

International Conference

Learning with mountains: Recalibrating how we understand art and planet

Plenaries,
presentations,
workshops and
screenings

6-7 February 2025
Artos Cultural and
Research House
64 Agion Omologiton Ave.
1080 Agioi Omologites
Nicosia

8 February 2025
Kapedes Primary School
13 Arch. Makariou III Ave.
2645 Kapedes
Nicosia



The conference is free
to attend but registration
is mandatory.

Organised / Funded by

CEIADON
CENTER FOR ARTS AND ECOLOGIES

Funded by



Information and registration
learningwithmountainsconference.wordpress.com

Learning with mountains; recalibrating how we understand art and planet

International conference

6-7 February 2025 Artos Cultural and Research House, Nicosia

8 February 2025 Kapedes Primary School, Kapedes

Plenaries, presentations, workshops and screenings

Chairs

Evanthia (Evi) Tselika

Leontios Toumpouris

Scientific and Organisational Committee

Gabriel Koureas

Elena Parpa

Constantinos Taliotis

Leontios Toumpouris

Evanthia (Evi) Tselika

Organised by Celadon Center for Arts & Ecologies

**Funded by the Department of Contemporary Culture, Deputy Ministry of Culture, Republic of
Cyprus and Celadon Center for Arts & Ecologies**

Supported by the BA in Fine Art, University of Nicosia and the Municipality of Kapedes

Table of contents

KEYNOTE SPEAKERS **5-8**

Viviana Checchia
Antonis Hadjikyriacou
Umut Yildirim

PRESENTATIONS **9-75**

Nikolaos Akritidis
Garazi Ansa
Eleonora Antoniadou
Klitsa Antoniou
Georgios Artopoulos
Thomas Ballhausen
Irina-Anca Bobei
Marina Christodoulidou
Nicoletta Christodoulou
Kyriaki Costa
Melita Couta
Christiane da Cunha
Evagoria Dapola
Deja Bečaj
Marina Demosthenous
Erman Dolmacı
HIVE - Ellada Evangelou, Christopher Kilburn, Karen Holmberg, Kristin Horton
Airin Farahmand
Sevina Floridou
Leonardo Aboim Pires & Gil Gonçalves
Sophia Hadjipapa
Yiorgos Hadjichristou
Susan Brind & Jim Harrold
Victoria Vargas-Downing & Rebecca Jarman
Lilia Kapsali-Grant & Courtney Taylor
Rowan Lear
Stavroula Michael
Livia Moura
Marco Musillo
Eleni Odysseos
Maria Papacharalambous
Elena Parpa

Angela Kyriacou Petrou
Simone Philippou
Esra Plümer Bardak and Sümer Erek
Maria Shehade, Theopisti Stylianou-Lambert and Myrto Aristidou
Karen Stock
Constantinos Taliotis
Rahme Veziroglu
Rozen Whitworth

PANELS **76-81**

No Dig: Post-extractive Methodologies and Land Care
Ros Gray, Sara Trillo, Claire Baily
More-than-human Spatio-temporalities and Encounters
Lenka Vráblíková, Jol Thoms, Anna Colin

SCREENING **82**

Cosmic Consciousness curated by Constantinos Taliotis

LISTENING SET **83-84**

Loizos Olympios

WORKSHOPS **85-87**

Denise Araouzou
Christina Charalambidou
Maria Pithara

WALK **88-89**

Evanthia (Evi) Tselika & Despo Pasia

LAUNCH OF CELADON CENTER FOR ARTS & ECOLOGIES **90-91**

Gabriel Koureas
Leontios Toumpouris

KEYNOTE SPEAKERS

Viviana Checchia

... or like the sea!

This keynote shares reflections on alternative, nature-based models and approaches that have emerged recently in the arts sector. What can we learn from art organisations' attempts to adopt ecological and sustainable practices as we reconfigure our relationships with our surroundings? Presenting a proposal for the future built on concepts of cultural emergence inherent in the ethics of social-permaculture, I will draw upon case studies from my time at Void Art Centre, Northern Ireland, where I have been working as director since 2023. Ethical approaches to permaculture are not grounded in a binary system of good/bad; rather, they reflect a set of principles that structure an approach to socially-engaged practice based on Earth Culture (Macnamara, 2012).

Under my leadership, Void Art Centre commenced a living practice of Social Permaculture in 2024, in which our organizational structure shifted and reformed, aligning to models of co-existence and co-creation as well as sustainable use of local resources. Void's core ambition is to ensure our organization as a whole and programmes we present are sustainable and civic-engaged, which involves new forms of attention and care with regards the team, our resources and local environment. Void focuses on alternative ways of producing, distributing and presenting art projects. While responding to our location in Derry and Northern Ireland, we now work closely to a seasonal rhythm, with our programme mirroring the four activities of 'sowing' 'planting' 'maintaining' and 'harvesting'.

We are not alone in rethinking the structures and processes we can employ within art centres in order to bring about change, therefore it is important to address the diverse range of organizational formats across Europe (including residencies, museums and laboratories) adopting a variety of nature-based approaches in their governance and programming in order to achieve a more sustainable future.

Viviana Checchia is a curator, programmer, and researcher active internationally. Viviana is Director of Void Art Centre in Derry, and Co-Director of 'Vessel', an international curatorial platform based in Puglia, South of Italy, for the support of social, cultural, and economic development through contemporary art.

Previous to these roles she was Residency Curator at Delfina Foundation, London, Senior Lecturer on the MFA at HDK-Valand, University of Gothenburg and Public Engagement Curator at the Centre for Contemporary Arts, Glasgow. Viviana has produced and contributed to a range of international projects, including the Young Artist of the Year Award, Ramallah and the 4th Athens Biennale. Viviana has lectured on curatorial studies and contemporary art practice at amongst others: the Centre for Curatorial Studies, Bard College, New York, MA Social Practice and the Creative

Environment, Limerick Institute of Technology; the International Academy of Art Palestine, Ramallah. With Anna Santomauro, she received the 2013 ICI/Dedalus Research Award for research into the legacy of socially-engaged art practice in the U.S., and in 2016 was awarded the Igor Zabel Award for Culture and Theory Laureate's choice for her contributions to the comprehension of and international interest in Eastern European art. Viviana holds a PhD from Loughborough University that focused on alternative Mediterranean curatorial practices. She currently serves as a trustee of cultural organisation, Timespan, Helmsdale, Scotland.

Email: viviana@derryvoid.com

Affiliation: Director of Void Art Centre in Derry, Co-Director of 'Vessel'

Antonis Hadjikyriacou
The Mountain in Cypriot History

“Mountains come first” was the title of the first chapter of Fernand Braudel’s monumental *The Mediterranean and Mediterranean World*. This is the lecture’s point of departure, to trace the role of the Troodos mountain range in Cypriot history. It seeks to understand the interactions between geology, organic matter, and human society from a long-term historical perspective. It focuses on two aspects: (a) the geological formation of Cyprus as an island and how this was related to the subsequent development of environmental and climatic conditions that shaped the agricultural economy of the island for the vast majority of its historical experience; and (b) how at the key juncture of the sixteenth century both for Cyprus and the Mediterranean world at large, a multi-factorial Mediterranean-wide historical phenomenon of mass population movement from the plains to the mountains is recorded, only to return in subsequent centuries.

In doing so, the lecture will discuss aspects of the natural history of Cyprus, the relationship between environment, climate, landscape, and economy as variables that change in time and place, as well as the profound social and demographic effect that these processes had on the historical experience of the Cypriot people. It combines Venetian, Ottoman, and British cartographic and quantitative sources pertinent to the economy and demography of the island, and employs Historical Geographic Information Systems (HGIS) to geospatially analyse and visualise patterns and trends in settlement and economic activity. The objective is to enquire into the long-term logic of the ways humans engage and interact with a changing environment and climate across different historical eras.

Antonis Hadjikyriacou is Assistant Professor of Ottoman and Turkish History at the Department of Political Science and History of Panteion University, and Affiliated Scholar at the Center for Spatial and Textual Analysis at Stanford University. He has held research and teaching positions at Boğaziçi University, Princeton University, the School of Oriental and African Studies, University of London, the Institute for Mediterranean Studies/FORTH, the University of Crete, and the University of Cyprus. His research focuses on early modern Ottoman Cyprus from a Mediterranean vantage point, employing Digital Humanities methods for the purposes of social, economic, and environmental history. He has published widely in English, Greek, and Turkish. His monograph *Peninsular Island: Cyprus and the Mediterranean during the Ottoman age of revolutions* [in Greek] was published in 2023 with Psifides and earned the Stanley Kyriakides award in Political Science and History by the journal *Cyprus Review*.

Email: antonishadji@gmail.com

Affiliation: Assistant Professor of Ottoman and Turkish History at the Department of Political Science and History of Panteion University, Affiliated Scholar at the Center for Spatial and Textual Analysis at Stanford University

Umut Yildirim***War-torn Ecologies, An-archic Fragments: Reflections from the Middle East***

This talk explores how life can be cultivated amidst spirals of mass political violence. Grounded in ethnography, it reflects on methods and spaces of liberatory imagination and practice within the uninhabitable landscapes of counterinsurgent violence. As fascism and its genocidal machinery relentlessly consume lives, the talk offers a critique of post-humanist approaches to ecology and the Anthropocene that obscure the historical and political roots of mass ecological violence. Instead, it highlights the interconnectedness of human and more-than-human worlds as a methodology to expose colonial and imperial systems of destruction. Drawing from the Armeno-Kurdish region in Turkey, the talk unsettles reductive views of the Middle East—often framed by sectarian violence, “terrorism,” and resource exploitation—by amplifying the imaginative ecological practices that persist and emerge amid occupation by war and genocide.

Umut Yildirim is an assistant professor of Anthropology at the Geneva Graduate Institute. Her research explores war, extraction, and ecological and political mobilization, with a focus on the Armenian-Kurdish region in Turkey. Her recent work has appeared in MERIP, Current Anthropology, and Anthropological Theory. She is the editor of *War-torn Ecologies, An-Archic Fragments: Reflections from the Middle East* (ICI Berlin Press, 2023). Previously, she held fellowships at institutions in the US and Germany, worked as an independent researcher in Palermo, and taught political anthropology in Istanbul. Her forthcoming monograph, *Low Intensities: War, Extraction, and Resistance in a Middle Eastern Capital*, is the works.

Email: umut.yildirim@graduateinstitute.ch

Affiliation: Assistant Professor of Anthropology at the Geneva Graduate Institute, Switzerland

PRESENTATIONS

Nikolaos Akritidis

Ruderal London: imagining urban forest futures on the traces of the Great North Wood

This paper explores how encounters between humans and plants can offer an analysis of urban life in 21st Century London. I argue that postcolonial entanglements of life coexisting in the same city are essential to define their common future, probing the agencies of humans, plants, and animals to shape the urban ecosystems of tomorrow. A connected case study is drawn from three green spaces in Southeast London: Dulwich Wood, Sydenham Hill Wood, and Crystal Palace Park, which are all surviving parts of the ancient Great North Wood and the commons that surrounded it before they were engulfed by the city's 19th century growth. Through the ecologies, human communities, and infrastructures that connect them, I trace their past histories, current conditions, and potential futures. The 'ruderality' of certain plant species is celebrated for its restorative abilities alongside activist actions from human communities that perform acts of care for the multitude of the forest. Findings from fieldwork in these research sites are analysed with textual sources and artworks which open speculative ecological imaginaries about coexistence in the postcolonial forests of tomorrow. Examples from contemporary art are analysed as entry points into a historiographical inquiry, featuring the works of Maria Thereza Alves, Alvaro Barrington, herman de vries, Precious Okoyomon, and Ingrid Pollard. Their work brings forth questions around nativity, land, and otherness which are central to my arguments for the development of a theoretical understanding of the postcolonial forest. Cities with colonial links have impacted the development of their green spaces through their social, political, and mercantile activity that has brought life forms from other continents to coexist, including plants, animals, and humans - a postcolonial multitude. This research at the intersection of urban studies, art and architectural history, environmentalism, and postcolonial theory was the result of a period of fieldwork in Southeast London in 2021 which was supervised by Prof. Peg Rawes at the Bartlett School of Architecture.

Nikolaos Akritidis is a Greek curator and geographer living and working in Brussels. His work documents urban contexts, the cultural memory carried by their inhabitants, and the histories found between layers of the built environment. With a focus on urban ecology and experiences of migration, Akritidis traces the coexistence of human and more-than-human lives that give breath to the city's constant state of becoming. A graduate of MFA Curating at Goldsmiths and MSc Urban Studies at UCL, he has recently curated projects in partnership with Fondations 312 (Brussels), Phaneromenis70 (Nicosia), the UCL Urban Lab (London), and Deptford X (London). He is the current curator in residence at koraï project space (Nicosia) where he is working with four Cypriot artists to develop an exhibition about the urban context. In 2020 he was selected for the NEON Curatorial Exchange program hosted by Whitechapel Gallery (London) and NEON (Athens). His editorial work has previously been featured on e-flux and in 2021 he received the Frank Carter Prize from UCL for his research on postcolonial urbanism.

Email: nikos.akritidis@icloud.com

Garazi Ansa

Rethinking Alternative Ways of Inhabiting: Ecofeminist Artists in the Basque Territory since the Spanish Transition

The aim of this proposal is to gather past experiences and project them in order to rethink alternative, better futures as a matter not only of artistic endeavor but also of ethical consideration. To this end, we will focus on the specific case of the Basque Country (Spain), where, beginning in the 1970s and particularly during the period of the Spanish Transition, there was a significant emergence of social movements. Environmental concerns intensified, and the marches, demonstrations, and activism advocating for a sustainable society in opposition to the nuclear projects proposed for the Basque territory gained considerable influence and visibility. Concurrently, within the fervor of these social movements, feminism, originating from France, also made its presence felt. Within this latter movement, various currents of thought and struggle developed, notably those that integrated feminist premises with ecological concerns, thereby giving rise to the first ecofeminist proposals in this context.

Several artists immediately identified with these issues and began to engage with concerns that intertwined feminist, ecological, identity-related, and even spiritual themes. It was not merely a realm of interest or concern that they explored through their artistic works; it evolved into a matter of ethics and a way of life. Consequently, they began to challenge anthropocentric norms through proposals that focused on healing (both personal and telluric), rituality, and the pursuit of new forms of relationship.

Their artistic proposals diverged significantly from the predominant and hegemonic artistic styles of the time, resulting in their works being excluded from the official art historiography. Nevertheless, their projects, which served as a foundation for rethinking and proposing alternative ways of inhabiting and creating society, remain entirely relevant today for continuing to explore these issues. In this case, we will focus on the proposals of Juana Cima and Victoria Montolivo, two artists who, despite having developed their artistic careers in the Basque Country, originated from Latin American exiles (Cuba and Argentina, respectively).

Garazi Ansa holds a PhD from the University of the Basque Country and is currently an associate professor in the Department of Art History and Music at the same institution. Her primary research areas include curatorial practices related to exhibition installations and the historiographical revision of contemporary art in the Basque Country, both approached from a gender perspective. She has published in numerous prestigious journals and publishers and has conducted research residencies, the latest of which was at CONICET in Argentina, where she investigated the early work of Victoria Montolivo. Since 2015, she has combined her academic career with curating and art criticism. Her recent exhibitions include "Hemen dira hutsunean igeri egindakoak. Tururu" (2019, Azkuna Zentroa, Bilbao; 2020-2023, Artium Museum, Vitoria), "Baginen Bagara. Artistas mujeres: lógicas de la (in)visibilidad" (2021, San Telmo museum, San Sebastián, co-curated with Haizea

Barcenilla), and "Bagara! Artea eta literatura eskutik" (2023, Oxford hall, Zumaia). She is currently working on a solo exhibition for the artist Juana Cima, which will be presented soon at the Artium Museum (the contemporary art museum of the Basque Country) in Vitoria.

Email: garazi.ansa@ehu.eus

Eleonora Antoniadou

Environmental Learning Histories: The Halprin Workshops of the 1970s

Anna Halprin, a pioneering dance artist, and Lawrence Halprin, a landscape architect, used the environment as a focal point for experimentation and radical thinking in the early 1970s. As educators they have transformed their thinking and practice into pedagogical methods. An example of their work is the series of cross-disciplinary workshops that took place in the urban context of San Francisco and along the coast of northern California. Drawn from architecture, ecology, music, cinematography, graphics, choreography, and lighting, the workshops brought together artists, dancers, architects, and environmental designers in a radical environmental experiment. Aiming to develop ecological awareness Halprin worked with collaborative methods and group creativity. From movement sessions on a dance deck, blindfolded walks through the landscape, collective building projects using driftwood, and choreographed journeys diagramming everyday use and experience of urban plazas, parks, and rail cars, participants engaged in a series of multi-sensory activities in alternating environments according to loosely-structured, written guidelines in the form of open “scores”.

Bodies were the centre of investigation for the Halprin's and were used as a primary tool to understand urban and natural environments. Starting from the interdisciplinary understanding of bodies and their importance in architecture, design, performance, and creative thinking in general, the workshops were built around and with bodies. They used learning-by-doing method as it was important for them to have an open-ended series of experimentations without any predetermined outcome.

This presentation will focus on the use of bodies in the Halprin Workshops as tools to understand the environment. It will raise questions on how the Halprin methods can still be relevant and beneficial in understanding today's ecological crisis and how we can learn from a radical experiment of the past. Alongside, the presentation will unfold the possibility of using bodies as tools to perceive the environment and the influence that this can have in today's architectural pedagogies and learning methods.

Eleonora Antoniadou is an architect, an educator and a researcher. Her research focuses on bodies as learning tools in architectural pedagogy and as platforms for interdisciplinary knowledge exchange. She explores the possibilities of learning from the radical pedagogies of the 1970s where bodies left the typical classroom to travel, build ephemeral structures, discover the countryside, party, protest for better education, demand equality, and question the institutions. Since 2012, she has been an architecture educator at the undergraduate and postgraduate levels. She taught at several Universities internationally including the Royal College of Art, Brighton University, Ravensbourne University, University of Hertfordshire, Oxford Brookes, Frederick University and the University of Nicosia.

She is the founding director of Superside Studio, an interdisciplinary practice dedicated to design, construction, and research. Her work and various collaborative projects have been awarded, published, and shown internationally including the 16th and 17th Venice Architecture Biennale, Architectural Association's Gallery London, Copeland Gallery, Design Museum London, Benaki Museum Athens, Point Gallery and Thkio Ppalies Cyprus.

Eleonora holds a degree in Architecture from AUTH, an MA from the Architectural Association, and an MRes from the Royal College of Art, where she is currently a PhD candidate.

Email: eleonora.antoniadou@network.rca.ac.uk

Klitsa Antoniou

Re-envisioning Ecosystem Dynamics through Performing Artistic Practices

The exponential pace of environmental transformation during the Anthropocene era intensifies the urgency for the development of new and innovative approaches and methodologies for analyzing ecosystem dynamics. The way that these ideas are re-envisioned and understood in the context of contemporary art is a significant challenge to my creative activity. Given this context, my lecture provides a personal reflection on my walking performance "Sentinel Species" (2023), asks what it means to utilize performers' bodies as measurements in this project, and (re)frames walking art as an Eco-activist performance.

The title of my walking performance alludes to species that are essential to recognizing and communicating the early warning signs and symptoms of a climate-related disaster as well as forecasting their arrival (Keck et al., 2020). People have long observed animals for signs of threatening hazards and evidence of impending environmental threats. Sentinel animals offer insight into ecosystem function, reveal hidden hazards to human health, and forecast future change since they are more vulnerable to a given threat than humans living in the same environment. The utilization of animals as sentinels for human health dangers was also practiced by coal miners, who used caged canaries to detect poisonous fumes in mines lacking proper ventilation systems. Canaries were well-suited for detecting the buildup of harmful gases due to their heightened sensitivity to carbon monoxide and methane. The miners were guaranteed the security of their oxygen supply as long as the bird continued to sing.

