MIRANDA PISSARIDES

Copyright © 2016 Gallery K
Copyright © 2016 Miranda Pissarides
Published by Gallery K

Catalogue design Miranda Violari
Photography Tomas Amare, Christos Panayides
printing MasterPrinters Cassoulides

ISBN 978-1-907983-12-2

Front cover: Miranda Pissarides, *Black Hole IV*, 2016, oil, pigment on canvas, 86x86cm

Tel. +357 22341122/23 Fax +357 22341124 Email: info@gallerykcyprus.com www.gallerykcyprus.com
Gallery K
14 Evrou Street, Strovolos Nicosia, 2003

gallery k

MIRANDA PISSARIDES

RECENT WORKS

NICOSIA
21 October - 21 November 2016

BDO

BDO Ltd is the Cyprus member firm of BOD International
the fifth largest accountancy network in the world

Forword

It is with particular pleasure that I accepted to inaugurate Miranda Pissarides' art exhibition at Gallery K Nicosia.

Miranda was born and brought up in London where she still lives and works. However, she does love and often visits her two countries of origin: Cyprus and Italy. The colours and culture of both these places heavily influence Miranda's work.

She graduated from Queen's College, London and subsequently studied Fine Arts at St Martin's and The Slade School of Fine Art. In 2011 she also followed a course in Fine art at Bezalel Academy of Fine Art in Jerusalem.

Art in the 21st century emerges from a vast variety of materials and means. Many artists regularly and freely mix media and forms making the choices that best serve their concepts and purposes. And we see this happening with Miranda and her work.
We note that, despite her young age, Miranda has already studied abroad in Israel, and has taken part in solo and group exhibitions in different parts of the world: London, New York, Kyoto, Brazil, Italy, Spain, Israel and now, thanks to Gallery K and its Director Ritsa Kyriacou, we have the opportunity to get to know Miranda's work here in Cyprus.

Supporting young artists is indeed vital, especially under these very difficult times we live in. I cannot believe that anyone who loves theatre, music, reading or the visual arts cannot see the link between fostering of young talent and the eventual creation of something they will love. Having the space to grow, think, discuss and create is like a nutrient rich soil laying the fallow of all sorts of amazing things to grow.

When we talk about the value of arts and culture to society we always start with its intrinsic value: how arts and culture can illuminate our inner lives and enrich our emotional world. That is what we cherish. But Arts and Culture has also a wider, more measurable impact on our economy, health and wellbeing, society and education.

Imagine society without the civilizing influence of the arts and you'll have to strip out what is most pleasurable in life and much what is educationally vital. It is not surprising that in most countries, including Cyprus and of course in the European Commission, Education and Culture go together. There is a strong relationship between arts and cultural engagement and educational attainment. That is why most Ministries or Departments of Education include arts with the core subjects in math, science, language and the humanities.

The inherent value of culture, its contribution to society, its symbiotic relationship with education and yes, its economic power, but in that order, this is what we call the holistic case for public support of arts and culture.

Miranda's work resembles an amalgamation of emotions, energy, and movement. At the same time, a sense of harmony persists.

"My work aims to create an all-encompassing experience for the viewer rather than a simple visual- subjective one. Essentially I am determined to bring together fragments of people, life and matters, which results in a kind of explosion. A black hole of wonder, desire, lust and rot" Miranda explains.

The work presented at Gallery K is open for all to experience, view, and study. The internal reaction that may or may not be provoked by the work is a fundamental element to this exhibition.

