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Nefeli Papadimouli

Nefeli Papadimouli (b. Athens, 1988) lives between Paris and Athens.

With a background in architecture and the visual arts, Nefeli Papadimouli works across media, from participatory actions in public space to sculpture, photography, drawing, costume design, moving image, installation and performance. Inspired by phenomenology, feminism and contemporary political theory, her proto-architectural approach explores spatial configurations of distance as essential elements in processes of social conflict, negotiation and equilibrium.

Informed by utopian architectural and artistic avant-gardes as much as contemporary dance, her series of modular, connective, elastic sculptures function at once as prompts for collective movement and architectures of assembly, investigating the interdependence of cultural and natural forms and exploring the notion of space through its relationship to the body. Conceived as spaces of encounter, her radically inclusive works manifest a desire to engage the bodies of performers and spectators, humans and non-humans, in gestures and reciprocal movements, in settings ranging from museum spaces to urban and natural environments. Like a second skin, her costumes both produce and dissolve the boundaries of the body, individual and collective, in a playful and emancipatory shift of perspective. Her works and performances thus stimulate behavioural patterns and collective processes to create affirmative grounds for the emergence of a critical spatial and bodily practice that destabilises preconceived notions of identity and alterity. Her drawings, photographs and videos similarly inhabit the space between performance, document, trace and graphic notation. The artist's continued engagement with relational patterns and collective movement places Papadimouli's practice in direct relation to abstraction as an artistic and political language while her playful blurring of boundaries between sculpture, drawing, photography, live forms and durational media associates her with the historical avant-gardes.

Upon graduating from the School of Architecture of the National Polytechnical University of Athens, followed by an MFA at the Ecole Nationale Supérieure de Beaux-Arts de Paris, Papadimouli was the recipient of the Artworks Fellowship from Stavros Niarchos Foundation (Greece, 2018) and the Prix

Dauphine pour l'Art contemporain (France, 2019).

Her recent solo exhibitions include *Skinscapes*, THE PILL (Istanbul, 2024), *Parcours d'oeuvres contemporaines*, Musée des Beaux Arts, CACN, Centre d'Art Contemporain & Carré d'Art (Nîmes, 2025); *Étoiles partielles*, cur. Claire LeRestif, Le Crédac, Ivry sur Seine (France, 2023); *Relational Cartographies*, cur. Keren Detton & Janny Devrient, Ter Posterie, Rosealare (Belgium, 2022) and *Build the World of the You - ACTE*, Le Concept, École d'Art du Calais, Calais (France, 2021).

She participated in institutional group exhibitions such as *Faire corps*, Fondation Hermès, Tokyo (Tokyo, 2025); *In A Bright Green Field*, New Museum x Deste Foundation, Benaki Museum (Athènes, 2025); *Un été au Havre*, cur. Gaël Charbau, (Le Havre, 2025); *How To Hold Your Breath – 9e Biennale d'art asiatique* (Taiwan, 2024) ; *S'habiller en artiste. L'artiste et le vêtement*, Musée du Louvre (Lens, 2025), *Crossing The Water – 17e Biennale de Lyon* (France, 2024) ; *La Nuit venue, on y verra plus clair*, cur. Anna Milone, Centre Culturel Jean Cocteau, Les Lilas (France, 2024); *Être Forêts*, Fondation MABA, Nogent-sur-Marne (France, 2024); *Entre là*, Casa Conti - Fondation Ange Leccia, Corsica, (France, 2023); *Douze preuves d'amour*, Révélation Emerige 2022, cur. Gaël Charbau, Paris (France, 2022); *Transmeare*, cur. Ida Soulard & Ulla von Brandenburg, FRAC Picardie, Amiens (France, 2022); *Playground Festival*, M Museum Leuven, (Belgium, 2021); *Archipel - quatre résidences, mille expériences*, cur. Keren Detton, FRAC Grand Large, Dunkerque (France, 2021); *Still Here Tomorrow*, cur. Dimitra Nikolou & Panos Giannikopoulos, Stavros Niarchos Foundation Cultural Center, Athens (Greece, 2019); *MFW – Collection Croisière 2019 – Nouvelle Collection Paris*, cur. Sarah Nefissa Belhadjali, La Panacée, Montpellier (France, 2018); *Imaginary homes*, 6th Biennale of Contemporary Art, cur. Syrago Tsiara, MOMUS Museum, Thessaloniki, (Greece, 2015); *CAUTION! SLIPPERY GROUND*, cur. Yelta Köm, Istanbul Modern, Istanbul (Turkey, 2015). Nefeli Papadimouli was an artist in residence at Villa Belleville (2018), Ravi-Liège (2019), Cité Internationale des Arts, Paris (2020-2021) and Frac Grand Large (2021-2022). In 2022, she was the recipient of the Prix Matsutani, and in 2023, the Prix Pierre Cardin of the Académie des Beaux Arts for sculpture.

NEFELI PAPADIMOULI

1988, Athens.

Lives and works in Paris.

Education

- 2024 Fellowship, Fresnoy Studio National Program
- 2016 École Nationale Supérieure des Beaux-Arts de Paris (ENSBA), DNSAP
- 2013 Université polytechnique nationale d'Athènes - (Metsovio) – License and Master in Architecture
- 2011 École Nationale Supérieure d'Architecture de Paris-La Villette (ENSAPLV)
- 2006 École Européenne de Bruxelles III (Ixelles), European Baccalaureat

Solo Exhibitions

- 2026 In the Folds of the World, Endlessly, THE PILL, Paris, FR
Garden of Commons, Grand Café, Saint Nazaire, FR
- 2025 The Calm That Keeps Us Awake, THE PILL, Paris, FR
In a Bright Green Field, New Museum & Deste Foundation, Benaki Museum, GR
- 2024 Skinscapes, THE PILL, Istanbul, TR
- 2023 Étoiles partielles, cur. Claire Le Restif, Centre d'Art Contemporain d'Ivry -Le Credac, Ivry sur Seine, FR
The world in my mouth, Galerie Dohyang Lee, Paris, FR
- 2022 Relational Cartographies, Ter Posterie, Rosealare, BE
- 2021 Millieu Mouvant, pal project, Paris, FR
- 2020 Build the World of the You-ACTE , Le Concept, École d'Art du Calaisis, Calais, FR
Build the World of the You-ENTRACTE, École d'arts - Ville de Boulogne-sur-Mer, FR
- 2019 Possiblement nous, cur. Diametre & Camille Drouet, Galerie du Crous, Paris, FR
- 2018 D'île à île, cur. Ekaterina Kaplunova, Juan Pablo Plazas, Richard Venlet & Michel François, 76,4, Brussels, BE
VERSION OPTIONAL, cur. Mahalia Köhnke-Jehl, «La pièce du boucher», Wonder Liebert, Bagnolet, FR
- 2016 Minimum Utopia, Beaux-Arts de Paris, FR

Group Exhibitions

- 2026 Sans contrefaçon. Anatomie d'un vêtement, Cur. Marianne Derrien & Catherine Texier, FRAC Artothèque, Limoges, FR
- 2025 Faire Corps / Selection from the collection of the FRAC Grand Large, Fondation Hermès, Tokyo, JA
Un été au Havre, cur. Gaël Charbau, Le Havre, FR
Habiter la Faille, Fondation Fiminco, Romainville, FR
Textiles, Parcours d'oeuvres contemporaines, Nîmes, FR
S'habiller en Artiste, L'Artiste et le vêtement, Louvre, Lens, FR

