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ST. ELMO'S FIRE

Giorgio Andreotta Calò
Ei Arakawa
Anna Boghiguan
Leidy Churchman
Martin Creed
David Douard
Hadi Fallahpisheh
Hélène Fauquet
Sam Lewitt
Liliane Lijn
Yiannis Maniatakos
Christodoulos Panayiotou
Shimabuku

RODEO

For immediate release

Piraeus: 5 May - 30 June 2021

The old books and stories speak of a pair of twins, boys that have been hanging around for thousands of years.

Recently things have changed and even though travellers still pass through the peculiar place by the port, all sorts of different types have emerged; the art of making boats and their parts replaced by the display of beautiful things for the pleasure of the eye - and the stomach.

All happened in quite a short amount of time. The change felt significant, people were coming and going, with cars not horses, and with the train line that connects the city to the sea, curious and hungry for something new, in and out, days and nights.

One had even forgotten about the prime purpose of the place, in service to travel and commerce. Travel was still happening but in a different way, at least for some of us. New trading mechanisms were at stake and new sellers were now occupying the old edifices, the patina of their history engraved on the stone walls, still left untouched. There were still big trading ships with lots of sailors on board, the old and eternal way to execute exchanges on the planet. These shipyards were moved further away to a place invisible to the passers-by.

And then one day movement was restricted. An invisible to the naked eye enemy landed and in no-time everyone left, and all activity stopped.

Not a soul, just ourselves sometimes and a few elders from the old leagues remained opening and closing their places out of hope but mainly out of habit.

Quickly it became apparent that this winter was going to be dark, quiet and demanding in a different way. People hid indoors in an effort to protect themselves and others. All moving around was restricted and all activity was taking place through new means and technologies.

One night past 9pm we decided to drive there, illegally.

Desperate for movement, and the smell of the sea and an urge to experience our bodies in a different space other than the rooms we'd been occupying for the past months.

Nothing was moving but the southern wind. A group of felines was looking for food, no cars, no moon, no sea-gulls. All the streets were empty and even the guards of the big companies were asleep or missing.

It was when we saw It.

Like in a hallucination, the purple glow with the buzzing buzz, was there on the little street on every electricity pole, framing the garbage bins, outlining the architecture, the corners of the pavement, the few trees, a fun fair to the eyes!

Purple flames were coming out of the roofs and the only thing that made it feel real was that we were together, and you all saw it with me, and we were laughing nervously, not really understanding whether this is real apocalypse or some sort of divine intervention.

It was huge and lasting and everywhere, and strangely did not feel threatening. Things were not burning down.

While we were walking around the block in an effort to comprehend and discover the source of the spectacle, we heard a slow galloping and turned around. Two men on huge horses, a chocolate brown and a white, were trespassing us and seemed like they did not see us, or did not care about us and turned around the corner. We ran after them but they were gone. Looked everywhere and the glow was gone too. Deafening silence.

After what felt like hours, we opened the door of what is nowadays our place of exchange and sat in astonishment.

We googled it and found out that it was the Dioscuri we saw, the twin boys of Leda, also known as Gemini, a stellar duo.

A god and a semi god, children of different fathers (a king and the god of all gods) protectors of all travellers, sailors as well as horsemen, and above all, all guests.

Innumerable journeys have unfolded under their protection, all sorts of activities.

I knew about them, Castor and Pollux, our flanking streets, two parallel lines.

It was *St. Elmo's Fire* that we saw foretelling the twins' arrival.

A good omen the sailors always thought, a kind of salvation.

This exhibition brings together important works by **Giorgio Andreotta Calò, Ei Arakawa, Anna Boghiguan, Leidy Churchman, Martin Creed, David Douard, Hadi Fallahpisheh, Hélène Fauquet, Sam Lewitt, Liliane Lijn, Yiannis Maniatakos, Christodoulos Panayiotou and Shimabuku.**

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Giorgio Andreotta Calò
Senza titolo (La fine del mondo), 2017
Installation view
Italian Pavilion, 57. International Art Exhibition, La Biennale di Venezia, Venice, IT
photo: Roberto Marossi, Courtesy of the artist



GIORGIO ANDREOTTA CALÒ

Pinna Nobilis, the largest shell organism in the Mediterranean Sea, a hermaphrodite, produces filaments (the bisso marino) from which precious silk-like fabric with a golden brown colour is obtained. Threatened by human activity several populations of the organism has started reappearing in several colonies such as in the Venice Lagoon, where the artist is from. Cast in bronze the artist has permitted visible the traces of the process, the 'channels' and the 'embouchure' while the natural shell is also contained inside the metal.

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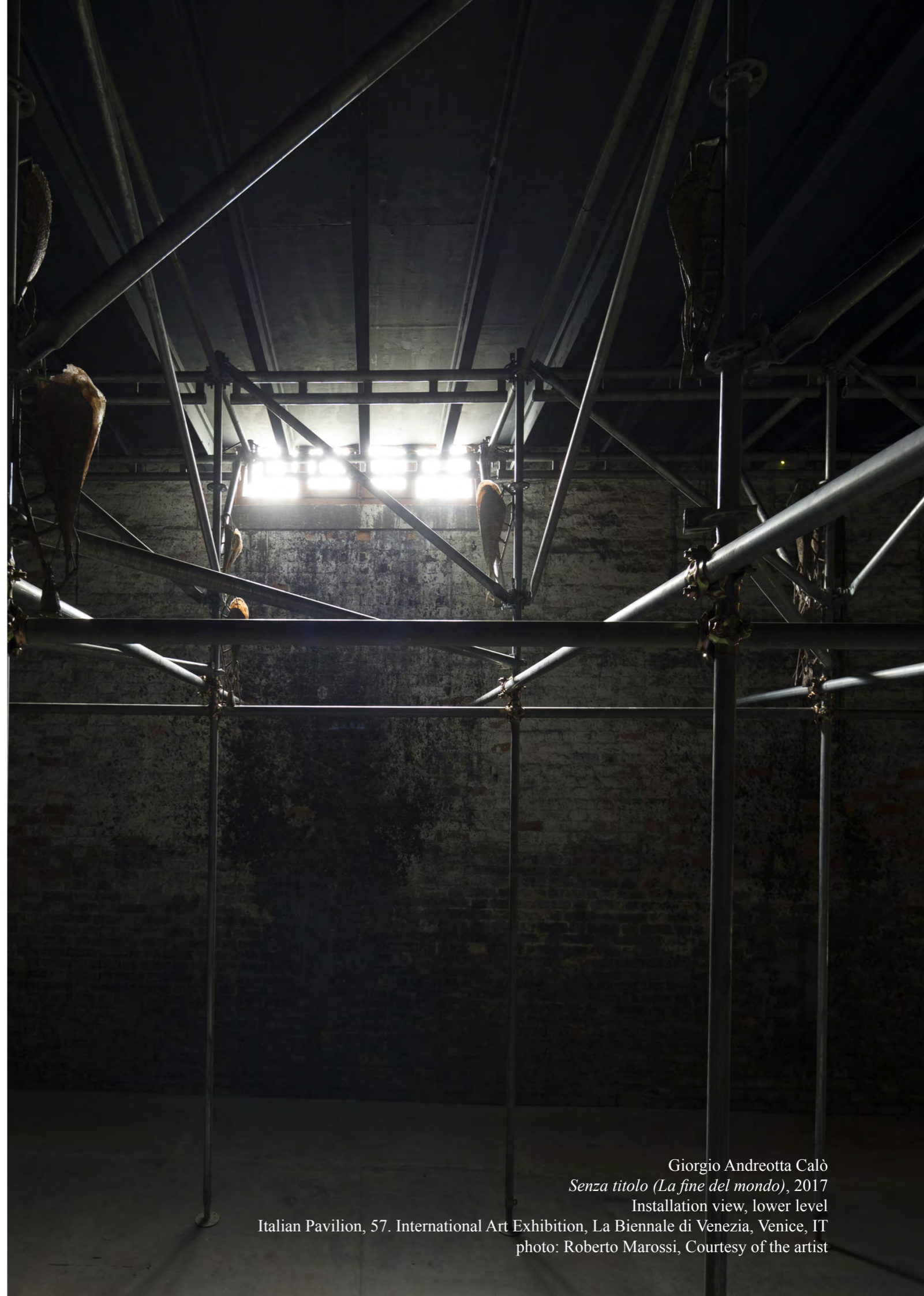


Giorgio Andreotta Calò

Pinna Nobilis

White bronze and fan mussel's shell, lost wax casting, 56 x 18 x 7 cm, 2019
Unique

RODEO



Giorgio Andreotta Calò
Senza titolo (La fine del mondo), 2017
Installation view, lower level
Italian Pavilion, 57. International Art Exhibition, La Biennale di Venezia, Venice, IT
photo: Roberto Marossi, Courtesy of the artist

Senza Titolo (in girum imus nocte) is composed by two elements placed vertically against the wall. The first one is a burntwooden branch; the second one is its bronzed replica installed next to the original, mirroring it. The same wooden element is used by the film's miners, part of the action that in *girum imus nocte* documents— turning it into a walking stick the artist evokes a ritual dimension tied to the ancestral connotation of walking.



Giorgio Andreotta Calò

Senza titolo (in girum imus nocte)

Wood, coal and bronze (lost wax casting of the wood part), 160 x 3 cm, 2016

Unique

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Senza Titolo (ramo) takes on the appearance of the rods used for dowsing, a divining practice with very ancient origins, but without any scientific evidence, which consists in the art of discovering in the ground the presence of water or precious metals following the vibrations of a forked rod. For this reason the artist, on the three terminal sections of the twigs, has engraved the letters "H, O, H", which form the chemical formula H₂O, identification of water. The metal casting also evokes the alchemical transformation processes of matter and manganese was added to the copper and tin alloy, which gave the bronze a silvery coloration.



Giorgio Andreotta Calò

Senza titolo (Ramo)
White bronze, 60 x 20 x 2 (d) cm, 2015
Unique

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Out of the situation of not being able to be active as a performer in the last months, he has developed new LED-paintings, which are reactivations of his own performances, that have been realized at the Berlin Biennale, MoMA, New York and the Tate Modern, London. In terms of content and form, these tie in with his Performance People: a series of works that embody historical performances by other artists through animating their natal charts. His new works display coins in the local currencies of the original performances, which, measured by the fees he received for them, show the respective value of the artistic work in one-minute animations. He thus shifts the perspective to the artistic subject Ei Arakawa, who is both the recipient of the royalties and the signifier of the value of his work.*



