CYPRUS UNIVERSITY OF TECHNOLOGY

FACULTY OF FINE AND APPLIED ARTS

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CONTEMPORARY CYPRIOT ART: LOSS, TRAUMA, AFFECT AND THE MATERIAL THAT PASSES INTO SENSATION

Klitsa Antoniou

Limassol 2014

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TRANSLATION NOTE

All Greek language articles and books are given in English translation when cited in footnotes. In the bibliography, they are given in their English translation followed by their original Greek titles [in brackets].

ABSTRACT

By analyzing selected Cypriot works of art, from 1950 to the present, I question what it might mean to "write trauma," or to give voice to a wound that seems to defy representation. The artists discussed do not only confront the aesthetic potential of visual practice, but also address the theoretical and ethical impossibilities of such a practice. They enact a conception of another set of relations between representation and the unrepresentable, where no aesthetic object will ever be right or appropriate to the historic trauma that it takes as its grounding subject. As the 'unrepresentable' is not located in narrative representation, following a Deleuzian line, I locate it in how the material passes into sensation and in how this sensation affects the audience. I open up the question of what art itself might tell us about the lived experience and memory of trauma, and what the specific works studied trigger in the viewer.

Cypriot artists' works can be viewed as yet-to-be-completed, as resisting the intention for wholeness, conclusion and resolution, and instead sustaining it as desire. Art is therefore a realm that opens up the world, unfolding it towards that which we are unable to represent. The cause of the violence, the fractured sensory experience and the unpredictable and persistent temporality of trauma and memory in Contemporary Cypriot art are invisible but present – they constitute a force which makes its presence known. Suffering from a burden of historical belatedness, Cypriot artists attempt the impossible in striving to bear witness to the loss and suffering experienced not only through a past loss, but rather to something at once more general and more devastating: namely to the loss inscribed in the movement of temporality itself. Thus, melancholy, which is located in contemporary Cypriot art and analyzed in this research, not only implies an intense awareness of a traumatic past, but also an expectant openness, a void waiting to be filled by worlds yet to be born, worlds that could be equally doubtful, painful, insecure and uncertain.

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INTRODUCTION

Even those who saw could not see, because it was impossible to grasp a world that was not a world, a world that was inhuman.[1]

I begin writing with "I" as it matters greatly who is speaking. This is neither to commemorate my personal history nor to orient my dissertation toward overemotional responses, wistful feelings or poignant notions. "I" is an expression of personal experience, grounded within the idea of the "I" as self-identity or reflective self-presence. Being born and raised in Cyprus made me painfully aware of what it meant to be a Cypriot from a very early age. By the age of five, I had experienced a political coup followed by a civil war, the invasion of Turkish military troops, the resulting occupation by a foreign country, the captivity and the subsequent displacement of my whole family and the loss of any keepsakes that would have reminded me of life before 1974.

Being a witness and survivor of the war had a great impact on me. I stubbornly carried this wound for several years. I say "stubbornly" because I resisted forgetting. Members of my immediate family were killed or lost during the war, and I felt that if I let go of the pain, it would amount to leaving them behind. Thus, it was difficult to put this trauma into words. The feeling of injustice and fear of the Other was overpowering. "The traumatized," Cathy Caruth notes, "carry an impossible history within them, or they become themselves the symptom of a

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[1] Shoshana Felman and Dori Laub, *Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History* (New York: Routledge, 1992) 232.

history that they cannot entirely possess."[2] Dominick LaCapra points out that, "…[t]hose traumatized by extreme events, as well as those empathizing with them, may resist working through because of what might almost be termed a fidelity to trauma, a feeling that one must somehow keep faith with it."[3]

My early traumatizing experiences persisted stubbornly as I was growing up, as if they were happening, again and again, hovering like an echo, continually reproducing themselves. It was only later, after I became an artist that I began to work through these experiences of trauma. This progressively became the main subject of my artistic research and work. What is illustrated in the above autobiographical testimony of trauma is my earlier personal experiences and their relevance to this study. To this day, I am extremely emotional and sensitive about the "Cyprus problem."[4] Consequently, this dissertation could not have been written merely as an academic study.

There is a difference between the narration of history by a historian, and the narration of historical facts by those who lived through that history, as Shoshana Felman's study suggests. She points out that if history was impersonal, then anyone would have been able to testify to the same truth; eyewitnesses should have no privilege. Felman puts forward, however, that there is something other than historical accuracy at stake in testimony, bringing to light another paradox, the necessity and impossibility of testimony.

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[2] Cathy Caruth, ed. and intr., *Trauma: Explorations in Memory* (Baltimore: Johns Hopkins UP, 1995) 5.

[3] Dominik LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins UP, 2001) 22.

[4] Inter-communal conflicts between Greek and Turkish Cypriots broke out in the 1960s. In 1974, a few days after the Greek Junta-led coup against President Archbishop Makarios, Turkey invaded Cyprus. The aftermath of the invasion was catastrophic.

It is the *performance* of testimony, not merely what is said, that makes it effective in bringing to life a repetition of an event, not a repetition of the facts of the event, or the structure of the event, but the silences and the blindness inherent in the event that, at bottom, also make eyewitness testimony impossible. In other words, what makes testimony powerful is its dramatization of the impossibility of testifying to the event.[5]

Yet, in my research, the problematic nature of the paradox of the eyewitness is accompanied by my in-depth knowledge and understanding of Cypriot culture and visual language, accessible, to a local who lived through the events.

Even prior to my decision to conduct this research, I was aware of the scarcity of studies on 20th century Cypriot art, especially of contemporary art. Even though many studies have been carried out on ancient and medieval Cypriot culture, uniquely important for being at the crossroads of so many different influences, the modern and contemporary era has not been comprehensively researched. The recent political and military problems and injuries of the country have continued to hinder any serious effort to study Cypriot art. There have been many books and studies on political and military events, while there have been hardly any comprehensive studies on contemporary Cypriot art.[6]

The significant geopolitical position of this island has made it the victim of aggressions by those who wielded power and control at different periods of its history.[7] The presence of the past is exceptionally visible in Cyprus. "The Cypriots

are the only Europeans to have undergone colonial rule, guerrilla war, civil war and modern technological war, on their own soil, since 1945."[8] Niki Loizides perceptively asks:

> […] if the 'Cypriot character' – the singularity that was noted even by Ancient Greek tragedian, Aeschylus – defines the expressive special character of the plank-shaped figurine of the Chalcolithic Period, a figurine of the 6th century BC or a terracotta head of Hellenic times, to what extent does it also distinguish work which belongs to the contemporary era?[9]

I will expand on this to ask: to what extent are the traces of uninterrupted occupations and consecutive cultural influences evident in contemporary artists who follow a language unrestricted by experiences of the local, working on a more international level? How is the negotiation of present and past being represented in their work? In what way is the language related to memory and historical trauma? And finally, what do these pictures do (to the viewers)?

W. J. T. Mitchell in his book, *What Do Pictures Want? The Lives and Loves of Images* suggests that, along with the inevitable question of what pictures mean or signify, we already ask the question of what they do, and the focus of such questioning, he states, is concerned with their power to affect our emotions and behaviour.[10] In order to find a response to the question to "what do the pictures

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between East and West has been indicated as the main factor of the development of the specific character of its art. The geographical position has also been given as the reason why Cyprus has been a centre of cultural activity." Andreas Chrysochos, "Visual Arts in Contemporary Cyprus," *Cyprus Today* Vol. XVI Sep- Dec 1978: 4.

[8] Christopher Hitchens, *Hostage to History: Cyprus from the Ottomans to Kissinger* (New York: The Noonday Press Farrar, Straus and Giroux, 1989) 12.

[9] Niki Loizides, "The Role of Memory in the Contemporary Roads of Cypriot Plastic Arts," *Memories and Contemporary Roads of Cypriot Plastic Arts* (Nicosia: Ministry of Education and Culture-Cultural Services, 1997) 115.

[10] W. J. T. Mitchell, *What Do Pictures Want? The Lives and Loves of Pictures* (University Of Chicago Press, 2006), qtd. in Barbara Bolt, "Unimaginable Happenings: Material Movements in a

do?" Barbara Bolt proposes to shift the locus of discussion "from the picture as object to the event of picturing."[11] In such an event, there is, according to Gilles Deleuze and Félix Guattari, a summoning forth in which 'invisible forces of gravity, heaviness, rotation, the vortex, explosion, expansion, germination and time…make perceptible the imperceptible forces that populate the world."[12] These forces, they argue, are not just glimpsed, but actually affect our becoming. As Deleuze says,

> [T]his summoning forth produces a synthesis of forces constructed as a bloc of sensation. In creating this bloc, they tell us, 'the plane of material ascends irresistibly and invades the plane of composition of the sensations themselves to the point of being part of them and indiscernible from them.'[13]

Deleuze and Guattari's conception of an aesthetic plane of composition is not one of the relation between content and form.[14] It is neither produced for the sake of technique nor for the purpose of communication. In their thought, art might be concerned with expression but it is not the expression of an artist's intention. It is the material that becomes expressive, not the artist.[15]

Plane of Composition," *Deleuze and Contemporary Art,* ed. Stephen Zepke and Simon O'Sullivan, (Edinburgh: Edinburgh University Press, 2010) 266.

[11] Barbara Bolt, "Unimaginable Happenings: Material Movements in a Plane of Composition," *Deleuze and Contemporary Art,* ed. Stephen Zepke and Simon O'Sullivan, (Edinburgh: Edinburgh University Press, 2010) 266.

[12] Gilles Deleuze and Félix Guattari, *What is Philosophy?* trans. H. Tomlinson and G. Burchell (New York: Columbia University Press 1994) 181-2.

[13] Bolt, "Unimaginable Happenings: Material Movements in a Plane of Composition," 267.

[14] Bolt explains that within the visual arts (and it is to these that I will confine my discussion), composition is figured as the relation between form and content. "Content is concerned with the 'subject matter' story or information that the artwork seeks to communicate to the viewer', whilst form is the result of the manipulation of the various (visual) elements and principles of design. In other words 'content is what artists want to say and 'form is how they say it.'" 268

[15] Deleuze and Guattari, *What is Philosophy?* 196.

As I delved deeper into contemporary Cypriot art,[16] I became increasingly aware of the expressivity of the material, and so I came to the realisation that it plays a fundamental role in the uniqueness of the production of the works. This is how I turned to Deleuze and his book, *Francis Bacon and the Logic of Sensation*, to place my observation in a theoretical framework. Consequently, in my research, I concentrated extensively on the study of Deleuze's 'Encountered Signs', 'Sensation,'[17] on different aspects of trauma theory and on the endeavour of Cypriot artists to find a communicable language of sensation[18] and affect[19] by which to register something of the experience of a traumatic memory – more often in formal innovation.

There are distinctions to be made in the use both of the words 'sensation' and 'affect'. It is very important to stress, as Ian Heywood does in his article, "Deleuze on Francis Bacon," the logic of sensation Deleuze talks about. It is about escaping the narrative that "might 'explain' it, thus seeking to limit its discursive legibility," so that the "practice of defiguration neither encodes nor departs from the visible world but 'modulates' it, transforms it into fluid, rhyzomic scenes of

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[16] My research deals exclusively with Greek Cypriot art and artists. There is very limited access to either Turkish Cypriot artworks or to any related bibliography. Moreover, most of my analysis concerns the experience of Greek Cypriots.

[17] These are special kinds of sensations, which provoke the mind to further action, arousing a memory, an image or the awareness of a problem. Encountered signs push us into a form of intellectual inquiry through their assault on our senses, emotions and bodies. The link between sensation and knowledge is in this way bridged by a kind of impulse provoked by the sign.

[18] Tom Conley clarifies that biology infuses much of Deleuze's philosophy: "Sensation opens at the threshold of sense, at those moments prior to when a subject discovers the meaning of something or enters into a process of reasoned cognition. Sensation takes place before cognition and thus pertains to significance." See Tom Conley, "Sensation," *The Deleuze Dictionary,* ed. Adrian Parr (Edinburgh: Edinburgh University Press, 2005) 247.

[19] David Martin-Jones, *Deleuze Reframed: Interpreting Key Thinkers for the Arts* (Contemporary Thinkers Reframed) (London: I. B. Tauris, 2008) 141.

transformation and becoming."[20] Therefore sensation operates as a means of immediate contact, a direct reaction without conveying a "story" or a "theory" first.[21]

Concerning the meaning of the word "affect," in philosophy, the word affect is used to indicate physical, spiritual, cognitive, and intellectual processes and states. In psychology, the term affect is used to denote emotional, corporeal and psychological reactions, as well as states of being, such as delusion, grief etc. Affect is often used to describe the expression of an emotional or psychological stimulus, and, corporeal, neurological, and subjective responses. The Deleuzian sense of affect is to be distinguished as "…a transitory thought or thing that occurs prior to an idea or perception."[22] In its largest sense, 'affect' is part of the Deleuzian project of trying-to-understand, figure out, and articulate "all of the incredible, wondrous, tragic and painful, and destructive configurations of things and bodies as temporarily mediated, continuous events."[23] Deleuze uses the term 'affection' to refer to the "additive processes, forces, powers, and expressions of change – the mix of affects that produce a modification or transformation in the affected body."[24] It is a process of becoming, transformation through movement and over duration.

[20] Ian Heywood, "Deleuze on Francis Bacon." *A Companion to Art Theory,* ed. Paul Smith and Carolyn Wilde (Malden, MA: Heywood Blackwell Publishing, 2002) 370-379.

[21] Brian Massumi states that for Deleuze the concept 'sensation' does not *return* to subjectivity as it does in phenomenology, although it may take part in the level of causality also involving subjectivity. Brian Massumi, *A User's Guide to Capitalism and Schizophrenia* (London: The MIT Press, 1992) 161.

[22] Felicity J. Colman, "Affect," *The Deleuze Dictionary*, ed. Adrian Parr (Edinburgh: Edinburgh University Press, 2005) 11.

[23] Ibid. 11.

[24] Ibid. 11.

For Deleuze, affect is namely movement, two-way action, the object's capacity to act and to be acted upon, or according to Brian Massumi, the way "body can connect with itself and with the world."[25] In fact, as Deleuze and Guattari put it, affect is a term often used together with a percept; together their domain is art. Affects and percepts form together a block of sensation, what Deleuze and Guattari call a basis for an artwork, an assemblage of certain affects and percepts.

Deleuze rejects the philosophical tradition of passive reflection, and the associations of ascribing emotions to subjective experience or perceptions. For Deleuze, affect can produce a sensory or abstract result, which is physically and temporarily produced and implicates the viewer.

> Affect is the change, or variation that occurs when bodies collide, or come into contact. As a body, affect is the transitional product of an encounter, specific in its ethical and lived dimensions and yet it is also as indefinite as the experience of a sunset, transformation, or ghost.[26]

Affect is produced within and through a work. In the case of an artwork transactive of trauma, the viewer neither gains knowledge of the actual traumatic event nor identifies with the victim. An emotional or conceptual link is made between the viewer and a work of art, one which foregrounds the ultimate impossibility of a viewer experiencing anything close to lived trauma and its aftereffects.[27]

Following a Deleuzian line, I open up the question of what art itself might tell us about the lived experience and memory of trauma, and what the specific works studied below, trigger in the viewer. There are the special kinds of sensation,

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[25] Massumi, *A User's Guide to Capitalism and Schizophrenia,* 93.

[26] Colman, "Affect," 11.

[27] Jill Bennett, *Empathic Vision: Affect Trauma and Contemporary Art* (Stanford University Press, 2005) 5.

which Deleuze calls signs, and which provoke the mind to further action, arousing a memory, an image or the awareness of a problem.

My approach, here, is one that subscribes to the opinion that art produces sensations, affects, intensities as its mode of addressing problems. This position emphasizes how art is the art of affect more than representation, a system of dynamic and impacting forces rather than a system of unique images that function under the regime of signs. The system of dynamic forces is what Deleuze has discussed systematically in *Francis Bacon and the Logic of Sensation*, where he indicates the close connection of a force and a sensation: "for a sensation to exist, a force must be first exerted on a body, on a point of a wave," although he further points out that "the sensation 'gives' something completely different from the forces that condition it."[28] An analogous system of dynamic forces and sensation is what I try to locate in the next chapters.

After having spent some time looking at artworks from Cyprus, as well as studying the intellectual changes occurring in each period of its history, I realized that there is no study available, that deals thoroughly with the complexity of these works. I hope that my research will offer new insight into any philosophical associations and theoretical discourses, as well as present fresh material relating to the degree to which issues of trauma are pertinent to creation in the visual arts of Cyprus.

My study consists of three parts. The first discusses the socio-political and philosophical concerns of issues of trauma, representation, and, sense memory. The

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[28] Gilles Deleuze, *Francis Bacon: Logic of Sensation,* trans. D. W. Smith (London: Continuum, 2004) 56.

second investigates how these concerns relate to the social and political events of Cyprus. The third part looks at how these are expressed in the artists' work. Finally, I examine how all three are interrelated.

In Chapter One, the objective is to provide the historical background of Cypriot art from 1950 to 1974. These decades are a turning point because they span the anti-colonial struggle of the 50s, the establishment of independence and the events leading to the war of 1974. I investigate and reveal how artists prior to 1974 were not trying simply to reimagine their world by using either avant-garde or realistic forms of expression, but by "registering and producing affect: affect, not as opposed to or distinct from thought, but as the means by which a kind of understanding is produced."[29] This reading of Cypriot art is based on Deleuze's aesthetic theory of "sense memory and representation," and on the concept of "encountered sign,"[30] as distinguished from a recognised object, insofar as it can only be felt or sensed. In its capacity to stimulate thought, the "encountered sign" is superior or more advanced than the explicit and open statement, for it is engaging at every level: emotionally, psychologically, sensorially. The importance of this conception of the sign is found in the way it links the affective actions of the image with a thinking process without asserting the domination of either the affective experience (sense memory) or representation (common memory).[31] In this chapter,

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[29] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art*, 36.

[30] Gilles Deleuze, *Proust and Signs*, transl. Richard Howard (1964; New York: George Braziller, 1972) 161.

[31] Bennett draws upon early work on trauma by Pierre Janet, work by French poet and Holocaust survivor Charlotte Delbo, Holocaust testimony studies by Lawrence Langer, the concept of "encountered sign" by Gilles Deleuze and painter Francesco Clemente's idea of how affect is "thought through the body." Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 37.

by concentrating on art produced before 1974, I demonstrate how visual artworks are the most effective means of storing and retrieving experiences and memories, including those consisting of perceptions mediated through "encountered signs."

In order to defend this assumption, I first investigate the theoretical, cultural, ethnic and political framework of the visual arts in Cyprus, to identify characteristics that communicate historical events and social changes, and, secondly, look deeper into the artworks themselves, or, as Deleuze suggests, I "dive deep like 'the diver who explores the depths.'"[32] I try to identify and discuss any 'encountered signs' in Cypriot art prior to 1974, and to analyze to what extent 'sense memory' plays a central role in the making of the artworks discussed. "Sense memory doesn't just present the horrific scene, the graphic spectacle of violence, but the physical imprint of the ordeal of violence: a (compromised and compromising) position to see *from*."[33] For Deleuze, the sensation itself is made of this intensity that is not qualitative, nor quantitative, but carries only intensive reality within, and when embodied, "…it is immediately conveyed in the flesh through the nervous wave or vital emotion".[34] It is this intensity that is an essential feature of the sense of violence portrayed – in both Bacon and many Cypriot artists' work – and as Massumi writes, it passes on to the skin as an automatic response rather than through 'brain' as a theory.[35] It is a unique kind of violence, that is

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[32] Deleuze, *Proust and Signs*, 164.

[33] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 39.

[34] Deleuze, *Francis Bacon: Logic of Sensation,* 45.

[35] Brian Massumi, *Parables for the Virtual – Movement, Affect, Sensation* (London: Duke University Press, 2002).

transmitted to the spine; in Francis Bacon, the horror is portrayed through the scream and not by showing the cause of the scream.

Drawing from psychoanalytic theory, in the first section of Chapter One, I ultimately pose the question as to whether it is the imprint of loss, principally expressed as a sense of melancholy in the artworks before independence in 1960. In the essay "Mourning and Melancholia" (1915), Freud posits a theory of melancholy as an unsuccessful form of mourning. The melancholic person is not capable of recovering from an original loss, but instead tries to retain the beloved object on a symbolic level, incorporating it in an imaginary fashion. Viewed in terms of Freud's theory, some of the symptoms of melancholia would activate the defense mechanisms of "turning back upon the self (in which the self comes to view itself as an "object") and "reversal" (the transformation of love into hatred, of desire into revulsion).

> Importantly, melancholy is differentiated from ordinary sadness by a blockage of a subject's capacity to mourn successfully, to "work through" to the acceptance of the loss of the desired object, resulting in violent mood swings between extreme depression and manic exaltation, usually of a destructive kind, including self-destruction. Insofar as melancholy or its effects can be "sublimated," or translated into socially acceptable forms of behavior, melancholy can be seen as the source of grand, even heroic exertions.[36]

The artworks discussed appear to be about *self-loss*, and deal with the *theme* of loss of self. What I am interested in discovering, however, here, is precisely the relationship between theme and affect; in other words, I am interested in looking at how it is that works whose connotative message is about loss of self also actively bring about such a loss. Correspondingly, Ernst van Alphen, in speaking about

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[36] Hayden White, "Response: The Dark Side of Art History," *The Art Bulletin* 89.1 (2007): 21.

Francis Bacon, places an emphasis on the viewer, on the 'affective' quality of Bacon's work in a way that simultaneously demonstrates and explains it. "For it is not the violence as subject matter of the paintings that must be addressed; rather, it is the violence done to the viewer that demands to be examined if we are to understand how these works function."[37]

The second part of the chapter concentrates on the art produced after Cyprus' independence from British colonial rule. The ideas adopted by Cypriot artists, at the time, were closely linked to those of Constructivism, Abstraction, and Minimalism. Although not original in thought, the context of producing the work was clearly fresh in its outlook and positioning. Cypriot society, in a state of radical transformation, formed a need for an idiom or language that expressed their newly acquired sovereignty, as well as a need for inclusion in the international art scene. This seemed to be the mood behind the artists' attempt to produce a new language of art. Artists moved to abstraction, distancing themselves from an insulated local approach, moving into a wider setting of international players.

In addition to the utopian atmosphere found in some works, one is compelled to take notice of the uninterrupted use of landscape – now turning into a formalist element. The intent of each artist was not to represent landscape, but, to express a sensation, a composition of forces and an intensive synthesis of differential relations. Cypriot artists, followed the "Figural." Whereas "figuration" refers to a form that is related to an object it is supposed to represent (recognition), the Figure is the form that is connected to a sensation. Cypriot artists in effect

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[37] Ernst van Alphen, *Francis Bacon and the Loss of Self* (London: Reaktion Books Limited, 1992) 10.

followed a "middle path" between the two extremes, figuration-narration and pure abstraction: the path of the Figural. This was in order to respond to the question on how to extract the Figural from its narrative, and illustrational links.

In Chapter Two, I elaborate on the effect that the historical events of 1974 had on local artists. Besides putting forward a necessity to preserve the Greek Cypriot national identity, the works produced after the war most significantly suggest the process of traumatic memory, without emphasizing that they are about trauma; indeed, in many cases, they appear to be about something else. As Bennett writes in the context of holocaust survivors: "The trauma, it often seemed, was not evinced in the narrative component or in the ostensible meaning, but in a certain affective dynamic internal to the work."[38] The post-war works did not evidently communicate an account of a trauma experienced by a particular individual, nor in most cases did they even manifest a set of symptoms that could definitively be ascribed to the artist as a trauma survivor. This could be attributed to the idea that trauma itself is defined as an experience stretching beyond the scope of language and representation, as it often touches us but does not necessarily communicate the "secret" of personal experience. For Deleuze, sensation or feeling is a catalyst or an effective trigger for profound thought. "More important than thought there is 'what leads us to thought'[…] impressions which force us to look, encounters which force us to interpret, expressions which force us to think."[39]

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[38] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art*, 1.

[39] Deleuze, *Proust and Signs,* 161.

In this chapter, I employ the argument that trauma resists representation. Drawing on Cathy Caruth, Dominik LaCapra, Ernst van Alphen and other theorists, I argue that traumatic memory is of a "non-declarative" type, involving bodily responses that lie outside linguistic or visual forms of representation. With reference to material that rethinks representation from the side of trauma, I aim to trace in post 1974 art, a particular resistance to narrative representation.

> A form of philosophical realism grounds the notion that art can capture and transmit real experience. This realism sits uneasy with a politics of testimony. I suggest that such a politics requires of art not a faithful translation of testimony; rather, it calls upon art to exploit its own unique capacities to contribute actively to this politics.[40]

Édouard Claparède asserts that emotions are felt only as they are experienced in the present; as remembered events, they become representations. The conceptual work implied in the act of remembering – of representing oneself – entails a kind of distant perception: one thinks rather than feels the emotion. For Claparède, to represent oneself in memory was to see oneself "from the outside," as one might see another: "my past self, is thus psychologically distinct from my present self, but it is […] an emptied and objectified self, which I continue to feel, at a distance from my true self, which lives in the present."[41]

Stubbornly haunting its survivors, yet distinguished by the "historically ungraspable primal scene,"[42] I argue that trauma is essentially about losing one's ground in the familiar space of psychic and interpersonal history. Once a person's

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[40] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art*, 3.

[41] Édouard Claparède, "La question de la memoire affective," *Archives de la Psychology 10* (1911). Also cited and discussed in Bennett 2005, 22.

[42] Felman, "The Return of the Voice: Claude Lanzmann's *Shoah*," *Testimony: Crisis of Witnessing in Literature, Psychoanalysis and History*, 224.

protective personalized space is violated due to a traumatic experience, one looses

not only "the belief that one can be *oneself* in relation to others" but one "may lose

the sense that [one] has any self at all."[43] "Trauma," in other words, "loosens this

glue, crippling psychological life" and leaves survivors "plunged into a nightmare

world of self fragmentation in which sanity, indeed the very continuity of existence,

can no longer be taken for granted."[44]

Cypriot post-war art is not just a direct representation of events, but the

creative process is the actual event (performance) of the violent affectivity of the

figure. "They are its activity of actualization presented in the process of its

happening."[45] We observe a fragmentation of the figure, a performative aspect and

a process of actualization of the artwork that provides the viewer with an instability

of perception. They are "sensations presented as sensible aggregates which affect

the viewer. Viewers' acts of perceiving the figure are continually affected by what

they perceive because they continually perceive the figure differently, and are

compelled not merely to receive the affect of the figure but to respond to it."[46] As

Jennifer Dyer writes, viewers are led to be part of the performance of the figure's

activity of actualization:

> The viewer's response is directed by the structure of the sensation, the
> structure of the becoming process or activity of actualization of the figure.

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[43] Judith Herman, *Trauma and Recovery* (New York: Basic Books, 1992) 86.

[44] Doris Brothers, *Falling Backwards: An Exploration of Trust and Self-Experience*
(New York: Norton, 1995) 56.

[45] Jennifer Dyer, "Paint And Suffering: Series And Community In Francis
Bacon's Paintings," *Animus* 8 (2003) www.swgc.mun.ca/animus 28.

[46] Ibid. 28.

That is, the viewer is made to experience the image as a sensory affect: perceiving it demands being affected by it. [47]

To comprehend Cypriot post-war art is to understand what it does (to the viewer), for to perceive the images is to enact their affectivity or activity of actualization.

Ethical concerns play an important part in the artists' efforts to represent the post-1974 loss and trauma. The issue of whether such an account is wanted, acceptable, or even achievable is usually traced back to Theodor Adorno's statement in 1951 that, "To write poetry after Auschwitz is barbaric".[48] As his later essay "Commitment" [1962] demonstrates, Adorno did not mean to say that the arts should not address actual horrific experiences, he wanted mainly to stress the difficulties that come with trying to express extreme suffering. In "Commitment," Adorno puts forward the claim that while it is precisely one of the functions of art to give voice to suffering, the problem is that the aesthetic transformation of the traumatic event into fiction reduces the violence and horror of the original experience.[49] According to Adorno, when suffering is put into an artform, it becomes entertainment for those who have not lived through the suffering, thus renewing the violence perpetrated against the victim. While for Adorno the complexity of representing horrific experiences lies in the 'barbarity' of the aestheticization and narrativation, which will never do justice to the original event,

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[47] Dyer, "Paint And Suffering: Series And Community In Francis Bacon's Paintings," 28.

[48] Theodor W. Adorno, "Cultural Criticism and Society," *Prisms,* trans. Samuel Weber and Shierry Weber, 1951 (Cambridge, MA: MIT Press, 1981) 34.

[49] Theodor W. Adorno. "Commitment" [1962], *Marxist Literary Theory: A Reader*, Terry Eagleton and Drew Milne, eds, (Oxford, 1996) 187–203.

for other trauma theorists, the original event itself is inaccessible to experience and expression.

Despite the fact that Adorno later modified his position, at least as far as survivor-poets were concerned, admitting that "[p]erennial suffering has as much right to expression as a tortured man has to scream,"[50] the distrust of art in the face of great disasters has remained. George Steiner, for example, wrote that the only response to the dilemma should be a conscious, deliberate silence: "It is better for the poet to mutilate his own tongue than to dignify the inhuman either with his gift or his uncaring."[51] Therefore in the case of Cypriot post-war art, silence plays a fundamental role.

In my effort to give a more extensive account of an artist's personal struggle of representing war experiences, in Chapter Three, I concentrate on the work of Nikos Kouroussis. My intention is not to define Kouroussis as the unique case of a Cypriot artist having endured traumatic war experiences. Other Cypriot artists share comparable stories. Apparently, there were as many diverse experiences of the war as there were people experiencing it. At the same time, generalizations can be made for certain groups that went through similar events and comprehend them in parallel ways. The shift from exploring the experience of a single artist, or a group of similar people, to drawing on that experience as representative or normative one is, however, a precarious move. To claim that any one experience of the war captures the

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[50] Theodor W. Adorno, "Meditations on Metaphysics," trans. E. B. Ashton, *Negative Dialectics* ([1966] London: Routledge, 1973) 362.

[51] Steiner George, "Silence and the Poet," *Language and Silence: Essays 1958-1966* (London: Faber, 1985) 73.

effects of the war for everyone is to engage in an oversimplification. My choice of Kouroussis is based on two concerns: firstly, the fact that he was not only a witness but a survivor of the war, and, secondly, his experimental course, that is, his transition from a realist painter to a performing/performance installation artist with an extensive use of materials and media. It is anticipated, then, that the changes observed in his work are connected to his experiences at different periods.

Nikos Kouroussis, who was deeply influenced by the new conditions after the war, testifies to the effect the war had on him. Yet, to consider his own articulations on his work in order to categorize his post-war art as "about" trauma and conflict, reduces his work to a singular subject-matter, by way of an over-simplifying process. "This is partly because trauma itself is classically defined as beyond the scope of language and representation; hence, an imagery of trauma might not readily conform to the logic of representation."[52] Bennett explains that trauma-related art is best understood as "transactive" rather than "communicative," as it often touches us, but it does not necessarily communicate the "secret" of personal experience. What we perceive from Kouroussis' work is the denial of using any horrifying or traumatic images. Instead, we observe, for example, the use of rainbows in an experimental and formalistic language that contradicts the claims made regarding his feelings at the time.

Chapter Four concentrates on "secondary witnesses" – those affected by the tragedy without having been directly involved. The trauma of war, for the younger generation of contemporary Cypriot artists, is not only constructed by the

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[52] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 3.

present situation of the country's division and occupation, but is also part of a "post-memory," transmitted from generation to generation as part of a cultural inheritance. Geoffrey Hartman has proposed that a form of "secondary trauma" is visited upon the viewer of graphic imagery, who vicariously experiences a milder version of the shock experience, "an empathic response," compared to the primary witness.[53] Dominick LaCapra, in *History and Memory After Auchwitz,* has similarly suggested that art may enable a secondary witness to experience a "muted" dose of trauma.[54]

What becomes evident in all four chapters is not only the extent to which trauma and memory figures in contemporary Cypriot art, but also the sheer diversity of approaches and methods which artists have adopted to address the subject. Up to this point, my approach involved examining ways in which artists have represented both personal and societal experiences of trauma and memory, recalling, retracing and giving a renewed presence to the past. In the last part of Chapter Four, titled "Erasure and Recollection, Identifying the Lost Object," emphasis is not placed on how trauma is expressed or how memory is formed, but on matters of memory loss – in particular, the intentional obliteration of memory and the processes of identifying the "Lost Object" in selected examples of my own artwork.

Cypriot art reveals traumatic experience through a winding vision, letting the observer recognize and value what can only be exposed obliquely, allusively

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[53] Geoffrey Hartman, "Tele-Suffering and Testimony in the Dot Com Era," *Visual Culture and the Holocaust*, ed. Barbie Zelizer (New Bruswick, N.J.: Rutgers University Press, 2000) 119.

[54] Dominick LaCapra, *History and Memory After Auschwitz* (Ithaca, New York and London: Cornell University Press, 1998) 135-136.

and unexpectedly. Cypriot visual art affects viewers in ways that are non-narrative and non-cognitive, or in affective and emotional ways that are uncanny, raising contradictory or unresolved emotions. The re-enactment of traumatic experiences affects the structure of the viewer's response to the extent that it becomes performative: it is a matter of enacting, in a participatory way, the activity of the actualization of the image in terms of its affective structure. The affective structure of the image is reflected back to the viewer, who is thus a self that is constantly in the process of becoming. "The viewer is subject to the activity of actualization that continually differentiates perceiving subjects."[55] This is also explicit in visual representations of the trauma during the invasion in 1974, which escapes being historicized as an event archived in the past, but persists as a driving compulsion toward forms of re-enactment in contemporary art – even by artists who did not experience first-hand the events – in response to the narrated trauma experienced through intergenerational transmission.

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[55] Dyer, "Paint And Suffering: Series And Community In Francis Bacon's Paintings," 28.

CHAPTER 1

SENSE MEMORY AND REPRESENTATION UNTIL 1974

1.1 Introduction

In this chapter, I look at modern (though not necessarily modernist) Cypriot art, from the early works in the first decades of the century, through the 1960 landmark of independence from colonial rule, up to the tragic events of 1974 – the Turkish invasion of Cyprus and the continuing de facto division of the island. In particular, I explore, how during these decades, artists were not simply trying to reconstruct their world by using either avant-garde or realistic forms of expression,[56] but as registering and producing sensations, not as opposed to or distinct from thought, but as the means by which a kind of understanding is produced. As I turned to Gilles Deleuze and his book, *Francis Bacon and the Logic of Sensation*, to place my observations on the expressivity of the material in a theoretical framework, I realized that art before 1974 was not substantially different from what came after the dramatic events of that year. On the contrary, sense

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[56] Niki Loizides, in her book *George Paul Georgiou,* gives an extensive analysis of the social and political conditions prevailing during the first decades of Cypriot artistic becoming and pays special attention to the 'Cypriot character' being manifested in the art of that period. She writes: "A short survey in Cypriot history and art would be enough for one to realize that the 'Cypriot character,' unique in its consistency and timelessness perseverance of archytypes, was formed in a constant influence of foreign cultural elements...." (My translation). She explains that the strength of Cypriot art was based on this adaptive capability: that is the dominant Greek element characterizing the art of this time was based not on the rejection of foreign influences but on the successful merge/embodiment of these influences (Niki Loizide, "The Art of George P. Georgiou as a Witness of Contemporary History," *Georgos Polyviou Georgiou, A creator at the Cross Road of East and West* [Nicosia: Cyprus Bank Cultural Foundation, 1999] 32). Even though I agree with Loizides'sociopolitical reading of art of that period as a quest of a "Cypriot Identity," my focus, for the purposes of my thesis, is on the expressivity of the material and draws extensively on Deleuze's aesthetic theory of "sense memory and representation" and on the concept of the "encountered sign." This method is based mainly on non-narrative and non-cognitive processes, which I explain even further in the introduction of this chapter.

memory and "encountered signs" have had a continuous though shifting manifestation in art both before and after 1974.

My reading of Cypriot art is unlike any previous art historical analysis of Cypriot art, which was based mainly on interpretations of narratives and examinations of symbolism in the works.[57] Instead, it focuses on the expressivity of the material and draws extensively on Deleuze's aesthetic theory of "sense memory and representation" and on the concept of the "encountered sign." These are special kinds of sensations, which provoke the mind to further action, arousing a memory, an image or the awareness of a problem. Encountered signs push us into a form of intellectual inquiry through their assault on our senses, emotions and bodies. The link between sensation and knowledge is in this way, bridged by a kind of impulse provoked by the sign. According to Deleuze and Felix Guattari, art "lays out a plane of composition that, in turn, through the action of aesthetic figures, bears monuments or composite sensations."[58] Aesthetic Figures, they tell us,

> …take effect on a plane of composition as image of a Universe (phenomenon). The great aesthetic figures of thought and the novel but also of painting, sculpture, and music produce affects that surpass ordinary affections and perception. […] Figures have nothing to do with resemblance or rhetoric but are the conditions under which the arts produce affects of stone and metal, of strings and wind, of line and colour, on a plane of composition of a universe.[59]

Where we see resemblance, Deleuze and Guattari ask the viewer to consider not what it is but what the conditions are through which it works. It is a

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[57] Here I refer to the books of Eleni Nikita, Efi Strouza and Chrysanthos Christou which are often quoted in my text and included in my Bibliography.

[58] Deleuze and Guattari, *What is philosophy?* 197.

[59] Ibid. 65-66.

very difficult task for the viewer to let go of individual preconceptions and opinions about art. It is easy to describe a picture by saying what is depicted. In so far as an image is conceived as a representation of the world, we remain perfectly secure in our explanations. Barbara Bolt asks what happens, though, when art produces affects of line and colour that surpass ordinary affections and perceptions. What are the conditions that enable this?[60] For Deleuze and Guattari:

> Each encounter of the plane of material on a plane of composition involves different intensities, different flows and different connections so that each repetition is always singular. Singularity is not the conscious transgressive act of the artist, but rather it arises in and through re-iteration and citation as the forces of different planes intersect on a plane of composition.[61]

It is this connectedness of a force and sensation, which I try to locate in the chapters that follow; in the present chapter I negotiate this in the context of the body and landscape. To paint forces is the eternal mission of a painter; this is what Deleuze discusses thoroughly in *Francis Bacon*, where he indicates the close connectedness of a force and a sensation: "for a sensation to exist, a force must be first exerted on a body, on a point of a wave," although, he further points out, "the sensation 'gives' something completely different from the forces that condition it."[62] Thus the power of the artwork is the same as the power in philosophy, namely, to create new things. Whereas philosophy aims to create new concepts, art creates affects.

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[60] Barbara Bolt, *Unimaginable Happenings: Material Movements in a Plane of Composition, Deleuze and Contemporary Art*, ed. Stephen Zepke and Simon O'Sullivan (Edinburgh: Edinburgh University Press, 2010) 270.

[61] Bolt, *Unimaginable Happenings: Material Movements in a Plane of Composition,* 283

[62] Deleuze, *Francis Bacon: Logic of Sensation,* 56.

Concentrating on the so-called 'formal' language of art, and demonstrating how the plane of material rises into, and becomes indistinguishable from the plane of composition of assemblages, my aim is to show how in contemporary Cypriot art, the rhythms of lines, the flows and vectors, the eccentric positioning, the material interference, the animated colour, the use of gravitational forces – all of which engage in a dialogue – raise "lived perception to the percept and lived affection to the affect."[63]

1.2 Visible Forms and Non-visible Forces in Modern Cypriot Art until 1960

Deleuze subverts the opposition between thought and sensation, arguing that whereas philosophers think in concepts, artists think in sensations. Sensation is generated through an artist's engagement with the medium, through colour and line in the case of a painter, and emerges in the present, attaching to figures in the image. What Deleuze calls "signs" is another kind of sensation in the world, sensations that force us to think or give rise to thought. They are no longer objects of recognition but objects of a fundamental encounter. "More precisely, they are no longer even recognizable as objects, but rather refer to sensible qualities or relations that are caught up in an unlimited becoming, a perpetual movement of contraries."[64] Jean-Clet Martin in "The Eye of the Outside," in reference to *Proust,* writes:

> In Proust these signs no longer simply indicate contrary sensible qualities, as instead testify to a much more complicated network of implicated order of signs: the frivolous signs of society life, the deceptive signs of love, the

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[63] Deleuze and Guattari, *What is Philosophy?* 170.

[64] Jean- Clet Martin, "The Eye of the Outside," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 30.

sensuous signs of the material world, and the essential signs of art, which will come to transform the others.[65]

By taking the encountered sign as the primary element of sensation, Deleuze is pointing, objectively, to a science of the sensible freed from the model of recognition and, subjectively, to a use of the faculties freed from the ideal of common sense.[66] "Sensation is what is being painted," Deleuze asserts "what is being painted on the canvas is the body, not insofar as it is represented as an object, but insofar as it is experienced as sustaining this sensation."[67] To reflect on sense memory is not to move in the domain of representation (analogous to ordinary memory), but to move into contact with it. To create a work that activates sensation is a matter of visualizing sensation both from the inside and the outside, in a way that both Jill Bennett and Charlotte Delbo describe as "calculating the effect of putting two sides into contact."[68] Thus, it can be argued that art registers not the outcome, but an interaction within memory. Pertinent to this, Deleuze defines memory, or the "world brain," as "a membrane which puts an outside and an inside into contact, makes them present to each other, confronts them or makes them clash. The inside is psychology, the past, involution; a whole psychology of depths…The outside is…the future, evolution."[69]

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[65] Martin, "The Eye of the Outside," 30.

[66] Ibid. 33.

[67] Quoted in *Deleuze: A Critical Reader,* ed. Paul Patton (Oxford: Blackwell, 1996) 45.

[68] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 44.

[69] Gilles Deleuze, *Cinema Two: The Time Image,* trans. Hugh Tomlinson and Robert Galeta (Minneapolis: University of Minnesota Press, 1991) 206.

Deleuze initially describes sensation as having a subjective and an objective side, but he soon adds that really it has no sides at all; it is both things, indissolubly; it is being-in-the-world as the phenomenologists say: at the same time I *become* in sensation and something *arrives* through sensation, one through the other, one in the other. And finally it is the body that gives and receives, sensation that it is at the same time object and subject.[70]

Also pertinent to my discussion is Erwin Straus' influential "vindication of sensory experience"[71] and his opposition of perception and sensation. Speaking about landscape he claims that *perception* is designating the experience of the rational, verbally-mediated world of uniform, atomistic space and time in which subject and object are clearly demarcated from each other; while *sensation* is the experience of the pre-rational, alingual world of perspectival, dynamic space and time in which subject and object are not clearly differentiated. "The space of the landscape is the space of sensation, and what Straus sees as the task of the landscape painter is to make visible the sensate space of our pre-reflective, animal being-in-the-world."[72] Art, in other words, emerges when sensation can detach itself and gain autonomy from its creator and perceiver, when something of the chaos from which it is drawn can breathe and have a life of its own. Following Straus, in seeing sensation as that which becomes, forming the links between the subject and the world, Deleuze takes sensation as that which subject and object

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[70] Deleuze, *Francis Bacon: Logic of Sensation,* 39.

[71] Erwin Straus, *The Primary World of the Senses: A Vindication of Sensory Experience*, trans. Jacob Niddleman, 2nd Edition (New York: New York Free Press, 1963) 322.

[72] Ronald Bogue, "Gilles Deleuze the aesthetic of Force," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 258.

share, yet is not reducible to either subject or object or their relation. Sensation is what art forms from chaos through the extraction of qualities.[73] Deleuze and Guattari explain that:

> Art indeed struggles with chaos, but it does so in order to bring forth a vision that illuminates it for an instant, a Sensation.... Art is not chaos but a composition of chaos that yields the vision or sensation, so that it constitutes, as James Joyce says, a 'chaosmos,' a composed chaos – neither foreseen nor preconceived ....Art struggles with chaos but it does so in order to render it sensory.[74]

In this light, it is significant that Cypriot landscape formed the point of departure for Cypriot artists in their attempt to create a cohesive sensorial and conceptual language, expressing the way artists struggled to comprehend their world. I focus in particular on Cypriot artists' use of the lived body in landscape, and the mutating and deforming forces of a chaotic dimension of affecting becoming (that operates in the interaction between the two: body and landscape). The invisible forces, I argue, are analogous to those that Francois Lyotard finds in Paul Cezanne, and Deleuze discovers in Francis Bacon. It is not my intention here to embark on an analysis based on visual similarities and differences between Cezanne/Bacon and Cypriot artists. On the contrary what I am interested in is to see how Lyotard and Deleuze define 'invisible forces' and how they understand their manifestation in these artists' work (that is how the paintings work), and subsequently investigate how these forces are working in Cypriot works. These are forces of disruption and transgression of "good form." These are systolic and diastolic movements in the use of paint, the force of colour and light and the

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[73] Elizabeth Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth* (Columbia University Press, 2008) 7-10.

[74] Deleuze and Guattari, What *is Philosophy?* 204-205.

rhythms of time. They are not unconscious forces of fantasy but affective forces immanent within the real forces, which are revealed through light and form. The modulations of form – the decisions on how to apply paint in a particular manner, to make specific marks, to divide objects or to put them together – reveal the forces that postulate the world, that affect us, and make us become. These *affects* exist before articulation, yet they are what we describe and share through the exchange of language and ideas; they are what we cling to in order to create our own identity even though they are somehow independent of us.[75]

Landscape painting emerged as particularly suited to Cypriot artists' aspirations and intentions of the time. As will be revealed, Cypriot artists deal with sites of historical significance, where, however, the traces of the past have been erased, leaving the landscape empty and melancholic. On this, I argue, landscapes can easily be read as strange, psychic inscapes. The empty and melancholic mood seems to also be persistent in the presence of the human figure which seems to be in a harmonious co-existence with the surrounding landscape. In his essay, "The Human Figure in Modern Cypriot Art: The First Generations," Antonis Danos identifies how,

> […] this 'affirmative' rendering of the human figure – whether placed in a specific environment, or given in isolation – constitutes its dominant (if not exclusive) expression in the *entire* spectrum of Cypriot Art, at least, in the first six decades of the 20th century, irrespectively of the formal 'language' or the subject matter, employed by each artist. Conflict or tension between the 'environment' and the human being, or between man and himself (existential or other anxieties) – so frequently encountered in

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[75] Daniel W. Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 41.

Western art since the end of the 19th century – are extremely rare in Modern Cypriot art, in the pre-1974 era.[76]

It is indeed true that in Cypriot art before 1974, we observe little tension or conflict between people and their environment. But I would depart from Danos' position that the visualization of existential anxieties in art prior to 1974 is extremely rare. On the contrary, I read art of that period as expressive of a certain melancholy, a feeling of isolation, exile, self-reflection, self-doubt and anxiety which is often debilitating. For example, in the landscape paintings by four leading members of modern Cypriot art's first generation,[77] namely, Adamantios Diamantis (1900-1997), Telemachos Kanthos (1910-1997), George Pol. Georgiou (1901-1972) and Loucia Nicolaidou (1909-1994), melancholy is not only represented, but is actively passed on from artwork to viewer.

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[76] Antonis Danos, "The Human Figure in Modern Cypriot Art: The First Generation," *The Human Figure in Modern Cypriot Art: The First Generation* (Limassol: Evagoras and Kathleen Lanitis Foundation and the Cyprus Ministry of Education and Culture, 2006) 11.

[77] By the beginning of the thirties, a limited number of Cypriot artists had concluded their studies abroad and returned to Cyprus. Individual exhibitions were rare. According to the daily press, there was one exhibition in 1934, of the work of Telemachos Kanthos and one in 1936 of the self-taught artist Kostas Stathi. The next art exhibition was four years later, by Telemachos Kanthos. This generation of artists completed solid, broad and extensive studies abroad, and therefore were educated and informed on the contemporary art of the time. As such, they established the foundations of contemporary Cypriot art. The artistic awakening of Cyprus occurred simultaneously with the fermentation of the struggle for independence. As a result, in the artists' work created in the years before the establishment of the self-government of Cyprus, one can detect an intention to project the Cypriot national identity. This can be seen in the choice of themes from local material (natural environment, historical events and customs), the archetypal, idealistic and monumental rendering of the human form and the attempt to create aesthetics which, parallel to the achievements of Western art, fertilize morphological and conceptual elements of ancient, Byzantine and folk art (Nikita, "Contemporary Cypriot Art-Points of Reference" 27). Their work was largely influenced from their visual surroundings as its starting point, and themes were drawn from the natural and social environment, or were scenes from daily life and historical events. The artists' work could function as the evidence of ethno-aesthetic cultural concepts of this period, expressed in individual and collective symbols.

Melancholy and melancholic states appear as disorders of self and self-identity.[78] Ann Holly Michael, in her essay, "Interventions: The Melancholy Art," writes that Sigmund Freud's intention in "Mourning and Melancholia" was to distinguish two reactions to the loss of the object, either in actuality or in fantasy, clarifying that "objecthood," can be conferred on an actual person who has died, but it also can refer to a phantasmatic thing, an abstraction in the suffering individual.[79] "*Mourning is* regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal."[80] Loss – which is inseparable from trauma – is a painful experience that implies losing part of the self and some integral self-experiences, which in some cases causes an irreversible rift in one's life and self-narrative. Whether the loss comes in any of the two forms Michael describes, a close examination of the psychosocial dimension of loss shows that whereas not all losses are traumatic, traumatic events inevitably involve a significant loss hard to comprehend and recognize in the first place and even harder to manage and recover from. "Traumatic events," as the psychologist John H. Harvey asserts, "fundamentally are about loss," and a major traumatic loss consequently causes a drastic identity change.[81]

The profound and pervasive sorrow that accompanies the one left behind, according to Freud, is "normal," natural, non-pathological. The survivor of

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[78] Jennifer Radden, ed. and intr., *The Nature of Melancholy: from Aristotle to Kristeva* (Oxford University Press 2000) 44.

[79] Ann Holly Michael, "Interventions: The Melancholy Art" *ART Liuliktin* 89.1 (2007): 10.

[80] Sigmund Freud, "Mourning and Melancholia," [1915], *Freud, Standard Edition, vol.* 4, 243.

[81] John H. Harvey, *Perspectives on Loss and Trauma: Assaults on the Self* (Thousand Oaks, CA: Sage, 2002) 2, 20.

necessity "works through" the anguish and emerges on the other side, a changed and sorrowful person, indeed, but not a self-tortured one. On the other hand:

> The distinguishing mental features of *melancholia* are….in some way related to an object-loss which is withdrawn from consciousness, in contradistinction to mourning, in which there is nothing about the loss that is unconscious….In mourning it is the world which has become poor and empty; in melancholia it is the ego itself.[82]

The hurt that "the crushed state of melancholia" inflicts on its victim cannot help but diminish his or her connectedness to the world outside.[83] Once the shadow of the object fell upon the ego, all is lost. "The person in melancholy is lost to himself or herself; the work of melancholy is to preserve oneself *as* lost, as not worthy of being found."[84] In Freudian theory, "mourning follows a loss that has really occurred," yet as Giorgio Agamben asserts; "in melancholia not only is it unclear what object has been lost [self or other], it is uncertain that one can speak of a loss at all."[85] As Freud clearly and disturbingly argues, "[T]he complex of melancholia behaves like an open wound."[86] The wound continues, always, to bleed.

Therefore the prominence of landscape in Cypriot artists' works of the period before 1960 is no accident. Melancholy and reflection are particularly relevant in a range of artistic examples that feature lonely people set amongst the grandeur of nature, a theme frequently found in the Romantic tradition in art and

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[82] Harvey, *Perspectives on Loss and Trauma: Assaults on the Self,* 244-47.

[83] Ibid. 248.

[84] Harvey, *Perspectives on Loss and Trauma: Assaults on the Self,* 249.

[85] Giorgio Agamben, "Stanzas: Word and Phantasm in Western Culture," trans. Ronald L. Martinez, *Theory and History of Literature*, 69 (Minneapolis: University of Minnesota Press, 1993), 20, quoted in Ann Holly Michael "Interventions: The Melancholy Art," 11.

[86] Freud, "Mourning and Melancholia," 253.

literature.[87] In similar ways, these Cypriot paintings exhibit a poetic melancholic nature, but not an extremely anxious or dramatic tone, despite their overwhelming emptiness.

In tune with other postcolonial countries (Argentina, Mexico, South Africa, Australia, Ecuador and New Zealand) landscape functioned as a powerful political unifier (during and after the colonized period.) It had consolidated the drive toward national sovereignty as well as to contain prior indigenous claims to the land. It is not hard to presume that Cypriot artists' portrayal of the landscape as empty, without traces of the past history, perpetuates the notion of the colonised space as *tabula rasa.* In a colonised space, empty land is there for the taking, accessible and obtainable:

> The trope of the empty landscape, vacant of meaning […] has been a silent image […]. While an empty landscape can be represented as idealized, untouched, and virgin, such representation denies it history and constructs it as available space. […] the myth of the virgin land is the myth of the empty land. […] The image of an empty landscape is therefore paradoxically an image of both desirability and repulsion.[88]

In this light, Cypriot painters of this period intended emptiness; they aimed at suggesting melancholy, inactivity and anticipation. When there is activity, it is suggesting that it could not produce any motion. Even when there is more than one figure, there is no interaction, and they never look out to the viewer. The gaze is always looking toward a distance and never linked to anyone. Despite the social circumstances of that period, the paintings, are not over-sentimental – there is no

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[87] For example, Caspar David Friedrich's paintings often feature landscapes with a solitary figure with her or his back to the viewer. The figure beholds, nature's awesome beauty, and in many cases, strikes a reflective pose, the pose of a "halted traveller." J. Koerner, *Caspar David Friedrich and the Subject of Landscape* (London: Reaktion Books, 1990) 182-183.

[88] Stella Tove Regis, *Imagining the Other: The Representation of the Papua New Guinean Subject*, Pacific Islands Monograph series, vol. 20 (University of the Hawaiian University Press) 134-135.

hysterical misery or screaming rage. In the analysis of the paintings that follow, this quiet 'colonized' landscape is turned into a productive ground for anticipatory interventions, forecasting either darker and/or more hopeful futures.

Loukia Nicolaidou's[89] works, for example, are among the most striking instances of the successful union of melancholy and anticipation as a subject and the melancholic tones of vision and execution (in colour moods and compositional applications). She accomplishes her aim through the addition of formal attributes: distortion, exaggeration, primitivist features, and through the violent and dynamic use of repetitive lines to emphasize the forms, or with the use of areas of pure colour. By catching movement and action these formal attributes have the effect of interrupting the stillness of the paintings, suggesting not only the continuing passage of time but that time has passed. They evoke a moment of historical awareness; of being both in the present and in either the past or an anticipatory future. Characterized by a continual refreshing of yearning, of "needing to know" and an affective state, anticipation is not just a reaction, but a way of actively orienting oneself temporally. It is a regime of being in time, in which one inhabits time out of place as the future:[90]

> Temporality has always had a politic, long capitalized and colonized in the name of the 'present' of particular locations, situations and actors. Within this longer history, anticipation now names a particular self-evident 'futurism' in which our 'presents' are necessarily understood as contingent upon an ever-changing astral future that may or may not be known for certain, but still must be acted on nonetheless.[91]

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[89] In 1929 she became the first Cypriot woman to study abroad.

[90] Vincanne Adams, Michelle Murphy and Adele E. Clarke, "Anticipation: Technoscience, Life, Affect, Temporality," *Subjectivity* 28 (2009): 246–265.

[91] Adams, Murphy and Clarke, 246–265.

Despite their extreme economy of composition and the use of neutral backgrounds, several of Nicolaidou's portraits convey a sharp sense of the sitter's personality. What is especially striking is the treatment of the sitters' faces: flat and sculpture-like shapes with exaggerated huge almond black eyes and with 'Greek' noses and mouths. She made use of an elegant, observable arrangement of curved lines and planes, as well as a striking idealization of feminine sensuality. In a broader sense, she based the foundation of her work on highly subjective, personal, self-expression, without ever deserting subject matter concerning the people of her land. The question of the narrative interpretation of Nicolaidou's paintings is especially significant here, as otherwise it would merely be a straight forward form of analysis. In most of the examined paintings, two or more characters are placed in the same space, suggesting a kind of interaction between them. It seems like something is going on, as if the protagonists are caught in the middle of an act, yet they are inactive and motionless. Even when the act involves no movement, for example in *Gazing* (1933-37 [fig. 1]), and, *The Daughters of God* (1933-37 [fig. 3])*,* the figures carry a strong dramatic charge.[92]

In *In the Fields* (1933-36 [fig. 2]), the two women in the centre of the composition, dominate what little landscape remains visible. In the background, five women, dressed in traditional Cypriot outfits, represented with abstract facial characteristics seem to be engaged in everyday activities, while the two protagonists posing in modern dresses, seem immersed in their own world and

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[92] Nicolaidou's paintings are the only works discussed which belong to the period before 1950, and this is due to the limited choice that I had.

their own introspection. Their isolation from their surroundings is also emphasized by the wrong relative size between the background figures and themselves and by a differentiation of colour. The composition is divided with a very obvious background and foreground. The central scene is in conflict to the background one. On the one hand, there is looseness of the brushwork reducing the figures to anonymous faceless objects, and on the other, there is a very detailed rendering of the front figures. This image reveals the contrasting worlds of the past and the present, tradition and modernity in the colonial era.

Figure 1: Loukia Nicolaidou-Vasiliou, *Gazing,* 1933-37, oil on canvas, dimensions not available.

In an elegant arrangement of curved lines and planes, Nicolaidou presents a striking idealization of feminine sensuality in the guise of the two main figures. The figures stare into space with a look of indifference. It seems that they see nothing at all. Their gazes penetrate everything, adhering to nothing. Or, perhaps, they perceive everything, while simultaneously sensing ineffectiveness. They are expressionless, focusing on emptiness, as in *Gazing* (1933-36 [fig.1]) and *Savvoula*

(1933-36 [fig. 4]). They stare right through their surroundings suggesting that their gaze is interior. Is this melancholic gaze – expressed through their facial characteristics – a physical and mental imprint of the suffering? Is it an encounter with loss or a world that is lost?[93] The gaze can give expression to what otherwise might become repressed; it is one that relates to Freud's rendering of melancholia, which he identifies as a pathological condition in which "a person unconsciously keeps a lost object in an internal crypt and then inflicts punishment on the introjected object for betrayal and abandonment."[94] Freud's point that "shadow of the object fell upon the ego"[95] can be viewed in Nicolaidou's paintings as she tells a story of doubt, of uncertainty and of fear. Nicolaidou was experiencing many struggles and fears at the time, 'being a woman' and a 'female artist' in a patriarchal society. Due to the status of women in Cyprus during the first decades of the century, Nicolaidou chose self-exile in England, where she could pursue her career. She was probably the first artist who, at least for a certain period, consciously worked as a modernist which entailed a form of isolation.[96]

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[93] An issue in contemporary feminist writing on melancholy emphasizes the contrast between loquacious male melancholy and the mute suffering (the mourning) of women. Stress on women's loss of speech is to be found in the work of Julia Kristeva, Judith Butler and Luce Irigaray, as well as in Lacanian ideas. Women's estrangement from language, in turn, is explained by an estrangement from the self… Jennifer Radden explains that: "To hypothesize that due to differential socialization, the same underlying brain states causes one sort of symptom of depression in women and another in men, for example, implies that men's acting out behaviour is an expression of a different but parallel idiom to women's sadness and despair. It may not: Arguably, men experience the same subjective distress that women do, albeit more fleetingly, and their differential socialization merely requires them to express their distress differently." Jennifer Radden, *The Nature of Melancholy: from Aristotle to Kristeva* (Oxford University Press 2000) 35, 37.

[94] Ann McCulloch, "Melancholic Wonderlands: Australians Painting Spaces of Terror and Half – Truths," *Double Dialogues* 9 (Autumn 2008).
http://www.doubledialogues.com/archive/issue_nine/mcculloch_melancholic.html

[95] Freud, "Mourning and Melancholia," 249.

[96] Maria Photiou, in her dissertation "Rethinking the History of Cypriot Art: Greek Cypriot Women Artists in Cyprus" (Loughborough University, 2012), writes that Nicolaidou negotiates female

Figure 2: Loukia Nicolaidou-Vasiliou, *In the Fields*, 1933-36, oil on canvas, dimensions not available.

Yet at the heart of her paintings there is a metaphor of fight for survival and endurance which becomes evident in her manipulation of the female form. The female figures – through their muscular bodies – suggest neither fragility nor vulnerability but fertility, power and strength.

Figure 3: Loukia Nicolaidou, *The Daughters of God*, 1933-36, dimensions not available.

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sexuality as a visual strategy to represent women's transition from tradition to modernisation. To produce female representations in such a distinctive approach assumes a strategy of working against the dominant codes of the art establishment in Cyprus and male artists' female representations. Photiou gives an excellent account on Nicolaidou's life and living social conditions.

Figure 4:   Loukia Nicolaidou-Vasiliou, *Savvoula*, 1933-36, oil on canvas, dimensions not available.

Many of the protagonists of Cypriot artworks[97] in the following examination are depicted in a gloomy but subtle manner, staring across a lowland from which they are cut off, or standing fixedly gazing across the valleys. Examples of such paintings include, Diamantis'[98] *On the Truck*, (1943 [fig. 5])*, Coffeeshop at Stroumbi* (1951 [fig. 8])*,* and *Davlos* (1961 [fig. 6])*,* Kanthos' *Landscape at Alona* (1932 [fig. 9])*,* as well as Georgiou's *Madonna of Peristerona* (1946 [fig. 12])*.* After a closer look at Diamantis' paintings, we become aware of

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[97] Cypriot art, until 1950, was rather in a process of self-definition. It was an endeavour to combine local tradition with the distinctive attributes of people, their customs, inherited culture, and their relation with their natural surroundings. Additionally, the use of figurative, mostly rural or countryside subject matter offered a coherent language and a familiar vocabulary which facilitated the artists to set in motion a channel of communication with the public, "in a period when conditions were not favourable for the acceptance of [their] work as a real cultural commodity" (Nikita, "Contemporary Cypriot Art-Points of Reference," 22). While Europe was experiencing modernism, and the impact of successive art movements, Cyprus was secluded from any artistic becoming.

[98] His earlier works show a certain amount of experimentation with modernist styles, but he was also concerned with the rendering of the human form as he observed it in the villages of Cyprus. Diamantis had a major influence on succeeding generations of Cypriot artists.

the silence between the sitters, and of a sense of melancholy or introspection evident from their facial expressions. They are not enjoying the expansive landscape but rather, they are troubled by their self-inspection and scrutiny. The figures have no grip on each other; instead the distance that separates them, "inserts itself between them like a wedge."[99]

Some psychoanalysts tried to locate the loss of self not in modes of consciousness that are 'primitive' or 'infantile', but in modes that are extremely self-reflective. This could have derived not from the lowering but from a hypertrophy of consciousness.[100] Louis Sass' theory,[101] for example, emphasizes how the loss of self could be caused by the extreme use of introspection as a method of observation, which is the opposite of the conventional interpretation of the loss of self, as experienced and expressed by people with schizophrenia.

> The loss of self may develop *not* from a weakening of the observing ego or a lowering of the level of consciousness, but to the contrary, from a hypertrophy of attentive, self-reflexive awareness.[102]

Characterized by extreme introspection and silence, Diamantis' figures, are yet placed in a "socializing space: resting in coffee houses, cart drivers waiting for work, music players."[103] We observe, however, each figure to be engaged in a self-reflective process, as if each individual is isolated and overwhelmed by his/her

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[99] Daniel W. Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 47.

[100] Van Alphen, *Francis Bacon and the Loss of Self*. 79. Van Alphen gives an extensive analysis on how Louis Sass came to this conclusion. Additionally, he questions what is the point when hyper-reflexivity becomes madness and the subject loses control.

[101] Louis Sass, A., "Introspection, Schizophrenia, and the Fragmentation of the Self", *Representation* 19 (Summer 1987): 1-34.

[102] Ibid. 10.

[103] Danos, "The Human Figure in Modern Cypriot Art: The First Generations," 13.

own thoughts. His paintings seem to represent an intersection, the linear passing of time in which things are vague or come to an end, and the loss inscribed in the movement of temporality itself. Thus, melancholy imprinted in Diamantis' work implies not only an intense awareness of the past, but also an eager openness towards uncertain worlds yet to be born. "The present is governed, at almost every scale, as if the future is what matters most. Anticipatory modes enable the production of possible futures that are lived and felt as inevitable in the present, rendering hope and fear as important political vectors."[104]

Diamantis is a good example of a Cypriot artist whose paintings not only achieve the production of visible forms but also the presentation of the non-visible forces that act behind or beneath these forms. Deleuze's argument is that a painter does not paint the object but is actually trying to capture the particular force of, on, from or within that object. That force is the root of a particular sensation, and sensation is the chief aim of painting. Forces find their expression in Diamantis' paintings; either in the landscapes of the expansive seas or horizons – the latter existing uniquely through the cutting of the composition in half, as in *Coffee shop at Stroumbi*, *Davlos* and *On the Truck* – through their 'thermal and magnetic energies,' or through the human bodies expanded to fill, as much as possible, the surface of the canvas, the effects of light on forms, and through isolation, deformation and dissipation.

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[104] Adams, Murphy and Clarke, 246-265.

Figure 5: Adamantios Diamantis, *On the Truck*, 1943, oil on canvas, 63 x 79 cm.

Most commentators of Diamantis' work have negotiated his work on a rather superficial ideological framework: "to link himself with man and environment to see them through historical continuity, projecting their stable and enduring elements."[105] I believe that his work achieves a monumentality as it releases us from its formal priorities, including the substance of its making and the social situation within which it sits, and yet it reveals a truth (political, aesthetic) within the intersection of those things:

> Art undoes the triple organization of perceptions, affections, and opinions in order to substitute a monument composed of percepts, affects, and blocks of sensations that take the place of language…A monument does not commemorate or celebrate something that happened but confides to the ear of the future the persistent sensations that embody the event.[106]

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[105] Eleni Nikita, "Contemporary Cypriot Art-Points of Reference," *A Century of Visual Arts. Works from the State Collection of Contemporary Cypriot Art* (Nicosia: Ministry of Education and Culture-Cultural Services, 1997) 22.

"An ear of the future," implies an intentional temporality inscribed in the work by its maker. One could say, however, that there is a paradox in how Diamantis seeks to represent the passing of time. Time is here represented in the most motionless way possible: a composition that has nothing animated in it. Inanimate as they are, the figures are captured in a state of self-reflection, a state of lingering between future, present and past.

Figure 6:   Adamantios Diamantis, *Davlos*, 1961, oil on canvas, 45 x 58 cm.

The lack of motion in Diamantis' work is intensified by the sheltering compositions (details like canopies, cart tops and tents create frieze-like compositions), the sense of expansive surfaces, and the intensification of the monumentality and vitality of the figures they frame. Whereas 'figuration' refers to a form that is related to an object it is supposed to represent (recognition), in Diamantis the figure in the form is connected to a sensation and conveys the violence of this sensation directly to the nervous system (the sign). This is why in

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[106] Deleuze and Guattari, *What is philosophy?* 176.

his paintings the human body plays the role of the Figure: it functions as the material support that sustains a precise sensation.
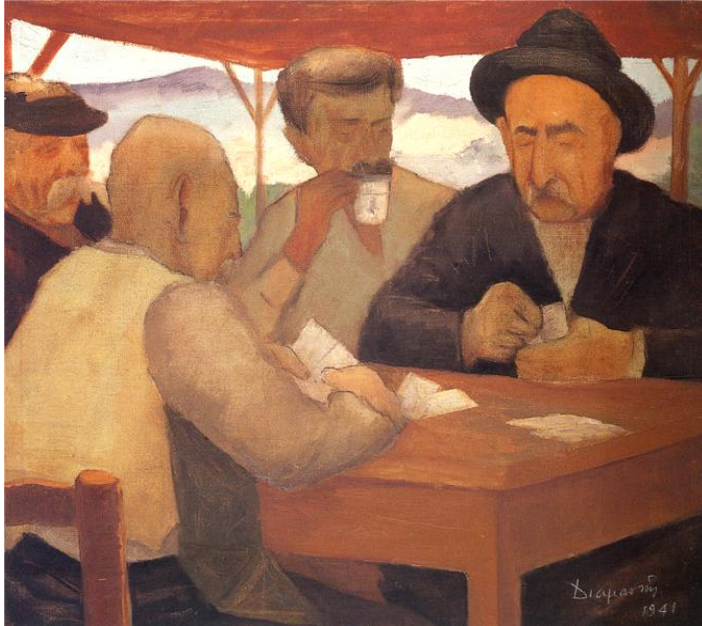
Figure 7: Adamantios Diamantis, *At the Coffeshop*, 1941, oil on canvas, 55 x 66 cm.
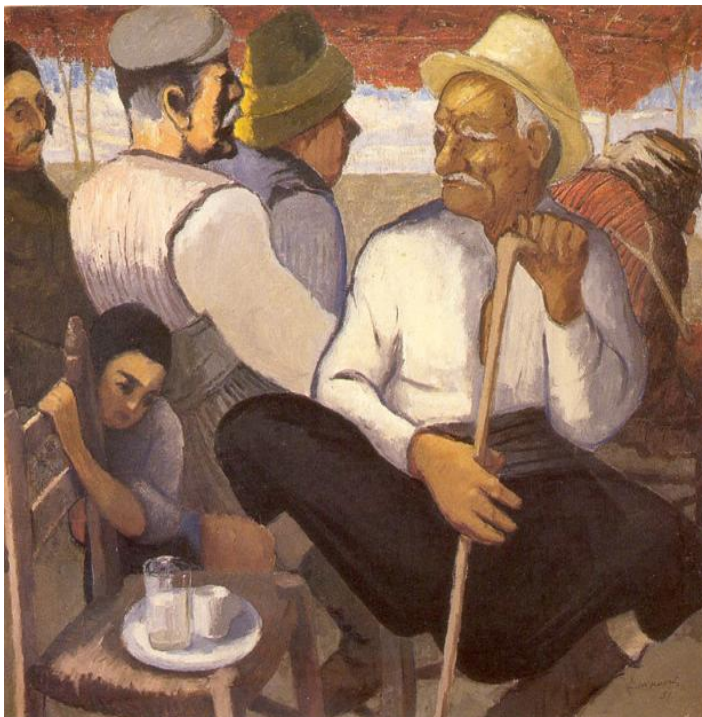
Figure 8: Adamantios Diamantis, *Coffee-shop at Stroumpi*, 1951, oil on canvas, 87 x 99 cm.

Likewise in Kanthos' painting, *At the Public Garden* (1947 [fig. 11]), we observe four figures placed at equal intervals between them. The isolated figures are framed by the vertical shapes of the palm trees, rendered as flat areas of colour, while the sky is painted in smeared, violent grey colours. Kanthos' figures appear to be static, whether or not they appear to be doing something. They are realistically represented and at the same time the precision of the shapes is suspended using a smearing painting technique.

The figures present are never spectators or viewers; there is never a sign that they are aware of the presence of the other subjects; there is not a looking-relationship between the subjects. They are not spectators but witnesses (témoins). Van Alphen calls such figures 'bystanders', because the idea of the witness still presupposes the other's sensorial awareness of the subject.[107]

At first glance, many of Kanthos' paintings are less about a specific subject matter, than about the combination of shapes and colours, and the schematization, and composition of structures and backgrounds. But at the same time they go beyond exterior description and representation, in order to provide a sense of place and belonging, which gives his work an inner meaning. We could say that Kanthos uses a Cézanne-like system of painting which has to do with two moments: the first, a systolic moment in which confused sensations condense into definite forms (the forms which Cezanne called 'stubborn Geometry'); the second a diastolic moment "of the expansive eruption of colour', during which, in Cezanne's

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[107] Van Alphen, *Francis Bacon and the Loss of Self,* 117.

words, 'there is no longer anything except colours and in them only clarity.'[108]

This system of systolic design and diastolic colour is one with the fundamental rhythm of sense experience, and it is this rhythm that gives the elements of a Kanthos' paintings their life and energy. [109]

On a closer examination of Kanthos' *Landscape at Alona*, (1932 [fig. 9]), *Portrait of my Mother* (1957 [fig. 10]) and one observes that the painter shifted the backdrop of his landscapes into an even further infinite expanse as a compositional devise, thus achieving a sense of vastness. The figure, the contour, the structure – are all constructed by means of colour: the internal variations of intensity in the structure, the "broken tones" of the figures, the coloured line of the contours.[110] Thus, each element of his paintings converges in colour and its tones, that is, the relation between colours, which explains the unity of the whole, the distribution of each element, and the way each of them acts upon the others. All these form a "colouring sensation."

In many of Kanthos' works, we can locate melancholy as indistinct from its landscape. His use of the solitary person dwarfed by nature and his dramatic use of light and colour, combine to evoke an elevating sentiment. It is a calm, peaceful contemplation mixed with anxiety – whether from fear, loss or longing. The figures are again captured in a state of self-reflection, in a "processes of tacking back and forth between future, past and present, framing the life yet to come and the life that

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[108] Straus, *The Primary World of the Senses: A Vindication of Sensory Experience*, 185.

[109] It is through Cezanne that Deleuze approaches Francis Bacon, as he sees Bacon as a successor of Cezanne establishing that they are both painters of sensation and forces.

[110] D. W. Smith, "Introduction of the translator," Gilles Deleuze, *Francis Bacon: Logic of Sensation* (London: Continuum, 2004).

precedes the present as the unavoidable template for producing the future."[111] They are turning the ever-moving horizon of the future into that which determines the present and gives meaning to the past.
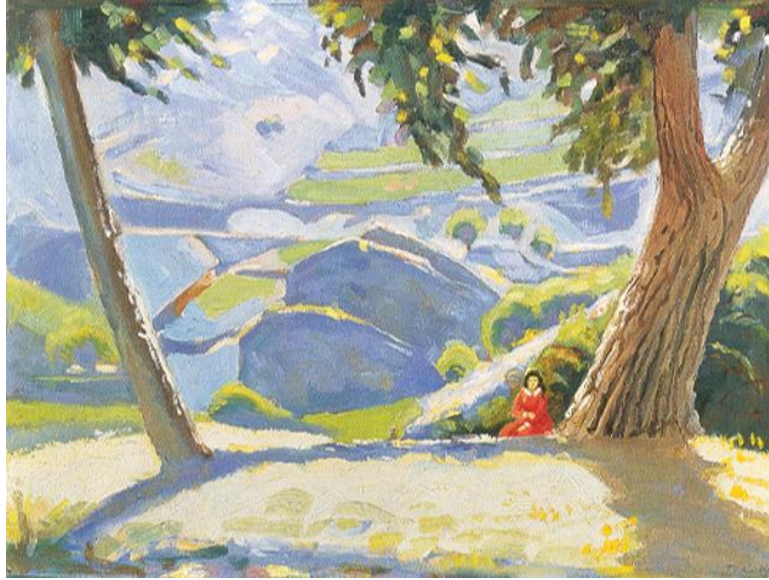
Figure 9: Telemachos Kanthos, *Landscape at Alona*, 1932, oil on canvas, 53 x 69 cm.

As an emotion, melancholy's most distinctive aspect is that of reflection. Rather than being an immediate response to some object that is present to perception, melancholy most often involves reflection on or contemplation of a memory, of a person, place, event, or state of affairs. Melancholy's reflective feature lies in the fact that its objects are often indirectly experienced through memories, thoughts or imaginings related to an absent object. As Lynn Enterline states: "melancholia…as a kind of grieving without end or sufficient cause, is a state that disrupts the subject's identity as a sexual and as a speaking being."[112]

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[111]Adams, Murphy and Clarke, 246-265.

[112] Lynn Enterline, *The Tears of Narsissus: Melancholia and Masculinity in Early Modern Writing* (Stanford, Calif.: Stanford University Press, 1995) 8.

Julia Kristeva, in *Black Sun,* elaborates on the relationship between loss and

depression, discovering

> […] antecedents to my current breakdown in a loss, death, or grief over someone or something that I once loved. The disappearance of that essential being continues to deprive me of what is most worthwhile in me; I live it as a wound or deprivation, discovering just the same that my grief is but the deferment of the hatred or desire for ascendency that I nurture with respect to the one who betrayed or abandoned me.[…] My depression points to my not knowing how to lose – I have perhaps been unable to find a valid compensation for the loss.[113]
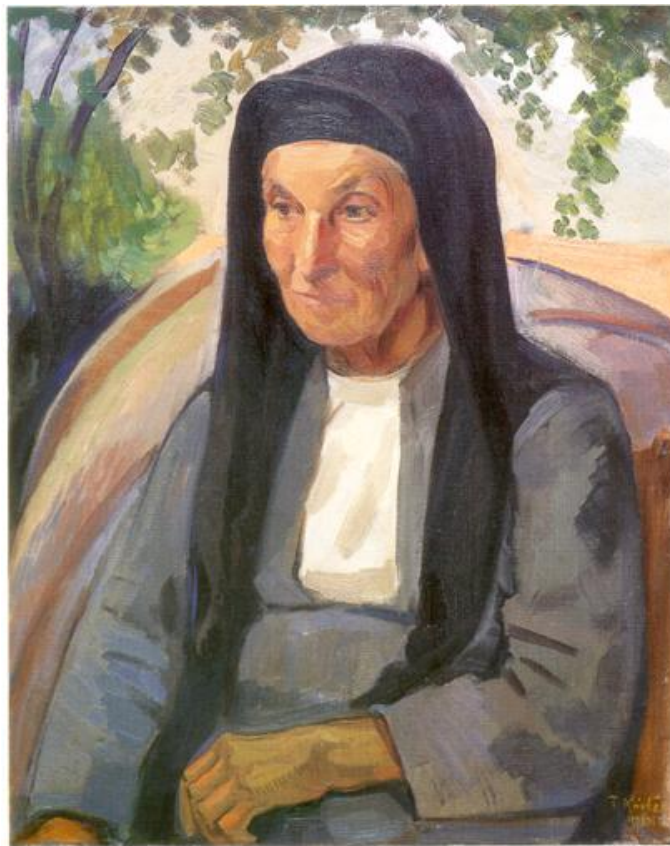
Figure 10:   Telemachos Kanthos, *Portrait of my Mother*, 1957, oil on canvas, 64 x 57 cm.

Kristeva's observation that we see "the shadow cast on the fragile self,

hardly dissociated from the other, precisely by the loss of that essential other. The

[113] Julia Kristeva, *Black Sun: Depression and Melancholy*, trans. Leon Roudiez (New York: Columbia University Press, 1989) 5.

shadow of despair,"[114] is attained in Kanthos work not only with the manipulation of the expansive landscape, but rather by the "ghostly" human presence – silent and still – devoid of any interaction. While the environment is aestheticized, there is also a contradiction: the beauty and exoticism of the landscape is interwoven with its emptiness. Additionally, it is what he does with his paint, incorporating a modern sensibility in his quick, controlled brushstrokes and intentional use of colour that elevates Kanthos' work from mere landscape to a statement.

Figure 11: Telemachos Kanthos, *At the Public Garden*, 1947, oil on canvas, 45. 5 x 62 cm.

The themes of solitude associated with melancholy are also common in Georgiou's paintings. For example, *Madonna of Peristerona* (1946 [fig. 12]) shows how closely solitude is linked to nature and to the self-reflection that accompanies longing. The land that stretches out into the distance is bare and spacious, coloured by subdued shades of brown and yellow against the grey-green backdrop of the sky. The air is still as we observe no movement. A reflective mood descends as we settle

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[114] Kristeva, *Black Sun: Depression and Melancholy*, 5.

into the rhythm of a quiet pace. A feeling of longing forever to be in the agreeable privacy of the moor combines with solitude. Specific memories and thoughts may come into play in the viewers.

Georgiou's palette[115] is particularly personal in its range and transmits the unusual colour-mood of Cyprus's landscape, its tones of green and gold, and the blue of the Levant sky.[116] Vibrant and full of energy, as much of his work is, it is, however, full of traces of a silent but alert introspection. According to Jean-Francois Lyotard, in *Discourse: Figure,* the function of the artist is to render visible what can no longer be seen; to paint the forces of the Straussian world of sensation:

> Landscape painting does not depict what we see, i.e., what we notice when looking at a place, but – the paradox is unavoidable – it makes visible the invisible, although it be something far removed. Great landscapes all have a visionary character. Such vision is of the invisible becoming visible.[117]

But the artist must also deconstruct representation and invent "a space of the invisible, of the possible,"[118] and it is especially in the disclosure of such a space that Georgiou invests his creativity.

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[115] Nikita writes that Georgiou developed a personal style through productive dialogue with motifs of the Byzantine tradition, mannerism and expressionistic elements, as well as elements of Fauvism and the achievements of important contemporary artists like Modigliani and Gauguin. Georgiou always had visual reality and the historical present as starting point for the composition of themes, producing work with strong symbolic and metaphorical content. Nikita, "Contemporary Cypriot Art-Points of Reference" 22.

[116] The artist Nicos Kouroussis, in one of his interviews, distinguishes a strong "Cypriotness" in the art of the time, something that in his opinion is even stronger in Georhiou's work: "There is something we can call 'Cypriotness' in Cyprus Art. In the 1950s-60s, perhaps, with Diamantis and Kanthos. At that time, art had a direct relationship to Cyprus. Diamantis was drawing the Cypriot man, with his traditional baggy trousers, the "vraka" and his customs. Kanthos painted the Cypriot landscape. Therefore, I believe that these two touched Cyprus in two different ways. And Georghiou with a third. The Cypriot man was portrayed in a stylised manner, influenced by the art of El Greco and of Byzantium. But he too touched Cyprus, the color of his painting was Cyprus. Of the three, Georghiou was the Cypriot-most artist" (Nikos Kouroussis, Interview, 10 May 2001).

[117] Straus, *The Primary World of the Senses: A Vindication of Sensory Experience*, 322.

[118] Jean-Francois Lyotard, *Discours: Figure* (Paris: Klincksieck, 1971) 237.

If the latter is the case, then we could not avoid asking also what this *invisible* that only painting can make visible is like, how it relates to what we normally see and how this informs Georgiou's landscapes. Is it through exaggeration and distortion that the invisible come across to the viewer? How is the space of the invisible possible? Deleuze establishes that the main object of the art of painting is the action and expression of invisible "forces"; the art of painting is as much a matter of affectivity as of visibility. More precisely, the art of painting becomes a matter of perceived visible figures and felt affects that are commanded by invisible forces. "In order to render visible violent forces without signification, the painter must lend his hand to chance and improbable probabilities."[119] Deleuze argues that, because these new possibilities arise only out of the manual throw of paint, they escape the human organization of representation:

> It [the diagram] is like the assurgent appearance of another world. These marks, these strokes are irrational, involuntary, accidental, free, random. They are non-representative, non-illustrative, non-narrative. But they are no longer significant or signifying; they are asignifying lines.[120]

As such, Georgiou, by stretching, deforming, and smearing over his figures and landscapes, moves on the edge between creation and destruction and renders visible agonizing affections. He modifies chaotic forces into a kind of transformative "chaosmos" transmitting temporality and exposure. Georgiou's vision leads the viewers to experience and respond to his images less with their eyes than with their bodily sensations.

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[119] Rudolf Bernet, "Phenomenological Approaches to Painting,"
http://www.cuhk.edu.hk/rih/phs/masterclass/c_o_2012_b.pdf

[120] Deleuze, *Francis Bacon*, 71.

Figure 12: George Pol. Georgiou, *Madonna of Peristerona*, 1946, oil on wood, 43 x 50 cm.

In the *Madonna of Peristerona, Villager,* as well as in *We shall Overcome* (1957 [fig. 15]), *Deposition from the Cross* (1953 [fig. 14]) and *The Graves (to those who recognise)* (1958 [fig.13]), the figures are even more deformed and stretched in order to be framed within the borders of the canvas, imbuing the works with a suffocating feeling despite the unrestrained background. In undoing the 'good form of representation' (by exaggeration and distortion), Georgiou engages invisible forces of deformation (those of the unconscious), which never become directly visible. Drawing from Lyotard, conventional visual representation represses the anomalies of sensation, the deformations and violations of "good form" that disturb the eye. The ground for painting is the "figure-matrix" of fantasy, the scene of the invisible pulsations of the Id. Art does, therefore, engage the phenomenal rhythms of sensation, according to Lyotard, but it also discloses the

rhythms of desire and the transgressive force of the unconscious.[121] The 'space of the invisible of the possible,' then, is an invented space traversed by unconscious forces that render visual what Lyotard calls the "figural."

Georgiou escapes the symbolic and follows a formal visual strategy – the anomalies of sensation, the deformations and violations of "good form" – to expose the national trauma and loss. In the *The Graves (to those who recognise)* (1958 [fig.13]),[122] the abstracted and deformed shapes of the church, graves, faceless people, the division of the space in two layers, and the shape of the Greek flag – which is obviously referring to the shape of a guillotine – give the work a very dramatic tone. Loizide, in her essay on Georgiou, in reference to this work, writes that he is narrating one of the most dramatic aspects of the Struggle of Independence (the imposed seclusion and denial of an identity), using a composition which is not reflecting the tensions and dramas characterizing the period of the struggle for independence.[123] I see the work to be very dramatic, and the tragedy of the work to be based on the manipulation of space and the unexpected use of scale. The two spaces created by the fence, divide the living (the mourning mothers who were not allowed to be present at their childens' burial)

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[121] Ronald Bogue, "Gilles Deleuze the aesthetic of Force," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 260.

[122] This work refers to the cemetery located in the Central Jail of Nicosia, next to the National Struggle Museum, where the British hanged the young EOKA fighters. This was located in the same area, next to the prisoner's cells and the guillotine's setting. Nine of the men buried in these graves were hanged, including Evagoras Pallikaridis who was only a teenager at the time. All cited dates are shown in Georgiou's image under each fighter's name, emphasizing with this the importance of their death. The executed men were buried without any ceremonial funeral and without the presence of their relatives.

[123] Niki Loizide, "The Art of George P. Georgiou as a Witness of Contemporary History," *Georgios Polyviou Georgiou, A creator at the Cross Road of East and West* (Nicosia: Cyprus Bank Cultural Foundation, 1999) 29.

from the dead (the graves of the execcuted liberation fighters), pointing to a defacto situation, a moment which cannot be reversed. The cololonial soldiers, quite disproportional and much bigger in scale than the rest of the elements of the composition, are intentionally placed on top of the painting, surrounding the graves thus enhancing even more the impossibility of reaching the graves. This is creating an underlying sinister atmosphere in the work.[124]

The Villager or We shall Overcome (1957 [fig. 15]) is such an example of a compositional arrangement, which also exposes the anomalies of sensation, the deformations and violations of "good form." The exaggeration and distortion of the figure engaging invisible forces of deformation (those of the unconscious), is manifested with the use of a single, solitary image of a man against a blue backdrop. Through this figure Georgiou condenses resistance, and a collective expectation for freedom. The body is placed against a blue background possibly suggesting the endlessness of the blue sky or the infinity of the sea. The "awaiting" solitary figure is engaged in his hard-hitting venture to reach the sky with his hands, an effort that causes his own distortion. It is also very significant that his hands and feet are pushing against the edges of the canvas. The figure is in an anticipatory state which "offer[s] a future that may or may not arrive, is always uncertain and yet is necessarily coming and so therefore always demands a response."[125] The future sets the conditions of possibility for action in the present, in which the future

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[124]This dark mood comes into contrast with the small pigeon (situated in the mourning mother's space) which obviously implies the optimism for the future. It is not prominent enough, however, to dominate the message of the work.

[125] Adams, Murphy and Clarke, 246-265.

is inhabited in the present. Through anticipation, the future arrives as already

formed in the present, as if the emergency has already happened.

> The telescoping of temporal possibilities is a crucial part of anticipation.
> At the same time, this process also entails a forced passage through affect,
> in the sense that the anticipatory regime cannot generate its outcomes
> without arousing a 'sense' of the simultaneous uncertainty and
> inevitability of the future, usually manifest as entanglements of fear and
> hope.[126]

Figure 13: George Pol. Georgiou, *The Graves (to those who recognise),* 1958, oil on wood, 150.5 x 74.5 cm.

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[126] Adams, Murphy and Clarke, 246-265.
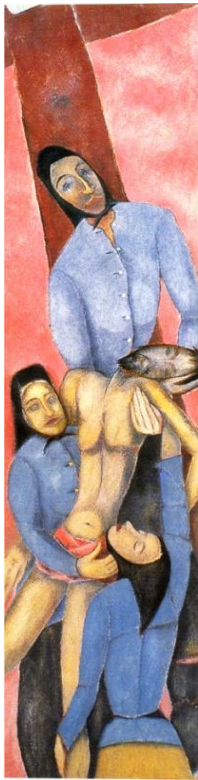
Figure 14:   George Pol. Georgiou, *Deposition from the Cross*, 1953, oil on canvas, 124 x 29 cm.
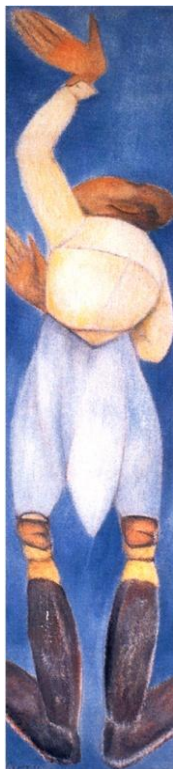
Figure 15: George Pol. Georgiou, Villager *(We shall overcome)*, 1957, oil on wood, 93.5 x 19 cm.

A few works by Christoforos Savvas (1924-1968) could function as a conclusion to this section of the chapter, and as an introduction to the next. Here, the infinity of the pictorial space of the previous artworks discussed, turns to a flat cubist space. His *Female portrait (Village Girl)* (c.1954 [fig.16]), *Two Women at the Table* (c.1950-52 [fig. 17]) and *Self Portrait* (1955 [fig. 18]), also include melancholic figures with characteristically elongated forms placed in the flat surrounding space of the composition. Anticipation as an affective condition is not simply a matter of the anxieties within individual subjects. Regimes of anticipation are distributed and extensive formations that interpolate, situate, attract and mobilize subjects individually and collectively.

The sensitively rendered vitality of Savva's figures (with his schematization of their faces) becomes more alive with the compositional interaction of figure and background, and the energy of the intersecting lines. The figures are also subjected to a number of deformations through a series of manual techniques: accidental marks, aggressive brushstrokes, smudging of paint on the canvas, lines dividing the painting, scrubbing or brushing the painting without following the contours of the shape. Instead, Savva emphasizes the outlines of the figures and shapes using lines, thus enhancing the flatness of the canvas. These techniques have a double effect: on the one hand, they undo the organic and extensive unity of the body and instead reveal what Deleuze calls its intensive and non-organic reality; on the other hand, "these marks also undo the optical organization of the painting itself, since this force is rendered in a precise sensation

that does violence to the eye."[127] The marks reveal the precise point of application of the intensive force twisting the body, a sensation influencing the figure from within, making the body twist, appearing tired, sad, vulnerable and exposed. His figures are never threatening and confrontational, but seem to recede into the private space of their inner selves.

Figure 16: Christoforos Savva, *Female portrait (Village Girl)*, 1954, oil on canvas, 58 x 36.5 cm.

Then again, the pictorial language of Savva does not rely mainly on an investigation of formal issues. It combines, rather, elements of Expressionism, Cubism, Symbolism, and even Primitivism, which attracted him in order to simplify and distort his figures, although he never fragmented them in a cubist way. He kept them intact, composed, self-possessed, even still and frequently melancholic. Stoically self-contained, Savvas' figures seem to have mastered tragedy. His figures are a way of bringing out and accenting inner feelings such as

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[127] Francis Bacon, *The Brutality of Fact: Interviews with David Sylvester*, London Thames and Hudson, 1975) 23. Quoted in Daniel W. Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," *Deleuze: A Critical Reader*, ed. Paul Patton (Oxford: Blackwell, 1996) 44.

disappointment, loss, defeat, and the sense of having failed to realize a desire. The inner qualities described here, however, are signs that can only be felt or sensed in his work; as Francis Bacon said about his own paintings: "it acts directly on the nervous system, rather than passing through the detour of the brain."[128]

Figure 17: Christoforos Savva, *Two Women at the Table,* 1950-52, oil on canvas, 88 x 100 cm.

As I have indicated, the melancholia expressed in Cypriot paintings of the pre-1960 period, invites psychoanalytic interpretations in order to understand the rationale for its continued existence. The manifestation of loss and melancholia in the paintings, however, is achieved through the expressivity of the material. Concentrating on the so-called 'formal' language of art, and demonstrating how the plane of material rises above, and becomes indistinguishable from, the plane of composition of assemblages, I hope I have showed, how the rhythm of lines, flows and vectors, the eccentric positioning, material interference, animated colour, and

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[128] Bacon, *The Brutality of Fact: Interviews with David Sylvester*, London Thames and Hudson, 1975) 18. Quoted in Martin, "The Eye of the Outside," 33.

the use of gravitational forces, engage in a dialogue to raise "lived perception to the percept and lived affection to the affect."[129]

The Cypriot artists discussed above not only achieved the production of visible forms but also the presentation of the non-visible forces which act behind or beneath these forms to express their sense of loss and melancholy. The paintings are rather staged; they are paintings that, in fact, invoke 'moods', and indeed have something anticipatory about them. "Frozen moments" captured in the paintings are paradoxically characteristic states of anticipation, of thinking and of living toward the future. While they exhale melancholy and a frustrated hope, they are "creative, or world-creating in their very being."[130] Histories of the future are replacing histories of the present.
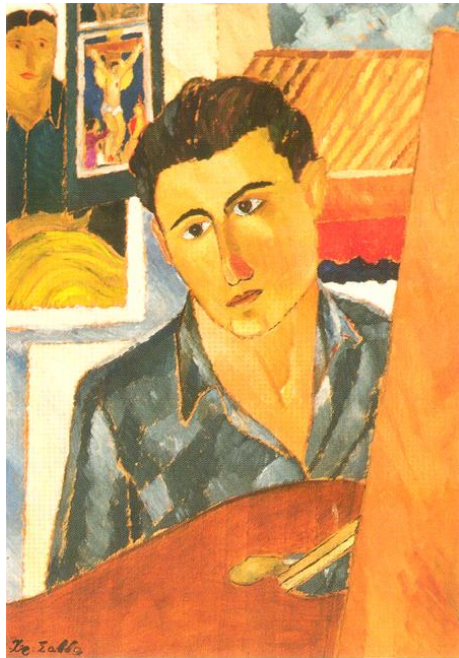
Figure 18: Christoforos Savva, *Self-portrait*, 1955, oil on canvas, 75 x 55 cm.

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[129] Deleuze and Guattari, *What is Philosophy?,* 170.

[130] Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (New York: Palgrave Macmillan, 2006) 128.

1.3 Captured Forces, Figure and Sensation in Cypriot Post-Independence Art (1960-74)

Cyprus gained its independence from British rule on August 16, 1960. The anti-colonial struggle of 1955-59, which was at the same time an attempt to affirm the Greek ancestry of the island and to unite Cyprus with Greece, was over. With the inauguration of the Republic of Cyprus, a new spirit arose which amounted to an attempt to look towards the future, aiming to get closer to Europe. Nevertheless, the inter-communal conflict became more acute after independence. It was fuelled by hatred between the two communities (Greek-cypriots and Turkish-cypriots) as a result of the complex politics of previous decades. Even though inter-communal tensions ceased after the clashes of 1967, the problematical situation on Cyprus remained unresolved.

Even so, during its first decade of life as an independent state, Cyprus was experiencing the promising signs of development, and the hopeful possibilities of conflict resolution inspired a sense of optimism and confidence in people. The continuing interethnic co-existence and cooperation in several mixed communities of rural Cyprus was a living indication that, despite the bitter experience of conflict, a shared future was a natural possibility. Independence from the English was not simply a change of rule; it had a political and moral significance that explained the birth and, in the final analysis, the democratic resilience of the Republic of Cyprus.

Despite the occasional inter-communal tensions, the confidence and euphoria that prevailed at this new beginning for Cyprus assisted "artists to embrace more easily the spirit of internationalism in art without national frontiers,

which predominated in the centres where they studied."[131] The return of young artists carrying foreign influences, brought Cypriot art closer to the international art world, and helped develop a multiplicity of stylistic and theoretical frameworks, parallel to the prevailing international art movements.[132] These external influences were counterbalanced with internal influences from existing artistic production.[133] "The dialogue between these external and internal factors, which is conducted for each artist at a personal level, determines the polymorphism which characterizes contemporary Cypriot art."[134] A dialogue developed between innovation and tradition, which was a reflection of the tension between desire for a new beginning and the yearning for preserving the local character.[135]

Among such influences on Cypriot art after independence, are those of Geometric Abstraction, more precisely "hard-edge abstraction," the formal and

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[131] Nikita, "Contemporary Cypriot Art-Points of Reference," 23.

[132] Cypriot art embraced a dialogue between innovation and tradition, which was a reflection of the tension between desire for a new beginning and the yearning of not loosing the Cypriot character. It is apparent that Cypriot art begun to mature and escape from the earlier isolation. Artists gradually became more actively present in important international art exhibitions, such as the Sao Paolo Biennial, the Alexandria Biennial, and the Venice Biennial. They steadily began to make their presence in the international art scene more noticeable in their effort to engage with contemporary art. Cypriot artists from 1960 onwards, were getting closer with the art developments originating from important art centres. Without being completely absorbed, but continuing their personal search and individual experimentation, they began to reach more mature results.

