

//art exhibition

CHRONO TEXTURE

21-22 June, 2025

19:00-22:00

Two artists.
Two approaches to memory.

ART
VISION
LAB

YURY PESHKOV

explores echoes
left in space and silence

NATALIA RODKINA

follows the traces
in light and presence



Aphrodite Amathusia Cultural Center,
Leoforos Amathountos, 11/1, Mouttagiaka, Lemesos 4532

**“Everything leaves a trace.
Even silence.”**

CHRONOTEXTURE is an exploration of time as a weave, through which traces of gestures, memories, architectures, and light emerge through structure. What remains after the action: the imprint of a touch, a form that appears and fades.

Not the event itself, but the mark it leaves behind.

Not memory, but the pattern memory creates.

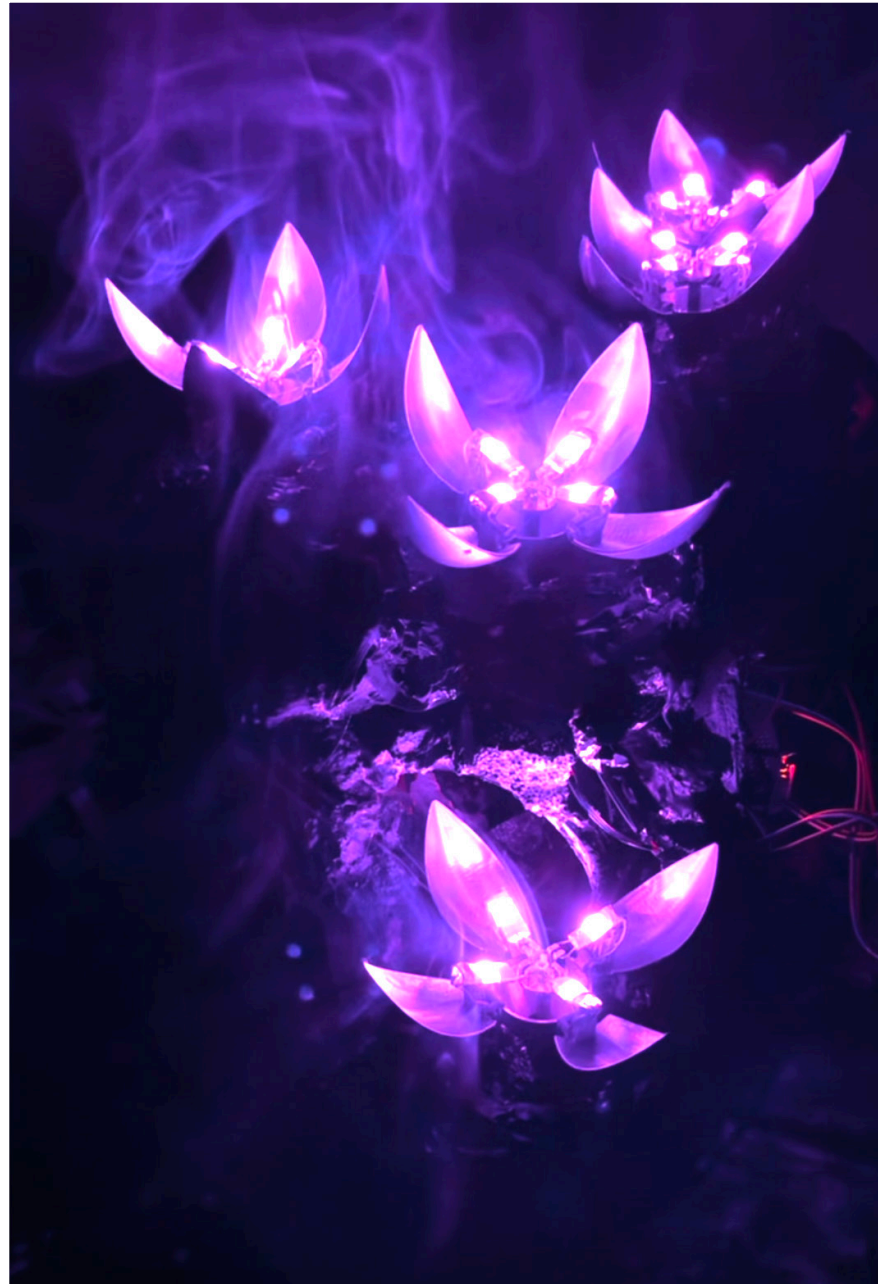
The immersive light works respond to movement, pulsing, dimming—like living structures. The graphic works capture residual states: ruins, voids, the rhythms of walls. Both mediums work with memory— not directly, but through its trace.

