

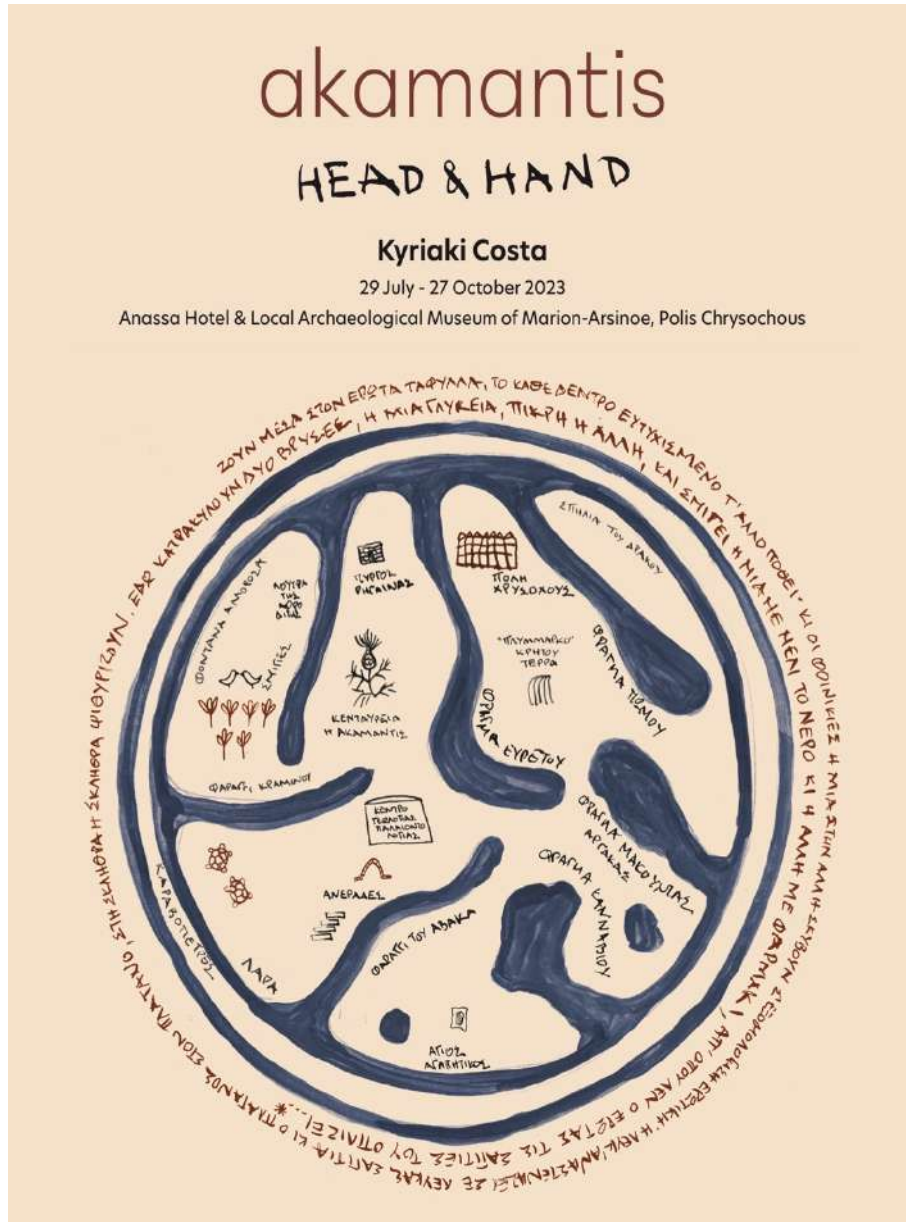
akamantis

HEAD & HAND

Kyriaki Costa

29 July - 27 October 2023

Anassa Hotel & Local Archaeological Museum of Marion-Arsinoe, Polis Chrysochous



Akamantis | Head & Hand

Kyriaki Costa

29 July - 27 October 2023

Curated by Evagoras Vanezis, Monika Asimenou

Map compilation and editing: Christina Lambrou

Consultant from the Department of Antiquities: Margarita Kouali

Design and organization of tours:

Antigoni Michael, Archeologist – tour guide, specialist in Cultural Heritage affairs

Constantinos Perikleous, Terra Cypria: Biologist – Conservation and Wildlife Scientist

