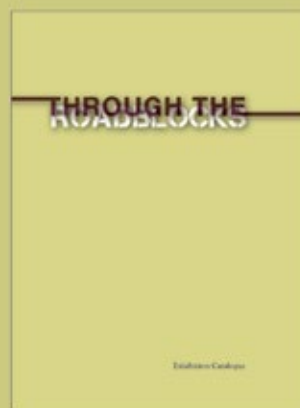


# THROUGH THE ROADBLOCKS

Exhibition Catalogue



*Through the Roadblocks* exhibition is co-organised by NeMe, the Cyprus Ministry of Education and Culture and the School of Fine and Applied Arts of the Cyprus University of Technology and presented at the Evagoras Lanitis Centre by NeMe's Independent Museum of Contemporary Art (IMCA).

This catalogue documents Stage 3 *Through the Roadblocks* exhibition held at the Evagoras Lanitis Centre, Limassol, Cyprus from 24 November - 16 December 2012

Stage 3 also includes the publication of a Conference Reader documenting the parallel conference, *Through the Roadblocks: Realities in Raw Motion*, including Guest Keynote papers, Session Keynotes and eight papers selected by editor Denise Robinson.

# THROUGH THE ROADBLOCKS

Exhibition Catalogue



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# Through the Roadblocks: 1001 Suspended Steps

George Alexander

1.

The great filmmaker Theo Angelopoulos died in January 2012. His film, *The Suspended Step of the Stork* (*To Meteoro Vima tou Pelargou*, 1991) has an image of the stranger standing on the bridge poised over the dividing line between the two countries. He has one leg suspended in mid air, like a stork on the dividing line. “If I take one more step I am... somewhere else, or... I die.” “Being a refugee is an internal condition more than an external one”, says one of the characters in the film. And later on he also says, “We’ve passed the borders but we’re still here. How many frontiers do we have to pass to get home?”

The premises behind *Through the Roadblocks* were laid out back in 2008-9. We had gone through several possible titles: “*Seeding the Word*”, “*Beyond the Roadblocks*” till we settled on that preposition of travelling, or passing across a barrier, “by way or means of”: *through*. Essentially it was about rethinking political and cultural boundaries. Despite a globalising world, cruel divisions continue to dissect geography from Belfast to the West Bank, from the tablelands of Kashmir to the Korean peninsula, from Kosovo to Cyprus itself. For NeMe it was a way of demonstrating solidarity with people in conflict zones and with NGOs emerging from decades of political oppression.

Meanwhile the EU had declared 2008 as its ‘Year of Inter-Cultural Dialogue’ but it also was the year of the Global Financial Crisis. Little did we know how deeply that would cut by 2012. Capitalism aspired to be an empire without borders, to have a global market without barriers, without institutional roadblocks, and yet divisions between North and South have become more deeply entrenched with the Eurocrisis and the consequences of Debt.

In 2011 protests arose in Lebanon, Oman, Yemen, Egypt, Syria and Morocco, following Mohamed Bouazizi’s self-immolation in Tunisia. The Arab Spring had started, regimes toppled, and the geopolitics of the region had reconfigured dramatically. And then of course there remain the refugees, and those seeking asylum to be recognised as refugees. There are some 12 million stateless people world-wide, most of whom do not count as refugees. The people who are refused entry have paradoxically affirmed their faith in those values and championed those rights by making the journey in the first place. With the overarching logic of uneven development under global capitalism, migrants with or without temporary residence visas, found themselves sleeping in cardboard camps on



the edge of industrial estates, watching trucks pull in and out along the motorways, until riot police and bulldozers come to burn their sleeping bags and blankets. Five million, or one-third of the world's refugees are Palestinians. Afghanistan (3 million), Iraq (1.6 million) and Somalia (0.8 million).

2.

In overlapping cultures, customs and territories, there are pleasures as well as problems, especially against the battered silhouette of colonial history. There are zones marked by conflict and coercion, and borders are protected from behind a wall of Perspex-shields. And so we are pulled in two directions: on the one side there are the pleasures of cross-pollinating national qualities, of translating a kaleidoscope of customs, religions, food. On the other side this is offset by a sense of the irreversible loss of the local as emotional centre. On one side the foursquare frameworks of old ethnographers, missionaries, tourists and development experts; on the other side, lay identity-by-bricolage, with hybrid sub-cultures in the process of forging the future. As the opposing forces clash, strange pressures are felt along its borders, some leading to *either/or* racism, others to *neither/nor* translation of cultures, that joyful fluidity where multilingualism is the norm.

Maybe art could be the transit-visa that let's us get across to each other and talk at zones of contact? Those places that are conceptual space-times of crisscrossed identities, as well cultural laboratories where ongoing deterritorialisation allows for imaginative intermingling. Those fleeting, shifting, emergent border zones that are constantly being claimed by extremists and xenophobes; claimed and sown with landmines of pain and alienation, as they force life back into intractable oppositions. Thus artists—those hybrids who inhabit those razor-edged border zones have to stay loose, and in-the-making, daring to mix, and to stay affirmative, despite the harassment of the powers-that-be and the heavy hand of history. They make a patchwork out of the debris of those univocal identities, and are driven by seeing the future in the present.

3.

On nightly television men in walkie-talkies and holstered guns beneath suit-jackets hustle politicians inside buildings against crowds who are antiwhite, antiblack, antithis, antithat. Voices of reason are trying to be heard from megaphones behind barium smoke. Because of my background – an ethnic hybrid (Greek-Italian via Egypt living in Australia) with no real flag to call my own, I'm pinning my hopes on translation.

To this day there is a familiar expression in Greek: “Milai ta ellinika farsi” and it means that he speaks Greek perfectly. Pharsi? it's an adverb used among the old Turks of the Ottoman Empire (which ran from the pillars of Hercules to the Gates of Vienna – three-quarters of the Mediterranean.) According to Patrick Leigh Fermor, Arabic was the language of religion, and Persian was the language of poetry and romantic literature. A

cultivated man was expected to be acquainted with the latter to adorn the vernacular. Thus Pharsi means to talk in Iranian elegances, in Fars, that SE province from which Persia (Zoroastrian Parsees) derive. Furthermore, when I grew up in Botany, in Sydney Australia, to go into the backyard, was to go “sto baxhe” – Turkish, not kipos or perivoli.

Once upon a time on this now creased and torn up map of the Levant people wandered undocumented, free, unregimented. Propelled by restlessness, or the pursuit of trade, for flight or exile, or transplanted out of policy or asylum. Now everyone is numbered and ringed like pigeons and held captive in a cage of frontiers. The unhelpful designation of ‘Greek’ and ‘Turkish’ Cypriots in Cyprus, for example, was actively fostered under British ‘divide and rule’. Cypriots are now geographically isolated in a way they had never previously been before 1974. There was such a mixing in the past – like the Linovamvaki – the linen-cottons, crypto-Christian Moslems of Cyprus – among others, who swapped identities in order to save their lands or their heads, or even from religious conviction.

So from 1974 there came a shift—to borrow the words of the scholar and poet Ammiel Alcalay—from a covenantal and communal basis of society, to a racial, ethnic and national one; a shift from the sense of the self based on complex modes of ethical behaviour, to figuring out who you are from fingerprints and photo ID cards; from keeping things together tribally, to policing things with uniformed soldiers.

Left to their own devices, and without the obstacles created in Ankara or Athens, Washington or Westminster – these two communities might probably find a way of living side by side again. Shared work, rituals, the rhythmmed experience of cultural life. Very often quite ordinary people see a way beyond protocols, politics and prejudice and do reach out towards one another. In the 2007 film *The Band's Visit*, an Egyptian police band arrives in Israel to play at the inauguration of a new Arab centre, but through a miscommunication the band ends up in a town in the middle of the Negev Desert. The band members dine at a small restaurant where the owner, Dina (Ronit Elkabetz) invites them to stay the night at her apartment, at her friends’ apartment, and in the restaurant. That night challenges all of the characters. Obviously this can only happen with people whose spirit has not totally succumbed to the numbing negativity of circumstances, and who still maintain shreds of courtesy. The fact is that people do share the same hopes and fears despite the rockets over the border and the hate attacks. After taking a bow before the film’s director, at an Awards Ceremony, the lead actress said to him, “You reminded us of a thing or two that we have already managed to forget. You showed us what would happen if we would stand before each other, Jews and Arabs and look each other in the eye.”

Is this just “feel good” quietism? Maybe. But against normative Greek or normative Turkish or demagogueries of all kinds, whether of Zionists or Arab nationalists – I ponder counter-examples, an image of Hebrew written in flowing Arabic calligraphy, or knowing that when Rumi died in December 1273 (in the middle of the Crusade and violent sectarianism) every major religious leader turned up at his funeral. Rumi said: “I

go into the Muslim mosque, the Jewish synagogue and the Christian church and I see ONE altar.”

I think of Shabbatai Tzvi, Smyrna-born rabbi, an owl-faced manic-depressive who prayed and behaved as a Jew and a Muslim and started the Dönme. Central to the Dönme community, was a Sufi practice of “dissimulation” (“takiye”) maintaining a normative exterior to make a radical practice and a private life. Thessaloniki’s Dönme were the most influential group in the city over a period of almost 400 years. In that city there is an unusual building with an odd mixture of Art Nouveau and Moorish architecture from the time of the Arab Khalifate in Spain. Built by the Italian architect Vitaliano Poselli, and called Yeni Jami, or ‘New Mosque’, it sits among the kasbahs, Byzantine ruins, and Turkish hammams: it has a stained glass window above the door, and two wooden clock towers decorated with multiple Stars of David.

I think too of the Greek Orthodox, Turkish-speaking people native to the Karaman and Cappadocia regions of Anatolia. They lived in Cappadocia for thousands of years. There were even Cappadocian translations of French novels, and of *Robinson Crusoe*, and Edgar Allen Poe, recorded as far afield as Ankara, Urgub, Mersina, Smyrna, Halep, Rhodes, and Chios, and as far away as Athens, Marseilles and Paris.

Lastly I think of Sharon (born Yaron) professionally known as *Dana International*. An Israeli pop singer of Yemenite-Jewish ancestry, she cites Madonna, Aretha Franklin and Egyptian singer Umm Kulthum as her biggest influences. Born male, Dana discovered that she was transsexual at an early age, coming out when she was 13. She underwent sex reassignment surgery in 1993. In 1998 she was selected to represent Israel (braving death threats and recriminations) in the Eurovision Song Contest with her song “Diva”; subsequently winning the international competition. There is an image of her wearing kufiya. Her style of Mizrahi pop music is heavily consumed by Palestinian youth in West Bank and Gaza. Religious and secular Israelis took sides to debate whether Dana’s triumph represented a victory for Israel or a blow to national pride. Her aim is to campaign for the right of others to live unconventional lives. “I represent liberal Israel, an Israel that accepts human beings whoever they are, no matter what they look like, no matter what sex or race they are,” Dana said.

Utopian? Does the impossibility of utopia mean that there is no alternative to the status quo?

Cultures, peoples and identities are no longer in lockstep with specific places, despite the global political economy flattening everything like a bulldozer with its own green lights. In the teeth of that kind of homogenisation, against capitalism’s total hegemony – cultural creolisation seemed to be the name of the game. A game of mobile guerrilla tactics, rather than strategies (since there is no proper home-space, no fortress, no enterprise, no army, no city, no scientific institution to stockpile gains). Tactics, as

Michel de Certeau finessed, are ruses, trickery, dodges: the art of the “weak” within the order of the “strong”.

Yet the borders of time, space and nation remain far more mutable than memory. Memory returns again and again to the same absences and disappointments. Whatever one thinks of art at the beginning of the 21<sup>st</sup> century we will be doing exactly what we do now at the end of it: trying to recover from the past, trying to deal with ancient tragedies that can neither be forgotten nor resolved.

4.

Since 2008 the dilemmas of the world economy have become inescapable. Today, as I write, we are more and more embroiled in the politics of the euro. Germany’s trade surplus had to be absorbed within the eurozone, forcing southern Europe into high trade deficits, asset bubbles and debt-fuelled consumption. Cultures that have the most pervasive conviviality (enshrined in such principles as Greek *kefi*, Irish *craic*, Spanish *duende*), who (as a taxi driver in Lemesos told me) prefer quality of life to work, have had ferocious austerity measures imposed on them. They persist in embodying the values of the pre-capitalist gift economy, and the social network economy, and even the virtues of irresponsible behavior. All eurozone (“Club Med”?) countries, like Greece, Portugal, Spain, Ireland and Italy, are forced to suffer draconian reductions in public employment, social welfare costs and salaries. These impositions deemed necessary in order to bail out major German and French banks. It was as if, as Irish comedian Tommy Tiernan put it with exultant mirth “money didn’t suit them”, and getting the euro was a certificate to a self-conscious modernisation and Europeanisation. [www.youtube.com/watch?v=0v~fTVAWE8](http://www.youtube.com/watch?v=0v~fTVAWE8) Tommy: ‘If you save money in the good times, they’re not the good times’. “The Irish went skiing! And they are usually terrified of an extra set of stairs in a house!” Roars: ‘Get away from the stairs Michael, they’re a death trap!’ “Up in the Alps dressed not in Armani or D & G, but Aldi, top to toe”<sup>1</sup>. The Central Bank, has become the main source of financing for the banking system, insurance companies, investment funds and hedge funds, imposing a market dictatorship over society.

Some thinkers (Marazzi, Virni, Negri) believe financial capitalism to be the final stage of capitalism. It seems that the dualism between a real economy (real money for tangible production) and the financial economy (production of money by means of money) no longer exists. Armed to the teeth with credit cards, car loans, house mortgages and retirement funds, savings leave the home economy and go into global orbit in securities and stocks. Workers worry about the fluctuations of stock market, because the government has their superannuation funds and pensions invested in it<sup>2</sup>.

A side-effect of this financialisation of capital, is the “mediatisation of relations,” which Franco Berardi argues, generates a mostly pleasureless, functional, interfacing of bodies.

Emotions become increasingly distant from consciousness and there is a loss of the ability to feel empathy, which is bound to have violent and pornographic consequences for society.

As a spectator to the global politics of protest, one can, for example be numbed of any compassion, and turned into a mere mass consumer of it, via soporific TV, or at best be relegated to a virtuous ‘donor’ on some humanitarian campaign.

In Manuscripts of 1844, Karl Marx makes an incisive prediction about the growing depreciation of men and women: “The *devaluation* of the world of men is in direct proportion to the *increasing value* of the world of things. Labor produces not only commodities; it produces itself and the worker as a commodity – and this at the same rate at which it produces *commodities* in general.”<sup>3</sup>

Can we, can artists, reclaim the body from what Don DeLillo has called the nausea of News and Traffic?

5.

The idea of permanent revolution has been killed in politics, but in art, and in science too, it is a basic condition. Artists are the antennae of the culture, tuned into audiovisual signals before most of us can pick them up. They respond with work for and about the rickety and contingent nature of life today. Trying to identify with contemporary art requires a leap of faith. It is inherently disorienting because each work allows passage into new worlds: fatally like and unlike. Often these are bewildering places, places that require you to wander through, rather than feel at home in.

Someone who induces vertigo at the border zones is poet and artist Gherasim Luca (or Gherashim Luca) (July 23, 1913 – February 9, 1994) who was born Salman Locker. Along with Ionesco and Cioran, Luca is the third Rumanian, producing numerous collages, drawings, objects and text-installations who deterritorialises the major language from a marginal position. He worked with Jean Arp and Paul Celan, among others.

Harassed in Romania but caught while trying to flee the country, he left finally in 1952, and moved to Paris through Israel as the self-described *étran-juif* (“StranJew”). He took the name of a dead “Archimandrite monk of Mount Athos and linguist emeritus” and thus Locker-Luca was launched into writing: under the signs of death, false identity, emigration, solitude. His meaning- stammered out and resonated within his body and through his voice, in a French turned inside out.

pas pas paspaspas pas  
paspas ppas pas paspas  
le pas pas le faux pas le pas  
paspaspas le pas le mau

le mauve le mauvais pas  
 paspas pas le pas le papa  
 le mauvais papa le mauve le pas  
 paspas passe paspas  
 passe passe il passe il pas pas  
 il passe le pas du pas du pape  
 du pape sur le pape du pas du passe  
 passepasse passi le sur le  
 le pas le passi passi pissez sur  
 le pape sur papa sur le sur la sur  
 la pipe du papa du pape pissez en masse  
 passe passe passi passepassi la passe  
 la basse passi passepassi la  
 passio passio  
 basson le bas

His laughter, his desires, his fears, his solitude get played out in a stunning creativity that deconstructs the parent language from within. The work has the same mysterious integrity of being that a mature person has, the same resistance to expectation and categorical understanding.

[.....]

le pas pas passio pas passion  
 passion passioné né né  
 il est né de la né  
 de la néga ga de la néga  
 de la négation passion gra cra  
 crachez cra crachez sur vos nations cra  
 de la neige il est il est né  
 passioné né il est né  
 à la nage à la rage il  
 est né à la né à la nécronage cra rage il  
 il est né de la né de la néga  
 néga ga cra crachez de la né  
 de la ga pas néga négation passion

Another example: read one way as “lit légal contraire à la loi/ lit morale contraire à la morale” becomes “a legal bed is contrary to the law/a moral bed is contrary to morality”; while read aloud you get the inverse logic: “illegality is contrary to the law; while immorality is contrary to morality.”

Was it the indeterminacy of name and self (Salman or Solman or Zolman? Ghérasim or Gherashim? Locker or Luca?) that inspired a *modus operandi* where a slip of the tongue veers dangerously into a slip of one's life. Wordplay for these nomads between cultures is lifeplay. In 1994, he was expelled from his apartment, officially for hygiene reasons. Luca, who had spent forty years in France without papers, could not cope. On February 9, at the age of 80, he committed suicide by jumping into the Seine.

Between the statelessness recommended by Marx, and the cynical jet-setter organising affairs for his global convenience, there is the double isolation of the artists at the border zones. Think of that disbelieving Jew and Egyptian poet travelling on an Italian passport, Edmond Jabès, one of the twentieth-century's important writers of "the book", a poet who, fittingly, died reading a book.

To have been *othered* by colonial practices is to be *othered* by language. Thus the word is seeded in the border zones. By seeding the word we incarnate the complexities of our being, crucially our "human" being; seeding the word is thus part of a collective experience of individuation; but we insist on the need for the word to be exploded, the Mosaic tablets to be broken apart, and questioned.

6.

*The truth lies in several dreams, not just the one.* Pasolini

Japanese conceptual artist Yukinori Yanagi filled a series of interconnecting Perspex boxes with coloured sand to represent the flags of 49 nations. These include nations bordering the Pacific, former colonial powers, and native populations without sovereign territories such as the Maoris and Aborigines.

He then released thousands of ants, whose movement distributed the sand from one flag to another. Suggestive of patterns of global migration, the ants gradually eroded the borders between different nations, creating new designs.

'I question the concept of a nation', Yanagi has said. 'A nation, its border and national flag, has become an imaginary fiction.' (a nation or its history can be a literary creation: constructions with lots of biases, edits and distortions Also nothing is fixed about national identity, which is a broad church of many identities that jostle for legitimacy through citizenship; nor Indigenous cultures are also dynamic entities that have long exchanged knowledge and symbols.

Cosmopolitanism - means *not* that people lived in some complete and idealised harmony throughout the ages - but that they *recognised* each other, implicitly or explicitly. It doesn't stand for Cosmic Oneness (putting everything in some New Age blender, with its consoling *We -Are-The-World* pieties, a featureless Esperanto). It does, however,

stand against a withdrawn *Other Beasts, Other Mores* attitude that fears contact while incubating tribal hostilities, aggressive ethnonationalisms.

The 21<sup>st</sup> century will be neither an American century nor a Chinese century; it will be a world century. It will belong to all of us or to none, and we must decide together how to shape it.

1. Tommy Tiernan - Who Do We Owe Money To? And Why Don't We... [www.youtube.com/watch?v=0v-fTVAWE8](http://www.youtube.com/watch?v=0v-fTVAWE8)
2. Christian Marazzi, *The Violence of Financial Capitalism*, (Semiotext(e) 2011)
3. *Marx. Economic and Philosophic Manuscripts of 1844*, trans. Martin Milligan, (Progress Publishers, Moscow 1959): 28

**George Alexander** has worked as coordinator of Contemporary Art Programs at the Art Gallery of New South Wales between 1997-2010. He is currently Australian desk editor for ArtAsiaPacific. In the early 1980s he worked with Sylvere Lotringer in New York on the Italian *Autonomia* and the *Oasis* issues (Semiotexte). Since the early 1970s he has worn a diagonal path between literature and the visual arts, writing for performance, radio, and the printed page. His works include book-length monographs on artists. He has been editor and advisory editor on many Australian journals. His work has been translated into French, Italian, Russian, and German. His literary works include, *The Book of the Dead* (1985), *Sparagmos* (1989), and the novels *Mortal Divide* (1999) and *Slow Burn* (2009). A long poem based on Yiannis Ritsos and Heinrich Schliemann entitled *The Dead Travel Fast* (with images by Peter Lyssiotis) was published in November 2009 by NeMe, Cyprus, in Greek, Turkish and English. His latest books, *Letters to Z* (2012) and *Will Everything Possible Happen Eventually Somewhere?* (2013) are limited edition graphic novels published by Fez Press.







