

PRESS KIT
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PHENOMENON 5
June 24-July 7, 2024

Re-turning is a troubling matter, a matter of troubling. – Karen Barad

The Phenomenon Association and the Kerenidis Pepe collection are pleased to announce the fifth edition of phenomenon, the international program for contemporary art, that will take place on the Aegean island of Anafi, Greece, between June 24 and July 7, 2024.

phenomenon 5 will include a residency program accompanied by a public program, featuring lectures, performances, video screenings, and other events, free and open to the public, between June 24-30. An art exhibition across the island will open on June 29 and run until July 7.

For its fifth edition, phenomenon will reflect on the ten years since its conception, exploring the notion of re-turning, not as in going back to a specific past, but as a performative practice that (re)configures reality. Beginning with the histories of Anafi —from antiquity and the Argonauts, through the interwar era and the exiles, to modern times and seasonal migration— phenomenon has aimed at broad explorations throughout its editions: seeking alternative ways of seeing, understanding how collective and personal histories are socially constructed, and looking for strategies through art to create a shared experience of collaboration and coexistence. After ten years, not only do these explorations retain their affective potential, but the need for their re-contextualization, re-thinking, and diffractively re-turning is vital.

More information on the program will be announced closer to the dates.
For inquiries, please contact: phenomenon@kerenidispepe.art

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ORGANISED BY
Phenomenon Association
Kerenidis Pepe Collection

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Pauline Boudry/Renate Lorenz
CAConrad
Pierre Leguillon
Zoe Leonard
Valentina Magaletti
Iris Touliatou
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Aerial view of the port of Anafi, National Geographic Service, 1979.
Courtesy of Margaret Kenna.

MAJD ABDEL HAMID

Majd Abdel Hamid (b. Damascus, 1988) is a visual artist from Palestine. He is currently based between Beirut and Paris. He graduated from Malmö Art Academy, Sweden (2010) and attended the International Academy of Art in Palestine (2007-2009). He works in a broad variety of media, including video, installation, drawing and sculpture, through which he explores themes of national identity and trauma. His artistic practice is rooted in the slow, repetitive, performative gesture, including embroidery and cross-stitch on fabric supports, as a counterbalance to high-speed digital image production and pixels.

Majd Abdel Hamid solo exhibitions include *Muscle Memory*, CCA: Centre for Contemporary Arts, Glasgow; *800 meters and a corridor*, gb agency, Paris (2022); *A Stitch in Time*, Fondation d'Entreprise Hermès, Brussels curated by Guillaume Desanges (2021). His work has been featured in numerous group exhibitions, including *Memory Sews Together Events That Hadn't Previously Met*, Sharjah Art Museum, Sharjah; *Splendid Isolation*, SMAK, Ghent; *La Beauté du Diable*, Frac Franche-Comté, Besançon (2022); *Répare, Reprise*, Cité International des Arts, Paris, (2021); *Touché! (gesture, movement, action)*, Beirut Art Center, Beirut (2019).

He has taken part in several international residencies and workshops, including March Project (Sharjah Art Foundation, 2015), Former West (Berlin, Germany, 2013) and Truth is Concrete (Graz, Austria, 2012). Hamid was a finalist for the Young Artist of the Year Award, presented by the A.M. Qattan Foundation, in 2008, 2010, and 2012. He is currently an artist-in-residence at Cité Internationale des Arts in Paris, where he was also in-residence in 2009.



Majd Abdel Hamid, *12 to 23 (end of chapter)*, 2023.
Courtesy of the artist. Photo: Aurélien Mole.

PAULINE BOUDRY / RENATE LORENZ

Pauline Boudry and Renate Lorenz have been working together in Berlin since 2007. They produce objects and installations that choreograph the tension between visibility and opacity. Their films are performance-based, including the camera and animated objects as additional performers, upsetting the separation between stage and backstage. Their most recent catalog is titled *Stages* (Spector Books, 2022). They showed their film installation *Moving Backwards* at the Swiss Pavillion at the 58th International Art Exhibition–La Biennale di Venezia (2019). Most recently they participated in the São Paulo Biennial (2023) with a trilogy of performance-based film installations and showed their immersive installation and performance *Glass Is My Skin* at the Palacio de Cristal / Museo Nacional Centro de Arte Reina Sofía (2022/23). Other international exhibitions include Kunstnernes Hus, Oslo (2023/24); Tensta Konsthall, Stockholm (2023); Museo CA2M, Madrid (2022); Whitechapel Gallery, London (2022); Van Abbemuseum, Eindhoven (2022); National Gallery of Victoria, Melbourne (2022); Frac Bretagne, Rennes (2021); Hammer Museum, Los Angeles (2021); Centre Pompidou, Paris (2021); Julia Stoschek Collection, Berlin (2019); New Museum, New York (2018); and Gwangju Biennale (2016).