CHRONOTEXTURE is not about the past.

It's about how time leaves a mark— and how that mark becomes the texture of the present.



Yury Peshkov
“Forty columns castle”, oil on paper,
600€



Natalia Rodkina
"REBLOOM", Kinetic installation

"REBLOOM"

*Kinetic installation (microcontrollers, servomechanisms, light, audio, metal, polyurethane, industrial garbage),
2025*

"When you come out of the storm,
you won't be the same person who
walked in. That's what the storm is
all about."

Sometimes, everything familiar burns.

A scene once full of movement turns to ashes — to skeletal structures, to charred fragments of what only recently felt unshakable.

In the silence, among the debris, movement begins to emerge. From the remnants of the past, mechanic flowers grow. They were never meant to appear — and yet, they do. Fragile, precise, cold — yet somehow alive.

They open only in solitude. They dance their own dance, indifferent to presence, untouched by attention.

Rebloom is a chronicle of vulnerability. A study of rhythms that arise after destruction: slow, cautious, resilient. A meditation on restoration — mechanical, natural, human. On a new sensitivity that emerges after the fire.



Yury Peshkov
"The Baptism site of Jesus Christ. Jordan.", oil on paper,
600€

"A black-and-white image encompasses the most contrasting combination of colors possible. These colors give the work a classical feel and harmonize its perception. It allows me to move beyond a superficial understanding of reality, focusing instead on shape, details, and the dynamics of light and shadow. I believe that it is in this abstention from color that the true power of visual art lies — in the ability to see the world not as it is, but as it could be, capturing its essence in our deepest emotions and thoughts.

Each of my pieces is an invitation to reflect on what remains constant in a world of continuous change. The black-and-white palette gives me the opportunity to explore these questions within the context of a wide range of themes and narratives. By working in black and white, I delve into contrasts and the nuances of light and shadow, which emphasize texture and grandeur. This approach allows me to penetrate the essence of each subject, revealing hidden aspects and details that might remain unnoticed in a colored interpretation.

In my series of works on Cyprus, my aim is not merely to showcase the island's beauty but to encourage viewers to see the world around us in a new light. Each of my works invites the viewer to pause, reflect, and appreciate the unique beauty and the moment captured in the eternity of landscapes and architecture."

