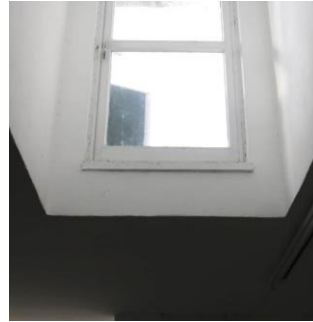


Phivi Antoniou

I express myself in three dimensions. I use sculpture and installation to explore relationships through medium and space. In my practice, I link the elements of the world, to find the connections between the tangible and the intangible inside me and around me. I challenge order and create paths and new situations, providing access and perspectives not explored before.





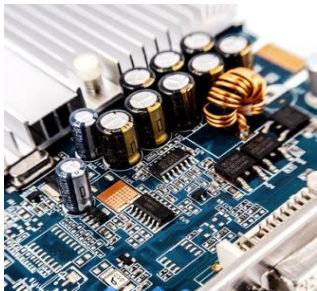
Access (2019)  
Glass, wire  
510 x 326 x 120 cm

It always surprises me; I don't think I will ever get used to it.  
Still a mystery; the closest one, the most familiar one.

**MATTER**

The materiality of objects fascinates me. My practice allows me to investigate form, volume and texture, and to discover the properties, the capacities and limits of matter. It is an ongoing attempt to experience the world, to tame it, to submerge in it.

I work with a variety of media, such as metal, glass, plastic, sand, fabric and paper. Most of them are hard and processed. I am particularly enraptured by industrial objects. They are the outcome of humanity's attempt to define its place in the natural world. I respect and preserve all signs of human intervention on them, the construction process and the technique applied, as they are the indicators of the evolution and transformation they have gone through.



The thematology I draw upon has humans always at the centre. I explore, challenge and recreate relationships between the individual and the self, other people and the surrounding environment. I often negotiate dilemmas and dichotomies that are related to universal concerns regarding being and well-being. Attitudes, fears, desires and dreams are explored and challenged through a dialectic interaction with the materials I use. In doing so, I aim to provide the visitors with new experiences that will help them shape their consciousness as human beings and as parts of the world.







Introversion (2016)  
240 x 240 x 16 cm

We want to be saved  
pulled from these depths  
but his hand opens  
that gesture  
swearing: Innocent!

*Escaping the House of Certainty* (2006)  
Susan G. Ludvigson



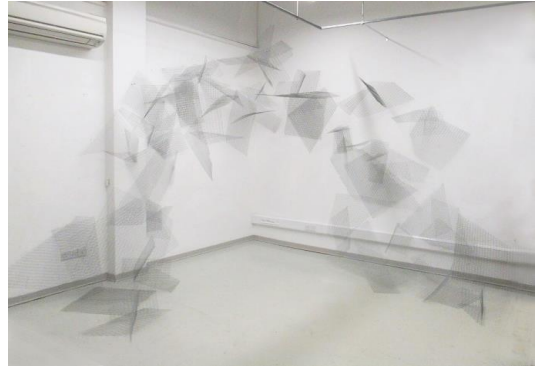
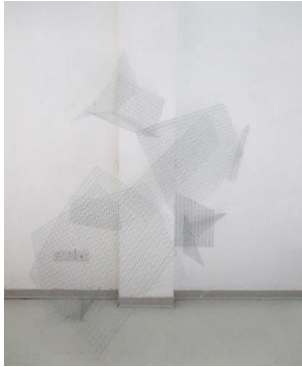
A spot on the finest line. Who owns it? And, what lies on the two ends of the spectrum? Through my work, I put the viewer in the position of facing this great dilemma of the unknown; the experience of the dichotomy and the thrill that what is at stake lies between salvation and destruction.