Acknowledgments: Eftychia Zachariou, Margarita Kouali, Zoi Makridou, Natasa Michaelidou, Sebastian Wurst, Efthymia Alphas

Graphic Design: Popi Pissouriou

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Text Editing (Greek, English): Dafni Montesantou
English Translation: Loukia Hadjiyianni

Exhibitions:

Anassa Hotel & Local Archaeological Museum of Marion-Arsinoe,
Polis Chrysochous

Museum Visiting Hours:
Monday – Friday: 08:30 – 16:00
Saturday: 09:00 – 15:00
Sunday and Public Holidays: Closed

Within the framework of the project, two guided tours will be held around Polis Chrysochous and Akamas. The first tour will take place on Friday 25 August 2023 by Antigoni Michael and the second one on Saturday 2 September 2023 by Konstantinos Pericles. More information about the tours and parallel events that will run throughout the duration of the project will be announced soon.

“Akamantis | Head & Hand” is under the auspices of the Ministry of Agriculture Rural Development and the Environment. The whole project follows the principles of sustainability fostering the respect to the environment as well as its protection. This is achieved both by the mindful usage of natural resources and of the utilization of the existing facilities and materials (natural environment, findings/exhibits of the museum, old and “useless” materials from the hotel establishment).

Creative Concept:

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

Hélène Cixous and Catherine Clément
"The Newly Born Woman", Theory and History of Literature (Vol. 24), 1986

“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.”

Kyriaki Costa, 2023

* Centauria Akamantis is a shrubby indigenous plant of Cyprus

Kyriaki Costa’s new project “Akamantis | Head & Hand” develops and evolves through the invocation of memory, stories and myths of the region of Polis Chrysochous. The sensual element and its expression through myths of the region is of primary importance here, while water - the predominant element of the artist’s research - connects the stories with their material presence. While the myths of the region are numerous, the most widespread is the one of foam-born (“afrogeneia”) Aphrodite, in which the goddess bathed herself in a spring in the region of Akamas, from which pure and cool water gushed forth. It was there where Adonis fell in love with the goddess immediately after drinking the spring water. It is this sudden alchemy of love that gives rise to this project. Out of this complex of myth springs an invisible feminism, which is validated through relevant references to the area as well as through its toponyms, which are mostly feminine.

The design of the project is a reflection of the artist’s peregrinations in the region, a practice that determined the creation of the works for the current exhibition. Using traditional and contemporary techniques, and through an anthropological perspective, Costa turns her interest to the “enchanted” waters and the objects of the ancient and modern culture of the wider region. As a need to fulfill desires, she creates works similar to contemporary offerings, from which allegories emerge directly linked to the ritual and erotic element which is characteristic of the region. Her works are hosted at the Local Archaeological Museum Marion-Arsinoe and the Anassa Hotel, while at the same time participatory guided tours both inside the city and along the nature trails of Akamas enliven the stories.

At the Local Archaeological Museum of Marion-Arsinoe in Polis Chrysochous, the artist, inspired by the archaeological findings, as well as other objects that testify purification ceremonies and the direct association of water with funeral rites, proposes a series of works - contemporary offerings to the healing and restoration of

humans' relationship with the environment. Ancient water pipes from excavations of the Department of Antiquities, which are presented in the exhibitions, bear witness to the actions and interventions of humans in their efforts to make the area habitable. Alex Ioannou's short film "No Drop to the Sea", which is hosted at the exhibition, acts as a complementary element, as it explores, through the voice of Vrahimis Ioannou, the technical achievements related to the water infrastructure which transformed the peninsula of Akamas and the area of Paphos in the mid-20th century. All the above contribute to the creation of a dialogue which connects the past with the present.

The works at the Anassa Hotel testify a more intimate preoccupation of Costa with themes such as the flow of time and the space between the real and the imaginary. The artist enters the warehouses of the Anassa Hotel to collect materials that are no longer of any use to the hotel, such as bedding and various metals, which she reuses as raw material for her works, placing them in a new cycle of life. The forms of the sculptural works, as well as the images that the artist creates, are on the threshold of representation and abstraction, transporting us to a world where humans coexist with mythical and unreal forces. Alongside these works, she opens a dialogue with the community as well as the sculptor A. Moditis, exhibiting works of his own and giving them a different connotation and materiality.

Finally, a specially designed map connects the exhibition spaces with the surrounding area as well as with points where water sources have been traced. Through this roaming, a new reading of the region emerges, where myths, water and ecology become the central points of reference.

