

Contemporary Art at the CVAR

Centre for Visual Art
and Research

Twelve Women Artists:

Alev Adil
Anber Onar
Dicle Özlüses
Dize Kükrer
Evelyn Anastasiou
Gönen Atakol
Koula Savvidou
Lito Kattou
Maria Perendou
Marina Xenofontos
Melina Shukuroglou
Oya Silbery

Curated by

Nicos Chr. Pattichis
Esra Plümer Bardak

until
we
meet
again



KOULA SAVVIDOU
My father's oven, 2021, mixed media, 150 x 150 cm
Lady Helicopter, 2000, mixed media, 130 x 30 x 30 cm
Nefelie, 2002, mixed media, 180 x 100 x 40 cm

till we meet again

This is the first contemporary art exhibition organised by the Centre of Visual Arts and Research in its seven-year existence. We are walking on new pathways and we are very excited about it. Of course, it would not have been possible without the help and advice of good friends. We would like to extend our heartfelt thanks to Ms Esra Plumer Bardak and Mr Nicos Pat-tichis for their hard work and support. Along with them, we express our thanks to Ms Melina Shukuroglou and Oya Silbery for their help. The exhibition would not have been possible without the sponsorship of the Ministry of Educa-tion and Culture and the Active Citizen's Fund of the EEA Norway Grants. We would like to ex-press our greatest appreciation. We are also indebted to the Phileleftheros group for accepting to be our media sponsor. Last but not least we would like to thank the twelve women artists who responded to our call and participated in this exhibition. It is not only an exhibition of artworks but also an exhibition of friendship, working together and promoting Cypriot culture.

THANK YOU ALL

Rita Severis
Executive Director
Centre of Visual Arts and Research

MELINA SHUKUROGLOU
Monetarily stable, 2019
Mixed media, work on digitally printed paper,
composed with fragments of glass.
Dimensions: 110 cm X 96 cm X 7 cm



In the thirteen years since my debut attempt in curating a major museum exhibition to this third invitation, Cyprus has been through a lot. Too much.

The first public presentation in 2008 of a private contemporary art collection at NIMAC (Nicosia Municipality Art Centre) “Where Do We Go From Here?”* posed a crucial question, expressing as it did the anguish of division, especially during a time of elation - and delusion!

A multitude of artists representing the contemporary art scene on the island delved instinctively within, deliberately leaving unanswered questions, like a trail of breadcrumbs for the satiated spectators of the time.

In 2012, the desolation of a “Utopia”** unfolded at the Evagoras and Kathleen Lanitis Foundation in Limassol with the second presentation of a ‘Cypriot Contemporary Art’ collection which came of age on an island that remained stubbornly immature, irresponsible and indecisive.

Our artists were engaged, the forewarning of the eminent danger: The financial and moral decline which followed was masterfully interpreted by the art pieces selected and presented at the time. Warnings which fell on deaf ears.

From the plunder of the economy in 2013, in a dramatically short period infested by various viruses, we quickly reached 2021 with prospects of a viable solution of the Cyprus problem decimated and the reunification of our country merely a long lost dream. When Rita Severis asked me to contribute to her vision of the first exhibition of contemporary art in this delightful museum, my revived art conscience awoke, exclaiming, “Till we meet again!”

For my sensitive Rita, contemporary art in this particular space meant “small paintings, oils on canvas, watercolours, or acrylics as the greatest of concessions” and of course only in the dedicated ground floor exhibition space. This position was easily overturned - she being open-minded and a visionary - into interventional installations from the entire contemporary art repertoire among the permanent exhibits, and on all four floors of the museum.

The intention of the ambitious exhibition committee: For a substantial number of Cypriot women to converse with the hundreds of travelling artists to this blessed – some might add cursed – island.

Twelve women, who weave a living and breathing tapestry of the island’s creativity over the past 30 years. Artworks by six Turkish Cypriot women (Alev Adil, Dize Kukrer, Dicle Özlüses, Anber Onar, Gönen Atakol and Oya Silbery) are presented alongside works by an equal number of Greek Cypriots: Koula Savvides, Maria Perendou, Marina Xenophontos, Evelyn Anastasiou, Lito Kattou and Melina Shukuroglou. Art historian Esra Plumer Bardak and I have curated the show.

Under the sparkling gaze of Caterina Cornaro, these twelve Cypriot women share codes and secrets, exchange experiences of lives devoted to art, as the curators juxtapose similarities and creative differences within the multi-coloured rooms of CVAR with their exhibits dating from the 16th century.

I sincerely aspire to a fruitful dialogue between CVAR and the 21st century and to regular presentations of contemporary art to the visitors and friends of this jewel of a museum; a beacon of culture for the divided city of Nicosia, reaching out to its long-suffering neighbourhood, its great European family, and the world at large.

Nicos Chr. Pattichis,
Publisher, architect, art collector

*Selections from Nicos Chr. Pattichis and Phileleftheros Newspaper Collections: Where Do We Go From Here? (co-curated with Andre Zivanaris), Utopia (co-curated with Elena Parpa and Maria Stathi).

till
we
meet
again

till we meet again

A museum dedicated almost exclusively to 18th-20th century art and memorabilia can potentially be an unforgiving setting for a contemporary art exhibition. Nonetheless, profound things can happen when artists and curators intervene in institutional spaces. This has been the case for various predecessors, ranging from physical manipulations, as in Michael Asher's annihilation of the Galleria Franco Toselli interior (1972-4), to grand gestures, notably Christo and Jeanne-Claude's Wrapped Museum of Contemporary Art (1968-9), and more recently Olafur Eliasson's Life, 2021. Beyond the physicality of the space, a closer introspection of collections and their objects like Claes Oldenberg (1962), Marcel Broodthaers (1972), Fred Wilson (1991-2), and Kara Walker (1995) are also exemplary of the necessary critical dialogue between the historical and the contemporary. How the contemporary encounters, confronts and intervenes into institutional spaces and issues surrounding its authority is in constant flux. The relationship between institutions, audiences, artists, and curators, by extension, is also everchanging. The once single and authorial voice of institutions is now more transparent, vulnerable, and shared with different stakeholders. Thus, the history of exhibition-making is continuously changing and evolving. And the CVAR is evolving with it. The CVAR, which is the home of the Costas and Rita Severis Foundation Collection, comprises over 1000 artworks, hundreds of ethnographic memorabilia, photographic

and film archives, and a rich library of over 10,000 books. The museum space, not only here in CVAR but globally, like the artefacts they house, are charged with inherited stories and meaning. These artworks and artefacts are not merely a collection of impressions and records of personal and political experiences and appropriated scenes of Cyprus, but an important harbinger of channels for inquiry. Museums and galleries are considered contact zones and areas where collective experiences are acquired. In this sense, there is a dialogic relationship that takes place between artists, their works, the space, and audiences. There is another layer when curating within a museum with a large collection, it is not a blank space, thus an intersectional dialogue takes place with the institution, its object, and its undertones. The CVAR, in all its glory, poses its own set of opportunities and challenges to both invited artists and curators, forcing them to face difficult questions not only in practical terms, such as the logistics of intervening in an established space, but also theoretically and historically from the standpoint of a post-colonial, divided Cyprus. Each artist has a unique relationship to the CVAR and cultivating that has been a key aspect of our curatorial process. Over their careers, some spanning across decades, these artists have developed highly individual approaches to space and materiality. Their works are in conversation with a host of experiences of the Cypriot landscape, notions of place, identity; as much as they are with their surroundings, the self, the past, and the other. We have made all efforts to expose and present these aspects to the

viewers. Personally, as an art historian, my approach to the museum is very different to my approach to contemporary art. Here, these two approaches are merged. I am not only interpreting history through its objects but collaborating with the artists in staging and presenting their works, ultimately co-creating new meanings together, with CVAR's magnificent collection. The title of the exhibition, Till we meet again, was originated by my co-curator, the wonderful Nicos Chr. Pattichis refers to the hope for this exhibition to be the first of many contemporary art exhibitions at CVAR. I wholeheartedly share this sentiment. The phrase itself captures the sincerity in the approach each artist has to the space and radiates a hopeful tone. It also evokes different variations of states of return, repression and recovery or parapraxes, as well as the return concerning the wider retroactive models of art theory. We are asked to question how things begin, where they arrive; and in cases where they are stagnant, what deters from the realisation of ideas that carry out their existence as mere thoughts. Whether it's a retrospective examination of the past, a spiritual journey to a future, or a shared sense in the present, at Till we meet again, viewers are invited to contemplate the return, through different media, in terms of a distant memory or a place, and at times test the thresholds of non-places, nostalgia, and the psychical and spiritual worlds. The exhibition takes on a challenging yet exciting endeavour of presenting encounters with the history of the island of Cyprus, bridging notions through subjective and shared experiences, and questions its meaning in our current climate.

I believe three factors have been crucial to making this exhibition. Firstly, we entered the project with the expectation and acceptance that the works will be asynchronous with the space or collection, like undulations of inharmonious sounds of a busy city, or the serenity of the tinkling of a wind chime. In this sense, the works selected and, in some cases, specifically produced for this exhibition, are carefully staged interruptions into the familiar setup of the museum. While some are cleverly camouflaged by the fabric of their surroundings, others are more demanding in their presence. Secondly, among a wealth of talented artists on the island, we were guided by various limitations, thus restricting our selection to 12 artists, who would be in dialogue with their contemporaries, and finally that these contemporary works would be also individually in dialogue with their materiality. As we walk through each floor of the museum, we encounter several works from each artist who has an investigative approach to their subject matter from very different stances and proximities to history. The first contemporary art exhibition of this stature to take place at the CVAR is inaugurated by an all-female cast. Beyond gender, though, the artists' common denominator lies in their differences, in the variety of ways they work with different media and art-forms. The conditions for fine art practices for women were dire centuries ago, where they were excluded from formal training and later certain arenas for decades. These have led to certain prevailing stereotypes

that gendered art forms. Women remain a minority in art markets, collections, and museums, with a steep gap in earnings, representation, and visibility. Contemporary practices confront and are in constant dialogue with that past, where women take ownership of certain media like sculpture, from which they were previously excluded from – or reframe the use of techniques such as embroidery and materials like textiles, which were deemed as crafts rather than fine art. In this exhibition, there is an extensive variety in the use of media, from painting to sculpture, photography, audio-visual videos, and multi-media digital works and this is quite emancipatory, in this sense. Although such an intervention is nothing but a dent on the male-dominated inventory of the museum, as Elena Parpa aptly observes, it nevertheless confronts viewers with the still overlooked field of seeking "where Cypriot women are in contemporary art". This is in line with the contemporary inquiry into reinstating women into the history (of art), as also reflected by the title of a recent discussion organised by Bahçec, an ambitious youth-led initiative based in Cyprus, which asked "Where are Cypriot women in history?", with reference to Linda Nochlin's seminal text Why Have There Been No Great Women Artists? (1971). I think that this question should be repeatedly asked concerning the contemporary – the contemporary issues raised in our time. The 21st century has, so far, had an excruciating, active beginning; and many issues currently need to be kept in the eye-line of what the

term contemporary means today. And in every step, we must ask not only "where are women", but also "where is the other?". The exhibition Till we meet again offers answers to this question from 12 different positions: and from one viewpoint, a glimpse into where women in contemporary Cypriot art are today. I would like to especially thank Rita Severis for instigating this project and providing the platform for such discussions to occur as well as Nicos Pattichis for exposing me to his expert taste and meticulous eye. A special thanks to Melina Shukuroglou and Oya Silbery, as well as all our participating artists, to whom we are most grateful. What a pleasure and honour to be among such remarkable company.

