



PORTFOLIO

Esmeralda Kosmatopoulos

SI LE NEZ DE CLEOPATRE...

About

“Si le nez de Cléopâtre...” investigates the process of constant rewriting and “correction” of history and the forces at play that take place in the process.

The project centers on taking the figure of Cleopatra as a metaphor for this practice and looks at how, as a historical figure, her image has been defaced and “re-faced” in Western collective imaginary; defaced, like Hatshepsut when her real face was gradually erased from history, and then refaced, when this historical figure was transformed into a fictional character adopting specific physical features dictated by the Western world to introduce to the mass the fictional image that they’d expected at a given time.

For centuries, Cleopatra has served as a projection screen of the fantasies of the West: from the writings of ancient Roman poets and the classically inspired ideals of the Renaissance, to the orientalist mind creations of nineteenth century’s Egyptomania and the contemporary monumental Hollywood film productions. Few of the written sources and images produced in her lifetime were passed down to us and essentially, our image of her mainly comes from the all-too-biased lenses of Plutarch, Shakespeare, and Elizabeth Taylor. To each historical era, there is a distinctive image of Cleopatra, an image “corrected” by the viral modes of contemporaneity to be integrated into new narratives that reflect the cultural, social, and political aspirations of the time.

Rather than examining the extensive repertoire of images produced during her lifetime, the project aims to look at the process of refiguring and recycling the image of this woman who symbolizes, in the eyes of the West, the ultimate embodiment of the ‘Other’. Through the particular example of Cleopatra, the project comes to question the power dynamics between the East and the West through exploring Western cultural appropriation and fictionalization of Eastern national heritage and culture. In the post-Internet age of alternative truths, the project also comes to challenge the new role of the global mass culture in this process, a part that was long reserved for a small group of politicians and other intellectuals.



