

MAIS WRIGHT

Nike Savvas
Walking Home: Road to Trachoni Kythreas

Every Tear (2025)

The ocean, an eternal vessel for the world's tears, is an unending expanse of sorrow. Its endless horizon signifies the overwhelming vastness of pain, stretching beyond comprehension. It becomes an existential cry, for the sorrow of Cyprus, for the insanity of war, and for the unresolved Cyprus problem.

As the viewer moves from left to right, the paintings begin to weep their surfaces coming alive in a kinetic interplay of light and shadow, activated by the viewer's presence.

The work echoes the swirling palette of Edvard Munch's *The Scream* (1893), capturing the intensity of that moment. As one eyewitness to the war recalled "My dear, I can't describe how it wasn't possible to know where to go". Similarly, as a seascape of electric-hued rolling waves, these works also reference the Stargate sequence from Stanley Kubrick's *2001: A Space Odyssey*, suggesting a journey into another dimension. In this case, transcendence, into a realm of deep grief, panic and despair, a longing for resolution, release, or a faint glimmer of hope.

Art history lives within artists as a layered archive, a reservoir of imagery through whose lens we view and perceive the world.

THEN XEHNO / THEN THELO NA TA THIMAME: Never Forget/I don't want to remember (2025)

The often-repeated phrase "Then thelo na ta thimame" ("I don't want to remember") stands in contrast to the slogan "Never Forget," printed beneath a bloodied image of Cyprus on posters lining the buffer zone. These public reminders of the island's divided past clash with the private desire to let go, and to reveal a deeper tension between collective memory and personal healing. This conflict, emotive and visual, is central to my artwork *Never Forget / I Don't Want to Remember* (2025).

Representing a seascape rendered in black, white, and red, colours drawn from the visual language of protest, it references the iconic *Never Forget* posters, and broader traditions of resistance art. Evoking mourning, absence, and violence, the work reflects the heavy burden of remembrance in a landscape marked by silence.

Day of the Panayia, 15th August 1974 Trachoni Kythreas (2025)

Trachoni Kythreas was a poor village. At its heart stood the small Church of the Panayia. On 15 August 1974, Turkish troops descended on the unarmed village, killing or disappearing 34 of the 660 residents. Among them were three members of my family.

In this work, the church's venerated Panayia icon, missing since the invasion, has now been reimagined, its semblance remade. The work is intended to inspire contemplation, evoking presence through absence, with the lost and the murdered rendered ever-present in glowing hues of blue.

Walking Home: Road to Trachoni Kythreas, July 2024 (2025) video

A luminous yellow wildflower, *Lapsana* blankets the Cyprus hills in Spring. *Lapsana* represents my paternal family's livelihood as they harvested this, and other edible wild plants to sell in Nicosia in a time of poverty and great hardship during the British rule in Cyprus (1878-1960).

In this exhibition, the trauma of events from 1974 reverberate throughout this body of work, not as distant history, but as a living wound, pulsing beneath the surface of the optical wall-based piece, video, and textile foil paintings, shimmering like a mirage, evoking both presence and absence. The

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works become sites of convergence, where archival materials, witness testimonies, and abstract visual language oscillate between opacity and transparency to form a complex topology of loss. Foil and light, movement and stillness, collectively evoke sorrow, endurance, and spectral return.

In Memory with deep respect and remembrance:

Grandmother Chrystallou

Aunt Maritsa

Uncle Andreas

The 34 murdered and missing from Trachoni Kythreas, Cyprus

With Thanks to

My Father Savvas Kyriacou

My Trachoni Kythreas family

The people and refugees of Trachoni Kythreas

Women Walk Home movement

Committee on Missing Persons (Cyprus)

Cyprus Research Centre, Nicosia – for archival and eyewitness recordings

Press Information Office of the Republic of Cyprus (PIO)

Collections: George Vatyliotis, Fanis Parpiris, Felix Yiayi

CyBC Archives

To my husband, Stephen Little, your unwavering support throughout the filming and creation of this work has meant everything. Raised in Northern Ireland during The Troubles, you bring a profound, lived understanding of conflict and division. Your presence during the most difficult moments offered strength, solidarity, and deep empathy.

To Petraki Antoniadis, grandson of my Uncle Andreas, your strength and constant presence gave me courage when I needed it most. This journey, marked by memory, loss, and connection, will stay with me always, as will your part in it.

Michalis Yiangou, your courage and dedication in seeking the missing have deeply impacted me. Your bravery and generosity stand as a powerful tribute to truth, memory, and justice. It has been an honour to meet you.

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