

OLGA MIGLIARESSI - PHOCA

BANG BANG

25 June - 29 August 2026

Exhibition Opening: Thursday 25 June 2026, 7- 9 pm

The Breeder is pleased to present *BANG BANG*, Olga Migliaressi-Phoca's second solo exhibition at the gallery.

BANG BANG explores the moment when play turns serious, spectacle becomes consequence, and innocence collapses into impact. It reflects on proximity as a condition of contemporary life: the unsettling coexistence of radically different realities unfolding at the same time.

Spanning the facade and the two main floors of The Breeder, the exhibition unfolds as a sequence of visual ruptures. Humor, irony, and the seductive language of popular culture operate as entry points into questions of violence, consumerism, apathy, freedom, and collective memory. Familiar symbols, logos, slogans and lyrics are subtly altered, causing meaning to flicker, shift, and destabilize.

On the corner of the building's facade, The Breeder Skin, *HELL* functions as both beacon and omen. As light shifts from one glow to another, the familiar logic of branding mutates: *SELL* collapses into *HELL*. Positioned above the entrance, the sign operates like a false sun—radiant, seductive, omnipresent—where the familiar slips into the disturbing.

Inside the gallery, two large-scale mirror works, *WAR – GIVEASHIT* and *ZOO – GIVEASHIT*, dominate the space. By transforming the 'Givenchy' logo into the imperative *GIVEASHIT*, the works invert the language of luxury into a demand for awareness. What first appears as branding and self-recognition gradually reveals layered realities beneath the surface: war unfolding elsewhere, and a society shaped by spectacle, observation, and social pressure.

The neon works in Migliaressi-Phoca's practice function as signals in the dark. Their red light recalls warning systems but also warmth: embers, pulse, persistence. Moving between urgency and tenderness, they suggest both alarm and fragile hope. Suspended beneath the mezzanine, *IT'S JUST A KISS AWAY* reworks a lyric from The Rolling Stones' *Gimme Shelter* into a proposition suspended between threat and intimacy. Detached from its original context, the phrase suggests that peace may be as near as a gesture of closeness, if compassion replaces aggression.

FIRST TIMES reflects on uneven temporalities and the unequal distribution of futures. Scratched into blue glass, phrases such as *THE FIRST KISS* evoke anticipation, memory, and imagined beginnings. The work quietly reflects on the privilege of a future that can be anticipated, and the absence of that possibility for those whose lives are interrupted before such moments can occur.

A continuous sound piece, titled *BANG BANG*, runs throughout the exhibition like a persistent pressure. Transforming the familiar Netflix opening sound into a sequence of percussive impacts, it shifts from recognition to unease. What once signaled comfort becomes indistinguishable from bombardment.

In the basement, visitors encounter *FUCK WARS*, a mirrored brass plaque whose blunt statement functions as a threshold. The viewer's reflection is absorbed into its refusal, turning presence into part of the declaration itself. By adopting the language of both cinematic spectacle and

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architectural signage, the work collapses fiction and reality. Beyond it, *BLOWING IN THE WIND* unfolds as a golden landscape of hope, endurance, persistence, and the possibility of renewal. Comprised of seven gold mirror works depicting palm trees bent by invisible currents, the installation draws inspiration from Bob Dylan's timeless meditation on war and peace.

Throughout the exhibition the visual language of popular culture—its immediacy, seduction, and familiarity—is neither rejected nor celebrated, but destabilized. By altering what is already known, Migliaressi-Phoca exposes the fragile boundary between image and reality, consumption and consequence, spectatorship and responsibility.

Olga Migliaressi-Phoca (b. 1981) is a multidisciplinary artist based in Athens. Through text, sculpture, installation, and public interventions, she explores the tensions between popular culture, consumerism, identity, and collective desire. She received her MFA in Photography & Related Media from Parsons School of Design in 2009. Prior to that, she completed Foundation Studies in Art & Design at Central Saint Martins and obtained a BFA in Fashion Photography from London College of Fashion. Her work has been presented in solo and group exhibitions internationally. She is represented by The Breeder, Athens.

Selected solo exhibitions include: *DIRTY DANCING*, Rettberg Gallery, Munich | *RISKY BUSINESS*, The BREEDER, Athens | *KEEP WALKING*, Haus N, Athens | *Perpetual Endangered Tempo*, P.E.T. Projects, Athens | *Sin City*, Dio Horia Contemporary Art Platform, Mykonos.

Selected group exhibitions include *BEYOND SURFACE* at Bergson Gallery, Munich | *5-7-5*, Athens | *Prizing Eccentric Talents III* at P.E.T. Projects, Athens | *Opus MAGNUM* at Britta Rettberg, Munich | *This Current Between Us* at the Old Steam- Electric Power Station of Neo Faliro, Athens | *Highlight: Gramercy* at National Arts Club, New York | *Dancing Goddesses* at Dio Horia, Mykonos | *Cultural Memories* at the Archaeological Museum of Milos | *It Looks Like Up To Me* at Eleni Koroneou Gallery | and *The Equilibrists*, organized by the New Museum and the DESTE Foundation in collaboration with the Benaki Museum.