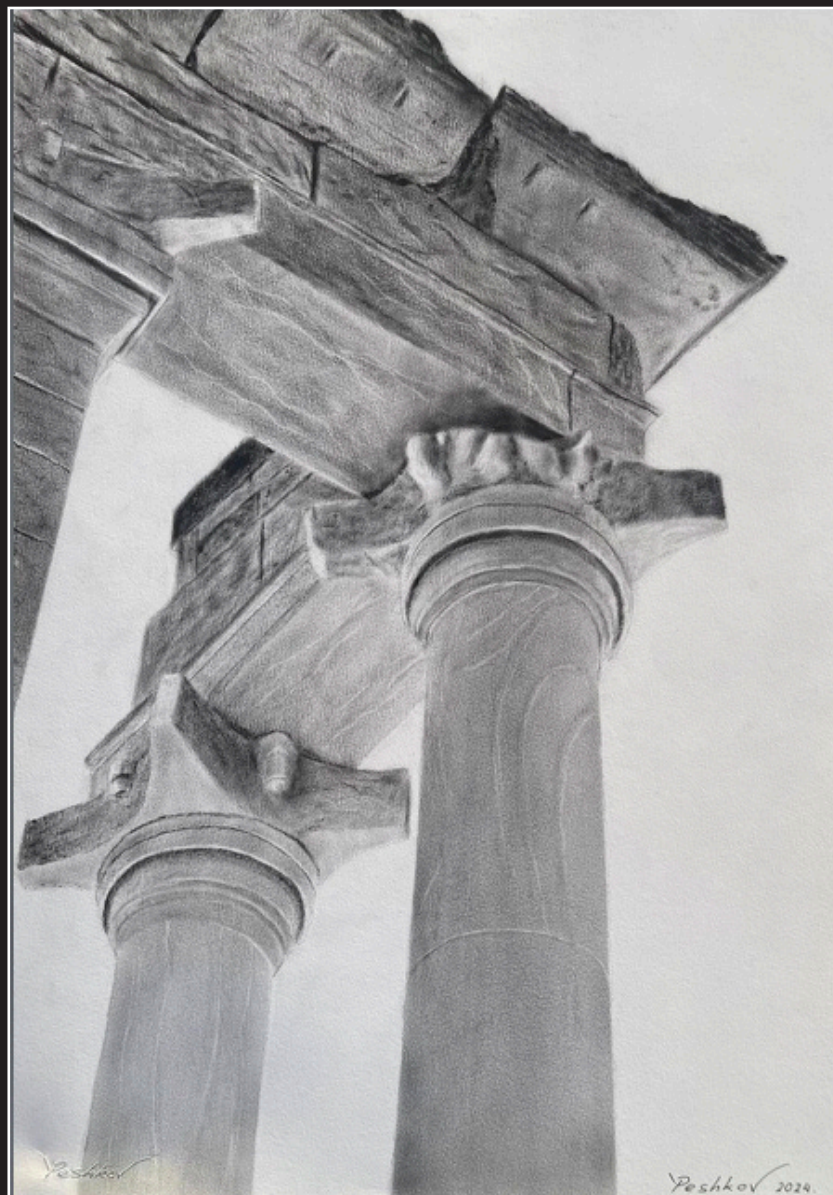
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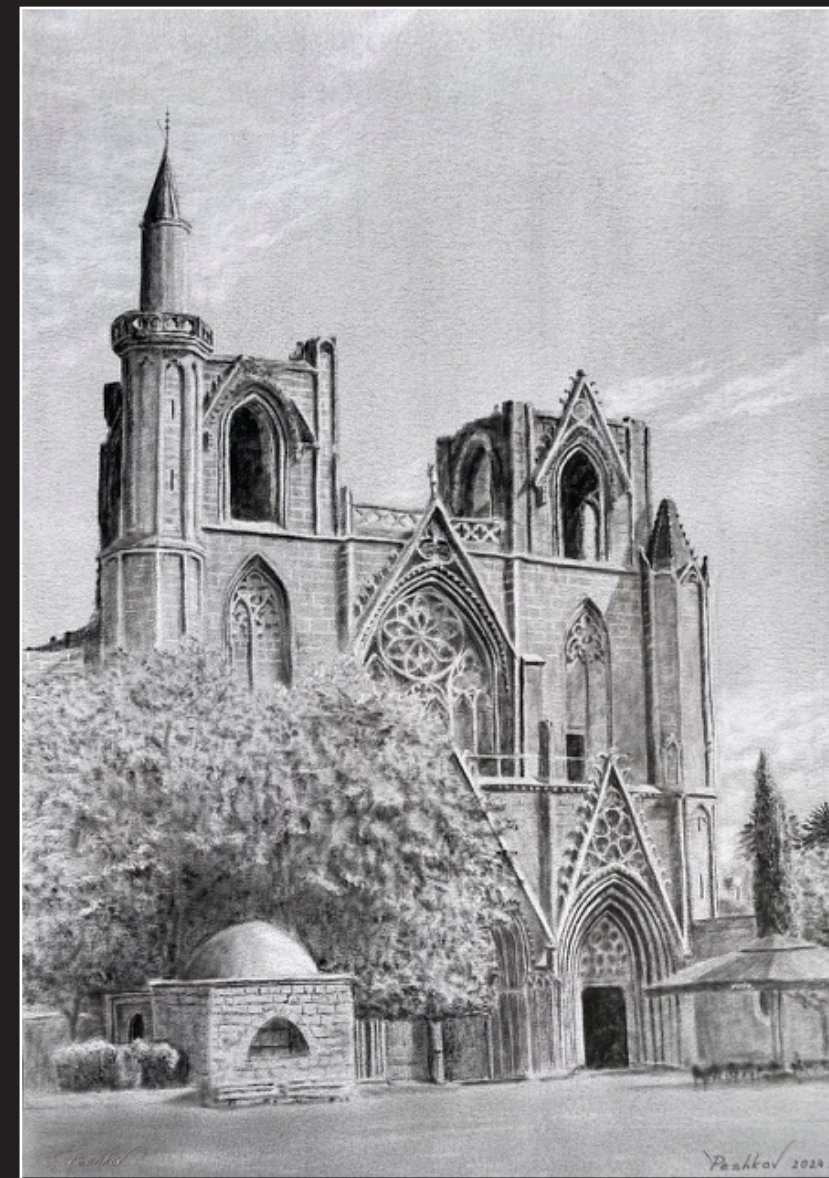
Yury Peshkov
"Limassol. Night view 1", oil on paper,
800€



