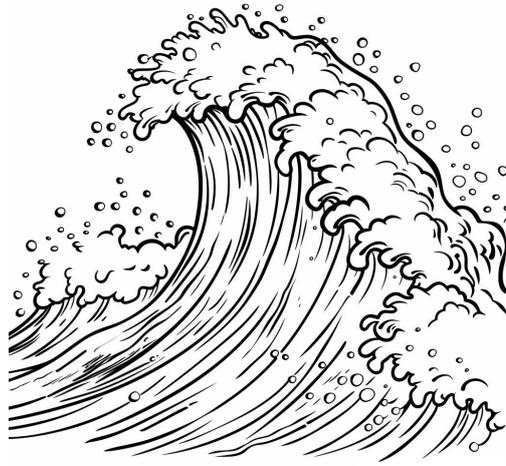


Ecofeminisms Today: Promiscuous Entanglements

03 October – 14 November 2024

With works by
Maria Antelman,
Hera Büyüktaşçıyan,
Betsy Damon,
Regina José Galindo,
Camille Pradon and
Chloé Royer

Curated by Eleni Riga



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Tue, Wed, Fri 11 am – 7 pm

Thur 11 am – 8 pm

Sat 12 – 4 pm and upon request

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“Ecofeminisms Today: Promiscuous Entanglements” brings together a constellation of artistic practices that intersect ecological and feminist concerns, challenging the spatial, cultural, and gendered hierarchies that shape both human and more-than-human lives. This exhibition foregrounds the complex positionalities of women artists from disparate geographies—including the Global South, the Mediterranean and the Levant—each of whom navigates multiple, layered identities. Their works reflect the ways in which bodies, territories, and identities are already entangled, negotiating spaces marked by power, violence and environmental devastation.

In a world where borders are violently reinforced and imaginative geographies perpetuate colonial logics, “Ecofeminisms Today” reclaims a space of fluidity and interconnection. This thematic exploration draws on ecofeminism’s assertion that the domination of nature is intertwined with the domination of women, critically examining how cultural and geographical locations inform our understanding of gender, ecology and resistance.

Moreover, the exhibition invites visitors to shift their attention from the Anthropocene to the Hydrocene, as coined by Australian-Swedish scholar and curator Dr. Bronwyn Bailey-Charteris. It is a delicate task that emphasizes the power of water rather than humans, thus challenging the dominant narrative. The artists in this exhibition use water to reflect on themes of nourishment, transformation, resilience and resistance, challenging patriarchal systems that seek to control natural resources and women’s bodies alike.

The term “promiscuity” is playfully appropriated in this context to represent the rich, interwoven, and non-linear narratives embodied by ecofeminist art. In an effort to resist categorization and control, the exhibition highlights the corporeal and lived experiences embedded in these works. Much like water that flows freely, crossing boundaries and connecting disparate elements, the exhibition embraces the idea of promiscuous connections—those that defy rigid categories and celebrate diversity and interdependence.

In the context of “Ecofeminisms Today: Promiscuous Entanglements” Maria Antelman’s digital montages of analogue negatives occupy a unique space where technology, spirituality and ecofeminism converge. While ecofeminism critiques how patriarchal and capitalist systems exploit both women and nature, Antelman adopts a more integrative approach by exploring how technological advancements shape the world and influence our perceptions. Rather than

outright rejection, her practice embraces a post-techno-shamanic perspective, drawing on ancient concepts to suggest that technology, much like spiritual practices, can serve as a powerful tool for healing, connection and transformation. Instead of naturalizing technology, she “technologizes” bodies, organisms and nature, treating them as living systems infused with potential. In her work, hands, landscapes and rocks serve as metaphors for internal states and healing spaces, where fluid relationships between the natural and technological realms emerge. For instance, hands in her images symbolize not just human touch but also the intricate interplay between technology and the environment. The dynamic interactions within her pieces—stones, water, mother’s milk, hands caress hidden water bodies—create a sense of re-enchantment while facilitating healing and reconnection with “mythical time”. Antelman challenges the notion that technological progress must alienate or exploit; instead, she envisions technology and nature as intertwined systems where innovation builds upon ancient wisdom, offering pathways to reconnection and fresh insights into contemporary ecofeminisms.