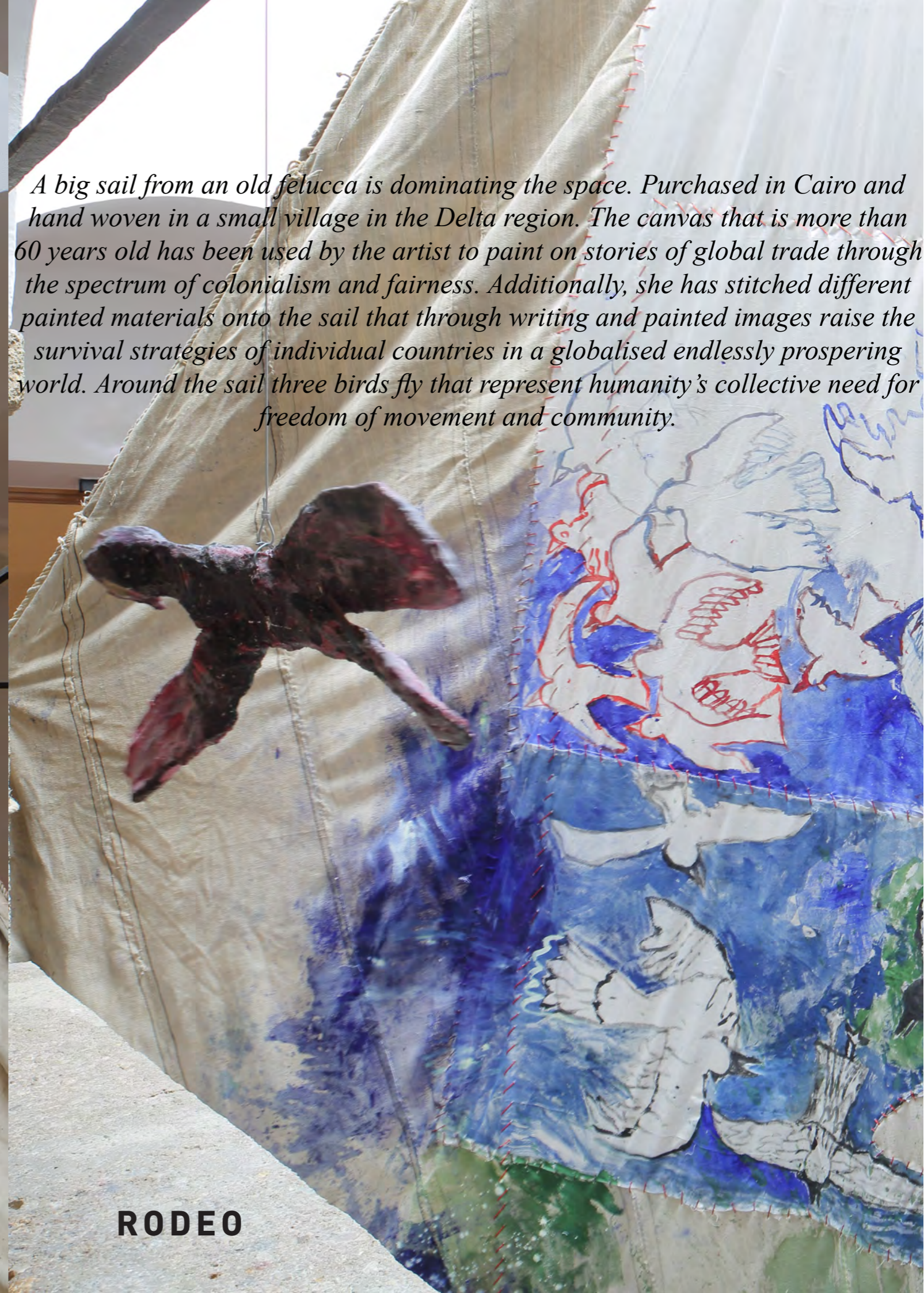
Ei Arakawa

Lives of Performers (Duration: 45 min & approx. 20 hours on preparation, Honorarium: 1,450 EUR, 1.16 EUR per minute)

4364 LED (WS2813 100/m black) on hand-dyed fabric with grommets, 1 T300-K Controller, 1 SD card (2GB) with 1 LedEdit 2014 data (.led), 2 5V40A power supplies with 22 AWG stranded wire, 80 cm diameter, 2020 Unique



ANNA BOGHIGUAN



A big sail from an old felucca is dominating the space. Purchased in Cairo and hand woven in a small village in the Delta region. The canvas that is more than 60 years old has been used by the artist to paint on stories of global trade through the spectrum of colonialism and fairness. Additionally, she has stitched different painted materials onto the sail that through writing and painted images raise the survival strategies of individual countries in a globalised endlessly prospering world. Around the sail three birds fly that represent humanity's collective need for freedom of movement and community.

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Anna Boughiguan
Trade + Birds, Sail canvas, painted, Birds: plaster, paint, wax on gauze bandage, approx. 2,000 x 800 cm, 2018
Installation view
Anna Boughiguan: *Trade + Birds*, 2018, Museum der Moderne Salzburg, Salzburg, AT
photo: Rainer Iglar



Anna Boughiguan

Trade + Birds

Sail canvas, painted, Birds: plaster, paint, wax on gauze bandage, approx. 2,000 x 800 cm, 2018
Unique

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LEIDY CHURCHMAN

Leidy Churchman
Arrow in the Eye, Acrylic on vinyl, 362 x 660.5 cm, 2017
Installation view
Trigger: Gender as a Tool and a Weapon, 2017, New Museum, New York, US
photo: Maris Hutchinson / EPW Studio



LEIDY

RODEO

*The big floor painting **Arrow in the Eye** was first shown at the New Museum's Trigger: Gender as a Tool and a Weapon in a room dedicated to the artist.*

The work itself depicts a transformation scene, combining the sea, the sky and the land, the natural and the manmade, and, like Churchman's approach to image making, is made up of multiple perspectives. At its centre, the squid-like sea creature, characteristic of the artist's friendly, human-like animals (he has often painted giraffes, crocodiles and other sea creatures), obscurely wraps around an old wooden rocking chair. Trees grow from upside down and right way up, towards the sea and the sunset. The audience is grounded to the floor from their viewpoint from above by the footsteps – the artist's sister's – walking again in different directions into the deep blue sea; or is it the sky?

The painting is painted directly onto a piece of fake wood linoleum, imitating fishbone-style tiles. It therefore forms a painting upon a floor upon a floor, an optical illusion that is meant to be read differently from all angles.



Leidy Churchman

Arrow in the Eye
Acrylic on vinyl, 362 x 660.5 cm, 2017
Unique

MARTIN CREED

FEELINGS

FEELINGS

Martin Creed
Feelings, Light installation (neon), 16.5 x 100 cm, acrylic box, 25 x 110 x 8.5 cm, 2003
Installation view
Martin Creed: FEELINGS, 2007, CSS Bard Galleries, W Hessel Museum of Art, NY, US

*The artist's iconic neon sign **FEELINGS** is part of a big on-going series that plays with language as an act to merge minimalism and conceptual practises. Light, which is a major feature in Creed's practise is a reminder of things' impermanence, while feelings are too. The punk spirit the artist embraces has allowed for many gestural and iconic works to be produced throughout the decades.*



Martin Creed

Work No. 287 (Feelings)

Light installation (neon), 16.5 x 100 cm, acrylic box, 25 x 110 x 8.5 cm, 2003

Edition 1/3

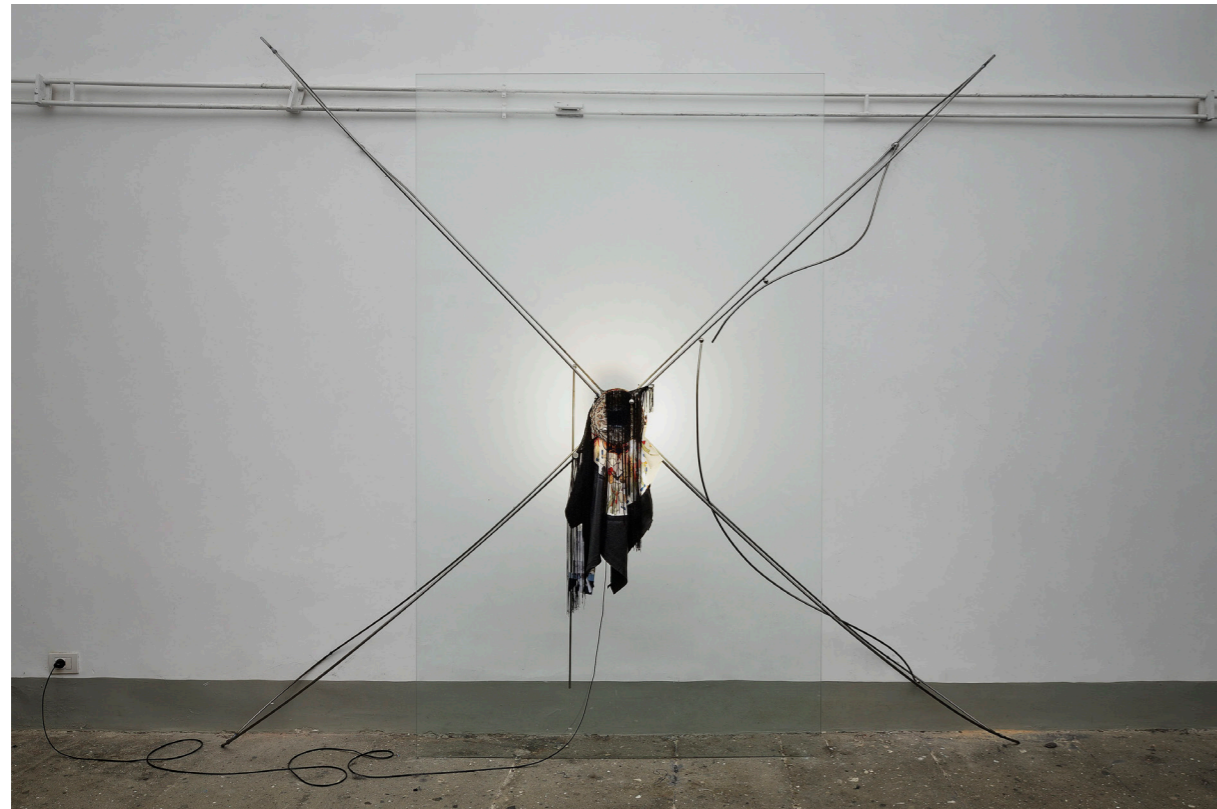
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DAVID DOUARD

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David Douard

Acte de salon

Metal, glass, fabric, magnet, light, ceramic mask, 307 x 307 x 45 cm, 2018
Unique

The sculpture Act de Salon is a poetic composition, an assemblage of materials gathered, fabrics as well as sculptural elements he has produced throughout the days and nights in the studio.

The spider like large scale X shaped structure combined with manufactured printed fabrics, pleather and the long tassels illuminated through the large glass that reflect elements and viewer is an anarchist study of the body through the remnants of our civilisation and a new aesthetic proposal on being.

HADI FALLAHPISHEH



Going West is a travelling scene where the cats are the gondolieri in a boat the passengers are the mice. A reversal of roles, travelling towards the centre, the West. All in fuschia background, tropical horizon. The artist creates photographic scenes by painting on the paper with the light of a torch. The thicker the line the closer the light source onto the paper. While performing the works in the dark room, the artist creates claustrophobic landscapes of containment inside mouse holes, prisons, and various different architectures of enclosure in childlike, cartoony attire.



Hadi Fallahpishch

Going West
Light drawing on photosensitive paper, 112 x 224 x 5 cm, 2020
Unique

Guests shows a gigantic mouse looking through a tiny hole it cannot fit through, and a cat facing its anus. Hard to tell whether the cat is satisfied or not, the power dynamic is easy to read: mouse is the big guy, cat stands behind mouse.



Hadi Fallahpisheh

Guests

Light drawing on photosensitive paper, 183 x 107 x 5 cm, 2020

Unique

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HELNE FAUQUET

*The three **Saturn Ring** works in the exhibition are UV prints on wood panels.*

The images are of a typical pop objects that people have photographed with the intention of reselling or disposing of them online.

The artist is interested in that disposability of the images and also its connection to the promising character of the thing it represents.

Hallucinatory in its intention the op art mirrors are rejects and vestiges from the middle of the last century hung in a domestic environment without artifice, or posed on the pavement of a street, remind us to recognize gestures of daily photographs and ordinary activities as overloads of data to be processed.

