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LOOP, Urban Visions and Pame Kaimakli 2023

Deliverables 3.6.1, 3.6.2 and 3.6.3

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A-Place

Deliverables 3.6.1, 3.6.2 and 3.6.3

LOOP, Urban Visions and Pame Kaimakli (2023)

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Editor:

Luisa Bravo

Contributors:

Luisa Bravo

Teresa Tourvas

Victoria Sacco

Mila Pesce

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Executive Summary

This document contains a summary of the activities carried out during the fourth and final year of the project in the three festivals that are participating in A-Place: LOOP Barcelona, Urban Visions in Bologna and Pame Kaimakli in Nicosia. It contains a description of the audiovisual productions and the spin-off activities generated which included competitions, screenings, debates and dissemination events.

The three festivals offer the opportunity to experience multiple ways to use films as a means to promote artistic productions with the intention of exchanging knowledge and fostering debate in order to explore urban humanities through an interdisciplinary approach and to support experimental bottom-up practices in the public realm with local communities. Scholars, filmmakers, artists, art curators and activists, as well as a diversity of audiences, online and offline, engaged and participated in the three festivals.

As in the previous three editions, the A-Place programme within the LOOP Barcelona festival included:

- screening of the two video productions commissioned by Loop, "The machine and the flower", by Pau Faus (artist-in-residence), and "We are here", Camila Flores-Fernández (open call)
- debates with authors and guest speakers around themes related to the video works.

The Urban Visions film festival organized dissemination activities to discuss the works produced in the latest editions of the festival:

- at City Space Architecture's headquarters, Museo Spazio Pubblico [Public Space Museum], with the exhibition SLUM, hosting the short film "L'asino che vola" by Marco Piantoni, that was awarded a special mention in the category "Migrants, refugees and displaced communities"
- at the Fondazione Marta Czok in Venice, a selection of short films from the 2022 edition of the festival included in the exhibition "The rise and fall of the ideal city", curated by Jacek Ludwig Scarso, Anna Marazuela Kim and Luisa Bravo.

The 2023 Pame Kaimakli festival's "Istories allosfos" ("Stories through different light") revolved around the theme of storytelling. It explored the idea of telling stories differently, bringing to light unseen truths and invisible actors in a playful way to reveal new ways of reading history and places. The programme included:

- Pop up cinema, hosting Urban Visions film festival and the screening of four video interview stories, created in collaboration with People of Cyprus;
- Workshop and screening of "Stories of Feminist Activists", created in collaboration with the Yiasemin collective
- Reviving Glyn Hughes' legacy: "Pop-up cinema screenings and artistic tributes", including three screenings and a performative painting
- "Seeds", a theatrical play written by Costas Mannouris
- The creation of the pop-up structure Agora, installed in the main square to host events and performances
- Community dialogues to reflect on A-Place screenings

During this fourth year, the three festivals developed contents and cooperated through knowledge exchanges, with the intention of strengthening the use of audiovisual contents to engage local communities and nurture a sense of place, belonging and identity.

1. Introduction

1.1. Purpose and target group

The three festivals aim to develop knowledge-sharing between people and places through the production of films, and to promote intercultural dialogues and create cross-disciplinary learning spaces, while attracting the interest and participation of filmmakers in the process of creative placemaking, as part of public space research and practice.

The activities reached a diverse and broad audience and expanded the visibility of A-Place's audiovisual contents.

1.2. Contribution of partners

Screen Projects, City Space Architecture and Urban Gorillas have been in charge of the activities in their respective festivals in Barcelona, Bologna and Nicosia. Each organization has compiled a full report of the activities they have carried out which is included in this document.

1.3. Relations to other activities in the project

The urban narratives of the films presented in the three festivals unfold feelings of belonging, inclusion and identity, thus significantly contributing to the understanding of the notion of place, describing or encouraging practices of appropriations and sharing through creative interventions. These objectives are related to placemaking activities developed in parallel to the festivals, which are collated in Deliverables 4.1-4.2-4.3 "Local placemaking activities 2022-2023".

2. LOOP Barcelona festival

Since 2003, LOOP Barcelona has been a recognized known platform for the dissemination, discussion, and creation of audiovisual artworks. Under its three main formats, that of a festival, an art fair and a programme of knowledge exchange and debates, it carries out a continued exploration of the latest productions that emerge from contemporary art practices related to video, film and the overarching concept of the moving image.

