



THROUGH THE ROADBLOCKS

Conference Programme

FRIDAY 23 NOVEMBER 2012

Berengaria Room, Evagoras Lanitis Centre, Limassol

DAY 1

11:00 - 13:30 Morning Session

In Context: art in translation

Introduction: Helene Black/Antonis Danos

Moderator: Denise Robinson

Narcissus, Iannis Zannos GR, Jean-Pierre Hébert FR/US

The Utopia Disaster, Marianna Christofides CY/DE, Bernd Bräunlich DE

The Negotiation Table, George Alexander AU, Phil George AU

Considerations on Reactions and A Small Picture: Fine Art and Research Methodologies in Collaborative Artistic and Curatorial Projects, Lanfranco Aceti UK/TR, Çağlar Çetin TR

The Persistence of the Image, Gabriel Koureas CY/UK, Klitsa Antoniou CY

15:00 - 17:30 Afternoon Session

In Context: art in translation

Moderator: Denise Robinson

Strawberry fields...: Global economic crisis, simulacra, maps, and simulated borderlines, Antonis Danos CY, Nicos Synnos CY, Yiannis Christidis GR/CY, Yannis Economou CY, Yannis Yapanis CY

The Shock of Modernity, Guli Silberstein IL/UK, Tal Kaminer IL/UK

Destination Is Never A Place, Peter Lyssiotis CY/AU, Helene Black CY

Hybrid spatial experiences overcoming physical boundaries, Dimitris Charitos GR, Coti K IT/GR

'Roaming Trans_cities and Airborne Fiction ~ click the image to enlarge and zoom in', Shameen Syed PK/UAE, George Katodrytis CY/UAE

20:00 - 22:00 DISTINGUISHED KEYNOTE SPEAKER

Pefkios Georgiades Amphitheatre, Cyprus University of Technology, Limassol

Introduction: Srećko Horvat

No Definitions for Activism, Gayatri Chakravorty Spivak IN/US

SATURDAY 24 NOVEMBER 2012

Pefkios Georgiades Amphitheatre, Cyprus University of Technology, Limassol

DAY 2

**11:00 - 13:30 Morning Session
Through the Roadblocks**

Welcome: Antonis Danos

Moderator: Antonis Danos

Session Keynote:

European Roadblocks: are the Nazis living on the Moon?, Srećko Horvat HR

The unavoidable but censored wisdom of the border experience, Andreas Panayiotou CY

Everyone knows this in nowhere..., Nesrine Khodr LB, Mayssa Fattouh LB/QA

The reproduction of space in a neoliberal divided city: Movements reclaiming the right to the city in re-united Nicosia, Nicos Trimikliniotis CY

**15:00 - 17:30 Afternoon Session
Memory: through illusion, shadow and the future**

Moderator: Nikolas Defteras

Session Keynote:

Ghosts of Future Pasts: Iraqi Culture in a State of Suspension, Nada Shabout IQ/US

Ties of the Transitory, Lena Zeise DE, Susanne Weiß DE

Famagusta/Varosha: Damnatio Memoriae, Boris Bakal HR, Katarina Pejović SI/HR

All the Other Lovers, Lara Khaldi PS, Yazan Khalili PS

20:00 Opening of Through the Roadblocks Exhibition
Evagoras Lanitis Centre, Limassol - Curated by Helene Black and Antonis Danos
Duration: 24/11/2012 - 17/12/2012

PARALLEL EVENT: ALL THE OTHER LOVERS

Evagoras Lanitis Centre, Limassol - Curated by Lara Khaldi PS, Yazan Khalili PS
Duration: 24/11/2012 - 31/11/2012

SUNDAY 25 NOVEMBER 2012

Pefkios Georgiades Amphitheatre, Cyprus University of Technology, Limassol

DAY 3

11:00-13:30 Morning Session
Transgressing the Visible

Welcome: Antonis Danos

Moderator: Yiannis Colakides

Session Keynote:

Reactions, Inheritance, and Memories: genetic transmission of trauma through blood and neurons?, Lanfranco Aceti UK/TR

Bound, Sophia Touboura GR, Nana Sachini GR, Maria Lianou GR, **Inter Alios**, Artemis Potamianou GR

Lying to tell you the truth: Some notes on limits, fiction, art and politics, Ghalya Saadawi LB/UK

From Hand to Hand, Andri Michael CY/FR

15:00 - 17:30 Afternoon Session
Between walls and beyond borders

Moderator: Nikolas Defteras

Session Keynote:

"I Can't Go On, I'll Go On": the ruses of art in the age of walls and borders, George Alexander AU

Making Sense of the Turkish Cypriot Social Discontent: A Possibility for Transgressing the Roadblocks?, Umut Bozkurt CY

Nomadism and Trans-cities ~ 'Telegenic Urbanisms ~ click the image to enlarge and zoom in', George Katodrytis CY/UAE

Through the Futurological Deadlock: Revolution, Counter-Revolution, Repetition, Antonis Balasopoulos CY

20:00 - 22:00 DISTINGUISHED KEYNOTE SPEAKER

Pefkios Georgiades Amphitheatre, Cyprus University of Technology, Limassol

Introduction: Srećko Horvat

The Future of Europe, Tariq Ali UK

THROUGH THE ROADBLOCKS

Realities in Raw Motion
Conference
23, 24, 25 November 2012



Department of Multimedia & Graphic Arts
Cyprus University of Technology



Cultural Services
Ministry of Education and Culture

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Welcome

We would like to personally welcome each of you to the Conference **Through the Roadblocks: realities in raw motion** co-organised by NeMe, the Department of Multimedia and Graphic Arts (Art History and Theory Research Lab) of the Cyprus University of Technology, and the Cyprus Ministry of Education and Culture.

Through the Roadblocks: realities in raw motion aims to examine the complex dynamics and often overlooked inter-connections between inclusion and exclusion, sharing and denial, identity and borders, the status of citizenship and the fundamental aporia of democracy in Europe and the Eastern Mediterranean.

The conference is held during the Cypriot presidency of the European Union, which is not only a motive to examine the recent history of the divided island of Cyprus, but also a perfect opportunity to spotlight the roadblocks, whether real, implied, concealed and repressed, which still exist within this region.

After the “Arab Spring” and the Occupy movements, the enthusiasm which existed only one year ago has now turned into a long-lasting process of restructuring and reverberations of different policies and developments. Does everything, as the famous saying reminds us, have to change, so that everything can stay the same, or can we really say some roadblocks were knocked down and passed through? Whatever the answer may be, what is the role of art and what happens when art meets politics, and vice versa?

Roadblocks and borders exist to exclude and stop crossings; yet, people, ideas, culture and in many cases, trading of political ‘products’ expose the porosity of these enforced demarcation lines. What is the nature of, and the transformations that take place during, these crossings? And, are roadblocks of any kind simply division/obstruction ‘lines’ or are they spaces that contain (in all meanings of the word) activities that are unique to them?

To answer these, and many other questions, philosophers and artists, theorists and activists, from different professional fields and from different parts of the world are here in Limassol, showing that already this unique event will help to create a shared engine which puts in question different roadblocks.

We would like to thank each of you for attending our conference to hear our distinguished speakers and we hope that you will also contribute to the conference interchange during the discussions that will ensue from the various presentations.

We would also like to thank our sponsors, supporters and team of volunteers who made the organisation of this conference possible with their contributions, both real and in-kind.

We hope that you will enjoy the conference and its parallel exhibition ensuring a rewarding and stimulating participation.

Antonis Danos [Cyprus University of Technology] and Helene Black [NeMe]
Chairs, Organising Committee

THROUGH THE ROADBLOCKS

ORGANISATION

The Through The Roadblocks: Realities in Raw Motion Conference is co-organised by NeMe, the Department of Multimedia and Graphic Arts (Art History and Theory Research Lab) of the Cyprus University of Technology, and the Cyprus Ministry of Education and Culture.

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Helene Black, NeMe

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Denise Robinson

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DISTINGUISHED KEYNOTE SPEAKER

FRIDAY 23 NOVEMBER 2012

20:00 - 22:00

Pefkios Georgiades Amphitheatre,
Cyprus University of Technology, Limassol



Gayatri Chakravorty Spivak

No Definitions for Activism

I start from three assumptions: 1. There is only the local. But the local is global. Therefore the global is diverse and differentiated. I give examples, among them the diversified globality of the Arab Spring and Occupy Wall Street. 2. Art is singular. I will spend some time on singularity. Following on 1., I will say that perhaps the place of dissident art in Eastern Europe is somewhat different from that in, let us say, China. I will draw on what will then be my recent past, a discussion of Ai Weiwei at the Smithsonian on October 7, segueing on to “dissident art”. I will go forward to my immediate future, November 26 in Singapore, discussing the Asian Century or the Rise of Asia, as well as the opportunities and desires for greater exchange with spaces within and beyond Asia. In that context, as in Cyprus, I will suggest that “art” means different things for the producer (artist), consumer (intellectuals and a tiny class-determined “public”) and productive consumers (investors, individual or institutional). I will consider the metonymic location of “Asia” and the arbitrary designation of “century” in “the Asian century”, as I will consider the metonymic location of other named or implied spaces such as “European Union”, “Eastern Europe”, “Arabia”, and “Wall Street”. I will also consider worldwide biennales as examples of the ways that the local-is-global problematic is negotiated, bartering the singularity of art in the interest of space-name designations. This gives a different riff to Zygmunt Bauman’s attempted revision of Bourdieu’s idea of culture in the service of class into culture as the site of the omnivorous versus the univorous. (I might here repeat my earlier theorising of class-in-culture as the possibility of code-switching, the broadening of the range of self-metonymisations, the diversified part-subject of codes.) The local-is-global biennales become speculative marketplaces of codes to switch to. The question then becomes: what are the biennales local to Eastern Europe? Who invests in art in Eastern Europe? Does Soros count? Or the recent Biennale in Kiev? Is that

DISTINGUISHED KEYNOTE SPEAKER

roadblock down the line or already there? 3. In the field clearly distinguishable as activism, you do not ponder definitions. (This applies of course and also to politically correct party lines.) Theorising is a practice there, “norming” definitions that have lost their proper names in the performance. With this proviso, I will look for definitions: especially of democracy and aporia, of the European Union and its presidency, by way partially of Kant’s ideas of world governance. I will think of state, market, and people as locus of democracy, of the relationship between democracy and judgment. How does the ancient Byzantine conflict play out in divided Cyprus, even as Byzantine art has already been claimed for disciplinised modernism? To this concluding question I will pose the fragmented discourse of subalterns with no claims to history or citizenship: illegal immigrants in Greece, and Rohengyas as democracy is inaugurated in Burma.