Yury Peshkov
"Limassol. Night view 2", oil on paper,
800€



Yury Peshkov
"Apollo Temple. Fragment.", oil on paper,
500€



Yury Peshkov
"Famagusta", oil on paper,
Price on request

“UNBURIED”

*Light installation (projection, animation, sensors/microcontrollers, physical object (hourglass))
2025*

“Scars have the strange power to remind us that our past is real.”

Time doesn't disappear — it settles. It becomes a layer, a deposit, an invisible body beneath the surface.

The glass is flooded with rain. Streams of water blur all contours, dissolving the present into a murky, shifting veil.

Until the moment the hourglass is turned. That familiar gesture sets the hidden in motion. As if time itself reverses — and from the depths, a form begins to emerge.

Not a memory, not an image — but a trace.

Soft, fragile, like the fading glow of something long gone.

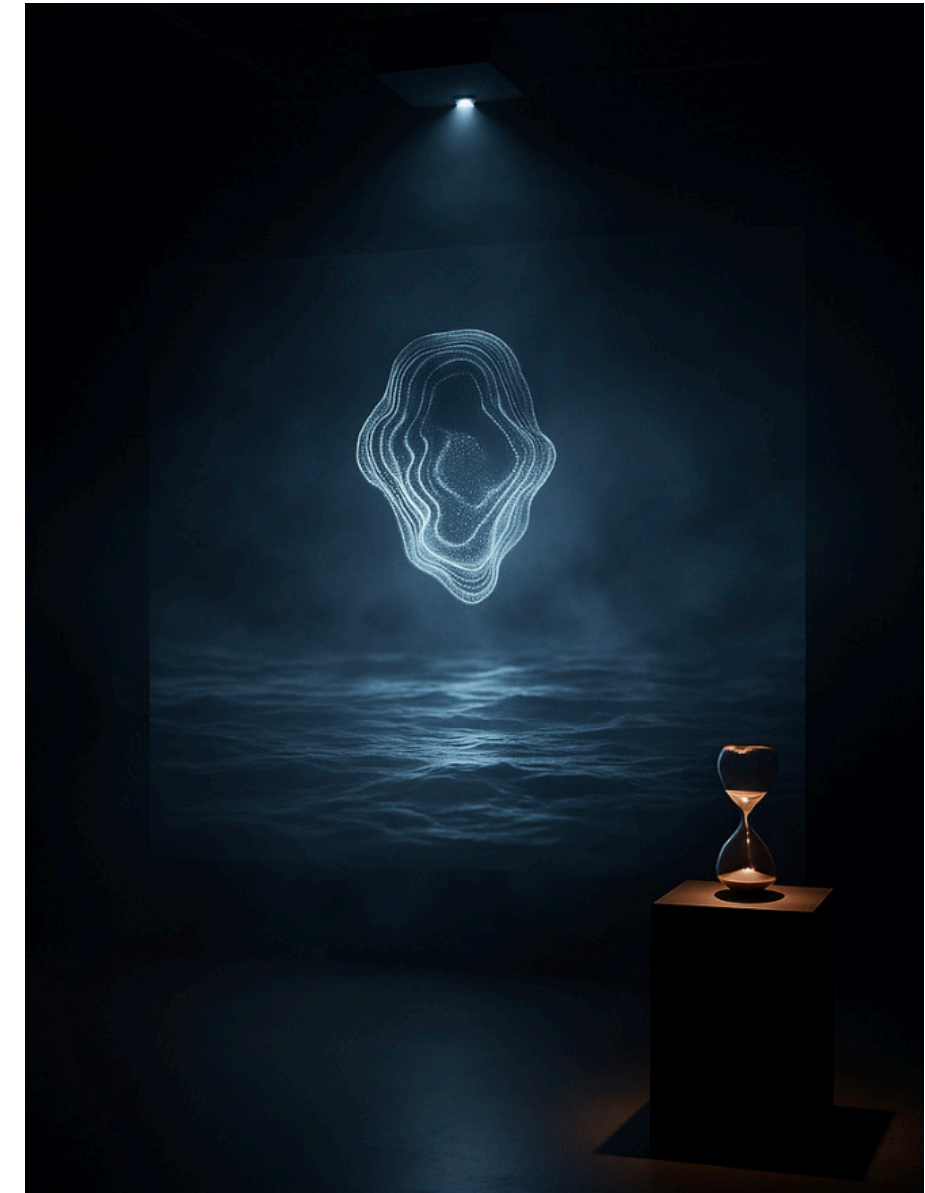
This trace doesn't last.

