



01

INTERNATIONAL CONFERENCE OF PHOTOGRAPHY AND THEORY

CYPRIOT PHOTOGRAPHY
IN CONTEXT: TIME
PLACE AND IDENTITY

26th & 27th November 2010, Limassol, Cyprus



**Department of Multimedia and Graphic Arts
Cyprus University of Technology**

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1. Words of Welcome	7
2. Organization	8
3. Sponsors and Supporters	9
4. Keynote Speakers	11
5. Conference Program	12
6. Conference Venue	17
7. Social Program	17
8. Abstracts by Session	19
Friday, November 26th	20
Saturday, November 27th	27
9. Roundtable Discussions	30

Research in historic, artistic and vernacular photography has been rapidly expanding in the past few years. Responding to this trend, for more than a year the ICPT organizing committee has been working to set the foundations for an international conference, which would provide an outlet for an interdisciplinary and critical theoretical exploration of photography and photographic practices. The 1st International Conference of Photography and Theory (ICPT 2010) aims at bringing together researchers and practitioners who come from diverse fields of study (such as art history and theory, sociology, anthropology, history, cultural studies, visual and media studies, graphic design, fine arts, and digital media) but share a common interest in photography.

Establishing a strong theoretical framework for future research in Cyprus was considered essential before exploring broader, more ambitious themes. For this reason, the theme of the 1st ICPT is "Cyprus Photography in Context: Time, Place and Identity". It is a pleasure to have 40 authors from 10 countries (and at least as many fields of study), exploring such issues as history, identity, memory and power.

Besides academic discussion, the ICPT 2010 includes a portfolio review session where participants will have the opportunity to view the work of young Cypriot or Cyprus-based photographers, while the participating photographers will receive feedback related to their work. In addition, an exhibition of books, photographic equipment and printing services will be available for the duration of the conference.

I would like to thank the Department of Multimedia and Graphic Arts of the Cyprus University of Technology for hosting this conference, the Cyprus Tourism Organization for their sponsorship, and all the exhibitors/ supporters of the conference. Of course, the conference would not have been possible without the vision, dedication and hard work of the members of the organizing committee.

I do hope that this conference will stimulate critical thinking, deeper discussion and further research, and serve as a relevant meeting point in the future for all those involved in the study of photography.

Welcome to the vibrant city of Limassol and have a great 1st International Conference of Photography and Theory.

Dr. Theopisti Stylianou-Lambert
Chair, Organizing Committee



The conference is organized by the Department of Multimedia and Graphic Arts of the Cyprus University of Technology.

Organizing Committee:

Conference Chair

Theopisti Stylianou-Lambert, Cyprus University of Technology

Committee Members

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Artemis Eleftheriadou, Frederick University

Aspasia Papadima, Cyprus University of Technology

Nicos Philippou, University of Nicosia

Elena Stylianou, European University Cyprus

Nicos Synnos, Cyprus University of Technology

Yiannis Toumazis, Frederick University; Director, Nicosia Municipal Arts Centre

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Liz Wells writes and lectures on photographic practices. She is editor of "The Photography Reader" (2003) and of "Photography: A Critical Introduction" (2009, 4th ed.); also co-editor of "photographies", a Routledge journal. Exhibitions as curator include "Uneasy Spaces", an exhibition of work by 19 British-based artists working in photography and photo-video (New York, Sept - Nov. 2006) and "Facing East, Contemporary Landscape Photography from Baltic Areas" (UK tour 2004 - 2007). Her book, "Land Matters: Landscape Photography, Culture and Identity", is due publication Autumn 2010. She is Professor in Photographic Culture, Faculty of Arts, University of Plymouth, UK, and convenes the research group for Land/Water and the Visual Arts. (www.landwater-research.co.uk).



Quentin Bajac is the head curator of photography at the Musée National d'Art Moderne, Centre Georges Pompidou. He also served as curator at the Musée d'Orsay from 1995 to 2003. He is the author of multiple books including "Discoveries: The Invention of Photography", "The Dawn of Photography: French Daguerreotypes", "The Abrams Encyclopedia of Photography", and "Collection Photographs: A History of Photography Seen Through the Collections of the Centre Pompidou", Musée National d'Art Moderne.

Thursday, November 25th

8pm, Opening Cocktail Party

Friday, November 26th

08:30–09:00 Registrations

09:00–09:30 Opening the Conference:

Theopisti Stylianou-Lambert

(Chair of the organizing committee,
Cyprus University of Technology)

Elpida Keravnou

(President of the Cyprus University of Technology's
Managing Committee)

09:30–10:30 Keynote Speech:

Liz Wells (University of Plymouth, UK): *Topographic Narratives: Photography and Landscape Research.*

10:30–11:15 Coffee Break and Opening of Exhibition

11:15–12:45 Photo-Histories: Colonial Views, Postcolonial Theories

Chair: **Antonis Danos** (Cyprus University of Technology, Cyprus)

Nicos Philippou (University of Nicosia, Cyprus): *Cypriot Photographic Romanticism.*

Margit Zara Krpata (Rautenstrauch-Joest Museum, Germany): *The Photographic Oeuvre of Magda and Max Ohnefalsch-Richter-An Approach.*

Hercules Papaioannou (Thessaloniki Museum of Photography, Greece): *John Thomson: Through Cyprus with a Camera: Between Beautifying and Bountiful Nature.*

Anastasia Yiangou (University of Cyprus, Cyprus): *Anglo-Cypriot Relations During the Second World War through Colonial Image.*