Esra Plumer Bardak
*Art Historian, cultural
producer and researcher*

Esra Plumer Bardak is an art historian-researcher and an active member of civil society organisations. She is currently an Assistant Professor of Art History at the Arkin University of Creative Arts and Design, Kyrenia.



A mixing of times

by Elena Parpa

Among the exhibits I tend to return to at the Centre of Visual Arts and Research is a small oil painting from 1850 by an artist called John Beh, titled *Kittim*. It is on display on the ground floor, and I like to put it up for discussion in my art history classes for the clues it contains—the men in non-modern clothing, the landscape of exotic palm trees, the archaeological ruins basking in the sun, the majestic mountain in the background (more mythical than actual)—that point to how these type of representations functioned as portals—or so I like to contend—meant to transport the viewer to places, distant in space but most crucially in time. Many artefacts and artworks encourage such thoughts in the CVAR. Centred on the history of travel and colonialism in Cyprus, its collection offers a vivid account of how this place, its people and culture, had been an object of fascination, fantasy and (very often) of misrepresentation by the western gaze at a moment when a ‘pure outside’ was still possible to conceive. As this little painting reminds us, the ground where such visions of otherness took root was searched for in spatial and temporal remoteness. We, Cypriots, were thought to belong to a distant—usually backwards—place and time.

These lines are written before the actual installation of the exhibition ‘Till We Meet Again...’ curated by Nicos Pattchis and Esra Plumer Bardak. They lack, therefore, the benefit of the coherent overview of the show’s actual development in the rooms of CVAR, where twelve women artists active across the Cyprus divide share their work. Yet, what I have come across as a common conceptual thread linking their thought and practice, when learning about their proposed ideas, relates to a concentrated artistic negotiation of what it means to be from here, signifying, in this case, a place not distant in time and space—as in Beh’s painting—but actual and historically specific, shaped by lived and embodied experiences—relating to division, displacement, migration, patriarchy and gender stereotypes.

For example, drawing from the condition of living in an ethnically divided place, there are artists in the exhibition who invite us to reflect on the meaning of borders (Gönen Atakol), on senses of belonging (Oya Silbery), forced migration (Dicle Ozluses), as well as on how we relate to the past. The insinuated situatedness of their approach intercepts with the gaze of the outsider as inherited since colonial times and articulated visually in

the exhibition rooms at CVAR. It also heightens our awareness towards its gender-specificity as we come to uncomfortably realise that most of the historical exhibits on display are executed by men and that the visions of Cyprus provided are from a male-centric perspective.

It is a sobering realisation and the shifts in our viewpoint encouraged by the exhibition offer an answer to the question of what it is that contemporary art does when put in conversation with historical exhibits and collections. On one level, in the context of this exhibition, it is about changes in perspective—from the male to the female, from the supposedly objective look of the outsider to the view from the inside, from mythic to actual time. On another level, and through these shifts and subversions that cut into the prevalent narratives of the institutional space, it is also about allowing for micro and counter histories to emerge. Consider those works of a revisionist approach (Evelyn Anastasiou), which evoke archival techniques and strategies for amassing aspects of the personal history of families offering space where there was none for the appraisal of micro-narratives (Alev Adil, Anber Onar), through a critique of gender stereotypes in

representation (Melina Shukuroglou) or of considerations of aspects of womanhood (Maria Perendou, Koula Savvidou). By searching in creative terms for the untold, the erased or the overlooked, they contribute from an artistic point of view to discussions as to how to challenge the essentialist, competing and exclusionary views of history that ethnic antagonism and disregard of marginal voices, including those by women, has produced in Cyprus.

Certain of the works remind us too (Dize Kükrer) that cherishing history in the plural is also about transgressing the dichotomies (East/West, Orient/Occident, Greek/Turkish, male/female) along which the island’s cultural identity has been negotiated and defined. In other instances, the preoccupation with hegemonic narratives and the effects of rifts and binaries encourages the turn towards the imaginary, the exclusive personal and the futuristic (Marina Xenofontos) with the invitation to position ourselves in landscapes that appear to be distant both in space and in time (Lito Kattou). Our temporal and spatial dislocation in this instance, however, is about the anticipation of something future as prescribed from something past.

This brings us to consider what it is that we mean with the term ‘contemporary’. To be sure, and as recent theory elucidates, the ‘contemporary’ as a temporal model for art replaces the colonially-informed modernity with the aesthetic experience of the present.¹ Beyond this, and in considering the word’s etymology, the contemporary signifies ‘a temporal togetherness: as in belonging to the same era or period as another person, thing, or event.’² Is it possible to speak of such conditions of togetherness in Cyprus? Ethno-political divi-

sion slices space. Does it slice time too? If yes, how can we claim to be contemporary with each other? It is a legitimate question, yet in the context of the exhibition at CVAR, where the present conjuncts with the past, and the temporality of the permanent exhibits extends to reach our own, what seems to be occurring is a mixing rather than a splintering of time. It is further accentuated by the fact that the participating artists come from both sides of the border at the same time that they belong to different age groups, which asks that we consider that their trajectories have developed in different periods and under dissimilar socio-political and economic conditions. That their works are engaged in fertile conversations between them heightens the realisation that the present, as suggested in some of the works on display and articulated too in philosophical terms, is ‘increasingly characterized by a coming together of different but equally present ‘temporalities’.’³

The exhibition as CVAR allows a glimpse into this layered temporal unity. This is not to suggest, however, that contemporary art and its presentness constitutes this fictional realm of unproblematic togetherness that can reign over the existing and very real problems of what it means to live in Cyprus. It is rather to acknowledge its ability to penetrate a space (CVAR), previously thought of as incompatible with its temporal frame, and create conditions that encourage a kind of moving between and across spaces, times, histories, identities, visions and imaginaries that might provide for a recognition of that which constitutes between us a shared ground; the way we have been represented and gazed at by others, as exemplified in Beh’s painting, being one point of departure.



ANBER ONAR
“Extant”, Mixed media installation, 2021



Dr Elena Parpa writes, teaches, and curates alongside the discipline of the history of art. Her essays have appeared in catalogues and edited volumes, including the “Daybook” of documenta 14 (2017) and the edited collections Contemporary Art in Cyprus: Politics, Identity and Culture Across Borders (Bloomsbury, 2021) and Marianna Christofides: Days in Between (Hatje Cantz, 2021). She wrote the second issue of Next Spring (Atlas Projectos, 2018), edited by Laura Preston.

1. Gabriele Genge, “The Global Promise of Contemporary Art,” in *Aesthetic Temporalities Today: Present, Presentness, Re-Presentation*, eds. G. Genge, L. Schwarte and A. Stercken (Bielefeld: Verlag, 2020), 22.

2. Ibid., p. 18.

3. Peter Osborne, quoted in Genge, “The Global Promise”, 27.

ALEV ADIL

Details of work:

ayp üstüne bir nokta koyarsan kayıp olur / if you put a dot upon shame it becomes loss, 2021, installation, various dimensions

THE INSTALLATION INCLUDES:

The Great British (1918/2021)

Digital Print on Canvas 1metre x 67 cm.

Greek Troops Fighting With The Allies (1918/2021)

Digital Print on Canvas 1metre x 74 cm.

The War Pictorial (1918/2021)

Digital Print on Canvas 1metre x 74 cm.

Shells Aboard HMS Lion (1918/2021)

Digital Print on Canvas 1metre x 69 cm.

ayp üstüne bir nokta koyarsan kayıp olur / if you put a dot upon shame it becomes loss (1918/2021)

Digital Print on Canvas 1.1metre x 77 cm.

an undeciphered inheritance (2021)

Digital Film 2 minutes 12 seconds.

δεν είναι ορατή (2021)

Digital Film 4 minutes 11 seconds.

nur içinde (2021)

Digital Film 2 minutes 6 seconds.

ayp üstüne bir nokta koyarsan kayıp olur (2021)

Digital Film 3 minutes 24 seconds.

Istirahat ve İlham 1,2,3 and 4. (2017)

4 Soft Sculptures, digital print on cotton

70cm x 50cm

21 postcards from Imam Mustafa Nuri Effendi's prison notebook.

4 Turkish Coffee Cups and Saucers

Muslin and Linen embroidered Table Cloth (English circa 1950s)

Cypriot striped cream and white cotton sheet material (2 pieces 6 metres in length)

All works copyright of the artist.



Bio:

Alev Adil is an artist who has performed and exhibited internationally in Azerbaijan, Bangladesh, Belgium, Cyprus, Finland, France, Germany, Greece, Ireland, Kosovo, Lithuania, Romania, Russia, Switzerland, and Turkey. Adil deploys performance and installation to create spaces of autobiographical reverie at the limits of reason and reminiscence. Memory is central to the act of poesis, and poetics to the evocation of memory. Her work explores the aftermath of trauma at the borders between memory, dream, and poetry to examine how memory and imagination develop and change through mediation and repetition. Her practice investigates the borderlands between the individual psyche and collective memories and between internalised affect and externalised voyeurism.

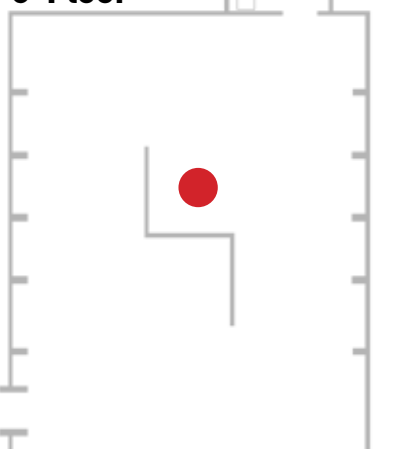
Adil's work is held in the State Collection of Cyprus and her photographic work, multimedia performances, installations and film-poems have been featured in magazines, used as book covers and been featured in galleries including Tate Britain, The British Museum and The Royal Maritime Museum in London, The Baltimore Museum of Art in the USA, Elektroavod Gallery in Moscow and at Manifesta in Zurich. She has a PhD in multimedia poetics from Central Saint Martin's, the University of the Arts in the UK, and has also published widely in international academic and cultural journals.

