

THE BREEDER

**ART BASEL**  
PREVIEW 2024

**booth R19**

Chioma Ebinama  
Ekene Stanley Emecheta  
Maria Hassabi  
Maria Joannou  
Joy Labinjo  
Lyn Liu  
Georgia Sagri  
Chrysanne Stathacos  
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Jannis Varelas

**Art Unlimited**

Maria Hassabi

**Basel Social Club**

Georgia Sagri

**MARIA HASSABI**

Maria Hassabi (b. 1973 Cyprus) is an artist, choreographer and performer, working with live performance, installation, sculpture, photography and video. Since the early 2000s, she has carved a unique practice that concentrates on stillness and the in-betweenness of bodies in motion, highlighting the relation of the live body to the still image and to the sculptural object. Considering conventions, hierarchies and codes existing in theatres, museums, and public spaces, her acclaimed works always reflect the given context of their presentation and are developed in dialogue with a site's unique architecture both in terms of materiality and function.

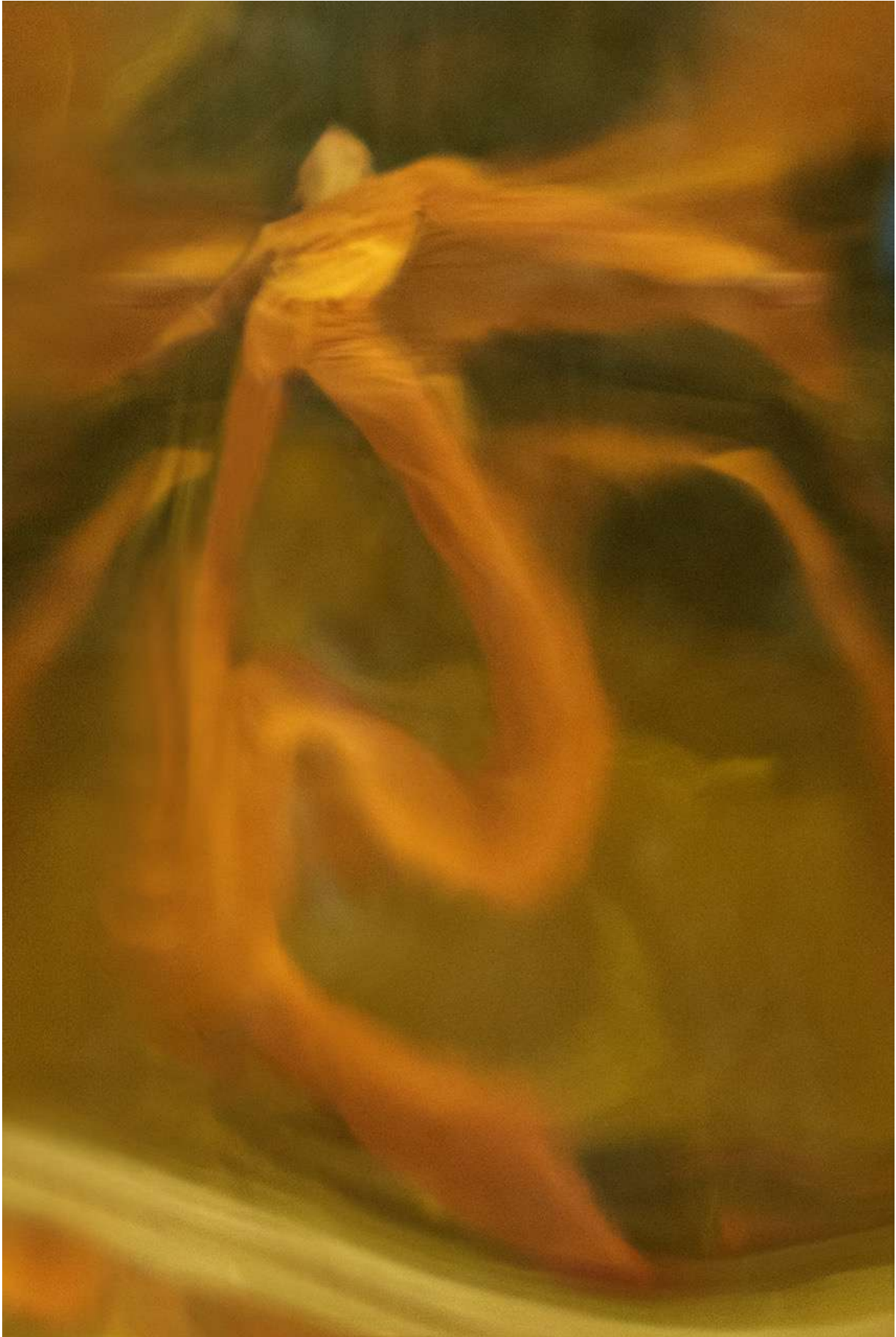
Hassabi's photographs rely on a desire for permanence. The dancer's body is presented fragmented, contorted and even blurred, yet its stillness, which is at the forefront of her performances as an attempt to invite the viewer to consider the present moment, is now the given. Looking at the objects one can sense the dancer's presence captured in time and space. These works ultimately challenge distinctions between permanence and ephemerality, presence and absence, wholeness and partialness. Her photographic and video works use material from her live performances as a departure point, while the use of technological tools and approaches are employed to override the limitations that occur within the format of liveness and realness. Maria Hassabi's photographic works are in the collections of Deutsche Bank, Onassis Foundation and Dakis Joannou, while the Walker Art Center in Minneapolis and the TATE in the UK have also added her live installations in their collections.

Her works are presented in festivals, museums, theaters, and public spaces worldwide. Solo exhibitions and presentations include Tai Kwun Contemporary, Hong Kong (2023); LUMA Arles (2022); OGR, Turin (2022); Secession, Vienna (2021); Pulitzer Arts Foundation, St. Louis (2019); MUDAM, Luxemburg (2019); Point Center for Contemporary Art, Nicosia (2018); K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2017-18); OCC Stegi Athens (2017); Walker Art Center, Minneapolis (2017); Museum of Modern Art, New York (2016); Hammer Museum, Los Angeles (2015); The Kitchen, New York (2019, 2016, 2013, 2011, 2006); Stedelijk Museum, Amsterdam (2015); Australian Centre for Contemporary Art, Melbourne (2014); Centre d'Art Contemporain, Geneva (2012); Performance Space 122, New York (2007, 2009).

Her works have also been featured in group exhibitions and festivals such as at Thailand Biennale, Chiang Rai (2023); FRONT Triennial, Cleveland (2022); ob/scene Festival, Seoul (2022); Museion, Bolzano (2021); River to River Festival, NY (2021, 2017, 2014, 2012); Gropius Bau, Berlin (2020); Performa, NY (2019, 2013, 2009); Serralves Museum, Porto (2019, 2015); Centre Pompidou, Paris (2018); documeta14, Kassel (2017); the 55th Venice Biennale (2013); Crossing the Line Festival, NY (2016, 2011, 2009); Kunstenfestivaldesarts, Brussels (2017, 2016, 2014) amongst others.

Hassabi was an Onassis Resident 2019-2022. She received the 2019 Performa Malcolm McClaren Award with Nairy Baghramian; 2016 New York Dance and Performance "Bessie" Award; 2015 Herb Alpert Award; 2012 President's Award for Performing Arts from LMCC; 2011 Guggenheim Fellowship; 2009 Grants to Artists Award from Foundation for Contemporary Arts. She holds a BFA from California Institute of the Arts.