- 2024 Augmented Bodies, Biennale Artocène, St-Gervais Mont-Blanc, FR
Crossing the Water, cur. Alexia Fabre , 17e Biennale de Lyon, Les Grandes Locos, Lyon, FR
How to Hold Your Breath, 9th Asian Art Biennale, Taichung, TW
Critique de la Ville Quotidienne, Fondation du Doute, Blois, FR
Museum without Borders. Art – Design / Dunkirk – Krefeld, cur. Katia Baudin, Keren Detton, Kunstmuseen Krefeld, DE
Dryads of Cosquer, cur. Juste Kostikovaite et Merlin Talumaa, La Traverse, Marseille, FR
Panorama 25, cur. Martha Gilli, Le Fresnoy, Tourcoing, FR
Météo des Forêts, cur. Caroline Courmede, Fondation des Artistes, Nogent-sur-Marne, FR
La nuit venue on y verra plus clair, cur. Anna Milone and Luca Avanzini, Centre Culturel Jean-Cocteau, Les Lillas, FR
- 2023 Douze Preuves d'Amour, cur. Gaël Charbau, Institut Français de Madrid, ES
Entre là, cur. Claire Luna et Madeleine Philippi, Casa Conti, Fondation Ange Leccia, Corse, FR
Intimate / Outspoken, Hestia (Belgrade) x Atlas Gallery, Paris, FR
Canopy, cur. Haily Grenet, Hotel Canopy, Cannes, FR
Espace Commun, cur. Clara Daquin et Quentin Lefranc, Julio Artist-Run-Space, Paris, FR
La Poste, cur. 3 137, Cité Internationale des Arts X Paraguay Press, Paris, FR
Sur le Pre et sur le Champ, cur. Kealan Lambert, 47 residence, Bourgogne, FR
- 2022 Douze preuves d'amour, Révélation Emerige 2022, cur. Gaël Charbau, Hotel des Arts de Toulon, FR
Eco, Eco, Eco, Eco, gallerie Doyhang Lee, Paris, FR
En découdre, cur. Marion Zilio, The Sheds, Pantin, FR
Douze preuves d'amour, Révélation Emerige 2022, cur. Gaël Charbau, Paris, FR
Requiem for an entourage, cur. Ludovica Baraghini, Maelle Galerie, Romainville, FR
Super Ola, cur. Andreanne Beguin, Cneai, Paris, FR
Partages, cur. Sylvie Fontaine et Maya Sachweh, Paris 75005, FR
Parce qu'on sème, cur. Kealan Lambert, 47, Bourgogne, FR
Transmeare, cur. Ida Soulard, Ulla von Brandenburg, FRAC Picardie, Amiens, FR
La parade , cur. Clement Bouissou et Louise Millot, Le Préavie, Le Pré Saint Gervais, FR
Mais pour me parcourir enlève tes souliers, cur. Violette Morisseau, Theatre des Expositions, Palais de Beaux Arts de Paris, FR
Jeune Creation 72, Fondation Fiminco, Romainville, FR
- 2021 Revolting Bodies, cur. Alexis Fidetzis, Atopos CVC, Athens, GR
Playground Festival, cur. Eva Wittoxc & Lore Boon, M, Museum Leuven, BE
Archipel-quatre residences, mille experiences, cur. Keren Detton, FRAC Grand Large Hauts-de France, Dunkerque, FR

Une journée en Utopie, cur. Pascal Neveux & Keren Detton, La Familistère de Guise, FR
 The Hermeneutics of Resonances, cur. Alessandra Carosi, Cité Internationale des Arts, FR
 Simply Sitting / Working, cur. collectif La Buse, Cité Internationale des Arts, FR
 Avalanches, cur. Andy Rankin & Nelson Pernisco, pal project, Paris, FR
 To Exhibit in Case of Emergency, cur. Andy Rankin, Cité Internationale des Arts, Paris, FR
 2019 Still Here Tomorrow, cur. Marily Konstantinopoulou, Panos Giannikopoulos & Dimitra Nikolou, Stavros Niarchos Foundation Cultural Center, Athens, GR
 Portes ouvertes des Ateliers Ravi, RAVI, Liège, BE
 64ème Salon de Montrouge, cur. by Ami Barak & Marie Gautier, Beffroi de Montrouge, FR
 Nos Futurs, cur. Diametre, Université Paris Dauphine, FR
 La Villa, cur. Guilhem Monceau, Villa Belleville, Paris, FR
 2018 Never below zero, cur. Augustus Veinoglou, Snehta, Athens, GR
 Caritas Romana, cur. Orestis Andreadakis, MOMUS -National Center for Contemporary Art, Thessaloniki, GR
 (Artists) against Ego, cur. Pallette Terre, Enterprise Projects, Athens, GR
 Koi! Regarde! La voici qui sursaute!, cur. Patrice Valnier, Festival de l'Histoire de l'Art, Château de Fontainebleau, FR
 MFW - Collection Croisière 2019 - Nouvelle Collection Paris, cur. Sarah Nefissa Belhadjali, La Panacée, Montpellier, FR
 Salle des Pas-Perdus, cur. Michel François & Richard Venlet, DOC, Paris, FR
 2017 Imaginary homes-6th Biennale of Contemporary Art cur. Syrago Tsiara, MOMUS National Museum, Thessaloniki, GR
 La pensée du tremblement, cur. Diamètre, Galerie Ygrec, Paris, FR
 L'idiot 2, cur. Eglantine Laval & Jean Yves Jouannais, 6B, Saint-Denis, FR
 Felicità, 17 cur. Joan Ayrton, Palais de Beaux-Arts, Paris, FR
 S'inscrire puis s'effacer, cur. Jeannet Violaine, Musée du LOUVRE, Paris, FR
 Do Disturb, BYOP, Palais de Tokyo, Paris, FR
 Bibliothèque estudiantine #9, cur. Veronika Dozla, Cabinet du livre d'artistes, Rennes, FR
 Nouvelle Collection Paris, Automne – Hiver cur. Sarah Nefissa Belhadjali, Beaux Arts de Paris, FR
 2016 Minimum Utopia, Beaux- Arts de Paris, FR
 Rob à Robe, cur. by Lauren Coullard, DOC, Paris, FR
 FRAGILE, cur. Azad Asifovich, Galerie Mansart, Paris, FR
 Retour de Belval, cur. Raphaël Abrille, Musée de la Chasse et de la Nature, Paris, FR
 OLA KALA Tout va bien, cur. François Bianco, Centre d'Art Contemporain de Saint-Resstitut, FR
 2015 The Idol - DeCorbuziers, cur. Symeon Banos, Romantzo, Athens, GR

NUMOK, Eloge de la rareté, cur. Veronika Dozla, Bibliothèque Marguerite Yourcenar, Paris, FR
 AUTION! SLIPPERY GROUND, cur. Yelta Köm, Istanbul Modern, TR
 B (we can extend the size of your title), cur. Michel François, De La Charge & Rectangle, Brussels, BE

