ERRORLAND
2026

Drawing on a cartographic error in a 1606 atlas by Jodocus Hondius, in which the map of Cyprus is used to depict Cuba, Klitsa Antoniou's Errorland examines the island as a territory constituted through marginality, misplacement, and geopolitical abstraction.

The work questions how geography is not merely recorded but constructed through systems of power that determine visibility and significance, positioning the island not as a fixed entity but as a mutable sign, subject to reassignment and reinterpretation.

KLITSA ANTONIOU

Klitsa Antoniou is an interdisciplinary visual artist and researcher whose work critically examines the politics of space and belonging, exploring tensions around borders, separation, and contested territories.

Drawing on critical theory, philosophy, and geopolitics, she investigates how personal and collective histories are constructed and transmitted across social and spatial landscapes. Through immersive installations and performative strategies, she activates the instability of place and identity, embracing fragmentation and ambiguity.

CVBA, HISPANIOLA
IAMAICA·SIOANNIS
MAGARITA, INVIAE

Cellar

Klitsa Antoniou

Portfolio

Klitsa Antoniou is an interdisciplinary visual artist and researcher in the field of Fine Arts. Her work critically examines the complex politics of space and belonging, exploring the tensions that arise around borders, separation, and contested territories. Drawing on critical theory, philosophy, and geopolitics, Antoniou investigates how personal and collective histories are constructed, obscured, and transmitted across social and spatial landscapes. Through performative strategies, she activates the instability of place and identity, transforming space into a field of ritual, resistance, and assertiveness. Her immersive installations disrupt linear narratives, embracing fragmentation and ambiguity to reveal that which defies representation.

Antoniou studied at Wimbledon School of Art and Saint Martin's School of Art and Design (BFA) in London, and at Pratt Institute (MFA) and New York University (DA) in New York. Since 2014, she has held a PhD in Theory and Philosophy of Art. She has participated in numerous international seminars, workshops, conferences, and artist residencies, receiving various awards and distinctions. Antoniou has presented more than 25 solo exhibitions worldwide, including Making Waves, Porvoo Art Hall, Finland (2022); De Skyddssökande, Norrköping, Sweden (2019); Parallelotopias, MIET, Thessaloniki, Greece (2012); Tall Tales: Lovely Landmarks, Exhibit Gallery, Golden Lane Estate, Barbican, London, UK (2010); Frames of the Elusive, Stoa Gallery, Finland (2006); Atlantropa: Episodes of Domestic Nature, Eastlink Gallery, Shanghai, China (2005); and Atlantropa: Stories of Dystopia, Chinese European Art Centre, Xiamen, China (2004).

She has also exhibited in major museums, galleries, and institutions worldwide, including The Hidden Third, National Gallery of Skopje, N. Macedonia; Wanderlust/All Passports, Schliemann-Mela Mansion, Athens, Greece (2024); Viridien Chronicles, Apollonia Art Exchanges, Strasbourg, France (2023); The Butterfly Effect, El. D. Mouzakis SA–Butterfly, Athens, Greece; Visual Intrusion, Biennale of the Art Colony Galichnik, Mala Stanica, Republic of North Macedonia (2021); The Right to Silence?, Anya; and Andrew Shiva Gal, lery, John Jay College, New York, USA (2020); Experimental Storytelling, Norrköping City Museum, Sweden (2019); (meta)fourisms, Spazju Kreattiv, Valletta, Malta (2018); Is This the Time for Art?, Modern Art Museum Örebro Konsthall, Sweden (2017); Fusion, Nanjing Museum of Art, China (2017); Il Diritto al Futuro, 100th Anniversary of the October Revolution, Museum of the Arts of the 20th and 21st Century, St. Petersburg, Russia (2017); So Close Yet So Far Away..., Museum of Contemporary Art, Petach Tikva, Israel (2017); Facts Don't Speak for Themselves – Art on Migration and Borders, Skånes konstförening, Malmö, Sweden (2016); Soul, Sarajevo Historical Museum; and The Location of Culture, Pulchri Studio, The Hague, Netherlands (2011). Since 2019, Antoniou has been the founder and coordinator of the Cut Contemporary Fine Arts Lab. In the same year, she represented Malta at the Venice Biennale with her work *Atlantropa-X*.

