

23 September - 7 October 2017

# For the Love of Lempa

Contemporary art exhibition  
featuring the work of artists that  
have been influenced  
by the Cyprus College of Art  
and the village of Lempa

*Celebrating*  
**PAFOS2017**  
EUROPEAN CAPITAL OF CULTURE

Cyprus College of Art  
6 Stass Paraskos Street  
Lempa Village  
8260 Paphos  
Cyprus



# Genius Loci

The ancient Romans used this phrase to describe the distinctive atmosphere of a place or the guardian spirit which watched over it. To anyone who has not had the good fortune to visit the little village of Lempa, not far from Paphos and spend some time living and working in the slightly ramshackle cluster of simple houses and studios which comprises Cyprus College of Art, the atmosphere is hard to describe: friendly, welcoming, intimate, creative, relaxed, energizing, inspiring, are some of the words that spring to mind, and which I suspect have stimulated many of the artists in the current exhibition to visit and revisit this space time and time over – a space which has been shared by hundreds of artists over the years and which has given birth to numerous international exchanges, contacts, projects, friendships, as well as some notable artworks, like this one painted by the first artist in residence invited by Stass to Lempa, Euan Uglow,:



Euan Uglow, “The Church by the Sea, Chlorakas, Cyprus” (1980), 72 .2 x 125.5 cm

A place, is after all, just a cluster of buildings, a corner of landscape, a vista, an arrangement of shapes and forms under the light of the sun, but what makes Lempa special is undoubtedly the imaginative vision of its founder Stass Paraskos. He it was who knew what art teaching was about and what artists need: Stass led by example, encouraging and offering wise criticism of works in progress, inspired by a deep personal knowledge of art and other artists,

responding directly to the work in front of him and drawing from his experience to advise, suggest or critique. What artists need is time, space and the stimulus of a milieu. Some artists perhaps, but not very many, and probably not many great ones, can work in a vacuum, removed from others' input, discussion or critique – Most of us need some time and space to get on with our work, but also need the input of others – in discussion, criticism, comparison, suggestion, inspiration, adulation perhaps.. One thing which Stass learned from his time as a teacher in Leeds College of Art was that you don't need an unwieldy bureaucracy to drive an art school – what you need is the energy, drive, commitment and especially the vision of its teachers. It seems glaringly obvious that an art school should be about vision, and of course, not just the retinal kind. The most important type of vision is the one that is clear and fit for purpose in imagining a future, which has direction and ambition, and which is enabling, inspiring and nurturing at the same time. Given the task of caretaking the former Turkish Cypriot village of Lempa, whose inhabitants had been moved to the Northern occupied sector after partition, Stass realized that the cluster of workers' houses, with its communal kitchen, itself formed a kind of autonomous village, centred on the communal areas designed for cooking, eating and socializing, and would make a perfect physical structure for an art school, where artists could live and work, spend time cooking together and discussing ideas into the balmy evenings. The other main attraction of Lempa is of course its physical situation, on a ridge commanding an inspiring panorama of the sea, on the ancient road that has been the main thoroughfare from the village to the sea for over 9000 years. Add to this the large airy studio space added in the 1980s and you have a perfect set up for an art school, mirroring and going beyond Stass's words that to make an art school all you need is a tree and four friends. Stass's idea has its origins in Plato's idea of a Symposium: both a meeting to discuss a particular subject and a drinking party or convivial discussion, especially after a banquet. As someone who shares Stass's vision of what an art school can and should be, I have found the times spent with groups of students in Lempa to be amongst the most effective and enjoyable teaching experiences of my career – Having time to share art knowledge and experience whilst at the same time cooking, eating and working together in an environment which is as non-stop as you want it to be, is an inestimable treasure. There are few places where this holistic vision has been realised, and our hope goes to its continuance, and our thanks go to the vision of its founder, whose brushes now lie idle, but who has now become the true 'genius loci' or guardian spirit of Lempa.