[133] Artistic autonomy was in fact encouraged both in theory and in practice in the main international art centres where Cypriot artists studied. Additionally foreign journals and books circulated freely, while many artists travelled frequently to participate or visit international exhibitions. Similarly, Nikita writes: "The break with the past, the quest for new orientations and forms of artistic expression is within the more general attempt of the Cypriot people to emerge from isolation, to construct and to modernize […] with the rest of Europe."

[134] Nikita, "Contemporary Cypriot Art-Points of Reference," 7.

[135] The changes in art, which are observed at this period, are not isolated from the overall cultural changes. Changes in art would have certainly been influenced from a general revision or change in the artists' attitude towards their ethnic identity. Probably the decrease in danger for the extinction of their ethnic identity, the lack of an immediate threat, and the newly experienced feeling of freedom created "a faith in man with a deep optimism for the future of its place, and of our (Cypriot people's) world, expressing in an admirable way the belief, that the great crisis of our time will be overcome" (Nikita, "Contemporary Cypriot Art-Points of Reference," 27).

theoretical aspects of Constructivism, and American Minimalism. During the years preceding independence, subject matter concentrated mainly on scenes from the Cypriot daily life. Soon after liberation artists moved to abstraction, distancing themselves from a closed parochial attitude towards a more optimistic internationalism. Moreover, the task of earlier artists to concentrate for their subjects on local material "did not find fertile ground among the artists who created after the independence, since their prime objective was the synchronization of Cypriot art with what was happening internationally."[136] As Chrysanthos Christou writes, Cypriot artists during this period show a preference for "a strict mental organization and a non-personal geometric intent, a constructivist consistency and a compositional clarity, an imposition of mathematical relations and universal values."[137] Artists pushed their work to the point where form acquired a meaning that was independent from objective reality and derived instead from pure pictorial values. They exalted tonal gradations, contrasts of colour and the arrangement of compositions to create an increasingly abstract architecture of colour, of purely visual and self-contained sensations, aiming towards an "absolute creation" and non-objective art.[138]

Antonis Danos states that, even though Christoforos Savva's art functions as a bridge connecting the first period of Cypriot art with that of the second generation

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[136] Nikita, "Contemporary Cypriot Art-Points of Reference," 27.

[137] Chrysanthos Christou, *A Short History of Modern and Contemporary Cypriot Art* (Nicosia: Cultural Services of the Ministry of Education, 1983) 56.

[138] This progressive clarification of form can be traced back to the Hegelian aesthetics of "absolute mind," and "transcendental purity," of "universality," the rejection of "what is external," and the belief that the artist should only bring into prominence an ideal substance. G.W.F. Hegel, *Hegel's Aesthetics* (Oxford: Charendon Press, 1975) 7.

of artists, the latter consciously followed a course of rupture. As the 1960s progressed, these artists consciously aimed at creating work that, apart from aiming to be in step with international developments, it would strongly differentiate them from the work of the artists of the first generation, whom they often criticized for (an assumed) parochialism. From the late 1950s onwards, artists such as Stelios Votsis (1929-2012), Andreas Chrysochos (b.1929), Andreas Savvidis (b.1930), Ladommatos (b.1940), Georghios Sfikas (b.1943) and others, returned to Cyprus after their studies in Europe (mostly in the UK).[139]

In addition to the search, by the younger artists, for "pure form" in their works, one is compelled to notice the uninterrupted use of landscape – now turning into more abstract forms. Total abstraction was not an option, however, as it bears no trace of reference to anything recognizable. It is my belief that the intention of the artists of this period was to express the changing state of their country, something that could be achieved neither by realistic landscapes nor by pure abstract forms. A reference to landscape was necessary in order attain a sensation (which is itself a composition of forces, an intensive synthesis of differential relations according to Deleuze). Despite the fact that artists after 1960 broke with representation, they never actually abandoned the "figural." As Deleuze turns to painting, in *Francis Bacon*, he makes frequent use of the concept of the "Figure," which he relates directly to Lyotard's notion of "the figural," but without any of the Freudian apparatus that Lyotard brings to his argument.[140] The "figural" is one of

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[139]Antonis Danos, "The human figure as archetype and as agent of ideology, and as an element of modernism in Cypriot art: from the colonial era to the first period of independence [1930s-1974]" (unpublished manuscript 2010).

the most important concepts in Deleuze's analysis of sensation in his discussion of

Bacon's work. It stands in opposition to figuration or representation.

> The danger of figuration or representation in painting is that it is both
> illustrative and narrative: it relates the image to an object that it supposedly
> illustrates, thereby subordinating the eye to the model of recognition and
> losing the sensation; and it relates the image to the other images in the
> painting, thereby tempting us to discover a narrative link between the
> images.[141]

In Bacon's paintings, it is the human body that plays this role of the figural – it

functions as the material support or framework that sustains a precise sensation.

Bearing in mind the danger of over-generalizing, I would say that in Cypriot artists'

work after independence, the role of the Figure is enacted by either the body in

landscape, or by landscape itself (abstracted or deformed by a plurality of forces).

This is not diverse from the artworks analyzed in the first section of this chapter. It

is the manipulation of the figure and landscape that is diverse.

According to Deleuze, the most general aim of art, is to produce a

sensation, to create a "pure being of sensation," a sign. "The work of art is, as it

were, 'a machine', or 'apparatus' that utilizes these passive syntheses of sensation

to produce affects of its own."[142] How does the "Figure" attain the "sensation" in

Cypriot post-independence art? The generic standards of sensation are, at the same

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[140] According to Ronald Bogue, as Deleuze developed his concept, the Figure, rather than pointing toward an invisible psychological domain, is immanent within the phenomenal space of the real. In this sense one may say that Deleuze's ultimate strategy in his study of Bacon is to combine the analysis of Maltiney and Lyotard, to commingle the space of Lyotard's figure-matrix and the Straussian space of sensation within a single plane of consistency (Ronald Bogue, "Gilles Deleuze the aesthetic of Force," *Deleuze: A Critical Reader*, 260).

[141] Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," 42.

[142] Ibid. 40.

time, the principles of composition of the work of art, and conversely, it is the organization and structure of the work of art that reveals these conditions.

Bacon's attempt to "paint the scream" is an ideal case which exemplifies Deleuze's theory and the point I am trying to make here. Bacon's intention was not to paint the visible horrors of the world before which one screams, he states, but rather the intensive forces that produce the scream, that convulse the body so as to create a screaming mouth: the representation of the violence of a horrible spectacle must be renounced in order to attain the violence of the sensation. Expressed as a dilemma, one might say: either he paints the horror (the 'sensational') and does not paint the scream, because he represents a horrible spectacle and introduces a story; or he paints the scream directly (the 'sensation') and does not paint the visible horror, because the scream is necessarily the capture of an invisible force.[143]

> Deleuze claims that, in making the decision to paint the scream, Bacon is like a wrestler confronting the 'powers of the invisible', establishing a compact with it, rather than representing it. […] The 'spectacle' of violence, on the other hand, allows these forces to remain invisible, and diverts us, rendering us passive before this horror.[144]

Deleuze poses the problem in this way: "If force [intensity] is the condition of sensation, it is nonetheless not the force which is sensed, since the sensation gives something completely different from the forces that condition it." So the essential enquiry of the artist becomes: "How will the sensation be able to turn in upon itself, extend or extract itself sufficiently, in order to capture, in what is given to us, forces

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[143] Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," 42.

[144] John Marks, "Francis Bacon (1909-92)," *The Deleuze Dictionary,* ed. Adrian Parr (Edinburgh: Edinburgh University Press, [2005] 2010, revised edition) 24.

that are not given, in order to make us sense these insensible forces, and elevate itself to its own conditions."[145]

This then is the task faced by the artist: How can the material used by the artist attain this level of forces? How can it become capable of "bearing" the sensation? Deleuze proposes two ways of attaining the "sensation" directly: either by moving towards abstraction, or else by moving towards what Lyotard has termed the Figural.[146] The first movement, towards abstraction, developed in several directions, but was perhaps marked by two extremes:

> At one pole, an abstract art like that of Mondrian or Kandinsky, though it rejected classical figuration, still retained an arsenal of abstract forms that tried to define sensation, to dematerialize it, to reduce it to a purely optical code. It tended towards a plane of architectonic composition in which the painting became a kind of spiritual being, a radiant material that was primarily thought rather than felt, and called the spectator to a kind of 'intellectual asceticism'.
> At the other pole, abstract expressionism like that of Jackson Pollock, went beyond representation not by painting abstract forms, but by dissolving all forms in a fluid and chaotic texture of lines and colours. It attempted to give matter its maximal extension, reversing its subordination to the eye, exhibiting forces by a purely manual line that no longer outlined or delimited anything, but was spread out over the entire surface.[147]

In order to avoid the direction of pure formalism, Cypriot artists, followed the "Figural." Whereas "figuration" refers to a form that is related to an object it is

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[145] Bacon, 39-40.

[146] Simon O'Sullivan, in his essay "From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice," exemplifies that this is, however, not all without its dangers: "Indeed, for Deleuze-Bacon there are two 'wrong' positions as it were, which the middle way of the figural must avoid. Figuration […], but also the *absolute* deterritorialisation of the figure (the move to total abstraction).We might call these the twin dangers of moving *too* slow – of remaining within representation – but also of moving too fast and ultimately following a line of abolition. […]. The figural involves a not-too-fast but also a not-too-slow deterritorialisation of the figure – a rupturing of the latter so as to allow something else to appear, or to be heard 'behind' the figure as it were."

[147] Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," 45.

supposed to represent (recognition), the Figure is the form that is connected to a sensation, and that conveys the violence of this sensation directly to the nervous system (the sign). Cypriot artists in effect followed a "middle path" between these two extremes (figuration-narration and pure abstraction), the path of the Figural (which finds its precursor in Cézanne followed by Bacon). This was in order to respond to the question on how to extract the Figural from its narrative, and illustrational links. How to "paint the sensation" or "record the fact." Deleuze, in his book on Francis Bacon, specifically writes against figuration, understood as narration and illustration, as one of the key tropes of representation. But the figural is not pure abstraction, either: rather, it is a deterritorialization of the figure (a kind of middle way), but, as such, needs the figure as its point of departure.[148]

Figure 19: Adamantios Diamantis, *Agony V*, 1968, acrylic on canvas, 80 x 130 cm.

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[148] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 59.

According to Deleuze and Guattari, art is a form of territorialisation[149] that in turn allows, and produces the conditions, for deterritorialization. It is in this sense that all art begins with the marking of a territory.[150] By following a middle path, Cypriot artists explored the navigation of space – whether topographical (landscape), mnemonic or empirical – to create a gateway to a locality where new aesthetic openings were manifested. The analysis of abstract post-independence works will depend on their materiality, their situation, their process of making, their composition and their function in the context of abstraction and of the artist's oeuvre as a whole. As it will become apparent in the analysis that follows, the way in which an abstract work of art generates meaning can be extremely complicated.[151] My intention here is to demonstrate the complex ways in which an abstract work can express rather than represent the newly acquired sensation brought about by the independence of Cypriots from colonial rule.

Let us then return to Diamantis whose works became even more expressive in the new context, with a higher degree of simplification and use of abstract forms, without ever abandoning his commitment to objective reality. In *Agony V* (1968

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[149] Simon O'Sullivan, in his conclusion of his essay "From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice", states that the figural within Bacon parallels Deleuze's own philosophical project (and even more particularly the joint project with Guattari as laid out in *A Thousand Plateaus*) of thinking beyond the human: "The human is to be understood here as a habitual mode of being (a *representational* mode). Both projects involve less a simple abandoning of the figure or of the human (that is, a complete disruption/abolition), but rather a kind of stretching or twisting of the latter. A rupturing that allows for the releasing of forces from within and the contact of forces that are without (both in fact being the same operation). Both Bacon and Deleuze are specifically mannerist in this sense. Both are interested in accessing the figural 'behind' the figure; the invisible 'behind' the visible" ("From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice," *Deleuze Studies,* vol. 3, 247-258).

[150] Deleuze and Guattari, *What is Philosophy?* 182.

[151] Mark Godfrey, *Abstraction and the Holocaust* (New Haven, CT: Yale University Press, 2007) 6.

[fig. 19]), Diamantis manages, in a very successful way, to marry form, colour and content, as indicated by the woman who is set against a flat background and compressed between the boundaries of the canvas. He presents a violent fragmentation of the figure with the use of expressionistic colour. We still observe, however, the framing of the figure, the bending of the head, and the featureless face, which were characteristics of his earlier work. The figure, however, is not passive: it is involved in action within the frame. Drawing on Bacon, the figure is likewise isolated inside the frame contour. In both cases, the isolated Figure is then subjected to a number of deformations through a series of manual techniques: random marks that look rather accidental, violent brushstrokes, smudging of the paint on the canvas, and scrubbing or brushing the painting. These methods undo the organic and extensive unity of the body and instead reveal its intensive and non-organic reality. This force is rendered in a precise sensation that makes violence apparent to the eye. This manipulation of the figure encourages the viewer to engage with it. The activity of the figure is both its destruction and its emergence. The painting confronts us with an image of the serial activity of actualization, which is a violent and painful process. The form seems to be subjected to unknown, unseen outside forces. We don't normally see the cause of the force but the force itself, its impact: the flattening, stretching, scrubbing and disturbing. These moves are about discovering and revealing the force itself. Deleuze calls the area of impact and disruption "the zone of indiscernability," for, whilst the original form has been deformed, the force has been given form.

The figure in *Agony V,* I would argue, expresses pain and torture. It is, however, the formal properties of this image, such as the tilted pose and indexical signs, which address and engage the viewer's participation. Most striking amongst these formal properties is the strong red vertical line dividing the figure in two. This affects the viewers gaze, directing it toward the figure's activity of annihilation and actualization. In *Agony V* there is a clear progression from the particular to the general; from the definite, contoured appearance, where the form appears as volume, planes and lines, and where the figure is placed in a particular space, to the reduction of form into a composition of violent lines and colours across the canvas. Abstraction is thus approached as the destruction of form and the expression of a general or universal reality, and not as the representation of form in the abstract.
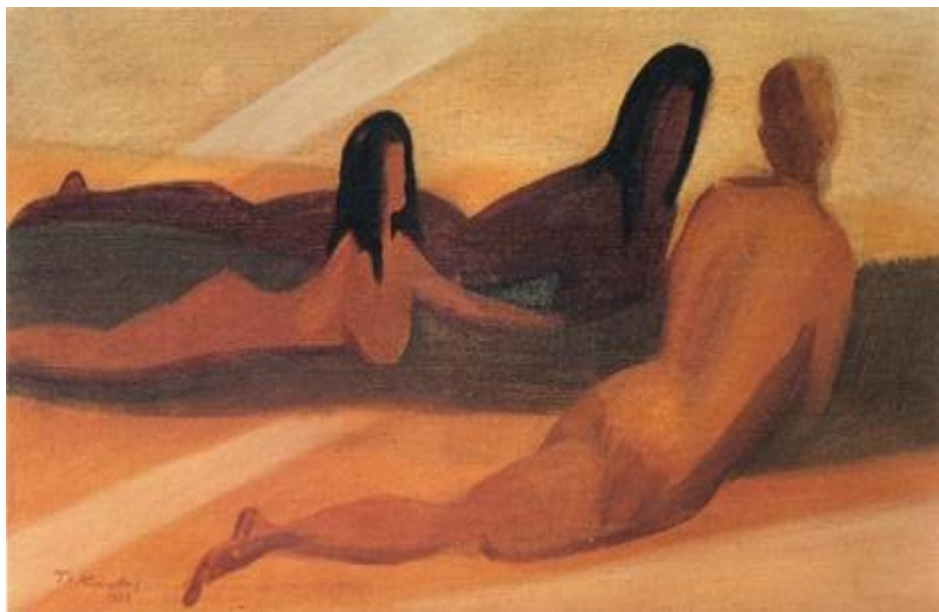
Figure 20: Telemachos Kanthos, *Figures on the Sand,* 1973, oil on canvas, 33 x 66 cm.

How then does this express the post independence spirit in Cyprus? Is it simply the turn to formal innovation? If one considers that Cypriot artists at the time negotiated social, political and professional spaces for themselves in a fast-

changing nation, the figure's activity of annihilation and actualization could be a reflection of that negotiation.

Figure 21: Telemachos Kanthos, *Two Maidens*, *Donkey, Green Bucket,* 1966, oil on canvas, 76 x 61 cm.

In the *Agonies* series, despite his formal and expressionistic innovations, Diamantis was a long distance away from the new artistic vocabulary imported by younger artists. In contrast to Diamantis, the changing social atmosphere of the 1960s influenced Telemachos Kanthos' work more extensively. The schematized forms and broad surfaces of *Figures on the Sand,* (1973 [fig. 20]), *Two Maidens, donkey, green Bucket*, (1966 [fig. 21]), are characteristic of his perception of the

local atmosphere and his ability to express the feeling that lies beneath the outer appearance. Form, colour and application of paint reduce the subject matter to a secondary status. When Deleuze writes that the summit of the logic of sensation lies in the 'colouring sensation,' it is because, for the painter everything is 'rendered' through pure relations of colour; colour is discovered as the differential relation upon which everything else depends. Even a simple sensation is a relation between colours, a vibration.[152]
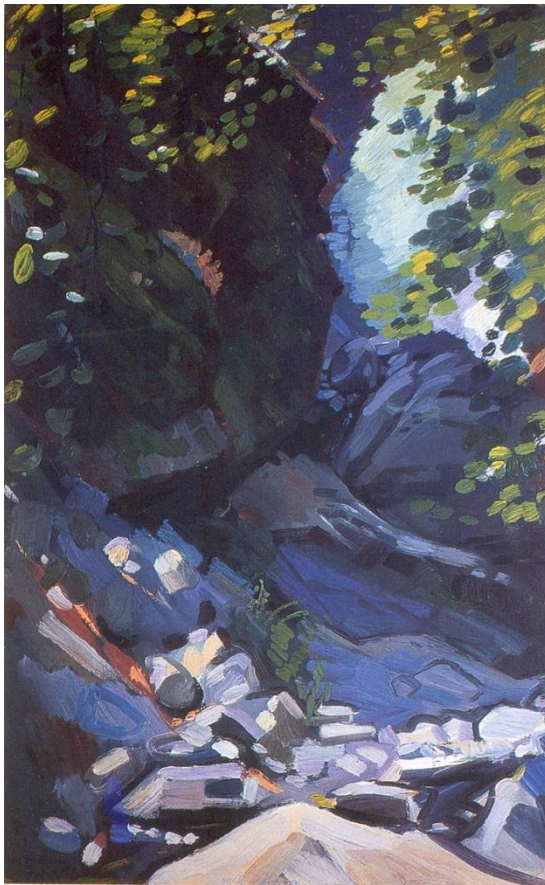
Figure 22: Telemachos Kanthos, *The Play of Light in the Ravine*, 1962, oil on canvas.

Kanthos paints the figure forms as if these bodies were a landscape. When we relate the strokes of the figures to the strokes of the surrounding landscape, the

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[152] Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," 46.

direction of the strokes and the rotating movements substantiate this idea. The landscapes become different body-forms and the bodies become part of the landscape. When comparing *Figures on the Sand,* (1973 [fig. 20]) and *Two Maidens, Donkey, Green Bucket*, (1966 [fig. 21]) with his pre-independence work we can observe that the colour moods continue to reflect the Mediterranean setting with the space in the compositions even less pictorial. However, what is apparently different is the manipulation of the faces as abstract forms, eliminating any details such as the gaze of the eyes. Consequently they become more distant and less intimidating, as they don't express any emotion with their facial characteristics. This distance is enhanced by depicting the figures from the back.

His painting, *The play of Light in the Ravine* (1962 [fig. 22]), is a landscape painting depicting the flow of light and water. Kanthos uses a static medium (painting) in an attempt to imply movement and change without being interested in telling a story. Narrative is not the only way to engage with time. "Any work of art that appears to halt movement at a dynamic moment creates an impression of arrested time."[153] Kanthos' ability to render the momentary effects on colour and form of the rapidly changing conditions of light is central to his effort to represent change. "Movement, seen as a development of time, or as a sequence of events, is a crucial characteristic of narrative. Without movement in time there is no narrative."[154] Even though the painting is a depiction of a simple landscape, it is the paint that creates this feeling of the passage of time. It is a *capture of forces*

[153] Jean Robertson and Graig Mc Daniel, *Themes of Contemporary Art: Visual Art after 1980* (Oxford, New York: Oxford University Press 2010) 116.

[154] Van Alphen, *Francis Bacon and the Loss of Self,* 24.

which are seen to have the character of an event. The event needs to be understood

as a rupture, an eruption. The possibility of making a narrative is there but without

being actualized. It is a landscape painting depicting the flow of light and water but

it is the materiality of paint and the manipulation of brushstrokes that temporalizes

reality and presents movement and change. It is a flowing image of world that

materializes:

> An event that actualises a set of virtualities and in so doing express a possible world. An event drawn from the pure reserve of events, the pure virtuality of an ideal pre-existing world (the 'silent and shared part of the event').[155]

This is also the beginning of a new approach to landscape, which becomes

more evident in the works that follow. The composition develops vertically rather

than horizontally "almost eliminating completely the third dimension."[156]

A similar verticality and the elimination of pictorial space are distinctive in

Christoforos Savva's *The Poet's Tomb* (1962 [fig. 23]), and the *Winter Landscape*

(1962 [fig. 24]), in which he uses oils combined with sand, plaster and sack-cloth to

treat the surface of his work like a wall, which yet alludes to the colours of the

surrounding Mediterranean landscape. His choice of materials was not accidental.

He began to work with contextually loaded materials such as sack, earth and

coloured sands, among others, as an evocation of land and landscape. Savva never

completely discarded references to his surrounding land.[157] "In variance to the

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[155] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 130.

[156] Danos, "The Human Figure in Modern Cypriot Art: The First Generation," 27.

[157] Savva first studied art in London and then in Paris. Starting out from Fauvism, Cubism, and Expressionism, first he produced representational works, working in many and diverse directions, opening through his experimental efforts many paths in contemporary Cypriot art (Chrysanthos Christou, "Christoforos Savva," *Christoforos Savva* [Cyprus: Cultural Services of the Ministry of

geometric abstraction of his Cypriot, modernist contemporaries, the works he created are highly organic compositions that allude to the living world."[158]

Figure 23: Christoforos Savva, *The Poet's Tomb*, 1962, oil and sand on sack, 60 x 79 cm.

Figure 24:   Christoforos Savva, *Winter Landscape*, 1962, oil and sack on wood, 58 x 70 cm.

Education and Culture, 93] 17-23). From 1960 onwards, he also engaged with *Art Informel*, but he did not abandon representation, as manifested in his sculptures and his *Ifasmatografie*s (appliqués or patchworks). See, Antonis Danos, "Christoforos Savva," *Cypriot Artists: The Second Generation*, ed. Antonis Danos (Nicosia: Marfin Laiki Bank Cultural Centre, 2009) 33-67.

[158] Danos, "The Human Figure in Modern Cypriot Art: The First Generation," 27.

Savvas' use of colour brings a "haptic" or tactile vision of colour, as opposed to the optical vision of light. What Deleuze calls haptic vision is precisely this "sense" of colours: it implies a type of seeing distinct from the optical, a close-up viewing in which "the sense of sight behaves just like the sense of touch." The tactile-optical space of representation presents a complex eye-hand relation: an optical space that nonetheless maintains virtual referents to tactility (depth, contour, relief).[159] Form and ground are experienced as being on the same plane, requiring a close vision, composed uniquely of colour and by colour: the juxtaposition of pure tones arranged gradually on the flat surface produces a properly haptic space, and implies a properly haptic function of the eye (the planar character of the surface creates volumes only through the different colours that are arranged on it.)[160]

Savva's works become opaque surfaces, walls on which the artist writes his graffiti and attaches his forms of objects. In the 1960s, that direction gave rise to a new type of work, which is known generically as "matter painting." In matter paintings, the materials used are no longer the media used to express an idea; they are the idea itself. That process produces a complete identification between material and form, between concept and language. By using impasto, Savva allows the traces of the construction of the image within the image.

> Traditionally, this device has been read as realistic, and more recently as self-reflexive: impasto creates a realistic illusion because it gives the image 'body' or substance; it is self-reflexive because the hand of the

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[159] Deleuze, following Riegl, terms haptic space (from the Greek verb aptõ, to touch) as a space in which there is no longer a hand-eye subordination in either direction. Riegl argued that haptic space was the invention of Egyptian art and bas-relief, in which form and ground are experienced as being on the same plane, requiring a close vision. Deleuze in turn suggests that a new Egypt rises up in Bacon's paintings.

[160] Smith, "Introduction of the translator," Gilles Deleuze, *Francis Bacon: Logic of Sensation,* xii-xv.

painter, her or his labour, is still visible in the product of her or his work. The constructedness of the image is made manifest: the painter and the act of painting are metonymically represented *in* the image.[161]

Connecting this new approach of painting to Deleuze's theory one can reiterate the point that pre-1974 painting in Cyprus aimed not at the reproduction of visible forms, but at the presentation of the non-visible forces that operate behind or beneath these forms. In the case of Savva, it is the material that passes into sensation: rather than beginning with a sketch, the painter gradually 'thickens' the background, adding colour alongside colour, piling up or folding the material in such a way that the architecture of the sensation emerges from the medium itself, and the material becomes indiscernible from the sensation.[162]

Figure 25: Tassos Stephanides, *Echoes*, 1967, oil on canvas, 66 x 91 cm.

Using a parallel approach, Tassos Stephanides (1917-1996), used intensive forces of rhythm and chaos, all-over compositions, blurred boundaries, continuity of colour, and the wholeness of form to create "a block of sensations," to produce a material capable of 'capturing' these forces in a sensation. Cézanne said that the

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[161] Van Alphen, *Francis Bacon and the Loss of Self*, 91.

[162] Smith, "Deleuze's Theory of Sensation: Overcoming the Kantian Duality," 48

painter must look beyond a landscape to its chaos: he spoke of the need to always paint at close range, to no longer see the wheat field, to be too close to it, to lose oneself in the landscape, without landmarks, to the point where one no longer sees forms or even matter, but only forces, densities, intensities.[163]

> This is what Cézanne called the world before humanity, "dawn of ourselves," "iridescent chaos," "virginity of the world" – a complete collapse of visual coordinates in a universal variation or interaction. Afterward, in the act of painting, the earth can emerge, with its "stubborn geometry," its "geological foundations" as "the measure of the world" – but with the perpetual risk that the earth in turn may once again disappear in a second catastrophe, in order for colours to arise, for the earth to rise to the sun.[164]

In Stephanides' works *Echoes,* (1967 [fig. 25]) and *Memories* (1968 [fig. 26]), rhythm and chaos partake in creating a rhythm. Paul Klee, in his famous text "Modern Art," describes how rhythm emerges from chaos, and how the "grey point" jumps over itself and organizes a rhythm, "the grey point having the double function of being both chaos and at the same time a rhythm insofar as it dynamically jumps over itself."[165] Translated into Kantian terms, both Cézanne and Klee, mark the movement by which one goes from the synthesis of perception (apprehension, reproduction, recognition) to aesthetic comprehension (rhythm) to catastrophe (chaos), and back again: the painter passes through a catastrophe (the diagram) and in the process produces a form of a completely different nature (the Figure).[166]

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[163] Quoted in Smith, "Introduction of the translator," Gilles Deleuze, *Francis Bacon, xii*-xv.

[164] Ibid. xii-xv.

[165] Ibid. xii-xv.

[166] Ibid. xii-xv.

Stephanides' *Echoes* and *Memories* are characteristic examples of his abstract work of the 1960s, which derive from his earlier work, heavily influenced by Surrealism, particularly, Joan Miro, and the late Cubist idioms, such as Orphism. *Echoes* and *Memories* are dominated by multiple soft-edged blocks of colours, which seem to float in space, thus creating vertical landscapes. He radically reduced the recognizable forms in his pictures, and grew them or multiplied them such that they filled out the canvas, hovering on fields of stained colour.

Figure 26: Tassos Stephanides, *Memories,* 1968, oil on canvas, 69 x 86 cm.

Following an analogous path, Katy Stephanidou (1925-2012) in order to achieve a similar break with figuration and not escape into abstraction, deconstructed the Figure (landscape) within the painting in an almost cubist manner. The rest of the canvas is not a background to the Figure – it is a field of even animated colour, which has a structuring and spatializing function. The body of the Figure is produced through a flow of broken tones of colour, which creates a sense of time that passes, of temporality. And the pure tones, the shores of the large

fields create the sense of time as the eternity of the passage in itself. The Figure and the field are correlated as two adjacent sectors on a single plane, equally close.

Stephanidou believed in the simplification of form, and proceeded towards a non-objective representation. She constructed images that at first sight have no reference to reality. Great solid diagonals of colour float free. Their rigid geometry denies them any connection with the real world, where there are no straight lines. Nevertheless, looking at her work as a whole, one can observe a connection with landscape. As she experimented with abstraction, her compositions became more and more like vertical landscapes, while her shapes and colours remained consistent. Form and ground seem to hover on the same plane; they share limits and contour together, constituting an expanding space. What separates and unites both the form and the ground is the contour as their common limit.

Figure 27: Katy Phasouliotou-Stephanidou, *Cubist Landscape*, 1963, oil on canvas, 60 x 50 cm.

If one juxtaposes *Cubist Landscape* ([1963] fig. 27), *Cypriot Motif (Op Art)* ([1968] fig. 28), *Untitled (Op Art)* ([1969] fig. 29) and *Geometric Composition*

(collage) ([1972] fig. 30), a gradual move from a representational 20th-century European modernism to early geometric abstraction and the later current of optical illusion (Op Art) – which developed out of geometric abstraction and Minimalism, in the 1960s – is observed. The gradual annihilation of form is clearly seen. In this series there is a clear progression from the particular to the general; from the definite, contoured appearance where the form appears as volume, planes and lines, and where landscape is a particular construction of space, to the reduction of form into a harmonious composition of animated lines and shapes across the canvas. Stephanidou's abstraction is thus understood as the destruction of recognizable forms, which however work through concrete expressive means: colour and line, space and movement.

Figure 28: Katy Phasouliotou-Stephanidou, *Cypriot Motif (Op Art),* 1968, acrylic on canvas, 65 x 70 cm.

Stephanidou's paintings are like close-ups which isolate the image, or part of the image, from its space and time context. As such, she managed to distort the narrative frame of representational space**.** Here the landscape is without focus: a

composition, not a form that acts directly on the nervous system working as a disruptive, imaginary space. I propose that, through the destruction of pictorial space, the diagram produces "a pure, absolutely deterritorialized landscape."[167]
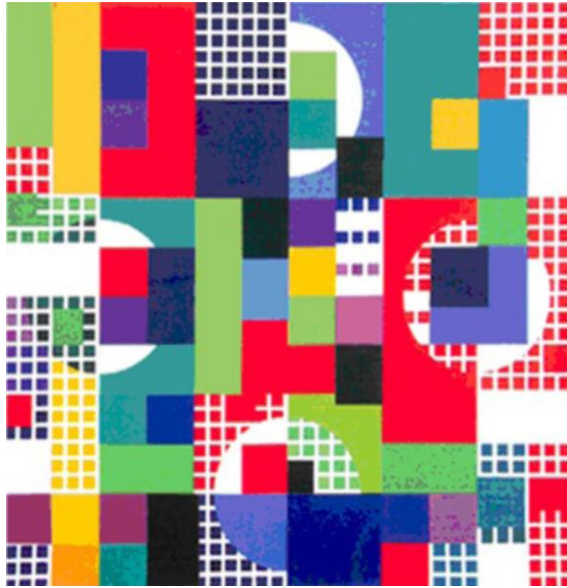
Figure 29: Katy Phasouliotou-Stephanidou, *Untitled (Op Art),* 1969, acrylic on canvas, 100 x 100 cm.

For Deleuze, it is not in the mechanism of perception but in the material of painting ("it is the material that becomes expressive") that the virtual is found; the task of the artist must be to experiment with that material. This is why Deleuze talks about painting in terms of becoming. Painting is a materialism of the virtual. Following Deleuze's and Guattari's line of thought, one might say that Stephanidou made the pure "simulation" of the landscape visible and constructed a real that is quite beyond the human, a real yet to come – an Event.

Likewise, Stelios Votsis (1929-2012) through the organization and structure of his compositions, moulded a personal vocabulary of pictorial codes,

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[167] Gilles Deleuze and Félix Guattari, *Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massumi (Minneapolis: Univ. of Minn. Press, 1987) 301.

gradually standardizing and embodying them into the sphere of an imaginary, abstract microcosm. In the late 1960s to the early 1970s, Votsis showed a tendency to introduce more geometrical forms to his previously representational and indirectly symbolic work.

Figure 30: Katy Phasouliotou-Stephanidou, *Geometric Composition,* 1972, collage on paper, polyester, 120 x 127 cm.

Figure 31: Stelios Votsis, *Presence A6*, 1970, acrylic on canvas, dimensions not available.

Before moving to abstraction, he experimented with an expressionism that carried surrealistic echoes and, mainly, with Cubism and geometry, announcing a predisposition to austerity, discipline and organization, expressed best by standardized, almost mathematically constructed shapes found in his most representative work. Parallel to his purely abstract compositions, however, he continued to include descriptive elements in certain works without diminishing the existence of the image. The work is seldom fully abstract.

Figure 32: Stelios Votsis, *Presence,* 1971, oil and pencil on canvas, 92 x 46 cm.

The predilection for landscape – focusing mainly on Mediterranean earth colours – that runs through Cypriot art repeatedly surfaces. The light of nature and the ochre colours which are as dry as the island, recur in most of his abstract paintings. His favourite motif was that of what looked like the plan view of traces of nonfigurative objects with fragments of landscape represented through wavy lines for water or the two worlds – exterior and interior – compressed into a single

overlapping image, as seen in *Presence A6* (1970 [fig. 31]), *Presence* (1971 [fig. 32]) and *Abstract* (1972 [fig. 33]). Votsis' paintings have no centre or focus. They undermine perceptual habits, and work against the optical coherence that the focal point and the framing line imply.

The work has no boundaries or fixed contours. It cannot be read as a whole, but, rather, as a fragment of repeated compositional elements. The composition is built up by the wandering eye of the viewer, again, an eye with a haptic rather than optical function.

Figure 33: Stelios Votsis, *Abstract,* 1972, oil on canvas, 100 x 70.5 cm.

Drawing on Deleuze, the eye must become, turn into the "eye of matter" and enter the work, and subsequently complete the composition by making local connections and working with the disorientation of close-vision.[168] The eye must get involved, and get seduced by the matter of the canvas, construct the line of the image as it moves on the surface of the canvas. The "form" the picture takes is a dynamic form composed by visually experiencing the picture. Votsis's pre-war

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[168] Gilles Deleuze and Félix Guattari, "Politics," *On the line,* ed. Sylvere Lotringer (New York: Semiotext[e], 1983) 82.

work is characterized by spaces with no definition or dimensions, spaces of infinite distances where new distributions and myriad compositions are always possible. There is no definite orientation, foreground or background, outlining or placing. The picture is alive to continuous variation.

Cypriot artists in the 1960-74 period, focused on aesthetic and formal concerns, even though they were not completely deserting landscape painting.[169] Cypriot artists working with abstraction aimed at producing an actualization of certain virtualities, that is the realization in paintings of possible worlds – and at the same time, a *de*actualization of a certain reality.

> The paintings then produce/perform a different combination, a different *extraction,* from all the possibilities. It is this that gives them their political but also their ethical and aesthetic character. It is this that makes them endlessly affirming of life and not just acts of negation.[170]

The "ecstasy of modernity" which colored the initial phase of Cypriot art after independence was increasingly emphasized in the last years before 1974. Impelled by their fascination for the changes in their country and a promising future, Cypriot artists experimented with abstract relationships in a need of formal absoluteness, an investigation of new themes that aspired to a complete rupture with the past. Drawing on Deleuze and Guattari, I would suggest that Cypriot artists attended to a notion of utopia, and to a notion of what the two philosophers call immanent, revolutionary, utopias (as opposed to authoritarian). For Deleuze and

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[169] Even though in the first period after Independence Cypriot sculpture was not so prevalent, it pursued mainly an abstract direction. Geometric Abstraction, with influences fom Constuctivism and, mostly, from American Minimalism was for a number of years (late 1960s - early 1970s) the dominand trend in (the more progressive) Cypriot painting and sculpture. Antonis Danos, Unpublished Manuscript (2010).

[170] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 130.

Guattari, "this utopian impulse involves a resistance to the present, 'the creation of concepts [which] in itself calls for a future form, for a new earth and people that do not yet exist.' That being, precisely, revolution, understood as the affirmation of a 'people-yet-to-come'."[171] Again, this is not to position art as transcendent, […] the ontological coordinates of the actual and the virtual operate 'within' immanence (within this world). The virtual does not lack reality, but is merely that which has yet to be actualised.[172]

1.4 A Melancholic Landscape of a World "yet-to-come"

In Chapter 1, I have examined Cypriot art from the first decades of the century up to the shattering events of 1974. I explored how during these decades, artists recorded and created sensations in order to subsequently establish how sense memory and 'encountered signs' have had a continuous though shifting manifestation in art after the war (Chapter 2). During these decades, the surrounding landscape formed a particular focus for Cypriot artists, which they needed in order to generate their visual language. Besides the landscape, an important element is the aspect of the lived body in landscape distorted by forces of disruption, and distortion directly related to the use of paint, the force of colour, light and form, and the rhythms of time. These are based on decisions of how to apply paint in a particular manner, to make specific marks, to divide objects, or to put them together.

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[171] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 105.

[172] Ibid. 105.

Analysing the art of this period, I detected images and scenes picturing or evoking melancholy, a feeling of loneliness, exile, self-reflection and self-doubt. Looking for indications to justify the melancholia expressed in the paintings of Loucia Nicolaidou, Adamantios Diamantis, Telemachos Kanthos, George Pol. Georgiou and Christoforos Savva, I turned to psychoanalytic interpretations and argued that this is due to a 'loss' of self esteem, of self, of relationships, of agency, of prospect and loss of contentment. Taking into consideration the social and political conditions of the time – the pre-independence struggle for autonomy and liberation and the post-independence uncertaintly and occational clashes – I can suggest that the melancholy imprinted in these paintings does not concern the disappearance of a worldly object, but rather, it is something at once more general and devastating: the loss inscribed in the movement of temporality itself. As a meditation over time, they have two aspects: on the one hand, they give expression to time as a principle of destruction; and on the other, they treat time as a principle of creation and hope. Thus, melancholy in the case of Cypriot art implies not only an intense awareness of the past, as much as an eager openness towards worlds yet to be born.

Without abandoning landscape as their point of departure, Cypriot artists, after the 1960 independence, followed the "Figural" in order to avoid the option of pure abstraction. Total abstraction was not an option however as it bears no trace of reference to anything recognizable. In their effort to express the changing state of their country – a state of turbulence and flux – they had to work in "the middle way," using neither realistic landscapes nor pure abstract forms.

Consequently artists after 1960 broke with representation, but they never actually abandoned the "figural."

Cypriot artists of this period explored landscape – not in the traditional sense of the sublime or picturesque, but as a space somewhere between tedious emptiness, evocative contemplation, and melancholy. They pointed to the way that landscape, a mute witness, may obliterate and erase historical events while leaving behind traces of trauma and loss. The art discussed in the first chapter produces a silent, contemplative space which invokes a sense of the presence of absence, which is ultimately conveyed to the viewer. Cypriot art before 1974 can be positioned at that "sleeping edge" between the existing state of affairs and a world "yet-to-come."

CHAPTER   2

MEMORY, TRAUMA, AFFECT AND CYPRIOT ART POST 1974

2.1 Introduction

Inter-communal conflicts between Greek and Turkish Cypriots broke out in the 1960s. In 1974, a few days after the Greek Junta-led coup against President Archbishop Makarios, Turkey invaded Cyprus. The aftermath of the invasion was catastrophic. The pain and the unfathomable problems faced by the refugees, the depleted families and the need to adjust to a new environment, were all irrevocable, even though housing and economic programs were organized by the government. Yael Navaro-Yashin in her article, "Affective Spaces, Melancholic Objects: Ruination and the Production of Anthropological Knowledge"[173] describes the irrationality of the situation:

> Consider an island space, not too distant from Western Europe, where communities that had coexisted for centuries, if with tension, have begun to assume distinctly separate national identities, entering armed conflict with one another. Picture this taking place late in the 1950s, at a time of colonial dissolution and the formation of sovereign nation-state meant to represent all the communities on this island. Strife between the two dominant communities survives the declaration of independence from colonialism, and, soon, these communities begin to move into separate, ethnically defined enclaves in faction with one another. […] Imagine these two communities, now already defined as distinct 'political communities', further divided from one another with the arrival of an external army, which invades the northern part of the island, declaring that it does so in the interest of the minority.[174]

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[173] Yael Navaro-Yashin's essay is based on ethnographic material which comes from long-term fieldwork in Northern Cyprus (occupied area), focusing on how it feels to live with the objects and within the ruins left behind by the other (Greek Cypriots), now a displaced community.

As one might expect, the shattering impact of the Turkish invasion, and the national, political, and economic costs, had a great influence on Cypriot artists and the course of contemporary Cypriot art.[175] The visual arts in Cyprus reflected the political crisis and devastating consequences of the war, which in general, gave birth to an inner necessity and a political obligation to preserve Greek Cypriot national identity, something that was less dominant in pre-war art. Cypriot artists, through their work, linked references from Cyprus' historical past with the political situation of the time. Eleni Nikita in her "Introductory Note," in the book *Young Cypriot Artists,* suggests that artists who have a direct relationship with historical events will inevitably link their works to the historical present. As she explains: "Some artists, in their effort to communicate through more widely comprehensible messages, resort to realistic forms of expression while others insert representational themes among abstract motifs often with symbolic projections."[176] By referring to

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[174] Yael Navaro-Yashin, "Affective spaces, melancholic objects: ruination and the production of anthropological knowledge," Royal Anthropological Institute, *Journal of the Royal Anthropological Institute* (N.S.) 15 (2009): 1-18.

[175] A buffer zone along the *Green line*, set up under the Turkish invasion of Cyprus in 1974 and patrolled by U.N. soldiers, has prevented the recommencement of a war. The buffer zone, four miles wide in some areas, while narrowing to a few feet in others, cuts through farmlands and mountains, and divides Lefkosia, the capital of the island, in two. It is lined with earthworks, barbed wire, trenches, bunkers and watchtowers manned by troops with automatic weapons. The red crescent Turkish flag is in a constant confrontation with the Greek white and blue flag and the Cypriot Green yellow and white flag. Many of the houses and shops have furniture and goods still stacked inside. Due to the division of the country, artists have been forced to live between two spaces: the one they live, and the other, the occupied area, which is "forbidden." Nevertheless, the tension of the in-between space has been a determining force, firstly in the construction of their identities and secondly as an influence in their artwork. Imposed on them, the continuing distressing and painful *Green Line* scenery comprises an element of their current life. It has become their daily view, a backdrop for their life. Cypriots living in Nicosia cannot recall one day of their life without the upsetting sight of the humongous Turkish flag painted on Pentadactylos Mountain, facing toward the non-occupied area of the island.

[176] Eleni Nikita, "Introductory Note," *Young Cypriot Artists* (Nicosia: Ministry of Education and Culture-Cultural Services, 1998) 6.

Cypriot artists in the post-war period, Nikita and Efi Strouza describe a general realization of a need to preserve national characteristics, and to return to their roots. As a result, there was a rejection of what was understood by artists as "foreign influences," referring mainly to what was happening in the mainstream international art scene at the time.[177] Both art historians trace a new approach to, and treatment of, the artists' own surroundings, which led them to utilize local material (myths and narratives) more extensively, and to draw mostly from Cyprus's landscape.

As we have seen, Cypriot artists at the climax of excitement, which began in the 1960s, engaged in a dialogue with the international art of the time, but then unexpectedly ran into an obstruction, seeing a wall erected in their homeland. The artists who matured during that decade lived through a passionate time characterized by a devotion to the arts. They experienced a time when progressive ideologies were setting the foundations of a new beginning. As fate would have it, they saw their formative years crushed. The shuddering episode of the Turkish invasion occurred during a time when an innovative phase of Cypriot art was growing and maturing, and was distinguished by the way its spirit and energy were forcing art to "march in step with the intellectual pursuit of that period."[178] Both Nikita and Strouza state that after the invasion, Cypriot art became more symbolic

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[177] As a result, Cypriot art became more symbolic as the artists were transforming their national and individual experiences into artistic forms. There was a common alertness among them to protect and preserve their "*taftotita*", or their national or ethnic characteristics. They operated "as a barrier to any 'foreign' spirit" which threatened their identity and turned against their national essence. One might characterize this move as a series of negations: the negation of imported ideological schemes, of all predetermined dogmatism, of modernist expressive means and finally of the principle of authority expressed in the form of "high art."

[178] Efi Strouza, "The Odyssey of Nikos Kouroussis," *XLIV Biennale Di Venezia 1990 Nikos Kouroussis* (Nicosia: Cultural Services of the Ministry of Education, 1990) 7.

as the artists were transforming their national and individual experiences into artistic forms. There was a common alertness among them to protect and preserve their national or ethnic characteristics. Additionally, there was a preference for the use of individual narratives, instead of universal archetypes in their work.

Other artists working abroad demonstrated their resistance by placing the identity of their homeland under scrutiny. Although it is not feasible to give a thorough documentation of paradigms of how the events of 1974 affected the art of the time, I discuss some artists' work, in order to sketch the new context within which Cypriot artists produced their work.[179]

Both Nikita and Strouza emphasize that after the war, Cypriot artists – consciously or not – "returned to their roots," by linking and marrying references from the historical past with the present political situation. They stress that there was a review and re-orientation of many social and individual ideologies and approaches. Cypriot artists tried and retained their sense of identity by maintaining their links to the past. Without knowing where they had been, it was difficult to know where they were going. As Madan Sarup writes:

> The past is the foundation of individual and collective identity; objects from the past are the source of significance as cultural symbols. The nostalgic impulse is an important agency in adjustment to crisis; it is a social emollient and reinforces (national) identity when confidence is weakened and threatened.[180]

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[179] In my Dissertation, I include most of the artists that had an active presence in Cyprus and exhibited a consistency in their art. I do not include Turkish Cypriot artists as by the time of the completion of this text I had no free access to them or their work.

[180] Madan Sarup, *Identity Culture and the Post Modern World* (Athens, GA: The University of Georgia Press, 1996) 97.

In this chapter, however, I go beyond the above approach, which portrays a new treatment of the artists' own background and surroundings which leads them to activate local material more successfully. I concentrate on how the works produced after the war significantly suggest the process of post-traumatic memory, without affirming themselves to be about trauma. I suggest that in many cases, they appear to be about something else. The post-war works did not evidently communicate an account of a trauma experienced by a particular individual, nor in most cases did they even manifest a set of symptoms that could be definitively ascribed to the artist as a survivor of traumatic episodes. In this chapter, I advance the argument that trauma resists representation (see Introduction), and I show how this resistance can be traced in Cypriot art.

With close reference to post-1974 artworks, I argue that producing art is an attempt to heal wounds by means of retaining information. Gilles Deleuze in his discussion of affective compulsion clearly distinguishes work that functions like the encountered sign, and work that is simply shocking. If thinking in sense memory is a form of reflection, it does not reproduce a past experience – although it is undoubtedly motivated by such experience – but rather registers the lived experience of memory. Drawing on this, in this chapter, I will examine how art of sense memory does not claim to represent "originary trauma – the cause of the feeling,"[181] but to enact the state or experience of post-traumatic memory. Memory is, in this regard, resolutely an issue of the present.

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[181] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 40.

Jill Bennett describes how visual artists evoke "sense memory" to communicate non-linguistic, bodily forms of knowing and feeling. Bennett analyzed visitor responses to Dennis Del Favero and Justin Kramer's photo-media installations of sexual child abuse, and Marina Abramovic's self-mutilating performances, to identify how disturbing and empathetic spaces were created through visitors' bodily sensations. She argues that the visitors' squirms, in response to viewing these works, connect them to their own sense-memories, even though visitors know that the pain being depicted belongs to another. "The image incites mimetic contagion acted out in the body of the spectator, which must continue to separate itself from the body of the other". Thus, in contrast to discourse-based approaches to body memory[182] and distinct from Aristotle's *mneme*, Bergson's notion of habit memory, or neuro-cognitive models of procedural memory,[183] sense-memory is both emotional and cognitive, constituting a "seeing" rather than "thinking" truth that registers "the pain of memory as it is directly experienced to communicate 'a level of bodily affect.'"[184]

Trauma theory today largely accepts the fact that social and legal recognition of suffering and its causes are as important as medical cure. Concern with the psychic effects of trauma has also spread into other domains like history and cultural theory, where it serves as an interpretative pattern for mental, social

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[182] Jill Bennett, 'The Aesthetics of Sense-memory: Theorising Trauma through the Visual Arts," Susannah Radstone and Katharine Hodgkin, eds, *Regimes of Memory* (London: Routledge, 2003) 27-40.

[183] See Paul Antze, "The Other Inside: Memory as Metaphor in Psychoanalysis," in Radstone and Hodgkin, *Regimes of Memory*, 96-113.

[184] Bennett, "The Aesthetics of Sense-memory: Theorising Trauma through the Visual Arts," 29.

and cultural processes linked with the experience of violence and loss on a collective level.[185] Yet, the idea of trauma in cultural analysis is often used in an essentialist and ontological way: either as synonymous to the "unsayable," consequently disregarding or oversimplifying psychotraumatological research about the complex relationship between trauma, memory and language, or, as metaphor for a universal human experience.

I very often draw on Deleuze to support my arguments, but this is neither to provide a straightforward Deleuzian reading of trauma in Cypriot art, nor to outline an art historical methodology of a Deleuzian kind. I use Deleuze's approach to art intertwined with trauma theory to suggest a certain set of relationships between art's formal properties and its capacity to speak of the"unspeakable." In this chapter, I demonstrate that, even today, Cypriot artists – existing in agony and distress from a burden of historical belatedness – attempt the im-possible by striving to bear witnesses to the loss and suffering experienced through the many catastrophes of their country. I also show that the cultural production of Cyprus' historical traumatic memory circulates in antimimetic terms. Ruth Leys says that trauma either repeats itself through mimetic imitation or operates as antimimetic, "objectively" distancing the subject from the traumatic event, in which the victim is polarized from the perpetrator.[186] Of the Cypriot artists I discuss here, not all were

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[185] This has been mainly the case in postmodernism and the Holocaust debate. Some of the basic works in transferring the trauma concept into cultural studies and from which I extensively draw to establish my arguments are: Cathy Caruth's *Unclaimed Experience,* Dominick LaCapra, *Writing History, Writing Trauma*, Ernst van Alphen, "Symptoms of Discursivity: Experience, Memory, and Trauma," Marianne Hirsch, "Surviving Images: Holocaust Photographs and the Work of Postmemory," Jill Bennett, *Empathic Vision: Affect, Trauma and Contemporary,* Charlotte Delbo, *Days and Memory* and Geoffrey Hartman, "Tele-suffering and Testimony in the Dot Com Era," in *Visual Culture and the Holocaust* and several more.

first-hand "touched" by the traumatic experience itself; nevertheless, their artworks constitute a shifting collective memory of Cyprus's history as traumatic.

2.2 Loss and Memory in Cypriot Society

Loss and memory in Cypriot society is effectively expressed by Milan Kundera's words: "the struggle of man against power is the struggle of memory against forgetting."[187] Even though he was referring particularly to Prague during the fight against Soviet communism, Kundera's observation remains indisputable in a wider sense, in that it seems to resonate deeply in the context of *any* society attempting to disentangle itself from an inheritance of violence and war. Although presently in Cyprus, personal pain and actual displacement has, to a certain degree, receded to the background, the memory of these experiences continue to be reproduced and transmitted through oral narratives, and via the making of aesthetic and cultural products.

Cypriots became prisoners of knowledge, their own, if you like. "Each nation has monuments, living and dead which do not only embody the losses of the war just fought, or the hurts just suffered, but represent the accrued griefs of the centuries."[188] Cypriot identity is not detached from what has happened. Cypriots, particularly refugees, employ memory in the construction of personal and collective identity, through reference to one's birthplace and through a continued resistance to

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[186] Ruth Leys, *Trauma: A Genealogy* (Chicago: University of Chicago Press, 2000) 37-39, 298-99.

[187] Milan Kundera, *The Book of Laughter and Forgetting* (London: Penguin books, 1978) 3.

[188] John E. Mack, Forward to Vamik D. Volkan, *Cyprus War and Adaptation: A Psychoanalytic History of Two Ethnic Groups in Conflict* (Charlottesville: University Press of Virginia) xiii.

the status quo of continued occupation and displacement. David Lowenthal, in his article "Past Time, Present Place: Landscape and Memory," argues that "images from the past, often dominate or may wholly replace the present" because they seem more comprehensible, and, he explains that when we become "deprived of an intimate living history, we still need tangible reminders of things we have done, places we have been, views we have seen." Therefore "keepsakes and mementos substitute for vanished landscapes."[189]

Consequently, the Cyprus conflict must be seen "in the context of the accumulated memories and historical hurts which each people has experienced in the hands of the other."[190] Cypriots like most people elsewhere derive much of their sense of self and self-value and meaning from identification with a homeland, with its language and traditions, and above all with a land with distinct boarders, boundaries, margins and walls, which came to have powerful meanings, as they came to be related to the dimensions and the continuity or discontinuity of the self. The rise and fall of Cypriots self-esteem has been associated with the fate of their nation. "A people who define themselves as comprising a nation, or an emerging one, but also cannot give it geographic actuality is in a constant condition of injured self-regard and inner rage. The nation and the self are in many ways fused."[191]

Greek Cypriots clearly put forward different and often contrasting views on their identity, and there is no clear-cut consensus, but it is precisely this dispute,

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[189] David Lowenthal, "Past Time, Present Place: Landscape and Memory," *The Geographical Review* 65.1 (1975): 1-36.

[190] Mack xiii.

[191] Mack xiii.

which sharpens their state of self- knowledge, leading them as a consequence to a sharpened alertness. Cypriots have an undeniable awareness of the trauma of war, and the war's impact on their identity, both by experience and though historical accounts. Indeed a specific history only becomes a dilemma when it becomes an object of awareness. This could be true with most nations in conflict, however. Cyprus does not offer a unique example; what is distinctive about Cyprus, is the time-span of the confrontation with the Other and the extent to which it has influenced Cypriot people.

Despite the differences between being an exile and being a refugee, Edward Said's analysis of exilic experiences throws light on the experience of Cypriot refugees. As he tells us, the difficulty for these people consists not simply in being forced to live away from home, but rather, given today's world, in living with the many reminders that you are in exile, and that your home is not in fact so far away. For Said, the exile exists in intermediate situation. Neither entirely at one with the new setting nor completely disencumbered of the old, beset with half-involvements and half-detachments, nostalgic and sentimental on one level, a secret outcast on another. "Being skilled at survival becomes the main imperative, with the danger of getting too comfortable and secure constituting a threat that is constantly to be guarded against."[192]

It is true that Cypriot refugees, quite stubbornly, never really became accustomed to their new location, and often refer to themselves as "strangers in

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[192] Edward Said, *Representations of the intellectual: The 1993 Reith Lectures* (New York: Pantheon Books, 1994) 36.

their homeland."[193] Janet Blocker explains that the "exilic qualities of identity require that one is always tied to, yet separated from those origins, groups, names, categories of existence, by which one is forced to define oneself. "Loss" inevitably plays a significant part in the formation of Cypriot identity. Peter Loizos writes:

> […], they have not lost just houses in the material sense of building with walls, roofs, of particular size and value. They have lost *homes,* highly particular unique places in which many of their most important social experiences had taken place. This distinction is commonplace in English but more elusive in Demotic Greek, because the word *spiti* is used for both words in English [house and home].[194]

It is easy to make the mistake of thinking of refugees as people who are simply defined by the loss of their property, the houses and land they owned, their vanished crops and trees. Refugee losses cannot be counted in terms of quantities of money or property, but need to be understood as something more essential; as the loss of "meaning," or the loss of places saturated with experience, of past patterns of social life. Refugees have lost the key structures of meaning in their lives, and as a result, their post-war behaviour must be understood as the process whereby they seek to regain them.[195] The devastating impact of the war created a new identity for survivors, in addition to their having to go through a long process of acknowledging, recalling, and bearing witness to the catastrophe. For Cypriot

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[193] See Rina Katselli, *Refugee in my Homeland: Cyprus 1974* (Nicosia: Flowershow Edition, 1979).

[194] Peter Loizos, "Argaki: The Uprooting of a Cypriot Village," *Cyprus Reviewed*, ed., Michael Attalides (Nicosia: The Jus Cypri Association, in cooperation with the Coordinating Committee of Scientific and Cultural Organisations, 1977) 8.

[195] The material losses or the nostalgia for the deprivation of home were the least of refugees' harms. The loss of a close relative was even more atrocious. Especially tormenting was to have a family member "among the missing." "Many of them, no doubt perished in battle and were never found. Still others, we must assume, were mutilated beyond recognition or torn apart by scavenging animals. But the fact remains that many were photographed and identified while held prisoners by the Turkish army, and have never been seen again. […] The surviving relatives remain prisoners of that memory, of that photograph, for the rest of their lives" (Hitchens 21).

survivors the event has shattered their basic assumptions and expectations of life, or in Jürgen Habermas's words, "the integrity of this common layer . . . taken for granted" that accounts for "the continuity of the conditions of life within history."[196] Continuing Habermas's geo-spatial metaphor, I believe that common to all traumatic experiences is the destruction of what I call the foundational elements of the "psychological landscape."[197] This psychological landscape consists of basic beliefs, values, and expectations that organize and assemble seemingly random events or episodes into a meaningful and coherent sequence of personal narrative which serves as a protective wall, creating a safe space for the self to evolve relatively freely.

As this "psychological landscape" of the past generation is transmitted to younger generations, the collective identity of older generations structured out of personal experiences and traumatic episodes, is also transmitted, or is, at least, a deep influence on the construction of one's individual historical consciousness. This is, inevitably, incorporated in the thinking of next generations.

> The group draws the emotional meanings (mental representations) of the traumatic event and mental defences against emotional hurts into its very identity, assiduously passing these mental representations of hurt and

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[196] Jürgen Habermas, *The New Conservatism: Cultural Criticism and the Historians' Debate* (Cambridge, MA: Harvard UP, 1989). Quoted in Saul Friedlander, "Introduction," *Probing the Limits of Representation: Nazism and the "Final Solution*, ed. Saul Friedlander (Cambridge, MA: Harvard UP, 1992) 3.

[197] The psychological landscape consists of the assumption of meaningfulness and value of life, trust of others and oneself, the prospect of sustaining gratifying human relationships, interminable ties of solidarity with others, and the projection of one's future in the continuum of past, present, and future. Laurence J. Kirmayer emphasizes the importance of social expectations and demands that influence and form a particular type of memory. He argues that these expectations and demands create a "landscape of memory," which he defines as "the metaphoric terrain that shapes the distance and effort required to remember affectively charged and socially defined events that initially may be vague, impressionistic, or simply absent from memory." Laurence J. Kirmayer, "Landscapes of Memory: Trauma, Narrative, and Dissociation," *Tense Past: Cultural Essays in Trauma and Memory* eds. Paul Antze and Michael Lambek (New York: Rutledge, 1996), 173-198.

shame and defences against them from generation to generation […] [and] become vital markers of ethnic identity.[198]

In *Truth and Method*[199] Hans-Georg Gadamer emphasizes how we can only comprehend the past in light of the present, and only understand the present in light of the past. "There is no more an isolated horizon of the present in itself that there are historical horizons which have to be acquired. *Rather, understanding is always the fusion of these horizons supposedly existing by themselves*".[200] We arise from history, which forms both the way we are now and the way we address and think about the past. As association to the past is unavoidable, consciousness of it is necessary; Gadamer calls this awareness, "historically effected consciousness". We are "always already affected by history."[201] Historically effected consciousness is the awareness of the hermeneutical "situation", from which we can never escape or which we cannot step outside.

Circumstances unavoidably limit our horizons, which are predetermined, but can nevertheless be expanded. Gadamer's account, then, diverges from the assumption that it is only through identification that one can understand the other. Instead, he proposes a space, where self and other may be apprehended as it were from a third vantage point, and his concept of the "fusion of horizons" may help enable an empathic space in which proximity and distance, identification and

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[198] Volkan and Itzkowitz 7.

[199] Hans-Georg Gadamer, *Truth and Method* [1975], trans. Joel Weinsheimer and Donald G. Marshall, 2nd revised ed. (London: Sheed and Ward, 1993).

[200] Ibid. 306 (emphasis in the original).

[201] Ibid. 300.

objectivity, can co-exist simultaneously. Gadamer talks of "transposing ourselves" within an overall framework of horizons:

> Transposing ourselves consists neither in the empathy of one individual for another nor in subordinating another person to our own standards; rather, it always involves rising to a higher universality that overcomes not only our own particularity but also that of the other.[202]

As a final point, through Freud's psychoanalytic critique of the subject, Francois Lyotard recognizes that reason does not have the power to forget, for what is repressed will return in different forms. What seems most crucial for Lyotard[203] is an obligation to remember. For denial is a form of 'forgetting' not simply on the part of individuals but also in terms of collective memories.[204] After the traumatic events, it was not enough for the Cypriots to identify who is guilty and seek justice, but to engage painfully in a deeper remembering of what can so easily be 'forgotten.'

2.3 The imprint of Traumatic Memories in the Visual Arts

The artistic reinterpretations of the events of the aftermath of the violence of 1974 in Cyprus, significantly enacted the process of post-traumatic memory without declaring themselves to be about trauma; in many cases, they would appear to be about something else. "The trauma, it often seemed, was not evinced in the narrative component or in the ostensible meaning, but in a certain affective

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[202] Gadamer, *Truth and Method*, 305.

[203] Victor J. Seidler, "Identity, memory and difference: Lyotard and 'the Jews," *The Politics of Jean-Francois Lyotard,* eds. Chris Rojek and Bryan S. Turner (London and New York: Routledge, 1998) 102-107.

[204] Seidler, "Identity, memory and difference: Lyotard and 'the Jews," 102-107.

dynamic internal to the work."[205] Trauma, as a Freudian concept, is a breach in the human psyche.[206] Such a breach or wound passes the traumatic event into the unconscious, unrecognized by the suffering subject, resulting in a compulsive repetition of the traumatic event.[207] Freud claims that the experience of trauma itself is a "return of the repressed" under conditions of "unpleasure" visible through specific physical acts or psychological thoughts, unknowingly.[208]

Following Freud, psychologists have characterised trauma as the overwhelming and normatively inconceivable nature of an event, which the person or people involved find unassimilable.[209] Caruth emphasizes how "trauma is not locatable in the simple violent or original event in an individual's past, but rather in the way that its unassimilated nature – the way it was precisely not known in the first instance – returns to haunt the survivor later on."[210] For Caruth, the experience of possession is "the literal return of the event against the will of the one it

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[205] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 1

[206] Sigmund Freud, "Beyond the Pleasure Principle," *The Standard Edition of the Complete Psychological Works of Sigmund Freud,* cd. James Strachey (London: Hogarth, 1975 [1922]) 29.

[207] Cathy Caruth, *Unclaimed Experience: Trauma. Narrative, and History* (Baltimore: Johns Hopkins University Press, 1996) 4, 9.

[208] Freud, "Beyond the Pleasure Principle," 151-54, 166.

[209] The experience of trauma and its effects on the psyche were initially described and theorised by Sigmund Freud. Freud's theory of psychoanalysis revolved around the so-called Pleasure Principle, deducing that the main psychological drive for the human psyche is the principle of pleasure or the avoidance of "unpleasurable conflict". In his study *Beyond the Pleasure Principle* (1920), Freud describes his observation of a psychic disorder that appears to manifest the unwanted reappearance of historical events in the psyche in the form of the repetitive recurrence of battlefield events in nightmares and flashbacks of World War I survivors. Since these painful flashbacks and nightmares could not be attributed to any subconscious wish linked to the pleasure principle, Freud concluded that in the case of traumatic experiences, the mind is unable to avoid an un-pleasurable event. This is because the event may be too severely traumatic for the psyche, preventing it from entering the site in the psyche where meaning-making processes of experiences take place. In this sense, the event has not been experienced and it has not been given psychic meaning in any way. Caruth, *Unclaimed Experience: Trauma, Narrative, and History,* 5.

[210] Caruth, *Unclaimed Experience: Trauma, Narrative, and History,* 4.

inhabits," and this essential "truth" of traumatic experience is always only experienced "belatedly."[211] Caruth's contribution to this field lies in the mapping of how the traumatic experience causes a distortion in the temporality of the survivor.[212] Caruth states: "What returns to haunt the victim ... is not the reality of the violent event but also the reality of the way that its violence has not yet been fully known."[213] The crisis of a survivor of a traumatic experience lies in the way that the traumatic event causes an incision in time and in consciousness.

The effect of a traumatic experience on the individual's sense of time is also taken up by Max Hernandez[214] who claims that "the traumatized person will go on compulsively looking in the future for the past occurrence, since it has not yet been experienced."[215] Caruth claims: "The story of trauma, then, as the narrative of a belated experience, far from telling of an escape from reality – the escape from death, or its referential force – rather attests to its endless impact on a life."[216] The result is that the survivor's sense of chronology is severely damaged and displaced. In the continuum of time, the survivor can place him/herself neither here (in the

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[211] Cathy Caruth, ed and introds. *Trauma: Explorations in Memory* (Baltimore: Johns Hopkins UP, 1995) 5.

[212] Caruth's crucial idea of belatedness draws on two interrelated Freudian concepts: *Nachträglichkeit* ("deferred action", "afterwardsness") and latency. The idea of latency is partly based on PTSD symptomatology.

[213] Caruth, *Unclaimed Experience: Trauma Narrative and History,* 6.

[214] Max Hernandez discusses this phenomenon by looking at the theory of the psychoanalyst Donald Winnicott and comes to the conclusion that, for the traumatised person, although the traumatic event is already in the past, it remains un-experienced. The traumatic experience keeps coming back to the survivor, haunting and disrupting the present. The survivor is not able to experience the present time fully, as the unfinished business in the psyche of the past needs to be dealt with. (Max Hernandez, "Fear of breakdown": on and beyond trauma. *Diacritics* 28.4 [Winter:1998]: 134-141).

[215] Hernandez, "Fear of breakdown": on and beyond trauma," 138.

[216] Caruth, *Unclaimed experience: trauma, narrative and history,* 7.

present) nor there (in the past or future). The past cannot be comprehended and the present is forever on hold in order to find a way to experience the past in the future.

Clinical psychologists have noted that there is often a delay, sometimes of quite significant length, between a shocking event and its traumatic symptom. As Caruth notes, recall of a traumatic event may not be admitted to the consciousness until a safe period of time after its occurrence, signalling the unpreparedness of the persons involved at the time of its occurrence and their consequent inability to integrate the experience. For Caruth, trauma is experienced belatedly and invokes the unknown as much as, or even more than, it can reveal the known.[217] It seems that the magnitude of extreme trauma is so great that it can only ever be partially told.[218]

For Dori Laub, this process is not simply a factual given that is reproduced and replicated by the testifier, but a genuine advent, an event in its own right.[219] Laub's justification for traumatic "flashbacks" is that the mind is unable to deal with certain incidents, fails to "register" them as memories, and instead confronts the survivor with a repeat of the experience that can only be transformed into a memory through the act of testimony. Traumatic flashbacks, in this analysis, are hardly memories, at least in the usual sense of temporally mediated recollections. Rather, they are instances of the literal return of the event itself. Trauma, he claims, is "a record that has yet to be made. Massive trauma precludes its registration; the

[217] Caruth, *Unclaimed experience: trauma, narrative and history,* 1-4.

[218] Joan Gibbons, *Contemporary Art and Memory: Images of Recollection and Remembrance,* (London, NewYork: I.B.Tauris & Co Ltd, 2007) 74.

[219] Ibid. 62.

observing and recording mechanisms of the human mind are temporarily knocked out, malfunction."[220]

This view is shared by Bessel A. van der Kolk, a clinical psychologist, whose theories are drawn from his study of the nineteenth century psychotherapist, Pierre Janet. Janet made a distinction between "narrative memory" and "automatic synthesis" or "habit memory."[221] While we share habit memory with animals, narrative memory is uniquely human. Janet thought that extreme experiences resist "integration" into narrative memory, "which causes the memory of these experiences to be stored differently and not be available for retrieval under ordinary conditions; it becomes dissociated from conscious awareness and voluntary control".[222] Narratives from the past often become ambiguous. They can also refer to specific moments after the narrators survived the traumatic event, "moments in which (they) did not see anything other than these visual imprints from the past, more intense and immediate than the impressions in the present."[223]

The distinctions made by Janet, between habit memory, narrative memory and traumatic memory can be helpful in further assessing the role of visual imprints in war testimonies.[224] He defines habit memory as the automatic integration of new

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[220] Gibbons, *Contemporary Art and Memory: Images of Recollection and Remembrance,* 57.

[221] Nowadays usually known as "implicit memory."

[222] Van der Kolk Bessel A., and Onno van der Hart, "The Intrusive Past: The flexibility of Memory and the Engraving of Trauma," *Trauma: Exlorations in Memory*, ed. Cathy Caruth (Baltimore: John Hopkins University Press, 1995) 160.

[223] Ernst Van Alphen, "Caught by Images: Visual Imprints in Holocaust Testimonies," in *Image and Remembrance: Representations of the Holocaust*, ed., Shelley Hornstein and Florence Jacobowitz (Indiana University Press, 2003) 102.

information without much conscious attention to what is happening. Narrative memory consists of mental constructs, which people use to make sense of their experience. Finally, traumatic memory, as van Alphen writes, is where current and familiar experiences are automatically assimilated or integrated into existing mental structures. But some events resist integration.[225] "Frightening or novel experiences may not easily fit into existing cognitive schemes and may either be remembered with particular vividness or may totally resist integration."[226] Janet's clinical distinction between narrative and traumatic memory finally concerns a difference in distance from the situation or event:

> A narrative memory is retrospective; it takes place after the event. A traumatic memory – or, better, re-enactment – does not know that distance from the event. The person who experiences a traumatic re-enactment is still inside the event, present at it. This explains why these traumatic re-enactments impose themselves as visual imprints. The original traumatic event has not yet been transformed into a mediated, distanced account. It re-imposes itself in its visual and sensory directness.[227]

The memories of experiences, which resist integration into existing meaning schemes are stored differently and are not available for retrieval under ordinary conditions. It is only for convenience's sake that Janet has called these experiences, unable to integrate, 'traumatic memory.' In fact, trauma is fundamentally (and not

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[224] For a discussion in Janet's ideas, see Bessel A. van der Kolk and Onno van der Hart, " The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," in *Trauma: Explorarions in Memory*, ed. Cathy Caruth (Baltimore: Johns Hopkins University Press, 1995) 158-182.

[225] Van Alphen, "Caught by Images: Visual Imprints in Holocaust Testimonies," 102.

[226] Van der Kolk and van der Hart, "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," 160.

[227] Ibid. 103.

gradually) different from memory, because "it becomes dissociated from conscious awareness and voluntary control."[228]

Bassel A. van der Kolk claims that as a result of this dissociation, traumatic memories are not subject to the usual process of distortion and inaccuracy over time, nor are they contaminated by subjective meaning, re-interpretation, or elaboration. Instead they are "engraved" on the mind, and as such represent a literal, unassailable truth about the past. Traumatic memories, the "unassimilated scraps of overwhelming experience,"[229] are "inflexible and invariable".[230] In short, Kolk's argument is that trauma resists representation or temporal mediation – in relation both to a cognitive psychological process and an aesthetic process – and traumatic memory is of a "non-declarative" type, involving bodily responses that lie outside linguistic representation.[231]

In analyses of former victims' testimonies, a fragmentation of the self is manifested that leads to incomplete or conflicting accounts.[232] Lawrence Langer states that the people testifying would constantly struggle with their own incomprehension, not only towards things that were done to them but actions that they, themselves, felt they should or should not have taken. Langer produces primary witness accounts, which show a conflict between the complete

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[228] Van der Kolk and van der Hart, "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," 102.

[229] Ibid. 176.

[230] Ibid. 163.

[231] Ibid. 160.

[232] Lawrence L. Langer, *Holocaust Memories: The ruins of Memory* (New Haven, Connecticut, and London: Yale University Press, 1991)

objectification of the situation and the (usually only partially) recovered subjectivity of the former victim.[233]

In his account of German and Soviet interment camps, Terrence Des Pres acknowledged the unresolved conflict between silence and the need to bear witness. While only silence seemed to offer a dignified response in allegiance to the dead, the act of witness granted the victims some continuity and established the survivors' role as a conduit between past and present, the living and the dead:[234]

> Silence in its primal aspect, is a consequence of terror, of a dissolution of self and world that, once known, can never be fully dispelled. But in retrospect it becomes something else. Silence constitutes the realm of the dead. It is palpable substance of the millions murdered, the world no longer present, that intimate absence of God, of man, of love…the survivor allows the dead their voice, he makes the silence heard.[235]

So how do visual arts contain the shape and vitality of silence and express the extremity of the war experience? In *Memory and Representation*, Dena Eber and Arthur Neal conclude that, "memories of trauma continue to surface until some degree of closure is achieved. The more intense traumatic memories tend to be nonverbal, static, and repetitious. They almost appear as a series of still snapshots or like a silent movie, rather than a coherent narrative."[236] In this sense, the visual arts, as opposed to written narratives, are an ideal medium for expressing memories of trauma. The "nonverbal, static, and repetitious" images are most advantageous

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[233] Langer, *Holocaust Memories: The ruins of Memory,* 62-65.

[234] Glenn Sujo, *Legacies of Silence, The Visual Arts and Holocaust Memory*, Philip Wilson Publishers Imperial War Museum, 2001) 10.

[235] Terrence Des Pres, *The Survivor, An Anatomy of Life in the Death Camps,* Oxford University Press, New York 1976 (1980 edition) 36. Quoted in Glenn Sujo, *Legacies of Silence, The Visual Arts and Holocaust Memory*, Philip Wilson Publishers Imperial War Museum, 2001) 10.

[236] Dena E. Eber and Arthur G. Neal, eds., *Memory and Representation: Constructed Truths and Competing Realities* (Bowling Green, OH: Bowling Green State University Popular Press, 2001) 174.

for portraying fragmented and intrusive memories. To begin to interrogate this claim of the visual images' superior power of expression in response to trauma, and their rightful displacement of words, I first concentrate on the work of Freud and Lacan.

In his development of Freud's foundational work on the subject of trauma, Jacques Lacan makes significant departures based on the dichotomy between words and images. On the one hand, Freud argues, in his 1899 work, "Screen Memories," that representation, specifically in the form of associated "mnemic images," provides a key to remembering something that is important but absent (or "omitted," displaced by the mnemic image). "Through effective analysis, representation can thus, albeit indirectly, act as the initial pointer that alerts the subject (or the analyst) to the originating cause of a trauma and, through facing it, allow its assimilation as part of the process of remembering and 'working through'."[237] In this way, the correct handling of images retained in the psyche can be understood as an integral part of the process of recovery. For Freud, the unconscious is associated primarily with non-linguistic, spatial phenomena, consisting of memory traces from the experiences and traumas of early childhood.[238]

For Lacan, however, representation and trauma can be read as mutually exclusive, because trauma, as the *tuché* or missed encounter with the real, is totally

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[237] Sigmund Freud, "Remembering, Repeating and Working Through," trans. John Reddick. *Beyond the Pleasure Principle and Other Writings* [1914] (London: Penguin, 2003) 31-42.

[238] Throughout Freud's "Screen Memories," (1955) for example, memories are described in terms of 'scenes', 'impressions' and 'reproducible mnemic images.' Sigmund Freud, "Screen Memories," trans. James Strachey, *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. James Strachey, vol. III (London: Hogarth Press, 1955).

elusive and impossible to grasp through representation. Instead, it repeats in reenactments. However, it would be a simplistic mistake to view Freud and Lacan as polar opposites, to the extent that Freud asserts that the unconscious is constituted by images and those images are the only keys to recovery from trauma, and Lacan proposes a linguistic key, instead. Jennifer Pollard in her article, "Seen, seared and sealed: Trauma and the visual presentation of September 11" employs the work of both Freud and Lacan as a basis to re-examine trauma's structural nature, and the ways in which the apparent dichotomy between words and images affects the discussion of an overwhelmingly visual event (of September 11). She states that it has been argued that the structure of traumatic experience is analogous to that of the production of a photograph, and she examines how useful this theory might be when applied to an event defined as traumatic.

Pollard mentions the work of Ulrich Baer who, following Freud's theory of memory and belatedness, has constructed a very successful metaphorical scheme to describe the affinity between the nature of traumatic experience and that of photography. He quotes Freud's attempt to describe the nature of childhood trauma:

> The strongest compulsive influence arises from impressions . . . at a time when [the child's] psychical apparatus [is] not yet completely receptive. [This] fact cannot be doubted; but it is so puzzling that we may make it more comprehensible by comparing it with a photographic exposure, which can be developed after any interval of time and transformed into a picture. [239]

Using the starting point of Freud's observation, Baer draws the conclusion that, as in the taking of a photograph, the traumatic event is not assimilated or experienced

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[239] Freud [1939] cited by Ulrich Baer, *Spectral evidence: The photography of trauma* (Cambridge, MA: MIT Press, 2002) 25.

fully at the time of its occurrence, but only belatedly in its repeated possession (or "developing") by the one who experiences it.[240] Thus, he says, photography, considered as a structural analogy, can provide special access to these 'unremembered' but unforgettable experiences. Baer's development of Freud's thought focuses on this striking parallel between those moments arrested mechanically by photography and those arrested experientially by the traumatised psyche, as moments that bypass normal cognition and memory.[241]

Pollard suggests that it is in representation, or picturing, that the only key to traumatic memory lies. It is only through images that we can hope to "return" in a productive way to any traumatic experience, as the subject's visual memory in the traumatic moment malfunctions and become inaccessible.[242] In other words, our visual memory of an experience cannot help us, but pictures of it can, providing the visual recall that we need from an external source. It may be through representation that the necessary remains of traumatic experience with which to begin a recovery process can be retrieved.

Bennett argues that the visual arts present trauma as a *political* rather than a subjective phenomenon. "It does not offer us a privileged view of the inner subject; rather by giving trauma extension in space or lived *place* it invites an awareness of different modes of inhabitation."[243] Bennett writes that it is in the visual arts that we find a long tradition of engagement with affect and immediate

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[240] Jennifer Pollard, "Seen, seared and sealed: Trauma and the visual presentation of September 11," *Health, Risk & Society* 13.1 (2011): 81–101.

[241] Pollard, "Seen, seared and sealed: Trauma and the visual presentation of September 11," 89

[242] Ibid. 95

[243] Ibid. 12.

experience, not just as sources of inspiration or objects of representation, but as fundamental components of a dynamic between the artwork and the spectator, making it possible for both the artist and the viewer to take up the position of "being a spectator of one's own feelings." "…insofar as such imagery serves to register subjective processes that exceed our capacity to represent them, certain of its features might be understood as reflective of traumatic memory."[244]

Sense memory calls for active negotiation, and to this end, the Cypriot artists that follow concentrate on the ways in which bodily and emotional connections can be established. They create images that are not themselves traumatizing; but images that are transactive of trauma. Following the conflict, they use fictional or fantastic elements in order to address the body as a home of pain. This is complicated to convey, as images of trauma and loss do not automatically map onto bodily memory. Artists present readings of trauma from the body, that is, not representations of the body in pain, which aim to induce shock and secondary trauma, but a sense of what it is to see from a series of compromised positions: "from the body of the mourner, from the body of the one who shares a space with the mourner, from the gap between these two."[245] As they refuse the demonstration of atrocities in their work, they shift their focus away from the traumatic confrontation and toward a more enduring experience of traumatic memory and sorrow.

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[244] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 23.

[245] Ibid. 69.

Cypriot artists at no point aim to shock with their work but to evoke a place, a world transformed by pain and grief. "Our bodies take us into this place, not as witnesses shadowing the primary subjects of this pain, but in a manner that demonstrates, at the same time, the limited possibilities of either containing or translating pain."[246] As will be established in the next section of this chapter, Cypriot artists, by repeatedly staging and playing out their traumatic losses, attempt to accept their losses as such, in order to loosen the persistent grip of their traumatic pasts on them, and to integrate their pasts symbolically into their present lives.

2.4 Wounded Places: the Unspeakable; an Eloquent Silence versus the Language of Pain

Veena Das in her essay "Language and Body: Transactions in the construction of Pain," establishes how pain comes into the world, how it inhabits the body but also a culture. "In the register of the imaginary, the pain of the other not only asks for a home in language but also seeks a home in the body."[247] Das situates pain immediately in the centre of social relationships, so that, similar to sense memory, pain is seen to be negotiated as a "gnawing encounter." Bennett elaborates on this, saying: "More than this, however, pain is conceived as a 'call' bound up with a response, which, in turn, implies a kind of antiphonic structure […] the lived experience of pain is shaped by the language – also the silences that

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[246] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 65.

[247] Veena Das, "Language and Body: Transactions in the construction of Pain," *Social Suffering*, Arthur Kleinman, Veena Das and Margaret Lock, eds. (Berkley: University of California Press, 1997) 88.

surround it."[248] Therefore, a study of pain must incorporate a study of silence, and the absence of languages of pain, but most fundamentally it should constitute a study of the transactions between language and the body.

Das' discussion on the phrase, "I am in pain" comes close to suggesting that any expression of pain occurs in the mode of Deleuze's "encountered sign" – discussed in the previous chapter – and it is suspended at the meeting point of the body and its outside. As Das explains: "Pain […] is not that inexpressible something that destroys communication, or marks one's exit from one's existence in language. Instead, it makes a claim […] which may be given or denied. In either case, it is not a referential statement that is simply pointing to an inner object."[249] For Das, one should not implicitly treat pain as that which removes one from the social sphere. Instead it needs to be perceived as a force that fundamentally changes both people and societies. She maintains that trauma is not something immaterial that happens to the individual, leaving the world unchanged – rather, it has a palpable extension within the world.

Deleuzian accounts of the operations of the image and Das's analysis of the cultural transactions that shape a culture's relationship to death do not conflict:

> These two perspectives on essentially different objects may be combined…to illuminate the way in which an imagery of trauma or loss registers something of the dynamic – or "grammar" – of pain itself. Such imagery might thereby be understood as putting us in touch, neither with the ostensible subjects of trauma nor with a specific inner condition, but with the force of trauma as this inhabits space, both external and internal, to the body. […] Affect in art does not operate at the level of arousing sympathy for predefined characters; it has a force of its own. By virtue of

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[248] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 50.

[249] Das, "Language and Body: Transactions in the construction of Pain," 70.

its propensity to impact on us in spite of who we are, it goes beyond reinforcing the kind of moral emotions that shape responses to a particular narrative scenario. Thus, to understand the call that is made through art, we need to think through the ways in which pain surges beyond the boundaries of a given body.[250]

Despite their individually differing theoretical or formal choices, most Cypriot artists have a shared emphasis on the sort of experiences they reveal in public – the working through and coming to terms with personal and collective trauma. This, in turn, can be seen as part of a more general cultural preoccupation with pain and damage.

Like Veena Das, a lot of Cypriot artists seem to argue for an imagery that evokes a place transformed by pain. In societies that have experienced violence, individuals return to particular places to revisit difficult feelings of loss, grief, guilt and anger.[251] People describe these places as having a distinct presence, one that is material, sensual, spiritual and psychic, yet also structured by social space.[252] As Jeff Kelly describes it:

> Places are what fill them [sites] out and make them work. Sites are like maps or mines, while places are the reservoirs of human content, like memory or gardens. … Places are held in sites by personal and common values, and by the maintenance of those values over time, as memory. As remembered, places are thus conserved…This conservation is at root psychological, and in a social sense, memorial. But if places are held inside us, they are not solipsistic, since they can be held in common. At a given threshold, our commonly held places become communities….[253]

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[250] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 50.

[251] See Karen E. Till, *The New Berlin: Memory, Politics, Place* (Minneapolis and London: University of Minnesota Press 2005).

[252] Paul Adams, Steven Hoelscher and Karen Till, eds. *Textures of Place: Rethinking Humanist Geographies* (Minneapolis: University of Minnesota 2001).

[253] Jeff Kelly, "Common Work," *Mapping the Terrain: New Genre Public Art*, ed. Suzanne Lacy (Seattle, WA: Bay Press, 1995) 139-48.

I wish to suggest that places become part of us, even when held in common, through the *intimate relationships* individuals and groups have with them. To affirm my point, I will draw on Toni Morrison's "The Site of Memory," who demonstrates an analogy between site and memory:

> You know, they straightened out the Mississippi River in places, to make room for houses and livable acreage. Occasionally, the river floods these places. 'Floods' is the word they use, but in fact it is not flooding; it is remembering. Remembering where it used to be. All water has a perfect memory and it is forever trying to get back to where it was.[254]

Morrison's poetic image of a "stream of memory" compelled to revisit an original site can be seen as integral to the relationship between geographical spaces and the construction of individual and collective remembering. Places described as wounded are understood to be present to the pain of others and to embody difficult social pasts. Tacita Dean and Jeremy Milla in a book-catalogue for an exhibition titled, *Place,* write, "Place is thus space in which the process of remembrance continues to activate the past as something which, to quote the philosopher Henri Bergson, is 'lived and acted, rather than represented'."[255] They also note that in a preparatory letter to *Ulysses,* James Joyce writes, "places remember events" and in this phrase they recognize how deeply time has become embedded within place as one of its most dominant characteristics.[256]

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[254] Toni Morrison, "The site of memory," in Ed. Cornel West, Russell Ferguson, Trinh T. Minh-ha, Martha Gever., eds. *Out there: marginalisation and contemporary cultures* (Cambridge, MA: New Museum of Contemporary Art and MIT Press, 1990) 305.

[255] Tacita Dean and Jeremy Milla, *Place* (London: Thames and Hudson, 2005) 14.

[256] Ibid. 14.

The persistence of the use of figurative references in post-war Cypriot art might be understood as an analogue for the pain finding its "home in the body." As Edward Casey argues, the body is "at once agent and vehicle, articulator and witness of being-in-place"[257] – the means by which we understand not simply the pain of the other and our own but the nature of a place itself. The presence of the human figure was reinforced to constitute a prevailing component in the following decades. The images studied pose the question: is there perhaps no other way to represent the body than as a container of pain?[258]

My analysis of the artworks below is divided into nine sections which all focus on the presence of the human figure, its interconnectivity with the landscape, and the artists' preoccupation with becoming, duration, and the virtual. These artworks are concerned above all with the time that passes and marks events but also with the time that marks eternity and the unchanging. They are concerned with the virtuality that constitutes history, cultural and natural memory, the memory of events …a surveying-without-distance, an absolute survey, a self-surveillance … a history now embedded in the land and the living creatures it supports.[259] The works examined are characterized by a territorializing, deterritorializing, and

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[257] Edward Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place World* (Bloomington: Indiana University Press, 1993) 48.

[258] The parallel of body as a container of pain and place can be extended and applied to the Cyprus situation in general. The presence of the Buffer Zone represents lives in a space of emergency, which is in fact a political intervention in "bodily movement." In this sense, the Turkish troops' imposition of sovereignty could be investigated from the viewpoint of "biopower" as formulated by Michel Foucault. It is an appropriate term to use in reference to war that has long spread from the bounded aspect of front lines and arms to involve every realm of life. Biopower is a power that conceives of itself as inexhaustible. In the case of Cyprus, it turns entire areas into exposed or dried zones, not only turning people into refugees, but also transforming citizens into beings submitted to the will of the sovereign authority (especially, people enclaved). The impotence of the individual in a state of emergency renders the body a biopolitical entity; a situation in which the political, or sovereign rule is imprinted on the body of the individual.

[259] Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth,* 100.

reterritorializing structure and process, hovering between the animal and the human, between place and territory. I will extensively draw on Ernst van Alphens to show how the post-war Cypriot art examined, *touches* the viewer, and how the resulting affect is the event that constitutes the narrative produced. It is a "narrative that does not allow for the safe distance between the viewer and a unified image, but that implicates the viewer, in an almost bodily way, in the act of production."[260]

2.4.1 Abandonment, Suffering and Activated Spectatorship

I find it appropriate to start my analysis of the selected artworks with Antonios Antoniou's *The Calvary of the Artist* [1974 (fig. 34)] for the simple reason that I find this work to be one of the most direct and powerful works produced after the war. The artist (b.1940) – introducing for the first time, body art and performance art to Cyprus – uses his body in an attempt to express pain and despair. In this "happening" Antoniou placed a cross on the back of his motorcycle, hang a black shirt on it, and drove through the streets of Nicosia.[261] Using an arrangement of objects (such as the black shirt and cross) connoting death, muteness and silence, he generated a metaphor of absence.

Moreover, Antoniou's November 1974 outdoor exhibition at Eleftheria's Square – in the centre of the capital – was one of the main artistic events immediately after the war. Instead of representing the dreadfulness of war and the

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[260] Van Alphen, *Francis Bacon and the Loss of Self,* 94.

[261] Eleni Nikita, "From the Chisel to the Electron, A Century of Contemporary Sculpture in Cyprus," *From the Chisel to the Electron, A Century of Contemporary Sculpture in Cyprus* (Nicosia: The Nicosia Municipal Art Center, 2000) 31.

trauma of horrific experiences, Antoniou presented particular sculptural objects in real space for the viewer to experience. In this way he introduced "an emphasis on sensory immediacy, on physical participation (the viewer must walk into and around the work), and on the heightened awareness of other visitors who become part of the piece."[262] In his installation, *Tragic Irony, Enclaved animals without water* (1974 [fig. 35]), Antoniou staged a narrative scene for the viewer to unravel. He used humble and primitive materials to express desolation, abandonment, neglect, immutability and decay. Through the feeling of abandonment, suffering and thirst, which the viewer experiences when standing in front of the sculpture (an assemblage of various objects and real animal skins), the work re-enacts trauma by activating the sense memory of the viewer. It is in this context that Antoniou's works are seen to be physically violent. The animals' bodies[263] are painful to look at because they are presented in the process of their destruction. Materiality, in this case, makes art tangible, and thus brings it closer to the social agents that interact with it. The use of animal pain and death becomes the tool that makes the political spaces and the platforms for discourse visible and enables the spectators to experience and participate. The resulting proximity (with the use of materiality) encourages embodiment.

Following this line, Antoniou examined the idea of activated spectatorship as a politicised aesthetic practice and aimed to create a transitive relationship between the two in the wider social and political arena. "It is conspicuous that the

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[262] Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005) 11.

[263] The use of animals in Antoniou's installations are referring to the abandoned animals in the occupied area, which were left to die of hunger and thirst as their owners left to save themselves from the Turkish troops.

drive towards activating the viewer (through his actions we are given a role within the work, as opposed to 'just looking at' painting or sculpture) becomes over time increasingly equated with a desire for political action. […] the viewer's active presence within the work is more political and ethical in implication than when viewing more traditional types of art."[264] Antoniou's works have a biopolitical dimension, in that the body is the territory through which new political, social and aesthetic orientations are explored. Following the agenda of performance art (Alan Kaprow, Vito Acconti, Bruce Nauman, Ana Mendieta, etc) he interrogated the boundaries of subjectivity, disarranging the clear and distinct positions of the artist, artwork and viewer, simulteniously drawing from images, facts and events from Cyprus history and traumatized culture.[265]

Figure 34: Antonios Antoniou, *The Calvary of the Artist*, 1974, performance.

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[264] Claire Bishop, *Installation Art: A Critical History*, 102.

[265] Antonios Antoniou began exhibiting his works in public spaces as early as 1969. He had his first solo show in 1969, in an open air space, the fields of Solea, a mountain area in Cyprus. In 1971 he exhibited on the costal area of Solea and a year later on the top of the mountain of the same area. These early but innovative attempts to create a dialogue and interrogate the boundaries between his work and the landscape, makes him quite distinctive. His acts, however, were driven by his attachment to his country rather than associated with a critique of the art institution.

Antoniou's installation works do not allow a safe distance between the viewer and a unified image. They engage the viewer bodily and directly in the act of production. The resulting 'affect' is the event that constitutes the narrative. "This is not a 'third person' narrative, which, according to Benveniste 'tells itself,' proclaiming the exclusion of the viewer."[266] Instead, it is a personalized narrative in which the roles of the first and second person threaten constantly to be exchanged.

Figure 35: Antonios Antoniou, *Tragic Irony, Enclaved animals without water*, 1974, 185 cm x 140 cm.

Yioula Hadjigeorgiou is another artist who investigates and experiments with the idea of activated spectatorship as a politicised aesthetic practice. Hatzigeorgiou's *Denial* (2010 [fig. 36]) is a filmed performance in which we

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[266] Van Alphen, *Francis Bacon and the Loss of Self,* 56.

observe the artist herself repeatedly covering her body with ashes, and gradually turning into a statue (ash). As Antonis Danos writes,

> Covering one's head with ashes, constitutes an age-old tradition of mourning the dead. […] It is as if things have come to full circle: the goddess's statue was fractured, tormented and exposed in fragments. It bore tragedies and allegories, it was humanized in the process, and the woman who replaced it – in a ritual of ultimate grief – turned [back] into a statue.[267]

In *Denial*, protest, mourning, and elegy result in a "performance" of grief. Each term involves the shift from inner upheaval and confinement to an outward gesture. If grief, as Freud stated, is productive when connected to a larger, collective, or cultural loss, it is unproductive and dangerous when internalized. The internalization of loss reflects the inclination to become enclosed in grief and anger. But in performing it, the frame opens and becomes an offering to the audience. The offering means that a person's radical interiority is not a cage; it can be transformed into an ethical call and cry of protest.

In Hadjigeorgiou's performance, as well as other equally violent works by Marina Abramović and Valie Export, the artist's body is quite literally challenging its borders and limitations: a living body "becomes" (in the Deleuzian sense) a dead body; a healthy body gradually exposes the wound that tears it apart. If performance is a form of theatre in which the body of the performer enacts the simultaneity of internal and external suffering, then the social performance of grief is the formation of a collective body coming together in an effort to contaminate, inspire and activate other people to mourn for the same loss. *Denial* is a powerful

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[267] Antonis Danos, "The Times of Cyprus," *Looking Awry,* Exhibition Catalogue (Limassol: EKATE and Ministry of Education and Culture, 2010).

example of the enactment of private grief in the public sphere: public mourning that seeks a political response to social injustices. The movement from inner grief to outward expression can effectively transform private suffering into a wider social cause.

Figure 36: Yioula Hadjigeorgiou, *Denial*, 2010, video stills.

Like Yioula Hadjigeorgiou's *Denial*, Horst Weierstall's *Delay* (2005 [figs. 38, 39]), aims to encourage direct and indirect interaction with the audience, to coordinate with it in order to produce a shared feeling or action. Collaborative, participative and public, his performances have fused comments on everyday life and political engagement. Weierstall was not a witness of the war in Cyprus. He is an artist born in Wuppertal in 1944. Since he settled in Cyprus in 1981, he has been an active agent in the Nicosia art scene, producing work plainly influenced by the political situation in Cyprus, which is why I decided to include his work in my research. In various installations, actions and performances, he has focused on

border situations involving the body, time, space and movement as interrelated phenomena. Since 1984 he has been working with a series of events based on his conception of "Momentum," which started in Wuppertal, culminating in the Nicosia Green Line peace action Momentum VI in 1989.

Figure 37:   Horst Weierstall, *Delining Redefining News*, 2005.

Figure 38: Horst Weierstall, *Delay,* 2005, Burning Newspaper.

Figure 39: Horst Weierstall, *Delay,* 2005, Burning Newspaper.

In his performance *Delay*, for the exhibition *Accidental Meetings,* at the Nicosia Municipal Art Centre (NIMAC), following an act (of watching him) burning newspapers, he presents us with a plate of coal and burned news. It is an act which stands for the conflict between personal testimony and official accounts of events. The direct use of fire is usually connected to a ritual representing cleansing, purification and release. In other performances, such as *Delining Redefining News* [2005 (figs. 37)], newsprints are soaked in ink and dye, overdrawn partially with crayon, thus erasing their content.

Weierstall says that the process of burning, erasing and concealing resulted in a redefinition and reorganisation of contents and images, suggesting a kind of archive of past and possible events:

> In the works of "burned news" ("Delay" and "Facts after Facts") I introduced practices of erasure (burning) and concealment (overdrawing). Through an emphasis on "concealment" and "erasure" I hope to reveal the impasse caused by the impossibility to reverse the "delay". In the video "Newsread" I explored the phenomenon of actual news-reading aloud and our habit to repeat or reread. This in itself stands for a delayed form of accumulating information (knowledge).[268]

Concealment, delay[269] and repetition are not about the rejection of text, or the negations of what the text signifies, but are processes of using the words in

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[268] Horst Weierstall, "Personal statement" < http://www.moufflon.com.cy/pastevents.html>

order to create a tension between the text and the viewer. The intention to present erased text is a dialectic that creates a dynamic and critical uncertainty to the viewer. Erasure in art, rather than being destructive, contain the potential to provoke an ambiguous and shifting reading of both the original text and the outcome of the work of art.

