



Repetitive Acts: The Power of Weaving and Textile in Contemporary Art, 2025.

[NiMAC] Curator: Dr. Elena Stylianou

https://www.kyriakicosta.com/files/ugd/9ac247_2ef1bc8d366e4d31b8a366ad1719849a.pdf

"We" are, after all, in this together

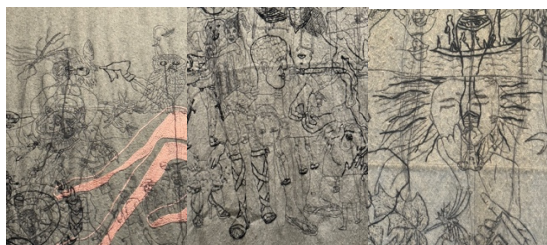
Embroideries, cotton fabrics, bronze skeleton / sculpture / Dimensions variable

Repurposed materials found in nature or man-made structures, create a subtle topography of care and concern, an archive of the natural world. Either reflecting upon weather changes, mountain formations, soil composition, water flows, and the lives of organisms, both dead and alive, the work forces us to contemplate on our own sense of responsibility. By further adopting embroidery, a traditional technique of female domesticity, coupled with robust materials such as bronze and concrete-alluding to the rigidity of toxic masculinity- the work subverts conventional distinctive categories. Collective gestures of engaging local workers in the process of making-subtle traces of their involvement still recognizable- further invite us to consider the layered narratives of local history and the significance of interconnectedness
Elena Stylianou

The series of works "We" are, after all, "in this together" focuses on touch, the power of our hidden senses and presents an archive of information taken from the natural world and which through collective ritual approaches issues of recording, erasure, memory, with the reuse of materials creating a discreet topography of concern for care.

The bronze sculpture is made from scrap metals that I found lying around the streets of Nicosia and the hanging fabrics are pieces of old bed sheets and tablecloths from the Nicosia hotel industry that I distributed to workshops and technicians in Nicosia to use in their work.

Some of the fabrics were turned into threads and created the small greenish embroidery. Kyriaki Costa, 2024

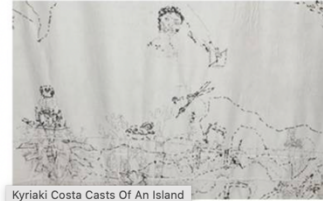


Casts of an Island 2024: A Cyprus Contemporary Art exhibition.

Curator: Nicos Chr. Pattichis

<https://in-cyprus.philenews.com/whats-on/casts-of-an-island-2024-a-cyprus-contemporary-art-exhibition/>

Casts of an Island 2024

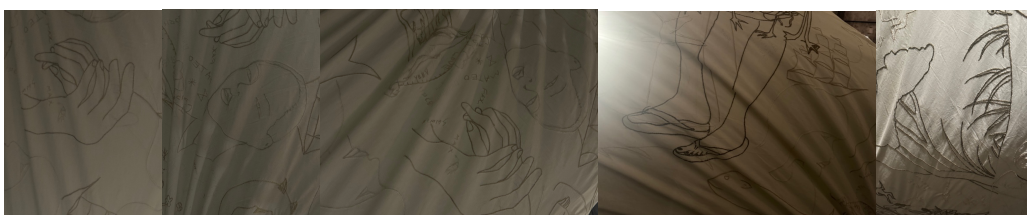


Kyriaki Costa Casts Of An Island

The practice of relation 01: Kyriaki Costa

29.06 | 19:30 - 21:00

Artist Kyriaki Kosta will be featured, with her works “Near Far” and “As the Rock Wears Out” exemplifying this approach. She will discuss her creative process, highlighting her practice of weaving stories and thoughts and her methods of recording and imprinting. The session will conclude with a presentation of her films and an open discussion. <https://in-cyprus.philenews.com/whats-on/the-practice-of-relation-casts-of-an-island-parallel-sessions/>



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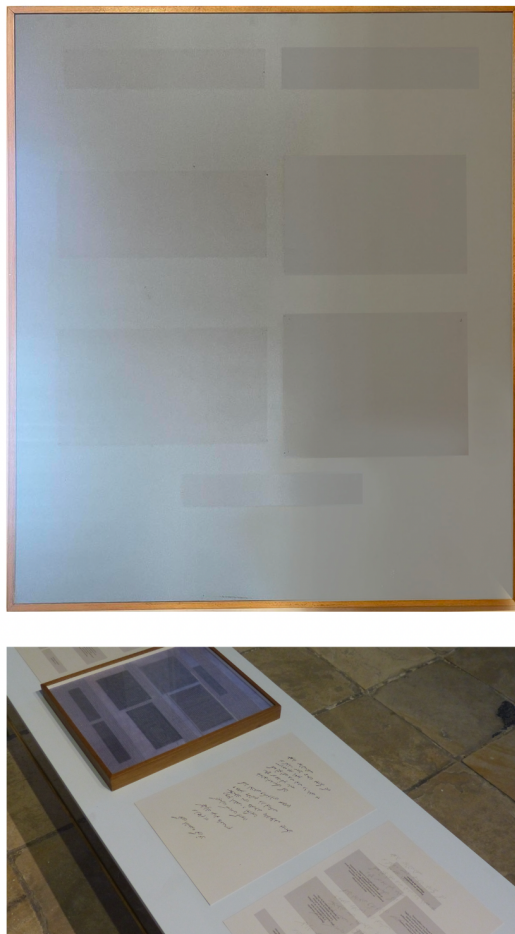


"... We ourselves are sea, sand, coral, coral, seaweed, beaches, tides, swimmers, children, waves... seas and mothers."

"The "trail" of a thousand steps on the Akamas peninsula is ephemeral. A series of "visits" to the region, which begins during my childhood, produces an ever-evolving body of work. Themes such as feminism, ecology, the concept of care and myth intertwine to create an organic work that raises questions while it allows emerging dialogues, shifting conversations and the redefining of meanings. "Akamantis*| Head and Hand" ultimately invites visitors to experience in the place of Akamas an inner, emotional experience in an enigmatic, allusive, silent, almost invisible way."