INSTALLATION - DARB 1718



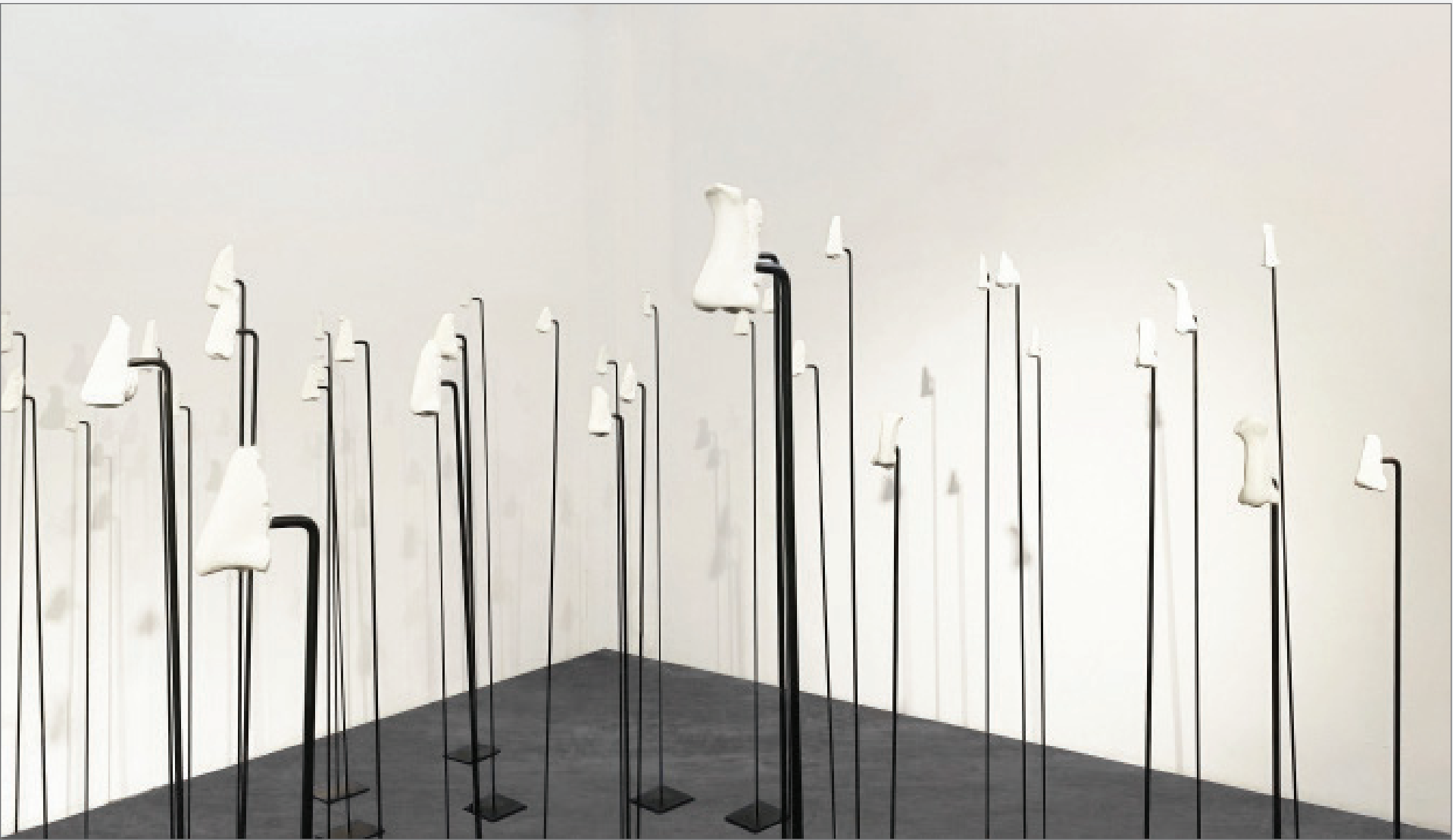
INSTALLATION - DARB 1718



INSTALLATION - DARB 1718



INSTALLATION - DARB 1718



INSTALLATION - DARB 1718

I want to look like Cleopatra

"I want to look like Cleopatra" is a series of twelve diptychs combining digital photographs and paper that question in a playful way how the image of historical figures in continuously "corrected" in the collective imaginary in order to fit into new narratives that reflect the cultural, social and political aspirations of the time.

Taking Cleopatra as a case in point, the artist looked at the features of her face - the real features found on historical representations of the last Ptolemaic ruler and the fictional features found in most peplums produced by Hollywood in the past decades. Kosmatopoulos worked with three plastic surgeons to whom she gave an images of the actual pharaoh as portrayed on coins of that era and ask each doctor to do a "consultation" of Cleopatra's face and suggest all the surgical interventions she would need to look like one of the 21st century actresses that played her role in movies. To each coin was attached one actress and each doctor had to take the real Cleopatra as a patient and proposed ways to "correct" her face - erasing her Greek-Macedonian features - to make her look like the Caucasian woman in pharaonic clothes that defines her in our global contemporary culture. Each diptychs combines the drawings of the surgeons on Cleopatra's face and a medical prescription with the doctor's notes on the operation.



Patient: Cleopatra

Date of Surgery: 29/10/2019

Anesthesia: general anaesthesia

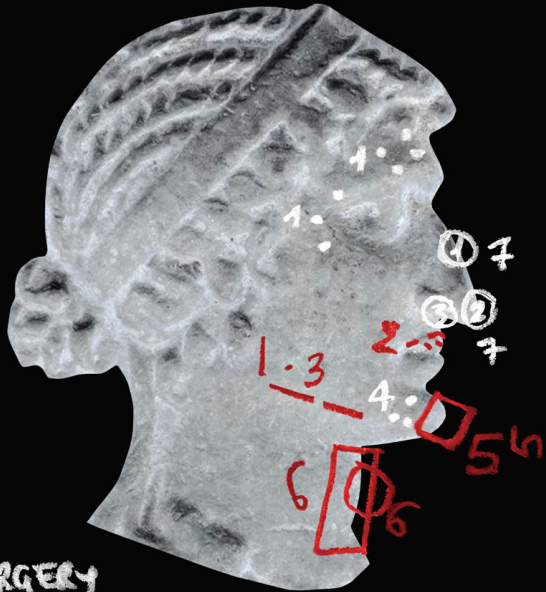
Surgical plan:

1. Rhinoplasty: about 2mm nasal hump reduction, tip elevation and septal cartilage for spreader grafts
2. Chin reduction about 2 mm according preop X-rays
3. Forehead elongation with endoscopic brow lift (5 entry points)
4. Fat collection with liposuction from tummy and transfer to cheek bones about 5ml on each side and 4 ml in the lips.

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I WANT TO LOOK LIKE CLEOPATRA AS SOFIA LOREN
2019-20
C-PRINT, PAPIER, PLEXI

- 1 Point for botox inj
- 2 Points for filler inj — 2 HA filler w/ cannula
- 3 Points (ANGUS) HA — 3 HA CANNULA
- 4 Points HA inj



- SURGERY**
- 5 OXYSTOMY
 - 6 □ NECK LIFT + PLATINUM BAND PLASTY
 - ADAM'S APPLE V PLASTY
 - 7 ① REDUCTION ② ELEVATION + GRAFTS ③ GRAFTS + SEPTOPLASTY

SurgeOn

Dott. Francesco Marchetti
Specialista in Chirurgia Plastica Ricostruttiva ed Estetica

Roma, 28.11.2019

Name: Cleopatra
Surname: Leigh

Date of surgery: 11th Dec 1945

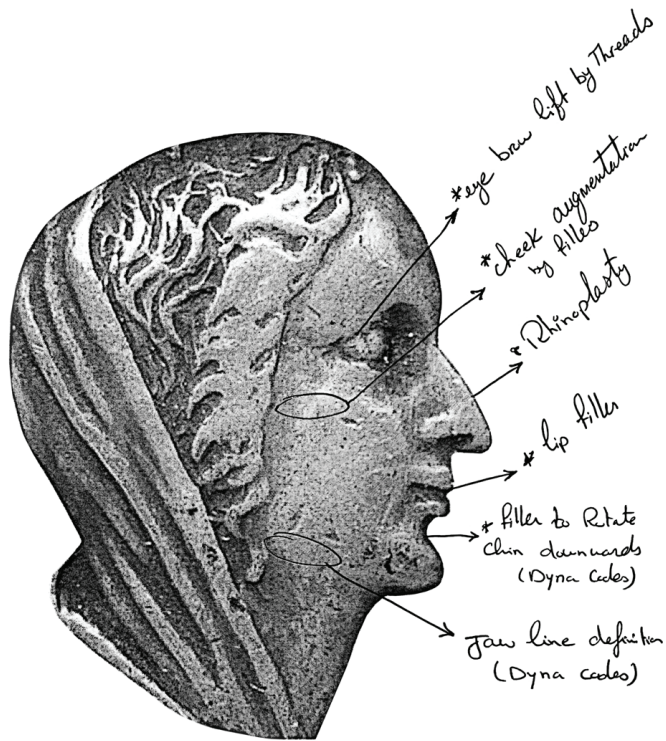
Surgical Plan:

- Botox to enhance forehead's length and elevate lateral brow (temporal lift won't last at all)
- Rhinoplasty with dorsal hump reshaping, tip elevation with columellar and grafts for tip projection and suspension, septoplasty
- Hyaluronic Acid fillers for lip augmentation and projection, need to invert lower lip protrusion and asymmetry
- Chin: Osteotomy to reduce projection, fillers or fat to widen and elongate
- Hyaluronic Acid fillers for jawline reshaping: angle (enhance), body (sculpt)
- Neck lift with plasma bands plasty
- Adam's apple reduction with "V" plasty

