devenant des corps qui nous accueillent et nous relient. (...)

VIOLETTE MORISSEAU ET MARGOT NGUYEN



Couvre-chef sans chef (Un chapeau à porter à onze). 2019. *Objects to Connect*
felt, foil, cardboard, duct tape, yoga mat, linen thread, Ø 400 * 15 cm

Actualisation documentation : *Possiblement Nous* @ Galerie du Crous, Paris, 2019
photos © Savina Ivaylova Topurska

<https://vimeo.com/489602349/6ac1b45101>



general exhibition view :
Build The World of The You - ACTE
© Le Concept - École d'Art
du Calaisis, Calais, FR, 2020



>> projet en cours, espace publique
(2023 - 2021)

En 2021, les associations Attacafa, Mitrajectoires et 15alors se sont réunies pour co-construire un projet de médiation à Lille. Une programmation artistique et festive, imaginée en amont avec les habitants du quartier de Wazemmes permet d'aller à la rencontre de celles et ceux qui traversent, pratiquent la ville.

Nefeli Papadimouli rejoint le projet, après une invitation de artconnexion, en tant que "lead-artist" pour collaborer avec les habitants et les associations, concevoir et construire l'oeuvre Totem, des protocoles d'activations et d'actions, des ateliers artistiques et des animations pédagogiques.

Après la première phase de réalisation et grâce à sa grande réussite, le projet change de quartier vers Lille-Sud. Le collaboration continuera pour 2022 et 2023 avec une nouvelle programmation artistique, une programmation des workshop d'artistes curaté par la "guide artiste" ainsi que la réalisation d'un film en collaboration avec les divers participant.e.s.

Le pont est soutenu dans le cadre de l'appel à projets "Médiations et démocratie culturelle" de la Fondation Daniel et Nina Carasso.

Totem (Le Pont) , 2021
pvc, wood, metal
variable dimensions

View of the actualisation of **Totem** on the 11th July 2021 in the public space of the neighborhood Wazemmes in Lille.

One and sixty pockets (keeping-while-giving) , 2021
various textiles
variable dimensions

View of the **One and sixty pockets (keeping-while-giving)** on Bagadi for the filming of the teaser for the project **Le Pont**, Lille, 2022



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.

DIAMÈTRE

(...) 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.



You cannot buy the revolution. You cannot make the revolution. You can only be the revolution, 2019
archival images, digital printing on polyester, digital printing on cotton, digital printing on paper 270gr , polysterene beads, various objects, sound variable dimensions

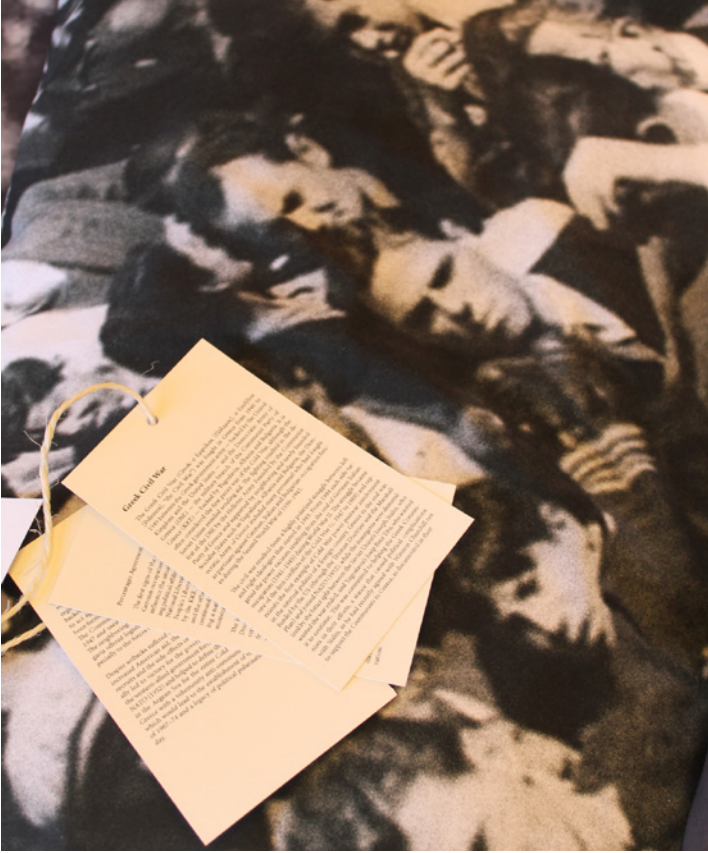
Exhibition views: *Capital of Woke*, POPPOSITIONS Art Fair, Tour à Plomb, Brussels, 2019
photos © Chloé Goetz