To implement this walking performance at Prespes International Walking Arts Encounters/Conference 2023, I employed a collection of one hundred yellow garments as a reference to the mining industry-associated mineral sulfur and the color of canaries. As a component of a staged, enigmatic, and perplexing experiment, participants carried these human-related objects to Ayios Achillios Basilica while walking (by either wearing or holding them). The aim of the project was to invert the sentinel roles traditionally held by people and birds. During the walking performance, humans enacted the role and served as caretakers for the endangered bird species inhabiting the region.

Klitsa Antoniou is an award-winning artist and researcher with interdisciplinary practice. She is the founder and coordinator of *Cut Contemporary Fine Arts Lab* since 2019. She is a Professor of Fine Arts in the Fine Arts Department of the Cyprus University of Technology. She studied at Wimbledon School of Art and Saint Martin's School of Art and Design [B.F.A.] in London, at Pratt Institute [MFA], and New York University [D.A.] in New York. Since 2014, she has held a PhD in Theory and Philosophy of Art from Cyprus University of Technology.

As an artist, she has exhibited in major museums, galleries, and art institutions worldwide. Her work has been exhibited in Herzliya Museum, Israel; Circulo de Bellas Artes, Madrid; Palais du Rhin/Drac Alsace, Strasbourg; Arte Contemporanea Pinerolo, Torino; Sandström Andersson

Gallery, Sweden; Exhibit Gallery, London; Antrepo, Istanbul; Espace Commines Paris; Pulchri Studio, Hague; Macedonian Museum, Thessaloniki; Wonderland Lotte Square, Quanzhou, China; Bozar Expo, Belgium; Museum of Contemporary Art, Sarajevo; Skånes konstförening, Malmö, Sweden; Petach Tikva Museum, Israel; Museum of Nanjing University of the Art, China; and The Museum of the Arts of the 20th and 21st Century, St Petersburg, Russia; *De Skyddssökande*, Ostgotateatern Theatre, Norrköping, Sweden; Norrköping City Museum, Sweden; Anya and Andrew Shiva Gallery, Jonh Jay, New York; Museum of Contemporary Art Athens, Greece. In 2019, she represented Malta at the Venice Biennale with the work *Atlantropa-X*.

Website: <https://www.klitsa-antoniou.com>

Email: klitsa@cytanet.com.cy

Georgios Artopoulos

Citizen science methods in urban living labs for accessing living knowledge and imagining sustainable futures

This presentation reflects on ongoing experiences of learning and unlearning in the context of research activities conducted by the Virtual Environments Lab at the Cyprus Institute for the study of urbanized historical built environments across the Mediterranean basin. It will present a roadmap of learning about the local perspectives around caring for private and public green spaces as commons as well as a model for sustainable futures. The presented research is experimenting with diverse participatory methods, digitally-enhanced knowledge elicitation and co-creation tools in order to engage underrepresented social groups, elderly, youth and children, while raising awareness regarding the importance of promoting human-nature relationship. The methodology used is structured to encourage participants to exchange knowledge and negotiate toward common understandings. Acknowledging that the local community has knowledge to share, the research employs citizen science tools, aiming to encourage participants to share their knowledge and engage in imagining future scenarios for their neighbourhood. Aim of this research is to promote the significance of local solutions to climate adaptation, as developed through the centuries by vernacular architecture and living with nature in Mediterranean cities. This activity is supported by digital ethnographic survey tools for engaging new audiences in dialogue about heritage, phygital interaction with nature and field exploration, open discussions framed by data-driven insights and serious geo-games of scenario testing for decision-making. Novel approaches to citizen participation through data visualisation enable the team of the Virtual Environments Lab to explore the capacities of digital technologies for deep engagement in co-creation processes and trustworthy information communication operations.

Georgios Artopoulos, PhD, (m) is an Associate Professor at the Cyprus Institute, where he works on immersive and virtual environments, urban modelling and digital simulation for the study of built heritage and the creative exploration of historical narratives. Georgios holds a Master of Philosophy and a PhD, University of Cambridge (UK) with a Doctoral Award from the Arts and Humanities Research Council. Together with the team of Virtual Environments Lab, at the Cyl, Georgios is developing ICT-enabled user-driven tools for social resilience and inclusion, with an application in historical context. The social aspects of historic space and the cross-disciplinary nature of the pressing challenges facing our cities are explored through the externally funded projects he is contributing to or coordinating (under Horizon Europe: HORIZON-CL6-2022-COMMUNITIES-01-05, INFRA-2023-SERV-01, HORIZON-WIDERA-2023-ACCESS-03, [Horizon 2020](#), [ENI-CBC-MED](#), Driving Urban Transitions Partnership, COST Actions and the Cyprus [Research and Innovation Foundation](#) frameworks), his role as a co-Head of Virtual Competency Centre e-Infrastructure of the [DARIAH ERIC](#), and in the past as a Member of the Scientific Advisory Board of [JPI Urban Europe](#), where he worked on matters of sustainable and liveable cities and urban areas. His research is published in more than 70 peer-reviewed papers and book chapters, while his work was presented in the International Exhibition Computational Turn in Architecture, MAV, Marseille; Seoul Biennale of Architecture and Urbanism 2017; Hong Kong and Shenzhen Bi-City Biennale of Architecture and

Urbanism; La Biennale di Venezia; Royal Institute of British Architects, London; London Design Festival; Festival of Architecture 2018, Israel; State gallery of Contemporary Art, Cyprus 2021; Cité radieuse, Marseille, 2023; and the Fitzwilliam Museum, University of Cambridge, 2023.

Email: g.artopoulos@cyi.ac.cy

Thomas Ballhausen

Always Unfinished, Never-Ending: On the Ecology of Cahiers.

Forms of writing, drawing and sketching are just as much a part of the history and present of art as the cahiers used for this purpose. These supposedly incidental works precede the so-called 'great' works of artists, poets and philosophers - or, more correctly, are already part of them. This not least material practice of reading, writing, reflecting, negotiating and researching is linked to big names and no less important questions relating to nature, ecology, perception, process and individuality in a radically changing reality. This is particularly evident in artistic cahiers by visual artists Anders Nilsen (*Poetry is Useless*, 2015) and Chris Ware (*Acme Novelty Date Book*, in two volumes, 2003 & 2007). Beyond the two examples analyzed, these works also show how cahiers can be a means of knowledge as well as objects of investigation.

Cahiers are not just finite offerings for the infinite task of art; rather, these analogue offerings can be used to negotiate a non-linear spatio-temporal ecology that clearly distinguishes them from the classic literary forms of the journal or diary. Just as Nilsen and Ware address questions of ecology, nature and (self-)perception in their published cahiers (some of which are very different from their other works), overarching questions of ontology and the epistemology of the arts also become visible and renegotiable. In direct relation to focal points of the conference such as 'art as ecology' or 'environmental melancholia', content-related and formal specifics of the cahier (e.g. materiality, non-linearity in layout and use, book and page as spaces, intended publicity, supposed smallness of form, reference to history, forms of references and quotations, historiography and historicity, ecology as form and content) can be discussed and made productive for overarching current issues (diffraction, thing theory, media ecology, art and/as critique). With the cahier, so my assumption, critique/criticism becomes clear through the means of art and in the confrontation with art – in a way that potentially unfolds transdisciplinary effectiveness even beyond art.

HS-Prof. Univ.-Lektor Mag. DDr. Thomas Ballhausen (*1975/Vienna), is a writer-researcher, philosopher and media scholar. He studied Comparative Literature, German Philology, Philosophy and Creative Writing, which also clearly characterizes his international activities as lecturer, curator and editor. He currently holds a professorship in Media Pedagogy at the University College of Teacher Education Vienna, he lectures on film and literature at the Institute for Open Arts and is head of the Inter-University Organization Science and Art (both Mozarteum University Salzburg). His keen interest in media history, aesthetics, digitality, and literature as artistic research informs not only his academic but also his literary works. Ballhausen has not only published widely in both fields, but has also repeatedly and successfully engaged in interdisciplinary collaborations in fields as diverse as film, music, and new media art.

Email: thomas.ballhausen@moz.ac.at

Irina-Anca Bobei

Seeing the City through Seeds, or how to build weedy practices of care

At the heart of activist and artist Jenny Kendler's works stays the idea of the city as a rewilded site of more-than-human collaboration, coupled with a definition of care as an act of (un)doing and *involving-in* (Hustak&Myers, 2012) our surroundings. This presentation explores the potential of building *vegetalised* practices of care (Myers, 2021). As Nigel Clarks asserts, the city and other meeting places have become the "loci of converging flows and subterranean connections", where the city's vitality is unveiled through new, generative forms and rhythms of experiencing it (2014). How could we find and delve deeper into these "other meeting spaces" of more-than-human becomings, adhering to a new materialist perspective? And how do act of rewilding the self and vegetalising human sensoria relate to one another, resonating with recent artistic practices? To address these questions, this presentation will analyze the ethical and political implications of *weedy practices* in the urban environment, following the figure of the seed. For this purpose, we will investigate Jenny Kendler's artworks *Milkweed Dispersal Balloons* and *ReWilding New York: Community Seed Stations*, where citizens are invited to spread native wildflowers in their neighbourhoods, as a creative practice aimed at building multispecies futures. In Maria Thereza Alves' longstanding project *Seeds of change*, seeds become storytellers, disrupting the homogenous spatial-temporalities of late capitalism. Ruderal landscapes become a site to explore dislocation and recall human and non-human pasts in order to understand actual "feral proliferations" (Tsing&co., 2019). In contrast to Alves' explorations of past traces, Ellie Kyungran Heo's video project, *The Ragwort*, depicts seeds as weedy companions intertwined with daily urban life, presenting a playful mapping of the traces of an unwanted plant and some unexpected encounters. These three instances collectively guide the development of effective care practices towards vegetal others, and offer possibilities for shared life in weedy configurations in the midst of local and global ecological catastrophes.

Irina-Anca Bobei (b. 1996) is a fourth-year PhD student at the Faculty of Letters, University of Bucharest, "Space, Image, Text, Territory" Doctoral School (SD-SITT/CESI), the Department of Cultural Studies. She's currently writing a dissertation on visual culture and weeds, plants in the city, plants in speculative fiction and ruderal imaginaries. Previously, Irina-Anca Bobei attended a Master's course in the same department in visual cultural studies and finished with a thesis about the visual construction of the Anthropocene and the representation of non-human migration in the visual arts. Other research interests include non-human mobility theories, landscape theory, and ecohorror narratives. She is part of the SPECULA group, an artistic and editorial collective based in Bucharest.

Email: irina.bobei@s.unibuc.ro

Marina Christodoulidou

Our People are Our Mountains: Instructions for Place-making

In *Our People are Our Mountains* (quoting from Amílcar Cabral's words on Guinea-Bissau's liberation movement), artists and collectives from within and outside Palestine, who work on questions around land from different perspectives, collaborate with Majelis Jakarta by sending instructions remotely. These instructions were interpreted and realized slowly by counterpart artists in Jakarta during the Jakarta Biennial 2024 in Indonesia. In the Amsterdam iteration at de Appel, the instructions were shared in the exhibition space, while the project remains a collective, process-based, dynamic endeavor that relies on activation beyond the presentation format.

Utilizing instructions, rather than physically transferring works, or facilitating travel, stems from ethical, political, and environmental considerations. The art community is increasingly conscious of the complexities and consequences of travel and the logistics of transportation for brief exhibitions; the environmental cost often outweighs the potential benefits of creating and maintaining relationships. Nevertheless, the importance of sustaining connections, learning from one another's artistic practices, and building solidarities across shared struggles remains undeniable. The act of sending instructions is also a way to point to the physical and symbolic distances, particularly emphasizing the profound difficulties associated with moving in and out of Palestine, especially during the ongoing genocide.

Reflected in this presentation are the instructions from Adel Al-Taweel's memory mapping of Gaza, a place of continuous forcible erasure and renewal, and Essa Grayeb's visualizations of shifting lines on a colonial map. Dalia Taha dispatches an archive of political prisoners' letters, while the Al-Wah'at collective provides guidance on caring for the sabr cactus. Om Sleiman farm shares a curriculum on building a compost toilet, and Sakeb reflects on land through waste.

Marina Christodoulidou is a researcher and curator based between Amsterdam and Nicosia. Traversing curatorial formats, her work emerges from socially engaged and self-organized practices, often taking the form of discursive exhibitions, writing, film, and architecture. Marina is currently a curatorial fellow at de Appel, focusing on research around land, housing, and self-governance. She recently co-curated a contribution to the Jakarta Biennial 2024, collaborating with Palestinian and Indonesian collectives and artists for *Our People are Our Mountains: Instructions for Placemaking*. Marina also tutors for de Appel's COOP study program at the Dutch Art Institute (DAI), which she co-runs with Noor Abuarafeh (2023–2025). Previously, she worked with the Cyprus Pavilion at the Venice Art Biennale (2015–19) and co-curated the *Anachoresis* project, which represented Cyprus at the Venice Architecture Biennale (2021). Through her participation in de Appel's Curatorial Programme 2023, together with her peers, she explored tools and tactics for collective curatorial practice, initiating the trans-local, process-based project *Hope is a Discipline*. Among other collaborative projects, Marina co-directed *The Broken Pitcher* (2020–ongoing) with Natascha Sadr Haghghian and Peter Eramian, tracing the colonial history of finance, debt, and property, while responding to its findings through solidarity forums and grassroots actions.

Email: christodoulidou.marina@gmail.com

Nicoletta Christodoulou

The Mountain as a Metaphor: Exploring the Human Educational Experience in Synergy with Nature

This presentation explores our relationship with nature through educational and pedagogical frameworks, using the concepts of care and wisdom to bridge the connection between body and mind. From a pedagogical perspective, I examine these themes through the lens of curriculum studies, positioning the mountain as a metaphor to investigate human educational experiences. Drawing on my work as the founder and leader of a forest school for children, I demonstrate how nurturing and developing social responsibility from a young age can reshape educational practices and reconnect us with nature.

Through artistic, philosophical, and curriculum inquiry, I celebrate the mountain in three dimensions: its glorification in literature and the arts, its philosophical resonance rooted in the "thinking like a mountain" philosophy, and anecdotal evidence from our forest school that highlights how children embody care and wisdom in nature. As an activist scholar in education, I reflect on how mountains and natural landscapes can serve as profound sources of knowledge and wisdom, offering unique opportunities for reflection and growth.

Mountains provide us with a bird's-eye view of the world, both literally and metaphorically, revealing wisdom and energy that connect us across time and space. I argue that this wisdom should not be overlooked, as it holds the potential to challenge the limitations imposed by what we think we know. When we understand curriculum as an active force shaped by human educational experience, we unlock the possibility to engage with the limitless opportunities nature offers. This perspective invites us to reimagine our connection with nature, beginning at the earliest stages of life, and fosters holistic thinking and action. By embracing the wisdom that mountains embody, we can inspire new ways of learning and living that harmonize with the natural world.

Nicoletta (Niki) Christodoulou is an Associate Professor of Curriculum Studies and Instruction in the Department of Education at Frederick University, Cyprus. From 2014 to 2017, she also served as an Associate Professor of Curriculum and Instruction, with an emphasis on equity and social justice, in the Department of Advanced Studies and Innovation at Augusta University, USA. Dr. Christodoulou holds a Ph.D. in Education with a focus on Curriculum Studies and Instruction from the University of Illinois at Chicago (UIC), USA, a Master's in Education with a concentration in Instructional Leadership from UIC, and a Bachelor's degree in Pre-Primary Education from the University of Cyprus.

She is the founder and leader of the non-profit organization "Growing and Learning 'Tree-gether' Forest School," which promotes experiential and inquiry-based learning. The organization includes Cyprus's first-of-its-kind, award-winning daily forest school for young children, as well as a resource center for educators.

Dr. Christodoulou has served as Principal Investigator and researcher in multiple funded projects, including two oral history initiatives in Cyprus and the USA, for which she authored and led the development of two oral history archives. She has presented her work at international and local peer-reviewed conferences and published in scholarly journals. Her contributions include a book on curriculum studies published in the Greek language. Her teaching and research interests encompass curriculum studies, curriculum theory, democratic teaching and learning, teaching improvement, assessment for learning, teacher education, narrative inquiry, experiential and inquiry-based learning, educational experiences, politics of education, equity and social justice, oral history, schools without walls, and learning in nature.

Email: n.christodoulou@frederick.ac.cy

Kyriaki Costa

The Ecology of Aesthetics: Perception and Participation in the Ecological Crisis.

By researching and practicing art and ecological aesthetics, I explore their power to convey environmental messages. However, I wonder if the transformation of issues concerning nature and the environment into “art” can have as its price the loss of their essential meaning.

My work over the last decade examines the concept of place and landscape as pathology but also as myth, drawing from historical narratives and highlighting how these are transformed in the present. In this process, I categorized my artistic practices in five axes:

1. Utopia - Mythology: Creations inspired by myths and folklore.
2. Positive scenario: Emphasis on the connection with the beauty of nature and the comforting power of utopia.
3. Negative scenario: Dystopian images that highlight climatic and ecological collapse.
4. Sustainability in practice: Responsible creation that respects the environment.
5. Holistic worldview: An interdisciplinary, activist approach that examines how art can become a tool for social change.

As I reflect on these approaches, I often come to the conclusion that art offers us an opportunity to redefine our position within the natural environment. Not as rulers or observers, but as part of a larger whole that needs not only our care but also our deep understanding.

Kyriaki Costa is an artist and researcher, with a particular emphasis on art as an anthropological practice. Her work explores and brings together myth and history, philosophy, climate and ecological concerns. She creates artworks and installations in collaboration with practitioners from many disciplines such as artisans and technology specialists. Often producing participatory environments, she stages social and political interventions which critique different contexts and surroundings. Her work has been widely exhibited nationally and internationally in solo and group exhibitions and is part of private and public art collections. She has received numerous awards, including Biennale prizes.

Since 2015, she has been curating the project «Delivering Views - Delivering Texts» of NGO Phaneromenis 70.

Email: costakyriaki@gmail.com

Melita Couta

The Traveling Mountain: A Multi-Layered Exploration of Metaphor and Meaning

Since 1997, during my postgraduate studies at the Slade School of Fine Art, the recurring motif of a mountain has shaped and defined my artistic practice. Over the past 27 years, this "personal mountain" has appeared in various forms and scales, evolving as a metaphorical vessel for exploring sociopolitical, historical, and ecological themes. This art talk will examine the mountain's dynamic presence within my work, tracing its transformation across different media and contexts.

In my work, the mountain serves as a lens through which I engage with the sociopolitical and historical complexities of Cyprus, including its colonial past, contested territories, and environmental degradation. Simultaneously, it becomes a somatic metaphor, addressing representations of the feminine and psychological states of being. By analysing the evolution of the mountain in my art—from miniature sculptures to monumental forms, and from hollow structures to dense, compact shapes—I highlight how shifts in scale and materiality generate alternative narratives that resonate with broader cultural and ecological concerns.

This art talk will also address performative actions, such as digging, excavating, and clay-making, in my recent work. These actions are positioned as healing processes that respond to the environmental destruction caused by mining in Cyprus, connecting personal reflection with urgent ecological issues. Visual documentation of my past and current work will illustrate how the mountain operates as both a personal and universal symbol, bridging individual and collective narratives.

Melita Couta is a multidisciplinary artist born in Cyprus. She studied at Central Saint Martins College of Art and Design and the Slade School of Fine Art in London. Working across a range of media—including sculpture, ceramics, installation art, and performance—she employs collaborative and participatory methodologies to explore themes related to personal and collective identities, narratives, and memories. As a curator and Artistic Director, Couta has engaged with local communities through cultural projects, festivals, and workshops, revisiting local histories and traditional making processes. Her work has been widely exhibited both in Cyprus and internationally in solo and group exhibitions. Notable exhibitions include "Beaufort 04 - Triennale of Sculpture" in Ostende, "Agorafolly Outside/ Inside" in Brussels, "Breaking Walls - Building Networks" in Thessaloniki, "Chypre: L'Art au Present" in Paris, "Somatopia: Mapping Sites, Siting Bodies" in London, and "Openasia - 7th Exhibition of Sculptures and Installations" in Venice. Since 2003, Couta has also worked extensively in theatre and performing arts as a director, performance designer, and producer in Cyprus, the UK, Malta, Poland, and the Czech Republic. Since 2016, she has been a Visiting Lecturer at the Fine Art Program of the University of Nicosia.