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Hélène Fauquet

Saturn Ring (I)

UV print on wood, 40 x 40 cm, 2020
Edition 1/2 +1 AP



Hélène Fauquet

Saturn Ring (II)

UV print on wood, 40 x 40 cm, 2020
Edition 2/2 + 1 AP

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Hélène Fauquet

Saturn Ring (III)
UV print on wood, 40 x 40 cm, 2020
Edition 1/2 +1 AP

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SAM LEWITT

“The image I used for the etching is from an Assyrian bas relief (approx. 700 BC) depicting a crew transporting stones across a river. One reason I am interested in these reliefs is that the two figures seated side by side seem to appear in a large number of similar reliefs of the transportation of goods. I’m also interested in the standard depiction of the sea—really the whole scene—with simple wavy lines depicting the movement of the ocean as a kind of homogeneous, undifferentiated medium for the circulation of goods. This is obviously the effect of pre-perspectival spatial conventions of representation, but I like how it relates to the flatness of the functional material for the circulation of information that is materially present in the copper-clad circuit material.” – SL

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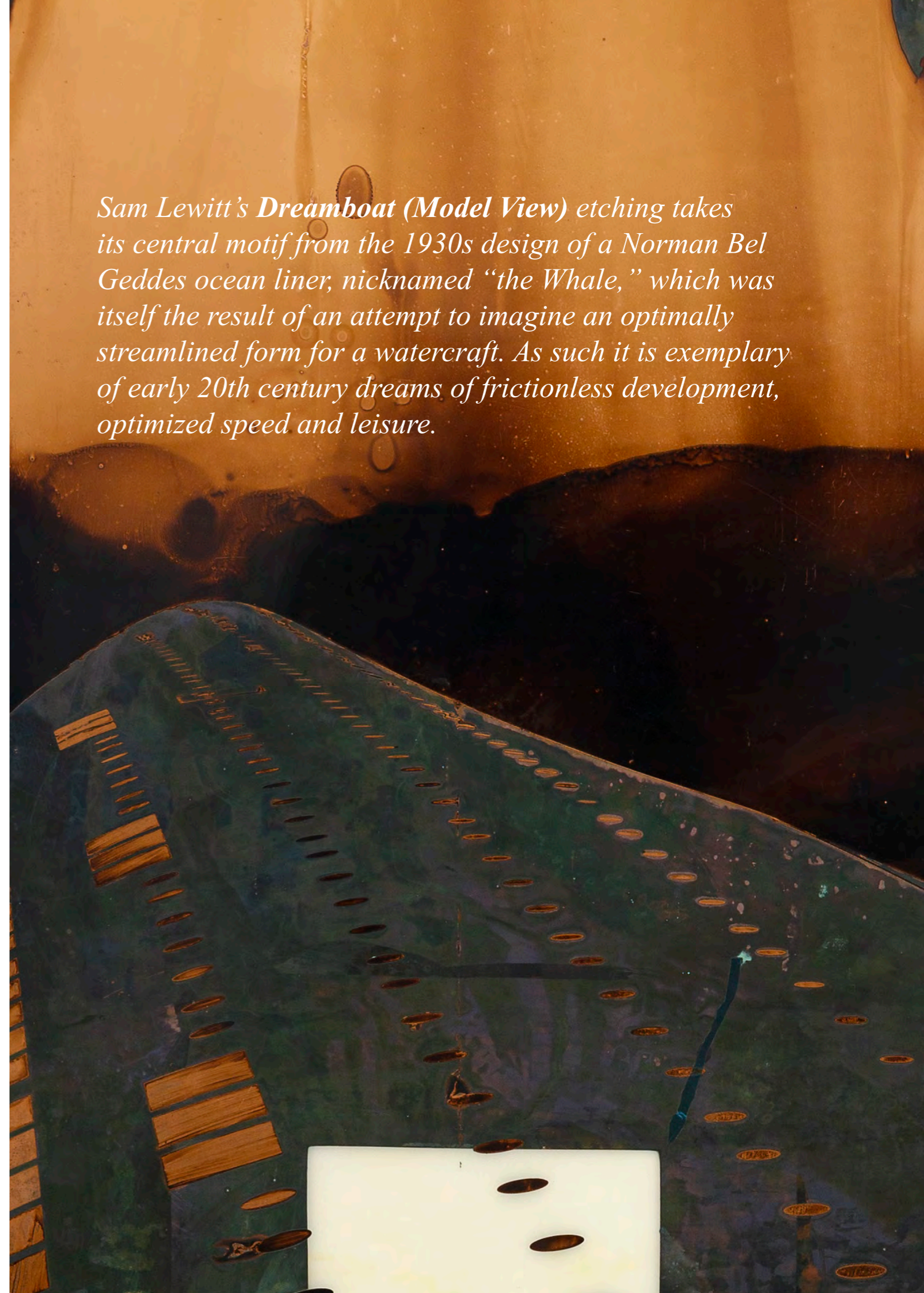


Sam Lewitt

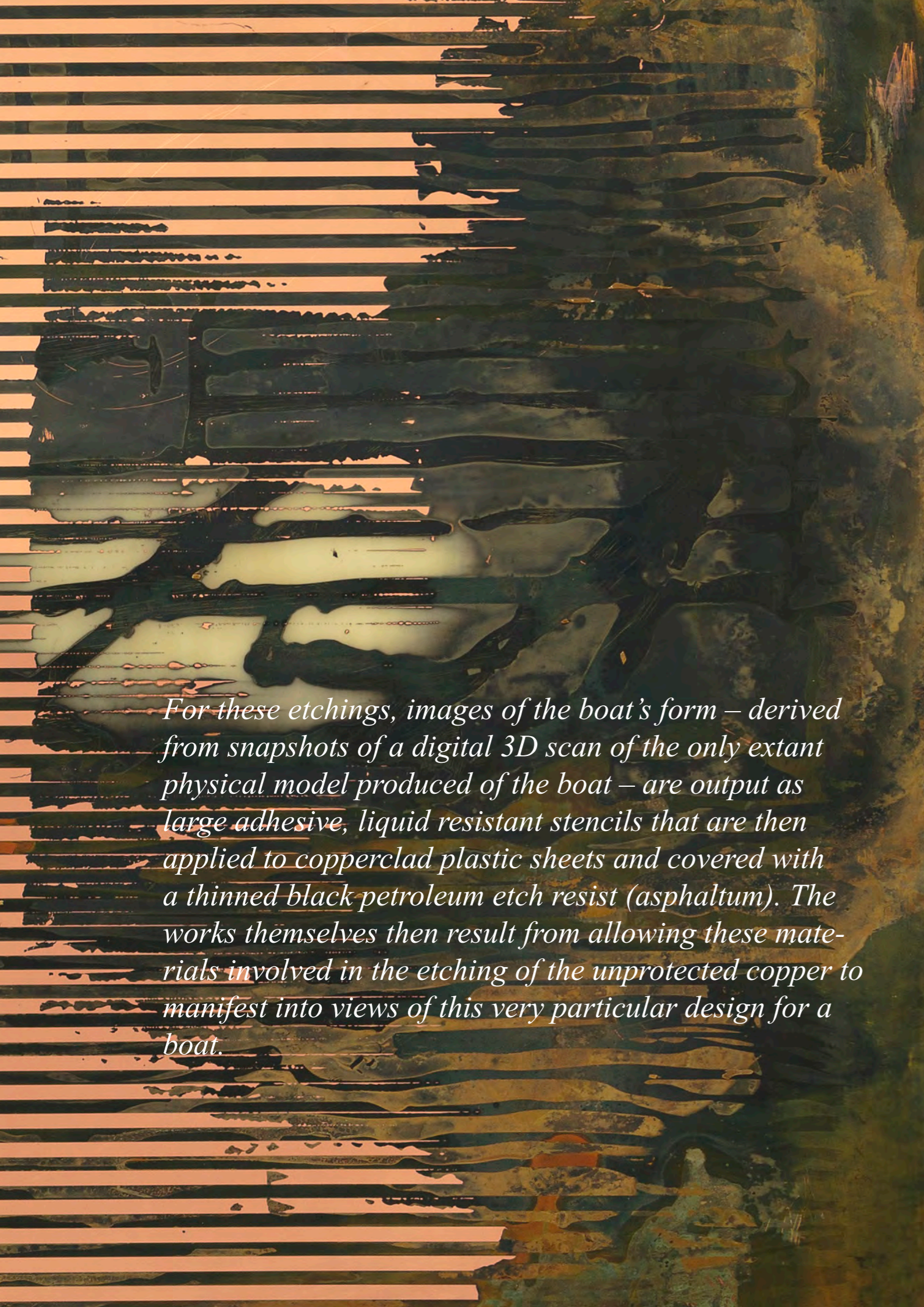
DREAMBOAT(Model View 05)

Etching in copper-clad plastic, asphaltum, Oramask, hardware, 221 x 121.9 cm, 2019

Unique



Sam Lewitt's Dreamboat (Model View) etching takes its central motif from the 1930s design of a Norman Bel Geddes ocean liner, nicknamed "the Whale," which was itself the result of an attempt to imagine an optimally streamlined form for a watercraft. As such it is exemplary of early 20th century dreams of frictionless development, optimized speed and leisure.



For these etchings, images of the boat's form – derived from snapshots of a digital 3D scan of the only extant physical model produced of the boat – are output as large adhesive, liquid resistant stencils that are then applied to copperclad plastic sheets and covered with a thinned black petroleum etch resist (asphaltum). The works themselves then result from allowing these materials involved in the etching of the unprotected copper to manifest into views of this very particular design for a boat.



Sam Lewitt

Untitled (Weak Local Lineament)

Digital chromogenic print mounted on aluminum, 56.5 x 91.4 cm, 2018
Unique

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LILIANE LIJN

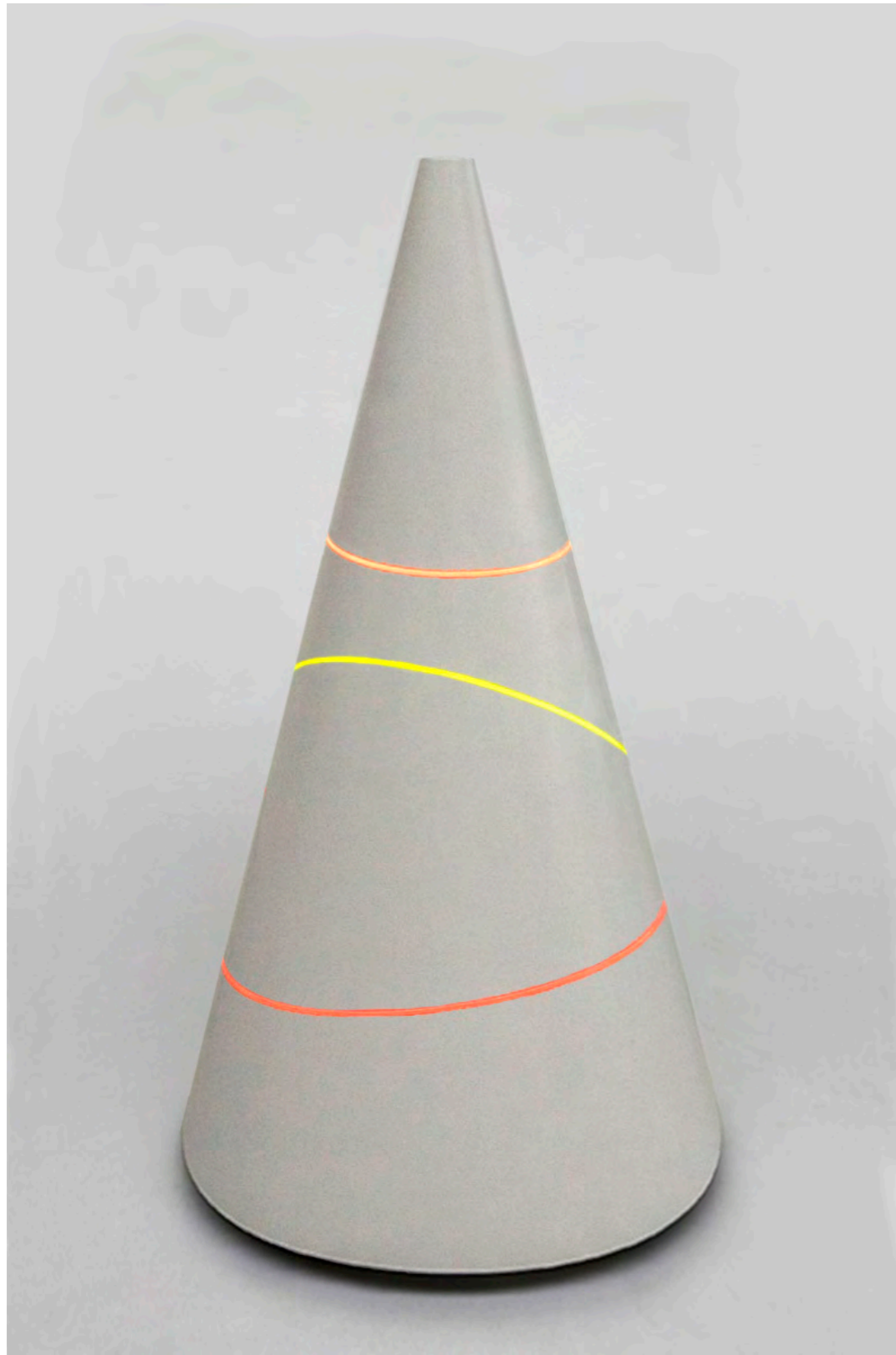


Liliane Lijn
Space Displace Koan 1969
Installation view
Spotlight: Liliane Lijn, 2018, Tate Britain, London, UK

Koan is a Japanese word for a paradoxical riddle given to young Buddhist monks as aids for meditation. Koans are a continuous theme in Lijn's work.

