



1. Maria Toumazou, Book structure, 2021  
Melamine on wood, wood, wire spirals, paper tape,  
8 x 50 x 48 cm

2. Maria Toumazou, Score, 2021  
Melamine on wood, guitar strings, toothbrushes,  
toothbrush holders, chalk paint, violin parts, 25 x 61 x 23 cm

3. Mariel Kouveli, Minute Six, 2016  
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Video, 11 min 55 sec, looped

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Video, 3 min 45 sec, looped

# Maria Toumazou

## 1. Book structure, 2021

**Melamine on wood, wood, wire spirals, paper tape, 8 x 50 x 48 cm**

Toumazou thinks of the construct of the book, reimagining it as a sculpture. She envisions ways where it can be broken down, taken apart, exposed through making. The work urges us to think of what happens to structures when they lose their function and the fragility of exposing their inner workings, after they've lost their content.

## 2. Score, 2021

**Melamine on wood, guitar strings, toothbrushes, toothbrush holders, chalk paint, violin parts, 25 x 61 x 23 cm**

The main structure of the work was the first version of Muscledwire, a work exhibited in her solo exhibition, Coil (2021). The piece consists of deadstock melamine material applied on wood, which was used for furnishing from the 50s and onwards. Two guitar strings are being weighed down by brass toothbrush holders, holding toothbrushes which stand still as they are held by each other. A scenario is imagined, resembling a scene being caught still in time; two mouths kissing, two hands touching. The sculpture presents a potential for movement that is denied by the misuse of the materials and the loss of their function. Guitar strings that will not produce music, but instead hold the role of puppeteer, supporting this act between two inanimate objects. Toothbrushes that will not brush but instead take an anthropomorphic quality. A wooden part from the inside of a violin lays at the bottom, while the act hovers above it.

# Mariei Kouveli

## 3. Minute Six, 2016

**Giclée print on Fine Art paper, 11.5 x 14 cm**

## 4. Minutes One to Thirteen, 2016

**Giclée print on Fine Art paper, 29.7 x 42 cm**

Kouveli uses photographs taken on a cellphone, to create photo collages. Through a process of repeatedly scanning, re-arranging and printing on clear acetate and textured paper, the works acquire a material quality that resembles drawing and sketching. The final state of the work oscillates between the lightness of drawing and rigidity of mechanical reproduction. Layers are put together in a series of tests and accidents, giving a voyeuristic sense of capturing intimate moments, whilst creating fictional situations. Taken on the same night, a story unfolds during a short period of time. The titles of the works place them in a timeframe, alluding to the fictional narrative created between the images.

# Sara Naim

## 5. Chill, 2016

**both: Giclée print mounted on alucobond, 137x100cm**

Both Pallor and Chill belong to the series When Heartstrings Collapse, which explores the cross-over between physical and emotional associations. Glitches are adopted in the artist's photographic process to describe the relationship one has to their own internal body: inherent but unfamiliar. They behave as vulnerabilities in the technology's anatomy, abstractly exposing themselves. Likewise, although internal workings aren't typically seen, human emotions do physically manifest themselves through involuntary malfunctions, like a stream of sweat down the forehead from anxiety, cheeks turning red from embarrassment, or a choke when lost for words. The series adopts such physical manifestations of emotions as image titles, such as Pallor, Chill, Tremble, Sweat, Choke, Twitch, Palpitate and Blush. These two images show the artist's hand after undergoing a conversion from a digital file to a photographic negative (LVT). Dust and light creates a second skin on the image. Through constant transitioning between analog and digital, the images gain an additional surface, describing the distance and examination of photography and its ability to obscure and highlight information.

## 6. Pallor, 2016

# Maria Toumazou

## 7. Untitled, 2022

**Found copper sheet, fabric, rubber seal, pillow trim, wood veneer, melamine sheet, 73 x 76 x 13 cm**

In Untitled, 2022 the main body of the work is taken from a modified copper sheet of a water boiler. Additional materials consist of leftovers from other sculptures or design objects, constructing an exercise in composition using soft and hard materials. Here, Toumazou interrupts the life or non-life (deadstock) of materials from their purpose as industry objects to insert them into the realm of art. As in other examples from her studio practice, she adopts an open-ended position in her making that allows for the work to acquire meaning through making, rather than the other way around.

# Dala Nasser

## 8. Dido's dress II, 2021

**muslin, salt, natural pigment, 64 x 42 cm**

Originally shown alongside the video work *The Dead Shall Be Raised*, *Dido's dress II*, is a sketch for Nasser's Tyrian painting series *In the purple*. It is made on discarded fabric from her grandfather's house in South Lebanon, submerged in salty water and then dyed with a crimson and purple natural dye made of flowers from the area of Tyre, her birth place. Referencing Dido, the former queen of Tyre, Nasser uses the natural landscape as material, in an attempt to record what is left behind or erased from dominant narratives permeating history and myth. Indicative of Nasser's larger works, but in the rawness of a sketch, it is an example of her unique material language that includes elements that are usually excluded when recording history, such as memory, personal associations and sensual experience.