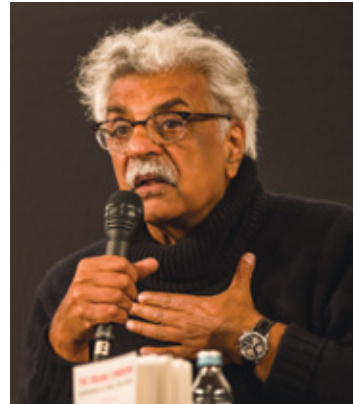
Gayatri Chakravorty Spivak is a University Professor at Columbia University. BA. English (First Class Honors), Presidency College, Calcutta, 1959. PhD Comparative Literature, Cornell University, 1967. D. Litt, University of Toronto, 1999; D. Litt, University of London, 2003; D. Hum, Oberlin College, 2008. D. Honoris Causa, Universitat Roveri I Virgili, 2011, D. Honoris Causa, Rabindra Bharati, 2012. Kyoto Prize in Thought and Ethics, 2012. Books: *Of Grammatology* (translation with critical introduction of Jacques Derrida, *De la grammatologie*, 1976), *In Other Worlds* (1987; Routledge Classic 2002), *Outside in the Teaching Machine* (1993; Routledge classic 2003), *Imaginary Maps* (translation with critical introduction of three stories by Mahasweta Devi, 1994), *Breast Stories* (translation with critical introduction of three stories by Mahasweta Devi, 1997), *Old Women* (translation with critical introduction of two stories by Mahasweta Devi, 1999), *Imperatives to Re-Imagine the Planet/Imperative zur Neuerfindung des Planeten* (ed. Willi Goetschel, 1999; 2nd ed. forthcoming), *A Critique of Postcolonial Reason* (1999), *Song for Kali* (translation with introduction of Ramproshad Sen, 2000), *Chotti Munda and His Arrow* (translation with critical introduction of a novel by Mahasweta Devi, 2002), *Death of a Discipline* (2003), *Other Asias* (2005), *An Aesthetic Education in the Age of Globalization* (2012), *Du Bois and the General Strike* (forthcoming). Activist in rural education and indigenous ecological agriculture since 1986. Feminist in the bone.

DISTINGUISHED KEYNOTE SPEAKER

SUNDAY 25 NOVEMBER 2012

20:00 - 22:00

Pefkios Georgiades Amphitheatre,
Cyprus University of Technology, Limassol



Tariq Ali

The Future of Europe

The European Union is designed to be a union of bankers, not people, and therefore is doomed to fail. It is the union of making profit which was expanding very quickly, and without alternative social politics. Rationally speaking, it would have made more sense if France, Germany, Belgium and the Scandinavian countries had formed the core of Europe with a clear social and economic politics that would not be neoliberal. And then any country that would want to join them, would have to meet these conditions. However they did not do this, but they adopted neoliberal methods and now they are paying the price for that decision. Europe still has not looked up to Latin America, although, there, social movements have been going on for twenty years. This is because Europe lives in its own bubble. In my essays and books I have long been advocating the opinion that the European left has to observe what is happening in South America. This is not exactly a revolution, but awfully big movements for social and structural reform of society. Political awareness in countries such as Venezuela, Ecuador, Bolivia and even Paraguay has grown a lot and I think they are years ahead of Europe. South America is still in the process of evolution, there are participatory movements in all these countries. The very fact that there is the idea that every citizen should participate in how the society will be organised is itself very important. And, most importantly, I believe it will be difficult to return to some form of neoliberal capitalism, because they already broke that line.

(from the interview for H-alter
2012, www.h-alter.org)

DISTINGUISHED KEYNOTE SPEAKER

Tariq Ali is a historian, writer, film director and activist, one of the key figures of the British left. He studied political science, philosophy and economics at the University of Oxford and was one of the leaders of protests against the Vietnam War. Inspired by his role in the movement, Mick Jagger dedicated his song Street Fighting Man, and John Lennon did the same with Power to the People. Ever since the sixties he is a member of the editorial board of the New Left Review. He has published over 30 books, among which are: *Can Pakistan Survive? The Death of a State* (1991), *Street Fighting Years: An Autobiography of the Sixties* (1987), *Clash of Fundamentalisms: Crusades, Jihads and Modernity* (2002), *Conversations with Edward Said* (2005), *A Banker for All Seasons* (2007), and *The Obama Syndrome: Surrender at Home, War Abroad* (2010)

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Narcissus

Iannis Zannos GR, Jean-Pierre Hébert FR/US

“He spoke, and returned madly to the same reflection, and his tears stirred the water, and the image became obscured in the rippling pool. As he saw it vanishing, he cried out ‘Where do you fly to? Stay, cruel one, do not abandon one who loves you! I am allowed to gaze at what I cannot touch, and so provide food for my miserable passion!’” (Ovid, *Metamorphoses* Bk III:474-510).

These, as told by Ovid, are the last despairing words of Narcissus, who fell in love with his own image reflected on water and was transformed into a Daffodil flower. Echo, the nymph who loved him, could only woo him by repeating his own words, disappeared into the woods, while all that remained was her voice as the sound that bounces back from the hills.

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 installation uses the movement of the tower as reflected on water to create a soundscape of swallows flying around the tower. The tensegrity is a very 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. At the same time, the visitors circle the tower, and their movements and sounds are merged in the soundscape by recording and playback of fragments of the immediate environment of the installation.

The motivation for the piece was to find a way to use natural elements such as wind and water directly in a digital piece. The idea of Narcissus was a natural consequence of the installation's configuration and behaviour. The swallow sounds from extensive 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 number of swallows has dwindled in large cities.

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.

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.

Jean-Pierre Hébert is an independent artist of algorithmic art, drawings, and mixed media. Artist in Residence at the Kavli Institute for Theoretical Physics at UC Santa Barbara. He co-founded the Algorists in 1995 with Roman Verostko. Hébert lives and works in Santa Barbara, California. He is a pioneer in the field of computer art from the mid 70s on, merging traditional art media and techniques, personal software, plotters, and custom built devices to create an original body of work. He is a recipient of the Pollock-Krasner Foundation and the David Bermant Foundation awards. Hébert produces works on paper, including ink and pencil drawings, paintings, etchings and dry points from polymer and copper plates, and recently, digital prints. He also creates sand, water and sound installations, algorithmic visual music, works for wall displays, physics based algorithmic pieces, and much more. His work has been exhibited extensively 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 Mary and Leigh Block Museum of Art (Northwestern University, Chicago) and the Victoria and Albert Museum (London). Since 2003, he has been an 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

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shows. These shows have included Hans Dehlinger, Channa Horwitz, Roman Verostko (in 2006), Jean-François Colonna, Helaman Ferguson, Casey Reas (in 2008), and David Em, Paul Hertz, Robert Lang (in 2009).

The Utopia Disaster

Marianna Christofides CY/DE, Bernd Bräunlich DE

The title of a file in the Gibraltar State Archive about the sinking of the ship 'Utopia' in 1891, in the Bay before the city, with more than 800 Italian migrants on board, led to this contribution which ~ by means of the example of Gibraltar ~ considers the iridescent nature of the Mediterranean Sea between its roles as bridge and border. Historically the Mediterranean Sea constitutes an ecumenical space of active exchange of cultures and people. Gibraltar, whose population in its composition is the outcome of multiple migratory flows, bears an eloquent witness to this.

But since the Mediterranean Sea has turned to a kind of an EU-Bufferzone and thousands of people lost their lives in the attempt to cross it, hope and despair lie nowhere in the Mediterranean area so close together as at the Strait of Gibraltar. Here, where already during the battle against the Moors, antique mythology was drawn on as part of political propaganda, the non plus ultra of the Pillars of Hercules is again in force today. Even for the naming of the operations at sea against illegal immigrants, antique myths are used. For over one thousand years, European realms derived their legitimacy from the succession of the Roman Empire. The contribution of Asia and North Africa to the spiritual heritage of Antiquity was ignored in order to purify the genealogical tree from undesirable ancestors. Thus an idealised image of ancient Greeks had a major share in the formation of German national consciousness in differentiation to France. Also, during the genesis of the German Reich in the 19th century, the identity of the construct was strengthened through ideological distinction outwardly, a further parallel between German history and that of the European unification process. The latter builds on the construction of an idea of Europe and its outward demarcation for which discursive action is essential.

The European Commission nurtures here a vocabulary of threat which appears to be chosen in reference to the century-long defensive struggle of Rome at the Rhine and Danube rivers. When speaking of 'growing migration pressure on the EU's external borders', 'migration of peoples', 'onslaught' and 'invasion' myths are evoked that generate ~ in the form of collective errors ~ social cohesion and often had disastrous effects throughout history. Therefore the linguistic representation of immigration should be brought from the area of myth down to the ground of facts, and migration should be seen as part of a process of internationalisation of the economy and work.

