



75B Aeschylou Str., 1011 Nicosia
(behind Faneromeni High School in the old town)
Tel. +357 22 433 418
e-mail: arcade.project@cytanet.com.cy
website: <http://stoaeschylou.blogspot.com>

FOR IMMEDIATE RELEASE

Chimera (*Χίμαιρα*)

Wednesday, September 2 and Thursday, September 3, 2009, 8–10 PM

Triton Gallery LLC presents *Chimera (Χίμαιρα)*, a video screening curated by Chris Bors and Ketta Ioannidou as part of the program “At Arcade” at Arcade Experimental Art Projects / Stoa Aeschylou on Wednesday, September 2 and Thursday, September 3 from 8 to 10 pm. There will be a DJ after party on Wednesday, September 2 starting at 10 pm. Formerly a fake gallery that existed only on the web, Triton Gallery LLC teams up with Stoa Aeschylou for its first non-virtual curatorial project.

Featuring 18 artists from Cyprus, France, Israel, Italy, the Netherlands, Poland and the United States of America, the two-hour video screening focuses on the concept of unreal narratives and alternate realities. The title *Chimera* stands for a thing that is hoped or wished for but in fact is illusory or impossible to achieve. In Greek mythology, a Chimera is a fire breathing female monster with a lion's head, a goat's body and a serpent's tail. In July 2009, *Chimera* was screened in the Lower East Side area of New York City at Envoy Enterprises.

The artists featured are: Fanny Allié (France), Michael Bell-Smith (USA), Janet Biggs (USA), Christine Catsifas (USA), Georgia Della (Cyprus), Nadia Hironaka and Matthew Suib (USA), Timothy Hutchings (USA), Lisa Kirk (USA), Katarzyna Kozyra (Poland), Lemeh42 (Italy), LoVid (USA), Tricia McLaughlin (USA), Sharon Paz (Israel), Demetris Roditis (Cyprus), Elina Roditou (Cyprus), Roland Schimmel (the Netherlands), Allison Schulnik (USA) and James Walsh (USA).

In Fanny Allié's *Animals*, people behave like animals in public spaces after having roles assigned for them to play. Michael Bell-Smith's *Up and Away* is a beguiling video of landscapes and cityscapes rolling down past each other at different speeds, creating an alluring fantasy of travel, place and nature. Janet Biggs's *Vanishing Point* pairs a motorcycle racer speeding across the otherworldly landscape of Utah's Salt Flats with a gospel choir belting out a song in a visually and aurally transporting ride. Shot and created entirely in camera, Georgia Della's aquatic *Centrifuge* combines human and machine to create an environment both part of and not entirely of this world. Nadia Hironaka and Matthew Suib's *The Soft Epic* takes the form of a moving panorama to imagine the end of History — where Hollywood splendor usurps mythological and historical narrative in service of political authority and social order. In Timothy Hutchings's *The Celestial Spheres*, scored by David T. Little, rectangles and circles bob gently off one another with suggestive organic movements. Lisa Kirk's *Revolution commercial*, a mock advertisement for her Revolution perfume stored in a pipe bomb container, features masked male and female terrorists in a sinister love connection.

Katarzyna Kozyra's theatrically staged fairy tale *summertale* veers between bucolic bliss and blood-splattered grotesque. Lemeh42's *The righteous killing of a beautiful fly* takes inspiration from the ancient Greek myth of Icarus re-considered as a magnified metaphor. Moai sculptures disguised as stone biker apes draw lines on the earth with their motorcycles giving birth to a grass creature in Tricia McLaughlin's *History of the World*. By using techniques such as pointing out mishaps, explicatory voiceover and canned laughter, technology comes as close as it ever has in understanding and reproducing humour in Demetris Roditis's *You've been 404ed*. Roland Schimmel's animation *Blind Spot III* with sound composed by David Lopato, depicts optical structures or fields, in which the soft contours of shimmering haloes and hard edges of black holes pop up and meet. Allison Schulnik's *Hobo Clown* is an abstract, psychedelic claymation that lyrically follows its forlorn misfit subjects into otherworldly activity. James Walsh's *lowlight swirl* is an unedited abstract panorama of the city at night made on the Brooklyn waterfront looking across to Manhattan.

About the curators: Chris Bors is a New York-based artist and writer who has had solo exhibitions at Envoy Gallery in New York and Argo Gallery in Nicosia, Cyprus. Group exhibitions include P.S.1 MoMA and White Columns in New York, Archimede Staffolini Gallery in Nicosia, Casino Luxembourg in Luxembourg and the Videoex Festival in Zurich. He has written for Artnet, *ArtReview* and Artinfo. Ketta Ioannidou is a Cypriot artist based in New York who represented Cyprus at the Alexandria Biennale in 2007, the Cairo Biennale in 2003 and the Rome Biennale for Young Artists from European and Mediterranean Countries in 1999. She has had solo exhibitions at Centre of Contemporary Art Diatopos and Argo Gallery, both in Nicosia, Cyprus and has shown her work at Sixtyseven Gallery (Thierry Goldberg Projects) and the Bronx Museum in New York.

This video screening is sponsored by the Cyprus Ministry of Education and Culture, Marfin Popular Bank Public Co Ltd, Deloitte Limited and Ioannides Demetriou LLC.



CYPRUS MINISTRY OF EDUCATION AND CULTURE
ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΠΟΛΙΤΙΣΜΟΥ



Deloitte.

ioannides
demetriou
law offices