Website: <https://www.melitacouta.com>

Email: melitacouta@hotmail.com

Christiane da Cunha

Rhythm in the porosity between creation and life

Historically, the relationality with extra-human entities as a way of being in the world – which underpins animist ontologies – opposes not only the modern scientific conception that objectifies nature as a resource to be explored by man, but also colonial normativity. Here, the creative act is proposed as a communicative exercise, in the porosity between the body, the Other and the Earth, in the light of animist perspectives, which, based on other experiences and notions about rhythm and movement, produce communicative relationships with alterity. To this end, this study, of a practical-theoretical nature, investigates creation – in the contact zone between African, indigenous and Afro-Brazilian cosmologies – as a coextensive cosmopolitical action, a way of weaving conversations with the extra-human. In addition, dialogues and intersections are drawn with the *turn of the plant*, a recent movement fostered by plant neurobiology, prompting a re-evaluation of the fundamental concepts of intelligence, sociability and cognition in the areas of science, philosophy, art and anthropology. As a space of reflection, conversations with entities from a heterogeneous group of beings, which we classify as trees, were undertaken through the transmedia trajectory *Conversing with Trees* – which unfolds a series of trans-specific interlocutions where speaking is defined as part of a multi-modal attention in a continuous polyrhythmic flux; in contrast to the cultivation of a straight, frontal and unifocal attention that characterizes anthropocentric forms of communication. Following the creations of this trajectory, I reflect on how different perspectives on movement and rhythm affect our relationship with the plant world and the intrinsic ties between trees and the fluids – liquid, aerial and luminous – present on Earth. Disentangling trans-specific interlocutions from the disenchantment imposed by policies that associate animism with cognitive deficiencies or see plants as passive, solid and insensitive beings, opens the way to other perceptions and relationships with the many existing worlds, as well as to reflections on the positions of humans in networks of multiple coexistences. At a time when changes in the terrestrial macro-environment, driven by human actions, demand alternative ways of thinking, paradigm shifts have been sought in various fields. However, possible alternatives often conflict with hegemonic norms still rooted in colonial conventions about what is considered life, intelligence, knowledge, language, and communication. At the heart of this impasse, the so-called colonial Others, human and extra human, remain intertwined in their understanding of rhythm as a fundamental catalyst of life and challenging dichotomous anthropocentric thinking.

Brazilian transmedia artist and scholar, **Christiane da Cunha** investigates the need and practice of creating as a continuous coextensive cosmopolitical relationship with dimensions beyond the human realm. Interweaving visual and performing arts, she develops creative trajectories – in intersection with diverse voices and areas – in which decolonial and anti-colonial notions are proposed, questioning normativity and the effects of anthropocentrism inside and outside the cultural field. Christiane has a PhD in Performing Arts from UNIRIO (FAPERJ scholarship) in Rio de Janeiro, a master's degree in Contemporary Arts Studies from UFF (CAPES scholarship) in Niterói, and a postgraduate degree in Advanced Dance and Performance Studies from DASARTS (DASARTS scholarship) in Amsterdam. She has held several solo and group exhibitions, and since 2004, her

transmedia work has been produced and featured internationally at various festivals, cultural centers and museums such as: Festival Cuerpo Digital, Julidans Festival, Junta Festival, MAR-Rio Art Museum, OM-ART Gallery, etc. Christiane has conducted lectures and courses at various institutions and participated in international seminars, conferences and residencies. Besides, her work has received several awards and creative grants – Dansmakers, European Cultural Foundation, Erika Ferreira Award, Polo Boa Vista, among others. In partnership with Togolese artist and researcher Anani Sanouvi, she is co-founder and member of the collective, Kawin.

Email: christianedacunha73@gmail.com

Evagoria Dapola

For frogs and crickets: Listening beyond the Anthropocene, Between Auditory Listening and Cognitive Ecology

This research explores how eco-acoustic practices redefine the relationship between humanity and the natural world at a time marked by environmental urgency. As we grapple with the Anthropocene—a term recognizing humanity’s overwhelming impact on planetary systems—artists, scientists, sound artists and bio-acousticians increasingly turn to sound as a medium to document, comprehend, and communicate these drastic ecological changes. Practices like field recordings, geo-sonification, sound mappings and eco-acoustics not only capture environmental sounds but reveal the deep tensions between the urban and rural, the human-made and natural. This research draws on these sonic investigations to examine how such practices create dialogues that underscore the precariousness of our shared ecosystems.

The paper suggests rethinking sound cognition in ecological and semiotic terms, proposing that sonic knowledge is an adaptive tool for engaging with the natural sonic environment. Briefly introducing in the argument soundscape ecology that examines how sounds of various origins shape ecosystems and influence life on Earth, considering the interactions between biological, geophysical, and human-generated sounds. Categorizing sound sources into three main types: geophony (natural, non-biological sounds), biophony (sounds created by living organisms), and anthropophony (human-related sounds).

Building on themes of environmental melancholia and nature as subject, the research presentation argues that eco-acoustic works serve as both a memorial to lost or altered landscapes and a call to action. The sonic medium amplifies the “infra-ordinary”—those subtle, often-overlooked sounds that underscore everyday interactions with the environment, such as the hum of urban landscapes blending into nature’s once-distinctive sounds. These aural phenomena create an ambient awareness of ecological erosion and remind us of what slips away in the ordinary moments of industrialized life.

Additionally, the research proposes that these practices evoke the concept of “third places”—communal, neutral spaces that foster shared listening and reflection. In this sense, eco-acoustic works function as “sonic third places,” where individuals are drawn into collective contemplation of the ecological crises unfolding around them. These soundscapes invite participants to witness and respond to the fragility of ecosystems, facilitating a communal experience that transcends divisions between public and private, urban and rural, or human and non-human.

Ultimately, by framing nature as an active subject and embracing the infra-ordinary, eco-acoustics foster both empathy and an ecological consciousness in the listener. This research considers how these sonic third places not only document loss but also act as catalysts for sustainable futures, encouraging communities to reimagine their connections to both place and planet in ways that honour resilience and foster collective responsibility.

Evagoria Dapola is a curator, researcher and writer based between Athens & Cyprus, she was an invited resident curator/part-time teaching fellow at Athens School of Fine Arts(2020) and she participated in the Home Workspace Individual Chapters(2021) at Ashkal Alwan - Lebanese School of Plastic Arts. In 2023 was a resident at UNIDEE, Neither on Land nor at Sea: Meeting the Mediterranean Im/Possible, at Cittadellearte / Fondazione Pistoletto. She has worked in public & private organizations, including the V&A Museum, Barbican House (part of the Barbican group), Louvre Abu Dhabi, Brighton Photobiennial, amongst others. An active member of the UK Museum Association and the International Association of Semiotic Studies, she has published chapters in 2 Academic Publications with Cambridge Scholars, in Semiotics and Visual Communication III&IV and in Stedelijk Studies (Stedelijk Museum – Amsterdam – an Open Access Publication). She has contributed research and essays to several Academic Publications and several international and national art publications. She has been a speaker to many International Conferences and contributed work in their conference proceedings. She was the Head of Research coordinating PhD Fellows in the Department of Digital Cultural Heritage at Cyprus University of Technology. She has curated several exhibitions in Cyprus and abroad. She is an active member of the UK Museum Association and the International Association of Semiotic Studies.

Email: evagoriadapola@gmail.com

Deja Bečaj

Living Forms in Nature's Embrace: Sculpture Park Forma viva in Kostanjevica na Krki, Slovenia

In the second half of the 20th century, we can observe an increase in art projects that were carried out in specific locations, outside the classical gallery spaces: in public spaces, in private dwellings and in remote locations. An alternative to the "exhibition space" is also an open natural space – a park, a forest, a garden, a riverbank or even a river. Art has been displayed in nature since long before 1950, but it was for supposed ceremonial or spiritual practices (e.g. Stonehenge, Nazca geoglyphs) or to simply decorate the surroundings (Baroque parks, statues in public spaces). Art projects in open (natural) space, with contemporary socio-political connotations, began with the youth movements of the 1960s and 1970s, which were oriented towards a different social order, new values and ecological awareness. This global phenomenon marks an intensified shift towards the use of natural elements or by "exhibiting" and creating in nature.

The rise of sculpture parks represents a significant shift in the presentation and experience of art, reflecting broader trends of democratisation, interaction with the environment and the expansion of artistic boundaries. Sculpture parks come in many forms, each differing from museum collections moved outdoors to parks that fuse the environment and the sculptures. Latter is the case of the International Symposium of Sculptors Forma viva (Latin for living form), which was conceived in Slovenia in the early 1960s. The first symposium was held in 1961 in Seča near Portorož and the same year in Kostanjevica na Krki, following the example of the very first one in St. Margarethen, Austria, in 1959. Over the years, more spread all around the world. The symposia are characterised by sculpting on site in site-specific materials and placing the sculptures in the local space. The ongoing symposium in Kostanjevica na Krki is particularly interesting because of its special isolated location surrounded by nature and, above all, because of the required material used by the artists – oak wood. These are the reasons that attract ecologically oriented artists to create monumental sculptures that reflect the complex relationship between humans and nature. Along with each of the works dealing with the topic in its own way, the park itself, with more than 100 sculptures by artists from all over the world, raises a host of restoration, conservation, spatial and sustainability questions.

Deja Bečaj is an art historian and a PhD candidate at the Department of Art History, University of Maribor, where she is researching environmental art with a specific focus on art projects in nature. Previously she was a coordinator for the EKO 8, International Triennial of Art and Environment for Maribor Art Gallery and collaborated with MMC Kibla, ZDSLJU, DLUL, Velenje Gallery and Gallery of Naïve Art Trebnje. She currently works as a curator and educator at Galerija Božidar Jakac – Museum of Modern and Contemporary Art, Kostanjevica na Krki.

Email: deja.becaj1@gmail.com

Marina Demosthenous

Instructions for becoming-animal

Gilles Deleuze's concept of *becoming-animal*, which he develops with Félix Guattari in *A Thousand Plateaus*, challenges traditional views of identity and categorization by exploring how people can enter into transformative relationships with animals and the animal world. The concept has a strong affiliation with Donna Haraway's later call for a renewed kinship system, radicalized by concretely affectionate ties with non-human others.

Using this concept as an umbrella title Megadence (a non-profit organization co-founded by Paris Christodoulou, Stelios Ilchuk and Marina Demosthenous in 2024), utilizing a collaborative and research-dense approach, designed a year-long program of events, workshops and publishing activities that aim at dislocating human centrality in favor of in/non/post-human and bio-centered egalitarianism.

Step 1: Recognition

The first of these events, an exhibition called *Nyctopetaloudes or how to correct one's blind spots* is a collaboration with Dimitris Kolokotronis, an independent researcher dedicated in the systematic study, classification, and documentation of the biodiversity of Cyprus. Using moths as its central and only theme, this exhibition encourages us to look deeper into the visuality of nature, shifting our perception, and refining our ability to uncover beauty in overlooked places. Training ourselves to see, hear, and feel more acutely can draw us out of self-centered preoccupations and into a state of empathy and care where a *culture of conservation* is possible.

Step 2: Solidarity

Stelios Ilchuk exhibition (title tba.) building on Haraway's concept of *companion species*, develops a new iconography of interspecies solidarity that celebrates the deep bonds of kinship and mutual dependence between humans and animals and explores the rich history of co-evolution and co-habitation through archaeological findings, archival materials, and personal narratives.

Step 3: Deterritorialization and Multiplicity

Paris Christodoulou exhibition (title tba.) as well as the group show *Becoming animal* that will culminate this project explore, among others, the deluzian themes of deterritorialization and reterritorialization involved in the creative potential of making new connections, linkages and becomings as a way to break free from fixed, rigid notions of identity, emphasising instead transformation, multiplicity and movement. Moving beyond human-defined boundaries, these events attempt to make us rethink identity as fluid, flexible and constantly influenced by the dynamic relationships we have with both human and non-human entities.

Marina Demosthenous is a researcher, writer and an arts and museum educator. She holds a BA in Education, an MA in Cognitive Science and an MA in Art History and Theory. She is also a PhD candidate in Philosophy. She currently teaches Art in public primary schools and runs the Ministry of

Education's educational program at Paphos Municipal Gallery. In 2022 she co-curated the comprehensive retrospective exhibition of artist Mary Plant (Cyprus) and its public program and co-edited the accompanying monograph. In 2024 she co-founded Megadence with visual artists Paris Christodoulou and Stelios Ilchuk, a non-profit organization that operates as a collective studio, a micro-press, a curatorial platform and as the artistic director of Decade Project Space in Paphos.

Email: marinademosthenous@gmail.com

Erman Dolmaci

Feeling for the Mountains: Reimagining Environmental Justice and Collective Care

This paper examines the ongoing exploitation of the Pentadaktylos/Beşparmak Mountains in Kyrenia, focusing on the ecological destruction driven by quarrying activities that serve high-end housing developments. The mountains, historically and culturally significant, have been increasingly compromised to accommodate the demands of foreign property investments. Alongside the environmental impacts, the militaristic symbols, such as the oversized Turkish and de-facto state flags illuminated on the mountainside, signify deep-seated colonialism, extractivism and nationalism that damage the human and more than human entities on the island. On the other hand, these flags not only symbolise chauvinism but also consume fossil fuel with a significant amount of electricity and cause light pollution. The excessive quarrying activities, on the other hand, destroy the homes of snakes, birds, plants and all other critters for the sake of building more houses for investors which in the end turns once-green areas like Kyrenia into a 'white cemetery.'

Through a framework of Feminist New Materialism, this paper critiques how ecological violence intersects with sociopolitical discourses, exploring the far-reaching impacts on local and regional human and more than human entities. The analysis unpacks how such environmental exploitation has reshaped the Kyrenia landscape, embodying a form of colonial and extractivist dominance that continues to impact both human and more than human lifeworlds on the island. This paper calls for a reimagining of these ecologies, advocating for entangled multi-species worldmaking—sympoesis and our response-ability (Haraway,2016).

As part of this invitation, Nurtane Karagil's artwork, depicting the phrase "We all need therapy" on the Pentadaktylos/Beşparmak Mountains, will be a reminder of the shared trauma inflicted on both human and more than human entities. This invitation challenges us to rethink socio-political and ecological degradation as a collective crisis transcending human boundaries, urging a shift toward recognising commons and ecosystems as entities deserving of care and justice.

Erman is doing PhD in Gender Studies at the University of Cyprus, with a multidisciplinary academic background in Environmental Engineering and Sciences, Sociology, and Sustainable Energy Systems. They are particularly interested in the socio-political and ecological entanglements of human and more-than-human entities. Their research includes queer ecologies, animacies, and feminist new materialisms. By critically engaging with complex issues surrounding sexuality, gender, and environmental justice they are providing nuanced critiques of the anthropocentric and nationalist narratives that shape both landscapes and identities across Cyprus. With an intersectional activism experience, Erman defends the interconnected struggles for justice especially faced by marginalised communities and non-human entities.

Email: dolmaci.erman@ucy.ac.cy

HIVE - Ellada Evangelou, Christopher Kilburn, Karen Holmberg, Kristin Horton
Campi Flegrei: Improving Science Communication in Risky Environments

Campi Flegrei adjacent to Naples, Italy, is a restless volcano. No-one is sure what will happen, because the volcano is responding to changes that cannot be seen, deep underground. Whether the volcano is perceived as a danger is thus influenced by how individuals imagine what drives the invisible changes – and this perception controls how ready they will be to meet a volcanic emergency. The situation is a classic example of uncertainty when an environmental danger appears too large for communities to perceive in an informed way.

As part of the ongoing HIVE project, we are in the process of engaging artists, scientists and the community to design and implement an art-science collaboration, and to create new frameworks for transforming the abstract into tangible reality, as that relates to environmental danger. Theatre and performing arts will be utilized as mediums for forging better understanding between scientific practitioners, decision makers, and communities on the volcano.

In our process for establishing an approach to this interdisciplinary work, we are proposing a Discussion Circle (30'), in which we are aiming to address and discuss the following questions:

- How can scientists use the perspective and language of their non-specialist audience (including civil authorities and civil protection agencies) to improve the understanding of forecasts and warnings of an eruption, especially at volcanoes where no-one has experience of the previous eruption?
- How can theatre and drama act as catalysts in the process of making communities aware of environmental danger?
- Do long-term school and outreach programmes truly prepare the public for a volcanic emergency, and if yes, what are the most effective ways to do so? Should we focus instead on shorter, focussed programmes for delivering immediate information during a crisis?
- How can scientists overcome public scepticism that an eruption is possible?

Born and raised in Cyprus, **Ellada** is an interdisciplinary scholar and arts practitioner. She has studied in Cyprus and the United States (BA in English, MFA in Dramaturgy, PhD in Theatre Studies / Cultural Studies). She is interested in the relationship between theatre/dramaturgy and identity, and works in the intersection of aRtivism and scholarship in post-colonial, post-conflict communities. She is co-founder of Rooftop Theatre, collaborates with the IMPACT Project and Lemesos 2030, and a 2020-21 Global Fellow of the International Society for the Performing Arts. She was the Global Faculty in Residency at Gallatin, NYU and the Artistic and Executive Director of the Buffer Fringe Performing Arts Festival 2019-22.

Her latest publications include: "Of heroes and Villains: Manifestations of national and colonial identity in Cyprus through Historical Theatre Plays, 1878-1960" in *Colonial Cyprus: A Cultural History, 1878-1960*, edited by Karyos, A., Hadjiathanasiou, M., Solomou, E., Routledge, 2024,

and “Buffer Fringe Performing Arts Festival: Creating and Curating Beyond the Liminal Fragility of Buffer Zones in Cyprus”, in Cultural Crossroads, Vol. 4, 2004.

Email: elladaeva.ee@gmail.com

Christopher Kilburn is Professor of Volcanology at University College London (UCL) and Director of the UCL Hazard Centre. He has been investigating how volcanoes behave for more than 40 years, having also worked in Italy at the Vesuvius Observatory in Naples, the University of Naples Federico II, and the headquarters of Italy’s National Institute of Geophysics and Volcanology in Rome, as well as at the University of Vienna (Austria) and NASA’s Jet Propulsion Laboratory (California, U.S.A). Building on responses to volcanic crises in Italy, Cameroon, the Canary Islands and the Caribbean, he has combined theoretical studies with practical measures for forecasting eruptions and their hazards. Since 2017, he has collaborated with members of the panel to develop novel arts-science methods for improving how warnings of volcanic threats are presented to non-specialists.

Email: c.kilburn@ucl.ac.uk

Karen Holmberg is an archaeologist and volcanologist who studies radical climate changes of the past to determine what they can or cannot tell us about our environmental present and future. She is currently a Clinical Assistant Professor of Environmental Science at New York University (NYU) and the Scientific Director/co-founder of the NYU Gallatin WetLab, an experimental art-science laboratory dedicated to public pedagogy and outreach to address the climate crisis. She also serves as the Engineering Writing Fellow at The Cooper Union for the Advancement of Science and Art. She is deeply interested in how creative outreach of science and engineering insights through collaboration with the arts can contribute to more sustainable and equitable societies. Some of her past fieldwork has been in Panama, El Salvador, and Papua New Guinea. Her ongoing field projects include work in Chilean Patagonia with the Chaiten volcano and work with the members of this panel at the Campi Flegrei volcano in southern Italy.

Email: karenholmberg@nyu.edu

Kristin Horton is a theater director and educator who works primarily on new plays, re-imagined classics, and community-centered practices. She is committed to collaborating with playwrights and artists whose work disrupts and unsettles notions of race, gender, and class through imaginative and theatrical storytelling. Additionally, Horton collaborates with researchers from a multitude of fields at the intersection of theater practice and scientific research. She is currently working as part of an international art-science research team on the development of innovative transdisciplinary approaches to examine future volcanic risk on the coastline of Italy (Campi Flegrei). Horton is an Associate Professor of Practice in Theater & Directing at New York University’s Gallatin School where she served as Chair of the Interdisciplinary Arts Program from 2017-2022.