Kyriaki Costa is a multidisciplinary artist and researcher, with a particular emphasis on art as an anthropological practice. Her work explores and brings together myth and history, philosophy and psychology, climate and ecological concerns. She creates artworks and installations in collaboration with practitioners from many disciplines such as artisans and technology specialists. Often producing participatory environments, she stages social and political interventions which critique different contexts and surroundings.

<https://www.kyriakicosta.com>

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Department of Antiquities

Thanos Hotels & Resorts

Deputy Ministry of Tourism









INTERFACE

Some thoughts on a recent work by Kyriaki Costa

Despina Catapoti

“An interface is not a thing; an interface is an effect”¹.

As an academic, I have recently developed an interest for the concept of the “interface”, the place where different experiences, views and ideas converge. I am interested in what goes beyond our private space, the personal, the individualized. I am attracted to the *dialogic*, that which is constituted in the moment of interaction, that which presupposes and encourages the emergence and substantiation of "togetherness" in past and present societies. Techniques of *coexistence* have their roots in an (ontological and epistemic)

¹ Galloway, A.R. (2012) *The Interface Effect*. Cambridge: Polity Press, 36.

worldview that I consciously adopt. I actively desire to exist within communicating vessels. I become, only through interaction.

For all these reasons, I approach Kyriaki Costa's recent work as a search for the interface. She appears to be looking for these "thresholds" around her, or as Galloway has put it, she seems to search for "sockets and windows, screens, keyboards, kiosks, channels and holes" spread throughout our ecosystem². I think that it is precisely through this prism, that she also approaches the element of water: the calm surface of a fountain operates as an interface that separates the "inside" from the "outside", what is "above" from what lies "below", what is meant to be "here" as opposed to "there". These distinctions do not operate as strictly defined boundaries; they emerge, they always become crystallized right in front of our eyes: it is through their co-existence, their very co-occurrence, their simultaneous appearance in the present that they ultimately become separated hence "distinct". Put simply, Kyriaki Costa encourages us to appreciate that the "distinct" does not pre-exist; the only thing at work in life are multiple processes of "individuation"³. Memory in fact, is such a crystallization, an activation, an individuation of a past that is otherwise fluid and malleable.

Kyriaki Costa shapes a fountain, yet another interface. Everything thrown "inside" is immediately integrated into the "other", but without stopping to look at us. Everything we detect in the water, from our position outside it, turns its gaze upon us. What lies in the water is far from us, we are set apart and yet it insists on disturbing us, it insists on making its presence felt, it invites us not to forget (it).

We feel this agency. The agency of objects. We don't understand but we feel. And as it happens in every contact with the "other", we fear, we are threatened by the very prospect of "otherness". The persistence of materiality, visible traces and surviving elements operate as constant memory and may sometimes produce more fear than oblivion. The "other" is clothed with mysticism, it mocks what we are familiar with, it mocks our conceptual categories and causes us to be terrified. This is how humans work. They are frightened by the unknown, the non-definable, and they feel the need to give it a face, a shape, a substance or to approach it not directly but through language. This is how God acquires a "face", this is how nothingness is transformed into a symbol (i.e. "zero"). It is the human need to tame the fear of the "unknown" that produces this new version of the world. A world purified, bounded, controlled, comprehensible, a world bringing to mind the fetus swimming relaxed and safe in the fluids of the mother's belly.

Going back to Kyriaki Costa's work, is the fountain that we see in front of our eyes as safe and secure? The water seems calm but full of materials seeking to intersect with our own world and re-establish their

² Galloway, A.R. (2012) *The Interface Effect*. Cambridge: Polity Press, i.

³ Sauvanargues A. (2012) Crystals and membranes: Individuation and temporality. In: De Boever A et al. (eds) *Gilbert Simondon: Being and Technology*. Edinburgh: Edinburgh University Press, 57–70.

presence within it. A plethora of “eyes” stare at us, in search of communication. We fear their stories, their traumas, their secrets, their agonies. We seek protection within our own categories of thought to avoid the “evil”, that which is so unfamiliar. We seek for prayers, words of magic that will offer us protection against negative forces:

“You will not be afraid of the terror of the demons that go about in the night, nor of the arrow of the angel of death that shoots in the daytime, nor of the death that goes about in the darkness, nor of the company of demons that destroy at noon.”⁴

Thankfully, the interface that is water protects us. Our wish is realized. Thankfully, the threshold remains a threshold and we are allowed to make the choice not to cross it. We may just stare. From a distance. Distance, as portrayed in this artwork allows a “pass over”, the overcoming of fear; it allows us to feel distinct, alive, separated from the challenges posed by “difference” and what is “unknown”. Kyriaki Costa understands interface as a condition and medium that prevents immersion. Ultimately, her *Interface* is an apotropaic medium. With effect.