Hera Büyüktaşçıyan’s work, “The Recovery of an Early Water”, retraces the route of The Patriarch’s Pool (also known as Hezekiah’s Pool)—an ancient water reservoir that dates back to the 8th-century BCE—located in the Old City of Jerusalem. Following its construction, due to the outbreak of the war with Assyrians, the king who built most of the known water sources in the city, directed the water spring towards an underground tunnel, so that his enemies could not access water and get defeated. This act of hiding the water and keeping it for only his people, caused all the water architecture that he himself had built to get dried up within years, up till now, in resonance to the land and water politics of the region today. Büyüktaşçıyan makes gestural drawings on archival photographs from the British-led colonial archaeological expeditions of the 1800s during an era of intense Western exploration in the Levant, where we see an unexpected water source flowing back to its roots with an overpowering stream, flooding sites of division as a reminder of cycles of erasure. These drawings are presented next to an image of her installation in 2014 in the framework of “The Jerusalem Show VII” titled “Fractures” where she worked with the local community. The installation site closed soon after the escalation of tension due to the outbreak of the 2014 Gaza War. Her work carries profound contemporary relevance, not only as a re-engagement with colonial histories but as a reflection on the ongoing politics of genocide, displacement, environmental destruction and weaponization of water.

Betsy Damon has been working with water as a central theme in her art and activism since the early 1990s. Her pioneering projects, particularly in China, focus on the intersection of environmental concerns and activism, highlighting the sacredness and necessity of water in sustaining life. In this exhibition, photos from her early performances “A Meditation with Stones for the Survival of the Planet” where Damon invites participants to engage with natural elements—specifically stones—during a communal ritual. The intuitive placement of stones where people felt pain without previously knowing about it, reflects a profound understanding of bodily experiences, suggesting a collective consciousness that resonates with ecofeminist ideals. This practice could embody a form of early ecofeminism, as it not only captures the physical interaction with the earth but also evokes the emotional and spiritual connections we hold with the natural world —where the concept of ‘natural’ itself carries many inherent, complex entanglements.

Regina José Galindo’s audiovisual work “Ríos de Gente” serves as a poignant reflection on the devastating impact of extractive industries on both the environment and Indigenous communities in Guatemala. This collective happening, led by Abelino Chub Caal and Galindo, commemorates the rivers that once nourished the land and its people, now diverted and polluted in the name of profit. Dedicated to Bernardo Caal, a defender of water, earth and Indigenous rights, the work poignantly highlights the struggles faced by communities whose resources have been stripped away, resulting in the loss of both ecological and cultural identity. The action happened in the Festival de Libertad para Agua and more than thousand children, teenagers and women from areas affected by monoculture, hydroelectric and mining participated. Galindo highlights the interconnected environmental and racial struggles.

The photographic work “*Mirroi*” by Camille Pradon examines the intricate relationship between light and water, employing experimental techniques to reveal the dynamic interplay of reflection and absorption, inviting viewers to contemplate both the visible and hidden narratives beneath the surface. Rooted in the Mediterranean context—particularly between Greece, France and Tunisia—Pradon draws inspiration from the region's rich ecological diversity and cultural complexity, focusing on traditional practices like sponge diving to highlight the interconnections between human bodies, marine ecosystems and celestial bodies. The use of ‘*gyali*’, a traditional tool for tracing sponges, serves as a catalyst to reflect on Euro-Mediterranean context, the history, the language, the movement of populations, human and non-human.

Chloé Royer’s latest series, “*O*”, invites viewers into a multifaceted exploration of predatory marine invertebrates, such as jellyfish and sea anemones. These sculptures—crafted from metal, silk, earth, clay and fake nails—embody the duality of vulnerability and latent strength, mirroring the complexities of marginalized identities in a world marked by ecological crisis. By blurring the boundaries between species, Royer challenges traditional categorizations and prompts a reconsideration of bodies that defy fixed definitions. The use of fake nails further complicates this dialogue, evoking in this context issues of beauty standards, gendered and racialized identities, sexuality and aggressivity.