Every year, LOOP Barcelona presents the works of hundreds of artists from all over the world to thousands of visitors at more than one hundred locations across the city and its metropolitan area, in museums and galleries, hotels and restaurants, public spaces and shops. Moreover, a major concern of LOOP Barcelona has been to offer artists a platform to reflect and enrol in practices that strengthen their social role. Therefore, many of the artistic productions supported by the festival aim to capture the intricate layers that animate the notion of public space and the various constructs that define people's sense of belonging, as well as to delve into the intimate ways in which individuals relate to the world. In essence, LOOP's Barcelona mission is to assist artists in conveying experiential aspects that are the challenging to observe in material terms, and to shed light on the underlying and often overlooked elements that are fundamental to the use, meaning and construction of places.

2.1. A-Place programme

One of the main objectives of LOOP Barcelona is to highlight the capacity of video art to open debates in order to strengthen the links between people and the places they live in, a valuable methodological tool for the analysis and construction of places as it has a lot to do with the construction of space, with the experimentation of place through the relationship between time and reality.

LOOP's thesis is that video art is able to create both contexts and contents that contribute to the perception of place and that individual artists' perceptions represent concrete issues of their own communities: their works bring their arguments closer and stimulate questions about the way we live and inhabit a place.

Ultimately, by creating and showcasing new environments, each of these artists reinforces and expands the paradigm of their projects, blurring the boundaries between the screen and the reality of the viewer's surroundings, creating their own sense of belonging from the experiences.

In line with these objectives, and as in the previous three editions, the A-Place programme within the LOOP Barcelona festival included:

- screening of the two video productions commissioned by Loop, "The machine and the flower", by Pau Faus (artist-in-residence), and "We are here", Camila Flores-Fernández (open call)
- debates with authors and guest speakers on themes related to the video works.

2.2. LOOP Video Productions (artist-in-residence)

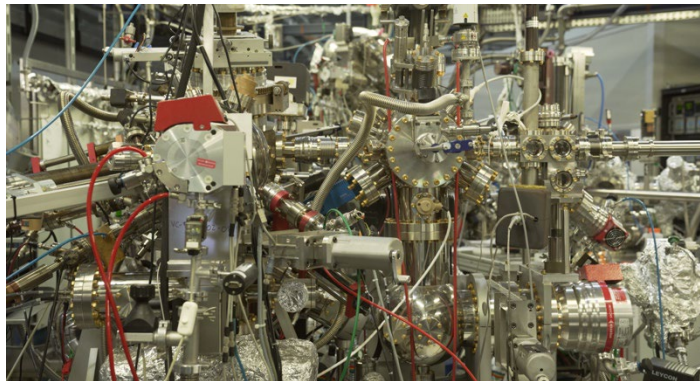


Figure 2.1. Pau Faus. Still of "The machine and the flower". Image courtesy of the artist



Figure 2.2 (left) Still from the video work. Image courtesy of the artist.



Figure 2.3. Conversation with philosopher Juan Arnau. Image courtesy of the artist.

The selected artist-in-residence in 2023 was the artist Pau Faus who produced the video "The Machine and the Flower" (Figures 2.1-2.3).

Pau Faus, a filmmaker, visual artist, and architect, served as the appointed artist-in-residence for the year 2023. During his tenure as an architect, his fascination with contemporary art movements, including situationism, land art, and relational aesthetics, led him to rediscover architecture and urbanism beyond the confines of academia. In 2009, he started the exhibition of his works, and to carry out projects and workshops at various local and international art venues.

Whilst the machine grows and grabs all the headlines, the forest watches and heeds a silent warning. This documentary project is framed as a dialogue between nature and technology. It was filmed at two locations: the interior and exterior of the [ALBA Synchrotron](#), an impressive building located on the outskirts of Barcelona, considered the most complex research infrastructure in southwest Europe. The video features a compelling conversation with Juan Arnau, an astrophysicist, philosopher, and specialist in Eastern cultures, who staunchly defends humanism in the face of contemporary technological distractions.