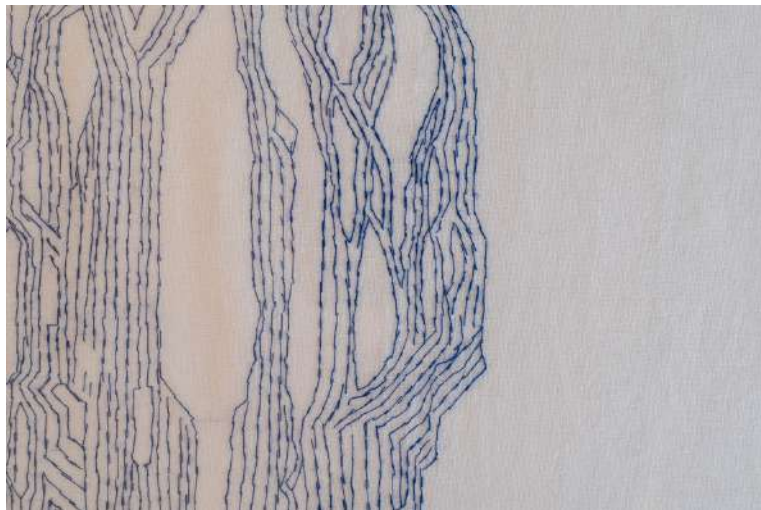
Despina Catapoti

Associate professor in cultural theory and digital culture
Department of cultural technology and communication
University of the Aegean

⁴ In Stec, D.M. (2004) *The Targum of Psalms: Translated, with a Critical Introduction, Apparatus, and Notes*, vol. 16. In *The Aramaic Bible* (eds. Kevin Catcart, Michael Maher, and Martin McNamara) London: T&T Clark, 2004), 175.