Koans are tools for meditation and are used to dissolve duality. Koans are about relating the parts to the whole. The cone spins slowly at a constant speed, so that the viewer's eye focuses on the lines which, in turn appear to dissolve the volume of the sculpture. Although the lines appear to move through the cone, the entire cone is spinning. Each line is an elliptical plane that describes the form of the cone at the precise points at which it dissects it. Since the cone turns and the viewer remains static, the viewer is given this information in a continuous flow, unlike an object around which the viewer would have to walk, and where the viewer's perceptions are discontinuous.

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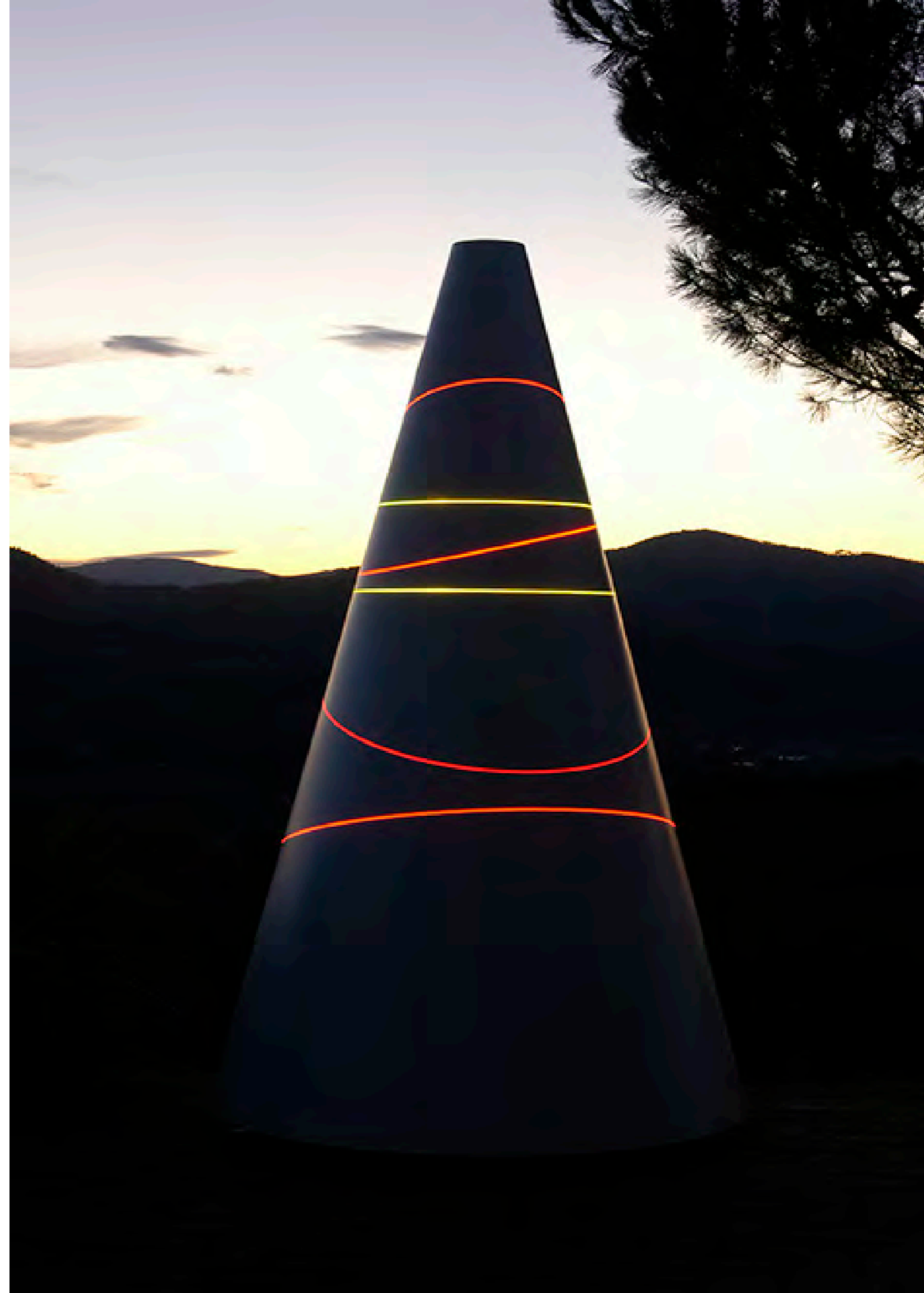
Liliane Lijn

Three Line Koan

Glass fibre, Polyester resin, fluorescent red, orange and green Perspex, motorised turntable, fluorescent light

142 x 79.5 cm Base Diameter, 2008

Unique



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YIANNIS MANIATAKOS



Monsters and Ghosts is a painting that the artist made in 1972, and is part of a life-long series of works that were made underwater depicting the landscape of the bed of the sea. Made after a series of dives, like all the paintings took long.

He was the dean in the school of marble artisans on the island of Tinos from 1971 until 2001. Mainly a sculptor, Maniatakos' metaphysical underwater paintings capture the freedom of the infinite but also the fear the artist was contemplating and feeling while painting, attached by weights on the floor of the sea, for hours.

The artist never used ready-made canvases for his underwater paintings. He used to prepare the surfaces while applying on thick cotton fabric the ingredient that was historically thought among painting studios and afterwards among the School of Fine Arts.

While constantly experimenting, he was constantly altering the recipe and most likely turning this paste into wetproof, so that the exposure and presence of the canvas underwater was affecting. The materials that he was occasionally using lead carbonate, zinc oxide, linoleum as well as wax or paraffin, mixing them in different quantities and temperatures, so that he would come up with a homogeneous material that looked like waterproof stucco. The canvas was dry for some hours/days until submerged into the bottom of the sea.

The exact recipe, he never shared with anyone.



Yiannis Maniatakos

Monsters and Ghosts
Oil on canvas, 98 x 74 cm, 1972
Unique



CHRISTODOULOS PANAYIOTOU

*In the series **Untitled**, the Sterling silver is embossed and chased to create a rhythmic relief texture, combining techniques traditionally used to create revetments - metal covers that conceal, protect and embellish religious icons. Often the surfaces of these revetments are cut away to reveal details of the painting beneath, figures of saints or landscapes. In this case, the panel remains intact, concealing the work in its entirety.*

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Christodoulos Panayiotou

Untitled

Sterling silver repoussé and chased revetment, cast sterling silver nails, wood panel, 74 x 63 cm, 2020
Unique

RODEO



Christodoulos Panayiotou

Untitled

Sterling silver repoussé and chased revetment, cast sterling silver nails, wood panel, 74 x 63 cm, 2020
Unique

RODEO



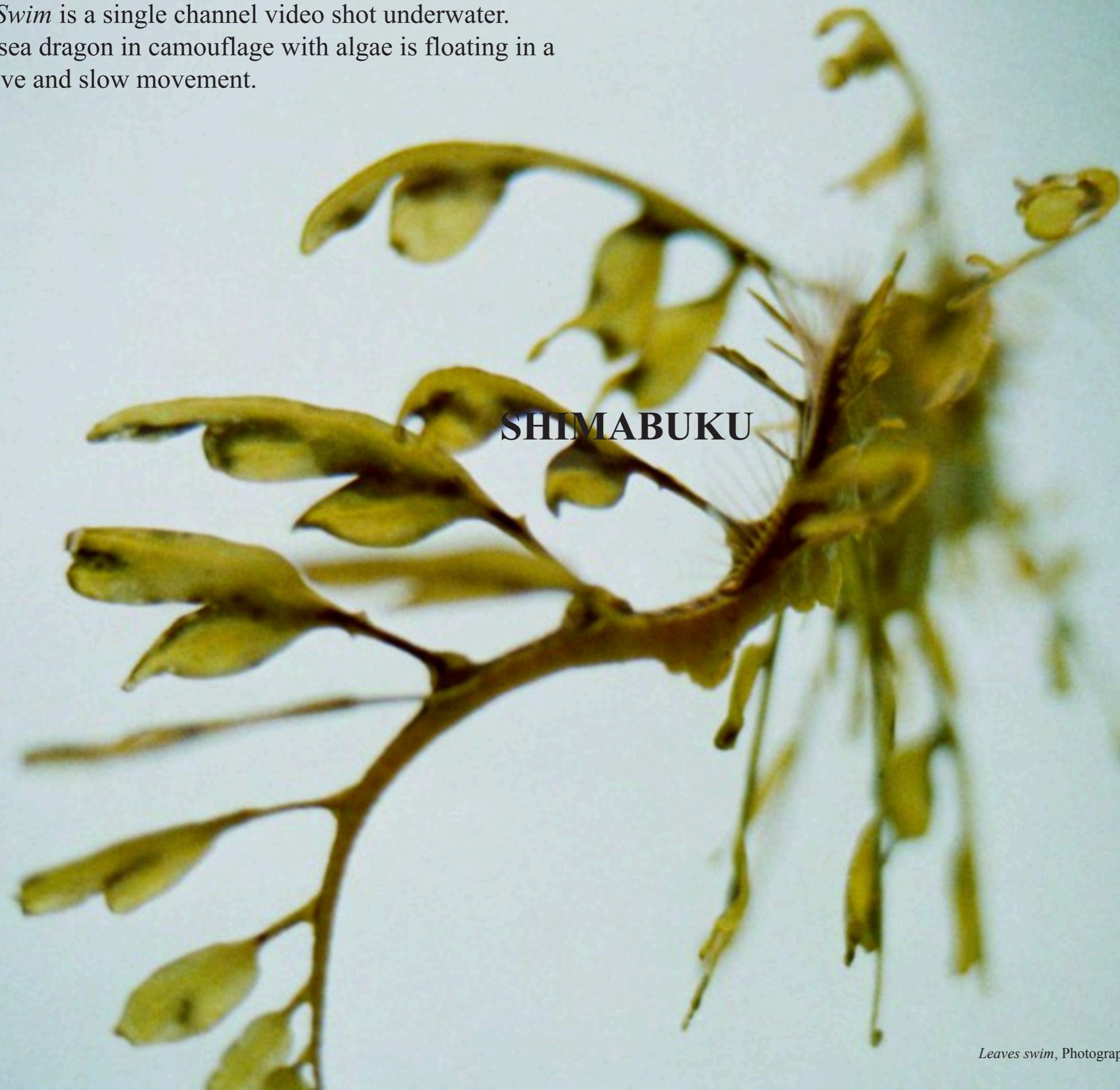
Christodoulos Panayiotou

Untitled

Sterling silver repoussé and chased revetment, cast sterling silver nails, wood panel, 74 x 63 cm, 2020
Unique

RODEO

Leaves Swim is a single channel video shot underwater.
A leafy sea dragon in camouflage with algae is floating in a
meditative and slow movement.



SHIMABUKU



Shimabuku

Leaves Swim

Video: MiniDV transferred to DVD (2min. 30sec. / color / no sound / NTSC / 4:3), 2011
Edition 3/5 + 2 AP

<https://vimeo.com/512994319>
password: SLS3/52011

BIOS

RODEO

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GIORGIO ANDREOTTA CALÒ

Bio

Giorgio Andreotta Calò (b. 1979, Venice) lives and works between Italy and the Netherlands.

His solo exhibitions include *5122,65 miles*, DEPART Foundation, Los Angeles (2016); *Antinori Art Project*, Bargino (2015); *La sculpture langue morte (II)*, Institut Culturel Italien de Paris, Paris (2014); *La scultura lingua morta (I)*, Wilfried Lentz, Rotterdam (2014); *The End*, together with Sven Sachsaber, Premio New York end of residency project, public and private spaces, Brooklyn, New York (2014); *level*, Peep-Hole in collaboration with Fonderia Battaglia, Milan (2014); *Present Future*, Artissima 17, Turin, (presented by ZERO...) (2010); *Sunset Boulevard*, a study of Gordon Matta-Clark's work, Academy of Fine Arts, Venice (2003).