013:00–14:30 Lunch

14:30–16:00

Collective Identities I: Memory and Ruins*Chair: Haris Pellapaisiotes* (University of Nicosia, Cyprus)**Gabriel Koureas** (University of London, UK): *Nicosia/Istanbul: Ruins, Memory and Photography.***Fabien Arribert-Narce** (University of Kent, UK, and Université de la Sorbonne Nouvelle, France): *Dazzling Rem(a)inders: Photographs and/of Ruins.***Miriam Paeslack** (University at Buffalo (SUNY), New York, USA): *Translations, Space and Memory: Johanna Diehl's photographs of Cypriot Religious Spaces.***Alev Adil** (University of Greenwich, UK): *Photography and Borders: Nicosia's Green Line as a Milieux de Memoire.*

16:00–16:30

Coffee Break

16:30–18:00

Collective Identities II: Framing Gender and Other Constructions*Chair: Artemis Eleftheriadou* (Frederick University, Cyprus)**Stavros Stavrou Karayanni** (European University Cyprus, Cyprus): *En-Gendering Cypriots: From Colonial Landscapes to Post-colonial Identities.***Maria Kyriakidou** (American College of Thessaloniki, Greece) and **Sotiris Themistokleous** (CARDET Nicosia, Cyprus): *Moving Images/ Moved by Images: The Gender and Nation Interface.***Elizabeth Hoak-Doering** (University of Nicosia, Cyprus): *The Acoustics of Still Photography: Gender, Protest and Temporal Dislocation in Modern Cyprus.***Evripides Zantides** (Cyprus University of Technology, Cyprus): *A Semiotic Analysis on the Visual Identity of Packaging Design for Children in Cyprus; Images, Texts and Typography Targeting Boys and Girls.*

18:00–19:00

Collective Identities III – case study:**Ian J. Cohn** (Diversity Architecture and Design, New York, USA): *Phlamoudhi: From the Bronze Age to the Digital Era; The transformation of a community from one based on location to one linked by common memories.* With **Savvas Georgiou**, **Georgios Hadjipapa-photiou** and **Cleanthis Evangelou.**

20:30

Dinner

Saturday, November 27th

8:30–9:00 Registrations

9:00–10:00 **Keynote Speech:**

Quentin Bajac (Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France)

10:00–11:00 **Memory, Politics and the Construction of National Identities**

Chair: **Nicolas Lambouris** (Frederick University, Cyprus)

Peter Loizos (London School of Economics, UK):

Seeing Cyprus from a Different Angle.

Yiannis Tournazis (Frederick University, Cyprus):

Pride and Prejudice: Photography and Memory in Cyprus.

Iro Katsaridou (Museum of Byzantine Culture, Thessaloniki, Greece): *"Imagining Cyprus": Exhibitions of Cypriot Photography and their Reception in Greece, 1950-1980.*

11:00–11:30 **Coffee Break**

11:30–13:10 **The Photographic Gaze as Contemporary Art Practice**

Chair: **Sophia Hadjipapa-Gee** (European University Cyprus, Cyprus)

Vasileios Kantas (Independent Photography Curator, Cyprus): *Gazing west, Seeing Home: Contemporary Photography Practices from Cypriots Active Abroad.*

Elena Stylianou (European University Cyprus, Cyprus): *Re-inventing Appropriation: Framing the Found Photograph in the Work of Haris Epaminonda.*

Theopisti Stylianou-Lambert (Cyprus University of Technology, Cyprus): *Photographic Conventions and the Rock of Aphrodite.*

Jennifer Way (University of North Texas, USA): *Tracey Emin's Cyprus Photographs.*

Ian Brown, Pauline Lysaght, and Ros Westbrook (University of Wollongong, Australia): *Exploring Identity through Contemporary Photographic Practices: Perspectives of Cypriot Children in the 21st Century.*

13:10–14:30 **Lunch**

14:30-15:30

Parallel Sessions I –Roundtable Discussions*Coordinator: Chrystalla Antoniou*

(Cyprus University of Technology, Cyprus)

Chrysanthos Voutounos and Andreas Lanitis (Cyprus University of Technology, Cyprus): *Digital Reproductions of Byzantine Icons and their Challenge to the Originals: A study for a virtual museum with Byzantine icons.***Evangelia Kaldeli** (Educator in Secondary Schools, Cyprus): *Photography as a Tool for Teaching Modern History of Cyprus in High School.***Vassos Stylianou** (Independent Photographer, Cyprus): *The Maison Bonfils Photographs of Cyprus in the 1870's.***Haris Pelapaissiotis** (University of Nicosia, Cyprus): *Where is Here?: Cypriot Artists Performing Space, Retelling Place.***Laura Padgett** (RheinMain University of Applied Sciences, Wiesbaden, Germany): *Entering the Vortex: Considering the Work of Marianna Christofides and Pavlina Lucas.***Marina Vryonidou-Yiangou** (Marfin Laiki Bank Cultural Centre, Cyprus): *Memories of Cyprus 1878-1960.*

15:30-16:30

Parallel Sessions II –Roundtable Discussions*Coordinator: Chrystalla Antoniou*

(Cyprus University of Technology, Cyprus)