Statement:

ayp üstüne bir nokta koyarsan kayıp olur. 2021

An installation of canvases, soft sculptures, postcards and film projection this multimedia autobiographical work explores the artist's relationship to a notebook kept by her Great Grandfather Imam Mustafa Nuri Effendi 1875-1918, whilst imprisoned in Kyrenia Castle 1917-1918. The Imam of Lale Mustafa Pasha Mosque in Famagusta, Nuri Effendi was accused of trying to help captured Ottoman soldiers escape the British prisoner of war camp in Famagusta. The notebook is small, an A5 size handmade artefact and its pages are fashioned out of an illustrated English journal The War Pictorial from 1917. The arresting visual impact of the palimpsest of image and text in the prison notebook reveals that Mustafa Nuri was an artist with a singular modern visual language as well as a poet and a notable religious and community leader. The notebook represents the courage inherent in creative self-expression in the most challenging of circumstances, whilst also serving as the site for competing narratives, identities and loyalties. Mustafa Nuri Effendi was released after two years due to a lack of evidence against him but he died shortly afterwards at the age of 43, his heartbroken by his wife and youngest child's death whilst he was imprisoned, his health broken by the harsh conditions in the old castle.

3rd Floor





ANBER ONAR

Details of work:
"conTemporary", Ink on paper
(collage), 2021, 182 x 192 x 10 cm

"Extant", Mixed media installation, 2021

THE INSTALLATION INCLUDES:
"Storyboard", Wooden shelf,
collages, ceramics and other
installed objects, 2021, 200cm x
180cm x 30 cm

"Lamina # 1", ink on paper (col-
lage), 2021, 39 x 49 cm

"Lamina # 2", 2021 ink on paper
(collage), 39 x 49 cm

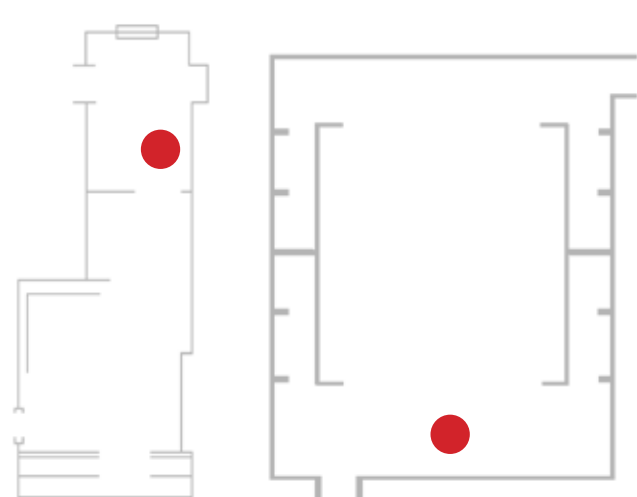
"Lamina # 3", ink on paper (col-
lage), 2021, 29 x 39 cm

"Lamina #4", ink on paper (col-
lage), 2021, 29 x 39 cm

"Lamina # 5", ink on paper (col-
lage), 2021, 29 x 39 cm

"Lamina # 6", ink on paper (col-
lage), 2021, 29 x 39 cm

Entrance **Ground Floor**



Bio:

Anber Onar is an independent artist and cultural producer based in Cyprus. Her educational background includes a BFA in the visual arts from Rutgers University and an MA from Eastern Mediterranean University with a focus on film interpretation. She taught visual arts and art history at Bilkent University in 1991-92 and at Eastern Mediterranean University in 1992-2006; and in 2007 she co-founded Sidestreets Educational and Cultural Initiatives in Nicosia, where she has since organized a wide range of exhibitions, lectures, workshops, film series and related events; she has also curated and co-curated various other exhibitions in Cyprus and Istanbul. Her own artwork involves different textual and visual disciplines and mediums, and she is an active participant in international art exhibitions, conferences, and workshops. She is currently completing a book on the prominent modernist Cypriot architect Abdullah Onar, and his life and work in Cyprus.

Statement:

My recent work has evolved out of two different sets of contexts that I have been engaged in exploring over the last decade. One has to do with the materiality of artistic creations in the digital age and questioning ideas of authenticity, originality, copying, simulation, and reconfiguration, and the other with the social and historical frameworks of storytelling and interpretation. These contexts are reflected in my present involvement in archiving the life and work of the prominent Cypriot modernist architect Abdullah Onar, an oeuvre that includes over 600 architectural projects and hundreds of other documents and objects. My work is emerging from my understanding of how visual and textual narratives are created in the process of archiving itself. I see the archive not as a collection of historical events to be fossilized, museumized and relegated to the past as memories, but as a set of materials that exist in the present and have relevance in contemporary contexts: these visual and textual narratives which connect the archive together are at the same time external to it and extensions of it which bring it to life in this moment. The act of archiving becomes the archive itself, completing it, but at the same time leaving it incomplete, open to being reproduced by the addition of new narrative elements, and perpetually present.





DICLE OZLUSES

Details of work:
Ways of cleaning video art,
duration 4.06 min.

**Hotel in Munich: A Maintenance
Room in a Hotel, 2017,**
Installation.

Bio:

Dicle Ozluses (b.1993, Cyprus) graduated from Near East University, Cyprus (2015) with a degree in Fine Arts and completed a Master of Fine Arts in Kingston University. In addition to being part of several group projects, she is also a member of the London based art collective, Pluszero Collective. She has been nominated for the Young Artists Painting Competition Prize (2015) in Cyprus and participated in a bi-communal residency of Confrontation Through Art (2016) in Berlin and (Im) permanence: Famagusta White Nights Artist Residency in 2018. She currently lives in Cyprus and works as a project lead in the culture and art affairs office of a private arts and design university whilst continuing her artistic career as an artist and a freelance art teacher.

Predominantly, her ideas revolve around cleaning (labour), maintenance art, abstraction, and repetition in the medium of painting, photography and installations. Conceptually her ideas are constructed around artistic approaches on Maintenance and Care also with the influences by 70s feminist artist movements. Interrogating the invisibility of the concepts of alienation, the cleaning industry, transitional employment and the figure of the cleaner both encountered and ignored in transitional places such as hotels, stations and airports.

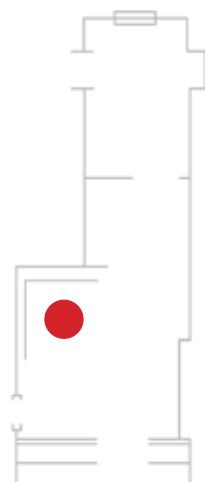
Statement:

The Hotel in Munich series is part of an ongoing 'stalk' of maintenance work and workers around the world at hotels since 2016. Clandestine, opportunistically taken pictures are akin to detective work - an investigation of labour and how human bodies perform during maintenance.

Marc Auge proliferates the term non-places for public places such as airports, hotels, and train stations. They are transitory places. Commonplace environments serve as temporary containers (corridors) for the body to pass through, and as arenas in which concepts of alienation, the cleaning industry, transitional employment, and the figure of the cleaner are both encountered and ignored. The installation imitates a random maintenance room of a hotel. The room is a depiction of a maintenance room which is usually a private space, but the walls are transparent and can allow the viewer to stalk the room easily.

A person cleans to maintain things, in repeated and constant movements. Does this repetition of actions make the image of the cleaner disappear, to become abstract, to become alienated in the working environment? How does the body perform during cleaning? Thinking spiritual and practical connections with monks' rituals and maintenance work, exploring the ideas of feminist art movements in the 70s made me to realise another connection between women-maintenance and the responsibilities placed on women to fulfil the roles of 'mother' and 'housewife'. Women must make sure that everything goes well and in working order, which is an unwaged, under-valued and repetitive form of maintenance work. Here is the point where repetition appears. Repetition in relation to cleaning/maintenance is interesting because to survive in a good, maintained environment you need to clean repetitively. Repetition is not just an absolute frequency of the same thing; it is a denial to maintain (remain the same) as cleaning.

Entrance





DIZE KÜKRER

Details of work:

Juxtaposed Time, 2021, metal and mirror, 190x80x90cm

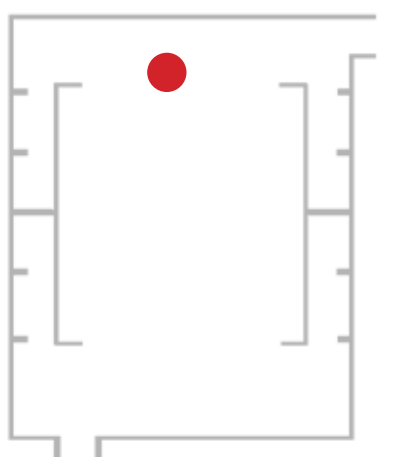
Bio:

Dize Kükrer was born in 1990, in the divided capital of Cyprus. Upon graduating from Turkish Cypriot College in 2007, she began her higher education at the University of Plymouth and acquired a degree in (BA) Fine Art in 2012. She later completed (MA) Interdisciplinary Design at Frederick University in 2016. Working with time and space as a medium, and their relationship with individuals, Dize attempts to create tangible traces of overlooked occurrences in our everyday lives. GreenLine and experience of the divide, amongst subjects such as psychology, and philosophy of space are prominent guidelines for her spatial experiments. She has participated in several exhibitions in the Buffer Zone and has a sculpture on permanent display at Dr Fazıl Küçük Park, Nicosia. She lives and works in Nicosia.
dizekukrer.wixsite.com/theriddle

Statement:

Eidetic Reduction in phenomenology, suggests where there is a move from the consciousness of individual and concrete objects to the realm of pure essences and thus achieving an intuition of the Eidos (form, shape) of a thing, of what is essential structure. - Britannica
 What is time? An arrow bolting through space or a tunnel with no sense of direction? Motion. Motion creates the time we observe. Time is the motion of 3-dimensional objects in 4-dimensional space. Our impressions of history are imprints of the previous action; the course of history is composed of parallel timelines of events racing each other. Inspired by the cone of vision studies in perspective, time is reduced to its two speculated forms, linear and cyclical. Western and Eastern philosophy clashes and its impact is felt greatly in Cyprus; Time Juxtaposed aims to relieve tangled social discourses making the observer aware with ambivalent impressions of their surroundings. Two circular metal plates decussate and are placed on retro-futuristic frames. Mirrors placed on the metal plates create a multi-dimensional space where the environment and the individual can be observed.

Ground Floor



EVELYN ANASTASIOU

Details of work:

NOAH NOAH, TAKE THOU THY COMPANY

Noah (costume design) by Ceri Richards, 1958
2021, woodblock monoprint: sokui on wood, 100 x 75 cm

NOAH NOAH, TAKE THOU THY COMPANY

Waves (stage design), 1958
2021, woodblock monoprint: sokui on wood, approx. 40 x 150 cm



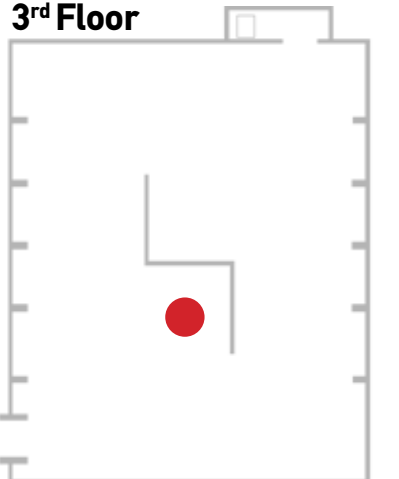
Bio:

Evelyn Anastasiou was born in 1981 in Limassol (Cyprus). She graduated with the distinction of the jury from the Superior Fine Art School of Montpellier in France in 2000-2005. In 2009 she represented Cyprus in the Biennial of Young Artists from Europe and the Mediterranean in Skopje where she won the Resartis Worldwide Network of Artist Residencies Award. Soon after, she presented her first solo exhibition at Frans Masereel Centre in Belgium, followed by group and solo exhibitions in Cyprus and abroad. She has taken part in residencies in Belgium, Austria, and France. Her research practice engages with a range of media and forms, including printmaking, installations, performances, film, and photography, with an approach that merges visual art with music. Lives and works in Limassol (Cyprus).