Pauline Boudry/Renate Lorenz, *Glass Is My Skin*, installation view at Crystal Palace, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2022/23. Photo: Annik Wetter.

CACONRAD

CAConrad has worked with the ancient technologies of poetry and ritual since 1975. Their latest book, *Listen to the Golden Boomerang Return*, will be released by Wave Books/UK Penguin in April 2024. They received the Ruth Lily Poetry Prize, a PEN Josephine Miles Award, a Creative Capital grant, a Pew Fellowship, and a Lambda Award. *The Book of Frank* is now available in 9 different languages. They exhibit poems as art objects with recent solo shows in Spain and Portugal, and their play *The Obituary Show* was made into a film in 2022 by the artist Augusto Cascales. They teach at Columbia University in New York and the Sandberg Art Institute in Amsterdam.



Photo: Augusto Cascales.

PIERRE LEGUILLON

Pierre Leguillon (b. 1969, Nogent-sur-Marne) is an artist who has developed projects as a curator and critic since the beginning of the 1990s, by creating a single page review, titled *Sommaire* (35 issues between 1991 and 1996), then by collaborating with *Le Journal des Arts*, *Art press* (Special issue “Oublier l'exposition” in 2000), and *Purple* (column “Calme plat” about printed objects between 2002-2004). In parallel, he has photographed many exhibitions, which he started reenacting in 1993 in slideshows, their content being augmented and renewed for each session.

Leguillon works mainly on the production and reproduction of printed images that have reached a wide audience through their circulation in the mass media, evident in his works *Danse Libre* and *Musée des erreurs*. Through these works and their presentation in exhibitions, the artist can be said to question the hierarchies of art. His work often incorporates fabrics, and his personal collection contains a wide range of *kasuri* textiles. The latter have been displayed at WIELS, Brussels (2015), and at Rotonde Balzac, Fondation des Artistes, Paris (2013).

His work has been exhibited widely, including the Fondation d'Entreprise Pernod Ricard, Paris (2019); Frye Art Museum, Seattle (2019); The Island Club, Limassol (2019); Taipei Biennial 2016 (2016); MRAC Sérignan (2015); Dia Art Foundation, New York (2015); Beirut Art Center (2014); 56th Carnegie International, Pittsburg (2013); Raven Row, London (2011); Mamco, Geneva (2010); Moderna Museet, Malmö (2010); Musée du Louvre, Paris (2009); and Artists Space, New York (2009). In 2003, he was a laureate of the Villa Médicis.

He lives and works in Brussels, where he established the Museum of Mistakes in 2013.



Pierre Leguillon Features Diane Arbus: A Printed Retrospective, 1960-1971, installation view, Mercer Union, Toronto, 2012. Photo: Pierre Leguillon.

ZOE LEONARD

Zoe Leonard (b. 1961) is an American artist working with photography, sculpture, and site-specific installation. Leonard has exhibited widely since the early 1990s. A retrospective exhibition was presented by the Whitney Museum of American Art, New York and Museum of Contemporary Art, Los Angeles in 2018. Selected solo shows include the Musée d'Art Moderne de Paris (2022); Museum of Contemporary Art, Sydney (2023); Museum of Modern Art, New York (2015); Chinati Foundation, Marfa, Texas (2013); Camden Arts Center, London (2012); Dia Art Foundation, New York (2008); Museo Reina Sofia, Madrid (2008); Kunsthalle Basel, Basel (1997); and Vienna Secession, Vienna (1997). Leonard has participated in international group shows such as the 57th Carnegie International (2018), Documenta 9 (1992), Documenta 12 (2007), and the Whitney Biennial in 1993, 1997 and 2014. Her work can be found in major public collections internationally. She has received awards such as the Guggenheim Fellowship (2020); the Graham Foundation Grant (2020); the Bucksbaum Award (2014); and an Anonymous Was A Woman Award (2005).



Zoe Leonard, *Analogue*, 1998-2009 (detail), 412 C-prints and gelatin silver prints, 28 x 28 cm (each).
Courtesy the artist, Galerie Gisela Capitan, Cologne and Hauser & Wirth, New York.