Xenia Nikolskaya (American University of Cairo, Egypt): *Egyptian Dust: The Social Life of Endangered Spaces.***Achilleas Kentonis** (ARTOS Cultural and Research Foundation, Cyprus): *Post Narrative Face and Emotional Analysis of Cypriots Photographed for the First Time.***Anna Marangou** (Independent Archaeologist-Art Historian, Cyprus): *Photography and the «Business» of Selling Cypriot Antiquities during the 19th Century.***Stephanos Stephanides** (University of Cyprus, Cyprus) and **Menelaos C. Pittas** (Independent Photographer, Cyprus): *Beyond Nostalgia.***Guy Raz** (Independent Photo-researcher & Curator, Israel): *Photo Rachel: Summer Camp, 1948-1949.*

16:30-17:00

Coffee Break

Saturday, November 27th

17:00-19:00

Portfolio Review

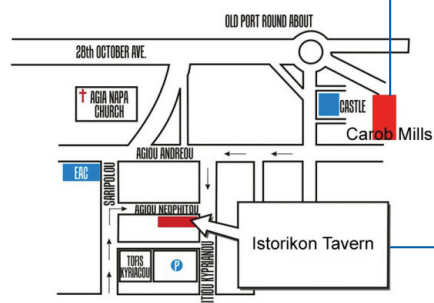
Coordinator: **Nicos Synnos**

(Cyprus University of Technology, Cyprus)

Photography curators **Hercules Papaioannou** (Thessaloniki Museum of Photography) and **Quentin Bajac** (Musée National d'Art Moderne, Centre Georges Pompidou) will lead the portfolio review. Conference participants will have the opportunity to browse at various portfolios of Cypriot photographers.

Sunday, November 28th

Optional trip to Nicosia



Holiday Inn Limassol, Limassol, Cyprus

Address: Promachon Eleftherias 2, Agios Athanasios
4103, Limassol, Cyprus

Hotel Front Desk: 357-25-851515

Holiday Inn Limassol is the closest beach hotel to the commercial district (1km), the city centre (1.5km) and the old town (2km).

November 25th

Welcoming Cocktail Party

Free

8pm at the Carob Mills

(Evagoras and Kathleen Lanitis Foundation), Limassol
Address: Vasilissis Street, Lemesos (behind the Castle)

Participants attending the cocktail will be able to visit (in the same building) the exhibition "Looking Away: Views of an Anniversary" which features Contemporary Cypriot Art for the 50 Years since the Establishment of the Republic of Cyprus (an exhibition curated by art historian, Dr. Antonis Danos).

A bus will depart from the entrance of Holiday Inn at 7:45pm.

November 26th

Dinner

Cost: €35

8pm at Istorikon Tavern (serves Greek/Cypriot Cuisine – Meze)

Address: Kitiou Kyprianou & Ayiou Neofytou, 3318 Lemesos

A bus will depart from the entrance of Holiday Inn at 7:45pm

November 28th

Nicosia Full Day Excursion

Cost: €25

Excursion charge is 25 euro per person and includes transfers by luxurious fully air-conditioned coaches, Cyprus Tourism Organization licensed guides, all entrances fees, taxes and VAT (15%) Minimum participation: 25 persons (lunch is not included).



KEYNOTE SPEAKER

Topographic Narratives: Photography and Landscape Research

Liz Wells, Professor in Photographic Culture, University of Plymouth, UK

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Photographic imagery reveals that which might otherwise remain unnoticed, creating pause for scrutiny, telling stories about particular places. Photographs thus enhance investigation of cultural circumstances and the tracking of historical and geographic change, variously bringing environments into focus topographically, experientially and metaphorically. Photographers as landscape researchers operate interrogatively and intuitively, articulating a range of methods to explore both the broader contexts within which they are operating and specific phenomena to which, through photography, they wish to draw attention.

This paper considers photography and landscape research. Examples of work from the U.K., the USA, and Nordic areas will be drawn on in order to point to unique qualities of photography as a visual tool of investigation, to reflect upon research methodology, and to indicate ways in which photographic enquiries articulate inter-disciplinary approaches. It is argued that systematic approaches to research lend authority to photographers as investigators, reporters and storytellers.

PHOTO-HISTORIES: COLONIAL VIEWS, POSTCOLONIAL THEORIES

Cypriot Photographic Romanticism

Nicos Philippou, University of Nicosia, Cyprus

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This paper examines the work of a local Romantic School of photography. It describes a process of a visual/ photographic 'purification' of Cyprus which is ideologically and aesthetically in line with respective schools of painting, poetry and literature. The paper will also attempt to draw parallels with the work of travel photographers of the colonial period which share aesthetic and textual features with the output of the Romantic School. Finally, examples of vernacular photography will be shown in order to demonstrate that sharp stylistic and ideological departure from romantic conventions when the individual has control of the photographic process and when depicting the self.

***The Photographic Oeuvre of Magda
and Max Ohnefalsch-Richter—An Approach***

Margit Zara Krpata, Rautenstrauch-Joest Museum, Germany

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Cyprus became interesting for Europeans after it came under British administration and various newspapers sent reporters to the island. One of those armed with a camera, Max Ohnefalsch-Richter (1850–1917), later became known as an archaeologist and Cyprus, where he stayed until 1890, became his central issue. Accompanied by his wife Magda (née Schönherr, 1873–1922), he returned for an excavation campaign in the mid 1890s, and a third time in 1910. The photographs taken during these sojourns form the couple's comprehensive, diversified oeuvre. This contribution aims at investigating its realization, authorship, distribution, reception and whereabouts.