* Centaurea Akamantis is a shrubby indigenous plant of Cyprus

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The Replenishment of Loss

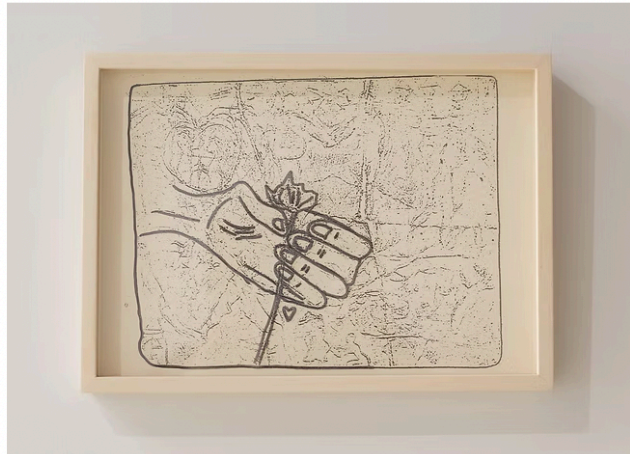
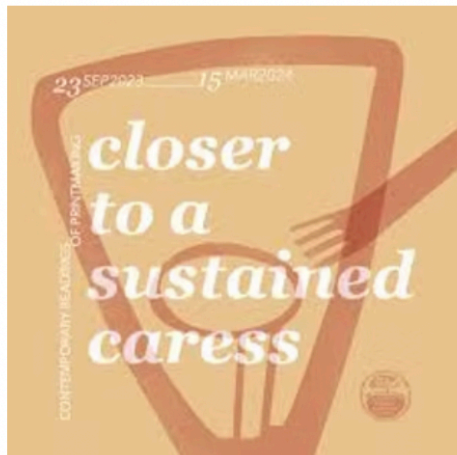
Kyriaki Costa
w/Stephanos Stephanides

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

Curators: Dr. Alev Adil, Dr. Gabriel Koureas

Production: Catherine Louis Nikita, 2023. **Hadjigeorgakis Kornesios Mansion, Nicosia.**

https://www.kyriakicosta.com/files/ugd/9ac247_0e83b14db73041daa9e912edbf4f16f5.pdf

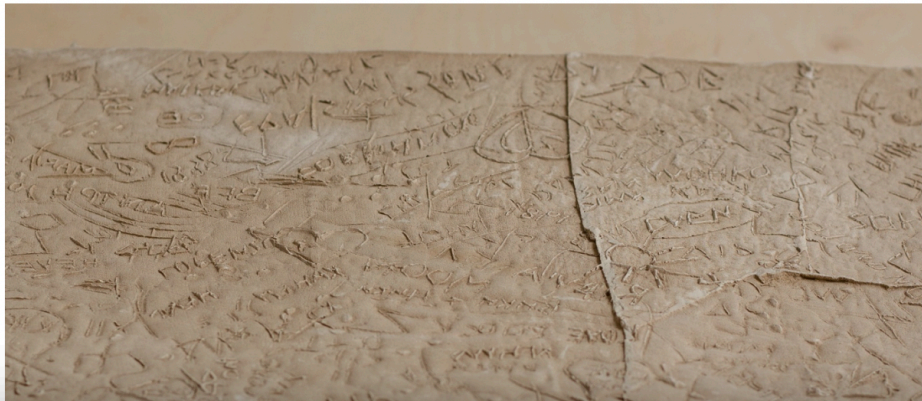
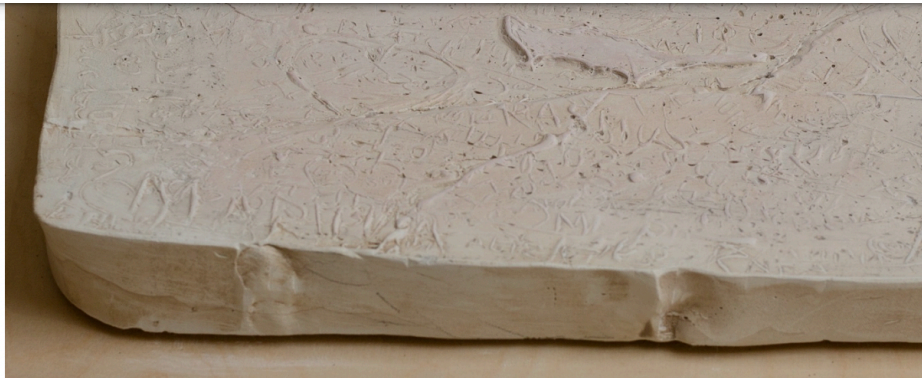


Closer to a Sustained Caress: Contemporary Readings of Printmaking

Venue: HambisPrintmakingMuseum 2023

Curators: Evagoras Vanezis & Nicola Mitropoulou

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HEAD & HAND

FOUN[D]AIN, NIMAC, 2022, NICOSIA

<https://www.kyriakicosta.com/foun-d-ain>

Supported by:

NiMAC [Nicosia Municipal Arts Centre, Associated with the Pierides Foundation]

New European Bauhaus festival

Educational Unit for the Environment and Sustainable Evolution

Cyprus Pedagogical Institute

Visit Nicosia

The ruins, the ruined, the right time

Cypriot artist Kyriaki Costa and her search for the commons

https://harrisonblackman.substack.com/p/the-ruins-the-ruined-the-right-time?fbclid=IwAR186tBcjY4iIQGo5wrZn7f2nhCA7SpILLK4HLQ_dD2R2BY8XtCQnU7K0KE

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Head & Hand / Καipός

Kyriaki Costa

4.8 -19.9.2021

Cutltural Foundation of Tinos

Curated by Sofia Eliza Bouratsis

Assistant Coordinator: Eurenne Malliari

<https://www.kyriakicosta.com/kairos-more-info>

<https://www.kyriakicosta.com/head-and-hand-kairos-parallel-programme>

Supported by:

I-portunus

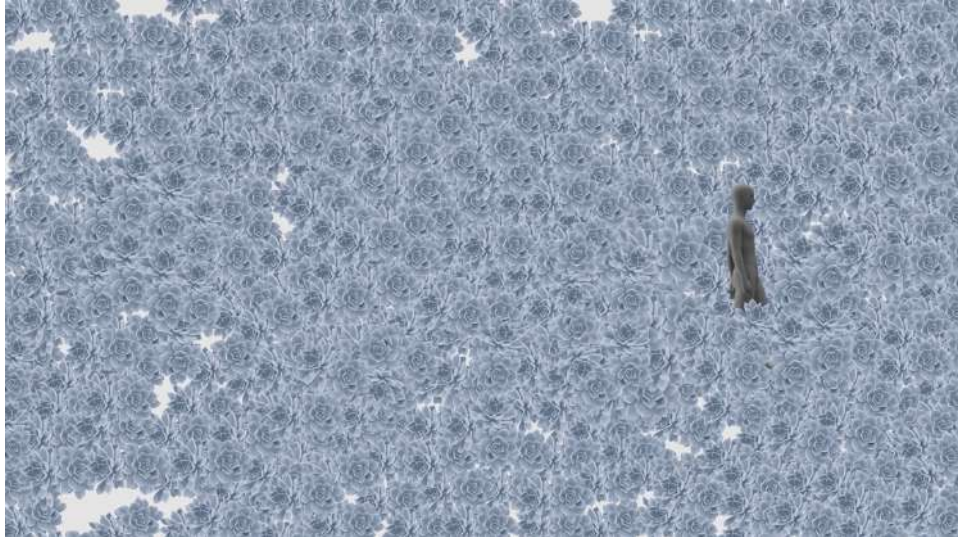
Supporting Creative Mobility (European Commission)

Kultur | lx Arts Council Luxembourg

Cyprus Ministry of Education and Culture, Cultural Services

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Association of Tripotamians and Sberadians "O Kavos" In collaboration with the Municipality of Tinos



Kyriaki Costa's online project 'Burnt Waters'

[Burnt Waters, A Response to Carlos Fuentes, 2020](#)

(Energy Systems, Online Exhibition) funded by Energy Systems, Well Projects, British arts council and the Cyprus Ministry of Culture

<https://www.kyriakicosta.com/burnt-waters>

A residency funded by Energy Systems Well Projects, British arts council and the Cyprus Ministry of Culture to learn new skills in creative technologies.