Weierstall's performances of erasure find a parallel with Robert Rauschenberg's *Erased de Kooning Drawing*.[270] Calvin Tomkins locates a Freudian relationship in the destructive element in the work: "The implications were so blatantly Freudian, the act itself so obviously symbolic (if good natured) patricide."[271] Tomkins implies that Rauschenberg wishes to symbolically obliterate de Kooning, his father, (the leading established artist of an older generation), because of his relationship with his mother (which could be the art world, the public etc.) Similarly, Weierstall's performances put forward a cleaning and purifying process and a critique of the official accounts of events. He addresses destruction through conceptual "obliterating" performances and by presenting and modifying objects. By integrating the body into conceptual works rather than literal narratives of violence and destruction, Weierstall raises an awareness of the internalization of cruelty and oppression that remains hidden within the physical and social body.

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[269] One can see Freud's idea of delay in assimilating trauma underlying Weierstall's words.

[270] This was made by using rubber erasers to literally rub-out a drawing that he had persuaded de Kooning to give him specifically for that purpose. The work apparently took a month and about forty erasers to erase/make.

[271] Calvin Tomkins, *Off The Wall - Robert Rauschenberg and the Art of Our Time* (New York: Doubleday and Co.Inc., 1980) 96.

Even though when Weierstall speaks about his work one can observe a rationalization in his intentions, when one experiences his performances a radical turn is made towards something not easily comprehensible. Weierstall becomes preoccupied with miscommunication, and offers empty signs, fragmentary dramaturgy, composition of stage texts as images, and works whose meanings are open to the audience's readings. Weierstall's performances establish a special relation with the spectator: a laborious spectatorship, spectatorship as a sort of strenuous work.

In Antoniou's, Hadjigeorgiou's and Weierstall's performances, we become witnesses of a moving and gesturing body whose language is excruciating, and which calls forth very divergent and often contradictory reactions. These artists have transformed the body, its movements, acts and gestures into works of art that speak of pain, mourning, grief and abandonment. The body becomes obsessively charged, in the sense that it enacts fears, fantasies, and beliefs, and in the sense that it confronts and makes us suffer as soon as we realize its vulnerable presence. To use one's own body for a performance very often conflicts with what is subjectively and/or socially expected from the body and its embodied subject, as body boundaries[272] are explored, negated and redefined. In other words, these performers have taken their personal story so far beyond a personal narrative, so 'ahead of' a personal chronicle that the audience is left with feelings of a collective suffering presented in its rawest form. Instead of internalizing anger at how the war and the continuous occupation affected them, the performers directed it outward into form.

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[272] The exploration involves the body image, the body schema and the in-depth body (inside the body). Between the inside and the outside body, between the 'private' and the 'public' body.

2.4.2 The Prominence of the Wounded Place and the Absence of the Body

Cypriot artists after the war seem to argue for an imagery that evokes a place-landscape transformed by pain. Landscape, however, is not a replacement of the body. There is an elusive connection between the two. The absence of a person and the vanished layers of earth express the state of emergency created as a consequence of war. The absence of the body is an expression of political power, a political presence, which brings about an absence. It is an expression of political interference in a living space.

By focusing on landscape and abandoning the figure they aimed to visualize the invisible and to represent what is un-representable. As a paradigm, the total absence of the figure in Tassos Stephanides' works of post-1974, unambiguously declares the prominence of the wounded place and the abandonment of the human presence, as for example, in *Nisos tis Estin*[273] (1979 [fig. 40]). In order to depict his wounded place, he creates a tension between figuration and abstraction, rejecting the notion that the two are antithetical.

By eliminating the figure in his paintings, Stephanides treats the whole surface of the canvas as the body. To find the intention of Stephanides' move, it is useful to draw on the Delezian concept of "faciality." Deleuze and Guattari discuss painting in terms of aiming at the "deterritorialization of faces and landscapes, either through the reactivation of corporeality, or through the liberation of lines and

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[273] Tassos Stephanides is using this title both in English and Greek. Translated in English: *There is an Island.*

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colours, or both at the same time."[274] Ronald Bogue writes that through the "reactivation of corporeality painters engage aspects of the primitive regime, but their primary means of creative experimentation lies with the probe heads and the metaphoric deterritorialization of the face-landscape."[275]

Looking at Stephanides' work, the painting that I find most captivating is the one with the overturned *Pentadactylos* (1979 [fig. 41]). The mountain range, in the occupied territory, has been turned upside down. A painting upside down might seem, at once, uncomplicated and disconcerting. Nevertheless, it makes a visual image more intricate in a precise neurological way: you have to do more mental work to process what you are looking at. It was also a metaphor for Stephanides' contemporary world. Life, even painting, goes on, except that everything has been turned upside down. From the formal point of view, the upside-down picture was the response to an optical inquiry. Turning it bottom up is precisely such a way of displacing the whole image. His handling and depiction were deliberately slovenly and inaccurate, but all the more richly expressive for being so. As Nicos Alexiou, writes: "Violently but also whisperingly, beneath what is depicted, tormented Cyprus becomes a cloud, an explosion, a mayhem. Suspended mountains, rootless, scarred by darkness and flames. Demolished houses, bright shimmerings and heavy skies, overhanging, ready for dawn or for deluge."[276] The very forces and energies

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[274] Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* trans. Brian Massumi (Minneapolis: Univ. of Minn. Press, 1987) 370, 301. Deleuze and Guattari discuss painting via a specifically visual concept, that of visagéité, a neologism formed from visage, the French word for face, translated as faciality.

[275] Ronald Bogue, *Deleuze on Music, Painting and the Arts* (New York: Routledge 2003) 109.

[276] From an article [in Greek] by Nikos Alexiou, published in the newspaper *Rizospastis* (19/11/81), and reprinted in *Phileleftheros* newspaper, 15/12/81. Photocopy no. 28, T. Stephanides' file,

of the earth and all that populates it are summoned up and become sensations. This

is how Stephanides expresses his connection with landscape:

> Of course my landscapes are not specific, but a repository of my
> childhood, when nature exercised a particular and, at times, tortuous
> attraction on me. I still see her as something living, which is why I have
> tried to place 'souls' within the natural environment [He is referring to his
> later work, from the 80s]. Often I have the impression that nature is asking
> for a contact, for a conversation.[277]

Figure 40: Tassos Stephanides, *Nisos tis Estin,* 1979, acrylic on canvas, 58 x 68 cm.

Stephanides conceives of the image as a sensation of forces, rather than

simply as a symbol. The Mountain of Pentadaktylos, located in Cyprus' cuupied

North, is not presented as a well-rendered object but as a ground of fluctuation, a

new zone, one that lies between two other zones, one that no longer exists and one

that is "not yet." To draw on Deleuze, the diagram destroys the figuration of the

first zone – it erases what exists; the figuration of the second zone is neutralized by

the diagram, so that a new figure (the figure in its original relations) emerges

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Archive of the State Gallery. Quoted in Antonis Danos "Tassos Stephanides," *Cypriot Artists: The Second Generation,* 11.

[277] Lambros Kefallinos, "In conversation with Tassos Stephanides" [in Greek], *Enimerosi*, no. 1 (23/12/82) 53. Quoted in Danos, "Tassos Stephanides," 11.

between the two zones: duration interrupts the flow of time and other figures or worlds are suggested.[278] When the artist makes the leap from representation to abstraction and "thinks in painting" the creative capacities of painting are thus revealed: the fleshy but bluish meaty colours of Pentadaktylos are close to those of the decaying body.

Figure 41: Tassos Stephanides, *Pentadactylos*, 1979, acrylic on canvas, ab. 100 x 130 cm.

In Angelos Makrides' work, the exercise is not to systematise or objectify a wounded place, but to find a physical expression not only for that which has occurred but also for the complex of emotions that accompanied the experience. Objects and spaces are not organised programmatically in a way that resembles the operations of the conscious mind.[279] A suggestive play of meaning is created

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[278] Burrows, "An Art Scene as Big as the Ritz? The Logic of the Scenes," 160.

[279] Makrides aimed to bring objects and materials of everyday life forward in an attempt to heighten the consciousness of the viewer and make him aware of both the spiritual and plainly practical nature of the world around him. Yet Makrides work was unique in the sense that he did not limit himself in perceiving art as an agent of social reform and revelation, but he simultaneously examined with humour the tensions and paradoxes that existed within his culture, "he managed to

through juxtapositions of found objects and delicately crafted objects which resemble the comparatively unregulated realm of the unconscious mind. Makrides (b.1942) compresses the objects and space of his installations so that the effect is not that of a space which can be inhabited or easily "read."

Figure 42: Angelos Makrides, *Home,* 1974, paper, barbed wire, plaster, 51.5 x 56 x 13 cm.

The viewer experiences, but does not witness, the body in his *Home* ([1974] fig. 42). It is present through its absence. This presence, absent- presence resonates with Jacques Derrida's concept of the spectre or the spectral – a

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transmutate personal and local elements to ecumenical and universal meanings and symbols." Yiannis Toumazis, "1960-1974, Young Cypriot Artists at the Dawn of the Republic," *1960-1974 Young Cypriot Artists at the Dawn of the Republic* (Nicosia: The Nicosia Municipal Arts Centre associated with The Pierides Museum of Contemporary Art, 2002) 13.

'haunting,' ephemeral bodily figure which is neither and both, present and absent. In *Specters of Marx* (1994) Derrida outlines the phenomenon of the spectral by describing it as "what one imagines, what one thinks one sees and which one projects-onto an imaginary screen where there is nothing to see."[280] In this sense the spectral body hovers over the spaces, with which the body may have once been associated. I would argue that in Makrides' *Home,* the spectral body is present through certain associations made in regard to objects such as the empty cage and the smeared blood substance.

The work is a constructed box-shaped cage made of chicken wire. The opening at the front is smudged with red paint. The interior is filled with small stones or fragments of ruins. The presence of "blood" but the absence of the body denotes a dramatic event. Where is the body the case was destined for? The work creates a confused physical/bodily reaction in the viewer. On the one hand, the small scale creates a homely familiar response, and on the other, the red thick stain – a bloodlike substance – reminds the viewer of bodily fluids, of the abject body. Julia Kristeva defines as abject that which is essentially "other" to the self and yet part of the self, what threatens part of the self. Navaro-Yashin explains that for Kristeva, abjection is an othering process through which the individual attempts to maintain and protect her psychical integrity. Here, subjectivity is considered to be constituted in necessary opposition to the abject.[281]

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[280] Jacques Derrida, *Specters of Marx: the State of the Debt, the Work of Mourning, and the New International* (New York: Routledge, 1994) 101.

[281] Navaro-Yashin, "Affective spaces, melancholic objects: ruination and the production of anthropological knowledge," 15.

It is relevant to see how Navaro-Yashin expands on the concept of the "abject" in the Cypriot context, as it may help us in approaching Makrides' work. She states that the abject has become not a negative counterpart ('the other') to the subjective realm or the social order, but intrinsically constitutive of it. Makrides' *Home* points to the abject body but provides it with a sense of familiarity. The work's engaging internal space, *half*-filled with tiny ruins and stones expresses a quiet interiority. The work leads the viewers – who imaginatively inhabit this space of ruins – to feel a complex range of emotions. They put the ruins into a discourse, to symbolize them, interpret them, politicize them, understand them, project their subjective conflicts onto them, remember them, try to forget them, historicize them, and so on.

Home speaks of silence, a reflection of Makrides's own response to the war and the seizure of his homeland. Eleni Nikita writes that his first reaction to the war was total silence: "A silence of protest, which lasted for quite some years after the invasion."[282] Looking for a new language to express his grief and his loss, his work led increasingly towards an art that broke away from traditional notions of painting and sculpture to an art that made use of space, and employed simple materials to trigger off memories and associations.[283]

The metaphor of a vacant space or a wounded place was used for almost a decade by Dionysis Anastasiades (b. 1960). He has been obsessively using the

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[282] Nikita, "Contemporary Cypriot Art-Points of Reference," 25.

[283] His work falls into the territory of Arte Povera, "heightened in a personal, autobiographical sense, as real objects replaced illusionistic images as vehicles of poetic ideas and ambiguities." On the other hand, the management of the present through the past and vice versa that is central to most of Makrides' work, the decontextualisation and recontextualisation of materials and objects in these works clearly harks back to Dada and Surrealist strategies, whereby additional and unplanned associations are generated by new juxtapositions.

same object, an old armchair, for example *Untitled* (2000 [fig. 43]), to express the experiences of absence and death. For not only is the chair a space of rest, sleep, consolation, and fantasy, it is also a place of loneliness, sadness, and sickness. The vacant armchair is an ordinary object. Painted though with a frontal depiction to cover the whole canvas, it has a dominating aggressiveness. This is further enhanced with the use of paint. Anastasiades strokes his brush in an explosive and free gesture, combined with the controlled linearity of the drawing of the armchair.

Figure 43: Dionysis Anastasiades, *Untitled* (from the series Armchairs) 2000, acrylic on canvas, 88 x 66 cm.

The armchair is a place that was once occupied by someone. It indicates the prior presence of a body (an indexical sign) and alludes to mourning and commemoration. The meaning of this image – as of all images – becomes activated and constituted by the viewer who is looking at it, yet perhaps the formative role of the viewer is greater in this case, because of to the limited information Anastasiades offers us.

Metaphorically, the empty chair is like a blank screen onto which spectators project their own desires, fantasies and emotions. The chair is activated by them. The work speaks of a loss, mourning and death. Each line, which lies on the surface of the canvas like cremated remains (traces of ash), lacks identification. (It is left, therefore, to the viewer's imagination – to imagine the person who has left the trace.) The work confronts the dilemma of commemoration; how are the dead to be remembered in represented form? Although, Anastasiades' empty chair is commemorating no one in particular, nevertheless provides a vessel for grief.

Theodoulos Gregoriou, best known as Theodoulos (b. 1956) connects the primal substance of earth with architectonic remains or plans (human intervention) to speak about silence and wounded spaces. His installation, *Historical Landscape* (1992 [figs. 44, 45]) is erected by replication and repetition of cone-shaped structures. Coated with a rusted natural pigment, the cones' interiors are open and smooth, whereas the exterior surface is made of cement. All the cones, attached, form a new surface, which hovers above the ground. The very top of these conical shapes left open, along with the gaping cavity expose a hollow interior. In a personal statement, Theodoulos acknowledges the importance of the five senses

and memory in the production of art. Knowledge of history and/or its interpretations have influenced him, but not any more than the tangible products of knowledge, which passed into his life as experiences, defining his memory and his subconscious.

Figure 44: Theodoulos Gregoriou, *Historical Landscape,* 1992, cement, metal, pigment.

In *Historical Landscape* the emphasis is placed on the juxtaposition between exterior and interior. The exterior with its neutral colour and clearly defined geometric shape is sharply contrasted by the perfectly round hole in the surface, opening into a hollow interior creating a binary opposition. The dramatic visual effect is theatrical and captivating. The circle appears so bright that it defies its depth and seems to float on the surface. I would argue that Theodoulos' articulation of negative space within the structure is the result of an intervention that goes beyond the exploration of mere formal properties: his unique displacements of space become a dominant articulation of what Germano Celant

names "binary oppositions" as "the fundamentals of the human condition."[284] The intimate relation between a form and an anti-form, or a shape and its mould, mirrors the relationship between matter and 'Void.' For Theodoulos, these polarities become significant through a phenomenological experience. The viewer's contact with his art sets a performance into motion. In this light, Theodoulos approaches the void as an active agent. To quote Anish Kapoor (in a conversation with Nicholas Baume):

> The void is not silent. I have always thought of it more and more as a transitional space, an in-between space. It's very much to do with time. I have always been interested as an artist in how one can somehow look again for that very first moment of creativity where everything is possible and nothing has actually happened. It's a space of becoming *something* that dwells in the presence of the work that allows it or forces it not to be what it states it is in the first instance.[285]

It is mentally difficult to imagine the void as an object constituting a negation of the existing or the visible. Rather, the void is precisely what makes a thing perceptible, and therefore a thing of material importance. Theodoulos' empty shapes can be seen as the absence of a thing: a thing, however, that in turn lends fundamental meaning to this void.

Theodoulos' repeated voids makes the visual reference to mine landscapes incorporated in the work unavoidable:

> The work's engagement with the idea of the mine, acts as a vehicle to suggest nature's unbound and uncontrollable strength and land's ability to resist human's aspiration to tame and exploit it; as mining eventually ends in land's destruction and misuse. Repetition in the work suggests the desire of some totality, yet the pattern may expand orderly and infinitely. […]Baring no recognizable reference apart from its title, Historical

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[284] Germano Celant, *Anish Kapoor* (Milan, Edizioni Charta, 1996) XXIV.

[285] Homi Bhabha, *Anish Kapoor* (Berkeley and Los Angeles: Univ. of California, 1998) 35.

Landscape, relies on its formal qualities to envelope the search for historical continuity; hence the invisible evokes the mechanics of absence and loss.[286]

In dialogue with Theodoulos' work, a tension is created where the viewer experiences perceptual and cognitive ambivalence. Through some remarkable formal subtleties, Theodoulos captures the nature of dynamic emptiness and gives room for a new inquiry: Is the sense of the 'void' or emptiness created through an absence of the physical form, or does the emptiness, in some strange manner, constitute part of the form?

> The void has many presences. Its presence as fear is towards the loss of self, from a non-object to a non-self. The idea of being somehow consumed by the object, or in the non-object, in the body, in the cave, in the womb etc. I have always been drawn to a notion of fear, towards a sensation of vertigo of falling, of being pulled inwards…[287]

Figure 45: Theodoulos Gregoriou, *Historical Landscape, 1992,* cement, metal, pigment, (detail).

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[286]Artemis Eleftheriadou, *Atlantis Lost In Search of a new Frontier*. Exhibition Catalogue. (Nicosia: Ministry of Education and Culture, 2007) 10.

[287] Celant, *Anish Kapoor*, XXXIV.

From a material perspective the negative space may be void, but it is transformed in the moment of being filled. Many of the real holes in the urban landscape represent a sort of space that has yet to be filled and is thus in transition between one state and another. Ultimately, the void in Theodoulos seems to have a double nature. First a return to source/origin/the Heideggerian *Being* associated with both attraction and fear and second it is a creative space, a kind of crucible where something new and precious is about to be born.

Kyriacos Kallis' *Untitled* ([2005] Fig. 46), a site-specific installation presented at the exhibition, *Accidental Meetings,* in a small, intimate room at the Nicosia Municipal Centre (NIMAC), offers another response to this enquiry. The installation is constructed in a room measuring 3 by 4 metres square, and is 20cm below the floor level, forging a claustrophobic and enclosed environment, a vacuumed out or negative space. The viewer can observe the work from floor level or can approach it in a participatory process of interacting with it by entering the actual space. The work made of clay and broken bricks, bring to mind a burial ground or an excavation site of a passed civilization, if imagined on a larger scale.

Untitled disrupts the Western view of landscape (that creates a sense of things being in place) and emphasizes "a visual-scape" in which the observer faces something quite nonrepresentational or counter representational. Here, the earth opens up under the viewers' feet, evoking something of an earthquake, an eruption of space, time and place – which on a first level leads the viewer to distance him/herself, and on a second level to react in silence. The view is negated by the

negative space which at times becomes one with the ground, forcing a sight into an abyss (created by placing mirrors in some gaps in the ground).

The construction of a "negative space" and the laborious, and time-consuming activity of inscribing into the ground becomes synonymous with a laborious implementation of an investment in loss and absence. Psychoanalysts Dori Laub and Daniel Podell suggest that trauma is best understood by the metaphor of an empty space, a hole in the psyche,[288] The recognition of that space – and not the filling of it – is a step on the way to healing and functioning in the normal world. This idea of "negative labour" is not simply an exercise in reproducing essentially nothingness or loss – manifesting itself in *Untitled* as inverted and absolutely emptied out space[289] – but it has been much about a pre-occupation with the process of memory as with the healing of wounded places.

This could be achieved via the experience of a work of art – Kallis' process of revealing, exposing and unmasking could form a successful example of such work. Drawing on anthropologist Michael Taussig – whose work is extensively linked to Colombia and the understanding of its society – one understands the dilemma of exposing/revealing a public secrecy and the unbearable task of having to remain silent in front of a public secret. The "labour of the negative"[290], as he describes it, implies all that is generally known but cannot be

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[288] Dori Laub and Daniel Podell, "Art and Trauma," *International Journal of Psychoanalysis* 76.5 (1995): 991-1005.

[289] This idea of "negative labour" which manifests itself in *Untitled* as inverted and absolutely emptied out space and has been much about a pre-occupation with the process of memory as with the healing of wounded places is also evident in Theodoulos work discussed previously.

[290] Michael Taussig, *Defacement: Public Secrecy and the Labor of the Negative* (Stanford University Press, California, 1999). Following a line of thought that stems from Hegel's

acknowledged. The mere thought of revealing this truth can only bring more misfortune. It is linked with temporality, because as he says, it is in its rapidness and transgression that reality unpredictably acquires a state of invisible presence. And so the most important social knowledge becomes the act of "knowing what not to know," or how to remain silent in front of a public secret. Remaining as an invisible presence, this public secret must find other ways of manifesting itself: via an "unmasking" or during a "ritualized exposure,"[291] that we see being enacted in Kallis's work.

Figure 46: Kyriacos Kallis, *Untitled,* 2005, Accidental Meetings, site specific installation, Nicosia Municipal Art Centre

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Phenomenology of Spirit, Taussig extends the 'labour of the negative' to his idea of how secrecy or a state of invisible presence magnifies itself or reality, such that secrecy becomes a commonly acknowledged secret, therefore, a public secret.

[291] Taussig, *Defacement: Public Secrecy and the Labor of the Negative*.

In Kallis's and Theodoulos's work discussed here the absent or negative space gives rise to the emergence of the physical memory of violence. The performative nature of the site-specific installations relies on the inscriptive quality of the open space that becomes the space of "an act of memory".[292]

> This 'invisible memory' is what remains when silence has become the only commemorative tool, as the process of reactivating the actual memory of violence in order to recover it could perhaps be too painful. It is not so much via a process of amnesia, but rather via a performative ritual that the memory can be reclaimed without opening the wound to full exposure. It is through this act of 'invisible memory' that the void or emptied out space confronts the viewer in all its monumentality. In relation to these public spaces, such as government buildings, where acts of mass violence have occurred, become places of 'invisible memory.'[293]

"Opening the wound to full exposure" is what the viewers feel once they realize that they are actually stepping into a void. The apparently secure environment of the four walls of the gallery is suddenly experienced differently. Kallis gives no clues as to what has happened, no immediate references to a historical event, yet his work testifies to an in-between state of place, where insecurity and instability rule.

The work by Stephanides, Makrides, Anastasiades, Theodoulos and Kallis examined in this section, seem to argue for imagery that negates the human figure. Instead it evokes a place-landscape changed by pain. By choosing landscape and by abandoning the body – although making reference to its absence (as in fig. 43)– these artists aimed to visualize space and silence, to represent what is

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[292] Bang Larsen, L. and Rolnik, S., "A conversation on Lygia Clark's Structuring the self," in *Afterall Magazine*, Issue 16, Autumn/Winter (2007). What is crucial here is the introduction of a term that the Brazilian psychoanalyst and curator, Suely Rolnik has loosely identified as the state of 'invisible memory': a state experienced by many Brazilian artists whose creative force was stifled by the military dictatorship in Brazil (1964-1985).

[293] Stella Baraklianou, "Silently disturbing: the political aesthetics of Doris Salcedo's recent installations," <http://www.axisweb.org/dlFULL.aspx?ESSAYID=107>

unrepresentable, to conjure up in materials what is incapable of being represented otherwise. A landscape emptied of the human, opens up a space for silence. In an interview with Charles Merewether, Doris Salcedo quoting Deleuze stated: "In art, silence is already a language – a language prior to language – of the unexpressed and the inexpressible."[294]

2.4.3 Exiled Figures, Silhouettes and Ghosts: Narratives without Narration

One can observe an obvious new attribute of the figure in post-war Cypriot art. The presence of the body becomes 'present' through its absence. Traces and silhouettes, as markers of lost bodies, create narratives without narration, memorials without monumentality, and figural forms without the figure. The absence of the grounding figure, that human presence upon which the indexicability of the silhouette is based, is evident. "[T]he Figure is dissipated entirely, leaving behind nothing but a sand dune or a jet of water – a pure Force that replaces the Figure."[295] Affectivity is articulated in the images in terms of the affecting force of the body's resistance to representational or discursive systems, which limit it in stultifying subject positions.[296] That is, affectivity is seen as dissolving the constrictions of subjectivity, releasing the figures from the constraints of fixed representations.[297]

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[294] Quoted in: Stella Baraklianou, "Silently disturbing: the political aesthetics of Doris Salcedo's recent installations."

[295] Smith, "Introduction of the translator," Gilles Deleuze, *Francis Bacon: Logic of Sensation,* xii-xv.

[296] Dyer, "Paint And Suffering: Series And Community In Francis Bacon's Paintings," 26.

Nicholas Mirzoeff, in invoking the metaphor of the 'ghost,' uses it to refer to liminal spaces (and entities) between the perceptible and the invisible, the material and the immaterial, and palpable and the intangible where neither the eye nor visual culture completely capture events and histories. Marginalised peoples in society often become ghosts occupying a liminal space of presence and absence. According to Mirzoeff, the word ghost has many names in many languages: diaspora, exiles, queers, migrants, gypsies, refugees, Tutsis, Palestinians, etc. According to Mirzoeff[298] the ghost is one place among many from which to interpolate the networks of visibility that have constructed, destroyed and deconstructed the modern visual subject.[299] I would claim here that the 'ambivalent and ambiguous' in Cypriot postwar society are accorded a ghost-like status, and in response to Mirzoeff (he gave both the Jews and the Holocaust a similar status) the body and the event of the war turned out to be unspeakable and non-categorizable entities.[300]

Looking at Cypriot post-war work, human hollowness finds expression in silhouettes and ghosts, which become defining elements in the artists' vocabulary. The return of the body, as a silhouette or a shadow is part of a larger logic at work

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[297] Van Alphen, *Francis Bacon and the Loss of Self,* 114-163.

[298] Nicholas Mirzoeff, "Ghostwriting: Working Out Visual Culture," *Journal of Visual Culture* 1.2 (2002): 239.

[299] Ibid. 244-246.

[300] This, Mirzoeff asserts, makes the Holocaust ever more central to contemporary visual culture. Images, events and people don't only become ghostly apparitions because of their marginal status but when they become iconic symbols where it is difficult to thwart their centrality.

in Katy Stephandou's post-war art practice, such as in two of the works collectively entitled *The Depths of the World* (1976 [fig. 47], 1977 [fig. 48]):

> […] although representational, contain the formalist characteristics of the earlier work: the former, rectilinear colour surfaces have been, at places, transformed into curvilinear, appearing as schematic, female figures […]; while elsewhere, they have turned into frames that contain (or windows that look out to) "stills" from the natural or the built environment […].[301]

The female figures depicted in these paintings are both there and not. For the artist, the silhouettes are "the female figures that suffered and felt pain in the war."[302] The absent body becomes the sign of pain, the force of flight and the vehicle of inhibition. By using silhouettes, Stephanidou makes a choice that, to borrow Lisa Saltzman's comments (referring to Glenn Ligon):

> […] allows for a particular kind of engagement with the subject of history, or, even more pointedly, the subject of historical trauma. It is a logic in which the subject of representation is at once absent but present, schematized yet utterly recognizable, neither fully visualized nor materialized, but nonetheless, legible. It is a logic in which a subject is *conjured* more than figured.[303]

In other words, the forms of silhouettes establish certain principles of representation, marking precisely that which cannot be represented, yet marking it somehow as legible.

> Silhouette, shadow, spectre: each form as form, establishes an ethical relation to traumatic history, and, moreover, to its subjects, its victims. Such forms acknowledge, in their refusal of material figuration and in their insistence upon constitutive absence, at once the incommensurability of representation and, in turn, the ways in which these unrepresentable subjects, historical and human, come to haunt the present while demanding

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[301] Antonis Danos, "Katy Fasouliotou-Stephanidou," *Cypriot Artists: The Second Generations*, 129.

[302] Marina Schiza, "1974 – Landmark in Politics and Art," *50 years of Artistic Creation* (Nicosia: Cyprus Chamber of Fine Arts, 2010) 87.

[303] Lisa Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art* (Chicago: The University of Chicago Press, 2006) 53.

at the same time that they fundamentally defy representation, and with that, recognition.[304]

Figure 47: Katy Stephanidou, *The Depths of the World*, 1976, acrylic on canvas, 80 x 59.5 cm.

Figure 48: Katy Stephanidou, *The Depths of the World*, 1977, acrylic on canvas, ab. 120 x 100 cm.

Even though Stephanidou's female silhouettes formalistically refer to the Hellenistic statue of Aphrodite from Soloi, (now in the Cyprus Museum in Nicosia), they do not guarantee likeness and, in turn, the possibility of identification. Instead, the silhouettes bring to mind those forms in documentary films or in the news, where, fearing the consequences of speaking or appearing,

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[304] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 53.

those testifying are 'blacked out' to preserve their anonymity. The silhouettes' darkened forms are meant to conceal rather than reveal. In Stephanidou's *The Depths of the World* [fig. 47], the figures are convoluted and puzzling to observe. The shapes are warped or damaged. Shadows are amorphous and intimidating extrusions, which seldom correspond to the shadowed figure. Instead, black shapes become the figure and white shapes develop into the shadows. Depending on where the viewer focuses, abstract shapes tend to obscure rather than clarify what is happening in the images. The frequent presence of repetitive frames also acts as an oppressive force on figures, restraining their activities or weighing them down. The flat representation of space is often sketchily rendered and distorted, situating the viewer in various conflicting positions in relation to the image. Figures and parts of figures, operating as shadows are framed, encaged, or boxed into various structures, which oppress and confine them.

Similarly, emptied of any claims to the indexical, to a relation of physical continuity, Lefteris Olympios' phantasms establish an indirect and oblique relation to the historical figures, historical bodies and historical trauma that they take as their subject. For the silhouette, based as it is on the projection of a shadow, is less a likeness – even if the profile secures something of the identity of the represented subject – than a semblance, that is to say that the silhouette hinges, not in the resemblance but in the semblance.[305] And a semblance is, as its etymological origins suggests, a phantasm, a spectre.

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[305] Victor Stoichita, *A short History of the Shadow* (London: Reaction Books, 1997) 7-41. Quoted in Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 57.
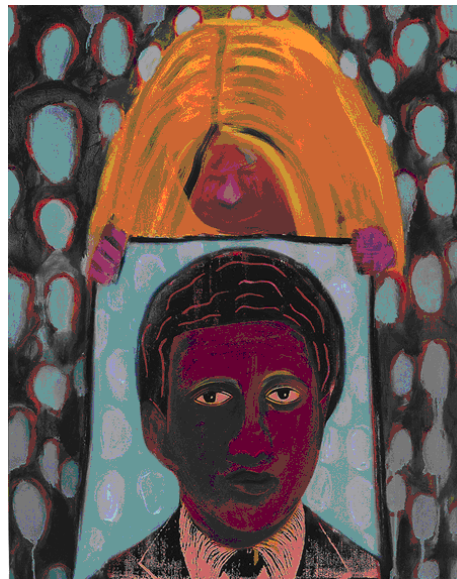
Figure 49: Lefteris Olympios, *Promise Series*, 1996-2000, oil on canvas, 65 x 50 cm.

All of Olympios' work rotates around the human body, finally bringing into focus the human face, the portrait. Many of his paintings show a face or a figure in dramatic close-up, isolated against a neutral ground. Put in another way, the characters in his portrait pictures are not situated in social place, and they seem to have sprung from some infernal realm where personal memories are constantly colliding with public traumas. Most often, even when we do have a reference to the

space surrounding the figures, there are few background details to locate the figures in context. Thus, the viewer becomes aware of the fact that any narratives and associations made are one's own. Paint is suited particularly to capture the visceral affect and the process of revealing and concealing. Paint is thus applied and managed on the canvas as layers of skin. The lack of context for the head or body on the canvas dissuades the viewer from making interpretations of the works as portraits, in the traditional sense of the word.

Figure 50: Lefteris Olympios, *Promise Series*, 1996-2000, oil on canvas, 65 x 50 cm.

In his painting, *Promise* (1998 [fig. 49, 50]) and *Veronica or the Missing 1* (1998 [fig. 51]), from the same series, Olympios (b. 1953) not only maintains the Byzantine motionlessness that is intrinsic to every Cypriot religious icon, as well as the serenity and saintly posture of the holy figures depicted in them, but also gives his paintings a ghostly quality that transmits a sense of temporality. This ghostly quality is created by the intersection of the linear passing of time in which things are vague or come to an end and the loss inscribed in the movement of temporality itself.

Figure 51: Lefteris Olympios, *Veroniki and the Missing 1* (*Promise Series*), 1998, oil on canvas, 12 portraits, 65 x 50 each.

Veronica and the Missing 1 was produced after the events in August 1996, at Dherynia-Paralimni, when Tassos Isaac and Solomos Solomou were killed by troops from the North for crossing the roadblocks and attempting to bring down the Turkish flag. Twelve canvases present disembodied portraits framed in extreme close-ups; the figure's eyes and lips are the only fully rendered attributes of the character. The rest of the painting is obliterated by diluted colours, suggestive of erasure, concealment, violence and revelation. These attributes are also apparent in the *Panayies tis Omorfias* (2006-2007 [fig. 52]) series and in some of the portraits from the *Promise* series. Using a process of blowing up and zooming in (as in some of his portraits in *Panayies tis Omorfias* and *Veronica and the Missing*), the "close-up" quality of his paintings worked as a way to eliminate irrelevant background information and by making the facial characteristics larger, sometimes simplified or even totally eliminated, he increased the sense of abstraction. The elimination of the background also did away with the actual context, thus giving these figures a ghost quality, which is enhanced by the featureless faces.

Figure 52: Lefteris Olympios, *Panayies tis Omorfias*, (Madonnas of Beauty) 2006-2007, oil on canvas, 150 x 100 cm.

Figure 53: Glafkos Koumides, *Kamikazi*, 1984, 129 x 94 cm.

The manifestation of a ghostly quality, and a mask-like face characterizes Glafkos Koumides' (b.1950) *Kamikazi* (1984 [fig. 53]). The origin of Koumides' visual art, Marina Schiza writes, "consist[s] of the basic cultural elements of the Greek Christian world which he intertwines with the present, the past and the future through various cultural artistic references, giving to the work the capacity to

communicate powerfully without boundaries."[306] *Kamikazi* however, is an unusual work. Its power and significance lie in the implications of the title. Also, it is intriguing that the figure is situated in what is obviously a Christian church. The figure in the painting painted in red and flesh colours takes on an explicitly spectral quality pointing to the viewers a book placed in his hands. He is silent, contemplating like a ghost figure, a future spectre, a reference to revenge and sacrifice. He is not dead, yet. Or is he? He unquestionably knows the exact date of his death. Does that mean he is already dead? We are witnessing the dramatization of the psychology of martyrdom which embeds the act of becoming a human bomb, but at the same time, it underscores the isolation of the figure and the vulnerability of the human bomber, thus suggesting the ambiguous status of acts of suicide-bombing.

Koumides uses expressionistic brushstrokes of red and flesh colours to articulate the reality of war as embodied violence. *Kamikazi* is unvoiced like a ghost figure but without being emptied of its functional relation to the real. On the other hand, what is particularly remarkable about the work of some other Cypriot artists working with the figure in the post-war period, is the way they pursue something of that indexical capacity of the body, only to critique, question and hollow out that capacity: "What we see, then, in this art of the present is the index as a form rather than as a function of representation, the index as a point of reference rather than a referential structure of representation, the index as a vestige rather than a viable means of representation."[307] Yiannos Ekonomou (b. 1959), for example, in his video *Cross Country Run* (8 min 46 sec 2004 [fig. 54]), uses a precise silhouette

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[306] Schiza, "1974-Landmark in Politics and Art," 109.

[307] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 13.

that is traced from an actual body. In his video, a blue silhouette of a man runs through a rambling space, like a cut-out, never interrelating with the floating landscape. The constructed landscape made from stills of actual landscapes, passes through the screen from right to left, faking movement:

> No distance will be covered. This is a tracking shot without any real movement. Some of the fragments depicted – construction sites, traffic and bulldozers – connote a time of upheavals. Others, like the leaves, electricity pylons and cable, the wind blowing through torn flags and a blown up Santa Claus suggest a rootlessness, the absence of a firm attachment to reality. The place could be anywhere but all these images originated in Paphos.[308]

Ekonomou gives us the silhouette as pure form, the silhouette emptied of its functional relation to the real, a contour filled with blue colour. Nonetheless, on closer observation the figure becomes more and more familiar. The silhouette forms the contours of a running man photographed in the 19th century by E. Muybridge, put on a loop to give the illusion of movement. "This man, taken from photographs shot more than a dozen decades ago, does not belong here. Rootless, insular, unseeing and unseen, he is a cut-out, and cut off from his history, his culture and his project."[309] As Ekonomou himself explains in a dialogue with sociologist Andreas Panayiotou:

> My point is that this person, taken from the photographs of E. Muybridge, has been running for 130 years in the same pace, two-dimensional, alone, going nowhere. Just like the Cypriots who, if they do not decide to put an end to this situation, will go on for decades on the same tune of the "Cyprus problem", of invasion/occupation and the usual clichés. A second element is the little pieces – there is a landscape but it is full of fragments,

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[308] Yiannos Ekonomou, Personal Notes, <http://www.yiannoseconomou.net/>

[309] Andreas Panayiotou and Yiannos Ekonomou, "Recomposing Scripts: a dialogical reading of a crosscountry run. A Dialogue between Andreas Panayiotou and Yiannos Ekonomou," <http://www.yiannoseconomou.net/>

broken down so much that, as the man crosses through it, he cannot have a coherent picture of it.[310]
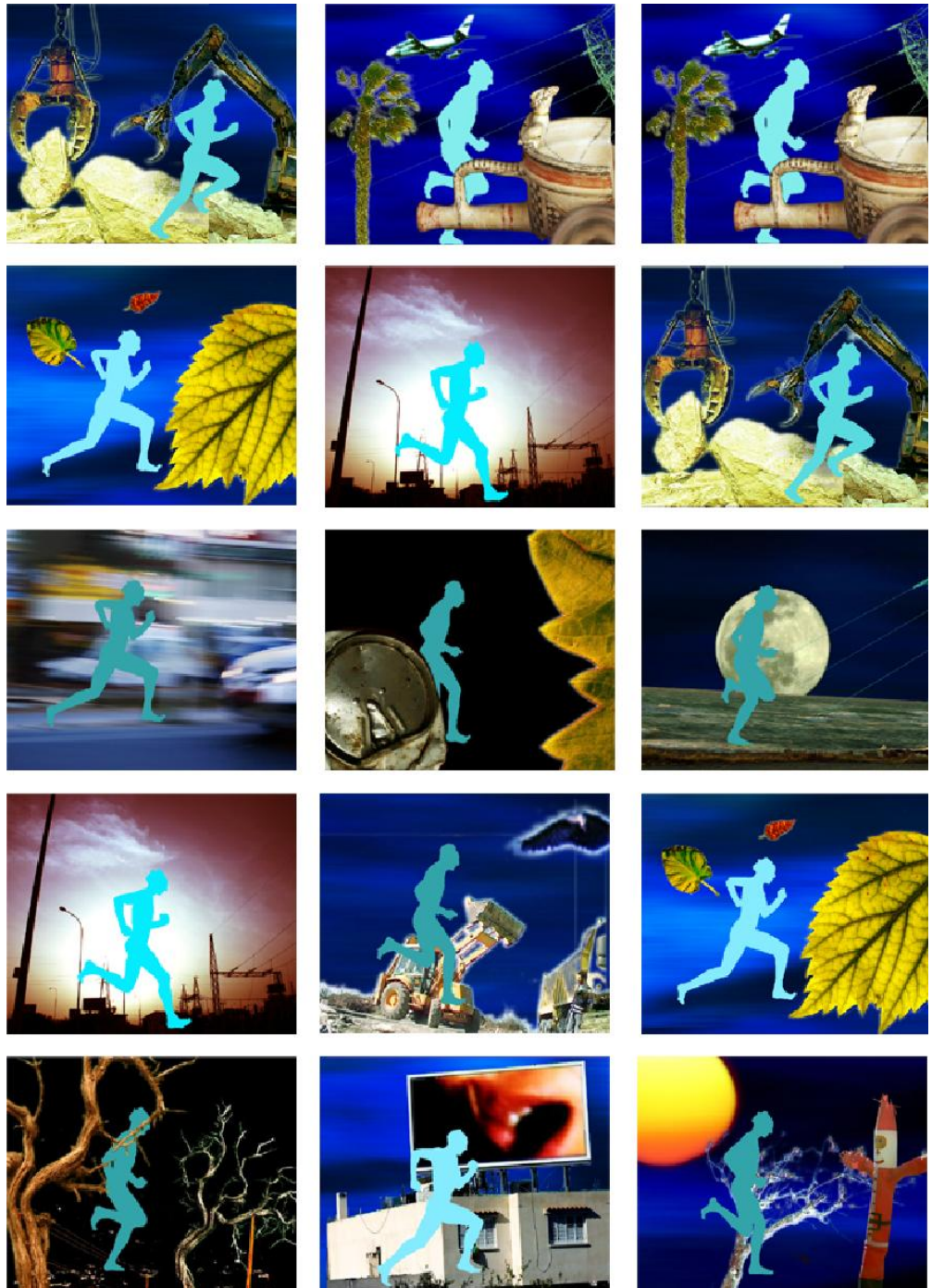
Figure 54: Yiannos Ekonomou, *Cross Country Run,* 2004 (8 min 46 sec video).

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[310] Panayiotou and Ekonomou.

Actually, the looped silhouette remains static and his feet are not touching the ground; what really move are the cut-outs of photographs shot in Paphos (the artist's home town) which construct the background. They are put together to assemble a new space which seems to be an endless task:

> It is a *male* figure that seems, on first sight, to be the agent of mapping the landscape, in Yiannos Economou's video, Cross *Country Run*. However, as the runner meets with an endless parade of landscapes, it becomes apparent that not only he is not a surveying-colonising eye but, rather, more of a Sisyphean body, performing an endless task or, more fittingly, a Ulyssean ghost, never arriving – he was never bound for anywhere in the first place. As his volume-less blue profile struggles through the fragments of landscape – often being eclipsed by them – he comes to stand for an entire people's unending wandering into known territory, but toward an unknown destination.[311]

Ekonomou, with his running figure, produces a free-floating sign, running speechless for 130 years, lost, not linked with any under-reality. He is "lost in all theses pieces, the signs, the fragments…would be unable to have a coherent idea about it, would carry on like an ant which has no consciousness or sense of an overall picture but goes on by sensing what is immediately around it."[312] In Ekonomou's video, there are no spoken words, only the soundtrack (Philip Glass' *Violin Concerto*, second movement). Here, sound, instead of language, is employed to articulate a longing to say the unsayable.

The blue figure is not only lost, it is actually absent since we only see its contour or shadow. "It becomes clear that the index, even if emptied of its semiotic

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[311] Antonis Danos, "Preface Siting an Exhibition," *Somatopia Mapping Sites, Siting Bodies* Exhibition Catalogue (The Hellenic Centre London, Cyprus Ministry of Education and Culture, 2005).

[312] Panayiotou and Ekonomou.

function, emerges as a compelling form for concretizing and commemorating loss, making and memorizing absence."[313] In the same way, emptiness in *Dormitorium* (1998 [fig. 55]) by Yiorgos Kypris (b. 1954) is triggered by the cut-out forms on the bed. The divan-form activates references to hospital mattresses, sarcophagi, and military mattresses. In her introductory essay for an exhibition catalogue, "The object Stories and Representation: Cypriot Artists born between 1949 and 1964", Andri Michael writes:

> The baby cots with bars, which allude to a gaol, crystallise a series of opposing elements. The soft mattresses are replaced with hard iron, which metonymically expresses the hardness, the hardship and the nightmares that some children experience. When he was young during the British rule, the artist heard the screams of the prisoners being tortured.[…] A nursery, a prison, a hospital, a madhouse or a military dormitory become 'points' of human existence. The soft pillow, in contrast to the hard bed, gives the installation a mild and sweet character. The figures that have been cut off and fallen down on the pillows create an odd and rather intimidating atmosphere.[314]

Figure 55: Yiorgos Kypris, *Dormitorium,* 1998, detail, 4 pieces, mixed media, dimensions variable.

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[313] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 20.

[314] Andri Michael, *The object Stories and Representation: Cypriot Artists born Between 1949 and 1964* (Exhibition Catalogue Cathlen and Evagoras Lanitis Center, 2011) 60.

Figure 56: Yiorgos Kypris, *Grandma's Dream*, 1997, rusted iron, 140 x 75 x 100 cm.

His silhouettes, either missing as cutouts on metal beds as in *Grandma's Dream* (1997 [fig. 56]) or lying calmly and comfortably below the bed as in *Broken Heart* (1997 [fig. 57]), suggest the dichotomies of subject/object, presence/absence, conscious/unconscious, dream/reality and at the same time propose an overcoming of these dichotomies. How does Kypris wish this dichotomy to play out for his audience, and what role does the content of the original image play in this scenario? The "first response" the cut-out generates is the immediate recognition of the void; a mere observation. The second effect is "the conceptual response," which would be any subsequent intellectual activity for the viewer. These set up an "expectation response" as the viewer confronts the void. This disconnect of what is expected with what is actually there creates a variety of reactions in viewers. The question of what has happened occurs. The viewer dissects all viewing experiences to the degree where the subtleties of the construction of meaning are understood and, perhaps assumes co-authorship with the artist. The viewer completes the scenario. Thus, when encountering Kypris' silhouettes, one may get the sense of an absence

or a missing presence and can go back and forth between this absence and presence. In the end, however, neither definite absence nor definite presence defines the space, only presence in absence and vice versa.

Through the use of silhouettes, Kypris creates a space that leads the viewers to question their very existence and place in the world. Is this a bed or a trap? If one tries to recline on it, he will fall through the hole and die. The bed does not feel like home. Then, is he talking of a condition of exile? Is it a "space of exile," an "exiled space" that is revealed through his work? As the space of exile is one of both presence and absence, the figure is in-between, not quite in its position and not absent. The figure dwells in that space that is on the border. It is this space of in-betweenness, the "border space," that is the space of exile. This stands as a symbol of the space that one has lost, and, of the space that one finds, both of which are present and absent. Mariana Ortega describes exile as not having a "home," whether home is seen as a fully defined state which evokes an established community, or a state in the process of being made, is something bound to lead to anxiety, nostalgia, and longing: "Home is the place from which I was torn away, where I belong, where I can be myself, and where I can, for the most part, be understood. The exile is somehow always looking for it, imagining it, or using it as a standard by which to measure present life."[315] The space in Kypris' installation can be understood in two ways: as a metaphoric or symbolic geographical space, or as an existential space of feeling (or not feeling) home.

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[315] Mariana Ortega, "Exiled space, in-between space: existential spatiality in Ana Mendieta's *Siluetas* Series," *Philosophy and Geography* 7.1 (February 2004): 31.

Figure 57: Yiorgos Kypris, *Broken Heart*, 1997, rusted iron, 180 x 80 x 100 cm.

After 1974, driven by similar concerns, Stelios Votsis embarked on painting silhouettes in landscapes. Votsis rejected the actual trace of the real, consequently emptying the indexical function of the silhouette. He gradually created a language of communication, easy to understand, that allowed him to make active comments on the daily realities, and openly declare his revulsion toward the Turkish occupation of the island. Votsis describes his change of direction:

> After 1974 all artists abandoned abstraction. I began working with the figure. Concurrently one has to say a story about his place. The myth I have been using from 1974 until today is Pentadactylos. This is the main axis of my work. I use the figures, a man and a woman in front of Pentadactylos. They talk about the disgrace that has been done, they protest.[316]

He abandons pure abstraction and the strict schematic forms, borrowed from Constructivism, and invents a new way of combining abstract forms with figurative elements. He describes his artistic direction:

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[316] A. Vlahou, "Pentadactylos, Figures and Movement in Stelios Votsis work," *Eleftherotypia* 17 Apr. 1987: 20.

Being more precise, I began with naturalism – realism, I moved to Cubism, to Surrealism, to Geometric Abstraction, and I later experimented with Dadaism. But then the events of 1974 happened. Our people are in pain. I cannot remain indifferent. Therefore I introduce the figure in my work; I introduce the figure and mythology with the intention to stand by the pain of my fellow people.[317]

Without being an illustration of nature, his images embodied more than a scene or a view of nature; repeatedly, they were portraits of the social face of his world. As a keen observer of the remarkable processes of cultural and social change that were imprinted on the Cypriot land, Votsis explored the conflict and its consequences as they were reflected in people's daily lives. These were clearly beyond-the-green-line landscapes; often depicting the occupied mountains of Pentadactylos:

[T]he enclaved mountains of Pentadactylos became the new figurative element in his art. Man and nature gradually re-entered his compositions, and on many occasions his work became anthropocentric. From this period onward, elements from the past, energy, two-dimensional space re-appear, along with new subject-matter reminiscent of previous creations.[318]

Votsis, with the use of colour and concentric lines usually in formalistic relation to the sun, is attempting to symbolise energy, a feature which becomes more intense after the war. Even though borders have traditionally been seen as lines of division, as the final line of resistance between the mythical 'us' and an equally mythical 'them', Votsis uses dividing lines in his work to separate the interior and exterior 'energy' of a figure. Votsis, himself, comments: "What I

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[317] Hadjigeorgiou Takis, "Portraits of the Week, Stelios Votsis, 'I Saw Matter and Spirit Coexist," *Kirikas* 13 Oct. 1985: 16. My translation.

[318] Tonia Loizou, "Stelios Votsis," *Cypriot Artists: The Second Generation,* ed. Antonis Danos (Nicosia: Marfin Laiki Bank Cultural Center, 2009) 9.

seek to do through my painting is to render this sense of the flow of energy 'in and out of man'."[319]

Lines in Votsis' work, as one can observe in *Woman in Landscape* (1987 [fig. 58]) and *The Pentadactylos Mountains* (1976 [fig.59]) give the composition a sense of becoming, as if nothing is final yet, the figures are embarking on a flight. "The energy lines" are also the means by which the figures find their extension in the world; they defy their boundaries, how things connect rather than how they 'are,' and tendencies that could evolve in creative mutations rather than a 'reality' that is an inversion of the past.[320] Connected to this is Deleuse's and Guattari's consideration of things not as substances, but as assemblages or multiplicities, focusing on things in terms of unfolding forces – bodies and their powers to affect and be affected – rather than static essences:[321] "Every assemblage is territorial in that it sustains connections that define it, but every assemblage is also composed of lines of deterritorialisation that run through it and carry it away from its current form."[322]

The energy lines or lines of deterritorialization form an extension of the abstracted figures or silhouettes but also the backdrop for them. These combined figurative forms are a metaphor that describes the spaces between representation and abstraction and presence and absence. Silhouettes and shadows not only remind society of a loss but also of the possibility that this loss could happen again.

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[319] Loizou, "Stelios Votsis," *Cypriot Artists: The Second Generation,* 9.

[320] Lorraine Tamsin, **"**Lines of Flight," *The Deleuze Dictionary,* ed. Adrian Parr (Edinburgh: Edinburgh University Press, 2005 [2010 revised edition]).

[321] Ibid.

[322] Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* 503-4.

Figure 58: Stelios Votsis, Woman *in Landscape*, 1987, acrylic on canvas 68 x 78 cm.

There is a connection of use of silhouettes in Cypriot post-war art and a parallel use of silhouettes[323] by the Asociación Madres de Plaza de Mayo in Argentina in 1977, which were used in order to spread coverage and awareness of the disappeared. Mothers of the missing people began to engage in peaceful protests to force the government to release information about their missing children.[324] They cut out and painted silhouettes and glued them to buildings, walls

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[323] Photographs of the missing people were also used.

[324] The time from 1976 to 1983 in Argentina is known as the "Dirty War" period. It represents the lives lost, families destroyed, and human rights violations committed by the military government. The Mothers of the Plaza de Mayo were the first responders to the human rights violations and were able to defy the limitations of women and motherhood in Latin America. The mothers mobilized and demanded information on the whereabouts of their children while making the human rights violations known on both local and global scales. Their impacts, effectiveness and coverage have been successful due to their sustained group organization, use of symbols and slogans, and silent weekly protests. Today, the Mothers are actively involved in the battle for human, political, and civil rights in Latin America and beyond. The Plaza symbolizes more than just a meeting place and a sustainable tool of the Mothers. It further represents the "walking in circles" the Mothers did from government offices, police offices, and army facilities, to prisons seeking answers about their children. They would wait for hours without water, food or the use of sanitation facilities only to be told to return another day. The circle represents their never-ending activities and dedication to the return of their children.
Information taken from Rachel Koepsel "Mothers of the Plaza de Mayo: First Responders for Human Rights," Case-Specific Briefing Paper Humanitarian Assistance in Complex Emergencies University of Denver 2011,

and trees around the cities. The empty silhouettes, some 30,000 of them, appeared around Buenos Aires with the names and dates of missing people. The silhouettes do not "fill the emptiness, they only give it shape. And quantity."[325] The 'missing people' apparently are as alive as the rest of the inhabitants. They construct a powerful representation of the disappeared, showing the public that they are present in society, while at the same time, absent.
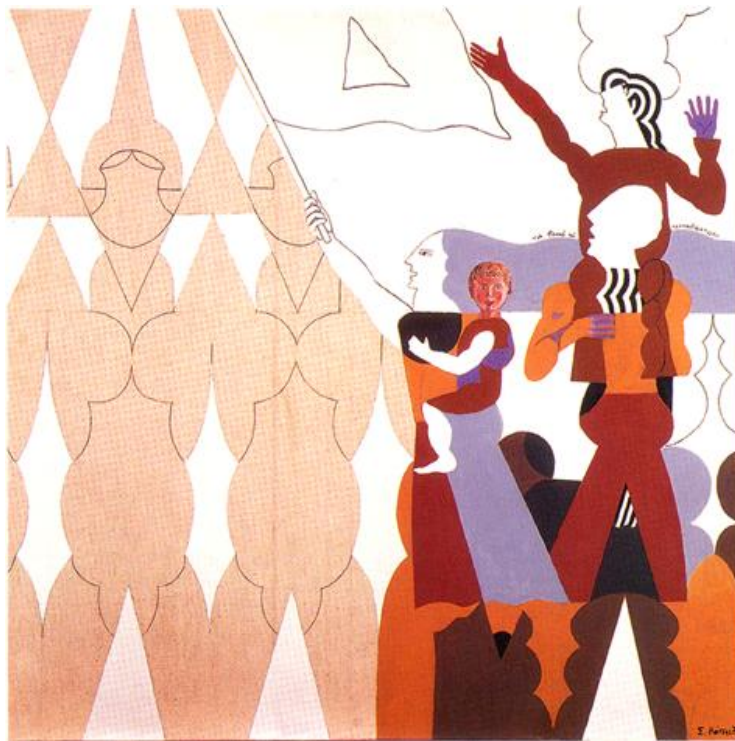
Figure 59:   Stelios Votsis, *The Pentadactylos Mountains*, 1976, oil on canvas, ab. 90 x 88 cm.

As mentioned in Lisa Saltzman's book, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* in an ancient account of painting's origins, nearly two thousand years ago, a woman traces the shadow of

her departing lover on the wall in an act that anticipates future grief and commemoration but also the solace and relief found in images and art. Contemporary Cypriot artists discussed analytically in this section – Stephanidou, Olympios, Koumides, Oikonomou, Kypris and Votsis – are returning to similar strategies of remembrance, ranging from silhouettes to shadows and specters, establishing an ethical relation to traumatic history (based on the question of remembrance as an obligation and forgetfulness as a resolution), and to its subjects, its victims.

2.4.4 Marking the Land: Negotiating the Presence of the Body

There are spaces of belonging, of fitting in, of conflict, of forgetting, spaces that can be measured and analyzed, apparent, specific spaces where we know who we are and why we are there. These spaces are defined by borders, boundaries and walls. One of the characteristics of our being, Heidegger states, is that we ourselves "make room," "give space," and "let entities within the world be encountered."[326] In other terms, we ourselves are spatial. Thus, we cannot refer to space without talking about us, and we cannot talk about us without referring to space. It obscures the sense of belonging to the world that, according to Heidegger, is deeply connected to our ability to use the objects we find in the world as equipment. Space is encountered as a "region" where we can use objects as equipment. Heidegger claims, "Space is not in the subject, nor is the world in

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[326] Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (San Francisco: Harper & Row, 1962) sections 22–24.

space. Space is rather 'in' the world in so far as space has been disclosed by that Being-in-the-world which is constitutive for *Dasein*."[327] Space is dependent on us in so far as we can disclose it in our everyday dealings with the world or in so far as it is disclosed to us by our everyday dealings in the world. According to the Heideggerian analysis of the human being, which he calls the 'Existential Analytic,' human beings are spatial with regard to their "being-in-the-world." Existential spatiality[328] is the view that space is not merely an objective, geometric space to be measured quantitatively and to be considered independent of the human beings who inhabit it. Rather, existential spatiality implies a notion of space which is intimately linked to human beings, so much so that it would not make sense to talk about space without considering how it is connected to us.[329]

It is this connection between space and the existential dimension of humans that I want to emphasize here in order to show how Maria Papacharalambous', and Stella Angelidou's landscapes, Panayiotis Michael's early series, *My Dearest Green Line*, and Helene Black's work can be seen as reflecting an existential space that serves as an index of the traumatic history of Cyprus. Through an extensive use of marks and lines, and natural materials, these artists reveal the natural environment but also its history, its culture and its belief systems, as if they have looked at the countryside with such intensity that they have seen

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[327] Heidegger, *Being and Time*, 146.

[328] Heidegger himself goes so far as to claim that space is dependent on human beings. Such a claim does not come as a surprise if one is aware of his philosophical treatment of the notion of space and Kant's famous claim that space is in fact a form of intuition. While not completely removed from the Kantian treatment of space, Heidegger offers a different explanation of space in so far as it takes into consideration the so-called existential characteristics of human beings.

[329] Ortega, "Exiled space, in-between space: existential spatiality in Ana Mendieta's *Siluetas* Series," 27.

through its surface to the geological layers beneath the earth's skin. Once more nothing is definite on picture surface: lines express a feeling of incompleteness, of negotiating boundaries and spaces, of tension between absences and presences, speech and silence, body and landscape, a tension that points to an open wound. This is achieved with the application of diagrams, a layering of repetitive lines, marks indicating the thinking and rethinking of composition. Change is not produced through a process in which one form replaces another, but through a deformation of form: as a form becomes scrambled something new is suggested and a number of (formless) forces, presented by the diagram, surface in one place.[330] We are speaking of the actualization of form on the canvas' surface.

The marks, dividing lines, fences and borders in the work of Angelidou (b. 1969), act as an evidence-presence of the human body. In writing about Anselm Kiefer's landscapes, Lisa Saltzman suggests that traumatised landscapes and ruined buildings can also be read as standing for physical wounds that may never heal, that, captured in his distressed surfaces, are distilled in time, never to be resolved but also never to be forgotten.[331] The body, which marks the soil, gives evidence of the human power inscribed in the land. The evidence of the human body on the land – this we see happening with Angelidou's marks and lines – is exactly what functions as legitimation of one's claims on the land – the evidence of the body in the soil.[332]

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[330] Deleuze, *Francis Bacon: Logic of Sensation,* 158-9.

[331] Lisa Saltzman, *Anselm Kiefer and Art after Auschwitz* (Cambridge, New York and Melbourne: Cambridge University Press, 1999) 82.

Angelidou creates landscapes that, in a sense, are impossible to move through, as one can discover in *Roots* (2000 [fig. 60]) and *Fire* (2000 [fig. 61]). The clear indication of frontiers, borders and barbed wire fences gives the viewer a sense of finitude, limits and limitedness. It is impossible to move further, as it is impossible to move further the Cyprus green line. As anticipated, these signposts refer to the artist's life's experience, of the continuous sight of borders, or of the impact on her own identity.

Whatever the signposts, they indicate that Angelidou's personal landscapes are as much inward as outward bound. Placed in the centre of fire, the small tank stands as a reference to the war scenery and its traumatic aftermath. Paint is used pictorially to figure the perspective of the landscape and expressively to create a sense of violent recession, which is superimposed on a series of vertical, violently executed black lines, signifying a type of fencing or borders, often turning into abstract gestures. As suggested above, it is through such catastrophes (of paint) that another world opens up; it is through marks that are asignfying (chaotic and not representational) that something new emerges.

Looking at these roots/lines, Deleuze and Guattari's concept of the 'rhizome' comes to mind. 'Rhizome' draws from its etymological meaning, where 'rhizo' means combining form and the biological term 'rhizome' describes a form of plant that can extend itself through its underground horizontal tuber-like root

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[332] The body plays an important role for the legitimating of a *jus terrundum* (as opposed to *jus scriptum*). Irit Rogoff writes that the Roman Law and Derrida's reading of the conditions from which any form of order can arise, has to do with the historical and theoretical implications of 'drawing a line in the earth'. "The relation of *jus terrundum* (the law of the land) to *jus scriptum* (the written law) [states] that the marking of the presence in the soil is the marking of a law of ownership and territoriality." Irit Rogoff, *Terra Infirma: Geography's Visual Culture* (London: Routledge, 2000) 134.

system and develop new plants. In Deleuze and Guattari's use of the term, the rhizome is a concept that 'maps' a process of networked, relational and transversal thought, and a way of being without 'tracing' the construction of that map as a fixed entity.[333] The rhizome visualizes how every thing and every body can be seen as multiple in their interrelational movements with other things and bodies. The nature of the rhizome is that of a moving environment, composed of organic and non-organic parts forming symbiotic and aparallel connections, according to transitory and as yet undetermined routes.[334] Such a reconceptualisation constitutes a revolutionary approach for the reassessment of any form of hierarchical thought, history or activity. Rather than reality being thought of and written as an ordered series of structural wholes, where semiotic connections or taxonomies can be compiled from complete root to tree-like structure, the story of the world and its components, Deleuze and Guattari propose, can be communicated through the rhizomatic operations of things – an open-ended productive configuration, where random associations form connections.

> The rhizomatic network is a mapping of the forces that move and/or immobilise bodies. Deleuze and Guattari insist bodies and things ceaselessly take on new dimensions through their contact with different and divergent entities over time; in this way the concept of the 'rhizome' marks a divergent way of conceptualising the world that is indicative of Deleuzian philosophy as a whole.[335]

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[333] Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, 12.

[334] Ibid. 10.

[335] Felicity J. Colman, "Rhizome," *The Deleuze Dictionary.*
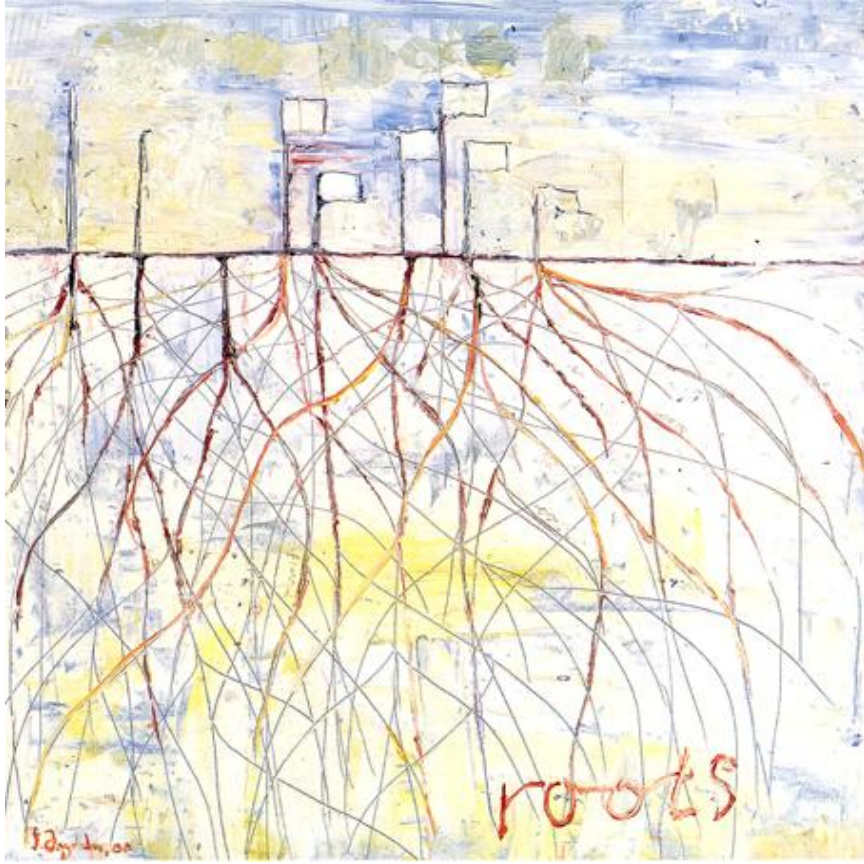
Figure 60: Stella Angelidou, *Roots*, 2000, oil on canvas, 75 x 75 cm.

For Deleuze, the diagram as the operative set of asignifying lines and the rhizome a network of lines and zones is not final but suggestive of something, of new relations of forms. When it comes to painting he argues that the diagram is not sufficient on its own as successful painting: the diagrammatic marks must be utilised in some way to disrupt figuration. In this, Deleuze argues for the diagram in painting as a localization of random traits and events.[336] Angelidou, however, places her lines in a suspending situation: lingering between a type of fencing or borders, and random marks or asignifying lines. What is interesting in her paintings is the two plateaux in which they are divided: above and below. The strictly limited spaces above and below suggest a possible future deterritorialization.

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[336] Burrows, "An Art Scene as Big as the Ritz?: The Logic of the Scenes," 160.

Figure 61: Stella Angelidou, *Fire*, 2000, oil on canvas, 90 x 120 cm.

The landscapes of Maria Papacharalambous (b.1964) are usually scorched, barren and desolate; the skyline is pushed almost to the top of the picture plane, so that the land occupies most of the picture surface.[337] This allows both artists to exploit surface effects to the maximum: Papacharalambous through minimal means and expansive surfaces, and Angelidou through an expressive brushwork and an almost chaotic use of textures.

Papacharalambous' paintings always have a central horizon line, allowing her to play with colour, perspective and form within this simple, though not simplistic, division of the canvas. Her paintings, *Untitled* (2001 [fig. 62]), *Untitled* (2001 [fig. 63]), *Untitled* (2001 [fig. 64]) and *Untitled* (2001 [fig. 65]), oscillate between figurative and abstract art, between narrative and implication, between the actual and the invented – until she eventually leads us into the image of an outlandish no man's land. Like deep scars, the lines which make up the structural

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[337] This characteristic push of the skyline, which we will see later, manifests similarly in Kanthos' work.

elements of the painting – horizons and architecture – have been gouged out of a densely built-up, organic-looking surface. The painting appears to have been carved and molded from a combination of slabs of thick and thin material.

Figure 62: Maria Papacharalambous, *Untitled*, 2001 (*Horizons Vertically Series*), 70 x 130 cm.

Apparent in all her images is a strong sense of space/place, crudely infiltrated by highly symbolic objects like dolls, which inhabit our world as objects, not illusions. This combination gives the work a mixture of scale and differing planes of reality which offer alternating levels of human interpretation – the canvas is the illusionary stage or arena in which the props act out esoteric narratives. Papacharalambous' paintings are engaging both in their textural beauty and their multi-dimensional theatricality. They are fairytale spaces where fear goes hand-in-

hand with enchantment. Her incorporation of raw materials and the high horizon lines make the landscape feel inescapable, with an oppressive flatness.

Figure 63: Maria Papacharalambous, *Untitled*, 2001 (*Horizons Vertically Series*), 130 x 70 cm.

Indeed, her recurring image is a scorched earth landscape at once flat and deep, aggressively frontal and yet rapidly receding toward a high, faraway horizon. Papacharalambous' paintings have the appearance of extreme distress. At times, smothered in paint and appearing battered or flattened, or roughly handled gives her landscapes a sense of restricted space and a melancholic mood.

Figure 64: Maria Papacharalambous, *Untitled,* 2001 (*Horizons Vertically Series*), 130 x 70 cm.

Figure 65:   Maria Papacharalambous, *Untitled*, 2001 (*Horizons Vertically Series*), 130 x 70 cm.

Elusive and indeterminate as these paintings are, they function as memories of Papacharalambous' childhood in the post-war period. These works not only depict but also exude a world that is as dark as it is magical, as intangible as it is recognisable. Strangely bereft of human life, the works navigate the real and imagined; where lines loop into each other, horizon lines fold into foregrounds, and nothing is as it seems. Papacharalambous' paintings are a lament to the passing and changing landscape, a monument to the earth itself; a world forever unfinished. Using heavy lines and bold shapes and colours, she has conveyed the otherworldly landscapes, shorelines, and horizons of her surrounding wounded place.

Panayiotis Michael's series, *My dearest Green Line* (1998 [fig. 66]), and *My dearest Green Line* (1998 [fig. 67]), a group of paintings in thick layered material (paint mixed with saw-dust and sand), full of dissections and scars, constitute either wounded landscapes or wounded bodies. Michael (b. 1966) comprehends and approaches his place as material evidence of unspoken pain, in

Caruth's words,[338] crying wounds that demand justice and find expression in his work as if through a kind of skin. Through silent acts of witnessing and listening, like those traced in Michael's artworks, wounded places allow individuals and groups to begin the difficult work of mourning.[339]

Figure 66:   Panayiotis Michael, *My dearest Green Line,* 1998, oil on canvas, 150 x 150 cm.

His negotiation of boundaries between planes, points of transition from the interior to its contour, defining axes and isolated components of composition, overlapping compromised inter-planar relationships, tension and consistent negotiation of the space and boundaries, becomes a reference to the negotiation of

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[338] Caruth, *Unclaimed Experience: Trauma, Narrative, and History.*

[339] See Karen E. Till, *The New Berlin: Memory, Politics, Place* (Minneapolis and London: University of Minnesota Press, 2005).

geographical and political boundaries in his home country. He formulates tropes like subtle colour shifts, (he paints almost monochromatically) moments of camouflage (layering), deposits in paint where the bottom colour peers through the top colour, two edges of colour butted up to create a boundary, flawed brushwork and a disordered/random application of material. These tricks are repeated and repurposed throughout the paintings to give the work a sense of both duration and temporality. The texture extends itself from the first layer of paint to the surface. The top surface acts as a system that parallels and competes the first layer. It is, however, symbiotically bound to it. Both systems/layers entirely depend on each other for 'survival', to create depth.

Besides the repetitive lines in his work, the reference to the Green Line in his title takes us directly to the situation of partition in Cyprus. Deleuze, in trying to theorize a shift from lines of division and separation to those which might carry us across unknown thresholds, distinguishes between three types of lines, a distinction not easily pinned down in Michaels' work. According to Deleuze, the first order of lines is segmentary or rigidly segmented.[340] The second order is:

> Much more supple, that are somehow molecular… [the lines] trace out small modifications, cause detours, suggest 'heights' or periods of depression, yet they are just as well defined, and even govern many irreversible processes. Rather than being segmented molar lines these are molecular flow (flux) with thresholds or quanta. A threshold is crossed that doesn't necessarily coincide with a segment of more visible lines.[341]

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[340] As he explains, from time to time, when passing from one segment to another, we are told, "now you are no longer a child": then at school "now you are no longer at home"…all kinds of well defined segments, going in every direction, which carve us up in every sense, these bundles of segmented lines" (Gilles Deleuze, 'Politics' in Deleuze and Guattari, *On the line,* 69).

[341] Gilles Deleuze, "Politics," in Deleuze and Guattari, *On the line,* ed. Sylvere Lotringer (New York: Semiotext[e], 1983) 70.

At the same time there is a third type of line, even stranger still, as if something were carrying us away, through our segments, but also across our thresholds, towards an unknown destination…this line though simple and abstract is the most complicated and tortuous of all: it is the line of gravity or celerity, the line of flight with the steepest gradient…In any case these three lines (i.e. segmentary, molecular and gravity) are immanent and caught up in each other.[342]

Looking at Michaels' work, one effortlessly locates a process of becoming, of layering and change. Having in mind the Deleuzean concept of becoming, this could be identified as an 'interkingdom' of things, where nature operates against itself to produce something new. For Deleuze and Guattari the world is not a static Being, but a dynamic process of becoming. Both philosophers build a theory of constant movement, the change in a state of expressive and dissolving individuations, a philosophy of difference aiming at the production of the new. The process of individuation is a two-way open-ended process: As one changes, one also creates change to the surrounding world. Individuation is full of change, coincidence and accidents beyond control. In this process of differentiation, percepts work as forces and affects as becomings. Deleuze and Guattari started to develop the concept of territory already in *Anti-Oedipus*, although it wasn't developed fully until A *Thousand Plateaus* as a territoriality of art, where territory and affect are connected. In what they discuss as the territoriality of art the intensities take place on an affective-level. On this level, intensities can change position and flow: affect is not an emotion, a feeling, but it exists before them. Any discussion which attempts to understand this taxonomy of lines of division, contamination, separation and flight in terms of their representation and their

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[342] Deleuze, "Politics," in Deleuze and Guattari, *On the line,* 71.

symbolic presence needs to take on board the shift of threshold as passage from one place to the other, the Deleuzian concept of becoming, which is a process rather than an act.[343]

Figure 67:   Panayiotis Michael, *My dearest Green Line,* 1998, oil on canvas, 150 x 150 cm

Delving into Angelidou's, Papacharalambous' and Michael's work one can detect the importance of lines – as a reference to their physical presence on the land in their function in marking and defining spaces – and a concern with form in their art. Using a layering of repetitive lines, an application of diagrams and marks indicating the thinking and rethinking of composition, these artists have succeeded in expressing a feeling of incompleteness, while negotiating limits and confines and producing a tension between absences and spaces. Transformations are the product

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[343] Rogoff, *Terra Infirma: Geography's Visual Culture*, 116.

of a process in which one form substitutes for another, one line is a correction of another line, a composition becomes twisted, a new shape is implied, consequently accomplishing the actualization of form on the canvas surface.

Helene Black's (b. 1950) work is predominantly associated with her surroundings, her lived space. She manipulates substances, materials, even autobiographical stories collected from her immediate space. In her early work, she used a constrained palette of raw natural colour: burnt black, earth brown, wine red, rust red, the gold of sand or marble – colours and matter suggestive of alchemy and the changing of elements. Through the formal processes of burning, scarring and wounding her canvasses, Black as the artist/destroyer performs the cathartic, redemptive, essentially ambiguous process of destruction and repair.

Transformation is emphasised actually and materially in her paintings through the use of tangible materials (earth, sand, wood applied as media for making art), and spiritually through the use of universal signs and symbols (the cross, dividing lines, enclosing circles). She is concerned not only with materials but with the expression of gesture and marking. Black re-evaluated humble materials, things of the earth like sand and the refuse of humanity: string, bits of fabric, and newspapers. By calling attention to this seemingly inconsequential matter, she suggests that meaning can be found in our existential spatiality.

Images such as *Untitled* (1976 [fig. 68]), *War 1* (1976 [fig. 69]), War *2* (1976 [fig. 70]) and *War 3* (1976 [fig. 71]) – which also bring to mind Panayiotis Michael's wounded surfaces or injured skins – resemble walls that have been scuffed and marred by human intervention and the passage of time. Characterised by a skin of ochre and umber colours and by the gouge and puncture marks in the

dense stratum, these walls suggest violence. These markings recall the scribbling of graffiti, perhaps referring to the public walls covered with slogans and images of protest that refer to the dividing wall in Nicosia. Antoni Tàpies has called walls the "witnesses of the martyrdoms and inhuman sufferings inflicted on our people."[344] The idea of the wall, whether as a symbol of spiritual solitude or political and religious suppression, holds a multitude of meanings. It is to be noted that these paintings propose a poetic memorial to those who have perished and those who have survived the devastation of 1974.

In 2009, Helene Black exhibited *The Strangeness of Natural Things* (2009 [figs. 72, 73]), which, in my view, was the follow-up of the 1976 *Mixed Media* work. The main piece is a hanging chandelier made of stainless steel, Murano glass and silver. On the floor there is a square of raw umber pigment. The installation is completed with an antique weaver's mill, a handmade book and 72 solid timber cobbler's and 30 solid beech wood cubes. All these constitute individual works but the exhibition setup creates a dialogue and connection between them. All of these works or fragments of information are based on an exploration of earth colours from the area of Larnaca, an area where the distant past and the present intersect. It is a first formulation of her interest on the geology of colour. The title was taken from a comment made by Andre Gide on the work of the poet Henri Michaux, borrowed by Helene Black:

> In the old days I had too much respect for nature.
> I put my self in front of things and landscapes and let them alone.
> No more of that, now I will intervene.[345]

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[344] Antoni Tàpies, *La pratique de l'art* (Paris: Gallimard, 1974) 59.

Black's idiosyncratic research on landscape starts with an exploration which goes beyond the boundaries of traditional topography; she walks through the landscape, gazing at it and collecting natural materials from the places she journeys through. She examines natural pigments where the past is not only deposited, for its traces continue to establish a connection between art and nature. Her research concerns the investigation of earth pigments and resonant sites of her own environment. Black finds the purest sources of pigment material and creates an installation that celebrates the land and soil of Cyprus. Part of this reflection is the attempt to stimulate sense memory, to seek and connect history embodied in a fragment of nature with the present, to show the continuities and flux of nature through time:

> Within this experience of space as time, seeing significance in the simplest objects, implements, coloured earth and natural landscape, all combine into a symbolic blend of meaning resulting from the accumulative action and intervention upon our natural world by others throughout time. It is this notion that Black focuses upon, which adopts the poetic inherent in all things and it is this very poetic essence and the conceptual potential for uncertainty that imparts a melancholic strangeness upon the land. [346]

She succeeds in conveying the excitement of the materials she discovers, which in their preparation and presentation come to be loaded with metaphors. Her works are experienced by the audience as they walk around the installation, as traces of landscape, as traces of history and as traces of Cyprus's culture, all juxtaposed with the reality of the found objects from nature.

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[345] See text in <http://hblack.net/hblack/index.php?id=112>

[346] Ibid.

Figure 68: Helene Black, *Untitled*, 1976, mixed media, 40 x 40 cm.

Throughout her works Black grapples with the unassimilable trauma of the catastrophic losses of history, with a place which continues to be marked by experiences of separation and displacement, but which also connect the living to former and future lives. Being in the presence of a place that was important in the lives of loved ones may help individuals work through feelings of incompleteness – spectral traces that are passed through generations. This is what Angelidou's marks, dividing lines, fences and borders, Papacharalambous' raw materials and horizon lines, Michael's wounded surfaces or injured skins, and Black's natural pigments and fragments of nature are trying to realize. These are references to places of pain and healing, where social networks and possible futures can be created, imagined and inhabited. These artworks constitute communal reminders of loss and personal reserves for 'constructive forgetting', both of which are central to mourning and embodied-social memory work.[347]

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[347] Paul Ricouer, *Memory, History, Forgetting*, trans. Kathleen Blamey and David Pellauer (Chicago, IL and London: University of Chicago Press, 2004).

The spectral echoes of past actions can be seen on the heavily-worked surfaces of these artists' paintings, resulting in a unique, melancholy presence – a sense of the presence of absence. Within the spaces of absence, loss, and (dis)figuration seen in Angelidou's, Michael's, Papacharalambous' and Black's works, a dialectic between meaningful forms and the grieving mind is enacted where, in Steven Sacks' terms, 'fictions of consolation' are constructed and identity is recomposed.[348] The traces of the erased forms, lines, and marks bear witness to their erasure and the passing of time – just as the disjunctive practice of memory, its traces and asymmetrical rhythms, suggests the existence of once 'being there.'

Figure 69: Helene Black, *War 1,* 1990, mixed media on canvas, 30 x 30 cm.

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[348] Igrid De Kok, **"**Cracked Heirlooms: Memory on Exhibition," *Negotiating the Past: The making of Memory in South Africa,* eds. Sarah Nuttall and Carli Coetzee (Oxford: Oxford UP, 1999) 56-71.

Figure 70: Helene Black, *War 2,* 1990, mixed media on canvas, 30 x 30 cm.
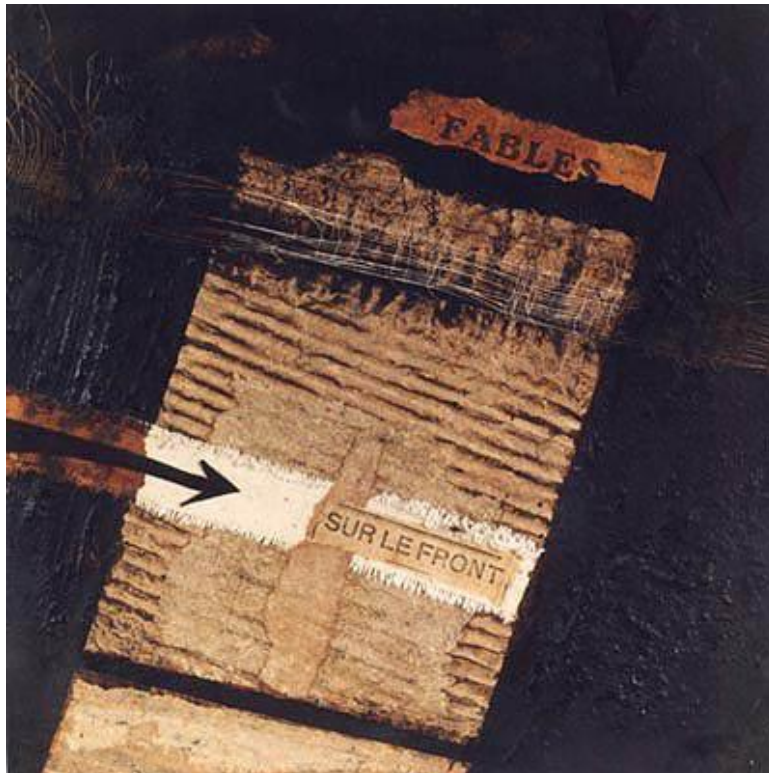
Figure 71: Helene Black, War *3,* 1990, mixed media on canvas, 30 x 30 cm.

Figure 72: Helene Black, *The strangeness of Natural Things*, 2009, installation.

Figure 73: Helene Black, *The Strangeness of Natural Things*, 2009, installation.

2.4.5 Skins, Scars and Boundaries: The Vulnerability of the Body

A preconceptual interlinking of the "flesh of the body" and the "flesh of the world" makes possible a communication of embodied self and embodied world – an "intercorporeity" rendered possible in paintings by Yiorgos Skotinos, Loizos Sergiou and Andreas Makariou. In *Visible and the Invisible*, Maurice Merleau-Ponty describes the "flesh" as,

> [A] new type of being "a being by porosity, pregnancy, or generality and he before whom the horizon opens is caught up included within it. His body and the distances participate in one same corporeity or visibility in general, which reigns between them and it, and even beyond the horizon, beneath his skin, unto the depths of being.[349]

This 'intercorporeity' leads to the violent effect the paintings have: there is that in them which is independent of the physical interplay of forces and which is not only enacted by the viewer but is also presented in the images. The skin of these figures does not cover what is underneath. Instead the interior is exposed. The viewer acts as a decisive authority, which eventually distinguishes the figure from the viewer who participates in its actualization. Ernst van Alphen argues that the viewer is involved in the violence imposed on the figure because the viewer's acts of perception are made relevant to the activity performed in the matrix of the figure.

Following the events of 1974, Skotinos' (b. 1937) paintings played with the body's act of actualization and its sense of balance between the inside and the outside. His manipulation of the figure is like a "molecular flow," resembling a process of metamorphosis or an imaginary voyage – from the inside of the body to

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[349] Maurice Merleau-Ponty, *Visible and Invisible*, trans. Alphonso Lingis (Evanston, Ill.: Northwestern University Press, 1968) 149.

the surfaces of the world. The body-forms in his works, *The Circle of Indictment: Afternoon Bombardment* (1974-75 [fig. 74]), *Pentadaktylos* (1974-75 [fig. 75]) and *Women of Cyprus* (1974-75 [fig. 76]), talk about the vital energies of the inner body and how these simultaneously become emblematic images of human vulnerability. "The vulnerability of the body, its wounds, scars and lacerations became metaphors for the fragile nature of our consciousness."[350] He treads his forms with clear-cut and harsh contours, and by treading the surface of the bodies in the same manner as other objects in the composition, he achieves a compositional continuity.

Figure 74: George Skotinos, *The Circle of Indictment: Afternoon Bombardment*, 1974-75, *Protest against War and Violence, Cyprus (*1974 series*)*, acrylic, 165 x 245 cm.

Figure 75: George Skotinos, *Pentadaktylos*, 1974-75, *Protest against War and Violence, Cyprus (*1974 series*)*, acrylic, 150 x 180 cm.

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[350] Carsten Ahrens, "All Creatures Great and Small: Kiki Smith 's Artistic Worlds," *All Creatures Great and Small: Kiki Smith,* ed. by Carl Haenlein (Hannover: Kestner Gesellschaft, and Zurich, Berlin, and New York: Scalo, 1998) 12.

The surfaces of the nude bodies in Skotinos' paintings do not possess a harmonious beauty. The fragmented body surface is full of cuts and fragments, traces of colour, of marks and stains that form a kind of corporeal geography. It seems that the inside pushes towards the surface; we see a representation that gets under our skin. There seems to be a tension between surface and depth, "a tension that produces over determined deadness."[351] The interior body creates deep recesses of the surface, whereas the skin layers, in contrast, "close these recesses off with a rigorous boundary, like a shroud."[352] Their surface negates the interior space, thus embodying yet another sense of negative space.

Figure 76: George Skotinos, *Women of Cyprus,* 1974-75, *Protest against War and Violence, Cyprus* (*1974* series*),* acrylic 265 x 180 cm.

The inside pushing out – as a constant negotiating of boundaries and spaces – finds another manifestation in Andreas Makariou's (b. 1955) *Ecce Homo* (1992 [fig. 77]) and C*aligula* (1993 [fig. 78]). At first look, *Ecce Homo* looks typically representational and narrative. Makariou claims to be interpreting the relationship between history and modernity as an interrogative tension and critical

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[351] Bal, "Metaphoring: Making a Niche of Negative Space," 167.

[352] Ibid. 167.

confrontation, by juxtaposing known images from art history, and transforming them using a pop or a neo-realist approach, into a contemporary critical statement on social issues. As he explains: "Every picture comprises a monument that is a freezing of collective memory, which is based on two things: the constant flow of information, and, the reactivation of the stored historical information […]."[353] On closer examination, however, one observes a lot of forces acting on the surface of his figures. As Carsten Ahrens writes about Kiki Smith, in his essay "All Creatures Great and Small: Kiki Smith's Artistic Worlds": "The life-giving fluids run down the lethargic bodies into a senseless nothingness; they give neither life nor desire, they dry up empty and meaningless."[354] Makariou's images do not form complete human figures. Instead they are rather staging the complex interaction between the outer shell and internal processes. Making reference to the body, Mieke Bal, in her essay, "Metaphoring: Making a Niche of Negative Space," makes a relevant comment regarding Doris Salcedo's work: "they…have scars, ragged seams on which surgical violence has been performed. Thus they look like corpses cut open and sewn shut again in a violent autopsy."[355] Makariou also paints the body exposed, in pain, the somatic experience of hurt that is, in turn, powerfully evoked in the individual viewer. Violence and trauma are implied on several levels here. They are images that come from the depths of memory and emerge through the

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[353] Dina Pamballi, "Andreas Makariou: In Search of a New Virtual Reality," *Phileleftheros,* 29 Nov. 1998: C1.

[354] Ahrens, "All Creatures Great and Small: Kiki Smith 's Artistic Worlds," 38

[355] Bal, "Metaphoring: Making a Niche of Negative Space," 167.

physical act of art – a body memory of a wound that perhaps the mind had almost forgotten.

Figure 77: Andreas Makariou, *Ecce Homo Series*, 1992, oil on wood, dimensions not available.

The bodies in both Makariou's and Skotinos' works have lost all embellishments. We do not just see them nude, but stripped of their skin too, with visible muscles and veins, like an écorché figure from the time of Leonardo Da Vinci. The vulnerable bodies, naked and demythologised find another embodiment in Loizos Sergiou's paintings, with their closely grouped tensely placed figures, and their strange conjunction of strong linear definition and painterly surfaces, which invite a haptic connection to the paintings. Figure and ground seem to float on the same surface. What separates and unites both the form and the ground is the contour as their common limit. Sergiou (b. 1951), in *Antiwar* (1983 [fig. 79]),

Killing Each Other (1996 [fig. 80]), *Torso* (1996 [fig. 81]), *The Gallows* (1997 [fig. 82]), *The Protectors* (1998 [fig.83]), and *Priority* (1995 [fig. 84]), uses a limited colour palette, expressing the shattering horror of the spectacle of the dying and the dead, which provides him involuntarily with the core of his later nightmarish imagery. The calligraphic speed and intensity of the marks result in a rich complexity of the surface that cannot be taken in at a single glance. The appearance is that of wounded flesh and scars inflicted on the surface of the canvas.

Figure 78: Andreas Makariou, *Caligula*, 1993, oil on canvas, 140 x 130 cm.

Figure 79: Loizos Sergiou, *Antiwar,* 1983, oil on canvas, 140 x 160 cm.

Figure 80: Loizos Sergiou, *Killing Each Other*, 1996, oil on canvas, 125 x 135 cm.

Figure 81: Loizos Sergiou, *Torso,* 1996, oil on canvas, 123 x 123 cm.

Figure 82: Loizos Sergiou, *The Gallows*, 1997, oil on canvas, 130 x 120 cm.

Figure 83: Loizos Sergiou, *The Protectors*, 1998, oil on canvas, 120 x 120 cm.

Figure 84: Loizos Sergiou, *Priority*, 1995, oil on canvas, 120 x 130 cm.

Sergiou responded to the violence and cruelty of the 1974 Turkish invasion by painting the dramas of torture and brutality. Painted in deep, emotionally repellent colours, the figures are twisted and distorted within a compressed space, as in late medieval representations of the tortures of the damned, and the horror is heightened by unambiguous and emphasized details. Many of his themes, until recently, project sadistic, hazardous situations in which bodily discomfort, outright pain and pleasure in the other's pain are explicitly depicted, and their sources are allegorically or symbolically denoted.[356] Change and transformation in his work are not produced through a process in which one form replaces another, but through a deformation of form: as a form becomes scrambled something new is suggested.

Sergiou developed his style to express an intentional brutality. His style is thus analogous to what Deleuze calls 'catastrophes' that disrupt the figurative. Deleuze has articulated a "notion of painting as random marks that produce a

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[356] Sergiou's and Makariou's paintings clearly identify with the Neue Sachlichkeit (New Objectivity) style; a hard, socially conscious realism practiced by George Grosz, Otto Dix, and other artists who painted the spectacle of disaster and human depravity that was widespread in postwar Germany. Sergiou's style, with its closely grouped tensely paced figures, and its strange conjunction of strong linear definition and painterly surfaces, became one of the most distinctive works in post-war expressionism in Cyprus.

deterritorialization […]."[357] So, to deterritorialize is to free up the fixed relations that contain a body, all the while exposing it to new organizations. "It is through such catastrophes that another world opens up; it is through marks that are asignifying that something new emerges."[358] Deleuze is actually suggesting that the diagram is indiscernible and therefore never an optical effect; it is an unbridled manual power.[359] These catastrophes give the eye of the viewer a different function from that given by figurative or optically ordered passages of painting. When encountering the diagram, the eye has a *haptic* function, the eye feels rather than sees.[360] An example of this is how Bacon sometimes makes a shadow emerge from the body, as if it were an animal that the body was sheltering. A parallel to this can be found in how Sergiou treads his backgrounds. In *Torso,* for example, the violent yellow, black and white brushstrokes seem to be more dominant than the torso itself and at times even invade the shape of the figure, filling parts of it. In this way, both Sergiou and Bacon produce a zone of indiscernibility. The bones are the special organization of the body, but the flesh in both painters ceases to be supported by the bones.

Sergiou's, Makariou's and Skotinos' figures, made of flesh, constitute a zone of indiscernibility, between human and inhuman, subject and object, animate and inanimate. In their paintings, they are not asking us to consider anyone's fate but to recognize that a piece of meat does not suffer, flesh and enfleshed beings do.

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[357] Deleuze, *Francis Bacon: Logic of Sensation,* 99-100.

[358] Burrows, "An Art Scene as Big as the Ritz? The Logic of the Scenes," 160.

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[359] Deleuze, *Francis Bacon: Logic of Sensation,* 138.

[360] Burrows, "An Art Scene as Big as the Ritz? The Logic of the Scenes," 160.

In short, the man that suffers is an animal, and the animal that suffers is a man. Deleuze talks of this in terms of a religious aspect … but a religious dimension that relates to the brutal reality of the bucher's shop. The understanding that we are all meat is not a moment of recognition or revelation, but rather for Deleuze, a moment of true becoming.[361]

The separation between the spectator and the spectacle is broken down in favour of the 'deep identity' of becoming. What these artists intend is to overturn conventions associated with everyday perceptions in order to bring the viewer closer to the raw fact of a tortured corporeal life. The enfleshed beings in their work are subjected to distortion in order to upset the stability of the common point of view, breaking down the protective barriers separating us from the immediacy of experience.

Finally, I discuss the ceramic suitcases by Ioannis Antoniou (1955-2013), known as Ioannis. Even though the actual presence of the body is not visible – which distinguishes his work from the other artists discussed above – the ceramic surface and the actual placement of these objects bring to mind wounded people fleeing from their homes.

Here is luggage suspended between an unrecoupable past and an unimaginable future and bearing the entire weight of those longings, to a point that it will not allow for any form of reflection on the textures of life in the present, on the new cultural artefacts that are being constituted out of life among other peoples and other languages and objects.[362]

What makes Ioannis' work, for the most part, pertinent to my discussion – apart from its apparent references to refugees and displacement – is the actual material that his suitcases are made of. The ceramic material, as in *Baggages* (1986

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[361] Marks, "Francis Bacon (1909-92)," 25.

[362] Rogoff, *Terra Infirma: Geography's Visual Culture*, 39

[fig. 85, 86]), the transformed fired earth, with all its imperfections, cracks and scars, gives the objects the feel of burned human skin, the body in a process of metamorphosis in a world made hostile by death and destruction. "Like the mark […] the tattoo on the arm of a [concentration] camp survivor functions as the sign of traumatic experience retained on the skin and in the body."[363] The alienating and disorienting experience of loss and pain is revealed to the viewers in their own encounters with the objects in transformation, objects that become affective triggers only at particular stages in a perceptual process, that lead the viewer to rediscover the appearance of the body through or beneath the marks the object bears.

A refugee himself, Ioannis uses the cracked, wounded surface of the ceramic material to speak about the facts of a tortured corporeal life. "The suitcase signifies the moment of rupture, the instance in which the subject is torn out of the web of correctedness that contained him or her through an invisible net of belonging."[364] The reference of the suitcase to some part of history or some part of the self, left behind, both indicate memory of something that has been lost. "A crucial moment in his life was his fleeing from Famagusta, an experience that became part of his consciousness. He later created work that expresses loss, remembrance and departure […] His luggage for the departure from Famagusta contains his memories and dreams."[365] He writes in a note: "04.00 the invasion has already started years ago. We shall not last any longer. They use barbaric means.

[363] Nancy K. Miller and Jason Tougaw, eds., "Introduction," Extremities *Trauma Testimony and Community* (Chicago: University of Illinois Press, 2002) 6.

[364] Rogoff, *Terra Infirma: Geography's Visual Culture*, 37.

[365] Marina Schiza, "1974 – Landmark in Politics and Art," 105.

[…] There is no salvation, nobody to give help. They anclosed us in glass window boxes for future generations, for our own mad descendents who will keep living with little buttons and for your descendents to admire us, not so much dead as unused, useless in our glass prison."[366] His luggages are sealed containing remains from a previous life. These remains are not available to us. We are only allowed access to the collapsed, wounded, and scarified surfaces of his suitcases.[367] We are alerted to the fact that conflicting energies and affects flow erratically through his work. The hide-and-seek aspect of the works' exteriors and the intensely haptic quality of its surfaces inform us once again of Ioannis' use of each work as something we might even consider a victimised body.
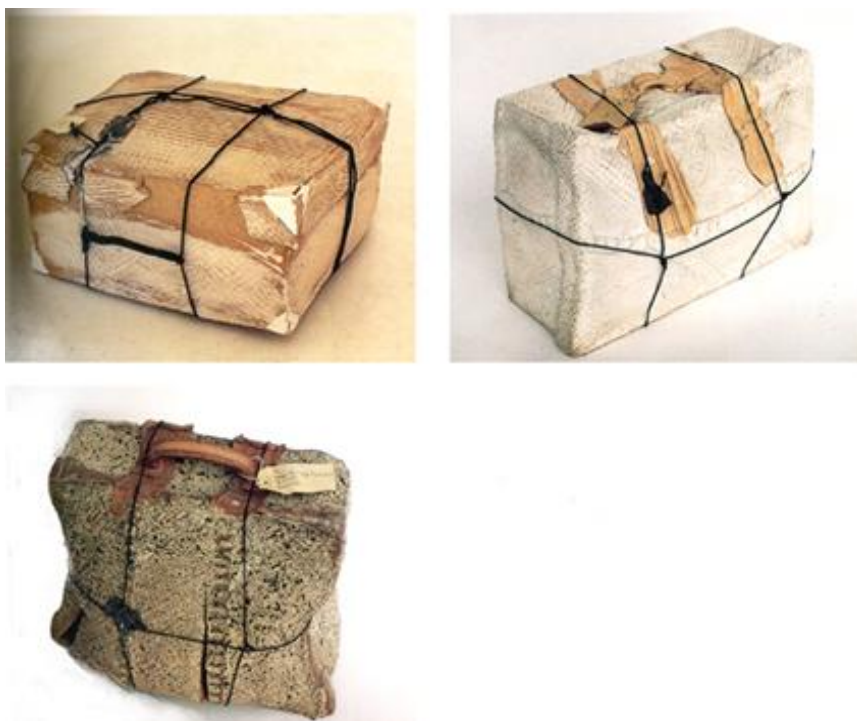
Figure 85: Ioannis Antoniou, *Baggages*, 1988, ceramic, cable, wax, 10 x 35 x 14 cm, 45 x 85 x 20 cm.