***John Thomson: Through Cyprus with a Camera,
Between Beautifying and Bountiful Nature***

Hercules Papaioannou, Thessaloniki Museum of Photography, Greece

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On 1879, the prominent Scotch traveller, photographer and geographer John Thomson created the photographic album *Through Cyprus with a Camera*. In the Autumn of 1878, months only after Cyprus had passed to British hands in an effort to control the Suez canal, the construction of which had been completed by 1869. This work of Thomson, already awarded by the British Court for his photographic work in Southeast Asia accomplished over many years, proves revealing in many ways: behind the guise of travelling emerges an early tourist guide and a rather detailed colonisation handbook, while at the same time photography seems to be implemented as a tool to influence the British public opinion, in an effort to attract investment and broader interest in Cyprus. Thomson's album is characterised by its multi-layered use of photography as a pictorial medium, posing early as well as crucial questions on the polysemy of the technical image. The images are used less in an imposing, arresting way than in co-operation with the text as an artful illustration. At the same time, they offer an example of ingenious and effective weaving of words and photographic image: the texts that accompany the photographs and activate their reading blend history and mythology, sights and monuments with references to wages and trade balances, investment opportunities and construction works, favourable assessments on the people of Cyprus as a potential work force. The cultural imperialism ultimately developed in Thomson's work implements photography in a sophisticated way that forebodes the modern condition: the ideological domination of the image culture. At the

same time, his album constitutes possibly the first such methodic application of the Western photographic vision to the depiction and interpretation of Cyprus, which emerges as a "fertile farm of the Levant" awaiting its development through colonisation norms. In parallel however, beyond and above any interpretation approach, the album offers a rare photographic record of Cyprus at the end of the 1870's.

Anglo-Cypriot Relations During the Second World War through Colonial Image

Anastasia Yiangou, University of Cyprus, Cyprus

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The proposed paper aims to show how colonial images taken during the Second World War in Cyprus reflect critical moments of the island's wartime political history. The status quo on the island, as it had been reinforced after the suppression of the 1931 revolt, was partly undermined when war erupted in Europe. Greek Cypriots responded to the British call for help hoping that London, in return, would proceed to the fulfillment of Enosis after the end of the hostilities. Such expectations were only reinforced when Greece entered the War on the side of the Allies in October 1940. Nevertheless, the British appeared anxious to deflate whatever expectations Greek Cypriots might have. Indeed, the history of Anglo-Cypriot relations during the War is full of examples of mutual misunderstandings, dashed hopes and broken expectations. The paper will therefore discuss images at various significant moments during 1939-1945 which reflect the nature of this relationship.

COLLECTIVE IDENTITIES I: MEMORY AND RUINS

Nicosia/Istanbul: Ruins, Memory and Photography

Gabriel Koureas, University of London, UK

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This paper will investigate the use of photography in recent mixed media artistic production in Cyprus. In order to do so the paper will attempt to bring together two cities, Istanbul and Nicosia and argue that Orhan Pamuk's juxtaposition of photography and text in his *Istanbul, Memories of a City* (2005) reveals the aesthetics of ruins in the spatiality of the city in order to uncover the transcultural memories that are buried deep under the ruins of the city of Istanbul. The paper will then move to the city of Nicosia in order to argue that contemporary Cypriot artists adopt a similar relationship to the ruins of the dividing line through the incorporation of photography in their work, in order to reveal the layers and possibilities of histories that ruins, memory and photography can expose in a space that is marked by the abject and death.

Dazzling Rem(a)inders: Photographs and/of Ruins

Fabien Arribert-Narce, University of Kent, UK, and
Université de la Sorbonne Nouvelle, France

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This paper argues that photos of ruins offer a privileged theoretical framework to understand key characteristics of the photographic image in general, concerning in particular its relation to time, place, meaning, identity and memory. First, it will be claimed that Jacques Derrida's commentary on Jean-François Bonhomme's photos in Athens, *Still Remains* emphasizes their capacity to produce a redundancy effect. Indeed, these pictures of the Greek capital, showing all sorts of ancient stone ruins, tend to share with them several essential characteristics (a quality of petrification of time; a spectral/sepulchral dimension) that refer to the origins of the photo-graphic inscription. The second part of this paper considers the work of Denis Roche, a contemporary French photographer. It focuses on his use in his pictures of this 'redundancy effect' to propose a (photographic) reflection on the nature of (analog) photography, presented as a 'remainder' (of remainders)—characterised by a structure of 'demeurance' (Derrida)—that both triggers and resists interpretations.

Translations, Space and Memory: Johanna Diehl's photographs of Cypriot Religious Spaces

Miriam Paeslack, University at Buffalo (SUNY), New York, USA

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This text discusses German photographer Johanna Diehl's series of recent colour photographs of church and mosque interiors in both northern and southern Cyprus. Through her viewer angle, choice of image format, colour, and display, we can interpret these images as "translations" a concept the French philosopher Paul Ricœur defines as the process, which seeks to transpose a meaning into a different form or culture using aesthetic means, without losing the essence of the original meaning. Diehl attempts to capture the "original meaning" of formerly sacred sites and, at the same time, speaks of their cultural "dis-placement" by neglect or repurposing.