Identity Construction (Streetwear), 2016
set (pants, bag, jacket, t-shirt)
digital UV print on fabric
size S, unique works

Exhibition view : *Nouvelle Collection*
Paris AW/H @ Beaux-Arts de Paris, 2017
photo © Alex Huanfa Cheng

La Fragilité de l'événement, 2016
digital UV print on outdoor fabric,
polystyrene balls
120 * 250 each

Exhibition view : *Minimum Utopia @*
Beaux-Arts de Paris, 2016
photo © Jean-Baptiste Monteil





Interval's Voice (The Gong), 2018
On-site installation
steel, paint, rope
ø 295 * 30cm

Exhibition view :
(Artists) Against Ego
@ Enterprise Projects, Athens, GR
photos © Stathis Mamalakis





Parallèlement, 2017
Exhibition view :
La pensée du Tremblement,
@ Galerie Ygrex,
Les Grands Voisins, Paris
photo © Chloé Nicosia

Parallèlement, 2017
(video stills)
performance documentation
opening night of the exhibi-
tion *La pensée du tremblem-
ent with the participation of*
:Salim, Niclette, Mamadou,
MD, Daouda, Breshana
video © Nefeli Papadimouli

<https://vimeo.com/489613919/97692ef077>

* Au sein de ses recherches, Nefeli Papadimouli cultive une attention toute particulière pour l'espace - due à son métier d'architecte - et pour le corps, ce dernier étant le "premier lieu dans lequel nous existons", souligne l'artiste. C'est en 2017 à l'occasion de l'exposition "*La pensée du tremblement*" à la galerie Ygrex, qu'elle a réalisé l'installation performée Parallèlement, constituée de deux fausses cimaises blanches créant un passage obligé pour le public. Caché.e.s derrière elles, les performeur.se.s soutenaient la structure en la faisant légèrement trembler et en murmurant des extraits d'ouvrages savants. Deux communautés se faisaient face sans se voir mais se percevant l'une l'autre. Rejouant les réactions humaines face à l'inconnu, l'exclusion ou la domination, elles se découvraient mutuellement tout en prenant conscience d'elles-mêmes.