VALENTINA MAGALETTI

Valentina Magaletti is a drummer, composer and percussionist whose goal is to strategically enrich a folkloristic and eclectic palette through endless listening and experimentation with new materials and sounds. She has performed and co-written with many artists including Nicolas Jaar, Jandek, Helm, Raime, Malcom Catto, Charles Hayward, Graham Lewis (Wire, Dome), Tightpaul Sandra (Coil, Spiritualized, Julian Cope), Thurston Moore, Bat for Lashes, Gruff Rhys (Super Furry Animals), and many more. In her current project, Vanishing Twin (Fire Records) she has a more conventional jazz approach that finds its escape in the drone/field recordings of the percussive approach in her other main experimental/avant-garde duo Tomaga. Valentina was born in Bari, Italy, and is based in London.



Photo: Louise Mason.

IRIS TOULIATOU

Iris Touliatou works across various disciplines which are necessary for each intervention. Examining infrastructures and function, attachment and desires, the public and private, Touliatou raises questions on the conditions of artistic production and the institutional frames within which it exists. She lives and works in Athens, Greece.

Touliatou has recently held solo exhibitions at Peer, London (2023); fluent, Santander (2023); Kunsthalle Basel, Basel (2023); Rodeo, London and Piraeus (2022); Grazer Kunstverein, Graz (2022); EXILE, Vienna (2020); Radio Athènes, Athens (2019). Her work has been included in the group exhibitions *Intimate confession is a project*, Blaffer Art Museum, University of Houston, Houston (2023); *forms of the surrounding futures*, Göteborg International Biennial for Contemporary Art, Göteborg (2023); *Frequencies (and atmospheres)*, Galerie Eva Presenhuber, Zurich (2023); *This Current Between Us*, PPC Historic Steam Electric Power Station of Neo Faliro, Piraeus (2022); *Siren (some poetics)*, Amant, New York (2022); *When I state I am an anarchist*, PLATO, Ostrava (2022); *2021 Triennial: Soft Water Hard Stone*, New Museum Triennial, New York (2021); *AB7: Eclipse*, Athens Biennale, Athens (2021); *Anti Structure*, DESTE Foundation, Athens (2021); *The Same River Twice*, Benaki Museum, Athens (2019); among others.



Iris Touliatou, *untitled (oral)*, 2022, installation view, *appendage*, Grazer Kunstverein, Graz, June 25-August 27, 2022.
Photo: kunst- dokumentation.com

MARIA TOUMAZOU

Maria Toumazou (b. 1989, Nicosia) works in sculpture—shaping objects, materials, and situations through creative processes that are informed by site and biography. She attended Städelschule in Frankfurt and graduated from Goldsmiths College in London and the Glasgow School of Art. Recent solo and duo exhibitions include: *Condo London* with Cora Pongracz, Hot Wheels Athens London and Essex Street/Maxwell Graham, London (2024); *RHYTHM, CITIZEN*, curated by Tom Engels, Grazer Kunstverein, Graz (2022); *SCRAP B*, Point Centre for Contemporary Art at Moufflon Bookshop, Nicosia (2022); *Coil*, Hot Wheels, Athens (2021); and *Fair-face Elysée*, curated by Peter Eramian, Thkio Ppalies, Nicosia (2018). Toumazou's work was recently included in Biennale für Freiburg 2, curated by Paula Kommoss, Freiburg (2023); Jacqueline, Athens (2023); Nassauischer Kunstverein Wiesbaden, Wiesbaden (2021); NiMAC, Nicosia (2019); and the Cyprus Pavilion at the 57th International Art Exhibition–La Biennale di Venezia (2017) with Neoterismoï Toumazou. Toumazou has been selected to attend the City of Mönchengladbach international studio scholarship in Summer 2024.