Maria Hassabi, Untitled, 2024, giclee fine art archival print on hahnemuehle fibre paper, 150x100 cm, ed of 5 +2AP  
Euro 25,000.00-



Maria Hassabi, Untitled, 2024,  
giclee fine art archival print on hahnemuehle fibre paper, 135x90 cm, ed of 5 +2 AP  
Euro 22,000.00-



Maria Hassabi, Untitled, 2024,  
giclee fine art archival print on hahnemuehle fibre paper, 90x135 cm, ed of 5 +2 AP  
Euro 22,000.00-



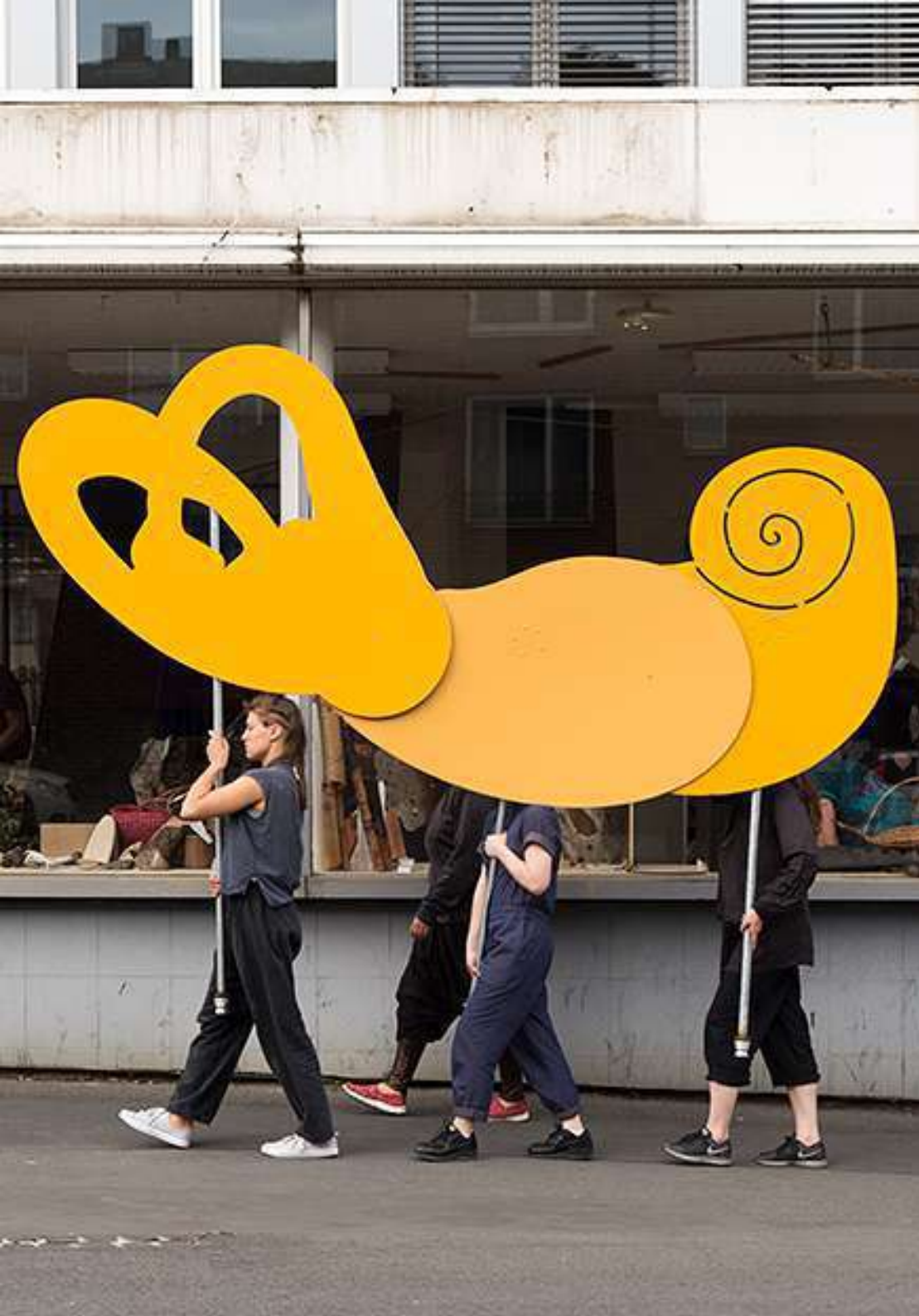
Maria Hassabi, Untitled, 2024,  
giclee fine art archival print on hahnemuehle fibre paper, 135x90 cm, ed of 5 +2 AP  
Euro 22,000.00-

## THE BREEDER

### GEORGIA SAGRI

"The piece *Δύναμη / Dynamis: Soma in orgasm* exhibited in Documenta 14 in Athens and in Kassel (2017) acts as a reminder that the social exists. The orgasm is the work's structural methodology. Sexual encounter for all living creatures demands four stages: excitement, plateau, peak (orgasm), and resolution. The sculptures involved in the work evoke organs, and when they go out in the public, on the streets, that's the moment of the orgasm, and that's why the sculptures are called Soma in orgasm; as leg, as hand, as brain, as ear, as heart, as breast, as sex. The excitement in the piece is the emotional shaping, and the shape of the training, the breathing patterns, and the shape of the sculptures, the shape of the work. The plateau is the moment when this shape makes a trajectory with other trainings, with different forms and others, and of course when this takes place the orgasm happens and the organs go out. The resolution is when in the end we all gather to talk and to recall. *Dynamis* was the central character: *Dynamis* is orgasmic force, not exactly strength, and not exactly power. The force that makes people transform, change their lives – personally but also socially. So, it's not the orgasm of sexual intercourse, it's the orgasmic force, which makes people come together and change the course of their lives. The orgasmic force is the space and time we can give to each other to understand our differences, where we actually understand what needs to be transformed. It's also the political or social moments that we understand as revolutions." -Georgia Sagri

Georgia Sagri's sculptures often exist as doubles. Sagri describes these double works as "modules", as the module – a set of standardized parts or independent units that can be used to construct a more complex structure – conveys the potential for an object to take on multiple meaning in space. Their double existence (two identical object-as-sculpture-as-modules used in the same exhibition) allows the potential for the same objects to live in different sites (e.g., inside/ outside). *Dynamis: Soma in Orgasm* (2017) is comprised of seven organ-shaped signs that were not only installed both inside and outside the exhibition spaces in Kassel and Athens for Documenta 14, but were also part of simultaneous performances in both cities. They were also exhibited in Georgia Sagri's solo exhibition at Kunstverein Braunschweig, while making an appearance at her solo show at Portikus in Frankfurt. The module dismisses the idea of an either/or; in rejecting singularity in favor of the double, conventional spatial hierarchies and determinations are negated. Through the concept of the module, but also within the sculptures themselves, Sagri creates materialized thought experiments where the choice of form and medium create arguments and sites for her propositions and the discussion around them.





## THE BREEDER

In Art Basel two modules are presented in the booth R19 and the whole set is installed in Basel Social Club.

Born in Athens in 1979, the visual artist's practice across different media focuses on identity construction, social habits, and contemporary power structures, often subverting behavioral patterns and reconsidering belief systems through performance. Exploring the limits of physical endurance is integral to her work as is the investigation into the bodily manifestation of politics. Whatever her chosen media, Sagri's work offers an intense and sometimes humorous exploration of the human body, especially its place in contemporary capitalist culture. She often pushes her own body to its limits, usually through exhaustive, repeated movements – twitching, jarring facial expressions, screaming, crying – and to do so she has drawn upon the manners of a used-car salesman, Bruce Lee, ancient drumming rituals and iPod commercials.

Georgia Sagri is an artist and activist. She is one of the founding members of Occupy Wall Street in New York. Her research practice IASI (Recovery) was launched in January 2020, at Mimosa House in London and since then it was supported by Tavros in Athens, De Appel in Amsterdam (2021) and Gropius Bau in Berlin (2022). Sagri has exhibited internationally in distinguished museums and institutions such as: Castello di Rivoli Museo d'Arte Contemporanea, Torino (2023); Palais de Tokyo, Paris (2022); Gropius Bau, Berlin (2022); Kunsthalle Friart, Fribourg (2022); De Appel, Amsterdam (2020); TAVROS, Athens (2020); Mimosa House, London (2020); Stedelijk Museum, Amsterdam (2020); Portikus, Frankfurt (2018), Kunstverein Braunschweig, Germany (2017, 2018), Kunsthalle Wien, Vienna (2019, 2020), Kunsthalle Basel, Basel (2020, 2014), Museum of Cycladic Art, Athens (2017), Museum of Modern Art, Warsaw (2016, 2013), Sculpture Center, New York (2016), KW Institute for Contemporary Art, Berlin (2016, 2015), Forde, Geneva (2015), MoMA PS1, New York (2013), Guggenheim, Bilbao (2011), MoMA, New York (2011), Macedonian Museum of Contemporary Art, Thessaloniki (2011), DESTE Foundation, Athens (2006).

