

The Location of Culture
presented by Walk of Truth

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PREFACE

Walk of Truth is an independent, non-profit, non-governmental organization established by Mrs Tasoula Hadjitofi to raise awareness among people of different ethnic, religious or national identities of the value of cultural heritage in all its forms. In particular, it promotes the preservation, protection and conservation of monuments and artefacts in areas affected by conflict. Walk of Truth strives to raise public awareness of the destruction and misappropriation of precious cultural objects, whether through looting, art trafficking or as a result of war and actively campaigns for a change in international legislation to curb such practices.

The exhibition “The Location of Culture” featuring artists from Cyprus, Greece, the Netherlands and Turkey is being presented by Walk of Truth to coincide with the official launch of the foundation in The Hague.



Art often becomes a victim during war. All over the world we can find stories about stolen paintings, statues and other cultural artefacts. The 'Walk of Truth' organisation is supporting the work of UNESCO in this field. Together they work to raise awareness on the value of cultural heritage, among people of different ethnic, religious or national identities.

In particular, the Walk of Truth works to promote the preservation, protection and conservation of monuments and artefacts of significant cultural and historical value in areas of conflict .

The choice to organise this exhibition, "The Location of Culture" in the city of The Hague is obvious. As The Hague is well known as the city of Peace and Justice, accommodating many important international organisations.

Partly as a result of the events in the Balkans in the nineteen nineties, the Second Protocol to the Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict was adopted here in The Hague. This Protocol explicitly recognises the important work carried out by the international Committee of the Blue Shield, the cultural equivalent of the international Red Cross.

We hope you will enjoy this inspiring exhibition.

Jozias van Aartsen
Mayor of The Hague

A handwritten signature in black ink, appearing to read 'J. van Aartsen', written in a cursive style.

NOUT VAN WOUDENBERG

The exhibition *The Location of Culture* reminds me of what a distinguished German professor recently explained to me: art can serve as 'good will ambassador'. In literature, links have sometimes been made between cultural objects and diplomatic relations: art can symbolise and foster these diplomatic relations and exhibitions are quite often the first contacts between former opponents. Cultural objects can break the ice of misunderstandings and can be the first steps in new bilateral ties, or used as a means to renew existing ties. This crossed my mind, when I heard of the initiative to organise an exhibition featuring works of art by artists from Cyprus, Greece, Turkey and the Netherlands. Let us hope that these works may also serve as 'good will ambassadors', thereby enhancing mutual respect, knowledge and understanding.

The Location of Culture is co-organised by the newly established non-governmental organisation Walk of Truth along with Pulchri Studio The Hague. When I learned that Walk of Truth intends, inter alia, "to promote the preservation, protection and conservation of monuments and artifacts of significant cultural and historical value, especially where they are threatened by conflict or prejudice", I saw a parallel with the aims we strive to achieve as the Committee for the Protection of Cultural Property in the Event of Armed Conflict. This Committee, set up under the Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, primarily monitors, and can provide guidance in, the proper implementation of this valuable instrument of International Humanitarian Law, established under the auspices of UNESCO.

After all, as many others have emphasised: historical buildings, sites, archaeological discoveries, archives and museum collections all form part of our collective cultural memory. They tell us who we are, and how we have become what we are today. The loss of a people's cultural heritage is a loss for all humanity. In this context, I wish to recall the eternal message of the Preamble of the abovementioned UNESCO Convention: "damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world".

Chairperson
Committee for the Protection of Cultural Property
in the Event of Armed Conflict

ERHAN GURER

Walk of Truth is the result of the drive of Tasoula Hadjitofi, an extraordinary woman and a good friend. I first met Tasoula when she came to me for Turkish lessons. After a while, we became interested in each other's background and when, six months later, the lessons were behind us, the friendship remained.

That meeting was really very special because we originated from nations where people lived on different sides of a dividing line: a gap that, for centuries, had separated and carved deep grooves in people's lives. Initially, our contact did not go smoothly; there was complete lack of trust. For Tasoula, I was the 'enemy'. She was a passionate activist for the Cypriot cause. I had studied Turkish and was well informed about the history and background of my own country. That sometimes led to some rather heated discussions because neither of us was the type to shy away from confrontation. Through it all, however, we learned to value and respect each other as people.

We began to go for a walk every Sunday morning which grew to a habit. Over time, other friends joined us, forming an international group. They were from Turkey, Cyprus and Greece. During these walks we talked about everything, from politics, culture and philosophy to more personal matters. Precisely because people were from very different backgrounds, clashes could not always be avoided but, because they occurred in an atmosphere of mutual respect, we even had fun with them. Whatever subject came up, we always went deeper into it. And the wonderful thing was, that the bond between us became even stronger. We overrode religious and political divisions and we found each other through sharing the value of culture to humanity. There was much that divided us, but there was even more that united us. This awareness is the very basis of Walk of Truth.

I learned a lot from the conversations with Tasoula. I was well informed about the history of Turkey, but I had very little knowledge of Cyprus. I was curious, so I listened. It was the first time that I heard 'the other side' of the story, and it was the very personal aspect of the history that so deeply touched me. For that very reason, I felt the freedom to speak of my own life's experiences, making it possible for a true friendship to grow between us.

The most important insight I gained from these talks is that the personal story is much more powerful than the big story. One person's history can clarify so much and create a serious counterbalance against political reality. It can bring things into perspective whereby your perception of life and the world can change. I'm not saying that, previously, I had no notion about the other side of the story, but the talks with Tasoula, gave it a face and, consequently, I was able to see things in a different light. I became more sensitive to the human aspect rather than the political. In the past I could sometimes express strong opinions regarding the Ottoman history, relying on scholarly viewpoints that I perceived as true, objec-

tive and important. After those conversations with Tasoula, however, I thought: 'Those general theories based on abstract analysis are not what it's actually about. It's about the story; the people's story.'

Walk of Truth's aim is to use culture as a bridge between people. I think that's wonderful. Because people are vulnerable when it comes to their culture, it is often used as a weapon in situations of conflict. The destruction of churches or religious objects is a deliberate act of aggression that affects a nation at its core. But, precisely because culture is important to people, in conflict areas it can also be the common denominator: a link that connects us to one another. Walk of Truth turns a weakness into a strength, and that is what makes this organisation so special.

Knowledge of each other's culture is the first step towards reconciliation. Knowledge leads to understanding and respect for each other's symbols; it lays down the basis for meeting and participating in dialogue. People from different cultures come together when they're able to discuss what for them is precious and indispensable. Dialogue plays a crucial part in Walk of Truth. Dialogue is conducted from a point of self-knowledge and healthy self-esteem. Before you're able to reach out to the other, it's important to know who you are. I have spent twenty years learning about my culture. I am rooted in that culture. That's what I believe in; it's what makes me strong. And from that position, I am genuinely interested in the Dutch culture. Respect for your own culture forms the basis for respecting somebody else's culture – perhaps not the easiest path, but certainly the right one.

I see Walk of Truth as an interesting opportunity to bring people together. It is an idealistic response to, the often harsh, political reality. I believe in this initiative because it is rooted in the hearts of people and appeals to universal values. There are examples of similar initiatives, which have led to great things. Take, for instance, the recent uprisings in the Middle East where, through peaceful means, the youth of Egypt have brought down a dictator. It may seem that politics is the overall decision maker, but ultimately, it is the power of the people that brings about changes. When people engage in dialogue, raise their voices, and together allow their cry for reconciliation to be heard, so much is possible.

Walk of Truth is but a small movement in a world full of serious conflict but it is, nevertheless, a very powerful movement because it is derived from the strength and commitment of people, and their desire for peace. Prejudice, war, and political and religious discussions seem, at times, to determine our lives. However, the undercurrent of genuine contact between people concerned with that, which truly matters, is much stronger. It is a purifying force that forges a bond powerful enough to cross borders.

YOUR TRUTH MIGHT NOT BE MINE BUT AM I ENTITLED TO MY TRUTH?

I grew up in a small town in Cyprus, Famagusta, where Shakespeare's Othello is set; a friendly world dominated by nature and religious values. Fear of the Turks was deeply rooted in our history and this very fear was validated during the events of 1974. I was 15 years old when my protected, idyllic life came to an abrupt end. We fled for our lives. The experience was traumatic and had a tremendous impact on my life. In one fell swoop I was deprived of my youth, our family home, our land, our safety. Suddenly, I was a refugee. My new identity. There's nobody there to protect you, no God, no government, no international community. I was all alone – at least, that's how it felt.

Those feelings were so profound that I buried them very deeply and we simply got on with our lives as best we could. Of the event, we spoke little. Once I had arrived in the Netherlands, however, so much of the past rose to the surface. I would hear accounts about Cyprus that jarred with my own sense of reality, and that spurred me on to raise my voice in protest; to tell how it really was. I ended up in an activist circuit, which led to my appointment as honorary consul of Cyprus, and brought me in contact with a dealer who wanted to sell me stolen Cypriot art.