Statement:

My research led me to the dramatic expression of Benjamin Britten's opera 'Noye's Fludde' (1958). The project 'Noah Noah, Take Thou Thy Company,' is a series of woodblock prints. Britten's composition has a mystical tone and uses music as an element of spiritual progress, escape and survival. Inspired by documentation from Britten's staging, Noah's (costume design) and waves (stage design) are printed on surfaces primed as if they would host holy icons. The Prussian blue of the wood carvings positions us in the open sea.

3rd Floor

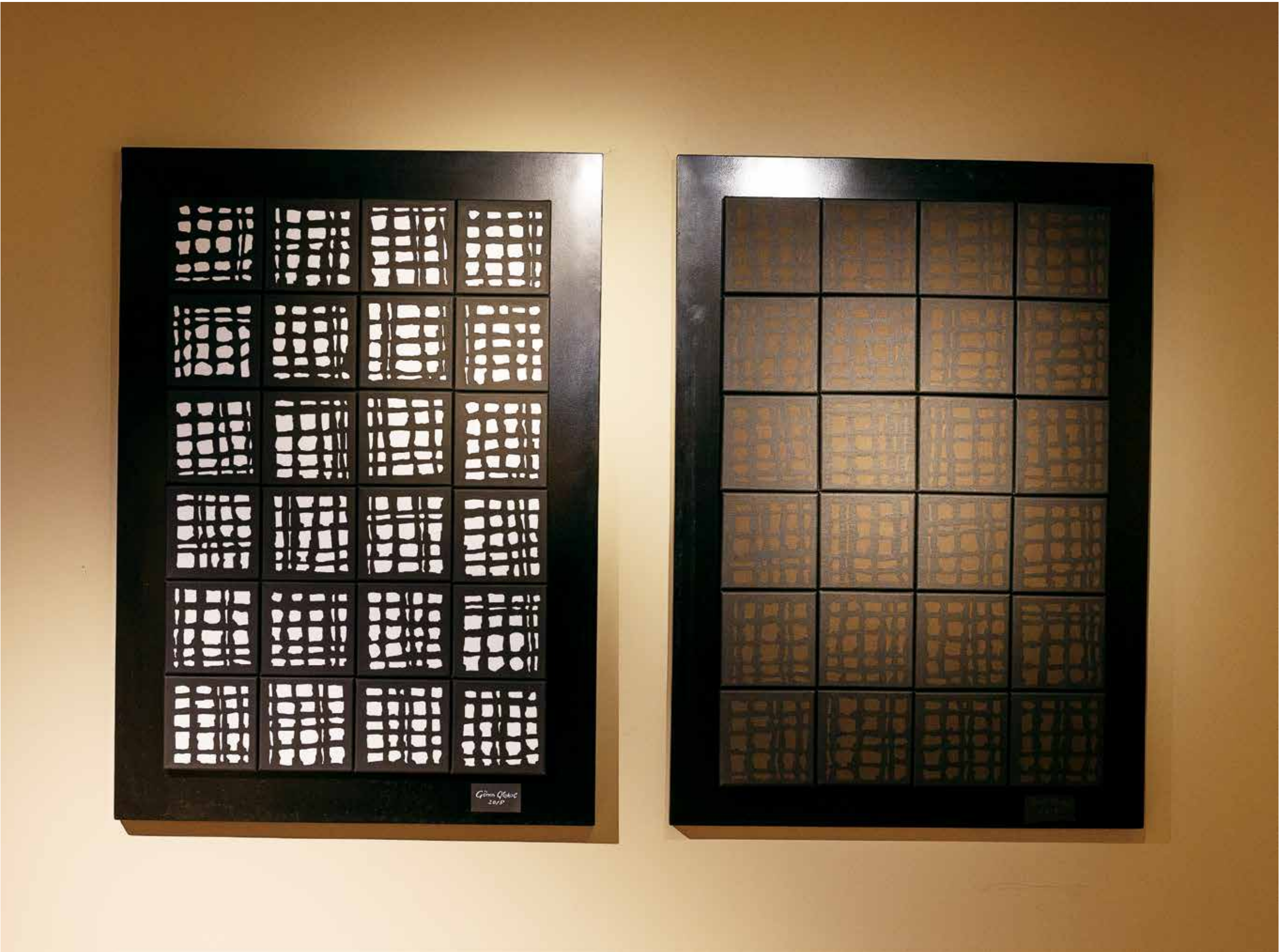


GÖNEN ATAKOL

Details of work:
Windows-Light, 2018 Acrylic on canvas
106 x 76cm

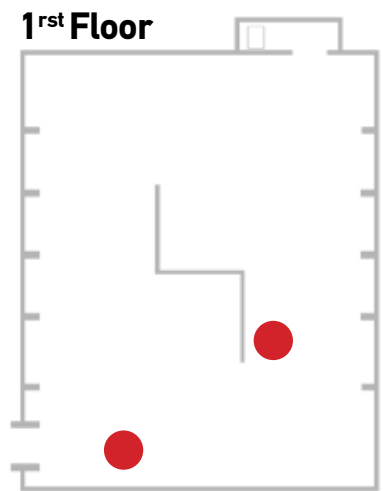
Windows-Dark, 2019 Acrylic on canvas
106 x 76cm

Untitled, 2011, Pastel on paper, 51 x 63 cm



Bio:
Born in Nicosia in 1945 Gönen (Hulusi) Atakol went to the United States in 1964. Here, she attended The Pennsylvania State University; receiving the 'Edwin W Zoller' award for Academic and Artistic Achievement in 1971 while graduating with the highest distinction and ranking first in the graduating class of Spring '72 with a BFA in Painting and a minor in Photography. Gönen Atakol returned to Cyprus in 1972 where she continued her artistic practice whilst also teaching Art and Art History at the Türk Maarif College. She exhibited widely in Cyprus, Turkey, Europe, and the United States with a retrospective of her work held in 2014 spanning over 50 years of her creative practice. Gönen Atakol lives and works in Kyrenia.

Statement:
The most recent phase of her exploration of borders, lines and frames, the Windows-Light and Windows-Dark series continue to explore the understanding that everything we experience in the world we do so through the intermediary of frames. The snippets within the frames, as simple and distilled representations of complex nature, help in our understanding of it and while reflecting what we see, are equally representative of our inner world; sometimes light sometimes dark.



KOULA SAVVIDOU

Details of works:

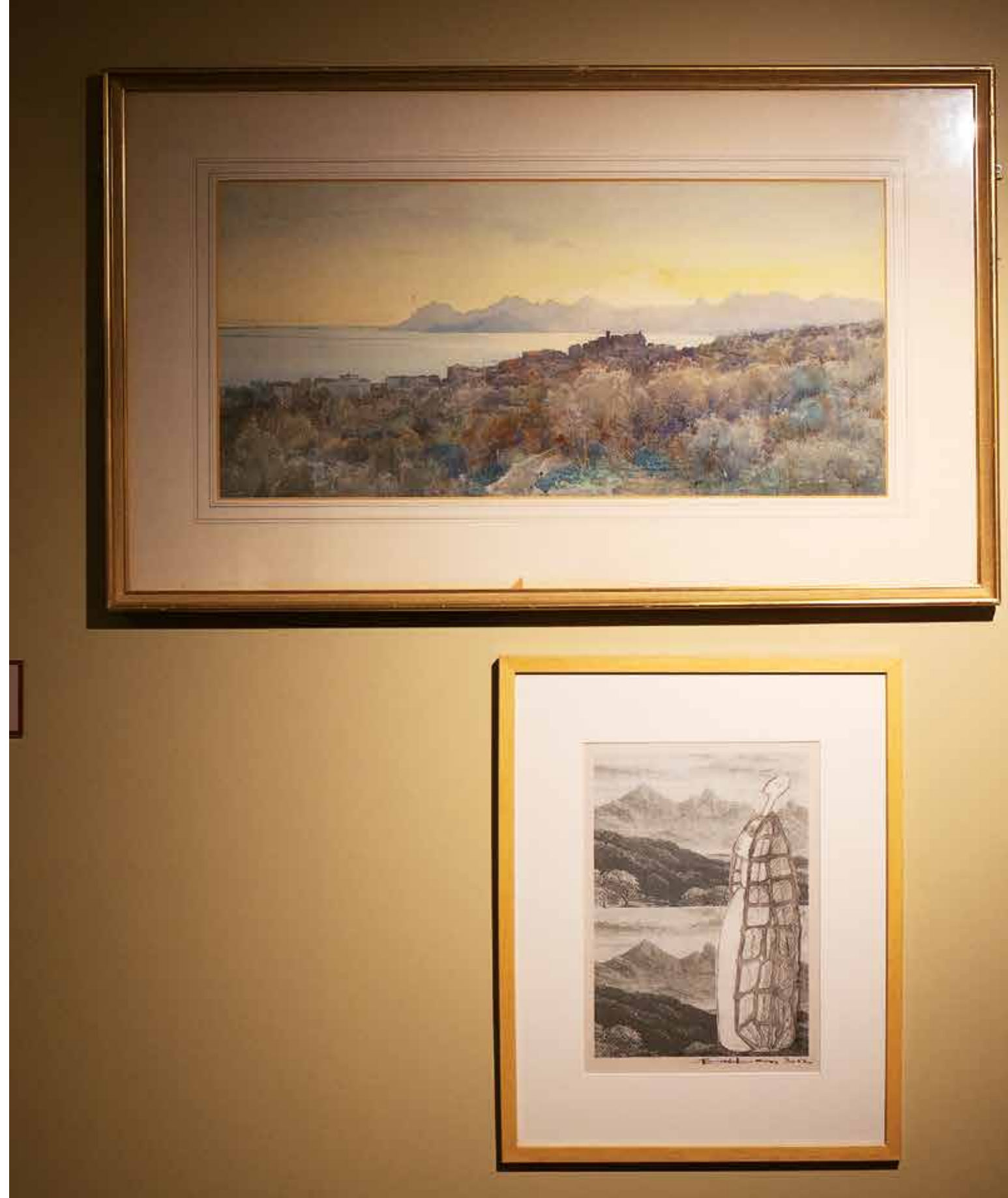
Untitled, 2020, drawing on wood, shelf.
"In a glass of olive oil", 1993, mixed media, 40 x 19 x 18 cm
Untitled, 2021, synthetic fur and graphite on paper, 35 x 30 cm

My father's oven, 2021, mixed media, 150 x 150 cm
Lady Helicopter, 2000, mixed media, 130 x 30 x 30 cm
Nefelie, 2002, mixed media, 180 x 100 x 40 cm