## **BALANCE**

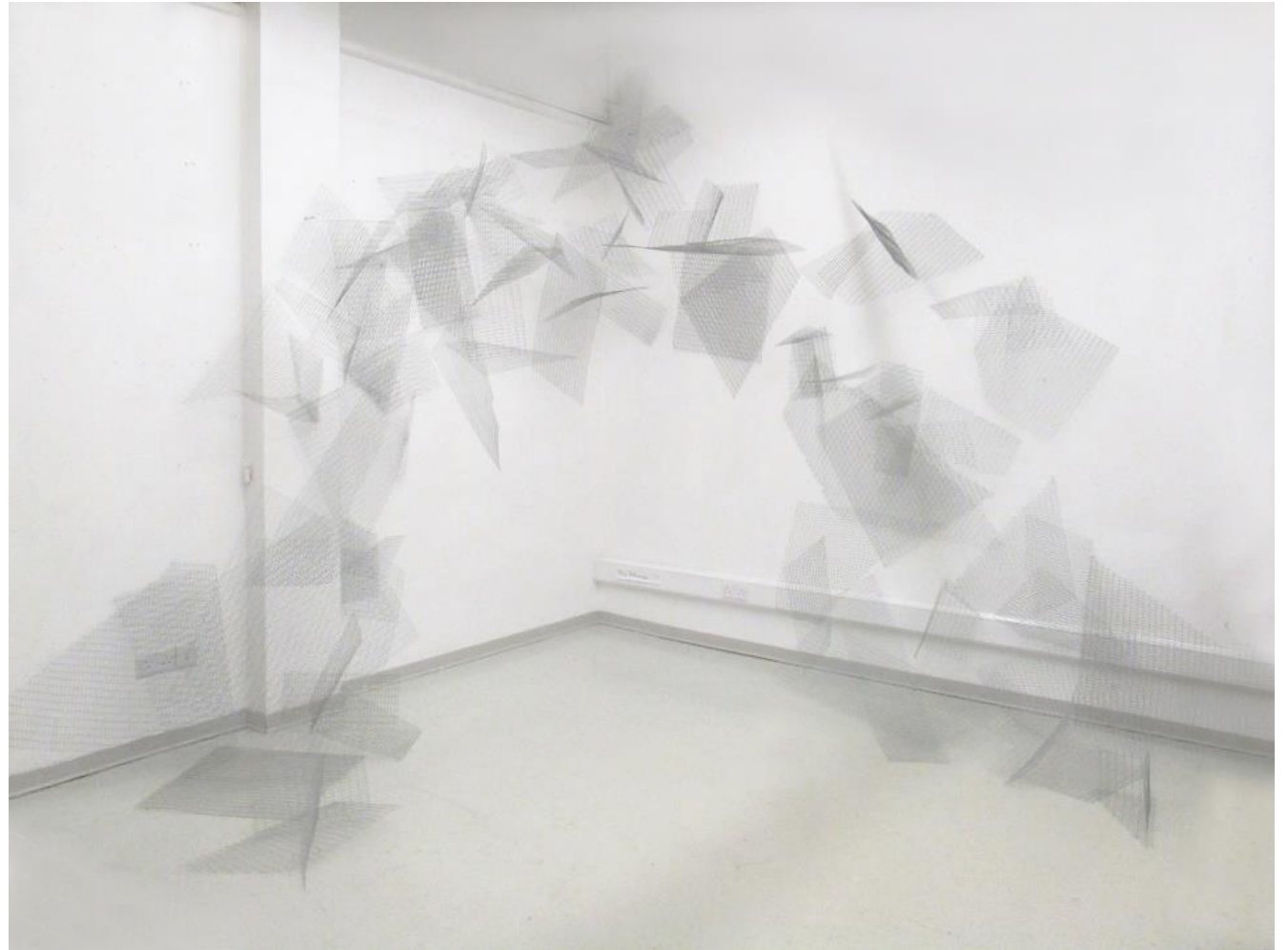
Balance is always important, as well as gravity. I often create works that defy gravity and appear to hover weightless in space. I tend to use patterns, with the repetition of forms. As visibility is also important for me, I often work with transparent or perforated materials.

I often to create large scale works, as I want to offer the visitors an experience that engages not just the sight but the whole body; to allow them to move around and through the work, to sense it and become a part of it. This way, the human, the work and the space intertwine and interact through movement and time.