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[366] Quoted in Marina Schiza, "1974 – Landmark in Politics and Art," 105.

[367] Ioannis did another series of suitcases which were transparent and filled with ceramic heads. All of his suitcases are hermetically sealed.

In order to be as conceptually and metaphorically evocative as possible, Sergiou's, Makariou's and Skotinos' figures, and Ioannis' suitcases, function as "embodiment devices," meant to express both violation and release. In these artists' works, the vehicle of memory is the body, which carries within itself the trauma of its history.[368] These artists take the human figure as their subject in order to explore the muteness, brutalization and horror of war. They look inside the body to explore the inhuman, dichotomous relationship between the surface, the convincing veneer of the body, and what lies beneath. They also expose the memory of the violence the body has experienced as witness, bystander and perpetrator. Through their artworks, information of the body comes as a report from a distant and mysterious place. Loizos Sergiou, Andreas Makariou, Giorgos Skotinos, and Ioannis, each in their own unique way, uncover a personalized "writing of the disaster," through bodies and surfaces that resist taking a final shape.

Figure 86: Ioannis Antoniou, *Baggages*, 1988, ceramic, cable, wax, installation view.

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[368] Michael Godby, "Memory and History in William Kentridge's *History of the Main Complaint*," *Negotiating the Past: The Making of Memory in South Africa*, eds. Sarah Nuttall and Carli Coetzee (Cape Town: Oxford University Press, 2002) 109.

2.4.6 Pain, Exaggeration, Gravity: Distorted Bodies

To reposition memories into new historical narratives, Cypriot artists had to discover a critical language of images that allowed them to 're-encounter' the traumatic past within the context of the present. They shifted their focus, therefore away from the traumatic confrontation with the past and toward a more enduring and creative/active experience of traumatic memory and grief. Their work undeniably expressed a refusal of the temporal collapse implied in the crude use of a 'trauma signifier,' that is, the use of symbolist or realistic horrifying images to trigger a response, and the implication being that this moment of shock can stand for trauma itself. This also demonstrated the limited possibilities of either containing or translating pain.

Even though most of the work was created in new styles, there was also a reactionary tendency on the level of form as well as a conscious rejection of the modernist emphasis on abstraction manifested in Cypriot art of the 60s. Specifically, it is "the return" to a previous condition that, four months after the Turkish invasion, Adamantios Diamantis questions in his notes. He reflects on everything he had painted in the *World of Cyprus*, the lives and the hopes of the people presented:

> To Paint? To paint what? After the hymn and the lyrical view of the land at the beginning of my life, I saw during the years that followed the coming tragedy. The agonies of the last decade were an outlet for the fears and agonies of the harm that could occur.
> Now we have come to an end.
> Half the place is lost – will the drama be completed? Will the complete destruction be stopped? By what? By some strength or faith of ours? From

some calculation? Exhaustion? Fear of forthcoming punishment (by whom?) of the tremendous crime committed from the other side? [369]

Diamantis' words, written just a few months after he witnessed the destruction of his land, reflect in the most thoughtful way the processes of dealing with pain, which the artists were going through at the time:

> Is there still time? Is there strength in me to take part? And what will this taking part be? Mourning? Anger? Condemnation? Where will I find the strength to weep without disappointment, to mourn without exaggeration, to condemn without pomposity?
> Is there any meaning now in some kind of expression, in some form? Is it of use? Wonderings and questions! Each one reacts according to what powers he hides – and I am thinking that it is not worthwhile to fall down, working obstinately at some theme there is no meaning to it. Perhaps the only thing I can do is to wait. If I do something it must come as a command, as an uncontrollable need for joy, anger, or terrible news. [370]

In *Woman with Stretched-out arms* (1983 [fig.87]), Diamantis exaggerates, distorts, or otherwise alters his figures to express pain both in humans and the place surrounding the figures. This is a colossal female image representing the 'mother' Cyprus defending her children. The enemy is not visible anywhere. Instead the chaotic space around the figure obviously alludes to an unknown energy exerting force on the figure. In contrast to Diamanti's pre-war figures – often painted seated in coffee-shops – this figure is painted in action, reacting to the sudden change of circumstances. What characterises his work during this period was the expressionistic use of colour, and the exaggerated lines that helped contain an intense emotional expression. His application of formal elements was dramatic, harsh, violent and forceful.

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[369] Adamantios Diamantis, *The World of Cyprus, a Narrative* (Nicosia: Ministry of Culture and Education, 2002) 88.

[370] Ibid. 88.

Figure 87: Adamantios Diamantis, *Woman with Outstretched Arms*, 1983-84, oil on canvas, 135 x 181 cm.

In *Woman with stretched-out Arms,* Diamantis tried to create a space for the expression of a traumatic inner experience rather than produce a realistic portrayal of events, seeking to depict not the objective reality but the subjective emotions and responses that objects and events created in him. Diamantis made his work function by manipulating gravity. Like a director he places the background figures in positions which seem to defy the laws of gravity – they float in free space. A kind of uncontrollable force – not necessarily nature, but possibly man-driven forces – overpower them. The frontal green figure, however, stands very strong and heavy, extremely grounded and arousing a feeling of security and steadiness. The Figure, the surrounding curling fields of colour, and the precise contour that separates the two – which taken together form a "highly precise system" that serves to isolate the Figure – finds a connection to Deleuze's analysis

of Bacon's paintings.[371] With regard to Bacon's handling of colour and his construction of a properly "haptic" space – that we see taking place in Diamantis' work as well -- it is primarily through the use of colour and relations of tonality that he brings about isolation, deformation, coupling and rhythm in his works.

Similarly, in Telemachos Kanthos' post-war work the limitation of colour to black and white plays a primary role. "The colour and the light that emanate from the [earlier] work of this lyrical painter now dry up. He abandons paintings and creates engravings as he can express the tragic situation better through back and white."[372] The contrast between the burning warm colours and the cold-black colours is noteworthy. Events, places and people become vigorous and dramatic, and often with considerable expressive force.[373] Figures become elongated but weighty, as if the earth's gravitational force exercises a power over them. His new paintings, and the black and white prints, provide a marked contrast to his painting of earlier decades as they tend to be economically but carefully composed, containing powerful symbolic subject matter. In *August 1974* (1979 [fig. 88)]), the sky plays a fundamental role in the composition. It forms a line high above in the composition, pressing the figures downwards. The pressure is further exaggerated by the posture and bending of the figures. *Black Summer 74* (1976 [fig. 89]) portrays three monumentally-rendered people, whose contrasts of light and shadow emphasize their strength. They become symbols of long endurance, patience,

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[371] Smith, "Introduction of the translator," Gilles Deleuze, *Francis Bacon: Logic of Sensation,* xii-xv.

[372] Schiza, "1974 – Landmark in Politics and Art," 81.

[373] He returns to an older theme, from his work *Hard Times,* that refers to the political events of 1963.

survival and the persistence of a continued existence. Kanthos' works from this period are remarkable for their expression of emotion and of their intensities of inner mood and sentiment.

While Diamantis and Kanthos continued to be figurative painters after the war, for many other artists, the body becomes a new means of navigating or mapping a place – a lived space marked by events and trials, in which the consequences of brutality, violence, and aggression are felt. Distorted bodies become witnesses, observers and articulators of being-in-place, even more than they are the vehicle for an expression of inner awareness and sensation. The exaggerated bodies express a concern with inhabitation, and with the way in which embodied perception locates us in relation to the world.
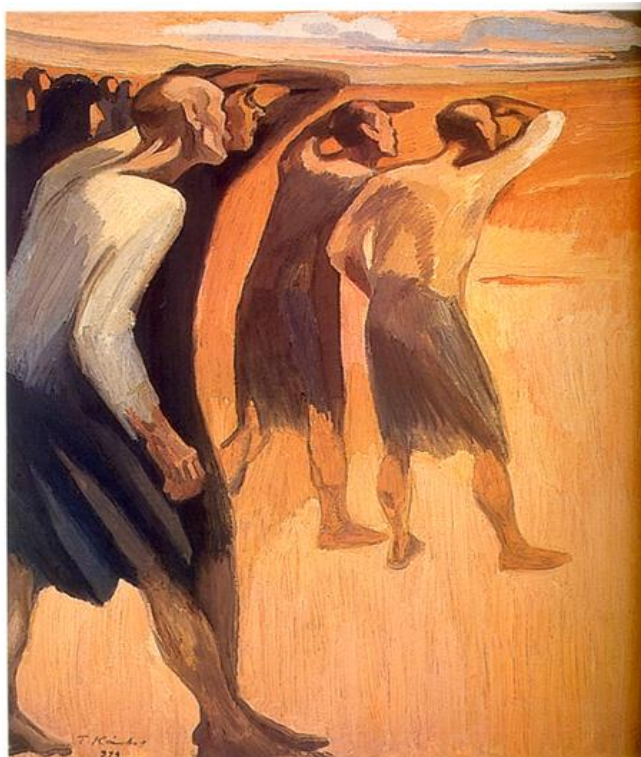
Figure 88: Telemachos Kanthos, *August 1974*, 1979, oil on canvas, 97 x 81.5 cm.
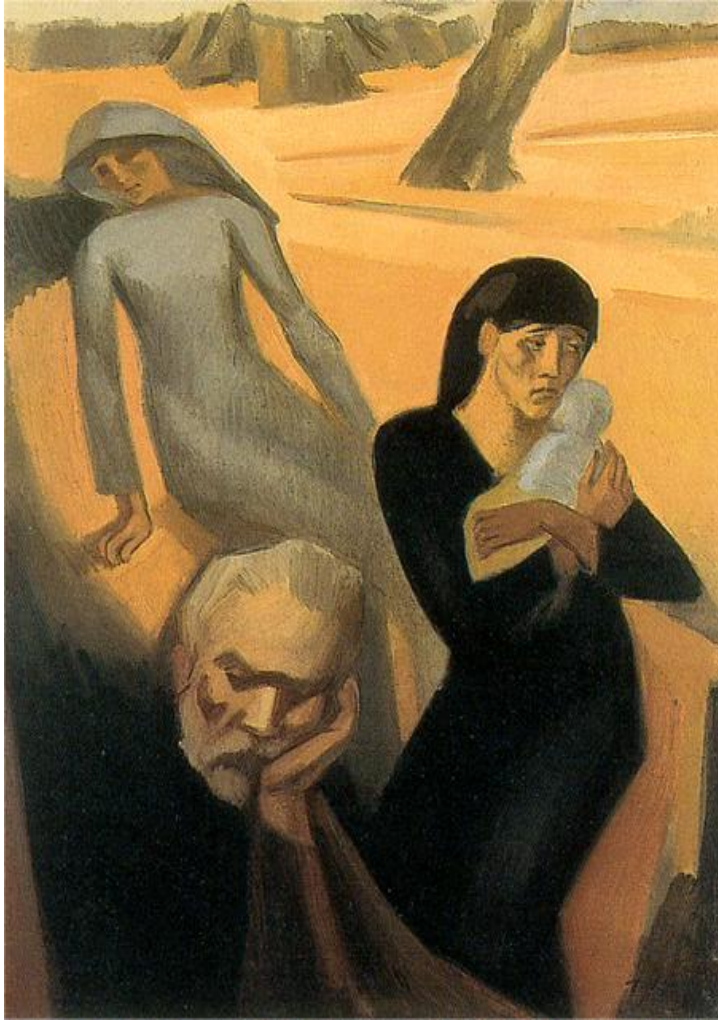
Figure 89: Telemachos Kanthos, *Black Summer 74*, 1976, oil on canvas, 87 x 61.5 cm.

Rinos Stephani (b. 1958), more than any other painter, finds a connection with Bacon's method of painting and with Deleuze's analysis of Bacon's paintings. The parallel is based on how fields of colour tend to curl around the contour and envelop the Figure, but at the same time, the Figure itself tends to strain toward the fields, passing through surrounding objects subjected to the forces that contort it, that deform or contract it, in a kind of "derisory athleticism." This reveals the intensive "body without organs" beneath the extensive organic body. It wouldn't be far-fetched to say that Stephani's primary subject matter is the "body without organs" that lies beneath the organism, the body insofar as it is deformed by a

plurality of invisible forces: the violent force of a hiccup, a scream, the need to vomit or defecate, the desire for copulation, the flattening force of sleep. Deleuze replaces the traditional question of "what is a body?" with "what can a body do?". Thus, we could say that a body can escape itself; to escape so as to rejoin, or dissipate into the field, "into the wall of the closed (but unlimited) cosmos". In this light, the Figure, in Stephanis artworks, is not only isolated, but is also the deformed body that has escaped from itself – that has either contracted or stretched/dilated into its surrounding.

In *Treeman* (2005 [fig. 90]), the figure appears at the edge of dissolution, just prior to becoming unrecognizable. Stephani concentrates all the violence of the brushstroke in the human face, using the agitated pictorial material to embody the convulsions of the skin. To achieve this result, Stephani sometimes applies "accidental" paint against the canvas, which he later shapes violently with the paintbrush. In such ways, he affirms his presence in all its "brutality of fact." Stephani's technique involves and directs the viewer towards the figure's activity of actualization. As the viewer is presented with the juxtaposition of a narrative representation of the world and the destructive force of marks, and smears, s/he is inevitably involved in a process of constructively relating them in order to actualize the figure.

In his works, *Traveller with a Tree Trunk* (2005 [fig.91]), *Messenger of Alkala Street* (2006 [fig.92]), and *Red Planters* (2002 [fig.93]), the figures are situated in uncanny spaces – familiar as landscapes yet unknowable – which further confuses a coherent reading of Stephani's paintings. *Red Planters,* has a more

recognizable landscape, a coastal area. In this painting, the two red figures, are together collaborating in planting a tree. The planted trees form a row in the background. Their change of scale creates a perspective, contrary to the flatness of the colour.

Figure 90: Rinos Stephani, *Treeman*, 2005, oil on canvas, 125 x 89 cm.

The connection of figure and space in *Messenger of Alkala Street* (2006 [fig.92]) is violent and baffling. Situated uncomfortably across the red canvas the figure of the image transforms under the viewer's gaze to appear as a window to an opening space or a grotesque figure holding a tree trunk. Nothing is definite or rendered with strict realism. It seems that everything in this red space becomes distorted. The artist deforms the figure's forms by smearing and wiping the paint,

erasing and blurring the realist representation. The blurring effect makes the figure appear obscure, deformed and in motion. The figure's action, involves a threatening hand lifted, which holds a knife, ready to slaughter someone or something, while the face is covered with a mask. There is something intriguing in the relation between the human body and the tree-trunk in this painting. There is an emphasis on destruction/distortion and uprooting but also a vision of healing/re-planting the body/trunk back to the maternal womb of the earth.

Figure 91: Rinos Stephani, *Traveller with a Tree Trunk*, 2005, oil on canvas, 125 x 89 cm.
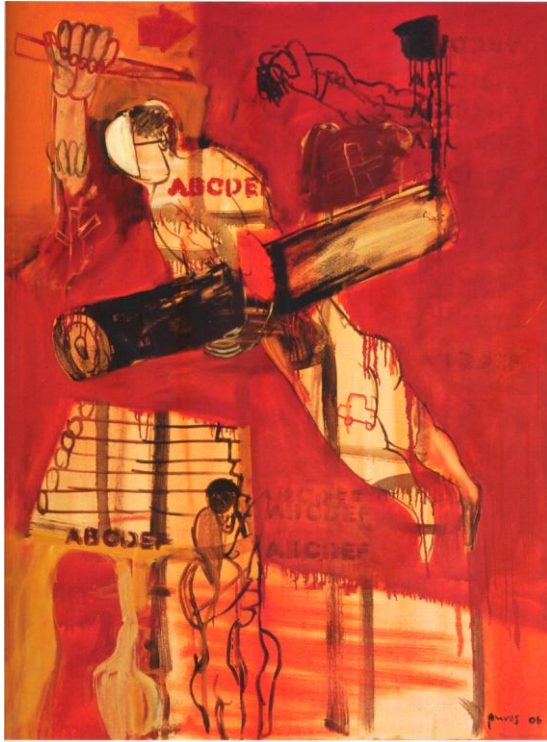
Figure 92:   Rinos Stephani, *Messenger of Alcala Street*, 2006, oil on canvas, 127 x 93 cm.

Figure 93: Rinos Stephani, *Red Planters*, 2002, oil on canvas, 90 x 65 cm.

The figurative paintings by Marina Olympios, utilize colour in constructing her "haptic vision" to intervene in the area of 'content'. Two pictorial systems of representation are mixed: the Egyptian style seen in the flattened surfaces of the background, and the three-dimensional form of the figures. In her paintings, *Digging the sand 1* (2010 [fig. 94]), *The Voices Change the World* (2010 [fig. 95]), *Artist Painting and Erasing* (2010 [fig. 96]) and *The Cello* (2010 [fig. 97]), the bodies and facial features are rendered with a realism which, however, becomes distorted. The artist blurs the faces and torsos by smearing and wiping the paint, erasing and blurring a realistic representation into partial obscurity. The blurring effect makes the figure partly appear to be caught in motion and deformed. Her body appears immobile, static, while their faces gaze passively but cautiously down the space of the image. The dripping of paint and the smearing on the surface, brings the viewer's attention to the surface of the canvas.

Figure 94: Marina Olympios-Lycourgos, *Digging the Sand 1*, 2010, acrylic on canvas, 122 x 92 cm.

Ernst van Alphen explains how representation, in such instances, becomes a mode of decomposition. The stains of paint figure as the marks of painting-accidents. As such, they represent painting as an activity, which is not, or is partly, directed by the painter. It is not the painter who paints, but the accident, an external factor. In addition to this self-reflexive function of the stains of paint, these painting accidents can also be read as amorphous bodies. The dissolving bodies can be compared to these stains of paint. There is a contiguous relationship between the paint, the material of representation, and the expressed content – the bodies.[374] Therefore, the ambiguity of space leaves the viewer to complete the work. Thus here too the figure's relation to its space is an activity of actualization, which is a successively iterative process of continual becoming, and a continual suspension of completeness in which the viewer participates.

Figure 95: Marina Olympios-Lycourgos, *Their Voices Change the World*, 2010, acrylic on canvas, 122 x 92 cm.

[374] Van Alphen, *Francis Bacon and the Loss of Self,* 90, 91, 196.

Figure 96: Marina Olympios-Lycourgos, *Artist Painting and Erasing*, 2010, acrylic on canvas, 122 x 92 cm.

Interpreting the painting activity of Diamantis, Kanthos, Stephani and Olympios as a distorting or deforming activity may appear limiting, but it also involves an element of construction: the serially iterative activity of actualization is the free activity of constructing differences,[375] i.e. the activity of the actualization of the figure can be understood in a twofold way. It is destructive because by continually differentiating the figure it destroys it. At the same time, the viewer is made to visually construct the figure out of the confusion. For this reason, the activity of actualization is understood to be a differentiating activity because the figure is presented as continually differentiating itself in relation to the viewer, whose role in relation to the activity is crucial. When the image is understood to reflect back the viewer's own acts of looking and thus implicate the viewer in the activity of the image, the viewer performs the activity of the actualization of the

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[375] Jennifer Dyer, "Paint and Suffering: Series And Community In Francis Bacon's Paintings," <http://www.swgc.mun.ca/animus>.

figure.[376] The painter's hand is present in the painting by making visible not only the construction of the bodies but by making present the wiping away of the paint, a process of creation and decreation.

> And this unmaking of the body by the painter results in the unbinding and dissolution of the body, and so parallels the effect of the stimuli of the senses. The painting *of* the body coincides with perception *by* the body: they both unmake the body. Representation and perception are ultimately conflated.[377]

Diamantis, Kanthos, Stephani and Olympios have produced work in a highly personal style, and of sensuous qualities, and they have all effectively directed the viewers towards the figures' activity of actualization: Stephani, by concentrating all the violence of the brushstroke and playing with space; Olympios, by utilizing colour in constructing her "haptic vision" to intervene in the area of 'content,' Diamantis by manipulating and defying gravity in his work and Kanthos, by limiting his palette, and by exaggerating and elongating his figures as if the earth's gravitational force exercises power over them.

Figure 97: Marina Olympios-Lycourgos, *The Cello*, 2010, acrylic on canvas, 122 x 92 cm.

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[376] Dyer, "Paint And Suffering: Series And Community In Francis Bacon's Paintings."

[377] Van Alphen, *Francis Bacon and the Loss of Self,* 91.

2.4.7 Fragmentation and Actualization of the Figure

The concept of objective reality as a seamless construct collapsed with the trauma of war. As a result, the depiction of the human in the artists' work was no longer integrated. It took the form of a silhouette, a shadow, a spectre, a membrane, a mark, a territory, or even a void. Concurrently, another group of artists chose to represent the body using casts, often in fragmented form. Decontextualized and presented in a contemporary visual language, the human casts became emblems of a highly romanticized past civilization, simultaneously indicating an awareness of the fragmentary aspect of Cyprus' history, and the dismemberment of the artists' own country.

By their very nature, fragments are indexes of the existence of some previously whole entity. They also instigate consideration of the passage or duration of time. Fragments and ruins express the passage of time, and more specifically the qualities of impermanence and transience, all closely associated with melancholy. Particularly the allegorical aesthetic of the ruin, evidenced in fragments, traces, and the signs of material decay, may conjure up an image of melancholy in the absence of completion or mourning.

The artists discussed in the following section use a visual rhetoric of absence, while combining various historical indications to engage the visitor's retrospective imagination and make her/him mindful of history. This absence provides for a contemplative circumstance that may lead to recalling Aby Warburg's phrase, a "retrospective contemplativeness."[378] The relic place and its

aesthetic entice lead the viewer to engage his or her own imagination in a process of reconstruction or a contemporary consciousness of history. Fragments from past lives and events invite imagination to reconstruct narratives around them. The reflective attitude may be partly from imagination and partly from memory, but, in any case, melancholy attaches itself to various aspects of the experience.

Fragments involve the viewer in constructively relating them in order to actualize the figure. Participation in the actualization of the figure is a process of relating one part to another, yet each relational invention both changes and destroys previous productions and leads to further constructions. Thus, the figure's activity of actualization is a successively iterative process of continual becoming and continual suspension in which the viewer participates. The viewer can never completely realize the fragmented figures into complete forms. Moreover, by participating in their actualization activity, the viewer is shown to affect the figure: the figure appears to be hurt by the process. Visually enacting the figure's destruction leads to the realization that the viewer too is an affective subject. By making perception an event which implicates the viewer, the artist generalizes perception as a model of sensation or affectivity itself.

I discuss the following works within this experience of fragmentation, and dematerialization of the body. I am interested in the haunting, 'auratic' or spectral quality that certain works evoke. The self is made strange and shown from the borders of form, represented through its detritus. Fragmented presentation creates a double response – one of familiarity and of repulsion. Freud argues that the

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[378] John Czaplicka, "History, aesthetics and contemporary commemorative practice in Berlin," *New German Critique* 6 (1995): 158.

experience of the "uncanny is in reality nothing new or foreign, but something familiar and old established in the mind that has been estranged only by the process of repression."[379] Because the uncanny is familiar, yet strange, it often creates cognitive dissonance within the experiencing subject due to the paradoxical nature of being attracted to, yet repulsed by an object at the same time. In *Strangers to ourselves*, Kristeva[380] writes how in *Das Unhemliche* an uncanny foreignness can be seen to creep into the 'tranquillity' or appearance of reason, that "[h]enceforth, we know that we are foreigners to ourselves, and it is with the help of that sole support that we can attempt to live with others." Kristeva notes that Freud does not speak of strangers in his *Das Unheimliche*, perhaps because he aims to teach one how to detect foreignness in oneself. Furthermore, Kristeva claims "[t]hat is perhaps the only way not to hound it outside of us."[381] By recognizing one's 'disturbing otherness,' she believes one can have the courage to call oneself 'disintegrated' in order not to integrate foreigners nor to exclude them – but rather to welcome them to that 'uncanny strangeness.'

In this light, by facing fragmented presentation, the viewer experiences both familiarity and repulsion. Maria Loizidou's (b. 1958) work encompasses this

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[379] In his essay on "The Uncanny (1919)," Freud describes and analyzes the haunting and eerie feeling created through the tension brought on by the familiar made strange. Freud states: "The 'uncanny' [unheimlick] is that class of the terrifying which leads back to something long known to us, once very familiar". The disembodied presence of the body in this sense becomes through its dematerialized form, but in its ephemeral presence – an uncanny occurrence. Freud argues that an experience of the uncanny is in part created through the in-distinction between the real/unreal, or by the familiar made foreign. He suggests that the uncanny is experienced "when one possesses knowledge, feeling and experience in common with the 'other', identifies himself with another person, so that his self becomes confounded, or the foreign self is substituted for his own – in other words, by doubling, dividing, and interchanging the self" ("Uncanny," 368-387).

[380] Julia Kristeva, *Strangers to Ourselves* (London: Harvester Wheatsheaf, 1991) 170.

[381] Kristeva, *Strangers to Ourselves,* 191.

very feeling. She plays with associations of the body, often displaying the body as fragment. From her very early work, metaphorical body is present in varying degrees – allowing the de-materialized body to hover in a realm of the real, and the represented. In her past work, the body was not represented as such, but rather through an evocative sense of bodily presence. A good example is found in her exhibition *Trauma,* put up in Nicosia in 2000 [figs. 98, 99, 100]. When one enters the exhibition one is led to the main area through a narrow corridor lined with white aprons hanging from meat hooks, all stained by red paint. These stained aprons touch the visitor's body as he/she goes pass them, triggering disgust through this imaginary encounter with blood. This exhibition was conceived and set during the period of the first identifications of missing people lost during the Turkish invasion, a time when wounds of the past were resurfacing.

In her more recent work, the systematic fragmentation of the figure, and the activity of actualization leads to an active process of affectivity: both figure and viewer are uncontrollably made and unmade by the affective process of receiving and responding to sensation. This has a variety of manifestations in her work as we see in *Crucified with Oneself* (2009 [fig. 101]), *Pain Catcher* (2009 [fig. 102]) *Sisyphus Rewind* (2010 [figs. 103, 104, 105]), *Digitalis* (2011 [fig. 106, 107]), and *La Dentellière* (2009 [fig. 108, 109]). In all these works, the materialization of absence − of all that was lost − is achieved by using the antiquated technology of casting, and materials like plaster, chicken wire and more recently, silk-paper, in order to remember. As Lisa Saltzman writes in *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* the use of the casting process, is used "even

if not to re-member or re-present, the lost subjects of a vanishing domestic and specifically urban history."[382] Aiming to preserve memory, Loizidou almost literally "traces off" the actual world. She is pealing off the external form. Insistently figurative, yet most of the time devoid of the human figure, her work remains dedicated to somehow marking life.

I find that Rachel Whiteread's work, relates closely to Loizidou's process. In an article on Whiteread's work, Eduardo Cicelyn states that: "The cast is a technique for reproducing the lost original, a tangible memory of what no longer exists. In one way or another, the cast has something to do with the question of what came before and what is not finished, but also of what is forever lost and finished and yet returns."[383] Moreover, Neville Wakefield has noted that the relationship between the representation and the represented in Whiteread's work is not one of a physical continuum but, rather, one in which the cast is separated, if only infinitesimally, by means of a release agent.[384] For Wakefield, the separation through which interiority and exteriority can form a two way traffic and one which, due to the traces of lived experience captured in the casting, is as redolent with somatic memories as with emotional associations.[385] Loizidou's sculptural gesture, of taking apart the object and its cast creates a 'synaptic' space, 'a space of release' and a space that is 'heavily impregnated with memory.' The ongoing

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[382] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 83.

[383] Eduardo Cicelyn, "Dollhouse," in *Whiteread* (Alemania, Malaga: CAC Málaga 2007) 158. (Catalogue for an exhibition held at CAC Malaga, Alemania, 25 May to 26 August).

[384] Neville Wakefield, "Separation Anxiety and the Art of Release," *Parkett* 42 (1994): 77-78.

[385] Ibid. 78-79.

fragmentation and release of the body (or parts of the body) is instigates the ongoing fragmentation of its subject.

Another layer of fragmentation is also found in Loizidou's work and this is what makes it unique and disctinct from other artists working with casts. There is an almost obsessive attention to fragmented details such as a piece of Cypriot needle work, a piece of lace and a small drawing often found in the most unexpected places on her sculptures. This gives the human forms individuality, they are not generic forms but have a character and a history connected to their land. This forms a second layer of reading and offers more complicated connections for the viewers to unravel.

Loizidou's representations of mortal, tormented, wounded, dismembered, bodies aggravate repulsion among spectators, an abject response. Spectators react with repulsion because the view reminds them, in a traumatic way, of their own materiality and makes them focus on their own corporeality and fragile existence in a world in constant flux. Visual cultural theorist Francesca Alfano Miglietti writes: "This sort of 'impurity' of the body terrorizes and frightens, almost appears as a threat, as a demonstration of the precariousness of our own body. A wound obliges us to an almost primitive confrontation and relationship in an era in which we often claim that the image has lost all power."[386]

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[386] Francesca Alfano Miglietti, Extreme Bodies: The use and Abuse in the Body in Art (Milan: Skira, 2003) 35. Quoted in Robertson and Mc Daniel, *Themes of Contemporary Art Visual Art after 1980,* 95.

Figure 98: Maria Loizidou, *Trauma,* 2000, mixed media, installation view.

Figure 99: Maria Loizidou, *Trauma*, 2000, mixed media, installation view.

Figure 100: Maria Loizidou, *Trauma*, 2000, mixed media, installation view.

Figure 101: Maria Loizidou, *Crucified with Oneself*, from the exhibition *Imaginary Beings*, 2009, silk paper, 48 x 50 x 36 cm.

Figure 102: Maria Loizidou, *Pain Catcher, 2009,* silk paper, 80 x 160 x 30 cm.

Figure 103: Maria Loizidou, *Sisyphus Rewind*, 2010, silk paper, plexiglass, dimensions variable.

Figure 104: Maria Loizidou, *Sisyphus Rewind,* 2010, silk paper, plexiglass, detail.

Figure 105: Maria Loizidou, *Sisyphus Rewind*, 2010, silk paper, plexiglass, detail.

Figure 106: Maria Loizidou, *Digitalis*, 2009, silk paper, wood, glass, 200 x 120 x 80 cm.

Figure 107: Maria Loizidou, D*igitalis*, 2009, silk paper, wood, glass, 200 x 120 x 80 cm.

Figure 108: Maria, Loizidou, *La Dentellière,* 2009**,** silk paper, inox, 250 x 120 x 100 cm.

Figure 109: Maria Loizidou, *La Dentellière,* 2009, silk paper, inox, 250 x 120 x 100 cm.

Mourning as an unremitting idea underpins Yioula Hadjigeorgiou's installations and performances, as discussed previously in relation to *Denial* (2010 [fig.36]), which is a filmed performance where we observe the artist repeatedly covering her body with ashes, and gradually turning into a statue (ash). Another feature of her work is the incorporation of casts of her own head or fragments of her own body. A spectral presence of the body is a frequently found quality in her sculpture and installations. Bodily connotations haunt her works, which create fascinating, yet eerie sensations. What may appear as a predictable object at first glance may, at closer investigation, carry the outlook of an estranged bodily presence.

Hadjigeorgiou presents us with strange bodies which are neither whole, nor completely visible, but whose presence in space and time cannot be easily dismissed. The experience of this display of the spectral body is hauntingly familiar (self) and foreign (other).[387] Hadjigeorgiou, seeks to materialize something of the

absent body, by giving a three dimensional form to her 'lost head.' When Hadjigeorgiou refers to her "lost head" she speaks of a dead person, remembered and commemorated through a death mask. The idea of a death mask becomes an effective tool in exploring and expressing issues surrounding death and dying:

> An indisputable indexical trace of the human subject, the death mask was a means of bearing witness to a life that had already given way to death, granting eternal form to the evanescent body, the mortal coil, the human subject that in death becomes something other: a cadaver, a corpse, bodily remains.[388]

The fact that so many societies have expressed their fascination and fear of death through the death mask makes this an exciting and relevant field of artistic research. Her work comes into being not only with the creation of the death mask of her own face, but also with the destruction of the cast, the obliteration of the object, hastening the process of decay or entropy, in order to remember.

> Whether sacrificial or sepulchral, […] materialized absence, as ash, as cast, transforming the private domain of domesticity into soothing sculptural, if not, in all respects, visible. For what remains is a king of monument, a form of memorial, all the more powerful for its anticipated presence […] in the arena of contemporary art.[389]

It is normal to represent death in a detached manner: as somebody else's death, as a dead body, as the fear of our future death. In these cases, death is outside or in front of us. The object of representation is not the experience of death itself, but the confrontation with an individual who has died. Expressing the experience of death, however, seems unattainable. Being dead, or even being in the process of

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[387] "Uncanny" is another way to describe this experience. Freud argues that the experience of the "uncanny is in reality nothing new or foreign, but something familiar and old established in the mind that has been estranged only by the process of repression."

[388] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 84.

[389] Ibid. 99.

dying, cancels out the possibility of participating in the act of representation. Hadjigeorgiou's salt death mask, I will argue here, challenges the limits of representability. The uncanny conflation of the living body with death is particularly acute in her casts. In her work with salt masks, death is not depicted as an event that has happened to somebody else and will someday happen to us. Instead, we are surrounded by death as we observe the cast of her head gradually dissolving. Hadjigeorgiou does not describe a past experience; she speaks from within the situation of death, a condition that is, by definition, resistant to narration. She does not talk about death, but speaks from the position of dying, and this is precisely what connects her work with the history of her place.

In Hatzigeorgiou's *Aphrodite's Bath* (2009 [figs. 110, 111]), female heads, sculpted from salt, lie on the floor. The suspended drip (dripping from a medical saline device – normally, a lifesaver) lets drops of water fall on the heads, causing their slow disintegration. The heads face each other, witnessing each other's disappearance.

> […] a drop falls every 10 seconds on salt, leading slowly but surely to its extinction. This is something that should be explained in its metaphorical sense, for it expresses a rather complex reality. Does a loss of a face imply the death of a human being? This is the question given by the artist. In the process of the extinction of a body, where lies the profound meaning of the poet, Yioula Hadjigeorgiou, emerges a shapeless and meaningless trace of a past existence. She actually wonders about the relation existing between life and death. The only act of resistance in this process of extinction is the creation of a masterpiece, for even body and spirit are condemned to vanish. The question of eternity emerges here once again.[390]

[390]Andri Michael and Fabrice Flahutez, Paris / Chypre
http://www.moi.gov.cy/moi/pio/pio.nsf/All/8BF558D41719D37EC22575130037A816/$file/40-64.pdf

As Hadjigeorgiou is doomed to 'dissolve', her body acquires a range of affective meanings anchored in material particularities. The present always bears traces of the past, such as the dissolved salt. Hadjigeorgiou does not so much (re)create a grounded, physical environment, but a slippery psychic landscape populated with marked bodies, and the fluid movements of traumatic histories. *Aphrodite's Bath* overcomes geographic, corporeal, and epistemological borders through a performance of displacement, desire, exchange, and transformation. The importance of fluid – salt and water – is the visible remains produced by a process of transitory, transformative excess and exchange. This work disturbs boundaries between self and space in a continual psychic and physical engagement with the remains of lost histories and communities.
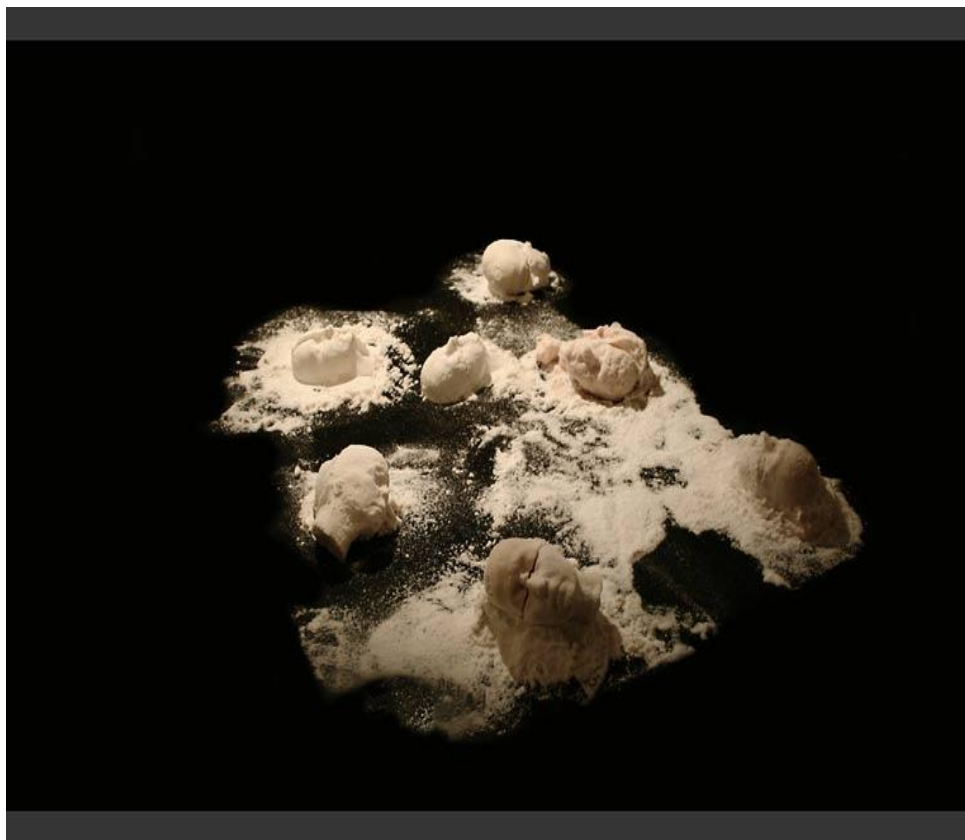
Figure 110: Yioula Hadjigeorgiou, *Aphrodite's Bath*, 2009, salt, water, dimensions variable.

Aphrodite's Bath by Hadjigeorgiou and Loizidou's work can be understood as unconventional, melancholic performative work of the "impossible weight" of a traumatic history that has violently marked, displaced and exploited the Cypriot female body. Fragments in their works involve the viewer in a process of reconstruction in order to actualize their form and meaning. Participation in the actualization of the work of art is an unlimited route of relating one part to another, yet each relational conception both changes or destroys previous creations and leads to further productions. Thus, these artists' works depend on the viewers' participation in a continual becoming and continual delay in which they participate.

Figure 111: Yioula Hadjigeorgiou, *Aphrodite's Bath*, 2009, salt, water dimensions variable.

2.4.8 Mnemic objects: Containers of Self-experience

Ready-mades and found-objects are other strategies Cypriot artists used after the war to represent past time. Found material does not, however, have to be old to evoke time. Toys and dolls for example (even new ones) make viewers think about the time of childhood. Recycled materials that are actually old are tied to the

past in a direct way. As Jean Robertson and Graig Mc Daniel write, "They are a form of a relic, an actual piece of a thing made and used for some purpose in the past, and thus these materials have strong associations with a specific historical time (and embody that time in their physical presence. Relics have the power to evoke memories and temporal reflections."[391]

Savvas Christodoulides (b. 1961) treats objects – the components of some of his installations or sculptures – by synthesizing prior sensations into new ones, as for example, in *Abdominal Exercise* (2006 [fig. 112]) and *Homage to Degas* (2006 [fig. 113]). The recirculation and transformation of sensations summoned up from 'the plane of composition', generate new sensations, new becomings. Christodoulides' objects possess what Christopher Bollas calls a "lexical function" that as "mnemic objects" contain a progressively identified self-experience."[392] Bollas argues that we treat objects to express our own unique self, and these "evocative" objects become part of our self-experiences because we use them "in our unique way to meet and to express the self that we are." "The object world," Bollas thus notes, is "a lexicon for self experience, to the extent that the selection of objects is often a type of self utterance."[393] Drawing on and extending Winnicott's term "subjective objects," Bollas argues that the objects of our choice and use are "a vital part of our investment in the world" and calls them "mnemic objects" in that they "contain a projectively identified self experience, and when we use it,

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[391] Robertson and Mc Daniel, *Themes of Contemporary Art Visual Art after 1980*, 118.

[392] Christopher Bollas, *Being a Character: Psychoanalysis and Self-Experience* (New York: Hill & Wang, 1992) 21.

[393] Ibid. 30, 36.

something of that self state stored in it will arise."[394] Rather than being read in terms of memory narratives, as references to the past, they can be seen as objects enabling the symbolic repetition of trauma or the enactment of the sense memory. Thus, it is not simply the nature of the object that is important, but the fact of its transformation, its subjection to the process of remaking, its "becoming strange."

A significant part of Christodoulides' methodology is the collection of objects that possess viability as signifiers within their cultural system and convey different layers of information. For example, *The Blushing Virgin II* (2009 [fig. 114]) consists of a readymade bust, a replica, positioned upside-down, on an iron trellis. Another readymade object, the trellis, is often encountered in Cypriot gardens, covered with climbing jasmine. It's use links the work to Christodoulide's environment and functions as a transporter of memory through fragrance and a garden atmosphere.

As one can observe in *The Blushing Virgin II,* Christodoulides is not concerned with creating finalized forms; and therefore his work often has an unfinished look. He is fascinated by refuse, garbage, and the discarded, and by the fragments of once fine-looking and precious objects, using them to recreate subtle allusions to anthropomorphism, which stop short of becoming full-fledged figures or characters. Relying on the surrealist technique of irrational juxtaposition and on the evocation of nostalgia, the emphasis is laid on the process of intervening in the material; hence, many times it seems that the structures emerge unintentionally. He evokes images of memory, a link between the past and the present. His "windows

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[394] Bollas, *Being a Character: Psychoanalysis and Self-Experience,* 20-21.

are openings-confessions. […] keepsakes of the old and new, of the industrial and hand-made, of the familiar and strange. And we as spectators observe our own well-known civilization from a distance."[395] He intervenes in a minimalist way, on old objects, materials and images of everyday life with which he has an existential or affective bond.

Figure 112: Savvas Christodoulides, *Abdominal Exercise*, 2006, ceramic figurines, brushes, glasses, paper lace ware, 21 x 58 x 16 cm.

Figure 113: Savvas Christodoulides, *Homage to Degas*, 2006, toner plastic container, dusters, alabaster figurine, 80 x 75 x 40 cm.

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[395] Dafni Nikita, "Savvas Christodoulides The Canvasser of Nostalgia," *Politis,* 24 Feb. 1999: 4.

Figure 114: Savvas Christodoulides, *The Blushing Virgin II,* 2009, iron, marble, 230 x 120 x 120 cm.

Christodoulides has worked extensively also with found portrait photographs, often manipulating them with stitching and embroidery, e.g. *Woman in White Dress* (1996 [fig. 115]), *Young Man* (1995 [fig. 116]), *Couple* (1997 [fig. 17.6]) and *Couple* (1996 [fig. 117]). Drawing on Roland Barthes, a photograph "attests that what I see has indeed existed";[396] it shows "reality in a past state: at once the past and the real."[397] This condition explains the tense of all photographs, but to describe the affective impact of this tense-condition most powerfully, Barthes' focus turned to portrait photographs. He states that in front of them, the viewer most powerfully senses that the person imaged "has been" and thus is

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[396] Ronald Barthes, *Camera Lucida* (London: Vintage, 1993) 82.

[397] Ibid. 82.

irretrievable.[398] Whether alive or dead, the person he or she was at the moment of exposure is no more. So in looking at a photograph, you are not merely reminded of the distance between yourself and the person in the image – you also confront the death of the person in the image, and the inevitability of your death as well.[399] Looking at an old photograph, in other words, you realize more and more what you do not know of the person in the image. You also realize that the photographic information is utterly inadequate, and that as viewer, you become an agent in this annihilation.

In his essay on photography in 1927, Siegfried Kracauer described this phenomenon when he wrote of the "shudder [that] runs through the viewer of old photographs." Kracauer's essay famously opposed photography to what he termed "memory images." Photographs made visible not the knowledge of the original, but the spatial configuration of a moment: what appears in the photograph is not the person but the sum of what can be subtracted from him or her. While the memory image selects and condenses the crucial aspects of a character, place, or event so as to be of use to the person recalling it, photographs contain excessive detail, presenting everything that lay before the camera lens at a particular moment.[400] "The photograph annihilates the person by portraying him or her."[401] Barthes states

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[398] Benjamin H. D. Buchloh, "Gerhard Richter's Atlas: The Anomic Archive," *October* 88 (Spring 1999): 134.

[399] Mark Godfrey, "Photography Found and Lost On Tacita Dean's *Floh*," *October* 114 (Fall 2005) 90-119.

[400] Ibid. 113.

[401] Siegfried Kracauer, "Photography," *The Mass Ornament* (Cambridge: Harvard University Press, 1995) 56-57.

that our consciousness does not necessarily take the nostalgic path of memory." Indeed, he argues, photography becomes the enemy of memory as it becomes harder and harder to *remember* what this past or those people were really like – you only know what the photographs show. It "actually blocks memory, quickly becomes a counter-memory."[402] In this light, Christodoulides' manipulation of photographs with the addition of other elements, makes visible not the knowledge of the original, but the spatial configuration of a moment.

Christodoulides makes his portraits, for example *Woman in White Dress*, *Young Man*, *Couple* and *Couple* by sewing directly onto found vintage photographs. He uses different coloured threads and laces, he traces portraits with stitches and transforms ghost like images into eye catching, intricate images. His embroidered patterns garnish the figures, sometimes like elaborate costumes and other times with a 'psychological aura', as if revealing the person's thoughts or feelings. The antique appearance of the photographs often contrasts with the sharp lines and silky colourful shimmer of the threads. The combined media give the effect of temporality, of a dimension where history and future converge. Vintage photographs without a doubt carry with them something from the past but Christodoulides' work is not about preserving or celebrating the past. The result is not nostalgic: it becomes very present. By manipulating these photographs, he creates a passage for these characters to escape their previous form and time. Part of them is still there and the other part has become something else. What makes them work is that the image and the embroidery over it feed each

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[402] Barthes, *Camera Lucida*, 85.

other; Christodoulides, has no intention of covering or erasing the image but providing the conditions for a new reading

Figure 115: Savvas Christodoulides, *Woman in White Dress*, 1996, photo, lace, 10 x 15 cm.

Figure 116: Savvas Christodoulides, *Young Man,* 1995, photo, raffia, 16 x 20 cm.

Figure 117: Savvas Christodoulides, *Couple*, 1997, photos, fabric, threads,
18 x 8 x 3.5 cm.
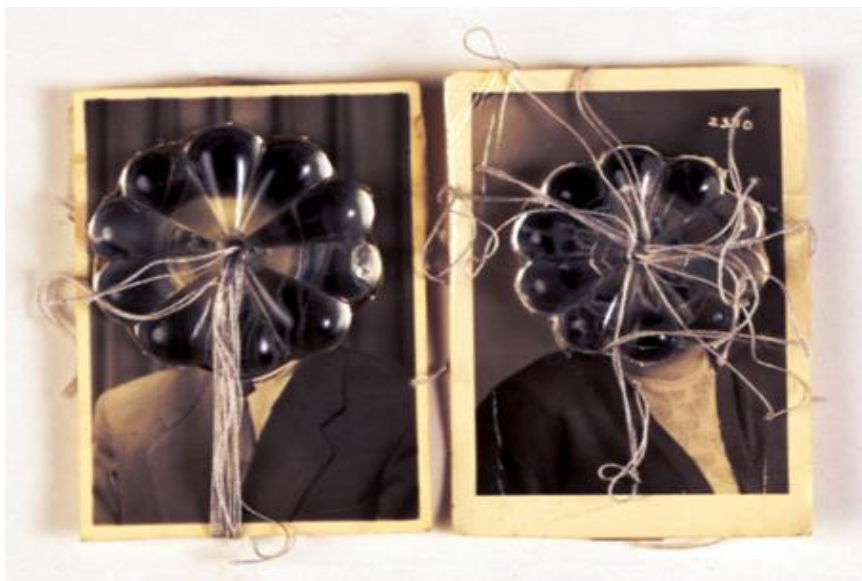
Figure 118: Savvas Christodoulides, *Couple*, 1996, photos, glass, threads,
 3.5 x 5.5 cm each.

Figure 119: Nikos Charalambidis, *History Lesson*, 1992, mixed media, dimensions variable.

Figure 120: Nikos Charalambidis, *The Fall of Persephone*, 1993, mixed media, dimensions variable.

Figure 121: Nikos Charalambidis, *The Return of Ulysses* 1992-1993, mixed media, dimensions variable.

Figure 122: Nikos Charalambidis, *The Return of Ulysses,* 1992-1993, mixed media, dimensions variable.

Nikos Charalambidis' early work, *History Lesson* (1992 [fig. 119]), *The Fall of Persephone* (1993 [fig. 120]), and *The Return of Ulysses* (1992-93 [figs. 121, 122, 123]) treat found objects, fragments of history and intentional art historical references and information to create zones of conflict and political

division. These contested territories become the stage upon which Charalambidis proposes alternative readings of history and political events, suggesting new narratives and interpretations.

> In these imaginative, […] – sometimes implausible – spaces histories, traditions, geographies and chronologies may be collapsed and dominant ideologies, cultural or otherwise, are exposed through a heavy dose of irony. Charalambidis fashions an enclosed world, suspended between the factual and the fictional to point to the relative notion of the recounting of history.[403]

His combined forms are rich with suggestions that multiply as associations are triggered. He effectively transforms found objects by shifting the context. Using one thing to serve a purpose for which it was never intended becomes an aesthetic strategy. Charalambidis introduces a subversive, innovative language, loaded with symbols and elements from Greek culture, which engage in a dialogue with personal events and are imbued with contemporary social phenomena.

By suspending helmets from the ceiling – in *The Return of Ulysses* – he recontextualizes found materials and dislocates them from their original context. Charalambidis' elegantly hung helmets connote escape and freedom (through the playful hanging arrangement), loss and destruction (through their war reference). The installation shows one aspect of war; it constitutes a frustrating attempt to compose a narrative of fragmentary events that mean destruction for someone. Conflict ends but feelings and memories remain. Ideas of utopia and broken dreams permeate his work, where empty helmets and military sacks symbolize loss.

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[403] Katerina Gregos, "Channel Zero," Exhibition On-line Catalogue, www.channel-0.orghttp://www.channel-0.org/charalambidis.php

What I find most intriguing in Charalambidis' work, especially his most recent, is the enormous quantity of information and references with which it is imbued. Andri Michael describes the complexity of Charalambidis' work:

> The daedal work of Nikos Charalambidis reflects the meanders and the complexity of the socio-political conditions to which he alludes. Each one of his works is inextricably linked with a chain of previous artistic proposals which he continuously develops by adding new parameters with a characteristic "bulimia". Charalambidis builds up a continuous dialogue between world history and the history of Cyprus, on the one hand, and between his personal history and the history of art in general, on the other, activating, in his own way, the idea of Utopia, as was sought by the pioneering movements of the early 20th century.[404]

As a viewer, to experience his installations it is necessary to re-edit scenes and make an effort to make sense of what is happening. His work contains an element of ambivalence, the contrast between an explosive component full of sensorial and emotional tension, and an aspect of 'lost in thought', at times disorienting, captured in fragments of information. His work has not only a considerable physical and sensorial impact on the spectator, but also requires a patient intellectual readiness to do strenuous mental work – to develop new thought for a new vision of reality. Charalambidis' attention focuses on fragments of architecture, real and celebrated people, and references to art history, transmuting them, and showing us one thing to make us think of something else, meanwhile, developing metaphorical references, and raising doubts in the mind of the spectator about the connection and continuity of all this. This exaggerated, discontinuous and fragmented information transmits the feeling of being trapped in an uncertain and artificial reality in which sculptures and virtual images become one and the same thing, a broader sensory experience.

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[404] Andri Michael, *Mapping Cyprus Contemporary Views,* co-production BOZAR EXPO (Nicosia: Ministry of Education and Culture of the Republic of Cyprus, 2012) 24-25.

Figure 123: Nikos Charalambidis, *The Return of Ulysses,* 1992-1993, mixed media, dimensions variable.

The process of the collection of ready-mades and found objects with certain levels of chance (some objects are meticulously selected and others are randomly selected) is characteristic of Andreas Savva's sculpture and installations. Constructional aspects of his most recent installation works include the modification and re-modification of these ready-made and often utilitarian objects that have no particular aesthetic value. In another way, Savva (b. 1970) chooses his objects precisely for their ambiguity rather than their specificity. In his use of collections of ordinary familiar objects, the intent is that, as a result of recognizing aspects from their own lives, an audience will experience an empathy with the work, a "metaphoring,"[405] a carry-over of affect. In experiencing the work, the

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[405] Bal, "Metaphoring: Making a Niche of Negative Space," 159.

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audience will have an indexical connection between the former owner of the object and the object in the present time.
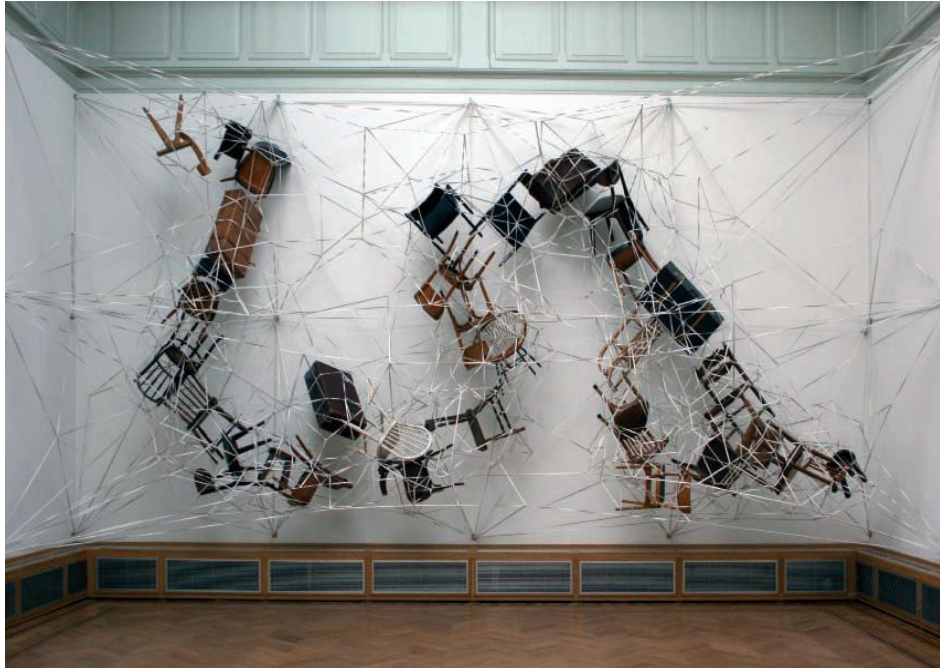
Figure 124: Andreas Savva, *A&Ω*, 2011, installation in situ, ropes, objects, installation view, Pulchri Studio The Hague, 2011.

Savva employs what the Russian Formalists called *ostranenie* – a strategy of defamiliarization – drawing attention to the process of transformation that removes the object from the realm of the familiar, for example his *A&Ω* (2001 [fig. 124]) and *Anti-funeral Gifts* (2001 [fig. 125, 126]). But here the shock of recognition has a particularly disturbing effect, activating an affective connection as one senses the traces of human presence in an object – used clothes or used toys which once had other owners. His objects function as political and mental archaeology, using clothes and toys charged with significance and suffused with meanings accumulated over years of use in everyday life. Savva, a refugee himself, often takes specific historical events as his point of departure, to create vertiginous environments charged with politics and history.

Savva's *A&Ω* has a visual likeness to Doris Salcedo *Noviembre 6 y 7* (2002). It would be facile to draw a comparison with the work of Doris Salcedo although there is a similarity in the artists' use of found chairs.[406] Salcedo *Noviembre 6 y 7,* is a work commemorating the seventeenth anniversary of the violent seizing of the Supreme Court, Bogotá on 6 and 7 November, 1985. Salcedo sited the work in the new Palace of Justice where, over the course of 53 hours (the duration of the original siege), wooden chairs were slowly lowered against the façade of the building from different points on its roof, creating "an act of memory" in order to re-inhabit this space of forgetting.

As visual forms both works (Savva and Salcedo) are immensely forceful. These intimate, contemplative sculptures allude to silent loss, grieving, and memory and serve as counterpoint to public monuments to the dead and massacred. Even so, there is a distinction in form between these two works. Salcedo's work is time-based, it has a cinematic feature, it has a beginning and an end, whereas Savva's work is static, motionless and offers no hope for change. This is what makes Savva's work space specific, and ties the work to Cyprus. It speaks of an unalterable and irreversible position, one however, that we are are not allowed to forget.

Writing about Doris Salcedo's work, *Atrabiliario*s (1993), Mieke Bal draws attention to the forceful effect of the shoes buried in the niches: "the work can affectively 'hit' the viewers who see it all over the world and who have no access to the specific knowledge that informs the work, if it is able to 'metaphor'

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[406] Savva has done a large number of "tied" installations using a diversity of objects, usually things found in the exhibition spaces.

transfer, convey, or translate this specificity without loosing it."[407] In Savva's *Untitled* (2008 [fig. 127, 128]) 'clothes' are now empty of the bodies that once wore them. They are neither fashionable, nor new. Their previous owners are absent, but the clothes are still not available; "they are metaphors of a generalized non-availability."[408] The clothes non-availability results from their placement in glass cases, attached high up to the ceiling. Are these "absent bodies" a reference to an overturned landscape or to heaven? There is no accessible space beyond the clothes as "absent bodies." Their placement on the ceiling, makes seeing them difficult: "it is an act that requires effort, and [it] entails a transgression of some sort – an act that involves the viewers' body and being, an act for which one is responsible."[409]

Figure 125: Andreas Savva, *Anti-funeral Gifts,* mixed media, dimensions variable.

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[407] Bal, "Metaphoring: Making a Niche of Negative Space," 166.

[408] Ibid. 166.

[409] Ibid. 166.

Figure 126: Andreas Savva, *Anti-funeral Gifts,* mixed media, dimensions variable, detail.

Savva's art reflects the problem that confronted many Cypriot artists vis-a-vis the war – i.e. how the trauma of the war might be represented and what such representation might mean. Michael Rothberg, in talking about testimony of inmates' experiences in Auschwitz, quotes the philosopher and literary theorist, Maurice Blanchot, who emphasizes "Auschwitz's resistance to fictional mimesis and the very different impossibility of survivor testimony."[410] This relates to what Michael Rothberg calls the "impossibility of disappearance," which may be linked to the traumatic event or atrocity.[411] Rothberg has developed a theory of "traumatic realism" to apply to artistic reflections on atrocities like the Holocaust and other genocides. Traumatic realism is not necessarily an exact rendition of an dreadful event, in some cases criticized as pornographic or kitsch, but a response to the

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[410] Michael Rothberg, *Traumatic Realism* (Minneapolis: University of Minnesota Press, 2000) 80-81.

[411] Ibid. 81.

demand for documentation that an extreme historical event poses to those who would seek to understand it.[412] Rothberg proposes that such "traumatic realism" can be achieved in many ways: it can be documentary, archival, narrative, or deal with the event through references to absences. Rothberg goes on to suggest that traumatic realism is an attempt to produce the traumatic event as an object of knowledge, and to programme and thus transform its readers so that they are forced to acknowledge their relationship to post-traumatic culture.[413]

Figure 127: Andreas Savva, *Untitled*, 2008, mixed media, dimensions variable.

Objects-indexes, such as those exhibited in Savva's installation *Untitled,* are signs of absence, especially when they suggest the enormity of the event or the

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[412] Rothberg, *Traumatic Realism,* 80-81.

[413] Ibid. 80-81.

lack of a way to measure the event.[414] Christian Boltanski, has exhibited rooms full of clothes, suggesting a traumatic event, which he does not describe in detail for the viewer. The viewer cannot but be aware however of the fact that Boltanski's absences, suggested by the worn clothes, relate to the Holocaust.[415] Savva's work, too, falls into the category of traumatic realism conveyed through absence. He shows the viewer what Rothberg calls "the abyss," which marks:

> the survival of the extremity into the everyday world and is dedicated to mapping the complex temporal and spatial patterns by which the absence of the real, a real absence, makes itself felt in the familiar plentitude of reality. In the wake of modern and postmodern skepticism, traumatic realism revives the project of realism – but only because it knows it cannot revive the dead.[416]

The use of ready-mades, unless otherwise treated, would remain what they are, functional or insignificant objects. It is through an art-process that materiality itself becomes expressive, giving itself a new quality that will bring sensation into being. The artwork in this light is a compound of sensations composed through materials in their particularity. "The artwork arrests, freezes forever, a look, a moment, a gesture, an activity, from the transitory and ever different chaos of temporal change, in the transitions between one percept and affect and the next that marks the life of a living being."[417] Only at the point at which material becomes expressive, takes on a life of sensation, can art begin. It is here that the vigour of Christodoulides', Charalambides' and Savva's work lies.

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[414] Stephen C. Feinstein, "Destruction has no Covering: Artists and the Rwandan Genocide," *Journal of Genocide Research* 7.1 (2005): 35.

[415] Feinstein, "Destruction has no Covering: Artists and the Rwandan Genocide," 35-36.

[416] Rothberg, *Traumatic Realism*, 140.

[417] Ibid. 74.

Figure 128: Andreas Savva, *Untitled*, 2008, mixed media, dimensions variable.

2.4.9 Images of Healing

Distinct from the literal signifiers of pain, aggression and violence that make a direct appeal to the bodily memory of the viewer, a lot of Cypriot artists' work unfolds through the gradual but continuing negotiation of the body in a process of healing. Panayiotis Michael's, *Ode to Joy,* a 9-minute video documentation of a six-hour performance (1999 [figs. 129, 130, 131]) (also included in his installation *Geography Test*), shows the artist sewing the borders of the European countries on a map in an attempt to keep them united. The map is torn, the countries are divided, and within this division, they split. Yet the map is sewn continuously until it shrinks and becomes a shapeless mass of paper and thread. This six-hour performance is accompanied by the anthems of various European countries. Gradually each anthem integrates into the previous one, creating a disturbing noise. This sound is the new version of Beethoven's *Ode To Joy*, the music officially used as the European Union's anthem. On the stitched map

one finds a paradoxical and ironic treatment of political borders, and of the territorialisation of state symbols such as flags, in alluding to the cynical nature of personal and political dealings, based solely on earnings and benefits: a clear reference as to how his own country was treated.

Pan-Michael Industry is the title under which he produces and "sells" his flags, and *Flag Industry-Sale* is the title of the installation where he presented a shop selling flags. Well-known national flags were altered in some way to express political dominance and subordination.[418] As Barbara Schmidt argues, the intention of the installation seems to be that, "by cutting out, omitting and altering, Michael refers to those subtle mechanisms of segregation, exclusion, and restructuring which accompany, under aspects which are almost exclusively economic, the unification of Europe."[419] The surgical threats of post-mortem violence are used on the map like the skin of a body. Here, geography, body and sewing are combined in a system that combines the personal with the political.

Figure 129: Panayiotis Michael, *Ode to Joy,* 1999, 9-minute video documentation of a six-hour performance.

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[418] Barbara U. Schmidt, "On the Communication Strategies of *Pan Michael Industry*," *Sale* (Leipzig: Seimens AG, 2001).

[419] Schmidt, "On the Communication Strategies of Pan Michael Industry."

Figure 130: Panayiotis Michael, *Ode to Joy,* 1999, 9-minute video documentation of a six-hour performance.

The objects' transformation, however, testifies not to a singular experience but to the cyclical nature of pain, which is destined to repeat itself. Stitching is intimate and immediate, haptic and tactile, and always related to the body, if only the body of the one who stitches. Stitching allowed Michael to deconstruct the hierarchy of cartographic power inscribed within the original maps, and to make metaphorical reflections of Europe/Cyprus's complex reality regarding its disputed boundaries. Michael's processes of work are connected to a fascination with repetition, not just the repetition of repeated forms but the repetition of binding, wrapping and layering. Michael makes the viewer engage and relive the intensity of the making in a way of a ritual, a repetitive, slow but intense activity.

Figure 131: Panayiotis Michael, *Geography Test (Ode To Joy) 1999*, interactive installation, dimensions variable. A map of a new Europe (The map of 'Ode To Joy') is placed on the wall. School atlases, baskets with needles, thread and scissors and a test in geography are situated on school desks. The viewers/students are invited to take the test and after following the instructions they will sew the borders of any area they choose.

Figure 132: Lia Lapithi, *Test-Tube Bed*, 2006, kinetic sound sculpture, 100 x 400 x 47 cm.

Figure 133: Lia Lapithi, *Test-Tube Bed*, 2006, kinetic sound sculpture detail.

In *Test Tube Bed* (2006 [figs. 132, 133]) by Lia Lapithi (b. 1963), over

7000 handmade test tubes, each one inscribed with the word boundary, are

orchestrated into a seismic and synchronized sound-scape. "The tubes are organized

into an orderly grid on a bed-like construction, which is mechanically programmed

to bounce rhythmically from one side to the other. A disconcerting yet fragile

sound is produced and repeated in hypnotic loop, suggesting a process evolving

slowly but persistently."[420]

Life references and, equally, death references are present through bodily

associations. The work engages in an exploration of the interface between the body

and the culturally designated place of rest; the bed as a transition place, the site of

daily resurrection. The traditional associations tied to the metaphor of the bed (rest,

privacy, comfort) are questioned in this work, as Lapithi uses references and

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[420] Eleftheriadou, *Atlantis Lost In Search of a New Frontier*, 8

materials, more commonly associated either with pain, discomfort, torture, abuse; or alternatively with cure, therapy, healing or even death.

Like a skeleton, the bed becomes a structure or form, which supports the body: it sustains and keeps erect our tired bodies. The body is present in this through its absence but also through the materials. The test-tubes recall containers of bodily presence as the vision of blood flowing through the glass tubes haunts the piece. This work cannot contain or support a person as its inherent structure is too fragile and dangerous – even though it contains the supportive bottom frame to hold a mattress. In this sense, the work is haunted by its bodily presence, and yet it is unable to sustain life.

All these characteristics of the work bring to mind Mona Hatoum's *Silence* (1994), which features an empty glass crib made of test tubes. Shimmering with ephemeral fragility, the piece is a life-size replica of the bed of a young child built out of yards of thin glass tubing, a crib built for easy destruction as opposed to long-lasting, cradling stability. The materials that compose *Silence* and *Test Tube Bed* imply the impending destruction of their whole, defying a form that represents man's innate desire for comfort and stability. There is a paradox underlying Lapithi's work. On the one hand, *Test Tube Bed* is characterized by an impending destruction and, on the other hand, the repeated sound and movement creates a hypnotizing sensation, a repetitive lullaby; a lullaby, however, which is not a soothing piece of music but a recurring and cyclic reminder of pain.

The enigmatic installation creates an unsettling play of dichotomies. It generates an experience – a sensation that bounces between awe and dread,

seduction and repulsion. The absent body in *Test Tube Bed* is a site where these dichotomies dissolve, much like the boundaries of the body. The uncanny and/or spectral response, is felt due to the viewer's strange identification with the (non)presence of the body. Central to my interest in this work is its ability to communicate a sense of life, healing and hope as well as its opposite. This is mostly achieved not through the symbolism of the work, but through the sensational experience of the work transmitting to the viewer a rhythm and synchronized bouncing. It is suggesting something vigorously animate and persistently breathing, something stubbornly and repeatedly active and something refusing to depart this life. Its determination conveys optimism and anticipation.

There Will Be No Homecomings (2010 [fig. 134]) by Lapithi includes three parts. The first part is a doormat that bears the unwelcoming inscription, "there will be no homecoming," a piece that has a conceptual and visual affinity to Mona Hatoum's *Doormat* of 1996. Hatoum's work made entirely from nails, with a 'Welcome' message undercut with a sense of the pain it would inflict on the human body if stepped on. Both works *Doormat* and Lapithi's *There will be no homecoming* are retaining their character as both items of comforting familiarity and as aesthetically pleasing objects of desire. Their apparent domesticity and blandness is ultimately deceptive though, masking their sharp-edged and decidedly unwelcoming nature both profoundly infused with the experience of exile.[421] There is a difference though between the two works. Speaking of Hatoum's work there is an underlying hope and a prospect of being welcomed to the place of desire,

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[421] Lia Lapithi is a refugee from Famagusta.

despide the pain caused by the step on the doormat. But Lapithi's doormat is decided and unambiguous. 'There will be no homecoming' is a defacto situation – a reference to her own exile and displacement – providing no space for anticipation.

The second part is a table laid with hand-painted plates, cutlery, drinking glasses and candlesticks, titled *Olive bread & Retro plates* (2008 [fig. 136]), and the third piece is *Rembetiko* (2010 [fig. 135]), a video playing at the side of the table. The setting invites the audience to dinner, which will be served in plates featuring sketches of the mountain range of Pentadaktylos (in the occupied area of Cyprus). It is a plan for a dinner that is never going to actually take place. The video screens someone dancing to the rhythm of a rembetico song, accompanied by the clapping of a dance companion. During the dance, plates – the same ones that form part of the table setting – are smashed. Lapithi comments:

> Rembetico is a term used today to designate originally disparate kinds of urban Greek folk music. Its lyrics reflect the harsher realities of a marginalised subculture's lifestyle. Breaking plates is an ancient Greek tradition. It was a way of mourning the deceased. After the commemorative feast, the guests would smash their plates as a way of breaking curses and scaring away evil spirits. Today, breaking plates is most commonly thought of in a celebratory way, with the Greek concept of kefi (high spirits and fun), but at the same time, it is an effort to 'exorcise' and forget daily troubles. Each plate has an image of Pentadactylos mountain range in Cyprus – with each peak's name and height – along with the slogan 'Do Not Forget.'[422]

There will be no guests (visitors/viewers) at the dinner table; they are elsewhere dancing and singing, performing a ritual, breaking plates while dancing. They are engaged in an effort to 'exorcise' and forget their troubles. Their act could be either an expression of joy or a means of dealing with loss, probably deriving

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[422] Lia Lapithi, quoted in Danos *The Times of Cyprus, Looking Awry.*

from an ancient practice of ritually "killing" plates on mourning occasions. In its earliest form, plate smashing may be a survival of the ancient custom of ritually "killing/destroying" the ceramic vessels used for feasts commemorating the dead. The voluntary breaking of plates, which is a type of controlled loss, may also have helped participants in dealing with the deaths of their loved ones, a loss which they could not control. Visiting the installation, the viewer takes on the role of guest and becomes a witness to this healing ritual.

Andreas Savva's *Capsule: Pain and Therapy* (2010 [fig.137, 138]) presents a final act: one of wrapping once valuable materials:

> School-books are wrapped in bandages making an unusual sculptural piece. Books, as bearers of the official discourse that has raised generations and generations of school children, who go on to become the adult citizens of the country. Much of it amounts to ideological constructs of which collective myths are made – myths of inclusion and exclusion, of 'us' and 'them', of (our) good and (their) evil. But, as with every ailment, therapy can be painful and, for a time, disorienting. But it is necessary, if the healing of the wounds is to be achieved…[423]

The wrapped books become an indication or a ghost – a haunting reminder of their original appearance. According to Baal-Teshuva (referring to Christo), the principle of wrapping, covering, and concealing yet not entirely disguising, allows for "surprising versatility."[424] David Bourdon's description of Christos' work as "revelation through concealment"[425] is relevant if we look at Andreas Savvas' wrapping projects, such as the school books. The books are wrapped in a clear polyethylene, emphasizing the function of wrapping material. The wrapping

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[423] Antonis Danos, *The Times of Cyprus, Looking Awry.*

[424] Jacob Baal-Teshuva, *Christo & Jeanne-Claude* (Berlin: Taschen, 1995) 17.

[425] David Bourdon, *Christo* (New York: Harry N. Abrams Publishers, Inc., 1970).

process somewhat limits our viewing of the content. The 'official discourse' (school books), is protected and kept safe or packed away, even removed.

Both visibility and invisibility are crucial issues in the wrapped books, as in other works by Savva. The polyethylene allows viewers to see through just enough to recognise the familiar books. Though almost invisible, the books represent memories and perceptions. By concealing the objects, Savva manipulates their function and identity. This approach of wrapping is a dramatic and distinctive process used by the artist to redefine, re-activate and re-contextualize the objects.

What the work of Panayiotis Michael, Lia Lapithi and Andreas Savva proposes is, first, a gradual but progressing negotiation of discourses, images and texts in a process of healing, and, second, in a parallel way, how this particular country's progress in healing wounds of the past, transforms anger and grief into understanding. The work proposes the creation of an environment essential for reconciliation and reconstruction. The ironic/distanced perspective these artists adopt is part of the healing process.

Figure 134: Lia Lapithi, *There will be no Homecoming*, 2008, printed door-mat, 93 x 153 cm.

Figure 135: Lia Lapithi, *Rembetiko*, 2010, 3-screen installation, 9 min 14 sec.

Figure 136: Lia Lapithi, *Olive bread & Retro plates*, 2008, installation, 19 painted porcelain plates, 27 cm each.

Figure 137: Andreas Savva, *Capsule: Pain and Therapy,* 2010, mixed media, dimensions variable.

Figure 138: Andreas Savva, *Capsule: Pain and Therapy,* 2010, mixed media, dimensions variable.

2.5 A Loss Never Fully Articulated

Following the view that trauma is classically defined as beyond the scope of language and representation, it touches us but it does not necessarily communicate the "secret" of personal experience, in the Second Chapter, I have examined Cypriot post-1974 works. These works do not directly communicate an account of a trauma experienced by a particular individual nor, in most cases, do they manifest a set of symptoms that could be definitively ascribed to the artist as trauma survivor. By studying and analysing numerous examples of post-war Cypriot art, I argue that traumatic memory is of a "non-declarative" type, involving bodily responses that lie outside linguistic representation.

I have approached the above works as art of sense memory, and I show how works produced after the war, enact post-traumatic memory without explicitly declaring to be about trauma. I have tried to elucidate how Cypriot artists of this period refused the demonstration of atrocities in their work; and, how they shifted their focus away from the traumatic confrontation and toward a more enduring experience of traumatic memory and sorrow. Drawing on this, I examine how an art of sense memory enacts the experience of post-traumatic memory. Memory is, in this regard, resolutely an issue of the present.

In one sense, what Cyprus has lost is both incomprehensible and inexpressible. It relates directly to what Lacan calls the *Real.* According to Jay Prosser's definition: "The [R]eal is not reality. It is that which escapes reality. The [R]eal only becomes apparent to us in 'the return, the coming back' of trauma. Yet, in the return of the [R]eal we realize we missed reality in the first place and are

doomed to remain remiss of it."[426] I consider "loss" to play a significant part in the formation of post-war Cypriot identity. The discourse of memory and the refusal to forget, the dominant feeling of injustice and the moral indignation, the internal emotional insecurity caused by historical events, and the continuing effects of those events, act as catalysts in the Cypriot artists' formation of identities and articulation of projects. Even though, personal pain and the sense of displacement has to a certain degree receded to the background, it is still reproduced and communicated through oral narratives, and the creation of aesthetic and cultural products.

To comprehend Cypriot post-war art is to understand what it does to the viewer; to perceive the images is to enact their affectivity or the activity of actualization. "Becoming" is a word I use repeatedly to describe this phenomenon that is central to post-1974 Cypriot art. Viewers are led to be part of the artworks' activity of actualization. The viewer's response is directed by the intensity of the sensation and the structure of the becoming process. In other words, the viewer is made to experience the artwork's sensory affect: perceiving it requires being affected by it. The artists lead the viewers to deal with history and confront memories, to bear witness to loss and trauma, so as to combat the desire for historical amnesia or the compulsive repetition of the past. This goes hand-in-hand with an attempt to open and clean the wounds of the war so as to commence the process of healing the nation.

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[426] Jay Prosser, *Light in the dark room: Photography and loss* (Minneapolis, MN: U Minnesota Press, 2005) 5.

CHAPTER 3

NIKOS KOUROUSSIS: TRAUMATIC MEMORY AND

FORMAL INNOVATIONS

3.1 Introduction

The holes of oblivion do not exist…One man
will always be left alive to tell the story.[427]

Chapter 3 focuses on an artist who bridges the cultural era from the mid-sixties to the present. Nikos Kouroussis (b. 1937) lived through the 1950s anti-colonial struggle, and the island's turmoil of the recent decades.[428] My intention in this chapter is to give a more extensive account of an artist's personal struggle to express his war experiences. To claim, however, that anyone's experience of the war captures the effects of the war for everyone is an oversimplification and generalization. My choice of Kouroussis is based on two concerns: firstly, the fact that he was not only a witness but a survivor of the war, and, secondly, the experimental nature of his artistic course, namely, his transition from a realist painter to a performance and installation artist, utilizing a wide range of materials and media. An examination of his oeuvre shows that Kouroussis is inspired and influenced by, not

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[427] Hanna Arendt, *Eichmann in Jerusalem: A Report of the Banality of Evil* (New York: Viking, 1963) 232-33.

[428] Kouroussis was born in Mitsero, Cyprus in 1937. Being young, he only witnessed and was not directly involved in the liberation struggle of the 1950s.

only an intellectual relationship with the space that surrounds him, but, more importantly by his empirical contact with it.

Kouroussis being not only a witness of traumatic war experience but also a survivor, enhances my choice of him as a case study or paradigm.[429] A survivor signifies a person who has literally lived through the event and has experienced it from the beginning through the end and, as such, can bear witness to it.[430] In relation to the question as to whether Kouroussis, as a case study or paradigm, creates a new analogical context, a new generality, we can turn to Agamben. He states that the paradigmatic relation does not occur among a plurality of singular objects, or between a singular object and the general principle or law which is exterior to it. The paradigm is not already given. Instead it is the singularity that becomes a paradigm.[431] It becomes a paradigm through being shown next to the others.[432] Perhaps, to treat the hypothesis truly as a hypothesis and not as a

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[429] As Giorgio Agamben, points out, there are two words in Latin for witness: The first is *testis*, from which testimony derives, signifying the person who, in a court of law, is in the position of the third party. The second, *superstes*, signifies a person who has literally lived through the event, has experienced it from the beginning through the end and, as such, can bear witness to it.

[430] Giorgio Agamben, "The Witness," *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen, (New York: Zone Books, 1999) 15-39.

[431] Giorgio Agamben, What is a Paradigm? Lecture at European Graduate School. August 2002. *<www.egs.edu/faculty/giorgio-agamben/articles/what-is-a-paradigm/>*

[432] Thus, the paradigmatic relationship takes place between the single phenomenon and its intelligibility. The paradigm is a singularity considered in the medium of its knowability: "To understand how a paradigm works, we first have to neutralize traditional philosophical oppositions such as universal and particular, general and individual, and even also form and content. The paradigm analogy is depolar and not dichotomic, it is tensional and not oppositional. It produces a field of polar tensions which tend to form a zone of undecidability which neutralizes every rigid opposition. We don't have here a dichotomy, meaning two zones or elements clearly separated and distinguished by a caesura, we have a field where two opposite tensions run […] The paradigm is neither universal nor particular, neither general nor individual, it is a singularity which, showing itself as such, produces a new ontological context. This is the etymological meaning of the word paradigme in Greek, paradigme is literally "what shows itself beside." Giorgio Agamben, What is a Paradigm? (no page numbers).

principle may simply mean to treat it as a paradigm. In this light, to treat Kouroussis as a paradigm is to treat his artistic work as a hypothesis.

Nikos Kouroussis, testifies to the effect the war had on him. Yet, to consider his own articulations of his work in order to categorize his post-war art as "about" trauma and conflict is invalid, for the reason that trauma itself is classically defined as beyond the scope of language and representation. Instead, through the analysis of his visual work, I detect qualities and characteristics like flexibility, transformation, impermanence, anticipation, and persistence, the lack of any horrifying or traumatic images, and a territorializing, deterritorializing, and reterritorializing structure and process that could be linked to his traumatic war experiences. As will be demonstrated, all these qualities and the intensity of the sensation or the structure of the *becoming* process contaminate the viewer by his participating in the work.

3.2 Towards a Formal Vocabulary: Architecture and the Frame

Nikos Kouroussis emerged in the pre-war era as a rather rigid painter with a fairly consistent vocabulary of flat, non-representational forms, frames and architectural elements, silhouettes and contours, and an even more fixed palette of mostly contrasting tones and colours. It seems that he attempted to synthesize contradictory elements such as the legacies of abstraction and representation, mythology and modernity, intuition and consciousness. His use of architecture and framing aimed at demarcating and containing his formal compositional elements in order for contrasting qualities to emerge, to live and to induce sensations.

Kouroussis draws from the traditional from of representation – as a view of the outside world – that originated in the Renaissance era and dominated western art for many centuries. Leon Baptista Alberti in *Della Pintura* (1436) compared a painting to a window. "The 'window' refers to the illusion that we are seeing the real world through the flat surface of the picture. The Renaissance system of linear perspective is based on this principle: Alberti's window opens up the visual space along lines of receding perspective."[433] In the work of Kouroussis, the metaphor of a window, as well as the device of perspective, are accentuated and challenged. Often, the multiplication of framing spaces in his paintings, does not lead to a more solid space for the figures and organic forms, but to an ultimate indeterminate and vague space. It leaves the viewer with a fragmented, ambiguous space. Kouroussis never in actual fact adopted a viewpoint of anti-illusionism that would change the parameters of painting and revise its quality as a "window to reality." Instead, he paints "the window" using it as part of a personal symbolism. The flat surfaces of his canvases, his "painting-objects," established an innovative relationship between painting and architectural context. The "window-frame" for Kouroussis was imbued with issues that concerned him at the time, like the relationship between the overt and concealed, of framing and deframing.

Territories, architecture, enframements, territorialisations, and structuring chaos became the materials and formal structures of Kouroussis' work, after his studies in London in the early 1960s. This new vocabulary provided him with new formal approaches and, most importantly, with the notion of a painting as a surface

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[433] Van Alphen, *Francis Bacon and the Loss of Self,* 156.

upon, and against which, distinct, planar, non-specific pictorial events of varying levels of complexity take place. Kouroussis uses the 'frame' in a variety of ways to propose a 'place,' to be defined as a 'space,' which Deleuze calls an "operative field." In this operative field, a movement is not forbidden, but it ceases in order to give the Figure a chance to be viewed as itself, as a 'fact', an Icon.[434] The space plays an important role in the liberation of the figure in Deleuze's reading of Francis Bacon. According to Deleuze, the only way to paint the sensation is to confront the figure and to liberate it, let it become 'free,' go beyond it, and, here, too, it is of great interest to see how Kouroussis also liberates the Figure.

Looking closer at specific works, such as three of his *Untitled* works of (1972 [figs.139, 140, 141]), one can observe that even though the forms are unremittingly abstract, more often they are anchored in the legible, in details of architecture or landscape, organic forms referring to female and male genitalia. At other times, for example *Untitled* (1972 [fig.141]) we observe nonrepresentational forms like a splash of paint covering part of the painting. Deleuze argues that, the manual throw of paint escapes the optical, and therefore human centered organization of representation and creates new possibilities. Drawing from Deleuze's discussion of Bacon's work, the diagram, like a splash of paint, is chaos full of potential, or as "an operative group of lines and zones, asignificant and non-representative strokes and patches," or a "chaos-germ." The diagram has a creative role: to be evocative and to initiate constructive possibilities, it is irrational, involuntary, accidental, free and random. These splashes are non-representative,

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[434] Deleuze, *Francis Bacon: Logic of Sensation,* 2.

non-illustrative, non-narrative. Nor are they significant or signifying; they are asignifying lines,[435] liberating the Figure and deframing the frame.

Kouroussis' use of framing and deframing became his painting's technique of territorialisation and deterritorialization. In *Chaos, Territory and Art,* Elizabeth Grosz writes, "The emergence of the "frame" is the condition of all the arts and is the particular contribution of architecture to the taming of the virtual, the territorialisation of the uncontrollable forces of the earth […]. The frame is what establishes territory out of the chaos that is the earth."[436] Grosz goes on to state that it is through framing that chaos becomes territory. It is also the means by which objects are delimited, qualities unleashed and composition made possible:

> Architecture is the most elementary binding or containment of forces, the conditions under which qualities can live their own life through the constitution of territory. Territory frames chaos provisionally, and in the process induces extractable qualities, which become the materials and formal structures of art. [437]

Kouroussis' act of framing is a means by which the plane of composition composes. His act of deframing is a way by which he establishes disorder and transformation. The drawing of a frame or the cutting of the plane through the fabrication of the frame is the very gesture that composes both house and territory, inside and outside, interior and exterior. The frame became an important element in Kouroussis' vocabulary from the early 70s onwards. Under no circumstances did Kouroussis empty his paintings of external references, in order to focus on internal formal relationships, and, for this reason, it is not possible to categorize his work as

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[435] Deleuze, *Francis Bacon: Logic of Sensation,* 66.

[436] Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth,* 11.

[437] Ibid. 16.

purely abstract or minimalist. Instead, his work combines elements from expressionism and abstraction. But whereas a lot of minimalist painting and sculpture is premised on predetermined, mathematical progressions, rigid configurations, industrial materials, and detached tones, Kouroussis' palette, as we can also see in his *Untitled* works of (1972 [fig.139, 140, 141])*, consists of warm ochres, saturated blues, olive greens, and chocolate browns, among other hues, making them reminiscent of paintings of ancient Cypriot pottery, as well as of the Cypriot art of his 20th century predecessors.
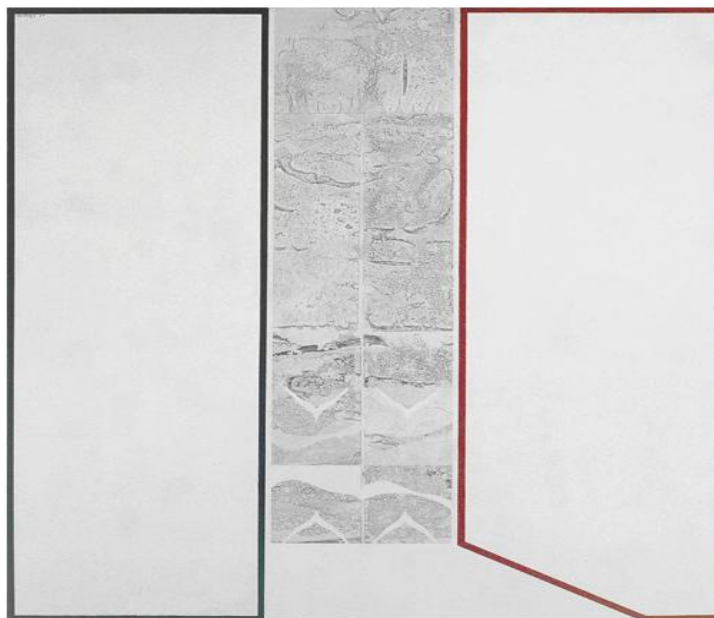
Figure 139: Nikos Kouroussis, *Untitled*, 1972, oil on canvas, 120 x 110 cm.

In February of 1974, almost five months before the Turkish invasion, Charles Spenser wrote about Kouroussis' work: "His colour is more consciously limited to greys and browns – a limitation I have often noted in contemporary Greek art, perhaps influenced by an intense sun which drains colour from the landscape. On the other hand, it may also represent control, a determination to seek

rationality and balance."[438] The scale of his formal elements would transform, edges could become cleaner or blurrier, shapes could conflict or clarify into smooth expanses, but the essential impulse towards abstract, flat images remained unchanged before the war. Thus, his work has focused on the relationship of the static and the active and the process of the fracture of the stillness of the pictorial elements.

Figure 140: Nikos Kouroussis, *Untitled*, 1972, 150 x 100 cm.
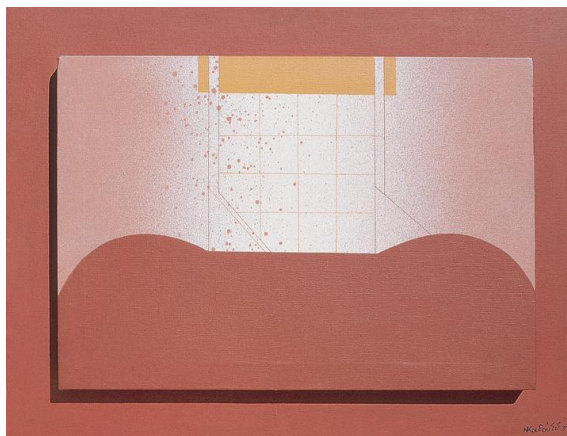
Figure 141: Nikos Kouroussis, *Untitled*, 1972, 72 x 54 cm.

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[438] Charles Spenser, "Introduction," *Four in One* (Argo Gallery, 1974) 19.

3.3 The 1974 Experience: Deterritorialization and the move from Rigidity to Transience and Ephemerality

3.3.1 The 1974 Experience

Nikos Kouroussis was not merely a witness to the results of the invasion, but he was actually involved in the battles, he was present at the death-bearing sites, and he witnessed scenes of violence. He was a survivor of the extremities of violence:

> The invasion was a great shock for me, an incredible lesson and a huge experience. It has affected my life and it has affected my art. […] It has changed my life so much. First of all, it made me decide to say always what I feel, express my own truth. Gradually, I was left alone. No one was willing to listen to my reality. It was then that I realized how private life is.[439]

His attitude and ideology changed immensely after the war. He had to face a new reality, and the only way to deal with it was in an altered approach, which apparently continues to affect him:

> I wanted to feel alive every single moment. I realized that the only thing that is truly mine and nobody can take away from me, is what is within me. My culture, my thoughts, my spirit, my feelings. As for my house, my car… it is very possible that someone may come and take that away from me. Just like the Turks did, when they threw us out of our homes. It was a shock for me, but in a way, it was a positive shock. […] It is the realization that the material world around us is at the disposal of some mightier people, who can at any time decide to come and take it away. But what is within us, no one can touch.[440]

Kouroussis recounts how being caught in the middle of crossfire, he was forced to abandon his house and his studio in Nicosia and move to a place by the

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[439] Nikos Kouroussis, personal interview, 20 May 2001.

[440] Ibid.

sea where he lived in a tent, surviving on fishing for six months. From this moment,

he recalls:

> Sitting outside my studio and drink[ing] tea and reflect[ing] on memories of the war, the Kyrenia castle, because I was imprisoned in the castle during the coup. I came back and was bombed by the Turks. When I was released from the castle I was trying to find a way to stay, because of the curfew, but it was not possible. So I went back to the castle and then to my studio in Nicosia. By the time I *get* there, the Turks had bombed an army camp close by. This *is* a terrible experience in my mind.[441]

I use this example to show that when Kouroussis speaks about his

experiences, he transitions from past tense to the present and from a punctual to

durative event. His storytelling, which begins as a narration of a memory, and can

be situated in a chronological past, slips into the narration of a situation, which

continues into the present. Kouroussis' recounting of the past is a further example

of what Charlotte Delbo describes as a distinction between "common memory" and

"deep memory" – this designates precisely the realm of affective memory.[442] This

distinction is comparable to Pierre Janet's distinction between narrative memory

and traumatic memory, which he regards as nameless – as outside memory

proper.[443] Common memory is capable of situating the traumatic war experiences

in the past. Deep memory or 'sense memory,' on the contrary, does not succeed in

situating the events in the past, at a distance.[444] For Kouroussis, the war does not

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[441] Nikos Kouroussis, personal interview, 20 May 2001.

[442] Charlotte Delbo, *Days and Memory*, trans. Rosette Lamont (Malboro, Vt.: Malboro Press, 1990); id., *Auschwitz and After*, trans. Rosette Lamont, with an introduction by Lawrence Langer (New Haven, Conn.: Yale University Press, 1995); for further discussion, see Lawrence Langer, *Holocaust Testimonies: The Ruins of Memory* (New Haven, Conn.: Yale University Press, 1991) 1-38.

[443] Pierre Janet quoted in Bessel A. van der Kolk and Onno van der Hart, "The Intrusive Past: The Flexibility of Memory and the Engraving of Trauma," in *Trauma: Explorations in Memory*, ed. Cathy Cruth (Baltimore: John Hopkins University Press, 1995) 160.

belong to the past, and it will not do so in the experience of those survivors who remember in the mode of deep memory. The emotional and physical memory of the war in Cyprus is approached only by means of 'sense' (deep) memory. The memory is not narrated; rather it makes itself felt. This kind of memory is symptomatic of trauma: it is not a mediated account of it, but a leftover that makes its ongoing presence felt.[445]

Figure 142: Nikos Kouroussis outside his studio in 1974.

Kouroussis' work mediates a deeply traumatic history to which he bears witness and provides access. In his work the very act of creating and of being an artist-creator, is always grounded in a present shaped by the legacy of historical trauma. As Steven Reisner suggests, art can become a testimony for what was

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[444]Bennett writes that: Like Janet, Delbo posits ordinary memory as properly representational; it is the memory connected with the thinking process and with words – the realm in which words are rendered intelligible, pegged to a common or established frame of reference, so that they can be communicated to, and readily understood by a general audience.

[445] Van Alphen, "Caught by Images: Visual Imprints in Holocaust Testimonies," 104.

previously unsymbolizable.[446] Jill Bennett argues for the necessity of such art to create a critical discourse on the side of victims.[447] Kouroussis is animated by the ambiguous, problematic and im-possible Lyotardian need to give voice to that which was silenced and to those who were silenced.[448] His work posits itself between impossibility and possibility, deferral and realization, repression and powerful analysis.

3.3.2 The Rainbow and Shadowy Silhouette

Soon after the end of the war, Kouroussis returned to Nicosia with new ideas and new symbols in his visual vocabulary. Instead of using symbols for the hostility and the devastation that he went through, he became obsessed with the sign of the rainbow, as a symbol of peace after the storm, which appears in several of his works [fig. 142].

> But I should come back to the *Rainbow*. That day it was raining hard, and out of that dark sky, appeared a rainbow, this incredible colour. It rose from the cemetery. It rose from the dead. It shook me up and I said to myself that nothing is over, things are just beginning. This rainbow coming out of the black sky convinced me to return to Nicosia.[449]

In 1975, after a year of struggle to survive, Kouroussis created *The Rainbow* [figs. 143, 144, 145] made of high columns of struts that changed in colour as you went

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446 Steven Reisner, "Private Trauma/Public Drama: Theater as a Response to International Political Trauma," *Public Sentiments* 2.1 (2003): 6.

447 Bennett, Empathic *Vision: Affect Trauma and Contemporary Art,* 7, 17-18.

448 Saltzman, *Anselm Kiefer and Art after Auschwitz,* 47.

449 Nikos Kouroussis, personal interview, 10 May 2001.

around the Nicosia Airport roundabout.[450] Many artists and art lovers in Cyprus still recall that day on the roundabout of Nicosia's Airport. A huge crowd including Cypriots, Greeks, Turks, Armenians, Latin Americans, East Germans, West Germans and British gathered to help the installation of the sculpture.

> My reaction to the events of 1974 was to stop painting. And when I resumed work, I did a work on peace, not war. I called it *The Rainbow*. Thereafter the direction my work took was influenced by the invasion. Perhaps not in terms of what it described visually, but in its essence.[…] The fact that I created the *Rainbow* at the time that I did, in the days of the upheaval, was a form of optimism as was the fact that I came back and started to paint again, when I had given up art. [451]

The rainbow became a major symbol of his work in the years that followed. Kouroussis' rainbow paintings, however, fail to capture the ethereal spectacle of the rainbow, or to evoke the myths associated with the dramatic but gentle arch of coloured light. Instead, his compositions are hard, his colours strictly divided with hard contours, possibly denoting his bitter feelings after the war.

> I simplified the colours, I separated them, I didn't want to record the fusions. I put one next to the other, making the relationships between them very clear. That's how I work. The softness of the colours was something useless for me. I only kept the essence.[452]

What is 'the invisible' and what is 'the unsaid' about the rainbow sculpture? The frame used so extensively in his earlier paintings was completely dismantled. It was not confined anywhere and had nothing to contain. Instead, it was transformed to simple lines emerging from the earth and pointing to the sky. It was a movement of deterritorialization, of cutting through territories, of breaking

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[450] This is the final point at which the Turkish troops stopped after the invasion. The airport was later handed over to the British authorities in Cyprus. It is now under the United Nation's control.

[451] Nikos Kouroussis, personal interview, 10 May 2001.

[452] Ibid.

up systems of enclosure and performance: "traversing territory in order to retouch chaos, enabling something mad, asystematic, something of the chaotic outside to reassess and restore itself in and through the body, through works and events that impact the body."[453]

Figure 143: Nikos Kouroussis installing the *Rainbow* sculpture in 1975.