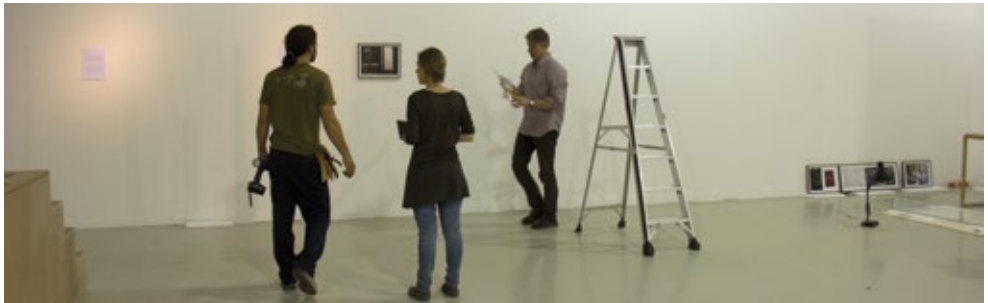
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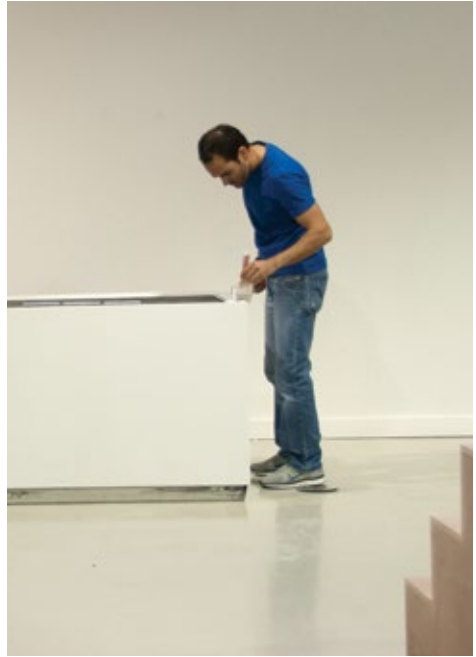
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# The Porosity of Reality: Collaboration as transgressor

Helene Black, Antonis Danos

*Transgression is an action which involves the limit, that narrow zone of a line where it displays the flash of its passage, but perhaps also its entire trajectory, even its origin; it is likely that transgression has its entire space in the line it crosses.<sup>1</sup>*

During the past few years much has changed within an unprecedented pace. The economic disparity and its associated geopolitical changes have resulted in mass migrations. The degree of existing poverty, instability and uncertainty caused by radically conflicting narratives of events, suggests Foucault's idea on the limits of acceptable truth<sup>2</sup>, an invitation for our discussion on the insecurity and porosity of constructed realities. There is also the need to consider the effects of our inclusion of the digital interface as a daily experience of expanded space and a major source of information with its own checkpoints and barriers, even though some of these very same features have led to the enabling of cross-border and cross-national communication.

Collectively, these factors have radically altered individual understanding of the self in relation to others; individuals have become hybrids of fragmented information and anxieties. The conflation of filtered reality, media and technology transmutes into a fractured understanding, apprehending the ability to extrapolate meaning and intention regarding internal locus of control.

It is within this framework of different and often incompatible temporalities and agendas that *Through the Roadblocks* claims a small peripheral shift in the definition of the meaning of speaking to, or from, real or imagined roadblocks. *Through the Roadblocks* focuses on interdisciplinary collaborations by understanding that contemporary art, as an expanded field of practices, engages in current global socio-political transformations without being either fully contained by or completely freed from them. It was a choice not to select existing works but rather invite artists and scholars to respond to these concerns with new works, investigating the many types of borders as sites of major ethical challenge and permeability. Our interest, as curators, was to create a particular platform for critical and creative debate around related issues revealing, that narrow zone of a line which may be discovered when sharing languages.

What are the problems associated in curating an exhibition which focuses on a politically and geographically defined area such as the Eastern Mediterranean and the Middle East? This complex issue is confounded by the prevailing one-directional gaze



from the West defining the East which has addressed aspects of localisation, place of origin and geographical boundaries within the biased context of this dominant perspective. Incompatible to this view, many artists and scholars from the Eastern Mediterranean region offer narratives that extend beyond national boundaries, suggesting notions of collectivity and that shared identity is circumstantial rather than ethnically defined.

Scholars, curators and artists working or living in the immediate region surrounding Cyprus, most of whom have had first-hand experience of the paradoxes of both geopolitical and cultural turmoil, were invited to reflect on considerations and tensions that have informed their academic, visual and creative practices. In a few cases, scholar and artist collaborations pursued an outreach that went beyond the borders of the Eastern Mediterranean and the Middle East. This added a particular sensitivity and awareness of the dominant and constricting global systems that have influenced cultural, social and political trajectories within this region.

One of the project's concerns was to examine interdisciplinary collaborations as networks of action, including process and outcome, and the value of art as a research methodology providing a framework for the establishment of further collaborations. The resultant works, embody the current discussion regarding the role and definition of interdisciplinary art with its various combinations and confusions apropos evaluation and description. This uncertainty is a reflection of the more inclusionary consideration of contemporary art, and that the process of its production becomes an important aspect in its meaning and interpretation, rather than just its privilege as an aesthetic object. Inherent in this process was the participants' self-evaluation of their contexts and ideas in relation to the medium or theoretical research they practice. Thus, their work, as a collaborative outcome, was more likely to be following, reintroducing and expanding new forms of expression.

Each collaboration presented a paper at the project's parallel conference, *Through the Roadblocks: Realities in Raw Motion*, examining how artists and scholars create collaborative work and ideas as a methodology of helping to develop strategies for a greater porosity in cultural and political boundaries, despite the aporia of democracy and contested history in this region. Within this scope, it was essential to agree on the fundamental delimitation of curatorial coherence, which emphasised that all collaborations be based on dialogue, co-operation and mutual respect rather than individual artistic or scholarly resemblances and ownership.

As such, the notion of the works was more a series of overlapping modalities than an imposed coherent polemic. These works are viewed as mediations that may comprise first hand experiences reflecting both the act of seeing and the act of looking, a reflection on the state of contemporary global capital, and exploring the paradoxes which endorse interdisciplinary scholarly practice. The concern shifts from a focus on the artwork, author

and/or reader/spectator to the connections between them. These “connections” are dynamic, making translation of the presented works and the dialogue between them, far more fluid.

This aim for greater fluidity, for establishing interconnectedness between disciplines, and for reinvestigating the crisis of representation outside the traditional structure of contemporary thematic exhibitions, proved challenging. Irrespective of how permeable and moveable a physical or metaphorical border may be, many individuals, to some degree, still operate within clearly defined parameters of established disciplinary distinctions which ensure that some form of border is maintained; thus the tension of predefined understanding and translation remains. This appreciation was of crucial importance to the development of *Through the Roadblocks*, as to what may be translated, as was the inherent un-translatability of other cross cultural and cross disciplinary collaborations. Perhaps, it is precisely these concerns exerting their influence in disguised ways, which create their paradox – their un-answerability – that begins to constitute a condition of its own and thus ceases to be problematic. Perhaps it is also that the credibility of these works, whose description and analysis at times challenges established paradigms, lies in the fact they are not yet part of the art market structure. It is precisely this resultant discursive environment that empowers them as substantial contributions to the *Through the Roadblocks* discourse.

The understanding of meaningful authorship within this context and the point of intersection between curation and the projects in the exhibition, was also considered. There was an awareness of the cross-over and of the blurring of the roles of artist/curator as well as the persistent question of when real events influence an artistic dialogue and are reflected through the work of art, and when this resultant artistic position in turn alters perception. It is generally accepted that this is possible. Without attributing the status of hyped religiosity to art, it does present curator/artist with unexpected encounters, perceptions and experiences, a condition of seeing, allowing new insights and contexts which may suggest possibilities for transgressing the line or at least, provide a flash of *its passage*.

For this reason, the exhibition, the very real but transitory platform, is in the idea-fuelled minds of the artists and scholars. This is the area of shared authorship which pushes each participant beyond their own methodology and personal focus. Regardless of how exciting an exhibition may be, compared to this inspired cognitive process, it can rarely realise more than a physical level of documentation presenting a significant and substantial articulation of artistic and scholastic resolution. As such, these works bear witness to a process and experiences beyond themselves.

Much of the responsibility of curators was that of negotiators or network catalysts between the many participants, who provided the multiple voices addressing a commonality in concept on the theme of *Through the Roadblocks*, who simultaneously produced a diverse

visual output in search of social and political sense, through opening up to the experiences of others. The hope is that the multiple, at sometimes visually conflicting relationships, some of which may be translated as incoherent or discordant, may offer substantial relationships and interpretations of intellectual and cultural issues that have been brought to the forefront by the overwhelming occurrence of increased violence, factionalism and paradoxical stratagems for power, throughout the Eastern Mediterranean and Middle Eastern region. This project is offered as a small contribution toward crossing *the line* and toward the possibilities of shared insights in rethinking global social relations.

Limassol, 2012

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1. Foucault, M. *A Preface to Transgression, Language, Counter-Memory, Practice: Selected Essays and Interviews*, ed. Donald F. Bouchard (Cornell University Press, 1977) 34
  2. Foucault, M. *Two lectures Power / Knowledge: Selected interviews*, ed. C. Gordon, (Pantheon, 1980)

**Helene Black** is an artist and co-founder of the interdisciplinary NGO NeMe. Since 1992, she has lived and worked in Limassol, Cyprus. To date, she has had 14 one person shows and numerous group shows both in Cyprus and abroad. In addition, she has curated and co-curated several exhibitions such as *In Transition Russia* with Sheila Pinkel and Alisa Prudnikova, Museum of Modern Art, Ekaterinburg and National Centre of Contemporary Art, Moscow, Russia 2008, *In Transition Cyprus* with Sheila Pinkel, Evagoras Lanitis Centre 2006, *...SO NOW WHAT?* for Scope New York and Basel with Yiannis Colakides 2008, *COR UNUM* for the National Centre of Contemporary Art, Moscow with Yiannis Colakides 2008, *Isolomania* at NIMAC 2008 and *Margins of Time*, with Yiannis Colakides, Evagoras Lanitis Centre 2009.

**Dr Antonis Danos** is Assistant Professor in Art History and Theory, in the Department of Multimedia and Graphic Arts at the Cyprus University of Technology. His research interests include theories of nationalism and post-colonialism, the ideological and aesthetic construction of collective identities, Modern Greek and contemporary Cypriot art, art criticism and historiography, and issues of gender and sexuality in art. He has published on Modern Greek and contemporary Cypriot art and culture, in journals (*Journal of Modern Greek Studies*, *Nineteenth-Century Art Worldwide*, *Kunapipi: Journal of Postcolonial Writing*), a two-volume book (*Cypriot Artists: the second generation*, 2010), articles in edited volumes, as well as texts in several Cypriot artists' monographs. He has curated, and edited the catalogues of exhibitions on modern and contemporary Cypriot art, in Cyprus, Greece, the UK and Turkey. He collaborated with film director Yannis Yapanis, for the creation of the documentary *Christoforos Savva 1924-1968* (2011). He is the founder and coordinator of the Art History and Theory Research Lab, at CUT ~ [www.cut.ac.cy/mga/research/arthistory](http://www.cut.ac.cy/mga/research/arthistory)



# Exhibition

23 November - 16 December 2012

Evagoras Lanitis Centre

Limassol, Cyprus



# The Transmission of Affect

Denise Robinson

“When young, I was fascinated by the conjurers I observed ... such a surfeit of energy demanded some kind of echo” Hans Bellmer.

“Is not western society thoroughly overcome by the continual and ever rapid transmission of affects to the point that singularity and agency, even as they are fantasized as inalienable properties of citizenship, have been thoroughly eroded? i.e. the control, proliferation and instrumentalisation of rhetorics. Televised wars and disasters, Internet porn, Internet relationships, reality cameras, Wall Street and the stock market, shopping to cure depression and loneliness? ... [finally and importantly the] transmission of affect becoming largely unconscious and faded from everyday consciousness.”<sup>1</sup>

Teresa Brennan speaking here in her last book challenges the ‘foundational fantasy’ i.e. the idea that we are self-contained “slowing down the circulation of energy, fixing it, and thereby stagnates the life forces that sustain the body and psyche. In describing those trenchant forms of control- that now stand in for politics – that have accelerated the speed of transmission of affect, the ‘Élan vital’ (vital force) is subsumed to the stage where it is intimately linked to the destruction of the natural environment, It’s a brilliant sensitive melancholy argument that nevertheless can only anticipate a return, in hundreds of years. The philosopher Kalpana Rahita Seshadri responds to Brennan with another proposition:

“My question is: can we think of intersubjectivity, political and interpersonal as occurring through, rather than despite the process of negative affect? Can negative affects sometimes have positive effects? There is a problem re the transmission of affect as becoming largely unconscious and faded from everyday consciousness, my sense is that today the transmission of affect has not so much been relegated to the unconscious – as it is thoroughly instrumentalised by technology and capitalism ... [for] I come back to the Death Drive as the possible interruption of the violent cycle of instrumentalised affect. We confront an abyss where neither words, nor affects or emotions have any transmissibility. But the Death Drive as Lacan reminds us is to be distinguished from the Death instinct. The latter is entropic and aims at a state of inertia, whereas the Death Drive is about a radical halting, about surprise-the possibility of the emergence of the completely and radically new, at a time when even expectation and anticipation are held in suspension.”<sup>2</sup>

All of the works in this exhibition are in some way touched by the question of the disappearance of affect and for Freud, culture, and in particular art, was one of the death drives most prominent arenas ... it will not let itself be explained away.' The artist Robert Smithson's work is steeped in a reflection on entropy in a stunning register of what the drive is up against.

A feature of this exhibition is its emphasis on participants collaborating over two years of discussion and engagement prior to the exhibition and this carries an undertone throughout. It's perhaps in such collaborations what Foucault would see as the necessity of 'straying afield of oneself'. It is curious then that the curators have established an apparently instrumental idea, *Through the Roadblocks*, with all of its troubling if not violent implications in those acts to limit, define or halt movement. Yet even as the project coalesces around the regions of the Near East and the Mediterranean – including those vital points at which they touch upon and react to their ever-expanding contexts, including Europe – there are no stable concepts of territory or geography. Attaching and retaining identity in relation to a territory or nation is of course wholly problematic in the face of centuries of migrations where borders lose purchase. It requires a congealing of power relations to do otherwise – when no longer mobile and complex it's a 'roadblock' or the conduit for control. It's possible that this congealing of power is also a response when faced with those less containable, because phantasmatic, appearances of territory. Such a hold on meaning that investments in geographical borders expend so much in sustaining is referred to by the scholar Irit Rogoff as, an 'exhausted geography'<sup>3</sup>. Or for Giorgio Agamben "the modern state has left the domain of politics to enter a no-mans-land whose geography and whose borders are still unknown"<sup>4</sup>.

The collaborations include artists, scholars, poets, musicians, philosophers, curators and writers, however defined arenas of knowledge become less significant in this context. We can consider the traumatic post war and inter-war years of the 20<sup>th</sup>C as a loss of interest in such definitions: the surrealists' collaborative chance encounters in the form of the 'Exquisite Corpse', or Duchamp's assisted readymade, *Why Not Sneeze?* (1921), authored by his other self, Rose Sélavy. It is significant that Duchamp then was collaborating with himself, and in his comment 'I do not have colleagues I have collaborators' carries both a fugitive/criminal proposition within it as well as it being something more than 'his', or for Gertrud Stein's, 'I am never myself to myself'. Duchamp's readymades were not so much an act of transgression – to abandon painting – his transgression was precisely to encounter painting, refusing a model of overcoming or overturning a past order or canon. Thierry de Duve describes it, "to abandon something is not just to discard it. It is to register the moment of its loss or its impossibility within a work in such a way as to call up or call for another history ..."<sup>5</sup>

Conceptual art from the 1970's – and not limited to the West – comes closer to the collaborative drive in this project, opening the terrain of collaboration, to incorporate

a rejection of what was considered the authorial privilege in modernism and its co-conspirator, the 'hidden hand' of the art market. Consider the work of Brazilian artist Hélio Oiticica, working during the late 1950's through to the 1980's in Brazil. Catherine David describes his work as "a re-thinking prompted by an urgent political or social context – of the aesthetic act in its ethical and emancipatory dimension; a reconsideration of the traditional borders of artistic production and consumption..."<sup>6</sup> Oiticica's work was always an anticipation of the language and culture of what was to come along with his collaborations with Lygia Clark. As Guy Brett commented, "Hélio was always pulling away from the ambience of 'art' towards 'life'."<sup>7</sup> There can be no simple historical teleology that would somehow lead into the collaborations that we might find ourselves in today – the work of women artists, only retrospectively acknowledged, and dismissed at the time, took a far broader reading of the potential social, and psychic work to be done, including addressing the blind spot when it came to sexual difference. The recent re-emergence of multi-faceted collectives – faced with the conditions for life described by Brennan and Agamben here – as they meet and generate new forms that exceed 'exhibition' facilitated by social media may be significant only to the extent to which they might find another position. A recent comment in relation to what the stakes might be here is Slavoj Žižek's public statement in May of 2013 where he asked of the uprisings – assisted by these new communications technologies – that had occurred in the Middle East since 2011, "Is it a repetition of what happened in the 1930's in Europe, and who might appropriate the energy of these protests?"<sup>8</sup> – this 'appropriating energy' might be more effectively considered as the potential loss of, or appropriation of affect, even of the assignation of affect to the unconscious, that Brennan refers to. Gayatri Spivak in this context proposes the need to think abreactively, "that release of affect that occurs by bringing a particular moment or problem into focus, was for Spivak, 'a fictive re-coding, continually open to verifiability. . .'"<sup>9</sup>

Heightened by the significance of this two-year period of discussion and sociability between these collaborators there is anteriority inherent in the event, an illimitable part of it. There is also a reticence to 'appear', partly exemplified when it comes to representations of the human figure, yet figures do appear – as if untimely phenomena. A curated project *Everybody knows that* by Nesrine Khodr and Mirene Arsanios enacts a particular form of appropriation. They re-present the work of the artist Ghassan Salhab in a kind of interstice between – as it is not under his name, authorship is held in abeyance while the curator and writer establish that, 'everybody knows Khodr is not Salhab'. However much the work itself seems to be elided it's necessary to discuss Salhab's work under erasure in the shadow of this form of appropriation. Two films are looped and screened together, one, shot from the point of view within a car travelling down hill along the border of Lebanon and Syria – the site of recent protest and conflict – and the adjacent screen, a man (the artist) stands naked, still, and facing us. In the soundtrack to the images the sound of the car travelling the road in one film, and for the other, the breathing of the figure of the artist standing so still that its only through the sound of



the breath and an incremental appearance of mist that it can be ‘realised’ as a filmed image, not a still. The film shot from the interior of the car travelling this border road, is of recomposed takes so finely tuned that the ‘cut’, disappears, and in the process so too the soldiers on the roadblocks – now the act of policing borders has uncannily disappeared. By shooting only when the light is the same as in previous shoots it ensures a new kind of legibility. There are other artists in Lebanon taking up a relation to works authored by others, such as Akram Zataari’s revisiting existing photographic archives, to re-inflect or revive the original meanings as in his work with the photographs of Jibrail Jabbur and Manoug taken in the Syrian desert in the 1950’s. In a recent forum in London on ‘Contemporary art in the Middle East’ strategies for artists in Lebanon were addressed in relation to the aftermath of the civil war in 1975 that discussed the response of artists who nominated this historical time as ‘tabula rasa’ – a state that Franz Fanon identified as pre-empting the treacherous effects of decolonisation in Algeria.<sup>10</sup> Walid Raad’s work proposes a response through the writing of the thinker and filmmaker Jalal Toufic with regard to the question of the legacy of the invasions and civil war and the artists approach to image making, that Toufic describes as the post-traumatic amnesia in post-war Lebanon.<sup>11</sup> Salhab’s work is submitted to its re-appearance here due to it being authored by the work’s curator and writer’s rebuttal of authorship, as it was for Foucault in the context of his own authorship, “I am no doubt not the only one who writes in order to have no face. Do not ask who I am and do not ask me to remain the same: leave it to our bureaucrats and our police to see that our papers are in order.”<sup>12</sup> A small book *Everybody Knows* is displayed as the context for Salhab’s non-appearance, including the essay, *An Interview, into the life and art of A,B,C,D and E* – presenting conversations between a mélange of, amongst others, artists, poets, investors and curators, and is reminiscent of the surrealist’s elevation of the pun or non-sense<sup>13</sup>.

In Jean Fisher’s discussion of Giorgio Agamben writing on the loss of tradition via Walter Benjamin she engages with the transmissibility of tradition, “[the] loss of tradition means that the past has lost its transmissibility, and so long as no new way has been found to enter into a relation to it, it can only be the object of accumulation – the past becomes a monstrous and indecipherable archive”<sup>14</sup>.

‘The Utopia Disaster’ is the title of archives located in Gibraltar by the artist Marianna Christofides and historian Bernd Bräunlich. The discovery of this file dating from 1891 during their research in the Gibraltar Government Archives, also held another title that embraces another of the works in the exhibition, *The Strait* – a series of colour photographs where the impact of the meeting of distance and proximity are marked – and that in its very naming references a space that could relate to many other sea routes, including the present heavily trafficked Mediterranean, over which refugees flee or are destroyed in their endeavour. The file, ‘The Utopia Disaster’ writes of the disastrous sinking of a ship with 800 Italian migrants in the bay of Gibraltar in 1891. Contained in a vitrine titled *Stereoscapes 1*, are two parallel pages of fine hand made paper, with typed

text from this record illuminated from below and delicately inscribed by the incisions of a laser. There is something about this fragility that leads us to the diachronous links made throughout the work, in which we could say, all 'centres' are deprived. Precisely placed and illuminated by the same source, are two 35ml original hand-coloured slides, transferred from the seventeenth technology of the magic lantern slide, showing a seemingly mundane image of a woman buying flowers from a flower seller in Gibraltar - coloured differently as if testing emphasis. In Godard's , *The History of Cinema*, he states repeatedly, "The more distant and right the relationship between two juxtaposed realities, the stronger the image will be - the more emotional power and poetic reality it will have", and " two entirely unrelated realities cannot be usefully juxtaposed. No image will be created"<sup>15</sup>.

Nietzsche's 'untimely' with its refutation of history, and mistrust of empirical knowledge touches upon aspects of the exhibition. Seza Paker and Ali Akay's work *Refugees, Park*, Buren approaches the 'untimely'. The space between Daniel Buren's pavilion in the Giardini park at 2007 Venice Biennale, and Paker's filming of Afghan refugees, a space that holds a sense of the irredeemable distance for those refugees who inhabit the 'free zones' in Paris - located in the midst of the more highly valued civic spaces, that lose their civic charge given the refugees' status as non-citizens. Buren's history of interventions into architectural spaces has a heightened temporality against the secured urban spaces of Paris. Paker collaborates with the philosopher Ali Akay, and in doing so together they produce what Akay refers to, "[not] as 'capturing' the 'event' but particular singular moments . . . [that] through reflection and montage constitutes the crystal element of the total". The crystal element again 'where all centres are deprived'. There are collisions between human rights and the question of democracy that are held in suspension here through speech; where due to language difference, the voices of these Afghan people, are simultaneously perceived and not understood, yet they cannot but remain a part of this milieu.

We face a return that is not the return of the same, in the exchange of handwritten letters between the artist Helene Black and writer and poet Peter Lyssiotis' *Destination is Never a Place*, and neither is it a past, here a 'past' is tracked, lost then tracked again, between the times each have independently spent in Mavrovouni in Cyprus, a place that becomes an ignition point - there is the one who has returned regularly to Cyprus and the other returned many years ago, this return to Mavrovouni is combined in them, partly through the affect of ritual in letter writing. To see the letters we first see small windows cut into 'cover pages' holding the letters resting on a shallow shelf. Both had, in the past, been working at different times, meters from each other in Mavrovouni: Black's view toward Lyssiotis' space and he to hers, yet it was where both had already been or were about to be. Black and Lyssiotis make a book that is displayed, closed and paradoxically protected in a vitrine due to the vulnerability of the raw umber content in the paper, embodying both expectation and hesitation. Meanings unfold in this reference to the

raw umber mines in Cyprus alongside photographs that document the site, one of which shows the shadow of the photographer falling across the image. There's also a symptomatic touch of painting; during the renaissance this particular raw umber was desired as a base for the painting of shadows – its all in the small yet vital connections that run throughout their exchanges.

