



**PORTFOLIO**  
Esmeralda Kosmatopoulos



MOTHER!

# MOTHER!

"MOTHER! " explores, thru three bodies of works, the notion of femininity in all its complexity by looking at the first image we have of what a woman is - our mother - and one of the first place where we connect with femininity - her breast.

In MOTHER!, Kosmatopoulos invites us in a poetic journey through time and space, body and cosmos, public and intimate that the artist has undertaken to understand her feminine identity and all the elements - both internal and external - that contributed to define it.

The series of photographs printed on glass "Eclipse" shows a round and full moon which gradually, gets covered by another sphere of similar size, shape and texture - that of a mammogram of the artist's breast.

In the series of large collages "from here to the moon", the artist share her own memory as a woman of her mother's breast, and look at this all-too-often idealized and forever-lost golden age of unconditional love and safety beyond criteria of gender and sexuality.

Last, in the series "femme des années 80 », Kosmatopoulos takes some of the rules taught by her mother about how to become the « perfect woman » and turns them into sculptures. Each piece works as an assemblage of found objects that together tell one story of what a woman should be in the eyes of the society of the '80s and beyond.



Installation

Femme des années 80

## Femme des années 80

"femme des années 80" questions the construction of femininity and the various commonplace stereotypes and rules a mother, a family and society may project about what it is to be (come) a woman.

The artist takes her personal experience and her upbringing in the '80s in a Greek family living in a Western country as a case in point. "You must always be pretty," "You must take care of your husband and your home," "You must be a good mother..." but at the same time, "You must be a strong and independent woman," "You must stay free to do whatever you want with your body," "You must never let any man stop you..." her mother hammered these words every day to shape her into the ideal woman she wanted her to become.

In "femme des années 80," Kosmatopoulos turns each of these sometimes conflicting rules into a sculpture. Each piece works as an assemblage of found objects that together tell one story of what a woman should be in the eyes of the society of the '90s and beyond. All the pieces have two objects as a common thread that both represent femininity in the collective consciousness; the first is a bra, an article of clothing that shapes the uniqueness of each woman's breast into a standard "half apple" form. The second is a vase, that on the contrary, is shaped like a simplified form of a woman's body.



"YOU ARE SO PRETTY WITH YOUR POLKA DOT DRESS" (VENUS)

2022

ceramic, fabric, shell, steel, bids

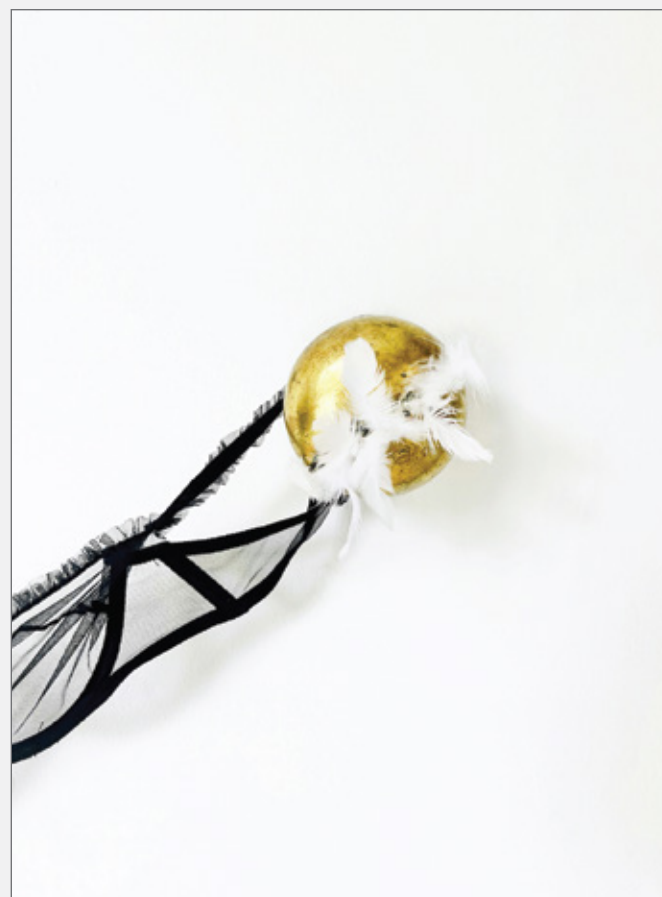


YOU WILL NOT ALWAYS BE YOUNG AND BEAUTIFUL (THE BIOLOGICAL CLOCK)

2022

ceramic, fabric, bricks, steel, plastic, feathers





"YOU WILL SEE WHEN YOU WILL BECOME A MOTHER" (MARY)  
2022  
ceramic, fabric, wool, steel, albacor, feathers



HOW WILL YOU EVER BE ABLE TO TAKE CARE OF A HOUSE AND A MAN? (CINDERELLA)

2022

ceramic, fabric, steel



DON'T EVER LET A MAN TELL YOU WHAT TO DO (MARIANNE)

