



MIRANDA PISSARIDES



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RECENT WORKS

NICOSIA

21 October - 21 November 2016

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

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## Forward

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.

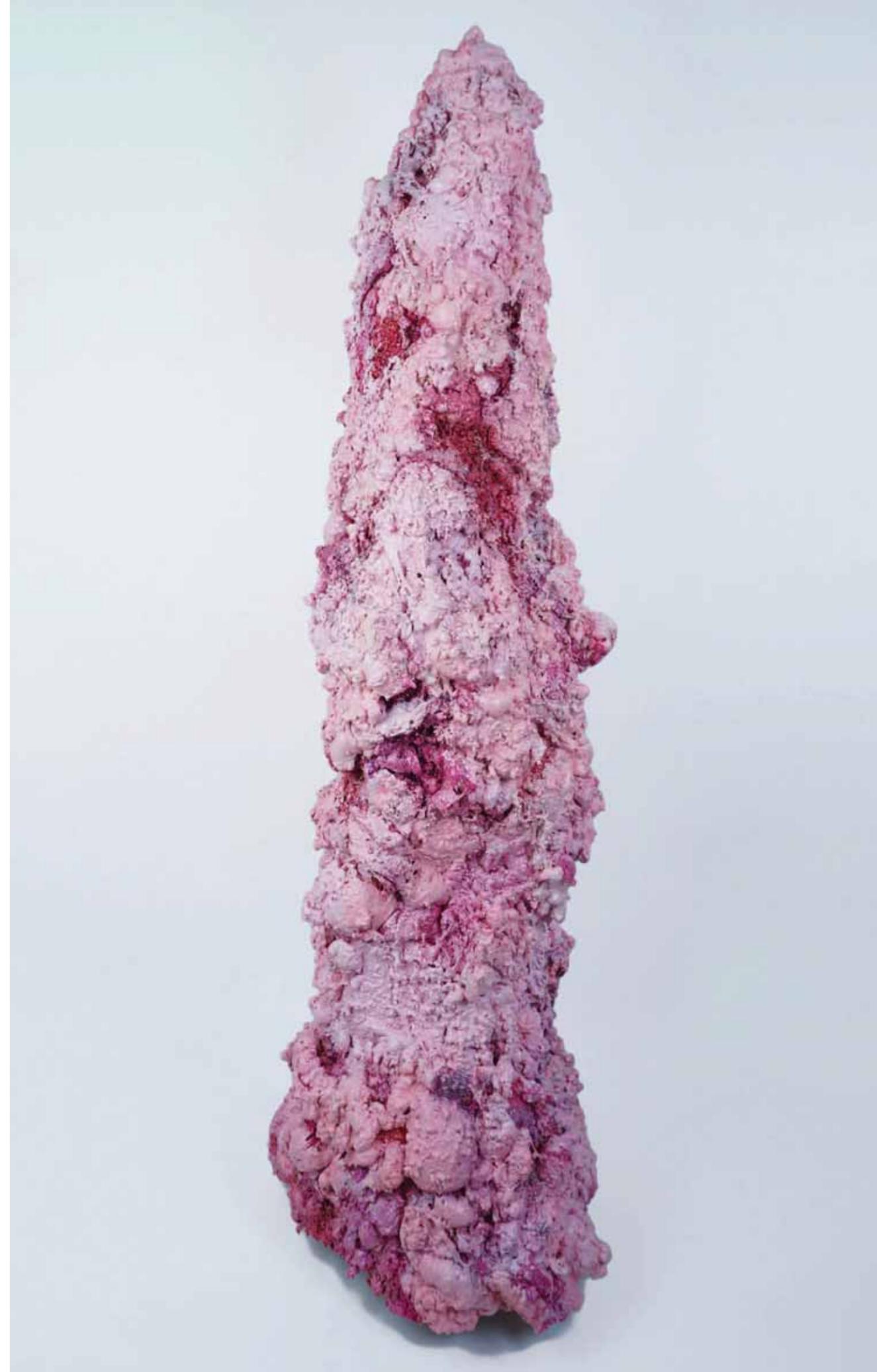
Miranda Pissarides  
October 2016

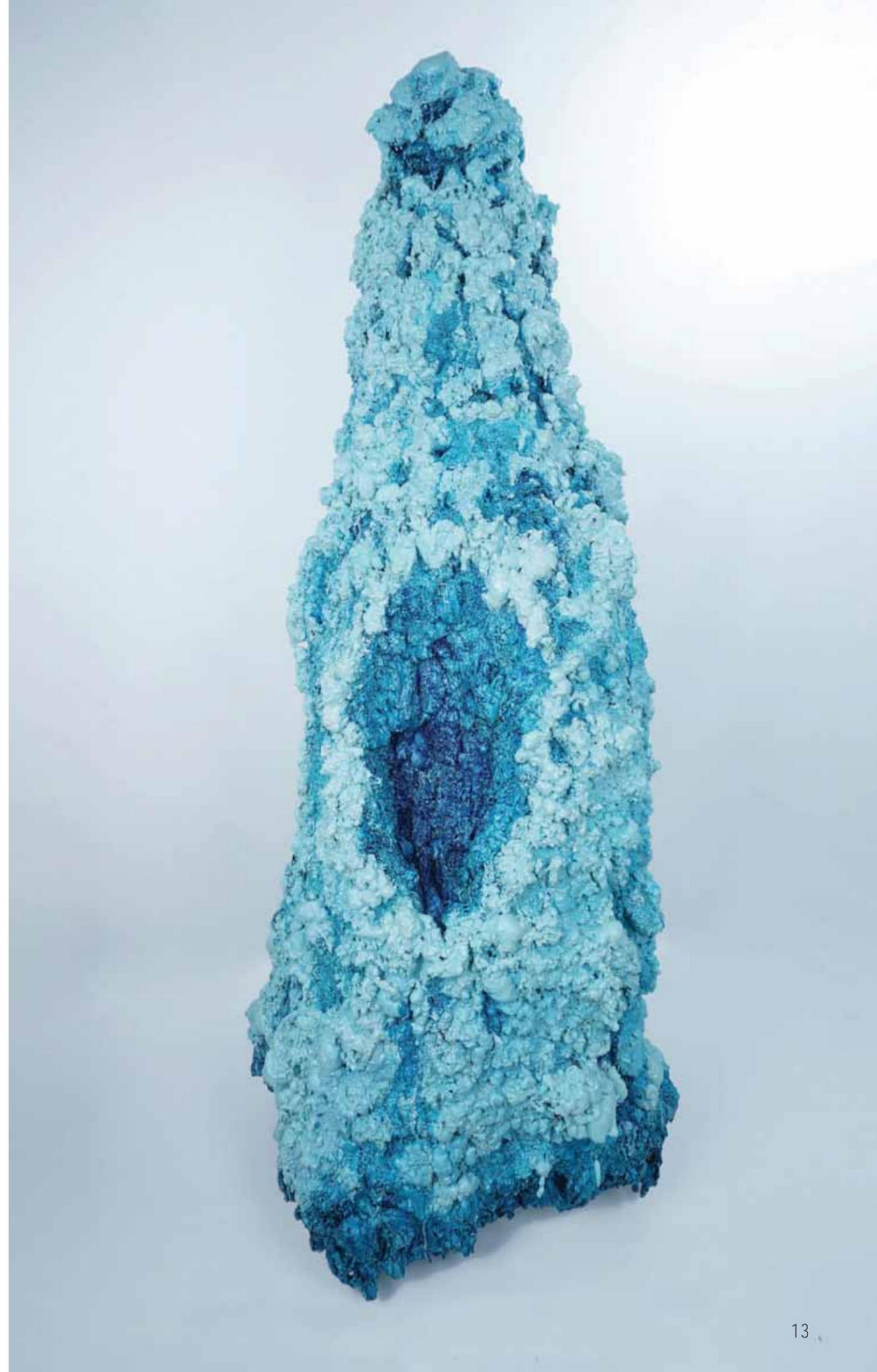


*Lucky, 2016, gold leaf and plaster (135 x 65 x 24cm)*

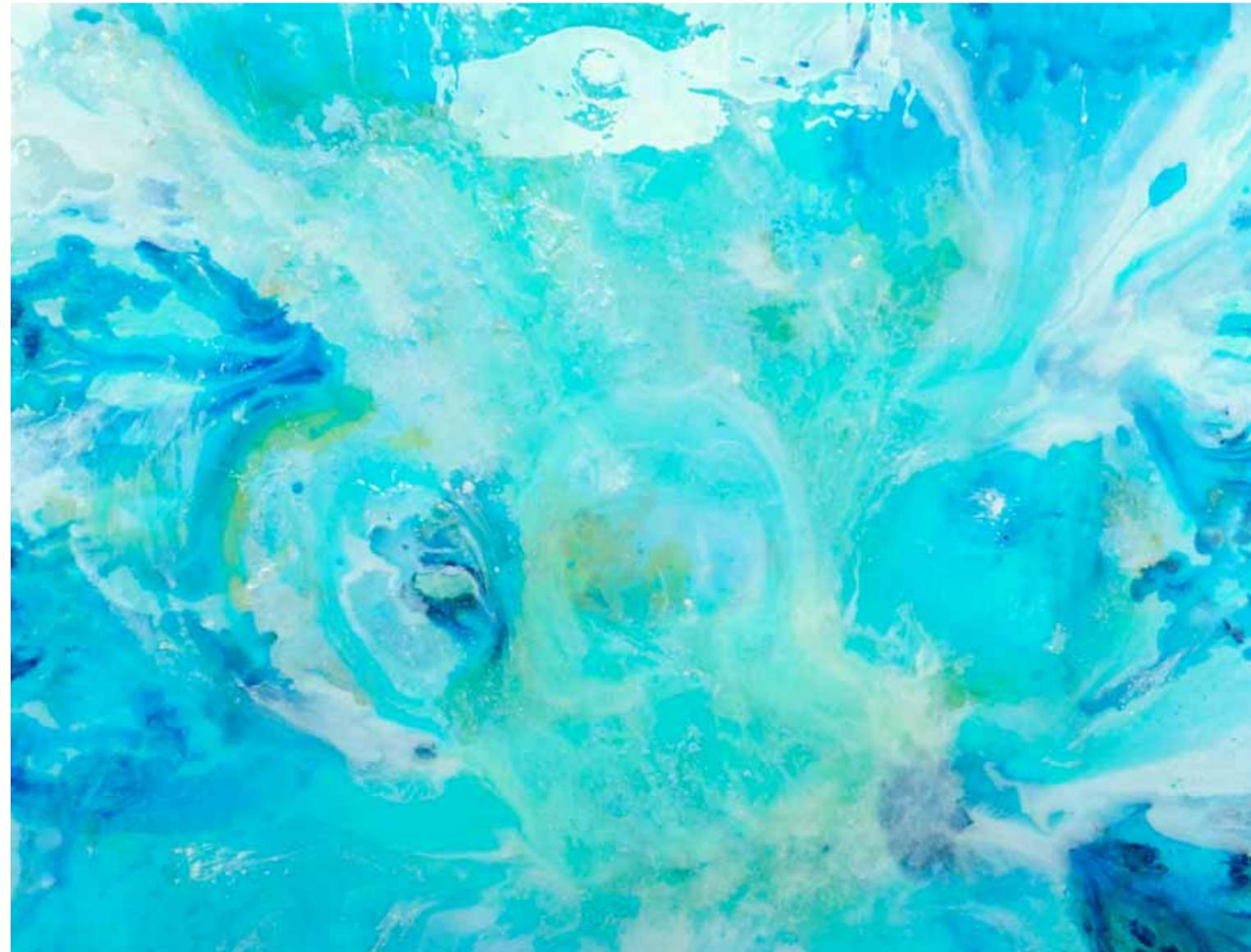