Performances

2026 Endlessly, THE PILL, Paris, FR
 2025 Brief Encounters, De Oude Warande, Tilburg, ND
 2024 Engaged Scenography, Goethe Institut X National Theater of Greece X Institut Français, Athens, GR
 17e Biennale de Lyon, Lyon, FR
 Correspondances, Été Culturel X Artagon, Pantin, FR
 Dream Coat, Theatre du Garde-Chasse X Centre Culturel Jean-Cocteau X Ville des Lillas, FR
 Correspondances, FarAway Festival, FRAC Champagne-Ardenne, Reims, FR
 2023 Étoiles partielles, Nuit Blanche 2023 X Centre d'Art Contemporain d'Ivry -Le Credac, Ivry sur Seine, FR
 Skinscapes, 37e Festival international de mode, photographie et accessoires - Hyères, Villa Noailles, FR
 2022 Skinscapes, Revelations Emerige, Paris, FR
 Skinscapes, Maelle Galerie, Romainville, FR
 Etre Forests, De Spil, Roaselare, BE
 Correspondances, Nuit Blanche 2022, The Sheds, Pantin, FR
 Milieu Mouvant, 47, Bourgogne, FR
 Correspondances, Fondation Fiminco, Romainville, FR
 Milieu Mouvant, Le Preavie, Le Pres-Saint-Gervais, FR
 Skinscapes, Palais de Beaux Arts, Paris, FR
 Skinscapes, Atopos CVC, Athens, GR
 2021 Skinscapes, Playground Festival, M Museum, Leuven, BE
 Milieu Mouvant, pal project, Paris, FR
 Etre Forests, Nuit des Musees, Frac Grand Large, Dunkerque, FR
 Tranches de Vie #1, cur. Catherine Bay, The Window Paris, FR
 Ondine, Cité Internationale des Arts, Paris, FR

Awards and Prizes

2023 Prix Jean Pierre Cardin, Academie des Beaux-Arts, FR (Laureate)
 Fondation des Artistes, (Laureate)
 2022 Prix Matsutani, nominated by Christine Macel, FR (Laureate)
 Prix Sam Art Projects, presented by Gaël Charbau, FR (nominated)
 Révélations Emerige, FR (nominated)
 Winner of Révélations Emerige x Le Credac and Special Price of Villa Noailles
 Winner prix du 47 residence et prix 6B, Festival de Jeune Création

Collections

MRAC Occitanie - Pyrénées / Méditerranée, FR

FRAC Grand Large - Hauts-de-France , FR

FRAC Artothèque Nouvelle-Aquitaine FR

Musée de la Chasse et de la Nature, Paris, FR

Fondation Emerige, FR

Collection Departementale de la Seine Saint-Denis, FR

Fonds d'art contemporain de la Ville de Paris, FR

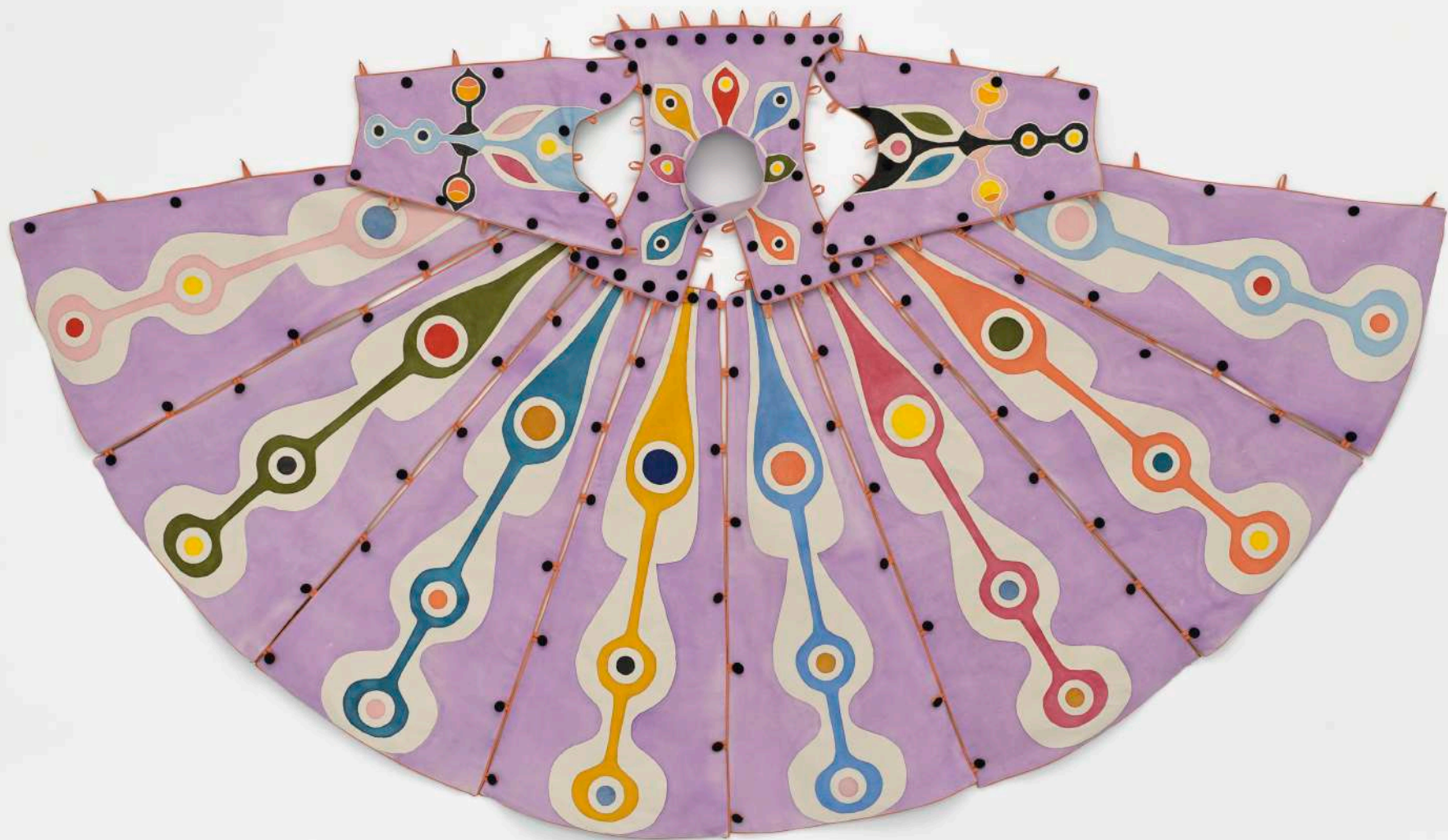
THE PILL[®]

Works & Exhibitions





Endlessly, performance, THE PILL, Paris, 2026



Nefeli Papadimouli

Folders, 2026

Cotton, chemical textile dyeing, linen and
various haberdashery

170 x 300 cm



Nefeli Papadimouli, *Folders*, 2026 (detail)

At the heart of *In the Folds of the World, Endlessly* lies the artist's new series *Folders* — an evolving body of wearable sculptures, painted textiles, and performance that examines the fragmented human form and its rearticulation through interconnected moving parts. Positioning our catastrophic present as both a bodily archive and a point of departure, the exhibition reflects on the porous boundaries between landscape and figure, organism and environment. Drawing on the organic vocabularies of Art Nouveau, *Folders* develops a language of abstract geometric motifs and patterns derived from vegetal and bodily forms. The series investigates how bodies, communities, and landscapes respond to crisis, embrace impermanence, and imagine pathways toward repair and resilience.