Only while the sand falls. Only for the length of a moment.

Unburied is a chronicle of return. Not of events — but of states. Not of the past — but its shadow.

This work is about how memory doesn't arrive — it surfaces.

From within. From the depths. From time itself.



Natalia Rodkina
“Unburied”, Light installation



Yury Peshkov
"Flooded church. Kouris Dam", oil on paper,
 500€



Yury Peshkov
"Bougainvillea", oil on paper,
 400€



Yury Peshkov
"T Limassol Castle.", oil on paper,
 400€



Yury Peshkov
"Stavrovouni monastery", oil on paper,
 500€



Yury Peshkov
"Bellapais", oil on paper,
 400€



Yury Peshkov
"Lagoon. Akamas", oil on paper,
 500€



Yury Peshkov
"Erdo III", oil on paper,
 600€



Yury Peshkov
"Kolossi Castle", oil on paper,
 800€

“THRESHOLD”

Light installation

(Polyurethane, LEDs, motion sensors, proximity sensor, microcontroller)

2025

“The cave you fear to enter
holds the treasure you seek.”

Sometimes, light hides.

It doesn't vanish — it slips beneath the surface, into cracks, into the narrow gaps between stones. In the places no one looks, it waits.

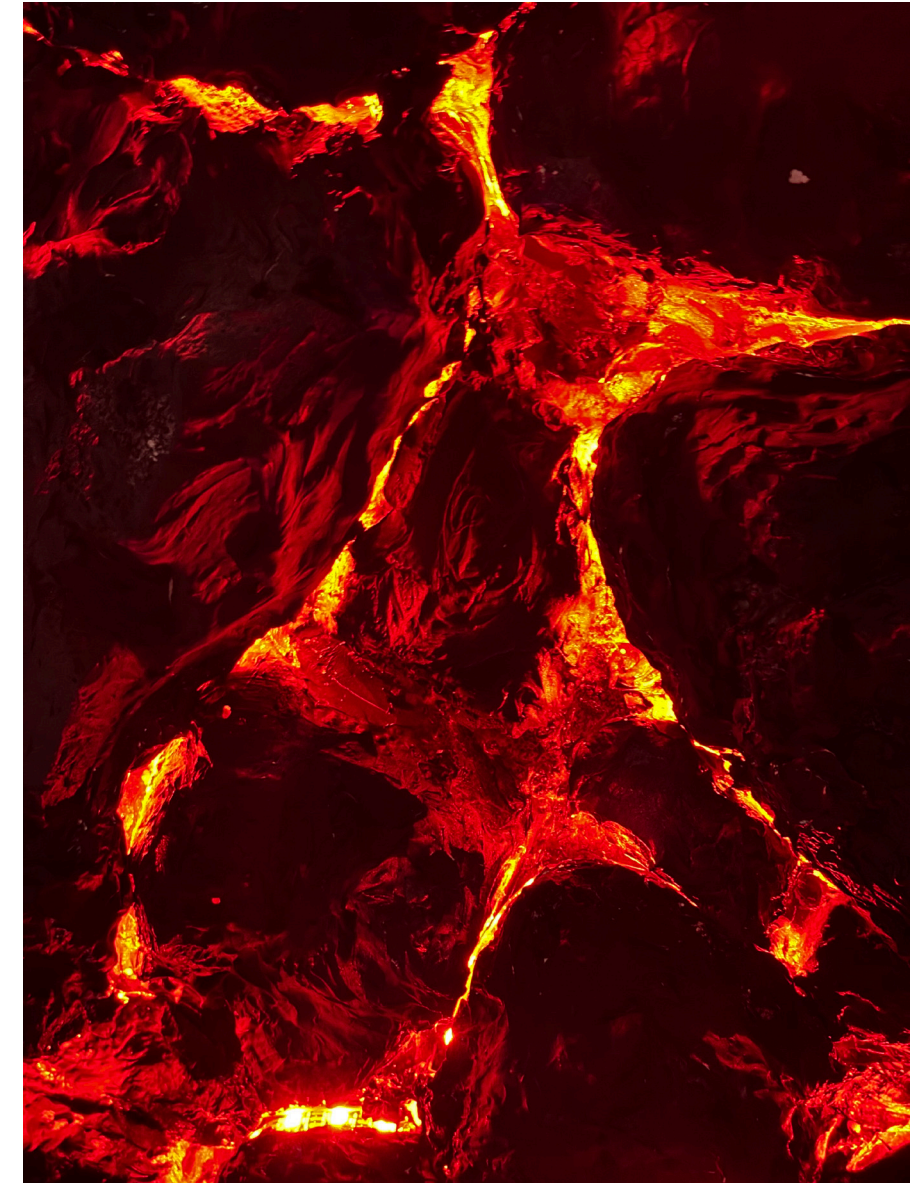
Not as a signal, not as a path — but as the possibility of being noticed.