The emotional impact of that incident was profound. Sacred art treasures were intrinsically tied up with our history, and I knew how important they were for my parents and my people. It felt like a clearance sale of my cultural identity. Destruction of cultural heritage is tantamount to abusing the soul of a nation. A passport gives you a nationality, not an identity; that you get from your culture. My culture, my identity was being destroyed for economic gain to the art dealers. Fired by my rage, I set out on a mission to retrieve stolen icons, frescoes and mosaics. That was not easy. International law in this area is extremely complicated and the possessor has more rights than the rightful owner. One day, I received information from one of the art dealers, which led us to track down a large international ring of art traffickers. In collaboration with German and Cypriot police, a raid was organised and 5000 artefacts were found. That was huge. The question now was: how to proceed?

I was entangled in various lawsuits, and the cultural heritage struggle had reached enormous proportions. Was this what I wanted? I also had a family and a business, all needing attention. This led to serious thought, and during this time of reflection, I realised that all that inexhaustible activity was a symptom of something else: I was escaping from myself. Underneath the activist striving for a just cause was the vulnerable child fleeing from the Turks. I did not want to be that anymore. More importantly, I did not wish to pass this bitterness and negativity on to my children. I wanted a constructive way to understand my past in order to be able to shape my future. The solution was: face my fear. I had dedicated my life to studying the international art market, now it was time to focus on something

else: study the Turks. I wanted to know who they were and what made them tick. The first step in that direction was to learn their language and study their culture.

So, I was introduced to Erhan Gurer. He came from a strong cultural background and was the perfect introduction. Initially, I saw him as the enemy therefore felt uncomfortable to invite him into our home. Along the way, however, we gradually got to know each other better and better, and so we came to a place of respect and value.

Every Sunday we took a 2-hour walk. It quickly developed into 'Dialogue with Respect' and more people joined us. We talked about many things; we discussed history, customs, traditions and rituals. We gained insight into each other's lives and a bond was forged. We often organised dinners between Greeks, Cypriots and Turks and that, too, had its initial difficulties and provoked comment. 'How can you sit and eat with a Turk?' I was asked. 'If I can, so can you', I would say. To forgive is not the same as to forget, and we need to move on. Together.

To find out more about the Turkish culture, I travelled with Erhan to Turkey. Once there, I witnessed Istanbul's melting pot, which had many similarities with Famagusta: The layers of civilisations imprinted on the city. They impressed upon me the notion that history perhaps needed to be examined. We also paid visits to Turkish writers and poets. That proved to be rather laboured, as they were very reserved, until I began to speak the language of culture and we exchanged views on Greek writers and philosophers who had lived in Turkey. A bond developed. We danced to the seductive, uplifting rhythms of Zorba the Greek. It was wonderful. The language of culture created common ground where first there was a gap, and we parted as respectful political opponents but cultural friends.

That experience opened my eyes to the fact that one should never generalise; to always acknowledge people as individuals and that in the whole process of learning to know someone, culture is the link that connects. If this was true for us, could it also be true for others? Apparently, it was possible to create bonds and bring about change by using culture as common language. As the Russian writer, Nicholas Roerich said:

'Where there is peace, there is culture...
And where there is culture, there is peace.....'

That realisation was a turning point and the idea for Walk of Truth was born: a platform of people who speak the language of culture and groups living in areas of conflict to work together for the preservation of culture in an atmosphere of respect. It would be a meeting that leads to understanding. Understanding is the catalyst for peace: optimism to build a future on. The platform offers hope. Hope for a better world and we ourselves can make a contribution. It addresses the universal desire for empowerment. People want change; they just don't want it imposed upon them. They want to generate it themselves: bottom up instead of top down. The world of culture can inspire that change within their own societies

acting as role models for peace.

During my activist days, I was driven by a strong sense of justice, but the drive was borne of pain. Despite fighting for a righteous cause, I had no inner peace. I do now. The fight for cultural heritage was my personal Walk of Truth. It taught me that criminality knows no boundaries. Dubious characters are to be found in all cultures. But, there are infinitely more people who are genuine, who share universal values, and that ensures recognition at a fundamental level.

In Walk of Truth, like-minded people who share the same values and the same dreams come together. A tremendous amount of energy is released: enough to move mountains. They are willing to indulge in dialogue, to listen to each other's stories. This is important because there is not just one truth. There are myriad perspectives and we need each other to complete the puzzle. If we understand that and are prepared to view our past through the eyes of the other, a shift in perception is inevitable. We can build bridges to unite our worlds. It's not the easiest path, but it's certainly worthwhile.

Tasoula Hadjitofi
Founder of Walk of Truth

THE LOCATION OF CULTURE

*'The very concept of homogeneous national cultures, the consensual or contiguous transmission of historical traditions, or 'organic' ethnic communities – as the grounds of cultural comparativism – are in a profound process of redefinition.'*¹

As Homi Bhabha notes in the above extract from his book *The Location of Culture*, from where this exhibition also borrows its title, the notion of culture is constantly being redefined. Bhabha introduced the notion of cultural hybridity as a feature of modernity and set out to highlight the connections between colonialism and globalism.

The title is also a nod to Walk of Truth and its activities as the newly established foundation embraces cultural heritage and the potential to build bridges for the future by symbolically launching its activities with an exhibition of contemporary art.

But what do we mean by 'culture'? As a concept it appears in a diversity of fields, including, history, art, politics and anthropology, therefore it can cover a wide spectrum, relating to ideas about human creativity, issues of collective identity and social organization, diversity, cultural property and monuments. As it cannot be contained within a specific field, similarly it cannot be pinned down in time. Culture is constantly moving as it hovers between the past the present and the future, yet it performs differently in each one of them.

Past

Cultural heritage is the ark of history, carrying those frozen fragments of civilization that map the collective activities of human beings and their relationship with one another. It brings together the material and immaterial manifestations of past intellectual achievements and acts as a depository of cultural knowledge that facilitates the conversation between the past and the present.

Present

Moving from the past to the present, provides an understanding of culture in a state of flux, never static, reflecting society's continuously shifting landscape. Furthermore, central to any conceptualization of 'culture' needs to be an acknowledgment of 'cultures'. We cannot speak of a universal culture, as it cannot be confined to any one prescribed system of signs and beliefs, but rather to a network of cultural systems. These networked cultures have the capacity to act as a force in social, economic as well political transformations that can come about through participation, dialogue and community engagement. In the context of art, culture is foundational for expression as well as the outcome of that which is being produced. It is a platform of investigation and cultural production that taps into diverse systems of knowledge and means of communication.

The exhibition looks at the multiplicity of contemporary cultural production across different trajectories that intersect at various levels, as in language, medium, or ideas. Taken together and individually, the works reflect a plurality of artistic expressions that often trace the nuanced and conflicted spaces that we inhabit, but also the shared experiences and trials. They express the porous borders of culture systems and signs and reveal an underlying traffic and osmosis, a cultural

¹ Bhabha, H., *The Location of Culture*, Routledge, London/New York, 1994, p7

exchange that has become the norm and not the exception.

The Location of Culture brings together artists from Cyprus, Greece, the Netherlands and Turkey highlighting the common ground for intercultural dialogue. The aim is not to map a national representation but rather expose a cultural bricolage, where geographies overlap as in Annemieke Louwerens's postcard –collages where images from Bahrain and Scheveningen are brought together and propose a new topography, or Melita Couta's geological maps that are embedded with family pictures as the artist traces her own identity and journey to find her roots.

Questions of identity and hybridity are also pertinent to Hussein Chalayan's investigations of cultural symbols through the mass movement of people. Displacement as a result of conflict, economic migration or ethnic persecution is also referenced in the work of Andreas Savva and Lefteris Olympios, while Johannes van Vugt considers the legacy of colonization and the encounter between East and West.

The heritage of war figures in Toulia Liasis's work, in images that resist nostalgia and act as subtle reminders of the devastation left behind. Lia Lapithi with humour offers a branch of olive in her recipe for 'Olives in Syrup' when delicate issues are to be discussed.

By contrast Stelios Faitakis' painting 'Dream' stages an activist discourse as it seeks to establish the site of revolution and Angelos Papadimitriou voices his dissent to the normative functions of a petit-bourgeois society.

Irini Miga delicately crafts her hybrid sculptures based on a personal lexicon stemming from the subconscious that, nevertheless, resonates with a wider contemporary culture.

Savvas Christodoulides questions the culture of mass consumption and elevates mundane everyday objects to totemic artefacts. On the other end Kim de Ruyscher empties out art historically 'precious' materials and turns them into meagre objects. Mass media and technologies also enter the realm of culture as they increasingly shape our view of the world. Phanos Kyriakou investigates the culture of the internet and its encroachment of our daily lives while Kyriaki Costa questions how our understanding of the world around us is conditioned by the plethora of images that we are consciously and subconsciously bombarded with.

Maria Loizidou's Eucalyptus, provides a shelter and weaves tradition and contemporary art into a space to talk about various issues, while Gulsun Karamustafa talks about the passing of tradition through the empty spaces of a hamam in Turkey. Diana Blok revisits a vibrant Istanbul after a long absence and is fascinated by the changing face of the city where she sets out to photograph diversity and document 'otherness'.

Klitsa Antoniou delves into the role of memory and how it operates in the understanding of the self, with large mirrors that offer glimpses of the present through the fragments of the past. Memory is also central to Sinem Ertaner's work that re-evaluates the present through a past she stumbles upon that opens new meanings.

Man's relationship to the natural world is the subject of Lefteris Tapas work which explores how nature informs architecture while Celine van den Boorn registers the rift in the relationship between the order of nature and the order of man

The artists presented here have different perspectives in relation to the production of culture yet collectively they reveal that culture is relational, always exposes and

is exposed to the Other.

