



NEFELI PAPADIMOULI

selected works
2022

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 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 balance.



In his conference *Love and Community*, 2001, Jean Luc Nancy is declaring the urgency for humans to find ways of "being in common in the absence of common being" as an important element of social balance. *Skinscapes*, inspired by the philosopher of bodies, is tending to explore and question the conflicts and tensions that are presented naturally and metaphorically when an individualized body and its functions is engaging into connection with other bodies and by that, decide to be part of a collective or social structure formatting a unique new creature.

Through its activation, the work examines the ways collective bodies create and define spatial hence social configurations and transform perception by constantly revealing new sides and viewpoints.

This work which blurs the boundaries between different disciplines is conceived to function in two different states : Inactive state (on strike) Activated state (embodied).

As independent and muted objects, the works are opening a dialogue with the ways of viewing and representing bodies in traditional painting and function as décor elements.

In their activated state, the works are getting transformed into wearable and portable surfaces, collective costumes, they become soft, fleshy and breathing architectural elements, intervene in space and through a synchronized and directed kinetic flow based on spatial partitions, they re-inscribe and re-configure the spatial arrangements while constantly transforming how given architecture and time rhythm is experienced, used and conceived by the public.

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



Skinscapes, 2021

Textile works (cotton, hand dyed 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 dyed 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 REVOLVING BODIES @ ATOPOS CVC



Skinscapes, 2021

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

exhibition views : (works on strike)
*Mais pour me parcourir
enleve tes souliers.*
Theatre des expositions Acte 4
@ Palais des Beaux-Arts,
Paris, 2022, FR



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, tress,
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



*(...) 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 écru 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 RÉPARATION DE JULIE PELLEGRIN

Être forêts ,2021
script based long durational performance

W/ Delphine Bereski, Alessandra Carosi, Thea Sofi, Lea Dromas, Lola Demazeux, Roxanne Lacombe, Charlotte Corsellis, Constance Lecornu, Louis Dantfin, Antony Cailliau

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

Être forêts, 2020-2021

coton, metal, tread, various haberdashery variable dimensions
Antia, 2021 / Gridin, 2020 / Ovitleef, 2020 / Glimma, 2020 / Iovitrac, 2021 / Plendih, 2020-2021 / Kryza, 2020 / Dany, 2020 / Ellassansre, 2020 / Sojpeh, 2020-2021

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





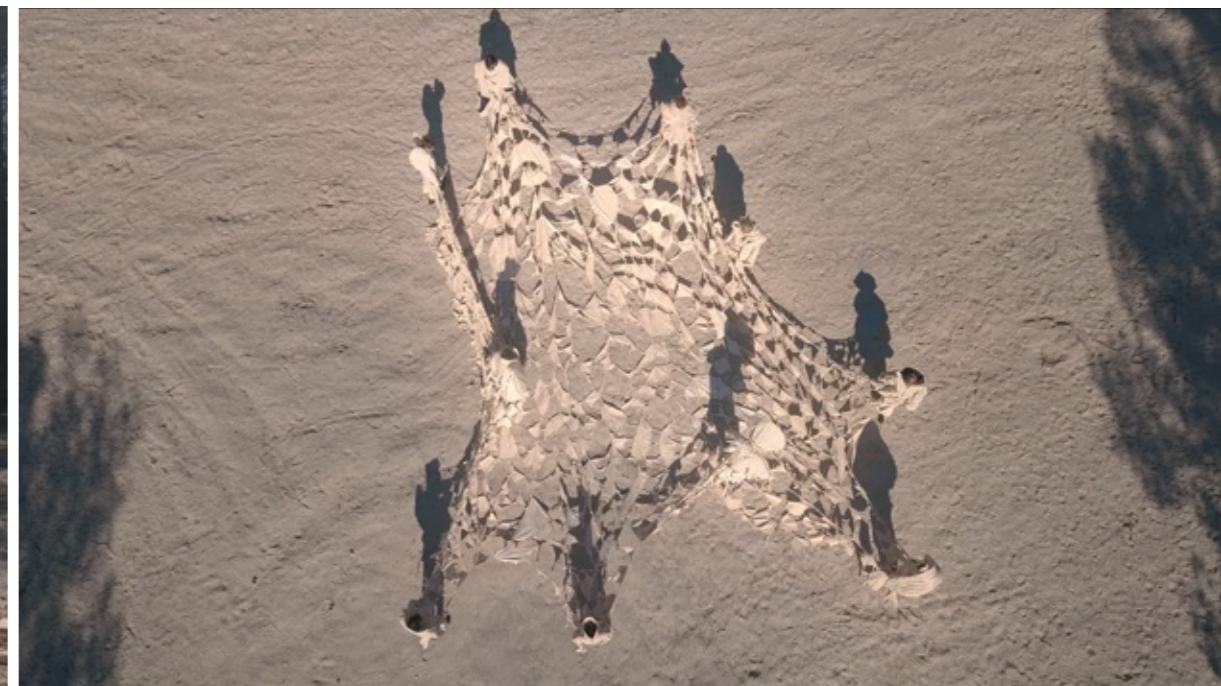
Antia, 2021 / Gridin, 2020 / Ovitleeť, 2020 / Glimma, 2020 / Iovitrac, 2021
Plendih, 2020-2021/ Kryza, 2020 / Dany, 2020 / Sojpeh, 2020-2021
color photography based on polaroid, Ink jet print on Epson Fine Art paper
image with frame : 25 cm * 19,5 cm, image without frame : 21,5 cm * 16 cm