Email: kristin.horton@nyu.edu

Airin Farahmand

When Discarded Objects Talk Back: Artistic Responses to the Plastic Crisis

Plastic marks a new era in the history of the human-nature relationship. Crude oil metamorphoses into shiny plastic objects, producing synthetic molecules that have no equivalent in nature. As a progeny of industrial chemistry, plastic is one of the most omnipresent materials produced in the last century. This has led some scholars to refer to the current era as the 'plastic age.' Plastics are also exceptionally durable materials, taking up to five hundred years to decompose. The pervasive presence of plastic has raised alarm bells about human-induced harm to the planet.

In recent years, the issue of plastic accumulation has given rise to a plethora of artistic and creative practices that respond to it by criticizing plastic's overproduction and overconsumption. This paper examines these artistic responses to the plastic crisis, shedding light on their potential to imagine a new ethic of care and responsibility in times of climate emergency. In particular, I will explore how artists have devised conceptual and affective techniques to foster an intimate and personal relationship between consumers and their plastic waste. Once discarded, the final phase of plastic's life cycle—whether it gets recycled, dumped into the ocean, incinerated, or ends up in landfills—becomes invisible. Consequently, the effects of plastic waste are often removed from the consumer's immediate environment and become 'impersonal.' These discarded objects, however, make an unexpected return in artworks and haunt their viewers with their uncanny presence. By 'giving a voice' to plastic, these artworks situate the viewers in a different ethical and affective position with the objects they discard. In so doing, they invite their audience to reexamine their relationship with their waste in light of plastic's massive proliferation and take an ethical and critical standpoint. Through urging their audience to rethink their consumption patterns, these artworks respond to the global throw-away culture and seek alternative sustainable futures.

Airin Farahmand (she/her) is a PhD candidate in the Cultural Studies Department at Radboud University, the Netherlands, where she also obtained her B.A. in Arts and Culture Studies and her Research M.A. in Cultural Studies. Her main research interests lie at the intersection of feminist studies, science and technology studies, and material culture studies. In her dissertation, she explores plastic's vibrant cultural life in the contemporary world by investigating its rich material history, commodification, domestication, and commercialization. She treats plastic as a cultural artifact within modern consumer culture, emphasizing its role in shaping a global throw-away culture. Additionally, she is fascinated by artistic and speculative responses to the plastic crisis and the potential of creative practices for imagining alternatives and forging radical collective actions. In her research, she strives to contribute to the ongoing debate on sustainable futures and highlight the importance of feminist future-making practices within that debate.

Email: airin.rezazadehfarahmand@ru.nl

Sevina Floridou

Roots in space and time

Culture and nature coexist in rural landscapes shaped by drystone terraced constructions of previous centuries. Culture today elevates these into intangible heritage landmarks of high importance, with archaeological, historical, social, but also agricultural, environmental, and ecological value. These "domes", as they are called in the Cypriot dialect, were shaped over time by communities which functioned as "societies as a whole". They were created by the labour of eponymous for their time peasant craftspeople, men and women and even children.

They are earthy human constructions that augment the value of the landscape with qualities not only of cultural heritage, but also of foodscape. Today they can even be recognised as artsapes. Drystone terraces served practical purposes for rural use of the natural space, interlocked into human activities which made up a part of the chain of actions that handled the elements of water, soil, fire, and even air, elements which intrinsically compose early traditional agriculture, animal husbandry, architecture, weaving and pottery. With this act of re-configuring the wider landscape relief, a timeless management of rainwater flow arises, spreading its content along the terraces, letting it slowly percolate through into the retained terrace strips. At the same time, the slow gradual retention of silt, made up of earth, mud, mixed with organic matter enriches the soil, helping the crop fertility, allowing it to carry nutrients all the way down into its deep strata.

Using found stones from each site, laying them to the side along sloping terrains, thus configures these strips of fields. This is in fact an architectural commission that people undertake collectively, to create the flat strips of terraced arable land which are the main purpose of this endeavour. The remodeling of the landscape through shifting and stacking stones that are picked up from the same space, create these retaining walls that record rhythm in the landscape, giving it plasticity and adaptability. The drystone terraced walls are built without the use of connecting mortar, while the types of rocks and the size of the stones determine the familiar scale of the construction, linking the terraces inextricably in height and width with the measure of the Earth's entity, and in balance with its strength. The adaptation of the stones without binding material, allows the construction the ability of percolation. Water flow is slowed down when it is thus retained and also stored deep down for a longer period of time, thus also offering protection from fires but also from landslides lower down the slopes.

The drystone walls form a landscape that adapts to the natural environment. Through rhythmic actions of reconfiguration, biodiversity is preserved on the terrace edges as well as in the cavities of drystone structures.

These structural elements which stand upright over time, come from the very nature of each 'topos', without disfiguring it. Perhaps the presence of surface stones in the fields are witnesses from previous torrential landslides, before the "taming" (as it is called on the island of Andros), that is, before the domestication of the landscape. The drystone walls not only touch the surface of the

earth but grow into it monolithically. The way of building drystone contains the wisdom of centuries. The (re)discovery, recording and compilation of the activities involving physical repetition of the chain-of-actions that make up the construction method, both individually but also communally, is our evolving research, but it also takes on the concept of 'being and becoming' through witnessing and becoming part of a live immersive performative activity.

Kapetanios A. (2018) excerpt from book presentation "Λίθινοι Τοίχοι: Τοιχίζοντας και διευθετώντας τον φυσικό χώρο, τα λιθόδομητα φράγματα των χειμάρρων και οι ξερολιθιές των αγρών", author's personal facebook, 16-12-2022.

Sevina Floridou is a practicing architect and innovative cultural heritage researcher. She is dedicated to amplifying underrepresented voices, exploring the relationship between architecture, identity and decolonizing perceptions of space. She publishes on how the island's two main cultures, Greek and Turkish Cypriot, come together in space-time, through mapping temporal divisions, modernity, conflict but also resilience of intercommunal relationships. Current research focuses on ways to transform but retain historical landscape and its own qualities as a site of active recording, water history and resilience, and natural archiving.

Email: sevina@spidernet.com.cy

Leonardo Aboim Pires & Gil Gonçalves

Common lands in the Portuguese mountain areas: a long history of conflict, social resistance and public property management

The common lands were an integral part of the Portuguese agro-sylvo-pastoral systems for centuries. Collectively used land was referred to as *maninhos*, *baldios* and *terras de logradouro comum* and met the population's needs for various goods: grazing for sheep, pigs and cattle; the harvesting of various products: firewood, building materials (wood, stone, clay); branches and leaves for animal bedding and fertilizer; wild fruit (chestnuts, oak acorns for fattening cattle; the production of honey and wax or coal). For these reasons, *baldios* were an integral and inseparable part of the peasants' daily lives.

The triumph of the liberal political order and its defense of private property meant that, since the emergence of the State-process building during the 19th century, commons lands were targeted by policies seeking a new legal framework with socio-economic implications for Portugal's mountain regions and upland communities. Later, afforestation programs, which began in the mid-1880s and intensified in 1938, during the dictatorial regime, associated with the modernization of agriculture (mechanization and the diffusion of agrochemistry), created the conditions for these systems have had a striking decline.

It wasn't until the Carnation Revolution in 1974 that the people once again won the right to use and enjoy their common lands and, for the first time in history, manage and collectively administer the revenues resulting from their exploitation. The Laws of the *Baldios* paved the way for hundreds of committees and management boards, which played an instrumental role in promoting the economic, social and cultural development of the mountain communities.

However, their application soon met the opposition of local politicians, often with veiled economic interests. As the political climate in the country changed, the legislative package which enshrined the Agrarian Reform began to be questioned, and so were the rights of the peoples over the common lands. From that moment on, the committees mobilized their members against the advances of private enterprise and the bills which favored them. Resorting to deep-seated repertoires of resistance and to the powerful imaginaries of the struggles against the dictatorship, they fenced these threats and kept the laws largely untouched.

Through the analysis of the history of these social movements we seek to stress their role in consolidating democratic values and practices among the northern peasantries. This allows us to challenge the so-called political backwardness of these populations, while revealing a past that continues to be politically mobilized against new extractive projects in the region.

Leonardo Aboim Pires – PhD candidate in Sustainability Sciences at University of Lisbon. He has a degree in History from NOVA/FCSH (2015), where he also concluded the master in Contemporary History (2018). Researcher at GHES/CSG – ISEG/UL. His main research interests are the economic

and social history of Portugal during the 18th and 20th centuries, specially focused on issues of agriculture, environment, rural society, and food, having published several scientific articles in national and international journals and book chapters.

Email: lapires@ghes.iseg.ulisboa.pt

Gil Gonçalves - PhD candidate in Global Studies at NOVA University Lisbon. Graduated in History at NOVA/FCSH (2016) where he also obtained his master's degree in Contemporary History (2019). Researcher at IHC-NOVA FCSH/IN2PAST. His main fields of study are the history of Portuguese 20th century populist movements, charismatic leaderships and the links between sports and politics.

Email: gilgoncalves65@yahoo.com

Sophia Hadjipapa

Cultivating Ecological Consciousness: The Role of Creative Practices in Arts Education for a Sustainable Future

Environmental advocates and researchers argue that achieving a sustainable future requires rethinking not only our consumption patterns and resource management but also our approach to education and ultimately calls for a shift in consciousness. In this context, arts education has emerged as a powerful tool to promote ecological awareness, foster sustainable behaviours, and encourage a holistic relationship with the environment. This presentation delves into the transformative potential of artistic practices within art education and explores how embedding ecological approaches into arts education can cultivate an environmentally conscious mindset. This potential will be examined here through a series of case studies from the course "Environment, Ecology, and Visual Arts", which was part of the "Visual Arts in Education" MA program at EUC. For this course, students were tasked with developing artistic interventions addressing environmental issues. Through their coursework, students were introduced to eco-art pioneers and were encouraged to explore various contemporary artistic practices integrating ecology, technology, social sciences, activism and even politics, revealing the necessity of interdisciplinary perspectives when addressing global ecological challenges. The culmination of the course involved collaborating with NGOs and other organizations to bring one selected project to fruition. This hands-on approach enabled students to witness the real-world impact of their creative expressions and emphasized the importance of community engagement and interdisciplinary partnerships in fostering ecological consciousness.

The presentation also sheds light on findings from the ARDES project, a European Union-funded initiative focused on developing a Short Learning Program (SLP) in Art, Design, and Sustainability, with an emphasis on environmental awareness and climate change. The ARDES project brought together academics and practitioners across disciplines, including art, design, and environmental science, to explore and integrate sustainability principles into arts and graphic design activities. The 4-module program was piloted in Cyprus, Spain, and Portugal, equipping students with a toolkit to create art and design projects which consider ecological issues.

In conclusion, this presentation demonstrates the pivotal role of artistic practices in fostering ecological awareness and promoting sustainable behaviours within the context of art education. By leveraging the arts as a medium for environmental education, students and educators alike can participate in the global effort toward a sustainable future, where the boundaries between art, ecology, activism and community engagement are blurred for a greater cause—ultimately contributing to a more environmentally conscious and sustainable future for generations to come.

Nota Bene: This Abstract is based on the collective work under the two-year European Funded project ARDES: Short Learning Program of Art & Design & sustainability with special focus on environment and climate change, co-funded with support from the European Commission ((Ref: 2021-1-ES01-KA220-HED-000032193).

Sophia Hadjipapa is an active visual artist and academic living in Nicosia, Cyprus. Sophia is Chairperson of the Department of Arts at the European University Cyprus. She is Associate Professor of Fine Arts and a board member of the Research laboratory “Cultural Studies and Contemporary Arts” of EUC. She holds a BA in Painting from the National Academy of Arts of Sofia, where she also completed an MA degree, in Painting and a PhD in Art History and Visual Arts. Besides painting she has worked on video art, interventions in public spaces, participatory projects, illustrations of poems, covers of books, stage design and her works have been presented in numerous international festivals and exhibitions. Sophia Hadjipapa coordinated the International Painting and Sculpture Symposium in Samokov Bulgaria, since 2016 until 2019. She also co-curated The International Urban Emptiness Festival, 10-16 December 2017, Nicosia, Cyprus. These two fora placed an emphasis on the environment and creating in situ. Her work on sustainable art practices has been exhibited and published in multiple media, e.g. the Topophilia project, a project focusing on the problematics of the Anthropocene as a driving force in Cyprus Environmental decisions and how artists respond to that.

Email: S.hadjipapa@euc.ac.cy

Dr. Simona Mihai-Yiannaki 's academic research focuses on Banking and Financial Services Innovation, Corporate Governance, Mergers and Acquisitions, Risk Management applications for banks and SMEs, fintech and alternative finance, Creativity and Innovation, Entrepreneurship, and Distance Learning in higher education. Since Spring 2018, she has been leading the EUC-PEAK Innovation Center at the Business School, where she organizes a variety of entrepreneurship training sessions and bootcamps, including events in collaboration with the Ministry of Education and other ecosystem stakeholders. Simona has also conducting research on the impact of Big Data on firms' financial performance, as well as the role of Artificial Intelligence in the evolving labor market, fintech, bank mergers and acquisitions, sustainable finance, and entrepreneurial finance. In 2024, she co-chaired and co-organized the World Finance Conference in Cyprus, bringing together hundreds of academics, Ph.D. students, and many prestigious members of the finance community. Over the past decade, she has coordinated numerous EU-funded projects in the fields of entrepreneurship in STEAM, Green Finance, Art, and Leadership. Additionally, she serves as a visiting professor at Lumsa University in Rome, Italy, where she teaches Asset Management, and is a member of the editorial boards of various Scopus-indexed international journals, including GBER (an Inderscience publication) and the Journal of Alternative Finance (a SAGE publication). Her recent Erasmus mobilities include teaching Finance related courses to bachelor and master students in Latvia and Germany.

Email: s.mihai@euc.ac.cy

Tasos Anastasiades is an Associate Professor at the European University Cyprus. In 2004, he started publishing "Plastic Comics", the first comic book series created in Cyprus. In 2014, he published the graphic novel titled 'Fascista' and became a publishing partner and contributing artist at the first Cypriot comic book anthology titled "Current". Tasos has been involved in numerous

cultural events such as the Cyprus Comic Con and the International Motion Graphics Festival (IMF). In 2017, he was selected by the Cyprus Embassy in Romania and the Cyprus Ministry of Education and Culture to represent his country at the 5th European Comics Festival organized by the European Union National Institutes for Culture (EUNIC). In addition, he is a webinar instructor and an official artist at the Digital Art Live and Renderosity's Poser Pro 12 software. His latest project is the creation of the graphic novel titled 'The Traveller' which was done in collaboration with Neil Gibson, owner and publisher of T-Pub comics in London, and editor of Stan Lee's last comic 'The Luckman'. Recently, his visual work was added to the Digital Museum of Comics in Greece as one of the 75 most prominent Greek comic book artists. Through his research interests Tasos has developed specific techniques to help his students improve their illustrative and digital skills. He has incorporated this knowledge in a series of lectures and live demonstrations that he performs in courses such as digital media techniques, commercial illustration and comic book design.

Email: t.anastasiades@euc.ac.cy

Demetra Englezou is a lecturer at the European University Cyprus. She holds a Master's degree in Computer Animation from the National Center of Computer Animation at Bournemouth University 2001 and a B.A in Graphic Design from the University of the West of England Bristol in 2000. She has worked in Broadcasting and Satellite Companies since 2004. She has created a large number of animated short films and Motion Graphics and participated in international film festivals, exhibitions and art projects. Since 2009 she is a Lecturer at the Department of Arts at the European University Cyprus.

Her research interests are based on Motion Graphics & Broadcast Design as well as 3d Computer Animation. Her research also revolves around educational studies that teaches motion design exclusively to deaf students "Motion Vibes". She is the founder and chairperson of the International Motion Festival (IMF), launched in 2012 and the first of its kind in the broader Mediterranean and Middle East. She is the Creative Director of "I Love Graphic Festival" in Cyprus from 2016 until today.

Email: d.englezou@euc.ac.cy

Yiorgos Hadjichristou

Human Topographies_ Emerging Ecologies'

The ghost city of Famagusta, the 'Green Line' and a traditional house in Kaimakli, all taken over by nature. defined the diverse range of activities to be presented. A range of practices in Architecture, Urban Planning in both building and teaching it, curating and exhibiting, choreographing festivals etc are filled with a thriving embedding of nature and its phenomena in our world(s).

As the right to the commons is increasingly echoed in our cities, the right of nature to our built environment is emerging. In contradistinction to the usual expression of the traumas of the events of 1974, the result of which let nature take an important role in our built environment in the contested sites of the division serves as a positive lesson for some of us.

In the Architectural realm, the colonial planning regulations, which are still in force today, deprived our built environment of the traditional courtyard typology. The center of the home was the integration of nature expressed in all the elements and the activities of the courtyard. This lost synergic symbiosis is being sought in architectural endeavors in various contemporary projects, ranging from houses to schools etc.

Nature is eloquently invited back to the city in the Cyprus Pavilion of the Milan Triennale of Design 2016 "Human Topographies_Emerging Identities' and of the Venice Architecture Biennale 2018 "I Am Where You Are", where architecture, art, NGOs and other entities contributed in a collaborative way.

The community festivals and other activities of the Urban Gorillas with an interdisciplinary mode draw attention of the everydayness to the celebration of natural processes blended with artistic and other creative cultural and social processes. This is expressed through diverse Eco- conscious artworks, and art-activism like happenings, or the 'Agora' project of the ephemeral urbanism approach to be transformed into a biodiversity realm.

Symbiotic modes of the built environment and the natural phenomena are triggered in the educational and teaching processes where nature and climate are invited to be co-authors of the built environment from the very beginning. International workshops and exhibitions promoted the rights of animals and the nature such as the workshop "I am here, Where are you?" in Venice. Coming from an architectural background serving the Capital, the presentation will try to shed light on the collaborative efforts of the architectural discipline blurring its boundaries with nature, art, culture and ecology.

Yiorgos Hadjichristou is an architect, professor at the University of Nicosia and member of the NGO Urban Gorillas. He is the recipient of national and international awards and distinctions such as from the UIA, the Architects Council of Europe, the Italian Union of Architecture and Criticism etc. His projects represented Cyprus in the Mies Van Der Rohe Awards eight times, while four projects

were selected for the State Architecture Award. He is co-editor of four books and author of the book 'Reverberating in the Dormant Lands'. He co-curated the Cyprus Pavilion of the Milan Triennale-2016 and of the Venice Architecture Biennale-2018.

Email: hadjichristou.y@unic.ac.cy

Susan Brind & Jim Harrold

MESAORIA / MESARYA – Land between mountains

For a period of 4 years, pre-Covid, we developed projects in Agios Sozomenos, Potamia and Tymvou / Kirkklar, considering the complex histories evident in the landscape. Linking those places, we traced the route of the Gialias river, following its dry bed into and across the Mesaoria plain. It proved a richly layered environment in which to think beyond its recent past to an ancient time: to think about the landscape as archive; and how our readings of such landscapes sit within a geological timespan that is beyond our full comprehension, with an ecology possibly ambivalent to our presence.

Consequently we have become interested in questioning how art can be utilised to draw attention to a rhizomatic, interconnected plane of *being*. Our methods include uncovering knowledge through books, maps and archives but, most importantly, fieldwork to experience locations first hand in order to develop a relation with site and place through what is observed and what is experienced. In combination we have come to understand place not as a fixed edifice but in a state of flux or *becoming*: an emerging palimpsest of readings, experiences, events and timescales. We use CCFT's strategy of '*Nomadic Dialogues*' (in contexts such as this) as a method and an outcome; as an artistic means to be creatively proactive in the articulation of new narratives for place making, place meaning and belonging.

This proposed paper includes performative reading and makes reference to two site-specific works created in response to the areas of Agios Sozomenos, Potamia, Tymvou and the Gialias River. It centres on humans' entangled relationship with nature in shaping those places in the past and in the present. Re-focusing in this way, the works explore different layers of time in order to read the places and landscapes in an ecological, political and phenomenological way, so that the narrative held within the landscape is neither linear nor reductive, but is itself entangled (Timothy Morton) and we, too, are entangled within it (Karen Bard). Not separate from but part of that nature, that history, those landscapes, those places.

