

GIANNI MANHATTAN

ELENI TOMADAKI

giannimanhattan.com
WASSERGASSE 14
1030 VIENNA. AUSTRIA

Opening
May 28, 2026
6–8 pm

Exhibition
May 29–June 28, 2026
Wed–Fri 12–6 pm
Sat 12–3 pm

Eleni Tomadaki lives and works in Athens, Greece. She holds an MA from the Royal College of Art, London (2019) and has been awarded the Stavros Niarchos Foundation Fellowship by ARTWORKS, Greece (2021). She was a CIRCA Prize finalist in 2024.

Recent and upcoming solo presentations include *Aaaaa,aa* at Cypher, Athens (2025).

Her work has been screened at ICA London, Tate St Ives, Gasworks London, and Uppsala Konstmuseum, among others.

Recent group exhibitions include the 9th Thessaloniki Biennial of Contemporary Art (2026); *miss information*, Sylvia Kouvali (2025); *Everynight*, various locations (2025); *Metal and the Flesh*, Horse & Pony, Berlin (2024); *Touching Faultlines*, Odeon of Gortys, Crete (2024); and *Outraged by Pleasure*, Nobel, Athens (2023).

Gianni Manhattan is pleased to present ., Eleni Tomadaki's first solo exhibition at the gallery.

Translations can deviate significantly from their source, borrowing different analogies and sentence constructions that may make little to no sense in the source language but offer legibility in the target one. Tomadaki's paintings, which are a form of translation, ask for similar allowances. Translating an image into painting, repeating it across different formats, dissecting it into gestures and leaving the bare bones of figuration: an image rendered into its vectors, curves, and outlines of the forms that she was looking at while painting. What remains has little to do with the source image, yet exists in its own new logic as a decoded and translated gesture.

Tomadaki's paintings enact a convergence towards zero that never quite arrives. The paintings are installed so that they align along the bottom edge, the image repeating while shrinking with each iteration. But the show also proposes its inverse: beginning from the smallest painting, the sequence becomes a zoom. The dot at the end of a sentence, held up to the light, expanded into something you can move through.

What happens when reproduction is not mechanical but made by hand and painterly? Tomadaki's paintings quietly invert the terms of reproduction. Rather than the original carrying authority, each iteration defers to the next, and the source image becomes increasingly incidental and acts as a catalyst, not a subject. This act of repeated translation reveals that the copy does not degrade the original; it suspends it, holds it at a distance and in doing so exposes the gap between the visible and the legible.