



scholarly and
research activities
teaching news
publications
awards and events



SHSS Newsletter

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SCHOOL OF HUMANITIES
AND SOCIAL SCIENCES

Dear Reader,

I am delighted to present you the first issue of our School newsletter. Our aim is to use it as an online tool to inform you of current and upcoming research projects, publications, conferences, exhibitions and events and keep you up to date with our students and faculty work, which we believe is impacting our society in Cyprus and abroad.

The task of the School of Humanities and Social Sciences (SHSS) is to provide innovative and inspiring education that fosters a wide base of knowledge and develops intellectual capacities within an international environment. Even in these unusual times, our Departments continue to operate smoothly, being the home of a vibrant, colourful community of students, academics, and researchers.

We aspire to use the newsletter as a communication tool that reflects the School's highest priorities; support the research and scholarship of our faculty in the fields of humanities, arts, and social sciences, ensure that our students receive the best education, tackle problems which are important to the world today, and contribute to the betterment of the society.

We also hope for the newsletter to act as an additional communication vehicle between the SHSS and our global connections with leading universities and professional or-

ganisations that offer students and faculty opportunities for international research collaborations, student training, and the development of joint/dual degree programmes of study. The publication will indicate how proud we are to be part of a community that extends well beyond our physical campus.

At a later stage, in 2022, we plan the winter and spring newsletter issues to be complemented by an annual research oriented volume whose content is to be based on the diverse interests of the faculty members of the six School Departments.

I would like to take this opportunity to sincerely thank the colleagues of the Editorial Committee as well as Dr Ioulia Papageorgi, Associate Dean of the School, for supporting this project; Ioulia will be acting as Editor of the Newsletter.

A special thanks goes to the students and colleagues who contributed to our first ever issue; we continue to seek the support of academics, students and alumni from across the SHSS Departments welcoming submissions to our Newsletter!

All the best!
Professor Klimis Mastoridis
Dean, School of Humanities and Social Sciences

RESEARCH & PROJECTS

Avra Xepapadakou

Presentation of the European Research Project 'ARGOS'
ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts

The European Research Project ARGOS: Actes de Création et Dynamiques de Collaborations Croisées dans les Arts de la Scène [ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts] is financed by the European Union and participates in the Programme 'Creative Europe Cooperation Projects: Culture' (2018-2021). Dr Avra Xepapadakou, acting coordinator of the MA Programme in Greek Civilization of the University of Nicosia, participates in the project as an experienced researcher, member of the Greek research team. The project ARGOS is implemented by five partner academic institutions and also benefits from the collaboration of internationally acclaimed artists, groups and cultural institutions from the domain of the Performing Arts.



The ARGOS project involves the collaboration of five academic and five artistic institutions.

The ARGOS Project aspires to function as a multi-observatory where the eyes of researchers, artists and spectators of contemporary performance arts meet and encompass the broad visual field of the creative process. It borrows its name from Greek mythology and, as its logo implies, it refers to Argus the Panoptes, the sleepless, forever alert giant with a hundred eyes and panoramic vision. The aim of the Project is to create a new community of observers that studies the practice of creation and builds a polyphonic narrative that will interpret the cross-cutting dynamics developed during the creative process in the field of the performing arts.

More specifically, during the 30 months of the ARGOS Project, five experimentations will be organized in five different locations. Researchers, artists and spectators will be involved in all five creative processes - some live and others from a distance, connected through live streaming. In the above context, different types of observation will apply:

- Integral Observation in the framework of the experimentation of João Brites - TeatrO Bando (Palmela Portugal), where the observers and the artists interact in real time, in a specific common location.



During the immersive observation, the camera makes it possible to capture an unprecedented point of view of the creative process and to experience close relationships with certain moments in the creative work that the physical distance in the room cannot.

- Participatory Observation with Chiara Guidi - Societas (Cesena, Italy), in which the observers are directly and actively involved in the creative process.
- Virtual Observation at the Théâtre National de Bretagne (Rennes, France), in the framework of which the observers are equipped with virtual reality devices to experience the creative process through interaction and immersion.
- Creative Observation, as developed by the artistic platform 'Au bout du plongeur' (Thorigné-Fouillard, France). The observers will be asked to edit archival material in order to create an online narrative of their experience.
- Intercultural Observation in collaboration with Moussem Nomadic Arts Centre, (Belgium and Lebanon), in which the observers are encouraged to explore the diversity of cultural backgrounds in their perceptual practice.