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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 54th 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 1st prize for Best Documentary in the 5th 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.

The Negotiation Table

George Alexander AU, Philip George AU

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. 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, and to human progeny. Hebrew zera became the Greek sperma, Latin semen, and English “seed”. Latin placenta was the name of a much loved pastry served on feast days in ancient Rome.

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Leaven, which plays the role of the grain or seed, is also referred to as “mother” in English and madre in Spanish. In Egypt, the basket in which dough is left to rest is known as a coffin. Above all, bread defines companionship (from *com-panis* ~ to break bread together), the basis of all collaborations through the roadblocks.

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.

Considerations on *Reactions* and *A Small Picture*: Fine Art and Research Methodologies in Collaborative Artistic and Curatorial Projects

Lanfranco Aceti UK/TR, Çağlar Çetin TR

“[H]uman beings become ‘challengers’ ready for alternatives, alternatives that include caring and community”. Maxine Greene, *The Dialectic of Freedom*, 56.

When creating an artwork, there are different processes and ideas that emerge, but also practices that determine how the work is realised. If the artwork involves a community or more communities ~ as in the case of *Reactions* ~ the methodologies for engagement are complex and multilayered. The curatorial framework becomes one that has to respect engagements and developments, offering and supporting alternatives that may contrast, partially or totally, with the initial frameworks.

If to this we added the complex realities of cultural contexts surrounding the artworks, specifically war events, violence and trauma, the politics of the body ~ both the physical body and the body of work ~ are the loci within which “conversation takes place around works of art and where the project of interpretation is constantly enacted”.¹

Reactions is an artwork that can stand independently although it can also be linked in its curatorial practice and experience to another artwork, *A Small Picture*. Both artworks have been developed with a curatorial approach based on a network of relationships, collectivity and shared ideas.²

The relationship between different and at times divergent practices, as in the case of these two artworks and their curatorial approaches, offers an insight into the interpretation of ideas and different ways of engaging with communities that embody and have inherited the scars of war, violence and trauma.

If *Reactions*, as an artwork, is embodied physically in the blood ~ in a genetic and physical interpretation of the trauma as a biologically inheritable scar that shapes human behaviours,³ therefore physically placing the communities as focal point of both aesthetic and artistic practice, *A Small Picture* engages with the remnants, the disappearance and re-appearance, embodying once again, in the physically small, but microbiologically even smaller, the reality of such vast discourses.

The paper will provide an insight on how two very diverse approaches, of both aesthetics and artworks, stemmed from the same initial conceptualisation and evolved into separate entities and interpretations of the possible visual manifestation of the interactions between art, science and social trauma.

1. Rika Burnham and Elliott Kai-Kee, “Museum Education and the Project of Interpretation in the Twenty-First Century”, *Journal of Aesthetic Education* 41, no. 2 (Summer, 2007): 11.
2. Renee Schacht, “Collaborative Curatorial Culmination”, *Leonardo* 35, no. 5 (Tenth Anniversary New York Digital Salon, 2002): 577.
3. Robert Boyd and Peter J. Richerson, *Culture and the Evolutionary Process* (Chicago, IL: Chicago University Press, 1985): 1.

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

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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.

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, and 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.

The Persistence of the Image

Klitsa Antoniou CY, Gabriel Koureas CY/UK

Klitsa Antoniou's collective project *The persistence of the Image*, curated by Dr Gabriel Koureas, resulted from the collaboration of the artist with eighty-five artists, architects, designers, sociologists, art historians and art students who live in Cyprus and were asked to work on a photograph of *Hala Sultan Tekke* in Larnaca. The tekke is considered as the third most important religious Islamic site and evidence exists as to the site's syncretic appeal throughout the Ottoman occupation of the island. Christian and especially Greek Orthodox sources try to downplay or refute this very important function of the site.

Hence, Antoniou's artistic intervention takes an important role in challenging such hegemonic notions in order to provide a possibility of mediation. The numerous memories that the participants to the project brought to the image testify to a multiplicity

of meanings and interpretations that move away from monolithic interpretations of the site, thus questioning the instrumentalisation of history and the perceived dichotomies ~ geographical, political, religious, ideological ~ associated with it.

The technique that the artist uses manages to animate these inherent contradictions of the space of the tekke. Through the animation of the interventions to the image of the tekke and their asynchronised projection on four gigantic books accompanied by the insistent, piercing sound of turning pages, the projection works along the Freudian idea of screen memories. The screens, the books of hegemonic histories from both sides of the Cypriot conflict 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.

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: *Tema 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

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15:00 - 17:30 Afternoon Session
In Context: art in translation

Moderator: Denise Robinson

Strawberry fields...: Global economic crisis, simulacra, maps, and simulated borderlines. Antonis Danos CY, Nicos Synnos CY, Yiannis Christidis GR/CY, Yannis Economou CY, Yannis Yapanis CY

The Shock of Modernity, Guli Silberstein IL/UK, Tal Kaminer IL/UK

Destination Is Never A Place, Peter Lyssiotis CY/AU, Helene Black CY

Hybrid spatial experiences overcoming physical boundaries,
Dimitris Charitos GR, Coti K IT/GR

'Roaming Trans_cities and Airborne Fiction ~ click the image to enlarge and zoom in', Shameen Syed PK/UAE, George Katodrytis CY/UAE

Strawberry fields...: Global economic crisis, simulacra, maps, and simulated borderlines.
Antonis Danos CY, Yiannis Christidis GR/CY, Yiannos Economou CY, Nicos Synnos CY, Yannis Yapanis CY

Another morning on the way to the office. I finally manage to park, alongside the fenced courtyard of a church. A young man ~ “looks like” a gypsy from the “north” ~ is selling small baskets of strawberries, cheaply. “Do you want some?” ~ I decline (too many things on my mind). We are walking in the same direction. “Where are they from?”, I ask. ~ “From [the village of] Derhynia”, he replies. Obviously, they have come from up “north” (hence the low price)! Derhynia is just the crossing point. ~ “I’ll take a basket”...

Evening news ~ one station after another... An annoyingly boring repetition of images of (euro) coins dropping off the mint’s machinery, and (euro) banknotes being (automatically) counted... It’s the financial crisis daily “update” ~ money is “short”, yet it overflows off the psychotically and fetishistically looped, close-up images of currency...
“Strawberry fields for ever ~ Nothing is real / Nothing to get hung about...”

A global (i.e. Western) financial crisis. Accumulation of virtual wealth ~ the bubble has burst! Accumulation of virtual goods/art/culture. ~ Damien Hirst’s diamond skull (“For the love of God”, indeed!), sold at 50 million pounds, sold to [a “consortium” that included] himself. Now, he’s at the Tate ~ a retrospective! Is he at the MoMA, yet?

The nouveau riche “mediterraneanism” of Cypriot, mass produced villas and “luxury apartments” ~ to be sold to British and Russians, and to ourselves...

Hirst’s “scull”, his dot paintings / the Cypriot “med” villas: mere mass products in the industrial production mode, or contemporary code products ~ Baudrillard’s simulacra? The strawberries from the “north”, from the “pseudo-state’s” strawberry fields, are they real? Did I ever buy them? Was the young man “real”?

Both he and the strawberries crossed over via the “buffer zone” (the “dead zone” or, more cheerfully, the “green line”).

Buffer zone sounds: people, cars, footsteps, voices, church bells, the imam from the minaret. This is no roadblock, no dividing line. It is a transitory space ~ a non-space? a hybrid space? ~ a becoming space? Perhaps, the only ‘real’ space because of its becoming, its constant flux, its fluidity. Is a ‘fixed’ space, by default, a simulation? Are all -scapes simulacra? What of maps?

Mapping as a code-generated reproduction. The absence of an “origin”. A map ~ a hyper-reality? Are roadblocks, borders, and divisions of all kinds, ‘mere’ simulacra? No “origins”, just “codes”...

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/artheory

Nicos Synnos is 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

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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).

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.

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.

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), *Mavroskoufitsa [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* (2nd unit) (1998), *Solo* (1997), *Il Piu Alto Statodi Vita* (1997).

The Shock of Modernity

Guli Silberstein IL/UK, Tal Kaminer IL/UK

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, 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 fight modernity or its excesses on behalf of an idealised past, including such disparate organisations 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 project presented here, an 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 is interested in the manner in which modernity is bringing about upheaval outside the West, as its spread is exacerbated by new technologies, globalisation, 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 as clashes between 'Christianity' and 'Islam', between 'reason' and 'barbarism', between 'the West' and its nemesis, or between 'democracy' and 'autocracy'. The project will show how the specific context and its relation to the cultural and geographical origins of modernity ~ the West ~ modifies the specific outcomes of the clash between modernity and tradition, and determines the specifics of the reception of modernity in diverse societies. Thus, while the forces operating globally are similar, their reception differs from context to context, as do the 'hybrid' outcomes of the mixture of modernity and tradition.

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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).

Destination is Never a Place

Helene Black CY, Peter Lyssiottis CY/AU

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... they carry a history which might be important to us... the people we have become. The two of us start to believe... in 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. The two of us start to believe in each other...

...and belief in each other provides us with a net. Together, we throw out the net ~ unsure and hesitant. We quickly draw it back and it is filled with conversation, chatter, laughter, possibilities ~ those sweet wines of friendship. Encouraged, we empty the net and this time cast it further out. And when we pull it back in we find 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. We heave the net out again ~ further out. We have the faith now, to leave it out there for a long

time. We are becoming more patient... when we heave the net back it is filled with words ~ written on paper, the words bound and leap: make wild connections, they scamper about, hint at things: say untrustworthy things which we are tempted to trust, provoke us... as the fragments fall at our feet they echo, they challenge us, confirm our comradeship.