On November 27, there was a [dialogue](#) of Pau Faus with Victoria Sacco, curator, and project coordinator at LOOP Barcelona, and Pau Subirós, screenwriter, director, and producer, on the theme "Science, technology and documentary perspective".

2.3. A-Place Open Call 2023



Figures 2.4 and 2.5. Stills from the video "We are here". Images courtesy of the artist

The winner of the Open Call 2023 was Camila Flores-Fernández with the video "We Are Here" (Figures 2.4-2.5). This documentary provides insight into the experience of immigration through the lens of two queer refugees, each at different stages of their integration process in Brussels. Using a collective creation method, the immigrants could choose how they tell their stories. The documentary delves into each step of the immigration process, exploring how queer immigrants carve out their space in the urban landscape they find themselves in. By narrating, sharing, and shedding light on their origins, they make themselves, their identities, and their stories visible. The video stands as a testimony to their journey towards establishing a sense of belonging.

On December 13, a conversation between the artist and Victòria Sacco took place at Casa Elizalde under the title ["Documentary Film, Migration and Queer Subjectivity"](#).

3. Urban Visions festival

In 2023, City Space Architecture organized several dissemination activities around the Urban Visions Film Festival, with the intention of promoting contents collected in the three previous editions, selected from a catalogue of around 110 short films from the A-Place sections.

Since the [first edition](#) in 2020, the aim of the Urban Visions film festival has been to develop a field of research activities to facilitate dialogue between urban theory, social complexity and film studies, and to raise awareness of some contemporary urban issues, emphasizing the relationship between individuals and the urban spaces they inhabit. In this context, a film becomes a tool to open new perspectives, to explore new theoretical paradigms and research methods, to establish an effective understanding around urban humanities, especially in the urban settings in which the festival takes place.

3.1. A-Place programme

The dissemination activities of the Urban Visions Film festival provided the opportunity to screen and present audiovisual contents, but also to promote the festival and the A-Place project. These activities took place:

- at City Space Architecture’s headquarters, Museo Spazio Pubblico [Public Space Museum], with the exhibition SLUM, hosting the short film “L’asino che vola” by Marco Piantoni, that was awarded with a special mention in the category “Migrants, refugees and displaced communities”
- at the Fondazione Marta Czok in Venice, a selection of short films included in the exhibition “The rise and fall of the ideal city”, curated by Jacek Ludwig Scaro, Anna Marazuela Kim and Luisa Bravo

Further dissemination activities included an exchange with the Pame Kaimakli Festival in Nicosia, at the pop-up cinema.

3.2. SLUM exhibition

In October 2022, City Space Architecture’s headquarters Museo Spazio Pubblico hosted the exhibition SLUM with an installation conceived by Marco Piantoni and inspired by his documentary film “[L’asino che vola \(The Flying Donkey\)](#)” produced by the Italian Human Rights Federation, which deals with the problem of slavery in Mauritania through the story of the political/anti-slavery leader Biram Dah Abeid and his peaceful movement IRA Mauritania. The short film was awarded with a special mention at the second edition (2021) of the festival, in the category “Migrants, refugees and displaced communities”.

The film narrates the long-standing struggle of Biram, who has been fighting for years to eradicate the scourge of slavery in his country. His fervent desire is to liberate those still subjected to the inhumane practice that forces children, women and men to work without freedom, compensation, or education. While Mauritania officially abolished slavery in 1981, this achievement remains largely symbolic. In reality, the government failed to provide the necessary economic, social, and political resources for true emancipation of the formerly enslaved. Consequently, in addition to the despicable practices directly linked to slavery, many individuals endure harsh social and economic conditions that deprive them of even the most basic elements of freedom.

During the film production in Mauritania, one striking aspect that deeply affected Marco Piantoni was the living conditions of people. The dilapidated shacks, lacking electricity and drinking water, exhibited hygienic and living conditions well below decency. Despite this, many people lived inside, especially children, full of vitality, dreams and hopes. This stark contrast became the inspiration for the installation “SLUM” at Museo Spazio Pubblico (Figure 3.1). The objective was to transpose or reproduce one of the

shacks from Mauritania to Bologna, aiming to emphasize the presence of vital energy and imagination in a place where it is difficult to feel free to act in accordance with one's wishes.