Susan Brind and Jim Harold are members of an international inter-disciplinary project entitled, *Creative Centre for Fluid Territories (CCFT)*, an interdisciplinary group involving academics from Norway, England, Scotland and Cyprus, investigating concepts of territory, agency, boundaries and borders in defining or contributing to the negotiation and representation of a place.

Email: brindandharold@gmail.com

Victoria Vargas-Downing & Rebecca Jarman

We are the Andes: Creative Methods of Enacting Mountainous Bodies

This presentation reflects on the process of creating a collaborative book titled [We are the Andes](#) (*Nosotros, los Andes*). Composed of intellectual reflections, intimate memories, and personal images, the book evolves in a series of conversations between anthropologists, artists, geologists, poets, mountaineers, geographers, cultural analysts, and survivors of ecological disasters. Over the course of these dialogues, the book rethinks the Andes from multiple and dynamic perspectives, channeling the constant metamorphosis of this complex mountain ecosystem. Its pages seek to transport their beholder on an embodied journey through the mountains, transiting between their material, cosmic, and spiritual realms. Inspired by Aymara cosmology, the book summons the geometric form of a mountain and its four co-existing dimensions: Alaxpacha, the world above; Manqhapacha, the world below; Akapacha, the here-and-now of history; and Khä pacha, the world that is yet to come (Cusicanqui, 2015: 210).

Our paper centres on the contributions of three contemporary artists, Lucía Pizzani (Venezuela), Santiago Reyes Villaveces (Colombia), and Natalia Montoya (Chile), which open and close this textual dialogue. We interrogate how the vegetable, mineral, and animal components of their works are imbricated in these Andean worlds, entangled with their territories and the beings that inhabit them. A close examination of their collective creative praxis gives presence and voice to the multifaceted forces that enact mountains, fostering a more nuanced appreciation of their multiple and simultaneous components. Their artwork prompts interactions between the human and the more-than-human in ways that allow us to reconsider questions of scale, language, and agency, leading us to imagine alternative ways of recalibrating our relationships with mountainous bodies. The paper ends by reflecting on the artistic methods deployed to uncover these findings.

Conversing between different worlds, worlds created by these artistic (dis)encounters, reveals to us that we, too, are the Andes.

Victoria Vargas-Downing is a Chilean art historian and heritage researcher based in the UK. She holds a BA in Fine Theory and History of Art from the University of Chile, a Curating Diploma (Universidad Adolfo Ibanez) an MA in Arts Management and Heritages studies and a PhD in Cultural Studies from Leeds University. She is interested on the relationship between contemporary art and heritage from decolonial and feminist perspectives; activism; language and environmental humanities. During the last year she was working as Engagement Fellow of the project Moving Mountains AHRC.

Email: V.E.VargasDowning@leeds.ac.uk

Rebecca Jarman is Associate Professor of Latin American Studies at the University of Leeds. She currently holds an AHRC Research, Development and Engagement Fellowship for an interdisciplinary project called Moving Mountains, on which she has collaborated with Victoria

Vargas-Downing. Situated at the intersections of disaster studies, anthropology, and the geological humanities, the project is animated by a series of initial provocations: What are the afterlives of telluric catastrophes? How are these afterlives shaped by the geophysical environment? How are communities imbricated in their legacies? Her most recent book, *Representing the Barrios: Culture, Politics and Urban Poverty in Twentieth-Century Venezuela* (2023) is out with the University of Pittsburgh Press.

Email: R.S.E.Jarman@leeds.ac.uk

Lilia Kapsali-Grant & Courtney Taylor

Finding Grounding: Connecting a community at the heart of the polycrisis to place, through visual art and embodiment practices

Perhaps no other place on Earth exemplifies the complexity of our current contemporary predicament as clearly as Louisiana. It is a place currently grappling with the interconnected impacts of environmental racism and climate change on every facet of life. Land loss, flooding, increasing-strength hurricanes, pollution and poverty, and their disproportionate effects on communities of color, trace their historical roots to slavery. As two transplants to the region, we wanted to understand and bring awareness to these complex histories and ecologies, while at the same time invite our communities to a more intentional connection with place, through a participative development of creative and reflective practices. This interdisciplinary approach, grounded in the growing field of ecoesthetics, which merges visual arts with ecology, ethics and the humanities, included a free rotating exhibition in two public neighborhood libraries in communities in Baton Rouge, Louisiana impacted by severe flooding in 2016. The exhibition showcased pieces by two New Orleans-based artists, Renee Royale and Heather Bird Harris, who work with site-specific materials and are involved in activism and education. The works showcased were created with pigments, water and plant matter from locations in southwest Louisiana subjected to anthropogenic violence, including slavery, settler colonialism, capitalism and patriarchal violence. Harris and Royale were also invited to research and create art locally with place and with members of the community, through two workshops on public land, encompassing nature connection, artmaking and reflective practices. Finally, the project closed with an exhibition of the participants' work at Louisiana State University's Barnes Ogden Art + Design Complex Gallery, alongside other artists committed to critically engaging with ecologies of place and the inseparability of humans from their contexts. Our paper will present an overview of this approach to using artistic practices to foster environmental awareness, care and justice, as well as our own insights as co-curators learning in real-time through immersion in this project. The process was particularly illuminating regarding institutional structures and the way they constrain professional and personal relationships, public awareness efforts, collaboration and art-making. We will also present the four artists included in the project, through the lens of material feminisms.

Courtney Taylor has over ten years of curatorial experience, including six years in Louisiana. She is currently managing the LSU College of Art + Design galleries, teaching museum studies and environmental art history, and completing a doctoral degree in Cultural Preservation. She served as Curator and Director of Public Programs at LSU Museum of Art for five years directing the exhibitions, collections, and public program teams. She has curated solo exhibitions of Louisiana artists such as Martin Payton, Katrina Andry, and Malcolm McClay, as well as regionally and nationally recognized artists such as Letitia Huckaby, Carrie Mae Weems, Julie Heffernan, and Delita Martin. Many of these exhibitions traveled to venues across the state and nation and included publication of exhibition catalogues. Taylor's curatorial research focuses on art and ecology as well as inclusive museum and gallery practices. She recently completed a chapter on exhibition design analyzing interpretive focus, curatorial power, and curatorial intent published in *Dimensions of*

Curation: Considering Competing Values for Intentional Exhibition Practices. Taylor holds an MA in Museum Science and Management from the University of Tulsa, a certificate in Archival Studies from LSU, and BA in history and art history from Hendrix College.

Email: cptaylor@lsu.edu

Lilia Kapsali-Grant holds a BSc in Biological Sciences and an MSc Outdoor Environmental and Sustainability Education from the University of Edinburgh in Scotland. Kapsali-Grant is a Nature-Connected Coach and writer, and leads nature-connection sessions in Baton Rouge, where she invites people to deepen their relationship to the land through environmental art, poetry, myth and meditation. She worked in the field of nature conservation in Borneo, Indonesia and in her home country of Cyprus before getting married and moving to Baton Rouge, Louisiana over ten years ago. She is particularly interested in artforms and modalities that integrate various ways of knowing and that honor and encourage multiple intelligences in humans and the more than human. Utilizing writing as a transformational practice, she explores what it means to intentionally create and foster one's identity and belonging to many places and beings, and to thoughtfully situate oneself in the contexts in which one finds oneself. Her writing has been published in Unpsychology magazine, and she has co-written a self-published collection of poetry and prose with Natasha Lowery and Sophia Lara Staffiero titled 'Rooted in Soil, Shifting Waters: Writing the Sea that Holds a Thousand Colors'. In 2022, she performed an opening reading for musician Maria Elena Silva at experimental art space 'Yes We Cannibal' in Baton Rouge.

Email: Lilia.kapsali@gmail.com

Rowan Lear

Undersowing the Institution

Fruit flies flit around keyboards, aphids infest a rooftop garden, slugs escape from the wormery, mould creeps out from homemade fertiliser, larvae hatch in a jar of foraged seed, and mice lay waste, scattering husks over the office floor.

This is a paper about what happens when a seed library stops being a metaphor, when ecological thinking is exercised not only exhibited, when the outside is invited in and it refuses to leave. Not only does it not leave: it germinates, grows, reproduces, gets sick, is eaten, rots and ferments, lives again. It “is an expansion; it runs and grows. It in-vades and occupies” (Serres 2007).

The point is not that institutions are poorly equipped for the lively, but to suggest that it is precisely this poor equipment that enables life to flourish in “all kinds of little holes and tunnels and ditches and highways and byways” (Harney & Moten 2013). The porosity and leakiness of institutions offers pockets of shelter and resources for environmental and activist projects, but also gives rise to new tensions and ambivalences, precarities and politics.

This paper is about discomfort and decomposition, fecundity and flourishing. It’s about imperfect care – practised not performed – and forms of artistic labour which look more like “mundane doings of maintenance and repair” (Bellacasa 2017). It’s about making space in the art production cycle for the work of attending to, cleaning up and reorganising projects that won’t stop living, defecating and reproducing. It’s about the challenges that come with caring for a multispecies community, whose temporalities are seasonal and generational, and whose horizons are evolutionary and revolutionary.

As structural precarity forces our host organisation to close its doors this winter, Glasgow Seed Library is on the move, seeking a temporary home with collaborators outside the arts. This leave of absence from the institution feels like an appropriate time to reflect on what it has meant to grow a thing in the gaps and fissures of the art world, when this world is only one of the “many worlds” in which we fit (Marcos 2005). And to ponder on what is left in the art institution in the wake of a project like this: a fine residue of living soil; an air dusty with chaff and spores; a seedbank dormant – but alert and awakening – under the floorboards.

References

Bellacasa, Maria Puig de la. 2017. *Matters of care: speculative ethics in more than human worlds*. Minneapolis: University of Minnesota Press.

Harney, S. and Moten, F. 2013. *The undercommons: fugitive planning & black study*. Wivenhoe: Minor Compositions.

Marcos, Subcomandante Insurgente. 1996. ‘Fourth Declaration of the Lacandon Jungle’, *EZLN*. Available at: <https://radiozapatista.org/?p=20287&lang=en>

Serres, Michel. 1982. *The parasite*. Baltimore: Johns Hopkins University Press.

Dr Rowan Lear (they/she) is an artist and writer, based in Scotland. Colluding with photography, writing, vegetation, clay and other lively materials, Rowan traces the sticky and entangled histories of sensation, labour, agriculture and ecology. Solo exhibitions include *a sudden branching*, Birnam Arts (2021) and *Adheres to the Tongue*, The Muted Horn, Cleveland (2018); while group shows include *Grafting: The Land and the Artist*, curated by Revolv at London Art Fair (2024), *Why do it together when you can do it alone?*, curated by Pic London at Lewisham Arthouse (2019); and *Rising from the Hill*, NCAD, Dublin (2017).

Since 2019, they have worked as a Seed Librarian, co-cultivating a living community of seeds and stories at Glasgow Seed Library, a project initiated and hosted by Centre for Contemporary Arts, Glasgow. They also work at University of Dundee as a researcher on *ENERGY: A (Philosophy of) Practice*, a project exploring marginalised cultures and practices of energy. Rowan currently co-organises *Un/Nature*, a monthly queer ecologies reading group at Glasgow Zine Library, is developing *The Sentient Garden*, a multispecies and multisensory commission at Forgan Arts Centre, Fife, and is preparing a publication about tree grafting and queer kinship for *Attunements*, a book series published by Errant Bodies Press, Berlin.

Email: drrowanlear@gmail.com

Stavroula Michael

Colonial Water Infrastructures and the Fluidity of Power in Cypriot Landscapes

This paper examines the entangled histories of colonialism, water infrastructure, and environmental transformation in British-controlled Cyprus. Focusing on archival material from colonial government records, I analyze water infrastructure projects—such as reservoirs, aqueducts, and irrigation systems—not only as technological endeavors but as instruments of governance and ecological reordering. These projects materialized colonial aspirations for control, productivity, and modernity, while simultaneously creating conditions for spillover effects that shaped local practices, ecologies, and mythologies.

Following this conference call, this paper adopts the framework of “thinking like water,” by interrogating the fluid and interconnected nature of these interventions. The colonial state’s attempts to regulate water flows often clashed with the dynamic realities of the island’s landscapes and the lived experiences of its inhabitants. Mythologies surrounding water sites, embedded in Cypriot cultural memory, reveal alternative narratives of resistance and adaptation that counter colonial visions of order and mastery.

By focusing on the intersectionality of power, environment, and cultural heritage, this research contributes to the conference theme by foregrounding the importance of fluidity as an analytical tool. It moves beyond static understandings of infrastructure to examine how water, as both material and metaphor, flows across boundaries of governance, identity, and environment. Through this approach, the paper highlights the enduring socio-environmental consequences of colonial water governance and offers a critical lens for rethinking the legacy of modern infrastructure in postcolonial contexts.

Stavroula Michael has a BA in Architecture from the University of Brighton (UK) followed by an International Relations MA at the Yerevan State Linguistic University (Armenia) and a PhD in History and Theory of Architecture at the University of Cyprus. Her thesis explored the history of water infrastructures and conflict in late colonial and early postcolonial Cyprus. She has taught Architectural History and Theory at the University of Cyprus and worked as a researcher at the Mesarch Lab (UCy) and Promitheas Research Institute. Stavroula is a member of the Pancyprian Federation of Women’s Organisations and an elected Member of the Board of Directors of the Centre for Gender Equality and History (KIIF) (Cyprus). Recently, Stavroula was nominated as member of the Society of Architectural Historians Affiliate Group Women in Architecture. Currently she teaches Topics in Visual Culture to Graphic Design students at Minjiang University (China) through its collaboration with the European University of Cyprus.

Email: stavroulamichail@gmail.com

Livia Moura

Ethical stock exchange for artists and activists of earth

This presentation draws from my doctoral research where I explore art from a non-anthropocentric perspective, inspired by the views of native peoples and the Chilean biologist Humberto Maturana. Art, culture, politics, education, and technology are not solely human creations but reflections of the cultures that already in connectivity and metamorphosis; a way in which all living beings participate in the pulse of life.

Rooted in the visual arts, my work examines how contemporary art, since the 1960s, has expanded beyond the purely visual to engage with physical, institutional, political, and psychosocial spaces. Artists like Joseph Beuys and Hélio Oiticica have influenced this shift, paving the way for socially engaged art where social groups actively shape artistic events.

In 2013, I founded the collective art platform Vendo Ações Virtuosas (VAV), which uses participatory methods to form collaborative projects which address social and environmental issues. VAV operates through a form of ritual-games structured around three axes: Liberating the Imagination: reclaiming suppressed narratives to foster creative autonomy; Emotional Recycling: transforming crises into opportunities for love-driven change; and the Economy of Vital Energy: promoting sustainable, circular exchanges beyond existing financial systems.

Guided by my advisors Guilherme Vergara and Evanthia Tselika, I've mapped these strategies as part of our "Ethical Stock Exchange." Through VAV, I've worked with cooperatives, social currencies initiatives, agroecological structures, and community empowerment efforts. Ultimately, VAV's ritual-games inspire participants to redesign their inner and outer landscapes, integrating all beings into a cosmopolitical art form.

Livia Moura is an artist born in Rio de Janeiro in 1986, into an intellectual family deeply involved in Brazilian political movements and popular art. Known for her large-scale paintings created with natural pigments, Moura has exhibited her work in prominent museums, galleries, and international art fairs. However, her artistic practice extends beyond the visual arts, encompassing performances, installations, social projects, social currencies, cooperatives, urban interventions, oracles, and publications.

After a decade of involvement in socially engaged art projects across Brazil, Italy, Mexico, and Thailand, Moura founded the collective art platform Vendo Ações Virtuosas (VAV) in 2013. Over the years, VAV has collaborated with more than 100 proposing artists and engaged over 3,000 participants. In 2023, the platform received three awards from the Brazilian Ministry of Culture for its contributions to Brazilian culture, particularly in reviving traditions and promoting artistic, social, and agroecological practices.

Moura holds a masters and doctorate degrees in Contemporary Arts Studies from the Federal University of Rio de Janeiro. During her doctorate, she participated in an Erasmus exchange programme in Nicosia, Cyprus, under the supervision of Luiz Guilherme Vergara and co-supervision of Evanthia Tselika at the University of Nicosia.

Email: liviabmoura@gmail.com

Marco Musillo

Dancing on the Mountain of Truth: Nudism and Art Forms from Philosophy to Ecology

My study explores Monte Verità (the mountain of truth), an utopistic co-operative community born in 1900 on the shores of the Maggiore Lake. In this community, founded by Germans supporting life-reforms (*Lebensreform*), heliotherapy, nudism, and veganism were promoted. Until the 1940s, Monte Verità was also a place where artists, scholars, and pacifists met and discussed anti-establishment ideas and new philosophies.

Within such a framework, I will focus on two territories that are structured by aesthetic discourses on the relationship between nature and humanity: nudism in art, especially in relation to the free-body culture that later characterized naturism; and the cosmological concepts behind the new *Ausdruckstanz* (expressionistic dance). The context of Monte Verità well supported such a link, in fact, in 1913, the choreographer Rudolph von Laban (1879-1958), established there a school of dance that saw the participation of Mary Wigman (1886-1973), one of the pioneers of modern dance who adopted a style in which natural body movements, accentuated by dancing barefoot, created a fracture with the rhythmic systems employed by classic ballet.

If nudism was seen as a new form of living, and expressionistic dance a new form for defining the self, also they were both considered as actions and means to cure the society from the damages caused by industrialization, or, as attested by the German term "*Zivilisationsschäden*", the damages cause by "civilization". Nudity became the sign of an equilibrium between the human being and the natural environment; and within a complex framework also containing discourses on sexuality, dance displayed a new attention to a cosmological and uninhibited body in tune with nature. More importantly, representations and experiences of nudity and dance performances can now be seen as subjects of new ecological perspectives, and vehicles for new art forms.

In my paper I will trace back the main concepts of this new aesthetic by analysing European ecological ideas with regards to new sources coming from East Asia (mostly Yoga and Taoism) - very popular in Europe at the beginning of the twenty century - and from the Western reinterpretations of Classical art. I will finally discuss how the poetics linked to the ecological mind of Monte Verità, later became building blocks of many modern and contemporary artistic objects that have at their core a strong environmental consciousness.

Marco Musillo received his PhD in World Art History from the University of East Anglia (2007). He is an independent art historian working on early modern and modern East-West artistic and cultural exchanges, and on ecology and art between China and Europe. His research has been supported by grants from the Arts & Humanities Research Council U.K., and the Ricci Institute at the University of San Francisco. He has received fellowships from the Getty Research Institute (2013-2014), and the Kunsthistorisches Institut (Max Planck Institute, 2014-2019). Among his publications are: *The Shining Inheritance: Italian Artists at the Qing Court, 1699-1812* (Getty Research Institute, 2016); and *Tangible Whispers, Neglected Encounters: Histories of East-West Artistic Dialogues, 1350-1904*

(Mimesis, 2018). Recently he has published on American and European displays of Chinese art (*Third Text*, 2023); and on the Virgin Mary in China and Japan (in *García and Sáenz-López Pérez (eds.), Iconotropy and Cult Images from the Ancient to Modern World*, Routledge, 2022).

Email: marcomusillo1@gmail.com

Eleni Odysseos

Γητειές (Healing Incantations)

The rich history of Cypriot sericulture threads through craft, commerce, exploitation, colonisation, and domestic and industrial production but has repeatedly excluded the posthumanist perspective of the silkworm, whose lifecycle is violently interrupted in the process.

This perspective, depicted in large oil paintings on deadstock raw silk, formed the basis of a solo exhibition at Korai in Nicosia in 2023, titled *An Elegy for Coming Undone*, curated by Denise Araouzou.

In my practice, deadstock raw silk turns into a distorted symbol; an emblem that refigures itself. Over time, my interaction with the material has laid the foundations for an interspecies dialogue that actively negotiates with the material's symbolic connotations and expands the notions of biopolitics and power. Beyond biochemical and industrial processes, this dialogue also considers socio-ecological interdependencies and crises, literal and metaphorical fertility/infertility, and the struggle for metamorphosis on an increasingly toxic planet.