Employing Deleuze's philosophy, I look at Kouroussis' *Rainbow*, as a system of relationships which include both the creation of territory and the movements of deterritorialization. These are certainly abstract lines, not the lines

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[453] Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth,* 18.

that run from point to point, but the transverse line that runs between points and which defies the contour. The frame fragmentation is more than destruction or deformation, it is a dissolution or decomposition of form and a movement of counter-actualization. If Kouroussis in his pre-war works was attempting 'gentle' optical catastrophes, with his colour and line frequently functioning as a diagram, now he cracked the pictorial representation of a diagram and moved into real space to create a work that speaks about 'direction,' an "elevator from the earth to the sky."[454]

Figures 144, 145: Installing the *Rainbow,* 1975.

Along with the rainbow, the female figure is another constant element in Kouroussis' work during this period (figs.146, 147, 148, 149). She is always represented as a vertical silhouette constructed with the diagonal rainbow colours on the canvas. As he explains: "I talk about the correlation between the rainbow, which is the light, and man/woman who stands within the rainbow."[455] Up to that

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[454] Nikos Kouroussis, personal interview, 10 May 2001.

point, Kouroussis' treatment of female and male figures was in abstract form, and often fragmentary. The new figure, however, has the form and appearance of a cut out, a deliberately anonymous figure, like a shadowy silhouette. Her silhouette has been contorted and seems to be standing in a rainbow:

> The female figure appears right after the war along with the rainbow. I tried to remove all sense of femininity from the figure, as much as I could, and capture a human form, the relationship of the human figure, without details, flat, like a silhouette, and once again this figure appeared in a point inside-outside.[456]

This silhouette, in his work, may be seen as an attempt to acknowledge loss. Offering no more than a line around an empty centre, the contour of an immaterial shadow, he seeks to bring the body back to memory, if not to life. Through his anticipatory aesthetic act of tracing a shadow, he offers a figurative form of commemorative representation. Through the performative restaging, in an artistically controlled way, of the wounding and pain of his loss, his works evoke in viewers a response similar to an experience that Dominick LaCapra talks about through the term "empathic unsettlement."[457] Perhaps this kind of "virtual experience through which one puts oneself in the other's position, while recognizing the difference of that position and hence not taking the other's place,"[458] is what Kouroussis hopes to achieve by the emptiness of the form.

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[455] Nikos Kouroussis, personal interview, 14 Jan. 2003.

[456] Ibid.

[457] Based on LaCapra's assumption, the viewers considerate attunement does not lead to an identification with victimized others, which would traumatize them vicariously. Nor do the empathically unsettled appropriate others' victimization for a totalizing, didactic mission of their own in which the horrendous suffering others had to endure, is sublimated into another edifying or "spiritually uplifting" case. Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins UP, 2001), 41-42.

[458] LaCapra, *Writing History, Writing Trauma,* 78.

Figure 146: Nikos Kouroussis, *Rainbow*, 1978, acrylic on canvas, 124 x 120 cm.

Through the empty figure, Kouroussis ultimately refuses "the fetishistic function of representation"[459] and attempts to restore a bodily presence. The silhouette is placed within multiple frames, frames which are sliced to create new deterritorializations of space. The multiple spaces fragment the figure, which now seems to be located in different spaces. This recurring rhythm and pattern is eased by the impossibility of taking in such breadth in one view; the viewer has to go with the pattern, inevitably reading from left to right and from right to left as if following the rotation of a dance and the steady rhythm that is built up as the repetition proceeds. There is always movement, but this is the movement of repetitive variations. Each turn of the dance is different from the last; there is no

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[459] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 40-41.

beginning or end, just a network of relationships and parallels which characterizes

the *Rainbow* sculpture as well:

> In this process of territorialisation, deterritorialization, and reterritorialization, the body becomes intimately connected to and informed by the peristaltic movements, systole and dystole, contraction and expansion, of the universe itself. Body and universe, entwined in mutual concavity/convexity, floating/falling, folding/unfolding are directly touched by the outside now enframed, creating sensation from their coming together.[460]

Figure 147: Nikos Kouroussis, *Rainbow,*1977, mixed media, 231 x 157 x 232 cm.

In 1977, Kouroussis completed his *Rainbow* works, and felt it was time to

abandon Cyprus:

> I had no money, I moved around on a bicycle and asked for work, which I wasn't given. I couldn't even get a loan to buy a boat and become a fisherman. They could not believe that I would give up art to do something more practical. Only when I did that work with the rainbow, did I feel that I could leave, since I would leave behind my mark, and had done something, which had to do with the future.[461]

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[460] Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth,* 16.

[461] Nikos Kouroussis, personal interview, 10 May 2001.

After the war, circumstances of survival were difficult for all Cypriots, especially for artists who had no other forms of income. In 1978, Kouroussis returned to London for two years.

Figure 148: Nikos Kouroussis, *Rainbow*, 1978, mixed media, 200 x 150 cm.

Figure149: Nikos Kouroussis' studio at the time of painting *Rainbow*.

3.3.3 Mirrors and Lines

Being away from home clarified a lot of things for Nikos Kouroussis, in terms of his relationships to the places he had lived. In this mode, he begins to explore identity and personal politics:

> In my art, political division, the theme of the invasion and occupation, are not directly apparent. Although in 1974, I did a series of works on the subject, as I have already mentioned, with the rainbow. There followed a series of works, which had a straight line passing through the middle. There is a conversation between the two parts.[462]

Since 1974, Kouroussis has created works using a dividing line in the centre. One of these works – which I believe was the forerunner for what was to follow – is the *Labyrinth* (1974 [fig.150])*,* which is made of reflective material. The mirror surface puts the viewer is between two spaces: the space in the mirror and the actual space (that the viewer is located in). A painted line divides the surface precisely in the middle. He cuts the mirror into two parts so that the picture reflected in the mirror emerges as the result of incorporating a line or a cut deriving from the reality on the surface of the mirror. The image of the surrounding area as reflected in the mirror's surface looks divided or separated. This places the viewer in a position to see the reality reflected in two parts. This piece demonstrates Kouroussis' first conscious reaction to the war:

> I did a work once, especially this particular work that I remember, which comprised two huge stainless steel parts 2.5 x 2.5m each. I think there was a black cube on the lower side and that was like a reflection of the people. That was a reaction of mine, a quite intense reaction.[463]

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[462] Nikos Kouroussis, personal interview, 20 May 2001.

[463] Nikos Kouroussis, personal interview, 20 May 2001.

It is obvious that the artist's perception of space changed after the events of 1974. He moved from a pictorial space to a more complex play of illusionary and real space which, as a result, widens the spectator's own visual field. This engagement with the viewer is both flexible and fluid as the artist challenges him or her to go through an ongoing dialogue with the surrounding space, opening a link for communication. By facing the mirror, the viewer "shifts perspectives" and perceives him/herself as both the active subject and the actual work. Kouroussis challenges the viewer to see in a different way and subsequently change the way of experiencing a work of art. The mirror-work registers reality in constant transmutation and transformation, leaving the role of central character, the originator of the images, to the viewer. The reflective images present active figures that are defined by their activity, but their motion is loaded with violence, as they look rather deformed. Their action could be explained in terms of the activity of actualization itself, which is shown to be a serial process of both construction and destruction in which the viewer participates.

As these spaces (the actual and the virtual, the public and the private) are brought into co-existence, the viewer's intellectual and emotional projections are in flux. This play of reciprocity between illusion and reality redirects the audience's focus to itself by placing the viewers in a dimension of continuous process and change, one in which artifice and nature are not separate but rather contiguous. It directs the aesthetic experience to one of public subjectivity in which the viewer works as a catalyst or medium, therefore, maintaining a sense of infinity and diversity.

There is a clear move in Kouroussis' treatment of space during this period. The 'wall-frame' discussed in the previous section of this chapter, formed a division from the world, on one side, while creating another world, a constructed and framed world, on the other side. In his new reflective work, though the wall-frame-mirror primarily divides, it also provides new connections, new relations, social and interpersonal relations with those (our own reflection) on its other side. The mirror destabilizes and re-inflects the territory created by the floor; yet within the reflection another reterritorialization of the earth is potentially immanent.

Drawing from Deleuze's *The Fold: Leibniz and the Baroque* (1993),[464] I introduce another Deleuzian term, the *fold*, to see how this relates to the mirror. In *The Fold,* Deleuze refers to the possibility for the creation of worlds as the "fold." In this process there is not a distinction between perceiver and perceived, virtual and actual, inside and outside, or subject and object. If there were, this would give us two types of being: subjects and objects, or representing beings and an outside or transcendent world.[465] But Deleuze insists that there is an infinity of folds, creations of a distinction between inside and outside. We can observe other 'folds' between inside and outside, depending on how perception occurs.[466] "The fold is the general

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[464] Deleuze in his book *The Fold: Leibniz and the Baroque* (1993) defined Baroque as that which infinitely converges into folds. Baroque does not invent things, but folds them, unfolds them and refolds them. Deleuze writes: "The Baroque refers to an operative function, to a trait …The Baroque fold unfurls all the way to infinity, fold over fold, one upon the other, one upon the other. The Baroque unfurls all the way to infinity." Gilles Deleuze, *The fold: Leibniz and the Baroque,* trans. T. Conley (Minneapolis, MN: University of Minnesota Press 1993 [1988] 3.

[465] Claire Colebrook, *Understanding Deleuze* (Crows Nest, Australia: Allen & Unwin, 2002) 54.

[466] Ibid. 54.

topology of thought…'inside' space is topologically in contact with the 'outside'

space… and brings the two into confrontation at the limit of the living present."[467]

In this light, the mirror is a fold that creates a blurring of inside/outside,

solid/void and space to space thresholds, re-conceptualizing traditional architectural

notions of spatial connections and separations. A mirror is a flow from outside to

inside, across different scales and independent of distance, where neither is fixed

but rather in constant exchange. Thus, a mirror is not one space and one site but

many spaces folded into many sites depending where/what the mirror is reflecting.

Deleuze notes that these folds concern not only the material that is created but also

the folds that are found in the soul.[468] "Pleats of matter in a condition of exteriority,

folds in the soul in a condition of closure."[469]

As Ian Buchanan and Marcel Swiboda write in *Deleuze and Music*,

Deleuze adopts the notion of the fold only because it refers to the Multiple and the

later is only grasped in the shape of a Labyrinth: "A labyrinth is said,

etymologically, to be multiple because it contains many folds."[470] The notion of the

labyrinth is also of great importance in Kouroussis work (further discussed in the

next section). Deleuze uses the idea of the fold to express a becoming that is not

grounded on being;[471] it is not that there is a world or being that then goes through

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[467] Gilles Deleuze, *Foucault* (Minneapolis: University of Minnesota Press, 2000) 118-19.

[468] Ibid. 14-26.

[469] Gilles Deleuze, *The Fold: Leibniz and the Baroque,* 35.

[470] Ibid. 3.

[471] Claire Colebrook, in *Understanding Deleuze,* writes: "In order to privilege a being or identity which simply *is* and then becomes, we have to have a single point of view, a single world and a single line of time through which that world becomes. However, we could work against this by thinking a single plane or matter that is known from different curves or folds: the animal has a

difference and becoming. Rather, there is an open and eternal becoming (or becomings) from which certain worlds are formed; each opening out onto an infinite plane of other worlds.

By facing the mirror sculpture, the viewer is led in a process of becoming and of transformation. Mirrors are used to stage experiments for the viewer, to demonstrate how our awareness of the world is dependent on our interaction with others. Any experience of this work, therefore, aims to be "a socializing experience of encountering yourself among others."[472] For Kouroussis, the experience of being among other people forms a strong counter-strategy to the 'loss of self' that we experience in traditional works of art (see Chapter 1), especially in painting, which encourage us to escape from reality by identifying with the scene or objects represented. Kouroussis aims to activate viewers to adopt a critical attitude. In this light, 'public subjectivity' is not only the result of aesthetic practices/choices, but also the product of workings of translation, transmission, and contamination by affect. His aim is to make spectators 'socially and psychologically more self-conscious' of oneself perceiving in relation to a group.[473]

In *Labyrinth* (1974 [fig.151]) we find an element of division characteristic of his work: the straight lines passing through the middle of his work. Following *Labyrinth* (1974 [fig.150]) dividing lines become a common feature for the works

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different outside world from the human, while inanimate matter does not really have an 'inner' or outer world at all. So we could think of a plane not of distinct beings located within a world but of differing perceptions, different folds or inflections that create different vectors of becoming." Colebrook, *Understanding Deleuze,* 54.

[472] Dan Graham, "Gordon Matta-Clark," ed. Brian Wallis, *Rock My Religion: Writings and Art Projects 1965-1990, Dan Graham* (Cambridge Mass.: The MIT Press, 1993) 62.

[473] Dan Graham, *Two-way Mirror Power: Selected Writings by Dan Graham on His Art*, ed. Alexander Alberro (Cambridge Mass.: The MIT Press, 1999) 143-144.

to follow *Untitled* (1979 [fig. 152]), *Untitled* (1979 [fig.153]). Additionally, the interconnection or the union of binaries is vital to his work during this period. Kouroussis is aware of the significance of these formal elements in his work. He says:

> Also of importance in my work is union. The only truly apparent influence in my work is that I separate objects and paintings in two parts and create a dialogue between them. There is also tension between the two. This is part of my identity, of who I am and it comes out subconsciously. Sometimes, I realize how it is affecting me. I don't like describing things, I just make this section.[474]

Figure 150: Nikos Kouroussis, *Labyrinth*, 1974, mixed media, 200 x 200 x 50 cm

Very often this section is constructed with two planes of similar material such as stainless steel or wood. Through this cut or opening though there is usually a soft material penetrating or squished out. The juxtaposition and relation of materials is evocative of, and references, the status quo of the island. "Then there was another series of works which made cuts, sections, out of which appeared

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[474] Nikos Kouroussis, personal interview, 20 May 2001.

things; again this was an influence and a reaction to the partition of the island."[475]

Kouroussis takes contrasting elements and juxtaposes them as if each element exerts a pressure on the other: "It is like two situations which are exerting pressure: us, our side, and the others…The energy apparent between the two elements and the attempt to unite the two. Subconsciously I did the same thing with the rainbow. It is energy through a union."[476]

Figure 151: Nikos Kouroussis, *Untitled,* 1979, 75 x 108 cm.

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[475] Nikos Kouroussis, personal interview, 20 May 2001.

[476] Nikos Kouroussis, personal interview, 14 Jan. 2003.

Figure 152: Nikos Kouroussis, *Untitled,* 1979, 150 x 180 cm.
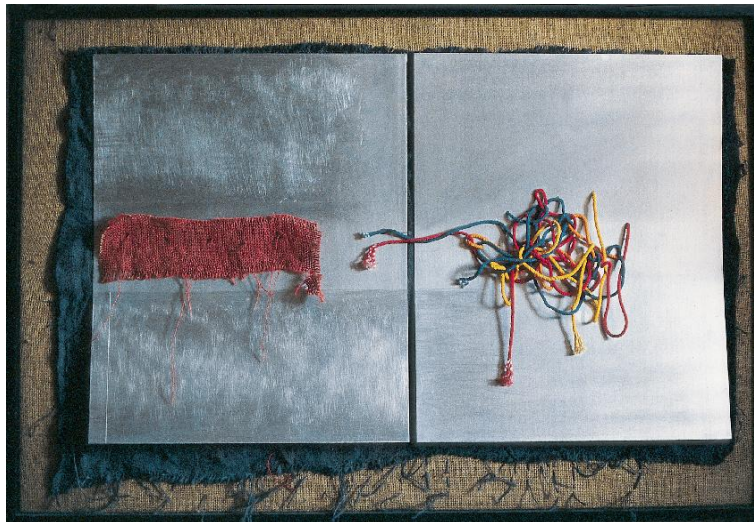
Figure 153: Nikos Kouroussis, *Untitled,* 1979, 80 x 120 cm.

3.3.4 Myths, Labyrinths and Footsteps

Since the early 1970s Nikos Kouroussis' underlying references are to particular mythical heroes, such as Icarus or Ulysses or even to fragments of certain myths, such as the Labyrinth or Ithaca.[477] He went on to explore these myths more

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[477] Greekness or references to the Greek culture and mythology are quite apparent in his work, since his student years. Greek art in general was a major ingredient of the influences he had as a child. He emphatically portrays these influences: "All these were part of me even before the liberation struggle, from my school days. Like, for example, 5th century Greek sculpture, the Parthenon,

fully in the 1980s, dealing with them as "expansive systems, the elements of which permit additions and subtractions, sequences, abridgements, fusions, parallelisms, overlappings…"[478]

While myths seem static and closed in terms of their structure, they are, in fact, flexible and open in terms of their content. Therefore, myths gave Kouroussis the freedom to deal with contemporary issues while using elements from his country's tradition. We might say that myths offer an alternative perspective, a different point of view, from another place, another time. "It is precisely the imagination, or simply the ability to 'go beyond' what appears to be reality (that is, our habitual perceptions and practices), that constitutes this fundamental power of innovation and invention."[479]

Kouroussis' work from the 1970s onwards is never free of the concept of the labyrinth. As Efi Strouza states, he approaches the idea as "a permanent and invariable condition which smoulders under the multi-faceted and mutable aspect that external space acquires from time to time."[480] One of Kouroussis' first works from the series of *Labyrinth* was a 1970 installation [figs.154, 155],[481] for which he used wood, canvas and white dust. It comprises squares, some of them open or

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Myron, and Phidias. I was familiar with all of them. I knew their work and I am sure they had some effect on me. As did exhibits in the archaeological museum" (Nikos Kouroussis, Personal Interview,10 May, 2001). The titles he has chosen for his works or the themes of large unities or projects he has concentrated on, such as *Labyrinth, Icarus, Odyssey, Holy Prostitution,* are undeniably evocative; Strouza writes that they are "suggestive of their 'relationship' to myth. But more importantly, suggestive of the artist's own relationship to myth" (Strouza, *The Odyssey of Nikos Kouroussis* 5).

[478] Marilena Kappa, "What are Words but Mere Signs," *Retrospective Exhibition 1969-2001* (Nicosia: Cyprus Ministry of Education, 2002) 15.

[479] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 146.

[480] Strouza, "The Odyssey of Nikos Kouroussis," 5.

[481]This work was set up for the first time in 1970 and completed in a new version in the 80s.

empty, and some of them closed or filled. It is an interactive work where the viewer is invited to walk or move within the specific limits of the square installation.

The Labyrinth, whether it is a state of mind or a real situation, implies a difficult condition or position out of which there is no solution or escape. From ancient times the labyrinth has been a metaphor for the adventurous path that leads to the centre and consequently, to accomplishment. The English word 'maze' means also to astonish, to puzzle, thus the labyrinth signifies something bewildering and unfathomable, a space of movement, of wandering, a challenge of orientation to those who enter. One must effectively acquaint one's self within a confusing space, facing choices at intersections and risking miscalculation. The labyrinth is a metaphor for the map of a journey through life.

Working within the concept of the Labyrinth, Kouroussis creates a work that incorporates movement but within specific boundaries. He manages to create a wholly immersive environment in which the space exists for the viewer to be active, as an engaged and absorbed participant. Kouroussis' performative works tend to have no specific scenario, in so far as the event is never repeated the same way twice, and does not have a linear structure with a clear beginning, middle and end. His interactive works are performing this 'becoming of art,' a non-linear dynamic process of change. Performative works may also be articulated as 'art without guarantees', since they exist utterly in duration and amidst the play of divergent forces that epitomize Deleuze's perception of becoming. It is the same spirit of adventure that Kouroussis demands of the viewer; a journey, a walk and a creative metamorphosis.
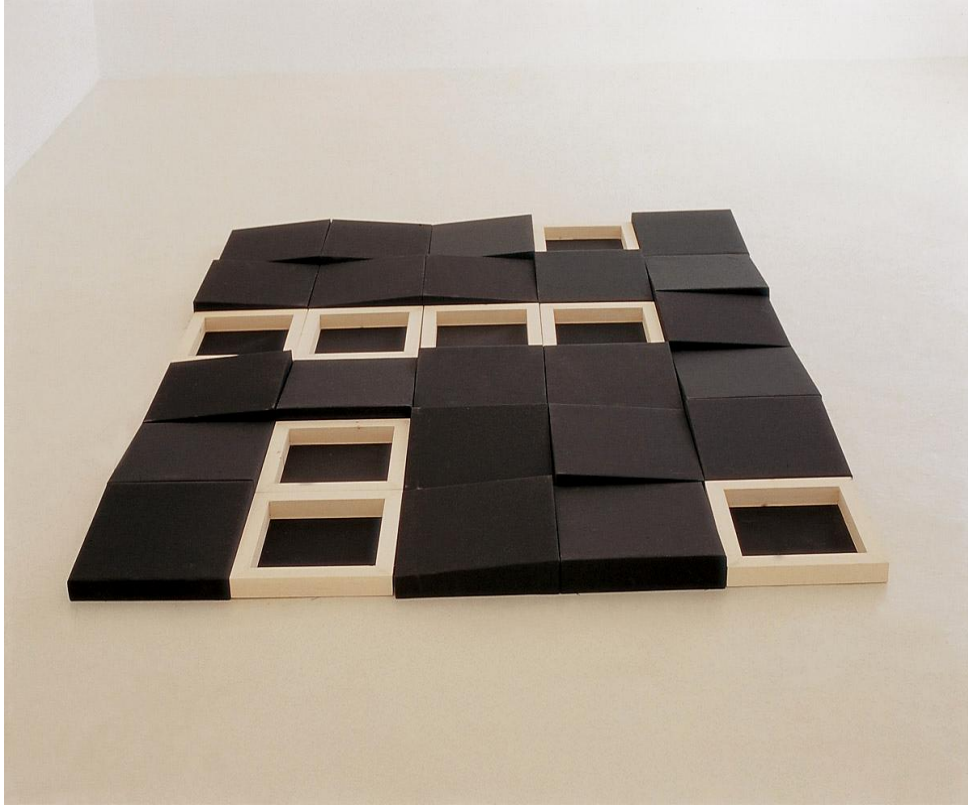
Figure 154: Nikos Kouroussis, *Labyrinth*, 1970, 10 x 150 x 180 cm.

Labyrinths are embodiments of multiple dependencies and relations between phenomena. Following on my discussion of Deleuze's *Fold*, he considers existence as a process of folding matter. The fold is a process of becoming, of multiplicity and of differentiation, while maintaining continuity. Spatiality is seen as a becoming with no external measures or ends, with no boundaries. As seen in Deleuze's *Foucault* (1986), this can apply to our personal existence and to our subjectivity, as a process of folding the self in time, but also in different ways of understanding the fold, such as the folding of history. Deleuze described "the potentiality of the fold" as something that multiplies itself continuously into the infinite, which leads us to the concept of the Multiple and the latter conceptualised in the shape of a Labyrinth. Deleuze maintains: "A labyrinth is said,

etymologically, to be multiple because it contains many folds. The multiple is not only what has many parts but also what is folded in many ways."[482] Thus, the labyrinth also suggests connectedness and an infinity of folds. It has no eventual point: only more folds like "caverns within caverns."

> Thus a continuous labyrinth is not a line dissolving into independent points, as flowing sand might dissolve into grains, but resembles a sheet of paper divided into infinite folds or separated into bending movements, each one determined by the consistent or conspiring surrounding… A fold is always folded within a fold, like a cavern in a cavern. The unit of matter, the smallest element of the labyrinth, is the fold, not the point which is never a part, but a simple extremity of the line.[483]

When experiencing *Labyrinth,* the viewers/participants' ultimate goal – to arrive "somewhere" – is never realized. The recurring act of walking through the installation seems to imply an intentional repetitive and durational spiraling into the soul. Within the work, the enfolded path is similar to a maze, the essence of which is a series of choices among different possibilities.[484] Closely linked to the Greek myth, the concept of the labyrinth becomes a symbol of human existence, of the soul and of the relationship of the individual to the world. As David Kenosian notes, "the motif of the labyrinth provides the [viewer] with vital information about the relationship of the individual to the world [...] and the ability of questers to find their way in that world."[485] Kouroussis's *Labyrinth* mirrors the association between space and time, between a physical, empirical space and its metaphorical meaning.

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[482] Deleuze, *The fold: Leibniz and the Baroque,* 3.

[483] Gilles Deleuze, "The Fold-Leibniz and the Baroque: The Pleats of Matter." *Architectural Design Profile* 102 (1993): 18.

[484] David Kenosian, "Puzzles of the Body: The Labyrinth in Kafka's Prozeß, Hesse's Steppenwolf and Mann's Zauberberg," *Studies on Themes and Motifs in Literature* (New York: P. Lang, 1995) 18.

[485] Ibid. 10.

Labyrinth is mostly an emblematic space, where the folds of options and alternatives are endless and where the participant is led to search for answers.

Figure 155: Nikos Kouroussis, *Labyrinth*, 1970, 10 x 150 x 180 cm with audience participation.

Figure 156: Nikos Kouroussis, *Labyrinth*, 1980, mixed media, dimensions variable.

Figure 157: Nikos Kouroussis, *Labyrinth*, 1986, mixed media, dimensions variable.

3.3.5 The Flight and Fall of Icarus

In Nikos Kouroussis's works around 1985, one can observe the mythical Icarus either ascending or descending in a playful but painful way. Descending in this manner is not necessarily an end, a death, or something inevitable. It may be a voyage of self-knowledge. In *Icarus* (1986 [fig.158, 159]), "Two beams of travelling light accompany the hero, illuminating his course toward the stormy sea, toward the depths of the self, or penetrating him, just like the thin bronze rods pierce the skin […]."[486] In other works, such as *Icarus* (1986 [fig.160]), the bronze-painted shoe models refer to the ascending, but also descending path of "a mythical hero who thought technique could compensate for the laws of nature and

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[486] Kappa, "What are Words but Mere Signs," 14

human versatility could make up for spirituality."[487] The shoe-soles are made of bronze, looking quite heavy thus suggesting the imposible journey or flight, and predict the vain ending of the endeavour, telling of failure as a concequence.

Figure 158: Nikos Kouroussis, *Icarus,* 1986, mixed media, 60 x 80 cm.

In the *Icarus* paintings (such as *Icarus* (1985 [fig.161]), the conventions of visual representation, such as illustrative representation, a perspective system of representation, and a sympathetic identification with the figure through a shared point of view, draws the viewer into the image.[488] That is, the viewer is led to identify with the painful and confusing event portrayed by becoming entangled in its diverging representational schemes. Encouraged to identify with the figure's pain, the viewer remains remote from the figure, which doesn't even address his/her gaze. Any visual endeavour to complete the image into a coherent narrative account is thus continually disturbed by the various ways the viewer is led around the image. Van Alphen, speaking about Bacon's images argues that affectivity in these images is articulated in terms of the affected force of the body's resistance to

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[487] Kappa, "What are Words but Mere Signs," 14.

[488] This is also suggested by Ernst van Alphen in his analysis on Francis Bacon in *Francis Bacon and the Loss of Self.*

representational or discursive systems, which limit it in stultifying subject positions. Concurrently, affectivity in Kouroussis' work is seen as dissolving the constrictions of subjectivity, releasing the figures from the constraints of fixed representations.

Figure159: Nikos Kouroussis, *Icarus,* 1986, detail.

What fascinates Kouroussis in the myth of Icarus is, I think, the continuous journey into the unknown, and the endless passage into another situation affecting the metamorphosis of the protagonist. The late Deleuze was particularly concerned with the idea of becoming: those individual and collective struggles to come to terms with events and intolerable conditions and to shake loose, to whatever degree possible, from determinants and definitions[489] – "to grow both young and old [in them] at once"[490] In becoming, as Deleuze saw it, one can achieve an ultimate existential stage in which life is simply immanent and open to

[489] Joao Biehl and Peter Locke, "Deleuze and the Anthropology of Becoming," *Current Anthropology* 51.3 (June 2010): 317.

[490] Gilles Deleuze, *Negotiations, 1972-1990* (New York: Columbia University Press, 1995) 170.

new relations – camaraderie – and trajectories.[491] Becoming is not a part of history, he wrote: "History amounts only to the set of preconditions, however recent, that one leaves behind in order to 'become, that is, to create something new.'"[492]

By reading Kouroussis work in light of Deleuze's ideas, his concern with becoming and metamorphosis comes into view through his manipulation of various materials. His use of brushstrokes indicates an occasion, an instant when things and bodies are altered, an affective happening or becoming. As Deleuze argues, affectivity is articulated in terms of the structure of violent sensation, which he takes to be the universal structure of the activity of becoming. Deleuze claims that Bacon's images present an account of the activity of the actualization of all things – whether they present subjects, animals, or sand dunes – as a violent and continual process of becoming. [493] The 'logic of sensation' that Deleuze constructs shows how Bacon uses 'Figures' to paint sensations that aim to act directly on the nervous system.

> 'Sensation', here, refers to a pre-individual, impersonal plane of intensities. It is also, Deleuze claims, the opposite of the facile or the clichés of representation. It is at one and the same time the human subject and also the impersonal event. It is directed towards the sensible rather than the intelligible.[494]

Kouroussis manipulates the figure pursuing a middle path between the abstract and the figural, between the purely optical spaces of abstract art and the purely 'tactile'

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[491] Biehl and Locke, "Deleuze and the Anthropology of Becoming," 317.

[492] Deleuze, *Negotiations, 1972-1990,* 171.

[493] Dyer, "Paint And Suffering: Series And Community in Francis Bacon's Paintings," 26

[494] Marks, "Francis Bacon (1909-92)," 23.

spaces of abstract expressionism. It is in this respect that Kouroussis's figures may be connected to Bacon's 'Figure.'

> The 'Figure' retains elements that are recognizably human; it is not a representational form, but rather an attempt to paint forces. For Deleuze, the vocation of all non- representational art is to make visible forces that would otherwise remain invisible. It is for this reason that Bacon's figures appear to be deformed or contorted, sometimes passing through objects such as washbasins or umbrellas: the body seeks to escape from itself.[495]

The figure of Icarus is just a little more than a shadow within a 'scrambled whole,' as if he has been replaced entirely by forces. He is conceived as a surface of sensations, of a mixture and elasticity of equivocal force and intensity over the entirety of his mass. "Sensation passes over and through the body in waves and rhythms that meld its perceptible sites or organization of parts into vibration and spasms."[496]

Icarus can be seen as the alter ego of the artist – the heroic winged figure who fails in his striving for the sun. Kouroussis's *Icarus* paintings express, paradigmatically, unbearable tension between the fear and insecurity of Cyprus' history and the intense longing to go beyond it with the help of myth. While the desire for renewal, rebirth, and reconciliation evidenced in these paintings may be overwhelming, they suggest that this desire cannot be fulfilled because it is beyond human grasp, and so will always be deferred.

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[495] Marks, "Francis Bacon (1909-92)," 23.

[496] Tom Conley, "Sensation," *The Deleuze Dictionary*, 248.

Figure 160: Nikos Kouroussis, *Icarus,* 1986, mixed media, 60 x 80 cm.

Figure 161: Nikos Kouroussis, *Icarus,* date not available, mixed media, 122 x 202 cm.

3.3.6 Metamorphosis and the Ephemerality of Materials

Metamorphosis resists the thought of extinguishing, killing and terminating. On the contrary, metamorphosis is the development or transformation from one thing into another, and carries the idea that a beginning cannot end in nothingness, but will always continue to exist in another form. So metamorphosis stands not for the dead-end, but as an expression of the idea of the constant, infinite

and never-ending story. Likewise, Kouroussis' use of mythology has one common feature: both the protagonists and their deeds are characterized by a strong sense of continuous transformation. But it is not only thematically that one can detect this in his work. It is also through his manipulation of materials. His materials are elements, which are central to the expression and the iconography of his work. They infuse it with meaning by being in the process of transformation themselves, or at least appearing to be in various states of alteration. By the early 1990s, the appearance of melting wax, dripping sand and rusting metal, developing in new forms, became important to Kouroussis' rendition of metamorphosis, and of the changes and alteration inherent in his installations and sculptures, which very often suggest the passage of time.

Sensory perception is always placed in the service of emotional triggers to prompt what Ann Hamilton calls 'a state of suspended reverie.'[497] Kouroussis's use of sensory perception aims to reawaken our sensory relationship to the organic physical world through memory and unconscious association. The inability of language to describe somatic experience often becomes Kouroussis' focus. His materials seek to prompt in the viewer an individual chain of associational responses. By employing wax, for example, Kouroussis emphasizes the ability of wax to liquefy and melt, also bringing attention to the associations of its pungent scent. By presenting these materials in specific positions and specific quantities in his installations, he "seeks to produce an immersive and unconfined state of mind in the viewer, one in which the heightened self-awareness of phenomenological

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[497] Ann Hamilton, Public Art Fund Talk, Cooper Union, New York, 28 September 1999, quoted in Bishop, *Installation Art: A Critical History*, 39.

perception is overtaken by personal associations."[498] What we are witnessing, however, is more a case of what Robert Smithson has called a 'sedimentation of the mind' – things seem to be coming together, to be cohering and in doing so to be extracting some kind of sense from the work. A principle demonstrated in Smithson's writings, whereby otherwise arbitrary and disconnected images and ideas settle down one upon the other to produce, however transiently, something of substance.[499]

This is how and why Kouroussis' work demands the viewers' participation, and an interaction with all their senses. As Bennett writes, encounters with performative works, "produce a real time somatic experience, no longer framed as representation."[500] His art is not only socially produced but is conceived in terms of 'social formation'. His performative works have abandoned the emphasis on the visual:

> Instead, such practises aim at producing an encounter or event, not in the simplistic sense that it 'happened' at a particular moment in time, but in so far as it aspires to bring a variety of elements and forces into relation with one another. [501]

Following Deleuze's thought, the essence of things cannot be understood in the Platonic sense as something the thing is, but as what takes place in it; an event, an accident, or a sense.[502] Based on this, the essence of an artwork is an

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[498] Bishop, *Installation Art: A Critical History,* 41.

[499] Robert Smithson, "A Sedimentation of Mind: Earth Projects," *Artforum*, September 1968. This and other texts by Smithson are collected in Nancy Holt (ed) *The Writings of Robert Smithson* (New York: New York University Press, 1979).

[500] Bennett, *Empathic Vision: Affect Trauma and Contemporary Art,* 23

[501] Andrian Parr, "Becoming and Performance Art," *The Deleuze Dictionary*, 31.

event that is being exposed through an artwork; an event or encounter or an act of *mediation* as through a being is in a continuous construction. Pursuing the Deleuzian line, we can argue Kouroussis aims at producing an encounter or event and avoids processes and approaches which aim "to limit thought to representation."

The complex allusions contained in Kouroussis' work are often indecipherably private, and incorporate a vast range of metaphors. An essential theme is the destructive, transformative powers of fire, with its intense heat. Not surprisingly, another theme is the disintegration through water and salt. Rust, disintegration and decomposition are possibly more observable in a place that is an island, as the sea and the salt speed up the decaying process. Each and every one of these characteristics reinforces the bleakness and desolation in his work, since for Kouroussis, the transformation of his materials is a metaphor for human suffering and the human ability to transcend this suffering.[503]

To be in the grip of sense memory is, by definition, to remain haunted by memory that resists cognitive processing. Insights are thus yielded not by design or analysis but almost unintentionally, as in Kouroussis' choice of "changeable" materials, which also have political overtones. He uses the qualities of materials as an indication of the political scenery of Cyprus. The flexibility and plasticity of the sand as a medium as well as the 'liquefied' manner in which the sand is running through the holes, suggests the vulnerability of the human condition in both

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[502] Deleuze, *Difference and Repetition,* 191.

[503] Nikos Kouroussis, personal interview, 14 Jan. 2003.

physical and psychological terms. Yet these seemingly fragile media/materials continue evoking an integral, underlying strength due to their qualities to transform, change and resist.

Figure 162: Nikos Kouroussis, *Time-Matter,* 1996, mixed media, 300 x 150 x 50 cm.

By their transformative process, Kouroussis' materials create new forms to accentuate other aspects of the sculpture: an association between hard and soft materials, a relation between structure and chaos, and a connection between inside and outside. These associations can be seen in his works, *Time and Matter* (1996 [fig.162]), *Time and Matter* (1991[fig.163]), *Holy Prostitution* (2001 [fig.164]), *Holy Prostitution* (2001 [fig.165]), *Holy Prostitution* (2001 [fig.166]) and *Holy Prostitution* (2001 [fig.167]). Kappa emphasizes the transformative nature of Kouroussis works: "the candle […] slowly melts away leaving its imprint on the ground, creating room for new dialogue between the inside and outside, and betting

in favour of the stability of things, beyond form."[504] Likewise, sand is slowly falling through small holes to create new forms as seen happening in figs.162, 163, 164, 165, 166 and 167.

Closely linked to Smithson's entropic/evolutionary artistic process, change and transformation is a common theme running through Kouroussis' work – both material and spiritual. Like Smithson, who was interested in conveying the physical experience of time as an irruption of forms that work to dispel known situations, Kouroussis uses metamorphosis to represent those pivotal junctures in one's life when one, "must look inward to decide upon a course."[505]

Figure 163: Nikos Kouroussis, *Time-Matter*, 1991, mixed media, 50 x 50 x 180 cm.

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[504] Kappa, "What are Words but Mere Signs," 21.

[505] Nikos Kouroussis, personal interview, 20 May 2001.

Figure 164: Nikos Kouroussis, *Holy Prostitution Series,* 2001, mixed media, dimensions variable.

Figure 165: Nikos Kouroussis, *Holy Prostitution Series,* 2001, mixed media, dimensions variable

Figure 166: Nikos Kouroussis, *Holy Prostitution Series,* 2001, mixed media, 70 x 50 x 50 cm.

Figure 167: Nikos Kouroussis, *Holy Prostitution Series,* 2001, mixed media, 70 x 50 x 50 cm.

3.3.7 Odyssey: a Journey to Ithaki

Along with *Icarus,* another mythical hero in the artist's personal mythology is Ulysses, to whom he dedicates the cycle of works with the title *Odyssey.* Because of his adventures, Ulysses came to be a metaphor for the wayfarer, the wanderer who becomes himself a voyage, a journey to a place, in the course of which all possible imaginary obstacles are faced, all the geographically fictional places, where no normal person can exist, are experienced, and all the hazards which a 'superman' could face are encountered.

In his mixed media installation entitled *Ithaki* (1984 [fig.169]) shown at the 1984 Alexandria Biennial (dedicated to Constantine Cavafy), Kouroussis employs fragments from his memory. These are materialized in candles, sand, thread, pieces of wrecked marble and wire, which are organized like excerpts from past times and myths, being imbued with a new meaning in our era. The little paper boats appear for the first time, in such a large quantity. According to Efi Strouza,

"through [paper boats], Kouroussis expresses the fundamental gesture which aspires to cancel out all the scattered remnants of concepts and materials and to reclaim forgotten ruins so they may again become a part of his burden on his very private journey."[506] That is, Kouroussis identifies *Odyssey* with his own journey, imaginary or actual: "It is an imaginary journey, which takes place through my childhood memories and my fantasies as I left them behind. They are the references and memories we usually have, the imaginary journeys, in the thoughts and in the memories, like a wish."[507]

The miniature paper boats, which first appeared in Kouroussis' work in 1984 (see above) are multiplied in the works of the *Odyssey* series, from 1988 (figs.170, 171, 172, 173, 174). They refer to Ulysses' means of travelling in his nomadic peregrinations. The tiny boats are delicate and fragile; they look very exposed and vulnerable.

> The boats are made out of paper, that's why the journey cannot be realised in real life but only in our imagination. Another point is that the boats carry people in them. Each of the boats I make or plan to make has people in it. They become transformed through the procedure of making the boat, but there is always an element, which remains in the transformation the paper goes through to become a boat.[508]

Selected paper sheets from magazines are transformed into paper boats in such a way that the images imprinted on them become twisted and distorted to become a standardised shape which functions as a symbol. "The paper boat

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[506] Strouza, "The Odyssey of Nikos Kouroussis," 22.

[507] Nikos Kouroussis, personal interview, 20 May 2001.

[508] Ibid.

becomes an invariable form, which alters the real, elevating it to a parable."[509] As

the sheets of journals, periodicals, magazines, and catalogues are transformed into

miniature boats they "will in turn become the vehicle of information and set sail

into the uncertain waters of communication, which may or may not be

hospitable."[510]

Deleuze ends his book on Foucault with a striking concept of a ship as a

fold of the sea, "the boat as interior of the exterior."[511] Deleuze's concept of the

boat as a folding that virtually embodies the most distant points in its open

interiority in some way invokes Foucault's notion of heterotopia. "Explicitly

opposing his concept to that of utopia – an unreal or illusory place – Foucault looks

to heterotopia, a real and lived space within actually existing society that is

paradoxically also a non-place."[512] Deleuze turns to the boat because it is a

provisional shielding from the chaotic sea outside it: "The informal outside is a

battle, a turbulent, stormy zone where particular points and the relations of forces

between these points are tossed about."[513] The idea that the boat is but a fold of the

sea is not an enclosed space after all, but a temporary line drawn within the field of

the outside that marks the virtual imprint of all substance in its unstable but

bounded interior.[514] "The most distant point becomes interior, by being converted

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[509] Kappa, "What are Words but Mere Signs," 19.

[510] Ibid. 18.

[511] Deleuze, *Foucault,* 122.

[512] Max Hantel, **"**Errant Notes on a Caribbean Rhizome," *Rhizomes* Issue 24 (2012)
http://www.rhizomes.net/issue24/hantel.html

[513] Deleuze, *Foucault,* 121.

into the nearest: life within the folds. This is the central chamber, which one need no longer fear is empty since one fills it with oneself."[515]

As Deleuze explains, the fold is not as a technical device, but an ontology of becoming, of multiplicity, of a differentiation while maintaining a continuity. The fold is never to be accepted as a singular event but rather seen as a population of many folds, the result of which is matter revealing its texture. This is what we see happening on the surface of Kouroussis boat. The material of art becomes expressive matter, producing a 'form' of expression in the inflective meanders of matter. Even its antonym 'unfolding' is not to be understood as the opposite of the folding as the language may suggest. It is itself a multiple of the fold.

> Folding-unfolding no longer simply means tension-release, contraction-dilation, but enveloping developing, involution-evolution… The simplest way of stating the point is by saying that to unfold is to increase, to grow; whereas to fold is to diminish, to reduce, to withdraw into the recesses of a world.[516]

The boat is a creative solution for Kouroussis as it expresses in its "fold" the line between form and the chaos of the outside. One of the first works of the *Odyssey* series (1987 [figs.175, 176]), was an installation consisting of a collection of small paper boats placed in such a way that they give the impression of moving from the floor upwards to the wall and to the window in an endeavour to escape, to transcend the confines of the definite space and "fly" toward the geographically undefined world of the unknown, a new place, a deterritorialized space. About Kouroussis' boats, Glyn Hughes writes:

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[514] Max Hantel, "Errant Notes on a Caribbean Rhizome," n.p.

[515] Deleuze, *Foucault,* 123.

[516] Gilles Deleuze, "The Fold-Leibniz and the Baroque: The Pleats of Matter," 19.

Yet these little boats cry out for humanity. They relate to childhood through the story of the Tin Soldier and young Cypriots' homemade toys of years ago. Because they are fixed on wire they not only appear to float but give an illusion of the depths of the sea. They speak of survival.[517]

By 1990, at the Venice Biennale, the tiny boats lie, like after a wreckage, piled on the floor, both contained by, and spreading out of a steel-frame-structure, inside and out of rusted metal structures, and, engaged in a dialogue with video documented images of sea waves [figs. 173, 174]. Glyn Hughes writes: "*Odyssey* suggests the past, and sections of the piece are composed of weathered or even rusted metal 'bricks' which can be assembled as the artist wishes. Mostly, however, the area is given to fragile and slightly rocking metal rods on which balance a large collection of his paper boats."[518] Hughes also notes that certain obsessions follow an artist's life and crop up at various moments. He specifies how Kouroussis' obsessions have to do with the sea and the image of the boat. He also stresses how Kouroussis is impressed by the way things can appear in fragments and this is evident from

> his continual imagery of his paintings of nearly two decades ago, to the repeated metal story line in his recent installation and the actual process of making/folding the paper boats, where the folding itself creates new and connected forms."[519]

In other cases, the minute boats will find support in thin metallic rods of various sizes, sometimes fixed to worn planks of wood [figs. 170, 171, 172] – a reminder of the wreckage of a real boat – and other times to a platform enclosed in a canvas, on which, a deep blue powder is poured, making reference to the sea. The

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[517] Glyn Hughes, "Fangs Under the Frames," *The Cyprus Weekly*, March 20-26 1987: 20.

[518] Glyn Hughes, "Nicos' *Odyssey*," *The Cyprus Weekly*, May 4-10 1990: 21.

[519] Ibid. 21.

journey, as a concept, also becomes a structural element, which rejuvenates and strengthens the particular space through numerous signs, converting it from a state of motionlessness, and calmness, to a condition characterised by changeability, mutability and uncertainty. This is achieved through the hardly observable movements of the boats on their long rods. Efi Strouza explains that the journey is now at some distance from its earthly base, removed from concrete reality, historical or social:

> No framework can contain them. They are spread outside their metallic bases, which are on the floor. For Kouroussis, each specific base, each specific framework that the mind of the human being constructs, are of significance and value to the degree they are capable of bearing intact the free movement of the person and to the degree they can preserve the memory of this liberation.[520]

Yet again, we are faced with another form of deterritorialization in Kouroussis' work. Kouroussis creates a dialogue between his materials and technological means. The video accompanying this installation assists the viewer to travel in space and time, in an imaginative way.

> In the Venice Biennale, I video-recorded the 12 cardinal points of the sea. The points and the boats move and transform under the sound and movement of the sea; its tranquillity and its ferocity. The sea was an element I took with me to Venice.[521]

While the frame's most direct and perceptible function is to separate or divide, the wall equally functions for selecting and bringing. In this case the frame/screen can be converted into the window, which selectively envisions its natural exterior, now a seascape, no longer beyond its partition but within the

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[520] Strouza, "The Odyssey of Nikos Kouroussis," 23.

[521] Nikos Kouroussis, personal interview, 20 May 2001.

enframed space of the room. It selectively brings in a now framed outside, a view or vista. Kouroussis' installation, by utilizing various forms of moving images, changes spatial and temporal relations, and ultimately produces an intricate form of spectatorship. In his installation, the image projected and the transposition of the real, transport the viewer somewhere beyond the architectural framework.

Figure 168: Nikos Kouroussis, *Odyssey,* 1988, mixed media, 200 x 200 x 150 cm.

Figure 169: Nikos Kouroussis, *Ithaki,* 1984, mixed media, dimensions variable.

Figure 170: Nikos Kouroussis, *Odyssey,* 1988, mixed media, detail.
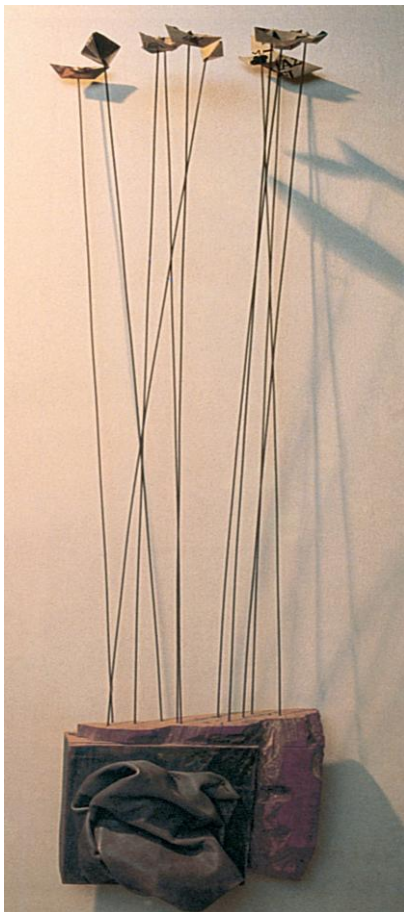
Figure 171: Nikos Kouroussis,, *Odyssey,*1988, mixed media, 30 x 10 x 120 cm.

Figure 172: Nikos Kouroussis, *Odyssey*, 1988, mixed media, 30 x 10 x 120 cm.

Figure 173: Nikos Kouroussis, *Odyssey*, 1988, mixed media, Venice Biennale Installation.

Figure 174: Nikos Kouroussis, *Odyssey,* 1988, detail.

Figures 175, 176: Nikos Kouroussis, *Odyssey Series,* 1987, mixed media, installation.

3.3.8 Tactile and Sensory Environments

Underpinning all of Kouroussis' tactile and sensory environments is his desire to exceed the 'passive' experience of viewing two-dimensional works of art. It is inevitable to regard the drive towards interactivity and sensuous bodily perception in his installations as other than a political and ethical exigency in the face of state turmoil. Kouroussis' choice to work, in the last decades, within the genre of installation is by no means a random decision. Installation, within the context of contemporary visual arts practice, is defined, by its hybrid quality, bringing together diverse and contradictory notions.

Kouroussis' use of familiar and unfamiliar objects aims to construct memory as a fiction of the present. By employing familiar objects, such as shoes, tables, candles, etc, he anticipates that by recognizing aspects from their own lives, audiences will experience empathy through the work.

The codes that reside within objects and convey aspects of memory are ultimately combined with the audience's own memory as a fabricator of narratives. This is a form of combining the present with the past, producing a constructed sequence of time, or the liminal space between an event and recall that is the memory of memory. Michael Rolands has proposed that, "the objects' signifying traditions rather than specific formal language or speech serve as a means of gaining access to unconscious (memory) traces."[522] These traditions do so by allowing direct re-engagement with past experiences. The use of 'found objects' in installation is an enticement. Although it may be seen as an encounter with the real and the everyday, "it is always apparent that the objects are props, choreographed for effect, placed for seduction. Like theatre and cinema, installation is a form of hyper-realism." [523]

Ernst Van Alphen finds this kind of performative effect in works that do not represent realistically or as documentary, but rather aim to reenact.[524] Van

[522] Michael Rolands, "The Role of Memory in the Transmission of World Culture," *World Archaeology* 25.2 (1993): 44.

[523] Kate Davidson and Michael Desmond, "Introduction," *Contemporary Installations from Australia, Asia, Europe and America* (National Gallery of Australia, 1996) 6.

[524] Liese Van Der Watt, "Witnessing Trauma in Post-Apartheid South Africa: The Question of Generational Responsibility," *Trauma and Representation in Africa* 38.3 (Autumn 2005): 29.

Alphen has coined the term 'Holocaust effect'[525] to describe certain art works, created in response to the Holocaust, which are performative in that they do not seek to tell of that experience, but to show directly. In this way, he seeks to set up a contrast between effect and representation. Whereas in the latter case, something is made present by making reference to it, the former describes a process wherein the viewer 'experience[s] directly' an aspect of the Holocaust. These performative acts "do" the Holocaust, or rather they "do" a specific aspect of it... "We are there; history is present – but not quite." We will not respond to a re-presentation of the historical event, but to a presentation or performance of it.[526] This act is a *presentation* rather than *re*presentation. "When I call something a Holocaust effect, I mean to say that we are not confronted with a representation of the Holocaust, but that we, as viewers or readers, experience directly a certain aspect of the Holocaust or of Nazism, of that which led to the Holocaust."[527]

Van Alphen argues that trauma represents a literal truth about the past, unmediated by the usual distortions of memory. "Whereas a memory is clearly distinct from the event being remembered – it is the memory *of* something – in the case of trauma, reality and representation are inseparable. There is no distinction: the representation *is* the event."[528] Combining this with speech-act theory, van Alphen advances the argument that certain imaginative artworks achieve

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[525] Ernst van Alphen, *Caught by History: Holocaust Effects in Contemporary Art. Literature and Theory* (Stanford: Stanford University Press, 1997) 10

[526] Van Alphen, *Caught by History: Holocaust Effects in Contemporary Art,* 10-11.

[527] Ibid. 10-11.

[528] Ibid. 36.

"Holocaust effects" or performative "reenactments" which enable the audience to "keep in touch" with the past in an unmediated manner.
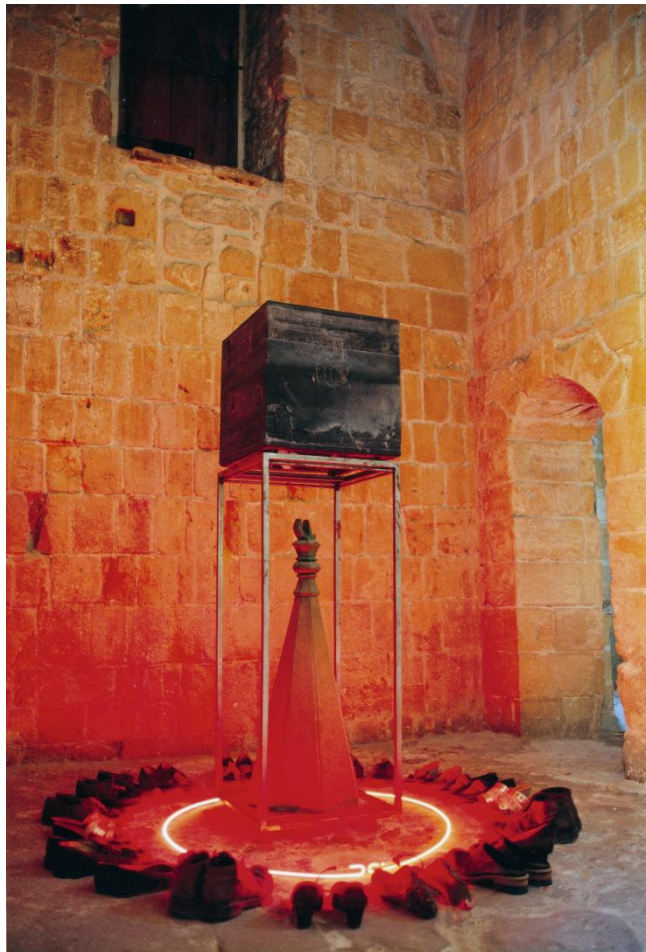
Figure 177: Nikos Kouroussis, *Encounter with History,* 2002, mixed media.

Kouroussis, similarly, creates works that show, or 'do' the effects of a traumatic history on the human subject, by inserting the personal into that history. Kouroussis' group of works, collectively entitled *Encounter with History* (2002 [figs. 177, 178, 179, 180]), exhibit a multiplicity of art forms – often ephemeral materials combined with technology – even though they form one installation. They share a common feature with the cinematic experience, in their representation of the immanence of the past in the present, the compression of time, and the intensity of the duration the audience experiences within the work. To draw on Van

Alphen, Kouroussis does not seek to tell of an experience but to 'show' it directly. The experiences rely on effect and not on representation. The structure of these works and the manipulation of materials such as water, salt, light, rust, melting wax and sand, emphasize this performative aspect.

Figure 178: Nikos Kouroussis, *Encounter with History,* 2002, mixed media.

Figure 179: Nikos Kouroussis, *Encounter with History,* 2002, mixed media.

Figure 180: Nikos Kouroussis, *Encounter with History,* 2002, mixed media.

Kouroussis creates a dialogue between the works both conceptually and formally, through the materials, shapes and forms. This dialogue, however, has many gaps, interruptions and breaks, leading the viewer to face a puzzling narrative within the work. Attempts to find closure or to achieve a sense of completion in these works are consistently frustrated by the curtailed, "unfinished episode" which, in turn, activates the viewer's own sense of disorientation. These are works that respond sensitively and truthfully to a climate of trauma and change; they enact the unsettlement that should affect each and every one who witnesses this 'traumatic past.' It is this performative response to Cyprus' past that also marks a discontinuous present in which the viewer finds little comfort. Liese Van Der Watt, in her article, "Witnessing Trauma in Post-Apartheid South Africa: The Question of Generational Responsibility," writes:

> It becomes a present in which the past is always present, a way of keeping the past alive so that it can never be repressed or denied, much as Habermas has argued for the necessity for subsequent generations to do – especially the descendants of perpetrators of violence and trauma. This needs to be done not because descendants are guilty of past actions but because they are liable for the consequences of past deeds.[529]

This 'memory work' in Kouroussis' art is not restricted to documentation or to representation – rather, I suggest, it is performative rather than merely mnemonic; it leads to change rather than simply being commemorative. It is perhaps possible to say that these works – characterized by transience as I have already suggested – could be seen to 'constitute' what Cathy Caruth has described as a new mode of

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[529] Liese Van Der Watt, "Trauma and Representation in Africa: Witnessing Trauma in Post-Apartheid South Africa: The Question of Generational Responsibility," *African Arts* 38. 3 (Autumn 2005): 29.

reading and of listening that both the language of trauma, and the silence of its mute repetition of suffering, profoundly and imperatively demand.[530]

3.4 Duration and Proximity in a Closing Odyssey

I complete my discussion on Nikos Kouroussis' work with a work he began in 1974 and completed in 1995 titled, *Odyssey,* (1974-95 [fig.181]) that I find to be one of his most important works and a synopsis of his creative journey. He constructed this work out of the keys of his house in what is now the occupied village of Karmi. After the invasion, he would always carry with him a set of huge keys. From studio to studio, from house to house, he had these keys hanging somewhere. Kouroussis stresses that "it was like a reminder," that he still had some connection to the place he had lost – probably now allocated to Turkish-Cypriots by the Turkish-Cypriot administration in the north.

Melanie Klein's[531] claim that the loss of the past can be compensated for by the presence of meaningful material objects has far-reaching implications for Kouroussis' response. Kai Erikson analyzes people's emotional attachment to their belongings.[532] After witnessing survivors' intense grief over the loss of their home,

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[530] Caruth, *Unclaimed Experience: Trauma, Narrative, and History,* 9.

[531] Klein's views on the relations between mourning, aggression, and guilt considerably complicate the Freudian perspective, but I am clinging to the metaphoric resonance of these ideas for my analysis rather than underscoring their immense power for clinical diagnostics. Nonetheless, according to Judith Butler, "[f]or Klein, the object that is lost is 'introjected,' where 'introjection' implies an internalization of the object as a psychic object. . . . For Freud, the act of 'internalization' by which the lost other (object or ideal) is rendered as a feature of the psyche is that which also 'preserves' the object." Butler, "Moral Sadism and Doubting One's Own Love," in *Reading Melanie Klein,* ed. Lyndsey Stonebridge and John Phillips (London; Routledge, 1998), 181. See also Butler, *The Psychic Life of Power. Theories of Subjection* (Stanford; Stanford University Press, 1997).

he draws the conclusion that the furniture or personal belongings are more than a reflection of one's style; they are, according to him, "a measure of one's substance as a person and as a provider, truly the furniture of self" or "the outer edge of one's personality, a part of the self itself."[533] Endowing the object world with personal meanings and emotional values – like Kouroussis' keys, – provokes a sad and romantic yearning for something that has long ago passed away but we persistently remain attached to.

In 1995 Kouroussis transformed the keys of his occupied studio into an artwork. He captured them in a square piece of blue wax,[534] and he decided that this is where things will stay. But what might be a reading of this act? Kouroussis explains:

> It is significant that I captivated them in a candle and not in any other material. A candle melts. It exists and it does not exist. It exists as a material but it also disappears, it is fluid like the sand. An act is done, but it is not definitive.[535]

In his final *Odyssey,* Nikos Kouroussis manages to capture not only elements and concerns that characterized his own artistic endeavour, but also characteristics of Cypriot society. Flexibility, impermanence, anticipation, and persistence are some of the words that could be used to describe the link between

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[532] Kai Erickson, *Everything in Its Path: Destruction of Community in the Buffalo Creek Flood* (New York: Simon and Schuster, 1976).

[533] Erickson, *Everything in Its Path: Destruction of Community in the Buffalo Creek Flood,* 177.

[534] The boats, the lines, the squares, and principally the blue paint will become indistinguishable with Kouroussis' visual language. "Blue has to do with Hellenism, the Byzantium, the sea. You cannot avoid such associations in your work. It is also the sea. The blue colour of the sea is an element that has followed me around throughout my course as an artist, much like the square. In the old days, all my works were blue. Not for nationalist reasons, but for the sky, the sea, the freedom one feels in the open space and the expanse of the sea." (Nikos Kouroussis, personal interview, 20 May 2001).

[535] Nikos Kouroussis, personal interview, 20 May 2001.

Kouroussis' work and the Cypriot world and culture at large. It is reflective of a politically unstable society.

Kouroussis' last *Odyssey* is as much about the art as it is about the viewer. Stark, 'minimum,' hugely sinister and deliberately confrontational, it allows no escape for the viewer who is drawn into the work. The elements of duration and proximity are very important when viewing this work. Kouroussis has found a way of creating a bridge between the viewer and the 'life' that is seen captured in this work. The artist sets up conditions of silent and extenuated contemplation, which allow the specific life to reappear. Duration plays a major part in the conditions of affectivity referred to earlier, allowing attenuated conditions in which contemplation is extended into what might be seen as a form of meditation. Kouroussis' process of capturing the object is as symbolic as the object itself. More specifically, the process is a symbolic re-enactment of trauma in which the alienating and disorienting experience of loss is thereby slowly revealed to the viewers in their own encounters with the objects in transformation. This is the artists' intention, to lead the viewers to deal with history and confront memories, to bear witness to loss and trauma so as to combat the desire for the compulsive repetition of the past. This goes hand-in-hand with an attempt to open and 'clean' the 'wounds' of war to commence the process of healing.

Figure 181: Nikos Kouroussis, *Odyssey*, 1974-1995, wood, wax, metal, 26 x 26 x 10 cm.

CHAPTER 4

POST-MEMORY, SECONDARY WITNESSES AND CONTEMPORARY CYPRIOT ART

4.1 Introduction

But the future in question carries the past inside.[536]

This chapter concentrates on "secondary witnesses" – those affected by the tragedy but not directly involved. The symptomology of trauma offers a means to articulate response, and also to identify oneself as a victim – even if removed from the locus of the attacks. Geoffrey Hartman has proposed that a form of "secondary trauma" is visited upon the viewer of graphic imagery, who vicariously experiences a milder version of the shock experience suffered by the primary witness of the tragedy depicted.[537] With this in mind, this chapter sets out to focus on memory and post-memory in contemporary Cypriot society. In other words, what concerns me here is how the generation of contemporary artists born after the 1974 invasion are affected by it, and, how this is expressed in their art.

The challenge entailed in finding a form in which to represent extreme experience involves a related, yet distinct, set of issues for the children of survivors and those of their generation within whom the story, however it is told, lives on.[538] Marianne Hirsch has named this phenomenon "post-memory": "identification with

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[536] Daniel Birbaum, "Remembering the Future: on Antony Gormley," <http://www.antonygormley.com/resources/essay-item/id/106>.

[537] Geoffrey Hartman, "Tele-Suffering and Testimony in the Dot Com Era," *Visual Culture and the Holocaust,* ed. Barbie Zelizer (New Bruswick, N.J.: Rutgers University Press, 2000) 119.

[538] Miller and Tougaw, *Extremities Trauma Testimony and Community*, 8.

the victim, or witness of trauma, modulated by an admission of an unbridgeable distance separating the participant from the one born after."[539] Through mediated acts of identification, "the subjects of post-memory can revisit the past in relation to a previous generation [...]; post-memory also entails reaching across generic and familiar ties to the experience of others to whom one is not related by blood, but whose story in life or art has the power to pierce the membrane of self definition."[540] The term 'post-memory' describes the relationship of children of survivors or witnesses of cultural or collective trauma to the experiences of their parents that were transmitted to them as stories or images, but that were so powerful, so monumental as to constitute memories in their own right. Through its secondary or second–generation memory quality, its basis in displacement, its belatedness, the term is meant to convey its temporal and qualitative difference from memories of contemporaries.[541] In his Introduction to *Holocaust Novelists*, Efraim Sicher effectively describes the connection between biography, psychology and production in secondary witnesses' work:

> The second generation feels an urgent need to transmit the testimony of the ageing survivors to the next generation, both as carriers of memory and as fighters against Holocaust denial. The generational transfer of post-traumatic memory has given children of survivors the feeling of being maimed by history before their births, and they have had to come to terms with a past of which they have no personal memory by imagining it creatively in novels, poetry and plays.[542]

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[539] Quoted in Miller and Tougaw, *Extremities Trauma Testimony and Community*, 8.

[540] Ibid. 8.

[541] Marianne Hirsch and Leo Spitzer, "War Stories: Witnessing in Retrospect," *Image and Remembrance: Representations of the Holocaust*, ed., Shelley Hornstein and Florence Jacobowitz (Indiana University Press, 2003) 141.

[542] Sicher Efraim, *The Holocaust Novel* (New York: Routledge, 2005) xvii.

In this light, two conceptions of time motivate the memory and post-memory of the war in Cyprus and its aftermath. One is progressive, forward moving. It has to do with the working through of the past, and a movement toward a future. That working through, whatever its quality, must entail forgetting. The other involves a durational view of time, a repeated confrontation with the past, the effort to undo erasure and forgetting by reopening past wounds.[543] Dominick LaCapra distinguishes between the processes of 'working through trauma' and 'acting out trauma': *working through* seeks to counter the "disabling dissociation" between affect and representation that trauma sets into repetitious play,[544] in contrast, *acting out*[545] is characterized by "an endlessly *melancholic*, impossible mourning, and resistance to working through."[546]

As will be later demonstrated, with regard to Cypriot art, post-memory is a powerful form of memory, precisely because its connection to its object or source is mediated not through recollection but through projection and creation. It describes the relationship of the younger generation (secondary witnesses) to the Cyprus war generation – their questioning, as well as their ambivalence about wanting to be affected by this knowledge. The layered structure of the work of the younger

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[543] Hirsch and Spitzer, "War Stories: Witnessing in Retrospect," 141.

[544] LaCapra, *Writing History, Writing Trauma*, 42.

[545] Minrose C. Gwin in her article, "Racial wounding and the aesthetics of the middle voice in Absalom, Absalom! and Go Down, Moses," writes that LaCapra views some forms of acting out sympathetically, as in the continuing need to assert one's bond with the dead through mourning, but he views with suspicion what he sees as "an important tendency in modern culture and thought to convert trauma into the occasion for sublimity, to transvalue it into a test of the self or the group and an entry into the extraordinary," and, at least in part, he associates this latter tendency with modern literature and art, which, while keeping "in closest proximity to trauma," may also evoke and enact a resistance to working through it. For more information, see Minrose C. Gwin, "Racial wounding and the aesthetics of the middle voice in Absalom, Absalom! and Go Down, Moses," *Faulkner Journal* 20.1/2 (Fall 2004/Spring 2005): 21.

[546] LaCapra, *Writing History, Writing Trauma*, 23.

generation of Cypriot artists includes elements that are forward moving, at least in their acknowledgement that they can evoke or suggest past experience, but they cannot mimetically reproduce it. This generation of artists began to build an aesthetic that reflects the subjectivity of those 'born after.' This attempt, which often went no further than simple depiction and anecdotal narration, becomes in the 1980s, in the hands of a few artists, a fertile relationship with the 'quintessence' of the 'motherland.' This is a relationship, which is conducted on the level of idea, of matter and form, which they rewrite using a contemporary vocabulary, in powerful, expressive impressions.[547]

Cypriot artists, who are 'secondary witnesses' to the war, are even today faced with the issues of their country's division and tormented by the political instability that has marked the history of the Cypriot State. The day-to-day insecurity and anticipation, developed while waiting for a resolution of the national crisis, and the doubtful future awaiting the young, has unavoidably influenced and informed the art of the recent decades. An anxious and sceptical tone is often mirrored in contemporary art, in the form of existential agony. Despite the plurality characterizing contemporary Cypriot art, this feature is still evident even in the work of some of the youngest artists. Additionally, the continuation of the political crisis reinforces the necessity to safeguard any national distinctiveness. The return to local material, which was observed after 1974, shifts to an entirely different level in the 1990s. A new aesthetic begins to take shape, as Cypriot artists combine

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[547] Nikita, "Contemporary Cypriot Art-Points of Reference," 25.

elements and concepts of contemporary art with features of Cypriot culture, tradition and history.

4.2 Post-memory, Narratives and Forms of Re-enactment

History and memory are inextricably related. Both are constituted through a process of transcription from an original incidence in the past, and yet each returns to the past in a different way. History is the transcription of public events connected to the external world, and memory is an internal, subjective transcription of experience connected to the individual self. But the distinction between the two is often more porous and slippery than this straight-forward definition implies: what is subjective memory for one generation is not essentially just public history for the next. Past events that produced personal memory for one generation, may as well, affect the next generation in deep and personal ways.[548]

Drawing from Deleuze's description of memory as a membrane of putting the two sides into contact, and from Delbo's "calculating the effect of putting the two sides together," Jill Bennett defines memory as something "neither that possessed by the individual, or that which resides inside (as conventional expressionism holds), nor that which is representational or representable (the outside); it is rather the dynamic of contact."[549] Deleuze defines memory as that which is no longer the faculty of having recollections: "it is the membrane which,

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[548] Tina Wasserman, "Constructing the Image of Postmemory," The *Image and the Witness: Trauma, Memory and visual Culture,* ed. Francis Guerin and Roger Hallas (Wallflower Press, 2007) 160.

[549] Bennett, Empathic *Vision: Affect Trauma and Contemporary Art,* 44.

in the most varied ways (continuity but also discontinuity, envelopment, etc.), makes sheets of the past and layers of reality correspond, the first emanating from an inside which is always already there, the second arriving from an outside always to come, the two gnawing at the present which is now only their encounter."[550] Bennett expands on this to say that if memory is felt like a skin, then rupturing this skin, is not simply the acting out of a memory of past trauma but the expression of being in the world – a living memory of the point of contact. If memory is like a skin, then, to grow up with overwhelming inherited memories is to risk having one's own memory displaced, even abandoned, and replaced by our ancestor's skin. This skin is shaped by traumatic fragments of events that still defy narrative continuation and comprehension.

Marianne Hirsch distinguishes what she terms "post-memory" from normal memory, by defining it as a type of memory which is connected to its object or source and mediated through imaginative investment and creation rather than recollection. Typically, it is the experience of "those who grow up dominated by narratives that precede their birth, whose own related stories are evacuated by the stories of the previous generation, shaped by traumatic experiences that can be neither understood nor recreated."[551] Hirsh suggests that familiar photographs act as signifiers in the process of the continuation and regeneration of memory. Human memory is an exceedingly contested site of views, which may alter experiences – a negotiation with, rather than a reflection of a past. A minute part of individual

[550] Deleuze, *Cinema Two: The Time Image,* 207.

[551] Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA & London, England: Harvard University Press, 1997) 22-23.

events may be recalled exclusively from the vast range that an environment offers. Memory again sifts what perception has already sifted, leaving only fragments of the initial experience.[552] Each act of recalling a past is at the same time an act of not recalling other pieces of that past. Memory records and recalls; memory destroys and forgets.[553] The significance of the contents of any work may be closely tied to a fine network of associations, the consequences of countless acts brought directly or indirectly into the scope of past experience, to be reconstructed as a form; according to Hirsch:

> In repeatedly exposing themselves to the same pictures, postmemorial viewers can produce in themselves the effects of traumatic repetition that plague the victims of trauma. Even as the images repeat the trauma of looking, they disable, in themselves, any restorative attempts. It is only when they are redeployed, in new texts and new contexts, that they regain a capacity to enable a postmemorial working through.[554]

Hirsch also distinguishes post-memory from memory through the generational break and from history. She not only makes use of this concept to try to comprehend the experiences of individuals who grew up dominated by narratives that preceded their birth, but also views it as a move towards an understanding of the formation of cultural memory. She considers how post-memory seeks association, emphasizing the imaginative investment of the subject: "It creates where it cannot recover. It imagines where it cannot recall. It mourns a loss that

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[552] Alan Baddeley, *Your Memory; A Users Guide* (London: Sidgewick and Jackson, 1982).

[553] David Lowenthal, *The Past is a Foreign Country* (Cambridge University Press 1985).

[554] Marianne Hirsch, "Surviving Images: Holocaust Photographs and the Work of Postmemory," *Yale Journal of Criticism* 14.1 (2001): 9.

cannot be repaired. And because even the act of mourning is secondary, the lost object can never be incorporated and mourning can never be overcome."[555]

The editing of a vast intractable flow of information results in a constructed sequence of time, a fiction of the present. A narrative may reside within any conscious or unconscious configuration of a language. Within the language of the visual, constructed narratives – fragmented or implied – may be indicated within collections or assemblages that contain several versions of plots and subplots.[556] Thus, for Hirsch, though direct or first-hand memories of traumatic experiences may vary from subject to subject, they are nevertheless connected to specific events in the past. Post-memory, though still deeply felt, does not stem directly from experience of the historical events in question. Rather, it is formed through close familiar ties with those who have experienced such events directly.[557]

As Joan Gibbons writes, while counter-history and counter-memory offer ideological and political alternatives to preceding historizations of the past, post-memory is the inheritance of past events or experiences that are still being worked through. Post-memory carries an obligation to continue that process of working through or over the event or experience and is not yet a process of reply. As with counter-history and counter-memory, however, post-memory is still a type of social

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[555] Marriane Hirsch, "Past Lives: Postmemories in Exile," *Exile and Creativity*, ed. Susan Suleiman (London: Duke University Press, 1998) 422.

[556] Susan Hillier, "Working Through Objects," in Barbara Einzig (ed.), *Thinking About Art; Conversations with Susan Hillier* (New York: Manchester University Press, 1996).

[557] Wasserman, "Constructing the Image of Postmemory," 160.

memory, although often one that articulates that which has been inhibited in the memories of the primary witness of the previous generation.[558]

LaCapra argues that memory is neither the opposite of history nor is it identical to it. For LaCapra, memory, despite an often fickle nature, is a crucial source of history, and history reciprocally provides a means by which memory can be critically tested. History and memory are in complementary relation to one another, with history functioning as a (perhaps more regulatory) form of memory that interprets and authenticates the testimonies of primary witnesses and sources.[559]

As Tina Wasserman writes: "Direct memory and Hirsch's concept of post memory are thus paradoxically removed from each other, but also simultaneously connected: they are separated by lived events and experiences, but linked by the way trauma threads itself though generations."[560] As the next generation is temporally and spatially removed from the event that produced their ancestors' trauma, post-memories are thus unhinged: they have no 'original' mental images to anchor them back to real 'lived' events, they are memories of memories.[561] In her article, Wasserman describes how Eisenberg, an artist, and son of Holocaust survivors, states that, as he grew up, his parents' memories of the Holocaust were conveyed to him through "complicated, disrupted narratives," "repeated details of

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[558] Gibbons, *Contemporary Art and Memory: Images of Recollection and Remembrance,* 73.

[559] LaCapra, *History and Memory After Auschwitz,* 17.

[560] Wasserman, "Constructing the Image of Postmemory," 162.

[561] Ibid. 162.

some stories" and the omission or compromise of other details or stories due to the inability to express certain experiences.[562]

The failure to contain trauma, the inability to bear the psychic strain trauma produces, unconsciously motivates trauma survivors to impose post-memory on succeeding generations. As Hirsch defines it, "post-memory most specifically describes the relationship of children of survivors of cultural or collective trauma to the experiences of their parents, experiences that they 'remember' only as narratives and images with which they grew up."[563] In other words, the children of survivors incorporate in their narratives, a past that is not their own. They have been repeatedly subjected to accounts and images of events they never witnessed because their parents were weakened by their own traumatic memories. Showing and telling their experiences of the war served as a release of psychic strain. Because of this repetitive exposure, the survivors' unforgettable stories take on the weight of actual, deeply traumatic memories in the minds of their children. This is not to say that all children of people traumatised by the war are damaged by post-memory. Rather, whether or not one experiences post-memory depends on the degree and intensity of exposure to their parents' trauma. Children who do suffer from post-memory are infected with the traumatic memories of their parents, and ultimately, these lingering post-memories become too overwhelming for their new "host." As LaCapra observes, secondary memory is not just the work of an "observer-participant" but a meeting of the primary

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[562] Wasserman, "Constructing the Image of Postmemory," 162.

[563] Hirsch, "Surviving Images: Holocaust Photographs and the Work of Postmemory," 9.

participant and the secondary witness, who is better able to do the critical work on primary memory.[564]

Hirsch's "empathic aesthetics" gives a feminist account to LaCapra's notion of "empathic unsettlement" – an approach of looking and feeling that keeps remembrance open and porous but also bounded and closed to further penetration. A narrative can be as elusive as memory and its implied or indirect references suggest a continuation of reinterpretations and renewals. In the process of choosing an image or object to evoke the past or as a surrogate for the past, countless others are discarded. LaCapra has coined the term "empathic unsettlement" to describe the desired response of the "secondary witnesses" who may, and perhaps do, empathise with the victims of atrocity, without taking on, even if imaginatively, "a kind of virtual experience, their identity."[565] The "secondary witness," he argued, "should reactivate and transmit not the trauma but an unsettlement…that manifests empathy (but not full identification) with the victim."[566] The challenge of secondary witnesses is to acknowledge the power and domain of trauma and also to let it rest: one should "neither confuse one's own voice or position with the victim's nor seek facile uplift, harmonization, or closure."[567]

Trauma's powerful effects, one could say, never happen only once. "The story of trauma," Cathy Caruth has argued in her reading of traumatic temporality, should be understood as "the narrative of a belated experience," and in that sense

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[564] LaCapra, *History and Memory After Auschwitz,* 20-21.

[565] Dominick LaCapra "Trauma, Absence, Loss," *Critical Inquiry* 25 (Summer 1999): 721.

[566] Ibid. 723.

[567] Ibid. 723.

one can follow through "its endless impact on a life."[568] A phenomenon of delayed response, trauma often unfolds intergenerationally: its aftermath lives on in the family, but no less pervasively in the culture at large. The story can deeply affect even those who have not stood directly in the path of historical trauma, who do not share bloodlines with its victims.

4.3 Secondary Witnesses and Contemporary Cypriot Art

The younger generation of Cypriot artists approach the war in a different way than the artists who actually experienced it, because for them, it is a vicarious past. Furthermore, some of them approach it in a way dissimilar to those of their generation who are not the children of witnesses.[569] The trauma of war, for contemporary Cypriot artists, is something not only sustained by the present situation of the country's division and occupation, but also part of "post-memory," and is transmitted from generation to generation as part of their cultural inheritance. Artists of the post-war generation have come to embody, as they refigure, an experience not theirs and yet part of the historical legacy that touches them deeply. The artists discussed in this chapter have presented distinct alternatives to

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[568] Caruth, *Unclaimed Experience: Trauma, Narrative, and History,* 124.

[569] See Dora Apel, *Memory Effects: The Holocaust and the Art of Secondary Witnessing* (New Brunswick, NJ: Rutgers University Press, 2000), and Andrea Liss, *Trespassing through the Shadows: Memory, Photography and the Holocaust* (Minneapolis: The University of Minnesota Press. 1998). Hirsch's theory addresses these differences by emphasizing post-memory as an effect of trauma that occurs through the close contact of family relations and within family structure. Hirsch's term can be distinguished from other concepts of second generation witnessing, such as Dora Apel's 'secondary witnessing' or Andrea Liss's 'retrospective witnessing' and 'indirect witnessing.' Liss also employs the term 'postmemory', but applies it to the general population rather than to children of survivors. Even though all of these theories speak of the Holocaust funnelled through larger generational and temporal divides, Hirsch connects her concept of post-memory specifically to the children of survivors, who have experienced the war through intensely private and an, often unspoken, communication within their own family.

conventional narrative modes and approaches and, following Hirsch, they can all be seen as part of an ongoing articulation of war trauma. As such, they are exemplary as producers of post-memory.

Both memory and post-memory are inevitably connected to various acts and degrees of witnessing. Witnessing here is a direct and original occurrence of seeing and experiencing, connected in a primary and unmediated way to the original time and place of a specific event. It results in direct personal memory.[570] Thus, those contemporary Cypriot artists witnessed the events that were the source for not only their own trauma, but also the subsequent secondary trauma of their family members. And in the formative process of post-memory, the younger generation of artists bear witness to their parents' memories of those events. There was a tendency within the post-war generation of artists to be preoccupied with not having been there but still being shaped by the war. Such a gap in experience has brought to bear upon this generation what Dora Apel identifies as a "compulsion toward forms of re-enactment by those who did not experience the original events," even though such re-enactments "end in a kind of crisis, a greater sense of traumatic history's elusiveness, but also its pervasiveness and its imminence."[571]

Although it may be impossible for Cypriot contemporary artists to find emotional and psychological closure, or consolidation or comfort in remembering cultural trauma through art, film, literature, or any medium, they can still use these media as a way to come to grips with contemporary social and personal issues.

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[570] Wasserman, "Constructing the Image of Postmemory," 160.

[571] Dora Apel, *Memory Effects: The Holocaust and the Art of Secondary Witnessing* (New Brunswick, NJ: Rutgers University Press, 2000) 9.

Because works of post-memory embody the past's effect on our present personal development, they create a potential for personal and social transformation. Therefore, it is imperative that Cypriot contemporary artists gain an understanding of this process and work out how it is connected or disconnected to historical moments, traumatic or not. Artists are called to understand their own relationship to history before they can change the future. By making apparent the past's role in shaping the present, post-memory narratives give the past a relevance that is lacking from traditional historical accounts.

What does constitute the affectivity of contemporary art produced by secondary witnesses? What gives the work of these artists its original and forceful character? Is it the arrangement of found objects and materials, some reworked, some left in their original state, in a very specific, and often unfamiliar and surprising construction? Cypriot artists as secondary witnesses oscillate between two operations in their art production: criticism, and, creativity. "We might call the first parasitical (on an already existing body, for example, an institution); the second, germinal (the birth of the new)."[572] This amounts to saying that the work created by contemporary Cypriot artists can be referred back to previous 'knowledges' and frames of reference, or the critique of representation or of that apparatus of capture that feeds off creativity (deconstructive strategies/ideological critique), but it can also plug into the creativity and fundamental productivity in and of the world that is ontologically prior to this capture.[573] One way of thinking of

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[572] O'Sullivan, *From Aesthetics to the Abstract Machine: Deleuze, Guattari and Contemporary Art Practice,* 197.

[573] Ibid. 197.

this is that contemporary Cypriot artists are involved in the production of new worlds as well as the critique of the world as it is.

The change within some of contemporary Cypriot artists' practices, compared to those of previous generations, might be characterised as a turn to what I would call the aesthetic potential of art, and paradoxically, the utilization of signifying material, such as earlier art, and other aspects of popular and mainstream culture. It is a strategy of *reappropriation and recasting*. The work produced by the cypriot artists as secondary witnesses is both asignifying and signifying, both simple and complex.

A new style of aesthetic attitude has emerged in some contemporary art, recently been exhibited or produced, by artists who are secondary witnesses. It is a style that has a certain resonance with Deleuze's philosophy, in its emphasis on affect and the intensities of materiality, a style characterised by a turn towards more object-based practices and, more specifically, towards the production of new 'assemblages,' involving a recombination of already existing elements in and of the world. It also involves an engagement with painting that fluctuates between figuration and abstraction, and is characterised by its own idiosyncratic (often personal) subject matter. Furthermore, we see an extensive use of collage as a 'new style' of art practice.

As I shall demonstrate, Cypriot art produced by secondary witnesses, involves framing, the marking out of a territory, or the building of a house – one that is always open to an outside, to the universe (the inorganic world of forces).[574]

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[574] Deleuze and Guattari, *What is Philosophy?* 182

Their art's underpinning is a form of territorialisation, which later forms the basis and conditions for a deterritorialization. Their work exhibits the concern with a territory, its interconnectivity with landscape and architecture, and a preoccupation with becoming and with duration. All these concerns will be analysed in the four sub-sections that follow.

4.3.1 Interiority, Absence and the Temporalization of Space

Relations to 'temporalization of space,' domesticity, interiority, absence, and to the body that was not and cannot be represented, frame the secondary witnesses' visual work. Deleuze and Guattari make a rather bizarre proposal that the house rather than the flesh be seen as the intermediary between inner and outer worlds. "The flesh is too tender," they claim. Hence, the need for an "armature to which the clay of the flesh may adhere."[575] In their opinion, the house is the "armature," the framework inhabited by the malleable flesh. The house is defined and composed by its sections, walls, floors, roofs, namely, its planes. These planes orient the body in space (up, down, forward, backward, interior, exterior).

> The house "frames" the world, each side of the paradigmatic cube-house serving as a picture frame or cinematic frame that carves out a chunk of space, but the house also has windows and doors, frames that allow a communication between inside and outside. The house in this sense is a filter that affords a passage of forces into and out of the habitat. It is a porous, selective membrane through which the inhabitant and the cosmos interact.[576]

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[575] Bogue, *Deleuze on Music, Painting and the Arts*, 167.

[576] Ibid. 167.

Merleau-Ponty's concept of the flesh as aesthetic mediation between outside and inside[577] "ties the work of art too close to the *corps vécu*, whereas the concept of the house emphasizes the non-human side of the aesthetic."[578] The house as one of the ways whereby we build a territorial space for ourselves, configure and orient our bodies, enclose and demarcate terrains, but also "a means whereby we communicate with the outside, the artwork serving as a filtering membrane that permits an interchange and circulation of forces across its surface."[579] Deleuze and Guattari position architecture as the first of all arts involving, as it does, the production of a territory, of a *habitus,* that defines us as human.[580] The house functions as the form "for the structuring, modulating and shifting configuration of forces within the artwork."[581] Contemporary Cypriot artists "built a house," enclose and demarcate terrains aspiring to finally deterritorialize it, and open it to the outside, to the inorganic world of forces.

Illegal Installation (2004 [figs. 182, 183]) by Socratis Socratous (b. 1971) embraces issues of home and house, interior and exterior, in order to challenge captivity and suffocation by reproducing an interior landscape, a scenery of tragedy. In a performative act, which was also documented, a large number of specially treated wooden floorboards were burnt to charcoal. The burnt floorboards were later adjusted to fill the gallery space covering all the area, thus creating a

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[577] This is a concept I employed earlier in discussing the work of Yiorgos Skotinos, Loizos Sergiou, and Andreas Makariou.

[578] Ibid. 167.

[579] Bogue, *Deleuze on Music, Painting and the Arts*, 167.

[580] Deleuze and Guattari, *What is Philosophy?* 186

[581] Bogue, *Deleuze on Music, Painting and the Arts*, 168

dark, obliterated space. A pair of white seagulls (partly darkened) was suspended above the floor, placed in a theatrical and baffling position of struggle, of a flight or fall.

Artemis Eleftheriadou writes that the sight of the seagulls, once beautiful and free, starkly contrasts with the burned floorboard, defining the limits of the enclosed space.[582] This uncomfortable spectacle references relations of figure and landscape. This brings forth, yet again, the recurrent theme in Cypriot art of human beings/figures (in this case, seagulls), and homeland as shelter (in this case, in the form of interior space).

> In this absurdity, the bickering seagulls, drained and exhausted, fall into their last sanctuary: home/land. Whereas a house may reflect what we consider as the mirror image of ourselves, what differentiates a house from a home, is the way we feel towards it. Similarly, if our perception of nature is closer to that of a home rather than a house, then the agony of the seagulls in defining what is left of their home becomes apparent."[583]

Rooted in historical and documentary evidence, Socratous' installations are emotionally charged reflections on the cyclical nature of existence that engages viewers with a physical and visceral experience. The account of time in his work is quite apparent. His use of worn and burnt material signifies duration, the distance separating the present from time passed. Therefore Socratous' approach to embodying time in his installation can be loosely characterized as *process art* "Such art does not have a fixed form but bends, flows, melts, decays, and changes

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[582] Eleftheriadou, *Atlandis Lost In Search of a new Frontier,* 10.

[583] Ibid. 10.

in other ways over time. Observing the materials in flux is part of the artistic experience."[584]

Another artistic experience pertinent to Socratou's work is temporality, more specifically, inherent temporalities in working procedures, focusing on change, event, duration, ephemerality and memory. His installations seem to represent a certain intersection of time, an event. As a meditation over time, they give expression to time as a principle of destruction; and on the other, they treat time as a principle of creation and hope. Thus, there is something melancholic in his work, suggested not only with evidence of the time passed – that we see it through the manipulation of his materials – but also as an eager openness towards worlds yet to be born – the creation of a new space.

Figure 182: Socratis Socratous, *Illegal Installation*, 2004, mixed media, dimensions variable.

[584] Robertson and Mc Daniel, *Themes of Contemporary Art Visual Art after 1980,* 123.

To see Socratous' work through a Deleuzian lens is to approach temporality of duration not as something that moves chronologically, whereby the end of one moment marks the beginning of the next; nor is it a measurable time. Instead, "duration needs to be construed as the flow of time; it is intensive as much as it is creative in so far as it is the movement of time that marks the force of life. Hence, duration maintains life in an open state of indeterminacy."[585] Deleuze's notion of becoming embraces "duration" not progress.[586] Becoming involves fracturing and opening up the past and the present of the virtual in an event. The simultaneity of becoming eludes the present. It moves and extends in both directions at once, as we see happening in Socratous' work: it offers a complex temporality that brings past and future together, his processes and interferences with materials offer infinite interpretations in a temporal sense.

Figure 183: Socratis Socratous, *Illegal Installation,* 2004, detail.

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[585] Andrian Parr, "Creative Transformation," *The Deleuze Dictionary,* 60

[586] Duration is the elaboration of a "difference" in a thing/quality/system.

Figure 184 : Socratis Socratous, *Inviolable / Refuge*, 2011, aluminium, 310 x 540 x 910 cm.

Cornelia Parker has spoken of this interference in reference to her own work in the following way: "I resurrect things that have been killed off. My work is all about the potential of materials – even when it looks like they have lost all possibilities."[587] Socratous' connection with Parker's methodology, can be described as "un-doing,"[588] referring to their interference with the matter with which they are working. He explores interference through the use of architectural elements, which embody physical residues of the past. He destroys materials, burns, transforms and then incorporates these elements into new spaces, capturing the moment when they outlive their history and context. They currently exist in the

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[587] Ewa Lajer-Burcharth, "Metamorphosis," *Cornelia Parker* (Torino: Galleria Civica dÁrte Moderna Contemporanea) 78.

[588] Lajer-Burcharth, "Metamorphosis," 78. A phrase used in "Metamorphosis" in relation to Parker's work.

exhibiting space only to address notions of displacement, and to enforce a sense of anachronism. Fragments of these spaces are rebuilt from materials salvaged from elsewhere, thereby negotiating a new space, as for example, in *Inviolable / Refuge* (2011 [fig. 184]), *Unsuccessful Experiments* (2011 [fig.185]) and *The Gate* (2011 [fig.186]). An existing 'house' or "armature," is deterritorialized in order to territorialize a new space. In so doing, Soctratous' work is emblematic of both actual and unknown histories, and becomes an index of cultural and historical displacement, also acknowledging the transience and persistence of time.

In emphasising the concept of the fragment (part of a deterritorialized space), newly constructed objects and spaces come to signify decay, destruction and loss. The reliance on memory also explores its failure, where intrusion and dislocation replace the actual and familiar. Socratous constructs a multifaceted set of associations between the remembered, the forgotten, the tangible and the transient, where these fractured indices take form in haunting, lingering and melancholy spaces.

Figure 185: Socratis Socratous, *Unsuccessful experiments*, 2011, metal, steel, 155 x 135 x 135 cm.

Figure 186: Socratis Socratous, *The Gate*, 2011, painted metal, bronze, 90 x 95 x 150 cm.

Among the various contemporary Cypriot artists who have sought to re-evaluate history and rework memory using architectonic spaces is Demetris Neokleous (b. 1973) especially, in his series *Tents.* In a personal statement, he writes:

> For the last years I have been working exclusively on a series of installations, deeply influenced by the issue of refugees, of which I have personal experience since my childhood has been marked by several changes of all sorts of dwellings. My own experience, coupled with the mass movements of populations in neighbouring countries (in the Middle East and the Balkans), led me to this choice of theme. Thus, I began to create a series of tents with multiple meanings. Tents made of a variety of fabrics and structured in a style that refers to Middle Eastern architecture (arches, domes, etc). Lace, muslin, leather provide an ironic twist to the subject matter. [589]

Based on Neokleous' statement, his work seems to be concerned with people and communities marginalised from society or displaced by war. By conjoining tents, suits and other forms of personal environment, he focuses on the ideas of shelter, protection, autonomy and sustainability; see, *The Opportunist's Tent* (2009 [fig.187]), and *Salome 2: The Passion Tent* (2009 [fig. 188]). His work considers home as something that is dynamic, and, regards humans as nomadic

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[589] Neokleous personal statement, <www.demetrisneokleous.com>.

entities (whether by choice or force). Neokleous' sculptures become architecture, fashion, and items of a survivor's attire embedded in localized performative events.

At the same, Neokleous began working with structures that could also be situated outside the studio, in order to investigate how, in the words of Nicolas Bourriaud's *relational aesthetics*, "art was about working well within social reality, not just about finding a means of representing reality."[590] Relational aesthetics characterizes "a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space."[591] For *Happening: 100s of Aircrafts*, a performance at Ledra Palace, Nicosia – part of the *Leaps of Faith*, International exhibition – Neokleous created 100 bread aircrafts which he presented on a sales stand. These tiny airplanes were offered to the participants to consume [figs.189, 190]. Narrowly defined, this work is based on interaction and exchange among participants. Bourriaud requires the artist to conceive and construct a de-limited space-time that generates a temporary 'micro–utopia,' which an audience is invited to visit, often in the spaces of galleries and biennales;[592] this is what Neocleous attempts to do. Relational art, according to Bourriard, follows this same idea by focusing on intersubjectivity as the 'substrate' of the art form. But how can one experience an affective response to an artwork? It is always the intellect that is mostly involved when it comes to relational art, as this kind of art does away with

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[590] Roberto Pinto, Nicolas Bourriaud and Maja Damianovic, *Lucy Orta* (New York: Phaidon, 2003) 8.

[591] Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance, Fronza Woods and Mathieu Copeland (Dijon: Les Presses du Réel, 2002) 113.

[592] Ibid. 31.

affect. For all its focus on 'intersubjectivity' and 'connection' between people, it seems to want no emotional entanglements; in other words, the connection between viewer and artwork is rationalized. This is what we see in Neocleous' *100s of Aircrafts*, the connection between viewer and artwork is based on an intellectual response with no affective dimensions, and this is what makes this work less intriguing than some of his other works.

In another series, which he completed prior to the *Tent Series,* Neokleous employed materials that are indeterminate and elusive, such as sugar candy; see, *Bon Bon* (2002 [fig.191]), *Bon Bon* (2002 [fig.192]), and *Bon Bon Meat* (2002 [fig. 193]). Here feelings, emotions and bodily sensations are catalysts for sustained cognitive analysis and deep thought: "more important than thought, there is 'what leads to thought'[…] impressions which force us to look, encounters which force us to interpret, expressions which force us to think."[593] As we will see in these installations, affect may hold the key to a new kind of critical thinking, where the body and mind are no longer disconnected, but integrated to produce a form of body/mind discourse.

Neocleous chooses to work with materials that are bound to change. Unavoidably, transparency and fluidity become important keywords in his studio practice. He plays with vulnerability and instability during the creation processes. The transparency of the materials he uses points to presence and absence at the same time. His installations and sculptures change their appearance over time, emphasizing the dynamism of momentum and human beings' ephemeral condition.

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[593] Deleuze, *Proust and Signs*, 161.

Due to the perishable nature of the material, objects melt down over time. Sometimes they become opaque, sometimes their transparency increases depending on the temperature and light of the place in which they are exhibited.

Neokleous' candy walls might be a paradigmatic case of art as access point to other "worlds": a block of sensations, made up of abstractions, forms, colours and volumes, the point of which is to make us have a multi-sensory experience. Julia Kristeva speaks of installations, not in terms of representation, but as a "function of incarnation", and this is, in her view, the "ultimate aim of art."

> In an installation it is the body in its entirety which is asked to participate through its sensations, through *vision* obviously, but also *hearing*, touch, on occasions *smell*. As if these artists, in the place of an 'object' sought to place us in a space at the limits of the sacred, and asked us not to contemplate images but to communicate with beings. I had the impression that [the artist] were communicating this: that the ultimate aim of art is perhaps what was formerly celebrated under the term of *incarnation*. I mean by that a wish to make us feel, through the abstractions, the forms, the colours, the volumes, the sensations, a *real experience*.[594]

Neocleous effectively creates a real experience, where the forms, colours, volumes and smell are transformed into sensations. Following my discussion on aesthetics and affects, this function might be understood as making the invisible visible, making the imperceptible perceptible, or as Deleuze and Guattari put it, "[through] the harnessing of forces," to approach art as a deterritorialization into the realm of affects.

> Art then might be understood as the name for a function, a magical and aesthetic function of transformation, less involved in the making sense of the world and more involved in exploring the possibilities of being in – and becoming with – the world. Art is less involved in knowledge and

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[594] Quoted in Stephen Bann, "Three images for Kristeva: From Bellini to Proust," *Parallax* 4.8 (1998): 65-79.

more involved in experience – in pushing forward the boundaries of what can be experienced. And finally, it is less involved with shielding us from death, and in actualizing the possibilities of life.[595]

In his candy sculptures, the presentation of the disembowelled and formless body, which is created and left to exist standing by the wall, is lowered to the state of a banal domestic object, such as a surface or a piece of broken wall; see, *Bon Bon F.A.F.M.* (2004 [fig.194]), *Bon Bon F.A.F.M.*(2004 [fig.195]), and *Bon Bon Meat* (2003 [fig. 193]). On a closer look, this piece of wall can be perceived as an internal body part. The body, in this case, has no structure, no frame. It is the uncontained, fragmented, and metaphorical interior body. The presentation of such a base substance as the disembowelled body in such a decorative and seductive form creates a strange experience of the essence of the body, which we would normally reject. The presentation of the body creates a disconcerting aspect of foreignness, as the candy is transformed into something abject, strange and "other." Our sense of the human body hovers over what at first glance may be just a decorative candy element, but which at a closer look is less ambiguously the haunting presence of corporeal remains.