She has participated in: Kiev Biennial (2023), documenta 14 (2017), Manifesta 11 (2016), Istanbul Biennial (2015), Lyon Biennale (2013), Whitney Biennial, New York (2012), Thessaloniki Biennale (2011) and Athens Biennale (2007). Sternberg Press published her first monograph on the occasion of her solo shows "Georgia Sagri Georgia Sagri" at the Kunstverein Braunschweig, Germany (2017, 2018) and "Georgia Sagri and I" at the Portikus, Frankfurt (2018). Her book Stage of Recovery was published by Divided Publishing in the spring of 2021. She has founded 'Υλη [matter] [HYLE](#), a semi-public / semi-private space in downtown Athens (2014-present).

Georgia Sagri holds a tenure position in Performance at the Athens School of Fine Arts. Sagri's works are included in the collections of Fondazione CRC, Kunstmuseum Lichtenstein, National Museum of Contemporary Art Athens, Frac Lorraine, Metz. Her solo exhibition Oikonomia was presented at The Breeder in January 2023, while in July 2021 she took over the facade of the gallery presenting Deep Cut for The Breeder Skin project until spring 2023. In June 2023 she participated at Art Basel Parcours with The Breeder.

She is currently working towards a solo exhibition at Kunstmuseum Lichtenstein (forthcoming fall 2024) and her work is included in the 2024 Cologne Sculpture Park.





Georgia Sagri, *Dynamis / Soma in orgasm; as heart*, 2017, aluminum, acrylic spraypaint, various metallic parts, 260 x 400 x 40 cm, installation view at Documenta 14, Athens, 2017  
Euro 25,000.00-



Georgia Sagri, *Dynamis / Soma in orgasm; as leg*, 2017, aluminum, acrylic spraypaint, various metallic parts, 260 x 400 x 40 cm, performance at Documenta 14, Athens, 2017  
Euro 25,000.00-

**LYN LIU**

Drawing from her personal experience of dislocation, **Lyn Liu** (b. 1993, China) creates a universe of symbolic, often absurd images reflecting on everyday situations through a cinematic lens. In her works reality seems like a sequence of freeze frames depicting the inner psychological landscape of the individual and at the same time the social realm emphasizing on the tensions between the two as well as internally.

Conceiving of her compositions as stills in an overarching narrative, the artist takes a filmic approach to considerations of light, staging, and costume. Depicting scenes often situated in the evening or at night, Liu's tightly rendered dreamscapes feature figures whose identities are concealed, masked, presented alongside a doppelganger, or hidden in shadow. This voyeurist instinct—a longing to see without being seen—acts both as a visual strategy and a window into the artist's experience as a child, when she traveled between cultures feeling like a perpetual outsider.

Lyn Liu explores the conceptual dipoles of individual and collective, subject and object, alienation and assimilation through pairs of paintings. In each pair one work is centered around the idea of the subject, the entity capable of generating experiences and perceptions and the other one around the object, the entity influenced by the subject.

Lyn Liu contemplates on the effect of self-alienation apparent when someone find themselves in an unfamiliar environment as a means to regain their place and meaning, to re-subjectify themselves or as a form of resistance through which individuals can maintain their uniqueness.

**Lyn Liu** was born in Beijing, China, and is based in New York. Liu works primarily in painting, printmaking, and independent publications. She received her MFA from School of the Arts, Columbia University, New York, in 2022, and her BFA from the School of Visual Arts, New York, in 2016. Liu also attended École Nationale Supérieure des Beaux-Arts, Paris, from 2017 to 2020. Her first solo exhibition with Kasmin gallery, New York, Dogville, was mounted in 2022 and her second solo exhibition "Mocking Game" was presented in January-February 2024 at The Breeder in Athens.





*Lyn Liu, Undercover - head umbrella, 2023 oil on panel, 18 x 24 in., 45.72 x 60.96 cm.*  
*Lyn Liu, Undercover - drum, 2023, oil on panel, 9 x 12 in., 22.86 x 30.48 cm.*



**Lyn Liu**

*Undercover - head umbrella, 2023*

oil on panel

18 x 24 in., 45.72 x 60.96 cm.

Euro 11,000.00-



**Lyn Liu**

*Undercover - drum, 2023*

oil on panel

9 x 12 in., 22.86 x 30.48 cm.

Euro 6,500.00-



*Lyn Liu, Rejection - allergy test, 2023, oil on linen, 40 x 40 in., 101.6 x 101.6 cm.*  
*Lyn Liu, Rejection - wisdom tooth, 2023, oil on panel, 12 x 18 in., 30.48 x 45.72 cm.*



**Lyn Liu**

*Rejection - allergy test, 2023*  
oil on linen

40 x 40 in., 101.6 x 101.6 cm.

Euro 15,500.00-





**Lyn Liu**

*Rejection - wisdom tooth, 2023*

oil on panel

12 x 18 in., 30.48 x 45.72 cm.

Euro 8,800.00-

## CHRYSANNE STATHACOS

Chrysanne Stathacos (b. 1951) is a multidisciplinary artist of Greek, American and Canadian origin. Her work has encompassed printmaking, textile, painting, installation and conceptual art. Stathacos is heavily involved with and influenced by feminism, Greek Mythology, eastern spirituality and Tibetan Buddhism, all of which inform her current artistic practice. Stathacos was a fixture of the downtown New York scene for over thirty years before she moved her studio to Athens, Greece and Toronto, Canada. As a painter who has strayed into performance, installation, and various hybrid forms, she has often been overlooked while her male colleagues have been celebrated.

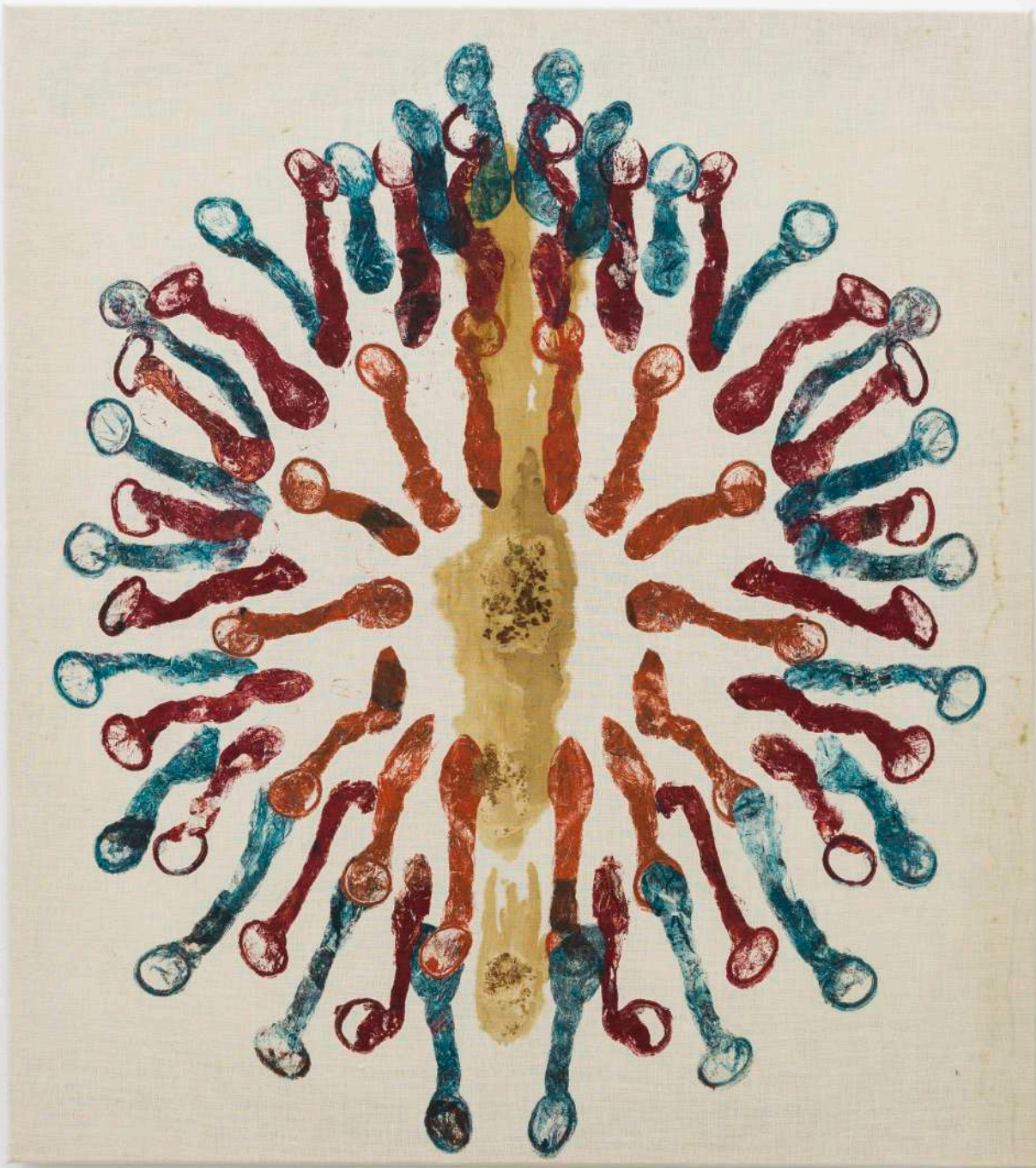
Chrysanne Stathacos' painting spans multiple continents and contexts—from the east village to the Greek islands to a Tibetan nunnery—and incorporates universal motifs and materials such as roses, hair, and ivy. Her paintings grapple with collective loss, body politics and metaphysical spirituality, often erupting into performance, installation, and interactive environment. Stathacos draws inspiration from personal experience. During the HIV/AIDS pandemic, she lost many close friends. In response she created *1-900-Mirror Mirror*, an interactive installation using early video-phone technology of the time. The work was first presented in 1993 at Andrea Rosen Gallery, at the height of the pandemic.