Androulla Vassiliou
former EU Commissioner
for Education & Culture
October 2016

Butteflies I, 2015, Specimens and glitter on board, framed, (28 x 28 x 5cm)

Artist statement

I am an independent artist living and working in London. My practice involves painting, sculpting and drawing. I am intrigued with the space between painting and sculpture; my sculptural forms evolve from my paintings. I am interested in challenging the traditional conventions attached to painting and sculpture, and find the tension between these art forms fascinating. I use the conventions about the surface, frame and medium explored in Clement Greenberg's *'Modernist Painting'* (1961) as a boundary to work against. I load my canvases with excess materials so that they can hardly stand, leading me to disregard the formal properties of painting and move towards a three-dimensional surface. I inform my exploration of the space between painting and sculpture with Julia Kristeva's theories on the 'abject' as the 'in-between', a space of ambiguity and no distinction.

I manipulate materials to convey feelings of desire and repulsion. I am drawn to themes of temptation and resistance, partly driven by my interest in Jean-Paul Sartre writings on the unpleasant yet alluring elements of 'slime' described in *'Being and Nothingness'* (1943). Sartre describes the 'slimy' as the in-between state of solid and liquid, representing a 'phenomenon in process of becoming'. It is soft, yielding and docile. Sartre describes the way it draws him in, sucks at him, and sticks to him, like a wasp which plunges itself into a jam jar and then drowns in it. He relates it to 'the image of destruction-creation', and describes its attractive and repellent qualities. Like a 'liquid seen in a nightmare', he relates it to 'a sickly sweet feminine revenge' which will be symbolized on another level by the quality "sugary". ' And it is this sugary-sweetness that 'perfectly completes the essence of the slimy'. Sartre associates the evil elements of 'slime' to femininity. Here, I am using materials to imply theoretical beliefs rather than just to experience the practice of art alone.

I am compelled by the relationship between weakness and self-control, and want my work to reflect and provoke this internal struggle.

Handling raw materials gives me a sense of control and tactility. Using raw pigments I make my own paint so that I can achieve a specific colour palette. The result renders a visceral sensation that is a reflection of my interest with the internal ambiguity of the human body and mind. Materially I am drawn to the idea of something malleable being blocked, something molten which might petrify, crack, or rot; essentially, the 'in-between' state of solid and liquid.

By breaking some of the traditional conventions of painting and sculpture I found myself in a realm of opportunity. Having lived in London all my life I can relate this feeling to my experience of the city: excess, chaos, exuberance. How does one attain a sense of balance, of tranquillity? How do we know when to stop? Intense colours and voluptuous textures fuel a sense of desire and repulsion, referencing the excessive nature of contemporary consumerist society. Conceptually my paintings evolve into a mass of unwanted and discarded material, which can be interpreted both as physical and psychological waste. After achieving this idea of excess, I work hard to find a sense of balance and tranquillity. It is my visits to Cyprus that help me to source a sense of tranquillity. Whilst in Cyprus I engage with the pure beauty and organic nature of the island. The shape of the rocks, the sound of waves crashing against one another. The stark blues that come from the sky, bouncing and reflecting onto the sea a magnitude of vibrant shades.

When you see it for what it really is, you realise how unbelievable it is. I constantly question if it is possible to link these two polarities of our world: A consumerist and wasteful society that is never satisfied, against the contrast of the pure nature and beauty of our world.