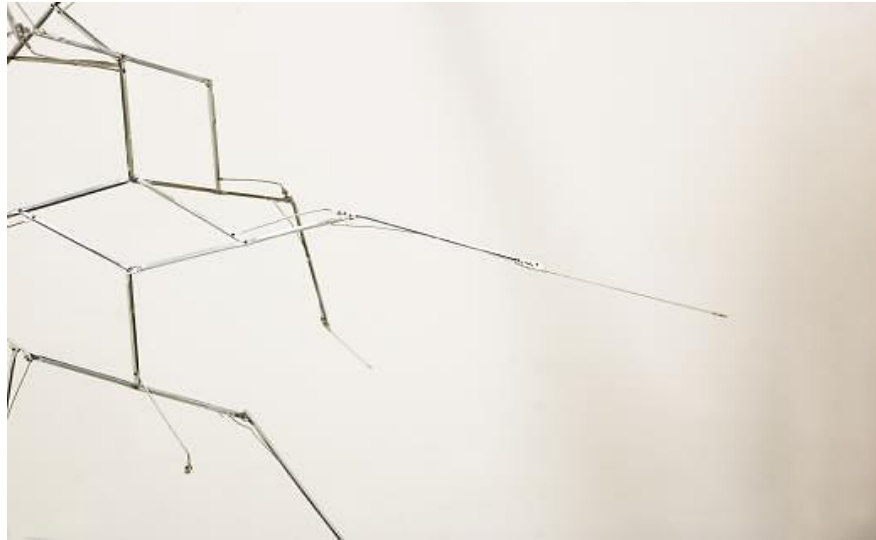
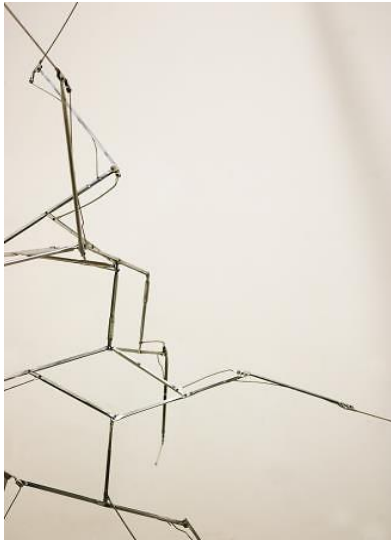


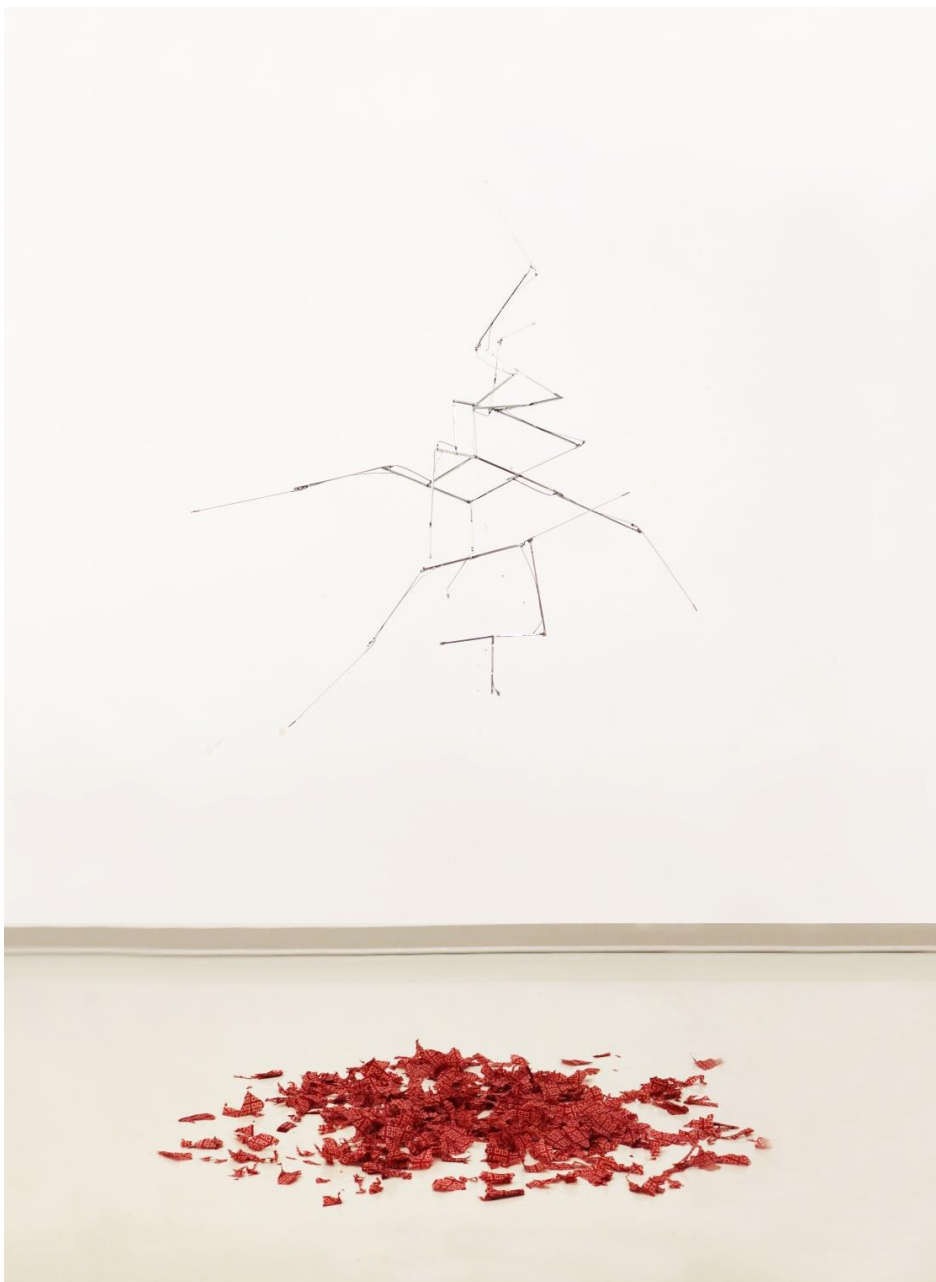
Passage (2018)  
Wire fence  
400 x 400 x 300 cm