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Professor Kenneth G Hay

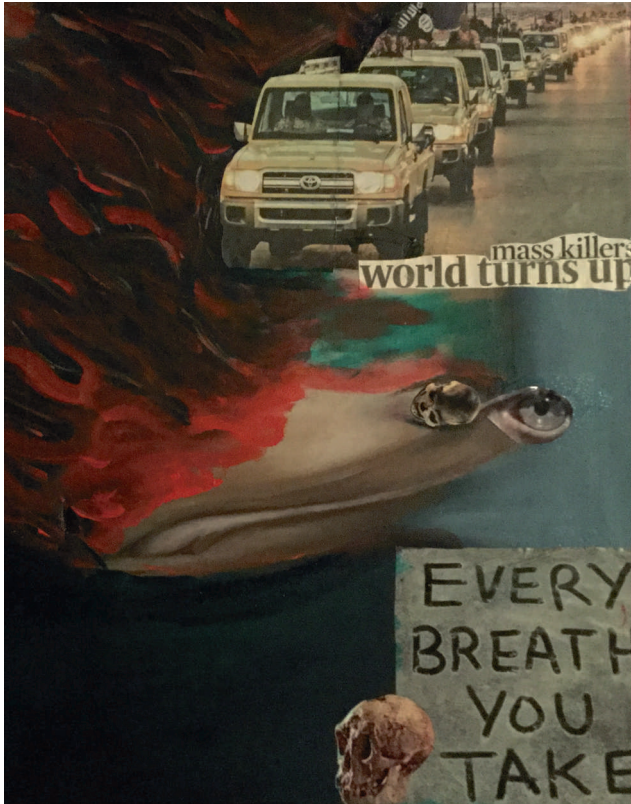
## Jacinta Ash

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Jacinta Ash (b. St John's Newfoundlad, Canada) lives in Cork Ireland and is attending Crawford College of Fine Art. She lived in Larnaca Cyprus 2011-12 and attended the Cyprus College of Art. She has a love for the island, the people and the cultural of Cyprus where she met life long friends and artists from all over the world. Her passion for art and life became alive in Cyprus.



Stass Paraskos at the Cyprus College of Art, Lempa



Fear of the Future, 2016  
Mixed media on canvas, 20" x 16" inches

# Lara Sophie Benjamin

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Lara Sophie Benjamin is a Cypriot painter born in Nicosia, Cyprus in 1987. She studied at Camberwell College of Arts, the Cyprus College of Art and University Campus Suffolk. She regularly exhibits her work, which is part of many private and public collections, including the Cypriot National Gallery.

The artist works primarily in oil paints and draws subject matter from her everyday surroundings and finds a significant resonance in ordinary sights and spaces. She is interested in their experiential nature, subjective and selective readings and the light and forms created within them.

Windows and doorways are of particular interest, with their liminal associations. They are transitional places, where time and action are suspended, where both the outside and inside are present. Benjamin sees the creative process as an intimate reaction to the surrounding world based on one's apperceptions. For her the outer world and the inner world come together on the canvas through her connection to her materials and the activity of painting. Familiar shapes lose their meaning and become part of a modified actuality.

Benjamin works intuitively and painting for her is an unending process of exploration and discovery based on formal and aesthetic qualities and the versatility of paint. Painting is a constant balancing act; a continual push and pull of opposing forces taking place on the canvas. The painter is constructing an image, but deconstructing it at the same time. Ideally, an image must hold together while falling apart at the same time. Ambiguity in what one is looking at is always engaging – revealing information versus a lack of it. And during the process of making, the act of painting, the artist exists somewhere between control and loss of control - the dichotomy between knowing and not knowing.

[larasophiebenjamin.com](http://larasophiebenjamin.com)



'Indeterminate', 2016  
Oil on Canvas. 45x60cm, 2016



Periphery, 2016  
Oil on Canvas. 40x50cm

## Karen Betts

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After completing my fine arts degree in the UK, I spent many years revisiting and stone carving at the college of art, Lempa on the summer school programme. Eventually I enrolled on the post graduate diploma course where I soon settled into the Cypriot way of life. It was then, and through the guidance of Stass Paraskos, that my passion for stone carving grew ever stronger. The influence of Cypriot culture, an abundance of natural light and the breath taking views are what inspired me to remain on the island and continue creating art.



Artists working in the studios at the Cyprus College of Art, Lempa



The Tail of Aphrodite, 2017  
Stone. 30cm x 25cm x 12cm



Rocking the blues, 2017  
Stone. 30cm x 35cm

## Serena Boheimer

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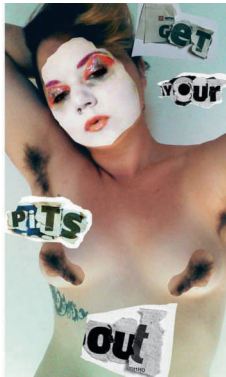
Glittasphyxia is a hairy sexy feminist. A fictional adventurer, hyper-ridiculousidentity created within a childish imagination. Sex positive, Body positive, Performance poet and visual artist. Past time activities include, taking clothes off, fixing bikes as well as exploring and getting lost in the world.

Glittasphyxia has performed in Cardiff, London, Berlin, Amsterdam and Sofia.