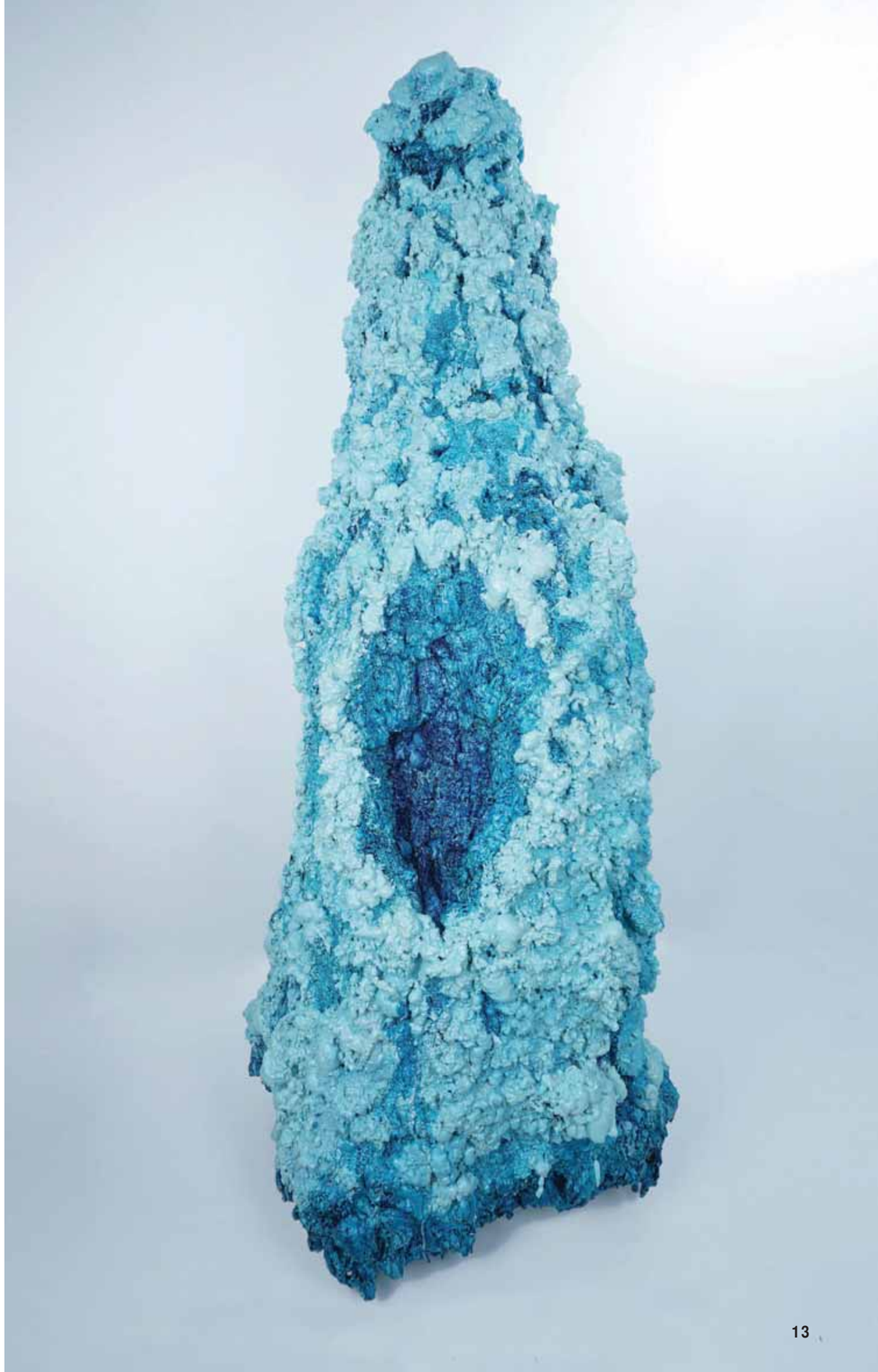
My work aims to create an all-encompassing experience for the viewer rather than a simple visual-subjective one. Intense colours and voluptuous textures fuel a sense of desire and repulsion, referencing the excessive nature of contemporary consumerist society. I want to bring together fragments of people, life, emotion, and matter, which result in a kind of explosion: a black hole of wonder, desire, lust and rot.