*Girl*, 2016, mixed media, pigment, resin, on wheels, (185 x 50 x 50cm)





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



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



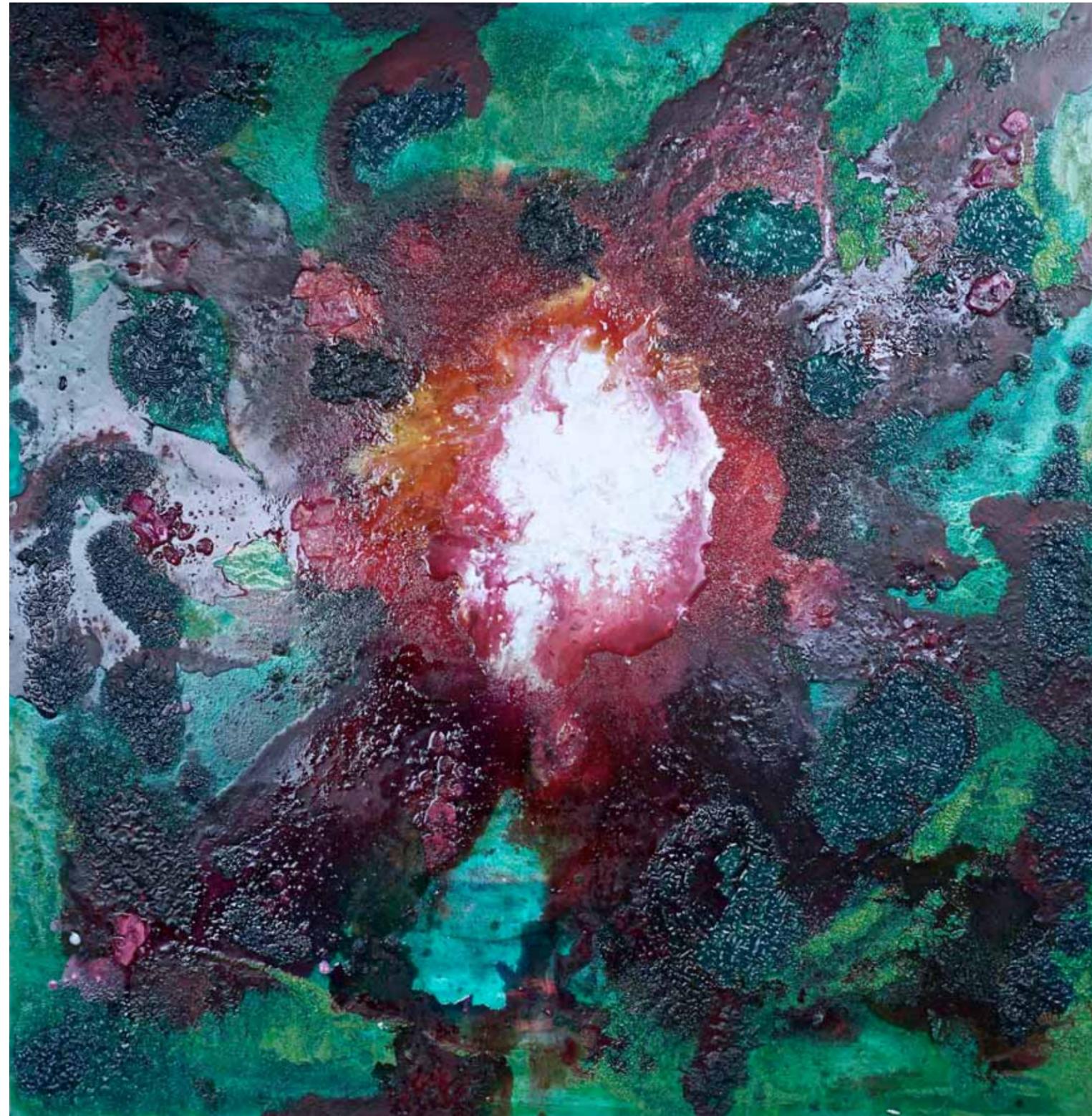
*Black Hole I*, 2016, oil and pigment on canvas, (96.5 x 86.5cm)