The work of four artists have been 're-oriented' towards each other in a sub-set of works within the exhibition, curated by Antonis Danos – this sub-set then submitted to another form of framing within the context of Jean Baudrillard's concept of the simulacra, in this instance for Danos, in relation to his projects concern with the debates on, "hybridity within post colonial discourse . . . as an idea that cannot account for the incessant migrating forces of capital and the violent divisions and roadblocks in its wake ..." Rex Butler makes the point that for Baudrillard the aim of simulation is not to do away with reality but on the contrary to realise it, make it real,<sup>16</sup> and;

"If you start from the idea that the world is a total illusion then life, thought, become absolutely unbearable. So you have to make every effort to materialise the world, realise it in order to escape from its total illusion. And the realizing of the world through science and technology is precisely what simulation is – the exorcism of the terror of illusion by the most sophisticated means of the 'realisation of the world'"<sup>17</sup>

What is at stake here is not the artist's rendition of Baudrillard's ideas, which simply be a seduction, but a taking his 'marker' if you like somewhere else–, in all their difference. What circulates in these works is their engagement with Cyprus and the histories of decolonised conceptions of Cyprus, that are intimately connected to those renditions of the world that Danos describes as resulting from the resulting control enabled by "the migrating forces of capital and the violence in its wake", in its most recent manifestation the imposition of the sumptuary laws (non-laws) forced upon Cyprus by the Troika in 2013. Distinct divisions between the realms of the visible falter when they are infiltrated through sound, and at the heart of Yiannis Christidis' work *a sound-block.ed* would not resonate, he records what he calls 'the existing multidimensional aural ambience in the buffer zone in the old centre of Nicosia'. In a 'composition' of captured sound, with all the musical connotations composition implies, he refers to a "sonic development" and "soundmarks" in the area of Nicosia, along with their properties of rhythm, pitch, timbre and importantly to their 'evolution'. There is perhaps the infinitude of jazz here embedded by the 'culturally intensive'. Supplemented by recordings made also in Turkey and Greece this melange of voices and sounds can be heard as a call for more ambiguous forms of incantation.

Yiannis Yapanis' single screen video monitor *Simulacrum* takes up Baudrillard's interest in Borges fable of the cartographer and the map where, "The territory no longer precedes the map", with a filmed record of the abandoned interiors of several buildings

acquired by the School of Applied Arts, Cyprus University of Technology. Its an interstice: after being abandoned by its previous occupants and before re-occupation, Yapanis images the debris of this abandonment: 'blue pearl cabaret', 'coffee shop' or 'one hour hotel' and a fourth section, of a very different order, 'space time': the partial inhabitation of the time before its new 'use' and new 'time' accompanied by the temporal tricks of fade ins, close ups, and an uncannily self opening door.

Nicos Synnos holds to a non digital aesthetic – a recently outmoded technology – to cut up the 'scenes' he recorded in Cyprus, as he says 'no added visual effects, only the vertical time-slicing of the scenes', with the Beatles song, 'Strawberry Fields For Ever' – one of the 'scenes' is a strawberry field. 'Scenes' always invade a part of something larger. As we watch twenty-four 'moments' of the same scene, with the sound track, subjected to the same time 'mutation' as the images, we simultaneously hear twenty-four 'moments' – to hear this song with its all but talismanic pop presence so lovingly and ambivalently revived. From those violent claims to the real by capital and its effects in Cyprus, to the engagement with a melancholy that withholds both image and sound we have something of the 'pulse' in the image that Susan Sontag speaks of, "...the issue of a rhythm or beat, or pulse – a kind of throb of on/of on/off – which in itself acts against the stability of visual space in a way that is destructive and devolutionary ... its this beat [that] has the power to decompose and dissolve ..."<sup>18</sup>

To complete this relational quartet the triptych, so significant a form in Abrahamic religious art, with its infinite reprisals throughout the last two centuries is put to work here – albeit secured firmly outside the hold of organised religion. Yiannos Economou installs three video's: one a film of close up of a drill incessantly breaking ground through concrete, another a reference to Iceland's financial collapse through the accumulation of virtual wealth (making a correlation with Cyprus) is the film of a beached whale in Iceland – in a work that, invokes the capacity for analogue film to embody death (but through digital), in this instance where' the 'subject' is deathly still. The third film shot from the window from a fast moving car, appears furtively non-selective of the terrain in the as yet uninhabited building developments that mar the island, those partly completed villas and apartment blocks, neither it seems marked with a past or a future.

It's a highly suggestive endeavour here to invoke Ovid's version of the myth of Narcissus and Echo. *Narcissus* is the collaboration of Jean-Pierre Hébert, Iannis Zannos and Jeremy Sarchet. Although here 'Echo', the female voice whose entire existence was to echo Narcissus lament is absented and replaced with the sound of swallows, that circle the fragile poetic anomaly of a Tensegrity structure – reflected in water, its a stand-in for the figure of Narcissus, along with his words yearn for the love in his own reflection, here subsumed by the sound of swallows. In a counter-intuitive gesture the structure moves propelled by air. It's a structure that relies on all elements embraced

through a loop: a camera programmed to register movement of the tensegrity structure; it's a movement set off by the visitors' disturbance of the surrounding air, that triggers these random sweeps of the sound of swallows. Submitted to the illimitable qualities of water, and touched by the acousmatic, the myth is undone for the return of swallows – the return of the natural world.

George Alexander and Philip George both generate pleasure in setting up the stakes for what unsettling authorship might be. Like other collaborators here, they have departed and arrived through Cyprus many times: Alexander born in Egypt migrating to Australia, then to return to develop this work in Cyprus. Alexander begins with working drawings and George the “spinning work of ideas”. It's as if the many within us, are setting out to, what Alexander describes, to “externalise the polarity between the chaotic and unconscious”. Their work, *The Negotiation Table*, is, it must be said, tenderly prepared and full with intent: Bread loaves overlaid on a printed map of medieval Eastern Mediterranean sea. For Hannah Arendt, “...to live together in the world means essentially that a world of things is between those who have it in common, as a table is located between those who sit around it; the world, like every in-between relates and separates men [sic] at the same time.”<sup>19</sup> This particular ‘table’ is underscored by it being the result of their journey to the village of Omodos to learn the ritual acts of traditional Cypriot bread baking and importantly to develop the technique to enable the bread to ‘hold’ the symbols they plan to embed in its surface. In adopting the view of Cyprus as a between East and West – the symbols as described by Alexander, “...the double-headed head inscribed on the bread [is] looking both ways; it belonged more to the Izmir-Jerusal-Beiret-Alexandria nexus than belonging to faraway Athens or Ankara or Westminster or Washington, for that matter.”<sup>20</sup> This reorientation is loaded as it fuels the condition of collaboration with the lightness of desire, paradoxically that it might more effectively mark the significance between politics and bread: consider the images of this process documented in this catalogue, it's in the realm of pleasure. What Giorgio Agamben saw that true historical materialism “... does not pursue an empty mirage of continuous progress along infinite time, but is ready at any moment to stop time, because it holds the memory that man's original home is pleasure.”<sup>21</sup>

There is something of this critique at work in the work by the Musicians and activists, Dimitros Charitos and Coti K, as they approach the technologies of sound in its simplest form, in the form of a giganticised string instrument. It is to be heard and played only if the beholder mounts the stairs of two large box like timber structures, stretched with acoustic strings, at either end of the room and engage in a simple act of transmitting and receiving sounds. Stretching the full length of the exhibition space you might reach in to play the strings or listen to what arrives – reminiscent of the childhood game of listening through cans attached with strings, where for the child the flight their imagination takes, makes them, alone, the potentially limitless agencies of transmission. Are the artists here turning away from the advancing technologies or are they meeting them somewhere else?

Inside a small space in part signified as a room, simply by the placement of occasional items of domestic furniture, the artists display their sparsely allocated chosen images and fragments from the archives of Modernity – picked up from that monstrous indecipherable archive, as it meets colonialism. Tahl Kaminer and Guli Silberstein's *Shock of Modernity* seems counter intuitive to its title, with the physically small gestures in these objects supplemented by a film of fragments – depicting the effects of modernity through juxtapositions of imagery from Mass culture with 19<sup>th</sup> and 20<sup>th</sup> C as the effects of acts of colonisation, or what Franz Fanon describes of French de-colonisation of Algeria, "...to replace a certain species of men with other species of men [sic]... there it the total complete and absolute substitution"<sup>22</sup> Images from the internet of a British military ambassador in colonial Japan with all its patriarchal illusions and the fantasy of innocent mutual absorption between the colonised and the coloniser, in this case Japanese and British culture –in a strange addition to this ensemble a small bird cage with a stuffed bird. Is this the ossifying momentum within modernity?

The Urban scapes of Dubai are represented and re-formed by Sharmen Syed and George Katodrytis through the output of directed algorithms – the essence of computer language, used to develop architectural models or in this case manipulated to produce the conflation of architectural scapes via God-like coherence of terrestrial imaging. This urban scape is split by Syed and Katodrytis through the same technology that composed it – along with its own particular 'regime of truth' –patterns of Islamic design are integrated, not the least raising the question of the status of the affective significances that reside in Islamic patterning and design. The question begins and returns to the computer assisted, if not generated, imaginings for a future urban spectacle, in this case of Dubai. Albeit one of the smallest urban centre's in the world, it carries a destructive significance in its remodeling of the natural environment. The artists' remarked that some real estate developments are purchased solely on the basis of their terrestrial representations, a stark contrast to the embodied effects of encountering them.

In the instance of Lanfranco Aceti and the capacity to affect traumatic states: the artist uses fragments of the shell of a turtle – where the cell like pattern of the shell itself offers a form of mimicry as it reprises the shape of cells, the biological dynamic of which is central to the artists' concerns. Displayed in a vitrine parts of the shell or decaying peeled fragments are placed onto diagrams of say, the chemical structure of adrenaline, however naming each cell with 'non-biological' nominations such as 'Nationalism' and 'Erosion' and in a second vitrine, fragments of organic materials placed within a diagram of connecting cells. This is no conceit for he is suggesting the implications in relation to his concerns with the lived inheritance of trauma – when each affects or modifies the other. Clearly these are not the wonder cabinets of the 19<sup>th</sup> century where often items were displayed because they weren't known. However vitrines are also known for amongst other things, the display of looted ethnographic fragments, as 'trophies'. Yet cabinets they are, and in relation to the inheritance of trauma the work may carry the

imprint of these histories. This work took advantage of a chance encounter: on seeing a dead turtle in the university ground where Aceti teaches. In a strange act of intention he concealed it until the body had fully decayed.

In the case of Caglar Cetin's work, the image is left within the view-finder of his camera folded out to view and installed on the wall. Unique in relation to other works in the exhibition as it is not released from the apparatus of the camera, not projected, or reproduced in any form. It has all the qualities of a tentative gesture, to be withdrawn at any time, because the artists' awareness of the potential failure of the capacity to depict in an the transmission of trauma: titled *A Small Picture*, it shows one image that holds layers of images within it. The initial image of mold samples were taken from the wall of a house in Turkey, removed transported and re-sited with other microorganisms in a house in Northern Cyprus. Rather than setting out a narrative, it becomes not only of the meeting of micro-organisms but an 'issue' of the time we are in – I would say for Cyprus the burning issue would be how this transfer of image might counter other historical transfers. And the question for Cetin is, 'would an attempt to merge some micro-organisms be a way to remember?'

It is not so much what it is that is left behind after the violent incursions of the division of Cyprus or the desire to return to an imagined utopia, home, but to question the ongoing operations of power that control these meanings, in his parodic disinvestment in established representations of trauma – elsewhere he speaks of this through the work of Michel Foucault<sup>23</sup>. How to show or speak about these traumatic events? By choosing the most unlikely means, a means that eludes the closures in the media with its capacity to re-read traumatic events into and through, what is in fact an endlessly revived-living-dead language – thwarting affect. There is also the mold itself, for it is the tiny detail that images what it is that is left behind. A process that Foucault might describe as the 'epistemological unconscious' – in this case in the context of the ongoing effects in Cyprus – all beheld in an image that may fail.

Artist Klitsa Antoniou's work *The Persistence of the Image* in collaboration with the scholar Gabriel Koureas returns us to the photographic with a gesture towards those aspects that refuse photography as a record, aware instead of its temporality in relation to memory. Four large scale facsimiles of the pages of an open book are laid out on the gallery floor, onto which are projected, four videos composed of photographic images –including collage, montage, inscription, hand colouring, every day impressions, like coffee cup stains the images, as if to register a sign of the chaos of memory and perhaps reflecting something of slowly accruing meanings in the development of this project that involved a further multitude of collaborators. It has the quality of a palimpsest, where all levels remain to contend with any forced continuity or 'compression' of time – highly significant as the imagery involves Cyprus' Ottomam Islamic Monument, Hala Sultan Tekke in Larnaca, Antoniou speaks of Cyprus' "[having] been allocated an identity in

relation to classical traditions rather than the more apposite identity that connects the Island to the Middle East”<sup>24</sup>.

In the films of Pier Paolo Pasolini as well as his writing, theoretical provocations and letters is his absolute desire for the unassimilable, to produce work that would not be assimilated by the forces of capital. How closely Pasolini’s work already regarded its vulnerability to assimilation, for it was always already there whether through appropriation or prohibition. His work does not so much attempt to outmaneuver these forces of assimilation as persist in showing how a state of anxiety makes possible subjectivity as an always anterior state. When his trilogy of films were assimilated by the sexual liberation movements the 1970’s he saw it as his failure, a failure that resulted in his writing the *Abiura*; a recantation, arguably a mimicry of Chaucer’s own recantation written to save his life – written during the making of Pasolini’s last film in 1975, *Salò* where he films the stories in De Sade’s *120 Days of Sodom* translating the mis-en-scene to the town Salò in Mussolini’s fascist Italy – he films the unfilmable. “Therefore I am adapting myself to the degradation and I am accepting the unacceptable. I am maneuvering to reorganise my life. I am forgetting how things were before. The beloved faces of yesterday are beginning to fade. I am slowly and without alternatives – confronted with the present.”<sup>25</sup>

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- 1 Teresa Brennan, *The Transmission of Affect*. (Cornell University Press, Ithaca and London, 2004).
  - 2 Kalpana Rahita Seshadri, *Living Attention*. On Teresa Brennan, eds. Alice A Jardine, Shannon Lundeen, and Kelly Oliver, (SUNY Press, 2007): 87-88.
  - 3 Irit Rogoff, ‘Oblique Point of Entry’, delivered at conference, Regional vis-à-vis Global Discourses: Contemporary Art From the Middle East, SOAS, London. 5-6 July 2013.
  - 4 Giorgio Agamben, “From the State of Control to a Praxis of Destituent Power”, transcript from a public lecture given in Athens, November 6, 2013, <http://roarmag.org/2014/02/agamben-destituent-power-democracy/>
  - 5 Thierry de Duve, *Pictorial Nominalism*, tran. Dana Polan with the author, *Theory and History of Literature*, Vol. 51, (University of Minnesota Press, 1991): 56.
  - 6 Catherine David, *Hélio Oiticica*, published at the occasion of the retrospective exhibition Hélio Oiticica, 22 February – 26 April 1992 at Witte de With Centre for Contemporary Art Rotterdam, (Projeto Hélio Oiticica, Rio de Janeiro and the Galerie nationale du Jeu de Paume, Paris): 248
  - 7 Guy Brett, *Hélio Oiticica*, Ibid: 222
  - 8 Santiago Zabala, ‘Zizek and the Communist Horizon’ August 2013, <http://www.aljazeera.com/indepth/opinion/2013/01/2013127122357321377.html>
  - 9 Gayatri Chakravorty Spivak, “No Definitions For Activism”, Keynote lecture for conference, *Through the Roadblocks: Realities in Raw Motion*, NeMe, Limassol, November 24, 2012.
  - 10 Franz Fanon, *The Wretched of the Earth*, See chapter ‘Concerning Violence’, originally published 1963 (Penguin Books, 2001): 27.



- 11 Walid Raad: *Miraculous Beginnings*, ed. Achim Borchardt-Hume, (Whitechapel Gallery, 2010):18-19
- 12 Michel Foucault, *The Archeology of Knowledge*, trans. By A. M. Sheridan Smith (New York Harper Colphon, 1976): 17
- 13 Marine Arsanious, *Everybody knows that*, (publication accompanying video installation for Through the Roadblocks exhibition, November 2012. (Marine Arsanious and Nesrine Khodr, Beirut 2012)
- 14 Quoted by Jean Fisher, *Susan Hiller: Recall*, ed. James Lingwood, (Gateshead: BALTIC, 2004): 80
- 15 Jean-Luc Goddard, *Histoire(s) du cinéma* (The History of Cinema) is an 8-part video project begun by the film maker in the late 1980s and completed in 1998.
- 16 Rex Butler, *Jean Baudrillard. The Defence of the Real* (London: Sage Publications Ltd, 1999): 24
- 17 Jean Baudrillard, *Baudrillard Live: Selected Interviews*, ed. Mike Gane, (London Routledge, 1993):184
- 18 Susan Sontag, 'The Im/Pulse to See' in *Vision and Visuality*, ed. Hal Foster, (DIA Art Foundation, Bay Press Seattle, 1988): 47 and 51
- 19 Hannah Arendt, *The Human Condition*, (The University of Chicago, second edition, 1998): 53
- 20 All quotations from Alexander are from an e-mail exchange with George Alexander, August 2013
- 21 Giorgio Agamben, 'Time and history: Critique of the Instant and the Continuous', *Infancy and History: The Destruction of Experience*, trans. Liz Heron, (Verso, London and New York, 1990):105
- 22 Franz Fanon, *The Wretched of the Earth*, see chapter 'Concerning Violence'. originally published 1963, (Penguin Books, 2001): 27
- 23 Caglar Cetin's essay in the Conference Reader, *Through the Roadblocks: Realities in Raw Motion* (NeMe 2014)
- 24 Klitsa Antoniou, paper given at *Through the Roadblocks: Realities in Raw Motion* conference, November 23, 2012, <http://neme-imca.org/events/through-the-roadblocks>
- 25 Patrick Rumble, *Allegories of Contamination Pier Paolo Pasolini* ed. Paul Willeman (BFI 1977):2 *Salò* remains today accepted, censored, banned and debated.

**Denise Robinson** is an independent curator and writer, her work has focused on working closely with artists and the development of exhibition practices linked to interdisciplinary debates. She is an Australian living and working from London since 1996. From 1983: Director/Curator: George Paton Gallery, Melbourne; Australian Centre for Photography to 1991; Queer Screen International Film Festival, Sydney. Curating many film screenings in International exhibition contexts. In England she has been visiting fellow (then) Department of Cultural Studies Goldsmiths, University of London; Head of Artistic Program, Arnolfini, Bristol. In 2007 she was, curator, Cyprus Pavilion, Venice Biennale with Haris Epaminonda and Mustafa Hulusi with film screening, Jalal Toufic. She has published widely as a critic, essayist since 1983. Publishing in International catalogues, journals and magazines, contributing to Camera Austria since 2004. Book essays include: 'Olinka: Or where movement is created, Museo Tamayo'; Susan Hiller and Michael Taussig in 'Contemporary Art and Anthropology'; Pier Paolo Pasolini 'Cinema and The Death Drive'; 'You Got to Burn to Shine - a History'; Matts Leiderstam. Conference conception and editor of Reader, 'Transgression and the Culture Industry'. Editor catalogues including: Cyprus Pavilion, 52nd. Venice Biennale, 2007: Peter Doig/Udomsak Krisanamis; Tracy Moffat; Stan Douglas; Eugenio Dittborn. She has been the recipient of research grants and a Senior Fellowship from Museums Australia.





Narcissus, 2012

Jean-Pierre Hébert  
Iannis Zannos  
Jeremy Sarchet



**Narcissus, 2012**

Kinetic audiovisual Installation with Tensegrity structure and water

Sound and Construction: Jean-Pierre Hébert, Iannis Zannos and Jeremy Sarchet

Courtesy of the Artists

The installation Narcissus is based on the graceful movement of a tensegrity structure, made of rods mutually supporting each other in suspension through interconnecting strings. The tensegrity is a light but resilient structure, and can be moved easily by the wind or by touching it. It can be likened to a bending flower, but also to a tower circled by swallows, as Narcissus was circled by Echo in Ovid's poem.

The installation uses the movement of the tower as reflected on water to create a soundscape of swallows flying around the tower. The swallow sounds stem from recordings made during the summer months from the last floor of an apartment building in Corfu town during 2006 to 2011. Thousands of swallows nest in Corfu town during the summer. The relatively small number of cars, the narrow streets and numerous old buildings with tiled roofs present ideal conditions for the summer breeding period of these migratory birds.

The piece invites the visitors to reflect on the fragility of the environment. It seeks to evoke multiple associations between forms and objects, that dissolve the boundaries between urban and natural, technological and poetical.

Η εγκατάσταση «Νάρκισσος» βασίζεται σε μια κατασκευή «tensegrity», που αποτελείται από ράβδους που αλληλοστηρίζονται αναρτημένες πάνω σε τεντωμένες χορδές. Η tensegrity είναι μια ελαφριά αλλά ανθεκτική κατασκευή, που κινείται εύκολα από τον άνεμο ή από κάθε μικρό άγγιγμα. Μπορεί να παρομοιαστεί με ένα άνθος που λυγίζει, αλλά και με έναν πύργο που περιτριγυρίζεται από χελιδόνια, όπως η Ηχώς περιστρεφόταν γύρω από τον Νάρκισσο στο ποίημα του Οβιδίου.