Limassol, Cyprus, 2012, morning... Henry Miller tells us “One’s destination is never a place, but rather a new way of looking at things”.¹ The two of us agree. Mavrovouni has given us a place, a landscape, which has changed us and allowed us to see some things in a new way; a way that has encouraged our thinking and 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.

1. Henry Miller, “Big Sur, The Oranges of Hieronymus Bosch”, 1957

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).

Hybrid spatial experiences overcoming physical boundaries Dimitris Charitos GR, Coti K IT/GR

At the beginning of the 21st century, urban environments are being reordered radically by technological systems and networks. The introduction of physical location as a parameter for determining access to digital content, in mobile and locative media experiences, has resulted in the augmentation of the environmental experience with multiple layers of information. This has significantly altered the relationship of the physical world with

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the technologically mediated environment and, consequently, has transformed the way individuals perceive experience, inhabit and conceive of urban public space. Moreover, by supporting synchronous or asynchronous communication amongst multiple, remotely situated participants, this form of mediated communication may also afford interpersonal communication in the case of physical proximity. The combination of these characteristics provides participants with a new hybrid mediated spatial experience (Charitos 2008), consisting of both physical and digital environmental elements, which function as the context for new kinds of collaborative activities and social interaction.

Irrespective of whether the spatial experience is hybrid or un-mediated, physical spaces still comprise objects as environmental elements, which partly determine the spatial experience and may often function as boundaries limiting movement and activity within space. Lynch (1960, pp. 46-48), has identified certain elements of physical space which determine the nature of the spatial experience: nodes, paths, districts, edges and landmarks. Sometimes an element may function in different and often contradictory ways. For example, if you move along a path you experience it as a channel of communication, but if you navigate towards a path which cannot be crossed then it may function as an edge or boundary (as in the case of a motorway).

Castells (1996, pp. 441-442) introduces the concept of the “space of flows” as the “material organisation of time-sharing social practices that work through flows”, supported by ICTs and networks. People acting in the space of flows, exist within the “space of places” of their physical surroundings too. While the space of places organises experience around the confines of locality, the space of flows links up electronically separate locations into an interactive network that connects activities and people in distinct geographical contexts. The hybrid environmental experience of a locative media user may be partly bounded by physical constraints and borders. However, the mediated aspect of the experience may incorporate, within the space of flows, links and bridges, amongst otherwise remotely located or physically distant users, thus overcoming the material boundaries and borders imposed on social life in the physical environment.

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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.

'Roaming Trans_cities and Airborne Fiction ~ click the image to enlarge and zoom in'
Sharmeen Syed UAE, George Katodrytis CY/UAE

The Arabian Peninsula and the Gulf is home to some of the world's most controversial settlements that have grown into major economic and global hubs following rapid transformation. Urbanism in the region has a remarkable precedent. Historically, urbanising large areas and introducing a new aesthetic and 'art' is very much inherent in the creation of the contemporary 'Arab city'. New technologies and communications, regulations and infrastructures have brought about dramatic morphological changes. Westernisation was interpreted as the only form of modernisation. The traditional Islamic horizontal urban pattern and its direct relation to land and water have shifted to vertical and global networks of trading, tourism, fantasy, orientalism and investment generating new fractal cities, satellite urbanisms and telegenic imageries.

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, 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 civilisation and modernisation while simultaneously empowering

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the spectator with the omniscient gaze. The gaze of the cartographer mapping territory ~ territory to acquire and territory acquired ~ is associated to the production of knowledge and ultimately the definition of the 'empire', be it geographical, virtual or imaginary.

The past decade has witnessed the climactic boom and collapse 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/unrealised, along with the histories and global references accumulated from the past. Abound with supra-spectacles, Hollywood-esque appeal and the hyper-planned, the future fictitious city has become a comment on its own urban, ex-urban and suburban realities. This form of urbanisation also shows a preoccupation with the fabrication of an image. Coastal necklace settlements, sand and silicone, pixelated patterns, landscape and render farms, fractal and parametric formations, simulated SimCities, dynamic formations, master plans and speculative developments are now projecting new satellite urbanisms. This spatial and urban approach emphasises enclaves but also exclusiveness. We are now planning and designing cities by gazing down on the action from heavens. Reconnaissance technologies turn into spectacle and 'telegenic' fantasies addressing mass tourism. Simulated panoramas and imagery of unfinished projects give rise to an exciting promise and fantasy. In effect digital imagery and technology is shaping the future of cities. After all we are all nomads inhabiting an image.

Welcome to nowhere.

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 21st century. He employs digital technology and scripting as tools for establishing new formal and performative models in architecture.

SATURDAY 24 NOVEMBER 2012

Pefkios Georgiades Amphitheatre, Cyprus University of Technology, Limassol

11:00 - 13:30 Morning Session

Through the Roadblocks

Welcome: Antonis Danos

Moderator: Antonis Danos

Session Keynote:

European Roadblocks: are the Nazis living on the Moon?, Srećko Horvat HR

The unavoidable but censored wisdom of the border experience,
Andreas Panayiotou CY

Everyone knows this in nowhere..., Nesrine Khodr LB, Mayssa Fattouh LB/QA

The reproduction of space in a neoliberal divided city: Movements reclaiming the right to the city in re-united Nicosia, Nicos Trimikliniotis CY

European Roadblocks: are the Nazis living on the Moon?

Srećko Horvat HR

It is no news anymore that Europe is in one of its biggest crisis. On the one hand, new austerity measures and structural adjustments are deepening the economic and financial crisis, on the other hand, we witness a rise of new fascism all over Europe, from Anders Breivik to the Golden Dawn in Greece, which is intensifying the political and social crisis. The ongoing shock therapies provide a fertile ground not only for a new accumulation of capital by the financial elites, but also for the rise of new nationalisms. Although after the fall of the Berlin Wall everyone believed no more walls will divide Europe, a new wall preventing the flow of immigrants is being built between Turkey and Greece, countries like Romania or Bulgaria are not given entrance into the Schengen Zone and new borders are reintroduced even between the Western countries. Roadblocks are everywhere. Is the project of the European Union more and more resembling the stranded cruiser Costa Concordia? Are science fiction scenarios like the *Iron Sky*, in which Nazis from the Moon invade the Earth, really far away, and, last but not least, can art give the answer to the urgent question: Quo vadis Europa?

Srećko Horvat, Croatian philosopher and activist. He published seven books, including, *Against Political Correctness*, *Totalitarianism Today*, *The Discourse of Terrorism*, and various articles published in *Monthly Review*, *Le Monde Diplomatique*, *Eurozine*, and translated into German, French,

Hungarian and Polish. He translated several books from German and English into Croatian, among which are the works of Slavoj Žižek, Norbert Elias, Frank Furedi, Peter Sloterdijk and others. He is the director of the Subversive Forum, an annual conference and activist meeting held traditionally in May in Zagreb, gathering renowned personalities such as Zygmunt Bauman, David Harvey, Terry Eagleton, Slavoj Žižek, Tariq Ali, Saskia Sassen, Gayatri Spivak, Samir Amin and others, serving as a network and platform for progressive movements and organisations from Eastern and Western Europe.

The unavoidable but censored wisdom of the border experience

Andreas Panayiotou

The presentation will move on two interconnected levels, the biographical and the historical:

On the one hand it will describe the experience of crossing the roadblocks in 2003 [as a collective experience based on media reports] and on the biographical comparative experience of crossing in 2004 and in 2012.

On the other hand it will try to decipher some of the broader parameters of “living on the border” ~ in this case taking the modern experience of Cypriot history as a case study.

The analysis will focus on the changing concepts of space and time on the border. Its aim is to explore the possibility of peculiar local native forms of the border experience which are not easily understood through the western lens, while at the same time, emerge in local culture as “experiences without a name” ~ i.e. which cannot be easily articulated since the vocabulary of public rhetoric is usually dominated by imported categories [such as nationalism], but yet they persist in fluid forms ~ such as forms of Cypriot identity in a culture which at times fails to acknowledge a local sense of selfhood. In a deeper sense one may actually see some of the peculiarities of the border experience as the result of the framing of the spatial experience on the basis of a temporal imaginary which censors not only the local, and its low historicity, but also the non-western ~ even if that implies negating almost the totality of geographical reality and the causality of political and economic developments.

Thus the second part of the presentation will attempt to discuss the categories drawn from the biographical experience on the collective level of modern Cypriot history: how the natives of the island were westernised, as a form of modernisation, and how the spatial, and geopolitical reality, kept emerging as the key variable in their collective history, and in their culture despite its censoring. And it is possible that we are currently, in terms of the developments in Europe and the “Middle East”/Eastern Mediterranean, at a similar juncture: when the local can say more than the structures of public discourse, as represented by the hegemonic media, will allow.

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Dr Andreas Panayiotou was born in 1960. He teaches social science, communication, and cultural studies courses at the Frederick University Cyprus. He has worked and written on social history and the processes of identity formation in the experience of Cypriot modernity. His broader interests include the effort to decipher patterns and dialectical formations in the interaction between the dynamics of the dominant cultural and political structures in the world system, with social movements and other forms of resistance.

His recent works in English are representative of this dual emphasis:

“Hegemony, Permissible Public Discourse, and Lower Class Political Culture”. In *Cyprus and the Politics of Memory*, ed. by R. Bryant and Y. Papadakis. 2012. I.B Tauris. “Border dialectics: Cypriot social and historical movements in a world systemic context”. In *Beyond a Divided Cyprus: A State and Society Transformation*, ed. By N. Trimikliniotis and U. Bozkurt. 2012. Forthcoming in Palgrave MacMillan

Everyone knows this in nowhere...

