



1. Garden Light I  
(c. 1980, found, Limassol Municipal Garden)

2. Standard Tree Rose I (pink)

3. Garden Light I  
(c. 1980, found, Limassol Municipal Garden)

4. Standard Tree Rose 2 (white)

5. Costas Partassides bust by Arsentiy Lysenkov

6. Garden Light II  
(c. 1970, found, Limassol Municipal Garden)

7. *Cercis Siliquastrum* (Κουτσουπιά)

8. Miniature of architectural structure as found in the Limassol Municipal Garden following its reconstruction in 1962

9. Proposed monument model to Costas Partassides

10. Archival photographs from the artist's personal family album picturing the Limassol Municipal Garden following its reconstruction in 1962

**Raissa Angeli** (b. 1986) is a visual artist based in Nicosia, Cyprus. Mainly revolving around sculpture, her practice is looking how the spatial becomes a language for material remnants of history and memory, and how they form into structural presences. She completed her BA and MA in Fine Arts and Sculpture in the Academy of Fine Arts of Prague (AVU). She is the co-founder and co-director of the project spaces DriveDrive and TESTDRIVE (2018- 2022), in Nicosia, Cyprus. Solo presentations include: Harvest Time, 2023, Eins Gallery, Limassol, Cyprus; Shrine to some Change, 2019, Kulturfabrik, Burgdorf, Switzerland; ALL that, what matters quite a cliché , 2019, curated by Maya Hottarek and Yvonne Lanz, Cabane-b, Bern, Switzerland; Cosmicomics, 2017, Thkio Ppalies, Nicosia, Cyprus; Mountain, the, 2015, Alatou space, Nicosia, Cyprus. Group shows, include The Broken Pitcher, conceived and organised by Natascha Sadr Haghighian, Marina Christodoulidou, Peter Eramian, 2023, Lenbachhaus Museum, Munich, Germany; 2023, GfZK Galerie für Zeitgenössische Kunst, Leipzig, Germany; 2022, Beirut Art Center, Beirut, Lebanon; 2022, Thkio Ppalies, Nicosia, Cyprus; SISTERHOOD Streaming voices unifying energies, 2021, curated by Angelos Plessas, KORAI projects, Nicosia, Cyprus; Hypersurfacing, 2019 curated by Marina Christodoulidou, Nicosia Municipal Arts Centre NIMAC, Nicosia, Cyprus; Don't look back in anger, 2019, curated by Maya Hottarek and Yvonne Lanz, 2019, Sattle Kammer, Bern, Switzerland; Sickie & Code, Phygital Exhibition, 2019, curated by Peter Eramian, Evi Tselika, Elena Parpa, Museum of History and Cultural Heritage of Lakatamia, Nicosia, Cyprus; Six impossible things before breakfast , 2017, curated by Demetra Ignatiou and Evagoras Vanezis, We are Bud, Athens; Communicating Vessels, 2017, curated by JuliaGeerlings, ThkioPpalies, Nicosia, Cyprus; Rooms to Contemplate, 2017, curated by Savvas Christodoulides, The Bank of Cyprus Cultural Foundation, Nicosia, Cyprus; Therefore and After, 2014, curated by Luis Cerdas Jaubert, INEX Gallery, Belgrade, Serbia; Your Daily Darkness 2013, curated by Robert Carrithers, Neurotitan Gallery, Berlin, Germany; EUROPA, 2012, Ceske Centrum Praha, Prague, Czech Republic.

**Dr. Elena Parpa** writes, teaches, and curates alongside the field of history of art. She holds a PhD from the Department of Art History Birkbeck College, University of London. Her research considers the way notions of landscape interact with the themes of identity, memory, gender, and climate change in contemporary art. She has curated a number of exhibitions, including How to Make a Garden (2012), Exercises in Orientation (2013/15) and Planetes (2017). Her essays appear in journals, exhibition catalogues, including the 'Daybook' of documenta 14 (2017), and in the edited collections Marianna Christofides: Days in Between (Hatje Cantz, 2021), Contemporary Art in Cyprus: Politics, Identity and Culture Across Borders (Bloomsbury, 2021), and Colonial Cyprus: A Cultural History, 1878-1960 (Bloomsbury, forthcoming). She wrote the second book in the series of Next Spring (Atlas Projectos, 2018), edited by Laura Preston.