Writer: Kyriaki Costa

English Translation: Rhea Frangofinou

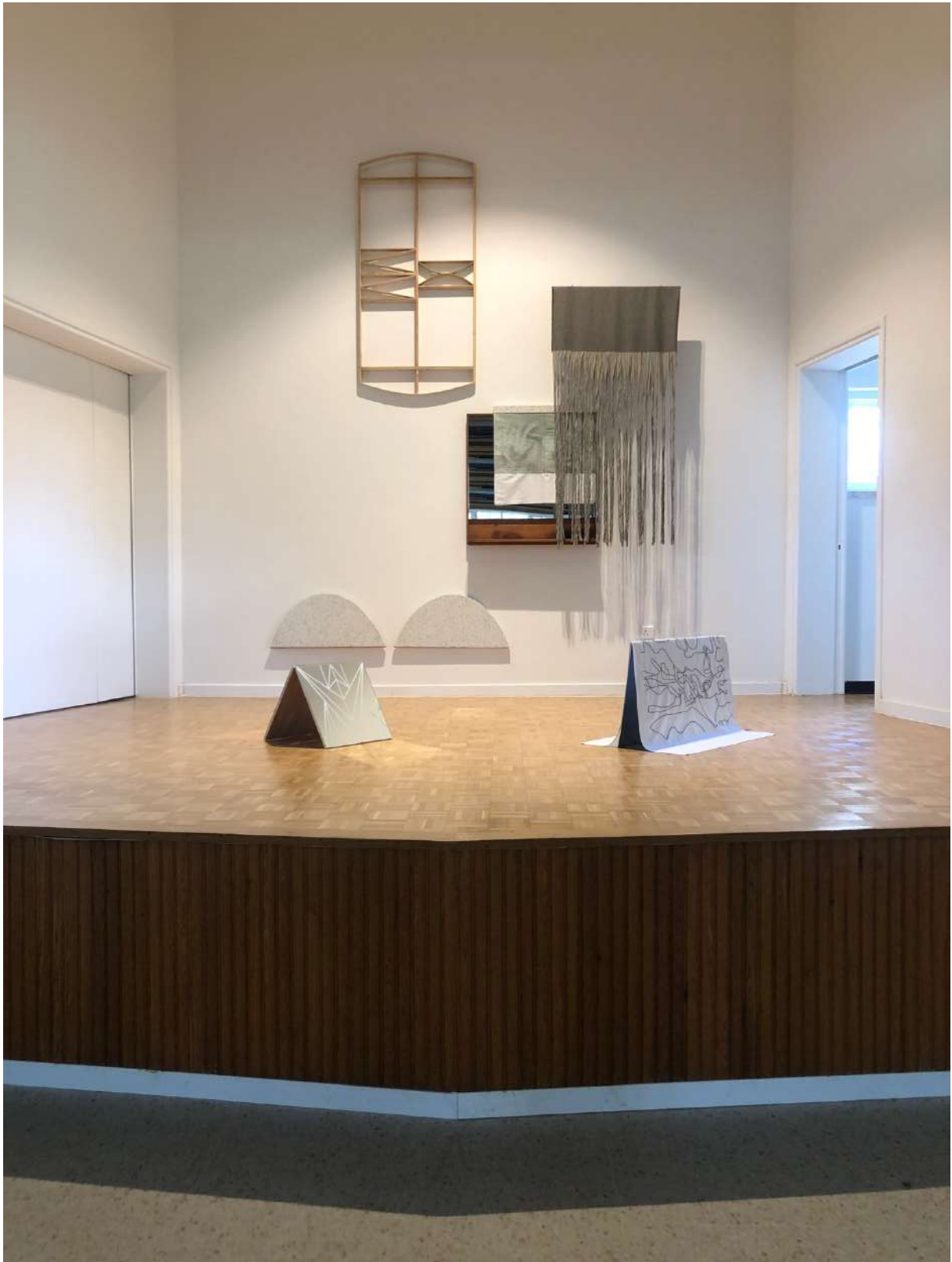
Copy editing: Stephanos Stephanides (English), Marianna Kokota (Greek)

Supporters: Energy Systems Well Projects, Ministry of Education and Cultural Affairs, British arts council

I have always been interested in water and in flows of water. On seeing 'Burnt Waters' by Carlos Fuentes I picked it up on instinct, and was taken by surprise. Composed of a series of Janus faced stories of tragedy and loss, haunted by specters of the past, Burnt Waters narrates the deaths and rebirths of Mexico City - much like the phoenix rising from its ashes. I spent a long time with Fuentes' writing, collecting things that related to 'liquid' and 'movement'.

The following short stories play on these notions of flow, continuity and change. Functioning as an abstract epistolary narrative - the words in 'Burnt Waters' that relate to the liquid element have been reborn as new liquid fictions.

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Temporal Inconsistencies / Συγκυριακές Ασυνέπειες at Goethe Institut Cyprus / April 2020

Solo exhibition in Kunst Raum Goethe Institut, Cyprus

<https://www.kyriakicosta.com/temporal-inconsistencies-info-page>

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<https://www.goethe.de/ins/cy/en/kul/sup/krq/21820846.html>

In this exhibition you are witnessing objects and materials that have been damaged and thrown away; these objects are being re-incorporated into the environment of the institute, and they are producing a new aesthetic. This is how I am trying to connect the past with the present. For the implementation of this project I used those broken materials, and I gave them a new use, vision, a new appearance. Through the process of repair, I am trying to excerpt the "new aesthetics" and how a space's identity can be redefined through the new changes. This work could be parallelized with Jaques Le Geuf's theory, who, in trying to examine the thin line between past and present, used the example of the grammar inconsistencies; where a past tense can be used for a present narrative, and a present tense can be used for a reference of the past. This goes to show how vulnerable and malleable the relationship between those two tenses is. Old items and patterns of the institute were used, and with the help of technology I managed to excerpt many layouts which were then embroidered into one of the pieces of the exhibition. An utopia of urban architecture, the new space is redefined by old, used, damaged, thrown away objects who are molded as such in order to narrate a new story.

The space is now a record of the old "mistake", and a portrayal of the new element, a historical element that carries generations of wears that were a part of this building. The new aesthetic is conducting a choreography between the past and the present, in a time loop that uncovers itself through the installations, the embroideries, the mirrors and the objects that were broken, melt, and molded back again. These are the temporal inconsistencies.

Kyriaki Costa

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“Innovative flow solutions/ Head and Hand series”

Solo exhibition in Phytorio and book launch under the auspices of the Visual Artists and Art Theorists Association.