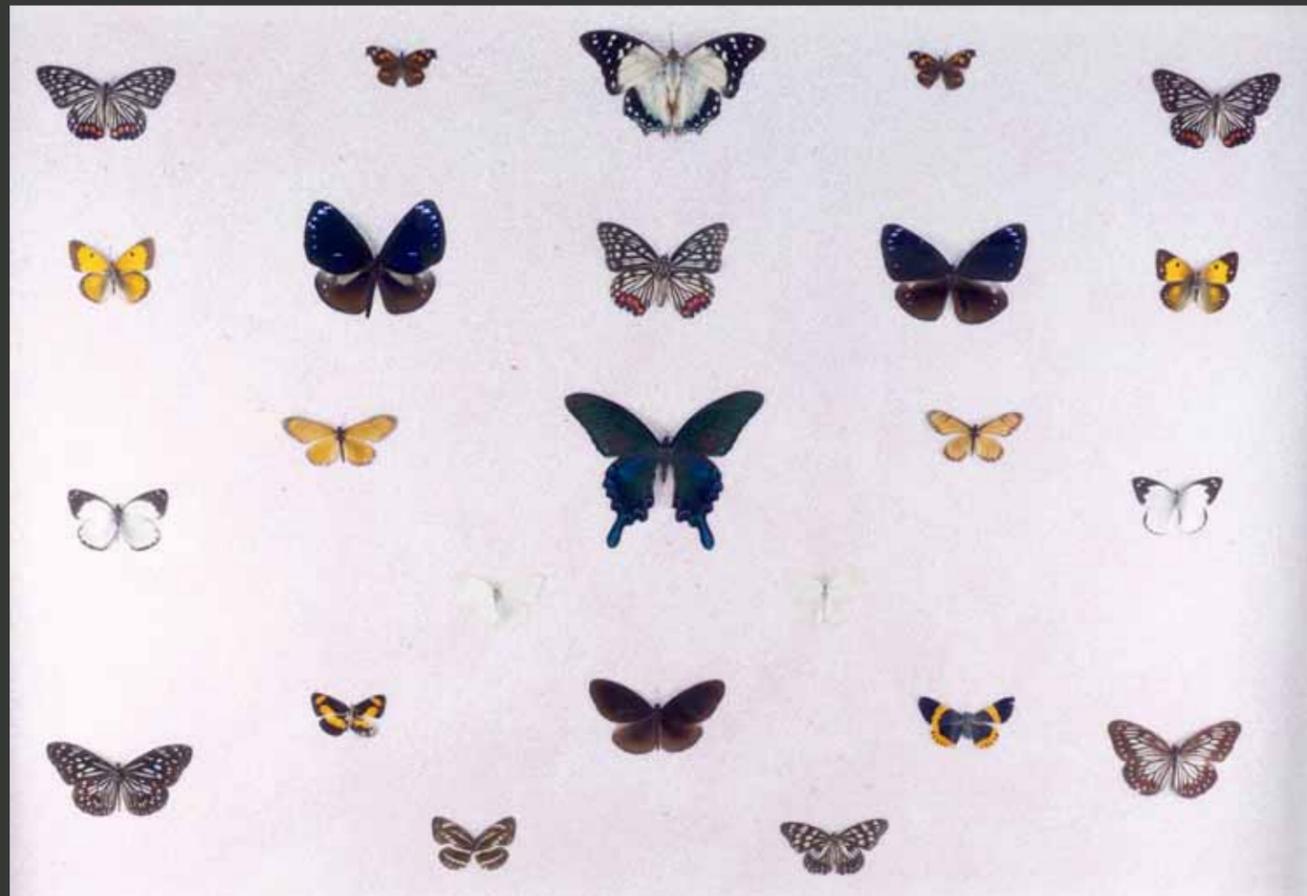
*Black Hole II*, 2016, oil and pigment on canvas, (96.5 x 86.5cm)