At the opening on 22 October 2022, filmmaker Marco Piantoni introduced the installation "SLUM" along with his documentary film with Antonio Stango, President of the Italian Human Rights Federation, and Eleonora Mongelli, Vice President of the Italian Human Rights Federation. The event also featured online participation from Vincent Kitio, Chief of Energy Unit at UN-Habitat, the United Nations Human Settlements Programme (Figure 3.2). The recording of the event (in Italian) can be seen on [Youtube](#).



Figure 3.1. The installation reproducing the typical shack in Mauritania



Figure 3.2. The opening of the exhibition with UN-Habitat representative Vincent Kitio participating online

3.3. Urban Visions in dialogue with the art work of Marta Czok

To mark the occasion of the opening of their project space in Venice in June 2023, the [Fondazione Marta Czok](#) presented a selection of works from its collection. These works engaged in dialogue with video artists and filmmakers from around the world, as part of a special collaboration with Urban Visions film festival. Curated by Jacek Ludwig Scarso with Anna Marazuela Kim and Luisa Bravo, this first exhibition was entitled "The Rise and Fall of the Ideal City" (Figure 3.3). The exhibition, presented in partnership with the World Art Foundation and London Metropolitan University, coincided with the 18th International architecture exhibition at the Venice Biennale.

The Urban Visions film festival showcased a compilation of content from various short films featured in its third edition (2022). These selections were played in a loop, providing the audience with an overview of the festival's offerings.



Figure 3.3 The public opening of the exhibition "The Rise and Fall of the Ideal City", on June 24, 2023, with the curators.



Figure 3.4. The Urban Visions Film Festival in dialogue with the work of the artist Marta Czok

The exhibition officially opened to the public on June 24, 2023, accompanied by an introduction from the curators. It garnered attention from the national press dedicated to art and culture, in particular on [Exibart](#) and [Artribune](#).

Marta Czok's paintings (Figure 3.4), spanning from the early eighties to the last decade, offer a satirical perspective on social hierarchies within the city. These works portray the powerful, who perceive themselves as unstoppable, yet the world they seek to dominate is nothing more than an ideological construction: everything is contingent, transitory, and subject to upheaval. On the opposite end of the social spectrum, ordinary citizens seem powerless, but it is through their labour that a city's wealth is constructed, and social change made possible. In conjunction with these works. These films explore the city in relation to the contexts of migration, social injustices, and resilient communities. Through this dialogue, "The Rise and Fall of the Ideal City" aimed to be a stimulus for critical reflection on the urban context. It also aimed to inspire consideration of how artistic languages across various disciplines can bring forth bring new ideas and crucial testimonies in response to contemporary urban challenges.

British of Polish origins, [Marta Czok](#) was born in Beirut (Lebanon) in 1947. In a career spanning over 40 years, her works have been shown in Europe and the United States also as part of the "Alitalia per l'Arte" project. In 2000 Alitalia commissioned a triptych by Czok, donated to Pope John Paul II for his 80th birthday. The same year, the French Embassy to the Holy See invited her to paint a work on the theme of the Jubilee. In collaboration with Albemarle Gallery, London Mayfair, the Royal Caribbean also commissioned a painting by Czok for their ship Navigator of the Seas. In 2008 the Polish national television has dedicated a documentary to Marta Czok focusing on the relationship between her work and the Second World War. Marta Czok has worked on several touring shows, including the one dedicated to Children of War and of the Shoah at Palazzo Ferrajoli (Rome), Museo Civico di Albano and Palazzo Antico Ghetto (Padua) and About Us, an exhibition on the theme of humanity, at Palazzo dei Papi (Viterbo), Palazzo Zuckermann (Padua) and Palazzo Zenobio (Venice). In Poland, since 2020, the show To Nazywasz Sztuka? has toured first in Warsaw at the Museum of Caricature, and then in Lublin at the Centrum Spotkania Kultur, with future destinations to be announced.

4. Pame Kaimakli festival

Pame Kaimakli is a neighbourhood festival launched in 2013 by the residents of the Kaimakli district and Urban Gorillas. Over the years, from a series of ad-hoc informal events that took place in the private houses of the neighbours, the festival has grown into a well-known event, welcoming acclaimed artists. It became a cross-disciplinary place where local meets global.