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

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

<https://vimeo.com/698588534/50dedbbd21>

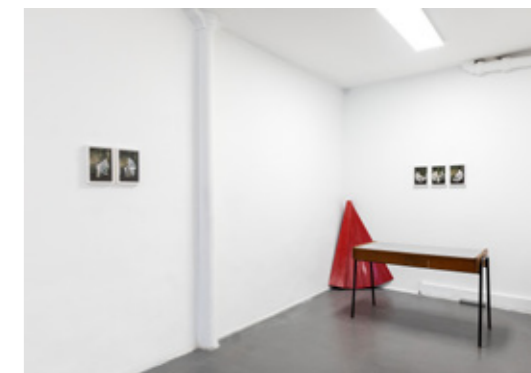


Être forêts ,2021

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





general exhibition views : *Milieu Mouvant* , 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, anfractuosités; 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

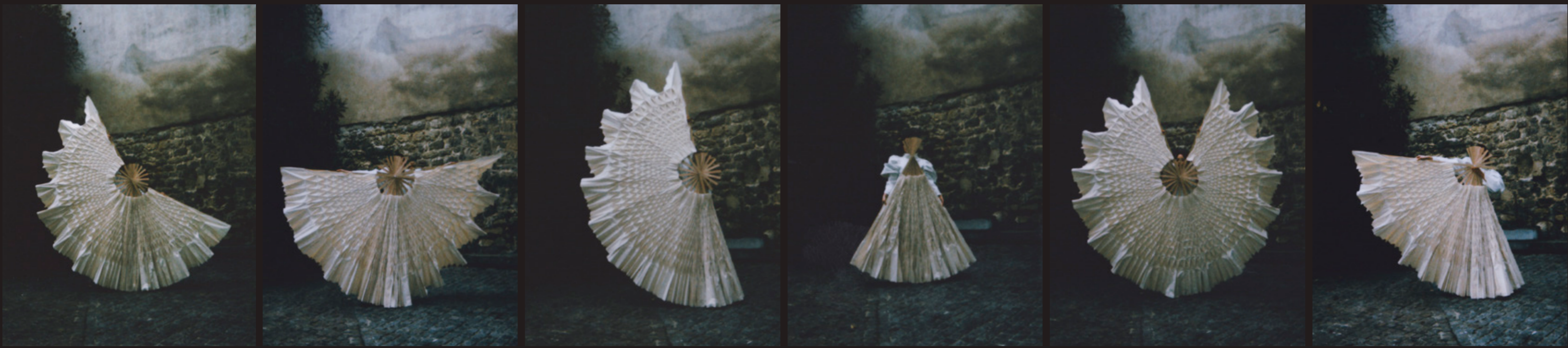
Éventail (Compass) ,2021

tarlatan, oak, acrylic, linen tread
Ø 280 cm

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

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





La Parade, 2021
(photographique
series)
color photography
based on polaroid.
Ink jet print on
Epson Fine Art paper
image with frame : 25
cm * 19,5 cm, image
without frame : 21,5
cm * 16 cm





*Correspondances (possible
encounters of parallel lines ,2021-
2022*

Objets pour une performance
Coton, Encre de Chine, teinture
textile, encre Indian, acrylique,
mercerie divers, mousse, pvc,
cordes divers, laiton, aluminium,
acier, objets
Dimensions variables

exhibition views : 72^e Festival
de Jeune Creation, @ Fonation
Fiminc, Romainville, 2022, FR
photos ©Valentin Abad





Nefeli Papadimouli est une artiste et architecte pluridisciplinaire utilisant des techniques textiles - autrefois associées aux femmes - et différents médiums tels que la performance et l'installation. Au moment de l'activation de ses œuvres, le corps humain se pare des objets créés et exposés qu'il utilise comme moyen de communication, participant à la négociation d'un rapport humain égalitaire. Ces œuvres-costumes deviennent des espaces protégés, des refuges où l'on peut se transformer, se re-définir soi-même. Ils façonnent l'environnement de la performance, induisant des cadres et contextes de mondes fait de lignes et d'oppositions qui s'entrecroisent. La pièce se lie et se délie en une poésie spatiale, un paysage total, organique, à la chorégraphie aléatoire et évolutive. Cette transformation cyclique de l'espace d'exposition s'opère selon des facteurs extérieurs, personnifiés par les spectateurs, qui deviennent co-scénaristes de la performance. Ainsi, une nouvelle histoire s'écrit à chaque activation, créant une mythologie.