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

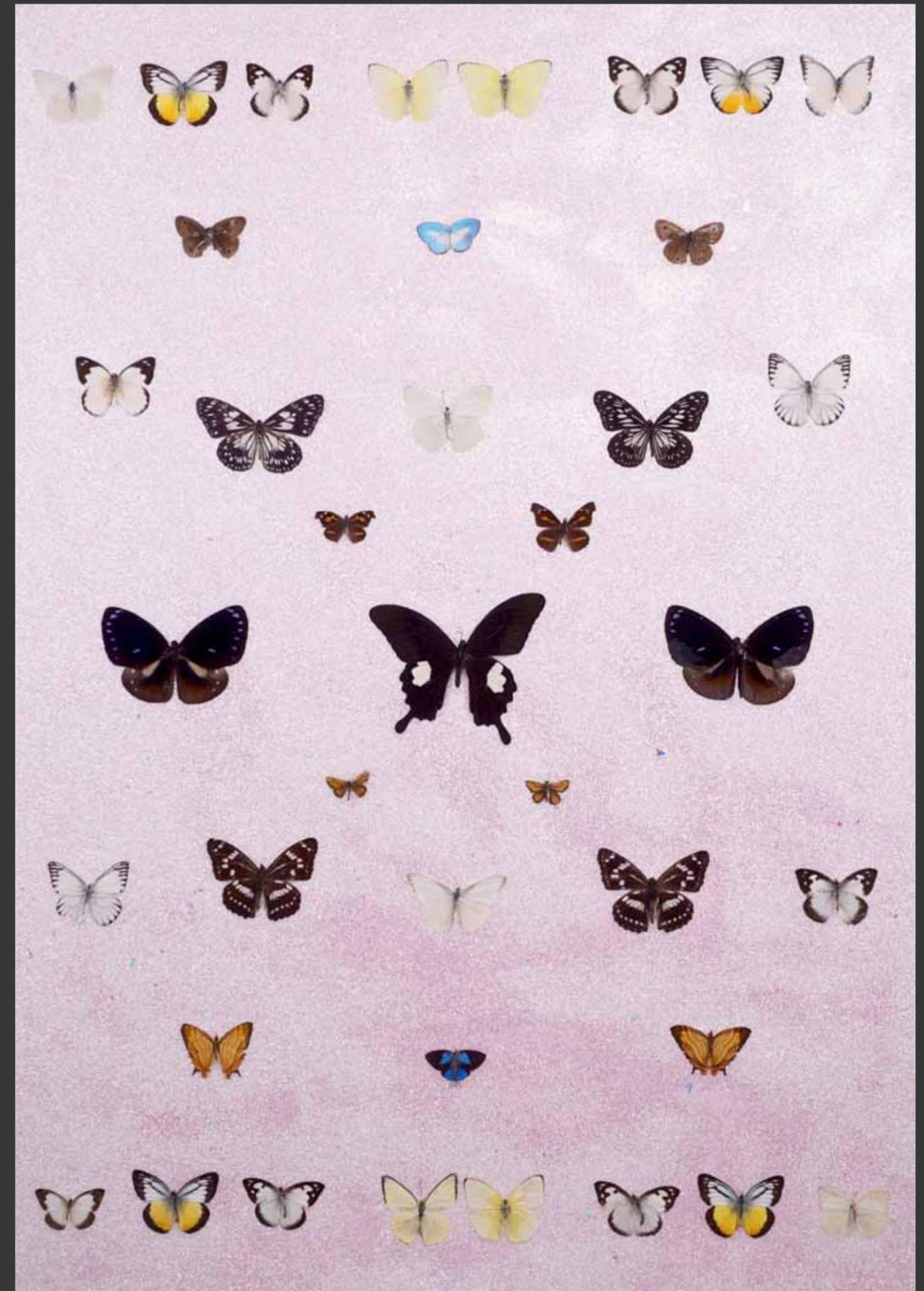