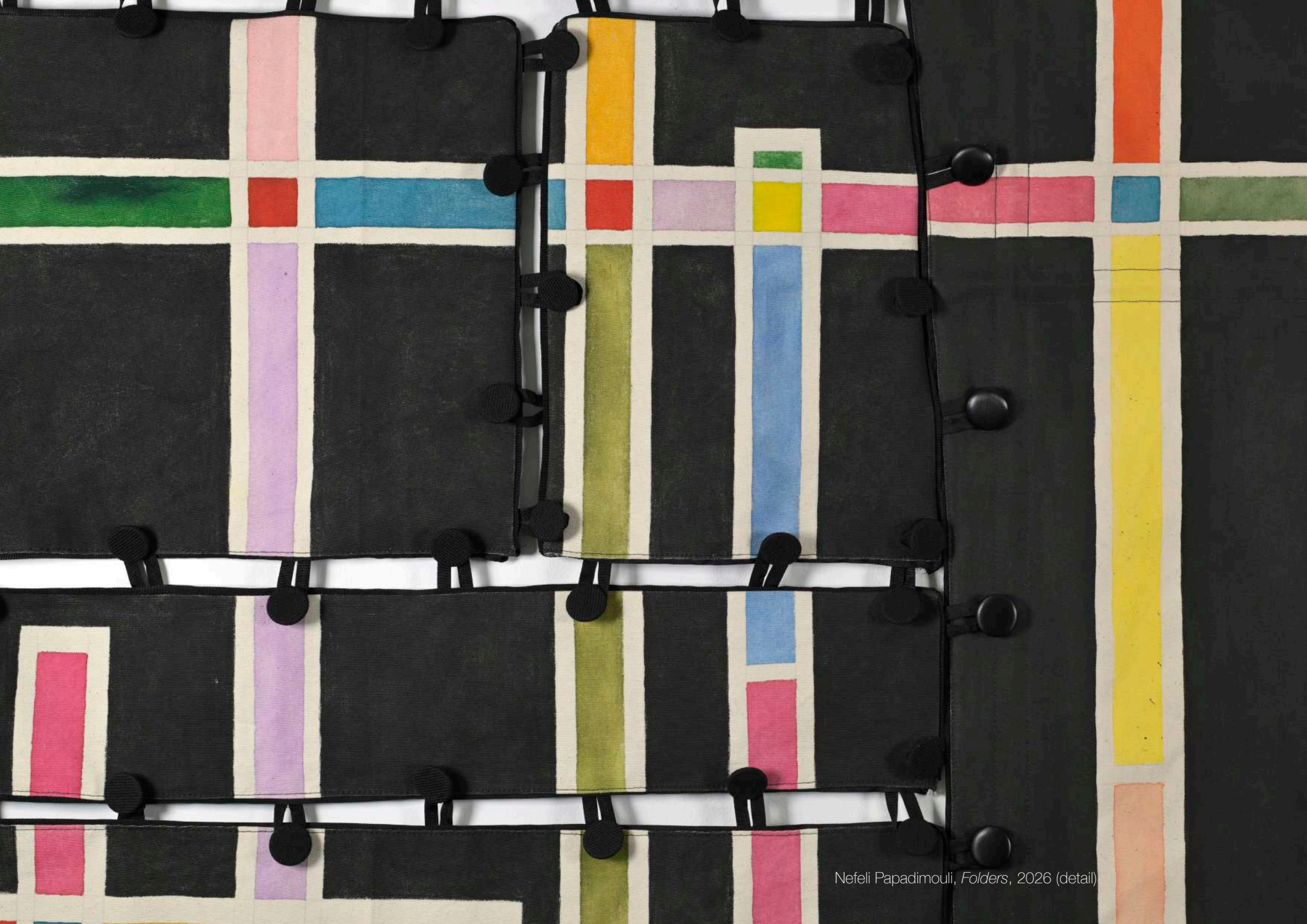


Nefeli Papadimouli

Folders, 2026

Cotton, chemical textile dyeing and various
haberdashery

240 x 123 cm



Nefeli Papadimouli, *Folders*, 2026 (detail)

Nefeli Papadimouli

Idiot (lila), 2025

Cotton, natural textile dyeing, chemical textile dyeing, various haberdashery,
linen, fibreglass rush, foam

305 x 140 cm





Nefeli Papadimouli

Idiot (light pink), 2025

Cotton, natural textile dyeing, chemical textile dyeing, various haberdashery,
linen, fibreglass rush, foam
305 x 140 cm



Back and front of *Idiot* (light pink), 2025

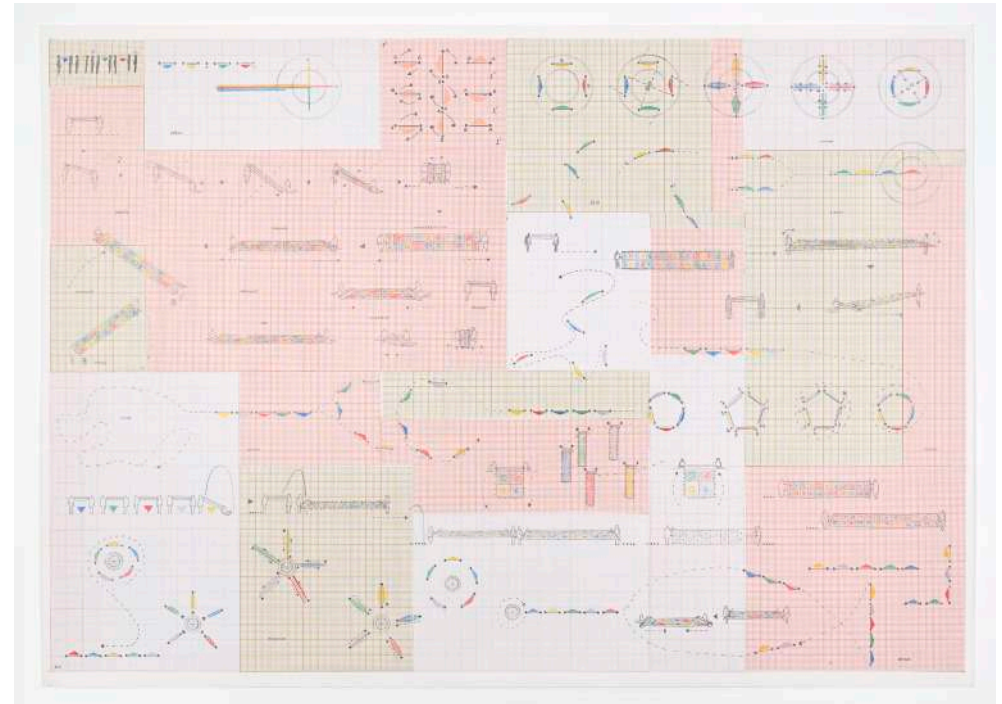


Nefeli Papadimouli

Relational Cartography V Dream Coat (Limassol, 2025), 2025

Pencil, color pencil, various papers

42 x 59.4 cm (framed)