- Farah Maakel

DE FARAH MAKEL POUR LE CATALOGUE DU 72 FESTIVAL DE JEUNE CREATION

Correspondances (possible encounters of parallel lines , 2021-2022

Script Based performance

45min approximatively

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

actualisation views : 72^e Festival de Jeune Creation, @ Fondation Fimenco, Romainville, 2022, FR
photos © Vincent Ceraudo

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

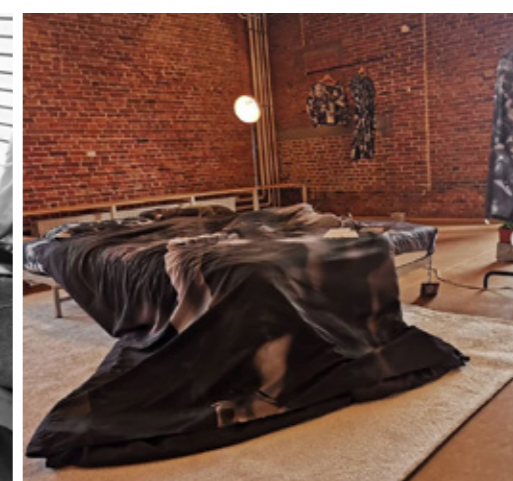
Exhibition views: *Capital of Woke*, POPPOSITIONS Art Fair, Tour à Plomb, Brussels, 2019
 photos © Chloé Goetz

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





>> 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





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

<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

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, Befroi de Montrouge, FR, 2019
video © Nefeli Papadimouli et Vladimir Hermand

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



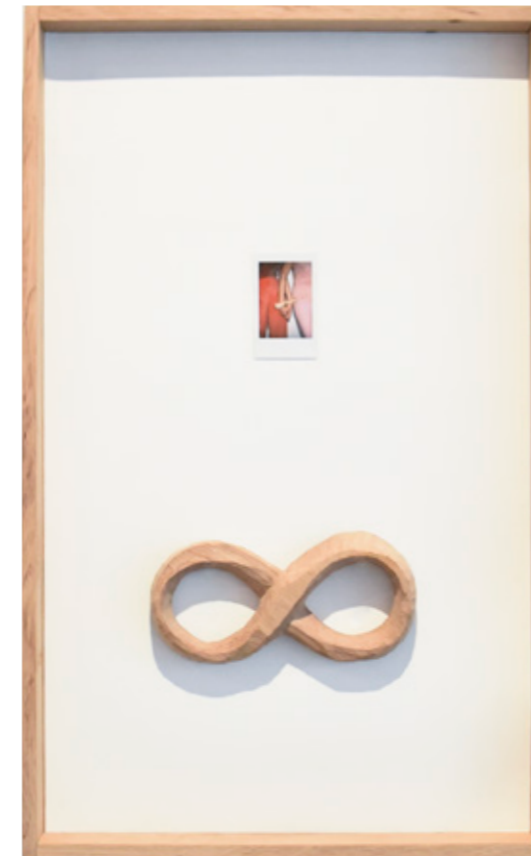
Bibliothèque d'étreintes (I), 2019
 sculpture objects to activate
 plywood, oil paint, blue steel
 310 cm * variable dimensions

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

general 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. (...)



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

Espacentres, 2019
 livre d'artiste
 canvas, carton, impression laser
 sur papier cotton, fil
 50 * 35 * 7 cm

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





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



Kind of Us (Chapeau à porter à deux), 2019 - 20,
Object to Connect
cuir artificiel, fer, carton, peinture, fils cotton,
95* 90 cm

Kind of Us (Chapeau à porter à quatre), 2019 - 20,
Object to Connect
cuir artificiel, fer, carton, peinture,
155 * 106 cm

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

exhibition views : *Build The World of The You* - ACTE
@ Le Concept - École d'Art du Calaisis, Calais,
2020
photos © Olivier Despicht

You and Me and Everyone we Know, 2020 Object to Connect
leather, bronze, waxed cord, 4200 * 4.5 cm

Duel Duet (red), 2019 - 2020 Object to Connect
waxed knit fabric, satin fabric, cotton threads, 320 * 150 cm

Duel Duet (silver), 2019 - 2020 Object to Connect
waxed knit fabric, satin fabric, cotton threads, 390*150cm

Panier (plastic bag), 2020 Object to Connect
hemp, lin, iron, steel, nylon threads, cotton threads, 115 * 70 * 220 cm

Panier (paper bag), 2020 Object to Connect
hemp, lin, iron, steel, nylon threads, cotton threads, silicone, webbing, 110 * 70 * 200 cm

Panier (wine bottle), 2020 Object to Connect
hemp, lin, iron, steel, nylon threads, cotton threads, silicone, 240 * 45 * 60 cm
Courtesy of FRAC Grand Large - Hauts-de-France
exhibition views : *Build The World of The You* - ACTE
@ Le Concept - École d'Art du Calaisis, Calais, 2020
photos © Olivier Despicht

** (...) Objets-contraintes, ils sont accompagnés de protocoles d'activation qui impulsent des gestes, des processus, des rapprochements inédits. Un gigantesque chapeau de 40 kilos et 4 mètres d'envergure, intitulé Couvre-chef sans chef, demande à être porté par onze personnes à la fois. Il se met en branle lentement, se soulève et s'affaisse, se forme et se déforme. Il dépersonnalise, il n'est plus qu'un flux, un mouvement à l'échelle à de l'espace qu'il fait vaciller. Mais contrairement à de nombreux exemples d'œuvres-vêtements qui ont jalonné l'histoire de l'art, tu cherches moins à produire une sculpture qui repose sur les performeurs qu'un espace pour les accueillir : dynamique, dialectique, modulable, constamment en devenir. Un espace radicalement inclusif qui relie les humains, les objets, les espaces, les notions. (...)*