...and the Future

In lieu of a conclusion for this exhibition which set out to explore cultural diversity and commonality, one could ask 'why does culture matter?' Culture matters because it reflects man's capacity to accept changes but also hold on to tradition; it is the capacity of an onward and forward movement into the future – even if it reflects into the past - that fosters progress. Culture matters, as Arjun Appadurai stresses, because it strengthens 'the capacity to aspire.'²

Pavlina Paraskevaïdou
Curator

² Appadurai, A., 'The Capacity to Aspire', *Cultural Politics in a Global Age: Uncertainty, Solidarity and Innovation* (eds. Held, D and Moore, H.L.) , Oneworld Publications, 2008, p32

ARTISTS

Andreas Savva

Angelos Papadimitriou

Annemieke Louwerens

Celine van den Boorn

Diana Blok

Gülsün Karamustafa

Hussein Chalayan

Irini Miga

Johannes van Vugt

Kim de Ruyscher

Klitsa Antoniou

Kyriaki Costa

Lefteris Olympios

Lefteris Tapas

Lia Lapithi

Maria Loizidou

Melita Couta

Phanos Kyriacou

Savvas Christodoulides

Sinem Ertaner

Stelios Faitakis

Toula Liasi

Yannis Kyriakides

Andreas Savva*Digestive Tract*

2000
Installation View
Ropes and Objects
Courtesy of the Artist

'Digestive Tract' part of the ongoing series 'Opportunist' develops a complicated, tangled web that entraps everyday objects in its network of strings. Dislocating these objects from their normal function, the artist weaves them into his sculptural installations. The objects act as a reference to the stories of migrants and refugees as they struggle to carry on, carrying with them, their lives and livelihood. Like the ropes that invade space, they assimilate, and collect everything they find on their way. Furniture and personal belongings, relics of the past are salvaged from space and carried forward in time.



Angelos Papadimitriou*The Tower With The Golden Spoons*

2009
Porcelain
91 x 38 x 38 cm
Courtesy of The Breeder, Athens

Angelos Papadimitriou's elaborate sculptures lampoon society's pseudo-conservatism and challenge a petit-bourgeois aesthetic. The eclecticism of his work crosses national boundaries to include recognisable symbolic details depicting customs and beliefs culled from a variety of disparate cultures. His work arouses curiosity, entertains and engages. It affords entry into the artist's conversant and theatrical approach, which translates into a unique vocabulary.



Annemieke Louwerens*From Bahrain to Scheveningen*

2011
 Collage
 12.5 x 17 cm
 18 Postcards
 Photo: Piet Gispen
 Courtesy of the Artist

Images are gleaned from a cast-off Bahrain catalogue from the last edition of the Venice Architecture Biennial and a collection of old photographic reproductions of the Dutch seaside resort, Scheveningen. Brought together in a series of fascinating, collaged postcards, the images appear curiously convincing. Commenting on the changing face of architecture, particularly in these two places, the postcards indicate an onward journey as they proceed to review our perceptions of things remembered.



Celine van den Boorn*Birds 13*

2010
 Colour pencil, graphite on panel
 120 x 160 cm
 Photo: Piet Gispen
 Courtesy of the Artist

'Nature's Leaders' and 'Birds 13' examine the complex relationship between man and nature. In den Boorn's work the natural world is carefully organised and mapped, every bird in the sky, every pebble on the beach. On close examination the order of nature reveals the friction in its encounter with the order of man. As world leaders gather to discuss environmental issues they seem to turn their back to nature.

*Nature's Leaders*

2010
 Colour pencil, graphite on panel
 120 x 240 cm
 Photo: Piet Gispen
 Courtesy of the Artist

Diana Blok

Portrait of Baris
(from the series *See Through Us*)

2009
Coloured Photograph and Text
20 x 30 cm
Edition of 5
Courtesy of the Artist

The photographs of Diana Blok focus on the multifaceted issues relating to identity, race, gender, and sexuality. Her interest lies in exploring diversity and contributing to an understanding, acceptance and acknowledgement of otherness and difference. For the series 'See Through Us', the artist spent time in Istanbul in 2009 researching the gay culture of the city, in particular the transsexual and lesbian community. Having gained privileged access to their world, she produced a series of portraits of those who were willing to face the camera.

'I used to love to be Barbie. And Ken was always right there with me. We would be driving along the street in an imaginary car – Ken behind the wheel. He had abducted me and was taking me to Kushakova, to an apartment on the first floor where I would sit on his lap. That's something special I remember about my childhood and the games I loved to play.'



Gülsün Karamustafa*Anti-Hamam Confessions*

2010

Video Still

Duration: 7' 32"

Courtesy of the Artist and Rodeo Gallery, Istanbul

A lyrical and personal account of Karamustafa's memories about hamams that were shaped by stories passed down to her from her elders, and her enchantment of them in their original form. When the artist was growing up there was a fear, which still exists today, of anything derived from the Ottoman period. It was believed that it could potentially challenge the modern Turkish identity. Using black and white images taken inside an old and neglected hamam, Karamustafa shares her thoughts and challenges perceptions about hamams as we are guided through the rooms. The hamam, built by the 16th century architect, Mimar Sinar, has since been turned into a shopping centre.



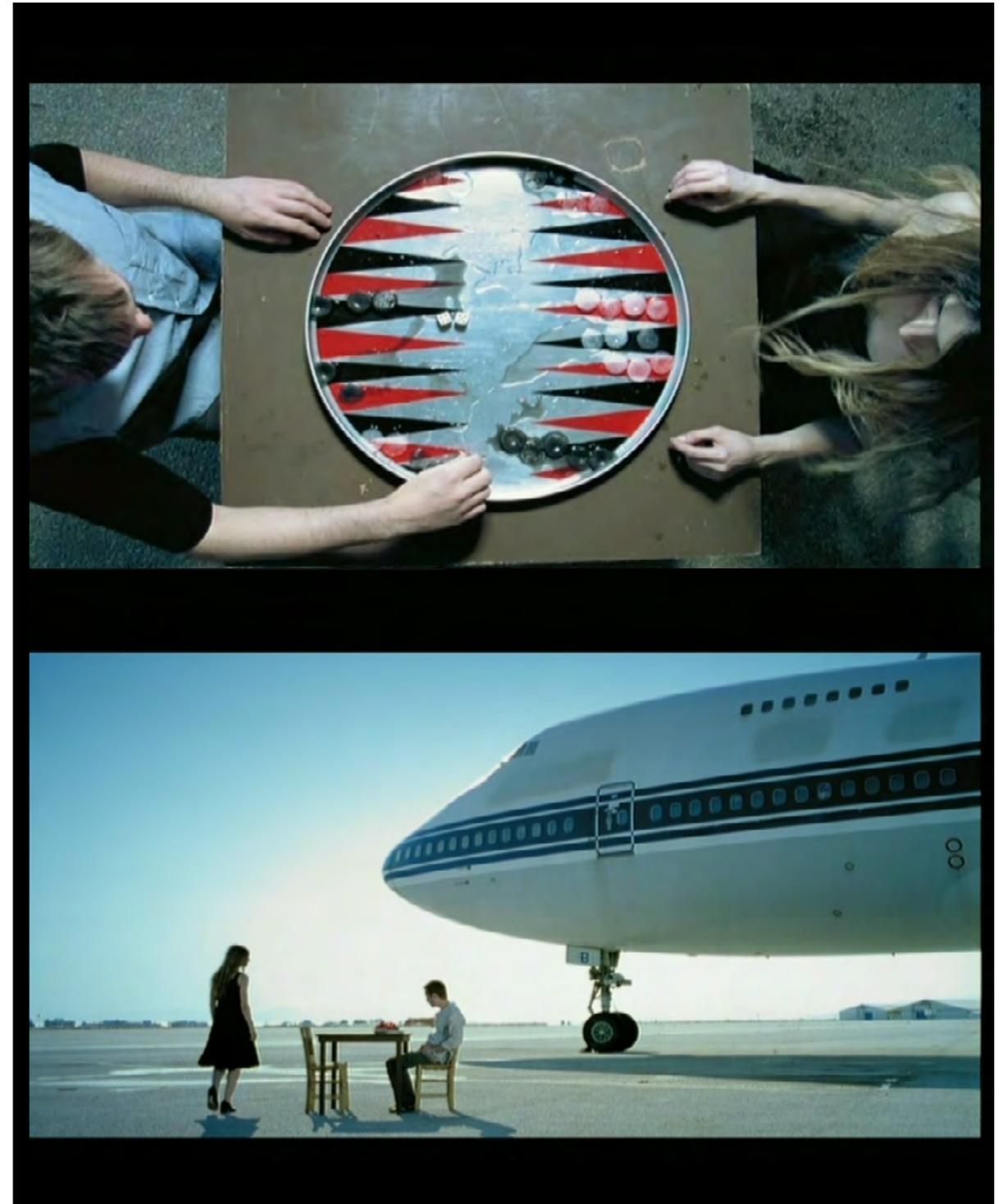
Hussein Chalayan*Temporal Meditations*

2003

Video Still

Courtesy of the Artist and Galerist, Istanbul

In this film Hussein Chalayan blends past and present through historical migratory routes, which have composed his homeland, Cyprus. He uses genetic anthropology as a key in determining these ethnic movements across space. The garments in the film can be viewed as archaeological talismans, which morph slivers of past and present; ultimately, and perhaps paradoxically, they become frozen fragments of their own archaeological quest.



