

Coil

Maria Toumazou
12.09.21 – 28.11.21

(a) Patision 41
104 33, Athens, Greece

(c) www.hotwheelsathens.eu
info@hotwheelsathens.eu





In search of Marina Avraam ("Fetus"), 2021
Nickel coated brass, agate
21 x 16 x 4 cm



In search of Marina Avraam ("Fetus"), 2021
Nickel coated brass, agate
21 x 16 x 4 cm



In search of Marina Avraam ("Embryon"), 2021
Nickel coated brass, dyed agate
16 x 13 x 4 cm



In search of Marina Avraam ("Embryon"), 2021
Nickel coated brass, dyed agate
16 x 13 x 4 cm





In search of Marina Avraam ("La Mort"), 2021
Nickel coated brass
38 x 16 x 3 cm





Bitter Memories, 2021

Acquired benches from the Cyprus State General Laboratory, mdf, white plasticbags modified from *Up and Down in Patission, Left or Right*, 2017

257 x 56 x 120 cm



Bitter Memories, 2021 [detail]

Acquired benches from the Cyprus State General Laboratory, mdf, white plasticbags modified from *Up and Down in Patission, Left or Right*, 2017

257 x 56 x 120 cm



Bitter Memories, 2021

Acquired benches from the Cyprus State General Laboratory, mdf, white plasticbags modified from *Up and Down in Patission, Left or Right*, 2017

257 x 56 x 120 cm



In search of Marina Avraam ("Larme d'Enfant"), replica 1, 2021
In search of Marina Avraam ("Larme d'Enfant"), replica 2, 2021
Nickel coated brass, Realisation with Gavriella Kokia (House of Lousa)
18 x 24 x 3 cm (each)



In search of Marina Avraam ("Larme d'Enfant"), replica 1, [detail] 2021
Nickel coated brass, Realisation with Gavriella Kokia (House of Lousa)
18 x 24 x 3 cm (each)





Air gap (Coil 2021), 2021
Discarded motor, last copper pillowcase from Patari, cotton thread
20 x 28 cm









Closing of Oriental, 2019
Discarded glass doors, sliding door mechanism
230 x 235 cm

Closing of Oriental, [detail] 2019
Discarded glass doors, sliding door mechanism
230 x 235 cm



Closing of Oriental, [detail] 2019
Discarded glass doors, sliding door mechanism
230 x 235 cm



Larme d'Enfant



Marina Avraam
MARINA AVRAAM, Paris: ADAC-GALERIE, 1990





Koma tou Gialou/Κώμα του Γιαλού/Κυμυαλι, 2021
Modified violins, muslin, underwear from Neoterismoι Toumazou, Realisation
with Michalis Pantelides (MP Violins)
35 x 25 x 10 cm



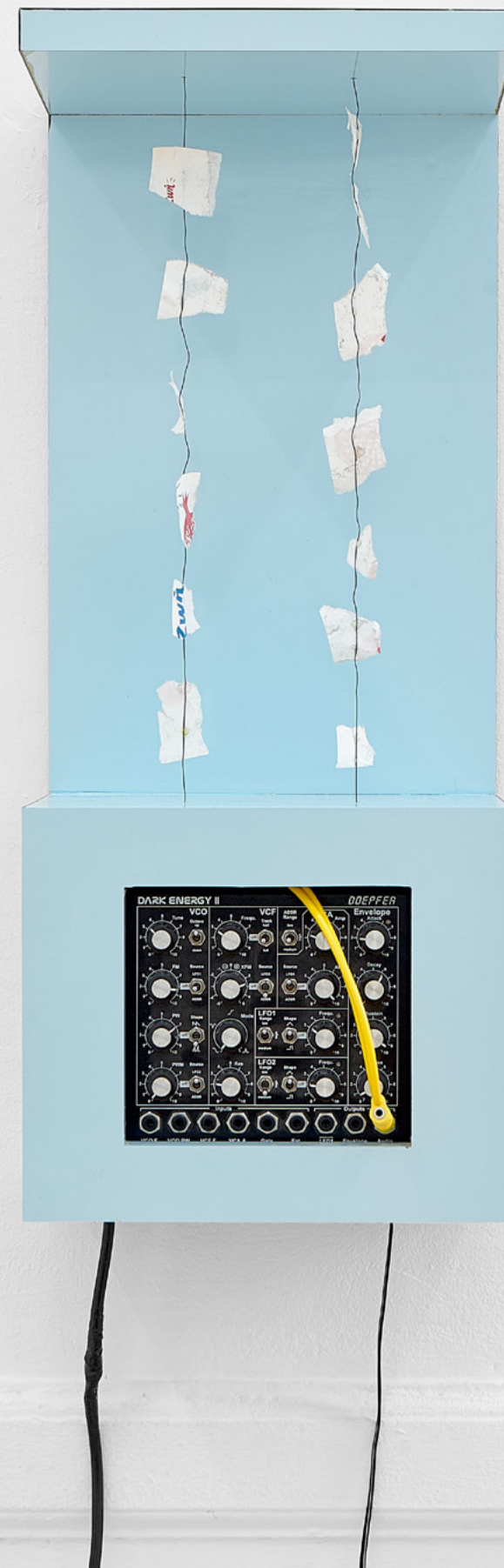
Koma tou Gialou/Κώμα του Γιαλού/Κυμυαλι, [detail] 2021
Modified violins, muslin, underwear from Neoterismoι Toumazou, Realisation
with Michalis Pantelides (MP Violins)
35 x 25 x 10 cm