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

* langue d'origine



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

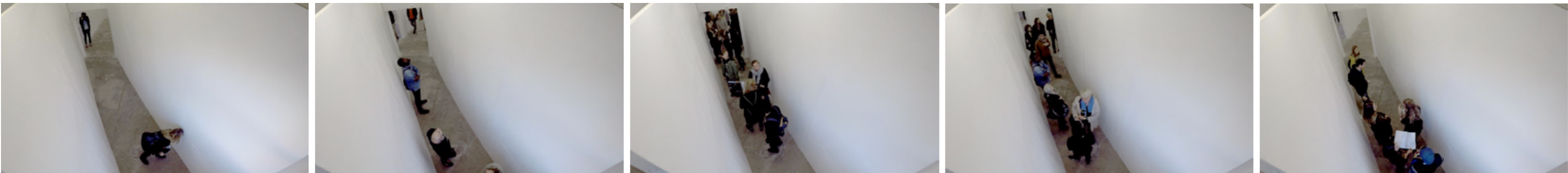
Parallèlement, 2017
(video stills)
performance documentation
opening night of the exhibi-
tion *La pensée du tremblem-
ent with the participation of*
:Salim, Niclette, Mamadou,
MD, Daouda, Breshana
video © Nefeli Papadimouli

<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





* Un équilibre fragile, inquiétant, calamiteux. Un équilibre sur lequel reposent un tas d'objets, et autant de notions : une micrographie du monde en suspension.

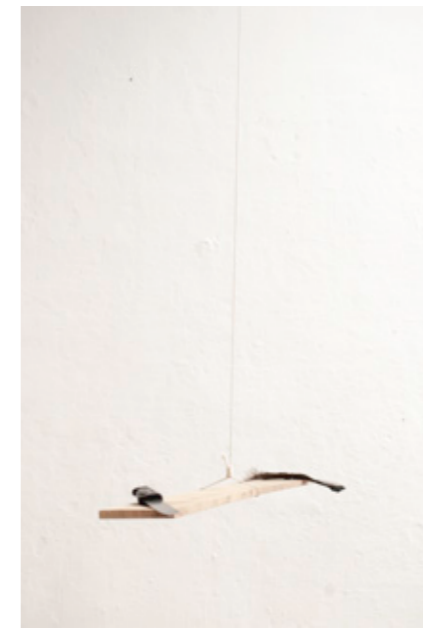
Posés sur de simples planches en bois, ces éléments hétéroclites se valent, mais pas pour longtemps. Car, ce qui donne l'impression d'une stagnation sémantique est, en fait, un champ de perpétuelle mutation(...) Les volumes changent, les masses glissent, les équilibres se renégocient. Jusqu'au moment 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.

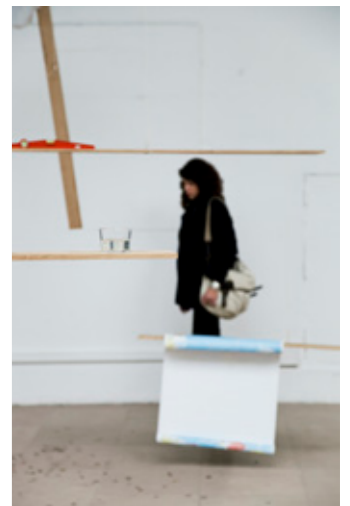
La fin de l'histoire n'a pas encore été écrite.
 MAKIS MALAFEKAS