The political resonance of the various condom printed paintings is very clear and speaks to that moment of 1989-1995 in North America: the struggle for abortion rights, the AIDS crisis, the Gulf War. Around this time Stathacos was also involved in The Abortion Project, a collaboration with Kathe Burkhart, that began with an installation at Artists Space circa 1989 commemorating Simone de Beauvoir's *Manifesto of the 343*. The pro-choice installation with an expanded women artists group show subsequently travelled to New Langton Arts, San Francisco; Real Art Ways, Hartford, Connecticut; and Hallwalls, Buffalo. Stathacos also attended the WAC ("Women's Action Coalition") meetings that took place in New York City starting in 1992. The paintings bring together all this turmoil in a striking and original way: a second wave feminist concern for the politics of bodies and selves, feminine fluids, flows and formlessness, came together with the specific concerns of the AIDS crisis, in which condoms as symbols of safe sex took on an almost talismanic power. The paintings speak to the importance of feminist practices and politics to the AIDS movement -- but also to the fact that there were a lot of women (including Stathacos) who were taking care of friends who had AIDS in New York and Toronto.

The *Rose Mirror Mandala* series was originally created to be presented to the Dalai Lama in 2006 for his visit at the University of Buffalo, and was later included by AA Bronson in many exhibitions including *The Temptation of AA Bronson*, Witte de With Centre for Contemporary Art, Rotterdam (2013). Stathacos' recent solo exhibitions include *Cooking with Roses*, The Buffalo Institute of Art (2022), *Pythia*, The Breeder, Athens (2017) and *Gold Rush*, Cooper Cole, Toronto, (2018). Stathacos presented *The Three Dakini Mirrors* (of the body- speech and mind) in the 13th Gwangju Biennial *Minds Rising Spirits Tuning* curated by Defne Ayas and Natasha Ginwala (2021); she also presented *Five Mirrors of the World* (2019) at The Sculpture Park, Madhavendra Palace, Nahargarh Fort, Jaipur. Recent exhibitions include *Every Moment Counts: AIDS and its Feelings* at Henie Onstad Kunstsenter in Norway, curated by Ana María Bresciani and Tommaso Speretta (2022).

Stathacos' works are included in public and private collections including the Albright-Knox Art Gallery, Buffalo; the Art Gallery of Greater Victoria; the Art Gallery of Ontario, Toronto; and the National Gallery of Canada, Ottawa. The Chrysanne Stathacos fonds is located in the Archives and Library, National Gallery of Canada, Ottawa. Stathacos currently lives and works between Athens, Greece and Toronto, Canada.





Chrysanne Stathacos  
Condom Mandala II, 1991  
direct oil-based printing of condoms and roses on linen  
89 x 79 cm., 34 x 30 in.  
Euro 25,000.00-

**CHIOMA EBINAMA**

A natural storyteller with a background in sociology and illustration, Ebinama draws from a wealth of visual resources ranging from the craft and ritual traditions of West Africa, to the watercolours of the Indian Subcontinent and the popular iconography of Japanese comics. She is interested in how the archetypal images across craft, religions, and myths of many cultures—the visual culture of the common man—reflect a universal story about how we collectively navigate change, violence, beauty, prejudice and nonconformity.

Ebinama created a series of rugs, handwoven in silk and wool. The handtufted rugs were created in collaboration with Art Rug Projects by Soutzoglou. She deploys many of the recurrent symbols that populate the universe of her work: the eye (seeing inward and outward), the python (the messenger of Mami Wata), and the butterfly (the mark of mortality and the ephemeral). The rugs are paired with her works on paper, peculiar interior spaces and objects her protagonists would inhabit.

**Chioma Ebinama** is a Nigerian-American artist working primarily in watercolour. She is based in Athens, Greece. Her expanding oeuvre also includes ceramics, soft sculpture, and wearable art. Her recent exhibitions include *This Mud-Formed Life*, at Hordaland Kunstsenter, Bergen, curated by Scott Elliott, *The Eyes of the Beloved are Everywhere* at Maureen Paley, *Morena di Luna* in Hove, UK, *The Eleventh House* at The Breeder in Athens, *A Spiral Shell* at Maureen Paley in London, *tipota* at Fortnight Institute, *Lay all your love on me* at Salon94 in New York and *Leave the thorns and take the rose* at The Breeder in Athens. She is currently exhibiting a body of work in the Hayward Gallery touring exhibition *Hollow Earth: Art, Caves, and The Subterranean Imaginary* developed in partnership with Nottingham Contemporary. Her work can be found in the Whitney Museum Collection, Perez Museum Collection and LACMA Collection. Last year she was awarded the Ezra Jack Keat Honor Award for her illustrations for *Emile and the Field*, written by Kevin Young, the director of the Smithsonian Museum of African American History and published by Penguin-Random House in 2022. She is currently working on her first manuscript for a children's book set to be published in 2024 by Penguin Random House.





Chioma Ebinama  
o large-eyed prince, 2020  
watercolour and coffee on handmade paper  
64 x 45 cm  
Euro 12,000.00-



## THE BREEDER

### JOY LABINJO

Joy Labinjo's large-scale figurative paintings often depict intimate scenes of historical and contemporary life, both real and imagined and often based on figures appearing in personal and archival imagery that include family photographs, found images and historical material. In the past, she has explored themes including but not limited to identity, political voice, power, Blackness, race, history, community and family and their role in contemporary experience.

Her work presents fresh and arresting compositions of colour, pattern and motifs: key signatures of Labinjo's work. Fundamentally, at the heart of Labinjo's practice is a bold interest in storytelling and ultimately, people's lives. Exploring multiple modes of representation including abstraction, naturalism, flatness and graphic patterns, Labinjo's 'collage aesthetic' comprises an eclectic visual vocabulary and mixed painterly techniques which echo her experience of multiple identities – growing up Black, British, Nigerian in the 90s and early 00s.

Labinjo was awarded the Woon Art Prize in 2017. Her acclaimed commission for the Brixton Underground Station in London, UK, 5 more minutes, was on view throughout November 2022. Recent exhibitions include; Beloved, Take What You Need, Tiwani Contemporary, London, UK (solo - 2023); Real Families, Fitzwilliam Museum, Cambridge, UK (group - 2023); A Bout Des Mes Rêves, Vanhaerents Collection at Tripostale, Lille, UK (group - 2023); Africa Supernova, Kunsthal Kade, Amersfoort, Netherlands (group - 2023); Zeitz MOCAA, South Africa (group - 2022); Women's Art Collection, Cambridge, UK (group -2022); Ode to Olaudah Equiano, Chapter Arts Centre, Cardiff, UK (solo - 2022), Full Ground, Tiwani Contemporary, Lagos, Nigeria (2022), Commission for The Becontree Estate Centenary 2021, London, UK (2021); Museum of African Contemporary Art Al Maaden (MACAAL), Marrakech, Morocco (2021), Royal Academy, London, UK (2020), The Breeder Gallery, Athens, Greece (2020), Baltic Centre for Contemporary Art, Gateshead, UK (2019).