I draw inspiration from marginalised and persecuted women's collectives across time and place, who conjure spells that tend to the community, the land, and the waters, making and protecting spaces for solace and regeneration.

Reflecting on remnants of such ritualistic practices from the archaic period in Cyprus, Cypriot healing incantations and the journey of the silkworm, this presentation will weave spiritual, ethnographic, and socio-political threads through the personal.

Eleni Odysseos is a painter based in Nicosia.

By exploring the political and historical resonance of materials and forms, Odysseos' practice weaves narratives of socio-ecological interdependence and interconnectedness, echoing a collective need for metamorphosis.

Her recent paintings on deadstock raw silk examine the lifecycle of the silkworm, transforming silk into a symbol of [in]fertility and ecological crisis.

Inspired by marginalized women's collectives, her tapestries employ an abstracted symbolic lexicon that developed from research on cross-cultural collaborations in medieval iconography and archaic Cypriot spells and curses, conjuring spaces of mourning, solace, and regeneration.

Throughout her practice, Odysseos critically reflects on the socio-political landscape of Cyprus, revealing the intersections of corruption, power, gender, spirituality, and ecology. Her bold, gestural

mark-making illuminates the tension and resilience within her figures, fostering an interplay of form and meaning, creating a dialogue between light, colour, sound, and form.

Recent exhibitions include Reflections, Leventis Gallery, Nicosia, 2024, Views of the otherworldly in painting and drawing, Nimac, Nicosia, 2024; An Elegy for Coming Undone, Korai, Nicosia, 2023; The Tending of the Otherwise, Procida, Italian Capital of Culture 2022; Mediterranea 19 Young artists Biennial, San Marino, BCJEM 2021; Hotel Happiness, London 2021 and June Mostra, British School at Rome 2021.

Website: <https://www.eleniodysseos.net>

Email: info@eleniodysseos.net

Maria Papacharalambous

Art as an everyday life. Experience and Aesthetics

"Every true creator must first of all be a poet and transform reality" - Nikolas Kalas

We call 'environment' the physical, spiritual, ethical and social surroundings we inhabit. Man and nature constitute an inseparable unity. This essay concerns the presentation of how art, as a way of viewing the world and by extension ecological and environmental philosophy - important components of life - come to play with energetic ways of creation, a transformative and ultimately therapeutic role, both on an individual and collective level.

It explores the question of whether gardening is an art form and whether art is a form of resistance - a necessary tool for building the Garden of Eden as each one imagines it to be. It has the idea of the Arcadian ideal as a base and was inspired by Olivia Laing's essay on Derek Jarman entitled "Paradise".

It presents the view that any creative practice in which a human can participate can be considered art and thus, the human himself as an artist. Through this consideration, the endeavour comes to claim that the very existence and by extension the life of every human being is a potential work of art. Because Art = LIFE and LIFE = Art.

Using metaphorical language, it lists the positions and opinions of older and contemporary intellectuals who deal with eco-logical issues, the position and responsibility of man in space and time, with the intent of broadening horizons of thought, contemplation and reflection

It Investigates the condition for the creation of consciousness as a primary component of change, an improvement for a land ethic, through the concept of education. It also explores whether the choices we make in the present liberate the future from the past. Through a critical examination, questioning and re-evaluation of our choices, it challenges us to imagine nobler alternative solutions, reminding us that we must participate in an act of constant and conscious self-renewal.

The basic idea of the proposal is to push us to resist what is poisonous in the ideological ground of culture. Concurrently it presents gardening as a consoling, cathartic, rejuvenating action. Gardening plays the role of the aesthetic antidote we need, acting as a balancing counter to the harsh world that surrounds us by offering us refuge. Finally, it gives value to the small, quiet acts of resistance that make the difference, in the heart of an increasingly harsh reality.

Maria Papacharalambous is an artist based in Nicosia, Cyprus. In her thirty years of presence on the local and international art scene, she has created a diverse oeuvre that includes painting, installations, video and short films, theatre sets and costumes, renovated ruins, and social sculpture. She is a cofounder of the ARTos Research and Cultural Foundation and of ResArt- "Residence" and "Art". She has presented twenty solo shows and has represented Cyprus in European and international art meetings, following selection by the Cultural Services of the Ministry

of Education and Culture and other institutions in Cyprus and abroad. In 2013 he participated in the 55th Venice Biennale with the team representing Maldives.

She is a scholarship recipient of the Athens School of Fine Arts, where she achieved distinction. She also studied at the Athens National Conservatory. She completed a postgraduate degree at the Universidad Complutense de Madrid, with a scholarship from the Spanish government, where she received an honorary distinction and won a scholarship from the MIDE Museum, Universidad Castilla la Mancha, in Cuenca, Spain.

From 2016 to 2019, she completed postgraduate studies in Counseling, at the University of the Aegean and in Philosophy at the National and Kapodistrian University of Athens, with distinction. Since 2010 her practice includes socio-artistic works in which she incorporates elements of quantum physics, philosophy and psychology as a way of "seeing the world" and as a creative process. They aim at reflecting the viewer, believing that the real work of art is the Self- human and that Art = Life and Life = Art.

Her work is in numerous public and private collections.

Website: <https://maria-papacharalambous.net>

Email: Maria.papacharalambous@gmail.com

Elena Parpa

Sacred Landscapes/Sites of Protest: Art, Esotericism, and Environmental Imaginaries in 1980s Cyprus

This paper examines the history of art's engagement with environmental concerns and conceptions of nature in Cyprus. It focuses on the case of Goris Gregoriades (b. 1936), painter, proponent of Pythagorean philosophy, and environmental activist who founded *Green Echo* in the mid 1980s, an early grassroots movement that helped shape ecological consciousness on the island. A marginal figure in both mainstream and avant-garde artistic circles, Gregoriades developed a creative practice inspired by Pythagorean esoteric beliefs. His work spanned painting, poetry, the enactment of ancient rituals and the undertaking of astrogeodetic studies at ancient cult sites. A committed environmental advocate, he also promoted ecological awareness through public talks, press articles, nature walks and protests.

This paper situates Gregoriades's multifaceted activities within the post-colonial and post-conflict context of 1980s and 1990s Cyprus, a period marked by the enduring effects of war, the island's de facto division and the rapid economic growth in the Republic of Cyprus, known as the 'Cyprus economic miracle'. The period was also characterized by the prevalence of 'environmental imaginaries,' as in the 'constellation of ideas [...] developed about a given landscape', which in colonial contexts often served to justify interventions as "improvements" to natural environments perceived as degraded (Davis 2011). Such constructions frequently persisted into post-colonial times, often under the guise of modernization. By turning to this concept, the paper seeks to understand the environmental imaginaries Gregoriades was challenging and the alternative narratives of human-environment relationships he sought to replace them with. More specifically, it examines his practice against the backdrop of growing ecological awareness on the island and in relation to the artistic milieu of his time. In doing so, it explores how his work engaged with and critiqued dominant perceptions of nature, offering alternative visions of the land, relatable to today's quest to challenge human exceptionalism on the basis of interconnectedness. His reimagining of the island's landscape—viewing it not as a resource or contested territory, but as an interconnected ecosystem imbued with sacred significance—highlights how interdisciplinary creative engagements can foster alternative ways of connecting with the natural world. That said, Gregoriades's practice does reflect the ideological contradictions of Cyprus's divisive political context. Ultimately, however, his example embodies a significant cultural moment, one that warrants further research as it offers valuable insights into how artists, within the evolving Cypriot art scene of the 1980s and 1990s, sought to re-define their relationship with the natural world on the crossover of art, esoteric pursuits and environmental concerns.

Dr. Elena Parpa writes, teaches, and curates alongside the field of history of art. She holds a PhD from the Department of Art History Birkbeck College, University of London. Her research considers the way notions of landscape interact with the themes of identity, memory, gender, and climate change in contemporary art. She has curated a number of exhibitions, including *How to Make a Garden* (2012), *Exercises in Orientation* (2013/15), *Planetes* (2017) and *Manifestations: Views of the otherworldly in painting and in drawing* (2024). Her essays appear in journals, exhibition catalogues,

including the 'Daybook' of documenta 14 (2017), and in the edited collections *Marianna Christofides: Days in Between* (Hatje Cantz, 2021), *Contemporary Art in Cyprus: Politics, Identity and Culture Across Borders* (Bloomsbury, 2021), and *Colonial Cyprus: A Cultural History, 1878-1960* (Bloomsbury, 2024). She wrote the second book in the series of *Next Spring* (Atlas Projectos, 2018), edited by Laura Preston.

Email: parpa.e@unic.ac.cy

Angela Kyriacou Petrou
Bodies of Land

The idea of connecting to the land – is also the notion of making oneself at home. The places we are forced away from, the place we return to, move to, or travel through, make up the environments of our belonging and home. Tracing the paths of our own migration, we understand our connection to the environment as a series of contradictions. However, often seen as fixed places- the landscapes we desire appear un-situated and unreachable.

Our relation with the environment is, inherently entangled with how it has been colonised ordered and objectified; land as- empty space, as property, as a signifier of nationhood and empire. Scientific accounts of the natural world have also been rigorous at separating the observer from the observed, as land and plants, have been reduced to objects. Such narratives hold us to a rhetoric of land, a narrative in which, we are conceptually immobilised. Writing with an awareness of such a material dispossession, I seek a new material connection to place, asking the question that has been asked many times before “how can we become from here?”

As such, becoming -from home-requires a retelling of our own encounters with land, place and nature. Through a process of retelling, the paper will examine human labour & experience alongside material trajectories of place, where body and matter are continuous with the landscape. Utilising the format of part paper, part memoir, the recognition of home, nature and land will be premised on elements such as names, plants and weather, acting as fluid, multi- dimensional markers of home. Personal stories of migration will be narrated alongside dispersals and trade routes of plants as well as paths of river routes. Such intersecting storylines will act to recover the invisible landscape, repositioning it instead in relation to human activity, place and matter.

Angela is an Associate Professor in the Architecture Department at the University of Nicosia, Cyprus. She completed her architecture degree, post graduate diploma and RIBA Part III in London, where she was born and lived until 2001. She has recently completed a masters in English literature and cultural context (2021).

Her research interests explore how colonial history has defined places and landscapes as passive sites and inert matter which are disconnected from labour and material practices. Through the examination of historical and literary texts her research examines how ground-truthing and mapping of entangled landscapes attempts to explore connections between territories, land practices, the domestic realm and stories of lived space.

Email: petrou.an@unic.ac.cy

Simone Philippou

Honourable Harvest, Drawing from Nature

The term Honourable Harvest is discussed in the book *Braiding Sweetgrass* by Robin Wall Kimmerer and refers to the concept of accountability to the Natural world. Perceiving our environment as kinfolk and conscious non-human entities vested with their own awareness rather than objects encourages us to treat all beings with the respect they deserve, striving for a partnership with Nature instead of a management of resources.

Investigating the potential of printmaking as a medium to address these concepts, both in terms of subject and the sustainability of studio practices. Recognising the importance of our environment and being mindful of our consumption in a way that does justice to the circular system of Nature which we are also part of.

Harvesting from the natural world's rich bounty with compassion and a desire for reciprocity will allow us to foster a holistic bond driven by the philosophy of symbiosis.

Understanding a natural material's inherent properties becomes evident when working with several printmaking processes. There are constraints such as performance over prolonged use, time limitations, and even the effect of climate on how it behaves. An organic collaboration occurs when materials are treated as partners, working together to bring out desired outcomes, and this goes hand in hand with honouring everyone's origin, story, and future.

Celebrating this complex web of relationships with all beings will restore a more ecocentric way of seeing the world and move away from the systematic anthropocentric mannerism that prevails in modern society.

The interdependence of plant, animal, and human life is an undeniable aspect of reality that has been valued and put forward by many ancient civilizations, evidence of which is found in preserved artefacts.

While finding balance in our current state is a collective issue, the necessary change might only be possible by taking individual action and responsibility first. No matter how seemingly minute our effort is, making conscious decisions in our daily practice to treat the other with the same dignity we would wish on ourselves paves the way for establishing a cultural formula that has the potential to bring about more significant change.

Simone Philippou is a visual artist and printmaker based in Nicosia, Cyprus. She obtained postgraduate degrees from the Tokyo University of the Arts in Printmaking and the London University of the Arts Camberwell College in Visual Arts. Simone specialises in traditional printmaking processes and is an active member of the creative and academic community both on a

local and international level. Her creative practice is interconnected with the animal and natural world, our relationship with the environment and the importance of ecology and symbiosis.

Website: <https://www.simonephilippou.com>

Email: simone.philippou@gmail.com

Esra Plümer Bardak and Sümer Ereğ

Dealing with decay: natural processes as a ground for re-examining human ecologies

Presenting readings and notes from their dialogic process, art historian Esra Plümer and artist Sümer Ereğ will engage in a structured discussion exploring the relationship between interpretation, inquiry and intention. The discussion will centre on the artist's works presented in four exhibitions throughout 2024 across various locations in Cyprus, including the divided areas and the Buffer Zone in Nicosia.

The exhibitions, featuring works like *Brittle Lemons Collective* and *Imagining Home—Under Construction*, include interdisciplinary site-specific installations and socially engaged actions centred around themes of decay and time. These large-scale immersive installations combine multisensory elements derived from natural materials with narrative components such as photography, video documentation, and repurposed materials dating back to 1935. Each installation will be examined as a constellation of interconnected narratives juxtaposed with the artist's interventions, alongside the human ecologies developed within and against nature.

Ereğ's practice places significant emphasis on the natural environment and habitats, often intertwining patterns in human experiences of memory, forgetting, (re)construction, unearthing, and repression in relation to their surroundings. The discussion will unpack analytical observations of Ereğ's work, introducing recurring motifs such as individual and collective trauma, dislocation, identity, and unresolved grief to broaden interpretations of decay.

The symbolic presence of natural elements and repurposed materials, rooted in both individual and collective experiences, will challenge the dichotomy between the consuming humanoid and the earth's natural processes, which continually regenerate and restore what has been lost or forgotten. The dialogic exchange between Plümer and Ereğ will address key questions surrounding how art can engage with non-human environmental concerns and confront ecological awareness alongside social anxieties about decay. This interplay will foster a nuanced engagement with theories of natural selection, the laws of thermodynamics, and linguistic wordplay across local Cypriot dialects, alluding to the island's colonial history.

Esra Plümer Bardak is an art historian, writer-researcher. Esra earned her PhD in Art History from the University of Nottingham and holds a second postgraduate degree in Arts Management and Cultural Policy from Queen's University, Belfast. Her research specialises in artistic strategies related to the history of psychoanalysis and psychiatric treatment methods, rethinking art history narratives, and canon formation in conflicting histories and archives. She is the author of *Unica Zurn: Art, Writing and Post-war Surrealism* (IB Tauris, 2016) and has contributed to scientific journals and edited books internationally, including *Contemporary Art in Cyprus* (Bloomsbury, 2021) and *Theorising the Artist Interview* (Routledge, 2024). In addition to publishing, Esra has also curated exhibitions that echo her research in the UK, Turkey, and across the divide in Cyprus. She currently

works as part of the curatorial team of Arkin Group. She is a member of the International Association for Art Critics, AICA Turkey.

Email: esraplumer@gmail.com

Sümer Ereğ is a multidisciplinary artist born in Cyprus, who currently lives in between the UK and Cyprus. After starting his studies at Mimar Sinan University in Istanbul, he moved to London, where he completed his BA and postgraduate in Sculpture at Central St. Martins, and later received his Master's in Transnational Art, Identity and Nation (TRAIN) at UAL. Ereğ's art practice is deeply influenced by his experiences of displacement, trauma, and a longing for new futures. He often initiates his work by listening to people's stories, following an intuitive process that leads to diverse artistic expressions, including paintings, installations, performances, and participatory projects. Ereğ's work has been exhibited internationally, including at biennials, exhibitions, and site-specific interventions.

Email: sumererek1@gmail.com

Maria Shehade, Theopisti Stylianou-Lambert and Myrto Aristidou
Art, Ecology, and Technology: Mapping the Convergence in Contemporary Practices

In an era where climate change demands urgent action, artists are increasingly turning to cutting-edge technologies to raise awareness and spark conversations about ecological challenges. Current technological tools and advancements allow artists to explore, visualize, and raise awareness about complex ecological issues in innovative ways. By using various forms of technology – such as virtual and augmented reality, artificial intelligence, and data visualization – artists can nowadays address environmental problems in ways that make abstract or large-scale phenomena more tangible, engage a broader audience, and convey urgency through embodied experiences. By doing so, they create a sense of presence and immediacy that can foster deeper emotional connections and empathetic responses to environmental issues.

This presentation focuses on how artists use technology as a tool for engagement, communication, and advocacy in addressing climate change. Drawing on specific case studies, it explores how these creative practices transform scientific data and ecological narratives into immersive artistic works that highlight both the urgency and the human dimensions of climate crisis. Case studies will examine projects that leverage technology to simulate environmental degradation, visualize ecological futures, or communicate the scope of environmental transformations. Through this analysis, we hope to frame an aspect of the current critical dialogue between art, technology, and environmental awareness.

In addition to showcasing artistic examples, the presentation will also consider the broader implications of these practices and demonstrate the ways current technological advancements have opened up new possibilities at the intersection of art and environmental science, philosophy, and activism. It will also allow us to explore how technological tools, by creating embodied and multisensory experiences, have the potential to engage audiences more effectively and create new possibilities for affective responses, enabled by new technological advancements. Finally, we critically reflect on the challenges and opportunities of using technology in art, including accessibility, and the sustainability of technological practices themselves. By examining these practices, the presentation will shed light on the potential of art and technology to catalyse meaningful responses to the climate crisis and will demonstrate how the intersection of art, technology, and ecology can inspire new ways of thinking about climate change, foster empathy, and contribute to meaningful social and environmental action.

Maria Shehade is a Senior Research Associate at the Museum Lab of the CYENS Centre of Excellence. She obtained her PhD in Cultural Heritage Management from University College London. She also holds an MA in Cultural Heritage Management from University College London and a BA in History, Archaeology and History of Art from the National and Kapodistrian University of Athens. She has worked as a Research Associate in a number of research projects in the UK, Greece and Cyprus and has taught courses in several Universities offering her expertise in heritage management, museology, cultural policy and cultural diplomacy. She has received several

scholarships and awards for her research from the National Foundation of Scholarships of Greece, the UCL Graduate School and the Leventis Scholarship Foundation, which also funded her doctoral research. Her research at CYENS focuses on the application of interactive and emerging technologies in museums and heritage sites, with a special emphasis on the visitor experience, and issues of presence, authenticity, immersion and engagement. She has also done research in multisensory experiences in museum environments and the visitors' sense of presence, which was the subject of a book she co-edited, entitled *Museums and Technologies of Presence*, which was published in 2023 by Routledge.

Email: m.shehade@cyens.org.cy

Theopisti Stylianou-Lambert is professor at the Department of Multimedia and Graphic Arts of the Cyprus University of Technology (CUT) and the co-leader of the "ITICA/Museum Lab" group at CYENS Center of Excellence. Her research and artistic interests focus on museum studies, photography, visual sociology, and new technologies. She received her PhD in Museum Studies from the University of Leicester (UK) and is the recipient of several scholarships and awards including a Smithsonian Fellowship in Museum Practice (USA), a Fulbright Fellowship (USA) and an Arts and Humanities Research Council Award (UK). Theopisti has published widely on museums and photography and has exhibited her artwork in Cyprus and abroad. She is the author of *The Political Museum* (Routledge, 2016) and the editor of *Museums and Technologies of Presence* (Routledge, 2023), *Museums and Emerging Technologies: Mediating Difficult Heritage* (Berghahn Books, 2022), *Museums and Photography: Displaying Death* (Routledge, 2017), *Museums and Visitor Photography* (MuseumsEtc, 2016), and *Photography and Cyprus: Time, Place, Identity* (I.B.Tauris/ Routledge, 2014).