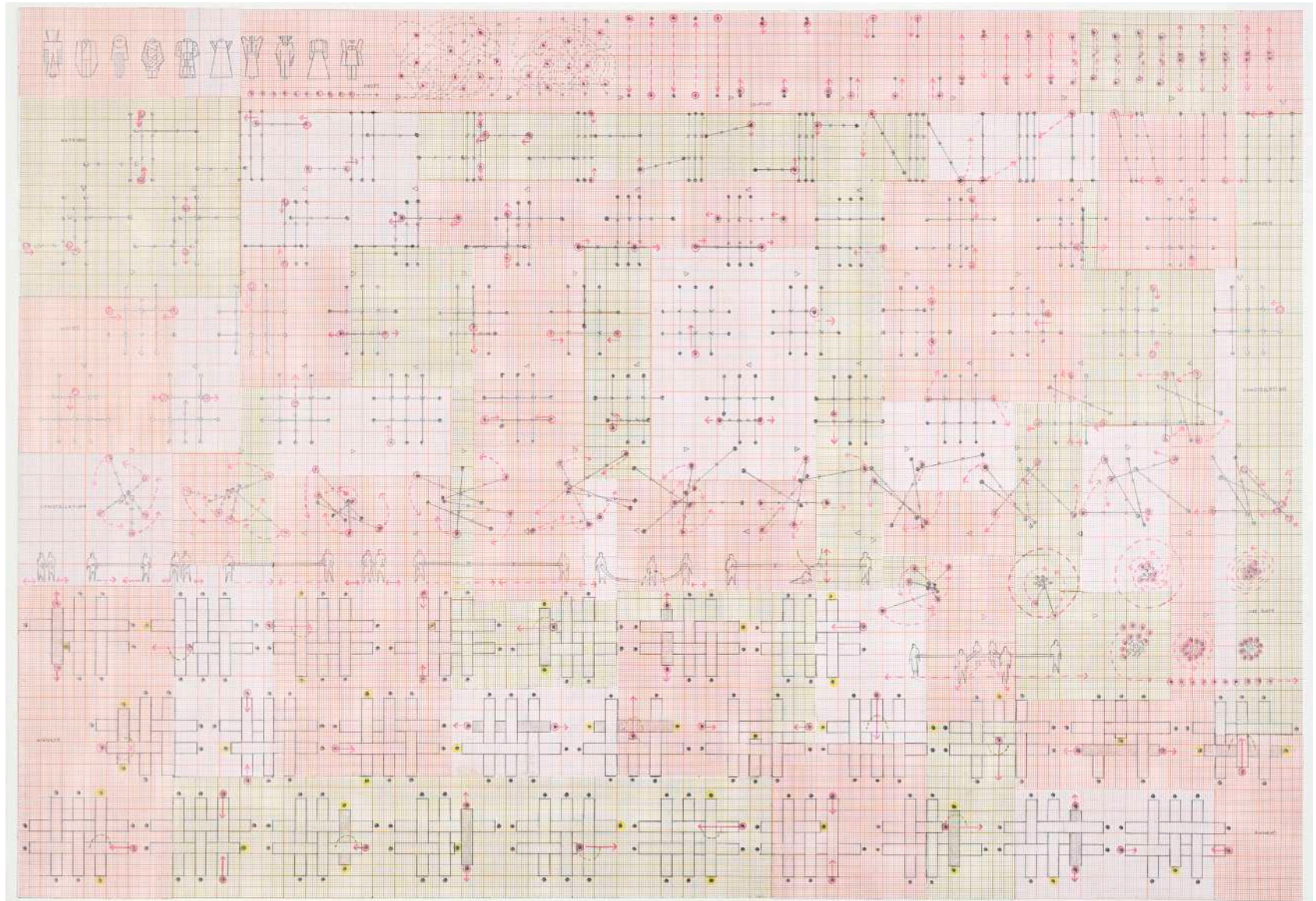
Nefeli Papadimouli

Relational Cartography IV Étoiles Partielles (Ivry-sur-Seine, 2023), 2024

Pencil, color pencil, various papers

42 x 59.4 (framed)

The drawings from the series *Relational Cartographies* transcribe in rhythmic choreographic partitions the movements and spatial configurations of the participants in Nefeli Papadimouli's scripted performances. *Relational Cartographies* is an artistic research that focuses on the study of the diversity of possible ecosystems that arise when studying material bodies as spatial and spatialising entities and their relationship with their given environment. The different works in the series explore methods of organization and techniques of visualization of interpersonal and inter-subjective relationships, including sometimes more-than-human bodies. This proto-architectural approach, inspired by phenomenology, proxemics and contemporary feminist and political theories, suggests that the spatial configurations of distance are one of the primary elements of social balance.



Nefeli Papadimouli

Relational Cartography III Correspondances (Reims, 2024), 2025

Pencil, color pencil, various papers

42 x 59.4 (framed)

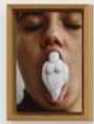




Nefeli Papadimouli
The Calm That Keeps Us Awake, 2025
Video, 4K, colour, sound
3+1 AP



The Calm that Keeps us Awake, THE PILL, 2025



The Calm that Keeps us Awake, THE PILL, 2025



Nefeli Papadimouli
Capsule, 2025
Ceramic
198 x 63 x 56 cm

Nefeli Papadimouli
The World in my Mouth (Venus), 2023
Inkjet print on Epson Baryta paper on aluminium, oak floater frame
29 x 20.5 cm (framed)
Ed. 3 + 2 AP





Detail of the back of *Idiot (bleu)*, 2025



Nefeli Papadimouli
Idiot (rose), 2025
Cotton, natural textile dyeing, chemical textile dyeing, various haberdashery,
linen, fibreglass rush, foam
115 x 220 cm



Back and front of *Idiot (rose)*, 2025



In a Bright Green Field, New Museum & Deste Foundation, Benaki Museum, 2025



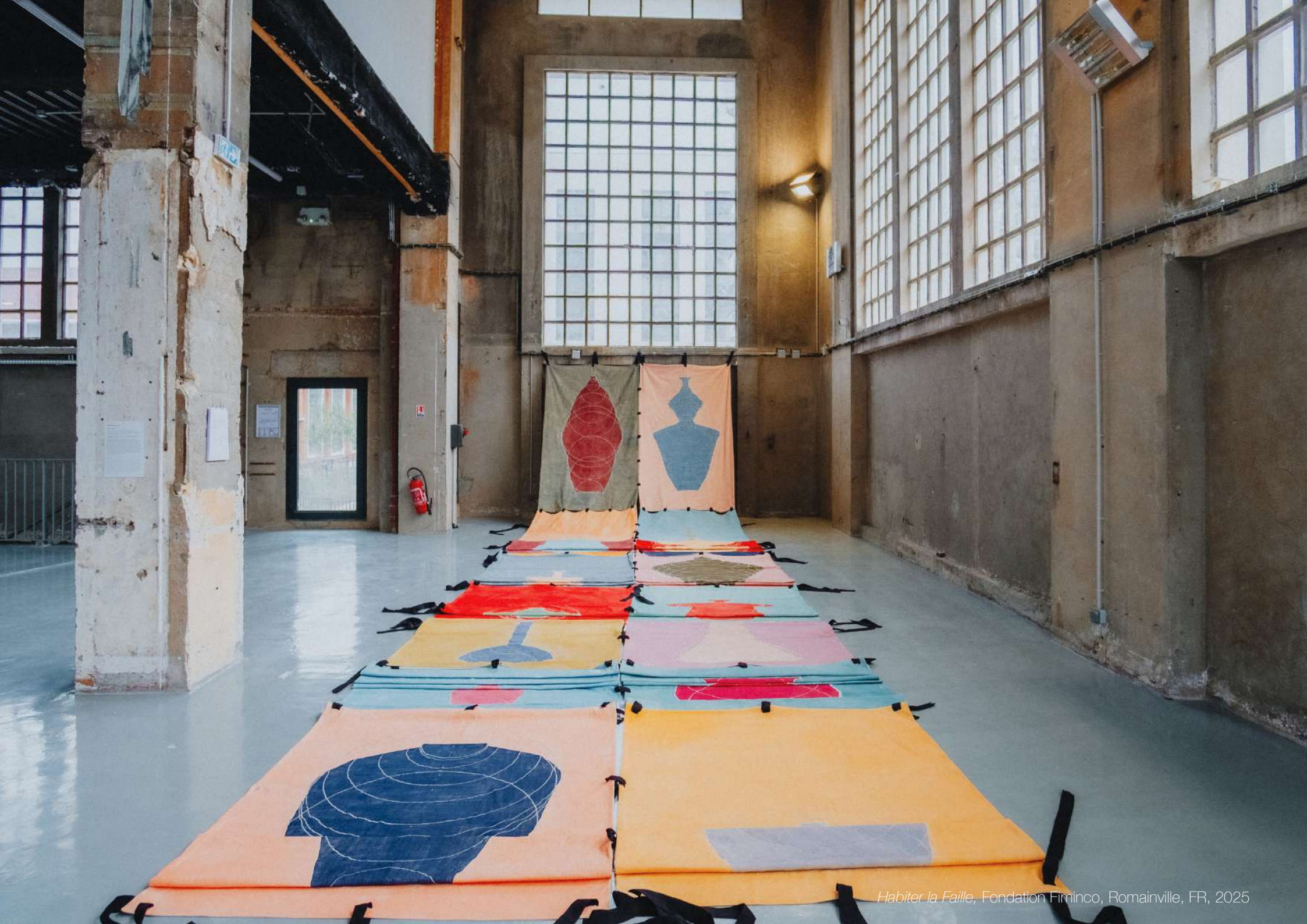
Faire Corps, Fondation Hermès, Tokyo, 2025



