

sic. contemporary culture

Carey's Room

MAKlka, Stasinou 45-53, Limassol 3032

For Limassol Art Walks 2024

With:

ANBAU atelier (Alexandros Christophinis, Maria Lianou)

Maria Petrides

Marina Kassianidou

Maria Spivak

Andreas Antoniou

Marios Pavlou

In *Carey's Room*, multiple forms of shifting occur, all fluid and ever-changing. These acts are (in)tangible, slipping through the boundaries of the room and entering Carey's consciousness, playing tricks on his perception. Sometimes things are large, other times small; sometimes they are stretched, and at other moments, they are curtailed—all happening simultaneously.

Carey, whose first name is Scott, is the protagonist of the film *The Incredible Shrinking Man* (1957), where he begins to shrink after encountering a mysterious fog. As he grapples with his changing size, Carey symbolically leaves his room to artists who, like him, engage in playful manipulations of perception exploring the relationship between human existence and space, reflecting on how we influence and are influenced by our surroundings.

These artists experiment with shifting perspectives in ways that challenge the boundaries of reality. They use the mediums of architecture, painting, language, sound, collage. Their translations of space and scale are sometimes delightful, other times off-kilter, always unexpected, creating a continuous game of perception.

The room itself becomes a space for reimagining reality, as both Carey and the artists who follow inhabit it in different ways, each questioning the stability of form and size. In this shared space, the acts of shifting unfold not just in scale, but also in the very nature of perception itself, where every change, whether subtle or dramatic, contributes to a broader game of awareness and interpretation. Throughout the duration of these shifts, artist Marios Pavlou is hosted in MAKlka continuing the space's function as a space as a temporary rental.

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unexpected physical, ontological, spiritual transformation due to the change of a situation/everyday
life/body = re-exploration of space
(body, home, relationship with self and/or other)

sudden, unwanted /physical/ transformation

the dynamics of change, regression but also a metaphorical rebirth

the course of a ritual

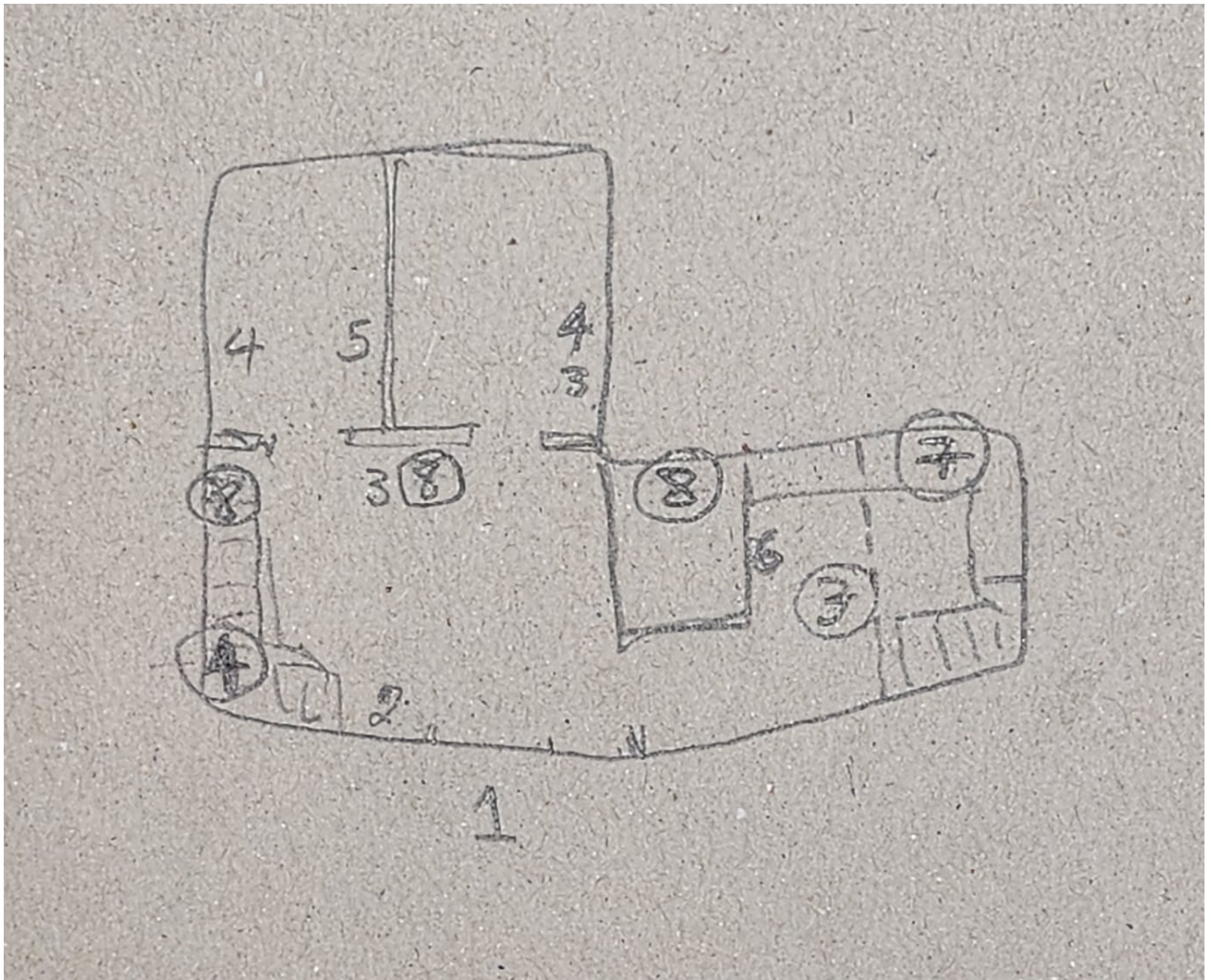
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the invention of solitude