Labinjo's work is currently on view at Fitzwilliam Museum in Cambridge and also in **Kunstmuseum Basel** in the exhibition When We See Us.



Joy Labinjo  
A moment of Joy, 2022  
Oil on canvas  
140 x 160 cm  
price upon request



## THE BREEDER

### MARIA JOANNOU

A woman's hand, sinews tense, her thumb hooked and pulling just so around faded pink undies with a thin, ruffled edge. One tiny bow on its edge whispers of a girlhood almost forgotten (as this is most certainly a woman in the prime of her self-possession). Otherwise, an ocean of skin. She's pulling those pastel panties halfway down to reveal that tender flesh that folds between thigh and body, suggestive shadow, hardly obscene but the exact right lick of the erotic. Forcefully assured, a slip of the hidden revealed, bold as brass (though her face is beyond the edge of the canvas), but not giving anything up just yet.

*The constellation of moles rippling across her body sing like dark stars.*

*Maria Joannou paints everyday intimacies carved from color, always with a whisper of detachment. Often stripped of easy signifiers these bodies could languidly slide into the iconic, the abstract, some Platonic notion, but the weight and shadow of their curves, the force of their flesh are hardly wisps of pigment. Sharply true without falling headfirst into the hardest glare of photorealism. And though a face or three find their way into view (as does a shirt boldly proclaiming in blocky serif "M A R I A"), these bodies are too singularly real, too distinctively themselves to ever feel anything but individual. You can feel their heft with your eyes, the weight of life in them. These bodies possess the gravitas of soul.*

*A tattoo'ed circle winks from an ankle. You can almost chip the black nail polish with your eyes. The shimmer of water edging a thigh surfacing from a pool is so wet you can almost taste the chlorine.*

*Veiled and unfurled, the drape and fold of fabrics don't look so different from the drape and fold of skin. The passage between flesh and cloth seems hardly a suggestion, something easily slipped off and away. (The women here are often bare and bold, hints of blankets, undies slightly covering, but the men are all clothes, t-shirts and button-ups and cargo pants cut from stone.) A few figures who lounge in bunched and folded fabric, from nudes clutching sheets to the ripple of torn jeans, both gripping and posing in ways that could almost feel a flirt, but the hard wrinkles of even these, and again that carve of color, keep it far from the romanticized even if they are still in all their corporeal sensuality, romantic.*

*And a gentle absurdity slips in. Nothing dramatically odd, but you feel the play of bodies in real space, a foot pressed against a buttoned shirt, the flipped "R" in a neon AMOUR. Raymond Carver captured something similar in language "Will You Please Be Quiet Please?"*





## THE BREEDER

*Peering at these paintings, the hard cut of their colors wetly sets one squarely in a paint that never forgot its fluid origins, but look longer and something else winks at you from the pictures. Most everyone has sent a late night nudie, and often for just a peek of deniable anonymity, we keep our faces out of the picture.*

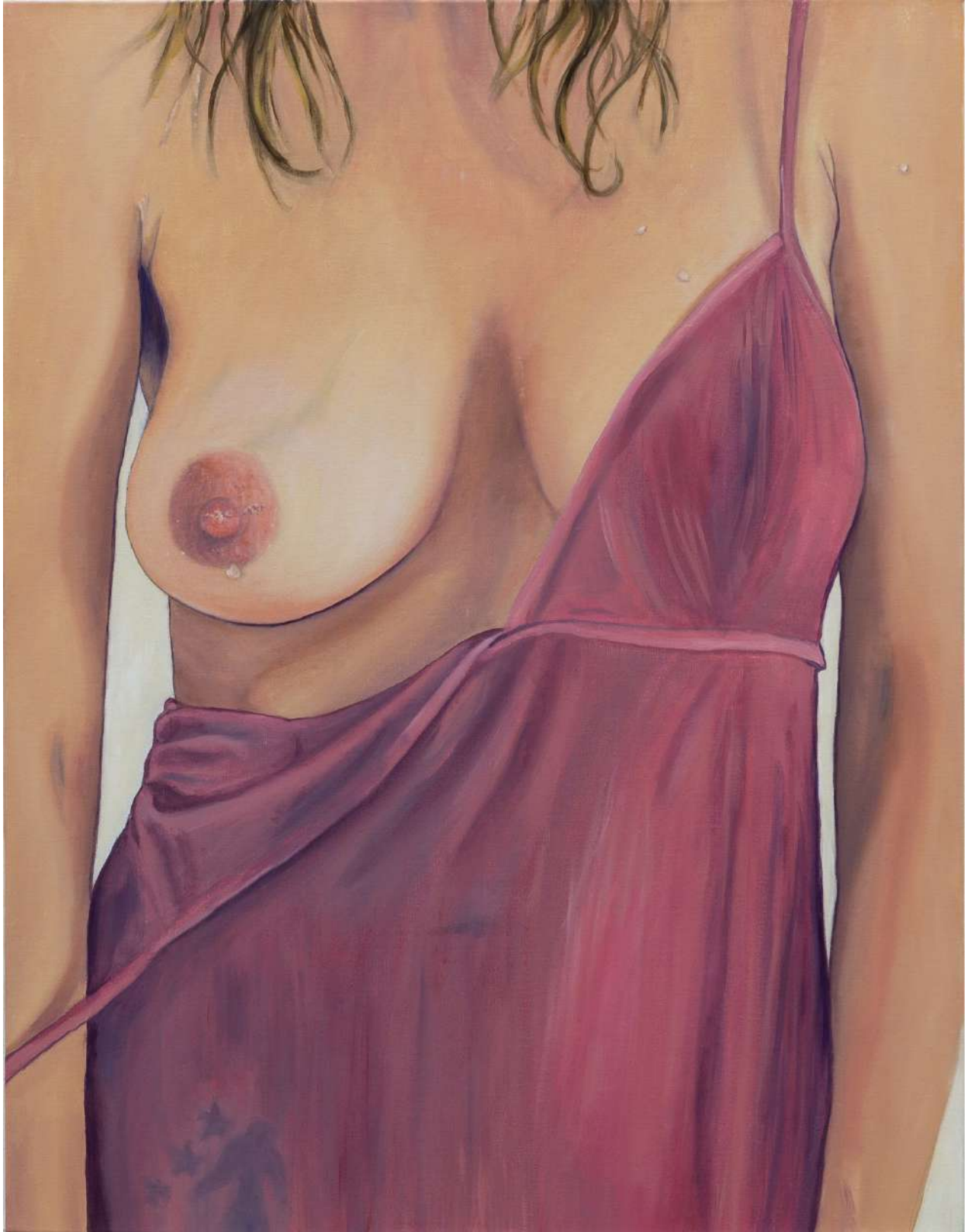
*Designer Carlo Mollino took advantage of polaroids (the immediate image for hidden sexy snapshots in his time) in his exotically surreal apartments in Torino. Fifteen hundred found in a drawer after his death. Sex workers and lovers and friends potently posed in the shadowy curve of his seductive interiors. A few of those poses can be found tucked in here, formed by friends, they are both a soft reference and feminist homage. Women's bodies reclaimed by women, sexuality hardly a 'come hither' manufactured by a male gaze but an owned assertion.*

*Both and all are marked by the sharp and shapely, but here Maria's paintings take us closer and farther. These bodies may be held but never, ever possessed.*

*-Andrew Berardini*

**Maria Joannou** is a visual artist who lives and works in Athens, Greece. She pursued studies in Fine Arts and History of Art at Boston University. Engaging in various techniques and media, her artistic endeavors predominantly revolve around painting, often delving into themes of interpersonal relationships, and exploring concepts of passion, love, pain, and longing. Joannou's works have been showcased in diverse exhibitions across Greek and international art institutions, galleries, and fairs. Her solo exhibition "Thirsty" is on view at The Breeder in Athens from June 6th to August 31st 2024. In 2022, she had a solo show titled "Wet" at the Melina Mercouri Cultural Hall with Eleftheria Tseliou Gallery in Hydra (2022). Recent participations include the Felix Art Fair, featured by The Breeder in Los Angeles (2024), and Chapelle de l'Humanité in Paris (2022).