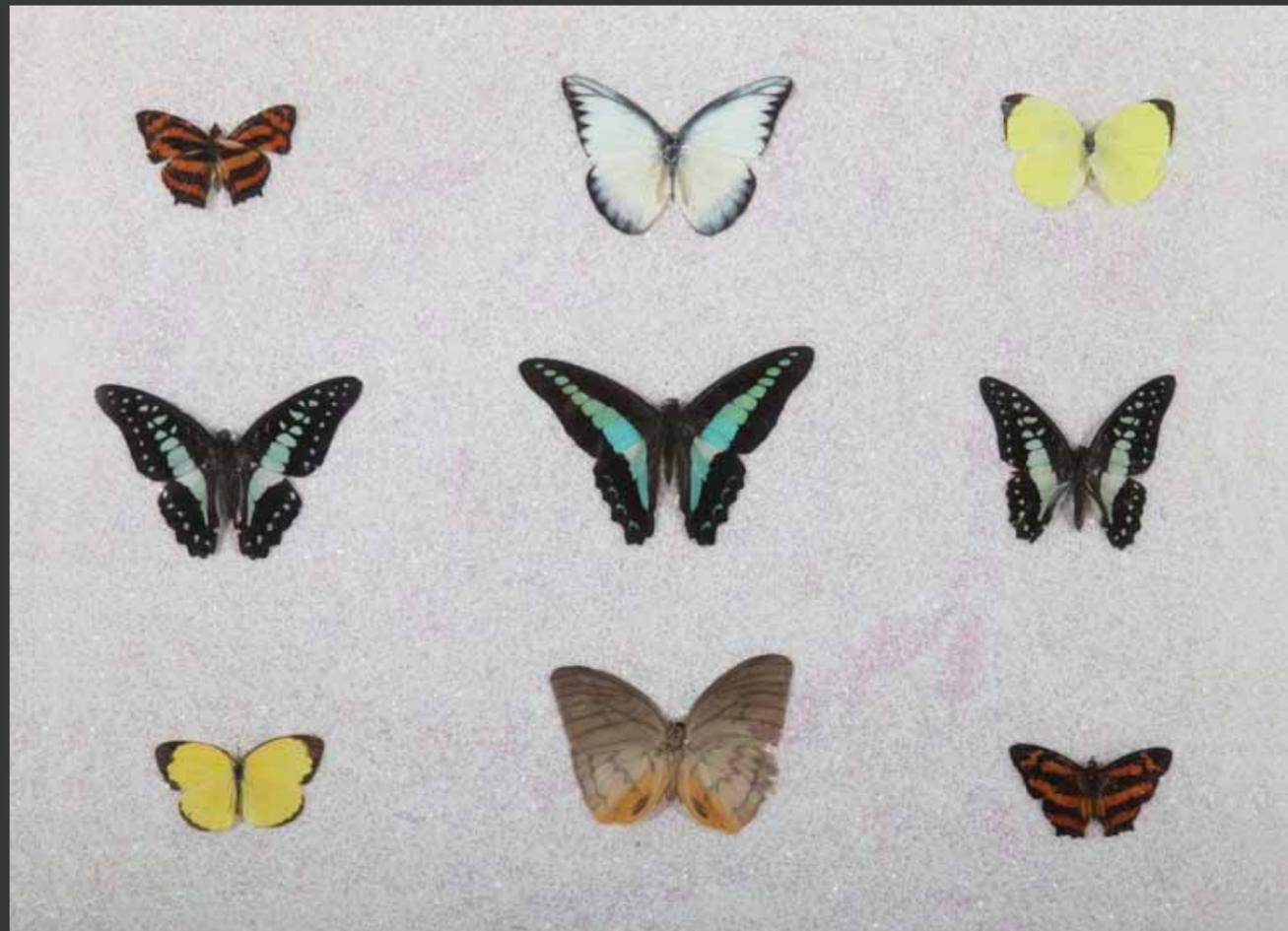
*Black Hole IV*, 2016, oil, pigment on canvas, (86 x 86cm)