Nesrine Khodr LB, Mayssa Fattouh LB/QA

“The question of alterity poses the question of borders” ~ known to be formulated by Herodotus ~ is a question still as valid today as it was back in the 5th century BC. Ghassan Salhab’s video raises timeless questions, such as duality shown through the use of the diptych and the idea of containment, appearing in the image of the checkpoint, where the flows of the body, language, and expressions are controlled within a defined territory. The factor of time comes to play a major role in the way it rules the body and the psyche. In his minimalist approach, Salhab’s video immerses the viewer in a reality that is known too well but often ignored, with a reference to the Lebanese political state and the abstraction in which a human being faces in such conditions, highlighted in the poignant pose of waiting, in itself a condition relating to the human essence in Heideggerian philosophy. By raising the question of otherness, Salhab also challenges the understanding of borders into all that is physically and mentally outside of oneself.

Mayssa Fattouh is a curator currently based in Doha where she is the artistic director and curator of Katara Art Centre, an artist-led platform for contemporary art and the creative industries emerging from the Gulf and the Middle East. She has been invited as an independent curator to develop projects, exhibitions and collections in the Middle East, namely in Beirut (*Counting Thoughts*, Beirut Waterfront - Private collection) and in Bahrain while working at Al Riwaq Art Space ~ formerly known as Al Riwaq Gallery (*The Ultimate Experience*, *Transformation of Memories*, *A Beautiful Mess*). She participated in juries, talks and conferences mainly around independent and grass root platforms, artists residencies and the critique of the ideology of institutions. Her writings have appeared in platforms and magazines such as Phillip, Art Territories, Universes in Universe, M-est,

Ibraaz, Canvas Magazine. Fattouh obtained her BA in Fine Arts from the Lebanese University in Beirut and is currently a candidate for Masters of Arts in Communication at the European Graduate School in Saas-Fee, Switzerland.

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).

The reproduction of space in a neoliberal divided city: Movements reclaiming the right to the city in re-united Nicosia

Nicos Trimikliniotis

This paper examines the content, meanings, contradictions and conundrums in the struggles to (re)claim ‘the right to the city’ that is essentially a ‘border city’: modern inner Nicosia is an archetype of a neoliberal city-society torn via a barbed wire and ethno-racial, class and gender divisions. Space is not neutral but an active force that shapes and is reshaped by the social, economic and political forces in and around the inner city: even the so-called ‘dead zone’, the buffer zone handed over to the UN is hardly ‘dead’. Space is state-fied and nationalised but never fully subordinated or colonised. There is an active and ambivalent process of transformation which alters the rules of engagement with forces pulling in different directions. The city-centre is a spectacle of transformation replayed also digitally and mentally, reproducing ‘new’ and ‘old’ forms of materiality. The spectacle of the transformation of space via the claims to the city in the forms of urban revolutions and counter-revolutions, evolutions and erosions, is the subject of this study: the neoliberal crisis of capitalism is beginning to hit home in contradictory ways. Is the spectacle of the transformed city another ‘social relation between people that is mediated by images’? Is this particular city transformation just another version of ‘*capital* accumulated to the point that it becomes images’? We reserve judgment as the struggle ain’t finished yet; it is unending, indeterminate and inchoate. We witness the manifestation of the Althusserian ‘aleatory materialism’ or ‘the undercurrent materialism of the encounter’:

- developers, investors and city council professionals are drivers in the ‘development of the city’ ~ they own and are hungry to own *all of the city*;
- city councillors, professionals and experts;

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- ~ The Church, the largest land-owner in the country, wants to build a massive new Cathedral – yet, the economic crisis and its investment in Greece has left it with 60% less income;
- ~ there are local resistance pockets to neoliberal gentrification by those re-claiming the commons of the square as well as the ‘bufferers’ who strove to occupy the buffer zone to reunite Greek-Cypriots, Turkish-Cypriots and non-Cypriots in a militarised ‘dead zone’, as πλατεία-πλατιά;
- ~ subaltern and undocumented migrants in the everyday struggles;
- ~ workers who are organised in the inner city;
- ~ shop-keepers, dealers of different kinds;
- ~ children and school pupils;
- ~ tourists and vagabonds;
- ~ the police;
- ~ racists and neo-Nazis re-claiming the city to revive the old glory.

Dr Nicos Trimikliniotis is an interdisciplinary scholar; he is Associate Professor of Law and Sociology, University of Nicosia and Senior Research Consultant, PRIO Cyprus Centre. He has researched on ethnic conflict and reconciliation, constitutional and state theory, class, socialism, integration, citizenship, education, migration, racism, free movement of workers, discrimination and Labour Law. His work include: *Beyond a Divided Cyprus: A State and Society in Transformation*, Palgrave MacMillan, 2012 (with Umut Bozkurt); *Gauging the Global Cycles of Deviance* (with Ari Sitas, Sumangala Damodaran and Wiebke Keim, forthcoming); *Contested Integration, Migration and Societal Transformation* (University of Nicosia Press, 2012); *The Nation-State Dialectic and the State of Exception* (Greek) (Savalas, Athens, 2010); *Rethinking the Free Movement of Workers: The European Challenges Ahead*, co-edited with Paul Minderhoud (Wolf, Nijmegen, 2009); *Racism, Migration and Trade Unions in a post-tourist society: a New Paradigm for Cyprus* (Greek, forthcoming).

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15:00 - 17:30 Afternoon Session

Memory: through illusion, shadow and the future

Moderator: Nikolas Defteras

Session Keynote:

Ghosts of Future Pasts: Iraqi Culture in a State of Suspension, Nada Shabout IQ/US

Ties of the Transitory, Susanne Weiß DE, Lena Ziese DE

Famagusta/Varosha: Damnatio Memoriae, Boris Bakal HR, Katarina Pejović SI/HR

All the Other Lovers, Lara Khaldi PS, Yazan Khalili PS

Ghosts of Future Pasts: Iraqi Culture in a State of Suspension

Nada Shabout IQ/US

The 2003 US-led invasion promised Iraqis, among other things, democracy, freedom and a better life. Western media predicted a flourishing in the arts and culture with the assured subsequent freedom of expression. Today, nearing a decade since that promise, Iraqi art and culture are in a state of suspension. For the last decade the arts, its institutions and its infrastructure have been neglected and dismantled. With no state patronage or protection of the creator cadre, mass exodus of Iraqi artists caused a decisive rupture in its history of art. Iraqi culture has received serious blows and tremendous losses. Hovering in a continuous state of crisis, emergency and trauma Iraqi art exists outside of its historical index in a state of exception. Moreover, a web of liminal spaces outside of Iraq has been created propagating parallel Iraqi cultures in exile and diaspora, and marking a shift in its historical centre of production.

In the midst of what can only be understood as a deliberate campaign of memory destruction and erasure, executed through a program of de-Baathification and de-nationalisation as a result of the post-invasion rhetoric of sectarianism and within a discourse of division, the current regime seems to initiate a new campaign for an identity reconstruction. There seems to be a renewed interest in state patronage in preparation for Baghdad as the Arab Cultural Capital of 2013. It is quite telling that the choice of Baghdad as the Arab Cultural Capital, which marks a decade since its invasion, serves as a wake up call and a rush to visually rework the ideological change that is argued was the reason behind the invasion.

This talk centres on the practices of memory, remembering, forgetting and imagining,

following the cultural destruction of Iraq since the invasion of 2003, and the manifestation and transformation it caused. It examines the internal ideology of the last decade, tracing the fate of its modern institutions.

Nada Shabout is Associate Professor of Art History and the Director of the Contemporary Arab and Muslim Studies Institute (CAMCSI) at the University of North Texas, USA. She is a former member of the Board of Governors of the Cultural Development Centre of the Qatar Foundation, Head of Research and advisor at Mathaf: Arab Museum of Modern Art in Doha. She was the senior curator for the inaugural exhibition *Sajjil: A Century of Modern Art*, as well as curator of *Interventions: A dialogue between the Modern and the Contemporary*. She is the author of *Modern Arab Art: Formation of Arab Aesthetics*, University of Florida Press, 2007; co-editor of *New Vision: Arab Art in the 21st Century*, Thames & Hudson, 2009; and the founding president of the Association for Modern and Contemporary Art from the Arab World, Iran and Turkey (AMCA). She co-curated *Modernism and Iraq* at the Wallach Art Gallery, Columbia University, 2009, and curated the travelling exhibition, *Dafatir: Contemporary Iraqi Book Art*, 2005-2009. She has published widely on modern and contemporary Iraqi art, and on the relationship of identity and visual representations. She is the founder and project director of the Modern ArtIraq Archive (MAIA), which documents and digitises modern Iraqi heritage. Her awards include: TAARII fellow 2006, 2007; MIT visiting Assistant Professor, spring 2008, and Fulbright Senior Scholar Program, 2008 Lecture/Research fellowship to Jordan. She is a member of the editorial committee of MERIP and member of the International Editorial Advisory Board for the Routledge Encyclopedia of Modernism (REM).

Ties of the Transitory

Susanne Weiß DE, Lena Ziese DE

Within the framework of *Through the Roadblocks* Susanne Weiß and Lena Ziese developed an exhibition, which revolves around brief moments. For our purpose, a definition of a moment is its function as a stratagem referring to a translation converging into other moments. In other words, a moment is also a reference to something else; it is a constellate medium, suspended in a state of *inbetweenness* or anticipated transfiguration.

This presentation will give an insight into the exhibition's concept, which will take place at Heidelberger Kunstverein in Germany from April 19 to June 16, 2013. The exhibition will investigate the functions of a moment in the location of between two points in time, that illusive interval. Questioning such issues as functions of limited temporality, what perspectives arise when we systematically focus on what lies between – or, similarly, to the periphery?