Supporters: Cyprus Ministry of Culture, Kemanes, Goethe Institute Cyprus, C. ROUSHAS TRADING & DEVELOPMENT, construction & development company.

[Innovative Flow Solutions, 2019](https://www.kyriakicosta.com/head-and-hand-exhibition-page)

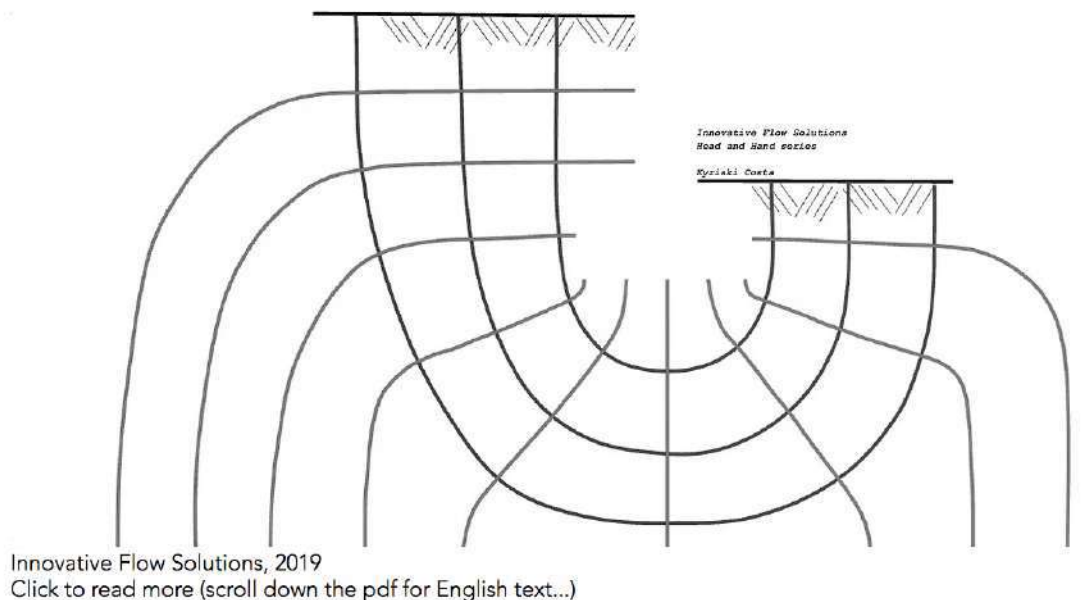
<https://www.kyriakicosta.com/head-and-hand-exhibition-page>

<https://www.kyriakicosta.com/head-and-hand-exhibition-gallery>

“Innovative flow solutions/ Head and Hand series” at Phytorio What is the role of the human against the flow of time and by extension the natural fluidity of the environment? The project

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Head and Hand could be described as a study on the maintenance and the redefinition of space. Kyriaki Costa identifies details in the urban environment of Cyprus that need restoration and repairs them with the help of a group of craftsmen. With the main source of inspiration being the natural and man-made deterioration of urban space, the artist asks the craftsmen to handle the object 'under study' in any way they want to, inciting a more personal approach to what it means to interact with what surrounds you. The initial idea for this exhibition revolved around the observation of the corrosion of the stone wall of Phytorio, built by Neoptolemos Michaelides. The -unsuccessful- attempt of its maintenance, led the artist to the 'construction' of an Interactive-Artistic action. Specifically, the interest of the artist turns to the observation of the 'craftsmen', the people and the technicians acting in public, structured environments. The aim of Head and Hand is to deal with the space, its feeling, its reincorporation in the contemporary environment and how through its reparation, urban space is interrogated and redefined.

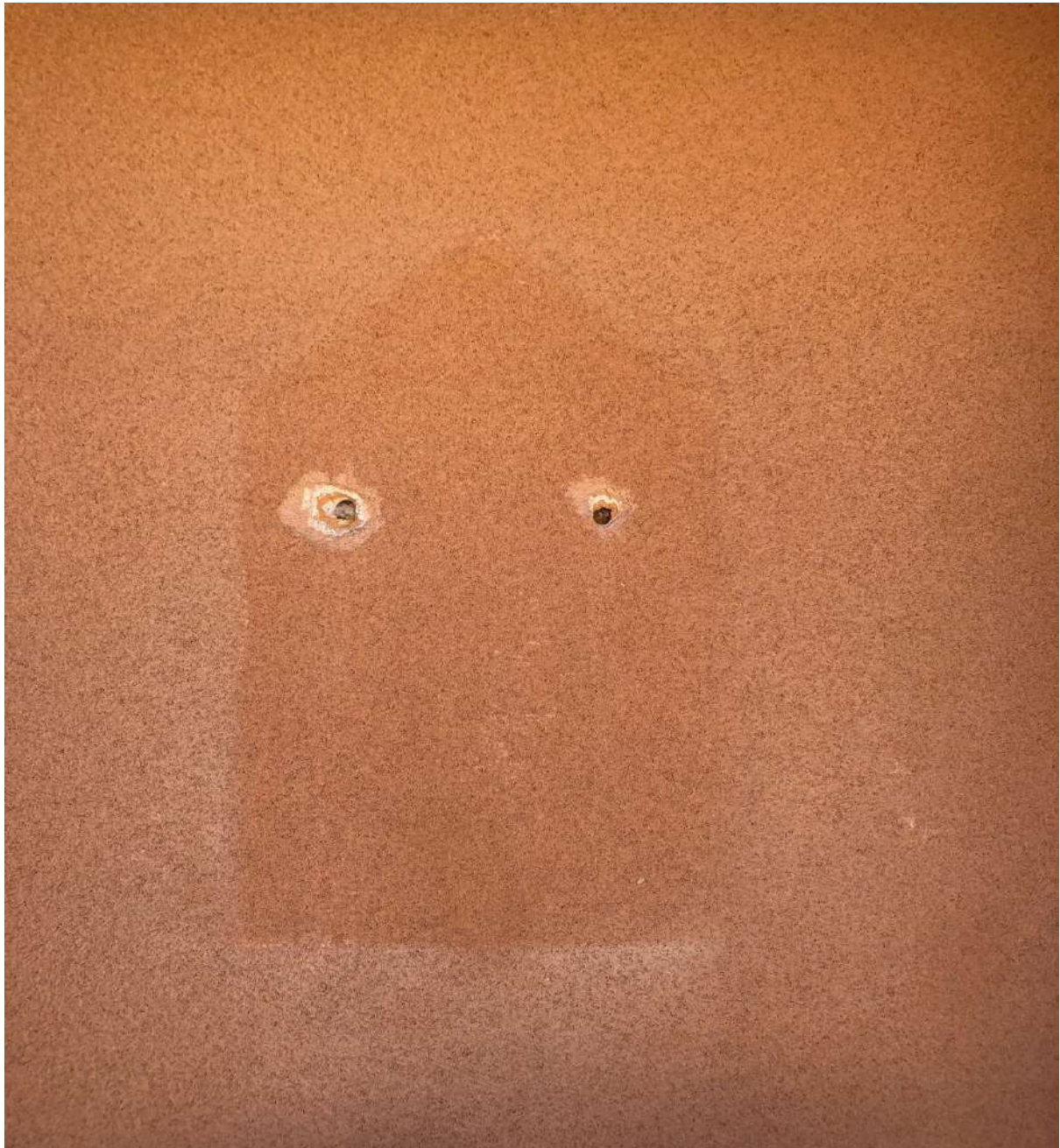


[Innovative Flow Solutions, 2019](#)