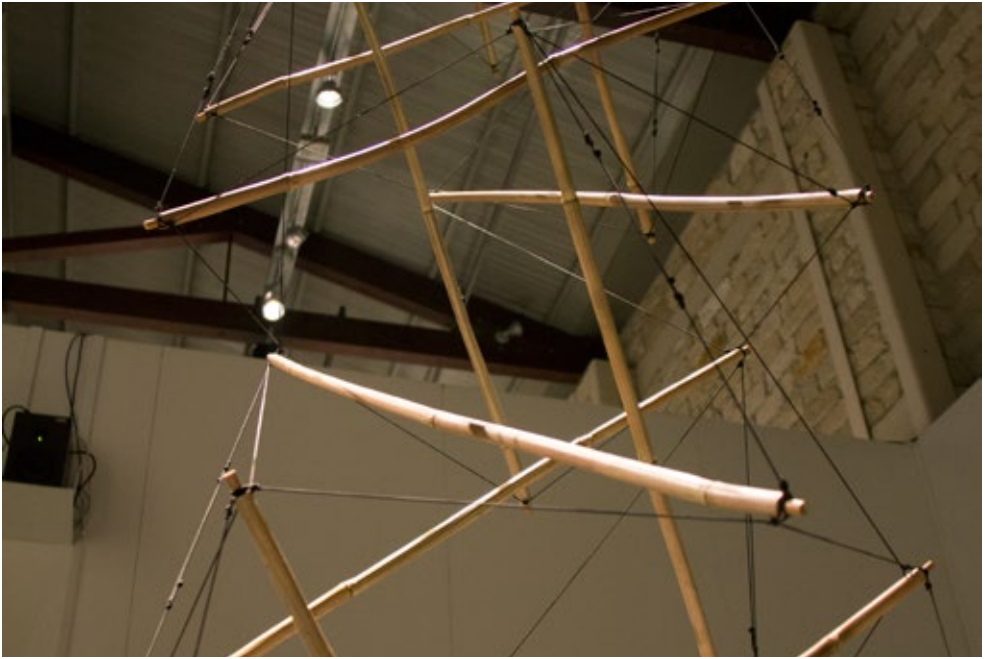
Η εγκατάσταση χρησιμοποιεί την κίνηση της κατασκευής αυτής για να δημιουργήσει ένα ηχοτοπίο από χελιδόνια που πετούν γύρω της. Οι ήχοι των χελιδονιών προέρχονται από ηχογραφήσεις που πραγματοποιήθηκαν από τα παράθυρα μιας κατοικίας στην παλιά πόλη της Κέρκυρας μεταξύ 2006 και 2011. Χιλιάδες χελιδονιών φωλιάζουν στην πόλη αυτή το καλοκαίρι. Ο σχετικά μικρός αριθμός αυτοκινήτων, οι στενοί δρόμοι και τα παλαιά κτίρια με κεραμίδια στις στέγες δημιουργούν ιδεώδεις συνθήκες αναπαραγωγής για τα αποδημητικά αυτά πουλιά.

Η εγκατάσταση προσκαλεί τους επισκέπτες να αναλογιστούν την ευαισθησία του περιβάλλοντος. Αποζητά να ξυπνήσει πολλαπλούς συνειρμούς ανάμεσα σε μορφές και αντικείμενα που αναιρούν τα όρια ανάμεσα στο αστικό και το φυσικό τοπίο, την τεχνολογία και την ποίηση.

Translated by Maria Hadjiathanasiou









**Jean-Pierre Hébert** is an independent artist interested in drawings, algorithmic art, and mixed media. Hébert lives and works in Santa Barbara, California. He is a pioneer in the field of digital art from the mid 70's on, merging traditional art media and techniques, personal software, plotters, devices, and custom built apparatus to create an original, extensive body of work. He was the recipient of Pollock-Krasner Foundation and David Bermant Foundation awards, and the Siggraph Distinguished Artist Award for Lifetime Achievement in the Digital Art. He co-founded the Algorists in 1995 with Roman Verostko. Hébert produces works on paper, including ink and pencil drawings, paintings, etchings and dry points from polymer and copper plates, and pigment prints. He also creates sand, water and sound sculptures and installations, algorithmic visual music, works for wall displays, physics based algorithmic pieces, and works in other media including artist's books. His work has been exhibited extensively and internationally, and has been frequently juried in the SIGGRAPH Art Gallery. It is present in several museums and institutional collections, including the digital art collections of the Block Museum of Art (Northwestern University, Chicago) and the Victoria and Albert Museum (London). Since 2003, he has been artist in residence at the Kavli Institute for Theoretical Physics (KITP) at the University of California, Santa Barbara (UCSB), where he has organised several Algorists group shows. Recent and current shows include *Through the Roadblocks* -Limassol, Cyprus, *Sculptures and Drawings* at Carl Solway Gallery -Cincinnati, and *The American Algorists: Linear Sublime* at Lebanon Valley College -Annville, PA and School of Visual Arts -New York

Dr **Iannis Zannos** has a background in music composition, ethnomusicology and interactive performance. He has worked as Director of the Music Technology and Documentation section at the State Institute for Music Research (S.I.M) in Berlin, Germany, and Research Director at the Centre for Research for Electronic Art Technology (CREATE) at the University of California, Santa Barbara. He has taken part at numerous international collaborative Media Arts projects and has realised multimedia performances both alone and in cooperation with other artists. He is teaching audio and interactive media arts at the Department of Audiovisual Arts and at the postgraduate course in Arts and Technologies of Sound of the Music Department at the Ionian University, Corfu.

**Jeremy Sarchet** is a Physics major at the University of California, Santa Barbara. A dedicated craftsman with structures involving geometric intricacy, he enjoys exploring a wide assortment of digital and physical media. In 2007 he discovered the work of Buckminster Fuller and Kenneth Snelson, of structural equilibrium between tension and compression and he has been an avid builder of Tensegrity forms ever since. Jeremy is also employed in Virtual Reality Software development.



Reactions, 2012 / A Small Picture, 2012  
Lanfranco Aceti, Çağlar Çetin



**Reactions**, 2012, Lanfranco Aceti  
Mixed media installation  
Courtesy of the Artist

*Reactions* is an analysis, through chemical structures and mixed media, of cultural entanglements, body politics and personal narratives that shape understanding and perception of cultural events. The artwork's symbolism creates the logic for a world without logic, a framework for events that have neither structure nor justification, in the attempt to create an explanation and rationale for violent stories that cannot be explained or rationalised.

The artwork's attempt to justify and rationalise chaos has been a doomed endeavor from its very conceptualisation. Nevertheless, in the mayhem ensuing from nationalism, identity and belonging, perhaps it is possible to discover a pattern, a sequence of actions and reactions that may lead to an understanding and discovery of alternative realities to those staged by the body politic and narrated through institutional discourses.

The mixing of chemical structures, chaos, violence, actions and reactions leads to a visual representation of events informed by scientific models; as if chemical formulas could explain war events and become cultural formulas. Life is staged, narrated and visualised as a concatenation of events that are bound together by the simple principle of action and reaction and that create complex formulas and symbolisms that do not escape the cultural reality of human biological and chemical natures.

Το *Reactions* είναι μια ανάλυση, χρησιμοποιώντας χημικές δομές και μικτά υλικά, πολιτιστικών αναμειξεων, πολιτικών σωμάτων και προσωπικών αφηγήσεων, που πλάθουν την κατανόηση και την αντίληψή μας για τα πολιτιστικά γεγονότα. Ο συμβολισμός του έργου δημιουργεί επιχειρήματα για έναν κόσμο χωρίς λογική, ένα πλαίσιο για γεγονότα που δεν έχουν ούτε δομή ούτε αιτιολόγηση, στην προσπάθειά του να δώσει μια λογική εξήγηση σε βίαιες ιστορίες που δεν εξηγούνται ούτε εκλογικεύονται.

Η απόπειρα του έργου να αιτιολογήσει και να εκλογικεύσει το χάος ήταν ένα καταδικασμένο εγχείρημα από τη στιγμή της σύλληψής του. Ωστόσο, μέσα στο πανδαμόνιο που ακολούθησε από τον εθνικισμό, την απόκτηση ταυτότητας και την αίσθηση του ανήκειν, ίσως είναι εφικτό να ανακαλύψουμε ένα σχέδιο, μια ακολουθία ενεργειών και αντιδράσεων που να μπορούν να μας κάνουν να αντιληφθούμε και να ανακαλύψουμε πραγματικότητες, εναλλακτικές από αυτές που σκηνοθετούνται από πολιτικά σώματα και που λέγονται σε ακαδημαϊκές συζητήσεις.

Η ανάμειξη χημικών δομών, χάους, βίας, ενεργειών και αντιδράσεων οδηγεί σε μια οπτική απεικόνιση γεγονότων που βασίζεται σε επιστημονικά μοντέλα. Άλλες και οι χημικές φόρμουλες θα μπορούσαν να εξηγήσουν γεγονότα πολέμου και να μετατραπούν σε πολιτιστικές φόρμουλες. Η ζωή σκηνοθετείται, εξιστορείται

και απεικονίζεται σαν μια αλληλουχία γεγονότων τα οποία συνενώνονται από την απλή αρχή της δράσης και της αντίδρασης και που δημιουργούν σύνθετες φόρμουλες και συμβολισμούς, που δεν ξεφεύγουν από την πολιτιστική πραγματικότητα ανθρώπινων βιολογικών και χημικών φύσεων.

Translated by Maria Hadjiathanasiou







**Dr Lanfranco Aceti** works as an academic, artist and curator. He is Visiting Professor at Goldsmiths College, Department of Art and Computing, London; teaches Contemporary Art and Digital Culture at the Faculty of Arts and Social Sciences, Sabanci University, Istanbul; and is Editor in Chief of the Leonardo Electronic Almanac (the MIT Press, *Leonardo* journal and ISAST). He is the Gallery Director at Kasa Gallery in Istanbul and worked as the Artistic Director and Conference Chair for ISEA 2011 Istanbul. He has a PhD from Central Saint Martins College of Art and Design, University of the Arts London. His work has been published in *Leonardo*, *Art Inquiry* and Routledge and his interdisciplinary research focuses on the intersection between digital arts, visual culture and new media technologies. Lanfranco Aceti specialises in contemporary art, inter-semiotic translations between classic media and new media, contemporary digital hybridisation processes, avant-garde film and new media studies and their practice-based applications in the field of fine arts. He has worked as an Honorary Lecturer at the Department of Computer Science, Virtual Reality Environments at University College London. He has exhibited works at the Institute of Contemporary Art (ICA) in London and done digital interventions at TATE Modern, The Venice Biennale, MoMA, Neue Nationalgalerie, the ICA and the Irish Museum of Modern Art. Previously an Honorary Research Fellow at the Slade School of Fine Art, Dr Aceti has also worked as an AHRC Postdoctoral Research Fellow at Birkbeck College, University of London, School of History of Art, Film & Visual Media and as Visiting Research Fellow at the Victoria and Albert Museum.



**A Small Picture**, 2012, Çağlar Çetin  
Digital Camera  
Courtesy of the Artist

Would an attempt to merge some microorganisms be a way to remember? Or would it only be a literal and small contribution to decay and the perception of memory: a microscopically small homage...and perhaps done in vain? *A Small Picture* is a photographic installation that describes a narrative of the relocation of mold specimens. Mold specimens were collected from a new home in Turkey of people who had been forced to leave their villages in Cyprus.

The mold was proliferated in petri dishes and traveled from Turkey to Northern Cyprus where it was relocated on the rotting walls of an abandoned house. The artwork hopes to merge the present with the past, the new with the old, questioning the notion of 'other' and 'foreign.'

The representation of the entire process is made evident via the camera's display screen with a single image that bears testimony to all of the steps of this relocation. From the first photograph onwards each image is nestled within an historical series of images documenting this process. The unprinted (and intangible) last image is a small picture exhibited only through its medium, the small display screen of the camera, thus become barely perceptible and certainly questionable in its ability to create and represent the project's story and the land's history.

A small picture, a very small one indeed, whereas many have the lust to see the big one.

Θα ήταν άραγε η ανάμειξη ορισμένων μικροοργανισμών ένας τρόπος ενθύμησης; Η θα ήταν απλά μια κυριολεκτική και μικρή συμβολή στην αποσύνθεση και στην αντίληψη της μνήμης; ένα μικροσκοπικό αφιέρωμα...μάταιο ίσως; Το A Small Picture είναι μια φωτογραφική εγκατάσταση που αφηγείται μια ιστορία για τη μετακίνηση δειγμάτων μούχλας.

Δείγματα μούχλας συγκεντρώθηκαν από ένα καινούριο σπίτι στην Τουρκία, του οποίου οι ιδιοκτήτες είχαν αναγκαστεί να εγκαταλείψουν τα χωριά τους στην Κύπρο. Η μούχλα πολλαπλασιάστηκε σε δίσκους καλλιέργειας. Ταξίδεψε από την Τουρκία στη Βόρεια Κύπρο και επανατοποθετήθηκε στους κατεστραμμένους τοίχους ενός εγκαταλελειμμένου σπιτιού. Το έργο ευελπιστεί να συνενώσει το παρόν με το παρελθόν, το καινούριο με το παλιό, αμφισβητώντας την έννοια του «άλλου» και του «ξένου».

Η απεικόνιση της όλης διαδικασίας της μετακίνησης της μούχλας δηλώνεται μέσω της οθόνης της κάμερας, η οποία δείχνει μια εικόνα που λειτουργεί σαν τεκμήριο για όλα τα στάδιά της. Ξεκινώντας με την πρώτη από μια σειρά φωτογραφιών, ακολουθώντας μια ιστορική πορεία, καταγράφεται αυτή η διαδικασία. Η τελευταία φωτογραφία, που δεν έχει τυπωθεί (και έτσι δεν έχει πραγματοποιηθεί), είναι μια μικρή εικόνα που εκθέτεται μόνο μέσα από τη μικρή οθόνη της κάμερας, έτσι ώστε μόλις που γίνεται αντιληπτή, ενώ αμφισβητήσιμη είναι οπωσδήποτε η ικανότητά της να

δημιουργήσει και να παρουσιάσει το θέμα του πρότζεκτ και την ιστορία του τόπου.

Μια μικρή εικόνα, μια πολύ μικρή πράγματι, ενώ πολλοί λαχταρούν να δουν τη μεγάλη.

Translated by Maria Hadjiathanasiou





Çağlar Çetin is a Master's student in the Visual Art and Communication Design programme at Sabancı University, Istanbul. He received his BA with honors in Film and Television and Management of Performing Arts from Istanbul Bilgi University. Although he began to work at an early age in television screenwriting, short filmmaking, acting and directing for theatre, lately the focus of his work has shifted to contemporary art with an emphasis on conceptual art and curating. He is a civil society activist who works on gender equality, and currently he is a project developer and facilitator in Erkek Muhabbeti (Men's Talk) in SOGEP (Social Development and Gender Equality Policy Centre). His current research is focused on masculinity awareness in Turkish contemporary art.





Everybody knows that, 2012  
Nesrine Khodr  
Mirene Arsanios



**Everybody knows that, 2012,**

Two channel video projection, 15'00"

Courtesy of Ghassan Salhab and the artists

Arabic text for "Everybody know that" was translated from English by Roy Deeb

Everybody knows that Nesrine Khodr is not Ghassan Salhab although everybody might not truly know who they are. Many people may know that they are both artists and Lebanese filmmakers, but few people may know that they are close friends, now everybody knows.

Khodr's representational work, *Everybody knows this is nowhere*, is a piece authored by another artist, Ghassan Salhab, (whom she also presented in an exhibition in Beirut curated by her and Mayssa Fattouh, again within the framework of this project). By detouring the invitation as an artist and taking on a curatorial role via the Beirut and the Cyprus exhibitions, Khodr questions her position in the art world, her image and its expectations.

The publication accompanying the work and produced especially for this show in collaboration with Mirene Arsanios is a fictional round-table with Nesrine Khodr, Ghassan Salhab, Mayssa Fattouh, Nadine Bekdache and Tony Sfeir, all characters involved in the art world as artists, curators, or galerists, and all collaborators in Salhab's Beirut exhibition. Through a script format, the round-table explores the way in which each character creates his or her persona. What gestures, economies, positions and alliances inform who we are, when we are and for whom. The round-table is based on interviews spanning questions from personal experiences to financial incomes and labor conditions. It

provided the basis for the script, which is presented here in a small booklet.

Όλοι ξέρουν πως η Nesrine Khodr δεν είναι ο Ghassan Salhab, αν και ίσως να μην ξέρουν ποιοι πραγματικά είναι. Πολλοί μπορεί να γνωρίζουν ότι είναι και οι δύο καλλιτέχνες και Λιβανέζοι σκηνοθέτες, ίσως όμως λίγοι ξέρουν ότι είναι στενοί φίλοι, τώρα όλοι γνωρίζουν.

Το περιγραφικό έργο της Khodr, *Everybody knows this is nowhere*, είναι ένα κομμάτι εμπνευσμένο από έναν άλλον καλλιτέχνη, τον Ghassan Salhab, (τον οποίο παρουσίασε επίσης σε μια έκθεση στη Βηρυτό που επιμελήθηκαν η ίδια και η Mayssa Fattouh, ξανά μέσα στο πλαίσιο αυτού του πρότζεκτ). Παρακάμπτοντας την πρόσκληση συμμετοχής της ως καλλιτέχνη και αναλαμβάνοντας ρόλο επιμελητή επί τη ευκαιρία των εκθέσεων στην Κύπρο και στη Βηρυτό, η Khodr αμφισβητεί τη θέση της στον κόσμο της τέχνης, την εικόνα της και τις προσδοκίες του κόσμου αυτού.

Η έκδοση που συνοδεύει το έργο και που φτιάχτηκε σε συνεργασία με τη Mirene Arsanios ειδικά για αυτή την έκθεση, παρουσιάζει μια φανταστική συζήτηση στρογγυλής τραπέζης με τη Nesrine Khodr, τον Ghassan Salhab, τη Mayssa Fattouh, τη Nadine Bekdache και τον Tony Sfeir. Όλοι οι χαρακτήρες βρίσκονται στον κόσμο της τέχνης ως καλλιτέχνες, επιμελητές, ή γκαλερίστες, και είναι όλοι συνεργάτες του Salhab στην έκθεση στη Βηρυτό. Χρησιμοποιώντας τη μορφή σεναρίου, η συζήτηση στρογγυλής τραπέζης ερευνά τον τρόπο με τον οποίο ο κάθε χαρακτήρας δημιουργεί το δικό του προσώπιο. Ποιες

κινήσεις, οικονομίες, θέσεις και συμμαχίες δηλώνουν ποιοι είμαστε; Πότε είμαστε και για ποιον; Η συζήτηση βασίζεται σε συνεντεύξεις που περιλαμβάνουν ερωτήσεις για προσωπικές εμπειρίες μέχρι οικονομικά έσοδα και συνθήκες εργασίας. Παρέχει τη βάση για το σενάριο, το οποίο παρουσιάζεται εδώ σε ένα μικρό βιβλιαράκι.

Translated by Maria Hadjiathanasiou

"Το ζήτημα της ετερότητας θέτει το ζήτημα των συνόρων."  
Ηρόδοτος

"إن مسألة الغيرية تطرح مسألة الحدود" هيرودوتس

"The question of alterity poses the question of borders." Herodotus



# **Everybody knows that**

a text by  
Mirene Arsanios

## **AN INTERVIEW INTO THE LIFE AND ART OF A, B, C, D and E**

*A, B, C, D, E, are characters involved in a common art project. A is an artist, a producer and a former friend. B is a curator, once an artist but you never know, a mother, a jogger. C is a poet. D is an investor and an object maker. E is an art generation, an open mind. Their collaboration resulted in the formation of different words such as cab, dace, bead, bed, deb and dab.*

A: Good morning

C: Good morning

B: Good morning

A: How are you doing? What are you doing today? Anything we can see, smell, taste, admire?

C: Yesterday I did a cake. I used a few adjectives - frosted, edible, orgasmic, crusty.

E: The cake was delectable.

C: It was free.

B: It was well done.

A: How did you do it?

C: I did it.

A: Did you think before doing it? I mean, is the doing always done? You could also not do, make do, want to do.

C: This is not the point. The point is. Every time I do something I am also done, finished in one sense.

B: A part of him is done by what he does, and by what he doesn't do too.

A: Yesterday, what were you done into?

C: It depends on the adjectives I use. I was done into waiting. Into a sweet apprehension that blends hesitation and desire. Into the mother of a daughter I did but did not have. A client of my own fantasies, indulging penitently into the past.

A: And today?

C: I'm doing fine, thanks

A: I thought you were an artist

C: Only with my friends

A: Coffee?

C: Yes

A: The enigma of your being resides in the combination of your hands and eyes into a third object or gesture. Correct?

C: I can't authorize myself to sneeze.

A: When did you become an artist, today, yesterday or the day before?

C: When I first sneezed, but I don't have a clear memory of that moment. The page was white. It is the only recollection I have where things begin. Sneezing is a sensational physical contraction. I became an artist when I started making art like I sneeze.

A: Wonderful. And you?

B: I am an artist at ten, before I wake up, before I drink coffee and realize that dead people interfered with my dreams.

A: Coffee?

B: No thank you

A: And you?

D: I'd rather not say. When people call me "brother", I respond.

A: I see

C: What do you see?

A: A road, an exhibition with art hanging on white walls, legal hunters, transactions between institutions and individuals, invitation letters, dear sir, elephants, appellations, interpellations.

E: Hey!



A: You!

B: Me

C: Me

D: Me

E: No, you

A: The poet?

E: Yes

A: He left when he was seventeen.

C: A Senegalese saying goes “dans la vie il y a toujours deux routes, et on prend toujours la mauvaise”.

A: What does it mean?

B: It means that possibilities are retroactive. You never meet them as such, outside, on a road, in the daylight, like this.

A: I did, I started believing on the streets. That is, I started believing in space, not in time. Not when, but on page seventeen of Lyn Hejinian’s book, *My Life*. If, not when, I walk into the dense smell of a tropical garden (an oxymoron if you consider the nature of the tropics). The beginning is not a point in time but a white room where it is possible to turn the lights on.

B: Do you paint the walls of this room yourself? Or do you pay workers to do it?

A: I do it myself; I'm a "hands-on" person.

B: That was my reply to your same question.

A: I know but lost track of what I wanted to say. Ask me another question.

B: Who pays you?

A: E pays me, sometimes D pays me. A day pays for my working hours.

C: Hours can't fit into a day. A day is half an hour. They pay me every year for the hours I gather from day to day. Per month, they pay me 15 hours, for each hour, they give me ten dollars.

B: Who are they?

C: You

B: Me?

C: No you

E: There are too many of us in this room, we should exit.

D: Where to?

E: The city, the way it used to be.

A: I have a city inside. Its location can't be charted. The city's borders quiver like a pulse, a blood edge where I collect stranded ideas. In the city there is an assembly

of travelers, not citizens. Travelers never agree on the direction to follow or on the decision to take. Their discussions are muffled by the distance that separates their island from my heart. The distance, instead of weakening their voice, amplifies it into cacophonous nonsense, until I loose my mind so it is theirs.