Figure 187: Demetris Neokleous, *The Opportinist's Tent*, 2009, mixed media, 250 x 210 cm.

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[595] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 52.

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Figure 188: Demetris Neokleous, *Salome 2, The Passion Tent*, 2009, mixed media, 600 x 150 cm.

Figure 189: Demetris Neokleous, *Happening: 100s of aircrafts,* Ledra Palace, Nicosia.

Figure 190: Demetris Neokleous, *Happening: 100s of aircrafts*, Ledra Palace, Nicosia.

Figure 191: Demetris Neokleous, *Bon Bon*, 2002, installation, variable dimensions.

Figure 192: Demetris Neokleous, *Bon Bon*, 2002, installation, variable dimensions.

Figure 193: Demetris Neokleous, *Bon Bon Meat,* 2003, candy and wood, 140 x 80 cm.

Figure 194: Demetris Neokleous, *Bon Bon F.A.F.M*., 2004, candy, 160 x 90 cm.

Figure 195: Demetris Neokleous, *Bon Bon F.A.F.M.,* 2004, candy, 160 x 90 cm.

Using the body as almost an architectural space, a hardened engulfing skin, or a surrounding calcified shell, the sculptures by Melita Couta (b.1974), articulate something more than their symbolic body forms, namely, the relationship to the historical space of domesticity that they take as their subject. A shell in the natural world is a protective covering, a refuge, a residence, designed for the living creature contained within. The shell, or house, is said to protect not only the living creatures within it but also what it encloses. Furthermore, in psychoanalytical terms, the shell, "understood to represent the introjected site of the refusal, a refusal to mourn that holds within the topography of the psyche the inassimilable kernel that is the traumatic, suggests its deeper structural significance."[596] Thus the concept of the shell or crypt denotes the individual's forcible creation of a psychic tomb, arising from her inassimilable life experiences. Couta though did not have any experiences of the war in Cyprus – she is a secondary witness. How then can memories of one individual take hold of another individual, overpowering his or her daily existence? Couta and all other secondary witnesses discussed in this chapter, confront the horror of the war and the suffering of its victims, and continue to bear witness through reconfigured forms of contemporary testimony to events they have never seen or experienced, and bring to the surface the tensions and discontinuities between the present and the future, by using architectural references to confront the viewer with a temporalized space.

Couta is exposing the 'inside,' an act which denotes pain and death. The body's barrier is its skin: the skin like a shell, protects the inside, holds it together and hides it from view. David Bunn refers to skin as integument: a hardened,

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[596] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 90.

organic covering that is both a shield for some imagined inner vulnerability, and a signifying surface that is taken to refer to some inner sign or wider social field.[597] This notion is of the surface heaving with pressure from below, as though from the mass of a buried life. Skin is a 'membrane': the medical term for the many divisions within the body that *include* skin as a special case. Skin is usually a continuous surface, unbroken except for the body's orifices. The inside is by definition and by nature that which is not seen, and this is precisely what Couta does: exposes the internal space.

Couta's work is the marking of a boundary, of a skin and of the absent body. The body, which once inhabited the shell, a body not necessarily visible but experienced viscerally. Our experience of this body, however, is fragmented and ambiguous – a body in the state of becoming before our eyes. This becoming of form in its materiality refuses to cohere – the borders of internal and external are mysteriously fused. Through the process of casting Couta's presentation of her body, an extended self-portrait (when using casts of her body), is transformed into a disembodied manifestation, which eerily recalls the formless.

Couta's concern with the body and the skin as a protective shell but fragile and penetrable membrane has surfaced in works such as *Object of Desire* (2005 [fig.198]), *Mountain Woman* (2005 [fig.196, 197]) and *Dog Meets Dog on Green Carpet* (2005 [fig. 199]). By the use of body casts, a large number of Couta's works seem intent on preventing a threatening loss: the flesh-like interiority is retained

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[597] David Bunn, "Borderline cases: Jeremy Wafer's radical edge," *ArtSouthAfrica* 3.3 (Autumn 2005): 30-35.

and protected through layers of hard materials like cement. These sculptural forms were once sealed and enigmatic like vessels of time, at the moment they are revealed and raw flesh remains visible.

Figure 196: Melita Couta, *Mountain Woman*, 2005, mixed media, 165 x 120 x 100 cm.

What loss do Couta's works mourn? It is hardly the disappearance of an organism once filling the void of her sculptures, but rather something at once more universal and more disturbing: the loss inscribed in the movement of temporality itself. Thus, loss and melancholy in Couta's case implies not only an object that is lost, but just as much an expectant openness towards a body not yet born. *Object of Desire*, *Mountain Woman* and *Dog Meets Dog on Green Carpet,* seem to prepare the ground for the appearance of the figure, or a bloody space open to give birth or devour. In all three cases we see a feminized creature with no head giving birth.

The aforementioned three sculptures have either no head, or it has been transformed into a new form (as in the case of *Dog Meets Dog on Green Carpet*). One cannot help but being reminded of Georges Bataille's mythology of the creature without a head, the *acéphale*. For Bataille, this figure embodies a dream of a life beyond modern man, who is kept captive in the prison of rationality:

Man has escaped from his head just as the condemned man has escaped from his prison. He has found beyond himself not God, who is the prohibition against crime, but a being who is unaware of prohibition. Beyond what I am, I meet a being who makes me laugh because he is headless….[598]

Figure 197: Melita Couta, *Mountain Woman*, detail.

Acéphale is Bataille's version of Nietzsche's Übermensch: a creature no longer burdened by the weight of history, who has leaped into a post-historic space freed from the terror of memory. The acéphale, according to Bataille, is a being who affirms the body, and instead of losing himself in the labyrinth of the soul, devotes himself to the magnificence of his own insides. Couta gives a feminine perspective to this; it is not a question of transcending man in the violent fashion of Bataille. Perhaps her work is rather trying to conjure up the form of human being not yet born, of a womb or a wound. (Images of these sculptures also appear in her drawings of the same period, *Urban Legend Series,* [fig.200]). The viewer is exposed to the "internal" space of the feminine body itself, an inner spatiality – an

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[598] Georges Bataille, "The Sacred Conspiracy," *Visions of Excess: Selected Writings, 1927 – 1939* (Minneapolis: University of Minnesota Press, 1985).

architectural space, a home of an altogether different kind than that of the visual, which continuously relates to external space.

Figure 198: Melita Couta, *Object of Desire*, 2005, mixed media, 90 x 60 x 60 cm.

Figure 199: Melita Couta, *Dog Meets Dog on Green Carpet*, 2005, mixed media, 150 x 200 x 80 cm.
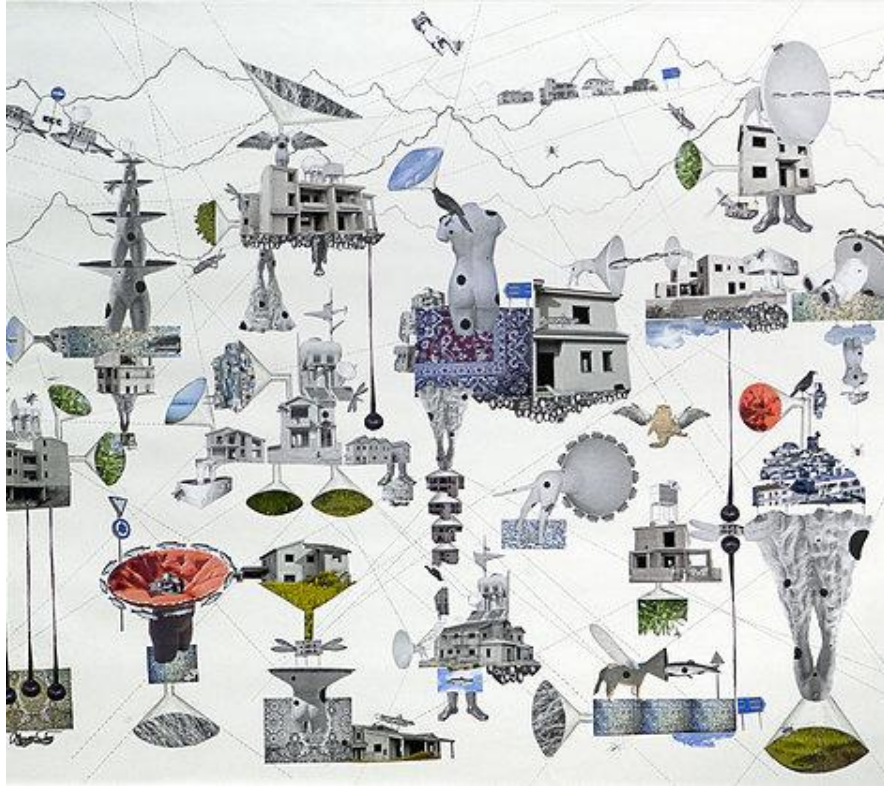
Figure 200: Melita Couta, *Urban Legend Series*, 2005, collage and drawing on paper, 170 x 190 cm.

Drawing also from an external and internal spatiality, Elina Ioannou's drawings take a photorealistic approach. Ioannou (b. 1979) employs objects, figures and interior spaces in obsessive detail. She records all these from a plan-view by adopting processes from architecture. Using a drawing technique, she constructs a home for herself, with a dining room, kitchen, and bathroom, all constituting the stage on which a story is enacted – see *Kitchen 2.65 m²* (2007 [fig. 201]). As they become more and more detailed, the objects turn into abstract shapes, deferring, therefore, the possibility of any narration.

Ioannou consecutively uses images of everyday objects, architectural details and sculptures to compose small-scale installations. In *Composition with Metal Fence and Plastic Bags* (2011 [fig. 203]), *Composition with Wood* (2011 [fig. 202]), and *Composition with Columns and Stone* (2012 [fig. 204]), she pastes

these images onto fake concrete panels, which remain free standing, or sometimes balance among them, investigating aspects of illusion and of interior architecture. Ioannou's collection of images consists of everyday objects, sculptures and amphorae, architectural details, dates, places and references. Printed on paper, these images – from various eras and sources, like magazines, brochures, art books, museum archives and photographs – are pasted on flat surfaces made of polystyrene and covered with concrete. Some of these constructions stand freely; others balance on each other or lean on the walls, engaging in a dialogue with the surrounding architecture.

Her sophisticated processing of the images co-exists with the formalist manner of the sculptural materials. This contributes to the production of nonrepresentational objects. On a closer look, the borders separating the three-dimensional images and the flat volumes are lost. All these distinctions between the two mediums are deferred. Her work is precisely this communication that she set up between installation art and photography: photography is turned into a potentially three-dimensional medium, and sculpture into a flat screen for two-dimensional narrative. Photographs of three-dimensional objects are pasted on the surface, losing all volume and depth, dimensionality and solidity, becoming a mere trace within the 'structure,' a part of the construction's surface.

An analogous play of objects and flat shapes can be traced back to one of her earlier works, *Caught in the Act* (2009 [figs. 205, 206]) which was presented in a new space at the Old Powerhouse, Project Room, in Nicosia. By tracing and painting in grey the silhouettes of numerous household objects, carefully arranged

in space, she gave the impression of a shadow being cast on the objects from one source of light. Yet the shadows' static quality indicates that they are not actual manifestations of the interplay between light and the objects. Ioannou freezes time, by casting the shadows. Apparently, two singular configurations of time exist concurrently in *Caught in the Act*. Ioannou's site-specific works often reflect so much of the world around us – offering instances of momentary wonder that can be erased from consciousness without a moment's notice. It is this preoccupation with 'frozen moments of time,' ideas and presentations of temporality that drive the production of Ioannou's site-specific installations.
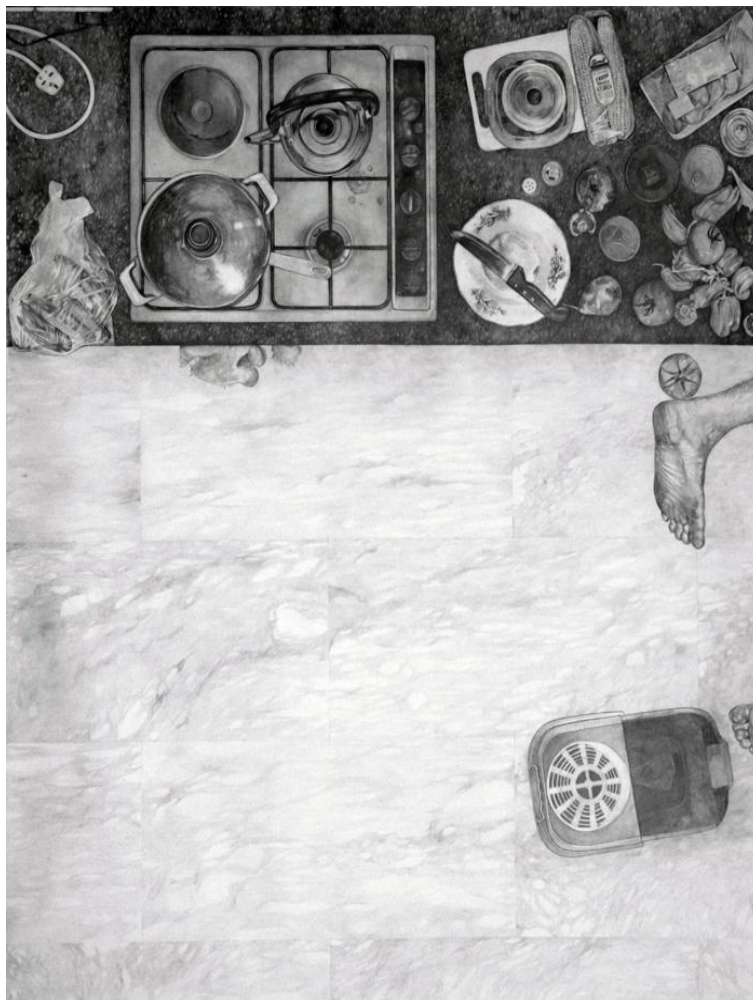
Figure 201: Elina Ioannou, *Kitchen 2.65 m²,* 2007, pencil on paper, 179 x 148 cm.

Analyzing Soctatous', Neocleous' and Ioannou's works, the viewer experiences a temporal feeling, achieved through the medium and the intricate spatial transformations. Couta, on the other hand, works with the body as a potential space of transformation. Temporality relies on a direct association to the viewer – the manipulation of space at work which is constantly shifting with each viewer's interaction. Their work also successfully exposes architectural elements and unique structures through a temporalization of space, a gesture that can be seen as a re-inventing of spaces.

In her book *Architecture from the Outside*, Elizabeth Grosz suggests time is a condition outside of architectural traditions, and she affirms that "architectural conceptions of space may be unhinged or complexified using a Bergsonian[599] model of duration on space and spatial objects, reversing the usual spatialization of time with a temporalization of space."[600] Linking this theory with architectural spaces as treated in Socratous', Neokleous', Couta's and Ioannou's work leads us to a concept of spatiality that is formed through and from change where "[s]pace, like time, is emergence and eruption, oriented not to the ordered, the controlled, the static, but to the event, to movement or action".[601]

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[599] Grosz refers to philosopher Henri Bergson's theories of duration that conceive existence as a condition of ongoing, ceaseless flux where all is in motion.

[600] Elizabeth Grosz, *Architecture from the Outside: Essays on Virtual and Real Space* (Cambridge, Mass.: MIT Press, 2001) 116.

[601] Grosz, *Architecture from the Outside: Essays on Virtual and Real Space*, 58.

Figure 202: Elina Ioannou, *Composition with Wood*, 2011, digital coated paper on concrete shapes, dimensions variable.

Figure 203: Elina Ioannou, *Composition with metal Fence and Plastic bags*, 2011 digital coated paper on concrete shapes, dimensions variable.

Such event-based spaces – as produced by the above artists – disrupt architectural boundaries or boundedness for, as Brian Massumi writes in *Parables of the Virtual*, the event-space is characterized not by its "boundedness, but [by] what elements it lets pass, according to what criteria, at what rate, and to what

effect. These variables define a regime of passage,"[602] defining architectural space as a dynamic and active threshold rather than a fixed boundary. An inquiry of temporality and temporariness in processes of artistic production is evident in these artists' work. Event-based spaces created by these four artists/secondary witnesses examine and deal not with actual memories of the war but with the memory effects of the war and the implication of these effects, the tensions and discontinuities between past and present.

Figure 204: Elina Ioannou, *Composition with Columns and Stone,* 2012, digital coated paper on plywood, dimensions variable.

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[602] Brian Massumi, *Parables for the Virtual* (North Carolina: Duke University Press, 2006) 85.

Figure 205: Elina Ioannou, *Caught in the Act,* 2009, variable components and dimensions. Installation view, Project Room, Nimac, Old Power House, Nicosia.

Figure 206: Elina Ioannou, *Caught in the Act,* 2009, variable components and dimensions. Installation view, Project Room, Nimac, Old Power House, Nicosia.

4.3.2 Urbanism: Psychogeographical Practices and the Use of Maps

For Ivan Chtcheglov and Gilles Deleuze, the cities are both stages of experimentation and play, for the actualization of different 'virtualities' and the performance of different possibilities. In Chtcheglov's 'new' psychogeographical practices and his manifesto for a 'New Urbanism,' the city becomes a site – and the very means by which – to express one's subjectivity:

> Architecture is the simplest means of *articulating* time and space, of *modulating* reality, of engendering dreams. It is a matter not only of plastic articulation and modulation expressing an ephemeral beauty, but a modulation producing influences in accordance with the eternal spectrum of human desires and the process of realizing them. The architecture of tomorrow will be a means of modifying present conceptions of time and space. *It will be a means of knowledge and a means of action.*[603]

Chtcheglov's city is utopian, but it is a utopia firmly attached to the present, specifically in its utilization of the already existing city, albeit in a different way: the practice of the continuous *Derivé*;[604] that is, the changing of landscapes, an architectural deterritorialization, but also a way of modifying human relations, precisely opening them up. Miriam Paeslack notes that during the 1990s, cultural theorist Edward Soja began identifying a "spatial turn," which captures the increased scholarly interest of this era in questions of space and place.[605] She writes that, more recently, German philosopher and media scientist Stephan Günzel has

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[603] Ivan Chtcheglow, "Formulary for a New Urbanism," *Endless Adventure…An Endless Passion…An Endless Banquet: A Situationist Scrapbook,* ed. I. Blazwick (London: Verso, 1953) 24-25. Also quoted in Simon O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (New York: Palgrave Macmillan 2006) 130.

[604] O'Sullivan, *Art Encounters Deleuze and Guattari: Thought Beyond Representation*, 139.

[605] Miriam Paeslack, "Subjective Topographies: Berlin in Post-Wall Photography," *Spatial Turns. Space, Place, and Mobility in German Literary and Visual Culture,* eds. Fisher, Jaimey and Barbara Mennel (Amsterdam and New York: Rodopi, 2010. 2010) 397.

modified this term by speaking of a "topographical turn" in media and cultural sciences. As an outgrowth of work on the *spatial* turn, Günzel's notion of the *topographical* focuses not simply on space as such but on "the forms of representation of space."[606] Besides the topographical turn, in the last decade, a newly defined context around the subject[607] triggered a post-post-modern desire for a point of reference, for relevance and belonging.[608] Anthropologist and artist Lydia Nakashima Degarrod, has recently suggested that subjective experience has returned, not only in scholarly discourse, but also in artistic practice, particularly in the performance and documentation of urban spaces, a development she regards as distinctly different from the 1980s "identity politics."[609] It is a parallel topographical turn that one also observes in work produced by Cypriot artists who are secondary witnesses to the 1974 events.

Merleau-Ponty's theory that space is profoundly determined, and its reality is constructed by its subjective rendering, permits us to comprehend urban space as

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[606] Stephan Günzel, "Raum – Topographie – Topologie," *Topologie. Zur Raumbeschreibung in den Kultur- und Medienwissenschaften*, ed. Stephan Günzel (Bielefeld: Transcript Verlag 2007) 13-29. Quoted in Miriam Paeslack, *"*Subjective Topographies: Berlin in Post-Wall Photography," 397.

[607] Miriam Paeslack writes that Phenomenology's role in postmodern debates of the 1980s and 1990s led to drastically reduce the complex debate, from a heightened appreciation of the subject to its critical reflection in post-structuralist, feminist, and post-colonial theory to its proclaimed downfall. However, since the early 2000s, this skepticism towards the subject has been reassessed by authors who cautiously propose the return of the subject into scholarly discourse and who consider what form that subject takes. This reasoning is partially triggered by investigations of the relationship between Michel Foucault's rejection of the concept of a self-determined subject and his teacher Merleau-Ponty's embrace of it in the idea of embodiment. Paeslack notes that one of the authors reassessing the concept of the subject is another of its former critics, Judith Butler, particularly in her most recent book, *Giving An Account of Oneself* (New York: Fordham University Press, 2005). Some other authors investigating the subject are: David Stern, The Return of the Subject? In: *Philosophy and Social Criticism* 26.5 (2000): 109-122; Elías Palti, The "Return of the Subject" as a Historico-Intellectual Problem. In: *History and Theory* 43 (2004): 57-82; and Slavoj Zizek, *The Ticklish Subject. The Absent Centre of Political Ontology* (London: Verso, 2000).

[608] Paeslack, *"*Subjective Topographies: Berlin in Post-Wall Photography," 397-398.

[609] Quoted in Paeslack, *"*Subjective Topographies: Berlin in Post-Wall Photography," 398

actually created and transformed in the process of its artistic representation.[610] Merleau-Ponty writes that "the phenomenological world is not the bringing to explicit expression of a pre-existing being, but the laying down of being."[611] For Merleau-Ponty the artist, like the philosopher adopting classical phenomenology, is engaged in "bringing truth into being," not as a pre-existing reality but as a creation of the real. It is this shaping power that the work of Marianna Christofides, Phanos Kyriacou and Melita Couta appears to foreground.

Within the framework of Merleau-Ponty's approach, I will try to demonstrate that these artists' works come to life, and attain a deeper meaning, if we understand the spaces in which they operate as lived and personal because experienced individually, but also as bearing collective meaning. "Space is defined by the 'embodied subject,' the human being that relates to it. Embodiment, thus, is the core of the framework for interaction between artist as subject and his or her urban environment."[612] Taking Nicosia as a case study of sorts, these artists engage with the city, creating strong relationships among the urban environment, the historical, and their very subjective narratives. What makes their work distinct is that Nicosia is a city under continuous physical transformation, but also a historical site of multiple, often hidden layers of meaning. It is a contested space, full of dichotomies, and it is this tension that gives the works a rigorous character.

Couta's internal and external spatialities – which I discussed in relation to her cast sculptures – are connected in her photographs, collages and drawings.

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[610] Maurice Merleau-Ponty, *Phenomenology of Perception* (London: Routledge Classics, 2002).

[611] Ibid. xxii.

[612] Paeslack, *"Subjective Topographies: Berlin in Post-Wall Photography,"* 397-398.

They materialize as a kind of "disorienting map," as Antonis Danos describes them: "It is with a disorienting 'map', however, that we are presented, a subversive one as well as irritating – both in its unorthodox set up and 'material' (especially, sound) and, more importantly, in its refusal of meaning.'"[613] Danos explains that these fragments of familiar objects, bodies and buildings are arranged in unfamiliar relational compositions, creating a simultaneously utopian and dystopian landscape:

> She seems to be mapping a world in the process of its own making, [a world] made up of bodies and structures *themselves* in the process of developing. Her assemblages constitute views – better, stills – of a universe constantly changing, re-arranging and reforming. [614]

Couta's collage works such as *Urban Legend Series* (2005 [fig. 207]), exposes a universe that demonstrates Grosz's reference of painting "the invisible forces of the earth […] gravitational forces, magnetic forces, the force of light, and so on – and the historically contingent eruption of life on earth in the particular forms it has taken – forces that are cellular, chromosomal, biological, regulated by impersonal cosmic forces through which evolution operates."[615] In these collages we repeatedly meet images of empty houses – evidently in the process of construction. These are appropriated from her *City Expansion Series* (2005 [figs. 208, 209, 210]), a series of photographs of houses under construction.

Following Günzel's notion of the *topographical* that focuses not simply on space as such but on "the forms of representation of space," it is constructive to ask, why Couta chooses to photograph houses under construction. In these photos, she

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[613] Danos, "Preface: Siting an Exhibition," *Somatopia Mapping Sites, Siting Bodies,* 11.

[614] Ibid. 11.

[615] Grosz, *Chaos Territory, Art: Deleuze and the Framing of the Earth,* 101.

investigates Nicosia mostly as an anthropologist. She testifies to an actual present in order to imply a ghostly future. The central and frontal perspective of these houses involves the spectator in the silence of the rooms, in the painstaking process of construction, in a mystical and surreal trip around the city, and in bringing to memory vaguely known spaces. The images are focused on places under construction, in which the geometric perfection of the rooms contrast with, and leaves space to, the disorder of the moments of transition, in which the debris left by the workers and the quietness of the abandoned rooms evoke movement and the activity of construction still in progress. These informal silent spaces, these soundless images ask us to remember, to think and to question a possible future.

Couta offers us a conceptual and pictorial space about temporality in which all narrative is suspended. She subtly turns us into story makers confronted with a visible vacancy as we look for clues to make a future narrative. We find ourselves imagining the kind of family that would live in these rooms, and we wonder what would take place in these spaces – the uncertainties and the wishes, the dreams and the promises, the sounds and the silences. Her mute images are in no way empty gestures; the viewers become deeply engaged. As their gaze follows along the barren corridors and spaces in the images, they find themselves in that intimate place where imagination and memory mingle. They provide their own sights, smells, explanations and commentary. The visual absence in the images creates in its turn an important kind of space, a gap that waits openly for the viewer to actualize the meaning. Couta's photographs have no fixed meaning, only the associations and meanings the viewers bring to them. Couta presents us with

charged detachment, given meaning by the direct and individual experience of the viewer, suggesting a transitory state between yearning and expectation.
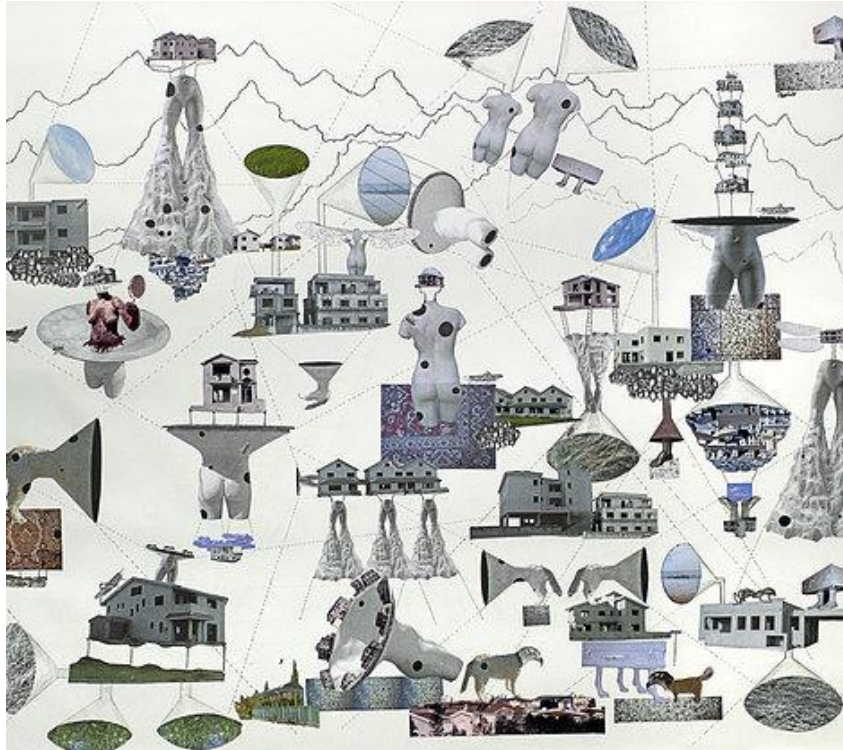
Figure 207: Melita Couta, *Urban Legend Series*, 2005, drawing and collage on paper, 170 x 190 cm, detail.

Figure 208: Melita Couta, *Untitled,* 2005, c-print on aluminum, 35 x 25 cm.

Figure 209: Melita Couta, *Untitled, 2005*, c-print on aluminum, 35 x 25 cm.
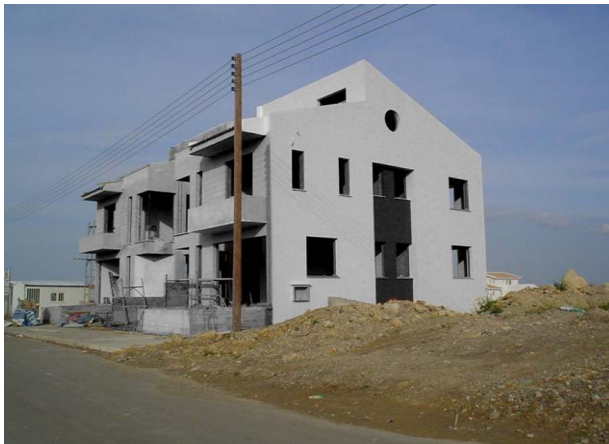
Figure 210: Melita Couta, *Untitled,* c-print on aluminum, 35 x 25 cm.

Couta creates works that are given meaning by the direct and individual experience of the viewer, by what Merleau-Ponty calls "embodied active subjects," active beings "with needs which motivate actions and in relation to which elements in the surrounding environment are meaningful".[616] This proactive understanding of the body and environmental relationship, between artist and city, also manifests itself in Phanos Kyriacou's work. The artist's work engages with the city not only through its instantaneous photographic depictions but also by introducing complex historical and autobiographical references to its artistic discourse.[617]

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[616] Eric Matthews, *Merleau-Ponty. A Guide for the Perplexed* (London: Continuum 2006) 117.

[617] Paeslac writes that, *"*[t]his approach radically departs from the modes of nineteenth- and early twentieth-century urban photography, which used a classical narrative of the emotionally detached flâneur in a celebratory depiction of the city and of city life (in the panorama, for example). The

Kyriacou, resembling a contemporary flâneur, if you will, intertwines an intuitive path through the city with fragments and narratives of the *past*, and is driven by deliberately *subjective* experience and associations. Kyriacou's engagement with the city takes on an unprecedented intensity and suggests a revision of the very figure of the flâneur. Rather than record of the city in the traditional geographic sense, Kyriacou utilizes city space and geography to conduct located experiments with people, trash, and the gallery space itself indicative of a wider proliferation in participatory and site-based art. 'Psychogeography,' a term coined by the Situationist International in the 1950s and appropriated by contemporary artists, is now employed to describe projects that produce *affect* in relation to the geographic environment. The *dérive* is a *détournement* of the city itself, with the ultimate ambition of creating a "unitary urbanism," where "architecture would merge seamlessly with all other arts, assailing the senses not with a single aesthetic but with a panoply of changing ambiances."[618]

Often making use of "a negotiation which leads to a battle between the familiar and the unfamiliar, which are unsettling the notions of identity while it blurs the boundaries between social and mental,"[619] Kyriacou's projects produce new understandings of location and identity as shifting, fluid, singular and irreducible. Simone Hancox, in her article "Contemporary Walking Practices and

flâneur, the body moving within urban space, remains the key discursive figure in mediating between individual and urban space today; between space and subject; and between their resonances with individual and collective memory. However, all that is left of the nineteenth-century figure is its motion through the city." Paeslack, "Subjective Topographies: Berlin in Post-Wall Photography," 400.

[618] Simon Sadler, *The Situationist City* (London: MIT Press, 1999) 119.

[619] Phanos Kyriacou <http://www.phanoskyriacou.com/Texts.html>

the Situationist International: The Politics of Perambulating the Boundaries between Art and Life," emphasizes a difference between the Situationist and contemporary artists working with the city:

> The Situationists strived for the revolutionary overhaul of society through eradicating capitalism; they aimed to abolish art and make everyone an artist, and to demolish cities and rebuild them afresh. By contrast, these contemporary artists create structures for individuals to engage with the city in alternative, personal and creative ways. They prefer to blur, not dissolve, the boundaries between art and the life, and seek to use the city differently rather than alter it physically.[620]

Rather than agreeing with Hancox's position, I would argue for the political potential of Kyriacou's performative interventions, and explore how and why these practices generate a new kind of politico-aesthetic engagement with the contemporary city; an engagement that is contingent on the personal engagement of the participant as well as the artist's framing of what he calls, the "insertion of uncertainties" as art. In a personal statement posted on his webpage, Kyriacou reflects on his different experiences of spatio-temporality as materialized in the space of the city:

> Dealing with the crisis of the proper and the critical disturbance of what is 'proper', I make use of the act of insertion of uncertainties – and/or subtraction of certainties – into the 'natural' history of things, thus, sparking a type of communication between the different elements of information that in the whole negotiate linear narration.[621]

As implied in his statement, Kyriacou accepts a more individuated relationship to space (in comparison to the Situationists' radical utopian ambitions).

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[620] Simone Hancox, "Contemporary Walking Practices and the Situationist International: The Politics of Perambulating the Boundaries Between Art and Life"
http://www.academia.edu/1423457/Contemporary_Walking_Practices_and_the_Situationist_Intern ational_The_Politics_of_Perambulating_the_Boundaries_Between_Art_and_Life

[621] Phanos Kyriacou <http://www.phanoskyriacou.com/Texts.html>

He aims for subjective modifications into how the city is encountered by an individual, and in offering a way to sense, interpret and practice the city differently, rather than to change it materially. Kyriacou reveals, rather than exhibits, findings from his personal engagement, his own explorations of spaces and objects, beyond their functionality. Writing on Kyriacou's exhibition, *Crash Helmets Must Be Removed* (2010 [figs. 211, 212, 213]), Demetris Taliotis emphasizes that besides the usefulness of information, there also exists its multilayered uselessness:

> Openings, nooks, doors, protruding fingers, hiding heads open portals to Phanos Kyriacou's ironic and Daedalic humour, a tool and a working methodology of the artist's sustained attempts at overthrowing usefulness. Performance relics, photographs of found objects and situations, a new sculptural piece, [all] diffuse and are trespassed by Kyriacou's humour […] a camouflaged aversion to the oppressive […] a proposal for reviewing historical, spatial and objective information in opposition to desires and demands on art's conjectural lineage.[622]

Back in 2003, Kyriacou established his own exhibition space, "The Midget Factory" (the name includes a reference to his alter ego, *The Giant Midget*), one of his most multilayered and contextual work. It is a tiny shop located in the heart of Nicosia's old town, in the red district area, where his installed art-objects can be seen from the street. Kyriacou's intension is to lead the viewer to look at the installation in the same way he would look at a shop window display. A sensor activates the lighting for the unsuspecting passer-by, and the space interior is revealed. Haris Pellapaisiotis, in his essay "Where is here? Cypriot Artists Performing Space Retelling Place," writes how the art-object is set to perform in a peculiar intersection of gallery/shop/street space in the "The Midget Factory":

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[622] Demetris Taliotis, "Crash Helmets Must Be Removed, Exhibition Press Release," <http://www.phanoskyriacou.com/Texts.html>

Whether he is relocating his art-object or producing new work in-situ for the Midget Factory, Phanos' first concern is not to conceptually complicate the viewing experience of the work but rather to test the authenticity of his art-object its hybrid identity by allowing the aura of the street to once more permeate the object. We may want to remember that in as much as the art gallery is widely seen as the foremost space for promoting modernist art and has become a symbol of modern culture - the culture of modern cities - it is also the first depository where the art-object is isolated and absorbed into a system of representation which divorces it from its social environment.[623]

Expanding on the issue of seclusion from the social environment, one could relate the shop-window as an isolating device in Kyriacou's "The Midget Factory" to the linear cubes which Francis Bacon drew around the figures in his paintings. Bacon discussed these cubes as helping to rupture just such narrative relations between objects, allowing them to be presented as bare "facts" without the complication of relations to other objects, and the implications of "storytelling" that may arise from this.[624] But does the use of the shop-frame guarantee that it is as a Baconian "fact" that Kyriacou presents the content of the shop window? Bacon's frames, although presenting their contents as aesthetic rather than scientific facts, draw on a history of scientific and museological display that has aimed at isolating items of study from their context, in order to turn them into objects of dispassionate knowledge.[625] Kyriacou, however, offers a multi-sensory, intimate and absorptive experience, where the materiality of the objects displayed passes into an overwhelming sensation. Kyriacou's "The Midget Factory," by evoking assemblages of materials, reaches its audience through affect. The constellations of

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[623] http://www.phanoskyriacou.com/Texts.html

[624] Sylvester, *Interviews with Francis Bacon*, 3, 52-6.

[625] Deleuze, *Francis Bacon: Logic of Sensation,* 1-6.

feelings, emotions and bodily sensations that are produced in viewers generate new kinds of knowledge, which point towards a new paradigm of body/thought discourse.

Kyriacou does not merely translate urban experience and memory into visual images, but through a cautious procedure he creates new spaces which in their turn are original urban experiences – like the shop window displays and the installations spread around the city. Using the city as his backdrop, Kyriacou is a visual story-maker, lingering between invention and realism. This is characteristic of an approach with certain resonance with Deleuze's philosophy in its emphasis on affect and the intensities of materiality. Kyriacou is following a style characterised by a turn towards more object-based practices and, more specifically, towards the production of new 'assemblages,' which especially characterize secondary witnesses' trauma-related, Cypriot art.

Figure 211: Phanos Kyriacou, *Crash Helmets Must Be Removed,* 2010, mixed media, dimensions variable.

Figure 212: Phanos Kyriacou, *Crash Helmets Must Be Removed,* 2010, mixed media, 160 x 45 x 49 cm.

Figure 213: Phanos Kyriacou, *Crash Helmets Must Be Removed,* 2010, detail.

Figure 214: Phanos Kyriacou, *The Midget Factory Project*, *A new Man has Arrived*, 2008.

In similar ways, Marianna Christofides avoids any linear narrative and works as a 'topographer' whose central concern is fragments of information, images and memories that become the materials she uses to constructs her work, which is often explicitly geopolitical. Nicosia becomes central to her installation, *Black Mappings* (2010-11 [figs. 215, 216, 217, 218]). The work is a reflection on the function and the context of maps and spatial images. Three laser engraved views of the divided town of Nicosia, an aerial view and the two variations of the town plan – as seen from the south and the north respectively – are displayed on backlit worktables. "The reciprocally placed white territory proves to be an imprint of a void, a mapped blank which manifests an exposed […] space. A charted record

of absence and negation is recorded."[626] The three display tables are aligned in the exhibition space to point north. Similarly, a compass rose is projected on the floor in the same direction at a distance from the tables of maps. A sense of orientation in a space without openings, or other spatial points of reference, intensifies an absurdity suggested by the mappings on which quasi negative 'dominions' are being recorded.

Yiannis Toumazis, curator of the Cyprus Pavilion at the Venice Biennale 2011, in his article "Temporal Taxonomy" in the exhibition catalogue, writes:

> These chartographic renegotiations of the alleged (or not) worlds, examine and process a new space-time grid of existence, in which utopia and reality are incorporated with the same validity. The reconstruction of coordinates and the appropriation of images from disparate and geographically remote areas, re-create a new topography of the fantastic.[627]

Marcia Bennan, in her essay "Meta-Media and the Multiple Presence," writes that the artist presents and re-presents collected fragments to create "altered ready-made geographies."

> […] Christophides creates a multiple presence, an ambiguous domain that sustains mutually complementary and contrasting associations of integration and fragmentation, plenitude and erasure. […] a paradoxical landscape in which seemingly oppositional subjects cohabitate on the unified surface of the work.[628]

As in most of her films, which document the lives of others, *Pathways in the Dust* (2009 [fig. 219, 220, 221]) explores and retraces the life of her father. She travels to places he lived, and she speaks with people he had encountered, in order

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[626] Marianna Christophides, personal statement, http://www.mariannachristofides.com/index.php?/2008/pathways-in-the-dust/

[627] Yiannis Toumazis, "Temporal Taxonomy," *Temporal Taxonomy,* Exhibition Catalogue 2011 Venice Biennale (Nicosia: Ministry of Education and Culture, 2011) 29.

[628] Marcia Bennan, *"*Meta-Media and the Multiple Presence*,*" *Temporal Taxonomy*, 44.

to complete the puzzle of his experiences of which Christofidou had only a partial recollection. Information is woven together to create a multifaceted, evocative and evidently incomplete story and testimonial.

> The form of the video supports the methodological premise, namely, that no-one's experience can be fully re-constructed or understood, even by those closest to the person portrayed. Places, objects, and emblems resonate as viewers recognize references to Cyprus, Athens and England where he travelled and worked. Filmed sequences and narrated text, written by [the artist], based on the interviews and her memories [and] spoken in a male voice, inter-relate [in a] complex [way] rather than forming a single narrative.[629]

In a personal statement posted on her website she writes on how wandering through space and time abolishes any linear storytelling

> Transitory spaces, locales shifting before one's eyes; manifestations of fleeting memory. Retention of reminiscences such as the shards from past times collected on our common exploratory walks in the fields around my home town. Mementos buried in the earth over the course of time. Following the compass of childhood memory and recounts of past incidents I was led to a wandering through space and time.[630]

Christofides' memory associations and recollections remain fragmentary, incoherent and fragile. Remembrance stumbles over the tangible existence of each place which exists within grey zones – physical ones like the ones which divide Cyprus, and inner ones, analogous to the pathways in the dust of the past. Through this mode borderlines vanish, the present and the past coexist, maps become traces, and linear storytelling is being relativised. She presents the viewer with a past that is not clearly comprehensible but extends in both the present and the future.

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[629] Liz Wells, "Questions of Distance," *Temporal Taxonomy*, 58.

[630] http://www.mariannachristofides.com/index.php?/2008/pathways-in-the-dust/

Figure 215: Marianna Christofides, *Blank Mappings*, 2010-11, installation, three laser-engravings on BFK-Rives paper, 90 x 90 cm each, three worktables, 70 x 100 x 100 cm each, LED-panels, plexiglass sheets, projected compass rose.
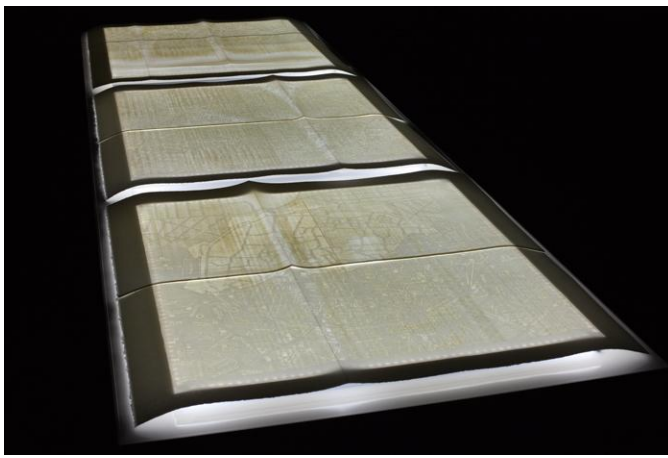
Figure 216: Marianna Christofides, *Blank Mappings*, 2010-11, installation, three laser-engravings on BFK-Rives paper, 90 x 90 cm each, three worktables, 70 x 100 x 100 cm each, LED-panels, plexiglass sheets, projected compass rose.

Figure 217: Marianna Christofides, *Blank Mapping*, 2010-11, installation, three laser-engravings on BFK-Rives paper, 90 x 90 cm each, three worktables, 70 x 100 x 100 cm each, LED-panels, plexiglass sheets, projected compass rose.

Figure 218: Marianna Christofides, *Blank Mappings,* 2010-11, installation, three laser-engravings on BFK-Rives paper, 90 x 90 cm each, three worktables 70 x 100 x 100 cm each LED-panels, plexiglass sheets, projected compass rose.

Figure 219: Marianna Christofides, *Pathways in the Dust. A topography out of Fragments,* 2008-2009, film still.

Figure 220: Marianna Christofides, *Pathways in the dust. A topography out of fragments,* 2008-2009, film still.

Figure 221: Marianna Christofides, *Pathways in the dust. A topography out of fragments*, 2008-2009, film still.

Regardless of their divergent artistic output, the three artists discussed above, Christofides, Couta and Kyriacou, perform parallel and intense ontological

patterns of meaning in response to their interaction with the city. As secondary witnesses of the 1974 events, they create works investigating an unsettlingly, "undefined" space since it is, in their minds, in the process of transformation by the potential shifting of its borders. As these artists deal with the city again and again, however, – and as their works get read, exhibited and watched – they *shape Nicosia* and add essence to a space, as they creatively engage with it. Drawing on Merleau-Ponty's notion of embodiment which reconnects the phenomenological endeavour with the peripatetic course of these artists, their consciousness "is embodied (in the world), and equally [their] body is infused with consciousness (with cognition of the world)."[631]

Paeslack expands on Merleau-Ponty's explanation of how this interrelation between the experiencing "acteur" and his/her environment leads onwards, to suggest that depictions of one's environment can *generate* new space: We must conceive the perspectives and the point of view as our insertion into the world-as-an-individual, and perception, no longer as constitution of the true object, but as our inherence in things.[632] The intense interaction between subject, space, and image, in these works, demonstrates this inherence in things, this power in artworks to bring about new spatial conditions. This is the transformative power of phenomenological, and more specifically, Merleau-Pontian thinking: to translate urban experience, memories, and a sense of historical meaning into a mosaic of mental images.[633]

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[631] Merleau-Ponty: *Phenomenology of Perception,* 408.

[632] Paeslack, *"*Subjective Topographies: Berlin in Post-Wall Photography,*"* 420.

Artists as secondary witnesses approach space as an outcome of the lived experience of this space, the personal and collective recollections associated with it, and its articulation in photos and maps. They are rewriting a collaged experience of the city, a mixture of their own experiences, their ancestors, and the experiences imprinted on the streets and walls of Nicosia. Their art processes involve imaginative investment, projection, and creation. To grow up with overwhelming inherited memories, to be dominated by narratives that preceded one's life, is to risk having one's own life experiences and narratives displaced, even evacuated, by traumatic fragments of events that still defy narrative reconstruction and exceed comprehension. Beyond serving as mere forms of representation of the city, this mosaic of images in the work of these artists, promotes a new form of social and spatial practice enacted by personally engaged and actively performing processes.

4.3.3 An Interworld: an Invisible Nature in *Potentia.*

Paul Klee speaks of his desire to create an "Interworld" (Zwischenwelt) midway between an objective exterior domain and a subjective, internal realm, a natural world but one that in ordinary experience is not seen – an invisible nature *in potentia,* a possible world made visible through art.[634] Klee rejects the problematic of "constituting and making recognizable an intelligible world" and instead, takes on the problematic of "an 'interworld,' another possible nature, one that extends

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[633] Paeslack, *"Subjective Topographies: Berlin in Post-Wall Photography,"* 420.

[634] Jean-Francois Lyotard, *Discours, figure*, 224.

creation, rendering visible, […] the subjective imagination."[635] Klee's intention is to give visible form to fantasies and obsessions. Yet even in his descriptions of his early childhood drawings, one finds two forces at work: a force of desire, which seeks to represent fantasies and obsessions, and a force of deformation, which ironically critiques representational forms through their exaggeration and distortion.[636] Klee's interworld is the world of art as force and energy, in the process of constructing its own world, revealed through critical deformation:

> The interworld discloses that truth through "bad forms," through coexisting inconsumerable moments and perspectives, through shifting curvatures, topological twists, unreconcilable reversals, distensions, contractions, ablations, excrescences, and so on. The compositional elements of an interworld artwork engage forces that act on the eye and body of the spectator, and hence the artwork is "situated in the field of sensibility, indeed of sensuality.[637]

For Klee, art both constructs a world and focuses on that hidden dimension, that "interworld, that passage and passing of the world which exists beside communication, and within which resonances of its presence, its reality, strike the fabric of our current ordinary actuality."[638] John David Dewsbury and Nigel Thrift in their article "'Genesis Eternal': After Paul Klee" write that such resonances of the virtual in the actual as they are recurring can take up a stronger presence in the ordinary, as the world continues to unfold. They continue to emphasize that there is that extra-being that exceeds the experiential dimensions of the visible and in so doing suspends both affirmation and negation, by making

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[635] Jean-Francois Lyotard, *Discours, figure*, 114.

[636] Bogue, *Deleuze on Music, Painting and the Arts*, 114.

[637] Ibid. 115.

[638] Dewsbury, John David and Thrift Nigel, "Genesis Eternal: After Paul Klee," *Deleuze and Space,* ed. Ian Buchanan and Gregg Lambert (Edinburgh: Edinburgh University Press, 2005) 95.

apparent the way the world is always somewhat beyond our mere representational understandings.[639] The 'interworld' is "a possible world made visible through art," a space where force and energy are in the process of constructing their own cosmos.[640]

Klee's 'interworld,' in this context, converges with Deleuze's concept of the figural: "In appropriating the concept of the figural, Deleuze, too, wishes to resituate discussions of figurative and abstract art and delineate a space of sensible autonomous forces."[641] Deleuze supports the idea that there are two ways of going beyond figuration: either toward abstract form or toward the Figure, namely the 'figural' painting. Artists Katerina Attalidou, Maria Perendou and Evridiki Kallimachou, are following the Deleuzian proposal, that is, that the only approach to paint the sensation is to confront the figure and to liberate it, release it, go beyond it. In Klee's words:

> Art does not reproduce what is visible, but makes things visible. The nature of graphic art easily makes abstraction tempting, and rightly so. The imaginary character is both blurred and has a fairy-tale quality about it and at the same time expresses itself very precisely. The purer the graphic work, i.e. the greater the importance attached to the formal elements used in the graphic representation, the more inadequate the preparation for the realistic representation of visible things.[642]

In the above artists' work what becomes important is not what these marks mean or what they represent but how they work, and the interest turns to the modulation of the canvas and the force of the composition. In parallel to this, what

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[639] Dewsbury, David and Nigel, "Genesis Eternal: After Paul Klee," 95.

[640] Bogue, *Deleuze on Music, Painting and the Arts*, 113-114.

[641] Ibid. 116.

[642] Klee [1920] quoted in Dewsbury and Thrift, "Genesis Eternal: After Paul Klee."

needs to be examined is what this explosive dissolution of form, in the move from solid states to the liquid (the diagram), says about the post traumatic experience of these three secondary witnesses' work. The diagram has a creative role: to be suggestive and to introduce constructive possibilities.[643] It is like the ascendance of another world. Following the Deleuzian scheme, Attalidou, Perendou and Kallimachou, aim to delve into another world, to create a new reality.[644]

> It would be an interesting project to identify how specific artists incorporate this lack of control 'into' their practice, or simply, how they contact and somehow 'use' that which is outside them 'selves'. How, for example, they might mobilize chance (and perhaps error) in the production of something new. Here random occurrences are ontologically constitutive of art (and not an accident that befalls it). Indeed, an art practice – rather than a practice that just produces products – is always open to an outside in this sense. It needs to have a certain cohesiveness and form, but equally must be able to access a certain formlessness, as it were (simply put, it must have points of collapse). It is in this sense that art can never be wholly predetermined or worked out in advance but must involve this productive encounter with chaos (it is also in this sense that the artist seeks to make work that speaks back to him or her, as it were, or, in the painter.[645]

According to Simon O'Sullivan, all sorts of art practices might be said to produce rhythmic worlds in this sense, worlds hitherto unseen but always produced from within the seen.[646]

Attalidou, for example, constructs her own invented other world. Although, childhood provides a central theme, her work is replete with disturbingly

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[643] Deleuze argues that, because these new possibilities arise only out of the manual throw of paint, they escape the optical, and therefore human-centred, organization of representation, and the 'thing'. One no longer sees anything – as in a catastrophe or chaos.

[644] It is a reality that identifies as the "indeterminate sensation," and it is characterized by an infinite movement.

[645] Simon O'Sullivan, "From Stuttering and Stammering to the Diagram: Deleuze, Bacon and Contemporary Art Practice." *Deleuze Studies* 3 (2009): 247-258.

[646] Ibid. 247.

grotesque hybrids of humans-animals, and undercurrents of a creepy chaos. In her *Silent Tears this Morning So Silent Fears or Dare, Ready to Go* (2003 [fig.224]), the female silhouette is confined behind, under or inside things, such as a window frame, an abstract halo-corona or even a globe. The surface area of the image is often being cut across by perpendicular circles or frames, which implicate the deserted, fringe place of the isolated female figure. The purpose of the 'place' is to define a space that Deleuze calls an "operating field." In this operative field, a movement is not prohibited, but rather it is stopped in order to give the Figure a chance to be viewed as 'itselt,' as a 'fact,' an Icon.[647] The figures in Attalidou are often isolated or framed, with a frame often extending outside the painting, or taking the shape of an abstract by decorated shape, a globe or a disc. According to Deleuze, a painting can be staged as "a circus ring, a kind of amphitheater as 'place.'"[648] Although the apparatus of isolation may not relate Bacon to Attalidou, the implied confinement and isolation within the image does. What about the possibility of escape? How does the diagram operate in Attalidou's work?

To follow the Deleuzian line with regard to painting, Attalidou uses the 'diagram' by making random marks to allow the figural to emerge from the figure. "The diagram is … the operative set of asignifying and nonrepresentative lines and zones, line-strokes and colour-patches."[649] The diagram is then "a chaos, a catastrophe, but it is also a germ of order or rhythm. It is a violent chaos in relation to the figurative givens, but it is a germ of rhythm in relation to the new order of the

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[647] Deleuze, *Francis Bacon: Logic of Sensation,* 2.

[648] Ibid. 1.

[649] Ibid. 101.

painting."[650] The diagram is rhythm emerging from chaos, the manipulation of chance to suggest the "emergence of another world."[651]

Another likely response to how 'the interworld' operates in Attalidou's work can be found in *The Garbage Sound Civilization11, Louloupismata,* (2007 [fig. 225, 226]), an installation (with Stephanos Karababas) that highlights "the concept of 'passage,' the darkness that swallows the light."[652] It is a structure that comprises an old wardrobe, which, when opened, leads to a dead-end tunnel constructed with pink garbage bags. This enclosed tunnel is filling the interior space of the whole exhibition room. "In the recesses of the wardrobe and through 'peep-holes' the observer discovers hidden images. According to the artists, the structure is supplemented by two barrels from [within] which one hears the 'flowering' blooms (*louloupismata*) of ancient Cypriot dialect."[653]

This is a space that haunts the actual world; a leap is made from the virtual to the actual, affecting us in a way that enables us to register the world anew,[654] an 'interworld', in which, "a possible world made visible through art."[655] It is important to note that Deleuze attempts to locate the 'interkingdoms' of things that stem neither from genetics nor structures, where "nature operates – against

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[650] Deleuze, *Francis Bacon: Logic of Sensation,* 102.

[651] Ibid. 100.

[652] Yiannis Toumazis, *Crossings: a Contemporary View.* Exhibition Catalogue (Nicosia: Municipal Art Center 2007) 51.

[653] Ibid. 50.

[654] See Deleuze and Guattari *What is Philosophy?* 203.

[655] Bogue, *Deleuze on Music, Painting and the Arts*, 113-114.

itself."[656] He wants to comprehend things through becoming an alternative to a finished state. "Garbage Culture" is such a space where we experience a "becoming," in which memory, experience and recollections are transformed into an absolute vacuum, a temporal space, a black hole ready to swallow anything that enters. Or is it a human size garbage bag?

In terms of Attalidou's installation then, temporality becomes essential to the completion of the work. The installation itself, like any garbage bag, is allowed to exist only for a foreseeable finite reality, and it is this which helps it to become what it is: a temporary situation. By being in a huge garbage bag the viewer is led to foresee the passing of time into the future. Knowledge of its material heightens its existence and makes clear its time is limited.

Figure 222: Katerina Attalidou, *Silent Tears This Morning So Silent Fears or Dare, Ready to Go*, 2003, mixed media, 140 x 140 cm, 140 x 140 cm, 120 x 140 cm.

The human-size garbage-bag implies its immediate fate; the work is destined to be destroyed. But what does the work say about Attalidou as an artist/secondary witness? Attalidou is aiming to transport the participant into the future, to see and face the temporality of his/her existence. The work is placing the

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[656] Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia,* 267.

viewer in an 'interworld,' an invisible nature *in potentia,* a possible world, flimsy and fragile like the pink constructed space in the installation. Any garbage bag is protecting its content only to dispose it later on.

Figure 223: Katerina Attalidou and Stephanos Karababas*, The Garbage Sound Civilization11, Louloupismata,* 2007, wood, plastic, electricity, video, sound, dimensions variable.

Figure 224: Katerina Attalidou and Stephanos Karababas*, The Garbage Sound Civilization11, Louloupismata,* 2007, view of interior.

Within the same framework, Evridiki Kallimachou's work, *Poetic Landscapes* (2006 [figs. 225, 226, 227]), is characterized by forces and energies

"in the process of constructing [their] own cosmos."[657] She is relying heavily on accidents, 'dripping' and 'involuntary marks' she makes on the canvas, and she is then guided by her instinct to wherever these marks and accidents lead her. It is because of these marks that the image is then both factual and suggestive to the "nervous system."

> The appearance of the body suffers the accident of involuntary marks being made upon it. Its distorted image then comes across directly onto the nervous system of the viewer (or painter), who rediscovers the appearance of the body through or beneath the marks it bears.[658]

Kallimachou's paintings are abstract, full of horizontal and perpendicular lines and planes of color. At a closer look, one finds that she is using two kinds of lines to create her spaces. The first is the geometrical, punctual line that expresses the formal conditions under which space is created and 'defined.' This line is essentially representational, since it echoes the frame and in actual fact represents the picture itself as an ideal rectilinear space. The second is the multi-directional (stain or mark) line, a 'free line', the line "that describes no contour and delimits no form ..."[659]

In reference to Deleuze, these unintentional stains, or asignifying qualities, are what can be considered devoid of any illustrative and narrative function.[660] Deleuze clarifies how the 'free marks' are created by means of a design of chance and probability distributed on the canvas. The main goal and capacity in painting,

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[657] Bogue, *Deleuze on Music, Painting and the Arts*, 113-114.

[658] Berger, "Francis Bacon and Walt Disney," 113.

[659] Deleuze and Guattari, *A Thousand Plateaus,* 499.

[660] Deleuze, *Francis Bacon: Logic of Sensation,* 5.

for Kallimachou, is not to create these chances but to utilize them, to find a purpose for them. To follow Bacon's method of painting, the exploitation of these chances is an issue of what is 'a chance' and what is 'a probability.' The shift between these two is a shift between what is beforehand and what is after.[661] In this light, Kallimachou shows the existence of both conscious and unconscious moves in her work, a process that is translated to a system of territorialization and deteritorialization:

> Just because the speed of painting has great importance to me, the images I make are products of my spontaneity and rational process. […] The moment I act spontaneously on the canvas, I experience a feeling of both building and discovering myself. By abstraction I managed to get rid of the superfluous and keep to the essence of the problem, which I would describe as that of the boundary between two different places, and of my own need for free accessibility to both.

Through her painting, Kallimachou creates a movement or a process of deterritorialization, of cutting through territories, of breaking up systems of enclosure and presentation, enabling something mad, asystematic, something of the chaotic outside to reassess and restore itself in and through the form. By deconstructing her frames, she does not extract from them an image of representation but a sensation or a multiplicity of sensations, of forced movement, of a rhythm.

Kallimachou is reenacting a breaking of boundaries, of opening horizons. That's how she pursues the openness of the places; the unknown place. Pertinent to my discussion is Lyotard's distinction between two ontologically distinct spaces: a textual space of recognizable, coded entities, and a figural space of

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[661] Deleuze, *Francis Bacon: Logic of Sensation,* 98.

metamorphosing unconscious forces. "The figural forces of deformation that play through the artwork directly invest the eye and hence engage the domain of the sensible, while at the same time manifesting the operations of the unconscious."[662] Kallimachou's marks consequently "will reorient the visual whole, and will extract the improbable Figure from the set of figurative probabilities."[663]

Territorialization and deterritorialization, manifested as a painting event in her work, finds expression in her own existence:

> When asked for the place I come from, I reply that I was born in Palaiosopho, Kerynia, which is located in the northern part of Cyprus. However, I never saw it nor could I form a representation of it, because from the day I was born till the age of 18, I lived in a refugee camp in Nicosia, and felt the line dividing Cyprus go right through me. I felt I was building myself on a vacuum, for the serious identity gap thus perceived made me feel that I was hanging in the air. How can one visualize a place one has never seen or lived in? […] This accessibility [offered me] the breaking of boundaries, and the need for open horizons. Through this openness, I endeavour to create dreamlike pictures, through which things emerge in their quietness on my canvas. That's where I project the places that have arisen from my search. I pursue the openness of the places; I bridge the gap in my existence. Painting is a way to acquire the existence of the unknown place.[664]

Through her statement Kallimachou is directly presenting her intentions of the breaking of boundaries, and the need for open horizons, but also she is indirectly exhibiting the phenomenon of delayed response. We see once more that trauma unfolds intergenerationally: its aftermath lives on in the family and no less pervasively, in the culture at large. Kallimachou, as an artist of the post-war

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[662] Deleuze, *Francis Bacon: Logic of Sensation,* 115.

[663] Ibid. 95.

[664] Evridiki Kallimachou, "Personal Statement," <http://www.astrolavos.gr>.

generation, who refigures an experience that does not belong to her, has come to embody another example of a post-memory producer.
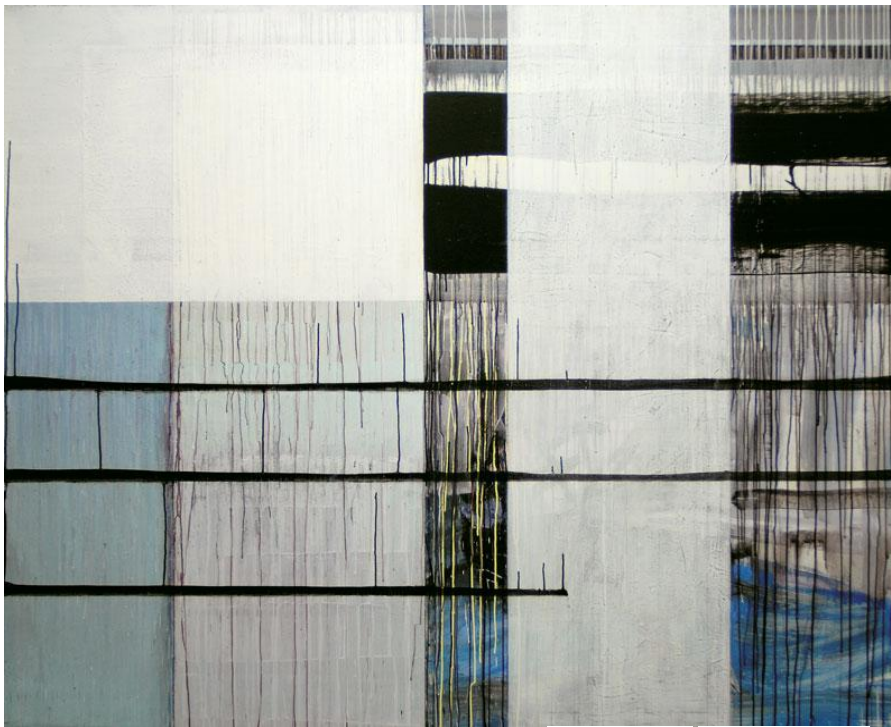
Figure 225: Evridiki Kallimachou, *Poetic Landscapes, Untitled*, 2006, acrylic on canvas, 160 x 200 cm.
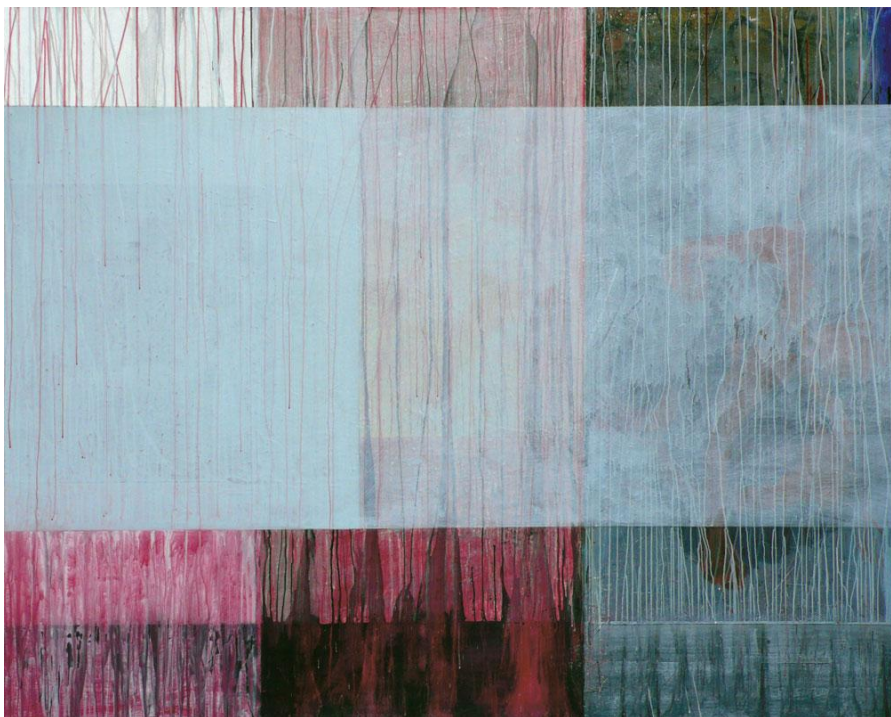
Figure 226: Evridiki Kallimachou, *Poetic Landscapes, Untitled,* 2006, acrylic on canvas, 160 x 200 cm.

Figure 227: Evridiki Kallimachou, *Poetic Landscapes, Untitled,* 2006, acrylic on canvas, 160 cx 200 cm.

Maria Perendou penetrates a parallel world that is uncanny, inexplicable and mysterious. Most texts on her work rely on feminist accounts, often using symbolic references to interpret the work. Even though I see the feminist angle in the work, I chose to avoid that perspective and concentrate instead on the way the artist creates a world of enigmatic time, a world of phantasms and outlandish scenes, through which the image of a world in transformation, an "interworld" is revealed. "The distortion of form and the presence of strange and "disabled" persons manifests the painter's anxiety for that which emerges [...]."[665]

Perendou is concerned with the notion of time. Her works have their own subjective time. It is a time, at once personal and collective, diachronic and synchronic. This compression of multi-dimensional time gives the works a special

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[665] Daphne Nikita, "False Witnesses and the Force of Penetration," *Maria Perendou: False Witness* (Nicosia: Entipis Publications, 2003) 6-7.

dynamic presence. Moreover, multi-dimensional and indefinable space broadens the symbolism and interpretations of the entire work.[666] She writes:

> A dialogue of persons and movements, like an organised soiree, with the various unrelated figures as actors. Others are in different world.
> Eyes that look in the present but cannot interfere in it. Each one of these figures acts out its own life. They all blindly command the feel of the three-dimensional element. Some are flat and some signify volume.[667]

Perendou's statement implies a transitional space or even different spaces/worlds experienced by each one of her protagonists. These are 'worlds' that do not necessarily connect to each other, even 'worlds' that do not essentially belong to the present. Her figures, furthermore, are somehow stripped of 'human' aspirations and ambitions, and are instead portrayed as if reacting to stimuli in a strange, nonhuman setting. This approach to the human figure helps me to connect Perendou's work with Deleuze's and Guattari's thinking on becoming animal. The purpose of becoming-animal is a way for the Figure to embody forces and to expose them in a material form that lets the Figure escape from itself, "to melt into a molecular texture".[668] It is a phase before becoming-imperceptible, which leads to the vanishing of the Figure in general. We observe this happening in Bacon through his deformations, the bodiliness of the figures, the frame, the motionlessness, the transformations, the abstract, the dynamic changing. In deformations, the abstract becomes subjected to Figure, and the movement is subjected to a force.[669]

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[666] Nikita, "False Witnesses and the Force of Penetration," 6-7.

[667] Maria Perendou, *Maria Perendou: False Witness,* 36-37.

[668] Deleuze, *Francis Bacon: Logic of Sensation,* 27.

[669] Ibid. 59.

As Brian Massumi states, the bodies transforming are defined in a sense by what remains the same, their 'self-identity', their generality when compared to other similar bodies.[670] He reminds us of a tension between being and becoming, "an equilibrium-seeking system at a crisis point", which is not completely denied of a choice,[671] something which is quite evident in Perendou's work. In the painting *Don't Step on my Dress* (2002 [fig. 229]), the second protagonist, a male figure, is almost lost in a chaos of abstract asignifying lines. His face is completely covered with violent brushstrokes that function as a platform out of which the figure-image and its power as affect arise. Perendou uses the 'diagram' to draw out information, to construct new facts, to manipulate and to invent. The violent brushstrokes however do not describe, but function to return the portrait to its material structure in order to stand out as pure affect. I would add that in that dissolution, form dissolves into the virtual and its modulating zone of indiscernibility. Deleuze identifies the asignifying line as "like the sudden appearance of another world."[672]

I would further suggest that by embodying that new reality in the 'interworlds' of *Don't Step on my Dress,* as well as *Vice-Versus* (2002-3 [fig.228]), *Agoraphobia* (2002 [fig.230]), *Wallflower,* (2002 [fig.231]) and *Whiteness* (2002 [fig.232]), the Figure takes the form of a non-human, an animal, because the protagonists give the impression of having forgotten the human way of behaving in a world that is strange and transient. In most of these paintings, the Figure is looking away from the spectator and seems to be engaged into another 'time',

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[670] Massumi, *A User's Guide to Capitalism and Schizophrenia,* 96-97.

[671] Ibid. 94-95.

[672] Deleuze, *Francis Bacon: Logic of Sensation,* 66.

maybe even a time after the present. There is a parallel here with Ian Heywood's thinking on Bacon's work: the bodies and human figures are in a constant strange, but specific motion, as if they are trying to escape from themselves through one of their organs.[673] The movement in Perendou's work, as for example in *Agoraphobia,* consists less of displacement within the painting but of minor deformations. The eye of the figure has moved onto the head leaving a green hole where it had been before. There are invisible forces working in a body, rather than a body moving – "immobility beyond movement."[674] It is this disruption in movement that opens up a way for the affects to work through; the disconnectedness of a Figure to an event, almost seems that the Figure tries, as Heywood puts it, to take leave of itself. This has the feeling of a "creepy chaos." This is also what adds the enigmatic time to Perendou's work. It is a compression of multi-dimensional time.

The artists discussed in this section: Katerina Attalidou, Maria Perendou and Evridiki Kallimachou, are pursuing the Deleuzian proposal, to paint the sensation by confronting the figure, by liberating it, unstraining it, going beyond it. The artists' art acts as "the conduit, translator and creator of the virtual, immanent and open, one and many worlds that has not yet found its expression but continues to unfold into actuality through the artist's forms that can register possible experience, creating worlds in new ways."[675] They are mostly expressing a desire to

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[673] Ian Heywood, "Deleuze on Francis Bacon," *A Companion to Art Theory*, ed. Paul Smith and Carolyn Wilde (Cornwall: Blackwell Publishing, 2002).

[674] Deleuze, *Francis Bacon: Logic of Sensation,* 40-41.

[675] Dewsbury and Thrift "Genesis Eternal: After Paul Klee," 93

create an "Interworld", an invisible nature *in potentia,* a possible world made visible through their art.
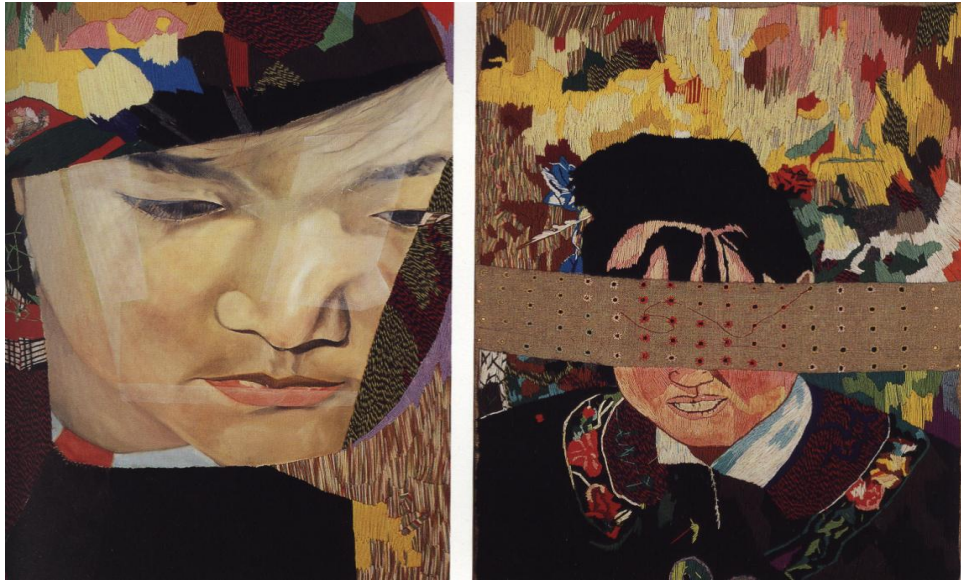
Figure 228: Maria Perendou, *Vice-Versus,* 2002-2003, oil and embroidery on canvas, 84.6 x 67 cm.

Figure 229: Maria Perendou, *Don't Step on my Dress*, 2002, oil, acrylic and embroidery on canvas, 113 x 69 cm.

Figure 230: Maria Perendou, *Agoraphobia*, 2002, acrylic on canvas, 121 x 76 cm.

Figure 231: Maria Perendou, *Wallflower*, 2002, oil on canvas, 136 x 67 cm.

Figure 232: Maria Perendou, *Whiteness*, 2002, acrylic on canvas, 147 x 95 cm.

4.3.4 Found Photographic Material: a Consolidation for Loss

An important aspect of the secondary witnesses' practice is the inclusion of found photographic material – the notion of "found" in inverted commas. "[T]he found object shares with the readymade a lack of obvious aesthetic quality and little intervention on the part of the artist beyond putting the object in circulation, but in almost every other respect it is dissimilar."[676] Margaret Iversen argues for a distinction between ready-mades and found objects, which is of great relevance to this section:

> The difference is attributed to Breton's positioning the found object in a different space – the space of the unconscious. […] The object found as if by chance is situated at the point of connection between external nature,

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[676] Margaret Iversen, "Readymade, Found Object, Photograph," *Art Journal* 63.2 (Summer, 2004): 49.

perception, and the unconscious, and thus has a peculiar, elusive relation to vision. The space occupied by the found object is carved out by traumatic experience, defined precisely as an experience that has failed to achieve a representation, but on which, nonetheless one's whole existence depends.[677]

Iversen argues that the found object calls attention to itself by creating a hole in the fabric of normal perception. Hal Foster, in analyzing André Breton's *Mad Love,* suggests that Breton's conception of the found object anticipates Lacan's *object petit a* – the lost object that sets desire in motion and that, paradoxically, represents both a hole in the integrity of our world and the thing that comes to hide the hole.[678] The subject, called by Lacan le *sujet troué* (the subject full of holes), uses the *object trouvé* to figure both the hole and the bit that's missing. Iversen establishes a clear contrast between Marcel Duchamp's readymade (rendevous) and André Breton's found object (encounter):

> Lacan formulated his idea of the object of desire with Breton's *trouvaille* in mind, then he must also have borrowed the Surrealist notion of the encounter for his conception of la *rencontre manqué* (missed or failed encounter). In effect, Lacan recast Freud's conception of trauma in terms of the Surrealist encounter. The found object is encountered and the effect is traumatic.[679]

To sum up, while the readymade is indifferent, multiple, and mass-produced, the found object is singular or irreplaceable and both lost and found. At the risk of romanticizing the accidental find, I would emphasize and explicate why such a mode of discovery still seems compelling to the younger generation of Cypriot artists. This mode of finding is important because it reveals to the finder the

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[677] Iversen, "Readymade, Found Object, Photograph," 49.

[678] Hal Foster, *Compulsive Beauty* (Cambridge, Mass.: MIT Press, 1993).

[679] Iversen, "Readymade, Found Object, Photograph," 49.

unexpected, pointing to unacknowledged desires and fears. In this light, the found photograph (my main concern in this section) can function in the same way as the Surrealist found object. The found photograph similarly attracts its finder neither because it satisfies a need, nor because s/he understands immediately what draws them to it, but because of its opacity to him/her.[680]

I mentioned above (in discussing Savvas Christodoulides' work) that Barthes argued that photographs compete with our memory when they show people (including ourselves) whom we remember. For Barthes, a photograph of one's self is a prime manifestation of the spectral, or the self-becoming-spectral. He argues that, "the photograph represents that very subtle moment when […] I am neither subject nor object, but a subject that is becoming an object: I then experience a micro-version of death: I am truly becoming a specter".[681] Barthes associates the photographic image of the self with being a process of 'othering' or of death. In this sense, when an individual is photographed, this image takes on an uncanny presence through photography. S/he is real, yet s/he is presented through this process as an object. Barthes says that through the capture of his/her essence, s/he experiences a frozen, death-like state, where he is neither real nor unreal. The image is left behind through time, as an ephemeral and spectral representation of the objectified self or 'other.' The presence of the specter is conjured through careful and subtle material associations, which pertain to the body, yet are foreign to it. So when a found photograph attracts us, memory and photography don't

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[680] Godfrey, "Photography Found and Lost On Tacita Dean's *Floh*," 115.

[681] Barthes, *Camera Lucida*, 14.

collide. The found photograph often "works best" in this way, recalling to its finder something forgotten but also unknown, drawing out memory in unpredictable ways.[682]

Mark Godfrey distinguishes three models of artists' uses of found photographs in contemporary art, which I also trace in the art practice of contemporary Cypriot secondary witnesses. The first case marks the culmination of de-skilling in photography. "De-skilling taken to be a process in which artists separated their anti-aesthetic *use* of photography from the photographers' 'fine art' ambitions for the medium."[683] The second model is that of archiving, with which, de-skilling has also been associated.[684]

The notion of an archive of found photographs brings us to Gerhard Richter's *Atlas*, which of course has prompted additional explanations for the use of found photography in postwar art.[685] Benjamin Buchloh has provided an eloquent analysis of the work, arguing that by placing panels of sentimental family photographs, "souvenirs of a past that was being left behind forever," alongside panels of found photographs cut from newspaper reports and magazine advertisements, Richter could examine "photography […] as a dubious agent simultaneously enacting and destroying mnemonic experience."[686] As the family

[682] Godfrey, "Photography Found and Lost On Tacita Dean's *Floh,"* 115.

[683] Ibid. 90-119.

[684]The third model is that of 'appropriation,' a term particularly associated with practices emerging in the late 1970s.

[711] Benjamin H. D. Buchloh, "Gerhard Richter's Atlas: The Anomic Archive," *October* 88 (Spring 1999): 117-45.

[686] Ibid. 136.

photograph panels give way to the "unfathomable heterogeneity of picture types"[687] photography increasingly emerges as "a system of ideological domination, more precisely, one of the instruments with which collective anomie, amnesia, and repression are socially inscribed."[688]

In a parallel way, by examining photography's oscillating ambiguity as an undecided driving force, simultaneously enacting and destroying mnemonic experience, a group of Cypriot artists – secondary witnesses – formed their creative groundwork. Cultivating an interest in printed material in books, and privileging images from the past, particularly from the late twentieth century, Haris Epaminonda (b. 1980) evokes a remote time and space exhaling silence. This poetic silence is particularly important in Epaminonda's work; a kind of invitation addressed to the viewer to take pleasure in this expressive openness.[689]

Without seeking to explain the origins of the images, without breaking the silence, *The Infinite Library* (2011-12 [fig. 233, 234]), (a project collaboration between herself and artist Daniel Gustav Cramer) is a project which transmits to the viewer the sense that time is lost. Epaminonda and Cramer work mainly with picture books, placing one part of a book in another. These books have different subjects, from architecture, to animal life, to sports. The artists combine

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[687] Buchloh, "Gerhard Richter's Atlas: The Anomic Archive," 139.

[688] Ibid. 134.

[689] Similar to Epaminonda's decision to wander away from the closure of signified objects, Tacita Dean in her photography book *Floh*, writes how she does not want to explain her own images: "descriptions by the finder about how and where they were found, or guesses as to what stories they might or might not tell. I want them to keep the silence of the flea market, the silence they had when I found them, the silence of the lost object." Godfrey, "Photography Found and Lost On Tacita Dean's *Floh*," 90-119.

architectural sketches and pictures of landscapes and invite the viewer to see that these two different subjects belong together; so, for instance, page 1 of an architecture book might be followed by page 40 of a different book. Dismantling and rearranging these images causes an interruption in their original system: a deconstruction of how the editor or author of the book originally organized the book.[690]

In *The Infinite Library*, pages are taken out of a book which then turns into a new book in which several parallel worlds co-exist. In "The Infinite Library" (text for a project proposal) Epaminonda and Cramer explain that to reassemble two different books so that each second page of one book is put together with the second page of the other, would result in two volumes of similar weight, though varying in content, both unique in their totality. They also note that every book was to be taken apart and then combined with another; an infinite library of readable or unreadable volumes would emerge, a constellation of non-identical books establishing variant new systems and approximations through juxtaposition and replacement:

> If we were to imagine all books treated in this way (including their editioned copies), no book would be left untouched or unaltered. Dismantling and deconstructing all books would mean that their initial purpose and origin would be disturbed. There would be no categories; no science or fiction books, no religious writings or educational texts, but one homogeneous volume of books containing another kind of knowledge. The knowledge found in this library would be vast and infinite, an 'omnium-gatherum' full of cross-references based on chance and the theory of probability. The purpose of each book would simply be in its very nature, to be a book, containing possibility. There is no assurance that anything

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[690] Experimenting with random associations of words and images is, of course, a method dating early 20th century. It brings to mind the automatic poetry of Surrealists, Dadaists and Futurists, and later on, that of Fluxus, John Cage, and of experimental cinema.

written in such book would be true, neither false, as this condition of becoming would be inhuman and coincidental, the authority coming from the book itself. Censorship would not exist as authorship would no longer be valid.[691]

As the past constantly fades, the two artists attempt to fix it in place, in any possible way. Their attempt results in something else entirely: a skewed construct, a volume of books containing another kind of knowledge, a subjective one, deriving from their values and desires in the present time. The work is speaking of the impossibility of reproducing the past. Instead, they are producing a new form, a new place and a new time. Epaminonda and Cramer approach the past not as a specific, fixed entity but as something to be dismantled and then made up, pieced together, put the way they think it should be. The work takes the viewer on an endless path of associative discovery, from one document to the next. Experiencing the work involves a demanding process of putting the story together with other things the viewer knows.

Figure 233: Haris Epaminonda, *The Infinite Library*, 2012, Installation, dimensions variable.

[691] Haris Epaminonda, "The Infinite Library," <www.harisepaminonda.com>.

Figure 234: Haris Epamininda, *Infinite Library,* details.

Parallel to the *Infinite Library*, which is an ongoing project, Epaminonda also works with assemblage, often processing the content of found images and footage. In her installations, collages and videos, the artist works with synchrony, balance, repetitions and cuts, utilizing flashy colours as well as conventional black and white on which she intervenes with simple optical effects. For her first solo museum exhibition in the United States [see figs. 235, 236, 237, 238], she constructs a world based on connections and associations, between a three-channel

video projection – part of her work titled *Chronicles* (2010) – and a "museological" method of installing antique pottery, columns, plinths and images from vintage magazines and books. Among the books are guides of archeological sites that are visually related to one another, but separated by centuries of history. Composed of short Super 8 films that the artist shot over several years, *Chronicles* rejects narrative in favour of fragmentation and disconnections that investigate time and emphasize the ambiguity and vagueness of memory. One projection presents ancient artifacts from diverse cultures, either isolated against flat one-coloured backgrounds or as untouched images torn from the pages of an art history book, cleverly animated by the slight motion of the handheld camera. The artist makes use of a range of techniques, from long takes and unedited footage to fast cuts, narrative rupture, and intensified colour.

The moving images are in a dialogue with the sculptural installation, creating a three-dimensional trans-temporal audiovisual montage. The artist is using photographic images to create a pseudo-documentary, a work in which the viewer is led to make connections which might not exist. In her films, collages or installations, nostalgic relics from the past rise to the surface, heading towards a present time.
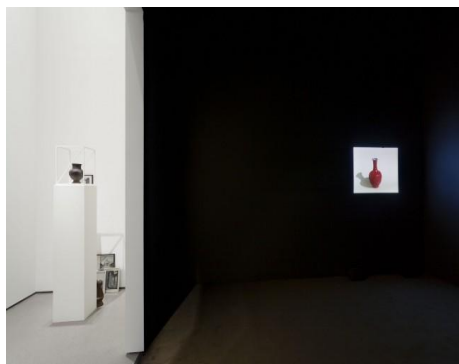
Figure 235: Haris Epaminonda, Installation view of *Projects 96: Haris Epaminonda,* 2011

Figure 236: Haris Epaminonda. *Untitled #10 n/g (man),* 2011, found printed paper, 15.5 x 11 cm.

Figure 237: Haris Epaminonda, Installation view of *Projects 96: Haris Epaminonda,* 2011.
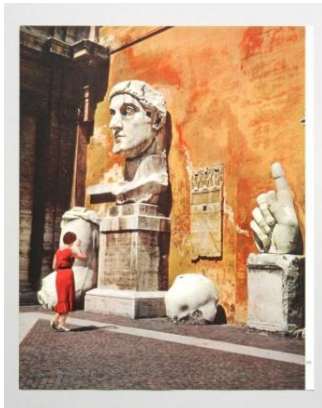
Figure 238: Haris Epaminonda, *Untitled #03 n/g*, 2011, found printed paper, 28 x 22.5 cm.

Through the use of mediums, such as a slide show or video, the ghosts of what has occurred are projected into the present moment in her work. They are forced to exist in a time and place in which they almost do not belong. Through these technologies, moments, spaces, and people can temporarily be brought back to life: their voices, movements, and physical presence flash before our eyes. The feeling of re-experiencing this dematerialized past creates a haunting feeling of the familiar made foreign. Derrida writes that, according to Barthes, in Camera Lucida (1980), the presence of a figure in a photo is literally an emanation of the referent.

> From a real body, which was there to proceed radiations that come to touch me, I who am here. […] The photo of the departed being comes to touch me like the delayed rays of a star. A kind of umbilical cord ties to the body of the photographic thing to my gaze: light, though impalpable, is really a carnal medium here.[692]

This is a fantomatic effect which Barthes himself has put forward. To be haunted by the ghost is to remember what one has never lived in the present, to remember what, in essence, has never had the form of presence. Does the future belong to the past? Is this the message in Epamonondas' work? Epaminonda as a secondary witness is examining not only her place,[693] but also various 'places,' and their relationship to their protagonists and their testimonies. The subjective, performative and poetic testimonies in her work echo an attempt to construct a new becoming, as a critical act. In my opinion, Epaminonda is trying to rework contradictions such as the past and present, real and constructed, heard and silenced. She is presenting incomplete stories, fragmented narratives which call

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[692] Jacques Derrida, and Bernard Stiegler, "Spectrographies," *Echographies of Television* (Cambridge: Polity Press, 2002) 113.

[693] Epaminonda has also done a number of video works shot in Cyprus.

upon the viewer, as a third witness, to add his/her own memories and experiences, to reconsider his/her position on the trail of history.

As mentioned before, Mark Godfrey distinguishes three existing models of artists' uses of found photographs in contemporary art: the third one is the strategy of "appropriation," a term particularly associated with practices emerging in the late 1970s. By re-photographing the canonical works of photographers such as Walker Evans and Edward Weston, or images from magazine advertisements or newspapers, artists such as, Sherrie Levine and Richard Prince interrogate concepts of authorship and subjectification, scrutinizing the functions of photography in art history and consumer culture. Christodoulos Panayiotou, whose work demostrates an affinity to this practice, is one of the Cypriot artists who have more recently found and appropriated entire archives of photographs. The work of Panayiotou (b. 1978) is characterised by the performative – whether he is making performative spaces for others to act in, or by investigating artistic and societal 'performances' in his work.

His series of works developed using various photographic libraries in Cyprus. Each work presents images originally captured for official public records or reports. Panayioutou's video works, installations, photographs and performances circle around the individual and collective representation of sentimentality, longing and the associated idea of melancholy and absence. In this, there is similarity with Epaminonda's work: the viewers often find themselves in situations that propel them back to their own social rootedness, cultural memory and personal desires.

His work explores questions surrounding the notion of archive and the relationship between sound and image, story, history, and theory.

In his work *Wonder Land* (2008 [figs. 239, 240, 241]), the artist explores the annual carnival in the town of Limassol, by employing images from the municipal archives. Through images of the carnival parade, Panayiotou documents its aesthetic transformations over the years, and the fascination of the Limassolians for Disney characters. The selection of material covers four decades, dating from the late 1970s. Mickey Mouse, Mini Mouse and Donald Duck are shown parading the streets of a Cypriot town. Panayiotou aims at investigating the construction of collective narratives, with particular attention to the intersections that link history and place-making. Popular events such as parades, are interrogated by the artist, who questions their 'innocence' and unveils the occult driving forces behind these cathartic initiatives. Panayiotou analyses the rhetoric of the images, their subtext and oblique meaning.[694]

Never Land (2008 [figs.242, 243, 244]), employs photographs taken from the Cypriot newspaper *Phileleftheros*, from the 1990s – a period of significant political change, when Cyprus was moving towards European Union membership. Panayiotou's most recent work, *I Land (1960-1977)*, is the first part of a new series of works, based on research at the Press and Information Office in Nicosia (a library administered by the State), in order to document the activity of the president and government ministers. *1960-1977* covers the period when Archbishop Makarios III, who was the first President of Cyprus, held office. Panayiotou's

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[694]http://liverpoolbiennial.co.uk/programmes/festivals/artists/42/4/2012/322/christodoulos-panayiotou-

work explores forms of display and spectacle. He describes his practice in terms of an archaeological study; an attempt to recover fragments of information that can make tangible something absent or lost. Works adopt a literary structure; narratives emerge, themes are developed, motifs recur. Stories and images are re-enacted or recovered. History, political and personal, is traced in the residual ephemera of past lives and events, and is established as a central concern; contextual references shift between the locally specific and globally familiar. Objects and images that commemorate, document or monumentalise become the focus for research that seeks to identify and examine the role of archetypes and tradition in modern society.

In *Never Land* and *Wonderland,* Panayiotou explores mechanisms of identity creation and the construction of a public realm through images showing rituals and ceremonies of a theatrical, performative, and collective nature. Emerging from these different images is an attempt to reconstruct a narrative of, and an endeavour to stage nationalism. These images are juxtaposed, however, together with those images that try to cancel these efforts. Here, representation, politics, and public revolve around one another.

Panayiotou's work is intriguing because although the slide show of the installation was set up in a very specific way, he did *nothing* to the photographs themselves: no re-photographing, no cropping, no textual addition. Instead, he is selecting photographs layered with time; they trigger memories not of the people they show, but from the people who look at them. Panayiotou's slide shows present a fairy-tale of life on earth, a fairy tale full of disputes. It provokes us to scrutinize

the unraveling link between present and past. In forging a protective shield particular to Hirsh's notion of the 'postgeneration,' one could say that, paradoxically, these images actually reinforce the living connection between past and present, between the generation of witnesses and survivors, and the generation after.[695] And yet, for better or worse, for artists who belong to the postgeneration, these photographic archives function analogously to the protective shield of trauma itself: they function as screens that absorb the shock, filter and diffuse the impact of trauma.[696]

Figure 239: Christodoulos Panayiotou, *Wonderland,* 2008. 80 colour slides, single projection.

Figure 240: Christodoulos Panayiotou, *Wonderland,* 2008. 80 colour slides, single projection.

Figure: 241, Christodoulos Panayiotou, *Wonderland*, 2008. 80 colour slides, single projection.

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[695]Marianne Hirsch, "The Generation of Postmemory," *Poetics Today* 29.1 (Spring 2008): 125.

[696] Ibid. 125.

Figure 242: Christodoulos Panayiotou: *Never Land*, 2008, 153 color slides, 3 synchronized slide projectors.

Figure 243: Christodoulos Panayiotou, *Never Land*, 2008, 153 colour slides, 3 slide projectors.
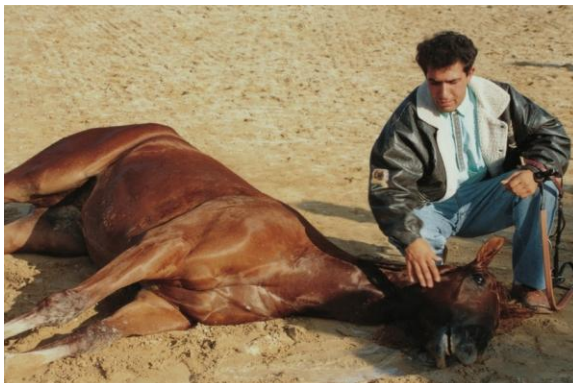
Figure 244: Christodoulos Panayiotou, *Never Land*, 2008, 153 colour slides, 3 slide projectors.

Other uses of found photography are supported by recent quasi anthropological projects, which employ found photographs to assess the function of document. Artists assemble archives of found photographs claiming that archival documents inherently hold authentic information; the work inevitably requires, however, that the viewer recognizes the falsity of the claim, and therefore, also question the wider documentary claims of other kinds of photography.

In Marianna Christofides' (b. 1980) installation *Approaching the Line* (2011 [fig.245])*,* a green transparent film mounted on a plexiglass sheet is adjusted before a window pane. The external environment is viewed through a coloured Magic Lantern slide. On a shelf across the blocked window stand – almost out of reach – a series of obsolete guidebooks on the island of Cyprus, dated before the division of 1974. A postcard has been dissected along the sea shore, mainland and water drifting thereby apart. In her works she indexes – similarly to maps – a focal point of an alleged reality, where the factual and the fictional flow together, similar to the principle of the collections which made up the curiosity cabinets of the past. In doing so, her work goes back and forth between boundaries of actuality and fiction, unveiling and unfolding the stratifications, folds and leaps that compose perceived time. The work reflects the process of recomposition of finds at a specific location, thus forming a new context. In *Approaching the Line,* documentary material and found images are combined to generate documents of the imaginary.

Postcards are systematically used by Christofides in her work. In *Mapping Gateways Anew* (2009-2010 [fig. 246, 247, 248])*,* she presents an installation of twelve collages comprised of old postcards dating back to the beginning of the 20th

century. They come from all over the world, except Cyprus, and depict landscapes of trees and plants in different physical environments. The depicted landscapes, in the extended context of the collages, are altered to become new sceneries that can, convince the viewers they are indigenous to the island. Antonis Danos writes about the work:

> Disparate geographical locations are brought together under a common denominator, unifying in this way diverse locales and trespassing bounding national borderlines, resulting in a collage of moments both in space and time. Because of their relatively small format, which corresponds to the actual format of a postcard, the spectator needs to get closer – to stimulate the vita contemplative – in order for the different parts that compose them to be revealed to him/her.[697]

In Christofides' work extracts of present life and historical references are combined to form an assorted collection where the real and the imaginary flow into one another; she is searching for traces of the past and monitoring the present. Her *Gateways Anew* addresses and questions the conception that territories and people can be contained in predetermined cultural, political and geographical frames. Simultaneously she experiments with how these frames deterritorialize through the merge of different times and spaces. The spaces in her works are manifestations of fleeting memory and reminiscences, like the shards of past eras. The viewer is presented with the flow of time, fleeting moments, spatial voids and temporal pauses, composed of extracts of present life and historical excerpts that result in a heterogeneous collection.

Significantly and obviously in this case, *Mapping Gateways Anew* and *Approaching the Line* are silent works, but wherein silence, as Sandra Styres usefully theorizes, "is itself a *dialogue* that can communicate whispers of anguish,

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[697] Danos, *The Times of Cyprus.*

anger, aggression, resentment, resistance and/or stoicism through the void or space that it creates."[698] Christofides' work, as a silent speech act, affects the viewer and reflects the viewers' unease and unwillingness to face their own ambivalent performance as spectators, and as second generation witnesses' inability to speak of this past.

The "memory effect"[699] in Christofides' works points to her identity as an inheritor of, and secondary witness to, the trauma of the war. The inability to know factually what occurred, and the complexity which characterized the secondary witnesses' approach to their ancestors' experiences, leads Christofides to go back in time and choose documents and extracts from the past. Whether projected image, sound, text, collage, found footage or other artifacts, all together map an area anew free of unambiguous and 'concluded' confines, open to new possibilities and becomings. Christofides frames the past within the conditions of the present, in an attempt to speak of the unspeakable.

The use of found photographic material seems compelling to a younger generation of artists, including Epaminonda, Panayiotou, Christofides. As demonstrated, this mode of finding material objects is significant because it reveals to the finder the unexpected, pointing to something unacknowledged: fears and desires. Thus the found photograph, even today, can function in the same way as the Surrealist found object.

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[698] Sandra Styres, "The Silent Monologue: The Voice within the Space," *AlterNative: An International Journal of Indigenous Peoples* 4.2 (2008): 89-101.

[699] See Apel, *Memory Effects: The Holocaust and the Art of Secondary Witnessing*.

Figure 245: Marianna Christifides, *Approaching the Line,* 2011, plexiglass sheet, film, shelf, books, collage, dimensions variable.