BOOK [Click to read more \(scroll down the pdf for English text...\)](#)

https://www.kyriakicosta.com/files/ugd/9ac247_faf19d0d037c469ca9f97bde441820fb.pdf

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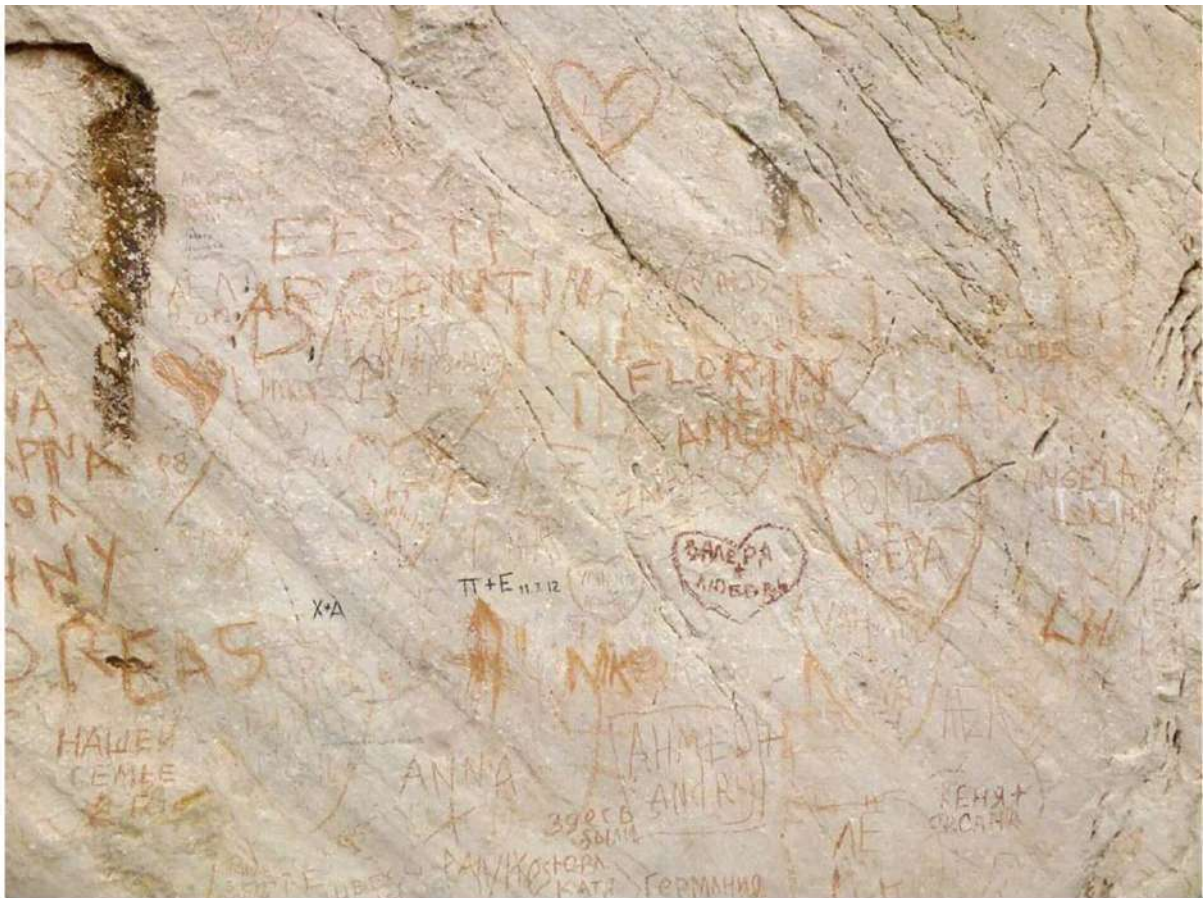


[Ichnos, Hand and Hand Series, 2018](http://www.kyriakicosta.com/ichnos-pdf)
[https://www.kyriakicosta.com/ichnos-pdf](http://www.kyriakicosta.com/ichnos-pdf)

"Art-chaeology" at NIMAC, THE INTERNATIONAL ASSOCIATION OF PHOTOGRAPHY AND THEORY (IAPT)

Curators: Elena Stylianou, Yiannis Toumazis, Artemis Eleftheriadou

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[As the rock wears out, 2017](http://www.kyriakicosta.com/as-the-rock-wears-out-info-page)

<https://www.kyriakicosta.com/as-the-rock-wears-out-info-page>

THE VENUS PARADOX - CONTEMPORARY GAZE" at the A. G. Leventis Gallery

As the rock wears out, KYRIAKI COSTA 2017 The Venus Paradox – The contemporary gaze
A.G. Leventis Gallery 2017 The environment is not a limited space that acts as a background, scene or object of a calculated human action. It is the unpredictable and constantly evolving effect of the circulation and the constant interaction between the various entities, both human and non-human, living together and moving around in their shared space. 'The local is not a more limited or narrowly focused apprehension than the global, it is one that rests on an altogether different mode of apprehension – one based on practical, perceptual engagement with components of a world that is inhabited or dwelt-in, rather than on the detached, disinterested observation of a world that is merely occupied.' (p.216) 'In short, the landscape is not an external background or platform for life, either as lived by the ancestors in the Dreaming or as relived by their ordinary human incarnations in the temporal domain. It is rather life's enduring monument.' (p.54) Tim Ingold / Η αντίληψη του περιβάλλοντος. The rock of Aphrodite is suspended between ground and air, like the legend of the goddess which hovers over the island of Cyprus. Connected to our homeland from birth, she cannot help but leave a passionate imprint of dynamic beauty and love on every cultural aspect. Having dealt with the rock of Aphrodite during my artistic route, my attention was drawn to the human

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engravings, the readable seals of dedication on its surface. Names, messages, representations, legible at times and less so at others, depicting reliefs, and - sometimes enigmatic - experiences, desires, and confessions. The personal trace of every mortal is associated with the other elements as they share a common surface. Every time I visited the rock of Aphrodite in order to develop my photographic record, I came across different engravings; new ones appeared and others were erased. Human traces are altered as the rock is weathered by the relentless waves and its dust is scattered in the wind. The human seal on nature might claim eternity but it is not permanently indelible; it constitutes another indication of humanity's desire to perpetuate. Through this work the artist Kyriaki Costa attempts to bring the public in touch, on the one hand, with the engravings and representations on the rock of Aphrodite, and on the other, with the multifaceted symbolism of the rock. Established themes that concern the artist resurface. The concept of heterotopia starts coming to light as the exhibition's visitors have the opportunity to examine copies of the reliefs and decode the rock through an artistic act that takes place indoors at the museum. At the same time, the work revolves around the notion of trace and imprint, around the human need to engrave persistently despite knowing that everything once created will be altered and lost. The work is adaptable to be read by visually impaired people. For material processing and the elaboration of the text in the Braille writing system, the artist collaborated with Maria Georgiou, a specialized trainer at the School of the Blind, Nicosia.