Irini Miga*Resemblance to Rainyessence*

2009

Enamelled Clay, Chain, Feathers, Jewels, Ribbons

21 x 34 x 24.5 cm / 113.5 x 48 x 34 cm - Pedestal

17 x 19 x 14 cm / 98 x 32 x 32 cm - Pedestal

Courtesy of The Breeder, Athens

Irini Miga's hybrid sculptures are an invitation for introspection. She cleverly constructs fragmented narratives from her treasure trove of personal mythology, tradition and Freudian symbolism. Her inanimate objects reveal stories of love, passion, desire and fear: precarious in their revelations while remaining enigmatic in the concealment of safely guarded secrets. The lustrous surfaces and the suggestive forms accentuate the thought provoking impact of the compositions.



Johannes van Vugt*Hamel's Children*

2003
 Oil on linen
 18 x 13 cm each
 set of 25
 Photo: Piet Gispen
 Courtesy of the Artist

The work is about the fictitious offsprings of Hendrick Hamel (b.1630-d.1692) and an unknown Korean woman. Hamel, a bookkeeper working for the Dutch East India Company was one of the survivors of the 'De Sperwer' that had shipwrecked off the shores of South Korea. Rescued by the Koreans, he was taken along with the others into custody, forbidden to leave the country, yet free to mix with the local people. Hamel managed to escape after thirteen years and his experiences of the country and its culture were recorded and published in 'Hendrick Hamel's Journal'.



Kim De Ruyscher*Box*

2006
Limestone
31 x 18 x 24 cm
Photo: Piet Gispen
Courtesy of the Artist

'Box' was realized after the artist moved into a huge, dark, empty warehouse in The Hague, after a 10-year stay in an abandoned, marble quarry in the mountains of Carrara, Italy. His new surroundings were in stark contrast to the warm, light drenched atmosphere of his Mediterranean atelier. Working in a dim, storage building, adjusting to urban life and the Dutch environment had a direct impact on the artist's work. De Ruyscher blends realism and humour as he juxtaposes the absurdity of the object, or subject, with the choice of materials.

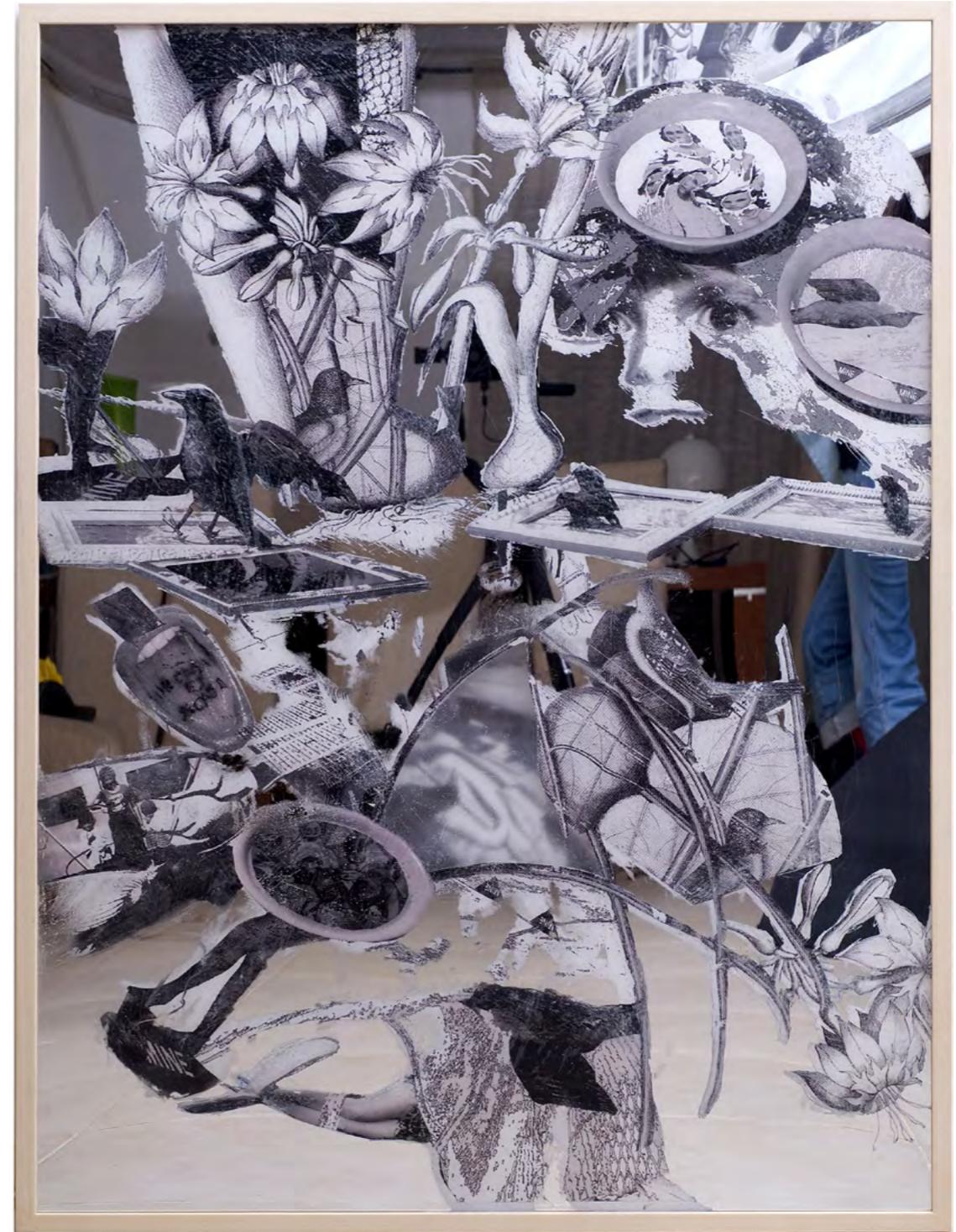
*Piece of Wood*

2011
Limestone
31 x 18 x 24 cm
Photo: Piet Gispen
Courtesy of the Artist

Klitsa Antoniou*All This Is Mine*

2007
Print on Mirror and Rotating Mechanical Devices
120 x 90 x 12 cm
Photo: Nicos Louca
Courtesy of the Artist

'All This is Mine' invites the visitor to look into the mirror to find one's own reflection on a surface covered with fragments of the past. Through Gilles Deleuze's notion of crystal-image that purports to offer us an insight into the operation of time, the mirror allows one to trace the past through the present. The moving parts of the composition suggest the endless process of remembering, as memories intermittently fade and increase in intensity.



Kyriaki Costa*21st Century Iconoclasm*

2011
 Animation Video Still
 Duration: 1'
 Courtesy of the Artist

In a dreamlike sequence, the viewer is bombarded with a disjointed series of images: Big Ben in Athens, the Parthenon on the move, Adolf Hitler, heroes from the Greek War of Independence, Barack Obama in yoga position and pop idol, Madonna. They all make their appearance on the screen. The work questions how the profusion of visual references determines and shapes our daily lives. Equally, it invites us to reflect on the mosaic of contemporary civilization and the components it embodies.



Lefteris Olympios*The Journey*

2010
 Oil on canvas
 200 x 300 cm
 Photo: Piet Gispen
 Courtesy of the Artist

The negative depictions of the Roma in the media and a chance encounter in a hospital corridor with members of this community, prompted Olympios to create a series of paintings inspired by their plight by making reference to the biblical story of the flight into Egypt. Forced to be continuously on the move and discriminated by society and authorities alike, the predicament of the Roma people has a universal resonance as more and more communities around the world experience displacement and its consequences.