Email: theopisti.stylianou@cut.ac.cy

Myrto Aristidou holds a bachelor's degree in Fine Arts from the Athens School of Fine Arts (2009) and a master's degree on Heritage and Interpretation, Department of Museum Studies of the University of Leicester, UK (2013). She is currently a PhD student in the Department of Multimedia and Graphic Arts of the Cyprus University of Technology, Limassol, Cyprus, and a Research Fellow at the CYENS Centre of Excellence, Nicosia, Cyprus. Her PhD research focuses on digital archival practises, art & technology synergies and media art.

Email: m.aristidou@cyens.org.cy

Karen Stock

Simryn Gill's Forest Series: A Eulogy to 'Nature'

There is an elegiac quality to the ashen images that make up Simryn Gill's *Forest*. The 1996 series is composed of 16 black and white photographs of installations that Gill created by dismantling books and turning pages into long strips or leaf shapes that were then grafted on to living plants in derelict gardens in Singapore and Malaysia. The pages Gill used were taken from canonical texts such as *Lord Jim* and *The Origin of Species* which evoke the tentacles of colonialism even as the works highlight the fragility of empire-building. This 'forest' is visually devoid of chlorophyll and verdancy with the photographs straddling the divide between still-life and landscape. Individual words, predominantly illegible, are excised from contextual meaning and meander out of the neat lines of sentences like so many errant typographic insects. *Forest* performs Nature/Culture as one concept with two parts that are irrevocably sutured together, thereby emphasizing the false dichotomy that has fueled society's exploitation of the planet. Bruno Latour argues that the concept of 'nature' in its truncated, simplified and polemical form "has made the world uninhabitable." In some ways, 'nature' has to die for the world to survive. Gill's installations intertwine the botanical and textual and as the pages decay the ephemerality of knowledge itself is foregrounded. In her works, the simplicity of 'nature' is killed but is replaced with concepts far more nuanced and multifarious.

In the 21st century, we are witnessing the decline of physical print, and works like *Forest*, *Pearls* and *Pooja/Loot* mark a crucial moment in book history. Gill's pieces embody the obverse of the 15th century birth of the book when the Scientific Revolution was buttressed by the dissemination of information. The books Gill 'demediates' represent a social order that placed humans above all other life on earth. We are the inheritors of this legacy, but how can we and the planet survive? Latour highlights both gardeners and artists as those who are perhaps capable of escaping the paralyzing despair of the climate crisis. Gill exemplifies both/each role. The death of 'nature' is not an end but rather a moment in the mutation of how we interact with the world. There are those who will mourn; however, the shredding of books serves as compost, both literally and figuratively, for a new way of understanding our relation to the world.

Karen Stock is Professor of Art History at Winthrop University, US, and received her masters and PhD from the Institute of Fine Arts, New York University. Stock has presented papers on modern and contemporary art at numerous conferences, and her essays have appeared in a number of peer-reviewed publications. These include articles on Florine Stettheimer (2015), Félix Vallotton and the French interior (2015), Richard Dadd and Victorian psychiatry (2016), domesticity and a modernist dollhouse (2018), Chinese ink painting during the Maoist era (2021), and ecological art in relation to slow violence (2022). Most recently, Stock has explored canonical feminist art in relation to transgender performance artist Cassils.

Email: stockk@winthrop.edu

Constantinos Taliotis

With puddles, frogs and tennis balls

This presentation explores the peripheral and ephemeral forms of subnature (David Gissen) and the sedimentary accumulation of colonial residues found on and around the Tripoli bastion in Nicosia. Devoid of any iconic building of cultural, political or religious significance, the humble Tripoli bastion - one of the eleven bastions of the Venetian walls of Nicosia - is in fact an unkempt parking area, abutting a bleak park and tennis courts. The site has been significantly marked by colonisation, war, and neglect which have shaped its geography, ecology and architecture. These factors have also contributed to the emergence of unplanned topographies and the growth of ruderal and granular forms of subnature, including weeds, dust and debris.

Drawing from the field of topopoetics (Tim Cresswell) and employing methods of situated attunement (Kathleen Stewart) that advocate for stories that oppose human exceptionalism, my paper attends to inconspicuous and fragile forms of nature and detritus matter that are commonly considered to be out of place in order to evoke the spectral character of the site. To this aim, the presentation brings together vignettes and vestiges from the fields of subnature, batrachology, hydrologic engineering, aggregates and rubber tapping, and articulates a nuanced reimagination of the Tripoli bastion's symbiotic microhabitat.

Structured in the form of a lecture performance, the presentation aims at navigating through the asymmetrical colonial and neoliberal contamination of the site by attuning to overlooked subtleties and muffled narratives through a non-exclusionary openness that integrates diverse disciplines and challenges dominant forms of narrative fixated with the over-inscribed ordering and taxonomy of colonial thinking.

Constantinos Taliotis is an artist and Assistant Professor at the Fine Art Program of the University of Nicosia. He holds a BA in Fine Art from Chelsea College of Art and Design, UAL, London and an MA in Philosophy and Contemporary Critical Theory from Middlesex University, London. He is currently a PhD candidate at the Royal College of Art, London.

Taliotis's art spans sculpture, photography, video, sound and site-specific installations. His creative practice is deeply rooted in situated, site-specific research and procedural practices and engages with minor stories from the fields of popular culture, place-making and ecologies. Some of his solo exhibitions include *Appendix*, Porcino, Chert Lüdde, Berlin, 2019; *The Pavilion*, Point Centre for Contemporary Art, Nicosia, 2019; *FORMS*, L'Œil de Poisson, Quebec City, 2018; *Paradise Productions*, Pilot Gallery, Istanbul, 2017; *Castling Modernist Architecture*, Künstlerhaus Bethanien, Berlin, 2012. His work has featured in several group exhibitions, such as: *Carbon Tierra Biennale*, Ptolemaida, 2024; *In the Sea of the Setting Sun*, 2022, State Gallery of Contemporary Art, Nicosia; *Hypersurfacing*, NIMAC, Nicosia, 2019; *Here not here*, Fondazione Sandretto Re Rebaudengo, Turin, 2019; *6th Thessaloniki Biennale of Contemporary Art*, MOMus, 2017; *Forum Expanded*, Akademie der Künste, Berlin, 2016.

In 2013 he co-represented the Republic of Cyprus at the 55th Venice Biennial, receiving the Special Mention Award by the Biennial Committee.

Website: www.constantinostaliotis.com

Email: taliotis.c@unic.ac.cy

Rahme Veziroglu

Time as Commons: Reclaiming Temporalities Through Filmmaking

Departing from decolonial theories on temporalities and within the framework of my audio-visual essay *time|s|pace*, I will explore how the different stages of filmmaking can disrupt dominant temporal regimes. *time|s|pace* was produced in response to the exhibition *In the Sea of the Setting Sun* at the State Gallery of Contemporary Art, which centered on the concept of the archive. The work investigates the Pentadaktylos/Beşparmak mountains as an endangered archive, reflecting on the tension between the time regimes imposed by colonial structures and the temporalities of nature—human nature included.

Functioning as a linear, extractive force, colonial time [regime] commodifies life and labor, reducing the natural world to a mere resource pool. In contrast, the cyclical and multilayered temporalities inherent in ecosystems resist such impositions. This friction manifests through environmental degradation, driven by frenzied consumption and the relentless drive for economic growth—a rupture that destabilizes our perception of life's essential rhythms.

In this context, filmmaking will be proposed as a practice of temporal reimagination. Echoing Henri Bergson's notion of *durée*, film's ability to manipulate time—through editing, framing, and sequencing—creates a space where alternative temporalities can (re)surface. To that end I propose *time as commons*; a shared, lived experience beyond capitalist appropriation but a subject of it thereof.

Rahme Veziroglu is an audiovisual artist, researcher, and filmmaker whose interdisciplinary work bridges art, theory, and documentary cinema. She holds a master's degree in Social Theory from the University of Amsterdam and another in Creative Documentary Making from La Casa de Cine in Barcelona. Currently, she is a PhD candidate in Fine Arts at the Cyprus University of Technology, where her research delves into the spectral presences in Cyprus.

Her creative inquiries focus on the relational dynamics between the intimate and the cosmic, probing the existential tensions of life's transience within an infinite universe. Conceptually, her work gravitates toward liminal and peripheral spaces where socio-political boundaries intersect with philosophical questions of potentiality and constraint. Her films and installations have been showcased across Cyprus and internationally in Barcelona, Murcia, Utrecht, Istanbul, Athens, and Prague.

Website: <https://vimeo.com/ravezlu>

Email: rahme.vez@gmail.com

Rozen Whitworth

Living room? Interrupting the American landscape in Etel Adnan's mountain paintings, 1980-1989

Etel Adnan's painting made a decisive turn in the 1980s. After a number of years spent uncertainly between Paris and Beirut after the outbreak of the Lebanese Civil War in 1975, the Lebanese-born artist returned to California in 1980. Looking north from her home in Sausalito, Adnan began to paint Mount Tamalpais. Its bold pyramidal form overtook the grid-like geometric paintings that she made since the late 1950s. Painting landscapes in the 1980s was an untimely choice of genre. It meant once again reversing her axes of immersion and estrangement between neo-liberal American political discourses and of radical politics in Lebanon and the Arab world more broadly. Adnan continued to paint the mountain for the next forty years. What was painting the mountain supposed to work out? This paper considers how a case-study of one moment in a single artist's practice can offer us ways of conceiving the entanglement of critical historical and environmental thought across different time scales, attending to the contingencies of geological deep time as well as the mutability of the everyday.

Against a Reaganite rhetoric of progress – its soft-focus vision of endless frontiers – Adnan's iterative painting practice deployed an alternative ontology. Looking at the Californian landscape became a way to ensure attentiveness to the historical, political, and aesthetic forces at work in the present. Environmental awareness was one integral thread of this thought. Painting the mountain meant reckoning with its more-than-human elements *and* with indigenous histories of the landscape. Her own experience of displacement was unsettled by the histories of genocide and displacement that underwrote settler colonial imaginations of the Californian landscape. Her visual interruption of endless progress appears formally in the obstructive force of the mountain's shape and in the painting's insistence upon their surfaceness. Adnan's method of 'thinking like a mountain' posed a challenge to the legacies of eco-centric American conservationist thinkers, demanding attentiveness via landscape to the ruthless appropriation and dispossession of indigenous peoples across the globe. This paper argues that engaging with settler colonial imaginations of the American landscape opened ways for Adnan to renew and develop strategies of artistic solidarity as the Lebanese Civil War continued in concert with the global hypocrisies of the *pax Americana* in the 1980s. Her unsettling mountain paintings offer us a chance to do the same in our own moment.

Rozen Whitworth is a DPhil Candidate in Global and Imperial History at the University of Oxford. Her PhD looks at the relationship between aesthetics and diasporic politics in the visual and textual work of Etel Adnan and her interlocutors from the mid-1960s to the early 2000s.

Email: Rozen.whitworth@history.ox.ac.uk

PANELS

Panel 1

No Dig: Post-extractive Methodologies and Land Care

<https://www.gold.ac.uk/research/centres-units/research-centre/centre-for-art-and-ecology>

Ros Gray

Artist-led Planetary Rewilding

My research project Arts of Planetary Rewilding focuses on durational artist-led interdisciplinary work that develops site-sensitive methods of rewilding and commoning that are explicitly eco-centric, feminist, queer, anticolonial and anti-fascist, and that engage with local forms of subsistence and modes of ecological stewardship involving multi-scalar attunement to planetary cycles, from the microbiome to weather systems. I propose 'planetary rewilding' as a mode of ecological engagement that involves long term, sensitive attention to particular places, more-than-human communities and marginalised histories and knowledges. While too often, particularly in the UK where I am based, proponents of rewilding debates have replicated colonialist tropes and practices of enclosure, the artists' projects I engage with (for example Landra in Portugal and Sakiya in Palestine) raise vital questions about how we navigate the afterlives of imperial ecology to shift to post-extractivist ways of living, offering examples and strategies for liveable, regenerative futures that connect practices of rewilding with planetary health and the planetary commons.

Dr Ros Gray is a writer and researcher who collaborates with artists, curators, scientists, growers, foragers and activists. She comes to ecology from a research background investigating histories of militant filmmaking in contexts of decolonisation, and in her teaching and writing considers how questions of climate justice are central to ecological care. Ros is Programme Director of the MA Art & Ecology, co-Director of the Centre for Art and Ecology at Goldsmiths. Her publications include the monograph *Cinemas of the Mozambican Revolution* (2020), and the special issue of *Third Text* 'The Wretched Earth: Botanical Conflicts and Artistic Interventions' (2018). Her podcasts include *The Coloniality of Planting* for Camden Art Centre's *Botanical Minds* series, and she co-Commissioning Editor of the Planetarities book series published by Goldsmiths Press and MIT.

Email: R.Gray@gold.ac.uk

Sara Trillo

Positive extraction, Sympathetic Making

I will use my research into dene holes (chalk mines dug since pre-Roman times to extract subterranean chalk for marling soil), and my sculptural experiments with chalk and planting, to explore the following:

- **Positive extraction.** Chalk is an environmentally friendly marling material. Historically, dene holes were dug in fields. Once chalk was extracted, shafts were filled with plant matter, and

surrounding site planted with trees. Disused dene holes frequently become new ecological habitats e.g. hibernacula for bats/insects. Analogy between this human digging, and ensuing transformation of dene hole/surroundings, and extraction processes of, for example, moles and beavers which can productively alter and enhance landscapes. Ways of learning from non-human excavators.

- **Lost vernacular traditions = new creative impetus.** Chalk as an outdoor sculptural material. Revive archaic building processes, e.g. the use of wychert/chalk cob (chalk, clay, straw mix) as construction materials. Allowed to degrade, a chalk cob mix can support soil remediation.
- **Regenerative planting.** Testing chalk/chalk plus soil mixes as a substrate for growing crops and forage plants, connects to the history of specific bio-regional agricultural/marling practices, and links with current ideas around regenerative farming. Opportunity to research further plants that can be used to protect and build soil health. These planting tests can draw on wider ideas of the subterranean, agriculture and seasons in history and mythology.
- **Re-define "spoil".** A reconsideration of waste material as useful cf. negativity inherent in use of term "spoil". The gardener John Little uses chalk reclaimed from the sugar industry alongside other industrial waste materials as successful substrates for planting that dramatically enhance biodiversity.
- **Sympathetic making.** Making containers for planting experiments that are handsewn textile dyed with oak gall and pomegranate, they have the potential to slowly decompose. The containers gradually fade and degrade as the plants take hold in the chalk and grow.

Sara Trillo is a visual artist exploring landscapes through research, walking, and making, seeking to uncover hidden histories of the human presence within our shared ecological environment. Her sculptural output ranges from small handheld tools to immersive installations deploying archaic making skills such as flint-napping and plant-dyeing processes. She also leads public walks which include performative sharing narratives about the mythologies of these sites. Recent projects include commissioned work for "Chaleur Humaine", the 2023 Dunkerque Triennale Art and Industrie: "Still and Still Moving", Od Arts Festival Somerset 2023: "Re-Enchanting the Commons" at Celsius Projects, Malmö 2023; "Wasteless 2" at Way Out East, University of East London 2024: and a series of commissioned performative walks this year for organisations including Cement Fields/Whitstable Biennale Archive, RCA/Kent DownsNL, Jarman Now, and Canterbury Christ Church University.

Email: saratrillostudio@gmail.com

Claire Baily ***Nurturing Materiality***

Taking my research into regenerative materials for artmaking as a case study, this presentation will discuss a set of protocols and methodologies I have been developing to reorient my practice towards a 'nurturing' of materiality, wherein new processes and ideas are oriented towards generating more optimistic futures.

Learning with plant materials, I explore materials-making as a way to develop new ways of being that may strengthen connection to land. The relationships I have been fostering with materials build on

practices associated with food and nourishment, so that I have come to understand material making as a type of cooking or 'kitchen chemistry'. Making materials becomes a way to nurture and sustain a relationship with land.

With an emphasis on slowing down, listening and feeling, I look to the histories and narratives contained within material for suggestions on how we can reshape the story. I explore how a multiplicity of stories can emanate from a material and how the act of making materials involves participation in multiple lifecycles. Making art materials through an ecological framework, I suggest, not only requires time, thought, care and experimentation, but also involves working with grief, loss, failure and transience, while looking to the future. What if we could go back, re-use, recycle, reverse – what would we choose to remain?

Claire Baily is an artist, researcher and tutor, using sculpture as a language to explore the complexity of what it means to be human. Using form, material and process she investigates the intertwining landscapes of mind, body and earth, known and unknown. Her current research is looking at what a sustainable making practice might look like in the context of the climate emergency. Committed to developing more sustainable art production systems with regenerative resources at their core, she is focusing on developing bio-based materials and processes that can be a viable alternatives to existing making methodologies dominated by petrochemicals. Claire runs the Sculpture Art Practice Area at Goldsmiths College and is a member of the Centre of Art & Ecology. She is currently working on a research project in partnership with the British Ceramics Biennial and HS2 (UK's new high speed rail network) looking at the re-use of construction spoil clay.

Email: c.baily@gold.ac.uk

Panel 2

More-than-human Spatio-temporalities and Encounters

<https://www.gold.ac.uk/research/centres-units/research-centre/centre-for-art-and-ecology>

Lenka Vráblíková

The Art of Shapeshifting: Embodied un/learning with Fungi

Anyanwu, a character of Octavia Butler's science fiction novel *Wild Seed* (1980), is an African woman with tremendous powers. A healer and a shapeshifter who can change her cells to embody different human and non-human forms, Anyanwu is capable of "reading" other bodies through her own. In the novel, shapeshifting functions as a narrative device that critiques the Cartesian mind-body dualism and enables the transgression of the divisions between ages, sexes, races and species. In addition, Anyanwu's shapeshifting can also be read as a powerful epistemic tool.

Eco-critical feminist literary scholars Aimee Bahng and Stacy Alaimo suggest reading Octavia Butler as a black feminist theorist of science who strives to imagine decentralized and non-hierarchical modes of living in more-than-human commons. Drawing from Bahng's and Alaimo's readings of Butler's work, I propose utilizing the art of shapeshifting as a device of critical ecofeminist and decolonizing pedagogy. The contribution elaborates this proposition through an engagement with the unbounded biology and diverse ecology of fungi. The exploration proceeds through 3 examples: 1) research of the interaction between fungi and minerals (2016) by environmental chemist Henry Teng, 2) the artwork "Nothing Nowhere into Something Somewhere" (2015) by artists Anetta Mona Chisa and Lucia Tkáčová and 3) a guided walk "Learning Collaboration with Fungi" (2022) that I co-designed with Elspeth Mitchell. Working through these scientific, artistic and pedagogic practices that engage with fungi, I show how the art of shapeshifting, which stems from the imaginative potential of entangled non-fictional and fictional stories of how humans and nonhumans inhabit the world, generates embodied un/learning for environmental and social justice. More specifically, it cultivates learning to un-learn human exceptionalism and other harmful habits fostered by cis-heteropatriarchal, racist and anthropocentric capitalist societies, such as competitive and accumulation-driven individualism, in order to re-learn caring, sharing and cooperation.

Dr Lenka Vráblíková is a theorist of contemporary art and visual culture that specializes in transnational feminisms, political ecology, feminist deconstruction, new materialisms, critical whiteness studies and art education. Her current research focuses on feminist visual ethnomycology that she has been developing in collaboration with Elspeth Mitchell since 2017. Lenka is a lecturer in the Department of Art and Visual Cultures and a member of the Centre of Art and Ecology at Goldsmiths, University of London (United Kingdom). She is also a member of Woods – Community for Cultivation, Theory and Art (Czech Republic), co-founding member of transnational Feminist Readings Network, and a member of advisory board of the Center for Arts and Ecology Kafkárna (Czech Republic).

Email: L.Vrablikova@gold.ac.uk

Jol Thoms

Beyond the Human Arts: Concerning Sentient Planetary Bodies

What happens to art if its works are not solely for humans, but can instead also be offered through eco-poiesis to mountains, ice-shelves, oceans, or forests – at their physical and temporal scale? Inspired by the New Materialisms' roots in the Anthropological turn, my research has been negotiating renewed methods of response-ability with planetary bodies through chimeric infrastructures that bridge arts, mysticism, and the physical sciences. These cosmopolitical assemblages that attest to communicating with non-human entities take encouragement from eco-semiotic, science fictional, traditional, and Indigenous ways of knowing and being in the world to deliver a strategy countering the deathly supremacist logics of Western settler Imperialism. Through long-term scientific collaboration and engagement with site, by developing commissioning platforms for multiple voices to address and attend to (creative) environmental stewardship, projects for and to the ocean or the largest living entity in North America signal to an expanded notion of onto-epistemic justice both with/in and beyond the human.