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

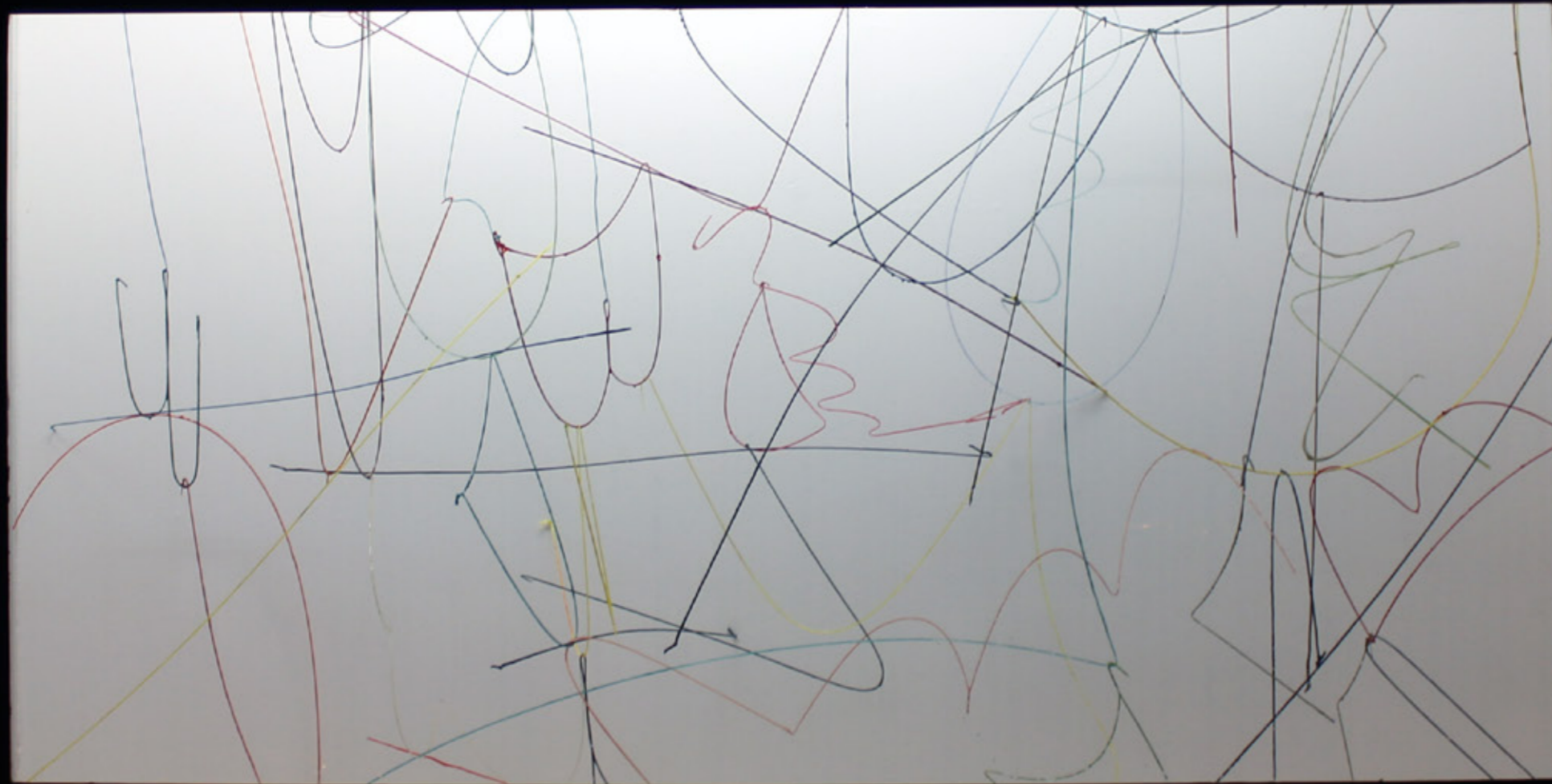
<https://vimeo.com/701154952/b3b658a125>