*5 Portraits*

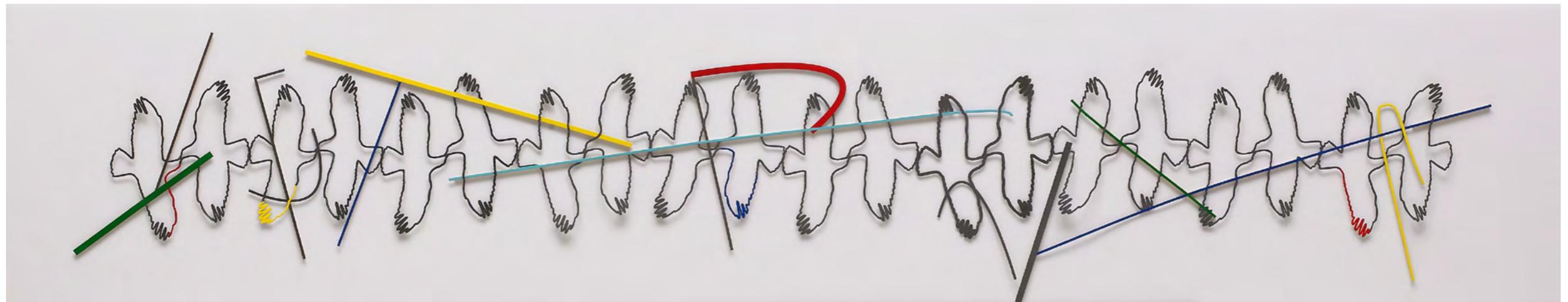
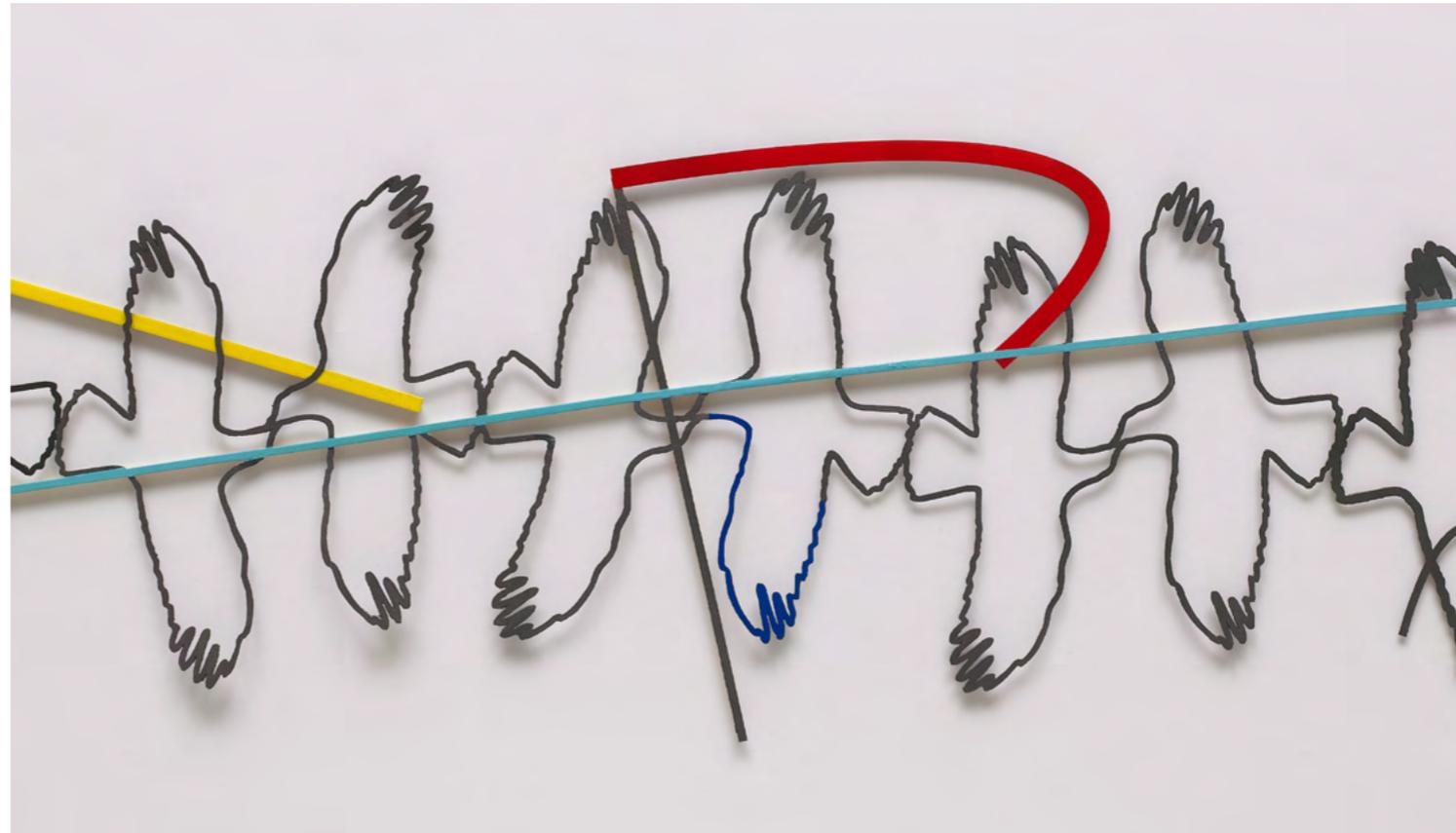
2010
 Oil on canvas
 80 x 60 cm each
 Photo: Piet Gispen
 Courtesy of the Artist



Lefteris Tapas*Encounter*

2011
 Acrylic, graphite on cut paper
 36 x 185 cm
 Photo: Vassos Stylianou
 Courtesy of the Artist and Omikron Gallery, Nicosia

In Tapas' meticulously executed 'Encounter' the Escher-like tessellations float like shadows on a wall: meanderings into an imaginary landscape. The enigmatic swarm of birds manipulates our way of seeing, as the artist tampers with our perception. Exploring the architecture of nature and the relationship between the two, the composition is intercepted by rays of colour. These formal, abstract elements ultimately make reference to a reduced order of nature.



Lia Lapithi*Olives in Syrup*

2007

Video Still

Duration: 3'

Courtesy of the Artist

Recipe for Olives in Syrup

Ingredients

- 250gr green olives
(harvested in October while they are still green and unripe)
- 200gr water
- 300gr sugar
- Shavings of 1 lemon rind
- Juice of 1 lemon
- Secret magic spice

Method

1. Pit the olives 2. Boil sugar in water for 5 minutes 3. Lower the heat and place olives in syrup 4. Add lemon juice and shavings 5. Finally add 'secret spice' and simmer olives until syrup thickens. Store in glass jars. Finish with crochet-covered lids. Do not underestimate the symbol of olives.

Serve with Greek coffee (others call it Byzantine or Turkish coffee) and a glass of fresh water on the side.

This secret family recipe has been prepared in the same way since the Byzantine times. Women mostly offer it to men when delicate issues are to be raised.



Maria Loizidou*Eucalyptus*

2009

600 x 800 cm

Inox

Photo: Emilius Komodromos

Courtesy of the Artist and AD Gallery, Athens

A large, hand-woven, flexible metal sheet somewhat resembling a cloud, lightly hovers in the air above us. Fixed at 4 corners at an arbitrary location it functions as a shelter and meeting point. A synthesis of folk and contemporary art, this piece aims, in an unobtrusive, gentle fashion, to demarcate a place where one might take a moment to linger and contemplate issues about art.



Melita Couta

Family Maps I

2011
 Geological maps and photographs
 115 x 94 cm (framed)
 Photo: Andreas G. Coutas
 Courtesy of the Artist

The artist cuts out areas, names and other cartographical information from geological maps of Cyprus and weaves them into a personal and intriguing narrative from an extensive archive of family photos. Couta's ancestors, having emigrated from Italy to the island more than four generations ago, have set her on a path seeking to create a link between space and time. She explores identity issues that lie beyond the narratives of victimisation, normally associated with the conflict in Cyprus, and tries to reclaim a sense of place and belonging.



Phanos Kyriakou*DIY Stage Sets for Youtubing / Cyprus Dance*

2011
 Video Still
 Duration: 2' 39"
 Courtesy of the Artist

Using objects lying about the house and from his personal collection, Kyriakou creates elaborate backdrops for videos found on YouTube. Embedding these videos on a self-constructed stage causes them to expand out of the computer screen, and merge with the universe he has created for them. The result is a stage within a stage. The DIY aspect of this project alludes to an attempt to merge art with life, which the Internet and other technologies are making all the more possible, rendering the computer screen into the archetypal stage. A profusion of information and images find their way into our homes and become part of our environment.



Savvas Christodoulides

In the End They Compromised...

2011

Wood, cardboard, glass

200 x 180 x 600 cm

Copyright of the Artist and Omikron Gallery, Nicosia

In his works, Christodoulides rearranges everyday objects, erasing their primary function and infusing them with new qualities. The objects become components of the artwork. They both define and demarcate a new conceptual platform that lies parallel with ideas on gathering objects and formalistic re-invention. 'In the End They Compromised...' is made of found and ready-made objects. The artist re-examines and questions modern values with humour and even self-deprecating sarcasm. His caustic comments, expressed through his art, point towards our collective identity and culture.



Sinem Ertaner*Memories*

2011
33 Coloured slides
Courtesy of the Artist

'Memories' is a selection of recently discovered old slides that depict historic monuments from across Cyprus. The faded images are hard to place in time as they linger in the memory, but resist revealing their secrets or telling their story. Brought back to life they resume their role in connecting the past to the present, and further into the future. Ertaner scrutinises concepts of time and place. She works with the placing, existence and non-existence of these infinities.



Stelios Faitakis

Dream

2008
Mixed media on canvas
240 x 190 cm
Courtesy of The Breeder, Athens

Stelios Faitakis first came to prominence as part of a pioneering street art movement in Athens in the 1990s. His visual vocabulary is inspired by graffiti and urban culture, Byzantine icon painting, Mexican murals, Cretan folk art and Japanese art. 'Dream' is situated somewhere between heaven and earth as angels are descending, drumming their way down from the skies, while below scenes of violence are unfolding. Faitakis' compositions reflect current social and political discourses. They become the location of revolution.



Toula Liasi*'Rusted Evidence I'*

2011
 C-print on dibond
 90 x 90 cm
 Edition of 3
 Courtesy of the Artist

'Rusted Evidence II'

2011
 C-print on dibond
 90 x 90 cm
 Edition of 3
 Courtesy of the Artist

Photographs of everyday objects of a bygone era, rusted and forgotten, bear witness to history and become evidence of the passing of time. Nature and time leave their traces on the surface of objects loaded with memories, as they silently reveal stories of severed ties and lives ravaged by war. The composition of the cropped images resembles an archive that resists classification.