Miranda Pissarides
October 2016

Lucky, 2016, gold leaf and plaster (135 x 65 x 24cm)

Girl, 2016, mixed media, pigment, resin, on wheels, (185 x 50 x 50cm)

Relic, 2016, mixed media, pigment, resin, on wheels, (185 x65 x 65cm)

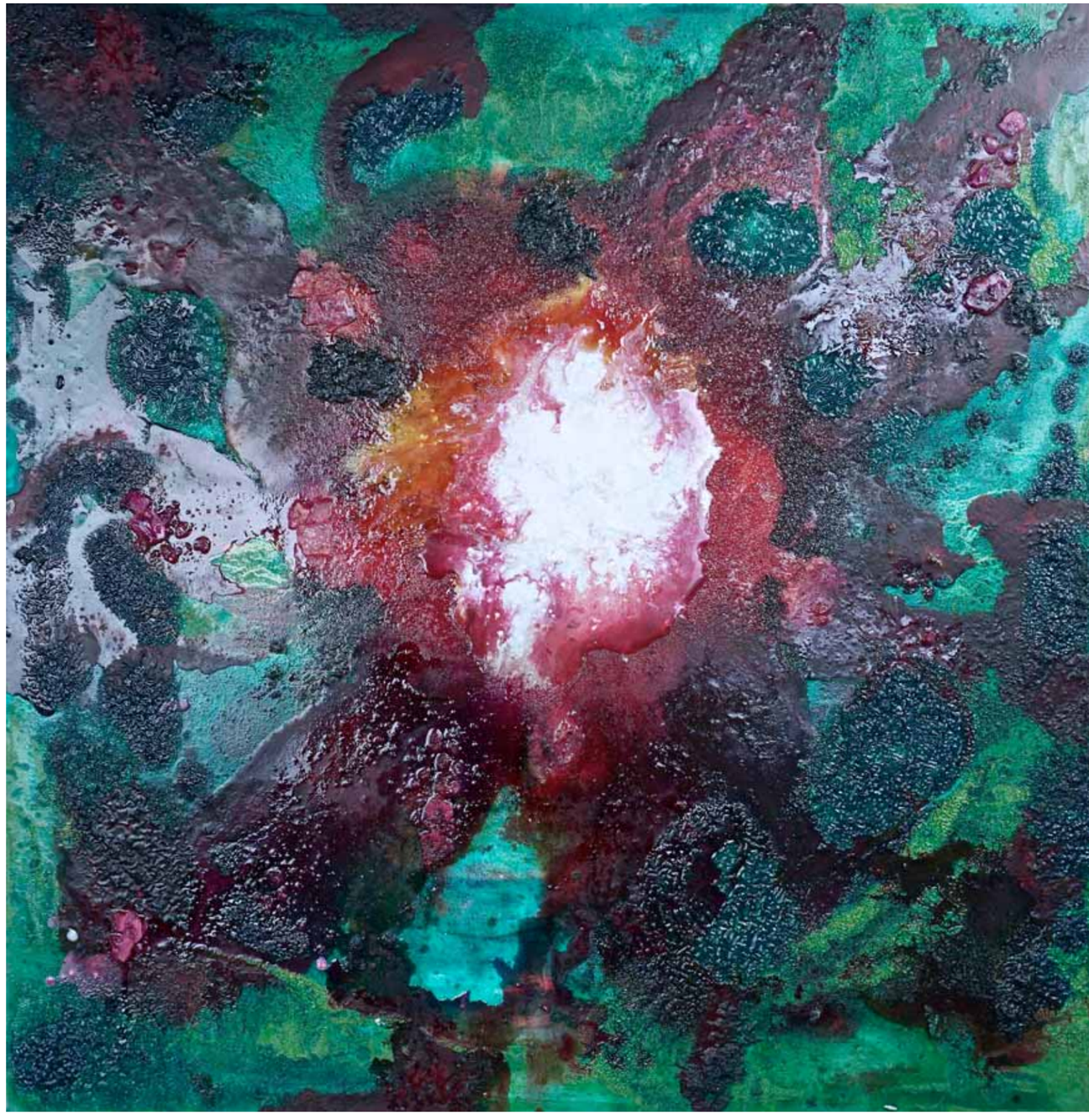


Kapparis, 2016, oil and pigment on canvas, (100 x 120cm)