LICIA DEMURO

* langue d'origine

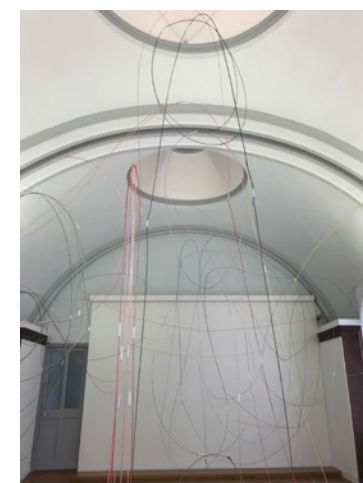
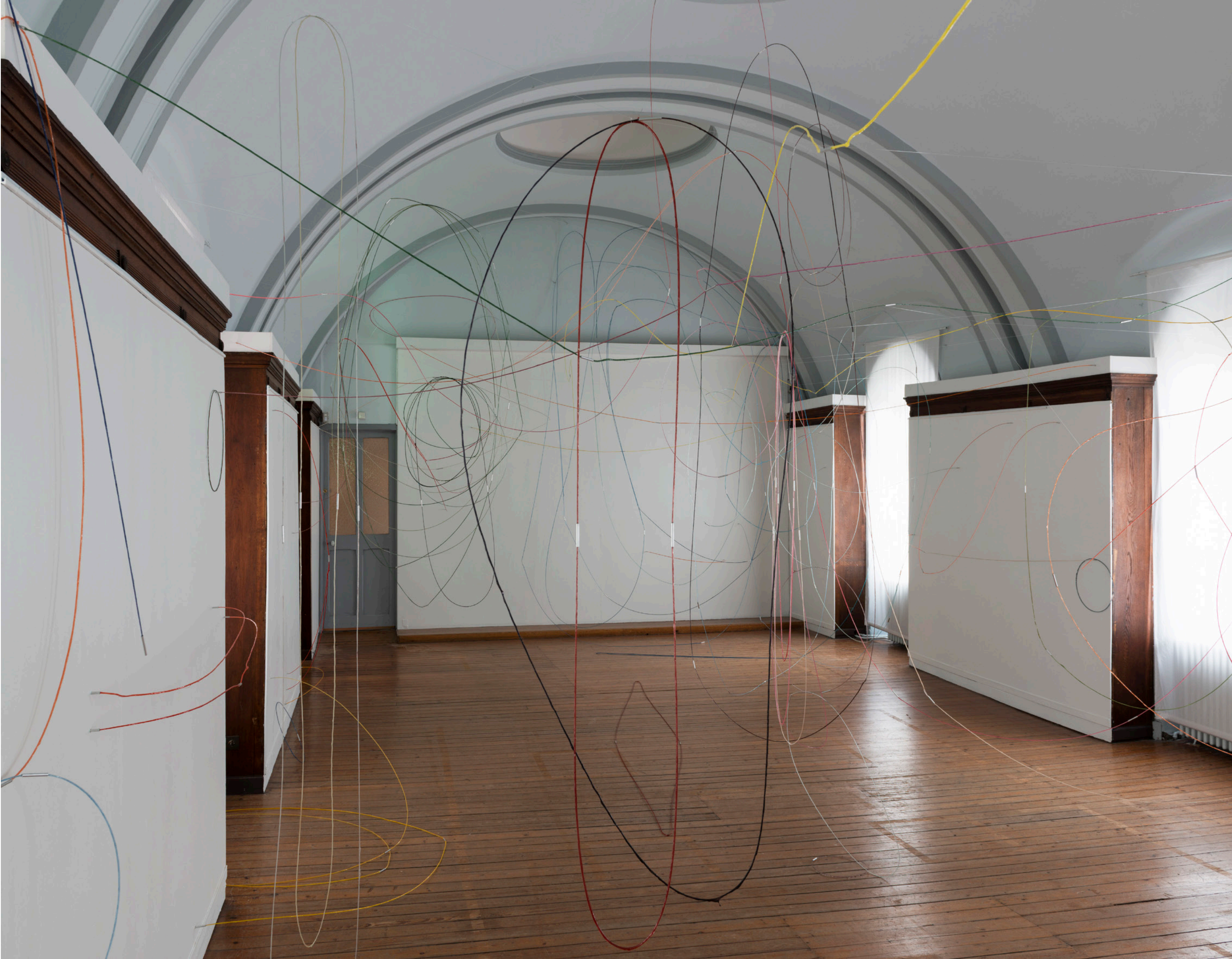




D'île à île
(car il arrive qu'ils soient deux à sauter en même temps
l'un vers l'autre, si bien qu'ils ne se rencontrent qu'en l'air,
et qu'après ce pénible échange ils se retrouvent tout aussi loin
- l'un de l'autre - qu' auparavant), 2018

On-site installation
epoxy resin, pigments, ink, glass thread
variable dimensions