For her full cv go to link
https://www.klitsa-antoniou.com/about.html

For her portfolio go to link
https://www.klitsa-antoniou.com/gallery.html

Courtesy of Klitsa Antoniou and Diatopos Art Center

In the exhibition *A Compass without North* (2025), Klitsa Antoniou shifts her focus from the field of memory and historical reconstruction that characterized her earlier work toward a more abstract and contemplative investigation of direction, loss, and suspension. Here, space is not organized around events but around conditions, around that moment when function ceases to obey its purpose and transforms into a site of awareness. The title *A Compass without North* does not refer to a dysfunctional instrument but to an object released from its destination, a form of active inoperativity in which the deactivation of function reveals the force of potential. It is a system disconnected from its axis, a navigational device that neither points nor obeys. Freed from its mission to locate and direct, the compass enters another state, one of hovering, uncertainty, and critical displacement.

The exhibition unfolds as a constellation of states of exception, where the normality of experience is temporarily suspended. Antoniou's works do not represent the world; they detach it, creating moments of uncertainty and deceleration that allow for the emergence of other perceptual rhythms. The loss of direction is not a failure but a way of exposing the fragility of every stable system of reference. Through suspension, Antoniou seeks that zone in which experience remains open, an intermediate space between the active and the inactive, the internal and the external, and the certain and the indeterminate.

Through these works, from marble to video, from the cast to the trace, a single philosophical current runs through. Each project examines the fragility of benchmarks as a material and conceptual condition. The compass, stripped of its authority, no longer dictates a course; It becomes an instrument of perception. It records the deviation and return, turning the orientation into a relationship rather than a fixed point. Significance emerges from change, not stability. Thus, disorientation is not a loss but a method, a movement of perseverance that permeates time, matter and form.

The compass, disengaged from its destination, no longer imposes the course. It is attuning to, an act of potentiality, where suspension becomes a form of presence.

Floor 1
Exhibition View
Courtesy of Klitsa Antoniou and Diatopos Art Center

The Creepers (2025)
30 alabaster casts roses, metal, wood, resin, paint, dimensions variable
Courtesy of Klitsa Antoniou and Diatopos Art Center

Following this path, ***The Creepers* (2025)** shapes the first material coordinates of the exhibition field: a cluster of marble, inverted roses gently rests on the floor, introducing the paradox of endurance and decay that permeates the entire visual proposal. Their downward orientation denies the logic of ascension and transcendence, insisting on gravity as a form of continuity. Here, Antoniou establishes a form of resistance that is not confrontational; a quiet persistence that reimagines resilience not as an act of heroism, but as a sustained condition shaped by time.

The Creepers (2025)
30 alabaster casts roses, metal, wood, resin, paint, dimensions variable
Courtesy of Klitsa Antoniou and Diatopos Art Center

Courtesy of Klitsa Antoniou and Diatopos Art Center

Graviton I, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
24 x 48 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

Graviton I–III translates this stillness of matter into vibration. The drawings function as surfaces of resonance rather than representation; each incision records the trace of a movement, the residue of an action rather than its depiction. The line operates as a measure of instability, as a mapping of a direction under erasure, an aesthetic that does not depict movement but produces it.

Graviton I, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
24 x 48 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

Graviton II, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
24 x 48 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