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

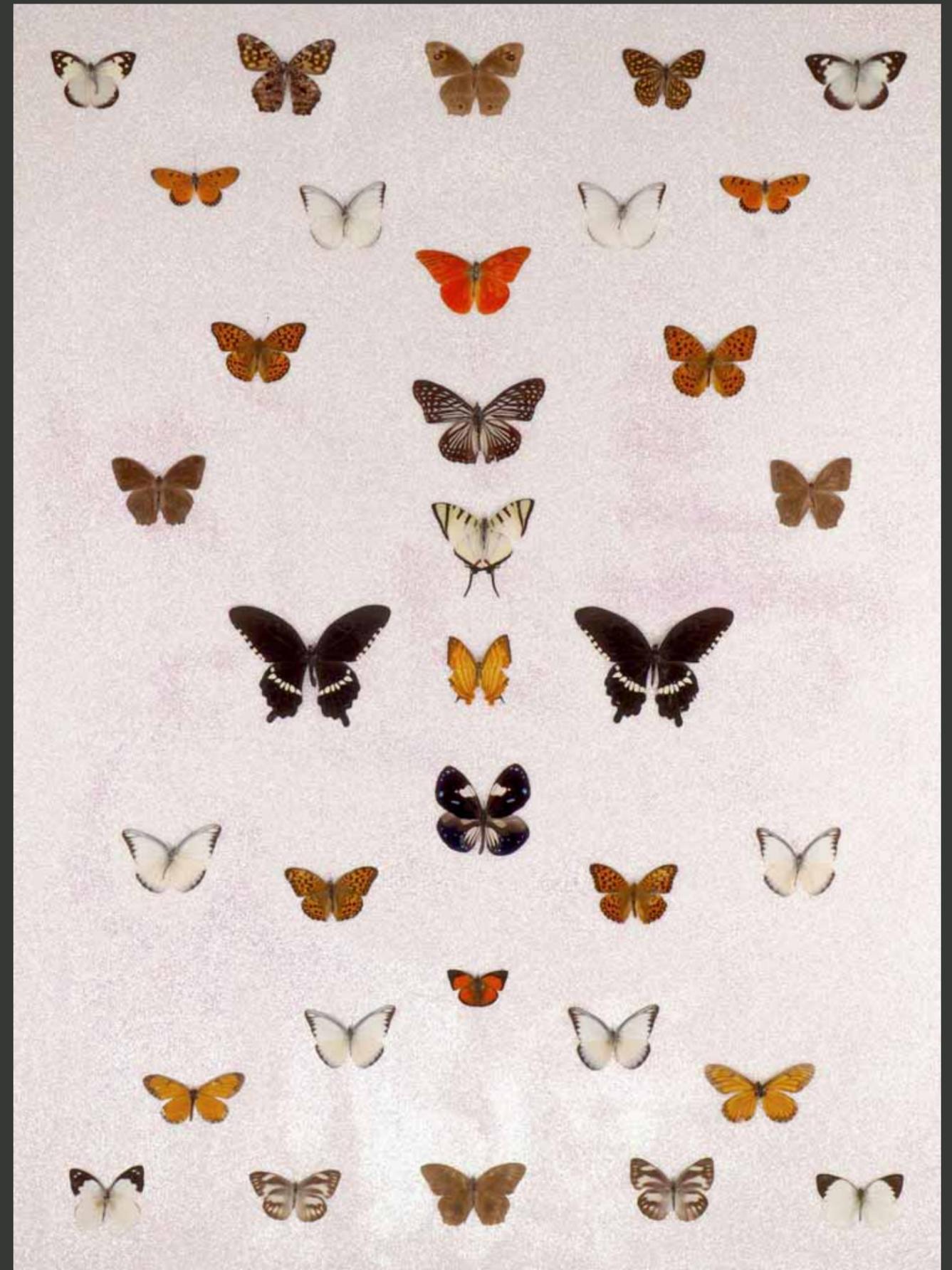
*Butterfly Collection II*, 2015, Specimens and glitter on board, framed, (62 x 86 x 7cm)





*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)





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



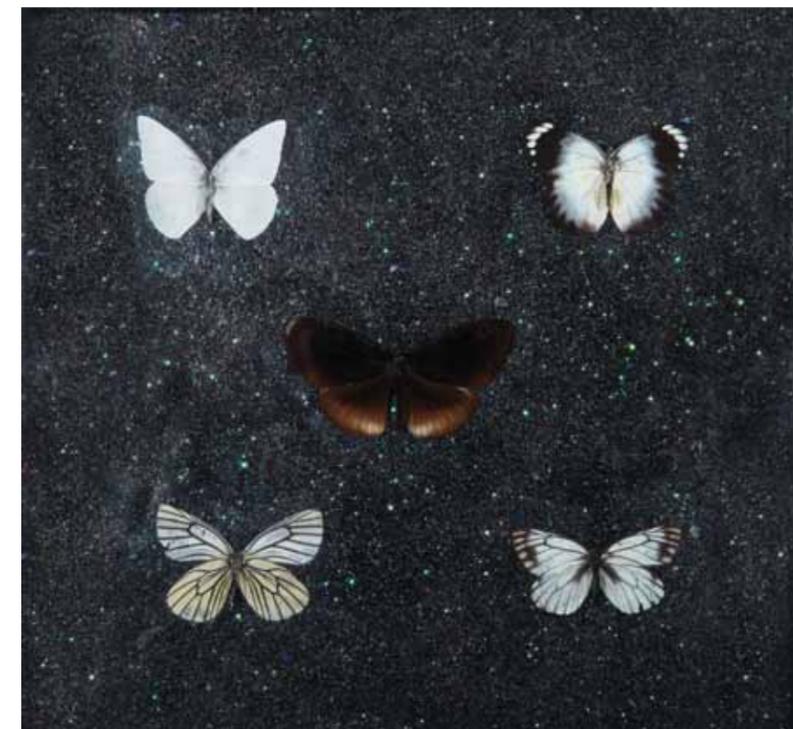
*Butterflies III*, 2015, Specimens and glitter on board, framed, (28 x 28 x 5cm)



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



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



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



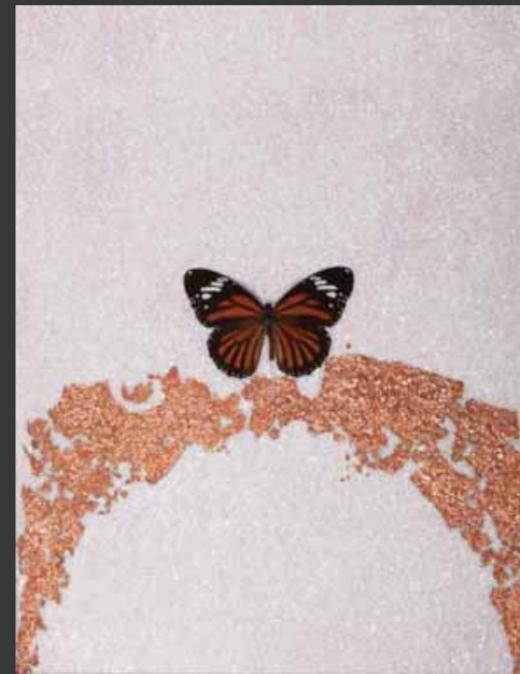
*Butterfly XII, 2016, Specimen and glitter on board, framed, (20 x 25cm)*