Group exhibitions include *REAL ITALY*, MAXXI | Museo nazionale delle arti del XXI secolo, Rome (2020); *Non-Places and the Spaces in Between*, Italian Cultural Institute, New York (2019); *Il mondo magico*, Italian Pavilion, 57th International Venice Biennale, Venice (2017); *Deposito d'Arte Italiana Presente*, Artissima, Turin (2017); *Frieze Projects*, Frieze, New York (2016); *Prediction*, curated by Milovan Farronato, Mendez Wood DM, Sao Paulo, Brazil (2016); *Sculptures also die...*, curated by Lorenzo Benedetti, Centro di Cultura Contemporanea Strozzi – Fondazione Palazzo Strozzi, Florence (2015); *Over You, You*, 31st Biennial of Graphic Arts, Ljubljana (2015); *We'll meet again*, Kunsthalle Athena, Athens (2015); *Colmare il bocciolo/ combattere il verme/regolare il calore/eludere il vento/ sfuggire all'ape*, works from AGI Verona Collection, Museo Casa Ivan Bruschi, Arezzo (2015); *De Volkskrant Beeldende Kunst Prijs 2014*, Stedelijk Museum, Schiedam (2014); *Portrait of the Artist as a Young (Wo)Man*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli (2014); *Arimortis*, in collaboration with DOCVA, Museo del Novecento, Milan (2013); *Premio Italia Arte Contemporanea 2012*, first prize, MAXXI, Rome (2012); *Silenzi in cui le cose s'abbandonano / Silence where things abandon themselves*, MSU Muzej Suvremene Umjetnosti, Zagreb (2012); *Periplo della scultura Italiana Contemporanea 3*, MUSMA, Matera (2012); *OTTOCENTO veneziano - VENEZIANO contemporaneo*, Museo Nazionale Villa Pisani, Stra (2010); *NOCTURNES – Young Italian Artists on MUSEION facade*, MUSEION, Bolzano (2009); *Paesaggi metropolitani*, Museo laboratorio Università La Sapienza, Rome (2007); *Quotidiana 05*, Museo del Santo Padova, Padua (2005); *Laboratorio Scultura Europea 2004*, Villa La Marignana, Museo Toni Benetton, Mogliano Veneto (2004).

Public Collections

Fondazione La Triennale di Milano, Milan
Centro per l'Arte Contemporanea Luigi Pecci, Fondazione per le Arti Contemporanee in Toscana, Prato
Fondazione Modena Arti Visive, Galleria Civica, Modena
FRAC Fondo Regionale Arte Contemporanea Piemonte, Cittadellarte – Fondazione Pistoletto, Biella
Fondazione Torino Musei – GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino, Turin
GAMEC – Galleria d'Arte Moderna e Contemporanea di Bergamo, Bergamo
Università LUM Jean Monnet, Bari
Fondazione Donnaregina per le arti contemporanee – MADRE – Museo d'arte contemporanea Donnaregina, Naples
MA*GA – Fondazione Galleria d'Arte Moderna e Contemporanea Silvio Zanella, Gallarate
Istituzione Bologna Musei | MAMbo – Museo d'Arte Moderna di Bologna, Bologna
MAN_Museo d'Arte Provincia di Nuoro, Nuoro
MAXXI Museo Nazionale delle Arti del XXI Secolo, Rome
MGLC, International Centre of Graphic Arts, Ljubljana
Museo del Novecento, Milan
Museo del Vetro di Murano - Fondazione Musei Civici di Venezia, Venice

Museo di Villa Croce, Genua
MUSMA – Museo della Scultura Contemporanea Matera, Matera
Stedelijk Museum Schiedam, Schiedam

EI ARAKAWA

Bio

Ei Arakawa (b. 1977, Fukushima) lives and works in Los Angeles.

His solo exhibitions include *Performance People*, Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2018); *Be a Speaker. So be it...*, CAC Brétigny, Paris (2011); *Hurt Locker Instruments*, Casco - The Office for Art, Design, and Theory, Utrecht (2010); *Non - solo show, Non - group show*, Kunsthalle Zürich, Zurich (2009); *Quasa > Lanterns*, Künstlerhaus Stuttgart, Stuttgart (curated by Axel Wieder; with Sergei Tcherepnin) (2009); *Friendships, Outsides*, Front Room at Contemporary Art Museum St. Louis, St. Louis (2008); *Non - solo show, Non - group show*, Franco Soffiantino Arte Contemporanea, Turin (with Henning Bohland Nora Schultz) (2008); *Friendships, Outsides*, Front Room at Contemporary Art Museum St. Louis, St. Louis (2008); *Non - solo show, Non - group show*, Franco Soffiantino Arte Contemporanea, Turin (2008).

Group Exhibitions include *MaytoDay*, Asian Cultural Center, Gwangju (2020); *John Dewey, Who?*, Museum Ludwig, Cologne (2020); *Bonjour M. Courbet*, Musée Fabre, Montpellier, France (curated by Stanislas Colodiet; with Forrest Nash and Dan Poston) (2019); *Honolulu Biennial: TO MAKE WRONG/RIGHT/NOW*, Hawaii (2019); *Harsh Astral - The Radiant II*, Halle für Kunst Lüneburg (2018); *Liverpool Biennial 2018: Beautiful world, where are you?*, Liverpool (2019); Omnipresence, Whitney Independent Study Program, The Kitchen, NY (2019); *Skulptur Projekte 2017*, Münster, Germany (2017); *We Call It Ludwig*, The Museum Is Turning 40!, Museum Ludwig, Cologne (2016); *VON DEN STRÖMEN DER STADT*, Museum Abteiberg, Mönchengladbach (2016); *The 9th Berlin Biennale of Contemporary Art: The Present in Drag*, Berlin (2016); *Painting 2.0: Expression In The Information Age*, mumok – Museum Moderne Kunst Stiftung Ludwig (2016); *Painting 2.0: Expression In The Information Age*, Museum Brandhorst, Munich (2015); *Gwangju Biennale 2014*, Gwangju (2014); *In The Near Future*, The Museum of Modern Art, Warsaw (2014); *The Whitney Biennial 2014*, Whitney Museum of American Art, New York (2014); *Carnegie International 2013*, Carnegie Museum of Art, Pittsburgh (curated by Daniel Baumann, Dan Byers, Tine Kukielski, with Gabriella Burkhalter; with Henning Bohl) (2013); *Roppongi Crossing 2013*, Mori Art Museum, Tokyo (2013); *Bigger Splash*, Tate Modern, London (2012); *Abstra & 12 Artists/Her Name Is Abstra*, Daido Soko, Kyoto (2012); *VOLCANO EXTRAVAGANZA*, Fiorucci Art Trust, Stromboli (2012); *Ecstatic Alphabets / Heaps of Language*, The Museum of Modern Art, New York (2012); *Halle für Kunst Lüneburg* (2011); *Kunsthalle Zürich, Group Affinity*, Kunstverein München, Munich, (2011); *Greater New York 2010*, MoMA PS1, New York (2010); *Altoids Award*, New Museum, New York (2008); *Syntropia*, nGBK – Neue Gesellschaft für bildende Kunst, Berlin (2007); *TBILISI 3. Let's Stay Alive Till Monday*, Children National Gallery, Tbilisi (organized by Daniel Baumann; as Grand Openings) (2006); *Whitney Independent Study Studio Program Exhibition 2005 - 2006*, Chelsea Art Museum, New York (2006).

Public Collections

Musée Fabre, Montpellier
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Museum Ludwig, Cologne
MAK Museum, Vienna
Serralves, Porto
The Museum of Modern Art in Warsaw
The Carnegie Museum of Art, Pittsburgh
Museo di arte moderna e contemporanea di Trento e Rovereto, Rovereto (as UNITED BROTHERS)
The Museum of Modern Art, New York
The Museum of Contemporary Art Chicago

RODEO

ANNA BOGHIGUIAN

Bio

Anna Boghiguian (b. 1946, Cairo), lives and works in Cairo.

Her solo exhibitions include Anna Boghiguian: A Short Long History, S.M.A.K., Stedelijk Museum voor Actuele Kunst, Ghent (2020); Anna Boghiguian, Retrospective Exhibition, Tate St Ives, Saint Ives (2019); Anna Boghiguian: Le Carré, La Ligne et La Règle, Beaux-Arts de Paris, Paris (2019); The Loom of History, New Museum, New York (2018); Anna Boghiguian, Museum der Moderne, Salzburg (2018); Anna Boghiguian, Retrospective Exhibition, Sharjah's Art Square, Sharjah (2018); Anna Boghiguian, Lo Studio, Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli (2017); Anna Boghiguian: WOVEN WINDS, Index, The Swedish Contemporary Art Foundation, Stockholm (2017); A Voyage Through Cavafy's Alexandria-Watercolors by Anna Boghiguian, Benaki Museum of Islamic Art, Athens (2010); Hand in Hand, Rodeo Gallery, Istanbul (2009); Constantine Cavafy, Cavafy House, Alexandria (1996)

Group exhibitions include 22nd Sydney Biennial: NIRIN, Museum of Contemporary Art, Sydney (2020); By Artists: From the Home to the Museum, from the Museum to the Home. Castello di Rivoli, Museo d'Arte Contemporanea, Rivoli (2020); 3rd Anazero Biennial, Coimbra, Portugal (2019); Unfinished Conversations: New Work from the Collection, The Museum of Modern Art, New York (2017); Site Santa Fe International Biennial, Santa Fe (2016); Positions #2, Van Abbe Museum, Eindhoven (2015); 56th Venice Biennial, Armenian Pavilion, Venice (2015); Istanbul Biennial, Istanbul (2015); Sharjah Biennial, Sharjah (2015); Gallery 3010, Sfeir-Semler Gallery, Beirut (2015); How to (talk about) things that don't exist – an exhibition developed out of the 31st Sao Paulo Biennale, Fundacao de Serralves, Museu de Arte Contemporanea, Porto (2015); Here and Elsewhere, New Museum, New York (2014); 31st Biennial de São Paulo, Sao Paulo (2014); 1st International Biennial of Contemporary Art, Cartagena (2014); Tagore's Post Office, nGbK, Berlin (2014); dOCUMENTA (13), Kassel (2012); Plot for a Biennale, 2011 Sharjah Biennial, Sharjah (2011); EL ELE, Rodeo Gallery, Istanbul (2010); Self-Consciousness, Veneklasen/Werner, Berlin (2010); What Keeps Mankind Alive? 11th International Istanbul Biennale, Istanbul (2009); Hand in Hand, Rodeo Gallery, Istanbul (2009); Biennale of Thessaloniki with Catherine David, Thessaloniki (2007);

Public Collections

Centre Georges Pompidou, Paris
Tate Modern, London
Museo de Reina Sofia, Madrid
Castello di Rivoli, Torino
Van Abbemuseum, Eindhoven
Museum of Modern Art, New York
Guggenheim Abu Dhabi, Abu Dhabi
Neue Galerie, Berlin
FRAC, Paris
Institut du Monde Arabe, Paris
Museum der Moderne Salzburg, Salzburg
FNAC Nantes, Nantes
The Art Institute Chicago, Chicago
University of Chicago, Chicago
FRAC des Pays De La Loire, Carquefou

RODEO

LEIDY CHURCHMAN

Bio

Leidy Churchman (b. 1979, Villanova, PA) lives and works in New York and Maine.

His solo exhibitions include Hessel Museum, Bard College, New York (2019, forthcoming); *Snowlion*, Rodeo, Piraeus (2018); *Free Delivery*, Kölnischer Kunstverein, Cologne, Germany (2017); *Kindly Bent To Ease Us*, Mary Boone Gallery, New York (2017); *Lost Horizons*, presented by Murray Guy at Rodeo, London (2016); *Lazy River*, Boston University Art Gallery, Boston (2013).

Group exhibitions include *Painting: Now and Forever, Part III*, Greene Naftali Gallery and Matthew Marks Gallery, New York (2018); *The Show Must Go On*, Kunstmuseum Bern, Bern (2017); *Trigger: Gender as a Tool and a Weapon*, New Museum, New York (2017); *Human Interest: Portraits from the Whitney's Collection*, Whitney Museum of American Art, New York (2016); *Painting 2.0: Expression in the Information Age*, MUMOK, Vienna (2016); *Raw and Delirious*, Kunsthalle Bern, Switzerland (2015); *Painting 2.0: Expression in the Information Age*, Museum Brandhorst, Munich (2015); *Readykeulous: The Hurtful Healer*, Contemporary Art Museum St. Louis and to Institute of Contemporary Art, Philadelphia (2014); *Abandon The Parents*, The National Gallery of Denmark, Copenhagen (2014); *Expanded Performance (collaboration with MPA)*, Stroom Den Haag, The Hague (2012); *Greater New York*, P.S.1 Contemporary Art Center, Long Island City (2010).