**Andrew Berardini** is an independent writer, editor and curator based in Los Angeles.



Maria Joannou  
*Thirsty*, 2024  
oil on linen  
90 x 70 cm | 35.43 x 27.55 in  
Euro 12,000.00-

## THE BREEDER

### JANNIS VARELAS

In his work Jannis Varelas employs a range of different media and physical scales to register a complex array of scenographies and to explore concepts of identity and alterity. The various objects populating his canvases coexist with the subjects who are photographed in the structured, staged setting of the studio and contextualize the event which is captured by the processes of photography and pictorial alteration. Umbrellas, vases, carpets, tables and chairs are indiscriminately set near – and in dialogues with – the human figure.

Jannis Varelas (b. 1977) lives between Athens, Vienna and Los Angeles. Recent solo shows: Marlow's Dreams, The Breeder, Athens, GR (2022); Salted Milk the Fire is Blue, Krinzinger Galerie, Vienna (2022); Double Blind, The Breeder (2021); Anima I, Benaki Museum, Athens, (2019); Jannis Varelas, Tennis Elbow, New York, (2019); Monster, Onassis Cultural Centre, Athens (2017). Selected group shows: The Beauty of Diversity, Albertina Museum, Vienna; Ametria, DESTE Foundation and Benaki Museum, Paper, Saatchi Gallery, London; Hell As Pavillion, Palais de Tokyo, Paris; DESTE Prize 2011, Museum of Cycladic Art, Athens; Skin Fruit: Selections from The Dakis Joannou Collection, New Museum, NY; "Lebt und arbeitet in Wien III: Stars in a Plastic Bag", Kunsthalle Wien; Prospect 1, New Orleans Biennial.

Works by Varelas are in the Saatchi Collection, the Onassis Foundation Collection, the Moscow Museum of Modern Art, Kiasma Museum of Contemporary Art in Helsinki, Albertina Museum in Vienna, Benaki Museum in Athens, Hort Family Collection, NY, AMMA Foundation, Mexico City and Dakis Joannou Collection, Athens among other distinguished international collections.





Jannis Varelas, *Sailor and Leopard*, 2019  
oil, oil stick, acrylic ink, gesso on canvas  
250x210cm/98.5 x83inches  
Euro 38,000.00-



THE BREEDER

## EKENE STANLEY EMECHETA

**Ekene Stanley Emecheta's** work is characterized by a distinctive use of color and compositional technique and his iconography of figures is drawn from both fantasy, history and his private world. Each canvas starts with the intentional elimination of the protagonist's skin color, over which Emecheta frames the subject's posture and characteristics. Diverting the attention away from the skin color, he draws our focus to the figure itself and its surroundings broadening the interpretation and inviting the viewer to become physically and emotionally invested in the subject's story. Often Emecheta positions figures of African descent in places they usually are not accustomed to thereby disrupting the historical narrative. His portraits aim to capture the essence of the human condition, revealing fragments of the protagonist's stories and identities. Emecheta's subjects – desaturated yet detailed – are both real and imagined, often including people who have had an impact on his life, whether historical figures or family and friends.

Born in 1994, **Ekene Stanley Emecheta** is a self-taught artist, living and working in Lagos, Nigeria. He's had two solo exhibitions with The Breeder "Green Era" and "Truthful Waters" which was reviewed at Frieze Magazine.

His works are included in the collections of X Museum in Beijing, Xiao Museum in Rizhao, China, Akzo Nobel Foundation in the Netherlands, Comma Foundation in Belgium and Up Next Art Museum in Puerto Rico.



**Ekene Stanley Emecheta**

*No retreat, 2022*

oil on canvas

180 x 150 cm.

Euro 19,000.00-



Ekene Stanley Emecheta, Man in the Night, 2021, oil on canvas, 121.92 x 91.44 cm  
Euro 15,000.00-

## KATLEGO TLABELA

Katlego Tlabela has long been concerned with the multi-disciplinary technical processes of painting, photography and collage. Tlabela's artistic interests range from the social and political crises in post-apartheid South Africa; the independent African continent; and the political climate in the USA. Resistance, protest and dialogues around race and positive methods of representation of the black body are visualized through text-based and visual works, often revisiting history and relating it back to contemporary events. The political and personal merges through Tlabela's work, with pride and defiance.

His intimate settings portray imagined and familiar interior with their protagonists inhabiting them. Using lurid colors, Tlabela carefully constructs their personal worlds from his visual and textual research. These scenes are luxurious and seem to praise the newly existing and the imagined Black Elite challenging in this way the normalized image of the suffering and impoverished Black Body. It's a body of work that speaks to the intersections between Instagram-capitalism-culture and Black identities and their aspirations, in a post-Apartheid landscape. With an approach that is refreshingly celebratory and defiant, Tlabela plays with the concepts of luxury, lifestyle, and the world of the "nouveau riche" as seen in contemporary South African society.

Katlego Tlabela was born in 1993 and lives and works in Pretoria, South Africa. His work has been featured in the group exhibitions such as *When they See Us* at Zeitz MOCAA, South Africa (2022); *Black Voices: Friend of my Mind* at Ross-Sutton gallery, New York, USA (2021). His work is included in distinguished collections such as the AMOCA - Artistic Museum of Contemporary Art in Wales.

Katlego Tlabela's work is currently on view in **Kunstmuseum Basel** in the exhibition *When We See Us*, curated by Koyo Kouoh and Tandazani Dhlakama.







Katlego Tlabela, Black Kids Taking No Losses III, 2021, acrylic, ink and collage on canvas, 66 x 73.5 cm

Euro 12,000.00-



Katlego Tlabela, Kae-Kae Mafaseng, 2021-2022, acrylic, Ink, and Collage on stretched canvas, diptych, 177.2 x 76.2 x 3.5 cm

Euro 21,000.00-



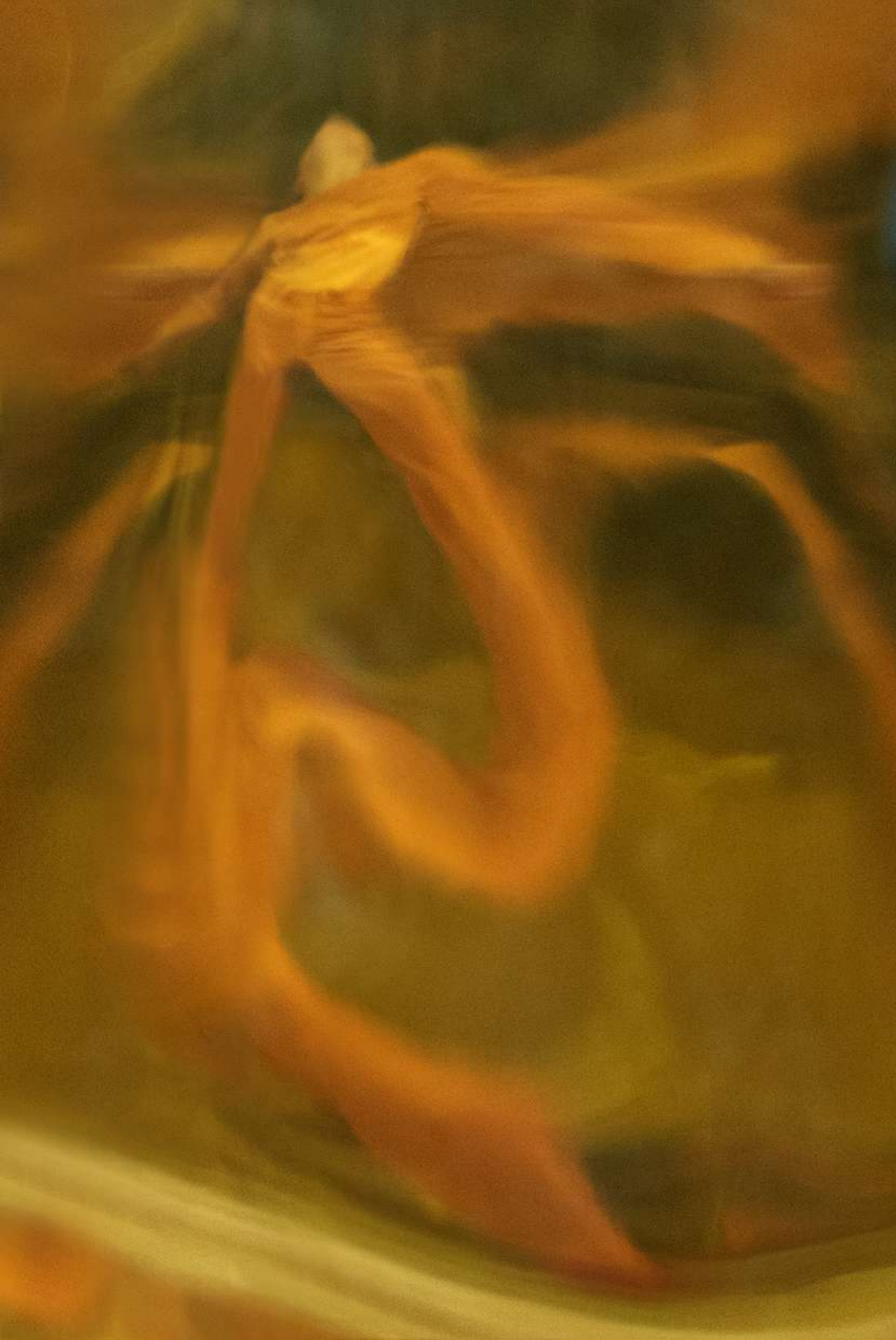
Katlego Tlabela, Late for a Date I, 2021 - 2022, Acrylic, and ink on stretched canvas, triptych, overall dimensions, 101 x 228.6 cm  
Euro 25,000.00-