B: Who are they?

A: Fathers, sisters, lovers, friends, sisters, assholes, stripers, lawyers, people I know, workers, artists, curators, collectors, organizers, producers.

B: But who did it?

C: The cake?

B: Yes

C: I can't recall because there was no beginning to the doing. It was yesterday.

B: But you did it with your hands, left and right, right?

C: I imagine I did.

B: You did, you even covered it with glittery beads.

A, B, C, D, E: BEAD

D: We need to decide on the choice of paper, the color of the wall, who can make a decision?

B: I can

A: How?

B: Fine. I seat or a stand up. I turn left or right. I say yes or no.

C: A Senegalese saying goes “dans la vie il y a toujours deux routes, et on prend toujours la mauvaise”.

A: No one ever decided to be poor.

B: Give me your hand.

C: The right one or the left one?

B: You choose

C: I can't choose my hand, A.

A: Yes

C: You choose.

A: Fine.

B: In the city inside, travelers are walking their way to citizenship, parliamentary democracy, pros and the cons, yes and no, artists and curators, exhibitions and roads. The heart zone is cleared.

This publication was conceived and produced by Mirene Arsanios and Nesrine Khodr for *Through the Roadblocks* exhibition\*, curated by Antonis Danos & Helene Black and held at the Evagoras Lanitis Centre, Limassol, Cyprus, from 24th November - 16 December 2012.

The text is a fictional conversation loosely based on interviews with Nesrine Khodr, Ghassan Salhab, Mayssa Fattouh, Nadine Bekdache and Tony Sfeir, all actors in the art world and have had different degrees of involvement in the production of filmmaker Ghassan Salhab's video-diptych titled *Everybody Knows This is Nowhere*. Shalhab's video was produced and presented in Beirut in June 2012 by Mayssa Fattouh and Nesrine Khodr as part of *Through the Roadblocks'* Beirut chapter.

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**Nesrine Khodr** is a visual artist, filmmaker, and television producer who lives and works in Beirut. She has read History at the American University of Beirut, and received an MSc in European Film Studies at the University of Edinburgh. In 2003 and 2004, she was an artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam, and in Dec 2010/Jan 2011 she took part in the research/residency program at Tokyo Wonder Site. She has directed various short films and documentaries from 1998 to the present including *Winter Wind* (2011), *Enclosures* (2004), *Aiin al Hamra* (2000), *Of Seduction ~* in collaboration with Ghassan Salhab (1998), and installations including, *Suspended still life* (2006) and *Twelve untitled scenes of disaster* (2008).

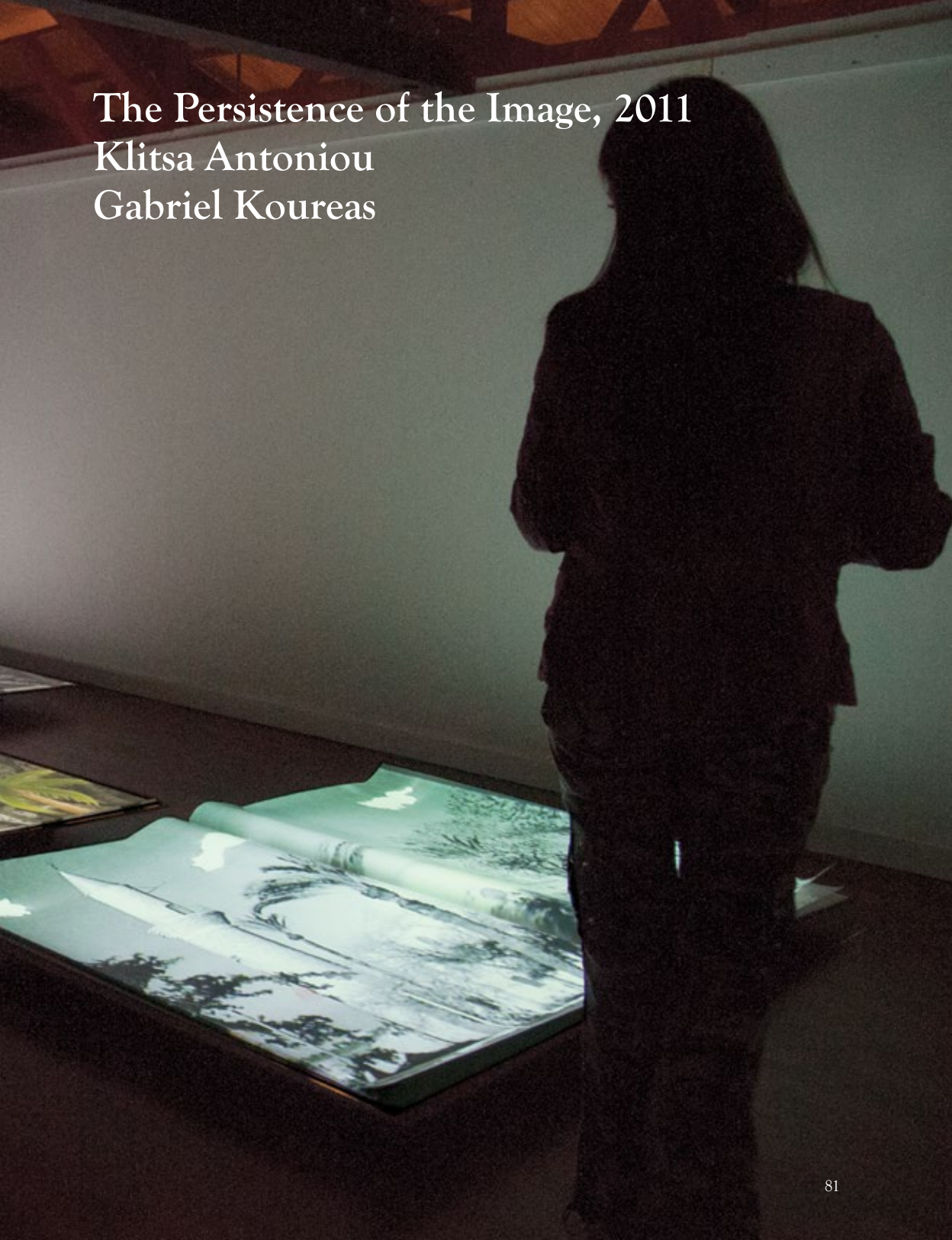
**Mirene Arsanios** is a writer based in Beirut. She holds a Masters in Contemporary Art Theory from Goldsmiths College and teaches at the American University of Beirut. In 2007, she co-founded the collective 98weeks research project. Her writings have been published in Bidoun, Flash Art, Cura Magazine, The Rumpus, Ibraaz magazine and Dolce Still Criollo. She has collaborated on various artists books catalogue and has recently launched 98editions, a small press dedicated to experimental writing in the Middle East. She is currently pursuing an MFA in writing at the Milton Avery School of Arts, Bard College.







The Persistence of the Image, 2011  
Klitsa Antoniou  
Gabriel Koureas



**The Persistence of the Image, 2011**  
Installation: Video projection on books  
Courtesy of the Artists

Klitsa Antoniou presents a collaborative work in which she had invited eighty-five artists, architects, designers, art historians and students in order to give their own version and interpretation of a photographic document: the Islamic monument of Hala Sultan Tekke in Larnaca. *“By many it is considered as the third most important religious Islamic site although this is strongly contested by certain Islamic groups [...]”*.

This Islamic monument, which alludes to the Ottoman presence on the island, is an attraction for Christians and a favourite destination for school outings. Its choice, therefore, was not accidental, while the interpretations it has are dictated by personal memories which have nothing to do with any historical approach. *“The screens, the books of hegemonic histories [...] are animated with the screen memories of the individual interventions in order to reinterpret the histories and create a space that allows alternative narratives to emerge.”*

Η Κλίτσα Αντωνίου προτείνει ένα συλλογικό έργο στο οποίο έχει προσκαλέσει να συμμετάσχουν ογδόντα πέντε καλλιτέχνες, αρχιτέκτονες, ντιζάινερς, ιστορικοί τέχνης και φοιτητές, με απώτερο στόχο να δώσουν τη δική τους παραλλαγή και ερμηνεία ενός φωτογραφικού ντοκουμέντου: του σημαντικού ισλαμικού μνημείου Χαλά Σουλτάν Τεκέ στη Λάρνακα. *«Πολλοί το θεωρούν ως το τρίτο σημαντικότερο ισλαμικό θρησκευτικό μνημείο αν και αυτό αμφισβητείται έντονα από ορισμένες ισλαμικές ομάδες [...]»*.

Το ισλαμικό αυτό μνημείο, που παραπέμπει στην οθωμανική παρουσία στο νησί, είναι πόλος έλξης των χριστιανών και αγαπημένος χώρος για σχολικές εκδρομές: η επιλογή του, λοιπόν, δεν είναι τυχαία, ενώ οι ερμηνείες που επιδέχεται υπαγορεύονται από προσωπικές αναμνήσεις που δεν έχουν να κάνουν με οποιαδήποτε ιστορική προσέγγιση. *«Οι οθόνες, τα βιβλία ηγεμονικών ιστοριών [...], ζωντανεύουν με εικόνες από τις προσωπικές αναμνήσεις με τις οποίες επεμβαίνει ο κάθε καλλιτέχνης ξεχωριστά για να επανερμηνεύσει τις ιστορίες και να δημιουργήσει έναν χώρο που επιτρέπει να αναδυθούν εναλλακτικές αφηγήσεις»*

Translated by Maria Hadjiathanasiou







**Klitsa Antoniou** is Associate Professor at Frederick University, Cyprus, and, currently, she is a PhD candidate and Research Associate in the Department of Multimedia and Graphic Arts at the Cyprus University of Technology. She studied Fine Arts at Wimbledon School of Art, St. Martins School of Art, Pratt Institute New York, and New York University. She has had several solo exhibitions in Cyprus, the United States, China, Finland, and the UK. Some of her most important international participations are: 2011: *Roaming Images: The Persistence of the Image*, Macedonian Museum of Contemporary Art, Thessaloniki Biennale. 2010: *Exterritory Project*, curator of the Cyprus Participation; Beijing Biennale; *The Little Land Fish*, Antrepo, Istanbul European Capital of Culture; *Breaking Walls-Building Networks*, Macedonian Museum, Thessaloniki. 2009: *Personal-Political*, Thessaloniki Biennale; *Tempus Arti*, Brussels; *Project Launch*, Exhibit Gallery, London. 2008: *OPEN, Venice*; *Action Field Codra*, Thessaloniki; *Umedalen Skulptur*, Gallery Sandström Andersson, Sweden. 2007: *Atlantis is Lost*, New Delhi; *Memory*, Wallon d'Art Contemporain Centre, La Chataigneraie, Liege; *I linguaggi del Mediterraneo*, Associazione Culturale En Plein Air, Turin; International Biennial of Cuenca, Ecuador. 2006: *Boarders*, Goyang, South Korea; *Memory*, Apollonia Venue, Strasbourg. 2005: *A View to the Mediterranean Sea*, *The Cyprus Case*, Herzliya Artists' Residence, Israel. Lulea Biennale, Sweden. 2004: *Terra Vita*, Xiamen. 2003: Biennale of Jeollabuk, South Korea. 2002: *OPEN Venice*. 2001: Cairo Biennial. 2000: *De-Core-Instanz: Deconstruction*, Installation, Orensanz, New York. 1999: *Six workshops in Sarajevo*, Rome. 1997: Biennale of Young Artists, Cable Factory Helsinki; Biennale of Young Artists, Turin. 1995:

Biennale of Young Artists, Rijeka. She has been awarded several prizes and scholarships.

**Dr Gabriel Koureas** is Lecturer in Modern and Contemporary Visual Culture in the School of History of Art, Film and Visual Media, Birkbeck College, University of London. Koureas' research interests are in the relationship of memory, conflict and commemoration in the construction of national and gender identities. Current research interests concentrate on issues of conflict and commemoration in relation to postcolonial memory and gender as well as the possibilities of reconciliation offered through visual culture with special emphasis on trauma and the senses. His past research and recently published book concentrate on the commemoration of the First World War in relation to the visual culture of the 1920s, and offers an innovative way of looking at ways in which intimacy, cultural expressions of sexuality, emotion and affect are encoded in diverse forms in visual culture and commemorative objects with particular emphasis on the performative nature of gender and various sites of memory.





The Shock of Modernity, 2012  
Guli Silberstein  
Tahl Kaminer



**The Shock of Modernity, 2012,**  
Mixed media installation with video,  
Video, 7'18" loop  
Courtesy of the artists

The installation, comprising a short experimental film, an assemblage of objects, photographs and texts, forms part of a larger project which carries the same title, *The Shock of Modernity*. The project argues that much of contemporary strife in the Global South and elsewhere is brought about by the disruptive entry of modernity to traditional societies. The power of modernity operates on diverse levels and in multiple spheres, including technology, economics, politics, ideology, culture, and social relations – hence, both superstructure and base. Its sheer force destabilises traditional societies, undermines social and political hierarchies, long-standing customs, and ways of life.

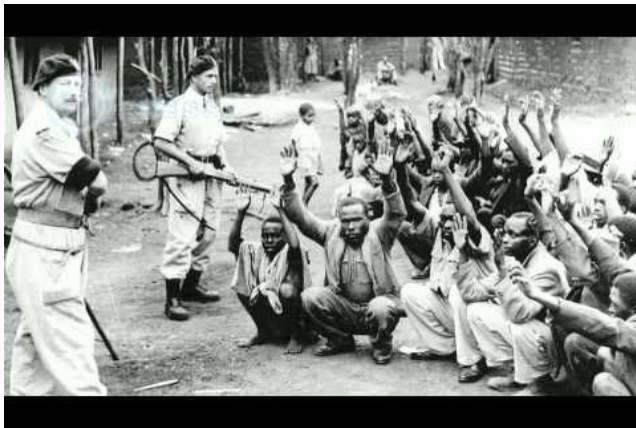
The fact that modernity developed in Europe means that modernity is often identified –correctly and mistakenly- as specifically Western. This has affected and continues to affect the reception of modernity outside the West, a reception premised on geographical distance, and on attitudes shaped by existing ideologies and collective history. *The Shock of Modernity* is a means of highlighting these issues, as well as questioning many of the explanations for contemporary conflicts offered by the media, explanations which ignore the radical changes a significant part of the world is experiencing as a result of the transposition and exporting of modernity from Europe.

Η εγκατάσταση, αποτελείται από ένα πειραματικό φιλμ μικρού μήκους, μια συνάθροιση αντικειμένων, φωτογραφιών και κειμένων, μέρος ενός μεγαλύτερου πρότζεκτ που έχει τον ίδιο τίτλο, «*The Shock of Modernity*». Το πρότζεκτ υποστηρίζει πως πολλή από τη σύγχρονη διαμάχη στον Παγκόσμιο Νότο (Global South) και αλλού, προκαλείται από την αποδιοργανωτική είσοδο του μοντερνισμού σε παραδοσιακές κοινωνίες. Η δύναμη του μοντερνισμού λειτουργεί σε ποικίλα επίπεδα και σε πολλούς τομείς, συμπεριλαμβανομένης της τεχνολογίας, των οικονομικών, της πολιτικής, της ιδεολογίας, της κουλτούρας και των κοινωνικών σχέσεων – συνενός, στην υποδομή και στην υπερδομή. Η απόλυτη ισχύς του, αποσταθεροποιεί παραδοσιακές κοινωνίες, υπονομεύει κοινωνικές και πολιτικές ιεραρχίες, καθιερωμένα έθιμα, και τρόπους ζωής.

Το γεγονός ότι ο μοντερνισμός αναπτύχθηκε στην Ευρώπη σημαίνει πως ο μοντερνισμός συχνά ταυτοποιείται –συστά και λανθασμένα- ως ιδιαίτερα Δυτικός. Αυτό έχει επηρεάσει και συνεχίζει να επηρεάζει την υιοθέτηση του μοντερνισμού εκτός της Δύσης, μια υιοθέτηση καθορισμένη από γεωγραφικές αποστάσεις, και από συμπεριφορές διαμορφωμένες από υπάρχουσες ιδεολογίες και συλλογική ιστορία. Το «*The Shock of Modernity*» είναι ένας τρόπος επισήμανσης αυτών των θεμάτων, όπως επίσης και αμφισβήτησης πολλών εξηγήσεων, που δίνονται από τα μέσα μαζικής ενημέρωσης για τις σύγχρονες συγκρούσεις, εξηγήσεις, που αγνοούν τις ριζικές αλλαγές που βιώνει ένα σημαντικό μέρος του κόσμου εξαιτίας της μετατόπισης και της εξαγωγής του μοντερνισμού από την Ευρώπη.

Translated by Maria Hadjiathanasiou





Stills from video





# THE SHOCK OF MODERNITY

Guli Silberstein, Tahl Kaminer

*There is a mode of vital experience – experience of space and time, of the self and others, of life's possibilities and perils - that is shared by men and women all over the world today. I will call this body of experience 'modernity'. To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world – and, at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense modernity can be said to unite all mankind.*  
(Marshal Berman: 15)

Modernity is a term which refers to ideas, ideals, ideologies, a worldview, a way of life, a politics, political-economy, class system, social relations and much more – in other words, to all the ingredients of life itself. Modernity was a powerful force which transformed European society over a period of two centuries and more, bringing about conflict, strife, and the demise of the feudal society which preceded it. Modernity produced 'modern society', and continues to transform contemporary society as well. Yet currently, the forces modernity unleashes and the radical transformation it brings about are most visible not in the West, but outside Europe and North America, particularly in areas in which the transformation from traditional to modern society has not yet been completed.

Much of contemporary strife, political instability and volatility in the Global South (and much of what was until recently called the Third World) is related to the entry of modernity and the damage it has done to traditional societies. The rapid changes, the ungrounding of a reality which had seemed

fixed, stable, and transcendental, the uncertainty of subjects regarding their place in this transforming world – all these create anxieties, contradictions, and unexpected reactions. In this sense, even many of the political or social movements which have been formed to battle modernity or its excesses on behalf of an idealized past, including such disparate organizations such as Al Qaida or the Moral Majority, are themselves already 'compromised' by modernity – modernity has 'penetrated' their thoughts and actions in a manner which prevents positing them as true representatives of traditional society, but rather as an 'alternative' modernity at most, one construed on memories of a lost past.

The installation presented here is the first part of a larger project carrying the same title, The Shock of Modernity, studying the effects of modernity beyond the West. The project presented is interested in the manner in which modernity is bringing about upheaval outside the West, as its spread is exacerbated by new technologies, globalization, and the search of capitalism for new markets and resources. Understanding this phenomenon is key to comprehending the causes of many contemporary conflicts – conflicts which are typically misconstrued

1

\* first page of text accompanying installation

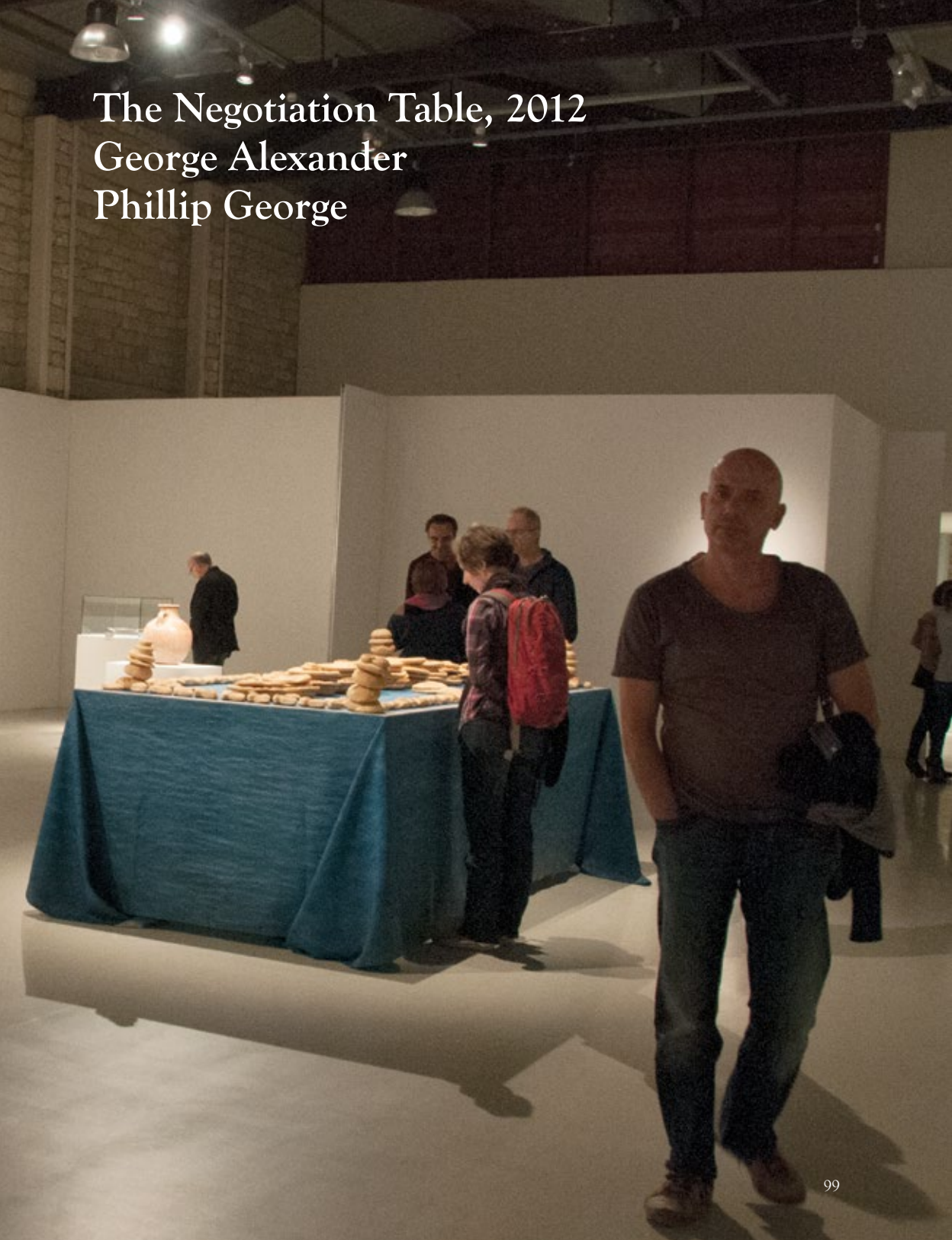


**Guli Silberstein** is an Israeli-born (1969), London-based video artist and video editor. He received a BA in Film & TV from Tel-Aviv University in 1997 and an MA in Media Studies, specialising in video production, from New School University, NYC, USA in 2000. Since then, he has been working with appropriation to produce video art works dealing with situations of war & terror, cognitive processes and electronic media. His work has been extensively presented in festivals, museums and galleries including: *Transmediale* Berlin, *Kassel Film and Video Festival*, *EMAF Osnabrueck* Germany, *Human Frames* exhibition & *DVD Lowave* Paris, Museum on the Seam Jerusalem and the National Centre of Contemporary Art Moscow.