Public Collections

Museum Brandhorst, Munich
Whitney Museum of American Art, New York
Stiftung Kunsthalle, Bern
National Gallery of Canada, Ottawa
Marieluise Hessel Foundation, New York

RODEO

MARTIN CREED

Bio

Martin Creed (b. 1968, Wakefield) lives and works in Alicudi.

His solo exhibitions include *Work No. 2630: UNDERSTANDING*, Ofelia Plads, Copenhagen (2020); *Hodgkin and Creed: Inside Out*, Kistefos Museum, Jevnaker (2019); *Thinking / Not Thinking*, MARE/Museum of Recent Art, Bucharest (2019); *ARTIST ROOMS: Martin Creed*, Tate Britain, London (2018); *Martin Creed: ARTIST ROOMS*, Harris Museum and Art Gallery, Preston (2017); *Martin Creed SAY CHEESE!*, Museum Voorlinden, Wassenaar (2017); *Work No. 2497: Half the air in a given space*, Phoenix Art Museum, Phoenix (2016); *Martin Creed*, Galerie im Taxispalais, Innsbruck (2016); *Work No. 2608*, Sunridge Avenue Projects, Luton (2016); *Work No. 2630: UNDERSTANDING*, Brooklyn Bridge Park, New York (2016); *Residency at 'Station to Station'*, Barbican Art Gallery, London (2015); *Work No. 1562: Half the air in a given space*, THEMUSEUM, Ontario (2015); *ARTIST ROOMS: Martin Creed*, Tate Britain, London (2014); *Scales*, The Aldrich Contemporary Art Museum, Ridgefield (2013); *Work No. 1562*, Half the Air in a Given Space, Museum De Paviljoens, Almere (2013); *Work No. 1513*, Half the air in a given space, THEMUSEUM, Kitchener (2013); *Martin Creed*, Museo de Arte de Lima – MALI, Lima (2012); *Work No. 965: Half the air in a given space*, Cleveland Art Museum, Cleveland (2012); *ARTIST ROOMS Martin Creed*, Tate Liverpool, Liverpool (2012); *Martin Creed Plays Chicago*, Museum of Contemporary Art Chicago, Chicago (2012); *Work No. 1059*, Scotsman Steps, Edinburgh, Permanent exhibition (2011); MAMAC, Nice (2011); Rennie Collection, Vancouver (2011); MARCO Museo d'Arte Contemporanea de Vigo, Vigo (2011); *Numbers*, Moscow Museum of Modern Art, 25 Petrovka Street, Moscow (2010); Fruitmarket Gallery, Edinburgh (2010); *Work No. 409*, Royal Festival Hall Elevator, London (2010); *Work No. 975*, Scottish National Gallery of Modern Art, Edinburgh (2009); *Artsonje Center*, Seoul (2009); *Work No. 203*, Tate Britain, London (2009); *Work No. 851*, Rennie Museum, Vancouver (2009); Hiroshima City Museum of Contemporary Art, Hiroshima, travelling show (2009); *Duveen Galleries*, Tate Britain, London (2008); *The Wrong Gallery @*, Tate Modern, London (2006); *Work No. 371*, Singing Lift, Van Abbemuseum, Eindhoven, NL, 16 August (2005); *Martin Creed'*, Kunsthalle Bern, Bern, CH (curated by Bernhard Fibicher) (2003); *Work No. 265*, Micromuseum for Contemporary Art, Palermo, (curated by Paolo Falcone) (2001); *Art Now: Martin Creed*, Tate Britain, London (2000); *Work No. 225*, Times Square / 42nd St, New York City (2000); Art Metropole, Toronto (1999).

Group exhibitions include *Sculpture & Nature*, Schlossgut Schwante Sculpture Park, Brandenburg (2020); *Advent: Inventing Landscape, Producing the Earth*, Qianshao Contemporary Art Center, Shanghai (2019); *Objects of Wonder: From Pedestal to Interaction*, ARoS, Aarhus (2019); *Can I Show You My Collection? 40 Years – 40 Visiting Masterpieces*, Wilhelm-Hack-Museum, Ludwigshafen am Rhein (2019); *Work No. 1701, 'The Hidden Pulse'*, Sydney Opera House, Sydney (2019); *Animal Revolution: 200 Years of the Bremen Town Musicians in Art, Kitsch and Society*, Kunsthalle Bremen, Bremen (2019); *THE STREET. Where the World Is Made*, MAXXI, Rome (2018); *Minimalism: Space. Light. Object.*, National Gallery of Singapore, Singapore (2018); *Music For The Eyes*, Santa Maria della Scala, Siena (2018); *Double Lives: Visual Artists Making Music*, MUMOK - Museum Moderner Kunst (2018); *The Everyday and Extraordinary*, Birmingham Museums & Art Gallery, (Touring Exhibition), Birmingham, (2018); *PlayTime*, Peabody Essex Museum, Salem (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Sculpture in the City 2017*, City of London, London (2017); *[Re]construct. A National Partners Programme Exhibition from the Arts Council Collection*, Yorkshire Sculpture Park, Wakefield (2017); *les Objets Domestiquent*, FRAC Nord-Pas de Calais, Dunkirk (2017); *Working Drawings and Other Visible Things on Paper Not Necessarily Meant To Be Viewed as Art (After Bochner)*, CAC Conceptual Art Centre Bukovje, Landskrona (2017); *Reading As Art*, Bury Art Museum & Sculpture Centre, Bury (2016); *Martin Creed At My Mum's House*, Sunridge Avenue Projects, Luton (2016); *Stories We Tell Ourselves*, Aspen Art Museum, Aspen (2015); *REFLECTIONS: Creed & LeWitt*, National Galleries Scotland, Edinburgh (2015); *Optical Mix*, Australian Centre for Contemporary Art, Victoria (2014); *Art or Sound*, Fondazione Prada, Venice (2014); *Frieze Sculpture Park*, London (2014); *Whorled Explorations*, Kochi-Mazurus Biennale 2014, Kochi (2014); *Art as a Verb*, Monash University Museum of Art, Melbourne, AUS (2014); *Playfulness*, Soundscape Park, Miami (2014); *Untitled (set-up)*, split/fountain, Auckland (2014); *Rhythm in it. On rhythm in contemporary art*, Aargauer Kunsthhaus, Aargauer (2013); *Arthouse Select*, Museum of St. Albans, Hertfordshire (2013); *The Universal Addressability of Dumb Things*, Nottingham Contemporary, Nottingham (2013); *Revealed: Government Art Collection*, Ulster Museum, Belfast (Travelling Exhibition) (2013); *Simon*

RODEO

Starling Commission at Tate Britain, Tate Britain, London (2013); *Works on Paper by Sculptors from the Collection of BNY Mellon*, Tacoma Art Museum, Tacoma (2013); *CARA DOMANI opere dallaccollezione Ernesto Esposito*, MAMbo, Bologna (2012); *Mein Rasierspiegel – Von Holthuys bis Beuys*, Museum Kurhaus, Kleve (2012); *012-1 Building: Art in Relation to Architecture*, MOCA City Museum of Contemporary Art, Hiroshima (2012); *Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, Benaki Museum, Athens (2012); *KADIST: Pathways into a Collection*, Minsheng Art Museum, Shanghai (2012); Hong Kong Heritage Museum, Hong Kong (2011); Xi'an Art Museum, Xi'an (2011); *A million miles from home*, Folkestone Triennial (2011); *Summer Exhibition 2011*, Royal Academy of the Arts, London (2011); *ILLUMInations*, Venice Biennial, Venice (2011); *Sammler- LEIDENSCHAFT - Sammlungswelten eines halben Jahrtausends im Stift Admont*, Museum Admont (2011); *Open House*, Singapore Biennale 2011, Singapore (2011); *LUFTKUNST / AIR ART*, Zeppelin Museum, Friedrichshafen (2011); *Made in Britain – Contemporary Art from the British Council Collection 1980 – 2010*, Sichuan Provincial Museum, Chengdu (2010); *BIG MINIS. Fetishes of Crisis*, CAPC Musée d'art contemporain, Bordeaux (2010); *In Memory of Painting 8*, Layr Wuestenhagen, Vienna (2010); *FRESH HELL - Carte Blanche à Adam McEwen*, Palais de Tokyo, Paris (2010); *THINGS EVOKE FEELINGS*, Centre for Contemporary Art: Ujazdowski Castle, Selected narrations for the CCA Ujazdowski Castle, Warsaw (2010); Heidelberg Kunstverein, Heidelberg (2010); *Silent Revolution*, K21. Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2010); *Phil Collins presents Auto-Kino!*, Temporäre Kunsthalle, Berlin (2010); *Compass in Hand: Selections from the Judith Rothschild Collection*, Museum of Modern Art, New York (2009); *Classified: Contemporary Art at Tate Britain*, Tate Britain, London (2009); *London Calling*, The Total Museum of Contemporary Art, Seoul (2009); *Work No. 245*, Centre Pompidou-Metz, Metz (2009); *The ICA Auction Exhibition*, Institute of Contemporary Arts, London (2008); *History in the Making: A Retrospective of The Turner Prize*, Mori Art Museum, Tokyo (2008); *The Turner Prize: A Retrospective*, Tate Britain, London (2007); *Words Fail Me*, Museum of Contemporary Art Detroit, Detroit (2007); *Lines, Grids, Stains, Words*, The Museum of Modern Art, New York (2007); cal Mass' Kunsthalle Bern Foundation, Bern (2007); *SCAPE*, 2006 Biennial of Art in Public Space, Christchurch Art Gallery Te Puna o Waiwhetu, Worcester Boulevard, Christchurch (2006); *Out of Time: A Contemporary View*, Museum of Modern Art, New York City (2006); *Other Rooms, Other Voices*, The Israel Museum, Jerusalem (2006); *Into Me/ Out of Me*, PS1, New York (2006); *Strange I've Seen that Face Before*, Museum Abteiberg, Mönchengladbach (2006); *Of Mice and Men: 4th Berlin Biennial for Contemporary Art*, Berlin (2006); *The Sublime is Now*, Franz Gertsch Museum, Burgdorf (2006); *Big Bang: Destruction and Creation in 20th Century Art*, Centre Pompidou, Paris (2006); *Expérience de la Durée*, curated by Nicolas Bourriaud and Jérôme Sans, Biennale d'Art Contemporain, Lyon (2005); *Reimagine: Oeuvres du Fonds National d'Art Contemporain*, Musée d'Art Contemporain, Lyon (2005); *Strategies of Desire*, curated by Sabine Schaschl-Cooper, Kunsthhaus Basseland, Basel (2004); *Art & Architettura, 1900-2000*, Museo d'Arte Contemporanea di Villa Croce, Genova (2004); *Live*, Palais de Tokyo, Paris (2004); *From Moore to Hirst: Sixty Years of British Sculpture*, National Museum of Art, Bucharest (2004); *Adorno*, Kunstverein, Frankfurt (2003); *Soundsystem*, Kunstverein, Salzburg (2003); *Rock My World: Recent Art And The Memory Of Rock'n Roll*, CCAC, San Francisco (2002); *Galerie Johnen & Schöttle*, Cologne (2002); *To Actuality*, curated by Maia Damianovic, AR/GE Kunst Galerie Museum, Bozen (2002); *Tempo*, The Museum of Modern Art, New York City (2002); *Turner Prize 2001*, Tate Britain, London (2001); *Rooseum Provisorium*, Rooseum Center for Contemporary Art, Malmö (2001); *Art/Music: Rock, Pop, Techno*, Museum of Contemporary Art, Sydney (2001); *Under Pressure*, Museum of Contemporary Art, Tucson, AZ and Swiss Institute, New York City (2001); *Intelligence: New British Art 2000*, Tate Britain, London (2000); *The Invisible Touch*, Kunstraum Innsbruck, Innsbruck (2000); *Proper (Vilnius Date)*, CAC Contemporary Art Centre, Vilnius (2000); *54 x 54 x 54*, Museum of Contemporary Art, London (1999); *Dimensions Variable — Contemporary British Art*, CAC Contemporary Art Centre, Vilnius (1999); *Ainsi de suite 3 (deuxième partie)*, Centre Régional d'art contemporain, Sète (1999); *Crossings: Kunst Zum Hören und Sehen*, Kunsthalle Wien, Vienna (1997); *Lovecraft*, CCA, Glasgow (1997); *Life/Live*, Musée d'Art Moderne, Paris (1996).