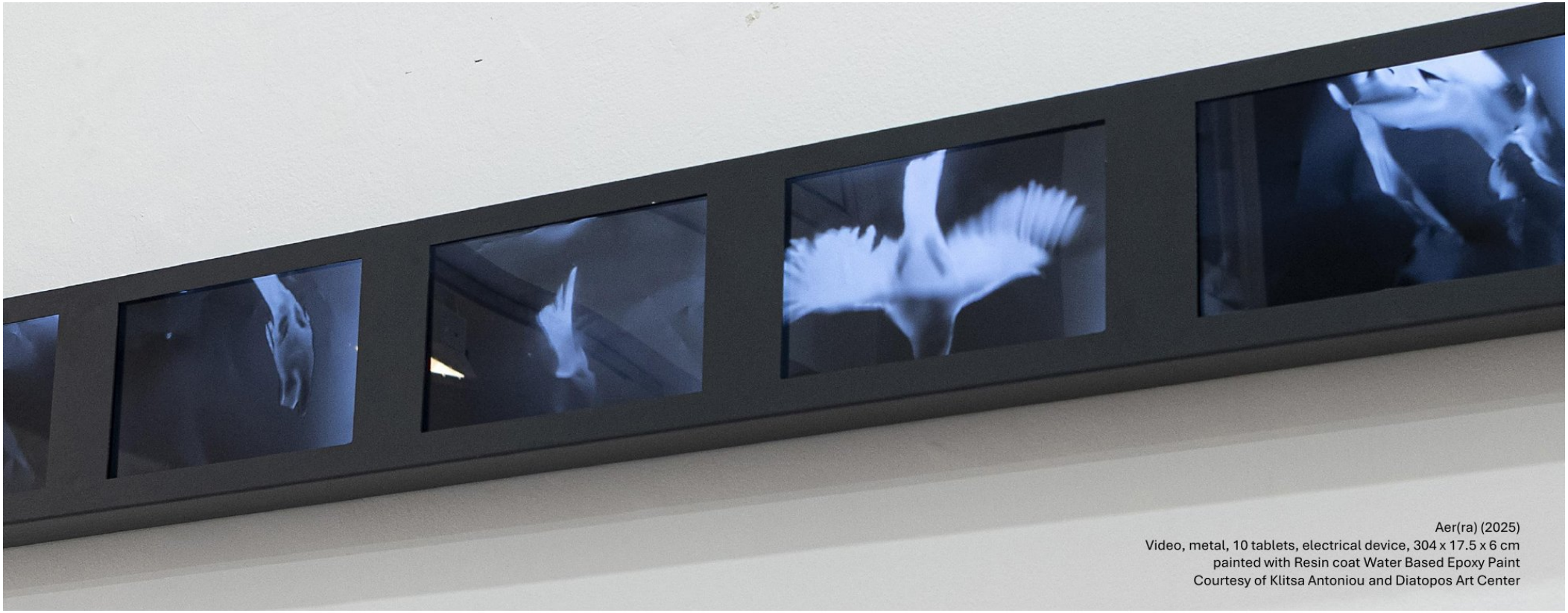
Graviton I, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
24 x 48 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

Graviton III, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
72 x 15 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

Graviton III, 2025
Water based oil painting on wood, metal structure
painted with Resin coat Water Based Epoxy Paint
72 x 15 x 108 cm
Courtesy of Klitsa Antoniou and Diatopos Art Center

Just further back, ***Aer(ra) (2025)*** expands the thought of reversal and levitation. A series of ten small screens, project birds that appear to fall while flying inverted. The title, a synthesis of the words "aer" and "terra," denotes a space between air and earth, where flight loses its destination and turns into a subsidence. The horizontal line of the screens composes a low-flight field, a zone where the persistence of movement trumps the direction. Aer(ra) thus becomes a flight without a sky, a course without a north.

Aer(ra) (2025)
Video, metal, 10 tablets, electrical device, 304 x 17.5 x 6 cm
painted with Resin coat Water Based Epoxy Paint
Courtesy of Klitsa Antoniou and Diatopos Art Center



Aer(ra) (2025)
Video, metal, 10 tablets, electrical device, 304 x 17.5 x 6 cm
painted with Resin coat Water Based Epoxy Paint
Courtesy of Klitsa Antoniou and Diatopos Art Center

Watch the videos here:

https://drive.google.com/file/d/1lQN5IJM7OyaL6sdNI_jBsztP3mQXVmjx/view?usp=drive_link

https://drive.google.com/file/d/1FCWjzjLaacYZk13GNmTeGozlgJwm_0uw/view?usp=drive_link

https://drive.google.com/file/d/1NEtOlkuVS2mwMGkzsynR7e9k0x2Yt-Kb/view?usp=drive_link