View of the exhibition *D'île à île*
@ 76.4, Brussels, 2018
photos ©Juan Pablo Plazas



Flatness (La traction n'étant en somme que l'extrémité du détachement) ,2020
 On-site installation
 approximately 600 items
 liquid glass, epoxy resin, aluminum, brass
 Variable dimensions

Views of the exhibition
Build the World of the You - ENTRACTE,
 @ EMA- École Municipale d'Arts,
 Ville de Boulogne-sur-Mer, FR
 photos © Olivier Despicht



* Un équilibre fragile, inquiétant, calamiteux. Un équilibre sur lequel reposent un tas d'objets, et autant de notions : une micrographie du monde en suspension. Posés sur de simples planches en bois, ces éléments hétéroclites se valent, mais pas pour longtemps. Car, ce qui donne l'impression d'une stagnation sémantique est, en fait, un champ de perpétuelle mutation(...) Les volumes changent, les masses glissent, les équilibres se renégocient. Jusqu'au moment de la chute : un sac en plastique dance dans l'air, des pièces de monnaie éparpillées sur le sol de l'atelier donnent forme à une mosaïque éphémère. Il s'agit de monnaies nationales (pas un seul centime d'euro), des pièces tombées dans l'oubli.

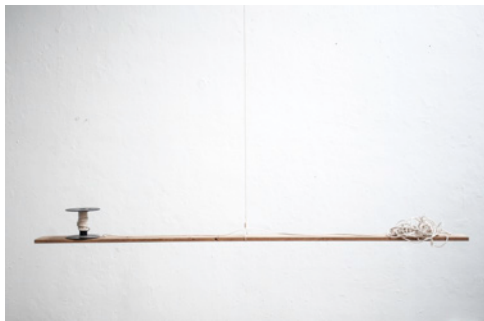
Nefeli Papadimouli vient d'un coin du continent où la question de la crise financière domine l'actualité et les esprits depuis fort longtemps. Au même titre que la question de la lutte sociale, de l'engagement et du soulèvement. Sur une planche, l'équilibre entre deux cigarettes ressemble à un duel à armes inégales : « Marlboro » contre « Populaire ». Plus loin, quatre énormes coussins posés par terre sont fissés dans une toile représentant des rassemblements historiques : Guerre civile grecque, Paris en mai 68, Athènes 2011. Au fond de la salle, une vidéo surélevée montre la chute d'un dé qui n'atterrit jamais.

La fin de l'histoire n'a pas encore été écrite.

MAKIS MALAFEKAS

General exhibition views :
Minimum Utopia
 @ Beaux-Arts de Paris , 2016
 photos © Nefeli Papadimouli





Horizons de Pensées (Équilibres), 2016
oak, rope, various objects
1.65 * 25 * variable dimension
for each board
(details)
Exhibition views : *Minimum Utopia*
@ Beaux Arts de Paris, 2016
photos © Jean-Baptiste Monteil,
Nefeli Papadimouli



left (top to bottom) :

La Fragilité de l'événement, 2016
digital UV print on outdoor fabric, polystyrene balls
120 * 250 each

Pas, 2016
from the series « Quand j'ai plié la lumière pour voir
toute chose en double ou divisée en deux »
inkjet print on baryta paper, mounted on aluminium
165 * 110 cm each

**Horizons de Pensées (Équilibre n.16 Chute dans
l'oubli), 2016**
oak wood, rope, plastic bag, coins
165 * 25 * variable dimension
(detail)

