



Home for Cooperation
UN Buffer Zone, 1102 Nicosia, Cyprus

19/11/2020

By adapting to a hybrid structure of on-site and online performances, the Buffer Fringe Performing Arts Festival 2020 is taking place in November and December on both sides of the Buffer Zone.

In its 7th consecutive year, the Buffer Fringe is part of the Home for Cooperation's cultural agenda, thus playing a significant role on the ongoing political/cultural dialogue between the communities of Cyprus but also the rest of the world.

During a difficult year, in which the Covid-19 pandemic has hit hard at arts and cultural structures, the Buffer Fringe 2020 supports the arts and artists by its very own existence. By introducing innovative methods to exceed the obstacles which could lead to its cancellation, the festival is presenting the collaborative work of Cypriot and international artists, Greek-Cypriots and Turkish-Cypriots, quarantined and local artists.

“The significance of this year's festival is that it created new structures and is implementing innovative methodologies in order to continue to offer a platform both to Cypriot and international artists. Eventually, the Buffer Fringe 2020 is bridging the period before and after the coronavirus” says **Ellada Evangelou**, artistic directress of the Buffer Fringe 2020. *“No one knows how long the pandemic will last but it is our duty to be present and to respond to the emerging [artistic] needs”.*

Artists from Australia, Greece, India, Norway, the UK, the USA and Cyprus will participate in this year's Buffer Fringe with theatre, dance, installation art, mixed media and graphic arts and site specific work. All performances and parallel activities respond to this year's theme, *Displacement*, and explore why this human activity is contested and how different people experience the displacement of themselves, their ideas and their practices.

While the pandemic could have abridged the festival to its mere basics, Buffer Fringe 2020 is, on the contrary, broadened in terms of time, space and form. The festival takes place on both sides of the Green Line in Nicosia (Theatro Polis – OPAP and EMAA) but also collaborating with partners in Limassol, Famagusta, New York and thinking partners in Argentina, the USA, Serbia, the Netherlands and Cyprus, thus building relationships across continents and offering support to both local and international artists and their community.

After hosting two online performances and two virtual discussions in October and November, the Festival continues with an online event on Nov. 29, in partnership with the Centre of Performing Arts Mitos/Limassol and Mağusa Kale Pasaji/Famagusta. The main part of the festival will take place in Nicosia with live performances, online events and outdoor installations on Dec. 4, 5 and 6, at Theatro Polis – OPAP and EMAA.

Conference: Making Theatre at a Time of Global Crisis



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In addition to the performances and in partnership with the Open University of Cyprus, the Buffer Fringe 2020 is hosting a **two-day international online conference** entitled “Making Theatre at a Time of Global Crisis” on December 5 & 6. The online conference is organized by the M.A. Programme in Theatre Studies at OUC and **Dr Avra Sidiropoulou**, Assistant Professor and Academic Head of the programme. The conference seeks to examine new paradigms of dramaturgy and performance that address our century's multiple crises and to seek how contemporary theatre can serve a primarily political function.

Participating artists

- **95 Stops / Mapping the space between us, by Elena Agathokleous and Nurtane Karagil [in partnership with MITOS and Mağusa Kale Pasaji]**

There's a space of 95km between Limassol and Famagusta, a trivia that inspired Elena Agathokleous and Nurtane Karagil to create complementary maps with 95 stops worth visiting-feeling-listening-learning-hearing of. By creating these maps, the concept of displacement is reversed from a negative to a positive connotation. Ideas that are remote in time and/or space could lead to new dynamics and the possibility to feel connected and at home.

This project stems from a direct assignment for Elena Agathokleous [artistic directress of the Centre of Performing Arts MITOS], Nurtane Karagil and Mağusa Kale Pasaji, a community space in Famagusta which the artist uses for her work.

- **#kazanti, by the Yasemin collective**

Natalia Panagiotou, Annie Sofokleous and Despina Chrysanthou, founding members of the newborn artistic collective *Yasemin*, created and will perform #kazanti, a theatrical performance which questions the notions of game and luck; The title of the performance derives from Kazanti, a traditional Cypriot lucky game. In Turkish, 'kazanmak' means 'win, acquire wealth'. What is it we are winning during a conflict?

- **A multitude of drops, by Vikram Iyengar**

Guided online by the Indian choreographer Vikram Iyengar, a group of Cypriot artists will perform *A multitude of Drops*, a performance *investigating the climate crisis and artistic responses to it*. While the Sundarbans in south Bengal are experiencing rising sea-levels, salinity, cyclones, and unplanned development, Cyprus is projected to face temperature increase, decline in rainfall, and desertification. By bridging the two countries, the performance emphasizes on the climate crisis as a fallout of lifestyles that we are unwilling to change. The piece itself is willing to do so and by



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sharing artistic work online, it doesn't need to tour a whole company, thereby reducing carbon footprint.

