

INTERIOR

PHANOS KYRIACOU
09/05 - 27/06

CURATED BY AKIS KOKKINOS

Pylon Art & Culture presents INTERIOR, a solo exhibition by Phanos Kyriacou. This new body of work unfolds as a dispersed yet rigorously composed environment, in which a multiplicity of materialities, residual functionalities, and shifting dimensionalities coalesce into subtle systems of meaning, reading, and perceiving.

Wood, metal, rubber, glass, and industrial fragments – elements once embedded in everyday use – are dislocated from their prior utilitarian frameworks and repositioned within a spatial grammar the artist has been methodically refining over the last years. INTERIOR unfolds as a preposition within an evolving syntax, each form calibrated in relation to the others, each gesture dependent on its context. The sculptures, each occupying a precise and deliberate position, assemble as a vocal chorus, reflecting on their emotional, mechanical, and structural past while opening up a conversational space. Together with the site and the viewer's presence, they transcend their materiality, proposing an interdependent matrix of quasi-object, quasi-subject relations across human and non-human agents. In this sense, the process of construction unfolds as a gradual alignment, where precision allows the work to exceed its material condition.

By applying mirrored sun-protection film to the gallery's windows, Kyriacou alters the permeability of the site, establishing a membrane between exterior and interior that is at once reflective and opaque. The outside world is returned to itself, while the exhibition space acquires a heightened inwardness, enabling the cultivation of a self-regulating ecosystem: a biodynamic interior in which objects, shadows, and bodies participate in a slow choreography of presence. In parallel, and in resonance with the architectural processes of a human interior, across physical, emotional, and mental registers, INTERIOR emerges as a layered ontological field, where the act of object-making subtly reintroduces an animistic charge into the system.

Within this recalibrated atmosphere, sculptural forms are placed in constellations that resist narrative closure. Drawings of a single object, suspended in vitrines on the floor, extend the sculptural logic into a two-dimensional register, proposing architectural outlines that position the object as a carrier of collective memory within the gallery's non-space.

The viewer's movement through the space activates subtle shifts in scale, alignment, and relational emphasis. Personal experiences and memories interfere with the apparent neutrality of the materials, unsettling habitual modes of seeing and inviting alternative architectural readings.

Through this performative meditation on sculptural form, INTERIOR ultimately operates as an exercise in attention, where observation stretches into duration and the interior unfolds as a condition, reconstituting our structures of perception.