How can one structure an exhibition that reflects upon the state of *inbetweenness* and how can this structure be a reference point for the translation processes that took place

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beforehand? In which style and constellations can the “exhibition of brief moments” appear, what does a transient format possibly look like? Which ties are obvious, which are hidden? Is it possible to develop in-between display strategies or is it more about acting beyond these possible structures?

Susanne Weiß is director of Heidelberger Kunstverein since January 2012. From 2007-2008 she was artistic director of the Kunsthau Dresden, Municipal Gallery for Contemporary Art. She studied museum studies in Berlin from 1997-2003. Before and during this time, she worked in the field of exhibition organisation, as an independent curator and art mediator in various places, but mainly in Berlin and Dresden. She worked as Robert Bosch Cultural Manager with the Sharjah Museums Department from 2009 to 2010. In 2006 she was working on the Felix Gonzalez-Torres retrospective at the Hamburger Bahnhof, Museum of Contemporary Art, Berlin with the RealismusStudio, NGBK Berlin. Since then she is an active member of RealismusStudio. Her curatorial approach is driven by the idea of communicating sociopolitical topics through art and additional forms of content. This led to various projects where the art mediation played an important role within the exhibition itself.

Lena Ziese is an artist and independent curator. She is the founder of the exhibition space JET in Berlin, which she ran from 2005 to 2009. As Junior-Professor for “Freie Kunst, Gestaltung und deren Vermittlung” (Art, Design and Transfer of Knowledge) at Bauhaus-University Weimar 2010-2012 she considered different approaches on how to show and tell artistic practices. Being involved in diverse forms of bodywork, she recently also integrates performative strategies into her artistic and curatorial practice. From October 2012 onwards she will be Professor at Hochschule für bildende Künste (HfbK), the University of Fine Arts of Hamburg. Lena Ziese lives in Berlin.

Famagusta/Varosha: Damnatio Memoriae

Boris Bakal HR and Katarina Pejovic SL/HR - BACAČI SJENKI (SHADOW CASTERS)

The very title of the project, evoking an Ancient Roman legal term, which reveals a complex relation towards collective memory as such, suggests that dealing with the history of Famagusta means entering a zone of different perspectives, hidden facts and manipulating interpretations. Shadow Casters strove to include in their project all those different readings ~ historical, etymological, geo-political, economical, climatic ~ in order to produce an open field of interpretation for each visitor of this Wall Display edition. F/V: DM thus unfolds the story of Famagusta in a thematically multi-layered and non-linear way from the point of view of its various conquerors, and rulers. It reveals the contradictions of recent history of Greek and Turkish Cypriot enmities, the crucial role of the USA and Great Britain in shaping the fate of modern-day Cyprus, the tragic events of August 1974 with consequences lived to this day, and even beyond: one of the displays

features the chronology of events that anticipate in a utopian way the future of Famagusta and Cyprus. This chronology, in a manner of docu-fiction *licentia poetica*, bestows to the projects of NeMe, their Cypriot colleagues from Omada One/Off and Shadow Casters the role of triggers of positive developments ~ both real and fictitious ~ in resolving the separation and conflict between the Greek and Turkish Cypriot communities. Among other, this utopian perspective projects the re-birth of Famagusta as an enlightened international architectural, urbanistic and human project.

In each display, the central theme of Famagusta/Varosha is framed with two meta-layers: one is a series of quotations from the essay *Damnatio Memoriae* by Bosnian/Croatian poet, translator and essayist Sinan Gudžević, which elaborate more in-depth the Roman legal practice of determining both the benefit and the damage of collective memory depending on the context; the other layer juxtaposes the Famagusta tragedy with the history of smaller or greater tragedies that have occurred in Zagreb throughout its history. This layer adds an external viewpoint as a reminder that one's own experience of tragic events narrows down the perspective and is often oblivious of the wider context.

Katarina Pejovic is dramaturg, intermedia artist, writer, pedagogue, cultural activist and translator. Her works were presented and produced by production houses and cultural institutions and featured at numerous international festivals in over 20 countries. She has co-ordinated numerous platforms, conferences and initiatives, and she has had her articles and essays published in publications and books in 7 languages. Together with Boris Bakal she is co-founder (2002) and co-author of the projects of Shadow Casters, the artistic platform that won numerous awards, including two Special Jury Awards at Belgrade's BITEF in 2007 and 2009, and the Avaz Dragon at the Sarajevo MESS in 2008. She is recipient of the 2009 Desmond Tutu Fellowship Award awarded by Global Reconciliation Organisation.

Boris Bakal is theatre/film director and actor, intermedia artist, curator, writer, activist and macrobiotic cook born in Zagreb, SFRJ (now Republic of Croatia). Throughout thirty years of his versatile career, he authored theatre and film projects, multimedia performances, urban-human networks, educational projects, workshops, lectures, conferences, urban performances, installations and exhibitions which have been presented at festivals, exhibitions and manifestations in over 30 countries in the world (including Bologna Cultural Capital of Europe 2000, Steirischer Herbst, Bollwerk Beluard International, Eurokaz, BITEF, INTERFERENCES, THEALTER, Stagione di Caccia, MESS and Global Reconciliation Summit).

Boris Bakal was visiting scholar/researcher/lecturer at New York University (1998), Stony Brook University (1999), SACI Studio Art Centres International (Florence, 2000), and Columbia University (New York, 2003). He is co-founder of several artistic and activist platforms and associations, e.g. Flying University, Orchestra Stolpnik, Croatian Antiwar Campaign and Theatre

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of Obvious Phenomena. He co-founded and co-authored the projects of Bacači Sjenki/Shadow Casters (since 2002), an artistic platform that won numerous awards and prizes for its work.

BACAČI SJENKI (SHADOW CASTERS) ~ non-profit international artistic collective and production platform dedicated to interdisciplinary collaboration, creation, exploration as well as reflection of new artistic languages, especially in the domain of performing arts, urban and public art, new media and its hybrids.

All the other lovers

Lara Khaldi PS, Yazan Khalili PS

The lecture-performance is a conversation between two lovers who are looking for a land to meet, but borders exhaust possibilities. They long for each other but keep fighting, they dream of unity, but whenever they tread close to this land, others are cancelled out, both their individualities are compromised. The contract that will bind them to this land will formalise their relationship, normalise it, terminate other possibilities; silence other lovers, old lovers, future lovers. The speakers will be asking each other: What is a union? Through images, letters, and other literature, Lara and Yazan will be weaving together their personal histories with that of the United Arab Republic, Pan Arabism, love and marriage.

Lara (born in the year of Israeli invasion of Beirut and Palestinian exodus from Lebanon) and **Yazan** (born in a year where oddly nothing happens in the Palestinian history of failure except that his father registered him a couple of days before his actual birthdate so that it coincides with the anniversary of the Libyan revolution) they usually exchange e-mails if an unfinished thought comes to mind, or one of them is having a difficult day, or perhaps sitting in a cold chair in some airport feeling lonely and jet lagged... They do not necessarily watch films together, but like the same ones, they usually also share the same palette for both food and art and, according to facebook, they have 267 mutual friends. They curated two video programs with Arab shorts, at the Goethe Institute in Cairo, in 2009 and 2011.

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20:00 Opening of Through the Roadblocks Exhibition
Curated by Helene Black and Antonis Danos
Duration: 24/11/2012 - 17/12/2012

PARALLEL EVENT: ALL THE OTHER LOVERS
Curated by Lara Khaldi PS, Yazan Khalili PS
Duration: 24/11/2012 - 31/11/2012

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11:00 - 13:30 Morning Session
Transgressing the Visible

Moderator: Yiannis Colakides

Session Keynote:

Reactions, Inheritance, and Memories: genetic transmission of trauma through blood and neurons?, Lanfranco Aceti UK/TR

Bound, Sophia Touboura GR, Nana Sachini GR, Maria Lianou GR,
Inter Alios, Artemis Potamianou GR

Lying to tell you the truth: Some notes on limits, fiction, art and politics,
Ghalya Saadawi LB/UK

From Hand to Hand, Andri Michael CY/FR

Reactions, inheritance and memories: genetic transmission of trauma through blood and neurons?

Lanfranco Aceti IT/UK/TR

The paper will question if the human body is the physical invisible monument for memorialisation, trauma and cultural inheritance. The argument for a biological alteration of the human body due to cultural traumatic experiences and the possible genetic transmission of these experiences through chemical and biological alteration, has been part of bio-cultural debates that from the field of zoology and ethology have increasingly moved into the realm of human biology and cultural studies. F. T. Cloak Jr. in the introduction to the article *Is a Cultural Ethology Possible?* presents the genetic inheritance of culture as a possibility to be considered “in order to describe and explain human behaviours which are species-specific, panhuman, and presumably genetically controlled”.¹

If the body is the situ where invisible (or better almost physically invisible) traumatic inheritance and memories are located ~ the analysis of the body as locus of embodied memorialisation and possible genetic transmission creates a new relationship between the individual’s body and the body politic. It is literally the skin of the individual and not that of the statue that would provide a point of exchange “between the inner self and the outside world”.² The traumatised human body would become the ‘invisible monument’ for the memorialisation of war, diaspora and other destructive events. It is the human

body of the individual subject and object of trauma, and that of its descendants, that through genetic inheritance would become memorials calling “on the spectator to witness the follies and excesses of the state”.³

The process of memorialisation, and even the diaspora following an event of destruction, could be interpreted no longer simply as a phenomenon of documentation and delocalisation, but as one of challenge to the body politic and its endorsed historical interpretations. The art monument of the state is no longer the embodiment of the traumatic event and its memorialisation substituted by the body as the vessel of the invisible monument able to escape in its biology the structures, formulae and conditioning of national identity/conflict.