Courtesy of Klitsa Antoniou and Diatopos Art Center

Homefront, 2025,
© Klitsa Antoniou 2025
video with sound, 3.20 min
Filming Klitsa Antoniou
Video editing & sound: George Lazoglou.
Produced by kilowArt International Productions
Courtesy of Klitsa Antoniou and Diatopos Art Center

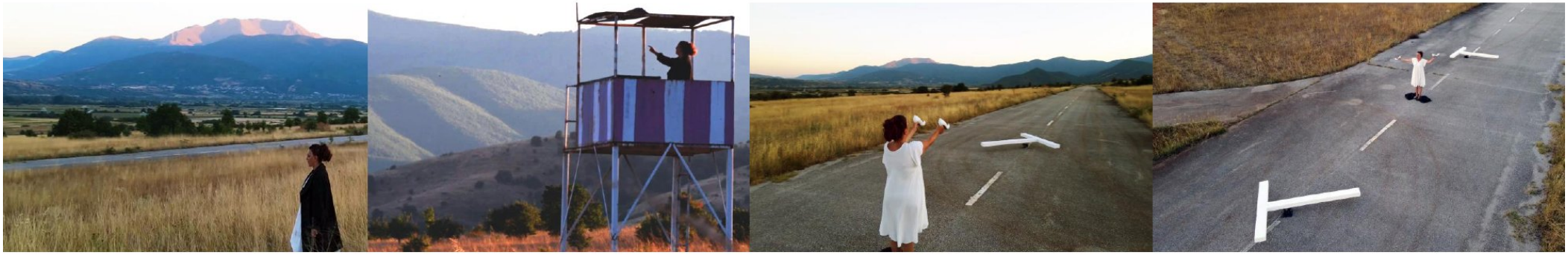
In the central space, the video ***Homefront (2025)*** functions as a point of transition and pause. Within the video, the domestic interior--a place of safety par excellence--is transformed into a field of exception, where care and threat coexist and interpenetrate. A woman, visible only from the knees down, moves through the house with a mine detector, revealing the invisible tensions that lie beneath the surface of everyday life, tracing an unstable horizon across the physical terrain of the home. The act of “demining” becomes a gesture of critical vigilance, a metaphor for the fragility of the familiar and the delicate balance between safety and disorientation.

Homefront, 2025,

video with sound, 3.20 min
Filming Klitsa Antoniou
Video editing & sound: George Lazoglou.
Produced by kilowArt International Productions
Courtesy of Klitsa Antoniou and Diatopos Art Center

Watch the Video Performance here: https://www.youtube.com/watch?v=HXUeBi6b1hE&t=48s

The experience culminates in the underground space with ***States of Exception: Coordinates of Possibility* (2025).** In this video, filmed in an abandoned airport, Antoniou situates the viewer in a space between function and obsolescence, between law and cessation. The architectural structures of the airport -- towers, flight signs, and the “T” shaped runway markers -- appear as remnants of a control system that has lost its power yet continues to carry its memory and latent force. Within this framework, the performer moves, imitating orientation signals and repeating gestures without aim or purpose. Her movements do not restore order; they transform orientation into ritual and conformity into reflection. The work subverts the logic of power and control, transforming the airport into a site of waiting and anticipation. Stillness becomes a form of resistance, pause turns into possibility, and the architecture of the void acquires new meaning as a space of pure experience and potential.



States of Exception: Coordinates of Possibility, 2025,
video with sound, 7 min.
Video editing & sound: George Lazoglou.
Produced by kilowArt International Productions.

Courtesy of Klitsa Antoniou and Diatopos Art Center

Watch the Video Performance here:

https://www.youtube.com/watch?v=8Xfw0w6_NHQ

Floor 2
States of Exception: Coordinates of Possibility (2025), video
Courtesy of Klitsa Antoniou and Diatopos Art Center

States of Exception: Coordinates of Possibility, 2025,
video with sound, 7 min.
Video editing & sound: George Lazoglou.
Produced by kilowArt International Productions.