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opportunities for coexistence

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1
ANBAU Atelier
MAKika, 2024
Art + Architecture

2
Maria Petrides
Two Ports and an Island Country, 2024
a fragment from a novelette
Not available

3
Marina Kassianidou
Gradient V (Variants series), 2024
Acrylic on patterned cotton fabric
20 x 20 x 2.2 cm
1100 EUR

Gradient VI (Variants series), 2024
Acrylic on patterned cotton fabric
20 x 20 x 2.2 cm
1100 EUR

Gradient VII (Variants series), 2024
Acrylic on patterned cotton fabric,
20 x 20 x 2.2 cm
1100 EUR

4

Maria Lianou
Lightboxes, 2024
Site-specific installation
Price available upon request

5

Maria Spivak
St. Bartholomew's Church (2023 - ongoing)
Copper tubes, iron, motors, amplifier, mixer
dimensions variable (site-specific installation)
Price available upon request

6

Andreas Antoniou
Da Grande Voglio Diventare Piccolo, 2024
Cut-outs on vinyl, 42' television
3500 EUR

7.

Maria Lianou
Neon Lights, 2024
Site-specific installation
Price available upon request

8

Marina Kassianidou
Contact (Masquetry Series), 2024
Adhesive vinyl collage on birch wood, 20 x 20 x 2.2 cm
Not available

Knots (Masquetry Series), 2024
Adhesive vinyl collage on birch wood, 20 x 20 x 2.2 cm
Not available

Glitch (Masquetry Series), 2024
Adhesive vinyl collage on birch wood, 20 x 20 x 2.2 cm
Not available

Shifts 1, 4, 7: ANBAU atelier (Alexandros Christophinis, Maria Lianou), MAKIka, architecture + visual art

Founded in 2013, ANBAU is a studio dedicated to merging art and architecture with daily life through their exploration of topiontropes (the responsive elements in a landscape). They are experimenting with building methods and processes that reveal the true nature of materiality, reveling in the patina of wear and tear and the imperfection of manual labour. Seeking to activate thought, they explore the relationship between materiality and memory, producing shapes and materials sculpted to excite experience in ways that stimulate all the senses.

In their project MAKIka (number 1), the creative duo of ANBAU worked on the restoration of a listed building, adhering to state guidelines while experimenting with scale, materials, color, light, shadow, greenery, and the interplay of time and history. Named after a pseudonym of architect Alexandros Christophinis' mother, Magda Anna Hait Christophini, "MAKI" originated from her brother's childhood mispronunciation, with "ka" added as an affectionate diminutive.

In MAKIka the boundaries between visual interventions and architecture are dissolved into a unified whole. Their approach creates an environment where the atmosphere is intuitively perceived, and forms fluidly adapt to their surroundings. Achieving a harmonious balance of place, light, shadow, materiality, and movement, the studio's spaces guide movement, posture, and rest organically, making art a seamless and natural presence in everyday life.

This is also achieved through the strategic incorporation of Maria Lianou's artworks, lightboxes (number 4) and neon lights (number 7), where she follows a methodology of interdisciplinary dialogue and creates a visual language that traces conditions of simultaneity such as myth and everydayness, fragment and the landscape. She works on how these are connected as experience and knowledge in architectural practice.