Un été au Havre, Le Havre, cur. Gaël Charbau, 2025



Textiles, Parcours d'oeuvres contemporaines, Nîmes, cur. Anna Labouze & Keimis Henni, 2025





Crossing the Water, cur. Alexia Fabre, 17th Lyon Biennale, Les Grandes Locos, 2024



Representative of Nefeli Papadimouli's groundbreaking combination of architecture, sculpture, and costume, *Idiopolis* (2024) is a monumental double-sided textile piece made of cotton fabric, hand-painted on the exterior, and raw on the interior side of the 15-meter-long tunnel-like installation.

Inspired by utopian architectural and artistic avant-gardes as well as contemporary dance, the modular, elastic sculpture functions simultaneously as a costume prop for collective movement, an abstract painting, and an architectural interface for assembling bodies and negotiating boundaries.

Commissioned by The 17th Lyon Biennale, the installation was designed to accommodate ten human bodies. When hung on display the work is conceived as "on strike", drawing on the history of Les Grandes Locos, a former locomotive repair center steeped in working-class and political history. The installation comes alive during performances, like connective tissue, through movements of amateur performers wearing them.



Crossing the Water, cur. Alexia Fabre, 17th Lyon Biennale, Les Grandes Locos, 2024



Crossing the Water, cur. Alexia Fabre, 17th Lyon Biennale, Les Grandes Locos, 2024



La nuit venue on y verra plus clair, cur. Anna Milone and Luca Avanzini, Centre Culturel Jean-Cocteau, Les Lilas, 2024



Dream Coat is a continuation of Nefeli Papadimouli's research on ephemeral communities, investigating when and how a community could exist for the duration of the night. Composed of 10 suspended costume-paintings, a soundtrack and a video, the architectural installation explores the possibility of meeting in a meta-verse that would link different dream places, a kind of utopia of dreams.

Drawing inspiration from Greek mythology focusing on the myths of Orpheus and the god Hypnos, and referencing the visual languages of Etel Adnan, Henri Matisse's *Dance* and Loie Fuller's butterfly dance, *Dream Coats* imagines dreams as a place, a space where everyone comes together. The ensuing performance script is context-specific, based on Dreamstorming sessions with local residents, amateur or professional performers, during which the group shares recurring dreams and reflections on dreams, which are ultimately projections of individual and collective memories.

The idea is that dreams exist beyond the characters who live them. They exist before us, they will exist after: they pass through us. Instilled by divinities, we follow their journey from one person to the next in the film, only to find them again, carried by the ten characters, in a common space, the stage of the performance.



La nuit venue on y verra plus clair, ou. Anna Milone and Luca Avanzini, Centre Culturel Jean Cocteau, Les Lilas, 2024



Nefeli Papadimouli
Dream Coat, 2024
one channel digital video, 4K, colour, sound
21'14
Edition of 3 + 1 AP



Étoiles partielles, cur. Claire Le Restif, Centre d'Art Contemporain d'Ivry - Le Credac, Ivry sur Seine, 2023



Étoiles Partielles en Parade, performative action in the public space, Ivry-sur-Seine, with Le Crédac, Nuit Blanche 2023



Étoiles Partielles is an installation to be activated, paying homage to the utopian architectures of the 1970s in the city of Ivry-sur-Seine. The suspended textile structure evokes the layout of the *Étoiles d'Ivry* by Renée Gailhoustet and Jean Renaudie, oscillating between a plan state and a sectional state. When not activated—"on strike"—the sculpture waits for the bodies that will come to inhabit it.

For Nuit Blanche 2023, a performance takes place within the architectures of Ivry's city center, highlighting its fragmented communal spaces, its accumulations of open and accessible spaces on the hillside, which introduced new ways of collectively inhabiting cities.

Nefeli Papadimouli
Etoiles Partielles, 2023
Installation composed of 104 elements and scripted performance







Nefeli Papadimouli

Skinscapes (Mentors), 2022

Textile work mounted on custom made wooden structure

480 x 240 x 50 cm

In his conference *Love and Community* (2001), Jean Luc Nancy is declaring the urgency for humans to find ways of “being in common in the absence of common being” as an important element of social balance.

Skinscapes, inspired by the philosopher of bodies, is tending to explore and question the conflicts and tensions that are presented naturally and metaphorically when an individualized body and its functions is engaging into connection with other bodies and by that, decide to be part of a collective or social structure formatting a unique new creature.

Through its activation, the work examines the ways collective bodies create and define spatial hence social configurations and transform perception by constantly revealing new sides and viewpoints. This work which blurs the boundaries between different disciplines is conceived to function in two different states: Inactive state (on strike) Activated state (embodied). As independent and muted objects, the works are opening a dialogue with the ways of viewing and representing bodies in traditional painting and function as décor elements.

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



PLAYGROUND Festival, M Museum, Leuven, 2021

This ability of the artwork, to be both moving and static, manages in a profound yet schematic way to flirt with the history of revolutions. The work itself is based on a perspective towards the phenomenon of social balance as it has been approached by the French philosopher Jean-Luc Nancy, and the dynamic between presence and absence.

Therefore, the combination of the two manifestations of the work can be seen as a metaphor for any social structure that functions through the human body that can persist with its attitude to maintain a certain status quo or to end it with its movement, especially if it self-identifies as part of a revolutionary body. In a sense, just as the piece is designed to be interlinked to the human body, so can any society be designed in a distant, cerebral manner, but it is ultimately captive to the real life, human body that both static or moving, can be a force of altering and overturning.

— Nefeli Papadimouli



Nefeli Papadimouli
Skinscapes (Three), 2021

Textile work mounted on custom made wooden structure
480 x 240 x 50 cm





Correspondances (2022) borrows its title from a book by British anthropologist Tim Ingold. “...In this book, anthropologist Tim Ingold corresponds with landscapes and forests, oceans and skies, monuments and artworks. To each he brings the same spontaneity of thought and observation, the same intimacy and lightness of touch, but also the same affection, longing and care that, in the days when we used to write letters by hand, we would bring to our correspondences with one another...”