Courtesy of Klitsa Antoniou and Diatopos Art Center

States of Exception: Coordinates of Possibility, 2025,
video with sound, 7 min.
Video editing & sound: George Lazoglou.
Produced by kilowArt International Productions.

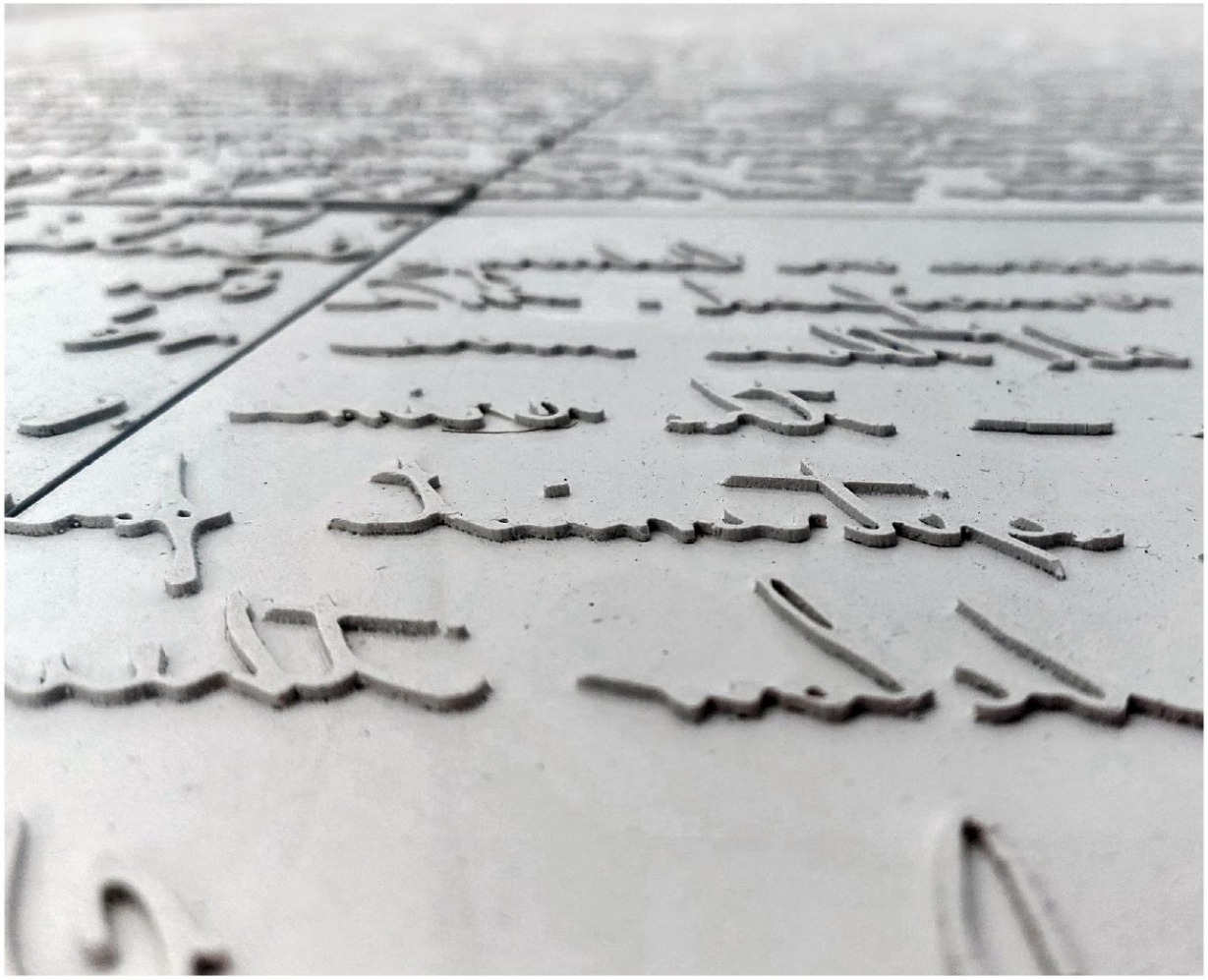
Courtesy of Klitsa Antoniou and Diatopos Art Center
Art Center