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

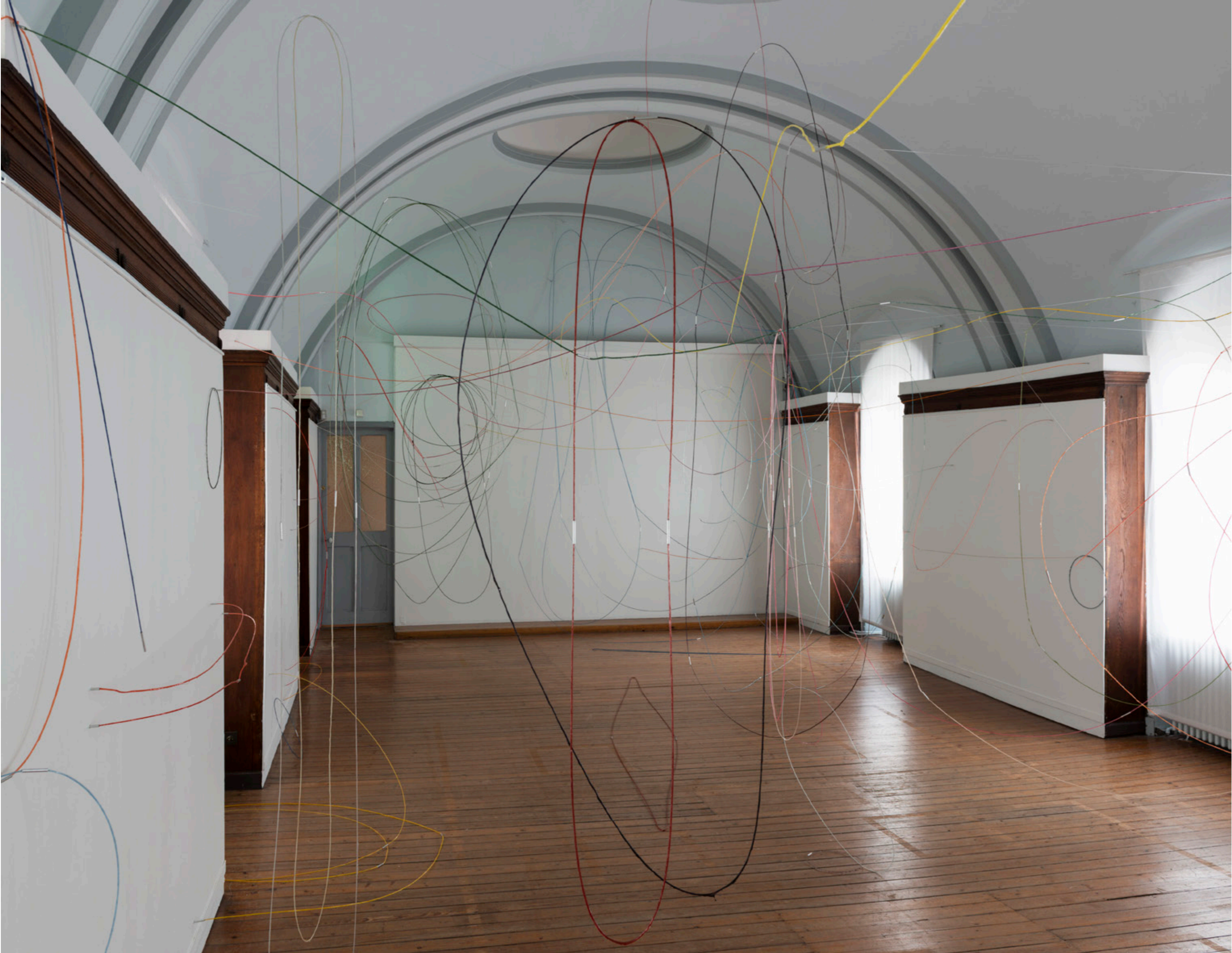




D'île à île
(car il arrive qu'ils soient deux à sauter en même temps
l'un vers l'autre, si bien qu'ils ne se rencontrent qu'en l'air,
et qu'après ce pénible échange ils se retrouvent tout aussi loin
- l'un de l'autre - qu' auparavant), 2018

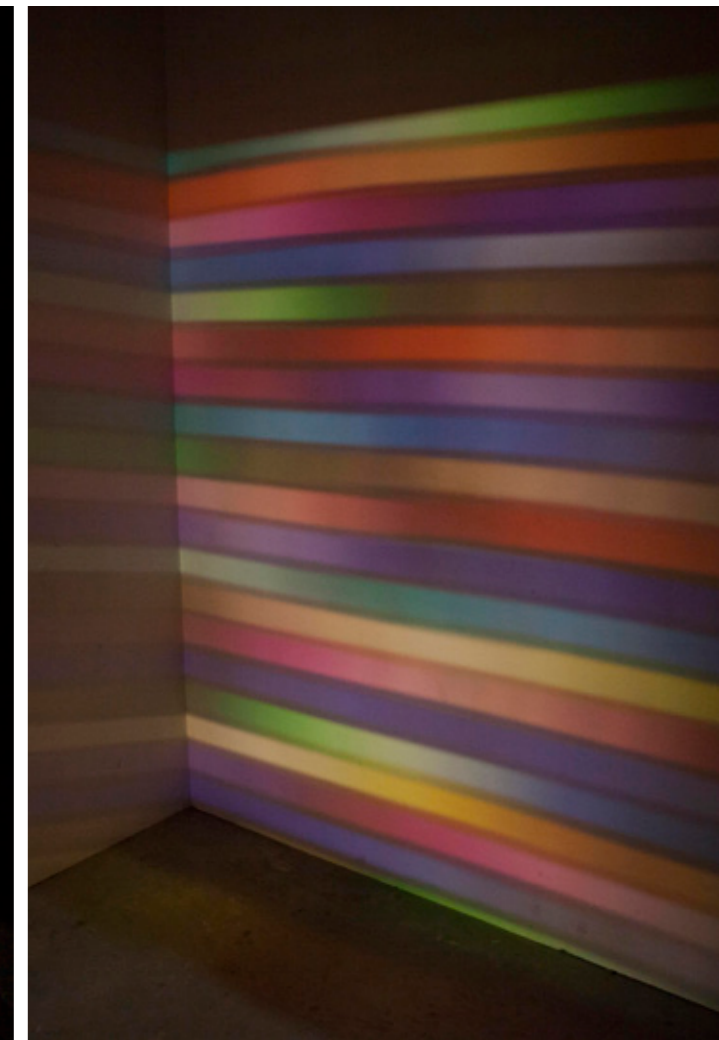
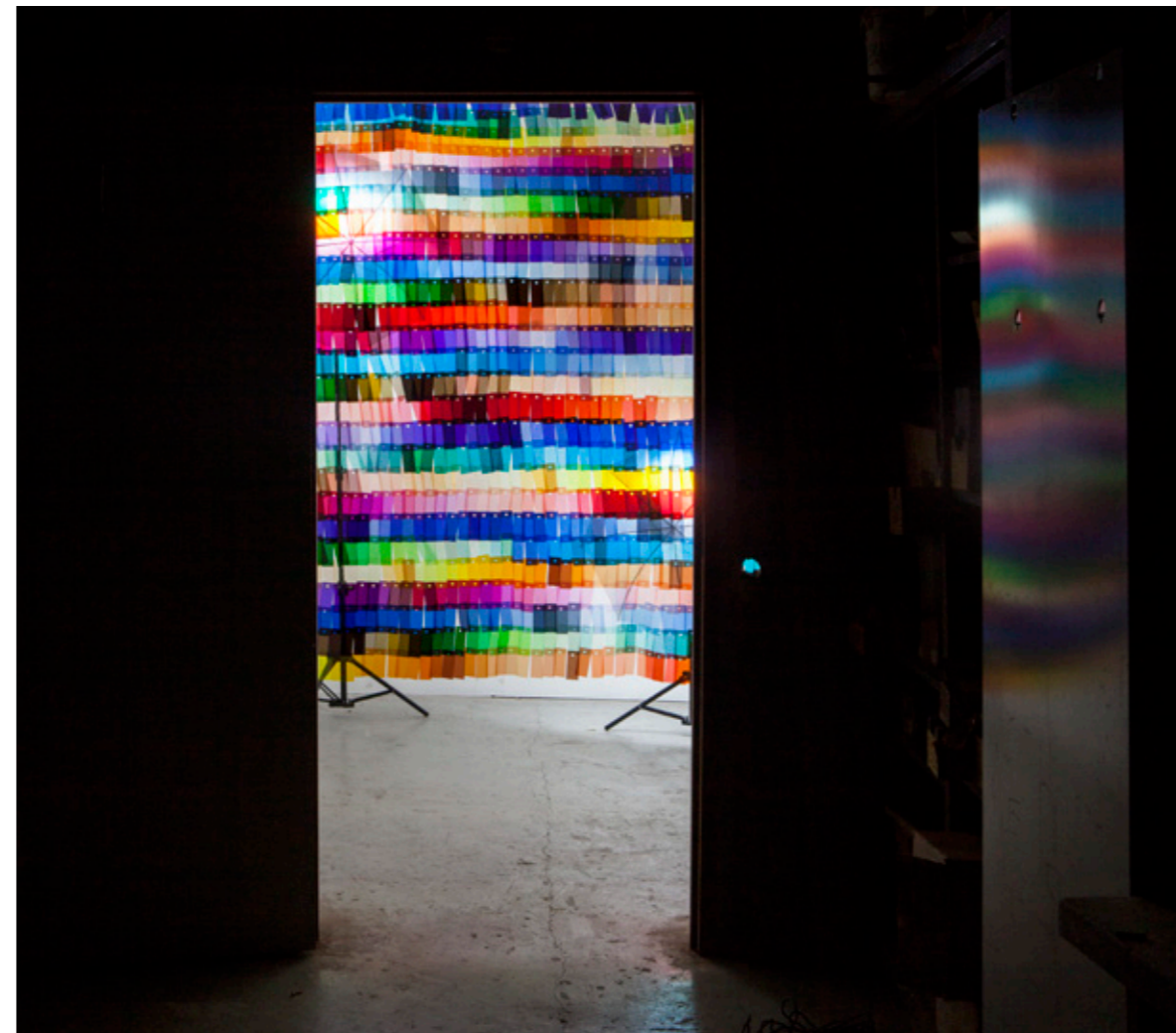
On-site installation
epoxy resin, pigments, ink, glass thread
variable dimensions