In *Correspondances*, the bodies of the participants create a mesh or network of relationships that literally reminds of the act of weaving. The ten individual bodies in a first stage are composed in pairs through an articulated system of fabrics which they carry on them, creating parallel lines. Then, like cosmic bodies, they gradually rotate and interweave through kinesiology instructions reminiscent of the rhythm and movement of waves before ending up in complex constellation positions.

Although the kinesiology protocol remains constant, the evolving choreographic score (script) is unique for each presentation of the work taking into account the given architecture and the surrounding landscape. Bodies communicate and connect with each other, create relationships, exchange positions, dialogue through the articulated system that becomes the means and way of communication.

Nefeli Papadimouli

Correspondances (possible encounters of parallel lines), 2022

Installation composed of 10 costumes, 60 modular elements, scripted performance protocole for 10 participants and original music by Thea Soti
Various dimensions







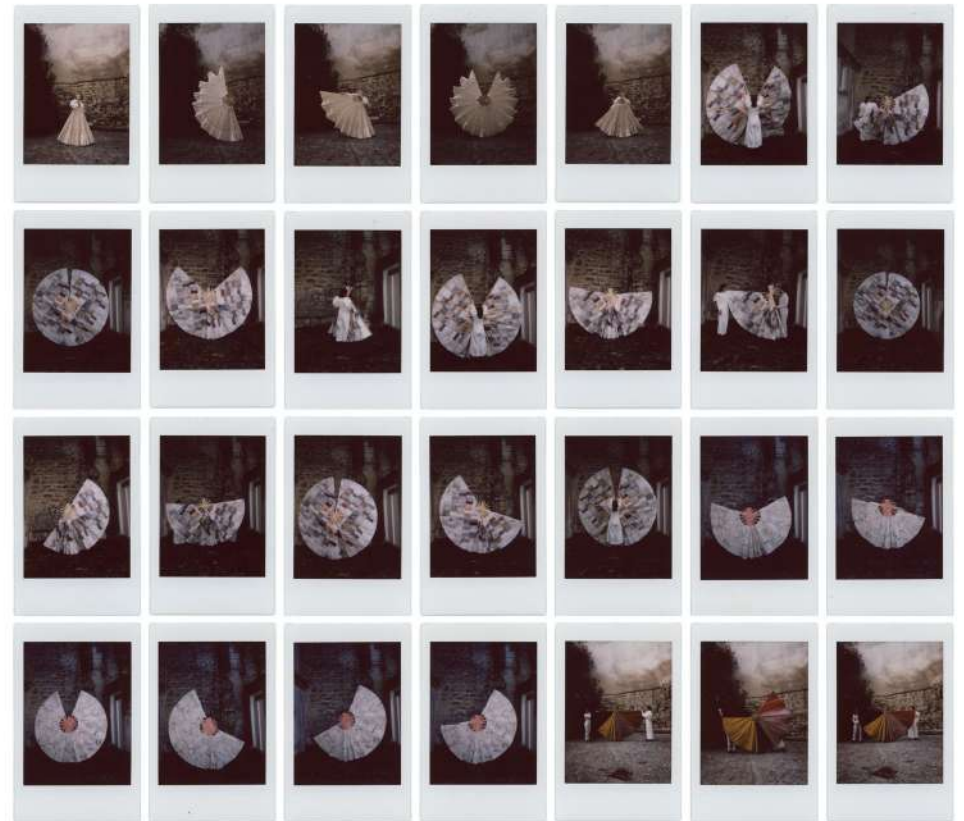
Nefeli Papadimouli
La parade (duo n°1), 2021
Inkjet print on Epson Fine Art paper
25 x 19,5 cm
Ed. 5 + 1 AP



Nefeli Papadimouli
Éventail (Marqueter Le Vent), 2021
Cotton canvas, oak wood, brass and associated costume
Folded: 167 cm
Unfolded: 280 cm



Nefeli Papadimouli
Milieu Mouvant I, 2021
28 polaroid photographs
5.4 x 8.6 cm each



Nefeli Papadimouli
Milieu Mouvant II, 2021
28 polaroid photographs
5.4 x 8.6 cm each



Nefeli Papadimouli
La parade (trio n°1), 2021
Inkjet print on Epson Fine Art paper
25 x 19,5 cm (framed)
Ed. 5 + 1 AP



Nefeli Papadimouli

Éventail (Une Couleur de Nous-Mêmes Pour La Dernière Fois), 2017-2021

Color-catching paper, oak wood, golden threads, brass and associated costume

Folded: 167 cm

Unfolded: 280 cm



Nefeli Papadimouli
La parade (trio n°4), 2021
Inkjet print on Epson Fine Art paper
25 x 19.5 cm (framed)
Ed. 5 + 1 AP



Nefeli Papadimouli
Cocoon (dragonfly), 2023
Recycled leather, cotton fabric mounted on metal structure
180 x 70 x 30 cm

Nefeli Papadimouli
Cocoon (Ladybug), 2023
Recycled leather, cotton fabric mounted on metal structure
85 x 50 x 35 cm





Nefeli Papadimouli
Cocoon (Sardine), 2023
Recycled leather and fabric mounted on metal structure
125 x 60 x 100 cm



Nefeli Papadimouli
The World in my Mouth (Venus), 2023
Inkjet print on Epson Baryta paper on aluminium, oak floater frame
29 x 20.5 cm (framed)
Ed. 3 + 2 AP



Nefeli Papadimouli
The World in my Mouth (Ear), 2023
Inkjet print on Epson Baryta paper on aluminium, oak floater frame
19 x 14 cm (framed)
Ed. 3 + 2 AP

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Selected press

メス「ル・フォーラム」の展覧会より、ネフェリ・パパディ る“社会的身体”について

ジョンから、彫刻、映像と幅広いメディアを用いて作品を制作し、現在はインスタレーションとパフォーマンスを
ディスト、ネフェリ・パパディムーリの創作に迫る。

BY KANAE HASEGAWA 公開日:2025/08/15



PHOTO: ATSUSHI NAKAMICHI © NACÁSA & PARTNERS INC./ COURTESY OF FONDATION D'ENTREPRISE HERMÈS

目的も世代もさまざまな人たちが行き交う週末の銀座の交差点。その角に位置するGinza Sony Parkで6名の演者たちが東京の時間から切り離されたようにゆっくりと動き、ときに天空を仰ぎ、ときに絡み合いながら、一体となっていくパフォーマンスを行った。これはギリシア出身で現在、パリで活動するアーティスト、ネフェリ・パパディムーリによる作品《We Are Forests(森になる)》だ。

「銀座でのパフォーマンスでは、大都会に抵抗のひとつのかたちを創出したいと思ったんです。出自も世代もさまざまな人たちが、急ぎ足で行き交う一角で、同じ空間の中、時間にあらがいがい、ゆっくりと演者たちはつながり合いながら結束していくという、銀座の中で対極の世界が同時に存在することを見せたいと思いました」

パパディムーリはこの《森になる》を起点として《Skinscapes》《Dream Coat》などパフォーマンスを含む作品を発表してきたが、いずれにも言えることは「他人同士はどのように集い、つながり、どのような動きを通して関係性を築いていくのかを私自身が理解するためのリサーチです」という。

たとえば2021年に発表した《Skinscapes》は、スキン(皮膚)とスケープ(光景)を掛け合わせた造語だ。皮膚はもっとも面積の広い身体の器官であり、身体とそれ以外の環境との最大の接点であり、環境から直接身体を守る器官でもある。

“皮膚の光景(Skinscapes)”と題した作品は、ある環境の中で身体がどう動くのか、あるいは動きによってどんな景色が生まれるのかを探るリサーチだという。



PHOTO © DAWN DANCE THEATER

《Dream Coat》(2023-24)。2024年、アジアン・アート・ビエンナーレ2024(国立台湾美術館)より。

ELLE

Nos 5 coups de cœur de la 17^e Biennale d'art contemporain de Lyon

La 17^e Biennale de Lyon se déroule du 21 septembre 2024 au 5 janvier 2025. Intitulée « Les Voix des fleuves – Crossing the Water », elle invite les artistes à interroger les liens entre les êtres et leur environnement. En voici un aperçu, en cinq œuvres.