This presentation will briefly detail a multi-year project communicating to the Ocean(s) through a submerged neutrino telescope, itself based at an oceanographic monitoring station. This example that moves beyond convincing the academies of agential nature, will then sequeway into an as yet realized project and its research on developing a film for Pando, the 'largest living organism' known to the West. The project considers the relative sentience and time consciousness of two different but entangled bodies: the human and the rhizomatic, 108 acre quaking aspen tree – a forest known as Pando. Pando is in rapid decline due to a number of stressing factors, including climate change and the imposed settler extinction in the area of bears, wolves, and wild cats.

Dr Jol Thoms is an artist, sound designer, and researcher practicing transdisciplinary fieldwork with critical audio/visual methods to interrogate the Wests troubled relationships with Nature, Technology, and Cosmos and to think, feel, and sense with more than human worlds. Thoms is the founder of the lunar sound ritual *Radio Amnion: Sonic Transmissions of Care in Oceanic Space* – a subaquatic sonic platform sending messages by artists and musicians 2.5kms deep in/to the Pacific Ocean during each full moon since June 2021. Thoms has recently participated in: *Ocean Evening* – Ocean Space with LAS Art Foundation, Opening Ceremonies of 60th Venice Biennale (2024); *Postscript of Silence* – McaM, Shanghai (2023/24); *The Measure of the World* - RADIUS Centre for Art and Ecology, Delft (2023); *Unknown Unknowns: An Introduction to Mysteries* - 23rd Triennale de Milano (2022); *Drift: Art and Dark Matter* – Canadian touring exhibition (2021-2022); *Who Wants to Live Forever?* – with Deep Field Projects – Kunsthall Trondheim (2020).

Email: J.Thoms@gold.ac.uk

Anna Colin

The Ecosystemic Clock

Where and how to look for a reconceptualization of waiting, slowness, and longevity, and how may this reconceptualization benefit cultural practice, the design of future institutions, or the redesign of existing ones? In searching for intersectional and holistic organisational models – whether artistic, curatorial, or institutional – which resist chrononormativity and approach sustainability as a dynamic, cyclical, and non-anticipatory, or product-oriented, process, I have turned to practices emerging from agroecology and social movements, which at times work hand-in-hand to undo the binarism between social time and ecological time. If social time has traditionally implied linearity, repetitiveness, and predictability, how can it be reconfigured to incorporate a novel, virtuous relationship to cooperative productivity, durability, stewardship, and planetary habitability? This research in progress revisits Henri Lefebvre’s notions of appropriated time and space for the achievement of not just human, but also non-human, *plenitude*, and is inspired, among other initiatives, by artist Suzanne Husky and philosopher Baptiste Morizot’s beaver mimicry efforts to “return water to the soil” (Morizot and Husky, 2024), by ZAD de Notre-Dame-des-Landes and its defence against a political land grab through agroecological and communing means (Lindgaard, 2018; Ross, 2024) as well as by artist Rob Crosse’s filmic enquiry into intergenerational support across human and non-human ecosystems. It is also sustained by training and work experience in permaculture and arboriculture, which have contributed to develop and situate my understanding of multispecies cooperative time, coexisting ecological time-spans (Adam, 1995), and temporal diversity (de la Bellacasa, 2017).

Dr Anna Colin is a curator whose interdisciplinary practice encompasses the pedagogical, the social, the ecological and the horticultural. Alongside her collaborative curatorial projects, which increasingly engage placing art at the service of human and non-human ecosystems and of the creation and care for biodiverse environments, Anna has been training in horticulture, permaculture design and arboriculture, and volunteering on small-scale agroecological farms. Anna recently co-curated *Chaleur Humaine*, the 2nd edition of the Dunkirk Art & Industry Triennale (2023-24) on the relationship between energy and the arts in the last five decades. She is programme director of the MFA Curating and co-director of the Centre for Art and Ecology, Goldsmiths, University of London. Anna was a co-founder and director of Open School East, an independent art school and community space in London then Margate (2013-20), associate curator at Lafayette Anticipations, Paris (2014-20), associate director at Bétonsalon, Paris (2011-12), and curator at Gasworks, London (2007-10).

Email: A.Colin@gold.ac.uk

SCREENING

Cosmic Consciousness: A Screening Program curated by Constantinos Taliotis

Cosmic Consciousness brings together seven short films that explore the deep interconnectedness between humanity, the cinematic apparatus and the cosmos by blurring the distinctions between documentary and experimental film. Focusing on rhythms, evanescence and color in poetic and abstract landscapes, the films weave sensory tapestries and evocative soundscapes that transcend the representational and invite the audience to experience the fragility and otherworldliness of the natural world in meditative ways. In this fluid state, thresholds to a cosmic consciousness begin to emerge.

Films

Cobra Mist, Dir. Emily Richardson, 2008, 6 mins 43 secs

Altiplano, Dir. Malena Szlam, 2018, 15 mins 30 secs

Samadhi, Dir. Jordan Belson, 1967, 5 mins 15 secs

Vucca, Dir. Carlos Casas, 2016, 14 mins 53 secs

Acera or the witches' dance, Dir. Jean Painlevé, 1972, 13 mins 21 secs

Aphotic Zone, Dir. Emilija Škarnulytė, 2022, 15 mins

Atomic Garden, Dir. Ana Vaz, 2018, 7 mins 34 secs

Program duration: 80 mins

LISTENING SET

Notes From A Former Volcano: A Listening Set by Loizos Olympios

"All the modern things
Like cars and such
Have always existed

They've just been waiting in a mountain
For the right moment

Listening to the irritating noises
Of dinosaurs and people
Dabbling outside

...It's their turn now"

The Modern Things, Björk

A migratory listening set featuring sounds (field recordings, compositions, etc) by composers and musicians from Cyprus and beyond. Moving through various topographies, and species - mountain range, bat sanctuary, and water stretch - Olympios will attempt to construct a sonically diverse ecosystem dedicated to those who study, protect, and fight for the island's non human inhabitants and their habitats against ruthless development and gentrification.

Loizos Olympios (1977) is a multidisciplinary artist based in Limassol, Cyprus. Their art practice combines photography, collage, collection building (printed matter), asemic writing, and publishing, to explore the ecological, the queer (archive), and various territories of text and sound-making. He has curated *The Cerebral Gym*, a programme within *Sessions x SPEL* a series of queer happenings, which took place at the State Gallery of Contemporary Art - SPEL. The aim of the programme was to explore publishing and archiving practices through workshops, book launches, performative readings, film screenings, bookbinding, a theatrical play, and a reading room installation.

Residency participations include *The Sun Never Sets* (A Curatorial proposal by Dimitris Chimonas, Presented by Sessions, Cyprus, 2024), *NONO BAD TIMING* (NIMAC, Nicosia, Cyprus, 2024), and *Fisherwomxn: Weaving Our Fishing Nets* (Thkio Palies, Nicosia, Cyprus 2024).

Selected Exhibitions/Projects

- Solar Choir - The Psychoanalysis of Fire (Performance with Giorgos Bizios and artists from The Sun Never Sets (A Curatorial proposal by Dimitris Chimonas, Presented by Sessions, Cyprus, 2024)
- Paper Trails: publishing Methods as Connective Tissue (Curator), (Tapper, Limassol, Cyprus 2023)
- A to Zine (Queer Circle, London, UK, 2023)

- A Reading Room of Our Own: Ecologies of Queer Publishing Practices, (Curator), (Queer Wave Late Sessions , Sessions, Lefkosia, Cyprus 2022)
- Λεμεσός μετά την ανάπτυξη τι; (Εργατικές Κατοικίες, Λεμεσός, 2022)
- Athens Art Book Fair (Exhibitor), (Athens Conservatoire, Greece, 2022)
- Collective Library Project, Yours Faithfully (Phytorio, Lefkosia, Cyprus, 2020)
- We Live In Real Time: A Window Exhibition of Mail Art made during the Pandemic (Printed Matter / Saint Mark's, New York, USA, 2020)
- Ημιτελή Αντι-Κείμενα/ Incomplete Textual Artifacts (Solo Show), (Mouflon Bookshop, Lefkosia, Cyprus, 2019)
- Zine's Mate Shop (Tokyo Art Book Fair-Ginza Edition, Tokyo Japan, 2019)

Website: [@ayiosloizos](#)

Email: l.olympios@gmail.com

WORKSHOPS

Denise Araouzou

When ghosts sound like birds

With the sixth mass extinction underway, this workshop delves into the field of queer death studies to reflect on and challenge normative perceptions of death, dying and mourning of othered nonhumans and humans. Carefully pulling these subjects closer from the 'safe' distance they usually occupy, this workshop attempts to weave a shroud that maps a constellation of the necro-political (Mbembe) mechanisms we are entangled in and our varying socio-ecological immediacies and implications to (invisibilised) death, so that we can begin to identify paths where grief and radical hope can become transformative.

This workshop draws from the work of queer death studies scholars, indigenous, decolonial and posthumanist theorists, ecologists and practitioners to scaffold the learning space. It also builds on the collaborative research from working with painter Eleni Odysseos on her exhibition '*An Elegy for Coming Undone*' as its curator. Our conversations revolved around the socio-ecological, ethical and historical ties that connect Cypriot sericulture to seasons, soils, women's labour and collectives, as well as rituals, spells and superstitions of 'undoing' and the killing of silkworms.

Duration: 90 minutes

Booking required due to limited capacity

Denise Araouzou is a curator and researcher from Cyprus whose practice unfolds through critical environmental pedagogies and collective artistic practices. At the intersection of an MA in Education for Sustainable Development at the University of Gothenburg and a post-masters at the Royal Institute of Art in Stockholm, titled *Collective Practices II: Symbiotic Organisations* she began a research project titled *Systems, Pedagogies and Practices for Learning on a Damaged Planet*, supported by the Kone Foundation. This practice-based and transdisciplinary inquiry delves into the onto-epistemological, ethical and practical aspects of cultivating and promoting an ecopedagogical approach within artistic and curatorial practices and their institutional frameworks. 'Learning on a Damaged Planet' unfolds in Cyprus, Italy, Sweden and Finland while being inspired by several collective efforts elsewhere. It lives online at '[Learning in Becoming](#)'.

Email: denise.araouzou@gmail.com

Christina Charalambidou

The Melodic Forest, Pre-conference workshop for Kapedes Primary School

The creative arts play a vital role in fostering empathy and shaping our identity in connection with nature. Through artistic expression, we can explore environmental challenges and complex ecological issues, contributing to sustainability. Music, in particular, holds unique significance in promoting empathy and a sense of connection with the natural world. It has the extraordinary ability to touch our emotions and experiences, enabling us to reflect on our relationship with the environment.

Music education can tap into this potential and broaden our musical capacities. For example, rhythms and melodies inspired by the sounds of nature provide a way to incorporate natural elements and reconnect with the environment (Bonnett, 2021). By integrating the sounds and rhythms of the natural world into musical experiences, we can deepen our sensitivity to ecological changes and inspire a collective sense of responsibility for our planet.

In this workshop, music serves as the connecting link between children and the natural environment, with the forest taking center stage. The workshop is centered on the theme *"The Melodic Forest,"* capturing the magic and atmosphere of the forest through a musical perspective. The connection with nature will be achieved through the senses—hearing, touch, and sight—aiming to foster children's artistic development through listening, movement, performance, composition, and art, with a special emphasis on musical elements. The ultimate goal is to cultivate children's musical skills and enhance their empathy.

Dr. Christina Charalambidou holds a PhD in Music Education from the European University Cyprus, a Master's degree from Columbia Teachers College, and a Bachelor's degree from the Aaron Copland School of Music, CUNY. Since 2008, she has worked as a music educator in private schools and collaborated with organizations in New York and Cyprus, including the New York Philharmonic, the Pedagogical Institute of Cyprus, and the Cyprus Symphony Orchestra.

She has served as a Special Scientist at the University of Cyprus and, since 2017, has held the same position at the European University Cyprus. Her research focuses on creative music teaching for early childhood. In 2009, she founded and has directed the "Baby Maestro Cyprus" music program. In 2021, she began a collaboration with the environmental organization Enalia Physis to implement environmental workshops centered on creative arts. Additionally, she conducts educational music workshops for children and educators in Cyprus and abroad, creates music education concerts, and writes musical fairy tales.

Email: chrismusic21@hotmail.com

Maria Pithara

Blue: A Living Colour

This workshop will introduce participants to the process of dyeing fabric using an organic indigo vat. Interest in natural dyes has resurfaced in recent years, as more people search for ways to relate to a precarious natural world. Among the natural dyes, indigo is one of the most historically important as well as most complex in its chemistry. It is derived from different plants around the world, primarily in the Indigofera genus. Since indigo dye is not water soluble, extracting the blue color from indigo-bearing plant matter is an exciting, multi-step process. This slow process invites us to think about colour as a living organism, existing within an ecological context, which in turn can open up a conversation about what we can learn from colour as well as how we can teach colour and colour theory in more meaningful ways.

Duration: 90 minutes

Booking required due to limited capacity

Maria Pithara is a visual artist and educator (BFA, University of the Arts Philadelphia, MFA Virginia Commonwealth University). She has exhibited her work in Cyprus and abroad and has designed and implemented educational programming for children and families through various organisations and museums (Xarkis NGO, Cultural Services of the Deputy Ministry of Culture, Pennsylvania Academy of Fine arts Museum among others). She has done extensive research and teaching on the subject of natural dyes and their history.

Email: mariapithara@gmail.com

WALK

Evanthia (Evi) Tselika & Despo Pasia

The Pediaios River in Space and Time

This walk is dedicated to the Pediaios river (also known as *Pithkias* or *Kanlı Dere*) and presents aspects of the geography and history of its waters. The Pediaios gushes as multiple streams from the mountains of Machairas Forest, right above the village of Kapedes where Celadon Center for Arts and Ecologies is found. The river flows down towards the city of Nicosia and then east towards Famagusta. Its water flow is enriched from the other mountain range that peaks over Nicosia, Pentadaktylos, which boasts the renowned springs of Kefalovrysos in Kythrea. In the Mesaoria plain the river pools and thus fertilizes the land (the granary of the island) and then proceeds to flow into the sea in Klapsides (near the village of Engomi) and forms a wetland along its path, extending up to the city of Famagusta.

This walk in the river bed of Pediaios behind Artos Foundation will introduce participants to this cultural history of this vital aquatic element of the city. It is based on the mobile app “The River Speaks: Water, Land and People on the Pediaios” and the educational book “The River Speaks: The Pediaios in Space and Time”. The application and book are open access [accessible here: <https://ecoland.hua.gr/en/outcomes/educational>] and delve into the Pediaios river both geographically and historically. They address the importance and cultural history of the river drawing on textual and visual sources from the 16th to the 20th century, whilst at the same time aiming to reflect on our relationship with the natural environment, particularly within urban areas, and the changes to the riverside environment of Pediaios through time.

The material was developed as part of the research project “Economy, Environment and Landscape in the Cypriot *longue durée*: a combined analysis using historical data and modern Geoinformatics applications”, a project of the Department of Geography of Harokopio University and funded by Sylvia Ioannou Charitable Foundation. The research project examines the relationship between the economy, the environment, and the landscape of Cyprus from the 16th to the 20th century through the analysis of two different types of sources: tax/land surveys and historical (old) maps.

Despo Pasia studied Pedagogy, Anthropology, Psychology and Museology. She completed her PhD at UCL (Institute of Education, Department of Culture, Communication and Media, University of London). Her PhD thesis explored children's experiences of encountering historical photographs.

She works as an educational officer with history, archaeology, and art museums, and works as an arts teacher in public schools in Cyprus. She has extensive experience as an educational associate in cultural research projects funded by the Council of Europe, Marie-Curie initiatives and cultural organisations in Cyprus and Greece. Her research interests focus on hybrid exhibitions, photographic archives, museums, and heritage education. Her most recent project *Performing*

Collections Performing Archives is situated at the intersection between archaeology, photography and performance and focuses on the Swedish Cyprus.

Email: pagotamon@gmail.com

Evanthia (Evi) Tselika is Associate Professor in Art History and Theory in the Fine Arts programme of the Department of Design and Multimedia at the University of Nicosia. Her main research interests focus on art history, contemporary visual social practices, museum education and the history of visual culture in Cyprus. She curates exhibitions and educational programmes and has collaborated with various art centres and museums: Nicosia Municipal Arts Centre, Department of Antiquities of Cyprus, October Gallery in London, Museum of Modern Art in El Salvador, Niteroi Museum of Contemporary Art in Rio (Brazil), etc. Her articles are published in academic journals such as *Visual Studies* and *Public Art Dialogue*. In 2021 she co-edited a collective volume on contemporary art in Cyprus. Over the last ten years, she has participated in and coordinated several research projects in collaboration with research and cultural institutions.

Email: evanthiatselika@gmail.com

LAUNCH OF CELADON CENTER FOR ARTS & ECOLOGIES

Dr Gabriel Koureas completed his PhD at Birkbeck, University of London where he taught from 2000 to 2019 and is now a research fellow. He is also a fellow and associate lecturer at the University of Nicosia.

His research focuses on the memory and representation of war in the twentieth and twenty-first centuries in relation to gender, sexuality and nationalism. He has recently completed two funded research projects: 'Ottoman Pasts, Present Cities: cosmopolitanism and Transcultural Memories' which resulted in a special issue of the Journal of Memory Studies (2019); 'Terrorist Transgressions: Gendered Representations of the Terrorist' which resulted in the co-edited volume. His other publications include works on the memory of the First World War, art and the senses, the visual culture of colonial wars of independence, and cross-cultural memories in the Middle East and the Mediterranean in contemporary art. His groundbreaking co-edited volume 'Contemporary Art from Cyprus' provides the first academic study of Cypriot contemporary art. His current research focuses on cross-cultural memories and modernisms in contemporary art from the Eastern Mediterranean. He has served as a member of the steering committee of the Centre for Cultural Memory, School of Advanced Studies, University of London, the Centre for Museums and Culture and the Peltz Gallery, at the School of Arts, Birkbeck. He is currently working as a freelance curator and has recently curated the exhibition 'Seeing Through Melancholia' (2023) at the House of Hadjigeorkakis Kornesios in Nicosia. He also co-curated the exhibition 'UNDER|MINING' (2022) at various locations in the former mining village of Kalavasos. He is also the director of the Celadon Center for Arts and Ecologies, a newly established non-profit organisation based in the village of Kapedes and aiming to create a resilient and sustainable community of cultural producers.

Email: g.koureas@mac.com

Leontios Toumpouris (b. Nicosia, 1982) is an artist and educator currently based in Nicosia, Cyprus. In 2009 he graduated from the Painting department of Athens School of Fine Arts and from Glasgow School of Art's MLitt Sculpture in 2016.

In his practice, Toumpouris invents systems of correlations between matter, body and land. Drawing from organic structures, traditions of depiction, autobiography and discursive practices, he constructs observational strategies to make work that refers to instances of speculation, relationality and interaction. Narratological considerations are manifested as material connotations, reappearances, verbal responses, and negotiation of various modes of development and deep time. His work is configured in bodies and series spanning sculpture, site-responsive installations, text, sound, moving image, drawing and performative gestures.

By generating potentials of shared agency and initiating dialogue, Toumpouris often collaborates with organisations to produce projects and events.

Toumpouris is a co-director of Bravo Bravo Editions, an online platform that offers limited editions and unique multiples by international artists alongside a programme of events. He is a board member of Celadon Center for the Arts, an arts organisation based in Kapedes Cyprus; focusing on ecology, queer discourses & social issues. He is an Associate teaching staff at the Fine Art department of University of Nicosia.

Website: <https://leontiestoumpouris.com>

Email: leontiestoumpouris@gmail.com