**Tahl Kaminer** is Lecturer in Architectural Design at the University of Edinburgh. His research studies the relation of architecture to society. Tahl completed his PhD in 2008 at TU Delft, received his MSc in Architecture Theory and History from the Bartlett in 2003, and an architectural diploma (B. Arch) from the Technion in 1998. Tahl co-founded the nonprofit 66 East, which ran group exhibitions, presentations, lectures and screenings at a space in East Amsterdam, 2004-7. Tahl is a co-founder of the academic journal *Footprint*, and edited two of its issues. Routledge recently published his doctoral dissertation as *Architecture, Crisis and Resuscitation: The Reproduction of Post-Fordism in Late-Twentieth-Century Architecture*. He has also co-edited the volumes *Houses in Transformation* (NAi, 2008), *Urban Asymmetries* (2010, 2011) and *Critical Tools* (Lettre Voilee, 2012).



The Negotiation Table, 2012  
George Alexander  
Phillip George



## The Negotiation Table, 2012,

Installation: table, chairs, tablecloth, handmade bread.

Courtesy of the Artists

Artist Phillip George and writer George Alexander share a similar history of displacement. Part of the Greek diaspora, they have both ended up in the Antipodes, via Egypt. Both these Sydney-based artists are therefore committed to a cultural future found in the borderlands of hybridity and find their inspiration in the multiple focus that arises from cultural collisions of all kinds. They oppose any polarised logic based on fear and the myth of some essentialised identity.

Their contribution to *Through the roadblocks* will be an installation using bread – “the staff of life” – as a key element. Why bread? Bread links all cultures. It is sacramental and political and the basis of sociability itself. On clay statuettes of Osiris in Ancient Egypt, wheat kernels were placed in graves to ensure the survival of the dead. Bread production is also linked to procreation. In Hebrew and Chaldean the word zera has several meanings referring to the seed of the plant, to sperm (in Greek, Latin and English), and to human progeny. The political significance is considerable. The region once known as the Fertile Crescent is now the world’s most dependent on imported grain. Of the top 20 wheat importers for 2010, almost half are Middle Eastern countries. The list reads like a playbook of toppled and teetering regimes: Egypt (1), Algeria (4), Iraq (7), Morocco (8), Yemen (13), Saudi Arabia (15), Libya (16), Tunisia (17). Today, demonstrators are baking loaves of bread that spell out the command “leave” in Arabic. They want bread, not beards. Above all, bread defines companionship (from com-panis – to break bread together), the basis of all collaborations through the roadblocks.

Ο καλλιτέχνης Philip George και ο συγγραφέας George Alexander μοιράζονται μια παρόμοια ιστορία εκτοπισμού. Μέρος της ελληνικής διασποράς, κατέληξαν και οι δύο στην Αυστραλία, μέσω Αιγύπτου. Και οι δυο καλλιτέχνες, που διαμένουν στο Σίδνεϊ, είναι επομένως αφοσιωμένοι σε ένα πολιτιστικό μέλλον που δημιουργήθηκε στα σύνορα της υβριδικότητας και θρίσκουν έμπνευση στις πολλαπλές εστιασείς που προκύπτουν από τις πολιτιστικές συγκρούσεις όλων των ειδών. Αντιτίθενται στην όποια διχοτομική λογική που βασίζεται στο φόβο και στο μύθο κάποιας ουσιοποιημένης ταυτότητας.

Η συμβολή τους στο *Through the Roadblocks* θα είναι μια εγκατάσταση χρησιμοποιώντας ψωμί – «την ουσία της ζωής» – ως κύριο στοιχείο. Γιατί ψωμί; Το ψωμί ενώνει όλους τους πολιτισμούς. Είναι καθιερωμένο και πολιτικό και η βάση της ίδιας της κοινωνικότητας. Στην Αρχαία Αίγυπτο, στα πήλινα ειδώλια της θεάς Όσιρις, κόκκοι από σιτάρι τοποθετούνταν στους τάφους για να εξασφαλιστεί η «επιβίωση» του νεκρού. Η παραγωγή του ψωμιού συνδέεται επίσης και με τη γένεση. Στην Εβραϊκή και Χαλδαϊκή γλώσσα η λέξη «zeta» επιδέχεται πολλές ερμηνείες που αναφέρονται στο σπόρο του φυτού, στο σπέρμα (στα Ελληνικά, στα Λατινικά και στα Αγγλικά), και στους απογόνους του ανθρώπου. Η πολιτική σημασία είναι σημαντική. Η περιοχή που ήταν γνωστή κάποτε ως το Γόνιμο Μισοφέγγαρο είναι τώρα η πιο εξαρτημένη περιοχή του κόσμου σε εισαγόμενα σιτηρά. Από τους είκοσι πρώτους εισαγωγείς σιταριού για το 2010, σχεδόν οι μισοί είναι χώρες της Μέσης Ανατολής. Η λίστα μοιάζει με παιχνίδι στρατηγικής ανατρεπτικών καθεστώτων: Αίγυπτος (1), Αλγερία (4), Ιράκ (7), Μαρόκο (8), Υεμένη (13), Σαουδική Αραβία (15),

Λιβύη (16), Τυνησία (17). Σήμερα, διαδηλωτές ψήνουν καρβέλια ψωμιού και χαράζουν πάνω την εντολή «φύγε» στα Αραβικά. Θέλουν ψωμί, όχι όπλα. Πάνω απ'όλα, το ψωμί καθορίζει τη συντροφικότητα (από το *com-panis* – συν-τρέφω), η βάση όλων των συνεργασιών μέσα από τα οδοφράγματα.

Translated by Maria Hadjiathanasiou













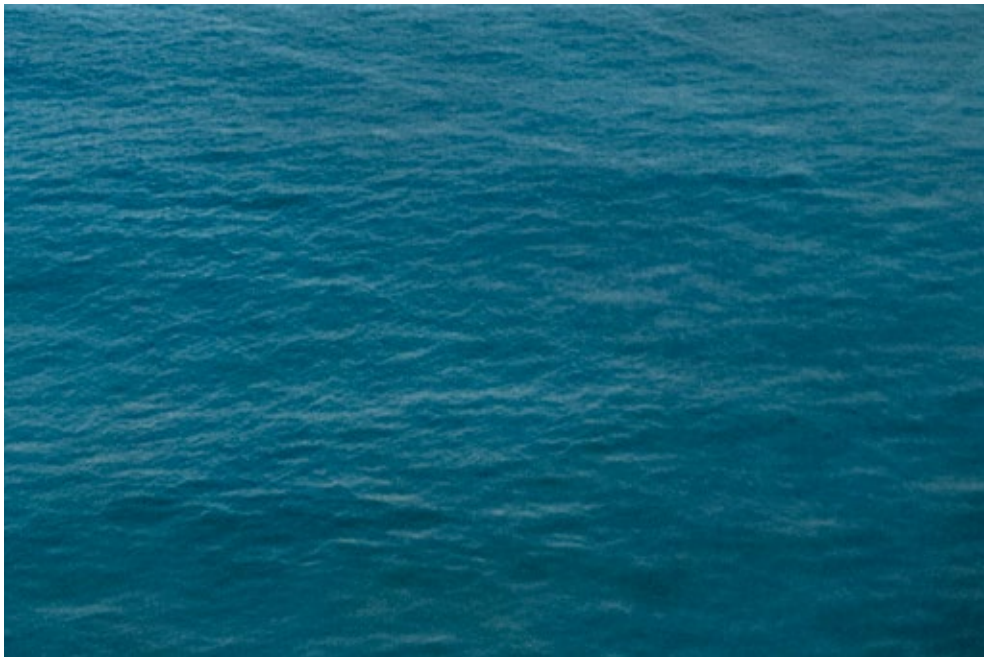














**George Alexander** has worked as coordinator of Contemporary Art Programs at the Art Gallery of New South Wales between 1997-2010. He is currently Australian desk editor for ArtAsiaPacific. In the early 1980s he worked with Sylvere Lotringer in New York on the Italian *Autonomia* and the *Oasis* issues (*Semiotexte*). Since the early 1970s he has worn a diagonal path between literature and the visual arts, writing for performance, radio, and the printed page. His works include book-length monographs on artists. He has been editor and advisory editor on many Australian journals. His work has been translated into French, Italian, Russian, and German. His literary works include, *The Book of the Dead* (1985), *Sparagmos* (1989), and the novels *Mortal Divide* (1999) and *Slow Burn* (2009). A long poem based on Yiannis Ritsos and Heinrich Schliemann entitled *The Dead Travel Fast* (with images by Peter Lyssiotis) was published in November 2009 by NeMe, Cyprus, in Greek, Turkish and English. His latest book, a graphic novel, was published in 2012.

**Dr Phillip George** lives and works in Sydney Australia. George has held 25 solo exhibitions and over 100 group exhibitions nationally and internationally. Exhibitions include: the Macedonian Museum of Contemporary Art Thessalonika, Art Tower Agora Athens, Stills Gallery Sydney, Museum of Contemporary Art Sydney, Australian Centre for Photography, Sydney, National Gallery of Thailand, Bangkok, Singapore Art Museum, Singapore, and National Museum of Australia, Canberra. George's digital photographs and multi-media installations are images of the collisions of East and West. They are distinctive by their-tech, seamless moulding of positive historical continuum. His vivid condensation of artistically and scientific analogies contributes to the resolution of

particularly difficult millennial double bind occupying theorists and artists nationally and internationally. George's practice over the past eight years has focused on concepts of contrivance and the handmade. Through this we can retrace the artists specific trajectory throughout the discourse on art, photography and politics, which ranges from the conceptual debates in art to the technological shifts from analogue to the digital. George's practise and extensive travels gives form to his contrapuntal perceptions within contemporary art.



Destination is Never a Place, 2010 - 2012  
Helene Black  
Peter Lyssiotis



**Destination is Never a Place, 2010 - 2012,**

Mixed media installation

Photography: Helene Black, Yiannis Colakides, Christiana Solomou

Courtesy of the Artists

**Mavrovouni, Cyprus, 2010, Evening...**

our work begins here, listening ... watching  
... acknowledging those echoes which  
roll off the dry hills, past the boy soldiers  
behind razor wire, beyond the ecclesiastic  
lands, with olive trees and a monastery  
and over the bitumen road to the umber  
mines. We do our best to interrupt these  
echoes because we suspect they have stories  
to tell...

The echoes, the history, the landscape:  
the way they entwine, the way they slip  
between the past and the present, the way  
they even point to what we two have left  
behind or forgotten. Ideas in fragments,  
shards, things we can examine, we try to  
imagine their past, their origins; things we  
can discuss, disagree about and which may  
have something to do with the people we  
have become.

**Limassol, Cyprus, 2012, Morning...**

Marovouni has given us a place, a  
landscape, which has allowed us to see  
some things in a new way; a way that has  
encouraged our ideas to seep across those  
personal and political borders which we  
are told are hard and fast just because they  
are drawn on a piece of paper or coded  
into our DNA.

Words – written on paper... bound and  
leap: make wild connections, hint at  
things: provoke us...

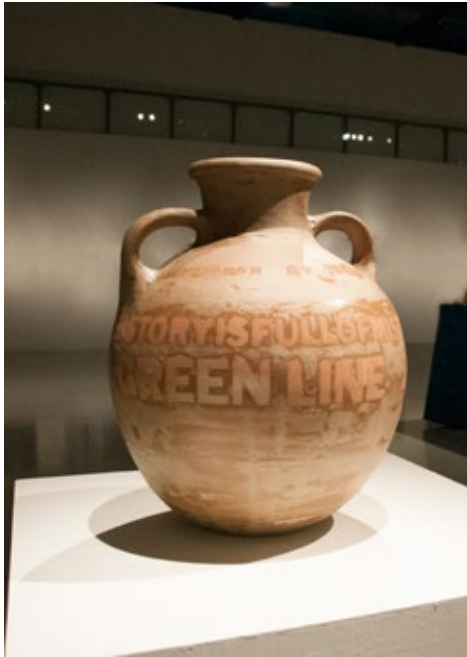
**Μαυροβούνι, Κύπρος, 2010, Δειλινό...**  
το έργο μας ξεκινά εδώ ακούγοντας, ... παρακολουθώντας ... αναγνωρίζοντας εκείνους τους αντίλαλους που κατρακυλούν από τους άγονους λόφους, προσπερνούν τους νεαρούς στρατιώτες πίσω από τα συρματοπλέγματα, πάνε πέρα από τη γη των αγίων με τα ελαιόδενδρα και ένα μοναστήρι, και ύστερα πάνω από τον ασφάλτινο δρόμο προς τα ορυχεία που έχουν το χρώμα της σύμπρας. Βάζουμε τα δυνατά μας να διακόψουμε τους απόηχους έχοντας την υποψία πως θα αφηγηθούν παραμύθια... Οι αντίλαλοι, η ιστορία, το τοπίο: ο τρόπος με τον οποίο αυτά συμπλέκονται, ο τρόπος με τον οποίο ξεγλιστρούν από το παρελθόν στο μέλλον, ο τρόπος που δείχνουν σ' εμάς τους δυο τι αφήσαμε πίσω μας ή τι έχουμε ξεχάσει. Ιδέες αποσπασμένες, θραύσματα, πράγματα που μπορούμε να εξετάσουμε, προσπαθούμε να φανταστούμε το παρελθόν τους, την απαρχή τους, πράγματα για τα οποία μπορούμε να συζητήσουμε, να διαφωνήσουμε και που ίσως να έχουν να κάνουν με τους ανθρώπους που γίναμε.

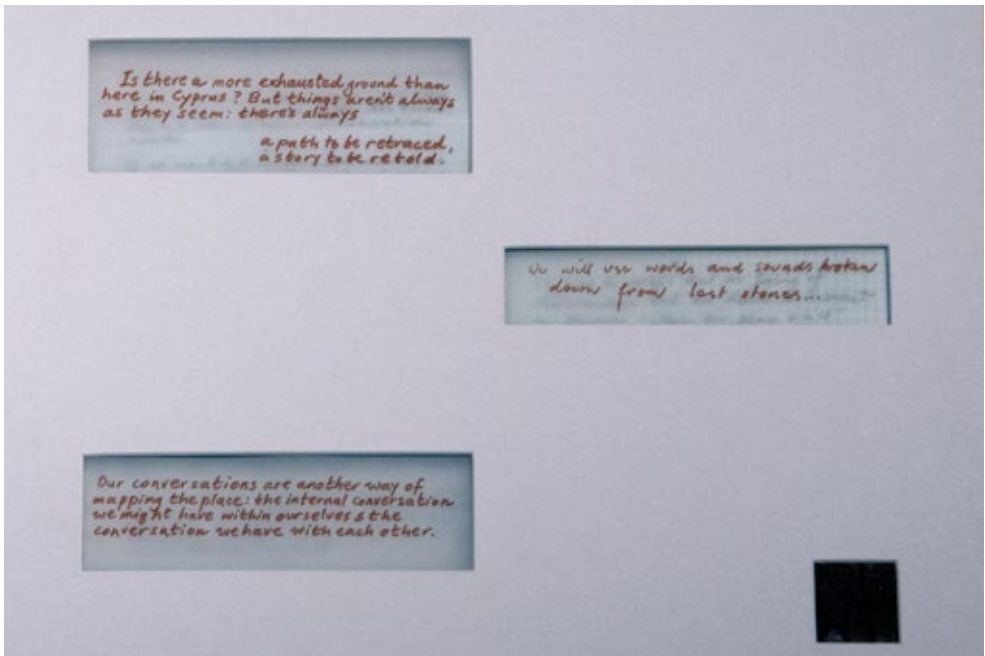
**Λεμεσός, Κύπρος, 2012, Πρωινό...**  
Το Μαυροβούνι μάς έδωσε ένα μέρος, ένα τοπίο, που μας επέτρεψε να δούμε μερικά πράγματα με καινούρια σκοπιά, με έναν τρόπο που παρότρυνε τις ιδέες μας να διαρρεύσουν από εκείνα τα προσωπικά και πολιτικά όρια, που άλλοι μας λεν πως είναι ακλόνητα και αμετακίνητα επειδή απλώς είναι σχεδιασμένα πάνω σ'ένα

κομμάτι χαρτί ή είναι κωδικοποιημένα στο DNA μας.

Λέξεις – γραμμένες σε χαρτί... συνδέονται και χοροπηδούν: κάνουν άναρχους συσχετισμούς, υπαινίσσονται πράγματα: μας προκαλούν...

Translated by Maria Hadjiathanasiou















**Helene Black** is an artist and co-founder of the interdisciplinary NGO NeMe. Since 1992, she lives and works in Limassol, Cyprus. To date, she has had 14 one person shows and numerous group shows both in Cyprus and abroad. In addition, she has curated and co-curated several exhibitions such as “In Transition Russia” with Sheila Pinkel and Alisa Prudnikova, Museum of Modern Art, Ekaterinburg and National Centre of Contemporary Art, Moscow, Russia 2008, “In Transition Cyprus” with Sheila Pinkel, Evagoras Lanitis Centre 2006, “...SO NOW WHAT?” for Scope New York and Basel with Yiannis Colakides 2008, “COR UNUM” for the National Centre of Contemporary Art, Moscow with Yiannis Colakides 2008, “Isolomania” at NIMAC 2008 and “Margins of Time”, Evagoras Lanitis Centre 2009.

**Peter Lyssiotis** is a photomonteur, film maker, writer, photographer and book artist. He has exhibited widely in both solo and group shows. His work is in private collections, State Libraries and State Galleries throughout Australia. His work has also been collected in France, Switzerland, England and the Netherlands. His work *A Gardener At Midnight, Travels In The Holy Land* has been widely exhibited and filmed by the Australian Broadcasting Commission as a two part documentary (2006).





Stereoscapes #1 – The Strait –  
The Utopia Disaster, 2011-2012  
Marianna Christofides  
Bernd Bräunlich



**Stereoscapes #1 – The Strait – The Utopia Disaster, 2011-2012**

Vitrine with backlit glass slides and laser-engraved text, 8 framed images

Courtesy the Artists and Laveronica Arte Contemporanea

Collaborative work commencing from a pair of found lantern slides of a street scene taken in Gibraltar in the early 30s. Based on recorded facts, in situ research and associative streams of thought, two texts were developed, each one offering an offset view, a variation of the same motif. At the same time they feature a possible framework of the societal context and the course of such images as objects around the globe over the decades. Photographs taken during the on-site research are combined in a work whose object is to consider, by means of the example of Gibraltar, the iridescent nature of the Mediterranean Sea between its roles as bridge and border.

A file named 'The Utopia Disaster' at the State Archive about the sinking of the ship 'Utopia' with more than 800 Italian migrants on board in the Bay of Gibraltar in 1891 led to an essay that examines the Mediterranean as a shared social and cultural space, but also as a boundary to human activity and – subsequently – in its role as a tragical element. The reception of the antiquity in its significance for the development of an European identity and its distinction to Africa and Asia today and in the past serves here as a guideline.



Το συνεταιρικό έργο αφοράται από ένα ζευγάρι γυάλινων διαφανειών που απεικονίζουν μια σκηνή σε δρόμο του Γιβραλτάρ τα πρώτα χρόνια της δεκαετίας του 1930. Βασισμένοι σε καταγεγραμμένα γεγονότα, επί τόπου έρευνα και συνειρμική σκέψη, δύο κείμενα δημιουργήθηκαν, το καθένα προσφέροντας μια λοξή ματιά, μια παραλλαγή του ίδιου μοτίβου. Την ίδια στιγμή προβάλλουν ένα πιθανό πλαίσιο του κοινωνικού περιβάλλοντος και την πορεία τέτοιων εικόνων ως αντικειμένων ανά την υφήλιο με την πάροδο των δεκαετιών. Φωτογραφίες που λήφθηκαν κατά τη διάρκεια της επί τόπου έρευνας, συνδυάζονται σε ένα έργο του οποίου σκοπός είναι, να αναλογιστούμε μέσω του παραδείγματος του Γιβραλτάρ, την ιριδίζουσα φύση της θάλασσας της Μεσογείου μέσα από τους ρόλους της ως γέφυρα και ως σύνορο.

Ένας φάκελος με τίτλο «Η Καταστροφή της Ουτοπίας» στα Κρατικά Αρχεία για τη βύθιση του πλοίου «Ουτοπία», με περισσότερους από 800 Ιταλούς μετανάστες επιβάτες στον κόλπο του Γιβραλτάρ το 1891, οδήγησε σε ένα δοκίμιο, που εξετάζει τη Μεσόγειο ως ένα διαμοιραζόμενο κοινωνικό και πολιτιστικό χώρο, αλλά επίσης ως ένα όριο στην ανθρώπινη δραστηριότητα και -συνεπώς- στο ρόλο της, ως ένα τραγικό στοιχείο. Η σημασία της αποδοχής της αρχαιότητας για την εξέλιξη μιας Ευρωπαϊκής ταυτότητας και η διάκρισή της από την Αφρική και την Ασία σήμερα

και στο παρελθόν λειτουργεί εδώ ως κατευθυντήρια γραμμή.

Translated by Maria Hadjiathanasiou







**Marianna Christofides** (b. 1980, Nicosia, Cyprus) studied Visual and Media Arts at the Academy of Fine Arts, Athens and the Slade School of Fine Art, London. She completed her Postgraduate Degree in Media Arts and Film at the Academy of Media Arts Cologne. In 2011 she co-represented Cyprus at the 54<sup>th</sup> International Art Exhibition-la Biennale di Venezia, curated by Yiannis Toumazis. In 2011 she received the Jean-Claude Reynal Scholarship, France and in 2010 the Friedrich-Vordemberge Grant for Visual Arts by the City of Cologne. In 2009, Christofides represented Cyprus in the Biennial of Young Artists from Europe where she won the Resartis-Worldwide-Network-of-Artist-Residencies Award. In the same year she also received the 1<sup>st</sup> prize for Best Documentary in the 5<sup>th</sup> Cyprus Short Film and Documentary Festival, for her film *Pathways in The Dust: A Topography out of Fragments*. Since 2000 she has received numerous scholarships and prizes, among which, by the A.S. Onassis Foundation, the German Academic Exchange Service DAAD, the Michelis and the Eurobank Foundation and the National-Scholarship-Foundations of Greece and Cyprus. Marianna Christofides presents her work in international exhibitions and film festivals.