Peut-on encore s'intéresser aux autres ? Qu'est-ce qui nous lie ou nous délie, nous sépare ou nous rassemble ? Ainsi s'interroge cette 17^e Biennale de Lyon, événement incontournable du monde de l'art, confiée cette année à la directrice des Beaux-Arts de Paris, Alexia Fabre. Au programme, près de 80 artistes du monde entier dont les œuvres habitent une dizaine de lieux. Parmi ces derniers, le MAC (musée d'art contemporain), l'IAC (l'Institut d'art contemporain Villeurbanne), le musée gallo-romain de Saint-Romain-en-Gal et des nouveaux sites à commencer par les spectaculaires Grandes Locos. Dans cet ancien centre de réparation des locomotives, sorte de cathédrale industrielle chargée d'histoire(s) ouvrières et politiques, comme ailleurs, les artistes déploient leurs voix, souvent portées par la force du collectif avec un sentiment qui s'impose : ensemble on est plus fort !

NEFELI PAPADIMOULI : RÉ-UNIR

On avait repéré l'artiste grecque trentenaire à l'édition 2022 du Prix Révélation Emerige. Architecte de formation, et fille d'un couturier – elle raconte que la première chose qu'elle ait appris enfant, était de coudre des petits boutons sur les chemises de son père –, Nefeli Papadimouli puise autant dans ces deux histoires que dans celle des Grandes Locos. Ainsi elle imagine avec ses « Skinscapes », un wagon imaginaire bordé de deux grandes toiles habitées de costumes. Tels des personnages fantômes, ils s'activent lors de performances où des amateurs viennent se glisser dans ces vêtements sculptures, et se meuvent liés les uns aux autres. L'envie pour l'artiste : « ré-unir ».

Aux Grandes Locos



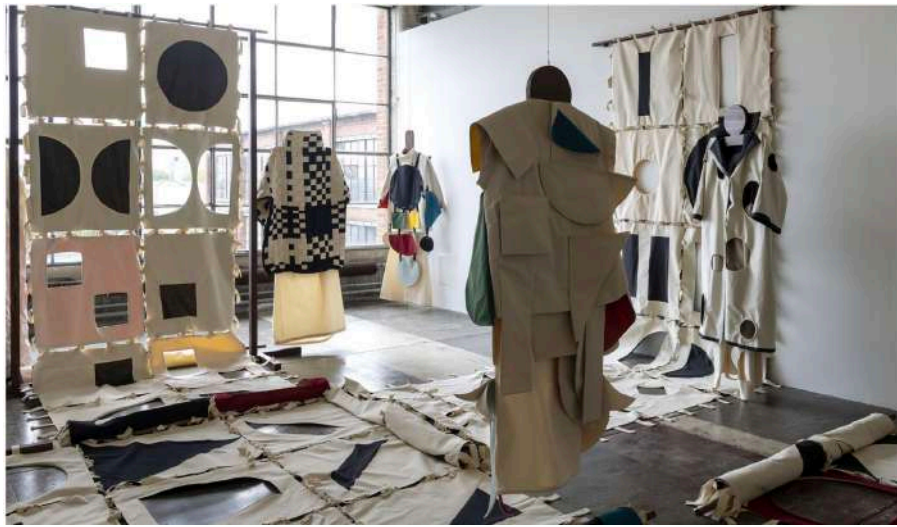
Nefeli Papadimouli, « Skinscapes », 2021, documentation de la performance au PLAYGROUND Festival, M Museum, Louvain. © ADAGP, Paris, 2024. Photo : Robin Zenner

MOUSSE

Nefeli Papadimouli “Étoiles partielles” at Le Crédac, Ivry-sur-Seine

08.06.2023

READING TIME 1'



Performance and participatory action in public space are central to Nefeli Papadimouli's practice. Inspired by phenomenology, proxemics, feminism and contemporary political theories, the artist attempts to reveal through a proto-architectural approach that spatial configurations of distance are the essential element of social balance.

In the continuity of his recent works, *Étoiles partielles* is an installation to be activated paying homage to the utopian architectures of the 1970s in the city of Ivry-sur-Seine. The suspended textile structure in room 3 recalls the layout of the *Étoiles d'Ivry* (Stars of Ivry) by Renée Gailhoustet and Jean Renaudie, and oscillates between a plan and a cut state. Non-activated—“on strike,” according to the artist—the sculpture is waiting for the bodies that will come to inhabit it. For the *Nuit Blanche 2023*, a performance takes place in the architecture of downtown Ivry, highlighting its fragmented common spaces, its accumulations of open and accessible spaces on the hillside, which have opened up new ways of inhabiting.

at Le Crédac, Ivry-sur-Seine
until July 2, 2023

Nefeli Papadimouli lauréate du Prix Matsutani 2022

L'artiste, qui vit et travaille entre Paris et Athènes, mêle les pratiques artistiques, du film à la sculpture.



Nefeli Papadimouli, vue de l'exposition « Milieu Mouvant », Paris, 2022. © Romain Darnaud

Nefeli Papadimouli est lauréate du Prix Matsutani 2022, soutenu par le fonds de dotation SHOEN. Créée en 2016 par les artistes Kate Van Houten et Takesada Matsutani, il accorde une dotation de 10 000 euros au lauréat. Pour cette édition, Christine Macel, nouvelle directrice du musée des arts décoratifs de Paris, a proposé au jury de SHOEN cinq artistes. Cette année, le jury était présidé par Kate Van Houten, accompagnée de Caroline Bourgeois, Valérie Douniaux, Aliska Lahusen et Tom Laurent.

Les autres artistes en lice étaient Cathryn Boch, Kokou Ferdinand Makouvia, Jeanne Kamptchouang et Yan Tomaszewski. Née à Athènes en 1988, l'artiste et architecte Nefeli Papadimouli vit entre la capitale grecque et Paris. Tout en s'inspirant aussi bien d'Oskar Schlemmer que de Trisha Brown, « son travail enjambe les frontières entre pratiques artistiques », explique le jury. Son travail associe sculpture, performance, installation ou encore film. « Sa propension à penser ses œuvres comme des espaces où prendre corps collectivement a été particulièrement appréciée », précise encore le jury. Un prix d'achat a par ailleurs été octroyé à Jeanne Kamptchouang, artiste originaire du Cameroun vivant à Clermont-Ferrand.

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*For inquiries
contact@thepill.co*

Mürselpaşa Caddesi No 181 34087 İstanbul
4 Place de Valois 75001 Paris | thepill.co