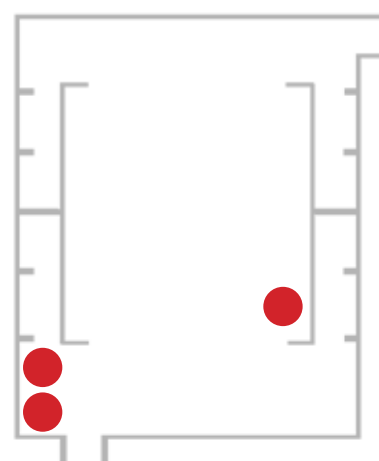
Passing to the dark, 2002, drawing, 47 x 38 cm
Passing to the dark, 2002, drawing, 47 x 38 cm
Passing to the dark, 2002, drawing, 47 x 38 cm
Passing to the dark, 2002, drawing, 47 x 38 cm

Bio:

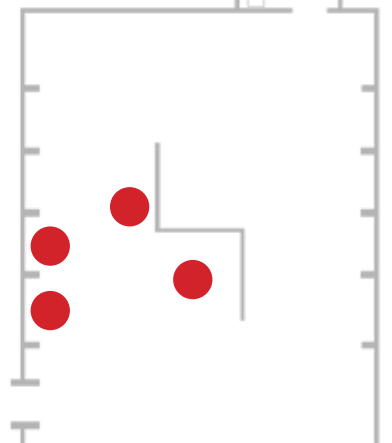
Koula Savvides (b. London 1956) lives and works in Nicosia. Having finished her studies in Plastic Arts at the Lyon School of Fine Arts, she represented Cyprus in various Biennale and international exhibitions. She participated in group exhibitions such as "Swings" at the Biennale of Mediterranean countries in Barcelona, 1987, and the European Commission in Brussels 1988. "Barcelona-Bologna", Municipal Gallery, Athens, 1988. "Mediterraneo per L'Arte Contemporanea", curated by Efi Strouza, Bari 1989. "8 Young Artists", Centre of Art, Eleftheria Park, Athens, curated by Efi Andreadesm 1989. "Perspective for the future" Famagusta Gate, Nicosia and House of Cyprus, Athens, 1990. Bienale of Alexandria, 1991. "Cypriot Contemporary Art" Commonwealth Institute, London, 1991. "No one's Land" Diaspro Art Centre, Nicosia, 1992. "25 Cypriot Artists", House of Cyprus, Athens, 1992. "An unexpected meeting at the house of Leonardo da V", Francogerman Convention of Friendship, Famagusta Gate, Nicosia, 1993. Art Athina, curated by Efi Strouza, 1994. "IXΘΥΣ", Municipal Art Centre, Nicosia, curated by Yiannis Toumazis, 1996. Her solo exhibitions include "Silent Dialogues-Silent Agreements", Diaspro Art Centre, Nicosia, 1997. "The loners crossing of untrodden paths", Diaspro Art Centre, Nicosia, 1995.



Ground Floor



1st Floor



Statement:

The Solitary Crossing of Im-passable Passages
This is an attempt to reconcile circumstances and a necessary proposition to turn the imaginary world into a living experience—in fact, into a potential for life. This effort demands leaving the vibrant house of poets; it asks for the true will to cross the bridge connecting with life. It also involves a true awareness of universal interdependence and a deep understanding of the continuous movement of cause and effect. As if the hardest of times mould the solitude of people committed to saving all that needs to be saved. This is a perfectly unfeigned gesture indicating that an existing flower is always true in terms of time, though constantly in need of attention and unfeigned care;

just as a good sweep requires rope and pail.
I have always loved the desert, that mystic place signifying that there is still something beating and shining in the dark, though nothing can be seen nor heard. Keeping in mind that anything of substance remains unseen and protected under the surface, I grew completely confident that a well was hiding underneath. So maybe this isn't the land of the delusive look, and I'll find my footprints in the sand. This time and place might be proper—who can say for sure? The privilege of eyesight is man's most distracted and misled sense; in its incapacity to see, the eye turns in a different direction. In a world overturned and upended, the real turns into a mere moment of the fake and becomes a torn dichotomy

resembling the reversal of life. This can also be described as an autonomous movement of the lifeless, or simply a circular propagation of isolation. An image is simply over-magnified when the line of vision expands; it becomes a substitute for a genuine experience, leading to a total lack of will and desire. This externality of spectacle results in the deprivation of consciousness and finally renders the present/absent person distant and lonesome, striving endlessly. Since the reigning force of spectacle invades everywhere, the sense of home cannot be found anywhere. Thus, the isolated person ends up alienated from their own life, forced to 'magically and painlessly' surrender to this farce or forever vanish. People permanently abide in

a void of time. They yield to the delusion of encounter, but always find themselves left alone in limbo. In a society where no one is properly recognized by others, each one becomes unable to recognize one's reality. Due to things' inability to react, we ended up living in a world where current events disappear faster than future expectations. In front of this potential ending, the artist bears a grave responsibility to react to this sensorial frenzy and portray the time he or she is witnessing. Every time I look through a small opening for the first time, I find myself unable to describe what I see, insofar as it is impossible to extract certain visual images before their proper delineation. I love nothing more than what uncurls ahead of me and continues to expand end-

lessly since I cannot refuse to follow wherever it leads; only afterwards can I decide whether this was a quest worth pursuing. I become overwhelmed by a strong feeling of immediate urgency whenever the question of unwanted loneliness arises from the infliction of permanent isolation. Recently, I saw something bizarre: a letterbox on a grave. Still alive and breathing, I continue to think.



LITO KATTOU

Details of work:

Erratics Vol.2 I, 2021

Aluminium, acrylic, nickel-plated electroformed copper flowers

185 x 190 x 15 cm

Courtesy of the artist and T293, Rome

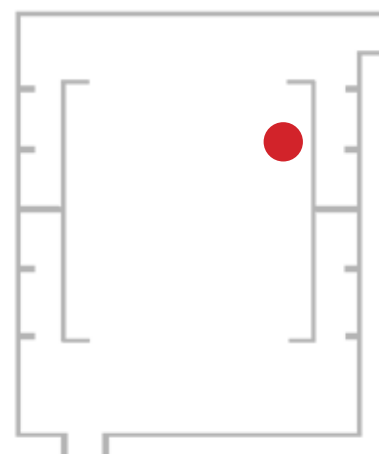
Bio:

Lito Kattou is a visual artist born in Nicosia, Cyprus in 1990. She is a graduate of the Royal College of Art in London with an MA in Sculpture and the Athens School of Fine Arts. Kattou is the recipient of the Ducato Prize 2019 and the New Positions Award for Art Cologne 2018 and she has been the invited artist at the Fondation Thalie Residency, Brussels 2021, ART HUB Copenhagen Residency 2020, the PCAI Residency 2019 and the 89plus Google Residency 2017. Recent solo shows have been presented at Galeria Duarte Sequeira, Braga; T293, Rome; Tile Projects, Milan; Artothek, Cologne; Polansky Gallery, Prague; Benaki Museum, Athens; Point Centre for Contemporary Art and she has participated in various group shows at art spaces, galleries and museums including Athens Biennale 7 Eclipse, Fidelidade Arte, Lisbon, Muzeum Ludwig, Budapest, Nottingham Contemporary, Nottingham, Kraupa-Tuscany Zeidler, Berlin, Komplot, Brussels, Midway Contemporary, Minneapolis, Benaki Museum and Deste Foundation, Athens. Her works are included in prominent international and private collections as the Dakis Joannou Collection, the collection of the National Bank of Greece, the collection of Deutsche Telekom. Kattou is represented by T293, Rome and Galeria Duarte Sequeira, Braga.
www.litokattou.com

Statement:

Part of an emergent continuum of production, Lito's Kattou works negotiate understandings of materiality and subjectivity through a composition of practices, spanning from digital fabrication to thermochemical elaborations. Articulated as weapons, skins, or cosmic elements, her works engage with the sculptural potentiality of flatness, processes of embodiment and the transfigurations of material properties within the margins of space and time. Her practice raises questions around the relationship between humans, animals, the environment and technology as well as on the issue of Otherness and the representation of the body.

Ground Floor





MARIA PERENDOU

Details of work:

"After the storm A",
acrylic painting and embroidery on canvas, 200 x 141 cm

"After the storm B",
acrylic painting and embroidery on canvas, 150 x 150 cm

"Landscape, the wolf and the cat",
embroidery, acrylic and oil painting, 134 x 94 cm

"Human artichoke", black drawing pen on paper, 56 x 48 cm

"Human artichoke", black drawing pen on paper, 56 x 48 cm

"Human artichoke", black drawing pen on paper, 56 x 48 cm

"Human artichoke", black drawing pen on paper, 56 x 48 cm

Bio:

Maria Perendou was born in Limassol in 1973, she developed in her early childhood a passion for art and French culture. She then later studied in Paris at the National School of Fine Arts (ENSBA) where she perfected her skills in painting and sculpture. She then got her Master Degree in Fine Arts in 1997. Maria Perendou exhibited her work in various national and international exhibitions and art fairs (France, Switzerland, Cyprus, Greece among others). She now lives and works between Cyprus and Paris. Maria's work gravitates around the notion of "persona" (the individual's facade) and its hypocritical representation. Her large-scale paintings convey a sensation of malaise and psychological tension.

Statement:

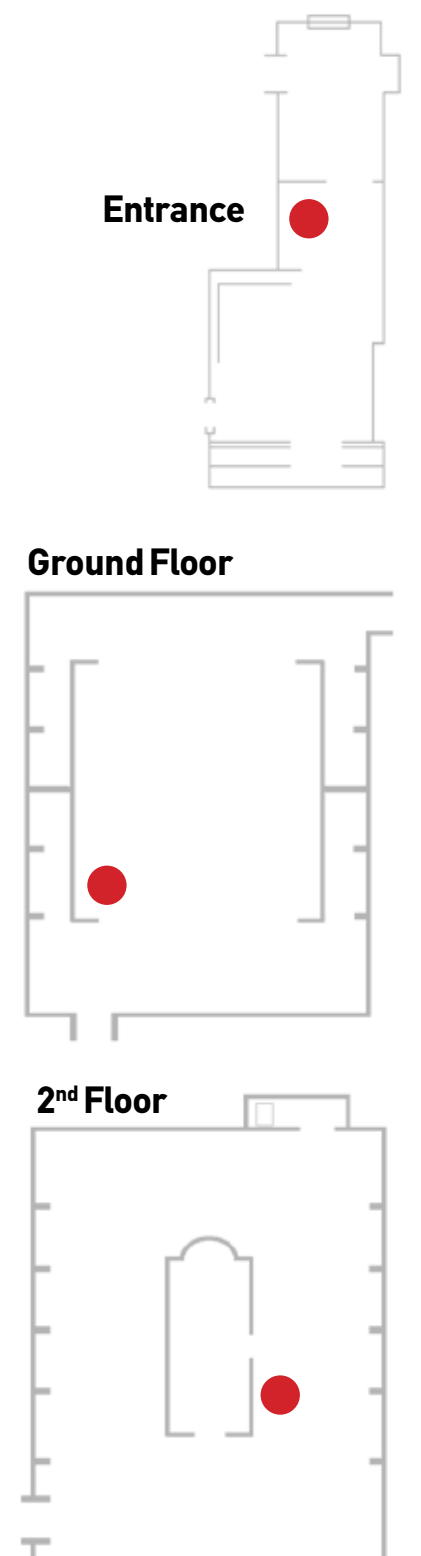
Exquisite Wings and beautiful birds –
Unable to fly, yet
they express the desire to offer
a morning awakening
with their cries.
Each time
for a new day, a morrow to come.