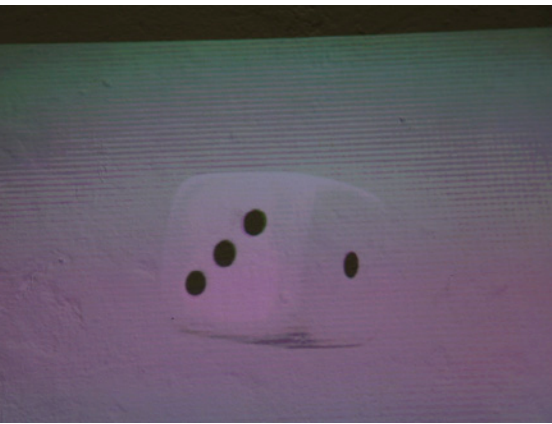
Exhibition views : *Minimum Utopia* @ Beaux-Arts de
Paris, 2016
photos © Jean-Baptiste Monteil



middle :

L'infini et son double, 2016
photography
digital mirror scan
inkjet print on baryta paper
mounted on aluminum
and wooden frame
110 * 150 * 10 cm

Exhibition view :
Minimum Utopia , DNSAP
@ Beaux-Arts de Paris, 2016, FR
photos © Jean-Baptiste Monteil



right (from top to bottom) :

Corps-sans-organes, 2016
video projection,
moving synthesis image
1'33 loop

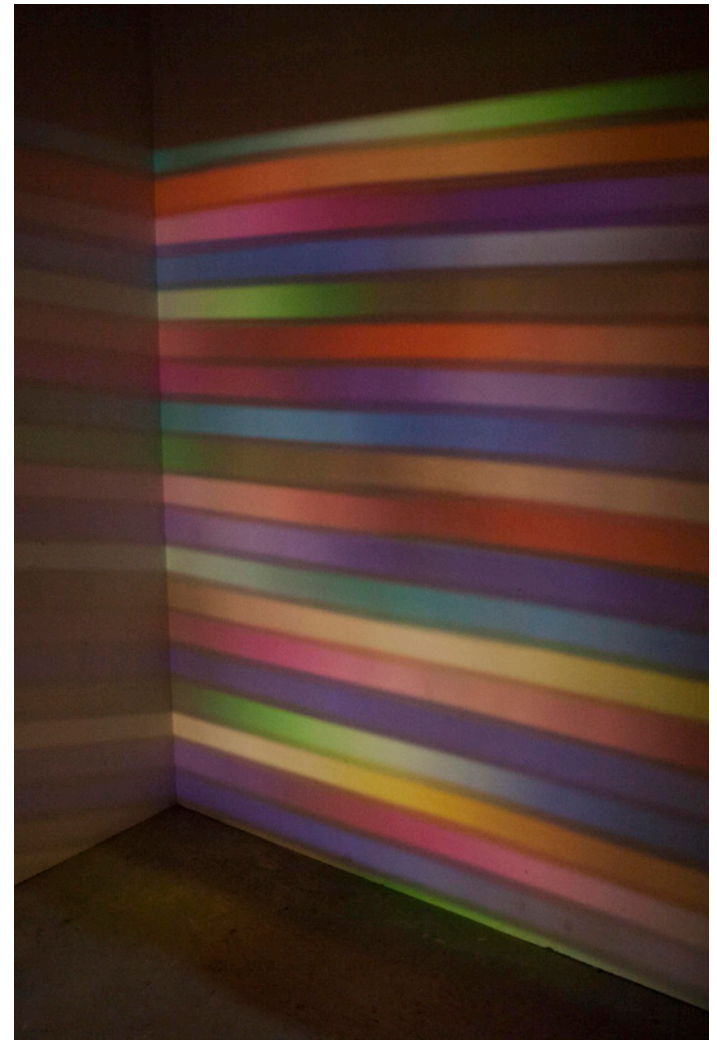
<https://vimeo.com/701154952/b3b658a125>

Tous pour tous, 2016
newspaper
pigment print on newsprint
(infinitely reproducible work)
47*32cm

Horizons, 2016
book - sculpture
unique and non-reproducible work
flexible epoxy resin
95*190*5cm

Exhibition views :
Minimum Utopia , DNSAP
@ Beaux-Arts de Paris, 2016, FR
photos © Jean-Baptiste Monteil





top (left):