[www.adventuresofglittasphyxia.com](http://www.adventuresofglittasphyxia.com)



Cyprus College of Art, Lempa



'Journal of Glittasphyxia,' 2017  
Body hair and imagination

# Andros Efstathiou

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Andros Efstathiou was born in Larnaca of Lapithou in 1964. During the period from 1989 to 1994 he studied in New York at the New York Studio School in Richwood Art Institute. After completing his return to Cyprus. On 2004 study obtained the MA Fine Arts toy Northampton University. He has had numerous solo and group exhibitions. In 2002 he participated in the Biennale of Alexandria and the Florence Biennale. November 2016 has been selected in the top 60 international artists of mvvo art, Jury includes, Sotheby's, Christie's collectrium, Gagosian Gallery, Art net..... In 2005 he was invited by the University of Leeds where he made seminar work and taught during his stay. He studied in New York Studio School, then at the Cyprus College of Art, and Northampton University. He taught at the Cyprus College of Art for almost 14 years, and was a visiting tutor at Leeds University. He represented Cyprus at the Alexandria Biennale and participated at the Florence Biennale. In June 2013 he caused an international media storm by placing unauthorized art installation of 20 tombstone toilets outside of the central bank of Cyprus in protest of the European Union and international monetary funds' imposed austerity on Cyprus. See Google search "Andrea's Efstathiou protest".

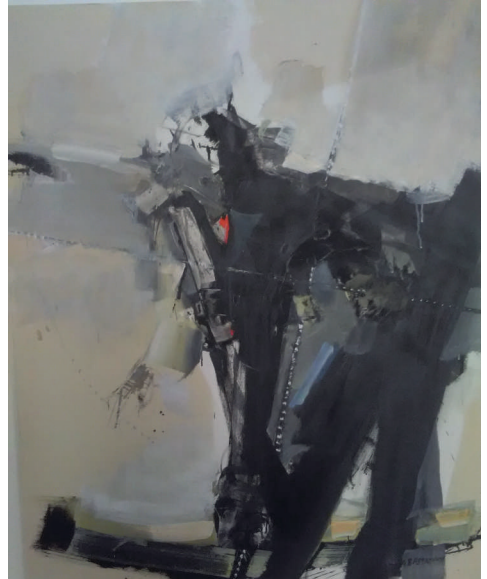
Selected Exhibitions: 1994 New York Studio School New York; 1996 Morfi Gallery, Limassol; 1998 Morfi Gallery, Limassol; 1999 Argo Gallery, Nicosia; 2000 Morfi Gallery, Limassol; 2001 Hellenic Centre, London; 2002 Morfi Gallery, Limassol; 2004 Morfi Gallery, Limassol; 2004 Art fair Moscow. He was represented by Olympia Art Gallery; 2005 Kypriaki Gonia Gallery, Larnaka; 2006 Apocalypse Gallery, Nicosia; 2007 Morfi Gallery, Limassol; 2008 Kypriaki gonia Gallery, Larnaka; 2009 Apocalypse Gallery, Nicosia; 2010 Morfi Gallery, Limassol; 2013 Morfi Gallery Limassol

Group exhibitions: Andros Efstathiou has participated in many group exhibitions including;; Alexandria Biennale (Selected by the Ministry of education Cyprus); Florence Biennale (Selected by the Biennale); Portico gallery London; The University of Cyprus ; Municipality Gallery, Limassol Art Fair Nicosia; Thessaloniki Greece; November 1st-25. He is participating in the top 60 international artists of mvvo art at the national arts club of New York. (Jury includes: Sotheby's, Christie's, Collectrium, Gagosian Gallery, Artnet...)

[www.androsefstathiou.com](http://www.androsefstathiou.com)



'aerialist1', 2017  
oil on canvas. 100cm x 80cm



'aerialist2', 2017  
oil on canvas, 100 x 80cm

## Jennifer Harding

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Born in the New Forest, Hampshire, Jennifer Harding studied Fine Art at Canterbury College of Art (1975-1978), where Stass Paraskos was Head of Painting. She took part in the first Post-graduate Diploma course that he set up in Kato Paphos in 1979.

In 1983 she was awarded a scholarship to spend a year at the Athens School of Fine Arts in Greece, culminating in a solo show at the British Council Gallery, Athens. Since 1986, she has returned regularly to Lemba to work as a painter and lecturer. Her work is held in private collections in the UK, Greece and Cyprus where she has exhibited extensively, including British Council Gallery, Nicosia (1979), John Moores Liverpool Exhibition (1983, 2002), Whitechapel Open, London (1985), Royal Academy Summer Exhibition (2012), and a solo show at the Hellenic Centre, London (2000).

Curated exhibitions include 'Adamantios Diamantis – Henry Moore's Colonial Counterpart' and 'Away With the Angels - A History of Icon Painting' at the Royal College of Art, London, and 'Geoffrey Rigden, 1943-2016' at the APT Gallery, Deptford, London.