Musclewire, Smartwire, 2021

Musclewire/smartwire, wood, formica, modular synthesizer (Dark Energy II),
electronics, modified pomegranate juice labels, Realisation with Panayiotis Mina
(Pyrgatory studios) and Demetris Kalasides (Smooth Space)

61 x 22 x 25 cm



Musclewire, Smartwire, 2021

Musclewire/smartwire, wood, formica, modular synthesizer (Dark Energy II),
electronics, modified pomegranate juice labels, Realisation with Panayiotis Mina
(Pyrgatory studios) and Demetris Kalasides (Smooth Space)

61 x 22 x 25 cm















Home Office (Metafora table, cy version), 2021

1/2 + AP

Gelatin silver print

30.5 x 40.6 cm



Koula Savvidou from the series "Silent Dialogues - Silent Symphonies", 1987, 2021

1/2 + AP

Gelatin silver print

30.5 x 40.6 cm

Light figure, 2021
1/1
Gelatin silver print
40.6 x 30.5 cm



Hellenic Bank, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Cyprus Supreme Audit Institution, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



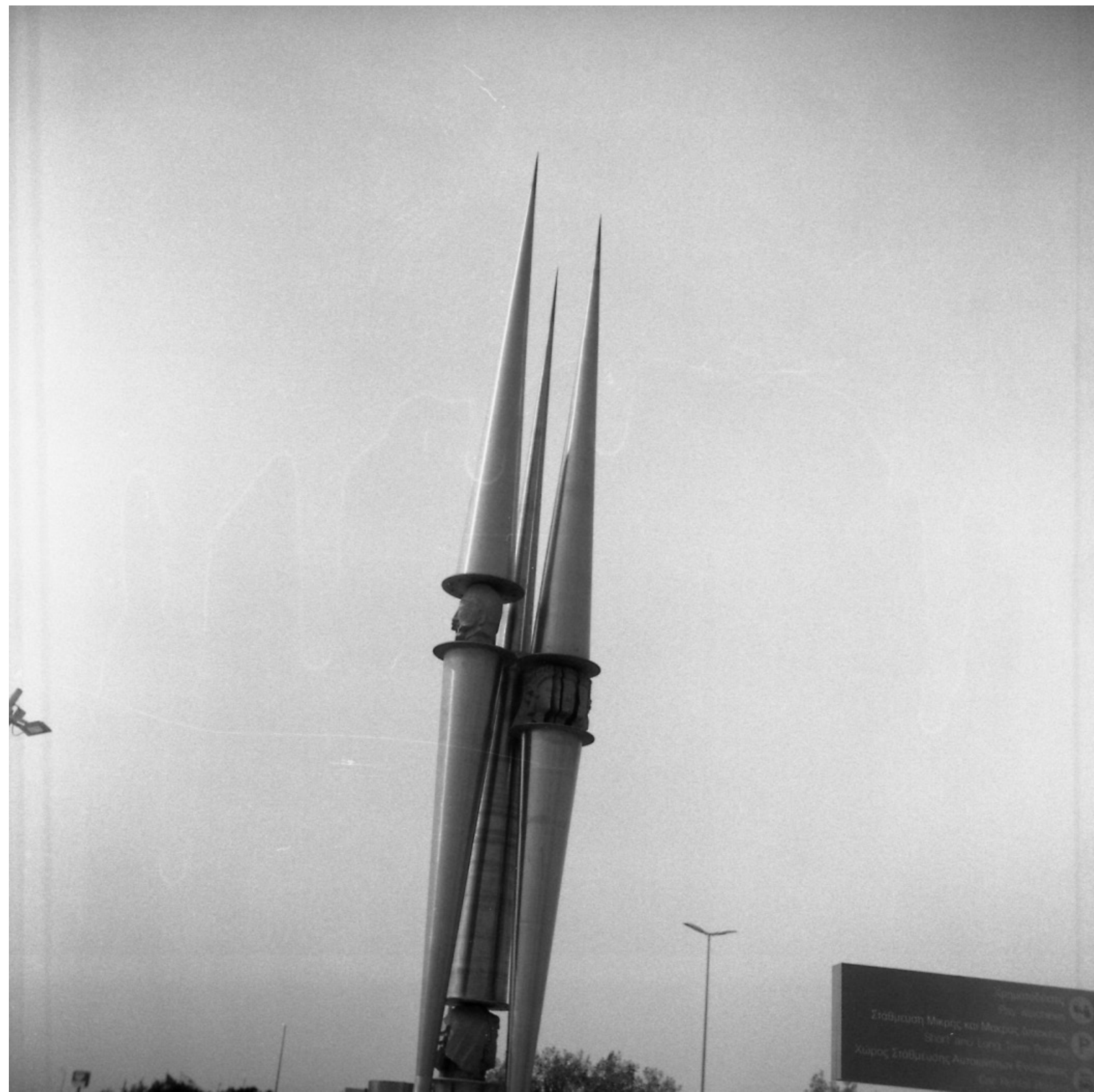
Ex Laiki, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Palouriotissa, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Airport, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Corner of Wargamings and Italian Embassy I, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Corner of Wargamings and Italian Embassy II, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Corner of Wargamings and Italian Embassy III, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm



Untitled, 2021
1/2 + AP
Gelatin silver print
40.6 x 30.5 cm





Greycom behind my home, 2021

1/2 + AP

Gelatin silver print

40.6 x 30.5 cm

Press release

Somewhere, in the middle of nowhere (the road connecting the suburban village Yeri, meaning wind, to its closest high street), a clock strikes twelve.

There is a photograph of an office building, half of it sheathed in scaffolding, the image visually dissected with a tubular, vertical, steel sculpture. This triptych strikes me as emblematic of Maria's practice—modernism and its relationship to labor and function, its deeply steeped presence in the Cypriot urban fabric; constant play with what's "under construction", gutting out and showing what's usually hidden; and drifting in and out of the role of an artist and a passerby, repositioning objects and sculptures through various contexts for display.

Elsewhere, a ripped-up label says "ζωή", says "life", and here every object bears the trace of human touch. The body keeps coming back in bulges, in smears, in ergonomic shapes contorted to be felt and learned and used. Muscle wire is meant to be used for soft robots or for surgery. Embryonic, organic shapes are contorted out of clay, cast in metal, coated in nickel. The sliding door opens when we get close.

Maria's position is intergenerational, it deals in homages and exchanges. The movement of objects from hand to hand speaks to the melancholy of what it means to pass down, when things are charged with feeling and a family name. Yet instead of familial ties, it's the names of collaborators and their practices that are repeated in quotation marks, referenced in parentheses. And by doubling, tripling—choices that bind the show across its mediums—the original and the unique are both less sacrosanct. Through replicas in praxis and language, bonds are multiplied across decades of well-honed disciplines.

Material resourcefulness comes from the recycling generation, but its attitude is shaped by a succession of corruption and collapse. Less is more when plastic bags are stripped down with white spirit, when nutritional value is erased and only the logo is left intact. Technical deftness is geared towards circuitous routes and humorous dead ends.

Maria Toumazou (b. 1989, Nicosia, Cyprus) is based in Nicosia, Cyprus. Toumazou recently graduated from Professor Haegue Yang's class at the Städelschule, Frankfurt, DE after receiving her A in Art Practice from Goldsmiths College, London, UK and her MFA from the Glasgow School of Art, Glasgow, UK. Notable exhibitions include: Touch Release, curated by Tom Engels, Nassauischer Kunstverein Wiesbaden, Wiesbaden, DE, 2021 (forthcoming). Condo London, Corvi Mora & greengrassi, London, UK, 2020. Creative beginnings. Professional End., curated by Julia Gardener, Villa Vassilieff, Paris, FR, 2020. Hypersurfacing, curated by Marina Christodoulidou, Nimac, Nicosia, CY, 2020. Condo Unit Athens, Hot Wheels Athens, Athens, GR, 2019. Fair-face Elysée, off-site project, curated by Peter Eramian, Thkio Ppalies, Nicosia, CY, 2018. The future of colour, curated by Jan Verwoert, Cyprus Pavilion at Biennale Arte 2017, (Polys Peslikas, Mirene, Arsanios Valentinos Charalampous, Neoterismoï Toumazou), Venice, IT, 2017. In 2013, she co-founded Neoterismoï Toumazou (Neo Toum)—a project space and art collective based in Nicosia. Neo Toum's interdisciplinary programme brought together poetry, performance, music, fashion and object-art. Toumazou is also the co-founder of the publishing imprint MARIA†. editions based in Nicosia