This year marks ten years of Pame Kaimakli festivals. During this time, the festival hosted over 200 activities in diverse locations spread around the neighbourhood's magnificent traditional houses. Using open and engaging processes, these actions aim to engage various social groups of Kaimakli and to strengthen their relationship with local and international cultural groups. At the same time, it is also an opportunity to present artists and activities outside traditional art spaces.

The theme of this year's festival 2023, "Istories allosfos" ("Stories through different light"), revolves around the theme of stories and storytelling. It explores the idea of telling stories differently, bringing to light unseen truths, invisible actors, and in a playful way, to reveal new possibilities and new ways of reading history and places.

An open call, direct invitations and workshops attracted 28 works by Cypriot and international artists. The festival was conceived as a one-day walking event, activating various locations in Kaimakli, including gardens, houses, rooftops the church, squares, streets, and a school.

Central to the festival organisation was the multiuse temporary structure, the "AGORA: A Place 4 All". This mobile setting invigorated the public spaces where it was installed, hosting an array of activities such as two workshops, a pop-up cinema, theatrical performances, a curated discussion, and a lounge space for the festival goers. The structure is described in more detail in the D4.1 report.

Moreover, the festival hosted two more Creative Europe projects, EMPACT and ECRN, as well as MAPS a commonwealth co-funded program.

The A-Place presence in the festival was significant and included a strong Film connection, screenings films from A-Place partner Film festival Urban Visions, as well as five Video stories which were produced within the A-Place framework and screened in pop-up cinema settings, distributed across four distinct locations in the Kaimakli neighbourhood.



Figure 4.1. Pame Kaimakli Festival 2023 map, programme, artists and activities. The full program of the festival is available [here](#).

4.1. A-Place programme

The A-Place activities which took place on the 23rd of September 2023 included:

- A Pop up cinema, hosting a curated selection of short films from the Urban Visions film festival;
- The screening of four video interview stories, created in collaboration with People of Cyprus;

- Workshop and screening of “Stories of feminist activists”, created in collaboration with Yiasemin collective;
- Reviving Glyn Hughes' legacy: “Pop-up cinema screenings and artistic tributes”, including three screenings and a performative painting;
- “Seeds”, a theatrical play written by Costas Mannouris;
- The creation of the pop-up structure Agora, installed in the main square and hosting events and performances;
- Community dialogues to reflect on A-Place screenings.

4.1.1 Urban Visions screening

Three films from the Urban Visions Festival were screened in the main pop-up cinema, in the Ayia Varvara square. The films which were curated by Luisa Bravo, were selected in relation to the festival thematic, but also according to observations and connections made during the screenings of previous editions, and included two films in Arabic honouring the large migrant community of the neighbourhood. The following films were screened:

- **Holy Houses**, Annefleur Schut - Netherlands - Special Mention (A-Place / Resilient Communities)

In 2021, the municipality of Rotterdam and De Kerkvernieuwers came together in a shared mission: to open up places of worship for the city's inhabitants through cultural and social activities during “Heilige Huisjes Rotterdam”. With this programme, they wanted to offer citizens a chance to (re)discover these unique buildings as potential public spaces for the city. The initiative evolved into a city-wide festival with more than 80 events in 40 different places of worship, held over nine days in May and June 2022.

- **Cold Dissent**, Taher Abdel-Ghani, Ahmed Abdel-Aziz - Egypt

This short film highlights two contrasting areas within the Greater Cairo region, one located at the heart of the metropolitan capital while the other is isolated from the rest of the main urban fabric. In these two areas, local communities face the same struggle when attempting to reclaim their rights.

- **She's Knot Home**, Noura Al-Turjman - Syria (filmed in Lebanon)

After escaping the devastating war in Syria, Malak seeks refuge in a camp in Beirut, Lebanon. Despite the trauma and misery of single-handedly raising a household, she refuses to surrender her dreams. Embroidery takes on a new toll throughout her life, aiding in her mental well-being. What initially began as a hobby turns into a career, encouraging other women in the camp to pursue their own aspirations.