Art no longer “exists in that space between the memory of the witness and those documentary facts that the historian accepts as ‘objective’” and it no longer has to “seek and explore and make visible that indefinable perfect moment, knowable only from instant to instant, in which a person becomes a witness”.⁴ The body, its neurons, its blood, its entire physicality are the constant place of memory: an invisible monument and a living record made of flesh and blood.

1 F. T. Cloak, Jr., “Is a Cultural Ethology Possible?”, *Human Ecology* 3, no. 3 (Jul., 1975): 161.

2 Nicholas Mirzoeff, *Bodyscape: Art, Modernity and the Ideal Figure* (London: Routledge, 1995), 79.

3 *Ibid.*, 93.

4 *Ibid.*, 198.

Dr Lanfranco Aceti works as an academic, artist and curator. He is Visiting Professor at Goldsmiths College, Department of Art and Computing, London; he teaches Contemporary Art and Digital Culture at the Faculty of Arts and Social Sciences, Sabanci University, Istanbul; and he 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

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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.

bound: 1. A boundary, a limit. / 2.tied / 3. to leap forward or upward; spring

Sofia Touboura GR, Maria Lianou CY/GR, Nana Sachini GR

For the presentation of 'bound', the exhibition curators will discuss how they set up and organised events in an independent artist's run project space in Athens. The paper will outline how they creatively dealt with the difficulties they encountered in such a fragile political environment as this one in Greece, marked by draconian financial conditions and serious social crisis. They will present the methodology and process they engaged, both theoretically and practically, while they had to deal with an exhibition and a subject matter which itself was embedded in multiple translations and meanings. Under the multiple readings of the title, the exhibition presents artists from the Balkan region.

Given that the issue of ever-reforming identities is constantly present in the region ~ where historical, racial, political, gender, artistic, ontological terms are at stake ~, the exhibition explores the interrelationship of participants within this reality of continuous flux, their interaction with and their attitude towards it. Artists from different starting points and backgrounds, looking towards different directions, each one with his/her own artistic language, negotiate issues of how to define and abolish limits, divisions and restrictions, in a direct and caustic manner. The presentation focuses on matters of negotiation during the process since this exhibition demanded a lot of small shifts of positions and limits from all of its participants.

Sofia Touboura was born in Thessaloniki, Greece, in 1977. She studied Social Anthropology and Sociology at Panteion University of Social & Political Studies (BA, MA) during the years 1995-2002. She concentrated in the fields of optical anthropology and social philosophy. Next, she studied at Athens School of Fine Arts, with tutors Giannis Psychopaidis and Nikos Tranos, where she focused on video, sculpture constructions, large surface painting and visual installations. She graduated in 2008, with distinction. She uses a wide range of artistic means, from material colour and visual installations to digital painting and free documentary. She has participated in several documentary and video art festivals, visual group exhibitions, has carried out site specific installations, audiovisual projects, solo presentations and artistic co-operations, towards which she is especially inclined. She is the founder and the head of the team of the non profit artist-run project space OpenShowstudio. She lives and works in Athens and Thessaloniki.

Nana Sachini studied in Chelsea College of Art and Design, London, UK (Master and Postgraduate Diploma in Fine Art) and in School of Fine Arts in Thessaloniki, Greece (BA Hons in Painting).

Her work embraces various media including drawing, sculpture, installation and performance. She has participated in group exhibitions in London, Athens and Berlin and recently she participated in a two-person show in Athens. She is also founding member of the artist group "KangarooCourt". Nana lives and works in Athens.

Maria Lianou is a visual artist based in Athens. She received two BA degrees from the Athens School of Fine Arts, one in Sculpture and one in Painting. She has received various scholarships and awards. She has participated in many group exhibitions in Cyprus and abroad, as well as in art biennials. She has had four solo exhibitions.

Inter Alios

Artemis Potamianou GR

Inter Alios is a collaborative art book. Ten artists have created its pages under the theme of 'common roots, cultural components' but also, 'the common collective consciousness' shared by Mediterranean countries.

At a time when the spectacle and reality of globalisation has led to the subjugation of cultural voices in preference to the fortification and preservation of national identity, the people of the Mediterranean are an interesting example where close physical proximity has supposedly strengthened the interchange of cultural characteristics of different national identities, ideally ensuring a shared endurance and resilience by giving a distinctive and united voice. These ten artists have come together to form one collaborative book visually examining 'common roots, cultural components' by responding to and questioning the concept of 'the common collective consciousness'.

Artemis Potamianou is an artist and curator who is currently based in Athens. Potamianou has had 15 one-person exhibitions, including at the Hellenic American Union (Athens), Pleiades Gallery (Athens), Hellenic Centre (London), Borough Museum and Art Gallery (Newcastle), Fizz Gallery (Athens), Tint Gallery (Thessaloniki), etc. She has participated in 61 group shows such as the 1st Biennale of Thessalonica, the BIDA - Biennale of Spain, 3rd Athens Biennale, Vista Mare Foundation (Pescara), International Young Art 2002: Sotheby's Amsterdam, Sotheby's Tel Aviv, Sotheby's Moscow, Change and Partner Contemporary Art (Rome), "Greek Sale"- Bonhams (London), Birmingham (MAC -Midlands Art Centre of Birmingham), The Benaki Museum (Athens), Biennale Internazionale Dell' Arte Contemporanea (Florence). Potamianou completed her BA (FA) at the School of Fine Art (Athens) in 1997, and has subsequently received an MA degree from the Staffordshire University (1999) and she is now an MPhil/PhD candidate. She has curated more than 30 exhibitions of important artists of the international scene, such as Joseph Kosuth, Terry Atkinson, Peter Greenaway, Candice

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Brietz, Guerrilla Girls, Damien Hirst and others. Potamianou has written essays for exhibition catalogues and books.

Lying to tell you the truth: Some notes on limits, fiction, art and politics

Ghalya Saadawi LB/UK

This paper will explore notions of exhaustion, homely exile, the crisis of witnessing and thinking in cramped conditions as limits, as blocks, possibly even “roadblocks”, yet ones that carry within them the possibility of being open unto something else. Consequently, the paper hopes to discuss an experience of perpetual, immanent war, the limits of an activism based on demands from the state, the problems associated with dominant political discourse and power, and constrained representability, to ask what art or thought, if any, is still possible at the limit of these. Thinking through some artist projects, their problematisation of the witness, the politics of fiction as a mode of address, and so on, the presentation attempts to work through our relation to politics, contemporaneity, (dis) location and community, among other things.

Ghalya Saadawi was born in 1975 in Beirut, Lebanon. She has lectured in the Social Science and Art History departments of the American University of Beirut, and in Sociology at the Lebanese American University, and has worked as a consultant and researcher for various non-governmental organisations in Beirut and London. Some of her art writings have appeared in *Bidoun*, *Third Text*, *Nowiswere*, *Art in America*, *Frieze*, and several other publications and artist monographs. Her poetry has not yet been published. In 2010 she co-edited the book *Untitled Tracks: On Alternative Music in Beirut*, and in 2011 she was editor of *Plot for a Biennial*, the 10th Sharjah Biennial Catalogue. Most recently, she wrote and performed a walking tour of Beirut in 2080 titled *After the Future: Heritage Redux* (in collaboration with 98weeks, Beirut and AIR International Research Programme/FARE, Milan). She is a PhD candidate at Goldsmiths, University of London, interested in whether/how witnessing/testimony/fiction can be understood/reconceptualised through certain artistic practices in Lebanon and beyond, and if/ how that reconfiguration can become political/critique. She lives between Beirut and London.

From Hand to Hand

Andri Michael CY/FR

The project From hand to hand curated for NeMe’s *Through the Roadblocks* takes place in France’s regional cultural centres and especially those situated in the outer suburbs of Paris. It involves the dissemination of a specifically designed postcard which requires

a written or verbal response from the participant who accepts it, to the question “What does the phrase ‘through the roadblocks’ mean to you?”

Although there are no acknowledged borders in the conventional sense, there is nevertheless, a division between the centre and the periphery, even though they are only a few minutes apart from the ring road which separates them. This is because the ring road of Paris acts as an unintentional demarcation line, as a kind of uninhabited zone.

Visiting these places around Paris, with the question of borders in mind, gives the opportunity to have a more analytical point of view of the area ~ especially the relationship to the established cultural centres and their visitors. The dialogue between these factors reveals several interesting aspects and observations: I realise for example that art centres considered to belong to the periphery are actually geographically close to the centre, and it is our perception that places them as afar and isolated. Furthermore, attendance at events is mainly from outside the immediate vicinity with little local support. Acknowledging that the outlying suburbs of Paris do have more urgent issues to address, this project nonetheless, aims to investigate what is the role, focus and interaction of these cultural centres with those from central Paris.

The methodology used in From hand to hand is to engage in direct dialogue; it is a dynamic action and contributes to immediately create discussion between people. That’s why the postcard is delivered personally by the curator, from hand to hand, thus forming an exchange that may be seen as both a real and symbolic chain between the participants. Because of the manual nature and intimacy of this project, the element of “slow time” comes into operation, which is a direct avoidance of media technology that is so pervasive in our society, including the art world. Without using intermediaries, “From hand to hand” overcomes the use of any third parties, making communication and exchange a vibrant, personal and immediate process.