Anesthesia: General

Post op Follow up: Elastic garments for neck lift 3 days 24h, only night for 15 days
Nose pads for 3-5 days and plaster for 7 days
Avoid gym or spas for at least for 1 month

I WANT TO LOOK LIKE CLEOPATRA AS VIVIANE LEIGH
2019-20
C-PRINT, PAPIER, PLEXI



Isela



Patient: Cleopatra

Date of surgery: 10/1/2020

Anesthesia: general anesthesia

Surgical Plan:

inshapecairo

inshapeclinic

inshapeclinicegypt

- Rhinoplasty: dorsal rasping and tip elevation of Graft for supra tip projection.
- Thread lifting: upper lid elevation with Aptos threads 2G method.
- Jaw line definition by 4 ml fillers. (Dyna codes)
- Cheek augmentation by injection of filler 4 ml .
- Lip volume : filler injection.

COSMETICS SKIN CARE LASERS NUTRITION DENTAL CARE

www.inshape-clinic.com

Helipolis - Nasr City - New Cairo - Zamalek - Mohandsien - Maadi

I WANT TO LOOK LIKE CLEOPATRA AS HELEN NEIL
2019-20
C-PRINT, PAPIER, PLEXI



Patient: Cleopatra

Date of Surgery: 29/10/2019

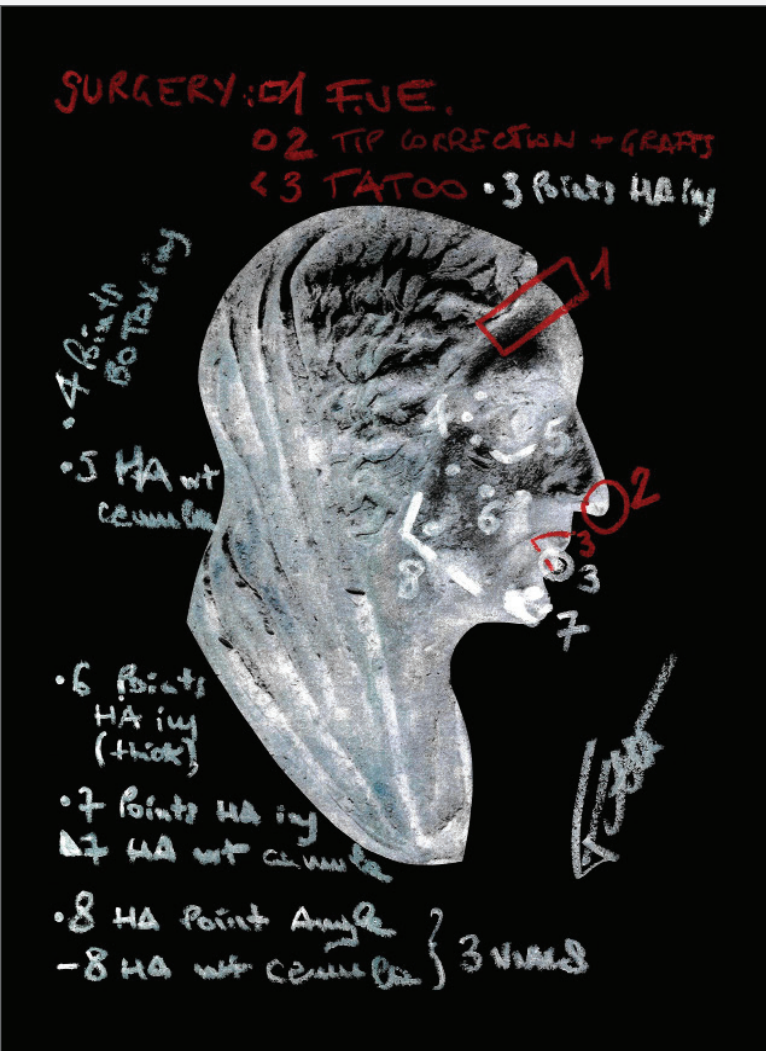
Anesthesia: general anaesthesia

Surgical plan:

1. Full face lift with SMAS resection
2. Rhinoplasty: about 2mm nasal hump reduction, tip elevation and septal cartilage for spreader grafts, left ear conchal cartilage for tip
3. Forehead elongation with endoscopic brow lift (5 entry points)
4. Upper and lower eyelid surgery
5. Fat collection with liposuction from tummy and transfer to cheek bones about 5ml, 5 ml on each malar area on each side, 4 ml into the lips and about 4 ml into the chin
6. CO2 laser resurfacing

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I WANT TO LOOK LIKE CLEOPATRA AS PASCALE PETIT
2019-20
C-PRINT, PAPIER, PLEXI



SurgeOn
COM

Dott. Francesco Marchetti
 Specialista in Chirurgia Plastica Ricostruttiva ed Estetica

Roma, 30.11.2019

Name: Cleopatra

Date of surgery: 14thAug 1963

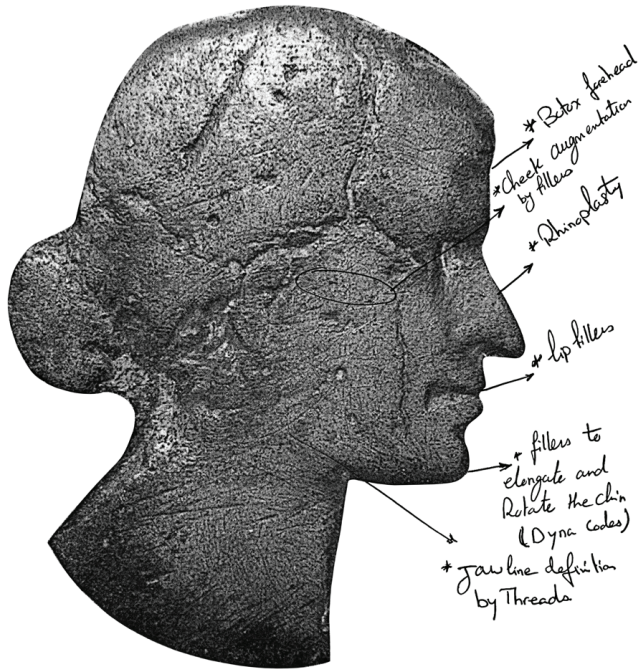
Surgical Plan:

- Front line thickening with hair transplant (F.U.E.)
- Botox for brow lift
- Tear through filling with Ha soft filler (needle & cannula)
- Nasal tip surgery: reduction & elevation with columellar and sheen grafts for tip projection
- Cheeks augmentation with HA fillers (3 syringes each side)
- Hyaluronic Acid fillers for lip augmentation and projection, need to invert upper lip protrusion and asimmetry, vermillion border tatoo
- Fillers or fat to widen chin
- Hyaluronic Acid fillers (3 syringes) for jawline reshaping: widen angle, body redefinition

Anesthesia: Local anesthesia and sedation

Post op Follow up: Nose pads for 3-5 days, no plaster needed
 Avoid gym or spas for at least for 7 month

I WANT TO LOOK LIKE CLEOPATRA AS MAGALI NOEL
 2019-20
 C-PRINT, PAPIER, PLEXI



Patient: Cleopatra

Date of surgery: 10/1/2020

Anesthesia: general anesthesia

Surgical Plan:

- Rhinoplasty: dorsal rasping and tip elevation of Graft for supra tip projection.
- Jaw line threads by Visage and Threads 2G method.
- Cheek augmentation by injection of filler 4 ml .
- Lip volume : filler injection 1 ml .

inshapecairo

inshapeclinic

inshapeclinicegypt

COSMETICS

SKIN CARE

LASERS

NUTRITION

DENTAL CARE

www.inshape-clinic.com

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I WANT TO LOOK LIKE CLEOPATRA AS MARIE BARRY
2019-20
C-PRINT, PAPIER, PLEXI