2022

ceramic, fabric, steel, wood, concrete



THEY JUST WANT ONE THING FROM YOU (THE FIRST TIME)

2022

ceramic, fabric, steel, glass, horn



YOU MUST SHINE EVERYWHERE YOU GO  
2022  
ceramic, fabric, wood, mirror, feather, metal



YOU DON'T WANT TO END UP LIKE YOUR GRANDMOTHER (FAMILY TREE)

2022

ceramic, fabric, steel, wood, tulle, paper



LIKE MOTHER LIKE DAUGHTER (FAMILY TREE)  
2022  
ceramic, fabric, bricks, steel, plastic, feathers



ALWAYS, MAKE THEM WAIT (CAMELS, BONBONS ET CHOCOLATS)

2022

ceramic, fabric, bronze, artificial flower, electric piano



Eclipse

# Eclipse

"Eclipse" investigates the notion of femininity in all its complexity. The series of 6 images show a round and full moon which gradually, gets covered by another sphere of similar size, shape and texture, that of a mammogram of the artist's breast.

The body of work appropriates and questions two symbols that both represent, in their own way, femininity in the collective consciousness. The first, that of the moon, has been present since time immemorial, be it in Greek mythology, in Incas beliefs or in the Arabic poems of the Middle Ages. Compared to the star of the night, of the Unconscious and of monthly cycles, femininity becomes a blend of beauty, protections but also inaccessibility.

Next to this mystical and poetic image of the lunar woman, comes (or even eclipse) another much more ambiguous symbol of the woman that links her directly to her corporeality: her breast. Sexual or maternal, aesthetic or erotic, women's breasts are seen today as both the emblem and proof of their femininity, enclosing the woman in a body that has historically been objectified and alienated. They place themselves in a wedge between two antinomic function that define her in our society: on the one hand the mother and on the other the lover.

Between body and cosmos, science and poetry, interior and exterior, public and intimate, "Eclipse" exposes this universal and difficult equation of being a woman.



Installation



LEFT ECLIPSE #1  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm



LEFT ECLIPSE #2  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm



LEFT ECLIPSE #3  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm



LEFT ECLIPSE #4  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm



LEFT ECLIPSE #5  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm





LEFT ECLIPSE #6  
2022  
digital print on glass, wood  
50 cm x 50 cm x 6cm

"from her to the moon"

## "from her to the moon"

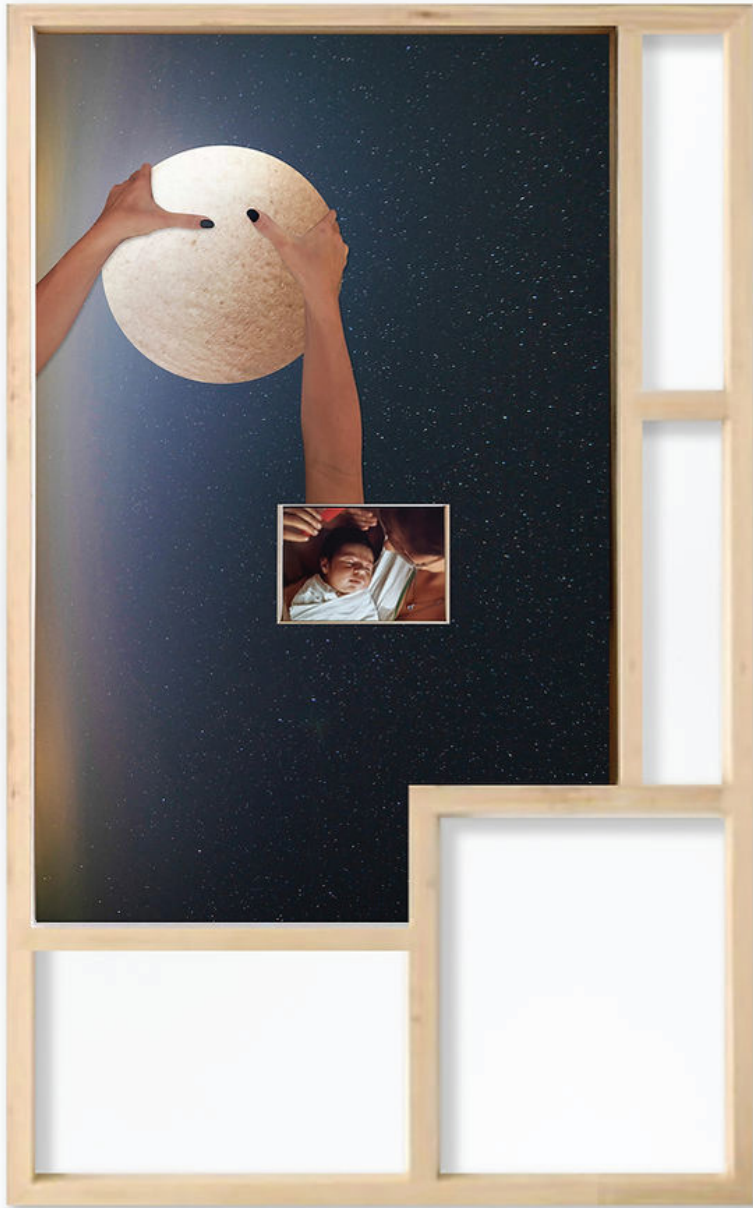
explores the notion of femininity in all its complexity by looking at the first image we have of what a woman is, our mother, and one of the first place where we connect with femininity, her breast.