Yannis Kyriakides

Varosha

2010
Duration: 31'
Sound and video installation

Yannis Kyriakides' work explores narrative structures in music multimedia and how the perspective of the way we listen can be modulated within a composition. The idea of 'voice' both in a sonic and narratological sense and the shifting relationship between sound and language by the mediation of music are recurring elements.

'Varosha' is a large scale composition developed out of an interactive installation ('Disco Debris', 2010) created for the exhibition *Suspended Spaces*, Amiens, France. The installation created the sensation of walking through a frozen sound field; a topography of intersecting voices and sounds.

Varosha, was a popular tourist resort in Famagusta, in the north of Cyprus. It was deserted in 1974 following the Turkish military invasion and to this day remains a ghost town, inaccessible and only patrolled by military personnel.



CURATOR

Pavlina Paraskevaïdou

Pavlina Paraskevaïdou is a curator, writer and cultural organizer. She founded and ran Archimede Staffolini, a contemporary art gallery in Nicosia Cyprus from 1998 to 2005 and curated and co-ordinated international conferences and workshops including '(R)evolving Arts Practices and the Possibility of the Text' and 'Liminal Zones'. She is curating (together with Basak Senova) 'UNCOVERED', a three-year art project about the closed Nicosia International Airport (www.uncovered-cyprus.com). As a writer, she has contributed articles and essays to various publications and was international arts editor for The Cyprus Weekly. She graduated in law with an LLB (Hons) from Warwick University and an MA in History of Art from Royal Holloway University of London and is a PhD candidate in Visual Cultures at Goldsmiths University of London.

Pavlina Paraskevaïdou lives and works in London.

ARTISTS' BIOGRAPHIES

Andreas Savva (b.1970, Kyrenia, CY) graduated from the Athens School of Fine Arts, where he also received his MA in Digital Forms of Art. He has been included in a number of international exhibitions including UNCOVERED, (2011), Nicosia, Cyprus curated by Pavlina Paraskevaïdou and Basak Senova; Open 12, Venice Lido (2009) curated by Olga Daniylopoulou; Action Field Kodra, Thessalonica, (2008) curated by Ruth Noack; Seducidos polo Accidente, Luis Seoane Foundation, Corunna, Spain, (2005) curated by David Baro and Agar Ledo; BIACS 1st international Biennale of Contemporary Art of Seville, Spain, 2004 curated by Harald Szeeman; Instant Europe, Villa Manin, Centre for Contemporary art, Passariano, Italy, (2004) curated by Francesco Bonami; EUROPE EXISTS, Macedonian museum of Contemporary art, Thessalonica, 2003 curated by Rosa Martinez and Harald Szeeman; DESTE Prize 2001, Deste Foundation, Athens, Artists of the Spyropoulos Museum, The Foundation of the Hellenic World, Athens curated by Olga Daniylopoulou and Biennial of Young Artists, Rome, 1999 curated by Jannis Kounellis. Selected solo shows include 'Kapsel' at Françoise Heitsch gallery, Munich; 'Kosmos' at Cork Vision Centre, Ireland; '¥€\$' at a.antonopoulou gallery, Athens; 'Space-Eater' at Diaspro Art Centre, (1999), Nicosia and 'Occupied' at Mylos gallery Thessaloniki.

Andreas Savva lives and works in Nicosia, Cyprus.

Angelos Papadimitriou is a multifaceted artist and an extravagant personality who has participated in many theatrical plays and TV series as an actor and has performed as a singer in the Athens Concert Hall, the Greek National Opera and the Greek National Theatre. His repertoire covers mostly songs from the Greek operetta genre, a form of light opera, which thrived at the beginning of the 20th century. He has presented his work in many solo exhibitions in the historical Athenian gallery 'Nees Morphes' and his work has been included in numerous group shows, among which are the emblematic exhibition Apperto 93 in the XVI Venice Biennial in 1993 and the 2nd Athens Biennial Heaven ('How Many Angels Can Dance On The Head Of A Pin', curated by Christopher Marinos, in 2009. This season he will be impersonating Count De Guiche in Edmond Rostand's *Cyrano de Bergerac*, directed by Nikos Karathanos in the Greek National Theatre. Among Angelos Papadimitriou's most memorable performances are the two collaborations with the Greek National Opera (2007-2009) and the collaboration with the State Theatre of Northern Greece for *Nefeles*, which was staged at the ancient theatre of Epidaurus. Works by Papadimitriou are included in many public collections among which are the National Gallery in Athens, the Macedonian Museum of Contemporary Art in Thessaloniki, the Fryssiras Museum in Athens, but

also in many prominent private collections like the Dakis Joannou Foundation Collection and the Dimitris Daskalopoulos Collection. Angelos Papadimitriou is represented by The Breeder, Athens.

Angelos Papadimitriou lives and works in Athens, Greece.

Annemieke Louwerens was born in Bogotá, Colombia, the daughter of a Dutch geologist and was brought up in Algeria, Australia and Brunei. She attended the Royal Academy of Fine Arts in The Hague where she received her Masters in Fine Arts. She lived in New York for 15 years, where she worked as a fashion designer, before returning to the Netherlands in 1995. She had a solo exhibition at Heinz Bossert gallery in Cologne and took part in a number of group exhibitions. She is the initiator and curator of 'Vitrine', an art project on Weimarstraat in The Hague. In 2006 she was commissioned to do the wall designs for an 18th century room in the Koorenhuis, The Hague, which was completed in 2007.

Annemieke Louwerens lives and works in The Hague, the Netherlands.

Celine van den Boorn (b.1978) graduated from the Utrecht School of the Arts in 2002. Her work centres on the relationship between man and nature: a theme she has pursued in her art, and studied from an academic perspective. She has collaborated on several major art projects and her work has been nominated for the Piet Bakker Award, the Talens Pulchri Award and the Jacob Hartog Award. She currently teaches at the Utrecht School of the Arts and, as a freelance teacher, is associated with several Amsterdam museums including the Stedelijk Museum, the Netherlands Media Art Institute (NIMK) and the Rembrandt House Museum. Her work is also included in several collections. She is represented by C3 Gallery in Amsterdam.

Celine van den Boorn lives and works in Amsterdam, the Netherlands.

Johannes van Vugt (b.1954, the Netherlands), attended the Royal Art Academy, Amsterdam (1980-81) and the Academy of Art St. Joost, Breda, the Netherlands (1981-85). Since 1992 he has had solo exhibitions in Amsterdam, Breda, Gorinchem, Maastricht, Woudrichem and Jeju in South Korea. He has taken part in group exhibitions in Amsterdam, Apeldoorn, Breda, Dordrecht, Gorinchem, Den Haag, Venlo, Woudrichem, Maastricht and internationally in Athens, Paris and Florence. His work is represented in private and museum collections.

Johannes van Vugt lives and works in Amsterdam, the Netherlands.

Hussein Chalayan (b.1970, Nicosia, CY) graduated in 1993 from London's Central St Martins School of Art and Design. His degree collection was immediately bought by Browns in London. In 1994 Hussein Chalayan launched his own label. He was named British Designer of the Year in 1999 and in 2000. He has exhibited in museums worldwide including the V&A in London, The Kyoto Costume Institute, The Musée de la Mode-Palais du Louvre in Paris, The Metropolitan Museum of Art and MOMA in New York. He has directed several short films since 2003. Chalayan represented Turkey in the 2005 Venice Biennale with 'Absent Presence'. In 2005, the Groninger Museum in the Netherlands hosted a retrospective of his work. Critically acclaimed solo exhibitions followed in London at the Design Museum (2009), at the Museum of Contemporary Art in Tokyo (2010), Istanbul Modern (2010) and most recently at the Musée des Arts Décoratifs in Paris (2011). In 2010 Chalayan opened two exhibitions in London at the Lisson Gallery and Spring Projects. In 2011 Rizzoli published the first complete monograph on his work entitled Hussein Chalayan.

Hussein Chalayan lives and works in London, U.K.

Irini Miga (b.1981, Larissa, GR) is currently completing her MFA degree at Columbia University, New York. Solo exhibitions include: 'Echoes Prelude' at Gallery Side 2, Tokyo and 'Wittingly Sparking Greedy Dimples' at The Breeder, Athens. Group exhibition include: 'Contemporary Woman in Greece', The Hub, Athens, curated by Marina Fokidis (2011); 'Paper Fashion', Museum Bellerive, curated by Vassilis Zidianakis, Zurich (2010); 'Beautiful is Just the First Degree of Terrible', State Museum of Contemporary Art, Thessaloniki, curated by Apostolos Kalfopoulos (2009); 'Rrrripp!! Paper fashion', MUDAM Luxembourg, curated by Vassilis Zidianakis, Luxembourg (2008); 'Panorama', State Museum of Contemporary Art, Thessaloniki, curated by Christina Petrinou (2008); 'Panic Room, Works from The Dakis Joannou Collection', Deste Foundation of Contemporary Art, Athens curated by Kathy Grayson and Jeffrey Deitch (2006); 'All that remains is Future' curated by Nadja Argyropoulou in Arsakeio, Patras, and more. Irini Miga was nominated for the DESTA prize 2011 and the exhibition was at the Museum of Cycladic Art in Athens. Irini Miga is included in the 3rd Thessaloniki Biennial, curated by Paolo Colombo, Marina Fokidis and Mahita El Bacha Urieta and in the exhibition 'Conceptual Romantic' with Anna Craven curated by Gea Politi under the auspices of Conduit Gallery as part of ReMap 3. Irini Miga is represented by The Breeder, Athens.