I cut, I deconstruct, I dismantle. I never destroy. Unless each form is regarded as an assembly of elements, understanding is impossible. And, oh! When these elements find their place again in a new unity, then a meaningful experience is taking place.





Fall (2018)  
120 x 120 x 220 cm

The Japanese say that, if a person creates a thousand paper cranes, their wish will come true and they will be happy.



250 people, 6 countries, 250 wishes written on paper and floating towards one single destination.



Towards happiness (2017)  
280 x 320 x 40 cm



Perspective (2021)  
Light installation



As the visitor enters the space, they are surrounded by bare white walls and floor. However, the visitor faces more than that. From the middle of the ceiling, a bright shower of colours falls onto the floor. As the visitor approaches, they enter this colour feast.

With the use of technology, I am taking the visitor somewhere they can never go in real life, inside the most elusive and beautiful natural phenomenon: a rainbow. Grasping the opportunity that artificial lights provide, I am creating a utopian space that humans can actually enter and become part of; a novel experience, in which euphoria and excitement balance out with comfort and satisfaction, reminiscing of the archetypal experience of paradise, familiar yet elusive, like a rainbow.

Perspective is both a point of view and also a potential state of being. It's a private experience that the viewer can have alone, away from distractions. As the colourful rays fall on their body and clothes, a transformation takes place. Colours and surfaces blend into a unity; a new way of seeing - a new way of being.



'In vain did Father warn them, in vain did he entreat them with magical gestures – he was not heard, nor heeded. The birds began to fall. Hit by stones, they hung heavily and wilted while still in the air. Even before they crashed to the ground, they were a formless heap of feathers.'

*The night of the great season*  
Bruno Schulz





Rex (2018)  
Wood, wire fence, fabric, paper  
200 x 140 x 60 cm



ΘΟΚ / THOC

30 Νοεμβρίου 2018 ·

Παράλληλες Δράσεις (2-23 Δεκεμβρίου 2018)

Εικαστική εγκατάσταση

Χαρτόπτερα Ρεξ

Φοιτητές του Κλάδου της Σχολής Καλών Τεχνών του Πανεπιστημίου Λευκωσίας παρουσιάζουν μια εικαστική εγκατάσταση στο χώρο των Αποθηκών του ΘΟΚ, εμπνευσμένοι από το συγγραφικό έργο του Μπρούνο Σουλτς, και συγκεκριμένα από τη σύντομη ιστορία του με τίτλο "Τα πουλιά".

