

Key Change

Phanos Kyriacou, Peter Eramian, Maria Spivak
Curated by Evagoras Vanezis
Minerva Hotel, Pano Platres

6 August - 10 September 2023, 06/08-27/08 Monday-Sunday, 28/08-10/09 Thursday-Sunday
Opening hours: 10:00-13:00 & 16:00-19:00

The exhibition is presented in the framework of Safely Held, a series of exhibitions and events produced by Pylon Art & Culture, in collaboration with invited curators, running from May to December 2023. Due to the current condition of the building and other restrictions, we would like to inform the public that access to the exhibition areas will not be possible for people with disabilities.

Parallel events/programme:

- On Sunday 13th and Monday 14th of August at 20:00, Alley restaurant will be offering two unique Long Table dinners with local products and flavors, in the backyard of the Minerva Hotel. The dinners will include a guided tour of the exhibition by the artists and the curator. The tours will be starting at 19:00. For more information and reservations please call 99-402221.
- On Saturday 12th and Saturday 19th August at 18:00 there will be guided tours of Pano Platres around Minerva, with a focus on the endemic flora and the history of the village. The guided tours will be curated by Dr. Yiannis Christofides, a botanical expert and former owner of the Minerva Hotel. The tours will be offered free of charge. For more info please contact us by email at info@pylon-ac.org or at 95-950857

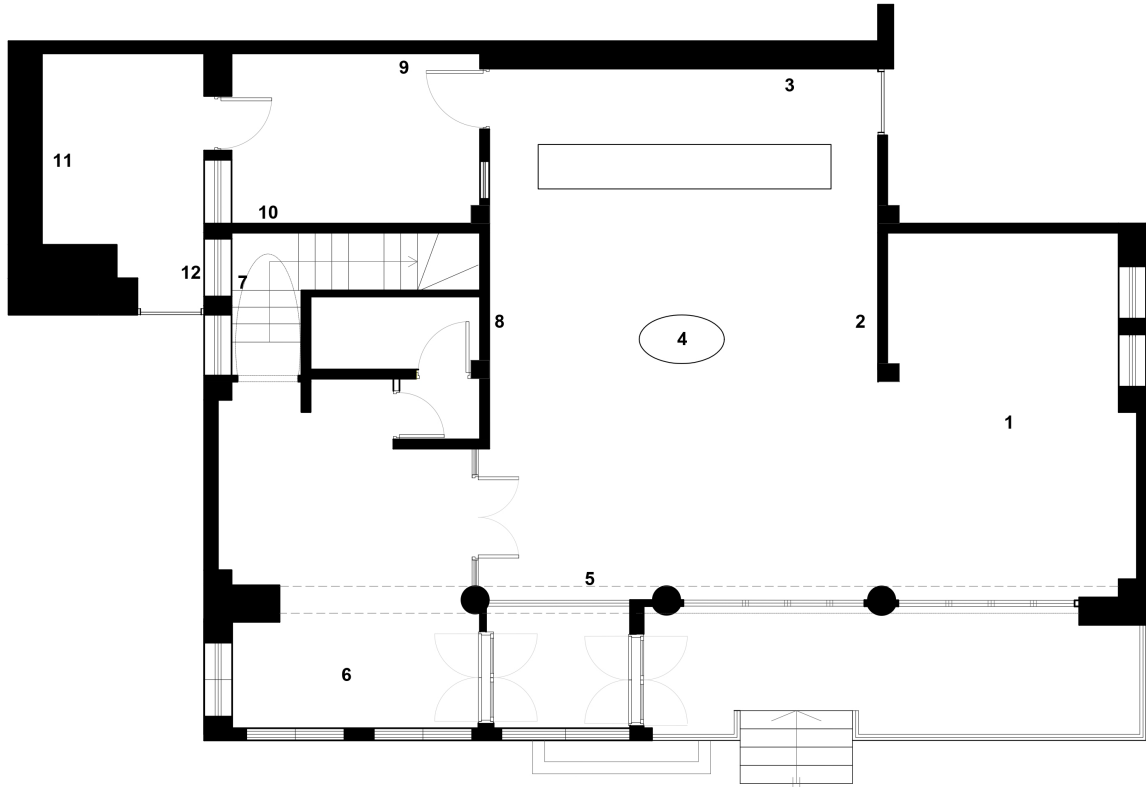
Curatorial Note:

The Minerva Hotel in Pano Platres, lying dormant for some time now, hosts the project "Key Change", where three contemporary artists suggest a series of sculptural gestures-installations that activate the space and the senses. Audiences are invited to approach these installations as elements of a dramaturgy where a suspended sense of time takes over. The protagonists of the story are unknown, but the imprints of their actions are everywhere to be seen.

The experience of entering the space and the fascination of tuning in to what came before, as well as our anticipated entanglement in what follows, becomes the setting of this exhibition. The title is borrowed from music notation. A key change marks both the transfer of a composition to another scale (both for re-recording and live performance) and also the differentiation of structural elements within the composition itself. Through this conceptual borrowing, "Key Change" focuses on the dynamics of shifting from one way of relating to our surroundings to another.

Through a sound installation that explores the space's acoustic resonance (Spivak); sculptures and light installations which dissect the materiality of the space and its relationship to the outside (Kyriacou); a sculpture made with unconventional materials, based on a gesture of conceptual and material relocation (Eramian); the three artists invite alternative economies of sensing and politics of relating to space and place.

As memories intermingle with the present moment in the enigmatic enveloping space, dynamics of continuity and transition, overlapping and translocation are explored. Another way to approach the artistic gestures would be by thinking of them in terms of linguistic practices which play upon our expectations like irony and ellipsis, but also translation and rewriting.



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 inspired by the well-publicised relocation of Costas Varotsos' sharp-pointed, glass sculpture "The Poet", from Famagusta Gate to a spot overlooking Freedom Square in 2018. In response to the upright, unapproachable and overseeing figure, Eramian proposes a horizontal, sleeping poet, whose material body is curved and inviting to the touch. This gesture relates to resisting the vertical usurpation of public space and is in dialogue with values like productivity and rest. 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, with sleep being seen as unproductive and thus irrelevant to leading a fulfilled life. The work becomes a critique of wakefulness, and all the binaries which it advances, as well as a critique of the authoritative presence of Varotsos' sleepless 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. 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. Books relating to the themes of the exhibition by Mouflon Bookshop, Nicosia. Full list available on demand.

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 access 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.