In his 1987 book, *The Shadow of the Object: Psychoanalysis of the Unthought Known,* Christopher Bollas emphasizes "that part of the psyche that lives in the wordless world,"[700] and he illustrates this place of stillness with works of art and the spells with which they enchant their beholders. "When a person feels uncannily embraced by an object" it has much to do with the work of artwork's ability to reenact a much earlier, preverbal, memory. This is the aesthetic moment of profound rapport with a work that gives the viewer the sense "of being reminded of something never cognitively apprehended but existentially known."[701] This experience – reminiscent of Melanie Klein's rupturing chronological or historical time in favour of the simultaneity of shared space – has been described by Bollas,

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[700] Bollas, *The Shadow of the Object: Psychoanalysis of the Unthought Known*, 3.

[701] Ibid. 16.

as "crystalliz[ing] time into a space where subjects and objects appear to achieve an intimate rendezvous…."[702] It is precisely the rupturing of historical time and space that Epaminonda, Panayiotou and Christofides most effectively capture in their works. Using found photographic documents and archives, they effectively embrace individual and collective representation of sentimentality, longing and absence, possibly as consolidation for loss: theirs, as secondary witnesses, and their ancestors, as primary ones.

Figure 246: Marianna Christofides, *Mapping Gateways Anew – Magic Box Cyprus,* 2009. Installation: collages, Magic Lantern glass-slides, vitrines, engravings, prints, slide projection 350 x 650 x 650 cm, detail.

Figure 247: Marianna Christofides, *Mapping Gateways Anew – Magic Box Cyprus,* 2009. Installation: collages, Magic Lantern glass-slides, vitrines, engravings, prints, slide projection 350 x 650 x 650 cm, detail.

Figure 248: Marianna Christofides, *Mapping Gateways Anew – Magic Box Cyprus,* 2009. Installation: collages, Magic Lantern glass-slides, vitrines, engravings, prints, slide projection 350 x 650 x 650 cm, detail.

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[702] Bollas, *The Shadow of the Object: Psychoanalysis of the Unthought Known*, 31.

4.4 Erasure and Recollection, Identifying the Lost Object

Forgetting is the final instrument of genocide.[703]

In this chapter, I have concentrated on "secondary witnesses" – those affected by tragedy but not directly involved in it. In addition, I have focused on memory and post-memory in contemporary Cypriot society, demonstrating how the younger generation of contemporary artists – born after the 1974 invasion – are affected by it, and how this is expressed in their art. A phenomenon of delayed response, trauma often unfolds intergenarationally: its aftermath lives on in the family, and no less pervasively, in the culture at large. Artists of the post-war generation have come to embody, as they refigure, an experience which does not belong to them, and yet is part of a historical legacy that touches them deeply. The artists discussed in this chapter have presented distinct alternatives to conventional narrative modes and approaches, and, to follow Hirsch, can all be seen as part of an ongoing articulation of war trauma, taken up by the next generation of witnesses and, as such, becoming examples of post-memory producers. In this chapter's second section ("Postmemory, Narratives and Forms of Re-enactmen"), drawing on, among others, LaCapra, Hirsh, Gibbons, Apel and Caruth, I have given an extensive theoretical analysis on how past events that produced personal memory for one generation, may in fact, affect the next generation in deep and personal ways. In the third section ("Secondary Witnesses and Contemporary Cypriot Art"), I have expanded on this argument in order to establish a connection between post-

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[703] Simon Norfolk, quoted in Stephen C. Feinstein, "Destruction has no covering: artists and the Rwandan genocide," *Journal of Genocide Research* 7.1 (March 2005): 31-46.

memory, belated experience, empathic unsettlement and actual works of art by secondary witnesses. Artists of the post-war generation have come to embody an experience which is not their own, but part of their historical legacy. I have divided my analysis in four subsections, which demostrate the presence of a territory, its interconnectivity with landscape and architecture, a preoccupation with becoming, and with duration.

After having examined Cypriot art produced by secondary witnesses, I have found that it involves framing, the marking out of a territory, and the exhibiting of a form of territorialisation that later shapes the basis and conditions for a deterritorialization. Apart from territorialisation and deterritorialization there is another attribute which, in an equally decisive way, puts its imprint on the production as a whole: the state of mind these works conjure up, and out of which they seem to emanate, can perhaps best be designated as melancholy, caused by an intense awareness of time. The works discussed seize a powerful feeling of the destructive and at the same time healing force of time, an apprehension and anticipation of survival. They encase something, safeguard it for the future, and, thus, point both backwards and forwards: to a past which is conserved and preciously preserved, like a starting point or a promise; and at an intimidating future. According to Freud, the liberation of ourselves from the past has to be done through a violent act, reminiscent of the mythological killing and devouring of the "primal father" described in "Totem and Taboo" (1912). The secondary witnesses' treatment of the past is less brutal, but no less intense. A large number of secondary witnesses' works seem intent on preventing a threatening loss: the objects are

retained and protected through layers of melancholic shells or shelters, where they can withstand the destructive forces of time. I have examined ways in which artists, as secondary witnesses, have represented both personal and social experiences of trauma and memory, recalling, retracing and giving a renewed presence to the past.

In the last, fourth section, I examine matters of memory loss – in particular, the dilemma of the intentional obliteration of memory, the resistance to remember and the force of forgetting in selected examples of my own work. A parallel inquiry is attempted by William Kentridge in reference to apartheid in South Africa: a struggle between the forces of forgetting and the persistance of remembrance, between amnesia and memory, or in his words, between "paper shredders and photocopying machines."[704]

I include my work in this chapter as I consider myself both a primary and a secondary witness. Being a survivor of the war of 1974, has had a traumatizing effect on me. At the age of six, I experienced the violent attacks and detention of my family during the coup (by Greek Cypriots), the bombing by the Turkish military forces, temporary imprisonment, and the aggressive enforcements of Turkish soldiers into our homes; finally, the brutal captivity of our family's men in front of our own eyes.[705] While hiding in our home, my family and I were viciously captured and imprisoned with the children and women of our hometown, until UN soldiers rescued us and transported us to the south, the non-occupied area of the country. That was when my life as a refugee began, living in tents with absolutely

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[704] Saltzman, *Making Memory Matter: Strategies of Remembrance in Contemporary Art,* 72.

[705] My grandfather and uncles were sent to prisons in Turkey, from where my grandfather never returned. He is still one of the Cypriot missing people. For a long time, we had no news of my father, who was fighting at the front.

no remnant of my previous life: no possessions and no reminders. My family was, above all, accompanied by an unremitting grief and pain (especially because of my missing grandfather), which characterized the atmosphere in my home for years to come. A sense of guilt for having survived was common among many of my family's members, who felt they had outlived some of the others, and especially, for enjoying the pleasures of life while the deceased or missing could not, even wondering, at times, weather the 'wrong ones' died or were missing.

It is well known that people who survive a shocking tragedy suffer tremendously from their guilt about their survival due to the "moral dimension inherent in all conflict and suffering."[706] Cathy Caruth has suggested that at the heart of traumatic narrative there is "a kind of double telling, the oscillation between a crisis of death and the correlative crisis of life; between the story of the unbearable nature of an event and the story of the unbearable nature of its survival."[707] As such, it is in my home environment, exposed to my parents' anguish, loss and stories that I became a secondary witness.

I know what it is like to be a refugee, and I also know how it feels to be the child of a refugee, and thus to inherit the uncertainties of this rootlessness and some sense of what it means to endure pain caused by the very country of one's birth. One way of dealing with these transgenerational questions was through creating art. Indeed, Ernst van Alphen considers that perhaps it is only through what he calls the imaginative discourses of art and literature that certain historical

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[706] Robert Jay Lifton, *The Broken Connection* (New York: Simon and Schuster, 1979) 172. See also Bruno Bettleheim, *Surviving and Other Essays* (New York: Alfred A. Knopf, 1979), especially, his essay, "Surviving."

[707] Caruth, *Unclaimed Experience: Trauma, Narrative, and History,* 7.

functions might take place.[708] It is only afterwards, in repetition, that trauma becomes an experienced event. It could be argued that through my own practice, I re-enacted dislocation, I recreated the experience of transportability of space and memory, and the question of erasure and oblivion versus the perseverance of memory.[709]

In attempting to make a selection of the works to be discussed, I realized that a discomfort lingering between the terror of losing one's personal past and an almost unmanageable need not to forget was manifested in my work, even in my premature endeavours. I finally narrowed down the number of works to be analyzed to three: *Tracing Homeness* (2002 [figs. 249, 250]), A-*lethe Hydor* (2005 [figs. 251, 252, 253]), and *Round Trip* (2007 [figs. 254, 255, 256, 257]).

Tracing Homeness consists of a steel carriage, which is full of rolled pieces of flooring (like carpets), wrapped up and stacked on top of each other like used rugs. Two of them lie flat on the floor implying a process of folding and unfolding. The surfaces are made from slightly tinted rubber and latex. Layer upon layer, domestic objects or pieces of furniture are cast on the surface, impressing their fading traces, informing the actual objects' non-existence, and forming ultimately an uncanny and eerie mosaic blueprint of a previous life. Stephan Tiron, in his essay "Phantom Limbs in a Cart: The Tracings of Klitsa Antoniou," writes:

> Some things cannot be left behind; some things are always there with you, counting on you. They are counting on the scars left behind in your selective memory. Relating to things that happened and to moments that

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[708] Van Alphen, *Caught by History: Holocaust Effects in Contemporary Art,* 36-38.

[709] One of the pitfalls that I wanted to avoid in creating these works was the fetishization of the subject matter. I wish to work on an affective level which does not in any way directly reference those events but, deals with them tangentially and in an *indirect* reference to the war trauma.

are still relevant, these works constitute permanent blueprints. Blueprints of what?
No answers – just the margins and contours of things – leftovers from a once three-dimensional reality, flattened by the eye that doesn't want to look over the shoulder. Yet, it looks and sees it all.[710]

The work's appropriation of 'human presence' is most commonly conveyed with the use of real belongings. Using objects imbued with a sense of times gone by and nostalgia helps to visually create a narrative. They draw in and connect with the spectator, because anything transported or saved from a past time carries with it a storyline which creates a temporal experience and speaks about what went before. These objects are directly linked to the events of the past and can act as symbols of human presence. In *Tracing Homeness* I intentionally used my actual belongings, hence the viewers feel the presence of an absent person, while a stronger indexical relationship is created with objects and time. The viewers are left with a melancholic trace of someone's existence and therefore create a narrative win relation to the object. They can only imagine what has occurred, as the traces have become witnesses for the past event, a symbol of absence and a reference to the person to whom these objects once belonged.

The 'indirect' use of an absent object, leads the viewer to experience loss. My work frequently returns to the notion of "unheimliche", the Freudian term, where something is literally, "un-home-ly." The term, however, has also the sense of being something that was once familiar and innocent to us, that has unexpectedly become foreign, uncanny or strange. One can identify the object, be

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[710] Stefan Tiron, "Phantom Limbs in a Cart: The Tracings of Klitsa Antoniou," *Klitsa Antoniou: Tracing Homeness*, *Venice Open 2002* (Nicosia: Ministry of Culture 2002) 9.

aware of its ordinary function in life, yet in the context of the rest of the piece, the

object transforms into a reference for absence and suffering.

Figure 249: Klitsa Antoniou, *Tracing Homeness*, 2002, latex, rubber and metal, dimensions variable.
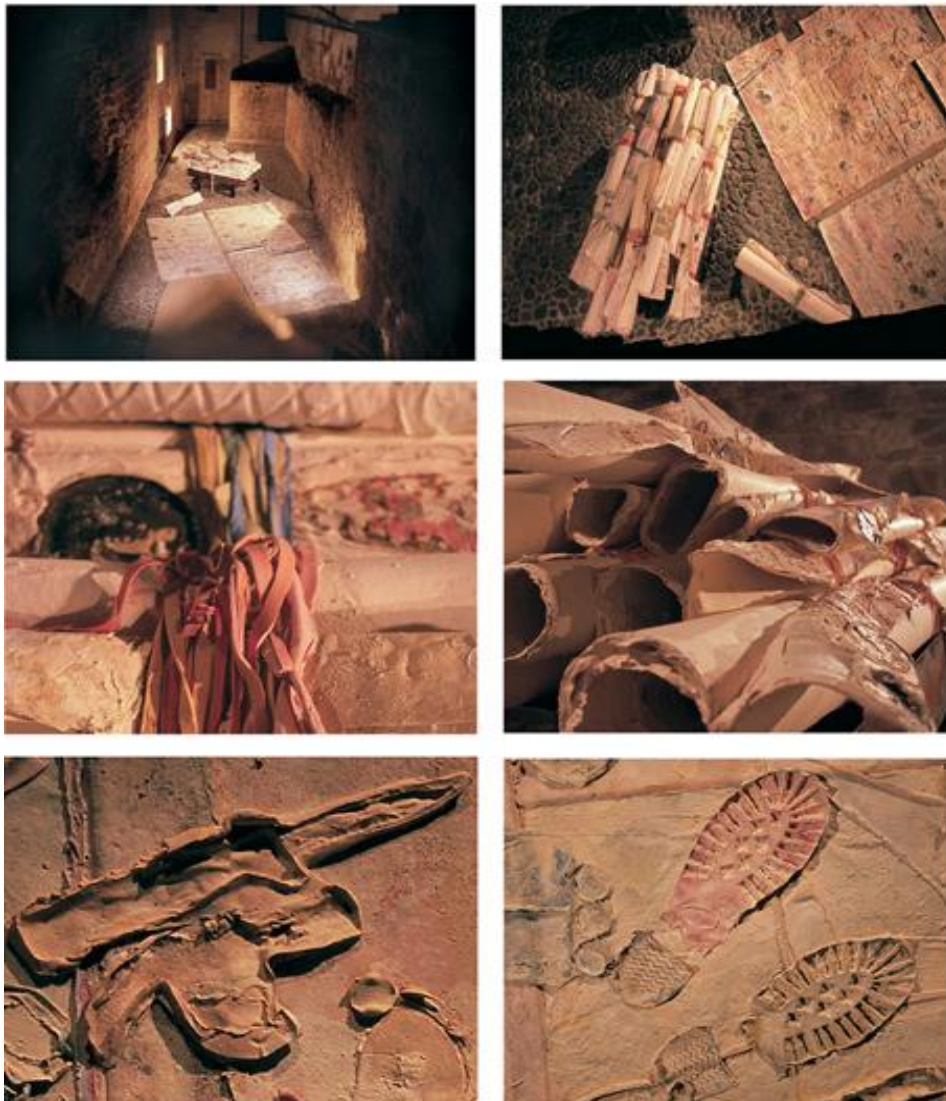
Figure 250: Klitsa Antoniou, *Tracing Homeness,* 2002, details.

Tracing Homeness speaks about the practice of disruption and dislocation, and the issue of which things to take with you and what to leave behind. Referring to this 'lingering moment,' Artemis Eleftheriadou writes about this work:

> Caught in the act of "moving", Klitsa Antoniou's "Tracing Homeness" attempts to explore the dynamics involved in the process of one's moving from one place to another. There is a distinct quality of feeling concerning the moment of lingering in between places, shifting and not yet belonging. Moving, whether caused by political conflict or sociocultural insufficiency, bares a deep anxiety in dealing with the tormenting

ambivalence of what is – mentally or physically – carried along and what is left behind. [711]

What is left on the surface is not the physicality of the objects but the fragmented recollections and memoirs, and the accumulation of past experiences lived in these suspended spaces. Eleftheriadou goes on to write:

> Domestic everydayness is quickly sketched down into a gigantic notebook. And as though the notebook's pages become translucent, the scribbling data is superimposed, dateless and timeless, to form a diary of life memos, which, in their simplicity and directness, in their common and mundane nature, can evoke the notion of universality.[712]

This obsessively tedious layering transmits an anxious gesture of urgently and desperately trying to rescue particular objects, only to realize that one can only preserve their traces. This obsessive packaging appears futile and an irony is evoked by the situation in which the house always remains absent. Even if one has found a place, the sense of belonging remains elsewhere: "inscribed on the surface – like some indelible scar." In his essay, Stephan Tiron conjures an astounding metaphor using the phantom limb syndrome:

> All those cylindrical rolls in the cart can still maintain a living link with so many lost objects: like phantom limbs in the present.
> One of the most troubling after-effects of an arm or leg amputation is the phantom limb syndrome, in which the person reports receiving sensations from the lost limb. We know now, that this is caused by the brain's attempt to reorganise itself after some serious disruption in the sensory information output. The information is received from the rest of the body, but it somehow gets scrambled. In the process of moving away and of moving towards something new, strange connections bring forth lost sensations. Thus, touching parts of the face, the sensation may feel like it's coming from the missing limb.[713]

[711] Artemis Eleftheriadou, "Tracing Homeness," *Klitsa Antoniou: Tracing Homeness, Venice Open 2002*, 2.

[712] Eleftheriadou, "Tracing Homeness," 2.

[713] Tiron, "Phantom Limbs in a Cart: The Tracings of Klitsa Antoniou," 9

Tracing Homeness acts as an archive of an absent person's life or as Tyron very effectively suggests, it functions as a living link to so many lost objects: "like phantom limbs in the present."

The work to be discussed next, which explores memory, trauma, loss and the trace of human existence, will be analyzed through allusions to photography. Barthes sees photography as an illusion of "what is", when "what was" or "what has ceased to be".[714] In other words what the photographer captures is a moment already gone by. Instead of making reality solid – through photography – we are reminded that it is transient. The photograph is a witness, but a witness of something that is no more.[715] As such it is, according to Sontag,[716] "not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint or a death mask."[717] Barthes, in a radio interview, expressed a parallel thought:

> In the final analysis, what I really find fascinating about photographs, and they do fascinate me, is something that probably has to do with death. Perhaps it's an interest that is tinged with necrophilia, to be honest, a fascination with what has died but is represented as wanting to be alive.[718]

And again: "The photograph is literally an emanation of the referent'. In this sense, 'every photograph is a certificate of presence."[719] But 'presence,' in this

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[714] Ronald Barthes, *La chambre claire: note sur la Photographie, Cahiers du Cinema* (Paris : Gallimard, Le Seuil, 1980).

[715] Ronald Barthes, *Sur Racine* (Paris: Editions du Seuil1979).

[716] Susan Sontag, *On Photography* (New York: Picador [2007] 2010).

[717] Ibid. 154.

[718] Barthes, quoted in Calvet, L.J, *Roland Barthes, a Biograp*hy, trans. Sarah Wykes (Bloomington: Indiana University Press, 1995) 220.

instance, goes hand in hand with death: "What the photograph reproduces to infinity has occurred only once: the photograph mechanically repeats what could never be repeated existentially."[720] As soon as the click of the shutter has occurred, what is photographed no longer exists; the subject is transformed into object.

> All photographs are mementos mori. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability. Precisely by slicing out this moment and freezing it, all photographs testify to time's relentless melt.[721]

As Kay Armatage notes, Barthes wrote of the *punctum* as a point of identification (memory, nostalgia) in connection to a detail of the photograph that situates the emotional connection in relation to time and affect.[722] His choice of terminology was metaphorical in relation to the photograph, for the moment he describes strikes to the heart or point of the recollection that the photograph insinuates.

> A Latin word exists to designate this wound, this prick, this mark made by a pointed instrument: the word suits me all the better in that it also refers to the notion of punctuation, and because the photographs I am speaking of are in effect punctuated, sometimes even speckled with these sensitive points; precisely, these marks, these wounds are so many points. This second element which will disturb the studium I shall therefore call punctum; for punctum is also: sting, speck, cut, little hole – and also a cast of the dice. A photograph's punctum is that accident which pricks me (but also bruises me, is poignant to me).[723]

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[719] Barthes, *Camera Lucida,* 31.

[720] Ibid. 31.

[721] Sontag, *On Photography,* 15.

[722] Kay Armatage, *The Girl from God's Country: Nell Shipman and the Silent Cinema* (Toronto: University of Toronto Press, Scholarly Publishing Division, 2003) 17.

[723] Barthes, *Sur Racine*, 26-27.

In thinking about the *punctum,* I return to the role of a photograph as a witness, but a witness of something that is no more. My work A-*lethe Hydor* (2005 [fig. 251, 252, 253]), is an installation that consists of four huge 'walls' made of dozens of old picture frames, each hanging from a metal frame on the ceiling. Facing us are the frames' backs, covered with a variety of wallpapers, like a patchwork of prints.

> Familiarity – despite the overwhelming size – invites us to step into the 'interior' space while layers of seaweeds grow out of the picture frames. A claustrophobic, enclosed space, womb-like and containing; yet, obstructing and forbidding. Familiarity and estrangement, passage and blockage, remembrance and forgetfulness co-exist and, thus, resist closure, fulfillment or arrival – we are 'only' visiting.[724]

When the viewer enters the interior space, he or she is invited to look upwards to discover that the confined space is ceilingless and that the front side of the frames are covered with seaweed.

> These bizarre photographic frames were emptied of their original content, only to be filled, in a meticulous and careful fashion, with seaweed, an element found in abundance along the coast of Cyprus. The seaweed acts both as a sign and as a metaphor of growth, both because of its natural ability for growth, and because it 'defines' the geographical border of the island.[725]

This quite subtly links the piece to ideas of oblivion. Photography can have a strong relationship with memory and honouring the past. It is the idea that a photograph can outlive a person and that one-day, all that could be left is this small fragment of memory that was recorded. As the seaweed growth covers the surfaces of what used to be photographs, they do not erase or cancel the memories of the past but

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[724] Danos, "Preface: Siting an Exhibition," *Somatopia Mapping Sites, Siting Bodies*, 9.

[725] Artemis Eleftheriadou, "Frames of the Elusive: Negotiating Memory in K. Antoniou's work," *Somatopia Mapping Sites, Siting Bodies*, 15.

"become a metaphor and a sign of memory's ability to transform and attribute new meanings to things of the past…"[726]

Figure 251: Klitsa Antoniou, *A-lethe Hydor*, 2005, seaweed, wallpaper, string, metal, 250 x 250 x 350 cm.

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[726] Eleftheriadou, "Frames of the Elusive: Negotiating Memory in K. Antoniou's work," 15-16.

It is in the title that the meaning of the work is to be comprehended. *A-lethe Hydor* literally translates into "Water of Truth". The word *Alithia* (truth) derives from the word 'a' (meaning absence) and the word 'lethe' (forgetting). The water of forgetting, in Greek mythology, refers to the water the dead drank to forget life on earth. Therefore the concept of truth linguistically derives from a conscious process of remembering, and 'truth' becomes synonymous with the resistance to forgetting.

The covered photos represent the unhealed wounds and scars of pain, preserved by those who are persistently waiting for and mourning the missing, and who are simultaneously tempted to forget and continue with their lives by concealing any *punctum*, any point of identification (memory, nostalgia) in connection to the photographs.

Figure 252: Klitsa Antoniou, *A-lethe Hydor*, 2005, views of the installation.

The comprehension of this unending process of letting the present formulate and re-address the past forms the nucleus of my work. Always in reference to how the present self is perceived, one recalls and verifies these

prompted memories; otherwise, memories are either invented anew, or their recollection is blocked altogether, through the natural or intentional course of forgetting. Eleftheriadou writes:

> Antoniou's work proposes an investigation into the perplexed processes of reconstructing and reinventing one's personal and social self. In a cleverly suggestive way, her work aims to understand 'truth' as being fluid, always subject to the memory's ability to remember, yet constantly alternating, in a way that the past cannot conflict with the sense of present – or future – personal or even national identity.[727]

Figure 253: Klitsa Antoniou, *A-lethe Hydor*, 2005, detail.

In *Round Trip* (2007 [fig. 254, 255, 256, 257]), oblivion and memory are also central concepts, as my quest for the past is, above all, a search for my memories and those of my parents. Two years after the opening of the border (the

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[727] Eleftheriadou, "Frames of the Elusive: Negotiating Memory in K. Antoniou's work," 15.

crossing of the Green Line was allowed) in 2004,[728] I accompanied my parents on their first (and last) visit to their occupied village. The trip was filmed and later became part of the installation, *Round Trip*. Andrea Costantinou writes about the work:

> In the installation *Round Trip*, scenes from the northern part of Cyprus – occupied by Turkish military troops – are projected on a stratigraphy of tiny ceramic ware. The scenes were filmed during the artist's first and last trip to her place of origin. Although the glass surface of an overturned table is interposed between the innocent white pottery and the point of projection, artificial light is freely diffused into space. On the point where the projected image meets the "ceramic lace" a positive is created, while on the wall a negative of one and the same mosaic of diverse, yet similar fractions….[729]

For Cypriot refugees, a visit to the occupied area is no ordinary tourist trip. Very often, it becomes an emotionally invested pilgrimage, in which, experiencing sites of life and death is equated with a greater understanding of both war and pre-war life. Many journeys are structured so as to structure a story, which begins with vibrant life and ends in the obliteration of houses, churches and cemeteries. Witnessing traces of all these things is what gives these trips purpose, and allows participants to re-create their own memory of events, since they have seen the places through their own eyes.

Interestingly, Marianne Hirsch devotes the closing paragraphs of her book, *Family Frames*, to why she wanted to, but never actually did, visit her parents'

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[728] Although the current status quo is sanctioned by neither the Republic of Cyprus or nor the United Nations, the occupation and division of the country has resulted in the concentration of the Greek Cypriots to the South and the Turkish Cypriots to the North, thus prohibiting the two sides from any contact. However, this situation was partly changed in the Spring 2003, when the Turkish authorities of the occupied area gave permission to the Greek Cypriots to visit the occupied lands. Indirectly recognizing the North of Cyprus as a different country, one is still obliged to show his passport when crossing the borders.

[729] Andrea Costantinou, "Klitsa Antoniou: rendevous with history," *Recent Acquisitions* (Larnaca: Pierides Museum Marfin Laiki Bank, 2007) 5.

hometown of Czernowitz. For her, to do so with her parents, was the central element of the journey, as it would enable her to recreate the past: "Together, we would try to make the place come alive, investing it with memories of old, and memories created in the present, memories transmitted across generations."[730] The hypothesis for many adult children of war survivors[731] is that experiencing the places so important to both their parents' happy past and unpleasant suffering will bring a deeper understanding and perhaps even closure to the traumatic effects absorbed by the second generation.

The significance of this belated journey for second generation-witnesses can be partially viewed in light of Freud's theory in "Mourning and Melancholia." As explained by Eva Hoffman (speaking of the children of Holocaust survivors):

> In his essay 'Mourning and Melancholia,' Freud makes the suggestive observation that in order to accomplish the natural process of mourning – to grieve and then move on – you have to know what you have lost. If you do not know what the lost object is, then mourning can turn into a permanent melancholia, or depression, as we would call it today.[732]

Freud studied melancholia as an inner state of being – a psychical condition generated out of the loss of a loved object who could not be grieved over. If mourning allowed for grieving, and therefore an overcoming of the feeling of loss through the lapse of time, melancholia resisted such closure. If, in mourning, the mourner was conscious of his/her grief and aware of the object of the feeling of loss, the melancholic person was ambivalent about the target or origin of his pain,

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[730] Hirsch, *Family Frames: Photography, Narrative, and Postmemory,* 68.

[731] My case is quite different. I consider myself both as a primary and secondary witness.

[732] Eva Hoffman, *After Such Knowledge: Memory, History, and the Legacy of the Holocaust* (New York: Public Affairs, 2004) 72.

feeling the loss more unconsciously. What is significant in Freud's "Mourning and Melancholia" is that melancholia is studied fundamentally as a psychical condition referring to subjectivity, to the interiority of the human being. In (classical Freudian) psychoanalysis, melancholia is an inner state of personal feeling generated out of a loss in an inter-subjective relationship. The feeling of loss, not cognitively registered, can therefore generate melancholia, a psychical-subjective state where the object of loss is largely unconscious to the mourner and where, therefore, the loss is irredeemable, ambivalent, and lingering.

On the other hand, in the second, less explicit, genealogy of melancholy, melancholy arises from the object itself. In this sense, melancholy is no longer dependent on the sorrowful individual trying to deal with the trauma of loss but on the beautiful object: in the case of a city, the urban landscape itself.[733] In the early chapter, "Black and White", which sets the tone for the entire book, *Istanbul: Memories and the City,* Orhan Pamuk describes Istanbul as a city that mourns over its loss of colour. Esra Akcan, in her article "The Melancholies of Istanbul", writes:

> Melancholy is no longer something internal to the subject but something connected to the object. It is not a single individual who is melancholic; rather, the city's landscape (*manzara*), "the beautiful object," elicits the feeling of melancholy as a collective emotion. Melancholy thus leaves the isolated individual and infiltrates the city itself.[734]

The collective melancholy is only possible when these two traditions of melancholy – the melancholy of the subject and melancholy as object – are woven together. For

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[733] Esra Akcan, "The Melancholies of Istanbul," *World Literature Today* 80.6 (November-December, 2006): 41.

[734] Ibid. 41.

the citizens of Nicosia, for example, it is the city's urban landscape itself, which brings to mind a previous life that is now *lost*. The urban landscape (referring to the dead zone and the occupied area) and the memory of the lost 'life' imprinted on the city's ruins become the illustration of the melancholic mood of individuals.

Navaro-Yashin finds the mood of melancholia, in the spaces where she has been working – Cyprus, as well as Turkey – to be deep and unrecognized due to an inability to name what has been lost, because the 'who' is lost (that is, its original owners) cannot be officially known, named, recognized, or grieved over.

> As in my ethnographic account of looted objects and ruined spaces in Northern Cyprus, 'the lost object' is not only a person (a Greek-Cypriot). Rather, in this case, the lost object (the person) is present in the life of the melancholic in the form of an actual material (or non-human) object (such as a household item, fields of olive trees, or animals). This object (whether it be a piece of furniture, the house, or the land on which it is built) reminds the persons who use or inhabit it that it, itself, is a loss to the persons who were its original owners. The affect of that loss experienced by members of the other community (in this case, Greek-Cypriots) lingers uncannily in the spaces and objects which they have left behind. […] But there is also another order of melancholy, having to do with violence done to others by way of appropriating their objects. In this final interpretation, melancholy is the loss of the self to the self, the loss of a sense of the self as clean and pure. This is a feeling of an abjected self, of the abject inside the self, of subjectivized or interiorized abject to the point where the abject is normalized and no longer recognized as such. [735]

For these reasons we would anticipate that Greek-Cypriots, visiting the occupied area of Cyprus, would lead to melancholia, mediated through objects and spaces. Therefore, we can speak, in such instances and historical contingencies, of *melancholic objects*, as things which exude an affect of melancholy, and, *spatial melancholia,* as an environment or atmosphere which discharges such an affect.

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[735] Navaro-Yashin, "Affective spaces, melancholic objects: ruination and the production of anthropological knowledge," 15, 16

The melancholy which Cypriots feel is partly the affect of spatial melancholia, emanated by their occupied lands.

Esther Jilovsky writes that, for children of Holocaust survivors, a trip to Auschwitz can be read as an attempt to identify the lost object that has caused their mourning.[736] "In a sense, this journey allows the children to create their own picture of the events of the past, as they have seen the places with their own eyes."[737] Even when they visit the actual locations, however, they find out that they cannot relive the events that occurred there. The past cannot be relived, particularly when one has not lived it oneself.
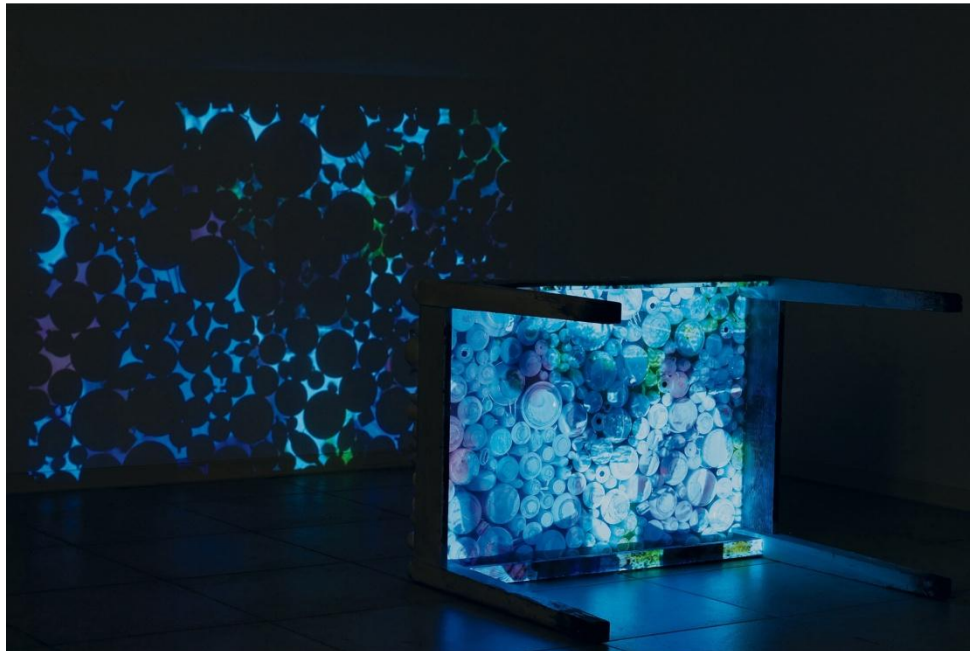
Figure 254: Klitsa Antoniou, *Round Trip*, 2007, wooden table, ceramic objects, video projection, dimensions variable.

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[736] Esther Jilovsky "Recreating Postmemory? Children of Holocaust Survivors and the Journey to Auschwitz," *Colloquy text theory critique* 15 (2008): 158.

[737] Ibid. 158.

In this light, perhaps, my journey as a primary and secondary witness is not so much about finding a lost object, as about creating an object to fill the gap. In such a scheme, what was "historically concealed" remains, as Lyotard claims, "invisible and immemorial" whilst what becomes perceptible is an object of desire which takes the place of what, by its very nature, remains concealed from the subject, the object of loss.

Figure 255: Klitsa Antoniou, *Round Trip,* 2007, detail.

Figure 256: Klitsa Antoniou, *Round Trip,* 2007, details.
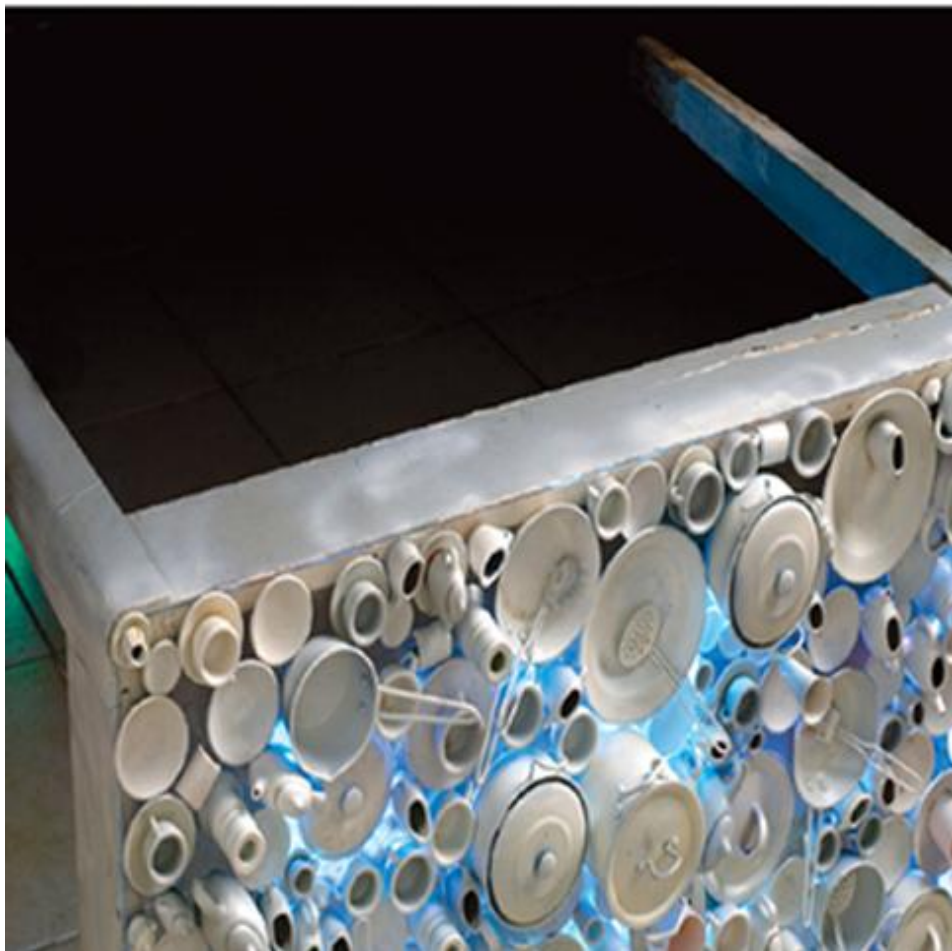
Figure 257: Klitsa Antoniou, *Round Trip,* 2007, detail.

CHAPTER 5

CONCLUSION: WRITING ABOUT CONTEMPORARY CYPRIOT ART

[T]he abundance of real suffering tolerates no forgetting . . . [it] demands the continued existence of art [even as] it prohibits it. It is now virtually in art alone that suffering can still find its own voice, consolation, without immediately being betrayed by it.[738]

Artistic sublimation, for D. W. Winnicott (1896-1977), is the process by which inner states become actualized in external form: art is "that bit of the external world which takes the form of the inner conception. In painting, writing, music, etc., an individual may find islands of peace."[739] Winnicott implies that art is the supreme embodiment of the imagination, for it "enables a sublimation of the excruciating pain caused by separation from the lost object."[740] Writing about works of art, by extension, becomes a medium not only for invoking the artworks' past but also for finding, or not, deep consolation for the present self in visual forms. We are then faced with the question whether writing about a painful event heals a wound or keeps it open. The answer is yes and no. For Holocaust survivors, remembrance is a means of honouring the dead and staying connected to the history of their people. In other cases, remembering trauma is not always a most

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[738] Adorno quoted in Saltzman, *Anselm Kiefer and Art after Auschwitz,* 47.

[739] Marion Milner, "On Not Being Able to Paint" ([Heinemann Educational Books, 1950] London: Routledge, 2012) 391.

[740] Doane and Hodges, *From Klein to Kristeva,* 68. Quoted in Ann Holly Michael, "Interventions: The Melancholy Art," 12.

appropriate approach: the problem for war survivors is not how to remember but how to forget.

In writing this thesis, the process of articulating the trauma of war and my personal associations, while attempting to engage objectively with the works of art at the same time, has been a case of writing as an inadvertent form of self-exploration, a means of perpetuating a state of rumination upon past pain. As a writer, I have been trying to find a satisfying response to the following questions: what is the relationship between writing in the present and the traumatic historical events that form the subject of that writing? What narrative strategies does an author employ in order to negotiate the ethical and epistemological problems raised by this gap in time and experience? From the very beginning of this thesis, I stated that early traumatizing experiences persist stubbornly in the present, as if they were happening in the here and now, again and again, hovering like an echo, continually reproducing themselves. As such, drawing on my experience of writing about contemporary Cypriot art, it makes sense to speak of a "continuum" or "layering," or even a condition persistent, a "melancholic mourning" for and a reenactment of my own past.

In the process of conducting my research, I believed that an epilogue or a closure was meant to occur, but eventually I found out that this epilogue was accompanied by a recognition that *the wound continues, always, to bleed*. Kaja Silverman insightfully sums up the psychic dynamics involved in listening to and commemorating others' distress vicariously: "If to remember is to provide the disembodied 'wound' with a psychic residence, then to remember other people's

memories is to be wounded by their wounds."[741] Having experienced violence, the survivor's trauma remains a painful emotion, a bodily and mental suffering that resurfaces unexpectedly. The traumatic experience is a form of obdurate history waiting to be articulated and written about; yet, it refuses to be written about in the past tense without the impulsive and persistent intervention of the present tense.

By analyzing selected works of art, in all four chapters, I have established that the experience of trauma resists being turned into a "finished product." Memories of traumatic events are often unutterably and surprisingly evoked by body language, visual images, verbal and written words, sound, or even silence. As Cathy Caruth points out, Freud uses this story of repetitive wounding to show how trauma repeats itself, "exactly and unremittingly, through the unknowing acts of the survivor and against his very will,"[742] and how that trauma is "always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality or truth that is not otherwise available".[743] Dominick LaCapra also observes that trauma "disarticulates the self and creates holes in existence" and has "belated effects that are controlled only with difficulty and perhaps never fully mastered."[744]

In my dissertation, I have also tried to elucidate how traumatic war experiences have been considered inherently resistant to representability. I have also questioned what it might it mean to "write trauma," or to give voice to a wound that seems to defy representation. Drawing on psychoanalytic, philosophical

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[741] Kaja Silverman, *The Threshold of the Visible World* (New York: Routledge, 1996) 189.

[742] Caruth, *Unclaimed Experience: Trauma. Narrative, and History,* 2.

[743] Ibid. 4.

[744] LaCapra, *Writing History, Writing Trauma,* 41.

and art-historical sources, I have established that traumatized people, specifically Cypriot artists, cannot make sense of the experience they have been through. "In trauma," Caruth argues, "the outside has gone inside without any mediation."[745] The lack of symbolic processing of the traumatic incident has serious repercussion on the survivors' sense of self, creating a hole in the fabric of their life narrative that hitherto consisted of closely interconnected episodes, endowed with personal meaning and ordered in a temporal sequence. Traumatic events are the incomprehensible and unable to be symbolised real, which disrupts the personal narrative of self. Caruth's claim that the actual traumatic experience will always stay beyond representation echoes Elaine Scarry's account in, *The Body in Pain: The Making and Unmaking of the World* (1985),[746] that one's felt reality of physical pain is impossible to convey to another person.[747]

Trauma as unassimilated, not symbolized experiences haunts survivors later on. Since traumatized people cannot process their experiences cognitively, emotionally, and symbolically, their account of trauma becomes, to use Maurice Blanchot's term, the "un-story,"[748] over which they have no conscious control. This brings to the forefront the highly complicated issue of traumatic memory and its connection to other symptoms of trauma.[749] The psychiatrist Henry Krystal sums up

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[745] Cathy Caruth," Traumatic Departures: Survival and History in Freud," *Trauma and Self: A Festschrift for Robert Jay Lifton* (London: Rowman & Littlefield Publishers, 1996) 30.

[746] Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1985).

[747] Both of these ideas resonate with a general psychoanalytic-poststructuralist emphasis on the extreme difficulty (or impossibility) to get beyond the symbolic order.

[748] Maurice Blanchot, *The Writing of the Disaster,* trans. Ann Smock (Lincoln: Univ. of Nebraska Press, 1986) 28.

this phenomenon of traumatic memory as the "post-traumatic depletion of the consciously recognized spheres of selfhood" and explains it as the characteristic of post-traumatic stress disorder: "Thus, the post-traumatic state is characterized by an impoverishment of the areas of one's mind to which the 'I' feeling of self-sameness is extended, and a hypertrophy of the 'not-I' alienated areas."[750] Trauma narratives (which include visual works of art), Susan Brison argues, work like speech acts, telling a story either with words or images, help the victim, because of their performative power to remake the narrating subjects in a communal context.[751] "To testify," Felman maintains in her discussion of Claude Lanzman's documentary on the holocaust, *Shoah*, is "not merely to narrate but to commit oneself, and to commit the narrative, to others."[752]

Ultimately, both the primary and secondary witnesses' works discussed in my study, do not only throw into relief the aesthetic potential of visual practice, but also address the theoretical and ethical im-possibilities of such a practice. Using materials and concepts, these artists investigate the aesthetic and ethical predicaments of their memory and re-collection 'after the war,' where history and the belated or deferred confrontation with it are shown to be excruciating social, cultural and artistic processes. Thus, Cypriot post-war art, by virtue of its

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[749] Such as, dissociation, psychic numbing, and psychic splitting that explain the considerable constriction and diminution of the self in the wake of trauma.

[750] Henry Krystal, "Trauma and Aging," *Trauma: Exploration in Memory*, ed. Cathy Caruth (Baltimore: Johns Hopkins UP, 1995), 85.

[751] Suzan Brison, "Outliving Oneself: Trauma, Memory, and Personal Identity," *Feminists Rethink the Self,* ed. Diana Tietjens Meyers (Boulder CO: Westview Press, 1997).

[752] Shoshana Felman, "The Return of the Voice: Claude Lanzmann's *Shoah*," *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*, eds. Shoshana Felman and Dori Laub (New York: Routledge, 1992) 204.

performative nature as "a speech-act," contributes to the remaking of the self. "*Saying* something about a traumatic memory *does* something to it," remarks Brison.[753] If desymbolization and fragmentation is integral to the traumatized self, Cypriot visual and literal forms of expression can be a significant means through which the self deals with its traumatic past and tormenting memory.

My argument has been that Cypriot artists' works, in their engagement with trauma, are fundamentally melancholic in mood, and they rely on processes of destruction, fragmentation, territorialization, deterritorialization, sedimentation and decay. In many ways, a traumatized person is comparable to the melancholic, as Freud analyzes him/her in "Mourning and Melancholia," in that they both share an open wound which constantly drains their energy and hinders them from letting go of the past and to move on with their present lives. They are both fixated on the past, and their bleeding from the open wound does not stop with the passing of time.

Throughout this dissertation, I repeatedly refer to Freud's argument on melancholia, namely, that "the Thing" which is denied or repressed in a lapse of memory does not disappear, but it returns, at times in a transformed, disfigured and disguised manner. I also frequently questioned whether art, like that of the artists presented, can perform the work of mourning, or whether it remains melancholic and unresolved. As Freud writes, "[t]he complex of melancholia behaves like an open wound, drawing to itself cathetic energies . . . from all directions, and

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[753] Susan J. Brison, "Trauma Narratives and the Remaking of the Self," *Acts of Memory: Cultural Recall in the Present*, eds. Mieke Bal, Jonathan Crew, and Leo Spitzer (Hanover, NH: UP of New England, 1999), 38-39; Susan J. Brison, "Outliving Oneself: Trauma, Memory, and Personal Identity," *Feminists Rethink the Self*, ed. Diana Tjetjens Meyers (Boulder, CO: Westview, 1997) 25.

emptying the ego until it is totally impoverished."[754] But melancholia is essential to realizing loss, including its lasting 'wounds', and it is also a component of mourning. The work of mourning can be defined as the structures of human subjectivity that desire closure or resolution: to heal, to make amends, to commemorate, to pay respects, to lay to rest.[755] In mourning, one recognizes loss as such, yet in time one is able to take partial leave of what has been lost. But the Freudian conception of mourning, much like melancholia, is a continual process of remembering and repeating. For repression is a 'differed action': it neither repels, forgets nor excludes traumatic experiences, but contains an interior representation.[756] Thus the possibility of successfully completing the work of mourning remains unattainable or in a state of perpetual deferral, as the artworks of the artists discussed here show.

The possibility of representation in the Cypriot artists' works could be inscribed within a Lyotardian metaphor of im-possibility[757] – where no aesthetic object will ever be right or appropriate to the historic trauma that it takes as its grounding subject.[758] Cypriot artists are faced with a history directed towards the

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[754] Freud, "Mourning and Melancholia," 253.

[755] Irit Rogoff, "The Aesthetics of Post-History: A German Perspective," *Vision and Textuality*, ed. Stephen Melville and Bill Readings (Durham, N.C.: Duke University Press, 1995) 129.

[756] Jacques Derrida, *Writing and Difference* (London: Routledge, 1978) 196.

[757] Lyotard found a compelling metaphor to illustrate his point when he compared Auschwitz to an earthquake that destroyed all seismographic devices and therefore cannot be measured and represented within the applicable sign systems, and only leaves powerful yet imprecise traces of its magnitude (Lyotard, *The Differend: Phrases in Dispute,* 1988, 56). Critics of Lyotard have appropriately and perceptively point out that his abstract and generalizing remarks on communication and the impossibility of justice could be interpreted as just another grand narrative in the tradition of Western philosophy.

[758] Lyotard contends that if one is to represent the Holocaust as part of history then it becomes just one more atrocity among others in the long history of man's inhumanity to man. In a similar

immemorial, to that which cannot either be remembered (represented) or forgotten (erased), a history which evokes the figures that 'haunt' the claims of historical representation – haunt in the sense that they are neither present to them nor absent from them.

> What really preoccupies us, whether historians or non-historians, is this 'past' which is not over, which doesn't haunt the present in the sense that it is lacking, missing. It neither occupies the present as a solid reality nor haunts the present in the sense that it might indicate itself even as an absence, a spectre. This 'past' is not an object of memory in the sense of something which may have been forgotten and must be remembered (in the interest of 'happy endings' and good understanding). This 'past' is therefore not even there as a blank, an absence, terra *incognita*, but it is still there.[759]

As is evidenced in Cypriot artists' projects, the awareness of this collapse of representation or im-possibility does not lessen the call to try to commemorate, to strive to do the im-possible. The obligation to work is also an undertow of the inwardness of the melancholic, and so these artists continue to work and to produce, and if not to mourn, then at least to confront through acts of repetition, deferred and traumatic history.[760] To borrow Caruth's expression, they have difficulty "awakening to life" after "surviving their trauma without knowing it."[761] Thus Cypriot artists' works can be viewed as yet-to-be-completed, as resisting the intention for wholeness, conclusion and resolution, and instead sustaining it as

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manner to Adorno, Lyotard believes that in order to respect the impossibility of atonement, of coming to terms with horror by representing it, one must write a history that will testify to the unrepresentable horror without representing it. This amounts to the deconstruction of the binary opposition between voice and silence, history and the unhistorical, remembering and forgetting. See Bill Readings, *Introducing Lyotard: arts and Politics* (London: Routledge, Taylor and Francis Group, 1991) 62.

[759] Lyotard, "Heidegger et 'les Juifs,'" quoted in Readings, *Introducing Lyotard: arts and Politics,* 62.

[760] Susan Sontag, *Under the sign of Saturn* (London: Vintage Press, 1996) 126.

[761] Cathy Caruth, "Traumatic Awakening," *Violence, Identity, and Self-Determination* eds. Hent de Vries and Samuel Weber (Stanford: Stanford UP, 1997) 208-222.

desire. What is possibly an issue in their works is the effort to sustain the memories at the level of desire, to live out the dislocations with some impression of reflexivity, and to present a layering of im-possibilities. Art is therefore a realm that opens up the world, unfolding it towards that which we are unable to represent.

One of my intentions in this dissertation was to capture some of the violence, the fragmented (or fractured) sensory experience, and the unpredictable and persistent temporality of trauma and memory in contemporary Cypriot art. In their works, the artists discussed seem to enact a conception of another set of relations between representation and the unrepresentable, which is articulated in Gilles Deleuze's discussion of Francis Bacon's painting with which I begun this dissertation. In discussing Bacon's use of sensation as, "that which is directly transmitted and which avoids the boredom of a story to be told,"[762] Deleuze writes:

> To the violence of that which is represented (the sensational, the cliché) the violence of sensation is opposed. The latter is identical with its direct action upon the nervous system, the levels through which it passes and the domains which it traverses; being itself figure, it owes nothing to the nature of the object which is figured. It is as in Artaud: cruelty is not what we believe, and it depends less and less on that which is represented.[763]

Deleuze suggests that Bacon's paintings do not paint the image of violence. Rather, he opposes the violence of sensation to the image of violence – violence more easily ascribed to the relation between the work and its audience. As the unrepresentable is not located in an image of violence, following the Deleuzian line, I tried to locate it in the connection between the work and the audience. The direct action upon the nervous system constitutes part of a mode of representation,

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[762] Deleuze, *Francis Bacon: Logic of Sensation,* 18.

[763] Ibid. 19.

which would allow this violence of sensation to take place. It will not fit in the frame of figuration. Instead, it demands a different mode of representation to accommodate itself. Deleuze writes: "Bacon has always wanted to eliminate the 'sensational,' that is, the primary figuration of that which provokes a violent sensation."[764] The violence is not to be found within the mirror of representation. It is always elsewhere. "When he paints the screaming pope, there is nothing that causes horror…; it is rather the way in which the pope himself sees nothing and screams in the presence of the invisible."[765]

The cause of the violence, the fragmented (or fractured) sensory experience, and the unpredictable and persistent temporality of trauma and memory in contemporary Cypriot art, are invisible but present – they constitute a force which makes its presence known. Suffering from a burden of historical belatedness, Cypriot artists attempt the im-possible in striving to bear witnesses to the loss and suffering experienced not only through a past loss, but rather to something at once more general and more devastating: namely to the loss inscribed in the movement of temporality itself. Thus, melancholy in the case of contemporary Cypriot art, not only implies an intense awareness of a traumatic past, but also an expectant openness, a void waiting to be filled by worlds yet to be born, worlds that could be equally doubtful, painful, insecure and uncertain.

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[764] Deleuze, *Francis Bacon: Logic of Sensation,* 20.

[765] Ibid. 22.

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APPENDIX

BIOGRAPHICAL NOTES ON SELECTED ARTISTS

ANASTASIADES DIONYSIS
Born in Nicosia, Cyprus, in 1960. He studied at the Athens Superior School of Fine Arts on an IKY scholarshipand under professors G. Moralis and D. Mytaras. He lives and works in Athens He has had four solo exhibitions | **1993** Argo Gllery, Athens | **1994** Argo Gallery, Nicosia | **2005** Ersi Gallery, Athens | **2006** Gloria Gallery, Nicosia. He has taken part in international events such as the | **1997** 9th Indian Triennale | **2000** 20th Alexandria Biennale. He took part in many group exhibitions such as the | **1998** Young Cypriot Painters, Geneva, Palais des Nations | 1998 Europe in Motion, the Berlin Wall. Artists for Freedome, Municipal Arts Centre, Nicosia | **2002** Ist Balkan Exhibitionof Contemporary Micrography- Miniatures, State Museum of Contemporary Art, Thesaloniki | **2007** Dedication to Michalis Kakoyiannis, Home of Cyprus, Athens | **2010** Cypriot Painters, Home of Cyprus, Athens.

ANGELIDOU STELLA
Born in Nicosia, Cyprus, in 1969. She studied painting at Indiana University, Bloomington, United States of America [1988-1991], at Syracuse University and the Studio Arts Centres International, Florence, Italy [1989-1990]. In 1990 she studied at the Cyprus College of Art, Lemba, Cyprus and in 1992 she took history of art lessons at Indiana University, United States of America. Later she studied at the Escola de Artes Visuais do Parque Lage, Rio de Janeiro, Brazil and the Universidade Federal de Rio de Janeiro, Brazil. In 2004 and 2006, she received a scholarship for research and artistic creation and studied at the Academia de San Carlos, Universidad Nacional Autonoma, Mexico.
Solo Exhibitions: **1995** "Impressions", Ipanema Gallery, Rio de Janeiro, Brazil | **1997** "Warlike", Opus 39 Gallery, Nicosia, Cyprus | **1999** "Landscape Boundaries", Gloria Gallery, Nicosia, Cyprus | **2001** "Landscapes of Laughter and Oblivion", Gloria Gallery, Nicosia, Cyprus | **2003** "Documents", Kypriaki Gonia Gallery, Larnaca, Cyprus | **2006** "Portraits from Mexico", Mexico and House of Arts and Literature, Nicosia, Cyprus | **2007** "Portraits from Mexico", House of Cyprus, Athens, Greece and Mexican Consulate, Athens, Greece.
Group Exhibitions: **1995** "The Return", Studio Arts Centres International, Florence, Italy | **1996** "Laurinda with the Doors Open for Art", Centro Cultural Municipal Laurinda Santos Lobo, Rio de Janeiro, Brazil • 5th Avare Arts Festival, Sao Paolo, Brazil • "Colour and Paper", Primeiro Piso Gallery, Rio de Janeiro, Brazil • "4 Women Artists", Amorgos Gallery, Nicosia, Cyprus • Cypriot Artists Exhibition, Cyprus Chamber of Fine Arts, Famagusta Gate, Nicosia, Cyprus | **1997** 1st Cyprus Fine Arts Festival, Nicosia, Cyprus • "Course", Melina Mercouri Hall, Nicosia, Cyprus • Primeiro Piso Gallery, Rio de Janeiro, Brazil • 10th International Festival of Plastic Arts, Mahares, Tunisia • "Black and White" • Municipal Gallery, Limassol, Cyprus | **1998** "Sky-Sea", Municipal Gallery, Limassol, Cyprus • "Europe in Motion" • The Berlin Wall, Artists for Freedom", Nicosia Municipal Arts Centre, Cyprus | **1999** "Current Trends in Modern European Art", European Centre of Modern Art, Sofia, Bulgaria • "Woman in Art", G Gallery, Limassol, Cyprus • 10th Congress of the Mediterranean Organization of Tourist Journalists and Travel Writers, Cairo, Egypt • "Christm-Art", Lobby Gallery, Nicosia, Cyprus | **2000** "Cyril and

Methodius - Common Legacy, Common Civilization", Castle of Mojmirovce, Slovakia • Gloria Gallery, Nicosia, Cyprus • "The End of an Era and the Beginning of Another", Gloria Gallery, Nicosia, Cyprus | **2001** "Open Studios within the Walls of Nicosia", Nicosia, Cyprus • "4 Cypriot Artists", Kypriaki Gonia Gallery, Larnaca, Cyprus • "Exhibition of the Third Generation Artists", Municipal Gallery, Larnaca, Cyprus | **2002** "The Kiss", K Gallery, Nicosia, Cyprus • Kypriaki Gonia Gallery, Larnaca, Cyprus • "8 Women Artists", Amorgos Gallery, Nicosia, Cyprus | **2003** Bi-Communal Presentation of Art Works, Bilgi University, Constantinopole, Turkey • Bi-Communal Exhibition of Greek and Turkish Cypriot Artists, Hilton Hotel, Nicosia, Cyprus | **2004** "Young Cypriot Women Artists", Kerava Art Museum, Finland | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2009** Myloi Cultural Centre, Nicosia, Cyprus.

ANTONIOU ANTONIOS

Born in Nicosia, Cyprus, in 1940. He studies Decoration and Architectural Design, yet he became more involved in painting and sculpting. In **1989** he met academic sculptor Yiannis Pappas, in Greece whith who he studied further the technique and art of sculpting. He collaborated with him on various works. He has participated in the majority of the pacyprian, and the last three Panhellenic art exhibitions as well as numerous group exhibitions in Cyprus, Greece and other countries abroad. In **1969** he had his first solo exhibition, an open air exhibition in Solea. In 1971 he held an exhibition on a beach in Solea, and in **1972** on a mountainside in the same area. In **1974** he held an open air exhibition in Eleftheria Square with the theme of Turkish Invasion. In **1996** he presented his work in an exhibition at the house of Cyprus (Athens) etitled "Dialogue with the Gods." In **1999**, together with four other artists from Tinos he participated in an exhibition with the theme of Odyssey held in Moutelimar in Marseille, France. In **2000** the same exhibiton was held in the Renassance town of Ansier, France.

ANTONIOU IOANNIS

Born in Famagusta, Cyprus, in 1955. He studied at the École des Arts Decos, in Strasbourg, France.

Distinctions: 1st Ceramics Award, 2nd Baghdad Biennale, Iraq. Solo Exhibitions: **1986** "The Shop", Diaspro Art Centre, Nicosia, Cyprus | **1988** "Departure", Diaspro Art Centre, Nicosia, Cyprus | **1989** "Departure", Morfi Gallery, Limassol, Cyprus • "Departure II", Diaspro Art Centre, Nicosia, Cyprus | **1991** "Last Vibrations", Diaspro Art Centre, Nicosia, Cyprus | **1992** "The Ancestors' Forrest", Diaspro Art Centre, Nicosia, Cyprus | **1993** "The Barrier", Diaspro Art Centre, Nicosia, Cyprus | **1997** "The Seen and the Unseen", Diaspro Art Centre, Nicosia, Cyprus.

Group Exhibitions: **1988** Pancyprian Exhibition, Famagusta Gate, Nicosia, Cyprus • 2nd Baghdad Biennale, Iraq | **1989** "Contemporary Mediterranean Art", Bari, Italy • Expo Arte, Bari, Italy • "Contemporary Artistic Ceramics", Cultural Centre, Athens, Greece • "8 New Artists", City of Athens Cultural Centre, Greece | **1990** "Contemporary Cypriot Art Exhibition", Kuwait and London, United Kingdom | **1991** "Homage to…", Diaspro Art Centre, Nicosia, Cyprus | **1992** "25 Cypriot Artists in Greece", House of Cyprus, Athens, Greece • "Installations", Diaspro Art Centre, Nicosia, Cyprus | **1993** European Cultural Centre of Delphi, Greece • "Open Diary", Diaspro Art Centre, Nicosia, Cyprus | **1994** "Art Athina 2", Athens, Greece • "Clay and Plastic Creation", Pierides Gallery, Athens, Greece, Nicosia Municipal Arts Centre, Cyprus and Saint Francis Basilisk, Crete, Greece • "The Ephemeral", House of Cyprus, Athens, Greece | **1995** "Artistic Journey", European Cultural Month, Nicosia, Cyprus.

ANTONIOU KLITSA

Born in Nicosia, Cyprus, in 1968. She studied at the Wimbledon School of Art [1987-1988] and received a scholarship from the Government of Cyprus for the St. Martin's School of Art and Design [1988-1991], London, United Kingdom. After obtaining a Fulbright scholarship, she studied at the Pratt Institute [1991-1993] (Master in Fine Arts) and New York University [1995-1996 and 2000-2004], United States of America. In 1998 she attended Visual Art Workshops by Jannis Kounellis, Turin, Italy and in 1999 she attended six Visual Arts workshops in Sarajevo, Bosnia and Herzegovina. In 2004 she co-founded Artrageous Art Group in Cyprus.

Solo Exhibitions: **1993** Higgins Hall Gallery, Brooklyn, New York, United States of America | **1994** "The Canticle of the Nine Muses", Diaspro Art Centre, Nicosia | **1997** "Discourse with the Self", Diaspro Art Centre, Nicosia | **1999** "In the Horizon of the Game with the Other", Monagri Foundation, Cyprus • "Syntinhano", Lobby Gallery, Nicosia, Cyprus | **2002** "Traces of Memory", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2004** "Stories of Dystopia", Chinese European Art Centre, Xiamen, China • "Mare Nostrum: Visions of a Mermaid", Diatopos Centre of Contemporary Art, Nicosia | **2005** "Episodes of Domestic Nature", Eastlink Gallery, Shanghai, China | **2006** "Frames of the Elusive", Stoa Gallery, Cultural Centre of East Helsinki, Finland | **2007** "Resent Acquisitions", Pierides Museum-Marfin Laiki Bank, Larnaca, Cyprus • "All This is Mine", Diatopos Centre of Contemporary Art , Nicosia, Cyprus | **2010** *Tall Tales: Lovely Landmarks,* Exhibit Gallery, Golden Lane Estate, Barbican, London, United Kingdom

Group Exhibitions: **1990** Royal Academy of Fine Arts, Brussels, Belgium • "Echoes from Italy", Chichester Festival, United Kingdom • Lethaby Gallery, London, United Kingdom • "Deep into the 90s", London Institute, Bridge Gallery, United Kingdom | **1991** Lethaby Gallery, London, United Kingdom • "Contemporary View 1991", Royal College of Art, London, United Kingdom • 17/21 Galleries, London, United Kingdom • "Cohn and Wolfe Young Artists Exhibition", Lethaby Gallery, London, United Kingdom | **1993** "Works on Paper", Greek Cultural Centre, New York, United States of America | **1995** Biennale of Young Artists, Rijeka, Croatia • "The Box", Diaspro Art Centre, Nicosia | **1996** "Cypriots' Seaway", Crete, Greece • "Nicosia Through the Leontios Macheras Chronicle", Nicosia Municipal Arts Centre, Cyprus • "Works on Paper", Diaspro Art Centre, Nicosia, Cyprus • "Alem da Aqua", Museo Extremeno e Iberoamericano de Arte Contemporaneo, Copiacabana, Spain • "6 Young Cypriot Artists", Municipal Cultural Centre, Athens, Greece | **1997** Biennale of Young Artists from Europe and the Mediterranean, Kaapelitehdas, Cable Factory, Helsinki, Finland • "A Century of Visual Artistic Creation", Cultural Capital of Europe, Thessaloniki, Greece • Biennale of Young Artists from Europe and the Mediterranean, Turin, Italy | **1998** "Six Workshops in Sarajevo", Academy of Fine Arts, Bosnia and Herzegovina • "Young Cypriot Artists", House of Nations, Geneva, Switzerland | **1999** "Six Workshops in Sarajevo", Biennale of Young Artists from Europe and the Mediterranean, Rome, Italy • Changchun China International Sculpture Exhibition, China | **2000** "De-Core-Instanz: Deconstruction, Installation", Third Annual Angel Orensanz Foundation Award Competition, New York, United States of America • "From the Chisel to the Electron. 100 Years of Contemporary Cypriot Sculpture", Kastelliotissa, Nicosia, Cyprus | **2001** "Europe, Path of Peace", St. Ulrich, Austria | **2002** "Open 2002", 5th International Exhibition of Sculptures and Installations, Venice, Italy • "Noi", French Cultural Centre Naples, Palazzo di Cultura di Vaticano and Morcone Museum, Italy • "Art and Time", Dongyang International Exhibition, China • 8th International Cairo Biennale, Egypt • China Hebei International Sculpture Art Exhibition, Shijiazhuang, China | **2003** "Sea and Music", Xiamen Sculpture Exhibition, China • China International Transchina

Video Festival, Beijing, China • Fuzhou International Sculpture Exhibition, China • Senores Salon International de Arte, SIART, La Paz, Bolivia • Kultursommer Rheinland-Pfalz, Burg-Sayn, Bendorf Rhein, Germany • "Synesthesia", Cyprus Broadcasting Corporation Theatre, Nicosia, Cyprus and Rialto Theatre, Limassol, Cyprus • Biennale of Jeollabuk-do, Joonggang-dong, South Korea • "The Languages of Gender", Nicosia, Cyprus | **2004** "Hyperlinks", Evagoras Lanitis Centre, Limassol, Cyprus • "Terra Vita Xiamen", Chinese European Art Centre, Xiamen, China • "Nord-Art 2004", KIC, Büdelsdorf, Germany • "Nomadifesta", Kastelliotissa, Nicosia, Cyprus • "Italia Bella Italia Bruta", Burg-Sayn, Bendorf Rhein, Germany • "Young Cypriot Women Artists", Kerava Art Museum, Finland | **2005** "Road/Route", PAAF International Exhibition, Poncheon, South Korea • "Somatopia: Mapping Sites, Siting Bodies", Hellenic Centre, London, United Kingdom • Jeollabuk-do Biennale, Joggang-dong, South Korea • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "A View to the Meditterranean Sea: The Cyprus Case", Herzliya Artists' Residence, Israel • "Nord-Art 2005", KIC, Büdelsdorf, Germany • "Sculpture and Object", X International Exhibition", Bratislava, Slovakia • Lulea Sommar Biennale, Sweden • "100 Artists for a Museum", Casoria Contemporary Art Museum, Naples, Italy • 20th LAC Salon de Printemps 2005, Letzebuerger Artisen Center, Luxembourg • "Unclaimed Luggage", Circulo de Bellas Artes, Madrid, Spain | **2006** "Boarders", Goyang Sculpture Park, South Korea • "Playmaker", Diatopos Centre of Contemporary Art , Nicosia, Cyprus • "Memory", Palais du Rhin/Drac Alsace, Strasbourg, France • Tempus Arti Triennale, Belgium • Zhenzhou Sculpture Exhibition, China • "25 Cypriot Artists", Yeni Tzami, Thessaloniki, Greece | **2007** "Contemporary Art Museum", Nicosia Municipal Arts Centre, Cyprus • "Body", Casoria Contemporary Art Museum, Naples, Italy • "Atlantis is Lost", New Delhi, India • "Supernova-Constellations", Nicosia Municipal Arts Centre, Cyprus • "Memory", Centre Wallon d' Art Contemporain, La Chataigneraie, Liege, Belgium • "Languages of the Meditterranean", Arte Contemporanea Pinerolo, Torino, Italy • International Biennale of Cuenca, Equador | **2008** "Open 2008", 11th International Exhibition of Sculptures and Installations, Venice, Italy • Kodra Action Field, International Visual Arts Festival, Thessaloniki, Greece • "Waiting for Your News", Gounaropoulos Museum, Athens, Greece • International Olympic Museum, Lausanne, Switzerland • "Umedalen Skulptur", Sandström Andersson Gallery, Umea, Sweden • 3rd International Beijing Biennale, China | **2009** Tempus Arti Triennale, Belgium • "Project Launch", Exhibit Gallery, London, United Kingdom • Ideodromio, Limassol, Cyprus | **2010:** *Exterritory Project,* curator of the Cyprus Participation; Beijing Biennale, China; *The Little Land Fish,* Antrepo, Istanbul.

ATTALIDOU KATERINA
She was born in Nicosia, Cyprus, in 1973. She studied History at the University of Sorbonne in Paris, France [1991-1994], and did postgraduate studies in Painting at the Aristotle University of Thessaloniki, Greece [1995-2000]. She was a member of the art groups "Artists&Artists" and "Noise of Coincidence", actively participating in their exhibitions and events. She lives and works in Nicosia, Cyprus.
Since **2000 s**he has presented her work in many solo and group exhibitions in Greece, Cyprus, and abroad, among which: **2011** *Capturing the City (Famagusta)*, Argo Gallery (I) and Aeschylou 83 Gallery (II) | **2010** *The Little Land Fish*, Sannat Limani, Istanbul, Turkey • *Suspended Spaces*, Cultural Centre, Amiens, France • *Flowers to the Star*, Laiki Bank Cultural Centre, Nicosia, Cyprus | **2009** *Nicosia, The Wall*, exhibition in public spaces in Vienna, Austria, and Cologne and Berlin, Germany, organised by the Embassy of Cyprus in Berlin | **2007** *Paris/Cyprus*, Diana Marquard Gallery, Paris, France • *Crossings* Nicosia Municipal Arts Center, Nicosia, Cyprus | **2005** New Delhi Triennial, Lalit Kala Academy,

New Delhi, India • *Leaps of Faith*, City of Nicosia, Nicosia, Cyprus | **2003** Sarajevo Winter Festival, Sarajevo, Bosnia and Herzegovina | **2002** *Electric Voices*, Pantheon Gallery, Nicosia, Cyprus.

BLACK HELENE

Born in Limassol, Cyprus, in 1950. In 1968-1972, she studied fine arts at the University of Melbourne. She attended a ceramics course, at the National Art School, in Sydney, Australia [1976-1977]. During the period of 1978-1981 she studied photography, in Sydney, Australia.

Her work can be found in collections in Cyprus [Municipal Art Gallery, Limassol and Larnaca, Central Bank of Cyprus, Marfin Laiki Bank Cultural Centre, Bank of Cyprus, Hellenic Bank], in Russia [National Art Centre, Moscow], in France [Vincent Van Gogh Foundation, Arles] and in the United States of America [Museum of New Art, Detroit].

Distinctions: **1996** Selection of work for the Vincent Van Gogh Foundation | **1997** Cyprus competition for the European Court of Human Rights, Strasbourg, France | **2000** Competition "Twin Cities", Limassol Waterfront Sculpture Park, Cyprus | **2006** 1st Prize, open European competition, Cyprus Supreme Court.

Solo Exhibitions: **1972** "Urban Image", 99 Gallery, Melbourne, Australia | **1976** "Mixed Media", Upwey Art Gallery, Melbourne, Australia | **1986** "Cultural Iconographies", Piper Gallery, Sydney, Australia | **1987** "Form and Space", Hakone Civic Centre, Kanagawa, Japan | **1990** "Inherent Identity - War and Surveillance", 77 Gallery, Sydney, Australia | **1994** "Steel Life - A Mixed Method", Morfi Gallery, Limassol, Cyprus | **1995** "Stainless Waters", Morfi Gallery, Limassol, Cyprus | **1996** "Steel Towns, Stainless Memories", Morfi Gallery, Limassol, Cyprus | **1997** "Messages of Lost Cities", Diaspro Art Centre, Nicosia, Cyprus | **2001** "No ID", Monagri Foundation, Cyprus | **2002** "NoThing", Diatopos Centre of Contemporary Art, Nicosia, Cyprus • "No Choice", Morfi Gallery, Limassol, Cyprus | **2006** "The Secrets I am Telling Are Yours", Centre of Contemporary Art Diatopos, Nicosia, Cyprus | **2009** "The Strangeness of Natural Things", Diatopos Centre of Contemporary Art, Nicosia, Cyprus.

Group Exhibitions: **1972** "Young Artists", George Paton Gallery, Melbourne University, Australia | **1976** Sydney University, Australia | **1982** "Seven Self Portraits", Sydney University, Australia | **1991** "Between Cultures", 77 Gallery, Sydney, Australia | **1993** Morfi Gallery, Limassol, Cyprus • Exhibition of the Cyprus Chamber of Arts, Famagusta Gate, Nicosia, Cyprus | **1994** "Forms at Morfi", Morfi Gallery, Limassol, Cyprus • Exhibition of the Cyprus Chamber of Arts, Famagusta Gate, Nicosia, Cyprus | **1995** "Thalassa", International Conference Centre, Nicosia, Cyprus • "Poetic Dialogues III - The Wall", Heliotropio Gallery, Larnaca, Cyprus • Morfi Gallery, Limassol, Cyprus • "Poetic Dialogues II - The Wall", Skali Cultural Centre, Nicosia, Cyprus • "Poetic Dialogues I", Morfi Gallery, Limassol, Cyprus | **1996** Hellenic Centre, London, United Kingdom • "Homage to Vincent van Gogh", Nicosia Municipal Arts Centre, Cyprus • "Pisces", Nicosia Municipal Arts Centre, Cyprus • "Mediterranean", Municipal Art Gallery, Limassol, Cyprus • "Puente", Virtual Group Exhibition, Museo International De Electrografia, Spain | **1997** "A Century of Visual Arts", Thessaloniki, Greece • Morfi Gallery, Limassol, Cyprus | **1998** Diaspro Art Centre, Nicosia, Cyprus • Morfi Gallery, Limassol, Cyprus • Diaspro Art Centre, Nicosia, Cyprus | **1999** Opus 39 Gallery, Nicosia, Cyprus • Gloria Gallery, Nicosia, Cyprus • Morfi Gallery, Limassol, Cyprus • "D' Ou Viens-Tu?", Palais des Expositions, Geneva, Switzerland | **2000** Rouan Gallery, Limassol, Cyprus • Medi@terra 2000, The Factory, Athens, Greece • "Constructions and Paintings", Rouan Gallery, Limassol, Cyprus • "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Kastelliotissa, Nicosia, Cyprus • Morfi Gallery,

Limassol, Cyprus • "Through the Looking Glass - Technology and Creativity at the Beginning of the Next Millennium", Beachwood Centre for the Arts, Ohio, United States of America | **2001** "Arts and Sciences Festival", Theatre du Casino Grand Cercle, Aix-les-Bains, France • "Cinema Concrete", Sydney, Australia • "Blanc sur Blanc", Saint Etienne Museum of Modern Art, France | **2002** Buenos Aires Art Biennale, Museo Nacional de Bellas Artes, Argentina • "Lux Europae", Copenhagen, Denmark | **2003** "South's International Art Biennial [r]", Stockholm, Sweden • "Synesthisia", Nicosia and Limassol, Cyprus • 2nd Annual Detroit International Art Festival, Museum of New Art, Detroit, United States of America | **2004** "Cosmopolis 1, Microcosmos X, Macrocosmos", State Museum of Contemporary Art, Thessaloniki, Greece • "Idiosistasies", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "Somatopia: Mapping Sites, Siting Bodies", Hellenic Centre, London, United Kingdom | **2006** "Ideodrome 2006", Theatro Ena, Nicosia and Old Jetty, Limassol, Cyprus • "In Transition Cyprus 2006", Lanitis Foundation, Limassol, Cyprus • "Playmaker", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2007** "Atlantis is Lost", Mati Ghar Gallery – Indira Gandhi National Centre for the Arts, New Delhi, India • "Ideodrome 2007", Old Jetty, Limassol, Cyprus • "Limassol Based Artists", Municipal Art Gallery, Limassol, Cyprus | **2008** "In Transition Russia 2008", National Centre for Contemporary Art, Yekaterinburg and Moscow, Russia • "Isolomania", Nicosia Municipal Arts Centre, Cyprus • "Insights", Strasbourg, France | **2009** "Art Athina", Athens, Greece.

CHARALAMBIDIS NIKOS
He was born in Cyprus in 1967. He studied at the Academia di Belle Arti, Florence, at the school of Fine Arts, Athens and at the University of Florence. he has received the following awards | **2007** association of Greek art critics award | **1997** 2nd prize for public sculpture, Cyprus Fire Service | **1993** 1st prize, Yiannis Spyropoulos Award.
Since 1980 he has done many solo and group exhibitions in Greece and abroad, among which | **2010** *Black Little Curly Hair*, Kappatos Gallery, Athens | **2008** *The Ledra Barricade*, Centre Georges Pompidou, Paris | **2006** *living together* , 27th Sao Paolo Biennale 2006 *Nochellia-the Cia Project*, the Turner Contemporary, London / *Give(a)way*, ev+a 2006, Biennale of Ireland, Limerick | **2005** Quarter Centro Produzione Arte, Florence • *Going Public*, Centre of Contemporary Art, Athens | 2004 *the Egnatia Project*, La Circuit Lausanne Gallery, Lausanne • Outlook, Athens / *The Giants of Europe*, The Hague • 2nd Tel Aviv Biennale • Arco, Madrid • *Channel 0*, Netherlands Media Art, The Netherlands /Institute Montevideo, Amsterdam | **2003** *La Casa Curva*, Palazzo Querini Stampalia • 51st Venice Biennale | **2002** *Social gym-The Rumbling Museum*, Michael Oess Gallery, Frankfurt | **2001** Tirana Biennale | **1998** *Made in Hong-kong*, Centre of Contemporary Art Andaluz, Junta de Andalucia, Seville | **1997** *The Colony*, La Granja, Santa Cruz de Tenerife, Tenerife • Fondazione Levi, Palazzo Giustinian Lolin, 49th Venice Biennale • *Greek Realities*, Kunsthallen Brandts Klaedefabrik, Odense • *Global Vision: New Art from the '90s*, Deste foundation, Athens.

CHRISTODOULIDES SAVVAS
Born in Paphos, Cyprus, in 1961. He studied at the School of Fine Arts, Toulouse, France [1981-1986], the School of Fine Arts, Paris, France [1986-1987], the School of Decorative Arts, Paris, France [1989-1990], Paris, France and the University of Province, France [1999-2006]. He lives and works in Cyprus.
Distinctions: **2007** DESTE Prize, DESTE Foundation, Greece.
Solo Exhibitions: **1987** Gloria Gallery, Nicosia, Cyprus | **1988** French Cultural Centre,

Nicosia, Cyprus | **1993** Diaspro Art Centre, Nicosia, Cyprus | **1995** AD Gallery, Athens, Greece | **1996** Diaspro Art Centre, Nicosia, Cyprus • "Visual Objects", Bodo Niemann, Berlin, Germany | **1998** "Smooth", Diaspro Art Centre, Nicosia, Cyprus | **1999** AD Gallery, Athens, Greece | **2002** AD Gallery, Athens, Greece • Tsatsis Projects/ArtForum, Thessaloniki, Greece | **2008** AD Gallery, Athens, Greece.

Group Exhibitions: **1986** "Art '86", Palais des Arts, Toulouse, France • 10th Mediterranean Countries' Biennale, Espace Nicois d' Art et de Culture, France | **1987** 1st Biennale of Europe's Fine Art Schools, Parc des Expositions, Toulouse, France • Jean Marchant Cultural Centre, Limoges, France | **1991** "Young Cypriot Artists", K Gallery, London, United Kingdom | **1992** "Young Painting", Grand Palais, Paris, France • "Mail Art", French Ministry of Culture, Paris, France • Biennale of Young Artists from Europe and the Mediterranean, Tinglado del Puerto, Valencia, Spain | **1994** "Cyprus 1960-1994, Contemporary Quests: Re-Genesis", "Art Athina", AD Gallery, Athens, Greece | **1995** "Art Athina", AD Gallery, Athens, Greece | **1996** 4th Art Symposium, Crete, Greece • "Art Cologne", Cologne, Germany • "Greek Realities", Marstall Gallery, Berlin, Germany • "Rave, Xilone", X Art Space, Athens, Greece | **1997** 47th Venice Biennale, Palazzo Giustinian Lolin, Fondazione Levi, Italy • "Greek Realities", Kunsthallen Brandts Klaedefabrik, Odense, Denmark | **1998** "Art 29", Basel, Switzerland • "Familiarities", Rethymnon Centre for Contemporary Art, Crete, Greece • "Art Athina", AD Gallery, Athens, Greece | **1999** "Major-Minor", Hellenic American Union, Athens, Greece • "Greek Photography Today", Toulouse, France • "Art Athina", Foka Gallery, Athens, Greece | **2000** "Anti-Doron", Hellenic American Union, Athens, Greece • "Greek Photography Today", Larisa Contemporary Art Centre, Greece • "Positions and Opinions on Greek Photography", Skopelos Photographic Centre, Greece • "Art Athina", Foka Gallery, Athens, Greece | **2001** "Art Athina", AD Gallery, Athens, Greece • "Christmas Spirits", Athens, Greece | **2003** "Free Transit [?]", Zappeion Hall, Athens, Greece • "Systems of Faith", AD Gallery, Athens, Greece | **2004** "Arco '04", AD Gallery, Madrid, Spain | **2005** "Regions-Communities", 12th Photography Month, Π37 Gallery, Athens, Greece • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "Art Athina", AD Gallery, Athens, Greece • "ArtStars", Abbaye de Neumunster, Luxemburg • "Visions, Contemporary Art Exhibition", Athens Imperial Hotel, Greece and Palace Hotel, Thessaloniki, Greece | **2006** "At the Countryside-Beltsios Collection. Contemporary Art in Greece in the 21st Century", Matsopoulos Mill, Trikala, Greece • "Whatever Remains is the Future", Cultural Capital City of Europe, Patras, Greece • "Shanghai Art Fair", China • "Disguises. Femininity, Manliness and Other Certainties", State Museum of Contemporary Art, Thessaloniki, Greece | **2007** "Recreation-Maid in Greece", State Museum of Contemporary Art, Greece • "The City: From Adjustment to Transcendence", Athens, Greece | **2008** "What's New and Interesting?", AD Gallery, Athens, Greece • "Athensville", "Art Athina: Restarted", Helexpo, Athens, Greece | **2009** "Heaven", 2nd Athens Biennale, Greece • "Tenants", AD Gallery - Remap2, Athens, Greece • "Art Athina", AD Gallery, Athens, Greece • "Common View", National Theatre - Rex Theatre, Athens, Greece.

CHRISTOFIDES MARIANNA
She studied at Burg Giebichenstein School of Fine Arts, Halle, at the Athens School of Fine Arts, at Slade School of Fine Art, London and at the Academy of Fine Arts, Cologne.
She has received distinctions and awards like **2010** Friedrich-Vordemberge Grant, 1st Prize in Visual Arts, Cologne | **2009** Worldwide Network Award, Young European Artists' Biennale, Skopje / Best Documentary Award, 5th Cyprus Short Film Festival | **2006** Foundation Eurobank, Greece | **2005** 2nd Prize for video *Transfigurations*, Transvision

Festival, London.

Since 2006 she has participated in many group exhibitions and film festivals in Cyprus and abroad, among which | **2010**, Bordeaux, Studio Grant, Kölnischer Kunstverein and Imhoff Stiftung, Cologne • 2010 Friedrich-Vordemberge Visual Arts Grant by the City of Cologne | **2009** Resartis Worldwide Network of Artist Residencies Award, Skopje Biennial, First prize for the documentary Pathways in the dust. A topography out of fragments, 5th Cyprus Short Film and Documentary Festival

2008-2010 Scholarship, Foundation Onassis, Greece, **2007-2008** Scholarship, Foundation DAAD, Germany, **2007** Grant, Foundation Michelis, Greece

2006-2007 Grant, Foundation Eurobank, Greece, **2005** 2nd Prize for Video Transfigurations, Transvision Festival, London, **2001-2005** National Scholarship Foundation, Cyprus, **2000-2005** National Scholarship Foundation, Greece.

Residencies Solo exhibitions: **2011** Temporal Taxonomy, Republic of Cyprus at the 54th International Exhibition of Contemporary Art , Venice Biennale, Venice (two-person show) | **2010** Federal Association for Visual Artists, Cologne (two-person show)

COUTA MELITA

Born in Nicosia, Cyprus, in 1974. She studied at the St. Martin's School of Art and Design, London, United Kingdom [1992-1996]. During 1996-1998 she received a scholarship from the Leventis Foundation and studied at the Slade School of Fine Art, London, United Kingdom. In 2008 she participated in the Video-Dance workshop "Urban Bodies III", Cyprus and at the 9th Summer Theatre Academy, National Theatre, Greece. She has also attended scenography classes with Ralph Koltai. She is a co-founder of the artistic groups Paravan Proactions and Artrageous, in Cyprus. She has worked as a teacher, in Higher Education [2005-2008].

Distinctions: **2008** Cyprus Theatre Organisation Award for Best Costume Design for the production "Zoo".

Theatre: **2003** "A Very Old Man With Enormous Wings", The Kneehigh Theatre of Cornwall, Malta • "Art", by Yasmina Reza, Alpha Square Production, Cyprus • "Ghosts", by Henrik Ibsen and Ena Theatre, Nicosia, Cyprus • "Guilty Songs", by Vasilis Mazomenos, Cyprus Theatre Organisation, Nicosia, Cyprus | **2004** "A Very Old Man With Enormous Wings", The Kneehigh Theatre of Cornwall, Nicosia, Cyprus | **2005** "Dangerous Liaisons", by Christopher Hampton, Alpha Square Production, Cyprus • "A Very Old Man With Enormous Wings", The Kneehigh Theatre of Cornwall, Cornwall, United Kingdom | **2006** "The Murderer of Laios and the Crows", by Marios Pontikas, Experimental Stage of the Cyprus Theatre Organisation, Nicosia, Cyprus • "Kingdom of Earth", by Tennessee Williams, Dionysos Theatre, Cyprus • "The Lieutenant of Inishmore", by Martin McDonafg, Cyprus Theatre Organisation, Nicosia, Cyprus | **2007** "Denise Calls up", by Hal Salwen, Scala Theatre, Larnaca, Cyprus • "The Shadow Box", by Michael Christopher, Cyprus Theatre Organisation, Nicosia, Cyprus • "The Curve of Happiness", by Eduardo Galan and Pedro Gomez, ETHAL, Limassol, Cyprus • "Eirini", by Aristophanes, Scala Theatre, Larnaca, Cyprus | **2008** "To Meltemaki", by Pantelis Horn, Cyprus Theatre Organisation, Nicosia, Cyprus | **2009** "The Tempest", by William Shakespeare, Cyprus Theatre Organisation, Nicosia, Cyprus.

Solo Exhibitions: **2002** "Osmosis", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2005** "Urban Legend", Diatopos Centre of Contemporary Art, Nicosia, Cyprus.

Group Exhibitions: **1994** "Disclosure", Old Street, London, United Kingdom • "The Medal Exhibition", British Museum and Plantation House, London, United Kingdom | **1997** "All Change", Harvey Nichols, London, United Kingdom | **1999** Alexandria Mediterranean Festival, Egypt | **2000** "Disclosure", Nicosia, Cyprus • "Art and Technology", Athens,

Greece | **2001** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Kastelliotissa, Nicosia [Cyprus], Contemporary Art Centre, Thessaloniki [Greece], Drac Alsace, Strasbourg, [France], Frac Corsica, Corte [France] • Medi@terra, Cultural Olympics, Lavrio [Greece], Sofia [Bulgaria], Belgrade [Yugoslavia], Maribor [Slovenia], Osnabrück [Germany], Frankfurt [Germany] • "Chaos and Communication", 10th Biennale of Young Artists from Europe and the Mediterranean, Sarajevo, Bosnia and Herzegovina | **2002** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Contemporary Art Centre, Brussels, Belgium | **2003** "Mythology. A Bet on Imagination, a Bet on Art", 9th International Cairo Biennale, Egypt | **2004** "Hyperlinks", Evagoras Lanitis Centre, Limassol, Cyprus • "Openasia", 7th International Exhibition of Sculptures and Installations, Venice, Italy • "Bodyworks", Nicosia Municipal Arts Centre, Cyprus • "Young Cypriot Women Artists", Kerava Contemporary Art Museum, Helsinki, Finland • "Idiosystasies", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2005** "Digital Discourse", Valeta, Malta • "Somatopia: Mapping Sites, Siting Bodies", Hellenic Centre, London, United Kingdom • "A View to the Mediterranean Sea: The Cyprus Case", Herzliya Artists' Residence, Israel • "100 Artists for a Museum", Casoria Contemporary Art Museum, Naples, Italy • 20th LAC Salon de Printemps 2005, Letzebuerger Artisten Centre, Luxembourg | **2006** "Check-In Europe", European Patent Office, Munich, Germany | **2007** "Body", Casoria Contemporary Art Museum, Naples, Italy • "Agorafolly Outside", European Centre for Contemporary Art Europalia, Brussels, Belgium • "PQ07", 11th International Exhibition of Scenography and Theatre Architecture, Prague, Czech Republic • "Supernova - Constellations", Nicosia Municipal Arts Centre, Cyprus | **2008** "Waiting for Your News", Gounaropoulos Museum, Athens, Greece • Kodra Action Field, International Visual Arts Festival, Thessaloniki, Greece • "Paris/Chypre", Diana Marquardt Gallery, Paris, France • "Where do we Go from Here", Nicosia Municipal Arts Centre, Cyprus.

DIAMANTIS ADAMANTIOS
Born in Nicosia, Cyprus, in 1900 and died on the 28th of April, 1994. He attended the Pancyprian Gymnasium [1912-1918], Nicosia. He studied art at the Saint Martin's School of Art [1920-1921] and at the Royal College of Art [1921-1923], London, United Kingdom. From 1926 to 1962 he taught art at the Pancyprian Gymnasium. In parallel he developed substantial social and cultural activities. As member of the Society of Cypriot Studies he worked towards the collection of pieces of folk art and the organisation of the Cyprus Folk Art Museum, of which he was director from its foundation in 1950. His work can be found in Cyprus [State Gallery of Contemporary Cypriot Art, Archbishop Makarios III Foundation Gallery, Nicosia Municipality Collection, Limassol Municipal Gallery, Marfin Laiki Bank Cultural Centre, Bank of Cyprus Cultural Foundation] and in Greece [National Gallery, University of Thessaloniki].
Distinctions: **1923** First Drawing Prize, Royal College of Art, London, United Kingdom | **1976** Athens Academy Award, Greece | **1993** Excellence in Letters and Arts, Cyprus.
Solo Exhibitions: **1957** Ledra Palace Hotel, Nicosia, Cyprus | **1962** Zygos Gallery, Athens, Greece | **1964** Commonwealth Institute on invitation by the Institute, London and Edinburgh, United Kingdom | **1975** Presentation of the "People of Cyprus" and the series "Agony" by the Nicosia Municipality Nicosia, Cyprus Folk Art Museum, Nicosia, Cyprus | **1976** Retrospective Exhibition, National Gallery, Greece | **1977** organised by the Lions Club, Acropolis Gallery, Nicosia, Cyprus | **1979** organised by the English-Cypriot Society, Mall Galleries, London, United Kingdom | **1989** organised by the Cultural Services of the Ministry of Education and Culture, House of Cyprus, Athens, Greece | **1989** Argo Gallery, Nicosia, Cyprus | **1994** Retrospective Exhibition, State Gallery, Nicosia.

Group Exhibitions: **1962** "Art of the Commonwealth Today", Commonwealth Institute, London, United Kingdom | **1978** "The Ethnarch Makarios and the Struggle of the Cypriot People", Nicosia, Cyprus | **1979** Demetria 1979: "Contemporary Cypriot Painting", Thessaloniki, Greece | **1980, 1981** Travelling Exhibition of Contemporary Cypriot Painting, Prague [Czechoslovakia], Budapest [Hungary], Zul [East Germany], Bucharest [Romania], Belgrade [Yugoslavia], Sophia [Bulgaria] | **1983** "Contemporary Cypriot Painting", International Diplomatic Academy, Paris, France | **1985** Café de la Paix: "Un instant de Paix", Paris, France • "25 years of Cypriot Art", Famagusta Gate, Nicosia, Cyprus.

ECONOMOU YIANNOS
Born in Cyprus in 1959. Selected shows and participations: **2010** Raising Dust - Encounters in Relational Geography, Calvert 22 Foundation, London • Chypre 2010 L'art au present, Espace Commines, Paris • MADATAC 2010 Seccion Producciones Inexploradas, Madrid • Ancient Whispers The Evagoras and Cathleen Lanitis Foundation. An international NEME project, Limassol, initiated by Yiannos Economou, coordinated by Helene Black, Yiannis Colakides and Yiannos Economou • Looking Awry: Views of an anniversary The Evagoras and Cathleen Lanitis Foundation. Limassol. Curator Dr. Antonis Danos • Cinesonika Film and Video FestivalSurrey, Canada • GIGUK Videoart 2010 Giessen, Germany Jury: Bernard Greif, Christian Fleissner • The Little Black Fish Istanbul Curators: Dr Antonis Danos, Zeynep Yasa Yaman • Breaking Walls – Building Networks, The Macedonian Museum of Contemporary Art, Thessaloniki. | **2009** Kunstfilmtag, Dusseldorf. Curators: Dr. Frauke Tomczak, Dr. Doris Krystof Videoholica International Video Art Festival, Varna | **2008** Ideodrome 2008 Contemporary experimental videos, Limassol. • In Transition Russia 2008, Museum of Fine Arts Yekaterinburg and National Centre of Contemporary Arts Moscow •The Mirror Stage, International Video Art Exhibition, Limassol. • Zero Visibility, Diyarbakır Sanat Merkezi, Turkey. Curator Sener Ozmen | **2007** Isolomania, Nicosia Art Centre organised by NeMe and EKATE • Disaster and Oblivion, Nicosia, organised by EKATE Nicosia Cultural Centre • Loops Solo show at Pantheon Gallery Nicosia • Videodrome 2007, Limassol | **2006** Rencontrer L' Europe: Chypre Projected Visions, Strasbourg, France • Screens: telling stories–Contemporary Film and Video from Cyprus, Patras, Greece | **2005** Somatópia: mapping sites, siting bodies–Contemporary Art from Cyprus, London. UK. Organised by the Ministry of Education and Culture. Curator: Antonis Danos • The Machine Dream wins best experimental film award at Cyprus Short Film Festival | **2004** EKATE 1964-2004 – National Exhibition for the 40 years of EKATE, Nicosia.

EPAMINONDA HARIS
Born in Cyprus in 1980. Haris Epaminonda studied in Chelsea College of Art & Design and Kingston University, London, and received an MA in Fine Art from the Royal College of Art, London.
Since 2004 she has presented her work in many solo and group exhibitions internationally. In **2007** she co-represented Cyprus at the 52nd Venice Biennale and in 2009 she took part at the 9th Sharjah Biennale, as well as the 5th Berlin Biennale, 2008. Recent solo exhibitions include: 2010 Museo di Palazzo Poggi & Biblioteca Universitaria, Bologna • Tate Modern, Level 2 gallery, London, UK • Site gallery, Sheffield, UK • **2009** Rodeo Gallery, Istanbul • Frame/Frieze art fair / Malmö Konsthall, Malmö | **2008** Circus gallery, Berlin • Künstlerhaus Bethanien, Berlin.
She received a number of distinctions and prizes, among which **2009** SB9 award, Sharjah

Biennale awardsUAE 2007 • UNDO Foundation award, Cyprus | **2003** The William Latham award, UK | **2002** The Linklaters Award, UK | 2001 The Royal College of Art Fund Support, UK.

She was also shortlisted for: **2009** DESTE PRIZE, Greece | ARS VIVA AWARD 09/10 | 'History' (BDI) | Germany **2008** ARS VIVA AWARD | 08/09, 'Mise En Scene' (BDI), Germany.

GEORGHIOU GEORGE POLYVIOU
Born in Famagusta, Cyprus in 1901 and died in 1972. Self-taught. On the death of his father, when he was 17, he was sent to study law at Middle Temple, London and returned after 13 years to take his place in his father's cotton business and look after his shipping agencies and other enterprises. His education in Western Europe had been extensive and various. By 40 he had given up all other work and was a full time, self-taught painter, working with oils on wood. He had a short working life of only 25 years. In 1964 he laid down his brushes and he died on 2nd August, 1972.Many of his important works were left behind in Famagusta after the invasion in 1974 and are now missing. His work can be seen in Cyprus [State Gallery of Contemporary Cypriot Art, Archbishop Makarios III Foundation Gallery, Marfin Laiki Bank Cultural Centre, Leventis Foundation], in Greece [Rhodes Municipal Gallery, Themistocles Tsatsos' Collection], in United Kingdom [Imperial War Museum, Winston Churchill Collections, Sir Andrew and Lady Wright, the Marchioness of Dufferin and Ava, Mrs Lawrence Earl], in Holland [Collection of the Queen of Holland], in the United States of America and elsewhere.

Solo Exhibitions: **1950** Black Hall, Oxford, United Kingdom • British Council, Nicosia, Cyprus | **1953** Lefevre Gallery, London, United Kingdom • British Council, Nicosia, Cyprus | **1955** Bernheim-Jeune Gallery, Paris, France | **1956** Apollinaire Gallery, Milan, Italy • Stadt Casino, Basel, Switzerland | **1959** National Museum Bezalel, Jerusalem, Israel | **1959** Archaeological Museum, Nicosia, Cyprus | **1960** Zygos Gallery, Athens, Greece | **1963** Arcaeological Museum, Nicosia, Cyprus.