The sea, a liquid mask
constantly changing moods,
striving to appease
a tempest of events.
The tempest erupts in your brain,
scattering your thoughts.

Enter the animal persona.
Here it blurs the boundaries
of the human,
eternally in quest
of glory,
appropriating tools
not his own.

The female figure
discloses itself everywhere.
Pain, Beauty, Pride
abide side by side
within an unfamiliar setting,
and under an awkward director's
gaze.

Translated by Maria Margaroni



MARINA XENOFONTOS

Details of work:

Twice Upon a While, 2019, MDF wood, 190 x 91 x 79cm

Sunlight Vandalism, digital video, 3:17min, 2018

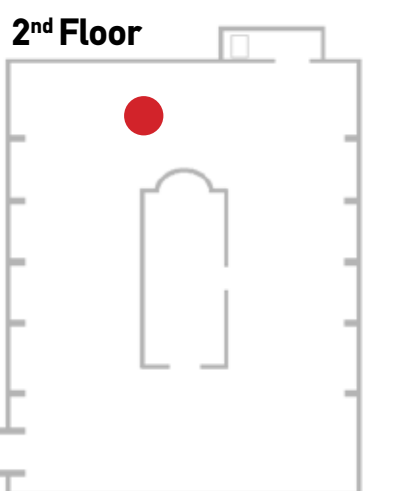
Bio:

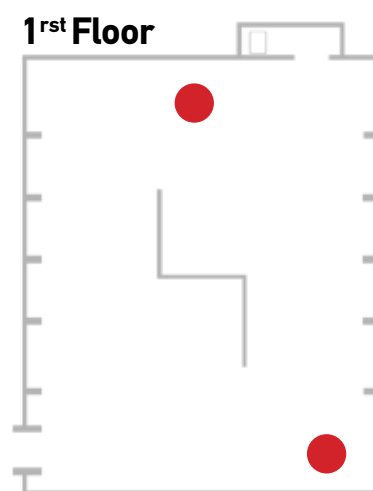
Marina Xenofontos is a sculptor working through painting, installation, video, and animation. Acutely aware of the rifts produced in a personal memory when confronted with the hegemonic, ideologically produced versions of history, her work narrates a struggle to recoup the imaginary, lost in the dissonance between them. Affected by the politics of intersubjectivity, the dichotomies of individuality and collectivity, proximity and distance, her practice morphs their contradictions into a preoccupation with the personal in contrast to the political. Excavating everyday relics, symbols of lost futures, and minor histories, she collides them with the hyper-modern; playing up and repeating the failures produced through their frictions. Hues and rainbows, déjà-vu and avatars, sci-fi and fairy tales, alike are brought into orbit—becoming points of contention for the mechanisms of production and understanding of subjectivity and history.

Statement:

Twice upon a while is without origin but of evolution; a fragmented but continuous process of attunement, narrativization, and situatedness. The character is virtually rendered, and CNC is carved into sculpture or animated in digital space. She lays on the floor, hands shielding her face and eyes, trying to get back up on her feet. Enlarged, pulled up and sat hunched over a reflective table. A disembodied head is placed on an error Monobloc chair. She repeats poem fragments, folk lyrics, and sentences from the artist's diary. Stumbling through her childhood bedroom into a dreamlike vision. An identity always still in emergence. Twice is a young teenager stuck in an ideological crisis, constantly forgetting her tasks.

Part of a bigger project of video portraits dealing with the themes of ideology, displacement, and the every day, Sunlight Vandalism is the portrait of Ayshe, a Kurdish cleaner and seamstress that was granted asylum in Cyprus and has worked there for 12 years. Ayshe's character and personality are revealed through subtle elements that are usually overlooked: gestures, the tone of her voice and the rhythm of a conversation she is having in vernacular with an unidentified friend. The conversation's environment is abstracted and the only representation of a place that the viewer is granted access to is of a home Ayshe bought in her homeland, emphasizing the thematic of a hoped-for return. The house is only presented through photographs on a mobile phone screen that the two are manipulating, revealing in the process a choreography of sharing.





MELINA SHUKUROGLOU

Details of work:

Monetarily stable, 2019

Mixed media, work on digitally printed paper, composed with fragments of glass.
Dimensions: 110 cm X 96 cm X 7 cm

Archive a. Photo of a woman circa 1950 unknown photographer

Archive b. Vincennes and early Sevres porcelain. Belvedere Collection.

Ceramic and Glass Installation, December 2021

12 ceramic and glass compositions, hand-painted, and glazed presented on a teak table. Various dimensions.

Bio:

Born in Nicosia in 1967, Melina Shukuroglou received her Bachelor's in Fine Arts at the Corcoran School of Art in Washington D.C. in 1990. In 1986 she was awarded the Academic Excellence award and in 1989 the Marie Fredenburg Torsani Memorial Award for Highest Performance in the Painting Department. In 1990 she attended the Sotheby's training program "Rules of buying and selling works of Art." She worked at Sotheby's Washington D.C. Mid-Atlantic Region. She returned to Cyprus and worked at the Leventis Municipal Museum of Nicosia, where she set up the Museum's first Educational Program for Children. In 2006 represented Cyprus at the 10th Biennale of Cairo where she was awarded the prize for "Best National participation". The artist has a studio and works in Nicosia Cyprus. In 2013, she won the First Prize in The Architectural/Art Contest for the Evangelos Florakis Memorial-Monument in Mari Cyprus.

Statement:

Momentarily stable, 2019

In my work "Momentarily stable" 2019, printed paper and glass, I bring above photographic images from two archives - that of a mid-20th century portrait of a Cypriot woman (1) and a 17th Century image of a French porcelain figurine (2) - which I re-configure into a new schematic arrangement offering the viewer a new image production of a distorted, fragmented, and frail construction.

The work is characterised by decorative craft and oriented relics of femininity, embodied with the evidence of memory, time, and an intense focus on the issue of identity. A Cypriot woman of the 1960s typically goes unnoticed throughout her life as accomplishment usually honours men and heroes of war. As Art claims to be a useful element in the development of a new reality I feel that it allows me to break rules and find unorthodox ways to approach contemporary issues. Throughout history, a large part of Artistic creativity has stemmed from conflict. The outcome is then subject to criticism which can be a very useful component for social action.

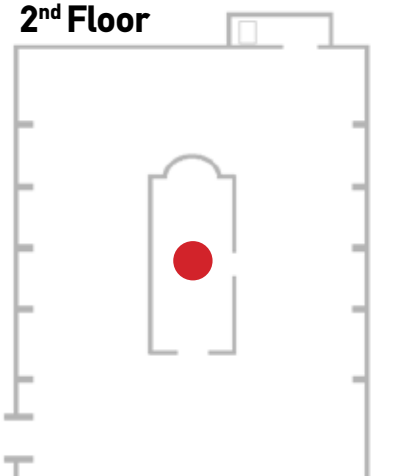
Ceramic and Glass Installation on a teak table. December 2021
My new body of work for the exhibition "Till we meet again"

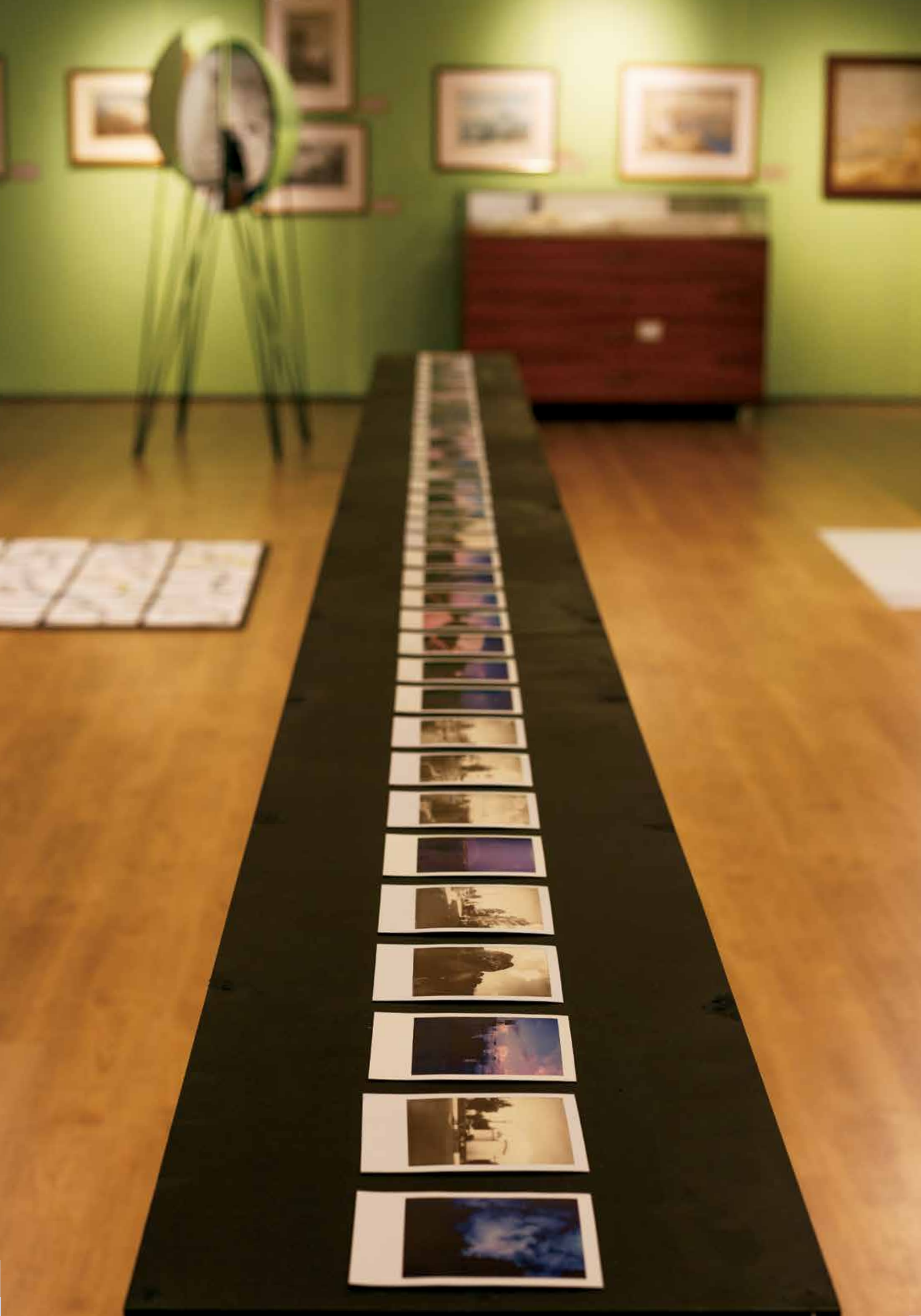
at The Centre of Visual Arts and Research (CVAR), presents ceramic vessels in an arranged composition. It is an installation of ceramic forms and vintage glass fragments placed on a teak 60s table. For me, this new work is a journey of surprise and uncontrolled discovery as I am creating and approaching this new work as a ceramist. Since 2019 I have produced and glazed more than 150 ceramic forms. The production of these ceramic works is the result of participating in the workshops of ceramist Vassos Demetriou. High firing earth kilns, wood drying kilns and other firing and glaze techniques were used. In this experimental project, I use my ceramic work combined with fragile frosted glass fragments and turn them into new works of art. The ritual of forms positioned on top of one another is repeated and it creates a dialogue between form and space while it requires the attention of the viewer to understand the particularity of the composition. My approach to this new work is broader, and it is expanding the usual use of ceramics as an art form. It was a challenge to balance colour form and composition as the pieces were already "found" and not made to measure for the composition. In a way, the pieces are used as a collage. The decoration for some of the ceramic forms presents

motives and patterns that were copied from the Cyprus Dinner Set - permanent collection - CVAR and applied on my ceramic pieces in an abstract manner. It was the plates from the first dinner service used at the government house named 1. Cyprus, portraying the birds at the Salt Lake of Larnaca that paved the way for this installation. The plates are decorated with birds, colonial buildings, flowers, and leaves painted in blue. English porcelain and stone wear came to represent the British aspiration for economic, political, and even intellectual hegemony. I approached the creation of these pieces presenting my earthly world of Cyprus. Clay as a material represents so much to me, roots ancestry and connection with the earth.