It shimmers faintly, as if breathing deep below, and begins to respond to presence. First — with caution, glowing red, like an inner reflex to something foreign. But if one truly approaches — not to intrude, but to remain — the light unfolds. Rainbow-like. Fluid. Without reserve.

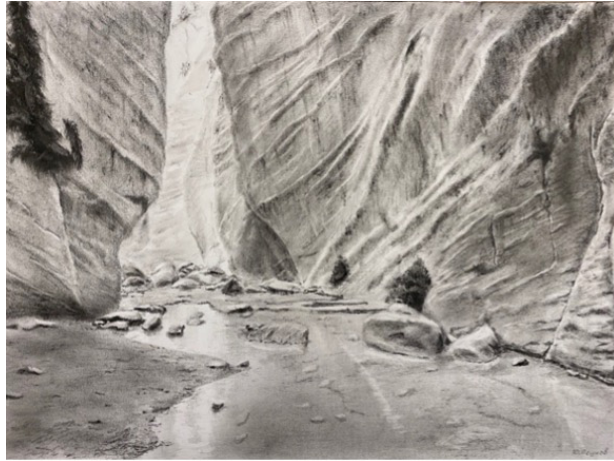
Threshold is an installation about the borders between sensation and response, between distance and trust.

Here, light is not decoration, but organism. It answers — but does not obey.

The work explores that precise moment when space becomes aware of the body — and chooses: to resist, or to open.