Photography and Borders: Nicosia's Green Line as a Milieux de Memoire

Alev Adil, University of Greenwich, UK

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This paper explores borders: the border that divides Nicosia, the border between memory and its object, between public and private reminiscence, between time and photography. I will explore photographic representations

of Cyprus in the work of John Thomson in the 19th century and Jim Harold's recent representations of the border zone in his exhibition *Across a Fractured Land(scape)* in relation to my use of photography and poetry as part of an autoethnographic series of derives along the Green Line and my photographic essay *A Small Forgotten War* (previously exhibited in London at the Stephen Lawrence Gallery in 2008 and the PM Gallery in 2009). My work considers the border that divides Nicosia, as both what Nora would term a *milieu de mémoire* (of war, of Cypriot identities) and a transformative Deleuzean any-space-whatever and in the process challenges professional and discursive boundaries between photography as evidential discourse and as autobiographical memory practice.

COLLECTIVE IDENTITIES II: FRAMING GENDER AND OTHER CONSTRUCTIONS

En-Gendering Cypriots: From Colonial Landscapes to Postcolonial Identities
Stavros Stavrou Karayanni, European University Cyprus, Cyprus

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Cyprus people, animals, and landscapes have posed with willingness but also reticence and awkwardness, offering their flowing life narrative to still frames that bespeak as much about the object as the eye/I behind the viewfinder. My paper will deal with the role of Cyprus photography in the politics of constructing meaning in ethnic, social, and particularly gender terms. I will explore the photographic legacy of colonial travellers emulated by native photographers who reproduced 'Cyprus' through a process that often cited autoexoticism and a self-possessed autoethnography. The overarching question is pertinent to a pictorial semiotics of gender identity: how are certain images employed to endorse established ideological beliefs about Cypriot Greek femininity and masculinity and its class context? How are the various typologies of Cyprus images employed in the service of ideology in order to perpetuate obstinate master narratives about masculinity and ethnicity? Ultimately, my investigation explores how scopophilic politics become involved in the ideological nurturing of a constructed identity.

Moving Images/Moved by Images: The Gender and Nation Interface
Part I. Women citizens and the national trauma imagery

Maria Kyriakidou, American College of Thessaloniki, Greece

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The present paper focuses on issues of gender representation in both still and moving images regarding the 1974 Turkish invasion. It is based on photo-

graphs from the Europeana digital library collection which is compared to the film *The Rape of Aphrodite* by Andreas Pantzis. The first part addresses illustrations of Cypriot women and Cyprus itself at times of plight and real and symbolic rape, an illustration of frailty in the face of offensive manliness flaunted by enemy soldiers. In the film, all female characters are named Aphrodite and narrations of rapes are core elements. Women, although devastated, emerge quite strong and able to recover from the tragedy. All Aphrodites are decent, respectable women who are still desirable after the endurances of the invasion and their beloved homeland, as beautiful as Aphrodite, is expected to recover and rise again from the gloom.

Part II. Illustrations of masculinity and the nation-state

Sotiris Themistokleous, CARDET Nicosia, Cyprus

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The present study focuses on issues of gender, national and class identity emerging from the tragic events of the summer of 1974. The second part explores the depiction of men during the military coup and the Turkish invasion. They are frequently dressed in uniforms and the militaristic imagery appears as quite stereotypical. A first glance at these images shows that identity construction cut across sharply distinct gender lines and shape national citizenship according to age-old traditions and norms. However, a closer look reveals that the men of Cyprus are as distressed as the women and fight only to discover that their struggle is hopeless associated as it is with political and ideological divides. The soldiers display helplessness as they fail to fulfill the role of protector that Cypriot society reserves for males. In the film imagery, they chose to, realistically and symbolically, divest themselves of the military attire.

The Acoustics of Still Photography: Gender, Protest and Temporal Dislocation in Modern Cyprus

Elizabeth Hoak-Doering, University of Nicosia, Cyprus

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This paper was inspired in 1997 when Ka. Panayiota Pavlou Solomi, dressed in mourning attire, drove a tractor into the barbed wire of the UN Buffer Zone. On the back of her blue tractor there was a sign reading, "let's go plant our fields" and the sides of it were covered with black and white photographs of her relatives who went missing during the Turkish army invasion of 1974. The paper describes a type of formal protest that she, and other 'Mothers of Cyprus' have participated in. It describes a visual motif, the photographic Pietà, which includes tropes of disappearance that become instrumental in creating meaning for the

cause of the Missing. The paper outlines ways to talk about the acoustics of still photography, beginning with a discussion of sound, proceeding to images, and concluding with the ways these media intertwine on the subject of the Mothers of Cyprus.

A Semiotic Analysis on the Visual Identity of Packaging Design for Children in Cyprus: Images, Texts and Typography Targeting Boys and Girls
Evripides Zantides, Cyprus University of Technology, Cyprus

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The aim of this paper is to examine the ways that images, texts and typography are structured and designed on the external packaging surfaces of children's Lucky Bags in Cyprus to predispose gender behavior. In doing this, it will investigate how different connotations are additionally encrypted in the visual and structural aestheticism of the actual contents of these packages. It will semiotically investigate and compare how two different visual identities and commodities are prearranged for selling and targeting Lucky Bags for boys and Lucky Bags for girls at the ages between five and fifteen years old.