We often talk about the mother-son relationship and how the memories of their mother's breast as babies explains men appeal to women's breast as adults. Sexual or maternal, aesthetic or erotic, women's breasts are seen as both the emblem and the proof of their femininity, enclosing the woman in a body that has historically been objectified and alienated. In this project the artist wanted to share her own memory as a woman of her mother's breast, and look at this all-too-often idealized and forever-lost golden age of unconditional love and safety beyond criteria of gender and sexuality.

In the series of collages, the artist appropriated the symbole of the full moon traditionally associated to fertility. She covered its surface with close up photographs of her own breast, creating a new imaginary lunar landscape made of areola, skin pores, beauty marks and stretch marks that her adult arms is trying to grasp and hold. To each piece she associated a nostalgic memory early mother-daughter moments represented in some vintage photographs she has been watching and romanticized all her adult life.



Installation



From her to the moon #1  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #2  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #3  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #4  
2022  
160 x 110 x 6 cm  
C Print, wood





From her to the moon #5  
2022  
160 x 110 x 6 cm  
C Print, wood



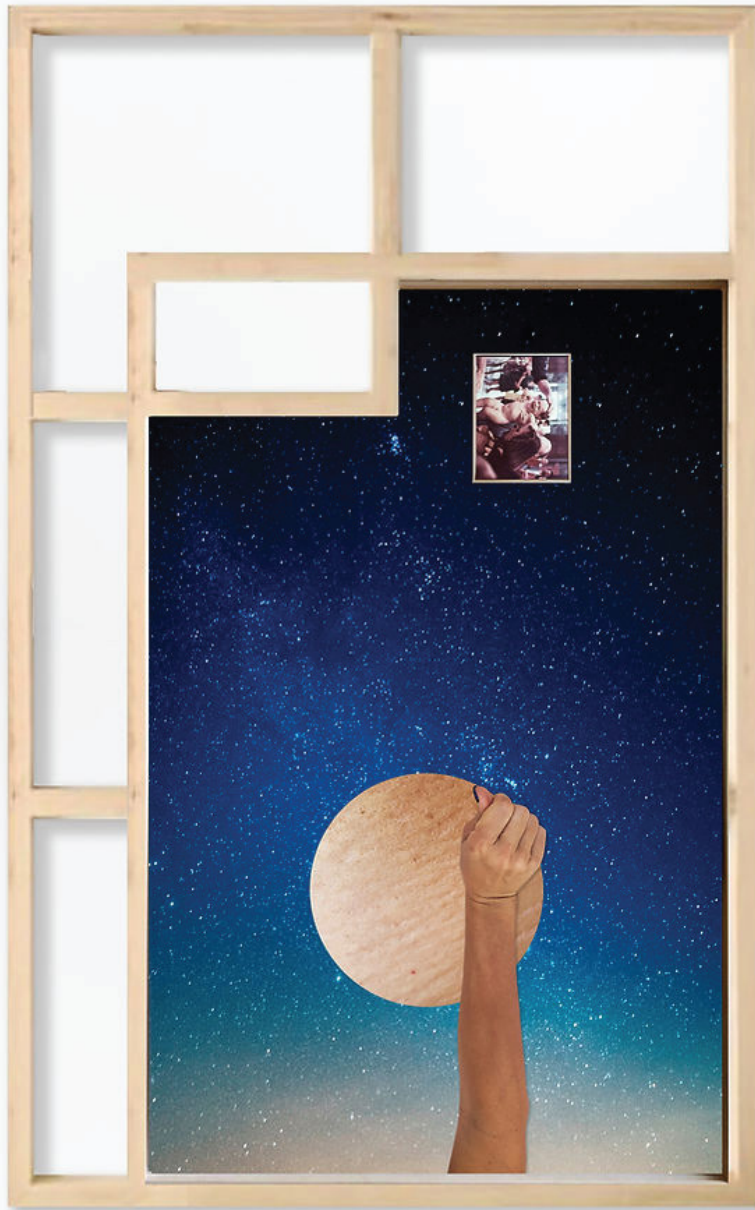
From her to the moon #6  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #7  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #8  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #9  
2022  
160 x 110 x 6 cm  
C Print, wood



From her to the moon #10  
2022  
160 x 110 x 6 cm  
C Print, wood



[www.esmeraldakosmatopoulos.com](http://www.esmeraldakosmatopoulos.com)