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Phoinikas, 2017

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BOOK:

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Terra Mediterranea: In Action.

Curator: Yiannis Toumazis

Organizers: Pafos 2017, NiMAC.

Mobile Devices Laboratory (MDL) | Department of Computer Science and Engineering

Frederick University Dr. Andreas Constantinides

Dr. Haris Papadopoulos

Mr. Andreas Hadjipieris

“It is better to live in a state of impermanence than in one of finality.” Gaston Bachelard, *The Poetics of Space* I like ruins. I have learned to live among them. On my way home, I walk

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through remains of older buildings. It is the material abandonment, the footprint of a material presence, its preservation or oblivion that has always constituted central points of my personal thought and artistic creation. The triggering event for my artistic quest this time was given by the village Foinikas (Phoenix), an abandoned settlement, since 1960, in the District of Paphos. Foinikas, a village inhabited solely by Turkish Cypriots, the last of whom left in 1974, is situated along the Asprokremmos dam a few kilometres northeast of the village of Anarita. During the Frankish period, the village was called "Commandaria Della Finicha", since, according to the legend, there was a Phoenix in the village. Foinikas is also referred to as the "sunken village", since some of the buildings are half-submerged in water because of the dam. Its name derives from the mythological bird "Phoenix", which bore the unique quality of being reborn through its ashes. Phoenix surrendered and died in its sacred fire and was reborn by itself. Therefore, the mythological bird and the idea of re-birth were linked ever after. As an odd and paradox irony, though, the village of Foinikas lives its long and irreversible death for many years now. Really, where do all the villages go when they die? So much energy... is there a way of captivating it? The symbolic connection with the myth, the idea of re-birth, of the way that a new entity can come into being again, how it can be resurrected after the abandonment; those were the sources of my concern. So, I attempted to intervene artistically on the remnants of the village of Foinikas and tried to recreate it, moving through the traces of the past while using modern means. The aim of the project was the reconstruction of the heterotopia of the village of Foinikas, a bygone place which becomes accessible through art. The re-birth of the settlement into a new substance was achieved through the aestheticisation of contrasts, the conjugation of time levels and the emergence of otherness. Along with the re-vival of the settlement, the objective of this work was the rethinking on the importance of space as a differentiating system and as an element of identification. The raw material for my work was given by the place itself. Fragments, miscellaneous elements like dust, ashes, stones and plaster were collected from the settlement and were transferred from their natural context to a different, alien place, acquiring this way a whole new existence. Then, all kinds of data like materials, climate conditions, location, dimensions, weight and everything that can be perceived with the senses, were processed by computers and the results were presented with the form of shapes. For the production of this project, I worked with the Department of Computer Engineers of the Frederick University in Cyprus and with their valuable knowledge and through various technical procedures a program was developed that is being reborn by itself. The natural and material clues of the village of Foinikas gave their place to new shapes, initially influenced by the distinctive architecture of the village, merging all previous forms and all bygone eras. Through the material and space-time amalgamation, we were finally driven to otherness and homogenization. The way of transferring this multilayered thought to the exhibition space was a key concern in my mind. How could such an idea and such a rich story be narrated in the restricted two-dimensional space of the exhibition and yet produce meaning? Having passed through stages of abstraction and contraction, the very last stage was calling me into new challenges and adventures. What I tried to say with my work is a story about the end of degeneration, a comment on the material testimony which fades away and is destined to become dust. Will we allow this testimony to dissolve or do we bring it to the surface? What is about to become just a memory in situ as the years pass I tried to rescue and give a new form of existence, a new life which can be eternally repeated. With

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this artwork, I tried to make accessible what in a few years is going to be silent, no longer reachable.



[Diaspora, I must have swallowed the dust, 2016](#)

Solo exhibition at Stedelijk Museum Bureau Amsterdam (SMBA) Curators: Jelle Bouwhui, Iris Pissarides

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<http://smba.nl/en/exhibitions/play-smba-1/>

“The work thematically circles around the concept of dust and the potential of diaspora that a dust-cloud makes imaginable. The artists blurs the boundaries between artefacts of culture

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and the natural world conceiving both as parts of the same social historic processes. (...) The mosaic forms seem scattered in space but they are also intrinsically related to history via their topological and chronological characteristics as mapped and moulded locales. Being both vessels of dust as well as made to present the conflict driven locations from which the dust emerged, they remind us that the realm of the political is far from a mere abstraction.”(Iris Pissaride)



[It's water – Taps and Sources of Nicosia, 2015](#)

Solo exhibition in Phytorio and book launch.

Speakers: Evangelia Ledaki, Yiannis Toumazis

Kostis Velonis.

<https://www.kyriakicosta.com/water>

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The concept of water as a common and valuable good, a right, a natural element that connects us with deeper existential and human needs lies at the heart of the project: Its

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water: Taps and sources of Nicosia. This project is underway in Nicosia and has those elements consistent with the philosophy of commons and pure truth. The aim of the project is the re-institution of the water resources mapping of a city through the reactivation of inactive channels of water supply. Identifying the inactive water sources of modern cities such as drinking water fountains, taps, fountains, which once constituted places of meeting and interaction and the effort to reactivate them, recalls the subject of peoples' relationship with water, the right of use of water, the idea of water as a common good, its presence in public space, that of the multisensory pleasure it can offer, and the activation of values that arise from all the above. Through the process of artistic activism reflection commences. The subconscious becomes conscious. We start to think and claim the obvious on a piece of dry land surrounded by the sea, asserting non-abandonment, orientating ourselves towards the importance and fulfillment of our multiple needs and realizing that by fostering the local, we reach the universal. Finally, the project constitutes an effort to record and document the former sources of water of Nicosia, which are considered an important element of the city's contemporary cultural heritage, displaying aesthetic, artistic and architectural value, which is worth further showcasing and exploitation.

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[Eternal Time, 2015](#)

Presentation in the conference “Salamis of Cyprus”

Organizers: University of Cyprus

<https://www.kyriakicosta.com/eternal-time-pdf>

Eternal Time / Kyriaki Costa

The 'space' of the 'upper' layer is linked with an infinite web of exchanges, open to messages that connect the entire world.

At the other end of the spectrum is pure, protogenic matter, the foundation cornerstone, the wisdom of the rock itself, on whose strata eternal time is recorded.

The sounds of the earth intervene assertively in their own noisy language to bring about harmony, the golden mean.

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Real life is invisible, hidden in the rhizome. All plans to set down limits are temporary, vulnerable to redesign or extinction. This is a mere illusion of annihilation because the core is in a state of perpetual flow.

Type of work:

1. audio installation of underground sounds
2. a printed booklet with music scores of earth sounds and short stories that are linked to the earth.