Public Collections

Arts Council Collection, London
 Auckland Art Gallery, Auckland
 British Council Collection, London
 CCA Ujazdowski Castle International Collection of Contemporary Art, Warsaw
 Centre Georges Pompidou, Paris
 The Cleveland Museum of Art, Cleveland
 Contemporary Art Society, London
 GAM Gallery of Modern Art, Turin

FNAC Fonds National d'Art Contemporain, Paris
 FRAC Nord-pas-de Calais, Dunkerque
 FRAC Languedoc-Roussillon, Montpellier
 Government Art Collection, London
 Hessel Collection, Annandale-on-Hudson
 Il Giardino dei Lauri, Città della Pieve
 Kunsthalle Bern, Bern
 Kunstmuseum Stuttgart, Stuttgart
 MCA Museum of Contemporary Art Chicago, Chicago
 Museum of Modern Art, New York
 Musée d'Art Moderne et Contemporain, Strasbourg
 Museum Abteiberg, Mönchengladbach
 The New Art Gallery, Walsall
 Phoenix Art Museum, Phoenix
 QAGOMA Queensland Art Gallery of Modern Art, Brisbane
 Scottish National Gallery of Modern Art, Edinburgh
 Southampton City Art Gallery, Southampton
 Tate Collection, London
 The True Collection, Seattle
 Van Abbemuseum, Eindhoven
 Vanmoerkerke Collection, Oostende
 Victoria & Albert Museum, London

RODEO

RODEO

DAVID DOUARD

Bio

David Douard (b. 1983, Perpignan) lives and works in Aubervilliers.

His solo exhibitions include *O' Ti' Lulaby*, frac île-de-france, le plateau, Paris (2020); *BLINDF'OLD*, KURA. c/o Fonderia Artistica Battaglia, Milan (2018); *BLOOD O' US*, Rodeo, London (2017); *Horses*, Kunstverein Braunschweig, Braunschweig (2016); *Mo' Swallow*, Palais de Tokyo, Paris (2014); *Juicy o'f the nest*, Sculpture center, New York (2014); *Narrow-Cold Lovel*, Signal - Center for contemporary art, Malmö (2013); *Animorphs*, Les Eglises - Centre d'Art Contemporain, Chelles (2013).

Group exhibitions include *16th Istanbul Biennial*, *The Seventh Continent*, Istanbul (2019); *D*, Frac île-de-France, Le Château Rentilly, Bussy-Saint-Martin (2019); *Desire: A Revision from the 20th Century to the Digital Age*, IMMA, Dublin (2019); *Today Will Happen*, Gwangju Biennial, Gwangju (2018); Palais de Tokyo, Paris (2018); *Crach Test*, La Panacée|MoCo, Montpellier (2018); *Medusa*, Musée d'Art moderne de la Ville de Paris, Paris (2017); *Strange Days*, Frac Île-de-France, Le Plateau, Paris (2017); *Incorporated*, Les Ateliers de Rennes - Biennale d'art contemporain, Frac Bretagne, Rennes (2016); *Co-workers*, L'artiste comme réseau, Musée d'Art moderne de la Ville de Paris, Paris (2015); *Inhuman*, Fridericianum, Kassel (2015); *L'Europe des Artiste*, Astrup Fearnley Museet, Oslo (2014); *The Great Acceleration* Taipei Biennial 2014, Taipei (2014); *Meanwhile... Suddenly And Then*, 12th Biennale de Lyon, Lyon (2013).

Public Collections

Musée d'art moderne de la ville de Paris, Paris
FNAC Fonds National d'Art Contemporain, Paris
FRAC Fonds Régional d'Art Contemporain, Paris
FRAC Fonds Régional d'Art Contemporain, Limousin
Lafayette Anticipation, Paris
FRAC Champagne Ardennes, Reims
Centre National des Arts Plastiques, Paris
Fondazione Ettore Fico, Turin

HADI FALLAHPISHEH

Bio

Hadi Fallahpishah (b. 1989, Tehran) lives and works in New York

His solo exhibitions include *Good*, Efremidis Gallery (2020); *Times*, Fahrenheit Madrid, Madrid (2020); *Arrest*, Central Fine, Miami Beach, FL (2020); *With my Hands over my Mouth*, PAGE, New York (2018); *May Died In June*, Delgosha Gallery, Tehran (2017).

Group Exhibition include *100 Drawings from Now*, Drawing Center, New York (2020); *Painting is Painting's Favorite Food*, by Alison Gingeras, Montauk (2020); *In Practice: Total Disbelief*, Sculpture Center, New York (2020); *The Blind Man*, Socrates Sculpture Park, Long Island City (2019); *Revealing*, curated by Rachel Dedman, Beirut (2019); *Condo New York*, Off Vendome Gallery, New York City (2017); *Tipping Point*, ICP, New York (2015); *Iranian Contemporary Photography*, Tehran Museum of Contemporary Art, Tehran (2011).

HELENE FAUQUET

Bio

Hélène Fauquet (b. 1989, Saint-Saulve) lives and works in Vienna

Her solo exhibitions include *Interiors*, Kunstverein Nürnberg, Nuremberg (2019); *Hélène Fauquet Kathrin Wojtowicz*, Kunstverein Eisenstadt (2019); *MMXVI*, FORDE, Geneva (2016).

Group exhibitions include *TOKAS Project Vol. 3*, Tokyo Arts and Space Hongo, Tokyo (2020); Stroissmüller, Tre Kronor, Stockholm (2020); *Jahresgaben 2019*, Kunstverein Nürnberg, Nuremberg (2019); *Emozionale II*, Foundation Vienna, Vienna (2019); *Lo Spazio Esistenziale – Definizione #2*, Casa Morra, Naples (2019); *Subsets*, Christian Andersen, Copenhagen (2019); *Marie Angeletti, Suzanne Duchamp, Hélène Fauquet, Michael Krebber, Maggie Lee, Riccardo Paratore, Édouard Montassut*, Paris (2017); *SUCS*, WallRis, Freiburg (2016); *Festival der Jungen Talente, What happens in Offenbach stays in Offenbach, Evo-halle & Ölhalle*, Offenbach (2014); *Pashmina, Absolventen der Städelschule*, Museum für Moderne Kunst, MMK Zollamt, Frankfurt am Main (2014).

Public collections

Centre national des Arts Plastiques, Paris

FRAC, Lorraine

SAM LEWITT

Bio

Sam Lewitt (b.1981, Los Angeles) lives and works in New York.

His solo exhibitions include *BMW Open Work*, curated by Attilia Fattori Franchini, Frieze London, London (2018); *Less Light Warm Words*, Swiss Institute, New York, NY More Heat Than Light, Kunsthalle Basel, Switzerland (2016); *More Heat Than Light*, CCA Wattis Institute for Contemporary Arts, San Francisco (2015); *Verbrannte Erde: Second Salvage*, Leopold-Hoesch-Museum, Düren (2014).

Group exhibitions include *You: Works from the Lafayette Anticipations Collection*, Musée d'Art Moderne de la Ville de Paris (2019); *Hi Ventilation-20 Years Kunstverein Harburger Bahnhof*, Kunstverein Harburger Bahnhof, Hamburg (2019); *New Order: Art and Technology in the Twenty-First Century*, The Museum of Modern Art, New York (2019); *On Circulation*, Bergen Kunsthall, Norway (2018); *SI Onsite*, Swiss Institute, New York (2018); *Madeline Hollander*, Sean Raspet, Sam Lewitt, The Artists Institute, New York (2018); *Crash Test: The Molecular Turn*, curated by Nicolas Bourriaud, La Panacée, MoCo-Montpellier Contemporain, Montpellier (2018); *Venice Beinnale 2017: VIVA ARTE VIVA*, curated by Christine Macel (2017); *Venice, Italy Grounding Vision: Waclaw Szpakowski*, Works by Guy de Cointet, Hanne Darboven (2017); *Sam Lewitt, Cheyney Thompson, curated by Karel Cisar*, The House of Arts, Brno (2017); *A Slow Succession with Many Interruptions*, San Francisco Museum of Modern Art, San Francisco (2016); *The Westreich Wagner Collection*, Centre Pompidou, Paris, France (2016); *Takashi Murakami's Superflat Collection*, Yokohama Museum of Art (2016); *Collected by Thea Westreich Wagner and Ethan Wagner*, Whitney Museum of American Art, New York (2015); *National Gallery 2: Empire*, Chewday's, London (2015); *An Eye for Excellence: Twenty Years of Collecting*, Clark Art Institute, Williamstown (2015); *Art of Its Own Making*, organized by Gretchen Wagner, Pulitzer Foundation, St. Louis (2014); *Geographies of Contamination*, David Roberts Art Foundation, London (2014); *and Materials and Money and Crisis*, c0-organized with Richard Birkett, MUMOK, Vienna (2013); *Whitney Biennial 2012*, Whitney Museum of American Art, New York (2012); *Time Again: Novel*, Sculpture Center, Long Island City, New York, NY (2011); *Greater New York: The Baghdad Batteries*, curated by Olivia Shao, P.S.1 Contemporary Art Center, New York (2010); *Notices*, International Project Space, Birmingham (2009); *Re-gift*, curated by John Miller, Swiss Institute, New York (2009); *Skipping the Page*, curated by Graham Parker, Center for Book Arts, New York (2008); *Patti's New Mantra*, performance with Ei Arakawa, Artists Space, New York, NY (2006).

Public Collections

Centre Georges Pompidou, Paris

Institute of Contemporary Art, Miami

Mumok, Vienna

Museum of Modern Art, New York

San Francisco Museum of Modern Art, San Francisco

Whitney Museum of American Art, New York

LILIANE LIJN

Bio

Liliane Lijn (b. 1939, New York) lives and works in London.

Her solo exhibitions include *I AM SHE*, Ordet, Milan (2020); *Spotlight* Tate Britain, London (2018); *Look at Doll!* The Douglas Hyde Gallery, Dublin (2018); *Liliane Lijn: Early Work 1961-69*, RCM Galerie, Paris (2015); *Cosmic Dramas*, mima, Middlesbrough Institute of Modern Art, Middlesbrough (2012); *Liliane Lijn: Works 1959-80*, Mead Gallery, Warwick Arts Centre, Coventry (2005); *Poem Machines 1962-1968*, National Arts Library, Victoria & Albert Museum, London (1993); *Imagine the Goddess*, Fischer Fine Art, London (1987); *Circle of Light*, Eagle Walk Gallery, Milton Keynes, Roundhouse Gallery, London (1980); *Beyond Light*, Serpentine Gallery, London (1976).

Group exhibitions include *Sisterhood*, Haus N Athen, Athens (2020); *IL RITMO DELLO SPAZIO / THE RHYTHMS OF SPACE: From Marconi to Gravitational Waves*, Museo della Grafica, Pisa (2019); *Still Undead: Popular Culture in Britain Beyond the Bauhaus*, Nottingham Contemporary, Nottingham (2019); *Pushing Paper: Contemporary Drawing from 1970 to Now at the British Museum*, British Museum, London (2019); *Tate Britain Display: Sixty Years*, Tate Britain, London (2019); *Actie <-> Reactie: 100 Jaar Kinetische Kunst*, Kunsthal, Rotterdam (2018); *Liquid Crystal Earth*, Site Gallery, Sheffield (2018); *Liquid Reflections: Works from the Anne-Marie and Victor Loeb Foundation*, Kunstmuseum Bern, Bern (2017); *As Above, So Below: Portals, Visions, Spirits & Mystics*, Irish Museum of Modern Art, Dublin (2017); *Beat Generation*, Centre Pompidou, Paris (2016); *City Sculpture Pro-jects 1972*, Henry Moore Institute, Leeds (2016); *Images Moving Out Onto Space*, Tate St. Ives, St. Ives (2015); *Psychedelica*, ICA, London (2011); *Gallery One, New Vision Centre, Signals and Indica*, Tate Britain, London (2011); *Poor. Old. Tired. Horse.*, ICA, London (2009); *Recent Acquisitions Part II*, British Museum, London (2007); *60: Sixty Years of Sculpture in the Arts Council Collection*, Longside Gallery, Yorkshire Sculpture Park (2006); *A Summer of Love*, Tate, Liverpool (2005); *Art and the Sixties: This was Tomorrow*, Tate Britain, London; Gas Hall, Birmingham (2004); *Art and Science*, Venice Biennale, Venice (1986).