Στο έργο του Σουλτς τα πουλιά έχουν μια ιδιαίτερη σημασία, αφού αντιπροσωπεύουν τον μαγικό κόσμο του πατέρα του και τη φανταστική κοσμογονία του σύμπαντος που σκιαγραφεί.

Ο Σουλτς γράφει: «Καθώς ο πατέρας μελετούσε μεγάλα орνιθολογικά εγχειρίδια και φυλλομετρούσε πολύχρωμους πίνακες, σου φαινόταν ότι ξεπετιόνταν απ' αυτά φτερωτά φαντάσματα και γέμιζαν το δωμάτιο με πολύχρωμα φτεροκοπήματα, κομμάτια πορφύρας, κουρέλια ζαφειρένια, χάλκινα και αργυρά [...]».

Οι φοιτητές, υπό την καθοδήγηση της Μελίτας Κούτα, κλήθηκαν να χρησιμοποιήσουν το χαρτί/σελίδες βιβλίων ως υλικό για να αποτυπώσουν στον χώρο τη δική τους εντύπωση του κόσμου των πουλιών· καλέστηκαν να γίνουν δημιουργοί ενός καινούργιου είδους πουλιού, του «Χαρτόπτερου Ρεξ».

Συμμετέχουν οι:

Φοίβη Αντωνίου

Miriam Gatt

Rajwa Karadshih

Αλίσσα Κυπριανού

Ναυσικά Δημητρίου

Πολύμνια Τσίντη



Eleni (2018)  
Clay  
43 x 24 x 229 cm

I draw lines. I create to explore relationships, to link the elements of the world, to find the connections between the tangible and the intangible inside me and around me.

**LINE**

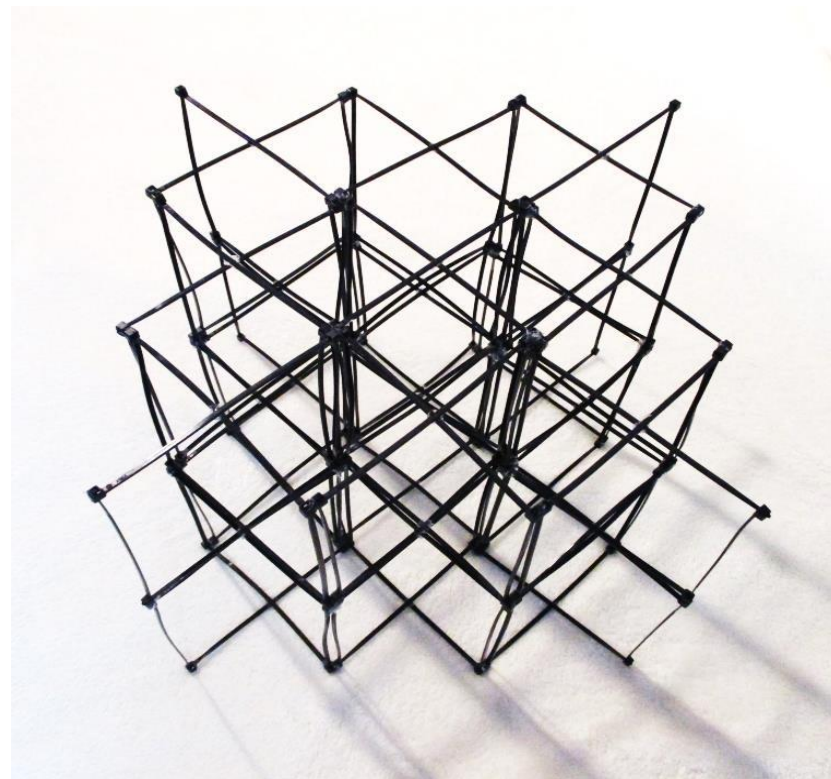
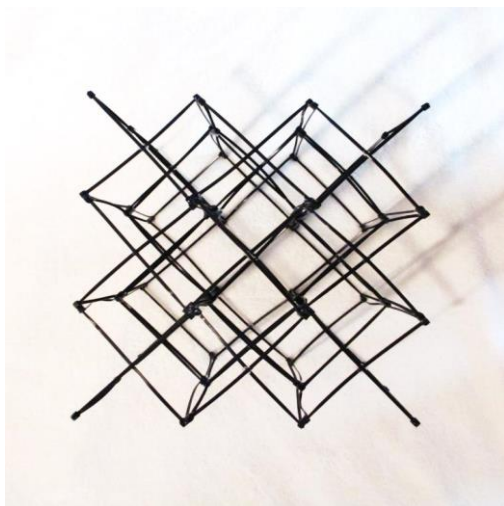