# Sara Naim

## 9. Kul Shay Imkassr Lazim Embellash Min Jadeed (Everything is Broken, We Must Begin Again), 2013 HD Video, 15 min 31 sec

*Kul Shay Imkassr Lazim Embellash Min Jadeed* recites a phrase that was echoed in early demonstrations across Syria, which translates to 'Everything is broken, we must begin again'. As the mantra continues, the artist begins to repeat it incorrectly. The repetition offers distancing rather than familiarization, where the phrase becomes abstract and meaningless over time. The video indicates towards the performative nature of broadcasted news, which is voiced through the installation's domestic TV screen, where tragic events are often heard and unheard. The mantra also explores the vulnerability of language, and its dependence on the body to represent thought and sound.

# Maria Toumazou

## 10. Found chairs, 2016

**Beeswax candles, enamel paint, stainless steel, metal wire, 54 x 30 x 30 cm**

Maria Toumazou's *Found chairs* are presented in a changing state, shown again almost 8 years after their creation. Toumazou used church candles to create an unorthodox weave for a chair, with references to the appropriation of traditional Cypriot design. Creating a small production line within the house of her grandfather, where her studio was based, she recruited a small team formed of her grandfather and his friends who joined in making the weave. The artist works within the structure of design and its recurring cycle, which in turns appropriates itself, adding new elements each time and repurposing its uses for new audiences. At the time of their making, an influx of new cafes opening in the old city was noticed, where recognisable references from Cypriot design culture, such as wooden and straw chairs, were employed with contemporary details. The title of the works assumes a scenario where their production has independently entered the realm of design. The work ends up playing with the poetics of an everyday object that loses its function, through its inability to offer the stability it promises.

# Mariel Kouveli

## **11. Before Landing, 2016**

**Giclée print on Fine Art paper, 42 x 59.4 cm**

The title of the work is used in its dual meaning, as in next to the land(-ing) and its literal sense, before the landing of the aeroplane. The photograph depicts the same location as the works Minute Six and Minutes One to Thirteen but from a much larger distance. From this distance, the work contrasts the intimacy of the closeness in perspective in the two other works. As the title suggests, a journey has already taken place and another series of events is about to follow, in anticipation of some sort of resolution. The image undergoes a series of printing, scanning and reprinting exercises, exploring the possibilities of visual manipulation through manual process

# Dala Nasser

## **12. The Dead Shall Be Raised, 2021**

**Video, 11 min 55 sec, looped**

The Dead Shall Be Raised explores questions around how we continue to witness and record that which can't be recorded. Nasser deploys various tools such as 3d renderings, text, landscape/seascape scenes and processual documentation to further reveal the human and non-human entanglement in the perpetually deteriorating environmental, historical and political conditions.

The video takes us through a lost city under sea, the story of King Hiram, an inverted blurry present of urban sprawling and the documentation of the artist's process of archeological rubbings. Nasser destabilizes our sense of what is real, what is lost, what remains and what could be through an intentional conflation of history, myth and material being. The act of rubbing, the use of charcoal and then submerging the dated cotton in the sea to fade out what she had been diligently doing under the sun and sky are all parts of a practice of survival but also a reclamation and questioning of what might have been lost. Her insistence doesn't come from a utopian desire to record history but it's a real scratching and questioning, an attempt at exposing the fragility of structures that have been constructed for decades based on histories and experiences that cannot be recorded. The Dead Shall Be Raised begs the question of how we record myth and delusion and how do we escape structures so rigidly built on them now. (excerpt from text by Reem Shadid)

# Sara Naim

## **13. Incongruity, 2014**

**Giclée print mounted on alucobond, 128.5 x 100 cm**

This image transitioned the artist into working with technological glitches. While photographing her finger tips under the scanning electron microscope, a glitch appeared from the fast scanning of the sample. It was a way for Naim to describe the body's often broken communication, and through its obscurity, invites the audience to speculate the cell's galactic potential. This image was produced by photographing the monitor with medium format film.

## **14. Body Frame, 2016**

**Video, 3 min 45 sec, looped**

Body Frame takes the viewer through a landscape of the artist's dead skin cells, in search of the sample's edge. The boundary is never found, but an ambiguous and otherworldly landscape unfolds. The audio forms a literal backdrop to the frame's repetitive reload, where the lab's physicist and the artist discuss the photographic elements of the recording film. Here, the lens of perception is mapped onto the body, emphasizing the intimacy between body, land and image.