United States of Europe (USE), 2011-2014

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21st century iconoclasm

Initially, the viewer's 'eye' is puzzled as to whether those images speak of symbiosis or disorder. Ultimately, the answer to this dilemma brings us to the concepts of fluidity and mobility. In this photo series, the artist has allowed herself to mix monuments as a 'virtual place' (in her mind? in her heart?) where everything fits; a (peaceful or restless?) dream is born. Just like everyday life, the triptych of history, experience and memory is always an issue of boundaries (their acceptance or negation): What do we perceive as 'reality' or 'dream'? How do we understand 'fact' or 'fiction'? Where does 'sense' end and 'nonsense' start? How

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do we draw the line between 'emotion' and 'logic'? Finally, how does Europe fit in all this? Are we or are we not 'Europeans'? Should we speak of belonging or fragmentation? Are we 'at home' or 'homeless'? At the onset of the 21st century all the above are absolutely crucial questions that puzzle artistic creativity, especially in countries at the outskirts of Europe like Cyprus.

A travelling exhibition about European identity and today's Europe. The artistic project United States of Europe (U.S.E) deals with these questions in the context of a travelling exhibition through ten European countries. The exhibition opened in Lodz, Poland in November 2011, the second destination was in Helsinki, the third in Vilnius and the fourth in Guimarães. United States of Europe (U.S.E), a large-scale collaboration project about European identity, will further be presented in public spaces, galleries and museums in Cyprus, Germany, Bulgaria, France, Ireland and Belgium, until spring 2013.

Group Exhibition in conducted in: France – Poland – Italy – Belgium – UK – Cyprus – Russia
Italy) Curators: SINZIANA RAVINI, RYSZARD W.KLUSZCZYNSKI, ANNA BITKINA
Eternal Time, 2015

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[Other Indications Exhibition, Audition Project, 2013](#)

Group Exhibition at Nicosia Municipal Arts Center, Curated by Yiannis Toumazis

<https://www.kyriakicosta.com/audition-info-page>

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Audition

There is the music, the word... there is the noise, the silence ... Everything with a different aspect, with its own magnitude and intensity. All of them create narrations, stories, sequences and meanings. Towards the sound we are placed as listeners. We open the door to a series of recordings which already belong to the past: a record of sounds... In the end, this contact is a reminding process, it is a memory bridge, a monument. I created an

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instrument by stitching sounds. I intended to compose an acoustic monument. My goal was not to create a tool which will send out messages, but an (almost alive) system which takes in stimuli and eavesdrops experiences, pictures and acts of the surroundings. It speaks through the voices of others. It does not form history, but it is formed by history. As soon as we take the decision to free ourselves of the role of the transmitter and perceive ourselves as receivers, the reception of the world is overturned. Nothing is imposed and everything is being synthesized. We will redefine, through this course, everything we want to remember, everything we wish to be, everything that characterizes us, starting from the distinctive shades of individual stories. In this way, we are also converted from organs into organizations... We enter into the realm of (acoustic) tagonomy...



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Near Far, 2012

“Terra Mediterranea – In Crisis” Group exhibition.

Curatorial team: Nimac, Pierides Foundation

<https://www.kyriakicosta.com/near-far-info-page>

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"Between you and me and the wall" Group Exhibition, Omikron Gallery Nicosia.

Curators: Maria Stathi, Polis Peslikas

[Depth or Surface, 2011](#)

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[Rhizome, 2011](#)

OMIKRON Gallery Nicosia

"Drawing Room"

Curator: Maria Stathi

<https://www.kyriakicosta.com/rizoma-info-page>

'Life has always seemed to me like a plant that lives on its rhizome. Its true life is invisible, hidden in the rhizome. The part that appears above the ground lasts only a single summer. Then it withers away--an ephemeral apparition. When we think of the unending growth and decay of life and civilizations, we cannot escape the impression of absolute nullity. Yet I have never lost the sense of something that lives and endures beneath the eternal flux. What we see is blossom, which passes. The rhizome remains...'

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Carl G. Jung (1965) Memoirs, Dreams, Reflections. New York: Vintage Books. Kyriaki Costa December 2011

Kyriaki Costa's Rhizome (2011), in fabric, thread and marker, has an outsiderish, folk-art quality that is tempered by its monochrome palette. Several animals hover on the horizon line, while the roots of trees penetrate the soil where human forms congregate underground, including a sickly-looking baby breastfeeding. Although not working from actual legends, Costa manages to allude to her country's rich heritage without succumbing to trite sentimentality. Dimitris Neocleous's long vertical ink on paper Palimpolis – Gazing at the City II (2011) is an agreeable mix of fantasy drawing and graffiti mural. Owing a bit to the Arts and Crafts movement, it leaves one unclear as to whether Neocleous is representing flora and fauna overtaking a claustrophobic view of a compact city, or perhaps something more alien: cybernetic conduits, say, supplying the hamlet with essential nutrients. It's beautifully laid out, with a somewhat ornamental pipeline form becoming larger and dominating the bottom of the composition until it engulfs the inhabited parts of the city. While it might be a stretch to forge a connection to Cyprus's newfound reserve of fossil fuel, the stylish drawing nevertheless points to a future state where an interconnected landscape is the key to survival, and provides both aesthetic and intellectual nourishment.

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Roots to Routes, 2009-2012

Solo Presentation at Art ATHINA, Diatopos.

