



1. Peter Eramian, poet, 2023, papier-mâché clay with cement pigments, app. 100 x 200 x 35 cm, box with glass shards of Varotsos' first iteration of The Poet, photographic print on 300g art paper. Shards collected by Raissa Angeli, photograph taken with Stelios Kallinikou.

2. Phanos Kyriacou, Fig(ure), 2023, markers on paper in custom pine frame and tinted glass, 43 x 31 x 3 cm

3. Images of endemic flora taken by Dr. Yiannis Christofides.

4. Books relating to the themes of the exhibition by Mouflon Bookshop, Nicosia.

5. Phanos Kyriacou, Illuminated Scene, 2013, metal, glass, light, 115 x 42 x 43 cm

6. Maria Spivak, St Bartholomew's Church, 2023, copper tubes, iron, motors, amplifier, mixer, dimensions variable

7. Phanos Kyriacou, Door Handles, 2020, bronze, pine wood, concrete 25 x 7 x 14 cm

8. Phanos Kyriacou, Public Note, 2012, neon light, epoxy, 170 x 8 x 5 cm

9. Phanos Kyriacou, Fig(ure), 2023, markers on paper in custom pine frame and tinted glass, 43 x 31 x 3 cm

10. Phanos Kyriacou, Cypress Pine, 2016, pine wood, cypress oil, steel, 25 x 21 x 10 cm

11. Phanos Kyriacou, Bar Stools, 2019, plywood, acrylic lacquered, steel, stainless steel, 104 x 34 x 7 cm

12. Phanos Kyriacou, Fig(ure), 2023, markers on paper in custom pine frame and tinted glass, 43 x 31 x 3 cm

1. Peter Eramian,

poet, 2023

Eramian's sculpture is a response to Costas Varotsos' sharp-pointed glass sculpture, "The Poet", which was relocated from Famagusta Gate parking to a spot overlooking Eleftheria Square in 2018. In opposition to the upright, unapproachable, overseeing figure, Eramian proposes a horizontal, sleeping poet, whose material body is vulnerable and soft. This gesture relates to resisting the vertical usurpation of public space as a site of productivity. Playfully responding to Seferis' line that "The nightingales won't let you sleep in Platres", the work comments on the regulation of sleep and wakefulness, challenging the notion that sleep is unproductive and irrelevant. As such, the work becomes a critique of wakefulness and all the binaries which it advances, as well as a critique of the authoritative ideological presence of Varotsos' sleepless hypervigilant poet. It asks us to think about sleep as a valuable tool of resistance. As Haytham El Wardany puts it: "The sleepers in an open-ended occupation are no longer individuals in a battle but ... they become instead the brokers of a new reality, their dreams the language of this reality whose code they seek to crack".

2, 9, 12. Phanos Kyriacou

Fig(ure), 2023

The drawings are an expression of sculptural ideas on paper, whilst playing upon the convention of a still life. Kyriacou is pursuing two different yet interrelated ideas. One concerns the challenge of formal abstraction and the other balance in composition. For the artist, it is almost impossible to move away from representation, especially in sculpture, as each form is invariably found in nature. The tinted glass subtly obscures the viewing of the drawn forms, creating a colour field that draws our attention to the interplay between material, light and sight.

3. Dr. Yiannis Christofides

Images of endemic flora taken by Dr. Yiannis Christofides

Dr. Yiannis Christofides is a botanist living in the Troodos Mountains of Cyprus. Having obtained a degree in Chemistry from the University of London he returned to his mountain village where he took up botany. This led to a new book on the Orchids of Cyprus. Several new plants were recorded for Cyprus and new locations were found for old ones. He was invited to be one of the authors of the Red Data Book of the Flora of Cyprus. In 2017 Yiannis wrote & published a new Illustrated Flora of Cyprus, a culmination of the many years of his botanical study on the island. He is the former owner of Minerva Hotel and the image carousel operates from the spot where it was found.

4. Mouflon Bookshop

Books relating to the themes of the exhibition by Mouflon Bookshop, Nicosia.

Full list available on demand.

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.

5. Phanos Kyriacou

Illuminated Scene, 2013

This exaggerated lamp was created from memory by the artist along with a metal craftsman. It is evocative of a moment when during a long walk, the surrounding area took on a cinematic texture. Beyond its utilitarian value, the lamp appeared almost like a (misplaced) prop. This mnemonic reconstruction signifies a similar object that is somewhere in Berlin. By chance, it is also similar in design to the lamps on the outside of Minerva Hotel. How much of the memory relies on reality and how much on fantasy is hard to decipher.

6. Maria Spivak

St Bartholomew's Church, 2023

Spivak uses unassuming materials to create a kinetic sound sculpture. As a vertical copper tube spins around itself, it touches another freeform tube that bends around the large windows. The sound produced at this touch point is amplified and released into the space. The interplay between the tubes themselves, as well as between the amplified sound and the surrounding architecture, generates a wordless chant: slow, repetitive, almost hypnotic. By focusing on the material properties of sound, the work invites reflection on the acoustical dynamics of the interior space, whilst its form, materiality and placement by the windows recall the outside. By shifting our cognitive focus away from the text and speech, the work engages the possibilities of imagining what spaces are for and how sound itself creates space.

7. Phanos Kyriacou

Door Handles, 2020

The work concerns the joining together of two found materials: pine wood, taken from a support structure in construction, and door handles, which remind of domestic environments. The handles are cleared of their chrome plating and polished. They show signs of having been struck. This is due to being tested out to assess whether the material is real bronze or plated. Any handle is a performative object: it awaits the activation of a hand that will turn it, whilst hinting at the existence of other spaces. This performativity is intensified here by their positioning and reflections, which distort viewing by enveloping the viewer in them.