***Klitsa Antoniou, The Epistolographers*, 24 alabaster cast tiles, metal, 170 x 240 x 8 cm, 2025**

In *The Epistolographers*, Klitsa Antoniou creates a space where confinement converges with imagination and memory intertwines with materiality. Twenty-four alabaster tiles rise from the floor like spectral remnants of a submerged landscape. Each tile bears the reverse-embossed trace of letters written in spaces of incarceration -- drawn from figures like Mandela, Gramsci, Wilde, Dostoevsky, and Saadawi -- where personal and political narratives meet with poignant urgency. Antoniou transposes the carceral heterotopia into the exhibition space, crafting a space where absence becomes tangible and language, chiseled into stone, resists obliteration.

The dense, matte alabaster contrasts the ephemeral nature of the letters. Far from transparent, its surface holds a somatic weight, evoking the slow sedimentation of suffering and endurance. The act of transmission is delayed, requiring the visitor's touch, movement, and engagement to animate the traces. Confronted with fragmented inscriptions, the visitor must decode the texts, mirroring the act of recovering repressed histories and silenced voices.

Antoniou reveals imprisonment not only as spatial constraint but as a field where alternative imaginaries persist. The work resonates with Judith Butler's ideas on censorship, where language is neither fully suppressed nor fully free. In *The Epistolographers*, language flickers in the unstable space between absence and presence, demanding engagement with histories of oppression, endurance, and resilience.



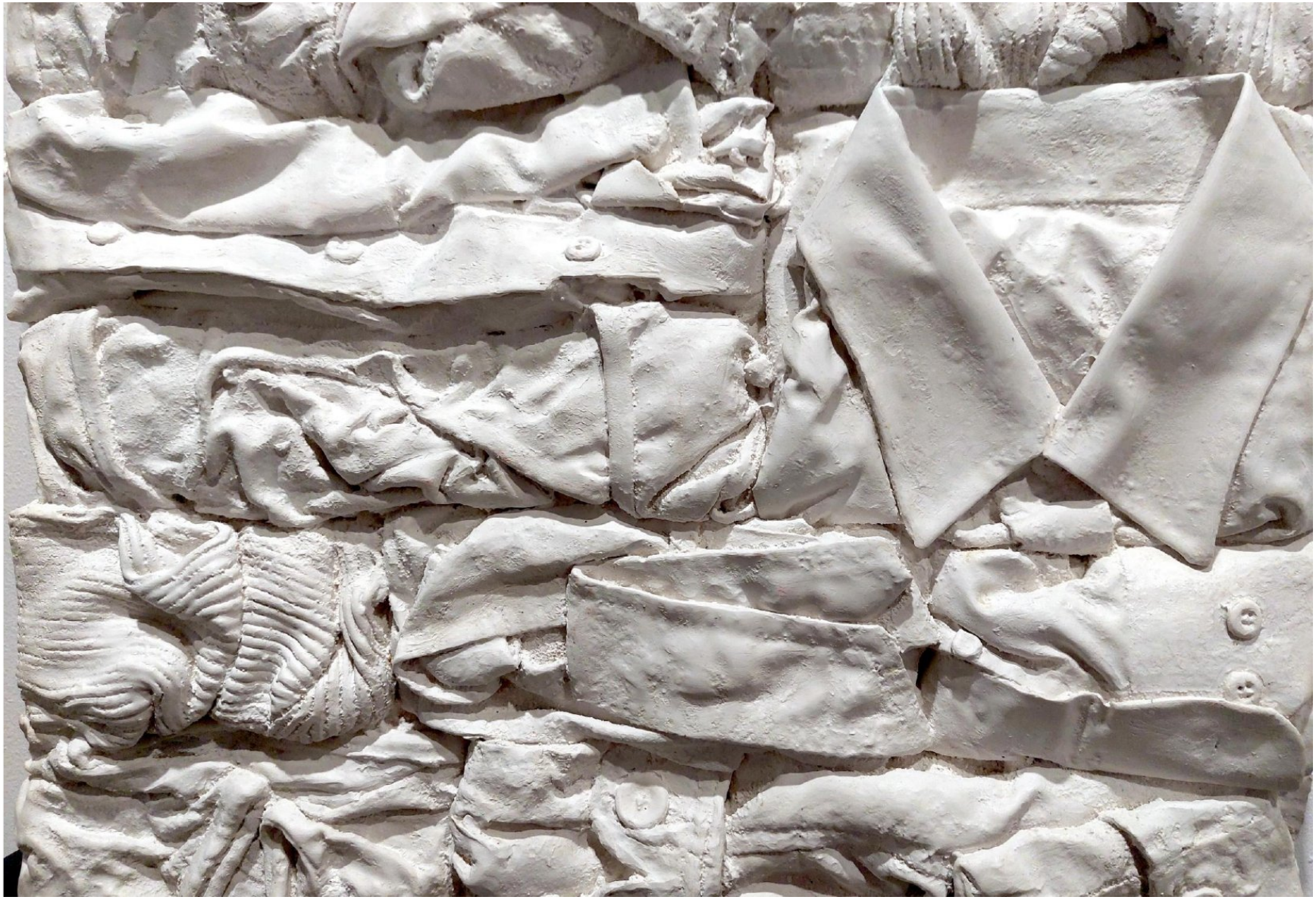
Epistoli I–IX (2025)
Water based oil painting on paper, 55 x 43 x 6 cm each
metal shelf 13 x 14 x 115 cm
painted with Resin coat Water Based Epoxy Paint
Courtesy of Klitsa Antoniou and Diatopos Art Center