1. The Costas and Rita Foundation, Archive

2nd Floor



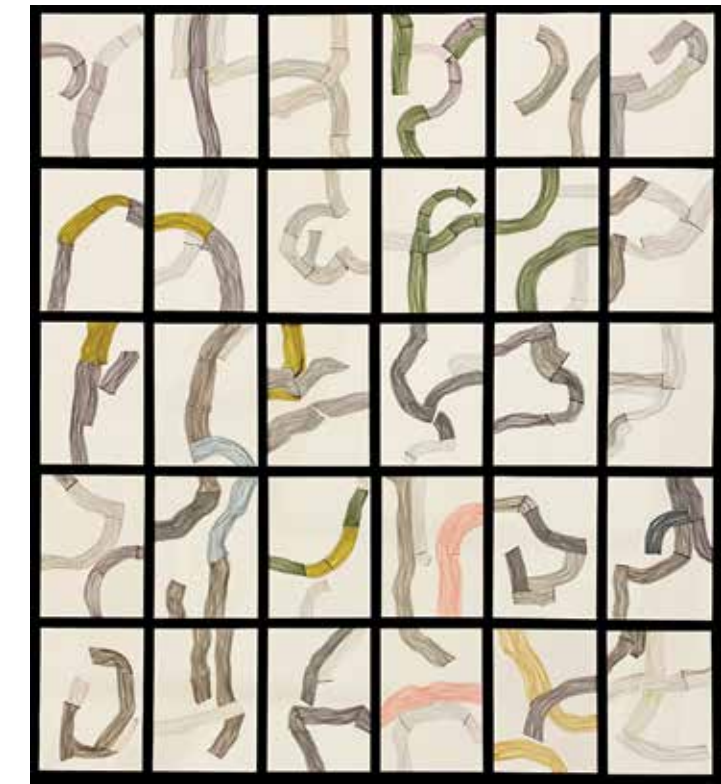


OYA SILBERY

Details of work:

In lieu of time, 2021, 38 polaroid photographs,
10.8 x 8.8cm each

Lines of the space, 30 drawings on paper,
149 x 131 cm



Bio:

Oya Silbery is a contemporary artist based in Cyprus. Since 2012, she has been the Art Rooms Gallery director and curator, as well as overseeing The Arkin Rodin Collection Gallery, and ARU-CAD Art Space. She is also the Art and Culture coordinator at the Arkin University of Art and Design. Alongside curating and organizing over a hundred exhibitions, she has continued her artistic practice. Her work has been exhibited internationally in group shows and has had three solo shows in the north of the island in 2000, 2006, and 2012. Her work is held in private and institutional collections. She is in the final stages of completing her PhD in Art and Design on the impact of exhibition display and organization on viewer experience.

Statement:

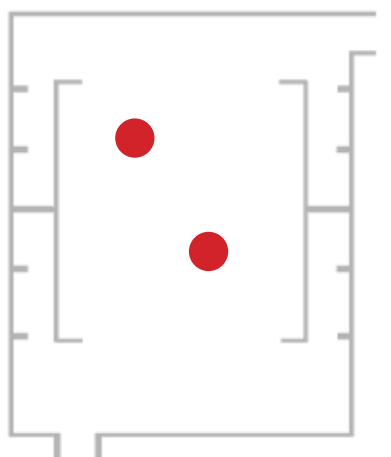
Generally, my works develop within the framework of daily life, time and space, as experimental art practices. These artistic practices, which are greatly influenced by the size of my work area, consist of layers of memory, reminiscence, comfort zone, childhood, and space. Visual research on the relationship between medium and transference of emotion is an important element for me.

My first work in the exhibition 'Till we meet again', consists of over thirty photographs that I aim to relate to space and memories by making use of the material properties of Polaroid photography, such as size, colour and contrast, which can be seen as nostalgic. I think that these 'scenes', which I think are important for the sense of familiarity, carry a sense of serenity that takes them away from the present.

Two of the most critical stakeholders in the formation of collective memory are spaces and structures. In time, as a result of the changing built environment, these areas are destroyed; and consequently develops a feeling of lack of belonging and a feeling of insecurity. For me, this photography series is a visual reading of the changes, transformations and destructions we experience through moments, memories and spaces. More than nostalgia, the confidence that the images in the photographs arouse in me is related to the feeling of "being at home". Considering the rapid change in our living spaces and the gaps opened in the sense of belonging, this series can also be read as an intention to re-establish the micro-history of the city and neighbourhoods from my eyes. In a sense, it is the opening of my personal history about places to common feelings and sharing. These photographs, which are a kind of bridge between my childhood and adolescence period and the safe space of maturity, are the first leg of a trilogy that I think of as Space, Portrait and Object.

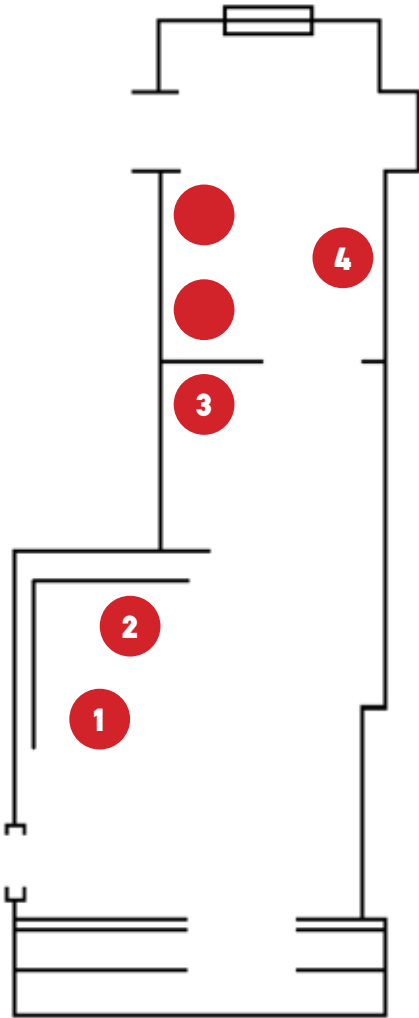
Another work of mine in this exhibition consists of drawings I made on paper with marker pens. Made of 42 pieces measuring 19.5 x 22.5 cm, it is a 131x149 collage with transparent and overlapping drawings brought together as a representation of space and repetition.