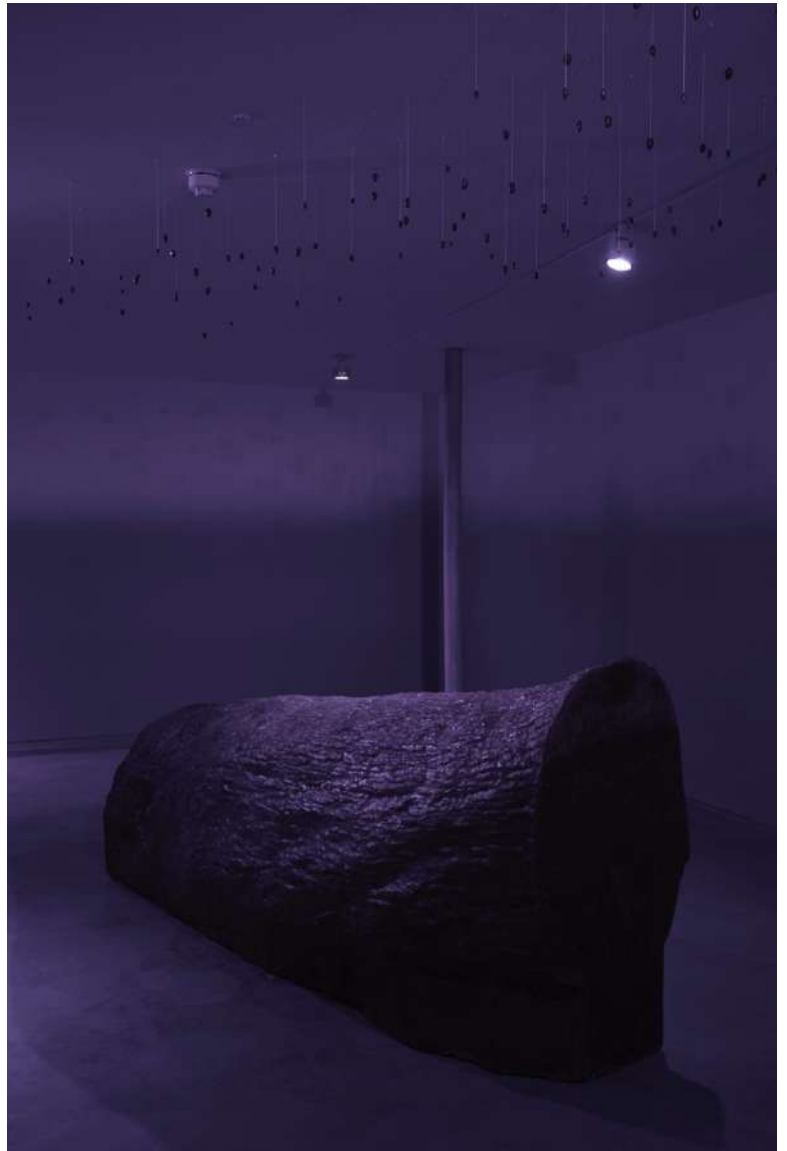


Maria Toumazou, *Found tongues (city keys)*, 2022, installation view, *RHYTHM, CITIZEN*, Grazer Kunstverein, Graz, September 24-December 9, 2022. Courtesy of the artist and Grazer Kunstverein. Photo: kunst-dokumentation.com

TREVOR YEUNG

Trevor Yeung (b. 1988, Guangdong) lives and works in Hong Kong. His art excavates the inner logic of human relations. Fascinated by botanic ecology and horticulture, Yeung features carefully staged objects, photographs, animals, and plants in his mixed-media works as aesthetic pretexts to address notions of artificial nature. He often projects emotional and intellectual scenarios onto living substitutes in his work, translating his own social experiences into elaborate fables through which he continues to explore failure and imperfection. Yeung ultimately questions how closed systems contain and create emotional and behavioural conditions.

Yeung has participated in numerous local and international exhibitions, including the Singapore Biennale, Singapore (2022); Kathmandu Triennale, Kathmandu (2022); La Biennale de Lyon, Lyon (2019); EVA International Biennale, Dublin (2018); 4th Dhaka Art Summit, Bangladesh (2018), and the 10th Shanghai Biennale (2015). Yeung has exhibited at institutions locally and internationally, including Gasworks, London (2023); Musée d'Art Moderne de Paris (2022); Tai Kwun Contemporary, Hong Kong (2022); Jameel Arts Center, Dubai (2022); PinchukArtCentre, Kiev (2021); M+, Hong Kong (2021); Shanghai Power Station of Art (2021); Para Site, Hong Kong (2020); and Stiftung Skulpturenpark Köln, Cologne (2020). He was shortlisted for the Sigg Prize (2023); the Future Generation Art Prize (2021); and the BMW Art Journey award (2015). Trevor Yeung is representing Hong Kong in the 60th International Art Exhibition–La Biennale di Venezia 2024.



Trevor Yeung, *Soapy Fuck Tree*, 2023.
Courtesy of the artist. Photo: Andy Keate.

His artworks are held in the collections of the Centre Pompidou, Paris; Stiftung Skulpturenpark Köln, Cologne; Musée d'Art Moderne de la Ville de Paris; Kadist Art Foundation, Paris and San Francisco; FRAC Alsace; and M+, Hong Kong.