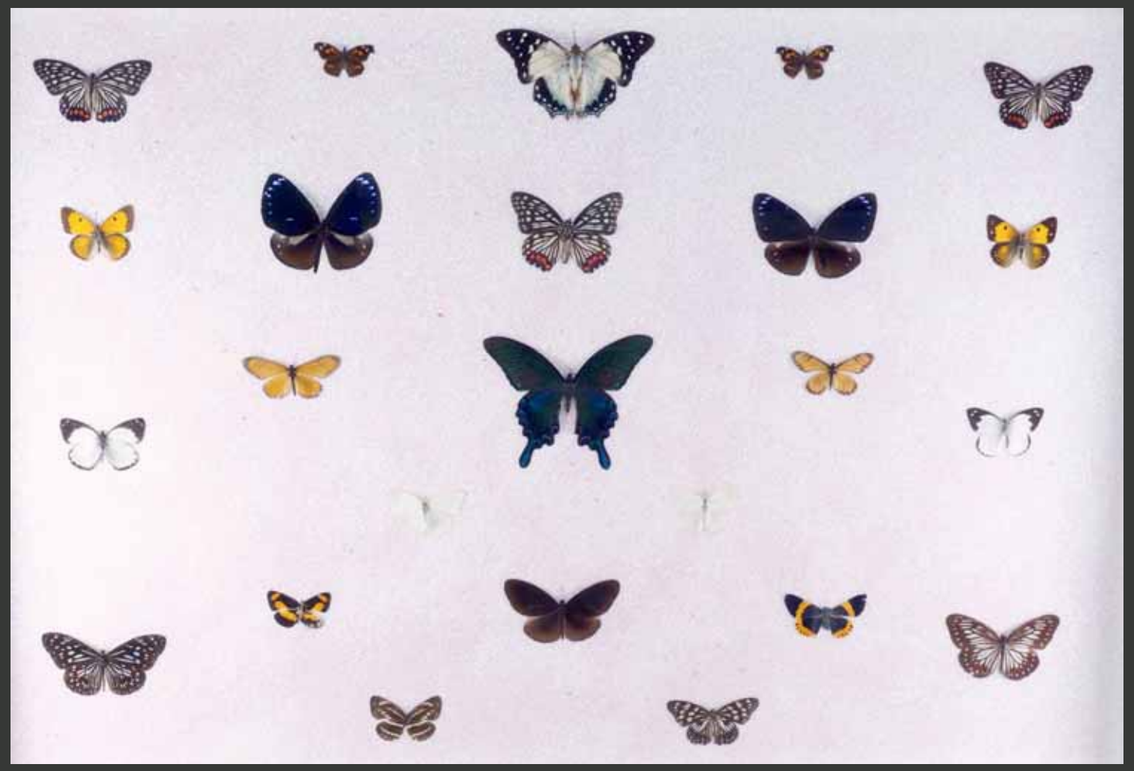
Black Hole I, 2016, oil and pigment on canvas, (96.5 x 86.5cm)

Black Hole II, 2016, oil and pigment on canvas, (96.5 x 86.5cm)

Black Hole III, 2016, oil and pigment on canvas, (86 x 86cm)