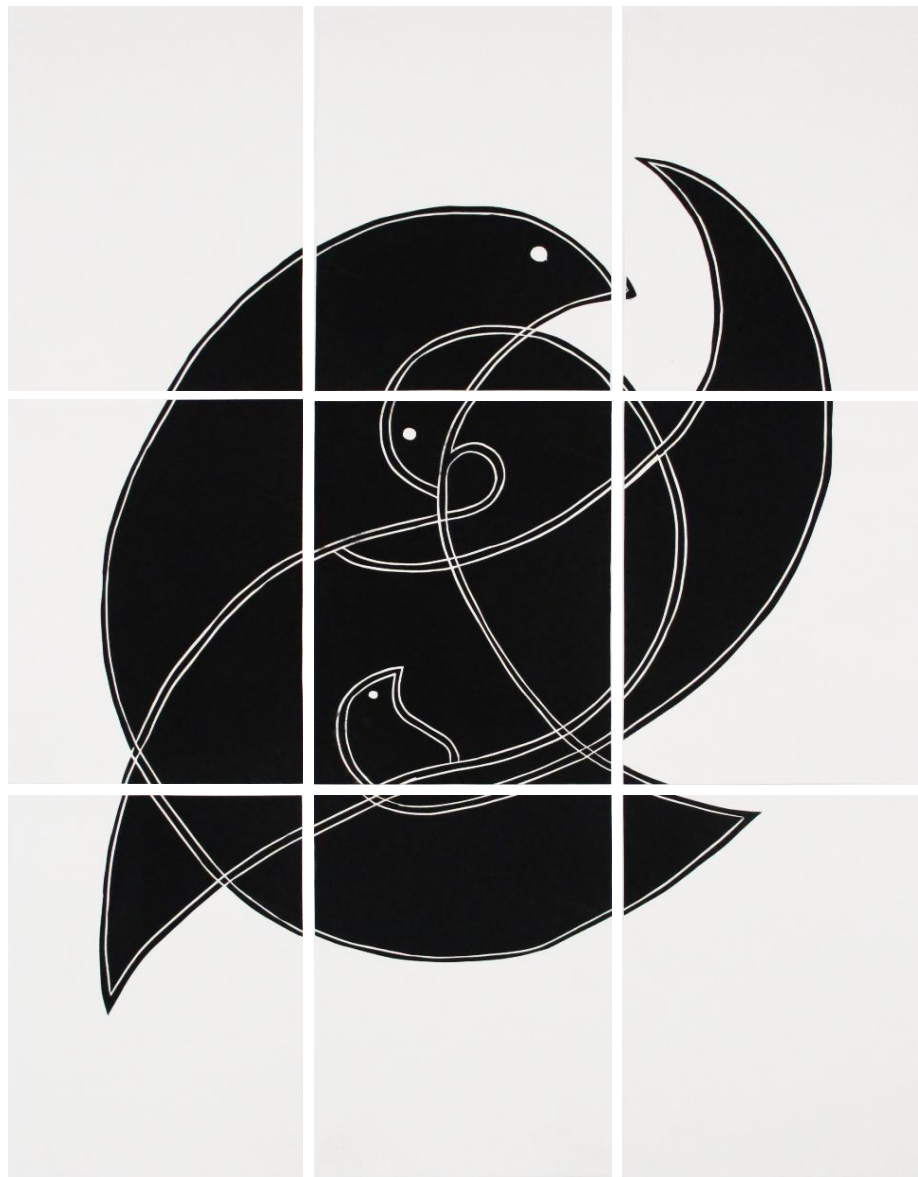


Bird (2017)  
Zincography (ink & sugar)  
30 x 20,5 cm



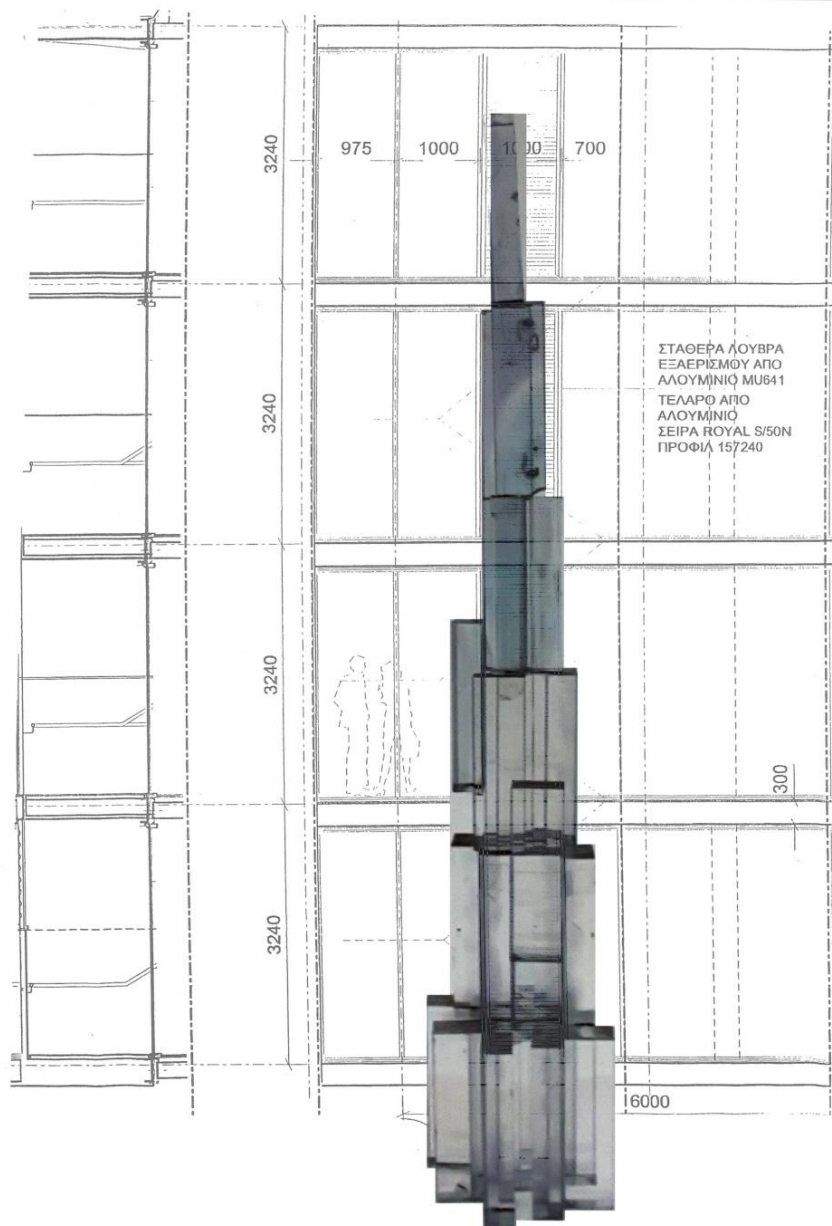


Modular (2016)  
Plastic  
23 x 22 x 21 cm



Birds (2016)  
Linocut print (9-ptych)  
183 x 122 cm

Space and context have a significant role in the creative process. Often, I create for a specific space and place. The work engages in a dialogue with its surroundings, highlighting, complementing, but also making a statement on its own.



Exposure (2020)  
Metal, glass  
1242 x 226 x 216 cm

I keep my style as minimal as possible. I find elegance in the clarity and simplicity of forms.





Persistence (2019)  
220 x 220 x 45 cm