● **I've made you a palm tree, από τον PASHIAS**

This new, drive-in performance by PASHIAS brings together the fields of visual art and design -in terms of contemporary creation- alongside archival research in collaboration with the Phivos Stavrides Foundation. The performance focuses on the presence of palm trees onto the cypriot landscape, as a cultural symbol that relates to identified locality and the notion of displacement. The human body is paralleled to the physical characteristics and conceptual parameters of the palm tree – a tall and sturdy column rooted into the soil, opening up towards the sky into an 'eruption' of long needle-like leaves. The historical route of travel and implementation of the palm seeds in Cyprus open up a field of contested identities and interpretations.

● **Town Crier, by Omiros Panayides and Eva Korae**

With this project, Omiros Panayides and Eva Korae who share a common academic and research interest in the field of graphic arts, aim to produce a series of paradox sentences (poems), emphasizing on dis/placed letters, mis/placed words and re/placed objects and thus create new meanings.

● **Clutch, by Mixalis Aristidou**

Travelling the distance between “local” and “foreign”, how does a conflict enable us to find our individuality? Through an ongoing digital and physical conversation between two movement artists, a Greek speaking Cypriot and a Turkish speaking Cypriot, what happens when they keep shifting between languages, dialects and silence in an effort to connect with each other and their own individual body and identity? How do these gear shifts manifest in the body and what forms do they take?

● **Awaiting your response, by Kat Kats, Bryce Ives and Kyriaki Theodorou**

In 1962, Neofitos Charalambous, leaving in Melbourne Australia, became engaged to Eleni Georgiou from Maroni Cyprus. They'd never met before. They were engaged over a photo. Eleni wasn't to arrive in Australia for another 18 months. During that time, they wrote each others letters. Hundreds of these handwritten letters are used for this work, created by their granddaughter, Kat Kats, alongside Bryce Ives and Kyriaki Theodorou.

“I feel very placed and at home in Australia. However, being back in Cyprus, I realised I was also at home. These letters tell the history of an entire generation of migrants, and now, in my hands, they



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tell my story as a Cypriot Australian female artist who, through her grandparent’s displacement, has been placed” says Kat Kats.

The creative team will create installations in the city of Nicosia based on the letters. The installations will bare a qr code linked to a story.

- **Atopia, by the Die Wolke art group**

Archimedes discovered displacement when perceiving that the submersion of objects in water causes water levels to rise, thus providing a way to measure the objects’ volume. This determined certain attributes, like density and material. *Atopia* (pronounced Delta-topia) is a solo contemporary dance and sonic arts performance. “Delta” refers to the distance/difference between places. By the use of technology, the Die Wolke art group will present a performance that facilitates the electronic interaction between movement and sound. Both body and sound will be a form of displacement, resulting in literal and figurative displacements. Greek artist Drosia Triantaki will choreograph and perform the piece.

- **Taking Back the Booty: Loss & Belonging in the Eastern Mediterranean, by Collectiva Innana [Reem Maghribi, Manuella Mavromichalis, Bahriye Kemal and Maria Kouvarou]**

Four women of the Eastern Mediterranean write together and perform *Taking Back the Booty*, a staged performance in which they share their experiences of displacement as related to belonging, loss and reclamation through words, music, dance and the visual arts. They touch upon the displacement of the body in the physical space (addressing the womb, land, war and occupation); displacement of the mind and mental space (through mental illness that follows conflict, the inherited trauma of displaced parents...); and displacement of the spiritual and social space (through patriarchy, societal, familial constructs). English, Greek, Turkish and Arabic are blended in this multilingual production, reflecting the transnational and cross-cultural history of displacement, particularly as it relates to the Eastern Mediterranean. The production is simultaneously personal and universal.

- **Fluid territories – nomadic on-line dialogue, by Susan Brind, Jim Harold, Yiorgos Hadjichristou, Duncan Higgins, Linda Lien, Shauna McMullan, Johan Sandborg & Ana Souto**

Fluid territories – nomadic on-line dialogue is a creative exchange between internationally dispersed contributors within a dedicated web portal in the public domain. Eight members of the Creative Centre for Fluid Territories (CCFT) from Scotland, Norway, Cyprus and the United Kingdom, along with invited other voices –practitioners, educators and cultural thinkers– will share ideas to generate a ‘nomadic on-line dialogue’ about ‘place’, ‘displacement’ and ‘distance’. This



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virtual meeting point will provide space for the transmission of ideas and knowledge, and for the process of interaction to be captured.

Programme

November 29

> Live streamed event from Limassol [a partnership between the Buffer Fringe 2020, the Mitos Centre of Performing Arts and Magusa Kale Pasaji]

December 4, 5, 6

> Dec 4 @European Mediterranean Art Association – EMAA, Nicosia

> Dec 5 @Theatro Polis – OPAP, Nicosia [in partnership with NiMAC – Pop Up Festival 2020]

> Dec 6 @Theatro Polis – OPAP, Nicosia [in partnership with NiMAC – Pop Up Festival 2020]

**** Admission to all events is free. All health and safety measures to prevent the spread of Covid-19 will be taken and required physical distances will be assured.**

The online events will be live steamed at all social media and live blog of the festival.

**** Follow the festival and all updates via:**

Blog: bufferfringe.org

Social media: Facebook/Buffer Fringe Performing Arts | Instagram @bufferfringe