The Rainbow Hat (Version Optional), 2018
wearable sculpture
gelatins, iron, nylon threads, crimp beads, ø 360cm*18cm

Exhibition view : MFW - Collection Croisière 2019 -
Nouvelle Collection Paris@ La Panacée, Montpellier, FR
photos © Romain Moncet

top (right) :
Version Optional, 2018
installation
gelatins, photo flash, arduino
variable dimensions

Exhibition view:
Version Optional for The butcher's room
@ Wonder/ Liebert, Bagnolet, FR
photos © Vladimir Hermand

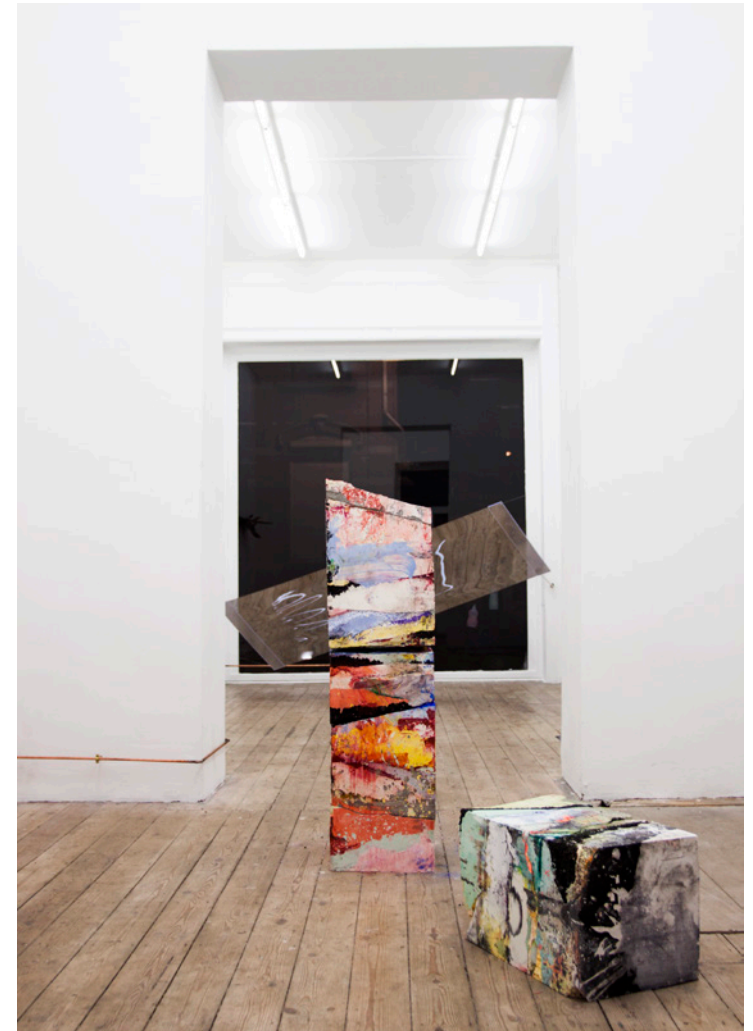
on the right :
Je suis Peuple#1, 2014-2015
plaster, cement, beeswax, paraffine, metal,
inks, pigments, polystyrene, metal,
asphalt, acrylic paint, tar
170*40*40 each

Exhibition view :
B (we can extend the size of your title)
@ De la Charge, Brussels, BE

on the left :
Objet Itinérant
(La chute des Anges Rebelles), 2015
latex, magnets
500 * 250cm
Exhibition view :
B (we can extend the size of your title)
@ RECTANGLE, Brussels, BE

La Rame, 2016
wood, polystyrene plates
220 * 33 cm

exhibition view : L'idiot 2
@ 6B, Saint-Denis, FR





on the left (from top to bottom) :