Ground Floor

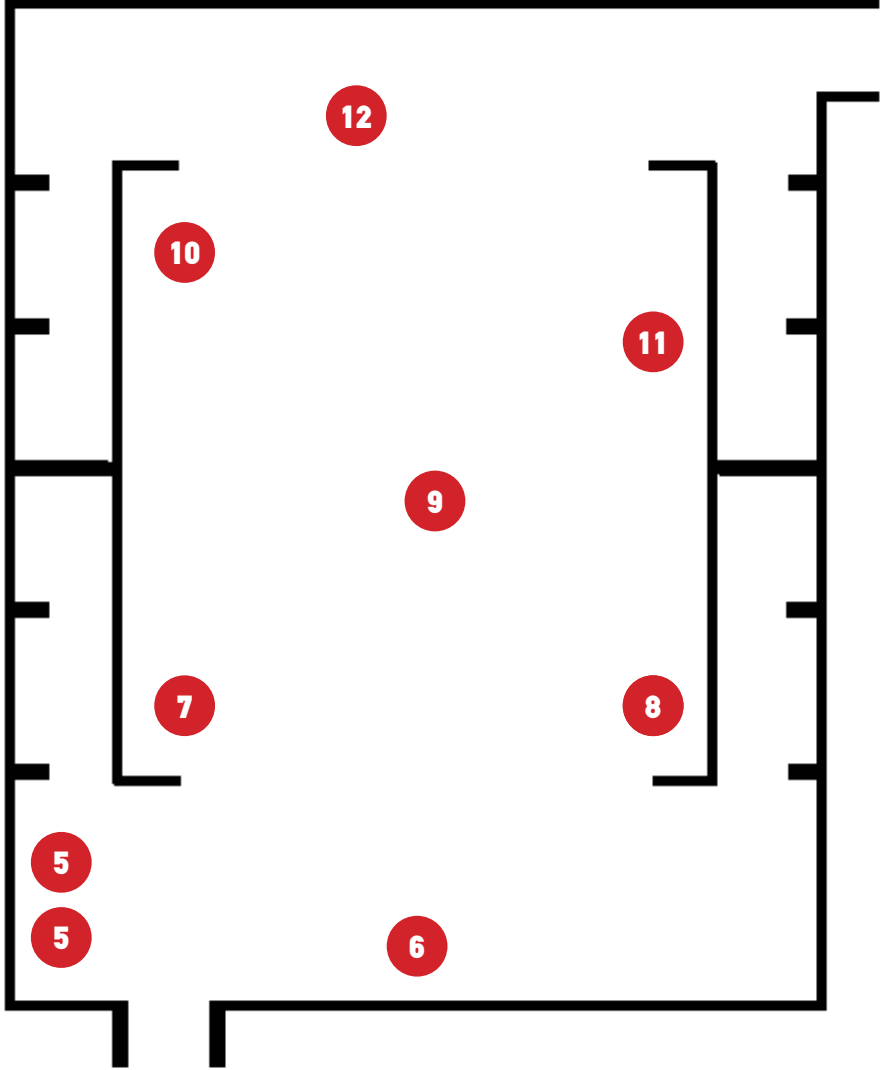


Exhibition map

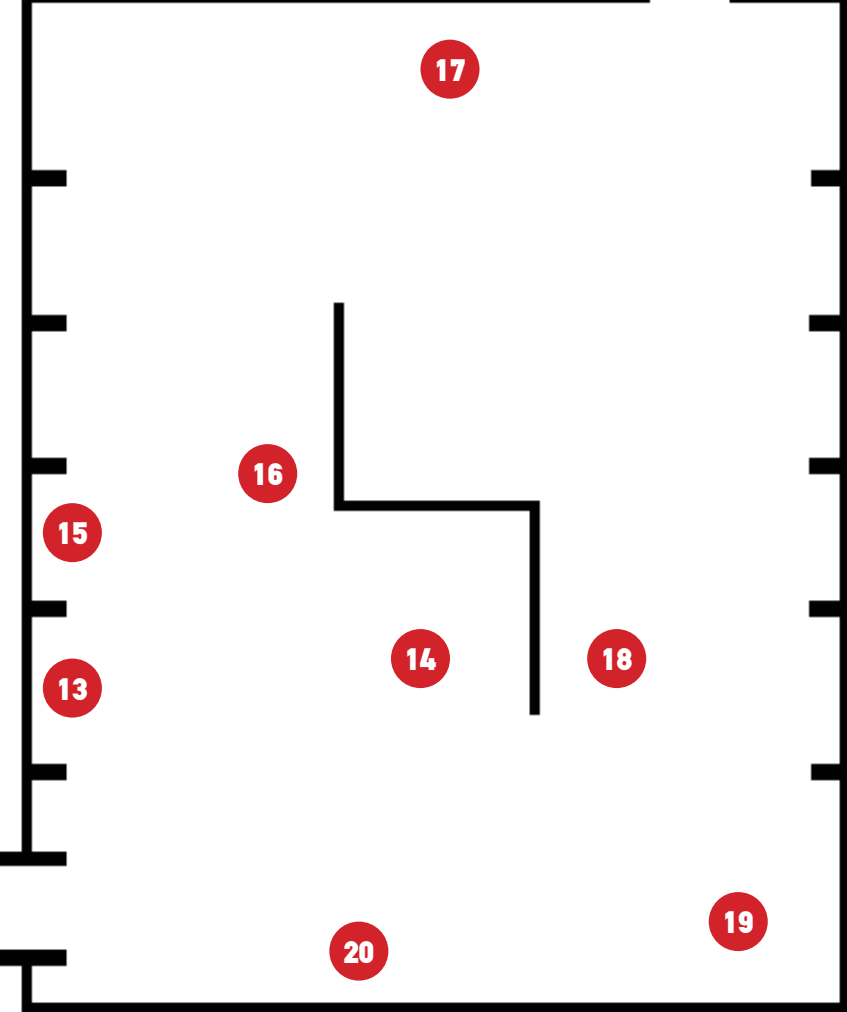
Entrance



Ground Floor



1st Floor



Entrance

DICLE ÖZLUSES
1. Hotel in Munich:
A Maintenance Room
in a Hotel, 2017
2. Ways of cleaning
video art

MARIA PERENDOU
3. "Landscape, the wolf
and the cat"

ANBER ONAR
4. "Extant", Mixed media
installation, 2021

Ground Floor

KOULA SAVVIDOU
5. "In a glass of olive oil",
1993
"In a glass of olive oil",
mixed media, 1993, 40 x 19
x 18 cm

ANBER ONAR
6. "conTemporary", 2021

MARIA PERENDOU
7. "After the storm A"
"After the storm B"

KOULA SAVVIDOU
8. Untitled, Drawing on
wood, shelf, 2020

OYA SILBERY
9. In lieu of time, 2021
10. Lines of the space

LITO KATTOU
11. Lito Kattou, Erratics
Vol.2 I, 2021

DIZE KÜKRER
12. Juxtaposed Time, 2021

1st Floor

KOULA SAVVIDOU
13. Passing to the dark,
drawing, 2002, 47 x 38 cm
14. My father's oven,
mixed media,
2021, 150 x 150 cm
Lady Helicopter,
mixed media, 2000,
130 x 30 x 30 cm
Nefelie, mixed media,
2002, 180 x 100 x 40 cm
15. Passing to the dark,
drawing, 2002, 47 x 38 cm
16. Passing to the dark,
drawing, 2002, 47 x 38 cm
16. Passing to the dark,
drawing, 2002, 47 x 38 cm

MELINA
SHUKUROĞLOU
17. Ceramic and Glass
Installation

GÖNEN ATAKÖL
18. Untitled, 2011

MELINA
SHUKUROĞLOU
19. Ceramic and Glass
Installation

GÖNEN ATAKÖL
20. Windows-Light, 2018
Windows-Dark, 2019

2nd Floor

MELINA
SHUKUROĞLOU
21. Monetarily stable, 2019

MARINA
XENOFONTOS
22. Twice Upon a While,
2019

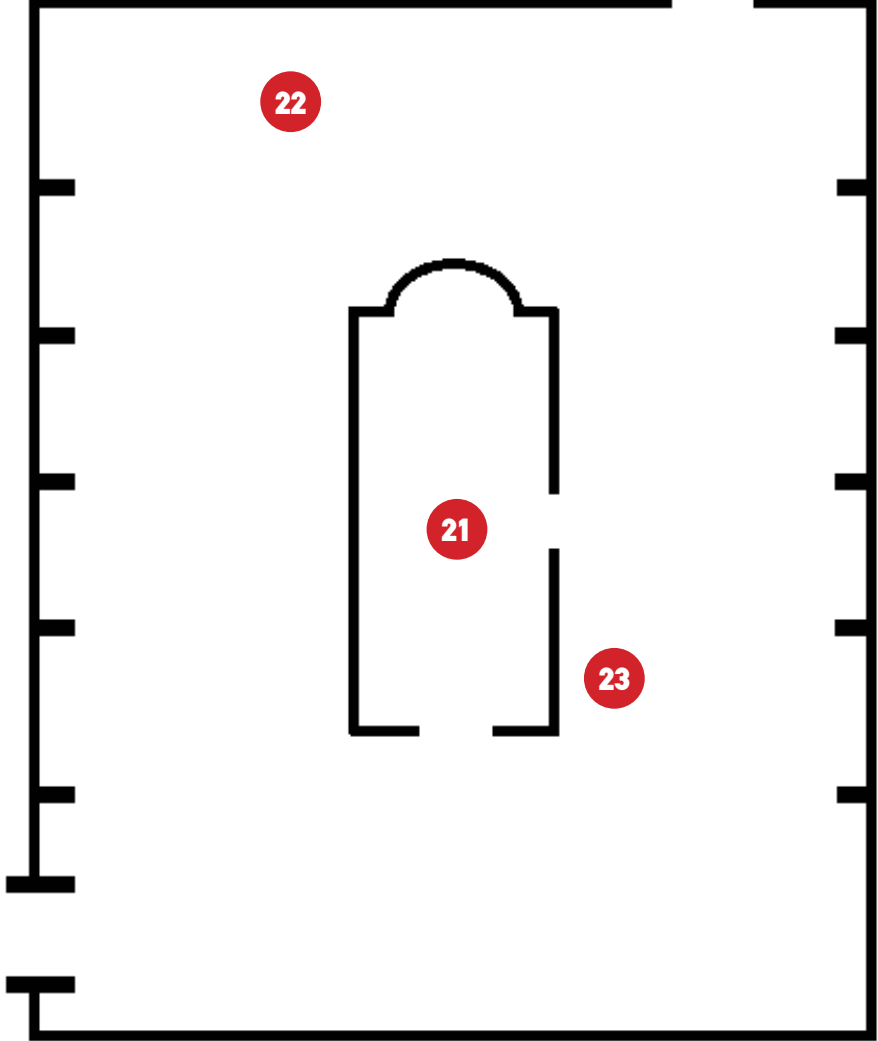
MARIA PERENDOU
23. "Human artichoke"

3rd Floor

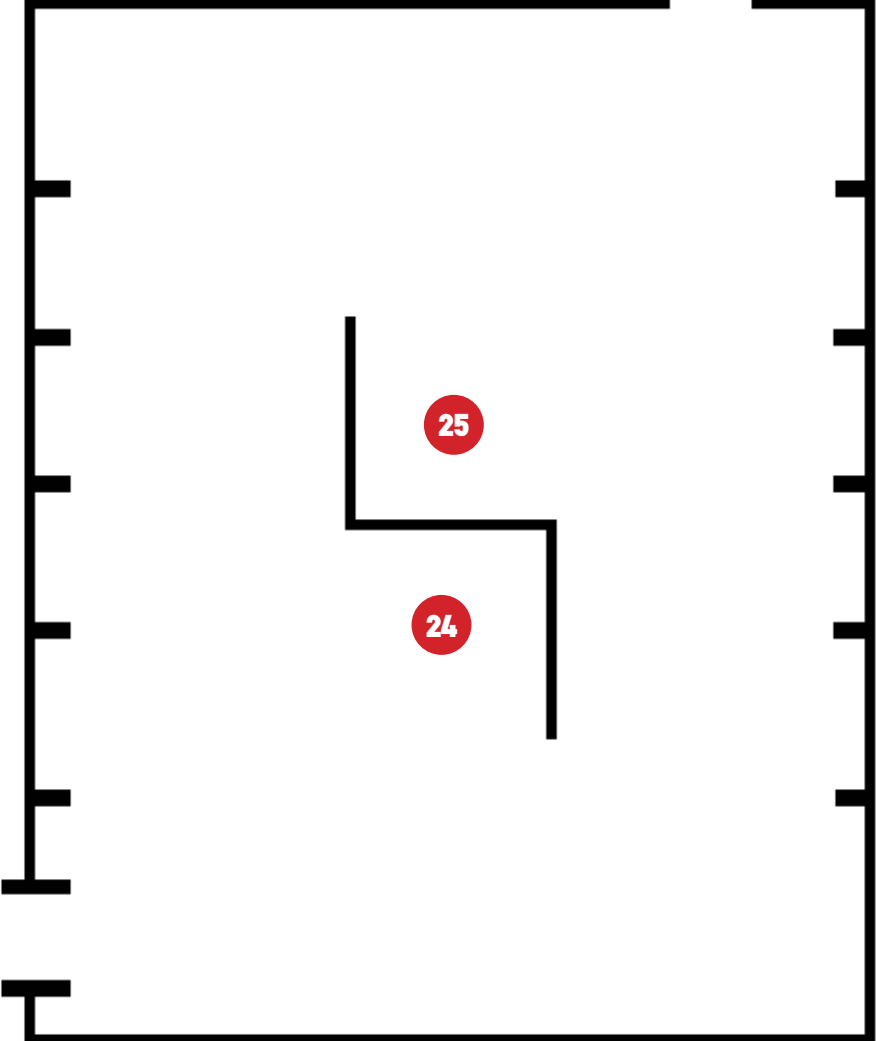
EVELYN
ANASTASIOU
24. NOAH NOAH, TAKE
THOU THY COMPANY

ALEV ADIL
25. ayp üstüne bir nokta ko-
yarsan kayıp olur / if you put
a dot upon shame it becomes
loss, 2021

2nd Floor



3rd Floor



Contemporary

when
we
meet
again

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