Figure 4.2. Screenings at Ayia Varvara square, photo by Teresa Tourvas



Figure 4.3. Screenings at Ayia Varvara square, photo by Teresa Tourvas



Figure 4.4-4.6 Holy Houses, Cold Dissent, She's Knot Home (Photos from Urban Visions Festival)

4.1.2 “Following the footsteps of Kaimakli”: video stories

During the festival, a pop-up cinema space was established to exhibit four video interview stories, set against the atmospheric backdrop of an abandoned shop in the neighbourhood. This endeavour stemmed from a fresh collaboration with the informal group, People of Cyprus. Central to these video interviews were the compelling stories of Kaimakli residents. Their cherished memories and experiences provided the inspiration for the poignant walking theatrical performance: “Following the footsteps of Kaimakli.”

The video stories produced for the pop-up cinema were centred around unveiling narratives that form the core of Kaimakli’s vibrant community. These intricate tales, woven by its inhabitants, are far more than just stories; they embody the essence of the neighbourhood, creating landmarks not only in physical realms but also within our collective consciousness.

This project was realised in two distinct formats: a physical walk, conducted on the day of the festival, enabling participants to immerse themselves in Kaimakli’s living history and provided a unique opportunity for visitors to witness these stories projected in the spaces of the neighbourhood, but also shared through social media, captivating audiences and reaching a significant number of viewers. The combination of the two formats broadened the scope of the narratives, bridging connections with people both inside and outside the community, and allowing them to listen the stories, relive them, and virtually bring them into their homes through the use of technology.

Further enriching this endeavour, these stories have been transcribed, translated into English, and are available for viewing on YouTube and the channels of our partners.



Figures 4.7-4.9. Video stories enacted and screened in the pop-up cinema

4.2. Stories of feminist activists

A video documentary was screened, capturing moments from workshops led by Urban Gorillas and coordinated by Natalia Panagiotou, in partnership with women from Kaimakli EKYSY, a retirees' organisation. These elderly women recounted powerful tales of their journey in establishing the organisation, sharing stories of solidarity and their pursuits for peace amidst the backdrop of our divided island.

Natalia Panagiotou, a renowned actress and theatre specialist, adeptly employed dramaturgical methods to delve deep into the spirited narratives of the EKISY women, shedding light on tales of community fortification, mutual support, and activism.

Following the workshops, the video documentary made its debut at the Pame Kaimakli festival and was later showcased in a distinct screening three weeks post-festival.

The workshops were co-funded by the Commonwealth Foundation.



Figure 4.10-4.14: Kaimakli A-Place stories of feminist activism, announcement of event (4.10), workshop moments (4.11, 4.2, 4.13) and the second screening and discussion (4.14) of the short documentary.

4.3. Reviving Glyn Hughes' legacy: Pop-up Cinema Screenings and artistic tributes

Set in the heart of the Kaimakli neighbourhood, a series of distinct events breathed life into the once-abandoned home of the illustrious painter, Glyn Hughes, celebrating his profound impact on the community. Glyn Hughes, a renowned Welsh-born Cypriot artist who resided in Kaimakli until his death in 2014, left behind not only memories but also an artistic legacy.

The Urban Gorillas team, managed to obtain access to his abandoned residence and organised three captivating screenings: an insightful interview with the artist, an engaging dialogue between renowned curators and contemporaries familiar with Hughes, and a documentary capturing his influential role as a teacher in a local school. Complementing these screenings was a performative art piece echoing Hughes' unique style from a young artist who remains inspired by his work. The 'Pame Kaimakli' event offered a poignant reminder of places brimming with stories that risk being overshadowed by neglect or urban development. This A-Place activity in the Pame Kaimakli festival was the first time that Hughes' house and life was highlighted in such a way, and aimed to draw attention to places which contain significant stories and risk being lost in abandonment, demolition, or economic development.

Glyn Hughes Story 1: "The Presence of those Absent" by Paris Sergiou

Paris Sergiou a young painter created an artwork in the space where Glyn Hughes lived in Kaimakli. Drawing inspiration from personal memories and Glyn's boundless energy, he weaves lines that merge his sentiments with references to this extraordinary artist.