COLLECTIVE IDENTITIES III – CASE STUDY

Phlamoudhi: From the Bronze Age to the Digital Era; The transformation of a community from one based on location to one linked by common memories

Ian J. Cohn, Diversity Architecture and Design, New York, USA

(with **Savvas Georgiou, Georgios Hadjipapaphotiou and Cleanthis Evangelou**, former residents of Phlamoudhi, now displaced)

IJC@Diversity-NYC.com

The summer of 1972 seems a lifetime ago – and in a sense, it was. Less than two years after these pictures were taken, Phlamoudhi, a remote northern Cypriot village, was forever changed with the invasion of Turkish forces, its Greek Cypriot population scattered near and far. Memories are fragile, ephemeral, and selective, but sometimes they are all we have. For over 30 years, the displaced population had only oral histories and a slowly but inexorably diminishing collective memory of their ancestral homeland. This changed with the serendipitous re-emergence in New York of the photographs of The Faces of Phlamoudhi, which lead to their publication and exhibition at the Cyprus Museum in 2009. This paper traces the history of the project and the parallel story of a community kept alive through shared memories, friendship and family. In an Epilogue, three Phlamoudhiots reflect on the meaning of these photographs to themselves, their families, and their community. (Note: as part of the conference presentation, images taken in 2009 will be juxtaposed with counterparts taken 37 years earlier.)

KEYNOTE SPEAKER

Quentin Bajac, Musée National d'Art Moderne,
Centre Georges Pompidou, France

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MEMORY, POLITICS, AND THE CONSTRUCTION OF NATIONAL IDENTITIES

Seeing Cyprus from a Different Angle

Peter Loizos, London School of Economics, UK

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This article uses less than a dozen images to try to see Cyprus without the Cyprus Problem getting in the way. It is about changes in livelihoods, brought about because the islanders have been quick to take up new technologies, their various struggles for emancipation through education and politics, their migrations to towns or other countries to improve their lives. It suggests that in spite of the violent conflicts which displaced so many, some untold stories on the island are success stories, stories of survival, development and transcendence. The article argues for an ethnographic photography which finds in all lives of all ethnic backgrounds and social classes something to value, to perceive with clear eyes, to photograph and to celebrate.

Pride And Prejudice: Photography and Memory in Cyprus

Yiannis Tournazis, Frederick University, Cyprus

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This paper examines the representation of the recent history of Cyprus at the Istanbul Military Museum, Turkey and the Athens War Museum, Greece, the two countries symbolizing the motherlands for the Turkish- and Greek- Cypriots respectively. More specifically, it critically assesses a number of individual exhibits in both museums, as well as the more general museological approach operating as stimulator and safeguard of nationalistic attitudes. Issues related to museums and photography, as carriers of memory, trauma and history, as well as the public display of death, are also discussed. The paper concentrates on specific examples of museum displays, attempting to analyze their historical, political and psychosocial implications, including notions of memory, individual and national narratives, and collective consciousness. The analysis draws on theories of representation and the power of the image, placed within the specific sociopolitical context of Cyprus.

"Imagining Cyprus": Exhibitions of Cypriot Photography and their Reception in Greece, 1950–1980

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The paper seeks to present the way Cypriot photography is received by journals published in Greece from the 1950s until the 1980s. More specifically, it examines articles appearing in the journals *Elliniki Dimiourgia* [Hellenic Creation] and *Elliniki Fotografia* [Hellenic Photography]. The general tendency of the critical discourse is to ignore photography's aesthetics and to equate Cypriot photography with Greece's political aspirations and territorial claims over the island. Following the apolitical program of FIAP (Fédération Internationale de l'Art Photographique), photography is presented as a "universal and sincere" language that could convey a true image of the island, its beauties and its sufferings. Thus, despite the absence of specific references to historical facts, the photographic production of Cyprus is "read" through the political situation of each period: the British colonial rule, the EOKA campaign, the Turkish invasion in 1974.

THE PHOTOGRAPHIC GAZE AS CONTEMPORARY ART PRACTICE

Gazing West, Seeing Home: Contemporary Photography Practices from Cypriots Active Abroad

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This paper aspires to present to this conference's delegates some photography-based work produced by Cypriots that are producing imagery in other countries. Apart from a short survey, an investigation will be attempted into whether these practices bear a signature of cultural heritage, indicating sociological elements of the artists' motherland. Strong concerns of identity search can be discerned in the work of international artists such as Christodoulos Panayiotou and Evelyn Anastasiou and of professional photographers such as Haris Artemis and Angela Leonidou. Similar concerns, enriched with issues of transition and migration can be seen in George Georgiou's photojournalistic imagery, as well as in Panagiotis Chrysostomou's, Marianna Economou's and John Nassari's socio-political approaches. Issues of abandonment, defacement and damage are additionally prevalent in the images / photoconstructions of Socratis Socratous and Marinos Thoma, while a more personal sight on space is suggested through Melita Kouta's and Nana Varveropoulou's art projects. A critical reading upon directorial strategies and aesthetical choices on behalf of Cypriot authors using the medium of photography will be endeavoured.

Re-inventing Appropriation: Framing the Found Photograph in the Work of Haris Epaminonda

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This paper discusses the work of the Cypriot artist Haris Epaminonda, focusing on her installation pieces, which she constructs through the juxtaposition of found photographs, framed and displayed as objects, found artifacts displayed on plinths or on the floor, and video projections. Beyond engaging with and challenging conventional notions concerning the neutrality and truthfulness of the photograph, Epaminonda is interested in the possibility of opening up the image to multiple readings through a clean, white-cube-like gallery display. The paper specifically analyzes Epaminonda's insistence on 'grouping' and 'framing' the found photograph, drawing attention to the loss of the photograph's very power to stand as a singular image, placing her work closer to cinema and echoing traditional museum displays of 'attraction'. References to the German artist Gerhard Richter and to the notion of the 'readymade' are made, only to sketch out a profile of an artist whose work re-invents practices of appropriation.