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



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

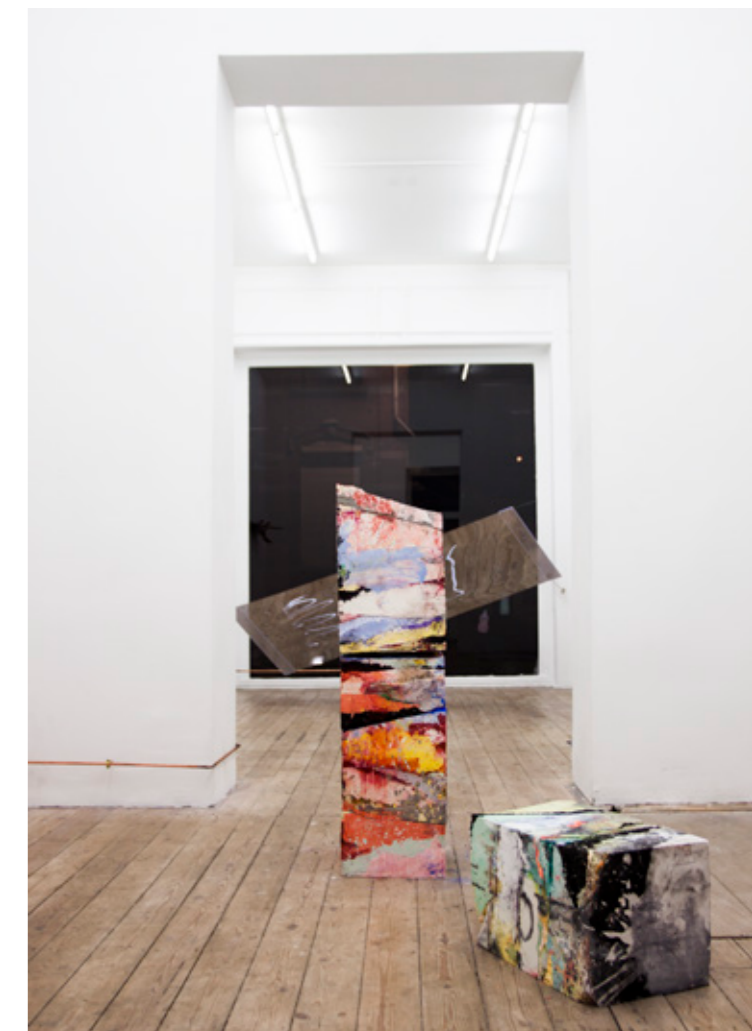
Exhibition view :
B (we can extend the size of your title)
@ De la Charge, Brussels, BE

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, palletes, nail polish, oil pastel, dry pastel)
100 * 70 * 7 cm
Courtesy : Musée de la Chasse et de la Nature, Paris