'Kizil Hamam', 2016  
Acrylic on canvas. 50cm x 50cm

# Kenneth G. Hay

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Scottish/European artist, writer and teacher, b.1955 in Inverness. Studied at Leeds University, Accademia di Belle Arti, Florence and UCW Aberystwyth. Professor Emeritus of Contemporary Art Practice at Leeds University.

CoFounder of Moorland Productions (with Seetha A) and The Frozen Academy (with Josef Danek).

Head of Fine Art, Leeds University (1997-2001); Head of the Sub-Faculty of Arts (1999-2000); Head of School of Fine Art, History of Art & Cultural Studies, Leeds University (2001-3); Head of Contemporary Art Practice, Leeds University (2003-6) & Deputy Head, School of Design (2003-11)

He has taught widely in the UK: Aberystwyth, Belfast, Cardiff, Coventry, Edinburgh, Farnham, Glasgow, Middlesex Polytechnic, Newcastle, Newport, North East London Polytechnic, Sheffield; and abroad: Bergen, Brno, Copenhagen, Cyprus, Gyumri, Helsinki, Johannesburg, Ostrava, Prague, Tampere, Tbilisi, Valletta, Venice, Yerevan.

His writings and translations on aesthetics, art history and theory have been published internationally for The Dictionary of Art for which he was 20th-century Assistant Editor and the Tate Modern, and many journals, catalogues and reviews. Has taken part in over 100 international exhibitions including Venice Biennale, (1995, 2003, 2011), Amsterdam, Barcelona, Beijing, Berlin (The Unfair), Bradford, Brooklyn, Brno, Busan (Biennale, 2008, 2010), Cracow, Donegal, Dublin, Gyumri (Biennale), Incheon (Biennale), Leeds, London, Mallorca (Mirò Foundation), Manchester, Nova Scotia, Prague, Reykjavik, Sofia, Stockholm (Art Fair), Tainan, Tbilisi, (British Council), Valletta, Xiamen.

A short film "Miracle", made for Venice was shown in The Stedelijk Gallery Amsterdam, Beijing, and 30 Museums in Holland and around the world.

<http://www.personal.leeds.ac.uk/~fin6kgh/>  
[www.moorlandproductions.org](http://www.moorlandproductions.org)



'Agapanthus', 2016  
oil on linen. 33cm x 41cm



'Hala Sultan Tekke Mosque', 2015  
Oil on canvas. 40cm x 40cm

## Kate Kelly

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My practice continues the tradition of figurative painting. I have been exploring themes of feminism and gender outside of the strict heteronormative structure: criticising the male gaze, and exploring the concept of a female gaze. Humanising my subjects, removing sexual objectification but not sexuality. They are self-aware and challenge the normalised voyeuristic gaze society has developed with their confronting gaze. My work is a critique on the modernist tradition of the nude, and the objectification of women.

I place my subjects in imagined patterned domestic spaces, fabricated from the photos and my memory, using patterns and colour to create narrative. The removal of shadow within my paintings interacts with modernist ideas of the flattened picture plane, contrasting with photography's obsession with illusionary depth. I juxtapose the flatness of a wall with a body's expressive gestural marks. Creating an uneasy fragmented quality to my work, reflective of the subject matter's complexity.

[www.kateemilykelly.co.uk](http://www.kateemilykelly.co.uk)



'My Pregnant Pot', mixed media  
2017

## Emilio Koutsoftides

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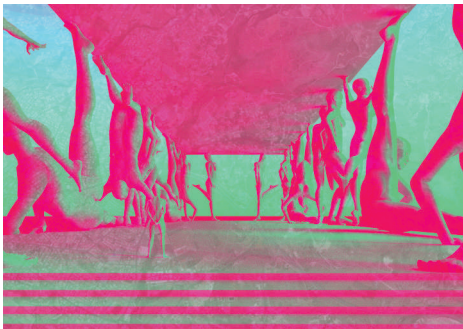
Aphrodite's Fun Palace is a celebration of the bizarre and uncomfortable fusion of consumable heritage and meme culture. Taking inspiration from popular female celebrities Instagram accounts; where images are consumed, copied, parodied, and dismissed all in an afternoon. The 'making concrete' of these transitory artefacts into the ancient Caryatid pillars of Hellenic temples is a superimposition of contemporary idolised female forms with the idealised female forms of the past.

Emilio Koutsoftides and Henry Beech Mole are graduates of the Canterbury School of Architecture, and Royal College of Art respectively. Their work examines emerging digital technology, networked culture, class and taste, and the intersection of heritage and late capitalism.