**Bernd Bräunlich** is a lecturer for German as a foreign language. After having resided and worked in Athens for several years, he is currently teaching at the University of Cologne. He has studied German Literature and Linguistics as well as Classical Philology at the Goethe University Frankfurt and the Gutenberg University Mainz where he worked as a scientific assistant in Latin literature. During the past few years he has been collaborating in several art projects together with Marianna Christofides. His interest lies in the fields of Cultural Studies and German

History, especially in the reception of ancient Greece and its impact on the formation of German identity.



X | | Y, 2012  
Coti K  
Dimitris Charitos



X | | Y, 2012  
Sound Installation  
Courtesy of the Artists

“X| |Y” is a sound installation that supports auditory communication between two distantly located visitors in real time, but does so without employing any electronic technology. It is a game of telecommunication, by using the language of music.

It consists of two identical timber constructions, each comprising a box and a base, the two boxes being connected via a 15 meter long steel wire, resembling a scaled-up version of the tin can telephone. Visitors are invited to participate in this one-to-one communication process, by placing themselves within one of the two boxes, each of them functioning both as a sender and a receiver of the sound content. They may immerse themselves into the auditory environment produced within the receiver-box and at the same time create their own musical messages through playing the strings attached within the sender-box. These messages are consequently transmitted to the interlocutor positioned in the other box.

“X| |Y” focuses on the things that bring us together rather than the things that keep us apart. While implying a disposition for communication and not for strengthening boundaries, this installation attempts to represent the transitional state of passing through roadblocks, over borders, but in an abstract and discreet manner, while intentionally trying to avoid references to any historical facts or real places.



Το «X||Y» είναι μία ηχητική εγκατάσταση που υποστηρίζει ακουστική επικοινωνία μεταξύ δύο απόμακρα ευρισκομένων επισκεπτών, σε αληθινό χρόνο, αλλά το επιτυγχάνει χωρίς τη διαμεσολάβηση οποιασδήποτε ηλεκτρονικής τεχνολογίας. Πρόκειται για ένα παιχνίδι τηλε-επικοινωνίας, αξιοποιώντας τη γλώσσα της μουσικής.

Η εγκατάσταση αποτελείται από δύο πανομοιότυπες ξύλινες κατασκευές, κάθε μία από τις οποίες περιέχει ένα κουτί και μία βάση και όπου τα δύο κουτιά συνδέονται μεταξύ τους με ένα ατσαλένιο συρματόσχοινο μήκους 15 μέτρων, θυμίζοντας έτσι μία μεγεθυμένη εκδοχή του παιχνιδιού με το τηλέφωνο από τενεκεδάκια και σχοινί. Οι επισκέπτες καλούνται να συμμετέχουν στην επικοινωνιακή αυτή εμπειρία ως ένας προς ένα, τοποθετούμενοι στο εσωτερικό του καθενός από τα κουτιά, τα οποία λειτουργούν ταυτόχρονα ως πομποί αλλά και ως δέκτες. Με τον τρόπο αυτό ο κάθε επισκέπτης εμβυθίζεται στο ηχητικό περιβάλλον που παράγεται στο εσωτερικό του κουτιού-δέκτη, ενώ ταυτόχρονα μπορεί να δημιουργεί τα δικά του μουσικά μηνύματα, παίζοντας τις χορδές που έχουν τοποθετηθεί στο εσωτερικό του κουτιού-πομπού. Τα μηνύματα αυτά στη συνέχεια μεταδίδονται στον συνομιλητή του που βρίσκεται στο εσωτερικό του απέναντι κουτιού.

Το «X||Y» δίνει έμφαση στα πράγματα που μας ενώνουν και όχι σε όσα μας

χωρίζουν. Υπονοώντας μία διάθεση για επικοινωνία και όχι για ενίσχυση του περιχαράκωματος, η εγκατάσταση αυτή προσπαθεί να αναπαραστήσει την μεταβατική κατάσταση του περάσματος μέσα από τα οδοφράγματα και πάνω από τα όρια των συνόρων, αλλά με μία αφαιρετική και διακριτική προσέγγιση, αποφεύγοντας συνειδητά αναφορές σε ιστορικά γεγονότα και πραγματικούς τόπους.

Translated by Maria Hadjiathanasiou







**Dr Dimitris Charitos** is Assistant Professor at the Faculty of Communication and Media Studies of the National and Kapodistrian University of Athens. He has studied architectural design (National Technical University of Athens, 1990), computer aided design (University of Strathclyde, 1993) and was awarded a PhD on interactive design and virtual environments (University of Strathclyde, 1998). He has taught at an undergraduate and postgraduate level since 1994 in Scotland and Greece in 4 different Departments (Information Technology, Architecture, Communication and Media Studies). He has co-ordinated or worked as a researcher in more than 12 research projects funded by Greek or European funding bodies since 1994 on areas such as: interactive design, virtual environment design, locative media, interactive art, environmental behaviour. He was awarded the Human Capital and Mobility (1994-1996) and the Marie Curie (1997-1998) fellowships. He has authored or co-authored more than 70 publications in books, journals or conference proceedings. His artistic work involves electronic music, audiovisual, interactive, site-specific installations and virtual environments.

**Costantino Luca Rolando Kiriakos**, born in Milan, Italy in 1966, moved to Greece at the age of 6, where, better known as Coti or Coti K., has been involved in various Athens pioneering electronic bands since the mid eighties (Ricochet, Dada Data, Raw, Spiders' Web, In Trance 95). He works as a musician, composer, installation artist, record producer and sound engineer, and collaborations include: Tuxedomoon, Blaine Reininger, Dimitris Papaioannou, Stereo Nova, The Raining Pleasure, Nikos Veliotis, Ilios and others. He has released various

solo CDs, written music for film, theatre, dance companies and TV. A member of club 2-13, he has played live electronics with many musicians including Evan Parker, Phil Durrant, Nikos Veliotis, Rhodri Davies, Andrea Neumann, Phill Niblock, Mark Wastell, Matt Davis and others.



curving roads in the park and somehow is a reminder of Richard Long's "labyrinth"

# Refugees, Park, Buren, 2011

Ali Akay  
Seza Paker

A stroll around Daniel Buren's "Tonelle" in the Giardini in Venice 2007

ntl



**Refugees, Park, Buren, 2011**  
Dual video projection, 12'7"  
Courtesy of the Artists

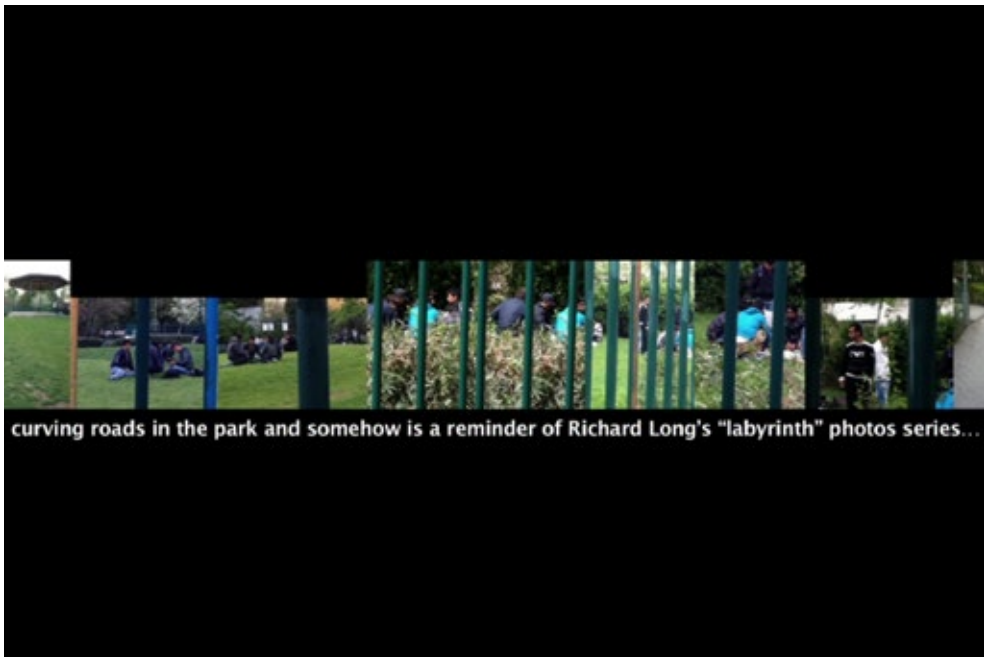
Our video response to the concept of Through the Roadblocks deals with Afghan refugees, one of the primary problems of Europe. Placed in free zones in Paris, these refugees are living in parks during the day and spending nights under the bridges. When the subject is the refugees, it is clear that we are within the realm of politics; we are dealing with democracy and human rights and rights to standards of living. Where does European democracy stand in the 21st century? In the Kiosk at Quai de Valmy in Paris there are children, there are rights, there is enjoyment and there is silence; there is the presence of Afghan refugees talking in a language alien to all. While the French, the tourists and other foreigners were reaching an understanding through some common language here, all of the refugees, Afghans, Tajiks etc. were fleeing the wars at the borders of Afghanistan and Pakistan. Spring, is the season when opium is planted. This reference to the planting of opium casts our minds towards the Afghan drug world that has been expanding since 1979 and having a first hand control over the world market of drug trafficking. We have some singular captured moments of the event, through reflection on montage which constitutes the "crystal element" of the total.



Χρησιμοποιώντας το μέσο του βίντεο, η απάντησή μας στο σκεπτικό του Through the Roadblocks έχει να κάνει με τους Αφγανούς πρόσφυγες, ένα από τα κυριότερα προβλήματα της Ευρώπης. Εγκατεστημένοι στις ελεύθερες ζώνες του Παρισιού, οι πρόσφυγες αυτοί ζουν σε πάρκα κατά τη διάρκεια της ημέρας και περνούν τις νύχτες τους κάτω από γέφυρες. Όταν το θέμα μας είναι οι πρόσφυγες, είναι ξεκάθαρο ότι κινούμαστε μέσα στα πλαίσια της πολιτικής έχουμε να κάνουμε με δημοκρατία και ανθρώπινα δικαιώματα και δικαιώματα βιοτικού επιπέδου. Ποια είναι η θέση της Ευρωπαϊκής δημοκρατίας στον 21ο αιώνα; Στην περιοχή Quai de Valmy του Παρισιού υπάρχουν παιδιά, υπάρχουν δικαιώματα, υπάρχει ευχαρίστηση, υπάρχει και σιωπή υπάρχει η παρουσία των Αφγανών προσφύγων που μιλούν σε μια γλώσσα άγνωστη σε όλους. Όταν οι Γάλλοι, οι τουρίστες και άλλοι αλλοδαποί επικοινωνούσαν εδώ μέσω μιας κοινής γλώσσας, όλοι οι πρόσφυγες, Αφγανοί, Τατζίκι κτλ. προσπαθούσαν να ξεφύγουν από τον πόλεμο δραπετεύοντας από τα σύνορα του Αφγανιστάν και του Πακιστάν. Η άνοιξη είναι η εποχή που φυτεύεται το όπιο. Αυτή η αναφορά στη φύτευση του όπιου μεταφέρει τη σκέψη μας στο Αφγανικό λαθρεμπόριο ναρκωτικών που αναπτύσσεται από το 1979, έχοντας το πάνω χέρι στην παγκόσμια αγορά διακίνησης ναρκωτικών. Έχουμε μερικές μοναδικές κινηματογραφημένες στιγμές του γεγονότος που, μέσα από την

επεξεργασία του μοντάζ, αποτελεί το «απόσταγμα» του όλου.

Translated by Maria Hadjiathanasiou





"T



"The long and winding road" just like the beginning of a Beatles song... Outside the park walk



**Ali Akay** lives and works in Istanbul, Turkey. He is a professor at the University of Fine Arts Mimar Sinan, Head of the Department of Sociology, an independent curator currently at Akbank Sanat and at Istanbulmodern Museum, professor at Humbolt University in Berlin; Paris VIII University; and, National Institut of History of Art(L.N.H.A) in Paris. He has founded (since 1992) the Toplumbilim review and also co-founded (since 2005) the Plato magazine in Istanbul.

**Seza Paker** lives and works in Paris and Istanbul. Selected last exhibitions : 2011: Animated Movements, Açık ekran New Medya Art Center, Istanbul 2011: Continous variations, Akbank Sanat Art center, Istanbul 2010: Topos (Istanbul) , Akbank Sanat Art Center, Istanbul 2010: Istanbul (Topos) Passage de Retz Gallery, Paris 2009: Variations continue, CREDAC, Paris 2009: Kaşıntı Sopası, Actif Proje, Istanbul et 16 autres villes de la Turquie. 2009,: Always the same song, Akbank Sanat, Istanbul 2008:L'Extase, Akbank Sanat Art Center, Istanbul 2007:Documenta-Multitudes-İcone Project, photo, "Cafe Basile (double chance)", Kassel 2007: Radikal Daily Newspaper's, Art project, in İstanbul billboards, Photo, "Promenade dans l'installation de Daniel Buren", Istanbul . 2006: Untitled (How are you ?) solo exhibition , Galerist Gallery



# Hybrid landscapes and soundscapes, and the ideologies of borders, 2012

Antonis Danos  
Yiannos Economou  
Yannis Yapanis  
Yiannis Christidis  
Nicos Synnos



## Hybrid landscapes and soundscapes, and the ideologies of borders: roadblocks as simulacra... 2012

Multi-media, four-part installation

The [his]story of the world through the millennia, has been unfolding in a state of (only recently theorised as) 'hybridity'. Both the individual, embodied lived reality and the collective cultural experience have overwhelmingly been of a fluid, constantly changing and becoming state of existence. At the same time, a hegemonic project has always existed, one of enforcing, ideologically and otherwise, a state of separation, and of inclusion-exclusion. Divisions, borders, and roadblocks of any kind are the more immediate manifestations of this project.

The works in this multiple installation negotiate the above, via parallel routes that cut through roadblocks: by constructing soundscapes that define more essential and visceral, yet highly fluid, individual and collective identities, than those fostered by the rhetoric and the politics of borders; and by [re]constructing 'reality' as a more desirable existence, by fragmenting and 'slicing' up images, sounds and time. But also, by exposing the duplicity of the forces that inscribe divisions and exclusion lines; forces that at the same time make a mockery of such borders at will, by their global, new order of economics, which sweeps over countries and peoples, overturning living patterns and micro- (as well as macro-) environments, commodifying subjectivities, consolidating control and policies (and policing) *through* national and any other boundaries. Ultimately,

what is 'real' has been transplanted by its code-generated simulation. All -scapes are exposed as simulacra.



Η ιστορία της ανθρωπότητας, διαμέσου των χιλιετιών, έχει χαρακτήρα 'υβριδικότητας', έστω και αν μόνο πρόσφατα εντάχθηκε η έννοια αυτή στη θεωρητική μας διαπραγμάτευση. Τόσο η ατομική, εμπειρική πραγματικότητα, όσο και η συλλογική πολιτισμική εμπειρία χαρακτηρίζονται από ρευστότητα και από συνεχή αλλαγή και κατάσταση διαμόρφωσης. Εξίσου διαχρονικό υπήρξε το ηγεμονικό πρόγραμμα επιβολής, ιδεολογικά και άλλως πως, μιας κατάστασης διαχωρισμού, και συμπερίληψης και αποκλεισμού. Σύνορα, οδοφράγματα και διαχωριστικές γραμμές όλων των ειδών, αποτελούν τις πιο φανερές ενδείξεις αυτού του προγράμματος.

Τα έργα στην παρούσα, πολλαπλή εγκατάσταση διαπραγματεύονται τα παραπάνω, από παράλληλες οδούς, οι οποίες κόβουν διαμέσου των οδοφραγμάτων: με τη δημιουργία 'ήχότοπων' που ορίζουν πιο ουσιαστικές και 'σωματικές', αλλά ταυτόχρονα ιδιαίτερα ρευστές, ατομικές και συλλογικές ταυτότητες, από αυτές που προωθούν η ρητορική και η πολιτική των συνόρων· και με την [ανα]δόμηση της 'πραγματικότητας' ως ενός πιο επιθυμητού κόσμου, μέσα από τον κατακερματισμό εικόνων, ήχων και χρόνου. Αλλά και μέσω της αποκάλυψης της διπλοπροσωπίας των δυνάμεων που εν-χαράζουν διαχωρισμούς και γραμμές αποκλεισμού, δυνάμεις που κατά βούληση ακυρώνουν τέτοια σύνορα, μέσω της νέας

παγκοσμιοποίησης-χρηματοοικονομικής τάξης πραγμάτων, η οποία σαρώνει χώρες και λαούς, ανατρέποντας τρόπους ζωής και μικρο- (όπως και μακρο-) περιβάλλοντα, εμπορευματοποιώντας υποκειμενικότητες, εδραιώνοντας έτσι έλεγχο και πολιτικές (και αστυνομείσεις) *διαμέσου* των εθνικών και άλλων συνόρων. Εν τέλει, η 'πραγματικότητα' έχει υποκατασταθεί από την προσομοίωσή της, προϊόν κωδίκων. Κάθε 'τόπος' αποκαλύπτεται ως *simulacrum*.

Translated by Maria Hadjiathanasiou

With prices down to 2002 levels, the artist's work is outperforming the S&P 500, but is lagging well behind Artnet's C50 contemporary art index, an industrial average of the 50 most traded post-war artists.



**Autumn 2012, Yiannos Economou**  
Three channel video loop  
Courtesy of the Artist

“...every capitalist development of this order seems, by reaching the stage of financial expansion, to have in some sense announced its maturity: it [is] a sign of its autumn.”

Fernand Braudel, *Civilization and Capitalism 15<sup>th</sup>-18<sup>th</sup> Century: The Perspective of the World*

“...it was after their commercial expansion was completed that Florence and Venice became the homes of the High Renaissance. These are the fruits for which we remember them; but autumn is the season when fruit comes.”

John Hicks, *A Theory of Economic History*

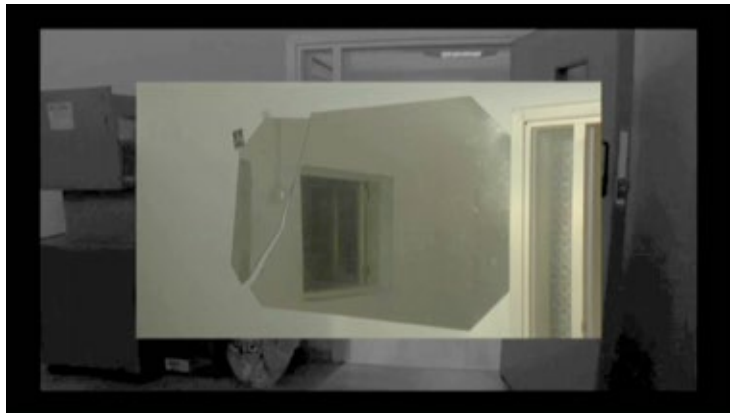
“...financial expansions have always been the initial and concluding moments of systemic cycles.”

Giovanni Arrighi, *The Long Twentieth Century: money, power, and the origins of our times*

Financial crisis – from Iceland to Cyprus. Accumulation of virtual wealth – neo-liberal impunity of the financial system. Art as another means to create virtual wealth – [Damien Hirst] “for the love of God!”. The development bubble – construction boom (and bust) in Cyprus; mass-produced ‘Mediterranean’ villas and apartment blocks for easy sales to ‘foreigners’ and locals. The planet bleeds – a dying whale, on an Icelandic shore...

Οικονομική κρίση – από την Ισλανδία ως την Κύπρο. Συσσώρευση πλασματικού πλούτου – νεοφιλελεύθερη αυδοσία του χρηματοοικονομικού τομέα. Η τέχνη, άλλο ένα μέσο δημιουργίας πλασματικού πλούτου – [Damien Hirst] “for the love of God!”. Η φούσκα της ανάπτυξης – οικοδομικός ‘οργασμός’ (και κατάρρευση) στην Κύπρο – μαζικώς παραγόμενες ‘μεσογειακές’ επαύλεις και διαμερίσματα, προς πώληση σε ‘ξένους’ και ντόπιους. Ο πλανήτης αιμορραγεί – μια ετοιμοθάνατη φάλαινα, σε μια ακτή της Ισλανδίας...

Yiannos Economou studied Economics in the UK, and later re-entered full time education and obtained a Fine Arts Degree and Masters from the Kent Institute of Fine Arts in Kent. Though mainly a video-artist, has also worked with film, photography and animation. He participated in many shows such as *GIGUK* in Germany, *Raising Dust* in London, *Cinesonika* in Canada, *The Little Land Fish* in Istanbul, *Breaking Walls* in Thessaloniki [2010], *Vidoeholica* in Varna, *Kunstifilmtag* in Dusseldorf [2009], *In Transition Russia* in Yekaterinburg and Moscow, *The Mirror Stage* in Limassol, *Zero Visibility* in Diyarbakir, *Isolomania* in Nicosia, *Disaster and Oblivion* in Nicosia [2008], *Ideodrome* in Limassol 2007 and 2008, *Screens: Telling Stories* in Greece, *Somatopia* in London [2006] and others. He has had three solo shows in Cyprus and Germany and collaborated with dance company Echo Arts. His short film *The Machine Dream* won the best experimental short film award at the Cyprus Short Film Festival 2005.



**Simulacrum 2012**, Yannis Yapanis  
Video, 4', SD 16:9  
Courtesy of the Artist

“If once we were able to view the Borges fable in which the cartographers of the Empire draw up a map so detailed that it ends up covering the territory exactly (the decline of the Empire witnesses the fraying of this map, little by little, and its fall into ruins, though some shreds are still discernible in the deserts – the metaphysical beauty of this ruined abstraction testifying to a pride equal to the Empire and rotting like a carcass, returning to the substance of the soil, a bit as the double ends by being confused with the real through ageing) – as the most beautiful allegory of simulation, this fable has now come full circle for us, and possesses nothing but the discrete charm of second-order simulacra.