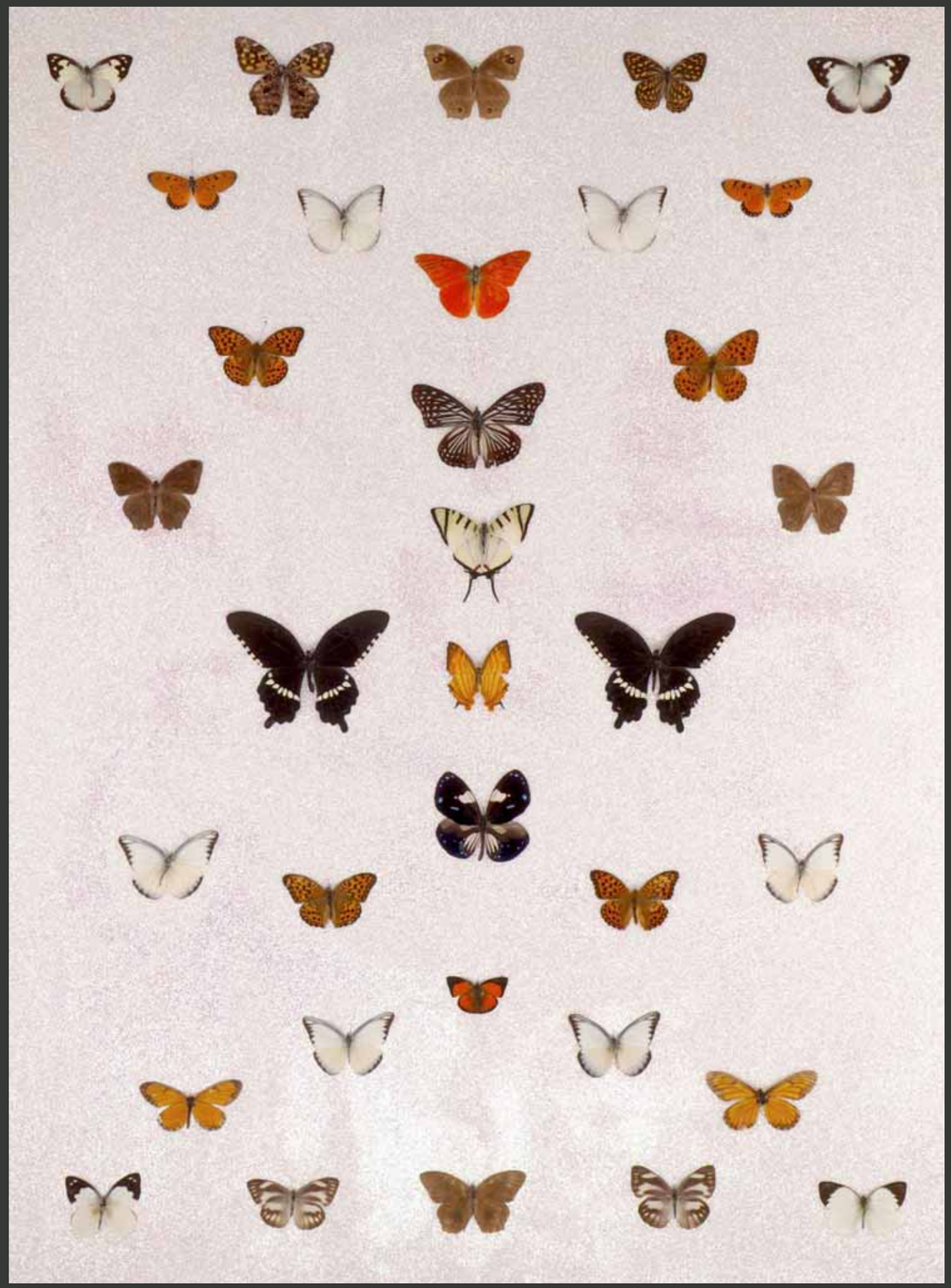


Black Hole IV, 2016, oil, pigment on canvas, (86 x 86cm)



Butterfly Collection I, 2015, Specimens and glitter on board, framed, (62 x 86 x 7cm)

Butterfly Collection II, 2015, Specimens and glitter on board, framed, (62 x 86 x 7cm)



Butterflies IV, 2015, Specimens and glitter on board, framed, (34 x 44 x 5cm)

Butterfly Collection III, 2015, Specimens and glitter on board, framed, (62 x 86 x 7cm)

Butteflies II, 2015, Specimens and glitter on board, framed, (34 x 44 x 5cm)

Butterflies III, 2015, Specimens and glitter on board, framed, (28 x 28 x 5cm)

Butterflies V, 2015, Specimens and glitter on board, framed, (34 x 44 x 5cm)