Natalia Rodkina
“Threshold”, *Light installation*



Yury Peshkov
“Avakas Gorge”, oil on paper,
500€



Yury Peshkov
“Ships on road”, oil on paper,
500€



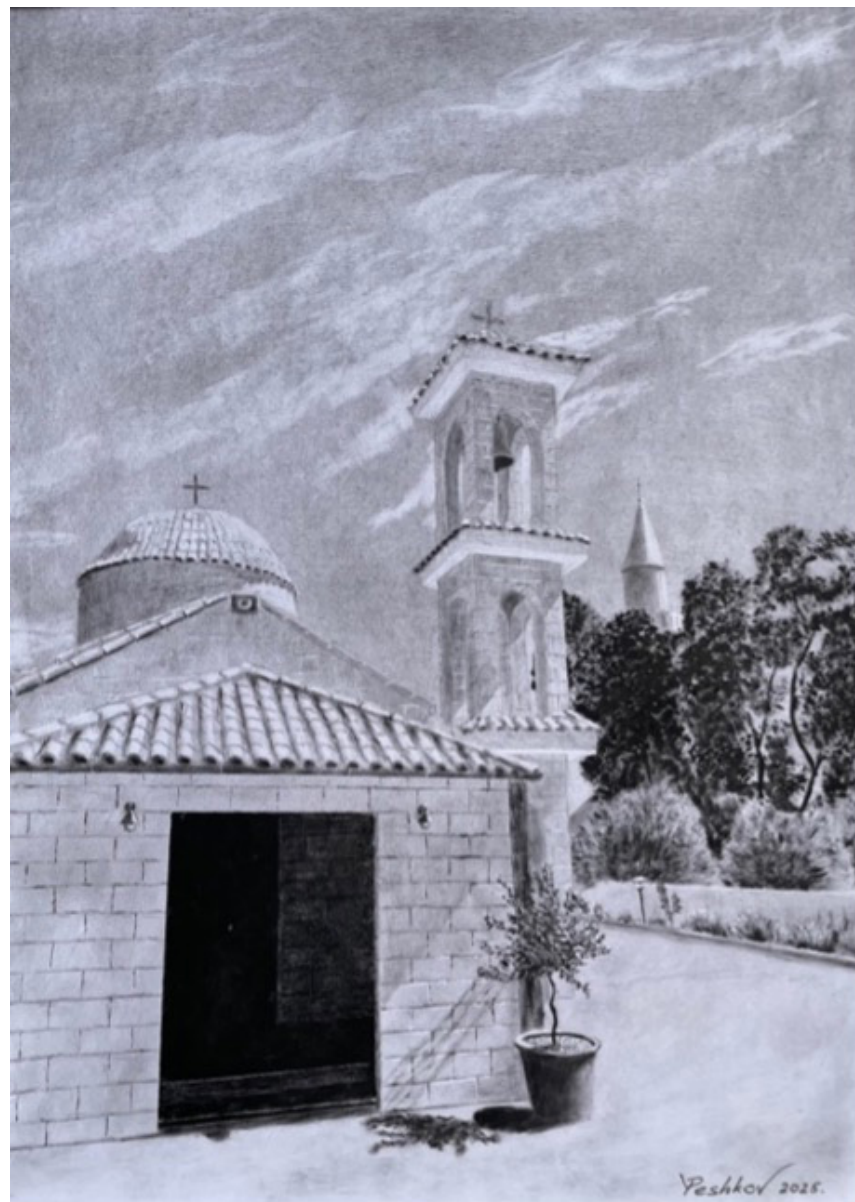
Yury Peshkov
“Aphrodite rock”, oil on paper,
500€



Yury Peshkov
“Fort Paphos”, oil on paper,
500€



Yury Peshkov
“Apollo Temple”, oil on paper,
200€



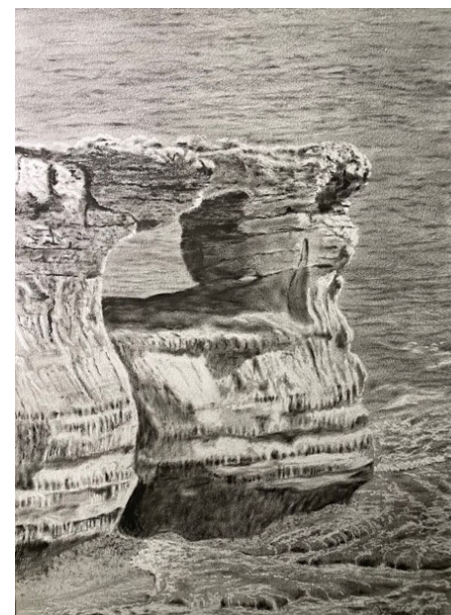
Yury Peshkov
"Eternal neighborhood", oil on paper,
 400€



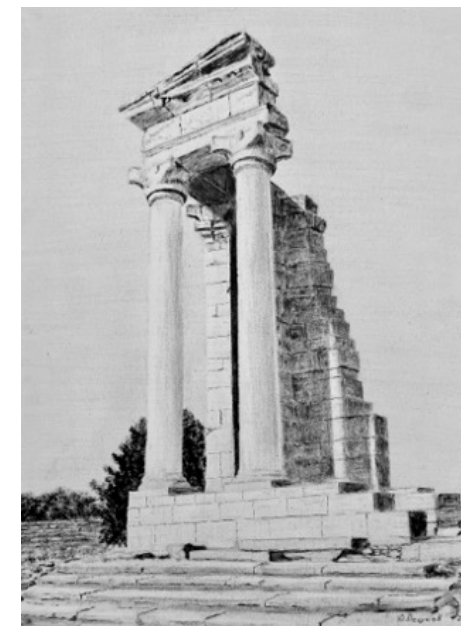
Yury Peshkov
"Cruise ships", oil on paper,
 400€



Yury Peshkov
"Quarantine goes away", oil on paper,
 500€



Yury Peshkov
"Cavo Greco", oil on paper,
 500€



Yury Peshkov
"Apollo temple", oil on paper,
 600€



Yury Peshkov
"St. Hillarion Castle", oil on paper,
 800€



Yury Peshkov
"Tln vino veritas.", oil on paper,
 500€