Glyn Hughes Story 2: "A small chalk" by AstrakiStrikes, Stella Georgiou

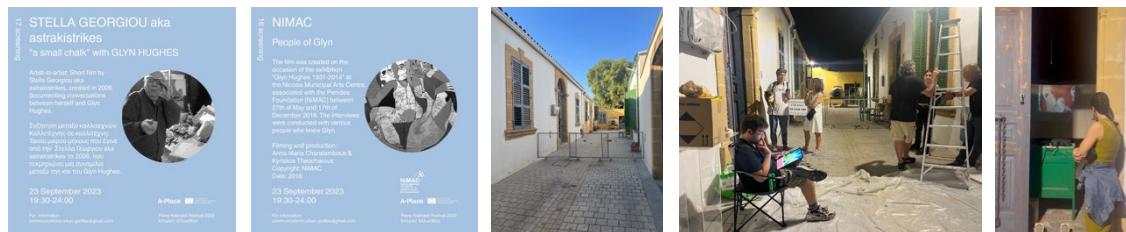
A short discussion/interview created in 2009 between artists Glyn Hughes and artist Stella Georgiou, where Glyn shares stories from his life as an artist in the 1950-70s, the arts movement of the time, and his life in Kaimakli.

Glyn Hughes Story 3 : "People of Glyn" NIMAC arts centre

A production by Nimac centre of Contemporary Arts, between curator Yiannis Toumazis and artists and friends of Glyn Hughes. The video was created as part of a retrospective exhibition on the life of the artists in 2014.

Glyn Hughes Story 4 : "Glyn the Teacher"

Short Video documenting moments of Glyn Hughes as an educator. It included memories as they are narrated by former students.



Figures 4.14-4.18: Glyn Hughes Stories, announcement of events (4.14, 4.15), street of his house (4.16) setting up for the festival night (4.17) and screening of the short documentary inside his house (4.18).

4.4. Performative planting activity within the theatrical play, SEEDS

Costas Mannouris wrote a theatrical play inspired by the people and places of Kaimakli that was showcased at the Kaimakli elementary school. The performance commenced with a poignant act of planting seeds in clay pots, symbolizing memories of past students no longer with us.

The talented author, Costas Mannouris, teamed up with actress Panayiota Papageorgiou to deliver select sections from 'Ploutonos 71'—a compilation of essays reflecting on the Kaimakli school's memories.

These freshly potted plants will be nurtured by current students and will eventually find their home in the Vertical Garden established in Kaimakli as a part of the A-Place initiatives in 2020.



Figure 4.19-4.21: Moments of the planting activity inside the school yard, clay pots with seeds and messages written by residents to former school students

4.5. A Place 4 All: the AGORA structure

The "Agora - A Place 4 All" functioned as the festival's central hub, anchoring a plethora of activities in the central square of Kaimakli, near the Ayia Varvaras church. Designed as an open and inclusive democratic space, the 'festival infrastructure was designed and assembled collaboratively with residents of the neighbourhood.

The structure, being the central hub, housed an information centre, the pop-up cinema, various workshops, and a lounge area. Leading up to the festival, it drew in visitors and passersby. Constructed with the collaborative efforts of local volunteers, students, residents, artists, and migrants from the neighbourhood, the structure evolved into a vibrant communal space, bustling with interactions from children and adults alike in the days preceding and during the festival. (activities are described in detail in D4.1).

The 'Agora' project is co-funded by Ministry of Culture and the Commonwealth Foundation.



Figure 4.22-4.27: Various workshops (4.22-4.23), performances (4.24,4.25), and passers-by engaging with the AGORA (4.26, 4.27).

4.6. Community dialogues: Reflecting on A-Place Screenings and the Festival's Future

On October 16, 2023, three weeks after the festival, Urban Gorillas invited residents and participating artists to an intimate event, at the central square, which drew approximately 40 Kaimakli residents and artists to rewatch the A-Place videos. The occasion served as an opportunity for a fruitful discussion on the vehicle of storytelling and on how the video stories created over the past three years through the framework of the A-Place project, served to create a "local breed" of film making by documenting and framing local stories. The value of these films was discussed not only in the scope of artistic productions, but in their intimate link to local communities, safeguarding and retelling stories of invisible actors.

In conclusion, the discussion also addressed the profound impact of the festivals on community spirit, and the shared aspirations for future editions of the Pame Kaimakli festival in order to continue resonating with the residents and to authentically reflect the community's essence.