The first experimentation, namely the integrated observation at 'Teatro O Bando', in Palmela (PT) took place in April 2019. A group of ARGOS members (scholars, mediators, students, spectators and artists) observed rehearsals of the creative process of Purgatório/A Divina Comédia, based on the classical text by Dante. The community of observers had the opportunity to experience both the specific nature of this first type of observation, as well as the peculiarity of the physical and dramatic creative process of one of the oldest



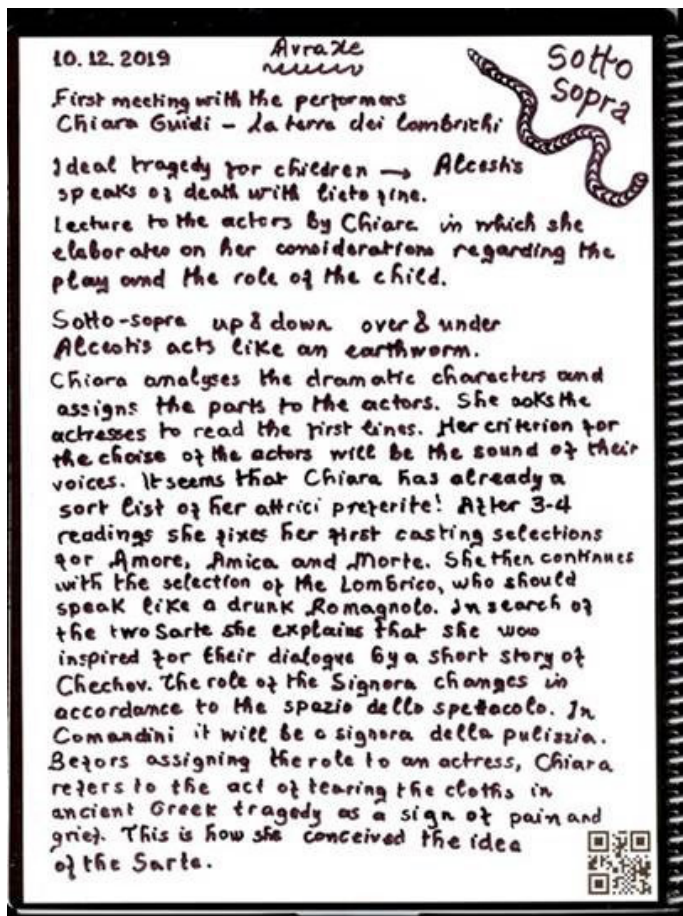
A snapshot from the rehearsals of the production Purgatory, directed by João Brites, TeatrO Bando, Palmela, Portugal, April 2019.



The organizers of the participatory observation in Cesena were two scholars from Greece, both members of the ARGOS group: Eleni Papalexioiu and Avra Xepapadakou. Eleni and Avra are the curators of the archive of Romeo Castellucci and Societas Raffaello Sanzio and have been working in Cesena for more than 8 years.

theatre companies in Portugal. The “Watchers” were able to combine their observation with the use of high-tech theatrical annotation methods, such as video recordings and digital tools like Rocketbook notebooks.

December 2019 was the date of the second experimentation, namely the participatory observation at the legendary ‘Teatro Comandini’, the premises of the internationally acclaimed Italian theatre company Societas [Raffaello Sanzio] in Cesena (IT). The members of ARGOS were actively



Page from the rocketbook (digital notebook) of Avra Xepapadakou. The rocketbook was an invaluable annotation tool during the ARGOS observations.

integrated in the creative process of *La terra dei lombrichi* [The land of the earthworms], a ‘tragedy for children’, freely inspired by Euripides’ *Alceste*, directed by Chiara Guidi. Similarly to *Alceste*, Chiara Guidi’s *Terra* revolves around the bipolar contrast of light versus darkness and deals with the sensitive issue of death. [04] The workshop was organized by the Greek team of the ARGOS project, coordinated by Eleni Papalexioiu, assistant professor of the Department of Theatre Studies of the University of the Peloponnese and Avra Xepapadakou, acting programme coordinator, University of Nicosia. The community of observers had the unique opportunity to experience a holistic creative process during all its stages, from its very start, i.e. the procedure of casting, training, rehearsals until its final artistic result, a complete theatrical production.

The immersive observation of the creative process of *Rothko Untitled #2* took place at the ‘Théâtre National de Bretagne’ in February 2020. The challenge was to experience three different ways of looking at, and relating to, the stage and the presence of the artists who worked on the creative process. For three days, the participants experienced three-hour observation sessions in three different observation posts. A camera located on the stage captured all the actions that took place, whether they were artistic, technical, notes or even the emptiness of the stage when the rehearsal action was interrupted. Continuous flow recording made possible to record the different temporalities of a rehearsal day.