Shift 2: Maria Petrides, Two Ports and an Island Country, a fragment from a novelette (2024)

Maria Petrides' work interrogates and reframes narratives around identity constructions, promoting a fluid understanding of gender that resists rigid, culturally imposed definitions. Her diverse body of work includes short fiction, poetry, arts writing, and experimental forms, with research interests in translation, and narrative building in the intersections of place, identity, and memory through artistic and literary practices. In *Two Ports and an Island Country*, a fragment from her working novelette, she explores how language shapes perception, particularly in relation to gender norms. She is intrigued by how renaming can influence meaning-making, disrupt political expectations, and challenge social structures entrenched in colonial settings, especially those concerning gender. Her focus on the visuality and spatiality of language highlights how communication can either maintain or challenge these norms. She examines how language, memory, and identity intersect with history, shaping perceptions of self and community, and affecting how gender roles are understood and performed across cultures.

Shift 3: Marina Kassianidou, *Gradient V (Variants series), Gradient VI (Variants series), Gradient VII (Variants series)*, acrylic on patterned cotton fabric, 20 x 20 x 2.2 cm each (2024)

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Shift 8: Marina Kassianidou, *Glitch (Masquetry series), Knots (Masquetry series), Contact (Masquetry series)*, adhesive vinyl collage on birch wood, 20 x 20 x 2.2 cm each (2024)

Marina Kassianidou is a visual artist whose work explores the relationship between marks and surfaces through painting, drawing, collage, artist's books, installation, and site-responsive projects. In her ongoing *Gradient (Variants)* series, she paints over printed floral patterns using tones that match the background color, leaving the white centers untouched. The floral designs, inspired by fabrics from her childhood and her seamstress grandmother Nina's work, were recreated by the artist from

memory in 2022, in collaboration with a designer. Floral patterns, common in domestic spaces, reflect humanity's desire for controlled representations of nature. Kassianidou creates new fabrics whose background colors reference the terrazzo tiles, in dark gray, light green, and dark green tones. The scale, colors, and patterns visually connect to the floor, emphasizing its presence. The layering of paint over existing designs parallels renovation, transforming the original patterns. Her paintings evoke expansive imagery, such as the night sky. In response to MAKIka, she also created wood panel collages using wood-patterned vinyl, continuing her *Masquetry* series, which engages with materiality, imagery, nature, and artifice by subtly disrupting the wood's natural patterns.

Shift 5: Maria Spivak, *St Bartholomew's Church*, Copper tubes, iron, motors, amplifier, mixer, dimensions variable

Spivak's kinetic sound sculpture uses simple materials to create a dynamic auditory experience. A vertical copper tube spins around itself, coming into contact with a freeform tube that bends around large windows. This contact point generates a sound that is amplified and released into the surrounding space. The interaction between the tubes and the amplified sound creates a wordless chant—slow, repetitive, and almost hypnotic. By emphasizing the material qualities of sound, the piece encourages reflection on the acoustical dynamics of the interior environment, while its form and placement by the windows evoke a connection to the outside. The sculpture shifts the focus away from text and speech, exploring how sound itself can shape and define a space. As the tubes resonate with the surrounding architecture, the work suggests new possibilities for imagining the purpose of spaces, where sound becomes an essential element in the experience. This interplay of sound, material, and space invites viewers to reconsider their relationship with the environment through a purely sensory, non-verbal engagement.

Shift 6: Andreas Antoniou, *Da Grande Voglio Diventare Piccolo*, cut-outs on vinyl, television with live feed (2024)

In this installation, Antoniou draws attention to the nature of film, childhood wishes and the dreamlike qualities of media. The work reflects on the ways media can evoke a state of reverie, blurring the lines between reality and imagination. Central to the installation is a playful and paradoxical phrase cut on vinyl: "When I Grow Up I Want to Be Small". This statement encapsulates a humorous tension between growth and regression, evoking both innocence and nostalgia. By juxtaposing the idea of growing up with the desire to remain small, Antoniou hints at the human longing for simplicity and a return to childhood, where the boundaries between reality and fantasy are more fluid. This tension mirrors the nature of film, a medium that allows viewers to escape into different worlds and possibilities while being tethered to the physical present. Through this work, Antoniou invites viewers to reflect on their own relationship with media and the act of daydreaming, exploring how film and other forms of visual culture shape our desires, memories, and sense of identity.