Group Exhibitions: **1940** Art Exhibition for the Assistance of the Greek Navy, APOEL Athletic Club, Nicosia, Cyprus | **1962** "Art in the Commonwealth Countries Today", Commonwealth Institute, London, United Kingdom.

Posthumous Exhibitions: **1982** "Georghiou, 10 years since his death", organised by the Cultural Services of the Ministry of Education and Culture and "Kyklos" magazine, Gloria Gallery, Nicosia, Cyprus | **1987** organised by the Friends of the Cyprus Museum Association Famagusta Gate, Nicosia, Cyprus | **1999** Retrospective exhibition organised by the Cultural Services of the Ministry of Education and Culture, State Gallery of Contemporary Cypriot Art, Nicosia, Cyprus.

GREGORIOU THEODOULOS
Born in Malounda, Cyprus, in 1956. He received a scholarship from UNESCO and studied painting at the Institute de Arte Plastice N. Grigorescu, Bucharest, Romania [1976-1981]. He then received a scholarship from the French Government and studied at the Cité International des Arts and the École des Beaux Arts, Paris, France [1986-1987]. He lives and works in Cyprus and France.

His work can be found in France [Les Abattoirs Museum of Contemporary Art, in Toulouse, Fond Régional d' Art Contemporain in Midi-Pyrénées and Alsace, Ministry of Foreign Affairs, Andre Malraux Municipal Centre of Contemporary Art in Colmar], in Italy [Museum of Contemporary Art, Savona], in Cyprus [State Gallery, Nicosia], in Greece [Macedonian Museum of Contemporary Art, Thessaloniki] and in a number of

private collections in Cyprus, France, Belgium, United Kingdom, Switzerland, Italy and Greece.

Distinctions: **1985** Matisse Award, Paris, France | **1999** 1st Prize for Sculpture and Prize for best presentation, Ileana Tounta Centre of Contemporary Art, Athens, Greece | **2006** 1st Prize for Sculpture, Nicosia, Cyprus.

Solo Exhibitions: **1987** Diaspro Art Centre, Nicosia, Cyprus | **1991** Kolossi Medieval Castle, Limassol, Cyprus • Diaspro Art Centre, Nicosia, Cyprus | **1992** Midi-Pyrénées Centre of Contemporary Art, Toulouse, France • Claude Fain Gallery, Paris, France | **1993** Diaspro Art Centre, Nicosia, Cyprus • Guest artist at FRAC/CRAC, Alsace, France • Ileana Tounta, Centre of Modern Art, Athens, Greece | **1996** Nicosia Municipal Arts Centre, Cyprus • Ileana Tounta Centre of Contemporary Art, Athens, Greece | **1998** Andre Malraux Municipal Centre of Contemporary Art, Colmar, France | **1999** Monaco Casino • Macedonian Museum of Contemporary Art, Thessaloniki, Greece | **2000** Zena Athanasiadou Gallery, Thessaloniki, Greece | **2001** Ileana Tounta Centre of Contemporary Art, Athens, Greece • Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2003** Morfi Gallery, Limassol, Cyprus • Boehm Press, Zurich, Switzerland • Andersen Gallery, Zurich, Switzerland | **2004** Beacker Gallery, Cologne, Germany | **2005** Diatopos Centre of Contemporary Art , Nicosia, Cyprus | **2006** UNESCO, Paris, France | **2008** "Cyprus, from Neolithic Period to Theodoulos Gregoriou", Museum of Louvre, Paris, France | **2009** "Cells V", Diatopos Centre of Contemporary Art, Nicosia, Cyprus.

Group Exhibitions: **1983** Contemporary Art Park, Nicosia, Cyprus • 26th Art Symposium, Prilep, Yugoslavia | **1987** 2nd Biennale of Young Artists from European Mediterranean Countries, Thessaloniki, Greece • "Modern Art of Cyprus", Athens, Greece • "Young Artists", ECUME, Marseille, France | **1989** Expo-Arte, Bari, Italy • "Mediterranean Sea for Modern Art", Bari, Italy | **1990** "Aperto '90", Venice Biennale, Italy • Contemporary Art Museum, Savona, Italy • Credito Vaitelinese Gallery, Milano, Italy • Famagusta Gate, Nicosia, Cyprus • Modern Art Museum, Toulouse, France | **1992** Art and New Technologies, European Program • FIAC, Claude Fain Gallery, Paris, France | **1993** FRAC/CRAC, Alsace, France • "Art 93", Basle, Switzerland | **1994** International Symposium Artcapi, Strasbourg, France • Goulandri Museum, Athens, Greece • Famagusta Gate, Nicosia, Cyprus • Biennale d' Arte Emergente, Sienna, Italy • International Sculpture Symposium, Delphi European Centre, Greece | **1996** Rethymno, Crete, Greece • Chateau des Ducs d' Epernon, Cadillac, France • Art Fair, Brussels, Belgium | **1997** Venice Biennale, Italy • Thessaloniki '97, European Capital of Culture, Thessaloniki, Greece • "Art Athina", Ileana Tounta Centre of Contemporary Art, Athens, Greece • "Rip Arte", Rome, Italy | **1998** "Meditteranea", Brussels, Belgium | **1999** National Museum, Warsaw, Poland • "Art Junction", Nice, France | **2000** Nicosia Municipal Arts Centre, Cyprus • Les Abattoirs Contemporary Art Museum, Toulouse, France | **2001** Lido, Venice, Italy | **2002** Royal Park, Toulouse, France • Kunsthall, Cologne, Germany | **2003** Andersen Gallery, Zurich, Switzerland • Les Abattoirs Contemporary Art Museum, Toulouse, France • State Museum of Contemporary Art, Thessaloniki, Greece | **2004** Küpersmühle Museum, Duisburg, Germany • Kunstlerhaus, Vienna, Austria • Macedonian Museum of Contemporary Art, Thessaloniki, Greece • State Museum of Contemporary Art, Thessaloniki, Greece • Andersen Gallery, Zurich, Switzerland • Manufacture des Oeillets, Paris, France | **2005** Olympic Art Museum, Seoul, South Korea • Lancelevich, La Louvière, Belgium • Kunsthaus, Manheim, Germany • Nicosia Municipal Arts Centre, Cyprus • Modern Art Museum, Ostend, Belgium | **2007** Tretyakov Museum, Moscow, Russia | **2008** Kodra, Thessaloniki, Greece • Gounaropoulou Museum, Athens, Greece.

HADJIGEORGHIOU YIOULA
Born in Paphos, Cyprus, in 1968. In 2000 she graduated from the School of Fine Arts, Athens, Greece and continued her studies at the National Technical University of Athens, Greece.
Solo Exhibitions: **2002** "Traps", Alekton Gallery, Athens, Greece • 25th Sao Paolo Biennale, Brazil | **2003** "Where is My Head?", Athens Art Gallery, Greece | **2004** "Where is My Head?", Diatopos Centre of Contemporary Art, Nicosia, Cyprus • ZM Gallery, Thessaloniki, Greece • "120.000 Steps", Kilindromiloi Sarantopoulos, Athens, Greece | **2009** "Control", Diatopos Centre of Contemporary Art, Nicosia, Cyprus.
Group Exhibitions: **1998** "Owing to Extrajudicial Matters", Zaimi 54 Art Space, Athens, Greece • 1st International Festival of Art and Technology, Ileana Tounta Contemporary Art Centre, Athens, Greece and Fournos Art and Technology Centre, Athens, Greece • "Future Park", Amsterdam, The Netherlands • "With All the Colours in my Pocket", Old Red Cross Hospital, Athens, Greece | **1999** Mediterranean Meeting of Young Artists, City of Athens Cultural Centre, Greece | **2000** "Entertaining the Object", Ios Gallery, Athens, Greece • "Passage 49", Athens, Greece • "EKO", National Garden, Athens, Greece | **2002** "Poisons", City of Athens Technopolis, Greece • "Tribute to the Ioannina District", Averof Museum, Metsovo, Greece • "Art Athina", Zina Athanasiadou Gallery, Thessaloniki, Greece | **2003** "I, Me, Myself", Rethymnon Centre of Contemporary Art, Crete, Greece • "Olympic Spirit and Contemporary Art", Municipal Centre, Chania, Crete, Greece • "Art and Cinema", Open 2003, Venice, Italy • "Tribute to the Ioannina District", Macedonian Museum of Contemporary Art, Thessaloniki, Greece and Gazi, Athens, Greece | **2004** "Identity Matters", Macedonian Museum of Contemporary Art, Thessaloniki, Greece • "In Addition", Psychiko Municipal Gallery, Athens, Greece • "Art Athina", ZM Gallery, Thessaloniki, Greece • "Athina by Art" Athens, Greece • Kodra Action Field, Thessaloniki, Greece • "What a Threat Looks Like", Koursoum Tzami, Trikala, Greece • "Six Women, Six Proposals", Athens, Greece | **2007** "Grey", House of Cyprus, Athens, Greece | **2008** "Waiting for Your News", Kodra Action Field, Thessaloniki, Greece • "The Everyday Utilitarian Object, Interpretation and Usage", Zeon, Athens, Greece and Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2009** "Summer Days 2009", Athens Art Gallery, Greece • "Control", Diatopos Centre of Contemporary Arts, Nicosia, Cyprus • 53rd Venice Biennale, Italy • "The Roads of After", Delphi European Cultural Centre, Greece.

IOANNOU ELINA
Born in Cyprus in 1979. She studied at the Frederick University of Cyprus and at the École Superieure des Beaux-Arts de Montpellier, France. She has exhibited her work in the following solo shows: **2010** *39.2 m2 And I Have No Reason To Lie*, Omikron Gallery, Nicosia • *Caught In The Act*, Nicosia Municipal Art Centre, Nicosia (2009). She also participated in the following group exhibitions: **2010** 50–1 Gallery, Limassol • Rooms 2010, Kappatos Gallery, Athens • *Five Years Later*, La Menuiserie, Rodez, France • *Our Creative Diversity: Kairos* | **2008** 13th Biennale of Young Artists from Europe and the Mediterranean, Puglia, Italy.

KALLIMACHOU EVRIDIKI
Born in Cyprus in 1973. She graduated from the Athens Schol of Fine Arts in1996. She colpeted her Masters Degree at the Athens School of Fine Arts in 2006. She has participated in many group exhibition: **1999** 9th Biennale of Young Artists, Mattatoio, Rome • Young Cypriot Artists Palais De Nation, Geneve | **1998** 5th European Festival of Contemporary Art - Atelie Balias, Ecouche, France , Creative Picture–Consumption of

Feelings, House of Cyprus, Athens | **1998** Athens | **1996**, Graduates of the Athens School of Fine Arts National Gallery, Athens| **1995** Exhibition of Three Young Artists, The Journey Begins, Diaspro Gallery • Young Artists' Meeting–Fine Arts Schools of Athens, Moscow, Belgrade and Sofia, Greece.

KALLIS KYRIACOS

Born in Dhali, Cyprus, in 1960. He studied at the Academy of Fine Arts, Prague, Czechoslovakia [1982-1988], on a state scholarship. Since 2001 he is a member of the Noise of Coincidence Art Group and since 2006 he is a member of the Executive Committee of the Cyprus Chamber of Fine Arts.

Solo Exhibitions: **1999** "Primitive Observers", Argo Gallery, Nicosia, Cyprus.

Group Exhibitions: **1990** "Prospect of the Future", House of Cyprus, Athens, Greece and Famagusta Gate, Nicosia, Cyprus | **1991** "The Cypriot Struggle", House of Cyprus, Athens, Greece and Famagusta Gate, Nicosia, Cyprus • "6 Young Artists", K Gallery, London, United Kingdom • "European Dialogue", Paneuropean Exhibition, Bochum, Germany • Pancyprian Exhibition of the Cyprus Chamber of Arts, Famagusta Gate, Nicosia, Cyprus | **1993** 9th International Symposium, Horzitse, Czech Republic | **1994** "Gaia-Aphrodite", Panhellenic Art Symposium, Famagusta Gate Workshop , Nicosia, Cyprus | **1995** "Cyprus Contemporary Art. An Itinerary", Ayios Andreas Market, Nicosia, Cyprus | **1997** "Memories and Contemporary Roads of Cypriot Plastic Arts", Aladja Imaret, Cultural Capital of Europe, Thessaloniki, Greece | **1999** "Twin Cities", 1st Symposium of Sculpture of the Limassol Municipality, Limassol, Cyprus | **2000** "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", State Gallery, Nicosia, Cyprus | **2001** "Noise of Coincidence", Old Nicosia Municipality, Cyprus | **2003** "Noise Crossings", Nicosia, Cyprus | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2007** "Spacewalk II", Municipal Gallery, Larnaca, Cyprus • "Open 10", International Exhibition of Sculpture and Installations, Venezzia Lido, Italy • "Un Certain Regard - Une Vision de l ' Art Contemporain Chypriot", Paris, France.

KANTHOS TELEMACHOS

Born in Alona, Cyprus, in 1910 and died in Nicosia in 1993. He studied at the School of Fine Arts in Athens, Greece [1929-1932 and 1934-1938], under Umberto Argyros, Demetrios Biskinis, Spyros Vikatos [drawing and painting] and Yiannis Kefallinos [engraving]. He worked as an art teacher at the Famagusta Gymnasium [1942-1944] and the Pancyprian Gymnasium [1950-1969]. He was also involved in stage design. In 1950 he traveled to London and other European cities and renewed his contact with art. He later repeated his travels abroad on every possible occasion.

In 1964 he founded the Cyprus Chamber of Fine Arts. From 1969 until 1975 he was a member of the Educational Service Commission of the Ministry of Education and Culture. He developed a wider cultural activities and was member of art committees of the Ministry of Education and Culture and other Government departments.

His works can be found in Cyprus [State Gallery of Contemporary Cypriot Art, Archbishop Makarios III Foundation Gallery, Municipal Gallery of Famagusta, Limassol Municipal Gallery, Marfin Laiki Bank Cultural Centre], in Greece [Ministry of Culture, Municipality of Athens Gallery, National Bank of Greece] and in the private collection of his two daughters in Vienna.

Solo Exhibitions: **1931** Emboriki Club, Nicosia, Cyprus | **1934** Athletic Club Anorthosis, Famagusta, Cyprus | **1940** Athletic Club APOEL, Nicosia, Cyprus | **1959** Trust Club, Nicosia, Cyprus | **1960** Famagusta, Cyprus | **1972** Hilton Gallery, Athens, Greece | **1973**

Argo Gallery, Nicosia, Cyprus | **1979** Zygos Gallery, Nicosia, Cyprus | **1982** Retrospective Exhibition, National Gallery-Alexandros Soutzos Museum, Athens, Greece | **1983** Retrospective Exhibition organised by the Ministry of Education of Cyprus, Famagusta Gate, Nicosia, Cyprus | **1991** Gloria Gallery, Nicosia, Cyprus.

Group Exhibitions: **1962** Vayianos Gallery, Athens, Greece • Apophasis Gallery, Nicosia, Cyprus | **1964, 1965, 1966, 1967, 1971** Pancyprian Exhibitions | **1965,1971** Panhellenic Exhibitions | **1984** Biennale of Alexandria, Egypt | **1965** Cairo, Egypt | **1967** Boston, United States of America | **1970, 1971** Argo Gallery, Nicosia, Cyprus | **1975** National Gallery, Athens [Greece], Belgrade [Yugoslavia], Sophia [Bulgaria] | **1979** Demetria '79, Thessaloniki, Greece | **1981** Bucharest [Romania], Prague [Czechoslovakia], East Germany, Budapest [Hungary], Sophia [Bulgaria] | **1982** Belgrade [Yugoslavia] | **1993** "The Tree in Art", Municipal Arts Centre, Nicosia, Cyprus.

KARABABAS STEFANOS

He was born in Thessaloniki, Greece, in 1964. He studied Automotive Electronics at the Sivitanidios School of Technology, Athens, Greece [1983-1985], and Painting at the Aristotle University of Thessaloniki, Greece. [1985-1990]. He received a scholarship from the Greek State Scholarships Foundation [2001-2003]. He was a member of the art groups "Katalipsi" [1986-1990], and "Noise of Coincidence" [2001-2005], actively participating in their exhibitions and events. Since 2000, he has been living and working in Nicosia, Cyprus.

Since **1987** he has presented his work in many solo and group exhibitions in Greece, Cyprus, and abroad, among which: **2011** *Capturing the City (Famagusta)*, Argo Gallery (I) and Aeschylou 83 Gallery (II), Nicosia, Cyprus | **2009** *Change of Climate*, Koumides Workshop, Nicosia, Cyprus | **2007** *Paris/Chypre*, Diana Marquard Gallery, Paris, France • *Fantasies*, Papavasileiou Residency, Serres, Greece • *Crossings* Nicosia Municipal Arts Center, Nicosia, Cyprus | **2004** *Double Sided Image*, Vaso Batayianni Gallery, Athens, Greece | **2002** Electric Voices, Pantheon Gallery, Nicosia, Cyprus | **1997** *Imaginary Machines* Agathi Art Space, Athens, Greece • Babel Comics Festival, Gazi, Athens, Greece.

KOUMIDES GLAFKOS

Born in 1950, in Nicosia, Cyprus. He studied architecture at the AA School of Architecture, London, United Kingdom [1969-1974]. He also studied psychology at the Cologne University, Germany [1979-1983]. He is a member of the Cyprus Scientific and Technical Chamber.

Solo Exhibitions: **1968** The '63 Club [English School], Nicosia, Cyprus | **1977** Die Brücke, Münster, Germany | **1981** Düsseldorf, Germany | **1982** Kochlias Bookshop, Nicosia, Cyprus | **1983** Comedia Colonia, Cologne, Germany | **1984** Gloria Gallery, Nicosia, Cyprus • Gallerie Die Westermühle, Munich, Germany | **1985** Kyklos Gallery, Paphos, Cyprus, | **1986** Opus 39 Gallery, Nicosia, Cyprus | **1987** KIK Gallery, Cologne, Germany | **1988** "Stools", Diaspro Art Centre, Nicosia, Cyprus | **1989** Epea Pteroenta, Nicosia, Cyprus | **1990** Morfi Gallery, Limassol, Cyprus | **1992** Argo Gallery, Nicosia, Cyprus | **1993** Ro Gallery, Chrysaliniotissa, Nicosia, Cyprus | **1996** "Book-art", Kochlias Bookshop, Nicosia, Cyprus | **1997** "Iota Dasia", Argo Gallery, Nicosia, Cyprus | **1999** "Iota Dasia", 48th Venice Biennale, Italy | **2001** Cologne, Germany | **2002** "Off-Season", Argo Gallery, Nicosia, Cyprus | **2003** "Cazantim", Oktana, Nicosia, Cyprus | **2003** "Mailing the Book", Moufflon Bookshop, Nicosia, Cyprus | **2004** "Historiophania", Gloria Gallery, Nicosia, Cyprus | **2006** "Place", Argo Gallery, Nicosia, Cyprus | **2008** "Echemithon Stagma",

Nicosia Municipal Arts Centre, Cyprus | **2009** "Glafkos Koumides" Apocalypse Gallery, Nicosia, Cyprus.

Group Exhibitions: **1984** "Cyprus Engraving", Cuba and China | **1986** "Package Art", Nicosia, Cyprus | **1987** "Nicosia in Cologne", Cologne, Germany • "Nicosia Festival", Nicosia, Cyprus | **1989** "Cyprus Engraving", 18th Engraving Biennale, Ljubljana, Yugoslavia | **1993** "Panhellenic Art Symposium", Nicosia, Cyprus • "Cyprus Art", Adge, France | **1994** "The Tree", Nicosia Municipal Arts Centre, Cyprus | **1995** "Contemporary Cyprus Art", Castelliotissa, Nicosia, Cyprus | **1998** Porz, Cologne, Germany | **2000** "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Nicosia Municipal Arts Centre, Cyprus | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2008** "The Grand Atelier", Europalia, Brussels, Belgium | **2009** "Change of Climate", Nicosia, Cyprus.

KOUROUSSIS NIKOS

Born in Mitsero, Cyprus, in 1937. In 1960 he studied art at the St. Martin's College of Art and in 1964 at Hornsey College of Art, London, United Kingdom.

Solo Exhibitions: **1967** Technical School, Nicosia, Cyprus | **1970** Ledra Palace Gallery, Nicosia, Cyprus | **1972** Goethe Institute, Nicosia, Cyprus | **1973** Desmos Art Gallery, Athens, Greece | **1974** Kuppers Art Gallery, Neuss, Germany | **1975** "Labyrinthos I", Municipal Theatre, Nicosia, Cyprus and Tanz Forum, Cologne, Germany | **1977** Desmos Art Gallery, Athens, Greece | **1979** Night Gallery, London, United Kingdom | **1982** "Labyrinthos II", Nicosia, Cyprus • "Labyrinthos III", Artist in Residence, Pratt Institute, New York, United States of America | **1986** Psychico Art Gallery, Athens, Greece • Gloria Gallery, Nicosia, Cyprus | **1987** Naranja Gallery, Cologne, Germany | Morfi Gallery, Limassol, Cyprus | **1991** Diaspro Art Centre, Nicosia, Cyprus | **1992** "Art and Function", Diaspro Art Centre, Nicosia, Cyprus | **1997** Retrospective, Diaspro Art Centre, Nicosia, Cyprus | **1998** "The Silent Cry of the City", Photography, Argo Gallery, Nicosia, Cyprus | **2001** "Iera Pornia", Installation, Morfi Gallery, Limassol, Cyprus and Kastelliotissa Hall, Nicosia, Cyprus • "Metamorphosis", Installation, Diatopos Art Centre, Nicosia, Cyprus • **2002** "Retrospective Exhibition 1969-2001", Melina Cultural Centre, Municipality of Athens, Greece | **2003** "Quests", Mediterranean Museum of Stockholm, Sweeden • "Rape of Europa", Installation, Kastelliotissa Hall, Nicosia, Cyprus • "Iera Pornia", Mediterranean Museum of Stockholm, Sweden | **2004** "Rape of Europa", Installation, "Openasia", Venice, Italy | **2005** "Rape of Europa", Installation, Athina by Art, Greece and Casa Elizarde, Barcelona, Spain | **2006** Re-Art, Caledonian University, Glasgow, United Kingdom | **2007** Re-Art, ARTos Foundation, Nicosia, Cyprus | **2008** "The Protagonists", Installation, House of Cyprus, Athens, Greece and Kastelliotissa Hall, Nicosia, Cyprus | **2009** "The Protagonists", Installation, New York, United States of America.

Group Exhibitions: **1968** New Delhi Triennale, India | **1969** Paris Youth Biennale • Hilton Art Gallery, Athens, Greece | **1970** Commonwealth Centre, London, United Kingdom • Ora Gallery, Athens, Greece | **1971** Ateneo de Madrid, Spain • Contemporary Cypriot Art, Belgrade, Yugoslavia • Biennale Sao Paolo, Brazil | **1972** Venice Print Biennale, Italy | **1974** Desmos Art Gallery, Athens, Greece | **1975** 11th International Biennale of Graphic Arts, Ljubljana, Yugoslavia | **1976** 3rd International Print Biennale, Fredrikstad, Norway • National Gallery, Athens, Greece • Macedonian Centre of Arts, Thessaloniki, Greece • 4th International Print Biennale, Frechen, Germany | **1978** 4th International Print Biennale, Fredrikstad, Norway • 5th International Print Biennale, Frechen, Germany | **1979** Contemporary Cypriot Art, Thessaloniki, Greece | **1980** 5th International Print Biennale, Fredrikstad, Norway | **1983** Contemporary Cypriot Art, Paris, France | **1984** Printemps De La Jeune Creation, Paris, France • 7th International Print Biennale, Fredrikstad, Norway •

Contemporary Sculpture Park, Nicosia, Cyprus • Alexandria Biennale, Egypt | **1986** Diaspro Art Centre, Nicosia, Cyprus | **1987** Sculpture Symposium, Volos, Greece | **1988** "Metamorphosis", Video - Installation, Pratt Institute, New York, United States of America • "4th Dimension", Video - Installation, Pratt Institute, New York, United States of America | **1990** Venice Biennale, Italy | **1995** "The Tree", Nicosia Municipal Arts Centre, Cyprus | **1996** "Pisces", Nicosia Municipal Arts Centre, Cyprus | **1998** "Three Artists, Three Routes", Diaspro Art Centre, Nicosia, Cyprus and House of Cyprus, Athens, Greece | **2000** "Panorama of Greek Print", Nicosia Municipal Arts Centre, Cyprus and National Gallery, Athens, Greece • "From the Chisel to the Electron. 100 years of Cyprus Sculpture", Misirikos, Nicosia, Cyprus • Sculpture Symposium, Limassol, Cyprus | **2004** "Athens by Art", Athens, Greece • "Openasia", Art Communications, Venezia Lido, Italy.

KYPRIS YORGOS
Born in Nicosia, Cyprus, in 1954. He attended lessons at the Sarafianos School of Painting, Athens, Greece [1973-1975]. He studied at the Instituto Statale D' Arte Per La Ceramica, Faenza, Italy [1975-1978]. In 1985 he taught ceramics in Crete, Greece and in 1991 he created Mati Art Gallery, Santorini, Greece.
His installations have been exhibited in many countries, such as: Greece, United Kingdom, France, Switzerland and United States of America.
Distinctions: **1977** 3rd Prize, International Competition of Mediterranean Ceramics, Grottaglie, Italy | **1998** 1st Prize, Pancyprian Competition for a sculpture installation at St. Paul High School, Paphos, Cyprus.
Solo Exhibitions: **1976** Bottega D' Arte Ceramica, Forli, Italy | **1982** Gloria Gallery, Nicosia, Cyprus | **1995** "Fish Conditions", 7 Gallery, Athens, Greece | **1996** "Fish Conditions", Argo Gallery, Nicosia, Cyprus | **1998** "About Cages and Flights", Argo Gallery, Nicosia, Cyprus | **2000** "Fish", Cultural Centrum Covalenco, Heldrop, Eindhoven, The Netherlands | **2001** "Parallel Notions", Krisal Gallery, Geneve, Switzerland • "Parallel Notions", Art Forum Gallery, Thessaloniki, Greece | **2003** "Fish", Lovi Visual Art Gallery, Newtown, United States of America | **2004** "Clippings", Argo Gallery, Nicosia, Cyprus | **2007** "Emigration", Santorini, Greece | **2009** "Vortex", Scala Gallery, Mykonos, Greece.
Group Exhibitions: **1976** National Ceramic Exhibition, Castelamonte, Italy • International Ceramic Exhibition, Faenza, Italy | **1977** Rifugio Gualdo, Sesto Fiorentino, Italy • International Ceramic Exhibition, Faenza, Italy • International Ceramic Exhibition, Grottaglie, Italy | **1978** International Ceramic Exhibition, Faenza, Italy • International Ceramics Biennale, Vallauris, France | **1980** Panhellenic Cultural Movement, Athens, Greece | **1981** International Ceramic Exhibition, Faenza, Italy • Athens Conservatory, Greece | **1982** International Ceramics Biennale Exhibition, Faenza, Italy • International Ceramic Exhibition, Vallauris, France • Athenaeum Gallery, Athens, Greece • Astor Gallery, Athens, Greece | **1983** Exostis Gallery, Thessaloniki, Greece | **1984** "Ceramists x 27", Budapest Galleria Museum, Hungary • "Three Ceramists", Terracotta Gallery, Thessaloniki, Greece | **1985** "Painting Space-Theatricality", Benaki Museum, Athens, Greece • City of Athens Cultural Centre, Greece • "18 Cypriot Contemporary Artists", Athenaeum Gallery, Athens, Greece | **1986** "Three Sculptors", Athenaeum Gallery, Athens, Greece | **1987** House of Cyprus, Athens, Greece • Astrolavos Gallery, Piraeus, Greece | **1989** "L' Europe des Ceramistes", Auxerre, France • "Contemporary Ceramics", Athens Cultural Centre, Greece | **1994** "Cyprus 1960-1994, Contemporary Quests", "Art Athina 2", Athens, Greece | **1995** "Artistic Journey", European Cultural Month, State Gallery of Contemporary Art, Nicosia, Cyprus | **1996** "Cypriots' Seaway", 4th International Symposium of Sculpture, Crete, Greece • "Pisces", Nicosia Municipal Arts Centre, Cyprus | **1997** "Memories and Contemporary Roads of Cypriot Plastic Arts", Cultural Capital of

Europe, Alaja Imaret Monument, Thessaloniki, Greece • "Travelling", Argo Gallery, Nicosia, Cyprus | **1998** "Art Athina 6", 7 Gallery, Athens, Greece | **1999** "Approaching the Greek Identity, Generations of the '80s and the '90s", Municipal Gallery of Athens [Greece], Dalarna Museum, Falun [Sweden], Greek Cultural House, Stockholm [Sweden] and Chateau de Vianden [Luxembourg] • "Greek Artists, Quests 1950-2000", Municipal Gallery, Rethymno, Greece • "Ceramic Art, Greek-Italian Symposium", Rocca Paolina, Perugia, Italy | **2000** "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Nicosia, Cyprus | **2002** IAC, School of Fine Arts, Athens, Greece • Krisal Gallery, Geneve, Switzerland | **2003** "The New Borders of the European Union", Technopolis, Athens, Greece | **2004** "Art Athina", Contemporary Art Fair, Athens, Greece • Freed Gallery, Oregon, United States of America | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus.

KYRIACOU PHANOS
Born in Nicosia, Cyprus in 1977. He studied at Middlesex School of Fine Arts and Goldsmith's University, London.
Since 2002 has presented work in many solo and group exhibitions in Cyprus and abroad, among which **2010** *Swift flowing rivers and up the far hillsides*, Glogauair residency program, Berlin • *It Was an Odd, Almost Unreal Landscape, not Without a Certain Beauty*, Omikron Gallery, Nicosia | **2009** *Over the Hill,* Midget Factory, Nicosia • *Crash Helmets must be Removed*, Apotheke Contemporary Arts, Nicosia / *Open 13*, Venice • *Synergia*, Cyprus Museum, Nicosia | **2008** *The New Man has Arrived*, Midget Factory, Nicosia • *Looking Forward to Hearing from You*, Kodra Action Field, Thessaloniki • *Disaster and Oblivion*, Nicosia Municipal Arts Centre | **2007** *Never Trust a Monster*, Midget Factory, Nicosia | **2006** *Beware of the Sniper*, Midget Factory, Nicosia • *Crossings, A Contemporary View*, Nicosia Municipal Arts Centre.

LAPITHI LIA
Born in Nicosia, Cyprus, in 1963. She studied at the University of California, Santa Cruz, United States of America [1979-1983], the University of Lancaster [1984], the Kent Institute of Art and Design - Canterbury School of Architecture [1989-1991] and the University of Wales [1994], United Kingdom.
Distinctions: **1983** The Outstanding International Student Award, University of California, Santa Cruz, United States of America | **1985** Matisse Award, French Cultural Centre, Nicosia, Cyprus | **1988** State Award for Book Illustration, Ministry of Education and Culture, Nicosia, Cyprus | **1999** Le Grand Prix, International Alexandria Biennale, Egypt | **2001** 4th Multimedia Award, 3rd Florence Biennale, Italy | **2005** Woman Artist of the Year Award, Madame Figaro Magazine, Cyprus.
Solo Exhibitions: **1983** "From Overseas-Cyprus", Oakes Gallery, California, United States of America | **1985** "Collages and Paintings", University Art Gallery, Lancaster, United Kingdom | **1987** "Journey through Colour", Gloria Gallery, Nicosia, Cyprus | **1989** "Setting Sail", Opus 39 Gallery, Nicosia, Cyprus | **1995** "Landscapes", Gloria Gallery, Nicosia, Cyprus | **1996** "Landscapes and Memories", Gloria Gallery, Nicosia, Cyprus | **1997** Monohoro Gallery, Athens, Greece | **1998** "Recent Multi-Media Paintings", Gloria Gallery, Nicosia, Cyprus | **2001** "Operating Theatres", Diatopos Centre of Contemporary Art, Nicosia Cyprus | **2003** "Inhale - Exhale", Pantheon Gallery, Nicosia, Cyprus | **2005** "Do you Believe in Water?", Pantheon Gallery, Nicosia, Cyprus | **2007** "330 NM", Rytmogram Gallery, Bad Ischl, Austria.
Group Exhibitions: **1985** French Cultural Centre, Nicosia, Cyprus | **1986** 2nd Biennale of

Young Artists from Europe and the Mediterranean, Thessaloniki, Greece • "7 Young Cypriot Artists", Nicosia, Cyprus | **1987** Panhellenic Art Exhibition, Athens, Greece • 1st Biennale of Europe's Fine Art Schools, Toulouse, France | **1992** "Imeroessa Lapithos", Nicosia Municipal Theatre and Pattichio Municipal Theatre, Limassol, Cyprus | **1995** Contemporary Art Exhibition, Cultural Capital City of Europe, Nicosia, Cyprus | **1996** "Women Creators of Two Seas, Mediterranean and Black Sea", Thessaloniki, Greece • "Modern Goddess", Famagusta Gate, Nicosia, Cyprus • "Cyprus, its People and Culture", Nicosia Municipal Arts Centre, Cyprus • Exhibition of the Van Gogh Foundation, Nicosia Municipal Arts Centre, Cyprus • "Nicosia through the Leontios Macheras Chronicle", Nicosia Municipal Arts Centre, Cyprus | **1997** "Brushstrokes Across Cultures III", Famagusta Gate, Nicosia, Cyprus • "A Century of Visual Arts. Works from the State Collection of Contemporary Cypriot Art", Thessaloniki, Greece | **1999** 20th International Alexandria Biennale, Egypt • "Four Women's Work", American Centre, Nicosia, Cyprus | **2000** Medi@terra 2000, Athens, Greece • "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Kastelliotissa, Nicosia, Cyprus • "12 Cypriot Painters", Ioannina Municipality, Greece | **2001** 3rd Florence Biennale, Italy | **2002** "The Room", Manifesta 4, Frankfurter Kunstverein, Germany | **2005** "Rencontres", Cinema Entrepot, Paris, France • "Untouchable Things", 7th International Triennale, Tampere, Finland • "Somatopia: Mapping Sites, Sitting Bodies", Hellenic Centre, London, United Kingdom • "Capturing Utopia", Fournos Centre for Digital Culture, Athens, Greece • Open, International Exhibition of Sculpture and Installations, Venice, Italy • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2006** Urban Soul Festival, Nicosia, Cyprus • "Island of Love", Bad Goisern, Austria • "25 Pieces", Austria | **2006-2007** "Meeting Europe", Strasbourg, France and Contemporary Art Centre, Flémalle, Belgium | **2007** "Her Shorts", Women's International Video Festival, Arizona, United States of America • "Atlantis is Lost", New Delhi, India • "Kunst Messe", Landesgallery, Linz, Austria • "Crossings - A Contemporary View", Espace Camille Claudel, Amiens, France and Nicosia Municipal Arts Centre, Cyprus • "Disaster/Oblivion", Nicosia Municipal Arts Centre, Cyprus | **2008** "Waiting for your News", Kodra Action Field, Thessaloniki, Greece and Gounaropoulos Museum, Athens, Greece • "Paris/Cyprus", Nikki Diana Marquardt Gallery, Paris, France • "Urban Jealousy", 1st International Roaming Biennale of Tehran, Constantinople, Turkey • "Barricades without Borders-'68 New [Brave] World", 24th International Festival of Sarajevo, Bosnia and Herzegovina • "Lia Lapithi-Videos", School of Fine Arts, Paris, France.

LOIZIDOU MARIA
Born in Limassol, Cyprus, in 1958. She studied fine arts at the École des Beaux Arts, Lyon, France [1976-1981]. She lives and works in Cyprus.
Distinctions-Scholarships: **1980** Best Student Award, Hélne Linossieur School, France | **1981** Prix de Paris and Fondation de France Scholarship, Paris, France | **1983** Leventis Foundation Scholarship, Paris, France | **1987** Scholarship, Pratt Institute, New York, United States of America | **1992** 2nd Prize for the Fire Service building, Nicosia, Cyprus | **1996** 1st European Award, Crete, Greece | **1998** 1st Prize, Public Works building, Nicosia, Cyprus | **2005** 3rd Prize, Park of Peace, Nicosia, Cyprus.
Solo Exhibitions: **1984** Famagusta Gate, Nicosia, Cyprus • Cité des Arts, Paris, France | **1985** Caisse d' Epargne, Paris, France | **1986** Confluence Gallery, Paris, France • French Cultural Centre, Nicosia, Cyprus | **1987** Diaspro Art Centre, Nicosia, Cyprus | **1989** Morfi Gallery, Limassol, Cyprus • Chrysaliniotissa, Nicosia, Cyprus | **1990** Odos Athinon Gallery, Limassol, Cyprus | **1991** Desmos Gallery, Athens, Greece | **1992** Gallery Schageshof, Willich, Germany • Leventis Municipal Museum, Nicosia, Cyprus | **1993** Argo

Gallery, Nicosia, Cyprus | **1994** House of Cyprus, Athens, Greece • AD Gallery, Athens, Greece | **1995** "Drawings", Schageshof Gallery, Willich, Germany • "For an Imaginary Square", Argo Gallery, Nicosia, Cyprus | **1997** "In the Gardens of the Anastasios Leventis Foundation", Leventis Foundation, Nicosia, Cyprus | **2000** "Trauma", Nicosia Municipal Arts Centre, Cyprus | **2001** "Let's get Lost", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2002** "The Wreck of Peace", Centre of Contemporary Art, Crete, Greece | **2003** AD Gallery, Athens, Greece • "Dark Rooms", Peloponnesian Folklore Foundation, Nafplion, Greece | **2006** "Genin" Performance, Attis Theatre, Athens, Greece | **2008** "Living Small", Benaki Museum, Athens, Greece.

Group Exhibitions: **1982** Sculpture Symposium, France | **1983** Maison de l' Unesco, Paris, France • Contemporary Art Festival, Quartier d' Horloge, Paris, France • "Dedans - Dehors", Sculpture Symposium, Maison des Artistes de la Fondation Hebert d' Uckermann, La Tronche, France | **1984** Psychoanalysis Symposium, Armando Verdiglione Foundation, Jerusalem, Israel and Tokyo, Japan • Sculpture Symposium • Park of Contemporary Sculpture, Nicosia, Cyprus | **1985** "Travaux sur Papier", Villeparisis, France • Salon de Montrouge, Bessec, France • "Une Légèreté Monumentale", Paris, France • Young European Artists Biennale, Marseille, France | **1986** Laiki Bank Cultural Centre, Nicosia, Cyprus • Venice Biennale, Italy • "Les Arts Plastiques", La Fondation de France, Brive, France | **1987** Young European Artists Biennale, Barcelona, Spain | **1988** Municipal Cultural Centre, Athens, Greece | **1989** "Mediterraneo", Bari, Italy • Municipal Arts Centre, Athens, Greece | **1991** "Itinaires", Marpa, Lyon, France | **1993** "Modern Greek Artists: Clay and Plastic Creation", European Cultural Centre of Delphi, Greece | **1994** "Cyprus 1960-1994, Contemporary Quests: Re-Genesis", Athens, Greece • "Art Athina", Desmos Gallery, Athens, Greece • "Tecnhe & Metis", Famagusta Gate, Nicosia, Cyprus | **1995** "Ephemera", House of Cyprus, Athens, Greece and Macedonian Museum of Contemporary Art, Thessaloniki, Greece • "Art Athina", Desmos Gallery, Athens, Greece | **1996** "Pro Patria", House of Cyprus, Athens, Greece • "The Guardian of our Souls", Crete, Greece | **1998** "Mediterranea", Church of St. Catherine, Brussels, Belgium | **1999** "Π+Π=Δ", Desmos Gallery, Athens, Greece | **2001** Estate of Manos and Epi Pavlides, Athens, Greece • "Purple Earth", Sifnos, Greece • "Mythologies of the Book", Frankfurt, Germany | **2002** "People, Faces, Form", Contemporary Art Centre, Crete, Greece | **2003** "Art Athina", AD Gallery, Athens, Greece | **2004** "The New Ten", Kunstlerhaus Museum, Vienna, Austria and Küppersmühle Museum, Duisburgh, Germany • "Examples", Venice Biennale, Italy • "Art Athina", AD Gallery, Athens, Greece • "Suffering Body", Contemporary Art Centre, Crete, Greece • "Athens by Art", Municipality of Athens, Greece • "Projecting the Other", Archimede Staffolini Gallery, Nicosia, Cyprus | **2005** "Leaps of Faith", Nicosia, Cyprus • "Plus Jamais Seuls - L' autre Ville", La BF15, Lyon, France • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "Going Public - Communities and Territories", Contemporary Art Centre, Larissa, Greece • "Visions", Kappatos Gallery, Athens Imperial Hotel, Greece and Makedonia Palace Hotel, Thessaloniki, Greece | **2006** "Porous Borders", Venice Biennale, Italy • "Femmes d' Europe", Saint-Tropez, France • "Visual Memories", Apollonia European Art Exchanges, Strasbourg, France.

MAKARIOU ANDREAS
Born in Paphos, Cyprus, in 1955. He studied painting at the Sourikov State Institute of Fine Arts, Moscow, Russia [1975-1982]. In 1991 he created with other artists the Kathodos Artistic Group.
Distinctions: **1982** 1st Prize, Sourikov State Institute of Fine Arts, Moscow, Russia | **1985** Grand Prix Award, 5th International Painting Triennale, Sofia, Bulgaria | **1986**

Participation Award, Art Expo, New York, United States of America | **1996** 1st Prize, Van Gogh Art Competition, Nicosia Municipal Arts Centre, Cyprus.

Solo Exhibitions: **1985** "10 Days" and "Centaurs' Battles", Famagusta Gate, Nicosia, Cyprus | **1989** "Memories from the Future", Apocalypse Gallery, Nicosia, Cyprus | **1991** "Comedia dell Arte", Apocalypse Gallery, Nicosia, Cyprus | **1993** "Philosophy Tree", Apocalypse Gallery, Nicosia, Cyprus | **1994** "Ecce Homo - Anatomy of a Picture", Apocalypse Gallery, Nicosia, Cyprus | **1996** "Vow to Van Gogh", Apocalypse Gallery, Nicosia, Cyprus | **1998** "Divine Comedy - Anatomy of a Picture II", Apocalypse Gallery, Nicosia, Cyprus | **2002** "Fetish Portraits", Apocalypse Gallery, Nicosia, Cyprus | **2004** "Urandia - Memory Rooms", Apocalypse Gallery, Nicosia, Cyprus.

Group Exhibitions: **1986** Art Expo, New York, United States of America | **1985** 5th International Painting Triennale, Sofia, Bulgaria | **1989** "Memories from the Future", 2nd European Art Forum, Delphi, Greece | **1991** "Traces", Paphos, Cyprus | **1992** "Traces - Gaia Aphrodite", Famagusta Gate, Nicosia, Cyprus | **1994** "Eco-landscapes", Akamas, Cyprus | **1995** "Art-Addiction", Stockholm, Sweden • "Eco-landscapes", European Cultural Month, Nicosia, Cyprus • "Pisces", Nicosia Municipal Arts Centre, Cyprus | **1996** "Art-Jonction - Cannes '96", Cannes, France • "Philosophy Tree", 9th Sculpture Biennale, Skironio Museum, Athens, Greece | **2000** "Fetish Portraits" and "Chaotic Images", Europe Art, Geneva, Switzerland | **2001** Florence Biennale, Italy | **2002** "I-D Euro II", Pulchri Studio, Hague, The Netherlands and Brussels,Belgium | **2003** International Art Biennale, Cairo, Egypt • Europe Art, Barcelona, Spain.

MAKRIDES ANGELOS

Born in Yialousa, Cyprus, in 1942. He studied sculpture at the School of Fine Arts, Athens, Greece [1961-1967]. He worked in Paris, France [1967-1969], in Nicosia, Cyprus [1969-1974] and in Athens, Greece [1974-1986]. Since 1986 he lives and works in Cyprus.

His work can be found at the State Gallery of Contemporary Cypriot Art, Nicosia, Cyprus, National Bank of Greece, Athens and many private collections in Cyprus and Greece.

Solo Exhibitions: **1972** "Sfikas-Makrides", Technical School, Nicosia, Cyprus [in collaboration with George Sfikas] | **1987** Diaspro Art Centre, Nicosia, Cyprus | **1988** Hyridanos Gallery, Nicosia, Cyprus | **1992** Diaspro Art Centre, Nicosia, Cyprus • Pierides Gallery, Athens, Greece | **1995** Misirikos, Nicosia, Cyprus • "Visual Peregrination", European Cultural Month, Nicosia, Cyprus | **1997** "Angelos Makrides 1968-1996", Nicosia Municipal Arts Centre, Cyprus | **2000** "Angelos Makrides - Important Works 1960-2000", Municipal Gallery, Larnaca, Cyprus | **2004** Diaspro Art Centre, Nicosia, Cyprus.

Group Exhibitions: **1969** Alexandria Biennale, Egypt • Sao Paolo Biennale, Brazil | **1970** International Exhibition of Drawings, Rijeka, Yugoslavia | **1971** Sao Paolo Biennale, Brazil • Biennale of Young Artists, Paris, France • India Triennale | **1973** Biennale of Graphic Arts, Ljubljana, Yugoslavia | **1988** Venice Biennale, Italy | **1990** "Aphrodite, the Harmony and the Inconceivable", Famagusta Gate, Nicosia, Cyprus | **1991** "Aphrodite, the Harmony and the Inconceivable", Museum of Modern Art, Toulouse, France • "Tanimanidis, Lappas, Makrides", Pompidou Centre, Paris, France | **1993-1994** "The Tree. Source of Inspiration - Motivation for Creation", Averof Gallery, Metsovo, Greece • "Clay and Plastic Creation", European Cultural Centre Gallery, Delphi, Greece • Pierides Gallery, Athens, Greece • Nicosia Municipal Arts Centre, Cyprus • Contemporary Art Museum of Lefteris Kanakakis, Greece • Basilica of Saint Francis, Rethymno, Greece | **1994** "Tis Endon Rimasi Pithomenoi", House of Cyprus, Athens, Greece | **1996** "Pisces", Pierides Gallery, Athens, Greece • Averof Gallery, Metsovo, Greece • Nicosia Municipal Arts Centre, Cyprus | **2000** "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Nicosia Municipal Arts Centre, Cyprus | **2002** "1960-1974 New Cypriot Artists at

the Dawn of Democracy", Nicosia Municipal Arts Centre, Cyprus | **2008** "Where do we go from here?", Nicosia Municpal Arts Centre, Cyprus | 2009 "Angelos Makrides - Fanos Kyriakou, Synergi at the Cyprus Museum", Cyprus Archaeological Museum, Nicosia, Cyprus.

MICHAEL PANAYIOTIS
Born in Nicosia, Cyprus, in 1966. He studied at the Sourikov State Institute of Fine Arts, Moscow, Russia [1986-1993] and at the Queens College, New York, United States of America [1998-2000]. He is a co-founder of the Artrageous Art Group, Cyprus.
Distinctions: **1999** The Jury Award, Alexandria Biennale, Egypt | **2005** 1st Prize, Public art object competition for the District Court House, Limassol, Cyprus.
Solo Exhibitions: **1994** Theatre Ena, Nicosia, Cyprus | **1996** "The Journey Begins", Diaspro Art Centre, Nicosia, Cyprus | **1998** "My Dearest Green Line", Caelum Gallery, New York, United States of America | **2000** "Sale", Klapper Hall, Queens College, New York, United States of America | **2001** "Sale", Werk Hall 8 Siemens, Leipzig, Germany | **2002** "Sale", Argo Gallery, Nicosia, Cyprus | **2003** "Under Construction", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2005** "Gravy Planet", Venice Biennale, Italy | **2006** "I Promise you will Love me for Ever", Diatopos Centre of Contemporary Art, Nicosia, Cyprus • "I Promise you Will Love me for Ever. Before and After", Rena Bransten Gallery, San Francisco, United States of America • "Solutions that Make Life Beautiful", Allegra Ravizza Art Project, Milan, Italy • "Full Of U", Naples, Italy | **2008** "Art Athina", Athens, Greece.
Group Exhibitions: **1997** Rijeka Biennale, Croatia | **1998** "Young Cypriot Artists", United Nations Building, Geneva, Switzerland • Wickiser Gallery, New York, United States of America | **1999** 20th Alexandria Biennale, Egypt • "The Limit", Art Space, Thessalonki, Greece and Art Symposium, Samos, Greece • "War [Ode to Joy]", Postmasters Gallery, New York, United States of America | **2000** "Cyprus Sculpture", Kastelliotissa, Nicosia, Cyprus | **2001** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Contemporary Art Centre, Thessaloniki [Greece], Drac Alsace, Strasbourg [France], Frac Corsica, Corte [France], Kastelliotissa, Nicosia [Cyprus] • "The Biggest Games in Town", Kunstlerwerkstatt Lothringer Strasse, Munich, Germany | **2002** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Contemporary Art Centre, Brussels, Belgium | **2003** "The Languages of Gender", Nicosia, Cyprus • "Noise Crossings", Nicosia, Cyprus | **2004** "Hyperlinks", Evagoras Lanitis Centre, Limassol, Cyprus • "Idiosystasies", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2005** "Art Cacausus 2005", Tbilisi, Georgia • 1st Poncheon Asian Art Festival: PAAF 2005, Korea • "A View to the Mediterranean Sea: The Cyprus Case", Herzliya Artists' Residence, Israel • "100 Artists for a Museum", Casoria Contemporary Art Museum, Naples, Italy • "Leaps of Faith, Buffer Zone", Nicosia, Cyprus • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "A Consumption of Justice", Diyarbakir, Turkey | **2006** "Check-In Europe", European Patent Office, Munich, Germany • "Meghiddo", Notgallery, Naples, Italy • "Generosity", Limerick, Ireland • "Playmaker", Diatopos Centre of Contemporary Art, Nicosia, Cyprus • "25 Cypriot Artists", Yeni Tzami, Thessaloniki, Greece | **2007** "Atlantis is Lost", New Delhi, India • "Host", The Soap Factory, Minneapolis, United States of America • "Artour-o", Shanghai, China • Miart Art Fair, Milan, Italy • "Crossings, A Contemporary View", Nicosia Municipal Arts Centre, Cyprus | **2008** "Waiting for Your News", Gounaropoulos Museum, Athens, Greece • Kodra Action Field, International Visual Arts Festival, Thessaloniki, Greece • "Where do we Go from Here", Nicosia Municpal Arts Centre, Cyprus • "Art Contemporanea Moderna", Rome, Italy • "Artour-o", Florence, Italy.

NEOKLEOUS DEMETRIS
Born in Nicosia, Cyprus in 1973. He studied at the Academy of Fine Arts at the Aristotelian University of Salonica and at the Academy of Fine Arts of Wenhua Da Xue in Beijing.
He was one of the founding members of Cyprus Noise of Coincidence Art Project 2001, as well as of the Stoa Aeschylou Association 2007.
He has presented his work in many solo and group exhibitions in Cyprus and abroad, among which **2011** *Palimpolis,* Vladimiros Kafkarides Cultural Centre • *Drawing Room*, Omikron Gallery, Nicosia • *Cyprislandia*, Reykjavik Art Gallery | **2010** *Dialogues with the Marchine*, Sala Berlanga MADATAC, Madrid | **2009** *A Change of Air*, Laden Parkhaus, Amsterdam • *The Beehive Project*, Artists with Attitude, Amsterdam | **2008** *Landscapes of Body Memories*, Art Lab, Nicosia • *Pro-Taseis*, Action Field Kodra, Thessalonica • *Where Do We Go From Here?*, Nicosia Municipal Arts Centre, Nicosia • *Perimeno Nea Sou*, Gounaropoulos Museum, Athens | **2006** *Snails (Escape Equipments),* Gallery Argo | **2005** he represented Cyprus in the 11th Triennial of India, New Delhi | **2004** *Hi-Lite 5,* Archimede Staffolini Gallery, Nicosia.

NICOLAIDOU VASILIOU LOUKIA
Born in Limassol, Cyprus, in 1909 and died in Buckinghamshire, United Kingdom, in 1994. She studied at Colarossi Academy [1929] and at the Higher National Fine Arts School [1930-1933] at Lucien Simon's Atelier, Paris, France. In 1933, she returned to Cyprus. In 1937, she emigrated to London and then in the town of Penn in Buckinghamshire, where she stayed until the end of her life. She continued to paint until the end of the 1950s. She was the first Cypriot woman who studied art and one of the first painters who organised solo exhibitions of their work.
Her work can be found in Cyprus [State Gallery of Contemporary Cypriot Art, Limassol Municipal Gallery, Marfin Laiki Bank Cultural Centre] and in her private collection in the United Kingdom.
Solo Exhibitions: **1934** Papadopoulos Hall, Nicosia, Cyprus | **1935** Enosis Club, Limassol, Cyprus | **1936** Gallery No 217, Limassol, Cyprus | **1992** Retrospective Exhibition organised by the Cultural Services of the Ministry of Education and Culture, State Gallery of Contemporary Cypriot Art, Nicosia, Cyprus.
Group Exhibitions: **1932** Salon d' Automne, Paris, France | **1937** "Pancyprian Art Exhibition", Nicosia, Cyprus | **1939** Leger Galleries, London, United Kingdom.

OLYMPIOS LEFTERIS
Born in Limassol, Cyprus, in 1953. He studied graphic arts at Doxiades School [1973-1976] and painting, iconography, fresco and mosaic at the School of Fine Arts, Athens, Greece [1978-1984]. He continued his studies in painting and sculpture at the Free Academy of Fine Art, The Hague, The Netherlands. Since 1986 he lives and works in Amsterdam.
Solo Exhibitions: **1985** "One World Poetry", Melkweg Gallery, Amsterdam, The Netherlands | **1986** "Figures", Populier Gallery, Amsterdam, The Netherlands and Plaka Gallery, Deventer, The Netherlands and Gloria Gallery, Nicosia, Cyprus | **1987** "Dutch Landscapes", De Blauwe Kiekendief Gallery, De Bilt, The Netherlands and Plaka Gallery, Deventer, The Netherlands | **1988** "Dutch Landscapes", Imago Gallery, Amsterdam, The Netherlands | **1989** "The Queens", Nees Morfes Gallery, Athens, Greece • "Iniochos", Morfi Gallery, Limassol, Cyprus | **1990** "The Procession", Imago Gallery, Amsterdam, The Netherlands and Gloria Gallery, Nicosia, Cyprus | **1991** "The Procession", Astrolavos,

Piraeus, Greece | **1992** "Greek Landscapes", Imago Gallery, Amsterdam, The Netherlands | **1993** "Greek Landscapes", Gloria Gallery, Nicosia, Cyprus and Epoches Gallery, Athens, Greece | **1995** "Shells", Josine Bokhoven Gallery, Amsterdam, The Netherlands • "Deposition", Kreonides Art Centre, Athens, Greece and House of Cyprus, Athens, Greece | **1996** "Shells", Gloria Gallery, Nicosia, Cyprus | **1997** "Philoxenia", Gallery Josine Bokhoven, Amsterdam, The Netherlands | **1998** "Philoxenia", Gloria Gallery, Nicosia, Cyprus | **2001** "Promise", Josine Bokhoven Gallery, Amsterdam, The Netherlands and Old Archaeological Museum, Thessaloniki, Greece | **2002** "Promise", Astrolavos Dexameni, Athens, Greece | **2003** "Promise", Casa del Lago, Mexico City, Mexico | **2004** "Katharsis", Bey Hamam, Thessaloniki, Greece and Gloria Gallery, Nicosia, Cyprus | **2005** "Eleonora's Gown", Josine Bokhoven Gallery, Amsterdam, The Netherlands and Pierides Museum-Marfin Laiki Bank, Larnaca, Cyprus | **2007** "Eleonora's Gown", Lola Nicolaou Gallery, Thessaloniki, Greece • "3 Units" Morfi Gallery, Limassol, Cyprus • "Panagies tis Omorfias", Josine Bokhoven Gallery, Amsterdam, The Netherlands | **2008** "Panagies tis Omorfias", Astrolavos Dexameni, Athens, Greece and Gloria Gallery, Nicosia, Cyprus.
Group Exhibitions: **1986** "Meeting of Two Cultures Dutch-Greek", Municipal Cultural Centre, Rhodes, Greece | **1988** "Meeting of Two Cultures Dutch-Greek", City of Athens Cultural Centre, Greece • 3rd Cairo Biennale, Egypt | **1989** "Hellas in Holland", Allard Pierson Museum, Amsterdam, The Netherlands and Yvone Scheper Gallery, Haarlem, The Netherlands | **1993** "The Fairness of Spring", Famagusta Gate, Nicosia, Cyprus | **1995** "Jezus is Boos", De Wieger Museum, Deurne, The Netherlands and Katharijne Convent Museum, Outrecht, The Netherlands • Robert & Partners Gallery, Ostend, Belgium | **1996** "Art Athina 4", Athens, Greece | **1997** "Philoxenia", 47th Venice Biennale, Italy • "Art Athina 5", Athens, Greece • 9th India Triennale, New Delhi | **1998** Kunst RAI, Amsterdam, The Netherlands • "Apocalypse", Oude Blasiuskerk, Delden, The Netherlands • "Art Athina 6", Athens, Greece • "Anafores", Suzanne Biederberg Gallery, Amsterdam, The Netherlands • "Zien is Geloven", De Vishal, Haarlem, The Netherlands | **1999** "In Front of the Last Supper by Da Vinci", Astrolavos Dexameni, Athens, Greece • Lola Nicolaou Gallery, Thessalonki, Greece • "Art Athina 7", Athens, Greece | **2000** "Snapshots", 2nd Thessaloniki Documentary Festival, Mylos Art Gallery, Thessaloniki, Greece • "Kain or Abel", Symposium: Art in Church-Service, Oude Blasiuskerk, Delden, The Netherlands • "12 Cypriot Artists", Municipal Cultural Centre, Ioannina, Greece • "Harvest, Contemporary Art from The Netherlands", Saint Vincent's Church, Evora, Portugal and Fundacao D. Luis I, Cascais, Portugal | **2001** Kunst RAI, Amsterdam, The Netherlands | **2001-2002** "Sacred Mediterranean Contemporary Art and Architecture, a Dialogue Among Cultures", Museum of Visual Arts, Sicily, Italy | **2002** "4 Propositions", Zacharias Gallery, Limassol, Cyprus | **2003** "Kites", Astrolavos Dexameni, Athens, Greece | **2005** "Show your Hope", De Witte Dame, Eindhoven, The Netherlands • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2007** "A Journey", Rouan Gallery, Limassol, Cyprus | **2008** "In Transition Russia", Ekaterinburg Museum of Fine Arts, Russia and National Centre of Contemporary Art, Moscow, Russia | **2009** "Verloochening en Belofte", Cathedral, Outrecht, The Netherlands • "Resist", Technopolis, Athens, Greece.

OLYMPIOS LYCOURGOS MARINA
Born in Nicosia, Cyprus, in 1968. She studied at the National School of Fine Arts, Paris, France [1993]. In 1994 she worked as a scholar researcher at the Institute of Higher Studies in Plastic Arts, Paris, France, researching Museum Studies. She also worked at the International Studio Curatorial Programme, New York, United States of America, as a representative of the Cultural Connection, commissioned by the French Ministry of Foreign Affairs.

Her work can be found: in France [Museum Géo-Charles, Permanent State Collection, Private Collections], in Greece [Dakis Joannou and 3E Collections], the United States of America [Ioannis Daskalopoulos Collection] and in Monaco [Pierre Nouvion Gallery and Marzio Carver Collections].

Distinctions: **1995** Research Award in Plastic Arts, French Ministry of Culture.

Solo Exhibitions: **1990** "My Mother is Beautiful", ADAC Gallery, Paris, France | **1992** "Art is Justice", Georges Pompidou Centre, Paris, France | **1994** "Medals of Honour", OZ Gallery, Paris, France • "Les Philosophes a manger", Vieille du Temple Gallery, Paris, France | **1995** "Europe a History of Art, Renos Xippas Gallery, Paris, France • "The Travesty of Art", Ileana Tounta Contemporary Art Centre, Athens, Greece | **1995-1996** "Europe a History of Art, Let Me Be Your Guide", Passages Contemporary Art Centre, Troyes, France | **1996** "Playing Darts", Pierre Nouvion Gallery, Monaco | **1997** "I'm Interested in Real Fiction", Pour la Vie Gallery, Contemporary Art Museum, Bordeaux, France • "Lecture sur les Blue Pigs", Géo-Charles Museum, Echirolles, France • "Blue Pigs", International Studio Curatorial Programme, New York, United States of America | **1998** "Day 3 Blue Pigs", Lehmann Maupin Gallery, New York, United States of America.

PANAYIOTOU CHRISTODOULOS

Christodoulos Panayiotou studied at Roehampton University, London and at the Université Lumière, Lyon. In 2005 he was awarded the DESTE Prize.

Since 2005 he has presented his work in many solo and group exhibitions in Cyprus and abroad, among which **2010** Philadelphia Museum of Art, Philadelphia • Bonniers Konsthall, Stockholm • Ashkal Alwan, Beirut • MAC/VAL, Vitry-sur-Seine • Cubitt, London • Kunsthalle Zürich, Zürich • Witte de With, Rotterdam | **2009** Athens Biennale • Artists Space, New York • MoCA Miami, Miami • Kunstlerhaus Bethanien, Berlin | **2008** Busan Biennial • Taipei Biennial | **2007** The National Museum of Contemporary Art, Athens | **2006** Platform Garanti Contemporary Art Center, Constantinople • Museum Of Modern Art, Oxford.

PAPACHARALAMBOUS MARIA

She was born in Nicosia, Cyprus, in 1964. She studied Painting, Stage and Costume Design, Sculpture and Byzantine Icon Painting at the Athens School of Fine Arts, Greece [1984-1991]. She continued her studies in Painting and Engraving at the School of Fine Arts of the University of Complutence in Madrid, Spain [1991-1992], and in New Media and Electrography at the University of Castilla la Mancha, Cuenca, Spain [1993]. She lives and works in Nicosia, Cyprus.

Since **1991** she has presented her work in many solo and group exhibitions at various venues in Cyprus and abroad, among which: **2010** Macedonia Museum of Contemporary Arts, Thessaloniki, Greece • Cairo Biennale, Cairo, Egypt | **2009** 1st Amsterdam Biennial, The Netherlands | **2008** London Festival of Architecture, London, United Kingdom | **2005** Mostra SESC de Artes Mediterraneo, Sao Paolo, Brazil | **2002** Apollonia European Art Exchanges, European Parliament, Strasbourg, France | **2001** Triennial of India, New Delhi, India | **2001** Centre of Contemporary Art Diatopos, Nicosia, Cyprus | **1999** Biennale of Alexandria for the Mediterranean Countries, Alexandria, Egypt | **1997** Biennial of Young Artists from Europe and the Mediterranean, Torino, Italy • International Biennial of Rejeka, Croatia | **1995** International Biennial of Graphic Arts, Ljubljana, Slovenia | **1996** International Biennial of Kuwait, Kuwait | **1994** Biennial of Young Artists from Europe and the Mediterranean, Lisbon, Portugal | **1993** Libr'ART Salon International del'Art, Belgium | **1991** Diaspro Art Centre, Nicosia, Cyprus.

PERENDOU MARIA
Born in Limassol, Cyprus, in 1973. She studied at the National School of Fine Arts, Paris, France [1992-1998]. She lives and works between France and Cyprus.
Solo Exhibitions: **1999** Oktana, Nicosia, Cyprus | **2000** Apocalypse Gallery, Nicosia, Cyprus | **2001** Maria Schonberg Gallery, Zurich, Switzerland | **2003** "False Witness", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2006** "Twilight", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2009** "The King of the Meal", Misirikos, Nicosia, Cyprus.
Group Exhibitions: **1994** Clio Gallery, Paris, France | **1998** 7th Cairo Biennale, Egypt | **1999** Russian Cultural Centre, Nicosia, Cyprus • Gloria Gallery, Nicosia, Cyprus | **2000** Oktana, Nicosia, Cyprus • Apocalypse Gallery, Nicosia, Cyprus | **2001** "Loveart", Pralina Cafeteria, Nicosia, Cyprus • 10th India Triennale, New Delhi | **2002** "Cypriot Artists of the 3rd Millenium", Famagusta Gate, Nicosia, Cyprus • Salon d' Art Contemporain de Saint Maur, France | **2003** "The Languages of Gender", Nicosia, Cyprus • 48th Salon de Montrouge, France | **2004** "Idiosystasies", Diatopos Centre of Contemporary Art, Nicosia, Cyprus • "Cypriot Culture in the Heart of Europe", Bansard Gallery, Paris, France • "Hyperlinks", Evagoras Lanitis Centre, Limassol, Cyprus | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus | **2006** Yeni Tzami, Thessaloniki, Greece • "Playgame", Diatopos Centre of Contemporary Art, Nicosia, Cyprus | **2008** "Where do we Go from Here", Nicosia Municipal Arts Centre, Cyprus • Morfi Gallery, Limassol, Cyprus | **2009** Myloi Cultural Centre, Nicosia, Cyprus.

PHASOULIOTOU-STEPHANIDOU KATY
Born in Limassol, Cyprus, in 1925. Between 1948 and 1955, she studied at the School of Fine Arts, Athens, Greece, under Umberto Argyros and Yiannis Moralis and art historian Pantelis Prevelakis. Between 1956 and 1957 she attended classes at St. Martin's School of Art, London, United Kingdom, where she stayed until 1960. During these years she interacted with other artists of various nationalities and she systematically visited galleries and museums, in London and Paris. From 1961, the year she returned to Cyprus and for the next 25 years, she taught art in public high schools.
In 1961 she participated in the group show "Cypriot Artists" [organised by the journal "Kypriaka Chronika"], at the Marios Vayianos Gallery in Athens. Since then, she took part in group exhibitions of Cypriot art abroad, as well as in international shows. Included among these, are: **1963** Alexandria Biennale, Egypt | **1970** "Contemporary Cypriot Art", Commonwealth Institute, London and Edinburgh, United Kingdom | **1971** Sao Paolo Biennale, Brazil • "Cypriot Art", Belgrade, Yugoslavia | **1974** "Cypriot Art", Hamburg, Germany | **1975** Panhellenic Exhibition, Athens, Greece | **1979** "Contemporary Cypriot Painting", Demetria 1979, Thessaloniki, Greece | **1981-1982** "Contemporary Cypriot Painting", Eastern Europe | **1981** "Contemporary Cypriot Painting", Germany | **1985** "Contemporary Cypriot Painting", Paris, France | **1987** "Contemporary Cypriot Painting", Athens, Greece | **1988** "Cypriot Art, 1900-1988", Brussels, Belgium • Expo '88, Brisbane, Australia | **1994** "Cyprus, 1960-1994", Athens Exhibition Centre, Greece | 1995 "Art Athina 2", Athens, Greece • "Cyprus Contemporary Art - An Itinerary", Nicosia, Cyprus and elsewhere.
She also participated in several pancyprian and other group exhibitions in Cyprus. Additionally, between 1972 and 2003 she presented her work in eight solo exhibitions in Nicosia [Acropolis Gallery, Zygos 2 Gallery, Gloria Gallery, Apocalypse Gallery, Argo Gallery] and Limassol [Morfi Gallery]. Her work is found in public and private collections in Cyprus, Greece and the United Kingdom.

SAVVA ANDREAS
Born in Kyrenia, Cyprus, in 1970. He studied at the School of Fine Arts, Athens, Greece [1991-1996] and at the Barcelona University School of Fine Arts, Spain [1997].
Solo Exhibitions: **1994** "Opportunist II", Nicosia, Cyprus | **1994-1995** "Opportunist III", Athens, Greece | **1999** "Horophagus", Diaspro Art Centre, Nicosia, Cyprus | **2001-2002** "x365 [Change of Currency]", Athens, Greece | **2002** "¥€$", A. Antonopoulou Gallery, Athens, Greece • "Entrapped", Mylos Gallery, Thessaloniki, Greece | **2004** "Smoking Can Seriously Harm Your Country", Diaspro Art Centre, Nicosia, Cyprus • "The View that I Love", Shiacolas Tower, Nicosia, Cyprus | **2005** "Kosmos", Cork Vision Centre, Ireland | **2009** "Kapsel", Françoise Heitsch Gallery, Munich, Germany.
Group Exhibitions: **1997** "Graduates 1996", National Gallery, Athens, Greece • "The Journey Begins", Diaspro Art Centre, Nicosia, Cyprus • "A Century of Artistic Creation", Cultural Capital City of Europe, Thessaloniki, Greece • "advARTising, 50 years ADEL Saatchi and Saatchi", Pierides Gallery, Athens, Greece | **1998** "Young Cypriot Artists", Palais des Nations, Geneva, Switzerland and House of Cyprus, Athens, Greece • "The Berlin Wall", Nicosia Municipal Arts Centre, Cyprus • "Image Creation-Feelings Consumption, Image Consumption-Feelings Creation", House of Cyprus, Athens, Greece | **1999** Biennale of Young Artists, Rome, Italy • "Yiannis Spyropoulos Awards 1998", Yiannis Spyropoulos Museum, Athens, Greece | **2000** "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", State Gallery of Contemporary Cypriot Art and Kastelliotissa, Nicosia, Cyprus • "The Spyropoulos Museum Artists", Foundation of the Hellenic World, Athens, Greece | **2001** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Kastelliotissa, Nicosia [Cyprus], Frac Corsica, Corte [France], Drac Alsace, Strasbourg [France], Centre of Contemporary Art, Thessaloniki [Greece] • "DESTE Awards", Centre for Contemporary Art of DESTE Foundation, Athens, Greece • "Ergo-Yli/Yli-Ergo", Vafopoulio Cultural Centre, Thessaloniki, Greece • "Art Athina", Athens, Greece | **2002** "Beauty and the Beast. Exhibition of Cypriot and French Artists", Contemporary Art Centre, Brussels, Belgium • "Tribute to the Ioannina District", Averof Museum, Metsovo, Greece | **2003** "Europe Exists", Macedonian Museum of Contemporary Art, Thessaloniki, Greece • "North-West Passengers", Koursoum Tzami, Trikala, Greece • "Tribute to the Ioannina District", Macedonian Museum of Contemporary Art, Thessaloniki, Greece and Gazi, Athens, Greece • "The Sculpture that you Love", LAB Gallery, Athens, Greece | **2004** "Instant Europe", Villa Manin, Passariano, Italy • "The Joy of my Dreams", 1st Seville Contemporary Art Biennale, Spain • "Athens by Art", Athens, Greece • Fair Arco, Madrid, Spain • "Twelve Positions in Contemporary Greek Art", European Patent Office, Munich, Germany • "Auserferne, Ausdernähe, Ausdermitte", Françoise Heitsch Gallery, Munich, Germany | **2005** "Seducidos Polo Accidente", Luis Seoane Foundation, Corunia, Spain • "The Treason of Sculpture", Mario Sequeira Gallery, Braga, Portugal • "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "How Threat Looks Like", Koursoum Tzami, Trikala, Greece | **2006** "Scarecrow", Averof Museum, Metsovo, Athens, Greece • "Meeting Europe-Cyprus", Strasbourg, France • "Almost Light", Alecton Multispace, Athens, Greece | **2007** "Gray [I Had a Dream Cyprus was a Superpower]", House of Cyprus, Athens, Greece and Rethymnon Centre of Contemporary Art, Crete, Greece • "Crossings: A Contemporary View", Nicosia Municipal Arts Centre, Cyprus • "Meeting Europe", La Vhataigneraie, Wallon Centre of Contemporary Art, Liege, Belgium | **2008** Kodra Action Field, Thessaloniki, Greece • "Cypriots' Contemporary Art", Paris, France and Kodra Action Field, Thessaloniki, Greece • "The Everyday Utilitarian Object, Interpretation and Usage", Zeon, Athens, Greece and Diatopos Centre of Contemporary Art, Nicosia, Cyprus • "Waiting for Your News", Gounaropoulos Museum, Athens, Greece | **2009** "Nephelomata", Venice, Italy • "The

Roads of After", Delphi European Cultural Centre, Greece • "Image Creation-Feelings Consumption, Image Consumption-Feelings Creation, 10 Years Later", House of Cyprus, Athens, Greece.

SAVVA CHRISTOFOROS
Born on June 8, 1924, in Marathovounos, Cyprus. He attended primary school and then followed his family's farming activities. During the years 1943-1946 he served in the Cyprus Regiment [of the British Army]. In 1947 he took advantage of the immigration opportunities offered to army veterans and left for the United Kingdom. Initially, he took classes at St. Martin's School of Art and at the Central School of Art, in London. In 1948 he enrolled in Heatherley's School of Fine Arts, which he attended until 1953 or 1954. In the summer of 1954 he returned to Cyprus and stayed until April 1956. He then returned to London and in June of that year, he left for Paris, France, where he began a new period of studies at the Académie Montparnasse of André Lhote. In that summer, he travelled to the south of France and Geneva and returned to Cyprus the next summer. He stayed until March 1958, before returning to Lhote's atelier.
During the same period he participated in an exhibition at the Mariac Gallery in Paris. Also in Paris, in 1959, he took part in another exhibition, with a group of young artists and in the summer of that year, he returned permanently to Cyprus. In May 1960, he and the Welsh artist Glyn Hughes, established the Apophasis Gallery, which became the epicentre of cultural activity, in the first half of the 1960s.
In December 1960 he exhibited his work in Beirut, Lebanon [under the auspices of UNESCO], together with Glyn Hughes and French artist Simone Burdeau. In November 1962 he took part in the "Art Today" exhibition at London's Commonwealth Institute, along with Adamantios Diamantis, George Pol. Georghiou and A. Mentesh. In 1967, one of his works was included in an auction in New York, which aimed at raising money for the establishment of a peace centre at Bellapais in Cyprus. His first exhibition in Cyprus, in 1954, was followed by at least 17 more solo shows, as well as by participations in several group ones. In May 1968 he held his last individual exhibition [put together as a retrospective], at the Goethe Institute in Nicosia. In June of that year, he represented Cyprus along with five other artists at the 34th Venice Biennale, Italy. On July 13 he died in Sheffield, United Kingdom, at the age of 44. Since 1969 there have been several exhibitions of his work, including three retrospective ones [1988, 1993 and 2008] in Nicosia. Several of his works are found in many public and private collections in Cyprus, Greece, the United Kingdom, other European countries and the United States of America.

SERGIOU LOIZOS
Born in Ayia Napa, Cyprus, in 1951. He studied at the Faculty of Fine Arts, Florence, Italy [1972-1976].
Solo Exhibitions: **1972-1976** Italy | **1977** Sweden • Nicosia, Cyprus | **1978** Chicago, United States of America | **1979** Nicosia, Cyprus | **1981** Athens, Greece • Nicosia, Cyprus | **1984** Paris, France • Athens, Greece | **1985** New York, United States of America | **1986** Nicosia, Cyprus | **1987** Nicosia, Cyprus | **1988** Athens, Greece • Limassol, Cyprus • Paralimni, Cyprus | **1989** Ayia Napa, Cyprus | **1991** Athens, Greece | **1993** Nicosia, Cyprus | **1994** London, United Kingdom | **1995** New York, United States of America • Limassol, Cyprus • Nicosia, Cyprus | **1996** Nicosia, Cyprus | **1997** Athens, Greece | **1999** Nicosia, Cyprus | **2003** Nicosia, Cyprus.
Group Exhibitions: **1972-1976** Italy | **1977** "Humour and Satire in Art", 2nd International Biennale, Bulgaria • Monte Carlo Biennale, Monaco | **1980** Exhibition of Modern Art,

Thessaloniki, Greece | **1981** Travelling Exhibition of Modern Cypriot Art, Hungary, Czechoslovakia, Romania, East Germany, Bulgaria, Yugoslavia and Greece | **1982** 12th International Biennale, Paris, France | **1983** Contemporary Cypriot Art, Paris, France | **1984** Paris, France • Printmaking Biennale, East Germany | **1985** Athens, Greece • Limassol, Cyprus | **1987** Contemporary Cypriot Art, Athens, Greece | **1988** "Modern Cypriot Artists", Brussels, Belgium | **1989** Athens, Greece | **1991** China • Exhibition of Commonwealth, London, United Kingdom • Piraeus, Greece | **1993** Nicosia, Cyprus | **1994** London, United Kingdom | **1995** New York, United States • Nicosia, Cyprus | **1996** Nicosia, Cyprus | **1997** "Art Athina", Athens, Greece | **1998** Brazil | **1999** Italy | **2000** Ioannina, Greece | **2003** Larnaca, Cyprus.

SKOTINOS YIORKOS
Born in Limassol, Cyprus, in 1937. He studied at the Drama School of the National Theatre of Greece [1964-1967]. He also studied film making - visual arts [1964-1967] at the Movie Subscription Group Schools, New York, United States of America. In 1976-1977 he studied painting at the Ford Foundation, New York.
His work can be found at the State Gallery of Contemporary Cypriot Art, the National Gallery of Greece, the Vorres Museum, the Greek Ministry of Culture, the collections of the National and the Commercial Bank of Greece, the Basel Municipal Gallery in Switzerland and many others.
Solo Exhibitions: **1964** Municipal Park, Famagusta, Cyprus | **1966** Stooshnoff Gallery, New York, United States of America | **1967** Hilton Gallery, Nicosia, Cyprus | **1968** Famagusta Lyceum for Greek Girls, Cyprus | **1969** Traverse Gallery, Edinburgh, United Kingdom | **1971** Lim Gallery, Tel Aviv, Israel | **1973** Argo Gallery, Nicosia, Cyprus | **1974** Cultural Centre, Limassol, Cyprus • Argo Gallery, Nicosia • Ora Gallery, Athens, Greece | **1975** ZB Gallery, Vienna, Austria • Galerie D' Art Modern, Basel, Switzerland • "Chrysostomos" Cultural Centre, Hania, Crete, Greece | **1976** Argo Gallery, Athens, Greece • Zygos Gallery, Cyprus | **1977** Zygos Gallery II, Nicosia, Cyprus | **1983** Rembrandt Gallery, Nicosia, Cyprus | **1986** Morfi Gallery, Limassol, Cyprus | **1988** Opus 39 Gallery, Nicosia, Cyprus | **1989** Morfi Gallery, Limassol, Cyprus | **1990** Morfi Gallery, Limasol, Cyprus • Trediakov Gallery, Moscow, Russia | **1991** Helms Museum, Germany • Hamburg Municipality, Germany.
Group Exhibitions: **1960-1963** Pancyprian Painting Exhibitions, Cyprus | **1963** Skotinos-Glyn Hughes Show, Famagusta, Cyprus | **1966** Bridge Gallery, New York, United States of America • Miles College, New York, United States of America | **1967** Paris Biennale, France | **1968** Alexandria Biennale, Egypt, where he received an honorary mention • Venice Biennale, Italy | **1969** India Triennale • Sao Paolo Biennale, Brazil | **1970** Commonwealth Institute, London, United Kingdom | **1971** Grabowsky Gallery, London, United Kingdom • Obelisk Gallery, London, United Kingdom | **1972** Athenaeum Gallery, Madrid, Spain • Argo Gallery, Nicosia, Cyprus • Pancyprian Exhibition, Ministry of Education and Culture, Nιcosia, Cyprus | **1974** "Famagusta Artists", Famagusta, Cyprus | **1975** National Gallery, Athens, Greece • Panhellenic Exhibition, Athens, Greece • International Symposium on Cyprus, Athens, Greece • "Remember Cyprus", Commonwealth Institute, London, United Kingdom | **1977** "Beograd '77", Belgrade, Yugoslavia | **1981** "Urocontempora", Biedenkopfer Burgerhaus, Germany | **1982** India Triennale | **1983** Rembrandt Gallery, Nicosia, Cyprus | **1984** Curium Palace Hotel, Limassol, Cyprus | **1985** Grecian Hotel, Protaras, Cyprus | **1986** Sunwing Hotel, Protaras, Cyprus • Ubersee Museum, Germany | **1988** International Symposium on Art, Delphi, Greece | **1992** "25 Cypriot Artists", House of Cyprus, Athens, Greece | **1994** Nicosia Municipal Arts Centre, Cyprus | **1995** Heliotropio Gallery, Larnaca, Cyprus • Municipal

Gallery, Limassol, Cyprus.

SOCRATOUS SOCRATIS
He was born in Paphos, Cyprus, in 1971 and studied at the Athens School of Fine Arts. He is known not only as an artist but also as an author, photographer and artistic director in various theatre productions. He lives and works in Athens, Greece.
Since **1996** he has presented his work in many solo and group exhibitions in Cyprus and abroad, among which: **2012** *Restless: Adelaide International 2012*, Adelaide Festival of Arts, Adelaide, Australia | **2011** *Inviolable Refuge* (solo), Omikron Gallery, Nicosia, Cyprus • *Uncovered: Nicosia International Airport,* Ledra Street-Locmaci Buffer Zone, Nicosia, Cyprus • *Farewell*, Kunsthalle Athena, Athens, Greece / 3rd Thessaloniki Biennial of Contemporary Art, Thessaloniki, Greece • *e-flux – Pawnshop*, 3rd Thessaloniki Biennial of Contemporary Art, Thessaloniki, Greece | **2010** *The Bar*, Kunsthalle Athena, Athens, Greece • *Socratis Socratous Takes Pictures of Athens*, Benaki Museum, Athens, Greece | **2009** *Personal Politics*, 2nd Thessaloniki Biennial, State Museum of Contemporary Art, Thessaloniki, Greece • *Enlarged Ecologies*, National Museum of Contemporary Art, Athens, Greece • *Honour to the Volunteers*, National Glyptotheque, Athens, Greece • *Socratis Socratous-Rumors*, Venice Biennale, Venice, Italy | **2008** *White Night*, Paris, France • Les Recontres d' Arles, Photographie, Arles, France • *Paris-Chypre – La Saison Culturelle Européenne*, Paris, France • *Athenes Ville*, Art Athina International Art Fair, Athens, Greece | **2006** *Flowers in Contemporary Art*, Benaki Museum, Athens, Greece • *The Cyclades Through the Lens of Twenty Contemporary Greek Artists*, Museum of Cycladic Art, Athens, Greece | **2005** *Egnatia Project*, New Mosque, Thessaloniki, Greece • *Accidental Meetings,* The Nicosia Municipal Arts Centre, Nicosia, Cyprus | **2004** *Hyperlinks*, Evagoras Lanitis Centre, Limassol, Cyprus | **2003** *Put Your Lips Around Yes*, Lab Art Projects, Athens, Greece | **2001** *Plastic Paintings*, Steven Makris Gallery, Athens, Greece • Tirana Biennial, Tirana, Albania | **1998** *Suitcases*, Kappatos Gallery, Athens, Greece | **1997** *The Gardens*, Downtown Gallery, Athens, Greece.
Socratis Socratous was the official photographer of the preparations for the opening ceremony of the 2004 Athens Olympics. His works have been exhibited in many venues in Athens, such as the National Museum of Contemporary Art, the Kunsthalle Athena, the Athens Museum of Cycladic Art, the DESTE Foundation and the Old Archeological Museum of Thessaloniki. He undertook a commissioned project with *Hermés-Paris* for the window display of the company's stores in Dubai, Bahrain and Venice.

STEFANI RINOS
Born in Tala, Cyprus, in 1958. He studied painting at Kingsway College [1978-1980] and at Byam Shaw School of Art [1980-1984], London, United Kingdom. He lived in Berlin, Germany [1985-1986], in Barcelona, Spain [1988-1989] and from 1989 he lives in Tala where he works in Secondary Education. In 1991 he formed with other artists the Kathodos Artistic Group. He has been a member of the Board of Directors of the Cyprus Chamber of Fine Arts [2000-2006].
Distinctions: **1996** 1st Prize in an Art Contest, British Council and Nicosia Municipality, Cyprus.
Solo Exhibitions: **1984** Cyprus High Commission, London, United Kingdom | **1986** Gloria Gallery, Nicosia, Cyprus | **1987** Kyklos Gallery, Paphos, Cyprus | **1988** Municipal Gallery, Larnaca, Cyprus | **1989** Crypt Gallery, London, United Kingdom • "The Spanish", Gloria Gallery, Nicosia, Cyprus | **1991** "Action with Earth", Apocalypse Gallery, Nicosia, Cyprus | **1992** "Maa-Mannequins", Coral Bay, Paphos, Cyprus • "Ultra Marina", Kyklos Gallery,

Paphos, Cyprus | **1995** "Anti-Keimena", Artist's workshop, Paphos, Cyprus • "Soldiers-Targets", Coral Bay, Paphos, Cyprus | **1996** Kyklos Gallery, Paphos, Cyprus | **1998** Kypriaki Gonia Gallery, Larnaca, Cyprus | **1999** "Erotic", Opus 39 Gallery, Nicosia, Cyprus and Heliotropion Gallery, Lanaca, Cyprus | **2003** Heliotropion Gallery, Lanaca, Cyprus | **2006, 2008** "Acrobats", Gloria Gallery, Nicosia, Cyprus.

Group Exhibitions: **1983** Peoples Gallery, London, United Kingdom | **1987** "Cypriot Artists", Kostis Palamas' House, Athens, Greece • "4 Cypriot Artists", House of the Aritist, Sofia, Bulgaria | **1988** Peoples Gallery, London, United Kingdom | **1989** "Cypriot Artists", Moscow, Russia • "Cypriot Artists who Studied in Britain", Famagusta Gate, Nicosia, Cyprus • "Artists of Paphos", Laiki Bank Cultural Centre, Paphos, Cyprus • "Stefani-Vargas-Hall", Morfi Gallery, Limassol, Cyprus | **1990** "Land-Marks", with Susan Vargas, Akamas Peninsula, Cyprus • "Future Perspective - Young Artists", Apocalypse Gallery, Nicosia, Cyprus • "Young Artists", House of Cyprus, Athens, Greece • "5 Cypriot Artists", House of the Artist, Sofia, Bulgaria | **1991** "Cypriot Artists", State Gallery, Kuwait • "Mannequins", Kathodos Artistic Group, Tombs of the Kings, Paphos, Cyprus | **1992** 4th International Art Biennale, Cairo, Egypt | **1993** "Brushstrokes Across Cultures", Famagusta Gate, Nicosia, Cyprus • "Land-Marks", Osoguaico, San Augustin, Colombia | **1994** "Soldiers-Targets", Akamas and Ayios Georgios, Peyia, Cyprus • "Gaia-Aphrodite", Panhellenic Art Symposium, Famagusta Gate Workshop, Nicosia, Cyprus | **1995** "Guard Houses", Kathodos Artistic Group, Apocalypse Gallery, Nicosia, Cyprus • "Soldiers-Targets", Artistic Journey, European Cultural Month, Ayios Andreas Market Hall, Nicosia, Cyprus | **1996** "Mediterranean", Municipal Gallery, Limassol, Cyprus | **1998** "Sphere", Akamas, Cyprus | **1999** "Target-Centre", Programme Thrace-Aegean-Cyprus [Samos, Greece], Municipal Gallery [Xanthi, Greece] and Thessaloniki Municipal Exhibition Space [Greece] | **2000** Buto Performance, Monagri Foundation, Limassol, Cyprus • "Sea@net", Akamas, Cyprus • "Human Targets", "From the Chisel to the Electron. A Century of Contemporary Sculpture in Cyprus", Kastelliotissa, Nicosia, Cyprus | **2005** "Accidental Meetings", Nicosia Municipal Arts Centre, Cyprus • "Ama-zon", Leticia [Colombia] and Tabatinga [Brazil] • 2nd International Beijing Biennale, China • "Let's Talk About Migration", Municipal Gallery, Thessalloniki, Greece | **2006** "The Wrong we didn't Dare", Cultural Capital of Europe, Patras, Greece | **2008** 3rd Beijing Biennale, China • "Olympic Fine Arts 2008", Beijing, China.

STEPHANIDES TASOS

Born in Nicosia, Cyprus, in 1917 and died in 1996. He graduated from the Pancyprian Gymnasium in 1935 and he then attended the English School Nicosia for a year. In the 1940s he opened a printing [zincographer's] shop and later on, an advertising office. Apart from painting, he was an important poetry and prose writer and he wrote scripts for review productions, as well as art, theatre and book critiques. In 1955 he published the poetry collection "Anysychies" [Restlessness], in 1960 the novel "O Yios ton Ydaton" [The Son of the Waters], in 1990 the poetry collection "Katastaseis" [Situations] and in 1992 the collection "Apotheosis" and other short stories. In 1998, the collection "Poiitika Deilina" [Poetic Soirées] was published posthumously. From the 1950s onwards, several of his poems and short stories were published in the literary and other periodical press. Part of his literary work remains unpublished.

He began his systematic occupation with painting in the 1950s. He was a founding member of the Pancyprian Union of Art Votaries and of the Chamber of Fine Arts [EKATE]. He had his first solo exhibition in 1964 in Nicosia, while his second one did not take place until 1979, to be followed by several others, including a retrospective exhibition in 1996, just after his death. From 1960 onwards, he participated regularly in group exhibitions in

Cyprus and in shows of contemporary Cypriot art abroad, as well as in international exhibitions. Included, among them: **1967** Panhellenic Exhibition, Athens, Greece | **1968** Alexandria Biennale, Egypt | **1970** "Contemporary Cypriot Art", Commonwealth Institute, London and Edinburgh, United Kingdom | **1979** "Contemporary Cypriot Art", Thessaloniki, Greece | **1981-1982** Traveling "Exhibition of Cypriot Painting", Eastern Europe | **1984** "Cyprus 1974-1984: Testimony and Deposition", Athens, Greece | **1986** Cairo Biennale, Egypt and others. Several of his works are in the State Collection of Contemporary Cypriot Art and in private collections in Cyprus and Greece.

VOTSIS STELIOS
Born in Larnaca, Cyprus, in 1929. He studied at Saint Martin's School of Art, the Sir John Cass College of Art, the Royal Academy of Art, the Slade School of Art, London, United Kingdom. He worked for many years as an art teacher at public gymnasiums and lyceums.
His work can be found in Cyprus [State Gallery of Contemporary Cypriot Art, Larnaca Municipal Gallery, Marfin Laiki Bank Cultural Centre], in Greece [Vorre Museum, Emporiki Bank, National Bank] and in public and private collections in Cyprus and abroad.
Solo Exhibitions: **1949** Araouzos Company Offices, Larnaca, Cyprus | **1969** Hilton Gallery, Nicosia, Cyprus | **1971** Argo Gallery, Nicosia, Cyprus | **1978** Zygos Gallery, Nicosia, Cyprus | **1983** Rembrandt Gallery, Nicosia, Cyprus | **1987** Gloria Gallery, Nicosia, Cyprus • Morfi Gallery, Limassol, Cyprus • Kyklos Gallery, Paphos, Cyprus • Royatiko Cultural Centre, Nicosia, Cyprus • Municipal Hall, Larnaca, Cyprus | **1989** Famagusta Gate, Nicosia, Cyprus | **1990** Gloria Gallery, Nicosia, Cyprus | **1993** Rogmi Gallery, Limassol, Cyprus • Gloria Gallery, Nicosia, Cyprus | **1995** Anadesis Gallery, Nicosia, Cyprus | **1996** Zacharias Gallery, Limassol, Cyprus | **1997** Kypriaki Gonia Gallery, Larnaca, Cyprus.
Group Exhibitions: **1955** "Young Contemporaries", London, United Kingdom | **1961** Vayianos Gallery, Athens, Greece | **1967** 8th Panhellenic Exhibition, Athens, Greece • Boston, United States of America | **1968** 7th Alexandria Biennale, Egypt • 1st India Triennale • Venice Biennale, Italy | **1969** 8th International Graphic Arts Biennale, Ljubljana, Yugoslavia • 10th Sao Paulo Biennale, Brazil • Hilton Gallery, Athens, Greece | **1970** 2nd International Graphic Arts Biennale, Bradford, United Kingdom • 2nd International Drawing Exhibition, Rijeka, Yugoslavia • 3rd International Graphic Arts Exhibition, Krakow Poland • Ora Gallery, Athens, Greece • Gamlebyen Gallery, Oslo, Norway | **1971** 2nd Graphic Arts Biennale, Buenos Aires, Argentina • Ateneo Gallery, Madrid, Spain • 2nd International Young Artists Exhibition, New York, United States of America | **1972** 9th Alexandria Biennale, Egypt • 36th Venice Biennale, Italy • 3rd International Graphic Arts Biennale, Bradford, United Kingdom • 1st International Graphic Arts Biennale, Fredrikstad, Norway • "Xylon VI", 6th International Wood-Cut Biennale, Geneva, Switzerland, 2nd International Biennale of Graphic Arts, Germany | **1973** 10th International Graphic Arts Exhibition, Ljubljana, Yugoslavia • European Award, Oostend, Belgium • 10th Commonwealth Exhibition, Newcastle, United Kingdom | **1974** 5th International Graphic Arts Exhibition, Krakow, Poland • 2nd International Graphic Arts Exhibition, New Hampshire, United States of America • 1st International Graphic Arts Exhibition, Segovia, Spain • 3rd International Graphic Arts Exhibition, Germany | **1975** 11th International Graphic Arts Exhibition, Ljubljana, Yugoslavia • 7th International Exhibition Wood, Geneva, Switzerland • 3rd International Graphic Arts Exhibition, DuBois, United States of America | **1976** International Art Exhibition, Belgrade, Yugoslavia | **1977** International Art Exhibition, Belgrade, Yugoslavia | **1979** "Contemporary Cypriot Art", Thessaloniki, Greece | **1983** "Contemporary Cypriot Painting", Paris, France | **1984** "Contemporary Cypriot Art", National Gallery, Athens,

Greece | **1993** "25 Cypriot Artists", Athens, Greece • "Jeux de Lumiere", Paris, France | **1994** "Art Athina II", Athens, Greece | **1995** "Art Athina III", Athens, Greece.

WEIERSTALL HORST

Horst Weierstall was born in Wuppertal-Elberfeld, Germany in 1944. In **1975** he began his studies in Art, Design and Education at Dartington College of Arts, Devon, England. Met his future wife, the dancer and choreographer Arianna Economou | **1977** First visit to Cyprus, where he was deeply affected by the divisions across the island, including its capital, Nicosia | **1978** Further Studies at Falmouth School of Arts, Cornwall. Settled with his family, in Nicosia, Cyprus. Frequent journeys to his home town of Wuppertal, where he linked up with the artists and musicians of the Post Fluxus movement | **1989** Momentum VI, Peace Action. Green Line, Nicosia | **1990** Portam. An action within the context of an installation. Famagusta Gate workshop | **1991** Avaton. A performance at the Inter-Cultural Festival at the Old Fire Station, Wuppertal • Three Moments of Darkness, with the dancers Benno Voorham and Arianna Economou, Nicosia | **1992** Stone to Stone, collaboration with dancers Vera Orlock and Arianna Ecnomou. Famagusta gate, Nicosia • Aurora, installation and exhibition at Diaspro Arts Centre, Nicosia | **1993** Apsus Mundus, installation at Famagusta Gate, Nicosia | **1994** Lifeline, installation and exhibition, Famagusta Gate, Nicosia. Night and Dreams with dancer Arianna Economou, in Cyprus, the Netherlands and Germany | **1995** Memento Mori, performance and installation at Diaspro Arts Centre, Nicosia • Premera, a performance with musician Peter Kowald in Wuppertal • 19 Steps, hommage to E.L. Schüler, exhibition and per-formance at the Central Library, Wuppertal • River Book, the first of the Making of Artists' Books series, Moufflon Bookshop, Nicosia | **1996** Atopos, installation and per-formance at the European Cultural Festival, Thessaloniki | **1997** River Book, Artists' Book ex-hibition • Love Talk, a performance with dancer Arianna Economou, inspired by The Lovers' Discourse by Roland Barthes. Melina Mercouri Hall, Nicosia • Soma Logos, exhibition of Artists' Books and drawings in collaboration with artist Irini Pratti | **1998** River Book, Artists' Book exhibition, Central Library, Wuppertal • River Book, Artists' Book exhibition with readings from Armenian poet Krikor Narekatzi at The Municipal Arts Centre, Yerevan, Armenia, sponsored by the Pharos Trust | **1999** Drawings at the 2oth Bien-nale, Alexandria, Egypt • Performance and Artists' Books related to Samuel Beckett, at the Celebratory Exhibition of 20th-Cen-tury Artists' Books, the Moufflon Bookshop, Nicosia | **2000** Founding member of The Space, a multicultural artists' collective at Pygmalion Street, Nicosia • Imagination Dead Imagine, installation and performance at the open studio night, The Space | **2001** Paintings at the 10th Trien-nale, New Delhi | **2005** 'WAVELENGTH', Argo Gallery, Nicosia, Cyprus. Accidental Meetings (Delay) Performance + Installation, Municipal Art Centre, Nicosia. 'Shifts in Traces, Stage Set, Cyprus Dance Platform, Noema Dance Works, Rialto Theatre, Limassol, Cyprus | **2006** Artists book fair Seoul,Korea "Labyrinth", Artist' book exhibition, Botkyrka Kunsthall, Stockholm, Sweden | **2007** "Close Distance" Multimedia and Performance project with three Persian Artists, collaborationwith Goethe centre, Nicosia at Castelliotissa, Nicosia" • Rich and Strange" Artists' book exhibition, Newport Central library, England | **2008** "Book to Book", Intern. Artists book fair Leeds, England • "The last book" Museum of the National Library, Madrid, Spain' • "A book of a lifetime" curated in collaboration with Moufflon bookshop and Goethe-centre, Nicosia, Cyprus.