Irini Miga currently lives and works in New York, U.S.A

Gülsün Karamustafa (b.1946, Ankara) graduated from the Istanbul State Fine Arts Academy. She participated in the

2nd, 3rd and 4th International Istanbul Biennials; the 3rd Kwangju; 8th Havana; 3rd Cetinje; 1st Sevilla; 11th Cairo and 3rd Singapore Biennales. She has had solo exhibitions in Istanbul, Paris, Berlin, Geneva, Stuttgart, Montréal, Munich, Helsingborg, Milan, Torino, Rotterdam, Kassel, Bonn, Salzburg, and Vienna, among others. Her works are included in the collections of the Musée d'Art Moderne de la Ville de Paris, MUMOK, Museum Moderner Kunst Stiftung Ludwig Wien, Sammlung Essl, Klosterneuburg, Proje 4L Elgiz Modern Art Museum, Istanbul Modern and the Van Abbe Museum Eindhoven, and other private collections.

Gülsün Karamustafa currently lives and works in Istanbul, Turkey.

Klitsa Antoniou (b.1968, Nicosia, CY) received a BA in Fine Arts from Central St. Martins School of Art with a Cyprus Government scholarship. She obtained her MA from Pratt Institute New York and attended the New York University-Doctorate Programme. Since 2008 she is a PhD candidate at the Cyprus Technological University. She has had several solo exhibitions in Cyprus, United States, China, Finland, and UK. Selected recent group exhibitions include: 2011 – 'Roaming Images', MMCA, Thessaloniki Biennale; 'OCC one' (Original Certified Copy one), TinT Gallery, Thessaloniki; 'Rolling Snowball/2', Quanzhou, China. 2010: 'Exterritory' Project, Beijing Biennale 2010, China; 'The Little Land Fish', Antrepo, Istanbul; 'Breaking Walls-Building Networks', Macedonian Museum, Thessaloniki. 2009: 'Personal Political', Thessaloniki Biennale; Tempus Arti, Brussels, Project Launch, Exhibit Gallery, London. 2008: OPEN 2008, Venice; 'Action Field Codra', Thessaloniki; 'Umedalen Skulptur', Gallery Sandström Andersson, Sweden. 2007: Atlantis is Lost, New Delhi, and 'Memory', Wallon Centre d'Art Contemporain, La Chataigneraie, Liege.

Klitsa Antoniou lives and works in Nicosia, Cyprus.

Kyriaki Costa (b.1971, Nicosia, CY) studied Byzantine and Applied Arts in Greece and the United Kingdom. She received her Masters degree in Art from Kingston University, London. Her solo exhibitions include 'Presence in Absence' at Diatopos Contemporary Art Centre in Nicosia, (2009) and Leventis Municipal Museum, Nicosia (2010). Selected group exhibitions include 'Migrations', curated by Heather Kourris, curator of the Apex Gallery, New York. 'Between you and me and the wall', Omikron Gallery, Nicosia (2009) and 'United States of Europe' a touring exhibition that will travel to Lodz, Vilnius, Helsinki Sofia, Nicosia, Torres Vedras (Lisbon), Berlin, Brussels, Cork, and Paris. She is the recipient of many awards including the Public's Prize at the Saint Etienne Biennale, (2006); Best Pavilion Prize, in the Cairo Biennale (2006) and the PAD International Award (first prize), in the 'Mediterranean

Between Present and Future' competition, Italy. She currently teaches Conceptual and Critical Arts at the School of Arts and Education Sciences of the European University, Cyprus. Since 2005, she regularly collaborates with theatre and dance performers, as a costume and visual designer.

Kyriaki Costa lives and works in Nicosia, Cyprus.

Kim de Ruyscher (b. 1973, Belgium) is a visual artist working in sculpture. After graduating from the University College for Sciences and Art, Gent in 1996, he spent 10 years in Carrara, Italy. By working and living in the heart of a marble exploration area, Kim realised that the quality of a marble sculpture is closely related to technique and specialist knowledge of the material. He combines his passion, appreciation, and his command of professional skills with a deepening knowledge of contemporary art, not only in marble, but including natural, organic materials such as ice, snow and sand. De Ruyscher aims to make craftsmanship, virtuosity and an adherence to traditional techniques visible in his sculptures. In this way he hopes to provoke a debate about the importance of 'labour' in relation to contemporary art. De Ruyscher has realized a number of site-specific projects and has been in a number of group exhibitions in Belgium, Finland, Switzerland, France, Spain, Italy, Germany, the Netherlands and Turkey.

Kim de Ruyscher lives and works in The Hague, the Netherlands.

Lefteris Tapas (b.1974, Famagusta, CY) holds a 1st class BA (Hons) from Kent Institute of Art & Design and an MA in Fine Arts from the University of Kent. He has been included in a number of international exhibitions including 'Reveries of Will – Art from the Land of Cyprus', curated by Polys Peslikas, Vamialis, Athens, (2011); 'Where do we go from here? The Nikos Pattihis Collection', Nicosia Municipal Arts Centre, Nicosia, (2008); 'Supernova-Constellations', Nicosia Municipal Arts Centre, (2007); 'Young Art Europe', MOYA, Vienna, (2006) and 'Accidental Meetings', Nicosia Municipal Arts Centre, Nicosia, (2005). His most recent solo exhibition 'Kaleidoscope' was at Omikron Gallery. In 2009 he was commissioned to create a site-specific work for the new Larnaka International Airport. He is represented by Omikron Gallery in Nicosia.

Lefteris Tapas lives and works in Limassol, Cyprus.

Lefteris Olympios (b.1953 Limassol, Cyprus) studied Graphic Arts at Doxiades School in Athens, and Painting, Iconography, Fresco and Mosaic at the Fine Arts School in Athens. He moved to The Hague in 1984 and continued his studies at the Free Academy of Fine Arts. During the

summer of 1985 he visited the IJmuider Kring, an artists' community in IJmuiden – a village close to Amsterdam. His contact with this group, and especially the painter Lei Moulin, was crucial to the development of his work. In 1996 he started working on the series 'Promise', following the events in Dherynia, Cyprus and the tragic death of Tassos Isaak and Solomos Solomou. 'Promise' was completed in 2000 and has been exhibited in Portugal, Holland, Greece and Mexico. The series has never been shown in Cyprus. In 1997, he represented Cyprus in the 47th Venice Biennale with the series of work 'Filoxenia'. He exhibits regularly in Cyprus, Greece, as well as the Netherlands, and his work is included in major private and public collections.

Lefteris Olympios lives and works in Amsterdam the Netherlands.

Lia Lapithi (b.1963, Nicosia, CY) holds a BA in Environmental Studies and Design from the University of California, Santa Cruz and an Mphil from Lancaster University, UK. She has completed her Diploma in Architecture at Kent Institute of Art and Design. Her work has been included in a number of international exhibitions including 'Peacemakers and the Qin Emperors Warriors', Shaanxi Art Museum, Xian, China (2011); 'Chypre l'art au present', Espace Communes, Paris, France, (2010) curated by Andrei Michael and Yiannis Toumazis; 'Looking Awry: Views of an anniversary', Evagoras Lanitis Centre Limassol, (2010), curated by Antonis Danos; 'The Little Land Fish', 2010 European Capital of Culture, Antrepo, Istanbul, Turkey, curated by Antonis Danos and Yasa Yaman; 'Suspended Spaces' (Depuis Famagusta), Maison de la culture d'Amiens, Amiens, France, (2010) curated by Brent Klimkum; 'Éphémère / Efféminite', Cité de l'ameublement, Paris, France, (2009) curated by Julia Villaseñor Bell and Marie-Laure Delaporte, and many others. She has had solo and two-persons exhibitions in Nicosia, London, New York and Athens. Her work can be found in private and public collections, including the Cypriot state collection of contemporary art, Nicosia, Cyprus, Museum of Applied Arts (MAK), Vienna, Austria and the Musée Centre Pompidou, (Nouveaux Médias MNAM-CCI.), Paris, France.

Lia Lapithi lives and works in Nicosia, Cyprus

Maria Loizidou graduated in Fine Arts from the School of Fine Arts in Lyon. She has collaborated with institutions, art schools, galleries and museums primarily in Paris but also in New York and Düsseldorf. Her most recent solo exhibitions include 'Living Small' at the Benaki Museum (2008) and 'Cartographies' at AD Gallery, Athens (2009). Selected group exhibitions include the 2nd Biennale of Thessaloniki (2009); Biennale Internationale de la Céramique, Châteauroux; 'Portraits de Chaussures, Histoire de Pieds', Sungkok Museum, Seoul PRC (2006); Porous Borders

10th international architectural exhibition 'La Biennale di Venezia', Venice; 'Leaps of Faith', Nicosia and 'Plus Jamais Seuls - L'autre ville #2', La BF15, Lyon, (2005). She represented Cyprus at the 12th Cairo Biennale in 2010 with the work 'Digitalis' and at the Venice Biennale in 1986 with the video installation 'The Myth of Ariadne in Three Acts'. She was commissioned major public art projects, including 'L'apparition des anges' (2007), in collaboration with the architect Alexandros Tombazis, for the entrance to the Church of the Holy Trinity in Fátima, Portugal. She is a member of the association AA+U For Architecture, Art and Urbanism since 2006. She is represented by AD gallery, Athens.