Butteflies VI, 2015, Specimens and glitter on board, framed, (28.5 x 28.5 x 5cm), (right top)

Butteflies VII, 2015, Specimens and glitter on board, framed, (28.5 x 28.5 x 5cm), (right bottom)

Butterfly IX, 2016, Specimen and glitter on board, framed, (20 x 25cm)

Butterfly VI, 2016, Specimen and glitter on board, framed, (20 x 25cm)

Butterfly X V, 2016, Specimen and glitter on board, framed, (20 x 25cm)

1. Butterfly X III, 2016, Specimen and glitter on board, framed, (20 x 25cm)

Butterfly IV, 2016, Specimen and glitter on board, framed, (20 x 25cm)

Butterfly X II, 2016, Specimen and glitter on board, framed, (20 x 25cm)

Butterfly VII, 2016, Specimen, copper leaf and glitter on board, framed, (20 x 25cm)

Butterfly VIII, 2016, Specimen, copper leaf and glitter on board, framed, (20 x 25cm)

MIRANDA PISSARIDES

Miranda lives and works in London

Education

2008 – 2012 The Slade School of Fine Art, BA Fine Art
2011 Bezalel Academy of Fine Arts, Jerusalem, Fine Art
2007 – 2008 St. Martin's, London, Fine Art Foundation Diploma
2000 – 2007 Queen's College, London

Solo exhibitions

2016 Miranda Pissarides, Gallery K, Cyprus
2015 In Transit, Weissraum Gallery, Kyoto, Japan

Selected group exhibitions

2016 *The Londoner's Compass*, The Strand Gallery, London
2016 *Regeneration*, Menier Gallery, London
2015 *Love*, Bosi Contemporary, New York
2015 *Exposicao Lar*, Sao Paolo, Brazil
2015 *Space II*, Central St Giles, Covent Garden
2014 *Angel Fair Candid Arts*, London
2014 *What You Love*, Bosi Contemporary, New York
2014 *Exhibit*, HSOA, London
2014 *Interior*, Kennington Gallery London
2013 *Space I*, Central St. Giles, Covent Garden
2013 *Interior*, Mantova Gallery, Milan
2013 *Argento Artiginale*, Almeria Gallery, Spain
2013 *Azure*, 1 Mayfair London
2012 *Young Curators*, New Ideas IV, Meulensteen Gallery, New York
2012 *BA Degree Show*, Slade School of Fine Art, London
2012 *New End Art Foundation: Exhibit*, New End Art Gallery, London
2012 *New End Art Foundation Fundraiser*, Shoreditch Town Hall, London
2012 *Date Night and Popcorn*, Lewisham ArtHouse, London
2011 *Blue*, Music Inn, Rome
2011 *EXHIBIT: The Newham Art Show*, Grassroots Centre, London
2010 *Lost in a Bubble*, Bezalel Academy, Jerusalem
2010 *Murmurs*, The Rag Factory, London

Publications and Awards

2015 ArtSlant 2015 Showcase Winner Award
2015 Tondo.is: Artist to watch
2013 Cyprus Dossier
2012 ArtSlant, New York
2012 Meulensteen Catalogue, New York
2011 ArtPrint
2009 ABC Life Drawing Award
2007 Art Achievement Award, Queen's College London

Biography

Miranda Pissarides is an independent artist currently living and working in London. She works predominantly in the medium of painting and sculpture, as well as taxidermy, mosaic and drawing. In 2007 she was awarded Art Achievement Award at Queen's College London. In 2008 she graduated with a Fine Art Foundation Diploma (Distinction) from St Martin's College, London. In 2012 she graduated from Slade School of Fine Art, London with a BA (hons) in Fine Art and Theory. In 2015 Miranda was awarded the ArtSlant Showcase Winner award. Miranda has exhibited extensively in London as well as New York, Brazil, Italy and Japan, and is currently preparing for her second solo show at Gallery K, Nicosia.

gallery