



FAYE THEOCHAROUS

# nocturnal mindscapes

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In the dreamlike microcosm of Faye Theocharous' works, childhood is not recalled as a linear narrative or nostalgic memory; rather, it emerges as a psychic landscape fluid and altered, full of figures teetering between the real and the imaginary. To paraphrase Gaston Bachelard, the dream is an abyssal emergence of the familiar, where objects are transformed into interior landscapes. Through this lens, the works in this series constitute a poetics of memory, where the materiality of childhood toys acquires psychological and metaphorical depth.

The box of dolls, the wooden horse, Pinocchio, the toy soldiers, and more—all return as fragments of a childhood narrative that is never complete but remains diffused, within a vague space-time that touches the borders of the absurd and the unexpected. These are not merely images, but sensations incarnated: fear, warmth, anticipation, loss. The figure of the child, dominant and at the same time fragile, gives substance to the experience of a world where innocence is not a refuge but a field of ambiguity. The dreamlike framework does not function as an escape, but as a means of revelation and suggestion. Childhood, through the artist's gaze, is never neutral: it is charged with the terrors and tensions of a collective history that takes the form of animals or other uncanny beings, crafting an atmosphere of postmodern shamanism.

At the same time, her works acquire a political dimension rendered with subtlety, through the silent conflicts borne by the objects themselves: the toy-weapon, the doll's smile that becomes a mask, the scene of a table that turns into a battlefield. These images do not point directly, but provoke the viewer's consciousness to see the familiar through a gaze of insight and disruption.

The visual language of the painter is deeply instinctual and protean; the forms remain fluid, as if suspended at the threshold between sleep and wakefulness. At times the entities seem to osmotically merge, while at others their clear outlines create firmer internal frameworks. The spaces are disorienting: floating beds, furniture sinking into sand, the mouths of animals turning into gates of the unconscious. Everything radiates a metaphysical light whose source cannot be traced and seems to smolder within the depths of the forms. In this way, a secret environment is composed, where every form is simultaneously an image and a symbol, assuming archetypal dimensions.

Theocharous, then, does not merely narrate—she performs a ritual. She expands the field of memory as lived politics, inviting us to wander like cloud-walkers through the iridescent realms of childhood imagination, and to perceive the burning essence of childhood as an act of active resistance. Her art reveals itself as a call to total awakening.

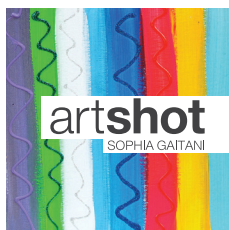
**Konstantinos Th. Spyropoulos,**  
Art Historian







Η Φαίη, μια εικαστικός με σημερινή έδρα το Λονδίνο, γεννήθηκε στην Αθήνα, Ελλάδα, στις 2 Αυγούστου 1995. Αποφοίτησε από την Ανωτάτη Σχολή Καλών Τεχνών το 2022 και έκτοτε έχει συμμετάσχει σε πολυάριθμες εκθέσεις, κυρίως στην Ελλάδα και το Ηνωμένο Βασίλειο. Δουλεύει με λάδι σε καμβά, εξερευνώντας τους χώρους του Σουρεαλισμού και του Συμβολισμού.



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