[contact@cysoa.com](mailto:contact@cysoa.com)



Lempa pre-historic village



'Aphrodite's Fun Palace', 2017

All the Single Ladies (top left), Do it for the Gram'(top right),  
I Kissed a Girl (bottom left), Two Become One (bottom right)

Digital print on canvas, 60cm x 42cm

## Elli Lestas

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Elli Lestas , British artist based in Cyprus. Studied MA Fine Art at Goldsmith's College,London 1991, Studied BA Textile Design Camberwell College of Art. Fashion Design at Medway College , Kent.

Worked as Textiles Lecturer at The London College of Fashion for 6 years. In 2011 set up an art Centre 'ROOM for ART in Coral Bay, which offers art education, hosts exhibitions and experimental workshops. In 2017 photographic work selected for on line feature by Fleur and Arbor

Solo shows:

2015 'Turned On/ Tuned In" Blue Iris Gallery Cyprus

2014 "Things are not what they Seem, nor are They Otherwise" Blue Iris Gallery

2014 "On Second Thoughts" Conaro Institute, Larnaca , Cyprus

Selected group exhibitions in London , Adam Gallery, Lamont Gallery, Islington Museum Gallery, Goldsmiths College, Association of Illustrators, Café Gallery SE 16, South London Gallery..

[www.ellilestas.com](http://www.ellilestas.com)



'SCAPES', 2017

Photograph, MDF, Glass, Lacquer - Giclée print  
(Edition of 9 ) on acid free archival watercolour paper.

31 x 31 x 4.5 cm

## Sarah-Jane Mason

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Sarah-Jane Mason is a British Creative Practitioner and Educator currently based in Saltaire. Sarah-Jane comes from a traditional Fine Art background and studied at Liverpool John Moore's University and Cyprus College of Art. Primarily a painter, she works with a mixed media approach often working on reclaimed boards or canvases to incorporate existing narratives, textures, colours and compositions into her pieces. Her work uses a bold, Mediterranean palette and is highly influenced by the time she spends in Lempa.

Sarah-Jane is also a trained teacher having completed a PGCE (Art & Design) at the University of Leeds and a Post-16 Teaching Certificate at Cyprus College of Art. Art education is still very important to Sarah-Jane, who tutors at Leeds College of Art and delivers education programmes at various establishments including The Tetley, Leeds Art Gallery and the Yorkshire Sculpture Park amongst others.

In addition, Sarah-Jane is the Creative Director of a publishing company that publishes books created by and for children and young people, Next Generation Publications. Previous books are held in collections at local schools and libraries and at the British Library.

[www.sarahjanemason.com](http://www.sarahjanemason.com)

[www.nextgenerationpublications.com](http://www.nextgenerationpublications.com)



'The Great Wall of Lemba:  
Interpretation', 2017  
Mixed media. 60 x 30cm

## Lucinda Metcalfe

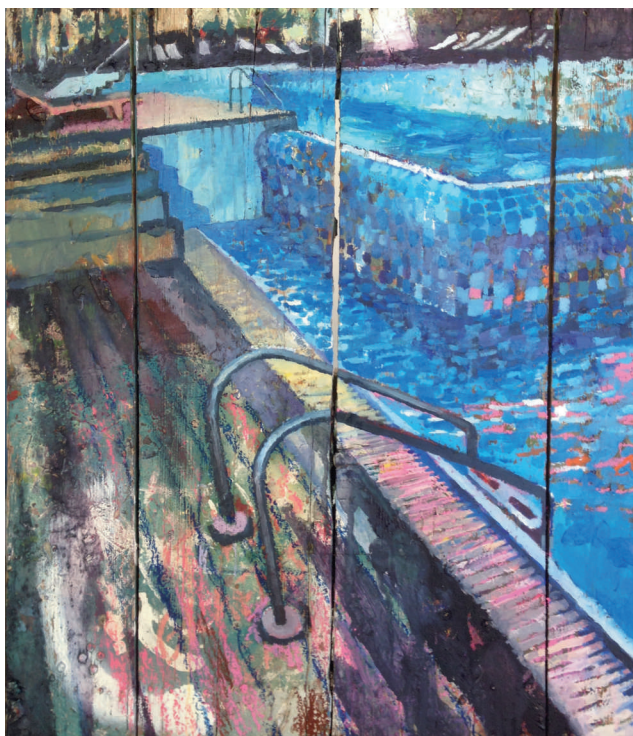
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Lucinda's vivid paintings are inspired by places we recognise from holiday brochures and advertisements but her work has a melancholy edge, which disrupts our escapist longings.

Represented by Bearspace Gallery, Deptford, Lucinda exhibits regularly in London and beyond, including a solo show at Lemba Gallery, Cyprus. She recently exhibited at the Hampstead 'Affordable Art Fair' and 'Multiplied' at Christie's.