Photographic Conventions and the Rock of Aphrodite

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This paper investigates images of one of the most photographed sites in Cyprus: the Rock of Aphrodite. Using the location as a case study, I examine whether or not tourists perpetuate, with their own photographs, images constructed by the Host and found in postcards, guidebooks and other promotional material. To explore this research question three different data sources were used: a. public images of landscape and portrait photography found on online photo albums (Flickr and Picasa); b. postcards of the location; and c. onsite observations of tourists while using their cameras complimented by photographs and videos by the author. It was found that a hermeneutic circle of reproduction exists when photographing landscapes but not when photographing family or friends. In the last case, a different set of conventions is apparent.

Tracey Emin's Cyprus Photographs**Jennifer Way**, University of North Texas, USA

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This paper correlates contemporary artist Tracey Emin's attention to landscape and self in some of the photographs and videos of Cyprus and Turkey that she features in her art practice, with visual and textual references she makes to the same locations in her quilts, installations and published writing. At issue is what especially Emin's photographic and video references to Cyprus draw from tourism, contemporary ideas about transnationalism and cosmopolitanism, and themes of heritage and memory, and how they narrate familial, civic and professional aspects of her identity. Also in question is the extent to which the photographs remain unstudied in prevailing accounts of Emin's contributions to the young British artist or yBa phenomenon, and what they may illuminate about the relationship of ethnicity, place and vanguardism.

Exploring Identity through Contemporary Photographic Practices: Perspectives of Cypriot Children in the 21st Century**Ian Brown, Pauline Lysaght and Rose Westbrook**

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This paper reports on a project that explores the emerging identities of children growing up in Cyprus in the 21st century. Within this context, identity is used as a concept that helps us to understand how children make sense of themselves and their world. The project in Cyprus has been undertaken as part of a broader international research project, Voices of Children, established at the University of Wollongong, NSW, Australia. The data gathered through images and text provides a platform for examining the ways in which identities are developed as well as the context of those identities.

ROUNDTABLE DISCUSSIONS I***Digital Reproductions of Byzantine Icons and their Challenge to the Originals: A study for a virtual museum with Byzantine icons*****Chrysanthos Voutounos and Andreas Lanitis**

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In digital age, photographic-imaging methods used for the digital reproduction of Byzantine art are extensively used for an art which is considered to be highly traditional and conservative. Issues relevant with traditional and new

techniques of Byzantine art reproduction raise questions on the foundation of these methods in relation with concepts such as the "aura" or the perception of art. The design of a virtual museum of Byzantine art reveals the need for theorizing replication of Byzantine icons either in traditional - "real" object form or digital - "virtual" form. By correlating Western philosophies – theories on reproduction and aura – with the philosophy of Byzantine art, this paper provides the conceptual framework of the preliminary work on the significant case of digital replication of Byzantine icons. As part of the discussion typical cases of reproduction of the Byzantine icons are presented and discussed.

Photography as a Tool for Teaching Modern History of Cyprus in High School
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In this paper we will focus on the use of photography as a mean for teaching History and, in specific, Modern History of Cyprus. We will underline the important role and value of using visual sources in general and, in particular, photographic sources at the process of teaching history in forming historical knowledge, historical memory and critical thinking. Social, ethnographic, cultural, intercultural and historical events and elements which are chronicled on photographic paper will be explored through specific examples using pictures taken by John Thomson and Reno Wideson. We will suggest lesson plans and assignments related to this material and we will claim that history teaching can be made much more effective and pleasant if we give our students the opportunity not only to develop the skill of analysing and criticising visual sources in their historical context, but at the same time to comprehend and enjoy the art of photography as a whole.

The Maison Bonfils Photographs of Cyprus in the 1870's
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This paper presents and discusses some rare examples of photographs taken in Cyprus by Felix Bonfils during the Ottoman period. Felix Bonfils visited Cyprus around 1875 and took eleven photographs on the island. The Bonfils family of photographers were of French origin: Felix Bonfils, his wife Lydie Bonfils, and their son Adrien Bonfils. They lived and worked in the Near East for a period of 50 years (1867-1916) and they photographed extensively in Egypt, Palestine, the Holy Land, Syria, Lebanon, Asia Minor, Constantinople, Greece and in their studio in Beirut. The Bonfils were extremely productive and offered for sale a wide range of subjects in the form of photographs,

stereo-views, panoramas and photo-books. The Maison Bonfils operated as an extremely successful commercial image bank of the 19th century and provided tourists, publishers, museums and universities with unique quality images of the Near East for many years.

Where is Here?: Cypriot Artists Performing Space, Retelling Place

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Nicosia, like other cities in Cyprus, has evolved and mutated independently of the image or images used to represent it, thereby producing its own more complex urban identity. This presentation is about how a new generation of Cypriot artists is approaching the city as a complex space to be discovered through their art and to be grasped by understanding everydayness, rather than to be perceived via handed down images, rhetoric or abstract discourses. Their images result from their subjective responses, observations and encounters with the city and intimately link their anxieties about modernity and modernism (both its social condition and its forms) with consciousness and memory of place. I refer firstly to my project 'Mutant Spaces and Parasitic Objects', 2001-2005 and go on to describe and discuss selected photographic works by the artists, Melitta Kouta, Phanos Kyriakou and Costantinos Taliotis.