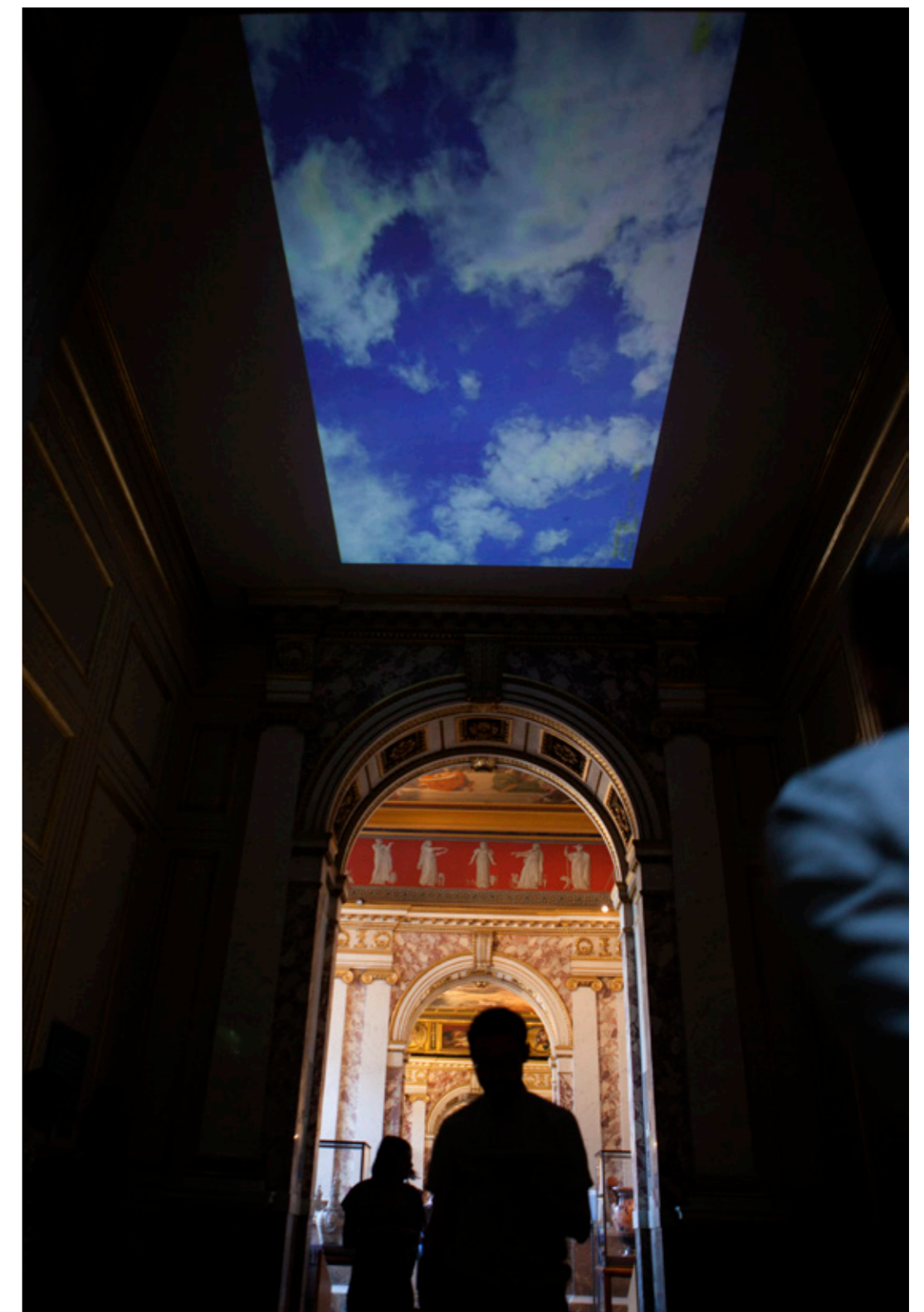
Performance documentation : *Histoire écrite avec un seul O*
for the exhibition *Retour de Belval*
@ Musée de la Chasse et de la Nature, Paris, FR
Nuit Européenne de Musées 2016
photos © Francesca Coden



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 :

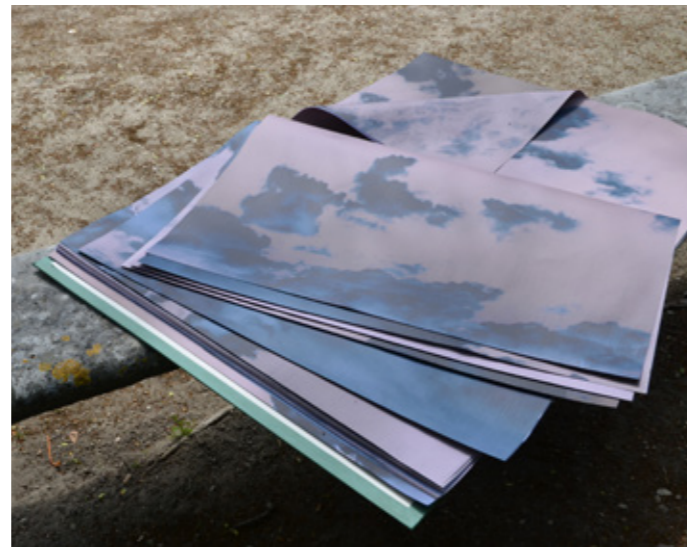
Aéras / L'Image du Vent, 2017

(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 aluminum

Parasite, 2014
 cardboard, cement, 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)