**Mariel Kouveli** is a Cypriot artist living and working in Nicosia. She received her MA in Photography from London College of Communications, University of the Arts London in 2018. Kouveli's work focuses on the leisurely or mundane moments in everyday life, in an obsessive and repetitive observation into the human nature, the origins and idiosyncrasies of humanity and the perception of one's surroundings. Through digital and cellphone photographs, scanned and archival images, the subjects often become characters observed from a distance, yet feeling strangely familiar.

**Sara Naim** is a Syrian artist based between Dubai and London. She received her MFA in Fine Art Media at The Slade School of Fine Art, London (2014), completed her BA in Photography from London College of Communication (2010) and Art Foundation at Chelsea College of Art (2007). Sara Naim's practice questions the idea of boundaries and instead sees them as points of connection, between country and territory, skin and surface, pleasure and pain, expectation and reality. She uses her own body to describe misinterpretation through digital glitches, chemical reactions, and dead skin cells. Naim's work challenges restrictive perspectives on separateness whether individual, social or national, and plays with the boundaries of perception and illusion. Her methodology involves a combination of forensic, performative and philosophical approaches. Rooting her practice in non-dualism, different dimensions and mediums coexist; photography is sculptural and sculptures are painterly. Her work has been shown in solo shows including at The Third Line, Dubai (2019), Parafin Gallery, London (2018); Hayward Concrete, London (2016); The Pavilion Downtown Dubai, UAE (2012). Recent group shows include Cromwell Place, London, UK (2021); Centre Photographique Rouen, Rouen, France (2019); Katzen Arts Center, Washington D.C., USA (2018).

**Dala Nasser** is a Lebanese artist based between London and Beirut. She received her BFA from Slade School of Fine Arts, London and her MFA at Yale School of Art, graduating in 2021. Dala Nasser's practice examples human and non-human entanglements within a perpetually deteriorating environment. With works ranging from painting to performance to film, the artist engages alternative forms of image-making to contemplate the political conditions that drive the degradation of the environment. She elicits alternative forms within her mediums by treating materials as witnesses to history with their own nature and limitations. Her work delves into local extractive practices, collapses of infrastructure and the consequences of colonial erasure. Her work has been shown internationally, including at the 15th Sharjah Biennial, Sharjah, UAE (2023), 58th Carnegie International (2022), Pittsburg, USA; Kunstverein Köln (2022), Cologne, Germany; Centre Pompidou (2021) Paris, France; Beirut Art Center (2017 and 2019) Beirut, Lebanon.

**Maria Toumazou** is a Cypriot artist and publisher based in Nicosia. She was a guest Student at Städelschule, Frankfurt (2018-2020), she received her MFA, Glasgow School of Art (2014) and completed her BA Art Practice, Goldsmiths College (2011). Toumazou's work is predominantly sculptural. She is interested in the moment where found forms open up to alternative usage frameworks, shaping objects, materials, and situations through creative processes that are informed by site and biography. Literary forms – such as realism and its attention to the everyday – serve as a methodology for constructing narratives across and within works. Histories and cultures are also revealed in their material facture, unravelling tensions in chronology and circular references that frequently pull from various design eras. Her process-led practice binds together delicate narratives with industry, mechanics, and adhoc inventions employing subjective gestures to manifest opposition to dominant economical structures. Recent solo presentations have been presented at Grazer Kunstverein, Graz, Austria (2022); Point Centre for Contemporary Art at Moufflon Bookshop, Nicosia (2022); Hot Wheels Athens (2021); and Thkio Ppalies, Nicosia (2019), among others. Toumazou has participated in group exhibitions including at Forde, Geneva, CH (2023); SPEL, Nicosia (2022); Nassauischer Kunstverein Wiesbaden (2021); NiMAC, Nicosia (2019). In 2017 she participated at the Cyprus Pavilion at Biennale Arte, Venice with the collective Neoterismoï Toumazou.

**Thalia Spyridou** is a Cypriot curator, who lives and works between Nicosia and Glasgow. She is Director at Patricia Fleming Gallery, Glasgow where she has worked since 2015. Spyridou recently founded Thousand Julys in Nicosia, a space that hosts exhibitions and discussions about contemporary art. The space was inaugurated with the solo exhibition of Marietta Mavrokordatou in September 2022. In 2022 she co-founded Bravo Bravo Editions with Leontios Toumpouris and Michalis Pavlides, which was developed as a tool for discovering, engaging with and buying contemporary art, with the aim to develop essential infrastructure for the continuation of artistic production and contribute to the energisation of an active cultural economy. She is interested in how emotion circulates in and around art and how it can be used as a basis for measuring our space in time, place and history.