This theoretical condition takes tangible form through the works that compose the exhibition. The space's topological arrangement continuously reconfigures relationships between body and materiality, memory and structure, and levitation and collapse. At the entrance, the wall-mounted works ***Epistoli I–IX* (2025)** define the first coordinates of the exhibition. The texts on which they are based, letters written in conditions of confinement and retrieved after persistent research, transcend their function as archives; they are fragments of life in suspense, trapped between memory that can be recovered and silence that cannot be reversed. These small painting surfaces transform language into matter and memory into a plexus. Each work functions as a trace rather than a direction, a passage that resists definitive interpretation. Within this floating field, reading becomes an act of orientation in uncertainty, where meaning is not discovered but constantly rearranged.

Epistoli I–IX (2025)
Water based oil painting on paper, 55 x 43 x 6 cm each
metal shelf 13 x 14 x 115 cm
painted with Resin coat Water Based Epoxy Paint
Courtesy of Klitsa Antoniou and Diatopos Art Center

Klitsa Antoniou, *Anatomy of Cells,* alabaster cast, metal structure, 48 x 60 x 10 cm, 2025

Anatomy of Cells comprises alabaster casts of folded garments, seamlessly integrated into a form resembling masonry. The piece seizes a fleeting moment when time appears suspended, transforming personal imprints into hybrid architectural forms—fragile yet grandiose. Alabaster, with its opaque and solid texture, negates the fabric's original pliability. Garments, once molded by the presence of a body now absent, are transformed into permanent, irreversible forms..
The softness of the fabric is transmuted into rigid stone, imprinting a ghost—a tangible trace of absence. This material transcription captures the passage of memory, subject to the wear and tear of time, and the relentless erosion of human experience—constantly silent and diminishing. *Iron rods pierce the alabaster forms, anchoring them to the wall and creating a solid structure. These interventions transcend architectural references, serving as metaphors for repression and control, embodying the tension between freedom and constraint.* The folded garments, now bereft of their human presence, evoke a double absence: that of the body long gone, and the impossibility of return. The title of the work invites a complex semantic reading: "cells" alludes not only to the fundamental units of biological life but also to spaces of confinement, creating a tension that resonates with the transition from life to absence, and ultimately, to silence.