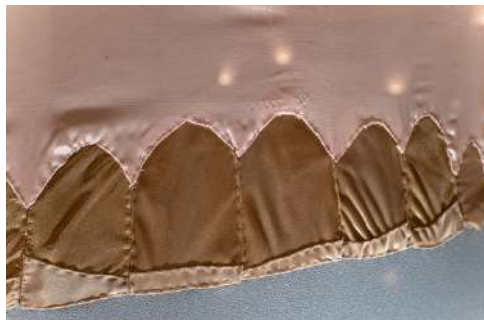




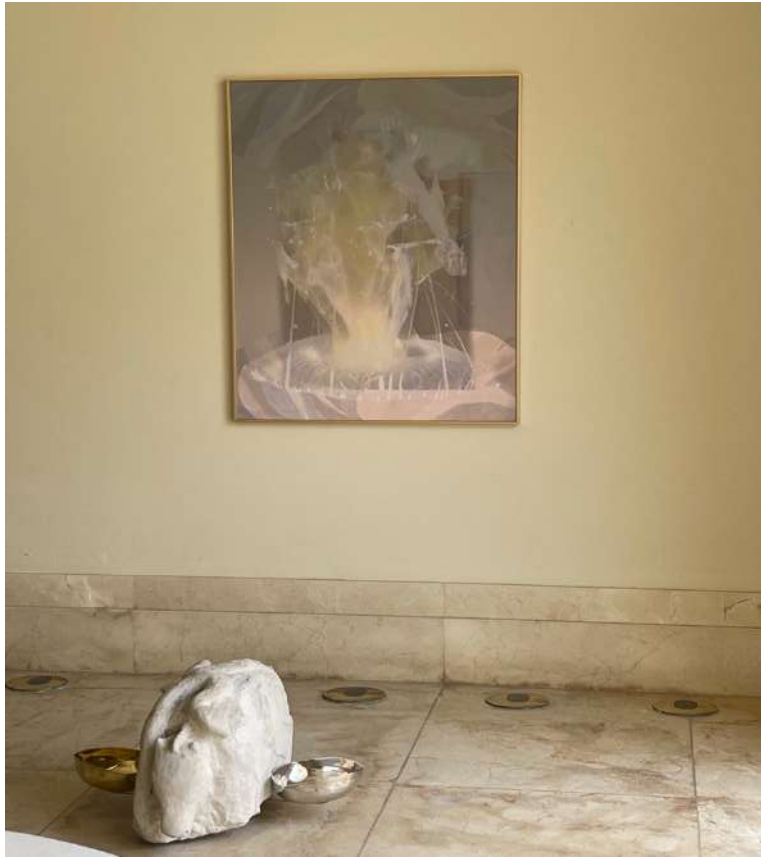




















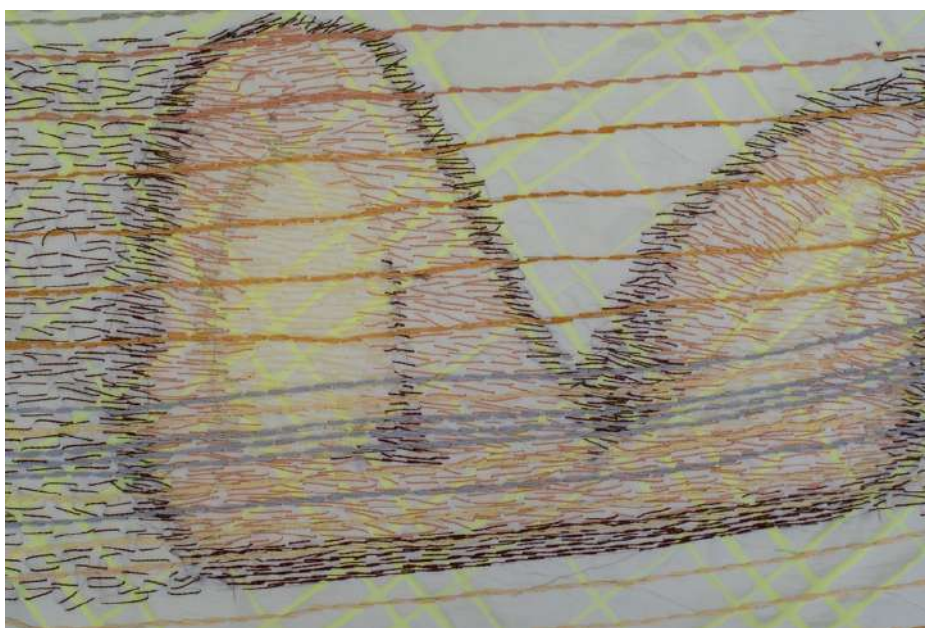












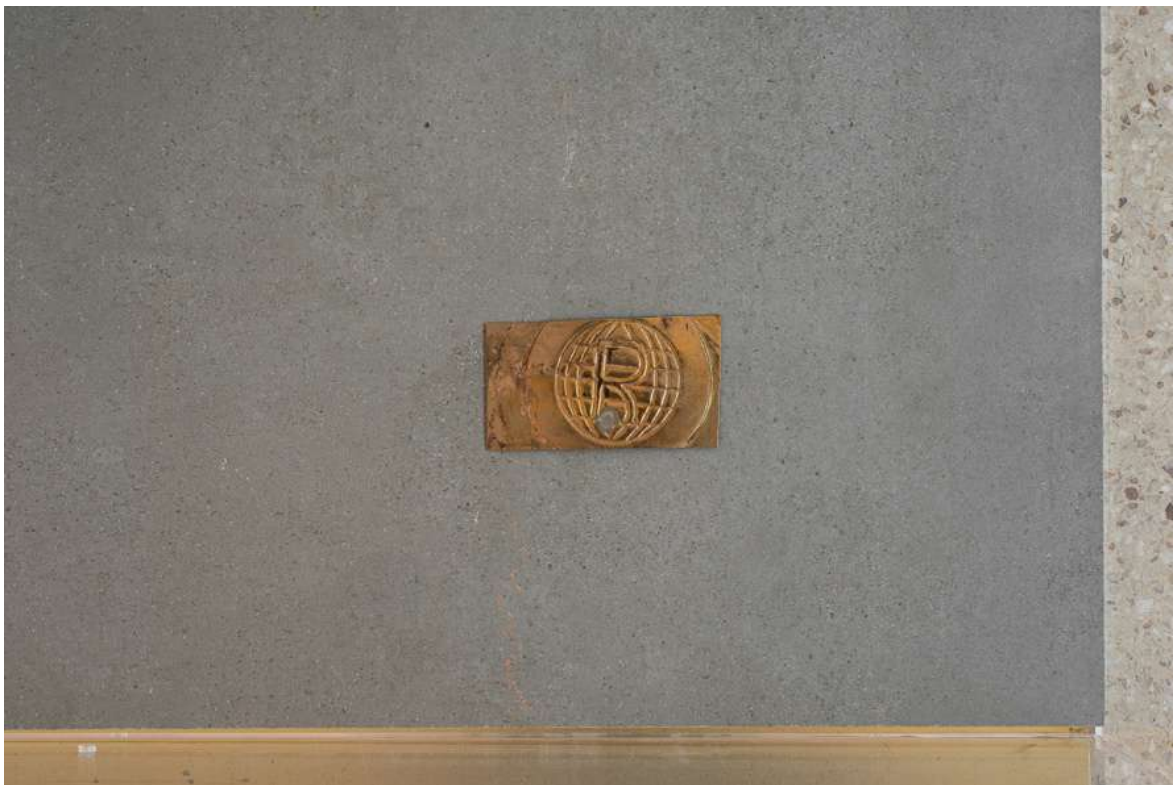


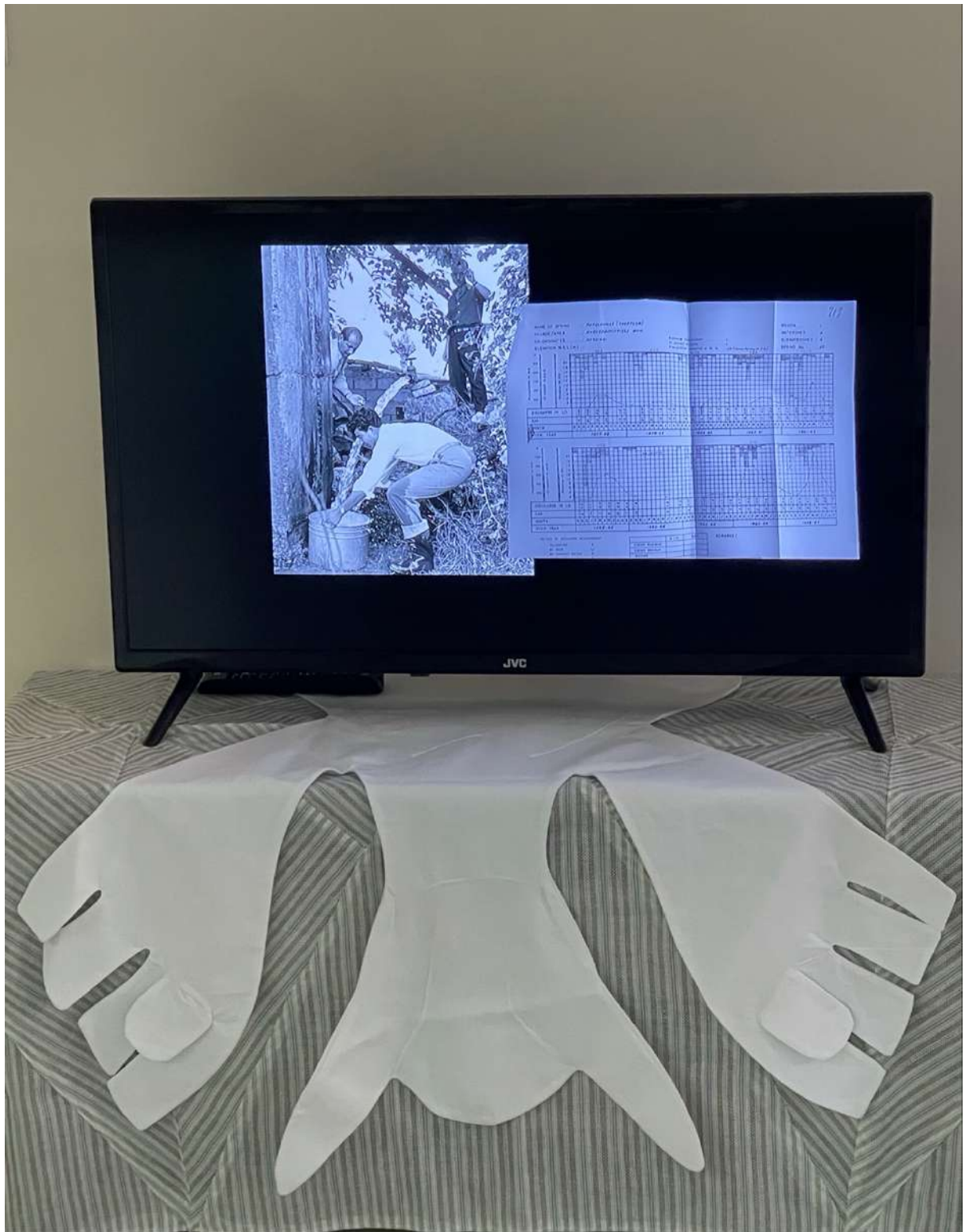












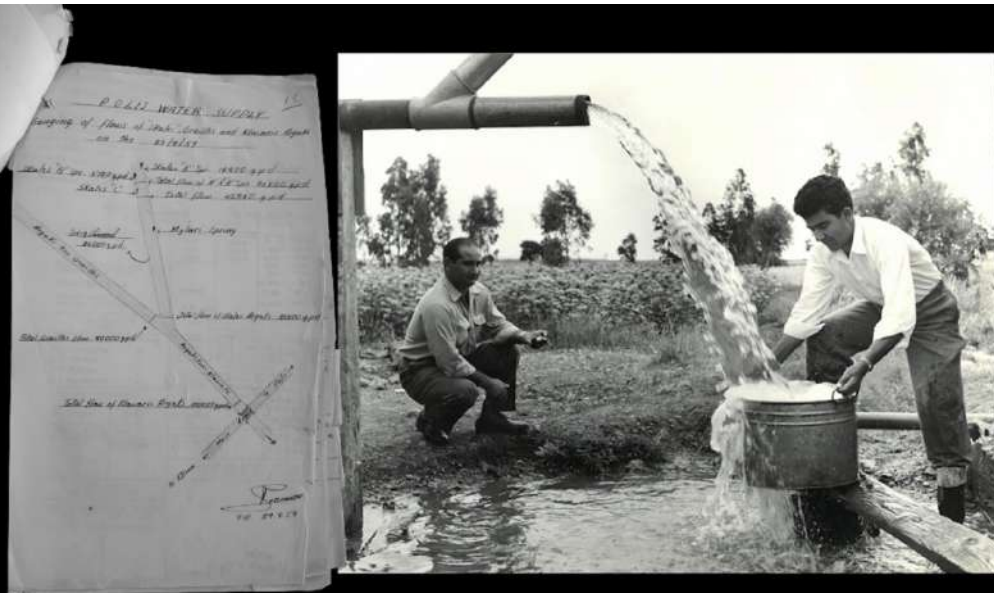
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Work of group		Actual work completed	Notes
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This is the bacteria test. We had ice inside the sterilized bottle and we burnt the tap to get rid of the bacteria



We created measuring weirs and I had to record continuously how much water had passed from the point of the measuring weir.



akamantis
HEAD & HAND