8. Phanos Kyriacou

Public Note, 2012

This neon work comments on the often-difficult relationship between people and their locality. The perception of locality is underscored by feelings of intimacy and the demands of love, which make for complex mechanisms of relating to place. A take on Joseph Beuys' declaration "I Like America and America Likes Me" from 1974, Kyriacou here communicates a self-conscious expectation for a reciprocal relation and uses his own handwriting to highlight the social dimensions of being.

10. Phanos Kyriacou

Cypress Pine, 2016

This neat and symmetrical piece of wood was found on the side of a road construction. The stainless-steel additions support it and create a new sculptural space out of it. The smell of pine wood is complicated by the addition of cypress oil on its surface. The viewer is called upon to come close to the sculpture, 'invading' the space and using smell to connect with the sculpture. As the different smells intermingle, the memories, places, and landscapes that spring to mind interpolate in the present.

11. Phanos Kyriacou

Bar Stools, 2019

The work concerns an artistic exploration of how materials stand witness to life and to the force of bodies that come into contact with them. Two used stool seats, with substantial wear and tear on their surface, are treated with layers of lacquer and placed on the wall. Their original use is voided, and the materials take a life of their own, entering a dialogue with the history of the object. The resulting surfaces remind of landscapes with powerful movement.

Maria Spivak is a musician and sound artist based in Cyprus. With studies in architecture and creative media practice, she calibrates her methodologies through research on sound environments, spatial acoustics and sound as a cultural phenomenon. Her debut LP, *META TO PEIB* (Ecstatic Recordings, 2020) is a blend of hypnagogic pop, smudged synths, and ambient electronics, infused with the spirit of the local DIY scene. Her tape release *Rare Backwards*, was presented as an addendum to the LP in the same year. Projects and features include *Switzerland* (collaborative LP Vinyl, Musée d'ethnographie de Genève, 2022-23), Alessio Natalizia's album *The Place I've Been Missing* (Ecstatic Recordings, 2023), *Short Psalm and Other Speakers* (with Panayotis Mina, Volks, 2015). She hosts and curates the bimonthly show *More or Less Future* on Movement Radio and has guested on NTS, Lot Radio, Rinse FM, Kiosk Radio, Noods Radio, Retreat and Mutant Radio. Spivak is preparing an upcoming solo show whilst her new LP *You Win Again* (Ecstatic Recordings, 2023) includes a rendition of Christos Kyriakides' poetry.

Phanos Kyriakou is an artist living and working in Nicosia. He works mainly with sculpture and film to suggest new relations between objects, information, and society. His ongoing research highlights nuanced understandings of the present through an exploration of found fragments and the everyday vernacular. Forgoing distinctions between art and craft, he often collaborates with local specialists to explore material culture and how memory is attached to the senses: not only images but also textures, smells and sounds. He is the co-founder and director of the artist-run gallery *PARTY Contemporary* (2018 – 2020) and founder of the project space *Midget Factory* (2003 – 2012). Solo presentations include *People also ask*, curated by Marina Christodoulidou (Rehearsal, Nicosia, 2022), *The Other Sleeps In All Things Around* (Wonnerh Dejacó Gallery, Duo show, Vienna, 2021), *Now Dear Eyes, Dear Eyes, a Split* (Eins Gallery, Limassol, 2021), at this moment, curated by Luca Lo Pinto (Macro Museum Rome, 2020). He co-represented Cyprus at the 55th Venice Biennale, *Oo – The Cyprus / Lithuanian Pavilion*, curated by Raimundas Malašauskas.

Peter Eramian is a sculptor/installation artist and curator whose practice revolves around the politics of matter, labour and the body. He is especially interested in the fading interplay between notions of nature and human activity. Peter holds a BA in Fine Art & History of Art from Goldsmiths College, UK, and an MA in Philosophy from Birkbeck College, UK. In 2018 he completed the Home Workspace Program at Ashkal Alwan in Beirut, where he primarily focused on the compounding properties of concrete and the sealing properties of plastics. Peter has been co-running the artist-led project space *Thkio Ppalies* together with Stelios Kallinikou since 2015. Previously, he was the founding chief-editor of *The Cyprus Dossier* and *Shoppinghour Magazine*. Currently, he is part of the curatorial team of the project *The Broken Pitcher*, together with Natascha Sadr Haghghian and Marina Christodoulidou, presented at *Thkio Ppalies* (Nicosia), *Beirut Art Center* (Beirut), *GfZK* (Leipzig) and *Lenbachhaus* (Munich). With LLC (an artistic duo between Eramian and Emidio Vasquez) he will represent Cyprus at the 60th International Art Exhibition – *Biennale Arte 2024*, along with Endrosia collective and Haig Aivazian.

Evagoras Vanezis is a curator and writer based in Nicosia. His research focuses on methodologies and politics of performativity. He organises various exhibitions, programs, and publishing projects in collaboration with communities and institutions. Through the mediums of project, exhibition, and text, his methodology incorporates events and ecologies from varied sources such as the history of aesthetics, queer and decolonial theory, personal and collective experiences. Recent projects include *Anachoresis: Upon Inhabiting Distances*, the Cyprus Pavilion at the 17th International Architecture Exhibition, Venice Biennale (co-curator, 2021), and *Formworks*, *Thkio Ppalies Project Space* (curator, 2019 – 2022). He is currently a fellow of *A Natural Oasis?*, Biennale of young artists from Europe and the Mediterranean (BJCEM, 2022 - 3).