About 2 inches long

“about 2 inches-long” presents a nasothek made of a 50 sculptures of noses from various sizes and shapes. Taking the famous of aphorism of Pascal, ‘The nose of Cleopatra: had it been shorter, the face of the entire world would have been changed.’ (Pensées162) as a starting point, the artist focuses on that famous nose to question the impact small changes can have in the overall course of History. To do so, she looked at 50 representations of Cleopatra thru out Art History - from coins and sculptures of that era, to classically inspired ideals of the Renaissance, to the orientalist fantasies of the nineteenth century and the plethora of Hollywood movies of our times – and sculpted the way her nose was depicted in each of them. For Pascal, this thought illustrated how something small can change the course of history in the making. Kosmatopoulos gives to the aphorism a new sense by looking at History from an “after the fact” perspective and questioning how multiples perspective of a single truth of an History already written can change the course of ! History to be written.



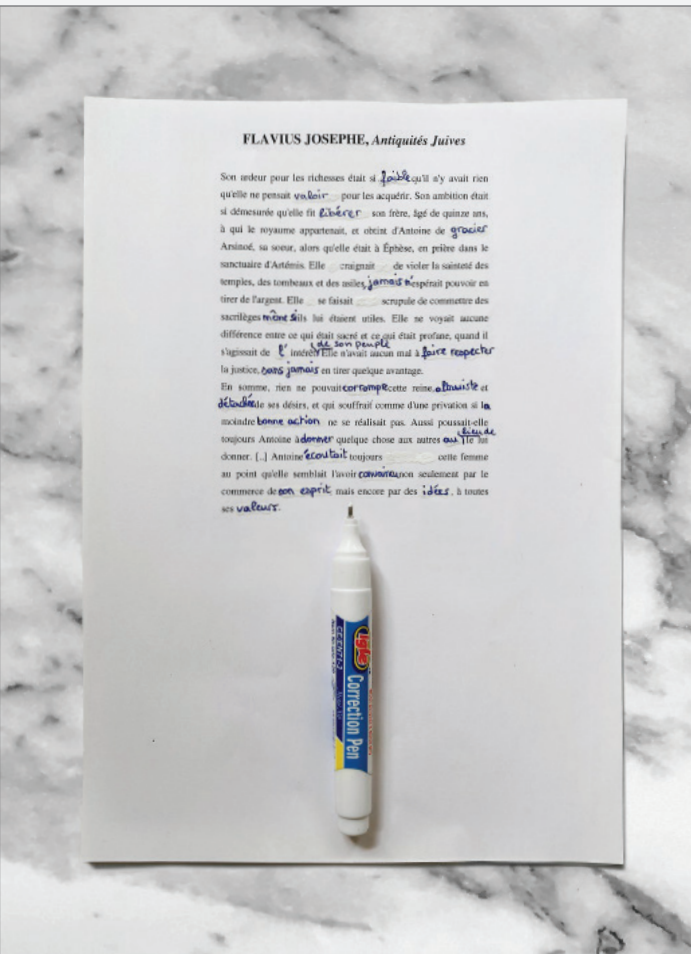
ABOUT 2 INCHES-LONG
2020
FIBERGLASS, ACIER

Second Draft

“SECOND DRAFT” is series of three photographs printed on large vinyl banners that look at the bias in the way History is written and the role of the people that do so.

The artist took three text from Roman historians Plutarch, Flavius Joseph and Cassius Dio that describe Cleopatra and her relationship with Marc Anthony. The three text, all written after the death of both rulers, depict a very negative portrait of Cleopatra - the manipulative temptress that used her charms to manipulate every man including Marc Anthony - a portrait that fit in the narrative of that time time that wanted to clear the betrayal the past Roman emperor by putting all the blame on his Egyptian lover.

Kosmatopoulos decided to give her own version of History by changing by hand all the subjective elements used in the Antiques texts to describe Cleopatra and turn the Egyptian queen into the strong intelligent and independent woman we want Cleopatra to be in modern history.