Kyriaki Costa

guided
walking & boat tour
28 October 2023

This is a promotional poster for a guided walking and boat tour. It features the same circular map of the Akamas Peninsula as seen in the collage above, rendered in blue ink. The map shows the coastline, inland trails, and various points of interest. The text on the left side of the poster provides the name of the organization (akamantis), the specific tour (HEAD & HAND), the organizer (Kyriaki Costa), and the date (28 October 2023). At the bottom left, there are several small logos, including the Cyprus National Park Authority logo and other organizational icons.

akamantis
HEAD & HAND
Kyriaki Costa

guided
walking & boat tour
28 October 2023

This is another promotional poster for the same guided walking and boat tour. It features the same circular map of the Akamas Peninsula as seen in the collage above, rendered in blue ink. The text on the left side of the poster provides the name of the organization (akamantis), the specific tour (HEAD & HAND), the organizer (Kyriaki Costa), and the date (28 October 2023). At the bottom left, there are several small logos, including the Cyprus National Park Authority logo and other organizational icons.

akamantis
HEAD & HAND

Kyriaki Costa

walking tour 2

16 September 2023

info & bookings:
26322955, 26321321



akamantis
HEAD & HAND

Kyriaki Costa

walking tour 1

25 August 2023

info & bookings:
26322955, 26321321