THE BREEDER

**Art Unlimited**

**Maria Hassabi  
Mirrors 2024**

acrylic gold mirrors with 9 photographs mounted on  
aluminum panel, wood  
400×600cm  
edition of 3+ 1AP



# Maria Hassabi

## *Mirrors*, 2024

Acrylic gold mirrors with 9 photographs mounted on aluminum panel, wood; 400 × 600 cm; edition of 3 + 1 AP

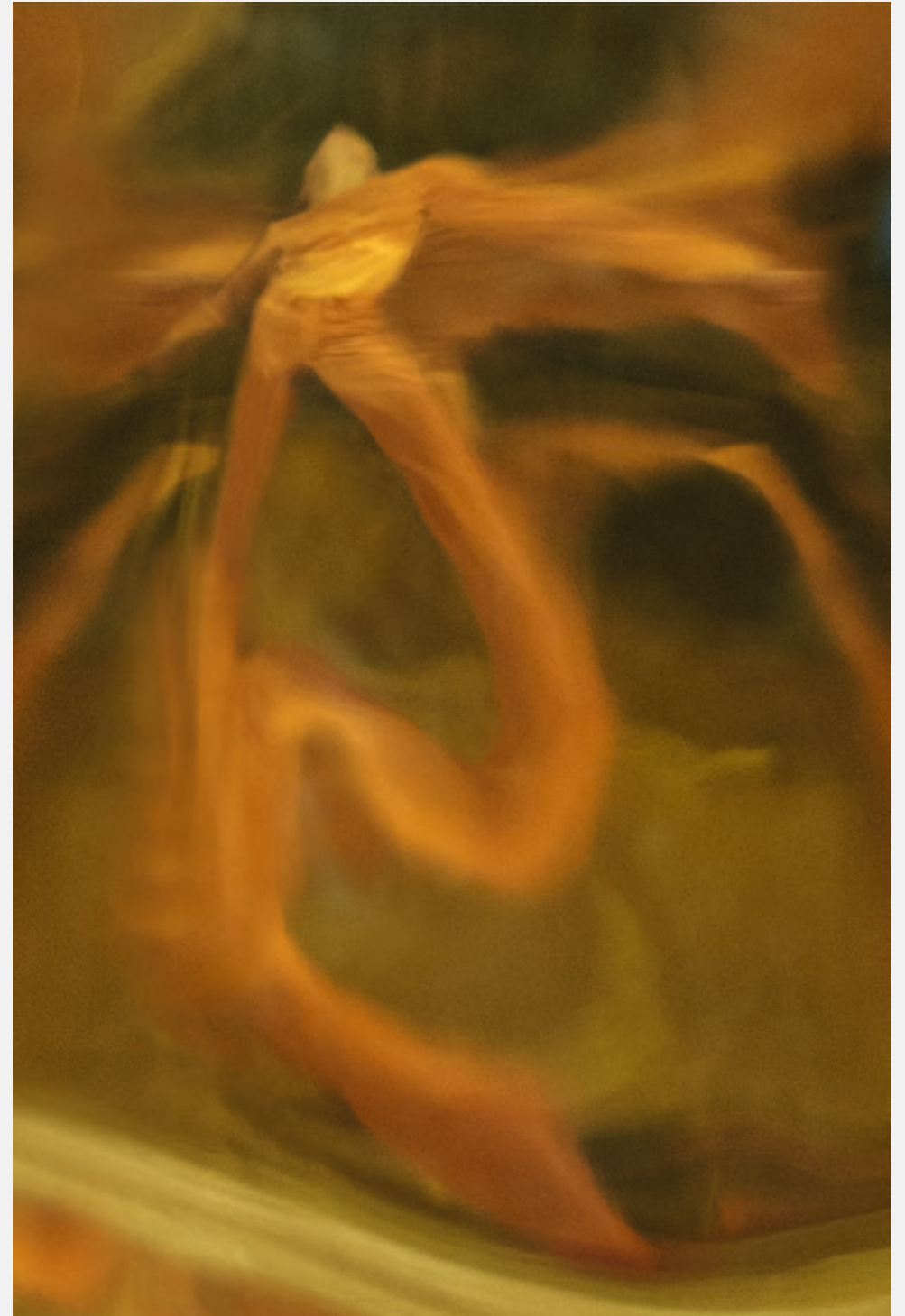
**The Breeder**  
Athens  
thebreedersystem.com