Entering the Vortex: Considering the Work of Marianna Christofides and Pavlina Lucas

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A vortex is, to quote the American Heritage Dictionary: "A situation regarded as drawing into its center all that surrounds it." If a vortex is a situation, I would like to open a discussion about what the term 'situation' means, not only in relation to the vortex that Cyprus is, but also in terms of photography. I have chosen two lens-based works by two Cypriot artists to accompany my argument: a group of photographs entitled *The Seen, the Scene, and the Obscene* by Pavlina Lucas (2004/08) and the film *Pathways in the dust. A topography out of fragments*, by Marianna Christofides (2009). The artists' approach to their topic could hardly be more dissimilar, yet they both deal with the centrifugal pull of the vortex that the reality/concept of Cyprus has come to be, while grappling with specific situations.

Memories of Cyprus 1878- 1960

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Visual memory involves the ability to store and retrieve previously experienced visual sensations and perceptions when the stimuli that originally evoked them are no longer present. Cyprus throughout its long and turbulent history has endured many changes and each time one conqueror gave way to another the very physiognomy of the Island was altered. Perhaps, the most realistic account that can truthfully portray this country's historical evolution, the land, its people and its culture, comes to us through the pictorial depiction of Cyprus. The Marfin Laiki Cultural Centre has methodically researched and published a vast archive of photographic images that document the history of this country from the chronological period from 1878 to 1960. It is our belief that the ultimate results of preserving historical photographic archives are invaluable. More importantly they form the backbone of a country's identity and its measure of progress.

ROUNDTABLE DISCUSSIONS II

Egyptian Dust: The Social Life of Endangered Spaces

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"Dust" is a photography book in process. It explores the conditions and meanings of empty space in Egypt, one of the most densely populated countries in the world. The project contains around 250 pictures of 30 locations in Egypt: Cairo, Alexandria, Luxor, Minya, Esna, Port Said and villages around Delta and which are divided in seven chapters followed by the idea of a Typology of Absence: Dust, Haunting, Emptiness, Departure, Abandonment, Waiting, Stills. The state of Egypt's colonial architecture (second part of XIX – first part of XX centuries, usually called in Egypt: cosmopolitan architecture) – rapidly succumbing to time, real-estate frenzy, and an ongoing overpopulation crisis – lends urgency to the documentation of this urban space, because some of it has completely disappeared since the project began in 2006, and some has been reproduced. The project will complete in the fall of 2010.

***Post Narrative Face and Emotional Analysis of Cypriots
Photographed for the First Time***

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The evolution of photography went through many different stages. Stages related to technology, to the photographer's mind, to history, to society, to memory. Memory is seen not as a form of documentation, proof or as a time-freezing act, but instead, as an intuitive structure that captures hidden issues such as collective consciousness or, even more interestingly, the absence of consciousness especially from the photographer's point of view. This paper deals specifically with two cases of groups of people photographed for the very first time not knowing the impact of the photographer's actions on their image - which at the time was more or less equivalent to their soul. Three photographs (as best examples to support this paper) are presented for the first time ever: two photographs by Papazian of 1901 which capture the funeral of a priest, and another one by an unknown photographer, taken around the 1920-30s, who took a prisoner just before he was hanged after he was condemned to death.

***Photography and the «Business» of Selling Cypriot Antiquities
during the 19th Century***

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Illicit digging in Cyprus proved to be a valuable and rewarding occupation for the Consuls and other foreigners during the 19th and early 20th century. Cyprus and its rich archaeological heritage was discovered by the Europeans and rich collections were thus created, destined of course to be sold to amateurs of art and to the newly established European and American Museums. The «lovers, looters and dealers» collected their material, categorized it and photographed it in a most meticulous manner. Very often they also photographed the sites where the antiquities were found. Those photographs were then sent together with letters of description of the objects, or were presented to the curators of the museums by the excavators themselves. Luigi Palma di Cesnola and his brother Alessandro, Max Ohnefalsch Richter, the Ceccaldi brothers, Thomas Sandwith and Robert Hamilton Lang are among the most important «exporters» of Cypriot antiquities to the major Museums of Europe (Berlin, Vienna, Paris and London).

Beyond Nostalgia

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and **Menelaos Pittas**, Independent Photographer, Cyprus

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This is a joint presentation based on the collaboration of a verbal and a visual artist. We will discuss and illustrate our collaboration in word and image to explore the critical collusion of nostos (homecoming) and cosmopolitanism as affirmations of inessential commonality. Our poetic task is perhaps to renegotiate nostos in the rupture of dislocation and its shifting horizons of expectation, in layering cosmopolitanism through a cultural translation of lost potential strengthened with new possibilities of worlding, the world-making capacity in the artist's labor of mourning. Both nostos and cosmopolitanism long for a time and place that never was, an irrecoverable absence that is affirmed in the arrival and departure of the flow between image and word, the movement or metaphoricity between movement in photographic image and literary language. The photos, poems and vignettes will draw on actual or real experiences of dislocation, memory, and post-memory.

Photo Rachel: Summer Camp, 1948–1949

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From 1946 to 1949 about 50,000 refugees from Europe trying to reach Palestine were blocked by the British Army and Navy and deported to internment camps in Cyprus. Among them was an Auschwitz rescued woman Rachel Fisher (b. 1926) who was taking pictures since she was 14 in Romania, and who managed to regain her camera. In Cyprus she improvised a dark room in her tent, put a sign on it "Foto Rachel", got material with the help of a Cypriot friend, and by opening the tent flap for split seconds created photographs of life in the camp.