Maria Loizidou lives and works in Nicosia, Cyprus.

Melita Couta (b. 1974, Nicosia, CY) studied sculpture at Central St. Martins College of Art and Design and continued at the Slade School of Fine Art in London where she obtained an MFA. She has been working with sculpture, installation art, photography, drawing and collage. In her recent work she is dealing with systems of mapping and cartography, re-organizing geographical places with family portraits. Her work has been included in a number of group exhibitions, including 'Tales/Rumours/Frictions/Reflection', Home for Cooperation, Nicosia, (2011); 'The Little Land Fish', Antrepo no.5, Istanbul, (2010); 'Breaking Walls – Building Networks', Macedonian Museum of Contemporary Art, Thessaloniki, (2009); 'Body', Casoria/Naples, (2007); 'Check-In Europe', European Patent Offices, Munich, (2006). Melita Couta has been working extensively in theatre and performing arts as a set designer and project coordinator. In 2006, she co-founded Paravan, an independent company that focuses on experimental theatre. She is represented by Diatopos Centre of Contemporary Art in Nicosia and A. Antonopoulou Art in Athens

Melita Couta lives and works in Nicosia, Cyprus.

Phanos Kyriacou graduated from Middlesex School of Fine Arts and completed his MFA at Goldsmith's University, London. Kyriacou created 'Midget Factory' in Old Nicosia in 2003. Here he carried out various projects that create a dialogue between the urban landscape and his own work, including 'Over the hill' (2009); 'The new man has arrived' (2008); 'Never trust a monster' 2007) and 'Beware of the sniper' 2006). He had solo exhibitions at Apotheke Contemporary Centre, (2009) and at Omikron Gallery, Nicosia (2010). 'Swift flowing rivers and up the far hillsides' and 'Fu Manchu – in search for Phanos Kyriacou' have been presented as part of his residency at Glogauair in Berlin. He recently had a solo presentation at Salon Populaire, Kreuzberg Pavilion and Altes Finanzamt in Berlin. He has participated in a number of group exhibitions, including OPEN 13 International Exhibition of Sculptures & Installa-

tion (2010) Lido, Venice curated by Eloise Piere; 'Chypre 2010, L'art au present' (2010); Espace Communes, Paris, Salon Art Prize (2010); Vyner Street, London, UK; 'Synergia' two-person show with Angelos Makridis at the Cyprus Archaeological Museum (2009) and 'Looking forward to hearing from you...' at Action Field Kodra in Thessalonika (2008).

Phanos Kyriacou lives and works in Berlin, Germany.

Savvas Christodoulides (b. 1961, Pafos, CY) studied at the School of Fine Arts in Toulouse, the National School of Fine Arts and the National School of Decorative Arts in Paris. He received his PhD in Lettres et Arts from the University of Provence. He has taken part in many group exhibitions in Cyprus and abroad, including 'Accidental Meetings', Municipal Arts Centre, Nicosia (2005); 'Masquerades: Femininity, Masculinity and Other Such Certainties', State Museum of Contemporary Art, Thessaloniki (2006); 'Recreation – Maid in Greece', 1st Biennale of Contemporary Art in Thessaloniki (2007); 'Heaven', 2nd Athens Biennale (2009); 'Art in Present Tense', Espace Communes, Paris (2010); '(Dirty) Humanism', Faggionato Fine Art, London (2011) and 'Drawing Stories', Ileana Tounta Contemporary Art Centre, Athens, (2011). His solo shows include 'Visual Objects' Bodo Niemann Gallery, Berlin, (1996); Tsatsis Projects / ArtForum, Thessaloniki, (2002 & 2009) and most recently 'Elementary Devices', Omikron Gallery, Nicosia (2010). His work is included in major international public and private collections. He is represented by Omikron Gallery, Nicosia

Savvas Christodoulides lives and works in Nicosia, Cyprus.

Stelios Faitakis (b.1976, Athens, GR) is a graduate of the School of Fine Arts in Athens. His elaborate wall murals on the streets of Athens and many German cities, gained him a cult status in the international graffiti arts community. He had his first solo show in 2008 at The Breeder, Athens. In 2007 he participated in the first Athens Biennial, 'Destroy Athens', curated by Xenia Kalpaktoglou, Augustine Zenakos and Poka-Yio. In 2009 Faitakis completed a 12-meter long mural as part of Wynwood Walls, Goldman Properties' street art park in Miami. In 2011 he presented an ambitious large-scale mural at the exhibition 'Speech Matters' at the Danish Pavilion of the 54th Venice Biennial that was curated by Katerina Gregos. In the same year he also participated in the Art in the Streets exhibition in LA MOCA, curated by Jeffrey Deitch. Other group shows include '(Nterti) Humanism' at Faggionato Fine Arts in London curated by Nadja Argyropoulou (2011); 'Kunstsalon 2010' in Freie Muencher und Deutsche Kuenstlerschaft in Munich; 'The Beautiful is just the first degree of terrible' (2009), in the State Museum of Contemporary Art, in Thessaloniki, Greece, curated by Apostolos Kalfopoulos; 'Anathena'

(2006) at the DESTE foundation, Athens, curated by Marina Fokidi and Marina Gioti, and 'What remains is future' (2006) in Patra, curated by Nadja Argyropoulou. Stelios Faitakis is represented by The Breeder, Athens.

Stelios Faitakis lives and works in Athens, Greece.

Sinem Ertaner (b.1976, Cyprus) moved to Ankara in 1995 where she studied Ceramics and Glass at Hacettepe University Faculty of Fine Arts and Design, and where she also attended a Master of Arts degree at the same department in 2001 titled: 'Specializing on Chivalry Arms and Accessories'. While in Ankara, she took part in a variety of archaeological excavations and in the restoration of ceramics. She was a Ceramics instructor for inmates at the Central Prison in Nicosia and also an instructor for the disabled at EMAA (Eastern Mediterranean Art Association). She has taught at the Near East University and the Eastern Mediterranean University. Sinem Ertaner has participated in a number of group exhibitions, workshops and panels.

Sinem Ertaner lives and works in Nicosia, Cyprus.

Diana Blok grew up in Uruguay, Colombia, Guatemala, during the civil wars there and in Mexico. In 1974 she moved to Amsterdam. She has travelled extensively around the world and her work is informed by these experiences. Her works focus on issues of identity, race, gender, sexuality, myths and archetypes. She has been exhibiting her photographs since 1980 and there are several publications of her projects. She is a guest teacher at the Royal Academy of Arts in the Hague, the Netherlands, and has taught master classes in Sweden, Turkey and Mexico, amongst others.

Diana Blok lives and works in Amsterdam, the Netherlands.

Toula Liasi (b. 1957, Yialousa, Cyprus) began her studies in drawing and painting at Veloudakis Art School in Athens, Greece (1975-1980). She continued at the Royal Academy of Fine Arts in The Hague, the Netherlands (1980-1984) and later she obtained her B.A in Fine Arts in Education at the Willem de Kooning Academy in Rotterdam, the Netherlands (2004-2006). She has had solo exhibitions in the Netherlands and Cyprus, including the 'Achaean Coast' at Casteliotissa, Nicosia, Cyprus. Her work has been shown in group exhibitions in the Netherlands, France, Belgium, Greece and Cyprus. Selected group exhibitions include 'Connecting Cultures', WTC, Rotterdam, (2007); 'Looking Forward to Hearing From You...', Action Field Kodra, Thessaloniki, (2008) and 'The Object', Evagoras Lanitis Centre, Limassol, Cyprus (2011).

Toula Liasi lives and works in The Hague, the Netherlands.

Yannis Kyriakides was born in Limassol, Cyprus in 1969. He immigrated to Britain in 1975 and has been living in the Netherlands since 1992. He studied musicology at York University, and later composition with the Dutch composer, Louis Andriessen.

He has written over a hundred compositions, comprising mostly of music theatre, multimedia and electro-acoustic works for chamber groups and large ensembles. His opera, 'An Ocean of Rain', opened at the Aldeburgh Music Festival in 2008. He has been the featured composer at the Huddersfield Contemporary Music Festival 2007, and will be the central festival composer in November Music 2011, the Netherlands. Currently, two sound installations are shown at the Dutch pavilion of the Venice Biennale 2011.

In 2000 he won the International Gaudeamus Composition prize for his composition 'a conSPIracy cantata'. The CD 'Wordless', received an honorary mention in the Prix Ars Electronica 2006, and his recent CD, 'Antichamber' won a 2011 French Quartz Electronic Music Award. Other prizes include the Dutch Toonzetters prize for best composition of 2010 for 'Paramyth', and the Willem Pijper Prize for musical innovation for 'Dreams of the Blind'. Together with Andy Moor and Isabelle Vigier, he founded and runs the CD label for new electronic music 'Unsounds'. He is artistic director of Ensemble MAE, and teaches composition at the Royal Conservatory of Music in The Hague.

Yannis Kyriakides lives and works in Amsterdam, the Netherlands.

COLOPHON

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