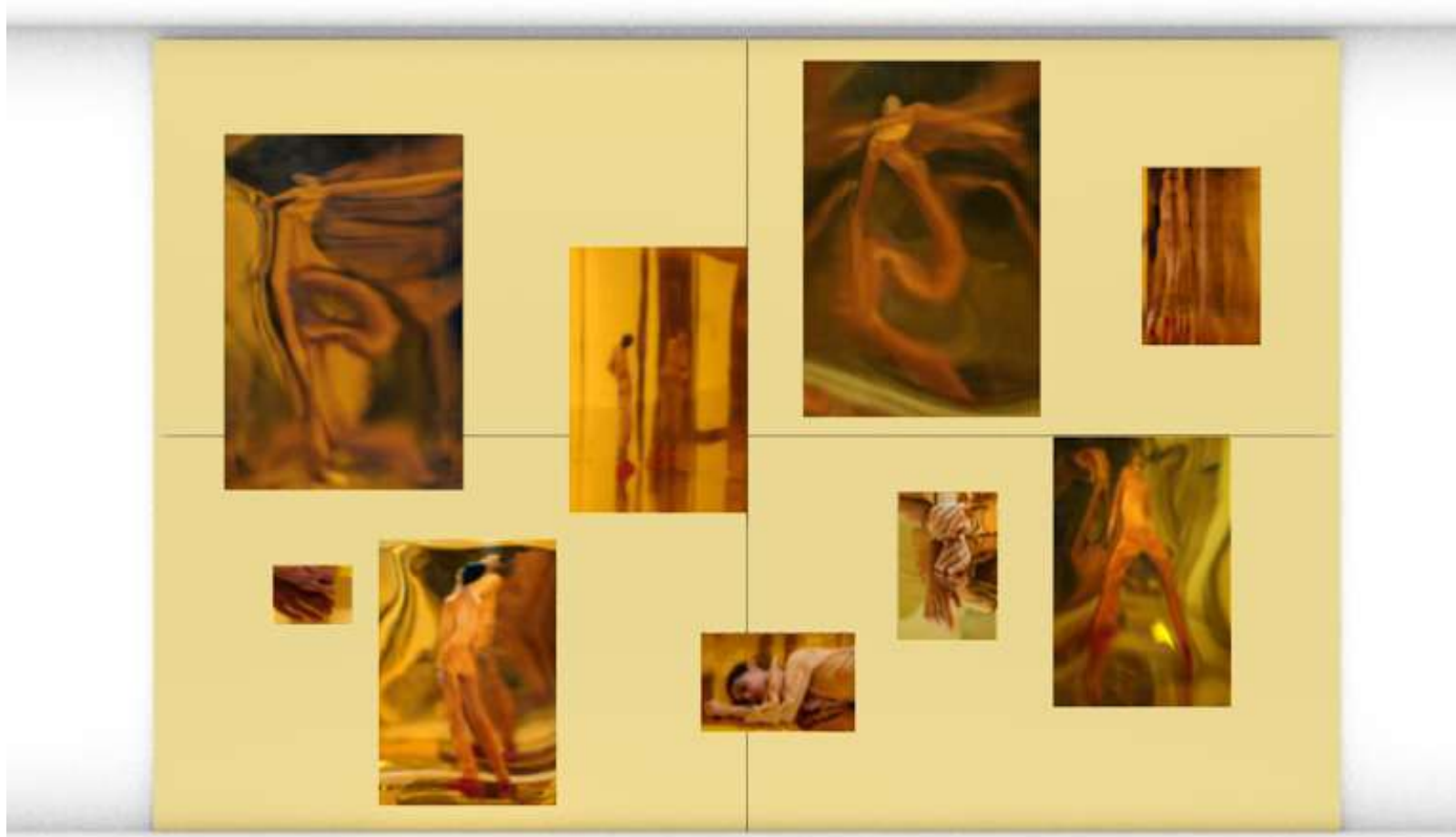
Maria Hassabi's work *Mirrors* is a continuation of her immersive performative installation *I'll Be Your Mirror* originally shown at Tai Kwun Contemporary, Hong Kong, in 2023. Nine photographs merge in a large frame of golden acrylic mirrors, portraying distorted figures of the same color scheme. Hassabi used the mirrors to capture the reflections of the dancers' movements as a way to abstract the body further than a naked eye could possibly perceive it. The process serves as a commentary on today's global media environment which is increasingly flooded with misinformation and manipulation. Placing the images back onto their material of origin, the viewer perceives the work while looking back at themselves, initiating a loop of reflection.

**Maria Hassabi** (born 1973 in Cyprus) is an artist and choreographer whose performances, installation, sculpture, photography, and video reflect upon concepts of time and the human figure, while employing a variety of media to emphasize the complexity of formal organization. Hassabi lives and works between Athens and Paris.

### **Untitled**, 2024

1 of 9 photographs from *Mirrors*; giclee fine art archival print on Hahnemuehle fiber paper; 170 × 113 cm





*rendering*

Maria Hassabi, *Mirrors*, 2024, acrylic gold mirrors with 9 photographs mounted on aluminum panel, wood, 400×600cm, edition of 3+1AP  
Euro 150,000.00-

THE BREEDER

**BASEL SOCIAL CLUB 2024**

**June 9- 16, 2024**

**Georgia Sagri**

*Dynamis / Soma in orgasm; as leg, as hand, as brain,  
as ear, as heart, as breast, as sex, 2017*

The work consists of seven sculptures/modules, each 260x400x40 cm in size that are suitable for outdoor or indoor installation.

Exhibition history:

-2017, Documenta 14, Kassel, Learning from Athens, curated by Adam Szymczyk

-2017, Documenta 14, Athens, Learning from Athens, curated by Adam Szymczyk

-2018, GEORGIA SAGRI GEORGIA SAGRI, (solo exhibition) Kunstverein Braunschweig, curated by Christina Lehnert

-2018, Georgia Sagri and I (solo exhibition), Portikus, Frankfurt, curated by Christina Lehnert





Georgia Sagri, *Dynamis / Soma in orgasm*; 2017  
Aluminum, acrylic spray-paint, various metallic parts, 260 x 400 x 40 cm.  
Installation view at Kunstverein Braunschweig, 2017/2018  
Euro 150,000.00-

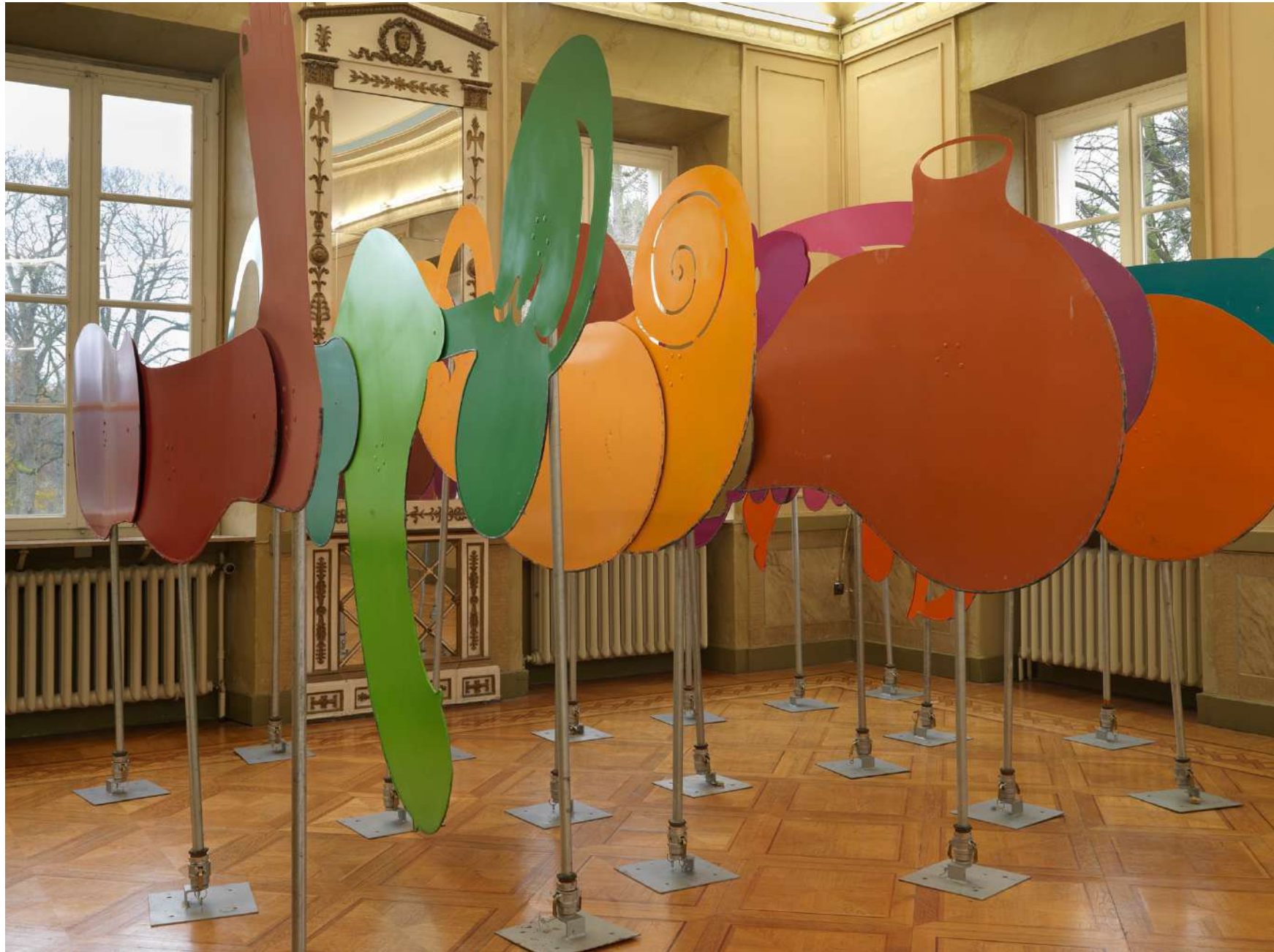




Georgia Sagri, *Dynamis / Soma in orgasm*; 2017  
Aluminum, acrylic spray-paint, various metallic parts, 260 x 400 x 40 cm.  
Installation view at Kunstverein Braunschweig, 2017/2018



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