She was also a contestant in the recent 'Landscape Artist of the Year' show on Sky Arts. Lucinda lives in Whitechapel and works from Wapping. She also currently teaches Diploma Art to International Students in central London.

<https://www.bearspace.co.uk/lucinda-metcalfe>



'Ξεχέλισμα', July 2017  
Oil on wood, approx 45cm x 60cm

## Cheryl Newman

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Cheryl Newman is a curator and artist living in London. She is the 2019 Curatorial Director of PondyPHOTO Pondicherry, Tamil Nadu, India and is a nominator for the prestigious Deutsche Borse Photography prize.

A regular visitor to Cyprus travel inspires both her curating and her own photographic practice which investigates the mythology of the island through fictional storytelling. She is on the Faculty of the Bilder Nordic School in Oslo and lectures at UK universities including the University of the Arts and Middlesex University in London. For more than fifteen years she was the Photography Director of the Telegraph Magazine where she raised the profile of the magazine commissioning intelligent and inventive photography worldwide.

She is a regular speaker on the photo circuit in the UK, US and Europe and has served as a jury member for numerous photographic awards globally. At present she is studying for her masters in photographic arts at Westminster University.



'Anemone', 2017

Archival pigment print, Hahnemuhle Photo Rag Pearl  
24" x 20"



'Sanctuary of Aphrodite', 2017

Archival pigment print, Hahnemuhle Photo Rag  
Pearl. 20" x 20"

# Margaret Paraskos

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Margaret Paraskos is a painter and also the Director of the Cyprus College of Art at Lempa. Her formal training began at the Canterbury College of Art from 1979 - 1980, where her father Stass Paraskos taught painting. She then gained a BA Hons Fine Art in 1983 from the University of Brighton and then completing a Post Graduate Diploma in Fine Art in 1985 at the Cyprus College of Art and an MA in Fine Art in 2011 at the University of Northampton.

Her paintings show chaotic and fragmentary images that are related to mythology and folklore in Cyprus and other cultures together with the sculpture wall of Lempa, which are gathered together and rendered in a unifying space in the paintings.

## Selected Exhibitions:

- 1985 The Gallery Cyprus College of Art Paphos
- 1987 Opus 39 Gallery Nicosia
- 1990 Gloria Gallery Nicosia
- 2000 Apocalypse Gallery Nicosia
- 2003 The Gallery Cyprus College of Art Paphos
- 2005 Kypriaki Gonia Larnaca
- 2007 The Cornaro Institute Larnaca
- 2009 Leventis Gallery Nicosia
- 2011 MA Fine Art Show University of Northampton
- 2015 Kypriaki Gonia Larnaca
- 2017 Old Powerhouse Paphos

Work on show in public collections of The Town Hall Larnaca and Leventis Museum in Nicosia



'Solomon's Tree', 2017  
oil on canvas



'Lempa Sculpture Wall,' 2017  
oil on canvas

## Stass Paraskos

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Stass Paraskos was born in Anaphotia, a village near the city of Larnaca, Cyprus in 1933, the second of six sons of an impoverished peasant farmer. He went to England in 1953, eventually moving to the city of Leeds to become a cook in his brother's Greek restaurant which became a popular haunt of the local art students who encouraged Paraskos to enrol for classes at Leeds College of Art. Despite not having the usual entry qualifications to start a college course, Paraskos was spotted by the college's inspirational Head of Fine Art, Harry Thubron, who allowed Paraskos to enrol without the usual entry requirements. There he became close friends with artists such as Terry Frost who persuaded Paraskos to move to St Ives in Cornwall in 1959. He returned to Leeds in 1961 and began teaching at Leeds College of Art. He also taught at Leicester Polytechnic before becoming a Lecturer in Fine Art at Canterbury College of Art.

When Canterbury College of Art became Kent Institute of Art & Design, he was appointed a Senior Lecturer in Fine Art and then Head of Painting, before returning to Cyprus in 1989 to run the Cyprus College of Art with his daughter Margaret Paraskos. Using his connections in the British art world, Paraskos was able to bring a large number of well-known international artists to the College in Cyprus, including Anthony Caro, Dennis Creffield, Jennifer Durrant, Terry Frost, Clive Head, Michael Kidner, Mali Morris, Euan Uglow, Rachel Whiteread and others, as well as many hundreds of art students from Britain and elsewhere, resulting in what John Cornall, writing in *The London Magazine* in 1996, called the discernable influence of Cypriot elements in British art during the period.

Paraskos's exhibited widely around the world and his work is held in many collections.



Stass Paraskos

(images for illustration purposes and not the actual paintings included in the exhibition)



# Grahame Parry

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Having completed the post-graduate diploma at the Cyprus College of Art in 1990/91 I went on to spend the best part of the subsequent sixteen years working as an assistant to Stass and helping to teach on the various courses offered by the college at the time.

