

The Replenishment of Loss

Kyriaki Costa w/Stephanos Stephanides

Seeing Through Melancholia: Transcultural Melancholias Exhibition / Hüzün in the Eastern Mediterranean.

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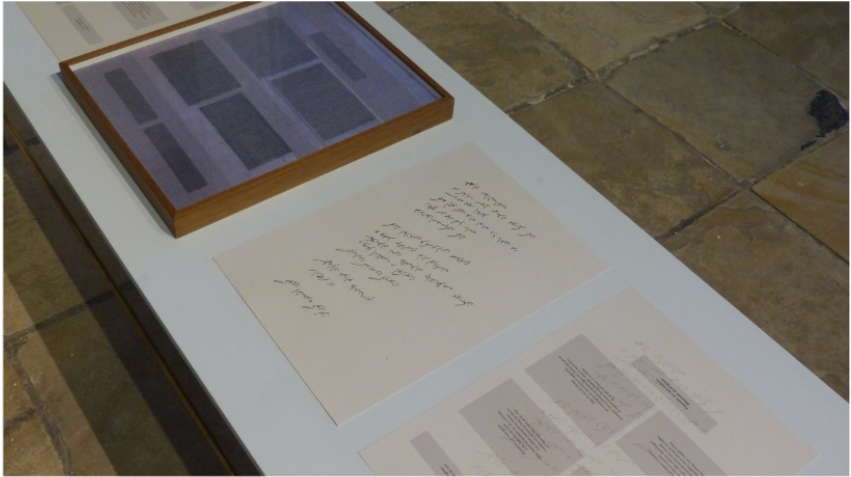
October, 2023. Hadjigeorgakis Kornosios Mansion, Nicosia.

Dr Salamis Aysegul Sentug Tugyan



Melancholy is the ubiquitous acknowledgment of ephemerality. The House of Dragoman, built more than two hundred years ago, essentially carries a sense of melancholy at its core. With its old hinged doors, faded, discoloured walls, and rusted, bird-shaped keyholes, melancholy is not a mere sentiment but an integral part of its narrative. Kyriaki Costa's work translates this narrative into a lucid language that makes the unnoticed noticeable and the unseen seen. Recording is a statement in her art, as she aims to explore 'how the identity of space can be redefined through new changes.' By framing 'seeing through melancholia' as a matter of temporal perspective, Costa's art becomes distinctive in meditating spatial memory. While reasserting how the passage of time moulds in space, she chooses to focus on the triviality within grandeur.

"For many years I was worried that at some point they would remove the useless empty board from the room" Costa says.



Kyriaki Costa invites us to reimagine the ephemerality by focusing on the characters of the overlooked: "useless", "empty" "disposable" "blank". 'The useless empty board' is a moment in the history of the building, it serves as a reminder of the important things it once held, even though the items themselves are no longer present. Their timeprints, however, remain visible. The removed material and the board itself are essentially the same, as both are meant to be removed once their purpose is fulfilled. The useless empty board's striving to preserve its own being bearing a resemblance to Spinoza's concept of *conatus*, and is melancholic in its attempt, acknowledging its idiosyncratic incapacity in a pragmatically driven world. Kyriaki Costa's work serves as a lucid reminder that some things derive their essence solely from the space that frames them. Stephanos Stephanides' poetry accompanies her work, creating a layered tapestry that interweaves words, overlaying the timeprints of the board. Her painting of the dragoman composed of layers of paint and plaster, overlays and fills the blank spaces on the walls of the House of the Dragoman. Kyriaki Costa's work redefines the space in response to the feeling of melancholy, affirming the experience of temporality while forming new spatial memories.





As Stephanos Stephanides notes, together they 'seek a balance between inner and outer worlds, swaying between a longing for the past and nostalgia for the future.'

Excerpts from Rhapsody of a Dragoman of Stephanos Stephanides

*in the night I go under
in company of dervishes and learn
why cyclamens sprout in pavement cracks
and mutter promises, amidst the dust,
of the beautiful and the unseen ...*

*When heaven wants to speak
it needs few words
to open gateways here, there, and elsewhere.
Trees grow in silence
as do the date-palms lining the river
inside the city wall. ...*

I am a Dragoman
Courtesan of the word ...

bir tercümanım ben
kelimelerin süfata fahişeyim

When heaven wants to speak
it needs few words
to open gateways here, there, and elsewhere.
Trees grow in silence
as do the date-palms lining the river
inside the city wall.

Konuşmak istediğinde çok
birkaç sözcük ister sadece
geçit açmak için burada, orda veya başka yere.
Sessizce büyür ağaçlar,
nehir kenarına sıralı hurmalardan büyüdüğü gibi
şehrin duvarları içinde...

In the night I go under
in company of dervishes and learn
why cydamens sprout in pavement cracks
and mutter promises, amidst the dust,
of the beautiful and the unseen ...

geceyi kendimden geçiyorum
dervişler eşliğinde ve öğreniyorum
sokakların neden kaldırımın çatlaklarında büyüdüğünü
ve vaatler mırıldanıyorum, tozlar ortasında
gizli olanlardan ve görünmeyenlerden...

Rhapsody on a Dragoman
Gün Işığında Görünmez