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



*1. Butterfly XIII, 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

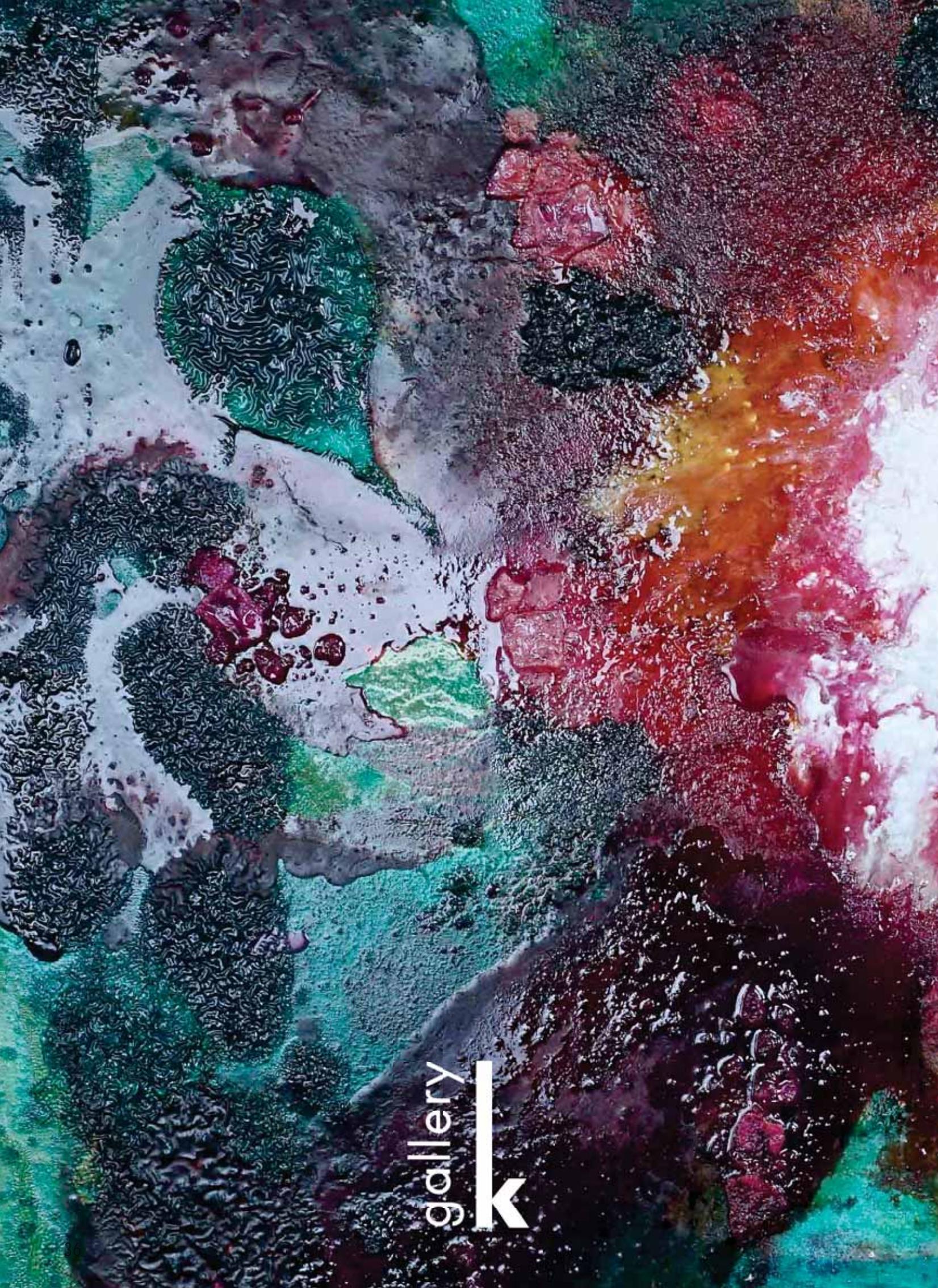
- 2016 *The Londoner's Compass*, The Strand Gallery, London
- 2016 *Regeneration*, Menier Gallery, London
- 2015 *Love*, Bosi Contemporary, New York
- 2015 *Exposicao Lar*, Sao Paolo, Brazil
- 2015 *Space II*, Central St Giles, Covent Garden
- 2014 *Angel Fair Candid Arts*, London
- 2014 *What You Love*, 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 **K**