MARIA TOUMAZOU

BIO

b. 1989, Nicosia, Cyprus
Lives and works Nicosia, Cyprus

EDUCATION

2018—2020
Guest Student, with Professor Haegue Yang
Städelschule Staatliche Hochschule für Bildende Künste

2012—2014
MFA, Glasgow School of Art

2008—2011
BA Art Practice, Goldsmiths College

SOLO / TWO PERSON EXHIBITIONS

2021
Paris Internationale, Paris, FR (forthcoming)
Coil, Hot Wheels Athens, Athens, GR

2019
Condo Unit Athens, exhibiting with Alessandro Agudio of Fanta MLN, Milan hosted at Hot Wheels Projects, Athens, GR

2018
Fair-face Elysée, off-site project, curated by Peter Eramian, Thkio Ppalies, Nicosia, CY

2017
The End of the Story, Neoterismoï Toumazou, Nicosia, CY

2012
Animal Patterns, APOTHEKE, Nicosia, CY

2010
Are We Going to Live With The Mountains?, APOTHEKE, Nicosia, CY

GROUP EXHIBITIONS

2021
Touch Release, curated by Tom Engels, Nassauischer Kunstverein Wiesbaden, Wiesbaden, DE (forthcoming)
SISTERHOOD, Streaming voices unifying energies, curated by Angelo Plessas and P.E.T. Projects, korai, Nicosia, CY
Printed Matter's Virtual Art Book Fair, Printed Matter, New York City, NY, USA (MARIA†. editions)

2020
Frankie, Rasoul Ashtary, Guy Lee, Goncalo Neto, Maria Toumazou, Matt Welch, Ormside Projects, London, UK
Creative beginnings. Professional End., curated by Julia Gardener, Villa Vassilieff, Paris, FR

2019
Hypersurfacing, curated by Marina Christodoulidou, NiMAC (Nicosia Municipal Art Centre), Nicosia, CY
Maybe It's Knowledge Entering Life, Hot Wheels Athens, Athens, GR

In Actu. In Potentia, curated by Sarah Crowe and Alke Heykes, fffriedrich, Frankfurt am Main, DE
Rundgang, Städelschule Staatliche Hochschule für Bildende Künste, Frankfurt am Main, DE

2018
DriveDrive: phase I, Drive Drive, Nicosia
Drawings, 650mAh, Hove, UK

2017
Soft stone documents, curated by Jan Verwoert, Opening of the Limassol Municipal Arts Centre - Apothikes Papadaki, Limassol, CY
Six Impossible Things Before Breakfast, curated by Demetra Ignatiou and Evagoras Vanezis, We are Bud, Athens, GR
Athens and Its Periphery in Regards to Contemporary Painting, curated by Hugo Wheeler, THE BREEDER, Athens, GR
Lindsay Lohan: The Myth of the Premium Dance Experience, Hot Wheels Projects, Athens, GR
Communicating Vessels, as part of Modus Operandi, curated by Julia Geerlings, organized by the Visual Artists Association, Thkio Ppalies, Nicosia, CY
Livres d' Artistes: Book Art in Cyprus since the 1960s, curated by Marina Christodoulidou, Zampelas Art Museum, Nicosia, CY
Chill-out Reading room, Independent projects booths, Art Athina, Athens, GR (Neoterismoï Toumazou)
The Future of Color, curated by Jan Verwoert, The Cyprus Pavilion at Biennale Arte 2017, Polys Peslikas, Special guests: Mirene Arsanios, Valentinos Charalambous, Neoterismoï Toumazou, Venice, IT (Neoterismoï Toumazou)
Terra Mediteranea: In Action, curated by Yiannis Toumazis, NiMAC (Nicosia Municipal Arts Centre), Nicosia, CY (Neoterismoï Toumazou)
Double Parrhesia, curated by Emily McFarland, Catalyst Arts, Belfast, NIR

AWARDS / RESIDENCIES

2016
Rupert Residency Program

2011
Nicholas and Andrei Tooth Traveling Scholarship, Goldsmiths College

INITIATIVES

2014—ongoing
MARIA†. editions - Publishing imprint, co-run with Marysia Gacek, Nicosia and New York

2014—2018
Neoterismoï Toumazou - Collective and Exhibition program, co-run with Marina Xenofontos and Orestis Lazouras, Nicosia

PUBLICATIONS / TEXTS

2021
hypersurfacing, edited by Marina Christodoulidou, published by Sternberg Press, Berlin
2020
Umm Kulthum faints on stage, edited by Polys Peslikas and Jan Verwoert, published by Sternberg Press, Berlin (Neoterismoï Toumazou)