Dr Andri Michael is a curator and an Art Historian, a member of the International Association of Art Critics (AICA), an Associate Professor in the Faculty of Arts at the Université de Picardie Jules Verne, Amiens, France, and a member of the Research Centre Images and Formes at the same University. Her recent research focuses on Picasso and Duchamp and especially on the reception of their work. She is the editor of numerous contemporary art exhibition catalogues, articles and publications, among which: *Picasso - Propos sur l'art* in collaboration with Marie-Laure Bernadac, Paris, Gallimard, collection “Art et Artistes”, Paris, 1998, *Picasso poète*, Les beaux-arts edition, Paris, 2008, *Les happenings de Jean-Jacques Lebel*, Hazan, Paris, 2009. She is currently working on the book *Contemporary Art in Cyprus* for Cherche-Midi editions in Paris. She has designed, curated and organised many contemporary art exhibitions and events among which: *Mapping Cyprus, contemporary views*, Palais des beaux-arts (Bozar), 2012 and *Envision Cyprus, Memories alive*, EESC in Brussels, on the occasion of the Cyprus Presidency of the Council of Europe. She has recently co-founded with Erotokritos Antoniadis the non-profit association Chypre Culture, which aims at

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15:00-17:30 Afternoon Session
Between walls and beyond borders

Moderator: Nikolas Defteras

Session Keynote:

“I Can't Go On, I'll Go On”: the ruses of art in the age of walls and borders,
George Alexander AU

**Making Sense of the Turkish Cypriot Social Discontent: A Possibility for
Transgressing the Roadblocks?**, Umut Bozkurt CY

**Nomadism and Trans-cities - ‘Telegenic Urbanisms - click the image to enlarge
and zoom in’**, George Katodrytis CY/UAE

Through the Futurological Deadlock: Revolution, Counter-Revolution, Repetition,
Antonis Balasopoulos GR/CY

“I Can't Go On, I'll Go On”: the ruses of art in the age of walls and borders
George Alexander AU

From a tumour to neutrinos, art can never quite match what the world offers. Reality always seems to outflank art, life's ruined situations outpacing the orderly procedures of theory.

Annihilation in real-time, semi-tropical winters, the fate of refugees, budgetary suicides in education etc etc... Exhausted by the news, we realise there are more and more things we can do less and less about. In the information economy chaos reigns; there's loads of data, little wisdom. We no longer know what we know. What's worse, society seems to be turning every experience, no matter how unsettling, into a form of consumption. Identity itself, through social media, is transforming itself into a kind of capital stock we are obliged to expand or a collection of gestures we can curate. On facebook I see myself become myself in order to be that person, over and over again. In this context, art walks the razor line between the dreadful emergencies of life now, and the world of cool artifice of the artist. Will beauty and music save the world? You say, Away with the moonbeams. You say, Let there be hard light. In this talk I will like to look at a few homely examples, a few extreme situations: a close friend with end-stage kidney failure writing a novel about 9th century Japan; my mother dying in a nursing home, refusing to eat, but playing the piano. And also I would like to show a few images, artworks that seem to be 'good to think with' in the current situation. “I can't go on, I'll go on” wrote Beckett. In that paradoxical

spirit this will be less a Keynote ~ since I've lost all my keys ~ rather a few burnt offerings from the abandoned altars of recent history.

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.

Making Sense of the Turkish Cypriot Social Discontent: A Possibility for Transgressing the Roadblocks?

Umut Bozkurt CY

Since 2011, the Turkish-Cypriot community is experiencing a serious discontent that became manifest with three massive rallies held in January, March, and April 2011 and a series of strike actions in 2011 and 2012. The reasons for the discontent are economic as well as political. The economic policies implemented by the government in power ~ the *Ulusal Birlik Partisi* (UBP) ~ includes austerity measures. These measures are put in place to cut the budget deficit and rein in public finances by reducing the public sector, slashing salaries and privatisation of state economic enterprises, including some strategic sectors such as electricity operators and telecom. However, slogans chanted in the rallies such as “Ankara, take your hands off us; this motherland is ours, we will run it”; “This is our country, let’s run it ourselves”, reveal that the discontent cannot be reduced to a reaction against the austerity measures only, and it clearly has a political character. Since Turkey’s military intervention in 1974, which led to the de facto partition of the island, the relationship between the Turkish-Cypriot community and Turkey probably has never been so sour. Increasingly, the “motherland” is criticised for creating an administration in north Cyprus that is entirely dependent on itself in political and financial terms. This paper attempts to provide an answer to a provocative question: how does the current discontent compare to the mobilisations of 2002-2004, which culminated in the downfall of the nationalist leader Rauf R. Denktas and the UBP, leading to the overwhelming “yes” vote to the Annan plan? Are there traces in the current discontent of an overall

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disillusionment with the system that may trigger a process that would contribute to a reunification of the island?

Dr Umut Bozkurt is a Lecturer at the Department of International Relations, Eastern Mediterranean University, Cyprus. She completed her PhD in politics in the University of York, UK. Her research interests are state theory, critical political economy, and modern politics of Turkey and Cyprus. Her co-edited book titled *Beyond a Divided Cyprus: A State and Society in Transformation* (Palgrave Macmillan) is forthcoming in 2012.

Nomadism and Trans-cities ~ 'Telegenic Urbanisms ~ click the image to enlarge and zoom in'

George Katodrytis CY/UAE with students from the Architecture Department, American University of Sharjah

The Arabian Peninsula and the Gulf is home to some of the world's most controversial settlements that have grown into major economic and global hubs following rapid transformation. 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; it 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. This form of urbanisation also shows a preoccupation with the fabrication of an image. Coastal necklace settlements, sand and silicone, pixelated patterns, landscape and render farms, fractal and parametric formations, simulated SimCities, dynamic formations, master plans and speculative developments are now projecting new satellite urbanisms. This spatial and urban approach emphasises enclaves but also exclusiveness. We are now planning and designing cities by gazing down on the action from heavens. Reconnaissance technologies turn into spectacle and 'telegenic' fantasies addressing mass tourism. Simulated panoramas and imagery of unfinished projects give rise to an exciting promise and fantasy. In effect, digital imagery and technology is shaping the future of cities. After all we are all nomads inhabiting an image.

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 built a number of projects in Europe and the Middle East, as well as having published

widely on contemporary architecture, urbanism, cultural theory and digital media. His work addresses the 'city', especially as it is evolving in the 21st century. He employs digital technology and scripting as tools for establishing new formal and performative models in architecture.

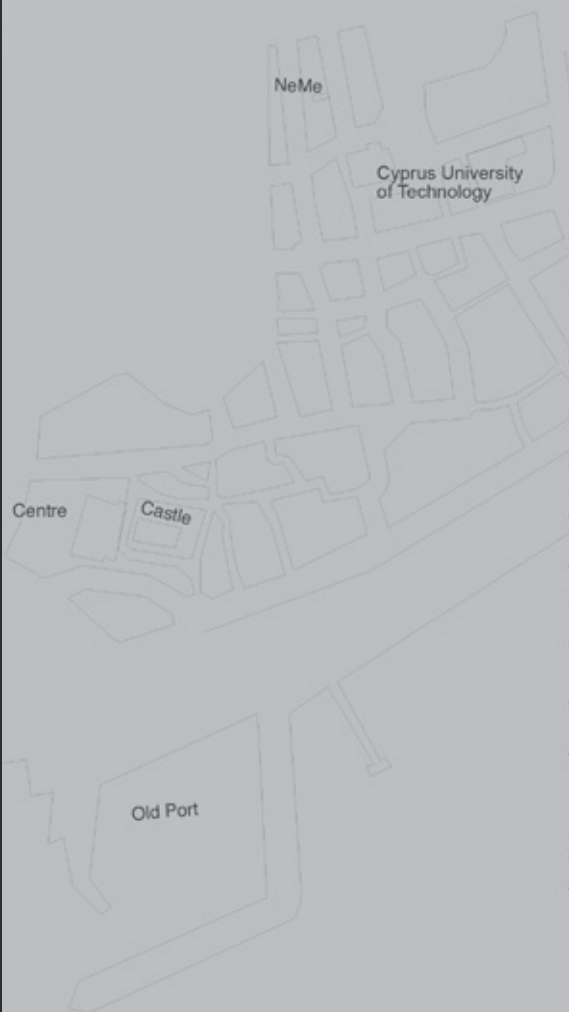
Through the Futurological Deadlock: Revolution, Counter-Revolution, Repetition Antonis Balasopoulos GR/CY

If one wished to describe the predominant, indeed by far hegemonic, attitude of the academic Left in the approximately four years of the global crisis, one would have to say that it consists in a kind of impotently vacuous utopianism: calls for drastic change are certainly not in scarcity, but neither are they particularly willing or able to account for the severe limitations imposed on any effective implementation of "change" by the drastic reduction of state sovereignty in a world shaped by state debt and supranational decision making, by the profoundly systemic nature of the crisis, or by the deep structural dependence of their privileged audience of would-be revolutionaries ~ the global middle-class cognitariat ~ on the very system it is supposed to have an interest in overturning.

At the same time, and as Raymond Williams showed early on, the academic Left still suffers severely from the self-indulgent delusion that it is the only "forward-looking" player in the political game, though we have ample historical evidence that it was in fact only the passive audience for a series of structural adjustments in administration, system-building and law that have had a disastrous impact on the pursuit of effective forms of mobilisation from below.

This paper will locate in the present crisis, a crisis of the fundamental presuppositions of the academic, western Left both as regards its understanding of historical processes and as regards class composition and the role of class struggle in them. It will argue that, contra the widespread ~ particularly in the wake of May 1968 ~ assumption of a near infinite potential for the innovation of modes of struggle and the concurrent emphasis on a complete dismantling of early twentieth-century conceptions of class struggle, repetition forms a crucial aspect in the understanding of both revolutionary and counter-revolutionary initiatives and strategies; and hence the necessary ground for any thought on novelty and the new that aspires to be *reflexive*. For in the absence of serious engagement with the role of repetition in the shaping of conjunctures of crisis and in the impact these have on ruling class tactics and strategy, the egregious tendency is a repetition that is unaware of itself, repetition as sheer ideology: one repeats the common sense bequeathed by a specific, ideologically "privileged" past (particularly the social democratic and eurocommunist past), as if it were effectively the future itself, in the name, ironically, of leaving the past decisively behind.





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