Today abstraction is no longer that of the map, the double, the mirror, or the concept. Simulation is no longer that of a territory, a referential being, or a substance. It is the generation by models of a real without origin or reality: a hyperreal. The territory no longer precedes the map, nor does it survive it. It is nevertheless the map that precedes the territory—*precession of simulacra*—that engenders the territory, and if one must return to the fable, today it is the territory whose shreds slowly rot across the extent of the map. It is the real, and not the map, whose vestiges persist here and there in the deserts that are no longer those of the Empire, but ours. *The desert of the real itself.*”

Jean Baudrillard, “The Precession of Simulacra”

**Yannis Yapanis** studied Advertising and Communication in New York, and Cinema in Florence. He has been working as a director of photography and director for films and documentaries, and as a freelance photographer and video artist. He is currently a research associate at the Cyprus University of Technology, in the Department of Multimedia and Graphic Arts. His film credits, as cinematographer and/or script writer and director, include short films and documentaries: *Christoforos Savva* (2011), *Hippolytus de Marsiliis* (2010), *Offerta Speciale* (2009), *Bernardo Di Quintavalle* (2007), *Taxi* (2006), *The Order* (2006), *Bristle Heart* (2006), *Little Black Riding Hood Constellation* (2006), *Informercial* (2005), *Virtus FC* (2004), *Mavroscofitsa [Little Black Riding Hood]* (2002 ~ Official Selection/Shorts, Cannes Film Festival), *Silent Pipers* (2002), *Sherlock Barman* (2001), *27 years later* (2001), *Polis* (1999), *Il Fular* (1998), *Jungle Hop* (2<sup>nd</sup> unit) (1998), *Solo* (1997), *Il Piu Alto Statodi Vita* (1997).



a sound-block.ed would not resonate,  
2012, Yiannis Christidis  
Audio ('soundscape'), 7'28"  
Courtesy of the Artist

This soundscape composition uses the existing multidimensional aural ambience in the 'buffer zone' in the old centre of Nicosia, in order to create an audio basis for the synthesis. It sonically develops in stages, making use of the most important soundmarks of the area: their sound properties (rhythm, pitch, timbre, etc.) are morphed and evolve throughout the composition, in parallel to the exploration/exposition of the characteristic (and culturally intensive) sounds. The structure of the information is organised, firstly, by negotiating the nature of the people's 'situated' identity through sound, and secondly, by exposing the fluidity of the borders in the area, and their transcendence and/or nullification by sound. The composition consists of processed recordings that took place mostly in the old centre of Nicosia, as well as in places in Greece and in Turkey.

Το 'ηχοτοπίο' αυτό χρησιμοποιεί το υφιστάμενο, πολυδιάστατο ηχητικό περιβάλλον στη 'νεκρή ζώνη', στην Παλιά Λευκωσία, για τη δημιουργία της ηχητικής βάσης της σύνθεσης. Αναπτύσσεται ηχητικά σε στάδια, κάνοντας χρήση των σημαντικότερων 'ηχοσημείων' της περιοχής: οι ακουστικές τους ιδιότητες (ρυθμός, τόνος, υφή, κλπ.) μορφοποιούνται και αναπτύσσονται στη διάρκεια της σύνθεσης, παράλληλα με τη διερεύνηση των πιο χαρακτηριστικών (και πολιτισμικά έντονων) ήχων. Δομικά, οι 'πληροφορίες' οργανώνονται, πρώτα, με τη διαπραγμάτευση, μέσω των ήχων, της

'τοπικής' ταυτότητας των ανθρώπων. Στη συνέχεια, αποκαλύπτεται η ρευστότητα των συνόρων στην περιοχή αυτή, και η υπέρβασή τους – ή/και η ακύρωσή τους – από αυτούς καθαυτούς τους ήχους. Η σύνθεση αποτελείται από επεξεργασμένες ηχογραφήσεις που έγιναν κυρίως στο κέντρο της Παλιάς Λευκωσίας, αλλά και σε διάφορα μέρη στην Ελλάδα και στην Τουρκία.

Yiannis Christidis has studied Cultural Technology and Communication at the University of the Aegean and has an MSc in Sound Design from the University of Edinburgh. He has designed sound and music for audiovisual products, web applications, radio productions and theatrical activities. He is a PhD candidate at Cyprus University of Technology, and his research focuses on the relationship between sound and image, soundscape studies, sound culture, noise and their effects and applications through new technologies and the Internet.





**strawberry fields...** 2012, Nicos Synnos  
Video, stop motion animation, 9', loop  
Courtesy of the Artist

Multiple photo stills compose animated sequences posing as cinematic shots. The scenes are then mutated temporally in a stripy form, in order to present twenty-four different moments of the same 'time' or of the same experience. The visual time, in this sense, is not only the present, but also, the immediate past and the immediate future, together. Each one of the twenty-four stripes that assemble the picture is by one second different than the one next to it. Therefore, each second of watching equals twenty-four seconds of video. We never know exactly which time we are watching, or whether we are looking at pictures or scenes that resemble reality. There are no added visual effects; only the vertical 'time-slicing' of the scenes. The sound, a 'sampling' of Beatles' "Strawberry Fields For Ever", is subjected to the same time 'mutation' – as we watch twenty-four 'moments' of the same scene, we simultaneously hear twenty-four 'moments' of the song. It all amounts to an effort to [re]constructing an urban, repetitive, 'psychedelic' (new/virtual?) reality, out of recycled images of our gritty, present state of economic crisis, of enforced borderlines and roadblocks, of nationalistic manifestations of collective identity obsessions, of relentless massive constructions, and of ecological disasters.

Πολλά φωτογραφικά στιγμιότυπα συνθέτουν 'σκηνές' animation, σαν κινηματογραφικά πλάνα. Οι σκηνές υπόκεινται σε χρονική 'μετάλλαξη', ώστε να παρουσιάζονται είκοσι τέσσερις

'στιγμές' του ίδιου 'χρόνου' ή της ίδιας 'εμπειρίας'. Ο 'ορατός' χρόνος δεν είναι μόνο το παρόν, αλλά ταυτόχρονα, το άμεσο παρελθόν και το άμεσο μέλλον. Κάθε μια από τις είκοσι τέσσερις λουρίδες που συνθέτουν την εικόνα, διαφέρει μόνο κατά ένα δευτερόλεπτο από τη διπλανή της. Οπότε, κάθε δευτερόλεπτο παρακολούθησης, ισούται με είκοσι τέσσερα δευτερόλεπτα του βίντεο. Δεν ξέρουμε πότε ακριβώς ποιον χρόνο παρακολουθούμε, ούτε αν κοιτάζουμε εικόνες που προσομοιάζουν της πραγματικότητας. Δεν υπάρχουν επιπρόσθετα οπτικά 'εφέ' μόνο ο κάθετος 'τεμαχισμός' των σκηνών. Ο ήχος, απόσπασμα από το τραγούδι των Beatles "Strawberry Fields For Ever", υπόκειται στην ίδια χρονική 'μετάλλαξη' – καθώς βλέπουμε είκοσι τέσσερις 'στιγμές' της ίδιας σκηνής, ακούμε και είκοσι τέσσερις 'στιγμές' (ή 'χρόνους') του τραγουδιού. Σκοπός των παραπάνω, η προσπάθεια [ανα]δόμησης μιας αστικής, επαναληπτικής, 'ψυχεδελικής' (νέας/εικονικής;) πραγματικότητας, μέσα από ανακυκλωμένες εικόνες της παρούσας, ζοφερής κατάστασης της οικονομικής κρίσης, των δια της θίας επιβαλλόμενων οδοφραγμάτων, των εθνικιστικών εκδηλώσεων, των μαζικών κατασκευαστικών προγραμμάτων, και της οικολογικής καταστροφής.



**Nicos Synnos** is a member of the Special Teaching Staff in the Multimedia and Graphic Arts Department of the Cyprus University of Technology. He holds a Master's in Visual Communication with concentration on Cartoon Imagery and Animation from BIAD, Birmingham City University (former UCE) and a BA(Hons) in Visual Communication - Graphic Design from the University of Wolverhampton and California State University in Long Beach. He worked in the film, television and internet industries in New York and London and formed "toonachunks" an experimental film and animation studio in Cyprus. As an animator/filmmaker he participated in several film festivals in Europe, USA and Canada. He is a member of the organising body of two international film festivals in Cyprus (Nicosia Documentary Festival and Countryside Animation and

Documentary Festival). Between 2001 and 2009 he taught graphic & advertising design subjects, photography and animation at Frederick Institute of Technology. He is a PhD Candidate at CUT and his research interests focus on animation, graphic communication, experimental filmmaking, and the creative process and results from the use of hand made, camera-less and digital animation techniques, along with alternative projection technologies (holographic and stereoscopic).





'Roaming Trans\_cities and Airborne  
Fiction - click the image to enlarge and  
zoom in', 2011- 2012  
Sharmeen Syed  
George Katodrytis



**'Roaming Trans\_cities and Airborne Fiction - click the image to enlarge and zoom in',**  
2011- 2012,  
Photographic and digital collages, 8 images x 85 x 120 cm  
Courtesy of the Artists

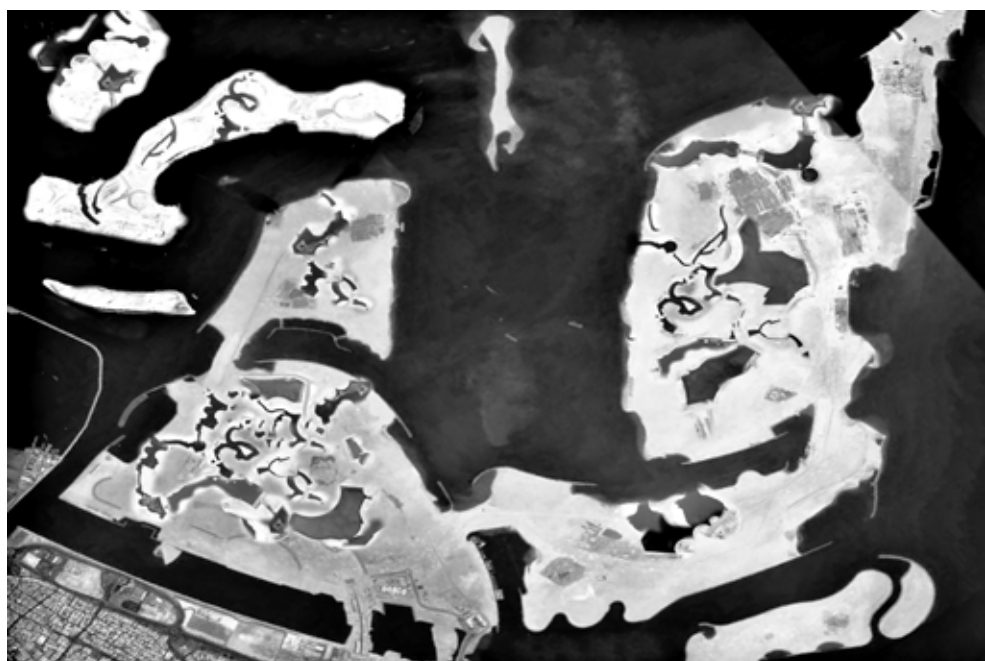
A canvas for global and nomadic crossroads; north-south immigration patterns; and east- west trading axes bisect a tabula rasa of hues, extreme climates and strange topographies. This provides a complex matrix of interconnectivities. These post-colonial cities of the 21st century have grown out of new technologies, telecommunications and mega infrastructures that have brought about dramatic morphological and ecological changes. This is the future state of world urbanism – prescriptive and full of visual dramatisation. The aerial view has provided encapsulations of civilization and modernisation while simultaneously empowering the spectator with the omniscient gaze. The gaze of the cartographer mapping territory – territory to acquire and territory acquired – intrinsically associated with the production of knowledge and ultimately the delineation of the 'empire', be it geographical, virtual or imaginary. The past decade has witnessed the climactic boom and disintegration of urban daydreams embedded and immortalised in renderings, master plans and fictitious cameo appearances. As cities recover from hallucinated wealth, they also retain relics of the imagined and the unrealised along with the histories and global references accumulated from the past. Abound with spectacle, Hollywood-esque appeal and the hyper-planned, the future fictitious city has become a comment

on its own urban, supra-urban and suburban realities.

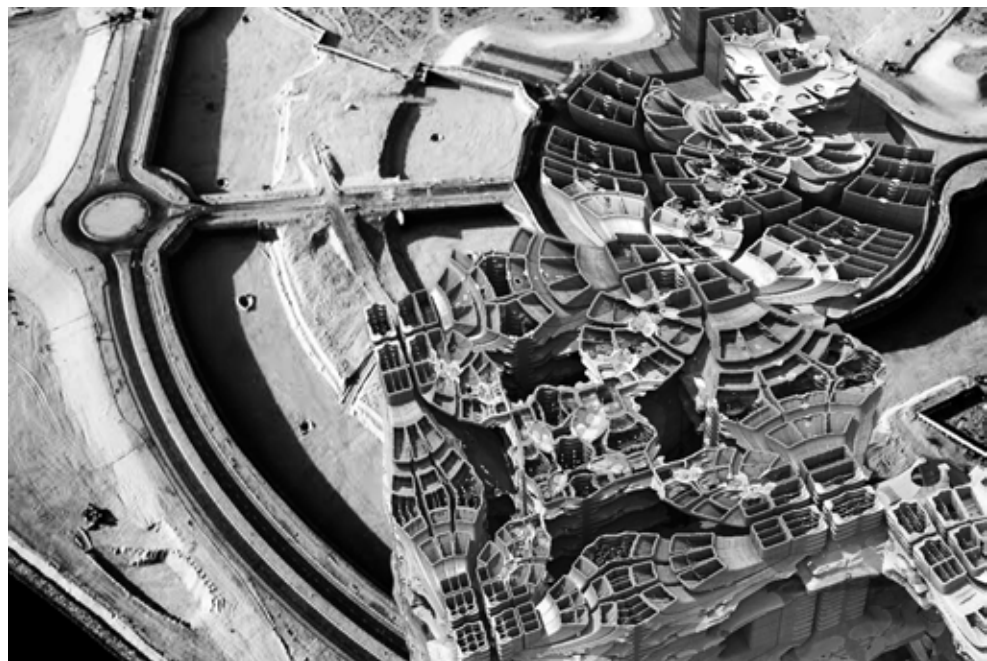
Ένας καρβάς, για παγκόσμια και νομαδικά στραυροδρόμια: μεταναστευτικά πρότυπα βορρά και νότου· εμπορικοί άξονες ανατολής και δύσης· που διχοτομούν έναν άγραφο πίνακα από ιδιουσυγκρασίες, ακραία καιρικά φαινόμενα και παράξενες τοπογραφίες. Ο καρβάς παρέχει ένα πολύπλοκο δίκτυο διασυνδέσεων. Αυτές οι μεταποικιοκρατικές πόλεις του 21ου αιώνα έχουν αναπτυχθεί μέσα από νέες τεχνολογίες, τηλεπικοινωνίες και τεράστιες υποδομές που έχουν επιφέρει δραματικές μορφολογικές και οικολογικές αλλαγές. Η μελλοντική κατάσταση της παγκόσμιας αστικοποίησης – καθοριστική και γεμάτη από δραματικές εικόνες. Η εναέρια άποψη παρέχει κυψέλες πολιτισμού και εκσυγχρονισμού, ενώ ταυτόχρονα ενισχύει το θεατή με το βλέμμα του παντογνώστη. Η ματιά του χαρτογράφου σχεδιάζει περιοχές – περιοχές για κατάκτηση και περιοχές κατακτηθείσες- στενά συνυφασμένη με την παραγωγή γνώσης και εν τέλει με το σχηματισμό της «αυτοκρατορίας», είτε αυτή είναι γεωγραφική, εικονική ή φανταστική. Η περασμένη δεκαετία βίωσε την κορυφούμενη έκρηξη και αποσύνθεση των αστικών ονειροπολήσεων ενσωματωμένες και απαθανατισμένες σε αποδόσεις, μεγάλα σχέδια και φανταστικές σύντομες εμφανίσεις. Καθώς οι πόλεις αναρρώνουν από παραισθήσεις πλούτου, κατακρατούν επίσης απομεινάρια του φανταστικού και του απραγματοποίητου, μαζί με ιστορίες και γενικές αναφορές που συσσωρεύτηκαν

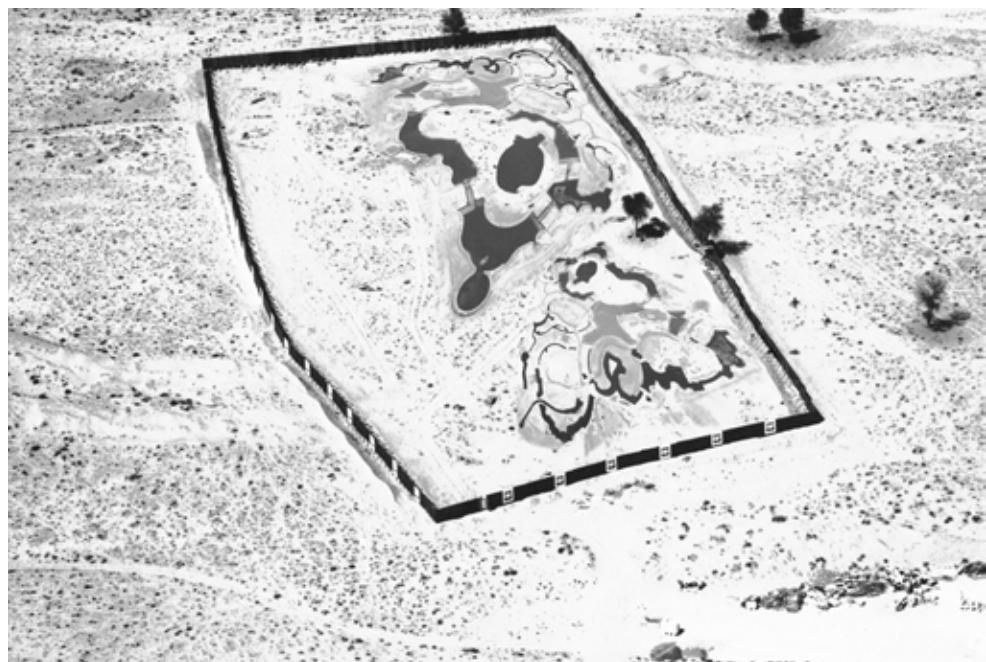
από το παρελθόν. Με άφθονο θέαμα και χολιγουντιανή ελκυστικότητα η υπερ-σχεδιασμένη, μελλοντική φανταστική πόλη έχει γίνει ένα σχόλιο στη δική της αστική, υπερ-αστική και προαστική πραγματικότητα.

Translated by Maria Hadjiathanasiou









**Sharmeen Syed** has a background in Architecture and Urban Design and is currently working as architect and researcher at Sharjah Art Foundation. Syed is also engaged in independent research and artistic projects investigating subject matter in the fields of cultural geography and visual culture ~ particularly spatial application and theory of satellite technologies, psychogeography, urbanism and architecture.

**George Katodrytis** is an architect involved in practice, teaching and research. He is currently Associate Professor of Architecture at the American University of Sharjah in the United Arab Emirates. He studied and taught at the Architectural Association in London and he has been a visiting professor at various schools around the world. He worked in Paris, London, Nicosia and Dubai. He has built a number of projects in Europe and the Middle East as well as published widely on contemporary architecture, urbanism, cultural theory and digital media. His work addresses the 'city', especially as it is evolving in the 21<sup>st</sup> century. He employs digital technology and scripting as tools for establishing new formal and performative models in architecture.







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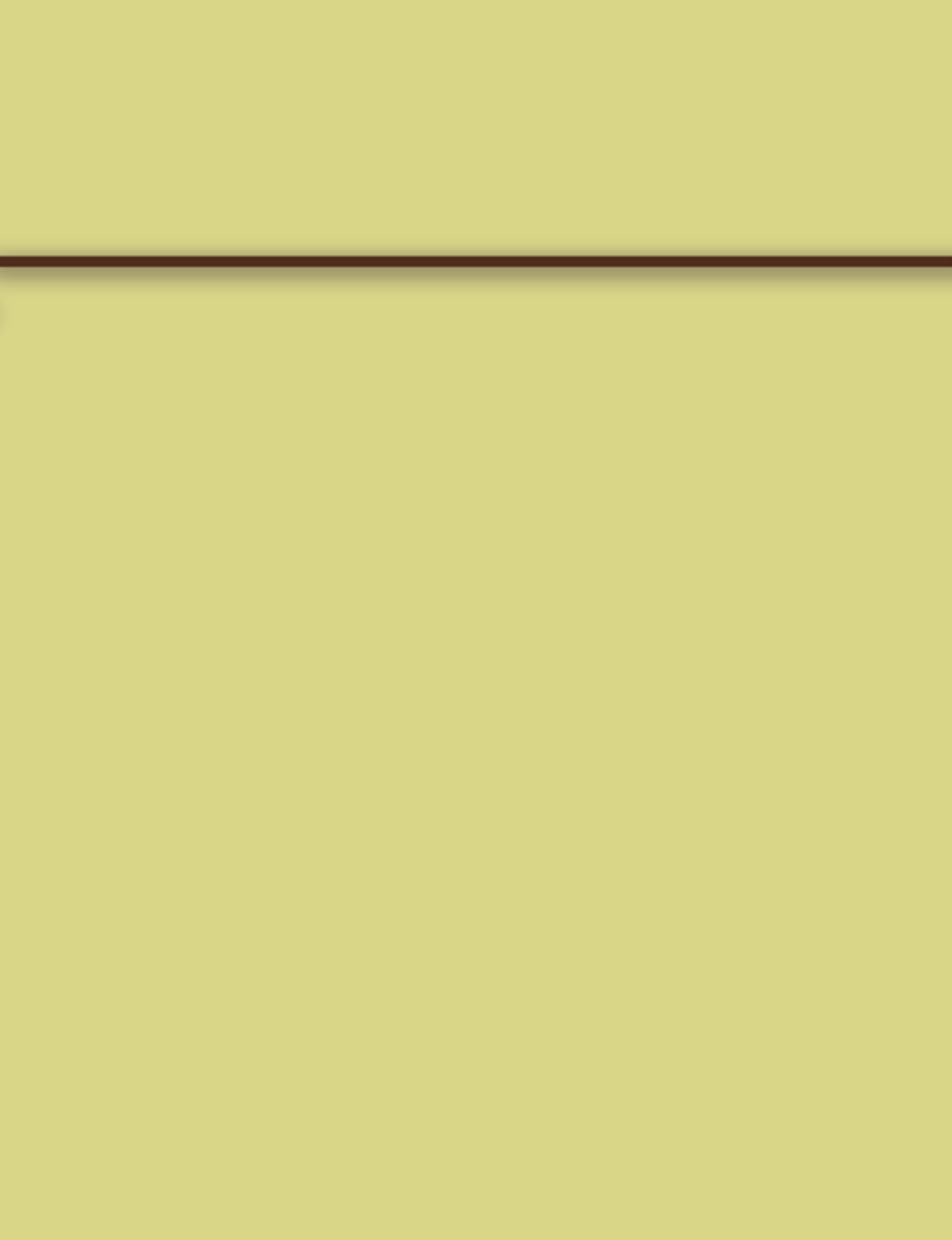
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