SECOND DRAFT - ANTIQUITE JUIVE
2020
VINYL, METAL, CIMENT
100 X 70 X 2 INCH (250 X 175 X 5 CM)

CASSIUS DIO, Histoire Romaine

intelligente
C'était une femme d'une beauté surprenante, et à ce moment-là, même si comme elle était dans la perfection de sa jeunesse, elle était vraiment adorable; elle possédait aussi la voix la plus charmante et une façon de se rendre agréable à tout le monde. Elle était agréable à voir et à écouter, avec la force de subjuguer chacun, *captiver*. [...] et elle comptait sur sa beauté pour faire valoir ses mérites réclamations au trône. [...] *son intelligence*

Tombé amoureux de Cléopâtre qu'il avait vue en Cilicie, Antoine n'eut plus aucun souci de son honneur, devint l'esclave de l'Égyptienne et consacra tous son temps à son amour. Cette passion lui fit commettre beaucoup d'actes insensés, il fit mettre à mort les frères de cette femme, qu'il arracha du temple de Diane, à Éphèse. [...] Tant qu'il fut dans une position inférieure et qu'il aspira au premier rang, il tint son esprit tendu vers les affaires; mais une fois au pouvoir, il ne prit plus soin de rien, et subordonna à la mollesse avec Cléopâtre et les Égyptiens, jusqu'à ce qu'il fût complètement renversé. [...] Il parut avoir perdu la raison sous l'influence de Cléopâtre après des pratiques de conversations excellentes. En effet, elle fascina non seulement Antoine, mais aussi les autres Romains qui avaient du pouvoir auprès de lui et elle les attacha à elle par un charme si puissant qu'elle pouvait espérer régner même sur les Romains. [...] *égoïsme le compagnon nobles gracie libéra en encore célèbre net nouve langues suscitant l'admiration qu'ils lui eput*

demandait et vole
indifférente à la
Cléopâtre insatiable de joissance richesses, fit prouver preuve d'une louable ambition mais aussi d'un arrogant mépris. Elle conquit le royaume d'Égypte par l'amour et après avoir espéré écarter l'empire de Rome par ce même moyen, elle échoua et perdit tous les deux. Elle subjuga les deux plus grands hommes parmi les Romains de son temps, et se donna elle-même la mort à cause du troisième. *toujours jamais le mérite impéria*



SECOND DRAFT - HISTOIRE ROMAINE
2020
VINYL, METAL, CIMENT
100 X 110 X 2 INCH (250 X 275 X 5 CM)

Excavated Cleo

“excavated Cleo” is an oversized reproduction of the famous sculpture of Cleopatra displayed in the British Museum in London, The artist appropriated this famous portrait of the Egyptian ruler - one of the very few representation we have of her dating from that period - and defaced her by slicing out her face and excavating it.

ICONOCLASM

“Iconoclasm” est un groupe de trois sculptures qui regardent la façon dont Hollywood et les médias de masse refaçonnent l’histoire dans notre société globalisée.

L’artiste a pris trois captures d’écran de trois des films les plus classiques réalisés sur Cléopâtre depuis début des années 1920 et a travaillé avec un iconographe copte pour transformer les images des trois actrices américaines en costume pharaonique en icônes religieuses. Elle a ensuite imprimé chaque icône sur 14 panneaux de bois et les a défigurées en faisant un trou de plus en plus grand sur leur visage en partant du nez - créant un effet optique d’excavation de l’image d’origine.



EXCAVATED CLEO
2020
FIBERGLASS, METAL, CIMENT
30 X 70 X 30 INCH (75 X 175 X 75 CM)



DEFACED LIZ
2020

BOIS, FEUILLE D'OR, METAL, CIMENT
40 X 70 X 50 INCH (100 X 175 X 125 CM)



DEFACED THEDA
2020

BOIS, FEUILLE D'OR, METAL, CIMENT
40 X 70 X 50 INCH (100 X 175 X 125 CM)



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