Histoire écrite avec un seul O, 2014

book -sculpture
(unique and non-reproducible copy)
technique mixte
(240 inkjet prints curious matter paper, fussin, pencil, mark, water-color, Indian ink, canvas, cardboard, threads, pal-ettes, nail polish, oil pastel, dry pastel)
100 * 70 * 7 cm
Courtesy : Musée de la Chasse et de la Nature, Paris

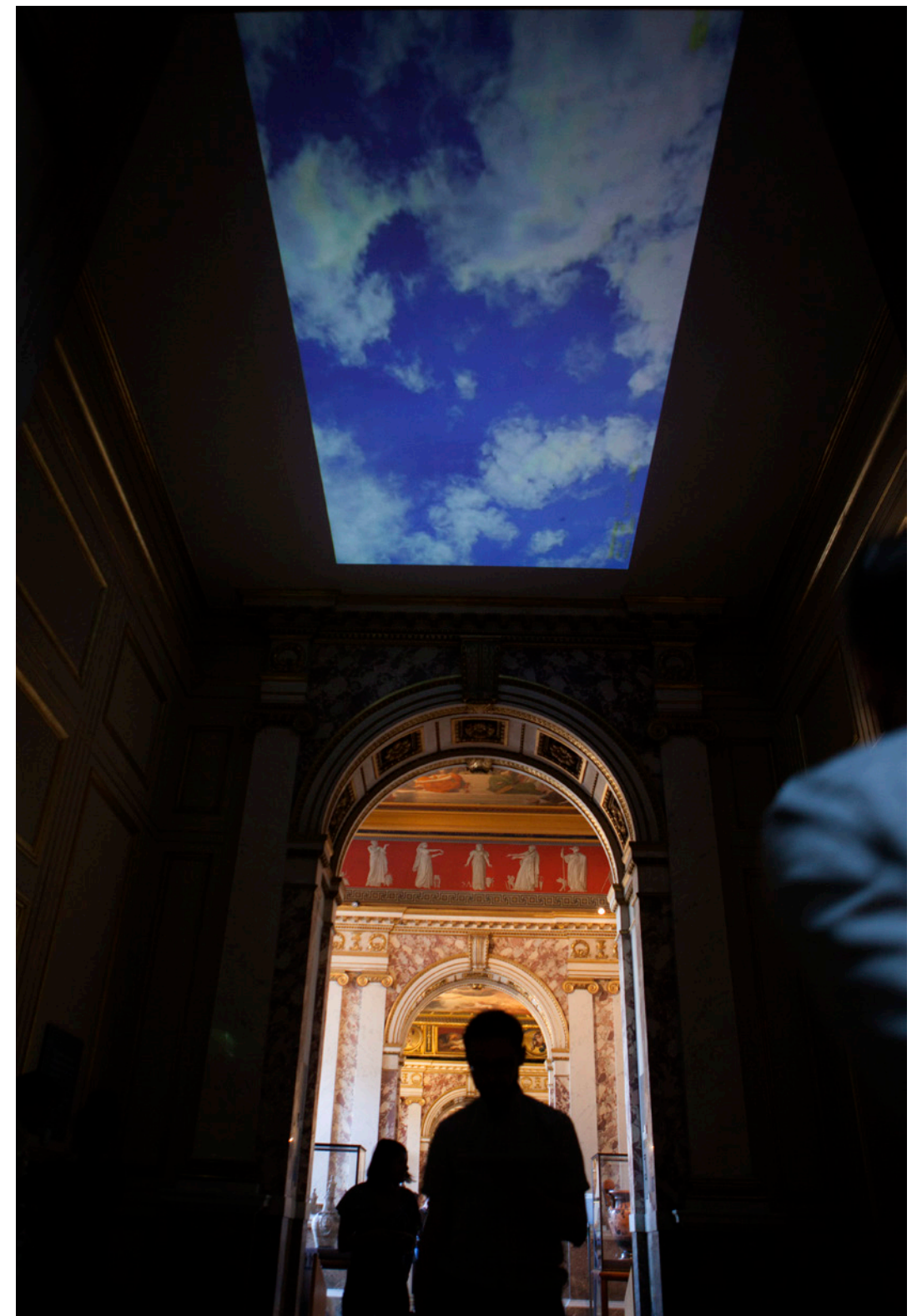
Performance documenta-tion : *Histoire écrite avec un seul O*
for the exhibition *Retour de Belval*
@ Musée de la Chasse et de la Nature, Paris, FR
Nuit Européenne de Musées 2016
photos © Francesca Coden