Klitsa Antoniou, Skydrops, 6 drawing and painting on paper, 50 x 70 x 7 cm, 2024

Across six diptychs, Klitsa Antoniou weaves a fragmented visual language that resists linear narration, drawing the viewer into a liminal space—a zone between presence and absence, past and present, the personal and the collective. This in-between space is central to the work, generating a tension between the visible and the implied, the literal and the metaphoric. Within this space, the viewer is invited to navigate the dialogue between the two panels, engaging not only with what is seen but also with the silences and voids that emerge between them—the “hidden third” that flickers in the interplay of images.

Each diptych acts as a vessel of memory, inhabited by ghostly figures, drifting parachutes, and recurring motifs—cloth, vessels, nets, seeds—that shift subtly between presence and erasure. These are not straightforward recollections but mnemonic traces, shaped by trauma, imagination, and loss. The dual-panel format mirrors the fragmented, layered structure of memory itself—contradictory yet interconnected, elusive to linear interpretation. In this ambiguity, the viewer is prompted to reflect on histories of displacement, migration, and conflict.

The title *Skydrops* encapsulates this layered tension: what falls from the sky may nourish or destroy—parachutes bearing food aid, rain as renewal, or bombs as devastation. Antoniou harnesses this ambivalence, allowing meaning to drift between salvation and threat. The parachute becomes a fragile bearer of hope and, simultaneously, a silent witness to catastrophe. *Skydrops* is not a narrative but an atmosphere—a poetic meditation on the things that descend from above and the histories they carry.






Klitsa Antoniou, *Something Exceedingly Strange is Happening this Spring*, *2020, installation 2025*
Three-channel video installation on three TV screens, metal structure
sound composition: Dimitris Savva, voice narration and singing: Agnese Banti.
Anya and Andrew Shiva Gallery, New York, Curator Sozita Goudouna,
John Jay College of Criminal Justice, CUNY, City University of New York
The Right to Silence?
Vima Art Fair, Limassol, curator Daphne Nikita

In her 2020 three-channel video installation *Something Exceedingly Strange is Happening this Spring*, Klitsa Antoniou reimagines Rosa Luxemburg's prison letters (1915–1918) through a contemporary aesthetic and philosophical lens. In contrast to her more formal political writing, these letters present an intimate, deeply personal chronicle of how Luxemburg, physically constrained, transcends her confinement through evocative descriptions of imaginary gardens, suffused with sounds and colors absent from her oppressive reality. Departing from direct representation, Antoniou mobilizes evocation over illustration, activating the affective intensities and inner heterotopias Luxemburg cultivated during her incarceration. This conceptual framework deepens through Michel Foucault's theorization of heterotopias as sites where spatial constraint engenders alternative modes of existence. Antoniou orchestrates an environment in which historical subjectivity and sensory abstraction dynamically intertwine. Through an intricate assemblage of archival texts, evanescent sonic fields, and spectral visual forms, she constructs a space that resists linear narrative, inviting instead a phenomenological encounter with the textures of Luxemburg's psychic resilience. Rather than illustrating Luxemburg's imagined gardens, Antoniou reanimates their radical potential — a luminous refusal of despair through aesthetic invention.
The letters, traditionally framed as documents of endurance, are recontextualized here as acts of ontological defiance. Luxemburg's assertion that "to be a human being is the main thing above all else" becomes, through Antoniou's practice, a lived proposition: an insistence on the ethical primacy of imaginative life against systemic dehumanization. Antoniou positions the aesthetic gesture not as escapism but as historically embedded resistance, where the private reveries of the incarcerated subject destabilize hegemonic regimes of power and representation.
By transposing Luxemburg's heterotopic imaginaries into the gallery space, Antoniou activates their underlying criticality by addressing the contemporary viewer. In her hands, abstraction operates as a political tactic and affect emerges as a mode of epistemology. *Something Exceedingly Strange is Happening this Spring* sustains an interstitial temporality, bridging Luxemburg's historical moment with our own, and reasserts the aesthetic imagination as a vital site of political rupture and transformative possibility.

Video
https://www.youtube.com/watch?v=U1PSQUPPQvc&t=57s