Two more experimentations, in Lebanon and France are in progress. The research results of the ARGOS project will be disseminated in Rennes, in April 2021, through a forthcoming international conference on the creative process in the performing arts.

Project ID

Project title ARGOS: Towards Acts of Creation and Dynamics through Cross-Collaboration in the Performing Arts
 Collaborating Partners

- Université Rennes 2 (host institution, France)
- University of the Peloponnese (Greece)
- Universidade de Lisboa (Portugal)
- Université de Lille (France)
- Universiteit Antwerpen (Belgium)

Collaborating artists, groups and institutions

- Chiara Guidi-Societas (Italy)



Chiara Guidi teaches a young performer of *The Land of the Earthworms* surrounded by the group of actors, Teatro Comandini, Cesena, Italy, December 2020.

RESEARCH & PROJECTS

- João Brites-Teatro Bando (Portugal)
- Moussem Nomadic Arts Centre (Belgium and Lebanon)
- Au bout du plongeoir (France)
- Théâtre National de Bretagne (France)

The Greek research team

- Dr Eleni Papalexidou: assistant professor, University of the Peloponnese
- Dr Avra Xepapadaku: programme coordinator, University of Nicosia
- Dr Antonia Vasilakou: special teaching staff, University of the Peloponnese
- Venetia Theodoropoulou: PhD candidate, University of the Peloponnese

ARGOS online

<https://www.argoseuropecreative.eu/>

Press

- [Digital revolution in the research of the performing arts](#)
- [The European Project 'ARGOS'](#)
- [The 'ARGOS' Project: Two Research Experimentations in Italy and France](#)



The logo of the ARGOS Research Project.

Dr Evanthia (Evi) Tselika, Department of Design and Multimedia and UNRF Phygital project coordinator

Processes of Commoning, Digitalisms and Social Art and Design Practices: Project Phygital

Phygital (2017–2020). [Phygital Project](#), Catalysing innovation and entrepreneurship. Unlocking the potential of emerging production and business models. Interreg Balkan-Med European Regional Development Fund.

“When we speak of commons, we don’t speak of material things, or of small projects like an urban garden, as important as these may be. We speak of a principle of organization of society that therefore can be realized in many different ways. It is a principle of social organization as much as capitalism, but according to a very different logic, which is not statist, not market oriented and not based on the privatization of the means of our reproduction. I think that this concept is very important because it means that in order to speak of commons we need to engage in a process of re-appropriation. We cannot have commons only but putting together some aspects of our lives without, at the same time, addressing the question of our reproduction and the means of our reproduction. So, another important point is that the construction of the commons necessitates a broad process of



Illustration of a Makerspace by Jenny Dunn for Phygital Cyprus, 2019.

re-appropriation, of the lands, the technologies and of course the power to make decisions.” (Silvia Federici [Unconference Free/Libre Technologies, Arts and the Commons](#)).

Phygital is a BalkanMed, EU-funded programme implemented in Greece, Albania and Cyprus (2017-2020) which instigated the development of makerspaces – one in each country - that work in collaboration with local communities. In Cyprus, the project’s work has been carried out by the University of Nicosia Research Foundation with faculty members from the Department of Design and Multimedia in collaboration with the Municipality of Lakatamia and it has focused on social art and design practices exploring the melding of open technology, art and design.

The overall project operates on the basis of the ‘design global – manufacture local’ model which introduces innovative organisational and business patterns allowing an unprecedented booming of communities engaged in do-it-yourself (DIY) activities. It wishes to support and enhance these local capacities for innovation and utilise the opportunities the decentralised modes of production can create and has been heavily influenced by the concept of the commons. It delves into the principles of open source projects, software-hardware freedom and bottom-up collaborative structures to explore ways they can be utilised - in line with social art/design practices – to address the needs of the local community.

In its Cypriot iteration, the project is informed by how commons oriented collective hacking and making approaches relate to social art practices and has taken a physical dimension in the form of a makerspace hosted in the premises of the Lakatamia Community Centre and through the realisation of a series of pilot prototypes, makeathons and workshops developed by the Lakatamia Municipality. The process of development of the makerspace and prototypes has been co-shaped through a series of actions developed by the University of Nicosia Research Foundation (UNRF) that have focused on the intersection of free technologies, the commons and social art practices. These actions developed by UNRF have included a series of thematic workshops (see table of events below), a study drafted by the coordinator of the project, the Unconference Free/Libre Technologies, Arts and the Commons, and its proceedings (you can download



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