Public Collections

Victoria and Albert Museum, London
Tate Britain, London
Museum of Modern Art, New York
Musée de la Ville de Paris, Paris
Kunstmuseum Bern, Bern
Fonds National d'Art Contemporain, Paris
British Museum, London
Arts Council, London
Art Institute of Chicago, Chicago

YIANNIS MANIATAKOS

Bio

Born in Flomohori, Mani 1935 Yannis Maniatakos was a Greek sculptor and painter, who lived and worked on the island of Tinos.

He studied at the Athens School of Fine Arts from where he graduated in 1965. In 1971, he was appointed the Dean of the Preparatory and Vocational School of Fine Arts in Pyrgos (Tinos) until 2001, when he retired.

Maniatakos chose not to use photographs and the comfort of his studio to create his sculptures and painting, but preferred to spend countless of hours under the hot sun of the Aegean. He started painting underwater in 1967 and continued until 2015. He chose to work in this unusual and mysterious landscape of the bottom of the sea, as he believed that art is only genuine when its creator identifies with it.

Fire, woman and sea formed my soul, Cultural Foundation of Tinos, Tinos (2017) and From the bottom of the sea to a woman's beauty, Athens City Museum, Athens (2016) are the two retrospective exhibition dedicated to him.

CHRISTODOULOS PANAYOTOU

Bio

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

His solo exhibitions include *Christodoulos Panayiotou, LUX S. 1003 334*, Musée d'Orsay, Paris (2019); *Christodoulos Panayiotou: Act II: The Island*, Camden Arts Centre, London (2019); *Mármol Rosa*, Casa Luis Bar-ragan, Mexico City (2017); *Pragmática contra o Luxo*, Lumiar Cité, Lisbon (2016); *Nine to Five*, (with Philip Wiegard), Nürnberg Kunstverein, Nuremberg (2016); *Two Days After Forever*, The Cyprus Pavilion, 56th Venice Biennale, Venice (2015); *Stories from the Lives of my Friends*, Point Centre for Contemporary Art, Nicosia (2015); *Days and Ages*, Moderna Museet, Stockholm (2013); *And- Christodoulos Panayiotou*, Casino Luxem-bourg, Luxembourg (2013); *In the Light of the Day the Fireflies are Like Any Other Insect*, CCA Kitakyushu, Kitakyushu (2013); *The Price of Copper / To Bring Back The World to The World*, CAC Brétigny, Brétigny-sur-Orge (2012); *One Thousand and One Days*, Contemporary Art Museum St. Louis, St Louis (2012); *Christodou-los Panayiotou*, Kunsthalle Zürich, Switzerland (2010); *Christodoulos Panayiotou*, Künstlerhaus Bethanien, Berlin (2009); *Prologue: Quoting Absence*, Museum Of Modern Art Oxford, Oxford (2006).

Group exhibitions include *The Emotional Exhibition*, MOMENTUM10, Galleri F 15, Moss, Norway (2019); *Emma Kunz - Visionary Drawings: An Exhibition Conceived with Christodoulos Panayiotou*, Serpentine, London (2019); *Multitudinous Seas*, Fondation Hippocrène, Paris (2018); *The Value of Freedom*, Belvedere 21, Vienna (2018); *Stories of Almost Everyone*, Hammer Museum, Los Angeles (2018); *Pompei@ Madre. Materia Archeologica*, Museo d'Arte Contemporanea Donnaregina, Naples (2017); *Floating Worlds*, 14th Biennale de Lyon, Lyon (2017); *Medusa: Bijoux et tabous*, Musée d'Art Moderne de la Ville de Paris, Paris (2017); *Deste Prize: An Anniversary Exhibition 1999-2017*, Museum of Cycladic Art, Athens (2017); Sharjah Biennial 13, Sharjah (2017); *Hypnos Project*, Onassis Cultural Centre, Athens (2016); *Cher(e)s Ami(e)s*, Centre Pompidou, Paris (2016); *Dirty Linen*, DESTE Foundation at Benaki Museum, Athens (2015); *Soleil Politique: The Museum Between Light and Shadow*, Museion Bolzano, Bolzano (2014); 8th Berlin Biennale, Berlin (2014); *Sacre 101, An Exhibition Based on The Rite of Spring*, Migros Museum, Zürich (2014); *If Not Always Perma-nently, Memorably*, (curated by James Richards), Spike Island, Bristol (2013); *Do It*, Manchester Art Gallery, Manchester (2013); *When Attitudes Become Form Become Attitudes*, CCA Wattis Institute for Contemporary Arts, San Francisco (2012); *The End of Money*, Witte de With, Rotterdam (2011); 2nd Athens Biennale, Athens (2009).

Public Collections

Centre Pompidou, Paris
Centre national des arts plastiques, Paris
Shahrjah Art Foundation, Sharjah
Nouveau Musée National de Monaco, Monaco
Carré Art Musée, Nimes
Moderna Museet, Stockholm
FRAC Champagne-Ardenne, Reims
FRAC Nord-Pas de Calais, Dunkerque
Queensland Art Gallery, Brisbane

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SHIMABUKU

Bio

Shimabuku (b. 1969, Kobe) lives and works in Okinawa.

His solo exhibitions include *The 165-metre Mermaid and Other Stories*, Nouveau Musée National de Monaco MNMN, Monaco (2021); *Creatures: When Species Meet*, Contemporary Art Center, Cincinnati (2019); *Eyes On Shimabuku*, Denver Art Museum, Denver (2018); *Reborn Art Festival Touhoku Oshika*, Miyagi Shimabuku, the National Museum of Art, Osaka (2017); *FOOD- Ecologies of the Everyday: 13th Triennial of Small-Scale Sculpture*, Fellbach (2016); *Flying Me*, Kunsthalle Bern (2014); *Noto*, 21st Century Museum of Contemporary Art, Kanazawa (2013); *Man should try to avoid contact with alien life forms*, Le Centre international d'art et du paysage de l'île de Vassivière (2011); *On the water*, CAPC musée d'art contemporain de Bordeaux, Bordeaux (2011); *New Works*, The Watari Museum of Contemporary Art, Tokyo (2010); *Yoyo on the Moon*, Maejima Art Center / Yume-R, Okinawa (2004); *The Octopus Returns*, Kobe Art Village Center / Suma Rikyu Park, Kobe (2001); *America*, Hiroshima City Museum of Contemporary Art, Hiroshima (1994); *KONNICHIIWA*, Nagoya City Art Museum, Nagoya (1993).

Group exhibitions include *La mer imaginaire*, Fondation Carmignac, Porquerolles (2020); *Creatures: When Species Meet*, Contemporary Art Center, Cincinnati (2019); *Large against the Sky*, Manif d'art - The Quebec City Biennial, Quebec (2019); *Sur les ailes du désir*, Musée du Château des ducs de Wurtemberg, Montbéliard (2019); *Narcisse, ou la floraison des mondes*, FRAC Nouvelle-Aquitaine MÉCA, Bordeaux (2019); *Amuse-bouche. The Taste of Art*, Museum Tinguely, Basel (2019); *The Sorcerer's Burden*, Contemporary Art and the Anthropological Turn, The Contemporary, Austin (2019); *Reborn Art Festival in Tokyo*, The Watari Museum of Contemporary Art, Tokyo (2017); *The Show Must Go On*, Kunst Museum Bern, Switzerland (2017); *Floating Worlds*, 14th La Biennale de Lyon, Lyon (2017); *VIVA ARTE VIVA*, 57th international Art Exhibition, La Biennale de Venezia, Venice (2017); *Offshore: artist explore the sea*, Ferns Art Gallery & Hull Maritime Museum (2017); *Futures*, CAC: Contemporary Art Center, Lithuania (2017); *The Animal Mirror*, ISCP, New York ISCP (2017); *Viva Arte Viva*, Curated by Cristine Macel, 57th Venice Biennale (2017); *The Animal Mirror*, ISCP, New York (2016); *Ecce Homo*, The National Museum of Art, Osaka (2016); *Mountains with a Broken Edge*, Havana Biennale, Havana #catcontent, Kunstpalais, Erlangen (2015); *A Climate Fictionalism, Hong-Gah Museum*, Taipei City (2015); *A History*, Pompidou Centre, Paris (2014); *Taipei Biennial*, Taipei Fine Arts Museum, Taipei (2014); *City and Nature*, Sapporo International Art Festival, Sapporo Manners of Matter, Saltzburger Kunstverein, Salzburg (2014); *Underwater Worlds*, Museum Kunst der Westküste, Föhr (2014); *Aquatopia*, Tate St. Ives, St. Ives (2013); *Aquatopia*, Nottingham Contemporary, Nottingham Le Pont, Musée d'art contemporain, Marseille Re:emerge, Sharjah Biennial 11 (2013); *FOOD*, Musée Ariana, Geneva (2012); *Mount Fuji does not exist*, Plateau / Frac Ile-de-France, Paris (2012); *Impossible Community*, Moscow Museum of Modern Art (2011); *Our Magic Hour*, Yokohama Triennale (2011); *Kaza Ana / Air Hole: Another Conceptualism from Asia*, The National Museum of Art, Osaka (2011); *Negotiations*, Today Art Museum, Beijing (2010); *Arts and Cities*, Aichi Triennale 2010, Aichi (2010); *LINK – Flexible Deviation*, KOBE Biennale 2009, Kobe (2009); *Void of Memory*, Platform, KIMUSA, Seoul (2009); *Hundred Stories about Love*, 21st Century Museum of Contemporary Art, Kanazawa (2009); *The Grand Illusion*, National Chang Kai Shek Cultural Center, Taipei (2009); *Experimenta FOLKLORE*, Frankfurter Kunstverein, Frankfurt (2008); *Between Art and Life*, Centre d'Art Contemporain Geneve, Geneve (2008); *Florescendo: Brasil – Japao O seu lugar*, Toyota Municipal Museum of Art, Toyota (2008); *Beautiful New World: Contemporary Visual Culture from Japan*, Guangdong Museum of Art, Guangdong (2007); *Tracks of Okinawan Culture 1872-2007*, Okinawa Prefectural Art Museum, Okinawa (2007); *Tomorrow*, Artsonje Center + Kumho Museum of Art, Seoul (2007); *Beautiful New World: Contemporary Visual Culture from Japan*, Long March Project, Beijing (2007); *Oriente e trópico*, Instituto Cultural Usiminas, Ipatinga, Brazil (2007); *How to live together*, Museo de Arte Contemporáneo, Santiago (2007); *The Door into Summer: The Age of Micropop*, Art Tower Mito (2007); *How to live together*, 27th Bienal de Sao Paulo, Sao Paulo (2006); *Utopia Station*, 50th Venice Biennale, Venice (2006); *25 Hrs*, International Video Art Show, Barcelona (2006); *Busan Biennale*, Busan (2002); *Traveler's Tale*, (web project), Institute of International Visual Arts (inIVA), London (2001); *Ikiro-be alive*, Kröller-Müller Museum, Otterlo (2001); *The Beginning of Things - The 6th Kitakyusyu Biennale*, Kitakyusyu Municipal Museum of Art, Kita Kyusyu, (2001); *Gift of Hope*, Museum of Contemporary Art, Tokyo (2000); Pompidou, Paris (2000); *Empty Garden*, the Watari Museum of Contemporary Art, Tokyo (1999); *And / Or*, Grazer Kunstverein, Graz,

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Austria (1999); *every day*, 11th Biennale of Sydney (1998); *Memorealism*, Museum City Fukuoka (1998); *Survival Tool*, Sakura City Museum of Art, Chiba (1996); *Public Art Project - Sound Art*, Iwakura, Aichi (1996); *From Duchamp to Duchamp*, Kita Kanto Museum of Fine Arts, Gunma (1995).

Public Collections

FRAC Île de France, Paris
FRAC Corsica, Corte
FRAC Franche Comté, Besançon
FRAC Pays de la Loire, Carquefou
Centre Georges Pompidou, Paris
Nouveau Musée National de Monaco, Monaco
Kunstmuseum, Bern
The Museum of Fine Arts in Houston
The National Museum of Art in Osaka, Osaka
Museum of Contemporary Art, Tokyo
21st Century Museum of Contemporary Art, Kanazawa

For more information on the works and the exhibition
please contact **Sylvia Kouvali** at info@rodeo-gallery.com or call at +44 755 7225200
or **Maria Tsoutsia** at maria@rodeo-gallery.com

Thank you!