So much of the painter I am today is due in no small measure to the influence and guidance of Stass, as well as the experiences shared with so many of the students I met along the way.

Although now based back in the U.K., the draw of Cyprus persists and I hope that its influence remains strongly in evidence. Greek mythology in general, and the Pygmalion myth of Amathus in particular, are often the starting point for much of my work and the pictorial space I employ is built very much on my experience of assisting Stass in the construction of the sculpture wall that surrounds the college in Lempa.

My work is represented in the collection of the Limassol Municipality as well as the State collection of Contemporary Cypriot Art, and I continue to exhibit regularly at the Morfi Gallery in Limassol.

[www.morfi.org](http://www.morfi.org)

[www.grahameparry.com](http://www.grahameparry.com)



Private Eye, 2017  
oil on canvas. 41 x 51 cm

## Mo Price

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My common characteristics are depicted in my work. Heavily influenced by the Chalcolithic period of Cyprus, the ecclesiastical Byzantine art work on the Island and the metal sculptures of Stass Paraskos and other artists work, on the Great Wall of Lempa. With a Silversmithing background I am drawn to metals, patinas and metallic acrylics, using a muted palate of neutral colours offset by bright coppers and brilliant golds.

Along my journey to the present day I have had the privilege of working alongside many artists and designers, including those at Lempa, who I have been influenced by. Also, the works of Klimt, Hundertwasser, Klee, Barbara Hepworth, Georgia O'Keefe, Henry Moore and many other artists have had an impact on my work.

My work is about focus, demonstrating both the lack and intensity of. There to encompass the whole spectrum of focus and channelling the viewer towards that expression

[www.somodesigns.co.uk](http://www.somodesigns.co.uk)  
[somosilver@hotmail.com](mailto:somosilver@hotmail.com)



'Triptych Wall of Lemba', 2014  
Acrylic



'Lemba', 2014  
Metallic Acrylics

# Alan Rutherford

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Alan Rutherford (b. 1969, Glasgow) create sculptures and site specific works that look at the different ways that the land and its borders can be conceptualised. Drawing on the tradition of land art and the art object, of particular interest has been the contrasting nature of the 1960s land artist Robert Smithson's dialectic of 'site' (non-gallery) and 'non-site' (gallery). This contrasting nature between that of site and nonsite, space and nonspace, utopia and dystopia and the point or place where they interchange and meet, can result in some highly unusual conditions. It is these conditions that give sculptural form to much of his sculpture.

Multiple site visits to Armenia, Berlin, Belfast & Cyprus have provided meaningful insights into the most extreme manifestations of such geo-political conditions, where identity has been profoundly affected and fought over. By using combinations of simple materials, assemblage, text and photography these insights are explored and subsequently turned into a visual language that speaks of fragmentations and divisions.

Artist member of the Glasgow Sculpture Studios (GSS) and The International Sculpture Centre (ISC). Work has been show as part of exhibitions in Scotland, Wales, France, Cyprus & USA

## Education

2016 - 2019 MFA candidate with the OCA/UCA

1995 - 1999 Glasgow School of Art, Sculpture Dept (BA.hons)

[www.alanrutherford.co.uk](http://www.alanrutherford.co.uk)



'Welcome', 2015  
Artist's proof, C-Type print Fuji gloss  
40cm x 55cm



'The Doctor and the Advocate', 2017  
Artist's proof, C-Type print Fuji gloss.  
55cm x 35cm

## John Sims

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My website shows a selection of sculpture and drawings made in England and Cyprus as artist-in-residence/tutor at the Cyprus College of Art and in Folkestone in Kent. In late June 2013 I moved across the county to Whitstable on the north Kent coast.

When I arrived in Cyprus, late September 2007, I was principally a stone carver and a maker of measured life drawing that informed my carving. Initially I was excited by the great variety of freely available stone in Cyprus, limestones and grey/green serpentinite. I no longer work with stone but began using found objects, timber, twigs, kebab sticks, plaster and colour.

My drawing has also changed from painstakingly detailed work as an illustrator through to measured observational drawing from the life model to the more instinctive oil pastels. I use them as stubs, almost my fingers...it feels somewhat like carving in colour. During 2012 I returned to working with graphite and colour pencil, sometimes combined with oil pastel and more recently I have been painting with watercolour. More often than not, the drawings are derived from mythology, ancient archaeology and dreams.

In August 2013 I returned to Cyprus for a month taking with me a visual note book and a small watercolour box, a couple of flat watercolour brushes and some colour pencils. Since then watercolour has dominated my work. The style has become increasingly loose, wet and fast. Memories of time and place and interpretations of old master paintings.