A common place, 2018

book -sculpture
(unique and non-reproducible copy)
technique mixte
(120 inkjet prints on recycled paper, stam ink , cartboard, canvas, threads, pencil)
100 * 75 * 10 cm

exhibition view :
Koïra ! Regarde ! La voici qui sursaute !
Festival de l'Histoire de l'Art 2018, @ Château de Fontainebleau, FR
photos © Gotz Arndt



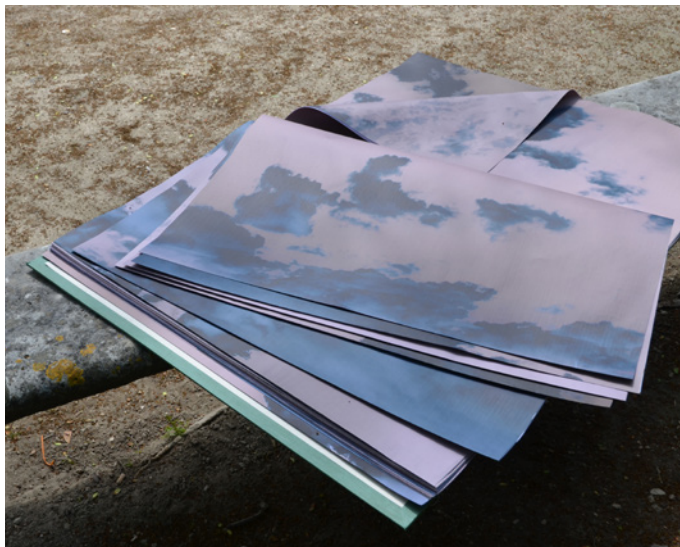
on the right :

Aéras / L'Image du Vent, 2017

(40° 30' 2.88'' N, 25° 31' 48.36'' E 40.5008°, 25.5301°)
video installation
live image transmission
projector, internet connection, computers, gopro camera
with the precious participation of Samothraki's resident Yiorgos Alkidis

direct image transmission of Samothraki's sky and from the exact place where the sculpture Samothraki's Victory was originally placed , to the backwall ceiling where the sculpture is actually placed

exhibition view :
S'inscrire et puis s'effacer
@ Musée du LOUVRE, Paris
Nuit Européenne des Musées 2017
photo © Vladimir Hermand





left (top to bottom) :

Tabula Rasa, 2013-14
 Das Kapital, C.Marx /
 Le contrat social, J.J. Rousseau
 / Les Lois, Platon
 / Amlet, W.Shakespeare
 black marker
 variable dimensions

Vulnus (Oblivion), 2014
 film photography
 inkjet print on baryta paper
 mounted on alumium

Parasite, 2014
 cartboard, ciment, screen prints
 variable dimensions

right (top) :

Contenant/Contenu, 2014
 European Union flag, plastic
 bottles, A4 paper
 variable dimensions

Exhibition views :
 Urban Conflict, DNAP
 @ Beaux-Arts de Paris, 2014
 photos © Nefeli Papadimouli

bottom (from left to right) :

Retour à la matière (Virus), 2015 - 2019
 public space intervention
 countless copies
 mutant currency banknotes
 and coins

Eikinomia, 2015
 public space intervention
 inkjet print on Dos Bleu
 scale 1:1
 300 copies installed in Athens (GR) ,
 Brussels (BE) and Havana (CU)