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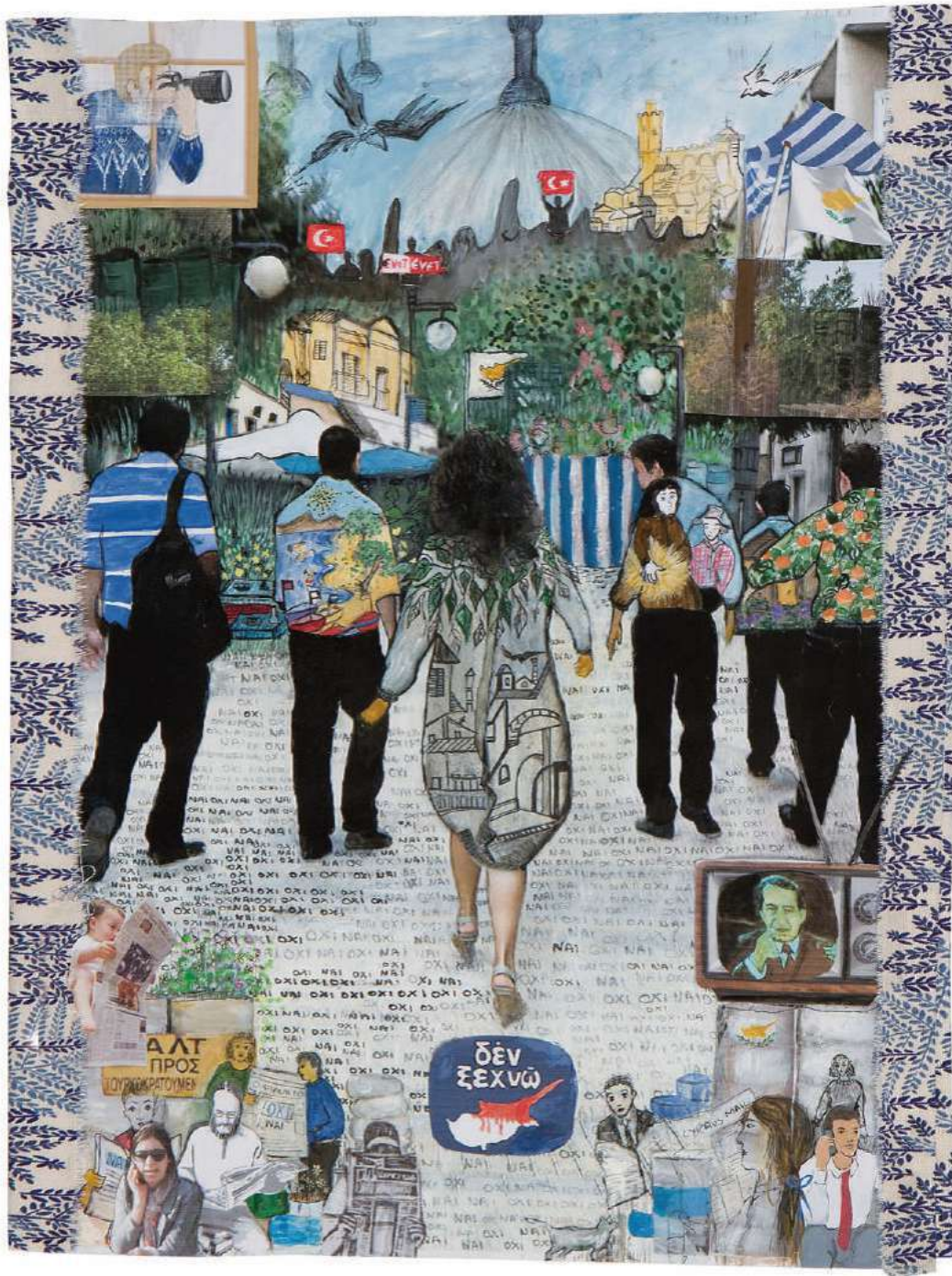
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Fluid Step, Liquid Road... I read Chomsky: "Allow me to begin by juxtaposing two different notions concerning democracy. One understanding is that a democratic society is one in which its citizens have the means which allow them to seriously participate in the handling of their affairs and that the media should be free and open to all. If you search for the word 'democracy' in a dictionary, you will come across something along those lines. An alternative understanding of democracy is one which sees that all citizens should not be allowed to administer their own affairs and that the media should be strictly monitored. The latter version may seem to be a rather strange understanding of what democracy is, but it is however important for us to realize that it is the prevailing understanding. In reality, this interpretation of democracy has been around for a long time, not only in practice but even in theory"¹ I would like to focus on Chomsky's phrase: "Propaganda is to a democracy what the bludgeon is to a totalitarian state"². "I give birth" to associations: I Come back to pleasure! (An obsession with pleasure... what though has happened to the value of "pain" and the magic of sympathy? Is there anyone out there who has no fear of pain? The death of

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“heroes” and of “ideals”... Sarcasm... Loneliness...). I The trouble with a house arrest – is it, I wonder, shameful to feel pain for something that has been taken away from you? Give... I Keep calm and carry on! (Hidden behind symbols of democracy, in a world that is undemocratic... I'm scared, I hug my cushion tightly... Hitler is embroidered on it). I Politics or aesthetics? (Violence carries its aesthetics and aesthetics carry violence...I believe that this is exactly what “politics” describes... People have distanced themselves... They confront the images that surround them with suspicion ... A war of aesthetics... An uncomfortable silence...). I Blinded by race.....The children...The future...Darkness? Light? I ask, I ask...Fire, Brightness, colours, “a beautiful fire”... Revolution I Dreaming between frames... Trapped dreams... Custom made hopes... Entrenchment, enclosure... limits... The delusion of being free... Oppression ... Control). I conclude: Common futures? Running down the wrong path? The problem and the rising kites? Propaganda is the design-bludgeon of democracy. I suddenly feel that life is Beautiful, funny... illogical... No more words left to be uttered; I stop speaking and start filling my work with colours... My work is colour: A multicoloured protest within life's circus, packed with wild animal-tamers, clowns, sweets, human-like candy beasts and charlatans... I keep for myself the role of the acrobat. Fluid Step, Liquid Road... Kyriaki Costa 1. Noam Chomsky, Νέα Τάξη. Μυστικά και Ψέματα, Livanis Publications, 1999, 11. 2. Noam Chomsky Νέα Τάξη. Μυστικά και Ψέματα, Livanis Publications, 1999, 23

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History of Cyprus, 2011-2012

Books and CDs Published by: Phileleftheros Group

Written by: Ira Genakritou Illustrated by: Kyriaki Costa and Louiza Kaimaki

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The History of Cyprus. Books and CDs Published by: Phileleftheros Group

Written by: Ira Genakritou

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Illustrated by: Kyriaki Costa and Louiza Kaimaki

Narrated by: Christina Pavlidou and Achilleas Grammatikopoulos

Music composed by: Giorgos Hadjipieris

Orchestrated by: Marios Takoushis

Edited by: Petros Papapoliviou and Irini Modestou

Designed by: Christos Arvanitis

"This is my Country and it's unexpectedly beautiful"

The Leventis Municipal Museum of Nicosia 2010-2011

On the occasion of the exhibition 50 Years Society - Culture - Life in the Republic of Cyprus.

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<https://www.kyriakicosta.com/presence-in-absence-series-2010>

Presence in Absence: series 2010



Presence in Absence, 2009-

Presentation of project in numerous exhibitions across the world

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<https://www.kyriakicosta.com/presence-in-absence-texts>

ABSENCE

At the Green Line, our mind and body experience everyday life as a duality, a distinction, as fractured time and space. For decades now, we live and perceive things through distinct boundaries and strict frameworks. How easy is it to free oneself from such an asphyxiating noose, such a stifling reality?

The work ABSENCE constitutes a positive account of non-presence, and a fundamental solution to the Green Line's dead end. Every day, we may move around the Line without having to participate or to pay any particular attention. This way, we associate with this reality without necessarily focusing on it. Through this process, it is our body that is transformed into a boundary, it is our body that becomes sidelined, that contributes to the distinction between inner and outer, between self and others, between that which is expressed physically and what our mind is hiding. There may well be a divided world beyond our personal boundary, however inside us there is another world, our own world, an individualised centre of Being, imbued with memories, people, images, sounds and emotions.

ABSENCE captures this crucial individual duality, allows the simultaneous experience of different temporalities, and gives us the possibility to choose which of the two areas of existence to give priority to. The nature of Being becomes a matter of choice, and ABSENCE is concerned with the multiple possibilities of PRESENCE. Under these circumstances, the experience of the Green Line – and that of boundary in general – completely changes in significance and meaning.