[www.johnsims.yolasite.com](http://www.johnsims.yolasite.com)



'Landscape in my Head, Lempa Dream', 2017  
Oil pastel on paper. 20cm x 20cm



'Day Dreams (Lempa siesta)', 2017  
Oil pastel on paper. 20 x 20 cm

## Cath Walshaw

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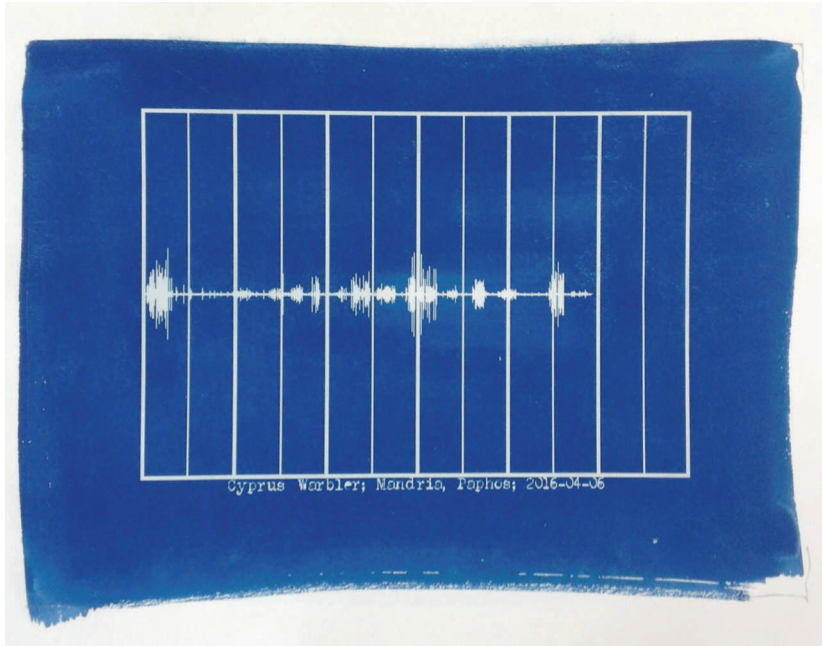
I'm interested in new perspectives emerging through digital developments, which challenge our understanding of the world. My practice combines these new perspectives with traditional printmaking techniques to re-present and bring new focus. In examining these shifts in how we understand our lives, my practice seeks to fuse together the past, the present and the future.

Coming to work in Lempa and using natural sunlight to expose the Cyanotypes has enabled me to work outdoors on a larger scale. 'Birdsong' combines imagery of the sounds of migratory birds from Paphos and Hull, both European Cities of Culture in 2017.

[www.cathwalshaw.co.uk](http://www.cathwalshaw.co.uk)



Stass Paraskos (left) leading a workshop with artists and students



'Birdsong', 2017  
Cyanotype, paper, 110 x 80 cms

## Thanks go to:

All of the artists who have given their time, energy and art works to be involved in this show:

Jacinta Ash, Lara Sophie Benjamin, Karen Betts, Serena Bohemier, Andros Efstathiou, Jennifer Harding, Kenneth G Hay, Emilio Koutsoftides, Elli Lestas, Sarah-Jane Mason, Lucinda Metcalfe, Cheryl Newman, Margaret Paraskos, Grahame Parry, Mo Price, Alan Rutherford, John Sims, Cath Walshaw

Pafos 2017 European City of Culture for their support  
Margaret Paraskos, Director of Cyprus College of art  
Professor Kenneth G Hay  
Stass Paraskos for his continuing inspiration to all

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# 'For the Love of Lempa' Cyprus College of Art, Lempa, Paphos

'For the Love of Lempa', a group exhibition at the Cyprus College of Art that featuring the work of international artists. The exhibition includes painting, drawing, photography, sculpture and new media. Since its inception in 1969 many artists have been influenced by the college and it's beautiful setting within the village of Lempa, where it has been situated since 1985. The artists and alumni featured in this exhibition have been greatly influenced by the college and it's founder, the late Cypriot painter Stass Paraskos.

The college at Lempa has provided these artists with a creative sanctuary that has allowed for experimentation and development of ideas and expression, while also providing an opportunity for developing both local and international artistic networks. Of equal importance is the surrounding environments of the college - rich in Cypriot tradition and ancient history and of course the welcoming warmth of the Cypriot people. All of these factors have undoubtedly left a profound and indelible impression on the artists. For either having either spent time working at the college or having studied directly under Stass, these artists are shown together here under one common theme – they all share a love of Lempa.

Curated by: Alan Rutherford, Sarah-Jane Mason and Mo Price

Please Note: The titles of some of the works may refer to 'Lempa'. This alludes to the fact that Lempa is pronounced as 'Lemba'